



I N F I N I T E

Bird Whistle

BY EMERGENCE AUDIO

QUICK GUIDE

Thank you for your purchase of Infinite Bird Whistle by Emergence Audio!

Infinite Bird Whistle is a never-before-sampled instrument that has been transformed into something new. Our acclaimed Non-static Sampling™ process and Infinite Motion Engine™ allow you to sculpt the sound to your heart's desire. Emergence Audio is a place where music makers can explore new sonic possibilities. We are committed to developing intuitive tools that will inspire discovery and set the stage for a profound experience.

Instrument Overview:

Powered By The Free Kontakt Player 7.7.3 Or Later
Fully Compatible With Native Instruments Hardware

- Infinite Motion Engine™ 2.0
 - Non-Static Sampling™
 - 110+ presets
 - 100+ parameters to customize your own sound
- Convolution reverb with 50+ top-shelf impulse responses
 - 10 effects and randomizer
- Evolving organically processed soundscapes and pads
 - 24bit 48kHz samples
- Midi learn/automation for all controls
 - Free Kontakt Player Included
 - Free Updates For Infinity

Preset Concepts:

“INIT_Infinite Bird Whistle.nki” Is a start-from-scratch patch from which all presets were created.

INFINITE PADS: These presets have a much more experimental approach.

CORRELATED: The Theory of our universe is the foundation for the Infinite Motion Engine™. This is a concept on how something can exist acoustically in two different places, but still be a part of the same source and generate something entirely new and intricate.

PULSES: Creates a pulsing or swelling sound using our LFO component. A great tool for enhancing your compositions' dynamic range and movement.

MULTIS: Various presets have been mixed in unusual and experimental ways to create these multi patches. You can experiment with countless combinations and ideas.

INFINITE MOTION ENGINE™ MAIN PAGE



Tips:

- **IME SUPPORTS CC LEARN. RIGHT-CLICK A MIDI CONTROLLER KNOB OR FADER TO ASSIGN IT**
- **To finetune values in cents, hold shift, left-click and drag mouse to adjust the parameter**

1. **ON/OFF LFO SWITCH:** When this button is clicked, the LFO modulation is turned on or off.

2. **RATE:** Left-click and hold the horizontal arrows left or right to adjust the rate/speed of the sinewave LFO.

3. **DEPTH:** To change the depth of the LFO left-click and hold vertical arrows before moving the mouse up or down.

4. **LFO SELECT TOOL:** This section gives you the option of selecting one of five different LFO shapes/modulation types.



5. **WAVEFORM WINDOW:** Displays a visual representation of the currently selected LFO.

6. **CROSSFADE:** Crossfades between both selected layers (CC#1)

7. **LFO LINK BUTTON:** Connects the selected parameters to the master LFO to control the intensity of the depth individually.

8. **LFO TEMPO SYNC:** This option lets you Quantize to the Tempo of your session and select from a variety of divisions.

9. **ATTENUVERTER:** Adjust the LFO percentage relative to the master LFO by clicking/holding and dragging the button up or down.

10. **EXPRESSION:** Controls the overall master volume of the patch (CC#11)

11. **RANDOMIZER:** The randomizer will only influence the low pass, high pass, pan knobs, and attenuverter underneath them, as well as the source material on both layers.

INFINITE MOTION ENGINE™ MAIN PAGE



12. LFO BYPASS: This button locks each parameter's RELATIVE VALUES to the master LFO.

13. VOLUME FADER: Controls the volume of each layer; the lower the volume, the lighter the color, and the more transparent the fader.

14. FINE TUNE KNOB: Lets you change the pitch of the entire layer by one octave up or down or anywhere in between.

15. PURGE LAYER BUTTON: Deactivates the layer by removing it entirely from the interface. This is useful if you want to preserve RAM space or hear the second layer on its own quickly.

16. LAYER MENU: Left-click the layer text to bring up the dropdown box where you can choose which source material to use.

17. WAVEFORM: Is a graphical depiction of the sound source.

18. ADSR: Attack, decay, sustain, and release of the layer.

19. FILTER LINK: When enabled, this causes both filter link layers to work in unison. You can also double-click the link button to ensure that both the LP or HP filters are shown without having to click the other layer.

20. LOW AND HIGH PASS FILTERS: This button alternates between filters, allowing you to fine-tune the prospective bandwidth.

21. POLARITY FLIP: Allows you to reverse the direction of the LFO by changing its polarity.

INFINITE MOTION ENGINE™ EFFECTS PAGE



1. CONVOLUTION REVERB: 50+ top-tier impulse response reverbs, ranging from real rooms to the iconic Lexicon reverbs, including the L480, L300, and L96. With tails ranging from 1 to 31 seconds.

2. DELAY: Delay provides sync choices ranging from full to 1/256 as well as dotted notes. To generate a ping pong effect, turn the pan knob all the way up.

3. PHASER: With an all-pass filter, this effect alters the phase relationship in your signal.

4. WIDTH: This is a stereo imager; rotating the knob to the right will broaden the sound. Turning it all the way to the left will make it mono.

5. DISTORTION: The signal is affected by a transistor effect.

6. SATURATION: This effect brings warmth to the signal and emulates a classic analog tone.

7. ROTATOR: The Rotator effect realistically simulates the sound of rotating speaker cabinets

8. CHORUS: This module thickens the audio signal by splitting it into two versions and detuning one of them in relation to the original.

9. LO-FI: This effect module adds numerous digital artifacts to a clean signal, such as quantization noise or aliasing.

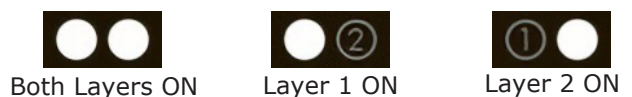
10. TAPE SATURATION: Gives a sound analog warmth and presence.

11. SYNC: Locks the delay to the session's tempo and provides rhythmic possibilities.

12. MAIN & FX PAGE BUTTON: You can switch between the main and effect pages by left-clicking this area with your mouse.

13. FX ASSIGN BUTTON: Reverb, Delay, Dist, Sat, Lo-fi, and Tape Sat—can be applied either globally or specifically to layer 1 or layer 2.

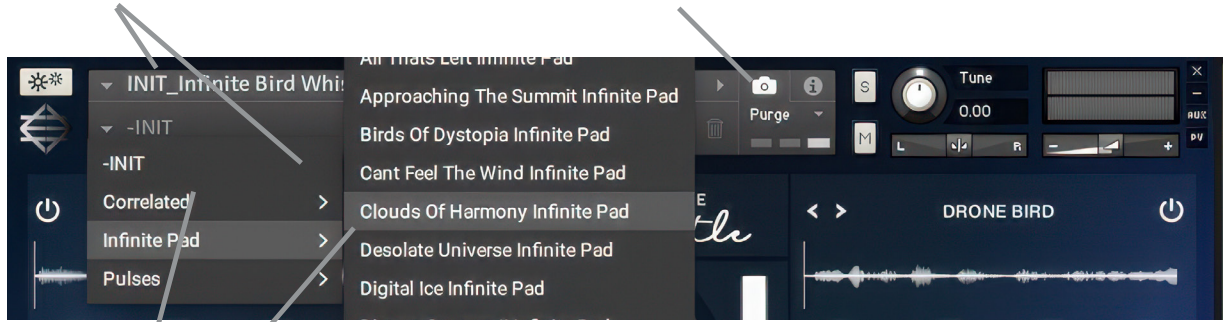
Exists In Three States:



SNAPSHOTS / PRESET CONCEPTS

Anything labeled "INIT" will be a start from scratch option.

Snapshot ICON, click here to access the presets.



Our preset concepts use snapshots. You will find all the presets in the Infinite Motion Engine™ Initial (INIT) Patch and creating your own User presets will also be located in this section.

Native Access Downloader is required:

Don't have Native Access? <https://www.native-instruments.com/en/specials/native-access-2/>

Once you have Native Access installed, here are the steps you'll need to follow to install your Emergence Audio instrument:

1. Open Native Access:

- Ensure you have Native Access installed on your computer.

2. Install Kontakt Player:

- In Native Access, navigate to the "Available" tab.

- Look for the Kontakt Player and click on "Install" to begin the installation process.

3. Add Your Instrument:

- Once Kontakt Player is installed, locate the "Add Serial" button on the bottom left corner of the Native Access window and click it.

- You will be prompted to enter your serial number. This serial number can be found in your order confirmation email or within your Emergence Audio account under the "Orders" tab.

4. Install the Emergence Audio Instrument:

- Go back to the "Available" section in Native Access.

- Find your specific Emergence Audio instrument on the list.

- Click on "Install" next to the instrument's name.

5. Launch and Verify in Kontakt/Kontakt Player:

- Once installation is complete, open either Kontakt or Kontakt Player.

- Browse through the library section, and you should now see your newly installed Emergence Audio instrument ready for use.

Remember, always make sure you are running the most recent updates for both Native Access and Kontakt Player for optimal performance.

CREDITS

Concept

Michael Vignola

Sound Design

Michael Vignola

Preset Design

Michael Vignola with contributions from Arttu Silvast

Recording Engineer and Mixer

Michael Vignola

Sample Editing and Mapping

Michael Vignola

Recording Studio

Emergence Audio

GUI Design

Michael Vignola with contributions from Erica Vignola, Will Bedford, Theodore Chatzilamprou and Gabriel Dib

Kontakt Scripting

Theodore Chatzilamprou, Will Bedford

Musician

Michael Vignola

The image features a large, dark, textured object, possibly a bird's wing or a piece of fabric, extending from the bottom left towards the center. The background is a deep, dark blue with a subtle, grainy texture. A bright, curved light source, resembling a crescent moon or a glowing arc, is positioned in the upper right quadrant. Several thin, vertical lines of light, including a prominent green one, run through the scene, adding a sense of depth and movement. The overall mood is mysterious and ethereal.

EMERGENCE AUDIO®