

Multimonica II **for NI Kontakt Logic EXS24 & SoundFont**



The Multimonica II is a vintage analog synthesizer that combines vacuum tube synthesis with a fan-powered reed organ, and is equally at home in electronic and acoustic music.

The Multimonica II features:

- 205 stereo and 350 mono 24-bit WAV samples
- 8 multisampled synthesizer settings
- 5 multisampled accordion-style registers
- 2 programs for NI Kontakt 3-5 with scripted performance controls and GUI
- 14 programs for NI Kontakt 2
- 20 programs for Logic EXS24
- 13 programs for SoundFont

Introduction

The Hohner Multimonica II was designed by the German engineer Harald Bode in the mid-1950s. A predecessor to the Clavioline tube synthesizer, the Multimonica II combined vacuum tube synthesis with a fan-driven reed organ.

The Multimonicas, like the Solovoxes, were among the earliest analog synthesizers designed and built during the 1940s and 1950s.

The reed section of the Multimonica works like a fan organ, but it is more advanced, with the possibility to adjust the amount of air passing through the reeds. Its multiple registers offer more diverse sounds than a conventional fan organ, including the ability to simulate a traditional accordion.

We sampled both the synthesizer and organ sections of the Multimonica II, capturing every setting and register for each note on the original instrument. After fine-tuning and seamlessly looping the samples, we rebuilt the Multimonica II within virtual samplers for use in your music.

For the synth section, you get the true sound of the analog instrument with huge improvements in control and stability, way beyond what's possible with the real thing.

For the accordion section, we modelled the change in sound that occurs when adding more air to the reeds while the volume remains constant: the Kontakt scripted version of our library gives you complete control over such tonal changes.



Multimonica II Synth for NI Kontakt 3,4 & 5

The files in NI Kontakt 3, 4 & 5 format require the full version of NI Kontakt and do not work fully with the free Kontakt player!

Two NKI files are provided for use in Kontakt: Multimonica Synth and Multimonica Accordion. This section of the manual begins by describing the Multimonica Synth.

Multimonica Page



On the front page of the Synth GUI, named “Multimonica”, you can select presets from the synthesizer, and adjust other key performance settings. From left to right, the controls are:

Presets

Buttons 1- 8: set the currently active Multimonica synth presets for played notes. Eight presets are available, for use in any combination and quantity.

The playable range for all presets is C1 – C6.

- ① If all Preset buttons are off, the instrument will make no sound when played.

Envelope

Attack: sets the time in milliseconds for the sound of the instrument to reach full volume when a note is played.

Decay: sets the time in milliseconds for the sound of the instrument to die away to silence when a note is released.

Mode

Monophonic/Polyphonic: switches between one-note and multi-note playing modes. When set to monophonic, you can play only one note at a time, like on the hardware Multimonica.

Monophonic mode also makes visible the Retrigger button, described next.

Retrigger: enables retriggering of held notes when *Monophonic* mode is active. This means that if you hold one note and play a second note, when you release the second note, the first note will trigger again.

Glide: enables sliding transitions between played notes. As the dial is turned right, the duration of transitions between notes increases. The maximum time available is 2 seconds. When turned fully left, *Glide* is off.

- ① *Glide* works in both monophonic and polyphonic play modes.

Sound

Detune: sets the amount by which the eight sampled presets are detuned against one another. The detuning is automatically adjusted to suit the number of active presets.

- ① If only one preset is active, *Detune* has no effect.

Offset: sets the start position of the sampled notes, up to 500ms. By offsetting the start position, you can soften the natural attack of the sound, without needing to set a long attack time.

Modulation Page



On the second page of the GUI, named “Modulation”, you can add variations to the sound. From left to right, the controls are:

Pitch Bend

Range: sets the distance in semitones by which the pitch bend wheel on your MIDI controller bends the pitch of played notes. The maximum available bend is 12 semitones.

Velocity

Depth: sets the relationship between how hard you strike the keys (MIDI velocity) and the volume of the sound. At 0%, the volume of the sound is unaffected by how hard you play. At 100%, the volume of the sound is strongly affected by how hard you play.

LFO

The LFO is a sine-shaped low frequency oscillator that can be assigned simultaneously to vary the volume, pan position, pitch, and filter cutoff of the sound.

Depth: sets the overall intensity of the LFO prior to its assignment to volume, pan, pitch, and filter.

- ① Raising the modulation wheel (CC1) on your MIDI controller increases the LFO depth from its current value to the maximum depth.

Speed: sets the speed of the LFO cycle, from 1Hz to 14Hz.

Volume: sets the extent to which the LFO varies the volume of the sound, as a proportion of the overall LFO intensity set by the *Depth* dial.

Pan: sets the extent to which the LFO varies the position of the sound in the stereo field, as a proportion of the overall LFO intensity set by the *Depth* dial.

Pitch: sets the extent to which the LFO varies the pitch of the sound, as a proportion of the overall LFO intensity set by the *Depth* dial.

Filter: sets the extent to which the LFO varies the cutoff of the filter, which changes the brightness of the sound, as a proportion of the overall LFO intensity set by the *Depth* dial.

- ① When *Depth* is at zero, *Volume*, *Pan*, *Pitch*, and *Filter* have no effect.

FX 1 Page



On the third page of the GUI, named “FX 1”, you can process the sound with effects. From left to right, the controls are:

EQ

Lo Gain: sets the volume of low frequencies, between +/-6 decibels.

Mid Gain: sets the volume of mid frequencies, between +/-6 decibels.

Mid Freq: sets the centre of the frequencies controlled by the *Mid Gain* dial.

Hi Gain: sets the volume of high frequencies, between +/-6 decibels.

- ① The Lo and Hi EQ frequencies have been pre-tweaked by Precisionsound to suit the instrument.

Chorus

Depth: sets the level of the Chorus effect.

Speed: sets the rate of the Chorus effect. Higher values give a more intense chorusing sound.

Chorus on/off: enables or disables the Chorus effect.

Drive

Tube: sets the amount of analog tube-style distortion. When turned fully left, distortion is deactivated.

Cabinet: switches between three cabinet emulations – Bass, Far, and Leslie. You can also disable the cabinet by setting this menu to “Cabinet off”.

- ① Do not change cabinets while playing notes, because there is a small click when changing cabinets.

FX 2 Page



On the fourth page of the GUI, named “FX 2”, you can apply a delay effect and a high-quality convolution reverb. From left to right, the controls are:

Reverb

Level: sets the volume in decibels of the convolution reverb effect.

Type: changes the impulse response of the convolution reverb. Fifteen impulse responses are available, ranging from short springs to churches and cathedrals. You can also disable the reverb by setting this menu to “Reverb off”.

Delay

Level: sets the volume in decibels of the delay effect.

Delay on/off: enables or disables the delay effect.

Time: sets the gap in milliseconds between delay repetitions.

Tone: sets the high-frequency damping of the repetitions generated by the delay, where 0% provides no damping, and 100% provides full damping for a darker sound.

Feedback: sets the extent to which repetitions generated by the delay are fed back into the delay, to produce more repetitions. At 100%, the delay continues regenerating indefinitely.

Spread: sets the stereo image of the repetitions generated by the delay, where 0% is mono, and 100% is full stereo for a ping-pong delay effect.

The **Credits Page**, common to the Synth and Accordion instruments, is shown at the end of this manual.

Multimonica II Accordion for NI Kontakt 3,4 & 5

Multimonica Page



On the front page of the Accordion GUI, named “Multimonica”, you can select a reed organ register, and adjust dynamics and modulation. From left to right, the controls are:

Sound

Preset Menu: sets the currently active Multimonica II reed organ preset for played notes. Five register presets are available. In addition to being selectable with this menu, presets can be chosen by pressing keyswitches on your MIDI keyboard. The keyswitch for each preset is shown on the menu. They are as follows:

Preset	Keyswitch note
Preset 1	C1
Preset 2	C#1
Preset 3	D1
Preset 4	D#1
Preset 5	E1

The playable range for all presets is F1 – C6.

Tone: models the change in sound that occurs as more air is pushed through the Multimonica’s organ reeds. The tonal change increases as the dial is turned right.

CC1 Tone +/-: switches the effect of the modulation wheel (CC1) on your MIDI controller between increasing and decreasing the simulated airflow.

- ① The effect of the modulation wheel is offset from the current value of the Tone dial. Therefore, *CC1 Tone +* takes effect only if Tone is less than 100%, and *CC1 Tone -* takes effect only if Tone is more than 0%.

Envelope

Attack: sets the time in milliseconds for the sound of the instrument to reach full volume when a note is played.

Decay: sets the time in milliseconds for the sound of the instrument to die away to silence when a note is released.

Modulation

Velocity: sets the relationship between how hard you strike the keys (MIDI velocity) and the volume of the sound. At 0%, the volume of the sound is unaffected by how hard you play. At 100%, the volume of the sound is strongly affected by how hard you play.

PitchBnd: sets the distance in semitones by which the pitch bend wheel on your MIDI controller bends the pitch of played notes. The maximum available bend is 12 semitones.

Stereo + EQ Page



On the second page of the GUI, named “Stereo + EQ”, you can adjust the tone and panning of the instrument. From left to right, the controls are:

Stereo

Width: sets the stereo image of the sound, from mono (dial fully left) to natural stereo (dial fully right).

EQ

Lo Gain: sets the volume of low frequencies, between +/-6 decibels.

Mid Gain: sets the volume of mid frequencies, between +/-6 decibels.

Mid Freq: sets the centre of the frequencies controlled by the *Mid Gain* dial.

Hi Gain: sets the volume of high frequencies, between +/-6 decibels.

- ① The Lo and Hi EQ frequencies have been pre-tweaked by Precisionsound to suit the instrument.

Reverb + Delay Page



On the third page of the GUI, named “Reverb + Delay”, you can apply a delay effect and a high-quality convolution reverb. From left to right, the controls are:

Reverb

Level: sets the volume in decibels of the convolution reverb effect.

Type: changes the impulse response of the convolution reverb. Fifteen impulse responses are available, ranging from short springs to churches and cathedrals. You can also disable the reverb by setting this menu to “Reverb off”.

Delay

Level: sets the volume in decibels of the delay effect.

Delay on/off: enables or disables the delay effect.

Time: sets the gap in milliseconds between delay repetitions.

Tone: sets the high-frequency damping of the repetitions generated by the delay, where 0% provides no damping, and 100% provides full damping for a darker sound.

Feedback: sets the extent to which repetitions generated by the delay are fed back into the delay, to produce more repetitions. At 100%, the delay continues regenerating indefinitely.

Spread: sets the stereo image of the repetitions generated by the delay, where 0% is mono, and 100% is full stereo for a ping-pong delay effect.

Credits



Recording and sound editing: Lars Westin

Sound editing: Fredrik Wictorsson

Kontakt scripting: Iain Morland <http://www.iainmorland.net>

GUI graphics: Lars Westin

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The Multimonica II manual was written by Iain Morland, with introductory text by Lars Westin.



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