SEVEN USER MANUAL

[AUGUST 2024]

This user manual is based on the information available at the time of typing. Due to ongoing product development, features, specifications, and other content may be subject to change. We recommend checking our website (www.audiofier.co.uk) for the latest updates and additional resources.

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System Requirements

To install SEVEN, you need a minimum of 8 GB of hard disk space. While a fast hard drive is required, a solid-state drive is highly recommended in a fast computer.

SEVEN requires the retail Native Instruments Kontakt 5.8.1

SEVEN will not work with Kontakt Player.

MAC RECOMMENDED SYSTEM
MacOS 10.12 or above
4GB RAM
SSD (Solid State Drive)
NI Kontakt 5.8.1 or above

PC RECOMMENDED SYSTEM
Windows 7, Windows 8, or Windows 10 (latest Service Pack) or above
Intel Core i5 or equivalent CPU or above
2 GB RAM
Sound card with ASIO drivers
SSD (Solid State Drive)
NI Kontakt 5.8.1 or above

SEVEN Load Time

Due to its extensive library containing over 1600 samples totaling over 7GB, SEVEN may take longer to load compared to other Kontakt libraries. **Please be patient** during the loading process and **avoid exiting Kontakt or clicking buttons**, as this could cause a crash.

If the loading time exceeds several minutes, your antivirus software might be scanning each sample. In this case, refer to the next page for instructions on how to exclude the SEVEN library from antivirus scans.

Minimizing Loading Time for SEVEN

The first time you load SEVEN samples, it might take a while depending on your computer setup. Here's a quick tip to speed up loading times for subsequent sessions: perform a **Batch Resave**.

Here's how:

1. **Back Up SEVEN:** Make a copy of the entire SEVEN folder and store it in a safe location.
2. **Open Batch Resave:** In Kontakt, navigate to the "Files" menu and select "Batch Resave." Confirm the prompt by clicking "Yes" (no patches need to be loaded for this).
3. **Select SEVEN Folder:** In the "Browse for Folder" window, choose the SEVEN folder you just backed up.
4. **Fix Missing Samples (Optional):** A message about missing samples might appear.
    - Ensure "Allow alternate file types" is checked at the bottom (this allows for both WAV and NCW formats).
    - Click "Browse for folder" and select the folder containing your NCW samples (typically named “SEVEN Samples").
5. **Load SEVEN and Enjoy!** After the Batch Resave is complete, reload SEVEN. You should experience significantly faster loading times.

By following these steps, you'll create a resaved version of SEVEN that Kontakt can access much more quickly, streamlining your workflow.

Windows Users: Anti-Virus & Slow Loading Times

If you're experiencing slow loading times with SEVEN on Windows, it might be due to your antivirus software scanning all the samples. Here's a fix that has helped other users:

1. **Open Antivirus Settings:** Navigate to your antivirus software's settings. The specific steps will vary depending on your antivirus program.
2. **Access Exclusion Management:** Look for a section related to exclusions or exceptions. This might be titled "Exclusions," "File Exclusions," or something similar.
3. **Add Folder Exclusion for Kontakt Libraries:** Find the option to add an exclusion and choose "Folder exclusion."
4. **Select SEVEN Folder:** Browse and select the folder where your Kontakt libraries are stored. This will exclude that entire folder from future antivirus scans, potentially improving SEVEN's loading speed.

Important Note: While this can improve loading times, temporarily disabling antivirus software is generally not recommended. Excluding the Kontakt library folder provides a more targeted solution that balances security with performance.

Easily Accessing Your SEVEN Snapshots

Presets Installed Automatically: After you finish installing SEVEN using the PULSE DOWNLOADER, your presets and snapshots will be automatically placed in the appropriate location on your computer.

Locating Your Presets (Optional):

In case you ever need to find them manually, here's where they're stored:

- **Mac OS:** System Drive / Users / **<your username>** / Documents / Native Instruments / User Content / Kontakt /
- **Windows:** C:\Users\ **<your username>** \Documents\ Native Instruments\ User Content\ Kontakt\

Saving Your Own Customizations (User Presets):

The Snapshots feature in Kontakt 5.8.1 allows you to save your own customized instrument patches. Here's how:

1. Click the **Camera Icon** on the SEVEN instrument header to enter Snapshots mode.
2. Tweak the instrument settings to create your desired sound.
3. Click the **Floppy Disk Icon** and give your custom patch a unique name to save it as a snapshot.

By saving snapshots, you can easily access and reuse your favorite SEVEN creations in future projects.

Snapshots and CPU processing power

In Native Instruments Kontakt, bypassed convolution reverb effect modules, while not actively processing audio, can still consume minimal CPU resources. This overhead can accumulate when using numerous bypassed modules. To address this, we've created two types of snapshots: 'Main' and 'Low CPU.' **The latter excludes convolution effects entirely and bypass the Filters Page's filters, resulting in a significant reduction in CPU load.** Convolution effects can be added to Low CPU snapshots by activating them in the Effects Page. Additionally, Low CPU snapshots omit layer-specific randomizations of volume, pitch, pan, and filter, which can be enabled if needed.
Note that while the convolution effect has been removed from Low CPU snapshots, the Effects Page retains the convolution parameters and impulse responses (albeit hidden) used in the Main snapshot. This means that by activating the convolution effect in a Low CPU snapshot, the patch will be restored to its original state in terms of convolution.
Low CPU snapshots may sound different from Main snapshots, especially when convolution effects and micro-randomizations are integral to the sound. Choose the snapshot type that best balances sound quality with your system's CPU performance.

Optimizing Your SEVEN Experience

This section provides some helpful tips to ensure a smooth workflow with SEVEN:

Avoiding Unwanted Sounds During Preset Changes

When switching snapshots (presets) in SEVEN, it's recommended to stop any playback to prevent unexpected noises. This is because new snapshots can introduce changes to effects settings that might cause glitches if sounds are playing while loading.

Ensuring Smooth Sample Loading

When loading the SEVEN instrument (.nki file) **or when loading a new preset/snapshot**, please be patient and wait for the progress bar under the header to finish. SEVEN features many high-quality, deeply sampled sounds with large file sizes. Allowing Kontakt enough time to load all samples fully will guarantee a complete and accurate sonic experience. Playing notes before all samples are loaded might result in missing samples.

SEVEN in a nutshell

SEVEN is a versatile pads and atmosphere generator featuring seven layers capable of loading any of the 200 included multi-sampled sound sources. Its flexible playing modes allow for dynamic and evolving soundscapes by interchanging layers. By utilizing the provided key switches (F0 to B0), users can select and combine multiple layers simultaneously. All keys from C1 upwards are playable.

The main GUI features a sound pool where icons representing active layers can be dragged to explore different sound sources. As layers encounter new sound category areas, their icons dynamically change to visually reflect the corresponding sound character, while retaining their original color for easy layer identification.

There are seven distinct sound categories, each represented by a unique graphic.


Synth Sounds


Vocal Sounds


Particles sounds


Pads Sounds


Noisy/ Atonal Sounds


Organic Sounds


Moving/ Evolving Sounds

The seven unchangeable colors assigned to the layers are:

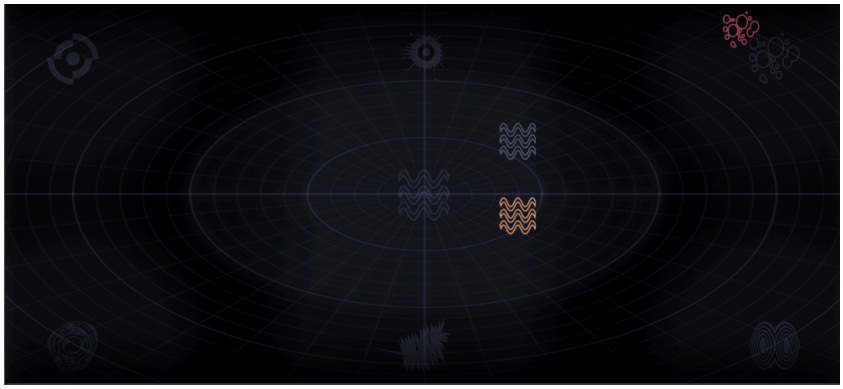
Note: While it's possible to change layer sound sources by dragging and dropping icons on the main Sound page, this action is strongly discouraged during playback as it can lead to audio artifacts and unexpected behavior due to sample loading and unloading.

IMPORTANT

When using SEVEN's key switches in a DAW, it's essential to record the initial key switch states at the beginning of the MIDI instrument region. This ensures that the correct layers are activated and deactivated throughout the composition as intended. Neglecting to do so can lead to unexpected layer behavior and incorrect responses from written MIDI volume or filter controls (via mod wheel).

THE SOUND PAGE

The Sound page's focal point is the SOUND SPACE, occupying most of the GUI. Seven sound category icons are strategically placed at the corners, sides, and center of this space.

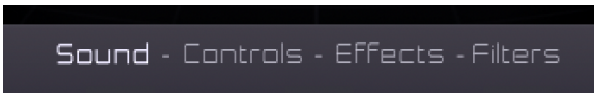


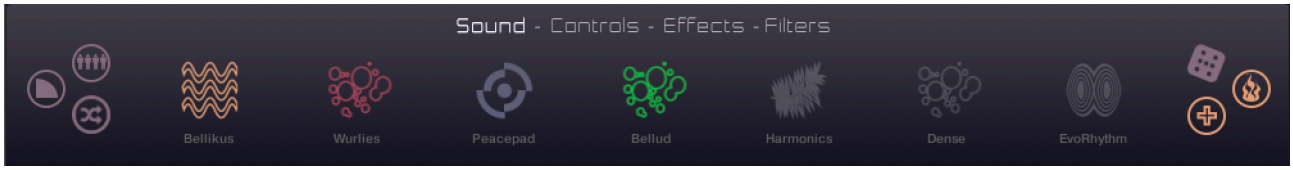
As layer icons are positioned closer to a specific category icon, the available sound sources increasingly lean towards that category.

When a layer icon is positioned within a sound category area, the corresponding category icon illuminates, the layer icon's appearance changes, the associated layer button in the bottom panel updates, and a descriptive text indicating the category name is displayed for clarity.

The Sound page, consistent with the instrument's overall design, features intuitive controls at the bottom of the GUI, while dedicating the primary space to sound source exploration.

Each page includes a set of four toggle buttons allowing users to swiftly switch between the instrument's core control sections.





The left side of the bottom panel houses essential controls for:

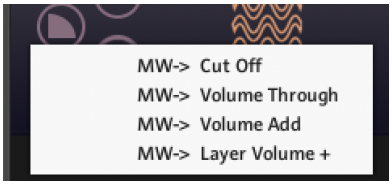
Solo/Poly mode determines the instrument's playing behavior.

In Solo mode (single-man icon), only one sound layer is triggered per key press. Users can select the active layer using F0-B0 key switches, with each new key switch deactivating the previous one.

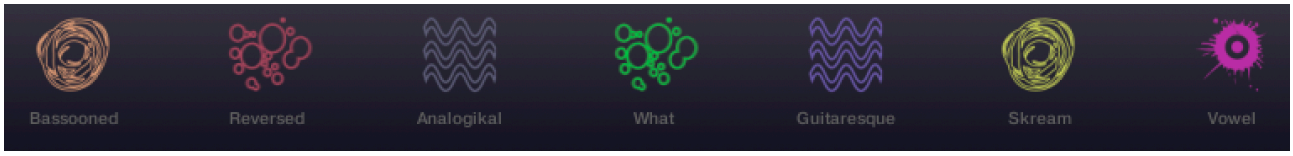
In Poly mode (four men icon), multiple sound layers can be played simultaneously, allowing for layered soundscapes through the combination of F0-B0 key switches.

The Random mode button enables the engine to randomly select which layer plays with each key press. The behavior of Random mode is influenced by the Solo/Poly setting. In Solo mode, only one random layer is triggered per key, while in Poly mode, multiple random layers can play simultaneously.

The Mod Wheel Mode menu offers four options for controlling the instrument with the mod wheel:



- **Cut Off:** Modifies the filter cutoff frequency.
- **Volume Through:** Gradually transitions through all layer volumes, one at the time, from the first to the last.
- **Volume Add:** Incrementally increases volume across all layers, starting from the first only to all layers together.
- **Layer Volume +:** The volume of the last activated layer (via key switch) will be controlled by the Mod wheel. This way it is possible to set a layer in stand by and control its volume when required.



The seven dedicated sound layer buttons allow for quick activation and deactivation of individual sound layers, providing an alternative to using F0-B0 key switches.
Importantly, deactivating a layer does not unload its samples, ensuring instantaneous sound recall when reactivated.
Each sound layer button on the Sound page clearly displays the name of the loaded sound source.

A lock icon appears when hovering over a sound layer button. Clicking this icon locks the layer, ensuring it plays continuously regardless of Solo or Poly mode settings. Note that this lock function is automatically deactivated when Volume Blend or Volume Add modes are engaged.

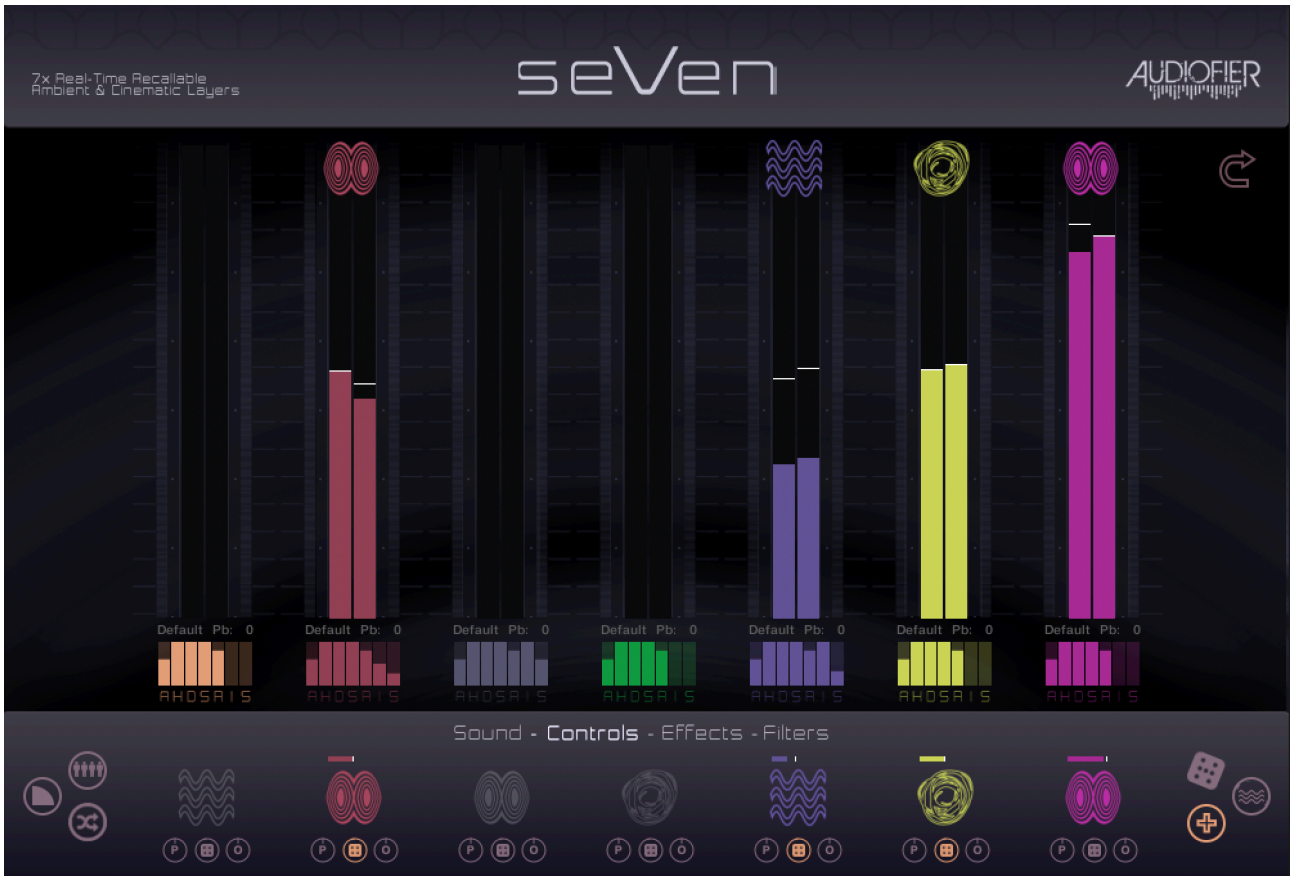
The right side of the bottom panel on all pages features a Randomization (dice) button and an "Add to Randomization" button.

The **"Add to Randomization" button** on the bottom right of each page allows users to include all current page controls in the randomization pool. Once activated, the **Randomization (dice)** button will randomly adjust these parameters, providing a versatile tool for experimentation and creative exploration while maintaining control over which elements are subject to randomization.

The **Water/Fire button** on the right set the Randomization level: level 1 (Water) is milder, while level 2 (fire) affects more parameters resulting in wilder patches.

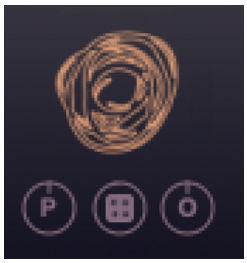
Convolution Effect Randomization: When in the Effects page, only the parameters of *active* convolution effects will be randomized. If the convolution effect is deactivated for a layer, its parameters will remain unchanged.
However, if all layers convolution effects are deactivated and the "Add to Randomization" button is lit, the delay effect parameters will still be randomized.

THE CONTROLS PAGE

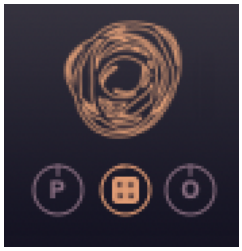


The primary focus of this page is the Layers Volume slider, visually represented by layer icons that can be adjusted vertically by dragging.

Beneath each layer's volume slider lies a comprehensive set of color coded **AHDSR** controls, encompassing attack, hold, decay, sustain and release parameters for fine-tuning volume envelopes. Additionally, users can adjust volume LFO intensity (I) and speed (S) for dynamic modulation.

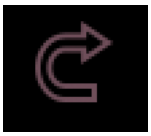


Beneath each layer button on the bottom panel reside essential controls: **panpot** and **octave shift knobs**, as well as dedicated **Randomness switches**. Activating a randomness switch introduces subtle and continuous fluctuations to the selected parameter (Volume, Pan, Filter, or Tune), adding dynamic character to the sound. SHIFT+Click on any of the switches to deactivate/activate all four switches at once.



The main randomness toggle illuminates when any of the individual layer randomness switches are activated.
SHIFT+Click on any of the toggles to reveal/hide all layers' randomness switches at once.

A convenient reset button, located in the top right corner of all pages except the Sound page, allows for quick restoration of page controls to their default values.



Located above the AHDSR controls, the output menus allow you to select either the **Individual Output** or the factory main output for each layer. When using SEVEN's **Individual Outputs** within a DAW, it's essential to load it as a Kontakt multi-output instrument. Refer to the user manuals of your DAW and Kontakt for specific instructions.

Additionally, the **Pitch Bend Wheel Range** (PB) is located near the **Individual Output** for each layer. Negative PB values will reverse the pitch bending direction. Experiment with assigning different values for each layer in both positive and negative ranges to create unique and expressive bending effects

THE EFFECTS PAGE

This page provides intuitive control over **Convolution** and **Delay** effect amounts for each layer through seven independent XY pads, offering precise and dynamic effect manipulation.
Each layer's position within the XY pad determines the intensity of its Convolution and Delay effects. Vertical movement adjusts Convolution amount, while horizontal movement controls Delay amount.

The Reset button will assign a default Impulse Response and default amounts of convolution effect and delay.

A dedicated **Convolution Menu** for each layer, located on the bottom panel, displays the currently loaded Convolution Impulse Response (IR). Users can select from a library of over 200 IRs to tailor the sound of each layer.

When the convolution effect is not required, it is advisable to switch it off to save CPU power, using the provided **On/Off switches** located underneath the Impulse Responses menu for each layer, or the main **Effects Bypass Button**.

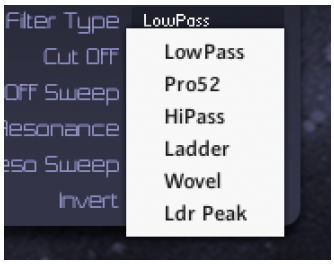
The **On/Off switches** are usually hidden unless the effect is **Bypassed.** To reveal the switch, simply hover on top of the layer's button's icon, similarly to the Persistent Layer Lock button. When the

effect is bypassed, the switch will remain visible until it is clicked again, and the **Impulse Responses Menu** will disappear.

THE FILTERS PAGE

The **Filters Page** offers various parameters for customizing your filter. You can select a filter type, adjust its cutoff frequency and resonance, and even assign its behavior to the mod wheel or a user-defined MIDI CC.

All layers on this page share the same controls:



The **Active** slider (No/Yes) acts as an on/off switch.

The **Filter Type** menu lets you select a filter type from a list of options.

The **Cut Off** slider adjusts the filter's cutoff frequency.

When the **Cut Off Sweep** is enabled (Yes), the cutoff change becomes responsive to the mod wheel or the assigned MIDI CC. When the **Cut Off Sweep** is not enabled, the cutoff effect will be instantly audible.

The **Resonance** slider adjusts the filter's resonance frequency.

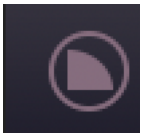
When the **Reso Sweep** is enabled (Yes), the resonance change becomes responsive to the mod wheel or the assigned MIDI CC. When the **Reso Sweep** is not enabled, the resonance effect will be instantly audible.

When the **Invert** slider is set to No (Off) at value zero the mod wheel (or any assigned midi CC) will respond with the open filter; then it will reach the set cut off value (with the Cut Off Slider) when the mod wheel (or any assigned midi CC) is at its max value.

When set to YES (On) the behaviour is inverted, so at mod-wheel zero value (or any assigned midi CC) the cut off filter will be closed, and then it will gradually open up to reach the set cut off value (with the Cut Off Slider) at its max value.

The Filter CC value edit field lets you select a MIDI CC number to control the filter.

When the **Mod Wheel Mode** shows the Filter icon, the mod wheel controls the filter sweeps. Otherwise, the selected MIDI CC number controls the filter sweeps.



The **Reset Button** will load the default Filter type and reset parameters to their default value.

A BIG THANKS GOES TO:

ICE NEAL,
JAMES M. WOLK,
FABRICE LEROY,
SAM STEWARDS,
the whole BETA TEAM members.

AND, MOST OF ALL, TO

GOD.