

Dream Whistles V2
for NI Kontakt, Logic EXS24 & SoundFont



Dream Whistles is an atmospheric library of expressive and playful whistles, for a variety of music styles.

Dream Whistles features:

- 501 mono 24-bit WAV samples
- 5 whistle types
- Sustained and glissando articulations
- 1 program for NI Kontakt 3-5 with scripted legato and GUI
- 10 programs for NI Kontakt 2
- 10 programs for Logic EXS24
- 10 SoundFonts

Introduction

The sound sources for Dream Whistles are five wooden recorders of different sizes—bass, alto, tenor soprano, and sopranino.

Recorders of this type were developed and made popular during the baroque era. Each instrument is chromatic and has a range of about two octaves. The bass, alto, and sopranino recorders are tuned in F, and the tenor and soprano recorders are tuned in C. Thus there are many overlapping notes, so these instruments have often been used in ensembles.

In our opinion, each size of recorder has a personality of its own, even for solo playing. The sound differs from other members of the flageolet family, such as the Celtic tin whistles. The tone character of the baroque recorders could be described as clean and warm, with less air leakage than their Celtic cousins.

In making this sample library, our aim was to play the notes in a personal and folksy way, rather than in a classical baroque style. We recorded the instruments with lots of “air”, natural vibrato, and glissando. The result is a highly expressive library with a playful character.

For this V2 release, we created a scripted interface for Native Instruments Kontakt 3 and above, which allows you to shape the sound, apply effects, and enable realistic legato transitions between notes.



Dream Whistles 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!

Dream Whistles Page



On the front page of the GUI, named “Dream Whistles”, you can adjust the articulation and dynamics of the sound. From left to right, the controls are:

Whistle

Whistle Select: sets the whistle type and articulation for played notes, the name of which is shown above the dial. Ten articulations are available. In addition to being selectable with this dial, articulations can be chosen by pressing keyswitches on your MIDI keyboard. The keyswitch for the current articulation is shown to the left of the dial. The articulations and keyswitches are as follows:

Articulation	Keyswitch note
Bass	C1
Bass Gliss	C#1
Alto	D1
Alto Gliss	D#1
Tenor	E1
Tenor Gliss	F1
Soprano + Sopranino	F#1
Soprano Gliss + Sopranino Gliss	G1
Sopranino + Soprano	G#1
Sopranino Gliss + Soprano Gliss	A1

The playable range for all articulations is C2 – F#4.

- ① The currently selected articulation will be remembered after you save and reopen the Dream Whistles V2 instrument.

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.

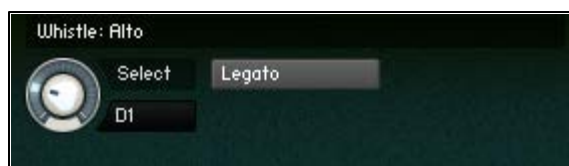
- ① Activating *Legato* places the instrument in monophonic mode. You cannot play chords when *Legato* is active.

The other Whistle controls are activated by the *Legato* button.

The *Retrigger* and *AutoGliss* controls are active and visible when the *Legato* button is on:



When the *Legato* button is off, the *Retrigger* and *AutoGliss* controls are inactive and hidden:



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.

AutoGliss: enables automatic switching to the glissando version of the currently active articulation. The AutoGliss dial sets the minimum interval between notes for the glissando articulation to be triggered.

AutoGliss is a great feature for expressive playing, because it adds sampled glissandos to glide upwards between notes.

Such glissandos are typically played only across large intervals, so the AutoGliss dial enables you to set the *minimum* distance between notes that will trigger the sampled glissando.

- ① AutoGliss does not permanently change the whistle articulation. It works on a note-by-note basis, and only when the current note is higher than the preceding one.

If a glissando articulation is already selected, AutoGliss is unavailable and its display is blanked:



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 Dream Whistles V2 manual was written by Iain Morland, with introductory text by Daniel Näsström.

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