OMNIUM

PIANO COLLECTION

WHERE THE WORLD IS YOUR ORCHESTRA

ABOUT THE INSTRUMENT

OMNIUM is a Galaxy Of Pianos, Classical & Creative Keys, meticulously engineered for every audio endeavor. From the regal resonance of a 1920s Steinway to the gritty, beer-stained character of a century-old upright, this collection spans the entire history of ivory and steel. Whether you're scoring a cinematic masterpiece, producing a funk anthem, or crafting lo-fi textures, **OMNIUM** offers an unparalleled palette of grand pianos, electric keyboards, spinets, clavinets, and harpsichord sounds.

Inside this compendium, you'll discover 16 distinct libraries: from our renowned **Emotional Piano**, the delicate, historic charm of the **Bentside Spinet** and **Harpsichord**, to the funky grit of the **Clavi Twin '78** and **Dusty Roads**, all the way to the whimsical, raw character of the toy **Kinderklavier**. Each instrument was sampled to preserve its unique soul, quirks, and imperfections. After that, we used the source content to create over 1,000 ambient pads and atmospheres - a limitless textural toolkit for any musical journey.

Bentside Spinet derives from spinetta, a word used for all quilled instruments in 17th-century Italian. The spinet was a preferred household keyboard since it took up less room than the harpsichord, produced a dark & quiet tone, and was aesthetically stunning. As one of the precursors of the pianoforte, the oldest artifact is dated 1490, but started to gain popularity around 1631. By the 18th century, bentside spinets were found all over Europe and were used for daily home entertainment and musical instruction. The instrument shape resembled a harp laid horizontally, with the keys in the position of the sounding-board. As a result, the spinet produced a rich and sustained timbre, but darker and less brilliant than the harpsichord. It had a five octave range with natural keys re-covered with ebony and ivory topped accidentals, giving it a strikingly memorable look.

Clavi Twin '78 captures the heart & soul of a vintage run-down Hohner Clavinet Pianet Duo, complete with scuffs, stains, and over 40 years of hard use and abuse. This unique combo allowed keyboardists to blend the two instruments, or use the Pianet as a bass in the left hand while playing Clavi in the right. Since both sets of strings lived inside the enclosure, this funkmaster was heavy (over 75 lbs)! The Clavinet was designed in 1961 by German engineer Ernst Zacharias - he loved listening to Bach harpsichord music and created an amplified version for Hohner. Music legends like Stevie Wonder made the Clavinet an icon, embracing the electric guitar-like tones while running it through distortion, tape echo, and phaser pedals.

Delphi 1 - Autumn 1958 captures the rich, muddy and fuzzed out flavor of late 50s jazz, blues and big band piano. However, it's equally at home in arrangements for electronica, lofi, hip hop, ambient, postminimalism, contemporary classical and post rock. The Delphi Piano series explores the nuanced characteristics and distinctive styles of different musical eras of the 20th century. Each self-contained volume explores deep aesthetic impressions around its namesake theme, offering a expertly crafted sound-designed piano library with a wide selection of custom presets and atmospheric ambiences that evoke the zeitgeist of the times. We begin with a quintessential sound and then explore it deeply with a range of different stylistic motifs to take you on a textural journey into pure musical feeling.

Delphi 2 - Knightsen Box Grand is a marvelous musical rarity with an untamed spirit. In this series, we explore vintage and classic instruments as portals into new worlds of creative sound design possibility. This time, our focus is on massive, emotionally charged textures that overflow with bombast, while ornately enriched with intricate detail and a distinctive character. It's not just another ordinary old piano; this one possesses a wild side that pushes the boundaries of sonic exploration outward a little further than we usually go.
In this library, we explore new forms of sonic pareidolia, simultaneously conjuring illusions and revealing the ghosts in the signal. Our goal is to preserve its beauty, flaws and deeper untapped potential in an eternally playable form.

Drinking Piano is a fat-bottomed monster upright with a classic beer hall sound, evoking images of the roaring 20s and pre-war 30s. It's got all of the brutal wear and tear that you'd expect from a hundred-year-old instrument that has been played hard and put away wet, night after night. With a fat, wide and close sound, it puts you right on the bench with the yellow, cracked ivories under your fingers. It was recorded right up against the strings in a small, slightly reflective hall, giving it all the presence of a dry studio recording with just a hint of live ambiance.
The years of alcohol-fueled abuse have been less than kind to this once stately instrument. With worn and rickety key action, unreliable dampers, loose pedal mechanics, wear hardened felts, the occasional misaligned hammer and decades of baked-in dust, every key has all the character and frailty of a hundred-year-old bartender. The strings were far too corroded to be tuned without risking breakage and further internal damage, so the whole thing is a little over a half-step flat. But beneath the beer stains and cigarette burns, this massive aging troubadour has a substantial pedigree. It's an original Ivors and Pond model from the dawn of the 20th century, made of solid mahogany, with expert hand-craftsmanship and detail rarely seen in modern uprights.

Dusty Roads captures the essence of a classic Fender Rhodes Mark II Stage Piano. We recorded this vintage beauty in close stereo and direct line in, giving you total freedom to shape the tone and make it your own. The end result is a naturally playable, great-sounding instrument that will come alive in your tracks, with tons of sound-shaping options and expanded content to take this classic sound in new directions.
This iconic model was one of the most popular in the legendary instrument line originated by Harold Rhodes. He developed his unique take on the electro-acoustic piano concept during World War II in an effort to build compact bed-side electric pianos to aid in the recovery of wounded soldiers. He released an early version, the "Piano Bass", with Fender in 1959. The first full-sized model, The Mark I "Suitcase", was released in 1965 after CBS bought Fender. The Mark I "Stage" followed in 1970 and this Mark II came out in 1979. While the Rhodes line was just one of many early attempts at "electrifying" the piano concept and sound, it achieved a tonal and dynamic character that was completely new and utterly distinct. The Mark II has a smooth, silky, almost glassy bell tone when played softly, but it quickly rises up when the player digs into it with a fuzzy growl and full body of an electric organ. It is one of a very few classic keyboards that have come to define the aesthetics of mid-20th century music.

Electric Grand is a classic Yamaha CP-80 from the late 1970s. This unique 88-key electro-acoustic piano uses real string and hammers, with the sound captured by pickups. This feedback-resistent design made it ideal for use in concerts and stage productions, and gave it a bright, crisp sound perfect for 70′s and 80s pop music. The arrival of digital pianos and affordable synthesizers brought on the decline of electroacoustics in general, so models like the CP-80 are rare finds today. We sampled it using the direct stereo line out, as well as re-amplification through vintage loudspeakers

Emotional Piano is a legendary virtual grand piano designed for professional soundtrack scoring, song-writing and symphonic orchestration. We carefully selected this particular walnut-bodied Kawai grand piano for it′s soft, luminous warmth and rich, resonant tone.
It's the perfect paintbrush for lush and emotive arrangements. Emotional Piano is also equipped with a huge selection of uniquely sound-designed custom presets and effects patches to give you an extraordinary range of sonic flavors and creative tools.

Grand El Campanil is an extraordinarily rich and lush-sounding full-sized vintage Baldwin Grand Piano, dating back to the 1930s. We recorded it at its home in the historic El Campanil Theatre, a spacious and resplendent vaudevillian theater hall built in the late 1920s, harkening back to the golden era of cinema and stage. With a sonorous low end, dynamic responsiveness and nuanced character, it is the ideal piano for classical songwriting and cinematic scoring. At the soft end of its dynamic range, it has a warm, hazy quality reminiscent of our classic Emotional Piano. At its loudest, it has a bombastic flair that punches through.
The El Campanil theater has glorious acoustics, with distinct reflective zones at the midstage, front of house and back of house that each offer a very distinct sonic picture ideally suited for different mixes and musical arrangements. To capture everything this Baldwin had to offer, we recorded it from a variety of distances and microphone configurations.

Granny Piano captures the heart and soul of an old, run-down upright piano with rickety keys, a few broken strings and many decades of hard use and abuse. Sure, there are plenty of other great upright piano libraries out there, with their shining lacquer and pristine strings, but none of them ever captured the authentic beauty of a cheap, dusty, beat up, rusting, long untuned upright piano. This is the kind of upright you remember from your grandma′s house.

Harpsichord is a keyboard sensation from the 16th to mid 18th century, once ruled European music. This versatile instrument was a star in both Renaissance and Baroque compositions, shining both as an accompanist and a soloist. Distinctive in design, harpsichords typically boasted two or more sets of strings, each producing unique tones. The sound was amplified by a soundboard beneath the strings, which transmitted vibrations through a bridge. The strings were plucked with quills rather than struck with hammers, so a key could only produce one velocity. Harpsichords flourished across Europe, with production centers in Italy, Flanders, France, Germany, and England. These instruments varied in configuration, featuring different keyboard setups, foot pedals, and hand stops. Their cases were often exquisite works of art, adorned with inlays, paintings, and intricate surface decorations. The harpsichord's plucked strings offered a rich, clear sound that enriched the complex melodies of Baroque music. Nearly every Baroque composer wrote for the harpsichord, whether as a soloist or in continuo.
We sampled a prestigious 18th Century Italian Bizzi Harpsichord belonging to Claudia Ferrero, an acclaimed teacher and renaissance performer in Europe. The instrument has been carefully recorded in order to preserve the unique sound characteristics of both of the instrument and the room. The warm studio is based in the beautiful countryside of San Raffaele Cimena, Italy.
Kinderklavier:

Kinderklavier is a classic toy piano, sampled in great detail. It features 25 keys, each sampled with 8 round robin variations and an average of 6 velocity layers. The instrument has a small wooden body with metal tines that function as resonators. They have a klonky, reverberant character, with a raw unpredictability that makes this instrument perfect for scoring animation and children's music. The plastic keys of the Kinderklavier have a unique rattle when played aggressively, which are included as optional release samples. In addition to standard deep sampling, the Kinderklavier was beaten with sticks and mallets, dismantled, probed, strummed and tortured in just about as many ways as we could think of, creating a variety of unique percussion and effects. It also includes a variety of sound designed ambiences crafted from the raw recordings.

Montclarion Hall Piano is a classic Steinway 1926 parlor grand that lives in one of our favorite recording halls. We captured in wide stereo from three distinct microphone distances (internal, external/mid and far/hall) to allow custom and surround mixing and provide different ambient flavorings. It has a crisp, solid tone ideal for classical composing, yet works equally well for soul, jazz, rock and pop. But this 7+ GB library goes well beyond a simple classical grand piano library. It also includes a wide selection of extended "prepared piano" and very useful creative FX articulations, such as percussive pounds, slams, string scrapes, steel guitar slides, mallet and pick glisses, sweeps, plucks and much more.
Originally released in 2010, the Montclarion Hall Piano was recorded in a steep A-framed long hall in the hills above Oakland, CA. It's a place that truly resonates with us, in the same space that Mars, Venus, Mercury and the Apocalypse Percussion Ensemble were captured in, along with a whole host of former Tonehammer epic percussion and choral libraries. It has lush, rich, clear, well-defined and balanced natural acoustic reflections. In our ears, something about this magical room combined perfectly with this piano, creating the right holistic balance. The true instrument here is the piano and the hall together as one.

Struck Grand delves deep into the fine art of piano abuse. This 9+ GB virtual prepared piano library explores unusual piano string articulations: mallet strikes, finger mutes, plucks, steel slide bends, bass string scrapes, harmonics, metal hammer hits and other exotic playing methods. We sampled this 1926 Steinway Model L parlor grand piano in detail, capturing more than 4000 samples covering the full 88-key range. This Kontakt giant shines as both a melodic tuned percussion instrument and a massive stringed zither, with a broad pitch range, expressive dynamic response and a rich, complex musical character.
The Struck, Harmonic, Mallet and Gliss elements are perfect for dramatic and suspenseful scoring, while the Steel Hammer, Slide and Picked sections offer a nuanced classical feel. With rumbling bass and glistening highs, we've captured each articulation up close with incredible presence, detail and clarity. The Gliss/Strum Creator system performs life-like strums and string glisses, with key and chord constraining, stroke direction, alternation, speed, arpeggiation and more. This library goes far beyond any other piano "effect" library you've heard before - you'll feel The Struck Grand live and breathe under your fingertips.

Sunroom Upright Piano encapsulates the cozy feeling of being home alone, relaxed and playing old ivory keys next to a warm window. Conn pianos have a tagline: “the piano that few know about”, which summarizes the curiosity and mystery of each handmade instrument. The resulting tones are rich and full, with warm resonance, powerful low end and a woody, even quality. Weighing in around 500 lbs, this 1980s piano has a responsive action and balanced timbre, perfect for soundtrack scoring, songwriting, or just noodling new ideas. In addition to deep-sampling 52 keys with 5 velocity layers in close stereo, we captured a number of other SFX like lid open/closes, key & pedal noise, and wooden creaks.

Survivor Roads is a vintage Rhodes Mark 4 electro-acoustic stage piano, captured by Eric Bateman of Muse Kinetics and Jonah Strauss of Survivor Sound studios in Berkeley, CA. They recorded it using both direct stereo line out to the Neve mixing board and also amplified it through a Fender Twin stereo combo amp, captured with a pair of large diaphragm Shure studio microphones. This legendary old-school electro-mechanical tine piano was first conceived by Harold Rhodes in San Fernando, CA. His goal was to build a portable piano. In his originally design, the tines were constructed alumnium parts taken from a B-17 aircraft and he named it the Army Air Corps Lap Model Piano. His company was bought by Fender in 1959, and eventually evolved into the beloved 73-key stage piano we all know and love.

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- 16 distinct virtual instruments: Pianos, Electric Keys, Spinet, Clavinet, Rhodes, Harpsichord
- Deeply sampled keyboards with tons of velocity layers, sound effects, and unique articulations
- Over 1,000 unique ambient atmospheric pads and drones, created from the source content
- 337 Powerful Kontakt .nki instrument presets
- 52,864 stereo samples in locked .ncw format
- 75.9 GB Installed
- A flexible, intuitive user interface and mixer with pro features and deep customizability
- Full FX rack with convolution reverb with custom rooms, halls, chambers & FX environments

This library has been licensed for use in the free Kontakt Player, virtual instrument engine. It can be used in Kontakt Player or the full retail version of Kontakt (version 8.2 or later) for VST, AU or AAX instrument plugin formats. You can add this product to the Kontakt "Libraries" browser. It requires online serial number registration through Native Instruments' Native Access app. This library is fully compatible with Komplete Kontrol and all S-Series Keyboards by Native Instruments. Buying this library automatically qualifies you for a cross-grade discount toward the full unlocked version of Kontakt through Native Instruments!

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SYSTEM REQUIREMENTS

This library requires Native Instruments **Kontakt Player version 8.2 or later**, or the full retail version of **Kontakt version 8.2 or later**. The sample files are compressed to lossless 48kHz and 24 bit NCW audio format. Please read all instrument specs and software requirements before purchasing this or any other Soundiron products. **You must have at least Windows version 7 or later, or macOS 10.12 or later.**

Many instrument presets in this library are extremely system resource intensive. We highly recommend that you have a 64-bit operating system (Windows or macOS) with at least 3GB of system ram, a multi-core CPU and a 7200 rpm SATA or SSD hard disk before purchasing this particular Soundiron library. Large sample sets like those found in this library may load slowly and may cause system instability on some older machines and audio devices.

FIDELITY

Natural sonic impurities from body and clothing movement by the performer sounds may be present in some samples. These performance sounds are natural and unavoidable. Therefore, please keep in mind that this library isn't designed to provide perfectly sterile results. Our goal is to preserve and accentuate the natural live qualities in our instruments without sucking all of the life out of them for the sake of clinical perfection.

1. If you don't already have Kontakt 8 or the Kontakt Player installed, download the Free Kontakt Player (WIN / macOS) from the Native Instruments website. You need Kontakt or Kontakt Player version 8.2 or later to use this library:

http://www.nativeinstruments.com/kontakt

2. Please download the library from our server and unpack it completely before trying to install it. You can find full instructions in the download email we send you after your purchase.

3. Make sure all instances of Kontakt are closed and launch Native Access. It is a special program that is automatically installed by Kontakt. Once it is open, find the "Add a serial" button and click it.

4. Next, copy your serial number from the download or serial number email we sent you after your purchase. This registration process is necessary to allow Kontakt and the NI Native Access to activate the product. You usually only need to do this the first time you add and activate this Library.

5. On the next screen after registering your serial number, click the Browse button to the right of the library name. This will allow you to select the folder location that you chose to install this library on your hard drive. Select the folder and then press INSTALL on the next screen to complete the process.

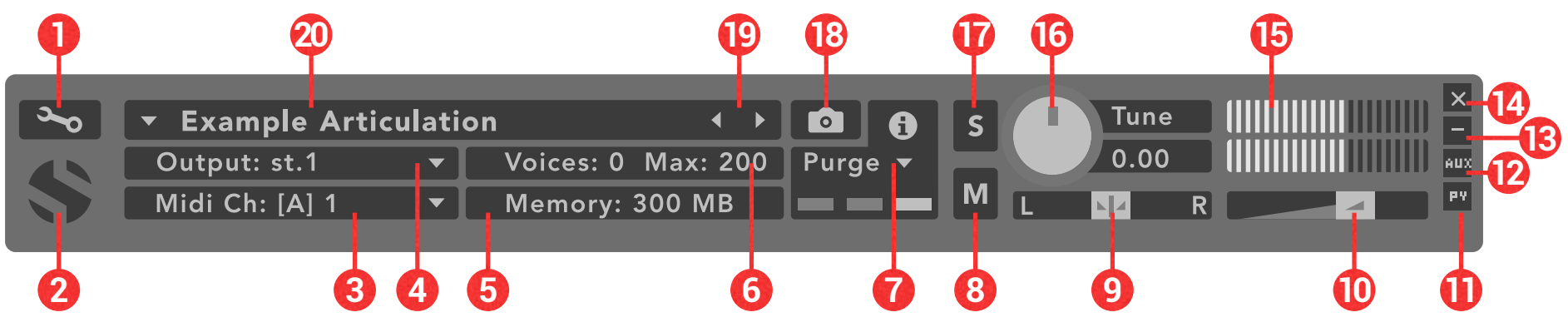
6. Exit Native Access and launch Kontakt. Go to the "Libraries" tab in the Kontakt browser window, located in the upper left area of Kontakt window, just to the right of the "files" tab. You should see this library as a new tile in the Libraries window.

7. You can find the instrument presets by clicking the Instruments button on this library's tile in the Libraries window. You can also browse and load the included .nki presets using the Files, Quick-Load or Database browser windows in Kontakt, or through the main File load/save menu.

8. Please allow any current preset to finish loading completely before loading a new one.

KONTAKT INSTRUMENT HEADER

The top area of the user interface includes default instrument controls that are common to all Kontakt instruments.



1. Open The Instrument Editor - Click to view and edit the internal settings and programming of this instrument. Be careful making changes unless you're an experienced Kontakt user, as changes here can easily break the entire instrument.

2. Close Main Control Area - Click the Hyperion emblem to collapse the "Performance View."

3. MIDI Input - Click to select a midi input source. You can choose a specific midi channel, or choose "Omni" to allow the instrument to respond to midi messages and notes on any midi channel.

4. Output - Click to route the audio from this instrument to any available Kontakt plugin output.

5. Memory Use Display - This displays the amount of system RAM used by the samples and other data required by this instrument.

6. Voice Count / Max Limit - Displays the number of voices currently playing and the max number that may play before being automatically culled. High voice-counts can slow down your CPU and cause crackling and other issues.

7. Purge - This menu allows you to purge samples from RAM or reload them.

8. Mute - This mutes the instrument.

9. Pan Slider - This pans the output left or right in the stereo field.

10. Main Volume Slider - This controls the main output volume for the instrument.

11. Performance View - This button collapses the "Performance View" to only show the instrument header bar, as seen above.

12. Auxiliary Sends - This opens the Auxiliary Send mixer, allowing you to route signal to the Aux Sends in the main Kontakt Mixer window (press F2).

13. Minimize All - This collapses the entire instrument UI down to a thin strip.

14. Close Button - This closes and removes the instrument from the rack.

15. Signal Meters - This displays the current signal level during playback.

16. Tune Knob - This controls the global pitch by semitone increments up to +/-36. Hold the shift key down while dragging the knob to adjust pitch in 1-cent (1/100th of a semitone). This is separate from the layer pitch settings in the instrument UI.

17. Solo Button - This solos the instrument and mutes all others.

18. Snapshots -This allows you to save and load snapshot presets for this instrument. Click the "i" button to close.

19. Previous / Next Preset - These arrows let you skip to the previous or next available preset within the same folder. Be aware that any settings you've changed will be lost, so we recommend saving a snapshot after making any changes if you wish to be able to load them again later.

20. Preset Name - This shows the currently loaded preset name.

USER INTERFACE

1. Options Tab - Click on this pull-down tab to open the advanced control window for access to the LFO, Filter and Arpeggiator systems (See pages 8 and 9).

2. Volume Knob - This controls the volume of the instrument, with smooth real-time tonal and dynamic attenuation.

3. Attack Knob - This controls the note attack shape. Turning this up causes the sound to fade in more gradually. This is useful for softening hard transients and taming aggressive articulations.

4. FX Rack - Click this to switch to the FX rack panel.

5. Offset Knob - This cuts into the sample start, allowing sample playback to skip past the beginning of the sound. You can use this to make the sound more pad-like or to remove hard transient starts, especially when combined with the Attack knob. It's also great for creating glitchy effects.

6. Release Knob - This is mainly used for sustaining articulations and long notes. In Normal mode, notes fade out quickly as soon as they're released. In Pad mode, the range of the Release knob is multiplied, allowing much longer fade-out times. This control is independent of the layer lock function.

7. Width/Keyspan Knob - This controls the stereo field. Collapse the sound to mono, or push the stereo spread to 100%.

8. Vibrato Knob - This applies basic vibrato to the sound. Depth effects how strong the vibrato effect is applied, Rate effects the vibrato speed.

9. Pan/Autopan Knob - In Pan mode, this controls the stereo panning, allowing you to spatialize the sound to your liking between the left and right channels. Click on the down arrow to switch to Autopan mode, which will ping-pong pan the signal..

USER INTERFACE

10. Pitch Knob - This knob controls semitone and cent tuning for the instrument. You can shift the pitch by +/- 36 semitones. The ST/CT switch toggles the knob to control semitones or cents (1/100th semitone) increments by up to +/- 50 cents (1/2 semitone). Use this to shift octaves or fine-tune the sound.

11. Articulation Dropdown - This allows you to choose the bell and articulation for the current layer. Each layer has its own independent menu. The articulation menus are not effected by the layer lock function.

12. Layer Crossfade - These buttons assign the currently selected Layer to the X-Fade slider. This allows you to create custom combinations of layers which you can easily and smoothly crossfade between.

13. Layer Lock - This links the (Swell, Attack, Offset, Release, Vibrato and Filter settings for all layers that have their lock button activated. Changing the knob values for one layer applies the same change to all other locked layers. This setting doesn't effect the Invert Swell, Release Mode, Filter Type, Pitch or Articulation Selection Menu settings for each layer.

14. Layer Select - This selects a layer's controls for editing. The lower control area displays the knobs and control settings for the currently selected layer. Layers 1 and 2 offer an additional drop-down menu to select the instrument.

15. Layer Activate - This enables a layer to play. Each layer can be independently enabled or disabled, allowing up to 4 layers to play at once.

16. Ext Range - This extends the playable range up and down the keyboard. The real range of the instrument can be seen in blue.

17. Space Tab - Click on this button to open up the Spatialization controls window.

ADVANCED CONTROL WINDOW

The advanced control window can be opened and closed by clicking on the Pull-down tab's down-arrows at the top of the UI. It contains the per layer LFO, Filter and Apreggiation systems. The global Keyswitches button turns off all keyswitches, allowing you to access a greater range of playable notes. The global Purge Unused Samples unloads all samples for layers that are currently turned off.

LFO

LFO Button - This engages the LFO system.

Waveform Buttons & Menu - Click the shape buttons or use the down-arrow menu to choose an LFO wave shape. You can choose between Sine, Square, Triangle, Saw-tooth and Random.

Target Menu - Use this to assign the LFO to these parameters: Volume, Bass, Treble, Pitch, Pan, Filter Resonance and Frequency.

LFO Lock Button - This locks the LFO speed to your DAW's tempo when Kontakt's BPM "EXT" button is off. If the EXT button is on, this will lock to Kontakt's internal BPM setting.

Time / Beat Knob - This controls the speed of the LFO. When locked, the Beat knob selects note length values. When unlocked, the speed is measured in milliseconds.

Intensity Knob - This controls the intensity of the LFO oscillation.

Fade Knob - Use this to fade in the oscillation after the note starts.

FILTER

Filter Button - This engages the filter system.

Type Menu - Select from 13 different filter types with this menu.

Source Menu - Select from 12 different sources for the filter with this menu, or set it to none.

Step Sequencer Table - Adjustable from 2-32 steps by either clicking the number to the right to type in a value or clicking on the number and dragging it up or down. This table is only active Target is set to Graph Frequency or Graph Resonance. The table plays from left to right.

Reso. Knob - This controls the amount of resonance applied to the filter.

Freq. Knob - This set the cut-off frequency for the filter in each source window.

Invert Button - This button inverts the action of the filter modulation.

SCALE LOCK

Lock Button - Click the lock icon next to the SCALE LOCK label to turn on the key/scale locking system. This allows you to easily play within a desired key and scale. When active, the midi keys that are excluded from the current scale will trigger the same note as the key below them, so go ahead and be sloppy if you'd like!

Key Menu - This menu selects the key that you wish to constrain all incoming midi notes to.

Scale Menu - This menu lets you select from a variety of scales, in the key that you have selected.

ARPEGGIATOR

The "ARP" section lets you create, save and load your own arpeggios, rhythmic patterns and step sequences. To turn it on, click the radio button next to the ARP label.

Arp Button - This turns the arpeggiator on and off.

Preset Menu - Use this menu to select and load any of our factory arpeggiator presets.

Save Button - This "disk" icon button allows you to save and export your ARP settings to an nka preset file.

Load Button - This "folder" icon allows you to import and load your previously saved Arp panel settings from an nka file.

Velocity Graph Table - Use the graph to draw the velocity for each step in your desired arpeggio sequence. The table plays from left to right. The button on the right enables the graph. When this graph is off, the pattern will use the velocities of the incoming midi notes as you play.

Preset Menu - This menu controls the Arpeggiator hold mode.

- Normal sets it to respond only while a note is pressed, cycling through all held notes as it arpeggiates.
- Hold sets it to automatically sustain one note at a time, (monophonic) so that changing keys changes the note that is repeating.
- Hold +/- sets it to allow new notes to be added to the automated chain of repeats.

Table Steps Value - This setting determines the number of velocity steps that will be cycled through in the sequence. You can change the value by double clicking the number or clicking and dragging it up or down.

SWING Knob - This adds pre-beat or post-beat swing to the arpeggiated rhythm.

RAND. Knob - This knob applies natural variability to the speed and velocity values.

DUR. Knob - This allows the duration of notes to be shortened or extended without changing the overall timing.

DIR. Knob - The Direction menu controls the arp direction and behavior, with 14 different patterns to choose from: Up, Down, Up-Down, Down-Up, Zig-Zag Up, Zig-Zag Down, Zig-Zag Up-Down, Zig-Zag Down-Up, Move-In, Move-Out, In & Out, Out & In, EZ-Roll, Random and As Played.

To automate the DIR. menu in real-time, you can right click (PC) or command click (Mac) on the menu. Then click the "Learn Midi CC# automation" pop-up button and move the midi controller that you wish to assign.

BEAT Menu - This menu lets you choose the note time, with quarter note, triplet, 8th note, 8th triplet, 16th note and 16th triplet.

GLISS

Gliss mode allows you to create your own custom glissando patterns. Choose your velocity sequence with the graph table, then pick a scale, curve, direction, and rate to dial in something truly unique.

Scale Knob - This knob selects the scale the gliss plays back.

Random Knob - This knob adds a human element of less precise quantization.

Curve Knob - This knob applies acceleration or deceleration to the gliss. Turning it down causes the gliss to start slower, then gradually speed up. Turning it up causes the gliss to start fast and gradually slow down toward the end.

Rate Knob - This knob controls the duration of each note in the gliss. The higher the value, the longer each note will be held before triggering the next note.

STRUM

Strum mode allows you to create your own custom strum patterns. Choose your velocity sequence with the graph table, then pick a chord type, duration, direction, and rate to dial in something truly unique.

Chord Knob - This knob selects the chord the strum plays back.

Random Knob - This knob adds a human element of less precise quantization.

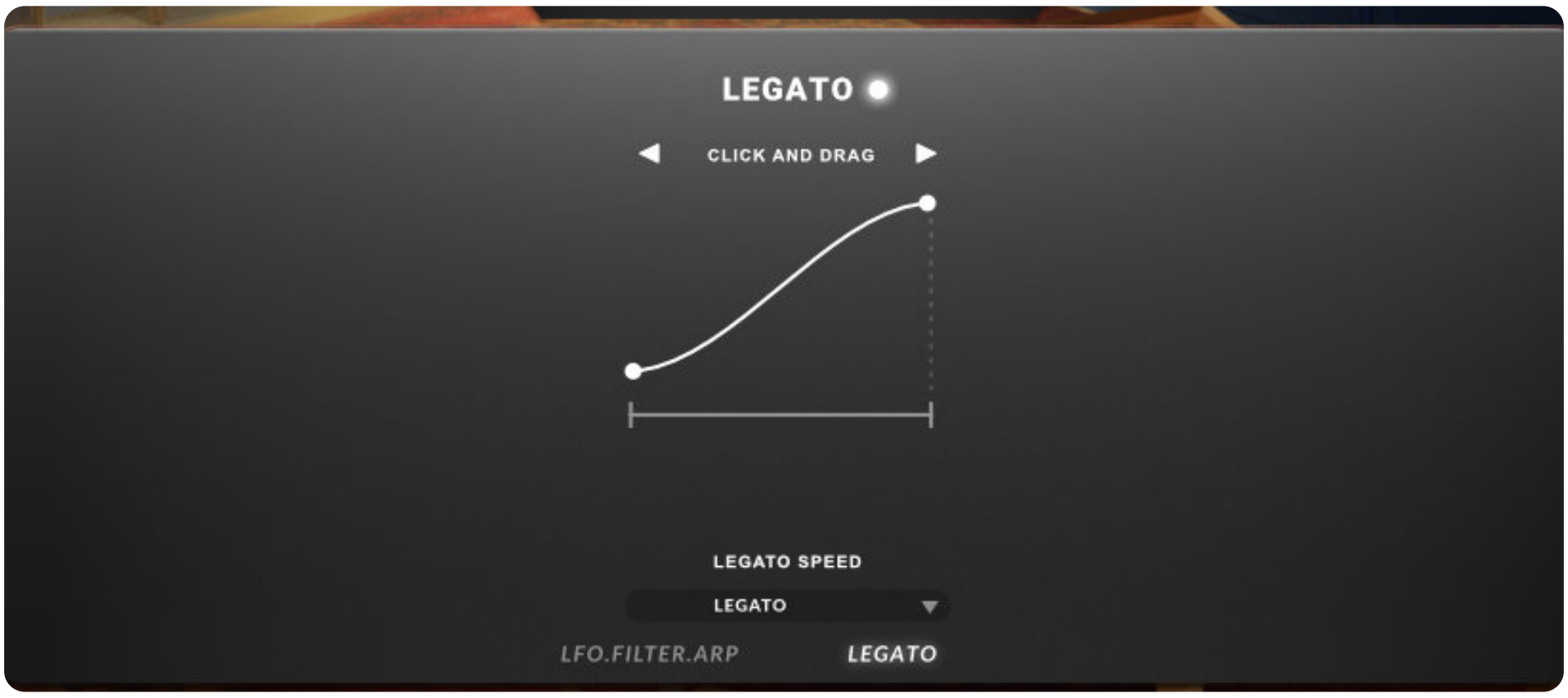
Duration Knob - This allows the duration of notes to be shortened or extended without changing the overall timing.

Strum Direction - This drop-down controls whether the strum alternates between down and up, or does all upstrokes or down strokes.

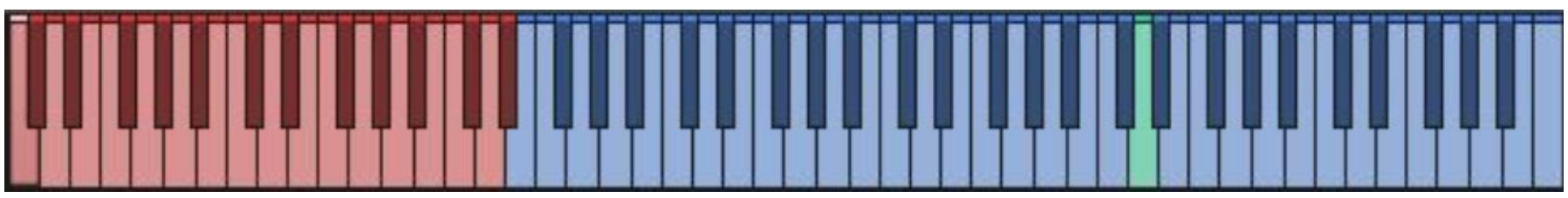
Rate Knob - This knob controls the duration of each note in the strum. The higher the value, the longer each note will be held before triggering the next note.

LEGATO

Legato system can be accessed by clicking on the “LEGATO” button at the bottom of the Advanced controls window (if available). When turned on, this system applies simulated legato to the selected layer, tying notes together as you play an uninterrupted melody. The two options for legato speed are Legato and Portamento. Legato allows for more realistic, quicker note transitions while Portamento allows you to create very long, dramatic transitions. You can adjust the legato transition speed by clicking on the legato curve image and dragging left or right. Portamento will stretch the sample of the initial note up or down, while Legato transitions to a new sample.



STANDARD & AMBIENCE PRESET KEYS



1. Articulation/Sound Keyswitches - Pressing one of these red keys will change currently selected articulation or sound, visible in the drop-down menus.

2. Playable Keys - These blue keys are the standard playable, chromatic keys.

3. Root Key - This turquoise key represents a given sounds natural root. The playable range above and below is stretched from this point. *Note: This is only available in some presets.

SPACE

The Space tab allows you to adjust the panning and distance of each of the four individual layers. The numbered icons will be brightly colored when that layer is activated. Click and drag each icon to move it in space. There is also a global Algorithmic reverb that you can control from this tab.

DSP EFFECTS RACK

The FX Rack tab gives you direct access to 27 of Kontakt's built-in special effects and dynamic processors. This panel is accessible in solo presets by clicking on the FX Rack tab button at the bottom of the instrument UI. Signal flows from top to bottom on each rack and from Rack 1 to Rack 2. To change the effect loaded into any specific rack module socket, click on the down arrow menu in its top left corner.

FX CHAIN PRESETS

SELECT PRESET MENU

This menu lets you select from any of our stock presets. Once you've customized your FX chain, you can save it for later use in this rack by selecting "Save" at the bottom of the list. To load any custom presets you have saved, select "Load" from the menu. Selecting "-Empty-" at the top of the list unloads all effects and resets the entire FX rack to its default state.

RACK SELECT BUTTONS

The Rack 1 and Rack 2 buttons allow to you select between the two different racks. The signal flows from top to bottom of each rack and from Rack 1 to Rack 2.

Descriptions and control definitions for all effect modules are on the **next 4 pages...**

FILTER

Power Button - Toggles the effect on/off.

Type Button - Select from dozens of low pass, high pass, band pass, notch, ladder and other filter types.

Cutoff/Talk Knob - Controls the filter cutoff and/or peak frequency.

Resonance/Sharpness Knob - Controls the amount of resonance added at the cuttof or peak node.

EQ

Power Switch - Toggles the effect on/off.

Low, Mid and Hi Frequency Gain sliders - These adjust the level of the low, mid and high EQ bands.

Out Knob - Controls the output volume.

Low, Mid and High Frequency Knobs - The control the center frequency of the low, mid and high frequency EQ bands.

Bell/Shelf Buttons - Toggles the bell/shelf shape of the frequency band.

FEEDBACK COMPRESSOR

Power Button - Toggles the effect on/off.

Input Knob - Controls how much signal comes into the compressor.

Makeup Knob - controls the amount of gain to make up for any volume decrease.

Mix Knob - blends the amount of compressed and raw signal.

Link Button - When on, stereo is linked. When off, it is dual mono.

Attack Knob - Controls compressor attack speed once signal exceeds threshold.

Ration Knob - Controls how long before the compression releases.

Release Knob - High Quality Button - Toggles oversampling.

LIMITER

Power Button - Toggles the effect on/off.

Input Knob - Controls how much signal comes into the limiter.

Release Knob - Controls how long before the limiter releases the signal.

Output Knob - Controls the output volume of the signal.

BUS COMPRESSOR

Power Button - Toggles the effect on/off.

Threshold Knob - Controls what volume level the compressor kicks in.

Ratio Knob - Controls the ratio of gain added or removed based on incoming signal level above the threshold.

Attack Knob - Controls compressor attack speed once signal exceeds threshold.

Makeup Knob - Controls the amount of gain to make up for any volume decrease.

Mix Knob - Blends the amount of compressed and raw signal.

Output Knob - Controls the output volume of the signal.

Release Knob - Controls how long before the compression releases.

TRANSIENT DESIGNER

Power Button - Toggles the effect on/off.

Input Knob - Controls how much signal comes into the designer.

Attack Knob - Controls effect attack speed. Increasing will add more punch.

Sustain Knob - Controls how long the note tail rings out.

Smooth Button - Smooths out problem transients.

Output Knob - Controls the output volume of the signal.

AC BOX

Power Button - Toggles the effect on/off.

Normal Knob - Controls the normal AC Box channel volume.

Brilliant Knob - Controls the brilliant AC Box channel volume.

Tremolo Speed Knob - Controls the rate of the tremolog.

Bass & Treble Knobs - These control the low and high frequency gain.

Tonecut Knob - Employs a lowpass filter. Turn up to reduce treble.

Tremolo Depth Knob - Controls the strength of the effect.

Mono Switch - Toggles between mono and stereo.

Output Knob - Controls the master volume.

HOT SOLO

Power Button - Toggles the effect on/off.

Bass, Mid, Treble Knobs - Controls how much signal comes into the limiter

Presence Knob - Boosts the upper midrange frequency response.

Depth Knob - Controls low range frequency response for the power amp.

Drive Switch - Selects between overdrive and normal channels.

Pre Norm Knob - Controls how long before the limiter releases the signal.

Pre Drive Knob - Controls the output volume of the signal.

Master Knob - Controls the overall output level.

Output Knob - Sets the output level of the FX module.

Mono Switch - Toggles between mono and stereo.

JUMP

Power Button - Toggles the effect on/off.

Pre-amp Knob - Sets the pre-amp gain. Turn it up to add drive.

Pre Norm Knob - Controls the amount of volume added.

Presence Knob - Boosts the upper midrange frequency response.

Bass, Mid & Treble Knobs - These control the low, mid and high frequency gain.

Master Knob - Sets the overall output volume.

Hi Gain Switch - Increases the pre-amp's gain potential.

Mono Switch - Toggles between mono and stereo.

TWANG

Power Button - Toggles the effect on/off.

Volume Knob - Sets the pre-amp gain. Turn it up to add drive.

Mono Switch - Toggles between mono and stereo.

Treble, Mid, & Bass Knobs - These control the low, mid and high frequency gain.

Output Knob - Sets the overall output volume.

VAN 51

Power Button - Toggles the effect on/off.

Pre Rhythm Knob - Controls the preamp overdrive of the rhythm channel.

Pre Lead Knob - Controls the preamp overdrive of the lead channel.

Presence Knob - Boosts the upper midrange frequency response.

Lead Switch - Toggles between the rhythm and lead channels.

Bright Switch - Boosts high frequencies in the rhythm channel.

Mono Switch - Toggles between mono and stereo.

Bass, Mid & Treble Knobs - These control the low, mid and high frequency gain.

Post Gain Knob - Controls master volume of both channels.

Resonance Knob - Controls low range frequency response in the poweramp.

Output Knob - Sets the output volume of the FX module.

Hi Gain Switch - Increases the gain range of the preamp.

Crunch Switch - Adds distortion to the rhythm channel.

CABINET

Power Button - Toggles the effect on/off.

Amp Selector - This drop-down allows you to choose between different amps.

Size Knob - Adjusts the size of the simulated cabinet.

Treble & Bass Knobs - These control the low, mid and high frequency gain.

Air Knob - Sets the level of early reflections in the room response.

Output Knob - Sets the output volume of the FX module.

ROTATOR

Power Button - Toggles the effect on/off.

High Acceleration Knob - Adjusts how quickly the treble rotors will react to speed changes.

Low Acceleration Knob - Adjusts how quickly the bass rotors will react to speed changes.

Slow/Fast Button - Switches the speed of the rotating speaker.

Balance Knob - Sets the ratio of sound produced by the horn and woofer.

Distance Knob - Changes the distance between the simulated mic and speaker.

Mix Knob - Controls the rotator effect's strength.

STOMP CAT

Power Button - Toggles the effect on/off.

Volume Knob - This controls the Cat master volume.

Filter Knob - Turn up to enhance low frequency range.

Distortion Knob - Adjusts the amount of distortion applied.

Mono Switch - Toggles between mono and stereo.

Bass & Treble Knobs - These control the low, mid and high frequency gain.

"Balls" Knob - Turn this up to add low-end punch.

Tone Knob - Pre-distortion mid rangebooster.

Output Knob - Sets the output volume of the FX module.

STOMP CRYWAH

Power Button - Toggles the effect on/off.

Wah Knob - Controls the frequency of the wah-wah effect.

Output Knob - Sets the output volume of the FX module.

Mono Switch - Toggles between mono and stereo.

STOMP DISTORTION

Power Button - Toggles the effect on/off.

Volume Knob - This Controls the distortion master volume.

Tone Knob - Turn up to accent mid frequency range. Turn down to accent bass.

Mono Switch - Toggles between mono and stereo.

Drive Knob - Controls the amount of distortion applied.

Bass, Mid & Treble Knobs - These control the low, mid, and high frequency gain.

Output Knob - Sets the output volume for this FX module.

STOMP LOFI

Power Button - Toggles the effect on/off.

Bits Knob - Controls the sound's resolution in bits.

Output Knob - Sets the output volume of the FX module.

Noise Knob - Adds hiss to the audio signal.

Color Knob - Controls tonality of the noise applied.

STOMP SKREAMER

Power Button - Toggles the effect on/off.

Tone Knob - Adjusts bright versus mellow tone.

Drive Knob - Controls how much crunchy distortion is applied.

Output Knob - Sets the output volume of the FX module.

Bass Knob - Controls the bass frequency gain.

Bright Knob - Controls the high frequency gain.

Mix Knob - Sets the amount of processed signal sent to the main output.

STOMP TAPE SATURATOR

Power Button - Toggles the effect on/off.

Gain Knob - Controls the input gain. This increase tape distortion.

High Quality Switch - Toggles oversampling.

Warmth Knob - Controls the low frequency boost/ cut.

Rolloff Knob - Controls the high frequency rolloff starting point.

Output Knob - Sets the output volume of the FX module.

DELAY

Power Button - Toggles the effect on/off.

Delay Type - This drop-down lets you choose from 5 delay types.

Time Knob - Adjusts the delay time in milliseconds or synced note values.

Sync Button - Turn on to sync the delay effect to the host tempo.

Saturation Knob - Adds tube-like saturation to the delay sound.

Stereo Button - Toggles between mono and stereo.

Feedback Knob - Turn up to add more delay repeats.

Lo-cut & Hi-cut Knobs - Controls low and high frequency cuts in the delay repeats.

Depth Knob - Controls the amount of modulation applied.

Rate Knob - Adjusts the speed of the delay modulation.

Pingpong Button - Turn on for alternating hard left & right panning.

Mix Knob - Sets the amount of process signal.

CONVOLUTION REVERB

Power Button - Toggles the effect on/off.

Convolution Category and Impulse Drop-downs - Choose from different impulse response samples.

Low Pass Knob - Adjusts bright versus mellow tone.

High Pass Knob - Controls how much crunchy distortion is applied.

Size Knob - Changes the length of the impulse sample between 50%-150%.

Mix Knob - Sets the amount of processed signal sent to the main output.

ALGORITHMIC REVERB

Power Button - Toggles the effect on/off.

Time Knob - Adjusts the duration of the reverb effect.

Mod Knob - Adjusts the amount of modulation applied to the reverb.

High Cut Knob - Cuts the high frequency content of the reverb signal.

Hall/Room Switch - Toggles between Hall and Room reverb algorithms.

Diffusion Knob - Adjusts the density of the simulated room reflections.

Dampening Knob - Adjusts the amount of absorption in the simulated room.

Low Shelf Knob - Attentuates or amplifies the reverb's low frequency content.

Size Knob - Adjusts the size of the simulated room.

Mix Knob - Sets the amount of processed signal sent to the main output.

PLATE REVERB

Power Button - Toggles the effect on/off.

Decay Knob - Adjusts the duration of the reverb effect.

Low Shelf Knob - Attenuates or amplifies the reverb's low frequency content.

High Dampening Knob - Adjusts the damping of the reverb's high frequency content.

Stereo Knob - Controls the stereo image of the reverb.

Mix Knob - Sets the amount of processed signal sent to the main output.

MOD CHORUS

Power Button - Toggles the effect on/off.

Time Knob - Sets the speed of the LFO modulation.

Sync Button - Syncs the LFO modulation to the host tempo.

Depth Knob - Sets the amount of LFO modulation applied.

Phase Knob - Adjusts the phase difference between left and right channels.

Mix Knob - Sets the amount of processed signal sent to the main output.

STEREO

Power Button - Toggles the effect on/off.

Width Knob - Sets the width of the stereo field. All the way down is mono.

Pan Knob - Adjusts the panning of the stereo field.

Output Knob - Sets the output volume of the FX module.

MOD FLAIR

Power Button - Toggles the effect on/off.

Flanger Mode Drop-down - Choose from three different flanger modes.

Chord Drop-down - Sets the chord that the four voices use.

Width Knob - Duplicates and pans the flanger voices.

Damp Knob - Attenuates the high frequency concent of the feedback.

Detune Knob - Alters the pitch of each flanger voice.

Invert Phase Button - Swaps the position of peaks & notches in the frequencies.

Sync Button - Syncs the LFO modulation to the host tempo.

Time Knob - Adjusts the frequency of the modulation applied to pitch.

Feedback Knob - Turn up for a more metallic resonant sound.

Pitch Knob - Adjusts the fundamental frequency of the first flanger voice.

Voices Knob - Choose from 1 to 4 flanger voices.

Mix Knob - Sets the amount of processed signal sent to the main output.

Output Knob - Sets the output volume of the FX module.

MOD PHASER

Power Button - Toggles the effect on/off.

Sync Button - Syncs the LFO modulation to the host tempo.

Time Knob - Adjusts the frequency of the modulation.

Amount Knob - Adjusts the amount of modulation applied.

Spread Knob - Shifts frequency peaks and notches left or right.

Ultra Button - Extends paramter ranges for Rate and Center. Get crazy!

Output Knob - Sets the output volume of the FX module.

Stereo Knob - Adds a phase offset to the modulation.

Feedback Knob - Creates resonance. Makes peaks and notches more pronounced.

Notch Knob - Sets the amount of peaks and notches in the spectrum.

Center Knob - Sets the middle frequency of the peak/notch pattern.

Modulation Mix Knob - Distributes the modulation between center and spread.

Mix Knob - Sets the amount of processed signal sent to the main output.

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Thanks from the whole Soundiron team!