



An Impact Soundworks Instrument

Introduction

After the success of our unique **Sonic Forest** instrument, we were full of ideas for how to take the same powerful granular engine and apply it to all-new sounds. We decided on sounds that evoke water: synthesized elements, natural recordings of flowing water, and acoustic sounds were all used as source material. We combined and processed all of these components to create a wonderful set of **24** sound sources which can be further layered, tweaked, and fed into the **Sonic Ocean** engine.

Much like **Sonic Forest**, this instrument excels at creating lush, beautiful atmospheric soundscapes and ambiences. It's ideal for composers looking to create evolving, never-ending, and unique textures, as well as electronic artists, New Age musicians, and others. The new sound source set also introduces many new possibilities for more traditionally playable pad, rhythm, sequenced, and percussive sounds.

We hope **Sonic Ocean** will inspire a new world of creative timbres in your music!

Installation

1. Install the **Pulse** application if you don't already have it. **Pulse** is a cross-platform 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 Sonic Ocean download code. Follow the instructions to download and install the library.

3. Finally, load the Sonic Ocean NKI of choice in Kontakt. No activation is needed, as this is not a Kontakt Player instrument.

Optional: Please see our [Kontakt workflow tutorial](#) for information on adding instrument files to the faster Quickload window or the Kontakt Database.

Content

The library includes 24 sound sources, with room for an 25th user-imported sound.

Sounds can be enabled by pressing the corresponding keyswitch, starting at MIDI note C0 and ending with C2. Sound sources can also be selected polyphonically, by holding one keyswitch and pressing one (or more) other keyswitches.

The library also includes a folder of **Ambience Samples** recorded in Scotland. These lovely natural sounds can be used for further sound-shaping, as foley, or any other purpose!

The sound sources are:

Additive Waves (C0): Waveform created with additive synthesis with a glossy, organ-like timbre.

Anchor Stones (C#0): Meditative acoustic mallet instrument with a smooth, resonant sustain and a hint of oceanic sounds.

Aqua Piano (D0): Airy synth pluck with a rubbery, buoyant sustain and decay.

Aurora (D#0): Grainy and distant keyboard-like synth sound with a snowy feeling.

Undersea Cable (E0): Hybrid morphed mallet sound evoking data deep under the waves.

Ice Drum (F0): Physically modeled resonant hand percussion.

Depth Charge (F#0): Rapid, aggressive hybrid sound made from morphed waves.

Droplets (G0): Synthetic pluck or key waveform using plucked string modeling.

Drowned Piano (G#0): Altered acoustic piano with a submerged and distant feeling.

Kraken Horns (A0): Dark, distorted and eerie horns crafted from brass ensembles.

Glacial Crackles (A#0): Textural sound of ice grains, morphed from dripping water.

Infinite Lagoon (B0): Morphing, non-tonal synthetic texture created from water flows.

Deep Fissure (C1): Strong, deep synth pad sound with a warm timbre.

Mariana Bell (C#1): Hybrid peace bowls sent beneath the waves.

Container Drum (D1): Metallic struck percussion with a large timbre.

Oceanic Pluck (D#1): Deep, sitar-like acoustic sound created from an 8-string guitar.

Phase Change (E1): Synthetic evolving texture built atop the sound of a flowing stream.

Time Ripples (F1): Plucked hybrid synth with lots of bright overtones.

Purgulltory (F#1): Sweeping pitch dives imitating the sound of sea gulls.

Endless Calm (G1): Lovely electric guitar and synth hybrid layer with a warm tone.

Metal Streams (G#1): Short, distant water flows run through metallic pipes.

Shipwreck (A1): Percussive impact built from the sound of waves.

Uneven Tides (A#1): Morphed water texture with granular pitch.

Water Marimba (B1): As the name suggests, a watery marimba sound!

User Sound (C2): User mapped sound – see below.

Importing Samples

The user articulation (C2) plays back the file labeled named **!User-Sample.wav** in the Samples folder. You can replace this file with any other WAV, AIF, or NCW file of the same name, and the instrument will read it properly. **The root pitch of the sample will be loaded as C3 – keep this in mind!**

You can also manually import a greater variety of samples (including multi-dynamic and chromatic samples) by using the Group Editor in Kontakt. Navigate to the bottom of the editor (or use the Monitor -> Groups tab in the Browser) and drag or paste your samples in to these groups:

UserSampleDry
UserSampleWet
UserSampleWetRev

An easy way to ensure your samples are the same across all three groups is to configure them as desired in “UserSampleDry” first. Then, select all samples in that group, right-click, and Copy them. Then, Paste them into the other two groups, one at a time, by selecting each group one-at-a-time with “Selected groups only” enabled. (**Note: Do not map any samples to the lowest note C-2!**)

Entering the Ocean

Starting from the basic Sonic Ocean.nki patch, usage is very simple. Every note above C2 corresponds with a pitch. Low velocities trigger quieter, more muffled notes, higher velocities bring out brightness and additional volume.

The real magic happens when you press the **Sail** button at the top of the interface. When this is pressed, the instrument captures the last played sound and stretches it across the keyboard. Thus, you will get the same timbre without the variation and sample-switching as normal.



When you have Sailed a sound, the **Waves** knob will automatically increase. **Waves** controls the level of the granulation effect – or, as we like to call it, the waves of the **ocean**.

The tone of the granulation is based on the Sailing sound. You can dramatically alter the sound of the ocean waves by trying different source sounds: different keys, velocities, round robins, and especially different articulations.

If you would prefer to hear only the ocean and not the source sound, you can turn the **Volume** knob all the way down (or adjust as desired).

Exploring the Ocean

A huge part of enjoying Sonic Ocean is adjusting the wide array of knobs in the center of the interface. If you ever need a reference while using the instrument, just hit the **Info** button beneath the Impact Soundworks logo.



As you read on, keep in mind that these controls only have an effect when **Sail** is enabled, and **Waves** is turned up to the point where it is audible.

DROPS: As this knob increases, the chance that the generated grains will play at a higher pitch increases. The possible altered pitches are a 5th, 12th, 19th (octave + fifth) or 24th (2 octaves). You can **alt-click** the knob to toggle the 5th/19th grains on or off. This adds a wonderful brightness and shimmer to the ocean.

TIDES: Controls how the granulation engine selects the next grain to play. At very low values, the granulation works mostly in a linear manner, playing one chunk of audio in the waveform and then moving to the immediately following chunk. On the other hand, with Tides turned all the way up, the grain selection is entirely random.

DEPTH: Introduces a lush algorithmic reverb and ‘sweet spot’ delay strictly to the ocean, without affecting the dry sound. This gives a hollow-like quality to the ocean, as if deep under the waves.

FLOOD: Washes out the sound by introducing a very spacious convolution reverb effect to the forest. As the knob increases, the amount of dry signal decreases. When Flood is at max, the sound truly becomes ‘flooded’ with reverb as you are hearing all echoes and reverberation with no source at all.

FLOW: Affects the speed at which the grains are triggered, with higher values directly increasing the speed of the granulation and growth.

FREEZE: Essentially an inverted attack knob that affects only the ocean grains. As Shape increases, the grains take on a more harsh and edgy quality, while decreasing the knob softens their attacks and blends them together.

SURFAE: Increases the cutoff of a gentle high pass filter which affects only the ocean.

SUBMERGE: Decreases the cutoff of a gentle low pass filter which affects only the ocean. Note that both Sun and Shade can be used at the same time for a bandpass effect.

CURRENT: Affects the speed and length of the granulation. High values result in shorter grains played back faster, while low values can produce very long grains played back slowly. This can be used independently of the Flow knob to control length and speed in interesting ways. By **alt+clicking** this knob, you can also control the amount of “Variety” in the ocean, which affects the randomness of the grain timing. Once you have set the Variety to the desired value, you can drag the Current knob normally and reset it to whatever you would like.

RIPPLES: When set to minimum value, the ocean waves travel and evolve endlessly, lasting for as long as the trigger key is held. Higher values will make the granulation effect decay over time, as if a gradual decay envelope with no sustain has been applied.

Instrument Settings



Tune: Changes the fine tuning of the entire instrument, both source sound and ocean alike.

Trans: Transposes MIDI notes as they are played, also affecting source sound & ocean.

Vel > Vol: Controls the degree to which velocity affects the volume of the sound.

Offset: Sets the playback position of the source sound, sailing or otherwise, but has no effect on the granulation engine.

MW: Vol | HP: Toggles the effect of the modwheel. Vol links the modwheel to volume swell, while HP links it to a very gentle highpass filter cutoff. Both of these affect the forest and source sound.

Vol Envelope: Sets the Attack, Decay, Sustain, and Release settings for the instrument, not including the ocean grains (whose volume is dependent on the ocean-specific knobs).

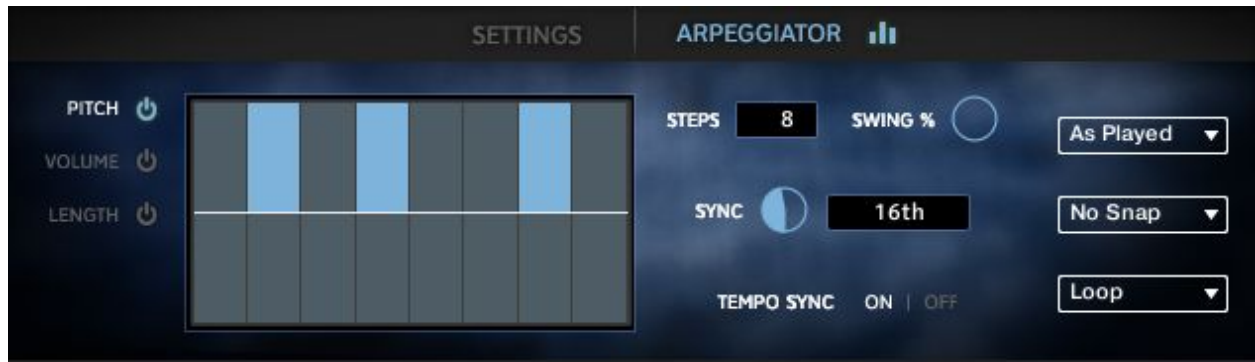
Pitch Envelope: Sets the Attack, Decay, Sustain, Release, and Depth for all parts of the instrument, including the ocean.

Microtuning: The instrument supports custom microtuning scales by first selecting the desired root key from the dropdown (labeled "C" in the picture above) and then using the table below to set fine tune offset values, in cents, based on that root key.

For example, if "C" is selected, the first column of the table is the tuning offset applied to all "C" notes on the keyboard.

There are also a variety of microtuning presets available from the other dropdown (labeled Default in the image above.)

Arpeggiator



The Arpeggiator is enabled by clicking the 3 bars to the right of the word **Arpeggiator**, and has two modes:

Arpeggiator mode is **enabled** when the Pitch power button is **disabled**. In this mode, the system plays back all held notes in the order determined on the right side (“As Played”, “Ascending”, or “Descending”).

Sequencer mode is **enabled** when the Pitch power button is also **enabled**. In this mode, each note played generates a sequence built on that note; the notes in the sequence are determined by the values in the Pitch table.

You can switch the viewed table by clicking the labels **Pitch**, **Volume**, and **Length**.

The **Volume** table, if enabled, modifies the velocity of each step (otherwise, the same velocity is used for all steps).

The **Length** table, if enabled, sets the length of each note – start with 100% of the tempo sync value, to a minimum of 1%.

The **Steps** control sets the number of steps in the arp / sequencer, while **Sync** or **Period** sets the timing value. (Turn Tempo Sync OFF to edit Period, which is independent from Host BPM).

Snap controls when the arp / sequence starts, based on host position in playback. For example, a snap of **bar** means the arpeggiation will not start until the host reaches the downbeat (bar).

Loop End Mode (Loop by default) sets what happens when the # of steps hits maximum. In “Hold”, the last step is held out like a normal note. In “Stop”, the sequence or arpeggiation simply stops.

Effects Rack



By default, our custom FX rack only affects the source articulation or sailing note – not the ocean grains. However, this can be toggled in the upper right.

The asterisks (*) next to each effect can be clicked to randomize the parameters. Alt clicking the asterisk will return the effect parameters to default values.

EQ: A four-band, analog-modeled parametric EQ. All four bands have controls for gain (+/- 20dB) and frequency range. The low-mid frequency band (LMF) and high-mid (HMF) also have controls for the width (or “Q”) of each band. A lower Q value means the band is narrower and affects a smaller range of frequencies, while higher Q values can affect multiple octaves worth of frequency content.

COMPRESSOR: An analog-modeled, SSL-style compressor that can be used for both subtle and extreme processing. All controls are standard to compressors; the Mix knob can be used for phase-accurate blending of the dry (uncompressed) and wet (compressed) signals.

BITCRUSHER: A key effect that can reduce the bit depth and sampling rate of the audio output in real time. Great for adding even more grit and crunch to any sound. The Noise knob introduces *constant* line noise, while Noise Color filters this noise.

DELAY: An all-purpose, tempo-synced delay unit. The MIX knob blends between the dry and wet (echoes) signals. Damping, when turned up, dampens (lowpasses) the high frequencies from the echoes. Pan increases the amount of 'ping pong' L/R in the echoes.

REVERB: A convolution reverb with a large collection of our custom impulse responses (IR). HPF and LPF filter the reverb signal, while Size changes the length of the IR. Note that this effect is somewhat CPU-intensive and, on some older computers, may not be suitable for real-time tweaking. Also note that the HPF, LPF, and Size knobs are not processed in real-time and thus are not automatable.

CHORUS: A simple chorus effect with 'Smooth' mode toggle, effect depth, speed, and phase. Note that even at 0 depth, the effect is still somewhat audible.

Credits

Lead Design: Andrew Aversa

Recording and Sound Design: Andrew Aversa, Constructive Stumblings

Artwork: Constructive Stumblings

Scripting: Nabeel Ansari & Andrew Aversa

Troubleshooting and Feedback

Have you used **Sonic Ocean** in a project recently? Got an awesome track you'd like to share? Drop us a line (admin@impactsoundworks.com) and we might post it on our website! Or, tell the world at our Facebook page here: <http://www.facebook.com/ImpactSoundworks>

We encourage all our users to share and promote their work. Word of mouth is the #1 way people find our samples, so it also helps us to produce more great libraries for you!

For any technical support issues regarding the library, don't hesitate to email support@impactsoundworks.com.

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