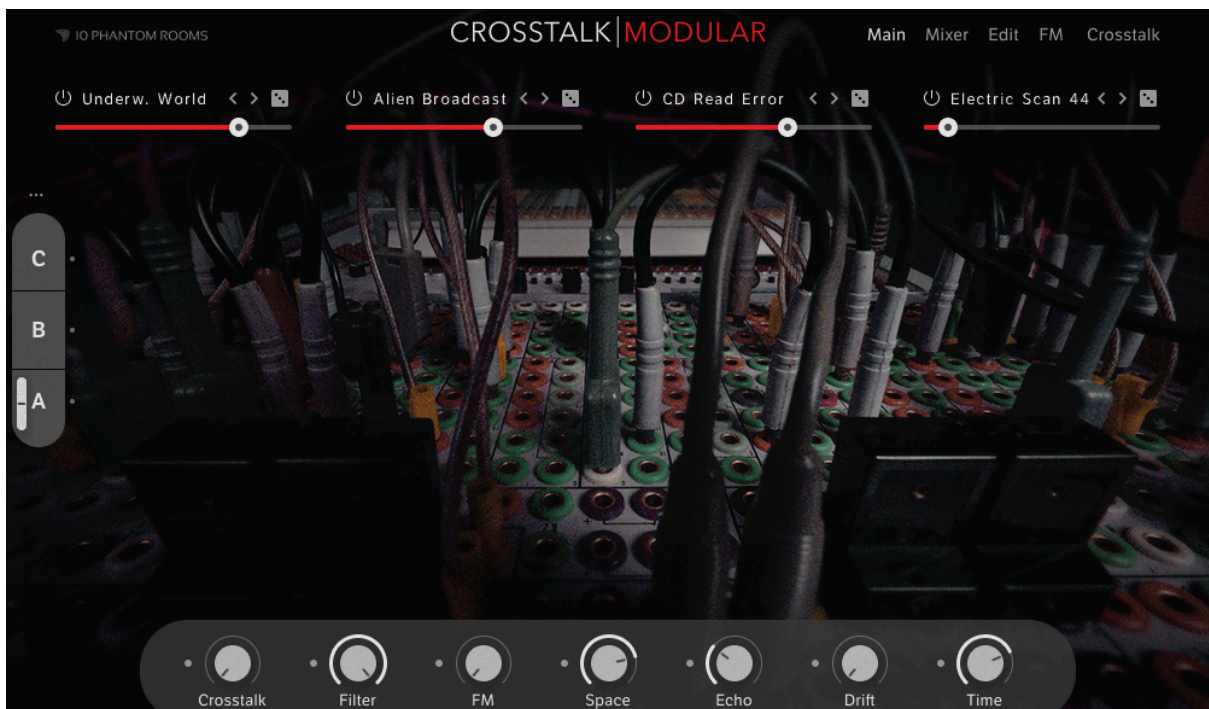




10 PHANTOM ROOMS

Crosstalk Modular

User manual v1.0



www.10phantomrooms.com

Welcome to Crosstalk Modular

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

This instrument is the second release in our Crosstalk series. The idea of this series changed a little bit for this instrument, compared to the first release, Crosstalk Piano. This time we didn't 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 we switched on our modular systems and did tons of creative recordings and sound design, resulting in about 12GB of modular samples.

Let's re-introduce the Crosstalk concept: all four layers can make use of an advanced volume modulation system individually, 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 tons of modular system samples here, but a kind of next generation instrument with sound and dynamic control you have never played before!

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 modular system recordings, field recordings and synth sounds to become the sources you can use now in Crosstalk Modular.

Downloading and installing

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

Installation via Native Access

Crosstalk Modular 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 Modular
 - Kontakt or Kontakt Player if you haven't installed yet

The software is installed automatically.

Loading Crosstalk Modular in Kontakt

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

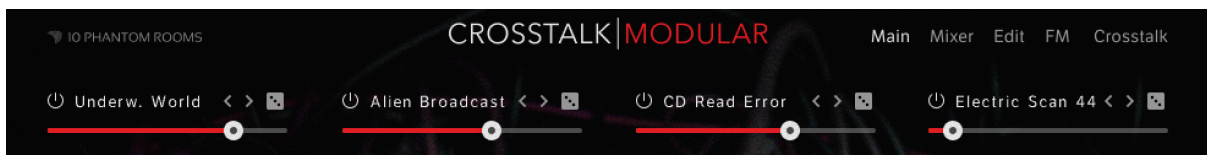
1. Open Kontakt as a plug-in in your host software (DAW) or as a stand-alone application.
2. Locate Crosstalk Modular in the Browser, on the left side of the user interface.
3. Click Instruments to open the product's content.
4. Double-click the Crosstalk Modular.nki file to load the instrument.

Let's have a look

We want to give you a Crosstalk Modular 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 Modular.nki file.

Four layers

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



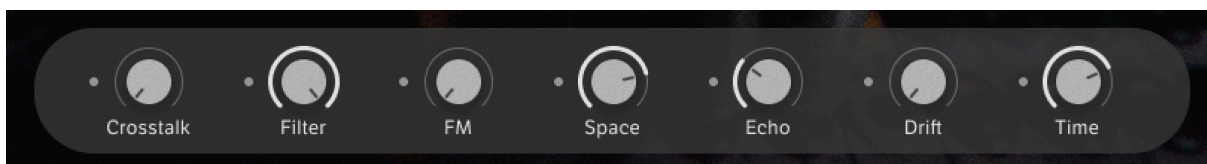
When listening to the layers separately, you might in some cases think they sound simple or thin, but they lend themselves to being combined, without overloading the frequencies.

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 soloed channel.

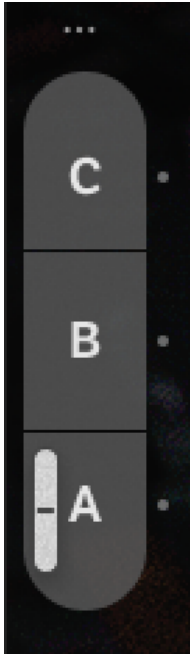
Seven macros

Every snapshot was designed with individual settings for all seven 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 and knobs on the *Main* page (channel volumes and macros) plus panorama 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

With over 220 snapshots, we had to deeply brainstorm about a fitting preset sorting. We grouped the snapshots in those categories, fitting to typical use cases. Just a few of them need explanation, to be found in brackets.

1 Best Of

A small collection of sounds from the other categories. This is a good starting point when playing with Crosstalk Modular for the first time.

2 Tonal

Ambient (playable polyphonically, with a gliding Eno ambient feel)

Atmospheres (sound fields for single note trigger, more spacial than musical)

Detuned

Organs

Pads

Strings

3 FX

Scapes

Stings

4 Synths

Choirs

Crosstalking (crosstalk feature was creatively used to design rhythmic sounds)

Distorted

Mallets and Bells

Mono

Plucked

Poly

5 Basses

Drones

Long

Short

Subs

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 in Crosstalk Modular with priority. So this page is of highest importance for you and most of all users. We designed seven modular-looking background pictures for this page (alternating with snapshot selection), to mirror the large variety of the over 220 presets.



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 usual stuff like level and panorama plus the *Space* and *Echo* send effects for each channel. Below those you find two slots, to activate separate insert effects, also individually per channel.

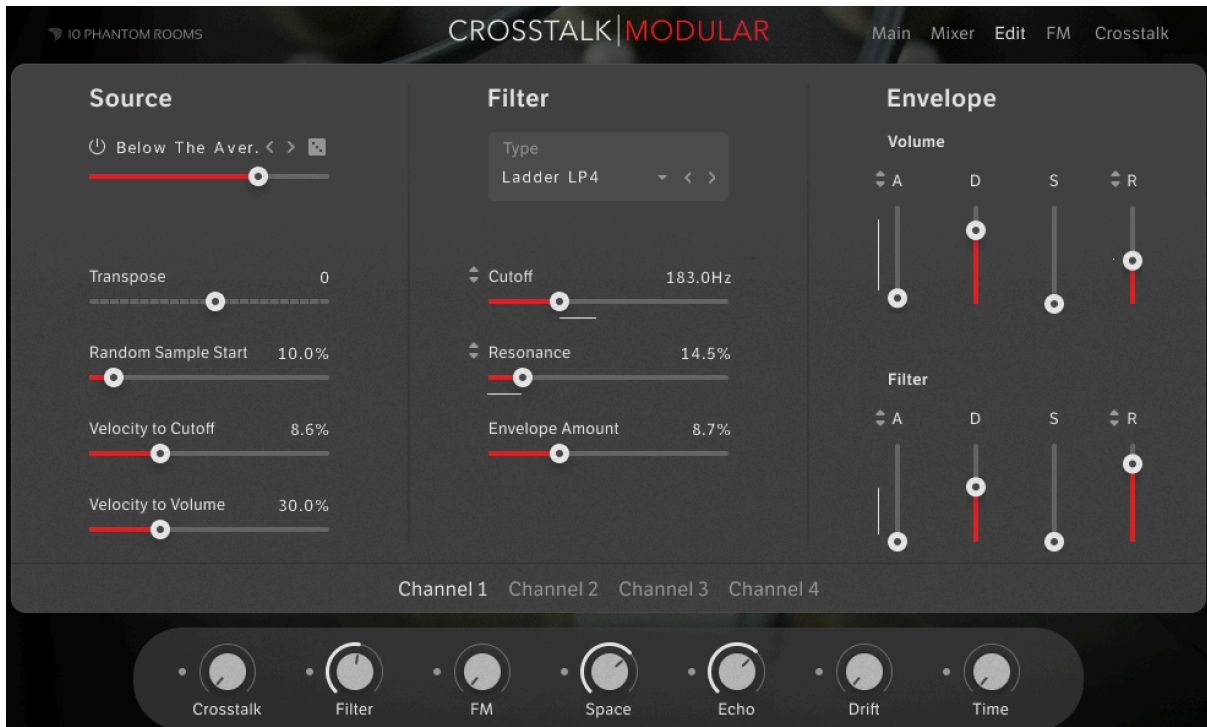
You can see white rings around several *Space* and *Echo* dials on the screenshot above. Those control the modulation intensity of the appropriate macros in the lower area. You can see those macros on all pages. More about the macro assignments will be explained on the *Edit* page.



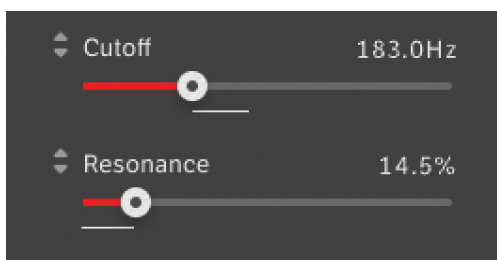
On the *Effects* view you can edit all effects. Important to understand: for each of the four channels you can select two *Insert* effects on the right. On the screenshot above, you see the first (FX1) *Insert* effect being selected for channel 1.

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 red 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*.

FM page

The new *FM* page offers editing of all frequency modulation parameters, individually per channel.

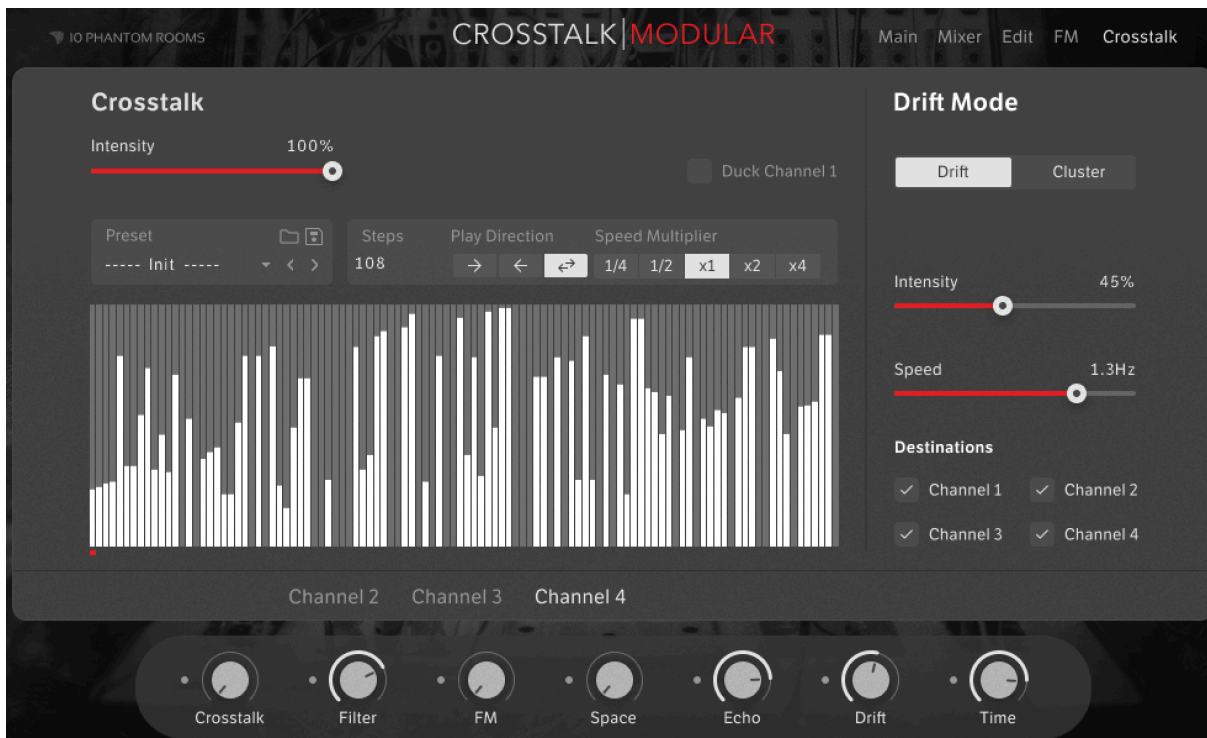


After selecting a channel, simply set the source frequency for FM on the left including waveform selection, choose one of the three modulation destinations in the middle area (*Osc*, *Filter* or *Amp FM*) and dial in the *FM Intensity* in the lower middle area. Here you can also dial in the FM macro modulation intensity with the white line per channel.

On the right you can set the parameters for a *Pitch Envelope* per channel with the upper envelope and for *FM Speed Mod* with the lower envelope.

Crosstalk page

The Crosstalk page has two areas: *Crosstalk* on the left and *Drift Mode* on the right.



In the *Crosstalk* area you can tweak the step sequencer values 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 Mode* parameters, including the global *Drift* macro *Intensity*. The two modes (*Drift* and *Cluster*) result in different tonal results: a modest *Drift* versus a significant pitch shift in the *Cluster* mode.

Credits

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Sample Concept, Recording, Processing & Design: Tobias Menguser, Paul Haslinger & Robert Rich

User interface Creative Direction & Photo Design: Gösta Wellmer

User Interface Design: Florian Poschlod

Kontakt Scripting: Klaus Baetz

Presets Design: Tobias Menguser, New Loops, emptyvessel, Joerg Huettner, Matthias Fuchs, Gustavo Bravetti, Spektralisk

Documentation: Tobias Menguser