VIR2 INSTRUMENTS

USER MANUAL

A DIVISION OF
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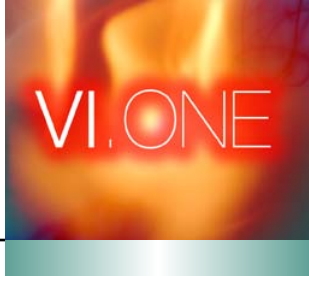


Part 1: VI. ONE

Contents

Part 1: VI. ONE

Welcome

THANK YOU FOR BUYING VIR2 INSTRUMENTS' **VI.ONE**. Far more than just a sound library; consider this a major studio upgrade. **VI.ONE** is a massive four-disc DVD library encompassing over a thousand instruments, kits, and other sound effects designed to be of maximum usability to musicians across a wide span of genres. The library is packed to the brim with drums (including hundreds of different kits), basses (acoustic, upright, electric, and synth), world and ethnic instruments, sound effects, guitars (acoustic and electric), keyboards, a full collection of orchestral instruments, screaming B3 organs, world-class acoustic pianos, prepared pianos, electric/synth pianos, pop horns and brass, and cutting-edge synth patches. Across every musical style in the world, **VI.ONE** is a premium, versatile, and gigantic sound palette to add to your arsenal.

System Requirements

In order to use VI.ONE, you will need a computer meeting or surpassing these specifications:

Mac OS 10.4.x, G4 1.4gHz or higher, 512MB RAM

OR

Windows XP SP2, 1.4gHz or higher, 512MB RAM

AND

DVD drive, 20GB of available hard drive space, and 1GB RAM for plug-in use

It's worth noting that these are minimum system requirements. To get the most out of VI.ONE, a faster processor will be beneficial, and more RAM (preferably 1.5GB or more) will give you much better results. VI.ONE also utilizes disk streaming technology, which means that faster hard drives will also give you better performance.

Installation

To install VI.ONE, simply insert **Disc 1** into your computer and run the VI.One installer.

The installer will install three separate components of the product: *the library* (which is approximately 20GB in size, and can be placed anywhere on your system), *the engine* (Kontakt Player 2, which should be installed in either the Applications folder for Mac users, or the Program Files folder for PC users), and *the authorizer* (NI Service Center, which like the engine should also be installed in either the Applications folder for Mac users, or the Program Files folder for PC users).

Important note: The installer will copy over only the sample data that resides on Disc 1. You must then manually copy over the sample data from the other discs (the NKX and NKC files) so that they sit alongside the NKX and NKC files that were installed by the factory installer.

When running the installer in its default mode, it will install not only the standalone application of the Kontakt Player 2 engine, but also all plug-in versions so that you can use VI.ONE within any major sequencer. If you do not plan to use the plug-in versions, or only need certain plug-in versions, you can use the Custom Install option in the installer. However, it is generally recommended to use the Easy Install option.

Updating

After installation, please make sure that you are fully updated to the most recent versions of the three components that make up the VI.ONE package: *the library* (which contains all the patch information and programming), *the engine* (which is powered by Kontakt Player 2), and *the authorizer* (Service Center). It is possible that any of these components may have a more recent version than shipped in your physical package, so you should check for updates to each of these three.

You can do this by visiting the ***www.vir2.com*** web site and checking the Support area.

Registration

After you've installed VI.ONE, your computer will begin a 30-day demo period of the library. The library will work fully during the demo period. To permanently authorize your computer, you must register the software. Registration is handled by the Native Instruments Service Center application. If you are a Mac user, this will be located in your Applications folder. If you are a Windows user, this will be in Program Files.

Launch the Native Instruments Service Center. You will be prompted to enter your e-mail address and password that make up your Native Instruments account, or will be given an option to create an Native Instruments account if you don't already have one.

Once inside the Native Instruments Service Center, it will give you a list of all the Native Instruments and NI-powered products on your hard drive and give you the option to activate them.

You are allowed to install and use VI.ONE on up to two computers simultaneously. You can manage your two authorizations, and can deactivate the license for computers you no longer use or own, on the Native Instruments web site.

The Onscreen Interface

Each instrument in VI.ONE may contain slightly different controls, but most follow a similar basic layout:

M and **S** buttons allow you to *mute* and *solo* the instrument, respectively.

Tune, pan, and *volume* controls are available in all instruments. *Pan* is the left control which normally stays centered; *volume* is the right control which can be swept from minimum to maximum.

The top row of knobs provide an built-in reverb control. Direct control is given over the send level and the reverb size; more advanced parameters can be controlled via external MIDI CC's (discussed below).

The middle row of knobs offer control over the envelope of the sound. Attack, hold, decay, sustain, and release can be adjusted independently to shape the sound of the instrument.

The bottom row features a built-in EQ module allowing the spectral shaping of the sound. Onscreen controls allow you to control low, mid, and high band gain, as well as adjust the frequency of the mid band. More advanced parameters, including EQ bandwidth control and frequency of the low and high bands, are available via external MIDI CC's (discussed below).

Some instruments feature additional knobs, which will be described in their relevant sections below.

Consult the Kontakt Player 2 manual for more details on some of the other features visible, such as MIDI channel assignments, output selection, sample purging, and so on.

A Tour of the Library

There are two types of patches included in VI.ONE: instruments and multis. Instruments are the core of the library, and you'll find dozens of different instruments spread throughout several folders.

Multis are combinations (layers) of instruments. We have provided some interesting combination instruments in the "Multis" folder for your usage. You can also create your own multis by loading two or more individual instruments at a time, then save them to the Multis folder.

We'll take some time to step through all the different instrument folders to give you some details about them. VI. ONE was designed to be of maximum accessibility; we want you to simply be able to pull up an instrument and begin playing without having to leaf through a manual to decipher how to play it. However, this quick guide will spell out some of the design decisions that were made to help you get the most out of VI.One.

BASS

The Bass folder contains four subfolders: Acoustic, Electric, Synth [mono], and Synth [poly].

Acoustic and Electric Bass folders give you a range of different types of acoustic (including a baritone guitar and an upright bass) and electric (including popular bass types such as a fretless, a Musicman, and a P Bass).

The two Synth Bass folders contain the same patches but they behave in different ways. The [mono] folder is programmed monophonically, meaning only one note can be played at a time. In these instruments, you also have access to an additional knob: porta (which stands for portamento). This allows you to adjust the glide between notes (or switch it off if you don't want it at all). The [poly] folder is the same collection of instruments, but designed to be played polyphonically (more like a synth).

All instruments in both Synth Bass folders offer one extra knob in the interface: a filter cutoff knob. The filter (a 4-pole resonant filter) is preset to a very high frequency

so it is essentially bypassed by default, but you can turn this knob down if you would like to adjust it. The filter cutoff knob can also be controlled in real time via the mod wheel (MIDI CC#1).

The filter also has a resonance parameter, producing a pronounced peak at the cutoff frequency. The resonance is preset to 20%. The resonance knob is not available via the onscreen interface, but can be controlled externally via MIDI CC#40.

Note that additional synth bass patches may be found inside the Synth - Modern and Synth - Vintage folders.

DRUM LOOPS

VI.ONE contains an extensive set of drum loops spread across eight different category folders (Breakbeats, Dance, Funk, FX, Hip Hop, Jazz, RnB, and Rock).

The drum loops have been programmed to tempo-sync with a host sequencer (or with the MasterKontrol unit built into Kontakt Player 2). They have also been laid out in sliced format, meaning you can easily trigger individual slices of any loop.

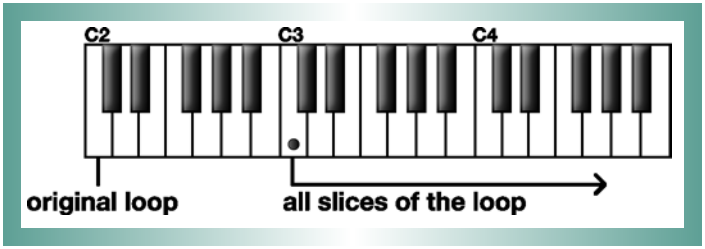
All the instruments in the Drum Loops folder follow the same pattern. The filenames follow the following format:

01 Breakbeat Drums 070.nki

01 is the number of the loop. Breakbeat Drums is the title. 070 is the bpm (speed) of the loop.

It is advisable to look for loops that are reasonably close to the target tempo. While the engine will stretch loops to any imaginable tempo, the further the engine has to stretch the loop from its original tempo, the more sonic artifacts may be heard, to the point where the loop may not be musically useful. In general, loops perform better when sped up rather than slowed down. A 120bpm loop played at 130 or 140bpm will still sound fairly good. But a 120bpm loop slowed down to 60 or 70bpm may sound grainy.

Once a loop instrument is loaded, there is a simple keyboard layout that has been followed for each instrument. The full loop can be triggered by playing the C2 key (one octave below middle C). This full loop will automatically sync to tempo.



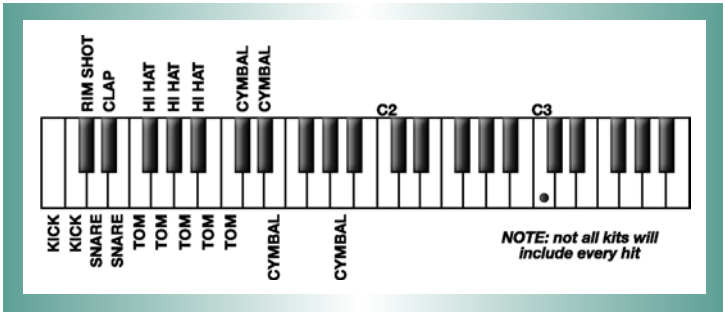
The individual hits (slices) from the loop have been mapped from C3 ascending. Some loops have just a few slices; others have dozens. These slices can be triggered and reassembled to create new and custom versions of the loop, or the main loop can be played on C2 and additional hits can be inserted over it by using the slice keys from C3 and up.

This flexible arrangement allows you easy access not only to loops, but to entirely new "drum kits" made out of slices of loops.

DRUMS

We have assembled hundreds of drum kits across multiple styles of music to cater to every possible musical taste. In this folder, you will find several subfolders: Acoustic Premium, Eighties, Electronic, Hip Hop, Lo Fi and Ambient, Menus, Percussion, Pop and Rock, and RnB.

Most of these kits function in similar ways. Due to the differences in the source material, not all drum kits have the same selection of hits within them. To remedy this, the drum kits are laid out following a simple standardized layout based upon a standard GM kit. The kick drum will always be found on either or both B0 and C1. The snare drums will always be found on either or both D1 and E1. The rim shot, if there is one, will be on C#1. And so on. This diagram shows the key positions of the most common drums.



DRUMS > ACOUSTIC PREMIUM

This folder is a special collection of high-end acoustic drum kits, individually mic'ed in three positions (direct mics, overheads, and room mics) with a large variety in tonality and tweakability.

In the graphic interface, two extra knobs appear:

These two knobs, O-Heads (for Overheads) and Room, give you the ability to mix more or less of the overhead and room sound into any preset kit.

The Acoustic Premium Kits offer a few additional external MIDI controller messages. If your MIDI controller (or sequencer) can send these MIDI control messages, you can externally control:

MIDI CC#40: all direct mics
MIDI CC#41: all overhead mics
MIDI CC#42: all room mics

The Acoustic > Premium kits also offer one other feature: the entire drum kit is mapped to the same specification as mentioned above for general drum kits, but also duplicated two octaves above. The samples two octaves above are absolutely identical to the ones in the default position. This makes it easier to play very fast patterns when necessary, for example, fast closed hi hat rhythms can be played by alternating between F#1 and F#3.

Numerous velocity layers of the kit were sampled across all mic positions, and an advanced randomization engine was employed to simulate the subtleties of an acoustic drum kit.

DRUMS > MENUS

The subfolder titled Menus within the Drums folder features a special selection of drum hits grouped by drum type. Using these folders you can quickly pull up a large collection of snares, or kicks, or other types of hits. This menu folder does not include hits found in the kits of the other folders.

ETHNIC AND WORLD

The Ethnic and World folder features dozens of instruments grouped by geographic regions: Australia, Celtic, India, Middle East, Pacific, and South America.

FX

The FX folder features numerous sound effects, from ambiences to hits to crescendos to noise and vinyl scratching. Many of the individual instruments have dozens of different noises within them.

GENERAL MIDI

The General MIDI is a highly compacted and optimized General MIDI bank featuring the 128 standard GM instruments plus 8 GM kits. The entire bank totals only 32MB in size, so is very quick to load and is intended for quick MIDI mockups.

GUITARS - ACOUSTIC

In this folder are a selection of acoustic guitars: a 6-string steel stringed guitar, a 12-string, a nylon, plus some alternate articulations such as mutes and harmonics, and a banjo, mandolin, and ukulele.

GUITARS - ELECTRIC

A broad collection of common electric guitar tones are included here, featuring not only sustained notes but mutes and chords and other guitar effects.

KEYBOARDS AND EPS

The Keyboards and Electric Pianos folder features some of the most common keyboard instruments, including accordion, Rhodes, harpsichord, clavinet, Wurly, as well as some common synth keyboards.

ORCHESTRAL > BRASS, PERCUSSION, STRINGS, AND WOODWINDS

VI.ONE includes a massive selection of orchestral instruments, including multiple articulations of many instruments in the library.

ORGANS

The Organs folder features a healthy selection of common B3 patches. Use the mod wheel to switch the Leslie effect from slow to fast.

PIANOS - ACOUSTIC

This folder contains a handful of premium piano instruments: Black Grand, The Big Grand, Vertikal Jazz (an upright piano), and White Grand, as well as a honky-tonk Saloon Piano. Different variations on each piano are also provided.

PIANOS - PREPARED

Twenty-four patches of various types of prepared piano are included, including the classic John Cage prepared piano.

POP HORNS AND BRASS

The instruments contained here are sampled specifically for pop and funk playing. Although some of the instruments overlap with instruments in the Orchestral folders, these are entirely different samples created specifically for the genre.

SYNTH - MODERN

The Modern Synth folder contains a huge collection of hundreds of cutting-edge synth patches. They are categorized by type: *Attack, Bass, FX, Lead, Pad*, and *Rhythmic*.

The Bass and Leads folders are duplicated in two versions: mono and poly. These folders contain the same patches but they behave in different ways. The [mono] folder is programmed monophonically, meaning only one note can be played at a time. In these instruments, you also have access to an additional knob: *porta* (which stands for portamento). This allows you to adjust the glide between notes (or switch it off if you don't want it at all). The [poly] folder is the same collection of instruments, but designed to be played polyphonically (more like a synth).

All Synth - Modern instruments offer an extra knob in the interface: a filter cutoff knob. The filter (a 4-pole resonant filter) is preset to a very high frequency so it is essentially bypassed by default, but you can turn this knob down if you would like to adjust it. The filter cutoff knob can also be controlled in real time via the mod wheel (MIDI CC#1).

The filter also has a resonance parameter, producing a pronounced peak at the cutoff frequency. The resonance is preset to 20%. The resonance knob is not available via the onscreen interface, but can be controlled externally via MIDI CC#40.

Note that additional bass synth patches may be found inside the Bass > Synth folder and the Synth – Vintage folder.

SYNTH - VINTAGE

The Vintage Synth folder contains a large selection of classic synths from manufacturers like ARP, Farfisa, Hammond, Hohner, Korg, Moog, Oberheim, Oxford, Roland, Sequential Circuits, and Yamaha.

Remote Controls

Many parameters of VI.One can be controlled remotely via MIDI continuous controllers (CC's) sent from a controller keyboard or a host sequencer. All instruments in VI.One share the following list of MIDI CC behaviors (and some instruments feature additional ones, discussed above):

MIDI CC#7: volume
MIDI CC#10: pan
MIDI CC#11: expression (volume)

MIDI CC#20: reverb send level
MIDI CC#21: reverb size

MIDI CC#22: envelope attack
MIDI CC#23: envelope hold
MIDI CC#24: envelope decay
MIDI CC#25: envelope sustain
MIDI CC#26: envelope release

MIDI CC#27: EQ low gain
MIDI CC#28: EQ mid frequency
MIDI CC#29: EQ mid gain
MIDI CC#30: EQ hi gain

MIDI CC#31: reverb predelay
MIDI CC#32: reverb color
MIDI CC#33: reverb damping
MIDI CC#34: reverb stereo width

MIDI CC#35: EQ low frequency
MIDI CC#36: EQ low bandwidth
MIDI CC#37: EQ mid gain bandwidth
MIDI CC#38: EQ hi frequency
MIDI CC#39: EQ hi bandwidth

Tech Support

Vir2 Instruments stands behind its products and is committed to helping you get the most out of using them. Please check the Support area of the *www.vir2.com* web site if you encounter any difficulties in using the product. You may also e-mail *support@vir2.com*.

Before getting in touch with Vir2 Instruments regarding problems with the product, make sure you are running the latest versions of the library, engine, and Service Center. Many problems are rectified by interim updates that may have been released after the physical manufacturing of your installation discs.

Advanced Notes

REMOVING PARTS OF VI.ONE

Due to the large size of the VI.ONE library, we have designed it in such a way that if you would like to delete a specific part of the library from your hard drive to save space, you may do so manually. Please note that when the encoded sample files (NKX's) are deleted, the corresponding instrument files that rely on those samples can no longer be used, and will give an error if loaded. The removal of the encoded sample files should only be done by an experienced user who is sure they will not use those specific samples.

To remove parts of the library, locate the VI.One Library folder on your hard drive. In it, you will find numerous files with the .nkx and .nkc suffixes, along with an Instruments and Multis folder. The .nkx/.nkc files are the encoded sample files, and they are numbered. You may remove as many of these as you want (except for "000" and "Info") if you do not plan to use them. Both the NKX and corresponding NKC file(s) can be removed. Here is a guide to the numbering to assist you in removing specific portions of the library:

000: Essentials (do not delete this)
001: Bass
002: Drum Loops (folder)
003: Drums
004: Ethnic and World
005: FX
006: General MIDI
007: Guitars - Acoustic
008: Guitars - Electric
009: Keyboards and EPs
010a: Orchestral Part 1
010b: Orchestral Part 2
010c: Orchestral Part 3
011: Orchestral Part 4
012: Organs

013a: Pianos - Acoustic Part 1
013b: Pianos - Acoustic Part 2
014: Pianos - Prepared
015: Pianos - Pop Horns and Brass
016: Synth - Modern
017: Synth - Vintage
Info: Library information (do not delete this)

USING VI.ONE IN KONTAKT 2

VI.ONE ships with the Kontakt Player 2 software as its playback engine. Advanced users may also open VI.ONE in the full version of Kontakt 2 to access deeper editing features, or to use VI.ONE alongside libraries in other formats. Visit the Native Instruments web site for special offers to upgrade from Kontakt Player 2 to the full version of Kontakt 2.

License Agreement

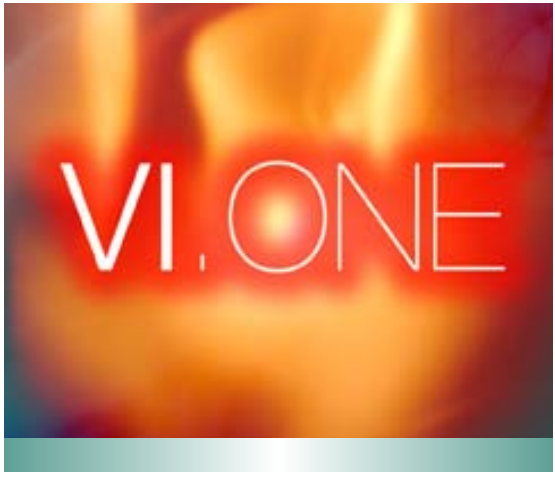
The samples contained herein are licensed, not sold to you, the individual end user, by Vir2 Instruments. This non-exclusive, non-transferable license is granted only to the individual end user who has purchased an unopened, new, and lawfully made copy of this product from a dealer or distributor authorized by Vir2 Instruments. All samples remain the property of Vir2 Instruments and are licensed only for use in the creation of a live or recorded performance that includes the licensed samples as part of a derivative musical work created by the licensed end user. This license expressly forbids resale, rental, loan, gift, or transfer of these samples in any format or via any medium, except as part of a derivative musical work. The samples may not be included, whether unmodified or as part of a derivative work, in any sample library product. Any unlicensed usage will be prosecuted to the maximum extent possible under the law.

Credits

Produced by Vir2 Instruments.

Programming by David Das, Steven Bolar, and Mark Rinewalt.

Special thanks to Garth Hjelte at Chicken Systems, Jeff Roach, Dan Santucci, Martin Jann, Markus Krieg, Wolfgang Schneider, Nicki Marinic, Peter and Arjen at audioease.com, Antoni Ozynski at pspaudioware.com, Ev and Audiofile Engineering.



PART 2: THE KONTAKT PLAYER ENGINE

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Part 2:
The Kontakt Player 2 Engine

Contents

Part 2:
The Kontakt Player 2 Engine

Introduction

THIS SECTION OF THE MANUAL IS DESIGNED TO HELP YOU GET UP AND RUNNING with the engine portion of VI.ONE. The engine powering the library is the Native Instruments KONTAKT PLAYER 2.

KONTAKT PLAYER 2 may be used either as a standalone application or as a plug-in within a sequencer. We will describe the installation and registration process that applies to both modes, and then go into detail about how to use it in a variety of situations.

Installation under Windows XP

If this is your first KONTAKT PLAYER 2 product, then the Player will be installed with the library. If you already own a Kontakt Player 2 library, the Player installation will be skipped and the library will be installed.

- Insert the VI.ONE Disc 1 into the optical drive.
- Use the Windows Explorer to view the contents of the disk.
- Start the installation by double-clicking VI.One Setup.exe.
- The setup program will suggest C:\Program Files\Native Instruments\Kontakt Player 2 as the path for the destination folder. You may also choose another folder.

INSTALLED FOLDERS, FILES, AND LINKS

The setup program creates a new folder called Kontakt Player 2 in the installation directory (Program Files\Native Instruments). This folder contains the files required to operate the software. If you do not choose a different program path during installation, links to Kontakt Player 2 and a ReadMe file are added to the Start menu under Programs\Native Instruments.

IMPORTANT: *Do not move the installation folder to another location!*

VST, DXI, AND RTAS PLUG-IN INSTALLATION

When the choice is given by the installer, tick the correct plug-in from the list of components to install.

For VST, you can choose to automatically search for the VST plug-in folder, or manually select the VST plug-in folder of your choice. Please select the option that best suits your installation requirements.

If you decide to install the VST plug-ins at a later date, simply copy the "KontaktPlayer2 VST.dll" from the VST folder of the installation folder into the VST plug-ins folder of the host program.

NOTE: *If the VST plug-ins are not visible in the Windows Explorer, select the Show All Files option. This option is located in the Explorer menu View -> Folder Options...on the View tab below Hidden files. Optionally, you can set up your host programs so that they all use the same VST plug-ins folder.*

UPDATING

Be sure to check the Native Instruments web site for any possible Kontakt Player 2 updates that have occurred since the time your software was manufactured. Software is frequently updated and a more recent version may be available. Library updates may be available at the ***www.vir2.com*** website. Please check the Library Info box (Browser) for relevant links.

After the library has been installed, it needs to be registered. You are given a 30-day grace period for each library before registration is required, but it is recommended that you register as soon as possible. Information on the registration procedure is given below.

Installation under Mac OS X

If this is your first KONTAKT PLAYER 2 product, then the Player will be installed with the library. If you already own a Kontakt Player 2 library, the Player installation will be skipped and the library will be installed.

- Insert the VI.One Disc 1 into the CD/DVD drive of your computer.
- Double-click the installation program INSTALL VI.ONE to start it.
- The start screen appears first. After clicking Continue and confirming the license agreement, a window opens where you can select the installation location and the destination folder.

Installation Type

EASY INSTALL

The easy install method installs all components of the software. This includes, but is not limited to, the standalone application, all plug-in versions, and documentation. In most cases, you will want to use the easy install method.

CUSTOM INSTALL

You also have the option to perform a custom installation of your software. This is practical in two situations:

- You want to (re)install just one or more items without installing everything again. If this is the case, check only the necessary boxes.
- You know that you do not need certain items to be installed. In this case, leave the necessary items unchecked.

UPDATING

Be sure to check the Native Instruments web site for any possible Kontakt Player 2 updates that have occurred since the time your software was manufactured. Software is frequently updated and a more recent version may be available. Library updates may be available at the ***www.vir2.com*** website. Please check the Library Info box (Browser) for relevant links.

After the library has been installed, it needs to be registered. You are given a 30-day grace period for each library before registration is required, but it is recommended that you register as soon as possible. Information on the registration procedure is given below.

Authorizing the Library

After installing the library, it will run in demo mode (also called a grace period) for 30 days. When you launch Kontakt Player 2, in the Browser you will see a little caution icon to the left of the library title.

YELLOW means the library is running in demo mode.

RED means the demo period has expired and the library can no longer be used until it has been registered. The red icon may also appear if the system ID of the computer changes due to new hardware components (CPU, motherboard, etc.) If this occurs, the library will need to be re-registered.

After a library has been properly registered, the caution icon disappears entirely.

To authorize the library, you should use the Native Instruments Service Center application, which was installed along with the Kontakt Player 2 software. You can start Service Center through the Info box registration tab. For more information on how to use Service Center please see the accompanying documentation in the Service Center application folder.

Methods of Using Kontakt Player 2

There are two main ways to use Kontakt Player 2: as a standalone application and as a plug-in within a host sequencer.

STANDALONE USE

Standalone operation is ideal for situations in which Kontakt Player 2 is the only audio software you need to run on the computer, for example, in a live performance situation in which you have all your patches loaded and wish to call them up for use individually.

To use Kontakt Player 2 as a standalone application, go to the Program Files or Applications folder and launch Kontakt Player 2. When you do this, Kontakt Player 2 communicates directly with your computer's audio and MIDI hardware interfaces.

Audio Setup and Soundcard Settings

KONTAKT PLAYER 2 works in standalone mode with ASIO, MME, and DirectSound drivers on the PC, and CoreAudio drivers on the Macintosh. For PC users, ASIO drivers are recommended because they usually give the best performance. You can also use Directsound and Multimedia (also called MME), but expect a significant delay (called latency) between the time you play a note and the time you hear it.

ASIO (AUDIO STREAMING INPUT OUTPUT): this protocol was developed by Steinberg. It is highly recommended for its low latency, multi-channel audio card support, and high performance.

DIRECTSOUND: Developed by Microsoft, this is a is a component of DirectX 5.0 or higher for Windows. How well DirectX works well depends on your sound card. If you adjust the interface for an acceptable amount of latency, you may hear glitches and clicks in the audio output that can only be fixed if you increase latency.

MME (MULTI MEDIA EXTENSION): This is the standard Windows audio driver. Most sound cards support this interface and work with it quite well. However, MME is even less suitable than DirectSound for real-time applications due to its comparatively high latency.

CORE AUDIO: This driver for MacOS X is integrated tightly into the operating system, and works with external soundcards, as well as the Mac's integrated audio output (known as built-in). Nowadays, many audio interfaces support Core Audio out of the box. They are simply "plug and play." Others, however, may require an additional driver to be installed. Please check your audio interface's documentation for further information.

When using Kontakt Player 2 as a standalone application, the program communicates directly with your soundcard. Therefore, it is necessary to specify Audio and MIDI settings, as well as the preferred driver protocol.

Setup for Mac and Windows machines is essentially identical, except where indicated. *Note that if you change your soundcard, you will need to re-adjust these settings.*

Call up the Audio and MIDI Settings dialog from the Setup menu.

You'll see two tabs: Soundcard and MIDI.

INTERFACE: Choose the fastest driver protocol supported by your sound card, which will be ASIO (for PC users) or CoreAudio (for Macintosh users).

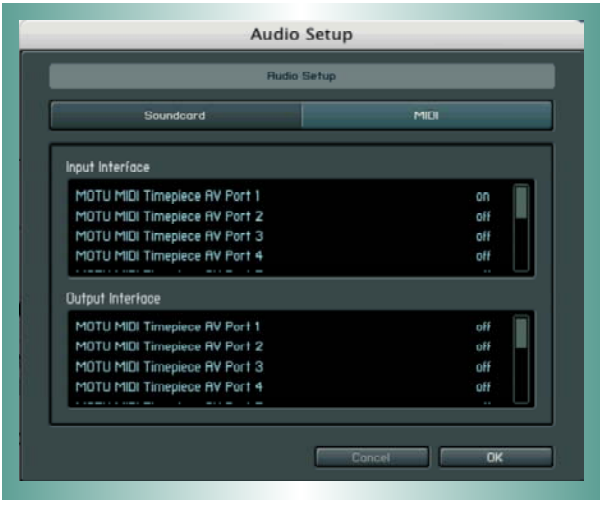
Note for Windows users: avoid using any drivers listed as "emulated," as they provide poorer performance than other drivers. For example, although DirectSound drivers generally outperform MME drivers, MME drivers will outperform emulated DirectSound drivers.

SAMPLE RATE: The drop-down menu will display compatible sample rates for your audio interface. 44.1kHz is the same sample rate used for CDs, and is the most universal choice. However, some audio interfaces offer 48kHz, 96kHz, and higher. These higher rates stress your computer more, but offer somewhat better high frequency response. If you are using Kontakt Player 2 in standalone mode, choose whichever rate you prefer.

OUTPUT DEVICE: Use ASIO written specifically for your audio interface (not "ASIO DirectX" or "ASIO Multimedia," unless no other choices are available), or for the Mac, Core Audio.

OUTPUT LATENCY: This field displays the output latency. For some drivers you can adjust the latency individually using a fader. If a fader is not present, then you need to open the ASIO Configuration by pressing the ASIO Config button in the Soundcard tab and adjust the latency using the buffer size setting in the control panel of your audio card. Higher buffer sizes result in higher latency and vice versa. However, lower buffer sizes place more strain upon the computer's CPU. If a computer's CPU is strained too much, you may begin to hear audio artifacts such as pops and clicks. Experiment with the latency setting until you find the best compromise between fast response and clean audio performance.

MIDI Setup



If your MIDI interface offers multiple ins and outs, you can choose which one(s) connect to Kontakt Player 2. When you click on the MIDI tab, you'll see a list of all available MIDI inputs and outputs. Click on any "off" designation to turn it on.

When used in standalone mode, Kontakt Player 2 supports MIDI input from 4 simultaneous ports, yielding a maximum of 64 simultaneous MIDI channels. You can access this by enabling up to four different incoming ports in the Input Interface section. They are assigned in order; the first enabled port will appear in Kontakt Player 2 as [A] 1-16, the second enabled port as [B] 1-16, and so on.

The Output Interface section is used to specify where the MIDI is channeled to (similar to MIDI THRU ports). Typically this is not used for most sampling applications.

PLUG-IN USE

Used as a plug-in, Kontakt Player 2 is not a standalone program, but rather a "module" that can be used within a host sequencer. While standalone mode is often useful when Kontakt Player 2 is all you need, plug-in mode is more useful when sequencing, or when other plug-ins may be in use. For example, in a sequencing environment you may wish to record 16 channels of Kontakt Player 2 instruments then combine them with other audio or MIDI tracks and create a mix. Plug-in operation provides other benefits such as:

- MIDI sequencing of Kontakt Player 2 and audio mixdown of the MIDI tracks within a single program
- Comfortable automation of Kontakt Player 2 parameters in the host sequencer
- Further processing of Kontakt Player 2 signals using additional plug-ins
- Restoring of all plug-in settings when the host sequencer recalls a project
- Integration with other instruments into a "virtual studio"

Kontakt Player 2 is available for use in VST, DXi, and RTAS formats on the PC, and in VST, AudioUnit (AU), and RTAS formats on the Macintosh.

Note: Some hosts include "wrappers" that convert one plug-in format to another. Try each one, as one may offer better performance than another.

VST (VIRTUAL STUDIO TECHNOLOGY): This cross-platform plug-in format was developed by Steinberg, and is used by programs such as Steinberg Cubase, Nuendo, Native Instruments Kore, and Ableton Live. It is one of the most common plug-in formats, and many programs are optimized to work with VST plug-ins.

DXI (DIRECTX INSTRUMENT): Based on Microsoft's DirectX technology, this plug-in interface for software synthesizers and instruments is designed for low latency and high performance on the Windows platform. Cakewalk Sonar and Image Line FL Studio are the most popular hosts to support DXi.

RTAS (REAL TIME AUDIO SUITE): This format was designed by Digidesign and is used in all current versions of Pro Tools. Unlike traditional TDM effects that depend on using Digidesign hardware,

RTAS plug-ins are "native," meaning that they rely on the CPU of the host computer to do their computations.

AU (AUDIOUNIT): This plug-in format was developed by Apple and is unique to the Macintosh platform. It is the most popular Macintosh plug-in format, and is supported by programs such as MOTU's Digital Performer, Apple's Logic, Native Instruments Kore, and Ableton Live.

When Kontakt Player 2 is used as a plug-in in any of these formats, it's not necessary to set up Audio/MIDI settings as described above for standalone use. Kontakt Player 2 operates within the host sequencer, automatically receiving the MIDI that the host sequencer sends to it, and sending back its audio output to the host sequencer. Because of this, settings regarding audio and MIDI interfaces as well as buffer sizes (latency) are governed by the host sequencer, not by Kontakt Player 2.

OFFLINE BOUNCE MODE: If you hear crackles or drop-outs when bouncing / freezing tracks in hosts, please be aware that not all hosts correctly announce this mode to their plug-ins; when Kontakt Player 2 is used as a plug-in, the "Offline Bounce Mode" button in the Engine tab is displayed; when Kontakt receives the bounce signal from the host, this will automatically turn this button on; if the button does not turn on automatically, this means the host does not support this feature and you have to enable it manually (it will turn orange).

USING KONTAKT PLAYER 2 IN A SEQUENCER

We will now describe the procedures involved in using Kontakt Player 2 inside each of the major host sequencers on both Macintosh and PC.

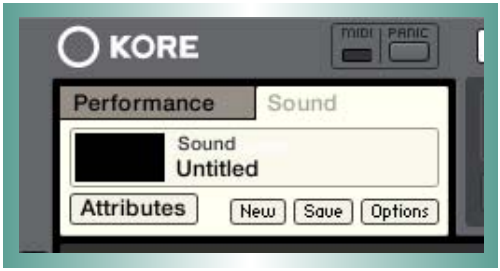
Native Instruments Kore

Launch Kore.

Locate the Browser. If it is not visible, open it and select the Plug-ins tab.

Note the View tabs labeled Instruments and Effects. Choose Kontakt Player 2 from the list and drag it to the rack (empty space above the browser).

This will create a new Sound layer which includes Kontakt Player 2. Click on the Sound layer tab to open the interface for editing, e.g. add more instruments or send effects, assign controls, and thus begin designing your Sound layer.



Kontakt Player 2 now appears in the instrument slot and is ready to use. The instrument mixer channel will allow you to mix, pan, and process the software's output.

If the Instrument interface is not already open, press the E button in the assignment panel to call up the Kontakt Player 2 interface. Here you can control and edit all the features and functions that the product has to offer.

After loading an Instrument, you should be able to trigger it via MIDI using a keyboard controller. Kontakt Player 2's sound will generate through Kore and directly to your sound card. If the plug-in does not receive MIDI or generate audio, then make sure to check the following areas:

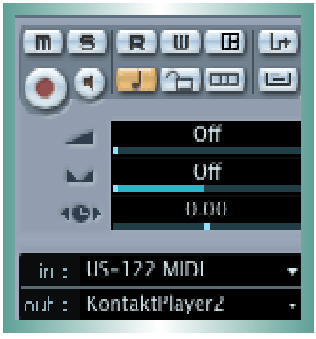
Open the Setup menu>Audio MIDI settings dialog. Select the MIDI tab and make sure your MIDI device shows up and is ON.

Check the channel's MIDI filter settings. Make sure that the MIDI channel is set to receive on the channel which your keyboard sends.

Cubase and Nuendo

Launch Cubase or Nuendo, go to the Devices menu option and select the VST Instruments menu option or press F11 on your keyboard.

A window showing the instrument rack appears. Click on an empty slot and choose Kontakt Player 2 from the available list of instrument plug-ins.



Kontakt Player 2 will now appear in your list and automatically be turned on. It will also create a set of audio channels in your VST mixer that will be used for mix down within your project. This will allow you to mix, pan, and process Kontakt Player 2's output just like any other existing audio track in your Cubase/Nuendo song.

Click on the Edit (e) button to call up the Kontakt Player 2 interface. Here you can control and edit all the features and functions that Kontakt Player 2 has to offer.

Now go to the Project page and add a MIDI track (if you do not have one already created).

In the Inspector, go to the Output parameter section for this MIDI Track and click on the field. This will show a list of available MIDI out ports to assign to this MIDI track. Choose Kontakt Player 2 from the list.

Note: If a product does not appear in the list of available VST instruments, then you may need to enable it manually via the Devices/plug-in information window. If the product does not show up there, then it may not be installed correctly. Please refer to the previous section on installing the plug-in for both Windows and Mac platforms for more assistance on setting this up.

After having loaded Kontakt Player 2 from the library, you should be able to trigger it via MIDI using a keyboard controller. Kontakt Player 2's sound will generate through the VST mixer and directly to your sound card. If the plug-in does not receive MIDI or generate audio, then make sure to check the following areas:

The MIDI channel of your MIDI track must correspond to the receive channel of the loaded instrument.

Make sure that you have properly configured your sound card for use with Cubase/Nuendo.

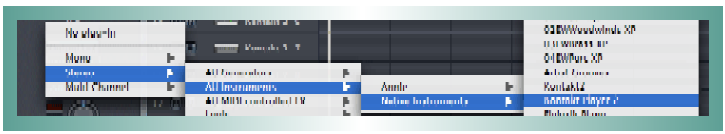
You may also want to refer to the Cubase/Nuendo manual which offers additional instruction in using virtual instruments and plug-ins within a Cubase/Nuendo project.

APPLE LOGIC PRO AND LOGIC EXPRESS

Launch Logic and create an audio instrument track or set an existing audio or MIDI track to an audio instrument track by clicking on the track name, holding down the mouse button and choose Audio -> Audio Instrument -> Inst 1.

Double click the audio instrument track to open the environment window. Logic scrolls automatically to the first instrument bus in the Logic mixer.

Choose the Kontakt Player 2 plug-in in the appropriate insert slot of the instrument track, either in the arrange or mixer window. To do so, click onto the insert slot, hold down the mouse button and choose Stereo -> Audio Units -> Native Instruments -> Kontakt Player 2. (Kontakt Player 2 can also be used as a multichannel instrument.)



The plug-in now appears in the instrument slot and is ready to use. The instrument mixer channel will allow you to mix, pan, and process the software's output just like any other existing audio track in Logic.

If the Kontakt Player 2 interface is not already open, double click on the mixer's insert slot to call up the Kontakt Player 2 interface. Here you can control and edit all the features and functions that the product has to offer.

After loading an Instrument, you should be able to trigger it via MIDI using a keyboard controller. Kontakt Player 2's sound will generate through the mixer and directly to your sound card. If the plug-in does not receive MIDI or generate audio, then make sure to check the following two areas:

Make sure the Instrument track is selected / record enabled in the Arrange window.

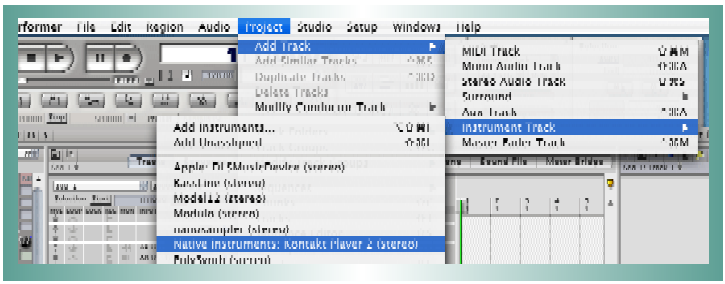
The MIDI channel of your MIDI track must correspond to the receive channel of the loaded instrument.

Make sure that you have properly configured your soundcard for use with Logic.

You may also want to refer to the Logic manual which offers additional instruction in using virtual instruments and plug-ins within a Logic project.

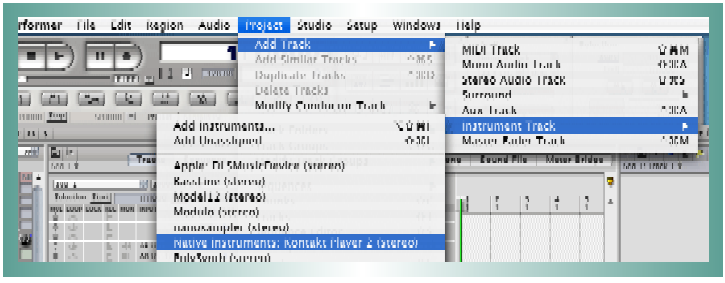
MOTU Digital Performer

Launch Digital Performer and create an instrument track by selecting Project -> Add Track -> Instrument Track -> Kontakt Player 2.



Create a MIDI track by selecting Project -> Add Track -> MIDI Track. In Digital Performer's track overview window (or in the sequence editor window) assign the output of this MIDI track to Kontakt Player 2 and a MIDI channel.

The plug-in is now ready to use. The mixer of Digital Performer will allow you to mix, pan, and process Kontakt Player 2's output just like any other existing audio track



To play Kontakt Player 2 with your keyboard, record-enable the MIDI track which you have routed to Kontakt Player 2 and make sure MIDI Patch Through is enabled in the Studio menu of Digital Performer.

After having loaded an Instrument, you should be able to trigger it via MIDI using a keyboard controller. Kontakt Player 2's sound will generate through Digital Performer's mixer and directly to your sound card. If the plug-in does not receive MIDI or generate audio, then make sure to check the following areas:

- Make sure MIDI Patch Through is enabled in the Studio menu of Digital Performer.
- The MIDI channel of your MIDI track must correspond to the receive channel of the loaded instrument.
- Make sure that the instruments track output is correctly set.
- Make sure that you have properly configured your sound card for use with Digital Performer.

Apple GarageBand

Launch GarageBand.

Press the "+" button to create a new "Software Instrument" Track. From here you can choose the icon you wish to use.

Double-click the instrument track icon or press the "I" icon to get the Track Info.

From the Info window expand the Details triangle underneath the Instrument icon to expose the track settings.

From the Generator drop-down menu, choose Kontakt Player 2 from among the Audio Unit plug-ins.

Clicking on the pencil icon next to the "Manual" drop-down menu will open the Kontakt Player 2 interface for editing.

Kontakt Player 2 can now be played using an external MIDI keyboard.

Cakewalk Sonar

Launch Sonar. In the synth rack choose Kontakt Player 2 DXi 2.

Route a MIDI track to the DXi 2-Plug-in by selecting Kontakt Player 2 in the Out drop down list.

After having loaded an Instrument from the library you should be able to trigger it via MIDI using a keyboard controller. Kontakt Player 2's sound will generate through Sonar's mixer and directly to your sound card. If the plug-in does not receive MIDI or generate audio, then make sure to check the following areas:

Make sure MIDI Patch Through is enabled in the Studio menu of Sonar.

The MIDI channel of your MIDI track must correspond to the receive channel of the loaded instrument.

Make sure that the instruments track output is correctly set.

Make sure that you have properly configured your sound card for use with Sonar.

Digidesign Pro Tools

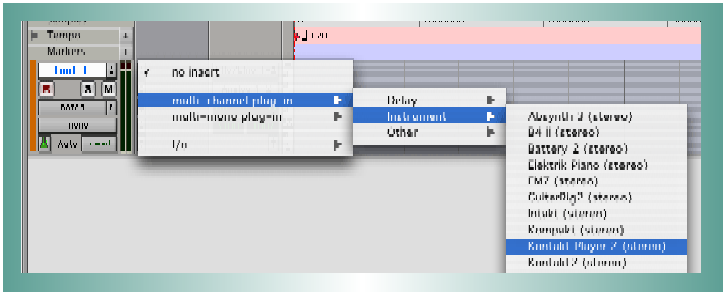
Launch Pro Tools.

Create a new Instrument track by choosing New Track from the File menu.

Locate the channel mixer Window -> Mix.

The dark grey box at the topmost section of the Instrument channel is the RTAS insert section. Click on the first empty slot to show all available RTAS plug-ins.

Choose Kontakt Player 2 from the multi-channel RTAS plug-in > Instrument menu.



To open the plug-in interface for editing, click once on the insert slot.

After having loaded an Instrument, you should be able to trigger it via MIDI using a keyboard controller. Kontakt Player 2's sound will generate through the mixer and directly to your sound card. If the plug-in does not receive MIDI or generate audio, then make sure to check the following areas:

A physical input may need to be assigned to the instrument track.

The Instrument track fader (Mix window) may be down.

The instrument track in not selected in the Edit window.

Using Kontakt Player 2

Whether you use Kontakt Player 2 as a standalone application or as a plug-in, once you've set up its audio/MIDI options (in the standalone) or instantiated it as a plug-in and properly routed MIDI and audio to and from it, the program will behave identically with very few exceptions.

BROWSER

On the left side of the screen is the Browser. The Browser gives you the capability to navigate through your available Kontakt Player 2 libraries, as well as view engine information and assign automation.

Libraries

Using this tab, you will see all installed Kontakt Player 2 sound libraries. You can have an infinite amount of sound libraries installed here.

In the submenu under the Libraries tab are a few buttons. There is a refresh button to refresh the Browser and an eject button to eject an optical disc.

You will also see two dropdown menus for User Instruments and User Multis. Anytime you resave an instrument or a multi using the Load/Save menu, your saved instruments and multis will appear in this menu. (By default, they are stored on your hard drive inside the Kontakt Player 2 program folder/ User patches. Later in this manual, we will discuss the saving of instruments (in the Load/Save menu section).

Library Box

For each library, there is an Instruments, Multis, and Info tab. These three tabs allow you to navigate through the library. Instruments are the basic patches that are created for you to use. Multis are combinations of various instruments.

If you click on the Instruments or Multis button, all instruments or multis will be displayed below in the Browser.

Multis can be merged with other multis; when loading a new multi, select “No” in the Replace Multi dialog box so that the existing multi is not replaced but merged with the new one; note that only the

instruments of the new multi will be added to the end of your current multi, all other settings, e.g. outputs and master effects, are left unchanged.

If you click on the arrows just to the right of either button, the contents of the library will appear in an easy-to-use hierarchical menu.

The Info button brings up additional information about the library.

ABOUT: Here you see important library information, such as the serial number and the library credits. Click the "Show Read-me" button to open the library read-me document.

UPDATE: Use this tab to check for available Library updates or crossgrade offers to other products.

REGISTER: All libraries must be registered to unlock them for continued use. This tab provides a shortcut to the Native Instruments Service Center. Click once to start the Service Center application. Note that Service Center must be installed for this to work.

FORUM: This link connects you to the user forums of both the library developer and Native Instruments.

SUPPORT: Click this link to be directed to the relevant Support pages for technical support.

Library Installation path: Use this to set the install directory for your library. This is especially necessary when you move your library, either to another hard disk or to another location. Please note that if you use your Kontakt Player 2 library exclusively in Kontakt 2, you must set the library path here in order for the library to continue working correctly.

Note: Only libraries that are released for Kontakt Player 2 (for example, VI.ONE, which you just purchased) can be loaded. Kontakt Player 2 is not able to load general Kontakt or Kontakt 2 patches, nor is it able to import libraries from foreign formats. To do these things, you must own the full version of Kontakt 2.

The full version of Kontakt 2 offers other powerful benefits, such as more extensive editing, and the ability to use all Kontakt patches (whether user-created or released for Kontakt Player 2) and mix and match freely between the two, as well as import libraries in foreign formats.

ENGINE

Clicking on the Engine tab brings up various information about how the Kontakt engine is performing. This information is updated in real-time, so you can watch exactly how it behaves under various conditions (e.g. high polyphony, high CPU loads, etc.)

AUTOMATION

The Automation tab allows you to assign various types of MIDI automation to various knobs within Kontakt Player 2.

In standalone mode, choose MIDI Automation.

When using Kontakt Player 2 as a plug-in, select Host Automation.

When in MIDI CC mode, move the MIDI device's control that you want to use for parameter control in Kontakt Player 2. A "lightning bolt" will light in red to the left of the corresponding CC number in the browser. Click on the CC number and drag it on top of the parameter you want to control. A hand will appear if the assignment is allowed. Release the mouse, and the assignment is made.

With Host Automation mode, select an unused ID and either double-click or click on Set to perform the assignment. The automation always applies to an entire group.

The only functions which can use with host automation are the volume, tune and pan knobs. The performance view knobs cannot be used with host automation.

Note: Several parameters can be assigned to the same controller. This is great if you want a single control to do many things, such as increase brightness while increasing level. Also note that the Mod wheel is usually fixed at Controller 1, and Volume at Controller 7.

REMOVE: To remove an automation assignment, select it then click on Remove.

SMOOTHING: Incoming MIDI data is "quantized" to 128 divisions. Sweeping some parameters with this quantized signal produces a "stair-step" or "zipper" effect. The Smoothing parameter smoothes the incoming MIDI data (through a process of mathematical integration, just in case you wondered) by creating a ramp between values rather than a sudden jump. However, note that higher smoothing values also make the control less responsive when controlled over MIDI.

SOFT TAKEOVER: Enabling Soft Takeover causes a parameter not to change until an external controller matches its existing value. Example: Suppose a level parameter is set to halfway, and a hardware control assigned to level is turned all the way down. Without Soft Takeover, as soon as move the hardware control the parameter will jump to the new value – in this case, something close to full off. With Soft Takeover, nothing will happen as you turn up the hardware control until the control is up halfway. It now matches the existing parameter value, which allows it to take over parameter control.

CANCEL: So you didn't really mean to assign that controller after all? Click on Cancel.

MAIN CONTROL PANEL

The Kontakt Player 2 main control panel gives you access to several controls and displays which are global to the program.

The upper four buttons (Browser, Outputs, Keyboard, and MasterKontrol) toggle the visibility of these four areas of the program.

NOTE: If you are using the standalone version of Kontakt Player 2, you can use the F1-F4 keys to toggle each of these buttons from the keyboard.

Output Section

When you click the Outputs button, the Outputs window appears at the bottom of the rack.

There are two types of faders: “Blue” faders that relate to channel outputs (the number of faders depends on the number of available outputs), and four “orange” faders that control return from the four send effects, as used in Multi setups. Each fader, output or aux return, has four effect insert points.

Let’s cover output channel features, going from top to bottom.

ADD CHANNEL: Adds another output channel to the Outputs section.

DELETE CHANNEL: To delete a channel, click on any section of the channel that doesn't contain an editable parameter; the channel becomes outlined in yellow. Click on Delete Channel to delete. Note: You cannot delete the Aux return channels.

HIDE INSERTS: Hides all inserts to conserve space.

EDIT EFFECT: To edit an insert effect, click on it. Then click on this button to open and close the edit section for that effect. To delete an effect, click on the effect strip that includes the parameters (not the module in the slot); the effect strip becomes outlined in orange. Then, press the computer keyboard's Delete key.

RESET OUT MAP: This button can be used to restore the output mapping to the default settings.

MAKE DEFAULT: Clicking on this button saves the current output mappings as your permanent defaults. (These output mappings are saved to the Kontakt Player 2 application directory inside the Defaults folder.)

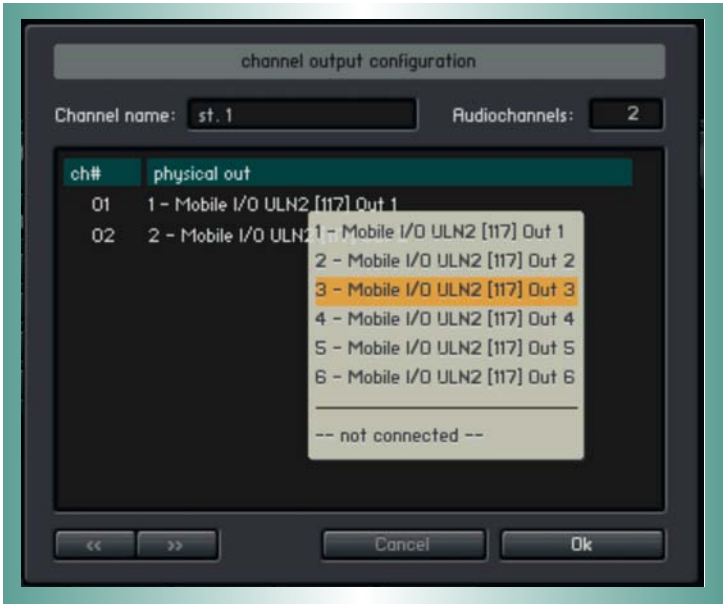
NAME FIELDS: Each channel has a name field at the top. Double-click in the field, and type in the desired name.

INSERT EFFECT SLOTS: To insert an effect, click on the downward arrow toward the right of the slot, and select the desired effect from the drop-down list.

Adjust Output or Aux Return Level: Move the appropriate fader.

CONFIG: This is where you configure the output for number of channels and channel assignments.

When you click on a channel's Config button, a dialog box appears with several fields. You can edit the Channel Name, but also, the number of audio channels (click on the Audio Channels parameter, then drag up or down). *Note that you can't specify more audio channels than actually exist.*



Each channel shows up in a list. Click on the channel's Physical Out field, and a pop-up menu appears with all available output. Click on a physical output to assign it to a Kontakt 2 virtual output.

You can use the << and >> buttons in the lower left hand corner to automatically go to the next available output.

OUTPUT ROUTING

Note: There are only 16 mono outputs possible when Kontakt Player 2 is used as an Audio Unit plug-in, even though newer Logic versions support 32 outputs. Surround channels in Cubase are not supported. In addition to the methods mentioned below, different output configurations can also be saved as part of a multi.

In stand-alone mode, there are 32 mono outputs possible. Therefore, the maximum number of supported physical mono outputs is 32. If your audio interface supports more than 32 mono outputs,

you will only be able to use the first 32 outputs in Kontakt Player 2. Outputs can not be freely mapped on the physical level of your audio interface

In plug-in mode, the maximum number of virtual mono outputs is always 32 for VST and DXi / 16 for AU and RTAS. For VST only, three default plug-in versions are available with 8, 16, and 32 outputs respectively. For all other plug-in formats, outputs are selected dynamically via the host (please check respective host documentation for details). If your host does not allow you to remove unused channels, these channels might still use CPU. Kontakt Player 2 will automatically mute all unused channels and thus lower CPU usage within the Kontakt Player 2 engine.

A default configuration is kept which is used as soon as Kontakt Player 2 is started. Kontakt Player 2 keeps a separate default config setting for every flavor of Kontakt Player 2; in other words, standalone, VST, AU, DXi, RTAS all have their own output configurations. In order to change the output config, you need to first organize the outputs the way you want and then click on the "make default" button in the Output section. This ensures that at next startup the outputs are the way you set them.

Another way to store and recall an output configuration is for plug-in use only – it is trickier and needs careful handling. The output configuration is also stored together with a plug-in's total recall data, which means that a saved song will be recalled with the output config it was saved with. This means that a recalled song might contain a Kontakt Player 2 instance with outputs differing from the default configuration; or it might even contain several Kontakt Player 2 instances using entirely different output configurations. This bears a lot of potential trouble and practically no host can effectively handle this situation.

This is why Kontakt Player 2 has to declare its output requirements the first time an instance gets plugged in; this cannot be changed from that point on. The host thinks Kontakt Player 2 has only one output configuration, being the stored default config. This is why it is a good idea to stick to the

default configuration and make every change in the default itself (by clicking on "make default"). When using Kontakt Player 2 as a plug-in in a sequencer, it's also advisable to unplug and then replug all instances after a fundamental change and / or reloading the song.

"RESET OUT MAP" (reset output mapping) restores the output mapping to the default settings. Kontakt Player 2 allows you to freely map each of the output channels to the available physical outputs. The button automates this in a simple default way: all physical outputs are assigned to Kontakt Player 2's output channels until they are used up. Take for example the new 8-channel VST version; if the user has Kontakt Player 2 set up to use 2 stereo and 4 mono outputs, and he presses the make default button, then the 8 available plug-in outs will be fully assigned to the available Kontakt Player 2's output strips (1-2, 3-4, 5, 6, 7, 8). The aux channels, coming after the "normal" output channels, will receive no assignment in this example. On the other hand, if you Kontakt Player 2 set up with just two stereo outputs, the other four available physical outputs will be automatically assigned to the first two (stereo) Auxilliary Outputs.

Keyboard

The Keyboard button displays an onscreen keyboard which features tinted keys, which can be helpful in showing you which keys are active in any given instrument. Keys which have samples mapped on them are tinted blue, and keyswitch keys are tinted red. Keys which are being played will be shown in real time.

You can transpose the keyboard's range within three octaves as well as create pitch bend and Modulation events (MIDI CC 1).

MasterKontrol

When enabled in the Main Control Panel, this sits right under that panel and provides a lot of useful functions.

The tempo knob sets the tempo for tempo-synced effects. If Kontakt Player 2 is used within a host program, this displays the host's tempo. The default is 120.00 BPM. There is also a sync button to sync to incoming tempo information (not visible in the standalone version).

There are three ways to set tempo manually:

Adjust the tempo knob.

Double-click on the tempo field and type in a new number.

Tap a rhythm on the Tap button. Hint: This is also useful for finding out the tempo |of a song if you don't already know it.

To use the Metronome, click the On button to enable it. The light below the on button flashes with the tempo, and the control varies the metronome volume.

The Master Tune area defaults to A=440, but can be adjusted with the knob from A=392.00 to A=493.88.

If you've used use a sample library where some of the notes are out of tune, you're going to love this feature – you can set a reference pitch, and tune the sample against it. The reference tone can also be used for level setting within systems, or provide a reference tone for tuning guitar, bass, etc.

Click on the Note Name field and drag up and down to select the reference pitch. Turn it on with the On button, and use the knob to set the reference tone level.

Load/Save

The Load/Save menu gives you options for loading and saving instrument and multis, as well as resetting the entire multi (i.e. clearing the rack.)

Instruments and multis can be loaded using the Load option, and can also be loaded by simply dragging and dropping the NKI or NKM file from the desktop.

Note that when saving instruments and multis, you are only saving the instrument/multi definition files, not the individual samples. Each individual sample is encrypted within the protected monolith file, and the raw samples cannot be extracted. In the Save dialog box, the patch + samples and monolith options are not available. This is due to the copy protection of the library; the samples cannot be extracted nor resaved.

There is an option to save the patch with absolute sample paths enabled or disabled. When you save with absolute paths enabled, the patch file includes a direct and absolute link to the location of the encoded samples on your hard drive. In other words, the absolute path will reference your hard drive name and the exact subfolders which the encoded samples are stored. This is the best option to use if you will not be sharing this library among multiple computers and intend not to move the location of the encoded samples. By doing this, every time you load one of the user patches, it will instantly and automatically find the samples.

By disabling the absolute path option, a relative path is used instead. For example, if you save the instrument in a subfolder which sits alongside the encoded sample files, a relative path will read something like "go up one level in the folder hierarchy and you'll find the encoded samples there." Relative paths are the best option if you think you may move the samples around. Be sure that the relative location between the newly saved patch and the encoded samples stays the same in order to make sure the samples can always be found automatically.

If a saved patch ever loses track of where its samples are stored, you will be presented with a dialog box upon load which prompts you to find the location of the samples.

Instruments and multis saved from within Kontakt Player 2 are accessible through the Browser's User Instruments and User Multis menus, and can be used by anyone who owns the same library, from within either Kontakt Player 2 or the full version of Kontakt 2. The instruments cannot be used by a user who does not own the same library.

OPTIONS

The Options menu is where you determine overall Kontakt Player 2 preferences. Clicking on this button to open the Options window, which has five subcategories.

Tab 1: Interface

Here you make basic adjustments to Kontakt Player 2's layout of Kontakt and functionality.

SMALL SIZE/MID SIZE/BIG SIZE: The View menu lets you choose one of three sizes for Kontakt Player 2: Small, Mid, and Big. The edit boxes let you specify the size, in pixels, for the size. The width and height have separate fields; to change a field, double-click on it and enter the new value. Note: The new value will take effect the next time you open Kontakt Player 2.

CAPTURE KEYBOARD FROM HOST: Enabling this button catches certain keyboard keys and routes them to Kontakt Player 2 rather than to the host program. For example, you may want to type certain things on the keyboard and have them affect Kontakt Player 2 but have no effect on the host (e.g. you want to name something in Kontakt Player 2 using a letter that happens to be a keyboard shortcut for the host). Enabling this ensures the keystroke is interpreted by Kontakt Player but not the host.

CAPTURE MOUSE FROM HOST: This is similar to Capture Keyboard from Host, but directs Mouse Wheel movements to Kontakt Player 2 instead of the host.

SHOW MAPPING AND KEYSWITCHES ON KEYBOARD: This button shades keys on the "virtual master keyboard" (along the lower part of the window) to indicate mapping and keyswitching.

AUTO-REFRESH BROWSER: This option activates the auto updating of the browser. When activated, the browser automatically detects from the operating system if a folder is changed/created.

MENU FONT SIZE: This drop-down list allows setting the font size bigger for increased legibility, or smaller to fit more items on screen.

Tab 2: Audio Engine

These settings affect Kontakt Player 2's audio engine.

DEFAULT VOLUME FOR NEW INSTRUMENTS AND VOLUME RESET: Choose between –6dB and 0dB.

CPU OVERLOAD PROTECTION: This function will kill voices if the CPU load gets too high. You can specify how tolerant you want the engine to be.

MULTIPROCESSOR SUPPORT: Enable this checkbox if you have a computer with more than one processor to take advantage of the additional CPU power.

Send MIDI to outside world:

- UI keyboard: Virtual keyboard/Mapping Editor keyboard/computer keyboard events
- Script generated CCs: script controller events like CCs, RPNs, NRPNs
- Script generated notes: script note events (when enabled, this setting might create duplicate notes when recording in your host)

OFFLINE INTERPOLATION QUALITY: The new HQI mode allows you to select among three quality options when bouncing audio from within a host. “Standard” corresponds to the old mode, whereas “High” and “Perfect” increase the quality. HQI mode helps you eliminate digital aliasing sounds which become particularly audible when you transpose sounds with significant high frequency content upwards. Note that this quality comes with a price in the form of additional CPU load and thus a lower total voice count.

IMPORTANT: Both modes “high” and “perfect” will use more cpu if the transposition is higher. E.g. if you transpose a sample one octave, then 2 octaves, the cpu load will double every octave. So if you transpose your sample many octaves higher, the cpu load might be very high.

OPEN AUDIO AND MIDI SETTINGS: Click on this button to view audio and MIDI settings that relate to your audio interface.

Tab 3: Handling

Use Computer Keyboard for MIDI Playback: This lets you use your computer keyboard to trigger Kontakt Player 2 (handy for laptop jockeys on airplanes!). You can also edit the Velocity value that a key will trigger.

KEYBOARD VELOCITY: This specifies what velocity should be sent when using the computer keyboard for MIDI playback.

SOLO MODE: Choose between Solo In-Place (only one instrument can be soloed, others will be muted) and Solo Latch (you can switch several instruments into solo mode).

BROWSER: Double-Click Loads Instrument: If enabled, double-clicking on a Sample in the Browser creates a new Instrument, with the sample spanning the entire keyboard range. If you Shift-Click multiple samples and double-click on the group of Samples, this not only creates a new Instrument, but also auto-maps the samples equally across the keyboard.

BROWSER: Show Files Before Folders: This alters the sorting algorithm of the Browser to show files before folders.

DEFAULT ROOT KEY FOR NEW ZONES: Samples without root key information will default to this as their root key.

MIDI CHANNEL ASSIGNMENT FOR LOADED PATCHES: This menu tells Kontakt Player 2 what MIDI channel you want newly loaded instruments to be assigned to. "1st Free" loads up each subsequent

instrument on the first unused MIDI channel. "Omni" assigns all instruments to OMNI (meaning they will receive MIDI on any incoming channel). "Keep channels from K 1.x Patches" will allow the patches to load with whatever MIDI channels were saved within older Kontakt 1 patches.

INSTALLATION BASE PATH: If you change the name of the Kontakt Player 2 folder, certain presets might not be available anymore. Set the installation path here to the location of the Kontakt Player 2 folder.

Tab 4: Load/Import

LOAD INSTRUMENTS/BANKS/MULTIS IN "PURGED MODE" (WITHOUT LOADING SAMPLES INTO RAM): Reloads the parameters of Samples that were purged, but without the Sample data itself. See Purge Menu below.

FORCE-LOAD PRE-2.0 PATCHES IN DFD MODE: This forces the engine to use DFD streaming even for old patches that were not originally saved with it.

UNWIND AUTOMATION ID'S FOR ADDITIONALLY LOADED PATCHES: This is a very useful option when assigning host automation IDs to a patch and then loading the same patch in several slots; just imagine that you assign host automation IDs #0 to #9 to a patch to control typical synth features; now if you load the patch into Kontakt rack slots 3 and 7 in your song you would want to select different LFO settings for the two slots; this is now possible with this new feature because the second instance of your patch now gets host IDs #10 to #19 instead!

LIBRARY PATH: This is the "User Patches" save location. Here you can save User tweaked instruments and combination multis (from many libraries). By default it is set to the Kontakt 2 Application folder. If you move that folder to another location, use this option to reset the "User Patches" path.

Tab 5: Search/DB

This screen gives you options to specify what folders or volumes should be used when using search functions.

Tab 6: DFD - Direct from Disk

Amount of Memory for DFD: Adjusts the amount of RAM to dedicate to the DFD process. Although samples stream from disk, it is necessary to store attacks in RAM so they are available instantly upon playback. If DFD isn't working properly, try allocating more RAM to this function.
Purge Menu

Purge analyzes which samples were used in an arrangement, and removes from RAM any samples that weren't used. Thus, Kontakt Player 2 can handle huge amounts of samples while exhibiting very low RAM usage. Scoring of large ensembles with many instruments and samples now becomes manageable.

Purge is available here on a Global level, but is also available on the Instrument level. You would use Global purge after a song was done, and you wanted to remove all unneeded samples. The Instrument purge is handy if you've finished a part; you can purge samples for that Instrument alone, thus freeing up RAM for additional overdubs.

Click on the downward arrow to access the following functions:

RESET MARKERS: Deletes all "tags" that mark samples as used.
UPDATE SAMPLE POOL: Unloads unused Samples from RAM, and loads newly marked Samples in RAM.
PURGE ALL SAMPLES: Unloads all Samples from RAM.
RELOAD ALL SAMPLES: Reloads all Samples used in an Instrument.
LOAD EVERYTHING PURGED (WITHOUT SAMPLES): Reloads the parameters of Samples that were purged, but without the Sample data itself.

A display for the instrument shows Purge status.

GREEN: All Samples are loaded.
ORANGE: Samples have been purged to reduce RAM requirements.
RED: Empty – all Samples are unloaded from RAM.

View Menu

The entire instrument can be re-sized from the View menu. Choices are Normal, Bigger, and Large. Typically you will use Large when creating Instruments, and Normal when everything has been programmed, and you're using Kontakt Player 2 as a plug-in or stand-alone device. You can set the window size under Options > Interface.

SYSTEM PERFORMANCE METERS

These are located in the upper right section of the Main Control Panel.

Clockwise from upper left, these show the following:

Notes: The amount of polyphony being used. The first digit shows the current number of notes being played; the second digit shows the maximum amount of polyphony.

CPU: Shows how much CPU power is being used by Kontakt Player 2. More bars indicate more CPU use.

DISK: Shows the amount of Kontakt Player 2's hard disk access. Pulling more data from disk illuminates more bars.

RAM: Indicates how much memory is being taken up by the samples used by Kontakt Player 2. This figure will be much higher if DFD is not being used.

Minimized Player View

The last button on the right (next to the NI logo) is for Instrument Focus view.

Clicking on this button will instantly zoom into the currently selected instrument, and will hide all other areas of the Kontakt Player 2 interface (e.g. Browser). This can be a useful tool to instantly collapse the Kontakt 2 Player screen to its smallest size and most essential elements.

About Kontakt Player 2

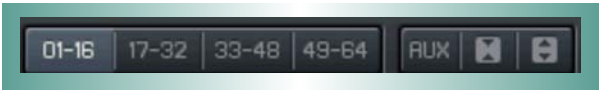
An About screen can be accessed by clicking either the Kontakt Player 2 logo in the far upper left corner of the interface, or the NI logo in the far upper right corner. The About screen contains the specific version numbers of all components of the Kontakt Player 2 installation, as well as design credits and links to web pages containing updates, support, and more.

Multi Area

The Multi area is the large area on the right side of the Kontakt Player 2. Also referred to as the RACK, this is where all loaded Kontakt Player 2 instruments reside. You can load multis (which are combinations of instruments) or you can load individual instruments, and they will both appear here.

Instruments can be reordered in the rack within the same multi page. This works via drag-and-drop. When loading new instruments, these might still appear in between the already loaded instruments and not at the bottom of the rack.

There are a few buttons in the upper right hand corner that allow you to work with the rack.



The four numerical buttons allow you to switch between four different pages of the rack. By using these, it's possible to load up to 64 different instruments at once.

The Aux button is a toggle switch to show or hide the aux send faders for each instrument.

Instrument views

Performance View

The performance view shows a custom panel which allows you to alter specific characteristics of the instrument. You can view this panel by clicking on the icon immediately below the gear icon in the upper left hand corner.

Consult the VI.One Manual for extensive information on the available controls.

Minimized and Maximized View

The instrument minimize and maximize buttons allow you to instantly collapse or expand every instrument in the rack to its minimized or maximized view, respectively. The maximized view is useful when editing an instrument and accessing its panel. The minimized view is useful when you want to view all your instruments at once.

An instrument in minimized view shows only its name, solo and mute buttons, volume, pan, and tune knobs, and meters. The X button in the upper right corner deletes the instrument, and the + button switches to performance view.

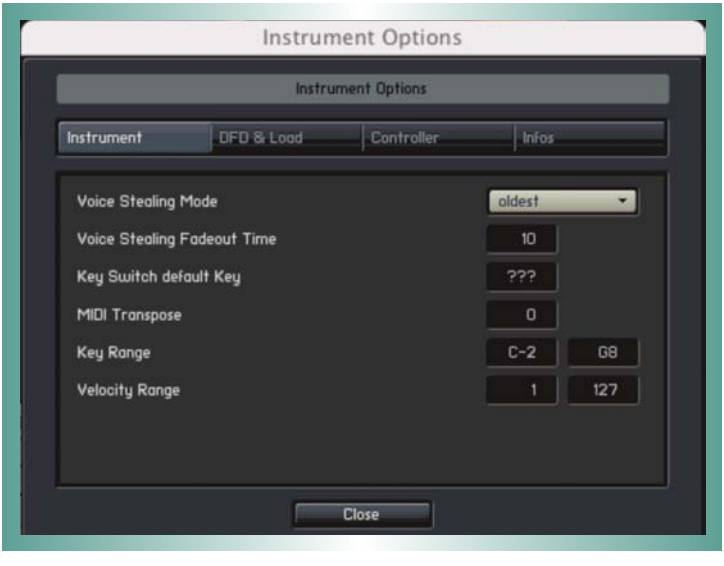
Instrument maximized view is also available. An instrument in maximized view shows additional details about the instrument, such as output settings, MIDI channel, polyphony, a memory meter, and the purge.

Kontakt Player 2 supports up to 64 MIDI input channels (4 ports with 16 channels each); only the stand-alone version supports 4 MIDI in ports; your physical MIDI in ports that are marked as active in

the Audio Setup dialog's MIDI tab are assigned to ports A - D automatically; in the plug-ins, only port A is active.

Clicking on the gear icon itself brings up the Instrument Options window, which will be discussed below.

Instrument Options



Instrument Tab

VOICE STEALING MODE: Choose from the following:

Kill Any	(the algorithm decides which is the best one to steal)
Kill Oldest	(oldest note still sounding)
Kill Newest	(most recently played note)
Kill Highest	(highest-pitched note)
Kill Lowest	(lowest-pitched note)

VOICE STEALING FADEOUT TIME: Sets how long a stolen voice will fade out before it disappears, from 0 to 1000ms. This may cause the number of voices to temporarily exceed what's specified as the maximum amount of polyphony.

KEY SWITCH DEFAULT KEY: This is the first key that is activated when you load this instrument with "Start on key" group start options.

MIDI TRANSPOSE: Transposes incoming MIDI data in semitones. Example: If this is set to 2 and you play a C# on your keyboard, the Instrument being triggered will play a D#.

KEY RANGE: This sets the Instrument's keyboard range. Placing your mouse over the lower or upper limit causes a double arrow to appear. Drag up to raise the limit's note pitch, or drag down to lower. The range cannot go below C-2, or above G8. Use this with multiple Instruments to create keyboard splits - for example, bass could cover the lower two octaves of your keyboard, and piano the rest. Double-click the a value field to enter a note from your computer keyboard.

VELOCITY RANGE: This restricts the velocity range to which an Instrument will respond. Placing your mouse over the lower or upper limit causes a double arrow to appear. Drag up to raise the velocity limit, or drag down to lower. The range cannot go below 1, or above 127. Double-click a value field to enter a value from your computer keyboard. Example: You could set a B3-type organ Instrument to respond to velocities 1-127, while a pipe organ Instrument responds to velocities 111-127. Velocities of 111 or above will layer the two organ sounds for a more powerful effect.

DFD & Load Tab

DFD PRELOAD BUFFER SIZE: Sets the amount of RAM dedicated to each preload buffer when using DFD. This is an expert setting and should not be adjusted unless you are instructed to do so from tech support. You have been warned!

CONTROLLER TAB

MIDI CONTROLLER #64: This drop-down menu determines how Kontakt Player 2 responds to MIDI Controller #64, which defaults to controlling the sustain pedal. Here are your options.

SUSTAIN PEDAL AND CONTROLLER: Kontakt Player 2 will respond to a switched (on-off) or continuous controller (values above 64 = sustain on, values 64 or under = sustain off).

SUSTAIN PEDAL WITHOUT CONTROLLER: Kontakt Player 2 will recognize only a switched controller.

CONTROLLER ONLY: Kontakt Player 2 will recognize only a continuous controller.

ACCEPT ALL NOTES OFF/ALL SOUNDS OFF: This option will filter All Notes Off and All Sounds Off messages, which some older controllers send by default.

ACCEPT STANDARD CONTROLLERS FOR VOLUME AND PAN: This option will automatically cause each instrument to automatically respond to CC#7 for volume and CC#10 for pan.

MIDI CONTROLLER #7 (VOLUME) RANGE: Using this dropdown menu, you can adjust the minimum and maximum values that incoming MIDI CC#7 will translate to when controlling the volume of an instrument.

Info Tab

INSTRUMENT ICON: Choose an Instrument's identifying icon.

INSTRUMENT INFO: A notepad for the Instrument, possibly including copyright information, helpful tips, etc.

INSTRUMENT CATEGORIES: Choose an Instrument category. Being able to search on this can help considerably with database searches.

AUTHOR: Information on the sample's creator. This is limited to 8 characters, so longer descriptions can go in the Info box.

WEBLINK: Provides a web link to the author's web site.

Troubleshooting

If something doesn't seem to work correctly, there must be a logical reason for it. Native Instruments software is tested on a variety of computers and configurations to ensure proper function. Having said that, there remain an infinite number of possible setups and within them any number of compatibility issues, software conflicts, hardware problems and so on.

Below you will find some tips in regards to troubleshooting common problems with Kontakt Player 2. This list is by no means exhaustive. For more product specific issues please consult the product handbook, the Native Instruments Support Knowledge Base, or Native Instruments Technical Support.

STANDALONE

Library doesn't find samples:

This dialog opens when the loaded instruments cannot find the associated samples. In most cases the reason is because the Library Installation path has been changed, as in the case when you expand your library storage and move your libraries to a new, bigger disk. In this example, reset the library installation path using the Library box Info button.

If you have this option correctly set and continue to get this error, then please use the option which best suits your needs.

Sample Search Dialog ("Samples Missing") with Spotlight Support

The Sample Search / Samples Missing dialog appears when sample paths have been changed for whatever reason – for example, you have moved sample files to a different place on your hard disk – and Kontakt asks for your advice on how best to find them. Here is a quick run-down of the current options:

SEARCH FILE SYSTEM: Look for samples in the volumes / folders that you have specified in the new Search / DB tab in the Options dialog (see below)

SEARCH SPOTLIGHT: On OSX 10.4 (Tiger) and higher, you can now use the native Spotlight search to find samples in an instant!

CHECK FOR DUPLICATES: The new option works with any of the above actions; just consider that you have the 16 and 24 bit version of piano samples with the same name on your system; if you check this option, you will be presented with a choice of either the 16 bit or the 24 bit sample folder

BROWSER FOR FOLDER: Look for samples in the folder of your choice (including all subfolders)

BROWSE FOR FILES: Look for a specific sample file; use the Resolve All Possible option to look for other samples in the folder of the selected file

SKIP MISSING: Load the patch only with the samples found so far and ignore any missing samples

ABORT LOADING: Cancel the whole loading process

Kontakt Player 2 won't start (or crashes upon start):

Check the system requirements for the Kontakt Player product which you want to use. The minimum requirements are the very least you can get by with, and are often not enough for larger projects. If your project calls for more instruments, more plug-in instances, etc. updating your RAM may save you a lot of trouble.

Make sure you have the most recent Kontakt Player 2 version.

Make sure that you have not clicked on an outdated application alias/shortcut.

Try to restart your computer. Disconnect any audio interfaces and computer peripherals like printers, scanners and the like.

My soundcard / MIDI device is not recognized:

Quit all open applications.

Disconnect and reconnect the device. Try another USB / Firewire port if one is available. Connect the device directly to the computer and not via a USB / Firewire hub.

Open Audio MIDI Setup (Mac OS X) and see if the device shows up there. Test the MIDI setup for MIDI received.

Update any soundcard / MIDI drivers from the manufacturer's website.

Deinstall and reinstall your soundcard / MIDI drivers.

I don't hear any sound:

Without being too product specific, there are usually two reasons for this problem. It is either MIDI or soundcard/routing related.

Make sure that the Kontakt Player MIDI channel is set to receive from your MIDI device properly. They must be on the same MIDI channel. If in doubt, set the Kontakt Player to OMNI.

Output routing is incorrectly setup. Open the Kontakt Player Audio MIDI Setup / Routing tab and set the outputs to correspond to your soundcard's monitor (Main) outputs.

Incorrect soundcard selected. Open the Audio/MIDI Setup dialog and choose the correct output device.

The sound is distorted, playback drops out:

Your latency settings are too low. Low soundcard buffers (low latency settings) strain your CPU more, so it may be helpful to increase the buffer size via your ASIO control panel; or in a host, the soundcard setup. For standalone, open the Audio MIDI Setup dialog and move the output latency to the right until you don't hear any more distortion or playback is normal.

Your CPU may be overloading. Kontakt Player 2 CPU meter to give you a quick look at what processing power is being used. If things here look normal, then your computer may have another process which is using resources needed for real-time audio processing. (PC) Check the Task Manager (ctrl-alt-delete) or (Mac) Activity Monitor (Applications/Utilities) and quit any processes which are using valuable CPU. Usually it is a good idea to deactivate virus scan software when working with audio.

I hear a noticeable latency:

The output latency is too high. Open the Audio/MIDI Setup dialog and move the output latency slider to the left.

For PC users: Please note that some soundcards may not be able to achieve a comfortable latency. If this is the case you may want to to try the generic ASIO4ALL driver.

If you are using Kontakt Player 2 as a plug-in, check the host's hardware configuration and try a lower buffer size.

The Kontakt Player 2 plug-in does not show up in my sequencer:

Before checking the following options, please make sure that the latest NI product updates are installed.

CUBASE/NUENDO: From the Devices menu, open the plug-in information dialog. Make sure that the installed plug-in can be seen. Click the checkbox next to the plug-in name to activate it. Restart Cubase or Nuendo to have the changes take effect.

LOGIC: Make sure that the plug-in was installed. Check the local plug-ins folder (Macintosh HD/Library/Audio/Plug-ins/Components) for installed items. Start the Logic AU Manager from the Logic Menu/Preferences. Rescan Kontakt Player 2, or reset and rescan all plug-ins. Even after scanning, you may need to activate a plug-in by clicking the checkbox next to it.

DIGITAL PERFORMER: Rescanning all the plug-ins usually helps. To force Digital Performer to rescan all plug-ins, you should delete the preference file AudioUnit info cache from the folder: Macintosh HD/Users/~/Library/Preferences/Digital Performer

The plug-in makes no sound:

Try the software's virtual keyboard (if applicable) to see if the problem is MIDI related. Also set the plug-in MIDI channel to OMNI (when applicable).

CUBASE/NUENDO: MIDI track output not assigned to plug-in.

LOGIC: Instrument Track not record enabled

DIGITAL PERFORMER: MIDI track Output not assigned to plug-in, MIDI, Track is not record enabled, MIDI Patch Through not active from the Setup menu.

PRO TOOLS: Physical Input not assigned to Instrument track

Application Install Error:

If you receive this error, then something has gone wrong with the software installation. Your only choice at this point is to reinstall the software. Before doing so, back up any important files.

PC: use the add/remove programs software in the Windows control panel to remove the software and all components. In case the program does not show up please use the uninstaller (UNWISE.EXE) located in the application folder (i.e.C:\Program Files\Native Instruments\Program name\ )

Mac: Delete the Application folder and any preference (plist) files before reinstalling. Plist files are located in MAC HD/Library/Preferences ~ /Library/Preferences (where ~ is your home folder)

Error Creating Folder / Access Denied:

If you receive this error upon installation of any NI product on Mac, then it is likely there is a permission problem. The solution is beyond the scope of this guide, but the following link may help:

http://www.nativeinstruments.de/index.php?id=niosxtut_us

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