

SONIXINEMA

BRUTE FLUTE
User Manual

Note From The Creators

Congratulations and thank you for taking your time to check out our instruments and purchasing Brute Flute, an instrument that explores experimental textures of a mighty Contrabass Flute, performed by famous flautist virtuoso *Gareth McLearnon*. We would like you to know that we wholeheartedly appreciate your trust and support, and we hope you will find it useful and inspiring. Happy playing!

All the very best,

Tomas & Louis

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Instrument Description

The Contrabass Flute is one of the rarer members of the flute family. It is seen often in flute ensembles, however it has recently started to be used more frequently in solo and chamber music scenarios, as well as film scores. Although the range of contrabass flute is similar to the regular concert flute, it is pitched two whole octaves down. The instrument we were recording was handmade by Eva Kingma, a premium quality flute maker specialising in Alto, Bass and Contrabass flutes. It is an extraordinary instrument, designed and built exclusively for virtuoso flutist, Gareth McLearnon, who is best known for his work on scores such as 'Alien Covenant', 'Mary Magdalene', 'Horizon Zero Dawn' amongst many others.

We have designed and built a dedicated powerful sampling engine with an intuitive interface, which allows the user to perform and shape the sound much further. It offers a variety of sound shaping tools, including a Proximity fader which smoothly blends across several microphone setups, a custom on-board effects unit, and a dedicated fader which gives the user the ability to morph between subtle and aggressive articulations.

We recommend that you fully read the manual to understand and explore capabilities of the instrument, as we are certain you will learn some tricks that you otherwise wouldn't know about.

Library Format and Loading

Brute Flute instrument requires the **full version of Kontakt**, version 5.7.0 and up. If you do not own Native Instruments Kontakt, you will need to buy it at www.native-instruments.com

The installed library consists of multiple NKI patches all of which are categorised for ease of navigation and reside in separate folders.

To load one of the Brute Flute patches, navigate to the instrument location within Kontakt File Explorer on the left, double click or click and drag *.nki patch file into the Kontakt window.

Alternatively, navigate to the Brute Flute instrument folder and click and drag *.nki patch file into the Kontakt window.

If this is the first time you are using Kontakt it is recommended that you read the Kontakt Manual.

The instrument is divided into 5 categories: **Legato**, **Performance Patch**, **Standard Articulations**, **The Experiments** and **Presets**.

- **Legato** patch is true legato sampled instrument of the magnificent contrabass flute.
- **Performance Patch** combines multiple explosive articulations in one playable instance.
- **Standard Articulations** include separate patches for Staccato, Tongue Pops, Flutter Tongue, Crescendos and Microtonal Trills.
- **The Experiments** include a total of 13 patches each focusing on a particular extended technique, i.e. Sha Suh Cha, Ka Ta, ShaKaTaKa as well as variety of harmonic bursts and flourishes, etc.
- Under **Presets**, you will find a total of 30 highly unique patches that were derived from the original sounds.

Round-Robins

Brute Flute offers up to 6 round-robins (RR) per articulation.

Dynamic Layers

Brute Flute features multiple dynamic layers on all available patches but The Experiments category. Please see *Velocity Switch* and *Dynamic Layers* below for more information.

Microphone Positions

Brute Flute offers magnificent sonic flexibility to anyone from film score composers to music producers and even sound designers. We recorded and mixed focusing on Gareth McLearnon's performance and its details as well as constructing multiple perspectives, covering everything from extreme close up for those that require an upfront, closely captured textures, to traditional film score perspectives. To achieve set goal, a total of 6 microphones were used and then mixed into a total of 4 different perspectives. *Close Mono*, *Close Stereo*, *Mid*, *Far* and a separate combined mix. All microphone position mixes are accessible via Mix Page with dedicated volume fader, solo and mute buttons.

Microphones

Close Mono
- Beyer M160
Close Stereo
- AKG C414

Mid Stereo
- Neumann U87
Far Stereo
- Neumann TLM103

Interface

The Brute Flute interface was built specifically to accommodate this unique instrument, its character and tone. For our Experiments series we have designed a completely new interface which is unlike anything we have made before, therefore even if you are not new to Sonixinema, you will find a lot of new features and hopefully be pleasantly surprised.

Our new GUI allows intuitive control over the microphone positions via the 'Proximity' fader which morphs between available microphone positions, as well as providing access to individual microphones. To enhance the sonic scope of Brute Flute, we added the ability to move and shape performances further by using the 'Dynamic' fader, allowing you to perform dynamic changes as smoothly or as rapidly as needed with great control over the result. All of this is complemented by a large array of effects including a convolution reverb with a selection of custom designed Impulse Responses as well as natural, real lush spaces.



Page Navigation Bar

You will notice that main window is split into two halves, allowing the user to move between pages more intuitively when shaping the sound. The available pages on the left - Global, Mix. Then, Envelope and Effects page on the right. Simply click on the icon to select which page you want to see on either of the GUI sides.

To help you navigate through the parameters, there is a parameter display in the bottom left corner which will display a parameter name that you engaged with and its value.

A small, dark rectangular box with white text that reads "Energy: 37%".

Energy: 37%

Parameter display

A set of hints can be switched on by pressing 'F9' on your keyboard, or via Kontakt's display options and enabling Info tab. Once enabled the hints will appear at the bottom of the Kontakt interface.

A dark rectangular box with white text that reads "Merge Subtle and Aggressive articulations together to create additional movement and power."

Merge Subtle and Aggressive articulations together to create additional movement and power.

To see hint window press 'F9'

Global Tab

1. **Proximity.** Allows the user an 'easy mix' solution. User can move between all available microphone position mixes, from Close (fader is all the way up) to Far (fader is all the way down).

For more in-depth control over each perspective there are faders for each of them on the Mix Page where each one of the faders be Soloed or Muted, and attenuated independently. More about Mix Page below.



2. **Detune.** Determines the tuning of the samples. The slider moves in increments of a semitone. If alt/option is held, the user can select a value in cents (between integral multiples of one semitone).

3. **Expression.** Global volume control.

4. **Velocity switch (toggle button).** Toggles between velocity-defined dynamic layers and manually-specified dynamic layers. If set to velocity-defined dynamic layers, then the dynamic layer is determined by the intensity at which the user strikes the keyboard. If set to manually-specified dynamic layers, then the dynamic layer is determined by the dynamic level slider.

5. **Dynamic level.** Allows the user to choose the dynamic layer manually. If the velocity switch is set to velocity-defined dynamic layers, then this control is greyed-out and inactive.

Note: *The dynamic slider is mapped to #CC1 (Mod Wheel) by default.*

6. **Stereo Width.** Used to narrow down stereo field, or completely fold down to mono. Also available on the Mix Page. Default position: 100% Stereo

7. **Blur.** As name suggests this control allows the user to add some blur and roundness to the sound.

8. **Gloss.** As name suggests this parameter allows the user to add some air and gloss to the sound.

Mix Tab

1- 5. **Perspective Faders.** Controls the level of each microphone mix/perspective. Changing the value of the Proximity fader will affect the positions of the perspective faders, but not vice-versa.

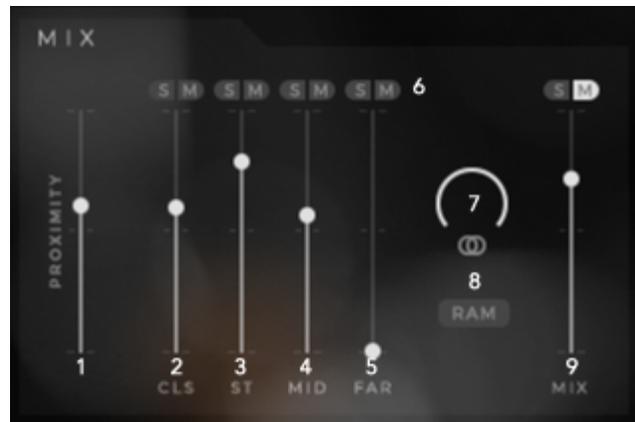
6. **Solo/Mute (button).** Solos or mutes the respective channel.

7. **Stereo Width (knob).** Used to narrow down stereo field, or completely fold down to mono. This mirrors the value of the mono/stereo width knob on the Global panel.

Default position: 100% Stereo (Ctrl + Click snap to default)

8. **RAM switch (button).** Switches between load all samples and load only required samples. If active, only the necessary samples are loaded (as defined by the Proximity and individual mic position faders). If inactive, then all samples are always loaded.

9. **Mix.** It is a combination of all the microphones, therefore it has not been intended to be used at the same time as other perspectives. But there is no reason why you can't if you want! Please note, it is not part of the proximity



Envelope Tab

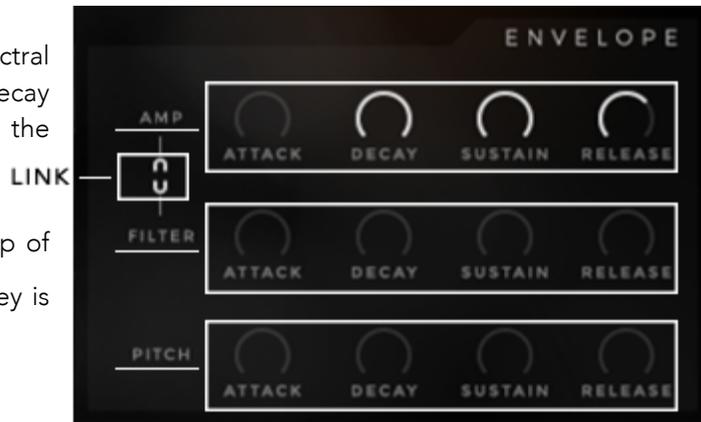
Instruments sound, volume intensity and spectral content changes over time. ADSR (Attack, Decay Sustain and Release) allows you to control the shape of sound through its duration.

Attack time is the time taken for initial run-up of level from nil to peak, beginning when the key is first pressed.

Decay time is the time taken for the subsequent run down from the attack level to the designated sustain level.

Sustain level is the level during the main sequence of the sound's duration, until the key is released.

Release time is the time taken for the level to decay from the sustain level to zero after the key is released.



Amp ADSR

Full range traditional Attack, Decay, Sustain and Release controls.

Filter ADSR

Full range traditional ADRS controls. Used to control filter behaviour upon each keystroke.

With the help of the filter envelope you can determine the time in which filter is open and the time at which it will close when you press the key.

Pitch ADSR

Full range traditional ADRS controls. Used to control samples pitch upon each keystroke.

Filter/Amp Link (button)

If active, changes to the filter controls will be mirrored by the amp controls, and vice versa.

FX Tab

Effects page is divided into 6 separate areas, each of which is dedicated to a particular effects unit.

Filter Controls

Compact set of controls that affect the parameters for three different filters (*LP* – Low Pass, *BP* – Band Pass, *HP* – High-Pass). Only one is shown/modified at a time, but all three filters can be active at the same time. When ON, filter button will turn light.

1. **On/Off (button)**. Turns the effect on or off.
2. **Frequency**. Displayed filter's cutoff frequency.
3. **Resonance**. Displayed filter's resonance amount.
4. **Filter Select (push buttons)**. Determines the filter whose parameter values are displayed, and gives an indication of which filters are active. Illuminated text = filter is on.



Tape Controls

A set of controls that determine Tape Saturators parameters. Multiple saturation types are available, but only one is active at a time.

5. **Tape Type Selector (push buttons)**. Determines the saturation type that is active, and whose parameter values are displayed.
6. **Saturation Amount**. Determines the amount of tape saturation effect. A = Classic; B = Enhanced; C = Transient
7. **Degrade Amount**. Determines the level of the degradation effect. Effect is switched off if knob is turned all the way to the left and automatically switches on as the knob is turned right.

Reverb Controls

A set of controls that determine the parameters of the convolution reverb.

8. **On/Off (toggle button)**. Turns the effect on or off.
9. **Reverb Amount**. determines the level of reverb.
10. **Reverb Size control**. Determines the size of the reverb.
11. **Reverb Pre-Delay**. Determines the amount of reverb pre-delay.
12. **IR Select (menu)**. Displays a selection of IR's supplied with the instrument. Included IR's cover vast array of designed, experimental and natural spaces.

Delay Controls

A set of controls that determine the parameters of the delay effect.

13. **On/Off (toggle button)**. Turns the effect on or off.

14. **Delay Amount (knob)**. Determines the level of the delay.

15. **Delay Time (knob)**. Determines the time parameter of the delay.

26. **Delay Feedback (knob)**. Determines the amount of delay feedback.

27. **Delay free/sync (toggle button)**. Toggles the delay time parameter units between ms and beats. If set to beats, then the time parameter is displayed/defined in beats and synced to the host tempo.

Chorus Controls

A set of controls that determine the parameters of the chorus effect.

On/Off (toggle button). Turns the effect on or off.

Chorus Amount (knob). Determines the level of the chorus effect.

Chorus Depth (knob). Determines the amount of depth in the chorus effect.

Chorus Speed (knob). Determines the speed of the chorus effect.

Preset List

Legato Patch

True legato

Performance Patch

Combination of articulations in one patch

Standard Articulations:

Staccato

Tongue Pops

Flutter Tongue

Crescendos

Microtonal Trills

The Experiments:

Sha Suh Cha

Ka, Ta

ShaKaTaKa

PrCha, BuCa, ChaKa

Harmonic Bursts

Harmonic Flourishes

Ghost Air

Rapid Movement

Up & Down

Vader

Plumbing

Air

Random

Presets:

30 x Custom Presets