

The Famous E Electric Piano



User Guide

Table of Contents

Preface	3
Installation.....	7
Step 1: Extract the ZIP File.....	7
Step 2: Activate Through Native Access.....	7
Step 3: Load in KONTAKT.....	7
KONTAKT Sample Library Organization	8
Factory Presets	9
Navigation	10
Perform	11
Volume	11
EQ	11
Tremolo	12
Chorus.....	12
Effects	14
Analog EQ	15
Digital EQ	15
Cabinet.....	15
Chorus.....	16
Algoverb	16
Phaser	17
IR Reverb	17
Compressor.....	18
Delay	19
Gain	20
Advanced	21



Velocity	21
Stretch Tuning	22
Sustain Pedal Split Point	22
Note Panning Spread	22
Note Release.....	23
CPU Usage (LFO Resolution)	23
Bell Register	23
License Agreement	24
Credits	25
Contact	26



Preface

Jay Graydon is the Grammy Award winning producer and recording engineer responsible for making the “E Model” electric piano famous in countless albums during the early 1980s. Since the creation of those recordings, the “E” electric piano became a legendary, unique sound among players worldwide. George Mamalakis was one of those players, who was fortunate enough to acquire the “E” electric piano from Andy Leeds of Leeds Musical Instrument Rentals in 1985. George has been the proud owner ever since. George and Jay have kept in touch over the years, owing to their mutual love of the “E” electric piano. They often discussed the importance of sampling this rare instrument to share it with the music world.

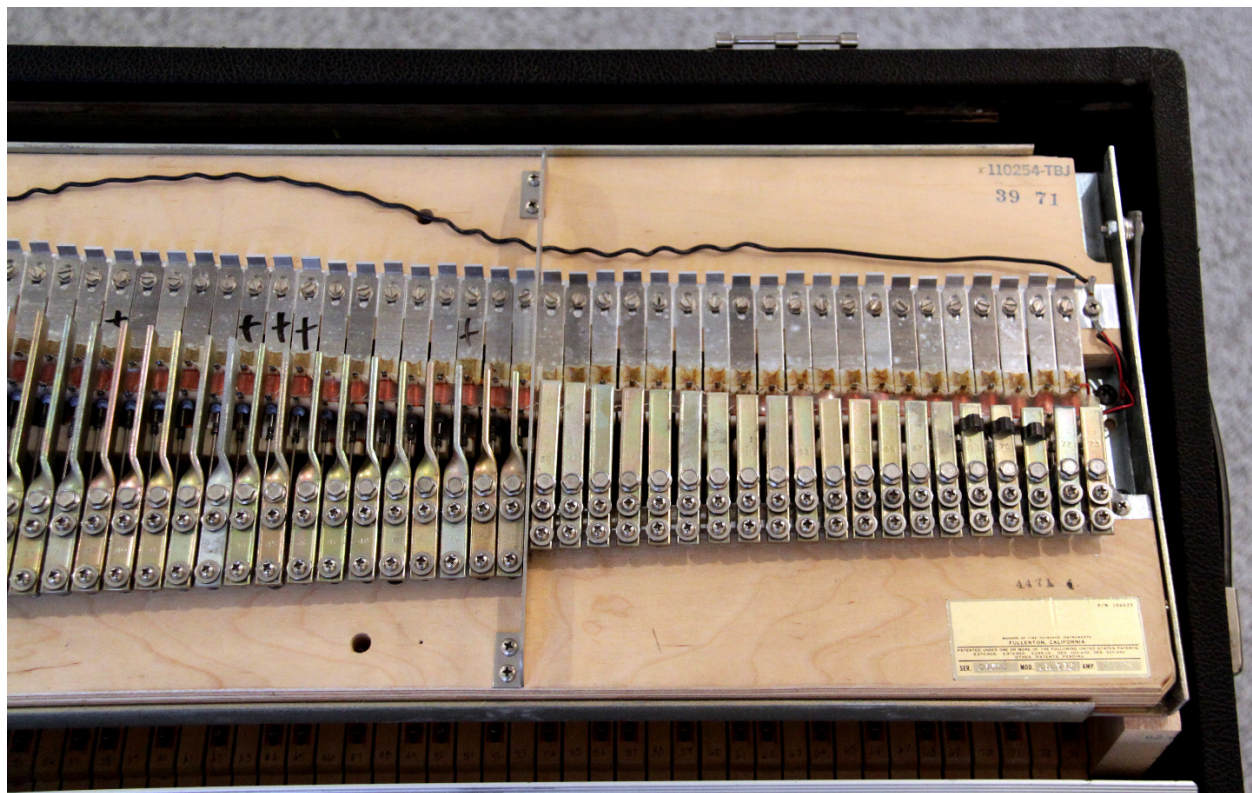


*The “E Model” electric piano at a recording session for David Roberts
Left to right: Mike Porcaro, Greg Mathieson, David Roberts, Jeff Porcaro*



In late 2015, George and Jay made the decision to collaborate to preserve the incomparable sound of the Leeds Rentals “E” electric piano by sampling this one-of-a-kind instrument to the highest degree of attention to detail.

The mechanical, electrical, and technical preparation of the “E” electric piano began in early 2016. Every note on the “E” electric piano was tuned and voiced to perfection immediately prior to sampling, which began later that same year. George conducted the sampling in his climate-controlled studio in Santa Barbara where the “E” electric piano resides. Jay, with years of sampling experience, oversaw and mentored the process from his home in the Los Angeles area.



Sampling, truncating and structuring the basic framework of the playable instrument took a full year. To assure uniformity of the velocity layers across the entire keyboard, George conceived of and built a device to actuate finite/multiple layers of dynamics. The device mimics the human motion, but with indexed precision.

He sampled 18 velocity levels for each of the 73 notes at 96 kHz, 24-bit. Each sample was recorded with its full, natural decay, thus requiring no looping. George also devised a sample velocity table that ensures exact allocation of each sample by its dB level to its corresponding MIDI velocity, resulting in a seamless and fluid playing response. Each note took several full days to complete to George and Jay's satisfaction. Finally, a side-by-side comparison with the actual "E" electric piano verified the "success" of each note.



George Mamalakis's "VERA" system for recording precise velocities.

Since November of 2017, George and Jay have been collaborating with Greg Schlaepfer, owner/developer of Orange Tree Samples. The three worked together closely to develop the ultimate software recreation of the “E” electric piano, allowing The Famous E Electric Piano to live on forever.



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 The Famous E Electric Piano. 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 The Famous E Electric Piano, 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 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 "The Famous E Electric Piano" 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 li-



braries you own, and find the listing for The Famous E Electric Piano. After clicking on the "Instruments" button, double-click on the "The Famous E Electric Piano.nki" instrument.

After the instrument finishes loading, you're ready to play The Famous E Electric Piano!

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.

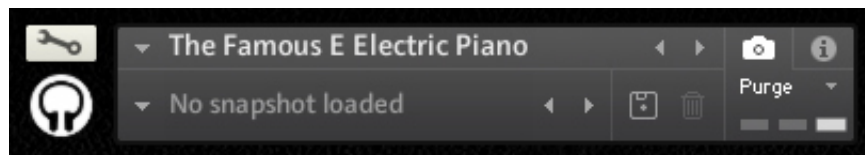
Another convenient way to access your KONTAKT libraries is by adding them to the Quick Load panel. This allows you to create shortcuts to your libraries, sorted into any folder/subfolder arrangement you wish. The Quick Load panel can be quickly accessed with a single right-click in any empty area of 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

The Famous E Electric Piano 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 dropdown list of all the available presets. It also integrates nicely with the Native Complete Standard, which gives you access to the presets 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 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.



Navigation

The navigation bar at the top of the interface allows you to switch between the three sections of the instrument's controls.



The **Perform** section contains the type of controls you would have at your fingertips when performing the instrument live, as if you were sitting in front of the real instrument.

The **Effects** section provides you with an assortment of effects modules with a flexible rackmount-style system.

Finally, the **Advanced** section gives you access to a variety of settings to tweak the exact way the library sounds and performs.

Any of these three sections can be "pinned" using the pin button in the upper right corner of the interface. This preserves the configuration in that section so that changing presets won't overwrite the current setup of that section. For example, this feature is particularly useful for preserving any tweaks that you've done in the "Advanced" section, while still being able to audition different presets.



Perform



The "Perform" section

Volume

This controls the master volume of the instrument. If you find that high polyphony, loud dynamic playing is causing clipping in Kontakt, you can either reduce this volume knob to give yourself more headroom or reduce Kontakt's own master volume slider, which is located in the upper right corner of the interface.

EQ

These controls give you access to a high-quality four-band EQ. You can fine-tune the frequency and Q of each band by clicking on the small wrench icon in the upper right corner of the EQ section, which displays an panel with additional controls.

Bass / Low Mid / High Mid / Treble - These four knobs can be used to boost or attenuate the frequencies in each range.

Freq - Determines the exact frequency for each band. We recommend boosting the gain of the band to the maximum while adjusting the frequency so that you can get a good sense of which harmonics the EQ is affecting, after which you can return the EQ band's gain to its desired value.



Q - Adjusts the Q (quality factor) of the frequency band. Please note the difference between Q and bandwidth, where a low Q results in a wide bandwidth and a high Q results in a narrow bandwidth. A Q of 2.0 has a bandwidth of 0.7 octaves, while a Q of 0.5 has a bandwidth of 2.5 octaves.

Bell / Shelf - Switches the bass or treble bands between a bell-shaped curve and a shelf.

Note from Jay: when mixing The Famous E Electric Piano in a crowded track, attenuating the frequencies around 500 hertz will help alleviate the build-up that is prone to happen in that range, preventing the mix from sounding muddy.

Tremolo

This is a custom tremolo effect modeled after the real instrument's built-in one.

Bypass - Allows you to turn the tremolo effect on and off. When disabled, the tremolo logic is completely bypassed to preserve CPU.

Mode - Switches between mono and stereo output modes, emulating how you would take both the left and right signals from the real instrument for a stereo tremolo sound versus just the left channel for mono. It's important to note that this tremolo effect is not created by modulating the panning, but consists of separate amplitude LFOs for the left and right channels, resulting in a much more accurate model of the real instrument's tremolo effect.

Speed - Sets the rate of the tremolo effect. The curve of the LFO also changes depending on the speed of the tremolo, just like on the real instrument.

Intensity - Controls the depth of the tremolo effect, specifically how much the instrument's amplitude modulated.

Chorus

One of the unique features of the library is a custom chorus effect that include models of several popular vintage chorus pedals (the CE-2 and the CE-3's two modes) commonly used in conjunction with the real instrument. It also includes a pristine digital chorus model that features a rich stereo image.



Bypass - Allows you to turn the chorus effect on and off. When disabled, the chorus logic is completely bypassed to preserve CPU.

Model - Allows you to select between four different chorus models. The exact behavior of the following controls depend on the chorus model selected.

Rate - Adjusts the speed of the chorus effect, specifically how rapidly the pitch of each chorus voice oscillates.

Depth - Adjusts the depth of the chorus effect, which equates to the number of cents each chorus voice is detuned in order to produce narrow or wide chorus sounds.

Mix - Only applicable in the "Logical" chorus model, this control lets you set the amount of chorus effect to mix with the dry signal.



Effects



The "Effects" section's modular effects rack

The effects in the "Effects" section of the interface are applied after the EQ, tremolo, and chorus controls in the "Perform" section. Just like in the real instrument, the EQ and tremolo are built into the front panel, so their positions are effectively locked in the signal chain. The chorus effect in the Perform section emulates a chorus effect pedal in front of the instrument itself, and therefore is also locked in its placement in the signal chain.

The effects rack gives you a flexible system for adding and managing a variety of common types of effects, the signal flow of which goes from top to bottom.

Each effect module has a bypass button on the left side, allowing you to conveniently enable and disable the effect without having to completely remove it from the effects rack. On the right side of each effect module is a button to remove the effect.

There are two arrow buttons on either side of the effect module's bypass button, which allow you to move the effect's position in the effect chain. Alternatively, you can click on any space not occupied by an effect's control and drag the module vertically to change the order of effects.



We recommend the following order of effects from first to last (top to bottom):

1. EQ / Compressor
2. Chorus / Phaser
3. Delay / Reverb

Analog EQ



This parametric EQ option emulates high quality analog circuitry, providing you with four bands and choice of bell or shelf EQ shapes for the lowest and highest bands. You can control the frequency and gain of each band, and in the case of the two middle bands, the quality (Q), which determines the steepness of the frequency boost/attenuation.

Digital EQ



This EQ module is a typical modern digital EQ with three bands, and adjustments for frequency, quality (Q), and gain for each band.

Cabinet

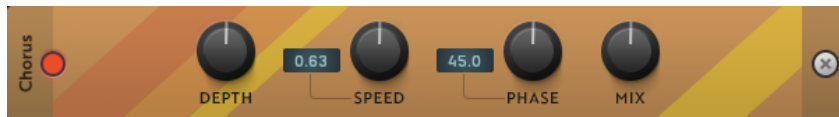


The cabinet module emulates the sound of the electric piano's built in speaker cabinet, adding coloration and ambience to the instrument's tone. In addition to the close and far



mic positions, the effect includes options recorded with a binaural mic. That way you can experience the sound of playing the real instrument from both the player and audience's perspective.

Chorus



Unlike the chorus options available in the "Perform" section of the interface, this chorus module uses Kontakt's own built-in chorus effect.

Depth - Controls how wide the chorus effect is.

Speed - Sets the rate of the chorus effect's oscillation.

Phase - Adds a difference in phase between the left and right channels, giving the chorus a wider stereo width.

Mix - This allows you to adjust the blend between the dry signal and the chorused signal.

Algoverb



This module is based on Kontakt's built-in algorithmic reverb effect.

St. Width - This control adjusts the stereo width of the input signal, which results in approximating the distance of the sound source. Lower values sound closer while higher values make simulate a more distant sound source.

Pre Delay - Adds a short delay before the reverberation begins.

Size - Sets the size of the reverb, and therefore the overall length of the reverb tail.



Color - Adjusts the character of the reverb. High values result in a brighter reverb tone while low values give you a softer, more muted tone.

Damping - Simulates absorption in the reverb, dampening high frequencies as the reverb decays.

Mix - Adjusts the balance between the dry and wet reverb signal.

Phaser



Depth - Sets how wide the frequency range of the phaser's effect sweeps.

Speed - Controls the rate at which the phaser effect sweeps back and forth.

Phase - Introduces a difference in phase between the left and right channels, giving the phaser a wider stereo width.

Feedback - Adjusts the emphasis of the peaks and notches in the comb filtering effect.

Mix - Adjusts the balance between the dry signal and the phaser's output signal.

IR Reverb



This reverb module uses impulse responses to replicate the sound of four legendary hardware reverb units.

Reverb Unit - The upper menu allows you to select between the included reverb unit options



Reverb Preset - The lower menu selects the preset within the reverb unit you've selected.

Length - Stretches or compacts the reverb impulse in order to adjust the overall length of the reverb.

High-pass - Sets the frequency of a high-pass filter on the reverb, allowing you to attenuate the low frequencies. This is useful for cutting out any muddiness in the reverb.

Low-pass - Sets the frequency of a low-pass filter on the reverb, allowing you to attenuate the high frequencies. This is useful for emphasizing the body of the tone by decreasing the brightness of the reverb.

Pre Delay - Adds an adjustable delay before the reverb sounds.

Mix - Sets the balance between dry and wet signals.

Compressor



This module emulates the sound of a classic analog compressor.

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

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

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 fall back to non-compression after the input signal falls below the threshold.



Auto - Sets the release time of the compressor to an automatic mode.

Makeup - Controls the output gain of the compressed signal in order to compensate for the gain reduction of the effect.

Mix - Controls the balance between the dry, uncompressed signal and the wet, compressed signal. At 0% you'll only hear the unprocessed input signal, while 100% gives you the compressed signal only.

Delay



Time - Sets the delay time in milliseconds.

Sync - Synchronizes the delay time to your host's BPM. That way the delay time can be expressed as tempo-dependent values instead of absolute delay times.

Pan - Alternates echoes between the left and right channels to create a wider stereo panorama.

Damping - Attenuates the high frequencies in the delayed signal with each repetition of the delay effect.

Feedback - Controls the amount of the output signal that gets fed back into the input of the delay, resulting in a longer delay effect.

Level - Sets the volume level of the delay effect.



Gain

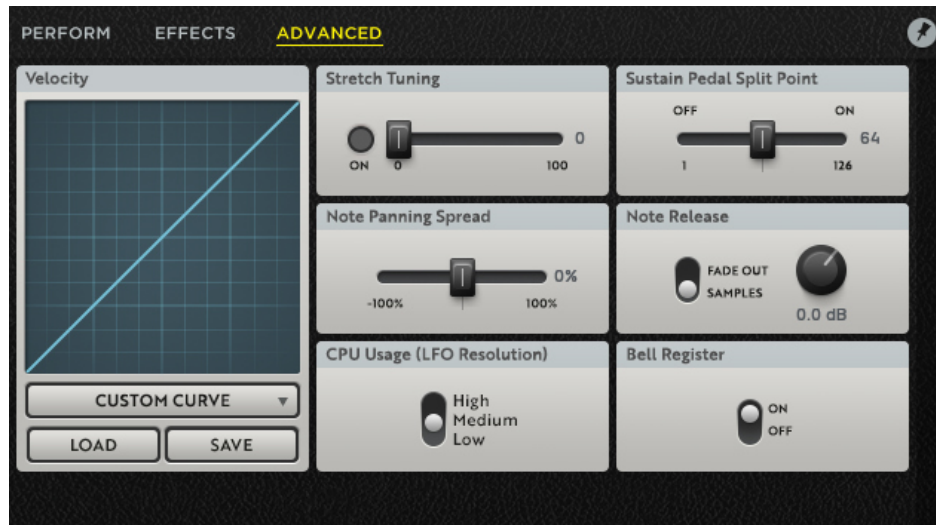


This module allows you to boost or attenuate the signal, which can be used to make the instrument's volume louder to compensate for frequency cuts in the EQ, for example.

Gain - Sets the volume of the output signal, measured in decibels.



Advanced



The “Advanced” section

Velocity

The main velocity curve graphic behaves like an X/Y pad, allowing you to click and drag it to fine-tune the velocity curve, biasing the velocity response toward the high dynamics or low dynamics to suit your MIDI controller's response and your playing style.

In addition to being able to customize the velocity curve, there are also presets tailored for different general MIDI controller keyboard types:

Synth Action - Adjusts for synth action keyboards by reducing the low velocities to regain the natural range and response of the instrument.

Semi-weighted Action - Similar to the synth action preset, this reduces the low velocities

Fully-weighted Action - Resets the action to fully-weighted, since that's the natural response of the real instrument.

Hammer Action - Compensates for graded hammer action, since the real instrument has linear action across the entire keyboard.



In addition to the factory presets, we offer the ability to load and save your velocity curve settings created using the custom curve X/Y pad.

Note: It's very important to set match the velocity curve according to your keyboard's action. Once you've selected a velocity curve preset, or dialed in the response with a custom curve, you can toggle the pin button in the top right corner of the interface in order to preserve that setting despite changing presets.

Stretch Tuning

Stretch tuning makes the very highest notes slightly sharp and very lowest notes flat. We implemented it according to the charts in the instrument's service manual. However, rather than just being on or off, this control allows you to add a variable amount of stretch tuning.

Note from George: These electric pianos are not stretch tuned at the factory, but are tuned to equal temperament.

Sustain Pedal Split Point

This sets the point at which the sustain pedal is determined to be off or on. Note that this setting only has any effect if you are using a continuous sustain pedal—that is, a sustain pedal that outputs a range of values from 0 to 127 instead of merely on (127) and off (0). That way you can either actuate the sustain by the slightest press of the pedal, or have it only activate once the pedal is nearly fully pressed.

Note Panning Spread

This setting allows you to adjust the panning of the notes depending on their pitch, centered on middle C. Positive values result in higher pitches being panned to the right and lower pitches being panned to the left, while negative values are vice versa. While this sort of panning doesn't naturally occur on the real instrument, it allows you to replicate the panning in piano libraries.



Note Release

There are two modes to choose from for note releases:

Fade out - This uses a simple fade at the end of notes with an adjustable length, which offers a cleaner-sounding release to the notes than using release samples. The adjustable release length is equivalent to the "release" portion of an ADSR amplitude modulator.

Samples - Although release samples add authenticity to the sound of the instrument, it's important to remember that they are a timed element, and therefore have rhythmic implications, just like a hihat closing. That's why it's important to be conscious of when notes are being released and where in the beat that happens. With the release samples enabled, you also have an adjustment to set the volume of the release samples. By default this is at the as-recorded volume, but you can always boost or attenuate them to suit your preferences.

CPU Usage (LFO Resolution)

The tremolo uses custom LFO shapes that are meticulously modeled after the real instrument's tremolo. The exact shape actually changes depending on the speed of the tremolo effect, and furthermore is not a simple panning effect, but uses separate LFOs for left and right channels like how the real instrument works. Because of this, the tremolo adds extra CPU usage. This control allows you to dial in how exact the LFO shape is depending on how detailed you need it to be, with the tradeoff being how much CPU usage it adds.

Bell Register

Starting at the B above middle C, the type of hammers changes, giving the sound of the instrument a bell-like tone, up to the G above. Although this is the authentic sound of the instrument, if you need a more consistent-sounding pitch range, you can disable the bell register, which uses alternative samples without the bell-like tone instead.



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Credits

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Production, preset design, technical advisor

George Mamalakis

Sampling, production, programming, graphic design, preset design, beta testing

Greg Schlaepfer

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