

SONIXINEMA

Saxophone - Explorations
User Manual

Note From The Creators

Congratulations and thank you for taking your time to check out our instruments and purchasing Saxophone - Explorations, an extraordinary selection of Saxophone sounds combined with Modular Synth effects, designed to create a unique palette of evolving cinematic sounds and elevate your sonic production to a new level. Featuring articulations such as Arpeggios, Glissandos, False Fingering Trills, Subtones, Overtones, Buzzes and much more.. 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, *Saxophone - Explorations* is a library that dives deep into the sonic world of a Saxophone. We have collaborated with a brilliant saxophonist, performer and modular synthesis expert Jay Reynolds, and together we have hand-picked a collection of wonderful sounds, textures and beautiful noises. All sounds were recorded and performed live via Jay's modular rig, which allowed us to build the instrument engine that gives the user the option to smoothly morph in and out of the affected signal. To make things even more interesting, we have included an interactive sound sculpting tool called "Gater" with help of which users can chop the long sustained notes into rhythmical patterns. This alongside other on-board effects, unlocked an additional layer of sonic capabilities to further shape the sonic world of this amazing library.

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

Saxophone - Explorations instrument requires Native Instruments Kontakt, version 5.8.1 and up. If you do not own Native Instruments Kontakt, you can download a FREE Kontakt Player to use this instrument. You will have to use NI Native Access to activate your serial number and authorise your instrument on your workstation.

The installed library consists of multiple NKI snapshots and Sequencer presets.

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

Categories & Snapshots

Saxophone Explorations consists of 27 main player patches. These are split into following categories:

Movements

Fast Arpeggios
Slow Arpeggios
False Fingering Thrills
High Thrills

Etherials

Slow Wide Vibrato
Mid Register Buzzes
Subtone Thrills
Short Tube Subtones

Depths

1st Overtone
Low Buzzes
Low Gliss
Low Notes
Low Subtone

Harmony

Major Shorts
Major Longs
Minor Shorts
Minor Longs
Open Shorts
Open Longs
Dominant Shorts
Dominant Longs
Diminished Shorts
Diminished Longs

Howls

Altissimo Gliss
Altissimo Static
High Buzzes
High Shakes

Each of the main patches has additional four snapshots:
!Clean, Arcade, Distant and Space

These snapshots serve as shortcuts to a particular flavour, user is encouraged to further tweak the sound to suit his composition and save them.

Interface

Saxophone Explorations 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.

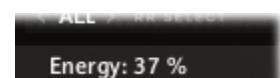
New GUI allows intuitive control over its microphone positions via 'Proximity' fader that morphs between available microphone positions, as well as provides access to individual microphones. To enhance the sonic scope of Saxophone Explorations we added the ability to move and shape articulations further 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 the 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, Gater, Envelope and Effects page. Simply click on the icon to select which page you want to see on either of the GUI sides.



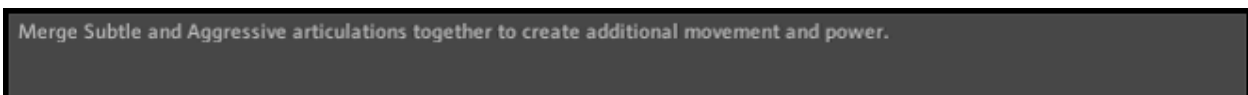
Page Navigation Bar

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. 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).

2. Expression. Global volume control.

3. Character switch (toggle button). Toggles between velocity-defined sample layers and manually-specified sample layers. If set to ON (velocity defined sample layers), then audible sample layers are determined by the intensity at which the user strikes the keyboard. If set to OFF (manually-specified sample layers), then the sample layers are determined by the dynamic level slider, in other words you can morph between the layers of modular effected sound and dry Saxophone.



4. Character Slider. Allows the user to morph between the affected and dry sounds manually. If the velocity switch is set to velocity-defined sample layers, then this control is greyed-out and inactive.
Note: The dynamic slider is mapped to #CC1 (Mod Wheel) by default.

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

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

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

8. 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

Gater Page

We are extremely excited to present this unique gating sequencer. Due to the nature of Saxophone Explorations sounds gater unlocks an enormous amount of creative paths to explore sonic ideas. Saxophone Explorations 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 a total of 32 steps and each of them can be attenuated independently. To further shape the sequence, you can adjust the 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 the 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 keyswitch (default C0) will cause it to begin stepping immediately, regardless of the number of voices active. Releasing the keyswitch will stop stepping immediately. Therefore a more complex performance is possible, as gating becomes part of your expression as and when you wish. This combined with infinite loops on the long Saxophone Explorations articulations assures you will never run out of breath.

To move the keyswitch to your own preferred key go to Global Page and use the select function to move it up or 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 the '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 the 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 the 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 your 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. Users 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-chain/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 a step can be as short as a 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 users 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.

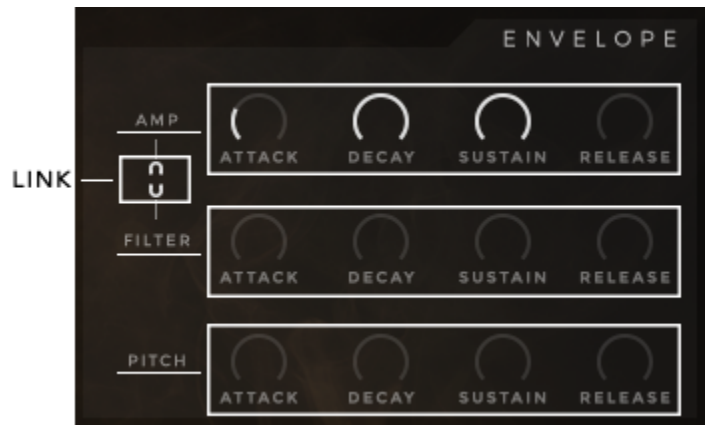
7. Global Step Length. Increases/decreases the step length for all steps (relative to their current value), up to the full step duration.

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 a 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.

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 ADSR 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 ADSR controls. Used to control samples pitch upon each keystroke.

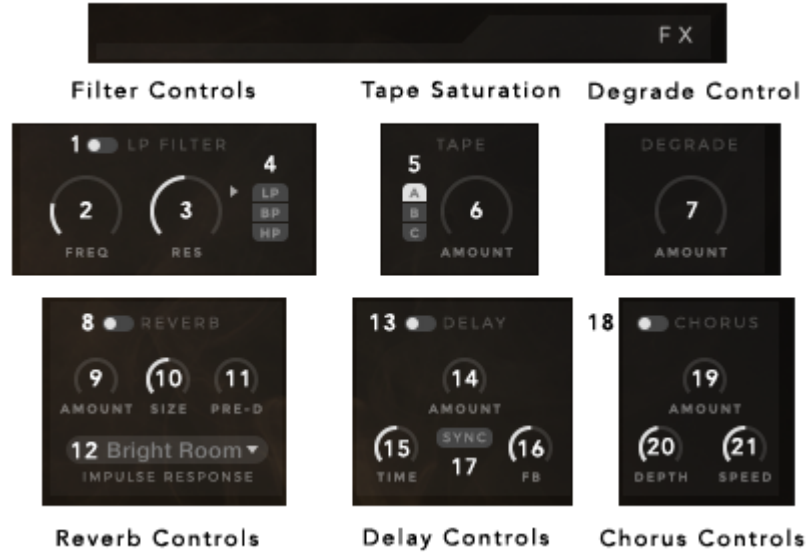
Filter/Amp Link (button)

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

FX Page

Effects page is separate which is particular

divided into 6 areas, each of dedicated to a 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, the 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 the 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 a 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.

List of Sounds and Snapshots

Main patches

- | | |
|--|-------------------------------|
| 01. Movements - Arpeggios Fast | Slow Wide Vibrato - Distant |
| 02. Movements - Arpeggios Slow | Slow Wide Vibrato - Space |
| 03. Movements - False Fingering Trills | Mid Register Buzzes - !Clean |
| 04. Movements - High Trills | Mid Register Buzzes - Arcade |
| 05. Ethereals - Slow Wide Vibrato | Mid Register Buzzes - Distant |
| 06. Ethereals - Mid Register Buzzes | Mid Register Buzzes - Space |
| 07. Ethereals - Subtone Thrills | |
| 08. Ethereals - Short Tube Subtones | Subtone Thrills - !Clean |
| 09. Depths - 1st Overtone | Subtone Thrills - Arcade |
| 10. Depths - Low Buzzes | Subtone Thrills - Distant |
| 11. Depths - Low Gliss | Subtone Thrills - Space |
| 12. Depths - Low Notes | |
| 13. Depths - Low Subtone | Short Tube Subtones - !Clean |
| 14. Harmony - Major Shorts | Short Tube Subtones - Arcade |
| 15. Harmony - Major Longs | Short Tube Subtones - Distant |
| 16. Harmony - Minor Shorts | Short Tube Subtones - Space |
| 17. Harmony - Minor Longs | |
| 18. Harmony - Open Shorts | 1st Overtone - !Clean |
| 19. Harmony - Open Longs | 1st Overtone - Arcade |
| 20. Harmony - Dominant Shorts | 1st Overtone - Distant |
| 21. Harmony - Dominant Longs | 1st Overtone - Space |
| 22. Harmony - Diminished Shorts | |
| 23. Harmony - Diminished Longs | Low Buzzes - !Clean |
| 24. Howls - Altissimo Gliss | Low Buzzes - Arcade |
| 25. Howls - Altissimo Static | Low Buzzes - Distant |
| 26. Howls - High Buzzes | Low Buzzes - Space |
| 27. Howls - High Shakes | |

Snapshots

- | | |
|----------------------------------|------------------------|
| Arp Fast - !Clean | |
| Arp Fast - Arcade | |
| Arp Fast - Distant | Low Notes - !Clean |
| Arp Fast - Space | Low Notes - Arcade |
| | Low Notes - Distant |
| | Low Notes - Space |
| Arp Slow - !Clean | |
| Arp Slow - Arcade | Low Subtone - !Clean |
| Arp Slow - Distant | Low Subtone - Arcade |
| Arp Slow - Space | Low Subtone - Distant |
| | Low Subtone - Space |
| False Fingering Trills - !Clean | |
| False Fingering Trills - Arcade | Major Shorts - !Clean |
| False Fingering Trills - Distant | Major Shorts - Arcade |
| False Fingering Trills - Space | Major Shorts - Distant |
| | Major Shorts - Space |
| High Trills - !Clean | |
| High Trills - Arcade | Major Longs - !Clean |
| High Trills - Distant | Major Longs - Arcade |
| High Trills - Space | Major Longs - Distant |
| | Major Longs - Space |
| Slow Wide Vibrato - !Clean | |
| Slow Wide Vibrato - Arcade | |

Minor Shorts - !Clean
Minor Shorts - Arcade
Minor Shorts - Distant
Minor Shorts - Space
Minor Longs - !Clean
Minor Longs - Arcade
Minor Longs - Distant
Minor Longs - Space

Open Shorts - !Clean
Open Shorts - Arcade
Open Shorts - Distant
Open Shorts - Space

Open Longs - !Clean
Open Longs - Arcade
Open Longs - Distant
Open Longs - Space

Dominant Shorts - !Clean
Dominant Shorts - Arcade
Dominant Shorts - Distant
Dominant Shorts - Space

Dominant Longs - !Clean
Dominant Longs - Arcade
Dominant Longs - Distant
Dominant Longs - Space

Diminished Shorts - !Clean
Diminished Shorts - Arcade
Diminished Shorts - Distant
Diminished Shorts - Space

Diminished Longs - !Clean
Diminished Longs - Arcade
Diminished Longs - Distant
Diminished Longs - Space

Altissimo Gliss - !Clean
Altissimo Gliss - Arcade
Altissimo Gliss - Distant
Altissimo Gliss - Space

Altissimo Static - !Clean
Altissimo Static - Arcade
Altissimo Static - Distant
Altissimo Static - Space

High Buzzes - !Clean
High Buzzes - Arcade
High Buzzes - Distant
High Buzzes - Space

High Shakes - !Clean
High Shakes - Arcade
High Shakes - Distant
High Shakes - Space