Flute Flight

FLUTE FLIGHT

Made for KONTAKT Player™ N

ORANGE TREE SAMPLES

User Guide

Table of Contents

Preface

Thank you for purchasing the Flute Flight sample library! This flute collection features 2.25 gigabytes (compressed to 1.4 GB using the lossless NCW audio format) of 24-bit samples, powered by the free KONTAKT Player.

Flute Flight features the great flutist Mattan Klein, who was also behind the flute performance for Passion Flute, our jazz/rock flute library. Mattan performs all over the world, including at places such as Carnegie Hall, the Kennedy Center for Performing Arts in Washington DC, and many other prestigious venues. His exquisite tone and command of the instrument emanates through the flute samples.

Mac Ritchey at Possum Hall Recording Studio in Massachusetts engineered the sampling session. Mac has worked with many world music fusion, experimental, ambient, and rock groups. Also a talented multi-instrumentalist, Mac's expertise with engineering and production is enhanced by his proficiency in a variety of musical instruments including guitar, oud, Turkish saz, duduk, bouzouki, and didgeridoo.

Achieving Realism

Emulating an authentic flute performance is difficult because of how expressive the instrument is. Rather than sampling as many articulations as possible, we determined that putting more weight on scripting would ultimately result in a more flexible, expressive performance experience.

Because of that, all the samples are meticulously phase locked, which allows the scripting to morph between samples without any phase cancellation, giving you smooth transitions between dynamics.

The scripting also models any depth and speed of vibrato you want, using a custom LFO shape that emulates the shape of real flute vibrato.

What's Under the Hood?

At its core, Flute Flight has over 12,700 samples, recorded in 24-bit at 48khz.

The sampled articulations include sustains, separate attack samples, legato transitions, and release samples. Because all the samples are phase locked, the scripting can seamlessly transition between these samples to create expressive, lyrical flute tracks.

The sustains were sampled in three dynamics, and use separate attack samples that have four round-robin and three dynamics. That way you can play a loud dynamic sustain that starts with a soft attack, or vice versa, a soft sustain that begins with an accented attack.

The legato transitions have two dynamics, and were sampled chromatically from an octave down to an octave up from the starting note.

Everything was recorded with multiple mic signals: two close mics that you can choose between, and stereo room mic pair set up in a mid-side configuration.

The first close mic is a Coles 4050 ribbon microphone, which has a crisp, balanced sound for a more formal flute tone. The second close mic is an AEA R92 ribbon mic, which gives you a darker, more intimate tone ideal for jazz. In terms of room mics, the mid mic is an Earthworks QTC1, and the side mic is an AKG 414. The balance of these mics can be changed to give you a variable amount of room ambience and stereo width.

Flute Flight was the result of many years of development, and we're excited for it to finally be available for you to enjoy and use in your musical endeavors!

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 Flute Flight. 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 afterward 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 Flute Flight, which can be found in your order confirmation email as well as in your account on the Orange Tree Samples website.

Afterward, click the "Locate" button next to Flute Flight's listing in Native Access and then click the "Choose a location" button, which lets you 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 "Flute Flight" folder.

Note: If you ever move the library's folder after it's been activated, you'll need to re-open Native Access to update its records about where the library's folder is located. Afterward, 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 li-

braries you own, and find the listing for Flute Flight. After clicking on the "Instruments" button, double-click on the "Flute Flight.nki" instrument.

After the instrument finishes loading, you're ready to play Flute Flight!

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 KON-TAKT'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

Flute Flight uses Kontakt's snapshot preset system to manage factory and user presets. This offers a convenient way to navigate through presets one-by-one, or access a drop-down list of all the available presets. It also integrates nicely with the Native Komplete Standard, which gives you access to the presets through the Komplete 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 directly above the instrument's interface.
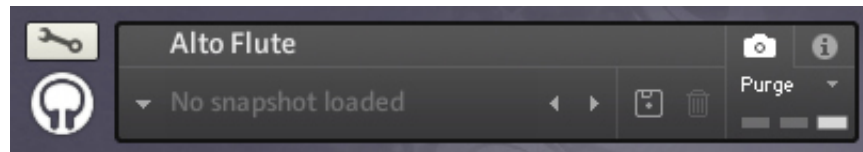
Kontakt's snapshot preset system

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 accessing the audio and MIDI settings and other instrument-related options). In the snapshot preset panel, you can click on the downward-pointing arrow button to the left of the snapshot name to open a dropdown menu of all the presets available. You can also audition the presets one-by-one by using the left and right arrow buttons to the right of the snapshot name.

When you first open the instrument, 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

The top half of the interface is devoted to settings related to the flute's performance, while the bottom half contains controls for adjusting the mixing.

The bottom half of the interface is divided into three sections: the global reverb, close microphone mixing, and the room microphone mixing. The close and room microphone signals include a reverb send, equalizer, and compressor.

Performance Controls

Mode

Poly - This control allows you to select whether the instrument is polyphonic or mono-phonic. When in polyphonic mode, you can play multiple notes simultaneously, while the monophonic mode limits you to single notes. However, the monophonic mode has the benefit of the legato samples for realistic note transitions. These note transitions are achieved when the ending and beginning of the next notes are played in an overlapping manner.

The poly mode switch, like any of the other controls, can be automated in order to switch between monophonic and polyphonic playing dynamically.

Dynamics

Level - This adjusts the morphing between the instrument's dynamic layers. By default, it's automated to MIDI CC #1 (mod wheel), but you can right-click on the knob to assign it to a different MIDI CC if desired.

Note that the dynamic level also slightly affects the pitch of the flute, based on where the dynamic is at the start of the note. While it will always initially be in tune, increasing the dynamic during a sustained note will also cause it to go slightly sharp, while decreasing the dynamic causes the pitch to go slightly flat. These subtle changes in tuning help add realism to the flute's performance.

Expression - The expression knob adjusts the overall volume of the instrument. By de-fault, this is automated to MIDI CC #11, which is the standard MIDI control for expression. By combining the expression with the dynamics level, you can control the exact volume of the flute, which is important for achieving articulations such as slowly fading out a note into silence, for example.

Vibrato

Power - Right above the vibrato controls is a power switch with which you can enable or disable the vibrato.

Speed - This adjusts the speed of the vibrato, giving you anything from a slow, dramatic style of vibrato to a fast, agile vibrato.

Depth - This adjusts the depth of the vibrato, allowing you to control how pronounced you want the flute's vibrato to be–anything from subtle, narrow vibrato to wide, dramatic vibrato.

Delay - This controls how much delay there is between the start of the note and when the vibrato begins. That way you can have the vibrato start at the same moment that the note plays, or allow the note to sustain for a period of time before beginning.

Retrigger - When this setting is enabled, the vibrato delay gets reset with each new note you play, despite playing legato. Otherwise, with the retrigger option disabled, the vibrato continues to the next overlapping note without any pause.

Global Controls

Reverb

Type - We've included several convolution reverb impulses to choose between, including room, hall, and plate reverbs as well as a few other more experimental options.

Size - Stretches the length of the reverb impulse to make the reverb tail shorter or longer.

Volume - Adjusts the total volume of the reverb bus. Bear in mind that this is still subject to the amount of signal that's sent to the reverb bus from the close and room mic signals.

Microphone Mixing Controls

Close Signal

Power - Enables/disables the close mic signal.

Mic Selection - The buttons labeled "1" and "2" allow you to choose between two different close microphone options. The "1" option is a Coles 4050 ribbon microphone, which has an crisp sound for a more formal flute tone. The option labeled "2" is an AEA R92 ribbon mic, which gives you a darker, more intimate tone that's especially suitable for a jazz flute tone.

Volume - Controls the volume of the close mic signal.

Room Signal

Power - Enables/disables the room mic signal.

Mid/Side Balance - This slider adjusts the balance between the mid/side room mic configuration, giving you a variable amount of room ambience and stereo width. With the slider all the way down, you hear only the sound of the mid mic, which is an Earthworks QTC1. When the slider is all the way up, you have the AKG 414 side mic.

Volume - Controls the volume of the room mic signal.

Reverb

Power - Allows you to enable or disable the reverb send.

Level - Controls the amount of the microphone signal that gets sent to the reverb bus.

Equalizer

Power - Allows you to enable or disable the equalizer.

EQ Controls - Each of the three brands in the EQ have controls for frequency, bandwidth, and gain. The knob at the top is the frequency control, the knob in the middle is the bandwidth, and the bottom knob is for controlling the gain of the band. You can refer to Kontakt's tootips when hovering over the controls to see which knob refers to each parameter.

Compressor

Ratio - Controls the amount of compression, expressed as a ratio between the input and desired output level. When set to a "1:2" ratio, for example, that means that for every 2 decibel increase above the threshold, the output will increase by only 1 decibel.

Threshold - Sets the level above which the compressor begins to reduce the volume of the signal according to the ratio.

Attack - Adjusts the amount of time it takes the compressor to reach the full ratio value after the input signal exceeds the threshold level.

Release - Adjusts the time the compressor takes to return back to non-compression after the input signal falls below the threshold.

Gain - Controls the total output gain of the compressed signal in order to compensate for the compressor's effective reduction in gain.

License Agreement

Orange Tree Samples produced all of these sounds and retains all rights to these sounds.

You may use the samples included for commercial or non-commercial music productions. You do not need to credit Orange Tree Samples.

This license to use the sounds granted to the original purchaser of the sounds and is not transferable without the consent of Orange Tree Samples.

You may not create any other sample-based product that uses sounds from Orange Tree Samples. This includes making other sample libraries that use Orange Tree Samples sounds as source material.

You may not copy, edit, distribute or sell the original soundsets without the written permission of Orange Tree Samples.

The software is provided to the user "as is". Orange Tree Samples makes no warranties, either express or implied, with respect to the software and associated materials provided to the user, including but not limited to any warranty of fitness for a particular purpose. Orange Tree Samples does not warrant that the functions contained in the software will meet your requirements, or that the operation of the software will be uninterrupted or error-free, or that defects in the software will be corrected.

Orange Tree Samples does not warrant or make any representations regarding the use or the results of the use of the software or any documentation provided therewith in terms of their correctness, accuracy, reliability, or otherwise. No information or advice given by Orange Tree Samples shall create a warranty or in any way increase the scope of this warranty.

Orange Tree Samples is not liable for any claims or damages whatsoever, including property damage, personal injury, intellectual property infringement, loss of profits, or interruption of business, or for any special, consequential or incidental damages, however caused.

Credits

Greg Schlaepfer
Production, scripting, graphics

Mattan Klein
Flute performance

Mac Ritchey
Engineering, mixing

Elan Hickler
Sample processing

Jackson Harris
Preset design, documentation

Beta testing

James Michael Wolk, David Reinstein, Richard Penrose, Geert Bevin, Perry D'Armond, Blake Robinson, Frederic Moueza, Jani Kaataja, Bob Bergen, Bill Thompson, Alejandro Tiscornia, Jonathan Timpe, Patrick Fitzsimons, Andrew Silagy, Charlotte Partt, Joshua Cohen, Doug LeBow, Jason Castle, Tony Ostinato, Ben Horwood, Dave Francis, Kobi Rivlin, Keith Levenson, Aaron Fultz, Leandro Gardini, Jordan Gagne

Special thanks to:

Oriana Schlaepfer, Peter DeLegge

Contact

We'd love to hear from you! If you have any questions, comments, or suggestion for the improvement of our products, please don't hesitate to contact us. For the latest updates on what's going on at Orange Tree Samples, you can subscribe to our newsletter from the Orange Tree Samples website, and visit us on Facebook / Twitter.

Email: support@orangetreesamples.com

Website: orangetreesamples.com

Social:

orangetreesamples.com/facebook

orangetreesamples.com/twitter

Thank you once again for supporting Orange Tree Samples! It is our sincere pleasure to provide you with high-quality, affordable sample libraries.