BOLDER Sounds

Presents

Tweakable Typewriters

for NI Kontakt 5.5+

Index

Welcome to the Tweakable Typewriters sample library from Bolder Sounds, for the NI Kontakt 5.5+ software sampler!

We have chosen 4 different vintage typewriters dates ranging from 1908 to 1954 and 1 electric typewriter from the 1980's. Not only have we created a detailed library for accurately emulating the various articulations that are involved in typing - but we have also gone way, way beyond that.

The KSP scripting engine created by Bo Clausen enables you to sculpt your own typewriter kits with immense flexibility.
You can independently transpose and tonally sculpt the samples in any way you like.
There are 20 different Effects and more than 100 IRs to add various expressions to the different samples - and this only scratches the surface of what can be done.

This manual will outline details of all the various sound sculpting options.

The full uncompressed size of this library is 349 MB. It has been Kontakt compressed (.ncw) down to 134 MB for convenience of downloading and rapid loading into Kontakt.

**Please be aware - this library is not encrypted for use in the FREE Kontakt PLAYER. This library is NOT loaded into Kontakt via the "Add Library" function. See below for the various choices you have for loading this library into Kontakt.

There are 4 methods in which you can load you Bolder library into Kontakt:

1. Drag any Kontakt instrument or multi (.nki or .nkm) directly onto the Kontakt rack from your desktop or hard drive.

3. Load via the FILES menu (locate the floppy disc icon in the center of the Kontakt toolbar).

4. In the Kontakt toolbar - click the BROWSE icon. To the left of Kontakt your browser appears. Click on the the far left tab which says "files". From here you can navigate anywhere in your computers file system and load program or multi files.

5. Use the QUICK LOAD feature located just to the left of the FILES icon mentioned above. The QUICK LOAD feature works very similar to the Libraries Tab only without the sexy graphics.
Once you've clicked on the QUICK LOAD button, at the bottom of the Kontakt rack you will see a browser appear. Simply drag your Bolder library onto this browser. It will be there for future quick loading.
For more details and flexibility on the QUICK LOAD feature, please consult your NI Kontakt manual.

About the 5 typewriters we have chosen:

Underwood No 5

The Underwood typewriter is the creation of German-American inventor Franz X. Wagner. The name "Underwood" comes from John T. Underwood, an entrepreneur who bought the company early in its history. (The Underwood family was already a successful manufacturer of ribbons and carbon paper. It's said that when Remington decided to produce its own line of ribbons and carbon paper, Underwood responded, "All right, then, we'll just build our own typewriter!")

Underwood Models 3, 4, and 5 were made from late 1900 until late 1931 or early 1932. The No. 3 is a wide-carriage machine, the No. 4 types 76 characters, and the No. 5 types 84 characters. The No. 5 was the quintessential Underwood. Millions of these machines were used by secretaries, journalists, government officials, and writers throughout the first half of the twentieth century. Later Underwoods were superficially modernized, but retained the same basic mechanism. The name "No. 5" was even given to some of these later typewriters, in honor of the model that made the company's fortune. The company was eventually bought by Olivetti, and in the early 1960s, the name "Underwood" finally disappeared from the typewriter world.

This particular Underwood typewriter was manufactured in 1908.

Remington Portable No. 1

The Portable No. 1 was manufactured from October 1920 to January 1925. It sold for $60 new. Overall, it had very successful sales with about 600,000 sold. It was the first true portable typewriter with a four bank keyboard by any manufacturer. It is very compact in part due to the unique design of the typebars. The typebars lie flat for storage. To type you pull out and lift a lever on the right side of the typewriter. This lifts the typebars up at a 45 degree angle.

This Remington Portable was purchased by the original owner on July 14, 1924.

Royal 1954 (refurbished)

A rare vintage 1954 ROYAL MIL FONT TYPEFACE TYPEWRITER HH-Model Dark Green. A beautiful and clean typewriter in dark army green metallic body typewriter with dark green bakelite/hard plastic keys. The MIL font/typeface was used in the military and/or to translate Morse Code. The key strokes of this typewriter are quite distinctly different sounding that the other 4 typewriters in this library - almost transparent sounding.

Smith Corona Flat Top - 1934

A beautiful flat top typewriter which stands out among the others with its amazing maroon glossy finish. A very early model of this typewriter with its Smith Corona emblem shown in the centre of the unit. This typewriter is mounted within it's case, just take the top off and you're ready to type. This typewriter was close recorded with ribbon microphones.

BROTHER student writer XL 1

I suppose this typewriter would be the only one of the five included in this library that would not be considered a vintage typewriter. This typewriter was manufactured in the 1980s and due to the fact that it is an electric typewriter, it has an entirely different sound signature than the others. This typewriter used in combination with all the different DSP options is an ideal choice for more machine-like Industrial or EDM styles etc…

Sincere thanks to Adam Agee, Erin Agee and Kimberlee Hanto for allowing us to record their beautiful typewriters.

We hope you very much enjoy it!

Bo Clausen and Dennis Burns

General Stuff

KONTAKT Compatibility:

This library requires NI KONTAKT version 5.5 or higher. This library is NOT compatible with the KONTAKT 5 sample PLAYER, only the full retail KONTAKT SAMPLER. It will only run in demo mode for 15 minutes on the KONTAKT PLAYER.

Hover Over Mouse Help:

If you turn on the **Show Info Pane**, you can simply 'hover' your mouse over a particular control and the information on that control will be displayed in the Info Pane at the bottom of the KONTAKT window.

Reset Knobs:

All knobs can be reset to their default value, if you CTRL + Click (PC) or Command + Click (Mac) on the knob.

MIDI Learn CC#:

All the buttons and knobs can be automated by a MIDI control. Just Right + Click (PC) or Control + Click (Mac) the button or knob and select **Learn MIDI CC# Automation**, and then move your hardware MIDI controller.

The About Page:

The **About Page** gives you a quick overview of the different Pages and Columns.
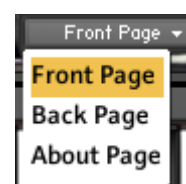
The Front Page

On the Front Page you'll find 3 different Columns, and a Display that shows the name of the current Sound.

The Global Tune Column:

Here you can adjust the relative global tuning of the instrument.

The **Tuning** knob works in semitone, but holding down SHIFT will make it work in finetune.

The Global Velocity Column:

Here you adjust how much the velocity will control the volume of the played note.
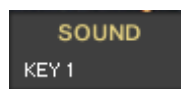
The Global FX Column:

In the Global FX Column you can turn the 8 different Insert Effects on/off.

The 8 effects are: **Equalizer** – **Chorus** – **Flanger** – **Phaser** – **Rotator** – **Delay** – **Space** (convolution) and **Reverb**.

ALT/OPT + mouse-clicking the button will open the relevant Edit Column Page for that effect.

The Sound Display Column:

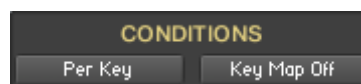The Sound Display Column shows the currently selected/focused sound.

The Back Page

On the Back Page you'll find six different Columns.

The Conditions Column:

Here you set the overall editing conditions for the instrument. There are 3 main conditions and 1 sub condition.

Per Key:
All the editing is only applied to the Selected Key/Sound.

Global:
All the editing is applied globally to all Keys/Sounds.

Key Map:
The current Selected Key/Sound is mapped out across the whole keyboard range.

Link Down/Release:
When the Per Key Condition is selected, you can ALT/OPT + mouse-click to Link the Key Down and the Key Release, so all the editing is applied to both Key Down and Key Release on the selected key.

The Selections Column:
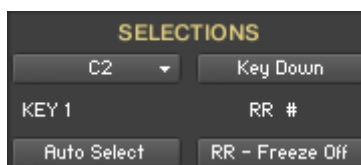
Here you select the Key/Sound that will have the Focus for all the editing.

The Focus Key/Sound can either be selected via a **drop-down menu** or via the played key if **Auto Select** is selected.
You can also **Freeze** the **Auto Select** so the Focus Key/Sound remains the same, even if you play a new note/key.

The **Sound Display** shows the name of the selected Sound and the **Round Robin Display** shows the current RR number.

You can Freeze the RR at any number you like, via the **RR Freeze Button**.

For Keys/Sounds that have both Key Down and Key Release Sound, you'll see a **Button** to set the editing Focus on either **Key Down** or **Key Release**.

The **Key Down/Release Button** can also control how the Key Down and Key Release Sound behaves:
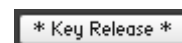
    CTRL/Cmd + mouse-click:
    The Key Release Sound will be ignored.
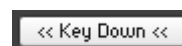
    ALT/OPT + mouse-click:
    The Release Sound will become the Key Down Sound and the original Key Down Sound is ignored.

    SHIFT + mouse-click:
    Will reverse the playing order of the Key Down and Key Release Sounds.

The Settings Column:

Here you can adjust all the various setting for the selected Key/Sound, like - **Tuning** - **Volume** - **Panning** - **Sample Start**.

The **Tuning** knob works in semitone, but holding down SHIFT will make it work in finetune.

Here you also adjust all the various Amp-Envelope settings for the selected Key/Sound.

The **Damp** knob can change between **Damp** or **Release** control:

>   **ALT/OPT + mouse-click:**
>   Will turn the knob into a **Release** knob.
>
>   **SHIFT + mouse-click:**
>   Will turn the knob into a **Damp** knob.

The **Sustain** knob can change between **Sustain** or **Decay** control:

>   **ALT/OPT + mouse-click:**
>   Will turn the knob into a **Decay** knob.
>
>   **SHIFT + mouse-click:**
>   Will turn the knob into a **Sustain** knob.

The Group Effects Column:

In the Group Effect Column you turn the six different group effects on/off.

ALT/OPT + mouse-click the button will open the relevant Edit Column Page for that effect.

The Send Effects Column:

In the Send Effects Column you adjust the send level to the six different common send effects.

ALT/OPT + mouse-click the knob will open the relevant Edit Column Page for that effect.

The Send Levels are Pre Amp. so if you turn the **Volume** on the **Settings Column** down to zero, then you can still send the sound to the send effects and hereby get a 100% wet sound.

The Effect Edit Column

The Effect Edit Column has all-in-all twenty different Pages – 6 Group Effect Pages – 6 Send Effect Pages – 8 Global Effect Pages. Here you select and edit all the various Effect parameters.

The EQ Page:

The **Freq.** knob chooses the frequency at which boosting or cutting will appear.

The **Bandw.** knob sets the width of the frequency band in octaves to boost or cut.

The **Gain** knob controls the amount of boost at positive values, or the amount of cut at negative values.

The Filter Page:

LP/HP Cutoff: Sets the frequency above which signals are attenuated. The Filter is a LP Filter when the knob is below zero and a HP Filter when the knob is above zero.

Resonance: Sets the resonance (boost at the cutoff frequency).

Velocity: Adjust how much the velocity controls the Filter Cutoff.

Envelope Amount: Adjust the amount of envelope that controls the Filter Cutoff.

Attack Curve: Adjusts the curve shape of the attack phase. A value of zero results in a linear curve, negative values make the shape more concave, and positive values make it more convex.

Attack: Adjusts the initial time it will take the envelope to reach its maximum level after it has been triggered. If you hold down ALT/OPT while you adjust the **Attack**, then the **Decay** and the **Release** are linked and also adjusted.

Decay: Adjust the time it will take the envelope to fall from its maximum level to the level set by the Sustain control. If you hold down ALT/OPT while you adjust the **Decay**, then the **Release** are linked and also adjusted.

Sustain: Adjust the level at which the envelope will stay as long as the key is being held, after it has completed its attack and decay phases.

Release: Adjust the time it will take the envelope to fall from its sustain level back to zero after the key has been released. If you hold down ALT/OPT while you adjust the **Release**, then the **Decay** are linked and also adjusted.

The Compressor Page:

Threshold: Sets a level above which the compressor starts reducing peaks. Only signals above the threshold are affected by the compression ratio, signals below are unaffected.

Ratio: Determines the amount of compression. 1:1 means no compression at all, while 2:1 means that a 2 dB increase at the input will raise the output by only 1 dB.

Attack: Sets how long it takes for the compression to kick in after an input signal exceeds the threshold level.

Release: Determines how long it takes for the compression action to stop after the input signal falls below the threshold level.

Makeup: Controls the output gain of the compressed signal. Used to compensate for the reduction of the effect.

Mix: Controls the dry/wet mix of the compressor. This can be used to create a parallel compression style routing, which increases the quieter signals rather than reducing the louder ones.

Output: Sets the compressors output level.

The Transient Page:
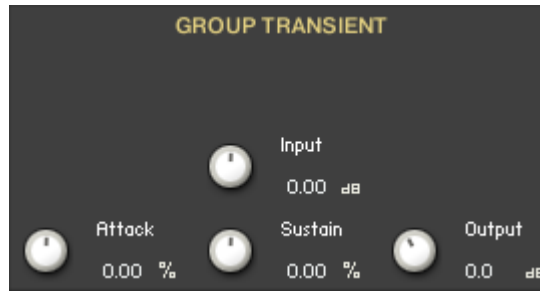
Input: Controls the input gain to the effect.

Attack: Controls the scaling of the attack portion of the input signal's volume envelope.

Sustain: Controls the scaling of the sustain portion of the input signal's volume envelope.

Output: Sets the Transient output level.

The Distortion Page:

Bass: Adjusts the low frequency response.

Mid: Adjusts the midrange frequency response.

Treble: Adjusts the high frequency response.

Presence: Boosts the frequency response in the upper midrange.

PreAmp: Sets the pre-amp gain. Turning it clockwise adds drive, distortion and edge to the sound.

Master: Adjusts the effects master volume.

Output: Sets the Distortion output level.

HiGain: Significantly increases the pre-amp's gain potential.

Mono: If active, then the Distortion will work like a mono effect, which causes stereo signals to be summed to mono at its input. If inactive, it processes each channel separately.

The Pitch Shift Page:

Velocity: Adjusts how much the velocity controls the Pitch Shift.

Envelope Amount: Adjusts the amount of envelope that controls the Pitch Shift.

Attack Curve: Adjusts the curve shape of the attack phase. A value of zero results in a linear curve, negative values make the shape more concave, and positive values make it more convex.

Attack: Adjusts the initial time it will take the envelope to reach its maximum level after it has been triggered. If you hold down ALT/OPT while you adjust the **Attack**, then the **Decay** and the **Release** are linked and also adjusted.

Decay: Adjusts the time it will take the envelope to fall from its maximum level to the level set by the Sustain control. If you hold down ALT/OPT while you adjust the **Decay**, then the **Release** are linked and also adjusted.

Sustain: Adjusts the level at which the envelope will stay as long as the key is being held, after it has completed its attack and decay phases.

Release: Adjusts the time it will take the envelope to fall from its sustain level back to zero after the key has been released. If you hold down ALT/OPT while you adjust the **Release**, then the **Decay** are linked and also adjusted.

The Delay Page:

Sync: When Sync button is turned on, the Delay is synchronized to the external MIDI Clock.

Feedback: Sends a portion of the output back into the input of the delay line, which creates repeating echoes. A value of 0 produces only one echo, higher values give multiple echoes.

Time: Sets the interval of the delay, in either milliseconds or synchronized to external MIDI Clock, depending on the Sync button state.

Damping: Reduces high frequencies in the delayed signal. With feedback applied, each successive echo has progressively lower high-frequency response.

Pan: Setting a value higher than 0 results in a panning effect where each consecutive echo alternates between the left and right channel. The higher the value, the greater the stereo spread.

If Send Effect -
Amount: Sets the amount of processed signal sent to the main output.

If Global Effect -
Mix: Mixes the Dry and Wet signal of the Insert Effect so the volume has equal power.

The Convolution Page:

Set Category: The drop-down Menu lets you select between the various IR Convolution categories.

Select Type: The drop-down Menu lets you select between the different IR Convolution types according to the selected Category.

Size: Changes the length of the impulse sample up to 150% and down to 50% of its original length.

Pre Delay: Determines the room size by setting the length of the effect. Higher values simulate larger rooms, lower values smaller rooms.

High Pass: Attenuates frequencies below the chosen cutoff frequency.

Low Pass: Attenuates frequencies above the chosen cutoff frequency.

If Send Effect -
Amount: Sets the amount of processed signal sent to the main output.
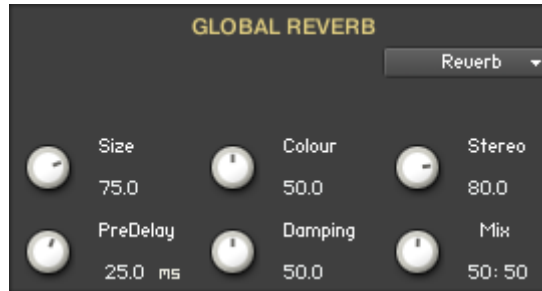
If Global Effect -
Mix: Mixes the Dry and Wet signal of the Insert Effect so the volume has equal power.

If Global Effect -
Select FX: The drop-down Menu, lets you select either Convolution (Space) or Reverb FX.

The Reverb Page:

Size: Determines the room size by setting the length of the effect. Higher values simulate larger rooms, lower values smaller rooms.

Color: Determines the type of material used to construct the room. Lower values are softer surfaces, higher values are harder surfaces.

Stereo: Higher values increase the stereo effect. Use lower values to simulate sitting closer to the stage, and higher values for sitting further back in the hall.

Predelay: Introduces a short amount of delay before the reverb takes effect. Increase this parameter to simulate larger rooms, decrease it for smaller rooms.

Damping: Sets the amount of absorption in the room. Higher values simulate more absorption.

Mix: Mixes the Dry and Wet signal of the Insert Effect so the volume has equal power.

Select FX: The drop-down Menu, lets you select either Convolution (Space) or Reverb FX.

The Global Modulation Pages:

On the Global Modulation Pages, you can choose between four different modulation types.
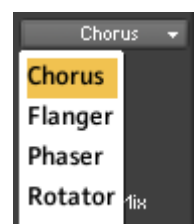
The Chorus Page:

Speed: Sets the speed of the LFO modulating the signal.

Phase: Adjusts the phase difference between the two LFOs that drive the left and right stereo channels.

Depth: Sets the amount of LFO modulation applied to a signal. Higher amounts result in a stronger effect.

Mix: Mixes the Dry and Wet signal of the Insert Effect so the volume has equal power.

The Flanger page:

Feedback: Routes the processed signal back to the Module's input. Higher values create a sharper, more intense effect.

Speed: Sets the speed of the LFO modulating the signal.

Color: Adjusts the range of the flanging effect. Lower values sweep the effect toward the higher end of the flanging range, while larger values sweep the effect toward the lower end.

Phase: Adjusts the phase difference between the two LFOs that drive the left and right stereo channels.

Depth: Sets the amount of LFO modulation applied to a signal. Higher amounts result in a stronger effect.

Mix: Mixes the Dry and Wet signal of the Insert Effect so the volume has equal power.

The Phaser Page:

Feedback: Routes the processed signal back to the Module's input. Higher values create a sharper, more intense effect.
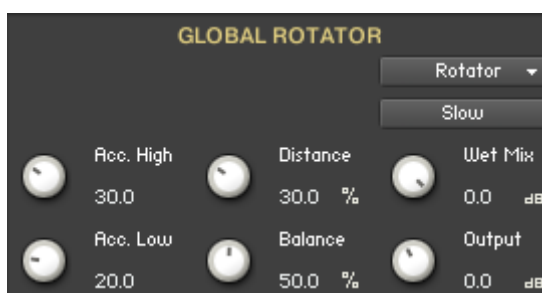
Speed: Sets the speed of the LFO modulating the signal.

Phase: Adjusts the phase difference between the two LFOs that drive the left and right stereo channels.

Depth: Sets the amount of LFO modulation applied to a signal. Higher amounts result in a stronger effect.

Mix: Mixes the Dry and Wet signal of the Insert Effect so the volume has equal power.

The Rotator Page:

Rotator Speed: Switches the speed of the rotator speaker. Choose between slow and fast.

Acceleration Treble: Adjusts how quickly the rotors of the treble parts of the cabinets will react to speed changes. At the right-most position, the speaker will change it's speed instantly.

Acceleration Bass: Adjusts how quickly the rotors of the bass parts of the cabinets will react to speed changes. At the right-most position, the speaker will change it's speed instantly.

Rotator Distance: Edits the distance between the virtual microphones and the rotating speaker. Higher values increase the distance.

Rotator Balance: Sets the ratio of the sound produced by the rotating speakers high frequency horn compared to the low frequency woofer. Higher values produce more highs, lower values more bass.

Rotator Wet Mix: Controls the effects strength. Turn fully clockwise to hear the rotating speakers only.

Output: Sets the rotators overall output level.

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Script, Patch and Presets by Bo Clausen.

Enjoy the Tweakable Typewriters

Dennis Burns - Bolder Sounds – June 2016

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Customer Support

For any questions, technical issues inquiries etc .... Please contact Bolder Sounds via email at sales@boldersounds.net.

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