

The background of the entire image is a dark, textured teal or blue-green color, resembling aged paper or a mottled wall. In the center, there is a dark silhouette of a person, possibly a dancer or a person in motion, with their arms raised and legs spread in a dynamic pose. The silhouette is slightly translucent, allowing the background texture to show through. The title "Kinetic Treats" is written in a large, white, serif font across the middle of the image, partially overlapping the silhouette.

Kinetic Treats

NI NATIVE INSTRUMENTS

THE FUTURE OF SOUND

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1 Welcome to KINETIC TREATS

Thank you for downloading KINETIC TREATS, a virtual instrument inspired by childhood discovery and wonder. We hope KINETIC TREATS will be an inspiring new addition to your sonic toolkit.

1.1 About the Library

To adults, toys seem simple; to a child they are devices that transport them to another place. It's their gateway to understanding the world. So the details of a toy are exaggerated - sounds are amplified into a realm of fantasy and imagination that is beyond what adults eventually comprehend when we grow out of them. This was the underlying concept for the library.

KINETIC TREATS combines recordings of toys (both musical and non-musical) with advanced sound design to create the soundtrack to our childhood imagination.

Even the instrument design itself is playful, allowing you to explore sound in new ways. You won't know what you get until you start moving things around.

Each of the included instruments contains four sounds, each built from a toy source and a complementary synthetic source (giving a total of eight sound sources in a single instrument). The sounds are mixed together and processed through four onboard effects.

Both the sound mix and the effect parameters can morph over time by using the built-in automation.

Each instrument (nki file) in the library contains several Snapshots, which show you the sonic range that each instrument can achieve.

1.2 Document Conventions

This document uses particular formatting to point out special facts and to warn you of potential issues. The icons introducing the following notes let you see what kind of information can be expected:



The speech bubble icon indicates a useful tip that may often help you to solve a task more efficiently.



The exclamation mark icon highlights important information that is essential for the given context.



The red cross icon warns you of serious issues and potential risks that require your full attention.

Furthermore, the following formatting is used:

- Text appearing in (drop-down) menus (such as *Open...*, *Save as...* etc.) in the software and paths to locations on your hard disk or other storage devices is printed in *italics*.
 - Text appearing elsewhere (labels of buttons, controls, text next to checkboxes etc.) in the software is printed in **blue**. Whenever you see this formatting applied, you will find the same text appearing somewhere on the screen.
 - Important names and concepts are printed in **bold**.
 - References to keys on your computer's keyboard you'll find put in square brackets (e.g., "Press [Shift] + [Enter]").
- Single instructions are introduced by this play button type arrow.
- Results of actions are introduced by this smaller arrow.

2 Using the Instrument

2.1 The User Interface Layout



The KINETIC TREATS User Interface

The main user interface has four main control areas:

- The **Ballerina** on the music box is used to morph between mix settings for the source sounds.
- The **Robot** on the right is used to morph between FX settings.

- Between these two is a **Global Mixer** for quickly tweaking overall levels of the source sounds and the FX.
- In the center of the interface is a **visualization of how the sounds or FX are being manipulated**. You can use this area to turn specific sounds or FX on/off.

2.2 Internal Automation

The Ballerina and the Robot can either be manually controlled or they can use the instruments internal automation to move themselves while you play notes.

- To toggle internal automation on or off, click on the switches on the boxes below the robot and the ballerina.



The locations of the internal automation toggle buttons

2.3 The Ballerina and the Sound Source Mix

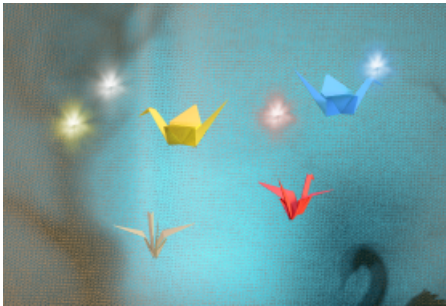
If internal automation is off, the Ballerina can be controlled like an XY pad, by clicking and dragging with the mouse. This will morph between mix settings.



Moving the Ballerina to morph the Sound Source mix

2.3.1 The 2D Mixer

Clicking on the Ballerina will set the central area of the instrument to display the Sound Source mix settings. The mix settings are represented by objects in a 2D space.



Several objects that represent individual sources in the 2D mixer

The objects in the 2D space represent the main sound types:

- **Origami Cranes** represent the toy sounds.



- **Wisps** represent the synthetic sounds.



The two axes of the 2D area represent parameters for the sound sources:

- The Y axis represents their volume, with higher objects having higher volume levels.
- The X axis shows the morph setting between two complimentary sounds.

2.3.2 Deactivating a Sound Source

Every object representing a sound source has an outlined space designated to it on the floor below the 2D mixer. For example, if a sound is represented by the red crane, then the red outline of a crane is its designated space on the floor. A sound is active if its corresponding object is floating in the 2D mixer, and inactive if it is on the floor.

You can turn each sound source on or off with a single click:

- ▶ To toggle a sound source on or off, click on its designated space on the floor.



→ The object will change location, showing the status of the sound source.



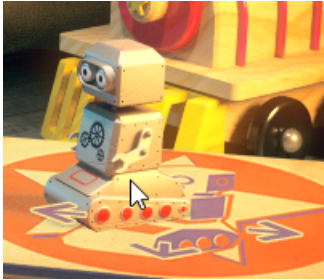
When you have the FX mix displayed in the 2D mixer, all of the sound source objects will be temporarily relocated to the floor. This does not change the mixer settings; the objects will return to their last position when you toggle to the mixer view again.



If you deactivate a sound and then save a Snapshot, that sound will be completely unavailable when you reload the Snapshot.

2.4 The Robot and the FX Mix

Like the Ballerina, when Internal Automation is off the Robot can be controlled like an XY pad, by clicking and dragging with the mouse. Moving the Robot will morph between FX settings.



Moving the Robot to Morph Between FX Settings

2.4.1 The FX Toys

Clicking on the Robot will set the central area of the instrument to display the FX settings. These settings are represented by different toys in a 2D space.



Several objects that represent individual effects in the 2D mixer

The objects represent the available effects. Although the specifics of the effects will change from instrument to instrument, the objects will always represent the same kind of effect:

- **Star:** Resonant effects, like EQs and filters.



- **Rocket:** Spacial effects, like delays.



- **8-bit UFO:** Bitcrusher/distortion combination.



- **Metal Planet:** Modulation.



The two axes of the 2D area represent parameters for the sound sources. These will be different for each effect, but generally the X axis will represent the intensity of the effect, and the Y axis will represent the character of the effect.

2.4.2 Bypassing Effects

Every object representing a type of effect has an outlined space designated to it on the floor below the 2D mixer. For example, if an effects type is represented by the star, then the outline of a star is its designated space on the floor. An effect is active if its corresponding object is floating in the 2D mixer, and inactive if it is on the floor.

You can turn each effect on or off with a single click:

- ▶ To toggle an effect on or off, click on its designated space on the floor.



→ The object will change location, showing the status of the effect.



When you have the sound source displayed in the 2D mixer, all of the FX objects will be temporarily relocated to the floor. This does not change the FX settings; the objects will return to their last position when you toggle to the FX view again.



If you deactivate an effect and then save a Snapshot, that effect will be completely unavailable when you reload the Snapshot.

2.5 The Global Mixer

Between the Ballerina and the Robot is a card with small metal tokens on it. This is the Global Mixer that you can use to quickly edit the sound of the instrument.



The Global Mixer

Use the small **robot token** to control the intensity of all of the effects in the instrument at once:

- Move the robot token downwards to decrease the intensity of the effects.
- Move the robot token upwards to increase the intensity of the effects to the settings specified with the FX controls.
- When the robot token is at its lowest value, the effects will be at a neutral (i.e. clean) setting.

Use the small **ballerina tokens** to quickly balance the levels of the two main sound sources: the Toys and the Synths.

- The left ballerina token controls the level of the toy sounds.
- The right ballerina token controls the level of the synth sounds.

Modulation Wheel Takeover

The Modulation Wheel (MID CC#1) can control the effect intensity slider of the Global Mixer. This connection is already part of the instrument, but must be activated manually.

- ▶ To activate Modulation (Mod) Wheel takeover, move the Mod Wheel to its maximum value.
- The Mod Wheel will now control the effect intensity slider with a reversed mapping (so the highest Mod Wheel setting will set the slider to its lowest value)

The Mod Wheel and the effect intensity slider will remain linked until you move the effect intensity slider.

They will re-link when you move the Mod Wheel past the effect intensity level. This is known as a *soft takeover*.

3 Credits

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4 Appendix - Instrument Descriptions

4.1 Electric Train Set

My electric train sets were definitely my favorite things as a kid. To me they were more than just vehicles of transportation, they helped spark my imagination and I remember building worlds around them. There was this sort of romantic idea of how trains traveled around the world, through tunnels in mountains and over bridges of lakes, etc. I wanted to be a part of that and toy trains let it happen.

As a sound designer trains still fascinate me. So many interesting sounds come out of them. Toy trains have all those sounds, but miniaturized, and I wanted to re-create that imaginative world from them. These recordings include the miniature crossing bells and gates, Drive Wheels and chuffing steam of a locomotive engine, the sound and movement of the trains speeding around the tracks, etc. Alongside my old electric train set, I inherited an old 1950's vintage trolley toy, which made excellent sounds that I included in this instrument.

Included Sounds:

- Crossing Gate
- Drive Wheel
- Electric Train Transformer
- Locomotion
- Railroad Crossing Bell
- Railroad Tracks
- Tinkling Trolley Toy
- Trolley Air Horn

4.2 Record Player Music Box

The record player designed specifically for kids by a famous toy manufacturer, I think, was one of those iconic toys of childhood: A complex device that played soothing music in rich tones to fall asleep and dream to.

In designing these sounds it is interesting to take the established tones and add a bit of fantasy to them like a memory or dream that changes the tone somewhat. Sometimes the way you remember things is not exactly the way it was but it is interesting to note that the brain of a child associates so many things, making so many connections, and therefore the sound of something just might be more fantastic than what you hear as an adult. It just might have more color, more imaginative tones, a bigger sound and more emotions that are mysterious and steeped in fantasy. This is the direction I take a lot of times and certainly with this instrument.

I intricately recorded the Arm Cartridge Tines, Turntable, Wind-Up knob, Switches, etc. then extracted the harmonics and took some liberties to try to bring some special qualities out of this toy.

Included Sounds:

- 80's Tine Arm Cartridge
- Fisher Price Turntable
- Record Player Wind-Up
- Record Player Yellow Switch
- Toy Turntable Resonance
- Turntable Brake Release
- Vintage 70's Tine Cartridge
- Whistling

4.3 Xylo Polyphones

The Xylophone's simplicity means it is accessible to kids, yet has some of the most satisfyingly rich tones that anyone from any age can appreciate. What I have always found interesting about this instrument are the many different materials that they can be made from, giving each a different character while maintaining its simple build structure.

For this toy instrument I wanted to include some different materials to give a broader range of tones to play with. I actually spent the time making a homemade xylophone from some nicely cut pieces of wood I found. Many of the sounds were homemade: the crystallophone was made from wine glasses and the lithophone from large flat rocks I acquired. For each sound I added a dynamic like the wooden wobbling of the bars, the scraping of rock and for the crystallophone the counter dynamic being a Glass Harmonica which I created by rubbing the lip of the wine glass with wet fingers. The metallophone instrument was created from an old xylophone toy I used to have as a child. It was a 1970's Fisher Price Pull-A-Tune Xylophone that played a song as you pulled it around.

Included Sounds:

- Crystallophone
- Glass Harmonica
- Glockenspiel
- Musical Stones
- Phonolite Lithophone
- Pull-A-Tune Metallophone
- Homemade Xylophone