

# Waterphone *User Guide*



Soniccuture

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## ABOUT THE WATERPHONE

From Wikipedia:

*A waterphone is a type of inharmonic acoustic tuned idiophone consisting of a stainless steel resonator bowl or pan with a cylindrical neck and bronze rods of different lengths and diameters around the rim of the bowl. The resonator may contain a small amount of water giving the waterphone a vibrant ethereal sound that has appeared in movie soundtracks, record albums, and live performances. The instrument was invented, developed and manufactured by American Richard Waters (1935–2013).*



Waterphone libraries are typically phrase libraries, that is, they contain a large number of fairly long recordings of the instrument being played. We've included an instrument like that here too. Ours includes 366 different **Waterphone Phrases** (6 groups of 61), recorded in four channels, which you can combine and edit in Kontakt as you like.

For a long time we've had the idea that it might be possible to make a playable Waterphone library as well. This required sampling each tine of the instrument separately. Each tine is then laid out on the keyboard from right to left, one tine per key. That's the concept behind the included **Waterphone Unwrapped** instrument. Each tine is sampled at several harmonics, and there's large knob to crossfade the tine harmonics.

After building this, it occurred to us that we might be able to find the closest pitch of each bowed sample, and slightly adjust the playback in Kontakt so that you could play in tune. Our builder told us making a tuned Waterphone in reality would be impossible. Through the wonders of technology however, **Waterphone Unwrapped** contains a Tuned Sustain and a Tuned Accent articulation.



## TECHNICAL DETAILS

Our waterphone was built by Sławek Janus in Poland.

3,545 samples at 48kHz

4 channels (stereo microphone and stereo contact)

12 GB library = 6 GB NCW compressed

Includes 2 Instruments:

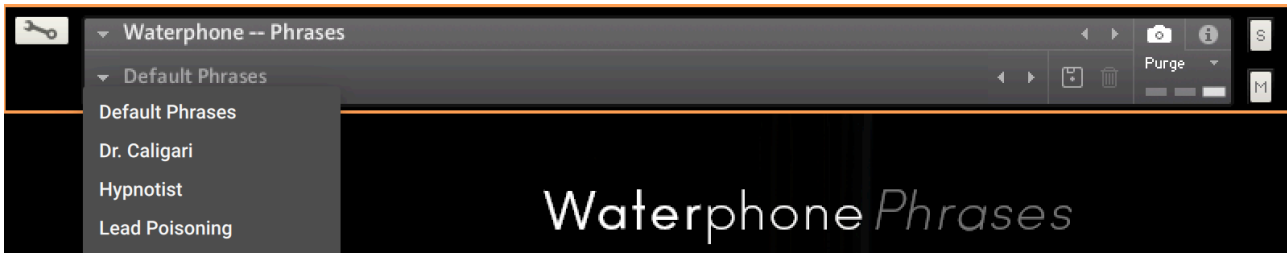
Waterphone Phrases - a collection of phrases

Waterphone Unwrapped - a playable instrument



# THE KONTAKT INSTRUMENTS

## SNAPSHOTS

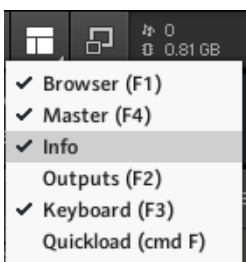


Kontakt stores presets as Snapshots, and you can use these to save your own setups or load presets we've made.

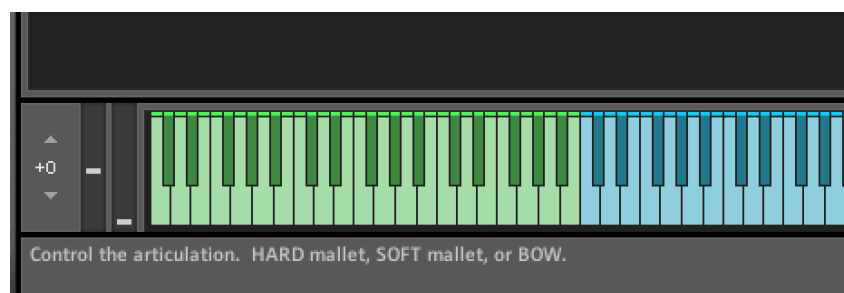
If the Snapshot menu doesn't appear, be sure to click on the small Camera Icon at the far right of the title bar (see above).

## BUILT-IN HELP

THIS IS REALLY USEFUL!



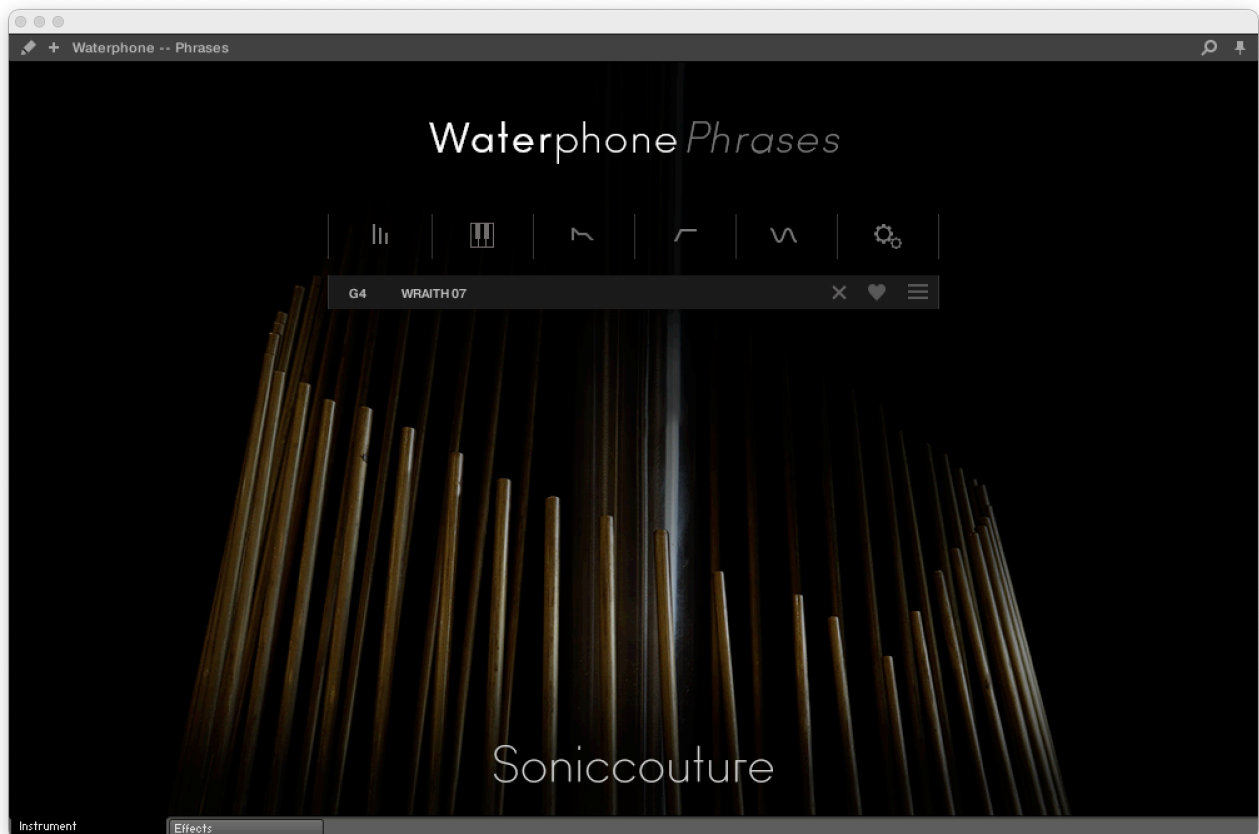
If you activate the Info pane in Kontakt, you can hover over any control in the instrument and a short note will appear in the Info pane at the bottom describing what that control does.



## OVERVIEW

There are two main instruments in the Waterphone library, the Waterphone — Phrases instrument, and the Waterphone — Unwrapped instrument.

The **Phrases** instrument is a collection of 366 distinct waterphone phrases, collected into 6 categories that you can map onto any key using a browser selection process.



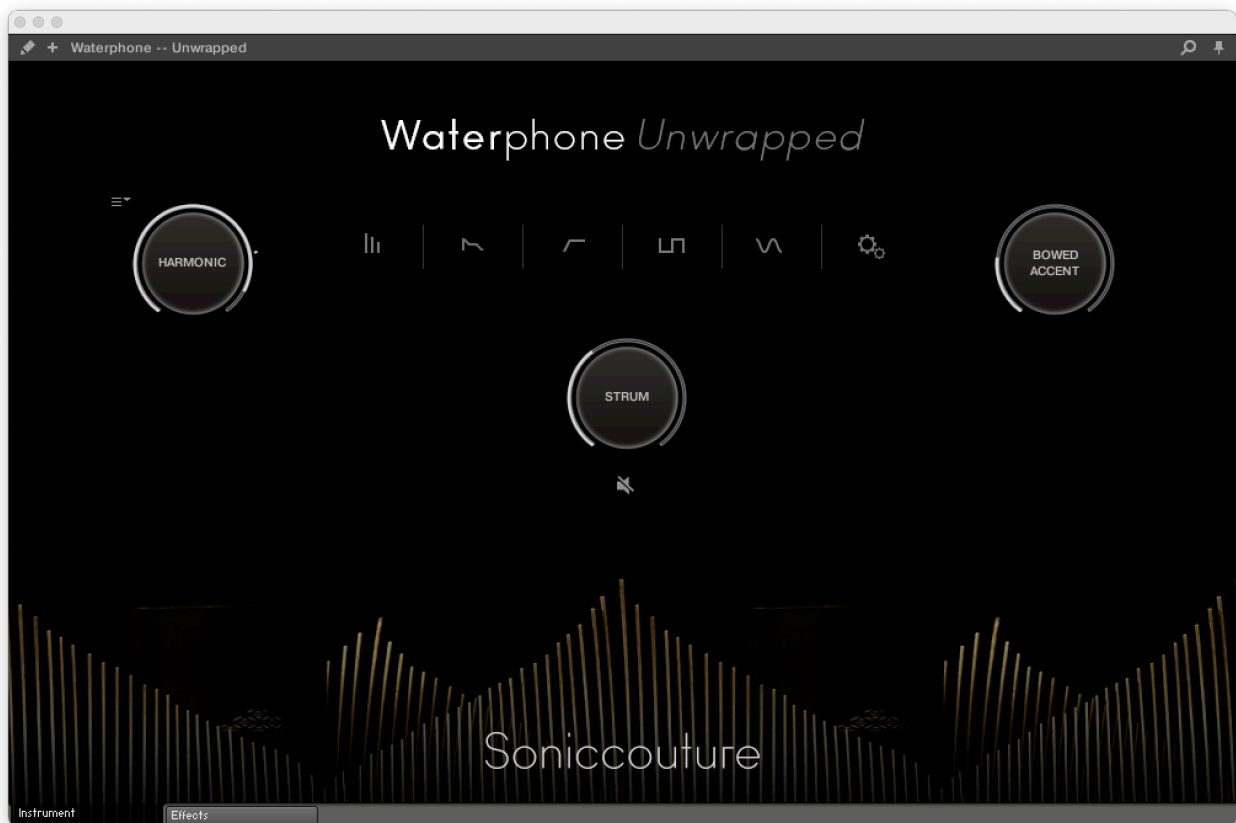
The **Unwrapped** instrument is a playable MIDI instrument in which each tine of the Waterphone is sampled separately and mapped to the keyboard. There are several articulations, bowed and struck, and two articulations in which the bowed tines have been tuned so that you can play chords or melodies with them.

The two NKIs work quite differently, so we'll cover the editors separately here.

The Effects tab, is identical on both instruments.



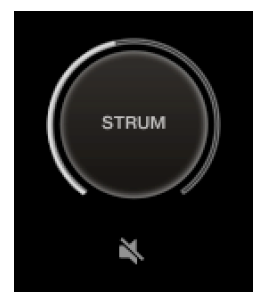
## WATERPHONE UNWRAPPED



This is a playable instrument in which each tine of the waterphone is mapped to a key on the keyboard.

On the home page, above, there are three main knobs. The left one is the HARMONIC, which controls the overtone of the bowed articulations. This is by default mapped to CC1, the mod wheel. The right knob is the ARTICULATION, there are four bowed and two percussive articulations.

The centre knob is a STRUM feature, which allows you to strum the instrument, a bit like when you slide a bow around the tines in real life. (Hold down a couple of notes and move the STRUM knob to get the idea.) Beneath the STRUM knob is a small speaker icon, this can be used to disable the incoming notes ... ie. if you ONLY want to hear the STRUM function, this will mute the input notes you play.



In the centre is a row of icons. These open the various edit pages:

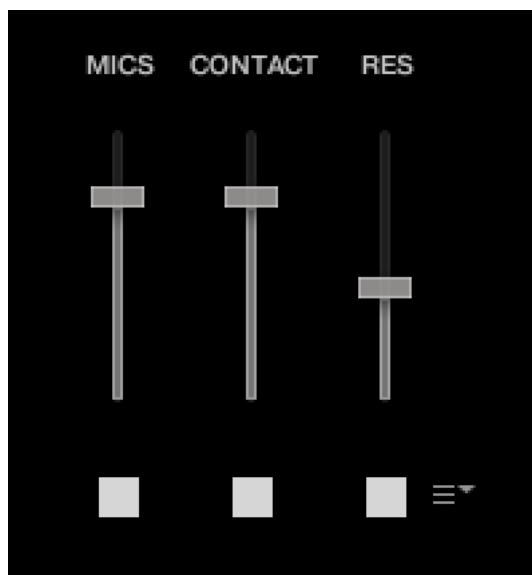


These six switches open five different parameter editors. From left to right they are: Mixer, Envelope, Filter, LFO1, LFO2, and Options.



## MIXER

The Waterphone was sampled both with microphones and with contact microphones, here you can adjust the balance between the acoustic and contact mics, as well as add or remove a sampled body resonance. The small menu at the bottom of the resonance fader lets you choose from a few different resonance characters.



The switches below each fader let you enable or disable the channels completely.

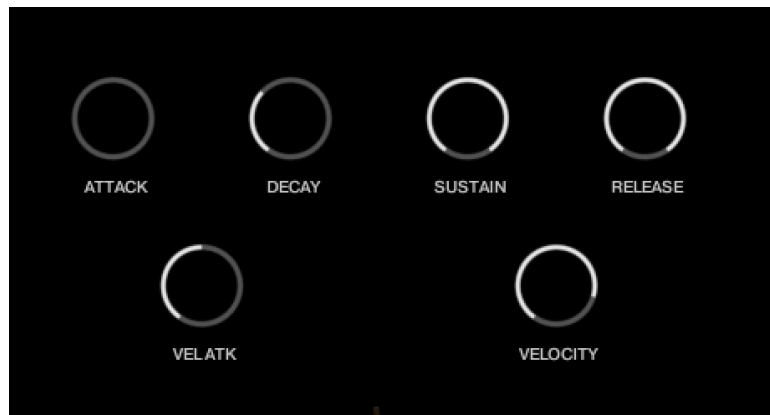






## ENVELOPE

The ENVELOPE tab gives you control of the ADSR Amplitude envelope. VEL ATK is a velocity to attack time modulator... when raised, the attack time is increased at higher velocities. VELOCITY is a control for the velocity depth to volume.

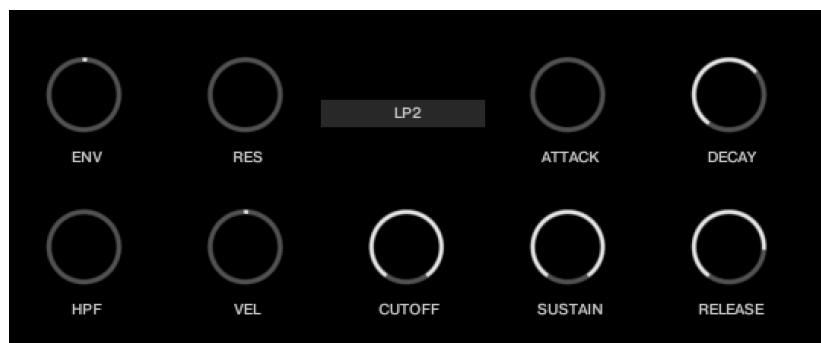


The Attack and Release and Velocity depth are set independently for each articulation.



## FILTER

On the FILTER tab you can control the filter CUTOFF frequency, as well as choose the filter type with a drop down menu. Here you can also control the RESONANCE of the filter, the ENV depth, the High Pass Filter cutoff, and the VELOCITY to filter cutoff depth.



The ADSR controls for the Filter envelope are on this same tab.





## LFO 1

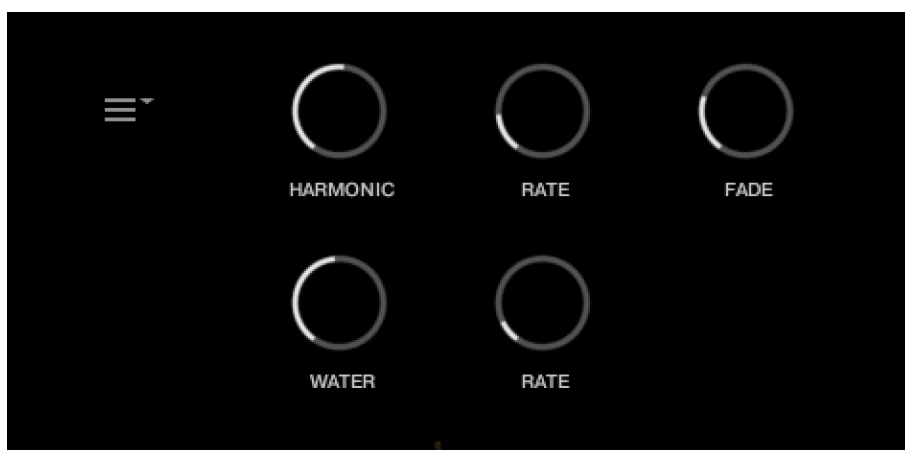
This LFO tab lets you control the LFO RATE, as well as the depth of modulation to the PITCH, AMPLitude, FILTER cutoff or PAN.

There are two menus beside the large RATE knob. One of these lets you set the LFO WAVEFORM, and the other lets you set LFO Sync options.



## LFO 2

This page includes two more LFOs with special functions.



The top one modulates the harmonic control. You have control over the depth (HARMONIC), the RATE and the FADE in of that LFO. The Menu to the left lets you adjust when it restarts, and the waveform.

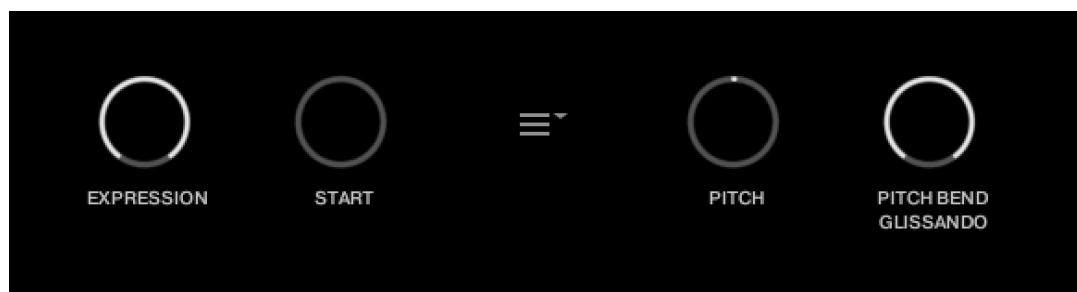


The lower specialised LFO is for a virtual WATER model, as if the water is moving around inside the waterphone. Here you have control of WATER depth, and RATE.

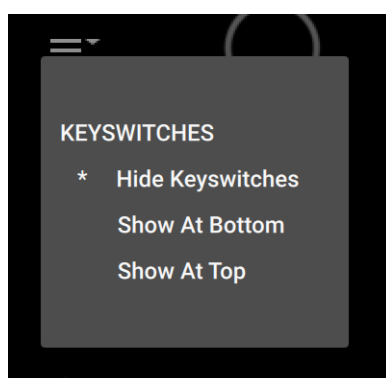


## OPTIONS

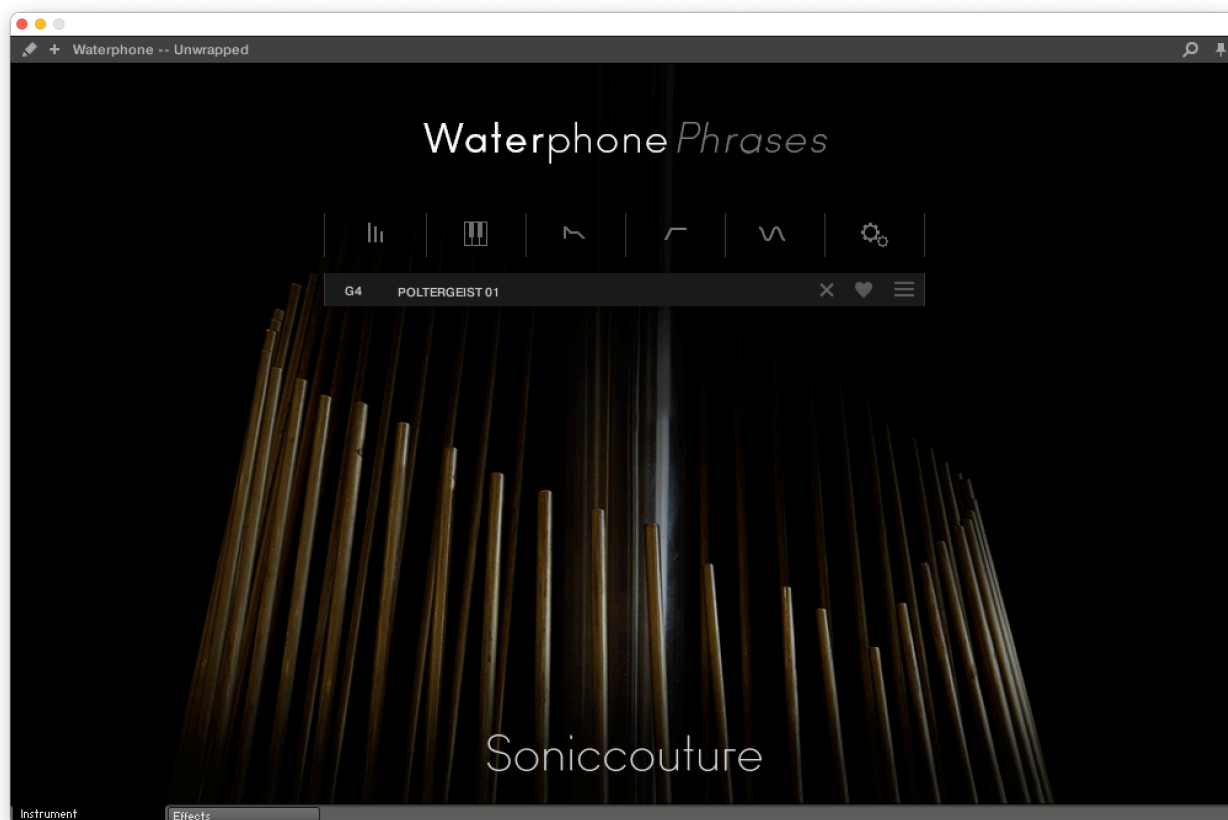
In this editor you can adjust the START time offset to the samples, the overall PITCH, the PITCH BEND depth, and there is an EXPRESSION controller if you need to control the volume via MIDI.



The menu in the middle allows you to choose whether to show the keyswitches to change articulation or not. They can be displayed at the bottom or the top of the keyboard.



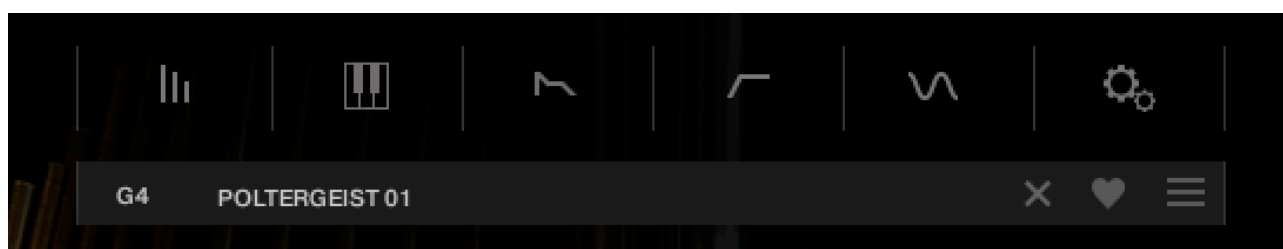
## WATERPHONE PHRASES



This instrument contains a large number of waterphone phrases, which can be assigned to a MIDI key.

In the centre is a row of icons. These open the various edit pages.

Below that you can see the currently selected (last played) note, and the Phrase assigned to that note (POLTERGEIST 01 below).



To the right there is an X which removes the sample, a LIKE heart button, and a menu.

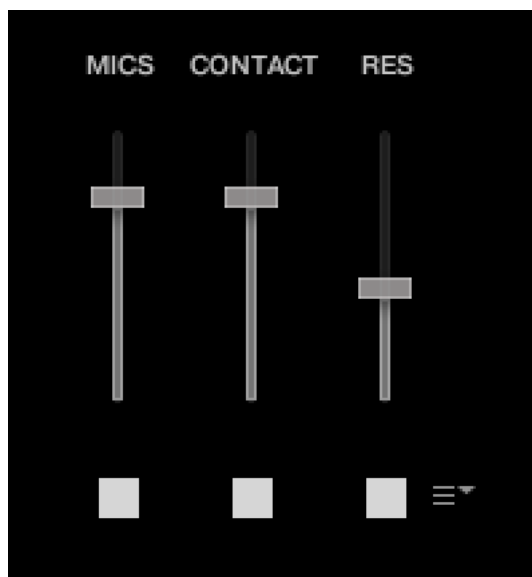


The edit switches are similar to the Phrases instrument, although slightly different. Here are each of them in turn:



## MIXER

The Waterphone was sampled both with microphones and with contact microphones, here you can adjust the balance between the acoustic and contact mics, as well as add or remove a sampled body resonance. The small menu at the bottom of the resonance fader lets you choose from a few different resonance characters.



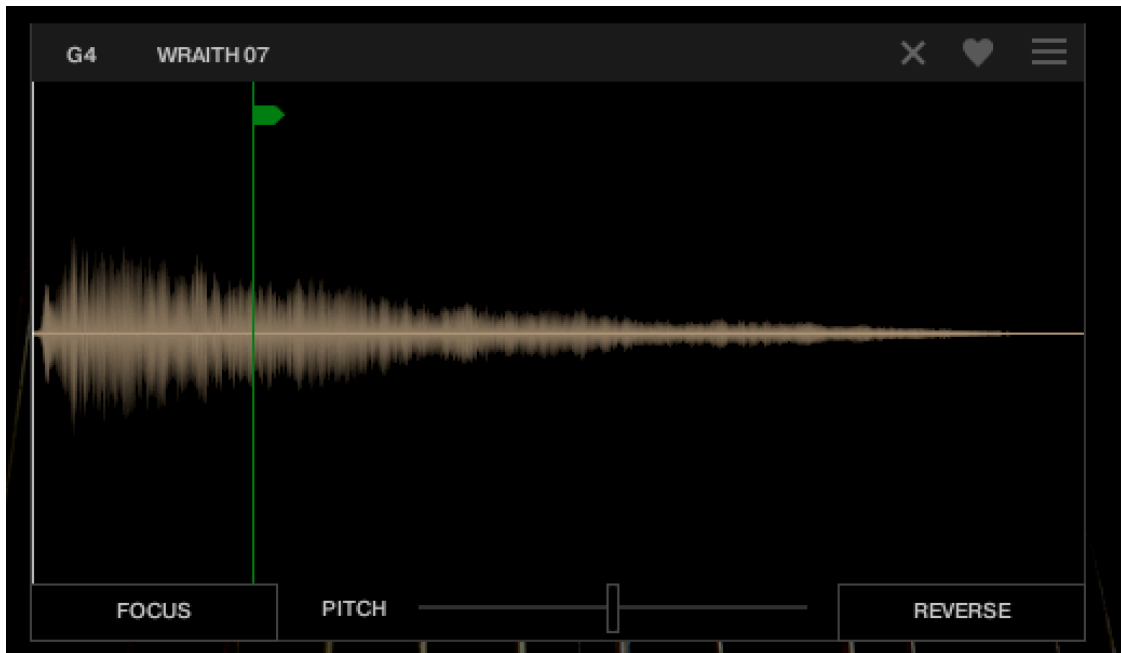
The switches below each fader let you enable or disable the channels completely.



## MAPPING

The mapping page shows us the current waveform, which also has a green bar showing the start time.





Below the waveform is the FOCUS button, the PITCH control, and the REVERSE button.

FOCUS will take the currently selected waveform and map it across the entire keyboard. This is sometimes fun to turn a phrase sample into a musical instrument, especially with the start time set to somewhere with a constant pitch.

The PITCH slider below the waveform adjusts the pitch of the entire instrument (not just the selected sample). If you ALT-click on this, a pitch detection algorithm will try to determine the pitch of the sample and use the PITCH slider to tune it for you. This doesn't always work very well, because many of the samples contain many pitches... but occasionally this might help you tune a FOCUS preset.

REVERSE will reverse the waveform.

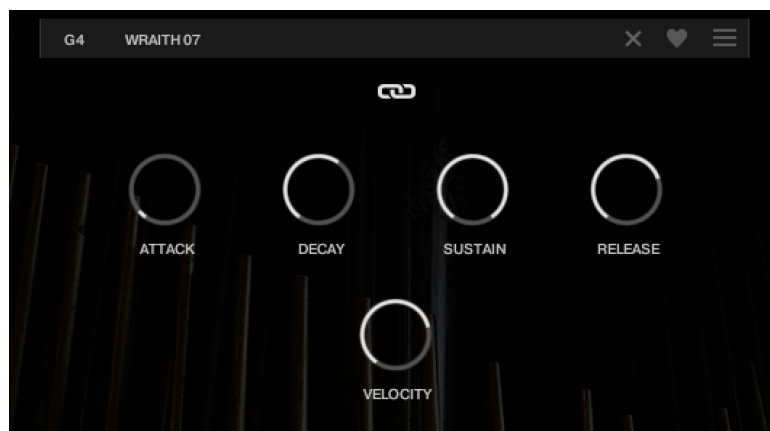




## ENVELOPE

The ENVELOPE tab gives you control of the ADSR Amplitude envelope. VELOCITY is a control for the velocity depth to volume.

Note the LINK chain icon at the top. If this is selected, all phrases will inherit the settings you set here, otherwise only the current phrase will respond to the settings of the editor.



## FILTER

On the FILTER tab you can control the filter CUTOFF frequency, as well as choose the filter type with a drop down menu. Here you can also control the RESONANCE of the filter, the ENV depth, the High Pass Filter cutoff, and the VELOCITY to filter cutoff depth.



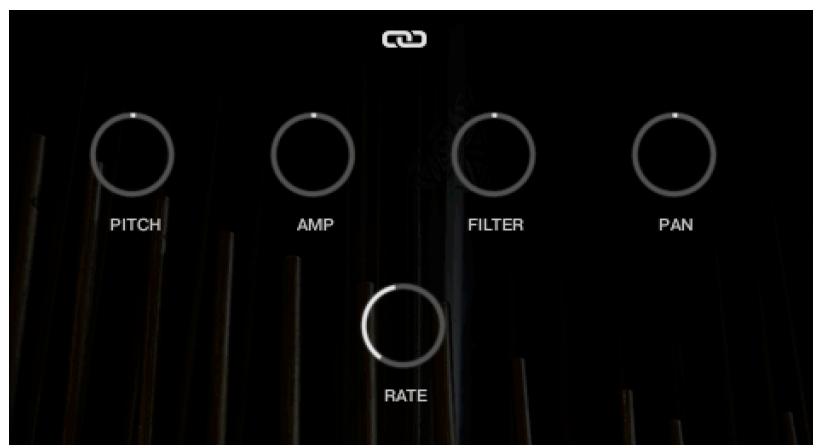
The ADSR controls for the Filter envelope are on this same tab.

Again you have a link button to edit all phrases at once.



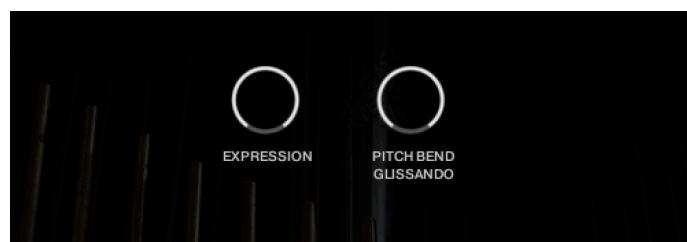
## LFO

This LFO tab lets you control the LFO RATE, as well as the depth of modulation to the PITCH, AMPLitude, FILTER cutoff or PAN.



## OPTIONS

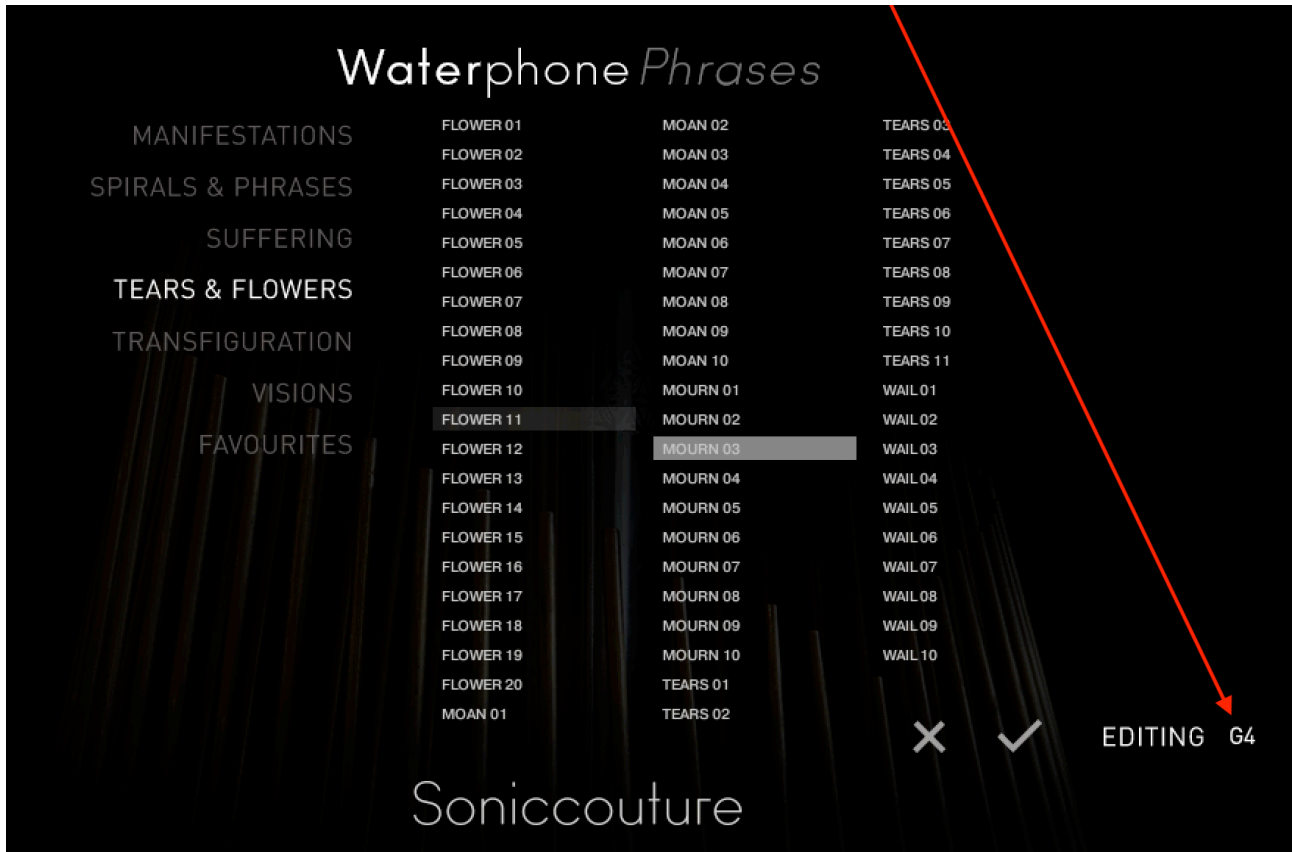
In this editor you can adjust the PITCH BEND depth, and there is an EXPRESSION controller if you need to control the volume via MIDI.





## BROWSER

If you click on any phrase name, you will open the phrase browser. Here you can see the various phrase categories. Note that when the browser is open, you are editing the phrase assigned to the last key selected, which is always displayed at the bottom right of the browser.



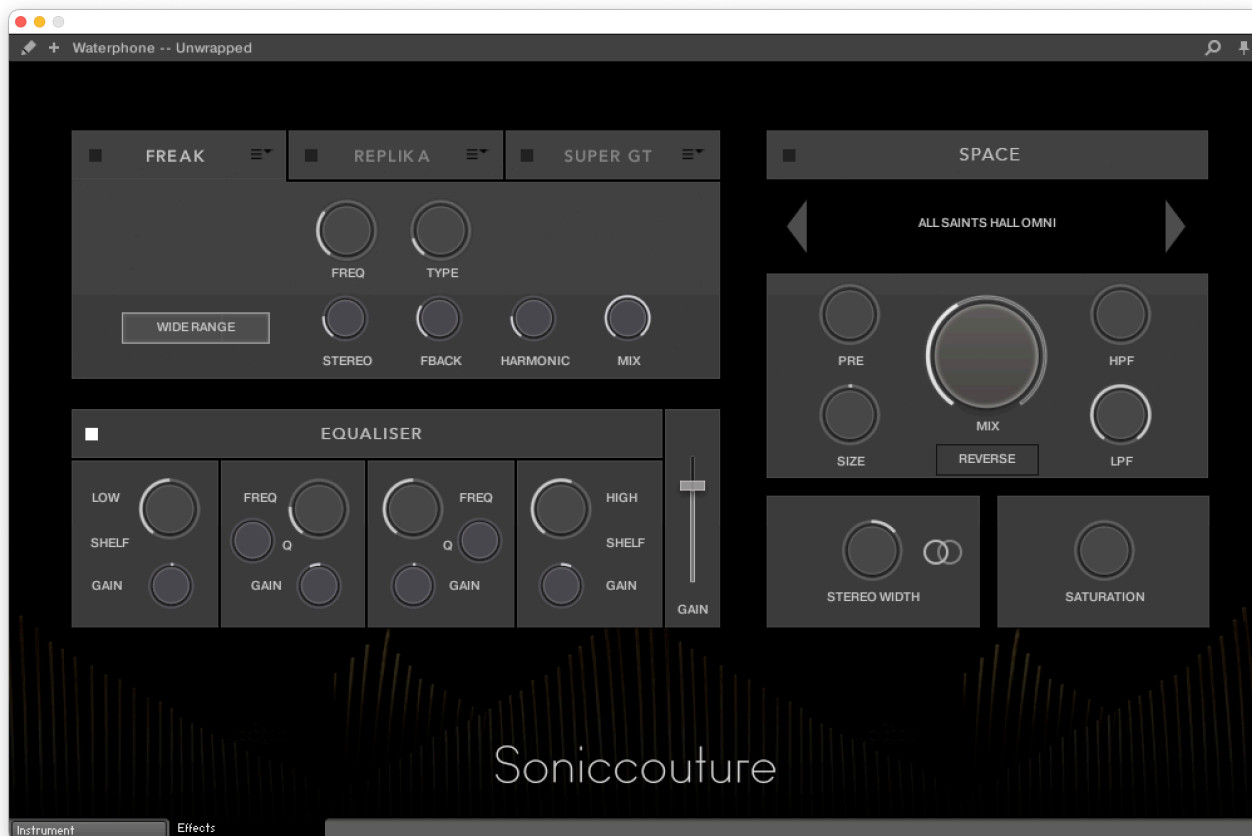
You can ACCEPT the new phrase with the checkmark, or cancel with the X.

If you've LIKED any phrases, they will appear in the FAVOURITES category.



# EFFECTS

The EFFECTS panel is divided into 5 sections.



Insert Effects

Equaliser

Stereo

Saturation

Space



## THE INSERT EFFECTS

Here you can choose up to 3 insert effects. The effect is enabled with the square power switch to the left of its name at the top of the tab, and the appropriate controls will appear below when its tab is selected.

You can select from a list of effects using the menu to the right of the effect name in the tab.



The effects are in routing order from left to right, and are before the EQ and other effects on this panel.

You can only select each type of effect once, if you select an effect already in use, then the position of those effects will be swapped.

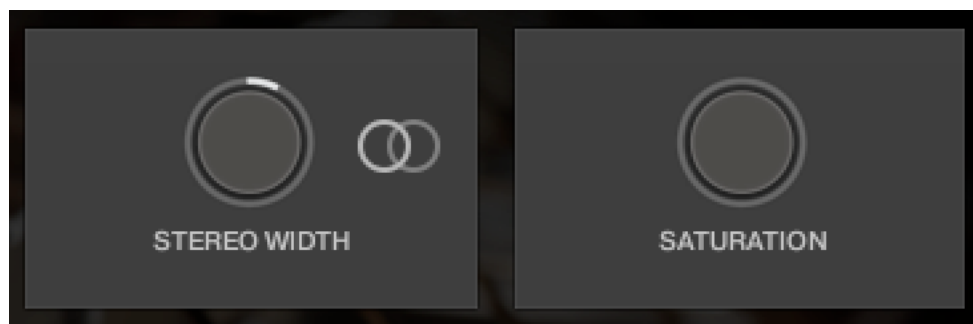


## EQUALISER

This is a fairly obvious four band parametric EQ. The fader on the far right is the output level from the EQ.



Note that BELL and SHELF are drop down menus, you can choose either for the top and bottom bands. You can enable or disable the EQ with the power switch at the top left.



## STEREO AND SATURATION

Here you can adjust the STEREO WIDTH (the natural recording is nominal at 12 o'clock). Moving the control left narrows the width, and to the right increases it.

There is a stereo SWAP feature, enabled with the symbol:

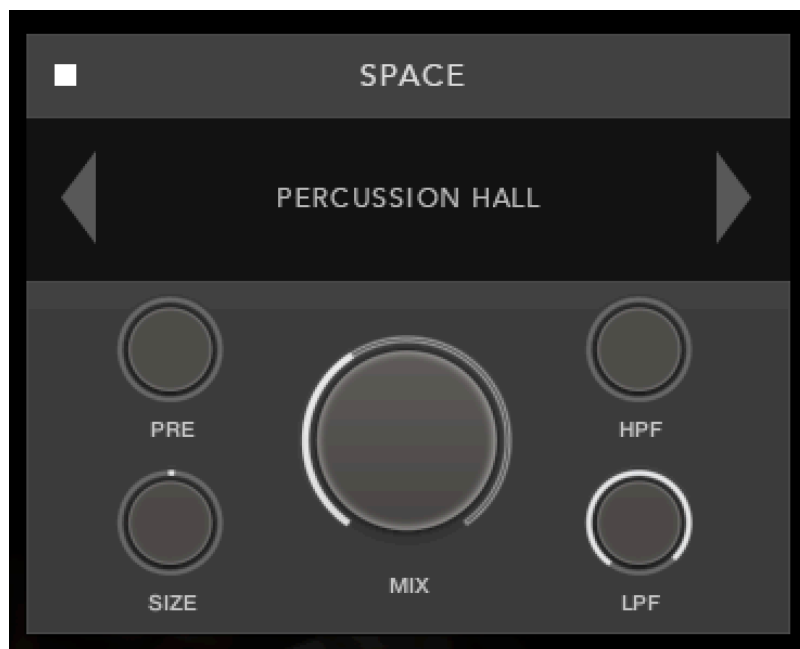


SATURATION will adjust the SATURATION effect.



## SPACE

This is the convolution reverb section. In the middle there is a drop down menu with a selection of our impulse responses.



As usual, the power switch is at the top left.

The controls below are the PREDELAY, the convolution impulse SIZE, a High Pass and Low Pass Filter, as well as the return MIX level on the large central knob.



## SUPPORT

If you have any problems or questions relating to the use of this product, please feel free to contact us. You can email us at :

<http://www.soniccouture.com/en/support/>

We will always endeavour to reply to any enquiry within 24 hours. We are based in the UK, so please bear in mind differences in time zones.

While you are waiting, you will find lots of answers to common questions in our FAQ.



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