GOTHIC INSTRUMENTS

SCULPTOR

MASSIVE WHOOSHES MODULE
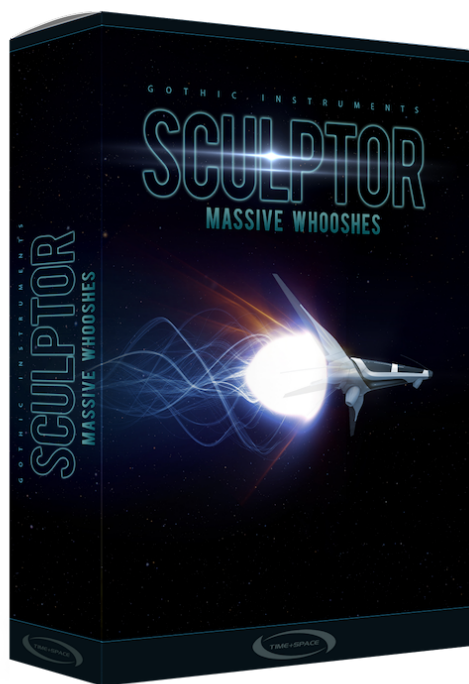
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OVERVIEW

The Sculptor **Massive Whooshes Module** gives you millions of amazing, massive fast transition sounds. These sounds are of critical value in movie trailers for the intense excitement they create.

In other music they perform a function like a fast drum or cymbal roll - smoothing over changes, giving you a rush into a beat or a chorus or a comeback after a drop. They glue parts together and add massive excitement.

They also make awesome game sound effects!

INCOMING!

It seems that we've evolved an instant fight or flight adrenaline reaction to sudden, fast rushes of loud sound: if there's something big and fast coming at you, you'd better do something quick.

ADD EXCITEMENT TO YOUR LIFE

This instant excitement rush is now at your fingertips, courtesy of genius sound designer Alessandro Camnasio who makes whoosh sounds for the world's biggest blockbuster movie trailers.

Having Alessandro behind the raw audio means you'll never make a sound that's less than incredible, but the user interface gives you the added gift of endless customisation, expressive control and variety.

MILLIONS OF SOUNDS

Hundreds of raw sounds can be arranged in millions of possible combinations, then a RANDOM button gives you endless new options meaning every whoosh in your music can be equally huge but forever different to avoid repetition.

ABOUT THE TEAM

Gothic Instruments are Dan Graham and Adam Hanley. Dan has produced sample libraries for Zero G and is the founder of Gothic Storm Music which creates music and audio for Hollywood trailers. Adam owns Icebreaker Audio and has scripted many blockbuster Kontakt products. Started in 2016, Gothic Instruments got off to a flying start with 2 highly-acclaimed product series – Dronar's evolving atmospheres and Sculptor's world-class sound design.

The incredible raw audio in this Massive Whooshes Module was recorded and processed by genius Italian sound designer Alessandro Camnasio whose credits include Hollywood trailers for Fantastic Beasts And Where To Find Them, Resident Evil 6, Mad Max Fury Road as well as sound design for Andrea Bocelli's 3-times Grammy-nominated album "Cinema" (2015).

The beautiful design was by Ryo Ishido.

HEY, HOW DID YOU DO IT ALESSANDRO?

We asked Alessandro how he got these wonderful Massive Whooshes sounds.

> *Alessandro*: "To create the sounds I have recorded a wide variety of sources, organic and synthetic, such as water, rocks, fire, animals, machines, electromagnetic noise. I have processed those recordings with complex effects chains and advanced synthesis techniques (e.g. granular synthesis, convolution, resynthesis)."

Don't worry your pretty head about that though, just mash the keys, watch the particle collisions and generate endless, effortless glory.

ENJOY!

Thanks for buying this wonderful product, an important new piece in the SCULPTOR sound-design armoury.

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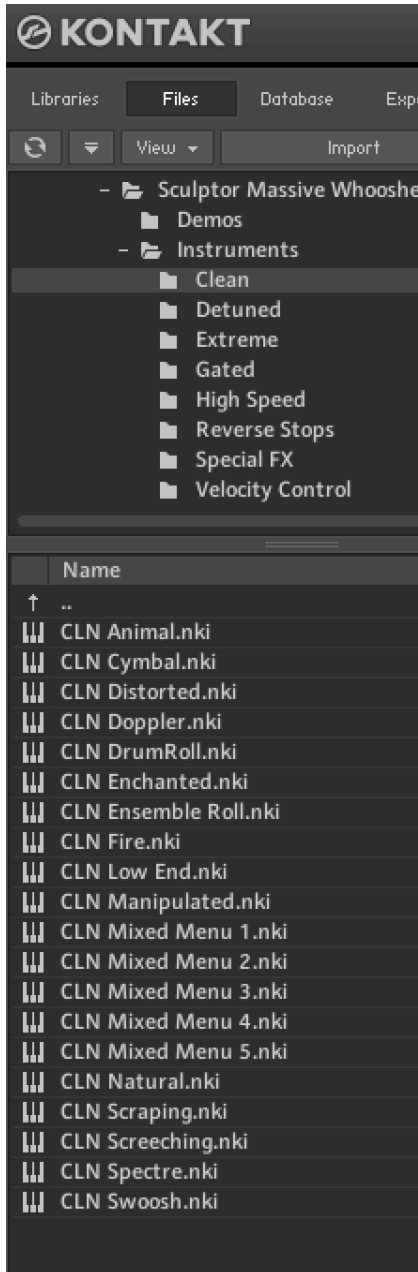
SCULPTOR MASSIVE WHOOSHES MODULE contains Kontakt Formatted files, which can be accessed from the Files tab within the full version of Kontakt. From within Kontakt, please ensure you are on the Files tab, and not the Libraries tab, and use the browser to locate your chosen install path.

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

Every Whoosh is made up of 3 elements - ATTACK, PEAK and DECAY. These 3 elements are the initial attack, the intense peak of the whoosh and the long release of the sound. This instrument quickly crossfades between 3 different sounds in order to produce sonic complexity and a very wide range of possible variations.

NOTE: The final **DECAY** influences the sound much more than the ATTACK or PEAK. Play with different ATTACK and PEAK sounds and you can hear that for yourself.

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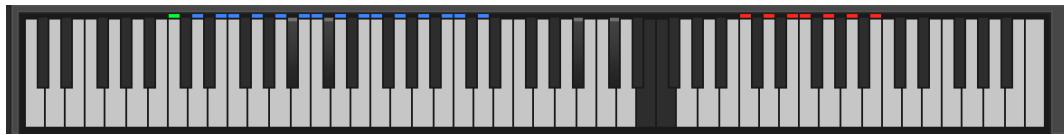
The sounds are on the **blue keys** spread over 16 white notes, so there are 16 different whoosh sounds in every nki preset. The most recently-played note is **green**.

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

The **red notes** control GUI elements. The first 3 red notes control the **pan DIRECTION** (right to left, central (no pan), or left to right). The next 4 red notes control the **PEAK TIME** (1/8th note, ¼ note, 1 bar or 2 bars) that is, the amount of time it takes for the whoosh to reach the intense peak part of the sound.

MAIN GUI OVERVIEW

As an overview: the main GUI page allows you to mix and match different sounds, change their volumes, randomize the sounds, change the length of the whoosh, the way it is panned, the pitch, the envelope shapes (sharpness of the attack and decay), filters and send effects (delay and reverb).

## IMPORTANT! MAKE GLOBAL EDITS USING THE ALT KEY

By default, pressing a button or moving a GUI knob will only change the setting for the last whoosh you played, on the last MIDI key that you used (highlighted green on the Kontakt keyboard). However, you will often need to make a change **global** for the whole currently loaded instrument. For example, you may want the whole set of 16 sounds to have no reverb, or be panned centre, or have a different length from very fast to very slow (using 'PEAK TIME').

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

ATTACK, PEAK & DECAY
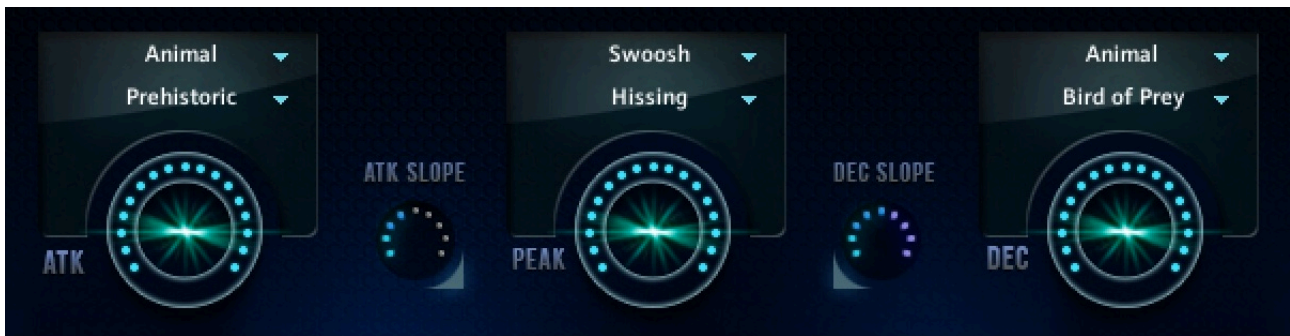
The **windows** are sound menus. You can mix and match different sounds in the 3 different slots, with the white downward triangles opening up menus and sub-menus.

The 3 large dials of light control the volume of that part of the sound and small relative adjustments can strongly alter the character of the whoosh.

ATTACK AND DECAY SLOPE CONTROLS

The **slope controls** change the shape of the attack and decay. Very low settings on both give a steep upward curve which makes the attack quiet at first then suddenly loud near the peak, and make the decay drop suddenly after the peak then fade out slowly. So, minimum settings emphasize the short peak for a sharper, more dramatic effect. Whereas, maximum settings give a straight slope, meaning the attack starts sooner and is less pronounced, and the decay takes longer to drop down. This can give a more complex, rich sound.

As always, try it and listen for yourself.

DIRECTION BUTTONS

The DIRECTION buttons alter the way the whoosh is panned. The 3 options are right to left, no pan (a wide central sound) and a left to right. For whooshes, this fast panning gives a very strong sense of rapid movement, but the static, wide CENTRE setting can be great too because it carries a lot of power and can back up percussive hits better. So, choose the option that goes best!

These buttons can also be selected using the **red key switches** on your MIDI keyboard (C5 to D5) so changes can be sequenced.

PEAK TIME BUTTONS
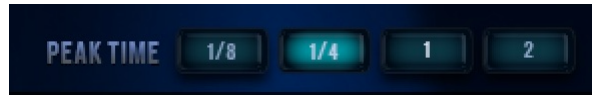
Here you choose between fast or slow whooshes. The buttons control the time (in bar divisions) from when a key is triggered to the peak of the whoosh. This is extremely important because you will want the peak to land precisely on a particular beat or bar start. It is synced to your sequencer tempo. 1/8 is an 8th note, 1/4 is a quarter note, 1 is 1 bar and 2 is 2 bars. As with the **DIRECTION**, 4 of the high red key switches control this setting – notes E5 to A5.

PRESETS NOTE: all presets are initially set to ¼. For longer whooshes hit the 1 or 2 buttons.

RANDOM BUTTON

This **amazing button** loads a new random set of sounds into the slots on the last-played key, giving you an endless supply of fantastic sounds to play with.

! But beware – RANDOM replaces the raw sounds blended on the current Whoosh so make sure you save your nki under a new name if you want to keep your previous creations.

BOTTOM ROW OF KNOBS

These settings only affect the current sound - they are not global for the whole set of whooshes.

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! These whooshes sound great with low and high pitches. High pitches give more of a high speed quality to the whoosh.

DEC – This controls the **decay** time of the sound after the peak. A zero setting will stop the sound dead when it hits the peak – a useful effect for reverse type sounds.

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

Reverb and Decay:

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

Master FX:

The **MASTER FX** button at the top left of the GUI takes you to the effects page.

ANIMATION ON/OFF:

If you don't want the pyrotechnics animation, use the handy off switch to restore stillness to the GUI.

GLOBAL ALT KEY REMINDER!

Remember the ALT key! Pressing ALT plus any UI mouse-drag action changes the setting for every sound – for all 16 sounds on all 16 Whoosh keys together.

This is a big help. For example, since every preset is fixed at ¼ note PEAK TIME by default, if you want slower or faster whooshes across the board you need to press ALT plus a different PEAK TIME button and then ALL your whooshes will be slow.

Much handier than doing one at a time!
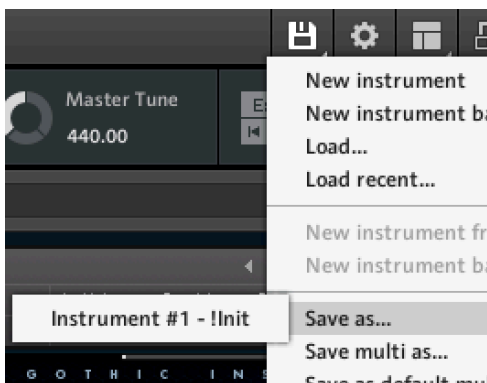
HOW TO SAVE YOUR SETTINGS

If you've made some great noises, you should re-name the .nki Preset and save it by selecting Kontakt's Save icon / Save as…

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) and WIDTH (the size of the gaps being chopped out of the sound).

ABOUT THE PRESETS

The user interface is very simple for making new sounds, but plenty of presets have been created for speed and convenience, to help you instantly find what you need.

MASTER FOLDERS
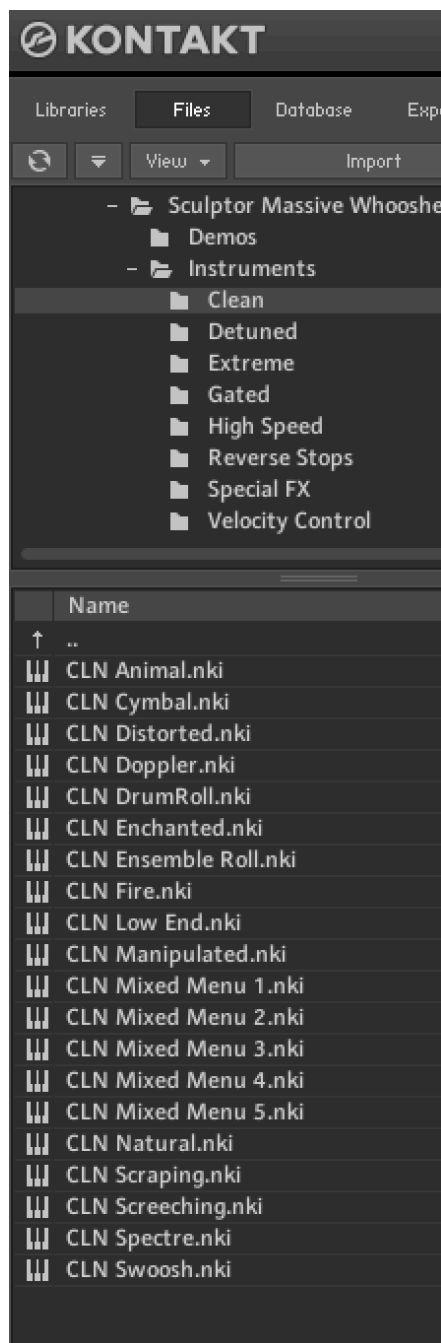
The 8 master folders are:

Clean for pure, rich, big sounds.

Detuned are the same sounds but pitched lower.

Extreme has versions with extra crunch power.

Gated whooshes are longer, with rhythmical gating.

High Speed whooshes are pitched up plus sharp slope settings to make the whooshes feel even faster.

Reverse Stops are suddenly cut dead at the height of the peak so are good to use as a short rise before an impact or sudden stop.

Special FX are a range of powerful mixed sounds

Velocity Control whooshes give a lot of velocity expression from soft dull whimpers to might washes of electrifying noise

Sound Types:

Sounds are organized into categories such as Animal, Cymbal etc. to help you find the right sound for your project. The Mixed Menus have a varied range of blended sounds allowing you to quickly audition them and choose what you want. However – remember that you can get even more endless variation just by hitting that RANDOM button.

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 Graham
Gothic Instruments

CREDITS

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