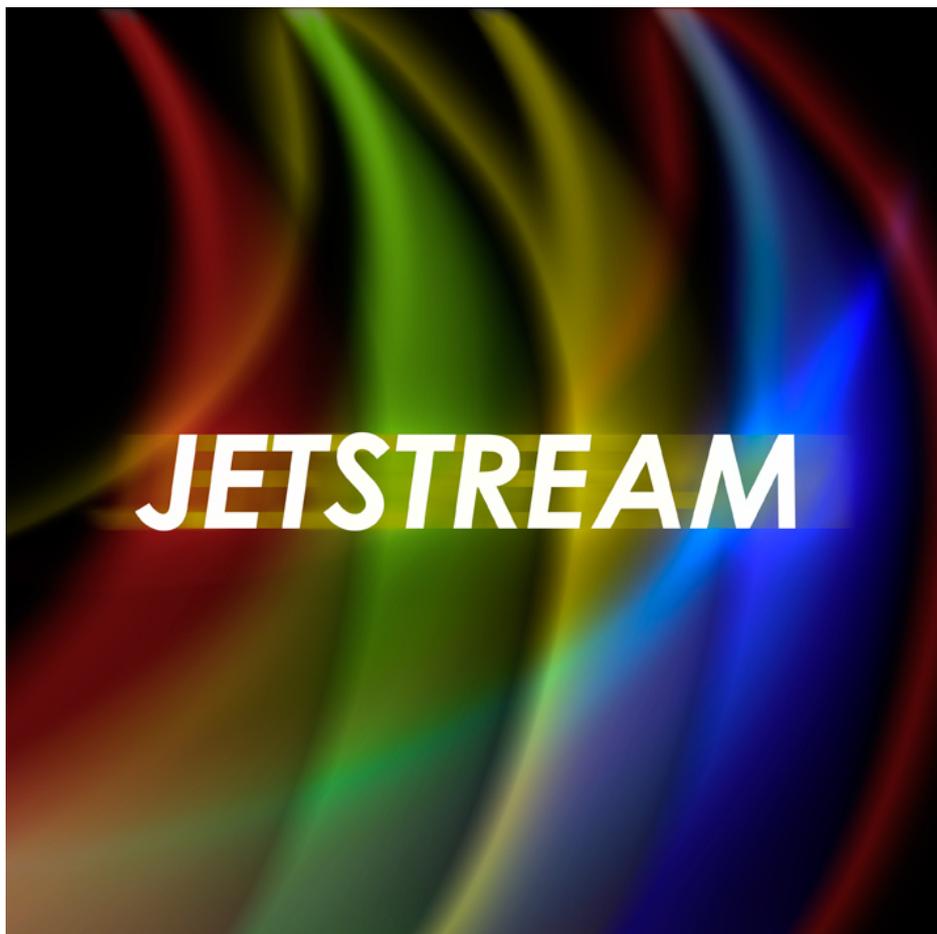


Jetstream for NI Kontakt



Jetstream is a sound design workstation for Kontakt. Packing a suite of environmental, electronic and mechanical loops into a flexible instrument, Jetstream generates a wild array of ambiences, sweeps and hits. You can layer and transform sounds using multiple filters, extensive modulations, creative impulse responses, and custom mastering effects. Jetstream makes sound design for music and media fast and intuitive.

Jetstream features:

- 50 original sound loops (254MB)
- 32 unique impulse responses (29MB)
- Intuitive colour-coded interface for sound design
- 65 professionally designed presets
- 44.1kHz 24-bit stereo WAV throughout

*Jetstream requires the full version of Kontakt 3+ and does **not** work in the free Kontakt Player*

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Introduction

By Iain Morland

My goal with this project was to make a flexible and inspiring sound design tool that recreates my own workflow for designing sounds.

I wanted to make a sound library that blends the convenience of premade loops with the creative possibilities of custom layering and modulation.

The loops in Jetstream are a diverse selection of environmental, electronic and mechanical material, pre-processed for sonic interest but simple enough to layer without becoming cluttered. I included some noise and sine waveforms that are useful building blocks for wind-like textures and even chromatic synths.

Sometimes creating sounds in a multitrack audio editor is very time-consuming, and the range of processing possibilities are distracting. Jetstream offers a focused interface with compact mixer strips and a carefully tailored effects chain to make sound design fast and intuitive.

Being able to change the volume, pitch, panning, and start position of up to four simultaneous loops – or even the same loop treated in four different ways – opens a world of sound design. Adding the abilities to modulate each mixer strip, and to feed the results into four banks of independently modulated filters, enables you to create thousands of unique sounds.

In addition, the global envelope controls can radically change the output of Jetstream, varying between sustained drones, rising sweeps, and one-shot hits. Sounds of all kinds are represented in the bundled presets created by me and Lars Westin.

I love using unusual impulse responses to colour sound, so have included an extensive set of unique impulses. These can add a subtle atmosphere or tail when mixed with a sound, or can entirely transform the sound when used 100% wet.

I hope you create many wonderful sounds with Jetstream!

Sound List

Loops

Arcade Guru	Osc Flux
Bad Playback	Pebbles
Beast Belly	Pilgrimage
Bell Texture	Pink Noise
Biomeko	Radio Grunge
Bright Rain	Rising Filter
Brown Noise	Rockfall
Cage Collider	Seed Pods
Chaos Hive	Silo Engine
Crackles	Simple Sine
Cyber Energy	Soft Thunder
Data Matrix	Speedway
Digital Water	Static Fire
Ectoplasm	Synth Lab
Enzyme Pool	Talking Beetle
Ether Phase	Tape Noise A
Fast Walker	Tape Noise B
Filter Waves	Tape Noise C
Foley Frenzy	Tape Noise D
Gears	Tape Noise E
Grand Canyon	Train Ride
Hillside	Walrus Love
Hybrid Siren	White Noise
Inner Ear	Wobbly Tape
Morph Breath	
Nervous Bass	

Impulse Responses

Amped	Psych Rev
Big Boom	Pure Plate
Bounce	Scatter
Cave	Splash Delay
Chunky	Stereo Delay
Dirty Space	Subtle Room
Fish Food	Super Slap
Fresh	Tape Delay
Frozen	Thick Rev
Glacier Space	Tight
Hybrid Spring	Uber Spring
Jangle	Valve Verb
Long Spring	Vintage Spring
Low Sheen	Wah Wave
Natural Room	Warm Chamber
Notch Delay	
Pill Box	

Presets

Jetstream Default
 Jetstream Velocity Sensitive
 Jetstream Economy*
 Jetstream Economy Velocity Sensitive*

Agitated	Metal Door
Alien Apparatus	Mine Shaft
Aorta	Mushroom Jump
Basilisk	Nasty Dentist
Big City	Necromancer
Close Encounter	Night Forest
Cold Day	Ominous Malfunction
Combustion Conveyer	Orion Machine
Cyber Punch	Rewind
Dark Hallows	Robot Step
Dirty Hit	Saturn Safari
Diving Pool	Shamanic
Drain System	Spellcasting
Dusty Organ	Splashdown
Energy Shot	Spore Nest
Flying Saucer	Subspace Trolley
Forest Shrine	Swimming Pool
Galaxy Surf	Tape Loop
Ghostly Breath	Telepathy Synth
Great Pyramid	The Worm Emerges
Haunted Hill	Thunder Hit
Hi-Fi Ate My Tape	Tidal Cave
Home Cassette	Toy Xylo
Horror Sweep	Transmission
Hovering Tone Pad	Trippy
Hybrid Splash	Trying to Escape
Impactful	Turbine Lift
Incinerator	Water Garden Pad
Infinite Wind	Windswept
Iron Lungs	
Jupiter Gardens	
Lo-Fi Orchestra Hit	
Lonely Satellite	
Lucid Dream	
Mainframe Computer	
Many Klaxons	

* *The economy patches trade some quality when pitch-shifting for lower CPU.*

Mixer Page



Assign

The four **assign menus** set the loops that are triggered when you next play a note.



We distinguish between **sounds** and **loops**. A **sound** is a channel containing a loop, mixer strip, filters, and modulations. Four sounds are available, and are colour coded on the interface (sound 1 = red, 2 = green, 3 = yellow, 4 = blue). A **loop** is an audio file that can be used as the source for one or more sounds.

So for example, you could assign the same loop to all four sounds, each with unique mixer and filter settings. Or, you could assign different loops to each sound.

Setting an assign menu to 'None' makes it inactive on the next played note. To turn sounds on or off while holding notes, use the buttons in the mixer strips, described below.

Mixer strips

Each sound has a dedicated mixer strip.



Sound button: enables or disables the sound.

Vol: sets the volume of the sound.

Pan: sets the position of the sound in the stereo field.

Width: sets the stereo width of the sound, from mono to natural stereo.

Pitch: sets the pitch of the sound.

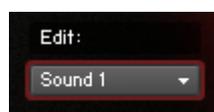
Start: sets the start point of the sound, up to 10 seconds from the beginning of the loop.

All numerical controls in Jetstream have a simplified value range of 0 to 100, or -100 to +100.

Filters Page



Edit



The **edit menu** sets the current sound for editing.

The colour of the page changes according to the current sound.

Three filters can be set independently for the current sound:

HPF



The high pass filter (HPF) removes low frequencies from the sound by letting only high frequencies pass.

Freq: sets the frequency above which the filter lets sound pass.

Reso: sets the amount by which the volume is boosted around the filter frequency.

On/Off: enables or disables the high pass filter.

LPF



The low pass filter (LPF) removes high frequencies from the sound by letting only low frequencies pass.

Freq: sets the frequency below which the filter lets sound pass.

Reso: sets the amount by which the volume is boosted around the filter frequency.

On/Off: enables or disables the low pass filter.

Phaser



The phaser changes the tone of the sound by creating notches and peaks in its frequency range.

Freq: sets the frequency of the phaser's notches and peaks.

Reso: sets the steepness of the notches and peaks.

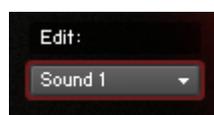
On/Off: enables or disables the phaser.

The filters are not only for special effects. They can also be used as per-sound equalisers.

Mixer Mod Page



Edit



The **edit menu** is the same as on the Filters page. Setting a sound for editing on the previous page keeps it active for editing on this page, and vice versa.

Mixer parameters can be modulated independently for the current sound:

Vol Mod



Depth: sets the amount by which the volume of the current sound is modulated (changed over time).

Speed: sets the rate at which volume is modulated.

Off/Sine/Triangle: sets the shape of the volume modulator. In other words, this sets the shape of the transition from the greatest to the least amount of modulation, at the rate set by the speed control.

When set to 'off', volume modulation is disabled.

Pan Mod



Depth sets the amount by which the pan position of the current sound is modulated.

Speed: sets the rate at which pan is modulated.

Off/Sine/Triangle: sets the shape of the pan modulator, or disables modulation of pan.

Pitch Mod



Depth sets the amount by which the pitch of the current sound is modulated.

Speed: sets the rate at which pitch is modulated.

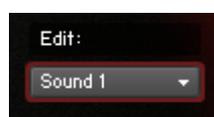
Off/Sine/Triangle: sets the shape of the pitch modulator, or disables modulation of pitch.

All modulators here and on the Filters Mod page are free-running, so you'll get slightly different results each time you play a note with modulation active.

Filters Mod Page



Edit



The **edit menu** is the same as on the Filters and Mixer Mod pages. Setting a sound for editing on one of these pages keeps it active for editing on the other pages.

Filter parameters can be modulated independently for the current sound:

HPF Mod



Depth: sets the amount by which the frequency of the current sound's high pass filter is modulated.

Speed: sets the rate at which the HPF frequency is modulated.

Off/Sine/Triangle: sets the shape of the HPF frequency modulator, or disables modulation of HPF frequency.

LPF Mod



Depth: sets the amount by which the frequency of the current sound's low pass filter is modulated.

Speed: sets the rate at which the LPF frequency is modulated.

Off/Sine/Triangle: sets the shape of the LPF frequency modulator, or disables modulation of LPF frequency.

Phaser Mod

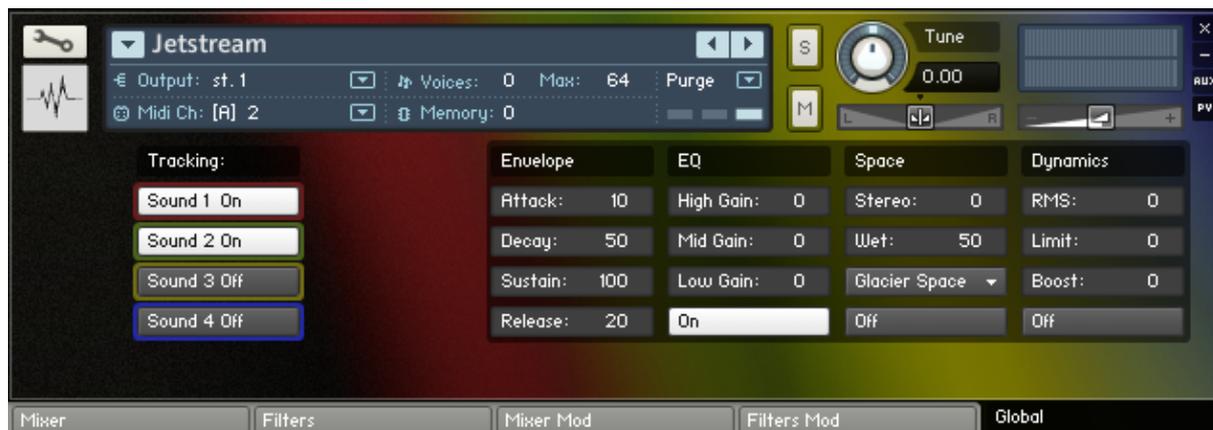


Depth: sets the amount by which the frequency of the current sound's phaser filter is modulated.

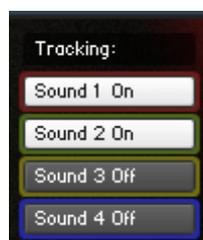
Speed: sets the rate at which the phaser frequency is modulated.

Off/Sine/Triangle: sets the shape of the phaser frequency modulator, or disables modulation of phaser frequency.

Global Page



Tracking



Four buttons turn pitch tracking on/off for each sound. When tracking is on, the sound's pitch will be determined by the pitch of the played note.

C3 is the root note at which no pitch tracking is applied.

When tracking is off, the sound's pitch is the same regardless of the pitch of the played note.

Envelope



The **envelope** parameters set the volume of all sounds over time.

Attack: sets the time for all sounds to reach full volume when a note is played.

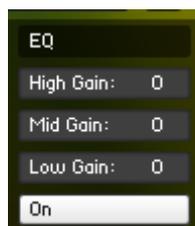
Decay: sets the duration of the transition between the attack and sustain parts of the envelope for all sounds.

Sustain: sets the volume of all sounds after the attack and decay parts of the envelope, while a note is held.

Release: sets the time for all sounds to fade to silence after a note is released.

You can create one-shot sounds by setting Sustain to zero and a short Decay time!

EQ



The **EQ** parameters control a customised equaliser for all sounds with a specially variable bandwidth.

High Gain: sets the volume of the high frequencies for all sounds.

Mid Gain: sets the volume of the mid frequencies for all sounds.

Low Gain: sets the volume of the low frequencies for all sounds.

On/Off: enables or disables the equaliser for all sounds.

Space



The **space** parameters set the overall stereo field and ambience in which all sounds are placed.

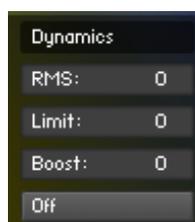
Stereo: sets the width of all sounds from mono to enhanced stereo, prior to the convolution effect.

Wet: sets the balance between the dry mix of all sounds and the convolution effect.

Type: sets the type of convolution effect. Thirty two types are available, ranging from simulated spaces to delays, springs, and hybrid processes.

On/Off: enables or disables the space effects.

Dynamics



The **dynamics** parameters set the volume of the sum of all sounds, making compression simple.

RMS: sets the amount of slow compression applied to the signal on the basis of its average level, prior to the limiting process.

Limit: sets the amount of fast compression applied to the signal on the basis of its loudest peaks.

Boost: sets the amount by which the volume is increased after the RMS and limiting processes.

On/Off: enables or disables dynamics processing.

Kontakt Notes

- Jetstream requires the full version of Native Instruments Kontakt 3 or above. It will not work in the free Kontakt Player or Kontakt demo.
- We decided to use numerical spinners rather than knobs for the interface, to provide at-a-glance access to as many parameters as possible. Numerical spinners also have the advantage of allowing keyboard input: you can type a value as an alternative to dragging with the mouse. However, numerical spinners do not accept automation.
- The default Jetstream patch, and the designed presets, are not velocity sensitive. We felt that when designing sounds it is useful to have a consistent output volume. However we have also included patches called “Jetstream Velocity Sensitive” and “Jetstream Economy Velocity Sensitive” in which volume is controlled by velocity.
- Changing an assign menu takes effect on the next played note. This is by design.
- In Kontakt 3, if you turn on Dynamics while playing a note, the dynamics will not have an audible effect until the next note is played. This limitation is not preset in Kontakt 4 and above.
- In Kontakt 3, 4 and 5, if you are using the convolution (Wet) effect and turn on Space while playing a note, convolution will not be audible until the next note is played. The Stereo control in the Space section does take immediate effect, however.
- Kontakt loads all the Jetstream samples into RAM, so a single patch takes about 256MB. This is required for the Start functionality on the Mixer page.

Version History

- | | |
|-----|--|
| 1.1 | Added sound on/off buttons to the mixer page |
| | Improved sound quality when changing pitch |
| | Added economy patches |
| 1.0 | Initial Release |

Credits

Concept, sound design, and Kontakt scripting: Iain Morland (<http://www.iainmorland.net>)

Presets: Iain Morland and Lars Westin

Artwork: Lars Westin

Manual: Iain Morland

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