

**FERPECT**  
i n s t r u m e n t s

# redma

## USER MANUAL



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The Alto Melodica is a nice and easy to use reed instrument made since 1958 by the german company Hohner\*.

The sound is generated by blowing air thru a mouthpiece into fine brass reeds like those used in Harmocicas.

This underrated instrument was used by musicians like UB40, Depeche Mode, The Gorillas, The Hooters, Supertramp and... you too name a few!

We are very happy to get our hands on one of these rare old instruments in a very good, maybe never used, condition. This is one of the very first Melodicas ever made.

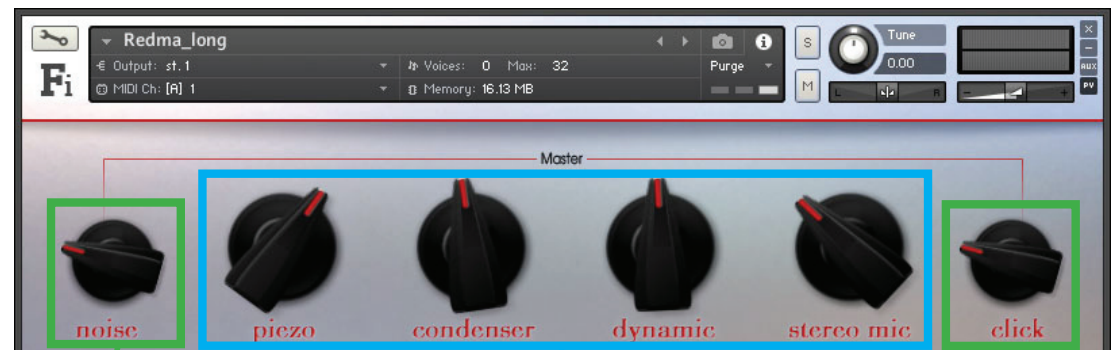
We have recorded this old, deep and fat sounding beauty with four different types of microphones thru well selected preamps after some time consuming experiments:

1. **Piezo Mic** (attached to the chassis)
2. **Condenser Mic** (placed 30 cm in front of the instrument)
3. **Dynamic Mic** (placed 30 cm in front of the instrument)
4. **Stereo Mic** (placed overhead)

## the master section

Each microphone can be turned in separately in the master area at the head of the instrument. So you can take advantage of the different characters of the four microphone types and mix your own original redma sound until it fits your taste perfectly.

The noise from blowing air into the Melodica was separated from the musical material and made usable thru an extra mixing knob. The same processing we did with the clicks which were produced by pressing the keys on the Melodica. So you can now add/reduce the noise from blowing by turning the noise knob and add/reduce the clicks from the keys by turning the click knob.



Noise Mix Knob

Different Microphone Mix Knobs

Keys-Click Mix Knob

## We have recorded three different playing styles:

### 1. Long

This is the long played version with a little extra on it. We take some time to build perfect fitting cycles for an endless looping experience with that future soul instrument. Aftertouch is set a little different on standard and synth version.

### 2. Sharp

this is the „sharpest“ version. Keys were hit while blowin air into the mouthpiece so the sound starts instantly.

### 3. Short

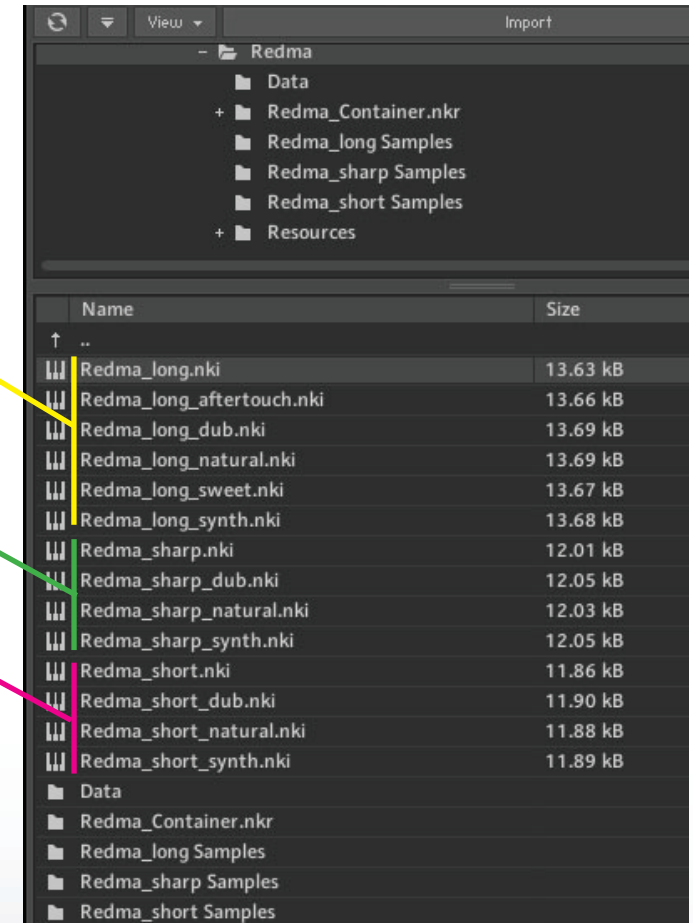
in this version the keys were pressed and after that the player starts blowing air into the instrument so the sound is a little smoother.

### 4. Patches

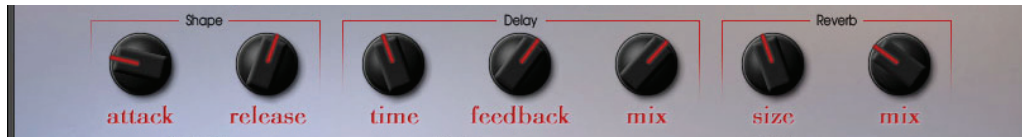
For all of this playing styles we made 20 different patches to start with. (natural sounding or dub style f.e.)

### 5. Extra Notes

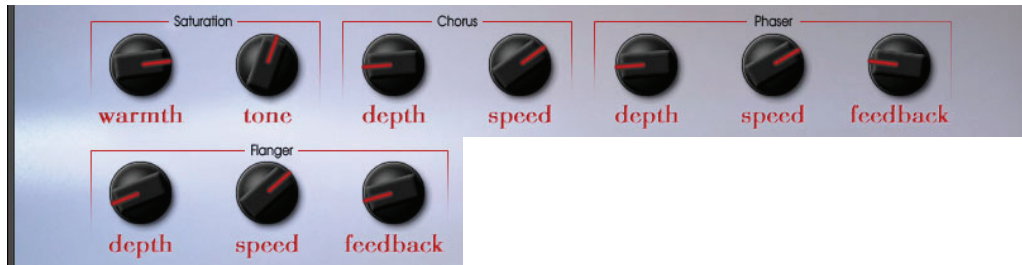
The original instrument just have 25 notes. Reaching from F3 to F5. We expand this range one octave up (F6) and one octave down (F2) so you actually get 24 notes more in your toolbox than the real instrument have.



# the modulation section



The master section is followed by a couple of knobs to manipulate the timing of the instrument. First you can set the attack time to your taste and also the release time to make the total shape fit your needs. Next you can turn the delay and reverb settings to make it deep and big or even bigger or maybe total destroy the original signal from here.



In the next sections the real fun starts for sound scientists. Start with adding some saturation and warmth to the original signal. From there you can add some movement to the sound. Make drastic changes to the character with the classic modulation effects known from many synthesizers and guitarracks all over the world. Chorus, Phaser and Flanger are ready for subtle to drastic modulation effects.



And finally you got the recommended and useful Lowpass and Highpass Filters to make the sound round and smooth. The original sound of a Melodica is very harsh by nature so you can reduce the highest frequencies carefully as final step. This way you get most of the original character of the instrument into your next production.

To give you the possibility to do something special, never heard before on a Melodica (cause it's simply not possible), we build in the opportunity to rise or lower the pitch on a note while playing - just by using the Pitchbend like on many famous synthesizers we all love. Aftertouch and Velocity are also build in like in the original instrument. Furthermore you can use the Modwheel for some extra modulation too. We made the LFO tunable by using the Modwheel to get some spicy variations on top.

# the total overview

## Master Stage:

Noise and click knobs to reduce or add noise from blowing air into the instrument or the clicks from the keys. Mix knobs for the four different microphone types (piezo, condenser, dynamic and stereo) to mix them in to your taste.

## Shape:

Set the attack and release time like you want it.  
Turn clockwise to make the attack and release times longer.

## Delay and Reverb:

Place the instrument in a room or make it sound bigger.  
Delay time sets the speed of the delay and feedback how often it repeats. Mix knob sets how loud the effect is. The reverb size sets the size of the room in which the instrument was played and the mix knob sets the loudness of the effect.

## Saturation:

Add some more information to your audio signal and make it sound fatter.  
Use some old skool tape or classic saturation to fatten your sound even more.

## Chorus, Phaser and Flanger:

Mix them carefully by using the depth knob and go crazy with speed and feedback. Seek your sweetspot and add the right movement to make it wobble your way.

## Filters 1 & 2:

You got a super useful highcut filter to make it more smooth or gentle and also a lowpass filter to shape interesting variations by slightly crank the resonance until it starts to squeak with glee.

## Video Tutorial and Demotrack:

For a short overview of the instrument check the video <https://www.youtube.com/watch?v=iTyKFO-ea48> and also the demotrack <https://soundcloud.com/ferpect-instruments/redma-demo> to get a feeling of whats possible and how the different patches sound.





## Specifications

- 20 Kontakt Instruments
- 305 Samples (44.1kHz / 24Bit)
- Four Mics (piezo, condenser, dynamic, stereo)
- 17 sec long notes samples
- 19 sec long noise samples
- long notes and noises were looped carefully
- extra click samples
- Three different playing styles recorded
- 335 MB Filesize
- Formats: Kontakt and WAV



## Installation

It is recommended that you preserve the internal folder structure, but you can also place the instruments and samples into separate folders. Kontakt will ask for the new path the first time you run the instrument. Kontakt 5 or higher is required to run this instrument.

## Credits

Samples, Script and Programming by Sebastian Ixkes  
GUI Design and Manual by Sebastian Ixkes  
Produced by Ferpect Instruments

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Thank you for buying Ferpect Instruments redma!

We hope you get a lot of fun and sweetness out of our instrument!

Our very first release! We got a bunch of other instruments ready for you!

feel free to send feedback, ideas or just contact us:  
ferpect.instruments@gmail.com

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redma