



**An Impact Soundworks Library Designed** by Andrew Aversa  
**Scripted** by Mario Krušelj and Nabeel Ansari  
Instrument v1.00

## OVERVIEW

---

**Meditation** is a revolutionary Kontakt library that produces an infinite variety of unique mallet, bell, and key tones. It combines a treasure trove of unique **acoustic sound sources** (glasses, metals, bells, gongs, etc.) with an **additive synthesis layer**, the first of its kind in a Kontakt instrument. Whether you need harsh, dissonant textures, smooth evolving sounds, morphing plucked beds, subtle resonant strikes, or anything in between, **Meditation** is a perfect addition to any composer's virtual instrument repertoire.

Although the library includes very deep synth and modulation tweaking, you don't need to be an additive synthesis expert to enjoy it. We've included a wide variety of presets to inspire you and adjusting basic parameters of each sound is very easy. We even added a hearty selection of randomization options for the additive section, so you can create instant variation without any prior experience. Combined with our powerful analog/digital FX rack, you'll have no trouble creating beautiful sounds for your music!

We hope you enjoy **Meditation**!

## INSTALLATION

---

**Step 1:** Using your browser, download the packed library RAR file.

**Step 2:** Using a program like [WinRAR](#) (PC) or [Keka](#) (Mac), double-click on the downloaded file to extract the entire library folder (Meditation).

**Step 3:** Move the “Meditation” folder to the location of your choice. We recommend an internal hard drive (especially a solid-state drive), or a USB3/Thunderbolt external drive.

**Step 4:** Open Kontakt in your DAW or in standalone mode. Using the “Files” browser on the lefthand side, find the “Meditation” folder. From here, you can load the instrument patch from the Instruments folder by double-clicking the NKI, or by dragging and dropping it into the main Kontakt window.

**Optional:** Please see our [Kontakt workflow tutorial](#) for information on adding instrument files to the faster Quickload window or the Kontakt Database.

## INSTALLING SNAPSHOTS

---

**Step 1.** Open the Snapshots folder within the Meditation folder. **Copy** all the files here.

**Step 2a.** Find the Kontakt User Content folder on your computer. The default locations are:

PC: C:\Users\username\Documents\Native Instruments\User Content\Kontakt

OSX: Macintosh HD > User > username > Documents\Native Instruments\User Content\Kontakt\

Create a folder called “Meditation” in this folder.

**Step 2b.** If you cannot find the folder above, open **Meditation** and save a **Snapshot** with the name of your choosing. Then, search for the snapshot on your computer. The folder containing the snapshot is the folder we want.

**Step 3.** Move the contents of the Snapshots folder from Step 1 into the “Meditation” folder found/created in Step 2.

## IMPORTANT! CPU USAGE

---

The additive synthesis element of Meditation is **very** CPU intensive! There are a few things you can do to help reduce this if you are getting pops and crackles in your DAW:

1. Make sure **Eco Mode** is enabled. As you’ll read below, this control disables any partials (harmonics) that are not active. For simple sounds, this can dramatically reduce voice count. If you are using ***morphing sounds*** you may want to enable this until render time, then disable.
2. Try disabling **filters** for the additive layer. These are disabled for many presets, but the filter can add a tremendous amount of CPU as each voice gets its own filter. Again if this is necessary for the sound, you can try disabling this until render time and enabling it only then.
3. Disable the built-in **convolution reverb**. Although it sounds great, Kontakt’s convolution is not light on CPU either, and so using your own algorithmic reverb may be preferable (if needed).

# INTERFACE – MAIN INSTRUMENT

**Meditation's GUI** is divided into **two primary layer panels**. The left panel contains controls for the acoustic sound source layer, while the right panel is where you'll find controls for the additive synthesis layer. Both layer panels also feature filter and envelope controls. Let's explore in more detail:



## Acoustic Layer

At the top of this panel you'll find a row of controls. Clicking on the **Soundsource Menu** reveals all the available acoustic sound sources. Select one to load it (its image will display in the middle of the panel) or use the left and right arrows to quickly scroll through. There are also knobs to adjust the layer's **volume, panning, tuning and transposition**.

## Synthetic Layer

Like the Acoustic layer, this panel contains a row of controls starting with a menu for selecting one of three waveforms – **sine, sawtooth or square**. Select one to load it or use the left and right arrows to quickly scroll through. There are also knobs to adjust the layer's **volume and panning**.

The last four controls in the row deal with **inharmonic**ity, which is the degree to which the frequencies of overtones (also known as partials) depart from whole multiples of the fundamental frequency (harmonic series). In short, the **Odd** and **Even** knobs set the **detuning** of the odd and even partials.

The **Eco Mode** (leaf) button prevents the triggering of partials that are initially silent. The **Pure Partial**s (tuning fork) button adjusts the base tuning of all partials to just/pure intonation. Sound complex? Just give these controls a try and see what you can come up with!

The **center** section of the Synthetic layer panel houses **Volume** and **Panning** tables for the partials. You can draw in your own curves for one of **2 States** (buttons for each) and even morph between those states when the **Morph** button is activated. The **Gear** button opens a menu of preset options and the **Randomize** buttons (dice) randomize the curves for each table.

## **Filter and Envelope**

At the bottom of each layer panel you'll find **Filter** and **Envelope** controls for shaping the sound sources. Toggle between them clicking the icon in the center "bubble" and mirror settings for the 2 layers by activating the **Link** button.

There are **Envelope** controls for **Pitch, Filter and Amp**, including: **Attack, Hold, Decay, Sustain and Release sliders**, a **Velocity** knob and an **Amount** knob (Pitch and Filter envelopes only).

In the **Filter** section there's a dropdown to select one of 20 filter types, followed by knobs for **Cutoff, Resonance** and **Keytracking**. There's also a button for activating/deactivating the filter.

# FX RACK

Our easy-to-use FX rack features an analog-modeled parametric EQ, compressor, delay line, convolution reverb, bitcrusher, chorus, transient designer and limiter.



Clicking the \* button next to each effect will randomize the FX settings; holding shift and clicking will reset all knobs to normal.

Note that the **convolution reverb** can be CPU-intensive and may have performance issues on older systems. If you are having trouble with clicks & pops, check buffer settings in your DAW, or considering disabling and using an external reverb.

# MOD MATRIX

The mod matrix allows for highly flexible routing of modulators, such as generated LFOs and MIDI CCs, to all the FX controls of **Meditation**. Mod matrix setups can be easily saved and loaded from the built-in Preset Management menu or cleared with the **Initialize** function within that menu.

All modulation within the matrix uses the **base value** of controls throughout the interface. The **base value** can be changed anytime by moving the knob or slider to be modulated. This might seem obvious, but active modulation will visibly change the value of the control. The displayed value of the control when it is being modulated is **not** the base value, but the **modulated** value.

In short: even if a knob is currently being modulated (for example, by an LFO) you can always click on it and move it to the desired base value. After a brief pause, the visible modulation will continue.



## Modulators

To create a modulation routing, first click the dropdown menu on the left side (set to [none] by default) and select a **modulator**.

Note that all modulators have a **Mod Depth** parameter which controls the intensity of the modulation. A depth of 0% means no modulation will occur. 100% depth means the modulation will span the entire range of the control: for example, if the destination control is Filter Cutoff and that control is set to 0 (minimum), a 100% modulation depth means the modulation will push up to maximum value.

Conversely, a negative modulation depth reacts inversely to the value of the modulator. For example, if the **Velocity** modulator normally increases the control at higher velocities, a negative modulation depth will **decrease** the control at higher velocities.



## Modulator Types

**LFO:** An inaudible, low frequency oscillator that changes the destination control continuously according to the selected waveform. LFOs are **bipolar**. This means the modulation goes both above the base control value and below it.

LFOs have a number of unique parameters:

**LFO Shape:** Switches the LFO waveform between sine, cosine, triangle, square, saw, and random shapes. Note that for the **Saw** waveform, the ramp moves **upward** when mod depth is **positive**, and **downward** when mod depth is **negative**.

**LFO Freq:** Sets the frequency of the LFO. For example, a value of 1Hz means that the LFO waveform will complete its cycle every second (1 Hz = 1 second).

**Tempo Sync:** When enabled, the LFO Freq knob changes to LFO Sync, which corresponds to the host tempo.

**Trigger Free|Note:** In **Free** mode, the LFO is 'free running', meaning that each time a note is pressed the phase of the LFO will be different. In **Note** mode, the phase of the LFO resets each time a note is pressed, as long as there are no currently active voices.

**LFO Unipolar:** Functions much like bipolar LFOs, but the modulation only happens in one direction (positive if the modulation depth is above 0%, or negative if the depth is below 0%).

**CC:** Links the value of MIDI CC to the destination control. Creating a CC modulator will prompt you to select which MIDI CC will be assigned as the modulator.

**Velocity:** Changes the destination control based on the velocity of the last MIDI note pressed. For positive mod depth values, higher velocities will result in higher modulation values.

**Key:** Changes the destination control based on the note # of the last MIDI note pressed. For positive mod depth values, higher MIDI notes will result in higher modulation values.

**Pitch Bend:** Links the value of the pitch bend MIDI controller to the destination control. This is separate from the CC modulator, as the pitch bend controller is not technically a MIDI CC.

**Mono AT:** Changes the destination control based on the last aftertouch value pressed. Note that not all MIDI controllers support aftertouch, so this will not be useful unless your controller has support for it. Also, this control is strictly based on mono aftertouch - keyboards that send poly aftertouch will only be read as single aftertouch values.

**Mod X/Y:** Not used in Momentum.

**Random Uni/Bi:** Generates a random value every time a note is pressed and uses this value to modulate the destination control. Unipolar will only generate positive values, while bipolar will generate both positive and negative values.

**Constant:** Sends a constant value to the destination control. This value is simply the position of the Mod Depth knob.

**ADSR Env:** Acts just like the previously described Volume, Filter, and Pitch ADSR envelopes, except it can be routed to any destination control. All 4 values (Attack, Decay, Sustain, and Release) can be defined. The **Trigger** LED, when enabled, will re-trigger the envelope each time a new note is pressed.

**Keyswitch:** Sets a keyswitch note to toggle the destination control. You can select both the **Keyswitch Note** and whether it should **Latch** or not. In **Latch** mode, pressing the keyswitch will toggle the control regardless of whether you continue holding the keyswitch note. When **Latch** mode is off, you must hold the note.

NOTE: Keyswitches will only modulate certain 'binary' destinations (controls with ON/OFF or ENABLED/DISABLED as possible values).

**CC Range:** Toggles the destination control based on current MIDI CC values. You can specify the MIDI CC to use, and what value range that CC must be for the toggle. As with the Keyswitch modulator, this can only be used for certain binary destinations.

**Vel Range:** Toggles the destination control based on the most recently played velocity value. You can specify the velocity range. As with CC Range, this can only be used for certain binary destinations.

**Key Range:** Toggles the destination control based on the most recently played MIDI note. You can specify the key range. As with CC & Vel Range, this can only be used for certain binary destinations.

**Mod Table A-D:** Sends modulation values for each step of the arpeggiator in layers A-D (respectively). Note that the arp must be turned on for the given layer in order for this modulator to work!

Destinations

The mod matrix operates "one-to-many", meaning the same modulator (like CC1) can be used to modulate multiple destinations. However, it does not operate "many-to-one", meaning once a destination control is being modulated, that control cannot be modulated by any other modulators.

Most any parameter in the FX rack can be modulated.



# CREDITS

---

**Instrument Concept & Design:** Andrew Aversa  
**Kontakt Scripting:** Mario Krušelj and Nabeel Ansari  
**Art:** Dickie Chapin

# TROUBLESHOOTING & FEEDBACK

---

Have you used **Meditation** in a project recently? Got an awesome track you'd like to share? Drop us a line ([admin@impactsoundworks.com](mailto:admin@impactsoundworks.com)) and we might post it on our website! Or, tell the world at our Facebook page here: <http://www.facebook.com/ImpactSoundworks>

We encourage all our users to share and promote their work. Word of mouth is the #1 way people find our samples, so it also helps us to produce more great libraries for you!

For any technical support issues regarding the library, don't hesitate to email [support@impactsoundworks.com](mailto:support@impactsoundworks.com).

# COPYRIGHT & LICENSE AGREEMENT

---

The following license is granted non-exclusively to all purchasers of our products. This version (updated December 4, 2014) supersedes any prior printed or digital versions of our license.

## Overview

All sound recordings, performances, scripting and/or code contained in this product is the intellectual property of Impact Soundworks unless otherwise noted, and remain the property of Impact Soundworks after the product is purchased. When purchasing an Impact Soundworks product, you are purchasing a non-exclusive license to use, edit, perform, or otherwise utilize these recordings, performances, scripting and/or code for commercial and non-commercial purposes as defined below.

## Authorized Users

Depending on the type of customer and usage scenario, authorized users of this license will vary. ALL purchases fall into category A or B.

### **A. Individual Purchase**

This license is extended to customers who are purchasing as the primary user of the product, OR are purchasing on the behalf of another primary user (i.e. as a gift).

The licensee (primary user) MAY install the product on as many computer systems as he or she has access to. However, ONLY the licensee may use the product. No other users are authorized.

### **B. Corporate, Academic, Institutional Purchase**

This license is extended to customers who are purchasing for a multi-user setting, such as a shared studio, networked workstation, computer lab, etc. In this case, the licensee is the *institution* and not any one user.

In contrast with individual purchases, an institutional license applies to ONE computer / workstation. All users of that workstation who belong to the purchasing institution (licensee) shall be considered authorized users.

However, at no point may multiple authorized users access one license simultaneously. Multiple licenses must be purchased if the product is to be used by multiple users simultaneously.

### **Scope of License**

The licensee is entitled to the use and unlimited editing of the product within the scope of music production, performance, recording, and composition. This includes both non-commercial and commercial usage of all types, including, but not limited to, film scores, television scores, music libraries, video game soundtracks, digital and physical music releases, albums, compilations, etc. Exceptions to this scope are listed below.

The licensee **MAY NOT** use the product in the production of any other sample library or virtual instrument products.

The licensee **MAY NOT** sell individual sounds from a product in any context.

For clarity: The licensee **MAY** use sounds from the product to create individual sound effects (SFX) for use in film, TV, advertising, and video games. However, the licensee cannot sell these sounds individually via marketplace, stock music/stock audio site, etc.

### **Ownership, Resale, and Transfer**

Redistributing, reselling, electronically transmitting, uploading, sharing, or renting the product in any way, shape, or form is prohibited by law. The licensee may create a physical backup copy of any digitally purchased and downloaded product. This backup copy is subject to the same limitations as the original copy of the product, and may not be transferred to any other individual for any reason.

**Copyright © 2018 Impact Soundworks, LLC. All Rights Reserved.**