THE ATTIC 2

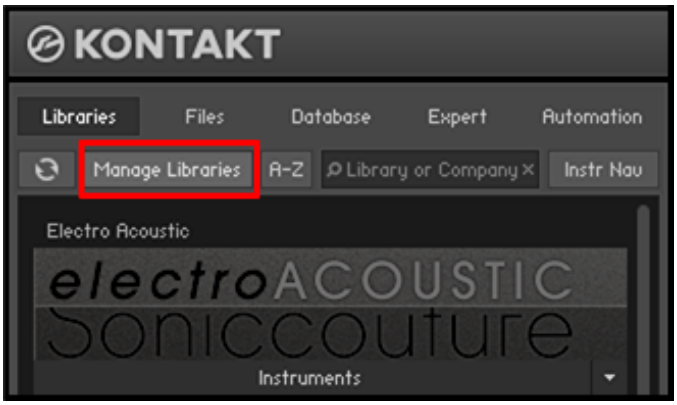
User guide

Soniccouture

TABLE OF CONTENTS

INSTALLING YOUR SONICCOUTURE PRODUCT

If you do not own Kontakt, you can install the free Kontakt Player



If you have an earlier version of Kontakt, click here

1. Open NI Kontakt in **standalone mode**.
2. In the *Libraries* tab, click ***Manage Libraries***
3. Click ***Launch Native Access*** : Login or create an account if you don't have one.
4. Click ***Add A Serial*** (find it in your SC account with the product download).
5. Copy and paste the number in the box and click ***Add Serial***
6. Navigate to the downloaded product folder and select it
7. Click **INSTALL** to complete the process.

NOTE: The login for **NI Native Access** is not the same as your login for the Soniccouture site. You must create an account with Native Instruments if you don't already have one.

LIBRARY SPECIFICATIONS

- 18 GB Library
- 18 vintage synth Instruments
- 48 Khz, 24 bit Single Key Sampling
- Kontakt Player / NKS compatible

CLIMB INTO THE ATTIC

The Attic was first conceived as a project to sample obscure, characterful synth instruments (mostly from the 1970s) that may not always be the obvious choice when we think of 'classics'. - a term usually reserved for the likes of Prophet 5, Minimoog, Jupiter 8 etc. Nonetheless, instruments which, when added to a track, instantly add some kind of special magic or charm, even if it may be based on the fact that it sounds a bit cheap.

Now a mature collection, Attic v2 adds a further 8 instruments to a total of 18. We have tracked down some of the more esoteric instruments that seem to come up often when musicians discuss classic tracks online - mostly out of our own curiosity to see if they really do make the sound it's claimed they did.

Our philosophy when sampling synths is quite simple: more samples = more vibe.
Traditional sampling wisdom has it that when sampling a synth, one or two samples per octave is enough, and you stretch the sample in between keys. This may have been ok in the days of limited memory chips, but today there is no need for such economy. We believe that each individual note of a vintage synth contains its own unique imperfections and anomalies; so that when you record every single note of a synths keyboard, you aggregate this character many times over. A complete set of waveform samples from any analogue synths recorded in this way instantly feels 'alive' and raw to us, rather than that sanitised workstation-type synth sound you hear in competitor sampled synths.

While it is very tempting, as instrument designers, to add every conceivable filter, modulator and effect that Kontakt can offer, we have tried to preserve the quirky functions and limitations of the original.

THE ATTIC SYNTHS

MINIKORG 700S

A simple monosynth, from 1974, the same era as the Minimoog and the Roland SH2000. It has semi-fixed parameters, with a selection of toggle switches offering limited editing of these. It has a very fat, zappy sound, and fantastic chunky coloured controls. The filter (Traveler) is particularly interesting, with a LPF and HPF semi linked by interlocking faders.

PHILLIPS PHILICORDA

The Philicorda is a 1960s transistor based organ that has found favour with producers in recent times ; one was used on the album '19' by Adele by producer Jim Abiss. This particular unit belongs to producer Liam Howe.

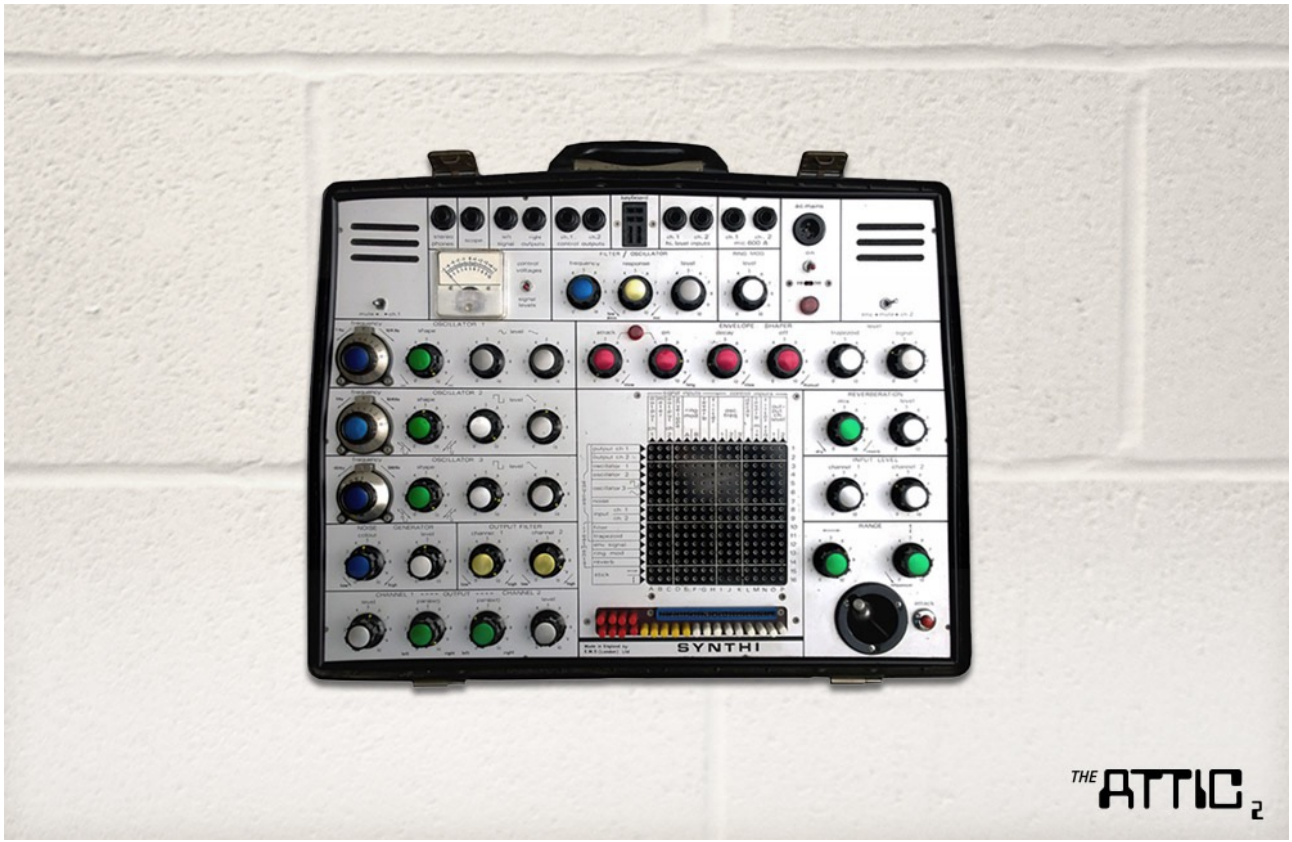
SUZUKI OMNICHORD

Introduced in 1981 and manufactured by the Suzuki Musical Instrument Corporation. It typically features a touch plate, and buttons for major, minor, and diminished chords. This unit (belonging to Neil Davidge of Massive Attack) is a 'System Two', and it has a great synth tone, which sounds 'cheap' in all the right ways. You can mix two different tones, one straight, and one modulated with a basic LFO. While not sounding much like a plucked string, it does have a pure character all its own, which won it many fans, such as Daniel Lanois and Brian Eno.

SYNTHI AKS

The EMS Synthi AKS is a legendary instrument with an illustrious history. First manufactured in 1972 by EMS in Putney, south-west London, The Synthi A was basically a portable version of EMS's famous VCS3 synthesiser, and the KS keyboard (an unplayable 30-note touchplate) was added to make the Synthi AKS. It cost £420.It was quickly adopted by the likes of Brian Eno and Pink Floyd, and has been used by experimental musicians ever since.

The Synthi has a unique patching system that uses a small patchbay grid. Each of the Synthi's components appear as a source and destination on the patchbay, and by placing a pin into that x-y position, you can route the signal from one component to the other. This was a very effective way to make a powerful modular system very compact.



JENNINGS UNIVOX

Dating from 1951, and a true oddity. The first electronic venture for Tom Jennings who later went on to create Vox amplifiers AC15, AC30 etc. The Univox was used by the Beatles during their early Cavern days in Liverpool and can be heard on Telstar by the Tornados.In about 1951/1952 the Univox took off in a big way due to its competitive price and Tom's country wide marketing program. The first version was the J6, single keyboard model, later followed by the J10 with two rows of Tone & effect tabs. All models were supplied with metal screw-on clips, to fasten it under the right hand side of a piano. Later we designed an adjustable chromed stand that enabled the user to do gigs in other locations with out having to screw on fixing brackets each time. Most customers in those days were either Pub owners or pianists playing Pub gigs.

HAMMOND SOLOVOX

The USA precurser to the Jennings Univox, produced in Canada for Hammond by the Northern Electric Company, Ontario between 1940 and 1948. A monophonic, valve driven keyboard instrument with a separate amplifier cabinet, the sound was derived from a single LC oscillator which had a frequency range of one octave. The signal from the oscillator was then passed through a series of 5 frequency dividers to create a further two octaves. On the front of the instrument there were a series of large thumb operated buttons for oscillator range (switch-able +/- 3 octaves: 'soprano', 'contralto', 'tenor', 'bass'), vibrato, attack time, 'deep tone', 'full tone', '1st voice', 2nd voice', 'brilliant' and a switch for selecting woodwind, string sound or mute.

ROLAND SH2000

The second synth ever produced by Roland (after the sh1000), it was designed to sit on top of a home organ to provide additional sounds. To that end, it is based around presets which are selected by a series of brightly coloured paddle-switches, and sounds very fat and characterful indeed. Basic filter and LFO controls are present, as well as 'growl' and 'wow' effects, which can be linked to aftertouch to give great performance potential.

GODWIN STRING CONCERT

Little known compared to the RS202 and Arp Omnis etc, but in fact this string synth has one of the most lifelike string sounds you will hear from an analogue synth.
Manufactured in Italy by Sisme, it has 49 keys, 3 string sounds - Cello 16' / Viola 8' / Violin 4' controllable by faders. Its chorus and tremolo are particularly unique, really adding a fabulous shimmer to the sound.

ROLAND RS-202

Dating from 1976, the RS202 is 61 note polyphonic, with Strings I, Strings II and Brass sound sources, and a split keyboard - any sound could by assigned to either section of the keyboard. The ensemble chorus effect was a key part of the sonic signature, contributing to its classic, fizzing disco string sound.The RS202 is an all time classic string machine.

KORG LP10 ELECTRONIC PIANO

Korgs first ever electronic piano, the fuzzy, dreamy tones of the LP10 weren't strictly realistic, but with retro-spectacles on it has a lot of charm. With Piano, Electric piano and Clav settings and a useful shaping EQ, but no velocity sensitivity.

MINITMOOG

Very rare, this was the big brother of the slightly more well known Moog Satellite. One unique feature was a metal touchplate above the faders for modulation effects. It has a number of preset tabs, in the same style as the more well known Roland SH2000, all of which we have sampled individually, on every key. It has a second de-tunable oscillator which really gives it an unstable raw quality which we love.

CRUMAR DP-80

We sought out this monster 40kg Italian synth (extremely rare), and its smaller sibling the DP-50 because they are strongly rumoured to be favourites of Radiohead, principally used on the track '*Everything in its Right Place*' (albeit layered with another mystery synth it seems).

An analogue rendering of an electric piano, it's particularly interesting for it's 'Free Filter' function, giving knobs for cutoff, resonance and envelope modulation for both its filters which can be flipped from a LP24 + LP24 to HP24 + LP24.

LOGAN VOCALIST

Made of pure Unobtanium, this is perhaps one of the most appealing synth concepts: an analogue choir. It generates Tenor & Soprano chorus voices with an extra solo section, all with their own sweepable formant filter. 6 notes of polyphony make this a truly classic instrument. Rumoured to feature on Oxygene by JM Jarre.

CHEETAH MS800

Recently popularised by that elusive Aphex Twin on his *Cheetah EP*, this is a sample-based 80s oddity. Famously hard to program, largely due to it being a featureless black brick, it has a very appealing sonic character, with buzzy aliased tones contrasting with ambient phasey LFO type effects. We sampled 26 complete sets of waveforms from the 50 onboard presets, choosing the most distinct selection (many were variations on each other).

FARFISA VIP345

This instrument belongs to, and was sampled for us by, Mikael Jorgensen of Wilco.

A single keyboard version of the VIP series, which was produced throughout the 1970s. It features 'Syntheslalom', a Glide function not usually found on organs.

With flute, keyboard, and percussion stops it has a vivid day-glo sound that seems infused with vintage polaroid sunlight.

ARP OMNI 2

This is not a traditional string machine, because in addition to the string sounds it has a simple synth section which can be crossfaded with the strings or used solo. Famously unreliable, ours misbehaved a lot while sampling it.
A Joy Division workhorse, this synth can be heard across a number of their records, from the famous string line on 'Love Will Tear Us Apart' to various pad and bass sounds including 'Heart & Soul' and 'Atmosphere'.

SOLINA STRING ENSEMBLE

An earlier pre-ARP model of the famous string synth, made by Eminent. It has Violin, Viola, Trumpet, Horn, Cello and Contra-Bass sounds, and a lush analogue chorus effect. Used by too many to mention!

SIEL ORCHESTRA 2

We are tipped off about this underrated classic by Adrian Utley, who told us it's a favourite for Portishead - you can hear it on the arpeggiated line on 'The Rip'. It's another sort-of string machine with added zappy brass voices, organs and pianos - very unrefined, characterful and versatile. ARP sold the original Orchestra 1 in the US as the ARP Quartet.

THE KONTAKT INSTRUMENTS

ATTIC CONVENTIONS

Here are some control conventions you'll find throughout The Attic instruments.

INFO

You can hover your mouse over any control in The Attic to get a help comment about that control in the Info panel. This is very handy if you forget what a control does. Turn this on using the "Info" button in the top toolbar of the Kontakt window.

HIDDEN CONTROLS

When you see two tiny squares: beside each other, you can click on that to reveal some other controls, usually faders, hidden behind those currently viewed. Here is an example, from the RS202 String Machine.

The instrument defaults to a display of SUSTAIN and RELEASE faders.

Click on the grey squares, and you'll be able to see the hidden controls for ATTACK and VELOCITY.
Usually this is used when we wanted to add some controls not available on the original machine.

INAUTHENTIC CONTROLS

Sometimes we've added controls that weren't available on the original synthesiser. In fact, we did this quite a lot. In some cases, the control of the original synthesiser and the inauthentic control conflict in some way. For example, the switch BRIGHT in the Mini Korg turns on or off a certain amount of resonance on the filters. But we've also added resonance faders for both filters, if you want to edit resonance with more precision.

In all cases, AUTHENTIC controls defeat INAUTHENTIC controls, or "the original synth wins". It's good to remember this when editing.

AUTHENTIC STRANGE NAMING

We've kept most of the odd nomenclature from the original synths. This is not deliberately to confuse you, but to try and maintain some of the quirky aspects of the original. Many of these synths were built before such things as ADSR envelopes became standard.

For example, in the Godwin "SUSTAIN" actually means Release to most of us these days. Or on the Univox "PEAK" is in fact Resonance. While we've kept the naming on the graphic authentic, the hover Help will usually tell you the conventional name for such things, so please use that if you forget.

It is in trying to reproduce the operation and behaviour of the original synth that provides interesting results.

AN INTRODUCTION TO ANALOGUE

Most of the instruments (with the exception of the Cheetah MS800) we've sampled for The Attic collection are analogue synthesisers. This means they tend to have some similar basic controls, such as filters and envelopes, etc. Rather than repeatedly explain this in each instrument section, we present here a brief guide to analogue synthesis first. If you're already familiar with this kind of thing, you can skip this section and we won't bother you about it again.

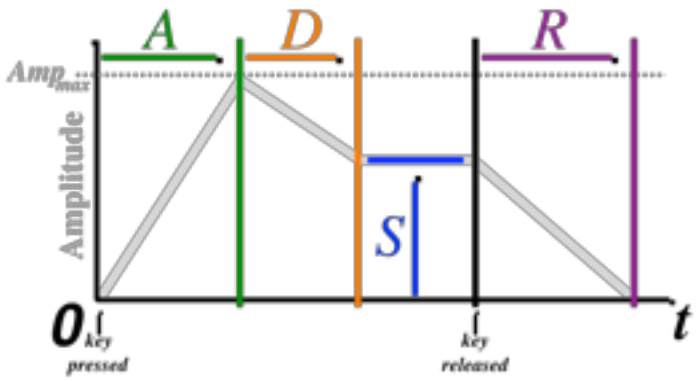
ANALOGUE I : OSCILLATORS

All analogue synthesisers require some sort of oscillator. An oscillator produces a repetitive electronic signal, often in a simple shape such as a square or a triangle or a circle (sine wave).

If an oscillator is repeating quickly enough (above 20 cycles a second, or Hertz), we hear it as a tonal pitch. Different oscillator shapes have different tonal characters or timbres, and these provide the basic 'raw' data we then shape with other tools in the synthesiser such as the FILTERS or ENVELOPES.

If an oscillator is moving slower than about 20 cycles a second, we call it a LOW FREQUENCY OSCILLATOR or LFO. These are also useful in analog synthesisers for modulating other aspects of the sound. For example, if we modulate the pitch of an audible oscillator with an LFO of about 4 cycles a second, we hear this as a VIBRATO.

ANALOGUE II : ENVELOPES



An oscillator can hold a musical tone, but usually in music we think in terms of notes. Notes begin and end, and often have a kind of 'shape' during their short lifetime. For example, a xylophone has a sudden start and quickly dying sound, whereas a clarinet has a softer start, but a long 'sustained' sound.

To shape our notes through time like this, we use ENVELOPES. Most of the envelopes used in analogue synthesisers are 'ADSR' envelopes, which refers to the sections ATTACK, DECAY, SUSTAIN, and RELEASE.

The most common use of an ADSR ENVELOPE is to control the note's VOLUME. When a key is played, either from your keyboard or MIDI sequencer, a note begins. This starts the AMPLITUDE ENVELOPE, usually from 0.

The first stage is the ATTACK which is the time it takes for the envelope to travel from 0 to maximum amplitude. A xylophone we mentioned earlier has a very very fast attack, whereas a clarinet has a slightly slower attack.

In the middle of the note we have the SUSTAIN level, which an amount rather than a speed. Often the SUSTAIN is maximum, and this is where the envelope stays while the note is being held (sustained). If you think of an organ or clarinet, the SUSTAIN is the loudness of the note if you hold it down for a long time.

If the SUSTAIN is less than maximum however, then we sometimes use a DECAY time before it, which is the speed at which the envelope decays from the maximum amplitude reached after the ATTACK, down to the SUSTAIN level it's going to rest at.

For our xylophone example we would use a very fast ATTACK, a medium DECAY, and a SUSTAIN of zero, because the Xylophone always dies away, it cannot SUSTAIN a note like a clarinet can.

The last section of the ADSR is the RELEASE, which refers to the how fast the note stops, or returns to 0, after you let go. For percussive instruments like our xylophone, this is usually set to the same speed as the DECAY. But for a wind instrument like a clarinet, the release is usually rather quick.

In fact, ENVELOPES are what we call control signals, and can control many other things in synthesisers besides amplitude or volume. Several of our instruments in The Attic

contain "FEG"s, which are Filter Envelope Generators. In these, the ENVELOPE is controlling the cutoff frequency of a FILTER, which we'll talk about next.

ANALOGUE III : FILTERS

Most of the synthesisers in this collection contain FILTERS. FILTERS essentially remove some of the tonal information in the oscillator. For example, an oscillator with a square wave makes a very bright sound, but if you pass this signal through a Low Pass FILTER, some of the brightness (high frequencies) will be removed. ("Low Pass" means LOW frequencies PASS through unimpeded).

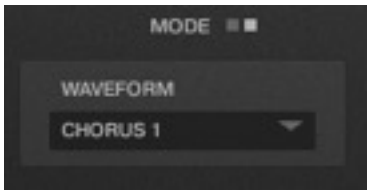
The limit of the frequency allowed to PASS through a FILTER is called it's CUTOFF Frequency. So if a Low Pass FILTER has a Cutoff of 1000 cycles per second (Hertz), all frequencies ABOVE 1000 Hertz (Hz) will be filtered, and frequencies below 1000 Hz will PASS.

Conversely, a HIGH PASS FILTER with a Cutoff of 1000 Hz will filter frequencies BELOW 1000 Hz, and PASS only the bright sound ABOVE 1000 Hz.

We often use an ENVELOPE to change the cutoff frequency through the duration of the note, a bit like we did with the amplitude example. For example, if we set a Low Pass Filter's cutoff frequency quite low, and then modulate it with an envelope so that at the beginning of the note the cutoff RISES quite quickly (brief ATTACK), and then DECAYS a bit less quickly back to where it began, this could approximate a tonal change something like the word "WOW".

If we were to modulate a filter cutoff frequency with a Low Frequency Oscillator LFO, you might imagine the sound could be something like "WOWOWOWOW..."

MINIKORG 700S



MODE

Here you can choose from one of five basic waveforms: Triangle, Square, Sawtooth, Chorus I or Chorus II.

However, as you can see there is our small "two squares" graphic that lets you know there's a hidden control. Click that, and on the second page of MODE you'll find a menu for choosing the waveform instead, and there are many more options than the basic five oscillators.

TRAVELER

This is the filter section. The top slider is the LPF and the bottom slider is the HPF. The hidden page of the TRAVELER section gives you direct control of the resonance for each filter.

SLOW : SINGING

Here you have control of the Attack and Decay time, and if you hit the hidden page you'll find controls for the Sustain and Release as well.

PORTA
Controls the portamento speed.

DETUNE
Adds some detune to the sound, and increases it's amount. Be aware that Detune triples the polyphony of each note.

EXPAND
This switch turns on the Filter envelope.

BRIGHT
This switch adds resonance to the Low Pass Filter

SUSTAIN
Add envelope release.

BENDER
This adds a slight pitch bend and FEG attack at the beginning of each note.

POLY
This turns on polyphonic mode.

DELAY VIB
Adds some delay before the onset of Vibrato.

VIBRATO SPEED
The rate of Vibrato (LFO to pitch).

VIBRATO DEPTH
The amount of Vibrato.

JENNINGS UNIVOX

The first three rocker switches at the top left are Vibrato. These are exclusive, meaning only one can be on at a time.

The remaining rocker switches are 'stops' like on an organ. They are exclusive except for the SUB OCTAVE oscillator, which can stay on. To the right of these switches you can turn on Polyphonic mode, if you like.

The CIRCUITS knob at the bottom left is basically envelope speed, faster envelopes to the left, slower to the right.

VIB DEPTH
Amount of Vibrato, the LFO to pitch modulation.

SUB LEVEL
The volume of the SUB OCTAVE oscillator.

VEL
Velocity sensitivity of the synthesiser.

LEVEL

The level of the output. This can be modulated with a controller, assigned underneath the knob itself (default CC 11).

FILTER SECTION

The big red LED turns the filter on or off. And then you have control of :

FREQ

Cutoff frequency.

PEAK

Resonance.

FOLLOW

LFO to cutoff amount. The speed is still controlled with the rocker switches.

SUZUKI OMNICHORD

The first thing to notice about the Omnichord is the 'metal plate' on the right side of the screen. This is the chord strumming area. You can do this with the mouse, but you can also assign a controller to do it. This defaults to CC 1, the Mod Wheel.

The chord strummed by the strummer can be decided in various ways. Notice the big blue button named CHORD MODE. If this is depressed, Chord Mode is ON. This means that you can choose the type of chord either with the button matrix on the lower left, or using the keyboard.

CHORD MODE

If selecting the chord with the button matrix, the top row will choose a MAJOR chord, the middle row a MINOR chord, and the bottom row a DOMINANT 7th chord. You can also select combinations so that MAJOR + 7TH = MAJOR 7TH, MINOR + 7TH = MINOR 7TH as expected. Two less obvious combinations are MAJOR + MINOR = DIMINISHED or MAJOR + MINOR + 7TH = AUGMENTED.

Of course, sequencing mouse clicks is impossible, and unless you have a very elaborate MIDI control surface, automating all those buttons would be a bit of a nightmare.

In CHORD MODE you can also choose the type of chord using the MIDI Keyboard. Each octave represents a different chord type and the tonality of the chord is decided by the pitch (C to B).

C1 to B1 = MAJOR
C2 to B2 = MINOR
C3 to B3 = 7TH
C4 to B4 = MAJOR 7TH
C5 to B5 = MINOR 7TH
C6 to B6 = AUGMENTED
C7 to B7 = DIMINISHED

Note that a 'chord' in this sense doesn't have a register... you strum the entire range of the Omnichord, or a selection of that range, using the strum plate controller.

If CHORD MODE is off, you are in FREE MODE. In FREE MODE any chord you play on the keyboard will be strummable. This is much easier in many ways, if you know which chords you want. Plus, you can play chords not available to the original Omnichord and strum them just as easily.

There are a few other controls to note here as well. Above the CHORD MODE button you have a MUTE INPUT switch, which stops the MIDI you play from being heard (ie. it will ONLY control the chord type). Above that a RANDOM knob introduces some random fluctuations in the loudness of notes being strummed... this sounds more natural than perfect strumming.

At the top left are some synthesis parameters.

VOICE
Here you can control the level of two different oscillators using a pair of concentric knobs. Voice 1 is a smooth sound and Voice 2 is modulated in a kind of tremolo effect.

ENVELOPE
Here you can control the Attack and Decay/Release (SUS) of the sound, again using concentric knobs.

SPEED
This is the speed of the modulation on Voice 2.

STEREO

The width of the stereo image.

DETUNE

This creates a detuned sound, but beware that it increases the polyphony, which can already get quite high in Omnichord, especially with long SUS strums.

PHILIPS PHILICORDA

VIBRATO

Increases the depth of the vibrato effect.

VOX BUTTONS

This is where you can switch the various stops in and out.

CHORDS

The 'chord' mode can be switched in, and the level of the chords can be varied to taste using the knob. The chords occupy the bottom of a standard 61 note keyboard, C1 to E2.

CHORDS LEVEL

Volume of the Chords relative to the rest of the keyboard.

ENVELOPE

Here you have the ATTACK, DECAY, SUSTAIN, and RELEASE controls for both the amplitude and frequency envelopes. You switch to the FEG with the switch labelled 'FEG'.

NOISE

The background noise of the Philicorda can be adjusted in level. Note that this only triggers once, and stays active while notes are being played.

FILTER

Here you can control the filter CUTOFF, RESONANCE, FEG amount, and the High Pass Filter cutoff frequency. The yellow LED above is an overall filter on/off switch.

ROLAND RS202

The big red LED does nothing. But it was shame to leave it off - it's part of the authentic experience.

The rocker switches let you control the attack time (SLOW ATTACK), the level (VOLUME SOFT), and three oscillator signals that can be on or off, BRASS, STRINGS I, and STRINGS II.

VIBRATO

Here you have control over the vibrato DEPTH and onset DELAY. If you click on the little "two square" switch below, you'll find there's also a hidden control for the vibrato RATE.

TONE

This is a tone control for the BRASS and STRINGS signals independently. In the middle is 'flat'.

FILTER

Here you can control the filter FREQUENCY and RESONANCE, and if you hit the little "two squares" button below you'll find hidden controls for FEG amount and SPEED. SPEED in this case is speed of the FEG envelope.

ENVELOPE

Here you can adjust the SUSTAIN and RELEASE of the envelope. The hidden controls are for ATTACK and VELOCITY sensitivity.

KORG LP10 ELECTRONIC PIANO

There a three main "oscillators" for this synthesiser, which are turned on or off with the three switches at the top left: E.PIANO, PIANO, and CLAV.

DECAY

Adjustable DECAY from SHORT to LONG. Notice the "two squares" button for a hidden page which gives you control of ATTACK.

There are three envelope MODES, selected with a three-way switch "MODE". The first is a kind of organ mode, in which the DECAY parameter is never heard. The second is a decaying percussive shape, in which the DECAY is in fact the DECAY time. The third option is a release percussive shape in which DECAY and RELEASE are both set with the DECAY knob.

VEL

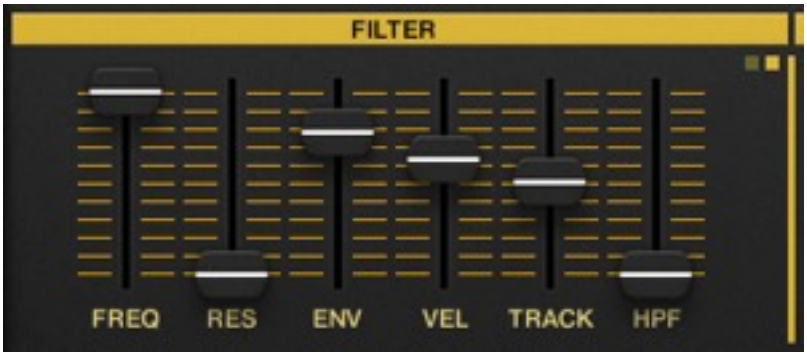
Velocity sensitivity.

DETUNE

Detune the sound from THIN to WIDE. Note that this triples the polyphony required by the instrument.

EQ

Here the default is a six band graphic EQ, similar to the original Korg hardware. However if you click the second page “two squares” switch at the top right you’ll see a full dynamic filter setup.



Now you have additional control over a filter: FREQUENCY, RESONANCE, ENVELOPE AMOUNT, VELOCITY SENSITIVITY, KEY TRACKING, and a HIGH PASS FILTER.

HAMMOND SOLOVOX

Rocker switches across the top enable or disable various things. These are the only controls on the original hardware unit aside from a volume knee-control.

BASS, TENOR, ALTO, SOPRANO

These are the four main oscillators, which are basically the same waveform, but just in different octave registers.

MUTE

Mute emphasises odd harmonics over even harmonics, changing the timbre a little bit.

ATTACK

Adjusts the speed of the attack, fast or slow. This will override any settings you make in the envelope section below.

VIBRATO

Turns on or off vibrato. Yes, you can hear a bit of vibrato when it's off as well.

DEEP, FIRST, SECOND, and BRILLIANT

These are what Hammond calls the formant controls, essentially resonant filters in various bands. When the button is ON that band is enabled.

In the bottom, additional section of the front panel, we have an ENVELOPE and FILTER section.

ATTACK, DECAY, SUSTAIN, and RELEASE of both the amplitude and filter envelopes. Choose the filter envelope using the FEG switch.

MONO / POLY determines the monophonic or polyphonic voice mode.

FILTER

You have control of the cutoff FREQUENCY, the PEAK resonance, and the filter ENVELOPE depth. You can also enable or disable the filter using the small LED beside the word FILTER.

VOLUME

This slider at the bottom controls overall volume of the instrument, and can be automated with a CC assigned to the right of the word “VOLUME”. The default here is CC 11.

GODWIN STRING CONCERT

The three top faders are your three main ‘oscillators’. They are basically the same sound, but in three different octave registers, one for each CELLO, VIOLA, and VIOLIN.

TONES

Here you can adjust a low frequency and high frequency shelf EQ. One is for the BASS end and the other for TREBLE.

MODULATOR : CHORUS

The amount of the Chorus effect. (This is a bit different from the Kontakt Chorus effect found in the Effects section.)

MODULATOR : TREMOLO

The amount of the Tremolo effect.

If you click on the hidden page (“two squares”) of the MODULATOR section you’ll find two more faders.

MODULATOR : WIDTH

This is stereo width of the Chorus effect.

MODULATOR : DRIFT

This a kind of analogue oscillator wobbliness. You probably don't want to set this very deep, and we won't be held responsible if you do.

ATTACK
Controls the Attack.

SUSTAIN
Controls the Release.

ROLAND SH2000

An analogue synth with presets! And we got all of them. Along the bottom here you can see sixteen buttons, which select from the presets. There is even a second bank with sixteen more presets! These are actual sampled waveforms, so you're not just changing the parameters above by selecting these.

Also this synth has a fair amount of real time modulation. Across the top are four big knobs for:

GROWL
This is a kind of FM, which on the original hardware was controlled by aftertouch. You can change the amount of GROWL and the controller that introduces it. Default is AT (aftertouch).

FILTER AT
This modulates the filter cutoff, and again was done with aftertouch on the original hardware (perhaps Roland had just invented aftertouch). You can adjust the amount of modulation to the filter, as well as change it from AT (aftertouch) to any other controller if you like.

VIBRATO MW

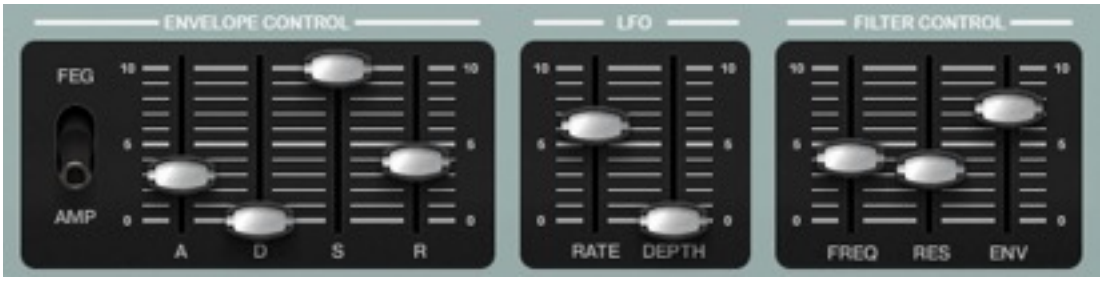
Vibrato depth control, and the CC assigned. Defaults toMW (Mod Wheel).

GLIDE

Portamento speed

WOW

Turns on the WOW sound. This changes both the waveform AND the parameters for each preset. Generally the WOW version of a preset is brighter, more filter dominant, more techno.



ENVELOPE CONTROL

Here you have the standard ATTACK, DECAY, SUSTAIN, RELEASE for both the AMPLITUDE and FILTER envelopes (AMP and FEG).

LFO

RATE and DEPTH control of the LFO. This DEPTH means depth to the filter cutoff. Depth to pitch is controlled by the VIBRATO knob and CC above.

FILTER CONTROL

Cutoff FREQUENCY, RESONANCE, and ENVELOPE amount.

EMS SYNTHI AKS

There are three different types of Synthi instrument in this collection:

SYNTHI: HITS AND AMBIENCES

This is where the "1960s Sci-fi" content is... this is the type of thing the Synthi was famous for in it's day. There are 144 of these samples mapped across the keyboard, so it's a lot to choose from. It's more than fit on a keyboard in fact, so we've come up with a search and focus system to help you navigate these curiosities.

If SELECT BY MIDI is on, at the top, you'll see the name of any sample you play in the WAVEFORM window, as well as the key it's currently assigned to. You can move the WAVEFORMs to shift the position of these samples on your keyboard. (In fact you need to do this to hear them all, because there are 144 available and only 127 MIDI notes.)

There are three ways to shift the position of the waveforms: 1. drag the window itself, up or down 2. use the up/down increment arrows to the right of the window. 3. SET C3 to any currently played sample with the button to the left of the window.

When a sample is selected in red (usually the last one played) you can turn on the FOCUS switch. This will then map the sample across the entire keyboard, centred on middle C (C3). The display will then change to make it clear you are in FOCUS mode and let you know which sample is currently in FOCUS.

Note another option at the top, below SELECT BY MIDI, is EDIT ALL. EDIT ALL is important, because it decides whether any changes you make happen to all the waveforms, or just the sample that's currently selected.

Below this main section the big knob controls the LEVEL. You can also adjust the TUNE, High Pass Filter, and LFO depth to AMPLITUDE and FREQ (tune).

FILTER

You can adjust the cutoff FREQUENCY, RESONANCE, and MODULATION of the cutoff by both the LFO and the FEG (Filter Envelope Generator).

LFO

You can choose the LFO oscillator shape, as well as it's RATE. PULSE WIDTH only affects the oscillator if SQUARE is the shape.

On the far right of the panel you can see the standard envelope controls for ATTACK, DECAY, SUSTAIN, and RELEASE. You can adjust these for both the AMP and FEG envelopes.

SYNTHI: LOOPS

Loops are phrase samples of the Synthi being sequenced, capturing its dynamic behaviour. These loops have been Beat Machined so are spread across the keyboard. You can alter the speed and pitch independently.

You can see the name of the currently selected loop at the top in the middle above the WAVEFORM window. This is actually a drop down menu, from which you can choose from any of the 92 loops included in this package. (You can also step through them with the small arrows to the right.)

In the WAVEFORM window you can not only see the loop waveform and it's BEAT MACHINE slices, but here you can also adjust various things for each slice directly in that window. Using the menu below the window you can choose FILTER, VOLUME, PAN, or PITCH, and in each case you can then edit those parameters by slice.

If you want to set all slices the SAME, there are two ways to do it. If you hold down ALT or OPTION when adjusting a slice, all of them will move together. Also, for each parameter, it's equivalent knob will set them all together (LEVEL will set the VOLUME

slices all the same, FILTER CUTOFF and TUNE will do the same for those parameters. So be careful with those.)

In the middle, below the WAVEFORM window, you'll see a BEATS readout. This is usually set correctly for each loop, but you can change this if you're Autechre by dragging the number of beats.

Below this main section the big knob controls the LEVEL. You can also adjust the TUNE, High Pass Filter, and LFO depth to AMPLITUDE and FREQ (tune).

FILTER

You can adjust the cutoff FREQUENCY, RESONANCE, and MODULATION of the cutoff by the LFO)

LFO

You can choose the LFO oscillator shape, as well as it's RATE. PULSE WIDTH only affects the oscillator if SQUARE is the shape.

On the far right of the panel you can see the standard envelope controls for ATTACK, DECAY, SUSTAIN, and RELEASE for the amp envelope. It's not that relevant to Beat Machine presets usually, since they keep retriggering.

SYNTHI: MULTI-SAMPLES

Multi-samples are Instruments that play one "patch" across the keyboard, and we've carefully sampled the Synthi at various pitches across the range to best capture its response. This is not something that was very easy to do on the original Synthi. Similarly, you can play polyphonically with our Instruments, which was also not possible to do on the actual Synthi.

Here the waveform section is divided into two OSCILLATOR sections. Each have a drop down menu in which you can choose from any of the multi-sampled waveforms we included. Each OSCILLATOR has it's own LEVEL, TUNE, HPF, and LFO modulation depth controls.

FILTER

You can adjust the cutoff FREQUENCY, RESONANCE, and MODULATION of the cutoff by both the LFO and the FEG (Filter Envelope Generator).

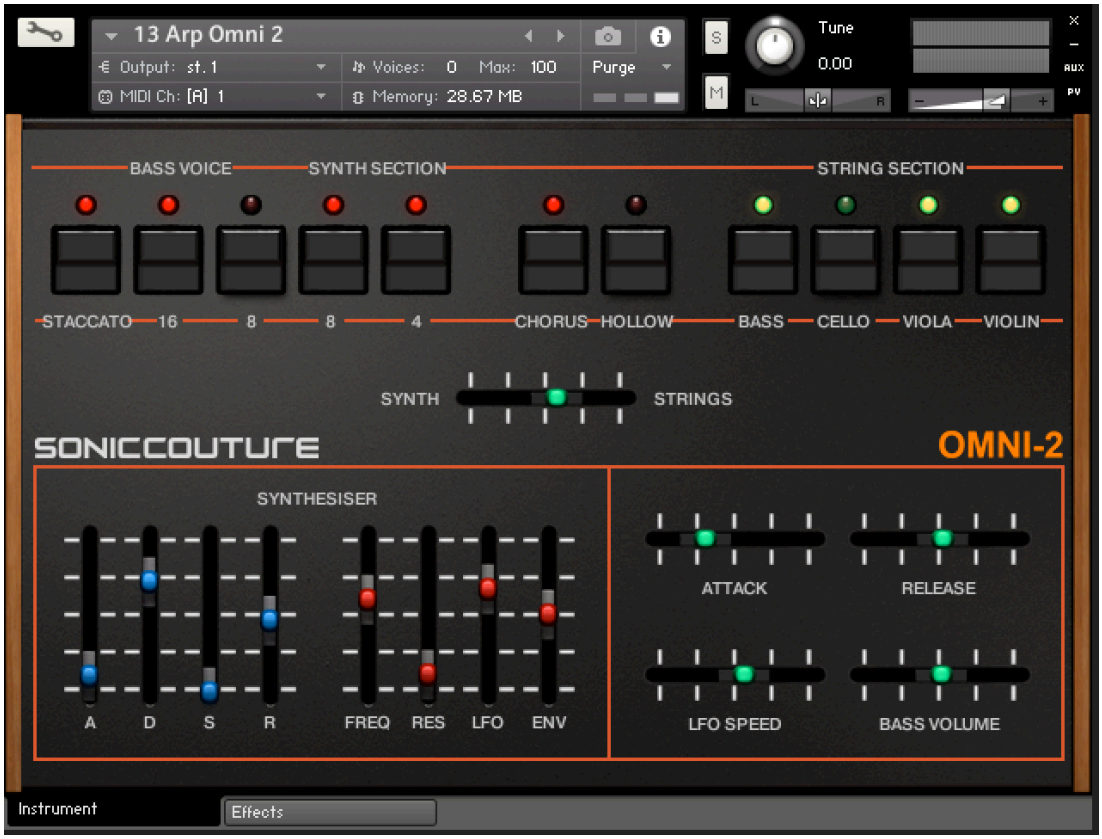
LFO

You can choose the LFO oscillator shape, as well as it's RATE. PULSE WIDTH only affects the oscillator if SQUARE is the shape.

On the far right of the panel you can see the standard envelope controls for ATTACK, DECAY, SUSTAIN, and RELEASE. You can adjust these for both the AMP and FEG envelopes.

You can also select MONO MODE or POLY MODE for the entire instrument at the bottom right.

ARP OMNI 2



If Any of the Bass voices are activated (BASS VOICE 16 or 8 on the synth side, or BASS or CELLO on the right side) then there is an automatic keyboard split at G2.

The horizontal central fader crossfades from the SYNTH section on the left to the STRING section on the right.

On the bottom left the blue EG faders only affect the SYNTH section, as do the red filter faders. The synth LFO speed is controlled with the green horizontal fader on the right side.

The green ATTACK and RELEASE faders only affect the STRING section.

CHEETAH MS800

The sampled original patches are changed by dragging the patch number or using the increment decrement keys to the right of that number.

The envelope controls affect both the amplitude and the filter, although you have control of the EG to filter depth with the ENV fader on the filter side.

CRUMAR DP-80

The two filters frequency cutoff are set with RANGE and RANGE 2, and the velocity sensitivity with SENSE. If you click the little double square switch below RES 2 you will find some extra filter controls not available on the original machine, namely KEY TRACKING and the filter envelope settings.

MODE switches between a two LPF24 configuration to a HPF/LPF configuration.

On the bottom row there is a DETUNE chorus type effect, TREMOLO, TONE CONTROL and velocity SENSITIVITY.

FARFISA VIP-345

All the controls of the classic organ: the top row has all the flute, keyboard, and percussion stops.

The keyboard SPLIT is set up on the bottom left row, enabled or disabled with the SPLIT drawbar. The bass key area can be set to CHORDS or BASS voice using the arrow drawbar.

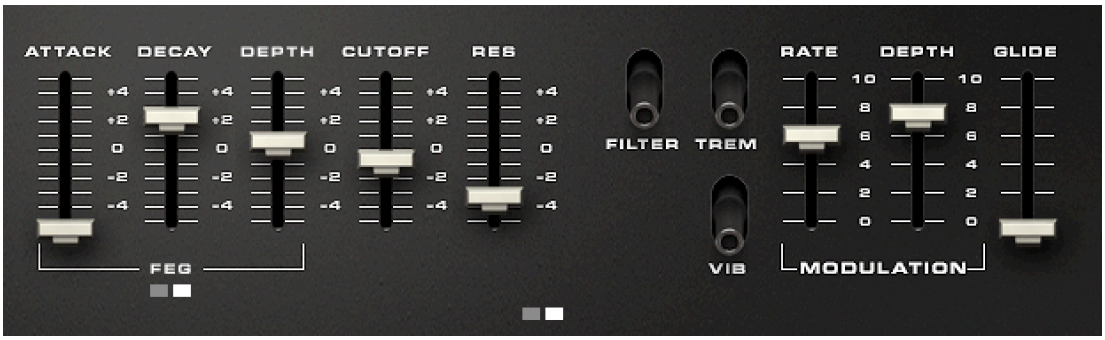
In the bottom middle is the main mixer and vibrato depth.

The famous Syntheslalom is on the bottom right.

MOOG MINITMOOG

Presets are selected with the tabs at the very bottom.

The small double square switch in the middle of the panel lets you swap the MODE of this classic synth. MODE 1 (left selection, picture above) give you the classic controls for the original synthesiser. If you change to MODE 2, pictured below, you'll have access to extra controls not available on the original synth.



SIEL ORCHESTRA 2

There five sections here, each is enabled with a red LED switch above it's heading: BRASS, STRINGS, PIANO, REED, ANIMATOR, and LFO. Additionally, if you click the double square switch to then right of the LFO LED you have access to a graphic EQ section.

SOLINA

If CONTRA or CELLO waveforms are activated, there will automatically be a keyboard split at G2.

The volume of the BASS and STRING sections can be set independently with faders on the top row.

CRESCENDO is a kind of slowed attack time, and SUSTAIN is what we would normally call release in today's terminology.

THE ATTIC EFFECTS

The Effects panel is the same in all instruments of The Attic.

ON /OFF LED: Each Effect has an LED that turns it on or off. You can see in the above picture that the COMPRESSOR, in yellow, is ON, while the rest of the effects are currently OFF.

At the top, in blue, there is a tabbed section for CHORUS, PHASER, DELAY, and REVERB settings. Below that, the next row contains a FILTER section, and EQUALISER, and SATURATION sections. The bottom row contains the COMPRESSOR, CABINET, LESLIE, and OVERDRIVE sections.

CHORUS

DEPTH

This controls the depth of the chorus modulation.

PHASE

This controls the stereo coherence of the chorus, when maximum the left and right channels are out of phase and the image is at it's widest.

RATE

This adjusts the speed of the LFO modulation.

MIX

This adjusts the level or wetness of the effect mixed into the signal.

PHASER

DEPTH

This controls the depth of the phase modulation.

FBACK

This controls the feedback of the phaser.

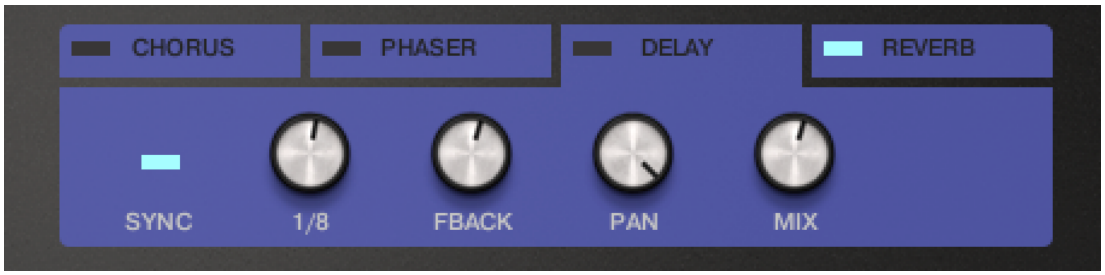
RATE

This adjusts the speed of the LFO modulation.

MIX

This adjusts the level or wetness of the effect mixed with the dry signal.

DELAY



SYNC

This sets the delay TIME to be note values rather than milliseconds.

TIME

This controls the delay time, measured in either note values or milliseconds.

FBACK

This controls the feedback of the delay.

PAN

This adjusts the panning of the echoes, which alternate right and left.

MIX

This adjusts the level or wetness of the delay mixed into the dry signal.

REVERB

IMPULSE RESPONSE menu

On the far left, where it says "PERCUSSION HALL" above, is a drop down menu from which you can choose from our collection of impulse responses.

DELAY

This controls the amount of pre-delay before the reverb begins.

SIZE

This adjusts the size of the impulse response. In the middle, the control is at 100%, which is the natural size of the IR.

MIX

This adjusts the level or wetness of the reverb mixed with the dry signal.

FILTER

Note that this filter is separate from the filters on the Instrument tab. The filter on the Effects page is not controlled by any modulation source like an Envelope or an LFO. This filter is therefore termed "static", although it can be automated with MIDI CCs or host automation.

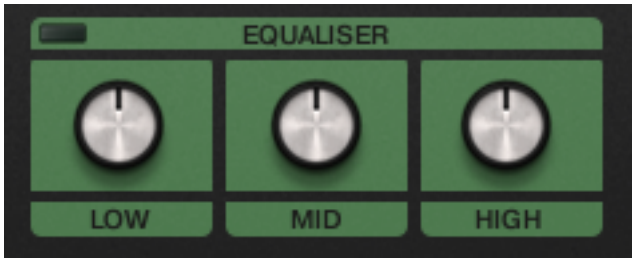
HPF
This controls the cutoff frequency of the static High Pass Filter.

LPF
This adjusts the cutoff frequency of the static Low Pass Filter.

RES
This adjusts the Resonance of the Low Pass Filter.

The LED switches on/off the Lowpass filter, but not the Highpass, which is always active.

EQUALISER



LOW

This controls the gain of the lowest band of EQ.

MID

This controls the gain of the middle band of EQ.

HIGH

This controls the gain of the highest band of EQ.

If you hold down ALT or OPTION while you adjust these, you will set the frequency of each band.

The EQ used is the newer SGEQ introduced in Kontakt 5. The middle band has a default Q of 1.6 and the upper and lower bands default to shelf filters.

SATURATION

This controls the saturation amount.

COMPRESSOR

This big knob controls the compressor threshold.

CABINET

The Cabinet has a drop down menu at the top to choose the type of speaker cabinet you'd like to use.

LOW
This controls the gain of the low frequencies.

HIGH
This controls the gain of the high frequencies.

LESLIE

The Leslie is a rotating speaker simulation. The drop down menu at the top sets the speed of rotation, and there are two knobs:

BALANCE
This controls the balance between the horn (treble) and bin (bass) speakers.

DISTANCE
This controls the virtual distance of the listener from the Leslie. This affects both the EQ and the stereo image of the effect.

OVERDRIVE

The OVERDRIVE allows you to add some distortion to the signal.

SUPPORT

If you have any problems or questions relating to the use of this product, please feel free to contact us. You can email us at :

http://www.soniccouture.com/en/support/

We will always endeavour to reply to any enquiry within 24 hours. We are based in the UK, so please bear in mind differences in time zones.

While you are waiting, you will find lots of answers to common questions in our FAQ.

END USER LICENSE AGREEMENT

PREFACE: This End-User License Agreement ("EULA") is a legal agreement between you and Soniccouture LTD for the Soniccouture product accompanying this EULA, which includes computer software and may include associated media, printed materials, and online or electronic documentation ("Software"). By installing, copying, or using the software, you agree to be bound by the terms of this EULA. If you do not agree to the terms of this EULA, you may not use the software.

The software is protected by copyright laws and international copyright treaties, as well as other intellectual property laws and treaties. The software is licensed, not sold.

Soniccouture Ltd grants the Owner of a Soniccouture product the right to create finished musical works and performances using the sounds and software that comprise the Soniccouture product.

The making of sample libraries in any form, commercial or otherwise, using Soniccouture audio or software (be they single hits, loops, fully mixed audio clips, or scripts) is STRICTLY FORBIDDEN without express written agreement of Soniccouture Ltd, and violations will be prosecuted to the full extent of international and local copyright law.

The ownership of all title and copyrights in and to the Software (including but not limited to any images, photographs, animations, video, audio, music, text, and "applets" incorporated into the Software) is fully asserted by Soniccouture Ltd.

The Owner may only install and use Soniccouture libraries and software on multiple computers strictly under the following conditions: where multiple computers comprise part of a single composition workstation for a composer; or where the Owner has two non-concurrent sites of work, for example a studio desktop and a laptop for live performance.

The Owner may not transfer, modify, rent, lease, loan, resell, distribute, network, electronically transmit or merge the Software.

DISCLAIMER OF WARRANTY: The software is provided "as is" and without warranty of any kind. The entire risk arising out of the use or performance of the software and documentation remains with user. To the maximum extent permitted by applicable law, Soniccouture further disclaims all warranties, either express or implied, including, but not limited to, implied warranties of merchantability and fitness for a particular purpose, with regard to the software, and any accompanying hardware. To the maximum extent permitted by applicable law, in no event shall Soniccouture be liable for any consequential, incidental, direct, indirect, special, punitive, or other damages whatsoever (including, without limitation, damages for loss of business profits, business interruption, loss of business information, or other pecuniary loss) arising out of this EULA or the use of or inability to use the software, even if Soniccouture has been advised of the possibility of such damages.