

MIXOSAURUS[®]

EXPERT VIRTUAL DRUMS

MIXOSAURUS DAW DRUMS
POWERED BY KONTAKT PLAYER 2

KIT A MANUAL



Part II

KONTAKT PLAYER 2 Manual

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KONTAKT PLAYER 2

Operation Manual

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Users Guide written by: Native Instruments

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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 component of DirectX 5.0 or higher for Windows. Whether 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, being supported by programs such as MOTU's Digital Performer, Apple's Logic, Native Instruments Kore, and Ableton Live.

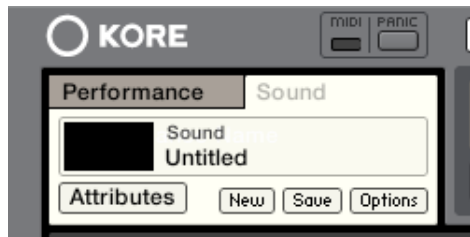
When KONTAKT PLAYER 2 is used as a plug-in in any of these formats, it's not necessary to set up Audio/MIDI settings as described above for standalone use. KONTAKT PLAYER 2 operates *within* the host sequencer, automatically receiving the MIDI that the host sequencer sends to it, and sending back its 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).

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.

VST Plug-in

Cubase and Nuendo by Steinberg

- Launch Cubase, 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 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/plugin 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.

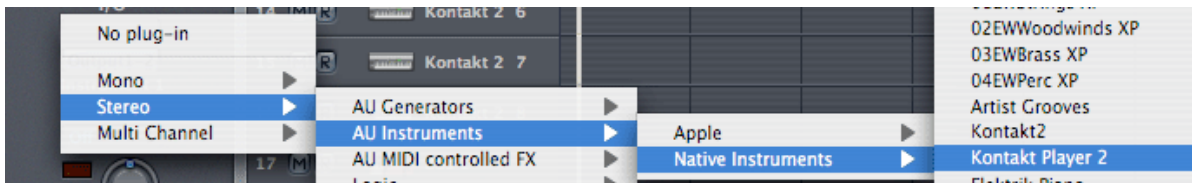
Audio Units Plug-in

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.

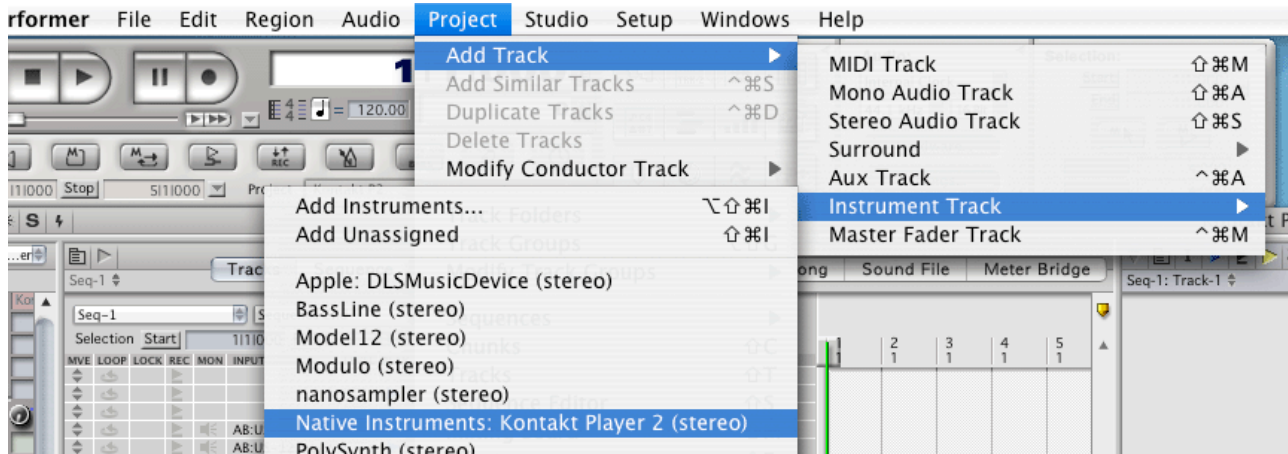
After loading an Instrument, you should be able to trigger it via MIDI using a keyboard controller. KONTAKT PLAYER 2's sound will generate through the mixer and directly to your sound card. If the plug-in does not receive MIDI or generate audio, then make sure to check the following two areas:

- 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.

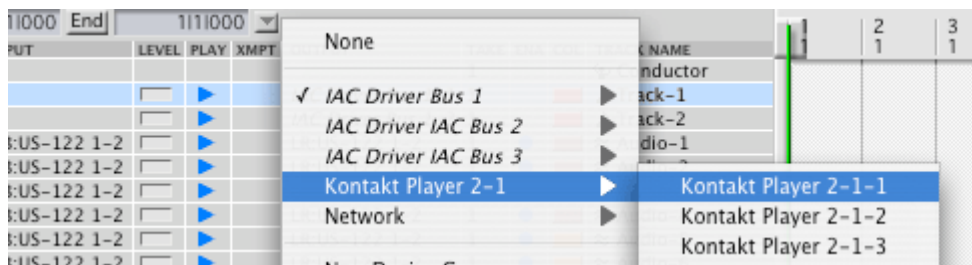
You may also want to refer to the Logic manual which offers additional instruction in using virtual instruments and plug-ins within a Logic project.

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.



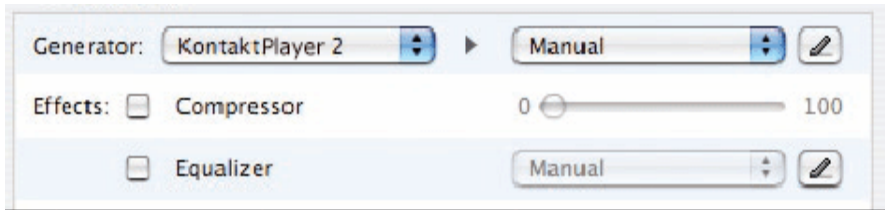
- To play KONTAKT PLAYER 2 with your keyboard, record-enable the MIDI track which you have routed to KONTAKT PLAYER 2 and make sure MIDI Patch Through is enabled in the Studio menu of Digital Performer.

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 Garage Band
- 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.

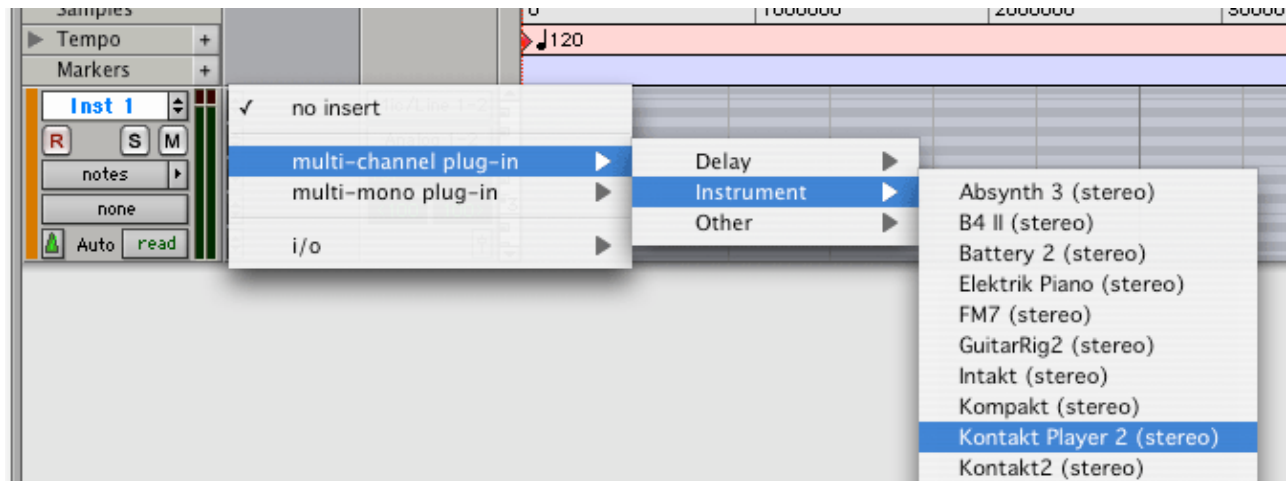


After having loaded an Instrument from the library you should be able to trigger it via MIDI using a keyboard controller. KONTAKT PLAYER 2's sound will generate through Sonar's mixer and directly to your sound card. If the plug-in does not receive MIDI or generate audio, then make sure to check the following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

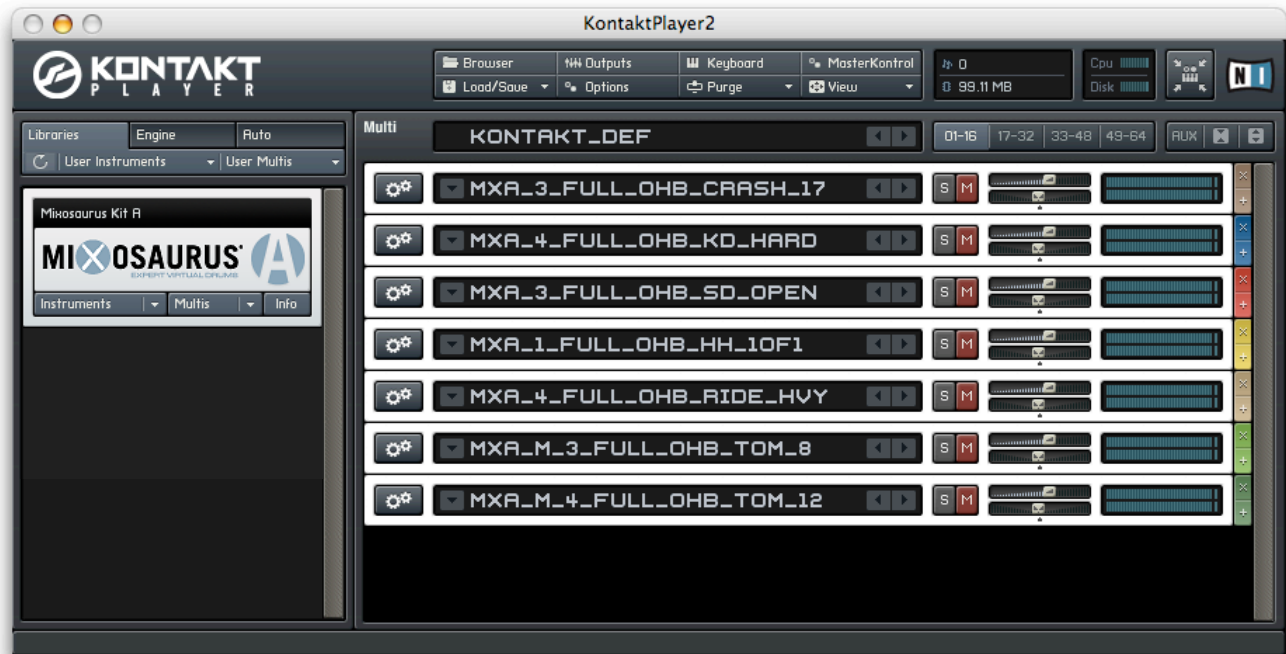


- To open the plug-in interface for editing, click once on the insert slot.

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 is 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

In the screenshot above, the Browser is opened to the Libraries tab. 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).

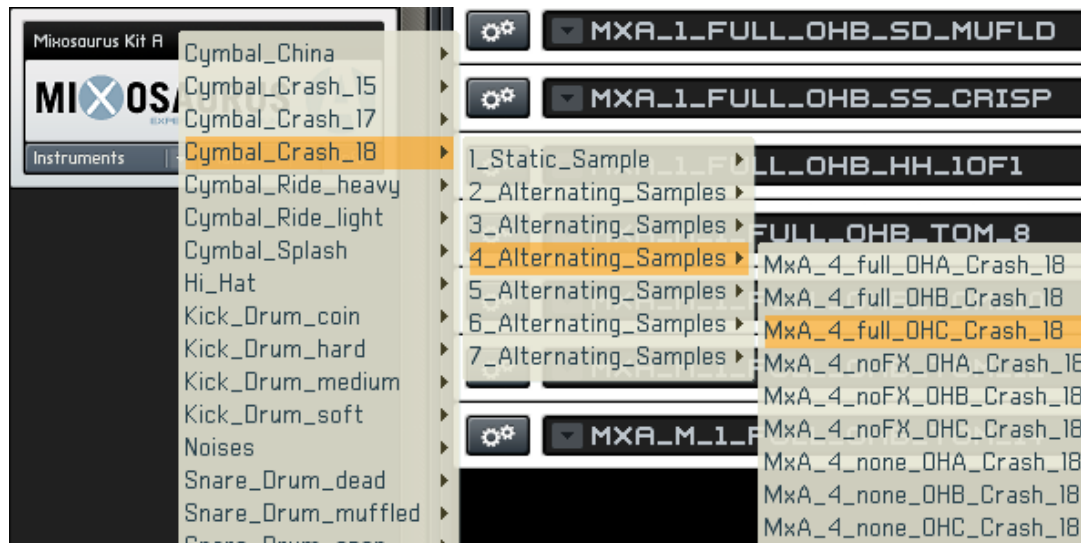
Library Box

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.



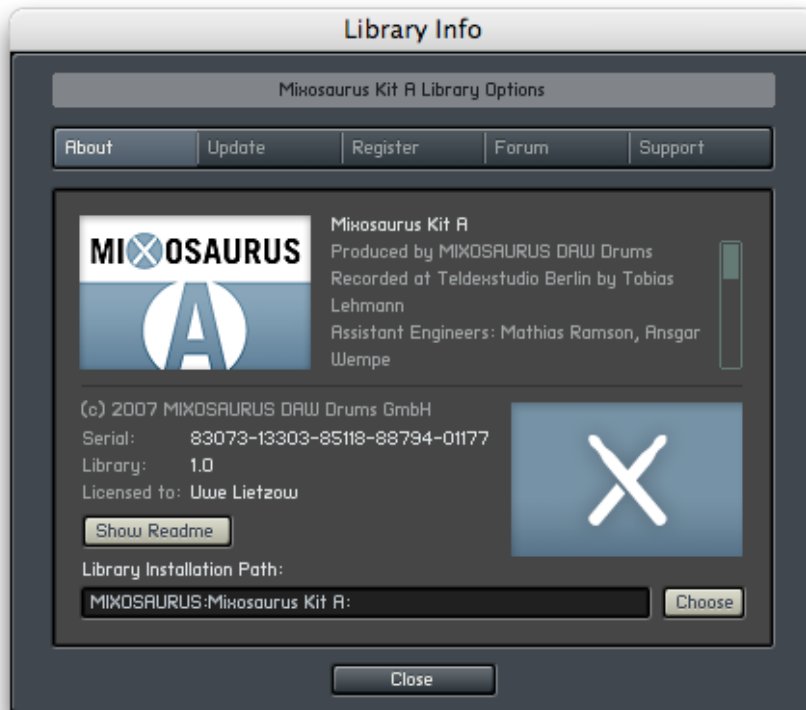
If you click on the Instruments or Multis button, all instruments or multis will be displayed below in the Browser.

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 released for KONTAKT PLAYER 2 that are authorized on your system 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 need the full version of KONTAKT 2. It 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 "legal." Release the mouse, and the assignment is made.

Important: Not all parameters can be Host-automated. See Part I, Section 5 of the manual.

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*.

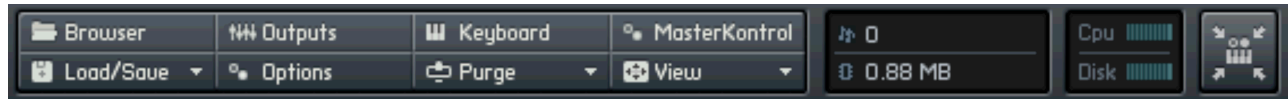
Smoothing: Incoming MIDI data is "quantized" to 128 divisions. Sweeping some parameters with this quantized signal produces a "stair-step" or "zipper" effect. The Smoothing parameter smoothes the incoming MIDI data (through a process of mathematical integration, just in case you wondered) by creating 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.

The Browser has been discussed above; we will now look at the other three areas individually.

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.

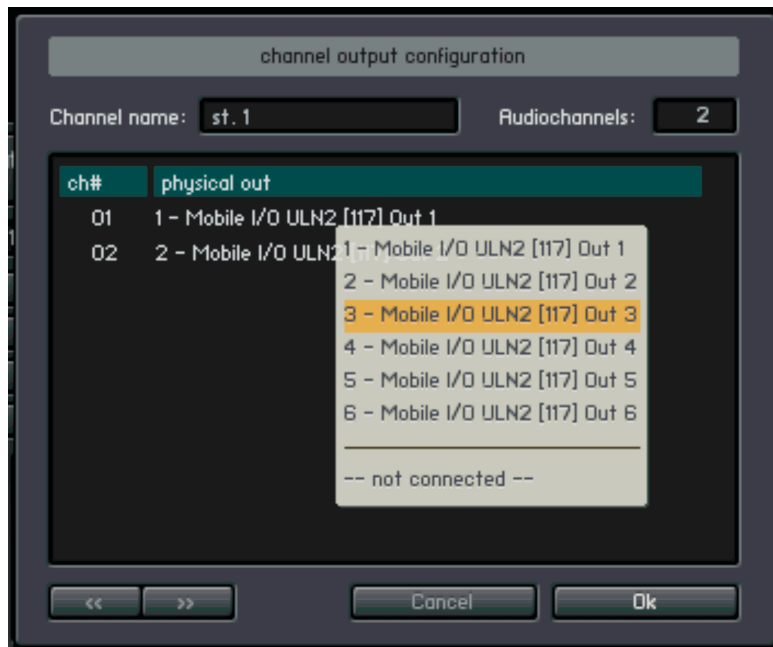
Make Default: Clicking on this button saves the current output mappings as your permanent defaults. (These output mappings are saved to the KONTAKT PLAYER 2 application directory inside the Defaults folder.)

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

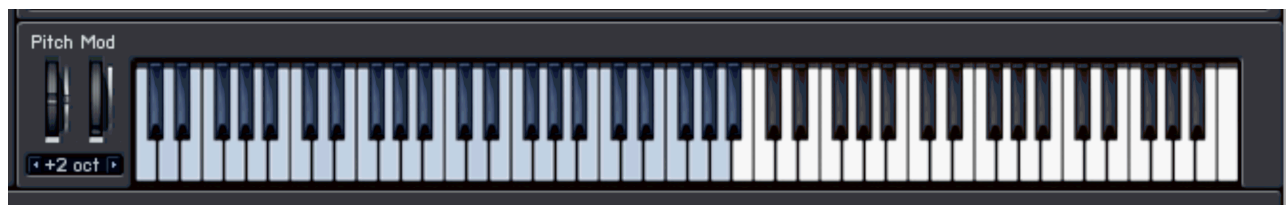
"make default"). When using Kontakt Player 2 as a plug-in in a sequencer, it's also advisable to unplug and then replug all instances after a fundamental change and / or reloading the song.

"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).



MasterControl



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-synched 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.

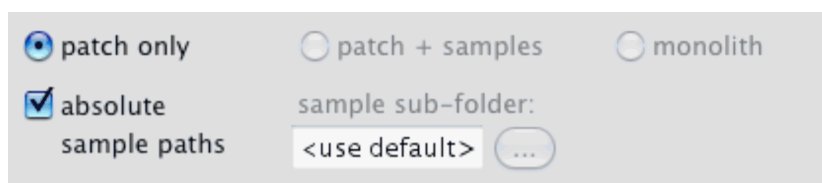
Click on the Note Name field and drag up and down to select the reference pitch. Turn it on with the On button, and use the knob to set the reference tone level.

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:

* GUI 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.

Instrument Focus 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

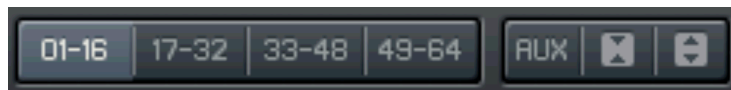
An About screen can be accessed by clicking either the KONTAKT PLAYER 2 logo in the far upper left corner of the interface, or the NI logo in the far upper right corner. The About screen contains the specific version numbers of all components of the KONTAKT PLAYER 2 installation, as well as design credits 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

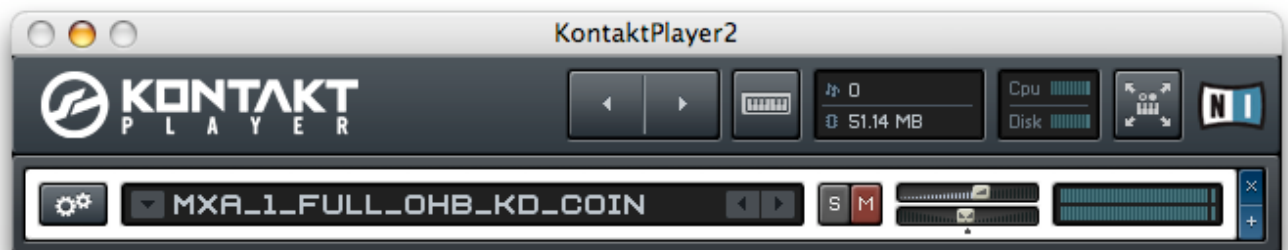
Performance View

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

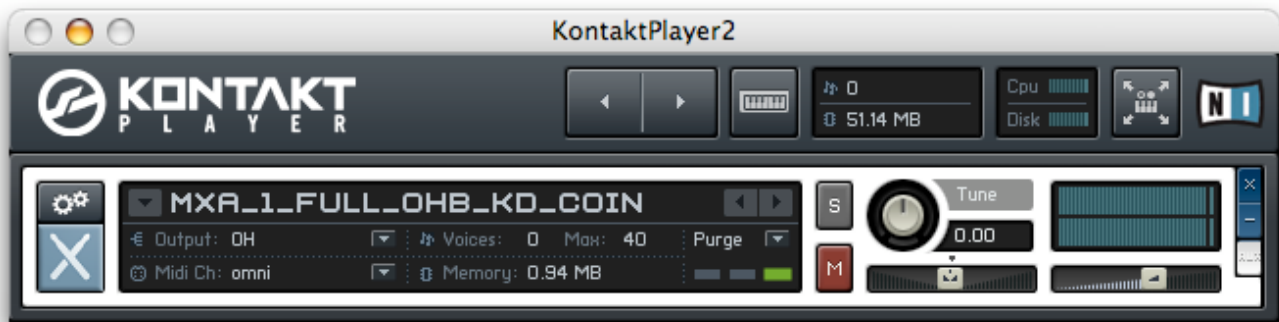


Minimized and Maximized View

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.

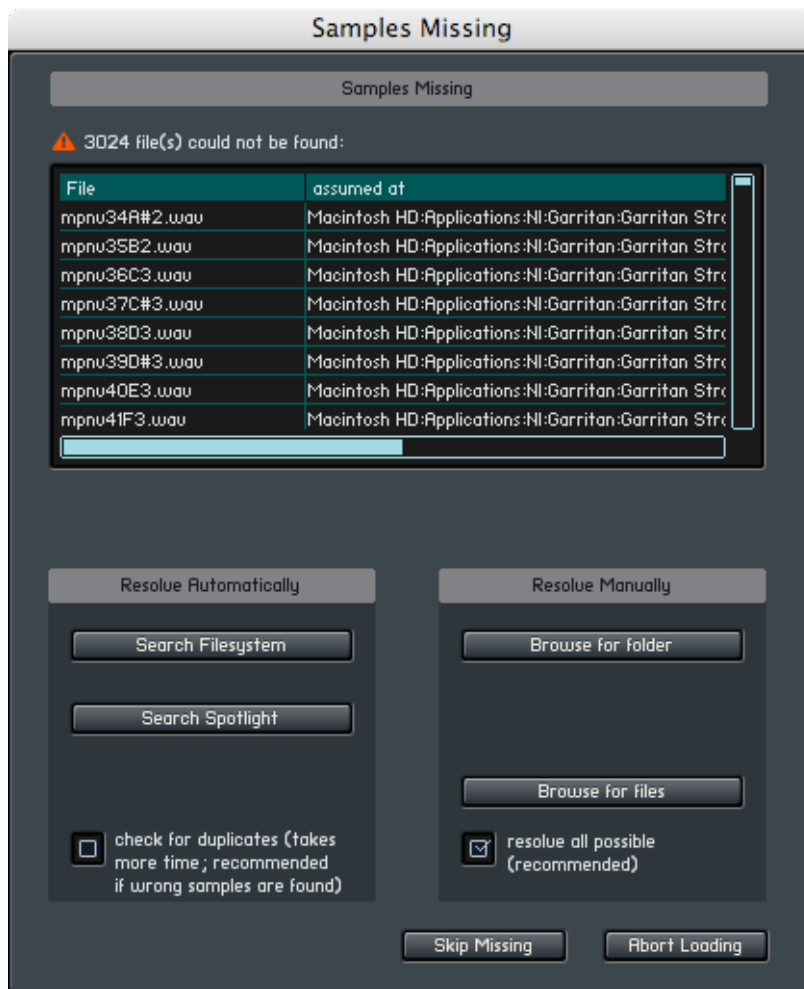
Troubleshooting

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 systems requirements for the KONTAKT PLAYER 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 configuration may save you a lot of trouble.
- Make sure you have the most recent KONTAKT PLAYER 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 try the generic ASIO4ALL driver.

Plug-in

My plug-in does not show up:

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 individual plug-ins 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

Error Messages

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

MIXOSAURUS Controls

Basics and Navigation



On/Off Button

This activates the controls of the currently displayed page. The button's title will change when jumping to another page. If the controls are active, you will see them displayed on the page, and the *On/Off* button is yellow. If the controls are inactive, they are not displayed, and the *On/Off* button is grey.

Help/Options Button

Opens the *Options* menu. This menu has the following items:

HELP

This opens the *HELP* window. If the window is open, touching a control will display a help text describing the control's function. Press the *Back* button to close the *HELP* window.

Enable All

Activates all controls. Be aware that using all features at the same time can be very heavy on the CPU.

Disable All *Randomize*

Disables all controls.

Gives each of the parameters a random value. Caution - this might cause sudden loudness jumps and/or put a heavy load on the CPU.

Reset All Param.

Resets all parameters to their default values.

Dynamics Button

Jumps to the *Dynamics* Page.

Delay Button

Jumps to the *Delay* Page.

Envelope Button

Jumps to the *Envelope* Page.

Filter Button

Jumps to the *Filter* Page.

Distortion Button Jumps to the *Distortion* Page.

Important: With the vast number of available controls, the screen redraw might get unpleasantly slow when you have too many instruments' GUIs open and the controls active. I recommend to leave the Rack in minimized view or even better, use the *Instrument Focus* view.

Note that the full selection of controls pages is only available in the "*full*" patches. In "*noFX*" patches, *Delay*, *Filter* and *Distortion* will not be available. In "*none*" patches, no controls will be used at all.

Levels Page



- CLOSE MICS Volume** Sets the Volume of this instrument's *Close Mics* track(s).
- OVERHEADS Volume** Sets the Volume of this instrument's *Overhead Mics* tracks.
- PZM TRACKS Volume** Sets the Volume of this instrument's *PZM Mics* tracks.
- TELDEX ROOM Volume** Sets the Volume of this instrument's *Room Mics* tracks.
- CLOSE MICS Balance** Controls the Balance of this instrument's *Close Mics* track(s). Except for the Toms, each *Close Mics* signal is a stereo signal: Kick Drums have the inside mic on the left, the outside mic on the right. Snare Drums have the top mic on the left, the bottom mic on the right. Hi Hats have the close mic on the left, the distant mic on the right. If you put such stereo track to mono (e.g. by using a stereo modelling algorithm either in Kontakt Player 2's output busses or in your DAW), you can use the *Close Mics Balance* control to adjust the balance of the two close mics without changing the overall level of the close mics.
- OVERHEADS Pan** Controls the stereo Pan of this instrument's *Overhead Mics* tracks. Only the Overheads of this instrument are affected, all other instruments' Overhead signals remain unchanged!
- PZM TRACKS Pan** Controls the stereo Pan of this instrument's *PZM Mics* tracks. Only the PZMs of this instrument are affected, all other instruments' PZM signals remain unchanged!
- TELDEX ROOM Pan** Controls the stereo Pan of this instrument's *TelDEX Room* tracks. Only the Room signal of this instrument is affected, all other instruments' Room signals remain unchanged!

Dynamics Page



Ft Mod Short for "Foot Pressure Modulator". This adds an offset to the foot pressure MIDI data the Hi Hat receives (Modulation MIDI CC, from either a master keyboard or your sequencer). It allows to loosen or tighten the Hi Hat relative to what the Modulation MIDI CC originally dictated. Obviously, this is only available in the Hi Hat instruments.

Threshold This determines at which MIDI velocity the "knee" of your MIDI velocity compression or expansion sits.

Degree This determines the dynamics percentage MIXOSAURUS applies. Values > 100 cause an expansion, values < 100 a compression of MIDI velocity dynamics, all relative to the Threshold velocity.

Muscle This sits last in the dynamics algorithm and adds an offset to the velocity value that is passed on to the engine. It can be used in combination with the dynamics expansion/compression (like a *makeup gain* in audio compressors), or to let the drummer lose or gain dozens of pounds in a second.

Delay Page



Note: This is a MIDI delay. It does not process audio but the incoming MIDI data. Visually speaking, it tells the drummer to hit multiple times. Thus, the delay-generated notes will play different samples if you've used *Alternating Samples*.

Feedbk Sets the delay's feedback. Values < 0 will make each delay instance played softer than the previous one, values > 0 will make the delays play harder (see next parameter!).

max # Maximum number of delay repetitions, very important if you've set the *Feedbk* knob to a positive value. Note: The delay will automatically exit as soon as the MIDI velocity values reach "0", even if the number of delays hasn't yet reached the *max #* value.

TIME COARSE I refuse to explain this. OK, one thing – if you use MIXOSAURUS as a standalone application, then this is related to the tempo that you've set in the *Master Kontrol*.

TIME FINE Adds its value to TIME COARSE. **Important: Read the *Performance View: Delay (5.6)* section in Part I of the manual to avoid nasty surprises.**

Factor Changes the delay time with each delay repetition. Values < 0 will make the time get shorter, values > 0 will make it longer. **Important: Read the *Performance View: Delay (5.6)* section in Part I of the manual to avoid nasty surprises.**

Volume Sits last in the delay algorithm and puts a final offset to the MIDI velocity (of the delay-generated notes, not the original). Note: The delay will automatically exit as soon as the MIDI velocity values reach "0", even if the number of delays hasn't yet reached the *max #* value.

Envelope Page



Attack Sets the volume envelope's attack. The maximum fade-in time varies between instruments, so use your ears.

Duration The *Duration* parameter determines the virtual "key held" time - the period before the *Release* sets in. MIXOSAURUS ignores an incoming MIDI note's length and uses its *Duration* parameter instead. Setting *Duration* to 0 will make all samples play at full length. The maximum *Duration* between instruments, so use your ears.

Release *Release* sets the fade out time that starts after the *Duration* is over. Again - use your ears.

OPR % *OPR* is short for **O**verheads, **P**ZMs & **R**oom. It basically functions similar to a multiplier (based on percentage) of the *Release* knob and works on the *Release* of the mentioned **O**verhead, **P**ZM and Teldex **R**oom tracks only.

Note:

MIXOSAURUS Hi Hat patches use individual envelope parameters for *Closed Hi Hat* sounds and *Open Hi hat* sounds.

MIXOSAURUS Cymbal patches use individual envelope parameters for *Stick Cymbal* sounds and *Mallet Cymbal* sounds, and the label says "PR %" instead of "OPR %" - the Cymbal Envelope algorithm treats the *Overheads* as *Close mics*, and the *Degree* knob sets the Release offset on **PZM** and **Room** tracks.



Filter Page



TYPE – LP Sets the filter type to *LoPass*.

TYPE – BP Sets the filter type to *BandPass*.

TYPE – HP Sets the filter type to *HiPass*.

Frq Sets the filter's frequency.

Frq OPR This determines the offset of the filter frequency in the *OPR* tracks (see previous section):

With the *LoPass Filter* activated, setting *Frq OPR* to values < 100 will raise the *OPR* tracks' filter frequency in relation to the *Close mics*' filter frequency; values > 100 will lower it.

With the *HiPass Filter* activated, setting *Frq OPR* to values < 100 will lower the *OPR* tracks' filter frequency in relation to the *Close mics*' filter frequency; values > 100 will raise it.

With the *BandPass* filter, the *Frq OPR* knob has no effect.

Reso Controls the filter's resonance.

Res OPR This sets the *Filter Resonance offset* for *OPR* tracks in relation to the *Close mics*; works with all three filter types.

Toggle FX Order This button swaps the position of the *Filter* and *Distortion* algorithms in the signal flow. Note that toggling will also swap the position of the *Filter* and *Distortion Navigation* buttons.

Distortion Page



- Tube** Activates the *Tube* distortion algorithm.
- Solid State** Activates the *Solid State* distortion algorithm.
- Turbo** Activates the *Turbo* distortion algorithm. Caution – the Turbo is what some would call a CPU hog.
- Drive** You're kidding, right? Looking up a distortion's "*Drive*"?!
- Drive OPR** This sets the *Drive offset* for *OPR* tracks in relation to the *Close* micser types.
- Volume** Controls the output of the Distortion section. When comparing Distortion On/Off, this compensates for the Distortion's boost.
- Toggle FX Order** This button swaps the position of the *Filter* and *Distortion* algorithms in the signal flow. Note that toggling will also swap the position of the Filter and Distortion *Navigation* buttons.