

Orchestral Chimes Collection

user guide

Soniccouture

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INSTALLING YOUR SONICCOUTURE PRODUCT

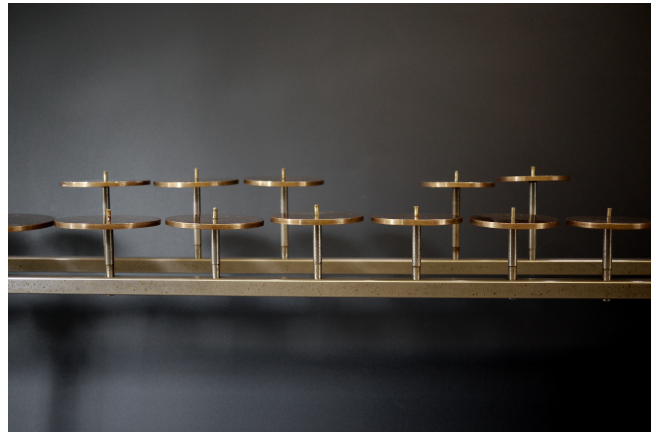
If you do not own Kontakt, you can install the free [Kontakt Player](#).

Kontakt 6.2 or above is required for this product.

The most up to date installation instructions can be found on the [Soniccuture Website](#)



ORCHESTRAL CHIMES, BELLS, ETC



There are various names for these instruments: *Tubular Bells* are sometimes referred to as *Orchestral Chimes* or *Concert Chimes*. A *Glockenspiel* played with mallets is not the original German keyboard instrument, and is sometimes called *Orchestral Bells* or *Concert Bells*. *Crotales* **are** generally called *crotales*, although you may hear the term "antique cymbals" occasionally.

Naming aside, the Soniccouture *Orchestral Chimes Collection* is surely, at the time of writing, the most detailed capturing of these instruments to date. Often an afterthought in larger orchestral percussion libraries, here they are put in the spotlight: comprehensive mallet selections and a very high level of velocity detail give an unprecedented realism when played.



TECHNICAL INFO

Tubular Bells, Crotales, and Glockenspiel

3 different mallets each

15-17 velocity layers

2 microphone pairs

7,763 samples

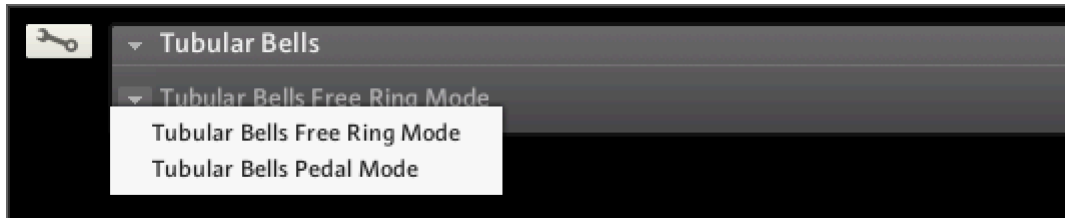
Stereo 24 bit, 48 kHz

24 GB library, 13 GB with NCW compression



THE KONTAKT INSTRUMENT

SNAPSHOTS - PEDAL AND FREE RING MODE

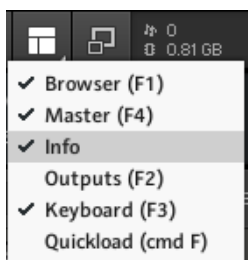


Kontakt stores presets as Snapshots, and you can use these to save your own setups.

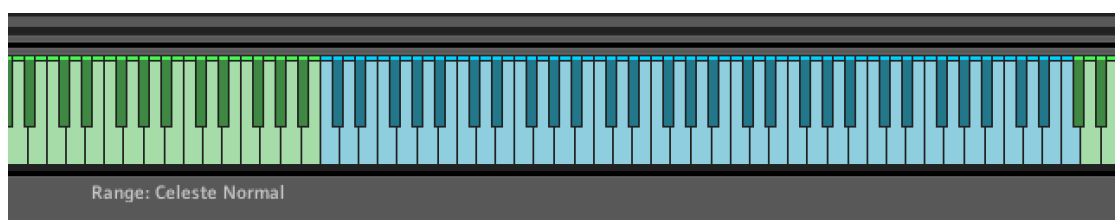
All three Orchestral Chimes instruments have two Snapshots here to quickly set up the instrument to behave as if it has a "Pedal" (Sustain CC64), or to ignore the pedal and simply be in "Free Ring Mode".

BUILT-IN HELP

THIS IS REALLY USEFUL!



If you activate the Info pane in Kontakt, you can hover over any control in the instrument and a short note will appear in the Info pane at the bottom describing what that control does.



OVERVIEW

The main page of these three instrument looks almost the same, and work the same way. The A and B mics are turned on or off on the far left and right, and the levels for each are set with the large knobs.

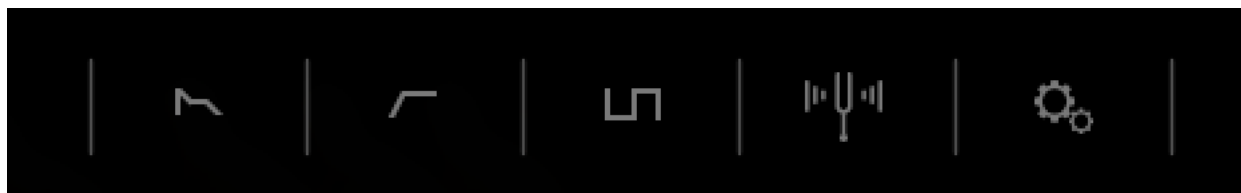


Across the middle at the top you can choose from three mallet types:



THE EDITOR

Below the mallet selection you find a row of icons. These open the various edit pages, should you want to edit any of the playback parameters within Kontakt.

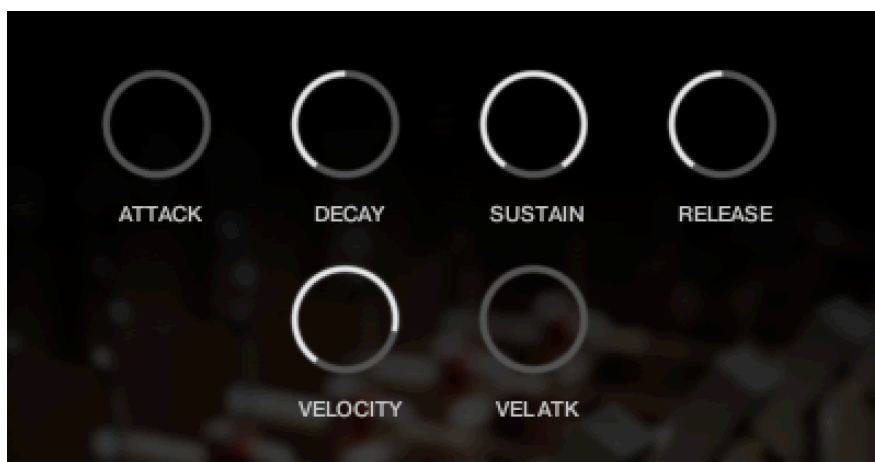


These five switches open five different parameter editors. From left to right they are Envelope, Filter, LFO, Tuning, and Performance Options.



ENVELOPE

The ENVELOPE tab gives you control of the ADSR Amplitude envelope, as well as VELOCITY sensitivity and VELOCITY to ATTACK time modulation depth.

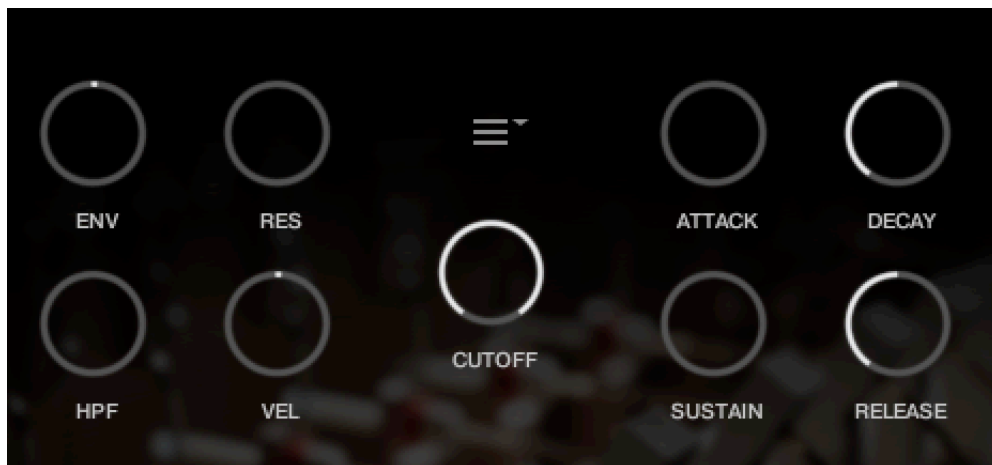




FILTER

On the FILTER tab you can control the filter CUTOFF frequency, as well as choose the filter type with a drop down menu. Here you can also control the RESONANCE of the filter, the ENV depth, the High Pass Filter cutoff, and the VELOCITY to filter cutoff depth.

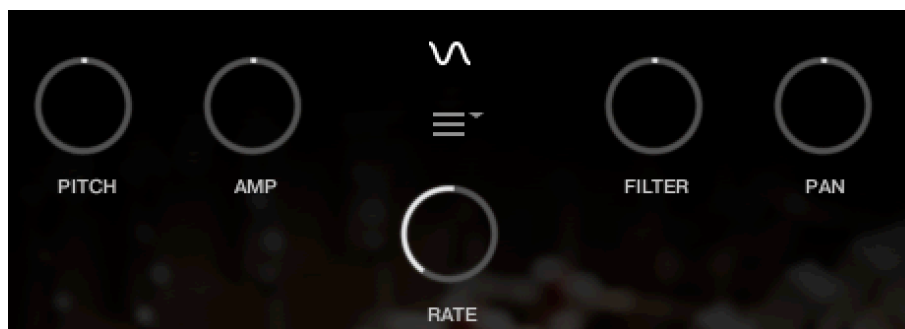
The ADSR controls of the filter envelope are on this same tab.



LFO

The LFO tab lets you control the LFO RATE, as well as the depth of modulation to the PITCH, AMPLitude, FILTER cutoff or PAN of that department.

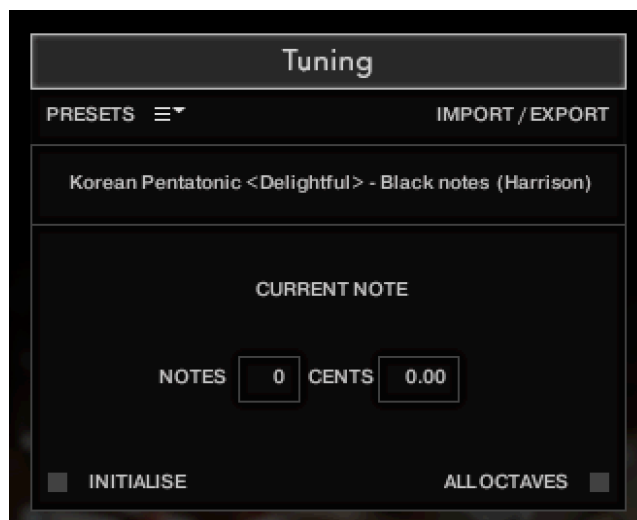
There are two menus beside the large RATE knob. One of these lets you set the LFO WAVEFORM, and the other lets you set LFO Sync options.





MICROTUNING

In the Microtuning Editor you can design or import/export scales to and from other Soniccouture instruments.



The title bar is a switch that turns the microtuning function on or off.

There is a menu of some example factory tunings at the top left, and the import/export menu on the top right.

In the middle is displayed the current TUNE KEY, the key that is currently being edited. You can adjust the NOTES (semitone) or CENTS offset of this key.

If ALL OCTAVES is checked (at the bottom right) then all instances of that key will change together... this is very useful if you're designing a scale that repeats at the octave, which many of course do.

INITIALISE will set the microtuning to nominal, no offsets for any notes.

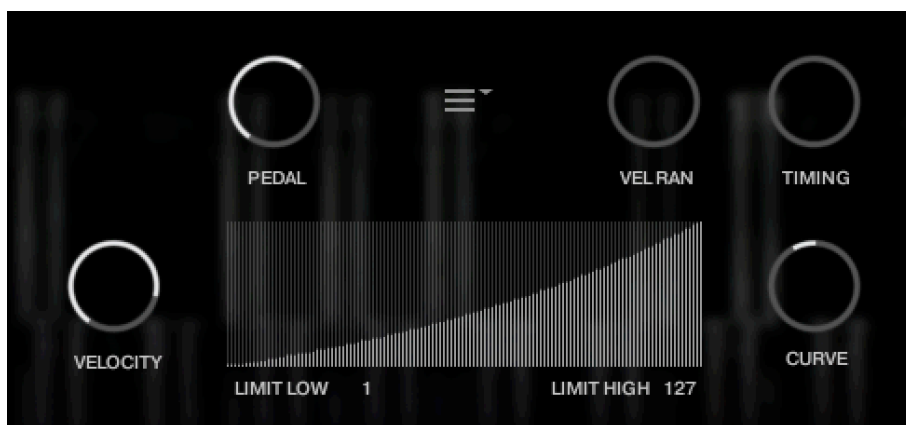




PERFORMANCE OPTIONS

In this editor you can adjust the velocity response, curve and limits.

There are also a knob for the the PEDAL noise level (Tubular Bells only), and two 'humanise' controls; VELOCITY RANdom, and TIMING random.



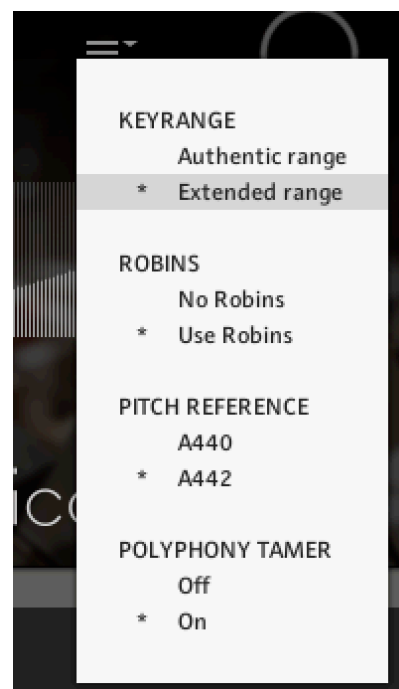
There is a menu in the centre with some other options that can be turned on or off.

The KEYRANGE can be limited to the original range, or extended further.

You can disable ROUND ROBIN behaviour if you like.

Like many metal percussion instruments, the original tuning of these instruments is A442, but you can change this to A440 if you like.

The POLYPHONY TAMER can be disabled if you like, although it's best to keep this on to conserve polyphony and thus the CPU requirements of the instrument.



EFFECTS

The EFFECTS panel is divided into 5 sections.



Insert Effects

Equaliser

Stereo

Saturation

Space



THE INSERT EFFECTS

Here you can choose up to 3 insert effects. The effect is enabled with the square power switch to the left of its name at the top of the tab, and the appropriate controls will appear below when its tab is selected.

You can select from a list of effects using the menu to the right of the effect name in the tab.



The effects are in routing order from left to right, and are before the EQ and other effects on this panel.

You can only select each type of effect once, if you select an effect already in use, then the position of those effects will be swapped.

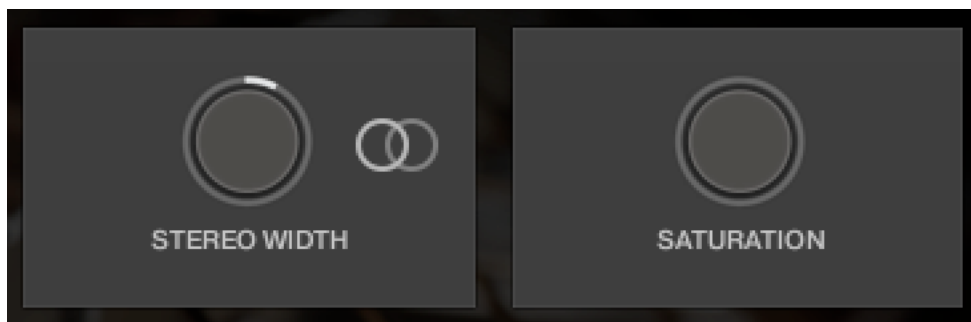


EQUALISER

This is a fairly obvious four band parametric EQ. The fader on the far right is the output level from the EQ.



Note that BELL and SHELF are drop down menus, you can choose either for the top and bottom bands. You can enable or disable the EQ with the power switch at the top left.



STEREO AND SATURATION

Here you can adjust the STEREO WIDTH (the natural recording is nominal at 12 o'clock). Moving the control left narrows the width, and to the right increases it.

There is a stereo SWAP feature, enabled with the symbol:

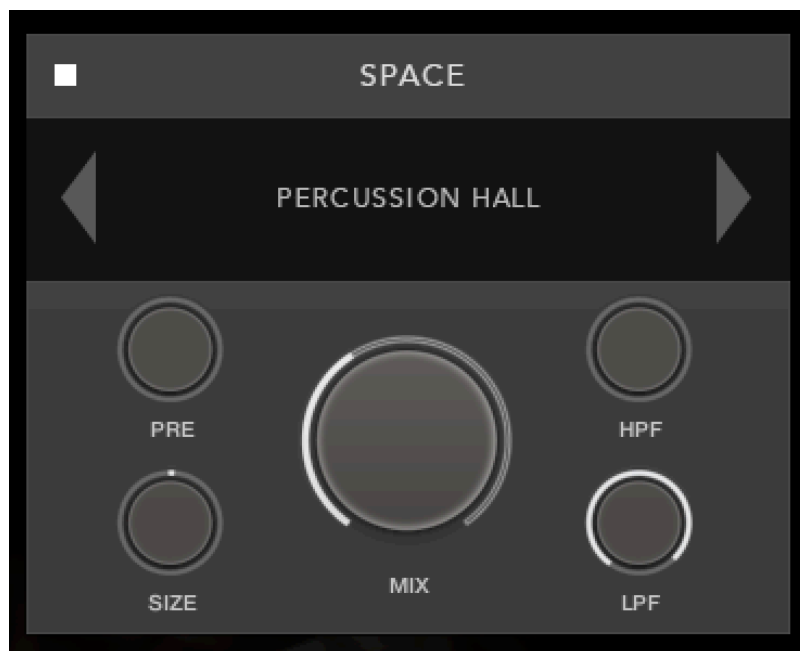


SATURATION will adjust the SATURATION effect.



SPACE

This is the convolution reverb section. In the middle there is a drop down menu with a selection of our impulse responses.



As usual, the power switch is at the top left.

The controls below are the PREDELAY, the convolution impulse SIZE, a High Pass and Low Pass Filter, as well as the return MIX level on the large central knob.



SUPPORT

If you have any problems or questions relating to the use of this product, please feel free to contact us. You can email us at :

<http://www.soniccouture.com/en/support/>

We will always endeavour to reply to any enquiry within 24 hours. We are based in the UK, so please bear in mind differences in time zones.

While you are waiting, you will find lots of answers to common questions in our FAQ.



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