

NUCLEUS

THE ORCHESTRAL CORE

LITE EDITION



AUDIO IMPERIA

OVERVIEW:



AUDIO IMPERIA

EPIC SOUNDS FOR EPIC COMPOSERS

AUDIO IMPERIA is a boutique sample library developer, crafting instruments designed to instantly inspire. Continuously renewing its creativity and inventiveness, Audio Imperia is supported by a team of producers with years of experience in the world of cinematic music and who understand how to breathe life into the heart of a sample.

NUCLEUS

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LITE EDITION

Thank you for purchasing Nucleus Lite Edition.

Nucleus Lite Edition is a powerful orchestral virtual instrument for Native Instruments Kontakt Player with full NKS integration. Both Nucleus Lite Edition and the full version of Nucleus share the same rich cinematic sound and ease-of-use interface and provide you with different options depending on your feature and your budget requirements. Nucleus Lite Edition provides you with all the tools you need to get started without breaking the bank and an easy upgrade path to the full version when you are ready for it. If you are looking to dip your toes into the vast world of orchestral sample libraries, this is it.



1. DOWNLOAD & ACTIVATION:

1.1 PREPARATION:

Download/Serial code:

- Check the Download/Serial code you received in the e-mail account you provided with your purchase.
- The Download/Serial code has the following format: xxxxx-xxxxx-xxxxx-xxxxx-xxxxx.
- This code will be used for both downloading and activating the library.

Kontakt/Kontakt Player:

- This library is made for Kontakt and Kontakt Player (free version) 6.1.1+
- If you have Kontakt or Kontakt Player already installed, please update to the latest available version before proceeding with the activation process.
- If you don't have Kontakt or Kontakt Player installed yet, download and install the latest version using the following link: <https://www.native-instruments.com/en/products/komplete/samplers/kontakt-6-player/free-download/>

Disk Requirements

- 4.86 GB.

1.2 DOWNLOAD:

- This library uses Continuata Connect for a fast and reliable delivery.
- First, install the latest version of the Continuata Connect download utility, using the link below:
http://continuata.net/download_app.php
- Once Connect is downloaded and installed, copy your Download/Serial code, run Connect, and paste the code using the Paste button.
- Press the Download button and select the folder you want to download the library to. Please allow Continuata to download all files before moving any files.

You can pause and resume downloading at any time. If you need to exit the program or restart it again later, you can resume by running the program again starting a fresh download. It will automatically continue where it left off.

1.3 ACTIVATION:

- This library must be activated with Native Access.
- Download and install the latest version of Native Access using the following link: <https://www.native-instruments.com/en/specials/native-access/>
- Open Native Access and log in with your Native ID account details. Once logged in, click on "Add a serial" in the top left corner of the application window.
- Copy/paste the Download/Serial code into the "Add a serial" window. Then click the "Add Serial" button at the bottom right corner to register it. You'll need to be connected to the internet to complete your activation.
- Click the Browse button to select the location on your computer where you downloaded the library. Click the Install button to complete the installation process.
- Close Native Access and launch Kontakt or Kontakt Player. You should now be able to see the library in the Libraries tab on the left side of Kontakt.
- Enjoy your product!

2. INSTRUMENTS & ARTICULATIONS

FULL ENSEMBLES:

Strings

- Sustained (NV-V) (3 DYN, 1 RR)
- Spiccato (3 DYN, 5 RR)

Woodwinds

- Sustained (NV-V) (3 DYN, 1 RR)
- Staccatissimo (3 DYN, 5 RR)

Brass

- Sustained (NV) (3 DYN, 1 RR)
- Staccatissimo (3 DYN, 5 RR)

Choir

- Sustained Aah (NV-V) (3 DYN, 1 RR)
- Staccatissimo Phrases (2 DYN, 9RR)

SECTIONS:

Percussion:

Tonal:

Timpani

- Hits (6 DYN, 5 RR)

Glockenspiel

- Hits (6 DYN, 5 RR)

Atonal:

2 Gran Cassas

- Hit (6 DYN, 5 RR)

4 Snares (Low + High)

- Hit (6 DYN, 5 RR)

Piatti

- Hit (6 DYN, 5 RR)

Tam Tam

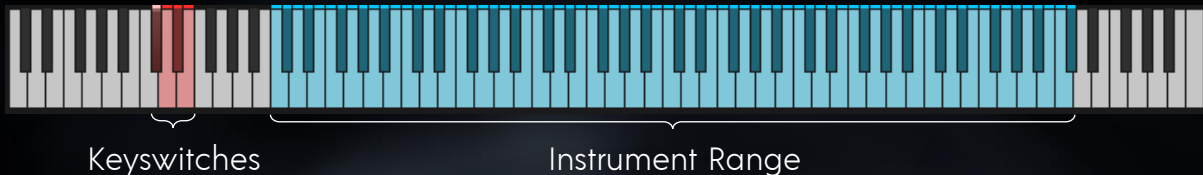
- Hit (6 DYN, 5 RR)



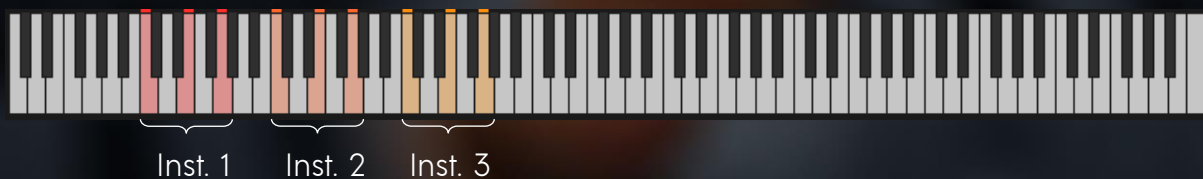
3. PATCHES: MULTISAMPLES

In Nucleus LE, there are two kinds of multisamples patches: **tonal** and **atonal**.

- **Tonal patches:** On tonal instruments, like a Violin, you can play different pitches, so samples must be mapped to the corresponding keys. To switch between articulations, you must use keyswitches.



- **Atonal patches.** On atonal instruments, like a Gran Cassa, you can't play different pitches, so samples can be mapped to any key you want. This also allows you to map different articulations to different keys in the same patch, so you don't need to use keyswitches to switch between them. Even more, you can have multiple instruments with their corresponding articulations mapped in the same patch.



Nucleus LE multisamples patches have two different pages: **Basic** and **Advanced**, the basic page contains all the essential elements for using the library, while the advanced page displays additional customization features.

3.1.1 TONAL - BASIC PAGE:



3.1.2 TONAL - ADVANCED PAGE:



3.1.3 ATONAL - BASIC PAGE:

1. Mixes

2. Reverb (Basic)

3. Instruments / Articulations (Basic)

4. Select by MIDI

5. Controllers (Basic)

3.1.4 ATONAL - ADVANCED PAGE:

1. Mixes

2. Reverb (Advanced)

3. Instruments / Articulations (Advanced)

4. Select by MIDI

5. Controllers (Advanced)

6. Options

3.2 PATCHES: MULTISAMPLES (UI ELEMENTS):

3.2.1 MIXES:

- **Classic mix:** Features the raw and unprocessed sound of the original recordings.
- **Modern mix:** Adds subtle processing for a ready-to-go cinematic sound.



3.2.2 REVERB:

Nucleus LE features the new algorithmic reverb that comes with Kontakt 6.

BASIC:

- **On/Off:** Toggles the reverb send bypass.
- **Amount:** Controls the send amount for the reverb.



ADVANCED:

- **Pre Delay:** Controls the amount of reverb pre-delay.
- **Time:** Controls the reverb time.
- **Room/Hall Menu:** Selects from the two available reverb algorithms: Room and Hall.



3.2.3 ARTICULATIONS (TONAL):

Articulations can be selected by clicking the articulation's name in the list (1), or by using keyswitches.

The keyswitch display shows the currently mapped keyswitch for each articulation (2).

Individual articulations can be loaded or purged using the power buttons (3).



3.2.4 ARTICULATION AND SYLLABLE KEYSWITCHES OPTIONS (TONAL):



Keyswitches can be moved up or down the keyboard by clicking and dragging the keyboard icon or by clicking the small arrows to either side (1).

Keyswitches can be locked using the padlock button (2). When locked, keyswitch commands via MIDI are ignored, though switching is still possible by clicking the articulation's name in the list.

NOTE: In choir patches, an additional set of keyswitches is available for the Staccatissimo Phrases articulation. The Phrases articulation cycles through nine different syllables, and the keyswitches reflect the next syllable that will sound. A specific syllable can be selected using the keyswitches.

3.2.5 INSTRUMENTS/ARTICULATIONS (ATONAL):



BASIC:

Clicking an instrument name (1) reveals the available articulations for that instrument.

Entire instruments can be purged or loaded by using the power button next to the instrument name (2). Articulations can also be individually purged or loaded by using the power button next to the articulation name (3).

The instrument color can be previewed on the basic page, this color is reflected on all keys that trigger the instrument. (7).

ADVANCED:

Each articulation can be mapped to a maximum of two keys. Click the (+) button (4) to enable two-key mapping. To go back to one-key mapping, click the (-) button.

You can map an articulation to a key by dragging up or down on the key name (5), by typing in the value (double click the key name) or by using MIDI learn. To trigger MIDI learn, click the small MIDI icon (6) and press any key to map the articulation to that key.

The instrument color can be modified on the advanced page by dragging up or down on the color icon, this color is reflected on all keys that trigger the instrument. (7).

3.2.6 SELECT BY MIDI:



The Select by MIDI function (1) when turned on allows you to visualize the instrument that is currently being triggered via MIDI.

3.2.7 CONTROLLERS:

BASIC:

- **Dynamics:** It allows you to crossfade between different dynamic layers of a specific articulation seamlessly. Notice that this controller only applies to long articulations, as dynamic layers are crossfaded by velocity on short articulations.
- **Expression:** It's an extra layer of volume control, and it's especially useful when used together with Dynamics for even more, as the controller name implies, expression in your music.
- **Vibrato:** It allows you to crossfade between non vibrato samples and vibrato samples seamlessly.



ADVANCED:

- **Dyn. Range:** It applies volume scaling to all articulations. With the Dynamic Range slider set at 0, samples will play back as they were recorded. As you increase the Dynamic Range, all but the loudest dynamic layer scale down, allowing the library to play quieter on the lowest dynamics than originally recorded. With the Dynamic Range slider at maximum, a modwheel (for long articulations) or velocity (for short articulations) value of zero will result in silence.



- **Sample Start:**

In the editing process, all samples in our libraries, including legato transitions and releases, are meticulously edited to ensure that the patches will play realistically and consistently in time.

We could edit samples using essentially a gate, simply cutting each sample at the start of its waveform, however, editing samples in this way results in a patch that has timing inconsistencies:



Instead, we listen to every single sample in the library, and shift it either earlier or later until it sounds perfectly in time with the click.

We refer to this point where the samples sound in time with the click as the "sync point":



If we were to cut each sample exactly at the sync point, we'd be losing some very important audio content. As samples missing that audio that comes just before the sync point can sound abrupt and unnatural:



Instead, we cut every sample a fixed amount of time before the sync point. This audio between the start of the sample and the sync point is referred to as "padding" or "pre-padding". In the case of Nucleus LE, this pre-pad amount is 250 ms.

When used in a patch, samples with generous pre-padding will sound the most natural, but will introduce noticeable latency. In the case of Nucleus LE, that added latency is exactly 250 ms, since that's the length of the padding we added to the samples.



While this is normal and, in fact, intentional, playing a patch with 250ms of latency can be rather difficult. This is where the Sample Start controller comes in.

It allows you to choose where samples will start playing back from, hence the name. In the case of Nucleus LE, the controller goes from 250 ms before the Sync Point (-250 ms), right up to the Sync Point itself (0 ms).



By setting Sample Start, essentially, you can adjust how "tight" or "loose" a patch will be.

A Sample Start value closer to 0 results in a "tighter" patch, meaning it has lower latency, but lacks realism; attacks, legato transitions and releases sound very abrupt and unnatural.

A Sample Start value closer to -250 results in a "looser" patch, meaning it has higher latency, but is much more realistic; attacks, legato transitions and releases all remain intact.

So, how do we recommend using the sample start controller? Here's a proposed workflow:

- When recording MIDI, set Sample Start to 0 ms, this will cause the patch to sound a little unnatural and abrupt, but will virtually eliminate latency.
- Once you're done recording, for playback, set Sample Start to a larger value, we recommend a setting of -125 ms. This will introduce a latency of 125 ms, which should then be compensated for.
- For latency compensation, try either shifting your MIDI items earlier in time by 125 ms, or if your DAW supports it, applying a -125 ms MIDI offset.
- This will keep your original recordings in time, but attacks, legato transitions and releases will be much more realistic.
- -125 ms is just a recommendation, we encourage you to experiment and adjust this setting to your liking, just make sure that whatever value is displayed in the sample start controller is the value you are compensating latency for.

We've set Sample Start to -125 ms as default for all patches, as we find this setting to be the best compromise between playability and realism.

If you just want fast, immediate response from the library, we've provided Tight patches where Sample Start is set to 0 ms by default. Still, we highly encourage you to try the workflow proposed above, as it allows you to best use the library to its full potential.

3.2.8 OPTIONS



The options panel has 4 different options which can be accessed from the main drop-down menu (1). Enable or disable options using the power button on the left side of the menu (2). An asterisk will appear next to the name of any enabled options (3).

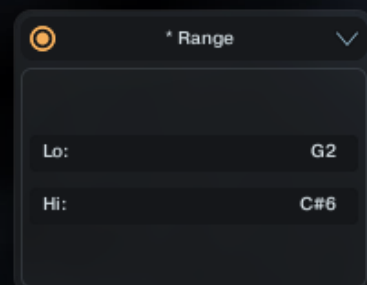
Velocity Curve: This option allows you to change how a patch reacts to velocity. There are three curves that can be selected using the drop down menu (2): linear, shelf and fixed. These can be further customized by clicking and dragging up or down on the velocity curve display (1).



Transpose: Shifts the playable note range up or down the keyboard. Note that this option does not affect keyswitches.



Range: This control can be used to increase the playable range of an articulation above or below the recorded range of the instrument. Unlike the previous two options, which are global, Range is set per-articulation. The extended range will show up as yellow on the keyboard.



4. SOUND DESIGN PATCHES:

Nucleus LE sound design patches have two different pages: **Main** and **FX**, the Main page contains a set of essential sound modifying tools. The FX page contains a set of insert and send effects that you can apply to the sounds to expand your musical possibilities.

4.1 MAIN PAGE



1. Sound Selector: Click on the sound name to open the sound selection menu. You can also browse through sounds by using the left and right arrows.

2. Sound Modifiers: These are the essential controllers for modifying the sounds to your liking. We offer 8 fully automatable controllers for Volume, Pan, Attack, Release, Pitch, Stereo Spread, Low Pass Filter Cutoff and High Pass Filter Cutoff.

3. Semitone Lock (Pitch): When turned on, truncates the pitch difference value to semitones.

4. Sample Start: Determines where playback of the selected sample will start from. Click and drag the cursor to set a new position.

5. Forward / Reverse playback: The direction of the arrow reflects the direction of playback, either forward or reverse.

4.2 FX PAGE



1. Effect selector: Click on an effect name to select it.

2. Effect on/off: Click the power button to turn the effect on/off.

3. Effect parameters: All the parameters for the selected effect are displayed here. All parameters are automatable.

4. Save/open buttons: Can be used to save or load presets. Presets are stored in .nka files.

CREDITS

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