

MesaWinds



User's Guide

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Forward by Jared White

About the Project

My interest in the Native American Flute is, in a very real sense, inherited. I was in a traditional Celtic and ethnic European music group called Distant Oaks from 1994 to 2005. It was a family band that my mother Deborah, who was a singer and strings player, directed and promoted in the Northern California region.

In the early 2000's, Deborah's interest in the Native American Flute flourished, and she became active in the online "NAF" community. She established a rapport with several flute makers and bought a number of flutes in different keys. My own training in wind instruments such as the recorder, Irish whistle, and bagpipes led me to assist her in her musical explorations and I myself purchased a couple of flutes. Through those connections, I also began a long-time gig as Webmaster for the Flute Portal (www.fluteportal.com), one of the most popular and active Native American and World Flute resources on the Web.

After Deborah's untimely death in 2006, I inherited her rather extensive flute collection. I have continued to play on the flutes and am currently recording them on an album of massage/meditation music. My relationship with Orange Tree Samples emerged out of a long-time family friendship with its founder, Greg Schlaepfer, and I am thrilled to be working with him on this project. His technical wizardry combined with the ancient power of the Native American Flute has produced this extensive and innovative sound library that I can see being used in a wide variety of genres and contexts.

MesaWinds is a tribute to the haunting sound and signature style of the Native American Flute. These flutes are very healing and soothing, and I remember the joy it brought my mom as she played them. My hope is that your use of the six beautiful flutes contained within this sample library will bring you joy and peace also.

I would like to give special thanks to my wife Rosemary for encouraging me and graciously letting me record in quiet, Geoffrey Ellis for creating my flutes and being a great friend, Mark Holland for his performing inspiration, my recorder teacher Kit Higginson, my mom Deborah who taught me the ways of music, and the peace of the Waymaker who brings us healing and wholeness.



About the Instruments

The origin of the Native American Flute is lost in the mists of time. Because of the fragile and perishable nature of these instruments, being made out of wood or cane, very few fragments remain from ancient times. Some of the earliest flutes made out of bone date back to 300 B.C., and end-blown wooden flutes were found in a cave in New Mexico dating to 625 A.D.

The Native American Flute is intriguing in its design, being a double-chambered instrument rather than exhibiting the single-chambered design of the European recorder or whistle. A player blows in the mouthpiece, and air passes through a wind chamber before being forced through a narrow gap between the "stop" within the flute body and the "block" which sits atop the flute. The blocks are highly ornamented and vary individualistically from maker to maker. A fipple after the stop and the block splits the air column and sets it vibrating so that the player can control via sound holes the various tones of the instrument.

Flutes come in a wide variety of keys and sizes. Until recently, flutes were not tuned to concert pitch or Western scales and were largely dependent on the whim of the maker. The original tribal uses for the Native American Flute are also numerous and in some cases lost in a swilling fog of traditions and myths.

Scott August writes: "Tradition has it that the Native American flute was primarily a courting instrument. A young man would make a flute, set himself off from the group he was with and play a song that he and his beloved knew. She would hear this and understand his intentions. Once he and his beloved were joined together, he would throw away the flute never to play one again. Other traditions among the Plains nations held that a tribe could be identified from a distance by the sound and songs that a member of the tribe played as they traveled."

One common belief among native tribes was in the person of Kokopelli, a spirit or god who was often depicted in tribal and cave art as playing a flute. Images of a flute-wielding Kokopelli are very commonly seen today across the American Southwest and are well-recognized in flute circles. Writes Kathleen Joyce-Grendahl:

"In general, Kokopelli is a traveler carrying trade goods and news from other communities, playing his flute loudly as he approaches a village to indicate that he is a friend and not a foe and means the people no harm. He is a storyteller, a lover, a trickster, a musician, a magician, and a trader.

To the Navajo, Kokopelli is also referred to as 'Water Sprinkler' or To'nenili. Here, he is considered to be the bringer of rain, sacred water from rain, snow, lake water, spring water, and water from the four quarters of the world. Kokopelli or To'nenili sprinkles water over the



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seeds, bringing them to life, helping to bring about healthy crops for the people. In this myth, he is closely tied to the concept of the land's fertility."

In the MesaWinds sample library, I play six different flutes. Four of them, the Low G, G, Low A, and A flutes were made by Geoffrey Ellis of Earthtone Flutes (www.earthtoneflutes.com). The D flute was made by Colyn Petersen of Woodland Voices Flutes (www.woodlandvoices.com), and the High D flute was made by Ed Hrebec of Spirit of the Woods Flutes (www.spiritofthewoodsflutes.com).

All of the flutes are hand-crafted in several kinds of specialty woods. Each has its own unique sonic characteristics. Combined with MesaWinds' ability to transpose samples, you will be able to choose from a wide variety of sound styles.

All of the flutes with the exception of the A flute are tuned to the typical pentatonic scale that is missing a true 2nd note. An approximation of a chromatic scale is possible using cross-fingering or half-covering sound holes, which is what I have done here. The A flute's scale includes a 2nd but is missing a minor 3rd. You may find that if you endeavor to work within these basic pentatonic scales, the inner beauty of the flutes will sound forth more brilliantly than with chromatic scales. But the choice is yours.

Enjoy!

About the Flutist

Jared White grew up in the world of music. His parents encouraged his pursuit of performance arts and composition, and he began studying piano at the age of 5. When he was 10, he shifted focus to the recorder, in which he was classically trained by world-renowned recorder player Kit Higginson. Soon, the bagpipes and the Irish whistle lured him into the realm of Celtic music. Under the direction of his mother, Deborah, his family in 1994 formed the band Distant Oaks, and together for the next eleven years they toured the Western United States performing for audiences from 7 to 700, and recorded four albums (the last of which Jared also produced and engineered). They visited Scotland & Ireland for a mini-tour in the summer of 1998, and guest-starred in the record production of Christmas Revels in 2002.

After Deborah passed away in 2006, Jared and his brother Shayne recorded an album of electronica under the band name Binary Sea. After over a year of effort, Compass was released in 2008. Binary Sea's most recent EP Land Ho! just came out this year.



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Jared's experience in studio recording, mixing, and mastering came from his in-depth observation of the recording engineers Distant Oaks was privileged to work with, as well as the research and production Jared has done in the realm of electronic sound and synthesis.

In the last ten years, Jared has assembled a world-class project studio, featuring a wide range of microphones, equalizers, compressors, synthesizers, and a fully-fledged Mac-based audio workstation running Logic Pro. His philosophy is to focus on the personalized emotion of a sound-based experience by creating immersive soundscapes, capturing the clear essence of acoustic instruments, and blending ethnic sounds with modern electronic tones to craft an unforgettable musical journey.



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 **MesaWinds**. 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 "MesaWinds" folder that was created during the extraction of the library, and open any of the NKI instruments in the folder.

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



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.



Performance Overview

Legato

The Native American Flute is a monophonic instrument, which means that it can only play one note at a time. If two notes overlap, the latest note will supersede the previous one. Likewise, if you release a note while others are held, the flute will revert to the previous note. The term for this sort of legato in MIDI is “retrigger legato”. In this way you are able to easily play trills and other realistically monophonic lines.

Vibrato

You can dynamically switch between vibrato and non-vibrato articulations by using the modulation wheel (CC #1). At the controller’s lowest position, the flute will use no vibrato, while at the highest value it switches to vibrato. The starting value for the flute sample library is the vibrato articulation.

Velocity

As well as sampling multiple velocity layers for the flute sustains, we also recorded that “chiff” sound when attacking notes with a loud, short burst of air. You can get this sound by playing a note with a very loud velocity.

Expression

The volume envelope is smoothly calculated through changes in the velocity of the MIDI notes played. This automatic interpretation makes the flutes very expressive and realistic, without requiring the use of a breath controller.

Pitch Wheel

The pitch wheel is modeled after the way pitch bends work on the flutes--the exact range of which depends on the current note being played. This allows you to bend from one note to the next available on the flute.



Keyswitches

Additional articulations are available through the use of non-latching keyswitches. The MIDI notes which these keys reside can be assigned in the “Mapping” section of MesaWind’s interface.

The first articulation is a grace note. This sound is created by momentarily lifting up on the tone holes of the flute, creating a short leap in pitch, a useful ornament in flute performance. During a sustain, press this keyswitch to play the grace note articulation.

Next, we’ve included a fall. This iconic articulation recreates the slow drop in pitch and volume at the end of select notes, usually at the ends of phrases. To enable this articulation, press the fall keyswitch while releasing the sustain. You can combine the fall keyswitch with other articulations in order to achieve this slow release sound.

Fluttertonguing is occasionally used as a special effect. Press and hold this keyswitch before playing notes on the flute to trigger this articulation. Note that you can release this keyswitch during sustained notes, and the next legato note will be played without fluttertonguing.

Lastly, we’ve included a “tuku” articulation, a sequence of rhythmic bursts of notes. Triggering this articulation works just like the fluttertonguing articulation. Just press and hold the keyswitch before playing notes. After releasing the keyswitch, the next sustained or legato note will be played regularly.



Interface Overview

MesaWinds features a powerful MIDI interpretation engine, to insure the flutes sound and play as realistically as possible. Many aspects of the flute's performance are automated, allowing you to instantly play the flute presets from your MIDI keyboard, or sequence them using your DAW. Included in the MesaWinds interface are controls to alter the mapping (transpose the flutes or move their keyswitches), alter their tone, and select from a diverse collection of high-quality environments. This section of the manual explains how the interface controls work.



Settings



Transpose

The six flutes included in the MesaWinds sample library cover a wide range of pitches and keys, but like these instruments are in reality, they are limited to certain keys, since all the notes in the chromatic scale are not always available (although you can change this using the “mapping style” control). With this in consideration, MesaWinds has the ability to instantly transpose any of the flutes to the key you want. Setting the key for the flute transposes both the range as well as the pitch of the instrument.

Legato Speed

The speed of legato is essentially determined by the speed the flute performer places and removes his fingers on the tone holes on the flute. While expert flute performers play with consistency in this aspect, we wanted to give you the ability of adjusting this factor. This allows you to add a humanistic element to your flute performance by adjusting the speed at which legato is performed, since after all, no flute player is perfect.

You can automate the legato speed knob (assigning it to be controlled by a MIDI continuous controller) by right-clicking on the knob. In Kontakt 2, you can automate the control through the “Midi Automation” tab within the “Auto” section of Kontakt’s interface. Just drag the MIDI controller number you want to the desired control on MesaWind’s interface.

Mapping Style

You can use the settings in this drop-down menu to select whether you prefer the traditional flute mapping, which only has the accidentals possible on the current flute, or a chromatic mapping, which includes all the notes of the chromatic scale.



Mapping



Grace

Allows you to move the grace note keyswitch to any key you desire. Depending on the size of your MIDI controller, you may wish to move these keyswitches to more convenient keys.

Fall

This control lets you set the keyswitch for the fall release articulation.

Flutter

You can set the fluttertonguing keyswitch using this control.

Tuku

You can set the tuku articulation using this control.



Equalizer



Low

Boosts or cuts the low frequencies in the flute's tone. The frequency and bandwidth for the EQ are optimized for the Native American flutes.

Mid

Boosts or cuts the middle frequencies in the flute's tone.

High

Boosts or cuts the high frequencies in the flute's tone.



Ambience



Environment

You can select the convolution impulse from this dropdown menu. The ambiences range from warm, intimate tones to haunting, distant echoes. There are real spaces included as well as synthesized ones for ethereal tones.

Bypass

Disable all the effects by enabling the bypass control.

Reverb

Adjusts the overall wet/dry balance of reverb.

Delay

This adjusts the amount of delay in the flute's effects. The delay time and panning has been fine-tuned to suit the Native American Flute's tone, although you can adjust these parameters either in Kontakt's back-end interface or by disabling the delay completely (by setting the control to 0%) and applying your own delay effect.



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