Rise & Fall Lab (Noise Mode)
a Kontakt 5.6 + instrument
by Lussive Audio

Documentation v1.0
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Installation & Requirements

This instrument is created for Kontakt Full Edition <u>v5.6</u> and newer.
OS: MacOS or Windows resolution 800x750 minimum. The full, paid version, of Native Instruments Kontakt is required to load the instrument in.. It can be used in the free Kontakt Player for 15 minutes in demo mode per session. The instruments requires 65 MB of RAM memory on top of the usage of Kontakt and the DAW.

Loading the instrument

- Start your DAW and load Kontakt 5.6 or newer.
- Locate the Instrument in the folder

Name	Size	Tem...	Date
..			
LUS Rise & Fall Lab.nki	42.62 kB		01/01/2022 16:29
Documentation			09/03/2021 07:33
Samples			09/24/2021 13:09

- Open the .nki file
- The Rise & Fall Lab is ready to use

Note: if you use Drag and Drop load in Ableton Live, issues might occur. Please load the .NKI from within Kontakt itself in stead of directly loading the .NKI via drag and drop.

Features
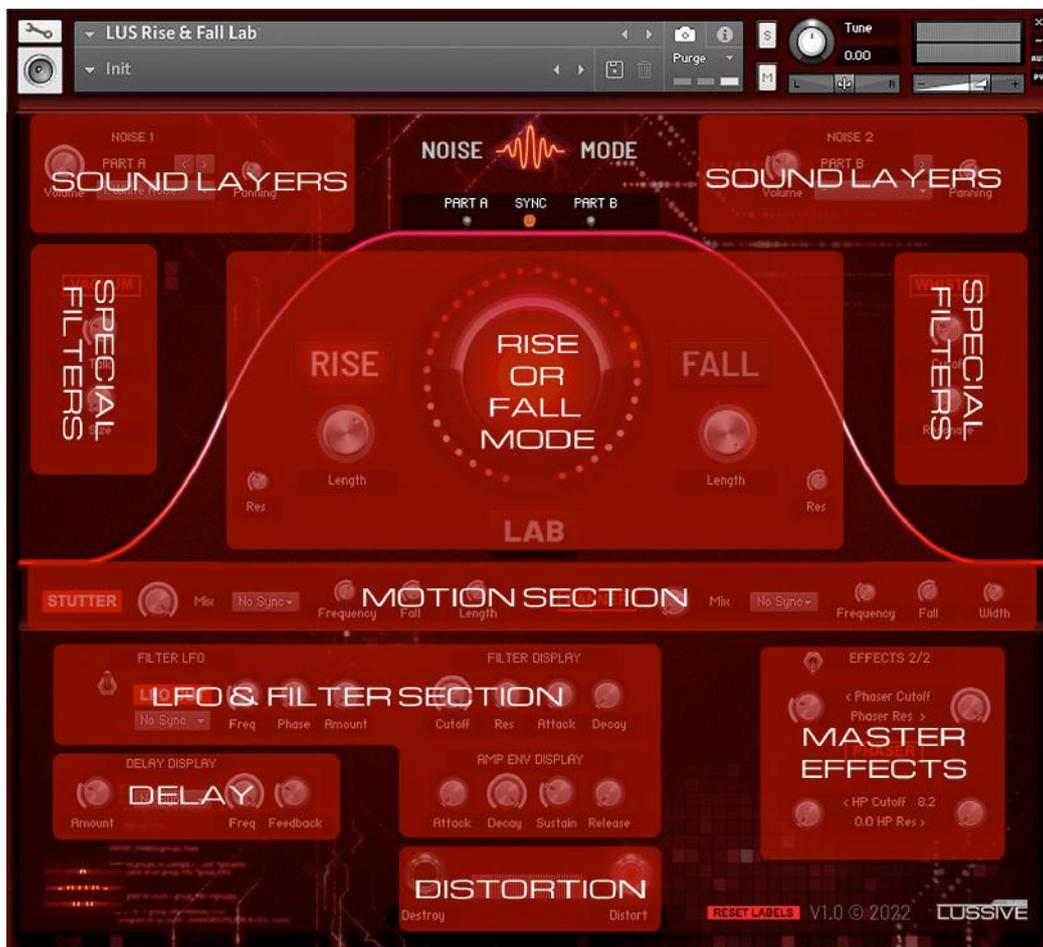
Rise & Fall Lab description

The Rise & Fall lab is a sampler instrument which consists of 2 different sound layers. It is designed to create upriser and downlifter sounds. All controls have been setup to make this easy so while designing sounds, the focus can go to creativity and movement. No need for complex routing as in traditional synth instruments.
The instrument is available in Noise Mode and Synth Mode. Each version can be set to a Rise or Fall mode, corresponding to the movement. Up or Down, Uphill or Downhill, Upstream or Downstream, Low to High or High to Low, Slow to Fast or Fast to Slow. You get it. Perfect for build-ups or breakdowns.
This documentation describes the "Noise Mode" which uses noise OSC typed sounds as sound layers.

General features

Layer selection - Click the dropdown menu to select another layer sound.
Use the left and right buttons to navigate through every layer sound.

Knob – click and drag with your mouse to change the value. CMD / CTRL + click will reset to the default position, in case the knob has a default position.

Enable feature – A feature is enabled in case the switch fills red with white text.

Toggle – A toggle can be used to navigate between visual displays.
Like the secondary effects area or display of the Filter LFO and it's Resonance LFO.
No values are updated when using the toggle.

Reset Labels – some text displays are updated with knob and slider values. Click this button to reset the text displays to it's default instrument text.

Sound layers – choose your sounds, set the volume and panning

Browse through the available wave layer sounds by selecting them in the drop-down menus. Both menus consist of the same 21 wave layers and 4 custom layers.

A total of 21 noise type sounds can be used, varying from White Noise to Pink Noise and special effect noises.

The noises can be loaded into 2 different parts that can play solo or together.

Additionally you can load up to 4 of your own noise types sounds in the custom slots.

For each sound, the volume and panning can be controlled which is stored on each sound.

Rise or Fall Mode

The heart of the Lab is the Rise or Fall mode configuration.

The instrument can either be set in Rise or Fall mode. Not in both modes at once.

Click the text to enable the desired mode for the sound you are creating.

Length

For each mode you can control the Length of the Fall or Riser sound.

The length is in fact the time it takes before the full rise or fall effect.

You can time this to the amount of bars you want to create the sound for.

Resonance

The resonance control allows you to create a peak in the filter sound, which makes the sound sound more resonant.

Each mode has a separate resonant knob.

The Master Filter Knob

The master control for the instrument is the Master Filter Knob shown on the right.

The location of the knob sets the "starting point" for the Riser or Downlifter.

In case the dial is positioned completely to the left, the riser or downlifter starts at 20 Hz. For a riser sound, this is the default starting position.

For a downlifter this would mean there is hardly any sound played back.

In case the dial is positioned completely to the right, the riser or downlifter starts at 20 kHz. For a downlifter sound, this is the default starting position.

For a riser this would mean there is hardly any sound played back.
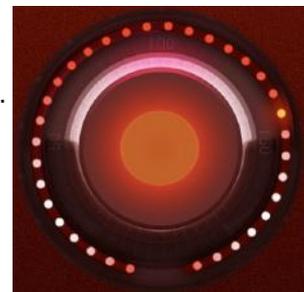
Motion section
The motion section consists of a "Stutter motion effect" and "Panning motion effect".

Stutter motion
The stutter motion is a volume stutter effect. This allows for the sound to play gated on and off. The stutter effect has controls to set the length of the stutter, mix the sound with the non-stuttered audio and set the speed of the effect. Additionally you can also make the frequency decrease or increase over time, which results in a speed up or slow down effect of the stuttered sound.
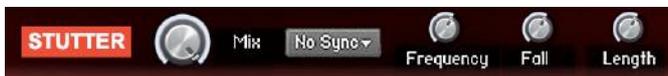
| STUTTER | Enable stutter mode |

| Mix | Mix (Dry / Wet) |

| No Sync ▼ | DAW BPM sync function (1/1, 1/1T, 1/2, 1/2T, 1/4, 1/4T, 1/8, 1/8T, 1/16, 1/16T, 1/32, 1/32T) In case set to "No Sync" the frequency knob is shown for setting the frequency manually |

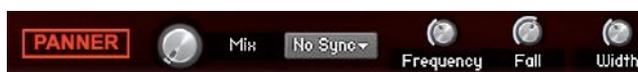| Frequency | Set the frequency of the stutter effect manually. (only available if "No Sync" mode is selected) |

| Fall | Fall amount (or Rise amount depending on Rise mode or Fall mode) Turn this knob right to get a speed up or fall down effect. |

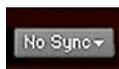| Length | Set the length of each played stuttered sound. Left is shorter and right is longer. |

Panner motion
The panner motion is a panning effect. This allows for the sound to play left and right on and off. The effect has controls to set the width of the panning, mix the sound with the non-panned audio and set the speed of the effect. Additionally you can also make the frequency decrease or increase over time, which results in a speed up or slow down of the panning effect.

| PANNER | Enable panning motion |

| Mix | Mix (Dry / Wet) |

| No Sync ▼ | DAW BPM sync function (1/1, 1/1T, 1/2, 1/2T, 1/4, 1/4T, 1/8, 1/8T, 1/16, 1/16T, 1/32, 1/32T) In case set to "No Sync" the frequency knob is shown for setting the frequency manually |

| Frequency | Set the frequency of the stutter effect manually. (only available if "No Sync" mode is selected) |

| Fall | Fall amount (or Rise amount depending on Rise mode or Fall mode) Turn this knob right to get a speed up or fall down effect. |

| Width | Set the width of the panning effect. Left is more mono and right is more stereo. |

Part selection

Part A - Sync - Part B
Some features of the lab can be set individually to Part A (sound 1) or Part B (sound 2).

Sync is the default position which means all controls are done on the sound layer in Part A and sound layer in Part B at the same time. The controls eligible for individual part mode are:
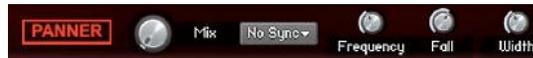
- Rise or Fall Length
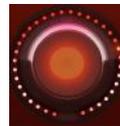
- Rise or Fall Resonance

- Stutter Mode (all controls)

- Panner Mode (all controls)

- Starting point of Rise or Fall (master filter knob)

Setting a different value of the above controls for either Part A or Part B can result in very interesting sound designs, which are in normal synth instruments quite complex or sometimes impossible to route.
Important: in case you click Part A or B you the controls will update to the respective setting of the clicked Part.
In case you click the Sync mode, no visual changes will be made this wouldn't be possible with mixed values.
As soon as you change one of the controls in sync mode, both parts will be updated to that value.

LFO & Filter section

Master Filter
The master filter section can be used to filter the complete sound signal with features:
Cutoff, Resonance, Attack Envelope, Decay Envelope.
Knob values are shown on the FILTER DISPLAY. Click a knob to see its current value.

Amplifier Envelope
The Amp Envelope features the four most important controls:
Attack, Decay, Sustain, Release.
Knob values are shown on the AMP ENV DISPLAY. Click a knob to see its current value.

LFO
The LFO section features a Filter LFO and Resonance LFO
Toggle between both displays with the toggle switch.
The Resonance LFO requires the Filter LFO to be active as it filters the resonance of the filter that is activated in the Filter LFO.

Filter & Resonance LFO

The filter LFO has three knobs and one activation switch. The left knob controls the Frequency of the LFO and the right knob is a mix knob to mix the LFO sound with the original. The middle knob can be used to change the phase of the LFO. The Sync Menu can be used to change the free HZ frequency mode to the timed mode based on your DAW's BPM. Sync modes 1/4, 1/4T, 1/8, 1/8T, 1/16, 1/16T, 1/32 and 1/32T are available.

Again, the resonance LFO only works if the Filter LFO is also enabled. It has nearly the same controls as the filer LFO. In stead of the phase control, a fade control is available allowing you to activate the resonating LFO slowly by fading in.

Special filter section
Two special effects are available which add an interesting texture to your noise movement.

Vacuum effect
The "Vacuum" effect is a talkbox effect which can emphasis the sound with a vowel filter effect.
Use the Talk knob to change the frequency and use the Size knob to set the amount of the effect.

Whistle effect
The "Whistle" effect is a resonating effect which can emphasis the sound with a resonance peak effect.
Use the Cutoff knob to set the frequency and use the Resonate knob to set the amount of the effect.

Master Effects
The instrument features the following effects: High Pass Filter, Phaser, Reverb, Delay, Distortion, Saturation, Bitcrusher, Transient Spike, Stereo Imaging. The effects can be found in three different areas of the instrument. The master effects area has a toggle to switch between two effects menus.

Effects 1/2
The effects section has the following features:
Saturation, Bit-crusher, Transient Spike, Stereo Width, Reverb, Reverb Pre-delay

Saturation
The saturation knob can be used to add overall warmth and saturation to the sounds resulting in a more expressive sound.

Lo-Fi / Bit-crusher
The bit-crusher knob can be used to add some gentle highs to the sound or create crazy futuristic effects.

Spike
The spike knob can emphasize or soften the attack sound.

Reverb & Pre-delay
Three different reverbs can be added to the instrument for a big quality sounding reverb tail. The pre-delay can be used to delay the reverb sound for better placing in the track. But of course you can always add a high quality external VST reverb as Send Effect to your liking.

Effects 2/2
The second effects menu can be opened by clicking the toggle

Phaser
The phaser can be used to add extra movement in the sound. The left knob can be used to change the frequency and the right knob is the additional phaser resonance.

HP High Pass Filter
Some noise sounds have quite the amount of low-end and sometimes this is not wanted.
This can be removed by using the HP Cutoff Filter, which also includes a resonance knob.

Distortion
Inherited from the Screech Designer, so a little overkill perhaps, are the Destroy and Distortion features.
Each distortion effect has an intensity control.
The Destroy and Distort features can be activated by clicking the "line input" buttons.
Both have their unique character to shape your sound.

Delay
An important feature in creating creative uprisers and downlifters is the delay.
It is available as a send effect in the instrument.
The essential features like amount (volume of the delay), frequency and feedback (length).
The frequency can be timed to the DAW's BPM with the sync menu or set manually via the frequency knob. To use this you can set the sync menu to "No Sync" which enables the frequency knob.

How to use ideas: Best Practices

Some ideas to get you started on being creative with the instrument:

Big movement stereo image
If you want to make a big unique stereo image you can select a layer in part A and the same layer in part B.
Pan part A to the left and part B to the right to your liking.
Now select either Sync A or Sync B and make sure the curve of either part A or Part B is a bit different. This way you hear a clear difference in the left and right signal.
Want to boost the stereo even more? Use the stereo width feature in the Master Effects section to go all in.

Stutter length automation
Use your Host Automation to control the stutter "length".
This way you can make the stuttered sound shorter or longer over time to match your track.
Of course you can do much more with automation. Some ideas: "Set the frequencies of the LFO's to "no sync" and automate the frequency. Or automate the delay level to increase the delay effect when building up or falling down in sound.

Create symbiosis from rise to fall
In you want a downlifter sound perfectly fitting the riser before, you can simply change from fall to rise mode or vice versa when you have created your sound and record it to audio.
All you most likely have to do is set the starting point by turning the master filter knob in the desired position.

Steady noise sound
In case you want to create your rise or fall effect manually, you can set the "curve" knobs all the way to the left.
This way the movement starts really slow and the sound plays steady for many seconds.
Also a great way to create shakers, hats or similar percussive sounds.

Check https://store.lussive.com for more tips & tricks.

Presets / Snapshots

<u>Installation:</u>
Locate the "Snapshots (Presets)" folder in the ZIP you downloaded. Move the complete folder inside this folder to the *"User / Documents / Native Instruments / User Content / Kontakt"* folder. If this folder does not exist, please <u>create</u> it first. Both "User Content" and "Kontakt".
So the folder "*LUS Rise & Fall Lab*" including presets should be located there.

MacOS:
Users\<your username>\Documents\Native Instruments\User Content\Kontakt\LUS Rise & Fall Lab\

Windows:
C:\Users\<your username>\Documents\Native Instruments\User Content\Kontakt\LUS Rise & Fall Lab\

Various presets (snapshots) are added in the instrument, designed by Hardstyle producer A-lusion. The image below is a screenshot with a selection of the presets.
You can save your snapshots to use them as presets.

This is a default Kontakt feature so any issues with this is out of our development and support reach.

You can open the snapshots menu by clicking on the camera icon.

Use the snapshots to load some of the predefined sounds or save your own sounds.

<u>IMPORTANT: The snapshots specifically belong to the Kontakt version in which the .NKI was saved. When you have a different version as the 5.6.0.0.046 you should not save the .NKI if you want to keep using the original snapshots. Make sure you make a backup (make a second folder with all files) and use this if you intend to save the .NKI file (Saving the .NKI is not mandatory when using the instrument in your projects)</u>

Tips & Tricks

<u>Automation</u>
By default all knobs have been configured in the Host Automation. Ready to use for all controls.
If needed, you can always automate your controls in your DAW by using the Automation Drag feature in Kontakt. After enabling automation on one of the features, you can use your automation lanes in your DAW and any knob you twist in record mode is automated.

<u>Default values</u>
Many knobs have a default setting value. Like 0,0 DB or 0,00 Tune.
Ctrl / CMD + Mouse click results in the knob to be restored to it's default position.

<u>Precision knob set</u>
You can set a knob with more precision by holding the SHIFT key while you change the value.

<u>Pitch Bend</u>
The Pitch Wheel is set to 24 notes so you can increase the riser or downlifter effect.

<u>Toggle</u>
The toggle switches acts as a visual switch. It does not enable or disable any features.
So the features, opened and closed by using the toggle, remain active.

Loading your own samples

You can load your own samples by replacing the default and custom audio files.
Locate the [*Samples/LUS Rise & Fall Lab Samples]* folder.

You can load your own samples by replacing the custom audio files. Make sure you keep the <u>exact</u> filename and make your sound sources long enough to complete the rise or fall. You can keep the originals by replacing your own audio in the filenames with "custom" included.
Noise sounds don't have a definite pitch so is doesn't matter which key you have your noise audio in.
Experienced Kontakt users can change the samples via the Expert Zones mode.