

USER MANUAL



A KONTAKT INSTRUMENT BY
soundsphat

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1. Introduction

Landlord Stabs is a Kontakt instrument built for the free Kontakt 8 Player. It is built around a classic sound-design approach from early house and dance music production: taking a chord or stab sound, tuning it to a specific key, and spreading it as a one-shot across the keyboard — a technique heavily used in the late 1980s and early 1990s to create the prominent, recognizable chord stabs of that era.

The instrument's name and core sound reference a distinctive stab sample from a well-known late-80s remix. Rather than only recreating that one classic sound, Landlord Stabs expands the concept with a broader library of fresh, modern chord and step sounds built using the same technique, alongside recreations of several other well-known chord stabs from that period.

System Requirements

- Free Kontakt 8 Player (or full Kontakt 8).

Presets

Landlord Stabs ships with 542 factory presets, organized into folders and sub-folders by type (for example, pluck sounds and pad sounds). These presets are fully mixed and processed patches. Separately, the Sound Menu (see below) provides access to the raw, unprocessed one-shot recordings the presets are built from, for building custom sounds from scratch.

2. The Sound Menu

Clicking "Sound Menu" on the left side of the interface opens the instrument's custom sound browser, which is pre-sorted into 12 categories by sound type. This menu accesses the raw recordings in the library — not the 542 ready-made presets — making it the starting point for building a custom chord or stab sound from scratch.

- **Categories:** 12 categories of raw one-shot recordings, including the "Landlords" category (the instrument's signature classic stab sound) as well as other recorded chord and stab types (e.g. FM stabs, organs).
- **Page Navigation:** a triangle/arrow control pages through additional sounds within a category; Previous and Next buttons step between individual sounds.
- **Minor / Major Toggle:** every sound in the Sound Menu can be switched between a minor and major voicing, rather than being locked to the scale it was originally recorded in — useful for building more varied and complex chord progressions.
- **Currently Loaded Patch:** the name of the loaded one-shot is displayed here and remains visible and accessible (with direct access back into the Sound Menu) from both the Edit page and the ADSR page.

Because these one-shots were each designed and processed individually before being spread across the keyboard, the ideal-sounding key or region can vary from sound to sound — it's worth auditioning a few keys per sound to find its sweet spot.



3. The Edit Page

The Edit page builds on the main sound loaded from the Sound Menu by adding two additional layers: a Sub layer and a Noise layer.



Main Layer & Sub Layer

The main sound layer and the Sub layer share the same set of layer controls:

- **Sub Waveform Options:** None, Sine, Triangle, Sawtooth, or Square — each chromatically sampled, providing either a cleaner low-end reinforcement or an extra layering tone for pad-style sounds.
- **Volume, Solo, and Mute.**
- **Octave:** up to ± 2 octaves.
- **Drive / Saturation and Transient Attack:** available per layer (not just as a master effect), which allows shaping how a sound cuts through a busy mix independently at the layer level.

- **Low Cut and High Cut:** per layer, independent of the main Filter Station on the main panel.
- **Panning.**
- **Bass Slider:** boosts or cuts roughly 60–80 Hz.
- **Bit Crusher:** can be applied independently to the main sound layer or to the Sub layer. Intended to recreate the low-bit-depth, resampled character common to vintage samplers and tape-based production from the late 1980s.

As with the company's other instruments, any bipolar slider shows a center indicator (a pink arrow) when at its default/neutral value; hold Command+click to snap a slider back to that default.

Noise Layer

A third layer offers a choice of None, White Noise (with some low end scooped out), or Pink Noise (richer in the mids and low end). The Noise layer includes its own Saturation, Transient, Low Cut, and High Cut controls, as well as pitch shaping to match the rest of the sound.

From any page, clicking the logo returns to the home page — consistent with the company's other Kontakt instruments.

4. ADSR

A dedicated ADSR page provides envelope control over both the Volume (amplifier) and the Cutoff. Each envelope can be switched on or off by clicking its title (active envelopes appear lit; inactive ones are dimmed). Each includes Envelope Amount, Attack, Hold, Decay, Sustain, and Release.



5. The Main Panel

The main panel mirrors the layout used across the company's other instruments.

- **Reverb & Delay:** dialed in from the left side of the panel; a bypass toggle mutes both sends simultaneously for a dry reference, remembering their prior values when re-enabled.
- **Filter Station:** Cutoff and Resonance, with 12 dB, 24 dB, and 36 dB per octave Low Pass modes, a 24 dB Band Pass, and a 24 dB per octave High Pass.

- **Tone Shaper:** a tilt EQ centered around 3–6 kHz. Tilting right adds crispness and higher harmonics back into a sound that has been filtered or muffled (including via the cutoff envelope); tilting left scoops that range out for a rounder, warmer, more muffled tone. A center pink-arrow indicator shows the neutral/default position; Command+click resets it.
- **Stereo Spread Knob.**
- **Velocity:** independent velocity sensitivity controls for Volume and for Cutoff — for example, applying more velocity to cutoff than to volume so that harder playing opens the filter and brings in more high-frequency harmonic content, which can be especially effective for dub-style sounds. Setting a velocity amount to zero removes velocity's effect on that parameter entirely.



6. Sound Library Overview

The raw one-shot library (accessed via the Sound Menu) includes recreations of the instrument's signature classic stab sound (the "Landlords" category) alongside other recorded chord and stab styles such as FM stabs and organ-style stabs, suited to house and deep house production. Layering the Sub and Noise layers, along with drive, transient shaping, and EQ, allows these one-shots to be built out into fuller, more contemporary chord sounds while still switching freely between major and minor voicings.

All parameters throughout the instrument are NKS-ready and can be automated in a supporting host.

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