



MYSTERIA

# Table of Contents

1. Disclaimer .....	1
2. Document Conventions .....	2
3. Welcome to MYSTERIA .....	3
4. About the Library .....	4
5. The Main Interface .....	5
5.1. The XY-Pad .....	5
5.2. Browsing for Sounds .....	7
6. The Source Page .....	10
6.1. Atmosphere .....	11
6.2. Cluster .....	14
6.3. Key Split and Octave Settings .....	16
7. The Effects Page .....	18
7.1. Mod FX .....	18
7.2. EQ .....	20
7.3. Space .....	20
7.4. REPLIKA .....	22
8. The Master Page .....	24
8.1. Effects .....	24
8.2. Control Setup .....	25
9. Appendix .....	27
10. Credits List .....	30

# 1. DISCLAIMER

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## 2. DOCUMENT CONVENTIONS

This document uses particular formatting to point out special facts and to warn you of potential issues. The icons introducing the following notes let you see what kind of information can be expected:



The speech bubble icon indicates a useful tip that may help you to solve a task more efficiently.



The exclamation mark icon highlights important information that is essential for the given context.



The warning icon warns you of serious issues and potential risks that require your full attention.

Furthermore, the following formatting is used:

- Paths to locations on your hard disk or other storage devices are printed in *italics*.
- Important names and concepts are printed in **bold**.
- Square brackets are used to reference keys on a computer's keyboard, e.g., Press [Shift] + [Enter].

### 3. WELCOME TO MYSTERIA

Thank you for purchasing MYSTERIA, a KONTAKT-based cinematic instrument for creating epic, emotional voice-based textures, transitions, and atmospheres.

MYSTERIA is a one-of-a-kind cinematic instrument that captures the human voice's unique ability to convey unmediated emotion. Play unusual and arcane textures live, and use an otherworldly mass of choirs, vocals, and textures to create high-tension shifts, angelic transmissions, and soaring transitions that are imbued with the innately human. MYSTERIA harnesses hours of specially-recorded choirs, curated to convey the entire spectrum of human emotion, from the intimate to the sublime.

An indispensable scoring tool for big-screen soundtracks, game scores, sound installations, or live theater productions, MYSTERIA's all-original content features vocal recordings and hybrid sound-design. The modulation engine gives control over different blend modes, a variety of modulation parameters like pitch and pan, up to five effects, EQ, reverb, and the renown REPLIKA delay. Every detail can be adjusted and personalized manually, or sounds can be created by chance using the randomize feature. The sample sets and modulations are performed together using an XY-Pad, for a completely new way to design and play cinematic textures and builds.

Thank you for purchasing MYSTERIA. We really hope you enjoy it!

## 4. ABOUT THE LIBRARY

While MYSTERIA uses vocal sources, it is not strictly a musical instrument but more of a performance effect engine. Most Snapshots will not even use the note information from your MIDI keyboard; the MIDI is only used to trigger the sound.

The power of MYSTERIA comes from the XY-Pad – with this you can control the tension and drama of the sound, as well as morph between the two halves of the sound. The concept is that you hold a sound and then adjust it with the XY-Pad in sync with your project. Because of this, MYSTERIA is a tool well suited to scoring film, television, and video games.

MYSTERIA's sound engine is based on blending two identical sound generators. These generators are called **Layers** and contain a combination of samples and effects.

Most control pages in the instrument are divided into three sections with the XY-Pad in the center, and the controls for Layer A and Layer B to the left and right of the pad.

## 5. THE MAIN INTERFACE

When you first open MYSTERIA, you will see the Main Page of the interface.



### *The Main Interface*

This page contains only a handful of controls, but that does not mean that the Main Page is limited, rather that it has been refined to just the main performance controls for the instrument.

The interface is roughly split into three equal parts:

- In the center of the instrument is the XY-Pad, a two-dimensional performance control.
- To the left are the controls for Layer A.
- To the right are the controls for Layer B.

To the top left of the Main Page are controls that give you access to the Main Presets – presets that contain values for all parameters in the instrument.

1. Click on the left and right arrows to cycle through presets.
2. Click on the preset name to open the Preset Browser (for more information on the Preset Browser, see [Browsing for Sounds \[7\]](#)).

### 5.1. The XY-Pad

Since MYSTERIA is a tool for creating dramatic sound effects, most performance aspects are covered almost entirely by the XY-Pad.

1. Move the cursor in the Y-axis to control the intensity of the sound, a combination of effects, dynamics, and atonality.
2. Move the cursor in the X-axis to morph between the two **Layers**, which are sound sources with independent effects and sound parameters.

## The Layer Controls

To the left and right of the XY-Pad are icons that display the type of sound loaded into the two layers.

Beside each of these icons are sliders that define the dynamic range of the layer:

1. Click and drag the lower slider to set the minimum dynamic level of the layer. This will be the dynamic level used when the Y-axis of XY-Pad is at its lowest value.
2. Click and drag the upper slider to set the maximum dynamic level of the layer. This will be the dynamic level used when the Y-axis of XY-Pad is at its highest value.

The dot between the two sliders shows the current dynamic level of the layer.

Below each icon is a selection of controls for that layer.



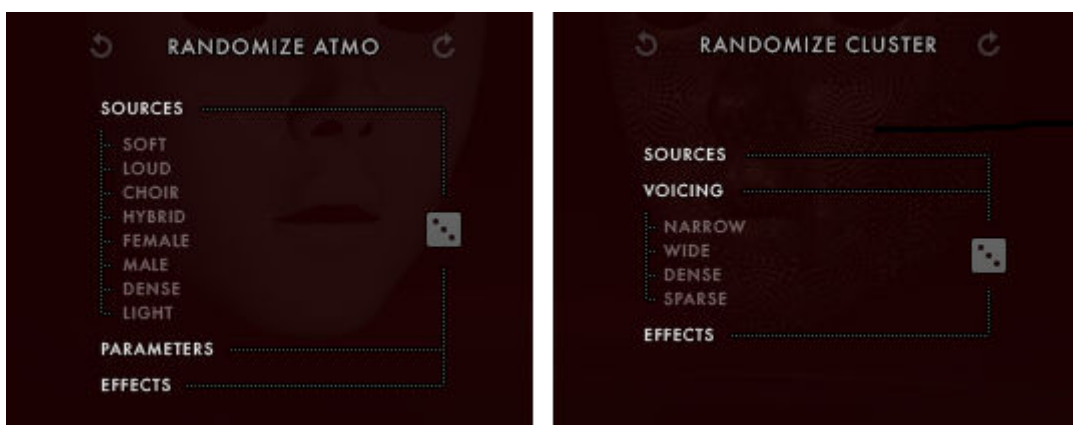
### *The layer controls*

- The knob controls the volume level of the layer.
- The arrows beside the knob control the modulation amount for the volume level. Clicking and dragging on this control will set how much the XY-Pad will control the layer's volume.
- The menu icon opens the random menu; more on this below.
- The text label not only displays the name of the currently loaded preset but clicking on it will open the browser (see [Browsing for Sounds \[7\]](#) for more information on the Preset Browser).

## Randomizing a Layer

It is possible to randomize a layer, or parts of it, via the randomization menus.

- Click on the menu icon beside the layer volume knob to open the randomization menu. The randomization menu will appear.



*On The Left is the Randomization Menu for an Atmospheric Sound, on the Right is the Menu for a Cluster*

The contents of the menu will depend on the type of sound that is currently loaded, but the general functionality is the same for both.

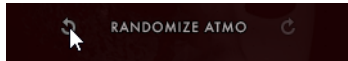
The contents of the menu allow you to select which parts of the layer will be randomized.

In the **SOURCES** section for an atmospheric sound, selecting from the list of categories will narrow the source randomization to only those from the highlighted categories.

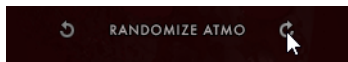
1. Click on the menu contents to toggle the randomization of those areas on or off.
2. Click on the dice button to randomize the selected parts of the layer.

The parameters of the layer will be randomized and an undo option will appear in the menu.

To revert the layer parameters to their previous settings, click the undo button.



To return to the randomized setting, click the redo button that appears after undoing randomization.



Note that when you close the randomization menu, the undo/redo data will be discarded, so make sure you are happy with the settings before you close the menu.

## 5.2. Browsing for Sounds

There are three levels at which you can browse and load presets:

- **Main Presets:** These contain settings for the whole instrument.
- **Layer Presets:** These contain settings for only one of the layers.
- **Source Presets:** These contain just the sample information and settings for the most basic parameters.

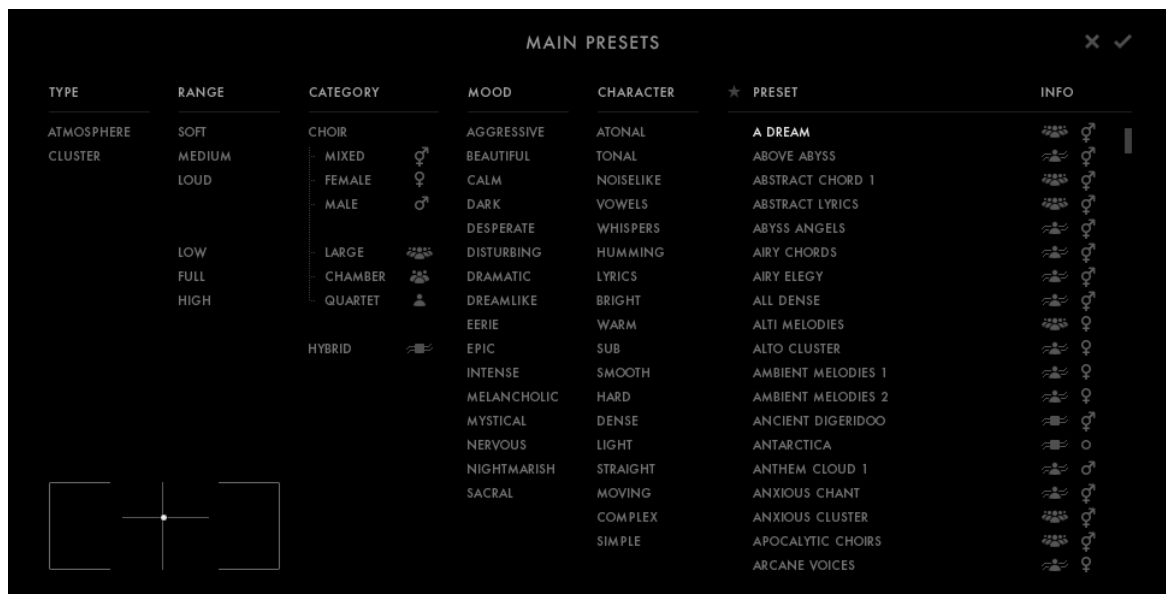
While the scope of each preset type varies, their browser functionality remains largely the same. As such, this chapter will look at the basic functionality of all browsers at once.

### Accessing a Browser

To access any browser, click on the relevant label or icon of the currently loaded preset. The locations of these access points are as follows:

- **Main Presets:** The preset name display to the top left corner of the Main Page.
- **Layer Presets:** The name displays in the bottom left and bottom right corners of all pages.
- **Source Presets:** The source icons in the upper left and upper right quadrants of the Source Page.

## Browsing and Loading Presets



### The Presets Browser

Browsing and loading presets is a three-step process:

1. Use the tags on the left side of the browser to refine your search. Presets that match the selected tags will be displayed on the right side of the browser in the **PRESET** column. Note that selecting multiple tags will refine the search to results that contain both tags (sometimes selecting conflicting tags will yield no results).
2. Select a preset in the **PRESET** column by clicking on it.
3. Click on the tick icon to the top right of the browser to load the preset and close the browser. Alternatively, you can double-click a preset to directly load it and close the browser.
4. To close the browser without loading a preset, click on the **X** icon to the top right of the browser.

## Favorites

When you find a preset you like, you can mark it as a favorite so that it is easier to find in the future.

1. To mark a preset as a favorite, click on the star (that appears when you hover with the mouse) to the left of a preset name.
2. Click on the star next to the **Preset** column header to display only your favorites.

## Additional Controls

To the bottom left of every browser is a map indicating where you are in the instrument hierarchy, as well as a miniature version of the XY-Pad.

The mini XY-Pad mirrors the main XY-Pad and can be used in the same way.

The other controls depend on which level of the browser you are using:

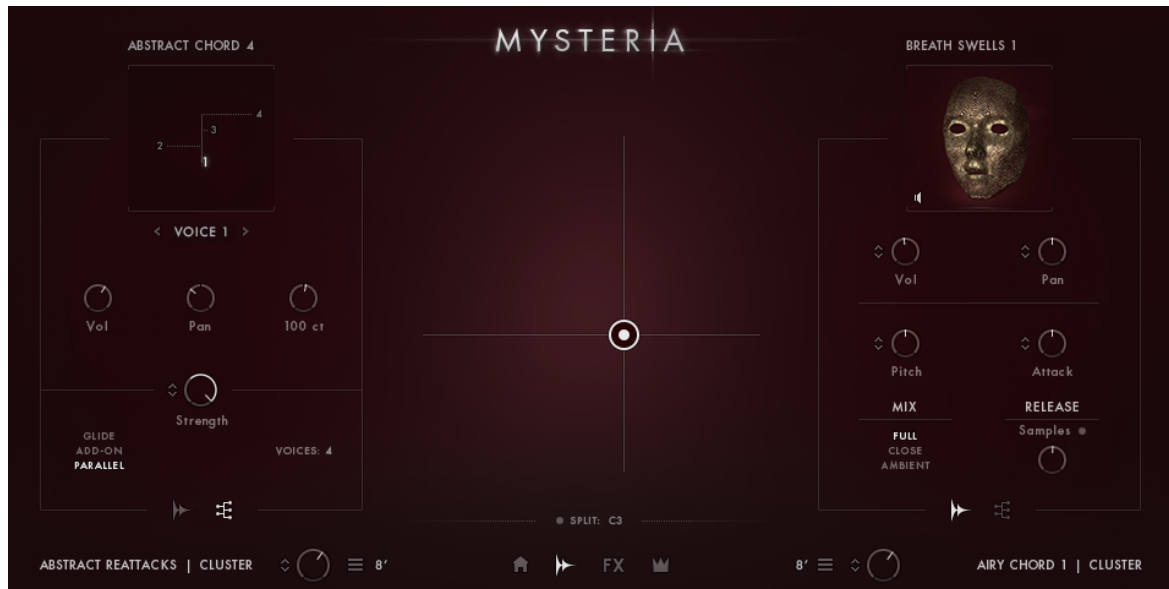
- **Main Presets:** No other controls are offered.

- **Layer Presets:** You can click on either side of the XY-Pad to choose which layer slot you will load the selected preset into.
- **Source Presets:** You can click on the presented boxes to choose which source slot the selected preset will be loaded into. There can be between 2 and 4 source slots, depending on the layer configuration.

## 6. THE SOURCE PAGE

The Source Page is where you can edit the core parameters of MYSTERIA.

- Click on the waveform icon at the bottom of the instrument interface to open the Source Page.



### *The Source Page*

The Source Page is divided into three main sections:

- In the middle is the XY-Pad.
- To the left of the XY-Pad are the controls for Layer A.
- To the right of the XY-Pad are the controls for Layer B.

The available controls for Layer A and Layer B can be the same, may differ depending on which type of preset the layer is using.

There are two types of presets:

- **Atmospheres:** Tonal or noisy sources that cannot be played with a controllable pitch. These can have two atmosphere sources blended together.
- **Clusters:** Tonal sources that, in addition to their effects and volume, can also have their pitch spread controlled by the instrument's XY-Pad.

The controls for each of these layer types differ quite a lot, and so each will be looked at separately in the following sub-chapters.

Many of the later parameters on the Source Page can be modulated by the Y-axis of the XY-Pad. Parameters that can be modulated are identifiable by the arrows to the left of the parameter knob.

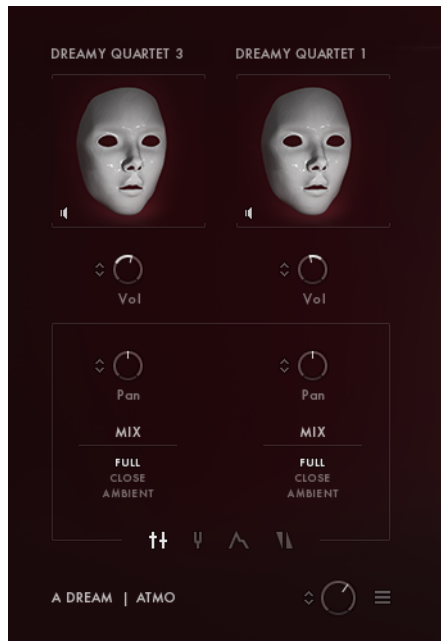
- To set the modulation amount, click and drag on the arrows.



A white indicator around the knob will display the modulation amount.

## 6.1. Atmosphere

Atmospheres are sounds without a clear tone, like atonal swarms or noise. If a layer is set to be an Atmosphere, it can use a blend of two sound sources.



### *Atmosphere Controls*

Each source is represented by an image. Controls inline and below these images are usually linked to that source.

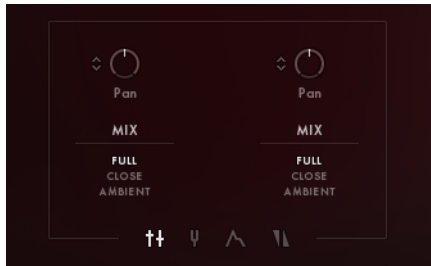
1. To change a source, click on the source image to open the Source Browser (read [Browsing for Sounds \[7\]](#) for more information on the Preset Browser).
2. To toggle a source on or off, click on the speaker icon to the bottom left of the source image. A source is active when this icon is glowing white, and inactive when it is a dull grey.

The first control below each image is the **Vol** control, which controls the volume level of each source.

Below the Volume controls is a tabbed display with four sub-pages of controls.

- Click on one of the four icons to change the displayed sub-page.

## Mix



### *The Mix Controls*

The Mix sub-page has two controls for each Source:

**Pan:** Sets the position of the source in the stereo field.

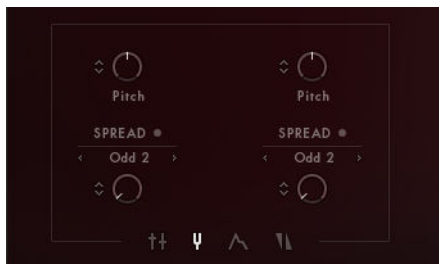
**Mix:** The buttons here let you choose between three mix variations:

- **FULL:** Selects a mix of multiple microphone sources.
- **CLOSE:** Selects a mix that concentrates on closer microphone sources.
- **AMBIENT:** Selects a mix that concentrates on far microphone sources.



Note that Hybrid sources do not provide different microphone options.

## Tuning



### *The Tuning Controls*

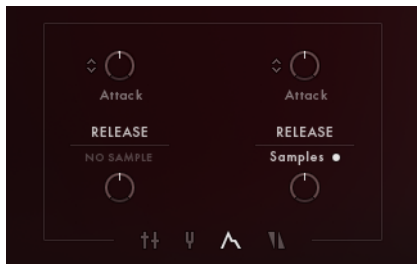
The Tuning sub-page has two parameters for each Source:

- **Pitch:** Defines the transposition amount for the source.
- **SPREAD:** An effect that generates additional voices, detuned to create a wider spectrum of sound.

The **SPREAD** parameter is divided into three controls:

- The **SPREAD** label toggles the spread effect on or off.
- The menu below that can be used to select the spread character.
- The knob controls the volume of the newly generated spread voices.

## Envelope



### *The Envelope Controls*

On the envelope sub-page, you can define how the volume of each source changes over time.

Each source has three controls:

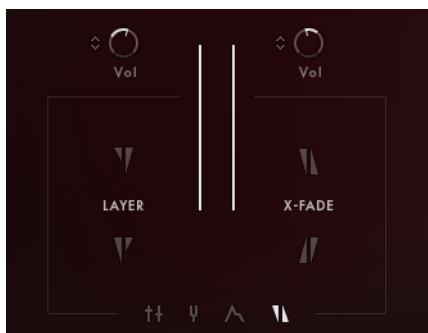
- **Attack:** Defines the attack (fade-in) time for the envelope.
- **RELEASE Samples:** When active, releasing a note will trigger a sampled release for a more natural sound.
- **RELEASE knob:** When Samples is not selected, this knob defines the fade-out time after a note is released. When Samples is selected, this knob controls the volume of the release samples.



Hybrid Atmosphere Layer and some of the Choir Atmosphere Layers with unstable pitch and dynamic changes do not have a release sample available.

## Blend

The blend sub-page is where you can define how the XY-Pad influences the volume of each source.



### *The Blend Controls*

There are two main options for how Blend will work, each with two secondary options for defining the source order.

The main blend modes are:

- **PARALLEL:** Both sources will play at matched levels over the X-Y Pad range. Parallel mode is engaged when all four blend option buttons are disabled.

- **LAYER:** The options on the left will set the blend so that one source has its volume modulation delayed so that it will blend in later than the other source. The options here define which source will be delayed:
  - The top option will delay the left source.
  - The bottom option will delay the right source.
  - The central slider will define the delay amount.
- **X-FADE:** The options on the right will set the blend mode to cross-fade between the two sources:
  - The top option will set the cross-fade so that the right source will be used when the Y-axis is low. As the Y-axis of the X-Y pad is increased, the right source will fade out and the left source will fade in.
  - The bottom option will set the cross-fade so that the left source will be used when the Y-axis of the X-Y pad is low. As the Y-axis is increased, the left source will fade out and the right source will fade in.
  - The central slider will define the center point of the cross-fade.

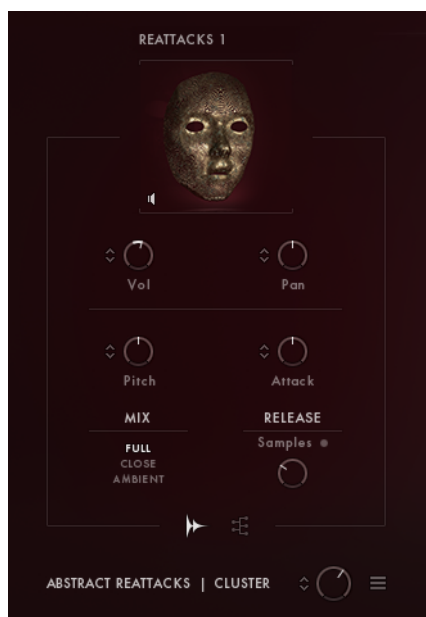
## 6.2. Cluster

Clusters use tonal content, the pitch of which can be defined by the MIDI note used to trigger the sound. Additional voices can be assigned to the cluster, and their pitches or volumes can be affected by the Y-axis of the XY-Pad to increase the atonality of the sound.

Clusters have two control sub-pages, accessed via icons at the bottom of the control area.

### Source

In the source sub-page, you can control the main mix parameters of the cluster and the sound source.



### *The Source Controls*

The source is represented by an image.

1. To change a source, click on the source image to open the Source Browser (see [Browsing for Sounds \[7\]](#) for more information on the Preset Browser)
2. To toggle a source on or off, click on the speaker icon to the bottom left of the source image. A source is active when this icon is glowing white, and inactive when it is a dull grey.

Below the source image, the next two controls are mix parameters:

**Vol:** Controls the output volume of the source.

**Pan:** Sets the position of the source in the stereo field.

To the lower left are additional mix controls:

**Pitch:** Defines the transposition amount for the source.

**Mix:** The buttons here let you choose between three mix variations:

- **FULL:** Selects a mix of multiple microphone sources.
- **CLOSE:** Selects a mix that concentrates on closer microphone sources.
- **AMBIENT:** Selects a mix that concentrates on far microphone sources.

To the lower right are the envelope controls:

**Attack:** Defines the attack (fade-in) time for the envelope.

**RELEASE** samples: When active, releasing a note will trigger a sampled release for a more natural sound.

**RELEASE** knob: When Samples is not selected, this knob defines the fade-out time after a note is released.

## Tuning

In the tuning sub-page, you can define and control each voice in the cluster.



### *The Tuning Controls*

A cluster note can contain between 1 and 8 additional voices. The number of additional voices is defined in the **VOICES** menu located to the bottom right of the sub-page.

The voices and their tunings are illustrated in the Cluster Voicing Tree at the top of the sub-page.

The Cluster Voicing Tree can be used to edit the tuning of each additional voice simply by dragging the corresponding number horizontally. Holding down the [Alt] key while tuning a voice will snap the value to halftones for the easy setup of musical intervals.

Below the image you have a handful of controls for the voice parameters:

- The menu below the image is where you select a voice for editing.
- You can also cycle through voices using the left and right arrow buttons.
- The **Vol** knob sets the volume level of the voice.
- The **Pan** knob sets the stereo position of the voice.
- The **Tune** knob sets the transposition of the voice.

In the bottom left corner of the sub-page are three options for how the X-Y pad will influence the voices:

**GLIDE:** At the lowest setting, all voices will play at the root pitch of the sound; as the Y-axis of the X-Y pad increases, the pitches of the voices will glide to their Tune setting.

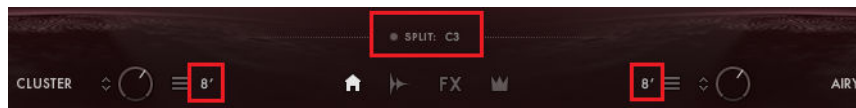
**ADD-ON:** At the lowest setting, only the first voice will sound; as the Y-axis of the X-Y pad increases, the additional voices will be added to the sound, one after the other.

**PARALLEL:** All voices play at their Tune setting and the Y-axis of the X-Y pad only controls the intensity of the cluster.

The **Strength** knob sets the volume of the additional cluster voices while keeping the volume ratios of the Cluster Tree intact. By modulating the Strength parameter, the Cluster starts with the incoming midi note and builds up by fading in the additional cluster voices according to the modulation setting.

## 6.3. Key Split and Octave Settings

If both of the loaded layers are Clusters, then the Key Split and Octave Settings will be unlocked.



*The Key Split and Octave Settings (highlighted in red)*

The Key Split and Octave controls appear at the bottom of the Settings Page and control the keyboard layout and transposition of the layers.

- The Octave controls (located beside the Randomization menus) can be used to transpose the layers by octaves. Note that the settings are shown in feet (a standard from pipe organs and early synthesizers), so higher numbers will produce lower sounds, and vice versa.
- When active, the **SPLIT** button will divide the keyboard, placing Layer A on the keys lower than the split key, and Layer B on the keys higher than or equal to the split key.
- The split key is defined using the value to the right of the **SPLIT** button. Click and Drag the note to set the split point. Note that this control is only active when key split mode is active.

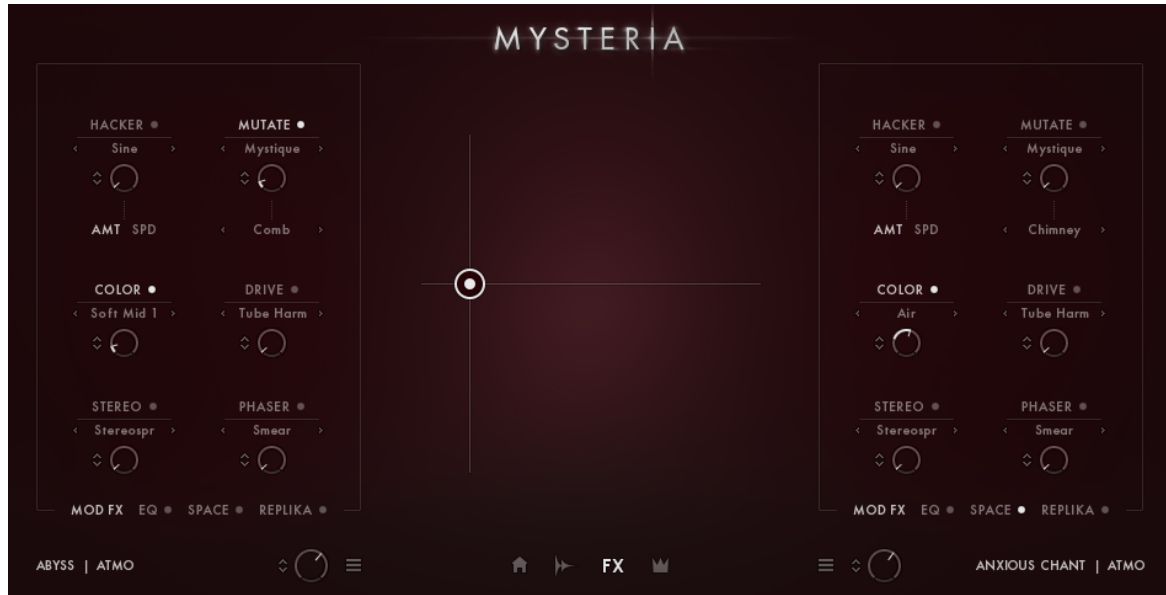


Changes made with these controls will be reflected on KONTAKT's virtual keyboard and on the KOMPLETE KONTROL S-SERIES Light Guide.

## 7. THE EFFECTS PAGE

The Effects Page is where you can edit the effects for each of the two layers.

- Click on the FX icon at the bottom of the instrument interface to open the Source Page.



### *The Effects Page*

The FX Page is divided into three main sections:

- In the middle is the XY-Pad.
- To the left of the XY-Pad are the controls for Layer A.
- To the right of the XY-Pad are the controls for Layer B.

Each layer has four sub-pages of effects, accessed by four tabs below the effect controls:

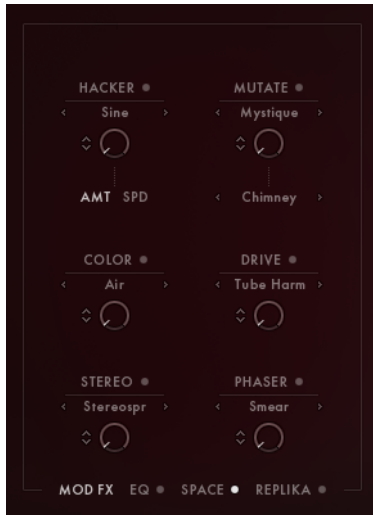
- **MOD FX:** A collection of special, single-knob effects that can be modulated by the instrument's X-Y Pad.
  - **EQ:** A four-band EQ for fine-tuning the timbre of the layer.
  - **SPACE:** A reverb or delay effect for placing the layer in a virtual space.
  - **REPLIKA:** A delay effect with various presets based on five delay modes.
- Click on the circular button beside the **EQ**, **SPACE** and **REPLIKA** tabs to turn their respective effects on or off.  
When the button is glowing white, the effect is on; when it is a dull grey, the effect is off.

### 7.1. Mod FX

Each layer has six Mod FX:

- **HACKER:** An LFO based effect that adds motion to sounds.

- **MUTATE:** A convolution-based effect.
- **COLOR:** Effects that control the timbre or tonality of the layer.
- **DRIVE:** Distortion, saturation, and lo-fi effects.
- **STEREO:** Effects that influence the stereo field of the layer.
- **PHASER:** Modulation style effects: phasers, flangers, and choruses.



### The Mod FX

- Click on the Mod FX name to turn the effect on or off.  
The effect is on when the name is glowing white and is off when the name is a dull grey.

All of the Mod FX have multiple modes.

1. Click on the label below the Mod FX name to open a menu of available modes.
2. Select a mode by clicking on it.  
The Mod FX will be updated to the selected mode.

The MUTATE effect has one extra control for selecting the effect mode. The main mode menu selects the effect category and the second menu (located below the effect's knob) selects the specific effect type.

You can also cycle through the effect modes using the arrow buttons to the left and right of the mode menus.

With the exception of the HACKER effect, all of the Mod FX are controlled by a single knob, which can then be modulated by the instrument's XY-Pad.

- To set the modulation amount for a Mod FX knob, click and drag on the arrows to the left of the knob.



A white indicator around the knob will display the modulation amount.

The HACKER effect is the only exception because it is controlled with two knobs:

- The first knob is the amount knob, which is displayed by clicking on the **AMT** button.
- The second knob is the speed knob, which is displayed by clicking on the **SPD** button.

When the speed knob is displayed, a metronome icon will also appear.

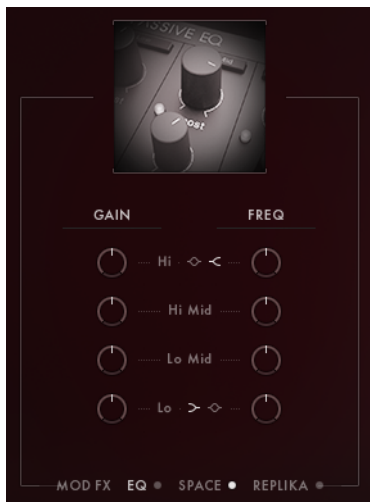


### *The Hacker Speed Knob*

- Click on the metronome icon to toggle tempo-sync on or off.  
When switched on, the effect will be synced in time with your DAW.

## 7.2. EQ

The EQ effect allows you to manipulate the timbre of the layer by giving you access to the gain level for four bands of frequencies.



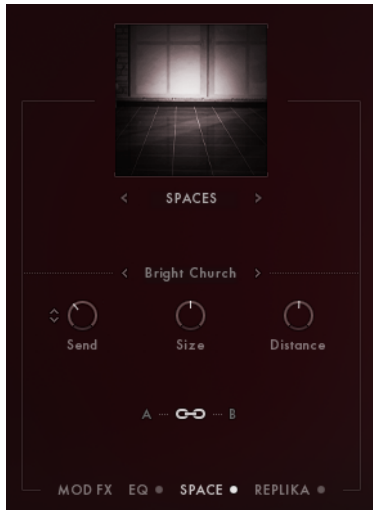
### *The EQ Controls*

Each EQ band has two controls:

- **GAIN:** The gain level of the EQ band.
- **FREQ:** The central frequency of the EQ band.
- **HF Bell/Shelf:** Switches the EQ-band type from a shelf to a bell in order to focus on a specific frequency area without cutting or boosting all frequencies above.
- **LF Bell/Shelf:** Switches the EQ-band type from a shelf to a bell in order to focus on a specific frequency area without cutting or boosting all frequencies below.

## 7.3. Space

The Space effect is a convolution reverb that uses impulse responses to place each layer in a virtual space.



### The Space Controls

To make impulse response selection easier to manage, the impulse responses are split into six categories.

To select an impulse response:

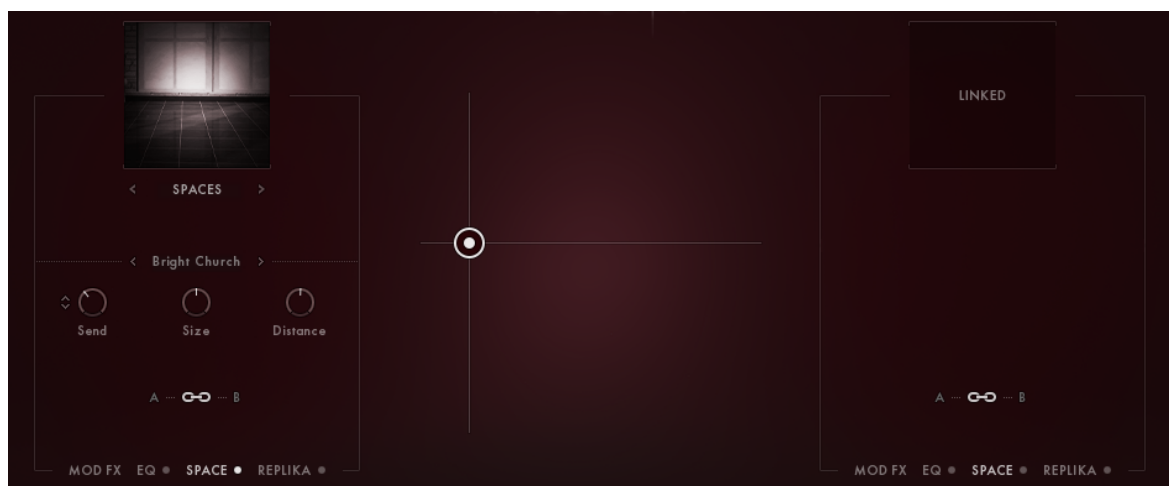
1. Click on the menu below the main display image to select a category.
2. Click on the menu below that to select an impulse response.

The selected impulse response will be loaded into the Space effect.

You can also cycle through the categories and impulse responses using the left and right arrows beside the menus.

The Space effect has four additional controls:

- **Send:** Controls the amount of signal being sent from the layer to the Space effect. The send level can be modulated by the X-Y Pad in a similar manner as the Mod FX.
- **Size:** Sets the size (and therefore length) of the impulse response.
- **Distance:** Controls the amount of delay between the input signal and the effect signal; this is commonly known as Pre-Delay.
- **Link:** The chain icon links the Space effects for Layer A and Layer B. When active, the settings for Layer A will be used for both layers, and the controls for Layer B will be disabled.



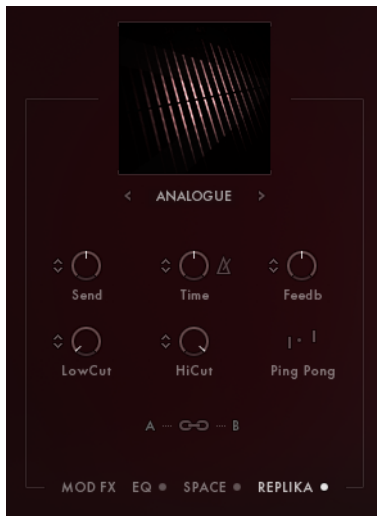
### *The Effects Page with Space Link Active*

If the **ECHO** category is selected for the Space effect, the Size and Distance Knobs are replaced:

- **Delay Time:** Sets the time between the input signal and the delayed signal, i.e., the time between echoes.
- **Ping Pong:** Toggles the ping pong effect on or off. When on, the echoes will bounce between the left and right stereo channels.

## 7.4. REPLIKA

The REPLIKA effect incorporates a range of presets based on five high-quality delay modes that can be used to influence the sound of a layer.



### *The REPLIKA Controls*

To select a REPLIKA preset:

- Click on the menu below the main display image.  
The selected preset will be loaded into the REPLIKA effect.

You can also cycle through the presets using the left and right arrows beside the menu.

The REPLIKA effect has the following controls:

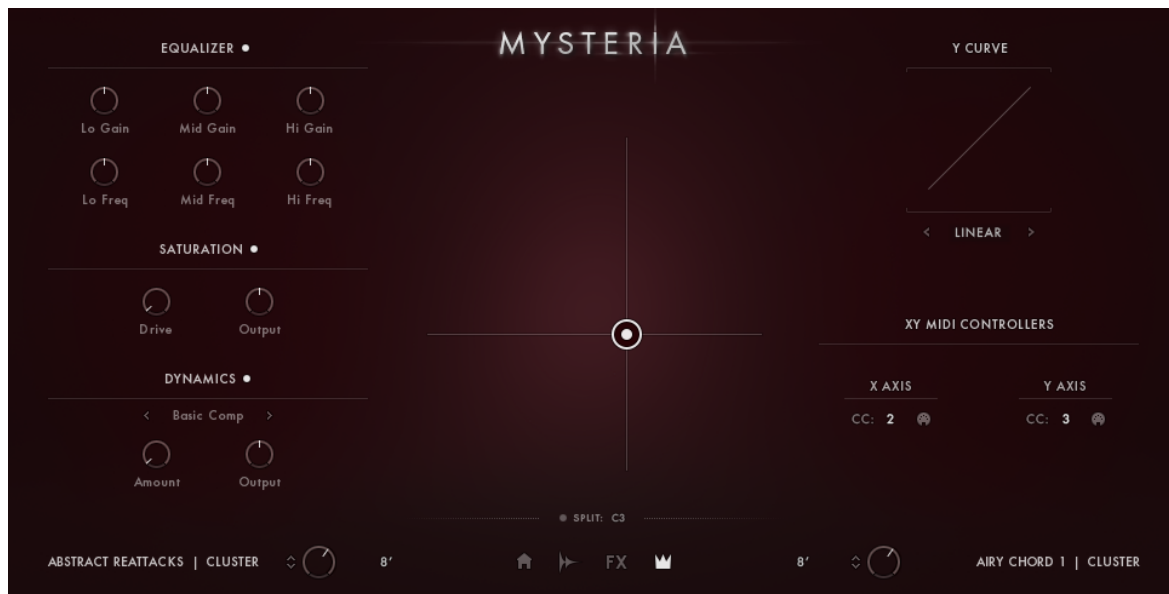
- **Send:** Controls the amount of signal being sent from the layer to the REPLIKA delay effect.
- **Time:** Adjusts the delay time in milliseconds or synced to tempo in note values, when the Sync button is activated.
- **Sync:** Syncs the REPLIKA delay time to the master tempo, allowing time adjustments in note values.
- **Feedb:** Adjusts the level of the signal that is fed back to the delay's input. Increasing Feedback adds delay repeats. Levels above 100% create swelling echo repeats up to self-oscillation.
- **LowCut:** Cuts low-frequency content in the feedback path of the delay. Turned fully counter-clockwise the filter is off.
- **HiCut:** Cuts high-frequency content in the feedback path of the delay. Turned fully counter-clockwise the filter is off.

- **Ping Pong:** Toggles the ping pong effect on or off. When on, the delay repeats are panned hard left and right in an alternating pattern.
- **Link:** The chain icon links the REPLIKA effects for Layer A and Layer B. When active, the settings for Layer A will be used for both layers, and the controls for Layer B will be disabled.

## 8. THE MASTER PAGE

The Master Page is where you can apply effects to the instrument output, as well as adjust parameters for controlling the XY-Pad.

- Click the crown icon at the bottom of the interface to open the Master Page.



### *The Master Page*

Unlike the other control pages the left and right sides of the Master Page are not mirrored controls for the two layers. Instead, the left side contains the Master Effects and the right side contains the XY control setup.

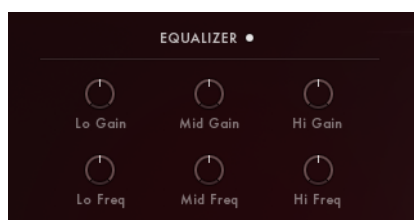
### 8.1. Effects

MYSTERIA has three master effects, which are applied to the main output of the instrument.

- To turn a master effect on or off, click on its name.  
When the dot beside the name is glowing white, the effect is active; when the dot is a dull grey, the effect is disabled.

#### Equalizer

The master equalizer is a three-band equalizer that allows you to tweak the timbre of the instrument.



### *The Master EQ*

Each band has two controls:

- **Gain:** The gain level of the band.
- **Freq:** The central frequency of the band.

### **Saturation**

The saturation effect applies harmonic distortion to the output. At low levels, this will add gentle warmth, and at higher levels, it will make the sound growl.



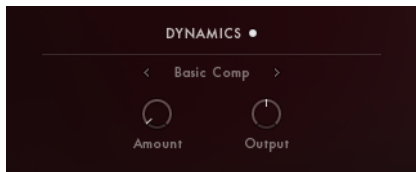
### *The Master Saturator*

The saturation effect has two controls:

- **Drive:** Controls the overdrive amount; i.e. the intensity of the effect.
- **Output:** Controls the effect output volume.

### **Dynamics**

The dynamics effect is a multi-mode compressor/limiter.



### *The Dynamics Controls*

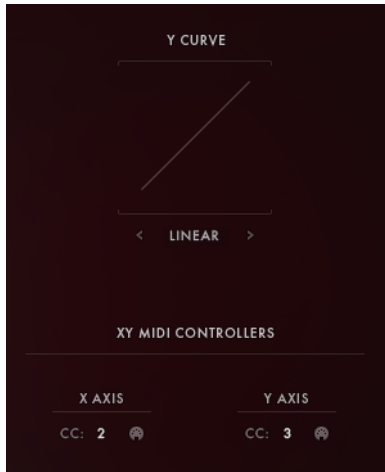
Click on the label below the effect name to open a menu of compressor and limiter modes.

Each mode is controlled by the same two parameters:

- **Amount:** Controls the compression amount; i.e. the intensity of the effect.
- **Output:** Controls the effect output volume.

## **8.2. Control Setup**

The control setup area allows you to define MIDI control of the XY-Pad, as well as the control response of the XY-Pad.



### *The Settings Controls*

The top control, Y CURVE, is used to set the response of the XY-Pad. The menu below the display is used to select the response curve. It has three settings:

- **Linear:** The output Y value matches the input exactly.
- **Hard:** The output value will reach high values faster.
- **Soft:** The output value has more detail in the lower range and only reaches high values at the end of the Y-axis range.

The lower section, XY MIDI CONTROLLERS, is used to assign MIDI control for the X and Y axis for the XY-Pad.

There are two ways to assign a MIDI controller:

- Manually select a MIDI control number by clicking and dragging on the numbers.
- Via the MIDI learn button.

To set a MIDI control assignment using MIDI learn:

1. Click on the MIDI learn button for the axis you wish to control.
2. Move the MIDI control you wish to use on your MIDI controller.  
The MIDI learn button will deactivate automatically and the MIDI controller will be assigned to the chosen axis.



Note that if you are using a MIDI device that sends 2 controllers at the same time, the learn feature cannot work and you will have to assign the controllers by dragging the CC number values up or down.

## 9. APPENDIX

### Cluster Designer Articulations

Available in the Cluster Designer only, multi-sampled and tonally controllable.

- "Uuh" straight
- "Ooh" crescendo/decrescendo waves
- "Aah" crescendo/decrescendo waves
- "MA-NA-LA-BA" soft consonant reattacks
- "TA-KA-LA" hard consonant reattacks w/ molto vibrato
- "Eh" w/ strong reattacks
- "M-L" rolling tongue overtone movement
- "Uuh-Ooh-Aah-Eeh-Ooh-Uuh" changing vowels asynchronous
- "Eeh-Eh-Üh-Äh" changing vowels asynchronous
- "Uuh-Ooh-Aah-Eeh-Aah-Ooh-Uuh" synchronous changes
- "Aah-Eeh-Eh-Äh-Eh-Eeh-Aah" synchronous changes
- "Ooh" w/ grace notes "Aah" w/ grace notes
- "Quantus Tremor" Latin text asynchronous
- "Carpe Noctem" Latin text
- "Requiem Aeternam" breathy Latin text
- "Ooh" to "Aah" breath only
- Fluttersong

### Atmosphere Textures

#### Multiple-Melody Textures

Various base materials: Diatonic (minor mode, major mode, modal), chromatic (half- and quarter-tone), whole-tone

- Asynchronous aleatoric w/ text
- Synchronous aleatoric w/ text
- Asynchronous aleatoric w/ various vowels
- Synchronous aleatoric w/ various vowels
- Asynchronous aleatoric w/ glissandi
- Asynchronous aleatoric w/ trills
- Asynchronous aleatoric w/ molto vibrato
- Hummed melodies w/ different styles
- Asynchronous aleatoric staccato articulation w/ various vowels
- Asynchronous aleatoric marcato articulation w/ various vowels
- Aleatoric gregorian chants
- Gregorian chant in canon
- Medieval compositions

- Multiple opera arias texture

### **Clusters**

- Various ranges (2-tone to multiple tones)
- Chromatic
- Diatonic
- Whole-tone
- Micro-tonal
- Changing vowels
- Half-tone / half-breath
- Breathy humming
- Almost breath only
- Shrill “Eh” w/ vibrato
- Aleatoric rearticulated consonants (soft & hard)
- Aleatoric rearticulated consonants w/ glissandi
- Quasi-tremolo
- Overtone techniques
- Glissando in various ranges
- Various vibrato qualities
- Interval pendulum patterns
- Forte-piano vowels
- Vowel trills

### **Extreme Range**

- Highest note possible
- High note w/ glissando
- Highest note hummed
- Highest note w/ trills
- Highest note w/ crescendo/decrescendo waves
- Lowest note possible
- Atonal growls
- Atonal growls w/ accents
- Falsetto cluster
- Falsetto overtones

### **Shepard Tones -> Check Sessions**

- Shepard Up w/ various vowels and ranges
- Shepard Down w/ various vowels and ranges
- Shepard Cluster Up w/ various vowels and ranges
- Shepard Cluster Down w/ various vowels and ranges
- Shepard Breath Up

### **Noises, Extended Vocal Techniques**

- Breath only
- Spoken text
- Spoken without consonants
- Spoken consonants only
- Spoken legato text
- Spoken staccato text
- Mumbling
- Whispering
- Latin whispers
- Whistling
- Whistling w/ pulsating accents
- Whistling extremely airily
- Hum-whistling
- Humming w/ trills
- Sighing
- Squeaking
- Screaming
- Vocal chord creak
- Vocal chord creak hummed
- Moaning airily
- Multiple overtone techniques
- Frullato
- Reattacks

### **Elements of Body Percussion**

- Snapping
- Rubbing hands
- Tapping shoulders
- Chest beating
- Foot stomping
- Flicking tongue
- Mouth plopping

## 10. CREDITS LIST

**Produced** by Uli Baronowsky for GALAXY INSTRUMENTS and NATIVE INSTRUMENTS

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**Choir Conductors:** Michael Ostrzyga, David Hernando Rico

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