



RETRO SYMPHONICS

SONO**KINETIC**[®]



80

RETRO SYMPHONICS

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Orchestra VS Oscillators

It's hard to believe that the 1980s are now more than a generation in the rearview mirror, yet those bright neons and inspiring synths are ever-present in our cultural landscape. From Wonder Woman to Stranger Things, the 80s never really went away... although we're glad the hairstyles did!

Growing up in that era, the team at Sonokinetic have always held the work of television and film composers of the 1980s in high regard. Movie soundtracks from legends John Carpenter, Jerry Goldsmith and Alan Silvestri went on to inspire lesser known TV musicians such as Mike Post (Magnum PI / The A-Team) and Stu Phillips (Knight Rider). Technological advances in music-making energized these genius composers to experiment by combining synth sounds and orchestral instruments. The results scored our childhood, with memorable themes ringing out from cathode rays and sticky-floored cinemas around the world. From Total Recall to Tron, vintage sounds are an important piece of soundtrack history, with as much relevance today as in our misspent youth. With this firmly in mind, we present "80", a full orchestral neo-80s toolkit...

For those already acquainted with our other orchestral phrase libraries, 80 will be both familiar and shockingly different. From the retro digital interface to the electronic performances, we've landed squarely in this decadent decade. Embracing the vintage tech of the era, orchestral phrases are doubled with FM synth lines, recorded on location in our concert hall for effortless blending. Strings, woodwinds, brass and synths collide in an effervescent eruption, sure to hit the right nostalgic notes

Of course, all the features you know and love are present, including major and minor phrases playable in any root key, a suite of randomization options, 4 mic positions and comprehensive playback controls. Our new "Retrofier" faders make it easy to introduce analog synth flavor to many performances. Producing 80 was an experience that rekindled our love of vintage synths and we hope that when you hear it, you'll feel the same way.

We, at Sonokinetic BV, are very proud to introduce 80 to you and can't wait to hear the amazing things you, our valued customer base, will produce with it.

Sonokinetic has established a name as one of the best value & quality sample producers and with this product we'd like to underline that statement. We stick with our unbeatable pricing module and high quality sampling.

We wish you the best inspiration and creativity.

With warm regards,

The Sonokinetic 80 Production Team

CONTENT

30,000+ samples (13 GB sample content) in 24 bit 44.1 kHz NCW format

One patch for Kontakt Player 6.7.1 : compatible with Komplete Kontrol and NKS

3 recorded orchestral sections & Retrofier synth layer

- Orchestral Strings section (56 players)
- Orchestral Woodwinds section (16 players)
- Orchestral Brass section (22 players)
- 80's FM Synthesizer (Reface DX7)

4 recorded microphone positions

- Close
- Decca tree
- Wide
- Balcony (Far)

Individual phrase controls include

- Volume (with separate release volume)
- Pan
- Tempo sync double / half / ITM
- Mod Wheel on / off
- Phrase Link
- Retrofier synth layer level

Custom designed interface with score display and MIDI drag & drop

Time Machine Pro capability

Purging system

Randomization - whole instrument, per-section & per-theme

Native Instruments Kontakt Player Library license

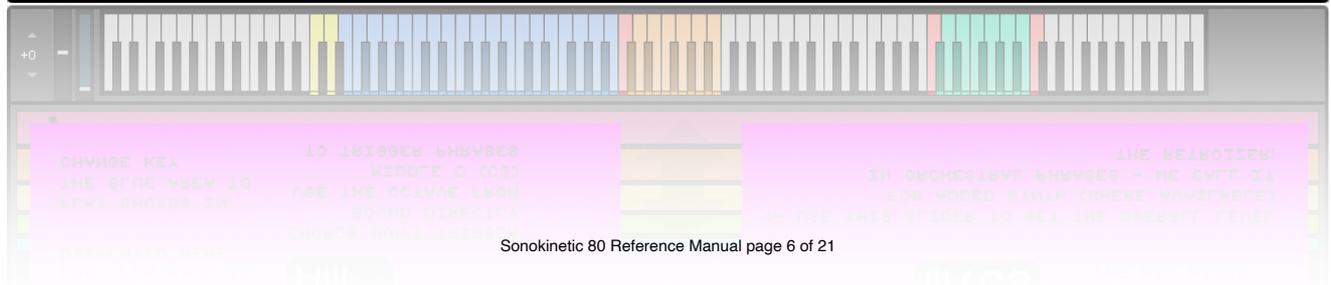
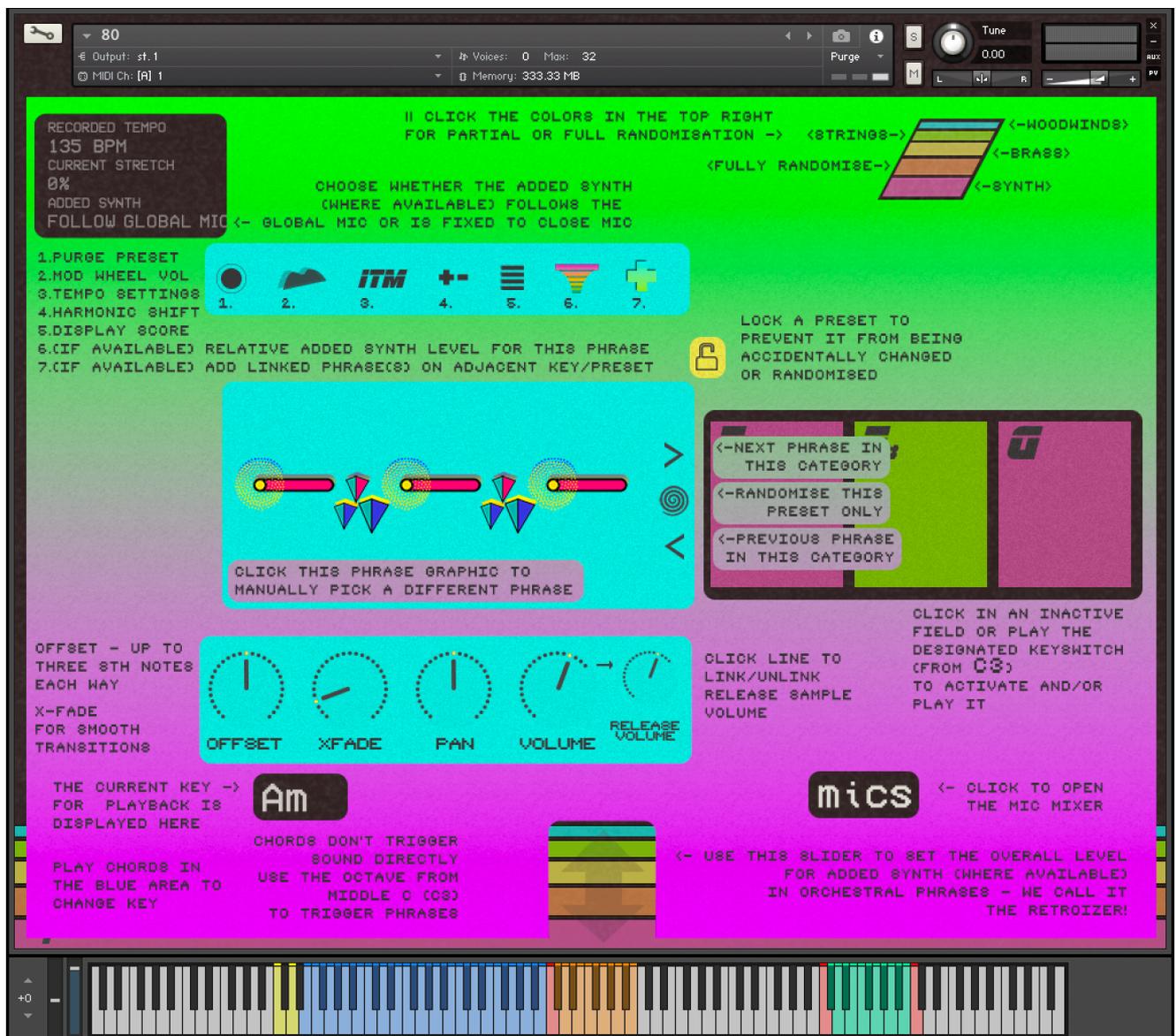
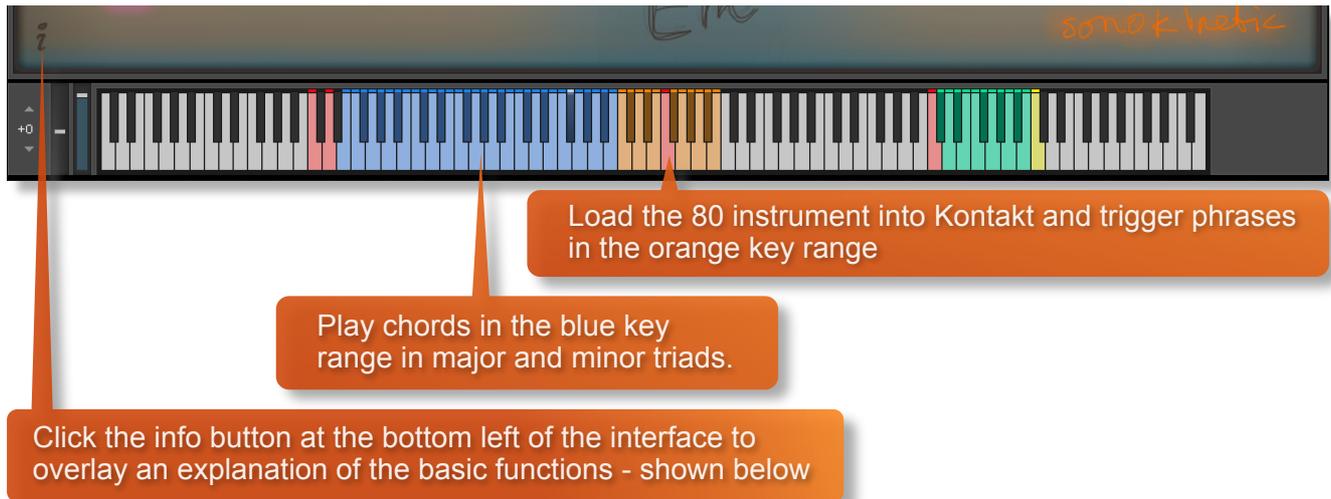
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80 Reference document (PDF)

Artwork: "80" DVD cover. Designed by Sonokinetic BV



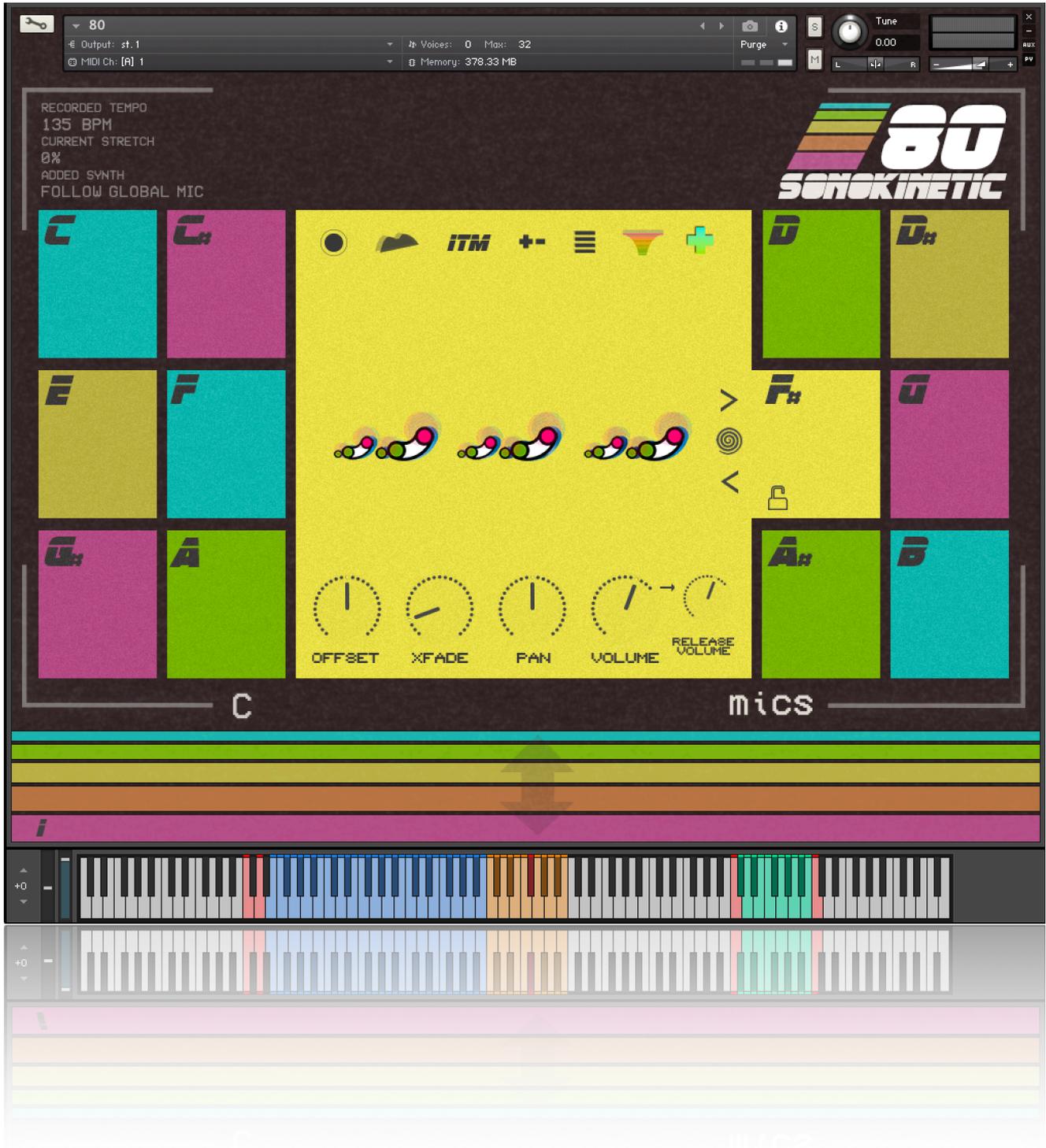
QUICK START GUIDE



80 FUNCTIONS

INTERFACE

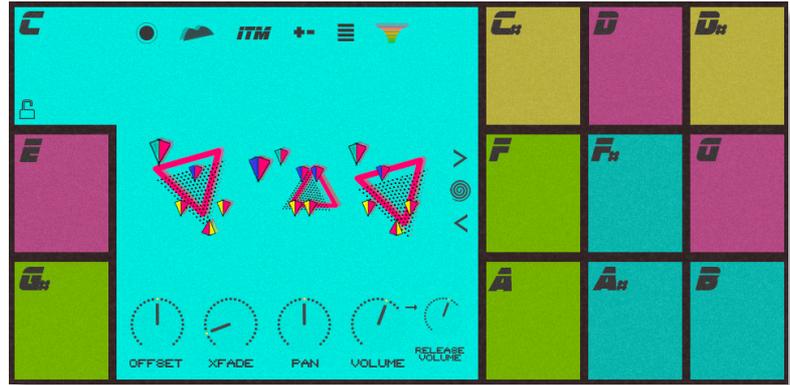
Below is the main interface for 80 Sections. This particular screenshot is showing the phrase assigned to the F# key of the 12 available preset fields. Each of them operates in the same way with options for choosing phrases, adding a Retrofier synth layer, mod wheel control, tempo, score view, harmonic shift, offset, X-fade, panning and volume.



PRESET FIELDS

80 has 12 preset keys that can be used to trigger phrases and these relate to 12 fields of the interface shown here.

We've sampled **strings**, **woodwinds**, **brass** and **synths** and you can play the phrases by playing keys from **MIDI C3-B3**. These are also tempo synced to your host DAW BPM. As you play each phrase the main interface graphic will change to display that phrase and preset field.



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PICKING PHRASES

Choose a phrase by clicking the graphic notation representing the performance. The phrase picker window will then open.

Phrases have been categorized into instrument groups and sub-categorized into themes. Click on any of the names to change section or sub-category.



Choose a pattern here. To exit this window choose a phrase or, if you don't want to pick a different pattern, click to the top right of the window.

Click the speaker icon to hear a preview of a phrase. Click again to stop playback.



RANDOMIZE / LOCKING

Click on the orange bar to randomize the phrases of the unlocked preset fields... useful if you're stuck for ideas.

Clicking on bars of other colors will randomize all fields to a specific instrument group: woodwinds, strings, brass & synth.



randomize just one field by clicking this icon.

If you want to retain a preset field's phrase whilst randomizing the others, just click the padlock icon to "lock" that field. Click it again to unlock.



PARTNER PHRASES

With so many phrases available in 80, we wanted to make it simple to find phrases that are related to one another and sound great when played together. New feature of 80 makes this possible:

Towards the top right of a field, you will sometimes see a colored + icon. Clicking this icon will load partner phrases into the subsequent field slots, overwriting previously loaded phrases. The color of the + corresponds to the section of the partner phrases.



Sometimes you'll even see a multicoloured + indicating that multiple partner phrases are available and can be loaded into fields.



Another way to choose phrases is via these 3 icons in each field:

The circular centre icon will randomize a field, clicking this icon will choose any instrument section and phrase. Hold cmd / control and left-click to randomize within the existing section (strings / woods / brass / synth)

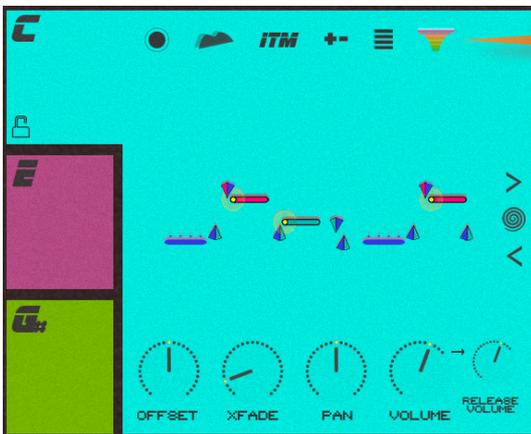
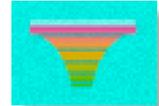
The left and right arrows will move through the available phrases in a selected theme (action / clash / creeping etc). This is a great way to find complementary phrases that work well together.

RETROFIER SYNTH LAYER

When composing the phrases for 80, we wanted to focus not only on orchestral section performances, but also synth accompaniments that would work well in the context of this era. The blend of synths and orchestra is one of the things that makes the sound of 80 so special.

Many orchestral phrases have a complementary vintage synth layer that can be dialled in to accompany the orchestral phrase. we've named it "Retrofier". Some of these performances are subtle, such as smooth pads alongside lush strings, some are more pronounced with sawtooth stabs beefing-up brass sections.

The overall level of the Retrofier layer can be set by dragging the colored bars at the bottom of the interface (shown below). Per-field synth layer volume is set by dragging the Retrofier graphic in each field (shown right).

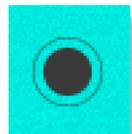


Per-field synth layer volume is set by this Retrofier graphic in each field.

The overall global level of the synth accompaniment can be set by dragging the colored bars at the bottom of the interface.

PURGING

You can purge the samples from an individual preset field with this icon - and click again to reload. Use this function to free up system RAM.



Hold cmd / control and left-click to load (unpurge) the current field and purge all others that are not currently locked.

Hold shift and left-click to load (unpurge) all fields.

MOD WHEEL

By default the MOD wheel of your MIDI keyboard will control the output volume of all preset fields. However, it's possible to disable MOD wheel control for one or more fields. This allows greater expression as you can keep the volume of one or more phrases constant whilst changing others with the MOD wheel. Use this to create interesting, constantly changing phrases and crescendos / decrescendos. Click this icon in each preset field to toggle MOD wheel control on / off.



SPEED CONTROL

Phrases in 80 have been recorded at 135 BPM and will sync to your host DAW tempo by default, being time-stretched within Kontakt to match the BPM. However, it is possible to switch all phrases into half / double time. Click the **ITM** icon to change the playback speed of the phrase, relative to your DAW's BPM.



1X : Original recorded speed, relative to DAW BPM

2X : Playback at 2 x speed, relative to DAW BPM

1/2 X : Playback at 1/2 speed, relative to DAW BPM

ITM : Automatic - "Intelligent Tempo Mapping" - Playback at recorded speed, but at automatic half / double time at extreme tempi. This is generally the best speed setting. However, if your project has a tempo change mid-phrase, you may find that an alternative speed setting may be more useful. Also, when you are doing gradual tempo changes across a large range, it might be a good idea to opt for one of the fixed values instead of ITM.

SCORE VIEW

The phrases in 80 are represented by graphics instead of actual notations. However, clicking on the score icon shown here will access the original notation. This will open a large Score View, where you can view the currently selected phrase in notated form.



From this window you can directly access the score for your currently selected preset field and see the major, minor and dominant variations of it in all 12 root keys.

Drag MIDI of the displayed notation into your DAW

The screenshot shows a musical score for strings (Vn. I, Vn. II, Vla., Vc., Db.) in 4/4 time, marked 'A254 C/Cm'. The notation includes dynamics like *mf* and *ff*. A red 'X' icon is visible in the top right corner of the score area. A red box with the text 'DRAG MIDI INTO YOUR DAW' is overlaid on the top left of the score. A red box with the text 'MAJOR MINOR' is overlaid on the top right of the score.

Click the X to return to the main interface

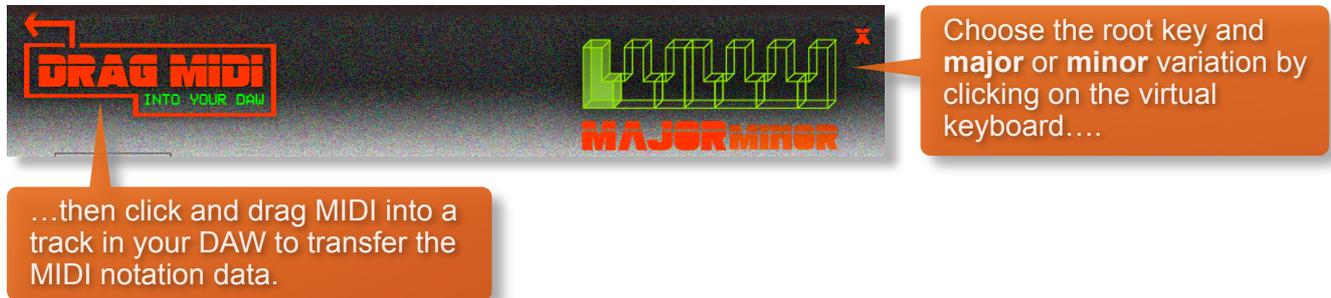
Choose root key of the notation shown

Choose major / minor of the notation shown

The score will be shown in this main window

DRAG MIDI

The 80 interface features a **DRAG MIDI** button in the score view window. Click the **MIDI** legend, hold and drag into your DAW to paste the MIDI information from the 80 score straight into tracks of your DAW.



One or more MIDI tracks will be created in you DAW which correlate with the number of staves shown in the score view for that particular phrase. You can then assign your own virtual instruments to these tracks and edit the MIDI data in the normal way.

We've developed this to be a real time-saver when you need access to the MIDI data of 80 outside of the instrument itself. Drag MIDI is useful for several things and gives you ultimate flexibility over the notation of the phrases within 80. For example, for doubling instruments, transposing or more complex editing. Drag MIDI also allows a quick and easy way for orchestrators to transfer 80's phrases to a score prepared for live players.

Please note that the MIDI is derived from the original score that the musicians performed, not from the performance itself. Therefore the MIDI will not reflect the nuances of play, and you may have to adjust it manually to get a perfect match with the played performance when doubling it with external instruments. Also note that the MIDI dragged cannot be used as an input for 80, you'll need other virtual instruments on different tracks in your DAW to play the dragged and dropped MIDI files.

YAMAHA DX REFACE SYNTH PRESETS

80 includes many inspiring FM synth phrases. If you are a user of Yamaha DX Reface, we've also made all Sonokinetic programmed synth presets available on Soundmondo at the following link: <https://soundmondo.yamahasynth.com/voices?user=6727>

These downloadable sound banks have been developed for Yamaha DX Reface in the categories Bass, Arp (arpeggiated), Lead and Pads - a total of 49 sound presets.

You can recreate the phrases of 80 by dragging and dropping the MIDI and using the sound banks above, or use the sound presets as inspiration for your own music.

HARMONIC SHIFT

The Harmonic Shift function allows the user to play phrases simultaneously in different, but related, keys. This function can be used to access even more complex chord combinations and harmonies when phrases are played together.

Harmonic Shift can be turned on or off for each preset field with the +/- button but it's most useful if you turn it on for some preset fields and off in others.



The keyswitches from **C6-B6** control the shift-interval of the shifted phrase. The base shifted key is shown at the bottom right of the interface, when Harmonic Shift is active.

You should note that Harmonic Shift **only** designates an interval, relative to C. For example, playing an Em chord and then using the Harmonic Shift keyswitch at D# (an interval of a **third**) would add a minor **third** up from Em. This would result in a G major phrase being added. By default we have chosen a relative major or minor for each interval, which we deem most useful.

The effectiveness and musicality of the Harmonic Shift varies, depending on the phrases you assign to each field and the harmonic shift intervals that you play. Experiment with different phrases and settings to create interesting and surprising textures and note combinations.

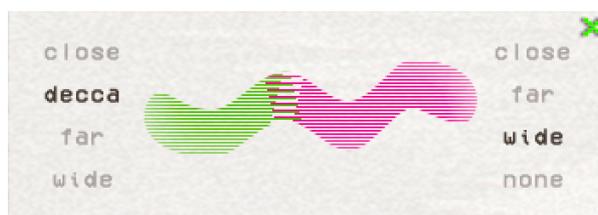
MICROPHONE MIXING



Click this icon at the bottom left of the interface to display the microphone mixing controls.

The samples for 80 have been recorded in the same hall as sister libraries Indie, Largo, Noir, Espressivo, Maximo, Sotto, Capriccio, Grosso, Minimal, Da Capo, Tutti, Ostinato series and Orchestral Series.

As such, 80 has similar options for microphone mixing; Close, Decca Tree, Wide and Far (balcony).



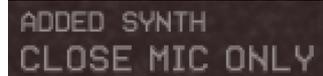
It is possible to use just one microphone position or mix between two different positions.

- These different positions can be selected by clicking on the microphone position name.
- Mixing is controlled by dragging the slider button. The crossfade operates in such a way that the central position will play both microphone positions at full volume.
- Microphone mixing options are **global** and apply to the entire instance of 80 including all phrases and fields. Note that activating multiple microphone sections puts additional strain on CPU usage.
- If you plan on using just one microphone position, set the other position to NONE to conserve CPU and RAM.

RETROFIER SYNTH MIC

80 is all about combining vintage synth sounds with orchestral sections, and this is a very specific sound. After experimentation, we've found that a combination of close mic for the Retrofier synth layer and decca tree mics for the orchestra gives a perfect 80's feel. To this end, we've introduced a new microphone control in 80:

There is an additional microphone option for the Retrofier synth layer at the top left of the interface. Here you'll find a toggle, where you can dictate whether to have the synth layer play only close mics (regardless of the global mic setting), or to follow the global mic setting.

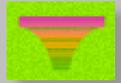


ADDED SYNTH
CLOSE MIC ONLY



ADDED SYNTH
FOLLOW GLOBAL MIC

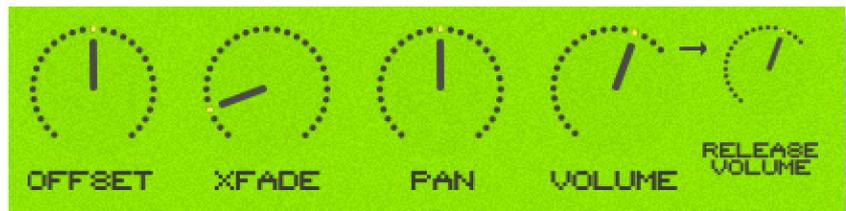
Note that this toggle **only** affects the mic placement of the Retrofier synth layer, **not** the **pink** synth phrases that can be loaded into their own fields.



OPTIONS

Each of the preset fields has dials to adjust the playback of its assigned phrase. Here you can adjust sample offset, X-fade,

panning, volume and release volume. You can left-click any dial whilst holding cmd / control to reset it to default. More information on each of the options below:



PLAYBACK OFFSET

Use the **OFFSET** dial at the bottom of the preset field interface to change the sample start point of a preset field.

Note that when you double or halve the tempo of a phrase, the offset value will stay relative to the host tempo, so relative to the phrase content tempo these values will change. e.g. when the tempo button is set to 2x the offset value is doubled.

You can use the sample offset function subtly, for very minor adjustments, to tighten up the timing of phrases relative to one another.

You can also use the function to make more dramatic timing changes by offsetting one or more preset fields by entire beats, resulting in more complex patterns including polyrhythms and syncopation.



SAMPLE CROSSFADE

Use the **X-FADE** dial at the bottom of the preset field interface to adjust the crossfade length of one sample into another when you change chords.

Due to the natural human playing that's been sampled and the wide variety of phrases within 80, it may sometimes be necessary to adjust the crossfade of phrases when a new chord is played.

This control will help to smooth out or tighten up transitions when used carefully.

We'll cover transitions and chord changes later in this manual.



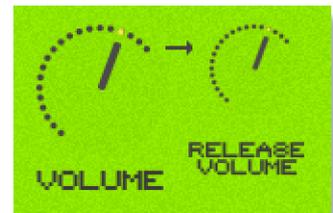
PANNING

Use the **PAN** dial at the bottom of the preset field interface to adjust the panning of that phrase.



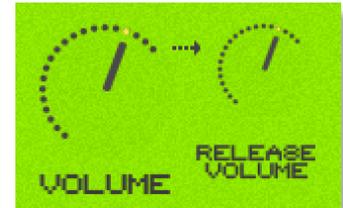
VOLUME

Use the **VOLUME** dial at the bottom of the preset field interface to adjust the volume of that phrase. By default the volume of both the phrase sample and the release tail sample are locked together (shown here with an unbroken line between the two dials).

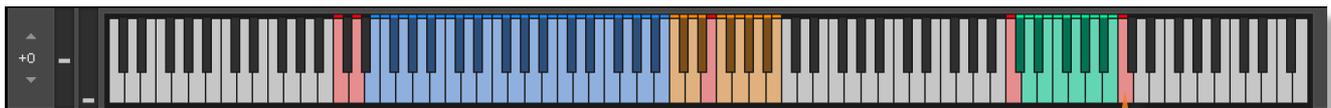


RELEASE VOLUME

80 features release tail samples for all phrases. These give a realistic and appropriate release note or reverb tail when keys are released. The release samples become especially important if you choose to truncate the playback of a phrase, where a realistic end note will be played. The release tail volume of any phrase can be adjusted by using the **RELEASE VOLUME** dial shown here. You can unlock the release tail sample volume from the phrase samples by clicking the line between them - making it a dashed line.



To turn the release samples off completely just turn the dial all the way anticlockwise.



It's possible to activate / deactivate the release samples for all preset fields simultaneously. Use the key switch at C7 to do this. Press hard to enable release samples, soft to disable them.

PLAYING 80

The basic method of playing 80 is very simple, just press a key in the range **C3** to **B3**.

Depending on what phrase is assigned to that preset field it will trigger a tempo-synced string quartet, string ensemble, woodwind, brass quintet or melodic percussion phrase. Sustain the phrase either by holding the note down or using a sustain pedal.

For every new note you press, the phrase will start playback from the beginning, unless you have opted to adjust the **OFFSET** parameter or you have **BAR SYNC / PHRASE CONTINUE** set to on (see below). Phrase playback position is also effected by the **PHRASE LINK** control (see below).

You can play simultaneous phrases by pressing more than one preset field key at a time.

Use the blue key range from **MIDI E0-B2** to play major and minor triad chords. The playing phrase will change in key to match whichever chord you choose.

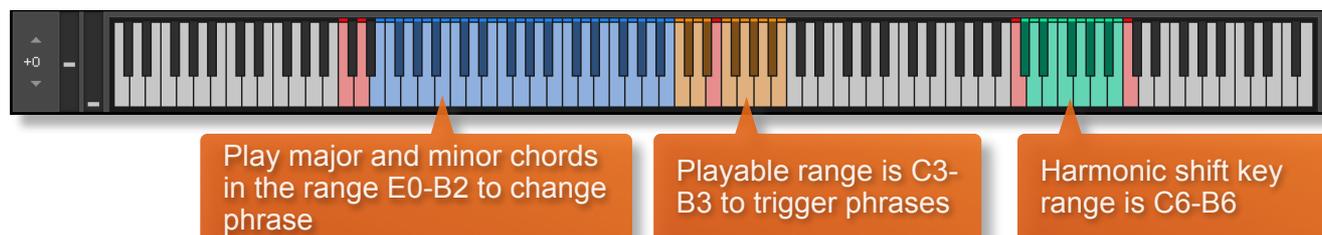
Keys from **MIDI C6-B6** dictate the harmonic shift interval of one or more preset fields.

Chord fingering

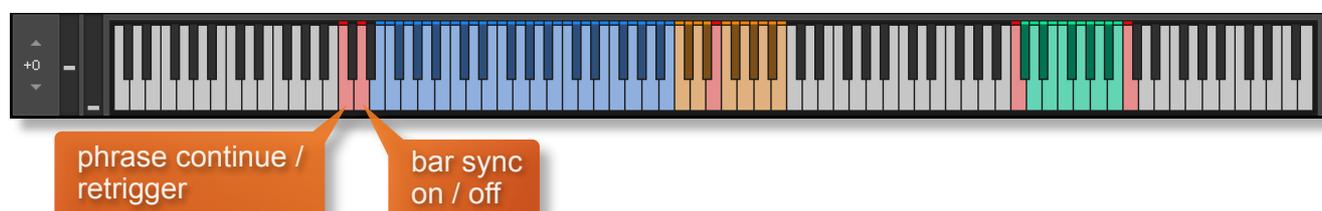
We have designed the chord recognition system within 80 to be as simple as possible, but you will still need to play the correct keys to correct chords. The system recognises inversions.

Major triad in C would be C-E-G or E-G-C or G-C-E

Minor triad in C would be C-D#-G or D#-G-C or G-C-D#



PHRASE CONTINUE / RETRIGGER



When playing different chords or applying different Harmonic Shift intervals, you have the choice whether to retrigger the phrases or to simply continue the phrase but in the new key. This function is controlled by velocity sensitive key switch **C0**. High velocity (>84) will turn phrase continue on, low velocity (<83) will turn it off.

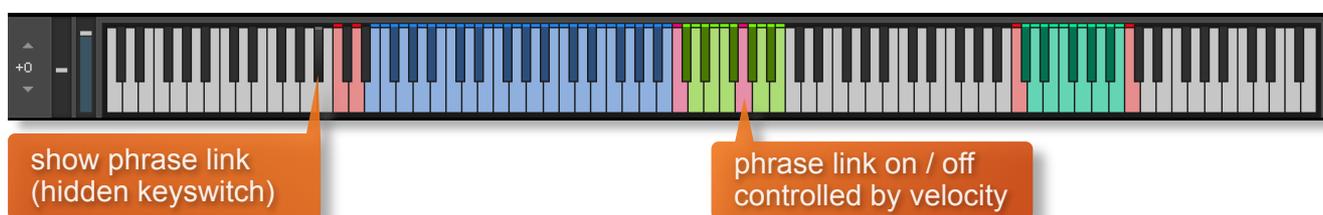
BAR SYNC

80 can use a 'Bar Sync' option. This is controlled by velocity sensitive keyswitch **D0**. High velocity (>84) will turn it on, low velocity (<83) will turn it off.

This feature works in conjunction with the 'Phrase Continue' function. When switched on, the scripting within 80 will read the position of the bar in your host DAW and retain playback of the phrases in line with that bar. For example, if Bar Sync is turned on and you trigger a phrase on the second beat of a bar, the sample will play from its second beat too.

- Note that Bar Sync can only be used in Phrase Continue mode. If Phrase Retrigger is engaged instead, Bar Sync will automatically switch off.
- When Phrase Continue mode is switched on again, Bar Sync will return to whichever setting was being used previously, either on or off.

PHRASE LINK



80 has a unique function for advanced users, the same as in previous library Indie.

We have called this function 'phrase link' and it allows you to link / sync the playback of two or more phrases to one another. This is useful when you play one phrase and then you trigger a second phrase and want it to jump in at the same point in the bar, rather than playing from the beginning.

Press the hidden keyswitch at **A#-1** to reveal which of the 12 keys in the playable range from **C3** to **B3** are linked to one another.

By default there are no links and all the keys will be colored **green**

Press any key with high velocity (>84) to turn on phrase link for a key and it will turn **red**

You can unlink again with low velocity (<83)

When two or more phrases are colored red (and thus linked together) you will hear that they sync with one another when played back together, regardless of when you trigger the keys. The internal clock for this function is set by the first phrase that you play and all other linked phrases will conform to that timing.

Using the powerful Phrase Link function has some very creative possibilities, especially important because 80 has so much melodic material. For example, you can start playback of a phrase at any point, by using a silent phrase as a reference point - turn the volume of that field all the way to zero. You can then jump into subsequent phrases at any point.

NATIVE INSTRUMENTS KOMPELETE KONTROL

80 is designed specifically for Native Instruments Komplete Kontrol keyboards. If you are a user of one of these controller keyboards you can make use of all the niceties that come with the NKS standard, which include:



Key lights on your keyboard showing the corresponding colors of the 80 key switches, audio previews and graphical displays. In addition, the rotary controls of your keyboard will be automatically assigned to the most commonly used functions in 80.

There are also some great accessibility features built in that make using the instrument from your NI keyboard that much more intuitive and fun!

MANAGING CPU AND RAM

80 is a large instrument and pushes Kontakt to its limit in terms of size and processing. Therefore, it's useful to know how to limit the memory and processor impact of 80 within your own system. Although we've covered some of these aspects already, the following processes will help to conserve RAM and CPU:

- Use the purge function within each preset field to remove the samples from memory
- Use only one microphone position and set the other to NONE
- Ensure your Kontakt or DAW's audio buffer size is large enough to prevent artefacts when playing 80.

TIPS AND TRICKS

- 80 is very different to other Sonokinetic phrase libraries in that it contains Retrofier FM synth layers for many phrases. Make sure to experiment with these layers for an authentic 80's sound (see page 10).
- Don't forget that you can play across all 12 preset fields simultaneously, triggering samples at different times.
- Find 'partner phrases' to match a field's phrase with the + button (see page 9).
- All dials can be set to their default position by holding **cmd / control** whilst left-clicking.
- You can right-click on any dial within 80 to assign a MIDI CC controller. This is especially useful for the individual phrase volume dials as it then gives even greater flexibility to mix and change the relative volumes of 12 phrases as they play.
- 80's instant phrase triggering gives lots of options for syncopation and polyrhythms. Try playing two or more phrases simultaneously whilst the **BAR SYNC** control is off.
- Adjust the volume level of the release tail samples, relative to the main part of the phrase. Lower the release level to give phrases subtler releases, raise it for a bolder ending.
- Because 80 was recorded with the same microphone positions and in the same hall as other Sonokinetic orchestral libraries, you can mix-and-match them and they should sound extremely cohesive.
- **PHRASE LINK** is a very powerful and creative function. It allows you to jump into phrases at any point. Understanding this feature is the key to getting the most out of the melodic phrases so do check out further information on page 18.
- If you're stuck for ideas, click the colored lines to the left of the 80 logo to randomize the whole instrument or just by section (see page 9).
- Please refer to our online tutorials concerning 80. We offer comprehensive dedicated video tours concerning this instrument at <https://vimeo.com/sonokinetic>

for more information, check our website:

<https://www.sonokinetic.net/>

join us on Facebook

<https://www.facebook.com/Sonokinetic/>

follow us on Twitter:

<https://twitter.com/sonotweet>

check out our Instagram:

<https://www.instagram.com/sonokinetic/>

watch our YouTube tutorial videos:

<https://www.youtube.com/user/sonokinetic>

access your own user area:

<https://users.sonokinetic.net>

...or if you have any questions about this product
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