



ALL
SAINTS
ORGAN

USER
GUIDE

Soniccouture

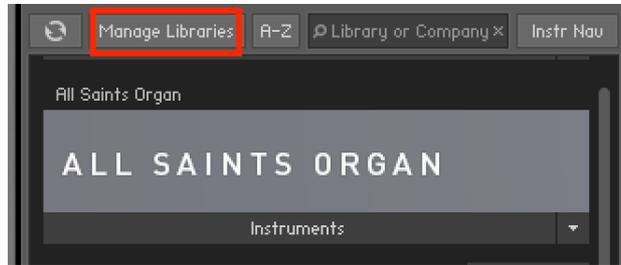
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INSTALLING YOUR SONICCOUTURE PRODUCT

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



If you have an earlier version of Kontakt, [click here](#)

1. Open NI Kontakt in **standalone mode**.
2. In the *Libraries* tab, click **Manage Libraries**
3. Click **Launch Native Access** : Login or create an account if you don't have one.
4. Click **Add A Serial** (find it in your [SC account](#) with the product download).
5. Copy and paste the number in the box and click **Add Serial**
6. Navigate to the downloaded product folder and select it
7. Click **INSTALL** to complete the process.

NOTE The login for **NI Native Access** is not the same as your login for the Soniccouture site. You must create an account with Native Instruments if you don't already have one.



ALL SAINTS: THE VENUE, CHOIR & RECORDING



All Saints Church in Tooting, London, has a distinguished recording history. In the 1970s, 80s and 90s it was a famed classical recording venue, its long, clear acoustic attracting the likes of Sony Classical & Deutsche Grammophon. It was once so busy as a recording venue that a dedicated 'control room' outbuilding was constructed, with pipes into the main hall for microphone cables.

We have conducted two recording sessions here: the organ recording was completed in 2018 partly as a test to see if sampling was feasible in the space. It was challenging, but possible, so in 2019 we returned to record *All Saints Choir*.



1906 HARRISON & HARRISON PIPE ORGAN



The Organ of All Saints in Tooting, South London is a Harrison and Harrison instrument built in 1906. It is considered to be one of the finest untouched examples of the designers work. It is also one of the most magnificent organs in the UK and, together with the All Saints famous acoustic is a joy to both play and hear. What makes this organ special is that it has not been tonally altered since it was installed in the church over 100 years ago. The sound is unashamedly romantic on a monumental scale, but the organ also possess a beautiful palette of subtle and quiet registers.

Much more detailed info about the organ is [available here](#)



TECHNICAL INFO

Recorded at All Saints Church, Tooting, London, August 2018

25 stops (of a possible 41)

Engineered by Adaq Khan

2 microphone arrays

2,500 samples

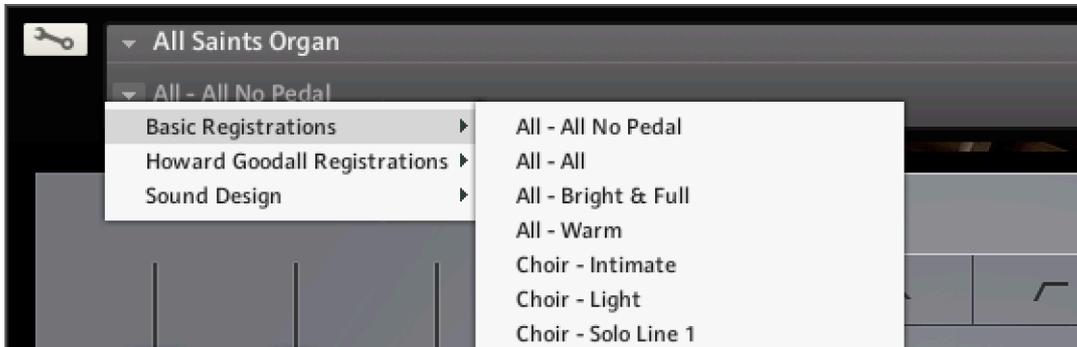
Stereo 24 bit, 48 kHz

6 GB library, 3.5 GB with NCW compression



THE KONTAKT INSTRUMENT

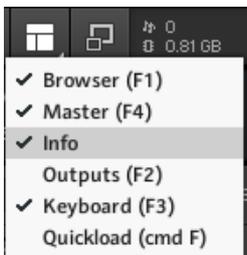
SNAPSHOTS - SAVING YOUR SETUPS



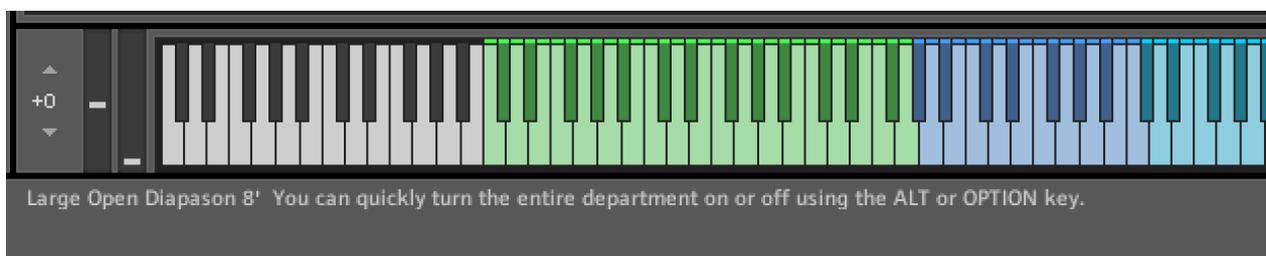
Kontakt stores presets as Snapshots, and you can use this function to save your own organ setups or registrations. We've also provided a few of these ourselves to give you an idea.

BUILT-IN HELP

THIS IS REALLY USEFUL!

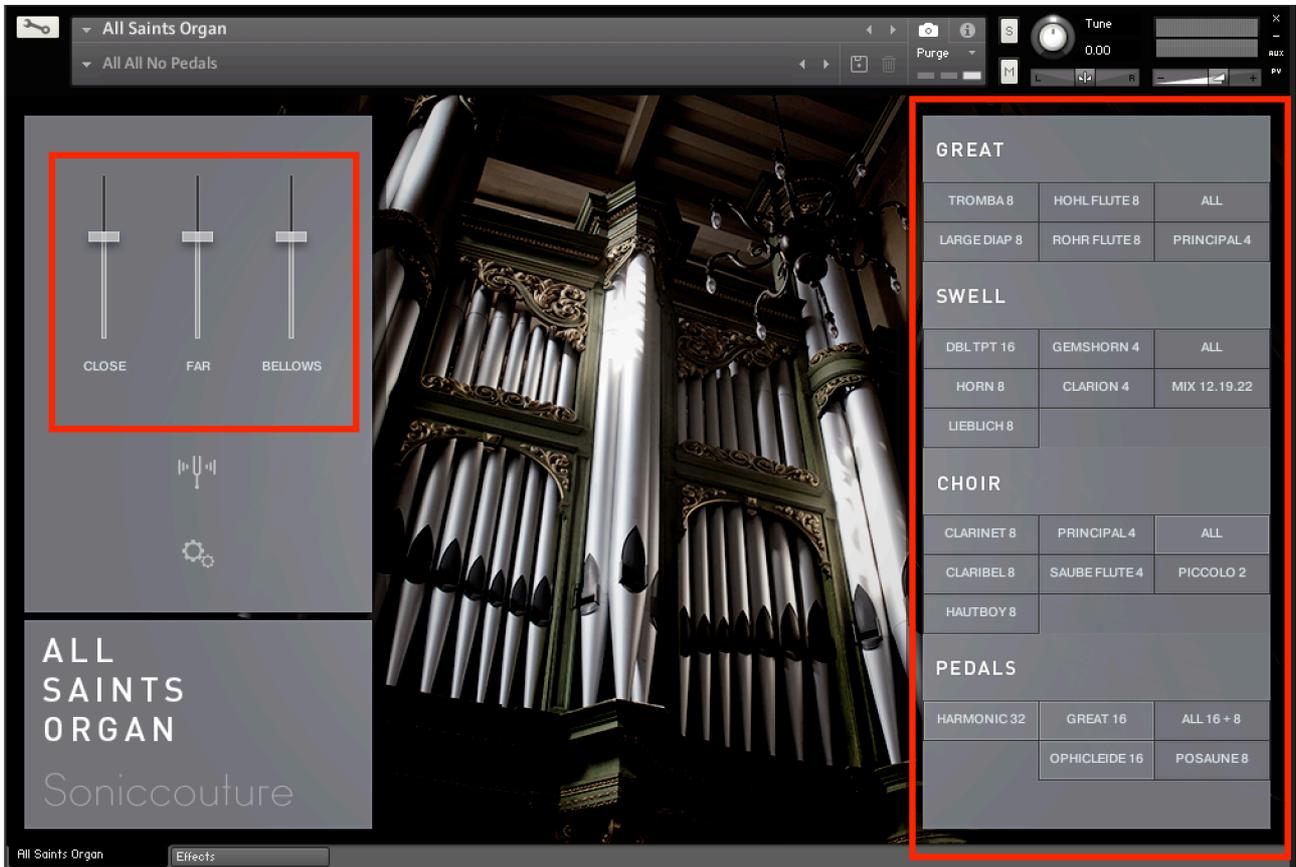


If you activate the Info pane in Kontakt, you can hover over any control in the instrument and a short note will appear in the Info pane at the bottom describing what that control does.



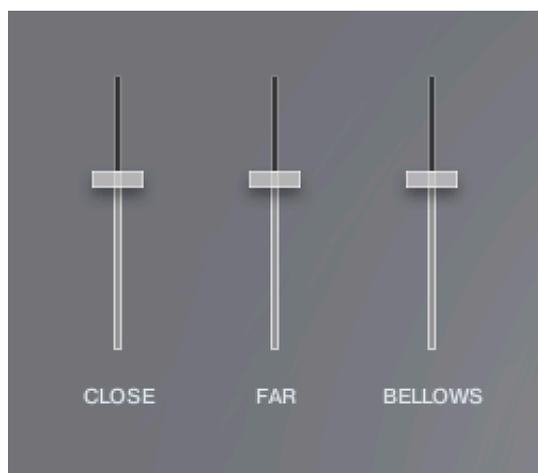
OVERVIEW

For basic use of All Saints Organ, you only need to know about two sections, the Mixer and the Stops. The Mixer is on the Left and the Stops are on the right of the main panel.



THE MIXER

The mixer has three faders controlling the two microphone arrays and the bellows level.



THE STOPS

The stops are divided into four Departments: Great, Swell, and Choir manuals, and a separate department for the Pedals.

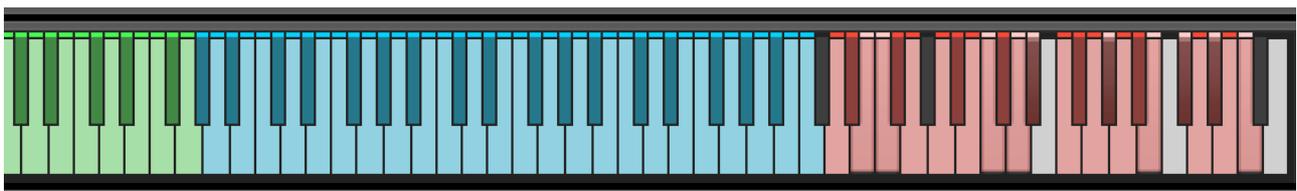
If any Pedal stops are engaged they will occupy the bottom of the keyboard, otherwise the Manual stops will be full range. If you want to use several manuals and pedals at once like on a real pipe organ, you will need to use All Saints Organ on several MIDI channels at once.

Option click on any stop turns the whole Department off or on.

GREAT		
TROMBA 8	HOHL FLUTE 8	ALL
LARGE DIAP 8	ROHR FLUTE 8	PRINCIPAL 4
SWELL		
DBLTPT 16	GEMSHORN 4	ALL
HORN 8	CLARION 4	MIX 12.19.22
LIEBLICH 8		
CHOIR		
CLARINET 8	PRINCIPAL 4	ALL
CLARIBEL 8	SAUBE FLUTE 4	PICCOLO 2
HAUTBOY 8		
PEDALS		
HARMONIC 32	GREAT 16	ALL 16 + 8
	OPHICLEIDE 16	POSAUNE 8
KS		

KEYSWITCHES

Stops can also be activated or deactivated with keyswitches. Keyswitches are **velocity sensitive** play the keyswitch **HARD** to turn the stop on, and **SOFTLY** to turn the stop off.

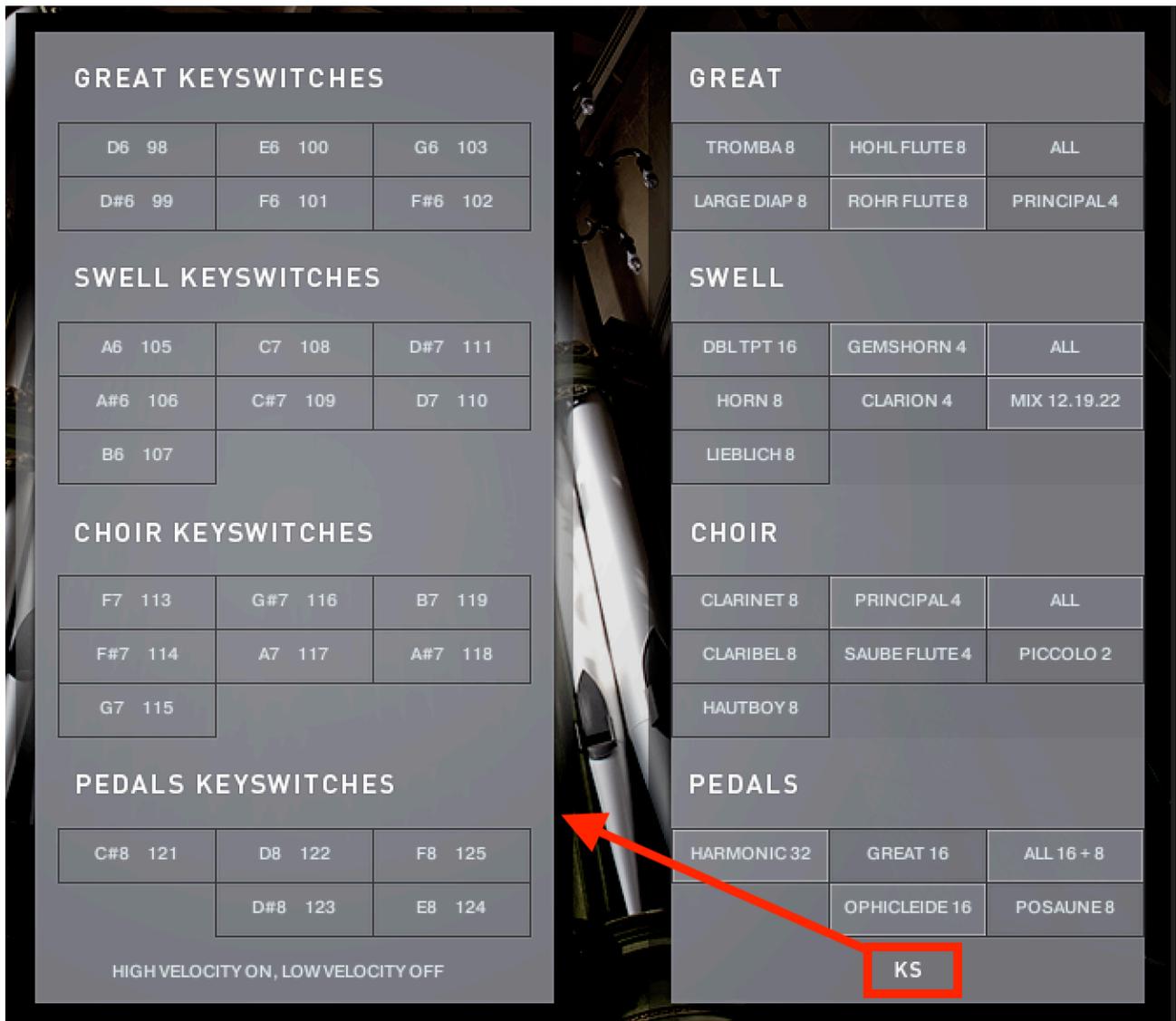


They are positioned at the top of the keyboard. If you hover your mouse over Kontakt's virtual keyboard it will display which key controls which stop. Or if you hover over the GUI



Stop switches you can see the number and name of the keyswitch in the [built-in help](#) Info display at the bottom.

You can also open a large map of the keyswitches if you press the “KS” switch at the bottom of the stops panel. This opens a map with the keyswitches laid out in the same positions as the stops.



Again, the **keyswitches** are **velocity sensitive**. If the velocity is ABOVE 64 they turn the stop ON, and if the velocity is below 64 they turn the stop OFF.

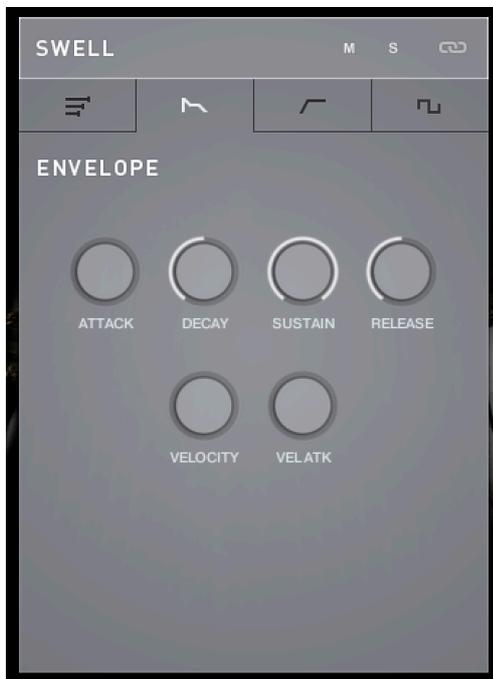


THE DEPARTMENT EDITOR

If you click on a department heading, you will open the department editor. This provides some synthesiser parameters for that department, allowing you to treat the four departments a bit like waveforms in a synthesiser and create new and unique sounds.

The department editor has four tabs to it, represented by the symbols across the top: Tone, Envelope, Filter, and LFO

The TONE tab gives you access to the department LEVEL, PITCH, FINE TUNE, START TIME OFFSET and PANNING.



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



On the FILTER tab you can control the filter CUTOFF frequency, as well as choose the filter type with a drop down menu. When using the organ with a lot of polyphony, the filter can affect the CPU demands of All Saints Organ, so leave the filter in BYPASSED mode if you don't need it.

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.



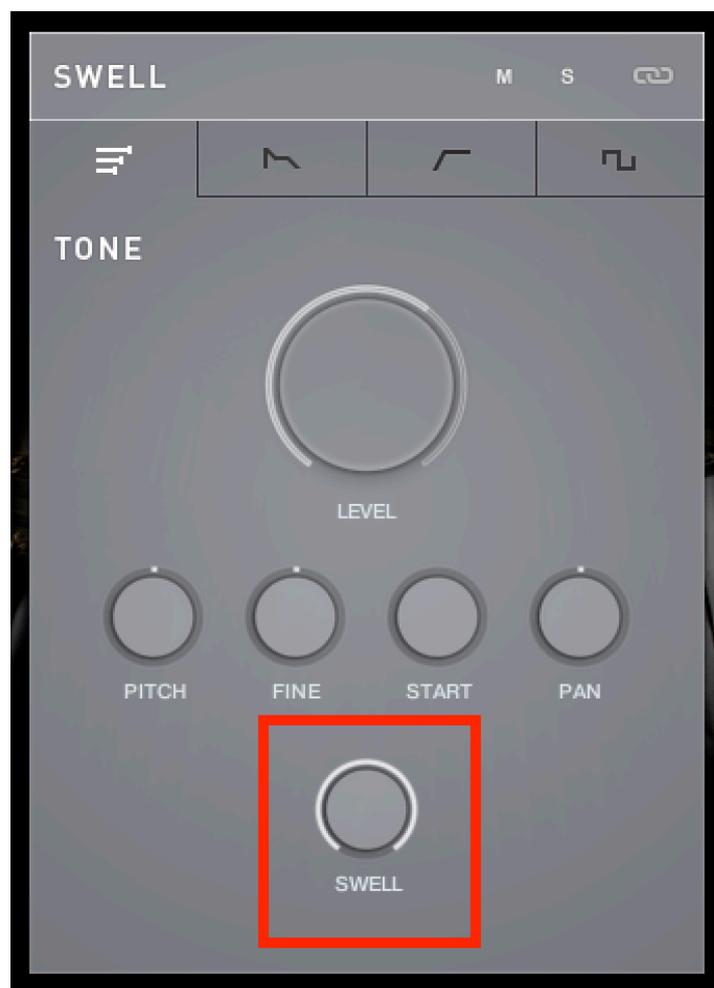
The LFO tab lets you control the LFO RATE, as well as the depth of modulation to the PITCH, AMPLitude, FILTER cutoff or PAN of that department.

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.



SWELL CONTROL

The SWELL and CHOIR departments both have a SWELL control, which models the opening and closing of the cabinet doors of that department. This can be done with a mechanical pedal on some organs to give more dynamics to the performance. You can map a MIDI CC to this knob using right click, or the MIDI Controller side bar, and use then control the swell of the departments from your controller or DAW.



LINK

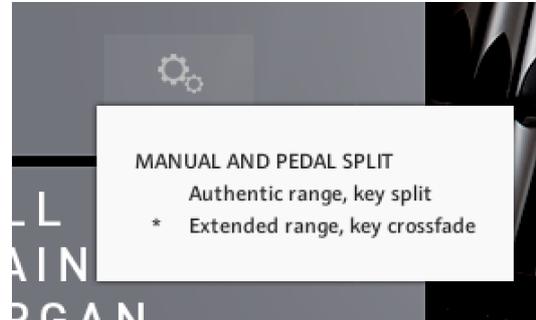
In the Department Editor header there is also a LINK icon, which links all Departments together, so that any changes you make in this editor is copied to all four Departments at once. When this is engaged the title changes to ALL DEPARTMENTS.



Note there are also Mute and Solo switches in the header, to help you when designing your own presets. These are not stored with the preset, and are only active when the Editor is open.

COG OPTIONS

The OPTIONS menu (Cog icon on the left side) allow you to choose whether the keyboard split between the pedals and the main manuals is sudden (as it would be naturally), or whether the ranges should be extended and crossfaded, which can be nice even though it's not natural.



MICROTUNING



The tuning fork icon, above the cog icon, opens a microtuning editor in which you can design or import/export scales to and from other Soniccouture instruments.



The power switch at the top left 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.



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. At the top of this list are 8 impulse responses we recorded at All Saints Church with the same mic setup as the choir itself, and these therefore blend very well with the instrument.



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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