

GL-Projects

# HYPERNOVA

polyphonic synthesiser



# Operation Manual

KONTAKT INSTRUMENTS



# Table of Contents

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<b>Introduction</b> .....	<b>5</b>
Summary.....	5
Controls Page.....	5
Effects Page.....	5
ARP & Mods Page.....	5
Key features.....	5
<b>Screenshots</b> .....	<b>6</b>
Screenshot 1.....	6
Screenshot 2.....	6
Screenshot 3.....	7
Screenshot 4.....	7
<b>Installation</b> .....	<b>8</b>
<b>Global</b> .....	<b>8</b>
Digital Display.....	8
Voice Control.....	8
Poly.....	8
Solo.....	8
Legato.....	8
Offset.....	8
Note Priority.....	8
Last.....	8
Next.....	8
Low.....	8
High.....	8
Portamento.....	8
Auto.....	8
Rel.....	8
Portamento.....	8
Unisono.....	8
Voices.....	8
Detune.....	8
Spread.....	8
<b>Oscillators</b> .....	<b>9</b>
Oscillators Main.....	9
On/Off.....	9
Osc 1.....	9
Osc 2.....	9
Osc 3.....	9
Square.....	9
Saw.....	9
Noise.....	9
Special.....	9
Level.....	9
Pan.....	9
Semitone.....	9
Fine.....	9
Oscillators Modulation.....	9
Velocity.....	9
Wheel.....	9
Pressure.....	9
Key Track.....	9
Invert.....	9

# Table of Contents

---

<b>Filters.....</b>	<b>10</b>
Filters Main.....	10
On/Off.....	10
Low .....	10
Band.....	10
High.....	10
Legacy.....	10
Pro53.....	10
Frequency.....	10
Resonance.....	10
Gain.....	10
Sense.....	10
Filters Modulation.....	10
Velocity.....	10
Wheel.....	10
Pressure.....	10
Key Track.....	10
Invert.....	10
<b>Envelopes.....</b>	<b>11</b>
Envelopes Main.....	11
On/Off.....	11
Amp.....	11
Filter.....	11
Pitch.....	11
Attack.....	11
Decay.....	11
Sustain.....	11
Release.....	11
Envelopes Presets.....	11
<b>LFO's.....</b>	<b>11</b>
LFO's Main.....	11
On/Off.....	11
Pitch.....	11
Filter.....	11
Level.....	11
Pan.....	11
Sense.....	11
Speed.....	11
Delay.....	11
Pulsewidth.....	11
LFO's Waveforms.....	11
Square.....	11
Saw.....	11
Tri.....	11
S/H.....	11
<b>Effects.....</b>	<b>12</b>
Reverb.....	12
On/Off.....	12
Pre-Delay.....	12
Size.....	12
High Pass.....	12
Low Pass.....	12
Level.....	12

# Table of Contents

---

Chorus.....	12
On/Off.....	12
Depth.....	12
Speed.....	12
Phase.....	12
Level.....	12
Delay.....	12
On/Off.....	12
Time.....	12
Damp.....	12
Pan.....	13
Feedback.....	13
Level.....	13
Flanger.....	13
On/Off.....	13
Depth.....	13
Speed.....	13
Phase.....	13
Colour.....	13
Feedback.....	13
Level.....	13
Phaser.....	13
On/Off.....	13
Depth.....	13
Speed.....	13
Phase.....	13
Feedback.....	13
Level.....	13
Distortion.....	14
On/Off.....	14
Drive.....	14
Damping.....	14
Level.....	14
3-Band EQ.....	14
On/Off.....	14
Frequency.....	14
Bandwidth.....	14
Gain.....	14
<b>Arpeggiator.....</b>	<b>14</b>
Arpeggiator Rhythm Grid.....	14
Arpeggiator Main.....	15
On/Off.....	15
Default.....	15
Fixed Vel.....	15
MThru.....	15
Latch 1.....	15
Latch 2.....	15
Set 50.....	15
Set 100.....	15
Random.....	15
Arpeggiator Digital Display.....	15
Arpeggiator Parameters.....	15
Steps.....	15
Note Order.....	15
Rate.....	15
Octave.....	15
Strike.....	15

# Table of Contents

---

Length.....	15
Swing.....	15
<b>Bend Range.....</b>	<b>16</b>
Osc 1.....	16
Osc 2.....	16
Osc 3.....	16
Invert.....	16
<b>Pitch LFO.....</b>	<b>16</b>
Osc 1.....	16
Osc 2.....	16
Osc 3.....	16
Wheel.....	16
Pressure.....	16
<b>Level LFO.....</b>	<b>16</b>
Osc 1.....	16
Osc 2.....	16
Osc 3.....	16
Wheel.....	16
Pressure.....	16
<b>Oscillators Special Waveform List.....</b>	<b>17</b>
<b>End-User License Agreement.....</b>	<b>18</b>
<b>CL-Projects Contact Info.....</b>	<b>18</b>

Thanks for buying Hypernova. A Kontakt 5.3 sound library loaded with fat analog sounding synthesizer sounds. The factory sounds exist out of hundreds of sounds created by CL-Projects. A number of different sound categories are present.

## Summary

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Hypernova is the new 'Top of the line' Kontakt synthesizer from CL-Projects. Based on a well known polyphonic synthesizer from the late 90's that was capable of emulating Minimoog, Jupiter 8, Juno 106 and ARP 2600 sounds. The Hypernova Kontakt synth is no different. It can also emulate classic synthesizer sounds, making use of sampling technology instead of the virtual analog and subtractive technology the original synth used. Hypernova is a 3 oscillator synthesizer which uses 50 different sound sets per oscillator. The sounds were sampled without the filter, LFO and effects settings. All the sounds were recreated with the help of Kontakt's filters, LFO's and effects. Hypernova is therefore an ideal tool for sound designers and musicians who want to make their own sounds.

## Controls Page

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The Controls page contains the parameters to completely alter and edit the sounds. The Hypernova synthesizer has a 3 oscillator architecture. All the parameters on the controls page are available for the 3 oscillators separately. Four different waveforms can be selected for each oscillator: **square**, **saw**, **noise** and **special**. The special waveform is a choice between 50 different waveforms, selectable via a menu. Each oscillator has **level**, **pan**, **tuning** and **modulation** parameters.

**The filter section** contains 5 different filters of which 4 are ladder filters known for their Moog like character. The fifth filter is the well known Pro53 filter. Each filter has its own frequency and resonance setting, also accompanied with their modulation settings for velocity, modwheel, aftertouch and keytrack.

**The envelopes section** contains three different envelopes for **amp**, **filter** and **pitch** each with their own presets. Last but not least there is a very extensive LFO section. Each oscillator has an LFO for **pitch**, **filter**, **level** and **pan** with a choice between four different waveforms: **square**, **saw**, **tri** (triangle) and **s/h** (sample and hold).

**The global section** contains the parameters that affects all three oscillators at once. On the top left are the **poly**, **solo**, **legato** and **offset** settings with the possibility to change the note order in which the notes are played when set to solo: **last**, **next**, **low** and **high**. On the top right you can find the Portamento and Unisono parameters.

## Effects Page

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The Effects section contains 7 different effects. A convolution reverb with a choice between 7 different spaces: **Chamber**, **room**, **hall**, **church**, **plate**, **spring** and **gate**. Other effects are **delay**, **chorus**, **flanger**, **phaser**, **distortion** and a **3-band equalizer**, each with their own parameters and effect presets.

## ARP & Mods Page

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Exists out of a **64 step arpeggiator** with a random arp generator. Beneath the arpeggiator there's a small mod section where you can change the **bend range**, **pitch LFO** and **level LFO** for the modwheel and pressure for the three oscillators.

Key Features:

- For Kontakt 5.3 (Full version, not for Kontakt Player)
- 24bit 44.100 Khz nzw samples
- 360 patches: 236 instruments (nki) and 124 multis (nkm)
- 36 samples per instrument, 3 oscillators, 12 per oscillator
- 5 different filters: 4 ladder filters and Pro53 filter
- Velocity and Aftertouch responsive
- 7 Effects: Reverb, Delay, Chorus, Flanger, Phaser, Distortion and a 3-Band Equalizer
- Time and Speed parameters sync to Host tempo
- Controls page
- Effects page
- ARP & Mods page





## Installation

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Unpack the supplied **CL-Projects - Hypernova.zip** file to a directory of your choice on your harddisk. Open Kontakt and open the Kontakt browser by clicking on the **Browse** icon on top of the Kontakt window. Via the Kontakt browser, navigate to the directory where you unpacked Hypernova. Open the **Instruments** and/or **Multis** directories and their sub directories until you can see the **nki/nkm** files. Click on a **nki/nkm** file to load the patch. Please allow some time to load the patches.

## Global

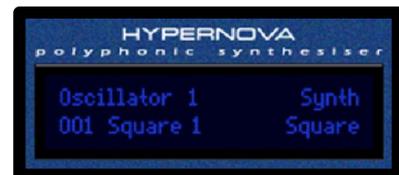
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### Digital Display

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The Hypernova digital display shows the main info of the selected oscillator. The info is:

- Oscillator number
- Waveform number
- Sound category
- Selected sound button



### Voice Control

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- **poly**: When selected, the instrument can play multiple notes at one time (polyphonic).
- **solo**: Turns the solo mode on. Only one note can be played at one time (monophonic). This will always trigger a new sample when a new note is played with the previous note still depressed.
- **legato**: In legato mode, only one note can be played at one time (monophonic). The sample is not re-triggered when a new note is played with the previous note still depressed.
- **offset**: Only one note can be played at one time (monophonic). Will trigger a new sample with a sample start offset, determined by the length of the previous held note.



### Note Priority

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Defines which note is played when releasing a key, while a different note is held. The settings are: **last**, **next**, **low** and **high**.

### Portamento

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Portamento refers to the gradual sliding or slurring of output frequency, from one note to the next, as a melody is played. Found on most monophonic and a polyphonic synths, portamento can be a spectacular effect when not over-used.

- **auto**: Only legato played notes will be played portamento.
- **rel** (Relative): When switched on, the glide time will increase with the interval.
- **portamento**: Sets the glide time between notes when portamento is on. When rel is switched on, the glide time will increase with the note interval, otherwise the glide time will stay constant regardless of the interval.



### Unisono

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The term unison is used to describe two or more oscillators that are slightly detuned in correspondence to each other, which makes the sound fatter. This technique is so popular that some modern virtual analog synthesisers have a special oscillator type called "super saw" or "hyper saw" that generates several detuned sawtooth waves simultaneously. This method is often used in techno and trance. Hypernova can use up to 8 unisono voices.

- **voices**: Sets the number of voices played when pressing a key. A maximum of 8 voices can be set.
- **detune**: Sets the detuning between voices. When used in combination with the voices parameter and with a saw type waveform, this parameter can be used to make those fat supersaw sounds used in dance music.
- **spread**: Sets the panorama spreading between voices. When switched on, this makes the patch sound very wide.



## Oscillators

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Here you can select the oscillator you want to edit and choose the sound source for the selected oscillator. When selecting an oscillator, all the parameters for that oscillator become available. Four different sound sources are available per oscillator namely **square**, **saw**, **noise** and **special**. Clicking on the special switch, opens up a menu where you have a choice between 50 different waveforms from several sound categories. You can see the available waveforms on [page 17](#).

### Oscillators Main

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Note: Only one oscillator and waveform can be selected at one time !!!

- **on/off**: Mutes the selected oscillator.
- **osc 1**: Selects oscillator 1 and its parameters.
- **osc 2**: Selects oscillator 2 and its parameters.
- **osc 3**: Selects oscillator 3 and its parameters.
- **square**: Selects the square wave for the selected oscillator.
- **saw**: Selects the saw wave for the selected oscillator.
- **noise**: Selects the noise wave for the selected oscillator.
- **special**: Selects a special wave for the selected oscillator. Clicking on this button opens a waveform menu with a choice between 50 different waveforms.
- **level**: Sets the volume level of the selected oscillator.
- **pan**: Sets the placement of the selected oscillator in the stereo field.
- **semitone**: This transposes the selected oscillator to a maximum of one octave up or down in semitone intervals.
- **fine**: Sub-semitone tuning control for the selected oscillator to a maximum of -50 or +50 cent resolution.



### Oscillators Modulation

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- **velocity**: Also known as velocity sense. This sets the volume of the sound depending on how hard the keys are struck. When the invert switch is off, it raises the volume of the sound when the keyboard is struck harder and when switched on, it lowers the volume of the sound when the keyboard is struck harder.
- **wheel**: Sets the volume amount when the modulation wheel is dragged up or down. When the invert switch is off, it raises the volume of the sound when the wheel is dragged up and when switched on, it lowers the volume of the sound when the wheel is dragged up.
- **pressure**: Sets the amount of volume when pressure is applied after the keyboard has been struck. When the invert switch is off, it raises the volume of the sound when pressure is applied after the keyboard has been struck and when switched on, it lowers the volume of the sound when pressure is applied after the keyboard has been struck.
- **key track**: Sets the amount of volume across the keyboard. When the invert switch is off and the knob is turned up, the volume is getting higher the higher you play the keys on the keyboard and when switched on and the knob is turned up, the volume is getting lower the higher you play the keys on the keyboard.
- **invert** switches: If activated, all modulations will be reversed in direction, hence, a rise in modulation signal will result in a proportional drop in parameter value.



# Filters

## Filters Main

Ladder filters are based on the classic ladder circuit used in early synthesizers. These filters would be a first choice for synthetic sounds, but can work well on any signal. The Legacy Ladder filter is based on an older algorithm.

- **on/off**: Switches the selected filter off. To switch a filter back on, just select one of the filters.
- **low** (Ladder Low Pass Filter LP4): The LP4 is a 4-pole lowpass, which attenuates frequencies above the cutoff at a rate of -24 dB/octave.
- **band** (Ladder Band Pass Filter BP4): The BP4 is a 4-pole bandpass, which attenuates frequencies above and below the cutoff at a rate of -24 dB/octave.
- **high** (Ladder High Pass Filter HP4): The HP4 is a 4-pole highpass, which attenuates frequencies below the cutoff at a rate of -24 dB/octave.
- **legacy** (Ladder Legacy Filter): The Legacy Ladder is a 4-pole filter, which attenuates frequencies above the cutoff at a rate of -24 dB/octave.
- **pro53** (Pro53 Low Pass Filter): This is the same filter section that is provided by Native Instruments' PRO-53 software synthesizer. It's similar in nature to the 4-pole lowpass filter, but has a different and more distinctive signature sound.
- **frequency**: Sets the cutoff frequency of the filter and is modulated by the filter envelope.
- **resonance**: Sets the resonance amount of the filter and is modulated by the filter envelope.
- **gain**: Controls the amplitude increase after the filter. This control can be used to compensate for amplitude reduction due to the filter, or to increase the soft saturation of the effect.
- **sense**: Sets the filter envelope amount.



## Filters Modulation

- **velocity**: Sets the cutoff frequency of the sound depending on how hard the key is struck. When the invert switch is off, the effect of this parameter is only noticeable when the filter frequency and sense knobs are set at a very low value and when switched on, the effect of this parameter is only noticeable when the filter frequency knob is set at a very low value and the sense and velocity knobs are set at a very high value.
- **wheel**: Sets the amount of cutoff frequency when the modulation wheel is dragged up or down. When the invert switch is off, the effect of this parameter is only noticeable when the filter frequency and sense knobs are set at a very low value and when switched on, the effect of this parameter is only noticeable when the filter frequency knob is set at a very low value and the sense and wheel knobs are set at a very high value.
- **pressure**: Sets the amount of cutoff frequency when pressure is applied after the keyboard has been struck. When the invert switch is off, the effect of this parameter is only noticeable when the filter frequency and sense knobs are set at a very low value and when switched on, the effect of this parameter is only noticeable when the filter frequency knob is set at a very low value and the sense and pressure knobs are set at a very high value.
- **key track**: Sets the amount of cutoff frequency across the keyboard. When the invert switch is off, the cutoff frequency is getting higher the higher you play the keys on the keyboard, and when switched on, the cutoff frequency will be lower the higher you play the keys on the keyboard.
- **invert** switches: If activated, all modulations will be reversed in direction, hence, a rise in modulation signal will result in a proportional drop in parameter value.



## Envelopes

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Envelopes are the key to the articulation of your sound. Without them your patch will immediately start off at full blast, and stay there, and then disappear all of a sudden when you let go of the key. Envelopes, although difficult to understand at first allow you to change that, so you can create expressive and dynamic sounds with your synthesizer.

The key to programming envelopes on your synthesizer is to practice and visual the envelope. Think of it like a graph with four stages, and you are plotting points higher or lower on the domain as the sound changes through the stages of the envelope. The sound rises through the attack, it dies down through the decay, it stays at the selected level in the sustain, and when you let go it disappears through the release.

- **on/off**: Switches the selected envelope on and off.
- **amp**: Selects the amplifier envelope. An Amplifier uses an Envelope to control the overall loudness (or amplitude) of the sound over time.
- **filter**: Selects the filter envelope. Controls the filter's cutoff frequency of the sound over time.
- **pitch**: Selects the pitch envelope. It will affect the tuning of the sound. With a moderate amount setting and fast segment times, a pitch envelope can enhance the attack and/or add an organic quality to a sound. More extreme settings can be used to create those electro sound effects that run the gamut from squeaky to wild pitch sweeps.
- **attack**: Sets the attack time of the envelope. Sets the time taken to reach peak amplitude after a note is played.
- **decay**: Sets the decay time of the envelope. Sets the time taken for the amplitude to ramp down to the sustain level.
- **sustain**: Sets the sustain time of the envelope, as a percentage of peak amplitude.
- **release**: Sets the time taken for signal amplitude to ramp back down to zero.



### Envelopes Presets

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For every envelope (**amp**, **filter** and **pitch**), four presets are available (**default**, **pad**, **piano** and **synth**). Very handy to quickly set an envelope when editing patches. The settings of every preset are distinctive for their type of sound.

## LFO's

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A low frequency oscillator (LFO) is a very common modulator available on most synthesizers. Basically, an LFO is an oscillator which works at a set slow rate.

- **on/off**: Switches the selected LFO on and off.
- **pitch**: A pitch lfo is used to create vibrato effects.
- **filter**: Can be used to create wobble and wah effects.
- **level**: Is used to create tremolo effects.
- **pan**: A pan lfo is used to let the sound pan from left to right and left to right at the rate set with the speed parameter.
- **sense**: This knob controls how large the parameter changes caused by the modulation signal changes will be.
- **speed**: Sets the speed of the LFO's output signal in Hz. The speed is synced by MIDI clock.
- **delay**: If greater than 0, the LFO will not start the waveform right away when a note is received, but rather smoothly ramp it up over time.
- **pulsewidth**: For square waveform only. The pulsewidth adjusts the duty cycle of the waveform, which determines the ratio between the high and low parts of the cycle. A pulsewidth of 50% results in a perfect square wave.



### LFO's Waveforms

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Four different waveforms are available for the lfo's (**square**, **saw**, **tri** (triangle) and **s/h** (sample and hold)).

## Effects

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### Reverb

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You can use Reverb effects to simulate the sound of acoustic environments such as rooms, concert halls, caverns, or an open space. Sound waves repeatedly bounce off the surfaces, walls, ceilings, windows, and so on, of any space, or off objects within a space, gradually dying out until they are inaudible.

Seven different reverbs are available (**chamber**, **room**, **hall**, **church**, **plate**, **spring** and **gate**). All with their own distinctive parameters.



- **on/off**: Switches the reverb effect on and off.
- **pre-delay**: Determines the room size by setting the length of the effect. Higher values simulate larger rooms, lower values smaller rooms.
- **size**: Changes the length of the impulse sample up to 150% and down to 50% of its original length.
- **high pass**: Attenuates frequencies below the set cutoff frequency.
- **low pass**: Attenuates frequencies above the set cutoff frequency.
- **level**: Sets the effect mix going to the main output.

### Chorus

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The Chorus effect delays the original signal. The delay time is modulated with an LFO. The delayed, modulated signal is mixed with the original, dry signal. You can use the Chorus effect to enrich the incoming signal and create the impression that multiple instruments or voices are being played in unison.

Five presets are available for the chorus effect (**broad**, **guitar**, **tremolo**, **ufo** and **fat**). Very handy to quickly set the chorus effect at a certain setting before editing.



- **on/off**: Switches the chorus effect on and off.
- **depth**: Sets the amount of LFO modulation applied to a signal. Higher amounts result in a stranger chorusing effect.
- **speed**: Sets the speed of the LFO modulating the signal.
- **phase**: Sets the phase difference between the two LFO's that drive the left and right stereo channel.
- **level**: Sets the effect mix going to the main output.

### Delay

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Delay effects store the input signal, and hold it for a short time, before sending it to the effect input or output. The held, and delayed, signal is repeated after a given time period, creating a repeating echo effect. Each subsequent repeat is a little quieter than the previous one.

Seven different delay presets are available (**repeat**, **dub**, **space**, **endless**, **erie**, **tube** and **pitcher**). Very handy to quickly set the delay effect at a certain setting before editing.

- **on/off**: Switches the delay effect on and off.
- **time**: Determines the interval in milliseconds between hearing the straight signal and the first delay of the delayed signal.
- **damp**: Reduces the high frequencies in the delayed signal. With feedback applied, each successive echo has progressively lower high frequency response.



- **pan:** Setting a value higher than zero results in a panning effect where each consecutive echo alternates between the left and right channel. The higher the value, the greater the stereo spread.
- **feedback:** Feedback sends a portion of the output back into the input of the delay line, which creates repeating echoes. A value of 0 produces one echo, higher values give multiple echoes.
- **level:** Sets the effect mix going to the main output.

## Flanger

The Flanger effect works in much the same way as the Chorus effect, but it uses a significantly shorter delay time. In addition, the effect signal can be fed back into the input of the delay line. Flanging is typically used to create changes that are described as adding a spacey or underwater quality to input signals.

Nine presets are available for the flanger effect (**default**, **alien**, **birdie**, **funky**, **hard**, **moving**, **manic**, **soft** and **metal**). Very handy to quickly set the flanger effect at a certain setting before editing.

- **on/off:** Switches the flanger effect on and off.
- **depth:** Determines the amount of LFO modulation. Higher values make the flanger effect stranger.
- **speed:** Sets the speed of the LFO modulating the signal.
- **phase:** Adjusts the phase difference between the two LFO's that drive the left and right stereo channels.
- **colour:** Adjusts the range of the flanging effect. Lower values sweep the effect towards the higher end of the flanging range, while larger values sweep the effect toward the lower end.
- **feedback:** Feedback routes the processed signal back to the module's input. Higher values create a sharper, more intense effect.
- **level:** Sets the effect mix going to the main output.



## Phaser

The Phaser effect combines the original signal with a copy that is slightly out of phase with the original. This means that the amplitudes of the two signals reach their highest and lowest points at slightly different times. The timing differences between the two signals are modulated by two independent LFOs. In addition, the Phaser includes a filter circuit and a built-in envelope follower that tracks volume changes in the input signal, generating a dynamic control signal.

This control signal alters the sweep range. Sonically, phasing is used to create whooshing, sweeping sounds that wander through the frequency spectrum. It is a commonly used guitar effect, but it is suitable for a range of signals.

Nine presets are available for the phaser effect (**default**, **airy**, **funky**, **rotary**, **wah**, **spasm**, **spread**, **phase** and **vintage**). Very handy to quickly set the phaser effect at a certain setting before editing.

- **on/off:** Switches the phaser effect on and off.
- **depth:** Determines the amount of LFO modulation. Higher values make the phaser effect stranger.
- **speed:** Sets the speed of the LFO modulating the signal.
- **phase:** Adjusts the phase difference between the two LFO's that drive the left and right stereo channels.
- **feedback:** Feedback routes the processed signal back to the module's input. Higher values create a sharper, more intense effect.
- **level:** Sets the effect mix going to the main output.



## Distortion

You can use Distortion effects to recreate the sound of analog or digital distortion and to radically transform your audio. Distortion effects simulate the distortion created by vacuum tubes, transistors, or digital circuits. Vacuum tubes were used in audio amplifiers before the development of digital audio technology, and they are still used in musical instrument amplifiers today. When overdriven, they produce a type of distortion that many people find musically pleasing, and which has become a familiar part of the sound of rock and pop music.

Five presets are available for the distortion effect (**50/0**, **50/100**, **100/0**, **100/50** and **100/100**). Very handy to quickly set the distortion effect at a certain setting before editing.



- **on/off**: Switches the distortion effect on and off.
- **drive**: Determines the amount of distortion applied to the sound. Higher values increase the distortion effect.
- **damping**: Reduces the amount of high frequencies which have been added by the distortion algorithm. This parameter works like a low pass filter.
- **level**: Sets the effect mix going to the main output.

## 3-Band EQ

Kontakt's fully parametric peak equalizers allow for a wide range of tonal alterations and corrections. Using up to three EQ bands per module, you can boost or cut any frequency range throughout the entire spectrum by up to 18 dB, with an adjustable Bandwidth parameter allowing you to choose between gentle corrections or very steep "surgical" edits.

Three presets are available for the 3-band eq (**default**, **emphasis** and **radio**). Very handy to quickly set the 3-band eq at a certain setting before editing.



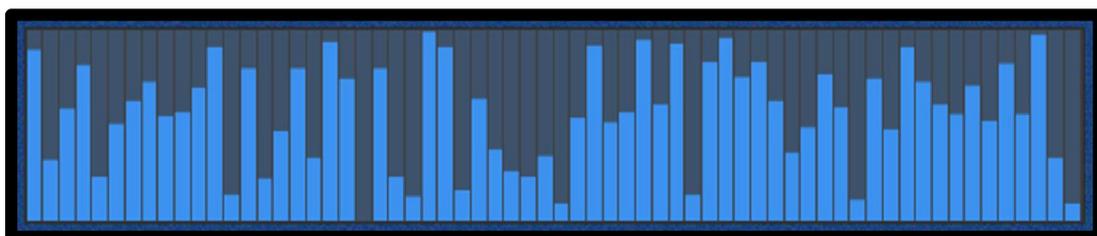
- **on/off**: Switches the 3-band eq on and off.
- **frequency**: Adjusts the center frequency at which the boost or cut will occur.
- **bandwidth**: Adjusts the width of the frequency range that will be affected in octaves.
- **gain**: Adjusts the amount of boost (positive values) or cut (negative values) at the center.

## Arpeggiator

An arpeggiator is often a built in device in synthesizers, it will listen to the keys you play (chords). when you play a chord it will play (depending on the settings 'up', 'down', 'up/down') each of the played note beginning with the lowest one, after that it will play the next.

### Arpeggiator Rhythm Grid

The columns set the velocity of each note. If a column is set to zero, the step will not be played. The actual velocity depends on the fixed vel switch, the length of the pattern can be set with the steps knob. To change the rhythm grid columns, hover the mouse pointer over the rhythm grid onto the desired step, hold down the left mouse button and drag the bar up or down to change the height (level) of the step. Or drag the mouse pointer to the left or right to edit multiple steps at once.



## Arpeggiator Main

- **on/off**: Switching this switch on enables the arpeggiator. In the off position, none of the arpeggiator parameters are available.
- **default**: Pushing this button restores all the parameters to their default value.
- **fixed vel** (Fixed Velocity): When switched on, played velocities are ignored and taken from the columns in the rhythm grid. When switched off, played velocities will be scaled by the columns of the rhythm grid.
- **mthru** (MIDI THRU): When switched on, played notes will be merged with the arpeggiated notes.
- **latch 1**: Latches all played keys.
- **latch 2**: Latches all played keys. Subsequently played keys will be added or taken away from the note buffer.
- **set 50**: Pushing this button sets all the rhythm grid columns to 50%.
- **set 100**: Pushing this button sets all the rhythm grid columns to 100%.
- **random**: This is a random arpeggiator pattern generator. Every time you click on that switch, a new arpeggiator pattern will be generated.



## Arpeggiator Digital Display

This display shows the parameter values set with the arpeggiator parameters rotary knobs beneath the display.



## Arpeggiator Parameters



- **steps**: This sets the number of steps of the rhythmic pattern. Default value is 32. The maximum amount of steps is 64.
- **note order**: This parameter defines the pattern for the order in which notes are arpeggiated. The choices are: **AP** (All Played (default)), **UP**, **DOWN**, **U/D** (UP/DOWN), **D/U** (DOWN/UP), **ZZU** (ZIG ZAG UP), **ZZD** (ZIG ZAG DOWN), **ZZU/D** (ZIG ZAG UP/DOWN), **ZZD/U** (ZIG ZAG DOWN/UP), **M IN** (MOVE IN), **M OUT** (MOVE OUT), **M I/O** (MOVE IN/OUT), **M O/I** (MOVE OUT/IN), **RNDM** (RANDOM), **RDM/U** (RANDOM URN) and **ALL** (ALL CHORD).
- **rate**: The parameter sets the rate of the arpeggiator. The choices are: **1/128**, **1/64**, **1/32**, **1/16T**, **3/64**, **1/16** (default), **1/8T**, **3/32**, **1/8**, **1/4T**, **3/16**, **1/4**, **1/2T**, **3/8**, **1/2**, **3/4**, **4/4**.
- **octave**: Sets the octave displacement, i.e. the distribution of the arpeggio pattern in various octaves. The arpeggio pattern cycles from the played octave to the octave set upwards. The default value is 0.
- **strike**: Sets the number of strikes of each note of the note buffer. When set to any other value other than 1, each note of the note buffer will be repeated by the amount specified. The default value is 1.
- **length**: Sets the duration of the arpeggiated MIDI notes in percent. This will only change the length of the MIDI notes, not the volume envelope. The default value is 50%.
- **swing**: Offsets every other step by the specified amount in percent in order to create a swing feel. Positive values delay every other step, negative values push every other step forward. The default value is 00.

## Bend Range

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Sets the amount of note interval when the pitchbend wheel is dragged up or down. When the invert switch is off, the pitch is going up when dragging the modwheel up, and down when the modwheel is dragged down. When the invert switch is on, the pitch is going down when dragging the modwheel up, and up when the modwheel is dragged down.

- **osc 1**: Sets the bend range for oscillator 1.
- **osc 2**: Sets the bend range for oscillator 2.
- **osc 3**: Sets the bend range for oscillator 3.
- **invert** switches: If activated, all modulations will be reversed in direction, hence, a rise in modulation signal will result in a proportional drop in parameter value.



## Pich LFO

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Like mentioned in the lfo section from the main page, a pitch lfo is used to make vibrato effects. Works in conjunction with the pitch lfo settings in the controls page.

- **osc 1**: Sets the modulation value for oscillator 1.
- **osc 2**: Sets the modulation value for oscillator 2.
- **osc 3**: Sets the modulation value for oscillator 3.
- **wheel**: Sets the modulation wheel pitch lfo sensitivity for the three oscillators.
- **pressure**: Sets the pressure pitch lfo sensitivity for the three oscillators.



## Level LFO

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Like mentioned in the lfo section from the main page, a level (volume) lfo is used to make tremolo effects. Works in conjunction with the level lfo settings in the controls page.

- **osc 1**: Sets the modulation value for oscillator 1.
- **osc 2**: Sets the modulation value for oscillator 2.
- **osc 3**: Sets the modulation value for oscillator 3.
- **wheel**: Sets the modulation wheel level lfo sensitivity for the three oscillators.
- **pressure**: Sets the pressure level lfo sensitivity for the three oscillators.



## Oscillators Special Waveform List

Oscillator 1	Oscillator 2	Oscillator 3
008 - BASS - AGRESSIVE	058 - BASS - ANALECTRIC	108 - BASS - ANALOG 4
009 - BASS - ANALOG 1	059 - BASS - ANALOG 3	109 - BASS - DETUNED FATNESS
010 - BASS - ANALOG 2	060 - BASS - FAT SAW	110 - BASS - ENERGETIC
011 - BASS - BASSOON BASS	061 - BASS - FM BASS 2	111 - BASS - LATELY
012 - BASS - FAT BASS	062 - BASS - POWER 2	112 - BASS - NOISY ONE
013 - BASS - FM BASS 1	063 - BASS - SHARP BASS	113 - BASS - POWER 3
014 - BASS - NOISYNESS	064 - BASS - SQUAW	114 - BASS - SAWMILL
015 - BASS - POWER 1	065 - BASS - SUBBED	115 - BASS - SAW 4
016 - BASS - SAW BASS	066 - BASS - SYNCED 2	116 - BASS - SYNCED 3
017 - BASS - SYNCED 1	067 - BASS - TRUMPETS	117 - BASS - VINTAGE
018 - BRASS - BRASS SYNC	068 - BRASS - JUPITER	118 - BRASS - OB BRASS
019 - BRASS - LOW BRASS	069 - BRASS - SOLO TRUMPET	119 - BRASS - YOU KNOW
020 - DRUMS - DRUM KIT 1	070 - DRUMS - DRUM KIT 2	120 - DRUMS - DRUM KIT 3
021 - KEYS - ANALOG PIPES	071 - KEYS - CLAVI	121 - KEYS - FM EP
022 - KEYS - FM CLAV	072 - KEYS - NOISY ORGAN	122 - KEYS - ORGANIC 5
023 - KEYS - FM EP+GTR	073 - KEYS - ORGANIC 3	123 - KEYS - ORGANIC 6
024 - KEYS - ORGANIC 1	074 - KEYS - ORGANIC 4	124 - KEYS - ORGANIC 7
025 - KEYS - ORGANIC 2	075 - KEYS - PERC ORGAN 2	125 - KEYS - PLUCKED EP
026 - KEYS - PERC ORGAN 1	076 - LEAD - ANA LEAD 2	126 - LEAD - ANA LEAD 3
027 - LEAD - 7TH LEAD	077 - LEAD - BRASSY LEAD	127 - LEAD - FAST LEAD
028 - LEAD - ANA LEAD 1	078 - LEAD - MOVIE LEAD	128 - LEAD - FAT LEAD
029 - LEAD - CRAZY PHASE	079 - LEAD - RESO LEAD 2	129 - LEAD - OCTAVED SYNC
030 - LEAD - GROWLING	080 - LEAD - SQUARED	130 - LEAD - SYNCED LEAD
031 - LEAD - RESO LEAD 1	081 - PAD - BRIGHT 7TH	131 - PAD - CHIMERA
032 - PAD - 7TH VOICES	082 - PAD - COMPASS	132 - PAD - DRIFTING
033 - PAD - ANGELIC	083 - PAD - FAT MAN	133 - PAD - ORBITAL
034 - PAD - CHOIR	084 - PAD - MELLW VOICES	134 - PAD - RASPY
035 - PAD - DETUNED	085 - PAD - PROBE PAD	135 - PAD - ULTRA FAT
036 - PAD - EVOLUTION	086 - PAD - SPECTRUM	136 - PAD - WHISPERS
037 - PAD - FAT RESO	087 - STRINGS - ANA STRNGS 2	137 - STRINGS - ANA STRNGS 3
038 - PAD - PLANETARY	088 - STRINGS - DOMINION	138 - STRINGS - DUAL STRINGS
039 - STRINGS - ANA STRINGS 1	089 - STRINGS - FAT BRIGHT 3	139 - STRINGS - FAT BRIGHT 4
040 - STRINGS - ANALOG ORCH	090 - STRINGS - HIGH STRINGS	140 - STRINGS - OCTAVE ORCH
041 - STRINGS - FAT BRIGHT 1	091 - STRINGS - PERCUSSIVE	141 - STRINGS - TRANCEFER
042 - STRINGS - FAT BRIGHT 2	092 - STRINGS - TREMORS	142 - STRINGS - US OF A
043 - STRINGS - FAT OCTAVE 1	093 - SYNTH - BUZZSAW	143 - SYNTH - CIRCULAR 2
044 - STRINGS - OCTAVIA	094 - SYNTH - CONCAVE	144 - SYNTH - DANCE
045 - SYNTH - BUMBLEBEE	095 - SYNTH - FAT OCTAVE 2	145 - SYNTH - FAT SYNC
046 - SYNTH - CIRCULAR 1	096 - SYNTH - FAT POLY 2	146 - SYNTH - FM SYNTH
047 - SYNTH - E-MARIMBA	097 - SYNTH - HARD SYNC 2	147 - SYNTH - GUITAR SYNTH
048 - SYNTH - FAT POLY 1	098 - SYNTH - HYBRID 2	148 - SYNTH - HARPY
049 - SYNTH - FM SYNC	099 - SYNTH - NOISY DX	149 - SYNTH - MECHANIC
050 - SYNTH - GENTLE 7TH	100 - SYNTH - POLYSYNTH	150 - SYNTH - MELLOW SAW
051 - SYNTH - HARD SYNC 1	101 - SYNTH - PVC	151 - SYNTH - OCTAVE SYNTH
052 - SYNTH - HYBRID 1	102 - SYNTH - SQUARE 5TH	152 - SYNTH - SAW 5
053 - SYNTH - LOW & DIRTY	103 - SYNTH - STINGER	153 - SYNTH - SHIVERING
054 - SYNTH - OCTAVE BELL	104 - SYNTH - SYNC OCTAVE	154 - SYNTH - SQUARE 4
055 - SYNTH - PW SYNTH	105 - SYNTH - SYNTH OBOE	155 - SYNTH - TECHNO
056 - SYNTH - TUBULAR	106 - SYNTH - WOW SYNTH	156 - SYNTH - TUSK
057 - WIND - FLUTE	107 - WIND - HARMONICA	157 - WIND - OBOE

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