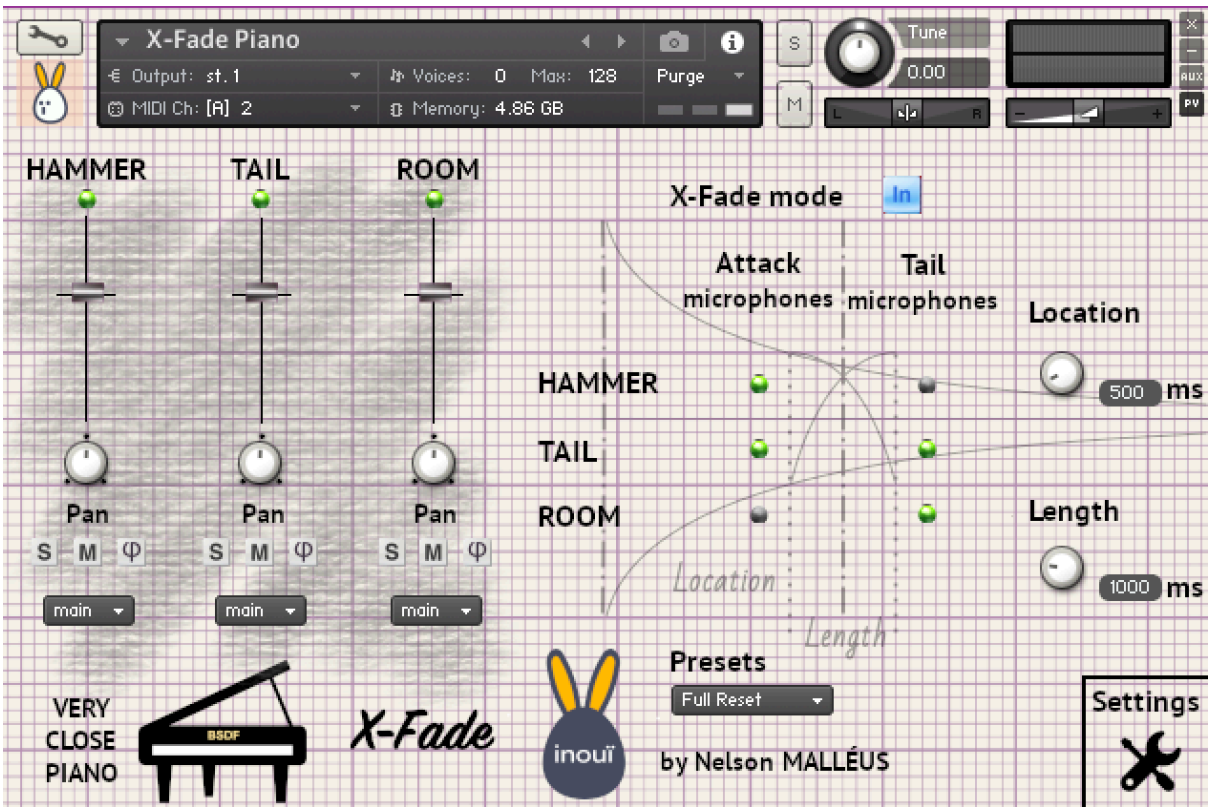
Very Close Piano 2

designed by Nelson MALLÉUS



Very Close Piano 2 offers you the most precise and dense piano with the most attack you have ever heard.

Very Close Piano 2 makes available, in addition to a classic stereophonic recording, 2 unheard microphone positions which are impossible to produce in a traditional recording session. With one microphone on the hammer and one at the other end of the played string, all the sound and musical potential of each note is now within easy reach.

To fully enjoy the possibilities of these 3 microphone positions, *Very Close Piano 2* features 3 modes:

- an easy-to-use *Reverse* mode
- a *Legato* mode with a *Portamento* option

- an exclusive *X-Fade* mode which allows you to change the sound from one or more microphone positions to another during each note. For example, you can take full advantage of the extreme proximity microphones on the attack of the note, while considering using the ambient take on the tail for a better width.

In order to integrate the dense and precise sound of this *Bösendorfer* into your mockups as well as into your final mixes, *Very Close Piano 2* has been recorded in a neutral acoustic with high quality transparent gear.

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Main features

- 1300+ samples
- 48kHz / 24 bits (scaled from 96kHz)
- 5 velocity layers
- 3 microphone positions, with 2 exclusive:
  - *Hammer* (mono)
  - *Tail* (mono)
  - *Room* (stereo)
- A mixing console
- An attack attenuator and a transparent compressor[1]
- 3 modes :
  - *Reverse*
  - *Legato / Portamento*
  - *X-Fade*
- Automatic panning options for close microphones
- An ADSR envelope

- Requires the full version of *Kontakt 5.8.1* or later
- Size: from 740Mb to 2.91Gb

Credits

Designer: Nelson MALLÉUS
Piano: Paulo NAVARRO

Sound engineer: Nelson MALLÉUS
Sample editors: Benjamin N'KAOUA, Nelson MALLÉUS, Nelson SANTONI
Script programmer & UI designer: Nelson MALLÉUS

UI advisor: Dania MALLÉUS, Altaïr SOMMEREAU
Math advisor: Lucas MALLÉUS
Sound advisor: Antoine PRADALET

Beta-team: Marc HAZART, Nicolas REZAÏ, Nelson SANTONI

Recorded in 2017 February at Studio La Majeur - 18 rue Saint-Bernard - 75011 PARIS
Special thanks to Jérôme LEMONNIER

[1] Only with *Legato* and *Reverse* modes

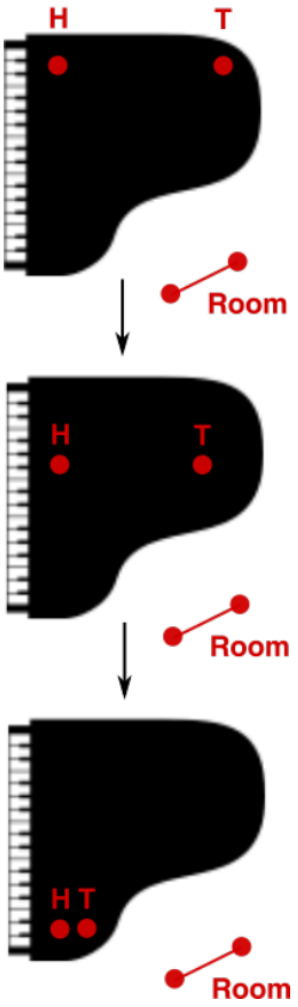
Microphones and placement

If the unique character of *Very Close Piano 2* lies of course in its extremely close microphones, it also offers an AB recording named *Room*. It can be especially useful to integrate *Very Close Piano 2* into your mixes, or simply to get a softer sound, a wider stereophony, or even create a more complex multichannel mix by placing the close microphones into the front channels and the AB into the rear channels. This AB take is very neutral, made with a pair of small-diaphragm omnidirectional condenser microphones.

Both proximity microphones - *Hammer* and *Tail* - were moved with the greatest precision above the recorded string(s) before recording each note. Thus, *Very Close Piano 2* offers the closest sound possible, while maintaining a very homogeneous sound throughout the range, which makes it unique and absolutely inimitable in recording sessions.

The *Hammer* samples were taken with a high-precision supercardioid dynamic microphone placed perpendicularly above the recorded string(s).

Using the same technique, a large-diaphragm cardioid condenser microphone was placed 2 cm above the string near the tail for *Tail* samples.

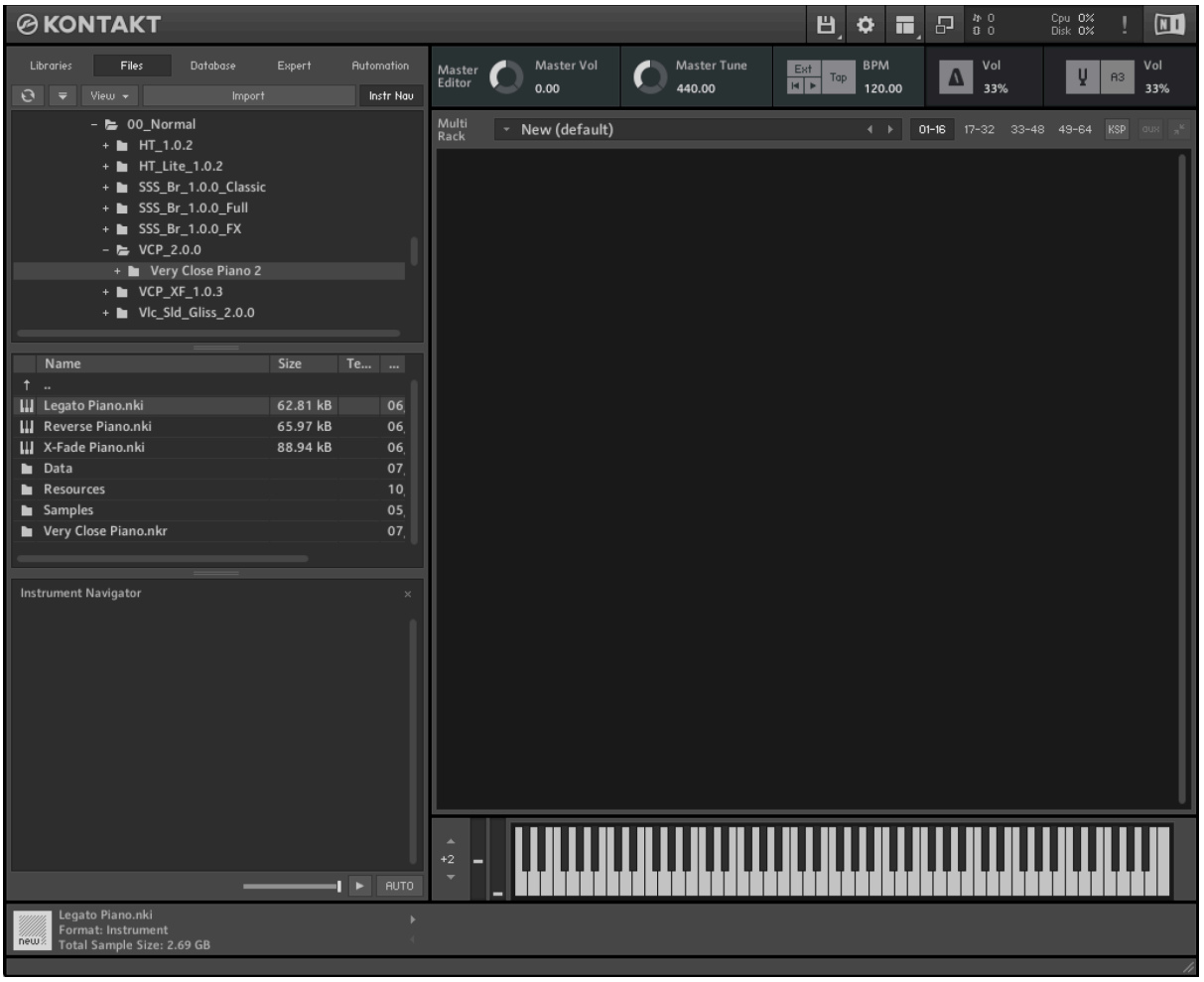


Modes and instruments

Very Close Piano 2 features 3 modes:

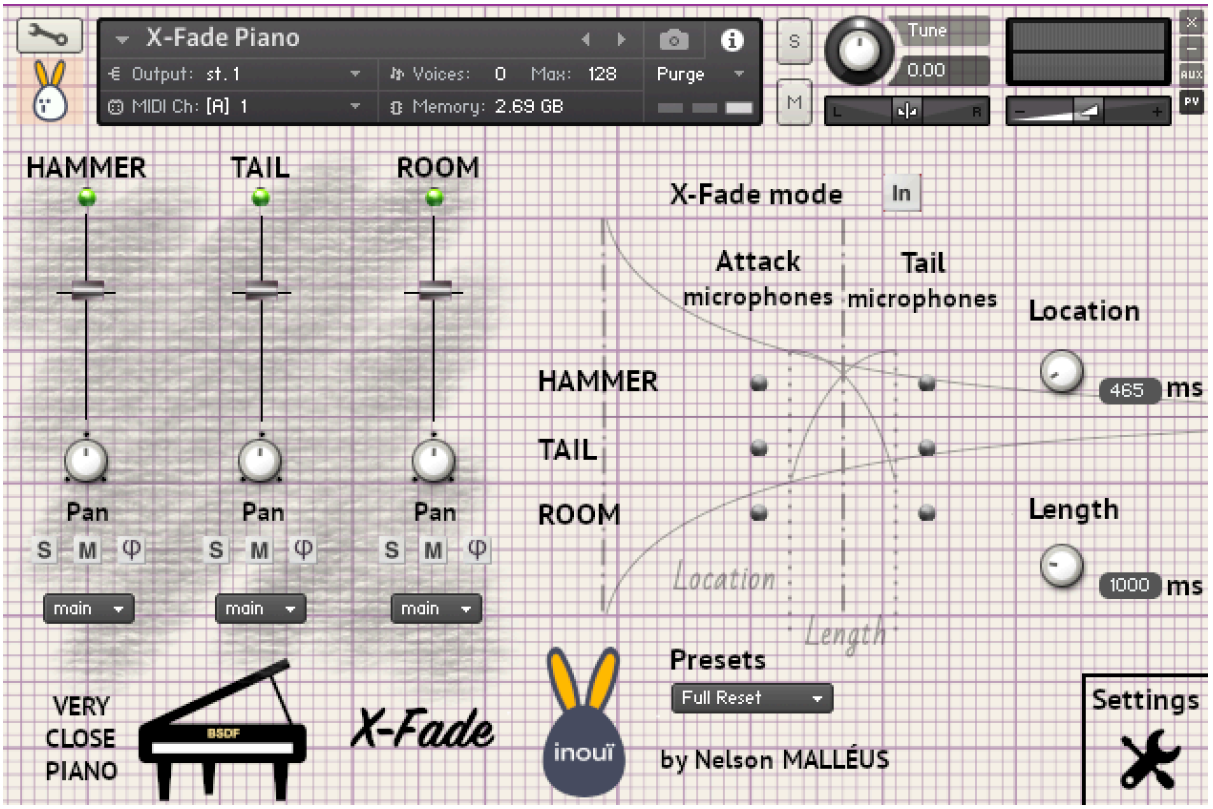
- *Legato / Portamento*
- *Reverse*
- *X-Fade*

All 3 modes are separated in different instruments, so you have to choose the mode you will use beforeloading the instrument in *Kontakt*:



Do not hesitate to load different modes as multi or in different *Kontakt* instances, it will not use more RAM than loading a single mode.

UI and controls

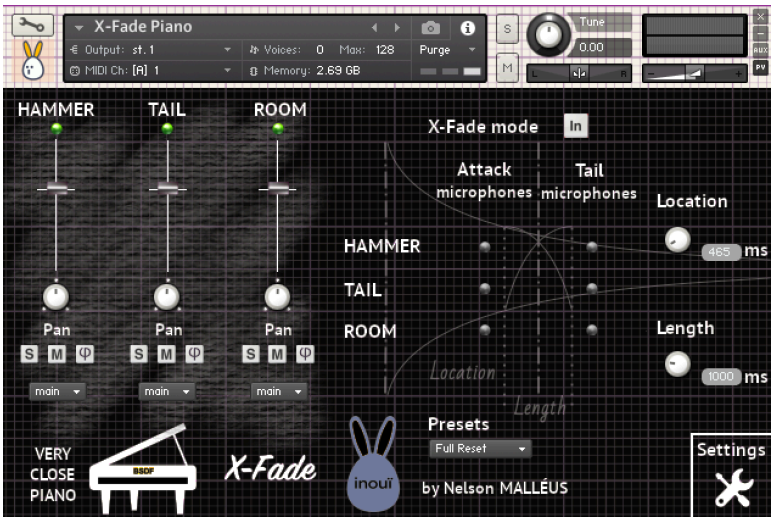


The interface is made up of 2 main areas :

- The mixing console
- The mode specific controls

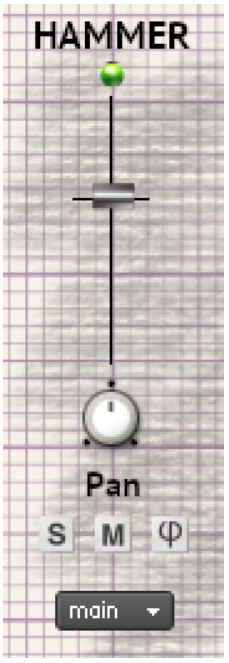
You also can :

- Load presets browsing the Presets menu
- Access to some advanced Settings
- Click the rabbit to set up dark mode!



Mixing console

The mixing console is made up of 3 channels, one for each microphone position (*Hammer*, *Tail* and *Room*). Each channel includes the usual controls:



A LED to upload or reload the channel's samples to free RAM.

A gain fader

A panoramic knob

Solo and Mute switches
A φ switch to enable/disable the micro-phase delay (in *X-Fade* mode only)
A menu offering the choice of the output for the channel if you use Kontakt in multichannel mode

Changing the phase between the different microphone positions opens the possibility to radically change the sound and can be particularly useful between the *Hammer* and *Tail*. For this purpose, in addition to the usual controls, a micro-delay has been added to each channel. You can adjust this micro-delay on the *Settings* panel.

Presets

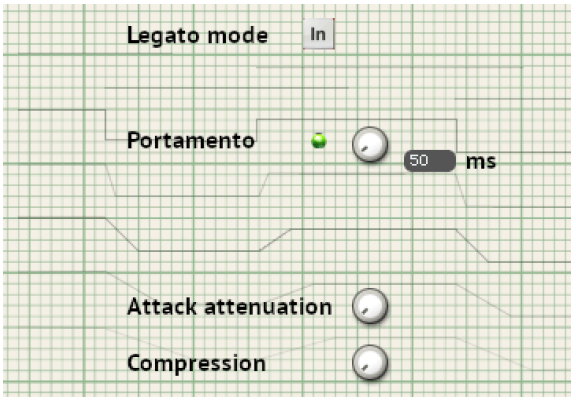
In addition to resetting a control area or the whole *Very Close Piano 2*, a series of presets can be used as a basis for a classic or more experimental sound.



Dark mode

You can use a Dark mode by clicking on the rabbit.

Legato mode

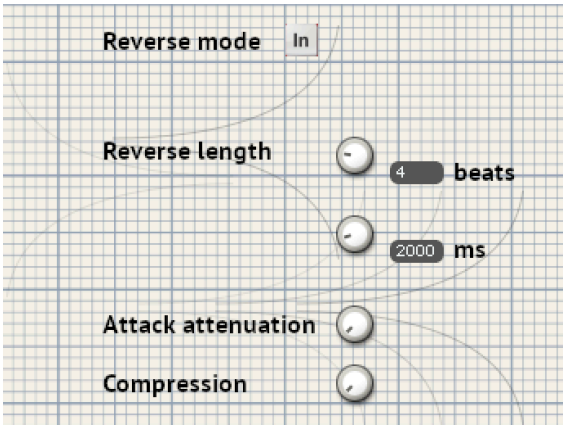


The *Legato* mode allows you to transform your piano into a monophonic legato instrument using Sustain Pedal (CC64). If you need a new attack, just release the Sustain Pedal and press a key.

You can use the Portamento option by clicking on the LED and setting the portamento time in milliseconds.

In order to attenuate the difference between the attack and the sustain, which is inherent on the piano, you can increase the *Attack attenuation* or the *Compression*.

Reverse mode



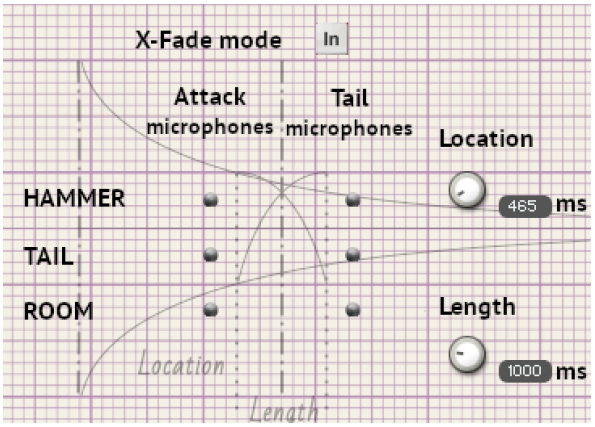
The *Reverse* mode is designed to be the most user friendly as possible :

- enable it by clicking on the In switch next to *Reverse* mode
- reverse time is automatically set on you DAW tempo
- so you can choose the reverse time in beats or in milliseconds

The *Attack attenuation* will be helpful with short reverse sounds to attenuate the start of the sound.

The *Compression* will be useful with long reverse sounds to reduce the difference between the very low attack of the sound and the loud end.

X-Fade mode



Once enabled by clicking on the In button, the *X-Fade* processor sets the microphone positions that will play during the attack and during the tail of each note.

Thus it is possible, for instance, to play the *Hammer* position on the attack to get a very percussive sound, then to move to the *Room* to get a softer and wider sound on the tail of the note, and why not play the *Tail* position from beginning to end note, slightly sub-mixed to recover some grain and binder.

The *X-Fade* mode is displayed as a LED matrix where you choose :

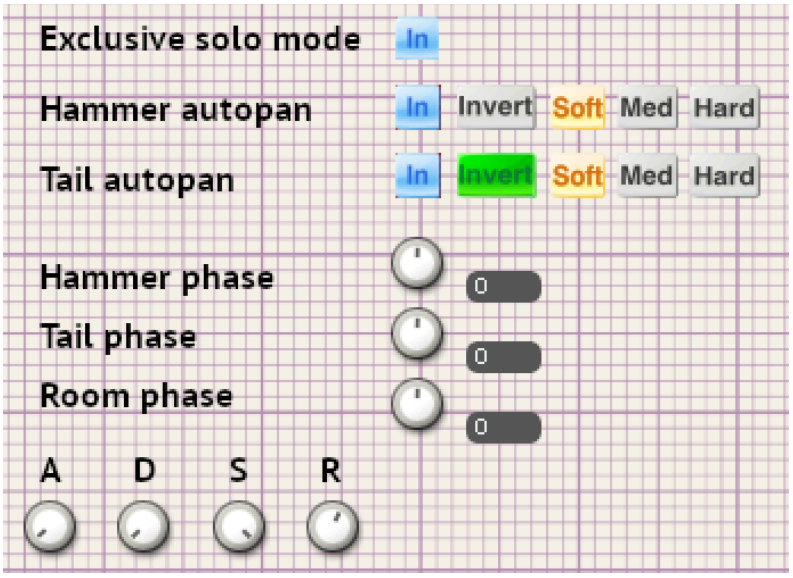
- on the first column the microphones which will play on the attack of each note
- on the second column the microphones which will play on the tail of each note
- each line matches with a microphone position.

Then you can choose :

- when the transition between Attack and Tail microphones does happen with the *Location* knob
- how long the transition last with the *Length* knob

To go further, do not hesitate to test the relative phase of each microphone position.

Settings panel



The *Settings* panel allows you to set advanced parameters.

The *Exclusive solo mode* switch affects the way the *Solo* switches of the mixing console work. This can be useful to compare different microphone positions.

Hammer Autopan and *Tail Autopan* work both the same way and apply to their respective channels: when enabled with the In switch, they allow a panoramic from left to right following the evolution of the keyboard from low to high. The Invert switch can set the *Autopan* direction from right to left. You can choose the *Autopan* intensity between *Soft*, *Med* and *Hard*.

The *phase* knobs are only available in *X-Fade* mode. They allow you to master the relative phase of each microphone position if you enable the phase buttons on the mixing console.

The ADSR envelope (Attack, Decay, Sustain, Release) systematically covers all the channels.

Some tips for use

(1) To get some width with the proximity microphones, you can place them on the opposite panoramic and adjust the phase.

(2) To get an even more powerful attack with the ADSR envelope, you can set attack time to the minimum, slightly lower the sustain level and adjust the decay time to set the length of your attack.

(3) If you experience a hollow or bump feel during the transition of a note using the *X-Fade* processor, you can attenuate it by changing the phase of a channel concerned by the transition.

(4) When you use the *X-Fade* processor, putting attack channels and tail channels at opposite panoramic can have a very good effect in some musical contexts.

(5) If you are making a transition between two channels using the *X-Fade* processor, adding the third channel on the whole note under-modulating can be a good binder.

(6) For multi-channel mixing, it may be useful to have proximity microphones in the front and surround microphones in the rear.