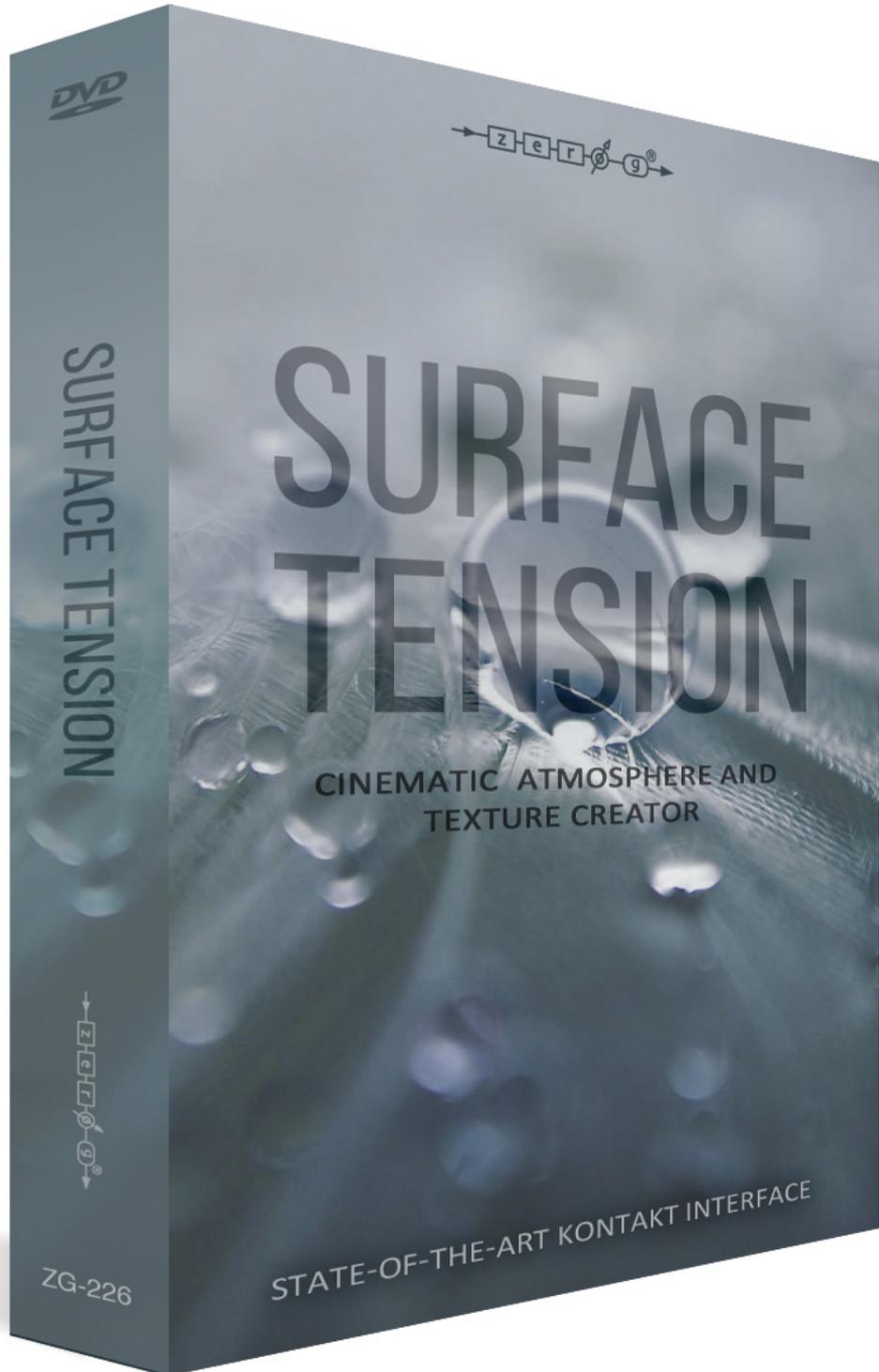


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REFERENCE MANUAL

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# **ZERO-G**

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## **SURFACE TENSION**

Surface Tension is a unique sound design tool that allows you to quickly and easily create a huge range of rich, organic, complex and unusual sounds based on samples entirely derived from various forms of used and abused electric guitars.

Playing techniques used include violin bows, screwdrivers, e-bow, extreme detuning, striking, bottleneck, feedback, distortion, scraping and plucking.

Then, a whole range of digital processes was applied to take these sounds into a deep electronic realm whilst still retaining the complexity of raw organic recordings.

The other key part of the instrument is the bespoke impulse responses, which are used to create unique reverbs of great character within Kontakt's convolution reverb engine.

To maintain the depth and organic detail, these impulse responses were derived from real world sources, circuit bent FX units and vintage delay lines.

Surface Tension is made up of the following resources.

- **Surface Tension Kontakt Instrument with custom GUI and over 200 presets.**
- **Audio loops. Available as AIFF Apple Loops or Acidized wav files.**
- **Impulse responses for use with any third party convolution reverb.**

The Kontakt instrument combines a state-of-the-art user interface with the samples and impulse responses to give you a highly flexible tool for creating a huge variety of beds, drones, pads and FX. It comes with over 200 presets.

You can also use the raw audio as building blocks for your own beds, drones, hits and FX whereas the impulse responses can be loaded into any number of commercially available convolution reverbs to make a large library of extreme reverbs.

As it is the most interesting and easiest way to use Surface Tension to its full potential, we'll look at the Kontakt Instrument first.....

# Surface Tension Kontakt Instrument



## INDIVIDUAL CHANNEL CONTROLS

The core of the instrument are the two channels. Here you can select your sample and apply various effects and processes. The samples are divided into the following categories:

- **Pluck** - These are samples with a hard attack or percussive shape.
- **Bow** - Samples using a bowing technique with a slower attack.
- **Chime** - Samples using multiple strings, similar to a 12-string guitar etc.
- **Dirty** - Distorted or lo-fi sounds.
- **E-bow** - Recorded using an E-bow.
- **Texture** - Processed sounds and tones, generally looped for use as drones and pads etc.
- **FX** - A variety of atonal sounds that have no tuning.

Once you have chosen your sample then have a range of controls that are individually applied to that channel. Most of these are self explanatory, but there are a couple that are worth noting in a bit more detail.

### **Pre or Post routing of the Drive control**

With the **Pre** setting the drive is applied to the sample before it goes through the filter, enabling you to filter the distortion as required. Conversely with the **Post** setting the source is filtered first then driven. Giving you a more standard overdriven feel.

### **Vel>Cut and Vel>Amp**

These are abbreviated terms for how much velocity information is sent to the filter and to the amplitude (volume). With the **Vel>Cut** set to the centre no velocity information is sent, dial to the right and the velocity is sent to the filter positively (the harder the key is struck the more the filter is increased) dial to the left and it is sent inversely (the softer the key is struck the more the filter is increased). The **Vel>Amp** is slightly different in that turned fully to the left no velocity is sent and turned full to the right the maximum velocity information is sent for a very sensitive touch.

### **Dly and Rev sends**

These are standard Delay and Reverb effect sends. Its just worth noting that these will only work if the delay and reverb slots are activated in the master effects section below (details in next section).

## **MASTER CONTROLS**

The two channels are then mixed together and put through a range of master effects and processes, which are found in the centre and bottom of the GUI.

Again these are pretty self explanatory but here is some further information on the more notable aspects.

### **LFO**

The **LFO** is located in the centre of the GUI and has various controls. We will go through the controls from left to right.

#### **Waveform Selector**

Firstly there are four waveform options, simply select by clicking on the one you want. Then by clicking in the centre you can toggle between the syncing the LFO with the midi clock or having it free.

#### **Rate, Amt and Fade Controls**

Rate controls the speed or frequency of the LFO this will be either free or synced to the midi clock depending on the switch position outlined above. Amt stands for amount and chooses how much of the LFO amplitude is sent. Fade gives you the option of fading the LFO amplitude in. The further to the right you dial, the longer it takes for the amplitude to increase. This can be useful to give a natural feeling to vibrato etc.

#### **LFO Destination Selector**

This allows you to choose where the LFO data is sent. You can click on any of the four options: Pi is pitch, FI is filter, Vo is volume and Pa is pan. Also there is a switch in the middle where you have the option of syncing the LFO fade time to the midi clock.

### **Effects Rack**

At the bottom of the GUI is the effects rack. This consists of 5 slots, the first three of which are user selectable with the last two being locked to Delay and Reverb.

The three user defined effects are in serial, meaning that the processes applied to slot one are then fed into slot two, which are then fed into slot three. Then the final output of these three are sent delay and reverb which are parallel, meaning the delay is not sent to the reverb and vice versa.

To the left of each slot is a pull down menu where you can select your effect, the effect is then activated by clicking the button to the right of each slot. When lit yellow the slot is active. By clicking on the name of the effect in the centre of each slot the controls will be brought up above. Note that the delay and reverb will only function if a signal is sent to them using the **Dly** and **Rev** FX send controls, mentioned above, in each of the two channels.

### Reverb

One of the key parts of the instrument is the reverb, which uses Kontakt's convolution engine. This uses bespoke impulse responses, to add great character and atmospheric detail beyond the standard reverbs you might usually come across. These range from very short impulses of less than a second to give speaker style simulators or tight environmental effects such as small boxes or speakers to huge wide vistas.

Get in there and enjoy it!