

G O T H I C I N S T R U M E N T S

# SCULPTOR

## EPIC DROPS MODULE



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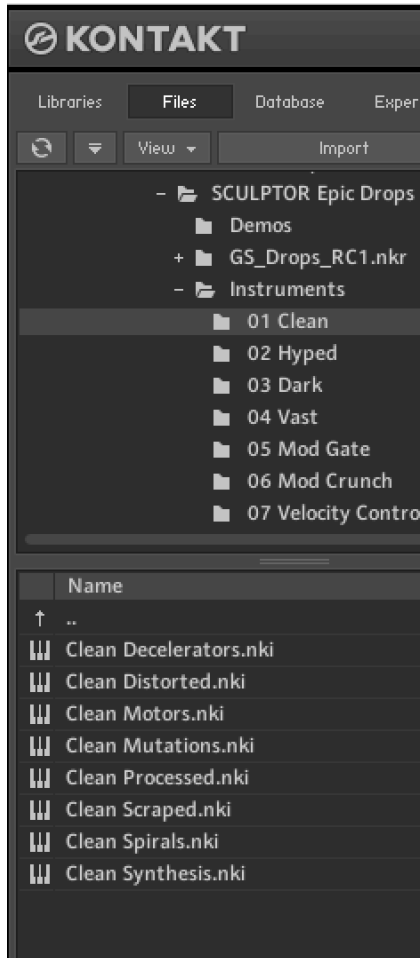
## OVERVIEW



Drops (also known as falls, downers and power-downs) are an essential feature of dance music and trailer sound design: incredible falling-pitch sonic glue which adds power and professionalism to any hit and stop.

In our Sculptor Epic Drops Module, Hollywood trailer sound designer Alessandro Camnasio has created some incredible raw material for you to blend and shape for the exact sound you need.

## INSTALLATION



SCULPTOR EPIC DROPS 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>

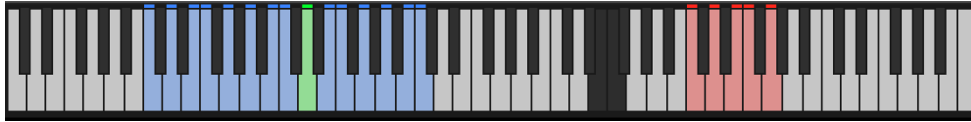
## SYSTEM REQUIREMENTS

- 2GB RAM
- Kontakt 5.6.8 full version (not the free Kontakt Player)
- Mac OS X 10.6 and above
- Windows 7-10

## GENERAL PRINCIPLE OF EPIC DROPS

Each drop 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 the exact length in bars, plus a whole set of other useful tools described below.

### THE MIDI KEYS



The sounds are on the **blue keys** spread over 15 white notes, so there are 15 different drop 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 FALL TIME buttons on the GUI. Play them, and watch the FALL 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 two 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 falling lights give you a visual guide to what's happening.

## IMPORTANT! MAKING GLOBAL EDITS USING THE ALT KEY

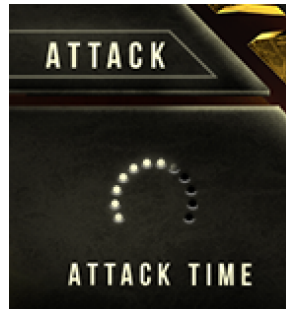


By default, pressing a button or moving a GUI knob will only change the setting for the last drop you played, on the last MIDI key that you used. However, you may wish to make a change **global** for the whole currently loaded instrument – all 16 sounds. For example, you may want the whole set of 16 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.

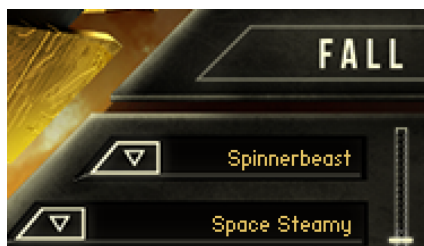


## ATTACK TIME



The **ATTACK TIME** dial fades in the drop sound gradually at a maximum setting.

## SOUND MENUS



The **windows** are sound menus. You can mix and match different sounds into the 2 different slots.

The **black sliders** to the right of the FALL sounds 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 purer, identifiable sound. Halfway is better for a more complex, mixed, noisy sound, which will blends well in a mix.

## DECAY SHAPE control knob



The DECAY SHAPE dial controls the shape of the drop envelope. Set full for a fast fade where the volume drops quickly then fades out more gradually during the tail. Set to zero for a slow slope where the volume stays louder to the end for a more big, bold drop sound.

## DEPTH control knob



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

An upright 12 o'clock position gives you the pitch drop sound as it was originally created.

### FALL TIME Buttons



The FALL TIME buttons control the time (in bars) from the time a key is triggered to the end point of the drop. Higher settings give you a slower drop. It is synced to your sequencer tempo.  $\frac{1}{2}$  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 dice 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.

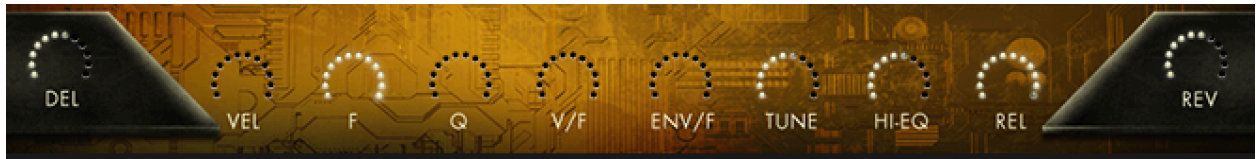
Beware though – doing this wipes out whatever was on that key so make sure you save your nki under a new name if you want to keep your previous creation.

### 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 DIALS



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

**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.

**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 falls during the drop sound. 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

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

## ANIMATION AND MASTER FX



**ANIMATION** switches the main falling lights animation on and off, in case you find that distracting.

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



## 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 **FILTER** has 3 modes: band-pass, high-pass, low-pass and vowel filter for wowowow effects.

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

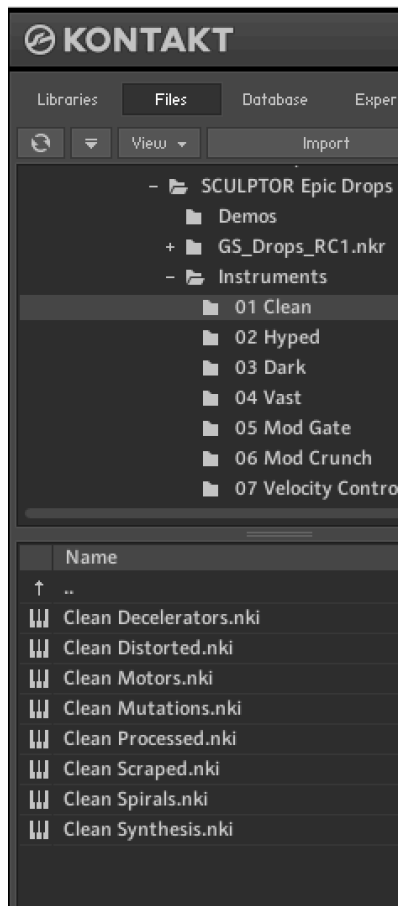
If you've made some great noises, you should re-name the nki and save it, to keep it for posterity. True, your changes will also load as part of your DAW project but you really should save it to a new nki if you made some good noises - you'll want to load them back up again on future projects!

## 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.

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

When you get to know this module you'll realize that these main categories are just the same sounds but with one or two knobs or buttons changed and so they are really there just for your convenience.

**Guest Presets** are inspiring creations from our invited sound designers.

## 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 with nothing else added as an entire cue **or on a stem** which could allow exposed single sounds: **please fade or blend Sculptor sounds with sounds from other sources in your productions to use the sounds legally.**
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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 customized 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](https://www.facebook.com/gothicinstruments)

## CREDITS

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