



HYBRID POLY HARMONIC SAMPLER SYNTH FOR ELECTRONIC MUSIC PRODUCTION



MORE THAN 200 PRESETS OF GRANULAR SYNTHESIS AND POLYTONAL SOUNDS



AETØNZ
by BLINKSONIC°

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BLINKSONIC introduces AETØNZ, a virtual sampler synth for playing poly harmonic textures. Add new juice to your Reaktor library with this fresh instrument !

This hybrid sampler is a collection of 114 tones of various electronic and acoustic instruments. Based on 2 resynth engines and a line of 6 effects aimed to contextualize your sound, AETØNZ shows an other way to use granular synthesis for rearranging classic analogs and digitals tones.

Thanks for purchasing this ensemble. Hope you wil enjoy using it !

User guide written by Sylvain Stoppani.
Related to Aetønz V1.0.1 release February 2016.

INTRODUCTION

BLINKSONIC introduces AETØNZ, a virtual sampler synth for playing poly harmonic textures. Add new juice to your Reaktor library with this fresh instrument !

This hybrid sampler is a collection of 114 tones of various electronic and acoustic instruments. Based on 2 resynth engines and a line of 6 effects aimed to contextualize your sound, AETØNZ shows an other way to use granular synthesis for rearranging classic analogs and digitals tones.

By merging the 2 signals of the sampler, AETØNZ lets you create new keyboard sets with subliminal background textures. These back layer sounds are generated randomly on every notes and can produce fascinating soundscapes and experimental timbres.

As a good source of inspiration, AETØNZ comes with more than 200 snapshots on which you can improvise in realtime and invent surprising polytonals chords.

Play further notes in scale, you get random combination of textures that stay in tune. The sound is moving .. but the harmony is still !

Sometime it sounds weird, sometime it generates rich atmospheres .. you will always get something different !

At the first sight, AETØNZ looks experimental and complex, but it's also a compilation of sound I am using since a long time that can be played in a more classic way. It gives loads of presets with polyphonic instruments as classic keyboards, electric and acoustic bass, pads and various synths.

I had tried to gather the most representative kind of tones inside. All the base samples come from different sources : my own acoustic instruments (guitar, bass), MC 303, Crumar Bit 99, Juno 106, TE OP-1, Yamaha RM1X, one shots resamples of instruments i found in some of my favorite tracks... but mainly it comes from textures I builded from scratch with my audio editing software.

AETØNZ is also a funny graphic experience, with its constant flashed visuals feedbacks, an original flat GUI design and a graphic representation of each effect parameters.

Use it in your composition projects for movies, games or any soundtracks. You can get quick result if you are looking for a base of inspiration or if you want to add some crazyness over your tracks.



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1/2 SAMPLE AREA :

01 OUTPUT SCOPE

02 NUMBER DISPLAY Value Indicator : Every knobs, changed parameters and values are displayed here.

03 DECK VIEW

Sample deck switch viewer.

AETØNZ is based on 2 « resynth » modules that contain 115 samples each. They work as sample oscillators of the instrument. These modules are called DECKS. By this button you can switch and choose which decks parameters you want to see. DECK A is Yellow and DECK B is BLUE.

04 SAMPLE SELECTOR Select which sample is the base timbre of the following DECK.

05 START Start position in %. Let you define the beginning point of the oscillation.

06 LENGHT Loop Length and endpoint of the oscillation. IMPORTANT : "loop" must be enabled in the « sample map editor » to make the oscillation work correctly.

07 SPEED Expressed in %, this knob determined how speed is the loop. From a middle position, if the knob is turned clockwise, it increases the playback speed. If it's turned to the left, the playback direction is reversed. In each senses, closed to the middle value, you can get interesting granular synthesis results and create original timbre loop.

08 OCTAVE Select the octave interval of the sample loop.

09 SEMITONE Adjust the tone of the sample.

10 FINE Some samples loaded in sample map, can not be in the exact correct tuning. Fine tune (in cents) with this knob.



2/2 SAMPLE AREA :

01 TØNZ

This button launch the most interesting aspect of the ensemble. When you enable this function, you get instant random playback of a sample on every gate events (note on and note off included).

It results a wave changing on every note played.

By this process, AETØNZ produce a fluctuate and unstable tones based on the same note.

Try to hit a chord, you get an original combo of harmonic sounds every time you play.

Tips : Put the envelope release to zero, if you don't want to hear sounds launch by notes off.

02 GAIN - A

GAIN-A : Adjust the level of the DECK A.

03 GAIN - B

GAIN-B : Adjust the level of the DECK B.

Note: For the 2 level knobs : Scale: 1 dB per unit. If set to -60dB the signal is muted!

04 DECK A & B

This display zone shows which sample is playing.

Double click to access the map and add your own sample.

Route note is C3, Velocity 127 for every samples.

"Loop" must be enable in the map on every samples.

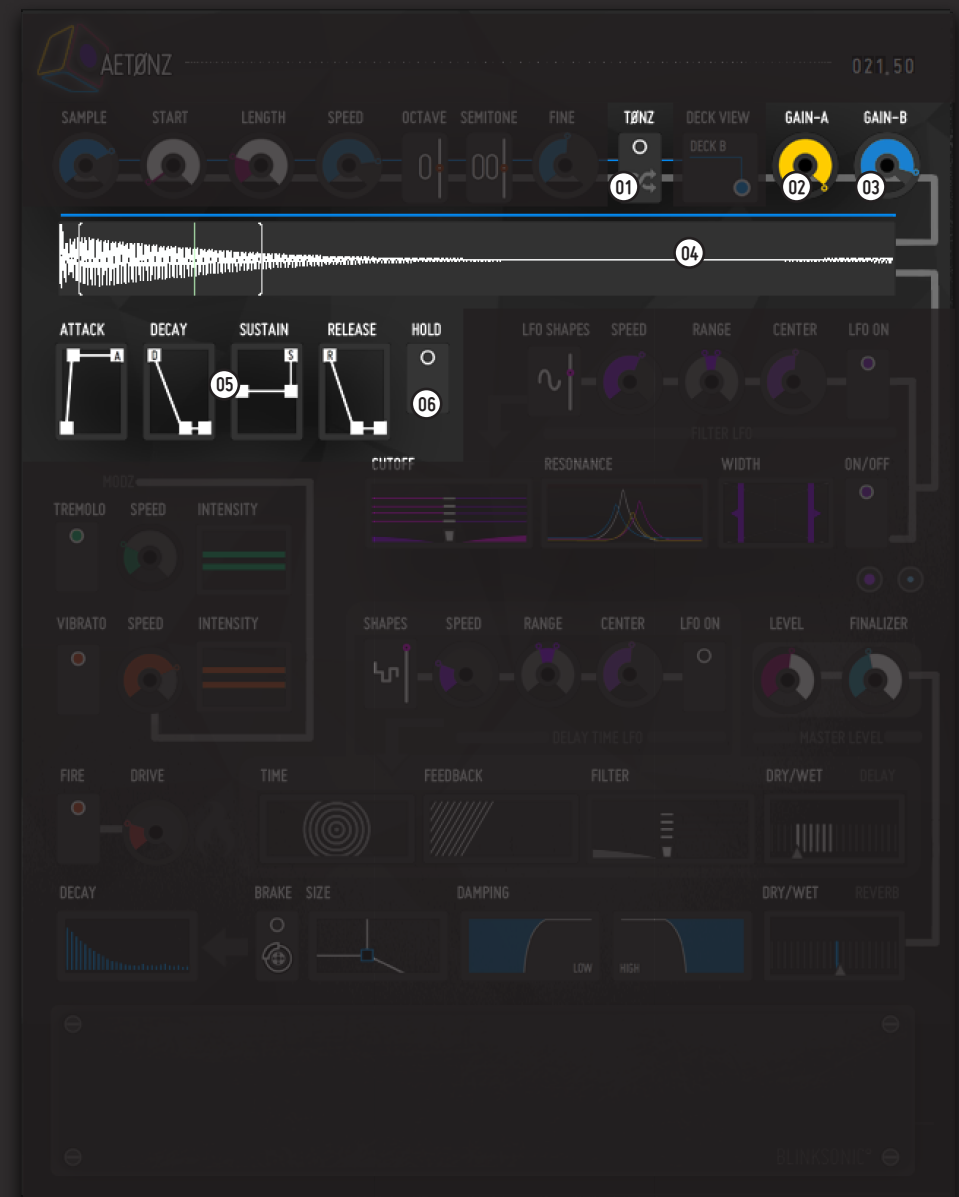
05 ENVELOPE

ADSR Envelope. Control the curve character of the main timbre. The same envelope parameters are applied on the 2 DECKS.

06 HOLD

Kind of latch function. When you play notes, enabling this button locks all the notes pressed.

Usefull for creating, long harmonic synth pads or drone things and background atmospheres. It's also possible to play other notes over it.



1/3 CONTEXTUALIZER & EFFECTS AREA :

After editing all the sample loop playback parameters, this area aimed to contextualized your tones with lines of 6 effects. Here FILTER, TREMOLO, VIBRATO.

FILTER

This filter section has a graphical representation for each parameter. Note that every representations behave as a knob.

01 CUT OFF

Set the cut off frequency of the filter. this cutoff frequency applies to edges in both off a lowpass and highpass. This function can be modulated by the LFO. Useful for enabling kind of "wah "or "wobble "effects.

02 RESONANCE

Attenuate or accentuate the narrow band of frequencies.

03 WIDTH

Sets the width of the filter action.

04 FILTER ON

Enable or disable the Filter effect.

05 LFO SHAPES

This LFO Modulate the « Cutoff » values of the Filter. Choose here the waveform of the modulation - Pulse, Triangle, Sin or Random

06 SPEED

Rate of the LFO

07 RANGE

Define the value area of the LFO oscillation.

08 CENTER

Give a center amplitude for the LFO.

09 LFO ON

This LFO Modulate « Cutoff » values of the Filter. Enable it here.

MODZ

MODULATION Section :

10 TREMOLO

Add periodic level variations. this button enable/disable the Tremolo. Note : this is a stereophonic Tremolo.

11 SPEED

Define the speed of the tremolo oscillation.

12 INTENSITY

Set the amplitude of tremolo. How deep is the action of the effect.

13 VIBRATO

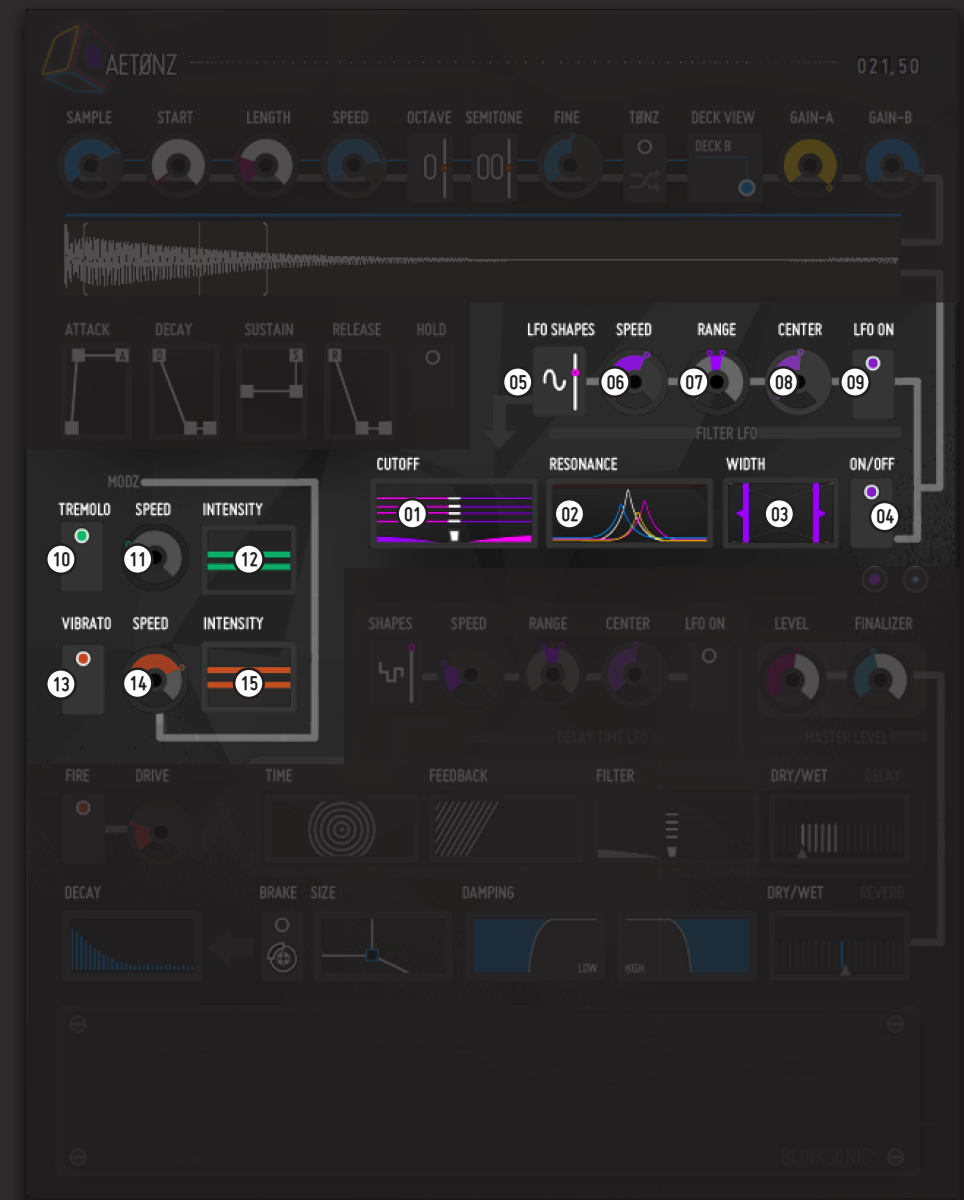
Add periodic pitch variations. this button enable/disable the Vibrato.

14 SPEED

Define the speed of the vibrato oscillation. (between 2Hz to 8Hz)

15 INTENSITY

Set the amplitude of vibrato. How deep is the action of the effect.



2/3 CONTEXTUALIZER & EFFECT AREA :

After editing all the sample loop playback parameters, this area aimed to contextualized your tones with lines of 6 effects. Here OVERDRIVE & DELAY.

OVERDRIVE

Excite the harmonics or add some dirty frequencies to your tones with this simple overdrive.

01 FIRE

Enable/disable overdrive.

02 DRIVE

Set the saturation level of the main audio signal.

DELAY

This Delay section has a graphical representation for each parameter. Note that every representations behave as a knob.

03 TIME

Sets the delay time in sixteenth notes. Modulated by the LFO, this function gives possibilities to create « shimmer » or « back scratch » and « glitchy » effects.

04 FEEDBACK

Feedback Ratio controls the number of repetitions.

05 FILTER

Set the cut off frequency of the delayed sound. This cutoff frequency applies to edges in both off a lowpass and highpass. Aimed to give a sonic color to the repeated sound.

06 DRY/WET

Mix the Delay effect dose you want to be injected in the main audio signal. Set to zero = off.

07 SHAPES

This LFO Modulate the « Time » values of the Delay. Choose here the waveform of the modulation - Pulse, Triangle, Sin or Random

08 SPEED

Rate of the LFO

09 RANGE

Define the value area of the LFO oscillation

10 CENTER

Give a center amplitude for the LFO

11 LFO ON

This LFO Modulate « Time » values of the delay. Enable it here.



3/3 CONTEXTUALIZER & EFFECT AREA :

After editing all the sample loop playback parameters, this area aimed to contextualized your tones with lines of 6 effects. Here REVERB & MASTER.

REVERB

This Reverb section has a graphical representation for each parameter. Note that every representations behave as a knob.

01 DECAY

Define how long the reflection will bounce in the room.

02 BRAKE

This Reverb doesn't have a finely-tuned feedback path. With a high level of decay, it's possible to encounter interesting feedback oscillation of the main effect.
« Brake », as is name indicate it, aimed to instantly reduce the value of decay in order to avoid a too noisy feedback.

03 SIZE

Define the room size of reverberation. In conjunction with the DECAY parameter, it helps to give an order of space dimension.

04 DAMPING LOW

Warm or reduce the bounces of low frequencies.

05 DAMPING HIGH

Warm or reduce the bounces of high frequencies.

06 DRY/WET

Mix the Reverb effect dose you want to be injected in the main audio signal. Set to zero = off.

07 LEVEL

Adjust the gain of the main audio signal. (-60 to 0db)

08 FINALIZER

Gain level out of pre-setted up limiter.



1/1 VIEW B / HORIZONTAL VIEW :

Same function as in VIEW A with the addition of :

01 SCALE

Filter the pitch notes played in realtime with these 17 scales :
Major, Minor, Dorian, Phrygian, Lydian, Mixolydian, Ionian, Aeolian, Locrian, Blues, Prometheus, Enigmatic, Wholetone, 6tone, 4semitones, 3semitones, Chromatic.
Indeed, select the chromatic scale to get the full range of notes.

02 NOTE

Select the root note of the scale you play in.
This is a 5 octaves keyboard for playing notes when clicking on it.

SNAP BROWSER

04 BANK

SNAP BROWSER :

This section embed 2 knob for the control of all the presets in bank.

05 SNAPSHOT

Select the parent bank number

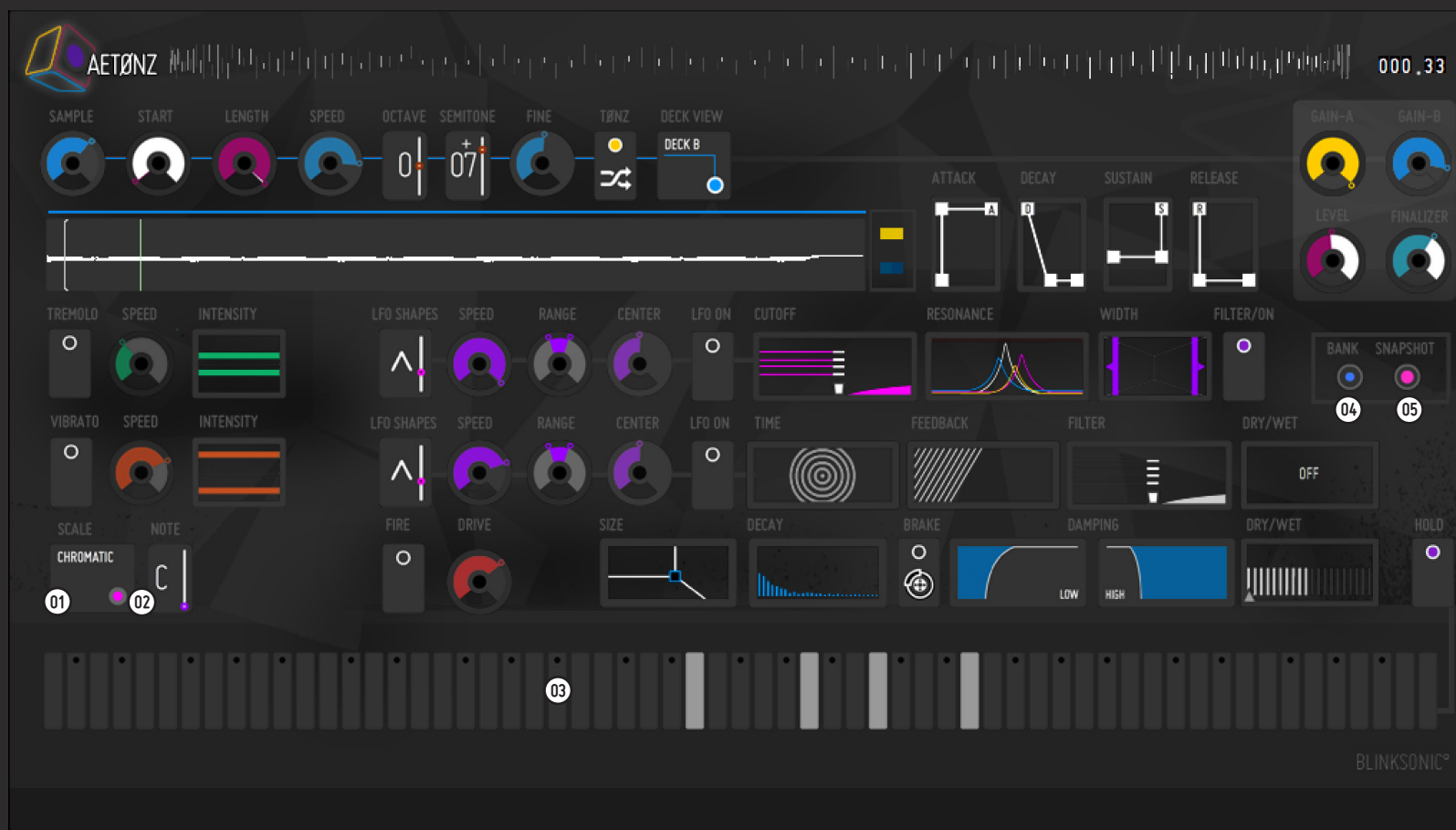
Select the snapshot number - When moved, this knob also recall an instant play of the snapshot following the parent bank selected.

03 TOUCH KEYBOARD

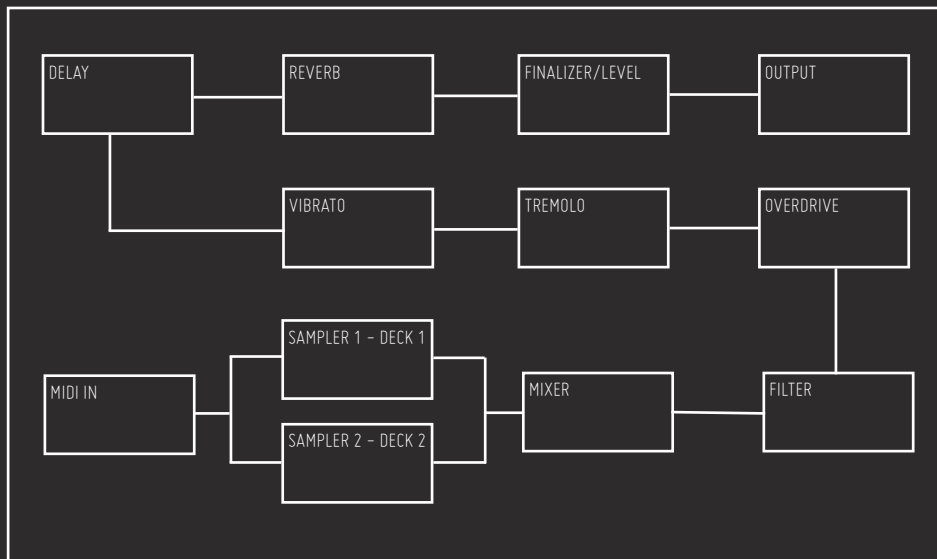
Even if Reaktor is not natively multitouch, it's possible to slide cursor over keypads and play in a glissando method.

This way, it produce a similar effect than a stylophone.

All the keypads marked with a small circle are corresponding to the black keys of a classic keyboard.



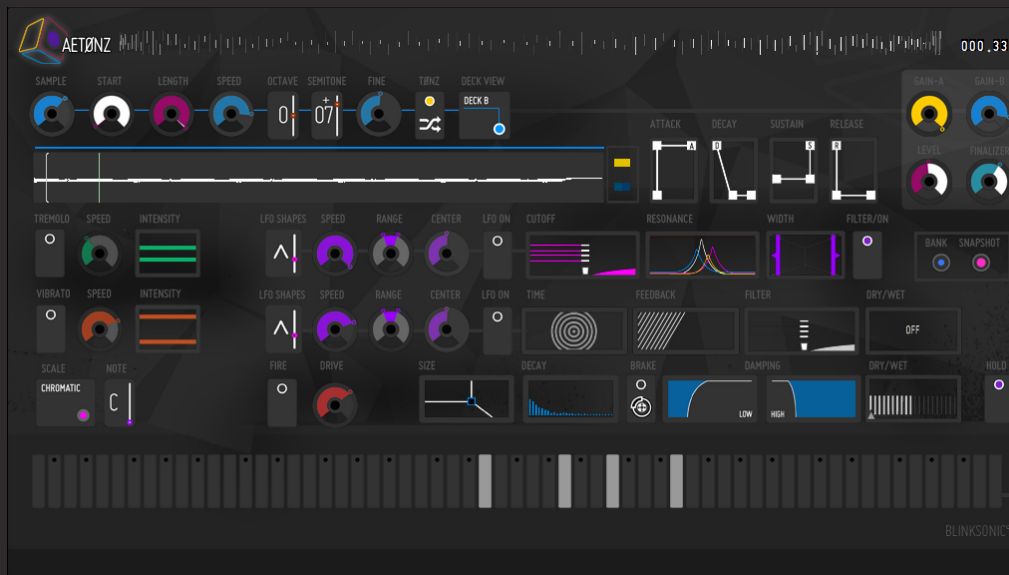
INSTRUMENT SIGNAL PATH MAP :



FEATURED BANKS & SNAPSHOTS :

AETØNZ comes with 114 audio files. All these samples are mapped into the 2 samplers. Included to the ensemble, there's 09 banks with up to 207 presets in total. Here is the list and name of each bank:

- TønZ
- Hybridz
- Pads & Atmos
- Bass & Subz
- Classic Keys Revisited
- Short Decay & Misc
- Various Electro Synth
- Orchestral
- Weird & Noisy



Ensemble, Sound design and GUI by Sylvain Stoppani. February 2016.
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