

VEKTOR ESSENTIALS: VOL. 1 UNIQUE STRINGS

THE VERY BEST OF VEKTOR IN A SMALLER, SIMPLER PACKAGE



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INTRODUCTION

Information

Nova presents: “Vektor Essentials Vol 1: Unique Strings”; a distinctive and characterful selection of string samples that tell a story. Recorded and programmed to specifically add character to any track.

Based around the top selling and highly rated Vektor, Vektor Essentials Vol 1: Unique Strings takes the most characterful string patches from Vektor and puts them in a smaller and simpler package, allowing the user to focus less on sonic exploration and more on composing, while still giving the user a wide range of control over their sound.

Vektor Essentials also provides you with 24 bonus manipulated string patches, from Cinematic Drones to Pulsating Pads, programmed and recorded specifically for Vektor Essentials.

Notable Inclusions

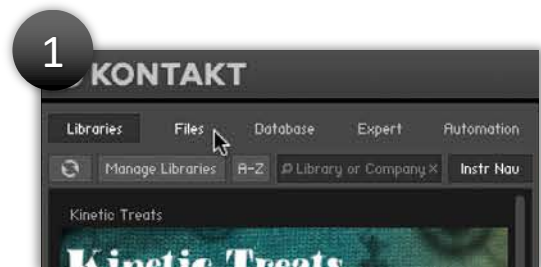
- *10 organic sounds from The famous “Moanful Cello” patch to newly programmed “String Toolkit” patches.*
- *24 new bonus manipulated organic patches.*
- *Over 1GB of beautifully crafted string samples.*
- *8 Multi Patches.*

LOADING VEKTOR ESSENTIALS INTO KONTAKT

Being a third-party instrument, the instrument files for Vektor Essentials will not display in Kontakt's default 'Libraries' menu. Instead, the files must be navigated to manually, using the 'Files' menu.

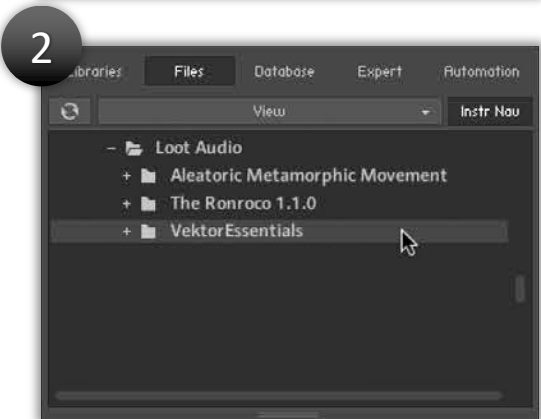
This process is outlined in the steps below.

PLEASE NOTE: Vektor Essentials requires the FULL version of Kontakt 6.5.3 or later.

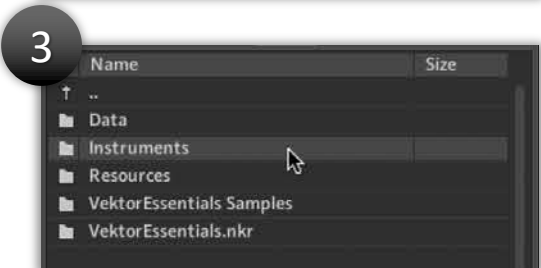


Select the 'Files' menu, located in the top-left of the Kontakt window.

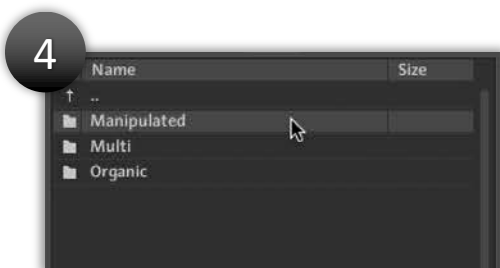
A file browser will appear below.



Locate the Vektor Essentials folder on your drive. Double-click the folder to reveal its contents in the window below.



Double-click the 'Instruments' folder.



Double-click the appropriate instrument category (see page 5 for more information on instrument categories).



Double-click an .nki file to load the corresponding instrument into Kontakt.

The selected instrument will appear in the main window.

INSTRUMENT CATEGORIES

Vektor Essentials features three main instrument categories, each boasting their own distinct sound. These three categories are as follows:

- *Manipulated*
- *Multis*
- *Organic*

Manipulated

Manipulated instruments are made up of string samples that have been processed through a variety of effects modules, creating a unique, dramatic, and cinematic sound. Importantly, the parameters of each instrument have been painstakingly fine-tuned to produce the most characterful result.

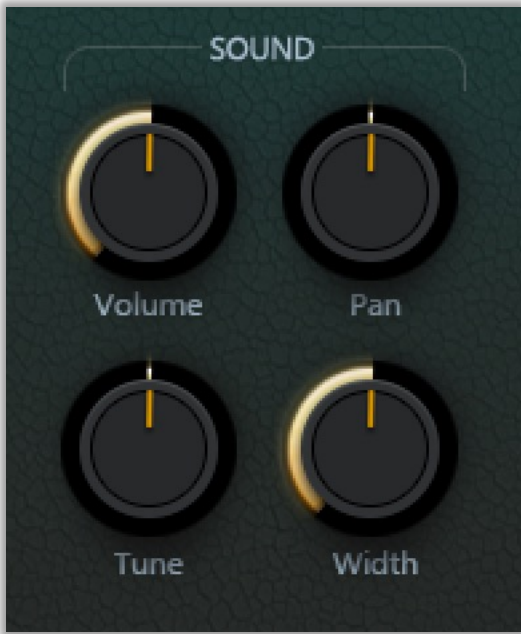
Multis

Multis will load in several instances of Vektor Essentials, each featuring different sounds and parameter values. This generates a huge, layered sound that's ideal for creating vast, epic-sounding compositions.

Organic

The Organic collection houses the rawest stringed-instrument sounds, this doesn't mean they're any less capable or exciting than the other two categories, however. These highly-adaptable instruments can help give your music a powerful, natural quality.

MAIN FEATURES: SOUND PARAMETERS



Found in the top-left of the main instrument interface, the 'Sound' panel contains the most basic, yet often most reached for, parameters of the whole instrument. In this area you can find knobs for controlling the;

- *Volume*
- *Pan*
- *Tune*
- *Width*

Details on each parameter can be found below.

Volume: Adjust the volume of the instrument.

Minimum = -inf dB, Maximum = +12 dB, Center = 0 dB

Tune: Adjust instrument tuning.

100% Left = -36.00 Semitones, 100% Right = +36.00 Semitones,
Center = 0.00 Semitones

Pan: Adjust the stereo distribution of the instrument.

Width: Adjust the width of the stereo field.

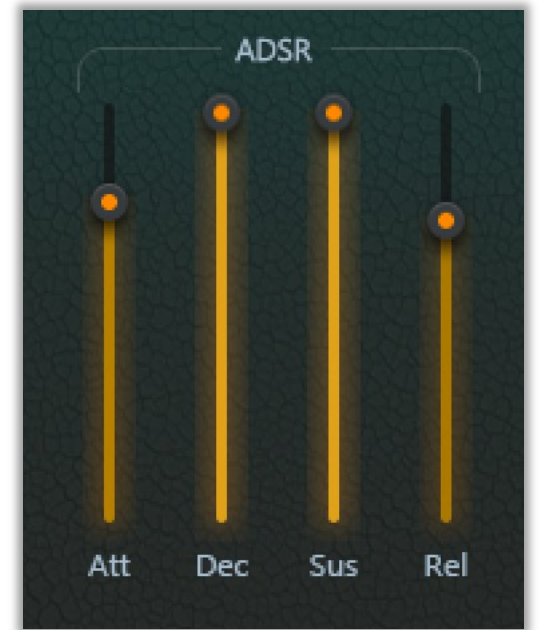
Minimum = Mono, Maximum = Maximum Spread, Center = Standard

MAIN FEATURES: ADSR PARAMETERS

Found in the top-center of the main instrument interface, the 'ADSR' panel contains parameters for shaping the per-note dynamics of the whole instrument. In this area you can find sliders for controlling the;

- *Attack*
- *Decay*
- *Sustain*
- *Release*

Details on each parameter can be found below.



Att: Adjust the attack time of the instrument.

Minimum = 0.00ms, Maximum = 15s

Sus: Adjust the sustain level of the instrument.

Minimum = -inf dB, Maximum = 0.0 dB

Dec: Adjust the decay time of the instrument.

Minimum = 0.00ms, Maximum = 25s

Rel: Adjust the release time of the instrument.

Minimum = 0.00ms, Maximum = 25s

MAIN FEATURES: EQ PARAMETERS



Found in the top-right of the main instrument interface, the 'EQ' panel contains parameters for controlling three bell shaped EQ bands. These can be used to alter the tone of your sound, lower troublesome frequencies, or accentuate preferable areas. These parameters include;

- *Band 1 Frequency*
- *Band 2 Frequency*
- *Band 3 Frequency*
- *Band 1 Gain*
- *Band 2 Gain*
- *Band 3 Gain*

Details on each parameter can be found below.

Note: By default, the width of each band is 0.5 Octaves.

Freq 1: Frequency of EQ band 1.

Minimum = 20Hz, Maximum = 20kHz,
Default = 250Hz

Gain 1: Gain of EQ band 1.

Minimum = -18.0dB, Maximum = +18.0dB,
Center = 0.00dB

Freq 2: Frequency of EQ band 2.

Minimum = 20Hz, Maximum = 20kHz,
Default = 1.5kHz

Gain 2: Gain of EQ band 2.

Minimum = -18.0dB, Maximum = +18.0dB,
Center = 0.00dB

Freq 3: Frequency of EQ band 3.

Minimum = 20Hz, Maximum = 20kHz,
Default = 7.5kHz

Gain 3: Gain of EQ band 3.

Minimum = -18.0dB, Maximum = +18.0dB,
Center = 0.00dB

MAIN FEATURES: FILTER PARAMETERS

Found in the bottom-left of the main instrument interface, the 'Filter' panel contains parameters for shaping the instrument-wide filter effect. In this area, you can find UI elements for controlling the;

- *Filter Type*
- *Filter Cutoff Frequency*
- *Filter Resonance*

Details on each parameter can be found below.



Filter Type Dropdown: Select filter type.

Included Types:

- Low Pass 1 (-6dB/Oct)
- Low Pass 2 (-12dB/Oct)
- Low Pass 3 (-18dB/Oct)
- Low Pass 4 (-24dB/Oct)
- High Pass 1 (-6dB/Oct)
- High Pass 2 (-12dB/Oct)
- High Pass 3 (-18dB/Oct)
- High Pass 4 (-24dB/Oct)
- Band Pass 1 (-12dB/Oct)
- Band Pass 2 (-24dB/Oct)

Cut Off: Filter Cutoff Frequency.

- For Low Pass Filter Types:
Minimum = 20.0kHz, Maximum = 26.0Hz
- For High Pass Filter Types:
Minimum = 26Hz, Maximum = 20.0kHz
- For Band Pass Filter Types:
Minimum = 20.0kHz, Maximum = 26Hz

Resonance: Filter Resonance Value.

MAIN FEATURES: DELAY PARAMETERS



Found in the bottom-center of the main instrument interface, the 'Delay' panel contains parameters for controlling a Replika Delay module. In this area you can find UI elements for controlling the;

- *Tempo Synced Delay Time*
- *Feedback*
- *High Cut*
- *Wet Value*

Details on each parameter can be found below.

Delay Time Dropdown: Defines the time between delay repeats, as a DAW tempo-synced beat division.

Minimum = 1/64 Triplet, Maximum = 1/1

High Cut: Defines the cutoff frequency of a low pass filter, applied across the delay signal.

Minimum = 200.0Hz, Maximum = 20.0kHz

Feedback: Level of signal fed back into the delay effect, increasing the number of repeats.

Minimum = 0.00% , Maximum = 120.0% (Levels above 100% create unique swelling echoes up to self-oscillation)

Wet: Defines the level of the return signal.

Minimum = -inf dB, Maximum = 0.0dB

MAIN FEATURES: REVERB PARAMETERS

Found in the bottom-right of the main instrument interface, the 'Reverb' panel contains parameters for shaping the instrument-wide reverb effect. In this area you can find UI elements for controlling the;

- *Impulse Response*
- *Predelay*
- *High Cut*
- *Wet Value*

Details on each parameter can be found below.

Impulse Response Dropdown: Select reverb space.

(Note: the time value on the end of space names indicates the length of the impulse response).

Included Types:

- Auditorium A (Real Room)
- Music Studio A (Real Room)
- Tavern Far (Real Room)
- L480 Hall 4.3s (Digital Reverb)
- L480 Plate 2.6s (Digital Reverb)
- Far Away Orven 3.3s (Big Room)



Predelay:

Defines a short delay time between the dry signal and the reverb inflicted signal, to enhance the spatial perception of larger rooms.

Minimum = 0.00ms,
Maximum = 300ms

High Cut:

Defines the cutoff frequency of a low pass filter, applied across the reverb signal.

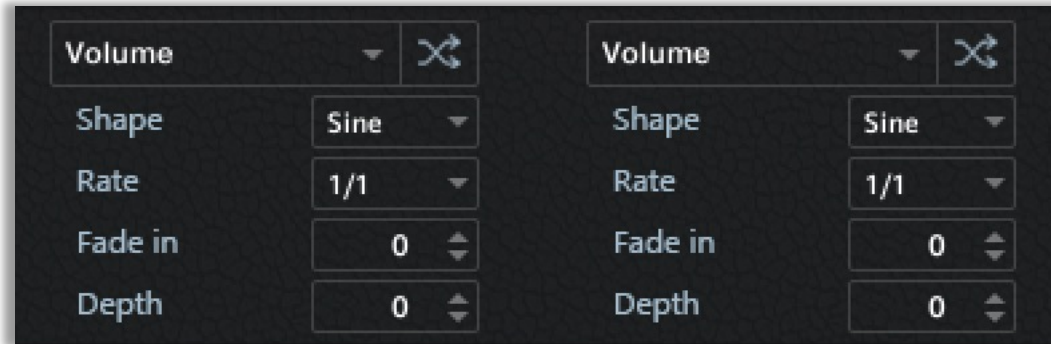
Minimum = 20.0kHz,
Maximum = 20.0Hz

Wet:

Defines the level of the return signal.

Minimum = -inf dB,
Maximum = 0.0dB

MODULATION UNITS



Housed in the bottom-left of the instrument window are two modulation control units, which can be used in tandem. Each feature an array of parameters for controlling an LFO module;

- *Modulation Target*
- *LFO Shape*
- *LFO Rate*
- *LFO Fade In*
- *Depth (Intensity)*

Modulation Target Dropdown:

Defines which parameter will be modulated by the corresponding LFO.

Parameters that can be modulated:

- Volume
- Tune
- Pan
- Cutoff
- Resonance

Shape Dropdown: Defines the LFO wave shape.

Included shapes: Sine, Square, Saw, Triangle, Random

Fade In: Used to smoothly ramp up to the LFO's maximum amplitude; value determines time to reach maximum amplitude.

0% = 0.0ms, 100% = 10s

Rate Dropdown: Defines the speed of LFO oscillations, as a DAW tempo-synced beat division.

Minimum = 1/64 Triplet, Maximum = 1/1

Depth: Defines the degree by which the modulation target is affected by the modulation signal.

Minimum = 0% (no effect), Maximum = 100%

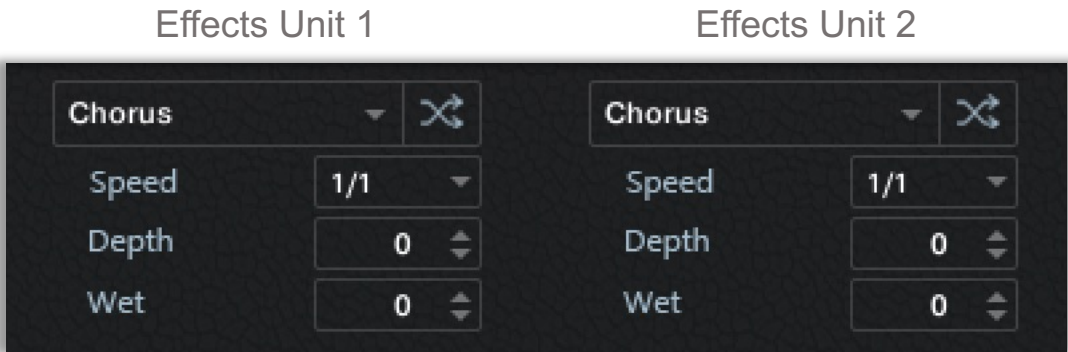
EFFECTS UNITS

Much like the modulation units, Vektor Essentials offers two effects units that can be used together.

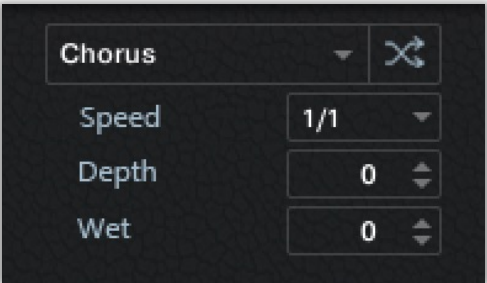
Each unit can be configured to enable one of seven different effects.

Each effect and its respective parameters are outlined below.

Note: Each unit can only enable one effect at a time.



Signal Chain: Effects Unit 1 → Effects Unit 2



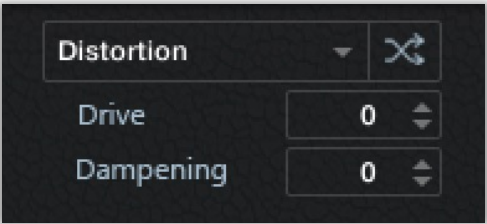
Chorus

Speed: Rate of LFO assigned to delay time
Depth: Dictates the intensity of the effect
Wet: Affected signal mix



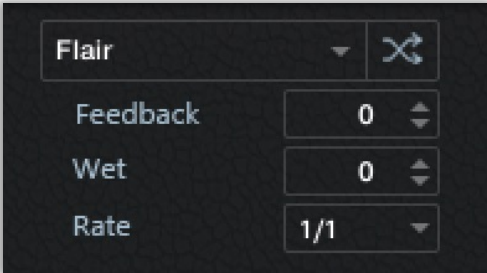
Phasis (Phaser)

Notches: Number of notch filters
Wet: Affected signal mix
Rate: DAW tempo-synced speed of oscillations



Distortion

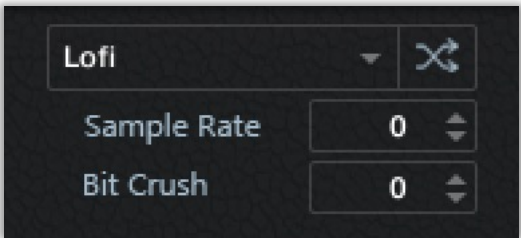
Drive: Effects unit input gain
Dampening: Speaker motion emulation, useful for controlling low-end tightness



Flair (Tuned, harmonic-enhancing flanger)

Feedback: Amount of affected signal fed back into the effect; accentuating notches and resonances
Wet: Affected signal mix
Rate: DAW tempo-synced speed of oscillations controlling delay time

EFFECTS UNITS CONTINUED



Lofi

Sample Rate: Re-samples the signal to a newly defined sample rate

Bit Crush: Distort the audio by reducing resolution and, hence, accuracy

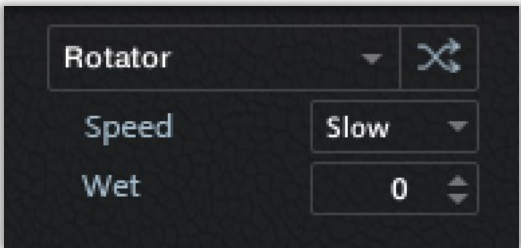


Compressor

Threshold: Defines the level at which the compressor will begin working

Ratio: Determines how much compression is being applied to the signal

Gain: Compressor make-up gain (a value of 40% = 0.0dB)

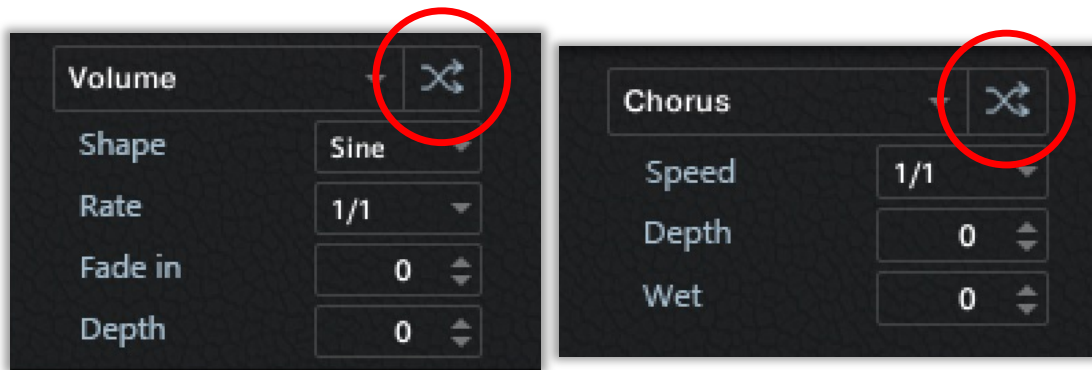


Rotator

Speed: Simulates acceleration or braking of the motor

Wet: Affected signal mix

RANDOMISE BUTTON



For both the modulation units and the effects units, a randomise button is included. Clicking this button will randomise all parameters associated with the respective unit.

The only values that will be left unaffected are the modulation target selection and the effect module selection.