TIME TEXTURES
MANUAL

Document Version 1.0

Product Version 1.0

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SYSTEM REQUIREMENTS:

Works with the FREE KONTAKT PLAYER

KONTAKT Version 6.7.1 or higher

macOS 10.14 or higher

Windows 10 or higher

4GB RAM (6 GB recommended for large KONTAKT Instruments)

At least 6.17GB of free hard disc space

Be advised that some presets of TIME TEXTURES need a fast CPU to run smoothly and require an Intel i7 processor or higher.

For the latest system requirements, please visit www.sonuscore.com

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Software version: 1.0 (05/2022)

2.   WELCOME TO TIME TEXTURES

Welcome to SONUSCORE's TIME TEXTURES. TIME TEXTURES is an innovative orchestral engine bringing ever-evolving textures to the tip of your fingers. In constant consultation with our composers, we refined this instrument to provide your compositions with a pure and organic sound. From adding natural texture to deli- cate string chords to creating moving atmospheric soundscapes – with its palette of 25 orchestral patches, 200+ presets and endless possible fx chain combinations we ensured that TIME TEXTURES will find a spot in each project. Since TIME TEXTURES comes with a great variety of features and possibilities, we've put toge- ther this document to guide you through the instrument in detail and get you started creating your first textures.

2.1   About TIME TEXTURES

TIME TEXTURES is a Kontakt-based engine to easily create and control diverse orchestral and synthetic text- ures and rhythms. A special feature is the ability to map almost any parameter to any position and range on the modwheel, making it possible to change the sound in any way imaginable with a simple turn.

The sound itself is created by sets of sound particles launched from the two Emitters on the left and right of the Macro Knob merging into moving soundscapes. Visually represented as circles, triangles, and squares – the particles can be changed in character, density, order, and sound.

In addition, TIME TEXTURES' fx chain offers the possibility to load 27 fx modules provided by Kontakt and combine them in any order. This allows up to eight insert effects simultaneously modulating the textures and unlocking whole new worlds of sound.

2.2   The Sound Of TIME TEXTURES

TIME TEXTURES consists of 25 instrument patches, each one meticulously recorded and sampled, with up to six round robins and up to five dynamic layers. For each instrument patch, we also recorded several instru- ment-specific articulations in addition to the default articulation, which can be faded into the texture using a slider. The string patches each have their own tremolo and staccato samples that can be activated to enrich your texture and add movement. The woodwind patches feature Tenuto, Triplet Tongue and Staccato sam- ples. For the Brass patches we included Tongue Staccato, Flutter Marcato and Muted Staccato articulations. For the keys section, which here includes the harp, felt piano and grand piano samples, we recorded harp harmonics, as well as several prepared grand piano samples.

All samples were edited in a special way that allows the TIME TEXTURES Engine to arrange them in a certain

order and form them into soundscapes – stringing together different sound particles in an ever-changing way. For more information on the instrument patches, refer to 6.1 Instrument Browser.

2.3   Document Conventions

In this document the following formatting is used to highlight useful information:

Italics   Indicates paths to locations on your hard disk or other storage devices.

Bold   Highlights important names, concepts, and software interface elements.

⚠   Indicates warnings to specific topics mentioned in the text.

💡   Indicates tips or referrals to different chapters.

3.   INSTALLATION AND SETUP

Before you can create music with TIME TEXTURES, you will have to install and set up the necessary software. Follow these instructions to get started:

3.1   Installing TIME TEXTURES

On the Sonuscore website, download the product in the form of a .zip file. If you are new to our site, you must first create a user account, to do so visit our page <u>here</u>.

1.   Fill in the application form
2.   Create a Sonuscore account
3.   Login to your Sonuscore Account
4.   Go to "My Account" and open the "Downloads" menu
5.   Copy the serial number of TIME TEXTURES and go to Native Instruments' "Native Access"
6.   In Native Access, click on „Add a serial" and paste your serial number. Then you will see TIME TEXTURES under „Not Installed". To Install the product, click on "Install".

3.2   Loading TIME TEXTURES Via Kontakt

TIME TEXTURES is not an independent plug-in, so you will first need to open an instance of KONTAKT or KONTAKT PLAYER before you can start playing.

1.   Open KONTAKT as a plug-in in your host software (DAW), or as a stand-alone application
2.   Locate TIME TEXTURES in the Browser, on the left side of the user interface
3.   Click **Instruments** to open the product's content
4.   Double-click the **TIME TEXTURES.nki** file to load the instrument

4.   PAGE LAYOUT

When you open TIME TEXTURES for the first time, you will land on the Home Page, the central submenu of the Main Page. This is the page that provides you with the essential and most important functionalities to quickly develop new sonic colors. The Home Page is identified by the house icon, which is shown twice – once for the left Emitter and once for the right Emitter. This already indicates that the interface consists of two symmetrical, independently acting engines, or "Emitters" (1), each of which is assigned an instrument patch. The latter can be selected by the controls which occupy the lower part of the interface on the left and right (2). Here the Emitter can be switched on and off, the Instrument Browser can be opened and the master volume can be adjusted.

Next to the Home Button are icons for the Control Page (4) and the Emitter Page (3) – both are used for deeper control of the sound particles.

Above them is the Page selection menu, where you can **select a different page** for the left and the right textures – MAIN, LFO and FX. Very prominently in the center, the logo is framed by the Macro Knob (5), which is the heart of the Automation Engine. Just above it are the Preset Controls (6), which allow you to scroll through all the TIME TEXTURES' presets and will assist you in finding your favorite texture.

For more information on the Control and Emitter Pages, please refer to **6. Main Page** and its subchapters to go into more detail.

To learn more about the page selection menu, please refer to chapter **6. Main Page**, **7. LFO Page**, **8.2 FX Rack**

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5. BASIC WORKFLOWS

TIME TEXTURES is designed to be played using a MIDI keyboard and optimized for KOMPLETE KONTROL. The Macro Knob and the corresponding Automation Engine give you control over all parameters of the engine and can be controlled using the modulation wheel. Further adding to its playability, you can control TIME TEXTURES externally, record automation, or map MIDI controllers to any of the controls.

The following section guides you through the most important Workflows using TIME TEXTURES, like mapping Automations to the Macro Knob, using a MIDI keyboard and mapping controls in TIME TEXTURES to a MIDI controller.

5.1 Finding Your Way Around The Interface

TIME TEXTURES is formed by two Emitters positioned to the left and right of the Macro Knob. They can be distinguished not only spatially, but also in terms of color: Emitter I has golden accents and particles, while Emitter II on the right has cyan blue accents. The two colors are mixed only inside the Macro Knob – using this knob, both Emitters can be operated by a single control.

Since both Emitters act independently and also have their own page layout, navigating through various independent pages can get quite tedious. That's why we want to show you some workflow features in this section.

Double-clicking on many controls, for instance, can activate various additional functions. For example, if you want both Emitters to display the same page, just double-click on the LFO, MAIN or FX page and the other Emitter will switch to the same page. The same applies to the Control Page, the Home Page and the Emitter Page.

Since the way from the Master Volume Slider or the Instrument Browser to the respective page selectors can be a bit long, a simple click on the instrument icon switches back and forth between the Control Page, Home Page and Emitter Page.

Double-clicking on an articulation in the Instrument Browser selects it and closes the browser at the same time. Double-clicking on an articulation that is grayed out (because it is already being used by the opposite Emitter) will swap the instrument patches assigned to the Emitters.

Double-clicking on a preset in the Preset Browser also closes it and returns you to the Home Page.

To refer to the preset handling, please go to chapter **9. Presets**.

5.2 Assigning Automation Events To The Macro Knob

Apart from Midi CCs and host automation in the DAW, TIME TEXTURES offers its own sophisticated auto-

mation engine that provides a simple yet powerful way to map almost any parameter of the engine to any position on the modwheel. This eliminates the need to draw tedious little automation lines in your DAW or to operate different controllers at the same time, because the entire TIME TEXTURES engine can be controlled via a Macro Knob.

Since the Macro Knob is one of the central building blocks of TIME TEXTURES and allows for unique modulation of your textures, we have created a short interactive tutorial on how to assign automation events. The option to start the tutorial is displayed when you first open TIME TEXTURES, but you can also return to it at any time by clicking on the „Start Tutorial" button in the settings – the gear icon in the lower right corner of the interface.

The Macro Knob is prominently positioned in the middle of the interface and bound to your modwheel by default – but you can also control it with the mouse by dragging the small white dot over the light gray circle or by selecting another Midi CC in the settings that you want to control it with.

It displays golden and light blue lines that symbolize automation events, i.e. events during the execution of which a specific control in TIME TEXTURES is automated.

When and for how long such an event is executed is indicated by small indicator points (1) that move within the boundaries of their colored automation event when the modwheel is turned or the Macro Knob is dragged. At the same time, indicator points also move at the respective controls (2) that have been assigned an automation as soon as the Macro Knob has reached the position at which the automation is to take place.
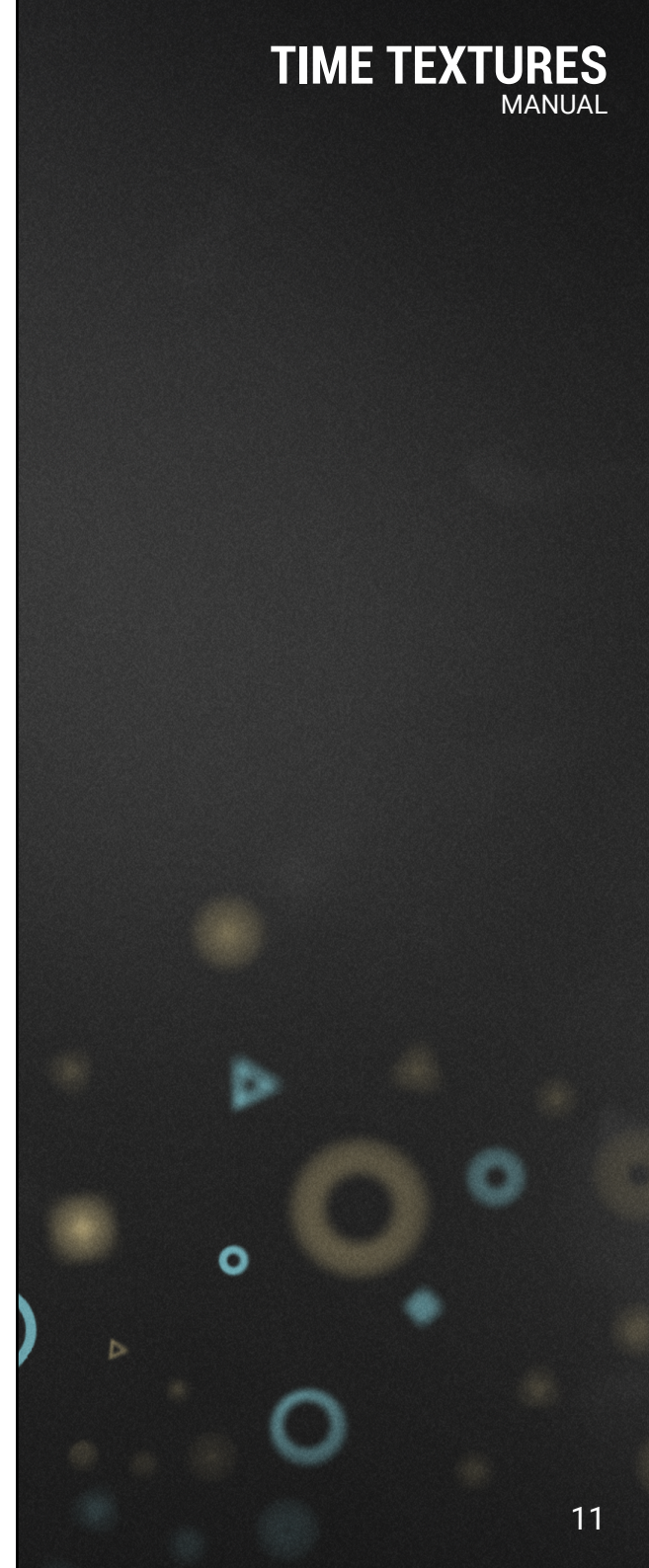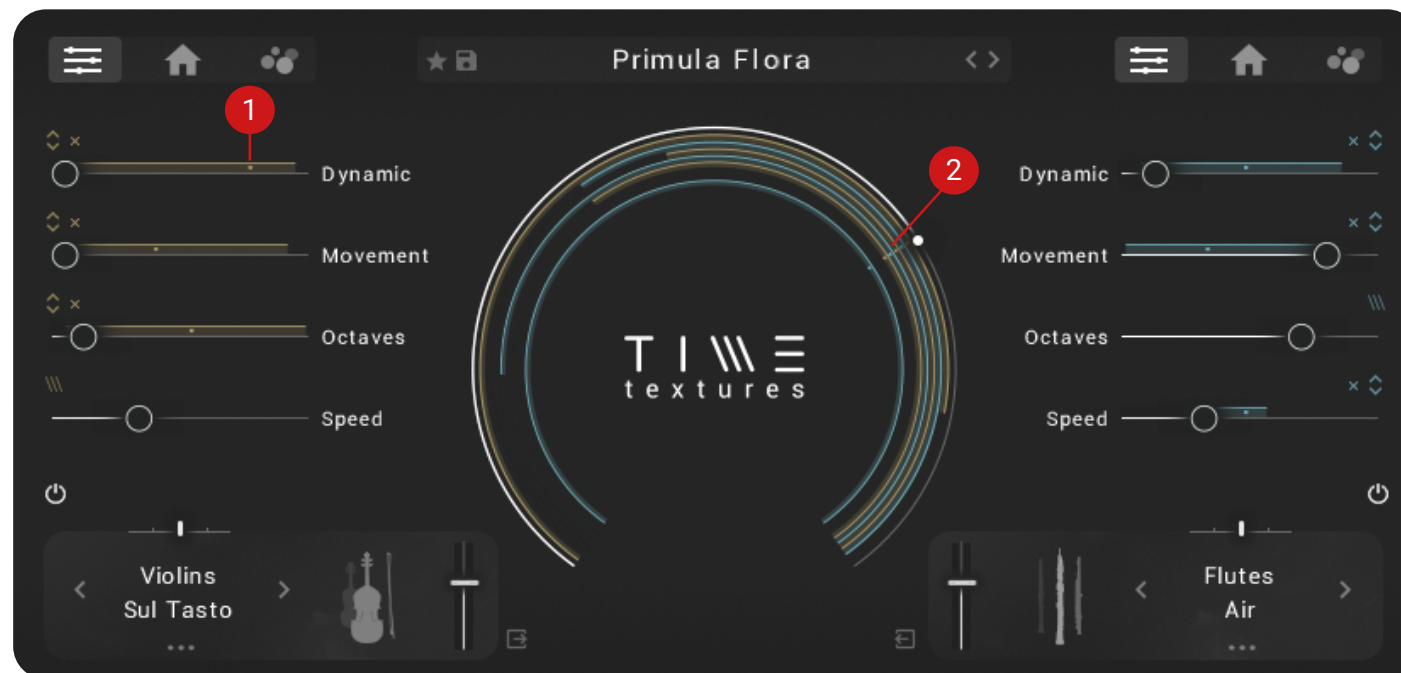
To assign an automation to a control to regulate it with the Macro Knob simply:

1. Connect the control to the Macro Knob by clicking the colored Macro Icon (1). A control is only successfully connected when the double arrow is displayed (2). By clicking on the small cross on the right (3), you can disconnect this control again and stop operating it with the Mvacro Knob.
2. Click and drag the double arrow so that the colored line that appears above the slider or around the knob indicates the range you want this slider/knob to be automated.
3. While you are setting this automation line, an automation event occurs in the Macro Knob and two handles (4) appear around it.
4. Move these handles to the desired positions on the Macro Knob. You will see that the automation event increases, decreases or changes its position according to these handles.

You have now set the position on the Macro Knob/modwheel at which your automation of the control is to be executed.
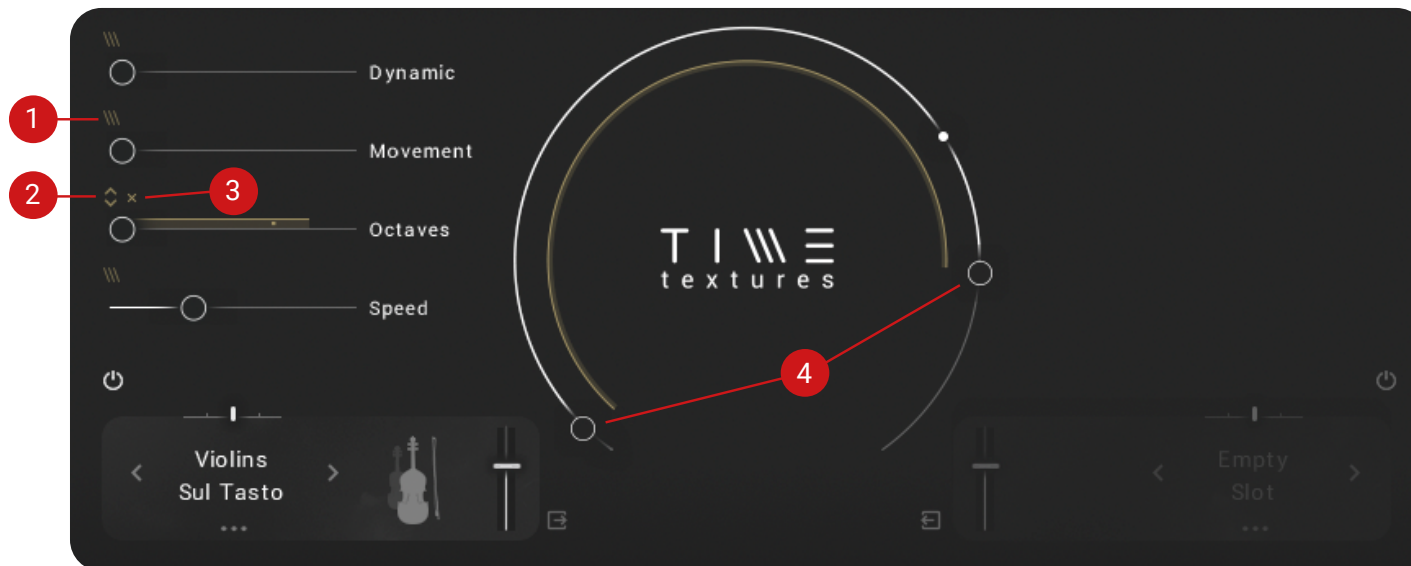
5.3 Selecting Ranges Using A MIDI Keyboard

Since in an orchestra almost every instrument has its own playable range and TIME TEXTURES allows you to play up to two instruments simultaneously, we came up with a special color model. The two main accent colors are used.

As for the Emitters, orange/gold represents the left instrument slot and cyan represents the right instrument slot.

The black area is the overlap of the two instruments. As soon as you start playing in this area, both slots will be active.

However, since the ranges of some instruments can be very far apart, you can use the Octave Slider to shift the range in which you can play the instrument of the respective Emitter up or down by up to two octaves so that the overlap is as large as possible.

5.4 Mapping MIDI Controllers

You can use MIDI controllers to control every Parameter in TIME TEXTURES externally and record automations. To map a knob or fader on your MIDI controller to a Parameter in TIME TEXTURES:

Ensure that the MIDI output from your controller is routed to the instance of KONTAKT you are using.

Right-click the parameter you want to map the MIDI controller to in the TIME TEXTURES user interface.

Click **Learn MIDI CC automation**.

Turn the knob or move the fader you want to map on your MIDI controller.

→ The knob or fader is mapped to the parameter in TIME TEXTURES.

6. MAIN PAGE

The Main Page allows you to select instrument patches, as well as determine the characteristics of the textures. The subcategorization of the Main Page into the Home Page, Control Page and Emitter Page helps to divide the deep modification possibilities of the sound particles.

6.1 Instrument Browser

To open the instrument browser, click on the articulation name next to the instrument icons (1).

You can filter between four instrument categories with a total of 12 instruments and up to four articulations per instrument. The selected articulation will appear both next to the instrument icons and directly above the browser (2). Here you also have the possibility to purge the samples of the respective Emitter, for example to save RAM if only one Emitter is needed.
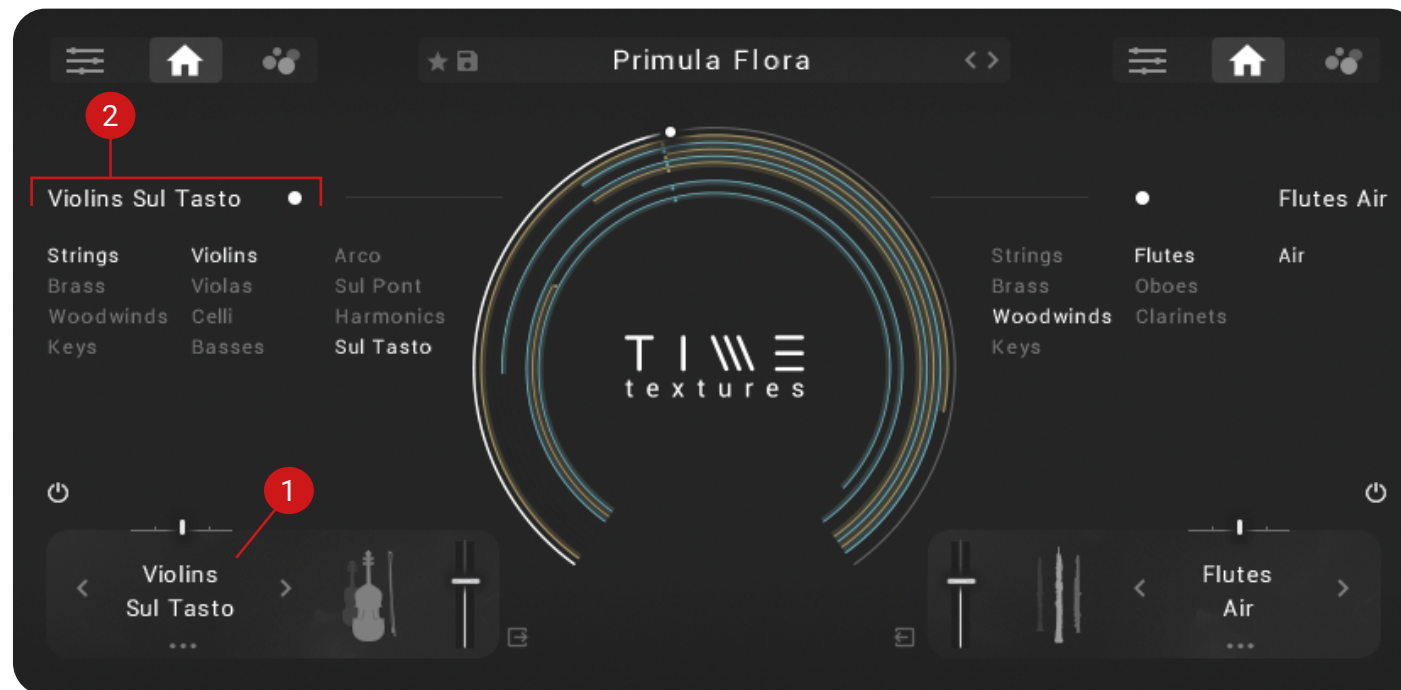
In the following table you will find the instrument patches available:

Strings	Violins	Arco
		Sul Pont
		Harmonics
		Sul Tasto
	Violas	Arco
		Sul Pont
		Harmonics
	Celli	Arco
		Sul Pont
		Harmonics
	Basses	Arco
		Sul Pont
		Harmonics
Brass	Horns	Swarm
		Muted
	Trumpets	Swarm
		Muted
	Trombones	Swarm
		Muted
Woodwinds	Flutes	Air
	Oboes	Tongued
	Clarinets	Tenuto
Keys	Piano	Felt
		Grand
	Harp	Textures

Click once to select a new instrument and articulation. Double-clicking will load the selected instrument and articulation and close the Instrument Browser.

6.2 Home Page

The Home Page is the central element of the Main Page and can be opened by clicking on the Home icon within it. The Home Page consists of the following areas, which are visible within all three sub-menus of the Main Page:
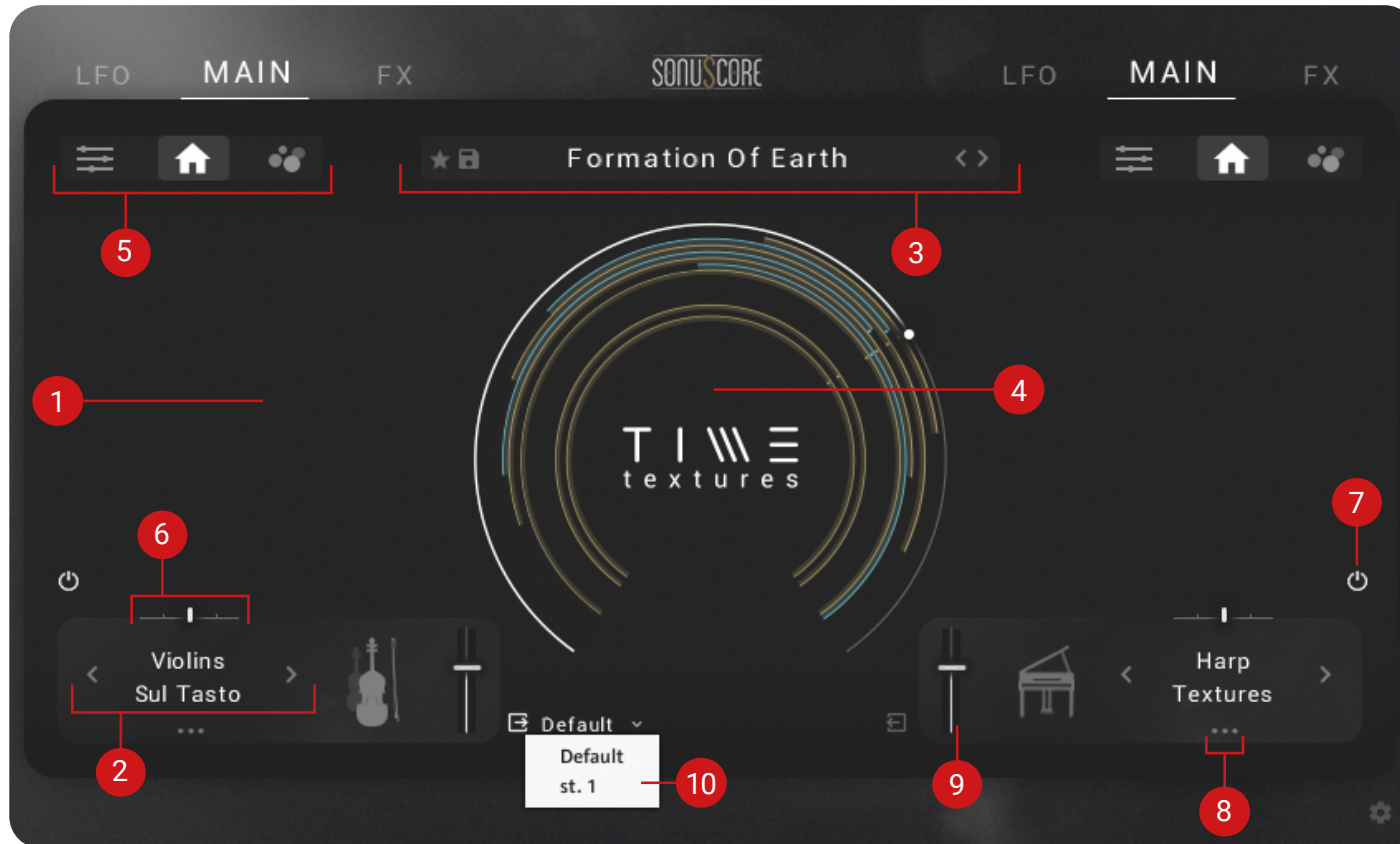
(1) Sound Particles Field: Each texture consists of sets of sound particles – snippets of sustain samples, tremolo samples, isolated marcatos, staccatos and other special articulations that the engine merges into one texture. To give you some feedback on what TIME TEXTURES does with your settings, these particles are shown here as colored geometric shapes. Circles represent basic instrument patch articulations like sustains or marcatos, while triangles or squares represent the special movement articulations like staccatos for strings or triple tongues for woodwinds.

(2) Instrument Slots: Allows you to occupy either one slot or both slots with the selection of instrument patches from different sections of the orchestra.

(1) For more information, refer to **2.2 The Sound Of TIME TEXTURES**.

(3) Preset Selector: Provides controls to browse, load, change, and even save your own Presets. You can open the Preset Browser by clicking on the currently displayed preset name.

(4) Macro Knob: The Macro Knob in the middle is per default connected to the modwheel on the MIDI keyboard and displays and controls all Automation Events.

(5) Page Tabs: Switches between the Home Page, Control Page, and Emitter Page. Click on the Icon to open the corresponding page.

(6) Octave Slider: Shift the range of the loaded instrument patch up or down by as much as two octaves to be able to play both Emitters simultaneously. As soon as the ranges of two instrument patches overlap, the key range is colored black.

(7) On/Off Button: Use this button to turn the entire Emitter on and off. However, no samples will be purged. Use the dedicated button in the Instrument Browser for this purpose.

(8) Options Menu: The Options Menu serves mainly as a workflow facilitator. Click on the three dots to bring up a dropdown menu where you can either delete all automation settings of the Emitter or copy and paste the settings of the MAIN, LFO or FX page directly to the opposite Emitter. Once copied, the Emitter data is retained until you close the TIME TEXTURES instance or until you copy that Emitter again.

(9) Master Volume Slider: With this slider you can control the overall volume of this Emitter.

(10) Output Selector: Routes the respective channel to a specific output in KONTAKT. When set to Default, the channel is routed to the mixer's main output. Selecting another entry from the drop-down menu routes the channel directly to the respective output, bypassing the mixer's main output. You can use this to assign individual outputs to each Emitter.

(3) For more information, refer to **9. Presets**.

(4) For more information on the Automation Engine, refer to **5.2 Assigning Automation Events To The Macro Knob**.

6.3   Control Page

The Control Page is the left submenu of the Main Page and provides you with the most important functions to transform your instrument patch into a complex moving texture. Here you will find four different parameters for each of the two Emitters (left and right) that you can all automate and map to the Macro Knob.

(1) Dynamic: Determines which of the individually recorded dynamic levels of the sound particles will be played. This slider is usually already assigned to the modwheel by default in conventional orchestra libraries. TIME TEXTURES leaves this option up to you as you can use the automation controls to determine in which range and on which position of the modwheel you want to set this parameter.

(2) Movement: For each instrument articulation in the Instrument Browser, TIME TEXTURES offers several hand-picked Movement Articulations recorded at different dynamic levels to make your textures even more vibrant. The additional articulations are added to the existing texture in the form of additional sound particles and you can use the Movement Slider to control the density, frequency and volume of these particles to bring

(1) For more information on how to do this, refer to **5.2   Assigning Automation Events To The Macro Knob**.

more calm or motion to your texture.

(3) Octaves: To make the textures even more vivid, the Octaves slider allows you to play some of the sound particles in up to two higher octaves than those played on the keyboard. Higher values of the slider result in an increasing number of particles in different octaves.

(4) Speed: The Emitters eject their sound particles at a certain rate that determines how the assembled textures sound. High values will result in more dense textures, while low values will result in more fragile, spread-out textures.
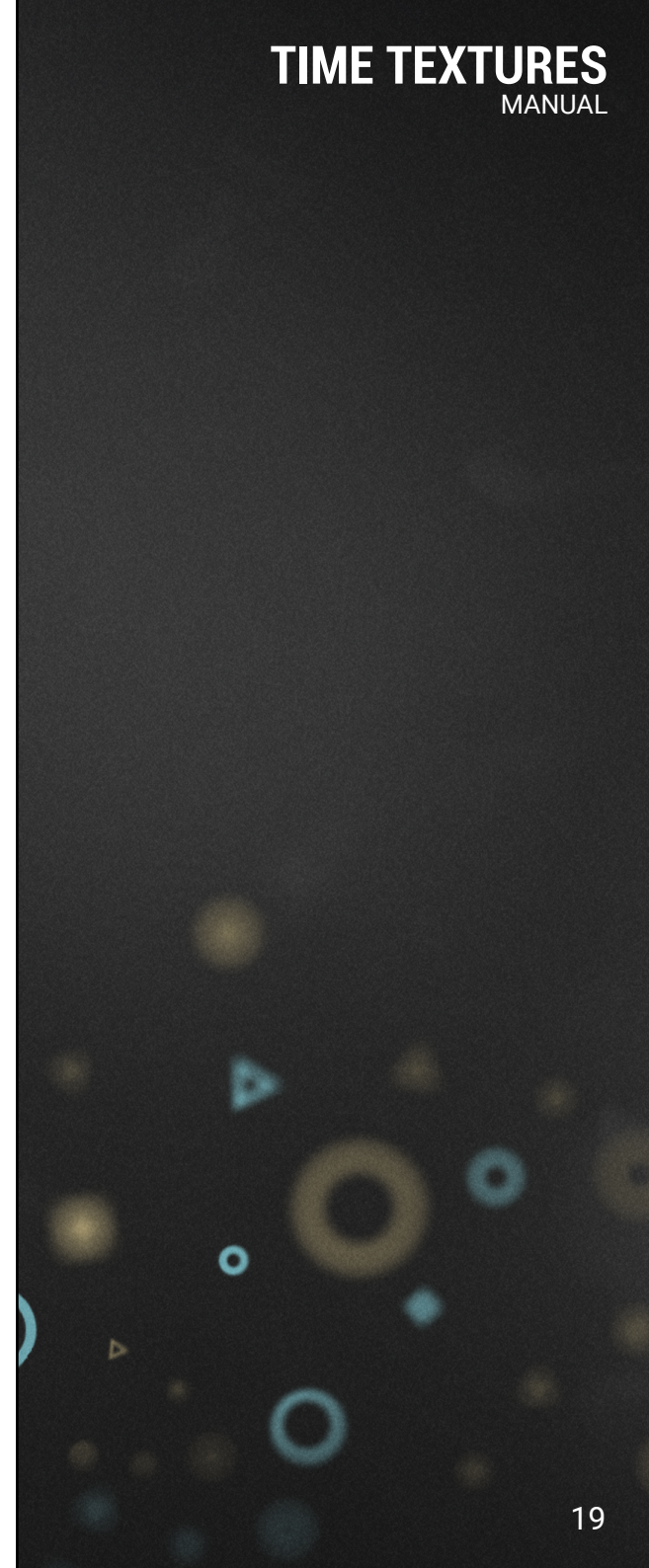
6.4   Emitter Page

To customize the sound particles themselves and edit them on a more granular level, you can use the Emitter Page, its icon is located to the right of the Home Page.

(1) Attack Volume: The individual keys of the chords you play are interpreted in sequence by the TIME TEXTURES engine. As a result, for particularly large chords and particularly small values of the speed slider, not all notes of the chord may be played back at the time of attack. TIME TEXTURES can compensate for this by forcing all notes of the current chord to play when you press it. With the Attack Volume slider you can control the volume of these "attack sound particles". This can be especially useful with the piano instrument patches. Try it!

(2) Seed: To generate perpetually new and changing sounds, TIME TEXTURES uses a number of randomly

determined parameters, such as the order of pitches of the sound particles or how the particles are placed in the stereo field. However, to ensure that TIME TEXTURES always sounds exactly the same when opening and closing projects, these parameters are predefined in different seeds that you can select with the Seed button. There are a total of ten different seeds available that can be switched back and forth.

(3) Note Select: Allows you to specify which notes of the chords pressed should be filtered out and played by the engine.

(4) Pan: Adjusts the overall panning of this Emitter.

(5) Spread: Determines the position of the sound particles in the stereo field in relation to the panning settings. Larger values result in more sound particles stretched further in the stereo field. The settings here are directly reflected in the Sound Particle Field.

(6) Gain: For controlling and automating the gain of this Emitter independently from the Master Volume slider, you can use this Gain slider. This slider can also be selected as a modulation source for the LFO.

(5) For more information on the Sound Particle Field, refer to **6.2 Home Page**.

(6) For more information on how to do this, refer to **7.2 Using LFO**.

7. LFO PAGE

The LFO Page is positioned directly next to the Main Page and offers extensive possibilities to shape and modulate your texture with a 3-band equalizer (1) and an LFO (2). The page is made up of the equalizer in the upper area, consisting of the visual display of the EQ curve, as well as Frequency, Gain and Quality (Q) knobs for adjusting the 3 bands of the equalizer, and the lower area which houses the LFO with its controls and the Modulation Destination menu.

7.1 Using EQ

With the integrated 3-band EQ you have the possibility to tweak the sound to your liking. To bypass the EQ effect, click on the bright dot next to „EQ". Clicking on the Q-factor icon next to the EQ Bypass button will bring up more knobs that allow you to adjust the bandwidth for each of the 3 bands.
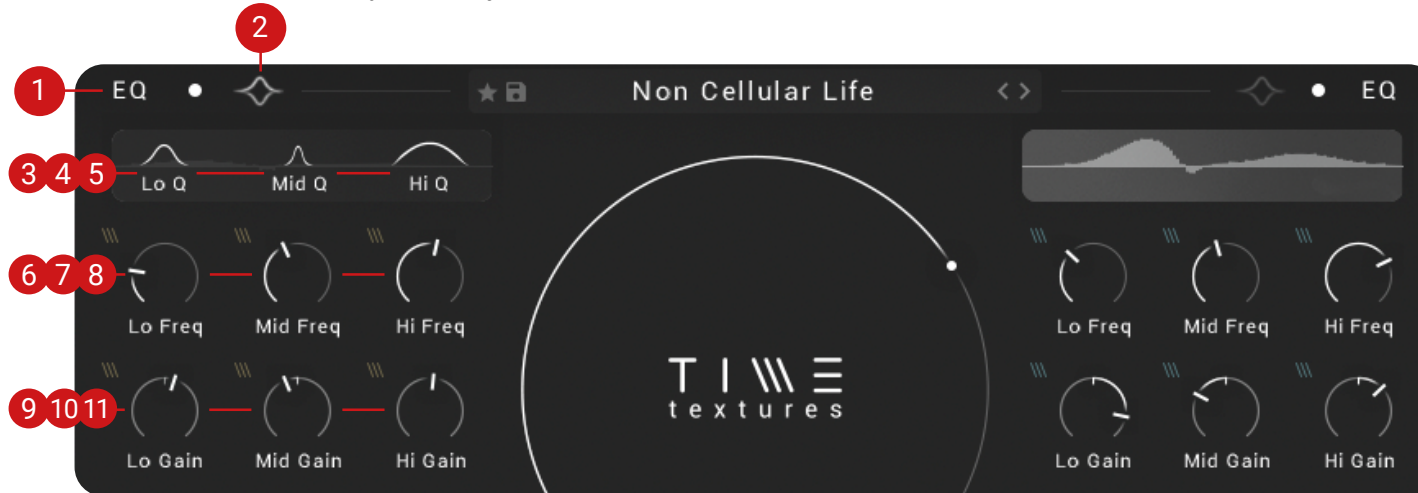
(1) EQ On/Off: Enables/disables the EQ. Once bypassed, all controls of the effect are grayed out. To reactivate it, you can either press the On/Off button again or simply click on the disabled area.

(2) Q-factor On/Off: Hides or unhides the Q-factor settings (bandwidth).

(3) Lo Q: Drag up and down to change the Q-factor of the Low Band.

(4) Mid Q: Drag up and down to change the Q-factor of the Mid Band.

(5) Hi Q: Drag up and down to change the Q-factor of the High Band.

(6) Lo Freq: Changes the frequency of the Low Frequency Band.

(7) Mid Freq: Changes the frequency of the Mid Frequency Band.

**(8) Hi Freq**: Changes the frequency of the Hi Frequency Band.

(9) Lo Gain: Changes the gain of the Low Gain Band.

(10) Mid Gain: Changes the gain of the Mid Gain Band.

(11) Hi Gain: Changes the gain of the High Gain Band.

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7.2   Using LFO

TIME TEXTURES provides two separate LFOs so that each of the two Emitters can be modulated independently. Four LFO waveforms that can be applied to different parameters of the equalizer and to the gain slider offer extensive modulation possibilities for your textures. If the LFO is switched on, a small dot is displayed next to the title of the LFO page which becomes larger and smaller with the configured frequency of the LFO.
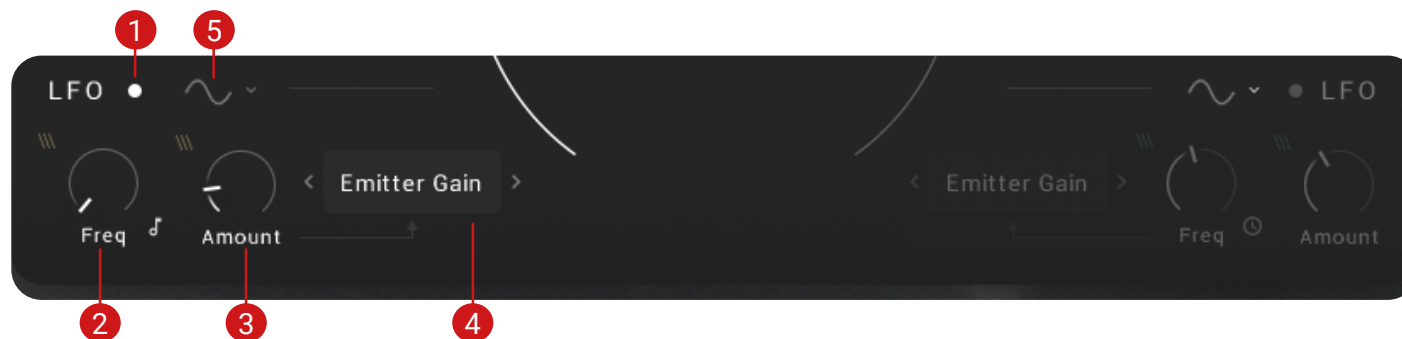
(1) LFO On/Off: Enables/Disables the LFO. Once bypassed, all controls of the effect are grayed out. To reactivate it, you can either press the On/Off button again or simply click on the disabled area.

(2) Freq: Sets the oscillation frequency of the LFO. This parameter can be synchronized with your hosts' clock.

(3) LFO Amount: Adjusts the intensity of the LFO modulating your target Modulation Destination.

(4) Modulation Destination: Choose which destination the LFO shell modulates. You can choose between the following destinations: Emitter Gain, EQ Lo Freq, EQ Mid Freq, EQ Hi Freq, EQ Lo Gain, EQ Mid Gain and EQ Hi Gain.

(5) Waveform Type: You can change the waveform of the LFO. Choose between Sine, Rectangle, Triangle, and Sawtooth.

8. FX PAGE

The FX Page offers extensive possibilities to manipulate your textures, to try out different fx chains or simply to apply an impulse response of your choice to the Emitters. Every parameter on here can be automated and controlled with the modwheel.

Similar to the LFO Page, the FX Page consists of two main sections: the Send FX settings (1) in the upper section and the FX Rack (2) further down.

To see how the mapping is done, please refer to **5.2 Assigning Automation Events To The Macro Knob**.

8.1 Send FX

The Send FX section of the FX Page contains one convolution reverb effect per Emitter (left and right) that is equipped with different impulse responses. While there is the option to assign each Emitter its own impulse response, to place the entire texture in a common space, you can use the paper clip icon next to the Bypass button to link both Emitters and assign them to one convolution reverb effect.
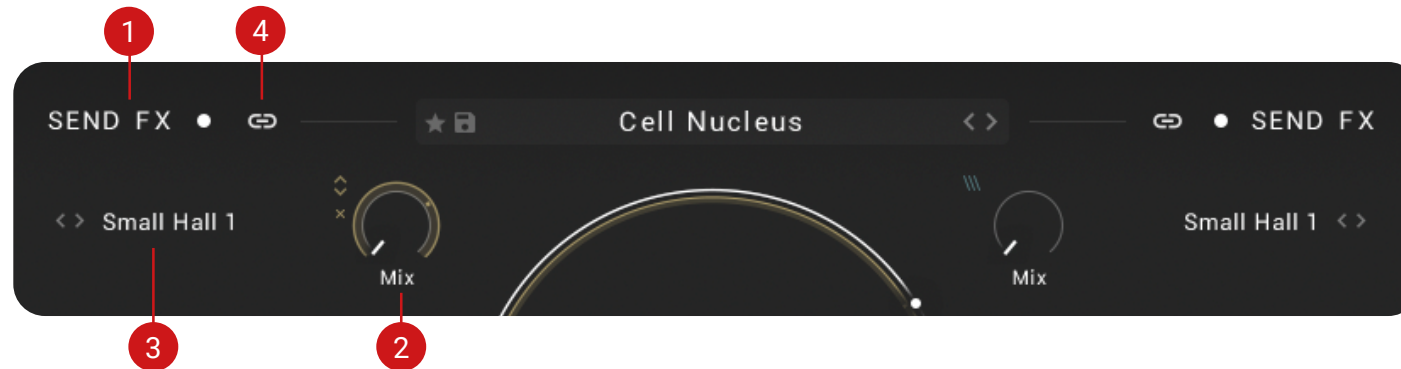
(1) Send FX On/Off: Enables/Disables the convolution reverb. Once bypassed, all controls of the effect are grayed out. To reactivate it, you can either press the On/Off button again or simply click on the disabled area.

(2) Mix: Adjusts the mix level of the convolution reverb.

(3) Impulse Responses: You can choose between 10 different impulse responses: Concert Hall 1, Concert Hall 2, Medium Hall 1, Medium Hall 2, Small Hall 1, Small Hall 2, Recording Stage 1, Recording Stage 2, Cathedral, Reversed.

(4) Link: Use the paper clip to link the left and right Send FX.

8.2 FX Rack

The FX Rack offers you the possibility to load 27 individual fx modules and combine them with each other in any order via drag and drop. Of course, all parameters of these modules can be automated and placed on the Macro Knob for easy access. Simply select a slot within the FX Chain, load an fx module via the magnifier and tweak the most important parameters to your liking.
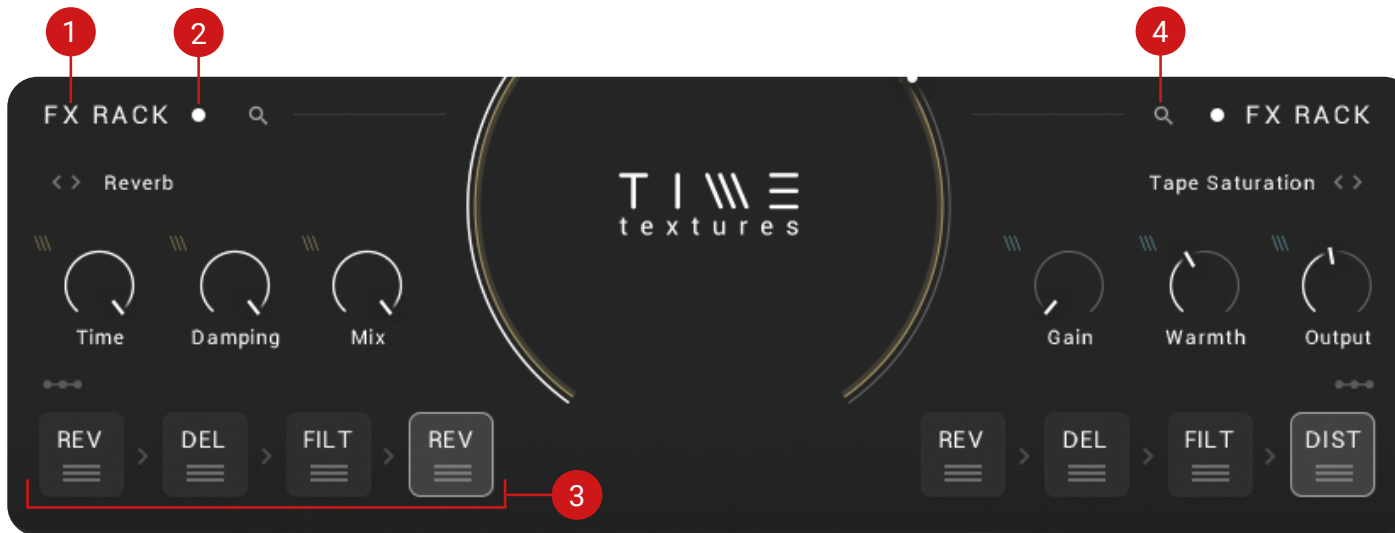
(1) FX Rack On/Off: Enables/disables all fx slots within the FX rack.

(2) FX Slot On/Off: Enables/disables the currently selected FX slot. Once bypassed, all controls of the effect are grayed out. To reactivate it, you can either press the On/Off button again or simply click on the disabled area.

(3) FX Chain: The FX Chain offers you the possibility to load four fx modules simultaneously and drag and drop them into a desired order.

(4) Magnifier: Select the different fx types. Choosing "None" will delete the currently loaded fx module.

(5) Effect Types: You can choose between six different fx types to design your sound. You have the following options: Filter, Compressor, Distortion, Delay, Reverb and Modulation.
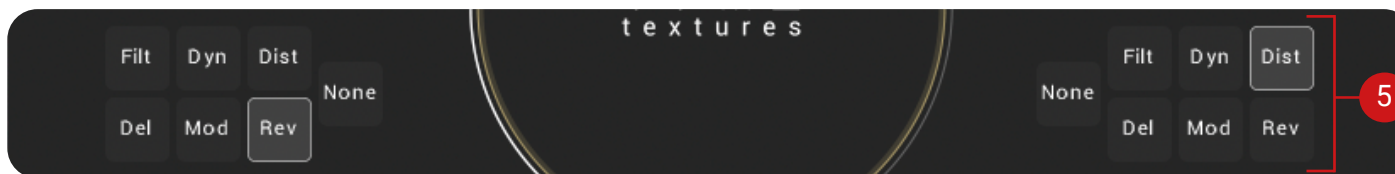
In the following section we will list all of the six fx types and their corresponding fx modules and give you a short overview of the available settings. For a more detailed description of the fx, please refer to the Kontakt Manual.

8.2.1 Filters

The filter category includes various filter modules. You have the possibility to choose between **Low Pass -12dB**, **Low Pass -24dB**, **Low Pass Vintage**, **High Pass -12dB**, **High Pass -24dB**, **Band Pass -12dB**, **Band Pass -24dB**, a **Notch** filter and a **Talk** filter.

The **Low**, **High**, **Band Pass** and **Notch** filters offer you the following controls:

Cutoff: Adjusts the frequency above/below which signals will be atte-nuated.

Reso (Resonance): With a value greater than 0, this control will boost a small frequency range around the cutoff frequency.

The **Talk** filter module offers additional **Talk** and **Frequency** sliders.

8.2.2 Dynamics

The Dynamics Section offers the following effect modules: **Supercharger**, **Compressor**, **Transient Master** and **Limiter**.

(1) The **Supercharger** delivers high-end tube compression emulation, inspired by boutique hardware.

The **Supercharger** module contains the following controls:

Input: Adjusts the input gain to the compressor in dB.

Saturate: Applies saturation to the signal. Turning the control right applies more saturation to the signal.

Output: Sets the output level of the compressor in dB. You can use it as a make-up gain control that allows you to bring the output signal up to the same peak level as the input signal after compression.
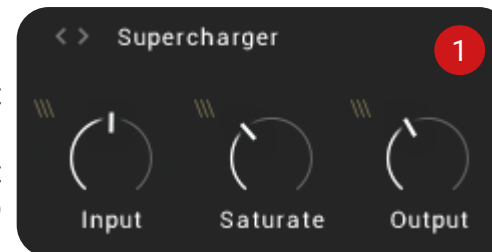
(2) The **Compressor** module contains the following controls:

Threshold: Sets a level threshold above which the Compressor starts working. Only levels that rise above this threshold will be reduced by the compression; signals that stay below it will be left unprocessed.

Ratio: Controls the amount of compression applied to the input signal.

Makeup: Controls the output gain of the compressed signal. Used to compensate for the gain reduction of the effect.

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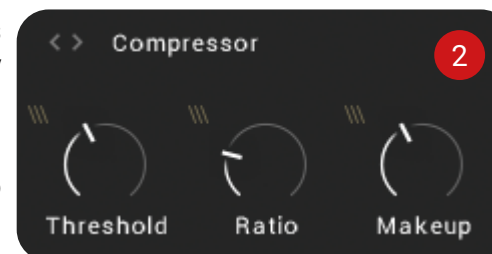
(3) The **Transient Master** is an easy to use compressor designed to control the attack and sustain of a sound. Instead of following the amplitude of the sound like a traditional compressor, it follows the general envelope and is thus not as susceptible to changes of input gain.

The **Transient Master** module contains the following controls:

Input: Controls the input gain to the effect.

Attack: Controls the scaling of the attack portion of the input signal's volume envelope. Increasing this parameter will add more punch and decreasing it will reduce sharp attacks.

Sustain: Controls the scaling of the sustain portion of the input signal's volume envelope. Increasing this parameter will add more body to the sound and decreasing it will reduce the sound's tail.

(4) The **Limiter** module contains the following controls:

Input: Adjusts both the input level and the threshold simultaneously. Turning this knob clockwise will result in more compression.

Release: Just like the Compressor's control of the same name, this knob adjusts the time it takes the Limiter to return to an unprocessed signal after the input level falls below the threshold.

Output: Adjusts the module's output level.

8.2.3 Distortion

The Distortion Section of TIME TEXTURES offers the following effect modules: **Tape Saturation**, **Tube Saturation**, **Black Distortion**, **Clean Amp**, **Bitcrusher**, **Overdrive**.

(1) Tape Saturator emulates the soft compression and distortion of recording to tape. It can be used lightly to add warmth and coloring to the sound, or heavily to add aggressive distortion.

The **Tape Saturation** module contains the following controls:

Gain: Controls the input gain of the effect. This will increase the amount of tape distortion and compression.

Warmth: Controls the low frequency boost/cut of the effect.

**Output**: Controls the output gain of the effect.

(2) Tube Saturation causes distortion by clipping or rounding off high sample values. It thereby simulates the behavior of overloaded transistor or tube circuits, adding artificial harmonics to a sound.

The **Tube Saturation** module contains the following controls:

Drive: Adjusts the amount of distortion

Damping: Turning this knob clockwise attenuates high frequencies in the output signal, thereby counteracting the brightness caused by the artificial harmonics.

Output: Adjusts the module's output level. Since distortion boosts the gain considerably, it's often necessary to attenuate the signal at the output stage.
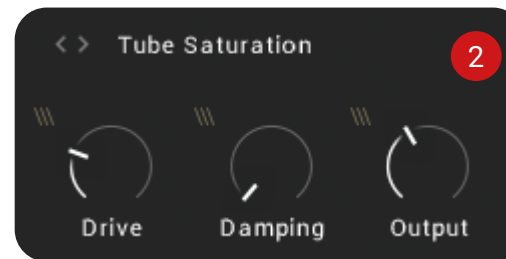
(3) Black Distortion simulates a guitar distortion pedal, ideal for blues and rock tones.

The **Black Distortion** module contains the following controls:

Distortion: Controls the amount of distortion applied.

Filter: For a darker sound, turn clockwise to enhance the low frequency range; turn counter-clockwise for a brighter, sharper sound.

**Volume**: The master volume control for the effect.
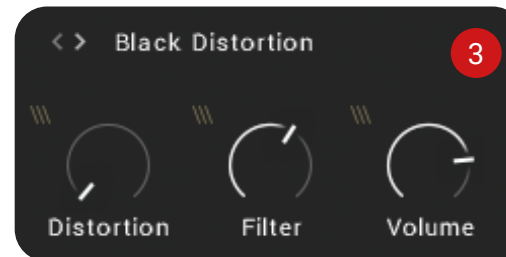
(4) Clean Amp simulates the rich tube sound of classic guitar amps from decades ago. It's ideal for screaming leads and crunchy rhythm guitar sounds, as well as clean sounds with personality.

The **Clean Amp** module contains the following controls:

Gain: Adjusts the input level, or gain. Turning Gain to the right adds saturation and distortion to the signal.

Bass & Treble: These controls adjust the respective levels of the signal´s high and low frequency components
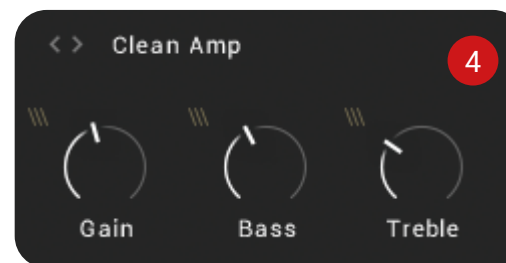
(5) Bitcrusher adds various digital artifacts, like quantization noise or aliasing, to a clean signal. It's great for roughing up sounds that would otherwise be too plain and featureless.

The **Bitcrusher** module contains the following controls:

Bits: Re-quantizes the signal to an adjustable bit depth.

S.Rate (Sample Rate): Resamples the signal to an adjustable sample rate. The resampling is done without any kind of (usually mandatory) low-pass filtering, which causes all kinds of wonderful aliasing arti-facts.

Noise: Adds hiss to the audio signal.

(6) Overdrive is an emulation of a classic guitar distortion effect pe-dal.

The Overdrive module contains the following controls:

Drive: Adds dirt to the sound.

Tone: Turning this control clockwise accents the midrange while dropping the bass. Counterclockwise takes off the highs and boosts the bass for a warmer sound.

**Output**: Adjusts the module´s output level.

8.2.4 Delay

The Delay Section of TIME TEXTURES offers the following fx modules: **Tape Delay**, **Diffuse Delay**, **Analogue Delay**, **Digital Delay**. As an internal effect for the delay modules, the Engine uses Kontakt's Replika Delay. However, this is very CPU intensive, so for textures that need to run on less powerful systems, we recommend using the Digital Delay, which uses Kontakt's Legacy Delay effect.

All **Delay** modules offer the following controls:

Time: The delay time in milliseconds. To synchronize the time to your host or Master Editor tempo, click the Sync Button.

Feedback: Controls the amount of the output signal that's being fed back into the input of the delay line, thereby creating a series of echo-es that gradually fade into silence.

Mix (Dry/Wet Knob): Adjusts the respective levels of the original and processed signals. In common scenarios, the delayed signal is mixed in at a lower level than the direct signal.
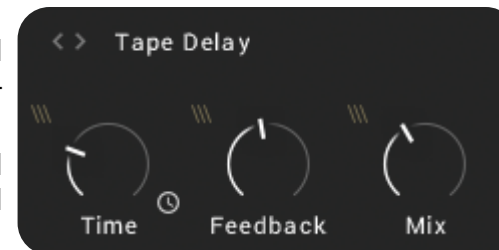
8.2.5 Reverb

The FX Rack houses two reverb types, a **Plate Reverb** module and a **Reverb** module.

(1) The **Plate Reverb** module contains the following controls:

Pre-Delay: Introduces a short amount of delay before the reverb takes effect.

Size: Adjust the size of the room simulated by the reverb effect. Higher values replicate larger rooms.

Mix (Dry/Wet Knob): Adjusts the respective levels of the original and processed signals. In common scenarios, the delayed signal is mixed in at a lower level than the direct signal.

(2) The algorithmic **Reverb** module contains the following controls:

Time: Adjusts the duration of the reverb effect.

Damping: Adjusts the amount of absorption in the room simulated by the reverb effect. Higher values result in more absorption.

Mix (Dry/Wet Knob): Adjusts the respective levels of the original and processed signals. In common scenarios, the delayed signal is mixed in at a lower level than the direct signal.
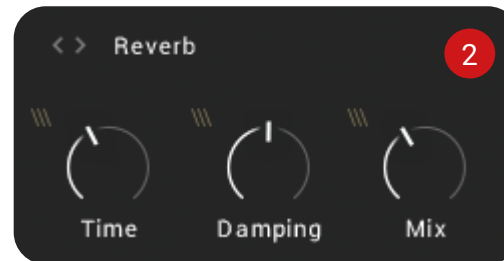
8.2.6 Modulation

The Modulation Section of TIME TEXTURES includes all the main modulation fx from Kontakt. Available are **Chorus**, **Flanger**, **Phaser**.

(1) Chorus "thickens" the audio signal by splitting it up and detuning one version in relation to the original.

The Chorus module contains the following controls:

Rate: Adjusts the speed of modulation, from slow pitch changes to fast vibratos. This becomes more pronounced as the amount is increased.

Depth: Adjusts the range of modulated detuning. Higher values give a more pronounced chorusing effect.

Mix (Dry/Wet Knob): Adjusts the respective levels of the original and processed signals. Note that the typical chorus effect is created by the combination of both signals, so setting this knob to the midpoint results in the most pronounced effect.
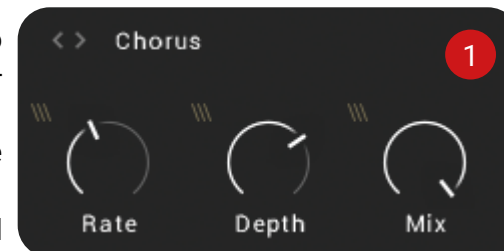
(2) Flanger splits the audio signal up and delays one version in relation to the original signal. By modulating the delay time, as well as feeding an adjustable amount of the output signal back into the input, the Flanger creates a characteristic "whooshing" sound.

The **Flanger** module contains the following controls:

Speed: Adjusts the LFO speed. To synchronize the speed to your host or Master Editor tempo, click the Sync Button.

Depth: The amount of LFO modulation. Higher values cause the flanging effect to sweep over a wider range.

Mix (Dry/Wet Knob): Adjusts the respective levels of the original and processed signals. Note that the typical chorus effect is created by the combination of both signals, so setting this knob to the midpoint results in the most pronounced effect.

(3) The **Phaser** effect continually changes the phase relationships in your signal with an all-pass filter. This results in a comb filtering effect, which attenuates some frequencies while boosting others.

The **Phaser** module contains the following controls:

Speed: The LFO modulation speed. To synchronize the speed to your host or Master Editor tempo, click the Sync Button.

Depth: The amount of LFO modulation. Higher values cause the Phaser effect to sweep over a wider frequency range.

Mix (Dry/Wet Knob): Adjusts the respective levels of the original and processed signals. Note that the typical chorus effect is created by the combination of both signals, so setting these to the same levels results in the most pronounced effect.

9.   PRESETS

9.1   Preset Selector

With the Preset Selector, you can always switch the currently active preset. By clicking on the Preset Name, you open the Preset Browser.

(1) Favorites (star icon): Used for marking and unmarking your favorite presets. You can then filter quickly within the Preset Browser to display only your favorites.

**(2) Save** (disk icon): Saves the current preset as a User Preset. For more information, refer to 9.4 User Presets.

(3) Preset Name: Displays the name of the currently selected preset. Click the Preset Name to open the Preset Browser.

(4) Browse (<> icons): Enables you to quickly browse and load presets. Pressing an arrow icon will immediately load the previous or next preset in the Browser result list.

9.2   Preset Browser

In the Preset Browser you will find over 200 presets that you can customize according to your wishes and ideas. The Preset Browser contains filters to help you sort all presets by different characteristics as well as an option to scroll through the filtered selection. To open the Preset Browser, click on the name of the preset, located in the upper middle section of every page.

The Preset Browser contains the following features and controls:
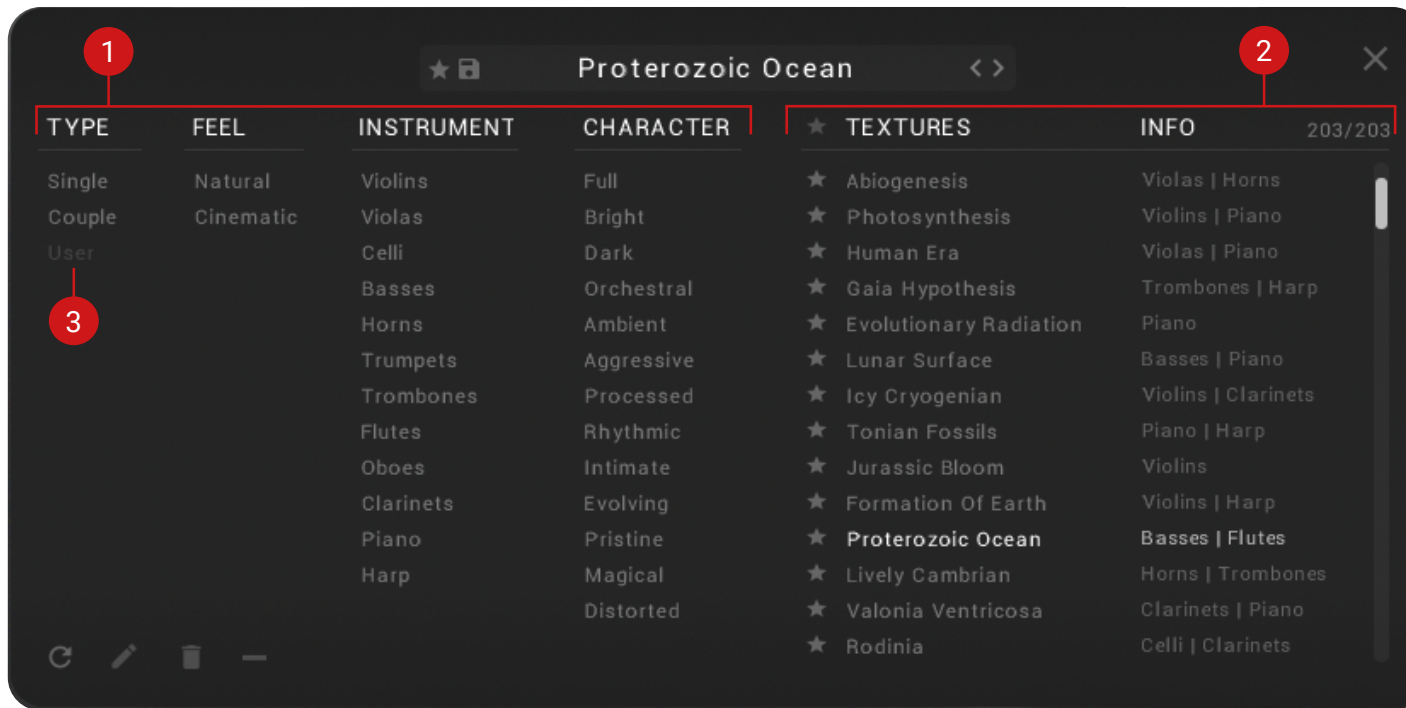
(1) Filters: Displays the four filter attributes (TYPE, FEEL, INSTRUMENT, CHARACTER). While TYPE and FEEL work like a sort of folder system, INSTRUMENT and CHARACTER let you select multiple tags at once to filter your preset selection. For more information, please refer to 9.3 Preset Browser Filters.

(2) Result List: Displays a list of presets that include the selected filters. Load a preset by double-clicking its name in the list to automatically leave the Browser, or simply select the name and click the Exit button on the upper right hand corner.

(3) User Settings: Contains controls relating to the importing, editing and deleting of User Presets. For more information, please refer to 9.4 User Presets.

9.3   Preset Browser Filters

With the filters on the right of the Preset Selector, you have the possibility to easily find the preset that fits best in your situation whether you're looking for specific instruments, dark, rhythmic, aggressive, or just natural orchestral presets.

TYPE: In general, all presets in TIME TEXTURES are created with three main groups in mind. Here you can switch between the following three groups to narrow down your search:

- **Single**: The single-group selects all presets with only one instrument or one occupied Emitter.
- **Couple**: The couple-group selects all presets with only two instruments or both Emitters occupied.
- **User**: The user-group is activated as soon as you save your own presets. From that point you can find them within the „User" tag. Please refer to chapter 9.4 User Presets to learn more about creating and loading your own presets.

FEEL: All Presets within TIME TEXTURES are further divided into Natural Presets – more natural orchestral sounds – or Cinematic Presets, more processed cinematic sounds. The FEEL category allows to choose between the two.

INSTRUMENT: This category allows you to filter for specific instruments.

CHARACTER: This category additionally divides all presets into different common sound characteristics, to allow for an even more precise search.

9.4   User Presets

TIME TEXTURES offers a quick and convenient way of saving and organizing custom User Presets. As each preset is accessible as a single file, it is easy to transfer and share User Presets between multiple systems. User Presets are also accessible from within the Preset Browser.
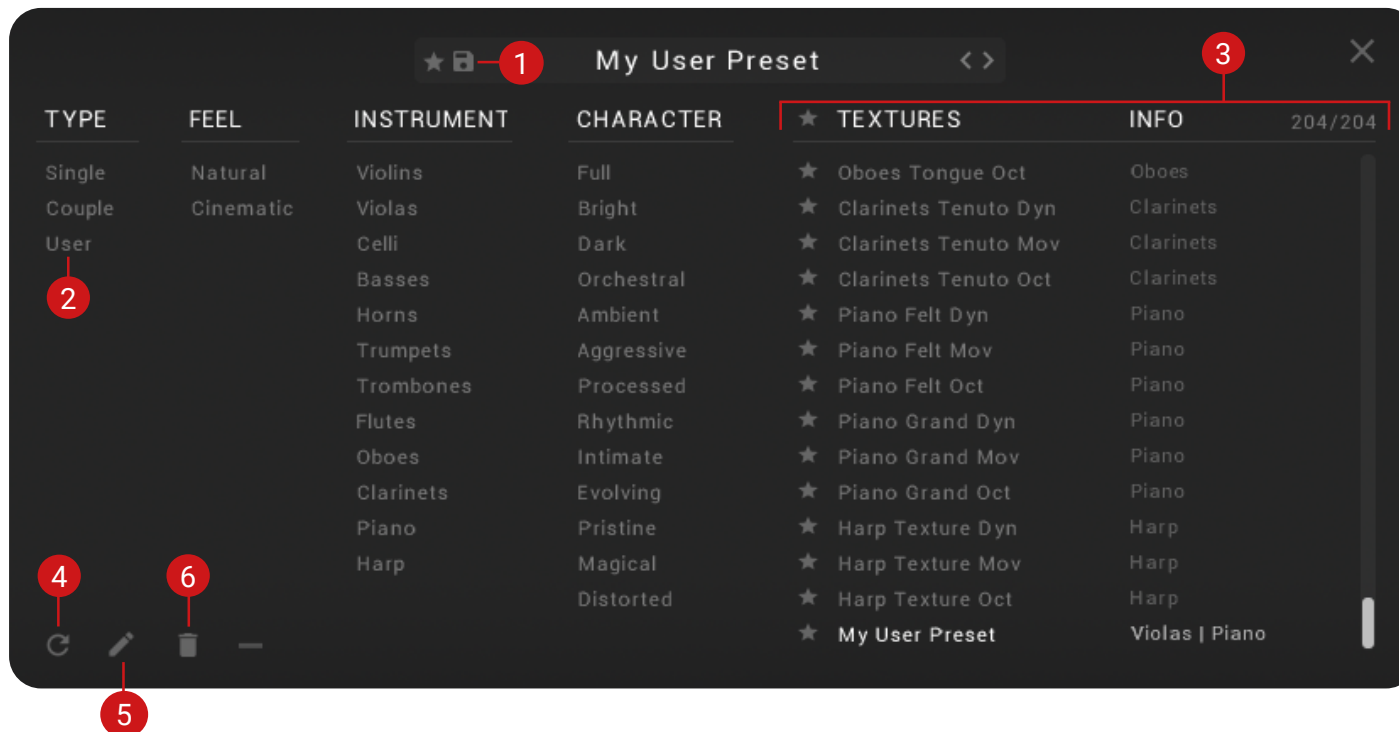
User Presets contain the following features:

(1) Save: Saves the current preset as User Preset. User Presets are saved as single .nka files, into the User Data folder under the installation path you chose in Native Access. If you save a preset directly from the Preset Browser, you can immediately add your tags by simply highlighting them via click before saving them.

(2) User: Contains all saved User Presets. Select this category to filter the result list by User Presets.

(3) Result List: Displays all User Presets, respective to the tags selected. The currently selected preset is highlighted.

(4) Scan: Searches the User Data folder of your TIME TEXTURES installation for .nka files and enables you to import User Presets e.g. from different devices.

(5) Edit: Enables you to assign tags to your User Preset. Press the Confirm button (tick icon) to save your settings, or the Close button (x icon) to cancel the process.

(6) Delete: Removes the User Preset from the Preset Browser.

9.4.1   Saving a User Preset

To save the current preset as a User Preset:

1. Click on the Save icon next to the Preset Selector
2. Enter a new name
3. Click the checkmark to save the User Preset, or cancel the process by clicking the cross
4. The User Preset is saved and is available within the Preset Browser
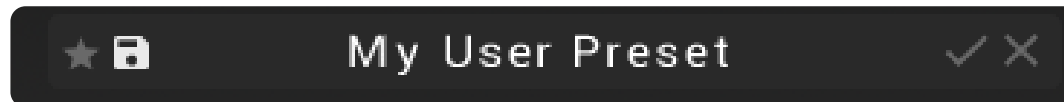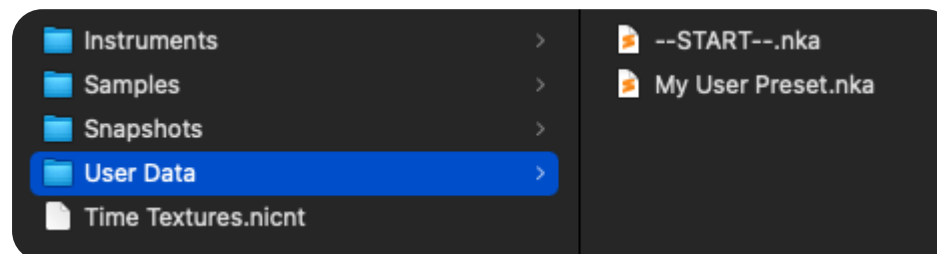

9.4.2   Importing A Preset

To import User Presets:

1. Copy the .nka files of your choice into the User Data folder in the installation directory of TIME TEXTURES.
2. Open the Preset Browser.
3. Press the Scan Button.

The new User Preset is imported from the User Data folder.

⚠ Make sure to copy the .nka files in the User Data folder before you open TIME TEXTURES, otherwise, KONTAKT may not recognize all files.

9.4.3   Editing the tags of a User Preset

When a preset is saved directly from the Preset Browser, you can immediately add tags. This allows you to filter your custom User Presets in the Browser. You can also modify the tags on your User Preset using the Edit feature.

To edit a User Preset:

1.   Open the Preset Browser.

2.   Select a User Preset.

3.   Click the Edit button (pencil icon).

4.   Add relevant tags to your User Preset.

5.   Click the Confirm button.
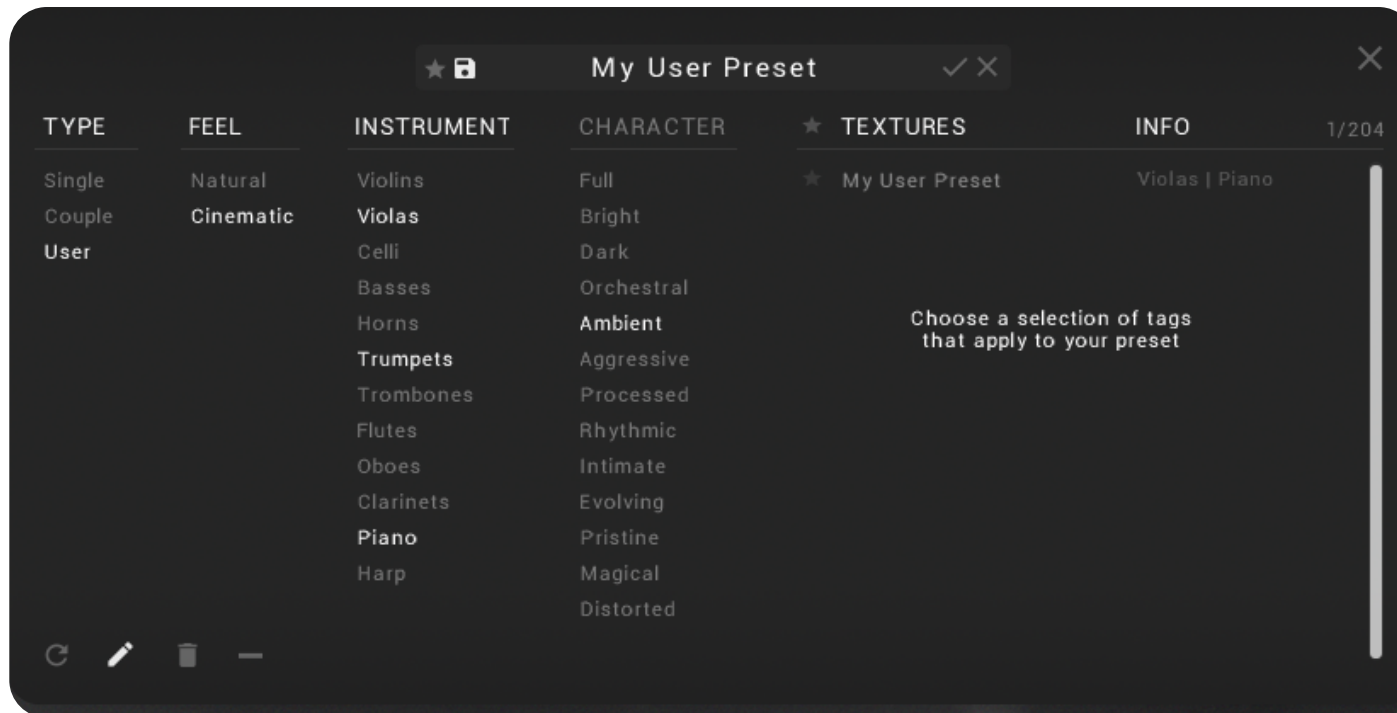
10. SETTINGS PAGE

You can access the Settings Page by clicking on the gear icon in the lower right corner of the GUI on every page.

(1) Start Tutorial: With this button you can watch the tutorial again and again.

(2) Animations on/off: Since TIME TEXTURES can be quite CPU intensive, especially when many effect modules are loaded or the speed of the sound particles is set very fast, we have added an option here to turn off all animations in the interface. This affects the sound particles field, the LFO indicators as well as the LFO representation in the visual EQ and the button animations of the MAIN, LFO and FX pages.

(3) Automation Mod: With the Automation Mod you have the possibility to assign the Macro Knob to CC 1, CC 2 or CC 11.
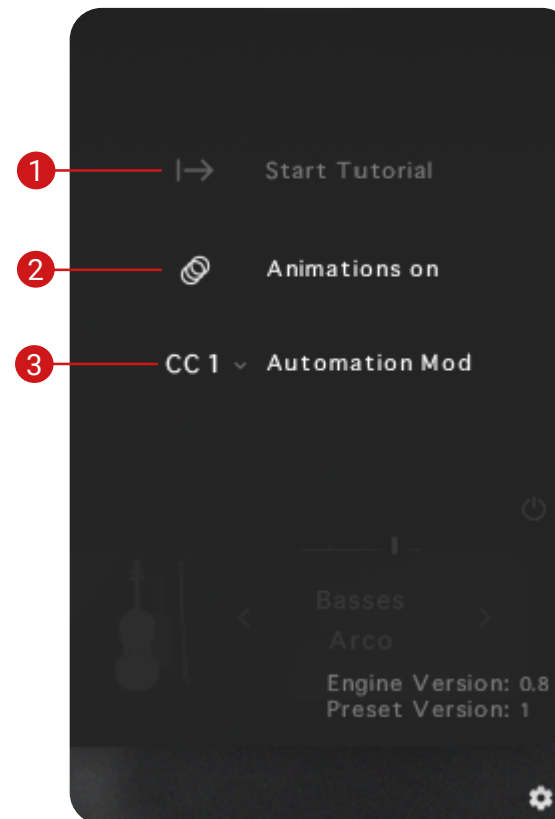
11. CREDITS

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Impulse Responses: "Halls of Fame" by **Best Service**

Samples performed by the Budapest Art Orchestra at Studio 22, Budapest

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