Breath & Beat Box

inouï
samples
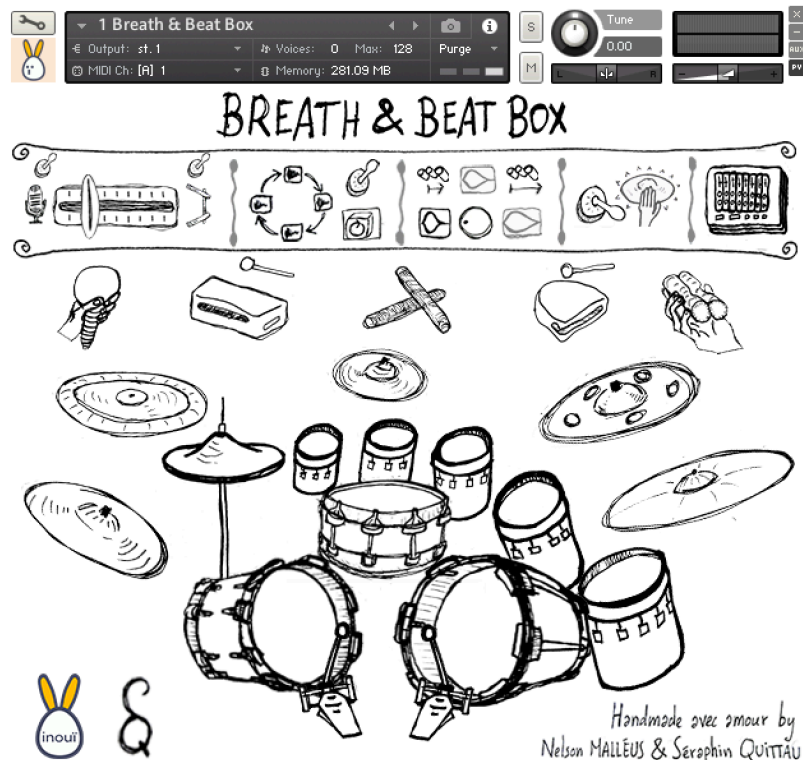
Designed by Nelson MALLÉUS & Séraphin QUITTAU

      Breath & Beat Box is a thorough bundle of vocal percussions of great precision and sensibility.

      It features a main kit, inspired by a drumset, made of 4 kicks, 2 snares with different playing techniques, chromatic toms on 3 lengths, 2 hi-hats, 5 cymbals, 4 shakers and 3 woodblocks and a few complementary instruments designed to help you create even more diverse and detailed rhythms and textures.

      A continuous fader control between a close position large membrane microphone and a stereo couple in semi-proximity position makes it easy for you to pick the tone color that best suits your production.

      Whether you want a delicate rhythmic arrangement for your compositions, or fancy a live human presence to get your electronic productions warmer, if you wish for an unusual and unheard percussions, Breath & Beat Box is just the kit you need!

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Main features

- more than 1900 samples
- 48kHz / 24 bits (recorded and processed in 96kHz)
- up to 6 layers of velocity
- up to 5 round robins
- 2 microphone positions :
        - close position cardioid large membrane (mono)
        - semi proximity omnidirectional short membrane couple (stereo)

 - A complete main kit featuring:
        - 4 kicks
        - 2 snares (rim shots, rolls...)
        - Chromatic toms on 15 half tones and 3 different lengths
        - 2 hi-hats
        - 5 cymbals
        - 4 shakers
        - 3 wood-blocks

 - Precise volume, fading between the microphone positions and pan controls to up to 19 elements simultaneously.
 - A mixing console and general commands to control elements together or sorted by sub-groups.

 - Complementary aerial structures and breathings in separate .nki files

 - Requires Kontakt 5.8.1 or later

Credits

Designers : Nelson MALLÉUS & Séraphin QUITTAU
Voice performer : Séraphin QUITTAU
Sound engineer : Nelson MALLÉUS
Clearing and processing samples : Nelson MALLÉUS & Altaïr SOMMEREAU
Programming : Nelson MALLÉUS
Graphic design : Séraphin QUITTAU
Sound advisor : Antoine PRADALET
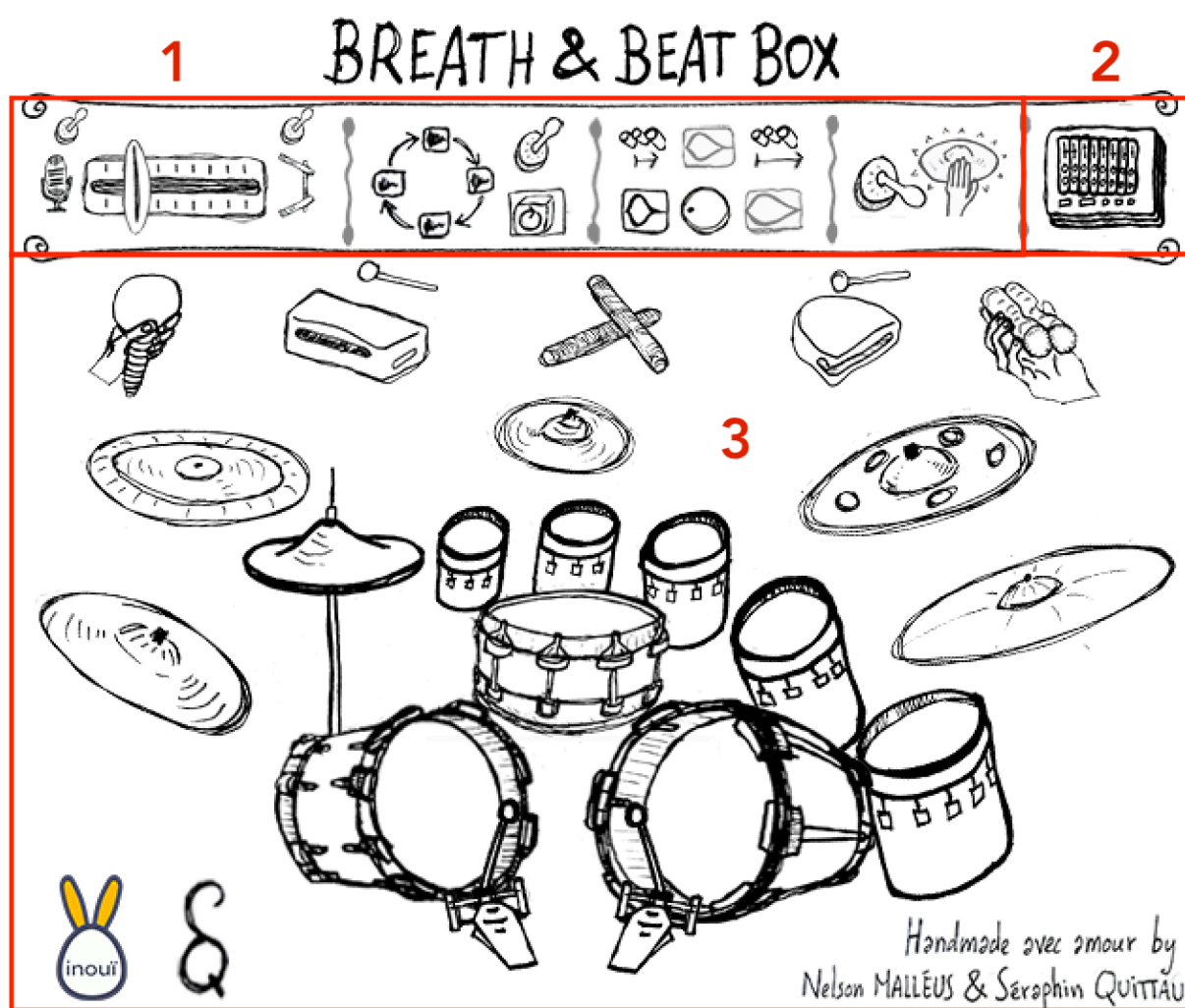Maths advisors : Arnaud GARNIER, Lucas MALLÉUS

Recorded in Studio La Majeur - 18 rue Saint-Bernard - 75011 PARIS
on 21 and 22/05/2019

Special thanks to Jérôme LEMONNIER

Interface et controls

The interface is build on 3 areas :
 - general settings (1)
 - access to mixing console (2)
 - access to elements pages of the kit (3)

Some settings are accessible through the main settings, mixing console and elements pages. The logic is such:
 – A modification in the main settings applies in all tracks of the mixing console and in all elements.
 - A modification in a track of the mixing console applies to all concerned elements
 - A modification in an element page applies to the mixing console only if it is the only elements in its track.

This system is made to:
 – Work fastly the sound of the whole instrument with the general settings
 - Divide the sound work in element groups through the mixing console
 - Detail each element in its own page

General Settings

Microphone positions

This cross fader is here to set the balance between the close position (Neumann U87 cardioid) and ambiance semi-close couple (Sennheiser MKH8020) microphones.

Two switches load or unload the samples of the related microphone positions.
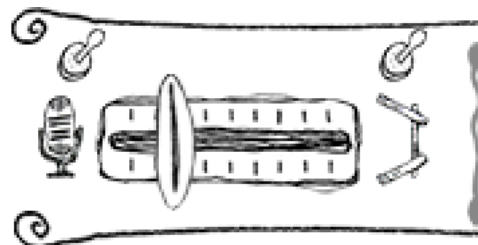
Round-robins

Round-robins are a serie of samples recorded with the same playing technique, same intensity and same intention. The only differences are subtle human variations which are essential to give a natural musical feeling.

The switch up activates the playing of a different sample each time the note is being played, or stays stuck to playing the first of this serie of samples if in its lower position.
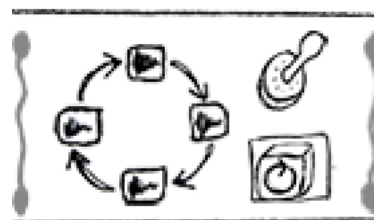
The button (MIDI CC36) reinitializes the round-robin, which can be useful in the beginning of a production if you like a specific sequence.

Tom length

The toms have been recorded chromatically with 4 intensities, 2 round robins... and 3 different lengths. This selector is to choose the general length of the toms, though you may as well set them individually in their element's page.
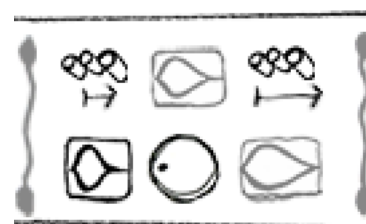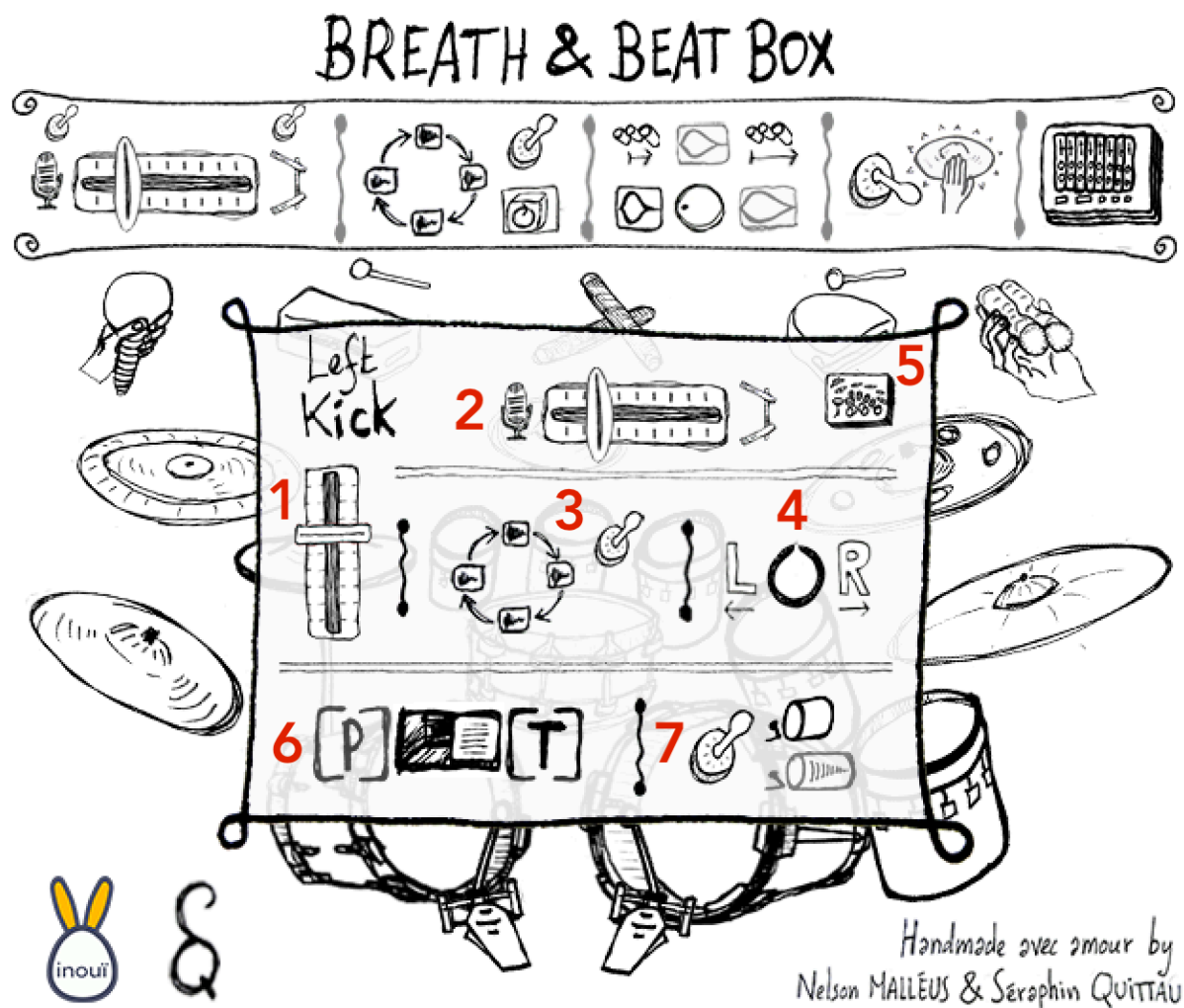
Cymbal release

Whenever you play a cymbal sample, if this switch is on, as you release the note, the sound will be faded off, otherwise it will decay smoothly according to its original length.

Elements pages

Clicking on any of the kit's element opens a page dedicated to its settings:

It features:
 - Volume fader of the element (1)
 - Microphone position cross fader (2)
 - Round robin setting specific to this element (3)
 - A pan knob (4)
 - An exit button (5)

Some elements have their specific settings, such as :
 - The attack consonant (for kicks, snare and hi-hat) (6)
 - The resonance (for kicks) (7)

Each tom's element page features a chromatic pitch selector.

From G3 to G4 samples were recorded individually, semi tone per semi tone. From G3 to E3 a processed pitch-down had been made, which is indicated by a downward arrow.

You may as well recognize the length selector. Here it would only concern the element related to the open page.
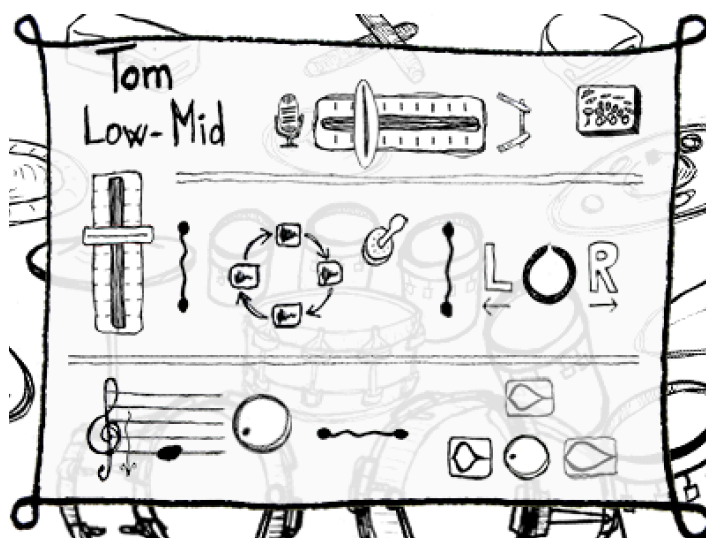
You can decide for each individual cymbal if it should be faded off on release or decay slowly and naturally.
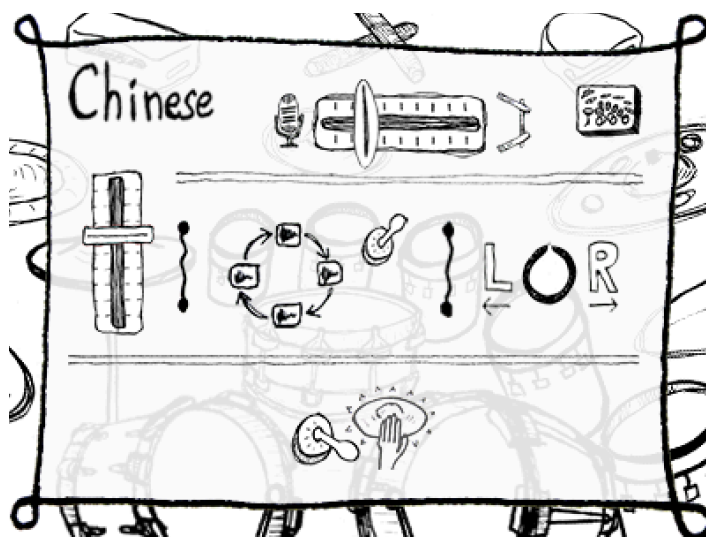
At last for both right and left shaker, you can select among 4 different types of shaker sounds.

Each one of them is made of two sounds : a release with a resonance depending on the velocity and a fast stop (the white note of the keyboard just above the previous sound)

The mixing console
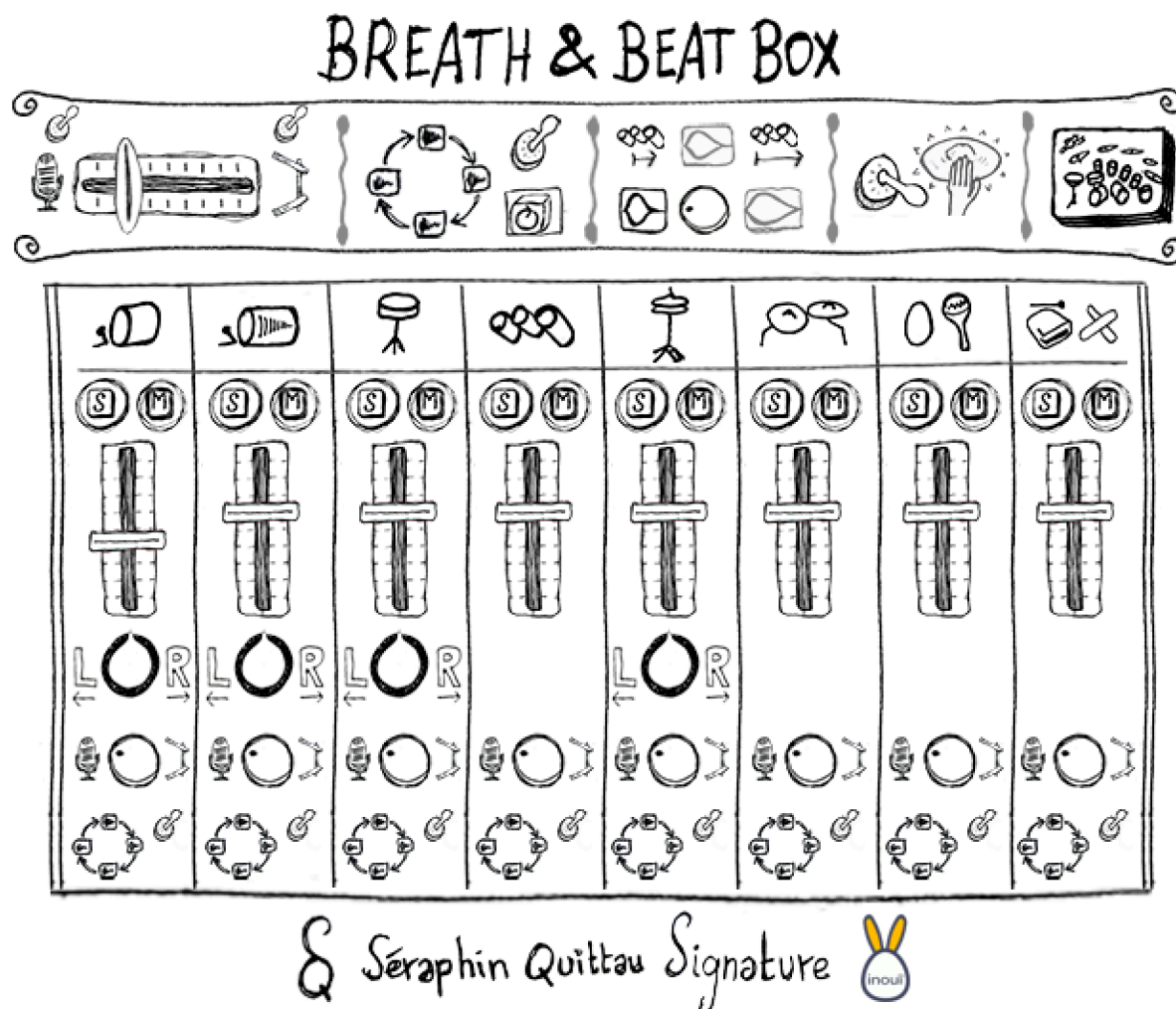
The tracks of the mixing console feature from top to bottom:
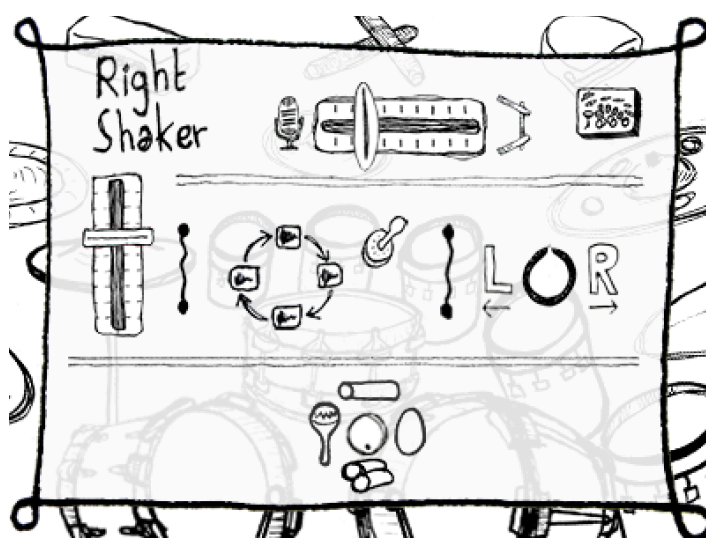 - Solo and Mute buttons for this track
 - Volume control
 - Pan knob for tracks of one element only
 - A microphone position balance knob
 - A round-robin activation switch for elements related to that track

        First track relates to the left kick, second track to the right kick, third track to the snare and fifth to the hi-hat.

        The forth track relates systematically to all toms altogether, the sixth track relates to all cymbals together, the seventh track relates to all shaker and the eighth track to all woodblocks as a group.

Mapping

For an easier use, this kit follows the usual percussion mapping of the General Midi standards. We made it very colorful to help you get your marks without having to remember by heart the following:

Kick:
In low purple : B links with left kick, C links with right kick.

Snare:
In turquoise blue, D and E link with full notes on Ta and Ka consonants. The inferior semitones link with the rimshots : T' on Db and K' on Eb.
On D, E and F on the superior octave you may find snare rolls sorted from shorter to longer. To switch the consonant of the rolls from T to K, go to the Snare element's page.

Toms:
5 toms are in blue on the white notes from F to C.

Hi Hat:
In yellow on F# and G# are the hi-hat sounds in close then open positions.

Cymbals:
5 cymbals, in yellow on the black notes from Bb to Ab, respectively : Crash, Ride, Chinese, Splash and Cat.

**Shakers:**
2 Shakers accessible in green. On the dark notes are descending tones of "tch" type and on the white note at its right, corresponding ascending tones of "k'" type. On shaker even more than on other elements the choice of velocity is of utmost importance for the texture and length of sounds.

Woodblocks:
3 woodblocks are on the pink notes : Block on G, Sticks on A and Bell on B.

Complementary Instruments

True Chromatic Toms
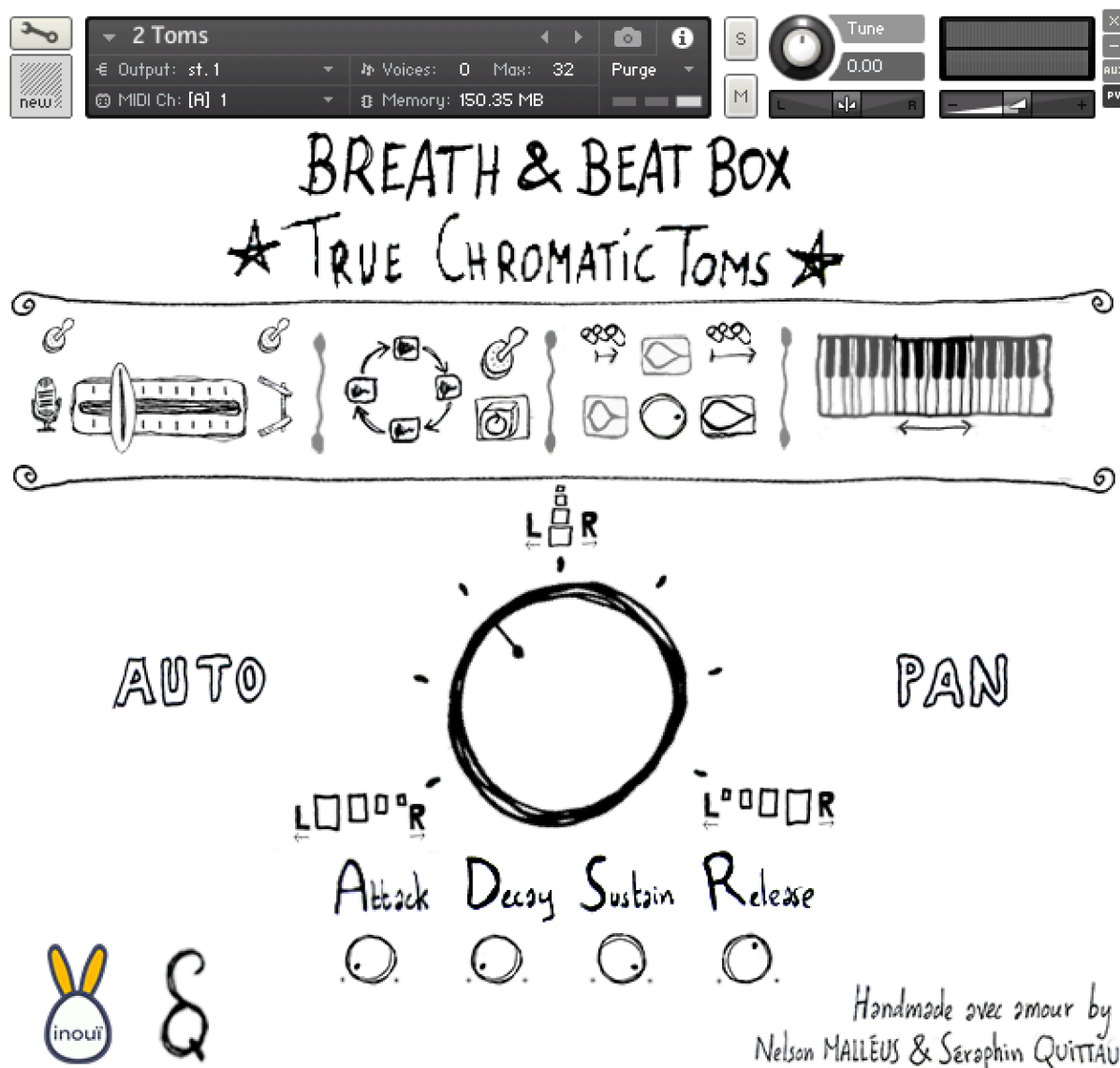
     True Chromatic Toms offers wider possibilities of control over the toms than the main kit. In addition to microphone position, round-robin and length settings, you may notice a button that concentrates all the toms on one area of the keyboard or to sort them by length in 3 different areas. Further details on the mapping will be accessible down here. Though you may already notice that when the toms are sorted by length on the keyboard, the length selector is not having any use anymore.

The big center knob affects the pan of toms regarding their length:
 – On the top left position, low toms are panned left and high toms panned right
 - Center position: all toms are panned in the center
 - On the top right position, high toms are panned left and low toms are panned right

The intermediary positions automatically pan the toms in a grading range in between the 3 determined positions we just mentioned.

You may also find this classic ADSR envelope. We recorded all toms with a very present attack, it is up for you to diminish it if you so desire.

The mapping of the toms can have two different aspects according to the contract/expand position of the keyboard button on the top right corner.

In its contracted position, all lengths of the toms are accessible in the central area. It is possible to switch their length with the MIDI CC1 control of with the red keyswitches.

In the playing area, the bright blue notes relate to the samples that are natural whereas the dark blue relates to those that have been pitched down to enlarge the pitch spectrum.

In the keyswitches area, the green notes switch from the contracted to extended positions.

In the extended position, the length control keyswitches have disappeared as they are no longer useful. You can access all the lengths simultaneously:
 - short ones in the low area
 - middle ones in the central area
 - long ones in the high area

Shakers and Woodblocks

There are two advantages in using Shakers& Woodblocks separately from the main kit:
 – The possibility to play on the 4 different shakers freely
 - The access to long shaker phrases

          Only the microphone positions and round-robin activation can be controlled here. The other illustrations just inform you which shaker is being played.
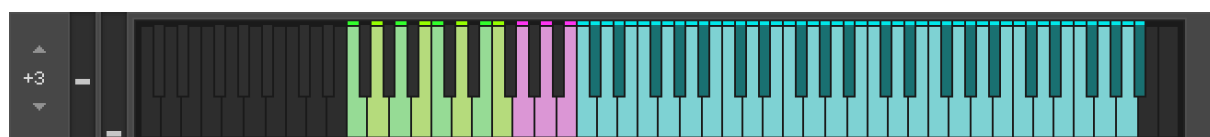
Shakers:
The green notes relate to the short shaker notes. They work by pairs : dark green for descending sound types like "tch" and bright green, at its right, for ascending k' types of corresponding sounds. Velocity is an essential parameter for this instrument as it affects the texture as well as the length of the note.

The blue notes relate to long shaker phrases. They are not loops but long resonating, sometimes modulating, sounds.

Woodblocks:
3 woodblocks relate to the pink notes. Block on G, Sticks on A and Bell on B.

Wind
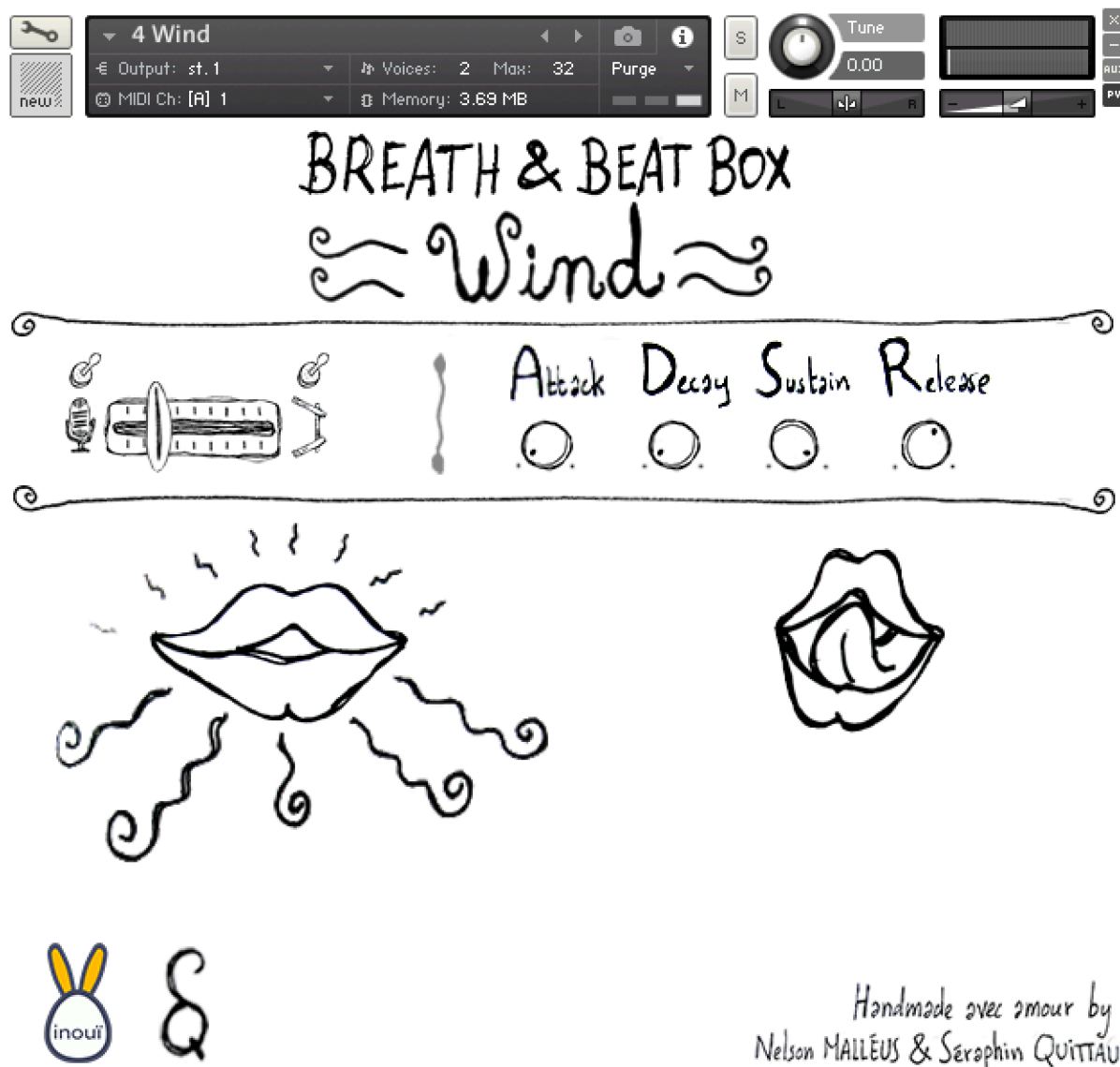
Only the microphone positions and ADSR envelope can be controlled here. Other illustrations indicate which sound is being played.
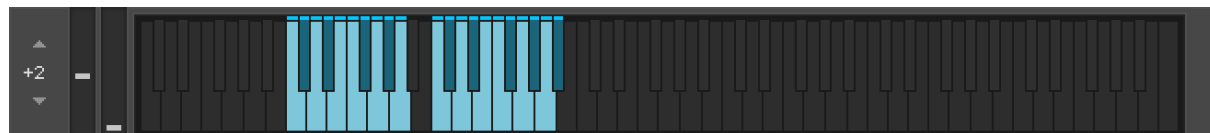
The first zone links to wind sounds played with lips modulations whereas the second one relates to wind sounds played with the tongue.

Breath
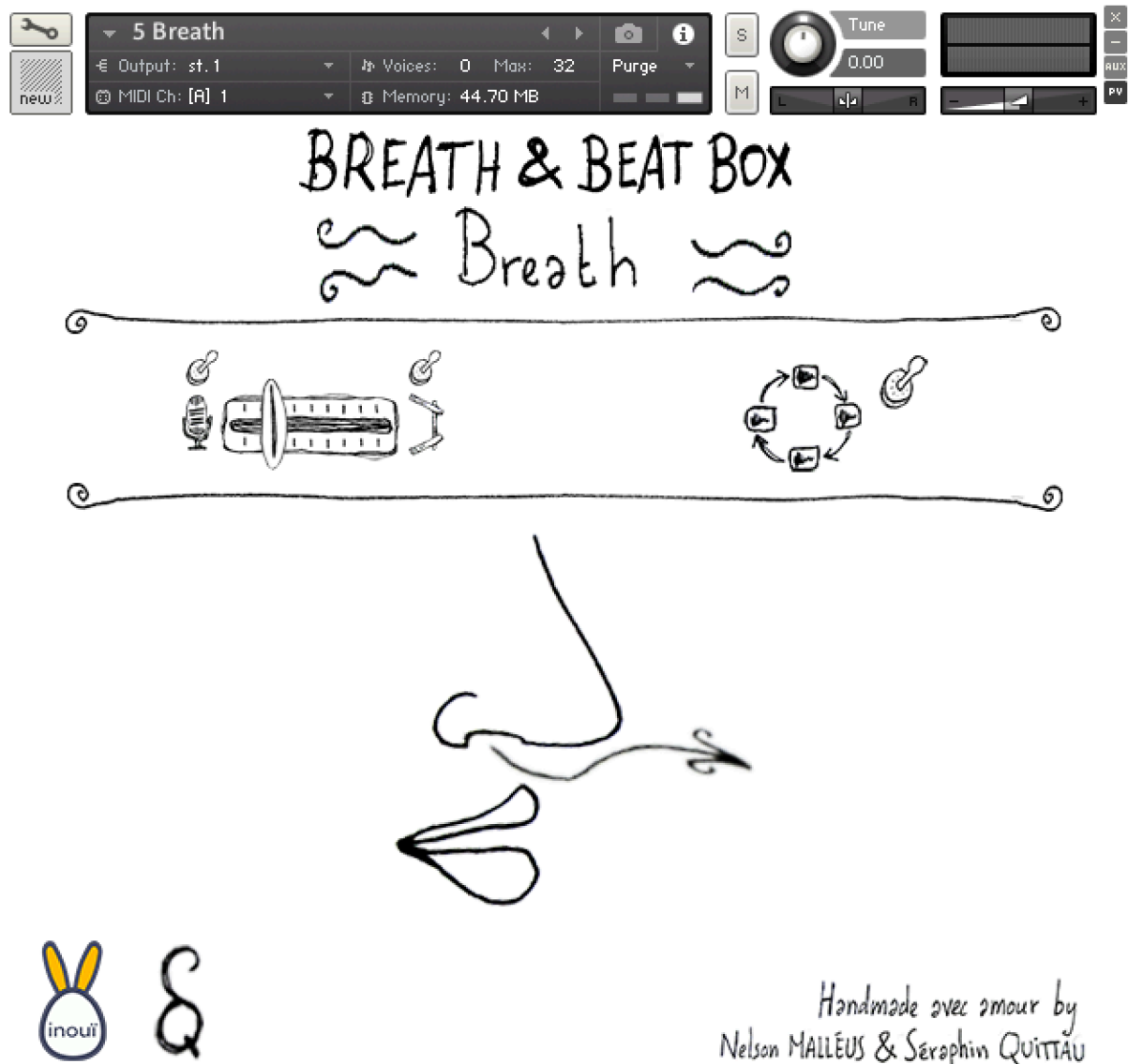
Only the microphone position and round-robin can be controlled here. The main illustration indicates which type of sound is being played.

Each of the 4 areas relate to a type of respiration. From low to high:
 – Inspiration through the mouth
 - Expiration through the mouth
 - Inspiration through the nose
 - Expiration through the nose

Annexes

List of samples

In respects to transparency and so that you can enjoy *Breath & Beat Box* for the better, here is a detailed list of sounds that you would access in the different .nki instruments.

All these sounds are available in close microphone position as well as stereo semi-close position.

	Velocity	RR	Kit	Toms	Shakers & WB	Wind	Breath
Kick POU	6	3	X				
Kick TOU	6	3	X				
Kick TOUM	4	3	X				
Kick POUM	4	3	X				
Toms Short	4	2	X	X	13 true chromatic notes extended to 15		
Toms Medium	4	2	X	X			
Toms Long	4	2	X	X			
Snare TA	6	3	X				
Snare KA	6	3	X				
Snare T'	4	3	X				
Snare K'	4	3	X				
Snare Trrr Short	3	2	X				
Snare Krrr Short	3	2	X				
Snare Trrr Medium	3	2	X				
Snare Krrr Medium	3	2	X				
Snare Trrr Long	3	2	X				
Snare Krrr Long	3	2	X				
HH Tch Close	5	3	X				
HH Tch Open	5	3	X				
HH Tss Close	5	3	X				

	Velocity	RR	Kit	Toms	Shakers & WB	Wind	Breath
HH Tss Open	5	3	X				
Ride Cym	3	2	X				
Crash Cym	3	2	X				
Chinese Cym	3	2	X				
Splash Cym	3	2	X				
Cat Cym	3	2	X				
Shaker 1	3	5	X		X		
Shaker k 1	3	5	X		X		
Shaker 2	3	5	X		X		
Shaker 2 k	3	5	X		X		
Shaker 3	3	5	X		X		
Shaker 3 k	3	5	X		X		
Shaker 4	3	5	X		X		
Shaker 4 k	3	5	X		X		
Shaker FX	47 single shots				X		
WB 1	2	3	X		X		
WB 2	2	3	X		X		
WB 3	2	3	X		X		
Wind Lips	10	1				X	
Wind Tongue	11	1				X	
Breath Mouth In	15	1-5					X
Breath Mouth Out	16	2-7					X
Breath Nose In	10	1-3					X
Breath Nose Out	11	1-3					X

Playing Tips

(1) Before setting the element pages, a quick set of the general setting and then, if needed, a further setting in the mixing console will spare you quite some time and a lot of clicks.

(2) The sounds of each shaker are on 2 different notes. Don't forget to use both for a more realistic render.

Playing Tips

inouï samples' purpose is to offer composers, producers and sound designers unheard sounds with great musical potential. Whether the innovation is about the instrument itself, the way we recorded its samples of the processing engineering or several of these aspects, each of Inouï Samples virtual instrument is designed to integrate your work with flow.

All acoustics experiments, physical and digital sound research we undertake are made with the aim of pushing forward artistic creations.

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In case of any dispute the French text shall prevail over the other langage texts.

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