

VINTAGE UPRIGHT



Introduction

Thank you for purchasing Vintage Upright! This quickstart guide will lead you through the basics of installing/loading the instrument and give you an overview of the features.

"Vintage Upright" is a beautiful "character" piano, subtly out-of-tune, bursting with realism, and filling a gap between the pristinely sampled pianos on the market and novelty "junk" pianos. Its haunting tone shines beautifully as a solo instrument or in the mix, and lends extraordinary character to any style of music, including jazz, rock, blues, pop, ragtime, and film applications.

Features:

- More than 3000 samples in 24 Bit
- All 88 keys individually sampled in 10 dynamic levels
- Two microphone perspectives (Close and Room)
- Multi-velocity adjustable mechanical noises (pedal, hammer, release)
- Authentically modeled una corda (soft pedal) samples
- Sympathetic String Resonance with real overtones
- True repedaling and Pedal "catch"
- User controllable microphone/recording noise
- Adjustable stereo width and controllable reverb

Installation

After unzipping the download file, copy the entire "VINTAGE UPRIGHT" folder to your sample directory. Make sure you keep the folder structure as it is, so that the Kontakt instrument can find its samples. Within Kontakt, under the "Files" tab, navigate to the "VINTAGE UPRIGHT" folder and open the "Vintage Upright Main.nki" instrument patch found within. This patch contains both CLOSE and ROOM microphone perspectives and is the most system "intensive." You may wish to load either the CLOSE or ROOM patches only ("Vintage Upright Close.nki" and "Vintage Upright Room.nki") to save system resources as necessary.

Main Performance View



Upon loading, you will see "Vintage Upright" in its main performance view. If you have loaded the "Vintage Upright Main" patch, you will see volume controls for both "Close" and "Room" Mic perspectives. Additionally, there are basic controls for Master Reverb Return Levels, Stereo Image (from mono to "widened" stereo), Master Pan and Master Volume. The output of the instrument is rather "hot" to begin with, so you may find it necessary to adjust the Master Volume output control to avoid distortion, especially when using both Close and Room Microphones combined.

The Close and Room Microphones are designed to be "phase aligned," just as they were coherently recorded in the studio. The Close microphone perspective is intended to be the primary perspective for "playing" use. The Room microphone perspective can be used beautifully by itself, or in combination with the Close perspective; however, its subtly delayed latency may not be ideal for solo performance. If you experience "dropped notes" at any time while playing, you may need to increase Kontakt's "Max" voice count, use a faster hard-drive, or increase system buffers.

The remaining parameters of the instrument can be accessed by clicking on the "Main Settings" button in the upper-left corner.

Main Settings View



Upon clicking on the “Main Settings” button, you will find access to various parameters controlling mechanical noises and resonances. Note that if you have loaded the “Close Mic” perspective patch only, the controls for “Room Mics” will have no effect, and vice versa. Additionally, if you have loaded the “Room Mic” perspective patch, the section controlling “resonances” will not be visible. In an effort to reduce Kontakt voice count, sympathetic resonances are only available for the “Close Mic” perspective, as the volume of such resonances are negligible at the “Room Mic” distance.

Key-Down Noise

Although the sounds of the key being depressed and the human finger touch are inherently present in the main samples, this control can be used to add even more “key-click” noise to the onset.

Key-Release Noise

This sound encompasses the entire release mechanism (damper return) of the key.

Pedal-Down Noise and Pedal-Up Noise

Individual controls for mechanical pedal down and up noises.

Recording Noise

This feature allows the user to add a controllable amount of microphone noise/roomtone to Kontakt's output. The first 2 presets, "Small Studio" and "Medium Studio," were recorded with the same microphones and setup used to capture the sampled piano, while the remainder of the presets allow for many "creative" opportunities. This feature is not triggered by any "note on" or "note off" activities; it is continuous. Because of Kontakt limitations, this feature must be turned on every time a saved project has been loaded (e.g. it is not saved with the project's data). "Recording Noise" requires 1 continuous Kontakt voice. In the event that the "Recording Noise" is cut off, you will mostly likely need to increase Kontakt's "Max" voice limit.

Dry Sympathetic Resonance (Dry Sym Res)

With the sustain pedal released, silently press and hold a single key on the piano. While you are holding the key, strike a loud staccato note one octave below the held note. Because the held note is an overtone of the struck note, it will resonate and "ring" because the key's damper is not engaged. The user is able to specify up to 5 overtones. Note that each overtone requires a separate Kontakt voice, which can further tax your system. This feature only affects the CLOSE microphone perspective.

Sustained Sympathetic Resonance (Sustain Sym Res)

Similar in function to "Dry Sympathetic Resonance," this control affects the amount of sympathetic resonance heard when the pedal is depressed. Naturally sampled sympathetic resonance (overtones of other strings resonating) combine to create a richer, more complex sound. Note that this setting only requires 1 additional Kontakt voice per note. This feature only affects the CLOSE microphone perspective.

Repedal Catch

Play a loud staccato note. After you strike and release the key, very quickly engage the sustain pedal. Although you are not sustaining the "actual" note, a small amount of resonance is still captured by the sustain pedal because the damper has not fully silenced the string from resonating. Note that certain sustain pedal models may behave sporadically with the timing required to engage this "after" resonance. This feature only affects the CLOSE microphone perspective.

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