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 Bcore

CONTENT:
165 Atmospheres & Backgrounds
034 Ethereal Ambiences
032 Fantasy Pads
023 Interstellar Frequencies
025 Mysterious Textures
026 Obscure Drones
025 Space Noises
132 Disturbing Fx
031 Dark & Ominous Fx
076 Heavy & Drastic Lines
025 Stingers
110 Hits
040 Melodies
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 SciFiPassBys
043 Whooshes & Swishes

TECHNICAL SPECIFICATIONS:
Library Size: +5GB
Number of Files: +750
File Format: High Quality WAV
Sample Rate: 24bit / 96kHz
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 whooshes, futuristic transitions to weird morphing layers, otherworldly soundscapes to obscure textures, creepy noises to fairytale pads, dramatic sequences to ominous fx's, 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 Mysterious 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 Melodies 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 an 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.

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.

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

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
Otherworld was the perfect field to unleash some powerful tools in extreme settings, thing that is not usually done when making music loops.

Let’s start from Zebra 2, my favorite synth, perfect, with its modular structure, for cinematic sound design.

A couple of techniques I do really use a lot for metallic and weird sounds rely to the reverb, on which I recommend to try to set the Range parameter to zero (instant metallic feel) and, for lush and eerie pads or drones, I love to set the feedback to the maximum, which will result in a freeze effect, or infinite tail. I also suggest to try to use comb filters as main sources for string sounds or, in addition to the reverb technique, for drum sounds.

Another U-he product I used a lot for the Ethereal Ambiences folder is Protoverb, a free reverb plugin. The decay turned to the maximum value will result, again, in a freeze effect. It is particularly effective with keys or plucked sounds, and you can simply play chords note per note, adding complexity to the long texture on the go.

Valhalla Shimmer was massively implemented in the pads and ambiences. It gives us the possibility to pitch the reverb tail up to one octave up or down, and to select a stereo reverse behaviour for the wet signal, which definitely adds some wonderful extra high harmonics to the sound.

Use it in combination with a Chorus to smoothen a bit the sound and you can really come up with gentle and full soundscapes. Sometimes, though, I wanted to add some movement to the sound, and when it comes to movement I always rely on Live’s native Autopan. If you set the phase to the maximum it will turn in an LFO applied on the volume of the sound.

Amazing Noises’ Outer Spaces, a max for live device, was largely used on the sounds of the pack. It was a recent discovery and I can’t really help but use it on quite every sound I make! Except for a wonderful and glacial sound, it implements a resonator, which I think it’s a unique feature for a reverb. You can simply put it on a white noise, apply resonators and the reverb to come up with incredible tonal soundscapes.
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 for enjoying Otherworld, a science fictional atmospheres, mysterious melodies 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@cine-tools.com

Thanks!
Cinetools Team