



FALLOUT

MUSIC GROUP

Thank you for purchasing Fallout Music Group's Unblown!

Unblown is a truly unique tool created specifically for tension and horror composers. Based almost entirely from various live woodwind performances, this instrument gives you access to raw, live, relatively unprocessed woodwind manipulations and FX performances in ways no other instrument does.

If you are familiar with our popular Unstrung instrument, you'll feel right at home with Unblown. It's a very similar (though upgraded) interface and feature set.

Unblown is broken into three individual Kontakt instruments, designed to run in the Free or Full version of Kontakt. It is fully NKS compatible as well. And for those that prefer working with raw wav files, we have provided all of the source files, exports of the various presets, and some extra processed design sounds for you to enjoy, all in 24bit/48k wav.

Unblown Rhythms

Provides you with a 16 step sequencer where each step can be loaded with a different sample from one of 5 categories (and over 650 distinct samples) of sounds: Instrument Mechanics, Airy Noises, Tonal Chuffs and Sounds, Growls & Bites, and Flams. Each step can have volume, panning, length and tuning adjustments, making for infinite possibilities, and direct syncing to various time signatures in your DAW.

Unblown Risers

If you own our Ascendance product, you already know how easy it can be to make unique risers with our 3-layer engine. Unblown Risers introduces a whole new version of our 3-layer engine, with various live woodwind and manipulated/processed woodwind and synth risers, all recorded at 8 bars, 120bpm and set to stretch to your project tempo. This is all new content you only get from torturing acoustic woodwind noises.

Unblown Hits

Provides you with 72 different whoosh effects, all made from live woodwind manipulations and nearly 700 different one shot samples combined in our new 4-layer engine to generate hits and jump scares. Play the hit by itself or play any of the whooshes which are programmed to play the hit automatically at the end of the whoosh. Create endless combinations of hits from subtle to absolutely horrific.

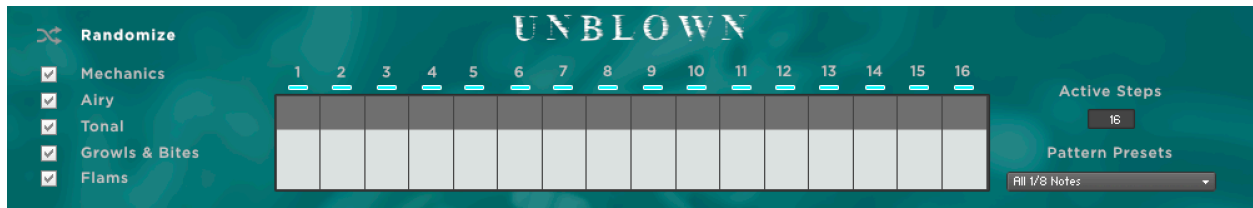
And, of course, everything can be randomized within all 3 instruments to give you a quick inspiration boost at any time!

UNBLOWN RHYTHMS INTERFACE

The interface is simple and easy to use, providing you with a step sequencer, randomization options, and various per-step controls as well as some global FX.



Main Sequencer Controls:



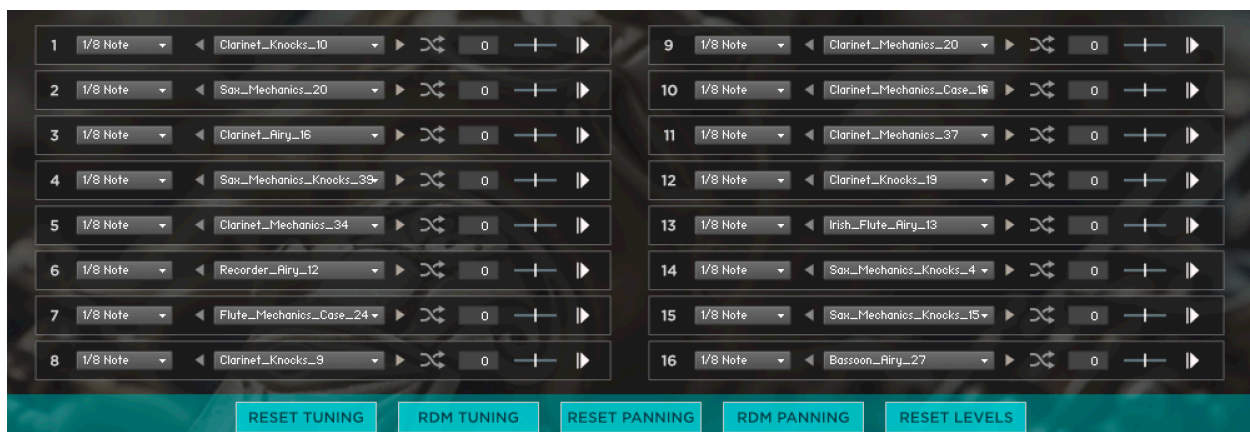
On the left, you can randomize the sound sources for all 16 sequencer slots at once and focus the randomizations to only load certain categories of samples. So, if you are looking for a ticks and clicks, you can simply leave the Mechanics category checked and uncheck the others. Next time you hit the Randomize buttons, all slots will be filled with only mechanical noises.

The middle section is the volume control for each step. You can click and drag through the steps to set volume (Drag to the bottom to mute the step).

On the right you can set the number of active steps in the sequence from 1-16. That way you don't always have to use all 16 steps, and you can easily fit patterns into any tempo and time signature. Below the active steps knob is a menu of curated, quick start patterns you can choose from. These patterns only change the number of active steps and lengths of each step, allowing you to apply new patterns after you have already selected sounds for each step if you wish. These are really meant as quick start patterns to help you get inspired.

Note that each step in the sequence has a light above it if it is an active step. If a step is deactivated by a pattern, the light above the step will be turned off.

Main Step Controls:



For each of the 16 steps you can select a length from the length menu, select a sound source (via menu or with the previous/next arrow keys), randomize the sound source selection for that step, set tuning (up or down 3 octaves), panning or audition the step (the play button on the right).

There are hundreds of sounds to choose from, giving you an infinite variety of combinations for your sequences. Below the step controls you will find some quick links.

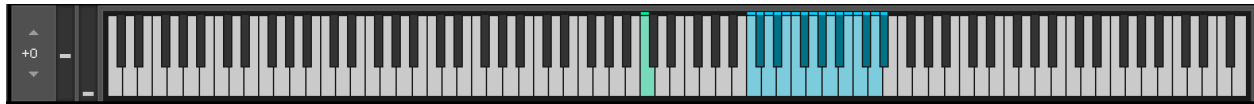
- Reset Tuning: This sets the tuning to 0 (default tuning) for each of the 16 steps
- RDM Tuning: This assigns a random tuning from -36 semitones to +36 semitones for each of the 16 steps. This can make for some crazy and unexpected goodness.
- Reset Panning: This sets the panning to 0 for all 16 steps
- RDM Panning: This assigns a random panning value to each of the 16 steps, giving you a really easy way to give variety and space to your sequences
- Reset Levels: This simply sets the default value (80) to each of the steps in the sequence, give you a clean slate and great starting point for your own creations.

Global FX Controls:



- Saturation: Enable, disable, adjust amount, and overall output.
- Distortion: Enable, disable, adjust tone, drive and overall volume of the distortion unit. This is a pretty extreme distortion, so use it wisely.
- Reverb: Enable, disable, adjust size, return amount and high/low pass filters of the reverb unit. Also enable or disable the reverse reverb option, giving you some crazy FX in your sequences.
- Delay: Enable, disable, adjust time, feedback, ping-pong panning and return level for the delay unit. When the sync button is enabled, the 'time' knob will let you choose from note durations instead of milliseconds and will sync those settings to your DAW tempo.

Keyboard Mapping:



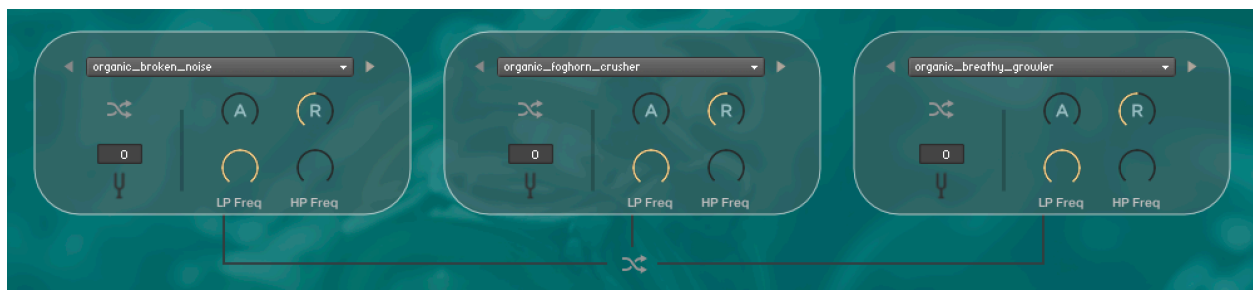
The keyboard mapping is very simple. Holding C3 (the green key), will loop the programmed sequence, time-synchronized to your DAW tempo. The blue keys above are setup to play each of the individual steps from the sequence. This allows you to play any sequence you wish to program yourself, using all the settings from the sequencer. Note: You cannot play the individual steps along with the sequence at the same time.

UNBLOWN RISERS INTERFACE



This interface provides you with a simple method for mixing 3 distinct layers of riser sources to create your own interesting and unique risers. Each layer can load one of the 40 unique riser sources, giving you thousands of combinations. Most sources are created from live woodwind tones and noises or FX manipulations, but there are a handful of synth based sources to choose from, just to give your risers some extra body and grit.

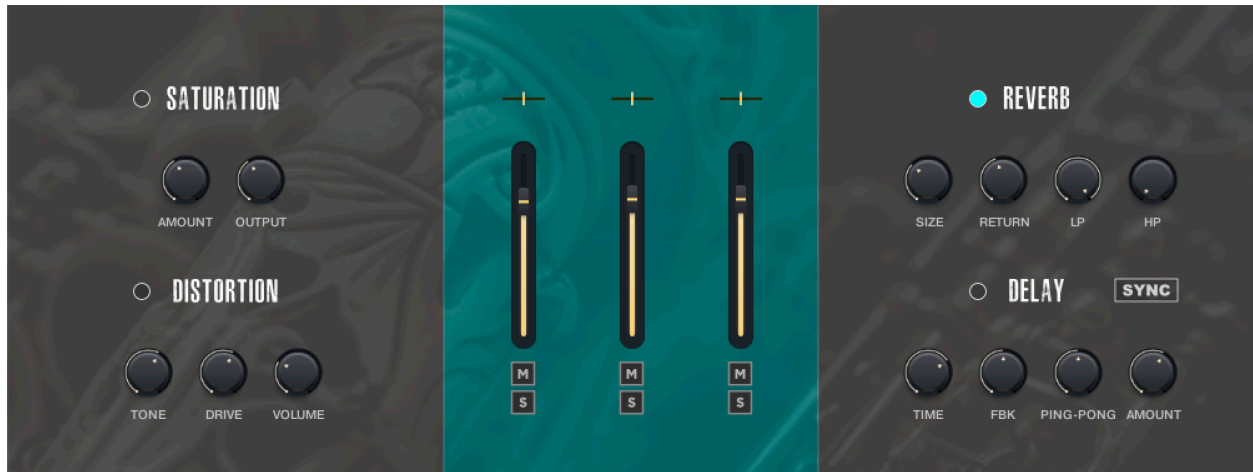
Layer Controls:



In the top section of the instrument you will find the layer controls. For each layer you can control Attack, Release, High and low pass filters, and tuning (up and down 2 octaves in semitones). You can use the previous/next arrows or the menu to pick a sound source for each of the layers or use the individual randomization button to choose a source for the given layer at random.

Additionally, below the layer controls you will find a single randomization button. Pressing this will choose a random sound source for each of the 3 layers, while preserving all other settings.

Global FX & Layer Adjustments:



In the middle section of the instrument you will find the Panning, Volume, Mute and Solo controls for each of the 3 layers. Note: When solo mode is active on any layer, the mute buttons will be disabled.

On the left are the insert FX, Saturation and Distortion.

- Distortion: Enable, disable, adjust tone, drive and overall volume of the distortion unit. This is a pretty extreme distortion, so use it wisely.
- Saturation: Enable, disable, adjust amount and total output of the saturation unit. This is a fairly subtle saturation that can be easily added without mangling the sounds.

On the right are the send FX, Reverb and Delay.

- Reverb: Enable, disable, adjust size, return amount and high/low pass filters of the reverb unit.
- Delay: Enable, disable, adjust time, feedback, panning and return level for the delay unit. When the sync button is enabled, the 'time' knob will let you choose from note durations instead of milliseconds and will sync those settings to your DAW tempo.

Keyboard Mapping:



The keyboard mapping is very simple. The original samples will all play on the first blue key (C3). The sample is pitched within Kontakt to fill the keys up to the following C4, but this is artificial stretching.

Note: What is typically the best workflow is to design the riser you would like to use, then record it, then export that to audio immediately. We find that moving audio files into place is much easier than lining up midi notes sometimes.

UNBLOWN HITS INTERFACE



Using all of the sources from the Rhythms instrument as well as many additional percussive sources and whooshes, the Hits interface provides you with 72 unique whooshes and an endless amount of hit combinations you can create in the 4 layer engine. Choose a sound for each layer or let the randomization engine do the work for you. There are thousands and thousands of combinations ready to go.

Layer Controls:



In the top section of the instrument you will find the layer controls. Note that the first layer looks slightly different. That is because it is exclusively for the percussive samples. Each of the other 3 layers uses the 650+ sources used in the Rhythms instrument.

For each layer you can control Attack, Release, High and low pass filters, and tuning (up and down 2 octaves in semitones). You can use the previous/next arrows or the menu to pick a sound source for each of the layers or use the individual randomization button to choose a source for the given layer at random.

Additionally, below the layer controls you will find a single randomization button. Pressing this will choose a random sound source for each of the 4 layers, while preserving all other settings.

Whoosh Controls:



In the middle of the instrument are a few simple controls for the Whoosh effects. Control volume, high and low pass filter settings, and pitch (up or down 2 octaves in semi tones) here to customize the whooshes to match your engineered hits.

Global FX & Layer Adjustments:



In the middle section of the instrument you will find the Panning, Volume, Mute, and Solo controls for each of the 4 layers.

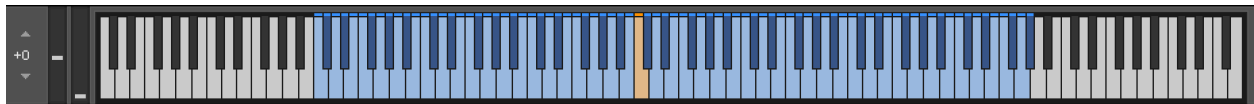
On the left are the insert FX, Saturation and Distortion.

- Distortion: Enable, disable, adjust tone, drive and overall volume of the distortion unit. This is a pretty extreme distortion, so use it wisely.
- Saturation: Enable, disable, adjust amount and total output of the saturation unit. This is a fairly subtle saturation that can be easily added without mangling the sounds.

On the right are the send FX, Reverb and Delay.

- Reverb: Enable, disable, adjust size, return amount and high/low pass filters of the reverb unit.
- Delay: Enable, disable, adjust time, feedback, ping-pong panning and return level for the delay unit. When the sync button is enabled, the 'time' knob will let you choose from note durations instead of milliseconds and will sync those settings to your DAW tempo.

Keyboard Mapping:



The keyboard mapping is very simple. The blue keys will play one of the 72 whooshes included in the instrument. They will also trigger the hit at the end of each whoosh. Since the whooshes are not temp synced, this makes it easy to get that hit to come in right at the end of each whoosh. Then you can adjust the note position to get it perfectly timed with your music.

The orange key (C3), plays just the 4-layer engineered hit.

Note: What is typically the best workflow is to design the hit you would like to use, then record it using various whooshes, then export that to audio immediately. We find that moving audio files into place is much easier than lining up midi notes sometimes.

SNAPSHOTS

Each of the three instruments does have its own set of snapshots to give you instant satisfaction and inspiration. To load the snapshots follow these instructions:

These snapshots will be automatically installed via Native Access installation of the instrument.