

# Angelic Chimes



## User's Guide

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# Preface

Thank you for purchasing the **Angelic Chimes** sample library!

We developed **Angelic Chimes** in collaboration with Chris Poehler of Lujon Audio, who arranged and oversaw the entire sample recording as well as contributing his invaluable expertise to the production of the sample library itself. **Angelic Chimes** features 9.8 gigabytes of high-quality 24-bit samples (compressed down to 4.9 GB), powered by KONTAKT's extensive scripting engine.

The chimes recording session was engineered by Michael Aarvold at the WaterSound Productions studio in the heart of Studio City, California.

## Achieving Realism

We always aim to recreate the playability of the real instrument as closely as possible. The chimes have an extremely long sustain, but we made sure to record the full decay of each strike. If you'd like to artificially reduce the decay time, we also included a control in **Angelic Chimes'** interface to adjust it.

**Angelic Chimes** includes 6 sets of chimes: bass, baritone, tenor, alto, soprano, and sopranino. We sampled each set separately, although their ranges partially overlap. While the default mapping option combines all the chimes into a single playable range, you can use the individual chimes mapping option to access each range separately.

## What's Under the Hood?

The advanced scripting in **Angelic Chimes** adds a great amount of realism and playability. For example, during the recording mixdown process, we kept each mic signal separate in order to give you control over the blend of the various mic positions. This gives you a great amount of tonal flexibility.

We also included a special approach to handling the sustain pedal which prevents internal voice build-up and potential CPU overloads as a result. Essentially, it ensures that sustaining notes with the pedal doesn't keep the note running past when the actual sample ends. Many libraries overlook this when implementing sustain pedal handling, which is why we made note handling efficiency a priority.

We hope you enjoy **Angelic Chimes!**



# Installation

## Step 1: Extract the ZIP File

The first thing you need to do after downloading the ZIP file from your account on the Orange Tree Samples website is to extract **Angelic Chimes**. Both Windows and macOS can natively extract ZIP files without requiring other software. The entire library is self-contained within this ZIP file, so you can always move the folder afterwards to relocate the library anywhere you like.

## Step 2: Load in KONTAKT

Next, launch the KONTAKT plugin or standalone application. Then click the button with a disk icon in the top center of KONTAKT's interface, and click "Load...". Navigate to the "Angelic Chimes" folder that was created during the extraction of the library, and open the NKL instrument.

After the instrument finishes loading, you're ready to play **Angelic Chimes!**



## **KONTAKT Sample Library Organization**

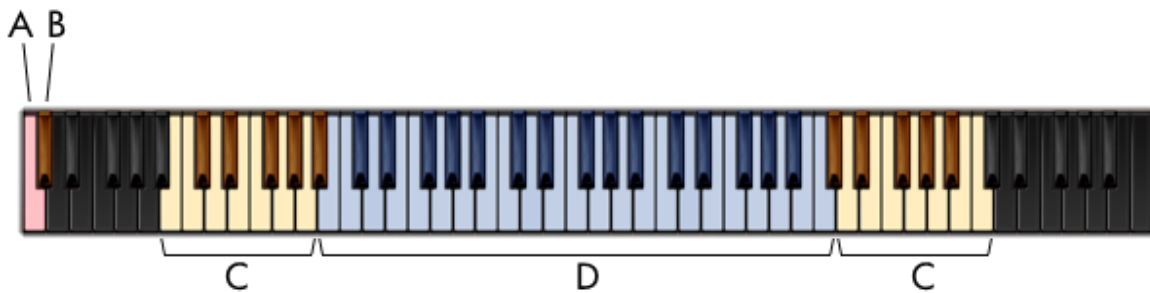
As your collection of KONTAKT libraries expands, it's important to keep them organized. For example, keep them all within a main "KONTAKT Sample Libraries" folder rather than scattered around your hard drive. Backing up the installation files for your sample libraries is also a good idea, although you'll always be able to re-download the library from your account on the Orange Tree Samples website if necessary.

The next step in organizing your sample libraries is in KONTAKT itself. One of the benefits of storing your sample libraries all in the same place is that it makes finding them faster when manually loading them. For KONTAKT Player instruments, there's the library tab, which is also a useful shortcut to access instruments, but unfortunately is limited to only the libraries that license the KONTAKT Player.

One of the best library organization methods that KONTAKT includes is the Quick Load menu. This allows you to create shortcuts to your libraries, sorted into any folder/subfolder arrangement you wish. The Quick Load panel can be quickly accessed with a single right-click in any empty area of the multi-rack (the large portion of KONTAKT's interface that displays the loaded instruments), or by clicking on the "Quickload" option available in KONTAKT's panel menu (the icon of three small rectangles in the top center of the interface). To load an instrument from the Quick Load panel, simply double-click on the patch you wish to load, or drag it into KONTAKT's multi-rack.



# Mapping



## A - Disable Tremolo Keyswitch

Pressing this key disables the tremolo effect. Although you can also control the tremolo from **Angelic Chimes'** interface, this keyswitch lets you toggle the tremolo effect directly from your MIDI keyboard. It's also useful to have for toggling the tremolo effect within your sequence as well.

## B - Enable Tremolo Keyswitch

This key enables the tremolo effect.

## C - Extended Playing Range

When the range of the instrument is set to "extended", **Angelic Chimes** includes an octave of keys above and below the playing range to give you access to additional notes outside the naturally sampled ones.

## D - Standard Playing Range

This area of the keyboard has the primary range of sampled notes.



## Interface: Mix



### Close, Mid, Far

This top row of buttons allows you to enable and disable the individual mic positions. Unlike simply muting mic position channels, disabling a mic position also unloads the samples from memory, saving you RAM. That way you can load only the samples for mic positions you wish to use in the mic mix.

### Volume

The slider labeled "VOL" controls the overall volume of the mic signal. At the maximum value, "+0.0", the mic channel is at its full, as-recorded volume. The chimes samples were recorded so that when all three mic positions are at their full volumes, the full mix reaches a maximum peak of -6.0 dB as to completely avoid intersample clipping as well as leaving you headroom for playing multiple notes at once.

### Width

This control adjusts the stereo width of the mic channel. At 0%, the channel is at mono, whereas 100% pans the stereo channels fully left and right. The downside to panning the stereo channels completely left and right is that it would overemphasize the natural panning of the pitch range, from the lowest to highest tines. These controls default to narrower values in order to give you a more natural stereo width. Note that the close mic channel is mono, which is why it doesn't have a width control.

### High / Mid / Low

This boosts or attenuates the high, mid, or low frequencies in the mic signal. If you need more control over each mic signal's EQ, we highly recommend using the individual audio output options in order to use your own EQ plugins.





## **Output**

The dropdown menu labeled "OUT" allows you to send the mic position signal out to a different audio output. In order to use multiple audio outputs, you'll need to use the multi-output version of the Kontakt plugin. This capability is especially useful for applying your own plugins to individual mic signals, giving you far greater control than the mixing options available in **Angelic Chimes'** own interface.

## **Mute**

This mutes the mic position while still keeping the samples loaded. Using the mute option is useful for temporarily silencing a channel as a mixing aid. If you wish to turn off a mic position completely, you should use the enable/disable toggle button at the top of each mic position channel instead, since it unloads the unused samples to save memory.

## **Solo**

This mutes all other mic positions, allowing you to preview the mic channel by itself. Similar to the mute button, this option is useful as a mixing aid.



## Interface: Play



### Play Mode

**Angelic Chimes** includes several play modes based on your workflow and MIDI controller. Here is an overview of each play mode:

**Keyboard** - This mode is designed specifically for keyboard players. The response is just like a piano in that each key can be released in order to mute the currently ringing chime. The sustain pedal also behaves like a damper pedal on a piano, allowing chimes to ring past releasing the MIDI notes.

**Chimes** - This mode recreates the playability of real chimes by letting the chimes ring past releasing keys on your MIDI keyboard.

### Mallets - Mute Vel

One technique that players occasionally employ is softly pressing the mallet against a ringing tine to mute it. We've included this ability through playing very low velocity notes. This is optional, of course. You can adjust the threshold of the velocity required to mute the chime with this control. For example, setting the "mute vel" to "15" means that a ringing chime can be muted by pressing the same note with a velocity below 15. Of course, you can disable the mallet mutes by turning the knob all the way down.

### Velocity - Low Vel

This adjusts the lowest velocity possible, limiting the velocity response, either allowing you to compensate for differences in your MIDI controller's action, or to simply bias the velocity towards lower dynamics.



## **Velocity - High Vel**

This adjusts the highest velocity possible, limiting the velocity response, either allowing you to compensate for differences in your MIDI controller's action, or to simply bias the velocity towards higher dynamics. For example, if the highest velocity you can play on your MIDI keyboard ends up being around 120 rather than a full 127, you could set the high velocity control to 120 to essentially interpret a velocity of 120 as the full 127 (and scale everything in between).

## **Velocity - Curve**

This sets the exact curve of the velocity response, from the default linear curve to controllable degrees of convex or concave exponential curves.

## **Tremolo - Enable/Disable**

This enables or disables the tremolo effect on the chimes. You can also toggle this button using the keyswitches, mapped to C and C#, which respectively turn off and turn on the tremolo. The octave of these keyswitches depends on which mapping settings you're using. These two keyswitches provide a secondary method of controlling the tremolo state, but without requiring you to access **Angelic Chimes'** interface, making it more convenient during performances.

## **Tremolo - Speed**

This adjusts the speed of the tremolo.

## **Tremolo - Depth**

This adjusts the depth of the tremolo.

## **Tremolo - Sync**

This option is subtle--when no notes are held, the position of the tremolo is reset, only starting when you begin playing. That way the notes you play begin with the tremolo at its strongest position.



## Interface: Setup



### Mapping

This dropdown includes settings for different mapping options you might want. It also unloads any unused chime ranges from memory, keeping the library's RAM usage as efficient as possible.

**All** - This combines the ranges of all 6 sets of chimes into a single playable range.

**Individual** - This separates each set of chime into a different range. Although the mapping becomes larger than accessible from an 88-key keyboard, it can be useful if you want to

**Sopranino** - This loads the sopranino set of chimes only. The range of these chimes is centered around middle C for easy access on your MIDI keyboard.

**Soprano** - This loads the soprano set of chimes only. The range of these chimes is centered around the middle C area.

**Alto** - This loads the alto set of chimes only. The range of these chimes is centered around the middle C area.

**Tenor** - This loads the tenor set of chimes only. The range of these chimes is centered around the middle C area.

**Baritone** - This loads the baritone set of chimes only. The range of these chimes is centered around the middle C area.

**Bass** - This loads the bass set of chimes only. The range of these chimes is centered around the middle C area.



## **Pedal - MIDI CC #**

Sets the MIDI controller number of the sustain pedal. This is set to 64 by default, which is the MIDI standard for sustain pedals, though you can use this control to set the pedal to other controller numbers, such as the mod wheel or expression pedal instead. The pedal is only applicable when in the "keyboard" play mode, which lets you use the sustain pedal to hold notes past releasing keys.

## **Perspective**

This swaps the left and right channels, allowing you to switch the perspective of the chimes between the player's perspective, wherein the lowest chimes would be oriented on the left and the highest chimes on the right, and the audience's perspective: lowest chimes on the right and highest chimes on the left.

## **Range**

Extends the chimes' range from its natural range to add an additional octave of low and high notes. When enabling the extended range, Kontakt's keyboard graphics is updated to show these added octaves.

## **Tone**

Switches between the as-recorded samples and other EQ settings to give you alternate chimes tones.

## **Envelope - Attack**

Adds an artificial amount of attack time to the samples, allowing you to fade in the notes.

## **Envelope - Decay**

Adds an amount of decay to the samples. Because the chimes have a very long decay time, it can be useful to artificially shorten their sustain.

## **Envelope - Release**

Lengthens the release time of the samples. Because the short articulation does not have releases, this only affects the sustain articulation.



# Automation

## Built-in Automation System

**Angelic Chimes** has the ability to integrate with KONTAKT's powerful automation system, which means that you can assign a MIDI continuous controller to directly affect a control, whether used for real-time playing or for sequencing. Most of the controls in **Angelic Chimes** 's interface can be automated. This is achieved by two methods. Firstly, you can right-click on any automatable knob and use the MIDI learn option to assign the MIDI CC #. The second method is to manually drag a MIDI CC # from the listing of CCs in KONTAKT's automation section on KONTAKT's left sidebar onto one of the knobs on **Angelic Chimes**' interface. This is accessed in the "Auto", then "Midi Automation" tab.

*TIP: You can also set the automation ranges for MIDI CCs in KONTAKT's MIDI automation tab. This is helpful if you want to limit the range of controllers.*



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