# SONIXINEMA

User Manual

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Welcome

Congratulations on your new instrument, and thank you for purchasing Wind Swells.

This is a very exciting series for us as it marks the first time in the history of our company that we have gone beyond a solo instrument. We wanted to make this something really special, and it's taken almost 2 years from idea to release. It's something that has only been possible because of the support from our wonderful team and customers like yourself.

Every customer that purchases one of our libraries is not only buy a product, but they are directly supporting the musicians, composers, graphic designs, scripters and other talented people that we have the pleasure of working with, and for that, we're incredibly thankful.

Enjoy your new library,
Sonixinema
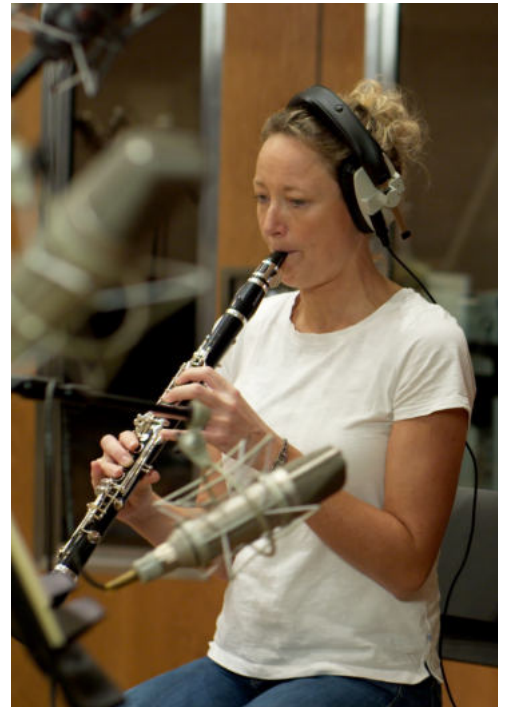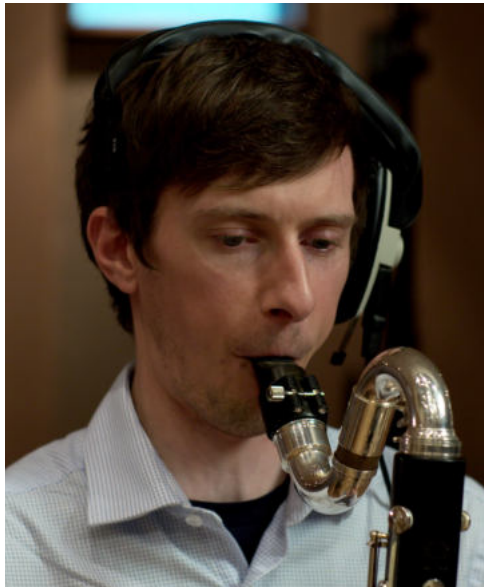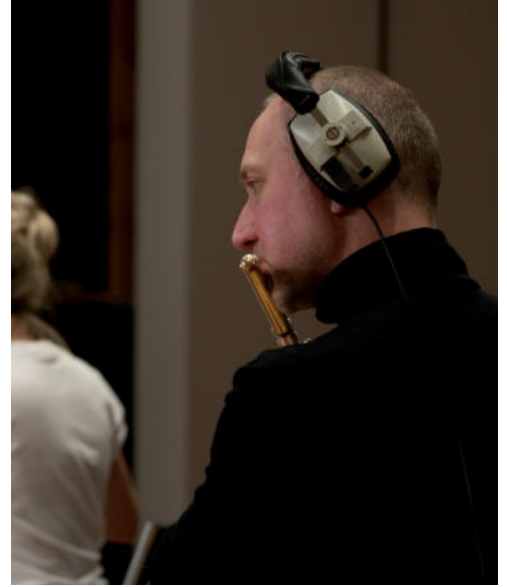
What is Wind Swells?

Wind Swells a collection of breathtaking woodwind performances for Kontakt Player, designed to create music with movement. Performed by a hand-picked collective of 6 of the best wind players in the UK, this library features playable, tempo-synced swells designed to easily recreate life-like performances, without the need for complex MIDI programming.

Overview

The goal with this library was to shorten the distance between installation and inspiration. We wanted to simplify everything so that you can play and immediately find a sound that you're happy with so that you can focus on doing what you do best - writing great music.
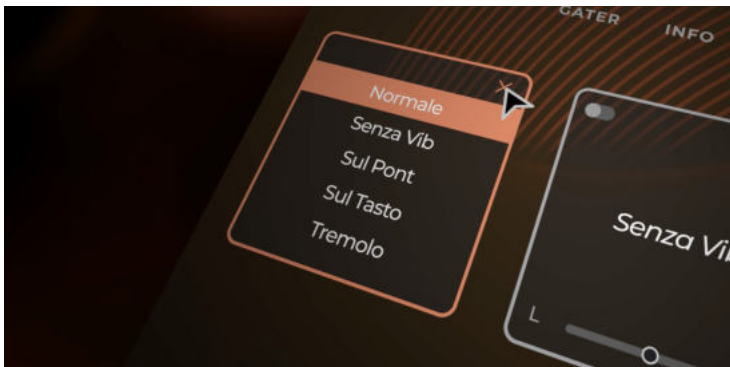
5 Core Articulations

Featuring Normale, Molto Vibrato, Pulsing, Air and Flutter, the library offers a range of string textures to choose from, including bowing control and legato presets.

50 Custom Presets

From single patches, pairs and designed presets, all with legato capability and rebowing control, we created a collection of unique sounds to get you started.
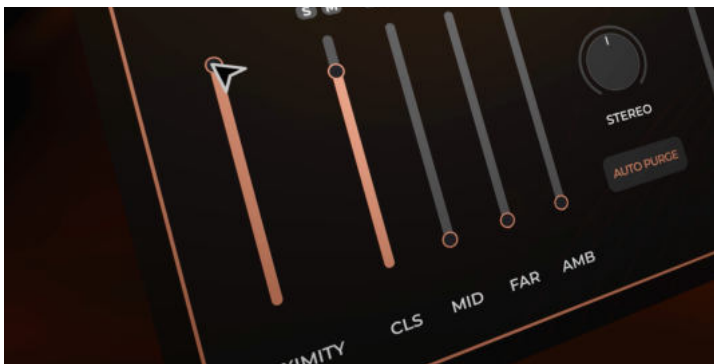
5 Microphone Positions

With Close, Stereo, Mid, Far and pre-mixed microphone perspectives available, there are endless ways to shape your sound.

The Recording

Wind Swells was recorded at British Grove Studios by renowned engineer, Nick Wollage, who is know for his work on How to Train Your Dragon, Star Wars, Kung Fu Panda and many more. Using the legendary Neve 88R console and preamps such as the EMI TG12345, Neve 1081 and the RED.51, he captured both the orchestra and live room in pristine detail.

Covering Close, Mid, Decca Tree and Ambient perspectives, Nick used microphones from British Grove's enviable collection, including vintage U67, Coles, C12, M50, KM53, R121, TLM170, C12, MK4, MK41, MK22, MK2H, U47FET and 4050.

Articulations

With Wind Swells, we wanted to provide a selection of 5 core articulations that would give you the greatest range of colour and texture to compose with. Along with our orchestrator, Ben Foskett, we settled on the following articulations to perform the swells with.

Normale

This is a rich, open sound that makes full use of the instruments natural resonance and features a slight, natural sounding vibrato.

Molto Vib

Short for Molto Vibrato, this is essentially the same as Normale but with exaggerated vibrato. It provides a less static and consistent texture.

Pulsing

This is a slightly more experimental technique where the players perform a variety of short notes at random, which in the context of an ensemble creates a unpredictable flurry of notes.

Air

Air features the players blowing into the mouthpieces, with the goal of producing as little definable pitch as possible. This produces a very breathy, unique sound.

Flutter

Flutter is a relatively common technique where woodwind players essentially vibrate their tongue whilst blowing into the instrument, which creates a 'shuddering' sound.

Presets

Since we started Sonixinema, one of our favourite things to do has been to experiment with taking a traditional sound recording, and shaping it into something completely new.

That is why along with the core articulations that you'll find in the "Singles" folder, you'll also find a folder of "Pairs" which are 2 articulations creatively combined to create a unique sound, and a folder "Designed" patches where articulations are not only combined but treated with reverbs, delays, filters, degraders and sequencers. Lastly there are 12 multi patches, which feature many of the articulations together. All Singles, Pairs and Designed patches come pre-loaded with a couple of snapshots.

Singles

Each singles patch has Legato and Sustain version and loads with one slot activated. By default, these are set to 2 bars, but you can adjust this to your preference [Page 10].

Pairs

These are generally 2 slots/articulations activated to create a unique sound. There may also be changes to the range mapping - i.e low octaves Tremolo, high octaves Normale.

Designed

With designed patches, we came up with creative combinations of articulations with changes to the panning, mic positions, mapping ranges and also added FX, ADSR adjustments etc.

Multis

Voice limits can cause issues when loading all slots simultaneously within one instance of Kontakt. Therefore we have created multi patches as a quick workaround to this issue.
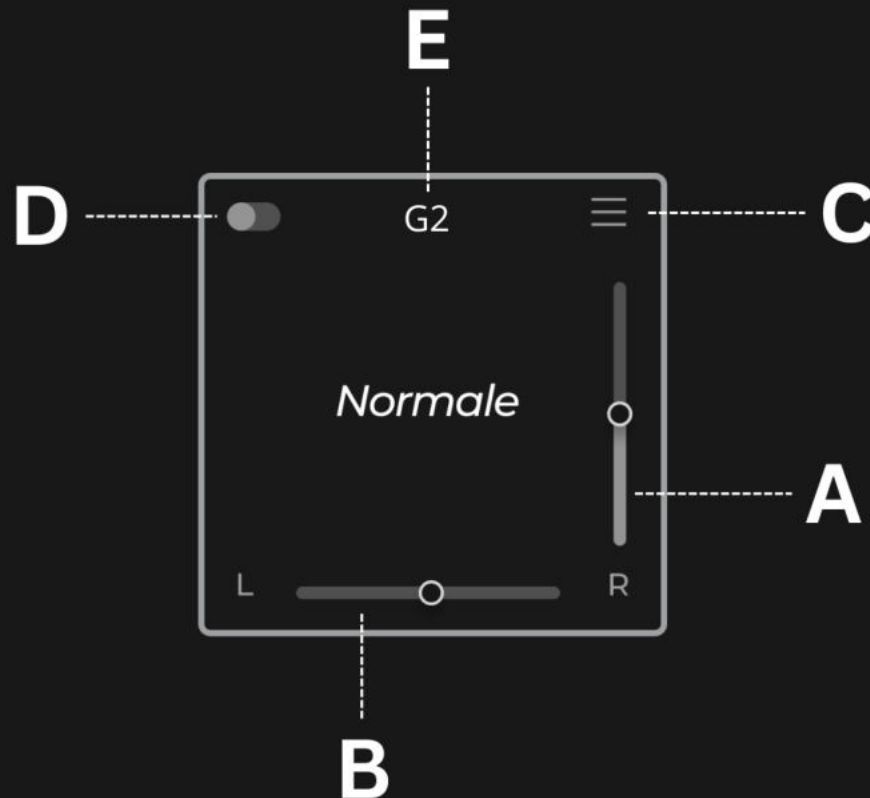
Slots

The following visual examples are from String Swells, but function identically to Wind Swells

The library features 5 slots that can be accessed from the home page. Each slot allows you to load one articulation at a time, along with adjusting the **volume [A]** and the **panning [B]**. To load a new articulation, simply click the icon showing 2 lines in the top right corner **[C]**, and choose a new articulation from the menu. If you want to activate a new slot, you can either activate it via the switch in the left corner of the slot **[D]**, or use the key switch indicated in the top centre of the slot **[E]**, i.e G2. You can use the keyboard icon in the top right corner of the mapping page to adjust the location of the key switch. The slots can be turned off and removed from RAM by clicking the switch in the left corner **[D]**, or by repressing the key switch assigned to the slot. You can adjust which key switch is assigned to each slot over on the mapping page [Page 15].
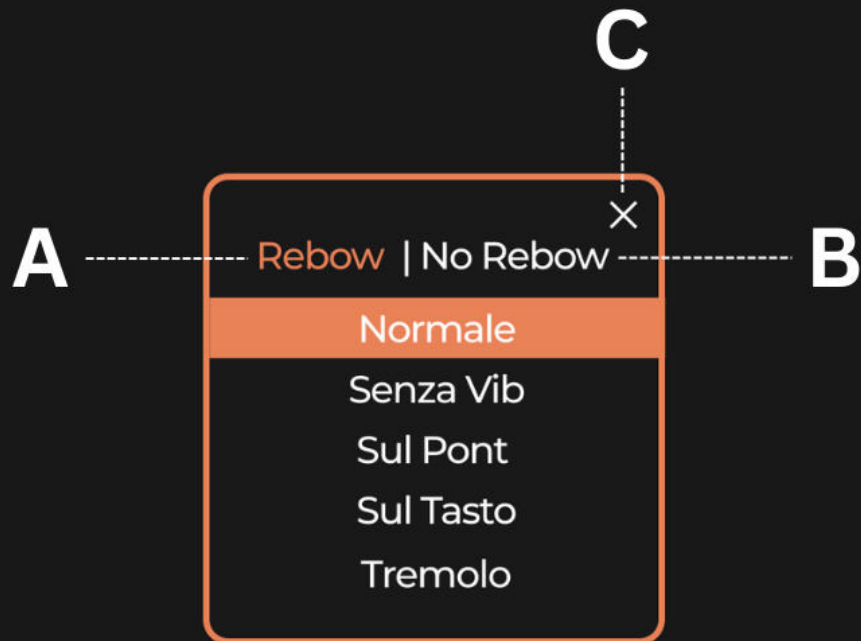
Retongue / No Tongue

In update 1.1, we introduced the option to either use samples with pre recorded retonguing, which was performed by the musicians at the peak of each swell, or to remove this entirely for a smooth crescendo and decrescendo, which offers a more fluid sounding performance style.

You can choose which style you'd like to work with by selecting **retongue [A]** or **no tongue [B]**. This offers ultimate flexibility when shaping your sound and allows you to capture the performance that best suits your music.

You can close this menu overlay using the **X [C]** button in the top right corner, and return to the regular slot view.
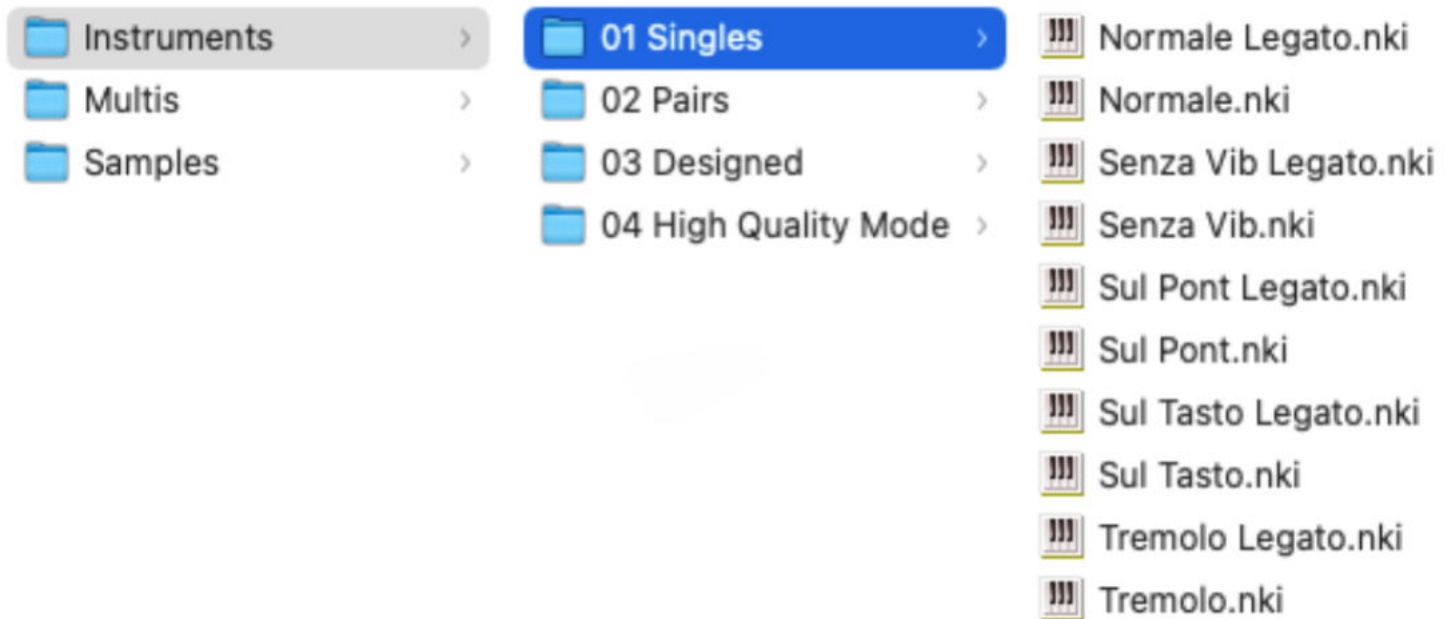
Legato

In update 1.1, we introduced the option to have either legato or non legato patches. In a nut shell, this means that if you're playing a non legato patch (i.e Normale) then if you change any of the notes in your chord at any point during the swell, it will start that particular notes swell again, and will not keep in time with the rest of the active notes. This can be used as quite a nice effect when you want to create a more experimental and 'free' sounding performance.

If you play a legato patch (i.e Normale Legato) then you can change any of the notes in your chord at any point during the swell, and it will continue it's crescendo or decrescendo in time with the rest of the active notes. All the patches in the singles and pairs folder come with a non legato and a legato option. To activate legato in the designed patches, navigate to the snapshots menu within the nki and choose the legato option. When sequencing in a DAW using legato mode, a small gap between MIDI notes is required to avoid voice dropping.
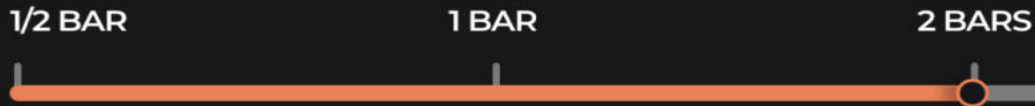
Time Slider

One of the main features of this library is the ability to change the bar length (i.e duration) of the articulation. There are 5 recorded bar lengths available - 1/2 bar, 1 bar, 2 bar, 3 bar, 4 bar.

The length your slider is set to is a global setting, and will affect every currently active slot. If you want to set different lengths to different slots, you can easily do this via one of the multi patches available, however you'll need to expand the view of each Kontakt instrument that you'd like to adjust to be able to access the time slider.
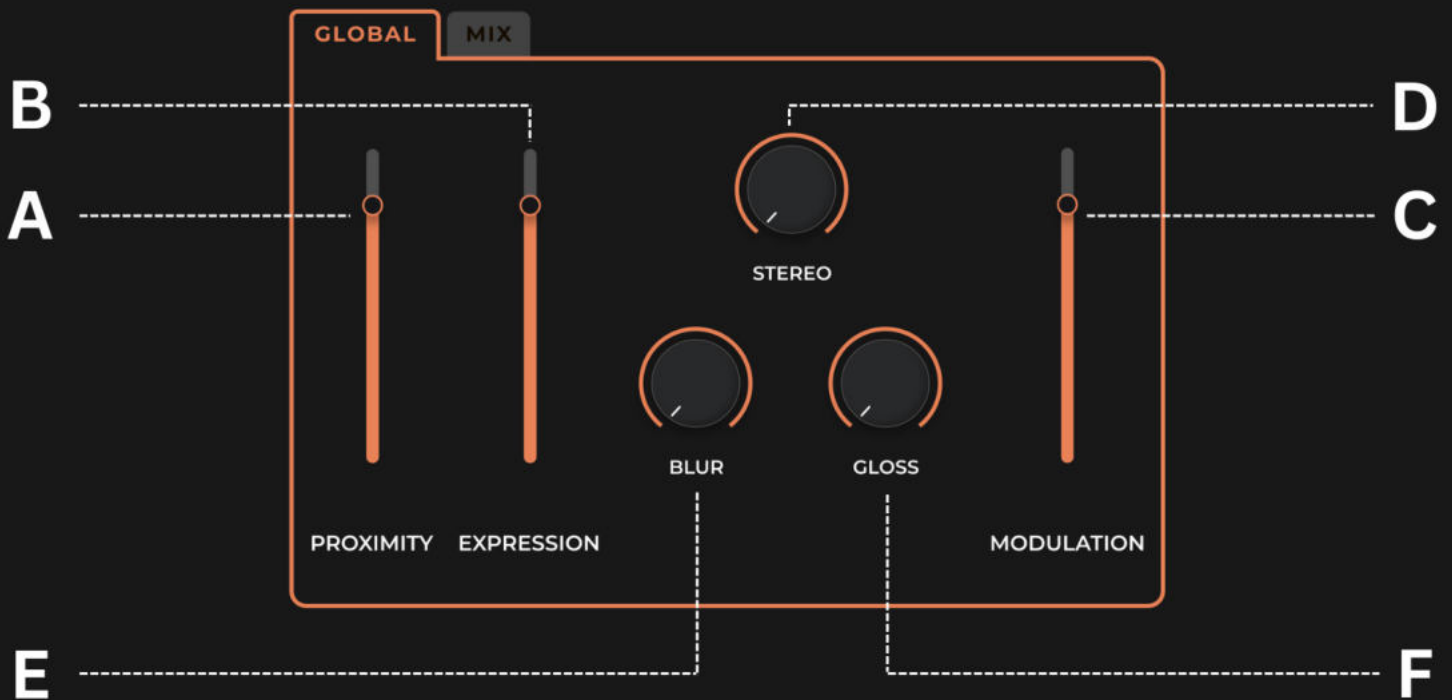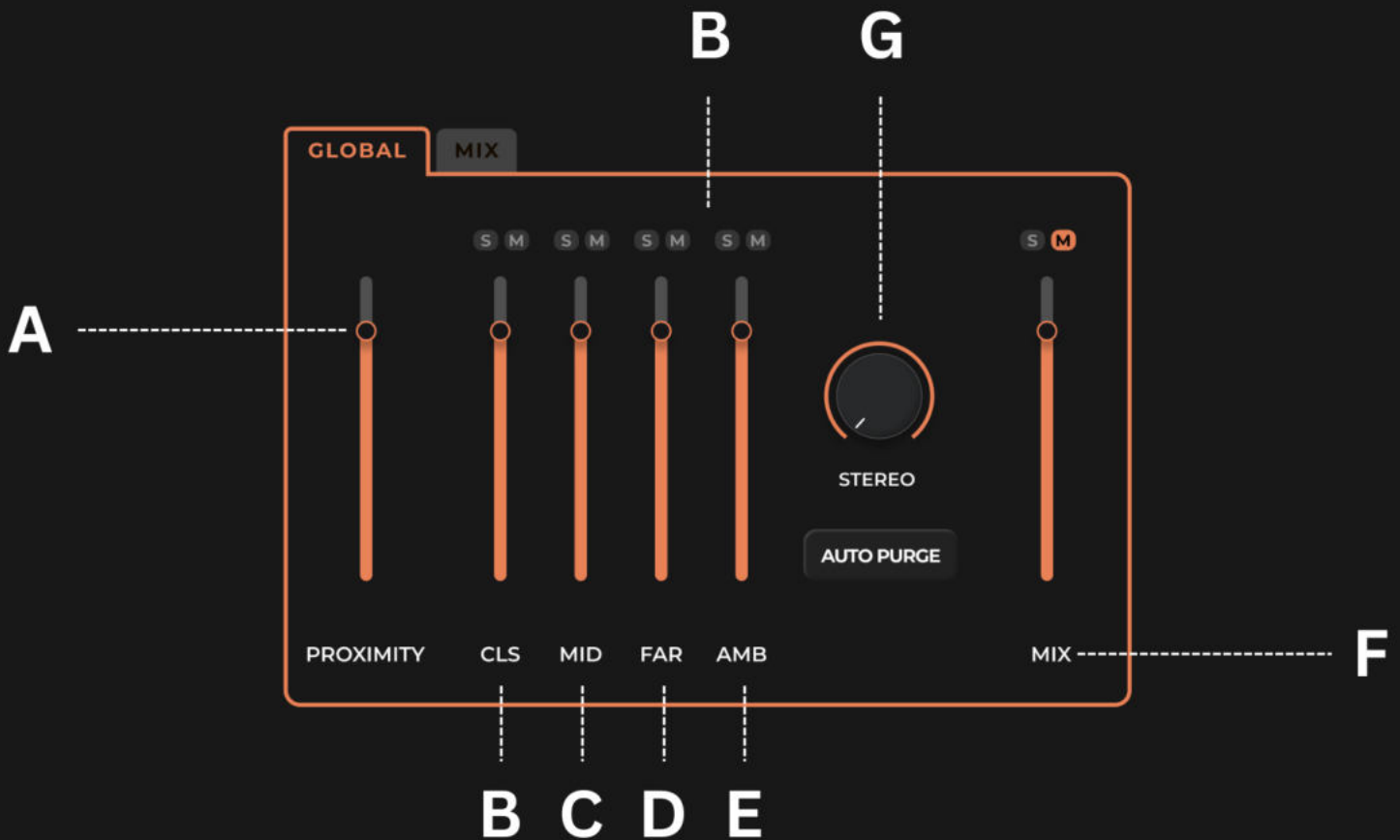
Global Tab

The global tab can be found in the bottom left quadrant of the home page, and is designed to give you access to all of the main, non FX tools to shape your sound.

This includes a **Proximity Fader [A]**, which allows you to adjust the "distance" from your ensemble. This will automatically adjust the mics from close to far to create a more distant perspective. The **Expression Fader [B]** is mapped to CC11 and adjusts the volume of the instrument. The **Dynamics Slider [C]** is mapped to CC27, and replicates the dynamics shifting from quiet to loud.

The **Stereo Knob [D]** allows you to change from a mono to a stereo perspective, and the **Blur Knob [E]** and the **Gloss Knob [F]** adds a low and high pass filter respectively.

Mix Tab

The mix tab can be found next to the global tab. Simply click the tab to select it, and a new page will appear. Here you will find the **proximity fader [A]**, as seen on the global tab. If you click and drag it up and down, you'll see how it gradually increases and lowers the volume of various microphones to simulate distance and space.

You can create your own mix by using any of the 4 microphones - **Close [B]**, **Mid [C]**, **Far [D]** and **Ambient [E]**. Each of these microphones can be soloed or muted using the relevant buttons above them. There is also a fader labelled mix [F] which is a premixed combination of several of the mics, with a distinct character. By default this is muted, but you can unmute it, solo it, and adjust it to your taste, or even use it to compliment your own mix.

The **Stereo Knob [G]** can be switched to mono, and the auto purge will purge samples from ram when they are not in use, i.e moving the proximity fader, a mic may become inactive.

FX Tab

The FX tab can be found loaded by default in the bottom right quadrant of the home page. This is where you will find all of your effects which you can use to shape your sound further. To activate an effect, simple click the title button and it will light up orange, indicating it is on.

The Reverb [A] effect has knobs to control the amount of reverb, size of the space and the pre-delay. There are also 20 natural reverb presets and 4 articficial ones which are more experimental in nature. Click the menu underneath the reverb knobs to view these, or alternatively you can use the arrows to cycle through them.

Degrade [B] features Bit and Sample Rate knobs, and **Delay [C]** features amount, feedback and time knobs. There is also a SYNC button underneath these knobs which by default, will sync to your DAWs host tempo. You can deactivate the SYNC by clicking the button.

Envelope Tab

The envelope tab can be found next to the FX tab - simply click it and the parameters will display in place of the effects controls.

This is a traditional volume ADSR, i.e **Attack, Decay, Sustain** and **Release**. This can be used to adjust your sound, for example by increasing the attack time so that you get a smoother volume fader at the beginning of a note, or adjusting the release to increase the amount of time the sample continues after you have released a note. We make use of this mainly in the designed patches to create more unique variations of the core sampled material.
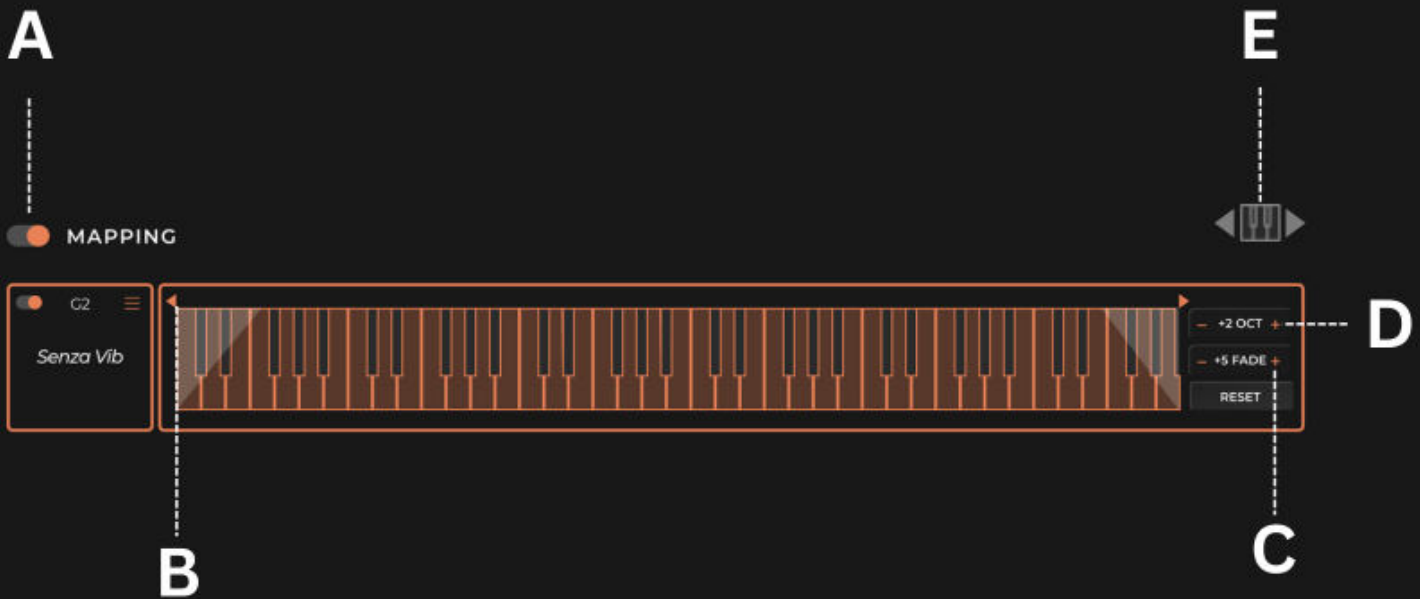
Mapping

The mapping page allows you to adjust the active range of any given slot. This unlocks exciting possibilities, as it means that by activating multiple slots with different articulations, you can create a custom orchestration where, for example, the lowest octave might be playing tremolos, the next 3 octaves playing normale, and the final octave playing sul pont.

By default, the mapping page is on, indicated by the switch in the top left of the page **[A]**. From this mapping page you can still adjust and activate the articulations as you could on the home page, but also click and drag the **Flags [B]** to adjust the mapping range for each slot. Clicking the plus and minus signs on the **Fade Switch [C]** will add fades to each mapping range, and each slot can also be transposed up or down octaves using the plus and minus signs on the **Octave Switch [D]**.You can also adjust the global range of the slot key switches by clicking and dragging the **Keyboard Icon [E]** in the top right corner, or using the arrows.
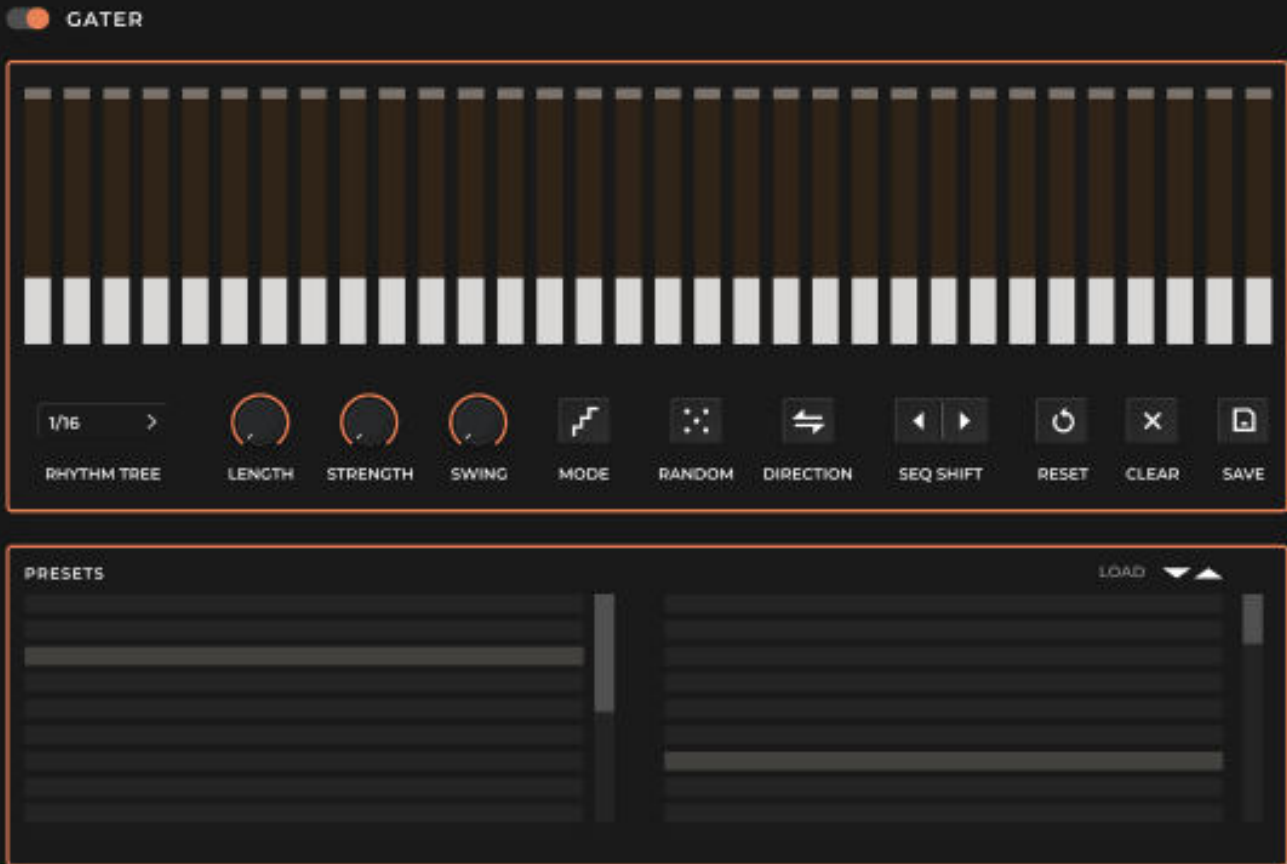
Gater

We are extremely excited to present this unique Gater. Due to the nature of String Swells sounds, the Gater unlocks an enormous amount of creative paths to explore sonic ideas and turn a sustain sounded into rhythmic patterns and effects. The library comes with a large number of presets categorised per note duration, but you can also use the sequencer to explore and build your own unique patterns, and even save them to use on future projects.

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!
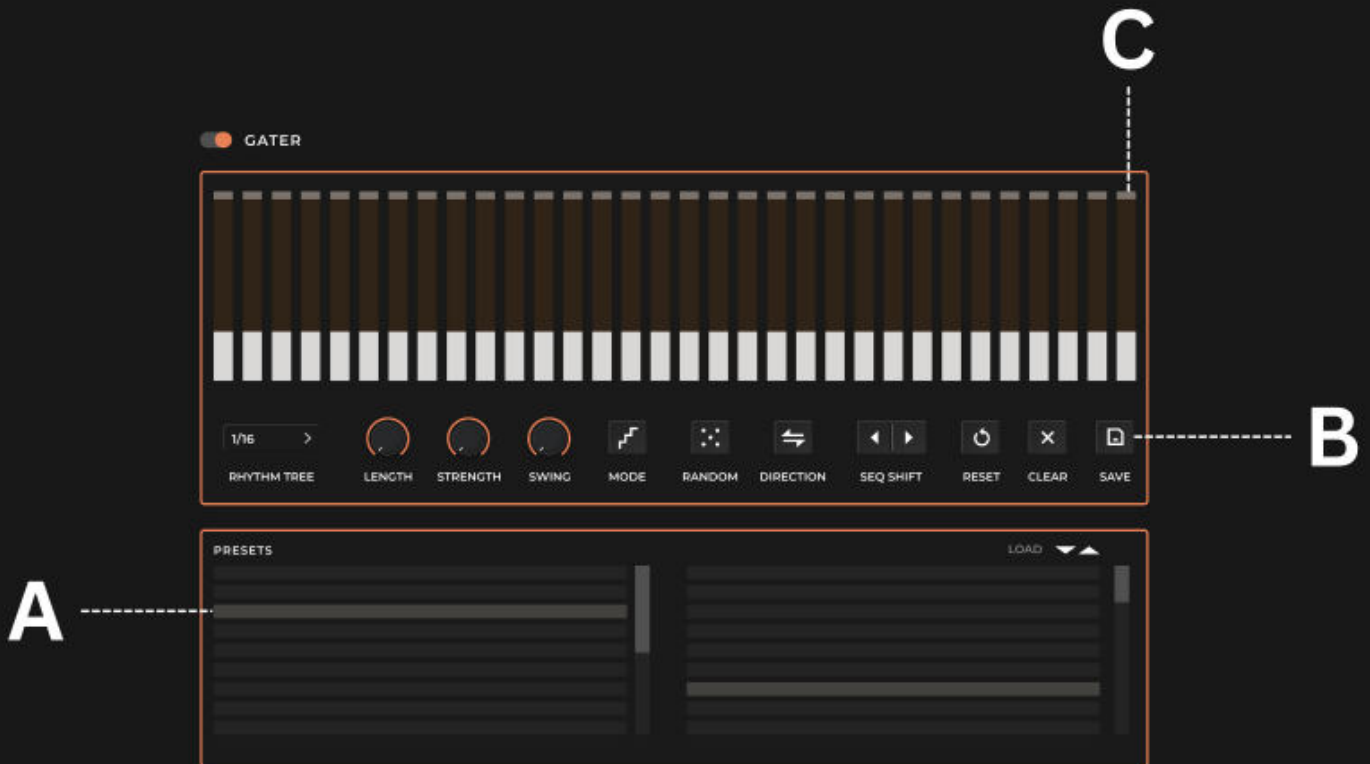

Gater Presets. All presets are sorted in folders and categorised by note length. Click on the folder in the menu **[A]** below the Gater and select the pattern by double-clicking the preset. If the Gater is turned on, start playing to hear the result. If the Gater is Off, press the key switch **[default F0]** while you play. Location of the key switch can be adjusted [Page 12].

Save A Pattern. If you have made a pattern and you would like to save it for future use, hit the **Save button [B]**. This will open a new window to select your save location. We highly recommend saving your own patterns in the user folder to ensure they remain safe during any future product updates.

Pattern Length. You can adjust the number of steps for your gating pattern anywhere from 1 - 32 steps. Click the last active step above the **Step Attenuator [C]**, 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 that has been set, i.e. if reverse is switched on, the first step will be far right, opposed to far left if reverse is switched off.
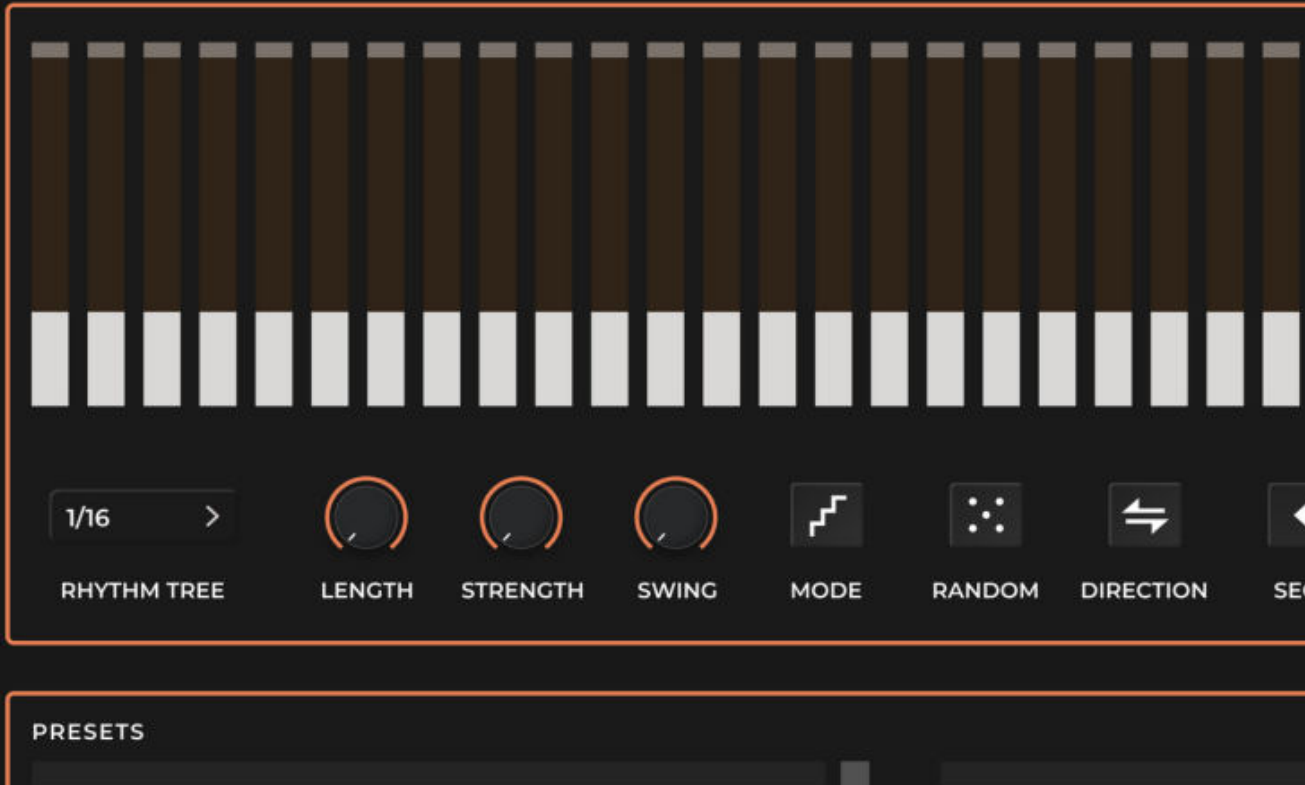
Note: within the signal chain, the Gater is placed before the effects.

On - OFF [A]. 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 key switch **[default F0]** will cause it to begin stepping immediately, regardless of the number of voices active. Releasing the key switch will stop stepping immediately. Therefore, more complex performances are possible, as gating can be performed on the fly.

To move the key switch to your own preferred key go to Mapping Page and click and drag the icon in the top right corner to move it up or down the key bed. [Figure E, Page 12]
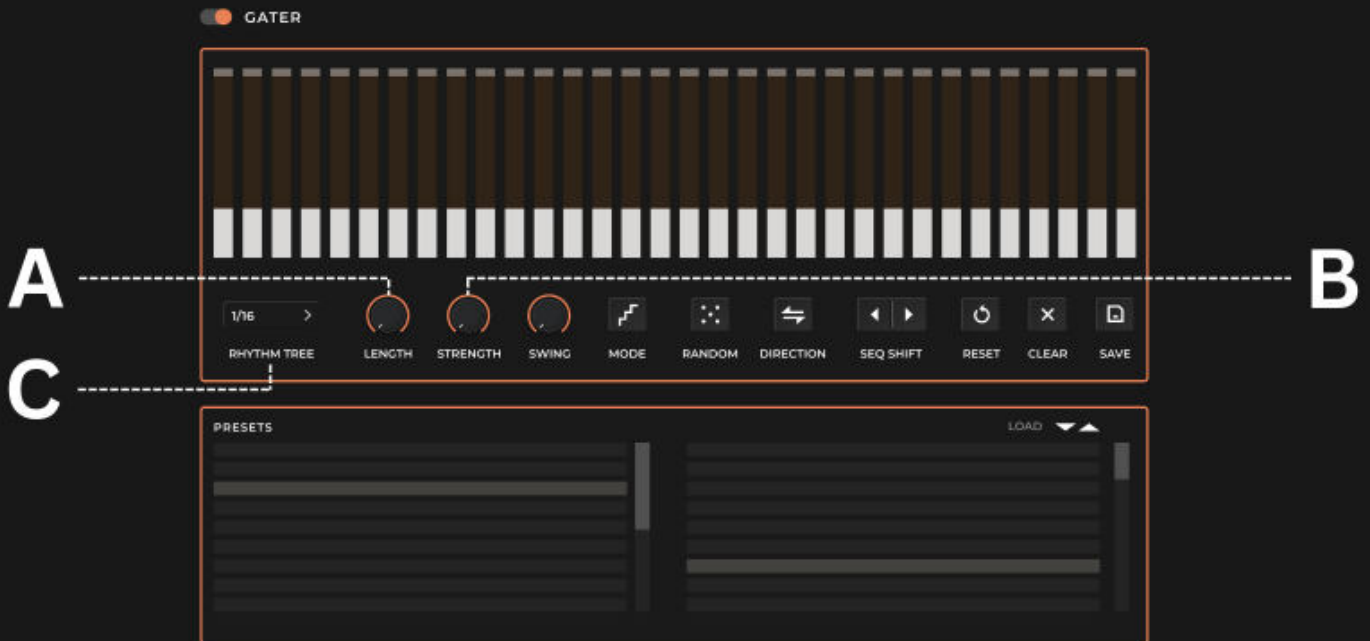
Step Attenuation Amount and Duration: Gater pattern. The Gater step provides dual function/control. Users can set the amount of attenuation per step, as well as length of the individual step. Moving the **Width Knob [A]** will adjust the length of all active steps simultaneously, and moving the **Strength Knob [B]** will raise or lower the attenuation of all active steps simultaneously.

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%. The ability to set attenuation level per step, means users can create variations of attenuation within one pattern. See No. 8 for Step-Edit / Draw Mode for pattern editing tools.

Rhythm Tree [C]. Determines the duration of each step. Values are synced to host and range from 1/32T to 1 Bar.
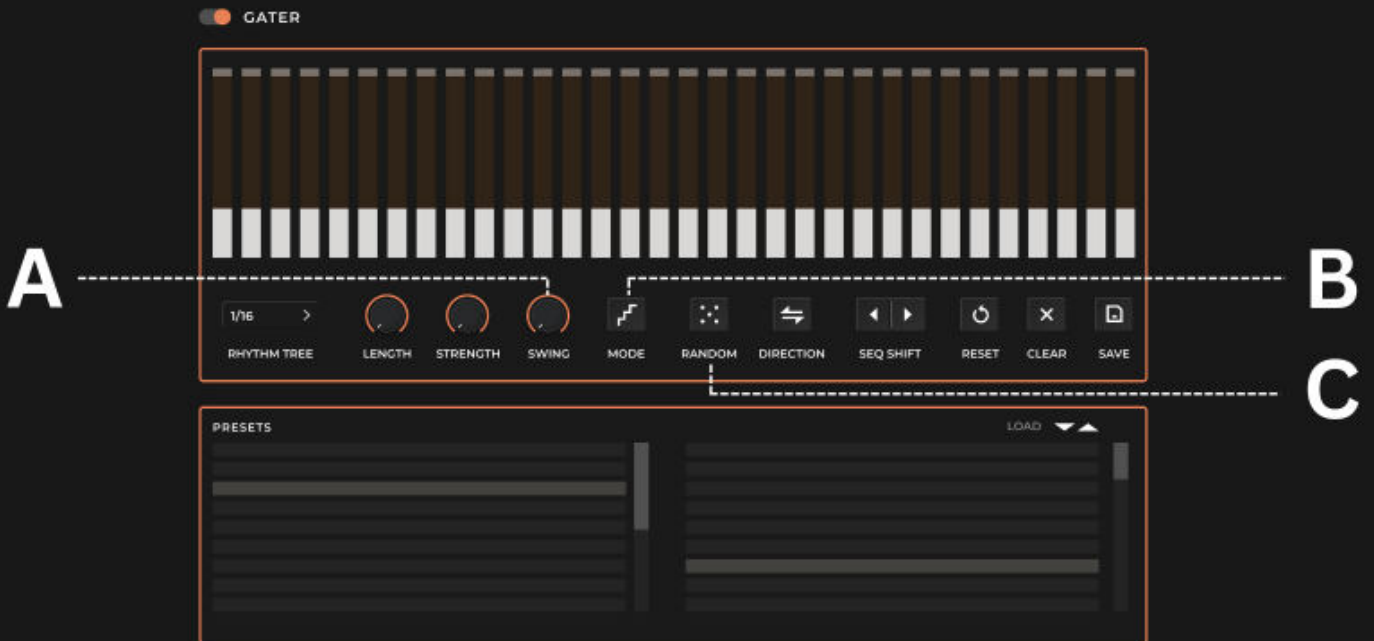
Swing [A]. Determines the amount of swing to apply to the pattern steps. Higher swing values cause every other step to be delayed.

Step-Edit / Draw Curve Mode [B]. 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.

Randomiser [C]. Throw the dice, you might get lucky! Randomiser sets a random pattern, step lengths will remain unchanged.
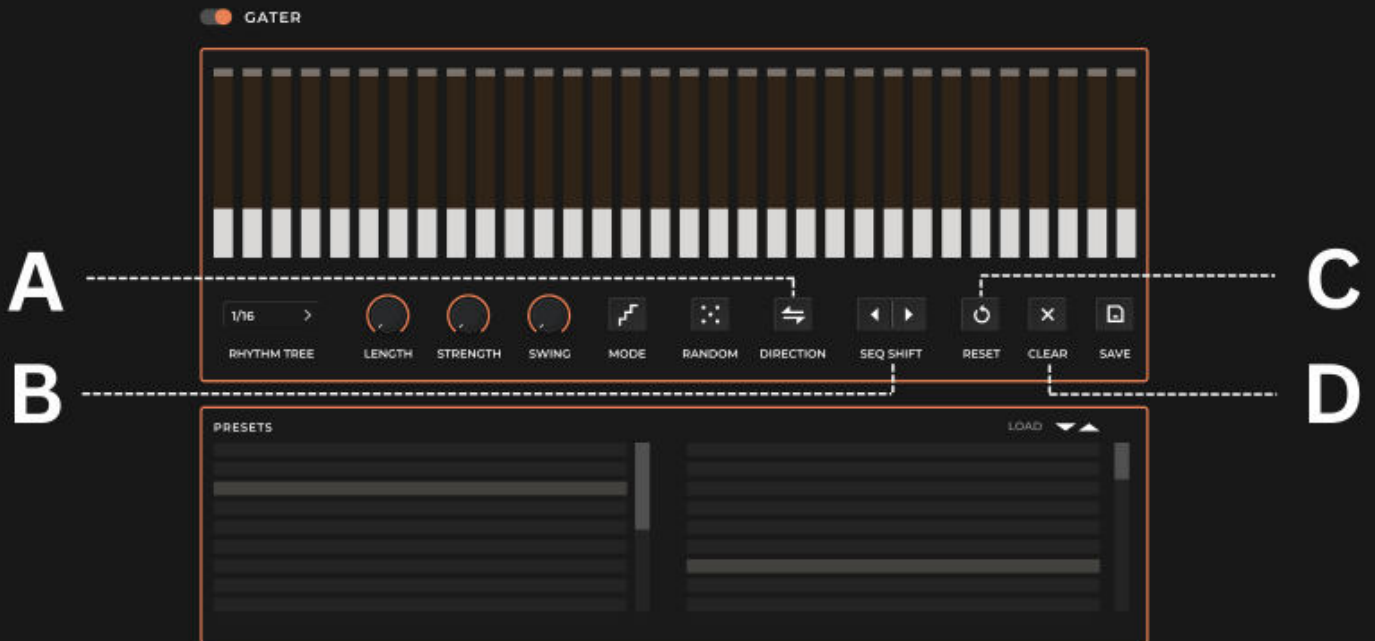
Direction [A]. Reverse the direction of the gater steps (Right-to-Left, Left-to-Right or bounce left-right-left-right).

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

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

Clear [D]. Click once to erase the entire grid. Clean slate to start from scratch.

Credits

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Scripting	Simon Dalzell
Graphic Design	Niall Gahagan
Composer	Stefano Fasce
Sample Producer	Louis Dodd
Sample Producer	Tomas Blazukas