

# Bolder Sounds

presents



## Bavarian Zither

NI Kontakt 2 or 3 / Apple EXS24 (600 mb)

My original intention in sampling this instrument was to capture its beautiful harp-like quality and create all sorts of unusual layers and keyboard mappings. However, I realized afterwards it would be expected to have some programming that reflects the way a Zither is traditionally played, so I have attempted to offer both.

### **NI Kontakt and Apple EXS24 instruments all in one package**

If you are using both Kontakt as well as the Apple EXS24 - instrument sets are available in this one zip package for both formats. The instrument files share the same sample data folder named *Zither samples*.

### **Kontakt 2 & 3 Installation**

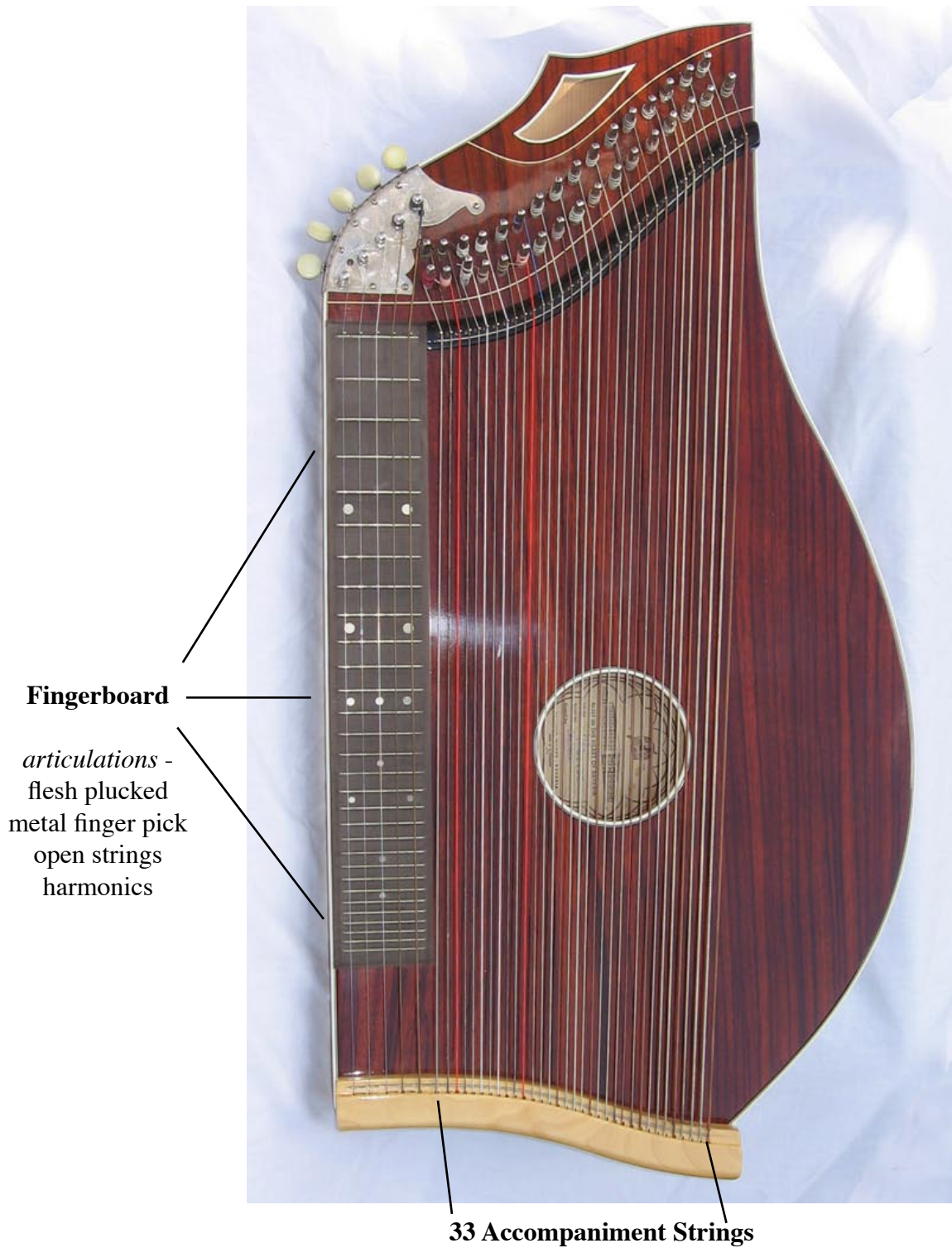
This is very simple. Double click on the .zip file to extract it's contents. Copy the *Zither K2 or (K3) Instruments* folder to your hard drive. Please DO NOT change the folder directory structure, this is to avoid getting the dreaded "samples missing" error from NI Kontakt. If you are not a EXS24 user, feel free to deleted the small EXS instrument folders if you wish. DO NOT delete the *Zither samples* folder, this is the sample data and it is very necessary!

### **Apple EXS24 Installation**

Double click on the .zip file to extract it's contents. Copy or move the *Zither EXS* folder to your hard drive. Move the *Zither EXS Instruments* folder to Your EXS24 *sampler instruments folder* located at ~/Library/Application Support/Logic/Sampler Instruments. If you are not a Kontakt user, feel free to deleted the small *Kontakt instrument folders* if you wish. DO NOT delete the *Zither samples* folder, this is the sample data and it is very necessary!

## About the Zither samples

The zither samples are 24 bit stereo with no loops totaling just over 600 MB of sample data. Each string of the instrument has been sampled and the samples duration generally run from 8-15 seconds.



*articulations -*  
flesh pluck at strings center  
flesh pluck at strings bridge  
metal finger pick  
harmonics

You will find 3 instrument folders:

**Zither Traditional** - this folder contains instruments with the accompaniment strings mapped and to the lower part of the keyboard and fingerboard strings mapped to the upper part of the Keyboard. You will notice there is a 'gap' in the mapping between the accompaniment strings and the fingerboard strings.

**Zither Components** - this folder contains all the separate sampled parts of the zither. I have assembled this folder to enable the user to easily piece together whichever sampled parts of the zither they choose to use. These components are handy to have when using multiple instances of a software sampler in your DAW. All sorts of interesting layers can be quickly created in this way.

*The Zither components are:*

Accompaniment strings - 3 articulations - plucked at the center and bridge with the flesh of the finger as well as with a metal finger pick.

Harmonics - Fingerboard Harmonics using both flesh and a metal finger pick. One set of accompaniment strings harmonics was also sampled.

Fingerboard fretted strings - Plucked with flesh as well as a metal finger pick.

**Zither Harplike** - this folder has many layers and splits that would be impossible to create on a real zither. The release times on the amplitude envelopes are generally quite a bit longer than the other two folders for more harp-like response.

## **Programming Notes on the Zither Instruments**

### *Zither Traditional folder instruments*

#### Zr Vel Sw #1 Acmp

3 articulations of the accompaniment strings (string center plucked with flesh, string bridge with flesh and metal finger pick pluck) are VELOCITY SWITCHED. The 2 fingerboard articulations (pick and flesh) are also VELOCITY SWITCHED in the upper part of the keyboard map.

#### Zr Vel Sw #2 Acmp

This is essentially the same instrument as above except the accompaniment strings are VELOCITY SWITCHED between the 2 flesh plucked articulations only.

#### Zr Ky Sw #1 A-1-B-1 Acmp

3 articulations of the accompaniment strings (string center plucked with flesh, string bridge with flesh and metal finger pick pluck) are KEY SWITCHED. The 2 fingerboard articulations (pick and flesh) are also VELOCITY SWITCHED in the upper part of the keyboard map.

#### Zr Ky Sw #2 A-1 A#-1 Acmp

Again this is the same as the above instrument except now the 2 flesh layers of the accompaniment strings are KEY SWITCHED at keys A-1 (string center) and A#-1 (string bridge).

### Zr Ky Sw #3 A-1-B-1 Acmp

3 way KEYSWITCH in the accompaniment strings while the fingerboard samples utilize only the metal finger picked samples.

### Zr Ky Sw #4 A-1-B-1 Acmp

3 way KEYSWITCH in the accompaniment strings while the fingerboard samples utilize only the flesh samples.

## *Zither Harplike folder instruments*

### Zr FingB Layer

This instrument is a simple layer and of flesh and metal finger pick samples. The modulation wheel controls a high pass filter which rolls off the bass and frequency.

### Zr FingB Layer MW=decay

This instrument is the same as the one above, the difference being the modulation wheel shortens the decay of the amplitude envelope.

### Zr FingB Layer MW=Mix

This is also a layer of the flesh pluck samples on top of the metal finger picked samples. Your modulation wheel acts as a mixing control between these two layers.

### Zr FingB Layer Vel=Xfade

This is again a layer of the flesh plucked samples on top of the metal finger picked samples. The layers of samples are controlled by a velocity crossfading, as you play harder the layer of metal finger pick samples gradually comes in and the layer of flesh samples gradually fades out.

### Zr FingB Vel Switch

This is the last instrument utilizing a layer of fingerboard flesh and metal picture samples. This instrument uses a hard velocity switch between the two layers.

### ZR FL ACMP FL FngB Map

This instrument utilizes only the flesh samples. On the bass end of the keyboard you have the accompaniment strings plucked by flesh in the center of the string, in the upper part of the keyboard are the flesh fingerboard samples. You can tell where the two sets of samples begin and end by noticing at which point on the keyboard mapping the pitch drops again. You will find some duplicate pitches in this octave, use this to your advantage for timbral contrast when possible.

### Zr Harm FingB MW=Mix

These fingerboard harmonics plucked with flesh and a metal fingerpick. Your modulation wheel acts as a mixing control between these two layers. As you move your modulation wheel from 0 towards 127, you will gradually hear more of metal picked samples.

### Zr Harm FingB VelXfade

This instrument is essentially the same as the one above, except this time the mixing of the two layers of harmonic samples are controlled by a velocity crossfade.

### Zr FingB HRM + FL ACMP

Here we have an instrument with the flesh samples on the lower part of the keyboard taken from the accompaniment strings, and in the upper part of the keyboard are fingerboard harmonics. Your modulation wheel rolls off the low frequencies using a high pass filter.

### Zr KSW A-1-B-1 ACP+FB V1 Sw

The lower region of the keyboard has the accompaniment strings KEY SWITCHED from A-1 to B-1. A - 1 is assigned to samples taken from plucking the strings center with flesh articulation, A# -1 are flesh samples plucked near the bridge of the string, and A# -1 are metal finger pick samples. The upper part of the keyboard map as the fingerboard samples VELOCITY SWITCHED between flesh articulations and metal finger picks.

### Zr PK AC+HRM PK AC MW=Mx

This instrument combines the accompaniment strings played in harmonics layered with the same strings plucked with a metal finger pick. Your modulation wheel acts as a mixing control between these two articulations.

## *Zither Components folder instruments*

*( Kontakt instruments in this folder have no IR-reverb effects. This due to my assumption that the user will be 'assembling' their own zither on multiple tracks of a DAW with multiple instances of Kontakt and a reverb will be added on a separate bus at some point in the mix process )*

### **Accompaniment strings**

#### Zr ACMP 3 way Key Sw

This is a 3 way KEY SWITCHED instrument of the accompaniment strings which are triggered at pitches A#0 to B0. The modulation wheel utilizes a low pass filter creating a darker EQ.

#### Zr ACMP 3 way Vel Sw

This instrument is essentially the same as the above one except the E3 accompaniment string articulations are now VELOCITY SWITCHED. Your modulation wheel still controls a low pass filter.

#### Zr ACMP Harm PK

These are harmonics from the accompaniment strings, and your modulation wheel introduces some LFO vibrato.

### **Fingerboard strings**

#### Zr FingB Key Sw A#1-B1

This is a KEY SWITCHED instrument of the fingerboard strings. The flesh articulations are assigned to A#-1 while the metal finger pick samples are assigned to B1. Your modulation wheel introduces LFO vibrato.

#### Zr FingB Vel Switch

This is a VELOCITY SWITCH instrument between flesh and metal finger pick articulations. Your modulation wheel introduces LFO vibrato.

#### Zr FingB Flesh open The

These are the open strings of the fingerboard played with flesh. They are not all that interesting sounding by themselves, however they may be useful when layering with other components.

#### Zr FingB PK open

This is the same instrument as above, but now the open strings are played with metal finger pick.

#### Zr FingB Harm PK

7 harmonic samples from the fingerboard using a metal pick. Your modulation wheel introduces LFO vibrato.

Zr FingB Harm FL

7 harmonic samples from the fingerboard plucked with the flesh of the finger. Your modulation wheel controls the amount of bass frequency.



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