



The Blue Zone Series

TBZ01-25 Special Edition

Installation Guide & User Manual

D.A.Wilson, Hideaway Studio, December 2013

HS-K4L-BZ99

Hideaway Studio Presents: The Blue Zone Series

A Unique Series of Unique Sounds & Textures...

The Blue Zone is an ongoing series of one-off experimental electronic textures and instruments especially suited for use in Ambient, New Age and Sound Score genres. Each instrument is presented with a basic subtractive synthesizer interface permitting the user to further tweak the sound to suit his needs.

Most of the sounds in the series have been exclusively created from scratch using combinations of custom tube hybrid equipment, experimental analog circuits, tape delays, ring modulators, vintage analog gear and test equipment.



In this special edition the first 25 incremental releases over the past year are presented as one library along with their original audio demos. The instrument names have been prefixed to indicate their release number. 44 bonus layered multis have been included – these have been prefixed with TBZxx and include several complex arpeggiated offerings. A “rogues gallery” of much of the equipment used to make TBZ01-25 can also be found in the documentation folder along with some production notes giving clues on what gear was used for each sound.

Installation

This library requires the full version of Kontakt 4.2.4 or higher.

Approximately 1.2GB of free hard disk space is required.

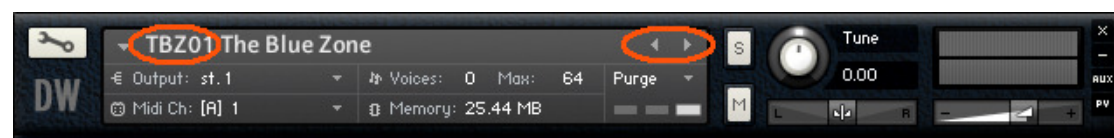
Uncompress the zip archive, this should result in a new folder called “The Blue Zone (01-25)” containing the following sub-folders and files:

 Demos (TBZ01-25)	13/11/2013 14:36	File folder
 Documentation	13/11/2013 14:34	File folder
 Instruments	19/11/2013 22:04	File folder
 Multis	19/11/2013 22:04	File folder
 Samples	19/11/2013 22:06	File folder
 DW_info.nkc	23/01/2013 23:14	NKC File
 DW_info.nkr	23/01/2013 23:14	NKR File

To run The Blue Zone simply load up one of the .nki files in the Instruments folder.

Instant Gratification

You can easily cycle through any of the instrument patches (.nki) in the instruments folder by clicking on the small arrows to the right of the instrument name. Note that each instrument name is prefixed with the original release number.



Please note that the example multi instruments (.nkm) in the Multis folder can also be cycled through by clicking on the arrows to the right of the multi rack window:



Hopefully by loading up the patches you will be able to see how they have been constructed in the synth engine and can be used as starting points for new sounds which can be saved under new file names.

NB: Please note that a velocity sensitive keyboard is almost essential as the sounds in this library have been designed to respond to playing style and often benefit from a delicate touch interspersed by more rigorous moments. Some of the sounds included also respond to aftertouch.

Editing Instruments in The Blue Zone Synth Engine



Naturally the example instruments packed with each release in the library can be used as is but the sounds can be tweaked to your needs using the synth engine control interface in a similar manner to the factory patches on a classic subtractive S+S synthesizer.

Using the Envelope Controls

The Blue Zone Synth Engine provides two independent envelopes. One envelope controls the amplitude dynamics (VCA) and the other controls the filter dynamics (VCF).

The **Attack**, **Decay**, **Sustain** and **Release** controls are selected to either program the filter envelope or the amplitude envelope by clicking on the LED to the right of **AMP** or **FILTER**. The selected envelope LED will illuminate orange and the respective controls will move to their last selected position.

Amplitude Envelope

The further the attack control is moved clockwise the more gradually the sound builds up. The more the release control is moved clockwise the longer it takes for the sound to decay after the note is released. The decay control determines how quickly a sustained sound diminishes with time. The more clockwise the control, the longer it takes to decay. Very rapid attack and decay settings will produce plucked or staccato effects and slow settings will produce a swelling effect. The sustain control determines the volume at which the sound will rest during sustain once the decay portion of the envelope has completed.

NB: Please note that some of the example patches in this library make use of velocity controlled attack modulation. This means that the attack parameter is lowered the harder the note is played. This is a means of improving the playability and expression of a sound especially in a live performance. It can be used to good effect by setting the attack a little longer than first expected

Filter Controls

The filter cutoff and resonance levels are set by the **FREQUENCY** (cutoff) and **RESONANCE** controls. Please note that the **AMP** LED must be selected to gain access to both of these controls together. In order to change the amount the filter cutoff is modulated by the filter envelope, the **FILTER** LED must be selected and then the **ENV AMT** control appears in place of the **RESONANCE** control. The more clockwise the **ENV AMT** control is moved, the more filter cutoff is modulated by the envelope. Note that if you want the filter to be swept over its full range then the filter **FREQUENCY** must be set to zero and the **ENV AMT** set to fully clockwise. In cases where little or no modulation is required, the cutoff control may be used as a basic tone control by setting the **ENV AMT** to near zero and setting the **CUTOFF** control to suit.

Vibrato Controls

Vibrato is a regular modulation of pitch and can produce natural effects such as a gently quivering flute or legato strings to a deep plunging effect. The **RATE** of the Vibrato effect can be altered along with the depth of the pitch modulation using the **DEPTH** control. No Vibrato effect is heard when the depth control is set to its most anti-clockwise position. A typical vibrato effect is heard with both controls are roughly in their 50% position.

Velocity Sensitivity & Balance Controls

The **VELO** control determines how much the overall sound level is influenced by the velocity of the key played. The more the control is moved clockwise the more the amplitude is sensitive to key velocity.

The **BALANCE** (pan) control sets the position of the instrument in the stereo field.

The Effects Section

Below the main synth user interface is the effects section:



The effects section comprises of three basic types of effects: modulation, echo and reverb.

Each of the effects are chained in series and can be disabled by turning their respective **AMOUNT** control fully anti-clockwise.

Modulation Effects

The synth engine offers three basic forms of modulation FX:

To select each of three options, click on the LED to the left of **CH**, **FL** and **PH**:

The **Chorus (CH)** is a digital simulation of a classic stereo analog chorus (minus the noise!). The **SPEED** control determines how rapidly the chorus is modulated and the **AMOUNT** control sets the amount of the effect to be mixed with the dry signal.

The **Flanger (FL)** is a digital simulation of a classic analog flanger. The **SPEED** control determines how rapidly the flanger is modulated and the **AMOUNT** control sets the amount of the effect to be mixed with the dry signal.

The **Phaser (PH)** is a digital simulation of a classic analog phaser. The **SPEED** control determines how rapidly the phaser is modulated and the **AMOUNT** control sets the amount of the effect to be mixed with the dry signal.

Echo

The echo section comprises of delay with feedback and damping. The **TIME** control sets the delay whereby turning the control clockwise increases the delay time. The **FEEDBACK** control sets the amount of the signal from the delay that is fed back to the input. The further this control is turned clockwise the more the input signal is recycled thus creating dramatic repeating and sustain effects. The **WIDTH** control determines how wide the delay pans within in the stereo field. The **AMOUNT** control determines how much of the effect is mixed in with the dry signal.

Reverb

The reverb utilises the latest convolution technology to digitally simulate the reverberation of a physical or simulated acoustic space.

Three sizes of room simulations are provided. Select each reverb by clicking on the LED to the left of **Large**, **Medium** and **Small**.

Use the **SIZE** control to set the size of the selected reverberation space and the **AMOUNT** control to set the amount of the effect to be mixed with the dry signal.

***NB:** Please note that the large reverberation hall is cavernous and can be very processor intensive on lower specification machines with limited CPU bandwidth. This may result in random clicks and pops in such circumstances.*

Saving Your Own Patches

All of your creations can be saved as .nki instruments simply by using the **save as** function by clicking on the **files** icon in the main Kontakt control pane.

Remember that if you edit an existing sound you must save it under a new name otherwise you will overwrite the original!

Colour Coded User Interfaces (GUI)

One feature unique to the series is the use of colour coding to indicate at a glance the nature of each instrument.

Colours used to date suggest the following atmospheres/genres:

Blue	Ambient/New Age	Ochre	Sound Effects
Red	General Synth	Black	Sequence Effects



The Blue Zone Series: Production Release Notes



Ref:	Release Name:	Release Date:	Production Notes:
TBZ01	The Blue Zone	18/01/2013	Made with 3 detuned tapes fed into the Dual Tube Hybrid Filter in Hand Cranked Self Resonance and captured via Analog Chorus.
TBZ02	The Electron Forest	26/01/2013	Made with two hand cranked tube sine oscillators running at several hundred KHz to generate an audio beat frequency in a very similar fashion to the Theremin.
TBZ03	Arithmetic Keys	26/01/2013	Made with three layered tube overdriven PWM oscillators.
TBZ04	Flux Reversal	01/02/2013	Made with a blend of layers including free tube signal generators, a series of reversed digital hybrid bells and three analog waveforms mixed in a gentle sequence using a pendulum orbiting in a bath of brine water! (aka The Water Mixer)
TBZ05	Composite Chorus	08/02/2013	A composite of various analog strings including the 1938 Novachord fed through an analog chorus.
TBZ05	Type 545B Chopper	08/02/2013	Made using the vertical signal output of a 1968 Tektronix 545B tube scope whereby the timebase is alternately triggered on one or two waveform cycles as the trigger level is slowly adjusted on an incoming waveform and the incoming signal is chopped with the timebase sawtooth to create an complex octave jumping effect. A number of different points in the natural sequence were selected and set to randomly round robin.
TBZ06	Soft Focus	22/02/2013	A composite of various analog sources including The Water Mixer, 1938 Novachord and Vocal Resonators.
TBZ07	Tri-Phased Intervals	22/02/2013	Made by feeding Philcora GM751 into the Triple Tube Hybrid Phase - then capturing twice, looping, transposing down and sampling as balled intervals.
TBZ08	Sustained Infinity	23/03/2013	Made by feeding the output of a Watkins Copical tape delay via an EQ mixed with a tone from a Mirmoog to excite the Copical into infinite feedback and the mixer levels ridden manually to prevent everything descending into total chaos!
TBZ09	Cyclic Resonance	06/04/2013	Made by feeding two wave cycles from a uWave 1 into the Dual Tube Hybrid Filter and modulating both cutoffs with a slow LFO.
TBZ10	Twisted Tape	13/04/2013	Made by feeding a slow PWM wave from the CS01 into the Copical for a few seconds and then pulling the tape away from the erase head and muling the input signal thus leaving a loop of sheer organic goodness!
TBZ10	Wave Reversal	13/04/2013	Made with a reversed composite of two sounds ramped down by two octaves using a 1967 Revox half track all tube tape machine.
TBZ11	Heavenly Harp	21/04/2013	Made using a recently restored Grunna Bt One running in Unison Mode with slight detune.
TBZ11	Heavenly Pad	21/04/2013	A layer of 8 processed through a pentode buffer amplifier.
TBZ12	AmbiPluck	18/05/2013	Made with Mirmoog 7751.
TBZ12	Charge Density Waves	18/05/2013	Made using a tube buffered transformer ring modulator.
TBZ12	Depleted Ratios	18/05/2013	Made using an Xmod patch dabled into the SE Omega-8 and fed into a stereo analog chorus and tube EQ.
TBZ12	Neutron Soup	18/05/2013	Made using a tube buffered transformer ring modulator.
TBZ12	O-mega Balls	18/05/2013	Made using an Xmod patch dabled into the SE Omega-8 and fed into a stereo analog chorus and tube EQ.
TBZ13	Area 13	13/09/2013	Made with the Tube Ring Mod. Mirmoog 7751, a PMA Vocoder, two 1960's ELM-27 Tube Sig.Gens, a 100 Year old HAC Wal Clock, the Airing Cupboard Door, Triple Tube Phaser, Analog Chorus & GM751 organ.. and some Vocodo that I do!
TBZ14	Triple Phased Halo	02/06/2013	Made with two tube generated bell ratios fed into the Triple Tube Hybrid Phaser.
TBZ15	Tubed Electrostatic Sustain	09/06/2013	Made by overdriving a 1966 Fender Echo-Reverb 1 tube electrostatic oil can delay unit into the Triple Tube Hybrid Phaser.
TBZ16	PM3211 AirVox 1	29/06/2013	Made by permission from Will Gregory of Goldtrap after PolyMoog #3211 underwent a major overhaul to return her to working order.
TBZ17	Oil Can Overdrive	28/07/2013	Made by feeding an Xmod patch from Mirmoog 7751 hot into a 1960's Echo Reverb Electrostatic "Oil Can" tube delay along with a hand cranked tube generated sine wave to create a feedback effect and the result fed into a Watkins Copical tape delay.
TBZ18	Coasted Organix	07/08/2013	A dual layer of an organ patch programmed on SE Omega fed through analog chorus, tube EQ and tape processed.
TBZ18	Phased LFO Chopper	07/08/2013	Made using controlled feedback fed into the Small Stone Phaser. A number of different points in the natural sequence were selected and set to randomly round robin.
TBZ19	Woodstock Chrymes	07/08/2013	Made with a series of acoustic recordings of the strikes of a Woodstock Chime arpeggiated on a random round robin.
TBZ19	Grand Nebula	18/08/2013	A warm brass like pad made by gently feeding multiple waveforms into a tube overdrive and then into an analog chorus.
TBZ19	Nature Bass	18/08/2013	Made by recording the vertical signal output of a 1968 Tektronix 545B tube oscilloscope with the timebase pushed into instability between two octaves whilst triggered by a cyclic input signal and chopped (multiplied) with the timebase sawtooth waveform!
TBZ20	Electron Clouds	22/09/2013	Made by feeding a xmod'd dual oscillator source from Mirmoog 7751 into a 1968 Krohn-Hite all tube Band Pass Filter with an external tube regen path applied to impart strong resonance. The cutoffs were controlled to gently sweep the harmonic resonance points.
TBZ21	Radio TBZ	14/10/2013	Made with a 1950 Pye P35 all tube short wave radio on the 31M and 19M bands and recording a data carrier tone submerged in DX radio noise.
TBZ22	Panoramic Tones	03/11/2013	Made by feeding SE Omega 8 and Superova very hot into a recently modified 1960's Baldwin Panoramic Tone Converter stereo ultrasonic spring reverb via a tube EQ.
TBZ23	Alien Waterscape	07/11/2013	Made with the Hideaway Studio Triple Tube Hybrid Phaser, 1966 Krohn-Hite 310-C tube BPF, White Noise Generator, TL Audio Tube EQ, an old 78 on a 1955 Garrard RCB30M, Blotfeld and an Atlantic Front!
TBZ24	Crystallium Modus	01/12/2013	Made with a old wire glass, a finger and an old Oberheim...
TBZ25	Snow Flakes	01/12/2013	Made with Mirmoog 7751, Echo-Reverb Electrostatic Tube Delay, Watkins Copical & Krohn-Hite 310-C Tube BPF.

*Dunded with TBZ01-25 Booster Pack

Credits

Dani Wilson (Hideaway Studio)

Sound and Custom Equipment Design and Capture, Sample Set, Example Patches & Demos

Stephen Howell (Hollow Sun)

UI Concept, GUI Design & Graphics

Mario Krušelj

Synth Engine Script

A very big thank you to Stephen and Mario for their support and crafting such wonderful GUIs.

A heartfelt thank you to Jean-Michel Jarre, Claude Samard-Polikar & Wendy Carlos for their undiminished support and encouragement from day one – without them this project would probably never have seen the light of day.

A huge thank you to Marc Doty for letting me take on Novachord 346 which has been a very special ingredient in my sound design since returning her to the land of the living...

* * *

In loving memory of my father Dr John A. Wilson, a brilliant research scientist in the field of solid state physics, who without doubt sparked my eternal passion to discover how all things work from a very young age. He will be very sadly missed...

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For more information and many more releases for Kontakt by Hideaway Studio please visit:
www.hideawaystudio.net

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HS-K4L-BZxx Series 25/01/13 onward

HS-K4L-BZ99 Special Edition 19/11/13

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