REPLIKA SOUND

MURALIS RISE & PING

AND AUDITION PLAYER

USER MANUAL

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INTRODUCTION

Thank you for purchasing Muralis Rise & Ping! This Kontakt Instrument comes bundled with Audition Player.

Both Instruments use the same controls and parameters.

Muralis Rise and Ping is actually 2 instruments - a loop-based Riser which allows you to play in a Risers for ANY length at ANY tempo and ANY pitch. And a Signature Sound / Ping Designer.

Audition Player allows you to use your own Samples. You can use any wav or aiff Sample, Sample packs … anything. You will need to do a bit of copy and paste and then you will have your Samples laid out 1 Sample per Key. You can then quickly and easily audition them. Click a button on the GUI to have that Sample spread out 6 octaves across the keys.

There are 4 identical Sample Groups in all instruments allowing you to layer up sound. Each Group has its own individual controls for shaping your sound.

All instruments in this library feature a Random Function. Click the button and 4 random Samples are selected. It's quite amazing the types of sounds that get generated by this system.

The main Audition Engine that drives all the Instruments in this Library is particularly powerful when used with Kontakt's assignable Automation.

This User Guide will explain Audition first and then Muralis. Muralis information starts on Page 45.

I hope you enjoy using this Virtual Instrument. I personally am finding I'm using it all the time.

Roo

Composer, Sound Designer, Audio Mixer, Mastering Engineer

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IMPORTANT (REQUIREMENTS)

Muralis and Audition will NOT work on the free Kontakt 5 Player. It will time out after 10 minutes. You need to have a FULL version of Kontakt to use them.

!!! IMPORTANT (AUDITION) !!!

1. Please please read the instructions on loading Samples into Audition BEFORE you open any instances of it. It's a bit different and you have to prepare your own Samples before they will load. It's simple to do but Audition will not work without this preparation. If you want to get straight onto using your Samples in Audition then look at Page 7.
2. Make a Backup of this whole library. Audition is easy to use but if you get into trouble you can always reload your Backup.

MIDI REQUIREMENTS

In order to get the best out of Muralis and Audition you will need some sort of external MIDI control device.

LIBRARY SIZE - The library contains 7 Instruments (5 Audition Instruments to hold different numbers of Samples, 1 Riser Instrument and 1 Ping Instrument) and 187 Samples and only takes up 247 MB on the hard disk. Muralis Riser and Ping each come with 25 Presets that can be found in the folder called PRESETS.

Open Kontakt up and click on the "i" info button to see contextual help in the bottom panel. Moving the mouse over each dial / switch will reveal helpful information.

PACK CONTENTS

7 Kontakt Instruments
Samples - Rise and Ping Samples (.ncw files)
25 Muralis Riser Presets
25 Muralis Ping Presets
This User Manual

"Your Own INSTRUMENTS" Folder - This folder is included for you to save your own Instruments once you have loaded your own Samples if you desire. You can save them anywhere you like but as a start this folder is there if you want.

"Your Own SAMPLES" Folder – Again this folder is included for your own use to store your Samples that you want to use in Audition. Inside the folder there are empty folders called Project 1, 2 and 3. These can used to store your Samples for Audition if you want.

Audition BackUps Folder – This folder contains Backups of blank Audition Kontakt Instruments. Should you have any problems, these are there as original blank instruments ready to load.

BASIC CONCEPT OF AUDITION

There are 5 Audition Instruments. All function in exactly the same way. The difference is how many Samples each will load. You can choose whatever suits your project from 12, 24, 36, 48, or 60.

Each Audition Instrument will load EXCTLY that number of Samples. So “Audition Blank 12” will load 12 Samples, “Audition Blank 24” will load 24 Samples and so on. You will need to have exactly 12 Samples ready to put into “Audition Blank 12” to get the best out of it. You will need exactly 24 Samples to load into “Audition Blank 24” to get the best out of that.

All the Audition Instruments are set to load Samples of a specific name. So you will need to rename any Samples you want to use.

All the Audition Instruments are set up to not know where to load the Samples from. This is where you get to tell Audition where your own Samples are.

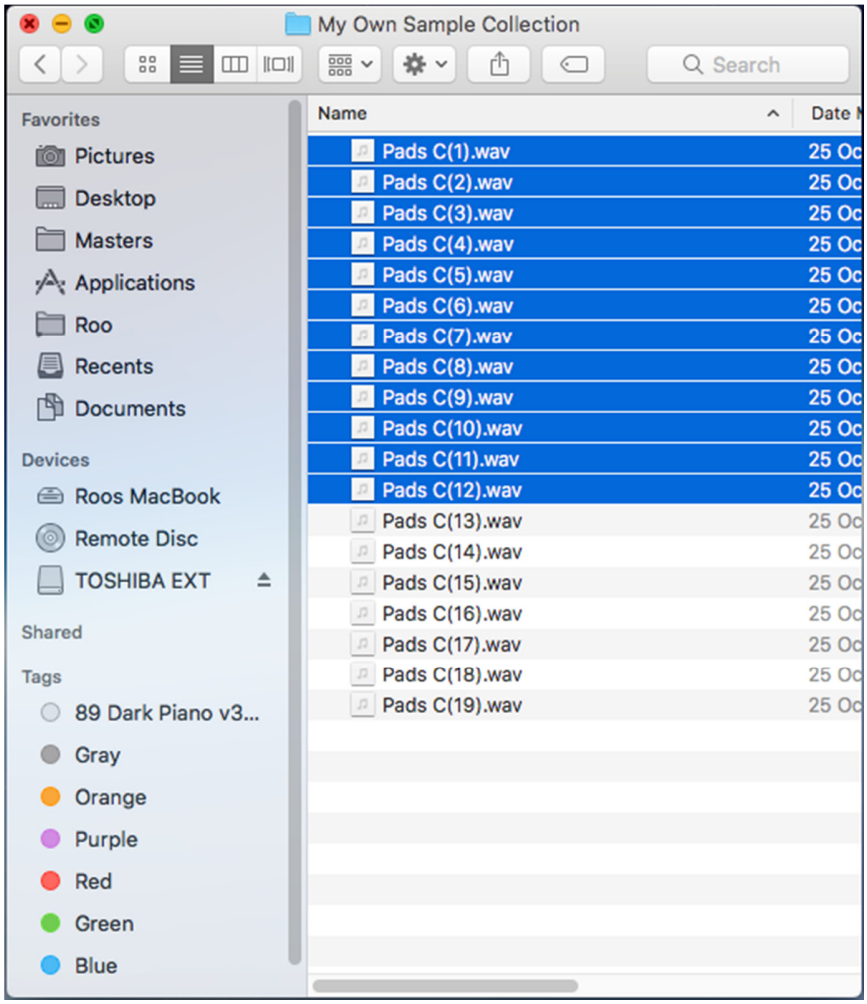
It is very important to SAVE an Audition Instrument AS a new different named Instrument once you have loaded your Samples. This is so that the original Audition Instruments are left as they are to be used again when you want.

LOADING YOUR OWN SAMPLES INTO AUDITION

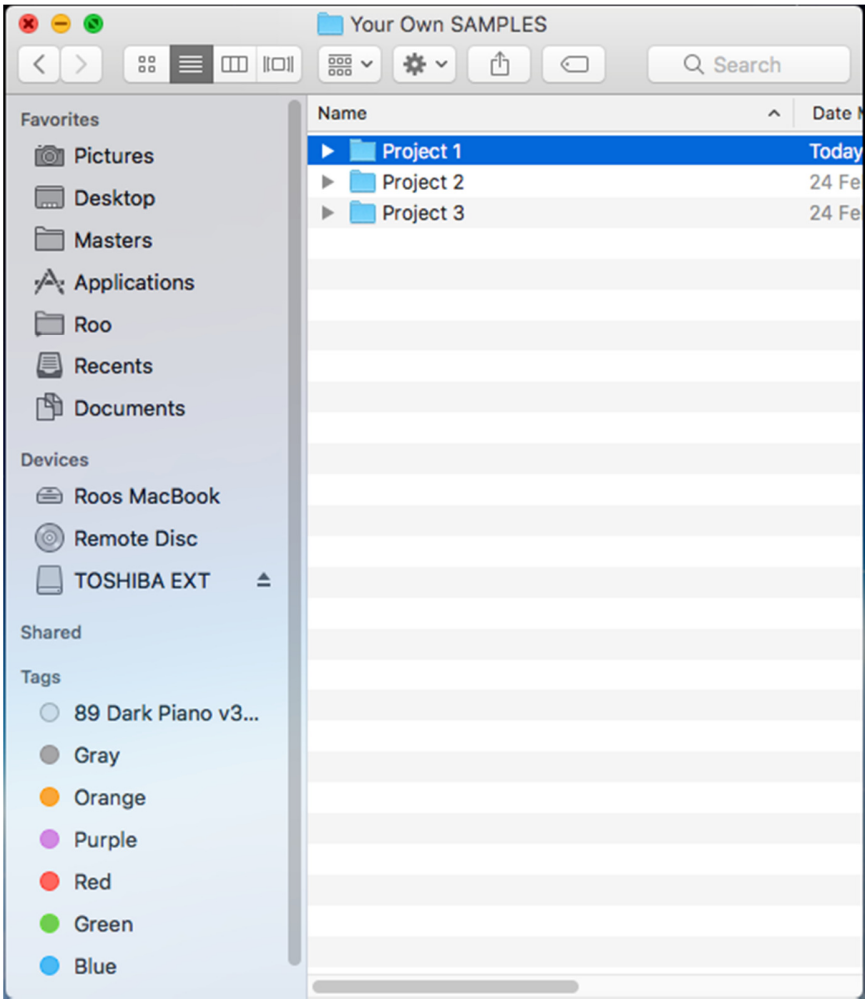
There is a Video on how to do this here :-

https://youtu.be/_PPjKb6n_xQ

Get a selection of your own Samples. You need to have either 12, 24, 36, 48 or 60 to make sure your collection matches one of the Players (each Player will load a specific amount of Samples. eg Audition Blank 12 loads 12 Samples, Audition Blank 24 loads 24 Samples etc.).



We have included a folder called “Your Own SAMPLES” with Project numbered folders (eg Project 1) to get you started. You can copy your Samples there for ease but you do not have to. As long as you know where you have put your own Samples.



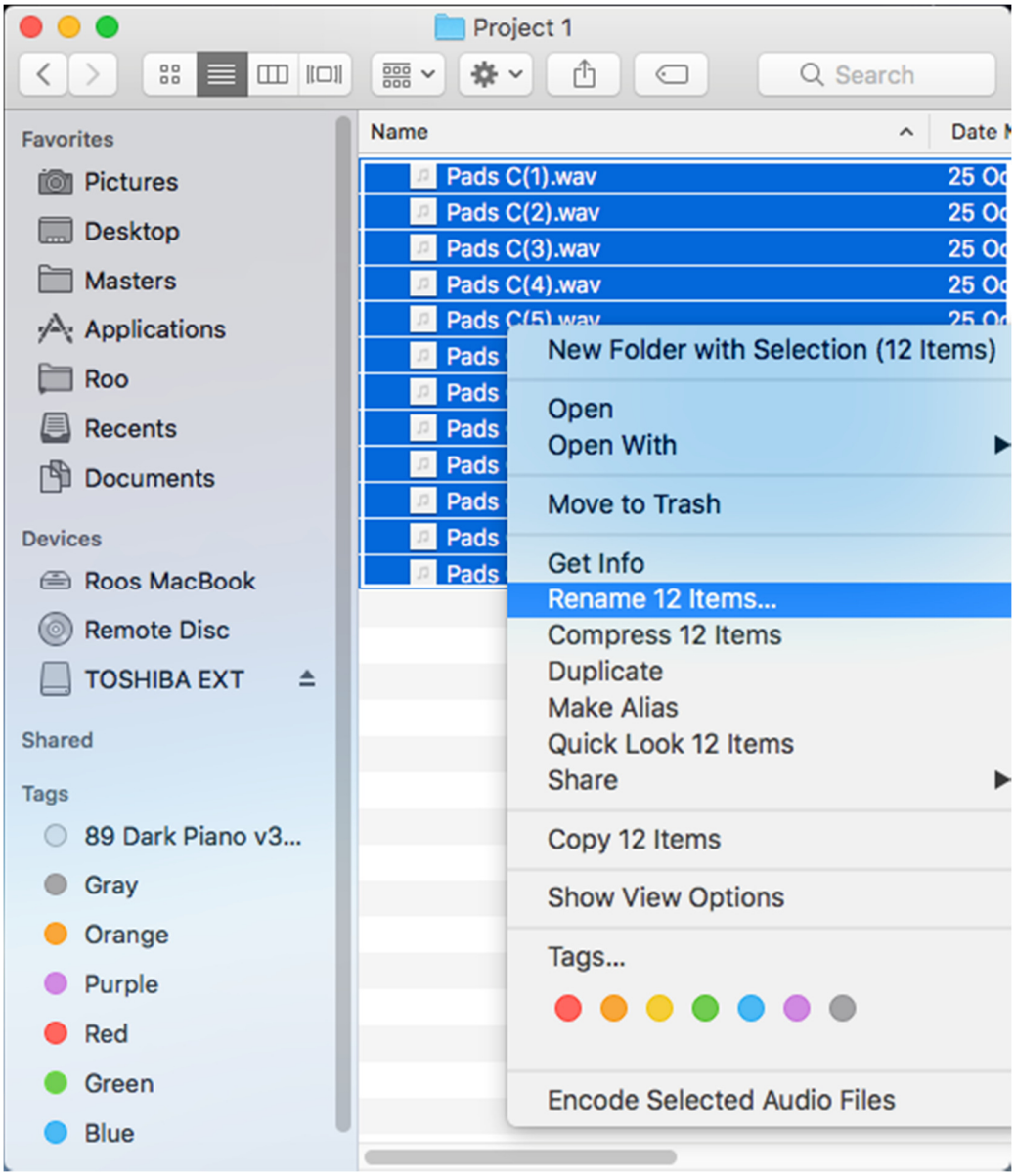
You can double up your Samples if you like to make up to the nearest amount e.g. if you have 10 Samples you can double two to make 12. As long as you have either 12, 24, 36, 48, or 60 Samples ready to load.

Wherever you put them they just need to be together in one folder. For our example we will use the folder that comes with the library called Project 1.

Next Rename all the Samples strictly as this :-

audition_X_sample_Y

X = The number of Samples you are using that matches the name of the Audition Player you are going to use.
Y = The individual number for each Sample (start at 1 and go up to however many you have).



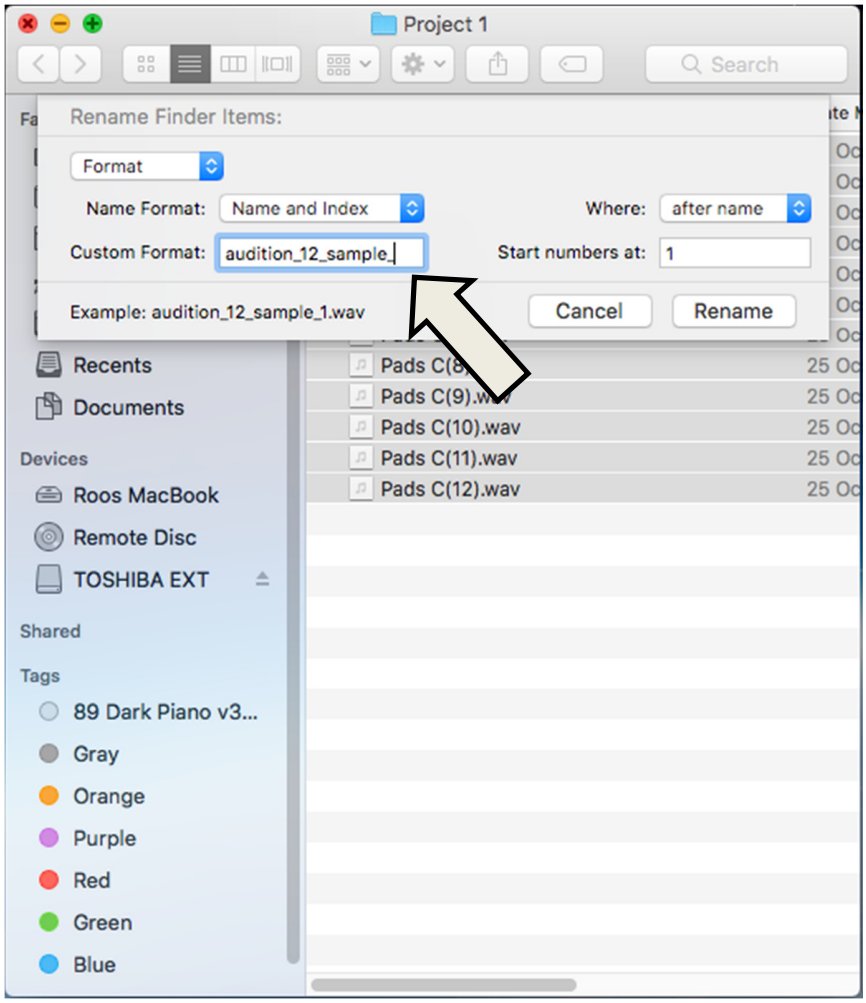
For example. Let's use the Audition Blank 12 Player. This will load 12 Samples. Your 12 Samples should be called :-

audition_12_sample_1
audition_12_sample_2
audition_12_sample_3
audition_12_sample_4
audition_12_sample_5
audition_12_sample_6
audition_12_sample_7
audition_12_sample_8
audition_12_sample_9
audition_12_sample_10
audition_12_sample_11
audition_12_sample_12

(You will find examples of these in the folder called Audition Samples Original should you need a reference).

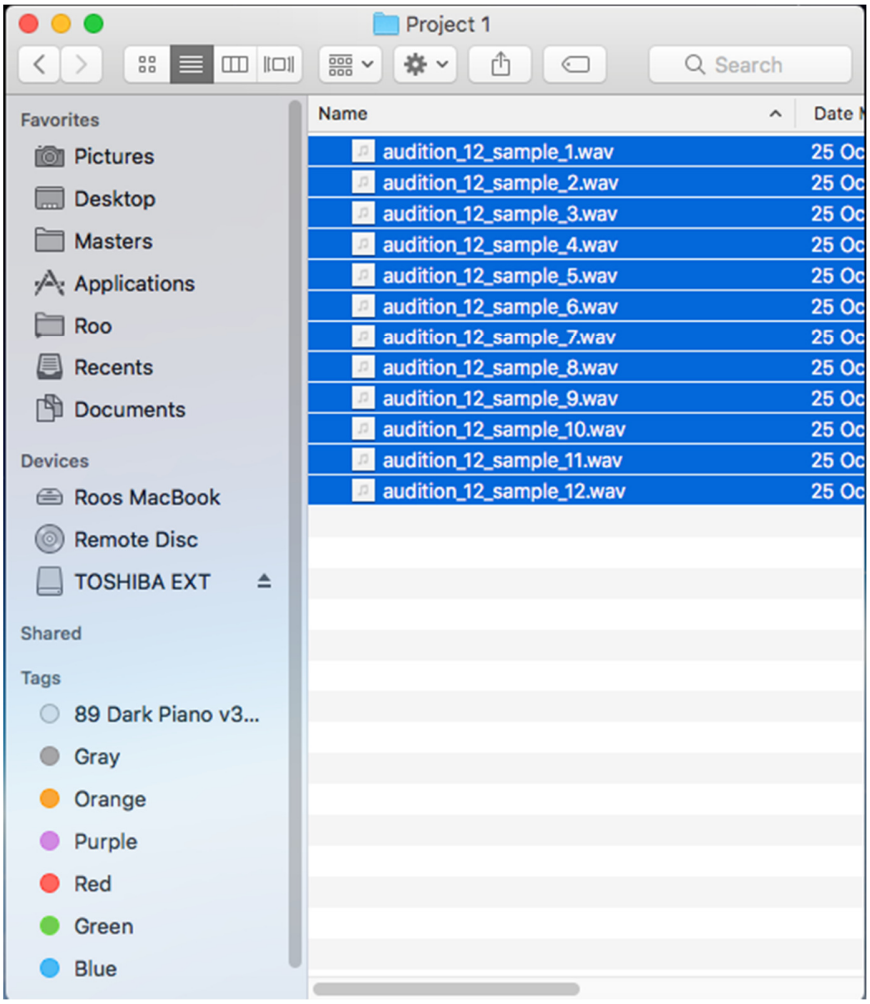
No spaces; exactly as written. Write the same or it will not work.

Another example - If you want to use Audition 24 you need to rename your Samples as :-
audition_24_sample_1
audition_24_sample_2
audition_24_sample_3
audition_24_sample_4
audition_24_sample_5
etc.



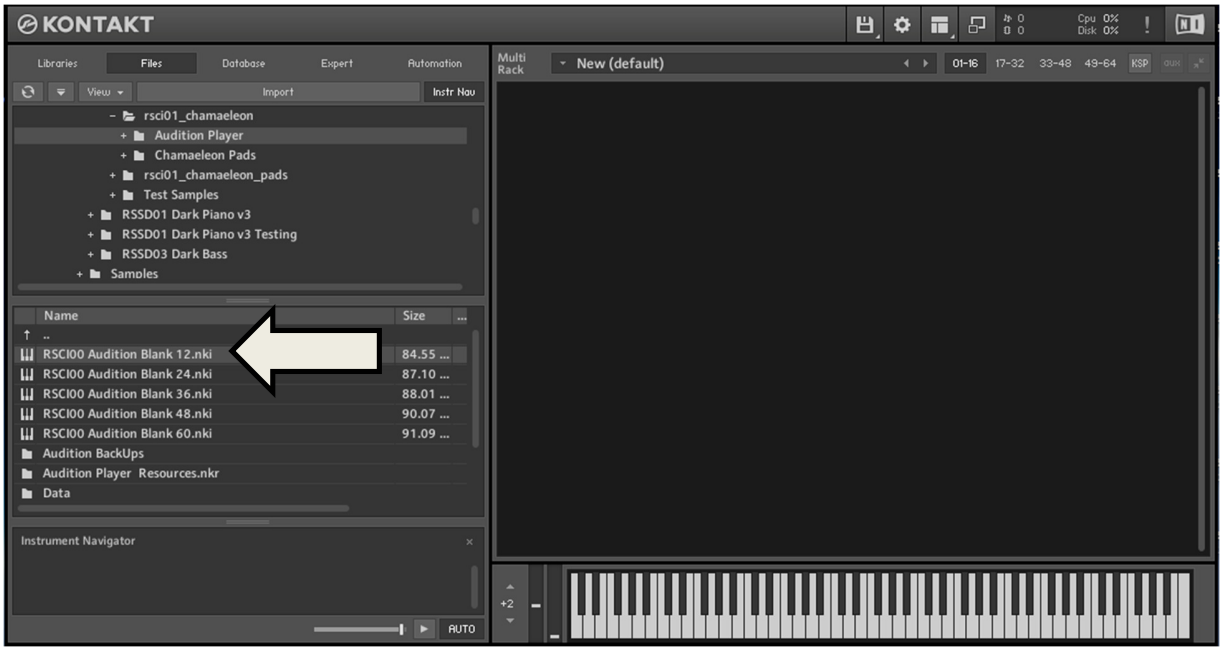
See Page 40 and 41 for specifics on how to rename Samples in Mac OSX and Windows.

For our Audition Blank 12 example, the Samples we want to use now look like this.

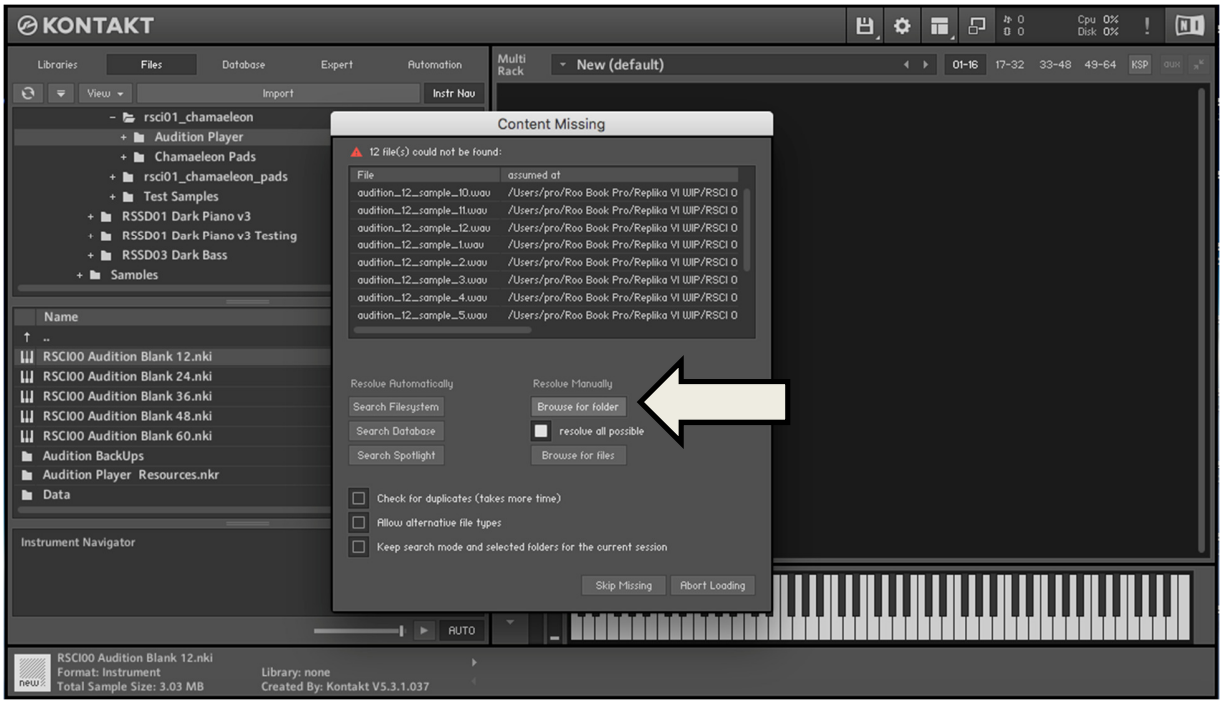


Now Open Kontakt.

Open your preferred Audition player (Go to the folder rsci03_muralis_ping_rise \Audition Player v12 which you have just downloaded). In our example we are opening Audition Blank 12.



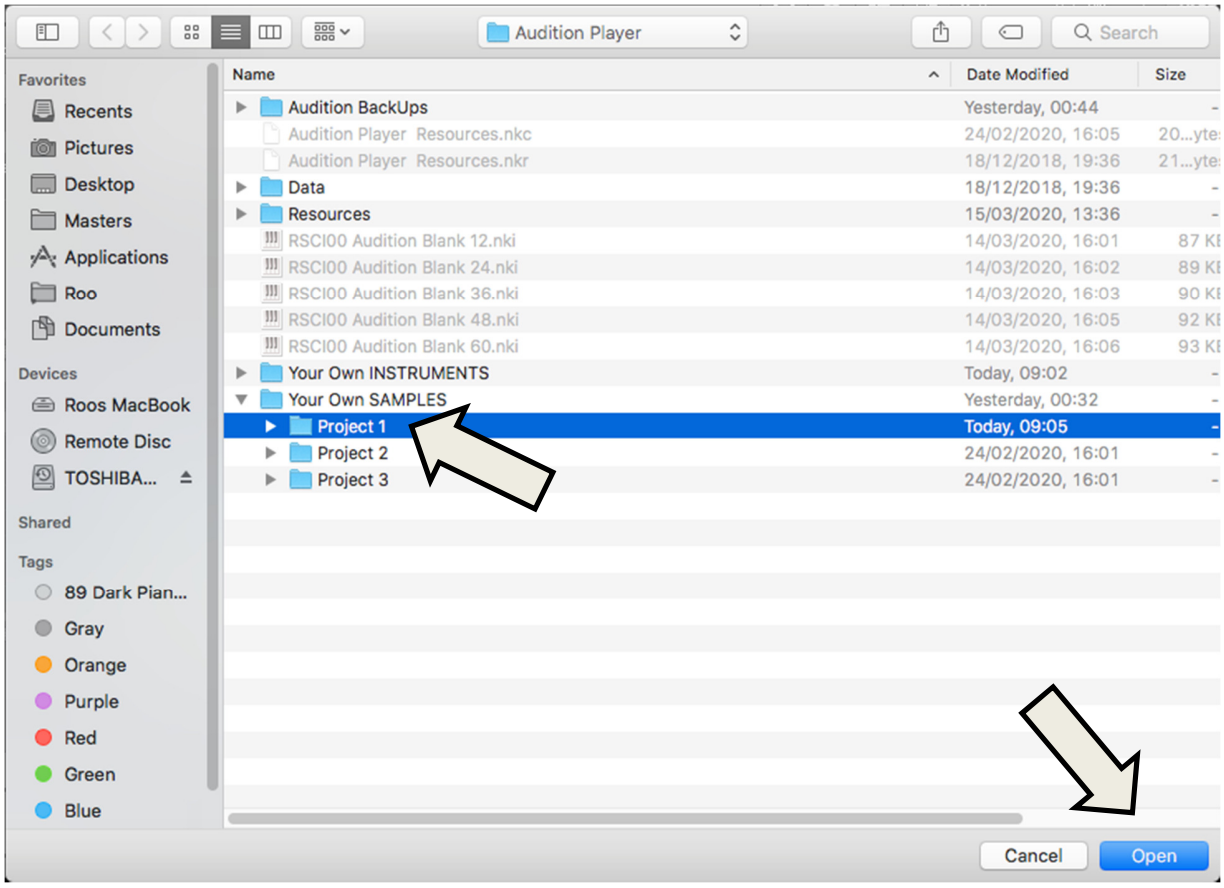
You will now see this Dialogue Box. This is the Audition Player asking you ”Where are the Samples?”



Click on “Browse for folder” (under the title “Resolve Manually”)

If you want to use another Sample format apart from Wav files then make sure to click on the Box marked “Allow alternative file types”

Navigate to the folder containing your Samples. Just click once on the folder to highlight it. We are using a folder called Project 1.



Click Open

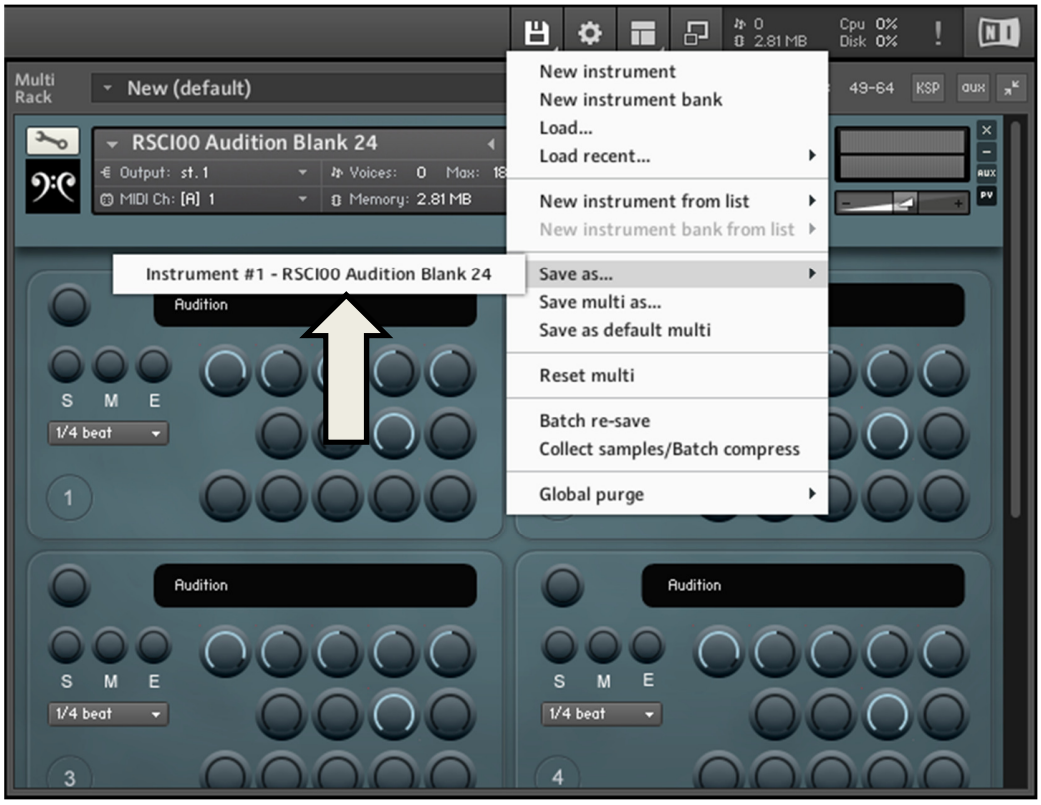
Audition will now load your own Samples and spread them out across the Keys. One Sample per Key (Yellow Keys).

IMPORTANT STEP - "SAVE AS" : Save this instrument AS a different name. We suggest saving this new instrument in the folder we have included called "Your Own INSTRUMENTS" to start with.

To "Save As" do this : (we are still using Audition Blank 12 as our example).

Click on the Disc Icon at the Top of the Kontakt Window.

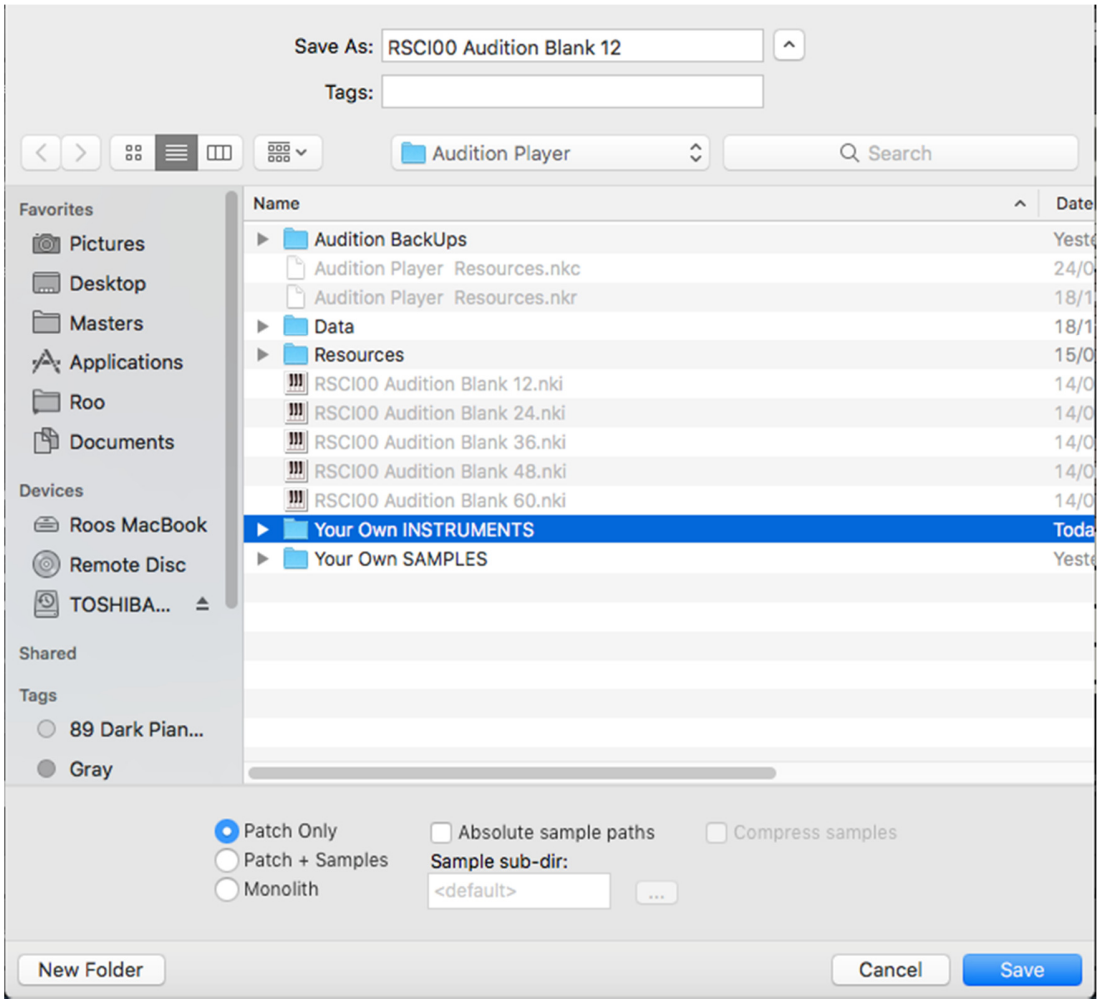
Move your Mouse to "Save as..." in the list that drops down.



Then click on the Tab that comes out to the left (in the above picture it is called “Click on Instrument #1 – RSCI00 Audition Blank 24”).

Save as whatever name you want. Make sure “Patch Only” is checked (not “Patch + Samples”, not “Monolith”).

Click Save.



That's it.

If, for some unlikely reason, you accidently go into Kontakt and click the Button (top right) marked "Save" then the original Audition Instrument will now always load the Samples you have just loaded. To resolve this :-

Change the Folder Name of where your Samples were saved (the ones that have just been loaded).

For our example above we would change the name of our folder from "Project 1" to, say, "Project 1X".

Load the Audition Instrument you just accidently saved again and you will now get the "Content Missing Dialogue Box" (as above). Navigate to your (renamed) folder containing the Samples and click "Open" (what you are doing here is basically repeating the loading stage in Kontakt as described above). Audition will now load your Samples. You then need to Save this Instrument AS a NEW Name.

When starting up the original Audition Blank Instrument it will now give you the "Content Missing" Dialogue Box and ask you "Where are the Samples ?". You now just go through the normal process of loading Samples and creating New Instruments.

We have also included a BackUps folder in case you really get stuck. Just copy the basic Blank Instruments from the BackUps folder into the main Audition Player folder. Just replace the instruments currently there. (See 39 Page for more details).

USING AUDITION

MAIN INTERFACE

Note: All the MIDI note names used refer to C3 as middle C. Each playable sound has a range from C0 to C6.

1	Sample Group 1	Sample Group 1 contains Individual Group Controls for Volume, Pan, Stereo Width, Pitch, Filters, Chorus, Distortion and Delay. Click a control and its parameter and value will appear in the Group 1 window
2	Sample Group 2	Sample Group 2 contains Individual Group Controls for Volume, Pan, Stereo Width, Pitch, Filters, Chorus, Distortion and Delay. Click a control and its parameter and value will appear in the Group 2 window
3	Sample Group 3	Sample Group 3 contains Individual Group Controls for Volume, Pan, Stereo Width, Pitch, Filters, Chorus, Distortion and Delay. Click a control and its parameter and value will appear in the Group 3 window
4	Sample Group 4	Sample Group 4 contains Individual Group Controls for Volume, Pan, Stereo Width, Pitch, Filters, Chorus, Distortion and Delay. Click a control and its parameter and value will appear in the Group 4 window
5	Sample Offset. ADSR Envelope. Filters. Yes and No Buttons	Control the Sample Start Offset of all Groups. Also control Master HP and LP filters. Y and N buttons are used when clearing Sample Groups and Parameters.
6	Tempo-synced Volume Gate and Filter Gate	Control Tempo-synced Volume Gate and Filter Gate Intensity, Pulse Width, Timing and Inversion
7	Audition, Random Selection, Clear Buttons AutoPan Dials	The Main Section. Audition button accesses all the Samples in the Player. The Random button randomly fills each Group with a Sample. The Clear button clears all the settings (eg Volume, Pan etc.)

QUICK START

Click the A (Audition) button (section 7) to enter Audition Mode and to access ALL the Samples in the Player. Each Sample is laid out one per key.
Play the Samples with your MIDI keyboard.

When you find one you want to use click the top left Button in Group 1 (next to the “1” in the above diagram) This assigns that Sample (the last one you played on your MIDI keyboard) across 6 octaves (from C0 to C6, root note C3) and to Sample Group 1. The keynote of the Sample you selected when in Audition Mode is displayed in the Group Information Window in case you need to find it again in Audition Mode.

This also switches OFF the Audition Mode.

Adjust Sample Group Parameters as you wish – clicking on each Dial in the Sample Group will display what it is and what its value is.

On a Sample Group level you can change – Volume, Pan, Stereo Width, Pitch, High Pass and Low Pass Filters.
You can add Chorus, Distortion and Delay Effects.
You can also select the AutoPan rate for that Group.

S - Solo Button
M - Mute Button
E - Empty the Sample out of the Sample Group (you need to click on the Y or N buttons to confirm or cancel)

If you want another Sample added to the Player go back and click on A again (Audition).
Select another Sample with the MIDI keyboard and this time click on Sample Group 2.
This will add the selected Sample to Sample Group 2.

QUICKER START

Press the Random Button (Marked R on the player – Section 7 in the above diagram)
This randomly assigns 1 Sample to each Sample Group: 4 Groups - 4 Samples.

SAMPLE GROUP SECTION

There are 4 identical Sample Groups in Audition. Here is Group 1 in detail :-

1	Group Selector	In Audition Mode once the desired Sample has been selected (i.e. pressed on a MIDI keyboard) Click to assign this Sample to this Group
2	Group Control Window	Click on any Control to see its Parameter and Value. The Key Note of the Sample Selected from Audition Mode is also displayed.
3	Solo	Click to hear the Sample in this Group on its own
4	Mute	Click to silence the Sample in this Group
5	Empty	Click to clear this Group of its Sample. You will be asked to confirm – use the Y or N buttons
6	Volume	Adjust the Volume of the Sample in this Group
7	Pan	Adjust the Left / Right Pan of the Sample in this Group
8	Stereo Width	Adjust the Stereo Width of the Sample in this Group
9	Pitch Coarse	Adjust the Pitch of the Sample in this Group in Semitones
10	Pitch Fine	Adjust the Pitch of the Sample in this Group in Cents
11	High Pass Filter Cut-off Freq	Adjust the Cut-off Frequency of the High Pass Filter for this Group
12	High Pass Filter Resonance	Adjust the Resonance of the High Pass Filter
13	Low Pass Filter Cut-off Freq	Adjust the Cut-off Frequency of the Low Pass Filter for this Group
14	Low Pass Filter Resonance	Adjust the Resonance of the High Pass Filter
15	Chorus	Add smooth Chorus Effect to the Sample in this Group
16	Drive	Add Distortion Effect to the Sample in this Group
17	Delay Amount	Add Delay Effect to the Sample in this Group
18	Delay Time	Set the Time of the Delay Effect
19	Delay Feedback	Set the Amount of Feedback of the Delay Effect
20	AutoPan Time	Select how fast the Synced AutoPan is for the Sample in this Group

SAMPLE GROUP DETAILS

Numbers are from the table above. All controls are reset to their "zero" state by CTRL (PC) or CMD (MAC) clicking. Hold down SHIFT when adjusting each parameter to get finer resolution.

1 / Group Selector. When in Audition Mode select a Sample by playing it on a MIDI keyboard. Once the desired Sample is found just click on this button to assign that Sample to this Sample Group. Any Sample previously held in the Sample Group will be replaced.

2 / Group Parameter Window. This displays the keynote of the Sample Selected (so it can be found again in Audition Mode if needed). It also displays any of the Group Parameters like Volume, Pan, Width etc. Clicking on any of the Dials in the Group will display the Parameter and its value.

3 / Solo. Click this to Solo the Sample Group and hear the Sample on its own.

4 / Mute. Mute this Sample Group so it doesn't sound.

5 / Empty. Click this to empty the Sample Group (this clears the Sample from the Group). You must click either the Y or N buttons (bottom left of the Player) to confirm your action.

6 / Volume. Click to adjust the Volume of the Sample Group. Clicking on this dial will automatically turn off the Mute button if it has been switched on. Range is from OFF to +3 dB.

7 / Pan. Click to adjust the Stereo Panning of the Sample Group.

8 / Stereo Width. Click to adjust the Width of the Sample Group. Range is mono (-100) to +100 (super wide). A value of 0.0 is the natural width of the Sample (i.e. no effect being applied). This is in the middle of the range.

9 / Pitch Coarse. Click to adjust the tuning of the Sample Group. Range is in Semitones +/-12.

10 / Pitch Fine. Click to adjust the tuning of the Sample Group. Range is in Cents +/-100.

11 / High Pass Filter Cut-off Frequency. Each Sample Group has its own 4-pole High Pass Ladder Filter (Kontakt's own based on early synth filters). Click to adjust the filter Cut-off Frequency. Range is 26 Hz to 5 KHz.

12 / High Pass Filter Resonance. Click to adjust the strength of the High Pass Filter Resonance. Range is 0 to 100.

13 / Low Pass Filter Cut-off Frequency. Each Sample Group has its own 4-pole Low Pass Ladder Filter (Kontakt's own based on early synth filters). Click to adjust the filter Cut-off Frequency. Range is 100 Hz to 19.9 KHz.

14 / Low Pass Filter Resonance – Click to adjust the strength of the Low Pass Filter Resonance. Range is 0 to 100.

15 / Chorus. Click to add smooth slow Chorus effect (speed is 0.10 Hz, Phase 45 °). This type of Chorus can smooth and widen sounds. Range is OFF to -2 dB.

16 / Drive. Click to add Tube Distortion to the Sample Group. Range is 0 to 100.

17 / Delay Amount. Click to add individual Delay to the Sample Group. (A separate Tempo-synced Master Delay is available on the Effects Page of each Instrument. See page 36). This Sample Group Delay Effect does not Ping-pong. Range is OFF to +3 dB.

18 / Delay Time. Click to adjust the timing of the Delay. Measured in milliseconds. Range is 5.0 ms to 1000 ms.

19 / Delay Feedback. Click to adjust the length of the Echo tail. Range is 0 to 90

20 / AutoPan Time. Use this menu to select how fast the Sample Group AutoPan moves. These values are synced to your DAWs host tempo. Note the amount of AutoPan is adjusted in the Bottom right section of the player (Section 7 in the diagram on Page 18 of this User guide). Range for Group Selection Menu is 1/16th beat to 4 beats. There are also 2 triplet options (3/16th and 6/16th).

AUDITION / RANDOM / CLEAR / AUTOPAN SECTION

1	AutoPan for Sample Group 1	Adjust the amount of Tempo-synced AutoPan for Sample Group 1
2	AutoPan for Sample Group 2	Adjust the amount of Tempo-synced AutoPan for Sample Group 2
3	AutoPan for Sample Group 3	Adjust the amount of Tempo-synced AutoPan for Sample Group 3
4	AutoPan for Sample Group 4	Adjust the amount of Tempo-synced AutoPan for Sample Group 4
5	AUDITION	Click to Access and Audition ALL the Samples in the Player
6	RANDOM SELECTION	Click to allow the Player to randomly assign a Sample to each Group
7	CLEAR	Click to Clear all the Settings currently applied (eg Volume, Pan, Stereo Width). You will be asked to confirm use Y or N buttons

AUDITION / RANDOM / CLEAR / AUTOPAN SECTION DETAILS

Numbers are from the table above.

1 / AutoPan Amount for Sample Group 1. Click to adjust the amount of Auto Left and Right Panning for Sample Group 1. Range is from 10 (no panning) to 100 (full LR panning). The speed of the AutoPan movement is selected from the menus found in each Sample Group (see Number 20 / on Page 21).

2 / AutoPan Amount for Sample Group 2. This is the same as AutoPan Group 1 but for Sample Group 2.

3 / AutoPan Amount for Sample Group 3. Adjust amount of AutoPan for Sample Group 3.

4 / AutoPan Amount for Sample Group 4. Adjust amount of AutoPan for Sample Group 4.

5 / AUDITION. Click to access the Audition Mode of the Player. In Audition Mode ALL the Samples of each Player are laid out across the MIDI keyboard. Each Sample takes up one Key. This makes finding Samples very easy. Just press the Keys to find the one you want! Once the desired Sample has been found simply click on one of the 4 Group Selector Buttons to assign that Sample to any Sample Group. Once a Sample has been assigned to a Sample Group the Player leaves Audition Mode and Samples are laid out in 6 Octaves across the Keyboard. To add another Sample to another Sample Group just click on the A (for Audition) button. In Audition Mode the Kontakt Keyboard is coloured yellow.

6 / RANDOM. Click this Button to allow the Player to randomly pick Samples and assign one per Sample Group. All 4 Sample Groups are filled. Be careful with this button as it will remove any Sample already existing in each Sample Group. This button is excellent for quickly generating sounds.

7 / CLEAR. Click to Reset ALL the Sample Group Parameters of ALL 4 Sample Groups. This is a BIG Reset. It will not clear the Sample from each Group – just reset ALL the Parameters. You will need to click either the Yes or No Button to confirm or cancel the action. This is to avoid wiping out your carefully programmed settings.

ADSR / OFFSET / MASTER FILTER SECTION

1	Sample Start Offset	Adjust the amount of Offset applied to the start of all Samples in the Player
2	ADSR Attack	Adjust the amount of Attack Envelope applied to all Samples in the Player
3	ADSR Decay	Adjust the amount of Decay Envelope applied to all Samples in the Player
4	ADSR Sample	Adjust the amount of Sustain Envelope applied to all Samples in the Player
5	ADSR Release	Adjust the amount of Release Envelope applied to all Samples in the Player
6	Master High Pass Filter Cutoff	Adjust the Cut-off Frequency of the Master High Pass Filter
7	Master High Pass Filter Resonance	Adjust the Resonance of the Master High Pass Filter
8	Master Low Pass Filter Cutoff	Adjust the Cut-off Frequency of the Master Low Pass Filter
9	Master Low Pass Filter Resonance	Adjust the Resonance of the Master Low Pass Filter
10	Yes	Click this to confirm an action (used only for Empty Group and Clear Settings)
11	No	Click this to stop an action (Empty Group or Clear Settings)

ADSR / OFFSET / MASTER FILTER SECTION DETAILS

Numbers are from the table above.

1 / Sample Start Offset. Click to adjust how far from the actual front of the Samples Playback starts. Range is 0 ms to 200 ms

2 / ADSR Attack Envelope. Click to adjust the Attack portion of the Master Volume Envelope controls. This affects ALL 4 Sample Groups. Range is 0 ms (plays the front of Samples immediately) to 15 sec (very slow fade in of the Samples).

3 / ADSR Decay Envelope. Click to adjust the Decay portion of the Master Volume Envelope controls. This affects ALL 4 Sample Groups. Range is 0 ms to 25 sec.

4 / ADSR Sustain Envelope. Click to adjust the Sustain portion of the Master Volume Envelope controls. This affects ALL 4 Sample Groups. Range OFF (no Sustain – use for more punchy short sounds) to 0 dB (full Sustain volume).

5 / ADSR Release Envelope. Click to adjust the Release portion of the Master Volume Envelope controls. This affects ALL 4 Sample Groups. Range is 0 ms (very abrupt stop to the Samples) to 25 sec (very long Sample tail).

6 / Master High Pass Filter Cut-off Frequency. This affects the Master 4 Pole High Pass Ladder Filter. It affects ALL 4 Sample Groups. Click to adjust the Filter Cut-off Frequency. Range is 26 Hz to 19.9 KHz

7 / Master High Pass Filter Cut-off Resonance. Click to adjust the Resonance of the Master High Pass Filter. Range is 0 to 100.

8 / Master Low Pass Filter Cut-off Frequency. This affects the Master 4 Pole Low Pass Ladder Filter. Click to adjust the Filter Cut-off Frequency. Range is 26 Hz to 19.9 KHz

9 / Master Low Pass Filter Cut-off Resonance. Click to adjust the Resonance of the Master High Pass Filter. Range is 0 to 100.

10 / Yes Button. Click to confirm a Sample Emptying or Parameter Clearing action

11 / No Button. Click to cancel a Sample Emptying or Parameter Clearing action

A NOTE ABOUT ADSR AND GATE CONTROLS

The Master ADSR Controls on the Main Page will change the Volume Envelope for ALL Sample Groups. Clicking on these controls will override anything you have set on the individual ADSR Group settings (on the Unisono Page. See Page 32 of this guide). The same applies to the Volume and Filter Gates. However, each set of dials will retain its own value. This means if you override an individual Group control then you can always go back to that control and click once on it. This will restore the individual value of that control. For example, Group 1 Attack is set to 1500 ms. Then if Master Attack is then set to 200 ms this will change the Group 1 Attack Parameter to 200 ms. But the actual Dial for Group 1 Attack (on the Unisono Page) will still remember its own value of 1500 ms. Going back and clicking on the Group 1 Attack Dial will set Group 1 Attack back to 1500 ms whilst leaving the other Group Attacks at 200 ms.

VOLUME GATE AND FILTER GATE SECTION

1	Parameter Window	Parameter Information is displayed here for the Tempo-synced Volume Gate and Filter Gate. Also for the Sample Start Offset, ADSR, HP and LP Filters and Group AutoPan amounts
2	Volume Gate Intensity	Adjust the amount of Tempo-synced Volume Gate applied to all the Samples in the Player
3	Volume Gate Width	Adjust the Width of the Tempo-synced Volume Gate applied to all the Samples in the Player
4	Volume Gate Phase Reverse	Click to Switch the Phase of the Volume Gate
5	Volume Gate LFO Rate	Select a Tempo-synced rate for the Volume Gate LFO
6	Filter Gate Intensity	Adjust the amount of Tempo-synced Filter Gate applied to all the Samples in the Player
7	Filter Gate Cutoff Frequency	Adjust the Cutoff Frequency of the Tempo-synced Filter Gate applied to all the Samples in the Player
8	Filter Gate Phase Reverse	Click to Switch the Phase of the Filter Gate
9	Filter Gate LFO Rate	Select a Tempo-synced rate for the Filter Gate LFO

VOLUME GATE AND FILTER GATE SECTION DETAILS

Numbers are from the table above.

1 / Parameter Information Window. This window displays all the information of these parameters : Sample Offset, Master ADSR Envelope, Master High Pass and Low Pass Filters, Volume Gate and Filter Gate, and AutoPan Intensities for each Sample Group.

2 / Volume Gate Intensity. Audition comes with a Master Tempo-synced Volume Gate. This Gate will alternately allow sound through and then drop to silence at a Tempo-synced rate defined by you (see 5/ and 9 / below). Click this dial to adjust how strong the Gating effect is. Range is 0 (no Gating) to 100 (full Gating – no sound plays on the OFF cycle of the Gate).

3 / Volume Gate Width. Click to adjust how much of each Gate Cycle is allowed to sound. Range is 4 (small Volume of sound allowed) to 100 (most of the sound is allowed though the Gate).

4 / Volume Gate Phase. Click to change the phase of the Volume Gate. When this switch is OFF the Gate Cycle starts with the sound being played. When it is ON the Gate Cycle starts with no (or very little, depending on the Pulse Width setting) sound. This switch also inverts the Pulse Width Setting (so large Pulse Width Parameter settings result in more silence).

5 / Volume Gate LFO Rate Menu. Click on this menu to change the basic Tempo-synced Speed of the Volume Gate. Range is from 1/16th beat (fast) to 4 beats (slow). There are 2 triplet options (3/16th and 6/16th).

6 / Filter Gate Intensity. Audition comes with a Master Tempo-synced Filter Gate. This is a 4 Pole Low Pass Filter. Increasing this Parameter will make the Filter Cut-off Frequency cycle through a wider range of frequencies. Lower values will result in less modulation and a generally lower Cut-off Frequency (warmer sound).

7 / Filter Gate Cutoff Frequency. As the Filter Gate flows through its cycle this parameter adjusts the Cutoff Frequency of the LFO. This is a Low Pass filter Cutoff so high values have a brighter sound and lower values sound warmer.

8 / Filter Gate Phase. Click to change the phase of the Filter Gate. When this switch is OFF the Filter Gate cycle starts with lower filter Cut-off settings (i.e. Lower frequencies are allowed). When it is ON the higher Cut-off Frequency part of the cycle is engaged as each note starts.

9 / Filter Gate LFO Rate Menu. Click on this menu to change the basic Tempo-synced speed of the Filter Gate. Range is from 1/16th beat (fast) to 4 beats (slow). There are 2 triplet options (3/16th and 6/16th).

UNISONO / PORTAMENTO PAGE

This page houses individual Sample Group Controls for Multi-Filter Multi-LFO Sweep FX, Tempo-synced Volume and Filter Gates and ADSR as well as Portamento, Unisono effects and Mono Legato Mode.

1	Controls for Sample Group 1	Sample Group 1 contains Individual Group Controls for Multi-Filter Multi-LFO Sweep FX, ADSR Envelope, Tempo-synced Volume (Stutter) and Filter Gates Click a control and its parameter and value will appear in the Group 1 window
2	Controls for Sample Group 2	Sample Group 2 contains Individual Group Controls for Multi-Filter Multi-LFO Sweep FX, ADSR Envelope, Tempo-synced Volume (Stutter) and Filter Gates Click a control and its parameter and value will appear in the Group 2 window
3	Controls for Sample Group 3	Sample Group 3 contains Individual Group Controls for Multi-Filter Multi-LFO Sweep FX, ADSR Envelope, Tempo-synced Volume (Stutter) and Filter Gates Click a control and its parameter and value will appear in the Group 3 window
4	Controls for Sample Group 4	Sample Group 4 contains Individual Group Controls for Multi-Filter Multi-LFO Sweep FX, ADSR Envelope, Tempo-synced Volume (Stutter) and Filter Gates Click a control and its parameter and value will appear in the Group 4 window
5	Portamento Controls	Standard Kontakt scripting for Portamento is included in Audition
6	Mono Legato Mode Switch	Standard Kontakt scripting for Mono Legato Mode is included in Audition
7	Unisono Controls	Standard Kontakt scripting for Multi Voice Unisono is included in Audition

SAMPLE GROUP LFO / ADSR / GATE SECTION

1	LFO Sweep FX Amount	Control the Intensity of long evolving Multi-Filter Multi-LFO Sweep FX
2	LFO Sweep FX On / Off Button	Switch the Multi-Filter Multi-LFO Sweep FX On or Off
3	Group Control Window	Click on any Control to see its Parameter and Value
4	Volume Gate LFO Rate	Select a Tempo-synced rate for the Volume Gate LFO for Group 1
5	Filter Gate LFO Rate	Select a Tempo-synced rate for the Filter Gate LFO for Group 1
6	ADSR Attack	Adjust the amount of Attack Envelope applied ONLY to Sample Group 1
7	ADSR Decay	Adjust the amount of Decay Envelope applied ONLY to Sample Group 1
8	ADSR Sample	Adjust the amount of Sustain Envelope applied ONLY to Sample Group 1
9	ADSR Release	Adjust the amount of Release Envelope applied ONLY to Sample Group 1
10	Volume Gate Intensity	Adjust the amount of Tempo-synced Volume Gate applied ONLY to Sample Group 1
11	Volume Gate Width	Adjust the Width of the Tempo-synced Volume Gate applied ONLY to Sample Group 1
12	Volume Gate Phase Reverse	Click to Switch the Phase of the Volume Gate
13	Filter Gate Intensity	Adjust the amount of Tempo-synced Filter Gate applied ONLY to Sample Group 1
14	Filter Gate Cutoff Frequency	Adjust the Cutoff Frequency of the Tempo-synced Filter Gate applied ONLY to Sample Group 1
15	Filter Gate Phase Reverse	Click to Switch the Phase of the Filter Gate

SAMPLE GROUP LFO / ADSR / GATE DETAILS

Numbers are from the table above. All controls are reset to their "zero" state by CTRL (PC) or CMD (MAC) clicking. The same Controls are found for Groups 2, 3 and 4.

NOTE : The Master Volume and Filter Gates and ADSR Controls on the Main Page will change the Gates and ADSR for ALL Sample Groups. On this Page you can tailor the Gates and ADSR of each Sample Group individually. Changing controls here will override anything set on the Main Page (the dials on the Main Page will retain their values even the actual parameter has changed).

1 / LFO Sweep FX Amount. Each Sample Group can be affected individually by changing this dial. The effect is made from 3 very slow evolving Multi-LFO sweeps changing Cut-off Frequencies of 3 filters : An ARL 2/4 Pole High Pass, a LDR Notch Filter and an AR 2/4 Pole Low Pass Filter.

2 / LFO Sweep FX On / Off Button – Switch Multi-Filter Multi-LFO Sweep FX on and Off for Group 1.

3 / Group Parameter Window. This displays any of the Group Parameters like LFO Sweep Amount, Volume Gate Intensity, ADSR etc. Clicking on any of the Dials in the Group will display the Parameter and its value.

4 / Volume Gate LFO Rate Menu. Click on this menu to change the basic Tempo-synced Speed of the Volume Gate for Sample Group 1. Range is from 1/16th beat (fast) to 4 beats (slow). There are 2 triplet options (3/16th and 6/16th).

5 / Filter Gate LFO Rate Menu. Click on this menu to change the basic Tempo-synced speed of the Filter Gate for Sample Group 1. Range is from 1/16th beat (fast) to 4 beats (slow). There are 2 triplet options (3/16th and 6/16th).

6 / ADSR Attack Envelope. Click to adjust the Attack portion of the Volume Envelope controls. This affects only Sample Group 1. Range is 0 ms (plays the front of Samples immediately) to 15 sec (very slow fade in of the Samples).

7 / ADSR Decay Envelope. Click to adjust the Decay portion of the Master Volume Envelope controls. This affects only Sample Group 1. Range is 0 ms to 25 sec.

8 / ADSR Sustain Envelope. Click to adjust the Sustain portion of the Master Volume Envelope controls. This affects only Sample Group 1. Range OFF (no Sustain – use for more punchy short sounds) to 0 dB (full Sustain volume).

9 / ADSR Release Envelope. Click to adjust the Release portion of the Master Volume Envelope controls. This affects only Sample Group 1. Range is 0 ms (very abrupt stop to the Samples) to 25 sec (very long Sample tail).

10 / Volume Gate Intensity. Each Sample Group has its own Tempo-synced Volume (Stutter) Gate. This Gate will alternately allow sound through and then drop to silence at a Tempo-synced rate defined by you (see 4 / and 5 / above). Click this dial to adjust how strong the Gating effect is. Range is 0 (no Gating) to 100 (full Gating – no sound plays on the OFF cycle of the Gate).

11 / Volume Gate Width. Click to adjust how much of each Gate Cycle is allowed to sound. Range is 4 (small Pulse of sound allowed) to 100 (most of the sound is allowed though the Gate).

12 / Volume Gate Phase. Click to change the phase of the Volume Gate. When this switch is OFF the Gate Cycle starts with the sound being played. When it is ON the Gate Cycle starts with no (or very little, depending on the Pulse Width setting) sound. This switch also inverts the Pulse Width Setting (so large Pulse Width Parameter settings result in more silence).

13 / Filter Gate Intensity. Audition comes with a Master Tempo-synced Filter Gate. This is a 4 Pole Low Pass Filter. Increasing this Parameter will make the Filter Cut-off Frequency cycle through a wider range of frequencies. Lower values will result in less modulation and a generally lower Cut-off Frequency (warmer sound).

14 / Filter Gate Cutoff Frequency. As the Filter Gate flows through its cycle this Parameter adjusts the Cutoff Frequency of the LFO. This is a Low Pass filter Cutoff so high values have a brighter sound and lower values sound warmer.

15 / Filter Gate Phase. Click to change the phase of the Filter Gate. When this switch is OFF the Filter Gate cycle starts with lower filter Cut-off settings (i.e. Lower frequencies are allowed). When it is ON the higher Cut-off Frequency part of the cycle is engaged as each note starts.

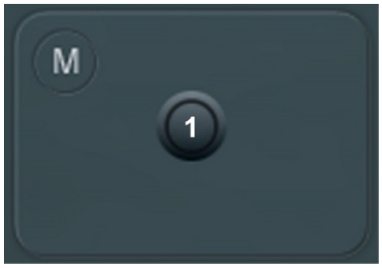
PORTAMENTO SECTION

This Portamento section is an adapted script that comes with Kontakt. Included here for its use.

1	Parameter Window	Parameter Information is displayed here for all the Portamento (Gliding smoothly between Notes) Controls - Mode, Time and Relative
2	Mode Button	Choose Between 2 Portamento Modes. When “Auto” is selected only Legato (i.e. overlapping) notes are sounded as Portamento
3	Portamento Time	Set the Glide Time between Notes. Range is 0-2 seconds.
4	Relative Button	When On Glide Time will increase with Note Interval. Otherwise Glide Time is constant.

MONO LEGATO SECTION

This monophonic Legato section is an adapted script that comes with Kontakt. Included here for its use.



This button switches a monophonic Legato Mode ON or OFF. This Mode ducks some of the Attack of each Note played making smooth transitions between one note and the next.

UNISONO SECTION

This Unisono section is an adapted script that comes with Kontakt. Included here for its use.

1	Voice Control	Control the Number of Voices played when pressing a Key. Range is 1-8. The more Voices the thicker the sound with more Phasing effect present
2	Detune Control	Control the amount of Detuning between the Voices. Range is 0-100
3	Spread Control	Control the Panorama spread between the Voices. Higher Values have a wider spread.

EFFECTS UNITS

1	4 Band EQ
2	Distortion
3	Tempo-synced Delay
4	Convolution Reverb
5	Reverb Impulse Selection Menu

Simply click on the Switch of each Unit to engage the effect.

Use CTRL (PC) or CMD (MAC) click to reset each effect parameter back to its "zero" state.

4 BAND EQ :

4 Band Equalization comprised of 2 shelves and 2 bell EQs.

Low Shelf EQ : 40 Hz to 600 Hz.

Low Mid "Bell" EQ : 200 Hz to 2.5 KHz.

High Mid "Bell" EQ : 600 Hz to 7 KHz.

High Shelf EQ : 1.5 KHz to 22 KHz.

All EQs have a Gain Range of +/- 20 dB.

The Mid EQs have a Q (Bandwidth) Range of 0.70 Octave to 2.5 Octaves.

DISTORTION :

Level : This is the Volume Level of the Distortion Unit. Range is OFF to +3 dB.

Drive : How much Distortion is applied. Range is 0 to 100.

Damp : Controls the attenuation of the High Frequencies of each the Distortion effect. 0 results in no High Frequency damping. 100 results in lots of High Frequency damping (i.e. a warmer sounding Distortion).

TEMPO-SYNCED DELAY :

Level : This is the "Wet" level. Turn this up to hear the delay sound. Range is OFF to +3 dB.

Time : This is the delay time in $1/16^{th}$ notes. Range is $1/16^{th}$ to $16/16^{th}$ (1 Beat).

Feedback : Range is 3% to 90%. 3 gives only one short, almost imperceptible, repeat. 90 results in a long echo tail.

HF Damping : Controls the attenuation of the High Frequencies of each echo. 0 results in no High Frequency damping. 100 results in lots of High Frequency damping (i.e. a warmer sounding echo).

Width : Turning this up will result in a wider echo sound. Each echo will be panned alternatively left and then right. At 100 the result is wide left and right echoes - the classic "Ping-pong" effect.

REVERB :

This Reverb Unit uses the Impulse Responses (basic reverb character) selected from the Impulse Response Selection Menu (#5 in Diagram on Page 36).

Level : "Wet" level i.e. the volume of the reverb effect. Range is OFF to +3 dB.

Predelay : This is the length of the short delay between the dry signal and the reverb effect in milliseconds. Range is 0.1 ms to 200 ms.

Hi Pass : Adjusts the Cut-off frequency below which the signals frequency content will be attenuated. Range is from 50 Hz to 2 KHz.

Low Pass : Adjusts the Cut-off frequency above which the signals frequency content will be attenuated. Range is from 2 KHz to 20 KHz.

IMPULSE RESPONSE SELECTION :

You can choose from several reverb Impulse Responses for the Convolution Reverb Unit :-

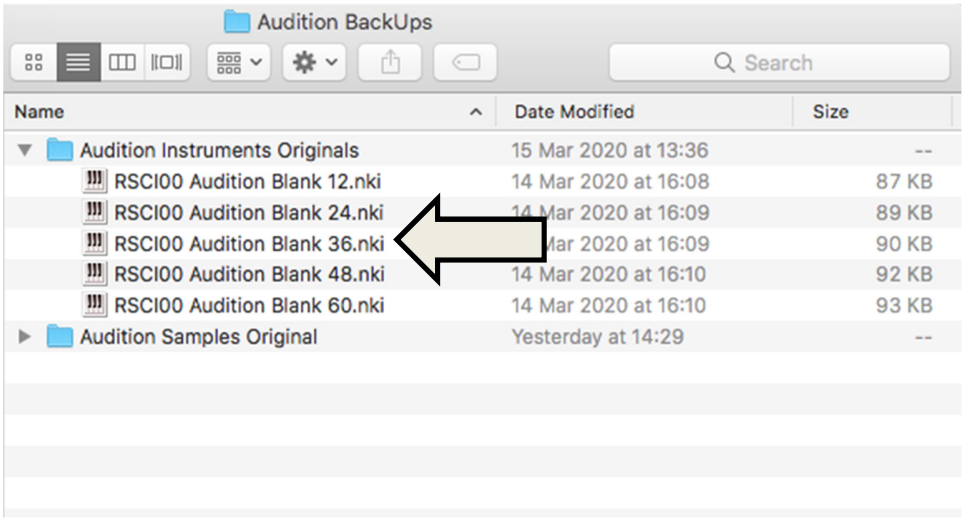
SPACE TYPE	**REVERB IMPULSE LENGTHS (in Seconds)**
Ambience	1.7 sec. 1.8 sec
Cavern	5.4 sec. 6.7 sec. 8.1 sec
Chamber	3.7 sec
Church	2.8 sec. 4.1 sec. 5.0 sec. 5.2 sec. 5.4 sec. 4.9 sec
Echo	3.7sec
Hall	3.1 sec. 3.4 sec. 3.8 sec. 3.9 sec. 4.7 sec. 13.0 sec
Room	1.9 sec
Stellar	9.7 sec. 23.0 sec
Tunnel	2.0 sec

THE BACK UP FOLDER

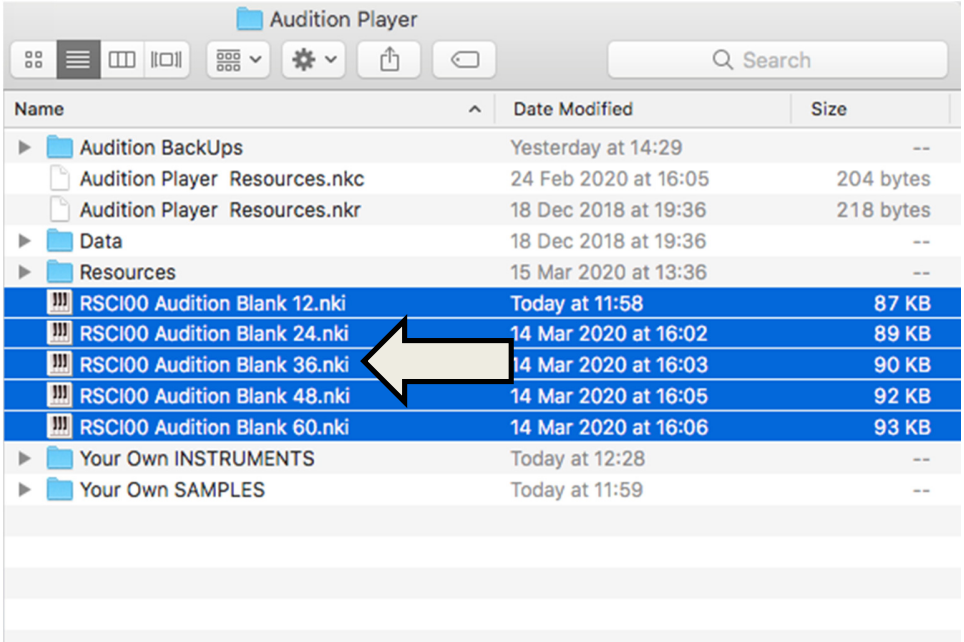
Included in this library is a folder called “Audition BackUps”. You can find it in the main Audition folder. There are 2 sub folders :-

Audition Instruments Originals - This contains Original Shipped Instruments. If you run into trouble using Audition you can reset the original blank Instruments by copying ones from this folder to the main Audition folder.

That is ... copy them from here

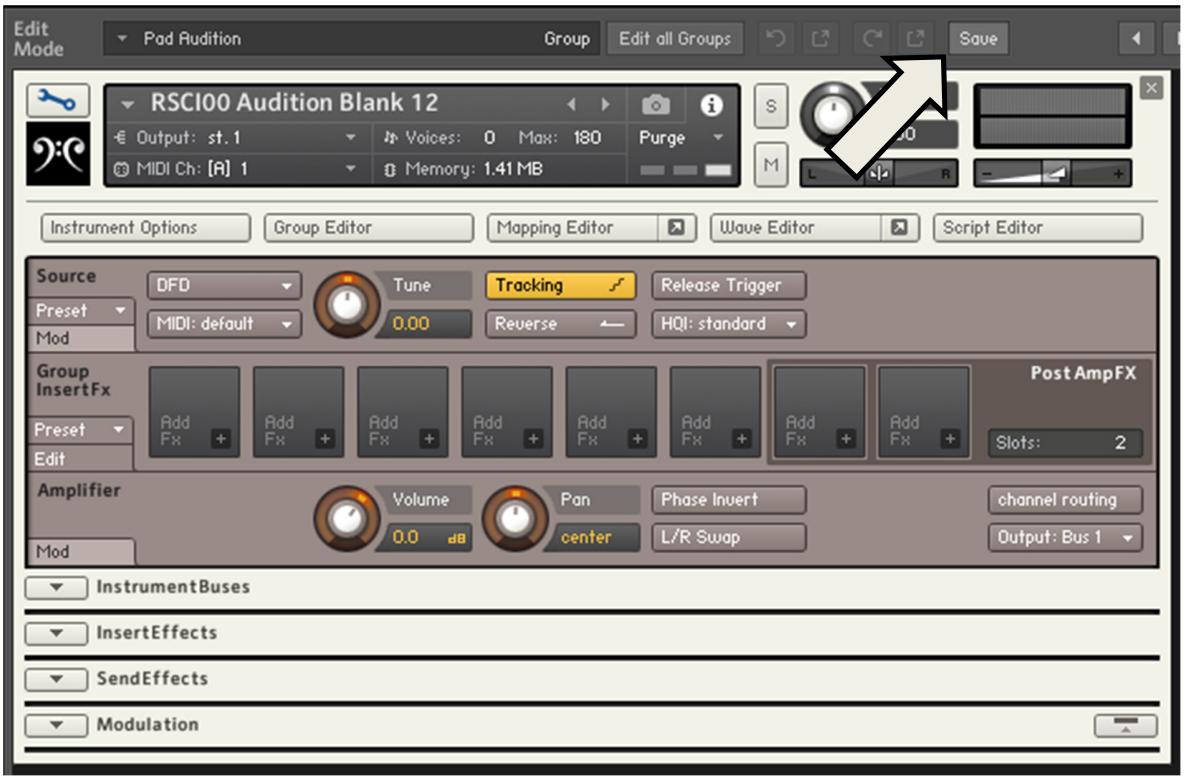


to here



Audition Samples Original – This contains basic blank Samples. These are short White Noise bursts that were used when Audition was initially set up. You will not need these but they are named correctly so if you struggle with renaming your Samples then use those Sample names as reference.

NOTE : Inside Kontakt there is a button called “Save”



Do not use this to save your Instruments once you have initially loaded your Samples. After loading your own Samples you must Save As. If you never use this Button then you don’t have to worry about it.

RENAMING YOUR SAMPLES IN MAC OSX

Open the Finder Window with folder of your Samples
Select all Samples
Right-Click or CTRL-Click “Rename Items”
Click the Top Left Box and Select “Format”
Make sure Name Format is “Name and Index”
Custom Format : audition_12_sample_ (replace 12 with 24 or 36 or 48 or 60 depending on which Audition Instrument you use)
Start Numbers at : 1
Where : after name

You will see an Example given.
Check this is correct.
Click Rename.

RENAMING YOUR SAMPLES IN WINDOWS

Recommend using Bulk Rename Utility.
It is a free utility and can be found here:-

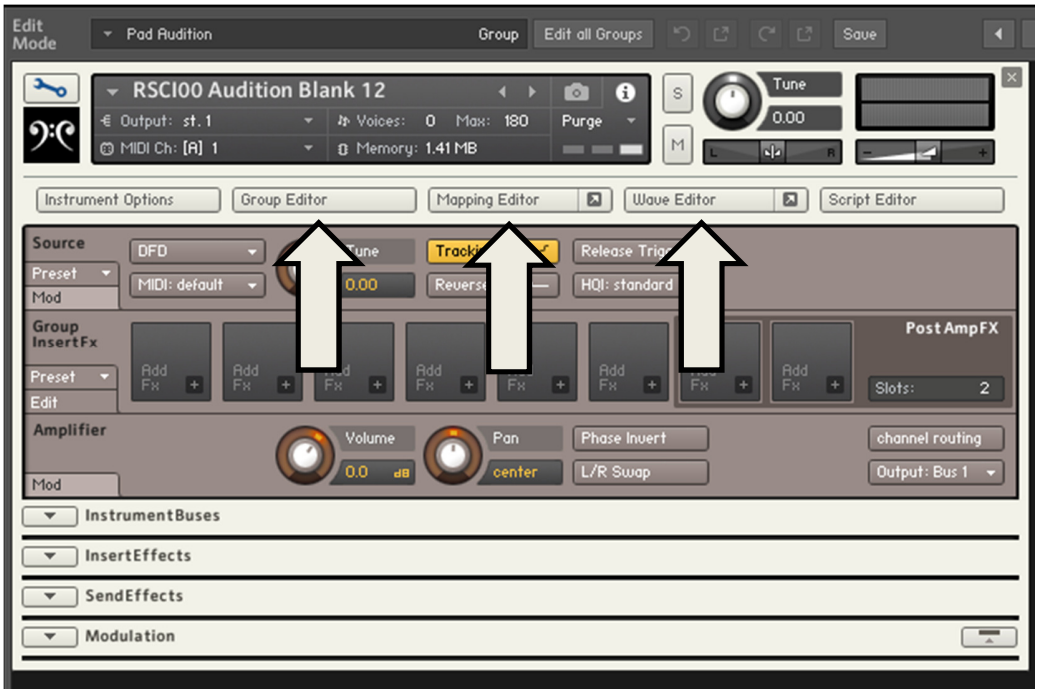
https://www.bulkrenameutility.co.uk/

QUICK PRIMER ON LOOPING SAMPLES IN KONTKT

You might want to loop some of the Samples you have loaded into Audition. Or some bought Sample packs might have loops you want to adjust.

To do this click on the Spanner icon (top left above the Replika Sound icon)

Now Open the Group Editor, the Mapping Editor and the Wave Editor. Click once on each to open



The first group called Pad Audition is used for auditioning your Samples. You do not need to touch this.

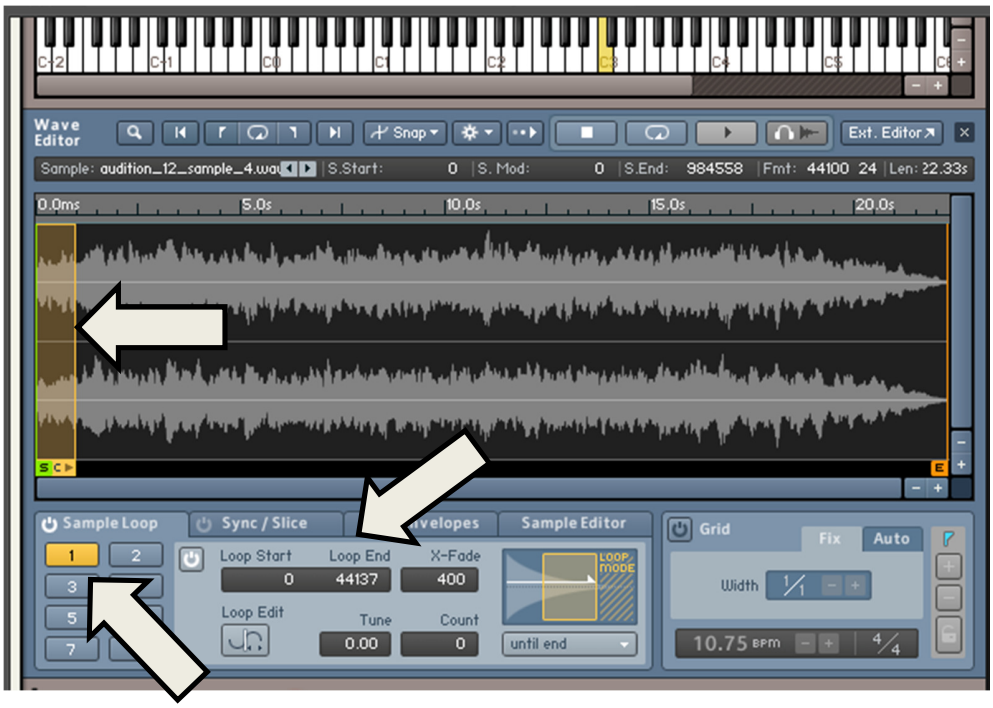
The rest of the groups called Pad 01, Pad 02 etc. hold the Samples you have loaded. Find the Sample you want to loop. If you can't find which Group you need then put the Sample you want to loop into a Sample Group in the main interface (see Page 19 for this) and play any key. The Samples that have been put into Sample Groups in Audition will light up yellow when you play a key.

Click on the name of the Group you want (not the square next to it)

Now click once on the Sample that you see in the Mapping Editor (it is a blue bock and will turn yellow once you click on it)

You can edit or make loops on this Sample.

Go down to the Wave Editor (use the main right hand slider if you cannot see it)



The above picture shows our Sample. In this example it already has a Loop. The number 1 is lit (left hand side) to show there is one Loop made. To the right of these numbers you can see Loop Start, Loop End and X-Fade.

If there is no loop already there you can make a new loop by clicking on the number 1.

The looped part is shown in yellow. Drag either side of the yellow block to change the loop length. Or use the Loop Start and Loop End Controls. The X-Fade control is useful for smoothing out clicks.

Once you have made your loop you will need to Save the Instrument. Do this as before (See Page 14).

MURALIS RISE & PING

Muralis is more your regular plug and play Instrument. Just load it up into Kontakt as you would any other instrument.

RISE / PING CONTROL PAGE 1

1	Sample Group 1	Sample Group 1 contains Individual Group Controls for Volume, Pan, Stereo Width, Pitch, Filters, Chorus, Distortion and Delay. Click a control and its parameter and value will appear in the Group 1 window
2	Sample Group 2	Sample Group 2 contains Individual Group Controls for Volume, Pan, Stereo Width, Pitch, Filters, Chorus, Distortion and Delay. Click a control and its parameter and value will appear in the Group 2 window
3	Sample Group 3	Sample Group 3 contains Individual Group Controls for Volume, Pan, Stereo Width, Pitch, Filters, Chorus, Distortion and Delay. Click a control and its parameter and value will appear in the Group 3 window
4	Sample Group 4	Sample Group 4 contains Individual Group Controls for Volume, Pan, Stereo Width, Pitch, Filters, Chorus, Distortion and Delay. Click a control and its parameter and value will appear in the Group 4 window
5	Sample Offset. ADSR Envelope. Filters. Yes and No Buttons	Control the Sample Start Offset of all Groups. Also control Master HP and LP filters. Y and N buttons are used when clearing Sample Groups and parameters.
6	Tempo-synced Volume Gate and Filter Gate	Control Tempo-synced Volume Gate and Filter Gate intensity, Pulse Width, Timing and Inversion
7	Audition, Random Selection, Clear Buttons AutoPan Dials	The Main Section. Audition button accesses all the Samples in the Player. The Random button randomly fills each Group with a Sample. The Clear button clears all the settings (eg Volume, Pan etc.)

QUICK START

Click the A (Audition) button (section 7) to enter Audition Mode and to access ALL the Samples in the Player. Each Sample is laid out one per Key.
Audition the Samples with your MIDI Keyboard.

When you find one you want to use click the top left Button in Group 1 (next to the “1” in the above diagram) This assigns that Sample across 5 octaves (from C1 to C6, root note C4) and to Sample Group 1. The keynote of the Sample you selected when in Audition Mode is displayed in the Group Information Window in case you need to find it again in Audition Mode.

This also switches OFF the Audition Mode.

Adjust Sample Group Parameters as you wish – clicking on each Dial in the Sample Group will display what it is and what its value is.

On a Sample Group level you can change – Volume, Pan, Stereo Width, Pitch, High Pass and Low Pass Filters.
You can add Chorus, Distortion and Delay Effects.
You can also select the AutoPan rate for that Group.

S - Solo Button
M - Mute Button
E - Empty the Sample out of the Sample Group (you need to click on the Y or N buttons to confirm or cancel)

If you want another Sample added to the Player go back and click on A again (Audition).
Select another Sample with the MIDI keyboard and this time click on Sample Group 2.
This will add the selected Sample to Sample Group 2.

QUICKER START

Press the Random Button (Marked R on the player – Section 7 in the above diagram)
This randomly assigns 1 Sample to each Sample Group: 4 Groups - 4 Samples.

RISE / PING SOURCES SOUNDS

Sounds for both the Riser and Ping Instruments have been carefully recorded and edited. They included all sorts of hits, noise, synth sounds and instruments (from piano, various guitars and a cheap cello). All have been processed and mastered. All the source sounds in the Riser Instrument are looped.

PRESETS

There are 25 presets each for Muralis and Ping to give you an idea of the sonic possibilities.

SAMPLE GROUP SECTION

There are 4 identical Sample Groups in Rise & Ping. Here is Group 1 in detail :-

1	Group Selector	In Audition Mode once the desired Sample has been selected (i.e. pressed on a MIDI keyboard) Click to assign this Sample to Group 1
2	Group Control Window	Click on any Control to see its Parameter and Value. The Key Note of the Sample Selected from Audition Mode is also displayed.
3	Solo	Click to hear the Sample in this Group on its own
4	Mute	Click to silence the Sample in this Group
5	Empty	Click to clear this Group of its Sample. You will be asked to confirm – use the Y or N buttons
6	Volume	Adjust the Volume of the Sample in this Group
7	Pan	Adjust the Left / Right Pan of the Sample in this Group
8	Stereo Width	Adjust the Stereo Width of the Sample in this Group
9	Pitch Coarse	Adjust the Pitch of the Sample in this Group in Semitones
10	Pitch Fine	Adjust the Pitch of the Sample in this Group in Cents
11	High Pass Filter Cut-off Freq	Adjust the Cut-off Frequency of the High Pass Filter for this Group
12	High Pass Filter Resonance	Adjust the Resonance of the High Pass Filter
13	Low Pass Filter Cut-off Freq	Adjust the Cut-off Frequency of the Low Pass Filter for this Group
14	Low Pass Filter Resonance	Adjust the Resonance of High Pass Filter
15	Chorus	Add smooth Chorus Effect to the Sample in this Group
16	Drive	Add Distortion Effect to the Sample in this Group
17	Delay Amount	Add Delay Effect to the Sample in this Group
18	Delay Time	Set the Time of the Delay Effect
19	Delay Feedback	Set the Amount of Feedback of the Delay Effect
20	AutoPan Time	Select how fast the Tempo-synced AutoPan is for the Sample in this Group

SAMPLE GROUP DETAILS

Numbers are from the table above. All controls are reset to their "zero" state by CTRL (PC) or CMD (MAC) clicking.

1 / Group Selector. When in Audition Mode select a Sample by playing it on a MIDI keyboard. Once the desired Sample is found just click on this button to assign that Sample to this Sample Group. Any Sample previously held in the Sample Group will be replaced.

2 / Group Parameter Window. This displays the keynote of the Sample selected (so it can be found again in Audition Mode if needed). It also displays any of the Group Parameters like Volume, Pan, Width etc. Clicking on any of the Dials in the Group will display the parameter and its value.

3 / Solo. Click this to Solo the Sample Group and hear the Sample on its own.

4 / Mute. Mute this Sample Group so it doesn't sound.

5 / Empty. Click this to empty the Sample Group (this clears the Sample from the Group). You must click either the Y or N buttons (bottom left of the Player) to confirm your action.

6 / Volume. Click to adjust the Volume of the Sample Group. Clicking on this dial will automatically turn off the Mute button if it has been switched on. Range is from OFF to +3 dB.

7 / Pan. Click to adjust the Stereo Panning of the Sample Group.

8 / Stereo Width. Click to adjust the Width of the Sample Group. Range is mono (-100) to +100 (super wide). A value of 0.0 is the natural width of the Sample (i.e. no effect being applied). This is in the middle of the range.

9 / Pitch Coarse. Click to adjust the tuning of the Sample Group. Range is in Semitones +/-12.

10 / Pitch Fine. Click to adjust the tuning of the Sample Group. Range is in Cents +/-100.

11 / High Pass Filter Cut-off Frequency. Each Sample Group has its own 4-pole High Pass Ladder Filter (Kontakt's own based on early synth filters). Click to adjust the filter Cut-off Frequency. Range is 26 Hz to 5 KHz.

12 / High Pass Filter Resonance. Click to adjust the strength of the High Pass Filter Resonance. Range is 0 to 100.

13 / Low Pass Filter Cut-off Frequency. Each Sample Group has its own 4-pole Low Pass Ladder Filter (Kontakt's own based on early synth filters). Click to adjust the filter Cut-off Frequency. Range is 100 Hz to 19.9 KHz.

14 / Low Pass Filter Resonance – Click to adjust the strength of the Low Pass Filter Resonance. Range is 0 to 100.

15 / Chorus. Click to add smooth slow Chorus effect (speed is 0.10 Hz, Phase 45 °). This type of Chorus can smooth and widen sounds. Range is OFF to -2 dB.

16 / Drive. Click to add Tube Distortion to the Sample Group. Range is 0 to 100.

17 / Delay Amount. Click to add individual delay to the Sample Group. (A separate Master Delay is available on the Effects Page of each Instrument. See page 63). This Sample Group Delay Effect does not Ping-pong. Range is OFF to +3 dB.

18 / Delay Time. Click to adjust the timing of the delay. Measured in milliseconds. Range is 5.0 ms to 1000 ms.

19 / Delay Feedback. Click to adjust the length of the Echo tail. Range is 0 to 90

20 / AutoPan Time. Use this menu to select how fast the Sample Group AutoPan moves. These values are synced to your DAWs host tempo. Note the amount of AutoPan is adjusted in the Bottom right section of the player (Section 7 in the diagram on Page 45 of this User guide). Range for Group Selection Menu is 1/16th beat to 4 beats. There are also 2 triplet options (3/16th and 6/16th).

AUDITION / RANDOM / CLEAR / AUTOPAN SECTION

1	AutoPan for Sample Group 1	Adjust the amount of Tempo-synced AutoPan for Sample Group 1
2	AutoPan for Sample Group 2	Adjust the amount of Tempo-synced AutoPan for Sample Group 2
3	AutoPan for Sample Group 3	Adjust the amount of Tempo-synced AutoPan for Sample Group 3
4	AutoPan for Sample Group 4	Adjust the amount of Tempo-synced AutoPan for Sample Group 4
5	AUDITION	Click to Access and Audition ALL the Samples in the Player
6	RANDOM SELECTION	Click to allow the Player to randomly assign a Sample to each Group
7	CLEAR	Click to Clear all the Settings currently applied (eg Volume, Pan, Stereo Width). You will be asked to confirm use Y or N buttons

AUDITION / RANDOM / CLEAR / AUTOPAN SECTION DETAILS

Numbers are from the table above.

1 / AutoPan Amount for Sample Group 1. Click to adjust the amount of Auto Left and Right Panning for Sample Group 1. Range is from 10 (no panning) to 100 (full LR panning). The speed of the AutoPan movement is selected from the menus found in each Sample Group (see Number 20 / on Page 48).

2 / AutoPan Amount for Sample Group 2. This is the same as AutoPan Group 1 but for Sample Group 2.

3 / AutoPan Amount for Sample Group 3. Adjust amount of AutoPan for Sample Group 3.

4 / AutoPan Amount for Sample Group 4. Adjust amount of AutoPan for Sample Group 4.

5 / AUDITION. Click to access the Audition Mode of the Player. In Audition Mode ALL the Samples of each Player are laid out across the MIDI keyboard. Each Sample takes up one Key. This makes finding Samples very easy. Just press the Keys to find the one you want! Once the desired Sample has been found simply click on one of the 4 Group Selector Buttons to assign that Sample to any Sample Group. Once a Sample has been assigned to a Sample Group the Player leaves Audition Mode and Samples are laid out in 6 Octaves across the keyboard. To add another Sample to another Sample Group just click on the A (for Audition) button. In Audition Mode the Kontakt Keyboard is coloured yellow.

6 / RANDOM. Click this Button to allow the Player to randomly pick Samples and assign one per Sample Group. All 4 Sample Groups are filled. Be careful with this button as it will remove any Sample already existing in each Sample Group. This button is excellent for quickly generating sounds.

7 / CLEAR. Click to Reset ALL the Sample Group Parameters of ALL 4 Sample Groups. This is a BIG Reset. It will not clear the Sample from each Group – just reset ALL the parameters. You will need to click either the Yes or No Button to confirm or cancel the action. This is to avoid wiping out your carefully programmed settings.

ADSR / OFFSET / MASTER FILTER SECTION

1	Sample Start Offset	Adjust the amount of Offset applied to the start of all Samples in the Player
2	ADSR Attack	Adjust the amount of Attack Envelope applied to all Samples in the Player
3	ADSR Decay	Adjust the amount of Decay Envelope applied to all Samples in the Player
4	ADSR Sample	Adjust the amount of Sustain Envelope applied to all Samples in the Player
5	ADSR Release	Adjust the amount of Release Envelope applied to all Samples in the Player
6	Master High Pass Filter Cutoff	Adjust the Cut-off Frequency of the Master High Pass Filter
7	Master High Pass Filter Resonance	Adjust the Resonance of the Master High Pass Filter
8	Master Low Pass Filter Cutoff	Adjust the Cut-off Frequency of the Master Low Pass Filter
9	Master Low Pass Filter Resonance	Adjust the Resonance of the Master Low Pass Filter
10	Yes	Click this to confirm an action (used only for Empty Group and Clear Settings)
11	No	Click this to stop an action (Empty Group or Clear Settings)

ADSR / OFFSET / MASTER FILTER SECTION DETAILS

Numbers are from the table above.

1 / Sample Start Offset. Click to adjust how far from the actual front of the Samples Playback starts. Range is 0 ms to 200 ms

2 / ADSR Attack Envelope. Click to adjust the Attack portion of the Master Volume Envelope controls. This affects ALL 4 Sample Groups. Range is 0 ms (plays the front of Samples immediately) to 15 sec (very slow fade in of the Samples).

3 / ADSR Decay Envelope. Click to adjust the Decay portion of the Master Volume Envelope controls. This affects ALL 4 Sample Groups. Range is 0 ms to 25 sec.

4 / ADSR Sustain Envelope. Click to adjust the Sustain portion of the Master Volume Envelope controls. This affects ALL 4 Sample Groups. Range OFF (no Sustain – use for more punchy short sounds) to 0 dB (full Sustain volume).

5 / ADSR Release Envelope. Click to adjust the Release portion of the Master Volume Envelope controls. This affects ALL 4 Sample Groups. Range is 0 ms (very abrupt stop to the Samples) to 25 sec (very long Sample tail).

6 / Master High Pass Filter Cut-off Frequency. This affects the Master 4 Pole High Pass Ladder Filter. It affects ALL 4 Sample Groups. Click to adjust the Filter Cut-off Frequency. Range is 26 Hz to 19.9 KHz

7 / Master High Pass Filter Cut-off Resonance. Click to adjust the Resonance of the Master High Pass Filter. Range is 0 to 100.

8 / Master Low Pass Filter Cut-off Frequency. This affects the Master 4 Pole Low Pass Ladder Filter. Click to adjust the Filter Cut-off Frequency. Range is 26 Hz to 19.9 KHz

9 / Master Low Pass Filter Cut-off Resonance. Click to adjust the Resonance of the Master High Pass Filter. Range is 0 to 100.

10 / Yes Button. Click to confirm a Sample Emptying or Parameter Clearing action

11 / No Button. Click to cancel a Sample Emptying or Parameter Clearing action

VOLUME GATE AND FILTER GATE SECTION

1	Parameter Window	Parameter Information is displayed here for the Tempo-synced Volume Gate and Filter Gate. Also for the Sample Start Offset, ADSR, HP and LP Filters and Group AutoPan amounts
2	Volume Gate Intensity	Adjust the amount of Tempo-synced Volume Gate applied to all the Samples in the Player
3	Volume Gate Width	Adjust the Width of the Tempo-synced Volume Gate applied to all the Samples in the Player
4	Volume Gate Phase Reverse	Click to Switch the Phase of the Volume Gate
5	Volume Gate LFO Rate	Select a Tempo-synced rate for the Volume Gate LFO
6	Filter Gate Intensity	Adjust the amount of Tempo-synced Filter Gate applied to all the Samples in the Player
7	Filter Gate Cutoff Frequency	Adjust the Cutoff Frequency of the Tempo-synced Filter Gate applied to all the Samples in the Player
8	Filter Gate Phase Reverse	Click to Switch the Phase of the Filter Gate
9	Filter Gate LFO Rate	Select a Tempo-synced rate for the Filter Gate LFO

VOLUME GATE AND FILTER GATE SECTION DETAILS

Numbers are from the table above.

1 / Parameter Information Window. This window displays all the information of these parameters : Sample Offset, Master ADSR Envelope, Master High Pass and Low Pass Filters, Volume Gate and Filter Gate, and AutoPan Intensities for each Sample Group.

2 / Volume Gate Intensity. Audition comes with a Master Tempo-synced Volume Gate. This Gate will alternately allow sound through and then drop to silence at a Tempo-synced rate defined by you (see 5/ and 9 / below). Click this dial to adjust how strong the Gating effect is. Range is 0 (no Gating) to 100 (full Gating – no sound plays on the OFF cycle of the Gate).

3 / Volume Gate Width. Click to adjust how much of each Gate Cycle is allowed to sound. Range is 4 (small Pulse of sound allowed) to 100 (most of the sound is allowed though the Gate).

4 / Volume Gate Phase. Click to change the phase of the Volume Gate. When this switch is OFF the Gate Cycle starts with the sound being played. When it is ON the Gate Cycle starts with no (or very little, depending on the Pulse Width setting) sound. This switch also inverts the Pulse Width Setting (so large Pulse Width Parameter settings result in more silence).

5 / Volume Gate LFO Rate Menu. Click on this menu to change the basic Tempo-synced Speed of the Volume Gate. Range is from 1/16th beat (fast) to 4 beats (slow). There are 2 triplet options (3/16th and 6/16th).

6 / Filter Gate Intensity. Audition comes with a Master Tempo-synced Filter Gate. This is a 4 Pole Low Pass Filter. Increasing this Parameter will make the Filter Cut-off Frequency cycle through a wider range of frequencies. Lower values will result in less modulation and a generally lower Cut-off Frequency (warmer sound).

7 / Filter Gate Cutoff Frequency. As the Filter Gate flows through its cycle this parameter adjusts the Cutoff Frequency of the LFO. This is a Low Pass filter Cutoff so high values have a brighter sound and lower values sound warmer.

8 / Filter Gate Phase. Click to change the phase of the Filter Gate. When this switch is OFF the Filter Gate cycle starts with lower filter Cut-off settings (i.e. Lower frequencies are allowed). When it is ON the higher Cut-off Frequency part of the cycle is engaged as each note starts.

9 / Filter Gate LFO Rate Menu. Click on this menu to change the basic Tempo-synced speed of the Filter Gate. Range is from 1/16th beat (fast) to 4 beats (slow). There are 2 triplet options (3/16th and 6/16th).

RISE / PING CONTROL PAGE 2

This page houses individual Sample Group Controls for Multi-Filter Multi-LFO Sweep FX, Tempo-synced Volume and Filter Gates and ADSR as well as Portamento, Unisono effects and Pitch Bend Range.

1	Controls for Sample Group 1	Sample Group 1 contains Individual Group Controls for Multi-Filter Multi-LFO Sweep FX, ADSR Envelope, Tempo-synced Volume (Stutter) and Filter Gates Click a control and its parameter and value will appear in the Group 1 window
2	Controls for Sample Group 2	Sample Group 2 contains Individual Group Controls for Multi-Filter Multi-LFO Sweep FX, ADSR Envelope, Tempo-synced Volume (Stutter) and Filter Gates Click a control and its parameter and value will appear in the Group 2 window
3	Controls for Sample Group 3	Sample Group 3 contains Individual Group Controls for Multi-Filter Multi-LFO Sweep FX, ADSR Envelope, Tempo-synced Volume (Stutter) and Filter Gates Click a control and its parameter and value will appear in the Group 3 window
4	Controls for Sample Group 4	Sample Group 4 contains Individual Group Controls for Multi-Filter Multi-LFO Sweep FX, ADSR Envelope, Tempo-synced Volume (Stutter) and Filter Gates Click a control and its parameter and value will appear in the Group 4 window
5	Portamento Controls	Standard Kontakt scripting for Portamento is included in Audition
6	Pitch Bend Range Menu	Select the Pitch Bend Range of the Instrument in semi-tones. Range is 0 to +/-24 semi-tones
7	Unisono Controls	Standard Kontakt scripting for Multi Voice Unisono is included in Audition

SAMPLE GROUP LFO / ADSR / GATE SECTION

1	LFO Sweep FX Amount	Control the Intensity of long evolving Multi-Filter Multi-LFO Sweep FX
2	LFO Sweep FX On / Off Button	Switch the Multi-Filter Multi-LFO Sweep FX On or Off
3	Group Control Window	Click on any Control to see its Parameter and Value
4	Volume Gate LFO Rate	Select a Tempo-synced rate for the Volume Gate LFO for Group 1
5	Filter Gate LFO Rate	Select a Tempo-synced rate for the Filter Gate LFO for Group 1
6	ADSR Attack	Adjust the amount of Attack Envelope applied ONLY to Sample Group 1
7	ADSR Decay	Adjust the amount of Decay Envelope applied ONLY to Sample Group 1
8	ADSR Sample	Adjust the amount of Sustain Envelope applied ONLY to Sample Group 1
9	ADSR Release	Adjust the amount of Release Envelope applied ONLY to Sample Group 1
10	Volume Gate Intensity	Adjust the amount of Tempo-synced Volume Gate applied ONLY to Sample Group 1
11	Volume Gate Width	Adjust the Width of the Tempo-synced Volume Gate applied ONLY to Sample Group 1
12	Volume Gate Phase Reverse	Click to Switch the Phase of the Volume Gate
13	Filter Gate Intensity	Adjust the amount of Tempo-synced Filter Gate applied ONLY to Sample Group 1
14	Filter Gate Cutoff Frequency	Adjust the Cutoff Frequency of the Tempo-synced Filter Gate applied ONLY to Sample Group 1
15	Filter Gate Phase Reverse	Click to Switch the Phase of the Filter Gate

SAMPLE GROUP LFO / ADSR / GATE DETAILS

Numbers are from the table above. All controls are reset to their "zero" state by CTRL (PC) or CMD (MAC) clicking. The same Controls are found for Groups 2, 3 and 4.

NOTE : The Master Volume and Filter Gates and ADSR Controls on the Main Page will change the Gates and ADSR for ALL Sample Groups. On this Page you can tailor the Gates and ADSR of each Sample Group individually. Changing controls here will override anything set on the Main Page (the dials on the Main Page will retain their values even the actual parameter has changed).

1 / LFO Sweep FX Amount. Each Sample Group can be affected individually by changing this dial. The effect is made from 3 very slow evolving Multi-LFO sweeps changing Cut-off Frequencies of 3 filters : An ARL 2/4 Pole High Pass, a LDR Notch Filter and an AR 2/4 Pole Low Pass Filter.

2 / LFO Sweep FX On / Off Button – Switch Multi-Filter Multi-LFO Sweep FX on and Off for Group 1.

3 / Group Parameter Window. This displays any of the Group Parameters like LFO Sweep Amount, Volume Gate Intensity, ADSR etc. Clicking on any of the Dials in the Group will display the Parameter and its value.

4 / Volume Gate LFO Rate Menu. Click on this menu to change the basic Tempo-synced Speed of the Volume Gate for Sample Group 1. Range is from 1/16th beat (fast) to 4 beats (slow). There are 2 triplet options (3/16th and 6/16th).

5 / Filter Gate LFO Rate Menu. Click on this menu to change the basic Tempo-synced speed of the Filter Gate for Sample Group 1. Range is from 1/16th beat (fast) to 4 beats (slow). There are 2 triplet options (3/16th and 6/16th).

6 / ADSR Attack Envelope. Click to adjust the Attack portion of the Volume Envelope controls. This affects only Sample Group 1. Range is 0 ms (plays the front of Samples immediately) to 15 sec (very slow fade in of the Samples).

7 / ADSR Decay Envelope. Click to adjust the Decay portion of the Master Volume Envelope controls. This affects only Sample Group 1. Range is 0 ms to 25 sec.

8 / ADSR Sustain Envelope. Click to adjust the Sustain portion of the Master Volume Envelope controls. This affects only Sample Group 1. Range OFF (no Sustain – use for more punchy short sounds) to 0 dB (full Sustain volume).

9 / ADSR Release Envelope. Click to adjust the Release portion of the Master Volume Envelope controls. This affects only Sample Group 1. Range is 0 ms (very abrupt stop to the Samples) to 25 sec (very long Sample tail).

10 / Volume Gate Intensity. Each Sample Group has its own Tempo-synced Volume (Stutter) Gate. This Gate will alternately allow sound through and then drop to silence at a Tempo-synced rate defined by you (see 4 / and 5 / above). Click this dial to adjust how strong the Gating effect is. Range is 0 (no Gating) to 100 (full Gating – no sound plays on the OFF cycle of the Gate).

11 / Volume Gate Width. Click to adjust how much of each Gate Cycle is allowed to sound. Range is 4 (small Pulse of sound allowed) to 100 (most of the sound is allowed though the Gate).

12 / Volume Gate Phase. Click to change the phase of the Volume Gate. When this switch is OFF the Gate Cycle starts with the sound being played. When it is ON the Gate Cycle starts with no (or very little, depending on the Pulse Width setting) sound. This switch also inverts the Pulse Width Setting (so large Pulse Width Parameter settings result in more silence).

14 / Filter Gate Cutoff Frequency. As the Filter Gate flows through its cycle this Parameter adjusts the Cutoff Frequency of the LFO. This is a Low Pass filter Cutoff so high values have a brighter sound and lower values sound warmer.

15 / Filter Gate Phase. Click to change the phase of the Filter Gate. When this switch is OFF the Filter Gate cycle starts with lower filter Cut-off settings (i.e. Lower frequencies are allowed). When it is ON the higher Cut-off Frequency part of the cycle is engaged as each note starts.

PORTAMENTO SECTION

This Portamento section is an adapted script that comes with Kontakt. Included here for its use.

1	Parameter Window	Parameter Information is displayed here for all the Portamento (Gliding smoothly between Notes) Controls - Mode, Time and Relative
2	Mode Button	Choose Between 2 Portamento Modes. When “Auto” is selected only Legato (i.e. overlapping) notes are sounded as Portamento
3	Portamento Time	Set the Glide Time between Notes. Range is 0-2 seconds.
4	Relative Button	When On Glide Time will Increase with Note Interval. Otherwise Glide Time is constant.

PITCH BEND RANGE SECTION

Choose the Pitch Bend Range of the Instrument from the Drop-down Menu. Range is from 0 to +/-24 semi-tones making a maximum total range of 48 semi-tones.

1 - Pitch Bend Range Drop-Down Menu

UNISONO SECTION

This Unisono section is an adapted script that comes with Kontakt. Included here for its use.

1	Voice Control	Control the Number of Voices played when pressing a Key. Range is 1-8. The more Voices the thicker the sound with more Phasing effect present
2	Detune Control	Control the amount of Detuning between the Voices. Range is 0-100
3	Spread Control	Control the Panorama spread between the Voices. Higher Values have a wider spread.

EFFECTS UNITS

1	4 Band EQ
2	Distortion
3	Tempo-synced Delay
4	Convolution Reverb
5	Reverb Impulse Selection Menu

Simply click on the Switch of each Unit to engage the effect.

Use CTRL (PC) or CMD (MAC) click to reset each effect parameter back to its "zero" state.

4 BAND EQ :

4 Band Equalization comprised of 2 shelves and 2 bell EQs.

Low Shelf EQ : 40 Hz to 600 Hz.

Low Mid "Bell" EQ : 200 Hz to 2.5 KHz.

High Mid "Bell" EQ : 600 Hz to 7 KHz.

High Shelf EQ : 1.5 KHz to 22 KHz.

All EQs have a Gain Range of +/- 20 dB.

The Mid EQs have a Q (Bandwidth) Range of 0.70 Octave to 2.5 Octaves.

DISTORTION :

Level : This is the Volume Level of the Distortion Unit. Range is OFF to +3 dB.

Drive : How much Distortion is applied. Range is 0 to 100.

Damp : Controls the attenuation of the High Frequencies of each the Distortion effect. 0 results in no High Frequency damping. 100 results in lots of High Frequency damping (i.e. a warmer sounding Distortion).

TEMPO-SYNCED DELAY :

Level : This is the "Wet" level. Turn this up to hear the delay sound. Range is OFF to +3 dB.

Time : This is the delay time in $1/16^{th}$ notes. Range is $1/16^{th}$ to $16/16^{th}$ (1 Beat).

Feedback : Range is 3% to 90%. 3 gives only one short, almost imperceptible, repeat. 90 results in a long echo tail.

HF Damping : Controls the attenuation of the High Frequencies of each echo. 0 results in no High Frequency damping. 100 results in lots of High Frequency damping (i.e. a warmer sounding echo).

Width : Turning this up will result in a wider echo sound. Each echo will be panned alternatively left and then right. At 100 the result is wide left and right echoes - the classic "ping-pong" effect.

REVERB :

This Reverb Unit uses the Impulse Responses (basic reverb character) selected from the Impulse Response Selection Menu (#5 in Diagram on Page 63).

Level : "Wet" level i.e. the volume of the reverb effect. Range is OFF to +3 dB.

Predelay : This is the length of the short delay between the dry signal and the reverb effect in milliseconds. Range is 0.1 ms to 200 ms.

Hi Pass : Adjusts the Cut-off frequency below which the signals frequency content will be attenuated. Range is from 50 Hz to 2 KHz.

Low Pass : Adjusts the Cut-off frequency above which the signals frequency content will be attenuated. Range is from 2 KHz to 20 KHz.

IMPULSE RESPONSE SELECTION :

You can choose from several reverb Impulse Responses for the Convolution Reverb Unit :-

SPACE TYPE	**REVERB IMPULSE LENGTHS (in Seconds)**
Ambience	1.7 sec. 1.8 sec.
Cavern	3.5 sec. 4.0 sec. 5.4 sec. 6.7 sec. 8.1 sec.
Chamber	3.7 sec
Church	2.8 sec. 3.0 sec. 3.5 sec. 4.1 sec. 5.0 sec. 5.2 sec. 5.4 sec. 5.9 sec.
Echo	3.7 sec
Hall	2.5 sec. 2.8 sec. 3.1 sec. 3.4 sec. 3.8 sec. 3.9 sec. 4.7 sec. 6.0 sec. 13.0 sec.
Room	1.9 sec.
Stellar	6.0 sec. 9.7 sec. 23.0 sec
Tunnel	2.0 sec.

MIDI CC 11 EXPRESSION

Muralis and Audition respond to MIDI CC11 (Expression). You can use this control to change the volume of any part of any Sample at any time.

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