ELEMENTS

KEPLER

HYBRID SCORING TOOLKIT

CREDITS

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Stefano Maccarelli

Sound Design by:

Stefano Maccarelli

Additional Scripts:

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Alessandro Quaranta

Gabriel Petteway - Dib

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Davide De Laura

Additional Cello By:

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Violins by:

Gabriele Boschi

Solo Vocal:

Clara Sorace

Choir:

St Louise Choir - Rome

Zero-G/Xfonic proudly present the latest addition to the Elements Series

ELEMENTS

KEPLER

Welcome to the Kepler World, the ultimate Hybrid Scoring library for cinematic and video game music composers! This library is a sonic journey that will inspire your musical compositions. Stefano Maccarelli drew inspiration for its sound design from the incredible sonic landscapes created by Hans Zimmer for the Dune films, as well as from Ludwig Göransson's scores for Tenet and Oppenheimer. Kepler is a sound toolkit designed to help you effortlessly craft your own musical sound design, inspiring immediate creativity.

The Elements Series includes Modern Scoring Synth, Cinematic Rhythms and Kepler.
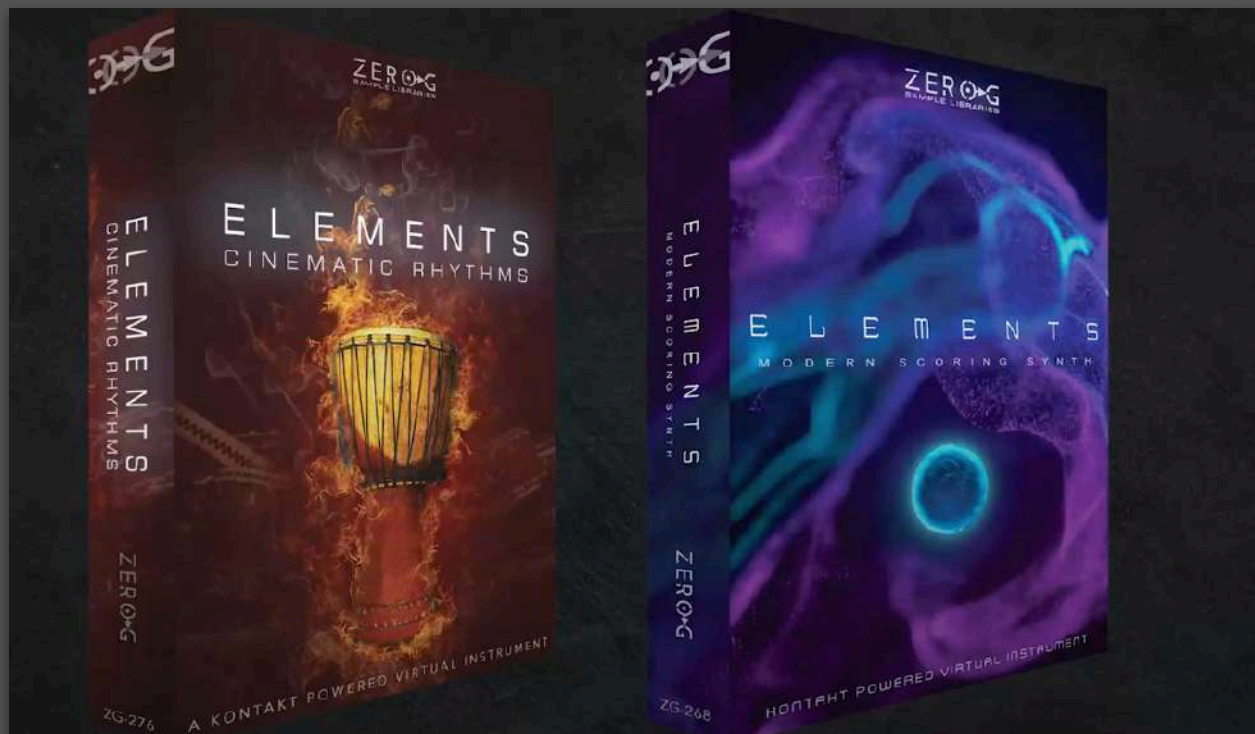
About the Producer

Kepler was created by Stefano Maccarelli, an Award-Winning Sound Designer & Composer with 26 years' experience in the audio industry, film music, sound design & audio postproduction. Stefano has scored or licensed music & sound design for ad campaigns and TV Shows of many leading broadcasting brands such as Fox, National Geographic, Sky, A&T, Fox Sports, Disney and Marvel.

What's Included?

Elements Kepler Includes:

- 20 Multi-Sampled NKI Kontakt Instruments

- Over 30Gb of 24bit, 48Khz samples

- Core Designer with over 400 multi-sampled sound elements

- Texture Designer with Organic Textures, Violins Textures, Choir Textures and more

- Thousands of Cinematic Snapshot Presets with the Installer for the Core and Texture Designer

- Low Perc, High Perc, Folk Perc with up to 12 Round Robin a 5 Dynamic Levels

- Trailer Hit with 6 Round Robins

- Multi-Sampled Bass Instrument with 6 Round Robin and 5 Dynamic Levels

- Whoosh,Boom, Riser, Stings

- Male Vocal Drone with True Legato

- Female Vocal Drone with True Legato

- Choir Breath Voxels with different syllables

System Requirements

- Minimum System Requirements

- Intel i5, or equivalent

- 16GB of RAM Mac OSX 10.11 or above – Windows 10 or 11 with ASIO Driver " SSD (Solid State Drive) for sample streaming

- The Full version of Native Instruments Kontakt 6.8 or above

System Requirements for the Best Performance

- Intel i9 or equivalent, running at a minimum of 3.5 GHZ
  32GB of Ram, Mac OSX 10.12 or above – Windows 10 or 11 with ASIO Driver " SSD or M2 for sample streaming

- The Full version of Native Instruments Kontakt 6.8 or above

NB: Kepler requires the FULL version of Kontakt 6.8 or higher - it will not work with the FREE Kontakt Player. The Kontakt Player will load and play Kepler for 15 minutes in Demo Mode.

✓ How to Install Kepler ## INSTALLING THE KONTAKT FILES

This title contains Kontakt Formatted files which can be accessed from the Files tab within the full version of Kontakt 6.8 (as previously stated Kepler will only run in demo mode in the free Kontakt Player).

From within Kontakt, can you please ensure that you are on the Files tab, and not the Libraries tab, then use the browser to locate your chosen install path.

Now with the product folder in the bottom of the two left-hand windows, navigate through the folder to find the Kontakt instrument file (.nki) which you can then double-click to load into Kontakt.

Going back and forth between the library and files tab can slow down workflow, therefore Native Instruments have included a handy **Quick-Load** feature within Kontakt. By setting up the Quick-Load feature you can customise the layout and access all your Kontakt formatted files and libraries from one location.

FILES TAB

How to Install Kepler in KONTAKT 7
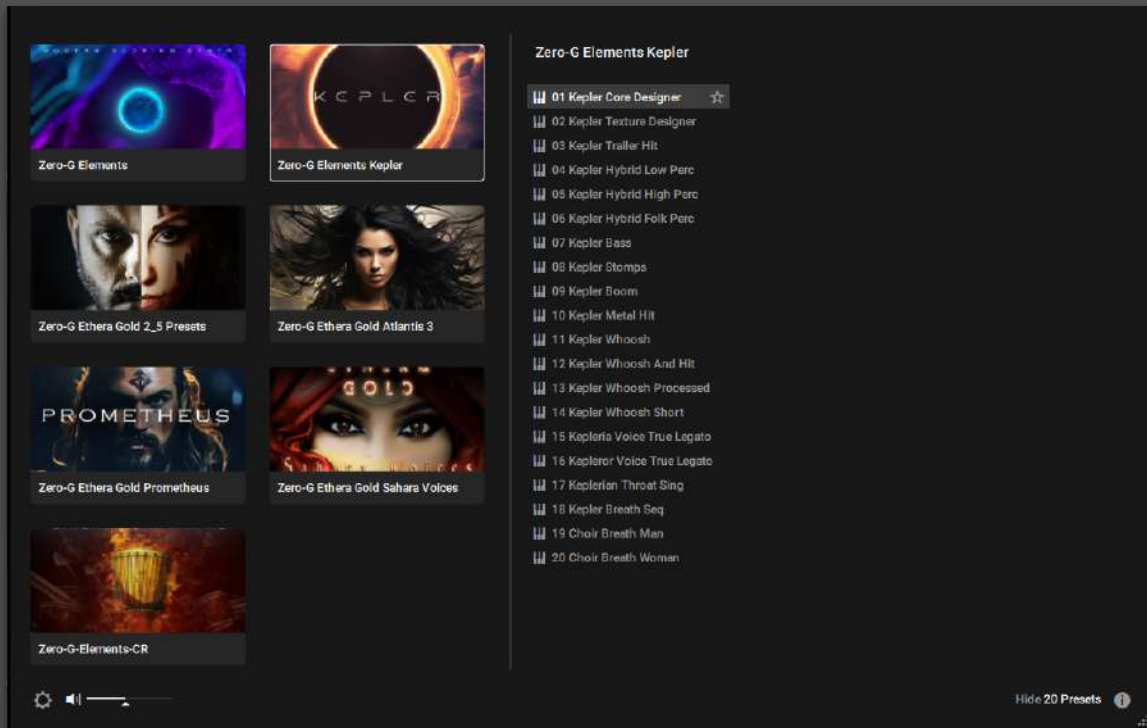
Click on the cog icon, then select 'ADD'. Navigate to your library folder, and choose the file to add it to the Kontakt 7 browser.

Import Content

Custom Libraries | User Presets

Add, remove and rescan non-player, legacy and custom content as Library Tiles. If your added folder path does not appear in the Browser, please use the Batch re-save function, and press Rescan after the Batch re-save is complete.

Content imported as a custom library is assigned a Bank value based on the structure of the imported folder, and is read only (i.e. Tags cannot be edited).

Folder	Alias
D:\LIBRARY 1\Zero-G Elements	Zero-G Elements
D:\LIBRARY 1\Zero-G Ethe... Ethera Gold 2_5 Presets	Zero-G Et...5 Presets
D:\LIBRARY 1\Zero-G Ethera Gold Atlantis 2	Zero-G Et...tlantis 2

☐ Import subfolders as individual libraries

Add   Remove   Rescan   Close

To install the library's image, please use our installer for Mac or Windows, which can be found in the root folder of the library.
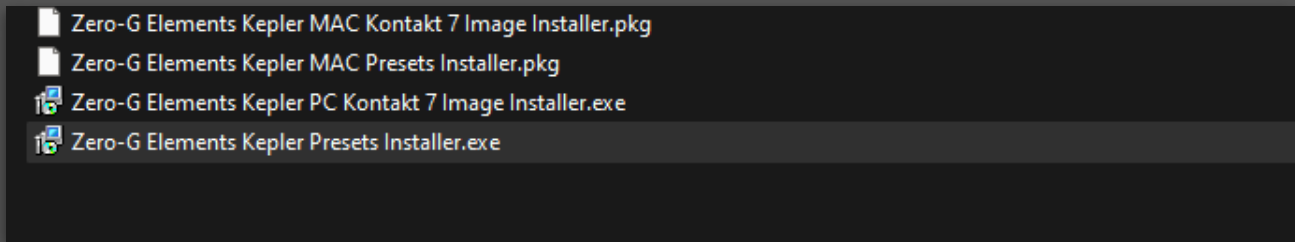
 How to Install Kepler ## SNAPSHOT PRESETS ##

Kepler includes hundreds of snapshot presets that are ready to use.

For optimal use of the library, installing these presets is necessary.

We've provided an installer to make this process as straightforward as possible.

You will need to double-click the Snapshot Presets installation file, which is available for both Windows and Mac, to carry out the installation.

After installation, you will be able to access the presets through the snapshot dropdown menu.
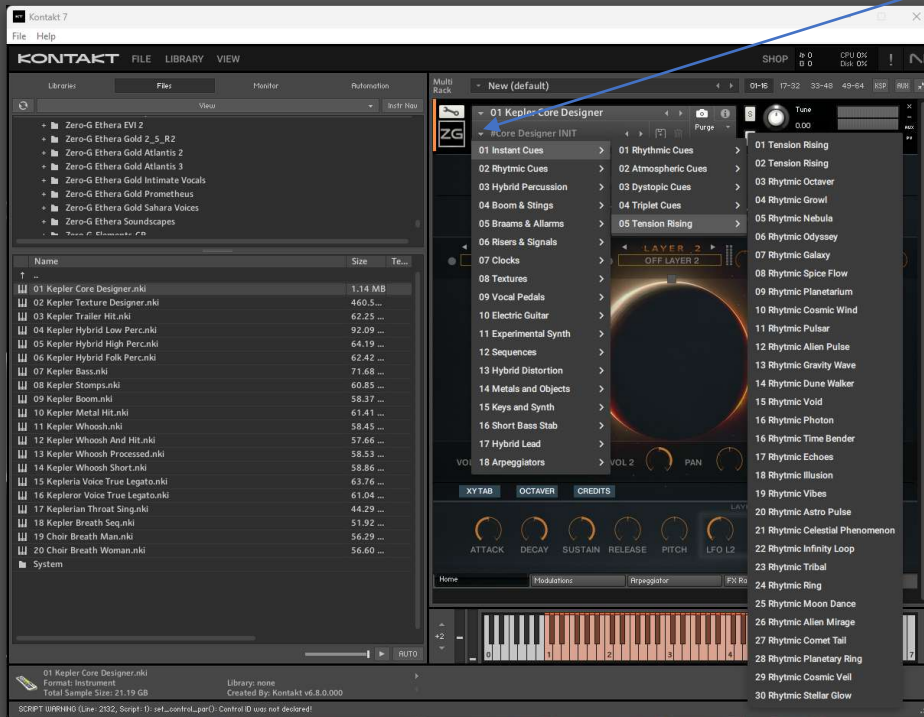
PLEASE NOTE MAC USERS: During the installation process for the Snapshot Presets and the Kontakt 7 Browser Image some MAC systems may block the installer. In which case you will need to manually authorise the installer.

Go to Privacy and Security in System Settings. Navigate to Security and click on 'Open Anyway' and then click 'Modify Settings'.
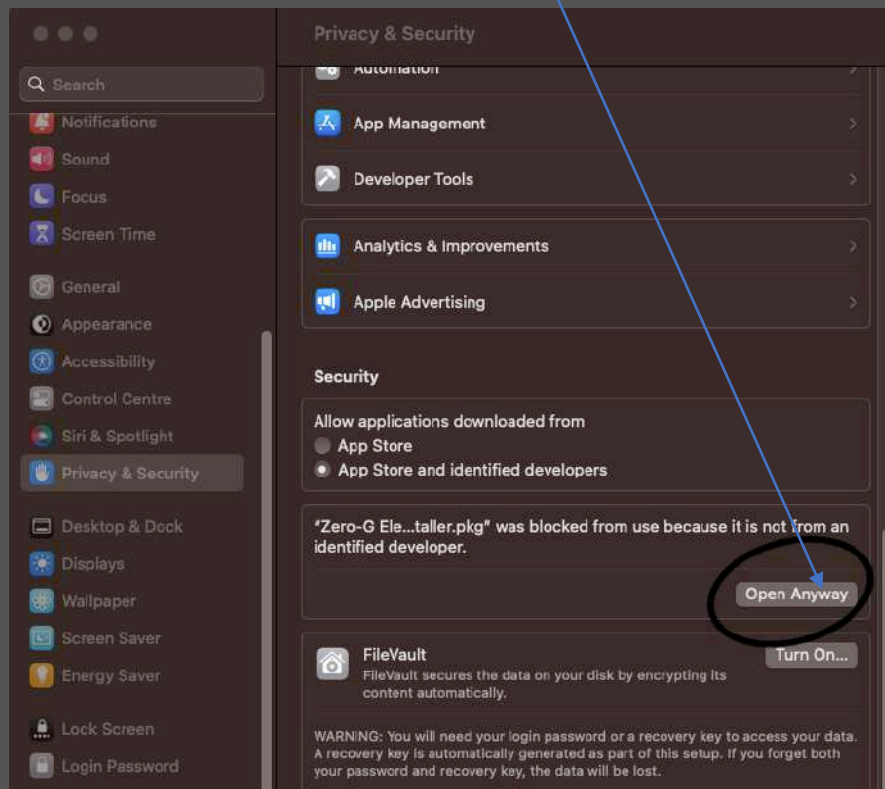
Attention!

If you encounter any issues with the installer, you can always manually install the presets.

Just follow this simple procedure:

Navigate to the root folder of the library, where you will find a folder named "System." Inside, there will be another folder called "DATA."

Open the DATA folder, copy the zip file to your desktop, and unzip it.
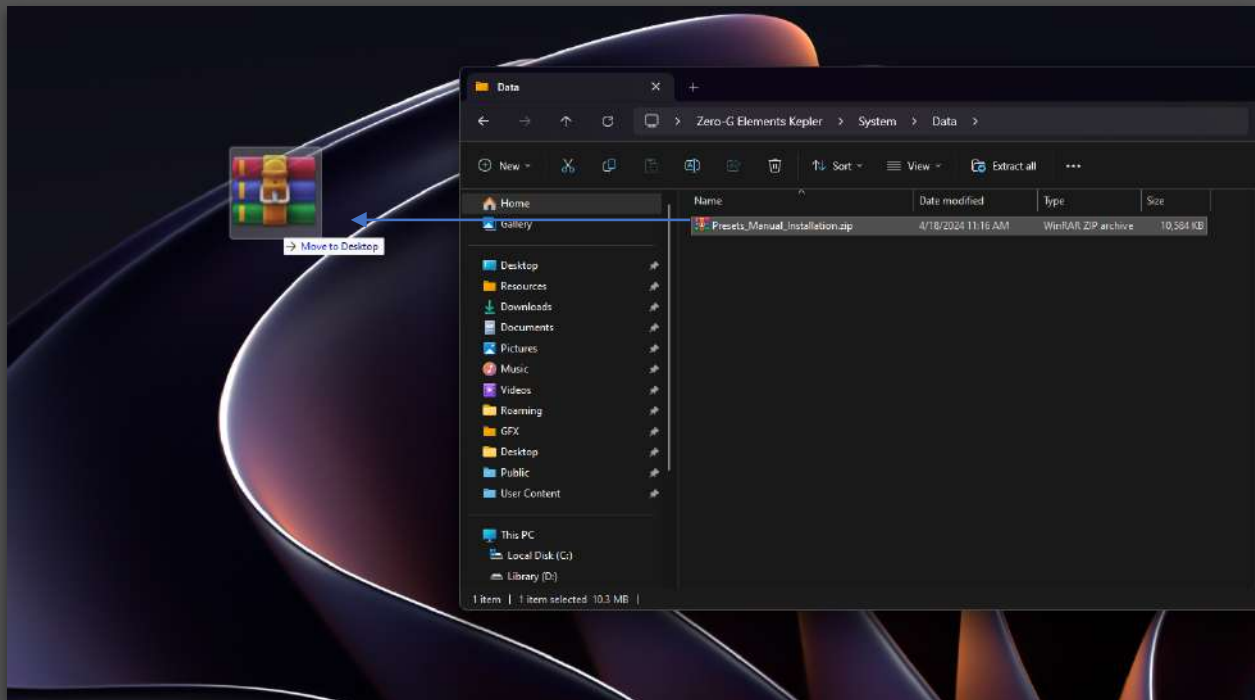
The contents of the folder created on your desktop will be as follows:
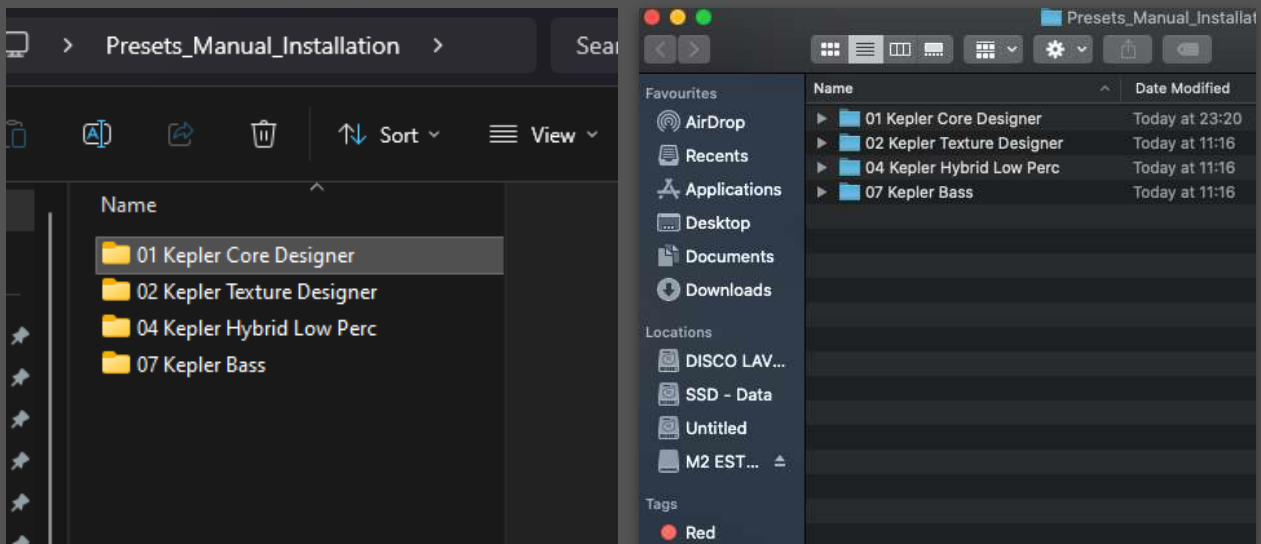
Using the Files Tab in Kontakt, navigate to the root of the library and double-click on the NKI file called "01 Kepler Core Designer" to load it.

Once the Core Designer is loaded, click on the wrench icon.

Click on the "Instrument Options" tab.

Click on the "Snapshot "tab.

Click on the "Show "tab.

Instrument Options
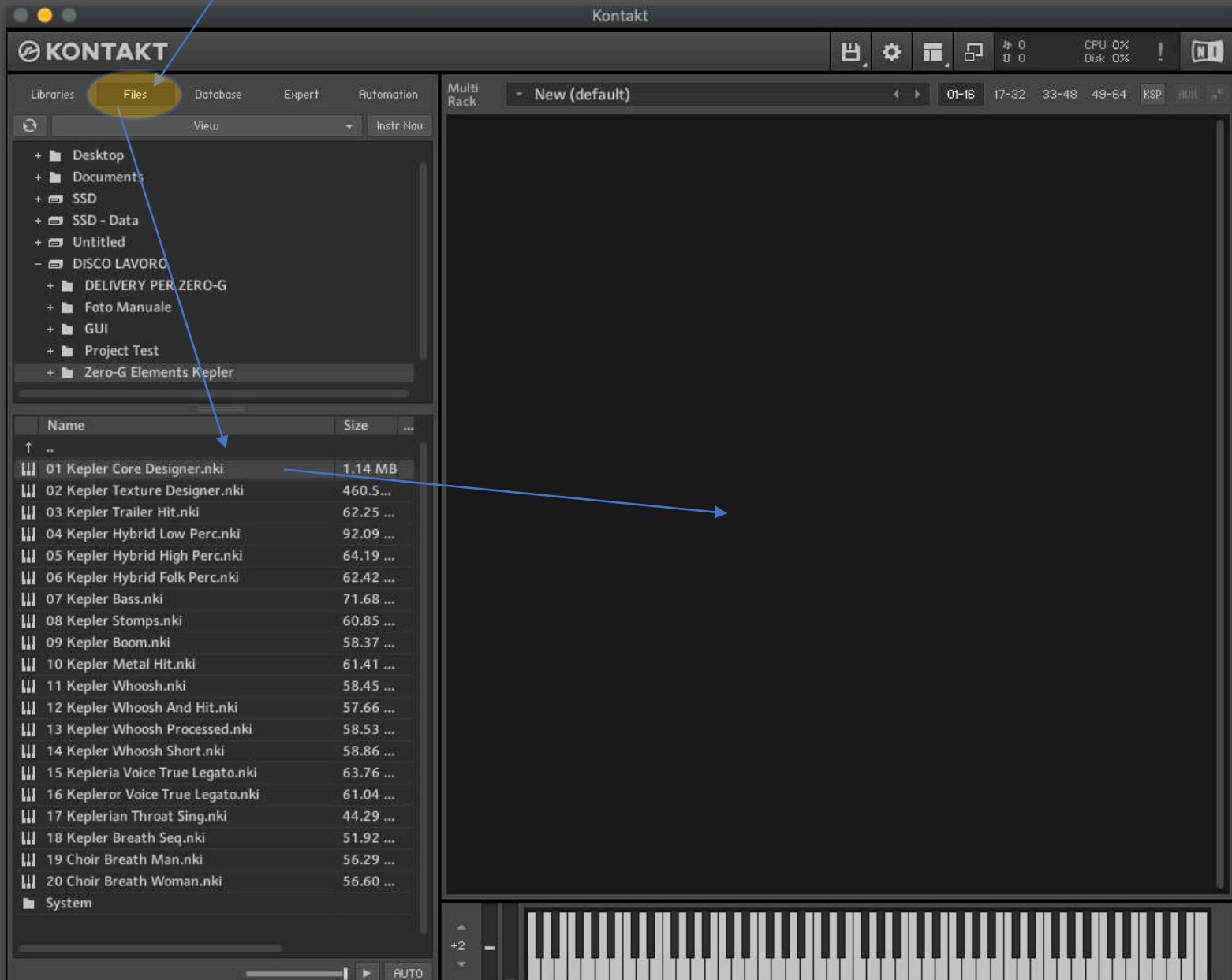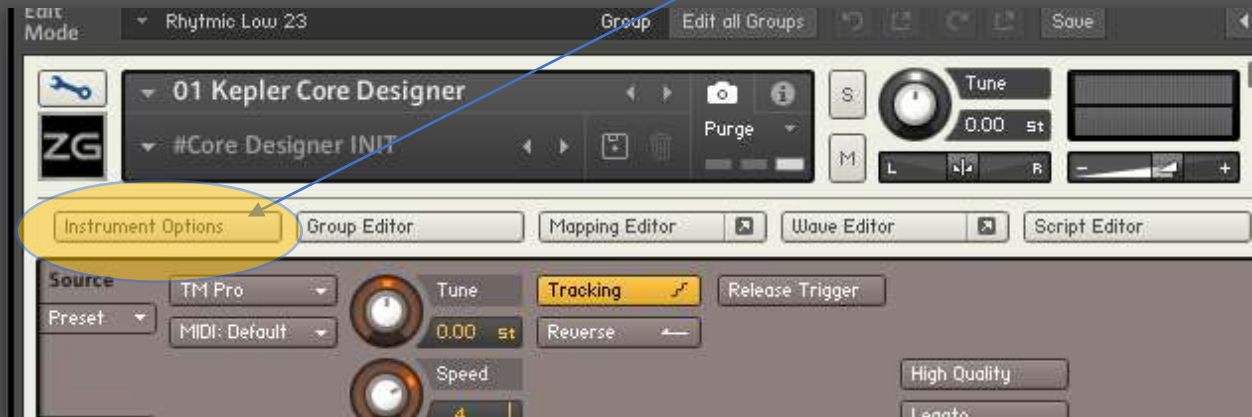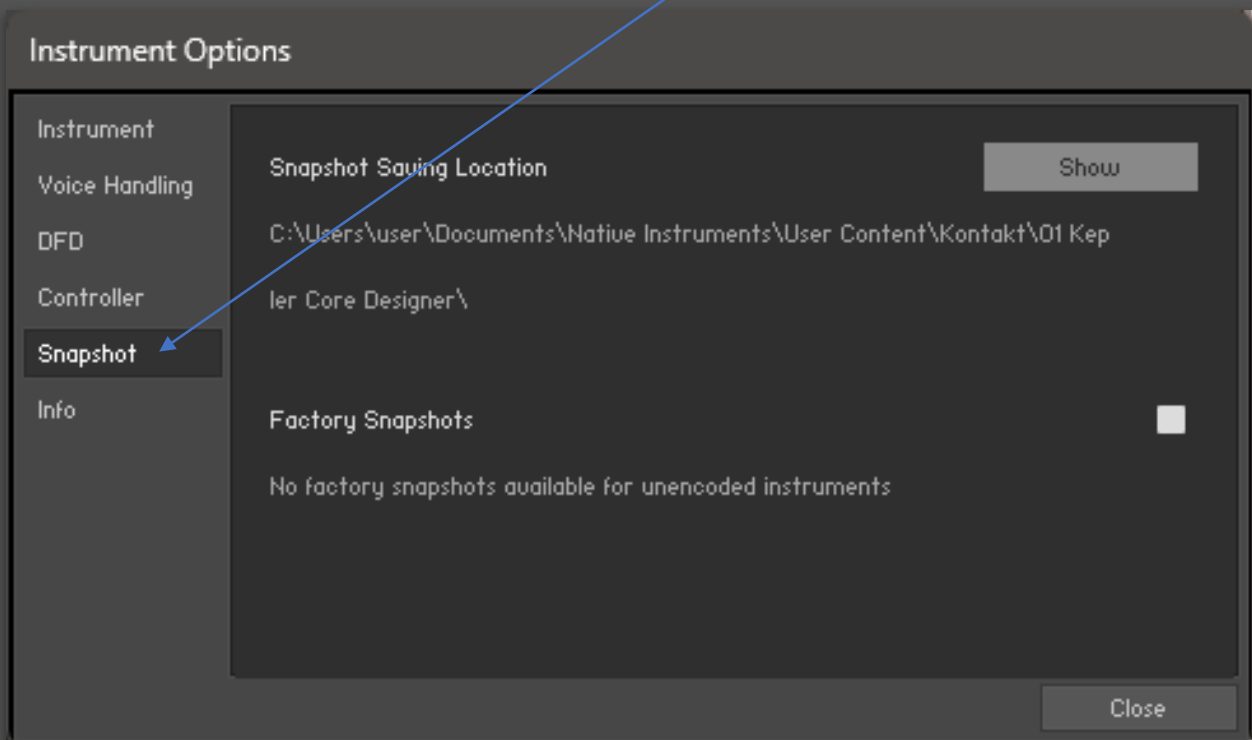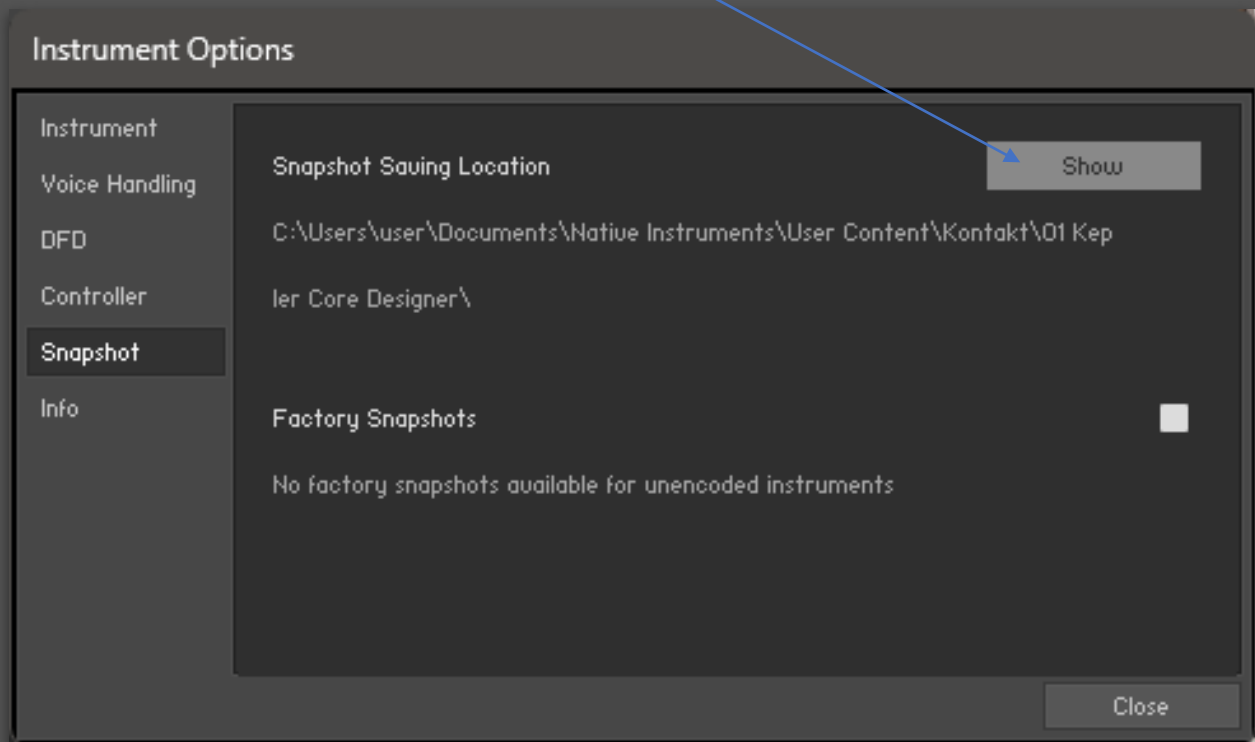
Instrument

Voice Handling

DFD

Controller

Snapshot

Info

Snapshot Saving Location   Show

C:\Users\user\Documents\Native Instruments\User Content\Kontakt\01 Kep

ler Core Designer\

Factory Snapshots

No factory snapshots available for unencoded instruments

Close

The folder related to the Core Designer instrument will probably not exist, so Kontakt will notify you of this and suggest creating it.

Click "Yes" to proceed.

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ESTER

Instrument Options

Instrument

Voice Handling

DFD

Controller

Snapshot

Info

Snapshot Saving Location   Show

Kontakt

There are no user snapshots saved yet! Do you want to create a path?

No   Yes

Source   TM Pro   Tune   Tracking

Preset   St   Reverse

SV LP2

Pa

dB   Ce

Close

ler Cor
ler Tex
ler Tra
ler Hyb
ler Hyb
ler Hyb
ler Bas
ler Stomps.nki   60.63 ...
ler Boom.nki   58.37 ...
ler Metal Hit.nki   61.41 ...
ler Whoosh.nki   58.45 ...
ler Whoosh And Hit.nki   57.66 ...
ler Whoosh Processed.nki   58.53 ...

Modulation

After clicking "Yes," Kontakt will create the path and an empty window will open.

Now open the folder "01 Kepler Core Designer" from the unzipped files, and drag the content into the window of the folder created by Kontakt.
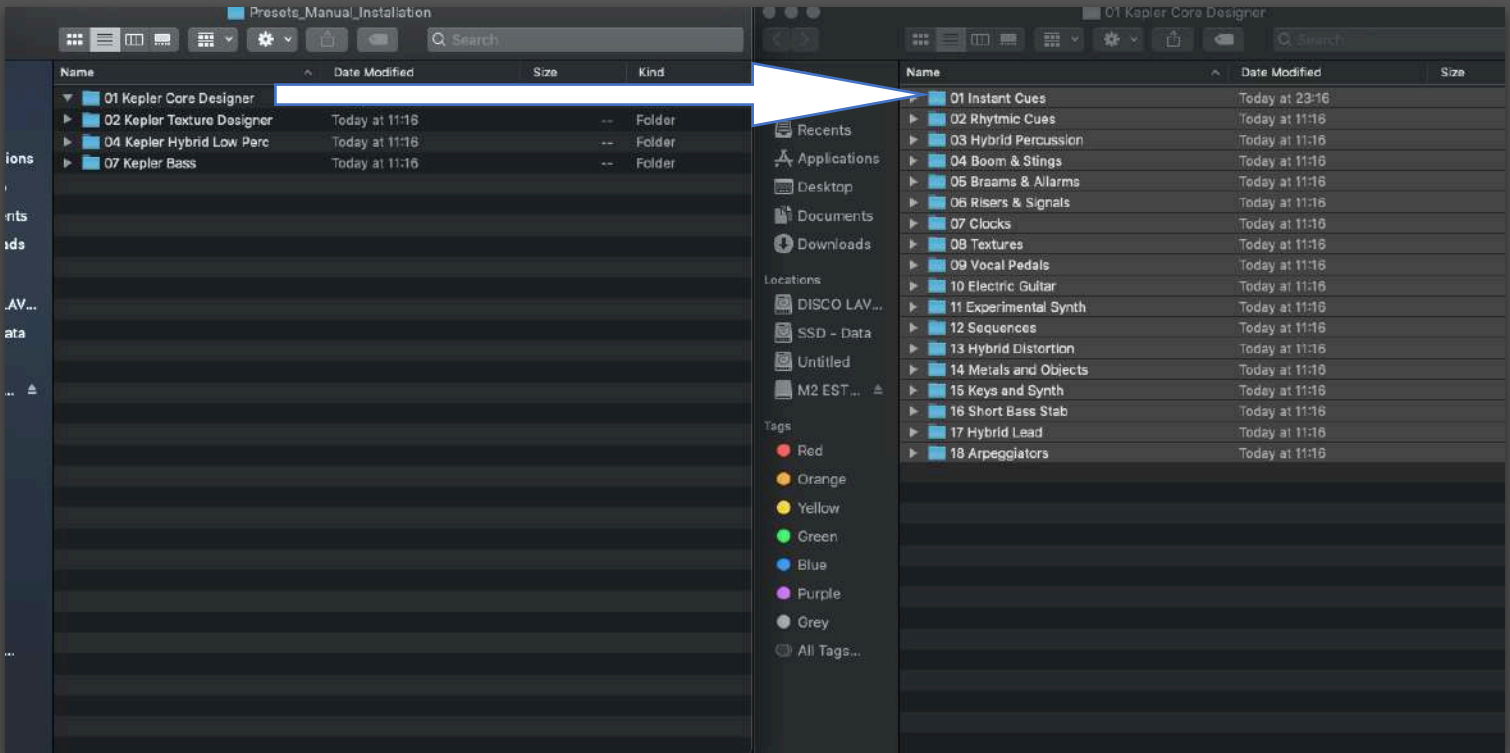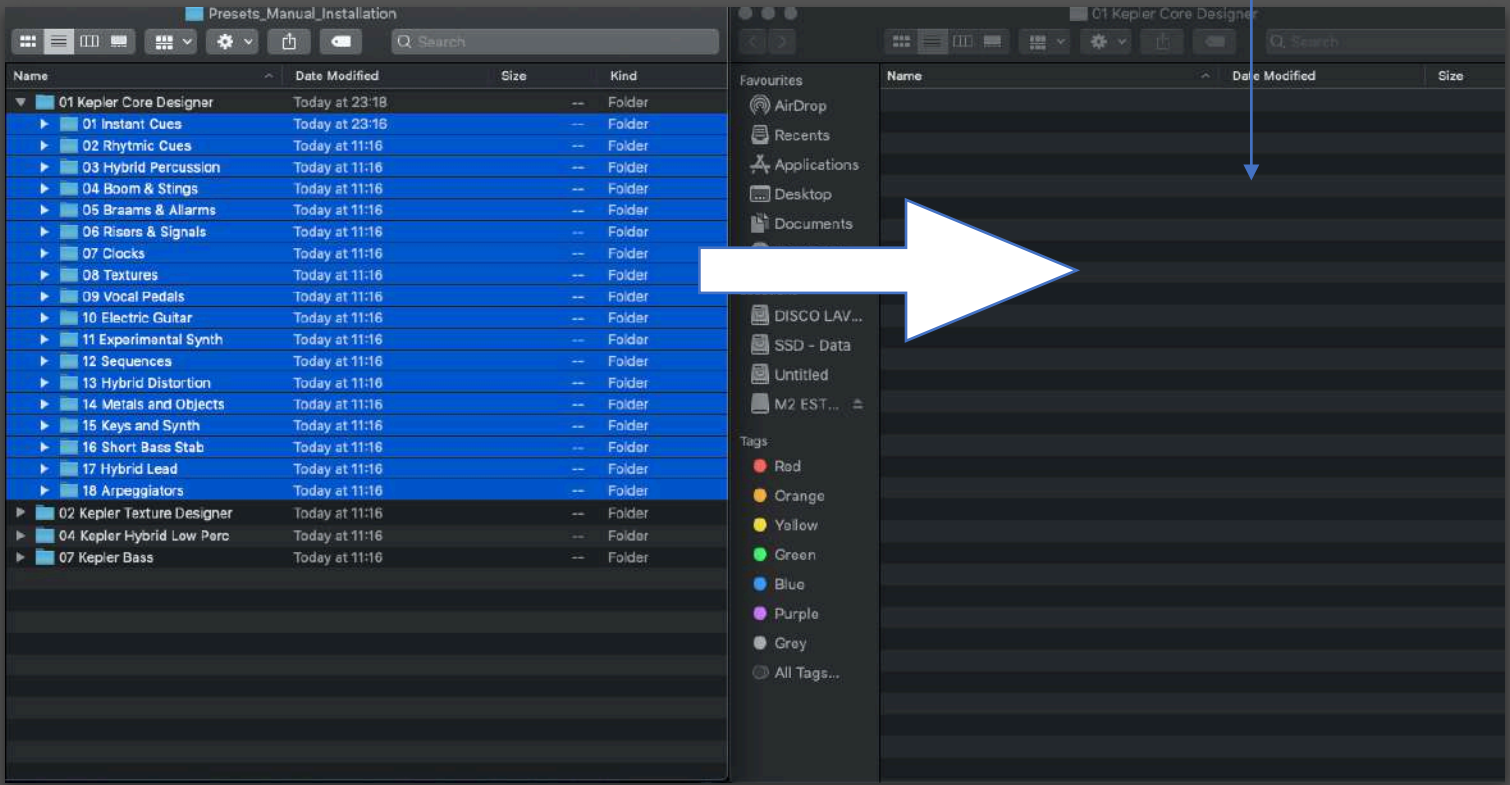
Repeat the procedure for the "Texture Designer," "Low Perc," and "Kepler Bass" as well.

Now you can access the Snapshot Presets through the designated menu.

CORE
DESIGNER

The Core Designer is the ideal tool for creating rhythmic and organic textures that are rich in sonic elements. It is perfectly suited for developing intricate organic layers. With over 400 diverse sound elements, it enables the creation of interesting and contemporary sound structures through its three layers. Begin by exploring the extensive range of snapshot presets, which are thoughtfully organised by category.

All rhythmic elements included in the Core Designer were sampled at a native tempo of 85bpm. The ideal range for these sounds is between 70bpm and 100bpm. However, the Core Designer will always synchronise with your DAW.

Try creating intense layering by overlapping more than one Core Design. You'll find how simple and inspiring it is to use this tool, allowing you to easily achieve incredibly rich sound structures that can be effectively used for your modern scoring.

Let's take a look at the graphical interface from the Home Page. First, make sure that Kontakt is set to the maximum window size. This will reveal the TABs with which you can navigate through the various sections of the instrument: Home, Modulations, Arpeggiator, and FX Rack.
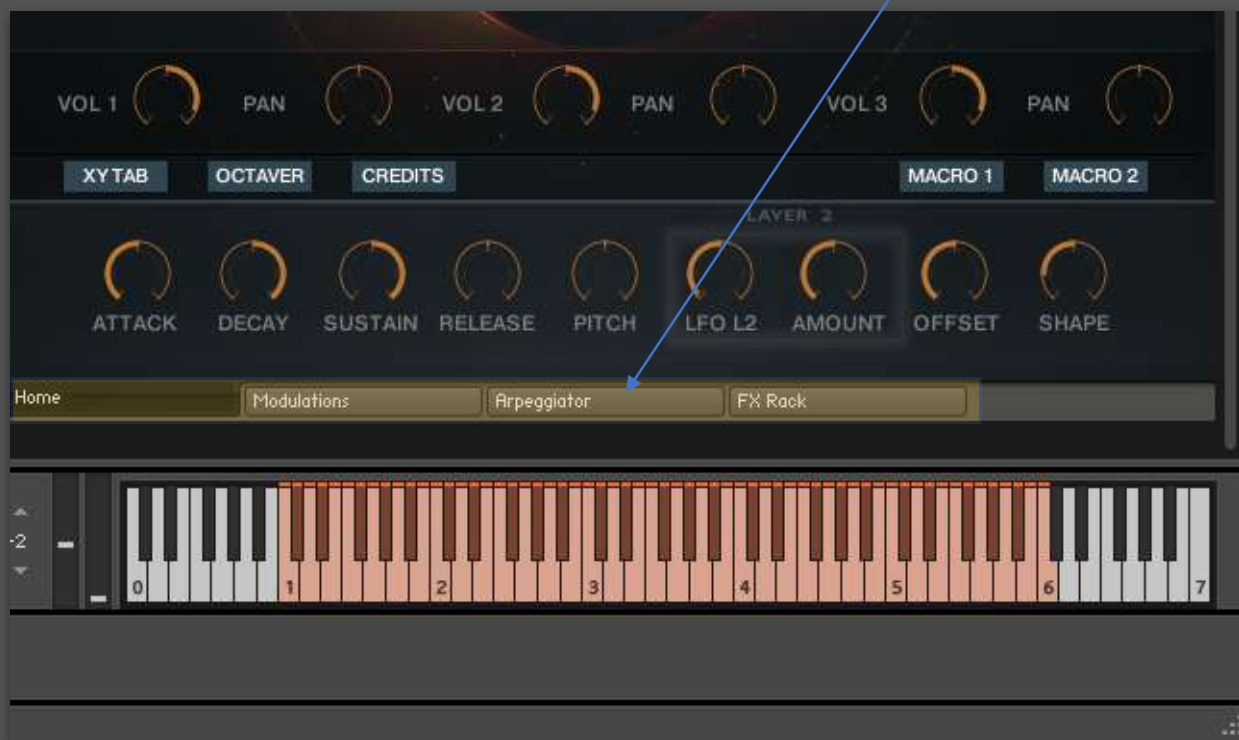
From the Home page, you can globally modify certain sound parameters, as well as enter the specific sections for each of the 3 Layers.

Through the Layers Menu, you can access the sound sources that make up a Patch. You can create or modify presets. Each of the three layers contains over 400 multi-samples from various categories.
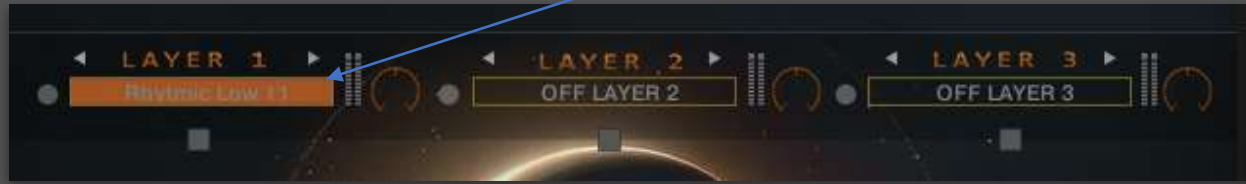
These controls offer global controls that affect all three layers. Let's examine them in detail.

Attack: Allows you to control the attack time of the sound.

Decay: Controls the decay time of the sound.

Sustain: Controls the sustain level of the sound.

Release: Adjusts the release time of the sound.

Pitch: Controls the global tuning of the instrument, with a range of ±12 semitones.

LFO L2 and Amount: These two controls are specific to Layer 2 and allow you to create modulation of an LFO assigned to the pitch of Layer 2.

Offset: Controls the start point of the samples globally for all three layers.

Shape: Adds valve saturation to the sound.

Vol 1-2-3: Controls the output level of each of the three layers respectively.

Pan 1-2-3: Controls the panning for each individual layer.

XY Tab: Opens the XY Control to create movements across the layers.

Octaver: Enables an octave effect with a 1/16 note delay.

Macro 1-2: Opens a Modulation Table to automate certain parameters.

By clicking on this small rectangle, you will open the expert section related to the layer.

Some of the controls we have already seen in the Home section, particularly those related to the envelope, however, this time they are specific to the selected layer.

Be careful: Adjusting the controls in the Home section will change any envelope settings made through the expert section, and vice versa.

Bandpass: Activates a band-pass filter.

Tape: Activates tape saturation.

Tone: Refers to the tape saturation and alters its timbre.

*Lowpass*: Adjusts the cutoff frequency of an always-active low-pass filter.

Lfo Hz: Controls the speed in Hz of a sine wave LFO assigned to pitch.

Amount: Controls the amount of modulation applied by the LFO Hz.

With this icon, you can control the offset of the sample start for the layer.
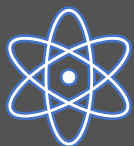

Through the Sync menu, you can modify the tempo of the loaded sample related to the selected layer. The options are:
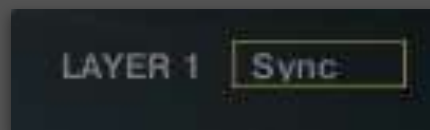
Sync: The sample will be synchronized to the BPM of your session.

Half: The sample's tempo will still be synchronized but will play at half the BPM of your session.

Double: The sample's tempo will be doubled relative to the BPM of your session.

Tip: If you are working at very fast BPMs like 130, 140, or 160, consider using the HALF mode. Similarly, if you are working at lower BPMs like 60 or 70, try using the DOUBLE mode. It's also interesting to mix different speeds within the three layers to create complex rhythmic textures.

Each of the three layers can be assigned to different zones of the keyboard.

Using the "Learn Range" button, we can define the keyboard range for each layer. We can assign all three layers to the same keyboard zone, thus creating layering.

Alternatively, we can assign different zones to each layer. Each color will indicate the type of mapping we are doing.

By clicking on the "Learn Range 1 while Layer 1 is selected, the keyboard mapping will reset. At this point, you can define the range by directly playing the notes on the master keyboard. Set the range you want by first pressing the lowest note and then the highest note of the range.

You can repeat the same operation by selecting the other layers and then clicking on the corresponding "Learn Range." This allows you to set unique key ranges for each layer, customizing how they respond across the keyboard.

In this example, the orange color refers to Layer 1, the green color indicates an overlap between Layer 1 and Layer 2 in that zone, and the yellow color refers to the mapping of Layer 2.

You can repeat the same procedure for Layer 3 as well.

Attention:

It may happen that some samples selected from the layer's dropdown menu do not play in certain areas of the keyboard.

This means that the native mapping of that sound element does not include that area of the keyboard. There are some samples that have not been mapped across the entire keyboard range.

Now let's look at the Macros. With Macros, you can assign parameters that will be automated by the Tables. This allows for dynamic changes in the sound based on predefined automation patterns.

With the XY Pad, you can create automations by controlling the volumes and the panning of the three layers. This allows for interactive and dynamic adjustments to how the layers blend and move within the stereo field.

By default, the two XY coordinates are assigned to MIDI CC 100 and 101, respectively. You can change the CC assignments in the edit area, with the available range extending from 100 to 127. This allows for customization according to your MIDI setup or performance
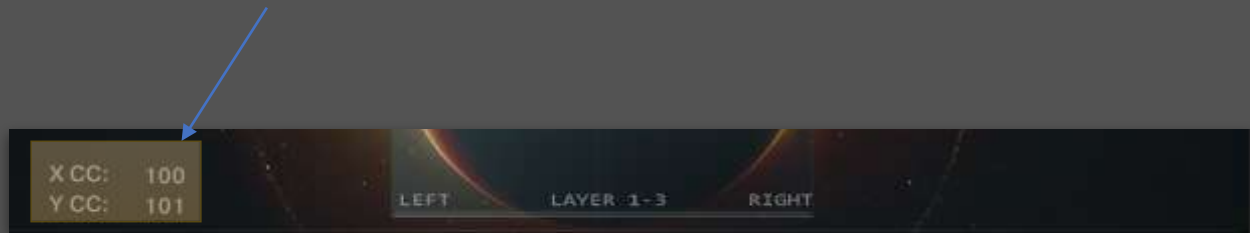
Attention: Since the XY Pad is consistently assigned to control the levels and panning of the layers, if you are using other automations on these controls, such as macros assigned to volume or pan levels, or MIDI CCs that you have set up yourself, the XY Pad may have difficulty managing the levels between layers. This could lead to conflicts or unexpected behaviour in the control settings.

Through the Modulations tab, we access a section where we can modify the behaviour of the instrument. For example, we can add one LFO per layer that controls the volume.

The first section allows you to activate LFOs that control certain filters.

The last section allows you to activate an LFO on a global pitch, engage the Replika DSP which provides interesting effects of infinite reverb and delay, and finally, an LFO that creates a modulation effect on the pan.

Each of these LFOs feature identical controls, in addition to the choice of waveform. Through these sliders, you can decide the amount of modulation "Amount," and the timing of the LFO, which can be set either in Hz and free from sync, or synchronized to the BPM with musical values in steps of 1/32. With the control all the way to the left, the LFO will be in Hz; all the way to the right, it will be synchronized to the BPM of your DAW.

Generally, all sound sources, including the various snapshot presets created, are based on multi-sampling.

This means you can play any note, and there will always be a specific sample for that note. However, there are exceptions that apply to certain categories of sounds, such as Stings, Braams, and Risers.

In these cases, pay attention to the Kontakt keyboard.

We typically recommend setting the octave selector to +2 to have a centred view of the keyboard.
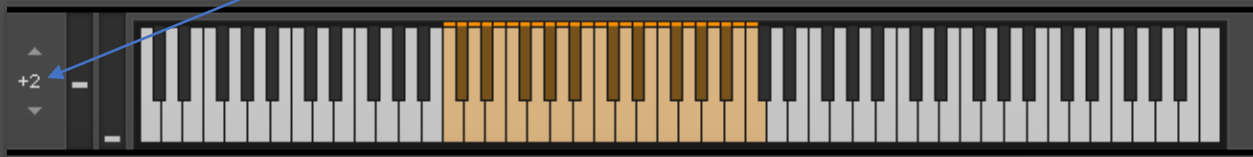
However, by doing this, you may not see the keyswitches useful for changing the tune of the specified samples. Keep in mind that the root note is C. So, if you want to transpose the samples, for example, to the note D, you will need to position the keyswitch on D.

❌ **Attention: The 'Tune' keyswitches alter the tuning of all samples. So, be careful. If you are using multi-timbral samples, do not use the keyswitches and ensure that the position is on C; otherwise, you will play the samples with an altered tuning.**

TEXTURE
DESIGNER

The Texture Designer is the go-to tool for creating organic textures of various kinds. The instrument is loaded with many sound elements from different sources, including Hybrid Textures, Solo Voice Textures, Choir Textures, and String Textures.

The Texture Designer also offers numerous snapshot presets that allow you to be immediately operational.

The Texture Designer, from a graphical interface perspective, is similar to the Core Designer. There are minor differences, which we will detail further.

Since it is an instrument based solely on evolving textures, in addition to the specific Offset control for each layer, you can also modify the loop point of the sample and the duration of the loop itself.

This feature enhances the dynamic manipulation of textures, allowing for tailored sound development over time.

Similar to the Core Designer, the orange pointer defines the starting point of the sample, while the white pointer indicates the point at which the loop begins. This visual guidance helps in precisely setting and adjusting the playback and looping characteristics of each texture layer.
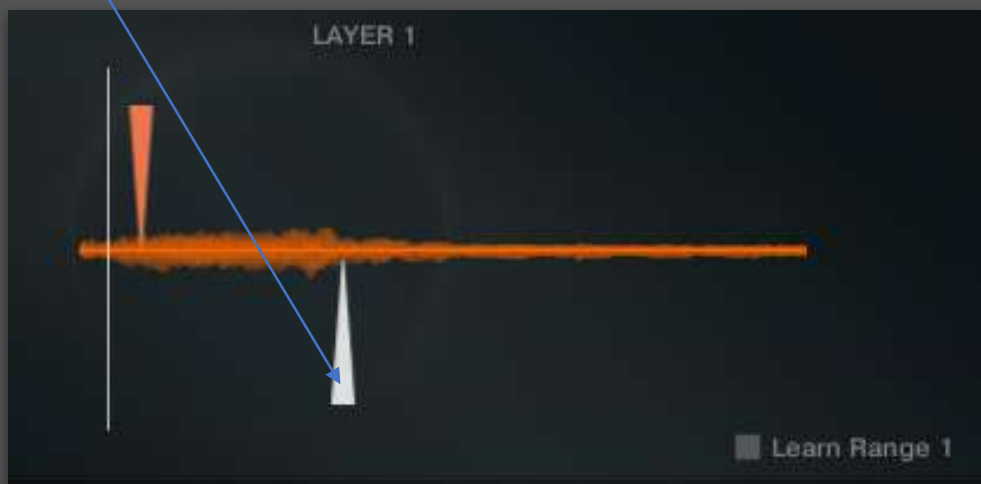
With the Loop Size control, you can define the length of the loop. Positioning the control all the way to the right gives you the maximum loop length, while placing it all the way to the left sets it to the minimum length. This allows for precise control over the duration of the loop, enabling adjustments to fit the evolving nature of the texture.

Some Snapshot Presets make use of samples that employ the legato technique.

In these cases, when you play and program MIDI notes creating overlaps between the notes, the samples will not restart from the beginning.

Instead, a seamless connection is formed, and the sample continues to play, preserving the full expressiveness of the musician.

This allows for the creation of very expressive and evolving textures.

Samples that utilise this technique are marked with the initials TM.
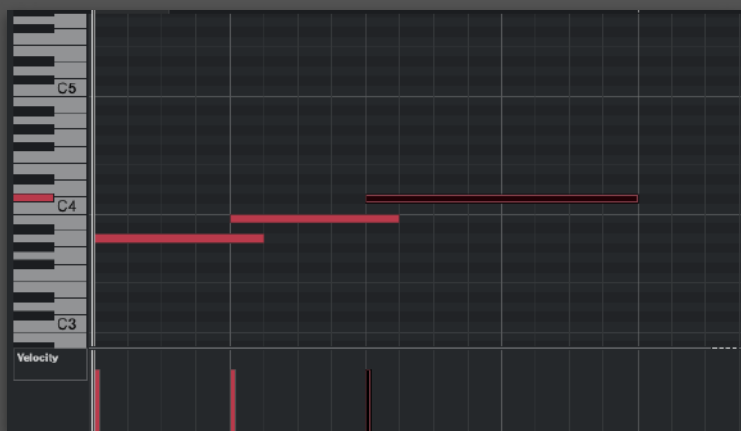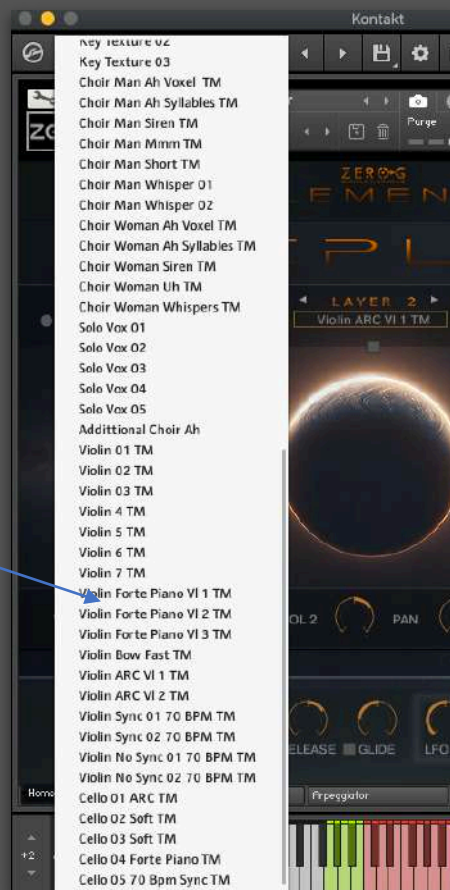
The samples in the Texture Designer are not bound by tempo, with the exception of certain patches and samples.

In those cases, you'll see an indication of the native BPM and a Sync label. For these specific instances, we recommend not straying too far from the native BPM, which is 70 BPM.

Therefore, the preferable range is between 65 and 90 BPM.

This ensures that the rhythmic elements and textural nuances of the samples are maintained effectively.
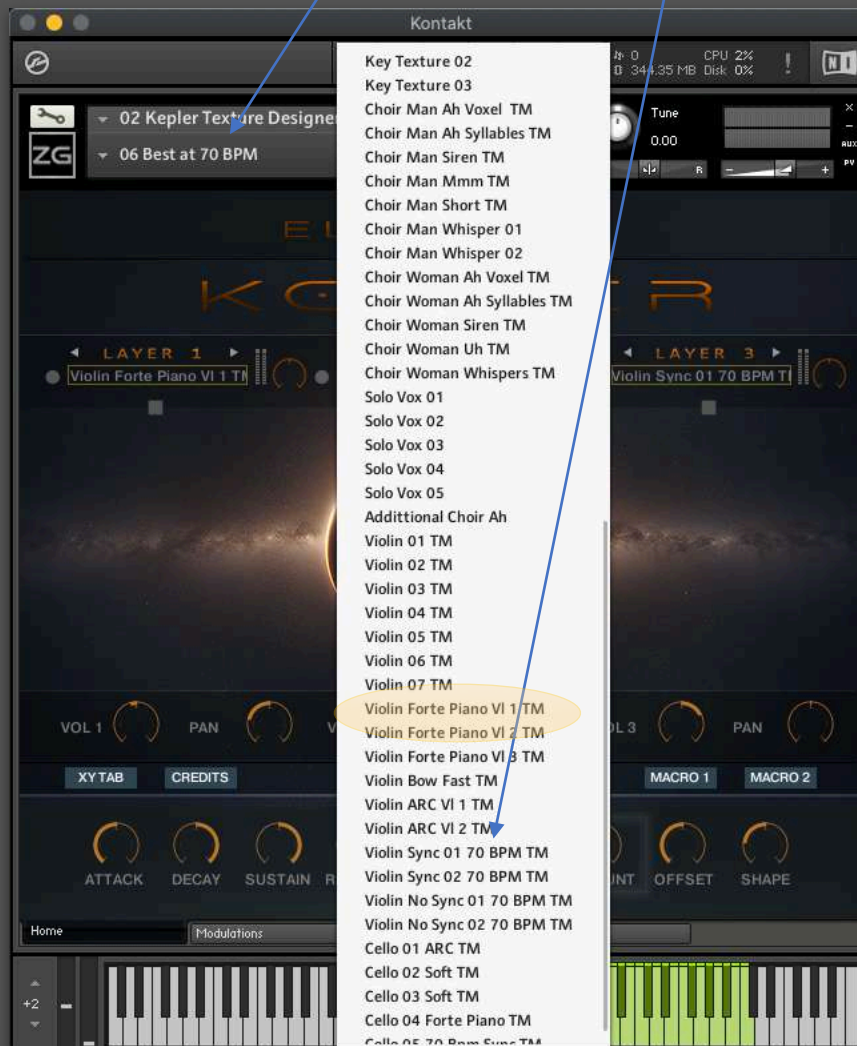
OTHER
INSTRUMENTS

The Core Designer and Texture Designer are tools that enable the creation of entire cues or soundscapes.

In addition to these powerful instruments, Kepler offers a variety of other specialized tools, each designed to excel in specific areas.

Let's take a closer look at these additional instruments:

TRAILER HIT KIT

The Trailer Hit Kit is the premier choice if you aim to add powerful Hits to your score.

Each color on the keyboard signifies a different Hit. Each Hit is crafted using 6 Round Robins.

The Trailer Hit Kit can be used by manually playing the Hits, or you can rely on the internal sequencer.
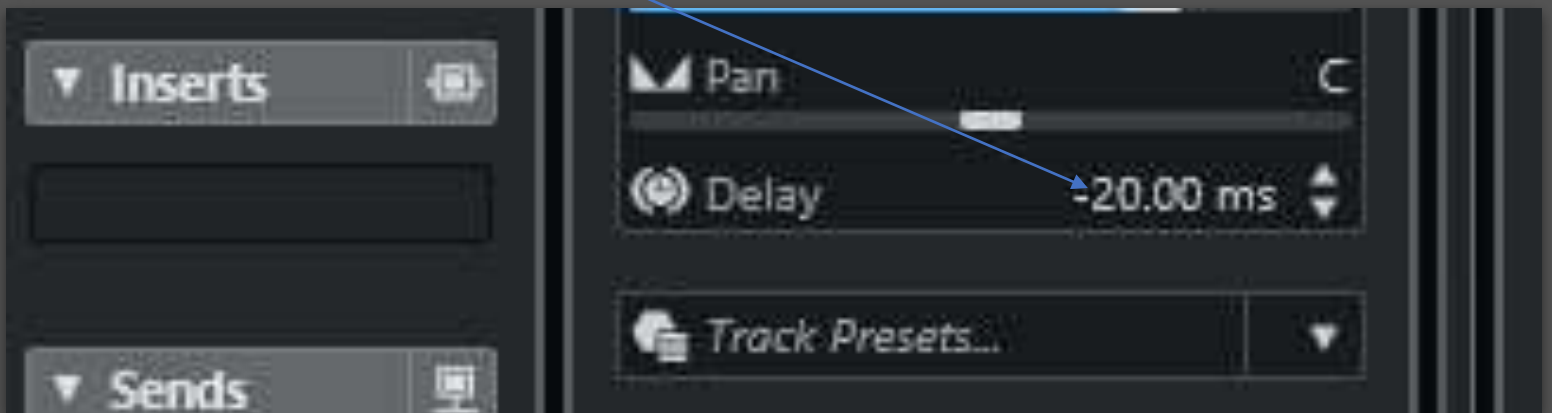
The arpeggiator introduces a latency of 20ms. Therefore, when using the arpeggiator, be sure to use the Track Delay in your DAW.

After playing and quantizing the MIDI parts, enter a negative value of -20 ms in your DAW's track delay to compensate for the latency introduced by the Arpeggiator.
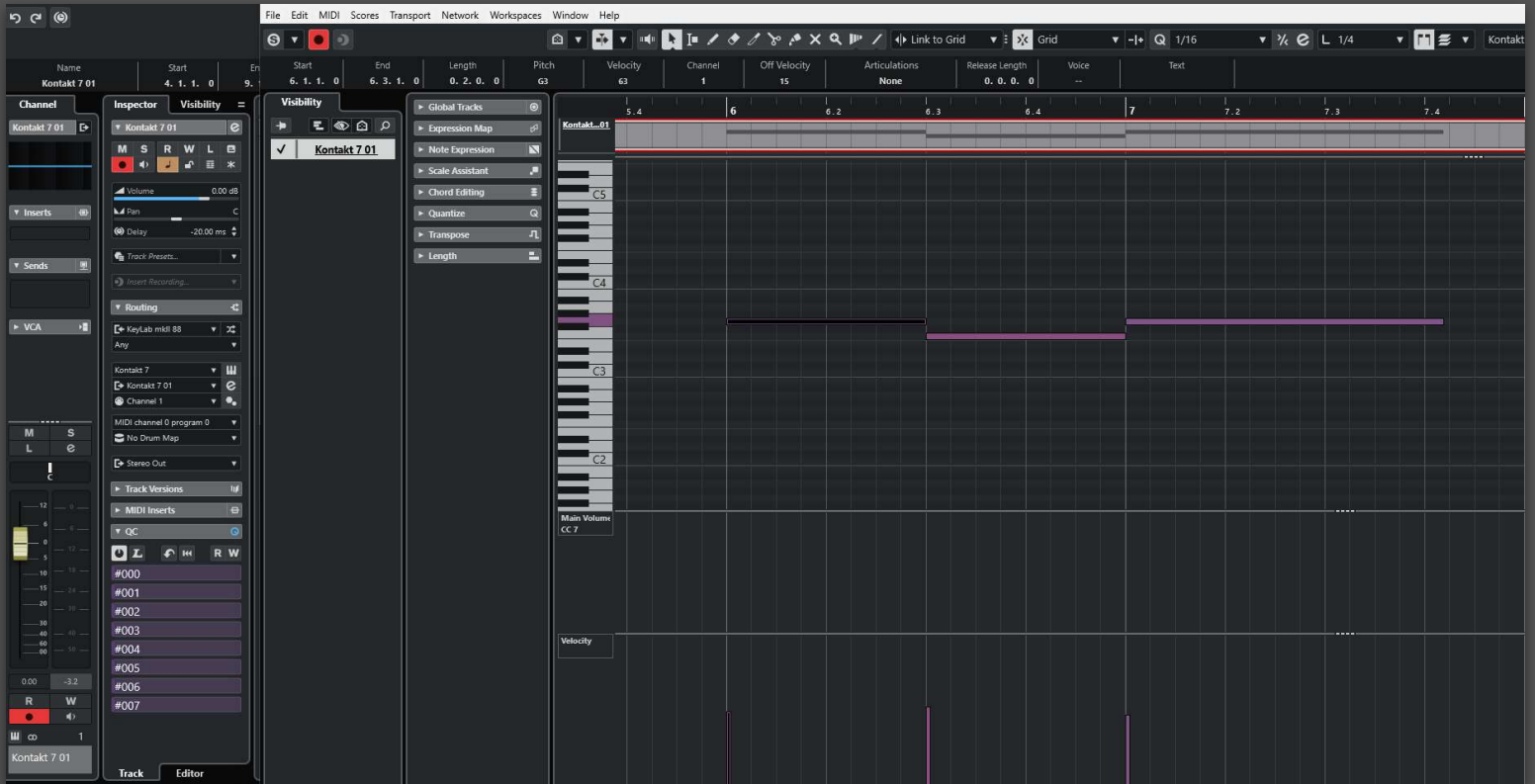
Enter the value of -20ms to compensate for the latency of the arpeggiator.

Let's look at the various parameters in detail:

- *Latch*: Allows you to activate a hold; releasing the notes on the keyboard will allow the arpeggiator to continue playing.

- *Scale By Velo:* Maintains the rhythmic structure created with the step sequencer but continues to read the MIDI velocity that is input by the user.

- *Note Order*: Selects the style of the arpeggiation.

- *Table Order*: Defines the reading direction of the Arpeggiator.

- *Rate*: Defines the timing of the steps.

- *Duration*: Defines the duration of each step. This reduces the tail of the samples.

- *Swing*: Adds a swing effect to the timing.

- *Octave*: Defines the range of the arpeggio. At 0, it will be active only in the octave actually played. Adding an offset will allow the range to be extended above one octave.

- *Repeat*: Creates a repeat for each note step.

- *Steps*: Defines the number of steps in the sequencer.

LOW PERC, HIGH PERC, FOLK PERC

This set of hybrid percussion is perfect for creating percussive layers with great impact.

As with the Trailer Hit Kit, you can choose to program the parts manually or use the internal sequencer.

In this case, remember to set the Track Delay to compensate for the 20ms delay of the arpeggiator.

This set of instruments is built with 12 Round Robins and 5 dynamic levels.
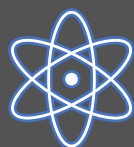
Tip:

This set of instruments works very well by creating layering between the 3 instruments.

Also, consider playing multiple notes simultaneously to maximize the power of the percussion.

KEPLER BASS

In Kepler, you will find a powerful Bass that is perfect for adding strong bass parts to your hybrid cues.

It is a very deep acoustic bass, sampled with 6 Round Robins and 5 Dynamic Levels.

At the highest level, glide samples are mapped. Experiment with this instrument also through the internal sequencer to quickly create fantastic and powerful bass parts.

STOMPS, BOOM & METAL HIT

The instruments Stomp, Boom, and Metal Hit do exactly what their names suggest.

Their operation is exactly the same as previously seen for the other rhythmic instruments.

Kepler also features several types of Whoosh.

These instruments are always synchronized to your session

In this case, the colors indicate different lengths of the whooshes.

TRUE LEGATO VOCAL DRONE

Inspired by the vocal sounds of the film *Dune* and Hans Zimmer's soundtrack, Kepler includes two True Legato Vocals.

These patches are sampled in the key of F.

Each note contains a different syllable, which will be connected to others through the True Legato sampling technique, allowing for a smooth transition between syllables.

To trigger the legato, remember to overlap the notes when playing and when programming them; only in this case will the true legato be activated.

Since it is sampled in a single key, given the "Drone" nature of the instrument, you can change the pitch of the voice through the keyswitches. If you have set the Kontakt keyboard view to +2, set it to +1 to display the keyswitches. In this case, the default is set to F.

The instrument is based on true legato, to ensure smooth transitions between syllables, and requires a latency of 250ms. As we previously discussed for the arpeggiator, once you have recorded your MIDI parts and quantized the notes to the grid, use the track delay in your DAW to compensate for the latency by entering a negative value of -250ms.
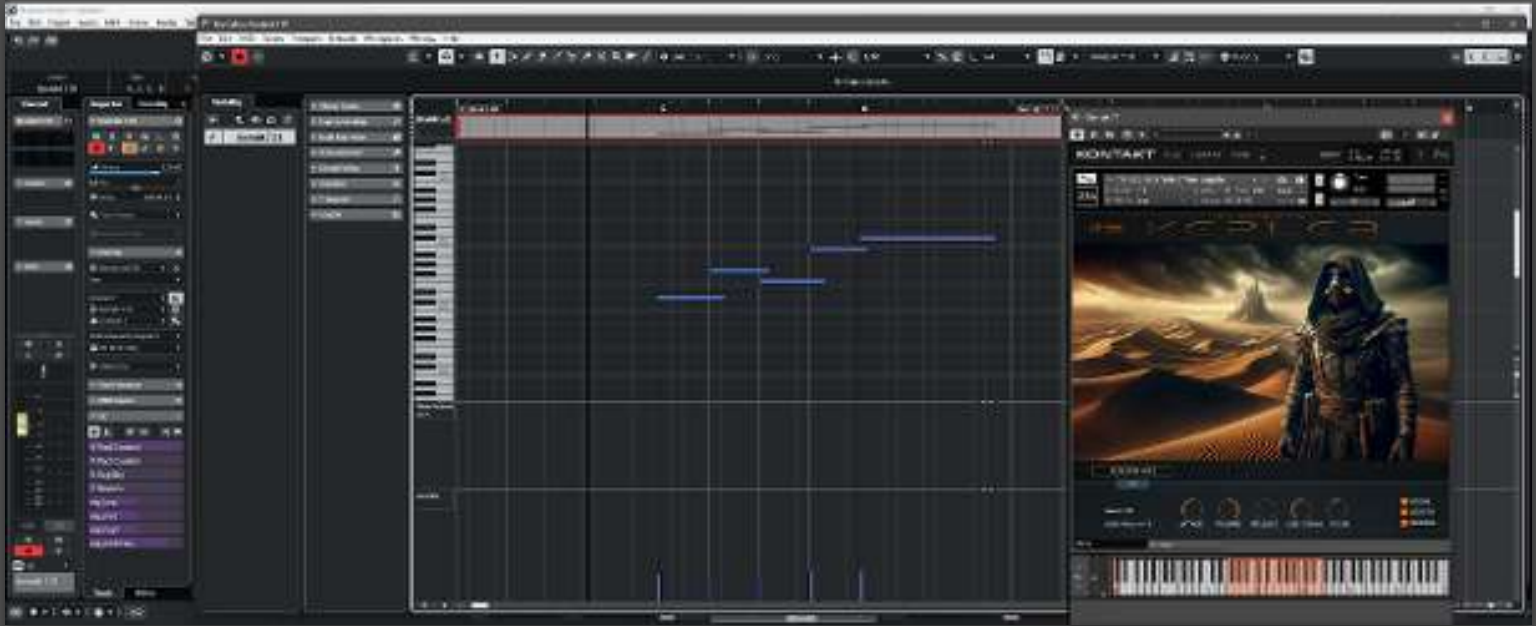
Track Delay Value

Overlaps
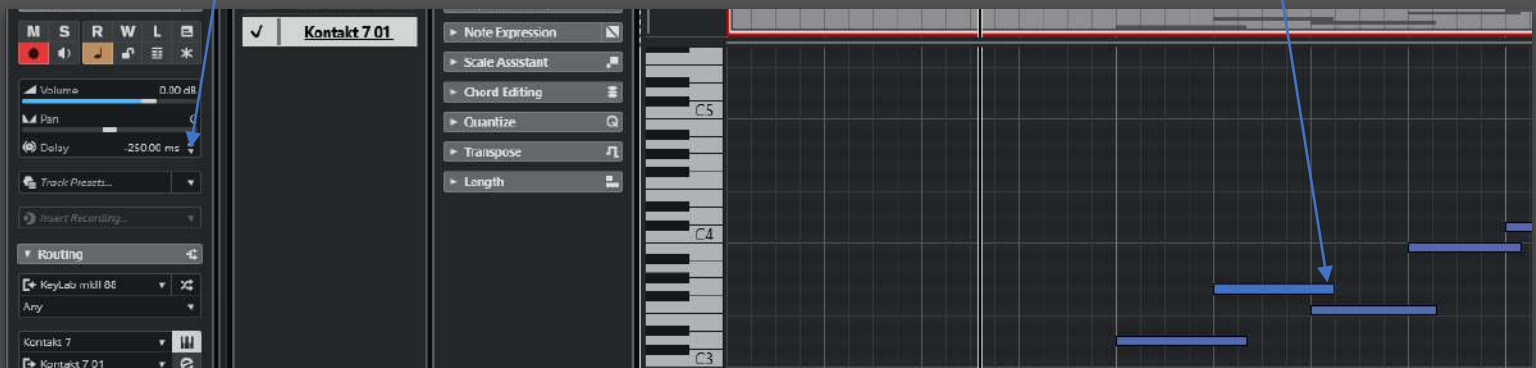
KEPLERIAN THROAT SING

This is not an instrument that uses true legato. It is a polyphonic instrument, allowing for vocal textures based on throat singing. With the modulation wheel, it is possible to alternate the voxels to create movement.

KEPLER BREATH SEQ

This is a very simple instrument to use.

Press the blue key, and it will start a rhythmic sequence based on breathy voice sounds. It's useful for creating rhythmic vocal parts similar to those in Dune.

The instrument is a combination of two modules:

Arpeggiator and Builder.

The Arpeggiator triggers the notes, and you can define the rhythmic structure in this module.

For the instrument to achieve a natural and realistic attack in the samples, it is necessary to leave a transient area during the sample editing, which might seem imperceptible but exists. This creates a sense of latency, which in this case adds to the latency generated by the arpeggiator, as we've seen. Therefore, this instrument will have two distinct latencies: one when using the internal sequencer, and another when the arpeggiator is set to 'off' and the parts are programmed manually. Depending on the case, once the played notes are quantized, we will need to enter the corresponding value in the track delay as previously seen.
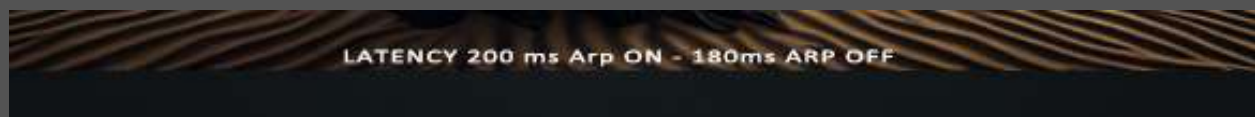
The Builder module allows you to change the syllables for each step.

We suggest not altering the settings in this section. They have been configured this way to ensure the correct functioning of the patch.

The colored areas apart from the blue (which indicates the only playable note) serve different purposes, which you can ignore in this specific patch since it is set to change syllables automatically.

Through this menu, you can change the content of the syllables in each step.

To modify the loaded syllable, first select the step…

and then change the loaded syllable via the dropdown menu.

CHOIR BREATH

The sound suite of Kepler is completed by these two instruments, which were created by sampling syllables sung by a male choir of 15 members and a female choir of 15 members. Different syllables are mapped to each note.

Both instruments are mapped in exactly the same way, facilitating, for example, the creation of a Multi Instrument to combine Male-Female voices.

This instrument can also be used in automatic mode with the arpeggiator activated, which automatically triggers the samples, or with the arpeggiator deactivated. The latency times, in this case, will also differ depending on how you decide to use these two instruments.

THANK YOU