

Celeste  
user guide

Soniccouture

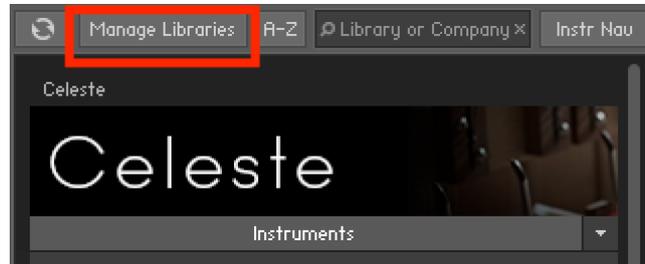
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## INSTALLING YOUR SONICCOUTURE PRODUCT

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. Go to the **Not Installed** page in Native Access, locate the product and click **ADD LIBRARY**
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.



## THE INSTRUMENT WITH THE HEAVENLY SOUND



The **celesta**, or **celeste** instrument (from French “cèleste” for “heavenly”) is an idiophone with a keyboard which looks somewhat like a piano. The instrument was invented in 1886 by Victor Mustel and the warm sound resembles a combination of a glockenspiel and a metallophone.

A unique mechanism with a keyboard, felt hammers, steel plates and wooden resonators is crucial for the sound production. Although it is a keyboard instrument, the celesta belongs to the family of percussion instruments, but is usually played by a pianist.

Unfortunately, there are many misleading and incorrect representations of the celesta instrument, its history and its action mechanism in music literature. Even the so-called classical reference works are often incorrect.

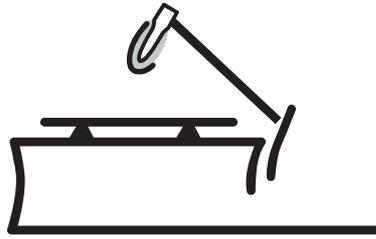


Here are some facts about the celesta instrument:

- The celesta was invented and patented in 1886 by **Victor Mustel** in Paris. The name celesta, which Victor Mustel created especially for this instrument, was already evident in the patent.
- The unmistakable sound of the instrument is produced by its special mechanism: by pressing a key on the keyboard a felt hammer is triggered which strikes the top of a steel plate. Beneath the steel plate is a wooden resonator. The celesta has a pedal for damping and, as a transposing instrument, sounds an octave higher than notated.



# SCHIEDMAYER



# SCHIEDMAYER CELESTA<sup>®</sup> GMBH

Schiedmayer Celesta GmbH has been producing celestas since 1890 and since 1975 is the sole manufacturer to build celestas according to the inventor's original specifications.

Knut Schiedmayer worked with Soniccouture to supply their very best instrument, fully tuned and serviced to a 'perfect' condition before it arrived in the Soniccouture studio. The 5.5 octave 'Studio' model represents the pinnacle of Celesta building.

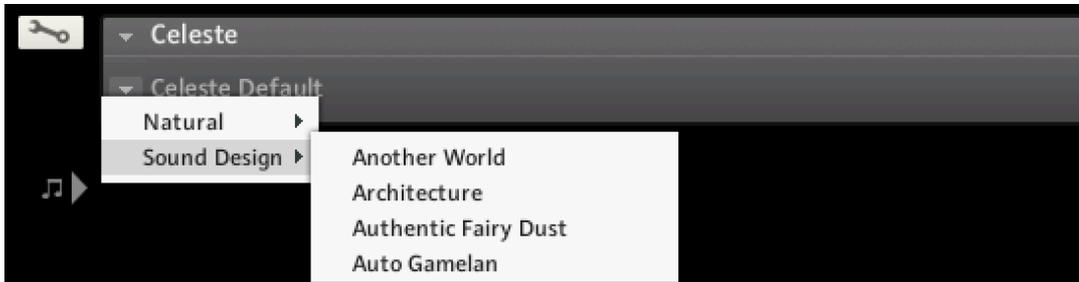
## TECHNICAL INFO

Schiedmayer 5½ octave Celesta  
2 microphone pairs, top and back  
6,352 samples  
Stereo 24 bit, 48 kHz  
12 GB library, 6 GB with NCW compression



# THE KONTAKT INSTRUMENT

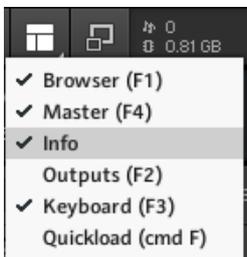
## SNAPSHOTS - SAVING YOUR SETUPS



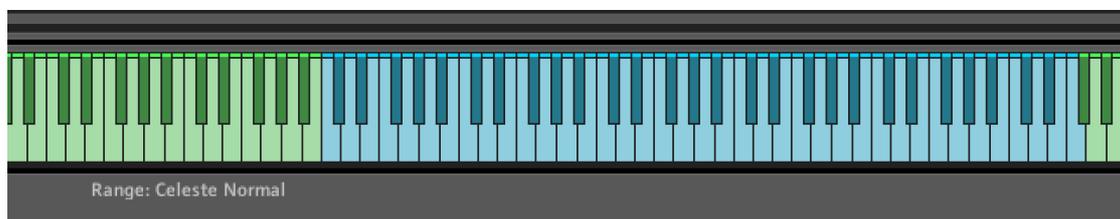
Kontakt stores presets as Snapshots, and you can use this function to save your own organ setups or registrations. We've also provided a few of these ourselves to give you an idea.

## BUILT-IN HELP

THIS IS REALLY USEFUL!

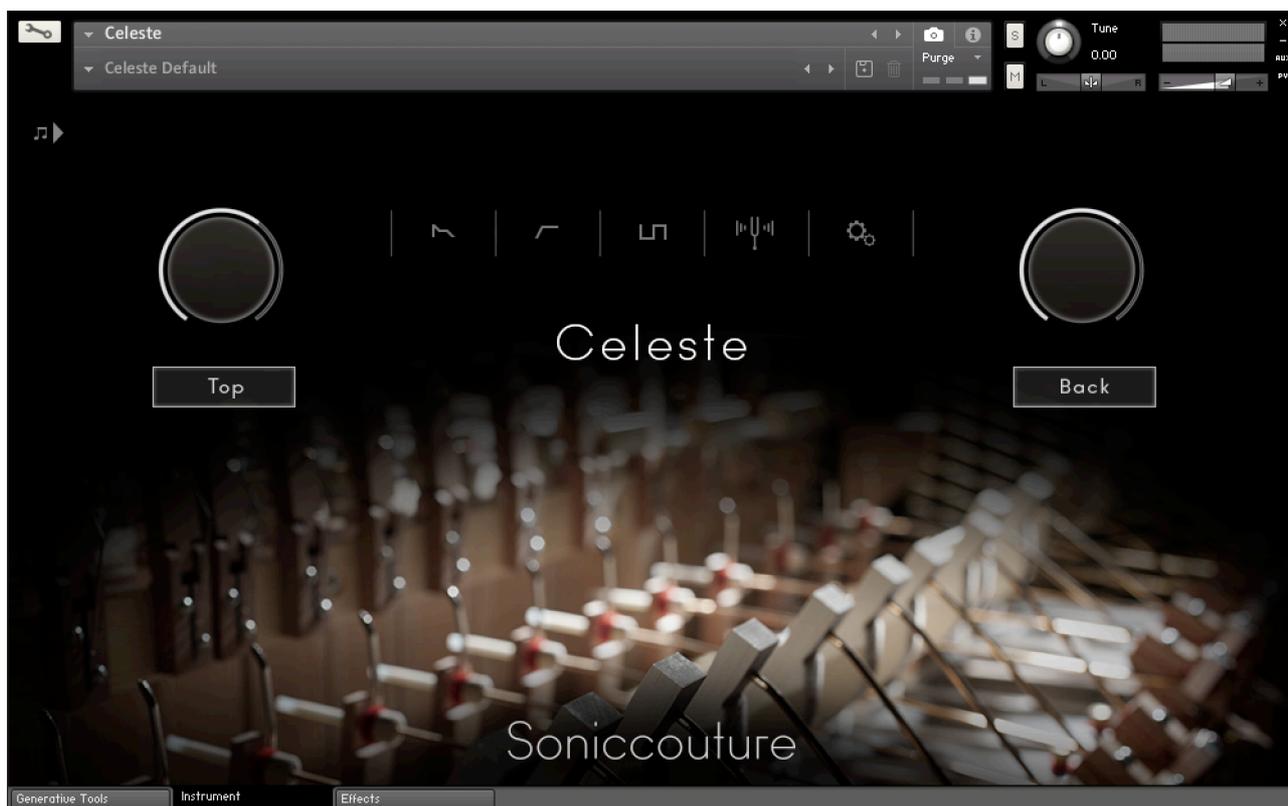


If you activate the Info pane in Kontakt, you can hover over any control in the instrument and a short note will appear in the Info pane at the bottom describing what that control does.

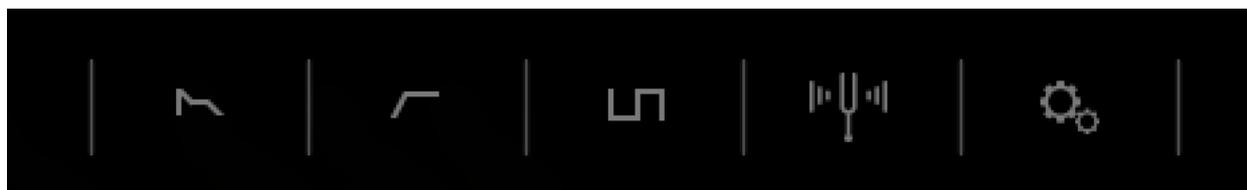


## OVERVIEW

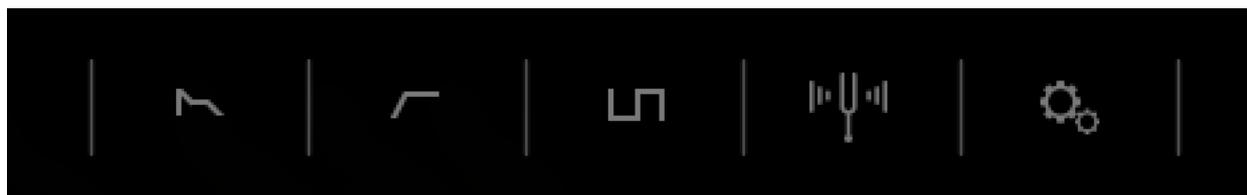
The main page of the Celeste instrument looks like this. The Top and Back mics are turned on or off, and the levels for each set with the large knobs either side of this main interface.



Across the middle, above the word Celeste, you can see a row of icons. These open the various edit pages, should you want to edit any of the playback parameters within Kontakt.



## THE EDITOR

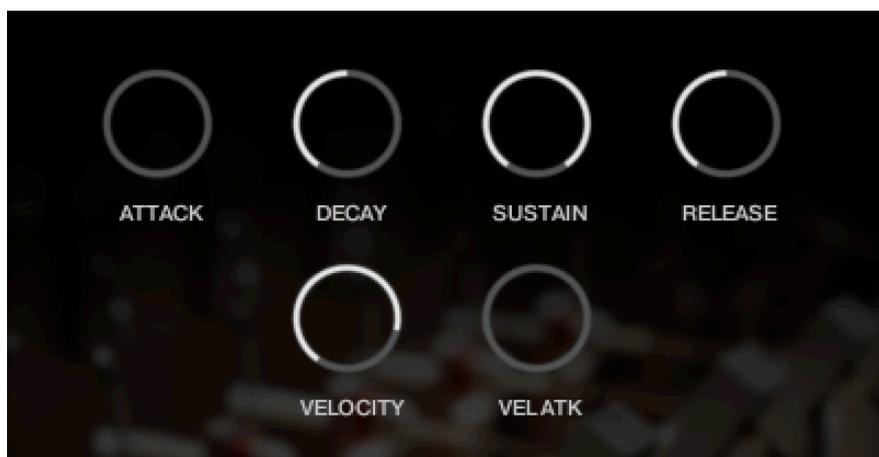


These five switches open five different parameter editors. From left to right they are Envelope, Filter, LFO, Tuning, and Performance Options.



## ENVELOPE

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

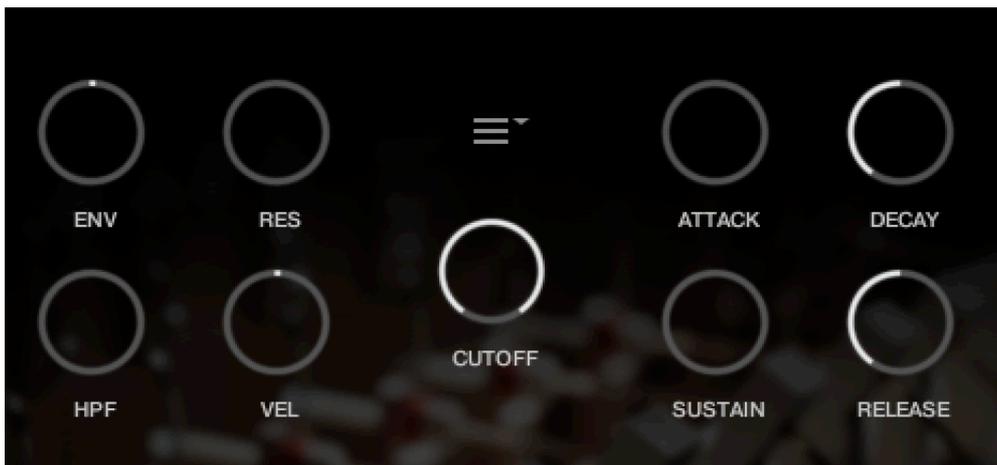




## FILTER

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.

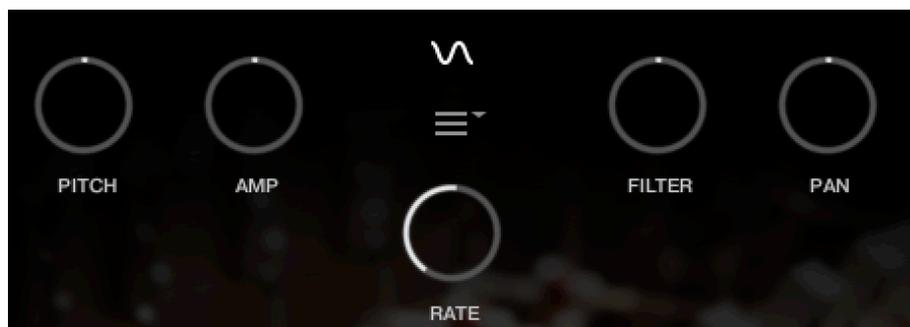
The ADSR controls of the filter envelope are on this same tab.



## 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.

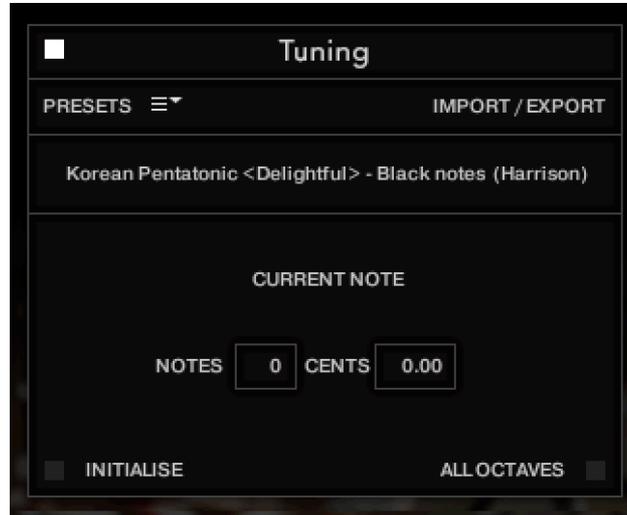
There are two menus beside the large RATE knob. One of these lets you set the LFO WAVEFORM, and the other lets you set LFO Sync options.





## MICROTUNING

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



The 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.

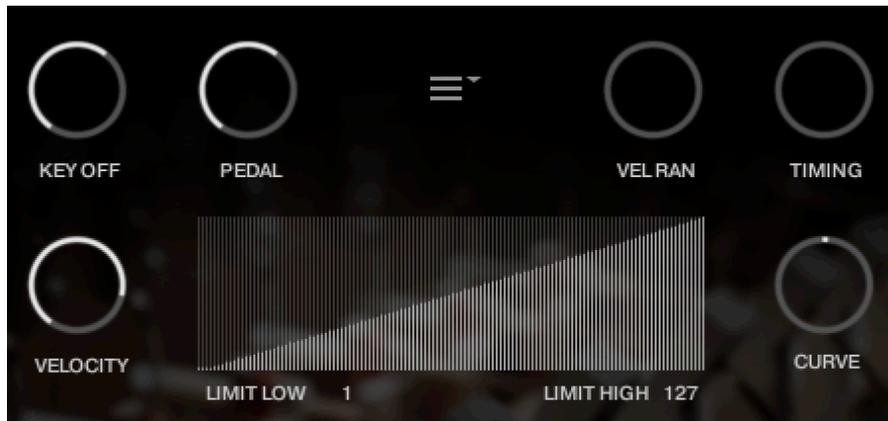




## PERFORMANCE OPTIONS

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

There are also knobs for the KEY OFF level, the PEDAL noise level, and two 'humanise' controls VELOCITY RANDOM, and TIMING random.



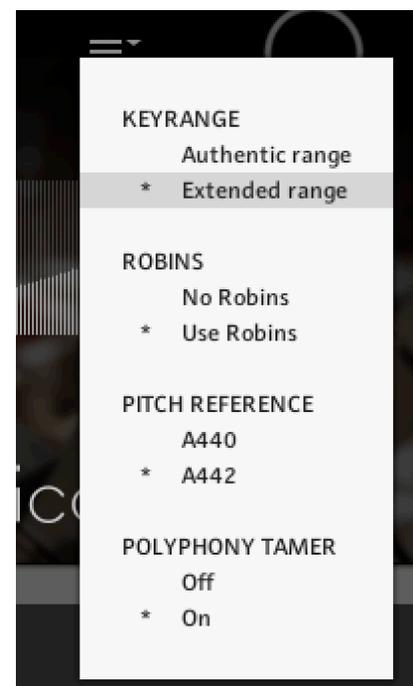
There is a menu in the centre with some other options that can be turned on or off.

The KEYPAGE 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 the Celeste 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.

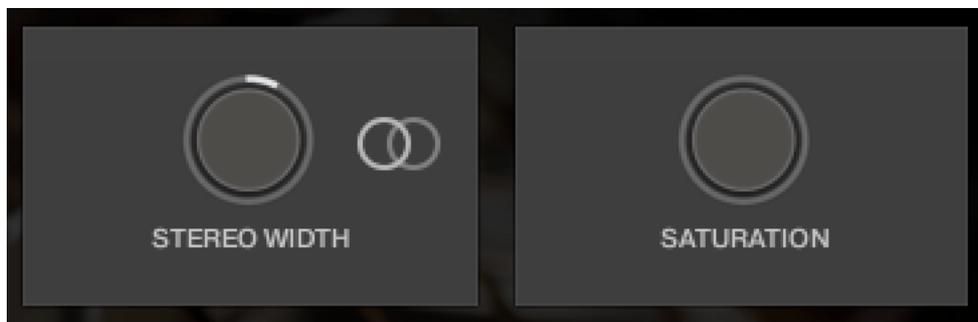


## EQUALISER

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:

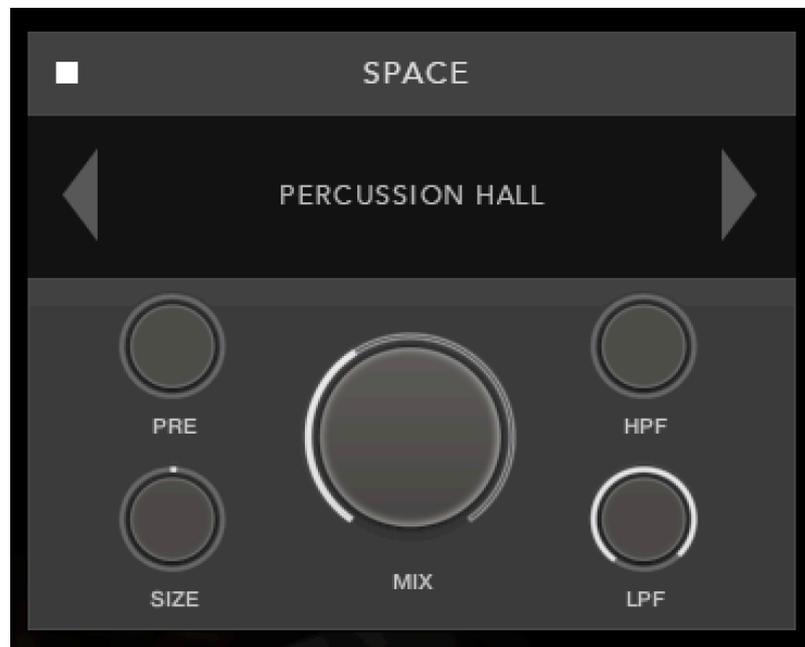


SATURATION will adjust the SATURATION effect.



## 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.

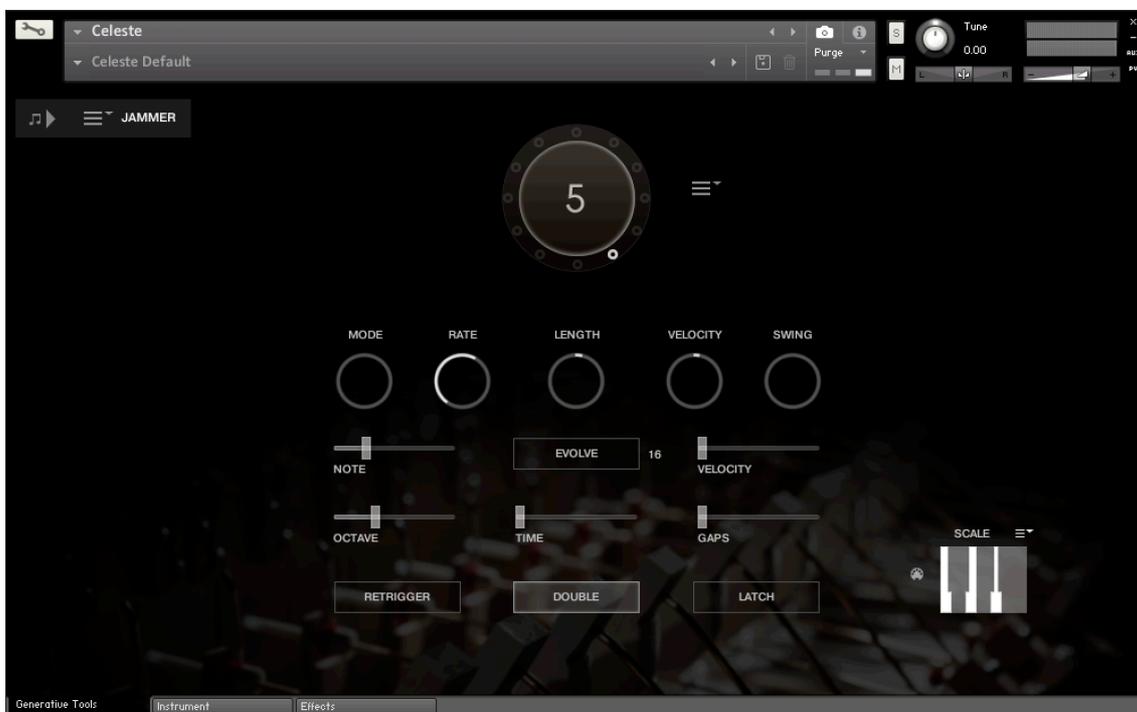
The controls below are the PREDELAY, the convolution impulse SIZE, a High Pass and Low Pass Filter, as well as the return MIX level on the large central knob.



# GENERATIVE TOOLS

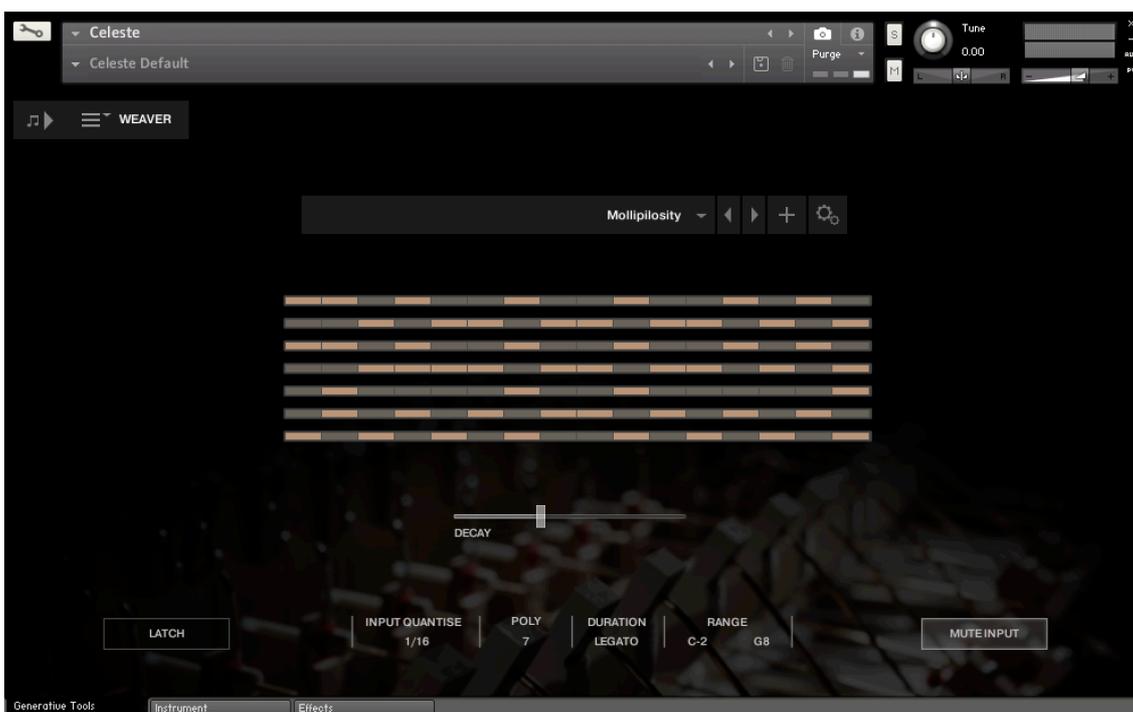
The GENERATIVE TOOLS panel has two options, chosen with the menu at the top left.

JAMMER

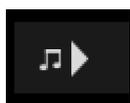


and

WEAVER



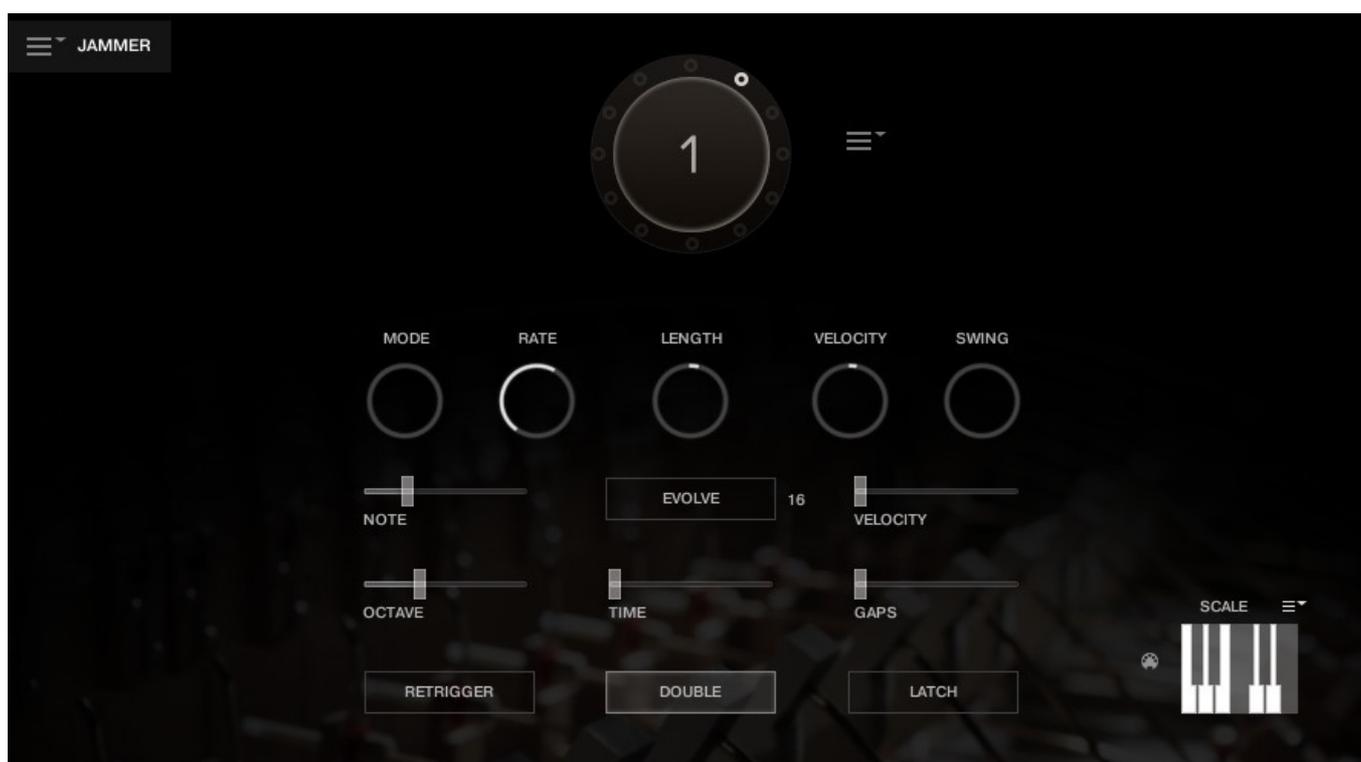
## JAMMER



The play-notes icon at the top left enables or disables the Jammer. This control is duplicated on the other pages for convenience.

The large knob in the top middle is a Preset wheel with 12 presets. You can overwrite these, copy them, import and export them, using the menu to the right of the wheel.

The five knobs along the top of the Jammer are global controls, these are:



**MODE** This sets the type of arpeggiation used to create patterns. The original Jammer mode is Random mode, but you can also choose Up, Down, or Up Down, for somewhat more traditional arpeggiator results. This controls how the notes are selected from what you are holding down.

**RATE** controls the speed of the Jammer, this is always related to the tempo of Kontakt or the host sequencer.

**LENGTH** is an offset to the duration of the created notes. In the centre position, the notes are created at the same duration set by the Rate knob, but using LENGTH you can make these longer or shorter.



VEL OFFSET adds or subtracts from the velocity of the notes created by the Jammer. Automating this can be useful for creating fades.

SWING adds some time to the offbeat notes to give a shuffle or swing feeling to the rhythm.

The next five sliders are controls for the generative part of Jammer, which are essentially randomising various aspects of note generation. These are:

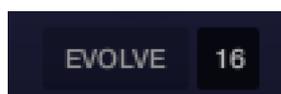
NOTE add random offsets to the pitches you give Jammer (are holding down). This is in semitones, so if it's set to "1" the Jammer will output notes plus or minus 1 from the notes you play, as well as the note you play.

OCTAVE add random octave offsets to the pitches created by Jammer. This control only ADDS octaves, it doesn't subtract octaves.

TIME add random changes to the timing of the Jammer, so that the result is less stable and rhythmic.

VELOCITY add random changes to the velocity of the output notes. This always uses the input velocity as a starting point, so if the VELOCITY range is small, it will just add small changes to your input velocity.

GAPS add random rests or silent beats into the Jammer sequence.

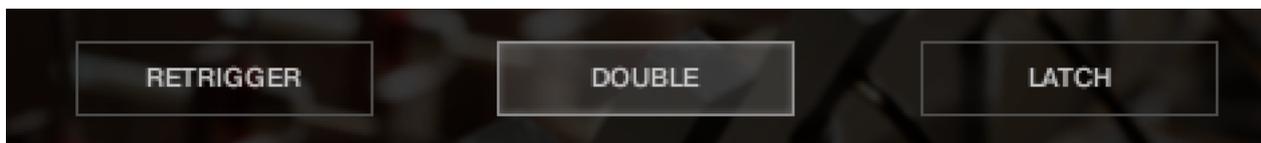


In the middle of this section you'll see a button titled "EVOLVE", with the number 16 to the right of it (by default). EVOLVE mode means that the Jammer is working to generate new data constantly, the randomisers are always creating new patterns from your input notes.

If you click on EVOLVE, the button changes to display LOOP. Now the Jammer is repeating the pattern it most recently created. The length of this pattern is determined by the number to the right, so by default it repeats the last 16 generated 'notes'.



It's important to remember that the Jammer is not storing the 'notes' themselves, but rather the choice of, and offsets to, the input notes you play into it. So even in LOOP mode, the Jammer will output different notes depending on what notes you play. The pattern is stored, not the exact notes themselves. This means you can create quite complicated patterns, but play them with any chord or input notes.

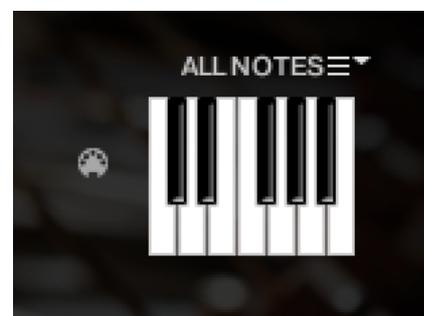


RETRIGGER will force the Jammer to start from the beginning after all notes are lifted (legato).

DOUBLE will trigger two notes on each step, as if you are playing with both hands simultaneously.

LATCH will tell the Jammer to hold the current notes until new notes are received.

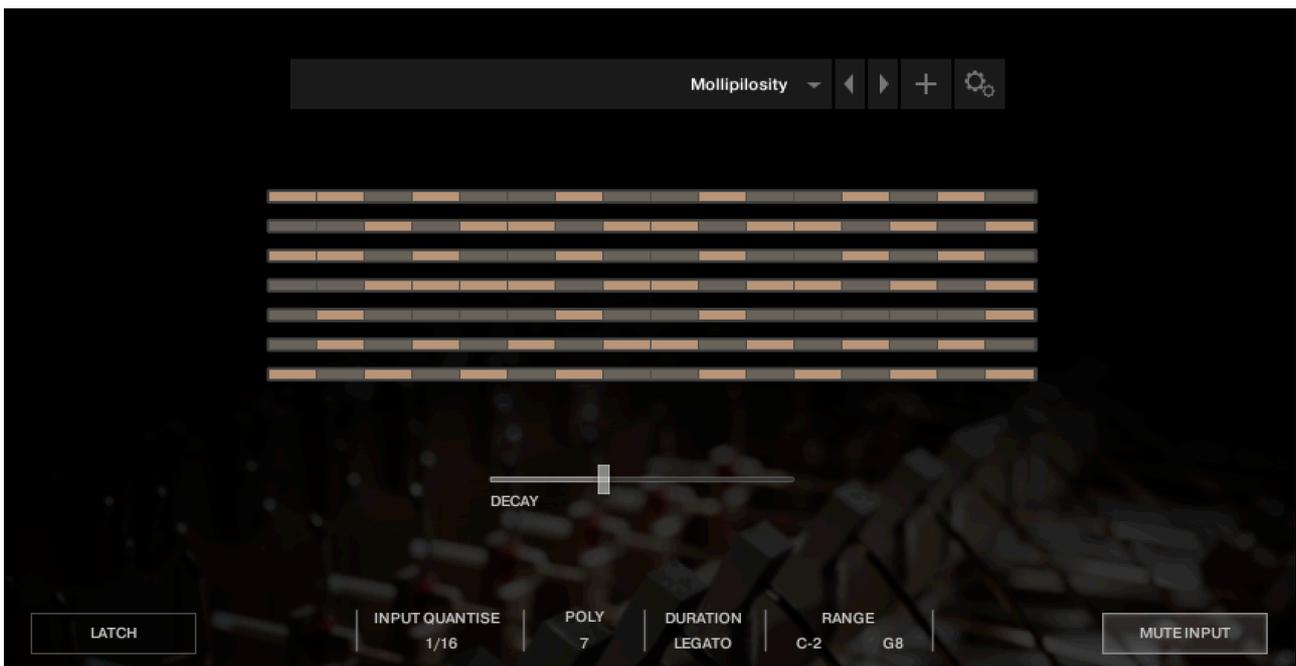
At the bottom right is a small keyboard that represents a pitch filter. Here you can limit the output notes of the Jammer to a certain key or chord or any selection of notes you like. At the top of the small keyboard is a drop down menu with some popular scales, but you can click on the keyboard directly to allow or disallow any pitch as you like.



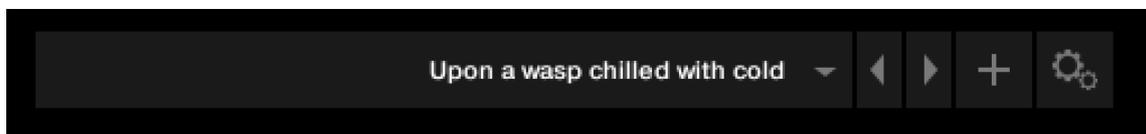
You can also use the MIDI input switch on the left of the keyboard to LEARN a scale by playing it into the Jammer.



## WEAVER



The WEAVER is a tool that allows you to define a rhythmic sequence to be played by an input note. More about how this works later, in the Weaver Editor section below.



The main page has a PRESET menu at the top, you can choose these from the drop down or by stepping through them. You can store your own settings to any of these menu positions using the + button. And you can import and export presets if you need with the cog menu on the far right of the PRESET bar.

In the middle of the page is a rough representation of the WEAVER pattern, and if you click on that you will open the WEAVER EDITOR.

Below that, there is a large slider labeled DECAY. This controls the overall decay time of the sequence, since each pattern will loop. If set all the way to the right, the pattern will never decay.



At the bottom are some global controls for the WEAVER sequence.



LATCH will hold the current notes, even if you let go of the keys.

INPUT QUANTISE. This is very useful, but only works if Kontakt is running its own transport, or else is inside a running DAW. But when this is the case, none of the WEAVER patterns will trigger until they're in sync with the value set in INPUT QUANTISE. (ie. 1/16th note) This keeps your patterns really tight and in sync with the song you might be working on.

POLY is the polyphony of the WEAVER pattern. From 1 to 8. If you play more notes than that, they are ignored by the WEAVER engine.

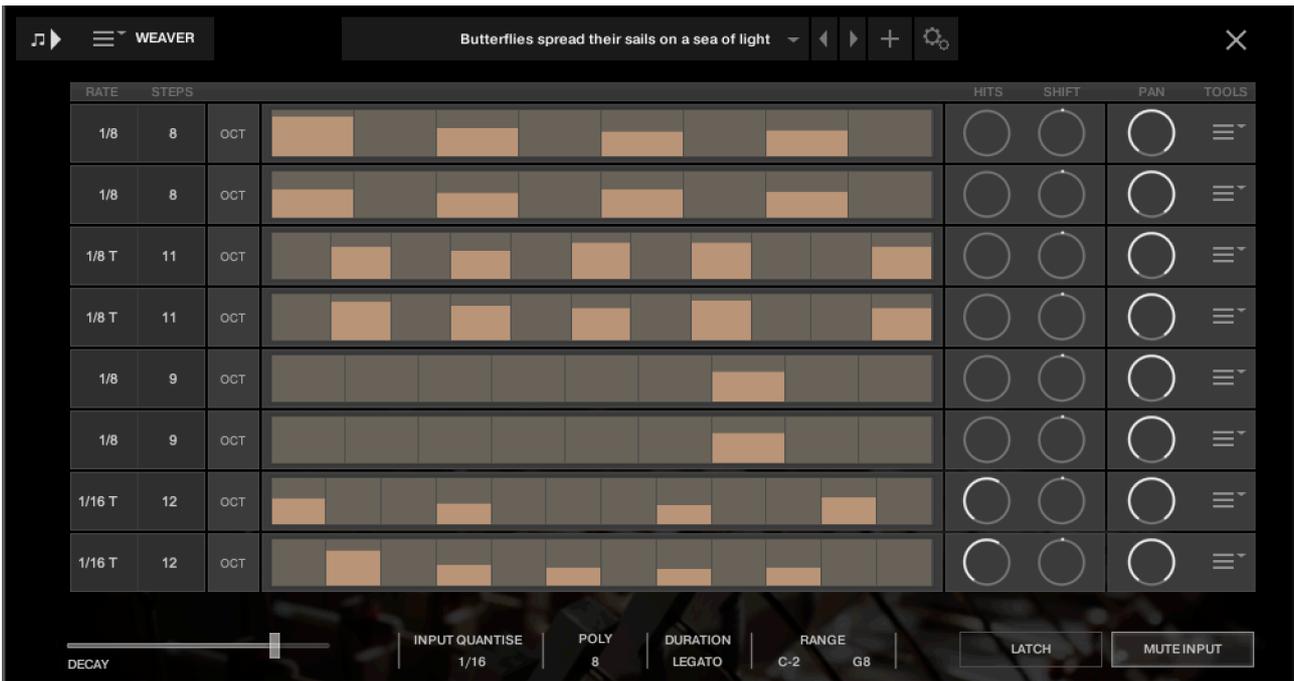
DURATION is the duration of the notes generated by WEAVER, and this can be set to a value, or else to LEGATO, in which case it will play until the next note on any given row comes along.

RANGE allows you to limit the range of the WEAVER, so you could in theory play a bassline with your left hand and have WEAVER only respond to notes played with your right hand.

MUTE INPUT turns off the MIDI sent into WEAVER, so you'll only hear the notes generated by WEAVER. Sometimes this is what you want, but also sometimes it's nice to hear the original notes and have WEAVER accompany them, respond to the notes you play.

Let's click on the middle panel and open up the WEAVER editor. It can look a little intimidating at first.



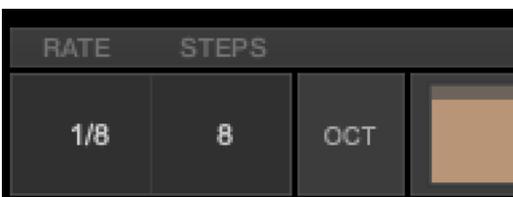


You can close this window again with the X at the top right.

The above display shows all 8 rows active (POLY set to 8). All rows are the same.



Notes are assigned a row in the order they're received. You can see the notes assigned to each row at the far left when you play.



At the left of each row, you can set the RATE and the number of STEPS for the row. Here this row is set to 8 steps of 1/8th notes.

There is also an OCT switch here, OCTAVE, which we'll discuss a bit later.



In the middle is the velocity steps table. You can draw in here as you like. This pattern uses the input velocity, so the maximum output velocity will be the velocity of the note that triggered the pattern.



If you ALT-drag, you can set all active steps to the same velocity.

On the right there are two EUCLID generator controls. HITS and SHIFT. Be careful with these, because they will write new data into the pattern table, and overwrite anything you may have drawn.

EUCLID rhythm generators basically spread a number of hits, as evenly distributed as possible, within a number of STEPS. So if you set this HITS to 5, it will try to evenly distribute those 5 hits among the 8 steps we set that row to contain.



SHIFT shifts the position of those EUCLID HITS, left or right, in the pattern.

The PAN control introduces random panning to notes generated on that row.

**POWER TIP** IF YOU WANT TO SET ALL ROWS THE SAME, HOLD DOWN ALT OR OPTION WHILE ADJUSTING A PARAMETER



And lastly at the far right, there is a menu with some drop down tools to manipulate the row.



## OCTAVE

When you press the OCT button on the left, you see a blue table instead of the orange one. This is an octave shift table that can transpose the incoming note one or two octaves up. This is nice for adding some variation to the WEAVER pattern.



## A NOTE ABOUT THE PRESET STORE BUTTON

When you press the preset store button, it turns green:



This is a kind of “store enable” mode. If you now choose a menu item, your preset will be stored at the menu location you store.

If you just hit the store button again, it will overwrite the preset you had selected when you started editing. So you can just click it twice quickly to store the preset where it is.



## 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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