



Cinematic Grand DOCUMENTATION



1 System Requirements

To use this instrument the full retail version of Native Instruments Kontakt 5.2.16382 or later is required. While you will be able to load the Cinematic Grand with the free Kontakt Player, you will get a “DEMO TIMEOUT” error after 15 minutes per session.

The instrument is compatible with both Windows and Mac versions of Kontakt 5 and up.

2 Installation Notes

After you successfully downloaded the Cinematic Grand to your hard drive you will find that the instrument files and sample folders are compressed as a .ZIP file. If your operating system does not read and uncompress ZIP files natively you will need one of the following free third party programs to properly install the Cinematic Grand:

2.1 Unzip

- WinRar – www.win-rar.com
- 7-Zip – www.7-zip.org
- WinZip – www.winzip.com

Next you should be able to open the archive like a regular folder and drag its contents to your designated sample library folder on your hard drive.

IMPORTANT: Keep the default folder structure in tact or you will get a “Samples missing” error when you open the instrument in Kontakt! Simply drag the <Antisample> folder to your sample library folder to preserve the default folder structure.

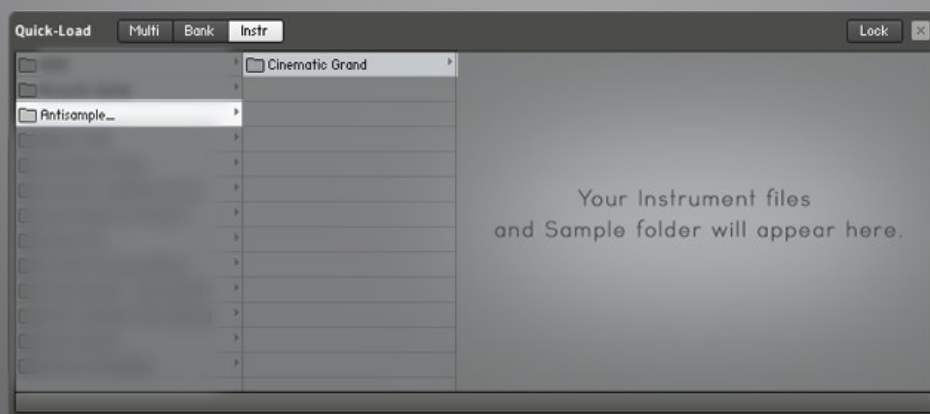
2.2 Default Folder Structure

- <Your sample library folder>
 - <Antisample>
 - <Cinematic Grand>
 - (INSTRUMENT FILES AND SAMPLES)

3 Adding the instrument to Quick Load

Since the Cinematic Grand is not a Kontakt Player library you won't be able to add it to the library tab of Kontakt. The easiest and most convenient way to quickly load your instrument is via Kontakt's Quick Load feature. Adding it can be done in two simple steps:

Right click anywhere on an empty spot in the Kontakt window or click on the “Quick” symbol at the top of the Kontakt Interface to reveal the Quick Load file browser. Next simply drag and drop the <Antisample> folder from your sample library directory to the Quick Load file browser in the Kontakt Interface. Make sure that you're not accidentally dropping the files into an existing Quick Load folder and you're done. Simple enough!



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4 The Interface

We've worked hard to craft an interface that is as powerful yet simple and intuitive as a real piano so that you can just start playing without having to turn tons of knobs first. Here's a quick overview of what the individual controls do:



The Equalizer lets you adjust the volume of individual frequencies of the instrument to quickly and effectively shape the sound of the piano to your personal preference. The core frequencies and respective volumes are displayed along the x and y axis of the Equalizer.

All of the sliders of the Equalizer are fully automatable. You can assign them to your hardware controller by right-clicking (cmd-clicking on Mac) and choosing: Learn Midi CC... Now move your dedicated hardware controller to link it to the selected slider. To unlink the hardware controller from the slider simply right-click (cmd-click) again and choose: Remove Midi Automation...

NOTE: CC 64 is reserved for Sustain Pedal Control and should not be used to automate parameters other than the scripted defaults.

The release sample control panel lets you adjust the volume of the release samples that have been recorded for each key at various velocities as well as the sustain pedal release noise. You can purge all of the release samples from RAM by clicking the button next to the text label and turn off the samples entirely while saving about 10MB RAM footprint.



The velocity control panel allows you to alter the velocity response of the piano using one of the four pre-defined input curves. From left to right these presets are:

- linear response (default)
- positive exponential response (hard)
- negative exponential response (soft)
- fixed velocity (plays all notes at the velocity specified in the MAX control)

The value edits at the bottom allow you to set the minimum (MIN) and maximum (MAX) velocity input levels of the instrument.

The reverb tab controls the built in convolution reverb with the ability to load three different impulse responses by clicking the buttons next to the text that reads: Studio, Room and Hall. These hand selected impulse responses are very complimentary to the sound of the piano and can be adjusted in strength by turning the amount knob which dynamically offsets the dry/wet signal of the reverb to realistically simulate microphone distance and space. Turning the amount knob to 0 will bypass the effect as indicated by the LED. The host-tempo synched Delay works just like the reverb and is turned off by default.



The position control swaps the stereo channels of the instrument to simulate different listening or microphone positions. You can change the position from player (behind the piano) to audience (in front of the piano).



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The sustain pedal control indicates the state of the sustain pedal (CC 64). Since the pedal is hard wired to the default MIDI CC, this control is automated by default and can not be controlled via mouse or hardware controllers other than a sustain pedal. There is no specific visual indication for the half-pedaling effect since this indicator is optimized for standard sustain pedal switches that only know two states: ON or OFF.

NOTE: We have implemented helpful explanations for all Interface Controls that will display at the bottom of the Kontakt Interface when you hover over them with your mouse. That's just how nice we are.

5 About the piano

We chromatically sampled each of the 88 notes of an expertly tuned Yamaha C2 concert grand piano at 5 velocity layers per note each with key release samples and additional sustain pedal noises for a smoothly cinematic and realistic sound while keeping the instrument CPU and RAM streamlined for real-time playability and use in large projects.

You can freely adjust the sound of the dry recorded samples with our custom 10-band Equalizer, add one of three hand selected reverbs and delay or change the listening position from player to audience - all with the click of a button in our custom interface. You can also choose from four pre-defined velocity response presets to further suit your playing and recording style. All of the effect parameters are fully automatable to give you even more flexibility to shape the sound of the piano at the DAW level or in real time using hardware controllers.

The combination of these intuitive interface controls, the meticulously recorded samples and intricate scripting for realistic pedaling and sustain modeling make the Cinematic Grand the perfect choice for productions ranging from classical, jazz and contemporary pop to ambience, soft rock and of course film scoring.

The warm tone of this piano blends beautifully with accompanying instruments or cuts right through the mix. The Cinematic Grand shines as a solo instrument in spacious halls or intimate rooms. It puts you in control of the sound but remains as simple and intuitive as a real piano. We hope it will inspire you to write great music.

6 Credits

Sampled and recorded by: Roy J. Neary

Prepared and programmed by: Zdravko Djordjevic and Roy J. Neary

Recorded using Rode NT-1 microphones, NI Komplete Audio 6. Processed in Magix Samplitude and Reason.

KSP Scripting and UI Design by: Jonathan M. Ochmann

Yamaha C2 Concert Grand tuned and provided by: Robert Fichtner

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