

# Evolution FLATWOUND BASS



## User's Guide

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## **Preface**

Thank you for purchasing the **Evolution Flatwound Bass** sample library! This P-style electric bass sample library features 6.31 gigabytes (compressed to 2.85 GB using the lossless NCW audio format) of 24-bit samples, powered by KONTAKT's extensive scripting engine.

We developed this library in collaboration with Rosewood Recording Company, one of Utah's most venerable recording studios. Guy Randle, the owner and recording engineer at Rosewood Recording Company, incorporates a lot of analog audio equipment when recording, including a Neotek analog console, tube preamps, vintage compressors, and other classic analog gear. While we've provided the as-is direct signal of the bass, we also included an enhanced signal as well, which increases the richness and sustain of the bass.

For the sampling session, Guy Randle brought in veteran bassist Rob Honey.

As a recording session player, Rob Honey has appeared on a large number of CDs, motion picture soundtracks, and television commercials and programs. He toured with the Donny and Marie show and is the bass player with the band Enoch Train.

Rob is also an accomplished arranger and songwriter. He was a staff writer with Starstruck Writer's Group—Reba McEntire's publishing company. He has had songs recorded by Diamond Rio, Faith Hill and many LDS market artists. His song "Norma Jean Riley" was a number one hit and a Radio & Record country song of the year.

## **Achieving Realism**

Emulating a bass is a complex task because there are so many articulations and techniques to cover. In addition to the wide collection of sampled articulations, we also used Kontakt's scripting to make certain techniques more dynamic. For example, we used a combinations of samples and scripting to generate slides that can be played between notes at any speed.

Many aspects are also physically modeled. This includes tonal modeling, incorporated in the pick position control, since the location of where the string is picked affects the timbre and attack of the bass's tone.

Legato is an important element in bass playing, whether playing slides or simply fretting a different note without plucking it, achieving what are known as hammer-ons and pull-offs--the first being to an upward legato interval and the latter referring to a downward interval.



Lastly, **Evolution Flatwound Bass** uses custom LFO shapes to produce authentic vibrato. We also included several types of vibrato, which specialize in different styles of music. The speed and depth of the vibrato are both adjustable, giving you a lot of options when it comes to fine tuning the vibrato to suit your bass track.

### **What's Under the Hood?**

At its core, **Evolution Flatwound Bass** has over 4,500 samples, recorded in 24-bit at 44.1khz. You get three dynamics, downstroke and upstroke pick directions (when applicable), with 2 round robin each. Each string was recorded individually.

Because effects are a big part of bass playing, **Evolution Flatwound Bass** comes with a robust effects engine. That way it isn't reliant on external effects plugins, although you have the option to bypass **Evolution Flatwound Bass's** own effects to use your own plugins. The included effects include EQ, compressor, countless types of reverb, and much more. In total, you have a complete effects suite at your fingertips without external effect processors necessary to get amazing-sounding tones.

In terms of articulations, **Evolution Flatwound Bass** includes sustains, palm mutes, mutes, natural harmonics--all in both fingerstyle and picked sets of articulations--popping, slapping, plus special effects such as string slaps, divebombs, and more.

All these articulations are available in our custom mapping system, which allows you to set how you want the different playing techniques to be triggered. For example, you can assign articulations to velocity ranges, MIDI CCs, or even custom latching and non-latching keyswitches. There's also a dynamic memory option--when enabled, unused articulations will be automatically unloaded from memory, keeping the library as efficient and compact memory-wise as possible.

By emphasizing realism and playability, we want playing **Evolution Flatwound Bass** to give you the same excitement and inspiration as playing a real electric bass guitar.

We at Orange Tree Samples are proud of the results, and hope you enjoy this extensive bass guitar library!



# 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 **Evolution Flatwound Bass**. 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: Activate Through Native Access

After the library has been extracted, it needs to be activated using the Native Access application.

Run Native Access and log into your Native Instruments account, registering an account if necessary. Next, click the "Add a serial" button and enter your serial number for **Evolution Flatwound Bass**, which can be found in your order confirmation email as well as in your account on the Orange Tree Samples website.

Afterwards, Native Instruments will prompt you to go to the "Not installed" tab and click the "Add library" button, which lets you can browse to the library's folder. That way Native Access knows where you've installed the library. In this case, you'll need to select the main "Evolution Flatwound Bass" folder.

Note: If you ever move the library's folder after it's been activated, you'll need to reopen Native Access to update its records about where the library's folder is currently located. Afterwards, Native Access automatically relays this information to software like KONTAKT, Komplete Kontrol, and Maschine.

## Step 3: Load in KONTAKT

Next, launch the KONTAKT plugin or standalone application. On the left side of KONTAKT's window, navigate to the "Libraries" tab, which lists all the KONTAKT Player libraries you own, and find the listing for **Evolution Flatwound Bass**. After clicking on the "Instruments" button, double-click on the "Evolution Flatwound Bass.nki" instrument.

After the instrument finishes loading, you're ready to play **Evolution Flatwound Bass**!



## **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 such as this one, the "Libraries" panel acts as a useful shortcut to access your libraries. However, bear in mind that this section is limited to KONTAKT Player libraries only.

Another convenient way to access your KONTAKT libraries is by adding them to the Quick Load panel. 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.





# Factory Presets

## Snapshots

**Evolution Flatwound Bass** uses Kontakt's snapshot system to manage factory and user presets. This offers a convenient way to navigate through presets one-by-one, or access a dropdown list of all the available presets. It also integrates nicely with the Native Complete Standard, giving you convenient access through the Complete Kontrol software as well as hardware such as the Kontrol S-Series keyboards and Maschine.

You can access the snapshots from the header portion of the instrument's interface, which is the top portion of the instrument that looks like this:



In order to see the snapshot controls as shown in the picture above, the camera icon needs to be selected (as opposed to the "i" icon, which is for an extra information about the instrument). Afterwards you can click on the arrow button to the left of the snapshot name to open a dropdown menu of all the presets available for navigating directly to a preset. You can also audition the presets one-by-one using the left and right arrow buttons to the right of the snapshot name.

By default, there isn't a snapshot loaded, which is why it shows "No snapshot loaded". Without a snapshot preset loaded, the instrument is in its default, initialized state.

You can store your own user presets using the disk icon button. Once you've created your own user preset(s), they will be present in the snapshot dropdown menu alongside the factory presets for easy and convenient access.



# Interface

## Sections

At the top of the interface, you'll see five sections labeled "Play", "Tone", and "Setup". These buttons navigate to each of the sections of the interface. The controls and interfaces are organized into these sections to make it faster to get to the options you're looking for.

## Fretboard

The fretboard view lets you see the notes as they're played. That way you can see which strings are getting played and where on the neck they are. It also helps visualize how elements like the fretting position and tuning of the bass affect where notes are played on the fretboard.

## Controls

At the bottom of the interface are all the available controls for the section of the interface you're currently viewing.



# Play

## Mapping



This is a scrollable list of articulations available in the **Evolution Flatwound Bass** sample library. You can specify the condition you want to trigger the articulation, such as a velocity range, sustain pedal, MIDI continuous controller, or latching and non-latching keyswitches. If you use a condition such as the velocity range, you can set the exact range of values necessary to trigger the articulation.

If you have the articulations mapped in a way where there's overlap, only one articulation will get played. Which articulation gets chosen is based on the condition and its position on the articulation list. Velocity ranges have the lowest priority, followed by MIDI controllers, sustain pedal, non-latching keyswitches, and finally latching keyswitches with the highest priority. Beyond that, the lower on the list the articulation is, the greater priority it has.

In other words, if you set the full palm mute articulation to a keyswitch, and the half palm mute articulation to a low velocity range, playing a note at a low velocity, yet holding down the keyswitch will trigger the full palm mute articulation rather than the half palm mute articulation. Although the conditions are met for both articulations, the instrument chooses the full palm mute articulation because it has a higher priority, since keyswitches take priority over velocity ranges.



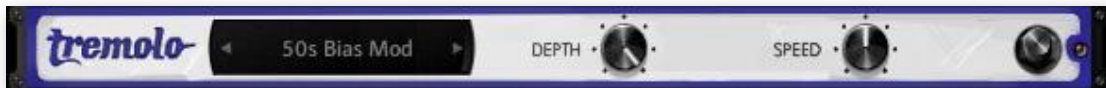
# Tone

## Distortion



- **Drive**  
The amount of distortion to apply to the signal.
- **Boost**  
The saturation of the bass tone to add to the distortion.
- **Damping**  
Controls the damping of high frequency distortion content, allowing you to achieve a bright distortion effect or a smooth one.

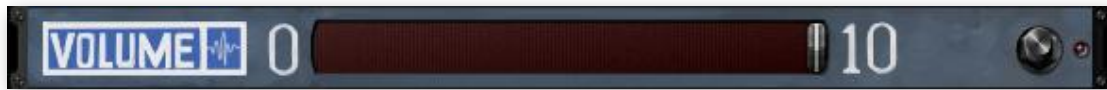
## Tremolo



- **Tremolo Pedal**  
We've included several famous types of tremolo, from old 50s and 60s tube tremolos to photocell tremolos and even harmonic tremolo.
- **Depth**  
Sets the depth of the tremolo effect.
- **Speed**  
Sets the speed of the tremolo effect.



## Volume



- **Amount**

A basic volume effect that can be automated to a MIDI CC for emulating volume pedal swells.

## Wah



- **Wah Pedal**

Wah pedals have a wide variety of tones, so we included many options for different pedals.

- **Low**

Sets the low limit for the wah effect.

- **High**

Sets the high limit for the wah effect. If you automate both the low and high knobs to the same MIDI controller, it switches to a manual mode, where you can control the position of the wah pedal yourself using a MIDI CC.

- **Speed**

Sets the speed of the wah effect oscillation, which uses a custom LFO curve for increased realism.

## Reverb (Pedal)



- **Reverb Pedal**

We've included a plethora of iconic reverb pedals to select between. When applicable, we included several options per pedal for ones that have several modes.



## Evolution Flatwound Bass

- **Volume**  
Controls the overall volume of the reverb signal.
- **Size**  
Adjusts the length of the reverb tail. Certain pedals naturally have longer decays than others, so some pedals are more suitable for different lengths of reverb.
- **Body**  
Attenuates the low/mid frequencies of the reverb.
- **Top**  
Attenuates the high frequencies of the reverb.

### EQ



- **Frequency**  
Sets the frequency of the EQ band.
- **Width**  
Sets the range of frequencies affected in the EQ band.
- **Gain**  
Sets the gain amount of the EQ band, allowing you to attenuate or boost frequencies.

### Compressor



- **Threshold**  
Sets the volume threshold necessary to trigger the compressor.
- **Ratio**  
The rate at which the volume is compressed above the threshold value.
- **Attack**  
The speed at which the compressor starts to affect the signal. Lower attack values allow the compressor to take immediate effect, while using higher attack values allow you to preserve the original transient, which in most cases makes it more pronounced.



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- **Release**

The "cooldown" time after the signal passes below the compressor's threshold volume to allow the volume to return to its original value.

- **Gain**

The makeup gain for the compressor. Highly compressed tones usually need the volume boosted to make up for the loss of volume. You can also use this control to either under-power or overdrive the amp modeling for additional control over the level of distortion in the bass tone.

### **Chorus**



- **Mix**

The wet/dry balance for the chorus effect.

- **Depth**

Controls the depth of the chorus effect.

- **Speed**

Controls the speed of the chorus LFO.

- **Phase**

You can adjust the difference in phase between the left and right audio channels using this knob, which essentially controls the stereo width of the chorus effect.

### **Flanger**



- **Mix**

The wet/dry balance for the flanger effect.

- **Depth**

Controls the depth of the flanger effect.

- **Speed**

Controls the speed of the flanger LFO.



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- **Phase**  
You can adjust the difference in phase between the left and right audio channels using this knob, which essentially controls the stereo width of the flanger effect.
- **Color**  
Essentially controls the range in which the flanger operates.
- **Feedback**  
Adjusts the amount of signal that's fed back into the flanger for a more pronounced effect.

### **Reverb (Rack)**



- **Volume**  
Sets the overall volume level of the reverb rack effect.
- **Delay**  
The reverb signal can be delayed to simulate a larger environment, where the sound is audibly delayed.
- **Size**  
Controls the length of the reverb effect.
- **Color**  
Sets the general tone of the reverb from a bright to dark sound.
- **Damp**  
You can use this control to set how much the high frequencies are dampened in the reverb.
- **Stereo**  
Controls the stereo width of the reverb effect.



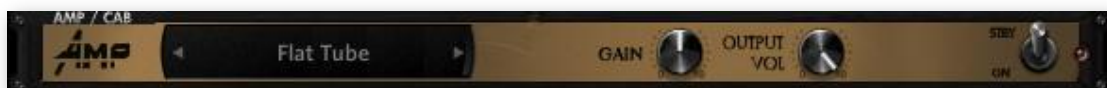


## Delay



- **Volume**  
Sets the volume of the delay effect.
- **Time**  
Sets the time of the delay effect. You can tempo-sync this value using the "sync" button described below.
- **Pan**  
Alters the panning of the delayed signal.
- **Damp**  
Dampens the high frequencies of the delayed signal.
- **Feed**  
The delayed signal can be fed back into the delay effect for additional delay lines. Since this also affects the volume of the delayed signal, you can balance it with the "volume" knob in the delay effect. For example, if you only want a single slapback delay, you'll find that using a very low feedback value requires you to increase the overall volume of the delay.
- **Sync**  
When enabled, this switches the delay's time knob to tempo relative values instead of absolute ones. That way you can sync the delay time to your song's tempo.

## Amp



- **Amp Type**  
Selects between a few amp models that specialize in different styles of bass tones.
- **Amp Gain**  
Adjusts the amount of gain to overdrive the bass amp for more distortion.
- **Amp Output Volume**  
Controls the master volume of the bass signal. Usually the more effects that add volume to the bass signal, from distortion to EQ and reverb, you'll need to reduce the output volume to prevent clipping.



## Spring Reverb



- **Spring Type**  
Selects the model from a list of available spring reverb types.
- **Vol**  
Controls the volume of the spring reverb from the bass amp's spring reverb tank.
- **Time**  
Adjusts the amount of decay in the spring reverb. By stretching the spring reverb impulse. While typically not possible on a reverb tank inside a real bass amp, this gives you extra flexibility in fine-tuning the decay length of the spring reverb.
- **LP**  
Sets the frequency for a lowpass filter on the spring reverb.
- **HP**  
Sets the frequency for a highpass filter on the spring reverb.



## Cab



- **Cab Type**  
Selects the bass cabinet model from a list of available cabs.
- **Cab Mic**  
We've included several types of mics that you can choose between, each with their own tonal characteristics.
- **Mic Position**  
While not exhaustive by any means, we sampled each cabinet and mic combination in a few common mic placements for further tonal control.
- **Mix**  
Adjusts the mix between the miced cab tone and the direct output from the bass amp, which is especially useful for adding back some of the direct output tone for clean bass tones.
- **Room**  
Adds an additional convolution impulse to add room ambience to the signal for a thicker, more resonant bass tone.



## Setup

### Bass Signal

This slider allows you to blend between the as-is direct bass signal and an enhanced version of the signal. Because basses tend to be attack heavy and light on the sustain, this signal has been processed to accentuate the richness and volume of the sustain in a way that makes the bass sound more real and less flat.

### Multitracking

Multitracking is where the bass audio track is recorded several times and layered together, usually panned separate directions for a wide stereo field. This setting automates this technique, allowing you to create double tracked, triple tracked, and even quadruple tracked bass parts all within a single instance of the Evolution bass library.

### Multitrack Humanization

This sets how much the timing of notes and their releases are randomized.

### Pick Style

Although subtle, you can select the pick style here. Alternate picking strictly alternates between downstroke and upstroke pick directions. However, it includes a release gate time that resets the pick direction to a downstroke. Economy picking, which is also known as conservative picking and sweep picking, preserves the pick direction to make the motion more efficient depending on which strings you play after one another. There are also 8th note and 16th note options, which alternate the pick direction based on the timing of the note within the beat to ensure that downbeats are played with a downstroke and upbeats with upstrokes. Finally, there are "downstroke only" and "upstroke only" options to restrict the pick direction to single directions.



## **Pick Modeling**

The position of the pick relative to the string is simulated using our proprietary physical modeling technology. Positioning the pick closer to the bridge gives you a brighter tone with plenty of twang, while playing closer to the neck has a deep, hollow tone.

## **Pick Position**

When the pick modeling option is enabled, this allows you to set the position of the pick relative to the string.

## **Pick Noise Amount**

Controls the amount of pick noise. Because the pick noises precede the sustain tone, they delay the perceived transients of the notes, so lowering the pick noise amount is important for bass tracks that need very precise rhythm. This also takes the pick style into consideration, as well as which string was previously played in order to determine the volume and length of pick noise.

## **Release Volume**

Controls the volume of the release samples. While release samples add a lot of realism to the sound of the bass, there are situations where you need to lower their volume for a bass track that has fewer extraneous noises.

## **Fretting Position**

Sets the fretting position. Depending on your bass track, different settings are suitable. For example, a lot of bass solos end up being played higher up on the bass's fretboard, which equates to a higher fretting position, whereas a lot of bass lines tend to be played closer to the open strings--a lower fretting position. It can also serve as a tonal choice, since the lower fretting position has a brighter, more complex tone, whereas the higher fretting position has a smoother, warmer tone.



## **Dynamic Morphing**

This makes the velocity layers crossfade between each other rather than strictly switching between each other at set velocity ranges.

## **Dynamic Curve**

Biases the dynamics towards either the low or high velocities. At its default state, the dynamics have a linear response.

## **Dynamic Low Limit**

Sets the minimum limit of the dynamics.

## **Dynamic High Limit**

Sets the maximum limit of the dynamics, essentially setting a cap on the loudest dynamic that can be played.

## **MIDI Guitar Mode**

Uses the MIDI channel number to dictate the string selection, assigning channel 1 to the high E string, channel 2 to the B string, and so forth.

## **Alternate Tuning**

Alters the tuning of the bass between several popular alternate bass tunings. The strumming downstroke and upstroke keyswitches are automatically lowered to prevent overlap with the playable range.



## **Legato Volume**

Adjusts the volume of all the legato articulation samples. At 50%, this control is at its default natural volume. You can increase or decrease this value to attenuate or boost the volume of the legato to fit the needs of your bass track.

## **Legato Range Up**

Sets the threshold interval for triggering a legato articulation above the current note.

## **Legato Range Down**

Sets the threshold interval for triggering a legato articulation below the current note.

## **Bend Mode**

Sets the bend mode that determines which notes are affected by the pitch wheel.

## **Bend Selection**

Allows you to either exclude or include the selected bend mode. For example, if you *exclude* the highest note played, all other notes apart from the highest note are affected by the pitch wheel. However, if you *include* the highest note played, only the highest note will be affected by the pitch wheel.

## **Bend Range Up**

Sets the range that notes can bend upward.

## **Bend Range Down**

Sets the range that notes can bend downward--using large intervals are useful for simulating a whammy bar while still preserving the smaller interval of the upward bend for natural string bends.



## **Vibrato CC**

Selects the MIDI CC used to control the vibrato amount. If your MIDI keyboard supports aftertouch, you can also set this to aftertouch.

## **Vibrato Curve**

Sets the LFO curve of the vibrato between several custom curves that are modeled after different styles of bass playing.

## **Vibrato Width**

Controls the width of the vibrato from very narrow vibrato to wide vibrato. Bear in mind that the wider the vibrato is, the sharper the note's tuning will sound. This is because vibrato can only bend notes sharp and not flat (unless a whammy bar is used, of course), so that results in the average tuning being perceived as sharp.

## **Vibrato Speed**

Sets the speed of the vibrato LFO.

## **Dynamic Memory**

Samples can be dynamically loaded and unloaded from memory depending on whether or not they're used in the current mapping. While this can save you a considerable amount of memory, dynamically loading and unloading samples can cause audio artifacts and slows down the speed that factory presets are loaded. Disabling the dynamic memory setting is especially suitable for live playing where you don't want samples to be loading in the background when switching patches. It also offers a smoother experience when auditioning factory presets.

## **Lock Mapping**

When this option is enabled, changing presets will not affect the current mapping. You can still edit the mapping as usual, but loading external presets or factory presets will not overwrite





your mapping. This is useful if you are using a specific mapping--for example, utilizing custom keyswitches--but still want to audition other presets without affecting the mapping.

## **String Selection Keys**

You can remap the string selection keys using this slider. Although the order of these keys cannot be altered, they are mapped in order of the pitches of the strings, from lowest to highest. By holding down these non-latching keyswitches, you can force notes to be played on the string corresponding with the keyswitch. If the note is outside the range of the string, it will revert to the string automatically determined by the current fretting position.

## **Keyswitch Unlatch**

While the keyswitch unlatch key is automatically mapped directly below the main playing range by default, you can override this and map it to any key you want. For example, you could map it nearby other latching keyswitches for convenience. Bear in mind that the keyswitch unlatch key only appears on your mapping if you actually have articulations mapped to latching keyswitches.



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**Guy Randle (Rosewood Recording Company)**

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**Rob Honey**

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Special thanks to:

**Oriana Schlaepfer, Peter DeLegge**



## Contact

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