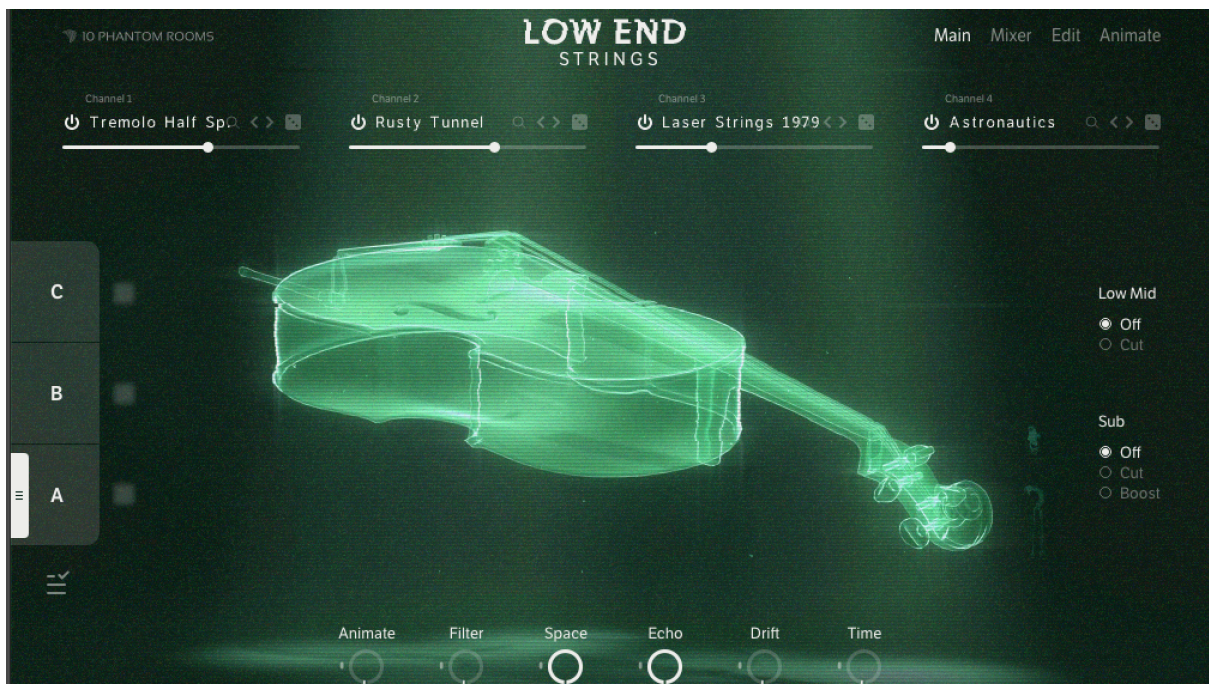# 10 PHANTOM ROOMS

Low End Strings

User manual v1.0

Welcome to Low End Strings

Welcome to the first release of 10 Phantom Rooms, Low End Strings. Thanks a lot for your trust in buying this instrument! We really hope you enjoy using Low End Strings as much as we enjoyed to design the instrument and the sounds!

This instrument is the first release in 10 Phantom Room's Low End series. Many real, hybrid and electronic instruments have a great foundation in their lowest octaves, so we decided to focus on those octaves and their "fatness" in a whole series of instruments.

The basic idea of Low End Strings was to design an instrument with focus on the lowest possible octaves of real orchestra string sounds, but staged in a modern hybrid and processed context. This means please don't expect the most authentic real string instrument, but a super 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 in case you want to capture the full potential of this instrument.

Key features 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 orchestral recordings, field recordings and synth sounds to the sources you can use now in Low End Strings.

Downloading and installing

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

Installation via Native Access

Low End Strings installation happens via Native Access. In case 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:
  - Low End Strings
  - Kontakt or Kontakt Player if you haven't installed yet

The software is installed automatically.

Loading Low End Strings in Kontakt

Once installed, you can start using Low End Strings in Kontakt. Low End Strings 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 Low End Strings in the Browser, on the left side of the user interface.
3. Click Instruments to open the product's content.
4. Double-click the Low End Strings.nki file to load the instrument.

Let's have a look

We want to give you a Low End Strings 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 Low End Strings.nki file.

Four layers
Low End Strings offers four layers, playing at the same time. Imagine a mixer with four channels, each channel hosting its own "low end instrument".
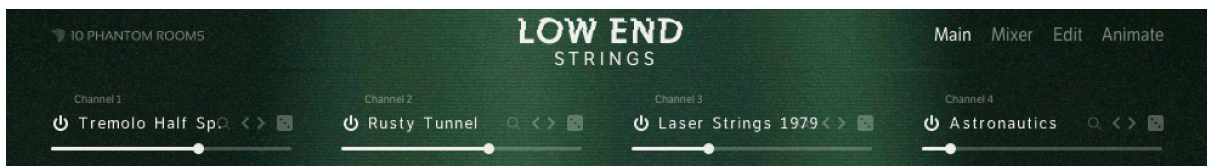
When listening to single layers separately, you might think those sound simple or thin in several cases. But this makes total sense to allow combining such layers without overloading frequencies heavily.

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

Three octaves
We decided to offer this instrument with a three octave range, but with clear focus on the lowest octave. During the design process of the samples we found out that many samples have a great usage in higher ranges, not just to play single low notes, but also pads for example. So we decided to offer three octaves to give you more flexibility while playing the sounds. And whenever you think you want a specific sound even lower or higher, use the *Pitch* control on the *Edit* page.

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.
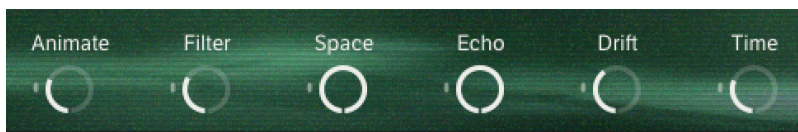
Three sound variations

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. Switching to another sound variation is possible by clicking on one of the three A-B-C fields.
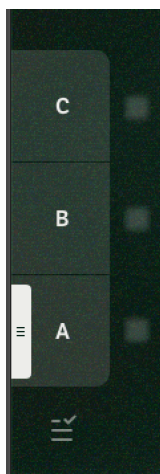

In one of the three sound variations, you can store the settings of all faders on the *Main* page (channel volumes and macros) plus panorama on the *Mixer* page. Just hover over the little blurred floppy icon next to one of the sound variations to store the actual settings and blend all three variations with the mod wheel.

But there's more that you can do with the mod wheel, just click on the icon below sound variation A and you will 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.

Smart EQing

This 2 band-EQ needs no long explanation. We selected typical frequencies to get rid of mud in the low mids and to remove or add sub frequencies to your needs.
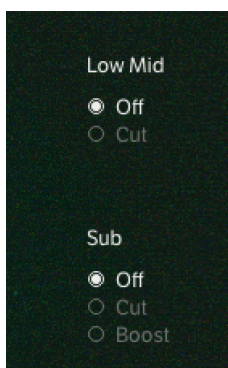
Snapshot structure

We grouped the snapshots in those categories, fitting to typical use cases:

Basses

Here you will find several really deep and often punchy basses that work well in many genres. We recommend playing the lowest octave of those snapshots to hit the bass sweet spot, but feel free to play higher ranges for creative "misuse".

Pads

When we initially designed the basic concept for Low End Strings, the idea was to mainly offer super low solo (monophonic) hybrid sounds. But after recording and designing all sound sources, we learned during prototyping, that also very deep pads are possible. Those you will find in this category. We recommend playing those snapshots polyphonically over all three octaves.

Solo Sustains

In this category you will find snapshots being designed to be played monophonically in the lowest octave to really catch the "deepness". And again, feel free to play higher ranges and polyphonically for creative "misuse".

SFX

This category covers snapshots that rather touch the SFX area than fitting into any of the other categories. Don't expect super playable sounds here, but inspiring sound effects or other unexpected sounds. We recommend playing the lowest octave of those snapshots, but feel free to play harmonies, mute channels, remove effects to turn such sounds into your own versions, fitting to your production needs.

The pages

Let's now have a look at the four pages of this instrument. Several features like filters and envelopes are self-explaining, so we mainly touch specialities here.

Main page

This page you will spend most of the time, assuming you are not designing sounds with Low End Strings with priority. So this page is of highest importance for you and most of all users.
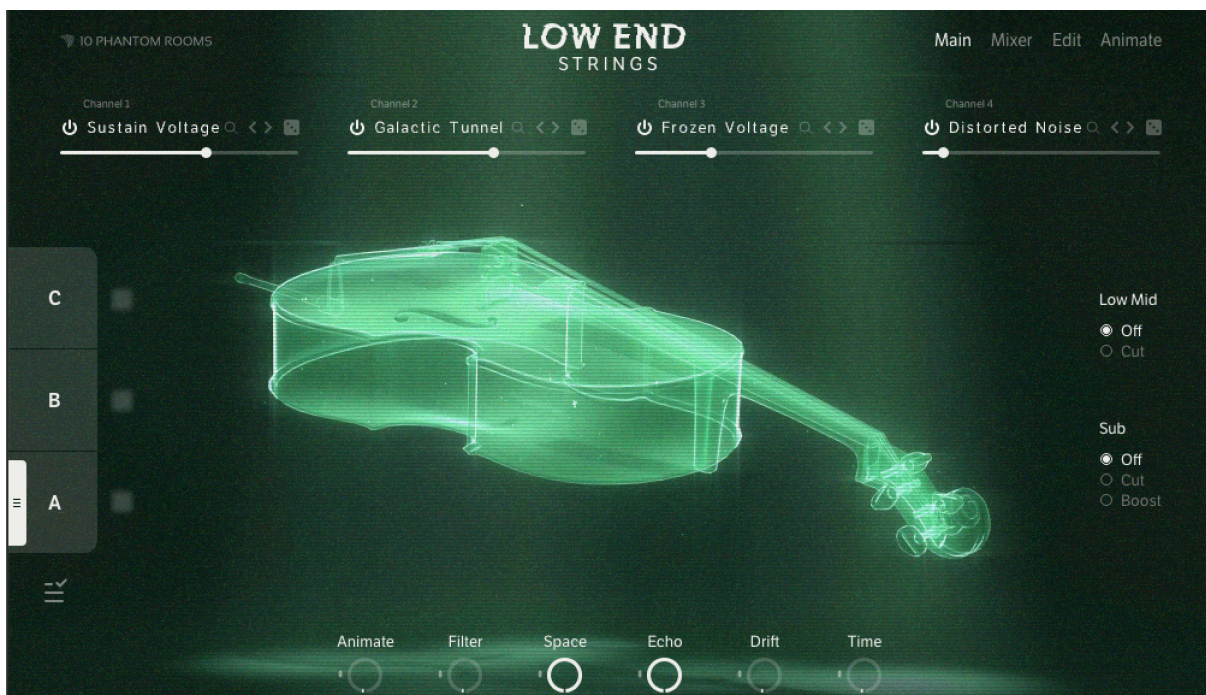
Let's begin our journey in the upper area. Here you find the four *Channels* with volume faders and functions to load a sample source by clicking on the name (to open the browser page), to load a sample source with the dice randomly (but within the same category), to load the previous or next source within the same category and to switch a channel on and off.

On the right you find the smart EQ functions, that need no further explanation. On the left side you find the sound variations that we explained already in the chapter above. Finally you find the 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 channels' level and panorama plus the *Space* and *Echo* send effects. Below those you find the *Dirt* On/Off switch, to activate a separate insert effect, individually per channel.

You can see red rings around a few *Space* and *Echo* effects 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.
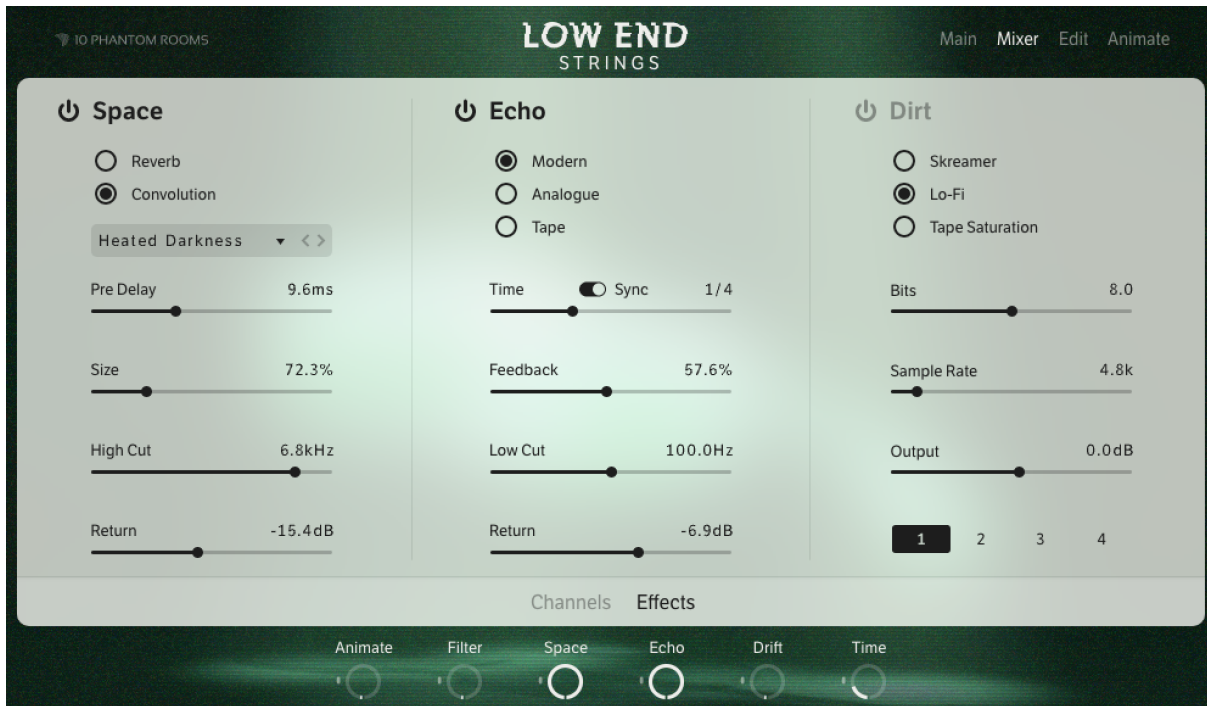
On the *Effects* view you can edit all effects. Important to understand: there are four *Dirt* effects on the right, one per channel. On the screenshot above, you see the *Dirt* effect being selected for channel 1.

Edit page

The *Edit* page offers editing of all basic sound and amplifier parameters for all four channels individually. Don't miss selecting the correct *Channel 1-4* in the lower area.
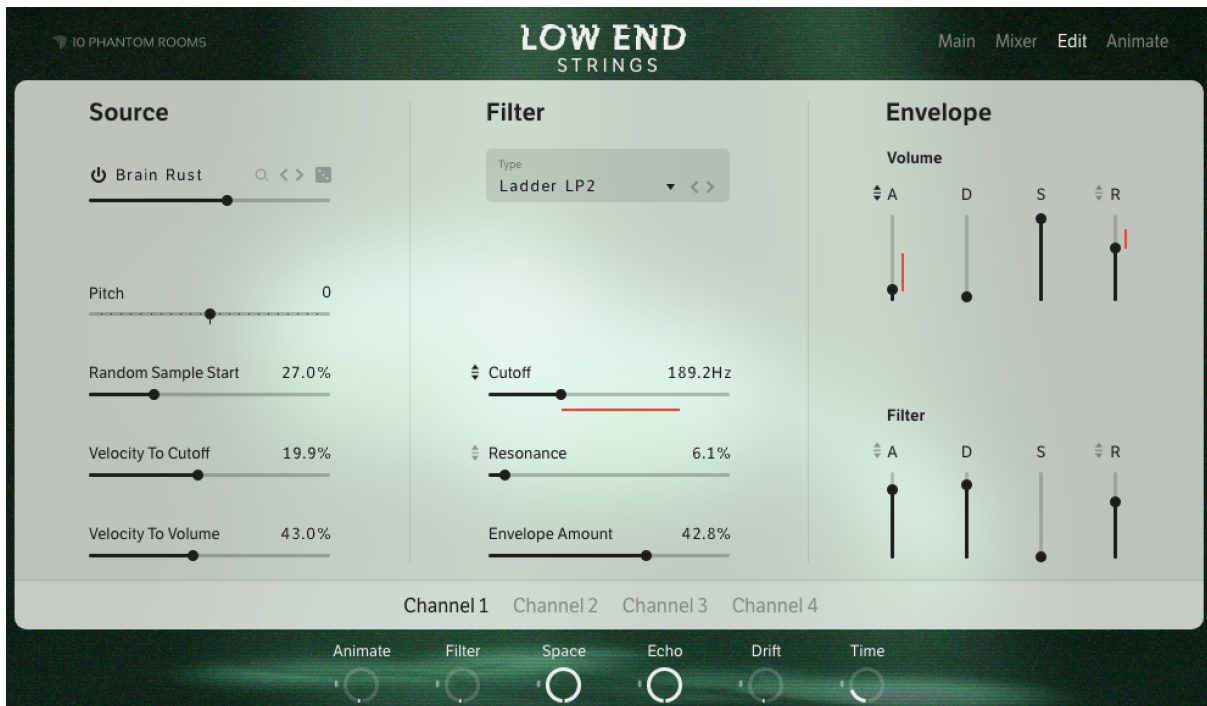

On the *Edit* page you can also dial in the always red colored macro modulation intensity with the red rings and lines per channel.
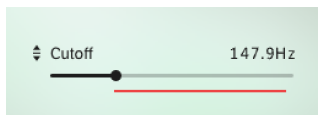

Just move the mouse to the little up/down-arrows next to the *Cutoff* label and dial in the intensity with moving the mouse up or down. During this movement you can see the appropriate macro in red light in the lower area. This helps to identify which macro you are assigning at the moment. On the *Edit*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

Animation page

The *Animation* page has two views, the *Step Sequencer* and the *LFO* view.
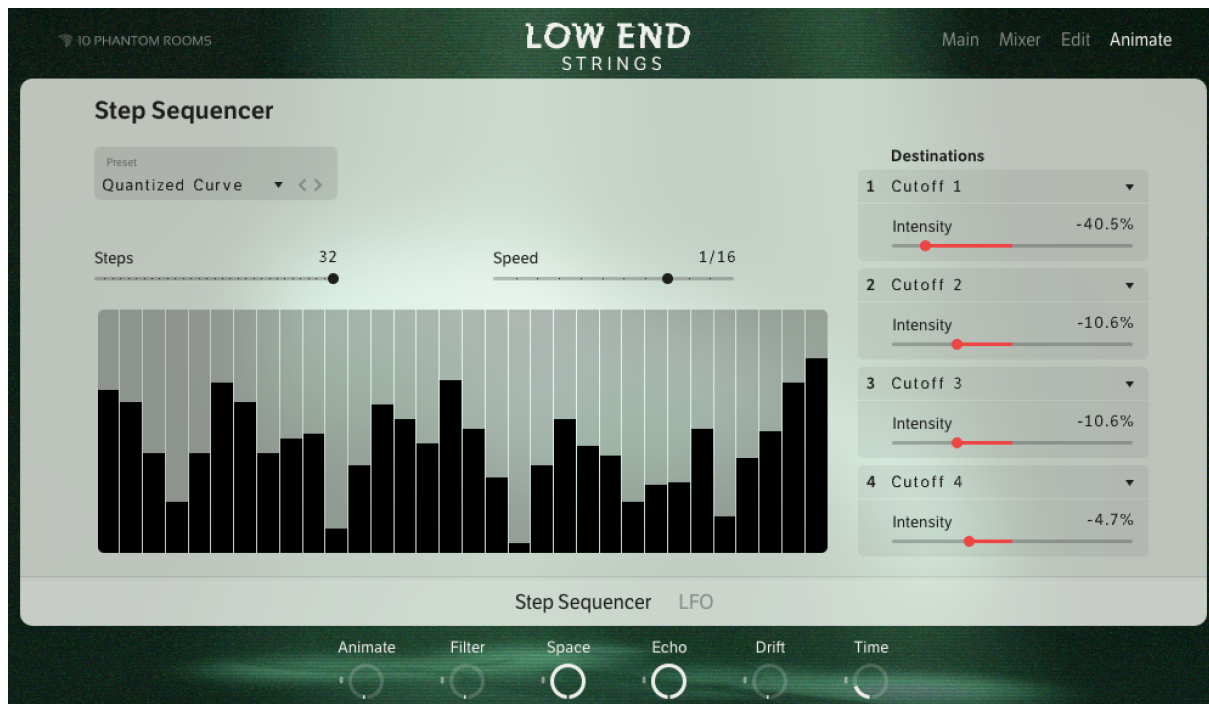
On the *Step Sequencer* view you can tweak the step sequencer values on the left and the *Animate* macro assignments on the right.
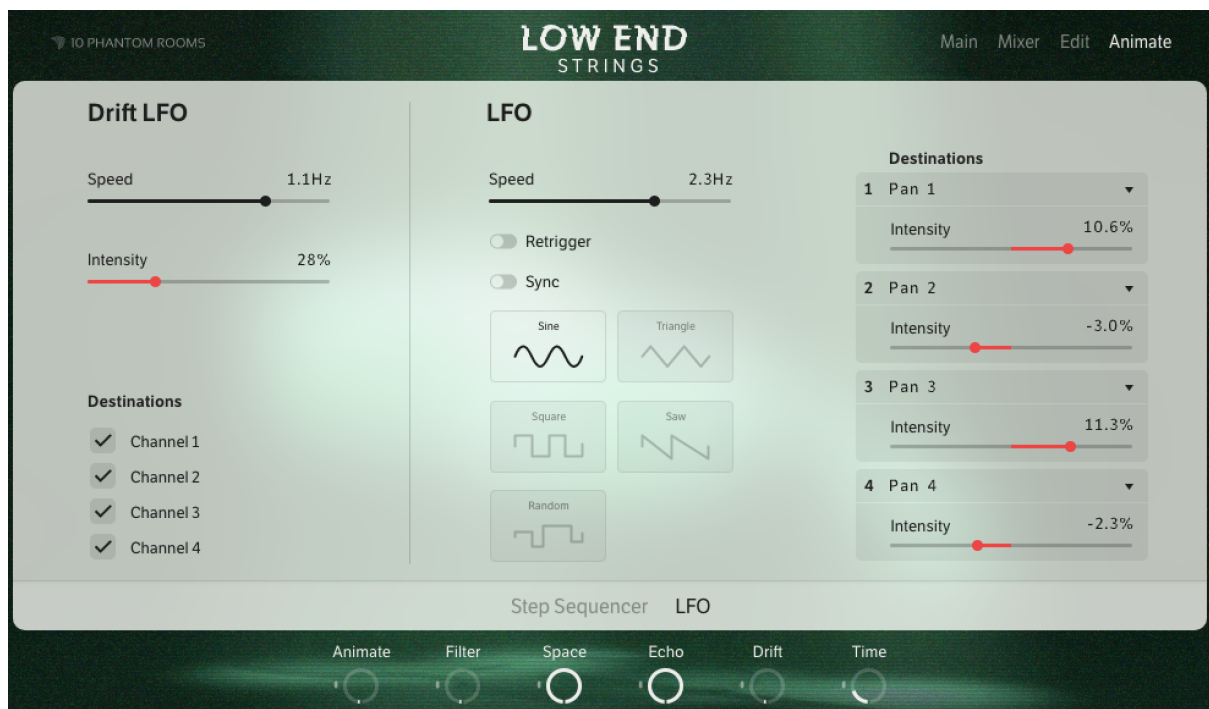
On the *LFO* view you can tweak the *Drift LFO* parameters including *Drift* macro intensity on the left. In the middle and right areas you can tweak all *LFO* parameters and the *Animate* macro assignments on the right.

Credits

Product Design: Tobias Menguser, Paul Haslinger

Sample Concept, Processing & Design: Tobias Menguser

Graphic Design: Ingo Hermes

Kontakt Scripting: Klaus Baetz

Orchestral Recordings: Stephan Lembke

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

Documentation: Tobias Menguser