10 PHANTOM ROOMS

MR1 Valve Data

User manual v1.0

www.10phantomrooms.com

Welcome to MR1 Valve Data

Welcome to the seventh release of 10 Phantom Rooms, MR1 Valve Data. Thanks a lot for your trust in buying this instrument! We really hope you enjoy using MR1 as much as we enjoyed to design the instrument and the sounds!

This instrument is the first release in 10 Phantom Rooms' MR series. "Modular Rhythm" is our secret behind "MR" and as there are many kinds of modular approaches to design and shape sounds and record samples from those, we decided to focus on those techniques and our own interpretation and additions to those in a whole new 10 Phantom Rooms series.

The basic idea of MR was to design samples with modular gear of all kinds, and use those samples (not only drums!) in a new kind of drum machine – fun and easy to use with special real-time features, similar to our other instruments - but this time with drums plus other sequenced stuff! For this context we even developed more macros and other features, to morph, shift, and transform beats like never before.

For this first release of the series, modular tube gear was in focus, but also tube processing devices of several types, you will for sure hear it in many of the included samples.

Basically we think you don't need this manual (especially if you know other 10 Phantom Rooms instruments already), but it helps to look at in case you want to capture the full potential of this instrument.

Downloading and installing

Before you can start using MR1, you need to install and set up the necessary software. Please follow these instructions to get started.

Installation via Native Access

MR1 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:
    - MR1
    - Kontakt or Kontakt Player if you haven't installed yet

The software is installed automatically.

Loading MR1 in Kontakt

Once installed, you can start using MR1 in Kontakt. MR1 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 MR1 in the Browser, on the left side of the user interface.
3. Click Instruments to open the product's content.
4. Double-click the MR1 Valve Data.nki file to load the instrument.

Let's have a look

We want to give you a MR1 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 MR1 Valve Data.nki file.

Four layers
MR1 offers four layers, playing at the same time. Imagine a mixer with four channels, each channel hosting its own "modular sample engine".

Eight macros
Every preset was designed with individual settings for all eight macros. Macros 1 - 6 (counting from left to right) control parameters for all four layers individually. The macros *Charge* and *Cut* are designed as master FX macros (compressor and DJ-style filter). Feel free to try out those macros while playing around with snapshots for the first time or later.
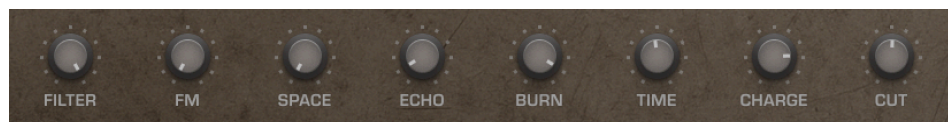
Three sound variations
Imagine our sound variations as three sub-presets for each preset with blending capacities! Try out the presets, play some patterns and turn the mod wheel at the same time slowly. Switching to another sound variation is possible by clicking on one of the three A-B-C fields.

In each of the three sound variations, you can store the settings of all faders on the *Main* page (channel volumes and all macros) plus panorama on the *Mixer* page. Just hover over the little circle 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 little circle below the LED chain on the left 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.

The MIDI keys
We defined three areas of MIDI keys that are essential to "play" the instrument, when not in DAW *Sync* mode (see *Main* page description).

To start playing one or all patterns: use C2 - G2 (yellow). C2 is playing track 1, D2 is playing track 2 etc., G2 is playing all four tracks. With this concept you can play all four tracks independently with desired offsets.

In case you want to play the single samples, use C3 - F3 (blue) and for individual track muting use C4 - F4 (green).

Those keys allow you to perform the instrument easily with your MIDI keyboard. For DAW usage we recommend to automate the channel mutes instead of using the MIDI keys.

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Preset (snapshot) structure

With over 150 snapshots, we had to brainstorm about a fitting preset sorting.
We grouped the snapshots in those categories, fitting to typical use cases.

Drums
This folder contains the rather "normal" drum beats.

Drums plus Musical Elements
The name is program here, drum beats are complemented with musical elements,
this could be bass lines, melodies or anything similar.

SFX Rhythm Elements
In this folder you can find the rather "strange" rhythmic elements, you wouldn't
expect from a drum machine - just give it a listen!

All snapshots have the recommended BPM tempo at the beginning of the name. Of
course you can use any snapshot with any host or standalone tempo, the BPM
number in the name are just the ideas of our sound designers, how "slow" or "fast" to
play those beats.

Just in case you don't know how to set the Kontakt tempo in standalone mode: go to
the *View* dropdown, activate *Master* and set the BPM in the top *Master* header.

The pages

Let's now have a look at the individual 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 MR1 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. Left of the pattern select area, you see the yellow *Sync* button.
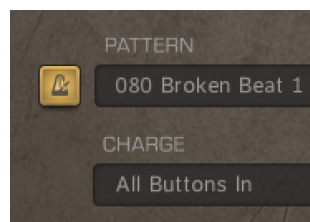
This button is important when using MR1 in a DAW. When *Sync* is on, pattern playback is "in sync" with your DAW start / stop / playback behaviour. When *Sync* is off, you need to start the patterns via MIDI input on the C2 - G2 keys. When using Kontakt independent from any DAW (as standalone plugin), please switch *Sync* off, to be able to use the MIDI keys .

Next to the Sync button, you can load and save patterns including all sequencer data (a pattern covers all 4 tracks) and load presets for the *Charge* effect, which is the master compressor. Please make sure to increase the *Charge* macro to hear the compressor working.

In the top middle area, you will find the large "quick edit" controls for the 4 channels. First please click on one of the four numbers (1-4) to select one of the four channels. Then you can turn the four big "wheels" to change the corresponding parameters like Cutoff or Decay.

Cutoff: this is a "mirror" of the Cutoff parameter on the Edit page, for fast access via the Main page.

*Tune*: this is a mirror of the Tune parameter on the Edit page, for fast access via the Main page.

Decay: this is a mirror of the Decay parameter (volume envelope) on the Edit page, for fast access via the Main page.

Burn: this is a mirror of the Burn parameter on the Mixer page, for fast access via the Main page.

In the top right area, you will find the controls to set the start- and end-point of each track pattern, to randomize the Gate on / off status for each step and to activate and dial in *Mutate* parameters. More about those in the *Sequencer* page chapter.

In the middle on the right of the morph area, you can find the four channels plus the sequencing matrix.
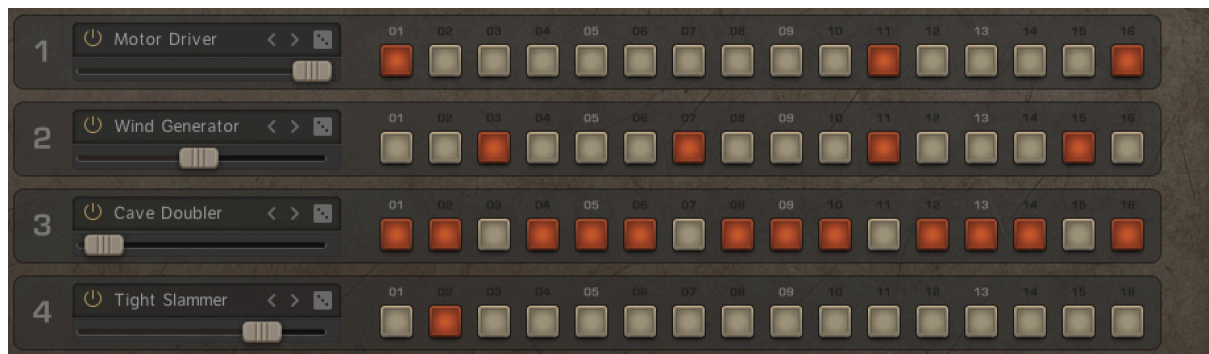
On the left there are the four channels with volume faders and functions to load a sample source by clicking on the name (to open the browser page), to load a sample source with the dice randomly (but within the same category), to load the previous or next source within the same category and to switch a channel on and off (same function as with the highest MIDI keys)
.
On the right you find the step sequencer switches per step, also showing the playback status. Here you can "click" your sequences and including all other parameters around, you have many possibilities to shape your sound on this Main page, being completed with the macros in the lower area.

Those macros you might already know from other 10 Phantom Rooms instruments. If not, explanation examples will follow in the next chapters.

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. The new *Burn control allows adjusting the dry / wet mix of the Burn effect per channel, which can be defined on the Effects view of the Mixer page.*

You can see white rings around all *Space*, *Echo and Burn* 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 and choose effect presets.

On the right you can select one *Burn* effect for each of the four channels. After loading the effect, you can choose from a pre-designed preset selection.

Below the *Burn* section, the new *Pump* area is located. Here you can dial in a modern pumping / sidechaining effect for the *Space* and *Echo* tails. This is done via a rhythmical volume modulation of those tails. Make sure to increase the *Pump Mix* level and the *Space* and *Echo* macros to hear the "pumping" and choose your pumping rhythm with the preset selector.

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 first of all.

On this page you can also dial in the always white colored macro modulation intensity with the white rings and lines per channel.
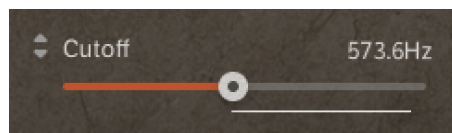
Just move the mouse to the little up/down-arrows next to the *Cutoff* label and dial in the intensity with moving the mouse up or down. During this movement you can see the appropriate macro in the lower area with an orange underlining. This helps to identify which macro you are assigning at the moment. On the *Edit* page you can define the macro settings for *Filter* and *Time*. All other macro assignments follow the same concept.

FM page

The *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. Then choose one of the three modulation destinations in the middle area (*Osc, Filter* or *Pan 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.

Sequencer page

Here you can set several parameters to sequence your 4 channels individually. Make sure to select the desired *Channel* (1-4) in the lower section as the first step.

We will skip explaining basic sequencer functions which are self-explaining, but we will highlight a few details you might not understand immediately.

The *Sequencer* page is divided in two parts: the *Global Settings* and *Channel Settings* areas on the right and the "*Sequencer 1 - 4* matrix" on the left. Let's focus on the right area first of all.

In *Global Settings* you can use the *Lock* button to lock all 4 sequences during switching a snapshot. The *Sync* button is the same as on the *Main* page.

The *Randomization* fader defines the amount of randomization being executed as soon as you press on one of the little dices of several matrix lines on the left. Imagine you set the *Randomization* fader to 10%, this means that for example when pressing the dice in the *Pitch* line, the values are "only" randomized by 10%. Much larger settings result in larger randomization results.

Now let's have a look at the special features in the *Sequencer* matrix.

For all eight sequencer functions on the left (*Gate, Skip, Pitch,* etc.) you will find three buttons from left to right: bypass (to ignore the settings per step), init and dice (values) per line.
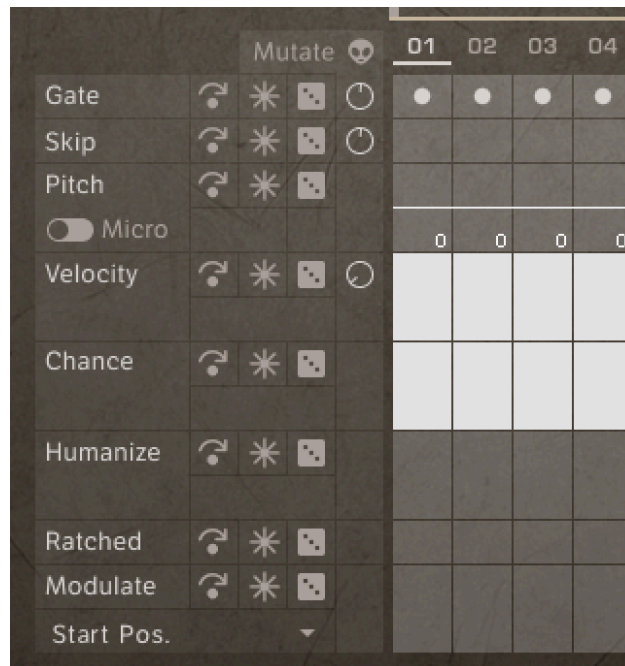
Gate is triggering the loaded channel sample, based on the volume envelope settings (see *Edit* page).

Skip does what it says, skipping the selected step(s).

Pitch allows transposing individual sequence steps. When *Micro* (Pitch) is activated, the range is much smaller in the "micro" area.

Velocity is self-explaining and the sonic results depend on the *Velocity to Cutoff / Volume* settings on the *Edit* page.

In the *Chance* line you dial in the probability of each step being played at all. Fully increased fader positions mean a step is played with 100% probability. Lower fader values result in lower probability.

With *Humanize* you can add micro delays to single steps, to give individual steps a "human, unquantized" touch.

Ratchet does what it says, give it a try.

The *Modulate* feature allows selecting one of three destinations: Sample Start Position, Panorama and Cutoff. You might ask yourself: why sample start modulation for short drum samples? Our answer is:
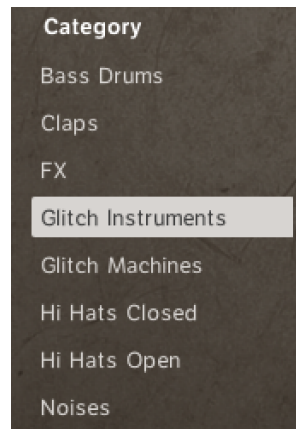
About 80 of the included samples offer "more than just drums": the categories "Noises, Glitch Instruments & Machines" are a home for samples with a length between 3 - 10 seconds with heavy "modular movement" over time. Those samples should be used with short decay and sample start modulation per step, with the result of unique rhythmic sequences and even melodies.

Finally let's have a look at the *Mutate* features, that also have parameters on the Main page.

After activating the *Mutate* function with the little ghost head icon and turning any of the four little controls below the ghost head, this will happen, being explained with a four-on-the-floor bass drum example with gates set to steps 1, 5, 9 and 13:

When turning the *Gate Mutate* knob clockwise, more than those 4 steps are being played after the first playback bar with "not yet mutated" steps. This means those set steps are "mutated" with adding more steps the more the control is turned to the right

and vice versa. Same for *Skip Mutate*: the less skips you want to be active dynamically, the more you need to turn this knob to the left and vice versa.

This Mutate feature allows "mutating" sequences after each cycle, which means never playing the exact same values again and again and again…….. enjoy !

Credits

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