



etched sounds



asian gongs

ฆ้องวงใหญ่

khong wong yai

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Table of Contents

- 1) Overview of the instrument
- 2) Installation
- 3) Interface - Envelope & Microphones
- 4) Interface - Keyboard (& Tuning)
- 5) Interface - Effects
- 6) Interface - EQ & Filters
- 7) Credits & Additional information

Overview of the instrument

The Khong Wong Yai (ฆ้องวงใหญ่) plays a leading role in the traditional Thai Piphat ensemble, which plays the highest order compositions of Thai music, such as for royalty or religious ceremonies, as well as accompanying traditional Thai theatrical performances. The instrument is known for playing the main melody or theme of a composition.

The Khong Wong Yai is a metallophone, with 16 tuned gongs extending just over two octaves. The instrument is played using a pair of mallets, traditionally made from water-buffalo hide¹

In this sample library we have recorded the 2 separate instruments, one in western temperament and another using the Thai tuning system, which is a system that equally divides the octave (7-TET). This is to ensure every nuance has been captured, for use with any style of composition. The instruments are from the same ensemble as our Asian Mallets - Ranat Ek, so will work together sonically.

The instrument has been recorded at 24-bit and at a sample rate of 48 kHz and contains 5 round robins which allows for a huge variety in sound when played. Each round robin contains 5 velocity layers, allowing for a large range of dynamics.

We hope these instruments are an exciting addition to your sonic palette and excites your imagination and we look forward to hearing its usage in the world.

Installation

This instrument requires a full version of Native Instruments **Kontakt 6.6.0 (R133)** and above.

This product will not work on the free version of Kontakt

Our downloads are managed by Pulse Downloader. To install please download the Pulse Downloader and follow their instructions how to install a sample library using this system.

¹ D. Morton (1976) The Traditional Music of Thailand

Envelope & Microphones



Microphones

To activate (●) a specific recording position of microphone, click the grey (●) dot below the relevant dial.

Classic Warm tone – recorded using 8 classic pencil microphones close to the instrument

Modern A modern stereo sounding recording - using a pair of modern condenser microphones

Overheads Warmth and fullness – a classic vintage mic

Room Recorded at distance from the instrument using a mono vintage mic

Stereo width – this widens the stereo image of the sound. The lowest setting makes the sound mono whereas past the middle, the sound gets wider. The line indicates widening amounts which may introduce mix issues.



Invert – click this symbol to swap the left channel to the right channel and vice-versa.

(Amplitude) Envelope

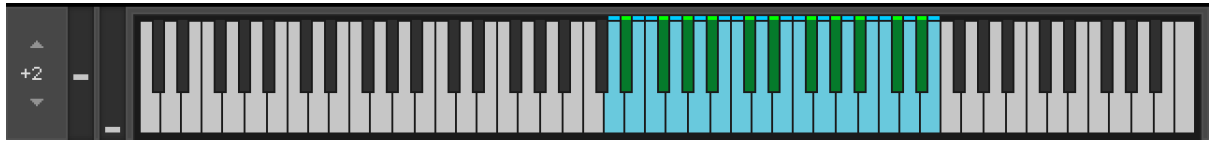
Attack – Controls the attack time in milliseconds (ms). The lowest amount will make the sound start instantly, whereas higher ones will allow the sound to fade in gently.

Decay – Controls the time (ms) after the peak of the attack time into the sustain portion of the sound.

Sustain – This is the volume (dB) of the sound, having completed the attack and decay parts of the amplitude envelope

Release – This is the time (ms) that the sound dies away from the sustain level to nothing. The lowest setting will mean that the sound stops the moment the key is released, whilst higher values will make the sound fade away more gradually.

Keyboard (& tuning)



Blue notes – These are the actual recorded samples.

Green notes – these are the chromatic notes which have been added for the sake of western temperament users. Should you wish for your music to be transferred to a score for playing by a live musician, it is advised to only use pitches available in blue (white piano notes)

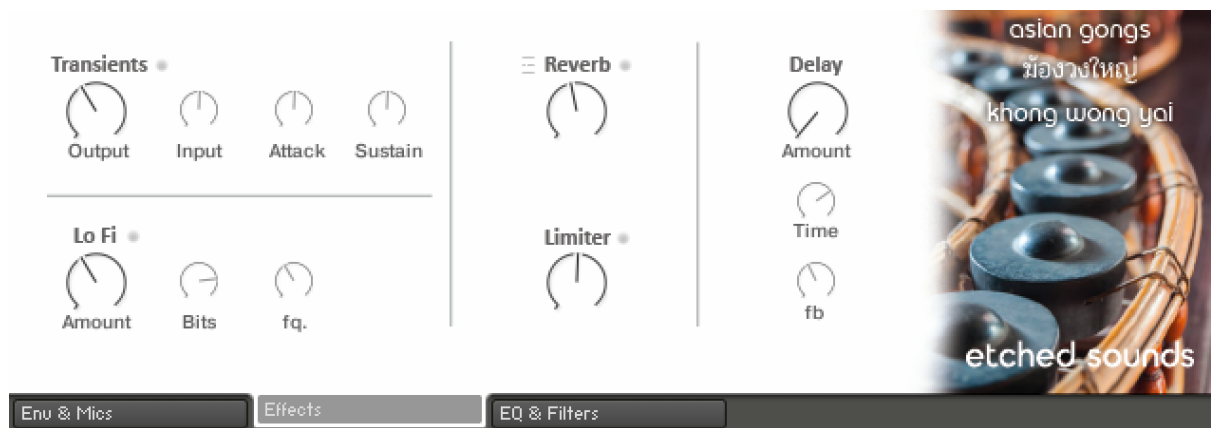
Additional information (Temperament)

The Western labelled instruments are recorded on a separate instrument where the gongs are tuned to equal temperament (12-TET)

The Thai labelled instruments are played on the Thai tuned Khong Wong Yai which are in 'Thai' tuning (7-TET). For the sake of easy transference to a printed score, the notes have been mapped to the white notes of the piano. The chromatic notes were then generated using intervals halfway between these pitches (85.7 cents rounded to 86 cents assuming that tones are 171.43 apart).

We acknowledge that this is only mathematically correct but felt that this was the best way to achieve a chromatic instrument given this specific instrument cannot be played chromatically. Therefore, we advise to retain an authentic sound, that the white notes only be used. However, feel free to experiment!

Interface - Effects



To activate (●) a specific effect, click the grey dot (●) next to the text of the effect required.

Transients – this can be used to affect the attack and sustain sections of a sound.

Output – controls the overall gain of the output from the effect.

Input – controls the gain of the signal going into the effect.

Attack – scales the attack portion of the sound.

Sustain – scales the sustain portion of the sound.

Lo-Fi

Amount – this dial sets the return amount of the effect.

Bits – set the perceived re-quantised bit depth of the sound.

Frequency – this changes the perceived sample rate of the sound.

Reverb – this dial sets the return amount of the effect.

☰ – Click this symbol for a dropdown menu of different reverbs.

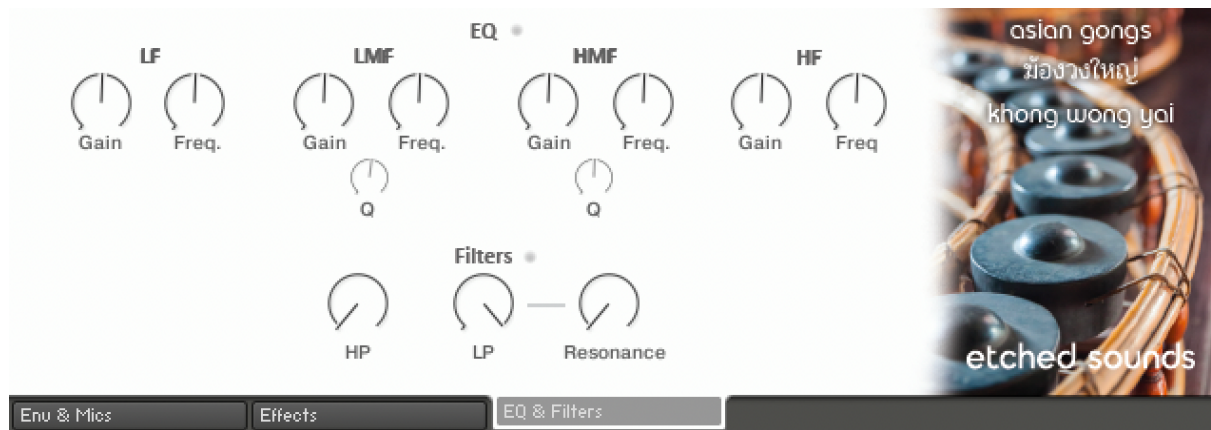
Limiter – this dial sets the gain input level to the effect. The output is limited to 0.0dB

Delay – sets the return level of the effect.

Time – controls the delay time in ms.

Feedback – the controls the amount of delay fed back into itself.

Interface - EQ & Filters



To activate (●) a specific section, click the grey dot (●) next to the text of the section required.

EQ

LF & HF – These are low and high frequency shelf EQs with gain and frequency (freq.) controls.

LMF & HMF – These are low mid and high mid parametric EQs. Gains, boosts or attenuates the signal. Frequency (Freq.) is the centre frequency that is affected, and Q is the sharpness of the EQ curve. In this case, the lower the Q the narrower the band effected.

Filters

HP – High-pass filter - cuts away the sounds below the dial's frequency.

LP – Low-pass filter - cuts away the sound above the dial's frequency.

Resonance - this accentuates the frequencies around the Low-pass frequency.

Credits & Additional information

Produced by: Peter Mayne

Recorded by: Jean-David Caillouët and Peter Mayne

KSP programming: Peter Mayne

Percussionist: Tossaporn Tassana

Beta product testing: Rob Kelly

Sample editing: Peter Mayne, Richard Atherton, Danilo Ricciardiello

Khong Wong Yai image: Iracha Borisudhiyangkun© 123RF.com

Recorded in Bangkok (19th December 2022 & 20th December 2022)