



ROOT STUDIO
SOUND LIBRARY

True Mallets

VOL. 1

Concert Marimba

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Welcome

Congratulations on your purchase of True Mallets Vol. 1 - Concert Marimba!

This manual will guide you through the features of the library and offers a detailed look at the library contents. We sincerely hope that our library will prove to be a great source of inspiration for your music projects! If you have any questions, comments, or suggestions for future sound library projects, we'd like to hear from you. You can contact us at info@root-sounds.com.

About Concert Marimba

This library was created out of a need for a more detailed representation of this versatile instrument. While there are quite a number of marimba libraries available, most offer a maximum of three velocity layers, often only on a four octave instrument and leave you with that. Concert Marimba not only gives you up to six velocity layers across a five octave instrument, but also a choice of mallets, plus alternating left and right hand strokes. This in itself is enough to meet even the toughest demands on a marimba library, but Concert Marimba does not stop here. Although the single hits are perfectly capable of playing most musical styles, you get sampled rolls and glissandi for convenience. In addition, you will find other, less common sounds, like dead notes, hits with sticks, and even unheard of sounds like hits and glissandi on the resonators for the sonic adventurer!

All these features means that, for the first time, you have at your fingertips a library with enough detail to be a serious composition tool even for solo mallet work.

Format and compatibility

Concert Marimba comes in two formats:

- .exs format for the EXS24™ (Apple Logic Pro/Express, Garageband)*
- .nki format for Kontakt™ (Native Instruments)¹

To use the library, you need to own at least one of the above products (or one that can read/import one of these file formats).

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¹ You need the full version of Kontakt (v3 or higher). The free Kontakt player will only play the sounds in demo mode for a limited period of time.

Installation

After you downloaded the archive, you need to unpack it first. Depending on your system, this may happen automatically after downloading. Otherwise, simply double click the archive. After unpacking, you may delete the packed archive. Better yet, store it on a backup drive, should you wish to install the library again at a later date.

The master library folder includes the following:

- ◆ **Concert Marimba Instruments** (folders with instrument definitions for all supported products)
 - 01 Hits
 - 02 Rolls
 - 03 Glissandi
 - 04 Arpeggios
 - 05 Resonators
- ◆ **Concert Marimba Samples** (folders with samples used by the keyboards instruments)
- ◆ **Documentation**
 - Concert Marimba guide (this document)
 - Concert Marimba mapping (detailed descriptions of the instrument definitions)

If you do not require all supported instrument formats, you may delete the extra sampler instrument definitions to keep the instruments folders easier to manage; however, unused formats are usually filtered out by the plugin browser in your DAW

anyway, therefore the extra files may not even appear when loading sounds. They are also small files and do not use much disk space.

It is highly recommended that you use a separate hard disk for audio files in addition to your system drive. If you have only a single hard drive, like on a portable computer, then of course you can also use that. You may not be able to play back as many tracks and instruments smoothly, however.

Installing for EXS24 mkII on Macintosh

The EXS24 mkII expects its instrument definition files in this specific location:

HD/Library/Application Support/Logic/Sampler Instruments

You may store your instruments in another place (like an additional hard drive), but then you must place an alias or shortcut of the instruments folder only in the above location by dragging it while holding down cmd-alt (cmd-option), otherwise the EXS24 will not find it. **Caution:** Avoid dragging the entire library folder (or an alias) to this location, otherwise Logic will scan all the samples on startup as well, significantly increasing scanning time. The best thing to do is to create a folder named **Concert Marimba** in the above location first, then cmd-option drag the instruments folders to this folder to create aliases or shortcuts. This will keep your hard disk organized and the drop down menu in the EXS24 tidy and speed up scanning time when launching Logic. Avoid moving instruments and samples around inside the library folder, because this will break the link between them.

Installing for NI Kontakt (Macintosh and Windows)

Drag the library folder to where you keep your other Kontakt libraries. Avoid moving instruments and samples around inside the library folder, because this will break the link between them. You may then need to manually search for samples when you are trying to load an instrument inside Kontakt.

About the instruments

Concert Marimba has a range of five octaves, from C2 through C7, where middle C (MIDI note 60) is C4. Some instrument setups in the library, like the rolls, do not use the full range of the instrument. The sound was sampled for a wide stereo image. Most composers appreciate this spacious arrangement, but if you find it too much, you can simply narrow the space by panning the left and right channels slightly towards the center in the sample player's edit window or your mixing console.

The consistent mapping of the library makes it easy to compare sounds. For example, if you have created a sequence using the soft yarn mallet marimba patch, you can load and compare it to the medium yarn mallet patch. It will play back perfectly well with the exact same velocity split points.

The most details are available with the single hits. These are also the only sounds where you have a choice of mallets. The remaining sounds use medium yarn mallets. We like to think of the remaining sounds as bonus material, as most every material can be realized with just the single hits, including rolls and glissandi.

ECO setups

If you prefer to keep things simple or need to conserve memory resources, you may want to use the ECO (economical) setups. They offer a reduced set of variations and/or fewer dynamic layers sounds than the main setups. The single hit instruments offer two levels of ECO setups. ECO 1 contains the exact same sounds and layers as the full version, but without the alternating hand strokes. If your music does not contain a lot of repeated notes, you can just as easily load this setup and you

will probably not notice much difference while saving 50% memory. ECO 2 offers a reduced set of velocity layers and is useful for sketching ideas, although we believe that even this low footprint setup rivals most marimba libraries out there!

Notes on the instruments

For full mapping details, please refer to the separate mapping documentation.

Hits

Medium yarn: this is the standard articulation with a medium definition of the attack. These mallets were also used in the rest of the library and are therefore the first choice if you wish to blend single hits with some of the special articulations in the library.

Soft yarn: this mallet gives you a full, warm, and somewhat muted sound compared to the medium yarn mallet. It plays beautifully and is ideally suited for solo work. It can replace any kind of instrument that you might ordinarily use to spell out the harmonies, like rhythm guitar or keyboard pads.

Hard yarn: this offers a stronger attack than the medium yarn patch. It cuts through a mix easier and is therefore ideal in larger arrangements where the instrument may otherwise become masked.

Secco: also called *dead notes*, this is a lesser used technique where the mallets remain on the key after the hit, making for a choked sound. This broadens your color palette for solo work. For obvious reasons, this instrument sounds most authentic in slow to moderate tempos.

Sticks/Shaft: for extra variety, mallet players may strike the edge of the key with the middle of the stick, or flip the mallets

around and play with the shaft (end). We have included both versions. Because stick and shaft hits sound similar, with the shaft sounding a bit stronger, there is also a velocity switch setup, even though, strictly speaking, they are not related the way velocity switch patches normally are.

Rolls

More often than not, a mallet player will roll two notes at once. Simulating this will be much more successful if you use the single hits instead of the sampled rolls. However, if you wish to roll on a single note, this patch gives you more realism. These samples are looped and will roll indefinitely. In addition, there is a XFade (crossfade) version that lets you use the modulation wheel on your MIDI keyboard (MIDI controller #1) to crossfade between the dynamic layers, to play crescendo and decrescendo rolls. All rolls also have release samples so that they will end on a proper note, rather than cutting off when you release the keys.

Glissandi

These samples are grouped into upward glissandi starting on C2 and downward glissandi starting on C3. Each direction is split into a lower and upper half of the real instrument on adjacent keys which gives you more flexibility for the range of the glissando. Of course, you can combine them to create a full keyboard glissando. Each glissando is available in two or three speeds, two velocity layers², and round robin samples. Add to that the option to play glissandi using the single note hits and you have a large tool box for finding just the right glissando. While you can use the medium yarn mallet glissandi perfectly

² The shaft glissandi only contain a single velocity layer, as no mallet player in his right mind would ever think of ripping the shaft at high volume across his precious keys!

well to blend with the soft/medium/hard yarn single hits, we also included the full range of glissandi with both hard and medium mallets.

Arpeggios

These are harmonically neutral (octaves and fifths only) four-mallet arpeggios. You can create very similar (and more flexible) versions using the single hits, but having the presets at your fingertips is very convenient and creates an instant atmospheric pad-like texture. The arpeggios are looped and also include a release layer, so they end on a proper note.

Resonators

Looking for something a bit different? In this patch you find hits on the resonators of the instrument. Even though they are tuned, there is a distinct non-pitched, inharmonic quality about them. In fact, many of them sound quite similar. As such, we have not included the full chromatic scale and, for convenience, included both a version which places all samples on the white keys only (nicer to play by hand) and a chromatic version which is repeated and distributed across the entire 88-key range (easier to program random sequences).

Lastly, there are also glissandi on the resonators, both played with the mallet tip and shaft. Gentlemen, start your sequencers!

About the performer

We are very excited that mallet virtuoso Nils Rohwer contributed his talent and stellar technique to the True Mallets series. Nils has been a professional percussionist and mallet player for over thirty years. His performances are heard in concerts and festivals around the world. He is also an accomplished composer and recording artist and runs his own drum and percussion school.

Nils plays a five octave Vancore CCM 4012 Honduran Rosewood instrument.

For more information or to contact Nils, please visit his homepage at www.nrohwer.wix.com/music-for/

License agreement

Usage of the samples in the Concert Marimba library ("the sounds") is subject to this license agreement. By using the sounds, you agree to all the terms and conditions of this agreement.

The samples and sounds contained in this library are licensed, not sold to you. This non-exclusive, non-transferable license is granted only to the individual end user who has purchased a license from root-sounds. All samples remain the property of root-sounds and are licensed only for use in the creation of a recorded or live performance that includes the licensed samples as part of a derivative musical work.

Use of the sounds in multimedia or games is limited to use within original musical compositions ("derivative work").

You may:

- use the sounds in the context of musical works without paying any additional license fees ("license free").
- store a copy of the sounds on another medium (DVD, hard disk, flash drive etc.) for the sole purpose of a backup copy.

You may not:

- copy, give away, trade, lend, rent, redistribute or resell the sounds to another party.
- post the sounds to another person or group of persons over the Internet, or place them in a network that is accessed by multiple users.
- create another sample library that includes our sounds, whether in modified or unmodified form.

Credits

Producer:	Stefan Schramm
Performer:	Nils Rohwer
Assistant editor:	Constantin Altemeyer
Music Demos:	Nils Rohwer Jonathan Bridges
Graphic Design:	Stefan Schramm
Proofreading:	Anatol Locker

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