

Your Colors



Produced by Nelson MALLÉUS



Are you recording instruments with multiple microphones? Do you need to build an instrument with several techniques and/or round robins but you do not have time to code it?

Based on an original idea of composer Romain TROUILLET, *Your Colors* provides you a sampler allowing you to build advanced instruments simply and without typing any command line!

Bring your samples out of the box, include them into *Your Colors* and use them with the same power as if it were a publisher's instrument.

You can finally sample everything you like, as you like and use it without limits!

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Legal reminder

Thank you for your confidence by purchasing of Your Colors!

Buying the software you use is supporting developers and also respecting the law.

Aux termes des articles L.111-1, L.111-3 et L.112-2 du code de la propriété intellectuelle, l'auteur d'un logiciel jouit sur cette œuvre d'un droit de propriété incorporelle exclusif et opposable à tous. La propriété incorporelle d'un logiciel est indépendante de la propriété de l'objet matériel. L'acquéreur de cet objet n'est investi, du fait de cette acquisition, d'aucun des droits prévus par le présent code.

L'article L.131-3 stipule que la transmission des droits de l'auteur est subordonnée à la condition que chacun des droits cédés fasse l'objet d'une mention distincte dans l'acte de cession et que le domaine d'exploitation des droits cédés soit délimité quant à son étendue et à sa destination, quant au lieu et quant à la durée.

L'acquéreur a matériellement le droit d'inscrire le code du logiciel sur le support physique mémoriel de son choix dans le seul but de lui permettre d'exploiter son fonctionnement sans limite d'étendue, de destination ou de durée.

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L'acquéreur du logiciel qui a permis le transfert d'exploitation vers l'utilisateur sans licence du logiciel se rend lui-même coupable des mêmes faits et des mêmes sanctions au titre de complicité.

Your Colors allows you to create your own instruments, but not to distribute them, free or not.

Have you made an instrument with Your Colors that you want to distribute? Please contact us at inouïsamples@gmail.com and we will determine according to your project if a distribution is possible. **Several free or paid options are possible.**











Technical informations

- Up to 6 monophonic or stereophonic microphone positions
- Import your own .wav samples
- Up to 12 techniques
- Up to 12 round robins
- The number of techniques multiplies by the number of round robins can not exceed 25
- Choose if you want to select your techniques using :
 - keyswitches - on low or high notes
 - modwheel, MIDI CC1 - continuously over the note duration with the ability of transitioning from one technique to another
- Choose for each channel :
 - to load or purge the samples
 - to link the volume fader to a neighbor channels
 - to solo or mute the channel
 - its level and panoramic
 - a polar pattern or a stereophonic take
 - a name to recognize it easily
 - a phase dedicated sample delay
- Choose the exclusive solo mode if you prefer
- Activate, deactivate and reinitiate the round robin
- Adjust the velocity curve
- Set the Attack, the Decay, the Sustain and the Release of your samples
- Works with one sample as well as 100.000 samples
- Add a picture of your instrument
- Requires the full version of *Kontakt 5.8.1* or higher

Credits

Based on an original idea by Romain TROUILLET
Produced, scripted and designed by Nelson MALLÉUS
Sound advisor : Clément CORNUAU, Antoine PRADALET
Design advisor : Dania MALLÉUS
Math advisors : Arnaud GARNIER, Lucas MALLÉUS

The modules

	1 Your Colors.nki	✓
	2 Your Colors Lite16.nki	✓
	3 Your Colors Lite4.nki	✓
	4 Your Colors built-in effects.nki	✓
	Data	✓ ▶
	Resources	✓ ▶
	Samples	✓ ▶
	Your Colors	✓
	Your Colors.nkc	✓
	Your Colors.nkr	✓

Before starting to build your instrument, choose the *Your Colors* module that suit the most to your project:

1 Your Colors.nki can be used in most cases: it allows you up to 25 techniques per round robins combinations and lets you choose the outputs for each channel.

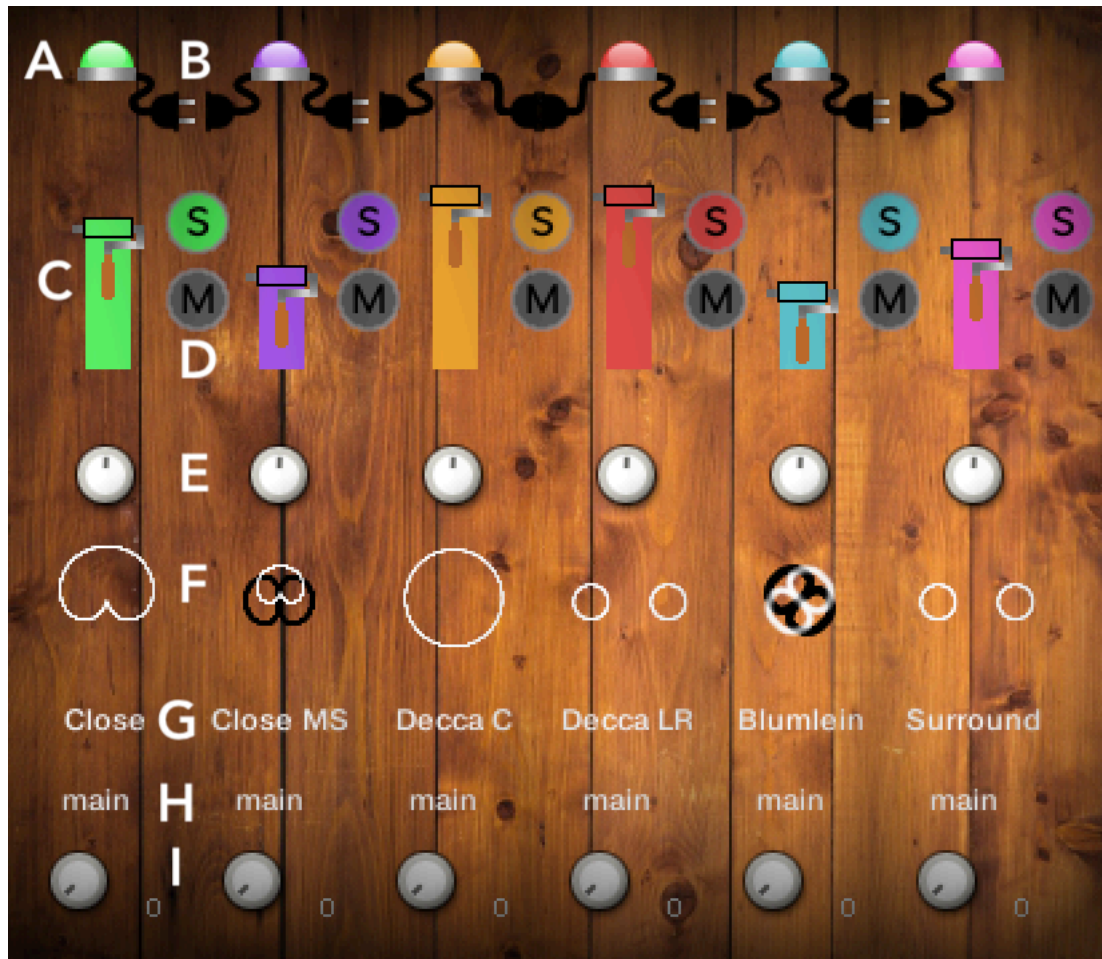
2 Your Colors Lite16.nki is a light version of *1 Your Colors.nki* allowing you only up to 16 techniques per round robins combinations, but the loading time is reduced.

3 Your Colors Lite 4.nki only allows you 4 techniques per round robins combinations but can be loaded very quickly. It is the best module for small instruments.

4 Your Colors built-in effects.nki is designed for advanced users who wish to link some groups to *Kontakt* built-in effects and take advantage of its internal routing. This module does not allow you to directly use different outputs at the bottom of each channel.

Interface et controls

Main Stage



A : The LED allows you to load or unload the samples from the related channel.

B : The outlets can be used to link the volumes of two neighbor channels.

C : Set the color of your sound by adjusting the paint roller.

D : Classic **S** to solo and **M** to mute.

E : A panoramic knob for each channel.

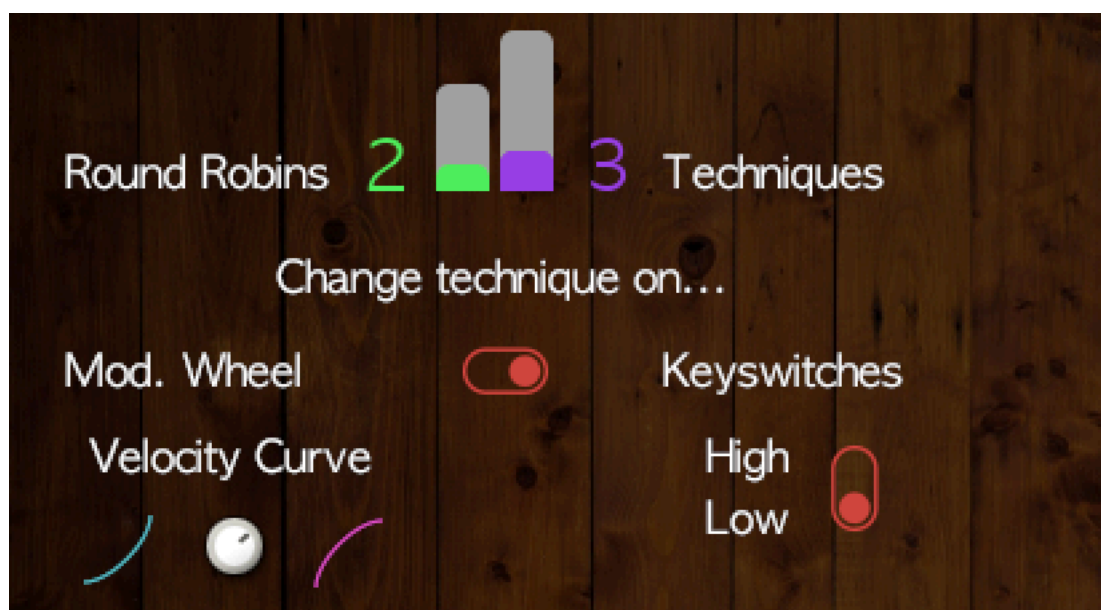
F : With a click and drag, you can indicate the polarity of the microphone or the stereophonic take you assigned to the channel.

G : Click on the text to rename the channel.

H : Choose the *Kontakt* output you want to route your channel.

I : If you did not set your phase delay between the different microphone positions before editing your samples, you can do it here!

Back Stage



Choose how many *round robins* and *techniques* you need for your instrument. The multiplication of these two parameters cannot exceed 25, which should be enough for most cases.

Please note, the number of round robins must be the same for all techniques.

You can choose whether you want to access the different techniques using the modulation wheel (Mod. Wheel, MIDI CC1) or keyswitches.

Modulation wheel gives you the ability to change technique continuously while a sound is playing. For example, if you have 3 techniques: tremolo, ordinario and harmonic, arranged in this order you can:

- move from tremolo to ordinario with a transition and vice versa
- switch from ordinario to harmonic with a transition and vice versa
- to switch from tremolo to harmonic, you will have to skip a range of values so you will not be able to take advantage of the transition.

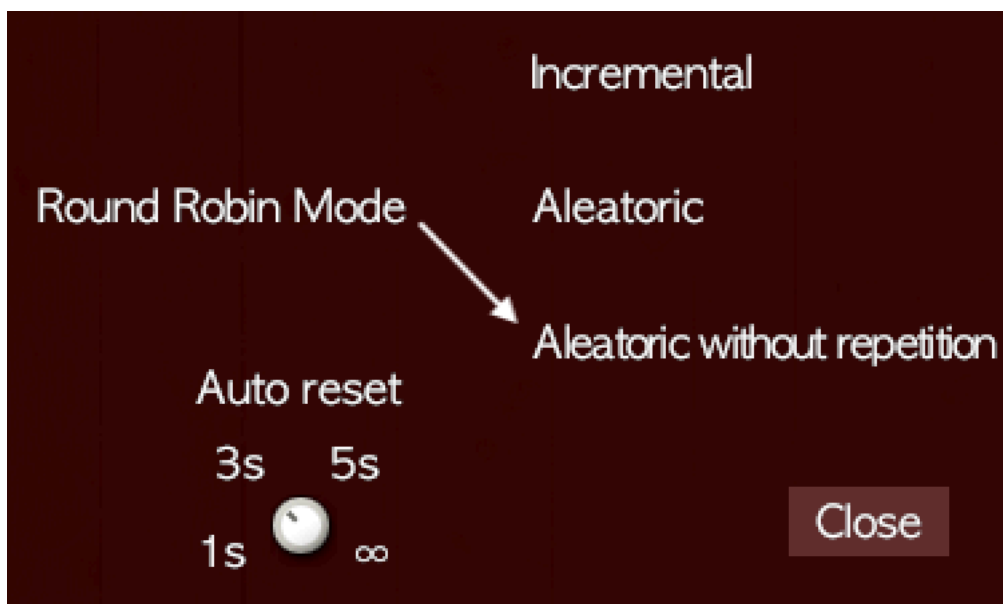
You will find in *Appendix 1* the list of the modulation wheel ranges according to the amount of techniques.

If you choose to use the keyswitches, you can place them at the top of the keyboard (*High*) or at the bottom (*Low*).

Finally, a velocity curve allows you to get your instrument compatible to low and high dynamics.

Version 1.1.0 offers you new possibilities for round robin and techniques:

You can now click on *Round Robins* to choose your round robin mode between incremental, aleatoric and aleatoric without repetition.



The *Auto reset* function allows you to reset the round robin counter to zero if you use the *Incremental* mode. It can guarantee, for example, to always have the same sequence when you play your song again.

If you do not want to use it, place it on ∞ .

You can also click on *Technique* to show a list of your techniques:

C-1 Pizz	C#-1 Stac
D-1 Long	D#-1 Tremolo
E-1 Flautando	F-1 Harm
- Technique 1	- Technique 2
- Technique 1	- Technique 2
- Technique 1	- Technique 2

You can rename each technique. Depending on your use, the keyswitch or the central value of the MIDI CC1 range corresponding to each technique will be indicated to its left.

Settings zone



Channels allows you to choose the number of channels to display in the *Main Stage* section.

BACK STAGE / MAIN STAGE allows you to display the channels or the instrument settings.

Exclusive Solo Mode allows you to choose if you want to solo the channels one by one or if it is possible to solo several channels together.

Round Robin Activation allows you to... activate or deactivate the round robin!

Round Robin Reset allows you to reset the round robin, which is a good idea at the start of the track. Any action on the CC36 MIDI controller will activate this function.

Attack, Decay, Sustain and *Release* make available to you with the classic parameters of an ADSR envelope.

Using multiple outputs

If you want to take advantage of the multiple outputs, which are one of the strength of *Your Colors*, you must first make sure you have different outputs in *Kontakt*.

To see how many outputs are available, click on *Workspace Management* then *Outputs (F2)*.



If as in the image above, you only have *st. 1*, then you only have one output at the moment. The manipulation to obtain several outputs depends on your DAW. To find further informations on adding outputs, please look at the *Native Instruments* documentation and the one of your DAW. We cannot detail all the cases here, if you are stuck, please write an email with all informations about your DAW to inouïsamples@gmail.com.

Once you have more outputs, you can select them at the bottom of each channel.

Building your instrument

Your Colors principles

Without going into details, with an overview of how *Your Colors* works, you will be able to prepare and import your samples.

Commonly, a sampler works with 3 layers:

- the instrument with which you interact directly
- the groups
- the samples, in our case the .wav files you want to integrate into the instrument

If when you tweak knobs or faders on an instrument - for example by lowering the volume of a channel - it was necessary to write a line for each sample concerned, it would be impossible to build large instruments.

This is where the groups come in.

For *Your Colors*, we can for example define 6 groups from A to F which will allow each sample to be assigned to a channel.

It will also be necessary to divide the samples into groups for the round robins and the techniques...

Rename your samples

The name of each sample must include 4 important information:

- its group, which will assign the sample to a channel, a round robin and a technique
- the note to which you want the sample to be assigned
- the minimum velocity from which it can be played
- the maximum velocity up to which it will be played

In *Your Colors*, the group name will consist of two letters:

- a first one to define the round robin and the technique
- a second one to define the channel of the console to which the sample is assigned

The letters and the corresponding round robin / technique combinations are fully detailed in *Appendix 2*.

For example, with 2 round robins and 3 techniques, we would have:

- A: RR1 / Tech1
- B: RR1 / Tech1
- C: RR1 / Tech3
- D: RR2 / Tech1
- E: RR2 / Tech2
- F: RR2 / Tech3

The samples corresponding to the first round robin of the third technique (C) on the 6th channel (F) would belong to the CF group.

It is clearly identifiable that the second letter, corresponding to the channel, is necessarily between A and F as there are 6 channels. The first letter, corresponding to the

round robin / technical combination, can be between A and Y. This means that there cannot be more than 25 round robin / technical combinations.

You can put up to 12 round robins or 12 techniques, but the more round robins you put, the less techniques you can put and vice versa. The multiplication of the number of round robins by the number of techniques cannot not exceed 25. Do not worry, it should be more than enough. If it is not, please contact us at inouisamples@gmail.com and we will customize the script to your needs if there is no other solution.

The note is a number between 0 and 127, correspondences between the notes and the MIDI values are detailed in *Appendix 3*.

The velocity ranges are also between 0 and 127. If you want your sample to be accessible regardless of the velocity, enter 0 in minimum velocity and 127 in maximum velocity. Otherwise, distribute as desired. It is imperative that the minimum velocity is always lower than the maximum velocity.

You can now define all the parameters for the sample names. Let's see how to put them together:

I advise you to write, at the beginning of the name, a few indications to be able to remember instantly what the sample contains. Finally, each parameter must be separated by an "_". Here are some examples :

inouisamplesSSSbr00857_FA_49_0_32.wav

- **inouisamplesSSSbr00857** is useless information to *Your Colors* which allows me to easily find which sample it is
- **FA**: to understand these two letters, you need to know the number of round robin and instrument techniques. In this case, there were 3 of each. The letter **F** means that this is the third round robin of the second technique. The letter **A** means that this sample is assigned to the first channel of the console
- **49** corresponds to the note allowing the sample to be played, in this case a **C#3**
- **0_32** means that the sample will only be played if the velocity is between **0** and **32**, so for low dynamics

SoloVITrem_BC_64_0_127.wav

- **SoloVITrem** is useless information to *Your Colors* which allows me to easily find which sample it is
- **BC**: we are in a context without round robin and with 3 techniques. So this is the second technique on the third channel
- **64** corresponds to the note allowing to play the sample, in this case a **E4**
- **0_127** means that the sample must be played regardless of the velocity

You will have realized that it is imperative to know how many round robins you want to use before renaming your samples. You will always be able to add an additional technique later.

Your samples are all renamed, let's move on to integration...

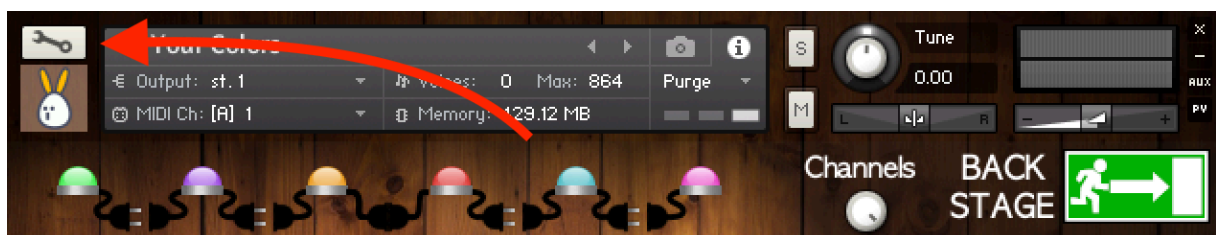
Import your samples

Your samples must be renamed before starting the integration. If they are not, please refer to the previous section.

If you're used to go into the *Kontakt* editor, it will be a breeze. If not, you can follow this guide step by step...

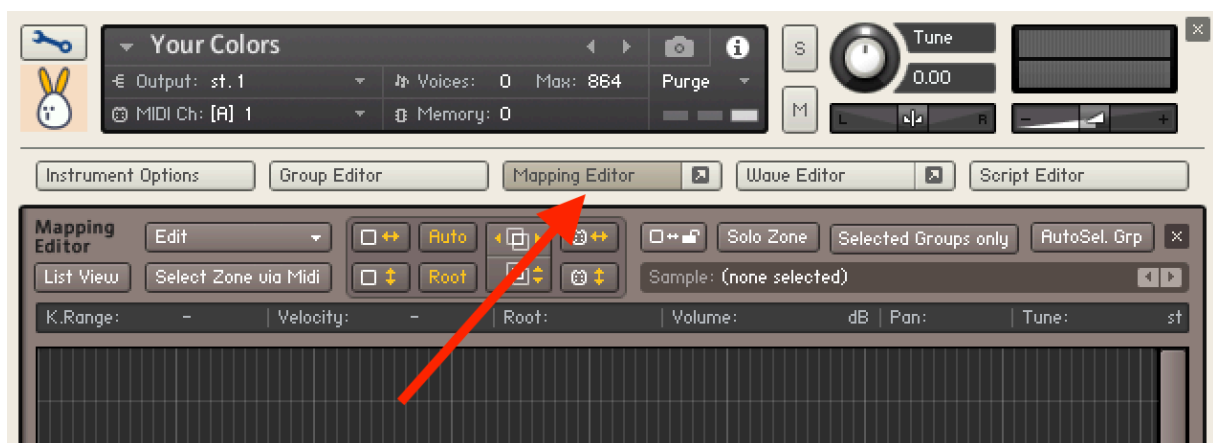
First, I recommend you to make a copy of *Your Colors.nki*, as you will need it several times, and it's always better to start from a fresh base.

On your instance of *Your Colors*, open the *Edit mode* by clicking on the tool in the top left corner.

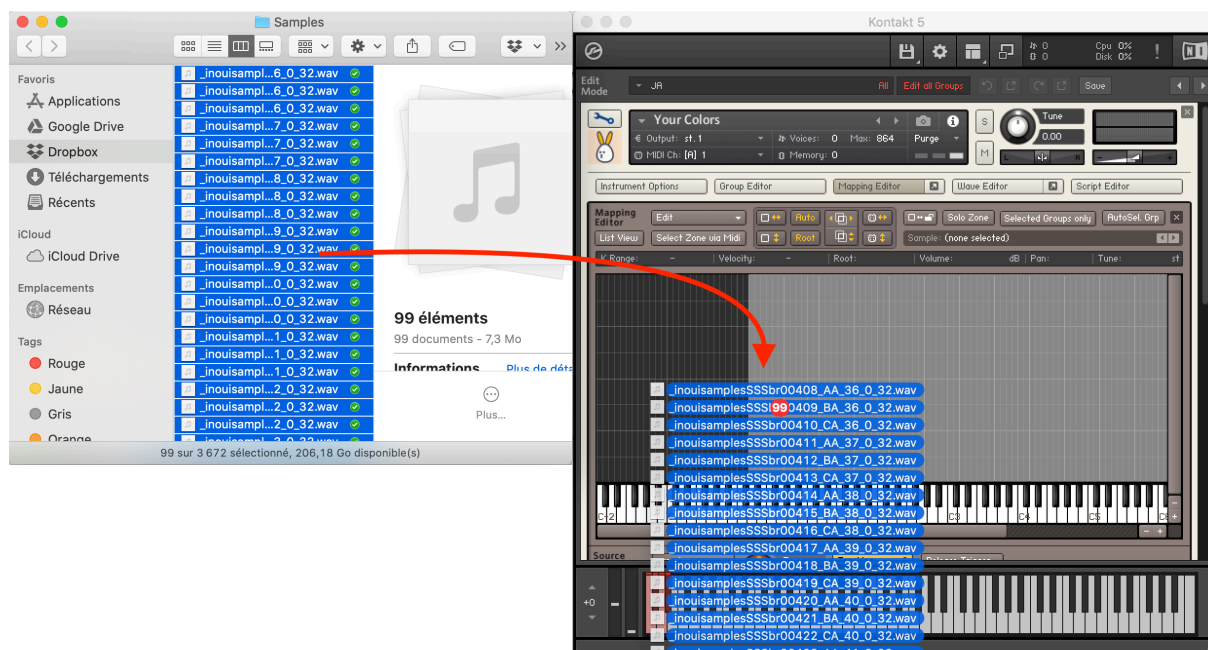


Welcome to the *Kontakt* editor, do not worry, it's not as complicated as it looks like.

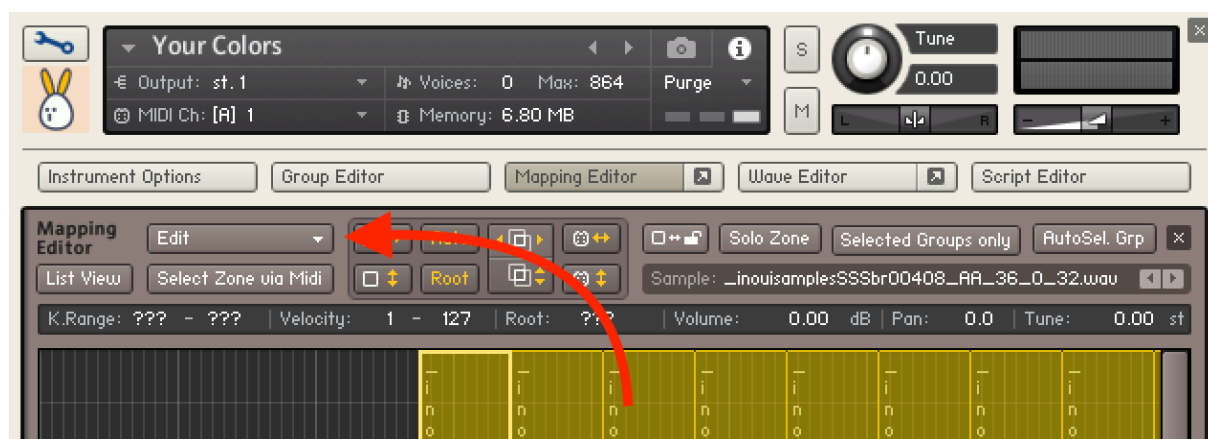
Make sure *Mapping Editor* is the only activated editor. If not, click on it to get this configuration.



Drag and drop the .wav audio files that you want to import from the *Finder* for *macOS* users or from the *Explorer* for *Windows* users.



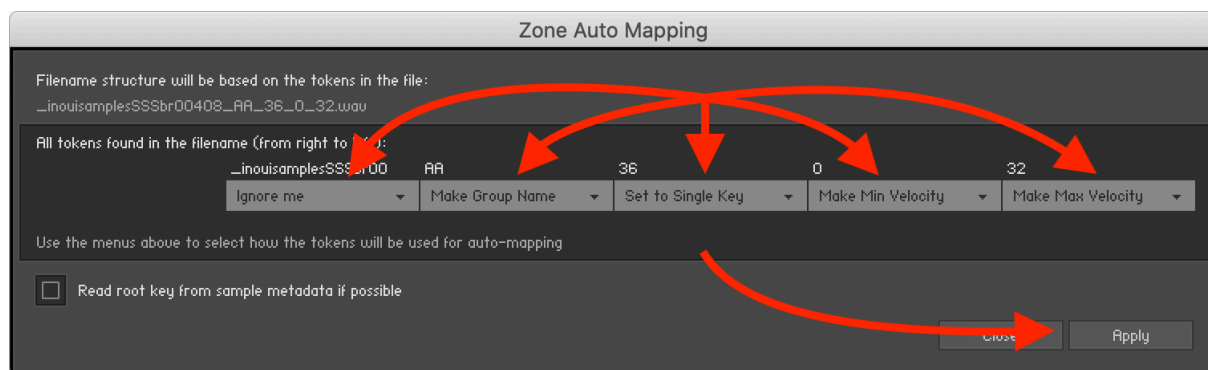
Click on *Edit* then on *Auto map - Setup*, at the bottom of the menu.



We are at the point where the meticulous work of renaming will pay off. Match each part of the name with the corresponding element:

- *Ignore me* for your personal information
- *Make Group Name* for the two letters corresponding to the group
- *Set to Single Key* for the number corresponding to the note
- *Make Min Velocity* for the number corresponding to the minimum velocity
- *Make Max Velocity* for the number corresponding to the maximum velocity

Click Apply... et voilà!



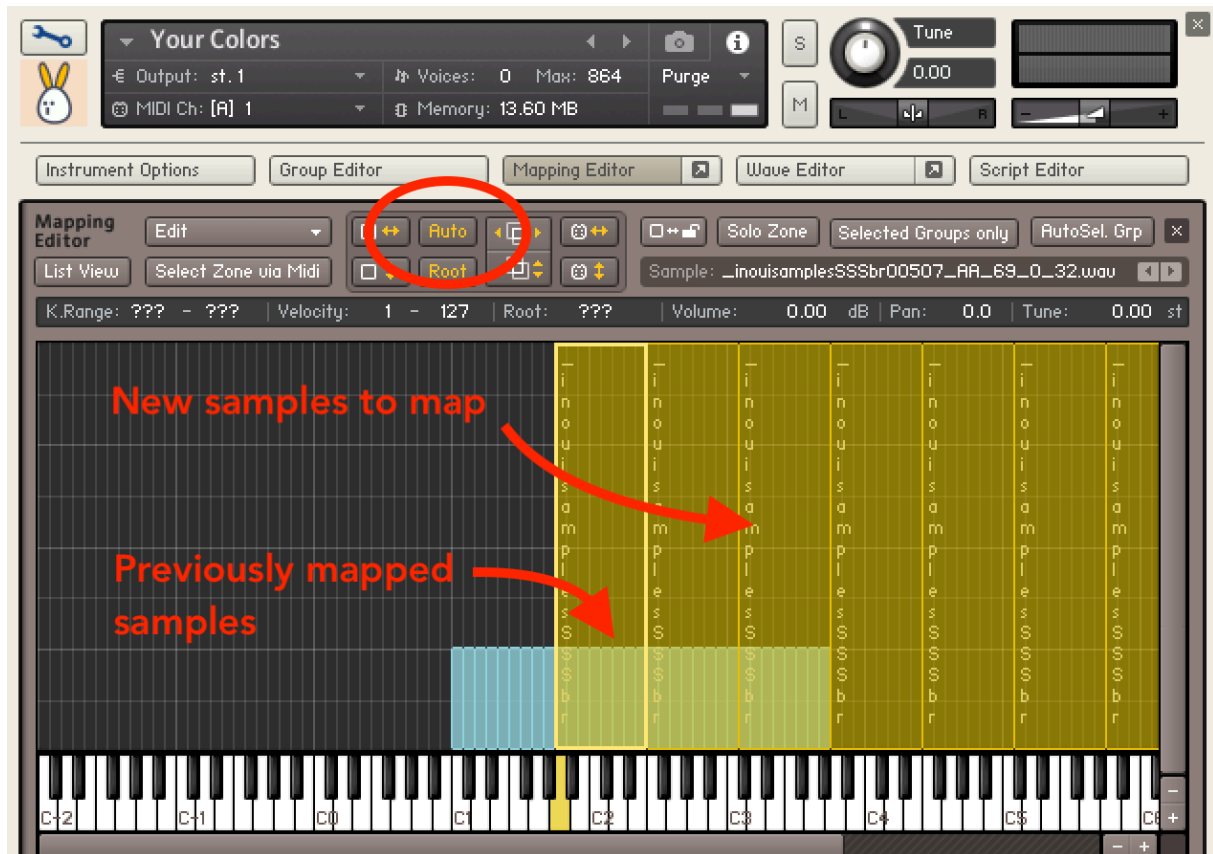
Well done, you just build your virtual instrument, you can be proud!

If you want to build instruments with a lot of samples, for the stability of *Finder* or *Explorer* and *Kontakt*, I recommend that you import them small groups by small groups, a hundred at a time for example.

To save time for the following series of samples, you can proceed as described on the next page.

After the first hundred samples for which you have made the *Zone Auto Mapping* settings:

- drag and drop the next set of samples from the *Finder* or *Explorer*
- as you have already made the settings, you can directly press *Auto*



Repeat it until all your samples are integrated, without forgetting to save regularly ;)

Appendices

Appendix 1 - Modulation wheel ranges

2 techniques

Technique	Plage MIDI
1	0 - 42
1 → 2	43 - 84
2	85 - 127

3 techniques

Technique	Plage MIDI
1	0 - 24
1 → 2	25 - 51
2	52 - 76
2 → 3	77 - 102
3	103 - 127

4 techniques

Technique	Plage MIDI
1	0 - 18
1 → 2	19 - 36
2	37 - 54
2 → 3	55 - 72
3	73 - 90
3 → 4	91 - 108
4	109 - 127

5 techniques

Technique	Plage MIDI
1	0 - 14
1 → 2	15 - 28
2	29 - 42
2 → 3	43 - 56
3	57 - 70
3 → 4	71 - 84
4	85 - 98
4 → 5	99 - 112
5	113 - 127

6 techniques

Technique	Plage MIDI
1	0 - 11
1 → 2	12 - 24
2	25 - 36
2 → 3	37 - 49
3	50 - 61
3 → 4	62 - 74
4	75 - 86
4 → 5	87 - 99
5	100 - 111
5 → 6	112 - 124
6	125 - 127

7 techniques

Technique	Plage MIDI
1	0 - 9
1 → 2	10 - 19
2	20 - 29
2 → 3	30 - 39
3	40 - 49
3 → 4	50 - 59
4	60 - 69
4 → 5	70 - 79
5	80 - 89
5 → 6	90 - 99
6	100 - 109
6 → 7	110 - 119
7	120 - 127

8 techniques

Technique	Plage MIDI
1	0 - 8
1 → 2	9 - 17
2	18 - 26
2 → 3	27 - 35
3	36 - 44
3 → 4	45 - 53
4	54 - 62
4 → 5	63 - 71
5	72 - 80
5 → 6	81 - 89
6	90 - 98

Technique	Plage MIDI
6 → 7	99 - 107
7	108 - 116
7 → 8	117 - 125
8	126 - 127

9 techniques

Technique	Plage MIDI
1	0 - 7
1 → 2	8 - 14
2	15 - 22
2 → 3	23 - 29
3	30 - 37
3 → 4	38 - 44
4	45 - 52
4 → 5	53 - 59
5	60 - 67
5 → 6	68 - 74
6	75 - 82
6 → 7	83 - 89
7	90 - 97
7 → 8	98 - 104
8	105 - 112
8 → 9	113 - 119
9	120 - 127

10 techniques

Technique	Plage MIDI
1	0 - 6
1 → 2	7 - 12
2	13 - 19
2 → 3	20 - 25
3	26 - 32
3 → 4	33 - 38
4	39 - 45
4 → 5	46 - 51
5	52 - 58
5 → 6	59 - 64
6	65 - 71
6 → 7	72 - 77
7	78 - 84
7 → 8	85 - 90
8	91 - 97
8 → 9	98 - 103
9	104 - 110
9 → 10	111 - 116
10	117 - 127

11 techniques

Technique	Plage MIDI
1	0 - 5
1 → 2	6 - 11
2	12 - 17
2 → 3	18 - 23
3	24 - 29
3 → 4	30 - 35
4	36 - 41
4 → 5	42 - 47
5	48 - 53
5 → 6	54 - 59
6	60 - 65
6 → 7	66 - 71
7	72 - 77
7 → 8	78 - 83
8	84 - 89
8 → 9	90 - 95
9	96 - 101
9 → 10	102 - 107
10	108 - 113
10 → 11	114 - 119
11	120 - 127

12 techniques

Technique	Plage MIDI
1	0 - 5
1 → 2	6 - 10
2	11 - 16
2 → 3	17 - 21
3	22 - 27
3 → 4	28 - 32
4	33 - 38
4 → 5	39 - 43
5	44 - 49
5 → 6	50 - 54
6	55 - 60
6 → 7	61 - 65
7	66 - 71
7 → 8	72 - 76
8	77 - 82
8 → 9	83 - 87
9	88 - 93
9 → 10	94 - 98
10	99 - 104
10 → 11	105 - 109
11	110 - 115
11 → 12	116 - 120
12	121 - 127

Appendix 2 - Letters and corresponding combinations of round robins and techniques

This appendix gives the information for choosing the first letter. As a reminder, the second letter corresponds to the channel of the console, from A to F.

Each list shows you every possibilities depending on the number of round robins. If you have less techniques than shown in the table, you can ignore the lines below the number of techniques you need.

1 round robin

Lettr e	RR	Tech
A	1	1
B	1	2
C	1	3
D	1	4
E	1	5
F	1	6
G	1	7
H	1	8
I	1	9
J	1	10
K	1	11
L	1	12

2 round robins

Lettr e	RR	Tech
A	1	1
B	2	1
C	1	2
D	2	2
E	1	3
F	2	3
G	1	4
H	2	4
I	1	5
J	2	5
K	1	6
L	2	6
M	1	7
N	2	7
O	1	8
P	2	8
Q	1	9
R	2	9
S	1	10

Lettr e	RR	Tech
T	2	10
U	1	11
V	2	11
W	1	12
X	2	12

3 round robins

Lettr e	RR	Tech
A	1	1
B	2	1
C	3	1
D	1	2
E	2	2
F	3	2
G	1	3
H	2	3
I	3	3
J	1	4
K	2	4
L	3	4
M	1	5
N	2	5
O	3	5
P	1	6
Q	2	6
R	3	6
S	1	7
T	2	7
U	3	7
V	1	8
W	2	8
X	3	8

4 round robins

Lettr e	RR	Tech
A	1	1
B	2	1
C	3	1
D	4	1
E	1	2
F	2	2
G	3	2
H	4	2
I	1	3
J	2	3
K	3	3
L	4	3
M	1	4
N	2	4
O	3	4
P	4	4
Q	1	5
R	2	5
S	3	5
T	4	5
U	1	6
V	2	6
W	3	6
X	4	6

5 round robins

Lettr e	RR	Tech
A	1	1
B	2	1
C	3	1
D	4	1
E	5	1
F	1	2
G	2	2
H	3	2
I	4	2
J	5	2
K	1	3
L	2	3
M	3	3
N	4	3
O	5	3
P	1	4
Q	2	4
R	3	4
S	4	4
T	5	4
U	1	5
V	2	5
W	3	5
X	4	5
Y	5	5

6 round robins

Lettr e	RR	Tech
A	1	1
B	2	1
C	3	1
D	4	1
E	5	1
F	6	1
G	1	2
H	2	2
I	3	2
J	4	2
K	5	2
L	6	2
M	1	3
N	2	3
O	3	3
P	4	3
Q	5	3
R	6	3
S	1	4
T	2	4
U	3	4
V	4	4
W	5	4
X	6	4

7 round robins

Lettr e	RR	Tech
A	1	1
B	2	1
C	3	1
D	4	1
E	5	1
F	6	1
G	7	1
H	1	2
I	2	2
J	3	2
K	4	2
L	5	2
M	6	2
N	7	2
O	1	3
P	2	3
Q	3	3
R	4	3
S	5	3
T	6	3
U	7	3

8 round robins

Lettr e	RR	Tech
A	1	1
B	2	1
C	3	1
D	4	1
E	5	1
F	6	1
G	7	1
H	8	1
I	1	2
J	2	2
K	3	2
L	4	2
M	5	2
N	6	2
O	7	2
P	8	2
Q	1	3
R	2	3
S	3	3
T	4	3
U	5	3
V	6	3
W	7	3
X	8	3

9 round robins

Lettr e	RR	Tech
A	1	1
B	2	1
C	3	1
D	4	1
E	5	1
F	6	1
G	7	1
H	8	1
I	9	1
J	1	2
K	2	2
L	3	2
M	4	2
N	5	2
O	6	2
P	7	2
Q	8	2
R	9	2

10 round robins

Lettr e	RR	Tech
A	1	1
B	2	1
C	3	1
D	4	1
E	5	1
F	6	1
G	7	1
H	8	1
I	9	1
J	10	1
K	1	2
L	2	2
M	3	2
N	4	2
O	5	2
P	6	2
Q	7	2
R	8	2
S	9	2
T	10	2

11 round robins

Lettr e	RR	Tech
A	1	1
B	2	1
C	3	1
D	4	1
E	5	1
F	6	1
G	7	1
H	8	1
I	9	1
J	10	1
K	11	1
L	1	2
M	2	2
N	3	2
O	4	2
P	5	2
Q	6	2
R	7	2
S	8	2
T	9	2
U	10	2
V	11	2

12 round robins

Lettre	RR	Tech
A	1	1
B	2	1
C	3	1
D	4	1
E	5	1
F	6	1
G	7	1
H	8	1
I	9	1
J	10	1
K	11	1
L	12	1
M	1	2
N	2	2
O	3	2
P	4	2
Q	5	2
R	6	2
S	7	2
T	8	2
U	9	2
V	10	2
W	11	2
X	12	2

Appendix 3 - MIDI note numbers

Oct.	C	C#	D	D#	E	F	F#	G	G#	A	A#	B
-1	0	1	2	3	4	5	6	7	8	9	10	11
0	12	13	14	15	16	17	18	19	20	21	22	23
1	24	25	26	27	28	29	30	31	32	33	34	35
2	36	37	38	39	40	41	42	43	44	45	46	47
3	48	49	50	51	52	53	54	55	56	57	58	59
4	60	61	62	63	64	65	66	67	68	69	70	71
5	72	73	74	75	76	77	78	79	80	81	82	83
6	84	85	86	87	88	89	90	91	92	93	94	95
7	96	97	98	99	100	101	102	103	104	105	106	107
8	108	109	110	111	112	113	114	115	116	117	118	119
9	120	121	122	123	124	125	126	127				

Some tips for use

(1) Do not hesitate to make a copy of the *Your Colors* directory before designing a new instrument. This directory will be dedicated to this new instrument, so you can put your samples in the *Samples* directory, add your picture as shown in tip (2)...

(2) Do you want to put a picture of your instrument? Prepare a 116 x 80 .png picture, name it *_Instrument.png*, then drag it to the *Resources / Pictures* directory of *Your Colors*.

(3) To take advantage of all the transitions, you will have to create a separate instrument with, for example, only the *tremolo* and *harmonic techniques*. Otherwise, you can create an instrument with *tremolo*, *ordinario*, *harmonic* and *tremolo* again so all techniques are neighboring.

(4) To take advantage of a greater precision in the transition ranges, prefer to multiply the number of instruments to the number of playing modes in a single instrument.

(5) Because *Your Colors* must be able to adapt to all cases, including the most complex, it can be relatively slow for very simple instruments. If the multiplication of the number of round-robins by the number of techniques does not exceed:

- 16, then you can use *Your Colors Lite16.nki* instead of *Your Colors.nki*
- 9 *Your Colors Lite9.nki*
- 4 *Your Colors Lite4.nki*

You will feel a big difference on the loading time of the instrument

Version history

v1.0.1

Addition of two lighter modules to save opening time when building small instruments.

v1.1.0

Round robin:

- increments are now made note by note and no longer globally
- 3 round robin modes are now available
 - iterative
 - random (new)
 - random without repetition (new)
- a new option automatically resets the round robin after 1, 3 or 5 seconds without playing notes

User interface:

- it is possible to display a listing the different techniques that you use:
 - it is possible to manually rename each of these techniques
 - depending on whether you are using the keyswitches or the modulation wheel, the file will tell you:
 - the keyswitch corresponding to each technique
 - the central value of the MIDI CC1 range corresponding to each technique

v1.1.1

A new module now allows you to use Kontakt internal routing and built-in effects

Bug fixes:

- The output settings are now saved for any use
- UI : the *Techniques list* window could appear sometimes while clicking on the top of channels 5 or 6

inouï samples was created to offer composers, producers and sound-designers unheard sounds with strong musical potential. Whether the object of novelty is about the instrument, the sound pickup, how sound is processed or several of these parameters, each of the virtual instruments produced by *inouï samples* is designed to fit naturally into your compositions.

All the experiments of acoustics, physical and digital lutherie are made with the objective to best serve the artistic creations and to allow them to always go further.

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