Paradise Marimba

User's Guide

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Preface

Thank you for purchasing the **Paradise Marimba** sample library!

We developed **Paradise Marimba** 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. **Paradise Marimba** features 3.9 gigabytes of high-quality 24-bit samples (compressed down to 1.4 GB), powered by KONTAKT's extensive scripting engine.

The marimba 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. For example, we modeled the kinetic energy of the marimba's tines, allowing you to soften loud hits with subsequent soft hits. This also prevents the unnatural, excessive tonal build-up that many synthesized marimbas exhibit when playing rolls and repeated notes.

We also sampled a muted articulation where you hit the marimba tines, but hold the mallet against the tine to quickly mute it rather than letting the mallet bounce like usual. This is a great effect if you need a sharp, quick note.

What's Under the Hood?

The advanced scripting in **Paradise Marimba** 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 sampled each of the 5 octaves of tines chromatically, with four dynamic layers and up to 11 alternating round-robin samples for variation.

Paradise Marimba also includes a robust roll engine to make it easy and convenient to play realistic marimba rolls. When playing rolls, the notes are divided between both hands the same way a real marimba player would. We've also included the occasional clicking sound that the sticks make when playing 4-note rolls.

We hope you enjoy **Paradise Marimba**!

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 **Paradise Marimba**. 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 "Paradise Marimba" folder that was created during the extraction of the library, and open the NKI instrument.

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

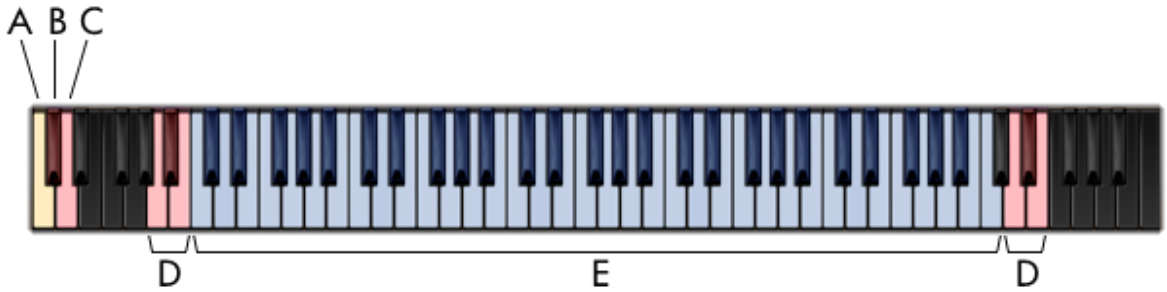
KONTAKT Sample Library Organization

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 - Normal Hit Keyswitch (Latching)

Pressing this key sets the articulation to the default, unmuted articulation. This keyswitch latches with the other articulation selection keyswitch (see C). Between these two keyswitches, you can switch between both unmuted and muted articulations.

B - Stick Noise Effect

This key triggers the sound of the marimba sticks accidentally hitting each other, creating a subtle "click" sound.

C - Muted Hit Keyswitch (Latching)

This keyswitch sets the articulation to the muted articulation. The marimba performer plays this articulation by hitting the tine with the mallet, but rather than letting the mallet bounce after the strike, holds the mallet against the tine to quickly mute it.

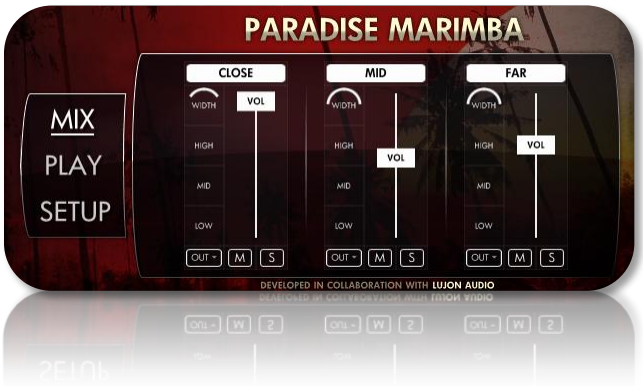
D - Repeat Last Note

Pressing this key repeats the last played note in the stanThis area of the keyboard has the primary range of sampled notes.

E - 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 marimba 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.

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 **Paradise Marimba'** own interface.

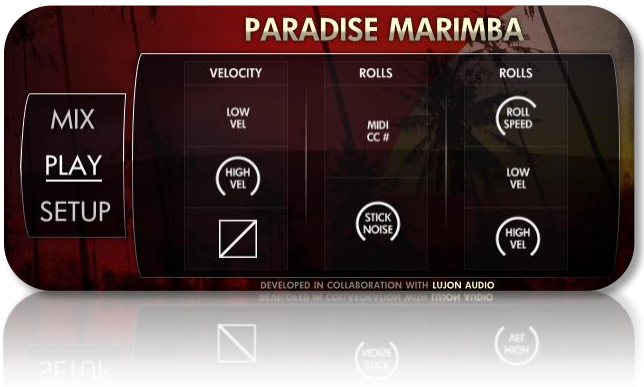
Mute

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



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.

Rolls - MIDI CC

Sets the MIDI CC that plays the rolls. By default, it's set to the mod wheel (CC #1), though you can assign it to any other CC you want.

Rolls - Stick Noise

When playing rolls of 4 or more notes, it's common for the mallets to accidentally hit each other, which adds occasional clicking noises. You can change the overall volume of this effect using this control, or turn it all the way down to disable the feature entirely.

Rolls - Roll Speed

Controls the overall speed of the rolls.

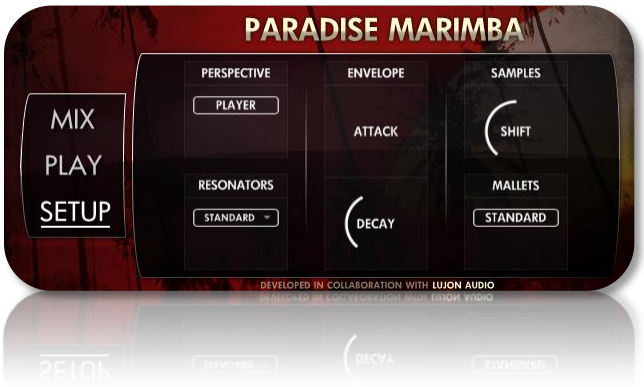
Rolls - Low Vel

Although the dynamic of the rolls is controlled using a MIDI CC (mod wheel by default), you can use this knob to adjust the lower dynamic of the rolls--that is, the dynamic of the rolls when the MIDI CC is at its lowest point.

Rolls - High Vel

This controls the velocity of the rolls when the roll MIDI CC is at its highest point.

Interface: Setup



Perspective

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

Resonators

As Recorded - This is the natural, unaffected sound of the marimba in the sample library.

Standard - The marimba we sampled for **Paradise Marimba** has special enhanced resonators, which have a very warm, full tone. This "standard" resonator setting uses an EQ to emulate a more typical marimba tone.

Vintage - This option enables an EQ to model a vintage marimba tone, which is brighter and with less prominent low-mid frequencies.

Envelope - Attack

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

Envelope - Decay

Sets the decay time to the samples, allowing you to adjust how long the notes ring.

Mallets

Standard - Sets the bottom two octaves of the playing range to use standard marimba mallets.

Bass - Sets the bottom two octaves to use softer bass marimba mallets instead.

Samples - Shift

This control shifts the samples used for each key in order to dramatically change the tone of the marimba. In other words, if you set the shift control to "+1" and play middle C, it will actually use the B sample immediately below instead, tuned up to a C. In this sense, it results in the same pitch, only brighter.

Automation

Built-in Automation System

Paradise Marimba 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 **Paradise Marimba** '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 **Paradise Marimba**' 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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Special thanks to:
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