ORIGINS OF AUDIO

MYSTERIUM

DECONSTRUCTED TOY PIANO

USER' S MANUAL

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MANY THANKS TO THEOLOGOS G. O' NEILL LINAKIS & KORNILIOS KIRIAKIDIS. AND OF COURSE TO ALL THE BETA TESTERS (YIANNIS TZAVARAS, CARI TIBOR, KORNILIOS KIRIAKIDIS AND MARTIN CAP) WHOSE HELP WAS INVALUABLE IN MAKING THIS A BETTER PRODUCT.

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WELCOME

Welcome and thank you for buying the MYSTERIUM sample library from Origins Of Audio! This library can only be used with the **full version** of Native Instruments's Kontakt, and can be played only as a demo (limited time) on Kontakt Player. This manual will show you how to install the MYSTERIUM library and its features!

INSTALLATION & SETUP

Once you download the file(s) unzip all the contents to your Library Folder (or HDD if you have a dedicated one). Inside the zip file you will find one folder named "Origins of Audio - Mysterium" containing the following:

OVERVIEW

This toy piano is our second attempt in the wonderful world of VSTis and specifically the sampled libraries for N.I.'s Kontakt! We used a two octaves upright toy piano, ranged from C3 to C5. But apart from the natural metallic toy piano sound, we also recorded, the dry hits of this piano. Then, we decided to step it up a notch! We began messing around with various sound design techniques and effects and created different and interesting sounds which we have include in this library.

So, have fun and keep on composing!

INSTRUMENTS

Inside MYSTERIUM you will find 16 different instruments! Apart from the natural notes and natural dry hits of this toy piano, as stated above, through various sound design techniques and effects and we came up with interesting sounds which you will find useful. We list them right below:

Chromatic	**Percussion**	**Pads/Soundscapes**	**Hybrid**
Natural	Dry Hits	Ominous	Dragon's Breath
Mr. Oktavier	Dirty Robot Tricks	Screaming Tree	Cinematic Hits*
Pendulum	Industrial Hits	Some Kind of Soundscape*	
Singing Bowl*		Sonar Notes	

** Instrument was created by Theologos G. O'Neill Linakis*

Dragon's breath is perhaps the only instrument which can be used both as chromatic and as a Percussion instrument.

USER INTERFACE

In this section we will explain in detail all the parameters, knobs, sliders and buttons of the G.U.I. When you first load the instrument the following layout appears. Everything you need to change is found in this single screen. In all the examples we will use the interface from the NATURAL instrument.

All effects are accessed by clicking on any choice on the left side. Clicking on an effect will highlight the name, indicating your current selection. In addition, you will see all the elements of the previous selection slowly fade out.

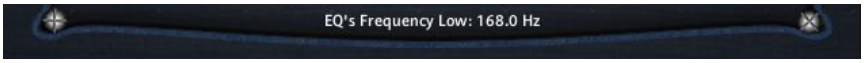
If you want however to activate the specific effect, you will also have to press the **power button**, which is located next to the effect name.

Keep in mind that the order of the effects on the instrument level (Instrument InsertFX) is as follows: EQ 3, Compr, Delay, Tape (or Rotator). In addition, the filter and its envelope are placed on a group level (as well as the group EQ in Dirty Robot Tricks).

EQUALIZER

This is a 3-band EQ and as stated it's located in the very first slot on the instrument insert chain effects. Here you can modify 3 bands with access to frequency, bandwidth and gain of each band.

When you rotate any element (knob, slider, button etc) of any effect, you'll see a message on the bottom of the layout, as below:



Of course, every knob you turn, or fader you slide will change the values on all sample groups. Pressing CTRL+Left-Click on any element will reset it to its default value.

ENVELOPES

This section needs no special introduction. Five sliders to rule them all! You can control **ATTACK**, **HOLD**, **DECAY**, **SUSTAIN** and **RELEASE**. Pretty self explanatory. By default on most on the instruments, the AHDSR will have the settings as shown below and the whole sample will be played.

COMPRESSOR

You can access the compressor by using the following knobs: **THRESHOLD**, **RATIO**, **ATTACK**, **RELEASE** and **OUTPUT**.

DELAY

By activation the DELAY effect, you gain access to its knobs: **TIME**, **UNIT**, **PAN**, **FEEDBACK** and **DAMPING**. In addition, you can easily control the **DRY** and **WET** signal.

With the **UNIT** knob you can choose the delay time in note length. Available choices are: Whole, half, quarter, eighth, sixteenth, thirty second and sixty four note length as well as their corresponding triplets. **TIME** knob is by default on value 1. Selecting higher values will result in doubling the delay time. So if you set the UNIT knob to quarter notes and TIME to value 2, then the delay will occur every half note.

FILTER

The FILTER effect contains three different filters. A **LOW PASS**, a **BAND PASS** and a **HIGH PASS**. Choosing each filter will load a different built-in kontakt filter. LOW PASS will load the PRO53 with access to its **CUTOFF** and **RESONANCE**. BAND PASS will load the SV BP2 filter whereas the HIGH PASS will load the SV HP2 filter.

You can access these filter by clicking its menu button (by default it is saved on LOW PASS)

By pressing it a drop down menu will appear with the following options:

In addition to the filter and its parameters, there is also an embedded envelope which allows for further control by changing the corresponding envelope parameters (Attack, Hold, Sustain, Decay and Release). These envelope parameters are found right above the menu button.

TAPE SATURATOR/ROTATOR

This effect slot is the only one that changes in the various instruments included in MYSTERIUM. In some instruments you will find a **TAPE SATURATOR** effect, while in others you will find a **ROTATOR** effect. Let's take a look at the TAPE SATURATOR first.

TAPE SATURATOR

To quote Kontakt's Application Reference Manual: "*The Tape Saturator emulates the soft compression and distortion of recording to tape. It can be used lightly to add warmth and coloring to the sound, or heavily to add aggressive distortion*"

And let's take a closer look to all the individual knob and their function:

Gain: Controls the input gain of the effect. This will increase the amount of tape distortion and compression.

Warmth: Controls the low frequency boost/cut of the effect.

HF Rolloff: Controls the high frequency rolloff starting frequency. Frequencies above this point will be attenuated.

Output: Controls the output gain of the effect.

ROTATOR

For the **ROTATOR** effect we will borrow the interface of the Screaming Tree instrument. Once again, to quote Kontakt's Application Reference Manual: "*The Rotator effect realistically simulates the sound of rotating speaker cabinets, which are commonly associated with drawbar organs that became popular in rock music of the 60s and 70s. Although the effect is almost intrinsically tied to "the" prototypical drawbar organ sound, it works equally well on guitars, synth pads, and a wide range of other sounds.*"

Speed: Although this parameter appears as a knob in order to facilitate automating, it really only has 2 positions – Slow and Fast. A change of this setting realistically simulates the acceleration or braking of the rotor.

Acceleration High and Low: These adjust how quickly the rotors of the treble(High) and bass(Low) parts of the cabinet will react to speed changes. At the rightmost position (value of 100), the respective speaker will change its speed instantly, while it will take a long time to reach its designated speed with the knob at the leftmost position (lower value).

Balance: Controls the relative levels of the cabinet's treble and bass parts.

Distance: Controls the simulated distance between the cabinet and the pickup microphones. A closer distance results in a wider stereo panorama.

Mix: Controls the mix of the sound. By default the value of the mix is at 0dB, meaning that the effect will be heard at its full potential.

CONVOLUTION

In our instrument CONVOLUTION is used as a send effect, rather than as an insert effect. The parameters included are: PRE DELAY, Impulse Response Size (IR SIZE), LOW and HIGH PASS and two knobs that control the SEND and RETURN levels.

Pre-Delay: Just like the Reverb module's parameter of the same name, this control introduces a short amount of delay between the direct signal and the convolution output. This is useful when used with reverb responses to simulate the reverberation of big rooms, where a short delay occurs between the direct sound and the first reflections from distant walls.

Send: Adjusts the send level.

Return: Adjusts the module's return level.

IR Size: Artificially compresses or stretches the impulse response in time.

HighPass: Adjusts the cutoff frequency below which the signal's frequency content will be attenuated.

LowPass: Adjusts the cutoff frequency above which the signal's frequency content will be attenuated.

Finally you can choose 6 different impulse responses from the IR menu (Hall, Theater, Cathedral, Dry Ice, Zipper Up, Reflect), which we thought that suited best MYSTERIUM. Click on the menu image to access these choices. By default the menu image that appears is that of the “HALL”:

INTRUMENTS

Here is a more detailed list (in alphabetical order) of the instruments we've created and are included inside MYSTERIUM. We once again must mention that ALL the instruments found inside MYSTERIUM were created solely from the toy piano sounds that we recorded. No other sound was used, just various sound design techniques and different vst effects. So let's get started!

BELLS FROM HELL

This instrument is a chromatic one shot type, which to us, resembles the sound of a distorted bell. **Key range from C0 to C2**.

BROKEN VIOLIN

Broken Violin is a chromatic yet effect-ish kind of instrument. It sounds like a broken violin, which plays a tremolo note and then its sound starts feeling weird and busted. It has two velocity layers and key range from C3 to C5.

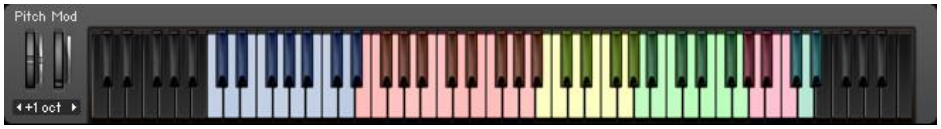
DELAY REVERSED

This instrument can be considered as two separate sounds, combined into one. From one hand we have the normal toy piano sound and on the other we have its reversed. These two are then bond with a delay effect which prolongs the natural toy piano sound. Its **key range is from C2 to C5**.

DIRTY ROBOT TRICKS

This is the first percussion instrument (in alphabetical order) you will encounter. It has a sense of a robot playing the drums, or even better of a robot being itself the drums! It has six different groups which are: kick, snare, hi-hat, cymbal, another cymbal and a splash cymbal. The hi-hat is panned hard left whereas the splash is panned hard right. All other groups are in the middle.

We separated each individual group on the keyboard, gave them a separate color, so that you can easily distinguish them.



From left to right the groups are:

Kick: C0 to D#1 **Snare**: E1 to A#2

Hi-hat: B2 to G#3 **Cymbal**: A3 to g4

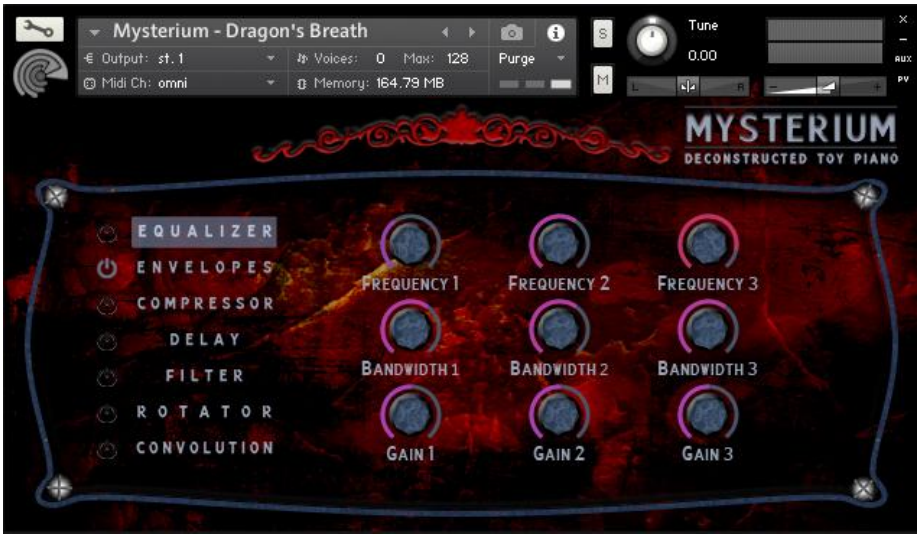
Cymbal 2: G#4 to C5 **Splash**: C#5 to D#5

You might have noticed on the EQUALIZER screen, that there is a **little menu**, right next to the label of Bandwidth 3. By clicking that menu, you can choose to adjust the equalizer of each individual group (kick, snare, cymbal, cymbal 2 and splash), as well as the overall sound of the instrument.

However, turning on and off the equalizer, will have an impact on all individual equalizers.

DRAGON'S BREATH

This is our only "hybrid" sound. And we use the word hybrid just to say that it can be used both as a chromatic instrument and as a percussion. It has that first hit which is followed by a chromatic sound. At first it might not look much. But! Try using it while twitching its envelopes, filter and convolution! And voila! A kind of dragon-ish sound is there! It has one velocity layer and key range from C3 to C5.



DRY HITS

Dry Hits are sounds which were recorded by hitting the toy piano with various ways and positions. These sounds are: some bass hits, hitting the piano on the back side with the palm, knock on the piano, some loose and numb hits, hitting the piano on the back with just two fingers, hitting the piano on the back with the fist, hitting it from the bottom side, from the side while holding the tins, while not holding the tins, hitting it with one finger, with the knuckles and then some scratches with the nails on various points.

For ease of use these sound are placed separately on Kontakt's keyboard with different colors as seen on the picture below. Keep in mind that depending on the sound you choose there is at least one sample up to ten round robins.

INDUSTRIAL HITS

Industrial hits have a more clean metallic sound and resemble the sound of an empty oil drum. Again there are six different groups inside this instrument: a kick, a snare, a hi-hat, two cymbals, and a splash cymbal. The hi-hat is panned left at about 60% whereas the splash is panned right at 60%. Pan on all other groups is in the middle.

Like Dirty Robot Tricks, we separated each individual group on the keyboard, gave them a separate color, so that you can easily distinguish them. So, from left to right the groups are:

Kick: C0 to D#1	**Snare**: E1 to A#1
Hi-hat: B1 to G#2	**Cymba**l: A2 to G3
Cymbal 2: G#3 to C4	**Splash**: C#4 to D#4

The **individual equalizer menu** that we saw in Dirty Robot Tricks, is also available in this instrument, and you can easily make your adjustments according to your liking!

Mr. OKTAVIER

As the name reveals Mr. Oktavier is a sound mainly with an additional octave and rich harmonics. However, instead of producing a rather clean and comprehensive note, it produces a rather disturbing and complex sound. Using filter, rotator and convolution effect can create additional very interesting sounds. **Key range is from C3 to C5** with two velocity layers.

NATURAL

This is the natural sound of our Toy Piano, as it was recorded. The specific toy piano is rich in harmonics, something that you can easily hear with the first notes you play. It has two velocity layers and up to five round robins. **The standard key range of this instrument is C3 to C5**.

OMINOUS

Ominous is the first (alphabetically) pad/soundscape which we will see. As its name reveals, the sound is a bit dark, unearthly and creepy. This can be useful in various situations such as horror films and video games, or even to build up tension.

The keyboard layout is as follows:

With the blue color are the regular samples whereas the mint color are the samples which are being stretched. Thus, pressing lower mint notes, the sound will have a longer attack. Higher mint notes (above C5) will be played faster. **Key range is C1 to C6** with one velocity layer.

PENDULUM

Pendulum is an eerie little instrument, which reminds one of a bow being played on a certain loose metallic surface. It has a rather steep attack, a rather fast build up and a natural reverb in it. **Its key range is from C3 to C5** with one velocity layer.

SCREAMING TREE

This instrument has a saw-ish/square-ish sound in it and it is used as a sound pad. This sound was actually built from the tail of the toy piano, with a lot of reverb in it. Then it was stretched and with other various effects it took the shape you hear. It has one sample and one velocity layer. **Key range from F#-1 to C4**.

SINGING BOWL

Singing Bowl is the child of Sound Designer Theologos G. O' Neill Linakis. As a very young, talented and very promising Sound Designer, Theologos managed to create an instrument which is very close to a singing bowl, or a distorted singing bowl if you wish. It is meant to be played as a chromatic instrument and **its key range is from C1 to C3**.

SOME KIND OF SOUNDSCAPE

This kind of looped soundscape is probably Theologos' favorite child! In this sound you can actually hear the sound of the toy piano creating a rather disturbing/horror picture for your upcoming film/video game score. Two velocity layers and **key range from C1 to C3**.

SONAR NOTES

With a few words, we would describe this instrument as the sound which a radar would produce on metal surfaces, if and only if the wave that was emitted could reflect the actual metallic sound of that surface. Confused? Try it out! Two velocity layers and a **key range from C3 to C5**.

CINEMATIC EFFECTS

Theologos did a magnificent job in creating various cinematic effects out of the toy piano's sound. So what you hear from this instrument are sounds created solely from Theologos' imagination and the toy piano samples he had to work with! Hybrid hits, swells, risers, downers, swooshes are among these sounds.

The keyboard layout is as follows:

With the blue color are the **HITS** samples whereas those with the green color are the **TRANSITIONS** (risers and swells which can be used as transition between music or effects). The three last samples with the mint color are uncategorized.