

Dear customer, thank you for buying Rinascimento.

This manual will explain you how to install and use our library. Additional information is present on our website.

**enjoy,
Paolo and Olmo**

INSTALLATION

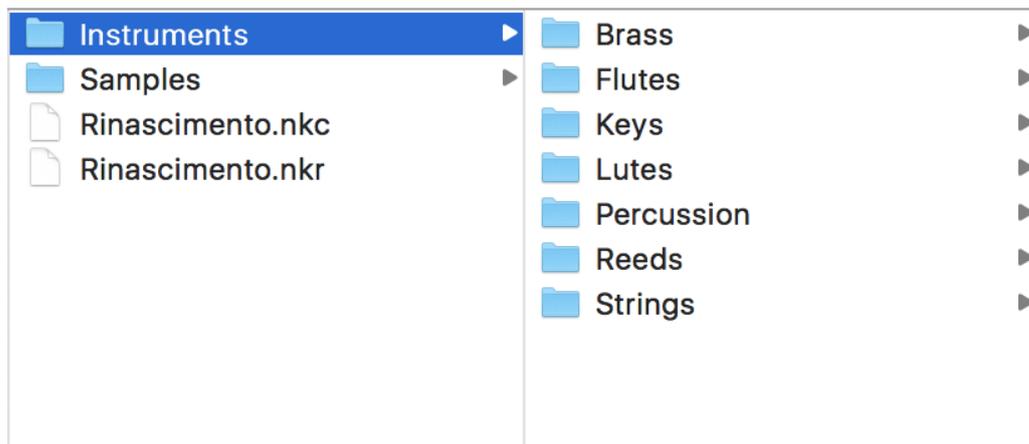
Extract the files RinascentoSamples.rar and RinascentoPatch.rar in a new folder.

If you don't know how to open .rar files, we suggest you to download 7zip from www.7-zip.org (windows users) or www.unrarx.com (mac users). On Windows, click with the right button on the two rar files and select "Extract Here". On Mac, with UnrarX just open the two files and UnrarX will extract automatically.

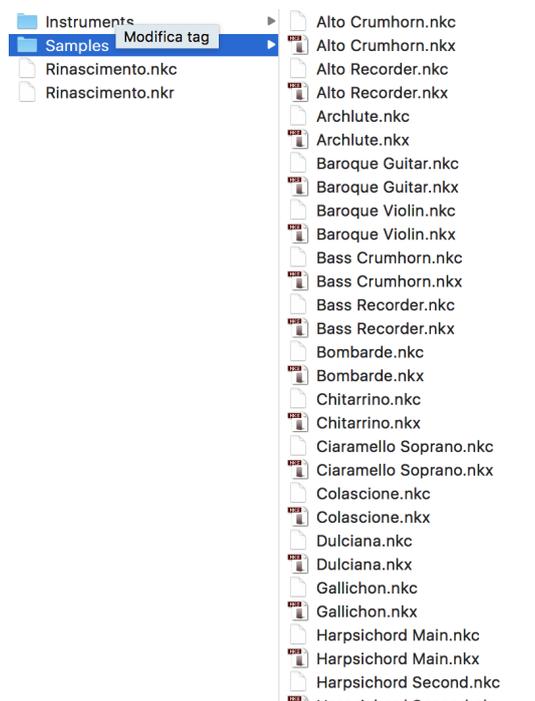
In the end you should have a folder structure like this:

[folder]Rinascento Instruments
[folder]Rinascento Samples
Rinascento.nkc
Rinascento.nkr

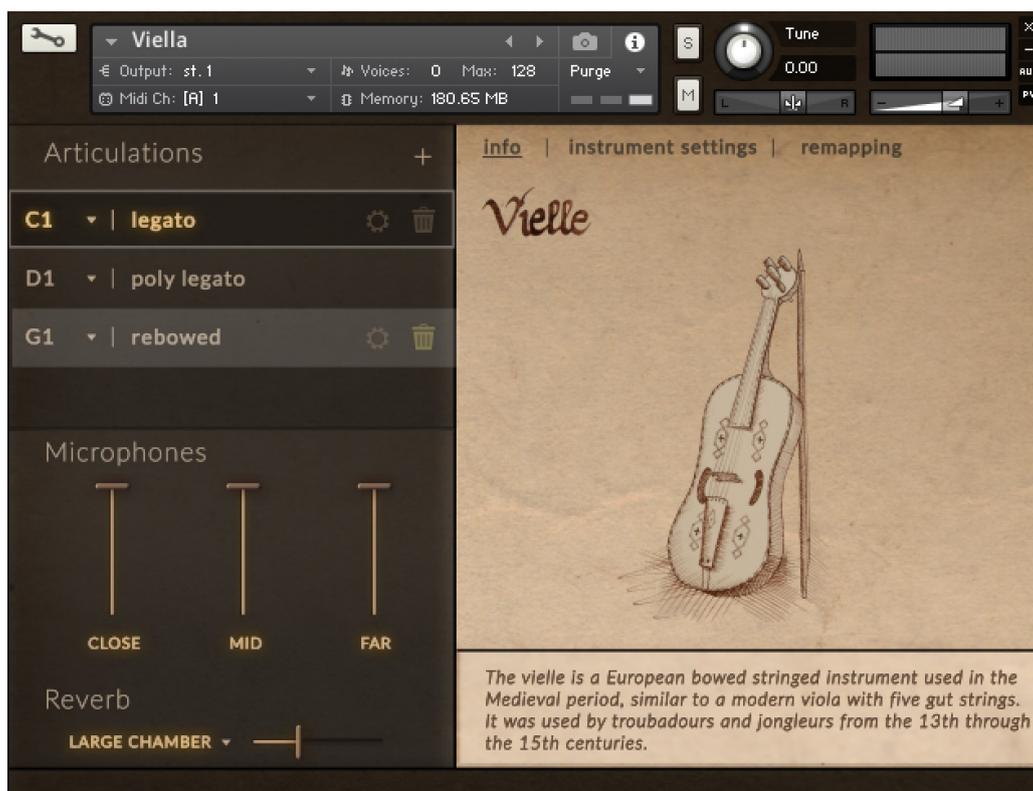
Inside the "Rinascento Instruments" folder there are all the instruments divided into 7 main categories.



This is how the library should look after the extraction on a Mac.



THE INTERFACE



This is the main page of one of the instruments. All the instruments share a quite similar GUI, with a drawing of the instrument on the right side of the interface and a brief description. In particular cases, like in the Hurdy Gurdy, the Percussion or the Organ, the GUI can be slightly different according to the different features of the instruments. Other instruments like Viella, Baroque Violin and Zampogna have a slightly different script to allow polyphonic legato and drone notes.

In anycase:

The main page shows the available articulations, the three microphone perspectives and the reverb settings.

To reassign an articulation keyswitch press on the desired keyswitch and press on the keyboard outside the range of the instrument to reassign it.

Articulations

There are three kinds of articulations and they can be freely customized by clicking the small gear on the articulation itself. To add an articulation, click the small + button, to remove it click the little bin near the articulation itself. If you accidentally delete an articulation, reload the patch without saving.

Legato

Legato articulations are useful for monodic instruments. You can select which group you want at the beginning, on the legato, after the legato and the release. You can also select how fast the legato transition will happen, how long it will stay on the legato and how long it will crossfade into the “after legato” group.

There are controls for the modelled vibrato as well. The modelled vibrato sounds best on woodwind instruments. We’ve sampled all the instruments in non-vibrato mode, since vibrato was rarely employed on renaissance music. On default the vibrato is controlled with the modwheel, but you can assign it to another controller by going in the remappings page.

Polyphonic

Polyphonic articulations are made to play groups in a polyphonic way. They are useful for all the staccato articulations, for creating “pads” from monodic instruments and for all the keyboard instruments. You can select the relative group and eventually a group for the release. **In Rinascimento 1.0 the staccatos are controlled either with the modwheel AND the velocity, so if the staccatos are low in volume, please raise the modwheel all way up.** In an upcoming update we’ll have an option to decide if the staccato are controlled by the velocity OR modwheel.

Instant

Instant articulations are momentary articulations that can be triggered by using a keyswitch while playing a legato articulation. **They are not directly selectable**, because they are thought to be triggered in when playing a legato articulation.

Instrument settings

Engine Accuracy: controls the processing of the legato transitions. Decrease to save some CPU when playing legato

Tuning: it’s useful to adjust the tuning of the instrument between 440 and 442

Humanize tuning: this helps to create a slight more imprecise tuning, which helps to achieve a more human and realistic feel.

Dynamic Range: Determines how much the modwheel influences the volume of the instrument

The velocity control enables the user to create a custom velocity curve. It’s quite useful for the staccatos and the lutes. Also it could be used to tweak the sound produced by the auto-strummer

Remapping

Here you can remap the modwheel (which normally controls the dynamic) to another control, the vibrato amount and the vibrato rate when a legato articulation with the modelled vibrato on is selected.

Drag the selectors below the wheels to assign those controls to a new midi CC.

Auto-Strummer

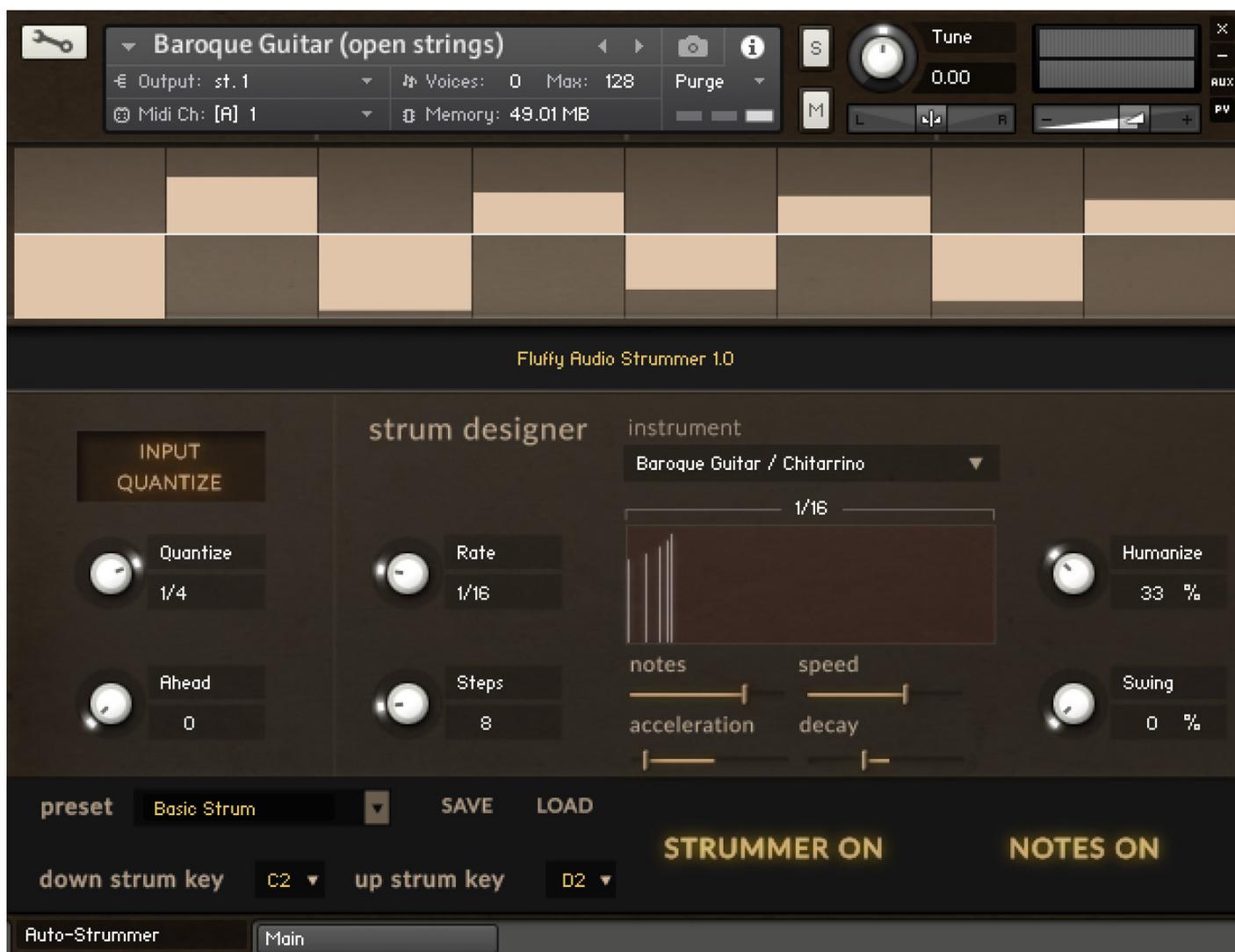
All lutes, except the Colascione (which was a kind of “acoustic bass” of the Renaissance Era) have an additional and powerful strummer/arpeggio engine. Click on the lower left button to access to this additional script.

This engine allows the user to design and create pow-

erful strumming and arpeggio patterns.

By default the strummer is off, please click on “strummer off” to enable it. You can also disable or enable the playing notes to hear just the strumming and not the actual notes that you play.

The strumming engine works by detecting a chord (minor or major) while you play in the main range of the instrument. You can manually strum using the down-strum and up-strum key defined below.



Basically, the input quantize determines a kind of “grid” in time, according to your DAW, which will set when the strum will begin. The Ahead knob lets you to define how much before the beat the strum will begin. This is quite useful, because it avoids being “late” on the beat when using the Input Quantize feature.

The Strum Designer part lets you to “design” the strum: with the help of the little display you can also build arpeggios, tremolos and so on.

The Instrument selector, defines the playing position for the strum. By default it’s selected the most appropriate for the instrument, but sometimes another position could sound more pleasant (keep in mind that instrument like the Tiorba or the Arciliuto are rarely strummed, so their default position is more appropriate for arpeggios).

You can also select a preset and save and load a strum. This is useful to apply the same setting to other instruments.

Hurdy Gurdy

The hurdy gurdy is a complex instrument: it has drone notes, legato notes, repetitions and the trompette. The trompette is a buzzing wooden bridge that resonates when the wheel accelerates.

It's used to punctuate rhythms in dances.



The trompette rhythm starts when playing and keeping pressed the middle C. The other keys in violet are additional drone notes.

You can quantize the input in the same way it happens for the strummer and you can select how fast and how many steps are played.

On the little table view, you have a representation of the current trompette rhythm pattern. You can switch to a different pattern by playing the black keys below the central C. While unusual we've found this layout is the best to be able to perform a complete hurdy gurdy part live with just two hands.

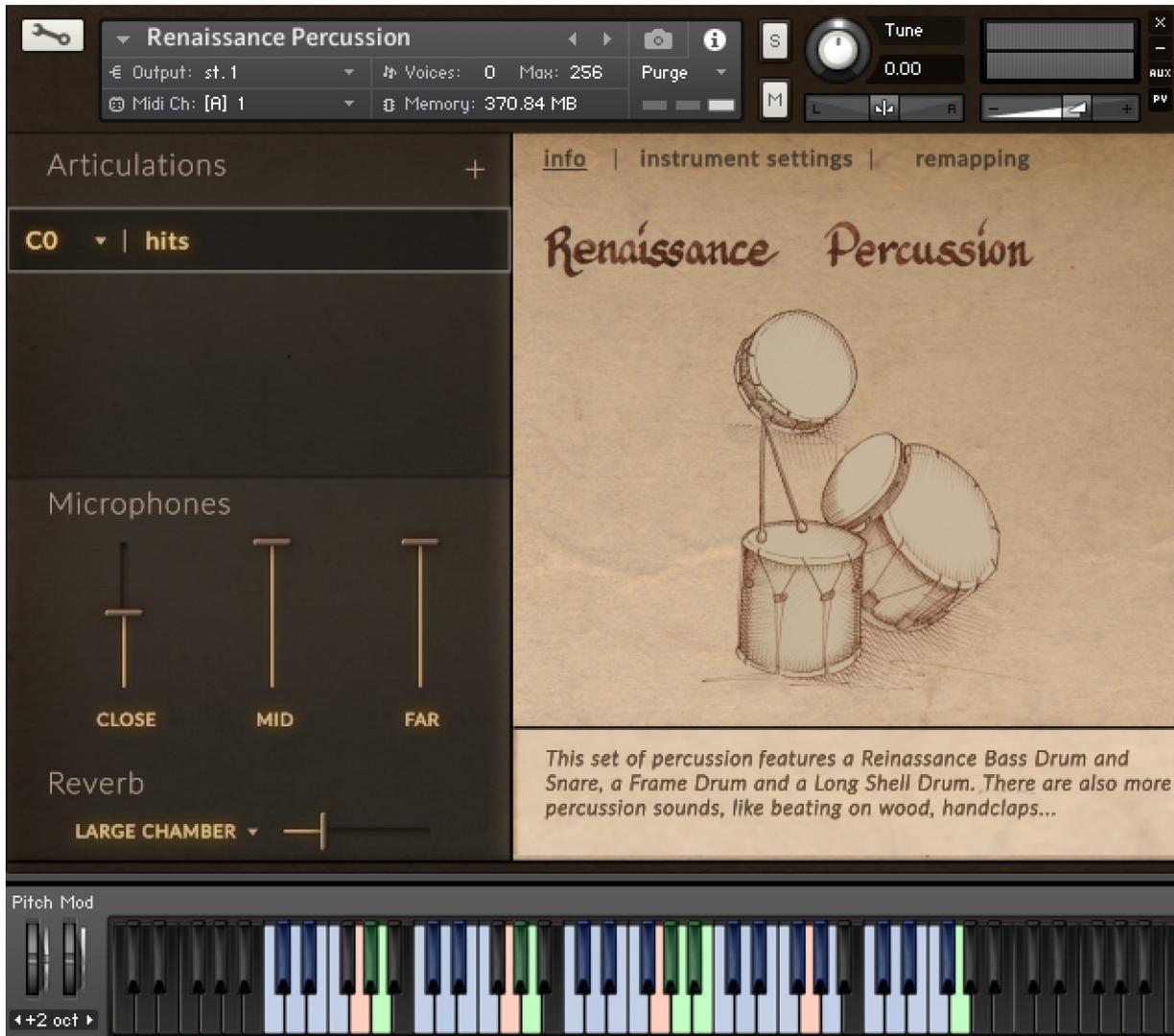
You can select another tonality for the trompette and the drone notes by clicking on the little menu (which in the photo shows C as main key).

Renaissance Percussion

The percussion NKI patch contains 5 percussion sets in the same patch. From left to right we have:

- Bass Drum

- Renaissance Snare
- Tambourine
- Long Shell Drum
- Various Percussion (hand claps, woodblock, and so on)



The Blue keys are single hits. They have 4 RRs and different velocity layers. There are also double and triple hits.

The Red keys are long rolls. They are modwheel controlled and on release there's a final hit.

The Green keys are crescendo and decrescendos of different lengths. They are both velocity and modwheel controlled.

Credits

Royal thanksgivings to
Baron Domenico Baronio for his refined mind and ability;
Count Lucio Paolo Testi for his shapely and fast hands;
Duke Fedele Stucchi for his sturdy lips;
Prince Matteo Pagliari for his quick fingers;
Queen Erica Scherl for her powerfull grace;

Distinct thanks to La Rossignol for giving us the opportunity
to meet such amazing players and for the possibility to use its
name and logo;

Hearthfelt thanks to
Lord Diego Cantalupi for his lordlike lordship;
Knight Claudio Mandonico for his polyhedral skills;

Many thanks to
Archon Pietro Pasquini for his strenght and his magnificent palace, without which we could not draw the
real soul of Rinascimento;

Thanks to Riccardo Barba for the loyal friendship and the invaluable aid in development;

Thanks to Lucia Menegazzo for the wonderful illustrations, for her patience and her tips;

Thanks to James Clark, Nick Borrego, Dirk Ehlert, Don Bodin, Roger Subirana, Ignacio Nunez, Maliki Ramia
Ignacio Nunez, David Garcia Diaz, Hagai Davidoff, Andrea Bellucci, Filippo Zattini and all the composers
who contributed in the awesome Rinascimento demo list.

Thanks to Mario Kruselj for some tips and nice skype conversations.

Thanks to Gabriela and Sebastian for their invaluable help in cutting thousands of thousands of samples.

Paolo and Olmo

fluffy
AUDIO

