Clarinet Multiphonics

inouï samples
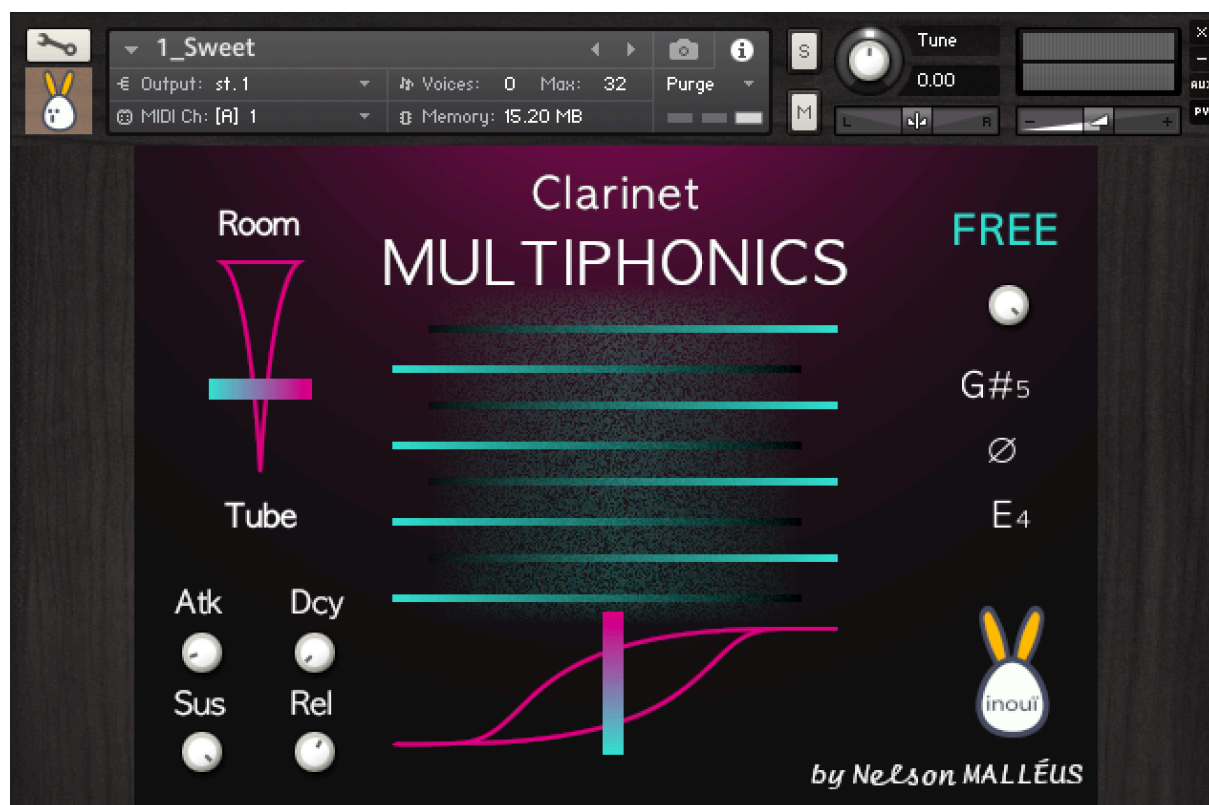
designed by Nelson MALLÉUS

Clarinet Multiphonics is a collection of 1080 looped samples around the most surprising of the clarinet to bring life to your textures.

Get the ability to switch continuously from multiphonic sound to its low or high component and vice versa as many times as you want. Each component was recorded separately for 180 different fingerings.

Easily find the color you are looking for thanks to the classification in 4 categories from sweet to acid. In addition, the samples default to their original pitch, but it is possible to transpose them in any key.

Choose *Clarinet Multiphonics* as a precious ally to create soft or aggressive textures, maybe evolving but always original and organic.

Table of content

Main features

- 1080 samples
- 48kHz / 24 bits
- 2 microphone positions :
     - close hypo-cardioid large diaphragm tube (mono)
     - semi proximity omnidirectional short diaphragm couple (stereo)

- The ability to move continuously:
     - from the low component to a multiphonic
     - then from the multiphonic to its high component…
… or vice versa, in the order and at the speed you want, as many times as you want

- The possibility of playing the sounds in their original pitch or with a transposition on the note of the equal temperament scale of your choice

- Mix control between microphone positions
- An ADSR envelope

- Requires *Kontakt 5.8.1* or later
- Size : from 69Mb to 1.9Gb

Credits

Designer : Nelson MALLÉUS
Clarinet : Nelson MALLÉUS
Sound engineers : Nelson MALLÉUS & Jérémy WEIBEL
Sample editors : Nelson MALLÉUS & Jérémy WEIBEL
Script programmer : Nelson MALLÉUS
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Math advisor : Lucas MALLÉUS
Sound advisor : Antoine PRADALET

Beta-team: Ronan MAILLARD, Delphine MALAUSSENA, Nelson SANTONI

Recorded at Studio La Majeur - 18 rue Saint-Bernard - 75011 PARIS
Between 16/06/2020 and 18/06/2020

Spécial thanks to Jérôme LEMONNIER

Presentation

The multiphonics

Multiphonics are an extended technique which allows to produce several notes at one on wind instruments.

To play them, the instrumentalist has to use different embouchures and most of the time special fingerings.

For each fingering, special or conventional, changing the embouchure allows to play at least :
- a low component
- a multiphonic sound
- a high component

The stability and the spectral content of these sounds can differ a lot from one sound to an other.

The *inouï samples* instrument

In addition to recording the multiphonics, for each fingering, we recorded separately the low and high components. Thus, you can switch continuously from multiphonic sound to the low or high component and vice versa.

You have 4 *.nki* files each containing a series of 37 to 53 multiphonics and their individual components:
- *1_Sweet.nki*
- *2_Double.nkI*
- *3_Rich.nki*
- *4_Acid.nki*

If *1_Sweet.nki* offers you surprisingly soft multiphonic sounds, you will find increasingly spectrally rich instruments in the other *.nki*.

Each of these sounds is offered to you through 2 microphone positions. You can balance the using a single controller:
- a close hypo-cardioid large diaphragm tube (mono)
- a semi proximity omnidirectional short diaphragm couple (stereo)
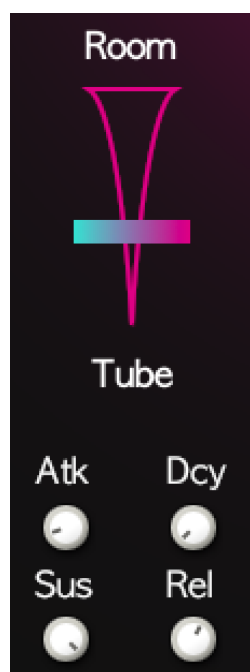
Interface et controls

The interface is build on 4 areas :
 - The microphone balance and the ADSR enveloppe on the left
 - The multiphonic control at the bottom
 - The pitch control and indications on the right

The fourth area is the keyboard: the low notes doubles the pitch controls and the treble part allows you to play the samples.

Microphone positions and ADSR envelope

Clarinet Multiphonics allows you to mix two microphone positions :
 - *Room* : a semi proximity omnidirectional short diaphragm couple (stereo)
 - *Tube* : a close hypo-cardioid large diaphragm tube (mono)

Click on *Room* or *Tube* to lord or unload the samples of the microphone position.

The central fader helps manage the balance between the two microphone positions. It is linked to the MIDI controller CC11.

Atk, *Dcy*, *Sus* and *Rel* control the attack, the decay, the sustain and the release of a classic ADSR envelope.

The multiphonic control

If the multiphonic control is on the left, you will hear only the low component. In the middle, the multiphonic, and on the right, the high component.

Transition zones are present between the low component and the multiphonic as well as between the multiphonic and the high component. They allow you to go from one sound to the other continuously.

Please note: these zones are designed to be passage zones and not zones in which you stay for several seconds. The longer you stay in a transition zone, the more phase problems are likely to appear between the different samples.

This control is linked to the MIDI controller CC1, the modulation wheel:
 - 0 : low component
 - de 1 à 50 : continuons transition from low component to multiphonic
 - de 51 à 76 : multiphonic
 - de 77 à 126 : continuous transition from multiphonic to high component
 - 127 : high component

Pitch control and indications

FREE

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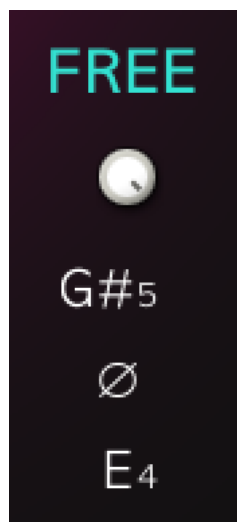
The *FREE* indication lets you know that the samples are played as recorded, with no pitch transposition. It is therefore very likely that the components do not correspond to any note of the equal temperament scale.

If you click on *FREE* or turn the knob below, you can force the high component of the sound to be transposed to precisely the note of the equal-tempered scale of your choice.

The 3 values below tell you:
- the note of the high component, or the closest note if *FREE* is activated
- the closest note to the intermediate component for multiphonics in which it is well marked
- the closest note to the low component

The mapping

The pink notes in the low end allow you to chromatically force the pitch of the high component of the multiphonics that you will play from *C* to *B*.

The blue note will allow you to free the sounds from any transposition constraints in the same way as the *FREE* button.

Each key in the neutral zone, black or white, offers you a different multiphonic fingering.

The samples are ranked in ascending order of the high component of the multiphonic.

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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