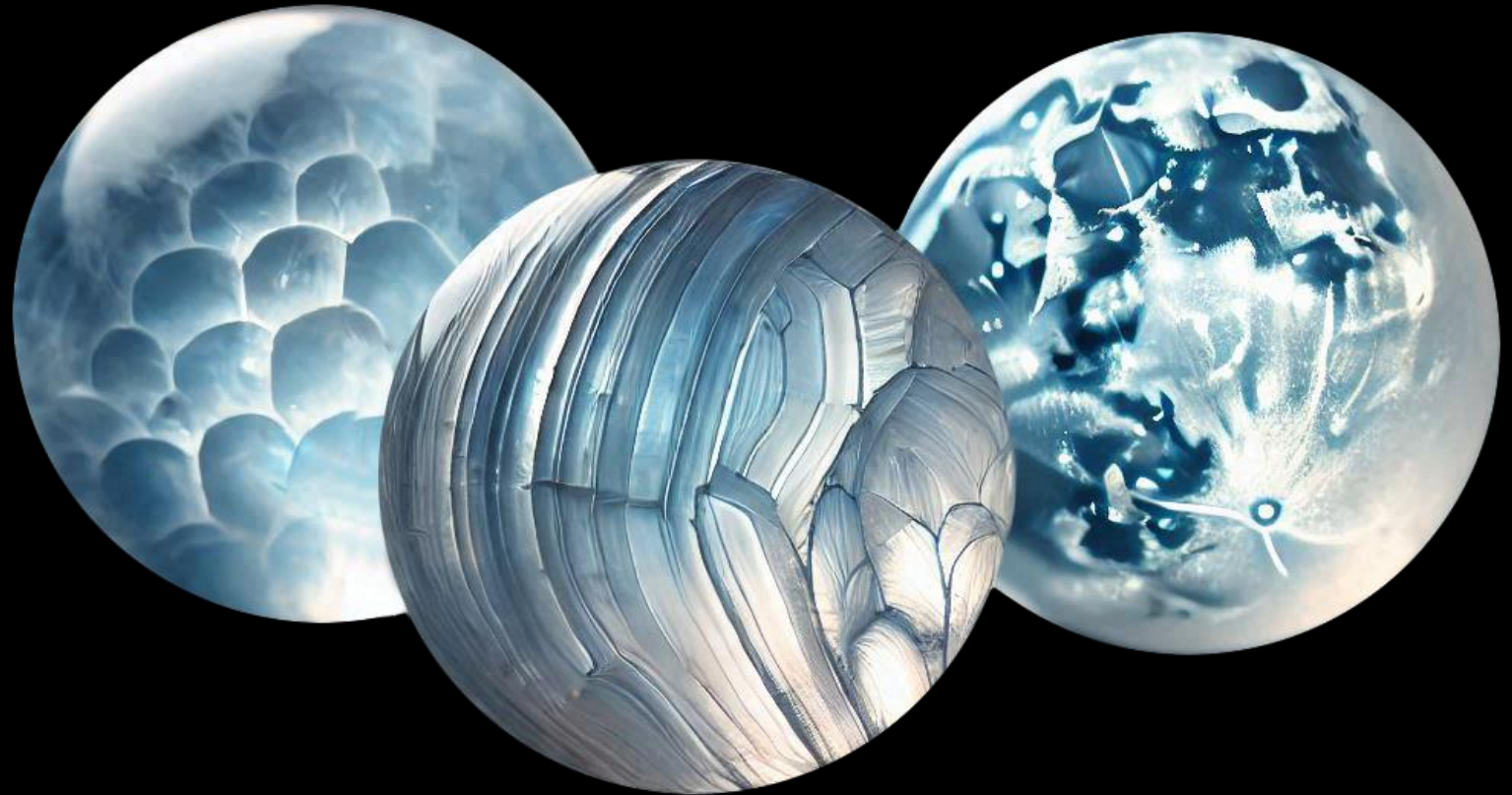


MOONSTONES

v1.0



User's Manual

Thank you for choosing MOONSTONES.

This instrument for Kontakt 8 (and higher) offers an immersive and creative sound environment. In this manual, we'll look at the basics of using the instrument. As you'll discover: it's pretty easy.

MOONSTONES uses a 3-voice architecture. Each voice can be edited using two levels of settings. The 3 voices are different from each other. MOONSTONES does not rely exclusively on sampling.



To help you get to grips with the MOONSTONES instruments, we've included ten “presets” for each of them. You need to start by installing them.

To do this, simply open the folder called PRESETS in the directory containing this manual. You should find folders there with the same names as the instruments. These folders contain the “presets” that you are going to “install” by copying them into the ad hoc directory.

For Windows computers, the folder is located here: **\Users\\My Documents\Native Instruments\User Content\Kontakt**

If you are using a Mac, it is here: **Macintosh HD/Users//Documents/Native Instruments/User Content/Kontakt**

Once this has been done, you will see the ‘presets’ appear for each MOONSTONES instrument, once it has been opened in Kontakt.

Let's explore the MOONSTONES graphical interface...





The graphical user interface.

MOONSTONES has two separate pages for its settings. The first page contains the basics, which you'll probably use to "tweak" the presets supplied.

As you can see opposite, the interface has very little text and relies heavily on geometric shapes, or pictograms, which should be enough to help you find your way around the functions. The choice of pictograms not only helps to maintain a certain visual sobriety, but above all ensures that the interface is legible even when it appears small. If you're using a very high-resolution screen (4K or higher), the pictograms should remain easily identifiable.

At the bottom of the Kontakt interface, below the piano, is a strip displaying the name and action of the functions. Simply hovering over a pictogram with your mouse cursor will bring up this information. With a little practice, this information will become superfluous to you and it will be easy to hide this strip.





Let's take a quick look at what's displayed on this first interface "page".

At the very top, below the Kontakt banner, is the MOONSTONES logo. When you click on it, the second page is displayed. Simply click on the logo again to return to the first page.

The heart of the instrument is here: the three moonstones.

Each moonstone corresponds to a voice in the instrument. They are made up of a dynamic image displaying numbers from 0 to 100, and a crown with a sort of small satellite around each one.

Each moonstone has combined functions or "macros". Each stone has both a tonal and spatial influence. The ring around the moonstone is a kind of intensity control. It's a combination of a combined filter, a "spatialiser" and an "exciter". Don't worry, it's very easy to understand when you use it.

Beneath the moonstones are three small white circles. These are used to activate/deactivate each voice separately. When the circle is white, the voice is active. Note that this activation/deactivation principle comes into effect with each note played. In other words, the deactivation of a voice will only take effect on the next note you play.





Below the white circles are the basic settings for each voice. Grouped vertically (under the stones to which they are attached), these settings allow you to quickly modulate the attack (up arrow), release (down arrow), left-right panning (opposite arrows) and voice volume (small speaker).

The triangle at the centre of each control cluster is used to define the type of active filter: 4-pole high-pass (empty triangle) or notch (solid triangle).

The lower part of the interface groups together the effects common to all the voices: Gater (chopper), Main Filter, Delay and Reverb. Two buttons activate functions that we will describe in more detail later.

The use of effects in instruments has been the subject of much debate. Let's cut to the chase straight away: these effects are calibrated for MOONSTONE. You can of course deactivate them, but they add an interesting dimension to the sounds of the instrument. Especially as we've deliberately reduced the number of parameters accessible via "macros", to make the interface fluid and simple. On the far left, the GATER parameters.

With the exception of the button at the top (a sort of V) which activates a midrange cut-off (around 1kHz), the settings have an influence on the chopper.





4 controls allow you to sculpt this effect, sometimes with finesse, sometimes with a lumberjack's axe. The “square” waveform switch is a secondary mode of the GATER, modifying the groove of this tempo-linked effect.

To adjust the GATER's rhythmic grid, the first rotary control (a kind of >>>>) sets the time division from OFF (deactivated) to 1/32. The higher the parameter, the faster the cut.

To shape the axe stroke, the next parameter (white triangle) lets you adjust the cut. On the far left is a clean cut (square), on the far right it's more nuanced, like a crossfade (triangle).

In the centre is the MAIN FILTER, operating in two modes, 6-pole Low Pass or 4-pole High Pass.

There are two controls for this filter: Cutoff (cut-off frequency) and Peak (resonance), which you can recognise by the pictogram representing a whistle.

Note that when the filter is in High-Pass mode, the Cutoff zero is inverted. In other words, you need to place it on the far left to hear all the sound without filtering.

Now we come to the temporal and spatial effects. The top section shows the Delay parameters, while the section below gives access to the reverb controls. The Tape switch is another effect.





The Delay/Echo is a little more than a classic Delay, as it allows the timbre to be doubled an octave lower or higher.

The first control adjusts the length of the Delay. The further to the left it is set, the longer the echo will last.

The second control is a macro whose main effect is to adjust the feedback of the Delay. The higher the value, the greater the amount of echo. The

third control is used to control the mix between sound without effect and Delay. On the far left, the effect is inaudible.

Below the Delay, the Reverb.

Once again, this is no ordinary reverb like a plate or spring module. This reverb is more of a “shimmer” or “blackhole” effect.

The first control is the width of the reverb. This defines the space into which the sound is reflected. The further to the right the control is set, the greater the width. And you can go as far as infinity!

The second control is a macro, which controls the density and distribution of the effect. The further to the right it is positioned, the more the sound sparkles and spreads out. You'll find the Mixing pictogram you're already familiar with. Let's move on to the “Pause” button, which freezes the sound in the background. A bit like Hold, but not quite. Give it a try.



What is the purpose of the switches on either side of the interface?

First of all, the midrange cutoff switch.

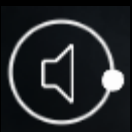
The purpose of this function is to allow you to quickly test how MOONSTONES might fit into your composition, into the mix.

As you know, the midrange occupies a prime position in human hearing. Our ears are trained from an early age to distinguish what's going on there, because the human voice is found here (and so is the cry of animals). Cutting the midrange around 1000Hz might seem counterproductive, but it's not: we suggest that you leave the field open for the other instruments in your composition. This is not an obligation. You can decide that MOONSTONES has the leading role and leave this switch alone (in which case it will be greyed out), but you can also decide that, during a particular passage in your composition, it needs to be more discreet.

Let's turn now to the Tape Simulation switch.

This is a treatment that combines the wear and tear of a magnetic tape, its own saturation and various little things that happen when you use an old tape. The effect adds a sort of chorus, which is not unpleasant. Try it out and you'll hear the difference.

To sum up, here are the functions available on the first page of the interface:

									
Attack	Release	Pan	Volume	Filter Mode	MID Cut	Stutter	Gater Speed	Gater Shape	Gater Mix
									
Cutoff	Main Filter Type	Resonance	Delay Amount	Delay Feedback	FX Mix Delay & Reverb	Reverb Amount	Reverb Diffusion	Reverb Freeze	Tape Simulation



This second page contains all the essential controls from the previous page (moonstones and crowns, voice activation/deactivation) to make editing easier.

Below it are three columns.

Each column represents the same voice as the moonstone under which it is placed.

On the far left is a voice that uses relatively short, rather percussive samples, reacting to three levels of velocity (there are three samples per note).

In the middle, we have a voice working with a wavetable. It's not really a sample, even though a wavetable is an "audio" file.

On the far right, it's again a voice based on sampling, but this time it's read by a granular engine. Samples for the granular engine are very long in MOONSTONES. This allows us to offer you a wide range of variations in the game when the sample is played back.

You'll notice that many controls use the same pictogram. This is normal: they are identical functions. We'll look at them later.

First, let's look at the functions specific to each voice/synth engine.



VOICE [1] : Short Samples Playback Engine

This short sample-based synthesis engine gives impact to the overall sound produced by MOONSTONES.

There are 3 basic parameters.



Sample playback speed From 0%, a portion of the sample is played back as a single waveform, to 100%, the sample is played back at normal speed. Note that modulations, which we'll see later, allow you to go beyond 100%.



Softening of sample playback. On the far left, the sound is not softened, which can produce imperfect results but with more grain.



Formant intensity. This setting can produce a timbre similar to that of a human voice. The higher the setting, the more certain areas of the spectrum are emphasised.



VOICE [2] : Wavetable Engine

This synthesis engine uses wavetable synthesis and can be used to modify the geometry using two deformers. There are 3 basic parameters.



Waveshaping and wave deformation control #1.



Playhead position in the Wavetable.



Wavefolding and wave deformation control #2.



VOICE [3] : Granular Engine

This synthesis engine uses long samples in a granular playback mode, i.e. picking up very small portions of the sample (the grains). There are 3 basic parameters.



Sample playback speed From 0%, a portion of the sample is played back as a single waveform, to 100%, the sample is played back at normal speed. Note that modulations, which we'll see later, allow you to go beyond 100%.



Softening of sample playback. On the far left, the sound is not softened, which can produce imperfect results but with more grain.



Grains, controls the quantity and size of grains. Grains are microscopic portions of sound. The lower the value, the more cloud-like the sound.



Each of the 3 voices can be modulated.

The above parameters can be modulated by two LFOs. The structure is the same each time.

Let's take the example of the last parameter seen on the previous page: Grains.

Grains can be adjusted using its dedicated knob, with the pictogram in the middle. This is the direct setting. But Grains also receives two distinct modulations: a Random LFO and a standard LFO.



The **Random LFO** works on the same principle as an ordinary LFO, but its shape is never constant. In other words, the shape of the Random LFO varies constantly.



The **standard LFO**, unlike the Random LFO, retains the same shape during its cycle. If the pictogram represents a sinusoid, you should be aware that in reality this shape can be different depending on the active preset. It's a choice of representation.



The **target parameter**, in this case Grains, receives the two modulations from the previous LFOs. These modulations are added to the value of the parameter. The combination of the three settings allows a great deal of variation.

The two LFOs have something in common:

- They are synchronised to Tempo.
- A single setting can be used to adjust both the modulation speed and its intensity.
- In some cases, these LFOs can allow the target parameter setting to be exceeded.



Each of the 3 voices also has specific parameters.



Random Bitcrusher

This parameter combines a Bitcrusher (or bit reducer) and a Random LFO.

The higher the value of this parameter, the more intense and rapid the destruction of the sound.

A square switch on the left of the Random Bitcrusher can be used to deactivate it.



Voice Delay Mix

MOONSTONES has an additional delay on all three voices. Unlike the Main Delay, the Voice Delay Mix only acts on the specific voice. This parameter lets you adjust the amount of effect (Mix).



Voice Delay Intensity

Combined with the previous parameter, this control adjusts the feedback and speed of the effect.



Mode #1 (Waveshaping)

This parameter, exclusive to Voice 2, lets you choose the Wavetable's main variation mode. Explore the different possibilities by scrolling through the modes.

The intensity of the parameter is controlled by the Waveshaping knob.



Mode #2 (Wavefolding)

This parameter, exclusive to Voice 2, lets you choose the Wavetable's secondary variation mode. As with Mode#1, you have many choices.

The intensity of the parameter is controlled by the Wavefolding knob.



A few tips before you leave...

MOONSTONES is not a very complicated instrument, but it has been designed on the basis of a great deal of experimentation with modular synthesizers.

If you find its architecture confusing at first, start by familiarising yourself with each voice by deactivating the other two.

MOONSTONES parameters are all accessible from your host sequencer.

They each have a name, so you can assign them to the controllers of your choice.

We encourage you to control MOONSTONES with a MIDI controller equipped with buttons and sliders, as this will allow you to play with the parameters in a more natural way than with a mouse. In the same spirit, we invite you to try automating certain settings from your host sequencer. For starters, you can simply record the movements of the three Moonstones and play them back in sequence.

You can also use the on-board effects as synthesis parameters. MOONSTONES is based on the combination of 3 voices, and it's all a question of alchemy between them. With a little experience, you'll quickly decide whether you want to emphasise one or the other, whether you prefer to mix them or separate them, and so on.



The usual legal stuff ...



MOONSTONES is an instrument designed and developed by FluidShell Design.

FluidShell Design is not affiliated with Native Instruments. The Native Instruments trademark is only mentioned in this manual because it is the publisher and owner of the host software, Kontakt.

FluidShell Design uses the technologies of the host software to create instruments dedicated to this software, according to the terms of the Kontakt user license.

MOONSTONES is covered by intellectual property laws, the entire instrument is concerned. FluidShell Design does not authorize the reuse of graphic elements, scripts and samples for the creation of third-party software. Redistribution of this software, whether for a fee or free of charge, is prohibited.

Any unauthorized use of this tool by FluidShell Design is contrary to the terms of this user agreement. The user license granted by the present provisions authorizes only the use of the instrument for the production of musical works or sound illustrations on all available media.

If you have a technical problem with MOONSTONES, don't hesitate to consult the resources available on our website at the following address: <https://www.fluidshell.com/intro-faq/software-faq>

If the information you are looking for is not available in the previous section, please contact our technical support at support@fluidshell.com. We will do our best to help you get the most out of MOONSTONES.

Don't forget to check out (and subscribe!) [Our Youtube Channel](#). We regularly feature our instruments in detailed videos.

