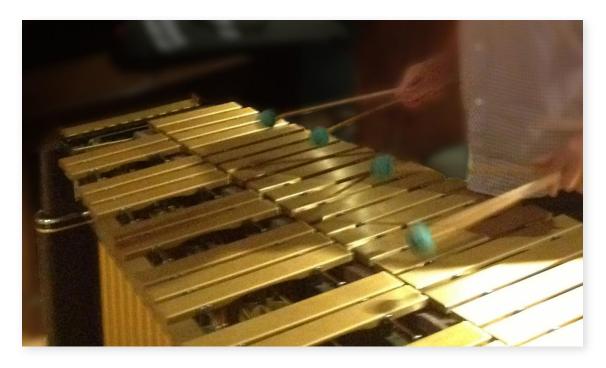# Pure Jazz Vibes

User's Guide

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Preface

Thank you for purchasing the **Pure Jazz Vibes** sample library!

We developed **Pure Jazz Vibes** 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. **Pure Jazz Vibes** features over eight gigabytes of high-quality 24-bit samples, powered by KONTAKT's extensive scripting engine.

The Instrument

One of our top priorities for **Pure Jazz Vibes** was getting a pristine, yet natural vibraphone tone. We auditioned several vibraphones, finally selecting a 70's Musser Century Vibraphone due to its classic, warm tone. The Musser vibraphone is a legendary instrument, extensively used by vibraphone masters such as Gary Burton, Lionel Hampton, Milt Jackson, Bobby Hutcherson, Mike Mainieri, and many others. While the sustain wasn't as long as some of the other vibraphones we tried, the richness of its tone was outstanding. We sampled the vibraphone using Vic Firth's Gary Burton signature vibraphone mallets.

The Recording

The vibraphone recording session was engineered by Michael Aarvold at the WaterSound Productions studio in the heart of Studio City, California. Regarding the choice of WaterSound's

studio to record the vibraphone samples, Michael says, "It has an exceptionally well-designed live room: the room maintains life and air in the sound, yet doesn't superimpose a distinctive and undesirable sonic signature. It is also extremely quiet, which is very important when recording delicate textures and maintaining a room aspect to the sound."

The microphones we used included Neumann TLM 170 Jubilee Edition mics and Sennheiser MKH800s. The preamps were Precision Analog mic pres for the close signal, Jensen 990s for the mid signal, and Gordon Audio mic preamps for the far signal--chosen for their exceptionally low noise floor.

We used Black Lion Audio White Sparrow A/D and EMM Labs D/A converters. The entire session was recorded with as direct signal path as possible, with very few patch points in order to keep the signal quality as unaffected as possible.

Achieving Realism

We always aim to recreate the playability of the real instrument as closely as possible, which is why we included a "vibraphone" play mode that uses your keyboard's sustain pedal to mimic the vibraphone's pedal. That way you can use your sustain pedal to switch between the tines being muted or unmuted. That being said, we also included a "keyboard" play mode, which lets you play the vibraphone as if it were a piano--the notes automatically muting when you release keys, unless you use the sustain pedal to let them ring.

One quintessential element of vibraphone playing is the tremolo fan. When enabled, these fans rotate, closing and opening the tops of the resonators to alternate between an open and muted tone. **Pure Jazz Vibes** uses advanced scripting to model the fan movement and produce ultra-realistic tremolo. We also added the ability to set the exact fan speed as well as the depth of the tremolo effect.

There's also a technique that expert vibraphone players use that we've never seen available in any other vibraphone sample library: mallet mutes. Mallet mutes are when the vibraphonist uses the mallet to press a ringing tine in order to mute it. One application is to change chord tones in a ringing chord. Do accomplish this, the vibraphone player would sustain a chord, then mute one of the tines while playing the replacement tine simultaneously. We've included this capability in **Pure Jazz Vibes** using low velocity notes, with a threshold that you can set (or disable entirely).

What's Under the Hood?

The advanced scripting in **Pure Jazz Vibes** 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, allowing you to mix the vibraphone for a close jazz tone, or a roomy orchestral one.

A great example of the lengths that we took when scripting **Pure Jazz Vibes** is with the tremolo. To accurately create the tremolo effect, we opted not to use a Kontakt LFO as many vibraphone libraries use, but precisely model it using scripting. The scripting not only takes into consideration the exact spinning motion of the fans, but the difference in delay between mic signals as well. The result is a highly realistic tremolo effect, but with the flexibility and versatility from being scripted.

Finally, 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 **Pure Jazz Vibes**!

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 **Pure Jazz Vibes**. 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 "Pure Jazz Vibes" 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 **Pure Jazz Vibes**!

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.

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 vibraphone 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--particularly in the close mic signal. 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 **Pure Jazz Vibes'** 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

Pure Jazz Vibes 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, making the sustained and short articulations more accessible and convenient for keyboardists.

The response is just like a piano in that each key can be released in order to mute the tine. The sustain pedal also behaves like a damper pedal on a piano, allowing tines to ring past releasing the MIDI notes. While in keyboard mode, the short articulation can be accessed by holding the non-latching C1 keyswitch.

Vibraphone - This mode recreates the playability of a real vibraphone by having the sustain pedal MIDI controller behave like a vibraphone's pedal. While the sustain pedal is up, the tines are muted, during which pressing keys produces the short articulation. Holding the sustain pedal down unmutes the tines, allowing them to ring when playing notes on the keyboard. When releasing the sustain pedal, any ringing tines are muted in the process.

If you don't have a sustain pedal connected to your MIDI controller, you can also use the C1 keyswitch, which duplicates the response of the sustain pedal. In other words, pressing the C1 key emulates holding the sustain pedal, while releasing the C1 key mirrors lifting the sustain pedal.

Sustains only - This mode uses the sustain articulation only, unloading the short articulation from memory. This mode is purely for saving memory if you don't need to use the short articulation.

Shorts only - This mode uses the short articulation only, unloading the sustain articulation from memory. Again, this is useful if you only need the shorts and not the sustains.

Mallets - Mute Vel

One technique that vibraphone 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 tine with this control. For example, setting the "mute vel" to "15" means that a ringing tine 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 vibraphone. You can also toggle this button using the D1 and D#1 keyswitches, which respectively turn off and turn on the tremolo. These two keyswitches provide a secondary method of controlling the tremolo state, but without requiring you to access **Pure Jazz Vibes'** 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. Although real vibraphones don't have this ability, we felt it was important to give you that degree of control to make the tremolo suit the style and tone of your music.

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

Perspective

This swaps the left and right channels, allowing you to switch the perspective of the vibraphone 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.

Range

Extends the vibraphone's 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 an EQ designed to enhance the tone of Pure Jazz Vibes.

Envelope - Attack

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

Envelope - Release

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

Pedal - FX Vol

This controls the volume of the vibraphone pedal release noises. This is the sound of the tines on the vibe lowering into their muted position when releasing the vibraphone pedal. It's quiet,

but occasionally it makes a slightly audible "clack" noise. Of course, you can always turn the FX Vol control all the way down to turn these noises completely off.

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.

Mapping

Keyswitches

There are two latching keyswitches mapped to D1 and D#1, which let you disable and enable the vibraphone tremolo. Although you can access this functionality directly from the interface, this allows you to control the tremolo directly from your MIDI controller or in your sequencer without needing to automate the control on the interface.

The C1 keyswitch has different functionality depending on which play mode you have selected. In the "keyboard" mode, C1 acts as a non-latching keyswitch to access the short articulation. While in the "vibraphone" mode, C1 mirrors the behavior of your sustain pedal, allowing you control the sustain pedal if you don't have a sustain pedal connected to your MIDI controller.

The C#1 key plays an effect of the mallets dropping onto the vibraphone's tines.

Automation

Built-in Automation System

Pure Jazz Vibes 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 **Pure Jazz Vibes** '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 **Pure Jazz Vibes**' 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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