GOTHIC INSTRUMENTS

SCULPTOR

EPIC RISERS MODULE

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OVERVIEW

Rises are sounds that start low in pitch and end high in pitch and they add instant rising excitement to tracks in any genre. Sculptor Epic Risers starts with amazing raw rise sounds then makes your life easier by putting them in sync with your projects, adding endless variety and making them very easy to control.

Many existing 'riser' libraries will offer either great sounds which are limited, inflexible and can't be repeated too many times without getting stale, or a flexible but overcomplicated interface with uninspiring raw waveforms like white noise and saw tooth waves which require a lot of work for not very much in return.

Enter our beautiful new Epic Risers with world-class raw sounds plus a flexible, simple interface for thousands of sculpting possibilities.

The world-class raw audio was painstakingly crafted by Hollywood trailer sound designer Alessandro Camnasio, whose credits include the trailers for Fantastic Beasts And Where To Find Them, LIFE, THOR and many more.

RISE PSYCHOLOGY

Louder, higher pitches are more exciting and emotionally arresting than low quiet murmurs.

A transition between low and high brings its own excitement. A low sound quickly rising gives you a sense of approaching danger, with time to make a quick exit plan – as with approaching storms, trains and stampedes. It seems likely then that we have evolved an instinct to get an adrenaline kick when we hear rising sounds.

The important thing for composers and producers is that RISES are exciting and if they're noisy enough and not too loud in the mix, they add excitement with enough subtlety to make a great hidden production trick. Loud in the mix, they add marvelous show-stopping crescendos.

INSTALLATION
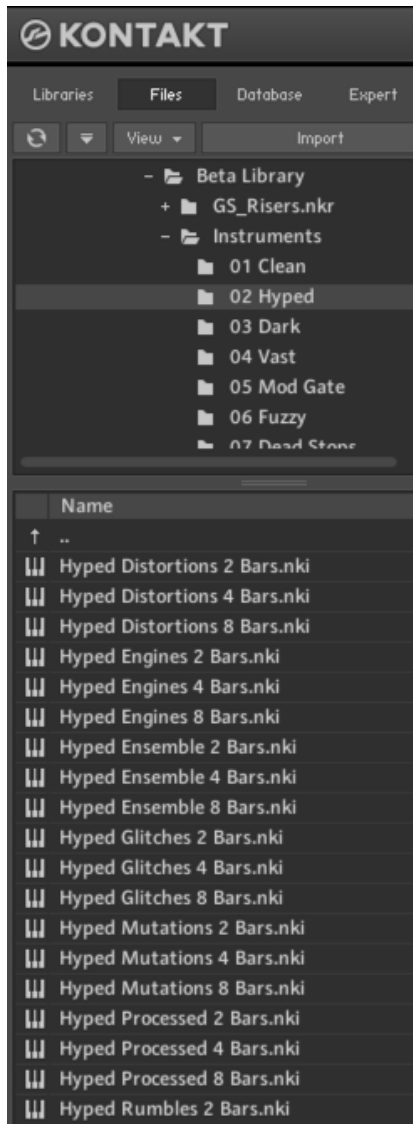
SCULPTOR EPIC RISERS MODULE contains Kontakt Formatted files, which can be accessed from the Files tab within the full version of Kontakt. From within Kontakt, please ensure you are on the Files tab, and not the Libraries tab, and use the browser to locate your chosen install path.

Now, with the product folder in the bottom of the two left windows, navigate through the folder and there will be Kontakt instrument files (.nki) which you can double-click to load into Kontakt.

Going back and forth between the library and files tab can slow down work flow, this is why Native-Instruments included a handy **Quick-Load feature** within Kontakt. By setting up the Quick-Load feature you can customise the layout and access all of your Kontakt formatted files and libraries in one location. Please see the handy Time+Space video for more details on how to set this up: http://www.youtube.com/watch?v=ZtON7YKor5Y

SYSTEM REQUIREMENTS

- 2GB RAM
- Kontakt 5.6 full version (not the free Kontakt Player)
- Mac OS X 10.6 and above
- Windows 7-10

GENERAL PRINCIPLE OF EPIC RISERS

Each sound has a main RISE element and an end TAIL element. Each of these is made up of a blend of two sounds, which helps to add spectral complexity and variety to the sounds. With the GUI controls you can choose exactly when the RISE will hit its peak (when it ends) and a whole set of other very useful tools described below.

THE MIDI KEYS
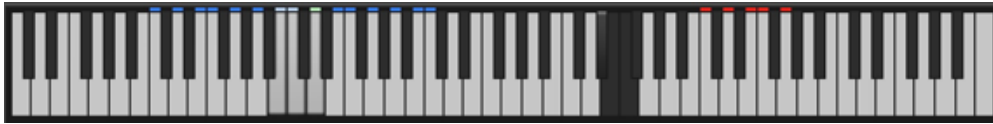
The sounds are on the **blue keys** spread over 16 white notes, so there are 16 different rise sounds for every nki. The most recently-played note is held **green**.

The **black notes** cut off the sound, acting as a playable noise gate.

The **red notes** control the 5 RISE TIME buttons on the GUI. Play them, and watch the RISE TIME buttons switch between half a bar (2 beats) and 8 bars (32 beats).

MAIN GUI OVERVIEW

The main GUI page allows you to mix and match different sounds, change their volumes, randomize the sounds, change the length of the rise, the pitch, EQ, the envelope shapes, filters and send effects (delay and reverb).

Meanwhile the rising lights give you a visual guide to what's happening.

IMPORTANT! MAKING GLOBAL EDITS USING THE ALT KEY

By default, pressing a button or moving a GUI knob will only change the setting for the last rise you played, on the last MIDI key that you used. However, you may wish to make a change **global** for the whole currently loaded instrument – all 16 sounds. For example, you may want the whole set of 16 sounds to have no reverb or have a zero release time.

So, **TO MAKE AN EDIT GLOBAL FOR THE WHOLE INSTRUMENT,** press the ALT key on your computer keyboard while you make your edit on the main GUI page. Doing this changes that setting for every sound in the currently loaded instrument.

RISE and TAIL

The **windows** are sound menus. You can mix and match different sounds into each of the 4 different slots, with the white downward triangles opening up menus and sub-menus.

The **black sliders** to the left of the RISE and right of the TAIL control the balance between the two sounds in the top and bottom sound windows. Having the black slider full up or down is useful for a more pure, identifiable sound. Halfway is better for a more complex, mixed, noisy sound, which blends in well to the mix. The **knobs** to the left and right of the rise animation control the volumes.

ATTACK SHAPE control knob

This enigmatic knob at the centre of the rising light-tree changes the attack (and decay) slope of the rise. Set full for a fast slope, the sound takes more time to grow then gets loud quickly at the end (then falls off quickly). Set to zero for a slow slope, the sound comes in more loud from the start and has a louder fade at the end.

So, having it lower is good for a more exciting peak point with less build. Having it higher is better for a more broad, audible rise running right through its length. Either are great, depending on the context.

DEPTH control knob

This controls the depth (amount) of pitch change during the rise. A low setting will flatten out the rise in pitch, countering the underlying rise of the raw sample. A high setting will emphasize the amount of pitch change, meaning it will start at a much lower pitch but reach the same end point as any other setting.

RISE TIME Buttons

The RISE TIME buttons control the time (in bars) from the time a key is triggered to the peak point (end) of the rise. This is extremely important for rise sounds because you will usually want the peak to land precisely on a particular beat or bar start. It is synced to your sequencer tempo. ½ is half a bar (2 beats), then 1, 2, 4 and 8 are bar lengths.

Time Signature note: Rise Designer assumes you are in 4/4. Really "4 bars" means 16 beats, so if you are in 3/4 the rise will actually be 5 bars and 1 beat long. You may need a calculator if you dare stray from the square path of 4/4.

RANDOM BUTTON
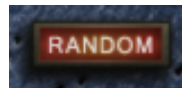
This **magic button** loads a random set of sounds into the slots on the last-played key, offering you an endless set of fantastic new sounds to play with.

Beware though – doing this wipes out whatever was on that key so make sure you save your nki under a new name if you want to keep your previous creation.

SUPER BUTTON

Something like the classic 'supersaw' effect this creates triplicates of each sound, pans them left, centre and right and slightly up- and de-tunes them to create an instant thick width effect. It adds depth and power but it sounds more natural without it, so you'll need to decide which is best!

BOTTOM ROW OF KNOBS

This row gives you a lot of control over the sound on your last-played MIDI key, because the settings only affect that sound - they are not global for the whole keyboard.

VEL is the **velocity** sensitivity. Low levels give you a loud sound with a gentle keyboard hit.

F is the **filter** cutoff

Q is the Filter Q, aka **resonance**.

V/F is the **velocity** to **filter** map. High settings make the velocity affect the filter cutoff a lot, but you can only hear that if the F (filter) has a low setting.

ENV/F is the envelope to filter map. This controls how much the filter rises at the peak point of the whoosh. Like V/F the effect is more audible with lower **F** (filter) settings.

TUNE - **pitch** of course!

HI-EQ – This controls the brightness of the sound by adding or reducing **EQ** gain at 10kHz

REL - Length of the **release** after you stop playing the key

DEL and REV - These are **delay** and **reverb sends**, controlled independently for the last played sound. To make a difference, the delay and/or reverb effects need to be active and loud enough on the MASTER FX page.

Note: **delay works particularly well with rise sounds**, creating a trippy effect as the pitch rises up through repeating previous versions of itself.

MASTER FX takes you to the other GUI page, the MASTER EFFECTS page.

These are global effects, which will affect every sound currently loaded on the whole keyboard.

The top 3 effects (DRIVE, COMPRESSION and FILTER) are all INSERT EFFECTS while DELAY and REVERB are SEND EFFECTS. Delay and Reverb send levels are controlled separately for each sound back on the MAIN page.

The **GATER** is a simple rhythmical noise gate, where you can control the speed (RATE), DEPTH (amount of gating), WIDTH (the size of the gaps being chopped out of the sound) and PAN (the amount of left-right movement synced to the gater).

SAVING YOUR SETTINGS

If you've made some great noises, you should re-name the nki and save it, to keep it for posterity. True, your changes will also load as part of your DAW project but you really should save it to a new nki if you made some good noises - you'll want to load them back up again on future projects!

ABOUT THE PRESETS

The user interface is very simple so any preset can be quickly adapted to create the rises you want, but plenty of presets have been created for speed and convenience, to help you find the right sounds as quickly as possible.

PRESET FOLDERS
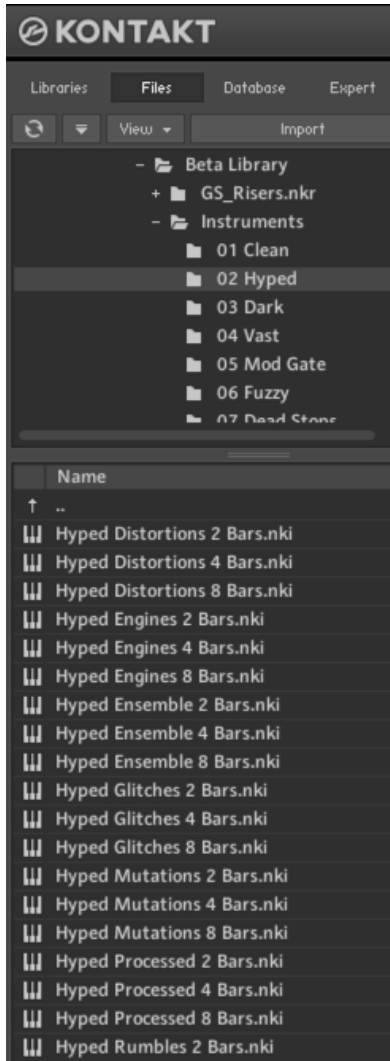
The preset folders are:

Clean for pure, rich, big sounds.

Hyped are wider and brighter.

Dark are more low and dangerous.

Vast are more big, cavernous and wide.

Mod Gate give you Mod Wheel control over the GATER.

Mod Crunch get more distorted as the Mod Wheel goes up.

Dead Stops have the TAIL at zero and no reverb or delay, meaning they stop dead at the top (end) of the rise.

Velocity Control allows MIDI velocity (how hard you hit the key) to control the intensity of the rise by varying the filter and volume.

Guest Presets are inspiring creations from some invited sound designers.

If you get to know the Rise Designer you'll realize that these are just the same sounds but with one or two knobs or buttons changed and so they are really there just for your convenience.

SCULPTOR LICENSE AGREEMENT

You are free to use sounds and music made with this software in any musical context including sound design, commercial recordings, soundtracks and Production Music.

Restrictions:

1. You are not authorized to use this software or any of these sounds in any sample library product.

2. You cannot use any exposed single sounds as an entire cue with nothing else added for the duration of the track: **please fade or blend Sculptor sounds with sounds from other sources in your productions to use the sounds legally.**

3. Use is restricted to the single purchaser of the software.

4. This software cannot be shared or distributed without the permission of Gothic Instruments.

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6. This license is subject to the laws of the United Kingdom

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WATERMARK WARNING:

All audio has been digitally watermarked so that we are able to identify our sounds in productions, so please avoid piracy or breaking the license terms.

FINAL TIPS

There are some great presets included which show the wide range of different sounds you can make with very simple tools. However, every project is different and **you will get the best results by creating your own customised sounds** that better fit your track.

For example, you might want to **ditch the reverb** so you can use your superior reverb sounds, or have them sounding more dry.

You might want to extremely **detune everything** by dropping the master instrument Tune knob from 0 anything down to -36 semitones (3 octaves) or up from 0 to +36 to create small fast sounds.

You might want to trigger many sounds together to get a very rich noise sound (but lower the volume if so!).

Above all, just move the knobs, hit the keys, press RANDOM and put some amazing new excitement into your music.

Enjoy!

Dan & Adam
Gothic Instruments

www.facebook.com/gothicinstruments

CREDITS

Sound Design by Alessandro Camnasio
Scripting by Adam Hanley
Concept, management, (most) presets and manual by Dan Graham
Artwork by Ryo Ishido