SCULPTOR

LIVE IMPACTS MODULE
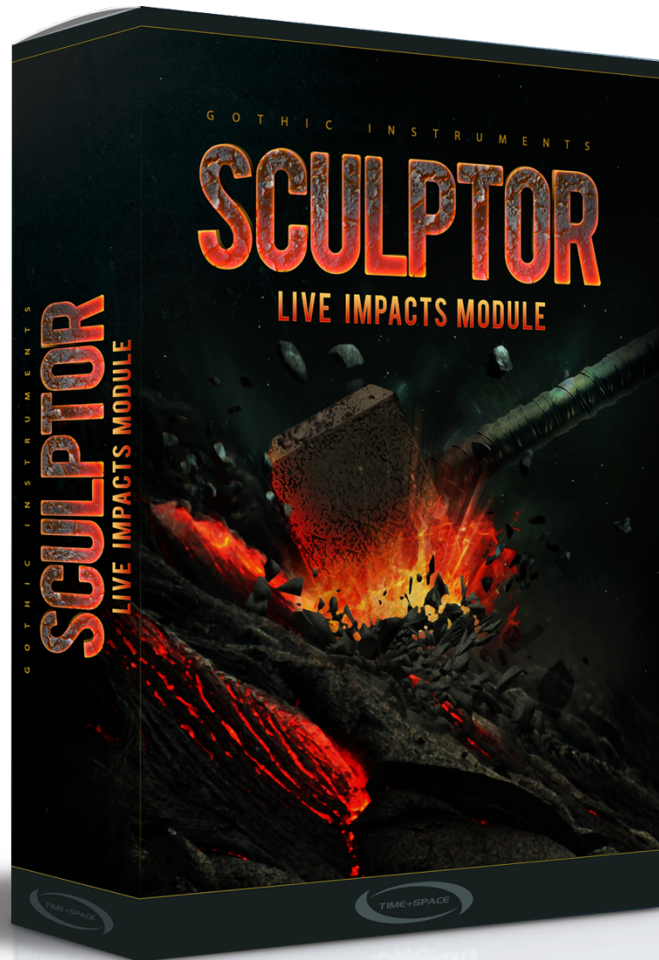
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SCULPTOR is a series of Kontakt libraries by Gothic Instruments that cover different aspects of sound design (impacts, whooshes, drops and rises), with new sound sets released regularly at a discount to existing customers.

The SCULPTOR mission is to give you world-class raw material, huge customization by re-combining sound fragments and adjusting sound-shaping dials, while keeping it simple and highly expressive.

The **LIVE IMPACTS MODULE** is the first release in the SCULPTOR series, allowing MONSTROUS slamming impact sounds from audiophile recordings of fire, explosions, stone and metal processed by Hollywood trailer sound-design genius Alessandro Camnasio (Fantastic Beasts & Where To Find Them, The Jungle Book, Mad Max, Transformers and many more).

This instrument is perfect for massive standalone impact sounds as well as larger-than-life hybrid percussion. It is also great for layering with drums for massive bolt-on power as well as game and film sound effects for monumental events like impacts, collisions, metal strikes, raining missiles, deep booms, earthquakes, thunder and explosions.

ABOUT THE LIVE IMPACTS MODULE

Every Impact is made up of 2 elements (3 if you have the PRE-WHOOSH enabled) - IMPACT and DECAY. These elements are the attack and the long release. The Live Impacts Module quickly crossfades between the 2 different sounds (each with 3 velocity layers) in order to produce sonic complexity and a wide range of variations.

THE MIDI KEYS
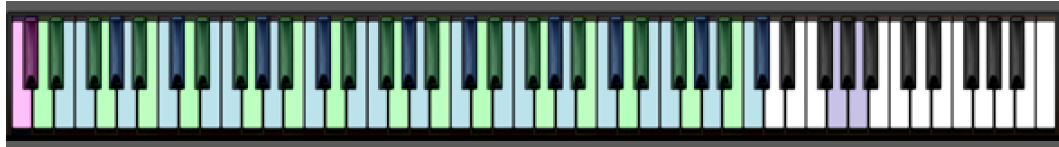
There is a different Impact sound on every pair of adjacent MIDI keys. Pressing a MIDI key will instantly change the GUI to show you the settings for that sound. If you tweak the dials or load different sounds into the slots, it will only change settings for the last-played pair of keys, and will remember the settings for when you play that pair of keys again.

TIP: USE +ALT FOR FAST GLOBAL EDITS. Hold ALT while you change any dial and instead of only the current sound, it will set that value for every sound across the whole keyboard. Use with caution – doing this will therefore overwrite that setting for all the other sounds in the currently loaded .nki preset.

The **two-note blue and green stripes** indicate how the sounds are organized into pairs. That is, whatever sound is on one key is exactly the same on the key next to it. This is so that you can play fast twiddles on your keyboard (with subtle randomization to reduce any machine-gun effects).

The two **purple keys** on the high G and A are gates so that you can cut off the sound for playable gating effects.

The **magenta keys** show the last key-pair played. The settings shown on the main GUI are always for the sound on that last-played key-pair.

SAVING YOUR SETTINGS

If you've made some great noises, you should re-name the nki and save it, to keep it for posterity. 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!

GUI: PRE-WHOOSH, IMPACT AND DECAY

The **three windows** are sound menus. You can load different sounds into the 3 different slots, clicking the names to open up menus and sub-menus. You can also enable/disable each part of the sound with the on/off switches.

The **PRE-WHOOSH**, if enabled, is a reverse sound that can give your Impact an impressive thwack. You can adjust the time between this and the main Impact using the **GAP** knob. A longer gap increases the dramatic tension, akin to hearing the air rush of an alien missile immediately prior to Earth Impact.

The **GAP** goes up in 16th note increments, fixed to your host tempo. This way you can draw a note into your DAW Key Editor knowing that the main impact will always land on the beat.

The **IMPACT** is the initial attack transient. The **DECAY** is the long fading component.

The knobs under each window control the volume of that part of the sound. Different relative levels can have a pronounced effect on the sound, from a hard-edged sound (loud IMPACT, quiet DECAY) to a big long cavernous boom (quiet IMPACT, loud DECAY).

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 new impact sounds. Beware though - it wipes out whatever was on that key-pair so make sure you save your nki under a new name before you wipe over your previous creations.

THE SOUND-SHAPING DIALS

This row gives you a lot of control over the sound on your last-played MIDI key-pair. These settings only affect that sound - they are not global for all sounds in the current preset.

VEL is the velocity sensitivity. Low levels give you a loud sound with a gentle keyboard hit (good for big whacks), high levels have more velocity range, better for playing like percussion.

PAN lets you pan it from left to right.

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.

TUNE - pitch

DEC - Controls the length and shape of the decay

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

DEL and REV - These are delay and reverb sends just for that sound. To make a difference, the delay and/or reverb effects need to be switched on on the MASTER FX page.

MASTER EFFECTS PAGE

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

This will all be obvious enough if you've used effects before. You can create some enormous distorted megalithic monstrosities with DRIVE and COMP(ression).

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.

TIPS

There are some great presets included which show the wide range of different sounds that can be created with very simple tools. However, every piece of music is different and **you will definitely get the best results by creating your own customized sounds and settings** 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 more dry.

You might want to **detune everything** at once by dropping the Kontakt Tune button from 0 anything down to -36 semitones (3 octaves) or up from 0 to +36 to create small percussion sounds.

You might want to make all sounds to the left of the keyboard PRE-WHOOSH-only with everything to the right IMPACTS-only so you can perform your own **live action fwish-KRANG whoosh-hits.**

Just move the dials, press RANDOMize, listen to all the interesting possibilities and above all, MAKE AN IMPACT ☺

Yours,

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