Koto Nation: Classical Instruments of Japan

An Impact Soundworks Sample Library
Visit www.impactsoundworks.com to see our full catalog!

Overview

We created **Koto Nation** out of a desire to see traditional Japanese instruments receive a deep, thorough sampling treatment, much like our acclaimed North Indian sample library Sitar Nation. While there are a handful of libraries which include samples of the **koto** and **shamisen**, they feature only the most basic articulations and few (if any) velocities or round robins. The **bass koto** has never been sampled at all!

Given the popularity of the shakuhachi and taiko in many Western film soundtracks, we wanted to allow film composers, hobbyist producers, ethnomusicologists, anime fans and everyone in between access to these classic instruments and complete the repertoire of traditional Japanese sounds available.

This library includes thousands of samples spanning a wide variety of both traditional and extended playing techniques. We're confident that this is, without a doubt, the most comprehensive koto, bass koto and shamisen library ever to be released. We encourage you to take the time to read this manual in its entirety and learn more about the making of the library as well as how to use it to its fullest potential.

Thank you, and please enjoy **Koto Nation**!

Sound Content

The library has patches split into two categories: "Natural" and "FX". The Natural patches are authentic recordings with no processing, while the FX patches use offline and live processing to mangle and morph the sounds into a less traditional, but very interesting new form.

There are **14** Koto Combinator patches, **7** Bass Koto patches, and **2** Shamisen patches, along with **9** FX patches.The NN-XT patches are used within the Combinator patches and contain the same audio, without the bonus effects and tweaks in the Combinator.

Please note that this library focuses on **depth** of sampling as opposed to hundreds of patches with relatively few samples. We meticulously recorded thousands of samples for these instruments with multiple velocity (dynamic) layers, round robin (RR) variations, articulations, and other techniques.

User Interface (UI)

All patches share some common features in the Combinator UI.

* Mid-Sweep / EQ: When EQ is enabled, the Mid-Sweep knob controls the frequency boost range.
* Squash / Saturator: When Saturator is enabled, the Squash knob controls the depth of the saturation.
* Reverb: Adds reverb ambience to the instrument.
* Imager: Enables stereo widening.
* Release: Controls the release time of the sounds.
* Limiter: Adds a hard limiter to prevent clipping.

The Thor instance labeled **Thor FX** adds a couple of additional controls:

* DDL / DDL Feedback: Digital delay and feedback amount.
* Chorus / Chorus Mod/Rate: Digital chorus and modulation amount/rate.

The **Modwheel** adds vibrato.

Patch List

Bass Koto Glissando
Contains a wide variety of glissandos played on the bass koto, and triggered from C0 to G6.

Bass Koto Mutes
A muted articulation played from A#-1 to G2. Playing higher velocities triggers a double-stroke.

Bass Koto Pizzicato
A pizzicato (plucked) articulation played from A#-1 to G2.

Bass Koto Slides
A selection of slides played along the body of the bass koto. These are mapped on C1 through A1, and again on C2 through A2, on the white notes only.

Bass Koto Sustains
The primary bass koto patch, mapped from A#-1 to G2 and featuring deep-sampled picked sustains of the instrument.

Bass Koto Tonal Hits
A selection of string 'hits' played across multiple strings of the bass koto. These are mapped from C1 to G#1 and repeated on upper octaves.

Bass Koto Wood Hits
Percussive hits played on the body of the bass koto, mapped from C0 to C4.

Koto Articulations KSW
The "master" koto patch which contains a variety of different articulations with a default playable range spans from C1 to C4. The default articulation is a picked sustain sound, which can be changed by **pressing and holding** C0 through D#0 (also known as "keyswitching"). The other articulations include:

C0: Picked sustained octaves.
C#0: Hard string pluck.
D0: Pizzicato.
D#0: Tremolo.

Koto Atonal Glissando
Various glissandos played on the reverse side of the koto's bridge, creating a highly atonal and dissonant sound. A unique glissando is mapped on each key from C2 to B4.

Koto Hard Pluck
A single pluck on the koto strings mapped across the full keyboard (C0 to G5). This non-standard articulation involves very harshly plucking a single string.

Koto Harmonics
Natural picked harmonics played from C1 to D3.

Koto Hits
An articulation played by striking an individual string on the koto to produce a very percussive but tonal hit, mapped from C1 to C4.

Koto Mordents KSW
Similar to the Articulations KSW patch, this patch is based on the default sustain sound, but uses C0 and C#1 to trigger whole tone 'mordents' (pitch bends up and then down). **C0** is a slower mordent while C#1 is faster.

Koto Octaves
Picked octaves (two strings played simultaneously) mapped from C1 to C3.

Koto Phrases KSW
A musical phrase mapped to notes along the hirajoshi tuning scale (D, G, A, A#, D, etc.) The phrase can be changed by **pressing and holding** C0.

Koto Pizzicato
A pizzicato (plucked) articulation played from C1 to C4.

Koto Scrapes
Non-tonal scrapes created by dragging a pick along the koto strings in various fashions. Mapped from C2 to A2.

Koto Sustains
The bread-and-butter, deep-sampled sound of the koto picked in a traditional style with finger picks. Mapped from C1 to C4.

Koto Tonal Glissando
A huge array of glissandos mapped from C0 to C6. These include down glissandos, up and then down, up-only, various speeds, and dynamics mapped to velocity.

Koto Tremolo
A tremolo (repeated picking) articulation played at a free tempo, mapped from C1 to C4.

Koto Vibrato KSW
The standard koto sustain articulation with two keyswitches available on **C0** and **C#1**. These keyswitches trigger a true recorded vibrato articulation: C0 is slow vibrato, C#0 is fast.

Shamisen Bends KSW
A phrase-based pitch bend articulation mapped from C1 to C4. The default articulation is a double stroke and whole tone bend up. Pressing and holding C0 triggers an alternate pitch bend utilizing a neck slide, and C#1 triggers a slower half-tone bend down.

Shamisen Sustains
A shamisen played in the *jiuta* style; picked sustains mapped from C1 to C4. Very bright and percussive!

** Note: All FX patches below are similar in that they provide synth-like sounds mapped over a large part of the keyboard. Since they are more creative in purpose and scope, they do not require a special explanation or usage guide, thus we have simply listed them! **

With all patches below, the **modwheel** affects the tone or timbre in some way.

Basskoto Ambiance
BK Neon Drops
BK Warm Pad
Broken Android Tremolo
Deep Drone
Electric FM BK
Koto Eternal Gliss
Koto Taikos
Pentatonic Organ Pad

Credits
Sitar Nation was designed, edited, and produced by Andrew Aversa. It was recorded by Alec Henninger in Philadelphia, PA and performed by Masayo Ishigure.

Reason conversion by Anthony Mena.

Troubleshooting and Feedback
Have you used this library in a project recently or have a demo or song that you'd like to share? You can email us (admin@impactsoundworks.com) or tell the world at our Facebook page here: http://www.facebook.com/ImpactSoundworks

You can also catch us on Twitter at @ISoundworks!

We encourage all our users to share and promote their work. Word of mouth is the #1 way people find our samples, so it also helps us to produce more great libraries for you! For any technical support issues regarding the library, don't hesitate to email support@impactsoundworks.com.

Copyright and License Agreement

All sound recordings, performances, scripting and/or code contained in this product is the property of Impact Soundworks unless otherwise noted, and remain the property of Impact Soundworks after the product is purchased.

This license extends only to the individual who purchases this product, unless that individual is purchasing on behalf of another individual, in which case it is the actual user of the product who is granted this license.

The licensee is entitled to the use and unlimited editing of the product within the scope of music production and composition. The product may be installed on as many computer systems used by the licensee as desired, but in no case does a single license allow multiple individuals to use the product.

The licensee <u>may not</u> use the product in the creation of other sample, sound effect, or loop libraries.

The licensee <u>may not</u> use sound recordings contained in the product as individual sound effects for sound design work, unless the sounds are significantly processed, layered, and otherwise altered beyond recognition.

The licensee <u>may</u> use the product in the creation of music for production libraries.

Redistributing, reselling, electronically transmitting, uploading, sharing, or renting the product in any way, shape, or form is prohibited by law. The licensee may create a physical backup copy of any digitally purchased and downloaded product. This backup copy is subject to the same limitations as the original copy of the product, and may not be transferred to any other individual for any reason.