

Nordic Low Whistle V2
for NI Kontakt, HALion, Logic EXS24 & SoundFont



Our Nordic Low Whistle is made of slow-grown fir wood. It has a rich and breathy tone, ideal for adding traditional and earthy tones to your sound palette.

The Nordic Low Whistle features:

- 254 mono 24-bit WAV samples
- Sustain, staccato, glide and flutter playing styles
- 1 program for Kontakt 3 4 & 5 with scripted legato and GUI
- 6 programs for Kontakt 1+ and 2 programs for Kontakt 3+
- 7 programs for EXS24
- 6 programs for HALion
- 5 programs in SoundFont format

Introduction

The Nordic Low Whistle is a Swedish cylindrical flute, made of slow-grown fir wood. Its Swedish name is "härjedalspipa".

The instrument was built by craftsman Gunnar Stenmark. It is the result of folk music research, and its design was refined in response to musicians' preferences.

Our particular instrument is a seven-hole whistle. It has a breathy, warm and rich tone, ideal for adding traditional and earthy colors to your sound palette.

We recorded multiple articulations. The Full programs for EXS24, HALion and Kontakt contain all the articulations, and have MIDI keyswitches to change articulation while playing.

The keyswitches are as follows:

Articulation	Keyswitch note
Legato	C1
Natural	C#1
Staccato	D1
Flutter	D#1
Glide	E1 (EXS24 only)

In the Kontakt 3 Full program, the staccatos are played round robin. In HALion and the unscripted programs for Kontakt 1-3, Glide is mapped to the modulation wheel (MIDI CC1).

The scripted program for Kontakt 3 is new for version 2 of the library. It has slightly different articulation names and keyswitches, as well as special performance controls for expressive note transitions. It is described overleaf.

Nordic Low Whistle 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!

Nordic Low Whistle Page



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

Articulation

Articulation Select: sets the articulation for played notes, the name of which is shown above the dial. Five 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
Natural	C1
Gliss	C#1
Staccato 1	D1
Staccato 2	D#1
Flutter	E1

The playable range for all articulations is C2 – C4 inclusive.

- ① The currently selected articulation will be remembered after you save and reopen the Nordic Low Whistle 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.

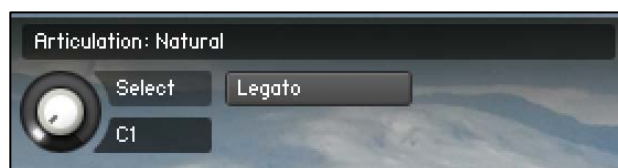
- ① Activating *Legato* places the instrument in monophonic mode. You cannot play chords when *Legato* is active.

The other Articulation 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 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 articulation. It works on a note-by-note basis, and only when the current note is higher than the preceding one.

If the 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.

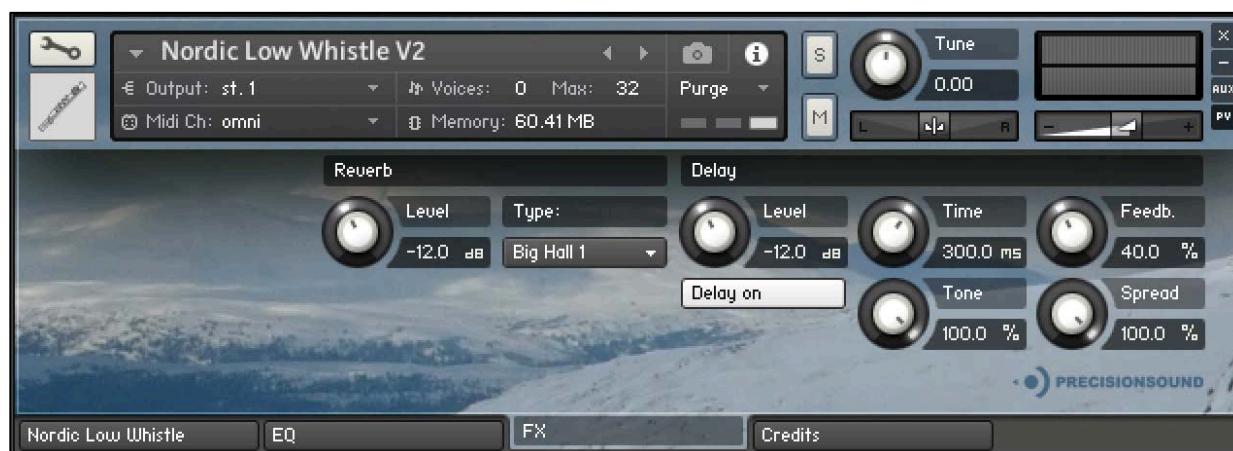
Mid Gain: sets the volume of mid frequencies, between +/-6 decibels.

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

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