PRECISIONSOUND

Shepherd's Flute
for NI Kontakt, Logic EXS24 & SoundFont

Our Shepherd's Flute is an ancient type of bamboo flute from Israel, with a voice like a whisper in the wind.

The Shepherd's Flute features:

- 156 mono 24-bit WAV samples
- Sustained and staccato playing styles
- Flutter and glissando articulations
- 1 program for NI Kontakt 3-5 with scripted legato and GUI
- 6 program for NI Kontakt 2
- 6 programs for Logic EXS24
- 5 SoundFonts

Introduction

Welcome to the Precisionsound Shepherd's Flute library.

The source of this sample library is an ancient type of bamboo flute from Israel, which has a mezzo soprano voice. The flute has seven holes on the top, and one hole underneath for the thumb. It has a lovely warm tone, almost like a whisper in the wind.

The original instrument has a diatonic major scale with some quarter-tone sharps and flats. For greater flexibility, our version is fully chromatic with a normal tuning.

In addition to programs for Kontakt 2, EXS24, and SoundFont, we have created a scripted program for Native Instruments Kontakt 3 and above, which allows you to shape the sound, apply effects, enable legato transitions between notes, and trigger expressive glides.

Shepherd's Flute 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!

Shepherd's Flute Page

On the front page of the GUI, named "Shepherd's Flute", 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
Sustain	C1
Gliss	C#1
Staccato 1	D1
Staccato 2	D#1
Flutter	E1

The playable range for all articulations is C3 – C6 inclusive.

ⓘ The currently selected articulation will be remembered after you save and reopen the Shepherd's Flute instrument.

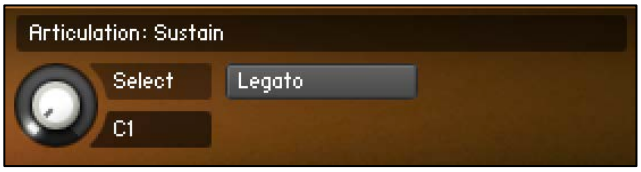
Legato: enables realistic transitions between connected notes. When *Legato* is active, overlapping notes in a melody line will sound more natural, because their attack is smoothed.

ⓘ 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.

ⓘ 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.

ⓘ 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.

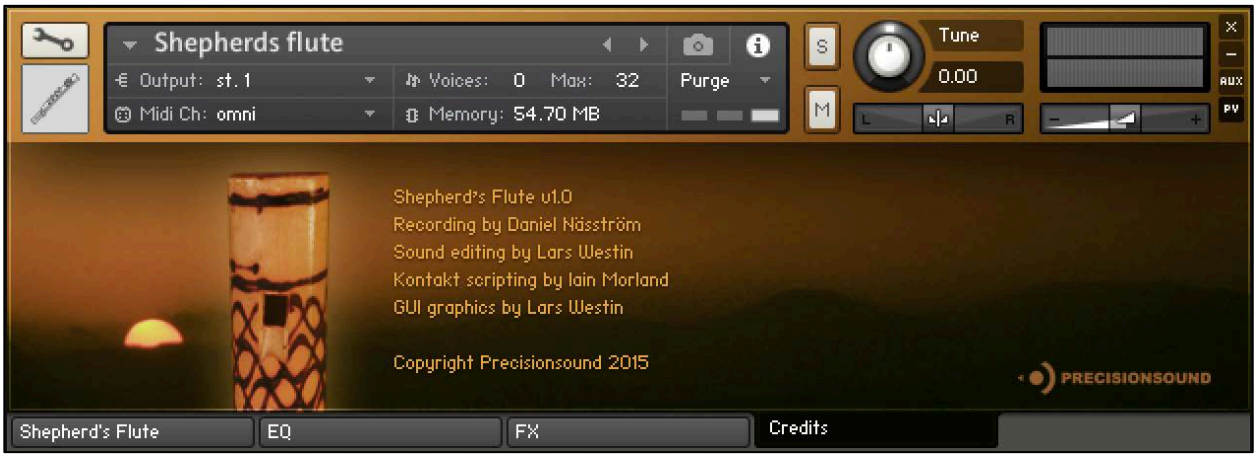
Time: sets the gap in milliseconds between delay repetitions.

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 Nässtrom

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 Nässtrom.

Licence agreement

All content on CD/DVD-ROM and in downloadable SampleSets available from Precisionsound and other resellers are licensed, not sold, to you, the single user. Precisionsound is the owner or master licensee of the content.

The payment you make to purchase the SampleSets containing the content gives you the non-exclusive right to use the content in any music and/or audiovisual media production, such as a soundtrack, music production, television show, live/playback show, advertisement, computer/videogame.

The music demos are © Copyrighted and shows how different content from downloadable SampleSets and CD/DVD-ROMs can be used. Any use of the demos found at Precisionsound's website or on a reseller's website requires written permission from Precisionsound.

You may not distribute, sell, re-sell, lend, rent, lease, give away, sublicense, assign, or otherwise transfer any of the content except as part of, and incorporated in a production.
You may not distribute the content, either in native format or reformatted, filtered, re-synthesized or otherwise edited or treated, for use as samples, loops, multi-samples as programs or patches in a sampler or sample playback unit. The content cannot be used as source playback from ROM or chip sets or embedded in any chip set. Only the original purchaser has the right to use the content in their production.

You will not spread unlock codes for downloaded SampleSets "*.exe/zip/rar" files to any other person and you have to keep such codes confidential.

If you become aware of any unauthorized use or distribution of Precisionsound content, please notify Precisionsound immediately via E-mail at info@precisionsound.net

Violation of this agreement will be pursued to the fullest extent of the law.