RESOMONICS

CHILLERSCAPES

VERSION 1.0

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INTRODUCTION

'ChillerScapes' was born out of my love for Horror, but also working on version 1.7 of my debut sample library, 'Reflection' (http://www.resomonics.co.uk/Products/reflection.html). I added a Soundscapes category in version 1.6 which was produced by mangling the samples in various different way, and in version 1.7 I add some. Whilst working on that I thought it would be useful if you could have a single knob which would evolve the sound and make it more intense, but that would be too much work for Reflection, and not really in-keeping with it.

So, 'ChillerScapes' was born. It was a welcome distraction as well as good scripting practice, and came out just as intended!

There are 13 Ambiences and 5 Drones; each has 3 layers of samples (taken from Reflection) and a few simple controls (everything is done in the background using the Reflection engine). The main control being the Intensity knob, which fades up layers 2 & 3 as it increases as well as doing other things behind the scenes to increase the chaos! The controls are explained in detail over the next few pages.

The idea with 'ChillerScapes', is to hit 1 or more notes and keep them held whilst increase and decreasing the intensity (slowly) to evolve the sound, as well as using the the other controls to add more variation. Add some distortion to dirty it all up!

An ideal scenario would be to learn all the controls to your MIDI controller and play around! The intensity knob is mapped to the MOD Wheel and the Relative Volume to Expression by default, but you can of course add your own mappings in Kontakt.
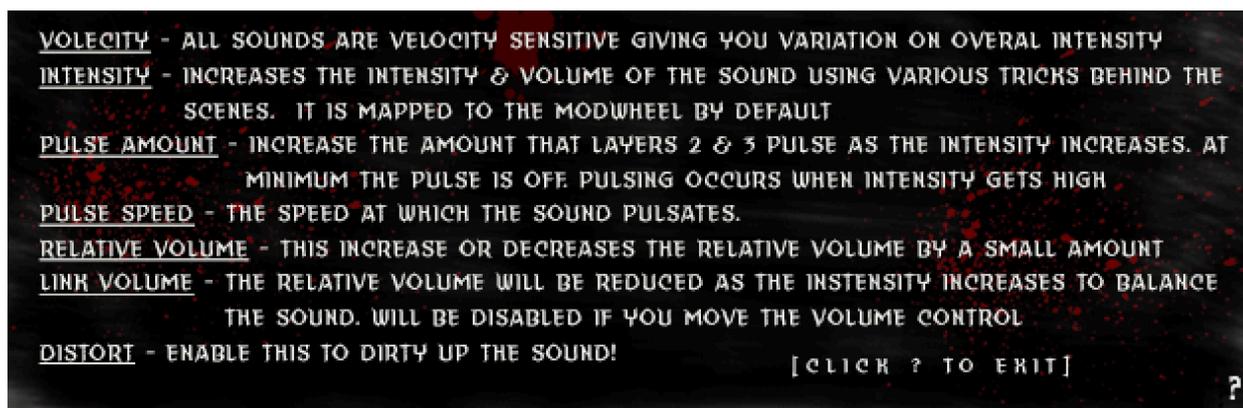
Happy thrilling.

Steve.

INSTALLATION

NB. Full version of Kontakt 5.7+ is required.

Just copy the entire folder contents to a root folder of your choice and then add to Kontakt's quick menu if you wish.

INTERFACE & CONTROLS

ChillerScapes has a very simple interface with just 6 controls:

You can click on the '?' in the bottom right hand corner to bring up a quick reminder of what the controls do:

Click the '?' will close the help again.

Velocity & Note Range

All instruments are velocity sensitive, which helps you get the volume and intensity you want. Playing soft will give very quiet atmospheres (particularly with the Intensity all the way down) and playing very hard will become very chaotic!

Instruments are mapped over 3 octave from C1 and you get very different sound at either end. Playing low means more subdued and slower to evolve, whilst the higher end will be louder and more intense.

I found playing low notes interspersed with some short hard high notes works well to accent key moments

Intensity
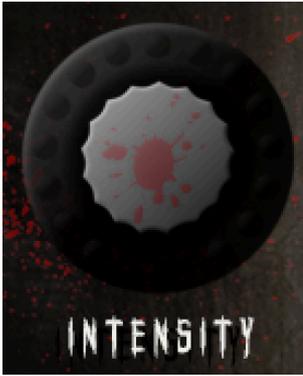
This is where the magic happens! As you increase the Intensity, it fades in the 2nd a 3rd layers. It also increases various other things behind the scenes like send and distortion (if enabled) levels. As it nears maximum, the pulsing starts to be heard if the pulse amount is above minimum. Note, that without adjusting the Relative Volume or instrument volume, it can get loud!

It is mapped to the MODWheel by default. You should move this dial slowly to get the best out of the sound evolving.

Pulse Amount

As the Intensity get past half way, if the pulse amount is enough, you will start to hear either the 2nd or 3rd layer pulsing, or both. As you continue with the Intensity to maximum, the pulsing reaches its full amount. When 'Pulse Amount' is set to maximum, you will hear the pulsing fully; as it is reduced, so its the level of the pulsing you will hear. So setting around a 3rd, or below you will get a subtle pulsing, to nothing at minimum. You can set this and leave it, or you can change the amount as you play - I found mapping to a CC on my controller really helped.

Pulse Speed

This sets the speed at which the pulsing occurs. Again, mapping to a CC and changing as you play can get some excellent results. At it's minimum you will get slow evolving pulsing which can add to the dread of the atmosphere. and works well with lover more subtle pulse amounts.

At maximum, you get a disturbing fast pulse that works very well turning the pulse amount up and down over time to evolve the sound.

Have a play and see what happens!

Relative Volume

Increasing the intensity without altering levels can get quite loud (due to the other 2 layers being brought in, but also the level of layers 1 increasing), and whilst this may be what you want, sometimes you want the intensity without the increase in volume.

This control won't turn the volume all the way down, but by a relative amount compared to the instrument. So when on maximum Intensity, if you have the Relative Volume turned down, the level will be more like minimum intensity.

However, it can also be very useful when in tensity is lower, or even at minimum. You can get some very subtle ambiences going, using this control to just increase the overall level as needed rather than increasing the Intensity. Map to a MIDI controller for best use.

Link Volume

If you want to use the Relative Volume to balance out the overall level when increasing Intensity, this is an easy way to do so! Enabling this option will link the relative Volume fader to the Intensity knob.

As you increase the Intensity, the Relative Volume will reduce, and vice-versa.

Note, that if you then move the Relative Volume, this option will be automatically disabled.

Distort

Guess what? If you enable this, it distorts the sound! Not too sure what more I can say about this option. It enable the Jump distortion effect to dirty up the sound.

Oh, and as the Intensity dial is increased, the distortion amount increases as well if this is enabled. So on maximum Intensity it gets very dirty!

Instrument Volume

I just wanted to add a mention for this. I can be very useful to amp your controller to this (mapped to 7 by default anyway).

Things can get very loud and chaotic, even with the Relative Volume Control in action, so this control can be very useful in achieving the levels you want.