

USER MANUAL

SECUNDA

EMPEROR CHANT



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Introduction

Introducing **SECUNDA**, a massive toolkit for Kontakt Player based on the mysticism of throat singing that dives into the foggy veil of distant realms. Graced by the presence of the Emperor's army, **SECUNDA** is saturated with the raw, pure power of the human voice. It invites you to dive into a vast palette of throat-singing notes, rich in organic texture, ancient vocal harmonics, and vast sonic storytelling instruments.

This library is perfect for adding irresistible depth and haunting resonance to any project - soundtracks, film scores, trailer music, and more. Secunda not only captures every facet of throat singing, but also offers a vast amount of deep, modern, world-class sound design based on the sound of throat singing.

As developers, we strive for intuitive design and ease of use. Many controls and features, for example "Volume" knob, are named to accurately represent their functions and not leave you guessing about their purpose.

Here we are going to describe user interface elements and some engine details that may not be immediately obvious to all users.

Instruments

Emperor Chant

Welcome to the first and main instrument of **SECUNDA** — the Emperor Chant. The interface is user-friendly and easy to navigate. This tool helps music creators construct imperious chants using pre-recorded throat-singing syllables. We have pre-recorded a diverse range of syllables, simplifying the process of creating captivating chants.



When you press a key, the engine plays a syllable from the beginning. If you play the next key without releasing the previous one or play the next transition quickly after the previous one, the engine will activate a transition from one syllable to another. There are two types of transitions: long and short. When a key is released without pressing a new one, the engine activates release samples.



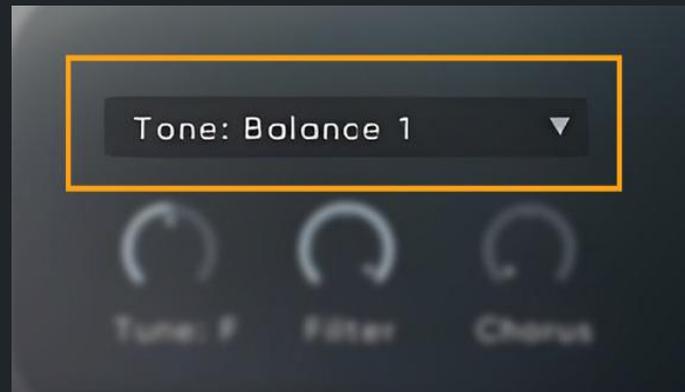
This dropdown menu allows you to select the transition type between different syllables in a chant sequence.

Transition can be of two types:

- *Velocity-based*: By selecting this option, the speed at which you move from one syllable to the next will be determined by the input velocity. Larger velocity values will result in quicker transitions, creating a more dynamic chant.
- *Time-based*: The transition between two syllables is determined by the time difference between them. Faster playing results in quicker transitions.



This slider allows you to set the boundary between transition types in relation to the menu above. If the menu above is set to 'velocity-based', use the slider to set the velocity value between short and fast transitions. If the menu above is set to 'time-based,' use the slider to set the time value in milliseconds (ms).



This menu allows you to adjust the instrument's tone. You can darken or brighten it, balance it, or restore it to its original recording to preserve the integrity of the initial capture and allow the chant to sound as it was originally recorded.



The Tune Knob, found in the Sculpt Panel, allows for slight pitch adjustments of the instrument.

The Tune Knob is initially set to F (0 semitones), but can be adjusted up or down by a maximum of 2 semitones. The range for this type of throat singing is limited from D# (-2 semitones) to G (+2 semitones) to protect its essence and quality. Going beyond this range may significantly affect the sound.

Throat singing is a unique and extraordinary form of singing that is highly sensitive to pitch changes. The syllables for this instrument have been recorded in F key, which brings out the full power and depth of this type of throat singing.



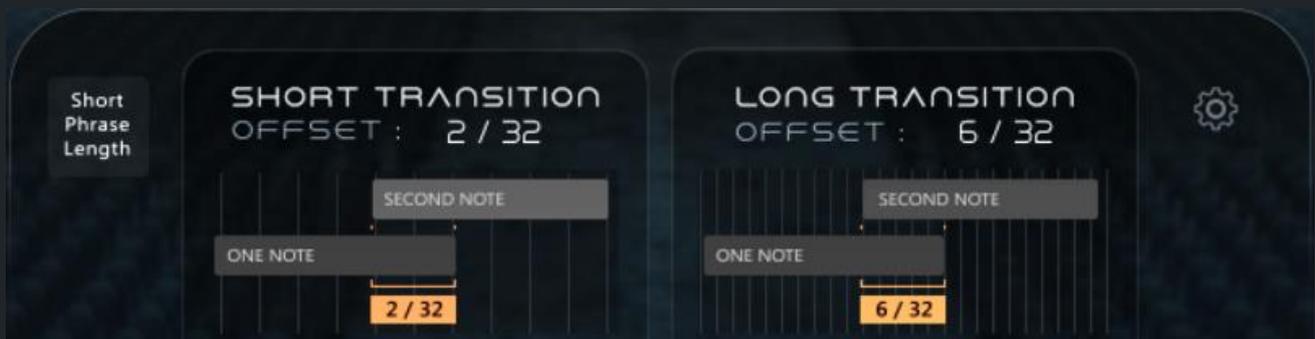
LP filter.



The Favorites Section enables you to gather most frequently used or preferred syllables. This feature is particularly useful when you need to access specific syllables regularly.

To add or remove syllables from Favorites, simply play the key and click the 'Add' button. Any syllables added to this section will remain there between sessions.

If you wish to view only your favorite syllables, click the “Show” button. This will change the Syllables keys view to display only your preferred syllables.



This section of the interface provides important information and several controls to ensure that your transitions synchronize seamlessly with your digital audio workstation (DAW).

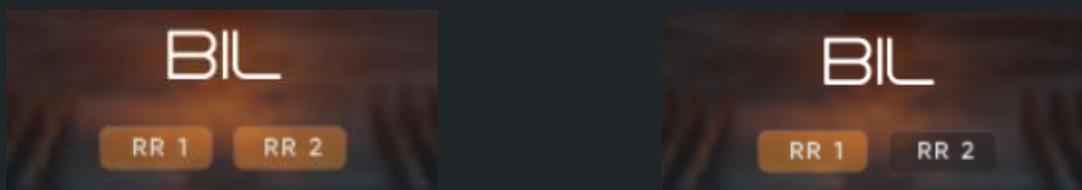
This visual reference indicates how much to shift the start of the transitions in sequence for proper timing. These values change dynamically based on BPM. Use them as a guide while programming sequences in a DAW to ensure precise synchronization.

You can click the gear button to access additional settings and adjust the grid offset accuracy (1/32 or 1/64). The 1/64 option provides greater precision.

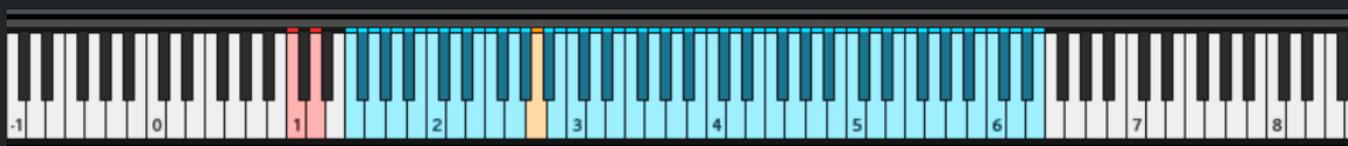
“Short Phrase Length” button gives you an option to adjust the length of short transitions. This button may not always be visible. It depends on BPM and grid accuracy.



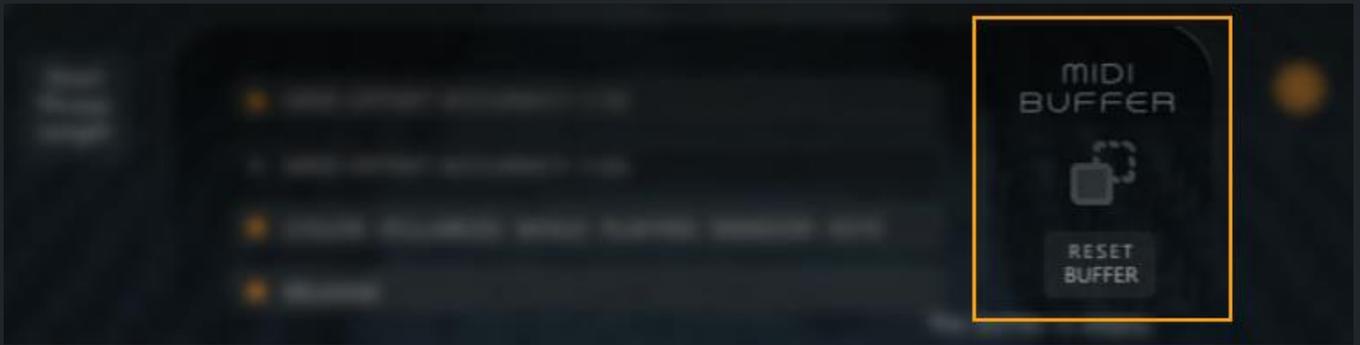
When this option is active, the randomly selected syllables are highlighted in orange on the keyboard when a random key is pressed. This provides a clear visual cue to help you follow and identify which syllables have been selected.



For each selected syllable, two round-robins are available, and you have the choice of whether only one or both are active.



If you look at the piano keyboard, the syllables are shown as blue keys. And two red random keys on the left side of the keyboard. The function of these random keys is to randomly trigger a syllable. Each time you press a random key, a new syllable is selected and played.



The MIDI buffer allows you to export (drag & drop) a live played sequence outside of the instrument (to a DAW or computer). This can be anything from a single syllable to an entire chant sequence. When you play random keys, the buffer records the MIDI data of the exact syllables that were played.

You can clear the MIDI buffer by clicking on the 'Reset Buffer' button. There is also an auto-reset feature that clears the buffer 30 seconds after the last key release.

Kargyraa Low & High



You can use Kargyraa Low & High to and play long, sustained notes. This instrument gives you access to Kargyraa in two different ranges, each filled with a variety of vowels, syllables, and legato transitions to create a continuous, flowing piece of vocal arrangement.



Within the Kargyraa Low & High Engine interface, you'll find vowel selection menus for both the high and low frequency ranges.

The functionality of these menus is mirrored by keyswitches located on the left side of the keyboard.



These color-coded keyswitches provide a visual aid that allows you to effortlessly switch between vowel sounds as you play. It enhances flexibility and ease of use, allowing smooth and seamless transitions between different vowel sounds to create varying throat singing sequences of your choice.



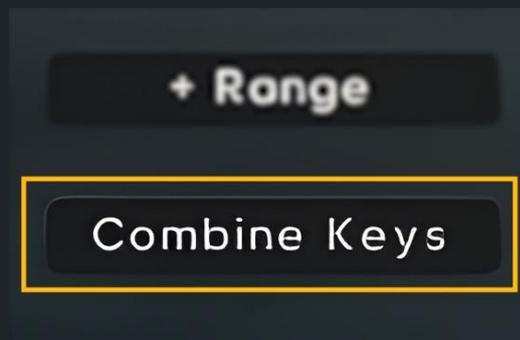
The engine gives you control with separate volume and LP filter settings for both the high and low frequency ranges.

The Link switch allows you to control the settings for both ranges at the same time. When this switch is on, any changes you make to the settings in one range will be mirrored in the other. This can be an efficient way to synchronize changes and keep the high and low ranges in balance, especially when creating a cohesive chant in which the two ranges mirror each other.

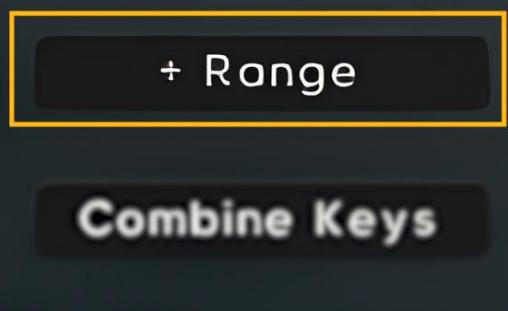


The vowel and syllable keyswitches are initially configured to operate independently for each range. It gives you the freedom to shape the high and low range

sounds separately. This separation is useful if you want to diversify the chant by assigning different vowel or syllable to each range.



“Combine Keys” button is designed to bind the keyswitches for the low and high ranges together. When pressed, the keyswitches for low and high Kargyraa overlap, effectively combining them into one. This is very useful when you are playing both high and low Kargyraa and need to quickly change the vowels or syllables for both ranges. And it cuts the number of keyswitches you need to manage in half.



Kargyraa low range was originally recorded from D to G, while the high range goes from C to F#, but an octave higher. You can use this button to extend the range by combining the low and high frequencies with scripting.

Drone Atmospheres

Drone Atmospheres is an essential instrument for creating immersive, texturally rich soundscapes. With this engine, you can effortlessly create sustained, looping drones to serve as the sonic backdrop for your compositions.



This instrument features a collection of 21 meticulously designed drones, each with a unique sonic character. Each drone consists of three distinct layers - Tonal, Percussion, and FX.

1. *Tonal*: This layer provides the overall harmonic content of the drone.
2. *Percussion*: This layer adds a rhythmic/percussive/transient element to the drone.
3. *FX*: This layer introduces various sound effects that add depth and richness.



In the Drone Atmospheres, on the right-hand side of the keyboard, you'll find 21 dedicated keys, each associated with one of the 21 designed drones in the engine. By pressing any one of these keys, you instantly trigger the corresponding drone sound.

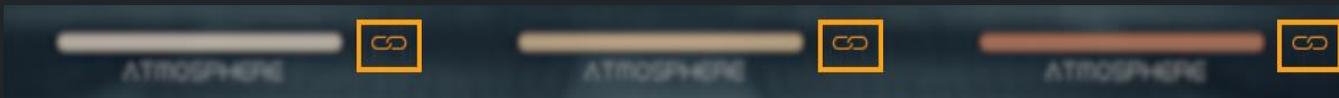
On the left-hand side of the keyboard, you have a set of keyswitches designed to control the tuning of all 21 drones. Each key corresponds to a specific pitch, allowing you to adjust the tonality of your drones quickly in real-time while performing or programming MIDI.



The Atmosphere sliders give you the ability to add depth and atmosphere with reverb, delay, and many more effects. With a value of 0, the drones will be completely dry.



LP Filter



You can change the settings for multiple layers at the same time using the Link buttons. Located near each layer's control panel, the Link buttons allow you to link multiple Layers together.



There are four buttons to adapt the display of waveforms to your preference, enhancing user interaction for editing purposes. Here's their functionality:

1. *Separation Button*: By default, the waveforms of all layers are layered on top of each other, creating an aggregated waveform where all layers are blended together. The Separate button allows you to view each layer's waveform individually. When this button is activated, the waveforms are distorted and separated so that you can see each layer clearly. This feature is especially useful when you want to inspect the structure or rhythm of individual layers.
2. *Color Change Button*: When pressed, it changes the color of the waveforms.
3. *Fullscreen Button*: When you need a more detailed view of your waveforms, this button switches the waveform display to full-screen mode.
4. *Waveforms Display Mode Button*: This button toggles between different waveform display modes.

Phrases

This engine is designed to work with tempo-synced phrases in different BPM and tune.



Phrases work in one of two different modes: Normal Mode and Beat Machine (BM) Mode.

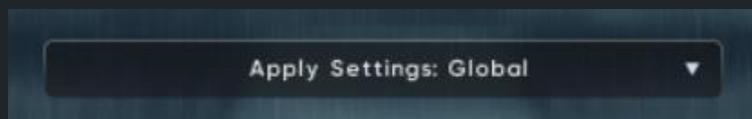
1. *Normal Mode*: The phrase can be stretched to match the BPM of your composition. Keep in mind that the stretching process can alter the original timbre when used at extreme settings.
2. *Beat Machine Mode (BM Mode)*: In this mode, the phrase is divided into multiple parts, or slices. The engine then quantizes these slices to perfectly match the tempo of your composition. The original timbre is preserved. However, the original phrase may not play seamlessly.

Both modes have their advantages and disadvantages. In order to ensure the highest quality, the mode of each phrase has been carefully selected.



When you find a phrase that is a perfect match or that you use often, click the Favorites button. The selected phrase will be added to your Favorites, meaning it's now part of the collection. The same button works in reverse to remove a phrase from Favorites.

Phrases marked as favorites are stored in a database, which means that the list of favorite phrases is saved and accessible across sessions.



The Global vs. Individual Settings menu provides a simplified way to apply adjustments to all phrases in the instrument (Global) or only to a specific selected phrase (Individual).



On the right side of the keyboard, you'll find keys associated with each of the phrases available in the instrument. Pressing one of these keys will activate the corresponding phrase.

On the left side of the keyboard are the tune keyswitches. Each one corresponds to a specific pitch, allowing you to match the tuning of your composition.

In this engine, when you use the keyswitches, the tune for all phrases changes together. It doesn't matter if you're working with global or individual settings. In this engine, every time you change the pitch with the keyswitches, it changes for all phrases, not just one phrase.



When the selected phrase is working in normal mode, you can choose which specific part of the phrase to loop, giving you precise control over phrases. To select the loop within the phrase, simply click and drag on the waveform display. This creates a highlighted area that represents the part of the phrase that will be looped.

You can also adjust the start and end points of the loop by clicking and dragging the highlighted area while holding down the Shift key.

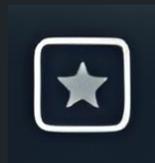
You can reset the playzone to the default settings with CTRL + click (CMD + click).

If the selected phrase is working in BM mode, you will not be able to select the loop and highlight the area. See the help text under waveform to see if the selected loop works in BM mode.

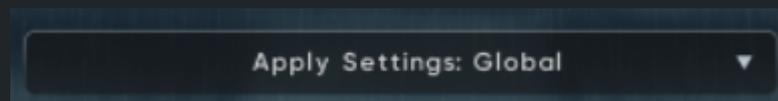
One-Shots



This engine is designed to work with one-shot samples, single sound instances. In this library, it is mostly for sound design.



Just like the other engines in **SECUNDA**, the One-Shot engine offers the ability to add or remove sounds from the Favorites section.

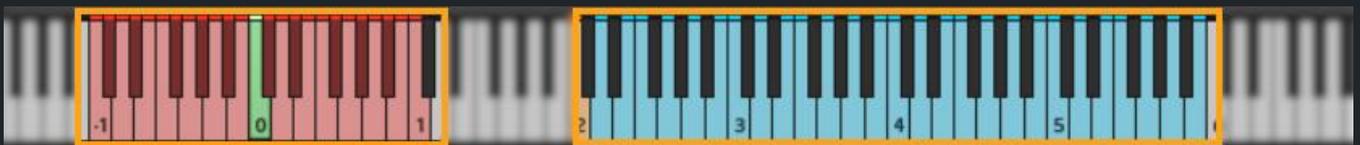


The Global vs. Individual Settings menu provides a simplified way to apply adjustments to all one-shot samples in the instrument (Global) or only to a specific selected sample (Individual).



Unlike the Phrases engine, the One-Shot engine has a "Tune" knob that lets you adjust the pitch of each one-shot sample individually. In this engine, not all one-shot samples have a definite pitch or tonality. Some one-shots may be tonal, while others may be atonal, with no clear, identifiable pitch.

As you adjust the Tune knob on tonal samples, your display will reflect the change in musical note. For atonal samples, you don't have a definitive pitch to tune to. The changes you make to atonal samples are indicated by a value, representing the number of semitones the sample has been shifted.



On the right side of the keyboard, you'll find keys associated with each of the samples available in the instrument.

On the left side of the keyboard are the tune keyswitches. Each one corresponds to a specific pitch, allowing you to match the tuning of your composition. Unlike the Phrases engine, with the One-Shot engine, you can use the tune keyswitches to adjust the pitch of individual samples.

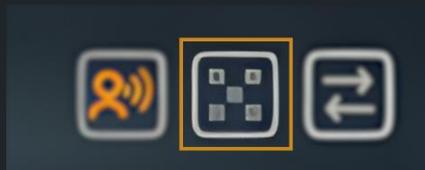


The One-Shot engine has a "Remove Voice" button that allows you to remove or add a "voice" layer. The presence of such a layer can add richness and depth, but may not always match your artistic vision.

Note that not all one-shot samples will have this button available, as it depends on whether a 'voice' layer is present in the sample. The 'Remove Voice' button is only visible for those one-shot samples with a recognizable 'voice' layer, allows you to remove this accented layer from the sample.

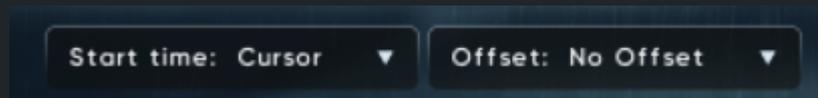


The Reverse button allows you to reverse the sample playback direction.



The Random button, symbolized by a dice icon on the One-Shot engine interface, adds a little variation to the samples. When the Random button is active, the start of playback and the pitch of the samples change slightly and subtly each time the sample is played.

The Random button is particularly useful when you're using one-shot samples such as hits repeatedly, for example in a percussive context. The repetitions can become monotonous without variation, lacking naturalism and dynamics. With Random button, you can introduce a degree of inherent variation and unpredictability, making the sample sound more varied, organic and interesting.



The Start Time and Offset menus provide the controls for effectively synchronizing samples with your DAW.

1. *Start Time Menu:* This feature enables you to decide whether you want to set the start time of the sample manually or let it be automatically set at the "Hit" position. The Hit position typically refers to the climactic moment or peak energy point within the sound sample.
2. *Offset Menu:* This feature gives an array of offset options, allowing you to define precisely how you want the sample to play regarding the "Cursor" position.

These tools are designed to facilitate easy synchronization with your DAW, eliminating the frustration of manually aligning samples to the DAW's grid.

Let's illustrate this with a few examples:

- When working with "Hit" samples, if you select 'Hit' in the Start Time menu and 'No Offset' in the Offset menu, the sample will play starting directly at the transient, with no pre-hit or 'whoosh' phase. It begins at the impact point without any preceding build-up.
- When working with "Transition" samples, if you select 'Hit' in the Start Time menu and 'Offset: 1 Bar' in the Offset menu, the transition sample's climax (or peak energy point within the sound) will land precisely 1 bar after triggering the sample. Therefore, all transitions will start 1 bar before their peak, resulting in a smooth, perfectly synchronized performance.

These features bring a new level of precision and control over your sound selection and timing, allowing you to sync your samples with your DAW's timeline effortlessly.

Credits

Concept & Product Design: Evgeny Emelyanov

Artist: Ren Vas Terul

Kontakt Development: Evgeny Emelyanov

UI Design, Motion Graphics: Igor Strelnikov

Sound Design, Sample Post Production: Dima Koltsov, N, Colin Root, Evgeny Emelyanov, Ren Vas Terul, Vitaly Pidmohilny, Ruslan Gapirov

Assistance: Maryia Liantaushchyk

About artist behind Secunda - **Ren Vas Terul**.

Ren is a person deeply passionate about acquiring new knowledge. Throughout many years of residing in the Polish Puszcza Biała forest, he taught himself the arts of jewelry making, fire-performance, throat singing, music production, playing various instruments, and flute creation. Currently, he is a member of two active bands - 'Furda' and 'Stfur', and is engaged in producing music for video games, movies, and other projects.

Thanks

Just a quick note from all of us at the Wavelet Audio Team - a big thank you for choosing and using Secunda. Seriously, it means a lot to us.

We've put together this manual to make things easier for you, and we hope it helps you get the most out of the library. If you're still confused about something, feel free to email us at support@wavelet-audio.com.

Cheers,

Wavelet Audio