

TUTTI

Cinematic Orchestral
FX & Textures

SONOKINETIC

Tutti

Cinematic Orchestral FX & Texture

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“Veni Tutti Vici ”

Tutti

We grew up with soundtracks by Jerry Goldsmith like “Alien” and Bernard Herrmann’s “Psycho”. Reaching to more recent composers, Michael Giacchino (Star Trek) and John Debney (Predators) are an inspiration for us as composers. It triggered a deep longing within us to create a tool series for scoring film in a way that hasn’t been produced before. Tutti opens a new world of rich cinematic orchestral sound and offers you a broad range of unique sounds with a character that is unmatched in richness and quality. What we did was create sections with full orchestral cues spanning over 4 to 8 bars. Each cue was recorded in a staggering 5 positions and each of these positions is 100% available for editing in the proven effective Sonokinetic user interfaces.

This library includes full orchestral samples like: Long and short tension builders, sustained patterns, highly detailed textures in multiple styles and complexities, full orchestral hits and big smashes, chord bending, glissandi and crescendi. Each cue has been recorded in multiple takes and a selection of the best takes is available in this sample collection. Providing the composer with a tool that has so much variety and editing possibility inside that no sample from this collection will ever sound the same. Thus preventing over-usage or the feel of recognition. A little tweaking in mic positions, or choosing a different take of a particular cue will result in a different sounding musical fx or phrase.

Something we are very proud to announce is the technical achievement to provide you access to the uniquely created “Tutti” score by implementing it in the users interface. This will give you a straight gaze into the heart of this collection. It provides you with the extra option to select a particular sound or fx you are looking for by viewing its content, progression, dynamics, length and speed.

“Tutti” was recorded using a highly established and experienced cinematic symphonic orchestra with the best musicians, conductor, technicians and composers. We chose to include all orchestral sections, piano and celesta. Stopping our musician counter at 98.

Each cue was recorded in ‘tutti’ formation and we believe the best way to do this was by a live performance. With this came the incredible sounding hall that “Tutti” was recorded in. With a very warm, detailed and wide acoustic fingerprint this collection bears its own cine-score realism in space and sound. Though by providing different technical options for mic positioning, stereo imaging and volume control each sound quality can be adjusted and edited to fit your specific need to blend these samples with your composition.

Again Sonokinetic sticks with its unbeatable pricing module and high quality sampling. This is an absolutely give away and hard to resist library.

We’re proud to release “Tutti” and let her spread the inspiration of the full orchestral fx and textures sound.

We try to push the limit to capture the magic of all music with a wide selection of easy to use symphonic instrumental samples.

We wish you the best inspiration and creativity.

With warm regards,
The Sonokinetic Tutti Production Team

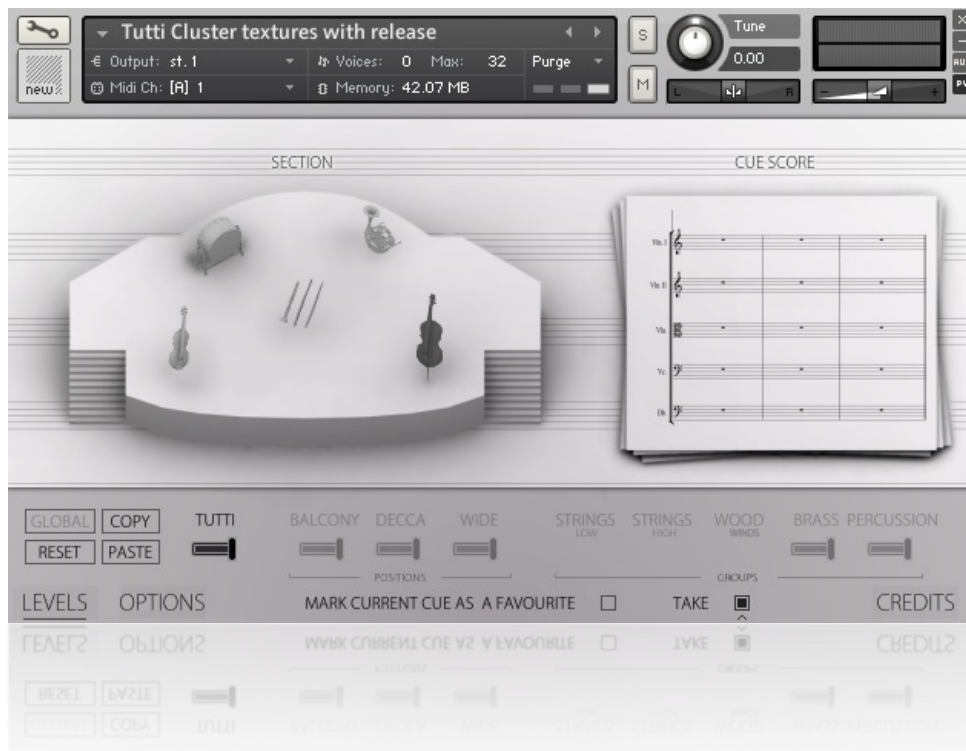
Content

- 2 types of instrument patches:
 - Basic patches
 - Tutti Big Smash: full orchestral heavy hits and booms. For epic accentuations and endings
 - Tutti Cluster sustained textures with release: patterns and random musical chord/melody clusters. In a large variety of complexity and spheres. Sustained as long as the key is pressed.
 - Tutti Cluster textures with release: patterns and random musical chord/melody clusters. In a large variety of complexity and spheres. Sustained for 4 bars (80 to 120 BMP) with releases
 - Tutti FX Reverse: Transitions and tension building full orchestral phrases. Reversed in edit for a swoosh/swooping feel
 - Tutti Hits with stops: Full orchestral and sections hits. Random note choice with release and stop sound (damping with sustain)
 - Tutti Long textures: long extended textures with varying complexity and sections that combine patterns and musical fx in a single long performance.
 - Section patches
 - Tutti Glissandi clusters with cresc: Full orchestral dynamic buildups for climactic scenes and scene transitions. Large variety in dynamic ranges, sections, fx and phrases. Cluster chords and melodic complex improvisation dressing added to the overall dynamic buildup.
 - Tutti Long glissandi with cresc: Full orchestral dynamic buildups for climactic scenes and scene transitions. Large variety in dynamic ranges, sections, fx and phrases.
 - Tutti Long textures random bending: crescendo and diminuendo full orchestral dynamic phrases. ½ step and ¼ step chord/tone random section bending.
 - Tutti Random downward glissandi: Full orchestral dynamic downward glissandi. Large variety in dynamic ranges, sections, fx and phrases. Short cues. 2 to 4 bar phrases.
 - Tutti Tension builders A: Short cues with a variety of basic and complex full orchestral dynamic buildups. Primarily for epic coda composing
 - Tutti Tension builders B: cue extension for Tutti Tension builders A. Primarily for epic coda composing.
 - Short cues with a variety of basic and complex full orchestral dynamic buildups. Primarily for epic coda composing.
 - Xtra patches (bonus)
 - Arpeggio FX: 70 various chord and melodic large orchestral harp improvisation.
 - Arpeggio Picked: Full range large orchestral harp multi sampled picked single note samples.
 - Arpeggio Runs: Large orchestral harp whole scale and diminished scale runs.
 - Percussion FX: various orchestral percussion hits. Grand cassa, Tamtam, cymbals and anvil samples
 - Toccata FX: epic pipe organ random full register sound effect. Suspense and dramatic compositions.

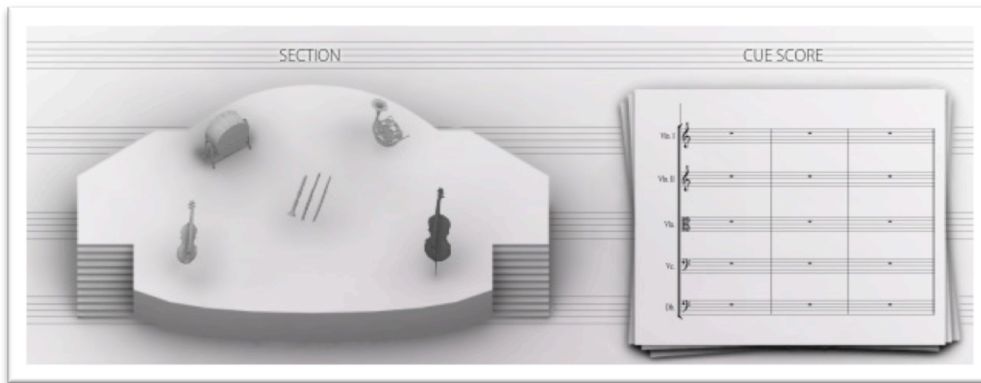
- 9 channels available for you to mix with. Pre-mixed 'Tutti' channel, Mic position channels and cue group channels. Mix Tutti specifically to your taste, per-cue.
- Up to 5 takes recorded to give alternation and variation to your effects.
- FX at your fingertips. Configure EQ and Stereo Modelling.
- 2850+ samples. (full version samplepool 7,36 GB sample content)
- Royalty and copyright free content license.
- Tutti Reference manual (pdf).
- Artwork : "Tutti" dvd cover. Designed by Pavel Fuksa
- Programming : "Tutti" Kontakt script and instruments by Blake Robinson
- Video tutorials. Hosted by Blake Robinson
 - o Patch auditing. Each patch briefly reviewed.
 - o Tutti Mixing: Levels and mic positioning
 - o Tutti Options: fx and imaging

Format: All files in 48 kHz, 24bit aif format.

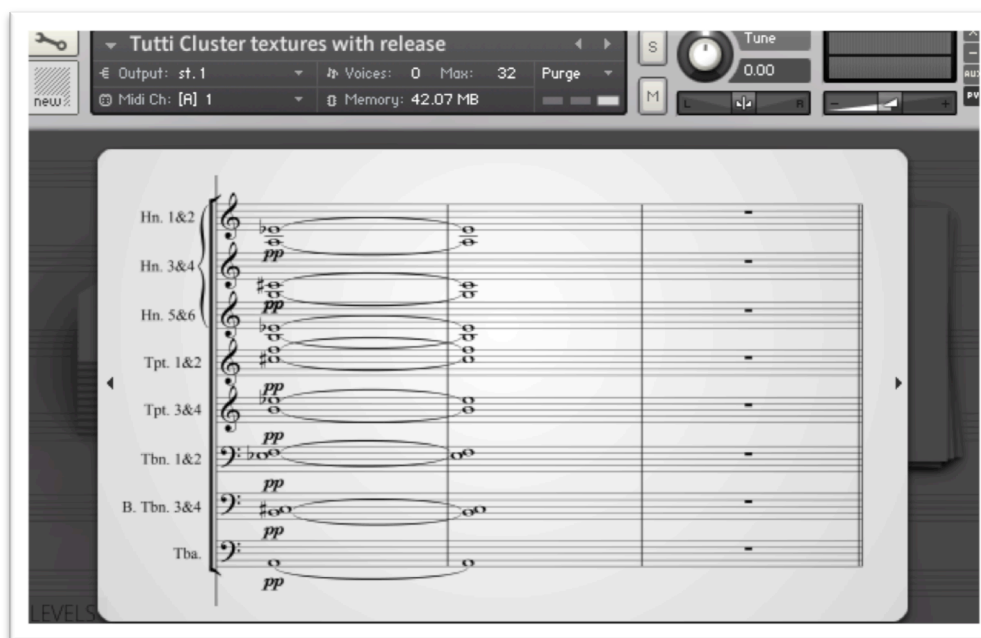
Programmed for Kontakt 4.2.2.



THE MAIN UI



The main Tutti UI consists of a virtual sound stage to the left, and a virtual stack of cue sheets to the right. You can change the orchestral section the cue is showing by clicking the respective icons on the 3D stage. The cue sheets on the right will show the notation for the last cue you played. You can click this stack of papers to view the scoresheet in more detail:



Along the bottom of the UI is a bar that allows you to configure various aspects of Tutti. Clicking the options down here will expand this bar and provide further configuration.



THE TUTTI MIXER



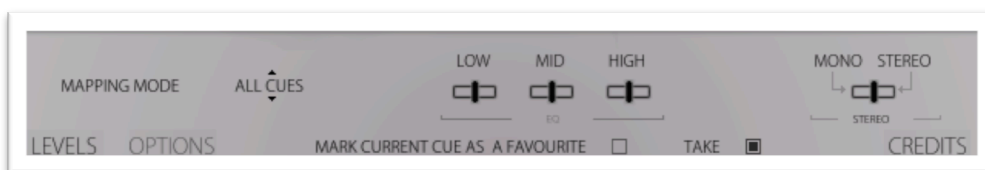
The **LEVELS** section of the configuration bar allows you to enable and disable individual channels on a cue-by-cue basis. Different cues have different sections available, so it's worth investigating them. To select a cue, simply press its key to play it. The UI will update to reflect the last played cue.

Clicking the labels above the sliders toggles the microphone channel on and off. Note that we have prevented you from toggling some channels simultaneously to prevent phasing. For example, you cannot activate the 'Tutti' channel alongside Strings/Woodwinds.

If you would like to manage the mixing levels on a global level you can click the GLOBAL button. Note that by default this option is greyed out and mixing is per-cue. When active, all mixer sliders appear and the settings you input will affect all cues played.

You can copy-paste mixer settings using the provided COPY/PASTE buttons. You can also reset to the default Tutti mix using the RESET button.

THE OPTIONS



The **OPTIONS** section of the configuration bar allows you to configure various global options in Tutti. The **EQ** section allows you to tweak the levels of the low, mid and high frequency levels. The **MONO-STEREO** option allows you to set the stereo width from completely mono to extended-wide stereo. You can hold shift to drag them more accurately and holding cmd/control while clicking them should reset them

MAPPING MODE allows you to toggle the keyboard mapping for each section patch. By default this is set to ALL CUES. You can click and drag up/down to change this option to FAVOURITES.

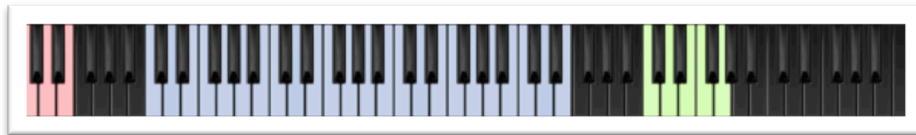
THE CUE OPTIONS



The configuration bar also contains two options related to cues. Let's explore these a little:

MARK CURRENT CUE AS FAVOURITE

This option allows you to mark the last-played cue (the one currently shown in the score sheet UI) as a favourite cue. Favourite cues appear at the end of an 88 keyboard and are shown in the Kontakt keyboard as green keys.



You can think of favourites as shortcuts to your most-commonly used cues. Favourites are remembered when you save an NKI or save your project in your sequencer. The MAPPING MODE option previously mentioned allows you to map the instrument keyboard exclusively to your favourites.

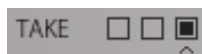
TAKES

Almost all the cues recorded for Tutti include multiple takes. Some of these takes have slightly different dynamics or timing while others serve perfectly for round-robin hits.

You can configure which takes Tutti should play in two ways within the UI. The first is to toggle the **TAKE BOXES** on the configuration bar. Here are some examples to give you an idea of how this works:



4 takes are available - rotate through each of the 4 takes as you play the cue (round robin style)



3 takes are available – only play the third take



4 takes are available – only play the first, then third, then fourth (configurable round robin).

You can also configure the takes using the keyswitches provided (see the red keys in Kontakt). For example, a cue that has 4 takes will have 5 keyswitches available:



Playing the first keyswitch, **C**, will toggle **all** cues to be active. Playing **D** will toggle only the first cue, **E** only the section, etc.

MORE INFORMATION

For updates please check: <http://www.sonokinetic.net/tutti/#updates>

Special thanks to: Piotr Musial, Son Thomsen, Blake Robinson, Rob Vandenberg, Mincho Kostandinov, Pavel Fuksa, Pasi Pitkänen, Petr Pololanik.

Sonokinetic Orchestra

Conductor: Petr Pololáník

Violin 1

Pavel Mikeska Miroslav Křivánek Přemysl Roušar Hana Roušarová Jan Nedoma Zdena

Hlaváčková Alena Strojilová Ivana Kovalčíková Hana Tesařová

Jiří Novák David Mimra Ivana Frajtošová

Violin 2

Michal Mrkvica Josef Vytrálek Josef Kubelka Jan Kotulan Helena Kotulanová Jaroslav Aladzas

Jitka Šuranská Marie Němcová Kateřina Bělohlávková Zuzana Kubáčová Vojtěch Petrčík

Josef Vláčil

Viola

Pavel Březík Oldřich Šebestík Roman Janů Pavel Novák Lucie Dümmlerová Michaela Slámová

Dana Božková Iveta Sklenářová Tereza Pintová Hana Tomanová Pavel Hána Otakar Salajka

Violoncello

Zdeňka Aladzasová David Kefer Erich Hulín Viktor Kozánek Alexandr Erml Věra Kousalíková

Pavčina Jelínková Hana Škarpová Šárka Trávníčková Iveta Vacková Michal Greco Rudolf

Mrazík

Double Bass

Vítězslav Pelikán Michal Pášma Silvia Geryková Vladimír Hudeček Pavel Juřík

Karel Pevný Václav Mareček Kateřina Truksová

Flute

Jana Holásková Vladimír Vodička

Flute/Piccolo

Jiřina Vodičková

Oboe

Alžběta Jamborová Svatopluk Holásek

English Horn

Naděžda Křupková

Clarinet

Jiří Kundl Marek Smetka

Bass Clarinet

Jiří Porubiak

Bassoon

Michal Kubáč Martin Kostelecký

Contra Bassoon

Jaroslav Janošík

French Horn

Milan Kubát Tjitske Jurková František Vyskočil Rudolf Linner Jiří Zatloukal Vlastimil Kelar

Trumpet

Pavel Skopal Zdeněk Macek Miroslav Bureš Vít Otáhal

Trombone

Jiří Kadlec Milan Tesař

Bass Trombone

Pavel Nevařil Roman Sklenář

Tuba

Miloslav Ťváček

Percussion

Jiří Trávníček Pavel Kalivoda Michal Kozák Petr Ťůrek

Piano/Celesta

Karel Košárek

MISSION STATEMENT

Our goal is to create high quality and very affordable sample and sound libraries for music and sound design productions. Using the best instruments, acoustics and technology and hiring top-notch musicians for performances we try to deliver very specific product packages.

With our product line, we aim for a large group of composers and sound designers who are looking for non-legal binding and license free sample libraries for the biggest creative freedom out there. Our philosophy is simple: Fast and low-priced. The accessible sample kits are available for quick scoring and building powerful tracks for your productions. Please feel free to contact us for any of your questions or feedback on our products or company. We wish you the best creativity and joy playing around with our instruments.

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All the creative best,

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