

# Hollow Sun

Hand Crafted Sample Libraries



## INTRODUCTION

Many years ago – well, several decades ago ... 1985 - a certain Japanese manufacturer released something they called the JX8P which enjoyed moderate success.



A year later, they released its successor, the JX10P which was essentially two JX8Ps in one unit in a single keyboard (should that be two Ps in a pod?!).



That was a bigger hit as it allowed layering and became a firm favourite with many people at the time and the list of users of both reads like a who's who of top artists at the time – Tangerine Dream, Go West, Depeche Mode, Jean-Michel Jarre, Trevor Horn and others.

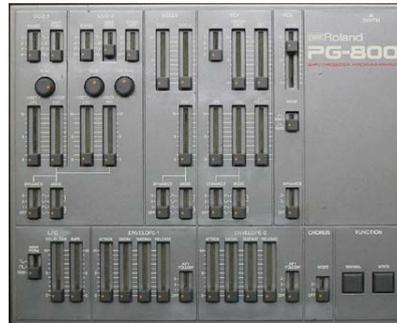
Shortly afterwards (this was the age of MIDI modules) the company brought out their MKS70 which was, essentially, the JX10P in a rack mount box.



Vangelis was a fan of the MKS70 and had one.

Great synths ... classics and up there with the company's previous Jupiter 8 in their way (and the MKS70 was physically huge – almost as deep front to back as it was wide ... not exactly 'compact!').

However, as you can see from the panels, it was all parameter access and they were buggers to program from the panels. But the manufacturer remedied that with their PG800 programmer.



This plugged into a six pin DIN socket and gave hands on access to parameters to manipulate in real time. And was/is fabulous.

The synths were all totally analogue through and through but the oscillators were digitally controlled (DCO) to ensure better and more reliable tuning than voltage controlled oscillators (VCOs). They weren't 'digital oscillators' but analogue oscillators under digital control. This technology was derived from the company's earlier Juno series and JX3P. But that aside, totally analogue and gorgeous sounding. But limited in their polyphony – 6-voice for the 8P and 12-voice for the 10P and MKS70. No such restrictions in our emulation!

What we've done is extensively multi-sample the raw waveforms from almost subsonic and clicking lows to tweeter worrying highs which are quite quirky and characterful in themselves and then used Kontakt's synthesis features quite extensively. And we've recreated the PG800 panel and layout as closely as possible ... but with a few twists...

For example, there are the 'Extra' waveforms that include cross modulation, sync sweep and PWM (the latter of which being sorely lacking from the JX/MKS series). We've also added a sub-oscillator for added depth. The highpass filter is variable rather than switched and we've also added various monophonic and unison modes as well as a comprehensive chain of multi-effects that comprise distortion > EQ > chorus/phaser/flanger > echo > convolution reverb with custom impulses of room, spring, plate and hall.

The samples in vKS70 are long and sumptuous, sampled at 48k/24-bit and up to a minute long each with long loops that allow the instruments to breathe.

We've taken the original MKS70, emulated its PG800 programmer in the GUI as closely as possible whilst adding some twists and improvements.

We hope you enjoy it.

Stephen Howell, April, 2014

## INSTALLATION

No special installation is required. Once the .ZIP is downloaded, unzip it (if it doesn't unzip automatically), open up the folder, open the 'Instruments' folder and double click on any of the 'patches'.nki to load 'em up.

vKS70 requires Kontakt 4.2.4 (or higher including K5) and uses new functionality introduced in this version such that all the graphics components, etc., are wrapped up in new 'Resource Containers'. The only caveat is that these must be in the same folder as the instruments and samples...



Unless you really know what you are doing, it is unwise and not recommended to move anything out of this folder (apart from 'Documentation' perhaps ... although what's the point?) to different locations.

As long as everything is kept together in the same folder, the library is fairly 'portable' and you can place it where you want ... in with your other Hollow Sun or 3<sup>rd</sup> party libraries.

*NOTE: We have not paid Native Instruments the not inconsiderable sum of money to have them 'authorise' vKS70. This does not present any problem whatsoever if you have the full version of Kontakt 4.2.4 or higher other than it cannot be 'added' to the official Kontakt library and won't appear in the Libraries tab to the left of Kontakt. But it can be loaded simply by double clicking on the NKI or by dragging the NKI onto the Kontakt 'rack' and you can navigate your way to it by way of the Browser to load from there. You will have full functionality.*

*This also means that there are limitations if you try to use vKS70 with the Kontakt Player, most notably that it will be in 'demo mode' and will time out after about 15 minutes.*

## CONTROL PANEL

This is where the action is...



If you have even the vaguest memory of the original, it will be familiar (see above to see the original). It's also fairly straightforward if you know your way around analogue synths.

### DCO1

**RANGE** This sets the octave of the oscillator. Measured in good old fashioned footages from organ terminology and pipe length. 16' (i.e. 16 foot) is low and 2' is high. Note that the noise waveform is not affected by the tuning control

**WAVE** Selects sawtooth, pulse, square and white noise.

**TUNE** Allows you to tune the oscillator +/-1 octave.

**LFO** Sets the amount of modulation by the Low Frequency Oscillator (LFO). Note that this control is bi-polar – i.e. at a centre position, there is no LFO modulation but upwards it is positive and downwards it is negative (i.e. 'upside down'). This can be useful when creating rich ensemble sounds in that one DCO can have positive modulation and the other can have negative LFO modulation which can really thicken up a sound.

- ENV Sets the amount of pitch sweep by the selected envelope. Again, bi-polar.
- VELO Sets the amount that velocity will affect the pitch sweep by the selected envelope.
- ENV SELECT Selects which envelope will be used for pitch sweeps.

## DCO2

- RANGE As for DCO1, this sets the octave for the oscillator.
- WAVE Selects sawtooth, pulse and square but unlike DCO1, this has pink noise. Not strictly accurate in the emulation (and taken from The Lab's Dotcom modular) but provides more flexibility.

**NOTE:** *White noise has an equal distribution of frequencies whereas pink noise is more biased towards low frequencies. White noise (from the MKS as offered by DCO1) is more suited to 'hissier' sounds but pink noise is, shall we say, more 'rumbly'.*

- EXTRA This selects 'extra' waveforms. These are...
- OFF Self-explanatory
  - 1 A pulse width modulation waveform
  - 2 A sync sweep waveform
  - 3 A cross modulation sound – good for bells and so on
- The level of these is set by the EXTRA slider in the mixer (more later).
- Note that the tuning of the 'extra' waveforms is determined by the tuning of DCO2.
- TUNE Sets the tuning for DCO2 with a range of +/-1 octave.
- FINE Allows you to fine tune DCO2. Very useful for detuning DCO2 against DCO1 for richer sounds.
- LFO Sets the amount of modulation by the LFO. It functions the same as DCO1's.
- ENV The same as DCO1 – sets the amount of pitch modulation of DCO2 by the selected envelope.

*NOTE: By pressing and holding ALT (Windows) or OPTION (Mac), you can adjust the LFO and ENV modulation for both DCOs simultaneously ... or in tandem, in other words. Very handy, especially for vibrato.*

## MIXER

This is where you can balance the various sound sources...



It's all very straightforward. DCO1 governs the level of the DCO1 (no surprises there!) and DCO2 sets the level of DCO2 (again, no surprises!). However...

We also have the sub-octave. The basic pitch is derived from the octave settings and tuning of DCO1. The slider sets the level of the sub-octave but the switch below selects the waveform and transposition...

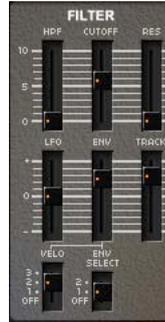
You have a choice of -1 or -2 octave pulse or -1 or -2 octave square, Very useful for adding depth to a sound.

EXTRA allows you to mix in the 'extra' waveforms selected in DCO2 (see above).

All told, the Mixer allows you to create some pretty big sounds but it's equally feasible to use a single DCO, whatever, for a simpler sound.

## FILTER

vKS70 features a fairly comprehensive filter section.



You have on offer a static highpass filter (HPF) and a dynamic lowpass filter.

The controls are...

- HPF** Sets the cutoff frequency of the static highpass filter. It removes low frequencies and makes sounds 'thinner'. It can be useful. And unlike the original, it is variable not just switched and so provides extra tonal flexibility.
- CUTOFF** Sets the cutoff frequency of the lowpass filter. As you lower the slider, so high frequencies are filtered out (removed) giving a mellower sound.
- RES** Sets the resonance of the sound. At low (or zero) settings, the lowpass filter simply reduces the high frequencies but higher resonance settings emphasise the harmonics at the cutoff frequency. When the cutoff is modulated by an LFO or envelope (see below), it's the difference between a 'waaaa' sound or a "weeeow' sound, (IYSWIM).
- LFO** Sets the amount of LFO modulation for the filter. However, please note that the vKS70 has (unlike the original) several LFOs one of which can be devoted to the lowpass filter (more later). The control is bi-polar.
- ENV** Sets the amount of cutoff sweep by the envelope. Note that this control is also bi-polar allowing you to create 'upside down' or 'inverted' filter sweeps.

- TRACK** Allows the filter to track keyboard position. Again, bi-polar. Typically, this will be set upwards but below the middle point, it will have the opposite effect which can be useful for special effects.
- VELO** Allows you control the output level of the filter envelope to control filter cutoff using velocity. This is handy with many sounds for tonal control according to your playing technique.
- ENV SELECT** Does what it says – allows you to select which envelope will control the filter.

## OUTPUT

This panel controls the final output...



- MODE** Selects whether the output amplifier is controlled by Envelope 2 or a more simple on/off gate.
- ROUTE** Sets the destination for LFO modulation. These are...
- VOL** – routes the LFO for tremolo effects
  - PAN** – routes the LFO to panning for autopan effects
  - BOTH** – routes the LFO to both amplitude and panning ... work it out!
- However, please note that there are multiple LFOs, one of which can be assigned to the output (more later).
- LFO** This slider allows you to control the depth of modulation of tremolo, pan or both by the LFO.
- VELO** Sets overall amplitude (or volume) response to velocity.

**LFO(s)**

The vKS70 has up to three LFOs (low frequency oscillators) for modulation purposes (vibrato, filter sweeps, tremolo/autopan). The original had just one which was a little limiting so we endeavoured to overcome that.



On the surface, it's fairly straightforward...

- WAVE**                 Selects from sine, sawtooth, square and random waves.
- DELAY**               Sets the time before LFO modulation kicks in.
- RATE**                 Do I need to explain?! Sets the speed of the LFO.
- SYNC**                Allows you to sync the LFO to MIDI clock.
- MW/AT**               Allows you to control the depth of LFO modulation using modwheel or aftertouch. When both of these are off, LFO modulation will be just 'on' according to the settings of the respective LFO sliders on the oscillators, filter and/or output. This can be handy with certain sounds.

However, the trump card is the LFO selection from the LFO dropdown...



You can have it so that there's just the one LFO (like the original) or you can have three LFOs, each one servicing the DCOs, VCF or VCA respectively. When set to independent LFOs, the labelling of the LFO sliders changes to make things clearer...



Whilst it's perfectly feasible to have just the one 'global' LFO (as per the original), it's great fun having several LFOs - LFO1 to the DCOs can be used for vibrato, LFO2 for slow filter sweeps and LFO3 for tremolo or slow autopans. This allows big and evolving sounds to be created. And all three can be governed by modwheel or aftertouch (or not) as you choose.

## ENVELOPES

There are two ADSR envelopes, principally one for the filter and one for the final output ... which would be the normal configuration.



They can also be used for pitch sweeps. It's not quite as simple as that because it's possible to assign ENV1 or ENV2 to pitch and/or filter (ENV2 is hardwired to output amplitude)...



This allows a great deal of flexibility.

The controls are fairly standard – ATK sets attack time (i.e. whether the sound starts immediately or swells in slowly); DCY sets the time it will take for the sound to die away to the sustain level; SUS sets the sustain level; REL sets the time the time it takes for the sound to die away after you stop playing a note (or release the key).

The unusual one (perhaps) is the TRACK switch. This allows you to scale overall envelope *times* according to key position – i.e. low note envelopes will be longer and high notes will be shorter. This is in keeping with many acoustic instruments. Think of a piano for example ... low notes are long and sumptuous while high notes are shorter and more 'plinky'. There are three settings (apart from 'OFF') with 1-3 being increasingly more extreme.

## GLOBAL

This section takes care of various overall facilities...



Portamento (or glide), mono/poly triggering options, unison (with associated voice detune) and pitch bend.

**TIME** Sets the portamento (glide) time. Not much more to say, really!!

**GLIDE** Various settings ...

OFF – needs no explanation ... switches portamento/glide off.

ON – Ermmm ... switches portamento on.

LEG – or legato. With this enabled, portamento is switched on BUT ... the glide only kicks in if you press and hold keys and hit other notes. Articulate them separately and no glide; press and hold notes and play some more and the notes/chords will glide.

**MONO** Turns the vKS70 into a monosynth (ideal for leadlines and bass lines, etc.). Again, various settings...

OFF – ermmm ... OFF!

ON – ermmm ... ON. Monophonic but with ARP-like multiple triggering where the envelopes re-trigger for every note.

LEG – or legato. Monophonic but single, MiniMoog-like envelope triggering whereby playing and holding a note and playing another doesn't re-trigger the new note's envelope. Personally, that's my favourite mono mode but then I'm an old MiniMoog player. I have also had ARPs with multiple triggering which were fantastic but the Moog's single triggering (or in this case, LEG(ato)) was, shall we say, more 'fluid'

**UNISON** This puts up to eight voices for each note for really thick and fruity sounds. Just turn the control up for more fruitiness.

**DETUNE** Allows you to detune the unison voices ... which can be quite extreme if you want

*Please note that the unison mode can be a bit of a 'voice gobbler'...*

*For example, playing one note with UNISON can use up to eight voices multiplied by two DCOs, the sub oscillator and the 'Extras' which could result in 32 voices for just one note ... which can be a bit CPU intensive depending on your 'puter. So probably best reserved for monophonic basses and leadlines,*

*YMMV, however, depending on your setup. Just saying, that's all!*

*That said, UNISON is a great way to create really BIG sounds. Just be aware of the compromises.*

**PITCH BEND** Allows independent control of pitch bend ranges up and down. Typically, these will be two semitones up and two semitones down but it's also possible to set, say, pitch bend down to an octave and pitch bend up to two semis for some Jordan Rudess-like solos and keyboard shredding and whammy bar simulations, especially when the vKS70 is in mono mode. But there are other applications too as you think appropriate.

**ECO** This little LED switch is quite handy.

When it is enabled (i.e. LED illuminated), only the selected voices are used. So, for example, if DCO1 and 2 are being used, you can mix in the sub-osc or 'extras' but you won't hear an immediate change in real-time until you play another note. This helps conserve polyphony (and CPU stress), the downside being that you cannot mix the sub or extras in real-time.

However, when ECO is off, whilst you can mix the sub and extras in realtime (which is nice), it will use four voices per note regardless (more if UNISON is engaged). This may or may not affect you depending on your computer's power and CPU, etc., but the option is there should you wish to use it with the ECO switch. It's up to you.

## MULTI-EFFECTS

vKS70 comes with a comprehensive array of effects which are basically ...

Distortion > EQ > Chorus/Flanger/Phaser > Echo > Convolution Reverb



## DISTORTION / EQ

- |       |  |
|-------|--|
| DRIVE | Sets the amount of distortion  |
| LOW   | Sets the cut/boost for the low frequencies. It's not a drastic range ... +/-6dB at 20Hz but useful for shaping tone. |
| MID   | As above ... +/-6dB but at nominally 1kHz but that is variable.  |
| FREQ  | Sets the frequency for the MID band, variable from 400Hz to 4kHz. Handy for pinpointing certain frequencies.         |
| HIGH  | +/-6dB at 16kHz.   |

## MODULATION FX

This comprises chorus, flanger and phaser selectable from a drop down. Just click on the effect label to select the modulation effect type...



The controls are consistent though

- |       |  |
|-------|--|
| RATE  | Sets the speed of the effect.                                    |
| DEPTH | Sets the depth of the selected effect.                           |
| PHASE | Sets the phase angle between the left/right sides of the effect. |

**FEED** Sets the feedback for the selected effect. This heightens the effect of the, ermm, effect.

**MIX** Sets the balance between the 'dry' and effected sound. In other words, it's an 'effects amount' control.

## DELAY

A fairly simple echo unit...

**TIME** Sets the delay time of the echo effect which is variable between 5ms and 2,900ms (or 2.9 seconds).

**DAMP** Allows you to adjust the tone of the echo in the feedback loop (see below). This is surprisingly useful. Fully counter-clockwise, there is no damping and the delay acts like a typical digital delay but as you rotate the control clockwise, so high frequencies are rolled off so that each repeat becomes progressively more muted ... more like some old tape echo unit.

**WIDTH** Sets whether the delay is mono or stereo and is variable so you can have 'half stereo' as well.

**FEED** Sets the number of repeats the delay effect will have. Obviously, the higher the setting of this control, the more repeats you will have.

**MIX** Sets the balance between the 'dry' sound and the effected sound ... basically, an amount control for the delay effect.

But there's another trick up the vKS70's sleeve...



The echo can just be free and wayward or can be synced to MIDI clock. With TEMPO DELAY selected, the TIME control will show as a division of the clock speed.

## REVERB

This is a convolution reverb featuring custom impulses.

TYPE	Selects the type of reverb – room, spring, plate and hall.
SIZE	Allows you to adjust the size (or length) of the selected reverb type – it can be made longer or shorter.
PREDLY	Sets the pre-delay of the selected reverb type – i.e. the time before the onset of the reverb effect.
TONE	Unsurprisingly, sets the tone of the reverb. Counterclockwise and the high frequencies are rolled off and clockwise, the sound becomes thinner. Technically speaking, to the left of centre, a lowpass filter is used and right of centre, a highpass filter is used.
MIX	Sets the amount of the reverb effect.

Each of the effects has an on/off switch top right of each panel (styled on the old and now defunct Accessit effect things, incidentally, which were around at the same time as the original synth). This allows you to bypass any effect as you wish.

## SAVING SOUNDS

You can save your own sounds simply using Kontakt's normal SAVE function to save .NKIs. Best to select PATCH ONLY if/when you do – you don't want be saving the samples all over again.

## PRESETS

You will find 70 program/NKI variations for vKS70 that should help to give you a taste of what's possible with the instrument. Feel free to use these as the basis for your own sounds.

!!! vKS70 Template.nki	!!! SH Cavern Drops.nki
!!! ED Accent Lead MW AT.nki	!!! SH China MW.nki
!!! ED Ambient Bells.nki	!!! SH Clunk Bass MW.nki
!!! ED Bulldozer Lead MW.nki	!!! SH Common Man Fanfare MW.nki
!!! ED Bulldozer Legato Lead MW.nki	!!! SH Fifths Bass MW.nki
!!! ED Chirpy Arp.nki	!!! SH Giant Sweep MW.nki
!!! ED Distorted Noise Sub.nki	!!! SH Howelling Wind.nki
!!! ED Good Morning.nki	!!! SH Inverse MW.nki
!!! ED Lucky Feeling Punk MW.nki	!!! SH Mellow Horns MW.nki
!!! ED Prog Lead Lite MW.nki	!!! SH Mysterium Pad.nki
!!! ED Randomythmic Glide Fifths MW.nki	!!! SH Nice Pad.nki
!!! ED Razorsharp MW AT.nki	!!! SH Noiz Sweep 1.nki
!!! ED Ripper Lead.nki	!!! SH Noiz Sweep 2.nki
!!! ED Submerged Reso Pad.nki	!!! SH Noiz Sweep 3.nki
!!! ED The Dirty 4 Thirds Of A Dozen MW.nki	!!! SH Octave Strings.nki
!!! ED Thick Velo Bass MW AT.nki	!!! SH Popcorn MW.nki
!!! ED Wailing Through The Wind MW AT.nki	!!! SH Prog Lead.nki
!!! ED Wired Glider MW.nki	!!! SH Sci-Fi Tension.nki
!!! ED Wormhole Entry MW.nki	!!! SH Slave To The Pad.nki
!!! IW Deep Sub Bass AT.nki	!!! SH Slur Synth MW.nki
!!! IW E. Grand 1 MW AT.nki	!!! SH Smooooth Pad.nki
!!! IW E. Grand 2 MW AT.nki	!!! SH Soft Brass MW.nki
!!! IW Fat Fifths Poly AT.nki	!!! SH Solid Bass MW.nki
!!! IW Fat Rez Bass AT.nki	!!! SH Space Chimes.nki
!!! IW Low Brass AT.nki	!!! SH Spit Brass MW.nki
!!! IW Mellow Strings MW.nki	!!! SH Square Pad.nki
!!! IW Rez Sweep Pad MW.nki	!!! SH String Pad 1.nki
!!! IW Rezy Brass AT.nki	!!! SH String Pad 2.nki
!!! IW Sevenths Sync AT.nki	!!! SH String Synth 1.nki
!!! IW Slow And Cosy MW.nki	!!! SH String Synth 2.nki
!!! IW Sub Horn AT.nki	!!! SH Surf's Up.nki
!!! SH 5ths Lead MW.nki	!!! SH Synth Brass.nki
!!! SH Alien Eclipse.nki	!!! SH Synth Clav.nki
!!! SH Big Bass MW.nki	!!! SH That Syncing Feeling MW.nki
!!! SH Big Polysynth MW.nki	!!! SH Tourist Bass.nki

About the presets...

The prefixes indicate the creator. ED is Mario (aka 'Evil Dragon' in his internet persona – don't ask!), IW is Ingo Weidner, one of this industry's premiere patch makers having done work with NI and Waldorf ... and SH is me.

The MW and/or AT suffix indicates that the patch uses modwheel and/or aftertouch.

The Template patch is a good starting point for making your own sounds from scratch if you are feeling adventurous.



It's a blank canvas.

## SOME CAVEATS

When using vKS70, there are a few things to be aware of.

Some aspects of Kontakt's operation are not strictly real-time. For example, if you play and hold a note and adjust envelope parameters, you won't hear the changes until you play another note. There are other parameters that behave this way where new settings only become active when a new note is played.

When selecting some reverb types, there can sometimes be a brief delay as the new impulse is loaded. This is typically only when selecting the longer reverbs.

There are other aspects of operation that aren't exactly real-time either.

## MIDI LEARN

You can map the effects controls to your MIDI controller using the MIDI 'learn' function...

Right click (or, if using a single button mouse on a Mac, hold the CMD key and click) on a control. Click on 'Learn MIDI CC# Automation' (it will highlight in orange) and move the appropriate control on your controller. Job done!

If you change your mind, repeat the above and you'll see a contextual menu which adds a 'cancel' function. Click on that to remove the automation.

## RESETTING CONTROLS

If you tweak a control and want to reset it to its default, on a Mac, press and hold the 'Apple key' when you click on the control; on a PC, press and hold the CTRL key when you click on a control. The control will reset to its default value.

## HELP TEXT

If INFO is enabled in Kontakt...



When you hover over a control, a simple description of its function is shown in the info bar at the bottom of the Kontakt window.

The small print...

Once you have bought and downloaded HS products, they are yours to use as you wish and you have an unlimited license to use the sounds within any musical production you are involved in. If you have several, you are free to copy your purchase to use on those. However...

**WHAT YOU DO FOR YOUR OWN PRIVATE USE WITH THE SAMPLES CONTAINED WITHIN THIS PRODUCT IS NO CONCERN OF MINE.**

**HOWEVER...**

**HOLLOW SUN SOUNDS/SAMPLES CANNOT BE USED IN ANY COMMERCIAL PRODUCT (HARDWARE OR SOFTWARE) AND/OR SOUND LIBRARY.**

**YOU CANNOT GIVE COPIES TO YOUR FRIENDS, COLLEAGUES, BAND MEMBERS, COLLABORATORS, ETC.. THESE PRODUCTS ARE LICENSED TO YOU FOR YOUR USE AND YOUR USE ALONE. IF A PROJECT REQUIRES THAT YOUR COLLABORATORS REQUIRE THE SOUNDS, THEY SHOULD BUY THEM.**

**YOU CANNOT RE-DISTRIBUTE FOR FREE OR SELL HOLLOW SUN PRODUCTS. NEITHER CAN YOU CONVERT THEM TO SOME OTHER FORMAT IN ORDER TO RE-DISTRIBUTE OR SELL THEM. YOU DO NOT HAVE ANY RIGHTS TO GIVE THEM AWAY EITHER - I CHOOSE HOW THEY ARE DISTRIBUTED, NOT THE END USER.**

**SORRY, BUT DOING THE WORK TO CONVERT THEM TO (SAY) SOUNDFONT FORMAT, WHATEVER, DOES NOT GIVE YOU THE RIGHT TO RE-DISTRIBUTE / SELL THEM IN THAT FORMAT!!**

**YOU CAN, HOWEVER, MAKE THE NKI PROGRAMS AVAILABLE TO OTHER USERS OF THIS PRODUCT BUT YOU MUST NOT INCLUDE THE SAMPLES, ONLY THE NKI.**

**HOLLOW SUN *WILL* FOLLOW UP ANY CONTRAVENTIONS TO THE FULL EXTENT OF THE LAW TO PROTECT ITS COPYRIGHT.**

**PLEASE RESPECT MY COPYRIGHT AND THE WORK THAT HAS GONE INTO THE CREATION AND PRODUCTION OF THESE SOUNDS. SUPPORTING HOLLOW SUN HONESTLY ENSURES THE FUTURE DEVELOPMENT OF OTHER PRODUCTS.**

**THANK YOU.**

## USING THIS WITH THE FREE KONTAKT PLAYER

You CAN use Hollow Sun sound library with the free Kontakt Player and it will play and work perfectly but with the following restrictions:

- There is a time limit. This varies according to the version of the Player you have but is typically 10-15 minutes before it shuts down.
- You can edit the sounds to your requirements exactly as though you have a full working copy of Kontakt but you cannot save any edits or tweaks you make.
- When the Player times out, you can restart it immediately and continue (although you will, of course, have to reload everything).

To enjoy Hollow Sun's sound library to its full, it is recommended you buy a full version of Kontakt.

*All company/trade/brand names shown or implied in this guide are the property of their respective owners.*

*Copyright HOLLOW SUN ©*