Twisted Tools

TRANSFORM | CREDITS

A big thank you to Jean-Edouard Miclot of Jedsound for the amazing sound design and choosing to release this work with Twisted Tools.

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Legal

Twisted Tools™

San Francisco, CA

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1. Introduction and System Requirements

1.1 What is TRANSFORM?

TRANSFORM is an extensive collection of field recordings, sound effects and designed sounds developed by sound designer Jean-Edouard Miclot (a.k.a. JEDSOUND). Bundled with sample mappings for many popular formats, TRANSFORM's painstakingly recorded and processed sounds will find their home in the arsenals of sound designers, editors and music producers alike.

TRANSFORM features over 1.6 Gigabytes of 24-bit/96khz audio, all meticulously embedded with Soundminer enriched metadata and processed using a plethora of sound design tools, such as Symbolic Sound's Kyma. Whether you're a sound designer needing a massive Hollywood impact, an editor looking for a radio stinger or a musician wanting to add some ice crunch to a snare...or bass wobbles made from a processed moose, TRANSFORM has something for you.

TRANSFORM comes with sampler presets for the EXS24MKII, Kontakt, Battery, Maschine and Reaktor as well as the all new **MP16c** sampler for *Reaktor. To top it off, we've included MP16c templates for Maschine, Kore and TouchOSC for the iPad, as well as bonus material by Richard Devine.

*Reaktor Player format **not** supported

1.2 About JEDSOUND

Jean-Edouard Miclot is a French sound designer living and working in Vancouver, Canada. He has worked with Stuart Wilson, Steve Bigras, Zak Belica, Brad Hillman and Samuel Lehmer. Jean-Edouard is currently a sound designer at Ubisoft.

Please visit his blog to stay up-to-date with his work and techniques. http://jedsound.com/blog/

1.3 What does it come with and how is it formatted?

Transform comes with:

- Over 1.64 gigabytes of field recordings, sound effects and designed sounds

- 24bit/96khz WAV audio embedded with Soundminer enriched metadata.

- 46+ sampler instruments for a variety of popular *formats.

*Ableton Simpler/Sampler, Battery 3, EXS24 MKII, Kontakt 3, Maschine and Reaktor 5

- A brand new version of Twisted Tools' MP16, called MP16c.

- Kore and Maschine templates for MP16c.

- TouchOSC MIDI and OSC template for MP16c.

1.4 How do I set it up and where do I put things?

If you just plan on using the .WAV audio samples, you can put things wherever you like on your hard drive. Please note that all the samples are 96khz and your host software should be set accordingly. If you'd like to work at a lower sample rate, you will need to first convert the files.

That said, if you use the included sampler instruments, most modern samplers will allow you to use the 96khz content in a 44.1khz session without issue. If you hear things sounds like they are tuned down or playing at the wrong speed, chances are you have a sample rate issue that needs to be addressed.

If you are using the included Sampler Kits, please see the instructions in the DOCUMENTATIONS folder for details on how to manage and install the content.

1.5 Content Overview

- **00_SAMPLES :** The sample content is conveniently organized into sub folders based on the types of sounds. The main sample categories are: Bass, Composites, Crunch, Eerie, FX, Impact, Mecha, Micros, Organic and Whoosh sounds and are described in detail in the next section. Please note, that you will also find Reaktor sampler map files in the sample content folder, which is a requirement for Reaktor in order to save properly referenced maps.

- **01_ADDITIONAL CONTENT:** The additional content folder features extra material that isn't part of the primary library.

    - **Desktop Wallpaper**: Twisted Tools and Jedsound Desktop Wallpaper

    - **Micro Sources**: Micro sounds are little fragments of waveform, chopped up from raw recordings so that they can be randomly rearranged to recreate new performances. Listen to the "MICROS" folder in the main sample content folder for a few examples of what can be done using these short sound fragments. This folder has a specialized instrument for KYMA and other sampler formats.

    - **Richard Devines Jedsound Promo Kit**: These are sounds that Richard Devine create and use for the Jedsound promotional video. He threw in some extras for good measure. Enjoy!

    - **Transform Layered Kit**: These layered kits are meant to show you what is possible by simply taking the content from this pack and layering it together. All the layers can be adjusted in the sampler instruments, except for the Maschine and Reaktor kits, due to limitations of these instruments. The wav samples in this folder are only used for the Reaktor and Maschine kits, while the other kits use the full length material from the main sample content. We highly recommend you try making your own layered kits with this sample pack and adding fx.

- **02_KITS:** All the preset sampler instrument kits to use with 3rd party samplers.

Kits: Ableton Simpler/Sampler, Battery 3, EXS24 MKII, Kontakt 3, Maschine, Reaktor 5 and Kyma

- **03_MP16c:** The MP16c Reaktor sampler and controller templates can be found there.

- **04_DOCUMENTATION:** Documentation and additional Metadata files which can be used to search the library based on keywords and descriptions. Additional documentation for using the sampler instruments can be found within the sampler instruments folders.

1.6 Sample Content Descriptions

Due to the abstract nature of this collection some sounds are difficult to characterize, but we've done our best to explain the logic behind the categories. Also note that nearly every sample in this pack is dry and has no added reverb or delay effects. While adding reverb and delay can make sounds a lot more exciting to preview, we decided it would be best to let users set this up on their own, rather than drown all the sounds in effects that can't be removed. Bottom line...Add some effects!

SAMPLE NAMING CONVENTION:

FILENAME>STEREO OR MONO>SAMPLE'S SHORT ID#

AirPiercingSword_S1001.wav

BASS

This category contains any kind of low pitch or tonal materials. It could be an elastic stretched out, a vocalization pitched down, a low hum picked up from a transformer, a sub speaker rattling a file cabinet, a moose moan, a mouth gurgling water etc. anything that has a main frequency component perceived under 200Hz and that could be used as layers to support other mid-range sounds.

CRUNCH

These sounds are props or natural elements that produce loud transients like wood, metal, ice or plastic and glass stress. These natural transients were amplified to give a bigger and sharper edge and not necessarily sound like what they originally come from. Be aware these sounds are way louder than the others.

EERIE

Long sounds recorded in a large acoustic space or processed in order to recreate an abstract tonal atmosphere. It could be props clinked in a garage, a door squeaking in the washroom, a long slinky/ spring bowed and recorded with contact mics, a wine glass scrubbed underwater and recorded in a bath tub with an hydrophone, a large metal sheet mangled like thunder or any spectral processing done with Kyma, Metasynth and the Michael Norris plugin suite that gave musical and emotional qualities.

FX

This category represents sounds that don't belong to the reality of our world. However, they could come from DC motors, drills, a Kazoo, vocalizations, kitchen appliances, engines, small motors etc. They were all processed to help to express feelings like threat, anger, happiness, silliness, rage, surprise etc. without necessarily showing what the source of the original sound actually was.

IMPACT

As the word says, anything that smashes, slams and hits hard. Most of them come from objects that we see everyday like doors, latches, cabinets, drawers, washing machines, fridges, jackhammers etc. Because the nature of something that hits really hard sounds unusually noisy due to the addition of harmonics, those impacts were actually performed pretty softly and have been later aggressively compressed to reinforce their dramatic energy.

MECHA

These are made of various metal objects that get locked, unlocked, pushed, cranked and hit in order to give a sense of mechanics and build-up.

MICROS

These are very short samples (close to one wave cycles) extracted from natural sonic waveforms and supposed to be randomly played back at a controlled BPM (Beat Per Minute) in order to recreate new textures. They're made of springs, neonodium magnet buzzes, wood stumps, door creaks, mouth noises etc. Please see the additional content folder to get access to the source files used to create these Micros so you can try to experiment on your own.

ORGANIC

These sounds are supposed to come from the world we know but not necessarily from places we expect them to come from. Some tire skids could be just a plastic headset rubbed on a wooden table, a bird call is made by blowing on the edge of a sheet of paper, a muddy footstep is made by a plunger pushing hair gel, a subway squeal is a shovel pressing a block of dry ice, a cobra snake hiss is a garden hose spraying water, a frog croak is a finger rubbing a shot glass, the glass of a water tank cracking is just made by bending a plastic CD case etc.

WHOOSH

These sounds are composite and made of several different tonal layers going through a treatment in Kyma and finally performed with a doppler effect to express velocity and movements.

1.7 Using MIDI Templates with the included kits and MP16c

TRANSFORM comes with a Maschine template and Kore template, designed to be used with the included Twisted Tools 'MP16c' sampler.

Installing the Maschine Template for use with MP16c:

1. Open the 'Maschine Controller Editor' application.

2. Go to File>Open Template

3. Navigate to the Controller Templates folder inside the MP16b folder.

4. Select the file called MP16c.ncm

5. Put Maschine into MIDI Control mode (if it isn't already) by pressing shift+control

Installing the Kore Template for use with MP16b:

1. Open Kore

2. Navigate to the Controller Templates folder inside the MP16c folder.

3. Drag the file called MP16c.ksd into an empty Kore slot.

4. Drag the Reaktor ensemble called 'MP16c.ens' to the Reaktor panel when prompted.

Using the Maschine Template (or a standard MIDI controller) with the included Kits (Kontakt, Battery, etc.):

If you own Maschine, you can use the Maschine template as a generic MIDI template to control the kits included in Transform.

All the main kits are all mapped the same way (starting at C1 and going up chromatically), making it easy to jump around from day to day experimenting with the sounds in different samplers. Each sampler instrument has up to 64 sounds laid out chromatically.

If you're using Maschine as a controller with the included template, you can use the groups to trigger different samples and you can even use Maschine in MIDI controller (Shift+Control) mode to trigger plugins inside of Maschine!

Group A: C1-D#2

Group B: E2-G3

Group C: G#3-B4

Group D: C5-D#6

1.8 System Requirements

- Approx. 2.09 GB of disc space.

- At least 1 gig of RAM for most sampler instruments.

- Internet connection for product download.

- Any PC or MAC program that can read 24bit/96khz WAV files.

- Native Instruments Reaktor 5.15 for PC or MAC (compatible with Reaktor 5.5) if using the included MP16c Sampler. Reaktor Player is **NOT** supported.

- Native Instruments Kore 2.1.2 (if using included Kore 2 template)

- Native Instruments Maschine 1.7.2 (if using included Maschine template/kits)

- Ableton Live 7 with 'Simpler' (if using Live presets kits)

- Native Instruments Battery 3 (if using Battery kits)

- Native Instruments Kontakt 3 (If using Kontakt kits)

- Logic 9 (if using the Logic Kits)

- Kyma (if using Kyma Instrument)