



Cinema Sound Foley Library  
A Kontakt Instrument Collaboration with Impact Soundworks

Instruction Manual

Version 1.0

**FOREWORD FROM CINEMASOUND:** First of all, thank you for purchasing this library. You're obviously a media creator who understands the importance of getting audio done right, and I salute you. If you haven't already, do make sure that you make the investment in yourself to [own the entire Cinema Sound education](#).

There's over 85 hours education on how to get the Hollywood Immersion and Audience Impact techniques used by the pros (produced by yours truly). I promise it'll change how you make your media for the better. Because you've purchased this library, you'll get 30% off any full Volume you purchase. Just use the coupon code at the Cinema Sound website: MarkHatesDucks

Second, what follows is a basic breakdown of how we fashioned this library, how to install it, and how to get the most out of it in your DAW. Please don't hesitate to contact customer support if you have any concerns or issues. We've done our best to make this one of the most useful and game-changing libraries for the independent media creative, and I don't want anything to get in the way of you enjoying it to the fullest.

Lastly, I look forward to meeting you all around North America as I do classes and make appearances. Be sure to post on our Facebook groups and on [www.CinemaSound.com](http://www.CinemaSound.com) itself how you're using the library – and even examples if you can!

Thanks again for supporting our vision to transform how independent media is seen by making it so great it directly competes with Hollywood media. This is our mission. This is our goal. This is what we want for all the media you create.

Thanks for partnering with us.

In Your Service,

**Mark Edward Lewis**



## What Is Foley?

In post production, we refer to any sound that a human body makes on screen as "foley." Coined by professionals from a gentleman with the same name, he realized that a microphone which is good for recording dialog is probably not good for recording anything else at the same time. Thus, all of the immersive audio elements in a mix - including ambiences, sound effects and of course the sounds that actors make in a scene (clothing noise, footsteps, skin noise etc.) - are lost in on-set recordings, because they're dominated by dialog.

This means in the post production process, we must reperform all of the elements (many times dozens of tracks deep) with a trained professional foley artist in a well-tuned studio in order to regain the sense of immersion that top-notch productions require. Most of the time this is an expensive line-item on a post production budget, and it's something many independent productions leave out from lack of knowledge, budget or both.

Cinema Sound [teaches all of its Members how to do their own foley](#) in a closet with inexpensive microphones and recorders, how to have fun doing it, and get great results. But the time it takes to perform all the elements which are required is sometimes prohibitive on tight schedules.

The old method of doing this digitally is to purchase a library of "foley" sounds which have long audio files with various un-timed performances which the user must cut up, audition, line-up, and completely nuke-and-repave if the director, client or producer doesn't like it. It's a massive time-waster, and even in the best of circumstances only creates a 40-60% accurate representation of the on-screen actor's performance. The creative either had to hire a professional, perform it themselves or hack up a library (which usually takes as much time as performing it in a closet).

Until now.

## Cinema Sound Foley Library Advantage

With the advent of the Cinema Sound Foley Library, you have the best of all worlds: the ability to quickly audition thousands of sounds in seconds and implement them on the fly as a performing foley artist from a MIDI keyboard.

We have loads of videos on how to use this library to its fullest on the [Cinema Sound YouTube Channel](#) (just search for Cinema Sound Foley Library) and the [Impact Soundworks YouTube Channel](#). The biggest advantages this library offers are:

1. Massive time savings in implementing and auditioning thousands of sounds, because they're already collated, edited, mastered, and processed for maximum punch in a mix.
2. MIDI keyboard implementation means that not only is foley performance offline and in real-time a laughably easy breeze, but changing the sound of the performance can be done with the click of a button instead of a complete reperformance.
3. The nature of the foley library sound choices include the bulk of foley sounds which every production encounters on the bulk of the surfaces and clothing seen in a production. Namely, footsteps, clothing and skin.
4. The footsteps have multiple tempi and intensities to quickly and perfectly match the performance on screen in addition to the ability to program each heel-toe-slide-pickup separately.
5. Layering of the sounds to create super juice-punchy or super ethereal foley can be done within seconds.
6. Full ADSR and envelop controls are available to create Distance To Camera Mixing effects and all controls are automatable in your DAW.
7. The processing of the foley sounds from within the player can be done to create hard sound effects, strange foley or warp them into completely other sounds which you can save for later use – and make your own library.
8. Unlike most foley libraries, these samples were recorded with the Røde NTG-8 shotgun mic which due to its beautiful frequency response and powerful off-axis rejection has this foley possess an on-set feeling. You'll find this library blends far more readily with dialog recorded on

## Cinema Sound Foley Library Instruction Manual

lavaliers and shotgun mics and brings a far more cohesive frequency response to production audio in the mix. Exterior recordings were recorded with the Røde NTG-3 and, similarly, its world-famous sound allows foley samples to blend wonderfully with on-set dialog.

We recorded all samples on the Zoom F8 at 192/96 kHz/24 bits and audio was processed at that sample rate. It was only downconverted to 96kHz for final export. We implemented state-of-the-art noise and artifact removal to further clean up the recordings and added a proprietary neuro-passive aural EQ curve on all samples to enhance their use in complex mixing.

The entire purpose of this product is to add the Hollywood-level immersive element of foley into every production and give every media creator who uses this product an unfair competitive advantage in both speed, production value and budgeting. We hope you're able to take advantage of this in a huge way, and enhance your productions to the maximum.

## License Terms

In purchasing this library, you **do not** own the sound recordings. You own a **license** to use them for certain purposes.

If you want a broader or even exclusive license, we are happy to accommodate you in the form of building custom – and exclusively-owned – libraries. But it won't be this one. Please get in touch with us if you'd like a foley library which you can fully own and with which you can do whatever you'd like.

Here are the things you **can** do with this library under our license.

- I. Use it in any production you're involved with. Feel free to use the samples into timelines that are yours or others when you're working on a project and export them in the final export.
- II. Copy it for your own backup, for example to a private cloud account or your own backup drive.
- III. Deliver the sounds on stems. Turning in Sound Effects – and even Foley only – stems is appropriate and required for most deliveries. This is fully covered in your license.
- IV. Deliver the original sound files in "Audio File" folders as required by the NEL/DAW used. Original master files are also requirements of most deliverables. You are completely okay to furnish the original files used in

Copyright 2019 © Mark Edward Lewis & Impact Soundworks, All Rights Reserved

<http://www.cinemasound.com> - <https://impactsoundworks.com/>

## Cinema Sound Foley Library Instruction Manual

the project in such deliverables.

- V. Munch and alter the sounds with effects into anything you'd like. In fact, if you want to significantly alter the sounds themselves (and by significant we mean so that we couldn't tell that they came from a foley library) you're welcome to do *anything you want with them including sell such remade sounds*. Good hunting.

Here's what you **CANNOT** do with your library:

- I. You cannot **give** or **sell** any portion of the library to anyone.
- II. You cannot copy any portion of the library "to the production drives for everyone on the project to use." This falls under copying the library for anyone's use other than your own. If someone else is using your library, generally, it's not covered in this license. And as much work as it is to hack a copy protected sample library, you can't distribute to *anyone* such a thing, because we still own the samples.
- III. You cannot make a backup of the library to a drive and "Give a Backup" to anyone or "lose the backup" at a friend's studio etc. etc. etc. Don't be naïve. If you leave these sounds somewhere that someone else has access to, they will copy them. They will use them. We'll find out. And you'll be liable. The value of this library will be degraded for everyone (and you) *because of you*.
- IV. You cannot deliver any part of the library to a production as a deliverable *except* for the actual sounds used in the timelines of the project. So, this means you can't use footsteps 1-5 and then deliver the entire footstep library.
- V. You cannot cave under pressure or threat from anyone and give them a copy of the library for free – regardless of what they say they'll do for you. Now if they say they're going to do something *to you* you'd better call the Police. The best thing to do is to point them in the direction of Cinema Sound and have them purchase the library themselves. At least they'd have access to the bulk of the library and can use it via MIDI. If money is a problem for them, have them contact us directly, and we'll try to work something out.
- VI. You cannot degrade the value of this library for anyone else by copying it, selling it, or allowing others to use it (which means they've copied it for themselves even if they didn't tell you), because the other people who have this have paid for this, know its value, and are relying on this exclusive library *to give them a competitive edge in the marketplace* so

Copyright 2019 © Mark Edward Lewis & Impact Soundworks, All Rights Reserved

<http://www.cinemasound.com> - <https://impactsoundworks.com/>

## Cinema Sound Foley Library Instruction Manual

*their families can eat (as you should be doing). So, don't ruin their chances (or yours) for success. Keep. This. Library. As. Your. Secret. Weapon.*

- VII. You cannot use the sound recordings from this library to create another sample or sound effects library, nor can you sell recordings from this library individually on stock audio sites.

## Nomenclature and Use

Because there are hundreds of Sound Banks and combinations in this library, and because we've needed to be flexible in our delivery for multiple formats, the file architecture and nomenclature needed to be clear, but also efficient. The names of the Sound Banks may not make sense at first glance. What follows is a breakdown of the library filename nomenclature.

The four disciplines of the library are:

Footsteps  
Clothing  
Skin  
Ancillary

The three main Sound Banks of the library are keyboard mapped to be completely interchangeable Sound Bank-by-Sound Bank within a discipline. This means you can take the same performance of one footstep Sound Bank and exchange it for another with minimum additional editing (if any at all). The same holds true for skin and clothing. In fact, you can exchange between skin and clothing as well – or layer them for even more flexibility.

The Ancillary discipline is an assembly of production foley Cinema Sound has worked on in the past which it owns and can license to you for use. Although some Sound Banks are mapped, most are additional sounds which can be performed across the keyboard as needed. Most of these Sound Banks are in a “menu” format where dozens of sounds are mapped across many octaves.

Footstep Sound Banks were recorded on multiple surfaces with multiple means in 4 different ways in both genders. Each Sound Bank has:

Performances:  
Full Steps (3 octaves)  
Heels (1 octave)  
Toes (1 octave)  
Stops (1 octave)  
Pick Ups (1 octave – where appropriate)

Copyright 2019 © Mark Edward Lewis & Impact Soundworks, All Rights Reserved

<http://www.cinemasound.com> - <https://impactsoundworks.com/>

## Cinema Sound Foley Library Instruction Manual

### Surfaces:

Carpet, Wood, Carpet on Wood, Grass, Steel Plate, Dirt, Gravel, Catwalk, Cement, Tile, Linoleum, Exterior Crunch, Dry Ivy.

### Instruments:

Boots (Female & /Male), Rubber-Soled Dress Shoes, Leather-Soled Dress Shoes, Tennis Shoes (F/M), Bare Feet (F/M), Flip Flops (F/M), Heels, Leather Heel-boots, Grungy Leather Heel-boots, Uggs, Moccasins, Socks (F/M).

### Levels:

Soft, Medium, Loud, Run

Similarly, clothing took all kinds of clothing and performances but because of the length changes in an on-screen performance, we added durational possibilities to each performance. Each Sound Bank has:

Soft (2 octaves)

Medium (2 octaves)

Loud (2 octaves)

Hit (2 octaves – for “touch” Sound Banks)

### Clothing:

T-shirt, dress shirt, poet shirt, satin blouse, light jacket, sport jacket, heavy jacket, cape, leather, tie, jeans, chiffon dress, dress slacks, swimsuit, cargo shorts and various belts and buttons.

### Performance:

Touch – the beginning of the sound has an attack as the performer touches the cloth. These range from:

Soft, Medium, Loud, Hit.

Movement – the beginning of the sound is such that the performer is already in contact with the cloth or skin as in the case of performer movement as opposed to other actor interaction. These range from:

Short, Medium, Long.

For clothing with bottoms (like jeans or dress slacks), there is no

“movement-long” Sound Bank as there is no practical reason to have a *long leg walk*. Even a scene with an actor throwing one leg over another is far better served using medium and short performances.

### Skin:

This discipline has all of the use and Sound Bank breakout of clothing.



## Cinema Sound Foley Library Instruction Manual

Naturally, the combination of these Sound Banks can create incredibly deep and powerful impacts and fight effects especially when “Hit” and “Loud” touch Sound Banks are used in combination.

### **WARNING!**

These samples are not light or quiet! At Cinema Sound we believe that foley recordings should be “Bigger Than Life” so that they can be tamed in the mix as needed. It's always better to have a foley track which needs to have lows and highs rolled off than wish they were there – and instead bring up noise while trying to compensate. Therefore, you'll find as you listen to this library that these sounds really “fill up a mix.”

They may have abnormally strong low frequencies or amplified high frequencies. This is by design. Since foley should be mixed very low, these characteristics usually get masked by other forces and mix elements, but without them, foley can feel thin and unreal. You can easily use the built in effects and sound sculpting capabilities of the plugin to fashion these samples into any kind of sound you want. But be warned, these are not “nice and light” foley samples. They're juicy.

### **Stereo Vs. Mono**

In the [Cinema Sound education](#) we stress that foley needs to follow wherever the dialog is in the mix panoramically. Thus, if the mixer moves the dialog around with the actor in panoramic space, the foley needs to also move. This usually means that foley should be monaural, and since most dialog comes out of the center speaker, foley's mono recording should too. However, we chose a different path with this library.

Because certain deliverables require good stereo mixes, and because sometimes foley can be used to good effect in surround spaces (where many times there is no center speaker), we've opted to translate our library into a 100% mono compatible stereo format. This means, if you want to have this library exhibit in mono, you can do so without any change to its overall level in the mix.

This may not sound like a big deal, but just imagine attempting to take a stereo sound and make it mono: you'll have taken a sound which is coming out of two speakers at the same level and have it now only come out of one. This is a -3dB reduction in the sound which when applied to a discipline like foley (which lives or dies on the edge of ambiances and sound effects) is unacceptable. Even if your DAW has Pan Law, because the plugin is already on a stereo track, Pan Law is defeated, and the worst result is rendered.

Copyright 2019 © Mark Edward Lewis & Impact Soundworks, All Rights Reserved

<http://www.cinemasound.com> - <https://impactsoundworks.com/>

We've used special proprietary techniques to ensure that your mix does not change when you move between stereo and mono use of this library whether you use a 3<sup>rd</sup> party plugin to make the library mono, or the built in stereo width capabilities of the library. And although the more usual implementation of foley is in mono, if you want to go stereo, you can do so with ease.

## Installation

1. Install the **Pulse** application if you don't already have it. **Pulse** is a cross-platformer desktop app that lets you download and install your libraries with blazing speed!

<https://pulsedownloader.com/>

2. Once **Pulse** is installed, open it and enter your **Cinema Sound Foley Library** product code. Follow the instructions to download and install the library.

3. Open Native Access, click "Add a Serial", and input the same product code to **activate** the library.

4. Once activated, click "View Products Not Installed". Find **Cinema Sound Foley Library** in this list. Click the "Add Library" button to the right, and select the folder where Pulse downloaded the library. This completes the installation process.

## NKI Patches – Normal vs. CC Only

There are two sets of NKI patches. "**Normal**" patches can be automated in your host via two methods: MIDI learn (right-click a control in the UI), or via direct host automation. The latter method allows you to directly select a parameter and draw/modify automation (the exact method depends on your host) without using MIDI CCs.

**However, due to how Kontakt works in some DAWs, CC automation can occasionally cause problems in playback.**

For this reason, we have "CC Only" patches. If you prefer using MIDI automation instead of host automation, we recommend using these patches.

## The Interface

The Cinema Sound Foley Library (CSFL) is a super-intuitive, easy-to-use dashboard of possibilities which centers around the ability easy and quickly select up to 10 different Foley Sound Banks at a time. These 10 Sound Banks can be split into two Layers which can be mixed between on the fly and with automation.

We've found that having the full measure of a foley discipline at the ready is preferable to loading a few things piece-meal, we've set this interface up to allow maximum flexibility and power in order to speed you through the labor-intensive task of recording and finalizing foley.



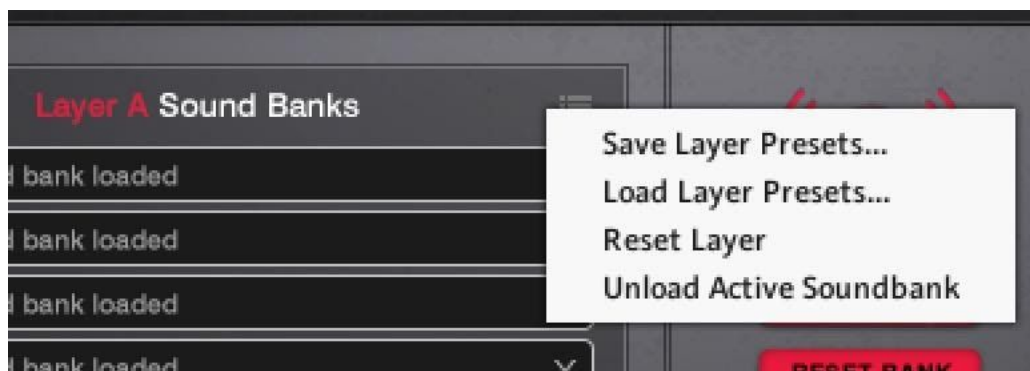
In the figure above, each number represents a function in the Graphic User Interface (GUI):

## Cinema Sound Foley Library Instruction Manual

1. The Layer Icon. This icon shows which of the two layers you are editing, "A" or "B." The Layer controls in each are identical and reference sounds loaded specifically to the Layer. In other words, if you load a sound in Layer A, but mess with the controls in Layer B, you won't hear anything happen to the sounds in Layer A.
2. Reset Sample: Since the sample controls function independently for each key on the keyboard – and also independently for each Layer – the "Reset Sample" button returns the sample controls for that Layer to their default settings.
3. Reset Bank does the same thing as the Reset Sample button, only it resets all sample controls for all keys for the selected Bank in the selected Layer.
4. Apply to All takes the sample settings of the currently played key and applies those sample settings to all keys in a Bank on the selected Layer.
5. Sample Display. This window shows the waveform of the most recently played sample in this Bank. It also gives visual feedback on sample start and end times when sample "Start" and "End" controls are used.
6. SAMPLE CONTROLS: Volume. This is the first of the sample controls. This knob controls the overall volume of a *single key* – *not the entire bank or layer*. You may have different Volumes for each key and bank and layer. You may also store those settings as user settings if you wish (noted below). You can control-click to set this control back to its default.
7. SAMPLE CONTROLS: Pitch. Like all sample controls, the Pitch control applies to the pitch of a *single key* on the selected Bank in the selected Layer. You can control-click to set this control back to its default.
8. SAMPLE CONTROLS: Pan. Like all sample controls, the Pan control applies to a single key on the selected Bank in the selected Layer. It changes the panoramic position (left or right) that key. As a result, you can program different pan positions for different kinds of sounds as the scene or program material warrants. You can control-click to set this control back to its default.
9. SAMPLE CONTROLS: Start. Like all sample controls, the Start control applies to a single key on the selected Bank in the selected Layer. The Start control alters the position in time at which the sample begins. You will see a visual representation of the change made by this control in the Sample Display window. The further the control is turned clockwise, the later in time the sample begins. This is useful if there is an unwanted pause before a desired attack occurs, or if the attack is too strong.

You can truncate initial pauses or cut off an overly transient attack with this control. You can have a different sample start for every key and store that user preset for later use in User Layer Save commands.

10. **SAMPLE CONTROLS: Attack.** Like all sample controls, the Attack control applies to a single key on the selected Bank in the selected Layer. This is the “Amplifier” Attack control found on analog synthesizers. Once a sound is triggered, the volume is “eased up” depending on this control’s setting. A stronger setting has the sound achieve full loudness slower than a zero setting (instant). As you turn this control, its setting is shown in milliseconds.
11. **SAMPLE CONTROLS: Release.** Like all sample controls, the Release control applies to a single key on the selected Bank in the selected Layer. This is the “Amplifier” Release control found on analog synthesizers. Once the key is released from the MIDI keyboard, this control determines the time it takes for any remaining sound to reach full attenuation. The stronger this setting, the longer it takes. As you turn this control, its setting is shown in milliseconds.
12. **Keyswitch Assignment.** Every Bank has Keyswitch assigned to it from C0-E0 (Layer A) and F0-A0 (Layer B) These keys allow the user to select – on the fly – any of the 5 banks in a Layer using the corresponding keys on the keyboard. You may also click on any Keyswitch Assignment to manually select a Bank for editing (it’s faster to use the assigned Keyswitches however, because this brings up the Sound Bank Selection window).
13. **Bank Assignment.** Each Layer has a row of 5 Banks which correspond to a Keyswitch Assignment. By clicking on a Bank, the Sound Bank Selection



window will appear. From there you can browse, audition and select the desired Sound Bank and having it assigned to the desired Bank. You may also click on any Keyswitch Assignment to manually select a Bank for editing (it’s faster to use the assigned Keyswitches however, because this

brings up the Sound Bank Selection window).

14. Bank Controls Dropdown. This small dropdown window allows the user to save user created Layer controls, reset the entire Layer to default settings and to take the currently selected Bank and unload its samples and settings. For example: if you had created a series of custom Male Footstep Cement Dress Shoes Banks in a Layer which had individual key volume and sample start settings for each Bank, you could save that Layer as a "Preset" which you could bring up again at will.
15. FILTER CONTROLS: Cutoff. Filter controls affect both layers. The cutoff works exactly the same way it would on an analog synthesizer. It is the frequency at which the selected filter (18.) has its boost/cut. In the case of the default filter (Mogue LP), because it is a low-pass filter, the frequency chosen for the Cutoff is where the attenuation of higher frequencies begins.
16. FILTER CONTROLS: Resonance. Filter controls affect both layers. The resonance works exactly the same way it would on an analog synthesizer. It is a "boost" of amplitude at the frequency the Cutoff control is set. It's actually a much more complicated function, and a treatise on analog subtractive synthesis should be found if a more in-depth understanding of this function is desired.
17. FILTER CONTROLS: Filter Selection Pull-Down. This pull-down menu allows you select one of 20 filters including low-pass (LP), high-pass (hp) and band-pass (bp) varieties.
18. FILTER CONTROLS: Env Depth. The Envelope Depth control allows the ADSR of the filter section to affect the sound of the plugin. Based on the Cutoff and Resonance settings, the ADSR controls affect the filter based on the Env Depth control. For example: if the Env Depth control is full, the ADSR settings 100% control the cutoff of the filter. If at 50%, the ADSR settings control 50% of the filter and are biased toward the position of the Cutoff control. Resonance is not controlled by the ADSR settings. A zero setting means that the ADSR controls have no affect over the filter and the Cutoff control is the exclusive arbiter of filter control.
19. Reset Global Filter. This pull-down menu allows you to set the filter back to its default settings.
20. Key Velocity Controls. These controls comprise the "Dynamics Curve" knob, the "Velocity Mode," "Controller Number Selector and "MIDI CC Mode" buttons. These controls allow you the ability to select which MIDI control function you would like to change the amplifier volume of the

plugin. You may choose key velocity by selecting the default “Velocity Mode.” If selected, the “Dynamics Curve” control allows you to change the sensitivity of the keyboard.

A lower setting has a more sensitive “feel” while a higher setting requires you to “hit” the keyboard harder for louder volumes. If you would rather have a MIDI controller manage the volume, select “MIDI CC Mode.” The Controller Number Selector pull-down menu will appear in place of the “Dynamics Curve” knob.

From there, you may choose which MIDI controller number you would like to control the plugin’s volume. Please note that only 11 controller numbers are available due to compatibility and MIDI interference issues from within DAWs. We suggest using CC1 (the default) Modulation.

21. Reset Dynamics Mode. This pull-down resets the dynamics controls of the plugin to the default: velocity controlling the plugin’s amplifier with the default velocity curve.
22. Layer Mix Control. This is a control which is easily overlooked but makes the CSFL one of the most powerful post production plugins available. This control allows you to mix between the outputs of the layers. This control is automatable in any DAW. This allows you to, say, load a battery of Cement Dress Shoes on Layer A, and a battery of Linoleum Dress Shoes on Layer B – and mix between them for a unique and realistic sound.

Because the control is automatable, you can mix between layers on-the-fly if the actor moves from cement to linoleum for example. Most importantly, this control can be assigned to a midi controller and used in real-time along with performance to further enhance the speed at which performances can be captured within the DAW. Assigning MIDI controllers to this parameter is Kontakt standard and explained below.

23. Dynamics to Cutoff. This control allows the selected dynamics control (CC# or Velocity) to control the Cutoff of the filter. This is especially useful for performance where volume *and* filter information are required to be controlled in the same manner (like Distance-to-Camera mixing). The higher this control is set, the more the Cutoff will react. Please note that Env Depth will defeat this control.
24. FILTER CONTROLS, ADSR: The Attack, Decay, Sustain, Release controls of the filter work exactly the same way they would on an analog synthesizer. Like all the filter controls, these controls work on the entire plugin. In order for these controls to work, the Env Depth control needs to be turned up. A 100% Env Depth setting will have the ADSR controls be the exclusive



arbiter of the filter and overrule the Cutoff control.

1. Attack: Once a sound is triggered, the cutoff of the filter is “eased up” depending on this control’s setting. A stronger setting has the sound achieve full cutoff slower than a zero setting (instant). As you turn this control, its setting is shown in milliseconds.
  2. Decay: After the Attack time has completed, the cutoff “decays” to the setting found in filter Sustain. The stronger this setting, the longer it takes to arrive at the Sustain level. A zero setting is instant. As you turn this control, its setting is shown in milliseconds.
  3. Sustain. Following the time set in Attack, the previous Decay setting determines the length of time required to reach the sustain cutoff level set here. This level will remain as long as the key is held down or the sample can continue. As you turn this control, its setting is shown in milliseconds.
  4. Release: Once the key is released from the MIDI keyboard, this control determines the time it takes the filter to close off completely. The stronger this setting, the longer it takes. As you turn this control, its setting is shown in milliseconds.
25. Front Page/Console Buttons. These two buttons switch between the front page GUI of the CSFL and the Console for the incredibly powerful modulation page of the plugin.
26. Keyswitches/Keyboard. If Kontakt has its keyboard visible, you will be able to see the keyswitches of the Sound Banks. Note that Footsteps, Clothes/Skin and Ancillary each have their own keyswitch map as described below.
27. Instrument Name. This shows which Instrument is loaded.

## Sound Bank Selection

To select a Sound Bank for a Bank, simply click on Bank Assignment field. From here, the Sound Bank Selection window will appear. You’ll be able to see the organization of the samples for that library. On the leftmost column will be folders organized alphabetically. As you click on different folders the contents of those folders will appear to the right.

Sometimes, additional subfolders will appear. Within the folders are the banks themselves. You’ll hear a single preview of each Sound Bank as you scroll

## Cinema Sound Foley Library Instruction Manual

through them using the solid diamond arrows. Some folders have more Sound Banks than the Sound Bank Selection window can show. Those windows will have up and down open triangles which paginate through additional pages of folders or Sound Banks.



To select a Sound Bank, double click the Sound Bank desired or click the “Load Sound Bank” button on the top right. It will instantly be loaded into the Bank position you clicked to bring up the Sound Bank Selection window.

Replacing a Bank with a new Sound Bank is as easy as clicking in the Sound Bank Selection window of the Sound Bank you wish to replace and selecting a new Sound Bank from the Sound Bank Selection window.

## The Power of Real-Time Performance

The CSFL is different from other libraries in a most particular way: its intent is real-time performance and control. Although the samples of this library are ideally suited to be blended with other on-set elements, the ability to perform *and mix* at the same time saves hundreds of hours in post-production. It's the main reason we chose to assign our samples to MIDI keyboard triggers, and it's also why we've created MIDI controller assignments to every control in the plugin where feasible.

This means you can be performing and mixing between Layers, and doing Distance-to-Camera mixing at the same time. Sure, it takes a bit of practice, but it's totally doable. Mark sets his controller to have the amplifier on CC1, the Cutoff on CC2 and the Layer Mix Control on CC 4 (where his controller has knobs and mod wheel). Combined with Keyswitches, he can make all the nuances for footsteps and clothing at the same time!

We're committed to making this library be faster than recording foley in real-time and providing the user with the benefit of MIDI programming – which allows the instant changing of sounds without losing the performance. We

Copyright 2019 © Mark Edward Lewis & Impact Soundworks, All Rights Reserved

<http://www.cinemasound.com> - <https://impactsoundworks.com/>

## Cinema Sound Foley Library Instruction Manual

believe this library is the next generation of post-production workflow, and the power of real-time performance is the key to this.

To assign a MIDI CC# to a control, merely control/right-click on a control. You'll see a "Learn MIDI CC# Automation" dialog appear. Once you click on that dialog, Kontakt will listen for the next MIDI information to be generated from your controller (or anything else). Wiggle, toggle, or turn the controller of your choice so that its controller information is sent to Kontakt. You should *immediately* notice that controller start reacting to your input. Once done, that controller has now stored that information. You can save these controller assignments in Kontakt via the "save as..." command at the top of Kontakt or as a preset in your DAW (our suggestion).

To re-assign a controller, simply repeat the process. Re-assigning a controller will have no effect on previously recorded data.

## Keyswitches

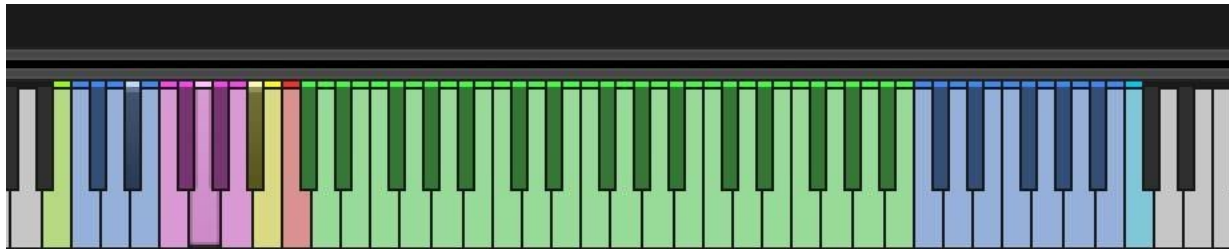
Keyswitching is at the heart of the CSFL. The ability to switch between 10 different foley sounds in real-time, at will, and combine them via layering is a major leap forward in digital foley production. Each of the disciplines has a different keyswitching protocol to maximize its use.

If you've never used keyswitching before, it's the process of using keys on the MIDI keyboard which are "lower" or to the left of the keyboard to control what keys and samples are being played to the right or "higher" on the keyboard.

If you look at the keyboard in Kontakt, you'll see several different colored key types – especially for the footstep samples. By pressing (holding isn't necessary) any of the keyswitch keys, the entire sample set will change, because you'll be selecting a different Bank. You can play the same note and get up to 10 different sounds (via Layers and Banks) as you select different Banks.

### Footstep Keyswitches

Looking at the Footstep Keyswitch layout in the picture below, let's see what each keyswitch does.



B-1: This green key does a round-robin of sorts. Depending on which sample key section selected, and what note per sample section, pressing this key will cycle through all notes on the keyboard one-at-a-time. Note that this function pays no attention to sample sections on the keyboard. As a result, if you continue to press the round-robin key, you'll eventually move into adjacent sample sections and eventually cycle back to the bottom of the playable keys on the keyboard.

This allows users who have difficulty with the MIDI keyboard layout to easily play through all samples without the usual "machine gun" effect of pressing the same key over and over. To have round-robin continue to cycle in the sample section you wish, simply press the first key in the desired sample section and round-robin will continue its one-at-a-time stepping from your pressed key.

To use this in your DAW, you'll need to record the first step by playing it in the sample section on the keyboard you wish round robin to start in. Once your DAW records that key, your next round-robin presses will be recorded easily as well as any updates to the start point of round-robin as described above.

To change a sample section, just press a key in that section and round-robin will start at that key/in that section.

C0-E0: These keys are the Layer A selection keys. There are five of them. Each key corresponds to one of the Banks in the Layer. You can jump through them instantly and at will by pressing these keys.

F0-A0: These keys are functionally identical to the Layer A selection keys, but these keys control Layer B Banks. Between the two Layer Bank Selection Keys you can rapidly switch between 10 Banks with ease.

Bb0-B0: Key Layout Switch Keys. Each Bank has two completely different key layouts of playable sample keys. Bb selects Key Layout "A" and B selects Key Layout "B."

Key Layout A: Full Steps and Stops

C1-B3: Full Steps. These are full heel-toe performances which are suitable for scenes where feet are not visible or frame accurate heel-toeing is not required

Copyright 2019 © Mark Edward Lewis & Impact Soundworks, All Rights Reserved

<http://www.cinemasound.com> - <https://impactsoundworks.com/>

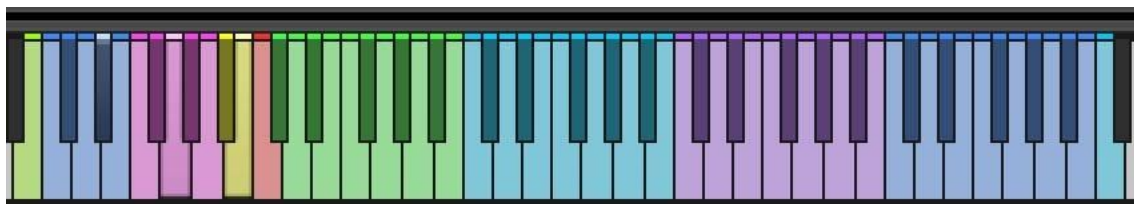
## Cinema Sound Foley Library Instruction Manual

(most scenes). The pre-recorded timings from Soft to Run are nominal for the speed at which Male and Female actors generally pace themselves. There are 3 octaves of these samples so no “machine gun” effect would ever be heard (the same samples being played over and over).

There are multiple kinds of steps and performances within these octaves as well – further distinguishing scenes and performances from each other. You can play these keys in any order. You can also play more than one note at a time to simulate multiple actors or groups.

C4-B4: Stops and Slides. These are various slides and stops of the instrument (shoe) on the selected surface. You can combine any of slides from other Banks for louder or more aggressive sounds.

Key Layout B: Heels, Toes, Pick Ups and Stops



C1-B1: Heels. Key Layout B has heels and toes separated so that easy exact synchronization of heels and toes can be done when required. In fact, making Key Layout B your go-to keyswitches creates even more unique performances which are unlikely to be repeated.

C2-B2: Toes. Combine Heels and toes with one-hand or two hands on the MIDI keyboard, depending on your skill, for excellent sync and performance.

C3-B3: Pick Ups. Many instruments on surfaces have a distinct pick up sound which can be played in a custom fashion. Key Layout A has pick ups built in to the “full sound.” But sometimes, having control over the pick ups is critical for foley. Libraries typically have no such control, and the library has the viewer not feel as immersed as they could be. Judicious use of heels, toes and pick ups can be every bit as real as an on-set foley session with the actors *as they walked*.

C4-B4: Stops and Slides. Exactly the same as Key Layer A. We duplicated Stops and Slides in Key Layer B for facility, since the end of every step sequence ends with a Stop or slide or both.

### Clothing/Skin Keyswitch

## Cinema Sound Foley Library Instruction Manual

For clothing and Skin, B-1 through A0 are identical to footsteps, since they are Layer functions. There is no Bb-B0 keys as there is only Key Layout A for these Sound Banks.

Since Clothing and Skin only have Key Layout A (no Key Layout B), the only remaining keys are C1-B2. These keys comprise the two octaves of the Bank chosen and trigger the samples of the Sound Bank. Round-robin defaults to cycling through all the sounds of these two octaves, although round-robin may not be as effective with clothes and skin, since choosing the right sample performance to sync with the right screen performance is much more critical.

### Ancillary Keyswitch

Because ancillary Sound Banks are each unique in sample count, the only keys which remain constant are the B-1 through A0 keys (just like clothes and skin). Each Sound Bank has a different sample count, and some of those key counts go all the way to the top of the 88-key controller. If you have a smaller controller, you'll need to "octave up/down" to access all of these sounds. Round-robin will cycle through all of the sounds on a keyboard without access to higher physical MIDI keys, however.

### Footsteps Notes and Best Practices

The most intricate discipline in the CSFL is footsteps. Hundreds of hours of recording were done so you can have maximum usability and accuracy of on-screen performance.

### Mixing

For us, we find that having the footsteps play in their near-unaltered state allows for the re-recording mixing sessions to go more smoothly. Although there's a maximum of possibility and potential for creating the perfect foley sound from within the CSFL, leaving the sounds as they are saves the time and effort of having to *undo* that work should it be too much or not enough when compared to the rest of the mix. The exception for this would be where you wanted Distance to Camera mixing or general effects. Here, doing the mixing from within the CSFL is superior and speedy.

Overall, you'll be placing the equivalent of a band-pass filter/eq on the footsteps in order to layer them into the mix.

### Performance

We love performing the footsteps in real-time. The library is wonderfully set up to accommodate a wide variety of controls with two hands while controlling dozens of independent samples.

Copyright 2019 © Mark Edward Lewis & Impact Soundworks, All Rights Reserved

<http://www.cinemasound.com> - <https://impactsoundworks.com/>

For Mark, he sets up volume on CC #1, Cutoff on CC#2 and Layer Mix Control on CC#4. CC#2 he uses on a foot pedal. This way he has full real-time control of the more major parameters for useful implementation of the footstep discipline.

### **Layering**

Layering banks is by far most successful with footsteps. Whether you're trying to create more grit by adding leaf crunch to cement footsteps or creating more thump by adding socks on linoleum to carpet boots, it's all available. We also strongly suggest loading soft, medium, loud and run of a particular bank type all on one Layer. This way you can easily keyswitch between them as needed and as the actor's performance dictates.

### **Special Notes**

Steel Plate has many samples which have "pitch" movement. Since steel plate is a highly unique sound which has few uses outside of sci-fi, we've turned several of the full-steps into "sci-fied" sounds to help with effects which the built in Kontakt player cannot create.

For Flip Flop samples, using pick up samples from Key Layer "B" really helps sell the realism as not all of the full heel-toe samples have the "clack" of the flip flops as clearly heard as you might want.

Using leaf crunch samples at a low level with any shoe instrument really adds "grit" and weight to footstep foley. The same goes for adding barefoot tile "thuds" for low-end thump. Although you can turn the Cutoff down on an additional instance of the CSFL using the same samples and achieve similar results.

In scenes with footsteps running, you very likely may need to add significant trouser foley to convince the audience.

## **Clothing Notes and Best Practices**

### **Mixing**

The only general matter to attend to when mixing clothing samples is low frequency management. Most of the clothing samples have had little low frequency roll-off. This means that while these samples have a giant, bigger-than-life sound, in order to fold them neatly into a mix, low frequencies will need to be rolled off. We suggest doing this at the re-recording stage instead of from within the plugin so that mixing work done without the other mix elements presents will not have to be undone later.

However, using a high-pass filter and controlling the Cutoff of the CSFL can easily and neatly manage the low frequencies of the clothing samples, and if

Copyright 2019 © Mark Edward Lewis & Impact Soundworks, All Rights Reserved

<http://www.cinemasound.com> - <https://impactsoundworks.com/>

there is a MIDI controller available on the re-recording stage, managing clothing samples from a MIDI CC# is far easier than automating an EQ on a channel.

### **Performance**

Because no human motion is ever the same, judicious use and careful choice should be given when performing clothing foley. Unlike footsteps, here real-time performance can be difficult. Moreover, simply changing Banks to try different sounds will render samples with different lengths.

As a result, we recommend using short & medium length clothing samples where possible. Coalescing multiple short clothing samples together in a sequence to create longer samples allows for each clothing event to sound different than another and gives the best chance of performance translation between banks when auditioning different sounds.

If the clothing move is particularly long (over 1.5 seconds), long samples should translate well when key-off events are placed accurately. For Example: if there is a hand going up a shirted arm on camera for 2 seconds, and you choose the Clothing Female Movement Chiffon Dress Long Medium, you'll likely be able to find multiple samples in that bank which have lengths which are that long or longer. In performance, if you press that key and hold it for as long as the move happens on screen and release when it's finished, you should have a great and accurate foley performance which will translate well to, say, Clothing Female Movement Satin Blouse Long Medium.

The problem would come if you found a sample which lasted the length of the on-camera move perfectly and held the MIDI key down after the end of the sample and move. Even though the sample would have ended, the MIDI note would continue. Thus, when you changed this Bank to another, it would be likely the performance would be too long, because another sample will not end so perfectly.

Good practice will always have Long samples end before the completion of the sample (key off). To help with realism, end each long sample with some kind of short clothing sample to cover the release of the filter/amplifier.

### **Layering**

Layering clothing is a great idea when the on-camera performance warrants it. The nature of clothing foley is an amorphous one, since the wrinkling and rippling of cloth against skin or other objects is never uniform. Fortunately, audiences generally can't tell the accuracy of clothing foley's ability to replicate each fold or crease unless the shot is an ECU. Additionally, modern audiences tend to forgive somewhat inaccurate foley when it comes to folds, creases and edges.



## Cinema Sound Foley Library Instruction Manual

That said, adding layers of short, and medium samples to longer samples – when mixed low – can add an incredible sense of realism and depth to a performance. Even adding clothing samples from another instrument can really help with blurring the realism of what audiences are seeing with what they're hearing without losing the immersion of the moment. For example: if you have a medium shot on a woman drawing her hand down a man's wrinkled shirt chest, Clothing Male Movement Dress Shirt Medium Medium would be a great place to start.

To add dimension, adding Soft Short and Soft Medium samples to the draw down can create wonderful depth when mixed low (30%). You might also consider selecting a more resonant sample set like Poet Shirt to layer if the move down had particular dramatic value.

### Special Notes

- To be honest, if you do a lot of foley, this discipline could be done faster in a real foley situation. As we teach in the [Cinema Sound Education](#), doing foley in your walk-in closet is a fast and easy way to get really great performances which are picture synced.
- That said, if you combine the time spent setting all that up, editing, and performing, on a single production, using this library will be faster. But if you're going to be doing a LOT of productions over the next years, do consider doing the clothing in a personal-foley situation. It'll be faster.
- For everyone else, doing clothing foley "digitally" is difficult. You have to find just the right sample or layer many samples together to get each clothing move right. Now, given some practice, using longer samples with judicious key-ons and offs in real-time works great. We suggest you cover the key offs with short movements if the foley will be more pronounced. There's no "easy way out" of doing clothing foley. We believe this library helps with 90% of the clothing foley you'll encounter by giving you a comprehensive library of sounds which you can apply with reasonable speed to just about every situation.
- In scenes with footsteps running, you very likely may need to add significant trouser foley to convince the audience.
- "Hit" samples can be used in layers with skin and footstep samples to really add a "whack" to "strikes" on-camera. See the Layering notes for Skin below.

## Skin Notes and Best Practices

### Mixing

Copyright 2019 © Mark Edward Lewis & Impact Soundworks, All Rights Reserved  
<http://www.cinemasound.com> - <https://impactsoundworks.com/>

## Cinema Sound Foley Library Instruction Manual

Skin is the only discipline in this library which needs little mixing help. Since skin foley is mixed so *low* in the re-recording studio, we suggest leaving these samples be. The only suggestion we might bring is rolling off low frequencies for long shots. Otherwise, Distance-to-Camera mixing rules apply to these samples as they do with all foley.

### **Performance**

Performing skin foley is only slightly less difficult than performing clothing foley. What makes skin foley a bit easier is the lack of ruffling, folding, or seams that are ever-present in clothing. However, those elements are replaced with strong contour shifts in the surface of skin. Fortunately, modern audiences have come to forgive the absence of subtle phase shifts in the contour of skin foley. Still, we recommend knitting together shorter samples to create longer skin moves in order to create unique performances and help with contour issues especially on CU and ECU shots.

Do read the Performance notes in the clothing section above as they also apply to skin performance.

### **Layering**

This is the only discipline where layering may not be the best choice. Skin foley is typically an intimate affair when needed on-camera. The exception to this is when using the "hit" samples or indeed the touch samples in general. If a "strike" is needed, layering hit samples of all kinds (including clothing and footstep toes/heels) can really add a massive "whack" which will be unique and effective. In this case, the sound will really move from simple "foley" to hard effects as the on-camera action will have to be quite violent to "sell" realism. But, boy, it'll be dope!

### Special Notes

Please see the special notes in Clothing above.

## **Ancillary Notes and Best Practices**

### **Special Notes**

The Ancillary library is a grab-bag of fun foley and otherwise samples we've amassed over the years. It encompasses everything from vocal grunts and action noises to toy ray-guns to footsteps, clothing, skin, zombie sounds and more. If you're in need of "real-world" sounds search this discipline and there's a good chance what you're looking for will be there.

There are no special key mappings for these sounds outside of the normal round-robin and layer keyswitches. And whatever you do, don't listen to the NSFW bank with anyone else around.

Copyright 2019 © Mark Edward Lewis & Impact Soundworks, All Rights Reserved

<http://www.cinemasound.com> - <https://impactsoundworks.com/>

## Credits

**Recordist:** Mark Edward Lewis

**Microphone:** Røde NTG-8/NTG-3

**Recorder:** Zoom F8 192kHz/24bit

**Foley Performers:** Rivkah Raven Wood, Mark Edward Lewis, William Eriksen, Alina Andrei, Jacob Hamill, Hope (the dog)

**Kontakt Instrument & Scripting:** David Smith, Anthony Mena

## Troubleshooting

Having trouble with the library? Have you used it on a project you want to tell us about? Drop us a line via our [Contact Page](#) or [support@impactsoundworks.com](mailto:support@impactsoundworks.com) – but don't forget to [read our FAQ](#) first.