

Xsample Hybrid



A Sound Design Instrument

Contents

The idea behind Xsample Hybrid

Sound Design with Xsample Hybrid

- Easy
- With some time
- Complex

Description of the GUI functions

- The Model Set area
- The Parameter area
 - The LFO Parameter area
 - The Pitch Parameter area
 - The Envelope and Pan Parameter area
 - The Volume Parameter area
 - The Filter Parameter area
- The Edit- and the Performance Mode
 - The differences in Edit- and Performance Mode
 - Dynamic Purging
- The Presets Menu
 - Load, save and copy Presets and Banks
 - Selection of Base and Formant Models for editing
 - Mirror a Model Set
 - Random Preset and Bank creation
 - Random Performance creation
- Keyboard Functions
 - Round Robin Key area
 - Keyboard area for the basenote of the tuning scala
 - Performance Presets Key Switches
 - Keyboard area for selecting the Random Types
- The Tuning Menu
- Transform
 - Room Walker
 - Stereo / Mono configuration
 - Color effect
 - Stretch effect
- Legato

Appendix

- List of all Base Models
- List of all Formant Models
- List of the 61 room impulses
- List of the 64 room impuls combinations

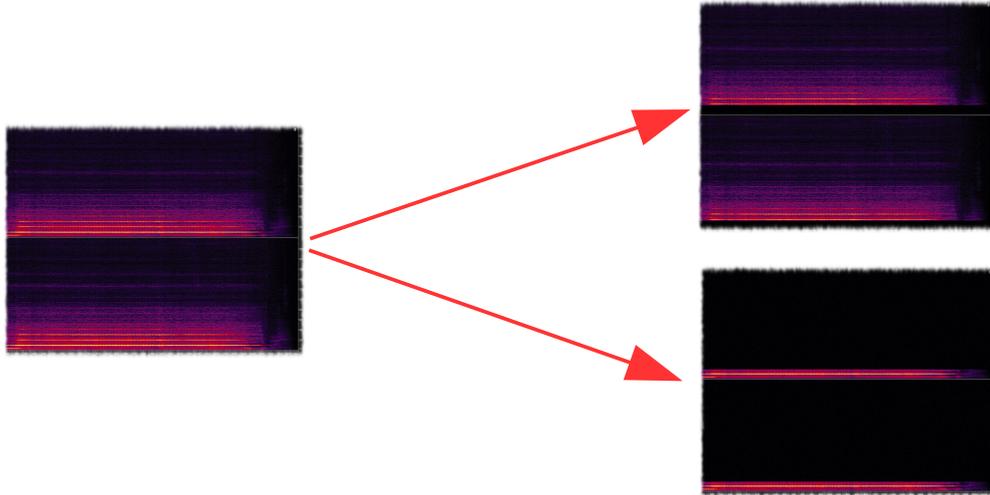
Technical Data / Hardware & Software requirements and recommendations

Controller Overview

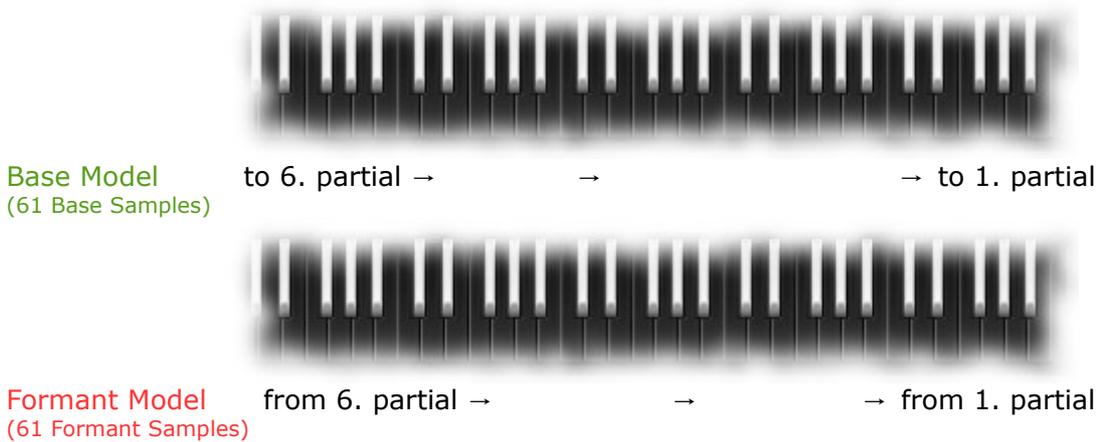
License Agreement

The idea behind Xsample Hybrid

Xsample Hybrid is based on a fundamentally simple idea: It divides the frequency spectrum of a sample into two samples. The possibilities are endless to divide a frequency spectrum. Xsample separates a sample now in a Base Sample and a Formant Sample.



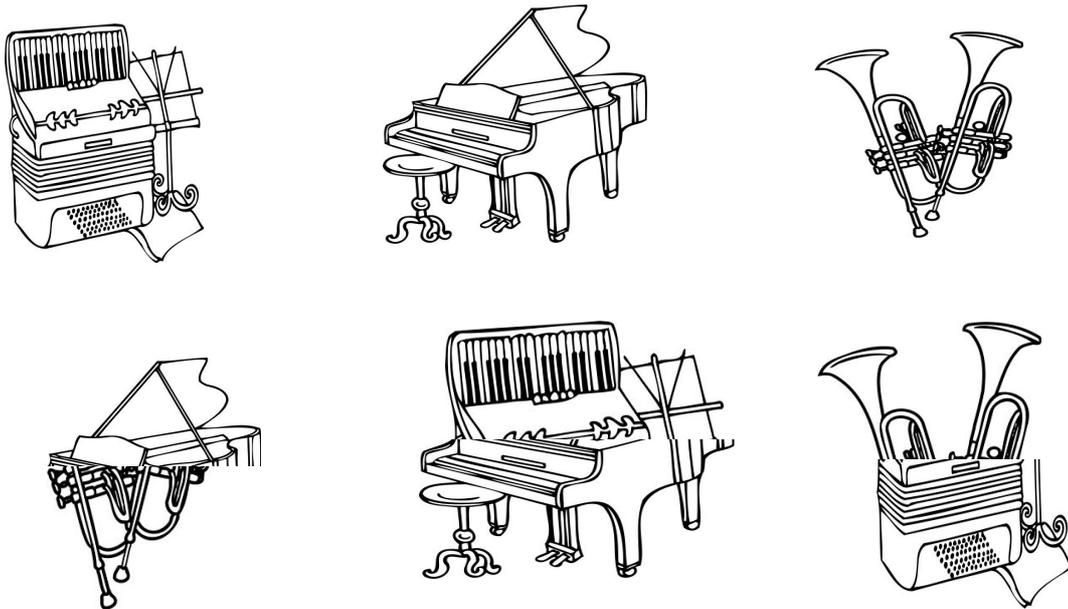
The "Base Sample" contains the frequencies until shortly before the 2nd partial tone and the "Formant Sample" the frequencies from just outside the 2nd partial tone. The whole thing but moves with varying pitch of the origin of the sample. That is the deeper a Base Sample is, the more it gets partials (up to about 6 partials). A base- and a formant model (= 2 multisamples over 5 octaves) is therefore structured as follows:



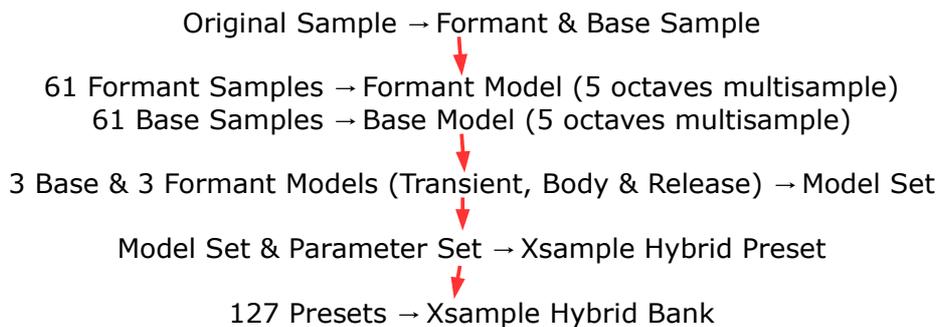
This is of course only for sounds that have a recognizable pitch. With sounds of indeterminate pitch the cut-off point was made by "listening". All cut-off points in the 11548 samples (9 GB) in Xsample Hybrid were performed manually, by hand work and "listening".

The Kontakt instrument contains 342 in this way prepared models from playing styles of acoustic instruments with a total of 20862 zones. The models can be processed and combined in many different ways and are stored in Presets in the instrument. A Hybrid Xsample Preset contains up to 3 formant models and 3 base models (Model Set). So of course quite complex sounds can be created.

Metaphorically, one could perhaps imagine the sound generation in Xsample Hybrid in the following way:



Summary of the structure and naming scheme in Xsample Hybrid:



On the chosen terms of Xsample Hybrid elements:

The term "formant" is to be understood here in its broadest sense. The formant samples (= high frequencies) usually contain very formative sound frequencies. The structuring in Transient-, Body and Release pairs of formant and base models represents a possible way of working or view of the preset creation. In general, all formant and base models can be used in the same way. With the exception of the release formant and base models. The model lists include here additional models for release switches.

Sound Design with Xsample Hybrid

Easy → Meet Xsample Hybrid by „random“ functions

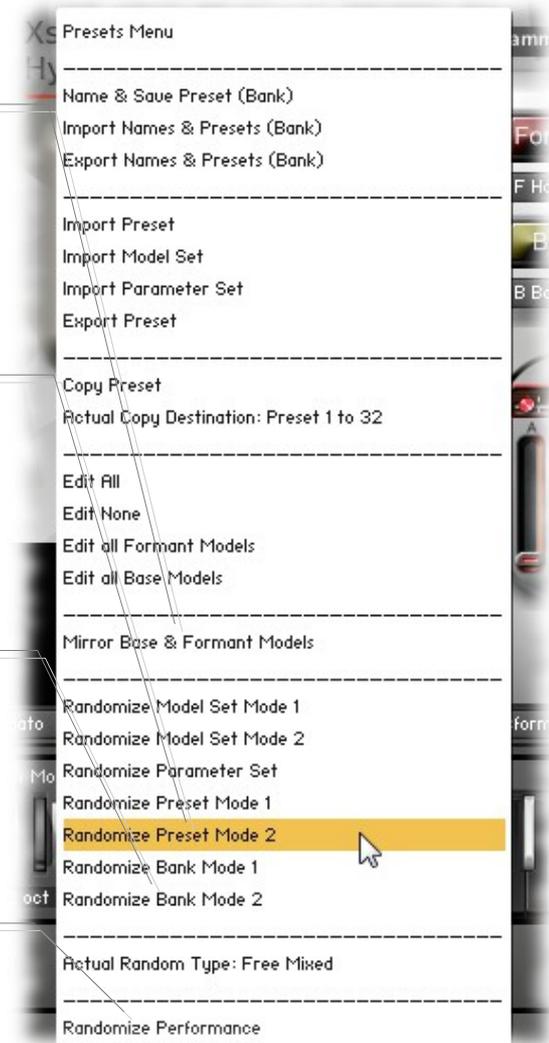
Try first the factory presets. In order to easily create new presets, there are many opportunities in Xsample Hybrid.

Select a preset from the Preset list and go to the menu item "Mirror Base & Formant Models". The result is a new preset!

Or you want to create a completely new preset by the random functions in Xsample Hybrid. Choose for example the menu option "Randomize Preset Mode 2". It is a new preset created using the random type - setting "Free Mixed".

Or you want to create 127 new presets (= complete bank) in one go. Select for doing so the menu item "Randomize Bank Mode 2". There are 127 presets created using the random type - setting "Free Mixed".

After that, you can then create a new performance (random). Switch now to Performance Mode to play the 10 different presets available through the key switches (red).



Further information

The random type setting (10 in total) you can select with the red keys in edit mode. (see → Keyboard Functions)

The two modes in random preset creation differ in the way that a new Model Set is created. In Mode 1, it is completely free, with Mode 2 is the choice how much formant and base models are involved in the preset limited.

The model parameters are randomized not individually, but it is chosen from among 127 smart settings. So that your new presets can already contain transitions (Xfades) using the modwheel, by filter by velocity and much more.

Sound Design with Xsample Hybrid - **With some time**

Modular preset creation

With the menu items "Import Model Set" and "Import Parameter Set" you can combine a new modular preset. The folder already contains a lot of preset arrays.



Sound Design with Xsample Hybrid – **Complex**

It is impressive how the random functions in all fast can produce quite complex sounds, but often lacks the personal reference to the result. So there is no get around getting to know each base and formant model.

So as you do not want to make every man to his friend, so it is with the base and formant models.

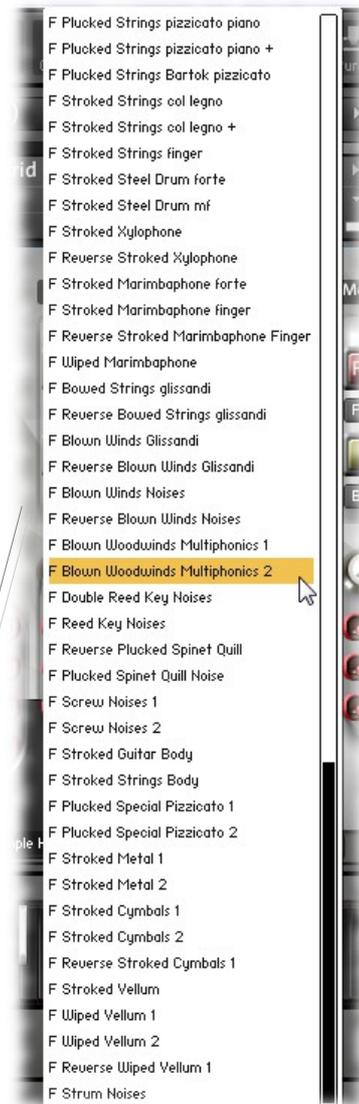
And with up to 6 participating models, it is of course even more complex.

Since the whole thing is still personal taste, there is not much left at this point to be said:

Now, to create with concrete ideas a preset, you can create from scratch a new Model Set by selecting up to 3 formant and 3 base models from the lists and adjust their parameters according to your ideas.

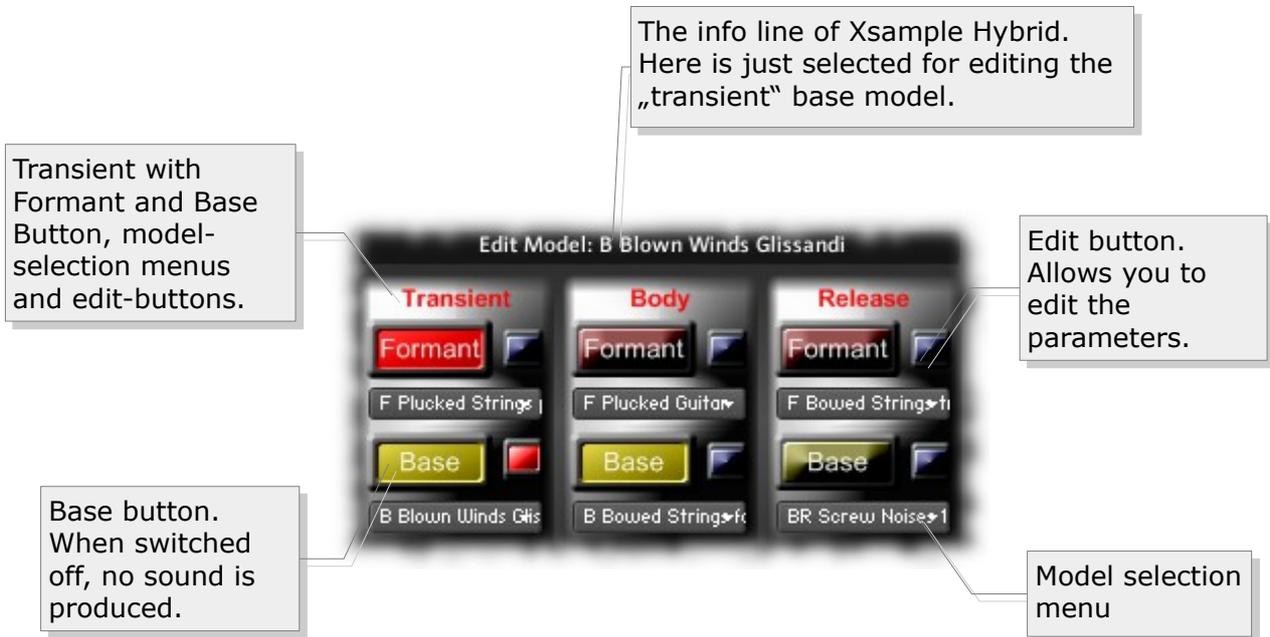
By creating and saving your own Model Sets and your own Parameter Sets, you can build up your personal design library.

An excerpt from the formant model list. The complete list of all base and formant models is in the appendix.



Description of the GUI functions

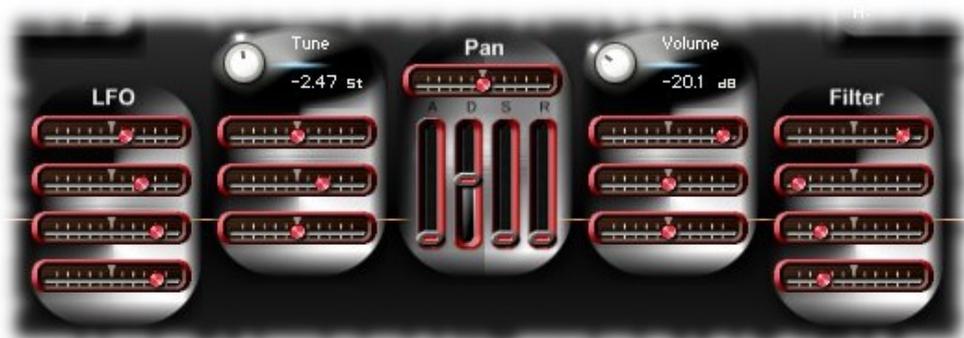
The Model Set area



A Model Set consists of 3 formant models and 3 basic models. This total of 6 models are divided into three pairs „Transient, Body“ and „Release“. The content of the model selection menu is basically the same, except for the list of the „Release“ Formant menu and the „Release“ Base menu. These menus contain additional models which cause a release-switch. This means that the sound will not sound until the key is released. These models are equipped with a „BR“ (= base release switch) or „FR“ (= formant release switch) in the beginning of the model name.

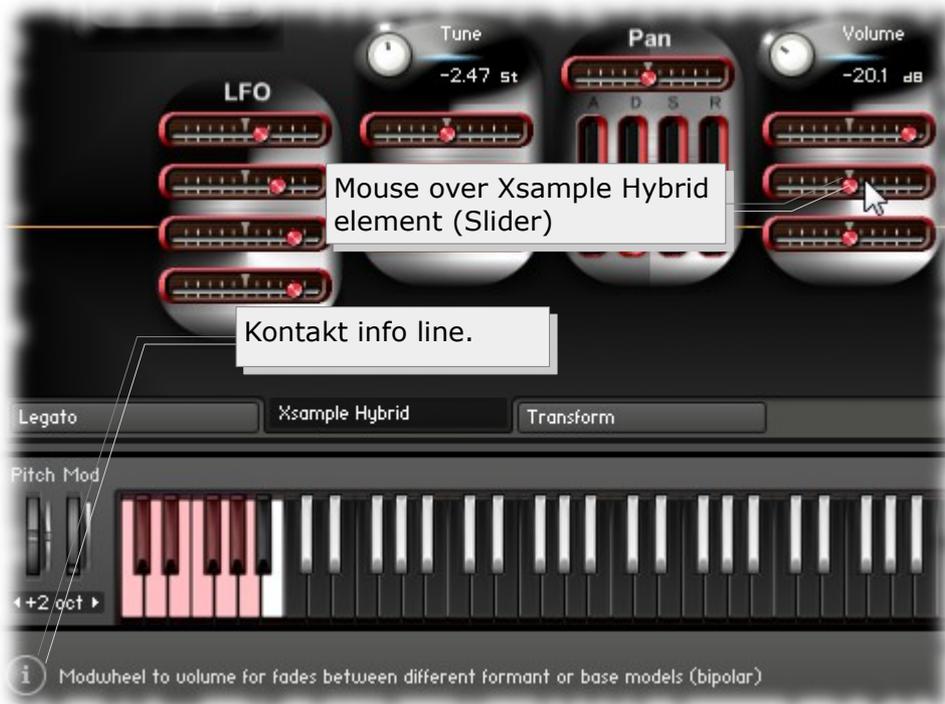
Description of the GUI functions - **The Parameter area**

Each base and formant model has its own parameters that can be selected via the respective edit button.



If you roll your mouse over the respective "Slider" and the info line of Kontakt

is activated, you will receive information about the function of each element:



The LFO Parameter area (from top to bottom):

- LFO intensity left / Channel Pressure → LFO intensity right
- LFO frequency left / Channel Pressure → LFO frequency right
- CC#4 (Footcontrol) → LFO intensity (bipolar)
- CC#4 (Footcontrol) → LFO frequency (bipolar)

Values:

- 1/-1 semitone = 442/-443
- 2/-2 semitones = 548/-549
- 3/-3 semitones = 628/-629
- 4/-4 semitones = 691/-692
- 5/-5 semitones = 748/-749
- 6/-6 semitones = 792/-794
- 7/-7 semitones = 837/-836
- 8/-8 semitones = 875/-874
- 9/-9 semitones = 908/-909
- 10/-10 semitones = 940/-942
- 11/-11 semitones = 971/-972
- 12/-12 semitones = 1000/-1000

The Pitch Parameter area (from top to bottom):

- Tune-knob (from -36 to +36 semitones)
- Velocity → pitch (bipolar)
- Pitchbend range (from -12 to +12 semitones)
- Channel Pressure → pitch (bipolar)

The Pan and Envelope Parameter area (from top to bottom):

- Pan (left → right)
- Envelope elements: Attack, Decay, Sustain, Release

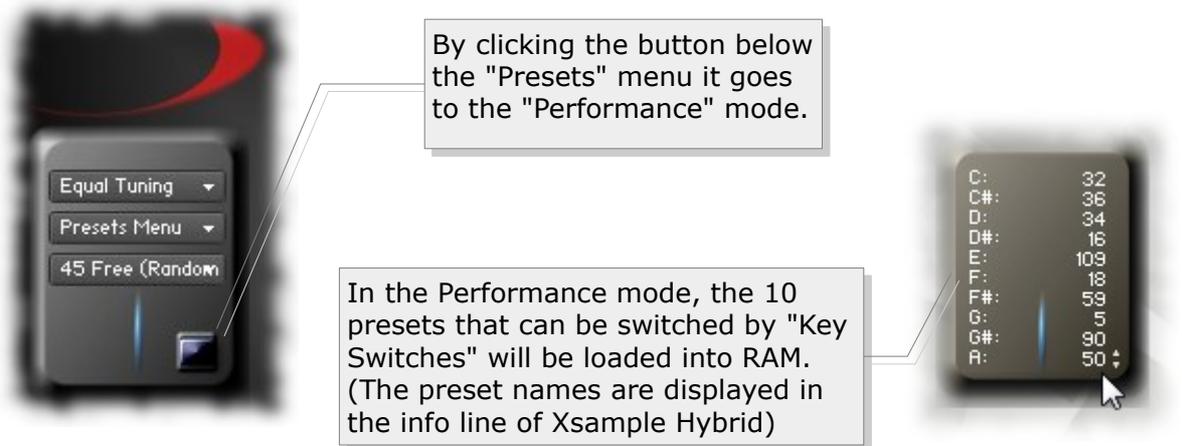
The Volume Parameter area (from top to bottom):

- Volume-knob (-infinitely → +12 dB)
- Velocity → Volume (bipolar)
- Modwheel → Volume (bipolar) for transitions between different Base and Formant Models
- Key position → Pan (bipolar)

The Filter Parameter area (from top to bottom):

- Velocity → Filterfrequency (bipolar)
- CC#2 → Filterfrequency (bipolar) / Filterfrequency right
- Channel Pressure → Filterfrequency (bipolar)
- Key position → Filterfrequency (bipolar)

Description of the GUI functions - **The Edit- and the Performance Mode**



The differences between Edit- and Performance Mode

In the edit mode, all parameters of all formant and base models can be edited. When a preset is selected in the menu, the samples involved are loaded (DFD mode) into RAM. In the performance mode, the parameter area is not visible and a total of 10 complete presets that were previously assigned to the individual Key Switches (list on the right side) are loaded into RAM.

Dynamic Purging

In order to deal carefully in edit mode with the available RAM, the added models will load dynamically. The formant and base buttons load and unload the samples respectively involved.

Description of the GUI functions - **The Presets Menu**

Below the preset menu, the name can be entered and after pressing the return button the preset with the complete current bank is saved.

Imports and exports a complete bank. 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.

These options allow editing multiple base and formant models simultaneously.

Mirrors base and formant models and thus creates a new sound.

Different ways to create new presets and complete banks (Random), modular or completely.

Information about the mode, what kind of Model Sets (Random) will be new created. There are 10 different types that can be set via the keyboard in edit mode.

Import a complete preset.

Import a Model Set or Parameter Set.

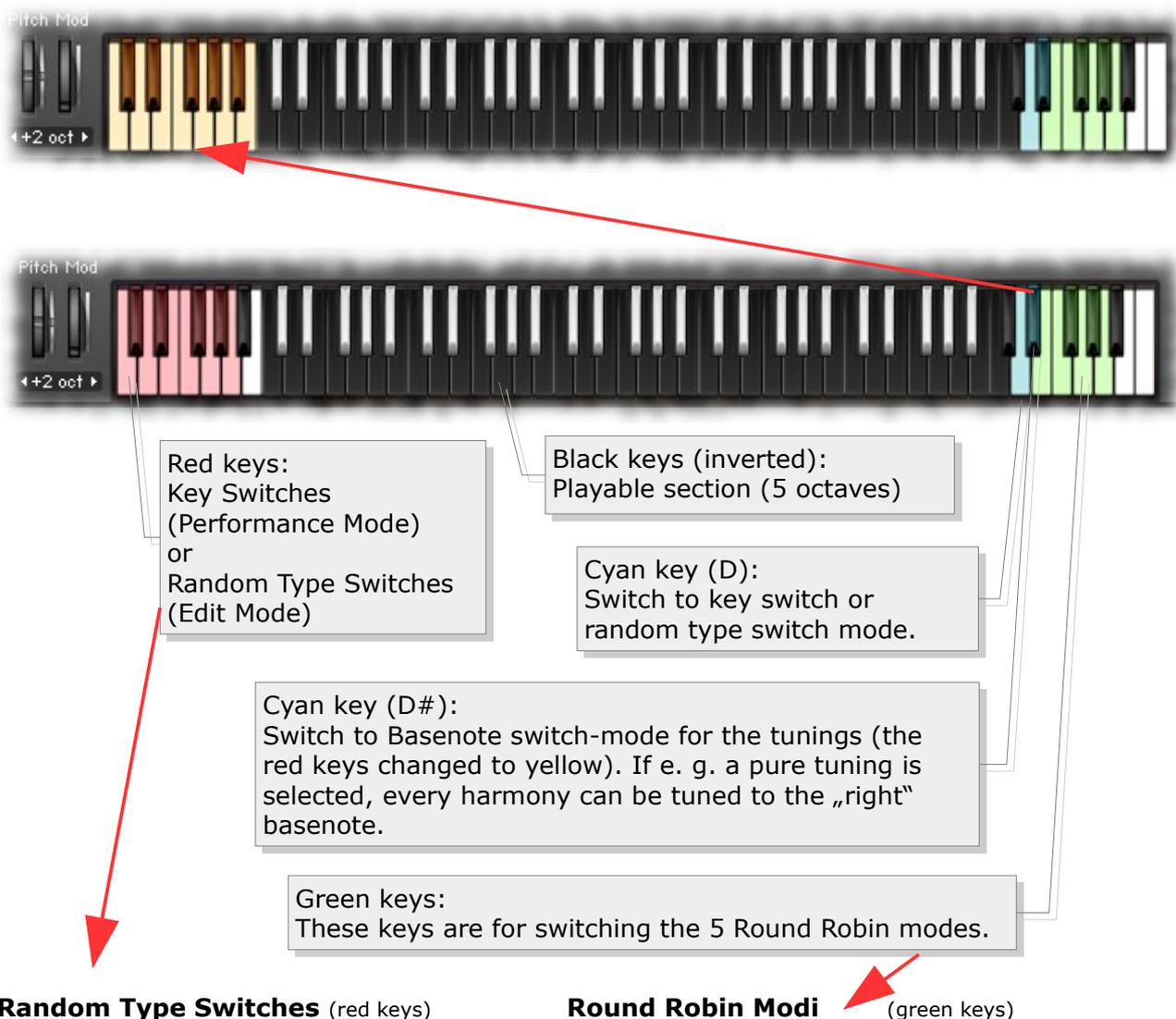
Export a complete preset.

Copy preset. With info to the destination. The setting of the target number is on the performance panel (C).

Creates a new performance table (Random / Key Switches)

The preset list is located below the presets menu. The list includes 127 presets (= bank).

Description of the GUI functions - **Keyboard Functions**



Random Type Switches (red keys)

- C: Free Mixed
- C#: Blown
- D: Blown & Bowed
- D#: Hammered & Plucked
- E: Plucked & Stroked
- F: Bowed & Hammered
- F#: Hammered & Plucked & Stroked
- G: Plucked & Stroked & Effects
- G#: Effects & Percussive
- A: Percussive

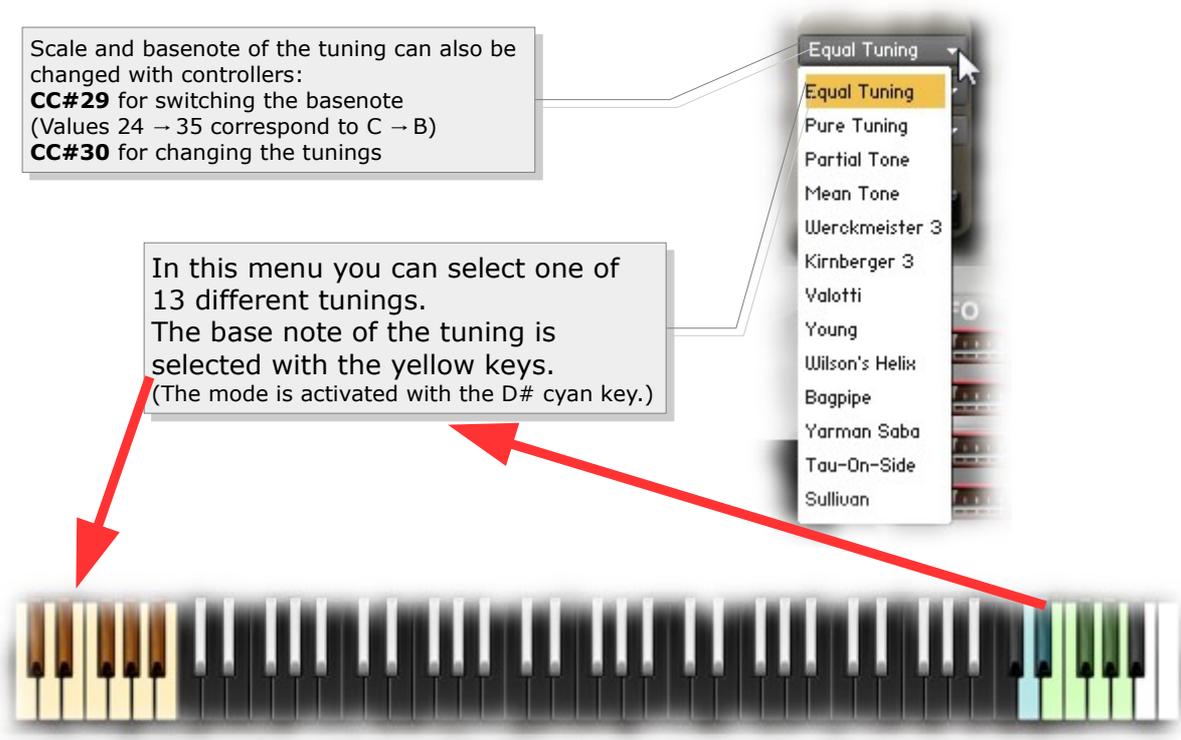
Example: You want to create a new preset only with plucked and stroked sound models. Play the red button "E" first (= Plucked & Stroked) and then select the preset menu item "Randomize Preset Mode 2".

Round Robin Modi (green keys)

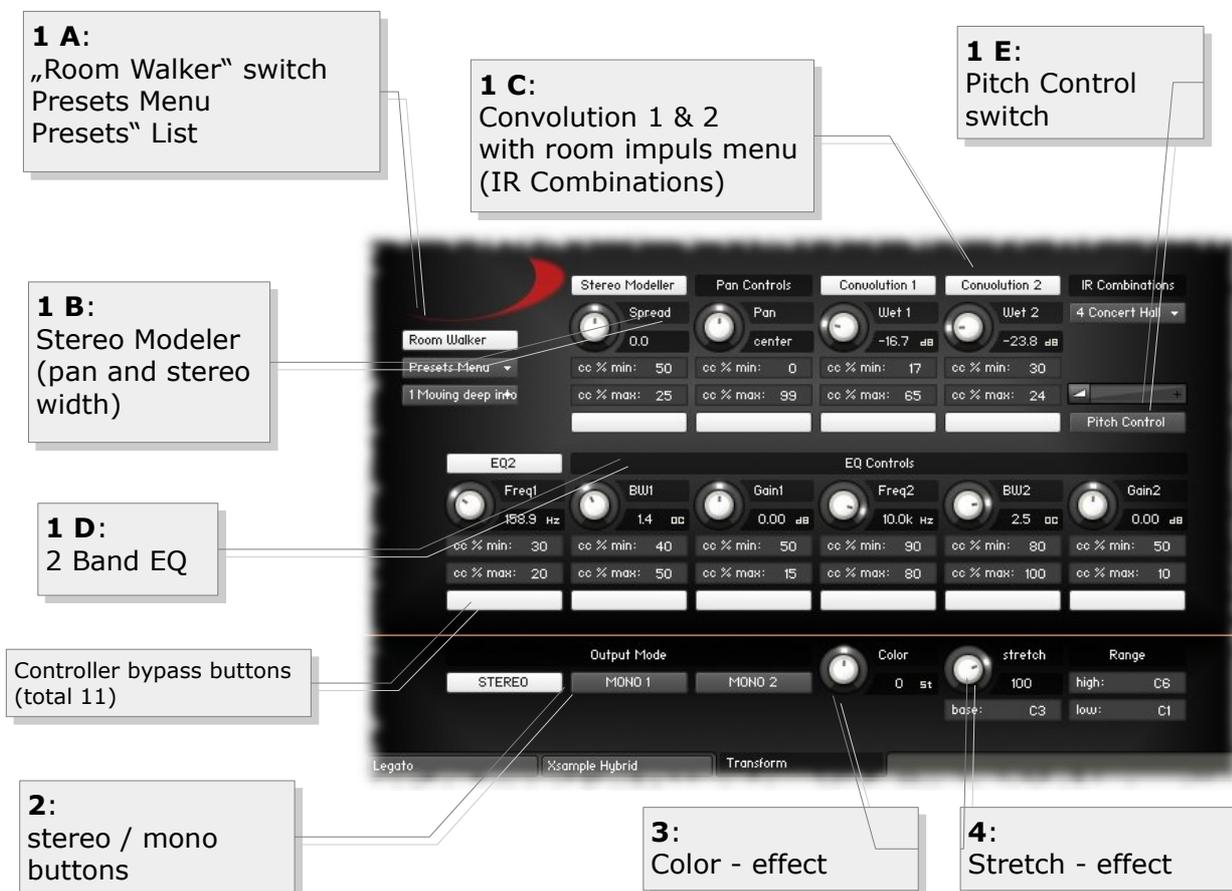
- E: turns off the round robin feature (**CC#82 = 0**)
- F: Round Robin is active only when sounds are repeated. (**CC#82 = 1**)
- F#: Round Robin is active only when sounds are repeated. But the following „sound exchange“ is randomly selected. (**CC#82 = 2**)
- G: Round Robin is always active. (**CC#82 = 3**)
- G#: Round Robin is always active and plays randomly sound exchanges. (**CC#82 = 4**)
- A: Round Robin is always active and plays for each tone seperately individual round robin cycles. (**CC#82 = 5**)

All keyboard actions are displayed on the Xsample Hybrid info line.

Description of the GUI functions - **The Tuning Menu**



Transform (Room Walker, stereo / mono configuration & effects)



Transform - **Room Walker (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 Modeller (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.

Transform - **Room Walker operation**

CC#11 acts as a "Absorbtion - 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.



You can use the Room Walker, as also control all other functions of the Xsample instruments comfortable with the supplied TouchOSC layout.

The Room Walker is operated with an X / Y controller.

To meet „Room Walker“ there are some presets in the script: "Moving deep into the room" and "Moving into a tunnel". We hope you enjoy as you travel through space!



Transform - 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)

Transform - 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.



Transform - **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.



Transform - **Color (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

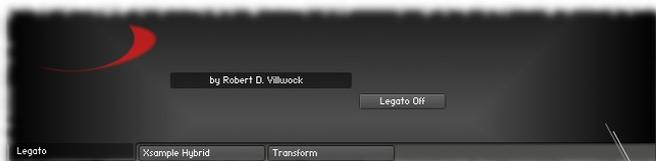
Transform - **Stretch effect (4)** (-200 → +200%)

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).

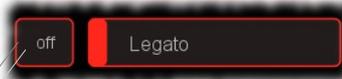
Stretch is with CC#57 and Base with CC#55 remote-controllable



Legato



TouchOSC Layout
(Legato Bereich)



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 – 63 = Legato off
- CC#68: 64 – 127 = Legato Mode
 - CC#24: 0 = easy effect (slur)
 - 127 = strong glissando

Appendix - Xsample Hybrid Base Models

Name	Number	Info
BR Blown Double Reed forte staccato	0	c1 → c6
BR Blown Double Reed piano staccato	1	c1 → c6
BR Blown Flutes forte staccato	2	c3 → c8
BR Blown Flutes piano staccato	3	c3 → c8
BR Blown Flutes secco	4	c3 → c8
BR Blown Reed forte staccato	5	c2 → c7
BR Blown Reed piano staccato	6	c2 → c7
BR Blown Woodwind Mix forte staccato	7	c2 → c7
BR Blown Woodwind Mix piano staccato	8	c2 → c7
BR Blown Brass forte staccato	9	c1 → c6
BR Blown Brass piano staccato	10	c1 → c6
BR Blown Trombone drops	11	c1 → c6
BR Reverse Blown Trombone drops	12	c1 → c6
BR Bowed Strings spiccato forte	13	c1 → c6
BR Bowed Strings spiccato piano	14	c1 → c6
BR Accordion 8' a cassotto staccato	15	c2 → c7
BR Accordion 8' in cassotto staccato	16	c2 → c7
BR Plucked Toy Piano	17	c2 → c7
BR Hammered Clavichord	18	c2 → c7
BR Hammered Dulcimer forte	19	c2 → c7
BR Hammered Dulcimer piano	20	c2 → c7
BR Plucked Harp harmonics	21	c2 → c7
BR Plucked Strings pizzicato forte	22	c1 → c6
BR Plucked Strings pizzicato piano	23	c1 → c6
BR Plucked Strings Bartok pizzicato	24	c1 → c6
BR Stroked Strings col legno	25	c1 → c6
BR Stroked Strings finger	26	c1 → c6
BR Stroked Xylophone	27	c2 → c7
BR Stroked Marimbaphone Finger	28	c2 → c7
BR Blown Winds Noises	29	-
BR Double Reed Key Noises	30	-
BR Reed Key Noises	31	-
BR Plucked Spinnet Quill Noise	32	-
BR Screw Noises 1	33	-
BR Stroked Guitar Body	34	-
BR Stroked Strings Body	35	-
BR Plucked Special Pizzicato 1	36	-
BR Wiped Vellum 1	37	-
BR Strum Noises	38	-
B Blown Double Reed forte vibrato	39	c1 → c6
B Blown Double Reed piano vibrato	40	c1 → c6
B Blown Double Reed forte staccato	41	c1 → c6
B Blown Double Reed piano staccato	42	c1 → c6
B Blown Flutes forte	43	c3 → c8
B Blown Flutes piano	44	c3 → c8
B Blown Flutes forte staccato	45	c3 → c8
B Blown Flutes piano staccato	46	c3 → c8
B Blown Flutes secco	47	c3 → c8
B Reverse Blown Flutes secco	48	c3 → c8
B Blown Flutes flutter tongue forte	49	c3 → c8
B Blown Flutes flutter tongue piano	50	c3 → c8
B Blown Reed forte	51	c2 → c7
B Blown Reed piano	52	c2 → c7
B Blown Reed forte staccato	53	c2 → c7
B Blown Reed piano staccato	54	c2 → c7
B Blown Reed flutter tongue forte	55	c1 → c6
B Blown Reed flutter tongue piano	56	c1 → c6
B Blown Woodwind Mix forte	57	c2 → c7
B Blown Woodwind Mix piano	58	c2 → c7
B Blown Woodwind Mix forte staccato	59	c2 → c7

B Blown Woodwind Mix piano staccato	60	c2 → c7
B Blown Brass forte	61	c1 → c6
B Blown Brass piano	62	c1 → c6
B Blown Brass forte staccato	63	c1 → c6
B Blown Brass piano staccato	64	c1 → c6
B Blown Brass flutter tongue	65	c1 → c6
B Blown Trombone drops	66	c1 → c6
B Reverse Blown Trombone drops	67	c1 → c6
B Blown Winds voice breathing	68	-
B Bowed Strings forte	69	c1 → c6
B Bowed Strings forte +	70	c2 → c7
B Bowed Strings piano	71	c1 → c6
B Bowed Strings piano +	72	c2 → c7
B Bowed Strings forte vibrato	73	c1 → c6
B Bowed Strings forte vibrato +	74	c2 → c7
B Bowed Strings piano vibrato	75	c1 → c6
B Bowed Strings piano vibrato +	76	c2 → c7
B Bowed Strings spiccato forte	77	c1 → c6
B Bowed Strings spiccato forte +	78	c2 → c7
B Bowed Strings spiccato piano	79	c1 → c6
B Bowed Strings spiccato piano +	80	c2 → c7
B Bowed Strings tremolo forte	81	c1 → c6
B Bowed Strings tremolo forte +	82	c2 → c7
B Bowed Strings tremolo piano	83	c1 → c6
B Bowed Strings tremolo piano +	84	c2 → c7
B Bowed Strings tremolo sul ponticello	85	c1 → c6
B Bowed Strings tremolo sul ponticello +	86	c2 → c7
B Bowed Strings con sordino	87	c1 → c6
B Bowed Strings sul ponticello	88	c1 → c6
B Bowed Strings harmonics	89	c2 → c7
B Bowed Strings harmonics glissandi	90	-
B Bowed Marimbaphone	91	c2 → c7
B Bowed Vibraphone	92	c2 → c7
B Accordion 8' a cassotto	93	c2 → c7
B Accordion 8' in cassotto	94	c2 → c7
B Accordion 8' a cassotto staccato	95	c2 → c7
B Accordion 8' in cassotto staccato	96	c2 → c7
B Plucked Spinet	97	c2 → c7
B Plucked Toy Piano	98	c2 → c7
B Reverse Plucked Toy Piano	99	c2 → c7
B Hammered Toy Piano	100	c2 → c7
B Hammered Celesta	101	c2 → c7
B Hammered Clavichord	102	c2 → c7
B Hammered Clavicymbal	103	c2 → c7
B Hammered Piano forte pedal	104	c1 → c6
B Hammered Piano forte pedal +	105	c2 → c7
B Hammered Piano piano pedal	106	c1 → c6
B Hammered Piano piano pedal +	107	c2 → c7
B Hammered Piano forte	108	c1 → c6
B Hammered Piano forte +	109	c2 → c7
B Hammered Piano piano	110	c1 → c6
B Hammered Piano piano +	111	c2 → c7
B Hammered Dulcimer forte	112	c2 → c7
B Hammered Dulcimer piano	113	c2 → c7
B Reverse Hammered Dulcimer forte	114	c2 → c7
B Reverse Hammered Dulcimer piano	115	c2 → c7
B Hammered Dulcimer tremolo forte	116	c2 → c7
B Hammered Dulcimer tremolo piano	117	c2 → c7
B Plucked Guitar	118	c2 → c7
B Plucked Guitar plectrum	119	c2 → c7
B Plucked Guitar slap	120	c2 → c7
B Plucked Harp forte	121	c1 → c6
B Plucked Harp forte +	122	c2 → c7
B Plucked Harp piano	123	c1 → c6

B Plucked Harp piano +	124	c2 → c7
B Plucked Harp stop	125	c1 → c6
B Plucked Harp harmonics	126	c2 → c7
B Plucked Strings pizzicato forte	127	c1 → c6
B Plucked Strings pizzicato forte +	128	c2 → c7
B Plucked Strings pizzicato piano	129	c1 → c6
B Plucked Strings pizzicato piano +	130	c2 → c7
B Plucked Strings Bartok pizzicato	131	c1 → c6
B Stroked Strings col legno	132	c1 → c6
B Stroked Strings col legno +	133	c2 → c7
B Stroked Strings finger	134	c1 → c6
B Stroked Steel Drum forte	135	c2 → c7
B Stroked Steel Drum mf	136	c2 → c7
B Stroked Xylophone	137	c2 → c7
B Reverse Stroked Xylophone	138	c2 → c7
B Stroked Marimbaphone forte	139	c2 → c7
B Stroked Marimbaphone Finger	140	c2 → c7
B Reverse Stroked Marimbaphone Finger	141	c2 → c7
B Wiped Marimbaphone	142	c2 → c7
B Bowed Strings glissandi	143	-
B Reverse Bowed Strings glissandi	144	-
B Blown Winds Glissandi	145	-
B Reverse Blown Winds Glissandi	146	-
B Blown Winds Noises	147	-
B Reverse Blown Winds Noises	148	-
B Blown Woodwinds Multiphonics 1	149	-
B Blown Woodwinds Multiphonics 2	150	-
B Double Reed Key Noises	151	-
B Reed Key Noises	152	-
B Plucked Spinet Quill Noise	153	-
B Reverse Plucked Spinet Quill	154	-
B Screw Noises 1	155	-
B Screw Noises 2	156	-
B Stroked Guitar Body	157	-
B Stroked Strings Body	158	-
B Plucked Special Pizzicato 1	159	-
B Plucked Special Pizzicato 2	160	-
B Stroked Metal 1	161	-
B Stroked Metal 2	162	-
B Stroked Cymbals 1	163	-
B Stroked Cymbals 2	164	-
B Reverse Stroked Cymbals 1	165	-
B Stroked Vellum	166	-
B Wiped Vellum 1	167	-
B Wiped Vellum 2	168	-
B Reverse Wiped Vellum 1	169	-
B Strum Noises	170	-

Abbreviations:

B = Base Model

BR = Release-Switch Base Model

+ (at the end of a model name) = multisample range instead of c1 → c6, c2 → c7

Appendix - Xsample Hybrid Formant Models

Name	Nummer	Info
FR Blown Double Reed forte staccato	0	c1 → c6
FR Blown Double Reed piano staccato	1	c1 → c6
FR Blown Flutes forte staccato	2	c3 → c8
FR Blown Flutes piano staccato	3	c3 → c8
FR Blown Flutes secco	4	c3 → c8
FR Blown Reed forte staccato	5	c2 → c7
FR Blown Reed piano staccato	6	c2 → c7
FR Blown Woodwind Mix forte staccato	7	c2 → c7
FR Blown Woodwind Mix piano staccato	8	c2 → c7
FR Blown Brass forte staccato	9	c1 → c6
FR Blown Brass piano staccato	10	c1 → c6
FR Blown Trombone drops	11	c1 → c6
FR Reverse Blown Trombone drops	12	c1 → c6
FR Bowed Strings spiccato forte	13	c1 → c6
FR Bowed Strings spiccato piano	14	c1 → c6
FR Accordion 8' a cassotto staccato	15	c2 → c7
FR Accordion 8' in cassotto staccato	16	c2 → c7
FR Plucked Toy Piano	17	c2 → c7
FR Hammered Clavichord	18	c2 → c7
FR Hammered Dulcimer forte	19	c2 → c7
FR Hammered Dulcimer piano	20	c2 → c7
FR Plucked Harp harmonics	21	c2 → c7
FR Plucked Strings pizzicato forte	22	c1 → c6
FR Plucked Strings pizzicato piano	23	c1 → c6
FR Plucked Strings Bartok pizzicato	24	c1 → c6
FR Stroked Strings col legno	25	c1 → c6
FR Stroked Strings finger	26	c1 → c6
FR Stroked Xylophone	27	c2 → c7
FR Stroked Marimbaphone Finger	28	c2 → c7
FR Blown Winds Noises	29	-
FR Double Reed Key Noises	30	-
FR Reed Key Noises	31	-
FR Plucked Spinet Quill Noise	32	-
FR Screw Noises 1	33	-
FR Stroked Guitar Body	34	-
FR Stroked Strings Body	35	-
FR Plucked Special Pizzicato 1	36	-
FR Wiped Vellum 1	37	-
FR Strum Noises	38	-
F Blown Double Reed forte vibrato	39	c1 → c6
F Blown Double Reed piano vibrato	40	c1 → c6
F Blown Double Reed forte staccato	41	c1 → c6
F Blown Double Reed piano staccato	42	c1 → c6
F Blown Flutes forte	43	c3 → c8
F Blown Flutes piano	44	c3 → c8
F Blown Flutes forte staccato	45	c3 → c8
F Blown Flutes piano staccato	46	c3 → c8
F Blown Flutes secco	47	c3 → c8
F Reverse Blown Flutes secco	48	c3 → c8
F Blown Flutes flutter tongue forte	49	c3 → c8
F Blown Flutes flutter tongue piano	50	c3 → c8
F Blown Reed forte	51	c2 → c7
F Blown Reed piano	52	c2 → c7
F Blown Reed forte staccato	53	c2 → c7
F Blown Reed piano staccato	54	c2 → c7
F Blown Reed flutter tongue forte	55	c1 → c6
F Blown Reed flutter tongue piano	56	c1 → c6
F Blown Woodwind Mix forte	57	c2 → c7
F Blown Woodwind Mix piano	58	c2 → c7
F Blown Woodwind Mix forte staccato	59	c2 → c7

F Blown Woodwind Mix piano staccato	60	c2 → c7
F Blown Brass forte	61	c1 → c6
F Blown Brass piano	62	c1 → c6
F Blown Brass forte staccato	63	c1 → c6
F Blown Brass piano staccato	64	c1 → c6
F Blown Brass flutter tongue	65	c1 → c6
F Blown Trombone drops	66	c1 → c6
F Reverse Blown Trombone drops	67	c1 → c6
F Blown Winds voice breathing	68	-
F Bowed Strings forte	69	c1 → c6
F Bowed Strings forte +	70	c2 → c7
F Bowed Strings piano	71	c1 → c6
F Bowed Strings piano +	72	c2 → c7
F Bowed Strings forte vibrato	73	c1 → c6
F Bowed Strings forte vibrato +	74	c2 → c7
F Bowed Strings piano vibrato	75	c1 → c6
F Bowed Strings piano vibrato +	76	c2 → c7
F Bowed Strings spiccato forte	77	c1 → c6
F Bowed Strings spiccato forte +	78	c2 → c7
F Bowed Strings spiccato piano	79	c1 → c6
F Bowed Strings spiccato piano +	80	c2 → c7
F Bowed Strings tremolo forte	81	c1 → c6
F Bowed Strings tremolo forte +	82	c2 → c7
F Bowed Strings tremolo piano	83	c1 → c6
F Bowed Strings tremolo piano +	84	c2 → c7
F Bowed Strings tremolo sul ponticello	85	c1 → c6
F Bowed Strings tremolo sul ponticello +	86	c2 → c7
F Bowed Strings con sordino	87	c1 → c6
F Bowed Strings sul ponticello	88	c1 → c6
F Bowed Strings harmonics	89	c2 → c7
F Bowed Strings harmonics glissandi	90	-
F Bowed Marimbaphone	91	c2 → c7
F Bowed Vibraphone	92	c2 → c7
F Accordion 8' a cassotto	93	c2 → c7
F Accordion 8' in cassotto	94	c2 → c7
F Accordion 8' a cassotto staccato	95	c2 → c7
F Accordion 8' in cassotto staccato	96	c2 → c7
F Plucked Spinnet	97	c2 → c7
F Plucked Toy Piano	98	c2 → c7
F Reverse Plucked Toy Piano	99	c2 → c7
F Hammered Toy Piano	100	c2 → c7
F Hammered Celesta	101	c2 → c7
F Hammered Clavichord	102	c2 → c7
F Hammered Clavicymbal	103	c2 → c7
F Hammered Piano forte pedal	104	c1 → c6
F Hammered Piano forte pedal +	105	c2 → c7
F Hammered Piano piano pedal	106	c1 → c6
F Hammered Piano piano pedal +	107	c2 → c7
F Hammered Piano forte	108	c1 → c6
F Hammered Piano forte +	109	c2 → c7
F Hammered Piano piano	110	c1 → c6
F Hammered Piano piano +	111	c2 → c7
F Hammered Dulcimer forte	112	c2 → c7
F Hammered Dulcimer piano	113	c2 → c7
F Reverse Hammered Dulcimer forte	114	c2 → c7
F Reverse Hammered Dulcimer piano	115	c2 → c7
F Hammered Dulcimer tremolo forte	116	c2 → c7
F Hammered Dulcimer tremolo piano	117	c2 → c7
F Plucked Guitar	118	c2 → c7
F Plucked Guitar plectrum	119	c2 → c7
F Plucked Guitar slap	120	c2 → c7
F Plucked Harp forte	121	c1 → c6
F Plucked Harp forte +	122	c2 → c7
F Plucked Harp piano	123	c1 → c6

F Plucked Harp piano +	124	c2 → c7
F Plucked Harp stop	125	c1 → c6
F Plucked Harp harmonics	126	c2 → c7
F Plucked Strings pizzicato forte	127	c1 → c6
F Plucked Strings pizzicato forte +	128	c2 → c7
F Plucked Strings pizzicato piano	129	c1 → c6
F Plucked Strings pizzicato piano +	130	c2 → c7
F Plucked Strings Bartok pizzicato	131	c1 → c6
F Stroked Strings col legno	132	c1 → c6
F Stroked Strings col legno +	133	c2 → c7
F Stroked Strings finger	134	c1 → c6
F Stroked Steel Drum forte	135	c2 → c7
F Stroked Steel Drum mf	136	c2 → c7
F Stroked Xylophone	137	c2 → c7
F Reverse Stroked Xylophone	138	c2 → c7
F Stroked Marimbaphone forte	139	c2 → c7
F Stroked Marimbaphone Finger	140	c2 → c7
F Reverse Stroked Marimbaphone Finger	141	c2 → c7
F Wiped Marimbaphone	142	c2 → c7
F Bowed Strings glissandi	143	-
F Reverse Bowed Strings glissandi	144	-
F Blown Winds Glissandi	145	-
F Reverse Blown Winds Glissandi	146	-
F Blown Winds Noises	147	-
F Reverse Blown Winds Noises	148	-
F Blown Woodwinds Multiphonics 1	149	-
F Blown Woodwinds Multiphonics 2	150	-
F Double Reed Key Noises	151	-
F Reed Key Noises	152	-
F Plucked Spinnet Quill	153	-
F Reverse Plucked Spinnet Quill Noise	154	-
F Screw Noises 1	155	-
F Screw Noises 2	156	-
F Stroked Guitar Body	157	-
F Stroked Strings Body	158	-
F Plucked Special Pizzicato 1	159	-
F Plucked Special Pizzicato 2	160	-
F Stroked Metal 1	161	-
F Stroked Metal 2	162	-
F Stroked Cymbals 1	163	-
F Stroked Cymbals 2	164	-
F Reverse Stroked Cymbals 1	165	-
F Stroked Vellum	166	-
F Wiped Vellum 1	167	-
F Wiped Vellum 2	168	-
F Reverse Wiped Vellum 1	169	-
F Strum Noises	170	-

Abbreviations:

F = Formant Model

FR = Release-Switch Formant Model

+ (at the end of a model name) = multisample range instead of c1 → c6, c2 → c7

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"

Appendix - List of the 64 room impuls 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"

Technical Data

342 Models (each over 5 octaves chromatically)

20862 zones in one Kontakt 5 instrument

Dynamic purging

Intelligent preset & bank creation (random)

A great variety of templates for modular sound design

Bank with 127 presets

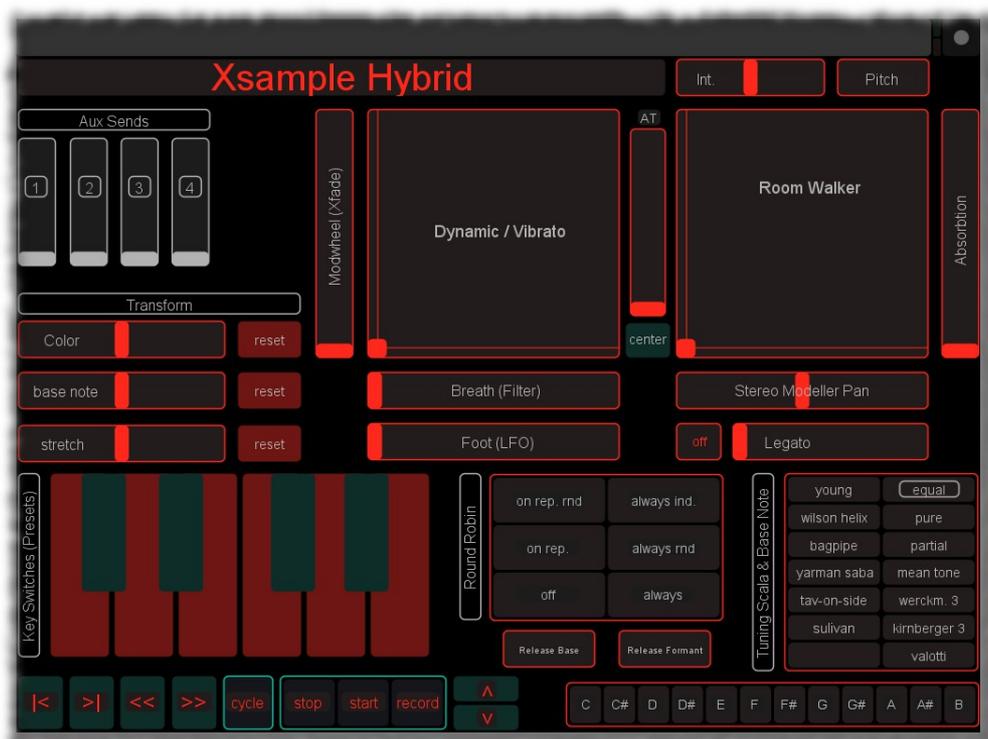
Room Walker for effects within a virtual two-dimensional room

61 IR Samples (room impulses)

11548 Samples

9 GB

TouchOSC Layout



Hardware & Software requirements and recommendations

- Full version Native Instruments Kontakt 5.3 or higher
- 88 keys midi-keyboard with Mod Wheel, Pitch Bend and Sustain Pedal
- Recommendation: freely configurable MIDI Controller Box or an iPad/Android Tablet with TouchOSC (Layout in the package)

Controller Overview

CC#0 → preset program change

CC#1 → transitions (e. g. between different base and formant models)

CC#2 → filterfrequency (LP)

CC#4 → LFO intensity & frequency (pitch, triangle)

CC#7 → instrument volume

CC#10 → instrument pan

Velocity → volume, pitch, filter (LP),

AT (Channel Pressure) → LFO intensity & frequency, volume, pitch, filter (LP)

CC#5 → Release switch base model on or off (= 0)

CC#6 → Release switch formant model on or off (= 0)

CC#11 → Room Walker „absorbitions macro controller“

CC#12 → Room Walker pan controller

CC#67 → Room Walker pitch intensity (-12 → +12 semitones)

CC#69 → Room Walker pitch bypass

CC#29 → Basenote of the tuning (values 24 → 35 correspond to C → B)

CC#30 → Tuning selection

CC#68 → Legato mode on (127) or off (0)

CC#24 → Intensity from soft legato to glissando (→ 127)

CC#82 → For changing the 5 Round Robin modes (→ Keyboard Functions)

CC#56 → Transform Color

CC#57 → Transform Stretch

CC#55 → Transform Base Note

CC#50 → Aux Send 1 (only multis)

CC#51 → Aux Send 2 (only multis)

CC#52 → Aux Send 3 (only multis)

CC#53 → Aux Send 4 (only multis)



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