

Introduction

This collection for Halion 5 is based around a set of samples which are then used in various ways to create interactive instruments. The idea is to build easy to use instruments which use the 8 quick control knobs for easily modifying the sounds.

Each instrument has a different architecture, but for the most part the sampled instruments are divided into 2 groups A and B. You can select which instrument will play for each one using the Wave A and Wave B knobs. It makes it very easy to make new sounds very quickly by selecting a combination of Waves, and this can also be automated via your VST Host.

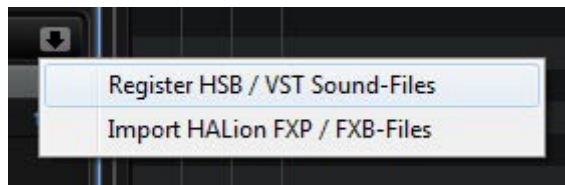
I also wanted to attempt something along the lines of Kosmology for Kontakt which is an advanced scripted Sequencer. It's particularly good at Wave Sequencing and so there is also a Wave sequencing Instrument included, and although it isn't as advanced as Kosmology it's still pretty powerful and fun!

Installation

Download both the VST Sound and the Preset archives from hgsounds.com.

Install the Samples:

1. Extract the VST Sound archive to any location you want it to live
2. Inside Halion click on Mediabay and select the import menu



3. Select the 'Register HSB / VST Sound-Files' option
4. Browse to the VST Sound file you extracted in step 2.

Install the Presets

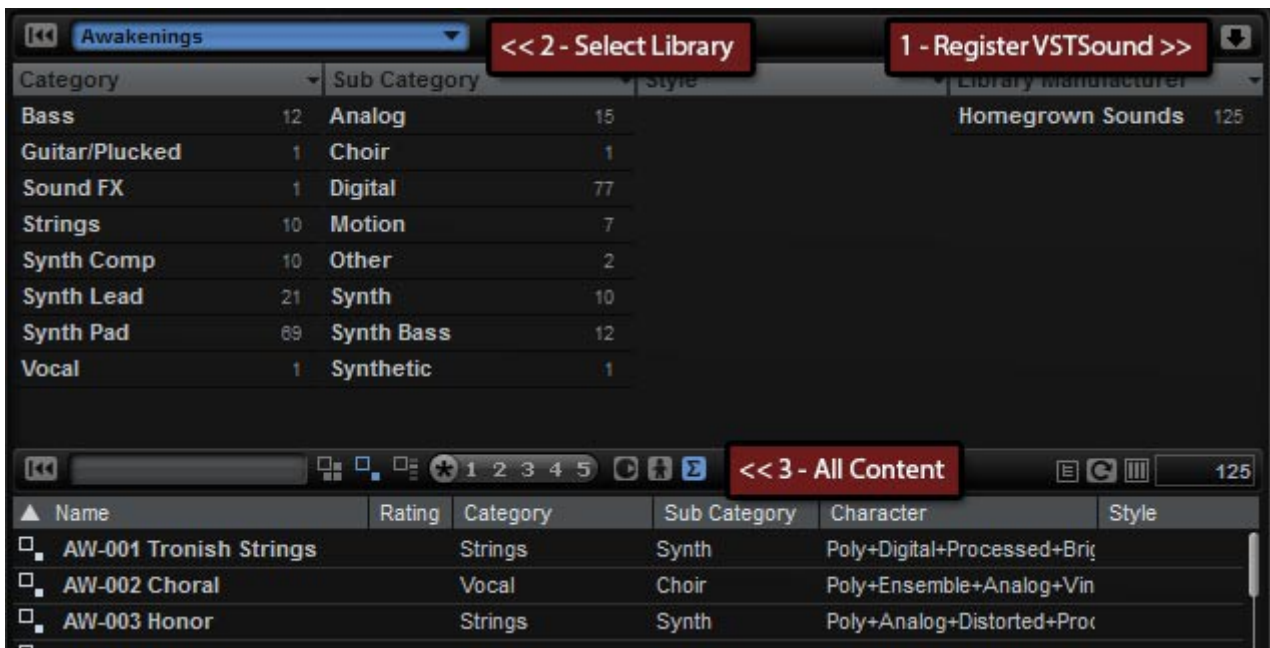
Windows - Extract the presets archive to:

My Documents\VST3 Presets\Steinberg Media Technologies\HALion 5\Program

OSX - Extract the presets archive to:

~/Library/Audio/Presets/Steinberg Media Technologies/HALion/Program/

NOTE: You should also be able to just drag the presets onto Media Bay, however it does not work for me on Windows 7. Also the benefit of doing the above is that you keep the folder structure.



When in Halion select the library as in the above image (2) and make sure that all Content is selected (3) and you are ready to start using the sounds :)

Wave Mix



The Samples are divided into two sets called Wave A and Wave B and the Quick Settings Knobs 7 & 8 are assigned to select which currently plays for each set. Another feature of this system is that each sample also overlaps and so it is possible to play 2 neighbouring samples from each set. If you have a mouse wheel, this is the best way to step through as the mouse isn't accurate enough. You could also assign a midi controller. It's organised like this:

Wave A1 | Wave A1 + Wave A2 | Wave A2 | Wave A2 + Wave A3 and so on...

The Synthesis only presets also use this method so that you can play 2 neighbouring synth sounds as well, however the synths use much more CPU than the sampled instruments and so you need to keep an eye on it. The Synth Presets vary in cpu usage depending on the complexity of the zone.

Note that generally Filter Cutoff and Resonance are assigned to the sphere and it is assumed that the sphere will not be set to centre ie it always reverts back to centre position. Therefore it's advisable with all instruments to right click on the sphere and deselect 'Center Horizontal' and 'Center Vertical'.

Template Instruments

These instruments are the true creative Presets as they allow easily changing the Waveforms and basic setting from the Quick Controls. Each one uses the entire Sample collection and would be frustrating to scroll through a large bank of presets, which is why there are also 100 Presets which uses pairs of sampled instruments and so load very quickly. The templates however are a great way to explore and layer the included sampled instruments.

The following are a summary of each included template:

Pad 1 – Designed for Pads

Basic Filter Modulation.

Filters – Tube Lowpass 24

Envelopes – Identical

FX – Flanger, and Hall Reverb.

Medium Delay Time



- FX – Flanger, and Hall Reverb.
- FX – Flanger, and Hall Reverb.
- 1 – Filter ENV Amount
- 2 – Filter Attack
- 3 – Filter Decay
- 4 – Delay <-> Reverb – Mixes Between, Centre is fairly dry
- 5 – Filter Tilt – Offsets the filter Cutoff between A & B
- 6 – Wave Mix – Volume balance between Wave A & B
- 7 – WAVE A – Which Instrument between 1 to 100 for Wave A
- 8 – WAVE B – Which Instrument between 1 to 100 for Wave B
- Sphere X – Filter Cutoff
- Sphere Y – Resonance
- MOD Wheel – LFO1 to Filter Cutoff Amount
- Aftertouch – Filter Cutoff

Pad 2 – Designed for Pads

Lots of complex Filter Modulations.

Filter A – Waldorf Lowpass
Filter B – Tube Lowpass 24
Filter Envelope A – Looping
AMP Envelope B – Fade In and long loop
Step Sequence B – Wave B Filter Cutoff

FX – Chorus, Step Flanger and Chamber Reverb.
Long Delay Time



- 1 – Filter ENV Amount
- 2 – Filter Attack
- 3 – Filter Decay
- 4 – Delay <=> Reverb – Mixes Between, Centre is fairly dry
- 5 – Filter Tilt – Offsets the filter Cutoff between A & B
- 6 – Wave Mix – Volume balance between Wave A & B
- 7 – WAVE A – Which Instrument between 1 to 100 for Wave A
- 8 – WAVE B – Which Instrument between 1 to 100 for Wave B
- Sphere X – Filter Cutoff
- Sphere Y – Resonance
- MOD Wheel – LFO1 to Filter Cutoff Amount
- Aftertouch – Filter Cutoff

Pad 3 – Designed for Pads

Wave A uses a high pass filter.

Filter A – Tube Hi-pass 24
Filter B – Tube Lowpass 24
Filter Envelope A – Looping
AMP Envelope B – Fade In and long loop
Step Sequence B – Wave B Filter Cutoff

Sample Mode – 12 Bit Vintage

FX – Phaser, Delay and Chamber Reverb.
Long Delay Time



- 1 – Filter ENV Amount
- 2 – Filter Attack
- 3 – Filter Decay
- 4 – Delay <> Reverb – Mixes Between, Centre is fairly dry
- 5 – Filter Tilt – Offsets the filter Cutoff between A & B
- 6 – Wave Mix – Volume balance between Wave A & B
- 7 – WAVE A – Which Instrument between 1 to 100 for Wave A
- 8 – WAVE B – Which Instrument between 1 to 100 for Wave B
- Sphere X – Filter Cutoff
- Sphere Y – Resonance
- MOD Wheel – LFO1 to Filter Cutoff Amount

Pad 4 – Designed for Pads

Both use a high pass filter.

Filter A – Tube Hi-pass 24

Filter B – Tube Hi-pass 12

Filter Envelope A – Looping

AMP Envelope B – Fade In and long loop

Step Sequence B – Wave B Filter Cutoff

FX – Phaser, Delay and Chamber Reverb.

Long Delay Time



- 1 – Filter ENV Amount
- 2 – Filter Attack
- 3 – Filter Decay
- 4 – Delay <> Reverb – Mixes Between, Centre is fairly dry
- 5 – Filter Tilt – Offsets the filter Cutoff between A & B
- 6 – Wave Mix – Volume balance between Wave A & B
- 7 – WAVE A – Which Instrument between 1 to 100 for Wave A
- 8 – WAVE B – Which Instrument between 1 to 100 for Wave B
- Sphere X – Filter Cutoff
- Sphere Y – Resonance
- MOD Wheel – LFO1 to Filter Cutoff Amount

Pad 5 – Designed for Pads

Both use a Waldorf Low Pass Filter.

FX – Vintage Ensemble, Delay and Chamber Reverb.
Long Delay Time



- 1 – Filter ENV Amount
- 2 – Filter Attack
- 3 – Filter Decay
- 4 – Delay <=> Reverb – Mixes Between, Centre is fairly dry
- 5 – Filter Tilt – Offsets the filter Cutoff between A & B
- 6 – Wave Mix – Volume balance between Wave A & B
- 7 – WAVE A – Which Instrument between 1 to 100 for Wave A
- 8 – WAVE B – Which Instrument between 1 to 100 for Wave B
- Sphere X – Filter Cutoff
- Sphere Y – Resonance
- MOD Wheel – LFO1 to Filter Cutoff Amount

Pad 6 – Designed for Pads

Both use a Waldorf Low Pass Filter 36.

Filter Envelope A – Looping
Wave B is +1 Octave

FX – Vintage Ensemble, Delay and Chamber Reverb.



- 1 – Filter ENV Amount
- 2 – AMP + Filter Attack
- 3 – AMP + Filter Decay
- 4 – Delay <=> Reverb – Mixes Between, Centre is fairly dry
- 5 – Filter Tilt – Offsets the filter Cutoff between A & B
- 6 – Wave Mix – Volume balance between Wave A & B
- 7 – WAVE A – Which Instrument between 1 to 100 for Wave A
- 8 – WAVE B – Which Instrument between 1 to 100 for Wave B
- Sphere X – Filter Cutoff

- Sphere Y – Resonance
- MOD Wheel – LFO1 to Filter Cutoff Amount

Granular 1 – Granular Pads

Uses the Classic Lowpass Filter
 Filter Envelope A is looping.
 Uses 4 Grains

FX Chorus, Delay and Reverb



- 1 – Grain Position
- 2 – Grain Duration
- 3 – Grain Length
- 4 – Delay <=> Reverb – Mixes Between, Centre is fairly dry
- 5 – Filter Tilt – Offsets the filter Cutoff between A & B
- 6 – Wave Mix – Volume balance between Wave A & B
- 7 – WAVE A – Which Instrument between 1 to 100 for Wave A
- 8 – WAVE B – Which Instrument between 1 to 100 for Wave B
- Sphere X – Filter Cutoff
- Sphere Y – Resonance
- MOD Wheel – LFO1 to Filter Cutoff Amount

Both A & B Synths also have the following Quick Controls assigned when they are selected in the program viewer. This allows for easy adjustment to the sound.

- Attack – Both Amp and Filter
- Decay – Both Amp and Filter
- Filter Sustain Level
- Release – Both Amp and Filter
- Filter Envelope Amount
- LFO1 Frequency (Amount via the Mod Wheel)
- Filter Velocity – How much the Filter responds to Velocity - center is none.
- Amp Velocity – How much the Amp Envelope responds to Velocity - center is none.

Granular 2 – Granular Pads

Uses the Tube Lowpass Filter

A is Transposed 1 Octave
Filter Envelope A is looping.
Uses 4 Grains
LFO1 is assigned to Grain Direction via the Mod Wheel.

FX Chorus, Delay and Reverb



- 1 – Grain Position
- 2 – Grain Duration
- 3 – Grain Length
- 4 – Delay <=> Reverb – Mixes Between, Centre is fairly dry
- 5 – Filter Tilt – Offsets the filter Cutoff between A & B
- 6 – Wave Mix – Volume balance between Wave A & B
- 7 – WAVE A – Which Instrument between 1 to 100 for Wave A
- 8 – WAVE B – Which Instrument between 1 to 100 for Wave B
- Sphere X – Filter Cutoff
- Sphere Y – Resonance
- MOD Wheel – LFO1 to Filter Cutoff Amount

Both A & B Synths also have the following Quick Controls assigned when they are selected in the program viewer. This allows for easy adjustment to the sound.

- Attack – Both Amp and Filter
- Decay – Both Amp and Filter
- Filter Sustain Level
- Release – Both Amp and Filter
- Filter Envelope Amount
- LFO1 Frequency (Amount via the Mod Wheel)
- Filter Velocity – How much the Filter responds to Velocity - center is none.
- Amp Velocity – How much the Amp Envelope responds to Velocity - center is none.

Granular 3 – Granular Pads

Uses the Waldorf Lowpass Filter
B is Transposed 1 Octave
Filter Envelope A is looping.
Uses 4 Grains
LFO1 is assigned to Grain Direction via the Mod Wheel.

FX Step Flanger, Delay and Reverb



- 1 – Grain Position
- 2 – Grain Duration
- 3 – Grain Length
- 4 – Delay <=> Reverb – Mixes Between, Centre is fairly dry
- 5 – Filter Tilt – Offsets the filter Cutoff between A & B
- 6 – Wave Mix – Volume balance between Wave A & B
- 7 – WAVE A – Which Instrument between 1 to 100 for Wave A
- 8 – WAVE B – Which Instrument between 1 to 100 for Wave B
- Sphere X – Filter Cutoff
- Sphere Y – Resonance
- MOD Wheel – LFO1 to Filter Cutoff Amount

Both A & B Synths also have the following Quick Controls assigned when they are selected in the program viewer. This allows for easy adjustment to the sound.

- Attack – Both Amp and Filter
- Decay – Both Amp and Filter
- Filter Sustain Level
- Release – Both Amp and Filter
- Filter Envelope Amount
- LFO1 Frequency (Amount via the Mod Wheel)
- Filter Velocity – How much the Filter responds to Velocity - center is none.
- Amp Velocity – How much the Amp Envelope responds to Velocity - center is none.

Synth 1 – Synthesis Only

Uses Only the Synthesis in Halion to build a dual layer Synthesizer using 50 Preset Synth Sounds x 2 - selectable from the A and B quick controls.

Synth B is 1 Octave Higher than Synth A.



- 1 – Synth A Sound

- 2 – Synth Mix – mixes between Synth A and Synth B
- 3 – Synth B Sound
- 4 – Volume – Overall Volume Level
- 5 – Filter Tilt – Offsets the Filter Cutoff between A and B
- 6 – Chorus Mix
- 7 – Delay Mix
- 8 – Reverb Mix
- Sphere X – Filter Cutoff
- Sphere Y – Resonance
- MOD Wheel – LFO1 to Filter Cutoff Amount

The Synth Sub Layers also have a set of Quick Controls mapped to:

- Envelope Attack
- Envelope Decay
- Filter Envelope Sustain
- Envelope Release
- Amp Envelope Sustain
- Filter Envelope Amount Offset
- LFO 1 Waveform
- LFO 1 Frequency

Synth 2 – Synthesis Only

Uses Only the Synthesis in Halion to build a dual layer Synthesizer using 50 Preset Synth Sounds x 2 - selectable from the A and B quick controls.

Synth B is a Stab

Synth B has a slow attack.



- 1 – Synth A Sound
- 2 – Synth Mix – mixes between Synth A and Synth B
- 3 – Synth B Sound
- 4 – Volume – Overall Volume Level
- 5 – Filter Tilt – Offsets the Filter Cutoff between A and B
- 6 – Chorus Mix
- 7 – Delay Mix
- 8 – Reverb Mix
- Sphere X – Filter Cutoff
- Sphere Y – Resonance
- MOD Wheel – LFO1 to Filter Cutoff Amount

The Synth Sub Layers also have a set of Quick Controls mapped to:

- Envelope Attack
- Envelope Decay
- Filter Envelope Sustain
- Envelope Release
- Amp Envelope Sustain
- Filter Envelope Amount Offset
- LFO 1 Waveform
- LFO 1 Frequency

Synth 3 – Synthesis Only – Slow Pad

Uses Only the Synthesis in Halion to build a dual layer Synthesizer using 50 Preset Synth Sounds x 2 - selectable from the A and B quick controls.

Both Synths have a slow attack



- 1 – Synth A Sound
- 2 – Synth Mix – mixes between Synth A and Synth B
- 3 – Synth B Sound
- 4 – Volume – Overall Volume Level
- 5 – Filter Tilt – Offsets the Filter Cutoff between A and B
- 6 – Chorus Mix
- 7 – Delay Mix
- 8 – Reverb Mix
- Sphere X – Filter Cutoff
- Sphere Y – Resonance
- MOD Wheel – LFO1 to Filter Cutoff Amount

The Synth Sub Layers also have a set of Quick Controls mapped to:

- Envelope Attack
- Envelope Decay
- Filter Envelope Sustain
- Envelope Release
- Amp Envelope Sustain
- Filter Envelope Amount Offset
- LFO 1 Waveform
- LFO 1 Frequency

Pluck – Synthesis Only Pluck

Uses Only the Synthesis in Halion to build a dual layer Synthesizer using 50 Preset Synth Sounds x 2 - selectable from the A and B quick controls.



- 1 – Synth A Sound
- 2 – Synth Mix – mixes between Synth A and Synth B
- 3 – Synth B Sound
- 4 – Volume – Overall Volume Level
- 5 – Filter Tilt – Offsets the Filter Cutoff between A and B
- 6 – Chorus Mix
- 7 – Delay Mix
- 8 – Reverb Mix
- Sphere X – Filter Cutoff
- Sphere Y – Resonance
- MOD Wheel – LFO1 to Filter Cutoff Amount

The Synth Sub Layers also have a set of Quick Controls mapped to:

- Envelope Attack
- Envelope Decay
- Filter Envelope Sustain
- Envelope Release
- Amp Envelope Sustain
- Filter Envelope Amount Offset
- LFO 1 Waveform
- LFO 1 Frequency

Lead 1 – Synthesis Only Mono Lead Style

Uses Only the Synthesis in Halion to build a dual layer Synthesizer using 50 Preset Synth Sounds x 2 - selectable from the A and B quick controls.



- 1 – Synth A Sound
- 2 – Synth Mix – mixes between Synth A and Synth B
- 3 – Synth B Sound
- 4 – Volume – Overall Volume Level
- 5 – Filter Tilt – Offsets the Filter Cutoff between A and B
- 6 – Chorus Mix
- 7 – Delay Mix
- 8 – Reverb Mix
- Sphere X – Filter Cutoff
- Sphere Y – Resonance
- MOD Wheel – LFO1 to Filter Cutoff Amount

The Synth Sub Layers also have a set of Quick Controls mapped to:

- Envelope Attack
- Envelope Decay
- Filter Envelope Sustain
- Envelope Release
- Amp Envelope Sustain
- Filter Envelope Amount Offset
- LFO 1 Waveform
- LFO 1 Frequency

Wave SEQ 1 – Dual Sequencer

This uses the Samples as Granular Synths each with 2 dual Flexphrasers for powerful dual Wave sequencing.

The first Flexphraser (NOTE SEQ A/B) controls the notes played, C1 is assigned to Grain Duration Offset and C2 is assigned to Grain Position Offset.

The second Flexphraser has C1 assigned to Wave Sequencing the Instruments, 0 will play nothing and 1-100 will decide which Instrument will be played on the current step. C2 is assigned to Filter Envelope Decay Time Offset.

The great thing about using a separate Phraser for the Wave Sequencing is that it can have a different step amount to the main Note Sequencer meaning that syncopation is possible.

The Quick Controls are assigned as follows:



- 1 – Filter Envelope Amount
- 2 – Grain Length
- 3 – Filter Envelope Decay
- 4 – Delay to Reverb Mix
- 5 – Filter Offset Balance
- 6 – A to B Mix
- 7 – Grain Position
- 8 – Grain Duration
- Mod Wheel – LFO1 to Filter Cutoff Amount
- Sphere Horizontal – Filter Cutoff
- Sphere Vertical – Filter Resonance