

**Bolivian Panpipe V2**  
for NI Kontakt, Logic EXS24, Steinberg HALion & Soundfont



Our Bolivian Panpipe has a bright and evocative voice that complements traditional, folk, and new age music styles.

The Bolivian Panpipe features:

- 245 mono 24-bit WAV samples
- Detailed multi-velocity sampling with sustaining loops
- 1 program for Kontakt 3 4 & 5 with scripted legato and GUI
- 1 program for Kontakt 1+
- 1 program for HALion
- 1 program for Logic EXS24
- 1 program in SoundFont format

## Bolivian Panpipe V2 for NI Kontakt 3,4 & 5

**The file in NI Kontakt 3, 4 & 5 format requires the full version of NI Kontakt and does not work fully with the free Kontakt player!**

### Bolivian Panpipe Page



On the front page of the GUI, named “Bolivian Panpipe”, you can adjust the playing style and dynamics of the sound. From left to right, the controls are:

#### Play Mode



*Legato*: enables realistic transitions between connected notes.

When *Legato* is active, overlapping notes in a melody line will sound more natural, because their attack is smoothed.

- ① Activating *Legato* places the instrument in monophonic mode. You cannot play chords when *Legato* is active.

*Retrigger*: enables retriggering of held notes when *Legato* is active. This means that if you hold one note and play a second note, when you release the second note, the first note will trigger again. Retrigger is useful for playing trills.

The *Retrigger* button is activated by the *Legato* button. When *Legato* is off, *Retrigger* is hidden.

- ① The playable range of the Bolivian Panpipe is C1 – C5 inclusive.

## Dynamics



*Attack*: sets the time in milliseconds for the sound of the instrument to reach full volume when a note is played.

*Decay*: sets the time in milliseconds for the sound of the instrument to die away to silence when a note is released.

*Velocity*: sets the relationship between how hard you strike the keys (MIDI velocity) and the volume of the sound. At 0%, the volume of the sound is unaffected by how hard you play. At 100%, the volume of the sound is strongly affected by how hard you play.

## EQ Page



On the EQ page, you can shape the tone of the sound. From left to right, the controls are as follows:

### EQ

*Lo Gain*: sets the volume of low frequencies, between +/-6 decibels.

*Mid Gain*: sets the volume of mid frequencies, between +/-6 decibels.

*Mid Freq*: sets the centre of the frequencies controlled by the *Mid Gain* dial.

*Hi Gain*: sets the volume of high frequencies, between +/-6 decibels.

- ① The Lo and Hi EQ frequencies have been pre-tweaked by Precisionsound to suit the instrument.

## FX Page



On the FX page, you can apply a delay effect and a high-quality convolution reverb. From left to right, the controls are as follows:

### Reverb

*Level*: sets the volume in decibels of the convolution reverb effect.

*Type*: changes the impulse response of the convolution reverb. Seventeen impulse responses are available, ranging from short springs to churches and cathedrals. You can also disable the reverb by setting this menu to “Reverb off”.

### Delay

*Level*: sets the volume in decibels of the delay effect.

*Delay on/off*: enables or disables the delay effect.

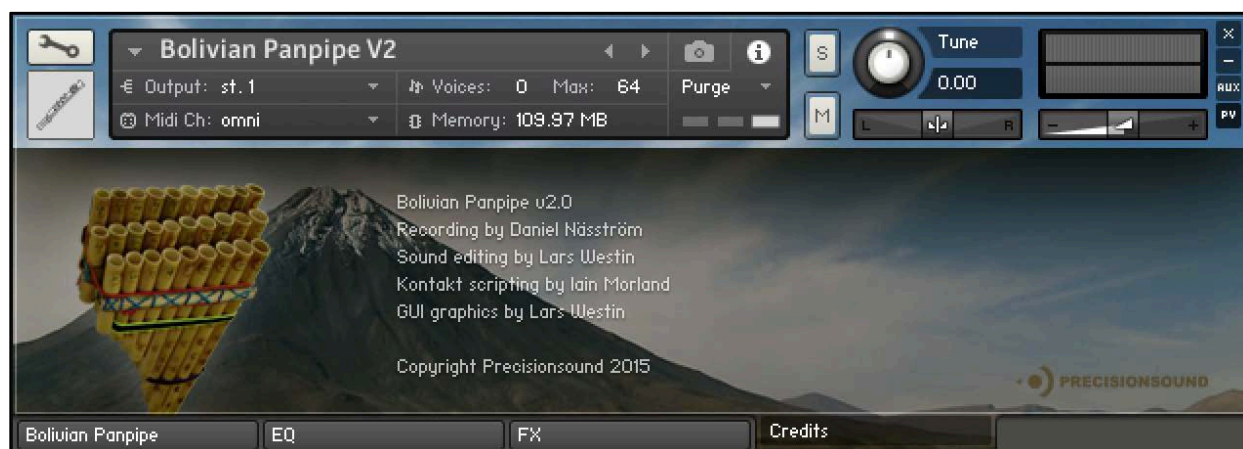
*Time*: sets the gap in milliseconds between delay repetitions.

*Tone*: sets the high-frequency damping of the repetitions generated by the delay, where 0% provides no damping, and 100% provides full damping for a darker sound.

*Feedback*: sets the extent to which repetitions generated by the delay are fed back into the delay, to produce more repetitions. At 100%, the delay continues regenerating indefinitely.

*Spread*: sets the stereo image of the repetitions generated by the delay, where 0% is mono, and 100% is full stereo for a ping-pong delay effect.

## Credits



Recording by Daniel Näsström

Sound editing by Lars Westin

Kontakt scripting by Iain Morland <http://www.iainmorland.net>

GUI Graphics by Lars Westin

This product includes impulses from the free Bricasti M7 library by Acousticas, used under license.

The manual was written by Iain Morland.

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