

- C I N E T O O L S P R E S E N T S -

**OTHER**  
**WORLD**



- CINETOOLS PRESENTS

# OTHER WORLD

## EQUIPMENT LIST:

Rode NTG3  
Rode NTG4  
Rode NT4  
Zoom H6 Handy Recorder  
Zoom F8 Field Recorder  
Adam A77X Monitors  
Yamaha NS-40M Studio  
Lexicon PCM70  
Dynacord DDL12  
Symetrix 525 Dual Gate Compressor Limiter  
Yamaha SPX900  
Moog Sub37  
Waldorf Micro Q  
Waldorf Rocket  
Teenage Engineering PO-14 Sub  
Roland SH201  
Access Virus TI 2 Polar  
Apogee Quartet  
MacPro 8core

## TECHNICAL SPECIFICATIONS :

Library Size: +5GB  
Number of Files: +750  
File Format: High Quality WAV  
Sample Rate: 24bit / 96kHz

## CONTENT :

165 Atmospheres & Backgrounds  
034 Ethereal Ambiences  
032 Fantasy Pads  
023 Interstellar Frequencies  
025 Mysterical Textures  
026 Obscure Drones  
025 Space Noises  
132 Disturbing Fx  
031 Dark & Ominous Fx  
076 Heavy & Drastic Lines  
025 Stingers  
110 Hits  
040 Melodics  
023 Dramatic Sequences  
017 Lost Melodies  
110 Raw Sources  
046 Foley & Field Recordings  
064 Sources & Layers  
210 Transitions  
040 Malfunctions & Repetitions  
052 Morphing Waves  
041 Risers & Sweeps  
034 SciFi PassBys  
043 Whooshes & Swishes

It's time to take a journey into the dark ages! Cinetools present Otherworld featuring +750 cutting-edge cinematic sound effects with dark sci-fi and mystery aesthetic - covering a wide range of trailer type sfx and futuristic scoring elements as cinematic hits, huge impacts and slams, whooshes, pass-bys, rises, sweeps, sequences, drones, ambiences, textures, pads, morphing layers, stingers, drastic synth lines, glitches and stutters + raw source sounds and field recordings - all of the sci-fi sound fx you need right here.

Otherworld comes with +5GB of high quality 24bit 96kHz .wav audio content, which has been sourced from an assortment of boutique hardware devices, synthesizer modules and hybrid soft synths. Also a diverse selection of foley sound sources and field recordings were utilized, ranging from simple kitchen tools to found metallic percussion and industrial machines to ensure the perfect array of raw SFX material. These sounds were then skillfully layered and processed in the studio using literally hundreds of different manipulation tools and an eclectic variety of specialized software with unconventional production techniques.

This sample library brings you production-ready elements as: huge cinematic hits to giant impacts, tension-builder rises to dynamic wooshes, futuristic transitions to weird morphing layers, otherworldly soundscapes to obscure textures, creepy noises to fairytale pads, dramatic sequences to ominous fxs, ethereal ambiences to obscure drones, heavy drastic lines to disturbing stingers, interstellar frequencies to mesmerising melodies - that are made exclusively to provide cinematic lovers a truly diverse sonic palette for creating high definition cinematic beds for any dark science fiction, mystery and fantasy scene or project also be well suited in many other situations where film standard sound is required. You can use these sound FX as they are or mix and match them with other elements from this collection to create your own ideas.

In detail expect to find +5GB of raw content including +750 powerful sound elements - consist of; 165 Atmospheres & Backgrounds contains 34 Ethereal Ambiences, 32 Fantasy Pads, 23 Interstellar Frequencies, 25 Mysterical Textures, 26 Obscure Drones and 25 Space Noises, 115 Disturbing Fx includes 30 Dark & Ominous Fx, 60 Heavy & Drastic Lines and 25 Stingers, 110 Epic Hits, 40 Melodics contains 23 Dramatic Sequences and 17 Lost Melodies, 104 Raw Sources consist of 46 Foley & FieldRecordings and 58 Sources & Layers, 183 Transitions includes 40 Malfunctions & Repetitions, 52 Morphing Waves, 23 Risers & Sweeps, 32 SciFiPassBys and 36 Whooshes & Swishes. All sounds are hyper-detailed, layered and manipulated they can easily be added to your projects. Every sound was originally recorded at 24 bit / 96kHz to ensure the highest quality for today's cinematic production needs.

All of the samples have been pre-cleared and are 100% original & royalty-free for your use without any additional licensing fees. 'Otherworld' will find its place in your library as an indispensable reference point for your next movie, trailer, game, documentary, advertising or any kind of cinematic and multimedia project. Perfect for any dark science fiction, mystery and fantasy production.

This ingenious sample library takes you on a fantastic journey, breaking the boundaries and ushering in a new era of sci-fi action.

All of the recordings are delivered in 96kHz/24bit, giving you the best quality for heavy editing, pitching and fx processing while keeping a top notch level of clarity and precision.



By recording foley sfx and environmental sounds with special equipment, we have captured an weird collection of hidden sounds, including industrial machines, found metallic percussion, room tones from abandoned factories and halls and corridors of old-buildings..



These sounds were then skillfully layered and processed in the studio using literally hundreds of different manipulation tools, boutique hardware devices, analogue FX racks and an eclectic variety of specialized software with unconventional production techniques.



Everything makes sounds so we thought this big boy can offer disturbing and unique sounds.



We used the Zoom H6 with XY Stereo mic and Zoom F8 Field Recorder to capture a sounds for exteriors - mounted to stands have rubber feet which help isolate it from the ground for any unwanted noise and vibrations.



Recording some metal noise and textures for our stinger and whoosh sounds. DeadWombat slip over the top of the blimp and greatly reduce wind noise.

Every imaginable source was captured, including kitchen tools, motors, printers, scanners, hard drives and much more..



When we make foley recording we pointed the mic very close - this help brings to sound to focus and reduce the effects of the room.



Rode NTG3 in Blimp also shock mount inserted inside.



We pointed the microphones directly at sound source (where the sound is coming from) to record giant metal pipes for our impacts/hits.



Recording different perspectives with 3 different microphones to get more flexibility in the edit.

Left: Rode NTG4 shotgun  
Middle: Zoom XY Stereo Mic  
Right: Rode NTG3 directional shotgun

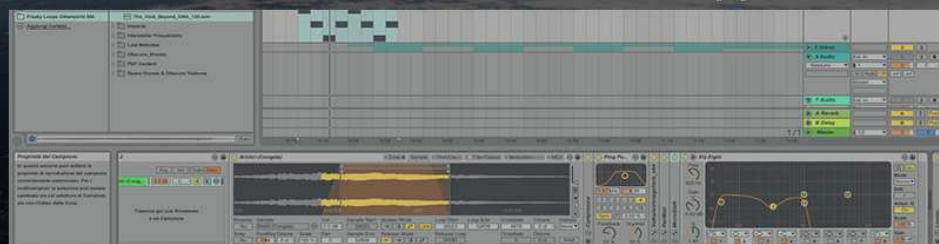


Another device I massively used in this collection is Granulator2, a max for live device. It is a granulizer basically, you simply drop your samples in it and divide the audio into really short grains, read at different speed and through various part of the sample. Usually, Granulator is a "second step" in my workflow, because I use samples already created for the collection. By granulizing audio and playing it on several keys (like a sampler), you can come up with results that are really far from the original. (Flesh and Glacial samples from the Obscure Drones folder are originated from \_Malice, in the Whooshes & Swishes folder, for instance).



Sampling "unusual" stuff is also a passion for me! There's a short story behind the "The Void Beyond" in the pad folder. I went out for a coffee with a friend and I recorded a short bit of her voice with my phone.

Then stretched it, tuned and put it in Live stock sampler with a lot of reverb and delay (delay before the reverb, so it would have reverberated the delay echoes too). This is a



technique I use a lot for both sound design and music production: organic pads can be way more exciting and emotional than synth pads sometimes, so I take some samples (vocals, a microphone feedback noise, etc.), stretch it in order to bring out more harmonics, put some delay, reverb and, fundamental, a 24db/oct low pass filter at the end of the chain.



Another technique I experimented during the making of this pack is what I call "Random Sample Shift". The idea came to my mind when a friend recorded himself going through his drum sample library. I simply put some sound in random order and abruptly cut, then join them in a single clip which I stretch and manipulate with other effects. It is super effective for the Morphing Waves sounds, instant glitchy and evolving metallic stuff.

I also use this technique in combination with granulator: when I have different samples sorted from the main clip, I put it again in granulator, and magic happens again.

A device that can turn anything into a sound design fx, is K Device's Holder, another Max for Live device which is a freezing effect.

A Moog Sub37 was used in this pack. I experimented a lot with effects on it, and came up with a "ambient chain" that allowed me to turn every single note in a complex texture. I simply started by harmonizing with a Max For Live free device, then added some delays at different times, K Devices Holder for the freezing weird sound and some reverb to make the sound "dense".

Here are some behind-the-scenes shots from our upcoming library.



Guess what we are working on ??



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THANK YOU!

Thank you for enjoying Otherworld, a science fictional atmospheres , mysterious melodics and sound effect library by Cinetools. If you enjoy this pack, we hope you'll check out some of our products. If you have any questions or need anything at all, just let us know.

We're always happy to hear from you..

Email: [info@cinetools.com](mailto:info@cinetools.com)

Thanks!  
Cinetools Team

