PRECISIONSOUND

Victorini Accordion

for NI Kontakt & Logic EXS24

The Victorini Accordion is a versatile Italian instrument with treble, bass, and chord registers. We captured not only its delicate and expressive voice, but also its many key and button noises. The result is a virtual Victorini that comes alive under your fingertips. Our scripted version for Kontakt 3+ also enables creative chorus and harmony effects.

The Victorini Accordion features:

- Individually sampled clarinet, bandon and bass voices
- Individually sampled major and minor chord registers
- Key up and down noises, button noises, and release samples
- 2 round robins
- 812 stereo 24-bit WAV samples
- 1 program for NI Kontakt 3+ with scripted performance controls and GUI
- 2 programs for NI Kontakt 2+
- 2 programs for Logic EXS24

Introduction

The Victorini brand stands for a series of simple yet well-built accordions, produced from the 1950s until the early 1970s. They were subcontracted in Italy and sold in Sweden by Victor Dise.

The current instrument is probably a late model, from around 1970. Prior to recording it was completely restored and tuned.

We love this accordion for its clear timbre and lightweight construction. The tone is delicate and expressive. This character shines through, even when using only the single “clarinet” voice.

Complementing the clarinet voice is the more powerful “bandon”, which consists of two voices in straight octave tuning. For accompaniment, the Victorini Accordion also provides chords, both major and minor, and an octave of single bass keys.

in the scripted version for Kontakt 3 and above, we have added additional layering and detuning possibilities to create many rich textures and harmonies.

We hope you enjoy playing the Victorini Accordion!

The Precisionsound Team

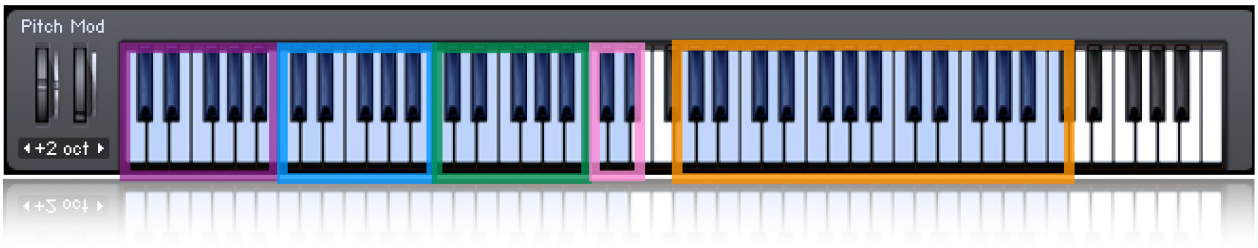
Victorini Accordion for NI Kontakt 3,4 & 5

The file in NI Kontakt 3, 4 & 5 format requires the full version of NI Kontakt and does not work fully with the free Kontakt player!

Keyboard Layout

The Victorini Accordion can play different voices and registers simultaneously. These are mapped to different notes on your MIDI keyboard.

The voices are laid out on the keyboard as shown below.



C0 - B0: Single bass notes

C1 - B1: Minor chords

C2 - B2: Major chords

C3 - D#3: Keyswitches

G3 - C6: Upper register

Realtime Performance Controls

The Victorini Accordion responds to the pitch bend and modulation (MIDI CC1) wheels to add expressiveness to your performance.

The pitch bend wheel creates a change in volume. The modulation wheel creates a change in tone.

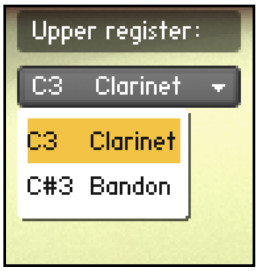
Together these controls simulate the way in which the physical accordion reacts to the pressure and movement applied by the performer.

★ *Because of the nature of the instrument, and because the pitch bend wheel is used for volume control, the pitch bend wheel does not affect the accordion's pitch.*

Victorini 1 Page

On the front page of the GUI, named “Victorini 1”, you can select registers, choose a play mode, and adjust other key performance features. From left to right, the controls are:

Upper register



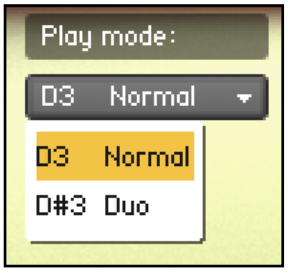
Upper register: sets the voice that plays in the upper register, from G3 to C6 inclusive. Two voices are available: **Clarinet** and **Bandon**.

In addition to using the menu, the upper register voice can be changed with the following keyswitches on your MIDI keyboard:

Voice	**Keyswitch note**
Clarinet	C3
Bandon	C#3

★ *The selected voice will be remembered when you save and reopen the Victorini Accordion instrument.*

Play mode



Play Mode: sets the current playing style. Two modes are available: **Normal** and **Duo**.

Normal mode is the natural sound of the accordion. Each note that you play triggers a single sample, and there are two round robins.

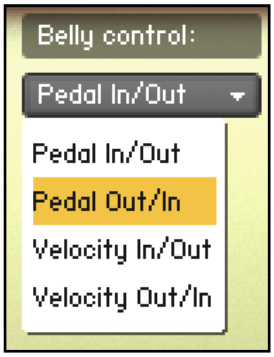
In **Duo** mode, two round robins are played simultaneously for each note. Duo mode is described in detail on the next page.

In addition to using the menu, the play mode can be changed with the following keyswitches on your MIDI keyboard:

Mode	**Keyswitch note**
Solo	D3
Duo	D#3

Belly control

Belly control: sets how the belly of the accordion is switched between in and out positions. We recorded separate samples for each position, so switching the belly position while playing produces realistic variations in tone.



Four options are available: **Pedal In/Out**, **Pedal Out/In**, **Velocity In/Out**, and **Velocity Out/In**.

In **Pedal In/Out** mode, the belly position is controlled by the sustain pedal (MIDI CC 64). When the pedal is up, the belly is in. When the pedal is down, the belly is out.

In **Pedal Out/In** mode, the belly position is controlled by the sustain pedal (MIDI CC 64). When the pedal is up, the belly is out. When the pedal is down, the belly is in.

In **Velocity In/Out** mode, the belly position is controlled by how hard you play the keys. At velocities up to 99, the belly is in. At velocities of 100 and above, the belly is out.

In **Velocity Out/In** mode, the belly position is controlled by how hard you play the keys. At velocities up to 99, the belly is out. At velocities of 100 and above, the belly is in.

★ *Because of the nature of the instrument, and because the sustain pedal is used for belly control, pressing the sustain pedal does not sustain accordion notes.*

Duo

When Duo mode is active, two round robins are played for each note. In other words, the note sounds, key noises, and release sounds are all doubled. By default, the original and doubled samples are at the same pitch. The controls in the Duo section enable you to adjust their pitch for creative chorus and harmony effects.

Coarse: sets the transposition of the doubled samples in semitone steps, to a maximum of +/-1 octave. This affects the bass and upper registers only. It does not affect the chords.

Fine: sets the tuning of the doubled samples in cents.

Mix: blends the two sets of samples. When *Mix* is zero, the original and doubled samples are equal in volume. When *Mix* is at -12, you hear only the original samples. When *Mix* is at +12, you hear only the doubled samples.

★ *The controls in the Duo section take effect when Duo play mode is active. When Normal mode is active, the Duo controls have no effect on the sound.*

Levels

Release: sets the volume in decibels of the release samples that sound when a note stops playing.

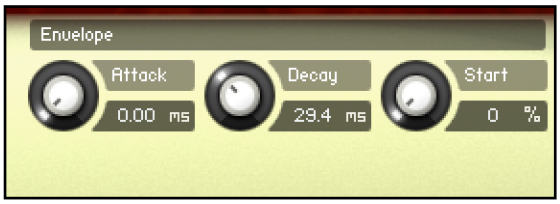
Keys: sets the volume in decibels of the key noise samples that sound when notes are played (key down) and released (key up).

Buttons: sets the volume in decibels of the register button samples that sound when keyswitches between C3 - D#3 are played (button down) and released (button up).

Victorini 2 Page

On the second page of the GUI, named “Victorini 2”, you can adjust the dynamics and velocity response of the instrument. From left to right, the controls are:

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.

Start: sets the starting position of the playhead when you play a note. At 0%, the playhead starts at the beginning of the sample, so you hear the natural evolution of the sound. At higher values, the playhead starts later in the sample, resulting in a more consistent sound that can be useful in some musical styles.

★ *Attack can be set by velocity. See under ‘Response’ below.*

Response

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.

Auto Attack button: sets the way in which attack time is controlled. When *Auto Attack* is on, the attack is controlled by how hard you strike the keys (MIDI velocity). Playing softly results in a slow attack. The louder you play, the faster the attack becomes.

When *Auto Attack* is on, the *Attack* dial in the Envelope section is inactive and displays ‘Auto’.

When *Auto Attack* is off, attack is unaffected by how hard you strike the keys. The *Attack* dial in the Envelope section is active, and sets the attack time.

Stereo + EQ Page

On the third page of the GUI, named “Stereo + EQ”, you can shape the stereo image and tone of the sound. From left to right, the controls are:

Stereo

Width: sets the stereo image of the instrument, from mono (0-49%) to natural stereo (50%), and expanded stereo (51%-100%).

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.

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

Reverb + Delay Page

On the fourth 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. Seventeen 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: Daniel Näsström

Sound editing: Lars Westin

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

GUI graphics: Lars Westin

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The Victorini Accordion manual was written by Iain Morland.

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