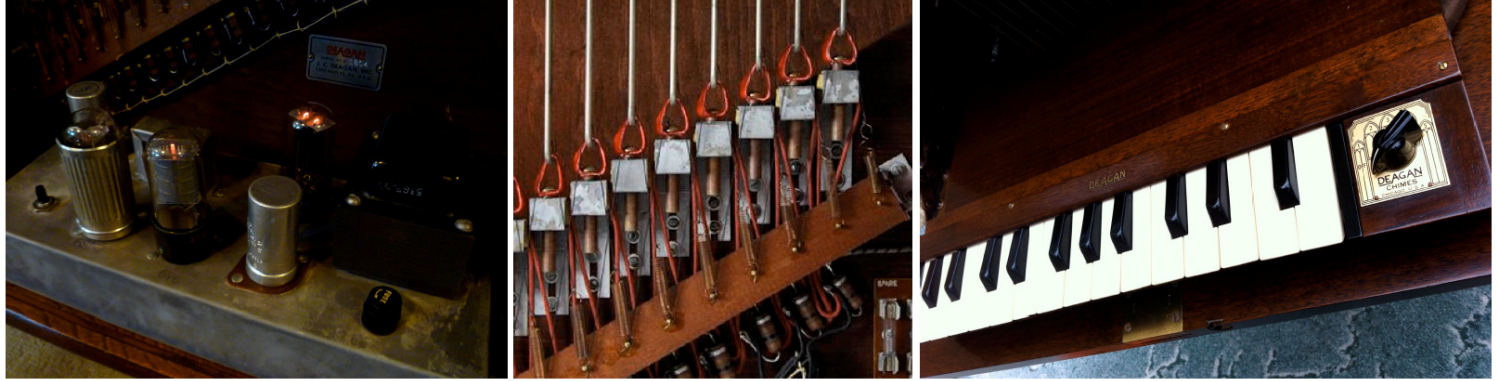




1946 Deagan Electric Chimes

A Small Vintage Electromechanical Offering...

Installation Guide & User Manual

D.A.Wilson, Hideaway Studio, December 2015

HS-K4L-A017

A Vintage Tube Amplified Carillon by JC Deagan...



John Calhoun Deagan was born in New York in 1853 and studied music at the University of London during his time serving with the Navy in English waters. He became increasingly interested in the science of sound after attending a series of lectures by German scientist Hermann von Helmholtz. Having undertaken a series of experiments he made a number of historically important contributions to the science behind tuned percussive instrument design including the definition of standard universal pitch as being 440Hz.

Although tuned percussive instruments had long since been in existence JC Deagan was perhaps the most significant figure in the field to transform often seen as crude novelties into well respected percussive orchestral instruments with exceptional tuned harmonic characteristics.

Perhaps one of the most influential of the JC Deagan instruments is the orchestral marimba as we know it today.

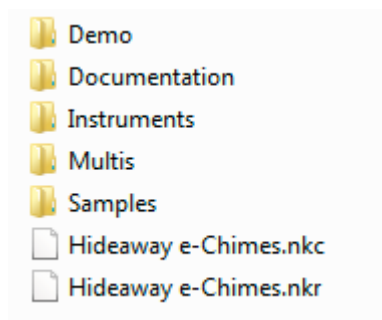
As well as being synonymous with high quality tuned percussive orchestral instruments, JC Deagan also specialised in musical bell design with exceptional tonal qualities. These were produced in all shapes and sizes but it was to be the larger carillons for use in churches and public buildings where JC was to really excel. As electromechanical technology developed during the turn of the century the systems grew and became much more sophisticated resulting in some massive public bell tower installations.

For a short period of time JC Deagan produced a series of small electric carillons based on arrays of skilfully tuned chime rods tube amplified by pickup coils and actuated by solenoids and felt dampers. Deagan's "Canto Chimes" were built circa 1946-1952. It is one of these rare instruments that formed the basis for this sampled offering following the overhaul of the amplifier chassis much in need of new capacitors after nearly 70 years of service.

Installation

Installation is straightforward. **The 1946 Deagan Electric Chimes** require Kontakt version 4.2.4 or higher. Once the .zip file has been downloaded unzip the archive making sure the original directory structure is retained.

This should result in a folder called 1946 Deagan Electric Chimes containing the following folders:

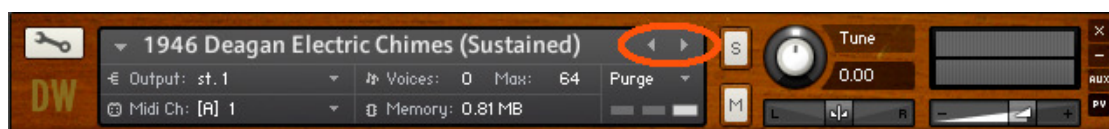


To run the instrument simply load up one of the example .nki patch files in the Instruments folder.

NB: *It is highly recommended that a sustain pedal is used with this product.*

Instant Gratification

You can easily run through each of the example instrument patches (.nki) in the instruments folder by clicking on the small arrows to the right of the instrument name.



Hopefully by loading up the example patches you will be able to see how they have been constructed in the instrument and can be used as starting points for new sounds which can be saved under new file names.

Similarly, a number of layered multis are supplied with the download including two rather effective dual arpeggiated offerings.

Programming the The 1946 Deagan Electric Chimes



Naturally the example instruments packed with this download can be used as is but often the minor tweaks are required for the particular application.

The LFO Modulation Controls

The **LFO RATE** may be altered and routed in varying degrees to modulate the pitch, amplitude and stereo positions at the same time. Firstly click on the **PITCH**, **AMP** or **PAN** buttons to select the parameter for modulation adjustment. The more clockwise the **RATE** control is turned the more rapidly the selected parameter will be modulated. The more the **DEPTH** is turned clockwise the deeper its modulation will be.

The **AMP** modulator may be used to create a tremolo effect and the **PITCH** modulator will impart a vibrato effect.

The Equalisation (EQ) Controls

A simple but effective three band equaliser is provided permitting the user to change the tonal qualities of the instrument as well as helping it to sit more comfortably in the mix. The EQ may be disabled and enabled by toggling the **ON/OFF** button below.

The Envelope Controls

DECAY and **RELEASE** controls offer basic envelope control for modulation of the amplitude dynamics (VCA). The **DECAY** control determines how quickly a sustained sound diminishes with time. The more clockwise the setting, the longer it takes to decay. Very rapid settings (anti-clockwise) will produce staccato effects and slow settings (clockwise) will produce a more natural decay effect. The **RELEASE** control determines the rate at which the sound will decay after the note has been released. Please note that the release should be kept relatively short in applications where a release pedal is used and similarly users may find that longer release times are required where a pedal is not available.

NB: *Each note is not looped and has a natural decay inherent in the original audio captured from the vintage instrument – this effectively limits the maximum decay. It was decided to preserve their envelopes as the technology that created them imparts a fair degree of character and movement to the sound.*

The **VELOCITY** button overrides the velocity sensitivity where required.

Output Controls

The **BALANCE** control determines the relative amplitude levels of the lower and upper registers. Turning the control anti-clockwise accentuates the volume of the bass notes and further clockwise settings the treble notes.

The **SPREAD** control determines the relative stereo pan position of each note across the keyboard. Turning the control further clockwise will spread the keys wider across the stereo field. This effect is further enhanced by toggling the **WIDEN** button.

A simple **CHORUS** effect may be enabled by toggling the button.

Reverb Controls

The reverb utilises the latest convolution technology to digitally render the reverberation captured from the little explored 1960's Baldwin "Panoramic" all tube ultrasonic stereo spring reverb.

The further clockwise the **AMOUNT** control is turned the more the reverb is prominent in the mix. Toggling the **LARGE** button will increase the decay time of the reverberation.

Saving Your Own Patches

All of your creations can be saved as .nki instruments simply by using the **save as** function by clicking on the **files** icon in the main Kontakt control pane.

Remember that if you edit an existing sound you must save it under a new name otherwise you will overwrite it!

Credits

Dani Wilson (Hideaway Studio)

Equipment Overhaul, Sound Capture & Design, Example Patches & Instrument Demo

Stephen Howell RIP (Hollow Sun)

UI Concept, GUI Design & Graphics

Mario Krušelj

GUI Script

For more information and many more releases for Kontakt by Hideaway Studio please visit:
www.hideawaystudio.net

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