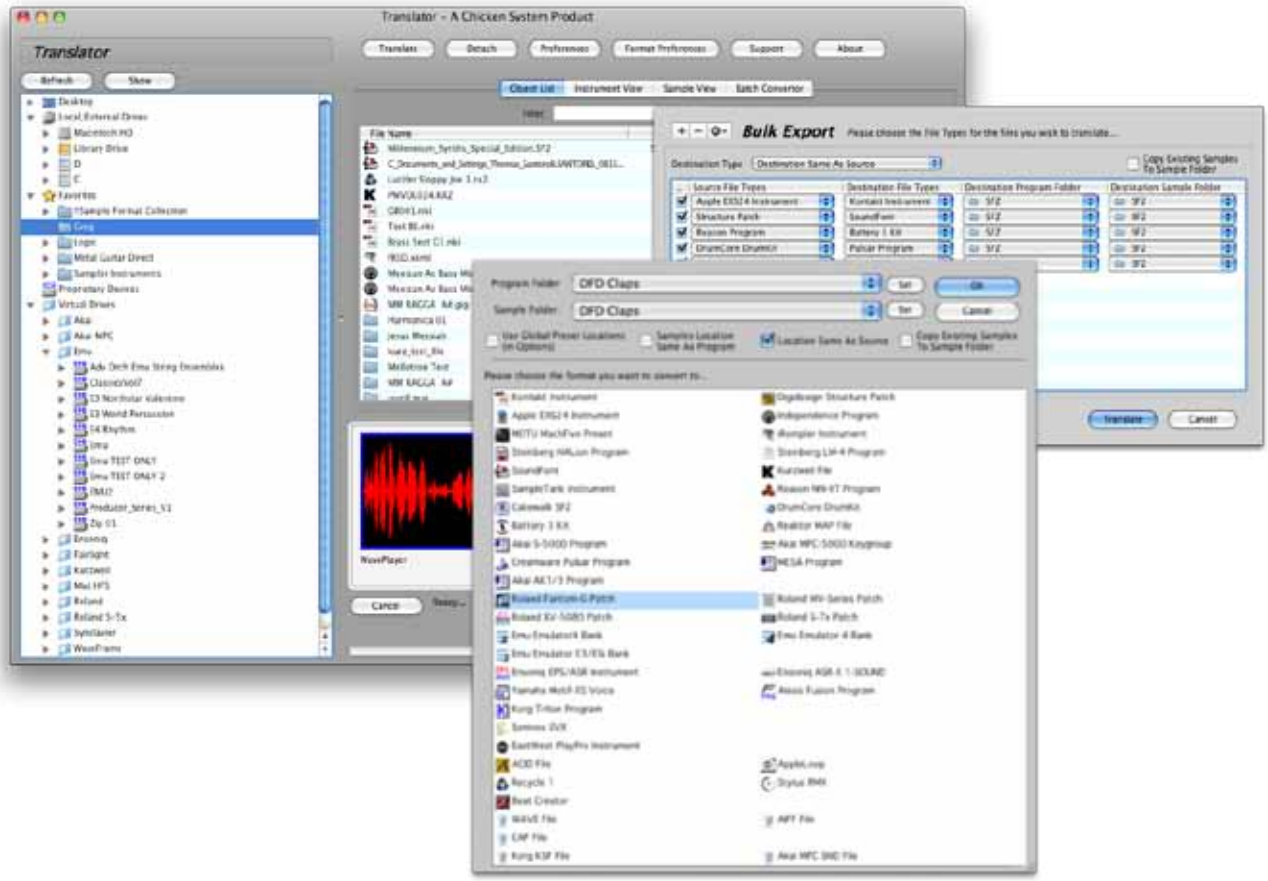

Translator™ 6

Version 6.0, Build 16

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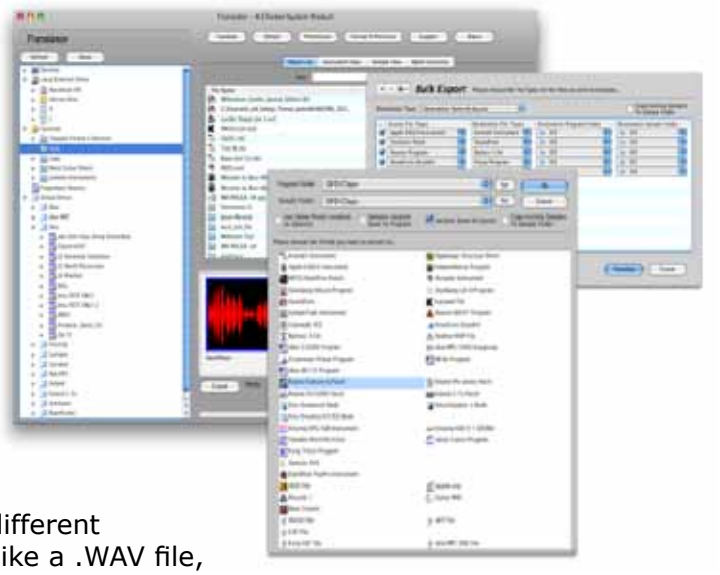
Translator™ 6

Table Of Contents

Translator™

Introduction



Translator™ is the original and revolutionary Instrument format convertor.

Translator™ takes most major professional Instrument, Bank, and Sample file and disk formats, such as Kontakt, GigaStudio, EXS24, SFZ, Akai, Roland, Emu, Kurzweil, Ensoniq, etc. and translates between them. That means you can read, interpret, or write between different systems; whether reading a computer file like a .WAV file, or converting a complex Kontakt Instrument to a proprietary disk format on a ZipDrive, for example.

Because of its powerful interface and display features, **Translator™** also contains excellent management facilities; such as fixing of sample references in files, auditioning of samples direct from disk, and many other things within it's menus and dialogs. **Read through this document** - you will find many useful things you might have not thought of. Some of these ancillary capabilities are referenced in the Miscellaneous section of this document.

Translator™ is a true cross-platform Mac OSX and Windows program. Both versions look similar, though there are differences. In this document the Mac version is usually pictured. **Translator™** also comes in Special Edition variations; their only difference is that they only convert to one or a couple formats. All the information in this document applies to them equally.

Translator™ 6 is the latest version of **Translator™** at the time of this writing. Any reference to **Translator™** also means **Translator™ 6** in this document. All information applies to any Special Edition of Translator (e.g. Translator EXS24 Edition).

This document is synced to the Translator version noted on the cover of this document. It is a dynamic document and often is revised with every major, minor, or even build of Translator.

In this document, the term "right-click" also refers to "control-click" on a Mac. Only "right-click" will be used. Similarly, "Preferences" is term for different optional parameters that can be set in the program; on the Mac you will see the word "Preferences", but on Windows you will see "Options". In this document, Preferences will be used. Graphics are all Mac, but look very similar to the Windows version.

Translator™ works with many bank, instrument, file, and disk formats. Most US keyboards and software regards middle C key on a keyboard (MIDI note 60) as C4, while most non-US styles denote this as C3. By default **Translator™** displays middle C as C4, but you can change this in Preferences-General to align with your personal preference.

If you are a registered owner, you are qualified for free updates for the life of the program. You can download these from the Chicken Systems web site.

Translator™ is consistently supported by Chicken Systems, with updates appearing on usually a monthly basis.

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Translator™ - How To Make A Hard Thing Easy

Translator™ is a powerful program. However, this power can make a simple operation, such as translating a sound, a difficult process. Shoot, you just want to take this Roland CD-ROM and translate it into EXS24 format! But now you have to read about DeEmphasis Filters, and Naming Conventions, and all these things that you don't want to worry about. **Yuuch.**

Translation is a complicated process by nature. Many times an internal parameter decision can go a number of ways. How do we enable total control for the user, while hiding as much of the process as well?

Here's a couple things that we feel you should remember, in order to make **Translating an Easy Thing:**

Read the Manual - Refer to the Help file
We spent an inordinate time making a full length manual (when we could have been adding features to the program) for the reason that it helps make a Hard Thing Easy. Use it! It'll help. We love hearing from our customers, and please do ONCE YOU HAVE tried the resources you already have. This manual is the BEST WAY we know how to communicate the concepts of this program. If you call us, please ask a question based on something you don't understand within the manual. Otherwise, we'll just read the manual to you.

The Defaults Are Good for most cases
Check out the Preferences dialog. There are TONS of optional features in **Translator™**. If you are confused by them, do the simple thing - ignore them. There generally isn't any options in there that are completely mandatory necessary to switch or set to enable things to go well. In 99% of the cases you should be able to stick in a CD, drag it over, go and eat a sandwich, and come back with a bunch of translations. But if you need them, the options are there.

Call, E-mail, or Chat if you have questions or problems
When something goes wrong - and with a Hard Thing that is inevitable - that can make that Hard Thing Hard. So, we make ourselves completely available. You can call us with toll-free 1-800 technical support. Or e-mail us - we'll respond within 24 hours guaranteed. Even Chat is available from our web site. We think we have the best support in the business - in order to make a hard thing easy.

Send Files if there is a problem
Nothing is better for diagnostics than the actual source file the user is operating on. In Translator, you can send us any source file you are looking at. Use our Bug Reports web page at www.chickensys.com/translator/bugreports, or see the Sending Files section for more information. We commonly address all issues within 24 hours.

See - it's an Easy Thing!

Basic Concepts

Translator™ uses a derivative of the familiar Finder window on the Mac and Explorer (sometimes called My Computer) screen on Windows, for familiar and easy operation.

There are two panes, the Container Pane and the Object List. The Container Pane is on the left, and the Object List is on the right.

The Container Pane shows the "containers" - e.g. folders, anything that holds objects. When you select anything in the Container Pane, the contained objects show in the Object List.

Translations
You translate Instruments by several methods.

- **Double Clicking** an object in the Object List.
- **Dragging** (drag-and-drop) from the Object List to the Container Pane.
- **Right-Clicking** on an object in either the Container Pane or the Object List. This invokes a popup menu in which you can select to Convert As... into another format.
- **Clicking** on the Translate button above the Object List. This will translate the objects selected in the Object List.
- **Dragging file(s) or folder(s)** from the Finder into the Object List. This starts Translator™ in the background and offers you a choice of what to convert to.
- **Dragging a file or folder** from the Finder onto the Translator icon. This starts Translator™ in the background and offers you a choice of what to convert to.
- **Using the Batch Converter.** It allows you to pre-select objects and then translate them in groups into separate objects or combine them in any sort of ways into single objects.

Generally, anytime a translation operation is invoked, the Master Translation Dialog (MTD) appears. This gives you the choice of determining what format you want to convert to, and where the new files will go.

It does not appear when you drag an object from the right to a proprietary disk on the left. Since by your operation you've already made a decision where your file is going and what format it will be converted to, the MTD does not appear.

Translator™ will then start the conversion, give you status, and informs upon completion.

Favorites
Favorites are a special Container Pane section; they represent your heavily-used folders.

Virtual Drives
Virtual Drives are essentially image files of proprietary CD's, such as Akai, Roland, etc.. They show up as a "drive" under the Virtual Drives section in the Container Pane.

Docking Dialogs
You can detach any of the right-side screens (the Object List, Instrument View, Sample View, or Batch Convertor) into it's own dialog, enabling use in a large screen or multi-monitor environment. See the Docking Dialogs section in this document for more information.

Main Screen

When you start Translator™, the Main Screen appears. This is the center hub of Translator. Everything is based around this screen. You can detach dialogs and work from "window-to-window", but all comes back to this dialog.

There are two main areas, the **Container Pane** and the **Right Pane.**

The Container Pane is on the left, and the Right Pane is on the upper right. The Container Pane displays all the folders and "containers" on your system and around it. The Right Pane holds several Screens which you mainly operate on.

Above the Container Pane are two buttons:

Refresh: Clears the Container Pane and re-lists everything.
Show: clicking on this shows the menu areas that the Container Pane shows.

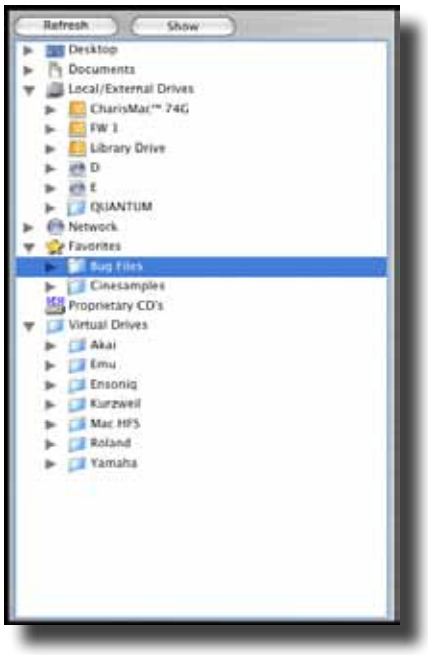
Above the Right Pane are several buttons:

Translate: starts the translation process on whatever is selected in the Object List
Detach: detaches the currently selected screen - either the Object List, Instrument View, Sample View, or the Batch Convertor - in the Right Pane. Click here to learn more about Docking Dialogs.
Preferences: Opens the Preferences dialog.
Format Preferences: Opens the Format Preferences dialog.
About: Opens About Translator splash screen.

Below the Right Pane is the **Sample View** area. This may be visible or blank, depending if you have the Sample View detached or selected or not.

Container Pane

The **Container Pane** shows the "containers" that files or objects reside. Containers are anything that contains an object. Obvious elements are hard drives, CD's, and folders on these containers. Less obvious ones are Virtual Drives, Favorites and Network.



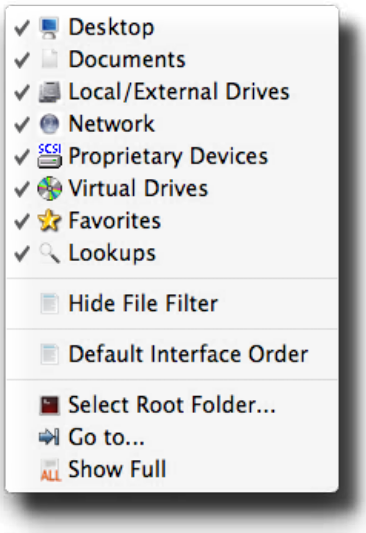
There are six areas within the Container Pane, or can show or not show these by clicking the Show button and selecting what you want to see.

Desktop: Your desktop folder
Network: Your volumes as seen by your network
Local/External Drives: Your peripherals hooked up physically to the computer you are working on.
Proprietary Drives: Your proprietary drives or CD's that Translator has identified.
Virtual Drives: Your Virtual Drives that Translator has detected in your Images folder.
Favorites: Your Favorite folders, files, aliases, or shortcuts that Translator has detected in your Favorites folder.

Only one object can be selected in the Container Pane at a time. When you select an object, it's child objects show in the Object List.

Right-clicking on an object shows a contextual menu, which expose most of the powerful features of Translator. You can convert files by selecting Convert As.. and then the appropriate format. You can access the Tools (Program Tools, Sample Tools, and File Tools) areas, and the various Utilities as well.

Last but not least, you have the basic Finder/Explorer functions, such as Open, Reveal In Finder, Create Alias, Get Info/Properties, etc.



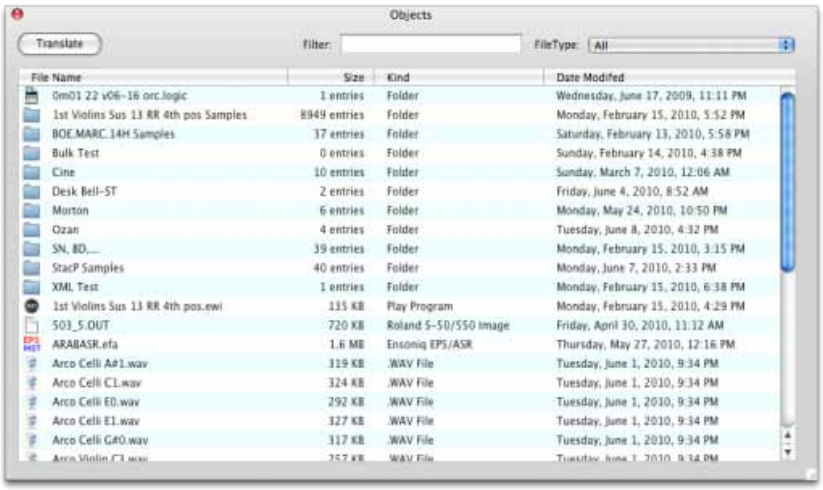
Advanced Navigation Functions
Under the Show button are two advanced functions, **Show Root Folder** and **Go to....** Show Root Folder allows you to view only the items within a single folder. This allows you to clear out the irrelevant items in the pane and decrease the extreme amount of vertical latitude is showing. You can go back to the regular view by clicking Show again and selecting **Hide Root Folder**.

Go to... allows you to look at a folder without having to manually drill down to it. Of course you have to select the folder using the basic Finder Open dialog, but it allows leveraging the power of the Open dialog.

Object List

The most heavily used screen in the right Pane is the **Object List**, which resides in the first Tab Panel. This shows the objects contained in whatever is selected in the Container Pane.

This screen can be detached from the main window by clicking the Detach button above the right-pane. See **Docking Dialogs** for more information.



You can drag into and drag out of the Object List. Double-clicking on on object either starts the translation process or opens it in the Container Pane (this can be chosen in Preferences). You can convert several objects by multi-selecting them and clicking on the Translate button above the right-pane.

Right-clicking on an object shows a contextual menu, which expose most of the powerful features of Translator. You can convert files by selecting Convert As.. and then the appropriate format. You can access the Tools (Program Tools, Sample Tools, and File Tools) areas, and the various Utilities as well.

Last but not least, you have the basic Finder/Explorer functions, such as Open, Reveal In Finder, Create Alias, Get Info/Properties, etc.

The Object List shows a variety of dynamic information on the files it shows, depending on what they are. If they are samples that are referenced by control files (.exs, .nki, etc.) they show where they are and if the reference is bad or not. It may show the size or properties of the object.

The headers at the top of the Object List can be clicked to show ascending or descending sorts of the list, on any column.

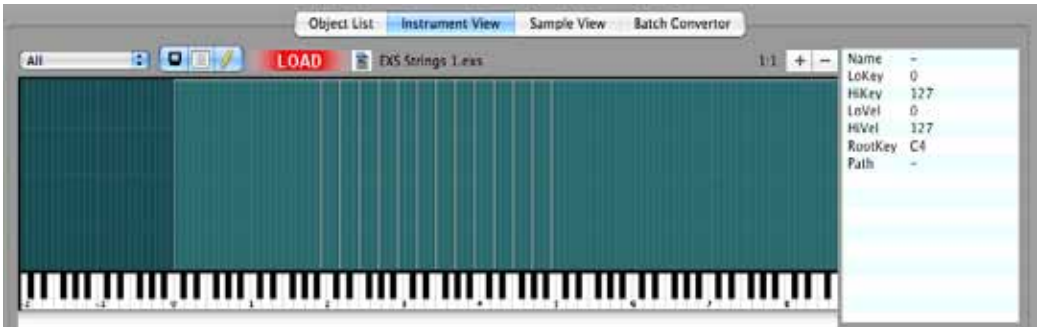
The Object List also has filtering parameters at the top. The first box is a Text filter. Anything you type in there, if contained in the file name, will make that object appear in the list.

The second box is a File Type parameter. If you choose SoundFont, for example, all SoundFonts will appear in the list and nothing else. There is also an option for Folders only, or Files only.

You can hide the Filter area by clicking of the X next to the filter items. You can show it again by selecting Show Filter under File-View.

Instrument View

The Instrument View gives you a visual on how the Instrument that you have selected in the Container Pane is mapped out across the keyboard.



By default, when you select a Instrument-type of object in the Container Pane, this tab gets set and the screen is populated.

By clicking on an area in the graphical screen, it selects the samples assigned to that area and shows the waveform in the Waveplayer. It also shows you some information about that sample in the List to the right. *Note: In cases of layered samples, you can only choose the topmost sample. This is just a limitation of the interface.*

To unclutter this screen in cases of Keyswitches, Round Robins, Controller-switching, etc. the views are separated by **Rule Areas** and can be selected by the popup menu on the upper left. A Rule Area is when samples are turned off or on depending on come circumstance other than MIDI note number or Velocity value.

You can zoom in or out of the Screen using the (+-) buttons on the upper right. The Zoom label shows the extent of the Zoom.

The triple-sticky-button allows you select certain options:

Auto-Display
When checked, this tab gets selected when selecting a Instrument-type object in the Container Pane. Unchecking it defeats this auto-selection.

Show List
When checked, the information list on the right appears.

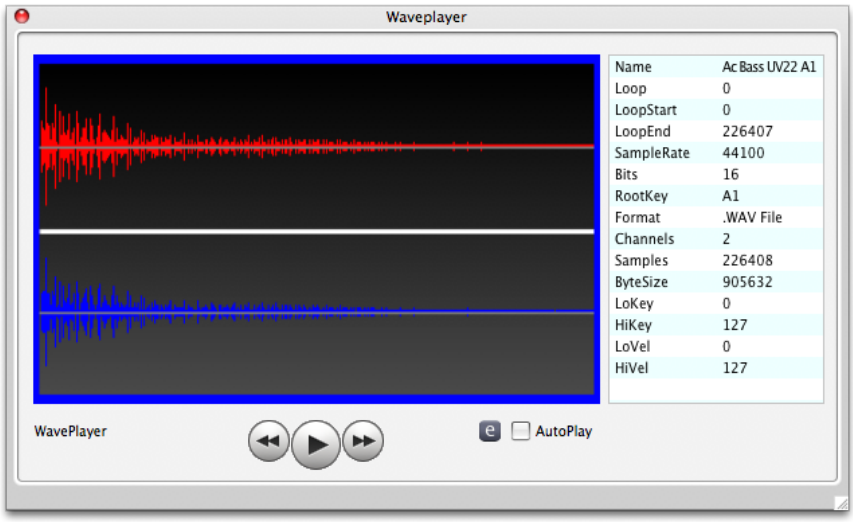
Compose
Calculating the mapping of an Instrument can take a little more time than just getting the referenced samples of that Instrument. By unchecking this, the conversion engine will skip calculating the mapping and your response may be a bit faster. Of course, you sacrifice viewing mapping on this screen.

The Instrument View also allows you to load the currently selected Instrument - NO MATTER WHAT THE FORMAT - and play it by clicking on the keyboard or through your MIDI keyboard. See the Playing Instruments section in this document for more information.

This screen can be detached from the main window by clicking the Detach button above the right-pane. See **Docking Dialogs** for more information.

SampleView

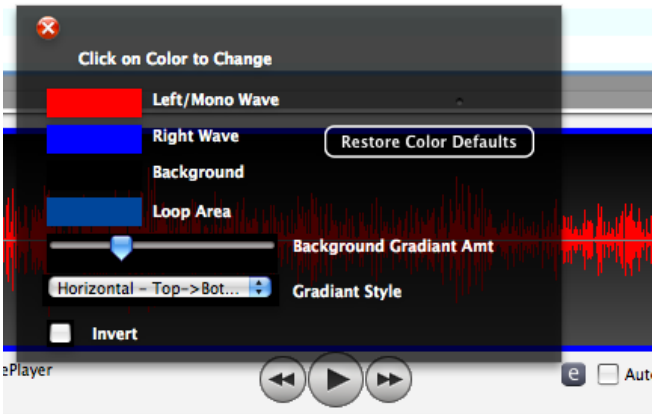
The **Sample View** displays a waveform and allows playback, including the proper looping that may be programmed into the sound. The waveform appears by selecting a sample in the Object List.



There is an information box that lists all the pertinent information concerning the sample (regardless where it comes from) on the right.

Loop areas (defined by the numLoops, Loop Start, and Loop End parameters) and Playback areas (defined by the Start and End parameters) are are displayed using box outlines on the screen.

The regular set of transport controls is shown below the waveform screen. A checkbox called AutoPlay allows the player to play back a sample when it is selected. You can also unconditionally turn off loop playback by selecting No Loop checkbox.



The **e** button shows you the properties of the **Sample View**. You can choose the color of each facet of the view, plus the gradient of the background.

This screen can be detached from the main window by clicking the Detach button above the right-pane. See **Docking Dialogs** for more information.

A special note concerning SampleView docking: Since it is usually located at the bottom of the Main Screen, you need to select it in the right-pane, which moves it up to the right-pane. Then you detach it; thus it is invisible in TWO places on the Main Screen. Reattaching it puts it back to the right-pane, where when you click off of it, it puts it back to the bottom of the Main Screen.

Batch Convertor

The **Batch Convertor** gives you the special ability to grab a bunch of objects and convert them in one swoop.

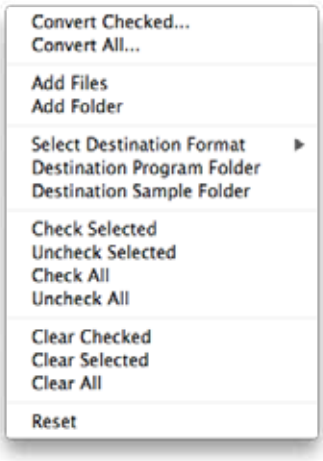
Of course you can do this in the Object List by multi-selecting a bunch of objects, but the Batch Convertor allows you to get objects from various locations and add them to the dialog.

You can add objects to the list by clicking the **Add** button (that is, the **+** button), or by dragging objects in from the Object List, Container Pane, or even from the Finder. (Detaching this dialog is helpful in this regard.)

Clear (that is, the - button) clears the selected entires in the list.

Each entry has a checkbox so you can select or deselect the objects you want to convert even after you have put them in the list.

The **Batch Convert** button starts the batch conversion process.



The Action button drops down a menu which allows various methods adding, selecting, deselecting items; plus allows group modifying of Destination File Type.

This screen can be detached from the main window by clicking the **Detach** button above the right-pane. See **Docking Dialogs** for more information.

Docking Dialogs

All the right-pane screens - the **Object List**, **Instrument View**, **Sample View**, or the **Batch Convertor**, can be detached into it's own dialog, making it easy to use Translator in a large screen or multi-monitor environment.

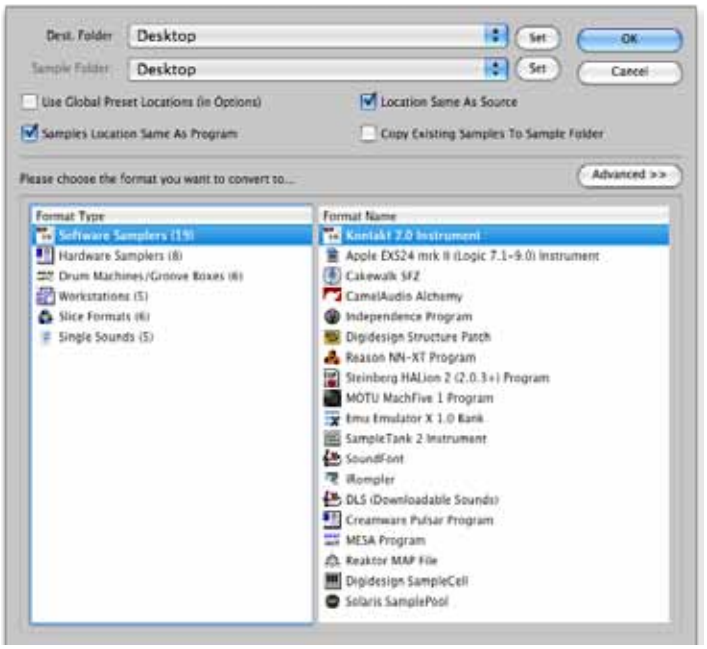
To detach a screen, simply click the Detach button above the right-pane when the desired screen is in view. This jettisons the dialog and creates a blank spot on the Main Screen. You can detach all the right-pane screens if you so desire. All the functionality is retained; all the separated dialogs communicate with each other just as if they were located on the same dialog.

To reattach a dialog, simply close it, and the containing controls will go back to the Main Screen.

Note: The Sample View carries with it a special exception. Since it is usually located at the bottom of the Main Screen, you need to select it in the right-pane, which moves it up to the right-pane. Then you detach it; thus it is invisible in TWO places on the Main Screen. Reattaching it puts it back to the right-pane, where when you click off of it, it puts it back to the bottom of the Main Screen.

Master Translation Dialog

The **Master Translation Dialog** appears whenever you have started a translation process. This dialog allows you to select what format you are converting to, where the sample files will be written to, along with some other helper functions.



The formats are divided into several categories for easy tracking.

The **OK** button does not enable itself until accurate information is selected in all THREE areas; the **Destination Program Folder**, the **Destination Sample Folder,** and the **Format Type** list.

Note: *Some destination formats do not write separate sample files (such as Motif or SampleTank), and sometimes you are converting a separated fileset (that is, one that references external files) to another separated fileset (such as EXS to Kontakt). In these cases, the Destination Sample Folder will be unused; however, you still need to enter something into this area.*

You can set destination folder locations by using the Set buttons, by selecting a parent folder in the pulldowns, or by using the special checkboxes below these lists.

Use Global Preset Locations
Often times, for a particular format, there is a place you always want files to go. In Preferences, there is a list where you can preset these. Checking this invokes the current path listed.

Sample Location Same As Program
This simply forces the samples setting to be the same as the program setting.

Location Same As Source
Instead of remembering the last settings, this forces both destinations to be the same as where the source comes from. (This is ignored if the source is on a non-writable volume or a proprietary volume that doesn't support that file type.)

Copy Existing Samples To Sample Folder
When converting Instruments that rely on external WAVE or AIFF files, and you are converting TO a format that also relies on external files, Translator by default does not copy the samples but instead makes the new Instrument reference the same WAVE/AIFF files the source did. However, sometimes you may want to duplicate the samples for organizational or portability reasons. Checking this option creates new samples in the selected Sample Folder.

Advanced
This button reveals the Format Preferences for the currently selected format. This is extremely handy for updating a certain option without the hassle of closing this dialog and going to Format Preferences, and then coming back.

Translating

There's a lot to Translator™, but it cannot be overemphasized that the main purpose of Translator™ is to **TRANSLATE**! You start with one Instrument file format, and end up with another one, hopefully one that can load into your sampler of choice.

Translator generally keeps it simple - just select the object that you want to convert, and either do three things:

> **Double-Click** on the object to select it for translation.
>
> **Click the Translate button** to convert any selected objects in the Object List.
>
> **Right-click on the object** and choose Convert As..->[whatever your format]

Remember, an object to convert can be a whole Bank (like a SoundFont), a single object within that Bank file (e.g. a Giga instrument), or a single file that represents an Instrument (e.g. an .exs file).

Those instructions apply to converting into a file you write on your hard drive, but a different set of circumstances apply when converting onto a Proprietary Drive. To do that, you need to drag the object you want to convert from the Object List and drop it in the appropriate location in the Proprietary Drive (disk or Virtual Drive) in the Container Pane.

Dragging also applies when you are converting into a Bank format, such as a SoundFont, GigaStudio file, a EmulatorX bank, and others. Just drag the object you want to convert from the Object List and drop on the Bank file you want to add it to in the Container Pane.

See **Supported Formats** for a complete list of support formats.

The **Master Translation Dialog** will appear. Put in your destination locations and format type you want to convert to, then click OK.

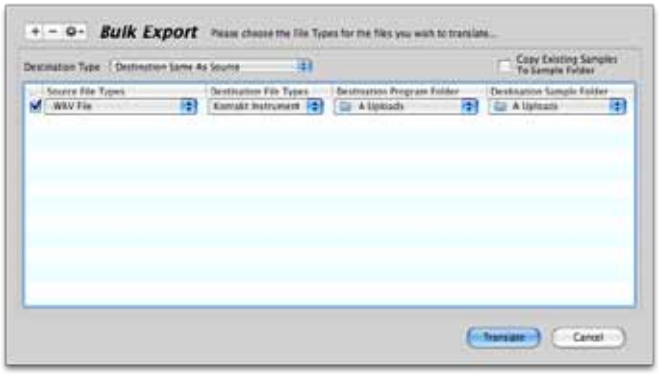
A **Status** dialog will appear, showing you the progress of the conversion. The Cancel button on this dialog is available to you so you can stop the process cleanly.

Once that's complete (Translator is pretty fast), a **Finished** dialog will appear, telling you it's done and where the files ended up.

> **Note**: Translation quality can vary, although it should be noted that Translator offers the highest quality conversion routines of any operational software. Many things are taken into account, and remember that certain parameters may not work or "fit" properly in the destination format you are converting to. It's important to learn what you can about your destination format AND the source format for you to know what converts and what doesn't.

Bulk Export

In our terminology, **Bulk Export** is different than Batch Conversion. It is enabled when you want to convert all (or some) objects in a folder without selecting all of them or using the Batch Convertor.



The **Bulk Export** dialog at the right comes up when you select a Folder to be translated, either by double-clicking on the Folder in the Object List, making a selection in the Object List and clicking the Translate button, or by dragging the Folder from the Object List and onto a Folder, drive, or object on a Proprietary Drive in the Container Pane.

Note: for dragging into a Proprietary Drive, this dialog does not come up, because the mere fact of dropping on a Proprietary Drive answers all the choices the Bulk Export dialog offers you.

You choose the type of objects that you want converted (Source File Types), what types you want them converted to, and where the results are written.

You can choose Any if it doesn't matter what type you want to convert. Any also renders other choices as ignored.

You can add or remove entries using the + and - buttons. You can add objects by dragging them in from the Object List, Container Pane, or even from the Finder. (Detaching this dialog is helpful in this regard.)

Each entry has a checkbox so you can select or deselect the entries you want to apply. The entries are persistent from operation to operation.

And, of course, the **Translate** button starts the translation process.

The **Action** button drops down a menu which allows various methods of selecting items; plus allows group modifying of Destination File Type.

The Destination Type pulldown allows some master Options about where the translated files will go.

- **Preset Destinations (as shown in Options):** Uses the "per-format" selections as noted in Preferences.
- **Destination Same As Source:** Means that the transalted file will be written alongside the source Instrument that was converted.
- **As Selected (see below):** Pays attention to the Instrument and Sample custom Destinations that were selected.

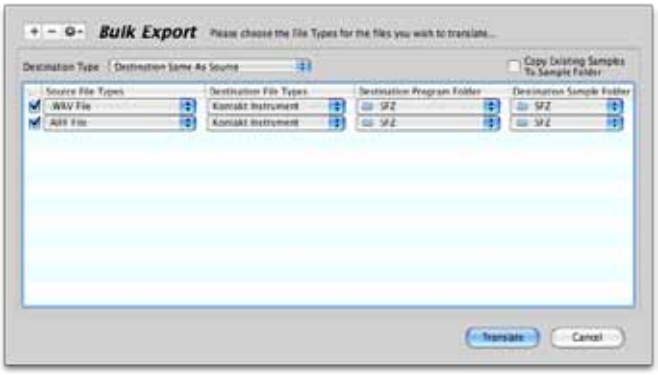
Copy Existing Samples is a global preference that refers to Instruments that use external samples (.wav; .aif) such as Kontakt or EXS24. By default this is unchecked for efficiency, if you are converting Kontakt to EXS to just use the existing samples. (Why not?) However, there are some instances where the user would want the existing files to be copied into a different location, for reasons of portability or sample management. If you want this behavior, check this option.

Instruments and Samples
By default Translator™ prefers Instruments. In other words, in you Bulk Export a folder that has Instruments (like .nki, .exs, etc.) and Samples (.wav, .aif, etc.), Translator™ converts the Instruments and ignores the Samples. However, there is a way to "convert" sample files too.

(Please note that Translator's focus is to convert *Already-Formed Instruments* into *Already-Formed Instruments* of another format. For powerful functionality of Instrument Building, please look at our **Constructor™** product.)

Building Instruments from Samples
There are two ways to "build" Instruments from raw samples. One is by doing a Bulk Export on a Folder that ONLY as sample files; such as .wav, .aif, or similar. If there are no instruments in those folders, then Translator will assume you intend to build Instruments from Samples.

The other way is to explicitly create an entry or entries specifying WAVE or AIFF (see the figure to the right). Then, even if there are Instruments in those folders, Instruments will be built from the Samples.



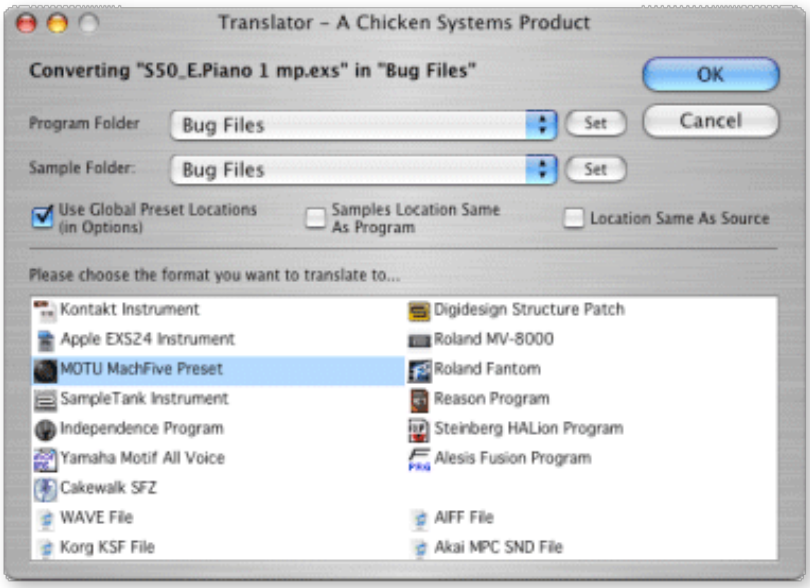
Single Sample Mapping
Translator can build samples but only in a simple random sort of way. Given a set of samples, Translator will map them out across the keyboard from left to right, according to some parameters that you can set in Preferences-Single Sample Mapping 1 and 2 tabs. See the Single Sample Mapping option in Preferences for more information.

See the figure on the right - this setup will take all the WAVE or AIFF files in the selected folder and create instruments from them.

SimpleTranslation™

OK, let's admit it. We're just converting files. Do you REALLY need this large overbearing Translation Program to simply convert file to file?

You may not. So try this: just drag any file and drop it on Translator's icon - an alias or on the dock. This dialog will appear:



Simply select your destinations and Format Type, and off you go! No big unwieldy interface or confusion.

And, if you want things even easier, go into Preferences and select the SimpleTranslation™ tab. There you can set up automatically your destinations and Format Type. Then this dialog won't even show - and the conversion will commence and finish and shut down automatically!

Can't get any easier then this...

Building Instruments

Translator™ is primarily a Instrument->Instrument convertor. That means if you have a Instrument file, and you want to load it into another sampler that doesn't load that format, you can convert it within Translator and it'll be pretty much exactly the same as the original format, but you can now use it in your destination sampler.

"Converting" single samples, such as WAVE or AIFF files, into an Instrument is a little different of an animal. Sure, it's a conversion, but you are actually BUILDING an instrument from scratch rather than doing an instrument conversion. You are adding information, not merely converting it.

Translator™ can build instruments; you can "convert" a folder of single samples into an Instrument, but you have no fine control about placement or similar things. Still, the samples can be mapped from left to right across the keyboard and given different spans, etc.

Chicken Systems has another program, **Constructor™**, that specializes in this. You can take single samples, plus parts or whole instruments, and generically make a new Instrument, while having full control of how the samples are mapped, what their real-time parameters are (envelopes, filters, LFO's), and how they are organized. You have full keymapping windows and special graphical User Interfaces for this purpose.

Here's how:

Go into **Preferences** and select **Single Sample Mapping** (see the figure to the right). The defaults should be fine. You can select what the keyspan is and what your keyrange is, plus there are couple of other parameters that can help in getting the sample where you may want it. (Again, remember Constructor™ greatly expands on this.)

Once you finish that task, close out, and select a folder in the Object List and click the Translate button on top. (Or just double-click on the folder, while the Expand Folder is not checked.) You get the Bulk Export dialog. For Source Format, select WAVE (or whatever single sample you are converting). For Destination Format, choose your destination Format. Then click OK. Your new Instrument file should be in the same folder the single sample folder is (unless you changed it in the Bulk Export dialog).

If your destination file format is monolith (internally containing the samples), you'll just have that one object. If your destination format references samples, by default the original WAVE or AIFF files will be used - there actually will be NO conversion, unless the destination requires specifically formatted WAVE files, such as the Akai S-5000 or MPC.

Translator™ is handy for light Instrument building. Once you load the Instrument into your sampler, you may edit them further.

Notes for Proprietary Destination Formats
To build Instruments or Banks on a proprietary format disk (Akai, Roland, etc.), drag the folder from the Object List to the Proprietary disk or Virtual Drive in the Container Pane.

Writing a folder - or folder tree - to a proprietary drive presents some unique challenges that Translator sorts out for you. You can make this easier by having some discipline about what you are throwing at the Proprietary Drive - don't include 300mb pianos, lay off of folders that have 100 Kontakt files, etc. (All the obvious things.)

Here's how they work:

Rule for source folder contents: If the folder you are trying to convert has at least one

Instrument or Bank file, Translator will convert all Instruments and Banks in that folder but will ignore single samples (WAVE/AIFF/etc.). If the folder contains sample file but no Instrument or Bank files, Translator will convert those samples in a All->One Single Sample Map basis and create one Instrument or Bank based on those samples.

Akai Drive/Partition: For every source folder, a Volume will be written into the destination Partition (on a Drive, this is Partition A) and the contents written into that Volume. The exception is Bank formats, which will create their own Volumes. If the Volume is too full to take in the needed objects, another Volume will be created and objects will attempt to be created there. If there is no more dataspace left in the Partition, Translator will move to the next Partition and attempt the conversion there; if it can't, the the next Partition and so on until all Partitions have been attempted. Translator will wrap around if the dropped Partition is after Partition A.

Akai Volume: All created files will be dumped into that Volume unconditionally. See the above rules regarding full Volumes or Partitions; if a new Volume is created, remaining files will be created in there unconditionally, and so on.

Emu Drive (EOS): E3, ESi, and EOS share the same disk format. If it is deteted that EOS Banks already exist on the disk and "Write E4" is set in Format Preferences-Emu, for every Folder considered, a new Emu Folder will be written and Banks created in that folder.

Emu Drive (E3/ESi): E3/ESi does not have the concept of folders, so for every item considered, a new Emu Bank will be created and written.

Roland Drive: Roland's do not have any nesting conept, it's all a flat structure. So all objects are simply written as Patches or Performances on the disk.

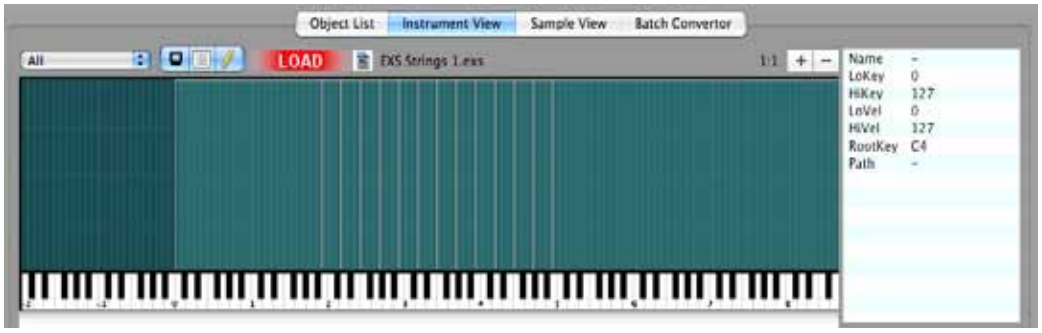
Ensoniq Drive/Sub-Directory: Ensoniq and Akai MPC are unique in that they have a full nesting disk structure. When you drop a folder on a Ensoniq Drive or Sub-Directory, the folder tree will be fairly exactly replicated. Ensoniq's however only allow 38 objects per Sub-Directory, so if there is a incoming Folder which eventually needs to write more than 38 files, a new Sub-Directory will be written alongside the one current one and the rest dumped in there. Also of note is that Translator, in filling up a newly createdSub-Directory, first writes new Sub-Directories in that Sub-Directory to handle the nesting, then it will transfer any .efe/.efa fiiles that appear, then it considers the rest of the files if they exist.

Akai MPC Drive/Folder: Akai MPC and Ensoniq are unique in that they have a full nesting disk structure. When you drop a folder on a MPC Drive or Folder, the folder tree will be fairly exactly replicated. Also of note is that Translator, in filling up a newly created Folder, first writes new folders within that folder to handle the nesting, then it will transfer any MPC Programs that appear, then it considers the rest of the files if they exist.

Playing Instruments

You can play most if not all Instruments within the internal Instrument Player in Translator™. This is format-independant.

It is done within the Instrument Screen. By default, when you select an Instrument in the Container Pane, the Instrument Screen appears and the mapping shows up. The Load button shows LOAD, click on it to load the Instrument. When it is finished, the button will show LOADED. You can then play it using the keyboard graphic below the mapping display, or you can play it using a MIDI keyboard. Please be sure that your MIDI settings are correct in Preferences-Audio/MIDI.



The Instrument Player DOES NOT adhere to Audio part of the Preferences-Audio/MIDI tab, that is for the Waveplayer. See below for notes on each platform.

Mac Audio Notes: The Instrument Player is fixed on using the default Core Audio driver and outputs out the Built-In Output. Currently that cannot be changed. Audio latency is usually very good (below 5-10ms).

Windows Audio Notes: The Instrument Player is fixed on using ASIO and the ASIO4ALL driver (www.asio4all.com). Currently this cannot be changed. Audio latency is usually very good (below 10ms), but there may be some MIDI latency. Both issues will be addressed in future versions.

The Instrument Player works off memory, not disk streaming, so please be careful on what you decide to load. There needs to be time to form the content, then time to load it into memory. Loaded content is cached, even between sessions, so if you LOAD an Instrument that has been cached, it will be faster to load. The cache folders are fixed and are below.

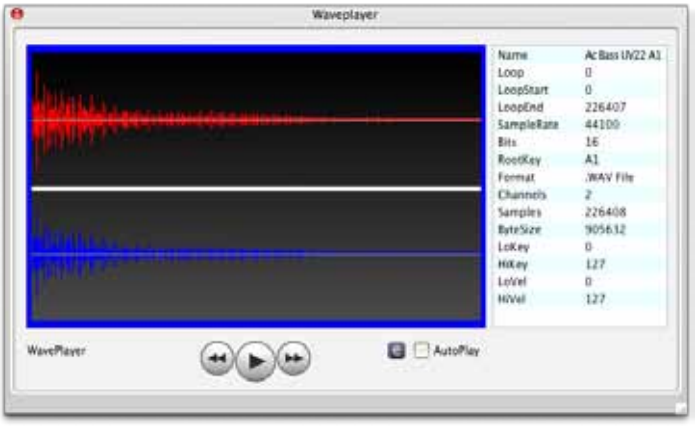
Cache Folders
Mac
/Users/[username]/Library/Application Support/Chicken Systems/Translator 6/Playback
XP
%SYSTEMDRIVE%\Documents and Settings\[username]\Application Data\Chicken Systems\Translator 6\Playback
Vista/Win 7
%SYSTEMDRIVE%\Users\[username]\AppData\Chicken Systems\Translator 6\Playback
(note AppData may be hidden)

"Rule" Issues
While KeyRange and Velocity Ranges are supported, Keyswitching, Control Switching, and Round Robin is not supported in the Instrument Player. What is played in the Instrument Player is set in the Combo box on the upper left of the mapping area. When you switch that, you need to load the new articulation. Support will be implemented in a future version of Translator.

Sample loops, tuning, volume, panning, and many realtime parameters (although only lowpass filtering) are supported. Playback will usually be very close to the original, although perfect replication cannot be guaranteed.

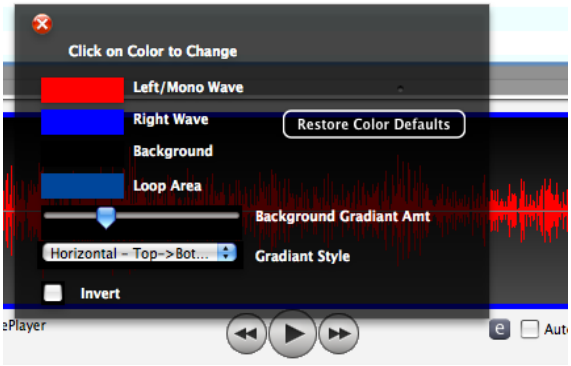
Auditioning Samples

Translator™ uses the Sample View to play back samples, either single sample files (such as WAVE, AIFF, SND, and more), samples that exist within monolith Bank files (.gig, SoundFont, others), or samples that exist on proprietary media (Akai, Emu, Ensoniq, etc.).



The Sample View can be used within the main window or undocked (detached) as it's own floating window.

Loops are supported, and any size file can be played back, since it uses a disk streaming mechanism. The Sample View shows the waveform and the loop area if one exists. Sample properties are shown on the list to the right. The regular set of transport controls are shown; the Play button is what you think it is, the Back button pushes playback back 2 seconds, while the Forward button pushes it forward 2 seconds. You can click on the Waveform at any time while the sample is playing to reset where it plays from. Lastly, you can use the Space bar to start and stop the playback.



Regarding the colors used for the Sample View, you can use the e button below the Sample View, or go to Preferences-Waveplayer. You can choose the color of each facet of the view, plus the gradient of the background.

For more information, see the Sample View area of this document.

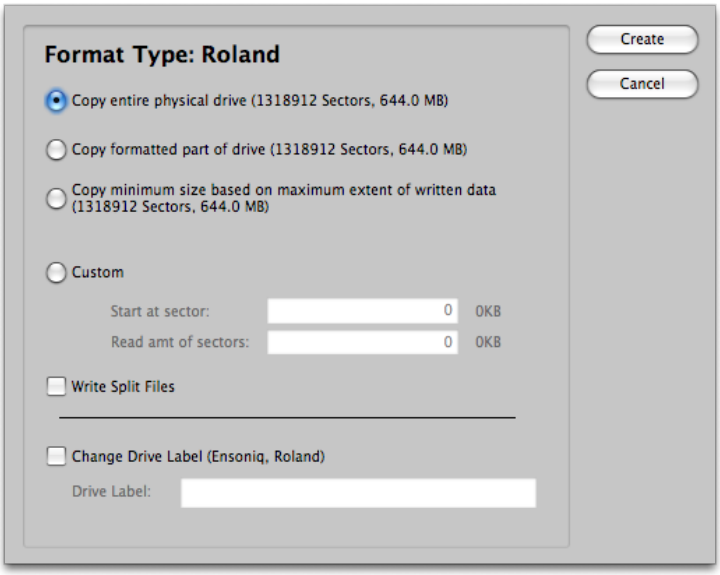
Virtual Drives

You can create, read, and write Virtual Drives with Translator™. Virtual Drives are large files you create, but within Translator™ they appear as SCSI-ATAPI Drives formatted with whatever proprietary format you want (Akai, Roland, Ensoniq, Emu, other).

Virtual Drives are the term we use for what most people call "Disk Images". A disk image is NO MORE than a bit-for-bit copy of a physical disk or CD-ROM. Translator uses Virtual Drives in the context of dealing with proprietary disk formats. They are commonly used in two ways: reading a CD/disk or creating your own CD's.

Reading a CD or Disk
Although it is easy to access and convert off proprietary CD's or disks directly in Translator, it is often easier to make a Virtual Drive of that CD/disk first, then convert off that. Not only does the translation go much quicker, you get a backup "for free" of that CD/disk.

You can create Virtual Drives from existing CD/disk's using Translator. Just right-click on the CD/disk under Proprietary Drives in the Container Pane, and select Create Virtual Drive. The special Write Virtual Drive dialog comes up, and you can read the disk in any numbers of ways.



Copy Entire Physical Drive: Often the file system on the CD/disk isn't built to take advantage of all the space on the CD/disk. This option means that the entire disk will be read and the image will be that size no matter what.

Copy Formatted Part of Drive: Translator reads how much space the file system is taking and this option means it'll read that much space, which is often LESS than the capacity of the CD/disk. (In rare cases it's more, if the person who created the CD/disk didn't do their job right. In that case, choose the first option.

Copy Minimum Size Based on Maximum Extent of Written Data: This goes one more than just reading the file system size. Translator reads what is the maximum extent of the data on that disk. This means you'll get the smallest Virtual Drive possible. This may come in handy, but we don't recommend it because what if you want to write to the disk further, you won't have room.

Custom: You can choose where you start reading the CD/disk and how many sectors you want to read. This is very handy for disk repair, if the reading gives you lots of problems at the end or at the beginning of the disk.

Write Split Files: Some disks are HUGE! Emu proprietary drives get up to 18GB. You can choose to split the images in 2GB parts.

You can also create Virtual Drives using your favorite CD-burning software. They usually have a CD Copy feature where you can create an image on your hard drive. OSX's Disk Utility can make images from drives too.

Through the years we have optimized Translator's ***Create Virtual Drive*** function rather extensively. It's isn't uncommon to have trouble reading CD's, in real life they get scratched and beaten up some. Or perhaps the CD-ROM Drive you are using isn't the greatest.

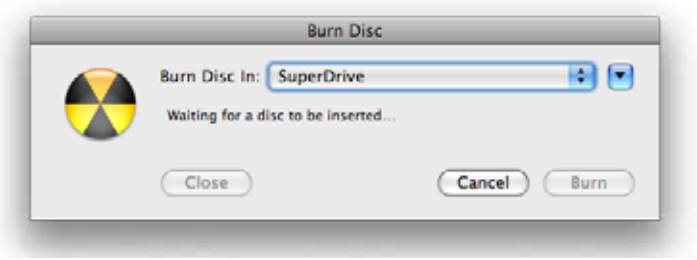
Most disk reading programs tend to encounter read errors and react by aborting the read and erasing any record of what they have already read; or if they do, they don't continue the read and you don't get your whole image.

Translator has special features internally to try as hard as heck to get your data; if it can't, it'll go on and read the whole disk, so at least you'll wind up with a whole image. Although a purist might recoil at the thought of a imperfect image, we can deal with it. Since we are dealing with audio data, most of a CD is just audio, and most often all the critical hears are at the START of the CD.

It may be confusing how you can create an image of a disk if your computer doesn't recognize the drive; or as some people word it "mount" the drive, or in Windows if it doesn't have a drive letter. The truth is that your computer always recognizes the drive or disk in some manner, it just doesn't recognize the FILE SYSTEM on that disk. So the Mac complains, or Windows tells you "this disk is not formatted". What Translator and other programs do is simply create an non-intelligent image of the disk as a file on your hard drive. It reads byte 1 off the CD/disk and writes byte 1 on the image, byte 2 off the CD/disk and writes byte 2 on image, and so on. This would be fairly futile, except that Translator CAN read the file systems on these images.

Creating your own CD's
Translator can create blank Virtual Drives and format them to any proprietary format (Akai, Emu, etc.), You then can write to them freely. Once you are done, you can burn the Virtual Drive to a CD. This is extremely powerful to make your own compilations.

Mac only: Translator can burn your CD, right-click on the Virtual and select Burn CD... the OSX Burn CD dialog comes up and you can burn the Virtual Drive to disk.



If you are using Windows or would rather use another burning program, most CD-burning programs support writing raw data images, which is what Virtual Drives actually are. To put it into a visual picture, what you want to do is to burn the Virtual Drive ONTO the entire CD, instead of as a file INSIDE the CD.

IMPORTANT! Check your burning software documentation, or their technical support resources, for information on how to burn these type of files. Since we are not equipped to support other company's products, we are not qualified to answer any questions on how your specific burning software burns raw data images. So please don't ask us.

Toast for Mac and **Nero for Windows** are good CD-burning programs. **Disk Utility** on Mac also can burn CD's (it's the same underlying calls Translator Mac uses). A common free one on Windows is **CDBurnerXP** (it works on XP, Vista, and 7). But again, we are just trying to help. It is not our place to assist you concerning other companies programs.

Virtual Drives are listed under the Virtual Drives category in the Container Pane. Each disk format has it's own category (e.g. Akai, Emu, etc.) with a folder icon.

You can add Virtual Drives (that is, disk images) to your Virtual Drives menu by moving those files, or creating aliases or shortcuts of those files or the folders it resides in, and putting them into your Images folder. This is located at:

Mac
/Users/[you]/Library/Application Support/Chicken Systems/Translator 6/Images

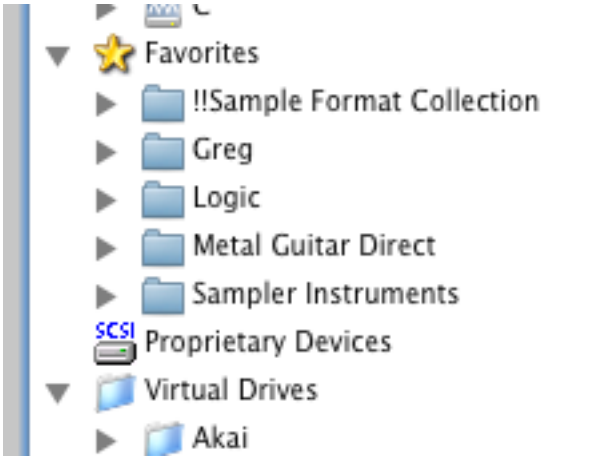
Windows XP
C:\Documents and Settings\[you]\Application Data\Chicken Systems\Translator 6\Images

Windows 7 / 8 / Vista
C:\Users\[you]\AppData\Roaming\Chicken Systems\Translator 6\Images

Then refresh your screen by clicking the Refresh button above the Container Pane, and your Virtual Drives menu in the Container Pane will show your Virtual Drives.

You can drag in and drag out of your Virtual Drive just like you would any other drive.

Favorites



Favorites are contained in a special section in the Container Pane. It is a section you populate yourself with commonly-used folders, or folders you want quick access to.

Add a Favorite by selecting the folder or file in the Container Pane or the Object List, right-clicking on it, and selecting Add To Favorites. Or you can add one by selecting Add To Favorites under the Operations top-level menu and choosing it from the Open dialog. Or drag a folder/file from an external source and drop it on the Favorites icon in the Container Pane. In all cases, it will automatically be added to the Favorites List in the Container Pane.

You can remove a Favorite by selecting the Favorite in the Container Pane and right-clicking on it, and selecting **Remove From Favorites**.

You can also add files or folders to your Favorites menu by creating aliases/shortcuts of those folders and putting them into your Favorites folder, which is located here:

Mac
/Users/[you]/Library/Application Support/Chicken Systems/Translator 6/Favorites

Windows XP
C:\Documents and Settings\[you]\Application Data\Chicken Systems\Translator 6\Favorites

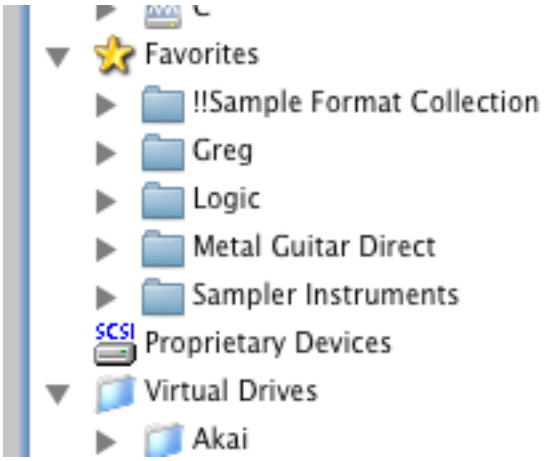
Windows 7/Vista
C:\Users\[you]\AppData\Roaming\Chicken Systems\Translator 6\Favorites

This is how the Add To Favorites works behind the scenes.

Lookups

You can perform a custom search on anywhere you choose, in **Translator™** they are called **Lookups**.

To perform a Lookup, go to View-Lookup or click Ctl/Cmd-F. This brings up the Lookup dialog.



You can choose the following:

-Where you want to search (what disks, folders, or Virtual Drives)
-What criteria you want to search for

Criteria can include the following:

Format Type
Text
Sample Properties (Channels, SampleRate, BitRate, Data Size, Amount of Samples, etc.)

You can name your Lookups, and they are stored under the Lookups area in the Container Pane for possible later use. Any unnamed Lookups are not saved.

Don’t confuse Lookups to the Filter text box for the Object List.

Creating Slice Formats - Beat Detection

One of the very unique features of Translator is the ability to convert a single piece of audio into a "Slice File". Slice Files are explained below, but basically they are sample files that can played back at slower or faster tempos without changing their pitch. The most popular examples are Recycle, ACID files, AppleLoops, and Stylus RMX files. There are a couple other examples also.

> ***Important Note:*** *Translator can convert OUT of any Slice File format - Recycle, AppleLoops, etc. However, Translator CANNOT convert INTO Recycle 2 format. This is because Propellerheads, the format author, has made it encrypted so no one can write one. Absolutely all programs that read them cannot do so on their own; they use what is called the REX Shared Library, provided by Propellerheads. This READS any Recycle file, but does not WRITE. Translator CAN convert to Recycle 1 format, but that is mono-only.*
>
> *It is for this reason we recommend as little use of Recycle files on your part as possible. ACID files and AppleLoops perform the same function without encrypting their files. Recycle is popular only because of the name and "first there" history. If you buy loop libraries, buy or use the ACID or AppleLoop variants. As long as Propellerheads encrypts their files, their format should be avoided if possible because they just make everyone's job harder. Hopefully they will change their position or including Recycle creation in the Shared Library. Until then, please sponsor the more versatile and open formats.*

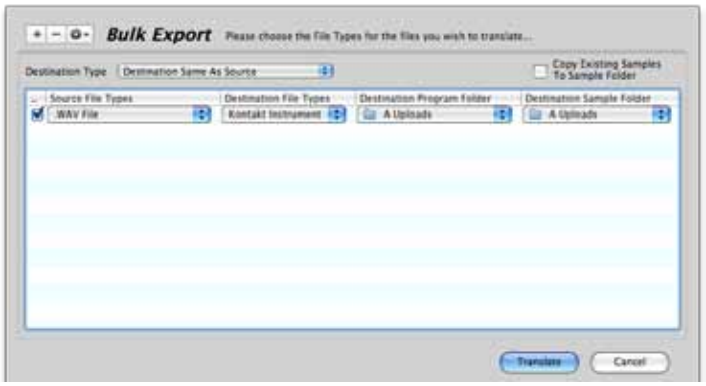
What Is A Slice File

A WAVE or AIFF file is simply a piece of audio data. And any "slice file", such as a Recycle file, ACID file, AppleLoop, or Stylus RMX file, are just pieces of audio data as well.

The only difference between a regular sample file and a slice file is that a slice file has markers written in a information chunk in the file. These markers are placed strategically where transients (sharp sounds) in the file start, so a player that reads slice files knows where the slices are. This is how a Slice File can be played back at various tempos: the player plays back a slice at the position the tempo dictates. At faster tempos, the slices fade out to make way for the next slice; at slower tempos, there is a gap between the slices. (However, some players artificially add sample data to "plug the holes". Also, good Slice Files are originally recorded at the slowest tempo reasonably allowed, so they never have to be played back at a slower tempo than their "unity tempo".)

To create a Slice File, one has to "slice" the audio into slices of energy ("beats") so the playback engine plays it back in a way that makes rhythmic sense. This requires a beat detector.

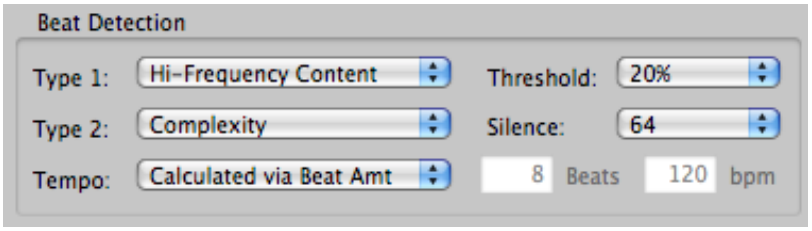
Slice editors, most notably Recycle, but also ACID itself and the AppleLoop Utility that Apple provides, have beat detection. They do 2 things: They beat-detect a sound file, plus they can play the slice files back at different tempos. They do this with the assistance of the detected markers. Once you have what you want, then you save into a slice file, where the audio stays constant but the markers are written in the file. So when a slice player reads the file, the slices are the secret to it's capability to play them back at any tempo.



Translator 6's Beat Detection

Translator 6 now has a Beat Detector, giving the ability to create Slice Files, for playback on slice engines like Stylus RMX or other. This can also be done in bulk, so you can take (say) 1000 WAVE files and convert them into 1000 slice files

without having to do them one at a time in (say) the Recycle application.
To convert one or more pieces of sample data to Slice File format, simply do it like you would any other conversion. You can convert a folder of WAVE files, or another example would be to convert a Giga file full of drum beats - each sample becomes a Slice File.



It is vitally important to pay attention to the Beat Detector preferences, under Preferences-Data Processing. The defaults work for most clear and simple beats, but they definitely will not work with everything. You will need to experiment with these on a case-by-case basis, but keep trying, there usually is a solution to any rhythmic piece of data.

Here is the explanation of the Beat Detectors parameters:

Type: The Beat Detector uses two passes through the audio to detect beats. The first pass does the best detection it can, then the second pass "checks" the results.

Threshold: This is like the Sensitivity control on Recycle and other slice editors. Higher values produce less detection, lower values produce more detection.

Silence: This is terms of samples. This is the MINIMUM amount of samples that need to exist between markers. If you are getting lots of "double beats", raise this value.

Tempo: You can bypass the whole detection thing and just put slice points at beat values, regardless of whether a burst of energy exists at that point.

So in contrast, converting to Slice Files is not as seamless nor as perfect as other Instrument or Sample conversions are. But this ability can make the creation a bit easier, a bit faster, and a bit more convenient.

Proprietary Floppy Support

Translator™ 6 reads and writes most proprietary sampler floppy disks and their formats. However, it does so only under the following circumstances:

Windows only: the Mac does not facilitate the ability to access these disks due to hardware restrictions.

It must be a **internal floppy drive driven by a standard floppy drive controller**. USB floppy drives will not work!

You must use the **OmniFlop** replacement floppy driver. At this writing, you can download this driver at **www.shlock.co.uk/Utils/OmniFlop/OmniFlop.htm**

Your floppy drive must be assigned to the a: drive, not the b: drive.

(Please note that we are uncomfortable providing support for OmniFlop installation issues. Since this is not our software, we cannot prioritize resources to handle their problems. Generally we are more apt to help if you call us and youa re in front of your computer.)

Proprietary floppies show up under a heading of Floppy A under Proprietary Drives in the Container Pane. You can read off of them and write to them.

Proprietary floppy formats include Ensoniq EPS/ASR, Akai S1000/3000, Roland S-5x/7x, and Emu E3/E4. Kurzweil and MPC use (basically) the standard MS-DOS format can can be read normally. NOTE: Translator does not show the A: or B: drive in Local/External Drives, you have to move the files to your hard drive to access them.

A note about using floppies: We provide this function because we want to be the most complete software in the world when it comes to sampler disk and file formats. We DO NOT provide this function to encourage using floppy disks! Floppy disk technology is over 30 years old and really you shouldn't be using it under normal circumstances. Most samplers have SCSI interface options, if not standard, and you should be using that to get decent performance and workflow out fo your sampler.

Multi-Disk Floppies
Multi-disk floppy sets are defined as files on floppies that are split up into several parts on other floppy disks. Multi-disk support is not complete as of this version and is incomplete, so offically we do not support reading or writing multi-disk files or disks.

Why Mac's and USB floppy drives can't read proprietary floppies
Mac's with internal floppies (old Mac's!) can't read those type of floppies as their proprietary controller does not allow physical modification thorough software. USB floppies do not work because the USB connection only allows read and write commands, since the controller is within the USB drive/casing. It does not allow control of the physical mechanism through software.

All these floppy controllers are hard-set to read and write the standard 9-sector DOS floppy format, and can't be modified via software to read and write the 10-sector Ensoniq/Akai/Roland/other ones.

Windows with a internal floppy controller (on the motherboard or a card slot) work because those floppy controllers have a standard method of controlling the physical mechanism of floppy drive itself. We use a replacement floppy driver called **OmniFlop** (for XP, Vista, Win7/8 and above) to accomplish this task.

Miscellaneous Functionality

Translator can do quite a few other things besides than translating files.

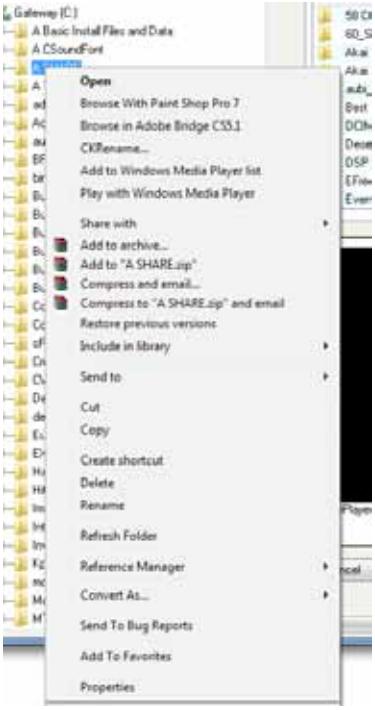
Drag Files out of the Interface and onto your Software Sampler To Load Them
This is best used with Kontakt. Simply drag any .nki file from the Object List (onscreen or detached) and drop it on the Kontakt rack. It loads! In fact, with Kontakt this works with various other formats, such as EXS24 and HALion. (Ironically, this triggers the Chicken Systems Conversion Engine within Kontakt itself, as they license Translator technology from us.)

Deleting and Renaming Objects On Proprietary Drives
You can delete any object of a proprietary drive by simply hitting DEL or BACKSPACE, or by right-clicking on the file(s) and selecting Delete. (Don't worry, you are asked to confirm your decision.) You can also rename by clicking again on a object (or via right-click as before). You need to have Preferences-General-Disallow Renaming unchecked for this to work. (The purpose behind the option is so you aren't renaming by accident by simply navigating around the drive.)

Move Any Type of File ON and OFF Proprietary Drives
This is especially useful for Kurzweil and MPC proprietary drives. Since later versions of the Kurzweil OS read off regular FAT just fine, it can be desirable to simply move the files from the disk onto your hard drive and abandon the proprietary CD/drive altogether. Likewise, later MPC's, starting with the MPC-1000, read older MPC files but don't have drive hookups to allow the proprietary drive to be attached. Just move the files off the drive and write them to a Compact Flash card for reading with the new MPC.

To extend this concept further, perhaps you want to make compilation CD of various proprietary files of the same format. Just make a blank Virtual Drive formatted for your format, then simply move files from CD's, disk, or other Virtual Drives onto the blank Virtual Drive. No translating will be done, Translator is simply reading and writing. Since Translator is the only major or minor program to read AND write proprietary drives, this is possible.

It should be noted that Translator allows moving of ALL files, not just the ones it deals with. This is the case with Kurzweil and MPC, Kurzweil Macros and MPC .SET and sequences files are all movable. Ensoniq disks have many other file types than just Instruments - it includes Macrofiles, Songs, Sequences, Effects, and more. All are available to be moved (you must set Format Preferences-Ensoniq-Show All to see these files to move them, however.)

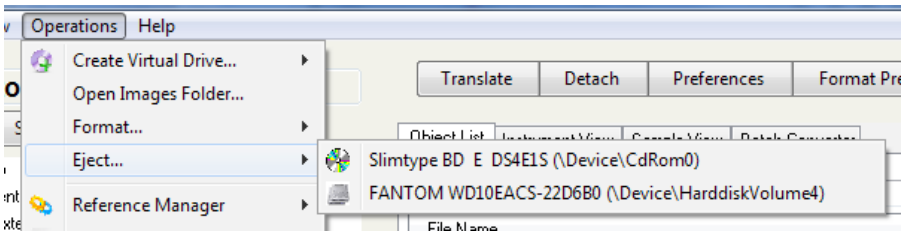


Lastly, remember that all dragging within Translator goes from the Object List to the Container Pane.

Access To System File Function (Windows-only)
When you right-click on a object in the Container Pane, under Local-External Drives, you get the appropriate System Menu for that object (along with some additional Translator-specific functions). This enables you to do a great many system-related functions to the object, such as opening, deleting, compressing, getting file information from GetInfo (Mac) or Properties (Windows), and more (depending on what is installed on your system).

Formatting Drives to Proprietary Format
Since Translator writes objects to proprietary drives, it certainly can format them. Use the Operations-Format menu (or right-click on the drive if you can see it under Proprietary Drives) to format a drive to proprietary format.

Ejecting Drives



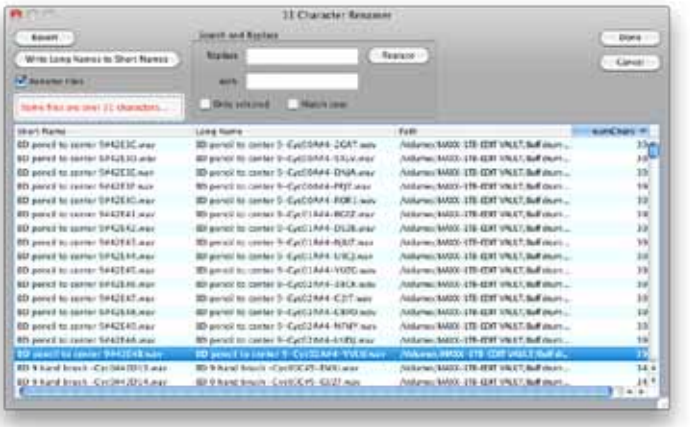
Sometimes it's just easier to eject from a program instead of just hitting the eject button on the drive. And, that's only Windows - for Mac you have to have some way to eject a disk. Let Translator do it. Just use the Operations-Eject menu, or use the right-click menu on a drive, to eject it automatically.

Converting INTO Bank files

This is discussed in the Translating section, but it's good to repeat it. Not only can you convert INTO any other format and create new files, you can also convert INTO an existing file and add to it's contents.

For example, let's say you have a SoundFont with a bunch of Presets of your favorite sounds, and you want to add that great Kontakt electric piano you use. Just drag the .nki from the Object List and drop it on the SoundFont in the Container Pane. Translator will convert the Kontakt file to SoundFont format and add the Preset and the associated samples into that SoundFont.

EXS24 31-Character Renamer



Translator™ has a clever little feature regarding EXS24 instruments. Only Logic9 supports sample file names larger than 31 characters in EXS24. Although Apple designed Logic9 EXS24 files to be loadable into EXS24's of earlier Logic versions, there is a possibility that if you use sample file names larger than 31 characters that you won't be able to load the samples. Below is a full explanation:

An EXS file has a sample chunk for every referenced sample, it's not a Zone, but a reference to a sample. For Logic 9 it holds 1) a Short File Name (31 or lower characters) that indicates the name of the sample file, 2) the path to its folder, and 3) a Long File Name, which is the sample file name in it's full length.

In OSX, all files have an internal short file name and a displayed long file name. They are the same if the name is 31 chars or less. If more than 31 chars, the long file name is the full name and the short file name is that weird naming thing you see. IMPORTANT: The short file name is NOT part of the file, it is part of the directory naming system on the disk. If you move this file or send it to someone, the short file name will change; the random part after the "#" changes.

In Logic 8 the sample chunk does not have the Long file name, the Short file name is the only name the sampler has to go on. This is how Logic 8 can read a Logic 9 EXS24 files, it just recognizes the short file name, finds it if it's still valid and loads it. But as you've seen, if it's not the original file and the Short file name has changed without you knowing it, you're toast. *(The only exception to this is that Logic8 EXS24 files have 64 bytes dedicated to the Short file name area, so you can put in a Long file name in there (of course using other software than Logic) and EXS24 will load it. It just won't save it as a Long file name, and EXS24 saves those files sometimes without you knowing it.)*

So, in summary... on EXS24 files that reference >31 file names there is this problem. You can choose to make the library Logic9-only or you can (with as little pain as possible) take the files down to the 31char limit. That solution is to take those >31 files and rename them down to the 31char limit so the short name and long name match. That way they can load into Logic 8 and Logic 9 with no issues.

Translator™ has a 31 Character Renamer as part of the Reference Manager routines. Get your EXS24 in the Object List, right click and choose Reference Manager->Fix References.

Translator™ will look through the file first and see if there are any >31 names. If there are, it brings up a dialog with all the names. You can manually change the long names (or use the Search-Replace thing), and the dialog informs you continually of the >31 name status. The last column tells you the length of the long name.

Here is a typical workflow:

Click the Long Names ->Short Names button
Sort the last column so you see the highest number of characters
Start renaming the >31 long names, until the dialog says you're okay
Click Done; the function changes the references in the EXS24 file AND rename the sample files

Please use this with care, as if there are other files that depend on these renamed samples they will lose their links.

Also note the Replace-With functions, where you can change the text on many entries without having to do it manually.

AutoSampler

Translator™ has a spiffy plugin called AutoSampler. This automatically sends MIDI notes to internal and external sound sources and record them, all automatically, and then output into any of the formats Translator™ supports.

To autosample an external or an internal device, follow the following steps:

Set your MIDI Out and Audio In devices appropriately. (Audio/MIDI page)

If you are sampling an internal device, open it and set the MIDI IN and Audio Out to the corresponding MIDI In MIDI Out and Audio In preferences set in AutoSampler. Of course, make sure the MIDI Channels are the same. If sampling an external device, make sure the proper audio cables are going into the port specified in AutoSampler.

Set your Output Format, and destination folders to your preferences. (Folders/Format page)

Set your preferences concerning what notes you want sampled, and how many velocities you want sampled. (Placement page)

Click Record, the tabs on AutoSampler shift to the Operating tab where the progress bars exist, and sit back and watch.

External MIDI and Audio devices are standard on Mac and Windows; the ports are embedded in the operating system, and if you are using external gear, you've already installed those drivers. But virtual MIDI and Audio cables aren't standard in either the Mac or Windows, so you need to get some additional software if you record software instruments such as Kontakt, EXS24, MachFive, etc.

These are called Virtual Cables. Sometimes they are referred to a Ports, but we feel calling them Cables is more precise, since we are talking about connecting two devices at two ends. A Cable illustrates both "ends".

You need to establish a Virtual MIDI Cable, so you can send MIDI from Autosampler to the internal software application, plus set up a Virtual Audio Cable, so you can capture the internal device's audio.

NOTE: The following contains external links that may become bad over time. We will attempt to keep these up to date. If any of them fail, please ask us for the latest information.)

Recording Internal Devices

Mac Virtual MIDI: Fortunately, OSX offers this natively, but you have to manually set it up. Open the Audio/MIDI Utility applet in your Mac's Utilities folder. Create a new virtual MIDI port; by default this is called "IDC Output A". After establishing this, it will then show up in the AutoSampler's MIDI Out list. You will also need to choose this in your internal device's MIDI In list.

Mac Virtual Audio: We recommend using Cycling74's free SoundFlower system (download it at Cycling74's web site). SoundFlower is a inter-application audio device. After you install it, a Audio In SoundFlower device will appear in Autosampler's Audio In list. Again, you will need to make sure that your internal device is outputting on SoundFlower's output port.

Windows Virtual MIDI: Windows doesn't provide this, but a free driver and app called loopMIDI by Tobias Erichsen supplies this. Download it and install it. Open the app, that's all you have to do. After establishing this, it will then show up in the Autosampler's MIDI Out list. You will also need to choose this in your internal device's MIDI In list.

Windows Virtual Audio: The one we use is VB-Audio Cable, which is free from VB-Audio Software (download it at VB-Audio Software's web site. After you install it, a "Virtual Audio Cable" device will appear in Autosampler's Audio In list. Again, you will need to make sure that your internal device is outputting on Virtual Audio Cable's output port.

Templates

Once you have used Autosampler a couple times, you'll have some set note payouts and setups you'll want to save. You can do that in the Load/Save As... buttons to the right. Save As.. saves your current work, Load saves templates you've saved earlier. They are contained as .ast files in your Application Support folder:

Mac

/Library/Application Support/Chicken Systems/[appname]/AutoSampler Templates
XP: %SYSTEMDRIVE%\Documents and Settings\[username]\Application Data\Chicken Systems\[appname]\AutoSampler Templates

Win8/7/Vista

%SYSTEMDRIVE%\Users\[username]\AppData\Roaming\Chicken Systems\[appname]\AutoSampler Templates (note AppData may be hidden)

Windows XP

%SYSTEMDRIVE%\Documents and Settings\[username]\Application Data\Chicken Systems\[appname]\AutoSampler Templates

Audio/MIDI

Choose your MIDI Out port and your Audio In ports here. Set your output MIDI Channel here too. You can test the MIDI out with the MIDI Test button. You can also test incoming audio by pressing Audio Test, and looking at the meters above. You may not be able to hear the audio coming in, but this should be no worry.

Folders/Format

Here you will determine what output format you want, plus the Destination Program Folder and Destination Sample Folder. (Note: some formats either store samples inside the Program file, or they have to store the samples in the same folder as the Program, or they go in a pre-ordained area. In those cases the Destination Sample Folder will have no effect.)

Destination Bank File: If you choose a Bank-type output format, such as a SoundFont, Kontakt Multi or Bank. Motif, or Korg Kronos, you can choose a existing bank file/folder structure that you want the results to be written into.

Placement

This is where you will select what MIDI notes will be recorded and how many and at what velocities. Simply choose the notes on the buttons; the MIDI keyboard graphic will show you what you have chosen. There is also a KeyRange slider below the keyboard graphic; this limits the keyrange extends of the ultimate Program that is created. Normally, AutoSampler fills in all spaces between notes you choose not to record (except when KeySpread is "Single Key"), so this detemines the limits of the extreme low and hight ranges. (Note: All velocity spaces are always filled in.)

Number of Programs: This is the amount of programs you will record. If >1, a Program Change is outputted, changing the Program that you are recording. Also, Start Number is enabled, allowing you to set the beginning Program Change number that will be sent.

Start Number: See above.

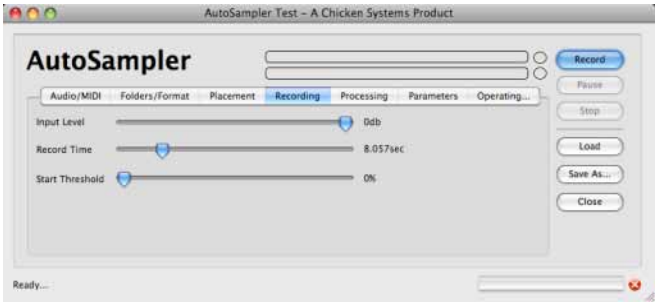
Number of Velocities: This the amount of velocities that you will record. See Velocity Curve below for the ranges this parameter enabled if >1.

Root Key Anchor: AutoSampler automatically sets keyranges to fill in all the notes that you aren't recording. This parameter determines hwo these are placed in respect to the note (Root Key) that you recorded. Middle means half the keyrange goes down and half goes up. LoKey means the record note is the lowest note of the range, whereas HiKey means the recorded note is the highest note of the range. Hint: although Middle is a good compromise, usually HiKey is a good selection because most audio sounds better transposed downward than upward; plus the slower playback gives it more time before a possible loop.

Key Spread: Most of the time you'll select Full, which means all areas between LoKey-HiKey are filled in. When set to Single Key, the keyranges are always 1 note in length and there is no filling in of notes not recorded.

Velocity Curve: This determines the velocity ranges if you are recording >1 velocities. Linear means that every range is equal in height. The Convex values mean that lower velocities are larger and higher velocites are smaller (meaning you have to hit ahrder to get the high velocity sounds), adn the Concave values are the opposite; higher velocity sounds are more likely to be sounded. Note: to be specific, the velocities that are actually record are always the HIGHEST velocity determined by the curve. This is because everyone wants to hear the velocity=127 sound, but no one wants to hear the Velocity=1 sound, mostly.

Recording
These are the parameters exclusively dealing with recording.



Input Level:

Recording Time: This is the amount of time recorded. Please remember that any silence BEFORE or AFTER the sound is automatically trimmed, so the final result maybe not be this amount of time.

Start Threshold: This is the level of audio required for the recording to actually commence saving of the recorded audio.

Processing
Once the audio is recorded, there are a couple things that you might want to do with it. You will likely want to loop it and probably normalize it.

Add Loop: This turns on the loop in the destination format. The slider sets the approximate loop start area you want to set. Note: This is approximate; if you choose to loop, the engine will make some decisions about the best place to loop BASED ON this parameter.

CrossFade Loop: (Only available when AddLoop is checked.) This hardcodes a crossfade loop into the recorded sample. The slider determines the length of the crossfade; we recommend values around 4000 samples.

Crossfade As Parameter If Available: Some samplers have a XFade parameter that crossfades a loop on the fly without having to hardcode the crossfade in the data. Checking this puts the crossfade lenth in this parameter and forgoes the hardcoding.

Proportional Normalize: This boosts all samples up to 0db level at highest, with one twist: it takes the highest level in ALL the recorded samples, and normalizes all the samples regarding that level. This way, the balance of levels is preserved.

Chop and Add Parameter Attack: Sometimes the data that is under a relatively slow attack is the same as the sustained portion. Checking this tells AutoSampler to truncate all data up to the highest level (before the loop start if there is one), calculate the time it took to get there, and writes the AmpEnv Attack parameter accordingly.

Create Release Triggers: If checked, AutoSampler will make separate samples of when it releases the key, adn the output format will program and use these samples accordingly, plus set the release parameter to around 150-300ms. Note: if the output format does not support release triggers, AutoSampler will not create these samples, effectively ignoring this parameter.

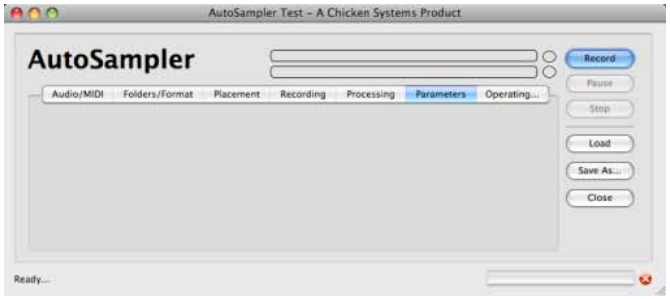
Type: This is the type of sample file AutoSampler will write. If your output format uses WAVE, AIFF, or CAF files, and this parameter is chosen, this is what it will use. (AutoSampler does not recognize the usual Sample Type parameter in Format Preferences.) If you chose a Type that the destination doesn't support but supports one of the other ones, it will chose the one it supports. If your output format uses it's own sample type or stores it internally, this option makes no difference.

Bits: This is the bitrate of the resulting sample. AutoSampler records in 32-bit floating point, which has more resolution than 24/16/8-bit, so any selection in those ranges will be dithered down. Most samplers only support 16-bit, and most software samplers support 24-bit, but almost none support 32-bit floating point. Hint: for "lo-fi" audio, a trick is to choose 8-bit here, than the recorded 32-bit will be dithered to 8-bit, then usually upgraded to 16-bit. This can give a lo-fi sound to the recording.

Record Channels: This determines the output format of the samples, either Stereo or Mono.

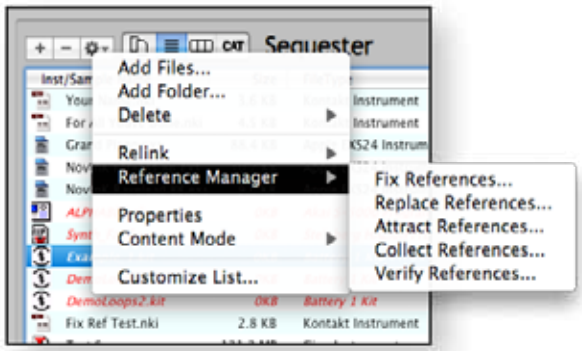
Parameters

AutoSampler gives you a selection of default parameters that will be written into your output format. Thi sis handy for including modulators like pitch bend or LFO->ModWheel->LFO, or just the simple task of turning on the filter so
you don't have to..



Reference Manager

It's become a common feature with software samplers to store a Multisampled Instrument as a small file, defining the mapping and real-time parameters of the Instrument, and storing the samples as industry-standard WAVE or AIFF files. Commonly the small file (such as .exs, .nki, .sfz, and other file types) contains a absolute or relative Path to the sample, so when the sampler engine parses the file, it locates the external sample file and loads it.



The great advantage to this is so a Instrument can be edited easily and saved quickly without any maintenance of the samples. (One of the big hassles of GigaStudio, before version 3, was that the samples had to exist in the same file as the mapping parameters. So, when you made a slight change to the structure of an Instrument, the ENTIRE FILE had to be rewritten. Sometimes those files were HUGE!)

The great disadvantage is that it's easy to lose track of where the samples are. If you use absolute paths, and you move the samples - the sample files have to be re-linked. If you use relative paths, and you move either the samples or instruments in relation to each other, again you have to re-link. Add to that the hassle of having duplicate samples - what samples to you re-link to?

Typically software samplers offer just the very basic abilities to re-link their samples if need be. This is where the **Reference Manager** comes into use.

You can invoke the Reference Manager with the top-level menu under Operations, or on a specific folder or file using a right-click in the Container Pane or the Object List.

Reference Manager has several different types of re-linking techniques:

Fix References
Fixes any bad references. Scans an Bank/Instrument and verifies the links. On first detection of a bad link, this function asks you to either find the sample or to form a **catalog** of sub-folders from a folder of your choosing. It then uses that path or catalog to repair any further bad links. If it hits another bad link it can't resolve, it asks you again, and you can add to the list of folders to check.

Replace References
Changes references based on your criteria. Brings up immediately a Search-Replace-type of dialog. You can textually change the reference file names (Name and/or Path, etc.). You also have the ability to Fix References during or after this process. For more infromation and instructions regarding the Replace References dialog, please see the **Replace Reference** area in the next section.

Attract References
Fixes bad references by moving the files where the links dictate instead of changing the references; that is, the opposite of **Fix References**. If any links point to a non-existent volume name or drive letter, those links will be passed over.

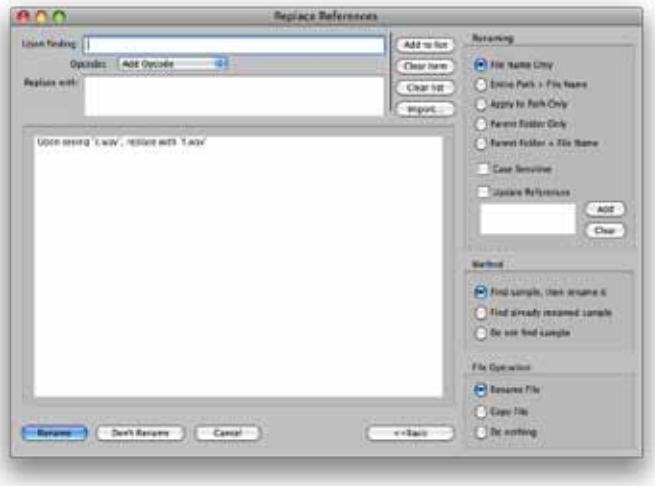
Collect References
Takes references (good or bad) and moves/copies them to a new user-defined location. If any references are bad, it can fix them during the process (see Fix References above). You can elect to move the control file as well. Collect References is helpful for "weeding" out unused samples or simply setting aside a control file/sample files for individual checking or use.

Verify References
Creates a text file of good and bad links. Scans an Bank/Instrument, and lists the links and whether they are good or bad.

All **Reference Manager** options are in the Preferences dialog under the Reference Manager tab.

Reference Manager - Replace References

The **Replace References** function and the accompanying dialog is for textually and mechanically edit the sample and object references in your Instrument file.



The general task is to compile a list of "find this, replace with that" entries. Type a set and click the **Add To List** button. All entries are considered sequentially. You can remove entries or clear the list. The Import button allows you to import a .txt file with entries, comma or tab delimited.

The Opcodes popup menu simply puts the support opcode in the "Upon finding..." box. They are defined below.

<rootkey>
<replace>
<instname>
<add>
<delete>
<insert0>

When you are ready, click **Rename**. To cancel, click **Cancel**. If you don't want to Rename, but want to go on anyway, click **Don't Rename**. Clicking the **Advanced>>** button reveals more paramters to tweak exactly how you want Replace References to work.

Renaming
You can choose which part of the path you want to take under consideration. Options are: **File Name Only, Entire Path + File Name, Path Only, Parent Folder Only, Parent Folder + File Name.** You can also choose whether the search will be case sensitive or not.

Update References

Method
Sometimes you want to affect the external sample file names, sometimes you don't. Method allows different ways of dealing with the external file themselves.

Find Sample, then rename it	Renames the originally referenced sample
Find already-renamed sample	Finds the already-named sample and fixes the path to point to it
Do Not Find Sample	Just textually rewrites the reference

File Operation
This is closely tied with Method. You can Rename the file, or Copy it, or Do Nothing to nullify the operation.

Example

We worked on several ProjectSAM libraries. Often they would use the same programs for different mic samples and simply change the samples. Their sample names would be the same except for the single lowercase letter before the .wav extension. We used Replace References to perform this. We added an entry "Upon finding c.wav, replace with f.wav", and under method we would choose Do Not Find Sample. That would rename the references. Then we would do a Fix References to point them to the different location. Very handy!

Preferences

Translator has a massive amount of optional parameters you can invoke on everything from the dialog view to the specifics of the translations that you perform. It's easy to get intimidated by the sheer amount of preferences, but don't be. They are logically laid out and hopefully intuitive. **MOST IMPORTANTLY** remember that all of them are optional, they are not necessary for successful basic operation.

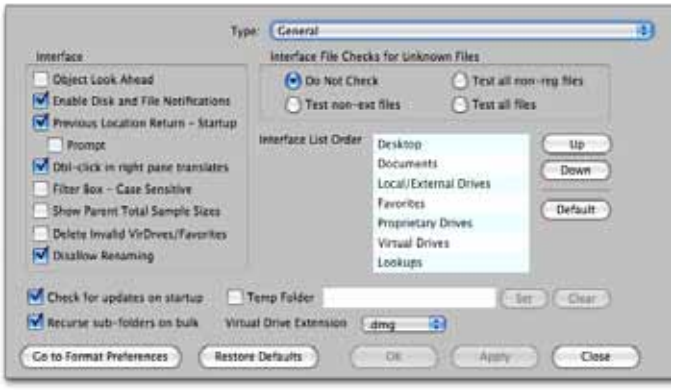
There are two Preference dialogs. One applies to general preferences that apply to all formats, that is called the Preferences dialog. Preferences for specific formats are in the **Format Preferences** dialog.

Format Preferences also show up in the Master Translation Dialog, depending on which destination format you select.

For both dialogs, clicking the top pulldown menu determines what shows in the pane.

The following pages go through the different Preference and Format Preference panes and describe what each option does.

General



Interface

Object Look Ahead
Look ahead means that to determine if a node should have a triangle/plus sign on it, Translator looks inside the folder represented by the node to see if there's anything in it. This slows down the interface but it is helpful.
Default: Unchecked

Enable Disk and File Notifications
Checking this turns on Translator's notification engine and updates the interface when there's a file or drive change.
Default: Checked

Previous Location Return - Startup / Prompt
When checked, when you start up Translator, it returns to the last place you were when you ended the last session.
Default: Checked

Dbl-click in Object List translates
Sometimes in the Object List you want to double-click to convert what you double-clicked on. Sometimes you just want to open that folder to see what's inside. This is the same as the Expand Folders checkbox in the Object List itself.
Default: Checked

Filter Box - Case Sensitive
When searching for files using the Filter box on top of the Object List, this option forces the searches to be case-sensitive.
Default: Checked

Show Parent Total Sample Sizes
If checked, when showing Instrument/Bank files in the Object List, the size will represent the total memory size of the samples connected with that Instrument/Bank.
Default: Unchecked

Delete Invalid Virtual Drive / Favorites
When checked, when Translator looks at the Virtual Drives or Favorites and cannot find them (bad shortcut or alias), it will delete the shortcut/alias.
Default: Unchecked

Disallow Renaming
When you click twice on a proprietary object that can be renamed, Translator will allow that name to be renamed. If you find this to be bulky or unwanted, check this option and nothing will be allowed to be renamed.
Default: Unchecked

Check for Updates on startup
When checked, Translator will check for updates on the Chicken Systems server. If there is one, a screen will appear telling you there is an update and allow you to directly download it, or it can take you to the web page and download it using your browser. If you are not connected to the Internet, this function fails silently.
Default: Checked

Recurse Sub-Folders on bulk
When making a bulk conversion (usually the Bulk Export dialog), when this option is checked, it will search in the sub-folders in the folder you are bulk-operating on. Otherwise, it'll just be the contents of the folder.
Default: Checked

Temp Folder
Translator by default uses the operating systems temporary folder, but if you'd like to change this, do it here.
Default: blank

Virtual Drive Extension
This is the default file extension given to any new Virtual Drive that is being created. (Remember that file extensions do not change the contents of the Virtual Drive itself, but the extension may make it easier for you to work with.)
Default: .dmg on Mac, .nrg on Windows

Interface File Checks for Unknown Files

Files, especially on the Mac, may not have file extensions to denote what type of file they are. (A file extension is like ".wav", or ".exs"; a 3 character (or less, or more) string after a period.) Windows historically always used file extensions. Mac's did not need it, the HFS disk format allows for "file-typing", which stores internally a 4 character code that "types" the file. Nowadays, mainly for compatibility and cross-platform portability, Mac's now advise and use file extensions, although file typing is still supported and used, but much less so.

These options are the ways Translator looks for these types of files in a variety of situations, such as Fix References, but mainly in populating the interface.

Do Not Check
Translator must see the file extension in the name; otherwise the file is ignored.
Test non-Ext Files
Translator will test any file that does not have an extension.

Test all non-Reg Files
Translator will test any file that does not have an extension.
Test All Files
Translator will test any file that does not have an extension.

Interface List Order
You can rearrange the order which the major Container Pane object show up. use the Up/Down buttons, or drag the items within the list. CLick Default to get back to the default arrangement. The new order will occur next time you refresh the screen.
Default: Desktop, Documents, Local/External Drives, Favorites, Proprietary Drives, Virtual Drives, Lookups

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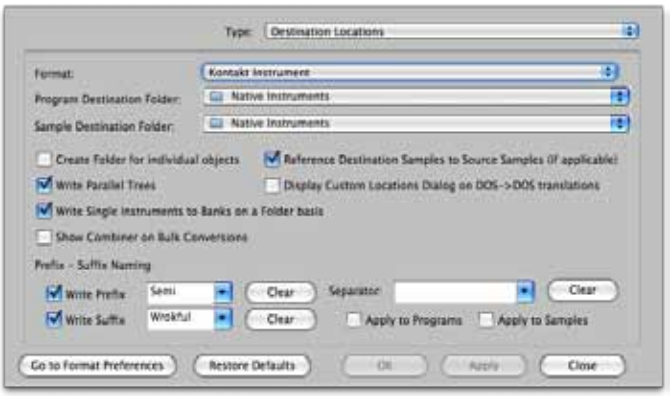
Destination Locations

Format: Program Destination Folder, Sample Destination Folder
This is the default that is referred to in the Master Translation Dialog for Preset Locations. Each format you select here has it's own set of default locations for their Programs and Samples, if they apply.



Create Folder for individual objects
Default: Unchecked

Write Parallel Trees
Default: Unchecked

Write Single Instruments to Banks on a Folder basis
When converting in bulk, and the destination is a Bank-type of object, Translator will automatically convert all indicated Instruments within a Folder into that one single Bank, instead of converting each Instrument into a single Bank.
Default: Unchecked

Show Combiner on Bulk Conversions
Default: Unchecked

Reference Destination Samples to Source Samples (if applicable)
Default: Unchecked

Display Custom Locations Dialog on DOS->DOS translations
Default: Unchecked

Prefix - Suffix Naming

Translator can write a pre-ordained prefix string or suffix string to any Program or Sample that it makes.

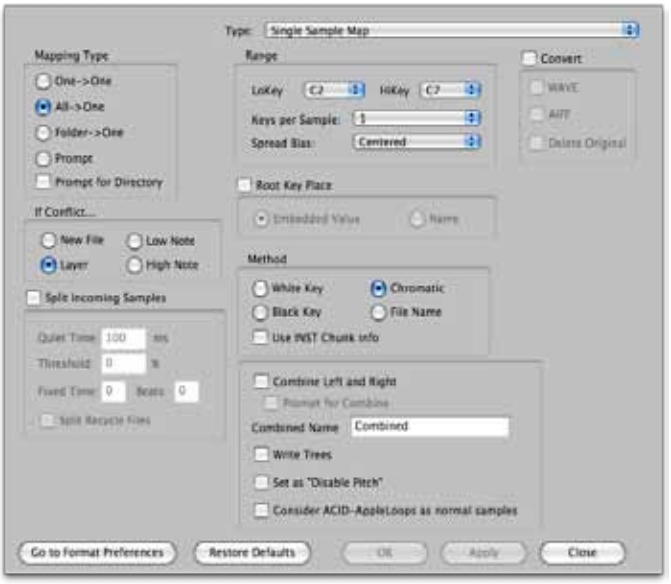
Write Prefix, Write Suffix
When checked, it writes the prefix or suffix listed in the adjoining box.

Separator
Applies a separator string after a prefix or before a suffix.

Apply to Programs, Samples
Applies the separator to programs and/or samples.

Single Sample Mapping

This panel is for when you are building an Instrument from scratch. (See Bulk Export for more information.)



Mapping Type

- **One->One:** this effectively turns off the feature. It takes each sample file and translates it to single instrument.
- **All->One:** the most common setting. This takes however many files and maps them across the keyboard in the destination format you selected. If there are excessive amount of samples, it wraps around and layers them.
- **Folder->One:** same as All->One, except that it writes one Instrument per Folder of single samples.
- **Prompt:** Translator will prompt you each time it attempts a translation/map. Annoying, but needed in some cases.

Prompt for Directory: If checked, Translator will ask you what directory to put all the combined translated files into. This provides you with a way to write the results to a different directory. This is needed especially if you are converting off CD-ROM, as if you don't have this option checked, Translator will try to write the result in the directory it first starts trying to write the file to. (By the way, if you make a mistake in this regard, Translator will forgive you and ask what directory you want to put the resulting file into.)

If Conflict...
When Translator tries to map a sample into an area it has already ampped a sample, these options determine what it does.

- **New File**
- **Layer**
- **Low Note (default)**
- **High Note**

Split Incoming Samples
This is a handy feature where Translator will analyze samples coming in and split them up given a certain amount of silence, THEN maps them. So if you have a single WAVE file, with say 24 separate single sounds on them separated by silence, Translator will split them to 24 individual samples and then map them across the keyboard.
Default: Unchecked

- **Quiet Time:** This is the amount of time in milliseconds that Translator will look for. Default: 100ms

Threshold: This is the minimum level, in linear percent, under which Translator considers silence. Default: 0%
Fixed Time: *Default: 0*
Beats: *Default: 0*
Split Recycle Files: *Default: Unchecked*

Range
LoKey/HiKey: Where Translator starts and ends mapping. *Default: C2-C7*
Keys Per Sample: how many keys Translator will give each sample. *Default: 1*
Spread Bias: *Default: Centered*

Root Key Place
So, once mapped, how are you going to set the Root Key? Checking this enables either checking the embedded value in the sample, if there is one, or looks for a root key (like C#3) in the name. Unchecking this entire option means the root key will be set to the LoKey of the sample.
Default: Checked
Embedded Value (default)
Name

Method
This is the method in which the sample is mapped.
White Keys: LoKey will always be a White Key.
Black Keys: LoKey will always be a Black Key.
Chromatic: LoKey can go on any key within the LoKey/HiKey parameters above.
File Name: Looks for LoKey-HiKey in FileName; ignores the LoKey/HiKey parameters above.
Use INST Chunk Info: If there is a INST (Mac)/inst (Windows) chunk in the WAVE/AIFF file, uses that information for Key and Vel; ignores the LoKey/HiKey parameters above.

Combine Left and Right Samples, Prompt
If there is a -L and a -R sample to be considered, combines them. Only operational if the destination format handles single object Stereo samples. The Prompt option allows you to do this on a case by case basis.
Default: Checked

Combined Name
This is the name that your combined files will take on, plus a digit tacked on afterwards if necessary.
Default: Combined

Write Trees
Default: Checked

Set as "Disable Pitch"
Sets KeyTracking to 0% for that sample, on the destination format.
Default: Unchecked

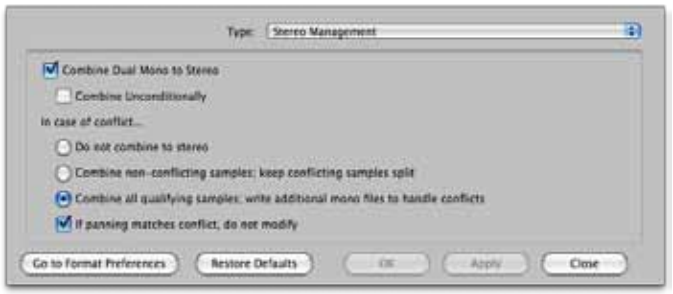
Consider ACID-AppleLoops as normal samples
If NOT checked, Translator will split up WAVE files that are ACID files (if they have the ACID chunk) or AIFF files that are AppleLoops. Checking this option turns off Translator's checking for these files.
Default: Unchecked

Convert
In the case you want to convert the source files into a single type of format; for example if you have WAVE, AIFF, and other types of files, and you only want WAVE files.
Default: checked

WAVE
AIFF
Delete Original

Stereo Management

Combine Dual Mono to Stereo - Combine Unconditionally
A source format may use two mono files to represent one stereo file. Checking this option allows Translator to check a possible stereo pair and possibly combine them into one stereo file, if the destination supports it.



In checking a possible stereo pair, Translator generally checks to see if these files are the same length and have the same playback mode in order to determine if they should be combined. If Combine Unconditionally is checked, Translator will combine them no matter what.
Combine Dual Mono Stereo Default: Checked
Combine Unconditionally Default: Unchecked

In case of conflict...
Do not combine to stereo
Combine non-conflicting samples; keep conflicting samples split
Combine all qualifying samples; write additional mono files to handle conflicts (Default)

If panning matches conflict, do not modify
Translator also checks in the program it is converting if the dual-mono samples are split hard-left and hard-right (that affects how "stereo" it is). If this option is checked, than the dual-mono samples are not combined if panning is not hard-left/right.
Default: Unchecked

Bias

This page has two sets of functions; one is Bias, where you can change the values of incoming parameters to suits your needs. You can get into the Conversion Engine and add, delete, or alter parameters between the time they are read from the source and when they get into the destination.

The other is Filter References, where you can filter out certain incoming sample references, such as Release Trigger samples, certain key ranges or velocity settings, text in the sample names, and more.

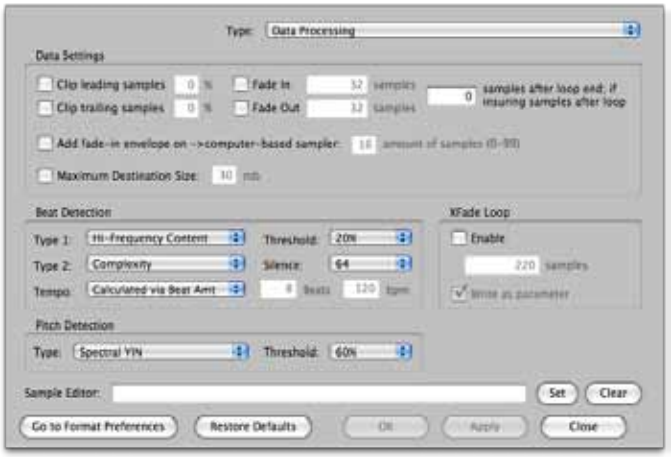
Bias
Perhaps you have a special penchant for having sounds brighter than they actually are. Maybe you always want things 50 cents sharp. Maybe you are just crazy. Or maybe you are just hungry.
Starving or not, Bias allows you to set a certain parameter to be adjusted a set amount or a percentage than what the incoming format specifies.

For example, if you want tuning to be 442Hz instead of 440Hz, you would select Fine Tune and set that to be 1 cent. All the resulting files would be set to 1 cent sharper than normal.

Another example could be that you want every thing 10% brighter. Select Filter Cutoff, select Percentage, and enter in 10%.

Filter Parameters
This section allows you to determine any criteria for incoming references to be filtered out.

Data Processing



These parameters apply to ANY conversion you do. Use with caution! Remember, samples are often shared and might affect another program as well. Plus it may get the sample out of sync with the original format, the operation occurs on the sample itself, not a copy, unless the sample for the new format is created, not used or shared. Sometimes these functions are really handy; often they aren't because most samples are pre-edited anyway.

Clip leading/trailing samples
Truncates the sample from the front or the back. Respects loops - will not truncate to a point inside a loop.
Default: Unchecked, 0%

Fade in/out
Fades the sample in or out, given the amount of samples specified. Respects loops - will not truncate to a point inside a loop.
Default: Unchecked, 32 samples

Samples after loop end; if insuring samples after loop
Default: 0

Add fade-in envelope on -> computer-based samplers
Hardware samplers sound great, but often their D/A converters are slow on the uptake; they don't click on attack. Computer samplers are quicker, and can tick or clip on attack.
Defaults: Unchecked, Amt of Samples: 16

Maximum Destination Size
Forces the total allocated size of the destination format not to be above a certain size. Extremely handy when converting into a limited size format such as Ensoniq or Akai or Triton even. For example, when you have a 150mb Kontakt instrument, and you want to import it

into the Ensoniq ASR-10, it has to be below 16mb. This is an extreme example, but Translator will do it's best to make it happen. Different strategies are eliminating multiple keyranges and merging ones, removing velocities, and cutting samples so they are not too long. Attrition helps as well - if the Kontakt file had (say) 20% of the 150mb as release triggers, Translator will elect to eliminate those, even though the EPS/ASR supports them. It is also recommended to set the Maximum Size to slightly less than what you need, to allow for other factors.
Default: Unchecked, 30mb

XFade Loop Enable / Samples / Parameter
This adds a Crossfade in the converted loop of the sample amount you select. Write as parameter avoids hardcoding the edit and simply writes the 220 sample xfade as a parameter in the destination format, if it supports it (few do).
Default: Unchecked, 220 samples, Write as parameter=checked

The following are related to Slice Files. For more information on Slice Files, see the Slice Files portion of this document.

Beat Detection Type 1
- **Energy-based:** generic function to compute onset detection. This function calculates the local energy of the input spectral frame.
- **Spectral Difference:** Phase Based Method onset detection function.
- **Complex Domain Method:** complex domain onset detection for musical signals.
- **High Frequency Content:** this method computes the High Frequency Content (HFC) of the input spectral frame. The resulting function is efficient at detecting percussive onsets.
- **Kullback-Liebler** onset detection function.
- **Modified Kullback-Liebler** onset detection function.

Default: Energy-based
Beat Detection Type 2
The same types, only for the second pass.
Default: 0
Beat Detection Threshold
Default: 0
Beat Detection Silence
Default: 0
Beat Detection Tempo / Beats / bpm
This is for fixed amounts.
Default: Off
Pitch Detection Type
Selections are: YIN algorithm, Multi-comb filtering, Schmitt triggering, Fast comb filter, and Spectral YIN.
Default: YIN algorithm
Beat Detection Threshold
Default: 0

View Filter

These are the formats that will be displayed in the Translator™ Container Pane and Object List. This comes BEFORE any filtering done on the interface itself. You can Select All or Clear all selections using the buttons on the right.

Waveplayer

Save Prompt After Playback
After the wave has stopped playing, a Save As... dialog will appear, askign you to save the waveform as some format and ask you where you want to save it.
Default: Unchecked

Magnify Wave to Maximum Level
This displays the wave at maximum level, so low-level waves appear with visual accuracy.
Default: Checked

Show Sample Info on Selection
When you select a sample to show in the WavePlayer, an additional floating dialog with appear, showing you the basic parameters of the sample.
Default: Unchecked

Launching Sample Editor
The sample editor you have selected in Options-General can be manually or automatically launched when you select a sample.

Do Not Launch (Default)
Launch Upon Selection
Prompt to Resave Edited Samples (Default: checked)

Sample Rate Averaging for Playback
When a sample is near SampleRate of 44100Hz or 48000Hz, Translator will round it to that common rate. This amount is the margin of error taken, in Hertz.
Default: 16

Colors
Select your own custom colors in the WavePlayer by double-clicking on the color in question.

Gradient Amt / Style / Invert
The Background color is subject to a gradient so it looks cool. This slider sets the amount of the gradient, Style sets the direction, and the Invert check box allows you to invert it.

Comment Tags

These parameters are an ISO standard for a INFO chunk in RIFF files. This tab allows setting these to write into created WAVE or .gig files. Note you can fill them out, yet have the writing disabled with the check box below.

'IART' Artist
'IENG' Engineer
'ICMS' Commissioned By
'ISRC' Source
'ISRF' SourceForm
'IPRD' Product
'IGNR' Genre
'ISBJ' Subject

'IKEY' Keywords
'ICOP' Copyright
'IMED' Medium
'ICMT' Comment
'ISFT' Software

Include Comment Tags on .wav/.gig files
Default: unchecked

Fix References

The Reference Manager is a powerful feature of Translator. It allows full fixing of sample references for unlinked samples.

Catalog Option on Failed Sample Search
When checked, Translator will give you the full range of options concerning fixing your reference. If this is not checked, you just get a "where is the sample" Open dialog.
Default: Unchecked

Force Cataloging / Display Replace Dialog
When checked, it assumes the first sample reference cannot be found (even though it may be there). This enables you to redirect to another location that the control file may not even be pointing to. If Display Replace Dialog is checked, then the Replace References dialog is shown and even allows you to look for a different set of samples with different names!
Default: Unchecked (both)

Automatically change references of source files if changed
Translator usually just changes the references on the fly and doesn't rewrite the source file. When this option is checked, it does.
Default: Unchecked

Use Parent Folder Name to determine between duplicates
If you go looking for samples using Catalog, sometimes Translator may find more than one instance of the sample file. In cases like that, checking this option makes it prefer sample files that have the same parent folder name as the reference.
Default: Checked

Use first sample found unconditionally
Translator goes with the first sample it finds and stops there.
Default: Checked

Custom Drive Letter
Default: Unchecked

Update Control Files if data in Sample File is different
Oftentimes, a control file doesn't just hold the sample reference, it will also hold the loop points and on/off data, root key, fine tune, etc. Checking this option and selecting what parameter you want updated will update the control file so it is in sync with the newly referenced sample. Do not prompt means that Translator will not prompt you when this happens.
Default: Unchecked

Do not require external Sample Files to be present for translation (if data not needed)
Sometimes you don't care if the samples are there or not. Not all formats need information from the sample; usually the control file has all the info they need. Checking this option makes Translator simply pass the reference and not check for validity. The additional options are mainly fpr EXS24, which needs to know certain things for the EXS24 file to be written correctly.
Default: Unchecked

Assume Mono Samples (for ->EXS)
Assume Stereo Samples (for ->EXS) (Default)
Assume bits (for -> EXS) (Default: 16)
Update external Sample Files if Master Chunk info is different; Default: unchecked

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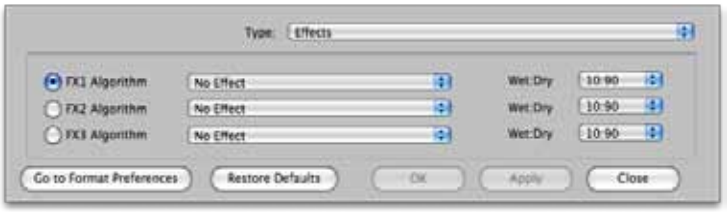
Effects



Translator™ gives you adding default effects parameters to files Translator™ creates. This is of course dependent on whether the destination has onboard effects or not.

Note: this should not be confused with
Data Processing, where you can specify certain DSP to be performed on translated files while they are being created, or with Bias, where you can tweak a certain parameter on the fly. This Option is simply for setting and enabling effects for each destination format that has effects.

Currently the samplers that have onboard effects are:

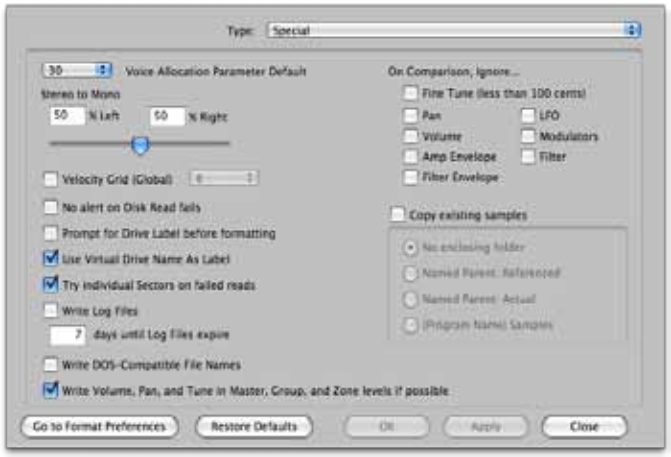
Kontakt, HALion 3, SampleTank, Ensoniq EPS, ASR-10, ASR-X, Kurzweil, Roland Fantom Series, Roland XV-5080, Korg Triton/M3/Kronos, Yamaha A Series, Yamaha Motif, Alesis Fusion

There are some other hardware samplers that can have effects as an option, such as the S-3000 Series and S-5000 Series, but these are not supported as yet.

Special

Voice Allocation Parameter Default
Many samplers have a "number of Voices" parameter, and often the incoming format doesn't specify this. This is the default setting in case the incoming format doesn't provide it.
Default: 32

Stereo to Mono
Whenever Translator converts a stereo file to a single mono file (destructive), this is the ratio it uses to take data from the left and right channels.
Default: 100% Left, 0% Right



Velocity Grid (Global)
This is a global setting for all formats that use Velocity Grid.
Default: Unchecked, 8

No alert on Disk Read Fails
It's not unusual when you are making a Virtual Drive out of a CD or hard drive that there will be disk errors, whether the fault of disk or reader. Usually Translator alerts you when there's an error when the error happens. This option turns that notification off, until the end of reading the disk.
Default: Checked

Try individual Sectors on failed reads
Translator reads disks and CD in about 128-sector chunks. If it receives an error, checking this option tells Translator to try each sector to try to retrieve as much data as it can. A sector is 2048 bytes (CD) or more normally 512 bytes.
Default: Checked

Prompt for Drive Label when formatting
Ensoniq and Roland disks or Virtual Drives have a "label" on them, like Mac or Windows drives or volumes do. (Akai, Kurzweil, and Emu do not.) Whenever you are creating a new Ensoniq or Roland disk or volume, this option puts up a prompt on what label you want, instead of taking the option out of the respective Format Option for that format.
Default: Unchecked

Use Virtual Drive Name As Label
Default: Checked

Write Log Files / Expiration in Days
Translator writes a log for every session, for debugging and analysis purposes. This disables or enables this function, plus gives a expiration time so your Logs folder does not get too filled up.
Default: Checked, 7

Write DOS-Compatible File Names
On the Mac, you don't have many limitations on how you can name things. But Windows does, so if you are interested in portability - using your stuff on non-Mac computers or drives, check this option. It insures that new files stay within the standard FAT/NTFS file system naming - no leading spaces, certain characters not allowed, etc.
Default: Unchecked

Write Volume, Pan, and Tune in Master, Group, and Zone levels if possible
It is common for an incoming format to have tuning adjustments on all three common levels - Master, Group, and Zone. If your destination format allows separating of these adjustments, checking this will write them to the apporpriate location instead of summing them and applying them on the sample level.
Default: Checked

On Comparison, Ignore...
The best formats have as little sharing forced on you as possible; if you want every sample to have it's own complete set of parameters, you can do so. But many formats force/encourage some type of parameter sharing, so when certain samples may conflict in which setting to share, this set of options tells Translator what to consider or ignore to resolve the conflict. Think of these as sort of finer control of Parameter Tolerance, only it is a on/off sort of thing.
All Defaults: Unchecked

Fine Tune (less then 100 cents)
Pan
LFO
Volume
Modulators
Filter
Amp Envelope
Filter Envelope

Copy Existing Samples
This follows up on the Copy Samples option on the Master Translation Dialog.
Default: No enclosing folder

No enclosing folder
Writes the samples to the Samples Folder specified in the Master Translation Dialog.

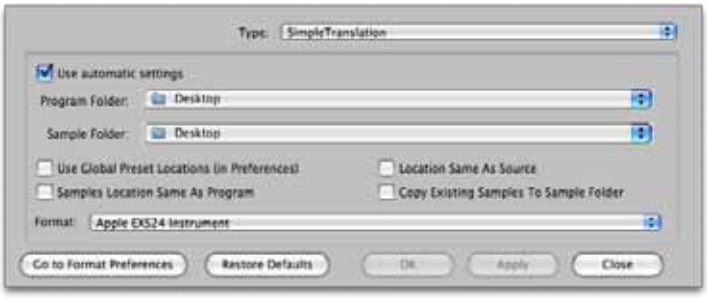
Named Parent: Referenced
Writes the samples in a folder named after the Parent Folder where the control file said it was (may not have been), in the Destination Samples Folder specified in the Master Translation Dialog.
Named Parent: Actual
Writes the samples in a folder named after the Parent Folder where it actually was, in the Destination Samples Folder specified in the Master Translation Dialog.

[Program Name] Samples
Writes the samples in a folder with the name "[the Program Name] Samples" in the Destination Samples Folder specified in the Master Translation Dialog. This is similar to how Kontakt writes it's files by default if the samples don't exist as non-temporary (like if you convert a Giga Instrument in Kontakt itself and you want to save it).

SimpleTranslation™

These options are for the SimpleTranslation™ feature, where you aren't opening Translator per se, but just dropping a file on the icon.

Use automatic settings
If checked, Translator won't even prompt you; it'll just make the conversion based on these settings.
Default: Checked



Program Folder / Sample Folder
This is the Program Folder and Sample Folders where the new files will go.

Use Global Preset Locations (in Preferences -Destination Locations)
The Program/Sample Folders will be lifted on a format-by-format basis from the Preferences-Destination Locations settings.
Default: Unchecked

Samples Location sample as Program
Sets the samples folder to same location as the program folder.
Default: Unchecked

Location Same As Source
The Program and Sample folders will be the same folder as what the source is.
Default: Unchecked

Format
This is format the incoming source will be converted to.

Audio/MIDI

These are the standard Audio and MIDI settings for the Waveplayer. The Instrument Player uses other means; always CoreAudio on Mac, and always ASIO4ALL on Windows. This is a current limitation but will change in future versions.

Driver Types
These are driver types; typically on Mac you only see CoreAudio, on Windows you see DirectSound, ASIO, and WSAPI.
Default: ASIO

Outputs
These are the outputs for the particular Driver Type that is selected.

Properties
These are the properties for the Output that is selected. These include Name, Channels, SampleRate, Index, ErrCode, and Latency settings.

MIDI In Drivers
These are the available MIDI input drivers on your system. To use the Instrument Player, choose the right one for your needs.

Format Preferences

Translator has a massive amount of optional parameters you can invoke on everything from the dialog view to the specifics of the translations that you perform. It's easy to get intimidated by the sheer amount of preferences, but don't be. They are logically laid out and hopefully intuitive.

MOST IMPORTANTLY remember that all of them are optional, they are not necessary for successful basic operation.

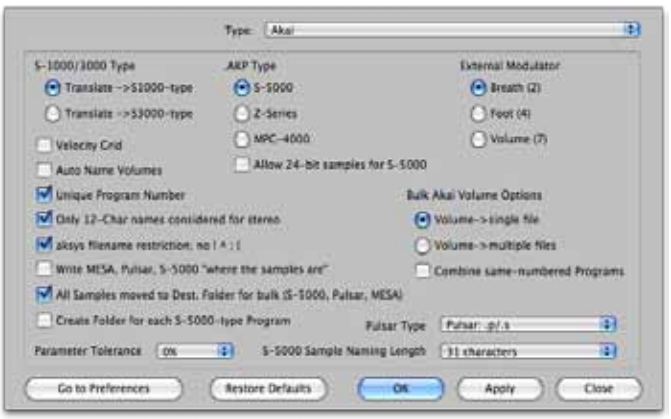
And this isn't the only Preference dialog! This is only the ones for each source and destination format. General Preferences (that is, ones that apply to Translator and for every format) are in the Preferences dialog section.

Each Format Preference dialog represents a single format class. The preferences shown may have to do with the format performing as a Source (what you are converting FROM) or as a Destination (what you are converting TO). The context should make this obvious.

Akai

S-1000/3000 Type
This determines what specific Akai Program format is converted to, or when creating a Volume.

.AKP Type
This determines what specific Akai S-5000 Program format you convert to. Z-Series has three filters, and the MPC-4000 has an extra Pad assignment chunk.



Allow 24-bit samples for S-5000
Your source format may be in a higher bit rate than 16-bit. Checking this allows dithering to the higher 24-bit bit rate.

External Modulator
The Akai's have an external modulator source defined, and it is switchable as a global parameter. You can select which parameter will be represented as the "external modulator".

Velocity Grid
Incoming source formats can be highly disorganized or staggered, which propagates messiness when converting. Checking this parameter lines the velocity split values (if any) to a specific grid without the randomness that the source format may be defining.

Auto Name Volumes
Auto Name Volumes.

Unique Program Number
When checked, on converting into Akai Volumes, the app makes sure that no Program Numbers are duplicated. This insures that when you load the Volume as a Volume, no program will play on top of each other.

Only 12-char names considered for stereo
Akai samples are dual-mono, they are defined as stereo when the names end with -L or -R. This option makes the restriction that the name must be 12 characters long (the last two characters being -L or -R) to be considered "stereo"; mostly for combining the samples into one single interleaved stereo sample in the destination.

aksys filename restrictions
aksys™ is a program that Akai put out to communicate with the S-5000-series through USB. It puts additional restrictions on program and sample naming; this option insures that it occurs on newly created .akp and WAVE files.

Write MESA, Pulsar, S-5000 "where the samples are"
Checking this forces the new Program file to be written where the samples of the source format are.

All Samples moved to Destination Folder for bulk
Checking this forces the new Program file to be written where the samples of the source format are.

Bulk Akai Volume Options
An Akai Volume is technically a Bank format, containing possible multiple Programs. When converting into a Bank format, this specifies if all Programs will go into one Bank file, or separated Bank files.

Combine sample-numbered Programs
On an Akai, Programs that have the same program number, set on the same MIDI-Channel, play simultaneously. Checking this merges these Programs when converting them into one single Program, so the destination plays them just like the Akai did.

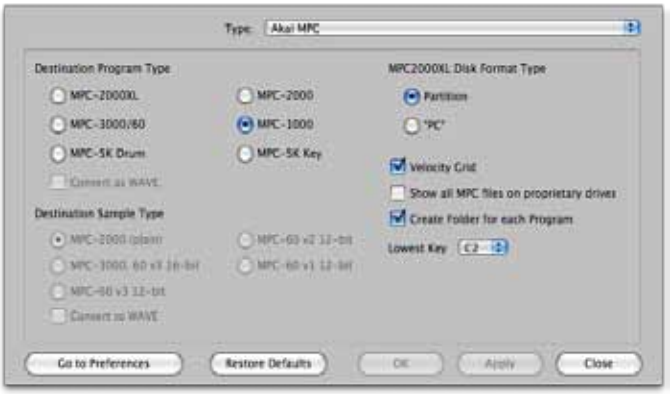
Parameter Tolerance
When converting INTO this format, there may be structural limitations where if you wanted to ensure all parameters were converted perfectly, you'd end up with multiple Programs/Presets being created, perhaps in more of a mess than you prefer. Setting Parameter Tolerance to a higher percentage gives some grace to these parameters so the conversion will be a little exact but you'll wind up with a cleaner organization that will be more usable to you.

Pulsar Type
This selects the Pulsar or STS type you are converting to when you select the Pulsar conversion option in the Master Translation Dialog or the right-click method.

S-5000 Sample Naming Length
Although the technical limit to a sample file name in the S-5000 Series is 31 characters (not including the .wav extension), there are some factors where you might want to limit this. Firstly, the Akai's themselves only display 20 characters maximum. Also, some samplers that import S-5000 Programs only recognize sample names to a certain length (NI's Maschine is an example). This option allows you to regulate this.

Akai MPC

Program Type
There are many MPC variants - this allows you to set which MPC program will be written when you specify "Akai MPC Program". Note if converting to MPC proprietary disk, choices are limited to MPC-2000 and below. If something else is set, MPC2000XL will be selected for you.
Default: MPC-2000XL



Sample Type
It's not always the case that the Sample Type follows the Program Type. Some Program Types have different ways to write the samples e.g. MPC2000XL will handle .snd files and WAVE files.

MPC2000XL Format Type
Everything prior to the MPC2000XL OS 1.2, Akai used a Partition type of disk format, where you partitioned off a disk into separate sections. This limited certain abilities of the disk format, most significantly cluster size, which made these disk formats somewhat inefficient. MPC2000XL introduced a more normal non-partitioned set up where the cluster size was variable, allowing for a much more efficient system where more information could be stored on the same-sized disk.

If you have the MPC2000XL OS 1.2, please use "PC"; for everything else, use Partition.

Velocity Grid
This option lines up Velocity values so the line up on a grid, so they aren't all over the place - sometimes older Programs shift them around so they overlap by mistake.
Default: Unchecked

Show all MPC files on proprietary drives
Translator can be used for simply moving files around, not just as a Translator. This option enables non-Instrument files on an MPC disk, such as Sets, Sequences etc., to be shown so you can move them around.
Default: Unchecked

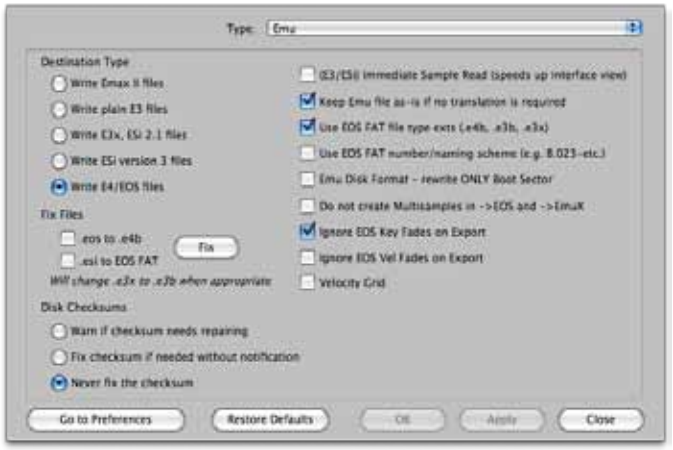
Create Folder for each Program / Lowest Key
When checked, For every MPC Program (not on proprietary disk) that is created, it is written in a separated folder with it's WAVE files.
Default: Unchecked

Lowest Key
An MPC has only 64 available MIDI notes it can assign to. The option allows you to limit the bottom key so any sample coming in from a imported format will no convert, thus saving Pads
Default: C2

Emu

Destination Type
This dictates what type of Emu files you will translate into. For example, if you are translating an Akai Program and dropping it onto a Emu drive, your action does not imply what type of Emu file you want written, since Emu disks are the same for every Emu file format. Translator will translate the Akai Program into whatever you have selected.
Default: Write E4/EOS files

Fix Files
If you have lot's of .eos files, or .esi files, you can convert them to the new EOS FAT format automatically using this option.
Default: unchecked



Disk Checksums
Older Emu's, and older Windows operating systems, tend to render disks unusable because they miswrite or overwrite the disk "checksum", which insures the integrity of the boot sector. This option gives you different methods of fixing it if there is a problem.
Default: Warn if checksum needs repairing

(E3/ESi) Immediate Sample Read
Pre-EOS Emu formats do not list the sample names in the Bank or Preset areas. What this means is that if you are using the Translator interface, and you are selecting a Bank/Preset to see the sample names, especially off a CD-ROM and its a large file - this can take a significant period of time, since Translator has to go all over the disk just to grab the sample names.

The default behavior is unchecked; so what comes up is something like {Sample 23} to reference the sample. If you click on this - THEN Translator will go and get the sample name. However, if this is checked, Translator takes the time at the beginning to go out and get all the names.
Default: unchecked

Keep Emu file as is when no translation is required
Checking this insures that no cross-Emu translations will take place if it is not necessary. Suppose you want to take an EOS file off an Emu disk and write it as an .eos file on your DOS drive. If this is checked, and if the Write...files parameter is set to something other than EOS, such as E3, Translator will not translate it and simply write it as the normal EOS file.
Default: checked

Use EOS FAT file type extensions (.e4b, .e3b, .e3x)
When converting into Emu DOS counterpart files, these type of files are used, instead of the Translator-derived .eos and .esi (which preserve the real Bank name).
Default: unchecked

Use EOS FAT number/naming scheme (e.g. B.023-etc.)
The EOS 4.7 uses a numbering scheme to preserve it's system of Bank numbers. This option uses it when you are converting into EOS FAT style files.
Default: unchecked

Emu Disk Format - Rewrite ONLY Boot Sector
Emu programs Fades within the KeyRange and Velocity parameters. Sometimes in a translation you do not want these to be considered, for polyphony issues, mainly. Checking these causes Translator to ignore the Fade values in both the KeyRange and Velocity areas.
Default: unchecked

(EOS) Do not create Multisamples
An EOS Preset contains Voice, and those Voices can contain more than one Zone, and they may overlap. Those Zones use the Voice parameters. If this option is checked, any conversion into EOS will write one Zone only for each Voice.
Default: unchecked

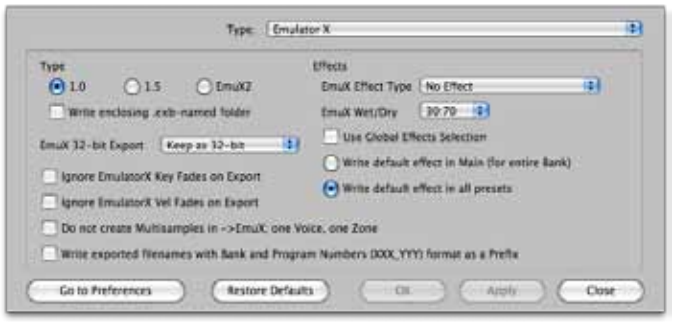
Ignore Key And Vel Fades
Emu programs Fades within the KeyRange and Velocity parameters. Sometimes in a translation

you do not want these to be considered, for polyphony issues, mainly. Checking these causes Translator to ignore the Fade values in both the KeyRange and Velocity areas.
Default: unchecked

Velocity Grid
This option lines up Velocity values so the line up on a grid, so they aren't all over the place - sometimes older Programs have them shifted around so they overlap or become incongruous by mistake.

Emulator X

Type
Determines the Emulator X type you want to convert to. The big difference is between 1.0 and the 1.5/2.0, as the newer ones support keyswitching and control switching.
Default: 1.0



Write enclosing .exb named folder
Emulator X, when it saves a Bank, writes a folder with the BankName.exb, then writes the actual Bank file BankName.exb in that folder, along with a folder called SamplePool which contains all the samples. Translator only writes this enclosing folder when this is checked. Sometimes this is superfluous, sometimes not. Often you want to "protect" the SamplePool folders for their own Bank files.
Default: Unchecked

EmuX 32-bit Export
Emulator X is one of those rare formats that supports 32-bit samples. In fact, it only supports 16-bit and 32-bit, NOT 24-bit. Many external samplers support 32-bit, but you may not exactly want that because of editing issues and compatibility. This gives you the option of keeping them or dithering them into something else. (Note: on samplers that only support 16-bit, this has no effect.)
Default: Keep as 32-bit

Ignore Key and Vel Fades
Emu programs Fades within the KeyRange and Velocity parameters. Sometimes in a translation you do not want these to be considered, for polyphony issues, mainly. Checking these causes Translator to ignore the Fade values in both the KeyRange and Velocity areas.
Default: Unchecked

Do not create Multisamples
An Emulator X Preset contains Voices, and those Voices can contain more than one Zone, and they may overlap. Those Zones use the Voice parameters. If this option is checked, any conversion into Emulator X will write one Zone only for each Voice.
Default: Unchecked

Write exported filenames with Bank and Program Numbers
Every Emulator X Preset has a MIDI Bank number and Program Number on it. This option makes Translator, when able to, to write those numbers into the filename; e.g. "002_024 Brass" means the 3rd Bank and Program Number 24 for a Preset called Brass.
Default: Unchecked

Effect Type - Wet/Dry - Global Effects Selection - Main or Preset
Determines the default effect type that goes into all newly-created Presets, the Wet/Dry balance it has, if it takes the value or uses the Global Effects option (in Options-Effects), and if it sets it as the Main effect or individually among the Presets.

Ensoniq

Type
Determines what specific Instrument Type a newly-created EPS/ASR Instrument is. The EPS and ASR-10 formats are almost identical, but what essentially makes them different is the type of effect they contain. This option parameter dictates what type of file, and thus what effect type, is created when translating into Ensoniq.
Default: ASR-10

Effects Algorithm / Wet:Dry
Determines the default effect type that goes into all newly-created Instruments, the Wet/Dry balances it'll have, and if it it takes the value or uses the Global Effects option (in Options-General).

Drive Label
This is the Drive Label that is written by default to a drive when you format it with Translator, when the Prompt for Drive Label is checked in the Options-General Tab.
Default: "TLR 001"

Velocity Grid
This option lines up Velocity values so the line up on a grid, so they aren't all over the place - sometimes older Programs have them shifted around so they overlap or become incongruous by mistake.

Percussive Envelope Mode
An EPS/ASR Instrument is unique in that it has a Initial Level part to their envelopes, that comes before the Attack Time. The wrinkle here is that there is a sound difference if the Initial Level is 0 and Attack Time is 0, compared to when the Initial Level is 100% and the Attack Time is 0. Checking this option guarantees the Initial Level is always 100%.
Default: Unchecked

Show all Ensoniq Files, not just Instruments and Directories
Translator can be used for simply moving files around, not just as a Translator. This option enables non-Instrument files on an Ensoniq disk, such as Songs, Banks, Effects, etc., to be shown so you can move them around.
Default: Unchecked

Do not show copied Wavesamples
Sometimes you don't care about viewing copied Wavesamples in an Ensoniq instrument; most of the time they are copied to exist in another Layer and often they are programmed the same, and almost all the time they window the same wavedata.
Default: Unchecked

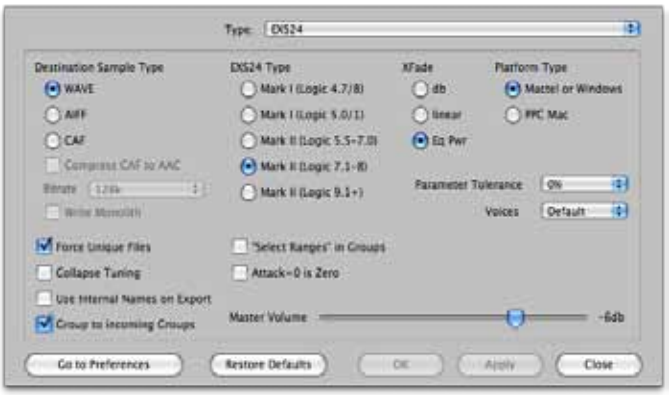
Operating System
Dictated by chosen Effect Type (Default)
Prompt for file during formatting
Always use below selection

Patch Select behavior when converting...
An Ensoniq Instrument can be programmed to take advantage of the patch Select buttons, when different sets of the 8 Layers are enabled or disabled. When converting OUT of an Ensoniq Instrument, you have some choices on how those are separated in the destination format. If the destination doesn't support "dimensions", there is no issue and they are separated regardless. But if the destination DOES support dimensions, then these are the four different ways you can separate (or combine) the Patch Selects.

Separate Programs/Instruments (Default)
As Patch Select #70
As Other Controller...
As Keyswitch, Start Key
Patch Select OO only
Determines the default effect type that goes into all newly-created Presets, the Wet/Dry balance it has, if it takes the value or uses the Global Effects option (in Options-Effects), and if it sets it as the Main effect or individually among the Presets.

Apple EXS24

Destination Sample Type
This selects if the sample files rendered as a result of a conversion are WAVE, AIFF, or CAF files. If the source uses WAVE or AIFF files, and some other formats is selected here, the samples will be copied and rendered as the Destination Sample Type that is selected.
Default: WAVE



Compress CAF to AAC / Bitrate
If CAF is selected above, the option tells Translator to use the Apple Lossless (AAC) format instead of straight PCM data. You can also specify the bitrate of the AAC encoding.
Default: Unchecked

Write Monolith
Writes EXS monolith files when converting into EXS format. (Warning: we are not sure how accurate or worthy this function is.)
Default: Unchecked

EXS24 Type
If this is checked, directories, all generated files will be guaranteed a unique file name, instead of prompting you when a pending filename already has been used. This is done by adding a unique numeral to the end of the file name.
Default: Checked

Mark I (Logic 4.7):	Fairly basic
Mark I (Logic 5.0; 5.1):	Adds a couple parameters
Mark II (Logic 5.5-7.0) (default):	Adds all the keyswitching and things we've come to love

Mark II (Logic 7.1-9.0): Adds Filter Envelope in Groups
Mark II (Logic 9.1+): Adds long file name support

XFade
This is the XFade value of the EXS-24. You can preset this parameter based on your personal preference; db, linear, Eq Pwr.
Default: Equal Power

Platform Type
Most Mac's are Intel now, so Mactel/Windows is the recommended setting. If PPC Mac is set, those EXS24 files are more easily read by PPC Mac's; however, any EXS24 can read them.
Default: Intel

Force Unique Files
If this is checked, directories, all generated files will be guaranteed a unique file name, instead of prompting you when a pending filename already has been used. This is done by adding a unique numeral to the end of the file name.
Default: Checked

Collapse Tuning
There are 3 levels of tuning; Instrument, Group, and Zone. Sometimes an incoming format comes in with the tunings separated, sometimes not. If this option is checked, then any separated tunings are collapsed into the Zone, instead of being spread into the Groups and Instruments. *Default: Unchecked*

Use Internal Names for Export
When converting out of EXS-24 format, this option chooses whether the Master Name used in the destination will be the Internal name stored in the file, or the .exs file name itself. Note: this should be unchecked most of the time for EXS24.
Default: Unchecked

Group to Incoming Groups
Many new modern formats use the Group concept to contain their Zones, and often these Groups are named. Again, Translator's first call is to obtain an exact translation of the incoming format, but sometimes you also care about the cleanliness of organization of the new EXS24 file, because you often want to tweak it to taste afterwards. Check this option if you want Translator to force the incoming Group structures to be preserved, and also named accordingly. This may compromise a perfect translation, sometimes it doesn't matter.
Default: Checked

Write Sample Selects in Groups
The EXS-24 uses the term "Select Range" to determine when a Zone plays, in relation to the modulator that is set to Sample Select. These Ranges can be written into the Zones or the Groups, depending on your preference. Writing them into the Zones enables less Groups to be written, and enables the Zones to be more portable and in dependant. Writing the Selects into the Groups sometimes allows a cleaner organization of structure.
Default: unchecked

Attack 0=Zero
When exporting out of EXS-24 into other formats, this determines whether the setting of 0 in the attack envelope REALLY means 0. The reason for this is because setting an EXS Attack to 0 is not as snappy as other samplers; it doesn't have a "click" associated with it - it is always smoothed out. As a result, when exporting drums you won't get optimum results in the destination files. Checking this option results in the attack time set to 0ms; otherwise, it is set to 10ms.
Default: unchecked

Parameter Tolerance
The EXS24 writes most of it's parameters to a global parameter set, except some overrides that are entered into the Groups. These are the amplitude envelope, the filter cutoff, and the filter resonance. If many keygroups/zones that are being translated have widely differing amp envelope values, etc., there will be many groups that are formed. To keep this at a minimum, use this option to round together these values so not as many Groups are created. Higher values have a greater effect. There is nothing wrong with lot's of groups being created, but for an organizational measure, this may be desired.
Default: unchecked

Voices
This determines the Voice Amount that will be written, IF the Voice amount is not determined by the source format. Default is dependant on the maximum value of the destination (EXS="Max", HALion=32, Reason=32, Kontakt=128)
Default: Default

Master Volume
This is the Master Volume written to a EXS24 instrument when a Master Volume is not specified by the incoming format.
Default: -6 db

Roland Fantom

Type
Determines whether incoming formats are converted into Patches or Rhythm Kits.
Default: Patch

Velocity Grid
This averages incoming velocity ranges to fit a 16-part grid (out of 128 values). For example, a velocity of 5-90 will become 0-95, and 29-120 will become 32-127. This eases the pressure on the limited Fantom format to accommodate staggered or unusual velocity ranges.
Default: checked

Do not show INIT Objects
The Fantom has no concept of "blank" Patch or Performance. Anything conceived as "blank" usually is named starting with the word "INIT". When viewing Fantom Patches/Performances, you may not want to be concerned with these objects messing up your view. Checking this option stops those objects from being seen.
Default: Checked

Warn if complex
The Fantom has a rather limited structure. It's not hard to force multiple Patches to be written if your Parameter Tolerance is highly demanding. If this option is checked, a warning will be given so you know something extreme is about to happen.
Default: Checked

Fantom Type
Determines if you are written S/X type of .svd and Fantom folder structures or Fantom-G types. (Juno-G type is the same as S/X, except that the .svd is named fang.svd instead of fans.svd.)
Default: Fantom-S/X

Parameter Tolerance
When converting INTO this format, there may be structural limitations where if you wanted to ensure all parameters were converted perfectly, you'd end up with multiple Programs/Presets being created, perhaps in more of a mess than you prefer. Setting Parameter Tolerance to a higher percentage gives some grace to these parameters so the conversion will be a little exact but you'll wind up with a cleaner organization that will be more usable to you.

Go To Comparison Options button
Takes you to the master Comparison Options area (under Options). This is Parameter Tolerance from a different angle - on a parameter set basis, you can choose to ignore incoming values when it comes to comparisons. The Parameter Tolerance value is applied to those parameter sets that are not ignored.

FX Algorithm - Wet/Dry Balance - Use Global Effects Selection
Determines the default effect type that goes into all newly-created Patches, the Wet/Dry balance it has, and if it takes the value or uses the Global Effects option (in Options-Effects).

Alesis Fusion

Program Type
Determines if the Fusion Program will be a Multisample type or a Drum type (that is, the Oscillators).
Default: Multisample

Destination Type
Determines what type of Fusion media you will be writing this to.
Default: Hard Drive

Write Absolute Paths
Internally, Fusion Multisample files (.afi) reference their samples with relative paths; they expect them to be in the same Bank. But this doesn't always have to be the case. The option allows you to expand on this feature.
Default: Unchecked

Drum Mode
Controls the release of the Envelopes.
Default: Unchecked

Velocity Grid
This option lines up Velocity values so the line up on a grid, so they aren't all over the place - sometimes older Programs shift them around so they overlap and are incongruous by mistake.

Effect Type - Wet/Dry - Global Effects Selection - Main or Preset
Determines the default effect type that goes into all newly-created Presets, the Wet/Dry balance it has, and if it takes the value or uses the Global Effects option (in Options-Effects).

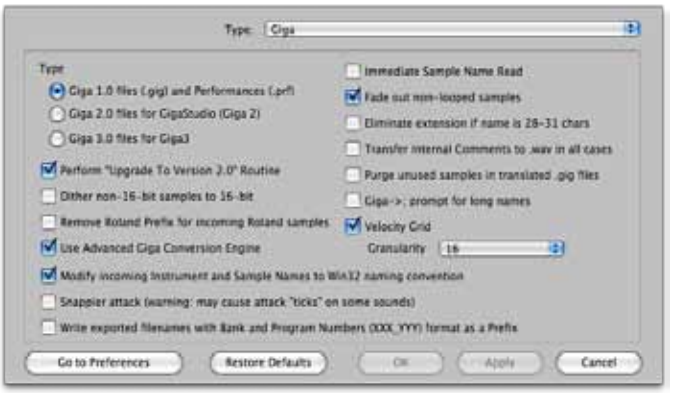
Parameter Tolerance
When converting INTO this format, there may be structural limitations where if you wanted to ensure all parameters were converted perfectly, you'd end up with multiple Programs/Presets being created, perhaps in more of a mess than you prefer. Setting Parameter Tolerance to a higher percentage gives some grace to these parameters so the conversion will be a little exact but you'll wind up with a cleaner organization that will be more usable to you.

Go To Comparison Options button
Takes you to the master Comparison Options area (under Options). This is Parameter Tolerance from a different angle - on a parameter set basis, you can choose to ignore incoming values when it comes to comparisons. The Parameter Tolerance value is applied to those parameter sets that are not ignored.

Show Comparison Errors
Fusion is a limited format, and Translator uses many comparison averaging techniques to cram more complicated formats into the Fusions limited scheme. This option allows a dialog to come up to allow you to manually control how these comparison averaging functions are applied. This option is handy, not just because it allows you to control the averaging, but it also tells you when a more complicated format is incoming.
Default: Checked

Tascam Gigastudio

Type
Giga format 2.0 (GigaStudio only) allows for 8 layers, and supports extra LFO's and crossfading. Giga 1.0 (Gigasampler 1.0) only writes 4 layers maximum per Region.



Translator is the only program that writes true Giga 2.0 files that do not need to be resaved within Giga.

Perform Upgrade to Version 2.0 routine
Anyone can write true Giga 2.0 files, but only Translator handles the complete task of making a standard Giga file. First, it registers the .gig file with Giga itself so it shows up within Giga's Quicksound database. Next, it calls Giga itself to write the acceleration tag necessary to load the file quickly within Giga. It sometimes is necessary to turn this phase off, as Giga sometimes is picky about what gets written into it's files. Turning this off does not change the translation of the file, it preserves it, the only side effect will be that Giga loads it a little more slower. You can always resave this within Giga.
Default: checked

Restrict Incoming Sample Names to DOS naming convention
Default: checked

Remove Roland Prefix for incoming Roland samples
Default: unchecked

Snappier attack
Default: unchecked

Immediate Sample Name Read
On .gig files, Translator has to step through the whole .gig file just to get the sample names to display. On large .gig files, this can take some time. Checking this enables just a generic name ({Sample 4}) to appear so this isn't necessary. Translator will make the actual name appear if you click on the {Sample} shown after it's displayed. This is simply a time-saving measure.
Default: unchecked

Fade out non-looped samples (last 16 samples)
Sometimes sample files have some extraneous information at the end of the file. This is usually not heard on hardware samplers because their output filters are usually clamping down on the outputs at this time. Giga is more responsive, so this appears as a click on non-looped sounds. This feature, when checked, applies a 16-sample fade-out envelope to the data.
Default: checked

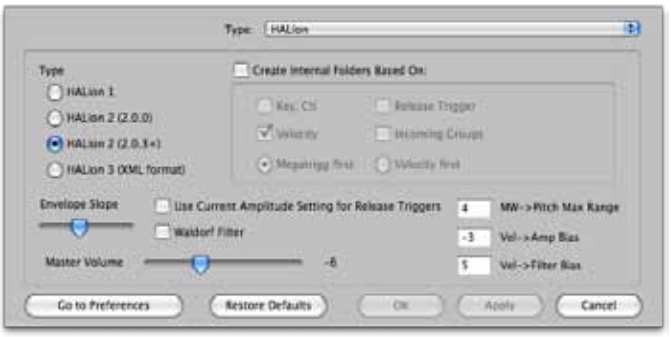
Eliminate extension if name is 28-31 chars long
Default: unchecked

Transfer Internal Comments to WAVE in all cases
When you export .gig wavesamples to WAVE files, this forces the internal comments of the .gig file - not just the sample - to be written into the WAVE file.
Default: unchecked

Purge unused samples in translated .gig files
Default: unchecked

Giga ->; prompt for long names
Default: unchecked

Steinberg HALion



Type
HALion I (Default)
HALion II (2.0.0)
HALion II (2.0.3)
HALion 3 (XML Format)
This is limited, only handles basic zone parameters

Create Internal Folders Based On...
HALion can use a folder structure for organizational purposes and also to ease editing chores. When Translator writes HALion files, this option determine how those folders are written - either by velocity ranges, or by "dimensional" (meaning keyswitches or modwheel-release triggers etc.) means. If there are no velocities and/or "dimensions", no folders will be written.
Default: Checked

Envelope Slope
HALion envelopes allow you to set the curve of the change in amplitudes of its envelopes. This is the slope for envelopes IF the slope is not already specified.
Default: 30%

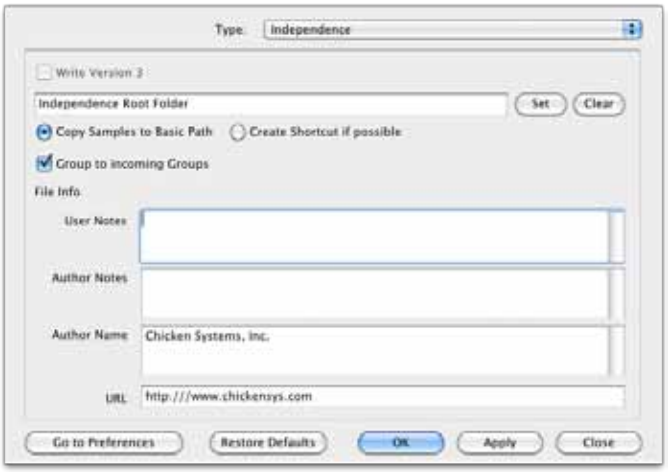
Use Current Amplitude Release Trigger Mode
HALion 2 has a neat feature where you can determine how loud the release trigger sample reference will be. Current Amplitude sets the volume on how loud the normal trigger reference is playing at the time. Checking this option enables this when release triggers are written. However, there are certain times when this option may not be to your liking.
Default: checked

Waldorf Filter
Uses the Waldorf filter types instead of the standard ones.
Default: Unchecked

Master Volume
This is the Master Volume written to a HALion Program when a Master Volume is not specified by the incoming format.
Default: -6 db

MW->Pitch Max Range / Vel->Amp Bias / Vel->Filter Bias
These are extra parameters that have no equivalent in any incoming format. You can set these to your taste.
Default: -6 db

Yellow Tools Independence



Write Version 3
Translator will write Independence version 3 type Programs. These will not load in Independence 2 or 3. This also makes Basic Path / Root Folder and Copy/Alias choices irrelevant.

Basic Path / Root Folder
This is the Basic Path (version 1 terminology) that Translator will write to. This is termed Root Folder in Independence 2/Pro. (The concept does not exist in Independence 3.)

This is very important to set when converting into Independence format;
even if you don't set this initially, Translator will ask you if this information is needed when it is necessary, and will be saved here.
The Basic Path / Root Folder concept makes figuring out where you are going to create new (or using current) sample files a little tricky. Below are the rules, we've tried to make this as simple for you as possible.

First, a hint: create a Favorite of your BP/RF in Favorites; then, drag anything you want to convert from the Object List on the BP/RF Favorite. This will automatically give you acceptable results. If you have Create Alias/Shortcuts selected, any newly created SAMPLE files will be created as additional folder in your BP/RF, which is okay.

Programs, or Samples - Writing/Copying Files

IMPORTANT: with these objects, it does not matter what you select in either Program or Sample Destination Folders, nor where you drag on the Translator interface. Translator will always write them to the root of their corresponding TPL folder (/layers/Third Party Libraries or /audio files/ Third Party Libraries). The single exception is if you choose a folder inside the TPL. So...

- These are always written in the corresponding TPL folder.
- If you destination selection is NOT the BP/RF or within it, Translator will default to the root of the TPL.
- When you convert a Bank, a folder is created to house all the Programs that will be written within.
- When you bulk translate; that is, when you convert a folder or a whole/partial Proprietary Disk, the folder tree is imitated in the TPL or the selected sub-folder in the TPL.

Samples - Creating Aliases/Shortcuts

Using aliases/shortcuts are nice because generally they shield you from managing samples within the BP/RF. In Independence itself the alias/shortcut mechanism is transparent. However you do need to know how it works in case you need to manage things at a later time.

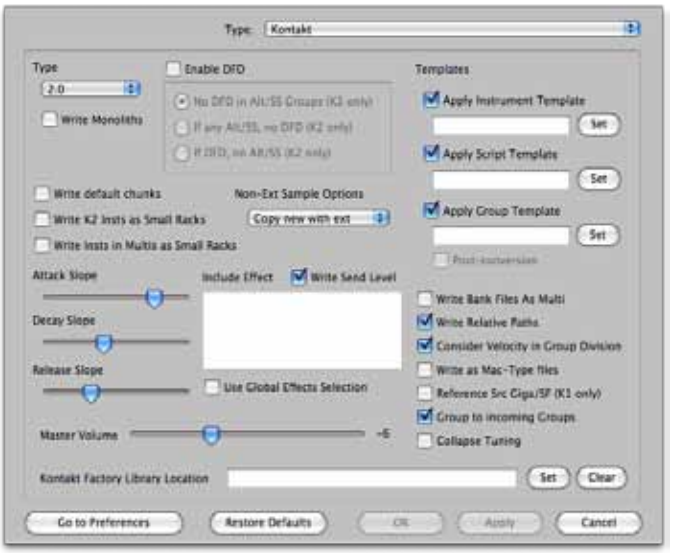
- Samples are created normally; they get written in whatever you choose in a Sample Destination Folder. Samples that already are WAVE or AIFF stay where they are (except if you choose Copy Existing Samples in the Master Translation Dialog or Bulk Export). This makes the Sample Destination Folder useful only when you are converting something that doesn't already use WAVE or AIFF.

- Aliases/shortcuts are written in the /audio files/Third Party Libraries/External References folder. There is one alias/shortcut created for every program file created, and is always called "[program name] Samples". This may make for many aliases/shortcuts, but that eliminates the possibility of breaking multiple program's linking by deleting a single alias/shortcut.

Copy Samples to Basic Path / Create Shortcut/Alias if possible
Any incoming format that has referenced samples will copy them to the "audio" folder in the Basic Path, or a shortcut (Win) or Alias (Mac) will be written.
Default: Copy Samples

File Info
This is all the extra info that will be written into newly-created Independence Programs.

Native Instruments Kontakt



Type
Translator gives you the option to write to most Kontakt types. This ensures that if you are running a lower version of Kontakt, you can write a file that it will load, as any given version of Kontakt can't read a file written with a higher one. Although, surprisingly, there isn't a whole lot of difference between 2.0 and 4.1 files.
Default: 3.5

Write Default Chunks
When writing a Kontakt file, there are chunks (that is, usually modulators) that an incoming format may not dictate but perhaps you want the modulators to exist anyway for later editing. This option forces those chunks to be written, set to BYPASS, regardless if the incoming format requires them or not.
Default: Unchecked

Write K2 Insts as Small Racks / Write Insts in Multis as Small Racks
A Kontakt file specifies a lot about how the rack looks like and what windows are open. Checking this option forces the entire instrument to be one "single space" rack when it is loaded, whether it is in a Multi or by itself.
Default: Unchecked

Slopes
Most incoming formats don't specify a slope curve between envelope points; these three parameters specify what they will be in not specified.

Master Volume
This is the Master Volume written to a Kontakt instrument when a Master Volume is not specified by the incoming format.
Default: -6 db

Kontakt Factory Library Location
If specified, all Kontakt sample paths written in Kontakt files will reference this as the relative path location, and all samples will be written there.

Enable DFD
This enables DFD (Direct From Disk) setting in all Groups. There are also three options that dictate how Kontakt 2 files deal with DFD, since certain parameters conflict with DFD in Kontakt 2 (Kontakt 3 and up eliminates this restriction).

Non-Ext Sample Options
Newer version of Kontakt do not like sample files without extensions, which happen often on the Mac due to it's older deprecated File Typing system. When converting a format that references samples without file extensions in the name, this option tells how Translator will write the file so it is okay with Kontakt.

Include Effect
Determines the default effect type that goes into all newly-created Kontakt files and also determines if it will use the Global Effects option (in Options-General).

Templates
Since Kontakt is such a big format, encompassing many parameters beyond what other incoming formats offer plus it's own large set of Kontakt-specific parameters, perhaps you want to set a "base template" for a new Instrument, or Script or Group inside any new Kontakt files, instead of just starting with the default "nothing". These options allow you to set this. Checking Post-Conversion overwrites any parameters set by the incoming format.

Write Bank Files As Multi
This option allows you to, for example, make an incoming SoundFont convert into a single .nkm file, instead of separate .nki files for each Preset.
Default: Unchecked

Write Relative Paths
Checking this option writes relative paths for the sample files, instead of absolute paths.
Default: Checked

Consider Velocity In Group Division
In Kontakt, Groups are containers for Zones and they provide the parameters for the Zones. All Zones in a Group share those parameters. Translator's first call is to obtain an exact translation of the incoming format, but sometimes you also care about the cleanliness of organization of the new Kontakt file, because you often want to tweak it to taste afterwards. Sometimes an incoming format will shove Zones with different velocities into the same Group just because it shares the same parameters. However, if you want to edit this Group according to velocity, you wind up altering Zones set to different Velocity values. If this option is checked, Translator makes sure that no Group contains Zones of different velocity values. This makes editing after the fact easier.
Default: Checked

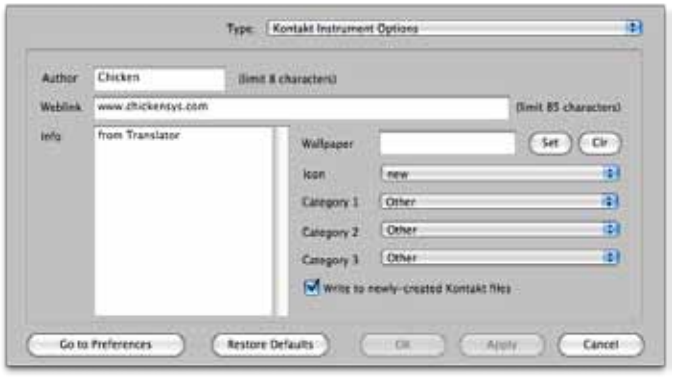
Write as Mac-Type files
When Kontakt ran on PPC Mac's, it wrote header information in Motorola (Big-Endian) format. Although any Kontakt can read any Kontakt file regardless of endian, PPC Kontakt's can read in PPC-type (above, Mac-Type) files much faster. Check this if you want to create Kontakt files of this sort.
Default: Unchecked

Reference Source Giga/SF Files
Before Kontakt 2, Kontakt had a cool feature that no user could get to, to reference samples in other containers - in this case .gig files and .sf2 files. Checking this option references those containers and does not write new sample files; remember this only applies if you have Type set to Kontakt 1.5 or less.
Default: Unchecked

Group to Incoming Groups
Many new modern formats use the Group concept to contain their Zones, and often these Groups are named. Again, Translator's first call is to obtain an exact translation of the incoming format, but sometimes you also care about the cleanliness of organization of the new Kontakt file, because you often want to tweak it to taste afterwards. Check this option if you want Translator to force the incoming Group structures to be preserved, and also named accordingly. This may compromise a perfect translation, sometimes it doesn't matter.
Default: Checked

Collapse Tuning
There are 3 levels of tuning; Instrument, Group, and Zone. Sometimes an incoming format comes in with the tunings separated, sometimes not. If this option is checked, then any separated tunings are collapsed into the Zone, instead of being spread into the Groups and Instruments.
Default: Unchecked

Native Instruments Kontakt Instrument Options



All these options are information that gets written into the header of any Kontakt file you write. This helps with organization and other things. Please remember that the Category selections are ignored in newer versions of Kontakt such as Kontakt 4.1.

Author: This is the Author of the file, limit is 8 characters.
Weblink: The Website of the manufacturer, limit 85 characters.
Info: Anything you want to type in, unlimited room.
Wallpaper: A wallpaper file you want to attach to your new Kontakt files.
Icon: The icon you want to attach to your new Kontakt files.
Category 1: Usually the type of Instrument it is (e.g. Piano).
Category 2: Usually the sub-type of Instrument it is (e.g. Acoustic [Piano]).
Category 3: Usually the timbre of the sound (e.g. Dark [Acoustic] [Piano]).

Write to newly-created Kontakt Files
Enables the option, this way you can set them and yet disable the process temporarily.
Default: Checked

Native Instruments Reaktor and Battery

Reaktor

Windows/Mac
Writes the Reaktor MAP file in little-endian format (Windows) or big-endian format (Mac). Please use Windows if you are using a Intel Mac.
Default: Windows

Reference External Files
When checked, Translator will write Reaktor files that reference external WAVE files and will write WAVE files. Otherwise, all Reaktor MAP files will contain their own samples.
Default: Checked

Battery

Write samples in repository / Create "samples" folder (Battery 1 standard) (Battery 1 only)
When checked, Translator will write Reaktor files that reference external WAVE files and will write WAVE files. Otherwise, all Reaktor MAP files will contain their own samples.
Default: Checked

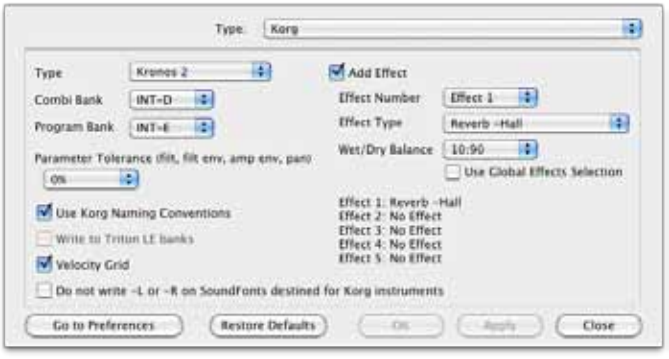
Do not move WAV-AIFF files if necessary (Battery 1 only)
When checked, Translator will write Reaktor files that reference external WAVE files and will write WAVE files. Otherwise, all Reaktor MAP files will contain their own samples.
Default: Checked

Write Relative Paths (Battery 2 or 3 only)
When checked, Translator will write the paths to their samples with relative paths; otherwise, they use absolute paths.
Default: Checked

Version
Selects which Battery version you want to write to.
Default: Battery 1

Write Monoliths (Battery 3 only)
When checked, Translator will write Battery 3 files (.kt3) that contains it's own samples (monolith format).
Default: Unchecked

Korg



Type
Selects whether you convert to Triton, M3, or Kronos 2.0. (Kronos version 1 is not supported as the update from version 1 to version 2 is free.)

Combi/Program Bank
Translator, when converting files into the Triton format, creates a .pcg file contains a Program Bank (with 128 Programs) that loads into Bank E. It also may contain a

Combi Bank, if deemed necessary. On the Triton Rack it's convenient to have this load into Bank E, but the Triton Keyboard does not have Bank E. So an option is which Bank you'd like the Combi's loaded into.
Default: D, E

Parameter Tolerance
The Triton has a narrow sound structure in which to fit things into. For a fairly complex instrument, Translator may have to make lot's of kmp files, and most critically Programs, to adequately distribute the objects so they can have their own parameter set.

For example, if you have a drum kit to translate, and say that each drum component is panned to a different spot in the stereo field, Translator will have to form one Program for every two waves - because the Pan control is not in the KMP file; it's only in the Program. A Combi will likely be formed, and since a Combi can only handle 8 Programs, you'll run out of space quickly.

This parameter handles problem situation like this. On higher values (50%), parameters like Pan are rounded together so this slight compromise will result in many waves occupying one KMP, instead of them having to be separated.
Default: 0%

Go To Comparison Options button
Takes you to the master Comparison Options area (under Options). This is Parameter Tolerance from a different angle - on a parameter set basis, you can choose to ignore incoming values when it comes to comparisons. The Parameter Tolerance value is applied to those parameter sets that are not ignored.

Use Korg Naming Conventions
Korg, in the Triton manual, describes how they names their .ksc, .kmp, and .ksf files. It's generic, which is nice for organization, but they aren't descriptive.

KMP	STRIN004	first five letters of MS name, MS number; 3 digits including zeros
KSF	MS013044	"MS", plus MS number, plus sample number; both 3 digits including zeros

If this is unchecked, Translator will use the actual sample names.
Default: Checked

Write to Triton LE banks
Default: Unchecked

Velocity Grid
This averages incoming velocity ranges to fit a 16-part grid (out of 128 values). For example, a velocity of 5-90 will become 0-95, and 29-120 will become 32-127. This eases the pressure on the limited Triton format to acclimate staggered or unusual velocity ranges.
Default: Checked

Add Effect
There are 5 Effects to be added to any Triton/M3/Kronos Program or Combi. This section allows setting of these effects for your newly-created Programs or Combis.
Default: Checked

Effect Type - Wet/Dry - Global Effects Selection
Determines the default effect type that goes into all newly-created Programs/Combis, the Wet/Dry balance it has, and if it takes the value or uses the Global Effects option (in Options-Effects).

Kurzweil

Add Sample Number to Kurzweil Sample Name
This is the Kurzweil sample number in which it is assigned. This may help you with editing later.
Default: Unchecked

Do not use Kurzweil Sample Envelopes
When converting OUT OF Kurzweil Programs, sometimes the envelope settings are set to Natural/Sample. These are set up to track the sample itself. We convert these settings but we are a little unsure how they work. Checking this stops us form guessing and just puts a default envelope in it's place.
Default: Unchecked

Assume all Untyped Drives as Kurzweil Type
When Translator looks at proprietary drives and Virtual Drives, it may not recognize some of them. If this option is checked, it will assume it's Kurzweil and read it like a Kurzweil disk.
Default: Unchecked

Ignore Split File Checks
A Kurzweil header is SUPPOSED TO tell us if a .krz file is part of a split hierarchy. Sometimes this information is misleading. Checking this option stops us from checking.
Default: Unchecked

FX Algorithm - Wet/Dry - Global Effects Selection
Determines the default effect type that goes into all newly-created Presets, the Wet/Dry balance it has, and if it takes the value or uses the Global Effects option (in Options-Effects).

Parameter Tolerance
When converting INTO this format, there may be structural limitations where if you wanted to ensure all parameters were converted perfectly, you'd end up with multiple Programs/Presets being created, perhaps in more of a mess than you prefer. Setting Parameter Tolerance to a higher percentage gives some grace to these parameters so the conversion will be a little exact but you'll wind up with a cleaner organization that will be more usable to you.

Velocity Grid
This option lines up Velocity values so the line up on a grid, so they aren't all over the place - sometimes older Programs shift them around so they overlap or incongruous by mistake.
Default: Unchecked

Allow Drum Programs
A K2000 Program typically allows 3 Layers maximum. If more than that, it becomes a Drum Program. If this is checked, then Translator will write more than 3 Layers in a Program; if not, then it will make multiple Programs. (See Parameter Tolerance for another way to limit the Programs Translator may create.)
Default: Unchecked

Kurzweil Type
This determines what type of Kurzweil Program and File will be written. Basically, there is no internal difference of the Kurzweil files we create except for the file name extension (K2000: .krz, K2500: .k25, K2600: .k26.
Default: K2000

MOTU MachFive

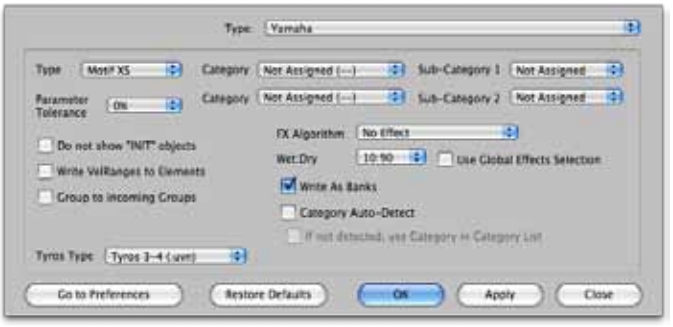
Type
Converts into MachFive 1, MachFive 2, or MachFive 3 files. (MachFive 2 or MachFive 3 are not available yet.)
Default: MachFive 1

Bulk Convert to single SoundBank
Checking this make any Bulk conversion dump everything into a single SoundBank (>M5B folder).
Default: Checked

Group to Incoming Groups
Many new modern formats use the Group concept to contain their Zones, and often these Groups are named. Again, Translator's first call is to obtain an exact translation of the incoming format, but sometimes you also care about the cleanliness of organization of the new MachFive file, because you often want to tweak it to taste afterwards. Check this option if you want Translator to force the incoming Group structures to be preserved, and also named accordingly. This may compromise a perfect translation, sometimes it doesn't matter.
Default: Checked

Yamaha Motif and Tyros

Type
Choose between Motif XF, XS, ES, or Original. Remember that XF can read XS or ES, XS can read ES.
Default: XS



Parameter Tolerance
When converting INTO this format, there may be structural limitations where if you wanted to ensure all parameters were converted perfectly, you'd end up with multiple Programs/Presets being created, perhaps in more of a mess than you prefer. Setting Parameter Tolerance to a higher percentage gives some grace to these parameters so the conversion will be a little exact but you'll wind up with a cleaner organization that will be more usable to you.

Category - Sub-Category
The Motif has a great system that categorizes Voice and Performances. Each Voice/Performance can be categorized into one or two Categories, and each Category has Sub-Categories. Select these for your incoming formats.

Do not show INIT Objects
The Motif has no concept of "blank" Voice or Performance. Anything conceived as "blank" usually is named starting with the word "INIT". When viewing Motif Voices/Performances, you may not want to be concerned with these objects messing up your view. Checking this option stops those objects from being seen.
Default: Checked

Write VelRanges to Elements
A Motif Voice uses it's 4-8 Elements to reference group/keymaps of samples, called Waveforms. A Velocity split can be defined in the Waveform or in the Element. Doing it in the Waveform

gives you fine-grained control with the velocity values being set on the sample level, which is a good thing. But you may want to make sure that an Element has all the samples of one certain velocity setting. That way, for example, if you have an incoming 4 Velocity Split format, it will create 4 Elements and the Element will define the split setting.
Default: Unchecked

Group to Incoming Groups
Many new modern formats use the Group concept to contain their sample references. Translator's first call is to obtain an exact translation of the incoming format, but sometimes you also care about the cleanliness of organization of the new file, because you often want to tweak it to taste afterwards. Check this option if you want Translator to force the incoming Group structures to be mapped to Motif Elements. This may compromise a perfect translation, but often it doesn't matter so you can capitalize on better organization.
Default: Checked

FX Algorithm - Wet/Dry - Global Effects Selection
Determines the default effect type that goes into all newly-created Presets, the Wet/Dry balance it has, and if it takes the value or uses the Global Effects option (in Options-Effects).

Write As Banks
If you have an incoming multi-Instrument format (a Bank format), this insures a single Motif file set gets created, instead of several.
Default: Checked

Category Auto-Detect
Translator has a clever feature that looks at the incoming Voice names and makes a decision on which Category(s) it'll set for that Voice. You may or may not want to use this.
Default: Unchecked

Tyros Type
Determines the Tyros format that is converted when selecting Tyros as the the destination format. Selecting Tyros 3 also works on Tyros 4.
Default: Tyros 3-4 (.uvn)

Propellerheads Reason

Zone Sort
Sorting is important in NNXT because it helps in editing on the NNXT itself. You can order them via Note, Velocity, or None.
Default: No Sorting

Hi-Quality Interpolation
Turns this parameter on in any NNXT program that is written.
Default: Checked

Combine mono -L and -R
If by chance an incoming format has separated -L and -R files, Translator will combine them for Reason. Usually this does not happen since Translator does this all the time anyway.
Default: Checked

Group to Incoming Groups
Many new modern formats use the Group concept to contain their Zones. Again, Translator's first call is to obtain an exact translation of the incoming format, but sometimes you also care about the cleanliness of organization of the new file, because you often want to tweak it to taste

afterwards. Check this option if you want Translator to force the incoming Group structures to be preserved. This may compromise a perfect translation, but sometimes it doesn't matter.
Default: Checked

Propellerheads Recycle

Recycle Export
When converting into a non-Slice Instrument format, you keep the sample as-is (and separate via Sample Start and Sample End windows), or you can separate the slices, or both.

Use Single Piece of data and split using Start/End markers
When converting into a non-Slice Instrument format, you keep the sample as-is and separate via Sample Start and Sample End windows.

Export Style
Translator has very advanced and researched methods in converting Recycle files. There are two methods we use, one based on the Preview system that the Recycle application uses, or we can use the Slice method that most other applications use to extract the slices. What style you use affects certain other factors, like if you are changing the original tempo, or other things.

LoKey / HiKey
When converting into a non-Slice Instrument format, these options set where the key range starts and ends.
Spread
Dictates where each new separated slice is ranged on the keyboard.

Write MIDI File
When checked, a MIDI file is written also, which you can use to play the split slices back to imitate the original loop.

->Slice File Tempo Change
Conceptually, a Slice File is one set of sample data with markers where the transients are. That recorded tempo is the Original Tempo.Plus, if your Preview is a slower tempo than the original tempo, Recycle actually synthesizes information for you. So, since you can't view a Recycle file's sample data, you can only assume what it exactly is.

Other slice files formats have a permanent set of sample data, in a WAVE or AIFF format. There are times when you may want to have your new non-Recycle slice files at a certain Tempo - they can sound better that way instead of being played faster or slower. This option allows for this; otherwise it simply writes Recycle information in full at the Original Tempo.

Include Tempo in Name
If you are changing the hardcoded tempo (see above), this option has the new tempo added to the name.

Slice Fade Out
Specifies a user-defined hardcoded fade-out at the end of every slice; this can cut down on clicks.

End Fade Out
Specifies a user-defined hardcoded fade-out at the end of the entire loop; this can cut down on clicks when the loop is turned around.

Normalize Samples during translation
Since Recycle uses sample slices, many single samples can be less than at a optimum level. Translator will automatically normalize these samples if this is checked.

Recycle Playback Tempo
The Waveplayer actually plays back Recycle files at different tempos; this sets what it will be.

Nudge Factor
Sometimes you might what to slightly "nudge" the transient points in a Recycle file; use this option for that.

Roland S-5x, S-7x, and XV-5080

Roland Bulk Conversion

If converting disk, convert only...
If you are translating an entire Roland disk, this determines if Translator will convert the entire Performances folder or the entire Patches folder.
Default: Patch

Roland->Giga; Bulk Convert into Groups
Roland's use an efficient method of handling samples on their disks - they use one sample pool. Many Patches or Performances can share references to the same samples - using only one set of data. As a result, many times when you convert a Roland disk, for example if you are converting to GigaStudio format - from a 650mb CD you might wind up with 2mb of data, because the referenced samples grab the same data over and over again, make redundant copies of the data.

This option is in effect when you convert a whole disk. It will group Patches or Performances in groups, where the members have the same referenced samples in common. You will wind up with, in the GigaStudio example, with 30-40 large .gig files, maybe 10-20mb apiece. They will have the Patches/Performances that share the same samples - this way there is not much chance of samples being copied more than once. The advantage of this is that you make the best use of your disk space, with the least amount of .gig files as possible.
Default: Unchecked

Write Shortcuts for duplicate samples
Roland disks use whole large sample pool for the Performances and Patches to draw from; as a result, many objects share samples. When converting, you may be putting the resulting control files into different areas, but you don't want to rewrite the samples just so you can see which samples go with which control files. This option enables shortcuts to be written so you can see what samples are being referenced without rewriting the samples.

Prevent Performance Compression
Translator, unlike any other translation software, converts Roland Performances just as they are set up on the Roland. If two or more "parts" in the Performance share the same MIDI Channel, they will be combined into one conglomerate Program/Preset/Instrument. This is called Performance Compression. If you do not want this to occur, check this option.
Default: Unchecked

Do Not Read Disabled Patches In Performances
Many Performances reference more than one Patch, except enable the first and disable the rest, with the intention of toggle the enabling in order to audition a range of Patches for your liking. When this is checked, these Patches are not read or converted, even into disabled states. When unchecked, the Patches are read and converted regardless of being enabled or not.
Default: Checked

Show Partials Folder
Partials are the object that Roland uses to reference samples and store a keyranges parameters. Patches use Partials in a keymap to reference samples. Partials are never intended to be played in and of themselves, so there's little use of translating them in and of themselves. Thus. there's not much reason to show them in the Translator interface. Checking this option shows the Partials folder.
Default: Checked

Show Object Location Dialog
Partials are the object that Roland uses to reference samples and store a keyranges parameters. Patches use Par

Strip 3-Character Category Preferences
The Roland, for the first 4 characters of an object name, lists a three character code plus a colon. If this option is checked, Translator, when exporting or importing a Roland object, will ignore the first 4 characters and simply name the object as the following 12 characters.
Default: Unchecked
Only Strip in cases of 16->12 or 8 Character Truncations
(Only enabled when "Strip" above is checked) If checked, Translator will only strip the category Prefix if it needs to truncate the name down to less than 16 characters; otherwise, it will preserve it.
Default: Checked

Disallow translating Label Names
Designers of popular Roland CD-ROM's use many "blank" objects to list categories, in order to make lists more understandable. These are real objects you would load - but they are just blank. If checked, Translator will ignore these type of objects. Unfortunately, the only way to recognize these is to look at the "ID"; that is the three characters that come before the colon (:) in the file name.
Here is the current list of ID's that are considered: "---:" "AAA::" "___:" "===:" "***:"
Default: Checked

Enable Roland Digital Emphasis Filter
Roland's use a special filter on input and output for their samples. Translator simulates this, with three different settings depending on your taste. See the Roland Emphasis/DeEmphasis article in the Miscellaneous section for specifics on these controls.
Default: Checked

Drive Label
This is the Drive Label that is written by default to a drive when you format it with Translator, when the Prompt for Drive Label is checked in the Options-General Tab.
Default: "Formatted"

Parameter Tolerance
Roland S-7x and XV-5080 share envelopes, LFO and filter settings for all the velocity ranges within a keyrange, and Fantom's share things on a more general basis. There cannot be unique settings for every sample reference. Thus, if incoming references require unique values, Translator is either going to write new Patches that accommodate this (and put them together as a Performance when finished), or you can use the Parameter Tolerance value (in a percent) to "tolerate" certain values and trade off complexity for the convenience of having a single Patch represent your incoming Program, rather than a unwieldy Performance.
Default: 0%

Go To Comparison Options button
Takes you to the master Comparison Options area (under Options). This is Parameter Tolerance from a different angle - on a parameter set basis, you can choose to ignore incoming values when it comes to comparisons. The Parameter Tolerance value is applied to those parameter sets that are not ignored.

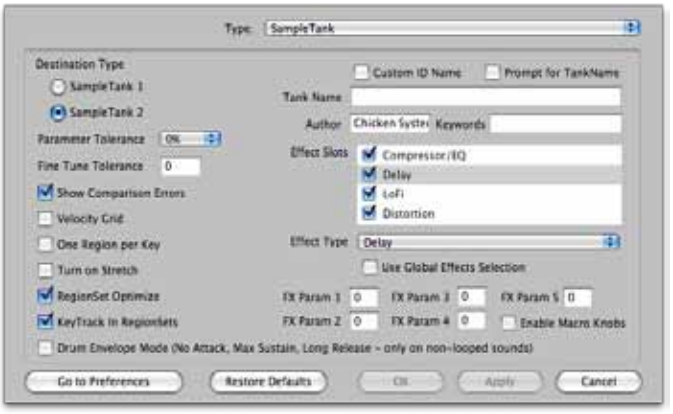
Show Comparison Errors
The Fantom format, and to a lesser degree the S-7x and XV-5080 formats, are limited formats, and Translator uses many comparison averaging techniques to cram more complicated formats into their structures. This option allows a dialog to come up to allow you to manually control how these comparison averaging functions are applied. This option is handy, not just because it allows averaging control, but it tells you when more complicated formats are incoming.
Default: checked

FX Algorithm - Wet/Dry - Global Effects Selection
Determines the default effect type that goes into all newly-created Patches, the Wet/Dry balance it has, and if it takes the value or uses the Global Effects option (in Options-Effects).

Prompt for Category
Determines the category type that will go in all MV-8000 Series .mv0 files.
Write Category in MV Name
The MV has two places the category goes; one is a byte flag, the other is the name itself. This option puts the category string into the name.

SampleTank

Write as SampleTank 1/2
This option determines what SampleTank format your files will be converted as.
Default: 2



SampleTank Parameter Tolerance
SampleTank Instruments share their envelopes, LFO's, and modulators with all velocities in a keyrange.
Thus, if incoming references require unique values in a keyrange, Translator is either going to write new SampleTank Instruments that accommodate this, or you can use the Parameter Tolerance value (in a percent) to "tolerate" certain values and trade off complexity for the convenience of having a single Instrument represent your incoming Program, rather to load multiple instances of SampleTank for multiple Instruments. *Default: 0%*

Fine Tune Tolerance
One particular limitation of SampleTank 1, and 2, is that every sample within a keyrange was to have the same fine tuning offset. This parameter allows you to specify any differences that will be ignored in order to be included in the keyrange without having to create another Instrument. This results in SLIGHTLY out of tune samples - moreso if you set this to high values, less so if you choose to just tolerate small values (which is the intent). The reason for this parameter is that Tuning is not included in the Parameter Tolerance options, and must be handled separately.
Default: 0

Go To Comparison Options button
Takes you to the master Comparison Options area (under Options). This is Parameter Tolerance from a different angle - on a parameter set basis, you can choose to ignore incoming values when it comes to comparisons. The Parameter Tolerance value is applied to those parameter sets that are not ignored.

Show Comparison Errors
SampleTank is a limited format, and Translator uses many comparison averaging techniques to cram more complicated formats into SampleTank's limited scheme. This option allows a dialog to come up to allow you to manually control how these comparison averaging functions are applied. This option is handy, not just because it allows you to control the averaging, but it also tells you when a more complicated format is incoming.
Default: Checked

Velocity Grid
This averages incoming velocity ranges to fit a 16-part grid (out of 128 values). For example, a velocity of 5-90 will become 0-95, and 29-120 will become 32-127. This eases the pressure on the limited SampleTank format to accommodate staggered or unusual velocity ranges.
Default: Checked

One Region per Key
A Region is a keyrange. Sometimes in SampleTank you may want one Region for every key; so if a keyrange comes in that is multiple keys, it will make multiple Regions instead of just sharing a single one.
Default: Unchecked

Turn on Stretch
Checking this option turns on the Stretch parameter in SampleTank 2, with a value of 0. This is because SampleTank LE does not allow the user to do this, although it does allow changing the value.
Default: Unchecked

RegionSet Optimize
The less RegionSets (in contrast to Regions)
Default: Unchecked

RegionSet Optimize
Checking this option turns on the Stretch parameter in SampleTank 2, with a value of 0. This is because SampleTank LE does not allow the user to do this, although it does allow changing the value.
Default: Unchecked

Drum Envelope Mode
SampleTank does not have a parameter that ignores the note-off when it comes to envelopes, whcih is essential for drum sounds. Checking this option forces SampleTank envelopes to have parameters that simulate this (no attack, max sustain, long release).
Default: Unchecked

Custom ID Name
This enables the Tank Name and Author fields to be enabled.
Default: Unchecked

Prompt for Tank Name
When converting into SampleTank, checking this will pull up a dialog asking you for the phrase to name the Tank. The Tank Name appears in SampleTank in the information section.
Default: unchecked

Effect Slots/Effect Type/FX Params
You can pre-program what destination SampleTank files will have concerning effects. There are four of them and you can choose what they will be an whether they will be enabled or not. (Note: many versions of SampleTank do not show disabled effects names. Just a warning!).

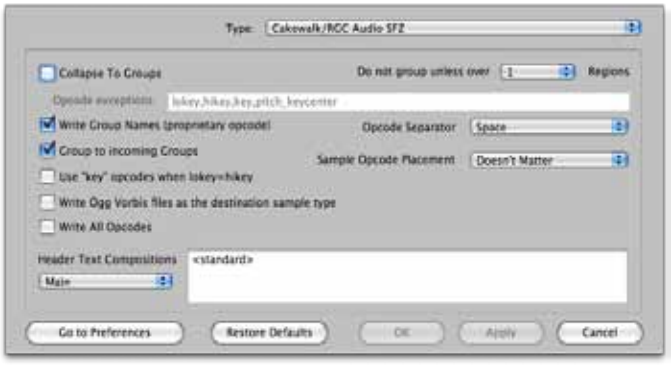
Currently, the FXParams values are 0-127. In future versions,these will be more useful, as they will show what the parameter is and what it's "real" value is (based on a 0-127 range).

Enable Macro Knobs
This enables the Macro Knobs of converted SampleTank instruments.
Default: Unchecked

SFZ

Collapse To Groups
In the most basic mode, a SFZ file is formed as a Region for every sample reference. SFZ also has a concept of Groups, and parameters can be written there so they don't have to be repeated in every Region. When this option is checked, Groups will be created to perform this function.
Default: Checked

Opcode Exceptions
You can set any amount of opcodes that WILL NOT be collapsed into Groups if the above is checked. The common ones are lokey, hikey,key,and pitch_keycenter.
Default: Checked



Do not group unless over [X] Regions
This sets a threshold on how many Regions are needed for Group collapsing to occur.
Default: 1 region

Write Group Names
Other formats allow you to name your Groups - why not SFZ? When incoming formats that have named Groups want to be converted into SFZ, this writes a special "name" opcode in the Group to carry the name. THIS IS NOT IN THE SPEC, but it is enormously convenient.
Default: Checked

Group to Incoming Groups
Many new modern formats use the Group concept to contain their Zones, and often these Groups are named. Again, Translator's first call is to translate exactly the incoming format, but sometimes you also care about the cleanliness of organization of the new SFZ file, because you often want to tweak it to taste afterwards. Check this option if you want to force the incoming Group structures to be preserved, and also named accordingly. This may compromise a perfect translation, sometimes it doesn't matter.
Default: Checked

Use "key" opcode when lokey=hikey
SFZ has a opcode named "key" which is usually misused because the SFZ published public spec is too vague about it. We don't want anyone to use it, but if you REALLY want to, checking this option will use the "key" opcode when the lokey and hikey are the same.
Default: Unchecked

Write Ogg Vorbis files as the destination sample type
SFZ supports .ogg samples, for new SFZ samples to be Ogg ones, check this option.
Default: Unchecked

Write All Opcodes
If a parameter comes in and it is the default value, Translator doesn't write an opcode. But something you want the opcode to be written so editing is easier. This option writes all the popular opcodes regardless of if they are the default value.
Default: Unchecked

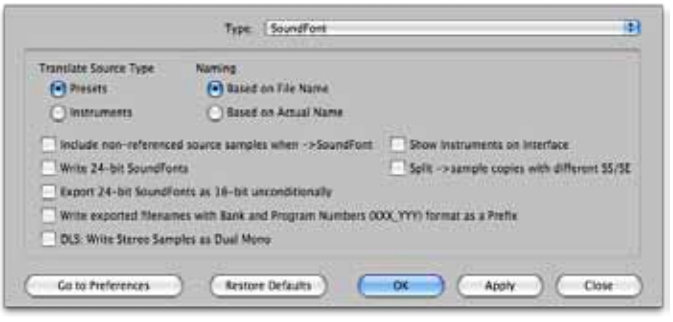
Header Text Compositions
SFZ has the ability to write comment lines. Our SFZ files have a default header text at the top, but this option allows that to be changed to one you select, and you can comment your Groups and Regions too.

Opcode Separator
The SFZ spec says that opcodes have to be separated by whitespace. (Actually it's slightly more complicated, but that's the general idea.) This option gives you four types of white space to separate your Opcodes - a Space, a Carriage Return and Line Feed (CRLF, typically for Windows), just a Carriage Return (CR), or a Line Feed (Mac typical).
Default: Space

Sample Opcode Placement
Every Region has a "sample" opcode. (We do not write samples in Groups, although you can if you want.) This option determines if it is placed at the beginning or the end of a Region, or if it doesn't matter.
Default: Doesn't Matter

SoundFont

Translate Type
When you translate a SoundFont file, this determines whether you translate all the Instruments or all the Presets (which are collections of Instruments).
Default: Presets



Naming
SoundFonts have an internal Bank name. Some programs ignore this and make it irrelevant; some pay attention to it. As a result, the "name" of the SoundFont could be considered the internal name, or the file name, depending on which program made the SoundFont. This option gives you control of how the destination files or folder are named.
Default: Based on File Name

Include non-reference source samples when -> SoundFont
After it is finished composing a SoundFont, Translator looks through the new file and deletes all unreferenced samples within the file. This option prevents this from happening, in the case that you want your new SoundFont to include non-referenced samples that you might like to use later on.
Default: Unchecked

Show Instruments on Interface
Although Presets are the primary Instrument unit in a SoundFont (history trumps idealism), sometimes you may like to see the Instruments in a SoundFont. Checking this option enables this.
Default: Unchecked

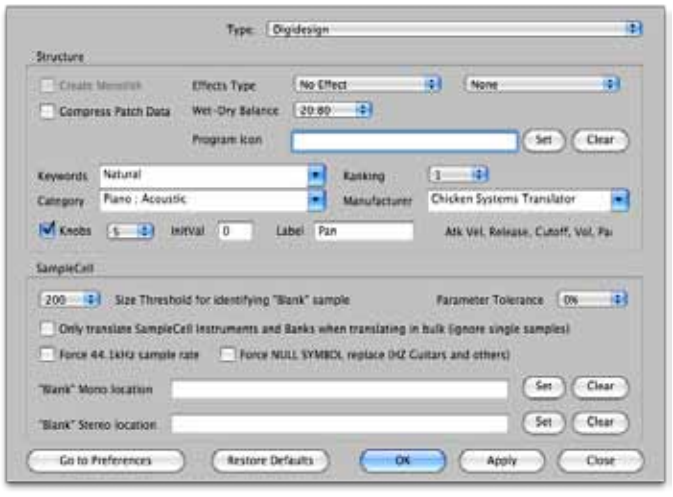
Write 24-bit SoundFonts
Checking this option will write a 24-bit SoundFont if the incoming format requires it.
Default: Unchecked

Export 24-bit SoundFonts as 16-bit unconditionally
When translating a 24-bit SoundFont, even though the destination format may handle 24-bit or higher bitrates, Translator will not write it as 24-bit but as 16-bit if this option is checked.
Default: Unchecked

Write exported filenames with Bank and Program Numbers
Every SoundFont Preset has a MIDI Bank number and Program Number on it. This option makes Translator, when able to, to write those numbers into the filename; e.g. "002_024 Brass" means the 3rd Bank and Program Number 24 for a Preset called Brass.
Default: Unchecked

Digidesign Structure and SampleCell

Create Monolith
When converting into Structure, this creates a monolith file where the .patch file contains all the samples internally.



Compress Path Data
A Structure file is pretty messy inside; it contains a lot of information. It has methods to cut down on this information, but including these slows down the conversion time. This options allows turning this on or off. It does not in anyway affect the final sound product.

Effect Type
A Structure Patch can include one or more effects. Often an incoming sound does not include an effect, so this is handy to include a basic reverb, for example. Or perhaps you have something specific you want to put on all you new Structure files. You can also set the Wet:Dry balance of this effect.

Program Icon
In the Structure interface, a Program can have it's own icon, usually this is author/company that produced the file. This enables you to use your own in newly-created Structure patches.

Keywords, Ranking, Category, Manufacturer
Structure has a fairly powerful database in which you can find your patches and sounds. These options enable you to write into your newly-created Structure patches database information so it can slide right into your current setup, so you don't have to manually do it later.

Knobs, Initial, Label
Structure has some "realtime knobs" that allow you to connect them to internal functions. These options enable the routing of these, what their initial values are, and how they are labeled.

Size Threshold for identifying "Blank" Sample
SampleCell Instruments have one "keymap" of samples it references. The twist is that every key must have a reference. In cases of keys or velocities that are not meant to reference any sample, programmers have used a "blank" sample that is either with no data in it or a very short one. Since there is no real way of determining if a sample is "blank" or not, this determines what is the minimum length of sample that can be judged as "not blank" and allowed in as a reference and not ignored.
Default: 200

Only translate SampleCell Instruments and Banks when translating in bulk (ignore single samples)
Self-explanatory - converting a whole disk or folder of SampleCell Instruments, Translator will only convert the Instruments and Banks (and with it the Samples) and ignore converting the Samples in-and-of themselves as unique units.
Default: checked

Force 44.1kHz sample rate
SampleCell came in two flavors -the ones that used the SampleCell card, and SoftSampleCell -a program that could use any soundcard. Apparently, the card only played back at 44.1kHz and thus there was tuning offsets applied that simulated 44.1kHz playback for non-44.1 samples. This option can be enabled if you encounter these types of sounds.
Default: Unchecked

Force NULL SYMBOL replace
For some strange reason (and SampleCell, because of its age, can be really strange) certain SampleCell libraries reference samples that have a NULL SYMBOL at the end of their name. Hans Zimmer Guitars Vol. 1 is an example of this. Now, there is a difference between a NULL character (the number 0) and the NULL SYMBOL character (Unicode symbol 0x2400). SampleCell is hardwired to look for NULL and NULL SYMBOL when a zero is in the sample name within the Instrument file. Checking this option forces this for all libraries.
Default: Unchecked

"Blank" Mono sample location
When converting into SampleCell, Translator may need to write a "blank" sample to cover a non-sounding key or velocity. This enables one consistent mono "blank sample" instead of having to write millions of them around your disk.

"Blank" Stereo sample location
See above. There two separate blank files - mono and stereo, because SampleCell Instruments can be either mono or stereo - not both.

Parameter Tolerance
SampleCell Instruments share their envelopes, LFO's, and modulators with one global set. There cannot be settings for every reference. Thus, if incoming references require unique values, Translator is either going to write new Instruments that accommodate this (and put them together as a Bank when finished), or you can use the Parameter Tolerance value (in a percent) to "tolerate" certain values and trade off complexity for the convenience of having a

single Instrument represent your incoming Program, rather than a multi-Instrument Bank.
Default: 0%

Go To Comparison Options button
Takes you to the master Comparison Options area (under Options). This is Parameter Tolerance from a different angle - on a parameter set basis, you can choose to ignore incoming values when it comes to comparisons. The Parameter Tolerance value is applied to those parameter sets that are not ignored.

Synclavier (Hi-Tech Edition only)

Show selected disk in terms of Categories
Synclavier Optical Drives only hold samples. Synclavier samples have categories set on them. Checking this option forces the interface to view the samples under folders that represent their categories.
Default: Checked

Transpose
A global transposition parameter to add to any outgoing conversion.
Default: 0

Check Source Winchester initially
When looking for samples from a Timbre, when this option is checked, it will favor any samples found on the Winchester the Timbre exists on.
Default: Checked

Drives to index for Samples
These are the images that Translator will look for samples on for the Timbres you want to convert. The Add and Delete buttons enable adding and deleting; you can also INSERT and DEL selected files, plus the list allows dropping from the Finder/Explorer.

WusikStation

Version
Choose between WusikStation 3 or 4 files.
Default: Version 4

Parameter Tolerance
When converting INTO this format, there may be structural limitations where if you wanted to ensure all parameters were converted perfectly, you'd end up with multiple Programs/Presets being created, perhaps in more of a mess than you prefer. Setting Parameter Tolerance to a higher percentage gives some grace to these parameters.

WusikData Path
This is the hardcoded path where Wusik Programs and Samples are written, so the Wusik pulldown menu sees them. This enables Translator to know where it is when you select WusikStation in the Master Translation Dialog.

Supported Formats

SOURCE FORMATS

Software Samplers
Native Instruments Kontakt(.nki, .nkm, .nkb)
Apple EXS24 Mrk I and Mark II (.exs)
Tascam GigaStudio (.gig)
Cakewalk SFZ (.sfz)
CamelAudio Alchemy (.acp)
Digidesign Structure (.patch)
Propellerheads Reason NN-XT (.sxt)
Steinberg HALion 1 and 2 (.fxp)
MOTU MachFive 1 (.m5p; .m5m)
Native Instruments Reaktor (.map)
Creamware Pulsar/STS (.p;..sts; s; .wav)
Akai MESA 1 and 2 (.prg;.s3p)
SoundFont (.sf2)
Downloadable Sounds (DLS) (.dls)
Bitheadz Unity DS-1 (.uds)
Speedsoft VSampler (.vbs)
Digidesign SampleCell

Software Drum Machines/Groove Boxes
Native Instruments Battery (.kit; .kt2; .kt3)
Steinberg LM-4 mrk I & II (.txt;.fxp)
FXpansion DR-008

Workstations
Yamaha Motif (all versions)
Yamaha Tyros 2-3-4 (.tvn; .uvn)
Alesis Fusion (.afp;.afi;.afs)
Korg Triton/M3/Kronos (.pcg;.ksc;.kmp;.ksf)
Roland Fantom-S/X/G (.svd)

Hardware Drum Machines/Groove Boxes
Akai MPC-60/3000/2000/1000/2500/500/5000
Akai MPC-4000
Roland MV-8000/8800 (.mv0)

Hardware Samplers
Akai S-1000/3000
Akai S-5000/Z-Series
Roland S-5x, Roland S-7x
Emu Emax II, Emu E3/ESi, Emu E4/EOS
Ensoniq EPS/ASR (.efe;.efa)
Kurzweil (.krz;.k25;.k26)
Yamaha A-3000/4000/5000 ***(non-proprietary only)***
John Bowen Solaris
Synclavier ***(Hi-Tech Edition only)***
Fairlight ***(Hi-Tech Edition only)***
Waveframe ***(Hi-Tech Edition only)***

Slice Formats
Recycle 1 and 2 (.rcy; .rex; .rx2)
ACID Files (.wav)
AppleLoops (.aif; .aiff; .caf)
Stylus RMX ***(no Core Library)***
Zero-X BeatQuantizer (.zgr; .wav)
NI Kontakt (Beat Machine mode)
Emu EmulatorX Twista-Loop

Single Samples
WAVE (.wav)
AIFF (.aif;.aiff)
CAF Files (.caf) ***(Windows: Uncompressed only)***
Akai MPC (.snd)
Korg Sample (.ksf)
MP3 (.mp3)
Ensoniq PARIS (.pat)

DESTINATION FORMATS

Software Samplers
Native Instruments Kontakt(.nki, .nkm, .nkb)
Apple EXS24 Mrk I and Mark II (.exs)
Tascam GigaStudio (.gig)
Cakewalk SFZ (.sfz)
CamelAudio Alchemy (.acp)
Propellerheads Reason NN-XT (.sxt)
Steinberg HALion 1 and 2 (.fxp)
MOTU MachFive 1 (.m5p; .m5m)
Digidesign Structure (.patch)
Native Instruments Reaktor (.map)
Akai MESA 1 and 2 (.prg;.s3p)
Creamware Pulsar/STS (.p;..sts; s; .wav)
SoundFont (.sf2)
Downloadable Sounds (DLS) (.dls)
Ableton Live Drumracks (.adg)

Software Drum Machines/Groove Boxes
Native Instruments Battery (.kit; .kt2; .kt3)
Steinberg LM-4 mrk I & II (.txt;.fxp)

Workstations
Yamaha Motif (all versions)
Yamaha Tyros 2-3-4 (.tvn; .uvn)
Alesis Fusion (.afp;.afi;.afs)
Korg Triton/M3/Kronos (.pcg;.ksc;.kmp;.ksf)
Roland Fantom-S/X/G (.svd)

Hardware Drum Machines/Groove Boxes
Akai MPC-60/3000/2000/1000/2500/500/5000
Akai MPC-4000
Roland MV-8000/8800 (.mv0)

Hardware Samplers
Akai S-1000/3000
Akai S-5000/Z-Series
Roland S-7x
Emu E3/ESi
Emu E4/EOS
Ensoniq EPS/ASR (.efe;.efa)
Kurzweil (.krz;.k25;.k26)
John Bowen Solaris

Slice Formats
ACID Files (.wav)
AppleLoops (.aif; .aiff; .caf)
Stylus RMX
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Single Samples
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Akai MPC (.snd)
Korg Sample (.ksf)
MP3 (.mp3)
Ensoniq PARIS (.pat)

Format Conversion Exceptions

It is a recent development over the last 10 or so years to "encrypt" audio samples to enforce a copy-protection scheme. Since developers started making their own samplers, they use this connection to allow only licensed users to play their sounds. If it was possible to translate these samples to other formats, it would defeat their copy-protection schemes. Thus, Translator can't and won't be able to convert out of these formats, as we respect the developer's intent.

Kontakt: Non-encrypted only. Kontakt .nki's that read .nks or .nkx files are classified as encrypted. Kontakt 4.2 can read and write everything EXCEPT modulators and filters. Kontakt 4.2 Banks are not supported yet. Kontakt 5 is not supported yet; reading or writing.

Structure: Non-encrypted only; as of this writing that only involves the factory library. Any Structure file that references a .big file is encrypted.

Giga: Non-encrypted only; this includes GVI Virtual Instruments.

SFZ: Non-encrypted only; as of this writing that only involves the Garritan Aria libraries. Any SFZ file that references an .audio file is encrypted.

HALion: Non-encrypted only; as of this writing this is HALion 3 and upwards. ALL HALion 3 and up files are completely encrypted.

Mach Five: Mach Five 1 is only supported thus far. When Mach Five 2 is supported, it will be non-encrypted only. As of this writing this only involves the factory library. All user-written Mach FIve 2 and 3 files will be supported.

Emulator X: All .exb banks that reference .ebl files are supported. Any sample files that are not .ebl are encrypted and cannot be converted.

Independence: All Independence .ytil files are encrypted and cannot be read, but Translator can create them. Translator can read .ytil files to show their mappings and audition their samples, with the exception of .ytil files that reference samples in the large .ytif images.

SampleTank: Translator does not convert SampleTank files, but Translator can create them. Translator can read SampleTank Instruments to show their mappings and audition their samples, with the exception of 2-Pak compressed samples.

Reason Refills (.rfl files): Not supported. Any Reason .sxt file that references anything in a Refill cannot be translated.

Recycle: Recycle 2 files cannot be written by anything other than Recycle itself.

Stylus RMX: Only includes User Libraries; any Core Library or XPander files are encrypted and are not supported.

CAF: On Windows, Translator can only read or write uncompressed types of CAF files.

Hybrid formats: A hybrid format is one that can reference RAM samples and samples indexed in ROM (e.g. a Kurzweil file that loads samples as well as uses the ROM banks.) Translator will convert the RAM sections but not the ROM sections.

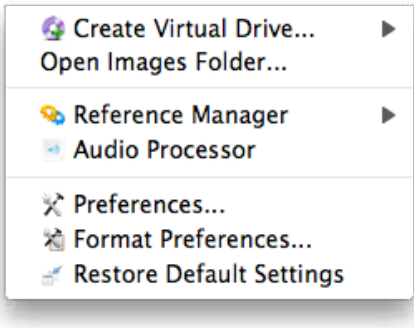
Proprietary formats on computer: All proprietary formats, such as Akai Programs, E4 Banks, have counterpart files that can exist on computer-type drives. These extensions are shown above. A counterpart file may or may not be able to be written or read by the native hardware sampler. Translator can convert into or out of these formats.

Menus - File

Translate
Performs a translation in the Object List, on whatever is selected. Sample functionality as the Translate button on the interface.

Exit (Windows Only)
Quits the whole mess.

Menus - Operations



Create Virtual Drive
This allows you to create a new Virtual Drive form scratch, or a Virtual Drive from a current drive.

Open Images Folder
Opens the Images folder where Virtual Drive's or their Aliases/Shortcuts are stored.

Format
This shows you a list of drives that you can format into a proprietary format (Akai, Emu, etc.) Be careful with this function, but there are plenty of warnings along the way.

Eject
This shows you a list of drives where you can eject their contents or remove them from the system. Very handy for the Mac, and even Windows.

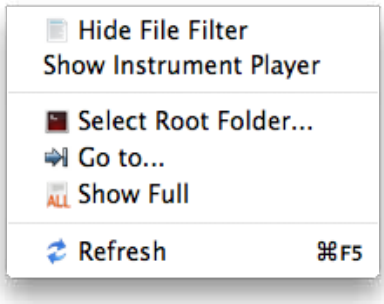
Reference Manager
Allows you to start a Reference Manager function on the selected files listed in the Object List. For more information, please see the Reference Manager section in this document.

Audio Processor
This opens the Audio Processor. For more information, please see the Reference Manager section in this document.

Preferences
This opens the Preferences dialog. For more information, please see the Preferences section in this document.

Format Preferences
This opens the Format Preferences dialog. For more information, please see the Format Preferences section in this document.

Restore Default Settings
This erases your user preferences and restores the default set. This is equivalent to "trashing your preferences" on the Mac. This does not erase your registration information.



Menus - View

Show/Hide File Filter
Removes all the Mutes enabled in the Main Interface.

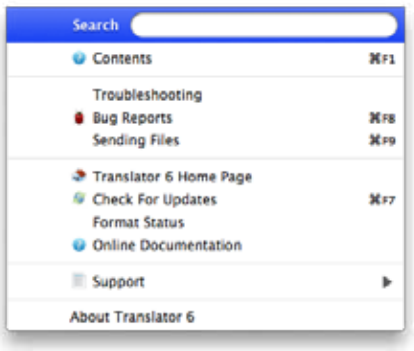
Show Instrument Player
Shows the Instrument Player.

Select Root Folder...
This allows you to view only the items within a single folder. This allows you to clear out the irrelevant items in the pane and decrease the extreme amount of vertical latitude is showing. You can go back to the regular view by clicking Show and selecting Hide Root Folder.

Go to...
This functions allows you to look at a folder without having to manually drill down to it. Of course you have to select the folder using the basic Open dialog, but it allows leveraging the power of the Open dialog.

Show Full
Restores the full viewing behavior of the interface, in case you restricted it (see above).

Refresh
This refreshes the entire Translator screen. This is the same as clicking Refresh on the interface.



Menus - Help

Contents
Opens the Translator Help File.

Troubleshooting
Opens the Translator Help File to the Troubleshooting page.

Bug Reports
Opens your default browser and through the Internet goes to the Translator 6 Bug Reports page.

Sending Files
Opens the Translator Help File and goes to the Sending Files section.

Translator 6 Home Page
Opens your default browser and through the Internet goes to the Translator 6 Product page.

Check For Updates
Connects to the Chicken Systems Update Server to check for any updates.
Format Status
Opens your default browser and goes to the Translator 6 Format Status page.

Online Documentation
Opens your default browser and through the Internet goes to the Translator 6 Documentation page. This may have more update to date documentation than what is on your computer.

Support - Email
Opens an Email dialog to automatically send an email to Chicken Systems Translator 6 support.
Support - Forum
Opens your default browser and goes to the SamplerZone Translator Forum.
Support - Chat
Starts a chat with a Chicken Systems Engineer (during business hours)
Support - Movies
Opens your default browser and goes to the Translator 6 Product Video page.

About Translator 6
Shows the Splash Screen, which shows you your registration information and the current version number you are using.

Troubleshoooting

Your **Translator™** program should be rock-solid and give you no problems. However, there is always stuff that can go wrong.

Below are some techniques on wiggling **Translator™** out of a crashing or sticky state. If none of these help, please contact **Chicken Systems Technical Support** at support@chickensys.com or call 320-235-9798.

Authorization Issues
When you start up Translator for the first time, you are greeted with the usual Code Entry screen. We call it the "Reg App".

If You Have Not Received Your CD Yet
If you do not have your CD yet - if you have never received it - enter your UnlockCode and Email Address , leave the KeyCode field be, and click Submit. The Chicken Systems Authorization Server will give you a new KeyCode for that computer.

If You Have Your CD
Put in your UnlockCode, KeyCode and Email Address, with your CD inserted. It should authorize off the CD and start up the program. As long as your computer remains consistent, this authorization will last the life of your computer.

If you have your UnlockCode and Email Address, but do not have your KeyCode, you can retrieve it at **www.chickensys.com/translator/register** as long as your registered email address is one you can receive your email on. If you lost any of your codes, please email support@chickensys.com and we will dig them up for you. If your email has changed, just use the old, but registered, email address. It's just for ID anyway. If you'd like us to change your registered email address to your new one, just email support@chickensys.com and let us know.

Chicken System products use the CD as a dongle to authorize the software. Authorization is only mandatory upon initial installation. Further authorizations are required if you are reinstalling or installing on another computer. Otherwise, re-authorizing should never be necessary, although it possibly may be due to computer unknowns or similar. In other words, your CD is necessary to retain in order to insure continual usage of the software. If you lose or damage your CD, it can jeopardize future use of the software. If you have lost or damaged your Translator CD, you need to purchase a replacement for a nominal cost. You can order it at SamplerZone.com; go to this URL:

www.samplerzone.com/catalog/product_info.php?manufacturers_id=10&products_id=47

Please store your Translator CD away for access when you need it, and make a CD copy of it for greater security.

Startup And Operation Issues
The first thing you should do if you are stumped on a problem is to trash your preferences. Many issues are related to that. Here's how:

Selecting Operations-Restore Default Options and restarting Translator™, or
Press the SHIFT button during start up, or
(Mac-only) Go to /Users/[you]/Library/Preferences and delete the c**om.chickensys.translator6.plist** file
(Windows-only) Go into the Registry (use RegEdit) and delete the **HKEY_CURRENT_USER/Software/Chicken Systems, Inc./Translator 6** key.

These techniques delete your user preferences; it does not trash your registration codes etc.

Another start up issue is that Translator™ remembers the last location you were at in the browser. Pressing the CONTROL key during startup allows Translator to ignore this setting and just start up without drilling and selecting the last position.

Translator also supports a series of key pressing during start up that can help. These can be pressed in any combination.

On Windows, there are several similar "switches" you can add to your shortcut to enable these types of options. An example of this usage is in the Target field of your shortcut, disabling MIDI would look like this:

"c:\Program Files\Chicken Systems\Translator 6\Translator 6.exe" /NOMIDI

/NOMIDI	Disregards enumerating MIDI Devices
/NOSOUND	Disregards enumerating Sound Devices
/NOSCSI	Does not search for proprietary drives or devices (Akai, Emu, etc.)
/NOVIRTUALDRIVE	Does not enumerate Virtual Drives
/NOPREF	Erases your user preferences
/NOBROWSERUPDATE	Disables automatic browser updating (changed/added/deleted files on your drive) during your session

Other Operation or Translation Issues
Most other issues occur during the conversion stage. Almost always, to report this, use the Bug Reports page and zip up and submit the file you are trying to convert. If that file is on a proprietary disk, use these techniques from the Sending Files section of this document to make a file that can be sent to Bug Reports.

For all other queries, please contact **Chicken Systems Techinical Support** at **support@chickensys.com** or call **320-235-9798** for any questions you have.

FAQ

Your Translator™ program should be rock-solid and give you no problems. However, if you encounter any problems, here's a list common answers to common questions. Past that, feel free to contact Technical Support at support@chickensys.com or call at 320-235-9798.

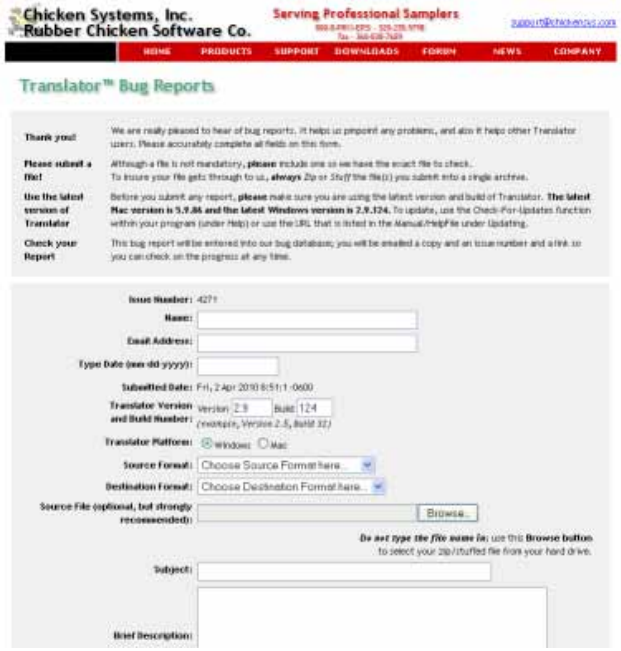
Currently there are no entries in this printed FAQ. There is a Translator™ FAQ up on the Chicken Systems Web site: **www.chickensys.com/support/software/translator/faq.** It is extremely LIKELY that your question is answered here! PLEASE do not contact us until you have read completely through this resource. It probably will answer your question.

Bug Reports

Translator should not crash or show errors, but reality insists that all programs do at some point. Translator, since it deals with many undocumented formats and files created from many sources, can be especially vunerable.

If you have a problem with a translation, or receive an error within Translator concerning a file, the BEST way to communicate that is to file a Bug Report and send us the source file - the initial file, not the translated file - with a brief description of what the problem is.

To use the Bug Reports system, go to Help-Bug Reports in the program. It connects you to our Bug Reports website, has a form you fill out that gets the information we need from you, and permits you to send us the source file directly from that web page.



We recommend you to use the page first. We do invite you to email us or call us with a problem, but most of the time we just direct people to the Bug Reports web site to document the information in writing and for them to send us the file. Translator has 50,000 users across the globe, and it is not possible to track all our users particular questions and issues through personal correspondence. Once you establish an issue with the Bug Reports web site, you get an email back with a link to your issue that you can consistently check on. We try to address and close issues within 24-48 hours.

THE IMPORTANT THING IS TO ENABLE US TO EXACTLY REPLICATE YOUR ISSUE!
THIS IS WHY WE NEED THE SOURCE FILE IN ALL CASES. PLEASE REMEMBER THIS!

Bug Reports Page: www.chickensys.com/translator/bugreports
Email: support@chickensys.com
FTP: ftp.chickensys.com
(please make sure file names DO NOT have spaces in them!)
User: incoming@samplerzone.com
Pass: filesend123
You Send It: www.yousendit.com

How To Create Files To Send Us
If you are translating a DOS file (e.g. SoundFont), this is easy - zip up the file and submit it.

But, what if, for example, if you are trying to convert an Akai Program into a GigaStudio .gig file, and you get an error, you would want to send the actual Akai program (plus the samples) to us. But the Akai files are on an Akai-formatted disk - how do you send that? The way you can do it is through a DOS Counterpart file. In this Akai case, this would be an .ak1/.ak3 file.

You don't necessarily have to make counterpart files; Translator makes them for you in-process. With all proprietary conversions, Translator dumps the file into this folder:

Mac
/Users/[you]/Library/Application Support/Chicken Systems/Translator 6/Temporary Files

Windows XP
C:\Documents and Settings\[you]\Application Data\Chicken Systems\Translator 6\Temporary Files

Windows 7/Vista
C:\Users\[you]\AppData\Roaming\Chicken Systems\Translator 6\Temporary Files

You can also create a DOS Counterpart file by simply "converting" the proprietary Bank or Program to the appropriate counterpart file.

Akai S-1000 Volume or Program	.ak1
Akai S-1000 Volume or Program	.ak3
Roland Performance or Patch	.rol
Emu E3/ESi Bank	.esi
Emu E4 Bank	.eos/.e4b
Ensoniq EPS/EPS 16-Plus Instrument	.efe
Ensoniq ASR-10 Instrument	.efa

Instead of selecting your destination format, select the appropriate counterpart file. For instance, in the above you would choose Akai Image (.ak1, .ak3). Your Akai file will then be saved as xxxx.ak1 (or.ak3, in case of S-3000 Programs). Zip that up and send that to us.

Additional Notes
Again, we make a special effort to analyze files and comment or fix the problem with 24 business hours through our Bug Reports page listed above.

Regarding larger files: they are easier to FTP than to e-mail, although our systems can handle either method of any size without problem. The Bug Reports web site can handle any size. Any email limitation is usually on your end. If you FTP a file, make sure that the filename DOES NOT have spaces in it. This is a natural limitation of the Internet and FTP servers in general.

Please give us a brief complete explanation of the problem. We try to answer all emails within 24 hours. Please be patient if the answer does not arrive immediately.

Contacting Technical Support

Chicken Systems Technical Support can be reached in many ways: **Phone**, **Email**, **Chat**, or via our SamplerZone.com **Forum**. Please give us a brief complete explanation of the problem. With Email and Forum questions, we try to respond within 24 hours, Please be patient if the answer does not arrive immediately.

You may Phone or Chat with us also if, after reading and looking at the documentation, you are stumped. Our usual office hours are 8am-6pm Monday-Friday. We are often in the office on weekends and holidays on an infrequent basis.

Phone: 800-877-6377 United States, 320-235-9798 elsewhere. Please do not mind the crabby technical support engineers.
Email: support@chickensys.com
Chat: www.chickensys.com, use the Chat link on the left
Forum: www.samplerzone.com/forums/translator

Please give us a brief complete explanation (how's that for non-sequiturs?) of the problem. We try to answer all emails within 24 hours. Please be patient if the answer does not arrive immediately.

You may call us also if, after reading and looking at the documentation, you are stumped. Our office hours are 8am-6pm Monday-Friday. We are often in the office on weekends and holidays on an infrequent basis.

In the US and anywhere in the world: 320-235-9798. Please do not mind the crabby technical support engineers.

Updating

We update Translator™ as needed, for bug fixes, improvements, and additions to the library.

Translator™ automatically checks if there is a update available when you start it up. (If desired, you can turn this checking off in Preferences.) You can also check for updates by selecting Check for Updates under the Help menu. (This only works, of course, if you are connected to the Internet on that computer.)

If your Translator™ computer is not connected to the Internet, or for some reason you can't run Translator™, you can check for updates at:

www.chickensys.com/translator/userupdates

You can check what is your Translator™ version number by checking the About Box (under Help in Windows and under the App Menu on Mac), or by checking Get Info [Mac] or Properties [Windows].

Contact Us

Chicken Systems, Inc.
714 5th Street SE
Willmar, MN 56201

Phone: 800-877-6377 United States, 320-235-9798 elsewhere.
Email: support@chickensys.com
Chat: www.chickensys.com, use the Chat link on the page
Forum: www.samplerzone.com/forums/translator

Credits

Developing software is at the core a one-man process, but making it good requires a team.

Translator™ 6 really benefitted from good teamwork and solid commitment to quality software. The **Translator™ 6** team is:

Garth Hjelte:	Project Lead
Jeff Godbloch:	Programming and Technical Writer
Roger Weingarten:	Programming

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