

CL-Projects

OSAS

OLD SCHOOL ARPS

Alphavarian MW

Output: st. 1 In Voices: 0 Max: 32 Purge

Mid Ch: [R] 1 D Memory: 281.25 MB

Tune 0.00

CL-PROJECTS

OLD SCHOOL ARPS

OSCILLATOR 1 AMPLIFIER

ATTACK DECAY RELEASE VELO AT TOUCH MOUW

PAN COARSE FINE WAVEFORM LEVEL

RLPHR

OSCILLATOR 2 AMPLIFIER

ATTACK DECAY RELEASE VELO AT TOUCH MOUW

PAN COARSE FINE WAVEFORM LEVEL

RLPHR

FILTER

ATTACK DELAY RELEASE VELO AT TOUCH MOUW

CUTOFF RESO AMOUNT FILTER TYPE OSC

LOW PASS 2-POLE

EFFECTS

REVERB	DELAY	CHORUS	PHASER	FX LEVEL
PRE-DLY HI PASS LO PASS	TIME DAMPING	DEPTH SPEED	DEPTH SPEED	REVERB DELAY
SIZE REVERB TYPE	PAN FEEDB	PHASE	PHASE FEEDB	CHORUS PHASER

REVERB: REVERB, DELAY

ARPEGIATOR

GLOBAL	PITCH	TIMING	RHYTHM
ARP HOLD 1 HOLD 2 WITHU	OCTAVE STRIKE	LENGTH SWNG RATE	FVEL STEPS
	NOTE ORDER		16

KONTAKT INSTRUMENTS



CL-Projects – OSA (Old School Arps)

Thanks for purchasing the OSA (Old School Arps) Kontakt 5 library. A library inspired by the Berlin School Electronic music from the 1970's and 1980's.

Introduction

Imagine yourself in a cellar, filled with vintage synthesizers and analog sequencers, flashing lights, knobs and faders everywhere, playing Berlin School electronic music. If you don't have any of that equipment to your disposal, this library is the next best thing. It tries to bring some of that sound and feeling to your home and studio by supplying vintage arpeggio patches.

The Berlin School electronic genre of music was first made in Berlin in the 1970's, hence the name, by electronic music artists like Tangerine Dream, Klaus Schulze and Ashra. Typically for this type of music are the evolving, atmospheric and hypnotic layered sequencer textures. The sound consists basically of ambient elements combined with short, repeating sequenced runs of notes, which gives the music a rhythmic element.

OSA is a Kontakt 5 library aimed at this genre of electronic music from the 1970's and 1980's and consists out of vintage arpeggios, and a few modern ones too. Inspired by musicians like Jean Michel Jarre, Tangerine Dream, Klaus Schulze, Michael Hoenig and countless others. If you like this kind of music, you won't be disappointed by this library. But of course nobody can keep you from using this library for other styles of electronic music. Because the library is all about arpeggios, mimicking the old analog sequencers, the arpeggios are in straight time signatures (1/2, 1/4, 1/8, 1/16, 1/32, 1/64 and 1/128) and triplet time signatures (1/2T, 1/4T, 1/8T and 1/16T). Most used in this library are the 1/8, 1/16, 1/32 and 1/8T and 1/16T time signatures.

The patches are divided into three folders, the folders 'Building Blocks' and 'Arpeggios' which in turn are divided into two folders, 'Straight' and 'Triplets' and one folder with 'One Shot' patches. The patches in the 'Building Blocks' folder are single arpeggios, one instrument, meant to construct multi-layered arpeggios. The multi-layered arpeggios can be found in the 'Arpeggios' folder and they are the ones that will give you that 'Berlin School Electronic Music' sound and feeling. The patches in the 'One Shot' folder can be used to make your own rhythms in your DAW instead of using the Kontakt arpeggiator. Patches that use Aftertouch and the Modulation Wheel as modulator for the Filter are marked with AT and MW.

All the parameters are on one page and ready for you to tweak. A patch exists out of two oscillators, which in their turn exist out of an Amplifier and a Filter section. These parameters can only be edited when the Oscillator is switched on. OSA uses four different effects to further sculpture the sound. The effects are: Reverb, Delay, Chorus and Phaser. The effects' 'Time' and 'speed' parameters sync to the Host tempo. Finally there is the Arpeggiator section of course to create and edit the arpeggios. Only available when the arpeggiator is switched on.

Library Features:

- For Kontakt 5.1 and higher (Full version)
- 24bit 44.100 Khz new samples
- 50 different waveforms per oscillator
- 24 samples per patch, 12 per oscillator (76 notes)
- Velocity and Aftertouch responsive
- 6 folders containing a total of 151 patches
- Patches divided into Straight, Triplets and One Shot (separate folders)
- 4 Effects: Reverb, Delay, Chorus & Phaser
- Time and Speed parameters sync to Host tempo (Delay, Chorus and Phaser)
- All parameters on 1 page

Important Info:

1. To change the value of a button, hold down the left mouse button and drag the mouse pointer up or down to change the parameter value.
2. To change the entry in a display, point the mouse pointer beneath the text and left click to open the menu.
3. To change the amount of steps in the Arpeggiator, point the mouse pointer to the Steps display, click and hold the left mouse button and drag up or down to change the number of steps.
4. To change the Rhythm Grid Bars, therefore editing the Arpeggio, 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.
5. To be able to edit the parameters from the Arpeggiator, it has to be switched on first.

The OSA Parameters



- 1 **Parameter Value Display:** This display shows the parameter value of the parameter you are editing.

Oscillator Amplifier Section

- 2 **ATTACK:** Adjusts the attack time of the AMP Envelope. Sets the time taken to reach peak amplitude after a note is played.
- 3 **DECAY:** Adjusts the decay time of the AMP envelope. Sets the length of the note that is being pressed.
- 4 **RELEASE:** Adjusts the release time of the AMP envelope. Sets the time taken for signal amplitude to ramp back down to zero.
- 5 **VELO (Amp Velocity Sense):** Determines the volume of the sound depending on how hard the key is struck.
- 6 **ATOUCH (Amp Aftertouch Sense):** Determines the volume amount when pressure is applied after the keyboard has been struck.
- 7 **MODW (Amp Modwheel Sense):** Determines the volume amount when the modulation wheel is dragged up or down.
- 8 **PAN:** Sets the panning of the Oscillator in the stereo field.
- 9 **COARSE:** This transposes the sound to a maximum of one octave up or down in semitone intervals.
- 10 **FINE:** Sub-semitone tuning control to a maximum of -50 or +50 cent resolution.
- 11 **LEVEL:** Sets the volume level of the Oscillator
- 12 **WAVEFORM Display:** This display sets the desired sound source. There are 50 different waveforms to choose from:

- | | | |
|------------------|----------------------|-------------------|
| 1. ALPHA | 18. FM BASS | 35. POWER BASS |
| 2. BASS TROMBONE | 19. GRITTY | 36. PULSEWAVE |
| 3. BASSICAL | 20. HARPOON | 37. ROBOVOICE |
| 4. DEEP BASS | 21. HYPERSAW | 38. RUBBER BASS |
| 5. DETUNED | 22. JAZZ GUITAR | 39. SCREAMING SAW |
| 6. DUBSTEP BASS | 23. METALLIC 1 | 40. SPACE ORGAN |
| 7. EL. GUITAR | 24. METALLIC 2 | 41. SQUARED 1 |
| 8. FAT BASS | 25. METALLIC 3 | 42. SQUARED 2 |
| 9. FAT OCTAVE | 26. MOD PIANO | 43. STEEL DRUMS |
| 10. FAT SAW 1 | 27. MOVING PIANO | 44. SUBMARINE |
| 11. FAT SAW 2 | 28. NOISY TRIANGLE 1 | 45. SUPER SAW 1 |
| 12. FAT SAW 3 | 29. NOISY TRIANGLE 2 | 46. SUPER SAW 2 |
| 13. FAT SQUARE 1 | 30. OCTAVE PULSE | 47. TANGERINES |
| 14. FAT SQUARE 2 | 31. ORGANIC 1 | 48. TEEBEE 303 |
| 15. FAT SQUARE 3 | 32. ORGANIC 2 | 49. UNISONO BASS |
| 16. FAT SQUARE 4 | 33. PAN BASS | 50. VIBES |
| 17. FAT SQUARE 5 | 34. PING PONG | |

Oscillator Filter Section

- 13 **ATTACK:** Adjusts the attack time of the FILTER Envelope. Sets the time taken to reach peak amplitude after a note is played.
- 14 **DECAY:** Adjusts the decay time of the FILTER envelope. Sets the length of the Filter effect of the note that is being pressed. The effect becomes more pronounced with a higher AMOUNT setting.
- 15 **RELEASE:** Adjusts the release time of the FILTER envelope. Sets the time taken for signal amplitude to ramp back down to zero.
- 16 **VELO (Filter Velocity Sense):** Determines the cutoff frequency of the sound depending on how hard the key is struck. The effect of this parameter is only noticeable when the Filter Cutoff fader is set at a very low value.
- 17 **ATOUCH (Filter Aftertouch Sense):** Determines the amount of cutoff frequency when pressure is applied after the keyboard has been struck.

- 18 **MODW (Filter Modwheel Sense):** Determines the amount of cutoff frequency when the modulation wheel is dragged up or down.
- 19 **CUTOFF:** Adjusts the cutoff frequency of the dynamic low pass filter. This filter is modulated by the filter envelope.
- 20 **RESO (Resonance):** Adjusts the resonance amount of the filter. This filter is modulated by the filter envelope.
- 21 **AMOUNT (Filter Envelope Sense):** Adjusts the filter envelope sensitivity.
- 22 **OSC (Oscillator On/Off Switch):** Switches the Oscillator On or Off
- 23 **FILTER TYPE Display:** This display sets the type of filter that will be used. Two Low Pass Filters and one High Pass Filter are available.
 - 1. **LOW PASS 2-POLE FILTER:** This is a 2-pole filter that passes low frequency signals and attenuates signals with frequencies higher than the cutoff frequency.
 - 2. **LOW PASS PRO-53 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.
 - 3. **HI PASS 2-POLE FILTER:** Is a 2-pole filter that passes frequencies within a certain range and rejects frequencies outside that range.

Effects Section

REVERB

- 24 **PRE-DLY (Pre-Delay):** Determines the room size by setting the length of the effect. Higher values simulate larger rooms, lower values smaller rooms.
- 25 **HI PASS:** Attenuates frequencies below the chosen cutoff frequency.
- 26 **LO PASS:** Attenuates frequencies above the chosen cutoff frequency.
- 27 **SIZE:** Changes the length of the impulse sample up to 150% and down to 50% of its original length.
- 28 **REVERB TYPE Display:** When powered on, you can set the desired reverb effect here. There are 21 different reverb types to choose from:

1. AUDITORIUM	8. SPLASHVERB	15. BOOTH
2. ARENA	9. WARM REVERB	16. CASCADING
3. CATHEDRAL	10. CHAMBER	17. RASPBERRY
4. CONCERT HALL 1	11. INVERSE ROOM	18. REVERSE
5. CONCERT HALL 2	12. MUSIC STUDIO	19. STEREOSCOPIC
6. EXHIBITION HALL	13. SMALL ROOM	20. TAPE ECHO
7. SPACIOUS	14. AIRYVERB	21. TRANSISTOR

DELAY

- 29 **TIME:** Determines the interval in milliseconds between hearing the straight signal and the first delay of the delayed signal.
- 30 **DAMPING:** Reduces the high frequencies in the delayed signal. With feedback applied, each successive echo has progressively lower high frequency response.
- 31 **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.
- 32 **FEEDB (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.

CHORUS

- 33 **DEPTH:** Sets the amount of LFO modulation applied to a signal. Higher amounts result in a stranger chorusing effect.
- 34 **SPEED:** Sets the speed of the LFO modulating the signal.
- 35 **PHASE:** Sets the phase difference between the two LFO's that drive the left and right stereo channel.

PHASER

- 36 **DEPTH:** Determines the amount of LFO modulation. Higher values make the phaser effect stranger.
- 37 **SPEED:** Sets the speed of the LFO modulating the signal.
- 38 **PHASE:** Adjusts the phase difference between the two LFO's that drive the left and right stereo channels.
- 39 **FEEDB (Feedback):** Feedback routes the processed signal back to the module's input. Higher values create a sharper, more intense effect.

FX LEVEL

- 40 **REVERB:** Sets the level of the Reverb effect. Turning the knob completely counterclockwise turns the effect off.
- 41 **DELAY:** Sets the level of the Delay effect. Turning the knob completely counterclockwise turns the effect off.
- 42 **CHORUS:** Sets the level of the Chorus effect. Turning the knob completely counterclockwise turns the effect off.
- 43 **PHASER:** Sets the level of the Phaser effect. Turning the knob completely counterclockwise turns the effect off.

ARPEGGIATOR SECTION

- 44 **ARP (Arpeggiator On/Off switch):** Switches the Arpeggiator On or Off.
- 45 **HOLD 1:** Latches all played keys.
- 46 **HOLD 2:** Latches all played keys. Subsequently played keys will be added or taken away from the note buffer.
- 47 **MTHRU (MIDI Thru):** When switched on, played notes will be merged with the arpeggiated notes.
- 48 **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.
- 49 **STRIKE:** Sets the number of strikes of each note of the note buffer. When STRIKE is set to any other value other than 1, each note of the note buffer will be repeated by the amount specified with STRIKE.
- 50 **NOTE ORDER Display:** This display is only accessible when the ARPEGGIATOR is switched on. This menu defines the pattern for the order in which notes are arpeggiated. The available NOTE ORDER entries are:

- | | | |
|--------------|------------------|------------------|
| 1. AS PLAYED | 7. ZIGZAG DOWN | 13. MOVE OUT/IN |
| 2. UP | 8. ZIGZAG UP/DWN | 14. RANDOM |
| 3. DOWN | 9. ZIGZAG DWN/UP | 15. RANDON (URN) |
| 4. UP & DOWN | 10. MOVE IN | 16. ALL (CHORD) |
| 5. DOWN & UP | 11. MOVE OUT | |
| 6. ZIGZAG UP | 12. MOVE IN/OUT | |

- 51 **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.
- 52 **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.

- 53 **RATE Display:** This display is only accessible when the ARPEGGIATOR is switched on. This menu sets the rate of the ARPEGGIATOR. You can choose between 17 different rates:
- | | | |
|--------------|---------------|-----------------------|
| 1. 1/2 NOTE | 7. 1/128 NOTE | 13. 3/64 NOTE |
| 2. 1/4 NOTE | 8. 3/4 NOTE | 14. 1/2 NOTE TRIPLET |
| 3. 1/8 NOTE | 9. 4/4 NOTE | 15. 1/4 NOTE TRIPLET |
| 4. 1/16 NOTE | 10. 3/8 NOTE | 16. 1/8 NOTE TRIPLET |
| 5. 1/32 NOTE | 11. 3/16 NOTE | 17. 1/16 NOTE TRIPLET |
| 6. 1/64 NOTE | 12. 3/32 NOTE | |
- 54 **FVEL (Fixed Velocity):** When switched on, played velocities are ignored and taken from the columns in the rhythmic grid. When switched off, played velocities will be scaled by the columns of the rhythmic grid.
- 55 **STEPS Display:** This sets the number of steps of the rhythmic pattern. Default value is 16. The maximum amount of steps is 32.
- 56 **RHYTHM GRID:** This sets the rhythmic pattern of the arpeggiated notes. The columns set the velocity of each note. If a column is set to 0, the step will not be played. The actual velocity depends on the FIX VEL switch, the length of the pattern can be set with STEPS.

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