



10 PHANTOM ROOMS

Crosstalk Piano

User manual v1.0



Welcome to Crosstalk Piano

Welcome to the second release of 10 Phantom Rooms, Crosstalk Piano. Thanks a lot for your trust in buying this instrument! We really hope you enjoy using Crosstalk Piano as much as we enjoyed designing the instrument and its sounds!

This instrument is the first release in 10 Phantom Rooms' Crosstalk series. The idea of this series is to take a real instrument like a piano, and layer those multi samples with a large collection of processed, resynthesized, deconstructed or fragile piano samples – but not the normal simple way of layering. The additional layers can make use of an advanced volume modulation system, which allows soft to weird volume modulations over time: short peaks, smooth curves, gating, pumping and more, we call it “Crosstalking” !

This layering concept should also make clear that we don't “only” want to deliver an authentic piano emulation here, but a kind of next generation piano instrument with sound and dynamic control you have never played before!

Therefore please don't expect the most authentic real piano instrument with 20 or more velocity layers (we still have several layers), but rather an organic sounding four layer instrument with a pleasant learning curve. Basically we think you don't need this manual, but it helps to look at it in case you want to capture the full potential of this instrument.

Key features on top of the Crosstalking are the sound variations in combination with the macros and the source sample content, of course. We used tons of processing equipment from five decades to mutate original piano recordings, field recordings and synth sounds to become the sources you can use now in Crosstalk Piano.

As a starting point we sampled a beautifully sounding upright piano from the year 1974, which has been masterfully restored using all original parts. Besides the pure sound of the instrument, we also used a custom felt moderator between the hammers and the strings to create a lush sounding felt piano version. Moving into extended articulation territory, we also used gaff tape on the strings for a muted sound, almost like a palm muted guitar. As a fourth sample-set, we plucked the strings to create the impression of a harp-like piano instrument.

Downloading and installing

Before you can start using Crosstalk Piano, you need to install and set up the necessary software. Please follow these instructions to get started.

Installation via Native Access

Crosstalk Piano installation happens via Native Access. If this is your first Kontakt based instrument, please create your Native ID. To learn more about this step and about Native Access in general, have a look [here](#).

In general, please follow those steps:

- Download and install [Native Access](#).
- Create a Native ID if you do not yet have one.
- Login to Native Access using your Native ID.
- Click the Not installed tab.
- Click Install for the following products:
 - Crosstalk Piano
 - Kontakt or Kontakt Player if you haven't installed yet

The software is installed automatically.

Loading Crosstalk Piano in Kontakt

Once installed, you can start using Crosstalk Piano in Kontakt. Crosstalk Piano is not an independent plug-in, so you first need to open an instance of Kontakt or Kontakt Player:

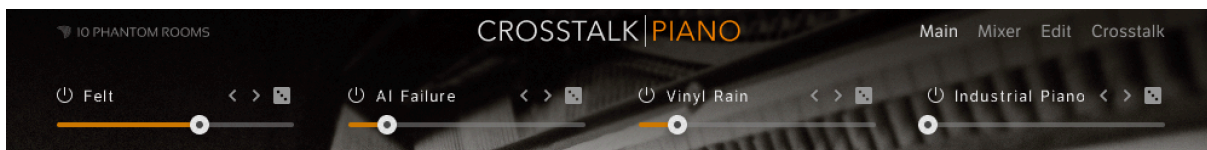
1. Open Kontakt as a plug-in in your host software (DAW) or as a stand-alone application.
2. Locate Crosstalk Piano in the Browser, on the left side of the user interface.
3. Click Instruments to open the product's content.
4. Double-click the Crosstalk Piano.nki file to load the instrument.

Let's have a look

We want to give you a Crosstalk Piano overview first of all. Let's have a look at the key features on the main page. You will see this page after loading the Crosstalk Piano.nki file.

Four layers

Crosstalk Piano offers four layers, playing at the same time. Imagine a mixer with four channels, each channel hosting its own “piano instrument”.



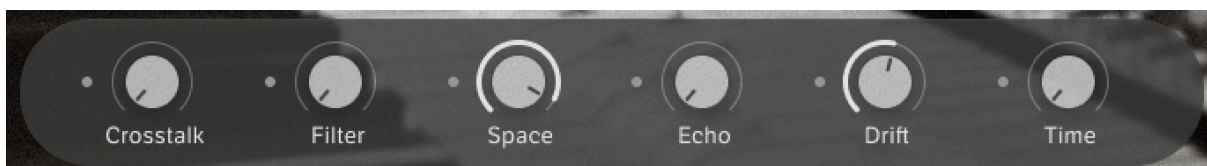
When listening to the layers separately, you might in some cases think they sound simple or thin, but they lend themselves to being combined, without overloading the frequencies.

If you load a snapshot and like the sound, but there is too much noise or synth layering included → just switch off or replace the relevant layer to customize the sound to your own needs.

We implemented a “hidden” solo function. Hold the command key while clicking on the On/Off switch of a channel (left of the source name) to solo this channel. To go back from solo to playing all four channels, hold the option key while clicking on the On/Off switch of a solo'ed channel.

Six macros

Every snapshot was designed with individual settings for all six macros. Each macro can control parameters for all four layers individually. Feel free to try out those macros while playing around with snapshots for the first time, or later.



Three sound variations

Imagine our sound variations as three sub-presets for each snapshot with blending capacities! Try out the snapshots, play some notes and turn the mod wheel at the same time slowly. Switch to another sound variation by clicking on one of the three A-B-C fields.



In any of the three sound variations, you can store the settings of all faders on the *Main* page (channel volumes and macros) plus panorama and *Close/Room Mix* on the *Mixer* page. Just hover over the little dot next to one of the sound variations, wait for the floppy icon to appear and click on it to store the actual settings, and blend all three variations with the mod wheel.

But there's more that you can do with the mod wheel: just click on the dots above sound variation C to see. Be aware of the fact that when using the mod wheel to control the filter macro for example, you can't control the *A-B-C morph* any more. The mod wheel controls either blending or one or more macros.

Snapshot structure

We have grouped the snapshots in several categories, to suit typical use cases. Most of the categories also follow a simple rule: channel 1 is loaded with a sample source of the same category, more below.

Close-Up

Here you will find all four real pianos that we sampled and offer them here without layering, just with simple filtering and a little bit of reverb. Channel 2 is switched on to allow Crosstalking of the pianos with channel 2 as ducking master.

Naked Plus

Again you will find one of the four real pianos in channel 1, but this time “plus” three other sources in channels 2-4. This is the first category of presets with the full layering feature set.

Subliminal

Here you find a multi sample from the subliminal source category in channel 1, which are fragile piano samples of many colors. You see the piano picture changing when loading a snapshot from this category the first time. It's just modern visual entertainment to show more “faces” of Crosstalk Piano and also seeing if a snapshot is rather “clean” or “deconstructed”.

Processed

This category is giving a home to snapshots with a multi sample from the processed source category in channel 1, which are heavily treated piano samples of many colors.

Deconstructed

Here you will find snapshots with a multi sample from the deconstructed source category in channel 1, which are extremely mangled piano samples with help of stomp boxes, rusty amps, modular gear and several secret weapons.

Resynthesized

In this category you will find snapshots with a multi sample from the resynthesized source category in channel 1. Those are sources based on piano samples, resynthesized with several tools for kinds of synthetic pianos of many colors.

Shortest

Often rather short piano sounds are needed in a production context. For this reason we created our own category for snapshots with a very short decay.

Reverse Designs

In this category you will find snapshots with a multi sample from one of the reverse source categories in channel 1, and also in several other channels. Important to know is that those samples run in tempo sync to your DAW and always have the length of one bar, which qualifies those snapshots as a great 'bridge' tool from one part of your arrangement to the next one, give it a try!

Atmospheric Designs

During sound design of this project we found out that with our large pool of source material it's quite easy to design atmospheric pads sounds as well. And we dedicated this category to those designs.

The pages

Let's now have a look at the four pages of this instrument. Several features, such as filters and envelopes, are self-explaining, so we will not cover them.

Main page

This page you will spend most of the time, assuming you are not designing sounds with Crosstalk Piano with priority. So this page is of highest importance for you and most of all users.

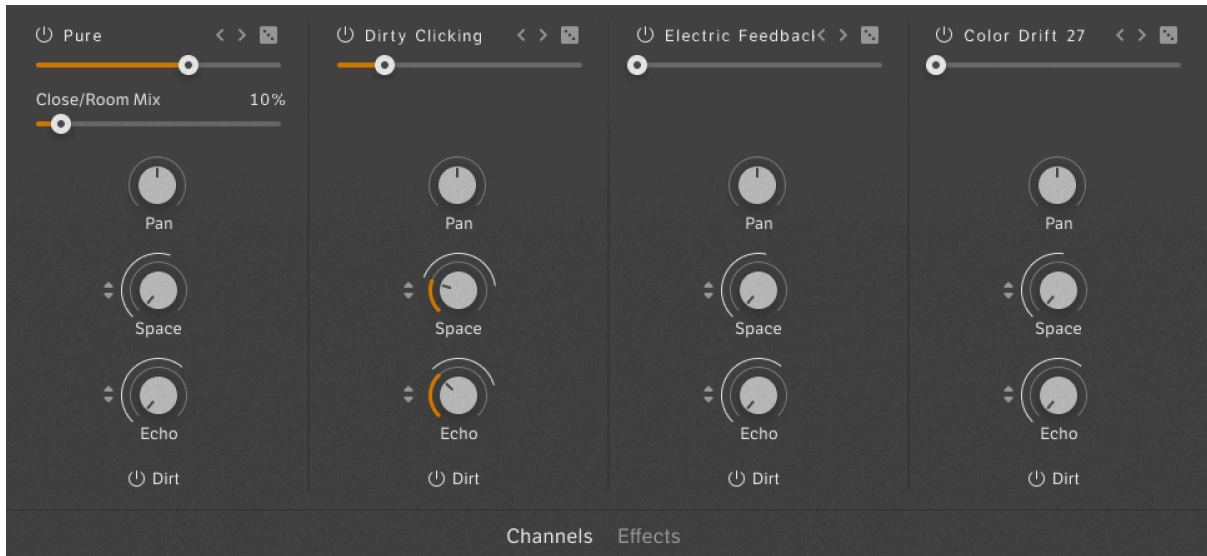


Let's begin our journey in the upper area. Here you find the four channels with volume faders and functions to load a sample source by clicking on the name (to open the browser page), to load a sample source with the dice randomly (but within the same category), to load the previous or next source within the same category and to switch a channel on and off.

On the left side you find the sound variations already mentioned in some pages above. Finally you find macros in the lower area that control parameters for all four layers individually. Let's jump to the next pages to learn which destinations each macro can control.

Mixer page

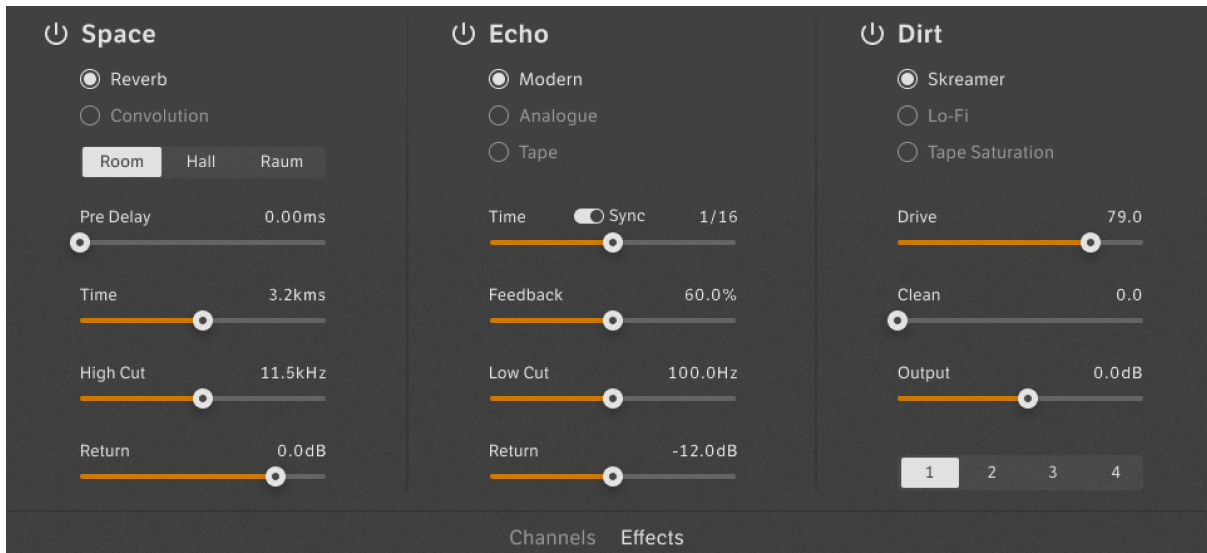
The *Mixer* page has two views, the *Channels* and the *Effects* view.



On the *Channels* view you can tweak the usual things, such as each channel's level and panorama, plus *Space* and *Echo* send effects. Below these dials you find a *Dirt* On/Off switch, to activate a separate insert effect, individually per channel.

A few sample sources from the Real Pianos source category, have a close and a room mix. In this case you will see a *Close/Room Mix* crossfader for this channel, like in channel 1 on the screenshot.

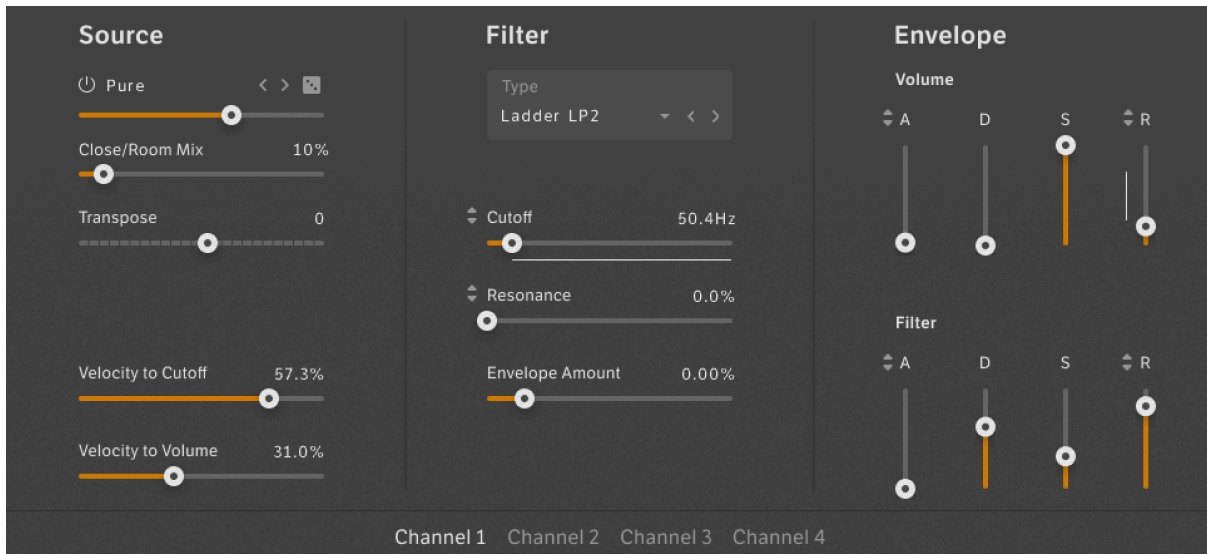
You can see white rings around a few *Space* and *Echo* dials on the screenshot above. Those control the modulation intensity of the corresponding macros in the lower area. You can see those macros on all pages. More about the macro assignments will be explained on the *Edit* page.



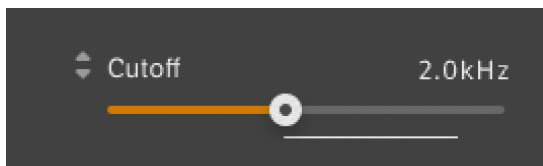
On the *Effects* view you can edit all effects. Important to understand: there are four Dirt effects on the right, one per channel. In the screenshot above, we see the *Dirt* effect being selected for channel 1.

Edit page

The *Edit* page offers editing of all basic sound source, filter and amplifier parameters for all four channels individually. Be sure to select the correct *Channel 1-4* in the lower area before tweaking the parameters.



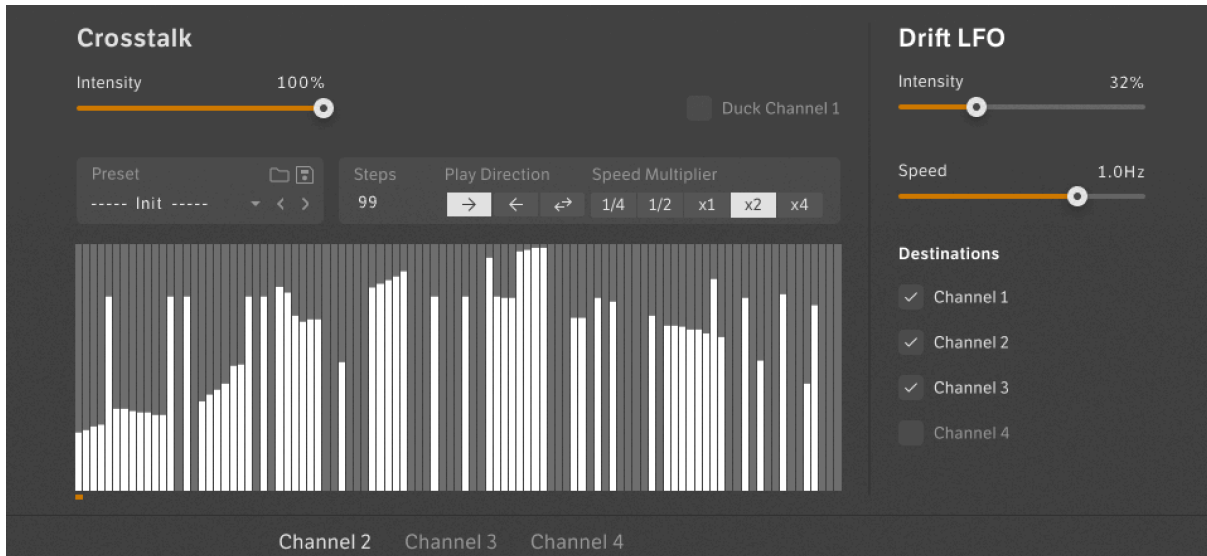
On the *Edit* page you can also set the white colored macro modulation intensity, indicated by the white rings and lines per channel.



Just move the mouse to the little up/down-arrows next to the *Cutoff* label and set the intensity by moving the mouse up or down. During this movement you can see the appropriate macro highlighted in orange in the lower area. This helps to identify which macro you are assigning at the moment. On the Edit page you can define the macro settings for *Filter* and *Time*.

Crosstalk page

The Crosstalk page has two areas: *Crosstalk* and *Drift LFO*.



In the *Crosstalk* area you can tweak the step sequencer values on the left for *Channels 2-4* individually. Here happens the magic to create the Crosstalking, that you can control via the Crosstalk macro. Please make sure to understand that you can adjust more than the values per step: the amount of steps, the play direction and the step speed! On top one or more of Channels 2-4 can be activated as a ducking source for channel 1, for a really unique movement for this channel!

On the right you can tweak the *Drift LFO* parameters, including the global Drift macro intensity on the right.

Credits

Product Design: Tobias Menguser, Paul Haslinger

Sample Concept, Recording, Processing & Design: Tobias Menguser

User interface Creative Direction & Photo Design: Gösta Wellmer

User Interface Design: Florian Poschlod

Kontakt Scripting: Klaus Baetz

Presets Design: Tobias Menguser, New Loops, emptyvessel, Marco Iodice, Joerg Huettner, Richard Veenstra, Gustavo Bravetti

Documentation: Tobias Menguser