

Blue Swells Library for Kontakt By ZENDAW in collaboration with Rawl Gelinas

Introduction.

Blue Swells for Kontakt (BSK) is a collection of original Kontakt Instruments created by sampling three vintage synthesizers from the 1980's. Sampling unique and original presets from a PPG Wave 2 as well as both a Fizmo and a Mirage with Soundprocess both from Ensoniq, this library then further transforms each sample collection into a series of Kontakt Instruments using a custom Kontakt GUI (Graphic User Interface) which reveals the essential elements of the underlying Kontakt synthesis Engine making Instrument creation and subsequent "tweaking" much easier while also providing performance controls.

The library requires the full version of Kontakt v6.71 or greater and will NOT work with the free Kontakt Player.

The Instrument creation process involved first creating original presets in each of the three hardware synths and then sampling and processing those samples before mapping them into Kontakt. Because the samples are not derived from the original hardware synth factory presets but instead from custom presets painstakingly programmed on each synth by Stéphane Horeczko, you will hear these source synths sound in unique and enticing ways never before heard or captured.

Each sample collection was then further programmed in Kontakt v6.71 to produce multiple Kontakt Instruments with variation in envelopes, applied LFO's and filters plus FX such as Voicing, Delay, Reverb, Chorus and of course a Limiter to round out the effects collection. When loading instruments, the color scheme changes according to the source hardware synth with blue for the PPG, purple for the Fizmo and Yellow for the Mirage with Soundprocess. There are also multiple choices for Mod Wheel assignments in a convenient dropdown menu to enhance the performance experience. MIDI CC's can still be assigned as well to any control using the Kontakt interface.

This custom Kontakt GUI was designed by Rawl Gelinas for maximum flexibility in making changes to the Instruments provided, or for creating new instruments from the source sample collections, so that end users wanting to further explore the samples contained in this library will have the most critical aspects of the Kontakt Engine readily available for control and modification as needed or desired. To further support this level of end user creativity, each sample collection features a baseline template Instrument of already mapped samples as a starting point for end users to create completely new Kontakt Instruments as well.

This manual was also written & ©2023 by Rawl Gelinas for inclusion with the BSK Library.

Installation.

BSK is installed using the Pulse Downloader application. Follow these instructions to install the Pulse Downloader and then use the BSK Pulse serial number provided in your purchase confirmation email, to “Add” the product to Pulse and complete the installation of your BSK Library:

Go to <http://www.pulsedownloader.com/> and click the "Download" button to download the application.

Install the application. When it is complete you should end up with a launcher icon for Pulse.

Launch the application and register a new account.

After logging in, you will be taken to the products page (this may be blank if you haven't added any products yet).

Figure 1. Below:

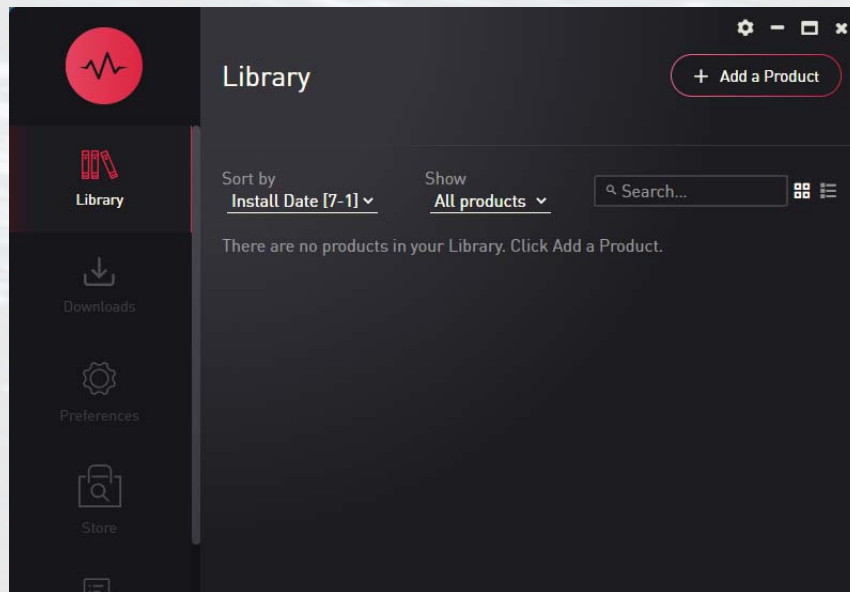
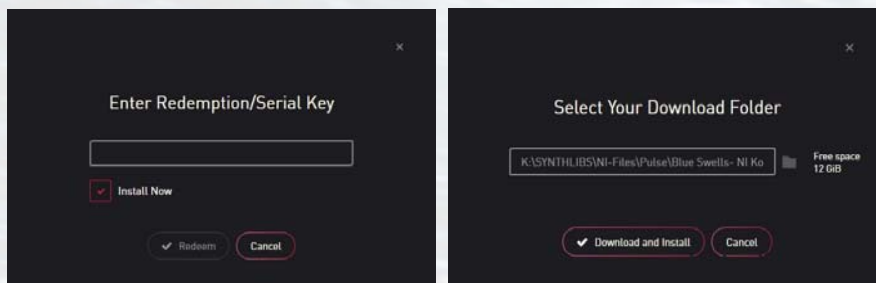


Figure 1 Pulse Downloader Library. Press + Add a Product to enter your BSK product key.

Copy the product key from your confirmation email and paste the key into the space where the product key is entered.

Installation should be under the folder where you have your other Kontakt file based libraries. Replace the part of the existing path shown in the Select Your Download Folder text box preceding “Pulse” with the root path of your Kontakt file based libraries. In Figure 3 below you can see where “K:\SYNTHLIBS\NI-Files\” has replaced the default root installation path. “Pulse\Blue Swells- NI Kontakt\” has been retained and is where the library files get installed. Alternatively, you can also choose where to install the Library by clicking the small file icon and browsing to desired location.

8. Once the installation path is set, click on the "Download and Install" button to install the BSK Library. See Figure 3 below:



Figures 2 Enter Redemption Key and Figure 3 Select Your Download Folder/Download and Install.

9. Once the installation is complete, Clicking on "Open" in Pulse Downloader will simply open the folder containing the installed BSK Library files. At this point you can close the Pulse Downloader application and proceed to open Kontakt either stand alone or as a plugin in your DAW to then open the BSK Instrument of your choice. See figure 4 below:

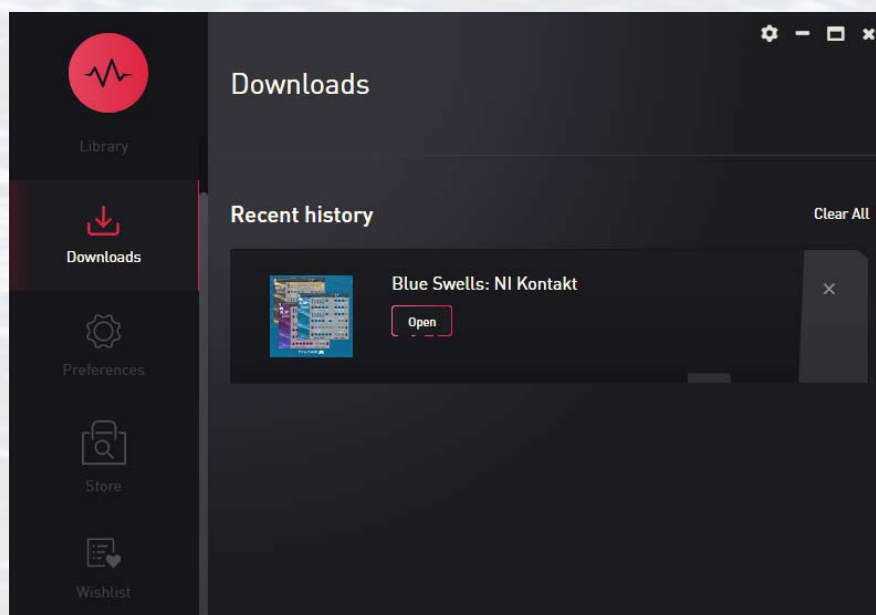


Figure 4 Installation is complete. Click Open to open the file location in your file browser or finder.

10. Once Kontakt is open, you should be able to simply browse to the BSK Library in the Files Tab of the Kontakt Browser and navigate down to a folder containing BSK Kontakt Instrument files and then either drag one or more Instruments over onto the right Pane of Kontakt OR double-click an Instrument to "Open" it in the right-hand pane of Kontakt. Be sure to read the next section, "Organization of Instruments" in order to fully understand the folder structure of the BSK Library.

In case you need assistance, please send an email to support@zendaw.com

Organization of Instrument Files.

As there are three source hardware synths, the folder structure for Instruments starts with one folder for each source synthesizer. Then under each synth folder, there is a sample collection folder for each sampled source preset. Finally, under each sample collection folder, there are the actual Instruments that use that collection of source samples. An illustration of the folder hierarchy is shown below in Figure 4.

You can see in the left pane, the three main source synth folders: 1-PPG WAVE 2, 2-FIZMO, and 3-MIRAGE. On the right, you see some of the many Instruments for each sound sample collection in the 1-PPG WAVE 2 folder. The other two source synth folders likewise have multiple sound sample collection folders each with a collection of Instruments all based on that sample source.

In Kontakt you need to choose the “Files” tab in the left Kontakt Browser pane (activate in the view if necessary using the F1 key) and navigate to where you installed the BSK Library files. You can then navigate in the upper part of the Browser pane down through the folder structure until you get to a specific source sample collection Instruments folder at which point you should see a list of Instruments on the browser pane’s Instrument Navigator window. Load Instruments as usual.

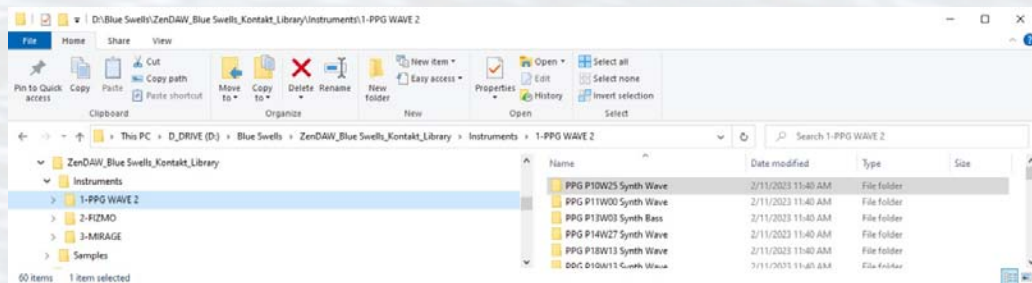


Figure 5 BSK Folder Hierarchy.

Figure 6 shows some of the actual Instruments in the 1-PPG WAVE 2\PPG P10W25 Synth Wave folder:

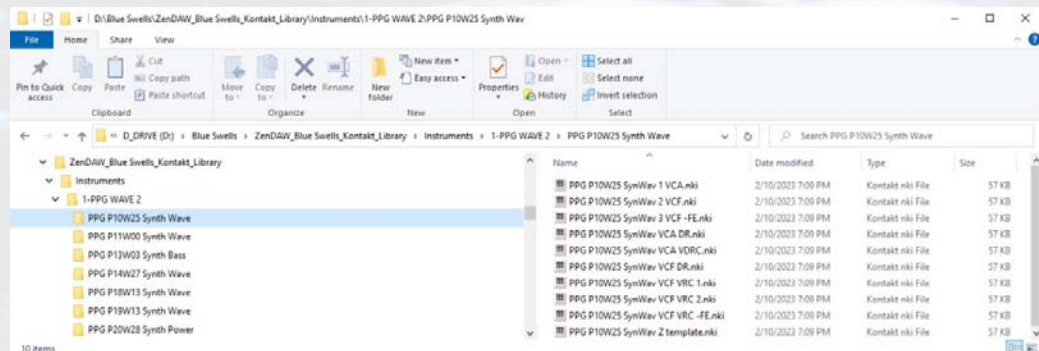


Figure 6 BSK 1-PPG WAVE 2 folder expanded and PPG P10W25 Synth Wave folder highlighted.

When you navigate in the Files tab of Kontakt to the BSK Library root folder, you can easily navigate down through the folder hierarchy to find the Instrument that you desire to be loaded. Just remember that there are 3 source synthesizers and under each, there are multiple sound collection folders containing a folder with all the Instruments using that collection of samples. You will find that all the PPG Wave 2 Instrument names start with “PPG”, the Ensoniq Fizmo Instrument names with “FIZ” and the Ensoniq Mirage with Soundprocess Instrument names with “MSP”.

Color Coded Themes.

Each source synthesizer's collection of Kontakt Instruments loads with its own color coded theme based on that synth. The PPG Wave 2 (PPG) has a predominantly blue theme, the Ensoniq Fizmo (FIZ) a purple theme, and the Ensoniq Mirage with Soundprocess (MSP) a yellow theme as illustrated in Figure 7 below:



Figure 7 PPG – Blue, FIZMO - Purple, and MSP – Yellow Instrument color themes.

The controls you see including knobs, horizontal and vertical sliders, text menus, LFO dropdowns and Switch LED's also feature colors consistent with a given Instrument theme when active. Controls that are gray in the above figure are inactive or “disabled” for the example Instruments you see loaded. Gray knobs and sliders will also have no indicator for values since they are not active.

Controls with a black background such as the AMPLITUDE ENV Attack sliders in the PPG and FIZ Instrument examples above, function as indicators for these Kontakt Engine parameters because the Mod Wheel has been assigned to directly control these parameters which otherwise would be controlled or set by these controls directly. Indicator knob and slider indicator marks will change their position as the Mod Wheel is moved. Only one knob or slider at a time will display as an indicator since only one can be assigned to the Mod Wheel in the GUI at any given time.

In both the PPG (blue) and FIZ (purple) example Instruments, you will see that the AMPLITUDE ANV Attack (A) slider displays as an indicator since in both these instruments the Mod Wheel is assigned to that parameter (Amplifier Attach) using the MOD WHEEL menu but in the MSP example Instrument the PAN LFO Depth knob is black and functions as an indicator instead. It likewise changes its position as the Mod Wheel is moved while playing.

You will find that interaction with the custom GUI will change the colors and features of each control as needed to provide to the user an instant visual cue reflecting the state of the Kontakt Engine and of the GUI controls that effect Engine parameters. Sections that have been turned off will be gray and a control assigned to the Mod Wheel via the MOD WHEEL menu will be a black indicator. Only ONE control in a given Instrument can be assigned to the Mod Wheel using the MOD WHEEL menu.

BSK GUI Controls.

The controls used in this custom GUI include both vertical & horizontal sliders, knobs, switches and dropdown menus. Below are figures illustrating the various controls. For sliders and knobs, three states for each control type are shown. For switches and menus, only two states are possible and are shown.



Figure 8 - Knobs:

Active - Inactive - Indicator



Figure 9 - Horizontal Sliders (H-Sliders):

Active - Inactive - Indicator



Figure 10 - Menus

Active - Inactive

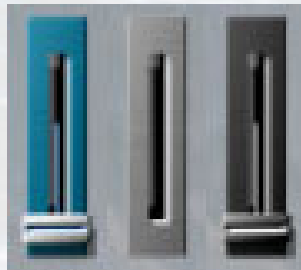


Figure 11 - Vertical Sliders (V-Sliders):

Active - Inactive - Indicator



Figure 12 - Switches

ON - OFF



Figure 13 Waveform Menus

Active - Inactive

Note: The only controls that will ever show as indicators are those that can be assigned to the Mod Wheel using the MOD WHEEL dropdown menu.

BSK Menus.

Definitions for the menu choices shown below (except for the MOD WHEEL) are available in the Kontakt Manual. The MOD WHEEL choices are explained in the next section. FILTER menu choices are detailed next to that figure. The following figures illustrate the various dropdown menu choices (lists):



Figure 14 - DELAY & LFO timing list

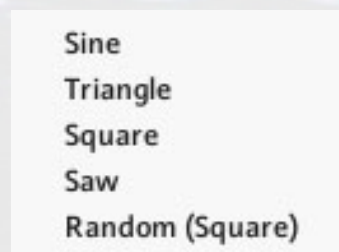


Figure 15 - LFO Shapes list (all LFO Shapes)



Figure 16 - VOICE modes list



Figure 16 - MOD WHEEL assignments list

Low Pass State Variable 2P
 Low Pass State Variable 4P
 Low Pass Ladder 1P
 Low Pass Ladder 2P
 Low Pass Ladder 3P
 Low Pass Ladder 4P
 Low Pass Adaptive Resonance 2P
 Low Pass Adaptive Resonance 4P
 Low Pass Adaptive Resonance 2/4P
 Low Pass Daft
 Low Pass Pro-53
 High Pass State Variable 2P
 High Pass State Variable 4P
 High Pass Ladder 1P
 High Pass Ladder 2P
 High Pass Ladder 3P
 High Pass Ladder 4P
 High Pass Adaptive Resonance 2P
 High Pass Adaptive Resonance 4P
 High Pass Adaptive Resonance 2/4P
 High Pass Daft
 Band Pass State Variable 2P
 Band Pass State Variable 4P
 Band Pass Ladder 2P
 Band Pass Ladder 4P
 Band Pass Adaptive Resonance 2P
 Band Pass Adaptive Resonance 4P
 State Variable Notch
 Ladder Peak
 Ladder Notch
 Phaser
 Vowel A
 Vowel B
 Formant I
 Formant II

The Filter Menu list shows many more choices than the other menu lists. Most of these choices use one of the more common Kontakt "filter" choices such as variations of Lowpass, Highpass and Bandpass filters as well as a notch filter and several peak filters. In addition there are three filter "Effects" that can be assigned to the filter section. These include Phasor and Vowels A & B. These choices all allow control of the Filter module in the Group Insert FX slot 1.

There are 2 additional options at the bottom of the list. Formant I or II filters are in Group Insert FX filter slot 2. Since these do not use a "Cutoff" control but instead a "Talk" control to drive filter parameters, the CUTOFF knob becomes the TALK knob however please NOTE that the knob label does not change from "CUTOFF" to "TALK".

When the FILTER section is activated, the active Group Insert FX for this section will be either the one in group slot 1 or 2 but never both. The choice of active slot is determined by the choices in the FILTER menu.

NOTE: On some displays, especially Windows PCs with monitor displays at 1920x1080 resolution or lower, especially those with the taskbar always visible, the bottom most choices in the FILTER menu list may be cut off from visibility without hiding the taskbar or resizing Kontakt to be slightly smaller.

Figure 17 FILTER list

BSK Control Sections.

There are several control sections, each associated with an underlying Kontakt Engine area of functionality. These are labeled in "all caps" such as "AMPLIFIER ENV" for the Amplifier Envelope parameters of the Amplifier section driving Volume. The following is a list of the control sections of the custom GUI (interface) along with the associated Kontakt Engine sections.

LABEL	SECTION	Parameter	Switch
AMPLIFIER ENV	Amplifier	Envelope Volume	No
PAN LFO	Amplifier	LFO Pan	No
FILTER	Group Insert FX Filter	Direct Parameters	YES*
FILTER ENV	Group Insert FX Filter	Envelope Parameters	YES*
FILTER LFO	Group Insert FX LFO	Cutoff or Talk	YES*
*Filter Switch Controls all three: FILTER, FILTER ENV & FILTER LFO			
PITCH LFO	Source LFO	Pitch	YES
VOICING	Scripting for Legato, Unison & Portamento FX		NO - MENU
MOD WHEEL	Mod Wheel assignment, control or display		NO - MENU
PITCH ENV	Source (DFD) LFO	Pitch Parameters	YES
DELAY	Insert Effects Delay	Delay Parameters	YES
LIMITER	Insert Effects Limiter	Limiter Parameters	YES
REVERB	Insert Effects Reverb	Reverb Parameters	YES
CHORUS	Insert Effects Chorus	Chorus Parameters	YES

NOTE: As can be seen in the chart above, the Switch next to the FILTER section actually controls the three sections related to the Group Insert FX Filter portion of the Engine. Therefore, you will see the FILTER, FILTER LFO and FILTER ENV section controls all become gray when this section is switched off.

The only controls that will ever show as indicators are those that can be assigned to the Mod Wheel using the MOD WHEEL dropdown menu.

AMPLIFIER SECTIONS.

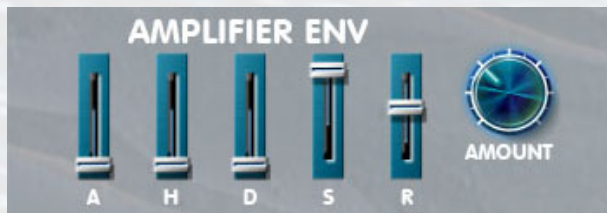


Figure 18 AMPLIFIER ENV Section



Figure 19 PAN LFO Section

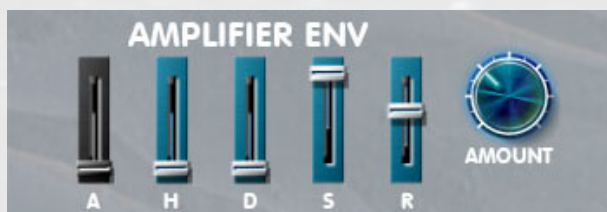
The Amplifier sections includes the AMPLIFIER ENV and the PAN LFO Sections which are both controlling the Amplifier section of the Kontakt Engine. The AMPLIFIER ENV section controls a standard AHDSR (Attach, Hold, Decay, Sustain, and Release) Envelope applied to the samples during playback. Vertical Sliders are used to provide a more visual set of controls for setting these parameters. The AMOUNT knob determines how MIDI velocity effects the overall volume. Set at 100%, MIDI velocity ceases to have any effect on volume and volume is at the maximum level regardless of MIDI velocity. Conversely, with the AMOUNT knob set at 0%, MIDI velocity is the driver of Amplifier volume along with the AMPLIFIER ENV settings. AMOUNT Settings between 0 and 100 percent provide a constant minimum volume while allowing MIDI velocity to increase Amplifier volume to its maximum levels. See the Kontakt manual for details on AHDSR settings.

The PAN LFO section controls an LFO (Low Frequency Oscillator) that will Pan the output between the left and right audio channels driven by the various parameters of the LFO. The DEPTH knob controls the degree that the LFO drives the pan effect. The DEPTH knob when set at 0% effectively disables this effect. The SPEED knob determines the frequency of the LFO and thereby the speed of the pan effect. The DELAY knob delays the onset of the pan effect after the initial MIDI "note on" is received. The W/F menu allows different waveforms to be chosen for the LFO. See Figure 15 above on page 6 for a list of available LFO waveforms. The menu below the knobs controls the timing of the LFO. "Free" leaves the LFO as free running with the frequency (in Hertz - Hz) determined by the SPEED knob while the rest of the selections allows the LFO to be synchronized to the incoming tempo from your DAW with note values ranging from whole note all the way to a 256th note. In sync mode, the SPEED knob then determines how many notes of the selected note value are used to synchronize with the incoming MIDI note data stream.

In figure 20 below we see the AMPLITUDE ENV "A" Attack slider showing as an indicator for the MODWHEEL assigned to this parameter. In Figure 21 below we see the PAN LFO DEPTH knob showing as an indicator for the MODWHEEL assigned to this parameter.

When the GUI MODWHEEL is assigned to one of these controls, the colored "active" slider or knob is replaced by an indicator slider or knob which will vary its displayed level as the MIDI keyboard Mod Wheel is moved by the player. Mod Wheel MIDI data captured and recorded in DAW tracks will likewise drive the selected control and the indicator slider or knob will indicate changes in Mod Wheel MIDI data.

Note: Only one control at a time can be selected in the GUI MODWHEEL menu for assignment to a control.



**Figure 20 AMPLITUDE ENV
"A" (Attack) slider as Indicator for MODWHEEL**



**Figure 21 PAN LFO Section
Depth knob as Indicator for MODWHEEL**

FILTER SECTIONS.

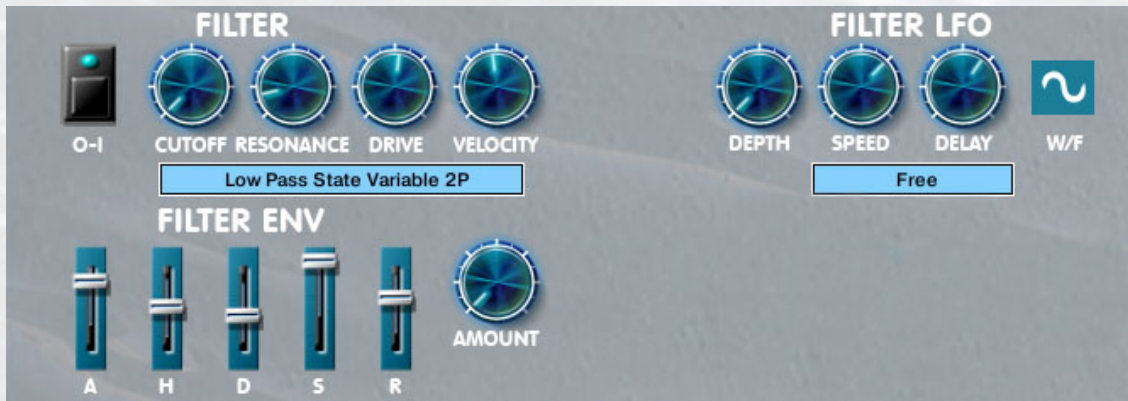


Figure 22 FILTER Sections - including FILTER, FILTER LFO, & FILTER ENV Sections

The FILTER Sections are grouped together because they are all controlling parameters of one of two filter modules inserted into Group Insert FX slots 1 and 2 and all three sections will either be active or inactive depending upon the state of the On - Off Switch to the left of the FILTER CUTOFF knob.

The section labeled FILTER has knobs for CUTOFF (or TALK in the case of Formant I & II filters), RESONANCE, DRIVE and VELOCITY. The dropdown menu allows for the selection of filter type. Please refer to Figure 17 and the accompanying text on page 7 for more detail on these controls.

CUTOFF controls the Cutoff Frequency of the filter. For Formant filters, TALK (the CUTOFF knob) Controls the frequency response of the filter and can be used to morph between vowel sounds.

RESONANCE controls the Resonance of a chosen filter.

DRIVE controls the amount of Gain of the filter.

VELOCITY controls the amount that MIDI velocity effects Engine Cutoff or Talk depending on the filter chosen.

The FILTER LFO section allow for an LFO to drive the Cutoff or Talk depending on the filter chosen. Like the PAN LFO DRIVE control, the MOD WHEEL menu can assign the Mod Wheel to the FILTER LFO DRIVE control which will replace the active DRIVE knob with an indicator knob. The controls in the FILTER LFO section work exactly the same as those in the PAN LFO section. Please refer to the PAN LFO description and Figure 19 on page 8 for more detail.

The FILTER ENV section allows for an AHDSR Envelope to effect the Cutoff or Talk parameters of the chosen filter over time in a way similar to how the AMPLIFIER ENV section controls the Amplifier section of the Kontakt Engine. The AMOUNT knob MUST be greater than 0% in order for any effect on Cutoff or Talk to be heard. Otherwise, the AHDSR sliders work in the same way as those in the AMPLIFIER ENV section. Please refer to the AMPLIFIER ENV description and Figure 20 on page 8 for more detail on these controls and the Kontakt manual for details on how AHDSR Envelopes work.

PITCH LFO SECTION.



Figure 23 PITCH LFO Section.

The PITCH LFO Section allows for an LFO to vary the Pitch of the Source output much like a vibrato effect. Like the PAN LFO DRIVE control, the Mod Wheel, using the MOD WHEEL menu, can be assigned to the FILTER LFO DRIVE control which will replace the active DRIVE knob with an indicator knob. The controls in the FILTER LFO section work exactly the same as those in the PAN LFO section. Please refer to the PAN LFO description and Figure 19 on page 8 for more detail.

VOICING, MOD WHEEL & PITCH ENV LFO SECTIONS.



Figure 24 VOICING Section



Figure 25 MODWHEEL



Figure 26 PITCH ENV Section

The VOICING Section includes a GLIDE knob and three knobs that drive the actual Voicing parameters including a UNISON, a DETUNE, and a SPREAD knob as well as a menu for selecting Polyphonic, Monophonic or Legato Voicing. The GLIDE knob adjusts the time between notes. Turn fully counter-clockwise to turn this effect off. The UNISON knob adjust the number of voices played for a given note played. Turn fully counter-clockwise to turn this effect off. The DETUNE knob adjusts the detuning amount between voices. The SPREAD knob adjusts the “panorama spread” between voices. The VOICING menu allows for selection between Polyphonic, Mono or Legato play. NOTE: The GLIDE knob is associated in this section simply for layout convenience.

The MOD WHEEL Section allow for the direct assignment of a MIDI keyboard Mod Wheel or for incoming Mod Wheel MIDI from a DAW track to control one of several Kontakt Engine parameters. See Figure 16 on page 6 for a list of GUI controls that may be assigned to the Mod Wheel using this menu. The AMOUNT knob allows for the user to adjust the amount that the incoming Mod Wheel MIDI data actually effects the assigned parameter.

Any control (knob or slider) that has the MOD WHEEL assigned to it will change to an indicator style control and will move as the external Mod Wheel MIDI changes and will also reflect the setting of the AMOUNT knob. Note: Indicator controls will NOT respond to mouse control.

MIDI CC controllers including the Mod Wheel can also be assigned to GUI controls using the standard Kontakt “Learn MIDI CC automation” right-mouse-click method however, the MOD WHEEL AMOUNT knob will have no effect on those assigned controllers and no change to an indicator style control will take place.

The PITCH ENV Section allows for the Kontakt Engine Source output to be altered by Pitch. This GUI section has a Switch allowing it to be turned On or Off and two knobs. The DECAY knob controls the rise or fall time of the Pitch and the AMOUNT knob controls whether the altered Pitch starts either below or above the note played. The AMOUNT knob has a “pip” at the top or 12 o’clock position indicating a centered pitch setting. When the AMOUNT knob is centered, no pitch change is heard. Knob positions to the left of the centered position provide a starting pitch below the played note. Knob positions to the right of the centered position provide a starting pitch above the played note.

DELAY & LIMITER SECTIONS.



Figure 27 DELAY Section



Figure 28 LIMITER Section

The DELAY and the LIMITER sections control modules in the Insert Effects section of the Kontakt Engine.

The DELAY Section can be turned ON or OFF with the switch control. It includes knobs for TIME, DAMPING, PAN, FEEDBACK, and LEVEL. Additionally, it includes a menu to choose the time delay mode to either "Free-Running" (Free) mode or Synchronized to input MIDI in note values from Whole note to a 256th note. The TIME knob controls the interval between the input and the delayed signal. DAMPING controls the amount of high frequency reduction applied to each successive echo. PAN controls the Delay stereo width or amount of panning applied to each successive echo. Delay FEEDBACK controls the effect duration or the amount of echos produced. LEVEL controls the amount of delay to mix into the output. DELAY LEVEL can be assigned to the Mod Wheel in the MOD WHEEL menu and if so, the DELAY LEVEL knob will change to an indicator.

The Limiter section includes an ON and OFF switch and two knobs, for GAIN and RELEASE. GAIN controls the amount of Gain applied before the Compression section. The RELEASE knob controls how long it takes the Limiter to stop Compression after the signal falls below the threshold level.

REVERB & CHORUS SECTIONS.



Figure 29 REVERB Section



Figure 30 CHORUS Section

REVERB and the CHORUS control modules in the Insert Effects section of the Kontakt Engine.

The REVERB Section includes an ON and OFF switch along with five knobs and two sliders. The DRY and WET horizontal sliders allow for adjustment of these two parameters in the underlying Reverb Effect. The PRE-DELAY knob allows for a short delay before the Reverb effect initiates. Larger values simulate larger rooms. Set lower to simulate smaller rooms. SIZE also allows for adjustment of apparent room size by setting the length of the reverb effect. COLOR allows for the simulation of varying room materials where higher values simulate harder room surfaces. DAMPING sets the amount of absorption of sound in the room. STEREO controls the wideness of the stereo field. Use lower values for a "close to the stage" effect and larger values for a sound that is further away from the stage. WET LEVEL can be assigned to the Mod Wheel in the MOD WHEEL menu and if so, the slider will change to an indicator.

The Chorus Section includes an ON and OFF switch along with three knobs and two sliders. The DRY and WET horizontal sliders allow for adjustment of these two parameters in the underlying Chorus Effect. The DEPTH knob sets the LFO modulation driving the effect. Higher levels make for a stronger Chorus effect. SPEED sets the frequency of the LFO modulation driving the effect. PHASE adjust the phase difference between the two LFOs that drive the left and right channels.

Closing Comments.

We encourage you to experiment using the custom GUI to tweak the existing Instruments and to create some of your own. Please remember to save changes to the existing Instruments to a new file so as not to overwrite the original Instruments provided in this Library.

This caution includes when you load a Template Instrument to create a totally new Instrument from the existing mapped samples of a particular collection. We suggest that you immediately perform a "save as" giving the intended new instrument a unique name and then close the Template Instrument and then open the new Instrument file you just created before making edits to that Instrument.

Conversely, you can copy the Template Instrument file in the file system giving it a new and unique name prior to opening that new Instrument in Kontakt from the File Browser. Just make sure that you save your new instrument in the same folder as the source Template Instrument file to preserve the mapping of samples.

We thank you for your purchase of the Blue Swells Kontakt Library and hope it adds to your creative musical endeavors.

Sincerely,
Rawl Gelinas & Stéphane Horeczko of ZENDAW

APPENDIX I.

WAVETABLE - TRANSWAVE & ADDITIVE SOUNDS

FULL SOUND BANK LIST

PPG P10W25 Synth Wave
PPG P11W0 Synth Wave
PPG P13W3 Synth Bass
PPG P14W27 Synth Wave
PPG P18W13 Synth Wave
PPG P19W13 Synth Wave
PPG P20W28 Synth Power
PPG P24W0 S&H Synth
PPG P26W16 PPG Synth
PPG P28W13 Synth Bass
PPG P32W24 Bell
PPG P33W1 Bell
PPG P34W2 Bell
PPG P35W23 Synth Bell
PPG P40W28 Synth Brass
PPG P46W13 Pad Hard Wave
PPG P48W10 Sweep Long
PPG P49W5 Tuned Wave
PPG P54W29 Synth High
PPG P57W28 Grain Synth
PPG P59W21 Space Voice NL
PPG P61W14 Organ
PPG P62W16 Organ Synth NL
PPG P63W14 Organ Synth
PPG P66W27 Male Choir
PPG P68W21 Choir
PPG P72W13 Stack NL
PPG P73W25 Synth Wave
PPG P74W10 Synth Wave
PPG P75W5 Stack Sec NL
PPG P76W5 Stack
PPG P77W24 Synth Bell
PPG P78W11 Synth Wave
PPG P79W13 Synth Wave
PPG P80W4 Synth Wave
PPG P82W4 Synth Bell Stack
PPG P82W4 Synth Bell Stack Random
PPG P85W4 Synth Bell Stack
PPG P85W4 Synth Bell Stack Short
PPG P86W8 Synth Bell Stack
PPG P88W16 Synth Bell PPG
PPG P90W27 PPG
PPG P91W22 PPG 1-2
PPG P92W25 PPG 1-2-3
PPG P92W25 PPG 1-2-3 Grain I LP
PPG P92W25 PPG 1-2-3 Grain I NL
PPG P92W25 PPG 1-2-3 Grain II LP
PPG P93W22 PPG 1-2-3-4

PPG P94W20 PPG
PPG P95W20 PPG NL
PPG P97W20 PPG Synth NL
PPG P99W0 PPG Synth
PPG P99W1 Grainy Synth
PPG P99W1 Wobbling Grainy
PPG X-FADES:
-PPG P10W25 11W0 SynWav
-PPG P92W25 PPG 1-2-3 & Grain I LP
-PPG P92W25 PPG 1-2-3 & Grain I NL
-PPG P92W25 PPG 1-2-3 & Grain II LP

FIZ P01 Synth Wave
FIZ P02 Synth Wave NL
FIZ P03 Synth Bell Stack
FIZ P06 Synth Bell NL
FIZ P21 Synth Stack NL
FIZ P36 Synth Wave
FIZ P50 Synth Wave NL
FIZ P56 Synth Wave
FIZ P56 Synth Wave Grain
FIZ P56 Synth Wave XF (Crossfade) FIZ
P60 Synth Wave NL

MSP Addy 1-28 LP
MSP Keyboard 1-12 LP
MSP SQ+ 28
MSP Turbo 1-22
MSP Turbo 2-31
MSP Turbo 3-3 LP
MSP Wave 01
MSP Wave 02
MSP Wave 04 LP
MSP Wave 05 A LP
MSP Wave 05 B LP
MSP Wave 06 LP
MSP Wave 07
MSP Wave 10
MSP X 1-6
MSP X 2-23
MSP X 2-31

SYNTHS FEATURED

- PPG Wave 2
- Ensoniq Fizmo
- Ensoniq Mirage with Soundprocess

CONTENT & SPECS

- 87 multisample banks
- 764 Kontakt .nki instrument presets
- 760 individual stereo samples
- 16-bit 44.1 kHz uncompressed PCM wav samples
- Flexible and intuitive user interface controls
- Full FX section including delay, reverb, chorus and limiter
- List Price \$59
- Version 1.0.0

SYSTEM REQUIREMENT

- Kontakt v6.7.1 FULL version only! Kontakt Player will not support this library.
- Windows 7 and above, Intel Core i5 or equivalent CPU, 2 GB RAM.
- macOS 10.12, 10.13, 10.14 or 10.15 (latest update), i5, 4 GB RAM.
- Hard Drive space required for the library is approximately 1.3GB.
- Modwheel controlled knobs and sliders in the BSK library require MIDI control hardware OR you may use the onscreen Modwheel control by enabling the onscreen Keyboard in the Kontakt interface

CREDITS

- Sampling and Sound Design: Stéphane Horeczko
- Custom Kontakt Graphical User Interface (GUI) & Manual: ©2023 Rawl Gelinas
- Background and some menu graphic images: Anne-Gabrielle Barreaud
- Promotion Pictures & Videos: fur.thestudio, ZenDAW
- PPG Wave 2 pictures and special thanks: Fabrice Delanoue
- ZenDAW - www.zendaw.com - <https://store.zendawsounds.com>
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