10 PHANTOM ROOMS

RSI 1

User manual v1.0

www.10phantomrooms.com

Welcome to RSI 1

Welcome to the fifth release of 10 Phantom Rooms, RSI 1. Thanks a lot for your trust in buying this instrument! We really hope you enjoy using RSI 1 as much as we enjoyed to design the instrument and the sounds!

This instrument is the first release in 10 Phantom Rooms' RSI series. "Rare Synth Instruments" are our secret behind "RSI" and as there are several instruments of that type existing, we decided to focus on those instruments and our own interpretation and additions to those in a whole new 10 Phantom Rooms series.

The basic idea of RSI was to bring sampled real hardware synth instruments (not just trying to emulate those…) with the highest possible sound quality and an up to date usability level to the Kontakt world, to offer our customers synths they could only dream of so far and that are really fun to use.

But the RSI series is not just our way of emulating a rare synth instrument, we went several extra miles by combining tons of multi samples of such a rare synth instrument with additional multi samples based on heavy processing in all ways you may already know from our other 10 Phantom Rooms releases. One example is treating the synth samples with granular synthesis and other modern and futuristic sounding tools to design a next generation synth instrument series not yet existing on the market!

Basically we think you don't need this manual (especially if you know other 10 Phantom Rooms instruments already), but it helps to look at in case you want to capture the full potential of this instrument.

Key features are the sound variations, the new sequencer in combination with the macros and the source sample content of course. We used tons of processing equipment from five decades to mutate original synth recordings.

For RSI 1 we sampled a really rare and very expensive synth, the legendary Schmidt synthesizer.

Tobias has owned this instrument for many years already and knows the super creative guys behind this German synth face to face. So we are officially allowed to name the sample source., thanks again, guys!!

Check out the real hardware instrument here: www.schmidt-synthesizer.com

Downloading and installing

Before you can start using RSI 1, you need to install and set up the necessary software. Please follow these instructions to get started.

Installation via Native Access

RSI 1 installation happens via Native Access. In case this is your first Kontakt based instrument, please create your Native ID. To learn more about this step and about Native Access in general, have a look here.

In general, please follow those steps:

- Download and install Native Access.
- Create a Native ID if you do not yet have one.
- Login to Native Access using your Native ID.
- Click the Not installed tab.
- Click Install for the following products:
    - RSI 1
    - Kontakt or Kontakt Player if you haven't installed yet

The software is installed automatically.

Loading RSI 1 in Kontakt

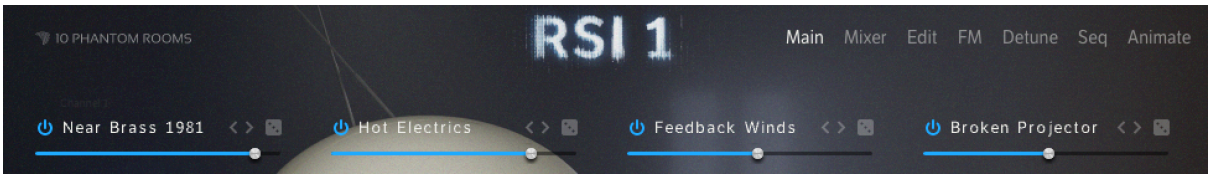
Once installed, you can start using RSI 1 in Kontakt. RSI 1 is not an independent plug-in, so you first need to open an instance of Kontakt or Kontakt Player:

1. Open Kontakt as a plug-in in your host software (DAW) or as a stand-alone application.
2. Locate RSI 1 in the Browser, on the left side of the user interface.
3. Click Instruments to open the product's content.
4. Double-click the RSI 1.nki file to load the instrument.

Let’s have a look

We want to give you a RSI 1 overview first of all. Let’s have a look at the key features on the main page. You will see this page after loading the RSI 1.nki file.

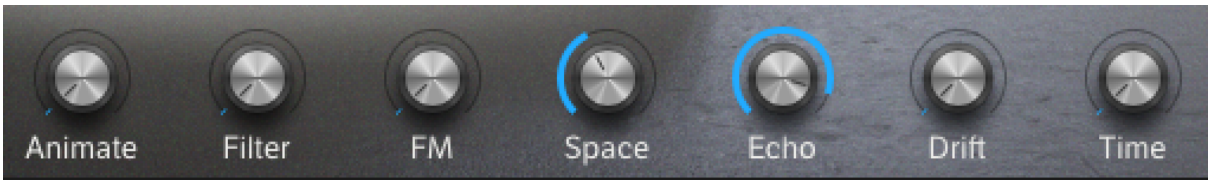
Four layers
RSI 1 offers four layers, playing at the same time. Imagine a mixer with four channels, each channel hosting its own “rare synth instrument”.



When listening to single layers separately, you might think those sound simple or thin in several cases. But this makes total sense to allow combining such layers without overloading frequencies heavily.

In case you load a snapshot, you really like the sound, but there is too much distortion, noise or frequency overlapping included → just switch off or replace the relevant layer and customize the sound to your own needs.

Seven macros
Every snapshot was designed with individual settings for all seven macros. Each macro can control parameters for all four layers individually. Feel free to try out those macros while playing around with snapshots for the first time or later.



One more “extra” macro

In the right lower corner of the *Main* page there is another macro. This one only works with the step sequencer being activated. The hard-wired sonic behavior we will explain later on the sequencer page. One important little detail: also the value of this macro is stored in the three sound variations we will talk about next.

Three sound variations

Imagine our sound variations as three sub-presets for each snapshot with blending capacities! Try out the snapshots, play some notes and turn the mod wheel at the same time slowly. Switching to another sound variation is possible by clicking on one of the three A-B-C fields.

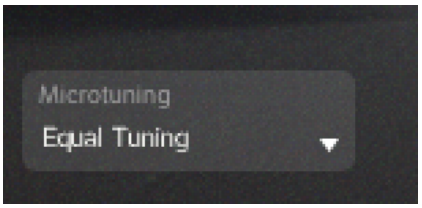
In each of the three sound variations, you can store the settings of all faders on the *Main* page (channel volumes and all macros) plus panorama on the *Mixer* page. Just hover over the little blurred floppy icon next to one of the sound variations to store the actual settings and blend all three variations with the mod wheel.

But there’s more that you can do with the mod wheel, just click on the icon below sound variation A and you will see. Be aware of the fact that when using the mod

wheel to control the filter macro for example, you can’t control the *A-B-C morph* any more. The mod wheel controls either blending or one or more macros.

Micro Tuning

In the left lower corner of the *Main* page there is the menu to select micro tuning presets. The pre-selected “Equal Tuning” is the normal western tuning most music producers are used to. If you want to use another tuning, just touch the arrow and select one that fits your tuning needs.



Snapshot structure

With over 200 snapshots, we had to deeply brainstorm about a fitting preset sorting. We grouped the snapshots in those categories, fitting to typical use cases. Just a few of them need explanation, to be found in brackets.

BPM - Arpeggios
BPM - Basslines
BPM - Pulses (rather monotonic / hypnotic / tension building)
BPM - Sequences Percussive
BPM - Sequences Tonal

Basses - Drones
Basses - Long
Basses - Short
Basses - Subs

FX - Scapes
FX - Swarms

Leads - Clean
Leads - Distorted

Synths - Choirs
Synths - Mallets and Bells
Synths - Mono
Synths - Percussion
Synths - Plucked
Synths - Poly
Synths - Swells

Tonal - Ambient (Pads (playable polyphonic, with a gliding Eno ambient feel)
Tonal - Atmospheres (sound fields for single note trigger, more spacial than musical)
Tonal - Braams and Benders
Tonal - Detune
Tonal - Organs
Tonal - Pads
Tonal - Strings

The pages

Let’s now have a look at the individual pages of this instrument. Several features like filters and envelopes are self-explaining, so we mainly touch specialities here.

Main page
This page you will spend most of the time, assuming you are not designing sounds with RSI 1 with priority. So this page is of highest importance for you and most of all users.

Let’s begin our journey in the upper area. Here you find the four *Channels* with volume faders and functions to load a sample source by clicking on the name (to open the browser page), to load a sample source with the dice randomly (but within the same category), to load the previous or next source within the same category and to switch a channel on and off.

On the right you find the step sequencer handles, to change the length of the sequence by moving the first step handle or the last step handle. Please make sure that the sequencer is switched on (see *Seq* page) to hear any sequenced channel.

Below the central retro screen at the front of the VHS tape player, you find two buttons to switch on and off the animation on the screen and more. Use the left button to switch off the screen completely (and see the VHS tape jumping out) or just stop the animation on the screen by pressing the right button.

On the left side you find the micro tuning presets and the sound variations that we both explained already in the chapter above. Finally you find the macros in the lower area that control parameters for all four layers individually. Let's jump to the next pages to learn which destinations each macro can control.

Mixer page

The *Mixer* page has two views, the *Channels* and the *Effects* view.

On the *Channels* view you can tweak usual stuff like level and panorama plus the *Space* and *Echo* send effects for each channel. Below those you find two empty slots, to activate separate insert effects, also individually per channel.

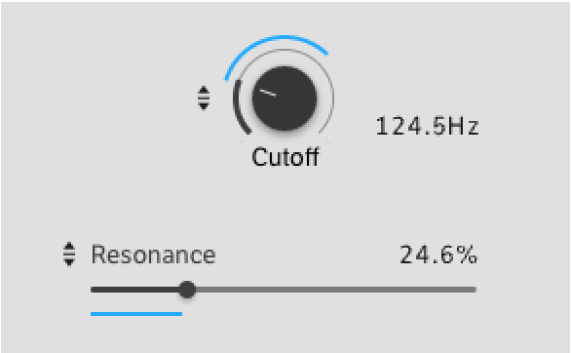
You can see blue rings around all *Space* and *Echo* effects on the screenshot above. Those control the modulation intensity of the appropriate macros in the lower area. You can see those macros on all pages. More about the macro assignments will be explained on the Edit page.

On the *Effects* view you can edit all effects. Important to understand: for each of the four channels you can select two *Insert* effects on the right. On the screenshot above, you see the first (FX1) *Insert* effect being selected for channel 2.

Edit page

The *Edit* page offers editing of all basic sound and amplifier parameters for all four channels individually. Don't miss selecting the correct *Channel 1-4* in the lower area.

On the *Edit* page you can also dial in the always blue colored macro modulation intensity with the blue rings and lines per channel.



Just move the mouse to the little up/down-arrows next to the *Cutoff* label and dial in the intensity with moving the mouse up or down. During this movement you can see the appropriate macro in blue light in the lower area. This helps to identify which macro you are assigning at the moment. On the *Edit* page you can define the macro settings for Filter and Time.

FM page

The *FM* page offers editing of all frequency modulation parameters, individually per channel.

After selecting a channel, simply set the source frequency for FM on the left including waveform selection, choose one of the three modulation destinations in the middle area (*Osc, Filter* or *Amp FM*) and dial in the *FM Intensity* in the lower middle area.

Here you can also dial in the blue colored FM macro modulation intensity with the blue line per channel.

On the right you can set the parameters for a *Pitch Envelope* per channel with the upper envelope.and for *FM Intensity* evolving over time with the lower envelope.

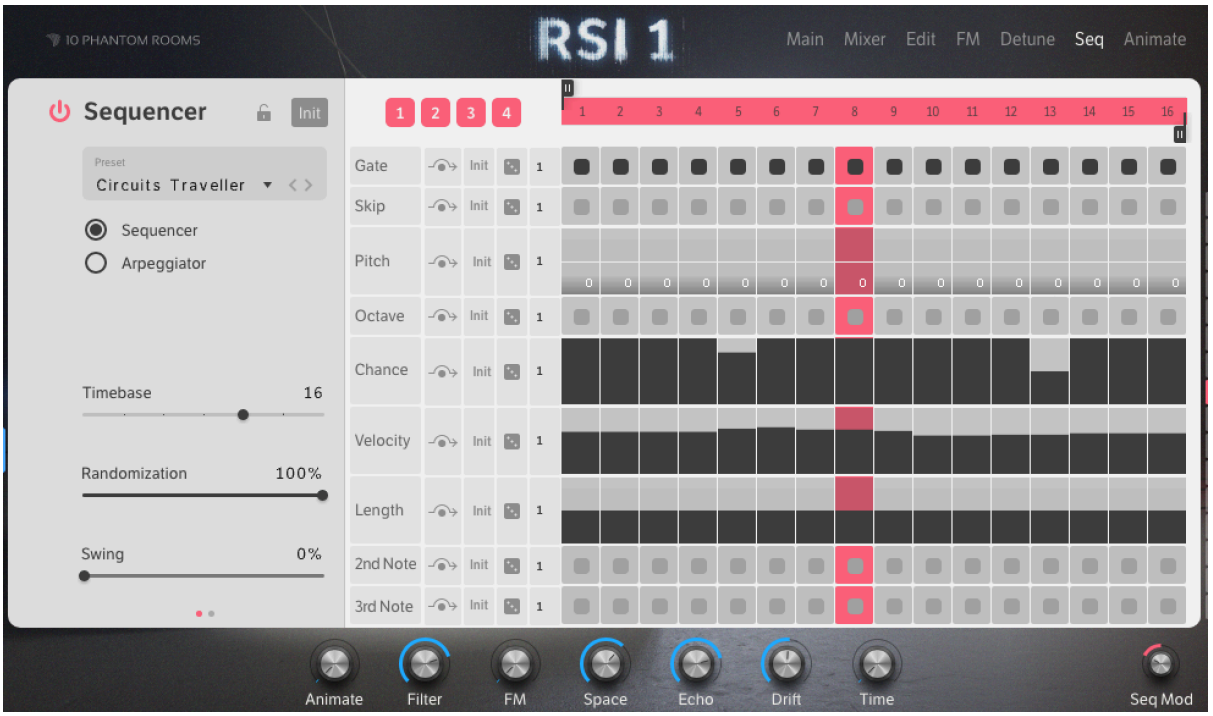
Detune page
The *Detune* page offers editing of all basic and advanced detuning parameters, individually per channel.

In the upper area you can define a static detuning per channel. The more advanced stuff happens with the four knobs per channel below. *Super Mod* is the typical 90s Supersaw modulation and with *Swarm* you can add endless shifting “sonic clones” to each channel.

Dial in more *Voices* for even wider detuning and activate the random phase switch for more modulation randomness.

The *Spread* dial allows distributing the cloned voice across the panorama.

Sequencer page
On this page you can set several parameters to sequence your complete sound or single channels of a sound. You can choose between Sequencer and Arpeggiator mode on the left.

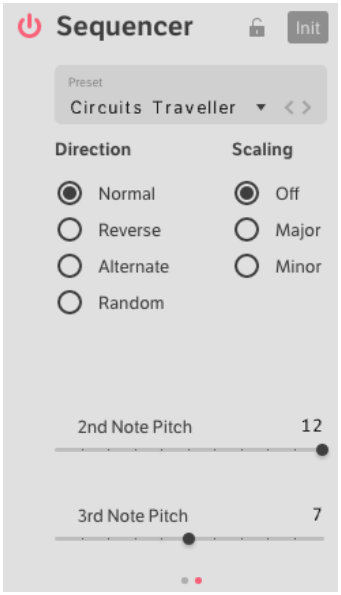


We will skip explaining the basic Sequencer and Arpeggiator functions which are self-explaining, but we will highlight a few details you might not understand immediately. The *Sequencer* page is divided in two parts: the “global settings” part on the left with two switchable pages (see little dots at the bottom) and the “sequencing matrix” on the right. Let’s focus on the left part first of all.

With the lock icon on the top left you can lock a sequence during switching a snapshot.

The randomization fader in the left lower area defines the amount of randomization being executed as soon as you press on one of the little dices of several matrix lines on the right. We give an example in a minute.

Let’s click on the right little red dot at the bottom now to switch to the second page.



Next to self-explaining functions, you find the *2nd* and *3rd Note Pitch* faders in the lower area. Those values define the pitch offsets of 2nd and 3rd sequencer notes you can activate per step in the right area, which is a good bridge to explain special features in this area.

For all nine sequencer functions on the right (*Gate, Skip, Pitch, Octave* etc.) you will find three buttons and one selection field from left to right: bypass (to ignore the settings per step), init, dice and the number field with a number “1” per line in the screenshot below.

The “1” defines the playback speed of this line. You can switch to half (½) and quarter (¼) speed, to allow speed offsets between the lines for endless sequence variations.

Let’s give an example for the dice function: imagine you set the *Randomization* fader to 10%, this means that for example when pressing the dice in the Pitch line, the values are “only” randomized by 10%. Much larger *Randomization* fader settings result in bigger randomization results.

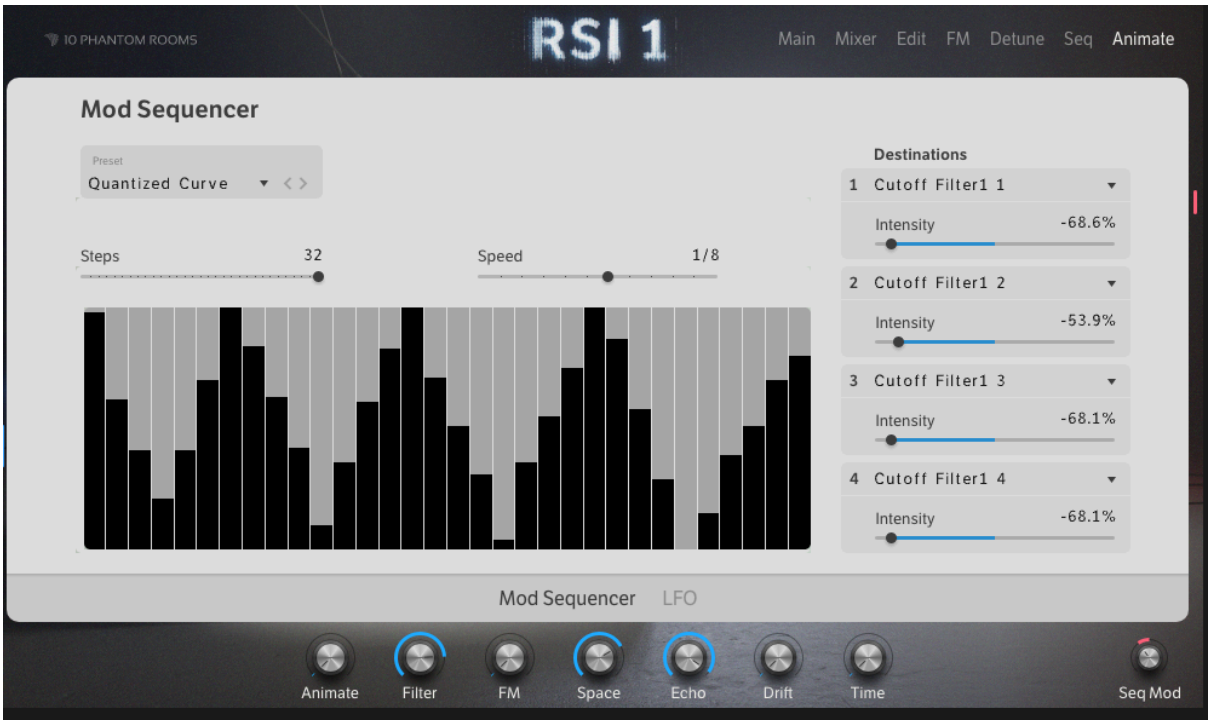
Back to the nine sequencer functions. *Skip* does what it says, skipping the selected step. In the *Chance* line you dial in the probability of each step being played at all. Fully increased fader positions mean a step is played with 100% probability. Lower fader values result in lower probability.

Let’s imagine you have a monophonic sequence running, but it would be great to play a chord at a few single steps of the sequence. To achieve this, simply activate *2nd Note* and *3rd Note step buttons for individual steps while making sure that musically meaningful values are set with the pitch faders on the left.*

The *Seq Mod* macro in the lower right corner is hard-wired to *Velocity* and *Length* for all steps of your sequence. The more you turn it to the left, the shorter each note length and lower each velocity value will be and vice versa.

Animate page

The *Animate* page has two views, the *Mod Sequencer* and the *LFO* view.



On the *Mod Sequencer* view you can tweak the sequencer values on the left and the *Animate* macro assignments on the right.

On the *LFO* view you can tweak the *Drift LFO* parameters including *Drift* macro intensity on the left. In the middle and right areas you can tweak all *LFO* parameters and the *Animate* macro assignments on the right.

Credits

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