

Osterhouse Sounds

Presents

Piano Repetitions

A pocket-sized piano specializing in short, percussive sounds. Perfect for creating lively, realistic piano ostinatos.



Welcome

Pianos make so many great sounds when you touch the strings as play or peck the keys. Those percussive muted tones can have an interesting quality to them.

Piano Repetitions captures those interesting transients, and sequences them into delightful rhythmic patterns.

Certainly you could use another piano library and put an arpeggiator in front of it to replicate what Piano Repetitions does. Sometimes though, it's nice to simply have the exact right tool for the job, and that's what this library is.

I hope you'll enjoy exploring what this library can do—there are so many fun sequences waiting to be discovered!

Happy Music Making 🎵
Ben Osterhouse

Features

- Recorded on a Steinway model M, made in 1937
- 3 articulations: each recorded with 3 dynamic layers, 8 round robins.
- 30 Presets: these can be loaded either as nki's from the Presets folder, or snapshots from the Kontakt header. Each nki in the Presets folder is accompanied by a MIDI clip, labelled with an intended BPM.
- 234MB samples, NCW

Note: Piano Repetitions requires the FULL version of Kontakt 6.8.0 or higher – it will not work with the free Kontakt Player!

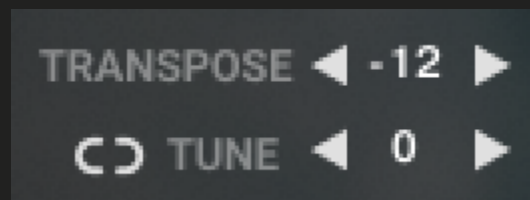
Step Lanes

The main feature of Piano Repetitions is a trio of step lanes in the middle which run in parallel.



- **Harmonics** were recorded while touching the piano strings, to get bell-like tones.
- For **Damped** samples, the piano strings were stopped at their base.
- **Staccato** is simply short notes, doing nothing to the strings.

Each lane can be either transposed or tuned:



Unless you adjust by octaves, this results in random chords, which isn't very useful. However, using the **Key Snapping**, you could easily go from chaos to something much more interesting and useful.

If you transpose one direction and then tune back the other direction, the resulting pitch stays the same but the formant changes. This is a useful sound, so to make

it easier, you can click the link, and this formant shifting effect will happen automatically.



Dice buttons on the other side of the tables could be an interesting way to spark creative ideas:



It's not *totally* random what they do --they'll generate one of few options:

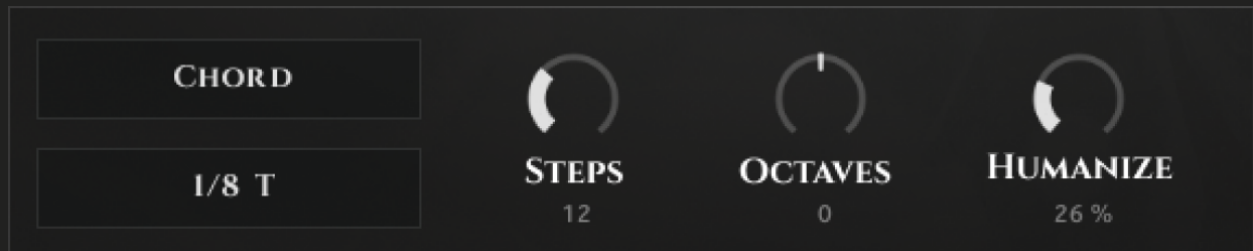
- Sparse patterns with lots of gaps
- Rhythmic patterns in duplets or triplets
- A random swell

Pedal handling

In a sequencer, there are many choices when it comes to handling the sustain pedal. It could sustain the samples so they last longer and overlap more, or it could sustain the sequence, or it could do some combination of the two. In Piano Repetitions, the pedal sustains the sequence to make it easier to connect chords without getting off rhythm. Besides this, the samples are so short, they wouldn't overlap much anyways.

Arpeggiation

Arpeggio behavior can be controlled on the bottom panel:



Choose from a number of arp types:

- **As Played** - The order you play notes determines what order they arpeggiate
- **Chord** - All notes of whatever chord you play will sound on every step of the sequencers.
- **Step** - Every note you play advances the sequencers by one step.
- **Random** - As the name implies, chooses random notes to play.
- **Off** - You can turn the arpeggiator off if you'd like too, but the samples and engine were made with arpeggiation in mind.

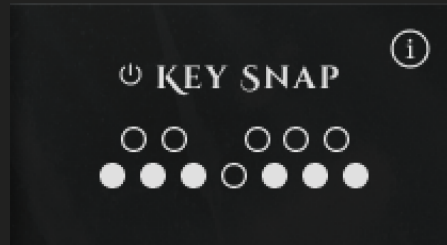
Use the **Speed menu** to choose how fast the sequencer should go.

The **Steps knob** adjusts the number of steps in the sequencers.

Use the **Octaves knob** to make it jump up or down in octaves.

The **Humanize knob** adds slight timing variations, which is especially useful for Chord mode.

Key Snap



Keysnapping is a great way to make happy accidents. If you keysnap to a scale and then transpose or tune each step lane differently, it automatically creates smooth diatonic progressions or random chord inversions.

It's nice to be able to change keysnapping mid-song. You could right-click the Key Snap dots and automate them with CCs, but this would be painfully tedious. To make it easier to change keysnapping, play chords in the orange sections of the keyboard.



Pitchwheel

Typically the Pitch Wheel bends pitches up or down, but for Piano Repetitions, it transposes notes. If you move the Pitch Wheel when keysnapping is on, you can discover useful variations and melodic ideas.

Options

The most important options are on the bottom panel, but you can customize the sound more if you click the cog in the upper left.

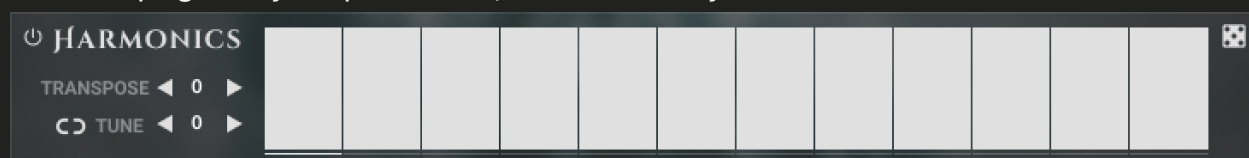


- **Expression** simply controls volume, pre-reverb and delay. By default, it's linked to the Mod Wheel.
- **Resonance** adjusts the volume of the Convolution Reverb which uses impulse responses recorded from inside the piano.
- **Punch** affects the volume envelope. Turn it to the left to increase attack times and soften transients. Turn it to the right to quickly fade out ends of samples, making them extra percussive.
- **Delay** and **Reverb** are fairly self-explanatory, and are used to create more variation between presets. *You'd likely be better off using your own reverbs and delays.*

Round Robins

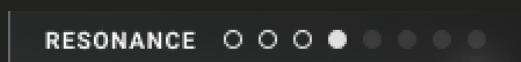


Round robins are rarely used in other Osterhouse Sounds libraries. For Piano Repetitions though, it was clear they were needed. If you turn off all robins except one and peg every step at 100%, it sounds very robotic.



Using all 8 round robins though, the pegged sequence has much more life to it. Clicking the shuffle button adds even more variation by choosing round robins randomly.

Resonance Round Robins



The Resonance round robins are different impulse responses recorded from inside the piano. Even if you completely dampen the strings, there's so much that resonates inside the piano, even with the pedal up, and if you chop off these resonances, it breaks the illusion that you're listening to a piano. In order to avoid having to record such long samples, the tails are recreated with convolution reverbs which use impulse responses taken from inside the piano. When used sparingly, the convolution reverb nicely fills in the gaps and covers up any unnatural fade-outs. One problem with using impulse responses though, is that they ring the same way every time, which can get stale. This is where the Resonance Round Robins come in. Separate impulses were recorded for low and high notes, with 4 round robins each. Then, the script randomly picks different impulses to send each note through. This results in a natural sounding resonance without needing long samples.

Presets

Presets can be loaded as either snapshots from the Kontakt header, or as nki's from the Presets folder. In the Presets folder you will also find accompanying MIDI files for each nki, marked with a recommended BPM. The MIDI clips show each preset off in a way that suits it well, and you could use the clips as a jumping-off point for your music.

Credits

Performing, Recording, Editing, Graphics, Scripting: Ben Osterhouse