



Overview

Orchestral Dust is a dual voice ROMpler – aimed at Orchestral style pads and underscore. It features version 2.0 of our innovative granular engine AGRA that offers a new approach to generating sounds using granular synthesis and produces some truly different and unique sounds. Orchestral Dust also includes many "classic" synthesis controls, like Attack, Release and filters, as well as a set of controls to manage the granular engine.

Alongside these features Orchestra Dust has a powerful set of effects and gates. There's a send effects rack (with 4 different slots). There's also our innovative and powerful tempo-based gating system that extends the normal trance-gate approach (which only uses volume control) to add additional gating effects using things like different filter types and distortion effects.

Installation

Installing and setting up *Orchestral Dust* is pretty easy.

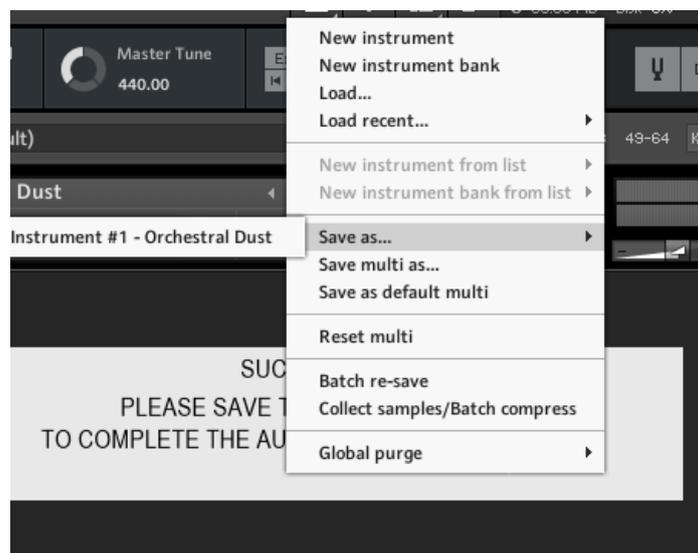
Unpack to zip/rar archive to a location on your computer you can reach from your Kontakt Browser.

Authorisation

- Open Kontakt and navigate to the folder you just created using the Browser (Press F1 to display the Browser)
- Double click on *Orchestral Dust.nki*, now *Orchestral Dust* should open and you should see this:



- Enter the authorisation code/serial number you received when you purchased *Orchestral Dust*, one set of five digit numbers in each of the four boxes
- Click "AUTHORISE" and you should see the success message, if you don't please retry, and make sure there are no additional spaces or zeros included when you enter each number.
- When you see the success message you will need to save the *Orchestral Dust* instrument, if you don't the authorisation will not be stored in the instrument, and next time you load *Orchestral Dust* it will start the authorisation again.
- Save the *Orchestral Dust* instrument using the Instrument menu (Save As...)



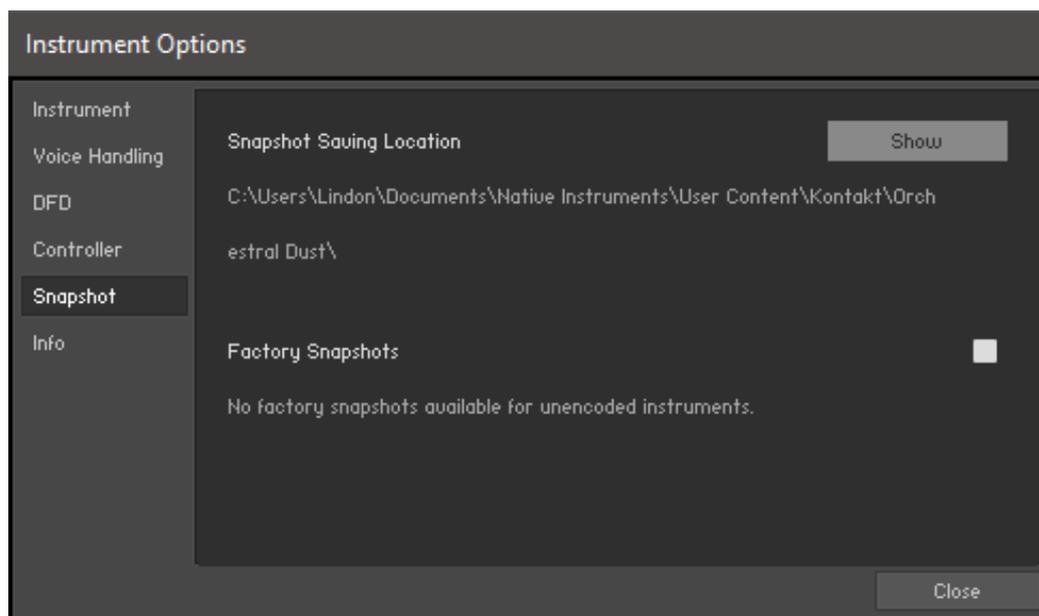
- Close the instrument and reopen it, and that's Authorisation done!

Snapshots

Setting up snapshots is also really easy:

First you need to find the spot where you should save the Orchestral Dust snapshots:

- Open Kontakt and navigate to the folder you created for Orchestral Dust
- Load Orchestral Dust.nki
- Click on the “spanner” at the top left
- Click on the “Instrument Options” button, the Instrument Options dialog box should open.
- Select “Snapshots” from the list on the left, you should now see something like this:



(The path below “Snapshot Saving Location” will be slightly different.)

- Click “Show” and Kontakt will ask if you want to create a path, click Yes
- A folder will open, copy the **contents** of Orchestral Dust Snapshots to this location.

Your Done!

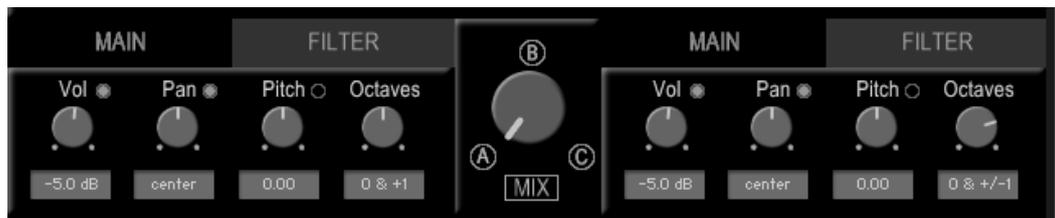
User Interface

MAIN TAB



Sound Selection

In the top section of the interface you can select the instrument and articulation for each voice, click on the instrument menu, select an instrument and you will then be able to select from the available articulations for that instrument.



Main & Filter

Below the Sound selection controls are the Main and Filter tabs. For each voice these display either the main voice controls or the filter controls.

In the Main control area are the Volume, Pan and Pitch controls for that voice. Control-click on any of these controls to set them to their default settings. Alongside these controls is the Octave control, here you can randomly vary the octave used for each grain, which markedly affects the sound being created.

In the Filter Area you can select one of three filter types – Low Pass, Band Pass, or High Pass filter. You can turn the filter on, to include filtering effects, or off, to bypass the filter. You can set the filter frequency, where the filter begins to affect the audio, as well as the resonance that the filter adds to this point. Next to the filter is a dedicated LFO this is set up to modulate the filter frequency. Again you can turn this on or off. You can select one of 4 LFO shapes – Sine, Saw, Pulse, or Random. You set the LFO speed and the depth of its effect.

Central Controls

In the centre between each voices main and filter controls are a set of controls that apply across both voices

Scenes

At the top are the Scene controls. *Orchestral Dust* allows you to create three different scenes (A, B & C) that contain distinct settings for Volume, Pan and Pitch for each voice, and then morph between them using this central control.

Using Scenes

You can click on A, B or C and *Orchestral Dust* will jump to that scene and set the controls as defined for that scene or you can move the scene dial to morph between each scene.

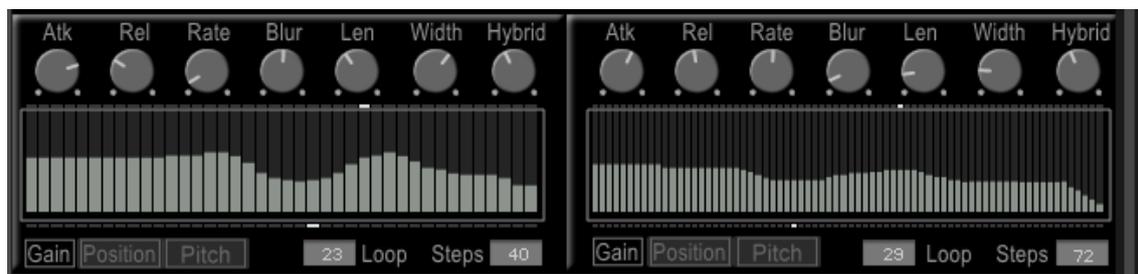
Each Volume, Pan and Pitch control has a small inclusion button (a small dot next to its name). When you move to or morph between scenes *Orchestral Dust* will only move those controls that have this inclusion button switched on. In this way you can quickly include or exclude scene changes for any control.

Setting Scenes

To set a scene you need first to be in the scene, go to a scene by clicking on its letter. Note: if you are not “in” a scene then the record function will not work. Once you are “in” a scene click the Mix button and it will turn grey to indicate it is in record mode. Make any changes to any of the Volume, Pan or Pitch controls and Orchestral Dust will remember these changes and record them into the scene. Once you are happy with your scene setting click the Mix button again to turn off recording.

GRANULAR CONTROLS

In the second layer of the interface are the granular controls offering a wide range of powerful control over the grains that the instrument produces. There are a set of dials and below these a tabular area.



The Dials

Attack

This sets the attack (fade-in) of each individual grain being produced, if your sound is generating clicks then increasing this value often resolves the problem.

Rel(ease)

Sets the overall release time for the sound, how long the sound will continue when you end a note.

Rate

Sets the speed at which the instrument moves through the table values below it.

Blur

Sets the amount of randomness used in the tables.

Len(gth)

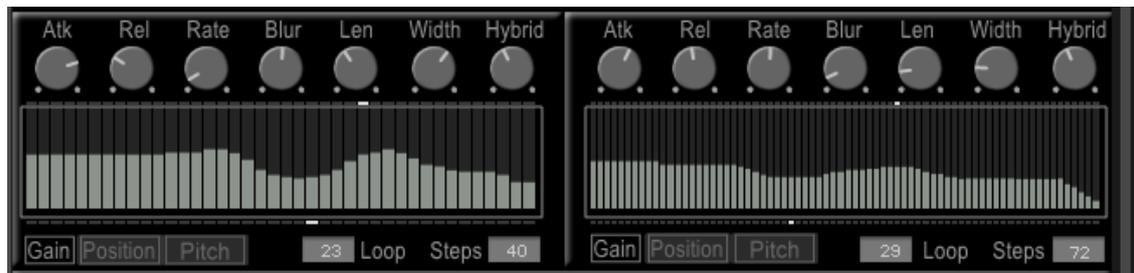
Sets the length of the sound used in each grain. Higher values here will smooth out the soundscape.

Width

Sets the stereo width used by the sound, each grain is moved by this amount alternately left or right across the sound stage, setting this to zero gives a mono sound within that voice. Compared to some other controls this is a pretty subtle effect.

Depth

Sets the amount of de-tune used in each grain, again compared to some other controls this is a subtle effect.



The Tables

Below the dials are a set of tables to control the grain playback. As each note plays the instrument moves through these tables selecting values, the speed of movement is set by the rate dial. For each note the instrument starts at the left side of the table (beginning) and moves to the right(end), when it reaches the last value it loops back to the point set by the loop control (below the tables) and again moves towards the end.

You can set the loop point to = 1 and the instrument will repeatedly use all the table, you can set the loop point to the last value in the table and the instrument will move through the table values once and then remain on the last value, or you can set some point in-between.

You can also set the number of steps in the table by changing the steps value(below the table)

The tables used affect the following:

Gain

Sets the gain of each grain, in addition to the overall volume control. Note: CC 1(Modulation) will alter the Gain Levels in real time.

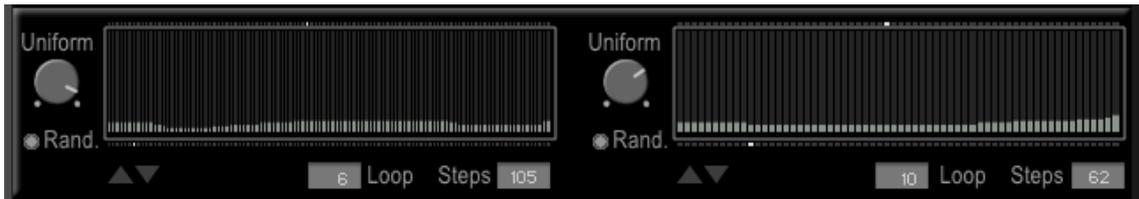
Position

Sets the position in the audio sample that the instrument uses to generate the grain sound. CC 12 & 13 dynamically affect these values.

Pitch

Sets the pitch of each individual grain, a range of +/-24 semi-tones

Time Controls



Below Granular tables and their controls are the tables and controls that manage the timing of grain playback. Again the table here uses the same kind of of value setting, sizing and looping controls.

Uniform

Sets the uniformity of each time-frame, the higher the value the more strictly the instrument sets the time it waits between grain playback.

Random

When on the instrument randomly selects a value from the table to its right.

Spacing Table

Sets the values that the instrument should use for each grain playback timing, higher values will leave more space between grains, lower ones give a more sustained sound. CC 10 & 11 affect these values.

Up/Down Arrows

A lot of subtle (and not so subtle) effect can be gained by very small changes in the space table values, these controls simply allow you to move the entire table up or down in value by the smallest amount available.

Play-back feedback

All the tables have an indicator below them to show you the current loop position, and above them there is a moving indicator that shows the current position being used by the last note you played.



RANDOM

The Orchestral Dust logo acts as a randomisation button, click on the logo and voices and filters are changed, the values in each of the tables are changed too, giving you access to lots of interesting and surprising results.



Spaces

Below the logo are the 4 Convolution spaces for each voice , select any one, or none, of these to place the voice into one of these spaces.

Sends

Finally on the main page are the 4 controls for each voice that set the send amount for each send slot.

SEND FX TAB

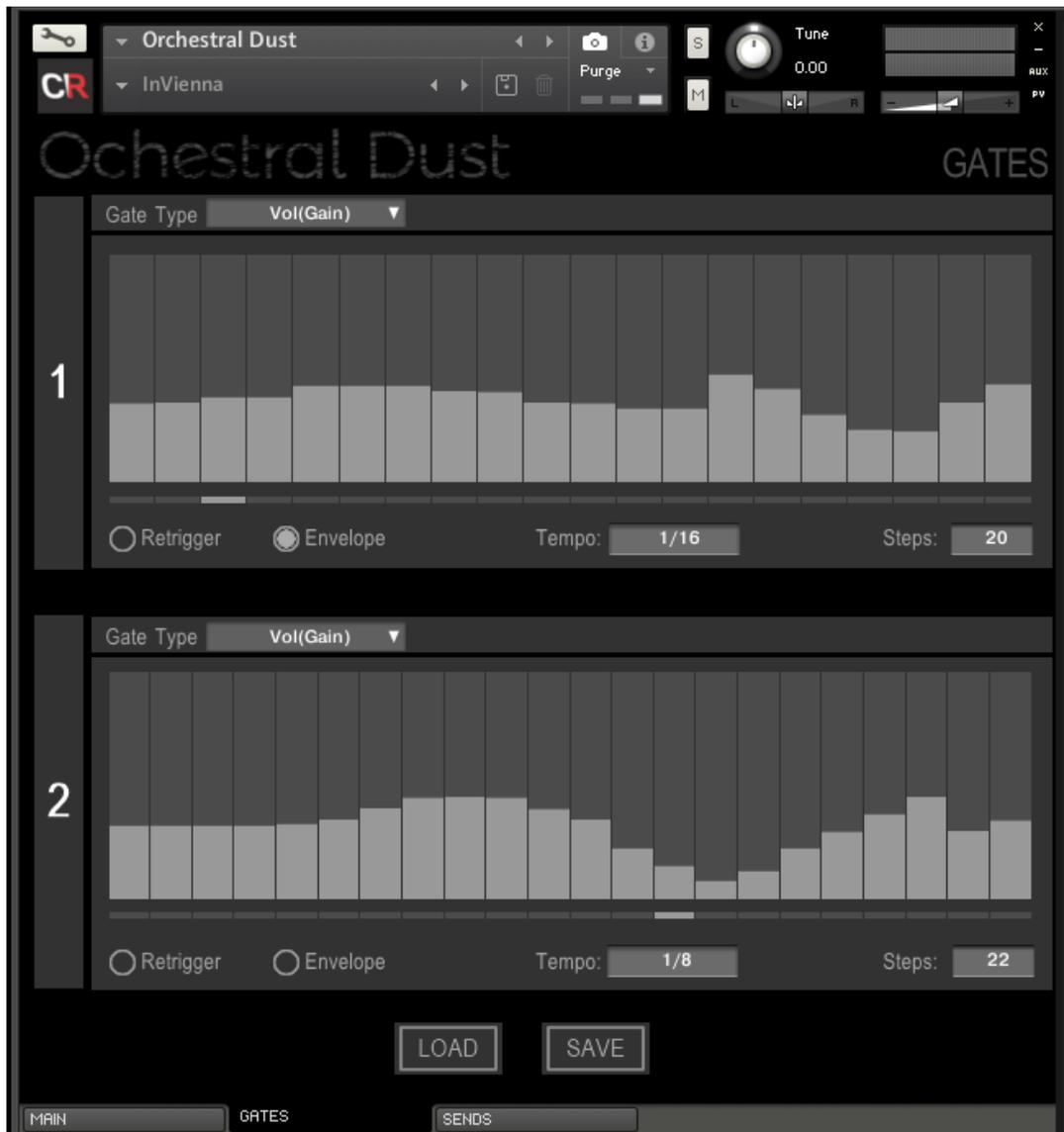


The Send FX page allows you to set four different send effects. Each slot allows you to select any of the available effects: Reverb, Delay, Chorus, Flanger, Phaser and Convolution Reverb. Click on an effect menu select and load an effect into its slot..

Once an effect is loaded you can set the parameters for that effect in its panel.

Note: The convolution effect can be very demanding on CPU, so its probably best to use it sparingly.

GATES TAB



Each voice has a fully independent gate.

Turn each gate on/off, set the gate to retrigger(restart) on every note and add in a per-step envelope for more obvious gate steps. Set the type of gate you want to use:

- Gain(Vol) - a "classic" trance gate
- LoPass(Freq) - a gate that uses a low pass filter as its effect
- HiPass(Freq) - a gate that uses a high pass filter as its effect
- BandPass(Freq) - a gate that uses a band pass filter as its effect
- Dist(Drive) - a gate that uses a distortion FX as its effect
- LoFi(Bits) - a gate that uses a LoFi FX as its effect
- Formant(talk) - a gate that uses a Formant filter as its effect

You can set an overall gate tempo and a number of steps in each gate.

Finally you can save or load a gate preset.