

BOLDER *Sounds*

Presents

Pure Lute

for NI Kontakt 4+



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This sample library was created with a beautiful 10 course lute which was generously loaned to me by my friend Bryan Prudhomme. The lute has an immense repertoire composed for it starting from the early 1500s through the end of the Baroque period.

I originally sampled this instrument many years ago in my Early Music volume from the Best Of Bolder collection - however this Kontakt library is far more extensive and features a different instrument.

This particular instrument would have been used from the tail end of the Renaissance and onward through the Baroque period (roughly dated ending at 1750).

Beginning in the early 1500s lutes would commonly have had 6 courses. A course is a double string either tuned in unison or octaves. The first course of a lute was always a single string called the *chanterelle*.

As this instrument progressed through time there were eventually more bass courses added to it culminating at the end of the Baroque period with a total of 13 courses, which made for an instrument with 25 separate to tune!

The bass courses of this instrument are tuned in octaves. These bass courses were usually played as open strings and could be tuned diatonically to whatever key the player needed.

This is an instrument I am intimately familiar with - I personally own an 8 course Renaissance lute which I played in a early music consort while I was in music school and to this day continue to play it (although not as much as I'd like to).

The traditional sound of a plucked lute would be with the flesh of the right hand fingers as opposed to using the fingernails (which is the traditional classical guitar technique). However for the sampling session I cut off my right hand fingernails and played the lute only with a flesh attack of the finger. Combining this with authentic gut strings gives us a warm and organic sound.

I also plucked string in five different positions - we could think of these as *tonal-velocities* or *positions* as labeled in the Kontakt instrument. The first tonal velocity begins up the neck of the lute closer to where the neck of the instrument meets the body.

This gives a very warm sweet *dolce* sound. From there I gradually progress towards the bridge of the instrument which gives a more bright and brittle quality.

Purists may say this is not a traditional lute sound, but the point is to give you the user, as many tonal colors as possible to work with. I think you'll find these more bright articulations to be very effective in cutting through a mix.

So we have the best of both worlds, from a sweet sound progressing through a more *ponticello* or bright sounding samples.

There are also many scripting features added to this library by Bo Clausen which make things possible that would be impossible to do on a real lute. In using this library I would encourage the user to explore the many creative options that are available utilizing this library - producing convincing early music with this library is just one option.

The origins of this instrument come from the Arabic instrument the Oud, you may find quite surprising and effective results when using it in a world music context with crazy pitch bending.

Bo and I hope you enjoy it!

Dennis Burns - Bolder Sounds

Features of the Pure Lute Sample Library

- 3 x independent round-robin per key, for each of the 10 course of the Lute. String 6 and 5 were sampled chromatically up to the 8th fret. String 4 and 3 up to the 9th fret. String 2 up to the 10th fret and the first string was sampled all the way up to the 12th fret.
- 5 different pluck positions that can be selected, either via Key Switches or via velocity.
- A very advanced scripted Pitch Bend and Vibrato control.
- Detailed Articulation control to emulate slurs (hammer-ons and pull-offs)
- Sampled Ornaments – 2 types in both half and whole steps.
- Detailed KSP scripted control of Fretting Position on the neck of the guitar, including an Auto Fret Selection feature.
- A Key Switch Page where you can freely assign which key will trigger the various Key Switches.
- A dedicated Instrument with sampled major and minor chords, both as Block chords and Roll chords.
- 8 different effects - each with its own Preset menus, so you can save and recall all the various parameters.
- And much more!

The full uncompressed size of this library is 2.7 GB. It has been Kontakt compressed (.ncw) down to 1.3 GB for convenience of downloading and rapid loading into Kontakt.

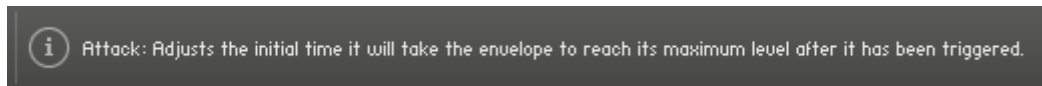
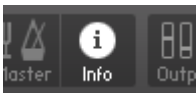
General Stuff

KONTAKT Compatibility:

This library requires NI KONTAKT version 4.2.4 or higher, and has been tested for compatibility in KONTAKT 5. This library is NOT compatible with the KONTAKT 4 or 5 sample PLAYER, only the full retail KONTAKT SAMPLER. It will only run in demo mode for 15 minutes on the KONTAKT PLAYER.

Hover Over Mouse Help:

If you turn on the **Show Info Pane**, you can simply 'hover' your mouse over a particular control and the information on that control will be displayed in the Info Pane at the bottom of the KONTAKT window.



Reset Knobs:

All knobs can be reset to their default value, if you CTRL + Click (PC) or Command + Click (Mac) on the knob.

MIDI Learn CC#:

All the buttons and knobs can be automated by a MIDI control. Just Right + Click (PC) or Control + Click (Mac) the button or knob and select **Learn MIDI CC# Automation**, and then move your hardware MIDI controller.

Learn MIDI CC# Automation

Panels:

The User Interface has two Panels. Click on the Panel Tab Name to open the Panel.



The About Page:

Each Panel has an **About Page** that gives you a quick overview of the Panel.



About the Presets

There are a total of 10 Preset drop-down Menus.

On the Instrument Panel:

Art. Presets and **Velocity Layer** Presets.

On the Effect Panel:

EQ Presets, **Chorus** Presets, **Flanger** Presets, **Phaser** Presets, **Rotator** Presets, **Delay** Presets, **Reverb** Presets and **Space** Presets.

The Preset Menu:

You can Save and Recall up to six Presets per Preset drop-down Menu.

To Save a Preset, first edit the settings as you like, and then select the **Save as Preset #** in the Preset Menu.

To Recall/Select a Preset, open the Preset Menu and select the **Preset #**.

When you Save a Preset, the changes are written into the data folder and then automatically loaded the next time you load the instrument in Kontakt. So there is no need to save the instrument.

The six Presets can also be Saved and Loaded as a **Bank**.

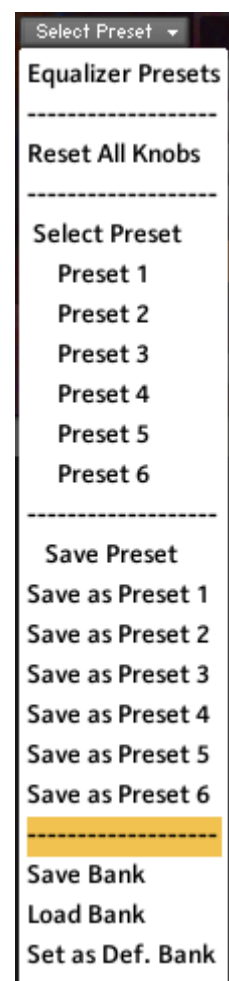
To Save the six Presets as a **Bank**, select the **Save Bank** in the Preset Menu. A save dialog box opens, pointing to the default Data folder inside the main Instrument folder. For better organization, give the file a name that refers to the Effect – ex. "EQ - my presets".

To Load a Bank, select the **Load Bank** in the Preset Menu. A open dialog box opens, pointing to the default Data folder.

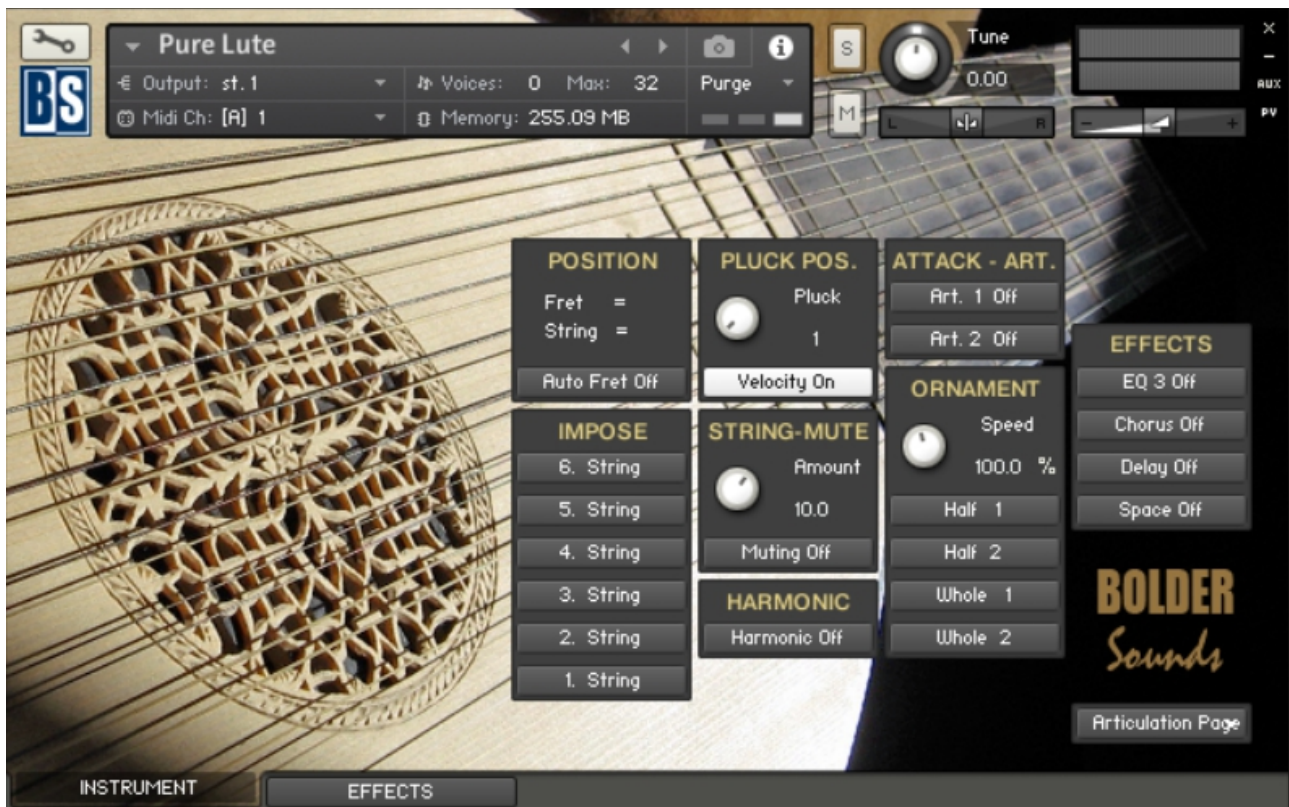
If you have loaded a Bank and you want this Bank to be loaded the next time you load the instrument in Kontakt, then select the **Set as Def. Bank**.

The Reset All Knobs sets all the knobs to their default setting.

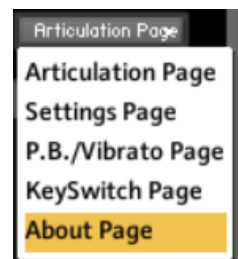
PS: All the default Banks are stored in the sub-folder "Default Banks" inside the Data folder.



The Instrument Panel



The Instrument Panel has five different Pages that can be selected from the Page drop-down Menu.



The Articulation Page:

On the Articulation Page you find a Position Display, that shows the Fret Position and the currently Playing String.

You also get a visual indication of the selected Ornament, Articulation or Imposed String button.

The Fret Position can be selected via a Key Switch (yellow color code).

When Auto Fret Position is turned on, the Fret Position is automatically selected according to the lowest/highest played note.

Each string can be Imposed via a Key Switch (red color code), and hereby override the Auto String Selection.

The Pluck Position can be selected with the Pluck knob or via Key Switches (cyan color code) or via Velocity. The Velocity selection can be adjusted on the Settings Page.

You can select between four different Ornaments via Key Switches (green color code), and adjust the speed/tempo of the Ornaments.

Here you also find two Art. buttons that will give you different attacks on the sustain notes, and they can be controlled via Key Switch (green color code).

The two Art. can be Locked via mouse-click, and then interact with each other and the Ornaments via Key Switch.

The various attack settings of the two Art. can be adjusted on the Settings Page.

The String Muting can be Locked via mouse-click or activated via Key Switch (green color code), and the amount of the String Muting effect can be adjusted.



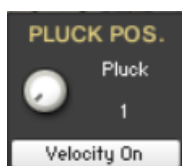
The **Position Display** shows the selected Fret Position and the String that is currently playing.

When **Auto Fret** is turned on, the Fret Position is automatically selected according to the lowest/highest played note.



When one of the **Impose String** buttons are turned on, then the selected string is forced to play its full range and hereby override the Auto String Selection.

The buttons are controlled by Key Switches (red color code) that can be selected on the Key Switch Page.



The **Pluck** knob selects between the five different Pluck Positions. The Pluck Positions can also be selected via Key Switches (cyan color code).

When **Pluck Position Velocity** is On, then the different Pluck Positions is selected depending on the velocity level. The Velocity selection can be adjusted on the Settings Page.



The **Muting** knob controls the amount of the String Muting.

The **Muting** button turns the Muting/Damping of the strings on/off. The button can be controlled by a Key Switch (green color code) selected on the Key Switch Page.

The button can also be Locked via mouse-click.

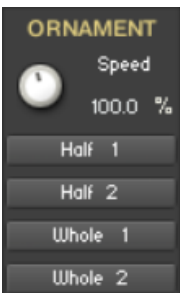


The **Harmonic** button turns the Harmonic on/off. The button can be controlled by a Key Switch (green color code) selected on the Settings Page. The button can also be Locked via mouse-click.



The **Art.** buttons turns the Articulations on/off. The buttons can be controlled by Key Switches (green color code) that can be selected on the Key Switch Page.

The button can also be Locked via mouse-click.



The **Speed** knob controls the speed/tempo of the Ornaments.

When a **Ornament** button is turned on, it will activate the Ornament group. The four buttons can be controlled by a Key Switch (green color code) selected on the Key Switch Page.

About String Selection

With string instruments, like the lute, a certain note can often be played on multiple strings. For example, A2 can be played on two different strings of the lute, with each string having its own very distinctive sound.

When a real lute player plays a note on the lute, he will typically choose the string on which the note can be played with a minimum of effort. That is, without moving the left hand too much.

When you play the sampled lute instrument from a keyboard, it's a little more difficult to deal with the string selection.

So we've made a script that will help you taking care of the string selection.

There are two different ways to select the strings that will be played:

1. You can either set/select a Fret Position, and then the scripted string-algorithm will automatically select the correct string according to the Fret Position.

The Fret Position is set/selected with Key Switches (yellow color code).

2. Or you can override the Fret Position and Force/Impose the string that you want to play. You Impose a string by holding down a Key Switch (red color code).

When you release the Impose String Key Switch key, the Fret Position will return back to the last selected position.

About the scripted String-algorithm

Here's a diagram that shows the note/string pattern, the string-algorithm uses when it selects strings. (In the example below, the 3rd Fret Position is selected).

3. Fret

1.			x	x	x	x	x	(x)	(x)	(x)	(x)	(x)	(x)	(x)	(x)	
2.			x	x	x	x	x									
3.			x	x	x	x	x									
4.			x	x	x	x										
5.			x	x	x	x	x									
6.	(x)	(x)	x	x	x	x	x									

About the scripted Fret-algorithm

If you turn on the **Auto Fret** button, then a scripted Fret-algorithm kicks in and helps you select the Fret Position.

Here's how the Auto Fret-algorithm works:

As soon as a note is outside of the current "Fret Zone", a new Fret gets automatically selected, all depending on if the note is higher or lower than the "Fret Zone".

A "Fret Zone" = All the notes that are inside the String-algorithm (the red rectangle) when a Fret is selected (five frets/half-steps).

In the example below, the 3rd Fret Position is selected.

3. Fret

1.			x	x	x	x	x	(x)	(x)	(x)	(x)	(x)	(x)	(x)	(x)	
2.			x	x	x	x	x									
3.			x	x	x	x	x									
4.			x	x	x	x										
5.			x	x	x	x	x									
6.	(x)	(x)	x	x	x	x	x									

So playing a note outside the current "Fret Zone", will move to a new Fret and hereby also move the "Fret Zone".

If you want to override the Automatic Fret selection, you can still select the Fret with the Key Switches.

About the Lock Concept

When you **Lock** a button via mouse-click, the **Locked** button can temporarily be overridden by using a Key Switch for another articulation/ornament, and then return back to the **Locked** position as soon as you release the Key Switch.

As an example:

If you **Lock** the **Art. 1** button (if you want to have the Art. 1 as your main articulation), then you can still play the various **Ornament** articulations by holding down the corresponding Key Switch. And then as soon as you release the Key Switch it'll return back to the Locked Art. 1 articulation.

If a button is Locked, then you can temporarily override the Lock by playing the Key Switch of the Locked button.

The Settings Page:



On the Settings Page you can adjust the various attack settings of the two Art. (You need to have the Art. turned on to see and adjust the settings).

If the Pluck Position Velocity is turned On, then you can adjust the velocity levels that will select the different Pluck Positions.

Both the Art. settings and the Pluck Position Velocity settings can be Saved/Recalled as Presets, and Saved/Loaded as a Bank.

Here you also adjust the Release Time and how much the velocity will affect the Volume and the LP Filter Cutoff.

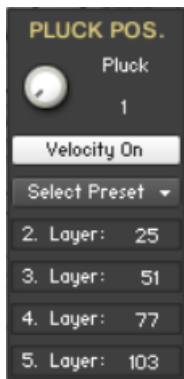
And last you can add body and string Resonance to the Lute sound.



The **At. Curve** knob adjusts the curve shape of the attack phase. A value of zero results in a linear curve, negative values make the shape more concave, and positive values make it more convex.

The **Attack** knob adjusts the initial time it will take the envelope to reach its maximum level after it has been triggered.

The **Sample Start** knob adjusts the start point of the samples.



The **Pluck** knob selects between the five different Pluck Positions. The Pluck Positions can also be selected via Key Switches (cyan color code).

When **Pluck Position Velocity** is On, then the different Pluck Positions are selected depending on the velocity level.

The four **Layer** values set the lowest velocity level at which the Pluck Position will be selected.

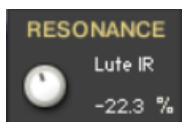


The **Release** knob adjusts the time it will take to bring the level back to zero after the key has been released.



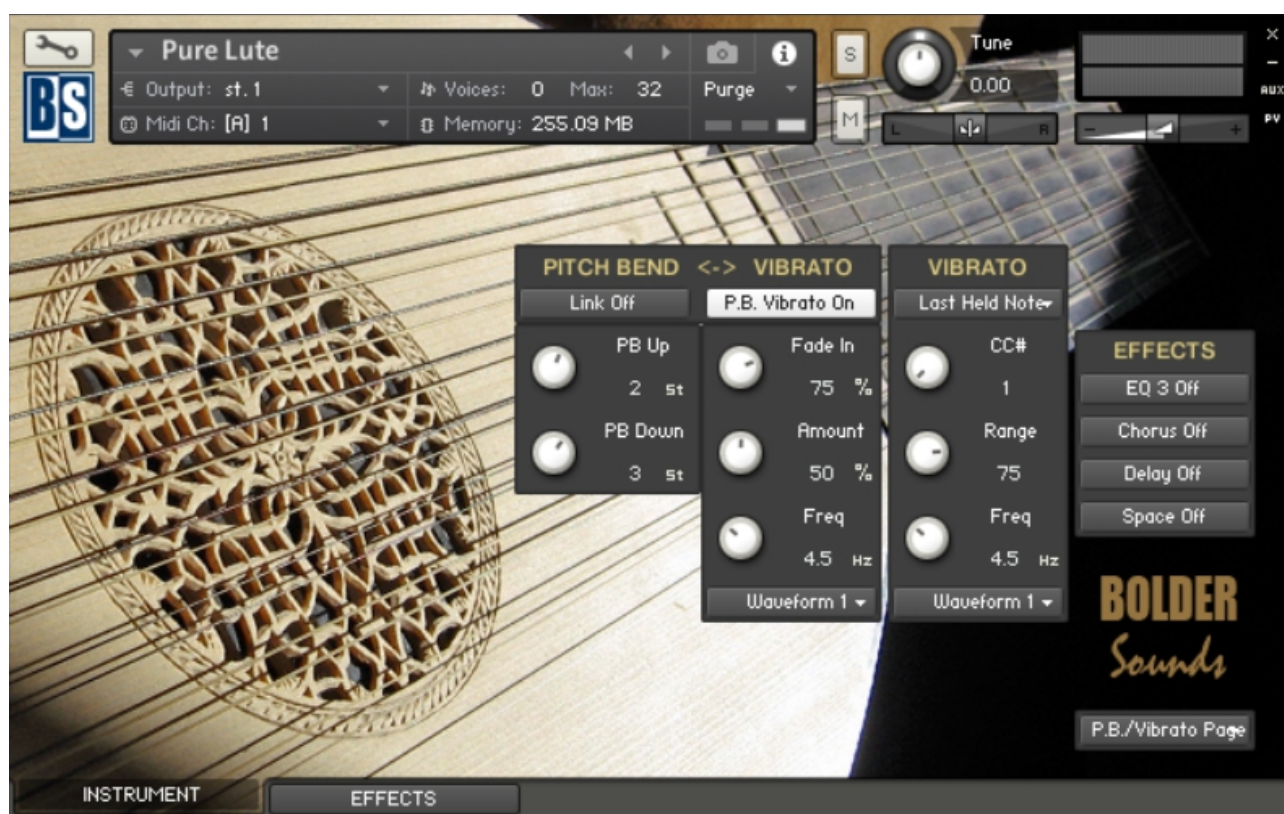
The **Velocity Volume** knob adjusts how much the velocity controls the volume.

The **Velocity Cutoff** knob adjusts how much the velocity controls the filter cutoff.



The **Lute Resonance** knob controls the amount of the Lute Resonance Impulse Response.

The P.B./Vibrato Page



On the P.B./Vibrato Page you select and adjust all the various Pitch Bend and Vibrato settings.

The Pitch Bend range is set manually, and can be set independently for Up and Down Bend.

Moving the Pitch Wheel will only bend the last playing note.

The Pitch Bend can also have a scripted P.B. Vibrato added, when the Pitch Wheel is moved up or down and reaches its maximum.

The P.B. Vibrato can select between seven different waveforms.

The Vibrato can either work as a Global Vibrato or only add Vibrato to the last played, and still held, note.

You can freely choose a CC# to control the Vibrato Amount, and set the Range of the controlled Vibrato Amount.

The Global Vibrato can select between two different waveforms.

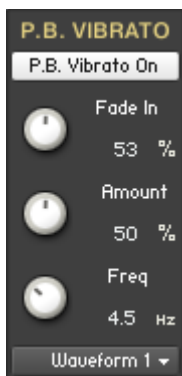
The Last Note Vibrato can select between seven different waveforms.

When the **Link** button is On, the PB Up and PB Down knobs are linked, and they behave like one knob.



The **PB Up** knob controls how many semitones which will be bent, when the Pitch Wheel is moved upward. The knob is bipolar (+-), CTRL/Command + Click sets the knob to zero.

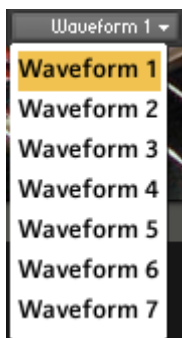
The **PB Down** knob controls how many semitones which will be bent, when the Pitch Wheel is moved downward. The knob is bipolar (+-), CTRL/Command + Click sets the knob to zero.



If the **Pitch Bend Vibrato** is turned on, a scripted LFO vibrato will be added, to only the last played note, when the Pitch Bend reaches its maximum.

The **P.B. Vibrato Fade In** knob controls the fade in time for the scripted LFO Vibrato that is added to the last played note, when the Pitch Bend reaches its maximum.

The **Pitch Bend Amount** knob controls the amount of the scripted LFO Vibrato that is added to the last played note, when the Pitch Bend reaches its maximum.



The **P.B. Vibrato Freq** knob controls the speed of the scripted LFO Vibrato that is added to the last played note, when the Pitch Bend reaches its maximum.

With the **P.B. Waveform Menu** you can select between the different waveforms that will control the P.B. Vibrato.



With the **Vibrato Menu** you can select between a Global Vibrato that is added to all ringing notes, or a **Last Held Note Vibrato** that is added to the last played, and still held, note.

The **Vibrato CC Control** knob selects the CC# that will modulate the Vibrato Amount.

The **CC# Range** knob controls the LFO Vibrato Amount range, when you move the selected CC# controller.

The **Vibrato Freq** knob controls the speed of the Vibrato.

With the **Vibrato Waveform Menu** you can select between the different waveforms that will control the Vibrato.

The Key Switch Page:




On the Key Switch Page, you can freely assign which key that will trigger the various Key Switches.

Each Key Switch group has its own display, that shows the selected keys for the KS, and also has its own key color coding.



The String Impose, Ornament, Art, Mute and Harmonic Key Switches work in Touch Mode. The Fret and Pluck Position Key Switches work in Latch Mode.

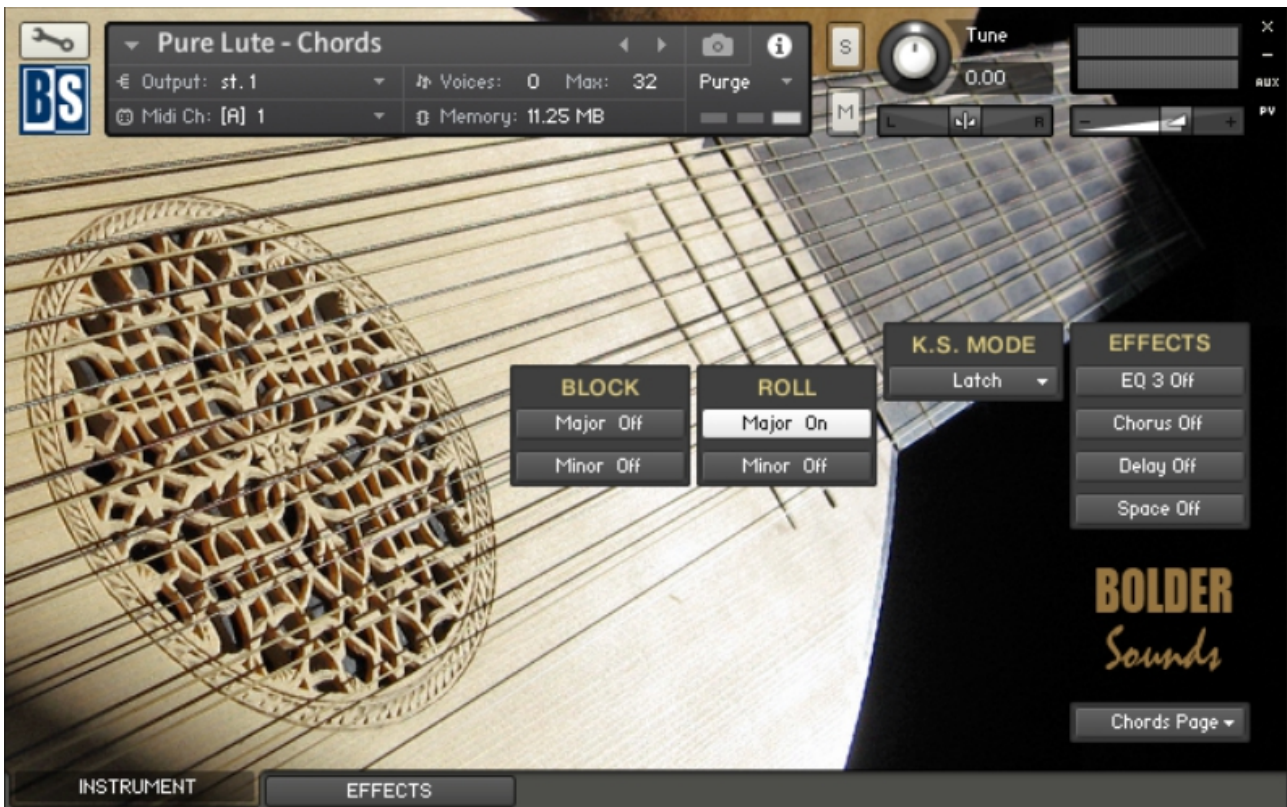
To assign a Key Switch, do this:

1. Activate the **Learn** button. 
2. Then play the Key that you would like to be the Key-Switch for the Preset. You can either play your connected MIDI keyboard, or click on the virtual keyboard in KONTAKT.

The **Display** now shows the new note name of the Key-Switch, and the color code on the virtual keyboard updates to the selected key.

String 6 = E0

The Chord Instrument

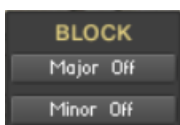


On the Chord Page you'll get a visual indication of the selected Chord Type.

The different Chord Types can be selected via Key Switches.

The Key Switches either work in Touch Mode or in Latch Mode.

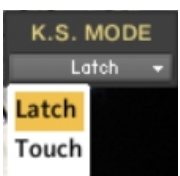
If Touch Mode is selected, then the Chord buttons can be Locked via mouse-click and then interact with each other.



Turns the **Block Major** or **Minor** on/off. The buttons can be controlled via Key Switches (red color code) selected on the Settings Page. The buttons can also be Locked via mouse-click if Touch Mode is selected.

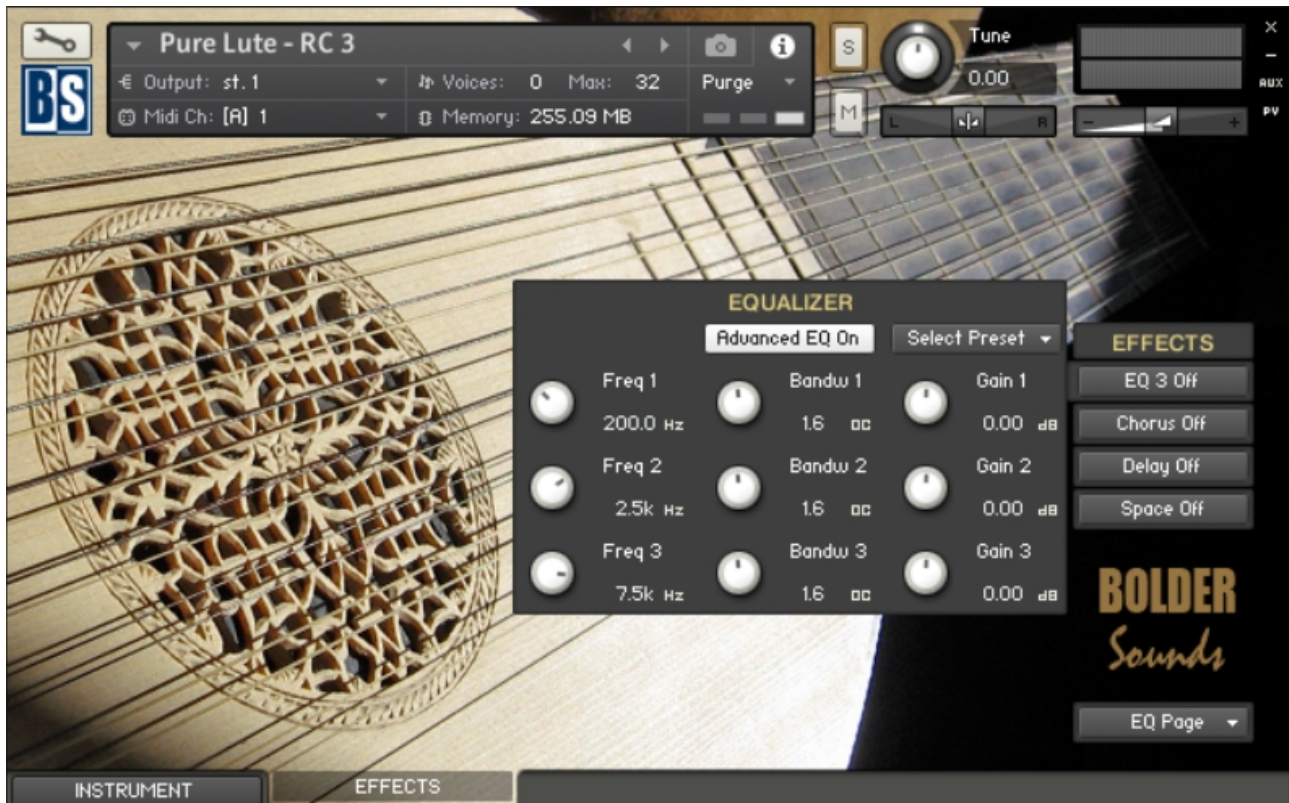


Turns the **Roll Major** or **Minor** on/off. The buttons can be controlled via Key Switches (red color code) selected on the Settings Page. The buttons can also be Locked via mouse-click if Touch Mode is selected.



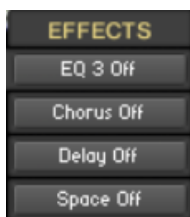
KS Mode: When Touch is selected, the KS is only turned on as long as you hold down the KS key. It's also possible to Lock the buttons in Touch Mode. If Latch Mode is selected, then the KS stays selected until you hit a new KS key.

The Effects Panel



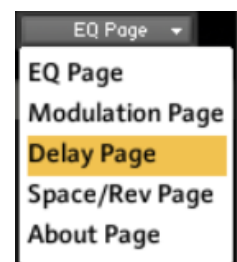
The Effect Panel has four different Pages. Here you select and edit all the various Effect parameters. You can also Save/Recall up to six Presets for each Effect, and Save/Load the Presets as Banks.

The Effects On/Off and the Pages:

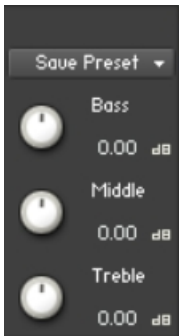


The four Effect buttons turn the various Effects On and Off, and open the corresponding Page.

You can also navigate between the different Effect Pages, using the Page Menu.



The EQ Page:



The EQ can either be a simple Bass/Middle/Treble Equalizer, with predefined Frequency and Bandwidth. Or an Advanced 3-Band Parametric Equalizer.



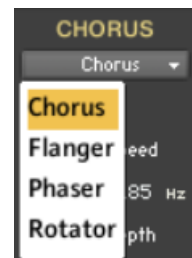
The **Freq.** knob chooses the frequency at which boosting or cutting will appear.

The **Bandw.** knob sets the width of the frequency band in octaves to boost or cut.

The **Gain** knob controls the amount of boost at positive values, or the amount of cut at negative values.

The Modulation Page:

On the Modulation Page, you can choose between four different modulation types.



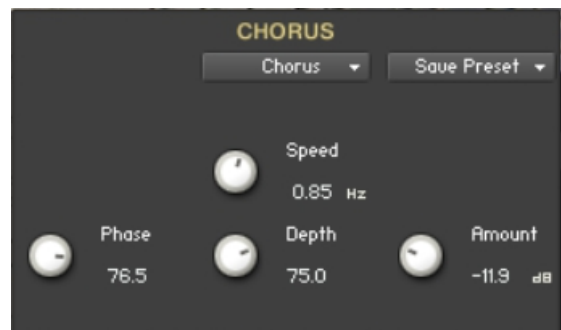
Chorus:

The **Depth** knob sets the amount of LFO modulation applied to a signal. Higher amounts result in a stronger effect.

The **Speed** knob sets the speed of the LFO modulating the signal.

The **Phase** knob adjusts the phase difference between the two LFOs that drive the left and right stereo channels.

The **Amount** knob sets the amount of processed signal sent to the main output.



Flanger:

The **Depth** knob sets the amount of LFO modulation applied to a signal. Higher amounts result in a stronger effect.

The **Speed** knob sets the speed of the LFO modulating the signal.

The **Phase** knob adjusts the phase difference between the two LFOs that drive the left and right stereo channels.

The **Color** knob adjusts the range of the flanging effect. Lower values sweep the effect toward the higher end of the flanging range, while larger values sweep the effect toward the lower end.

The **Feedback** knob routes the processed signal back to the Module's input. Higher values create a sharper, more intense effect.



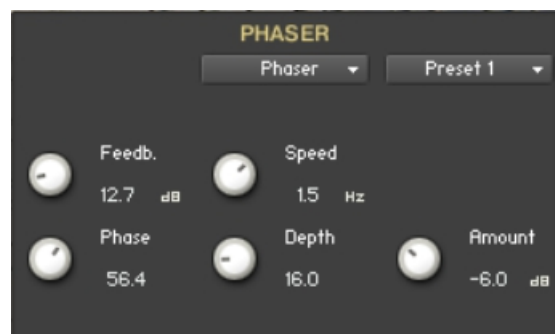
Phaser:

The **Depth** knob sets the amount of LFO modulation applied to a signal. Higher amounts result in a stronger effect.

The **Speed** knob sets the speed of the LFO modulating the signal.

The **Phase** knob adjusts the phase difference between the two LFOs that drive the left and right stereo channels.

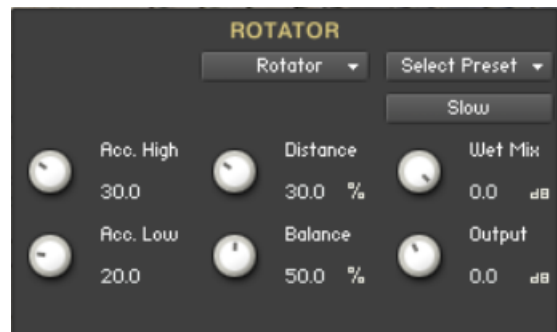
The **Feedback** knob routes the processed signal back to the Module's input. Higher values create a sharper, more intense effect.



Rotator:

The **Acceleration High/Low** knobs adjust how quickly the rotors of the treble/bass parts of the cabinets will react to speed changes. At the right-most position, the speaker will change it's speed instantly.

The **Balance** knob sets the ratio of the sound produced by the rotating speakers high frequency horn compared to the low frequency woofer. Higher values produce more highs, lower values more bass.



The **Distance** knob edits the distance between the virtual microphones and the rotating speaker. Higher values increase the distance.

The **Wet Mix** knob controls the effects strength. Turn fully clockwise to hear the rotating speakers only.

The **Output** knob sets the rotators overall output level.

The **Speed** button switches the speed of the rotator speaker. Choose between slow and fast.

The Delay Page:

The **Feedback** knob sends a portion of the output back into the input of the delay line, which creates repeating echoes. A value of 0 produces only one echo, higher values give multiple echoes.

The **Damping** knob reduces high frequencies in the delayed signal. With feedback applied, each successive echo has a progressively lower high-frequency response.

The **Time** knob sets the interval of the delay, in either milliseconds or rhythmical values synchronized to external MIDI Clock, depending on the Sync button state.

The **Pan** knob - setting a value higher than 0 results in a panning effect where each consecutive echo alternates between the left and right channel. The higher the value, the greater the stereo spread.

The **Amount** knob sets the amount of processed signal sent to the main output.

If the **Sync** button is turned on, the Delay is synchronized to an external MIDI Clock.

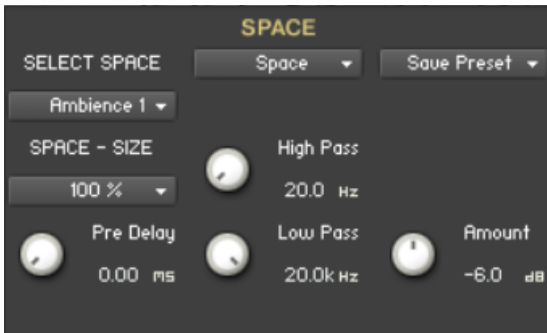


The Space/Reverb Page:

On the Space/Reverb Page you can choose between two different reverb types – Space (convolution reverb) and Reverb (algorithmic reverb). The Reverb uses less CPU than the Space.

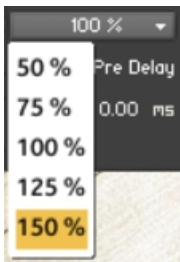
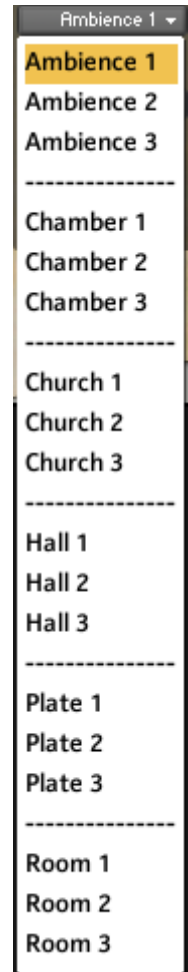


Space:



With the **Select Space** Menu, you can choose between eighteen different Impulse Responses, that can be loaded into the convolution plugin.

The eighteen Impulses are divided into six different categories.



With the **Space Size** Menu, you can choose between five different sizes of the selected Impulse Response.

The **Pre Delay** knob determines the room size by setting the length of the effect. Higher values simulate larger rooms, lower values smaller rooms.

The **High Pass** knob attenuates frequencies below the chosen cutoff frequency.

The **Low Pass** knob attenuates frequencies above the chosen cutoff frequency.

The **Amount** knob sets the amount of processed signal sent to the main output.

Reverb:



The **Predelay** knob introduces a short amount of delay before the reverb takes effect. Increase this parameter to simulate larger rooms, decrease it for smaller rooms.

The **Color** knob determines the type of material used to construct the room. Lower values are softer surfaces, higher values are harder surfaces.

The **Size** knob determines the room size by setting the length of the effect. Higher values simulate larger rooms, lower values smaller rooms.

The **Stereo** knob - higher values increase the stereo effect. Use lower values to simulate sitting closer to the stage, and higher values for sitting further back in the hall.

The **Damping** knob sets the amount of absorption in the room. Higher values simulate more absorption.

The **Amount** knob sets the amount of processed signal sent to the main output.

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Script, Patch and Presets by Bo Clausen.

Enjoy the Pure Lute!

Dennis Burns - Bolder Sounds – June 2015

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Customer Support

For any questions, technical issues inquiries etc Please contact Bolder Sounds via email at sales@boldersounds.net.

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