

SONIXINEMA

Superball
User Manual

Note From The Creators

Congratulations and thank you for taking your time to check out our instruments and purchasing Superball, an instrument that explores this unique articulations across multiple percussion instruments performed by famous percussionist virtuoso *Joby Burgess*, recorded by *Emmy* nominated film score recording and mixing engineer *Nick Wollage* at a legendary *British Grove Studio* in London. 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,

Louis & Tomas

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Instrument Description

In the most basic terms, **Superball** is a rare type of mallet with a rubber ball end used by percussionists to achieve a unique waling drone-like sound. It is performed by dragging the rubber head of the mallet along a surface, creating friction, which produces a wave of unusual and unique sonic textures that varies depending on the size of the superball, type of percussion and technique. Superball is a non-transient sound that open-endedly shapes and transforms as the motion, pressure and intensity of dragging of the mallet continues. The instruments featured in the library include a variety of sizes of *Orchestral Bass Drums, Timpani, Taiko, Thundersheet* and *Gongs*, all of which are played with one of a kind, custom made Superball mallets and performed by a virtuoso percussionist *Joby Burgess* who is best known for his work on scores such as 'Black Panther', 'Mission Impossible: Fallout', 'Ex Machina', 'Paddington' amongst many other.

This time around we collaborated with an Emmy nominated film score recording and mixing engineer *Nick Wollage*, who's credits include multi award winning 'How to Train Your Dragon 1 and 2', 'Kubo and The Two Strings', 'Kingsman 1 and 2' *Kong: Skull Island*, 'Darkest Hour', 'Wonder Woman', 'Atonement' and many more.

To capture Joby's performance on these magnificent instruments we chose a worlds famous *British Grove Studios*, built by legendary Dire Straits front-man Mark Knopfler, located in the heart of West London. We chose it for its lush sounding large live room (Studio 1), cave of both vintage and modern microphones and a fantastic if not dreamy Neve 88R desk running through worlds best Prism Sound analogue to digital converters. In fact Studio 1 has been used to record such scores as *Gravity, Mission Impossible: Rogue Nation, Macbeth, Stardust*, and frequently visited by the bands like *The Rolling Stones, Eric Clapton, Adele, The Who*.

Finally, 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, from one fader to move across all microphone setups called 'Proximity', to ability to morph between subtle and aggressive articulations, all the way to complete reshaping tools such as advanced 'Gater' with a programmable step sequencer and selection of effects.

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

Library Format and Loading

Superball instrument requires Full Version of Kontakt, version 5.7.1 and up. If you do not own Native Instruments Kontakt, you will need to buy it at www.native-instruments.com

Installed library consists of multiple NKI patches all of which are categorised for ease of navigation and reside in folders dedicated to each player mode.

To load Superball patch, 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.

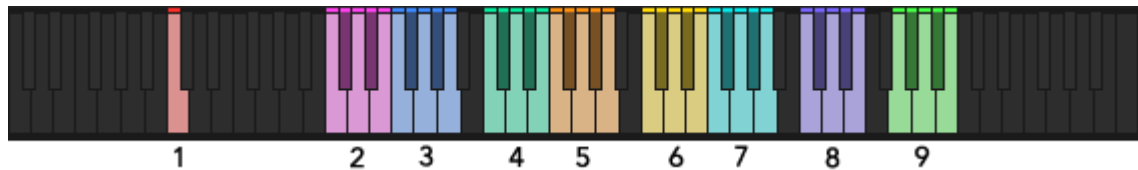
Alternatively, navigate to the Superball instrument folder and click and drag *.nki patch file into the Kontakt window.

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

There are three main player modes: **Ensemble, Solo and Designed** each offering different performance features and sounds.

- **Ensemble Patches** are designed specifically for long and short articulations. All long articulations are open-ended which means you can play infinite Superball on Bass Drum, Taiko, Timpani, Thundersheet and Gongs without ever running out of breath.

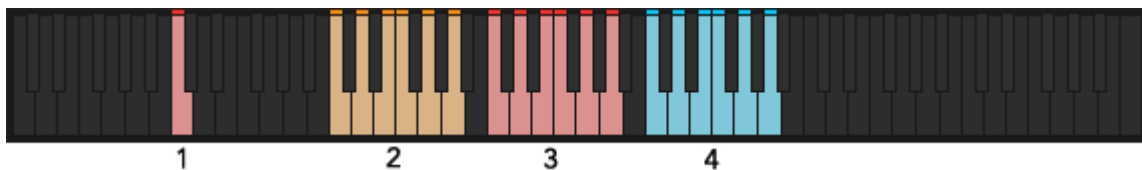
Ensemble Longs and Ensemble Shorts mapping is identical.



- 1 - Gater Keyswitch
- 2 - Bass Drum
- 3 - Taiko
- 4 - Timpani
- 5 - Timpani with Pedal
- 6 - Timpani with Cymbal
- 7 - Timpani with Cymbal and Pedal
- 8 - Thundersheet
- 9 - Gongs

- **Solo Patches mode** is designed specifically to house each of the instrument. It is most suitable for those that want more in-depth access into each of the instruments included in this release. Only one instrument per patch with articulations spread across the keys allowing player to build much more complex textures.

- 1 - Gater Keyswitch



- 2 - Subtle Articulations
- 3 - Aggressive Articulations
- 4 - Short Articulations

- **Designed mode** is designed specifically for custom prepared sounds that are designed to explore Superball's texture in much more experimental way. Unlike with the above, Designed mode only has one perspective.

Round-Robins

Superball offers 6 round-robins (RR) per articulation. The number of RRs is global and applies to all but Designed patches, which offer up to 3RR depending on the complexity of the patch. By default instrument will randomly play one of the available samples. Alternatively user can decide which RR to play by using 'RR Select' function on Global Page and clicking < or >. On top of that all standard articulations are very long performances that also loop, making repetition practically inaudible.

Dynamic Layers

Superball features multiple dynamic layers. The functionality of dynamic layers differs depending on what player mode is being used. Please see *Velocity Switch* and *Dynamic Layers* below for more information.

Microphone Positions

Superball offers magnificent sonic flexibility to anyone from film score composers to music producers and even sound designers. Working closely with *Nick Wollage* we recorded and mixed focusing on Joby Burgess' 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 strike the right balance we chose to record at *British Grove Studios*, Studio 1. BGS studio is known for its astonishing collection of vintage and modern gear, and most importantly great sounding live room. To achieve set result a total of 15 microphones were used and then mixed into a total of 5 different perspectives. *Close Mono*, *Close Stereo*, *Mid*, *Far* and separate dedicated mix of *Nick Wollage*. All microphone position mixes are accessible via Mix Page with dedicated volume fader, solo and mute buttons.

Microphones

Close Mono

- Barcus Berry 4000 Planar Wave System x2
- AKG 451 x2
- Coles 4038

Close Stereo

- Neumann U67 x2
- AEA R88

Mid Stereo

- Schoeps MK22 x2
- AKG C24 Mid Side Stereo

Far Stereo

- Neumann M50 Tube Condenser x2
- Neumann KM53 x2

Interface

Superball interface was built specifically to accommodate this unique articulation, character and tone. We have designed a new interface which is unlike anything we have made before, therefore even if you are not new to Sonixinema sound, you will find a lot of new features and hopefully be pleasantly surprised.

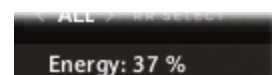
New GUI allows intuitive control over its microphone positions via 'Proximity' fader that morphs between available microphone positions, as well as provides access to individual microphones. To enhance the sonic scope of Superball we added the ability to move and shape articulations further by using the 'Dynamic' fader blending subtle and aggressive articulations. All of this is complemented by a large array of effects including a convolution reverb with a selection of sound transforming custom designed Impulse Responses as well as natural, real lush spaces. And if this isn't enough, we designed a new performance and sound shaping Gater for the engine. Which is exceptionally fun and easy to use and yields great sounding results.

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 are Global, Mix, Gater, Envelope and Effects page. Simply click on the icon to select which page you want to see on either of the GUI sides.

Page Navigation Bar

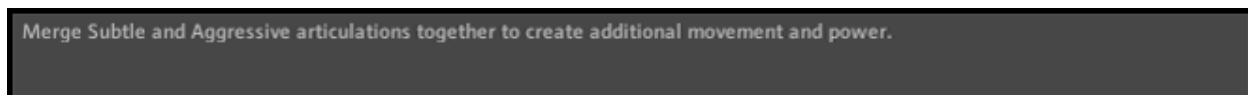


To help you navigate through the parameters, there is a parameter display in the bottom left corner which will display a parameter name that you engaged with and its value.



Parameter display

For those that are new to virtual instruments we also provided a set of hints that can be switched on by pressing 'F9' on your keyboard, or accessing Kontakt's display options and enabling Info tab. Once enabled the hints will appear at the bottom of the Kontakt interface.



To see hint window press 'F9'

Global Page

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.



In *Dynamic*, *Short* and *Designed* modes, player can manually choose how to control dynamic layers. Dynamic layers can be either triggered dependant on Key Velocity or selected manually with a cross-fader on the interface, which can be assigned to any MIDI controller for more intuitive control and/or automated in the host DAW. Effectively it becomes expressive morphing function, which allows user to smoothly move between subtle and aggressive articulations creating infinite textures.

In *Spread* mode on the other hand, the dynamics are set by Key Velocity only, and as name suggests it has all articulations and RR's spread across the keys, allowing the user build and produce textures with much more controlled hands-on approach. This means the softer you play and the less keys you press - the softer and more simple the sound.

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In *Spread* mode on the other hand dynamics are set by Key Velocity only (Dynamic level fader is greyed out), and as the name suggests it has all articulations and RR's spread across the keys, allowing the user build and produce textures with much more controlled hands-on approach. This means the softer you play and the less keys you press - the softer and more simple the sound.

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.

9. RR select (< > push buttons). Allows the user to select which round-robin samples are active. If set to 'ALL', then a round-robin sample is chosen at random from the round robin pool. If set to X, then only the Xth round-robin sample will be active.

Default position: All

10. Keyswitch (push buttons). Allows the user to define which key will activate the gater. On key-down, the gater will become active. On key-up, the gater will wait for the release to end and switch off. If the gater is already on (via the switch on the gater interface), then the keyswitch will have no effect. If the keyswitch is pressed mid-note, the gater will start stepping immediately (it won't wait for the next note-on).

Default position: C0

Mix Page

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.

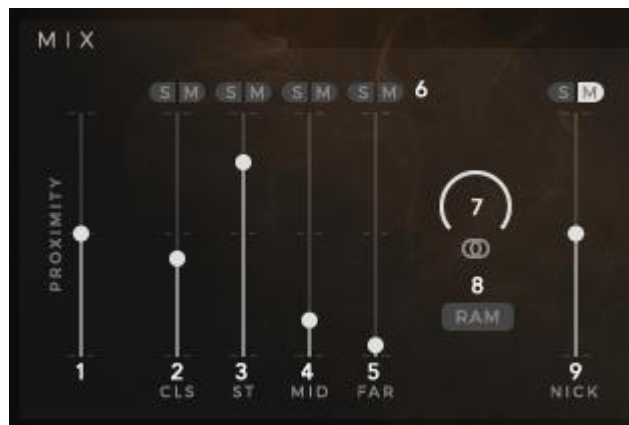
6. Solo/Mute (button). Solos or mutes the respective channel.

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. Nick Wollage 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

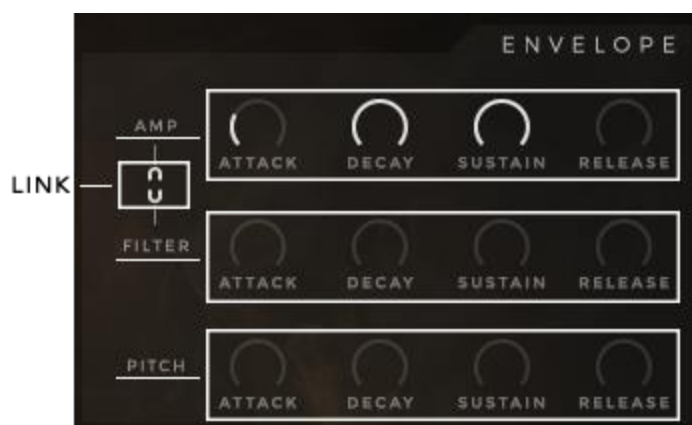
Instruments sound, volume intensity and spectral content changes over time. ADSR (Attack, Decay Sustain and Release) allows you to control the shape of sound through its duration.

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

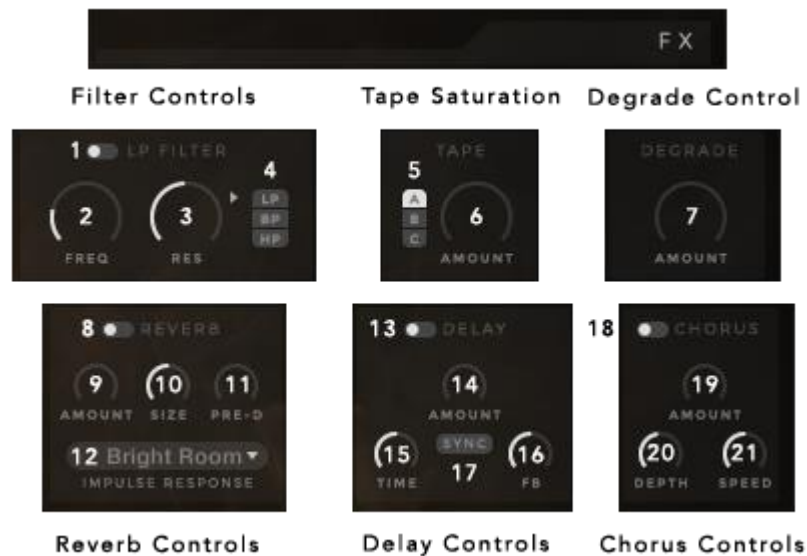
Full range traditional ADRS controls. Used to control samples pitch upon each keystroke.

Filter/Amp Link (button)

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

FX Page

Effects page is divided into 6 separate areas, each of which is dedicated to a particular effect 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 cut-off 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.

Gater Page

We are extremely excited to present this unique gating sequencer. Due to the nature of Superball sounds gater unlocks an enormous amount of creative paths to explore sonic ideas. Superball comes with a large number of presets categorised per note duration. But we encourage everyone to use gater to explore and build unique patterns.

There are total of 32 steps and each of them can be attenuated independently. To further shape the sequence, you can adjust length of each step, add swing, change direction of the sequence, shorten, lengthen or even shift the whole pattern left or right in circles. On top of that there are two drawing modes which allow user to draw any shape into the sequencer, or if you feel lucky hit a randomiser button and start from there!



Note: within the signal chain Gater is placed before the effects. This allows much more creative use of effects such as delay and reverb.

1. On - OFF. If the Gater is set to ON, it will begin stepping when the number of active voices goes from 0 to 1. Similarly, it will stop stepping when the active voice count goes from 1 to 0 including Release, therefore gating entire articulation consistently.

If the Gater is set to OFF, then pressing the gater keyswitch (default C0) will cause it to begin stepping immediately, regardless of the number of voices active. Releasing Gater keyswitch will stop stepping immediately. Therefore a more complex performances are possible, as gating becomes part of your expression as and when you wish. This combined with infinite loops on the long Superball articulations assures you will never run out of breath.

To move keyswitch to your own preferred key go to Global Page and use Key Switch select function to move it up of down the keybed.

2. Presets. All presets are sorted in folders and categorised by note length. Click on the folder and select pattern by double-clicking the preset. The fun part here is you don't have to leave 'Presets' window in order to see and audition the pattern. The window is transparent which allows you to see what is loaded and if Gater is turned on, start playing to hear the result. If Gater is Off, press a keyswitch (default C0) while you play.

3.Save. If you made a pattern you would like to save, hit save. This will take you to a new window where you can select a folder where to save. We highly recommend saving your own patterns in User folder. This way with the future updates you won't have to worry about them.

4. Pattern length. Determine the number of steps for you gating pattern. The Gater can sequence anywhere from 1 to a maximum of 32 steps. Click the last active step above the step attenuator and drag left or right to decrease/increase the number of steps. When the gater is running, it will wrap around to the beginning after it finishes the last step. The Gater will always begin stepping from the first column/step depending on stepping direction, i.e. if reverse is switched on the first step will be far right, opposed to far left if reverse is switched off.



Pattern length bar

5. Step Attenuation Amount and Duration: Gate pattern.

Gater step provides dual function/control. User can set the amount of attenuation per step, as well as length of the individual step.

Lowering the amount works as contrast or level of attenuation setting, where on max setting gates signal 100%, therefore with softer settings it is possible to achieve side-chained/ducking effect. Ability to set attenuation level per step, means users can create variations of attenuation within one pattern.

Each of the steps can have step length set individually. This means step can be as short as fraction of the note length on one step, and as long as the globally set note length set in the Rhythm Tree. This also means that user can merge several steps together by turning their lengths to 100%.

See No. 9 Step-Edit / Draw Mode for pattern editing tools.

6. Rhythm Tree. Determines the duration of each step. Values are synced to host and range from 1/32T to 1 Bar.

7. Global Step Length. Increases/decreases the step length for all steps (relative to their current value), up to the full step duration.

8. STRNG – Step Strength. Global step attenuation.

9. Swing. Determines the amount of swing to apply to the pattern steps. Higher swing values cause every other step to be delayed.

10. Step-edit / Draw Curve Mode. Toggle switch switching between Step-edit and Draw-curve modes.

- In Step-Edit mode, the user can set step length/attenuation for individual steps by clicking and dragging. **Alt+click and drag** will snap to 0%, 25%, 50%, 75%, and 100%.
- In Draw-Curve mode, the user can draw patterns by clicking and dragging over the entire grid step area. The step length will be as previously set via Global Step Length or Step-Edit Mode.

11. Gater Randomiser. Throw the dice, you might get lucky! Randomiser sets random pattern, step lengths will remain unchanged.

12. Sequence Reverse. Reverse the direction of the gater steps (Right-to-Left, Left-to-Right or bounce left-right-left-right).

13. Sequence Shift Left/Right. Shifts the sequence left or right by one step. Values at the extreme ends wrap around when shifted.

14. Reset. Click once to reset the gater to its original state (at patch load).

15. Clear. Click once to erase the entire grid. Clean slate to start from scratch.

Preset List

Ensemble Patches

Superball Ensemble - Longs
Superball Ensemble - Shorts

Solo Patches

Superball Solo - Bass Drum
Superball Solo - Gongs
Superball Solo - Taiko
Superball Solo - Thundersheet
Superball Solo - Timp Cymbal Pedal
Superball Solo - Timp Cymbal
Superball Solo - Timp Pedal
Superball Solo - Timp

Bass Drum Presets

Superball BD - Annihilation
Superball BD - Burden
Superball BD - Cape Fear
Superball BD - Detriment
Superball BD - Earthling
Superball BD - Foul Play
Superball BD - Greetings
Superball BD - Hinterland
Superball BD - Inspector
Superball BD - Juxtapose

Taiko Presets

Superball TK - Animal
Superball TK - Believe Me
Superball TK - Contort
Superball TK - Deception
Superball TK - Evacuate
Superball TK - Feral State
Superball TK - Gentrify
Superball TK - Help Wanted
Superball TK - Imminent
Superball TK - Jawbreaker

Thundersheet Presets

Superball TS - Antagonize
Superball TS - Blasphemy
Superball TS - Creature Comforts
Superball TS - Daemon
Superball TS - End Times
Superball TS - Furies
Superball TS - Get Me Out Of Here
Superball TS - Half Life
Superball TS - In Your Head
Superball TS - Jury Duty

Gongs Presets

Superball GG - American Dream
Superball GG - Behind You
Superball GG - Calculate
Superball GG - Deadly Sins
Superball GG - Energise
Superball GG - Feed Me
Superball GG - Grendel
Superball GG - Hydra Lernaean
Superball GG - Imitate Me
Superball GG - Junketeer

Timpani Presets

Superball T - Are You Listening
Superball T - Biophilia
Superball T - Chabuk
Superball T - Decomposition
Superball T - Enemies Beware
Superball T - Forfeiture
Superball T - Grazed
Superball T - Hazard
Superball T - Intergalactic
Superball T - Jackal

Timpani Pedal Presets

Superball TP - Antiquate
Superball TP - Battleship
Superball TP - Cirque
Superball TP - Differentiation
Superball TP - Erosion
Superball TP - Fathom
Superball TP - Grenade
Superball TP - Hiding Place
Superball TP - Introspection
Superball TP - Jibber Jabber

Timpani Cymbal Presets

Superball TC - Abomination
Superball TC - Backfoot
Superball TC - Control
Superball TC - Disobedience
Superball TC - Enigma
Superball TC - Faithless
Superball TC - Get Out
Superball TC - Havoc
Superball TC - Impeachment
Superball TC - Justification

Timpani Cymbal Pedal Presets

Superball TCP - A New World Order
Superball TCP - Bone Collector
Superball TCP - China's Finest
Superball TCP - Don't Come Back
Superball TCP - Evolution
Superball TCP - Fugitive
Superball TCP - Gallows
Superball TCP - Hang The DJ
Superball TCP - Indignation
Superball TCP - Judgement

Designed Presets

Superball X - Altered Path
Superball X - Anomaly
Superball X - Bees Knees
Superball X - Bring Me Life
Superball X - Carbon Lifeforms
Superball X - Crushed Cabinet
Superball X - Dirt Road
Superball X - Do Your Worst
Superball X - Energy Field

Superball X - Estrangement
Superball X - Follow Me
Superball X - Friction Organ
Superball X - Gotcha
Superball X - Grown Up
Superball X - Hyper Glossary
Superball X - Hypno
Superball X - In My Day
Superball X - Interchange
Superball X - Join Us
Superball X - Jumping Jack
Superball X - Karma
Superball X - Kick Start
Superball X - Leaders
Superball X - LummoX.nki
Superball X - Masquerade
Superball X - Noise Art
Superball X - Sine Bow
Superball X - T-Rage
Superball X - Traal
Superball X - Wavey