Hideaway Studio

The Hideaway e-Grand

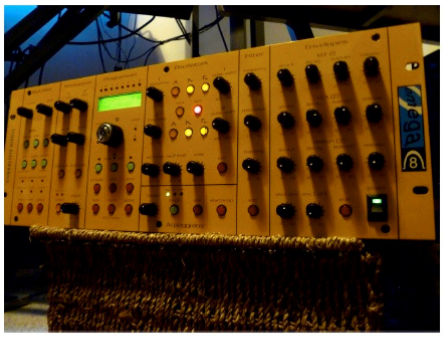
Installation Guide & User Manual

D.A.Wilson, Hideaway Studio, November 2013

HS-K4L-A012

Introducing The Hideaway e-Grand...

The 1938 Hammond Novachord, 1974 Farfisa Syntorchestra and 1976 Polymoog 203A are all examples here at Hideaway Studio of three early polysynths capable of producing piano like timbres. The Novachord was without question the world's first all electronic instrument designed to emulate the piano amongst other timbres. All have one thing in common in that they rely on formant synthesis to produce these tones. As is often the case, such instruments tend to exhibit sweet spots over relatively narrow registers. For while now I thought it might be interesting to try and carefully blend the best

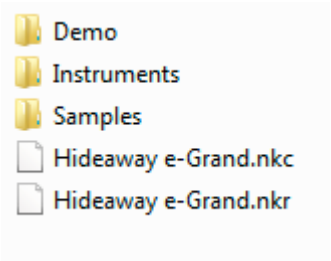

of these registers captured from the three instruments in an attempt to try and create something where an evocative, expressive and playable nature was more the end goal than realism. As it turned out the grainy organic nature of Novachord #346 provided a special ingredient in the lower registers, the Polymoog added much of the mid-range warmth and the really quite beautiful highs were thanks to the Syntorchestra with the help of the Omega 8. After much play testing the samples were carefully layered and tube equalised.

After bringing together such a rare combination of instruments I thought it might be quite fitting to introduce some equally unusual signal processing technology. I recently rescued a 1960's Baldwin all tube *"Panoramic"* stereo spring reverb. After building a high voltage power supply and modifying the spring to be centrally excited with a piezo ceramic transducer a pseudo stereo signal could be picked up from the two ends. What is particularly unusual about Baldwin's patented design is that the signal is AM modulated at 20KHz and passed over the spring as an ultrasonic wave. The signal at the end of the spring is then received and demodulated back to audio. The advantage of this technology is that the spring, rather bizarrely, is nothing like as sensitive to vibration as a normal spring reverb tank. It is also much less prone to the usual ricochet effects caused by high energy transients. The frequency response is a little flatter too. Although I found the reverb was a little noisy, it sounded surprisingly dense and complex so I created a series of impulse responses and was very excited to hear they worked remarkably well as a convolution reverb. Almost by luck it turned out that the reverb worked nicely not only on vocals but also with piano.

Installation

Installation is straightforward. **The Hideaway e-Grand** requires Kontakt version 4.2.4 or higher. Once the .zip file has been downloaded unzip the archive making sure the original directory structure is retained.

This should result in a folder called Hideaway e-Grand containing the following folders:

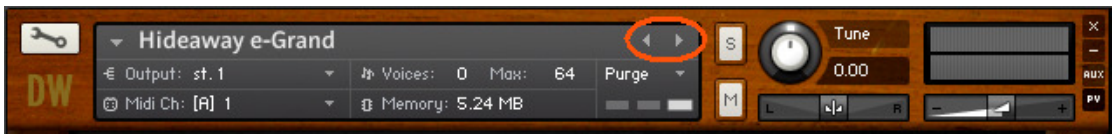


To run the instrument simply load up one of the 8 example .nki patch files in the Instruments folder.

NB: *It is highly recommended that a sustain pedal is used with this product.*

Instant Gratification

You can easily run through each of the example instrument patches (.nki) in the instruments folder by clicking on the small arrows to the right of the instrument name.



Hopefully by loading up the example patches you will be able to see how they have been constructed in the instrument and can be used as starting points for new sounds which can be saved under new file names.

Programming the The Hideaway e-Grand

Naturally the example instruments packed with the library can be used as is but often the minor tweaks are required for the particular application.

The LFO Modulation Controls

The **LFO RATE** may be altered and routed in varying degrees to modulate the pitch, amplitude and stereo positions at the same time. Firstly click on the **PITCH**, **AMP** or **PAN** buttons to select the parameter for modulation adjustment. The more clockwise the **RATE** control is turned the more rapidly the selected parameter will be modulated. The more the **DEPTH** is turned clockwise the deeper its modulation will be.

The **AMP** modulator may be used to create a tremolo effect and the **PITCH** modulator will impart a vibrato effect.

The Equalisation (EQ) Controls

A simple but effective three band equaliser is provided permitting the user to change the tonal qualities of the instrument as well as helping it to sit more comfortably in the mix. The EQ may be disabled and enabled by toggling the **ON/OFF** button below.

The Envelope Controls

DECAY and **RELEASE** controls offer basic envelope control for modulation of the amplitude dynamics (VCA). The **DECAY** control determines how quickly a sustained sound diminishes with time. The more clockwise the setting, the longer it takes to decay. Very rapid settings (anti-clockwise) will produce staccato effects and slow settings (clockwise) will produce a more natural decay effect. The **RELEASE** control determines the rate at which the sound will decay after the note has been released. Please note that the release should be kept relatively short in applications were a release pedal is used and similarly users may find that longer release times are required where a pedal is not available.

NB: E*ach note is not looped and has a natural decay inherent in the original audio captured from the vintage instruments – this effectively limits the maximum decay. It was decided to preserve their envelopes as the technology (especially the Novachord's 72 tube based VCAs!) that created them imparts a fair degree of character and movement to the sound.*

The **VELOCITY** button overrides the velocity sensitivity where required.

Output Controls

The **BALANCE** control determines the relative amplitude levels of the lower and upper registers. Turning the control anti-clockwise accentuates the volume of the bass notes and further clockwise settings the treble notes.

The **SPREAD** control determines the relative stereo pan position of each note across the keyboard. Turning the control further clockwise will spread the keys wider across the stereo field. This effect is further enhanced by toggling the **WIDEN** button.

A simple **CHORUS** effect may be enabled by toggling the button.

Reverb Controls

The reverb utilises the latest convolution technology to digitally render the reverberation captured from the little explored 1960's Baldwin "Panoramic" all tube ultrasonic stereo spring reverb.

The further clockwise the **AMOUNT** control is turned the more the reverb is prominent in the mix. Toggling the **LARGE** button will increase the decay time of the reverberation.

Saving Your Own Patches

All of your creations can be saved as .nki instruments simply by using the **save as** function by clicking on the **files** icon in the main Kontakt control pane.

Remember that if you edit an existing sound you must save it under a new name otherwise you will overwrite it!

Credits

Dan Wilson (Hideaway Studio)
Equipment Restoration, Sound Capture & Design, Example Patches & Instrument Demo

Stephen Howell (Hollow Sun)
UI Concept, GUI Design & Graphics

Mario Krušelj
GUI Script

A very big thank you to Stephen and Mario for helping to make this project possible.

Usage Restrictions & Copyright Notice

Purchasing this library grants a single user license. Further users are required to purchase their own copy of this product.

This library may be used in its distributed form as an instrument in any music composition, both commercial or otherwise.

Under no circumstances may the raw sample data, voice groups, example instrument patches or indeed any new instruments created in this product be used as the basis for another sample library or musical instrument.

The sample data in this product is protected under copyright. No third party patches or samples have been used to create the raw samples in this library.

HS-K4L-A012 V1.02 11/11/13