



sonic fiction

USER'S MANUAL



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Written by Jeremiah Savage

Edited by Patryk Korman

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Germany

Native Instruments GmbH

Schlesische Str. 28

D-10997 Berlin

Germany

info@native-instruments.de

www.native-instruments.de

USA

Native Instruments North America, Inc.

5631 Hollywood Boulevard

Los Angeles, CA 90028

USA

sales@native-instruments.com

www.native-instruments.com



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1 Welcome to Sonic Fiction!

Thank you very much for purchasing Sonic Fiction. On behalf of the entire Native Instruments team, we hope that this KORE Instrument will truly inspire you.

Sonic Fiction adds 100 new sounds to your collection of instantly usable KORE SOUNDS®. These KORE SOUNDS have been designed to integrate seamlessly into your KORE SOUND database, making them easily accessible. Also, like the KORE 2 / KORE PLAYER factory content, all KORE Instruments utilize the KORE 2 / KORE PLAYER's Integrated Engines: You only need KORE 2 or KORE PLAYER to make full use of their sonic capabilities. Furthermore, the sounds have been equipped with dedicated Control Page assignments, putting the most important musical parameters right at your fingertips. Individual Sound Variations have been created for each KORE SOUND of this product, adding to the number of preconfigured sounds.

This manual will help you get started with your KORE Instrument. If you want to start immediately, proceed to the Installation and Activation section. Please read that chapter carefully and fully, as it explains all the steps required to integrate the KORE Instrument into KORE 2 / KORE PLAYER. Following the Installation chapter is an explanation of how to use the KORE SOUNDS within KORE 2 / KORE PLAYER. If you are already familiar with KORE 2 / KORE PLAYER, this will be straightforward, but it might be worth a look nonetheless. Finally, the last section of this manual adds some more details regarding the sounds that come with Sonic Fiction.

2 About Sonic Fiction

Sonic Fiction is an exciting and mindbending exploration of the world of sound. It is the concepts of science fiction novels and the aesthetics of sci-fi cinema brought to life by shaping them into musical instruments. Combining ludicrous sampled material with rich programming of synthesis, this pack contains 100 completely original yet highly playable and dynamic instruments that will drive your imagination out of this world.

When loading a KORE SOUND from this collection, KORE 2 / KORE PLAYER automatically loads its Integrated Engines and adjusts the specific sound. This all happens automatically, with no additional adjustments necessary.

After loading the sound, you are ready to tweak it. The Control Pages and Sound Variations, preassigned for each KORE SOUND, enable you to adjust each sound to your production needs or simply morph from one sound world to another.

3 Installation and Activation

The following section explains how to install and activate Sonic Fiction. Although this process is straightforward, please take a minute to read these instructions, as doing so might prevent some common problems.

3.1 Installing Sonic Fiction

After downloading the KORE Instrument, unzip the compressed archive you received from Native Instruments. It contains this documentation as a PDF file, as well as an installer application.

To install Sonic Fiction, double-click the installer application and follow the instructions on the screen. The installer application automatically places the new KORE SOUND content files into the folders that KORE 2 / KORE PLAYER expects them to be in. In the course of the installation procedure, the installer application will ask you to specify another folder for additional files, like this manual.

3.2 Activating Sonic Fiction

When installation is finished, start the SERVICE CENTER that was installed with KORE 2 / KORE PLAYER. It will connect your computer to the Internet and activate your Sonic Fiction installation. In order to activate your copy of Sonic Fiction, you have to perform the following steps within the SERVICE CENTER:



Activation of KORE Instruments is optional. However, it will give you access to free updates.

1. Log in: Enter your Native Instruments user account name and password on the initial page. This is the same account information you used in the Native Instruments Online Shop, where you bought your KORE Instrument, and for other Native Instruments product activations.

2. Select products: The Service Center detects all products that have not yet been activated and lists them. You can activate multiple products at once—for example, KORE 2 / KORE PLAYER and your KORE Instrument, or several KORE Instruments.
3. Activate: After proceeding to the next page, the Service Center connects to the Native Instruments server and activates your products.
4. Download updates: When the server has confirmed the activation, the Service Center automatically displays the Update Manager with a list of all available updates for your installed products. Please make sure that you always use the latest version of your Native Instruments products to ensure proper functioning.

Now, you are ready to use Sonic Fiction. Please start KORE 2 / KORE PLAYER in the stand-alone mode. This will trigger the database update process automatically and integrate the new KORE SOUNDS into KORE 2 / KORE PLAYER's database.



Downloading updates is optional. After activation is complete, you can always quit the Service Center.

The next chapter will explain how to use the new sounds in KORE 2 / KORE PLAYER.

4 How to use Sonic Fiction

The following sections will give you a brief overview over some basic operations: you will learn how to search for sounds you have in mind and how to load and play KORE SOUNDS. For details about these topics please read the KORE 2 / KORE PLAYER manual.

4.1 Finding a KORE SOUND

All Sonic Fiction KORE SOUNDS are directly integrated into KORE 2's/KORE PLAYER's database. They will show up in the Browser's Search Results List alongside all the other sounds that match your specific search criteria — for example, a combination of Attributes. To restrict your search results to your specific pack's sounds, select the desired pack in the SOUNDPACK column of the Attributes List. The Search Results List shows the entire content of this particular pack.

There is another way to restrict your search results to your specific pack's sounds: simply enter the KORE Instrument's name into the QUICK SEARCH FIELD of the Browser, or even just a part of the name—for example, “refraction” The corresponding KORE SOUNDS automatically appear in the Search Results List.



KORE 2 users: if the Soundpack column is not visible in the Attributes List, right-click on the Attributes List header and select the *Soundpack* entry in the upcoming context menu.

If you don't want to limit the results to this KORE Instrument, but do want to have the display grouped by SOUNDPACKS, you can show the bank name within the Search Results List and sort the list according to this entry. To do so, right-click the Search Results List's header row and activate the Bank entry in the upcoming context menu. This will show each KORE SOUND's bank name in a new column of the Search Results List. Now click the Bank column's header to sort the list according to this specification. This will group the results.

4.2 Loading the KORE SOUND

4.2.1 Loading the KORE SOUND in KORE PLAYER

After you have located your KORE SOUND, load it by double-clicking its Search Results List entry. Alternatively, drag it onto KORE PLAYER's Global Controller. Both actions replace the currently loaded KORE SOUND—if it is the first KORE SOUND you are loading after start-up, it will replace an “empty” KORE SOUND.

When the KORE SOUND is loaded, its Control Page is mapped onto the Global Controller. This preassigned Control Page gives you access to the KORE SOUND's most important parameters. The exact buttons and knobs assignments on the Control Page are specific to each KORE SOUND, as well as the number of Control Pages. With the Global Controller, you also have immediate control of the KORE SOUND's Sound Variations. Please refer to the KORE PLAYER manual for details about Control Pages and Sound Variations.

If you are using KORE PLAYER as a plug-in in a host environment, you can save the positions/states that you set on the eight knobs and eight buttons of the Control Page: saving the host's project saves all settings of all incorporated plug-ins (among others, KORE PLAYER) and thus all changes you made to the loaded KORE SOUND.

4.2.2 Loading the KORE SOUND in KORE 2

After you have located your KORE SOUND, load it by double-clicking its Search Results List entry. Alternatively, drag it onto KORE 2's Global Controller. Both actions will replace the currently focused KORE SOUND—if it is the first KORE SOUND you load after start-up, it will replace an “empty” KORE SOUND. If you want to place the KORE SOUND into a specific Channel Insert within the Edit Area (instead of loading the KORE SOUND into the focused one), you can also drag it directly into the Sound Matrix.

When loaded, the KORE SOUND will automatically be displayed so that its Control Pages are directly mapped onto the Global Controller. For each KORE SOUND, a User Page has been pre-assigned, granting direct access to the KORE SOUND's most important parameters. The exact buttons and knobs assignments on the User Page are specific to each KORE SOUND. With the Global Controller, you also have immediate control of the KORE SOUND's Sound

Variations. Please refer to the KORE 2 / KORE PLAYER manual for details about Control Pages and Sound Variations.

If you have the full version of the Integrated Engine installed, you can also open the engine itself. Just click the Plug-in Editor Icon within the Global Controller, or double-click the Channel Insert within the Sound Matrix. This will give you full access to all parameters of the KORE SOUND, exceeding the options in KORE 2's Control Pages. Note that this will change the status of the KORE SOUND: After you have opened a KORE SOUND using its associated plug-in editor, it will always require the respective plug-in's fully licensed version to be installed. (Of course, opening the KORE SOUND in the plug-in's full version does not alter the original KORE SOUND file, but creates a copy that you might want to save as a separate file later.) If you do not use the full editor for editing a KORE SOUND, but instead only use the Control Pages and the Sound Variations, the KORE SOUND will again be loadable without the full license available.

After you have tweaked the KORE SOUND to your liking, you can save it to the User Sounds content by dragging it back onto the Search Results List—just the opposite of the loading process. Within the Save List, you can edit the KORE SOUND's name, enter your name as the KORE SOUND's author and so on. When finished, click the Done button to save the KORE SOUND to the database. It is now available for each project you are working on.

Alternatively, the KORE SOUND and all changes you made are also saved when you store the Performance of KORE 2. However, the KORE SOUND is not automatically added to the Browser's database. The same happens if you are using KORE 2 as a plug-in: saving the host's project saves all settings of all incorporated plug-ins (like KORE 2) and thus all changes you made to the loaded KORE SOUND.



If these terms are completely new to you, chapter 3.1 of the KORE 2 manual provides general information, and chapter 3.1.4 covers the Control Page system and Sound Variations.

4.3 User Interface

The layout of each sound will be slightly different from one sound to the next due to each sound's individual flexibility. However, there is still a basic uniformity one can expect with all sounds.

The 1st page of the controller section usually controls the sound layers which consist of multiple groups in Kontakt and the 3 separate channels of Absynth. These layers can be faded in and out for adding or taking away the different characteristics of each sound. This feature gives each sound great flexibility especially when morphing to other variations.



1st page of controller section

The 2nd page is usually all absynth parameters effecting each of the 3 channels. Things such as Wave Morph, Ring Mod, Filter Res and Cutoff, etc.



2nd page of controller section

When there is a 3rd page (most sound have 3 pages) is usually Kore effects but there may also be some Absynth parameter overflow and Kontakt group overflow as well.



3rd page of controller section

5 Content Description

This paragraph briefly describes some of the Sonic Fiction sounds. However, listening to them tells you much more than mere words.

Sonic Fiction comes with 100 sounds created by Jeremiah Savage. They all use Kore 2 / Kore Player’s ability to combine diverse sound engines within one Kore Sound. Kontakt is used to play samples recorded from a variety of sources: Their authenticity allows to immediately connect an idea, memory or emotion to each sound. Within the same sound the synthesis power of the KORE-integrated engines complements these recordings, re-creating the samples’ sound with other means—and other tweaking capacities. Due to this layering technique, unmusical sound sources have been converted to musical ones.

The following table describes the sound sources. Written by Jeremiah Savage himself, the descriptions also explain the initial idea behind these sounds:

Name of Sound	Description
1138 Mindlock	This sound was inspired by the Sci-Fi movie THX 1138. Basically a Dystopian future where all people are closely monitored by people in a control room and forced to take drugs in order to be content. When it was found that THX 1138 was feeling more human emotion while at work they put him in a mind-lock. This sound closely resembles that moment. I found the sound of the movie subtle and interesting incorporating a lot of Radio-like sounds - I re-cording samples from a shortwave radio to get that radio feel as well.
Fractal Strings	With this sound I wanted to merge two instrument sounds into one for a somewhat alien morphology. I like to imagine what instruments might be possible on other worlds or in a future time. In the book Hyperion there was a place called the city of poets where artists of all walks of life from different planets came together. This instrument was not mentioned but I can’t help but think of what kinds of instruments might be.
Chronos Balalaika	This instrument was mentioned in the Book Hyperion. Before the pilgrimage set out on their journey they were in a place called the Chornos Keep. A massive stone building built into the side of a mountain. It was deep into the night, empty, windy and there was a war going on outside. As it was being played one of the characters noticed that the wind seemed to play counter-point to it. This sound tries to recreate that scene.

Name of Sound	Description
Death Stick	The idea for this sound came from Star Wars - Death Sticks were a mild hallucinogen. That offered euphoria in exchange for a horrific outcome, producing a twisted version of reality enhanced by bright colors. With each dose the user's life was shortened, and the successive dosages took away larger chunks from a lifespan. This sound tries to create a mental and sonic image of what it might be like using samples of various like-sources. Carbonation Fizz since the content of Death Sticks was fizzy. Samples of lighters and smoking etc.
Electrostaff	Inspired by the Sci-Fi movie THX 1138. Walter Murch, the sound designer likened this sound as the great-grandfather of the Light Saber sound. As the Electrostaff gets closer to the victim the electric sound gets louder and indeed resembles somewhat a light saber.
Energy Pistol	I took the idea for this sound from the book Hyperion. Tried to create somewhat of a typical Sci-Fi pistol sound with added detail and flexibility.
Kouhun Insects	These insects were mentioned in Star Wars: one was released from a stasis probe and tried to poison Queen Amidala. Kouhun Insects were capable of delivering a fatal and quick-acting neurotoxin through their bite, as well as a nonfatal but nonetheless painful sting from their tails. I tried to create a sound that was insectile and putting these Kouhun insects in their natural habitat. The result is a sound scape that puts you "there".
Lightcycle	Inspired from Trons lightcycle sound—a truly classic Sci-Fi effect. Only now new and improved. The engine sounds are meatier and more organic although Sound Variation C closely resembles the original sound.
Manual	For this sound I wanted to create spaceship bridge computer sounds - While also loosely giving the feeling of being on the spaceship by the samples that resemble panels vibrating as the spaceship moves through space.
Martian Tripod	This sound was inspired from The War of the Worlds, in the most recent film the sound of the Martian Tripod was a deep trumpet like sound. This sound tries to achieve that while also being playable. There are other subtle sounds such as the footsteps and the mechanical loops of the Tripods that helps complete the picture.

Name of Sound	Description
Memory Crystals	The idea was from the movie Superman where Clark Kent visits the fortress of solitude for the first time—I wanted to create a sound that has a cold feel to it and also to give a sense of the crystals that hold the memories of his parents in the fortress as well.
Memory of Green	This sound was inspired by the music in the film Blade Runner. The song is actually called Memories of Green. It has a piano playing with subtle bleeps and arps in the background to give a sense almost that there are mechanics behind nature and in the future it may be harder to distinguish the two.
Notes Of Hyperion	Inspired by a scene in the book Hyperion. There is this place on the planet Hyperion a character finds himself. There are clefts in the mountain side that the wind blows through that creates an organ or pipe sound that the character describes as “organ notes of the planet and sky sing what i now know is a hymn to a real and present god.”
Ocean Planet	Inspired by a scene in the book Hyperion where two of the characters venture down into the ocean wearing what the book calls Osmosis masks to help them breath and medalion translators that allow for a (somewhat limited) dialog with the dolphins. It was one of my favorite scenes in the book and I wanted to create a sound that puts you there. This is one of my favorite sound scapes.
Process Bubbles	Inspired by a scene in Hyperion where the characters had to “go inside” a computer where they get to a place that is referred to as “the datumplane” a virtual cyber world. The author described their ride into it as “Frozen fountains of fireworks. Transparent mountain ranges of data, endless glaciers of ROMworks, access ganglia spreading like fissures, iron clouds of semisentient internal proses bubbles”
Space Elevator	A common Sci-Fi theme. This sound was inspired from a different book called The Mars Trilogy where a space elevator was used as a cheap means of getting out of a planet. Using samples of old rickety elevator sounds and drones from absynth I tried to create a sound that comes close to what a ride in one of these may sound like.

Name of Sound	Description
THX Control Room	Inspired by the Sci-Fi movie THX 1138. I wanted to reproduce the sounds of buttons and bleeping monitors in the Control Room where the overseers have close watch on all the employees. The radio themes are prevalent here as well.
Time Tides	The book Hyperion centers around the mystery of the Time Tombs they are known to have been sent backward through time along with one of the main characters called The Shrike who is a futuristic creature. The Time Tides is the anti-entropic forcefields around the time tombs that keep them from aging. The forcefields are like tides in the sense they are higher at certain times. This sound represents what I imagine it to be.
Tractor Beam	This bassy sound is a common Sci-Fi theme used in Star Trek. I wanted to give a sense of the low frequency of the emitted beams utilizing dynamics of low tones so that it is playable as a bass sound.
Treeship	This is a spaceship conceptualized in the book Hyperion. Treeships are living trees that are propelled by ergs (an alien being that emits force fields) through space. The ergs also generate the containment fields (force fields) around the tree that keep its atmosphere intact. I wanted to give an impression of being on board one of these space vessels.
Seismic Charges	This sound was modeled after the seismic charges in Star Wars. I read somewhere that Ben Burtt the sound designer of Star Wars wanted to keep it a secret how he made this sound But if you press Ab1 on this sound I think you'll find that it sounds exactly like the original sound in the movie ;) Plus more flexible obviously!
Sea Of Grass	This sound was made from a concept of the book Hyperion. There is an ocean of space where there is nothing but grass and the only way to travel across it is with a Windwagon (see sound description below).
Windwagon	This is a ship that travels across the Sea of Grass. It is a wooden ship with one wheel that it rolls on by the wind blowing in the sails.

Name of Sound	Description
Dredge Hammer	This sound was made from a concept of the book passing through a city of Hyperion the character in the story talked about how he could hear the Dredge Hammers pounding away like the heart beat of this vile city. So in this sound I try to recreate that idea.
Viewer Screen	After watching the new Star Trek movie I got some inspiration to create some Star Trek sounds. This one is a classic sort of submarine sound you hear in all the star trek movies. You mostly hear it on the bridge of the enterprise when the viewer is scanning something. The higher notes really sound like the original but it's very playable across the entire keyboard range.
Transporter	This is my own interpretation of the transporter sound in Star Trek. There are many variations of the Transport sound in all the Star Trek movies but it mainly consists of a sort of fantasy chime pad. There are many variations in mine as well.
Reaction Chamber	The primary source of power utilized in Star Trek starships is provided by the enormous amount of output energy produced by a controlled matter-antimatter reaction chamber. This sound is made with Air Pipe sounds and vehicle rumblings to reproduce what I imagine the Reaction Chamber to sound like.
Hydrostatic Bubbles	This is a Star Wars concept: When Jar Jar Binks and Obi Wan had to go underwater to get to the Gungan city which these hydrostatic bubbles surround. These bubbles act like organic membranes, keeping water out of the buildings, but allowing individuals to pass through at special portal zones.
Hyperion Lyre	I wanted to create an instrument for the world of Hyperion of what a stringed instrument might sound like there.
War Drum	This sound was inspired by Attack of the Clones where large armies of clones are marching into war. I wanted to create the mood of that scene by including samples of marching and large edgy drum sounds.
Control Switch	This sound represents a colorful description of all kinds of switches and buttons one could imagine in a spaceship.
Death Star Command	There is a mechanical sound in Star Wars A New Hope when Hans Solo and Luke Skywalker find themselves in the Death Star Command room after Hans Solo's ship gets pulled into the Death Star by the tractor beam. This sound was inspired by that scene.

Name of Sound	Description
Death Wand	This sound was modeled after the Light Saber sound and also in the book Hyperion there is a similar weapon called Death Wand. I used a similar technique that Ben Burtt used to create the Light Saber sound. I played back a recording of an electric hum through my speakers then re-recorded that sound by waving a recorder back and forth in front of the speaker. This creates a doppler effect which makes it sound like the electric hum is moving and slightly changing pitch.
Decaying Tachyons	In the book Hyperion it describes a scene where a computer is decoding a burst of decaying tachyons from a message received. This would be an advanced form of radio communication since Tachyons travel faster than light. This is my impression of what decaying tachyons signals sound like.
Great Saurian Strings	The book Hyperion describes a scene where the space ship is sitting above a swamp and the character in the scene is playing a classical piano while “great saurian things surged and bellowed below. I decided to make a sound that hints at that scene with a playable string sound mixed with an arpeggio that gives the impression of spaceship sounds.
I’ve Seen Things...	This sound was inspired by the scene in Blade Runner just before the last remaining replicant dies.
Laser Gun	A common sound in Science Fiction. This one is inspired by Star Wars. To make this sound I took a Slinky and stretched it out. I taped a contact mic to it and hit it with a metal rod. This technique produced a very distinct laser sound.
Mechanical Companions	This sound was inspired by the scene in Blade Runner where the Replicant Pris meets J.F. Sebastian. He lives in a warehouse called the Bradbury building where he says “I make friend.. my friends are toys.. i make them.” In the next scene it shows all his mechanical companions he makes and the background sound is similar to a music box.
Prairie Gossamers	The book Hyperion described a scene where these insect-like creatures called Prairie Gossamers that glow in the dark were flying around at night. This sound was inspired by that scene.

Name of Sound	Description
Spinship	Rather than make a sound of bleeps and noisy textural engine sounds that would normally represent spaceships. I decided to give the impression of the Spinships described in Hyperion in a more subtle way by recording spinning things like metal coins or metal lids, etc. Then I designed a tonally percussive sound to allow for playability.
Basilica Labyrinth	This sound is an abstract idea based on the mysterious labyrinths on the planet Hyperion that run for hundred and possibly thousands of miles below the surface of the planet.
Church of Shrike	This sound was used to describe how a bell might have sounded in the church of shrike temple that was destroyed on hyperion.
Cryogenic Fugue	People are frozen for long periods of time as they travel through space. In this sound I wanted to give a sense of that quiet surreality with a soundscape texture in which you can hear rumblings and other motion and ship effects.
Flame Forest	The book describes these as ‘electric trees’ (sort of like Tesla Coils) that throw flames and cause massive destruction.
Flatline Receiver	A flatline receiver is a device used in the book Hyperion to communicate through vast distances of space. This sound is an exaggerated imagination of what it sounded like.
Sonic Ebony	The character who is referred to as Consul, has an ebony ship. When it came down into the atmosphere of the planet Hyperion I imagined how it must’ve broken the sound barrier with a sonic boom. This sound has tonal elements and is also percussive.
Surgical Laser	Kassad, a military general, was nearly killed in an explosion during a war he was fighting, a Hospital Ship picked him up and resuscitated his body as he was flown to Hyperion. One of the pieces of medical equipment was called a surgical laser which this character later used for a different purpose when the hospital ship was attacked by the Ousters who are the opposition.
Spaceship Debris	I imagined this percussive sound when the hospital ship was attacked by the Ousters. The entire ship was blown apart and this is a sound I imagine as some of the pieces collide.

Name of Sound	Description
The River Tethys	The River Tethys is as a river that actually runs through these time/space portals so you can sail on this river into a vast area of space. In my sound I tried to describe that abstract concept with a subtle sound of a rushing river and other tonal aspects. Sweeping through the sound variations gives the effect of morphing from one space environment to another.
Chromium Forcefields	Time Tombs are a bit mysterious throughout the book but are known to have been sent backward through time along with one of the main characters called The Shrike who is a futuristic creature that has black metallic skin with thorns all over and red eyes. It defies physical laws with its speed and strength. This sound reflects the organic sense of its futuristic construction as well as the entropic fields that protect them.

6 Credits

Sound Design by Jeremiah Savage.