



Ambient

White

Product Description and Manual

for Kontakt 5.0 or higher

Ambient White is the first of a linked pair of sound design-based virtual instruments designed to provide composers and producers with a collection of original instruments and textures suitable for all sorts of ambient music.

As its name implies, **Ambient White** covers the lighter end of the ambient spectrum, focusing on beautiful, peaceful, melodic, harmonious, and natural sounds. **Ambient Black**, the second VI in this series, will cover the opposite end of the ambient spectrum.

The vast majority of the sounds used in the creation of Ambient White were derived from organic sources: found sounds and audio recordings subjected to extreme sound design techniques, prepared and/or heavily processed musical instruments, and sounds recorded in natural environments. The few synth sounds that were used were also processed with sound design techniques, and/or combined with various organic sounds and instruments.

The end result is a product that combines acoustic, humanistic, and electronic elements to produce an organic-sounding virtual musical instrument.

The Instrument Patches

Ambient White features over 250 different instrument patches and combinations (almost 7.5 GB of uncompressed wav data), divided into seven categories:

1. Multi-Layered Instruments
2. Pads & Atmospheres
3. Melodic Instruments
4. Percussive Instruments
5. Bass Instruments
6. Looped Instrument Phrases
7. Effects & Textures

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The most complex instrument patches in **Ambient White** are the **Multi-Layered Instruments**, which were created using combinations of patches from the other six categories. These patches are arranged by their basic type, using the following prefixes:

- ATMOS** = Layered Atmospheres and Pads
- BASS** = Layered Bass Instruments
- FX** = Layered Effects & Textures
- LOOP** = Layered Looped Phrases
- MELO** = Layered Melodic Instruments
- PERC** = Layered Percussive Instruments

Many of the **Multi-Layered Instrument** patches consist of multiple evolving atmospheres, chordal and/or melodic components, and/or looped phrases. For best results, try playing these patches with one finger, in octaves, or in fifths. This doesn't apply to Layered PERC patches, which in general don't have any pronounced melodic or harmonic content; playing multiple notes at a time with these Layered patches can produce some interesting polyrhythmic patterns.

The **Percussive Instruments** include several different acoustic and electronic drum kits. There's also a selection of tuned hand drums, cymbals and gongs, and other percussive sounds.

Many of the **Pads & Atmospheres** also include chordal components. When trying these patches for the first time, it's probably best to play them with one finger or in octaves. You can then experiment with playing different intervals, depending on the level of harmonic complexity you're looking for.

The **Melodic and Bass Instruments** are mainly single-note patches. However, a few of these patches also have some underlying harmonic content, and can be used as Pads.

The **Looped Instrument Phrases** include simple repeating patterns and some more-complex patterns created by mixing multiple loops together. Many of the loops lock to tempo, but some do not; this was done intentionally, in order to add an element of randomness and unpredictability to some of the patches. Looped Instrument Phrases should be played like the Pads & Atmospheres, using solo notes or octaves for less-complex patterns and different intervals for more experimental and harmonically-dense effects.

The **Effects & Textures** category includes a number of patches that were mainly designed to work in tandem with other types of patches. Depending on your musical tastes, you may not find much use for these patches when played as single-instruments. Consider this fair warning when opening a patch such as "Bubble Trouble".

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The Ambient White GUI

Ambient White's Graphical User Interface (GUI) is intuitive and easy to use.

To the upper left are four Amp Envelope controls for shaping the sound:

Attack
Decay
Sustain
Release

Below the ADSR controls is the **Reverb** slider, which controls the amount of reverb added to the sound.

Below this is a drop-down menu labeled **Select**, that allows you to select the type of convolution reverb.

To the upper right are controls for **Bass and Treble**. Note that for these two sliders the "0" position is located in the center of the sand-line. Moving the slider to the right increases the amount of Bass or Treble, while moving it to the left decreases the effect.

On the lower right of the GUI are two controls for the Delay effect:

Return controls the amount of Delay.

Fdback (feedback) controls the number of Delays that will be heard.

Below this is a drop-down menu labeled **Delay**. You can use this to choose the Delay Time, the feel (Triplet, Dotted), and two delay-effects (Ping Pong & Damped).

Conclusion

That's a brief description of the Ambient White virtual instrument. For more information and to listen to audio demos of this product, please visit bigfishaudio.com.

Credits

Steve Sechi:	Producer, Product Design, Sound Design
Dan Bennett:	Assistant Producer, Kontakt Scripting/Programming, Sound Design
Ryoshi Ishido:	3D GUI design
Patty Sechi:	Ambient White logo and booklet design
Mike Whitehead:	Field Recordings
Mike Kiraly:	Synth Drums & Programming