LUMINA

THIRD VOLUME IN THE SYMPHOBIA SERIES

PROJECTSAM

cinematic sampling

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INTRODUCTION

Congratulations on purchasing LUMINA - third volume in the SYMPHOBIA series!

With SYMPHOBIA and SYMPHOBIA 2, ProjectSAM explored the heavier side of orchestra to help you thrill directors and audiences around the world.

And now, a new story unfolds...

Featuring full orchestra, choir, smaller ensembles and a wide range of guest instruments, LUMINA dives into the world of fantasy, mystery and animation, greatly expanding your musical palette. Based on more recordings than ever before, this third volume in the SYMPHOBIA series is ProjectSAM's most ambitious release yet.

This reference manual will help you install the library and covers the most important elements to get you started. But as with any of our libraries, actually using it is the best way to explore its possibilities.

Enjoy discovering the world of LUMINA!

QUICK INSTALLATION

For experienced Kontakt users, these are summarized steps to install LUMINA:

I. INSTALL
DOWNLOAD VERSION: Download LUMINA using the ProjectSAM Downloader for Mac or Windows.
USB VERSION: Copy LUMINA from the USB stick to a hard drive.

II. ADD LIBRARY
Add LUMINA to Kontakt Player using the 'Add Library' button.

III. CHALLENGE-RESPONSE
USB VERSION ONLY: Enter your challenge code at **www.projectsam.com/My-Account**.

IV. ACTIVATE
Click the 'Activate' button in Kontakt and activate LUMINA using your product serial number.

DETAILED INSTALLATION - DOWNLOAD

This chapter helps you install the DOWNLOADABLE version of LUMINA.

I. DOWNLOAD LIBRARY
1. Download the ProjectSAM Downloader application for Mac or Windows.
2. Launch the application.
3. Enter your ProjectSAM account username and your LUMINA product serial number. Your product serial number can be found in the order confirmation e-mail, as well as in your ProjectSAM account at **www.projectsam.com/My-Account**.
4. Click Download.
5. Select a destination for the 'Lumina Library' folder. This is the folder that you will later add to Kontakt Player. The folder can be on any hard drive and inside any subfolder.
6. Click Choose.
7. Your download will start. LUMINA is over 38 GB in size, so downloading will take at least a number of hours, depending on your internet speed and our server load. The downloader automatically chooses the server closest to you.
8. If your internet connection is interrupted or you wish to quit the ProjectSAM Downloader, your download can be resumed at a later time.
9. After your download is complete you can safely quit the ProjectSAM Downloader.

II. INSTALL KONTAKT PLAYER 5
1. If you do not have Kontakt 5 or Kontakt Player 5 installed, download the latest version of Kontakt Player 5 for Mac or Windows.
2. Follow the on-screen instructions to install Kontakt Player 5.

III. ADD LIBRARY TO KONTAKT
1. Launch Kontakt Player 5.
2. Go to the Libraries tab (top-left).
3. Click Add Library.

4. Browse to the downloaded 'Lumina Library' folder and double-click it.
5. You now see the contents of the 'Lumina Library' folder. Click Choose.
6. Kontakt may ask you for your administrator password. LUMINA is now added to your list of Kontakt libraries.

IV. ACTIVATE

After you have added the library to Kontakt, LUMINA must be activated using your product serial number. Until you activate LUMINA, the library will run in demo mode and stop working after a certain amount of time.
1. Click the Activate button in the LUMINA image.
2. Kontakt may ask you for your administrator password. The Native Instruments Service Center application will now launch.
3. Service Center requires a Native Instruments account. Please note that this is a different account from the ProjectSAM account you have at **www.projectsam.com**. Log in using your Native Instruments account or create a new account if you do not have one.
4. LUMINA will be listed on the Activation tab.
5. Copy-paste your LUMINA product serial number into the provided text fields.
6. Click Activate. LUMINA is now activated.
7. Restart Kontakt for the activation to take effect.

Important note:
Activation is done using the Native Instruments Service Center application. Please note that you have to log in to the Service Center using your Native Instruments account. This is a different account than your ProjectSAM website account.

DETAILED INSTALLATION - USB

This chapter helps you install the boxed USB version of LUMINA.

I. COPY LIBRARY
LUMINA is stored on a high-speed USB stick. While, technically, the library can be run directly from the stick, we do highly recommend to only use the stick only as backup, and to copy the library to a hard drive.
1. Insert the LUMINA USB stick.
2. Copy the entire 'Lumina Library' folder to a location on your computer. The folder can be on any hard drive and inside any subfolder.

II. INSTALL KONTAKT PLAYER 5
1. If you do not have Kontakt 5 or Kontakt Player 5 installed, you will find installers for the Mac and Windows version of Kontakt Player 5 in the 'Kontakt Player' folder on the USB stick.
2. Follow the on-screen instructions to install Kontakt Player 5.

III. ADD LIBRARY TO KONTAKT
1. Launch Kontakt Player 5.
2. Go to the Libraries tab (top-left).
3. Click Add Library.
4. Browse to the 'Lumina Library' folder that you copied to your computer earlier and double-click it.
5. You now see the contents of the 'Lumina Library' folder. Click Choose.
6. Kontakt may ask you for your administrator password. LUMINA is now added to your list of Kontakt libraries.

IV. CHALLENGE-RESPONSE

Your LUMINA box contains a challenge code. This code needs to be entered in the challenge-response system at **www.projectsam.com** to retrieve your actual LUMINA product serial number. The product serial number is needed to activate the library.

1. Go to **www.projectsam.com/My-Account**.
2. Log in using your ProjectSAM account username and password, or create a new account if you do not have one yet.
3. Click the red 'challenge code' button at the top of the page.
4. Enter your challenge code into the text field and click 'get your serial number'.
5. Your LUMINA product serial number is now displayed and safely stored in your ProjectSAM account. It has also been sent to you in an e-mail.

V. ACTIVATE

After you have added the library to Kontakt, LUMINA must be activated using your product serial number. Until you activate LUMINA, the library will run in demo mode and stop working after a certain amount of time.

1. Click the Activate button in the LUMINA image.
2. Kontakt may ask you for your administrator password. The Native Instruments Service Center application will now launch.
3. Service Center requires a Native Instruments account. Please note that this is a different account from the ProjectSAM account you have at **www.projectsam.com**. Log in using your Native Instruments account or create a new account if you do not have one.
4. LUMINA will be listed on the Activation tab.
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Important note:
Activation is done using the Native Instruments Service Center application. Please note that you have to log in to the Service Center using your Native Instruments account. This is a different account than your ProjectSAM website account.

LUMINA'S STRUCTURE

The recordings for LUMINA range from large, playable orchestrations, such as orchestra and choir performing in octaves, to subtle, composed phrases, played by just piano and harp. These different types of samples have been grouped in the following categories, which are also the folder names.

STORIES

'Stories' are the largest components within LUMINA. They are thematic combinations of the library's individual instruments. In previous libraries, Multis were used to accomplish this. In LUMINA it is accomplished within single Kontakt instruments, offering you full control over each element.

Using clever keyboard mapping and controller assignments, Stories give you numerous musical features on one keyboard – all within a single Kontakt track. In this way, LUMINA's ensembles, solo instruments and textures all take part in a bigger Story.

Especially when all three microphone channels are loaded, Stories require a powerful system with fast hard drive access times. On older systems it might be needed to purge one or two mics. More information on on this can be found in the chapter 'A Map of Lumina'.

Since Stories replace Multis altogether, LUMINA includes no Multis.

TEXTURES & GESTURES

LUMINA is packed with superbly orchestrated textures covering the full spectrum of fantasy and mystery. With a hint of grand piano, harp and percussion, these recordings are truly luminous.

Textures are longer movements, often looped, ranging anywhere between three and thirty seconds in length. Gestures are shorter phrases, such as a magical reveal or a suspenseful glissando. The 'Textures & Gestures' folder contains all a-tonal effects, such as clusters and risers performed by orchestra and choir. A lot of the textures and gestures have been recorded

in various dynamic layers and orchestrations. Make sure to use your MIDI controllers, such as the modulation wheel or sustain pedal. For example, opening up the modulation wheel often reveals a surprising new orchestration! LUMINA's dynamic and articulation controllers allow you to change the way perform the different layers.

PLAYABLE INSTRUMENTS

LUMINA's solo and guest instruments range from legato woodwinds, such as oboe and clarinet, to a beautifully sampled Celtic harp, tin whistle and... a full bell tower!

The 'Playable Instruments' folder contains all playable instruments and ensembles, except the legato instruments, which have a folder of their own. Playable instruments can be solo recordings, such as Celtic harp or celesta, or ensembles that were recorded performing together, such as an ensemble consisting of piano, harp and vibraphone.

Some instruments consist of a single element; others offer you a number of elements to choose from. The 'A Map of Lumina' chapter further explains the Elements List.

All recordings of orchestrated chords (major, minor or otherwise) have also been included in the 'Playable Instruments' folder.

LEGATO SOLOISTS

For the instruments in the 'Legato Soloists' folder, note-to-note transitions were recorded for all intervals, up and down, within one octave. This allows for highly realistic monophonic phrases.

Legato-to-legato transitions were recorded for all legato soloists. In addition to this, a number of the legato soloists also offer legato-to-staccato transitions. Just as it is hard to connect long notes in a musical way without the recording of the transition between these notes, it is also hard to end a legato phrase at a short note without the recording of the transition to this short note. Because a transition to a long note sounds different than a transition to a short note, they were recorded as a separate transitional set.

Because a legato-to-staccato transition ends at a short note, it always is the end of a phrase. Any notes after the legato-to-staccato note are considered a new phrase.
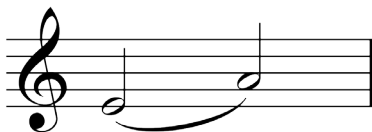
Legato-to-legato (phrase may be continued)

Using LUMINA's articulation controller you can set up how you wish to switch between legato-to-legato and between legato-to-staccato. By default, this is done by velocity.

Legato-to-staccato (always is end of a phrase)

DYSTOPIA

Our popular DYSTOPIA section is back with all-new sound design based on LUMINA's samples. LUMINA's instruments, ensembles and textures were processed, mangled and tweaked to create new sounds. Just as LUMINA focuses on the lighter side of music, this volume of DYSTOPIA is a lot less dark than previous ones.

DYSTOPIA's instruments range from ambient pads and electric guitar scapes to a compact 'vintage orchestra'.

TIME-STRETCH ENABLED

LUMINA offers a speed control on the Elements tab, allowing you to time-stretch the instrument without altering its pitch. Since samples must be fully loaded into RAM for time-stretching to work, the instruments that have the speed control enabled were slightly stripped down and grouped into a dedicated folder named 'Time-stretch Enabled'.

Because the speed control is on the Elements tab, the speed of each element can be controlled individually.

LUMINA'S MICROPHONES

SYMPHOBIA and SYMPHOBIA 2 offer two microphone sets: Close and Stage. These were actually mixdowns of a number of microphone positions, including the Wide microphone setup.

In LUMINA, the recorded microphone positions have been split into three fully separate channels named Direct, Ambient and Wide.

Direct: a mix of spot mics, close to the instruments.
Ambient: stereo pair located behind the conductor's spot.
Wide: two microphones at the very left and right sides of the orchestra.

Note about the Wide channel:
Even though the interface allows you to use the Wide channel on its own, it was designed to be mixed with the Direct and Ambient channels to add a sense of extra space and width to the sound.

A MAP OF LUMINA

GLOBAL TAB

ELEMENTS LIST
1   **Element purge:** click the light to purge/un-purge an individual element
2   **Mute key:** MIDI key assigned to instantly mute/un-mute an individual element
3   **Element name**
4   **Element volume:** changes the volume of an individual element

INDIVIDUAL MIC CHANNELS
5   **Individual Direct, Ambient and Wide mic channel faders**
6   **Mic purge:** click 'd', 'a' or 'w' to purge/un-purge an individual mic channel

7 MICROPHONE CROSS-FADER

The microphone cross-fader allows you to smoothly morph between the Close and Stage 'preset mixes' of the three individual mic channels. To illustrate: in Close position, the Direct mic channel is fully open, Ambient is closed and Wide is slightly open. Half-way, all three mic channels are partly open. In Stage position, the Direct mic channel is closed, Ambient is fully open and Wide is significantly open. As stated in the previous chapter, the Wide mic channel can be used on its own, but it was designed to be mixed with the Direct and Ambient channels to add a sense of extra space and width to the sound.

The individual mic channels and microphone cross-fader are available on all three tabs.

GLOBAL EFFECT CONTROLS

8   **Reverb:** sets the convolution reverb main volume. The reverb effect is bypassed when the control is turned all the way down, lowering CPU usage. On the Elements tab, reverb send levels can be set per element individually.

9   **Limiter:** sets the limiter effect's input gain. The limiter effect is bypassed when the control is turned all the way down, lowering CPU usage.

10&11 **Effect mix/mod:** allows you to apply an effect chain specifically designed for the loaded instrument. Effect mix control sets the wet level of the effect chain. Effects mod controls the intensity of the effect chain.

12   **Master EQ:** applies a certain amount of equalization to the entire instrument. The Master EQ's low, mid and high gains can be set on the Advanced tab.

13&14 DYNAMICS & ARTICULATION CONTROLS

Many of LUMINA's instruments were sampled in multiple dynamics, performing a variety of articulations (playing techniques). The dynamics & articulation controls allow you to assign these different layers to a variety of controllers. Dynamics, for example, can be controlled using the modulation wheel, which allows for smooth cross-fading, while the articulations are switched using velocity. The other way around is also possible, with the modulation wheel setting the articulation and velocity determining the dynamic layer. Dynamics and articulation cannot be assigned to the same controller, as this would not make sense. Note that the dynamic and/or articulation controller is not available for all instruments.

CHANGING MUTE KEYS

To change the mute key of an element, click on the MIDI note in the interface, which will start flashing. You can now press a new key on your MIDI controller. Please note that mute keys cannot be within the playable range of the instrument, nor can they be the same as the key that is assigned to the 'round robin reset' function.

PURGING

Purging is the unloading of samples from RAM. Even though Kontakt generally only stores a small part of each sample in your system's RAM, an instrument with many samples, such as a legato soloist, can still take up a significant amount of memory. Purging allows you to selectively load/unload elements or microphone positions from RAM.

DIFFERENCE BETWEEN PURGING AND MUTING

When purged, samples are unloaded from RAM. This frees up memory and lowers voice polyphony. When un-purged, the samples are quickly loaded back into RAM. When muted, samples remain loaded and ready, but are not triggered. This does lower voice polyphony, but does not free up memory. When un-muted, the samples are instantly available. Purging is best when you know you won't use certain elements in a project. Muting is best for a live situation, where you only want to disable certain elements temporarily.

CONTROL RESET

Click on a control while holding Command (Mac) or Control (Windows) to reset it to its default value. This works with all volume knobs, effect knobs and microphone faders.

ELEMENTS TAB

ELEMENTS LIST

The elements list has the same functionality as on the Global tab. However, on the Elements tab the elements are selectable. When selecting an element, its controls are shown on the right side of the interface.

ELEMENT CONTROLS

1&2 **Element attack & release:** sets the attack and release time for the selected element. For very short articulations, the release time is identical to the decay time.

3 **Element reverb send:** sets the send level of the selected element to the convolution reverb effect. Note that if the main reverb volume on the Global tab is turned all the way down, the reverb send levels will not seem to have any effect.

4 **Element EQ:** sets equalization of the selected element only. This is a different equalizer than the one used for Master EQ. If all three EQ controls are reset to their middle position, the element EQ is bypassed, lowering CPU usage.

5   **Pitch:** sets the playback pitch of the selected element in semitones.

6   **Speed:** sets the playback speed of the selected element without altering its pitch using Kontakt's Time Machine Pro effect. This control is only available for instruments in the folder 'Time-stretch Enabled'. Note that samples have to be fully loaded into RAM for Time Machine Pro to work. This can be a signification portion of your system's total memory, which is why the instruments in the 'Time-stretch Enabled' folder are stripped down versions of their bigger brothers.

ADVANCED TAB

1 RELEASE TRAILS

The natural ending of notes and their resulting reverberation tails were recorded and edited as separate samples. These samples, called release trails, can be triggered when you let go of a key. This way, the note will end more musically and the reverberation will match the acoustic space of the note itself. Without it, the sound, including the

entire concert hall reverberation, will abruptly cut off when you let go of a key. If you do prefer this, for example to have more control over note releases or to add your own reverb, you can disable release trails.

2   **Release trail volume:** sets the volume of the release trail samples. In its default middle position, the volume of the release trail matches that of the main sample.

3   **Release trail length:** in certain situations you may want to have the realism of natural note endings, but with a shorter reverberation tail after the note. This control allows you to set the length of the recorded reverberation tail. Release trails are not available for all instruments.

4 ROUND ROBIN

When you repeat a note, the recorded takes for that note can be used in a 'round robin' cycle (a, b, c, a, b, c, and so on). This avoids the robotic repetition you would get when the same sample is repeated over and over. The effect is especially clear with short notes, which is why these notes have been recorded two, three or even four times. If you turn off round robin, only the first take will be used.

5   **Reset key:** MIDI key assigned as bypass/reset trigger for the round robin cycle. When the key is pressed, the round robin cycle is reset to the first take. While the key is being held down, round robin is temporarily turned off. To change the round robin reset key, click on the MIDI note, which will start flashing. You can now press a new key on your MIDI controller. Please note that the reset key cannot be within the playable range of the instrument, nor can it be any of the assigned mute keys (see Global tab). Round robin is not available for all instruments.

6 MASTER EQ CONTROLS

These three controls allow you to set the low, mid and high gains of the Master EQ.

7 OCTAVER

Using the octaver control you can add an octave to all notes you play. The position of the control determines the volume of the added octave. To turn off the octaver altogether, turn the control all the way down.

8 MIDI TRANSPOSE

Transpose the entire instrument up or down by a certain amount of semitones. Note that this is different from changing the pitch (see Elements tab).

CONTACT PROJECTSAM

If you have a general question about LUMINA or a technical issue installing or using it, please go to **www.projectsam.com/My-Account**, log in using your ProjectSAM account username and password, and click 'Technical Support'. This way, all necessary information is sent along with your question.

Alternatively, you can contact ProjectSAM by e-mailing **support@projectsam.com**.

LUMINA CREDITS

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ProjectSAM would like to thank:
The Steptime team (Doug Smith, Raphael Rodriguez & Ryan Richardson), Bestservice (Germany), Time+Space (UK), Crypton (Japan), Dan Santucci at Native Instruments, Daniël Hamburger, Herman Witkam, Rolf van Kreeveld, Jules van Hessen, Robert Dudzic, Roel Funcken, Joris Holtackers, Michal Cielecki, Ivan Torrent, Juraj Dobrakov, Alex Pfeffer, Jorrit Kleijnen, Isa McKechnie and our dogs and cat Juno, Blestya & Derek.