

**Naeshult Table Piano  
for NI Kontakt & Logic EXS24**



The Naeshult Table Piano is a curious and charming crank-driven instrument from the nineteenth-century, an oversized music box with a table for a body.

The Naeshult Table Piano features:

- 459 stereo 24-bit WAV samples
- Chromatic string samples
- Percussive hammer samples
- Mechanical crank samples
- 4 programs for Kontakt 2
- 1 scripted program for Kontakt 3+ and above
- 4 programs for EXS24
- 1.50 GB total uncompressed size

## Introduction

Out of the flames, so to speak, we saved this odd crank-driven automatic piano instrument. It's like an oversized music box, using a rotating roll with pins to activate wooden clubs that hit horizontal strings.

These so-called table pianos, or piano harps, were made in Småland in the south of Sweden from about 1880 until 1929, when the manufacturing plant was burnt.

During this period there was a use for self-playing instruments in schools, churches, and other groups. You could call them "sing-along machines of the 1800s". Naturally, the demand declined in conjunction with the introduction of gramophone records.

Now, a hundred years later, we have taken this limited but charming contraption and made it a flexible and playable instrument for software samplers. Our aim was to honour the instrument's original characteristics – the clapping of the clubs, the sonorous sound of the strings coming out of the box.

Unfortunately it's impossible ask the original builders what they would have thought of this development, but we hope they would have liked it!

The tonal range of the instrument is C2-C5. We also recorded the sound of the piano's crank being turned, which we mapped from C#5-C6.



## Naeshult Table Piano 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!*

### Table Piano Page



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

#### Envelope

*Attack*: sets the time in milliseconds for the chromatic string notes to reach full volume when a note is played.

*Decay*: sets the time in milliseconds for the chromatic string notes to die away to silence when a note is released.

#### Levels

*Strings*: blends the two strings that are available for each note. When *Mix* is zero, the strings are equal in volume. When *Mix* is at -12, you hear only the first string. When *Mix* is at +12, you hear only the second string.

*Hammer*: sets the volume in decibels of the hammers as they hit the strings.

*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.

## String 2

*Coarse*: sets the octave transposition of the second string.

*Fine*: sets the tuning of the second string in cents.

*Offset*: sets the delay in milliseconds between striking the first string, and striking the second string, when a note is played.

- ① Because the dials in this section affect the tuning and timing of the second string, be sure to set the *Mix* dial to a value between -11 and +12 to hear their effect. When *Mix* is at -12, only the first string is audible.



## Tremolo + Arp Page



On the Tremolo + Arp page, you can generate note patterns with human variations for a realistic performance. From left to right, the controls are:

### Mode

*Rate*: sets the time interval between generated notes, synced to the host tempo from 1/64 to 1/4. When *Rate* is turned fully clockwise, the *Speed* dial becomes active, and the time interval between notes can be set freely.



*Speed*: sets the time interval between generated notes, from 50 to 1500 milliseconds, independent of the host tempo.

*Speed* is active only when *Rate* is fully clockwise.

*Tremolo + Arp Menu*: activates either tremolo or an arpeggio pattern. Tremolo mode is monophonic, requiring only one note to be held. Arpeggio mode is polyphonic, requiring at least two notes to be held.

This menu can also be controlled by keyswitches, where C1=Off, C#1=Tremolo, and the keys between D1 and F1 set different arpeggio patterns: D1=Up, D#1=Down, E1=Up and Down, F1=Down and Up.

Additionally, the menu is controllable by Sustain Pedal (MIDI CC64), which when pressed activates the most recently used tremolo/arp mode.

*CC1 Accelerate/Decelerate*: sets the effect of the modwheel (MIDI CC1) on the tremolo and arpeggio. In “accel” mode, raising the modwheel increases the rate at which notes are generated. In “decel” mode, raising the modwheel decreases the rate at which notes are generated.

This button is also controllable by keyswitch F#1 (accelerate) and G1 (decelerate).

## Humanize

*Timing*: sets the amount of random variation in the time interval between generated notes. When the second string is audible, this variation adds to the timing offset created by the *Offset* dial on the Table Piano page of the GUI.

*Velocity* : sets the amount of random variation in the velocity and volume of generated notes.

*Tuning*: sets the amount of random variation in the tuning of generated notes. When the second string is audible, this variation adds to the tuning set by the *Coarse* and *Fine* dials on the Table Piano page of the GUI.

① If the *Tremolo + Arp Menu* is Off, the Humanize dials have no effect.

## Stereo + EQ Page



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

### Stereo

*Width*: sets the stereo image of the instrument, from mono (0%) through to natural stereo (100%).

### 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.

## Reverb + Delay Page



On the Reverb + Delay page, you can apply effects to the sound. 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% = no damping, and 100% = 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% = mono, and 100% = full stereo for a ping-pong delay effect.

## Credits Page



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

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