SAMPLING

ORACLE

MODERN SOUND DESIGN

Table of Contents

1 Introduction

Welcome to ORACLE - A unique and inspiring Kontakt library including everything from organic material, analog warmness, and punchy, destructive sound mangling. This library is all encompassing for today's media composers and sound designers looking to expand their arsenal of both gritty and delicate material. Created by the hands of working composers and sound designers in today's industry, we combined our efforts and experience to bring you a large collection of open source wave files for your direct drop-in use as well as an incredibly powerful and customizable user interface.

For this library we recorded with earth shattering percussion, metals, dry ice, analog equipment, and much more! All this, combined with easy to use pitch, pan, filter and gate sequencers as well as real-time trigger FX and a multitude of features on the front panel, help mold the sounds to your will. You'll find mod wheel controllable layers, on-the-fly loops, and percussion performance patches for even easier MIDI programming so you can focus on writing. Oracle is sure to deliver all its insight and wisdom straight to your music!

2 User Interface

2.1 Panel Controls

2.1.1 Filter: When powered, you have the choice between a High-Pass, Band-Pass, or Low-Pass filter. Below that you will find the controls for frequency cutoff and resonance.

2.1.2 Velocity & Offset: The velocity knob controls how the intensity of played keys is translated. At 0% all keys will be played at the same volume. At 100% the entire dynamic range will be available.

The offset knob allows you to move the start time to any percentage of the sample(s) that you would like. When the ***RND*** (random) button is activated, the offset knob will then begin to act as a max value control. This means that now the sample will read between 0% and the percentage of the offset knob. The random feature is especially useful for keeping samples more interesting and avoiding undesirable machine gun effects.

2.1.3 EQ & Growl: Choosing between ***Hz*** (Frequency), ***Bw*** (Bandwidth), and ***Gn*** (Gain) gives you 3 separate controls over each of the previously stated parameters.

The ***GROWL*** function, when powered on, will allow you to use a custom programmed filter + EQ function that provides a formant control for different characteristics depending on the patch. This can be anywhere from typical dubstep growl bass to a wide sweeping effect. The User Input box, just right of the power and growl label, allows you to enter a CC# of your choice for controlling the effect. (Any CC# is allowed with the exception of CC64 and CC100 due to internal programming. No further steps are required of the user to avoid this as the script will correct this automatically.)

2.1.4 Legato: When powered on, the ***Legato*** function turns the patch into a single voice instrument. Use the ***GLIDE*** knob to control the time and amount of pitch bend between the played note and the following note.

2.1.5 Envelopes: The bottom of the UI allows for controlling the envelope of 3 separate controls: ***AMP***, ***PITCH***, & ***FILTER***. The ORACLE interface provides the standard practice of synthesis by allowing you to adjust the ***ATTACK, HOLD, DECAY, SUSTAIN, RELEASE, & INTENSITY*** of all patches with one easy to manage panel. (It's worth noting here that the FILTER envelope is selected in the FILTER section of the UI panel in the upper left corner. [It is the same control described in 2.1.1 of the manual])

2.1.6 Center Display: The center display is the small text output screen below the main LCD that defaults you with the message ***"ORACLE ACTIVATED."*** Here is where you'll find exact readout values for all controls that are moved to give you dead-on accuracy with each movement. Not only does it supply values, but it will prompt you when Impulse Responses are loaded as well as display error messages when 2 conflicting controls are activated simultaneously. *(For example: Poly Mode and Legato Mode are not compatible and is fixed automatically within the Oracle script.)*

2.2 Sequencer Page

2.2.1 Arp Seq: In the ***Off Mode*** all Arp Sequencer controls are bypassed. When ***Mono*** or ***Poly Mode*** is activated, the controls become playable. The ***BARS*** control sets the number of bars in the velocity table that are read. ***RATE*** changes the note duration at which the sequencer moves through the velocity table in correlation to the current tempo. The numbers below the table correspond to which of the held notes will be played. The order of notes starts with the lowest note being played and increments to the highest note played. Up to 8 notes can be traversed in ***Mono Mode*** and up to 8 notes can be played simultaneously in ***Poly Mode***. The ***RND button*** activates a random sequence of pitch order. It reads its ***Max Value*** from the number box to the right of itself. The random numbers will be generated between 1 and the number designated in the ***Max Value*** box. The Reset button resets all pitch order parameters back to 1.

[ADVANCED CONTROLS] – If you ***ALT + Click + Drag*** UP/DN on the first bar of the Arp Sequencer Velocity Table, you can move all bars in relation to each other. When the bar surpasses either the maximum or minimum value, the table will begin to compress the values accordingly.

2.2.2 Pan Seq: This controls the Left and Right panning when any of the other sequencers are activated. It reads its ***BAR*** and ***RATE*** values from the first sequencer to the left that is active. So therefore, the order of hierarchy would be Arp, Filter, and then Volume. The ***Reset*** button resets all table values to the CENTER position.

2.2.3 Filter Seq: When activated, this sequencer controls an internal Filter LFO. The ***BARS*** control sets the number of bars in the intensity table that are read. The table ***RATE*** control changes the duration at which the sequencer moves through the table in correlation to the current tempo. ***Cutoff*** and ***Res*** controls assign their written functions to the Filter LFO. The knob just right of the ***Res*** knob controls the ***Rate*** of the LFO separately from the table sync.

[ADVANCED CONTROLS] – If you ***ALT + Click + Drag*** UP/DN on the first bar of the Filter Sequencer Intensity Table you can move all bars in relation to each other. When the bar surpasses either the maximum or minimum value, the table will begin to compress the values accordingly.

2.2.4 Volume Seq: When activated, this sequencer controls a Volume Gate that reads its dB values from the table. The ***BARS*** control sets the number of bars in the volume table that are read. The table ***RATE*** control changes the duration at which the sequencer moves through the table in correlation to the current tempo. The Preset buttons allow you to draw in and save your own table values. If you ***ALT + CLICK*** Preset A, B, or C, it will reload its default table values. For Preset D it will generate random table values.

[ADVANCED CONTROLS] – If you ***ALT + Click + Drag*** UP/DN on the first bar of the Volume Sequencer Table you can move all bars in relation to each other. When the bar surpasses either the maximum or minimum value, the table will begin to compress the values accordingly.

[TRIGGER FX] – The Volume Gate can be triggered on or can be overwritten at any point using the Green keys on **F6 – C7** in real time. The Orange keys on **C#6 – E6** can be used to switch between the presets respectively. This is further explained in section 3.1.1.

2.3 FX Page

2.3.1 Basic FX: There are many effects available to you to further sculpt, refine, or destroy any sound that passes through. Here are the basic FX available and their subsequent controls:

· **LoFi**
- Bits
- Sample Rate

· **Trans** (Transient Shaper)
- Input
- Attack
- Sustain

· **Compressor**
- Threshold
- Ratio
- Attack
- Release
- Makeup
- Mix

· **Distortion**
- Tone
- Drive
- Mix

· **Saturation**
- Shape

· **Flanger**
- Depth
- Speed
- Colour
- Feedback
- Send

· **Phaser**
- Depth
- Speed
- Feedback
- Send

· **Chorus**
- Depth
- Speed
- Send

2.3.2 Delay: The delay FX module can be used in one of two ways. It can be used as a non-synced effect that uses ms delay time as its output or as a synced control that can be set to delay at a given rate. The sync feature also moves with any changing tempos in real time. (It's important to note here that Kontakt itself cannot handle every delay rate at every tempo. For example, trying to use whole note delay times at a very slow tempo will not work. When any problem like this occurs, the Oracle script will return a message on the LCD Display screen to let you know that the Rate + Tempo selected is not compatible.)

2.3.3 Reverb: Unlike most Kontakt libraries, we've decided to offer our Reverb module as both an insert and a send effect. These two options can be used both separately or together to come up with truly new and unique sounds as well as offer a more flexible sculpting tool for your sounds. If you click the ***Send/Insert*** button you'll be given unique

controls for each option as well as a separate power button on the reverb tab. By clicking the folder button you'll be taken to the ***Impulse Response File Selector*** screen to choose which IR you'd like to load. This will also allow the user to be able to use any of their own custom IRs inside the Oracle UI with zero hassle! (IT IS INCREDIBLY IMPORTANT THAT YOU FOLLOW THE **ORACLE IR INSTALLATION GUIDE** UNDER THE DOCUMENTATION FOLDER BEFORE TRYING TO USE THIS FEATURE)

3 Patch Explanations

3.1 Key Colors

3.1.1 Basic Patches: The ***Black*** keys mark the unplayable regions. The new Kontakt default shade of ***Blue*** marks the playable instrument keys. The ***Light Orange*** region is a set of Trigger Keys that select Volume Sequencer Presets as explained in section 2.2.4. C#6 through E6 trigger presets A through D respectively. The ***Green*** keys control the rate of the Volume Sequencer in real time. If the Volume sequencer is on, it will briefly overwrite the current UI settings. If off, it will activate the Volume Sequencer at the given rate of the key pressed until released. Keys F6, G6, A6, and B6 trigger 1/8, 1/16, 1/32, and 1/64 rates respectively. F#6, G#6, A#, and C7 trigger 1/8T, 1/16T, 1/32T, and 1/64T rates respectively. (T = Triplets)

3.1.2 Tuning Keyswitches: The ***Red*** keys in all KS patches display the range of root keys available for those patches. The ***Yellow*** key is the root key that is currently selected.

3.1.3 Tonal Loop Keyswitches: The lowest range of 3 ***Red*** keys control the speed of the loop's playback. C-2 is **Normal** speed playback, C#-2 is **Half Time** playback, and D-2 is **Double Time** Playback. The ***Yellow*** key is the currently selected playback rate. The next range of ***Red*** keys are tuning keyswitches that behave the same as those explained in 3.1.2. The single ***Green*** key is the full tonal loop that will play and cycle when held. The ***Blue*** keys are mapped slices of individual sections of the full tonal loop.

3.2 Patch Name Extensions

3.2.1 "MW": Means this is a patch that is by default controllable by the Mod Wheel or CC1. This could range from controlling UI panel effects, such as filters or growl, to complex internal programming features.

3.2.2 "KS": Means this is a patch with keyswitches that control root key tuning.

3.2.3 "DFD": Means this patch is loaded in DFD mode ("Direct From Disk") and will help save RAM by a considerable amount. (This will also disable the ability to use the Offset and Random controls on the left panel of the UI as described in section 2.1.2.)

3.2.4 "Performance": Means the playable key range has been limited but uses a custom random round robin performance script to help you get the most out of quick performances and avoiding bad machine-gunning effects.

3.2.5 "REV": Means this is a reversed version of a standard patch with the same instrument name.

3.2.6 "BT": Means this is a patch that uses Kontakt's internal **Beat Machine** for loop slicing.

3.2.7 "TM": Means this is a patch that uses **Time Machine Pro**, Kontatk 5's advanced time stretching algorithm.

4 FAQ

Q: Why are the Impulse Responses not showing/loading in my patches?

A: Make sure you follow the directions given in the ORACLE IR Installation Guide under the documents folder. It provides detailed information on the easy steps needed to use this feature.

Q: Why is ORACLE not showing in my library tab?

A: Oracle is ***NOT*** a Kontakt player library. This means a library tab will not appear and requires the full version of Kontakt 5 to fully function.

5 Credits

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