

EDUARDO TARILONTE'S

A woman with long white hair and a Celtic-themed dress is the central figure. She holds a glowing green staff with both hands. The dress features intricate Celtic knotwork and a large green eye-like motif on the skirt. She is surrounded by falling green leaves and a large, ornate Celtic knotwork arch behind her. The background is a light, textured surface with more Celtic patterns.

CELTIC ERA

CELTIC ERA

EDUARDO TARILONTE PRESENTS CELTIC ERA

WELCOME TO A MAGICAL JOURNEY
THROUGH THE TIMES OF DRUIDS AND HIGHLAND HEROES
A COLLECTION OF CELTIC SOUNDS AND INSTRUMENTS
CREATE YOUR OWN MELODIES
WITH 23 FULLY PLAYABLE CELTIC INSTRUMENTS AND 3 INSTRUMENTS
FROM THE BRONZE AND IRON AGE NEVER SAMPLED BEFORE

CONTENT:

- DEEP SAMPLED
- TRUE LEGATO
- NUMEROUS ARTICULATIONS
- PLUCKED AND BOWED STRINGS
- WIND INSTRUMENTS
- KEYED INSTRUMENTS
- PERCUSSION INSTRUMENTS
- PERCUSSION MIDI LOOPS
- STRUMMED GUITAR AND BOUZOUKI
- WITH ULTRA-REALISTIC MIDI PATTERNS
- BREATHTAKING SOUNDSCAPES

CELTIC ERA

WINDS

IRISH FLUTE



THE TERM IRISH FLUTE REFERS TO A CONICAL-BORE, SIMPLE-SYSTEM WOODEN FLUTE OF THE TYPE FAVOURED BY CLASSICAL FLAUTISTS OF THE EARLY 19TH CENTURY, OR TO A FLUTE OF MODERN MANUFACTURE DERIVED FROM THIS DESIGN (OFTEN WITH MODIFICATIONS TO OPTIMIZE ITS USE IN IRISH TRADITIONAL MUSIC OR SCOTTISH TRADITIONAL MUSIC).

THE VAST MAJORITY OF TRADITIONAL IRISH FLUTE PLAYERS USE A WOODEN, SIMPLE-SYSTEM FLUTE. IN THE IRISH TRADITION, WOOD IS STILL BY FAR THE MOST POPULAR USED MATERIAL.

RANGE: D3 TO E5

KNOBS

- VIBRATO VOLUME
- VIBRATO SPEED
- RELEASE VOLUME
- NO VIBRATO/FINGER VIBRATO: IF NO VIBRATO IS ON, VIBRATO VOLUME AND SPEED WILL WORK, SO YOU CAN CONTROL YOUR VIBRATO SETTINGS.

IF FINGER VIBRATO IS ON, VIBRATO VOLUME AND SPEED WON'T WORK. FINGER VIBRATO IS THE REAL VIBRATO RECORDED IN THE SAMPLE.

KEYSWITCHES

LEGATO KEYSWITCH IS ACTIVATED BY DEFAULT. THAT MEANS, THAT IF NO OTHER KEYSWITCH IS HELD, C1 ARTICULATION WILL SOUND. TO ACTIVATE A DIFFERENT KEYSWITCH YOU NEED TO HOLD DOWN THE KEY WHILE PLAYING.

C1: LEGATO

C#1: FAST SLIDE

D1: SLOW SLIDE

D#1: CUTS

E1: TAPS

F1: BOUNCINGS

F#1: DOUBLINGS

G1: SHORT ROLLS

G#1: LONG ROLLS FAST

A1: LONG ROLLS SLOW

A#1: CRANN ON BEAT

B1: CRANN OFF BEAT

C2: TRIPLE TONGUING

C#2: STACCATO

D2: LONG STACCATO

D#2: OVERBLOWN

CELTIC ERA

IRISH WHISTLE



THE IRISH WHISTLE IS A SIMPLE, SIX-HOLED WOODWIND INSTRUMENT. THIS INSTRUMENT IS CLOSELY ASSOCIATED WITH CELTIC MUSIC. THE WHISTLE IS TUNED DIATONICALLY, WHICH ALLOWS IT TO BE USED TO EASILY PLAY MUSIC IN TWO MAJOR KEYS A PERFECT FOURTH APART AND THE NATURAL MINOR KEY AND DORIAN MODE A MAJOR SECOND ABOVE THE LOWEST NOTE. THE WHISTLE IS IDENTIFIED BY ITS LOWEST NOTE, WHICH IS THE TONIC OF THE LOWER OF TWO MAJOR KEYS WHOSE TONICS ARE A PERFECT FOURTH APART THAT THE WHISTLE MOST EASILY PLAYS IN.

RANGE: D3 TO D5

KNOBS

- VIBRATO VOLUME
- VIBRATO SPEED
- RELEASE VOLUME
- NO VIBRATO/FINGER VIBRATO: IF NO VIBRATO IS ON, VIBRATO VOLUME AND SPEED WILL WORK, SO YOU CAN CONTROL YOUR VIBRATO SETTINGS.
IF FINGER VIBRATO IS ON, VIBRATO VOLUME AND SPEED WON'T WORK. FINGER VIBRATO IS THE REAL VIBRATO RECORDED IN THE SAMPLE.

KEYSWITCHES

LEGATO KEYSWITCH IS ACTIVATED BY DEFAULT. THAT MEANS, THAT IF NO OTHER KEYSWITCH IS HELD, C1 ARTICULATION WILL SOUND. TO ACTIVATE A DIFFERENT KEYSWITCH YOU NEED TO HOLD DOWN THE KEY WHILE PLAYING.

- | | |
|----------------------|---------------------|
| C1: LEGATO | A1: LONG ROLLS SLOW |
| C#1: FAST SLIDE | A#1: CRANN ON BEAT |
| D1: SLOW SLIDE | B1: CRANN OFF BEAT |
| D#1: CUTS | C2: TRIPLE TONGUING |
| E1: TAPS | C#2: STACCATO |
| F1: BOUNCINGS | D2: LONG STACCATO |
| F#1: DOUBLINGS | |
| G1: SHORT ROLLS | |
| G#1: LONG ROLLS FAST | |

CELTIC ERA

LOW WHISTLE (D)



THE LOW WHISTLE, IS A VARIATION OF THE TRADITIONAL TIN WHISTLE/PENNYWHISTLE, DISTINGUISHED BY ITS LOWER PITCH AND LARGER SIZE. IT IS INCREASINGLY ACCEPTED AS A FEATURE OF CELTIC MUSIC. THE LOW WHISTLE IS OFTEN USED FOR PLAYING AIRS AND SLOW MELODIES DUE TO ITS HAUNTING AND DELICATE SOUND. HOWEVER, IT IS ALSO BECOMING USED MORE OFTEN FOR THE PLAYING OF IRISH AND BRITISH JIGS, REELS AND HORNPIPER, BEING EASIER TO PRODUCE SOME ORNAMENTATION ON THE WHISTLE, DUE TO THE SIZE OF THE FINGER HOLES.

RANGE: D3 TO D5

KNOBS

- VIBRATO VOLUME
- VIBRATO SPEED
- RELEASE VOLUME
- NO VIBRATO/FINGER VIBRATO: IF NO VIBRATO IS ON, VIBRATO VOLUME AND SPEED WILL WORK, SO YOU CAN CONTROL YOUR VIBRATO SETTINGS.
IF FINGER VIBRATO IS ON, VIBRATO VOLUME AND SPEED WON'T WORK. FINGER VIBRATO IS THE REAL VIBRATO RECORDED IN THE SAMPLE.

KEYSWITCHES

LEGATO KEYSWITCH IS ACTIVATED BY DEFAULT. THAT MEANS, THAT IF NO OTHER KEYSWITCH IS HELD, C1 ARTICULATION WILL SOUND. TO ACTIVATE A DIFFERENT KEYSWITCH YOU NEED TO HOLD DOWN THE KEY WHILE PLAYING.

C1: LEGATO
C#1: FAST SLIDE
D1: SLOW SLIDE
D#1: CUTS
E1: TAPS
F1: BOUNCINGS
F#1: DOUBLINGS
G1: SHORT ROLLS
G#1: LONG ROLLS FAST

A1: LONG ROLLS SLOW
A#1: CRANN ON BEAT
B1: CRANN OFF BEAT
C2: TRIPLE TONGUING
C#2: STACCATO
D2: LONG STACCATO

CELTIC ERA

HIGHLAND PIPES



THE HIGHLAND BAGPIPE IS A TYPE OF BAGPIPE NATIVE TO SCOTLAND. IT HAS ACQUIRED WIDESPREAD RECOGNITION THROUGH ITS USAGE IN THE BRITISH MILITARY AND IN PIPE BANDS THROUGHOUT THE WORLD. THE BAGPIPE IS FIRST ATTESTED IN SCOTLAND AROUND 1400, HAVING PREVIOUSLY APPEARED IN EUROPEAN ARTWORK IN SPAIN IN THE 13TH CENTURY. THE EARLIEST REFERENCES TO BAGPIPES IN SCOTLAND ARE IN AMILITARY CONTEXT.

RANGE: A3 TO A#4

KNOBS

- DRONE VOLUME
- ORNAMENT SLOW/FAST: CHANGES THE SPEED OF THE ORNAMENTS. USE THEM DEPENDING ON THE TYPE OF MUSIC YOU ARE PLAYING.

KEYSWITCHES

LEGATO KEYSWITCH IS ACTIVATED BY DEFAULT. THAT MEANS, THAT IF NO OTHER KEYSWITCH IS HELD, C1 ARTICULATION WILL SOUND. TO ACTIVATE A DIFFERENT KEYSWITCH YOU NEED TO HOLD DOWN THE KEY WHILE PLAYING.

C1: LEGATO
C#1: GRACE NOTE A \flat
D1: GRACE NOTE F
D#1: GRACE NOTE E \flat
E1: DOUBLING
F1: TRIPLING

F#1: STRIKE
G1: SLUR
G#1: GRIP/BIRL/BUBBLIN
/CRUMLUATH
A1: TORLUATH
A#1: LAMLUATH

CELTIC ERA

UILEANN PIPES



THE UILEANN PIPES ARE THE CHARACTERISTIC NATIONAL BAGPIPE OF IRELAND. EARLIER KNOWN IN ENGLISH AS "UNION PIPES", THEIR CURRENT NAME IS A PARTIAL TRANSLATION OF THE IRISH-LANGUAGE TERM PÍOBÁI UILEANN (LITERALLY, "PIPES OF THE ELBOW"), FROM THEIR METHOD OF INFLATION. THE UILEANN PIPES ARE DISTINGUISHED FROM MANY OTHER FORMS OF BAGPIPES BY THEIR TONE AND WIDE RANGE OF NOTES, TOGETHER WITH THE UNIQUE BLEND OF CHANTER, DRONES, AND REGULATORS.

RANGE: D3 TO D5

KNOBS

- VIBRATO SPEED
- RELEASE VOLUME

NOTE: VIBRATO IS CONTROLLED VIA VELOCITY.
NON VIBRATO LOW VELOCITY, VIBRATO HIGH VELOCITY.

KEYSWITCHES

LEGATO KEYSWITCH IS ACTIVATED BY DEFAULT. THAT MEANS, THAT IF NO OTHER KEYSWITCH IS HELD, C1 ARTICULATION WILL SOUND. TO ACTIVATE A DIFFERENT KEYSWITCH YOU NEED TO HOLD DOWN THE KEY WHILE PLAYING.

C1: LEGATO
C#1: FAST SLIDE
D1: SLOW SLIDE
D#1: CUTS
E1: TAPS
F1: BOUNCINGS
F#1: DOUBLINGS
G1: SHORT ROLLS
G#1: LONG ROLLS FAST

A1: LONG ROLLS SLOW
A#1: CRANN ON BEAT
B1: CRANN OFF BEAT
C2: TRIPLE TONGUING
C#2: STACCATO
D2: POPPING

ALL WIND INSTRUMENTS

PLEASE NOTE: SOME ORNAMENTS ARE NOT AVAILABLE IN SOME NOTES.

CELTIC ERA

PERCUSSION BODHRANS



THE BODHRÁN IS AN IRISH FRAME DRUM RANGING FROM 25 TO 65 CM (10–26 IN) IN DIAMETER, WITH MOST DRUMS MEASURING 35–45 CM (14–18 IN). THE SIDES OF THE DRUM ARE 9–20 CM (3 1/2–8 IN) DEEP. A GOATSKIN HEAD IS TACKED TO ONE SIDE (SYNTHETIC HEADS OR OTHER ANIMAL SKINS ARE SOMETIMES USED). THE OTHER SIDE IS OPEN ENDED FOR ONE HAND TO BE PLACED AGAINST THE INSIDE OF THE DRUM HEAD TO CONTROL THE PITCH AND TIMBRE. ONE OR TWO CROSSBARS, SOMETIMES REMOVABLE, MAY BE INSIDE THE FRAME, BUT THIS IS INCREASINGLY RARE ON MODERN INSTRUMENTS. THERE ARE 2 KIND OF BODHRANS, THE REGULAR ONE AND THE BASS ONE. EVERY ONE OF THEM HAS BEEN RECORDED WITH DIFFERENT STICKS TO GET DIFFERENT SOUNDS.

RANGE: C4 TO G4 DOWNSTROKE C5 TO A5 UPSTROKE B5 WOODRING HIT

KNOBS

- PATCH SOUND VOLUME
- HAND HIT

RHYTHM KNOBS

- RHYTHM DYNAMIC
- RANDOM TIME
- SHUFFLE
- SPEED: TEMPO ¼, ½, X1, X2, X3, X4
- RANDOM VELOCITY

BUTTONS

- RANDOM PITCH: WHEN ACTIVATED YOU GET A RANDOM PITCH FEELING DONE WHEN YOU MOVE THE STICK THROUGH THE BODHRAN PATCH.
- REEL/JIG: CHANGE BETWEEN REEL AND JIG RHYTHM PATTERNS.

RHYTHMS

- BLUE: BASIC RHYTHM
- LIGHT GREEN: BASIC RHYTHM WITH ROLLS
- DARK GREEN: BASIC RHYTHM WITH ROLLS AT DOUBLE SPEED

CELTIC ERA

KEYS

CONCERTINAS



A CONCERTINA IS A FREE-REED MUSICAL INSTRUMENT, LIKE THE VARIOUS ACCORDIONS AND THE HARMONICA. IT HAS BELLWS, AND BUTTONS TYPICALLY ON BOTH ENDS OF IT. WHEN PRESSED, THE BUTTONS TRAVEL IN THE SAME DIRECTION AS THE BELLWS. UNLIKE ACCORDION BUTTONS, WHICH TRAVEL PERPENDICULARLY TO THE BELLWS. VARIOUS FORMS OF CONCERTINA ARE USED FOR THE TRADITIONAL MUSICS OF IRELAND, ENGLAND, AND SOUTH AFRICA, AND FOR TANGO AND POLKA MUSIC.

THERE ARE 2 KIND OF CONCERTINAS WITH DIFFERENT SOUNDS.

RANGE: C4 TO C6

KNOBS

- BUTTON PRESS VOLUME
- BELLOW PRESSURE VOLUME

CELTIC ERA

STRINGS

IRISH FIDDLE



THE IRISH FIDDLE IS, HISTORICALLY, THE LAST OF THE MOST IMPORTANT INSTRUMENTS IN THE TRADITIONAL REPERTOIRE OF IRISH MUSIC. THE FIDDLE ITSELF IS IDENTICAL TO THE VIOLIN, HOWEVER IT IS PLAYED (AND OFTEN TUNED) DIFFERENTLY IN WIDELY VARYING REGIONAL STYLES. IN THE ERA OF SOUND RECORDING, SOME REGIONAL STYLES HAVE BEEN TRANSMITTED MORE WIDELY, WHILE OTHERS HAVE BECOME MORE UNCOMMON.

RANGE: G2 TO C5

KNOBS

- VIBRATO VOLUME
- VIBRATO SPEED
- RELEASE VOLUME
- ACCENT VOLUME
- DRONE VOLUME
- ATTACK

KEYSWITCHES

LEGATO KEYSWITCH IS ACTIVATED BY DEFAULT. THAT MEANS, THAT IF NO OTHER KEYSWITCH IS HELD, C1 ARTICULATION WILL SOUND. TO ACTIVATE A DIFFERENT KEYSWITCH YOU NEED TO HOLD DOWN THE KEY WHILE PLAYING.

C1: FINGER LEGATO
C#1: BOWED LEGATO
D1: LONG ROLL
D#1: SHORT ROLL
E1: CUTS
F1: MORDENT

F#1: TRIPLETS
G1: FAST SLIDE
G#1: MEDIUM SLIDE
A1: SLOW SLIDE
A#1: STACCATO
B1: MARCATO

CELTIC ERA

ACOUSTIC GUITAR (FINGERED AND PLUCKED)



ACOUSTIC GUITAR, IN ITS CELTIC VERSION, IS A VARIATION OF THE TRADITIONAL ACOUSTIC GUITAR, ARRANGED TO PLAY TRADITIONAL FOLK MUSIC OF THE CELTIC REGIONS OF EUROPE (PRIMARILY IRELAND AND SCOTLAND) OR THAT CLAIMS TO BE INFLUENCED BY IT. CELTIC PLAYERS TUNE THEIR GUITARS IN DADGAD TUNING, WHICH GIVES THE INSTRUMENT A MORE TRADITIONAL FLAVOR. FAST HAMMER-ONS AND PULL-OFFS CAN BE USED, MUCH AS FIDDLERS USE THEM, TO GET THE SHARP MORDANTS, GRACE NOTES AND ROLLS THAT APPEAR IN CELTIC MUSIC.

RANGE: D2 TO D5

KNOBS

- VIBRATO VOLUME
- VIBRATO SPEED
- RELEASE VOLUME
- SLIDE SPEED
- FRET NOISE
- ARM NOISE

KEYSWITCHES

SUSTAIN KEYSWITCH IS ACTIVATED BY DEFAULT. THAT MEANS, THAT IF NO OTHER KEYSWITCH IS HELD, C1 ARTICULATION WILL SOUND. TO ACTIVATE A DIFFERENT KEYSWITCH YOU NEED TO HOLD DOWN THE KEY WHILE PLAYING.

C1: SUSTAIN
C#1: LEGATO
D1: SLIDE UP
D#1: SLIDE DOWN
E1: HARMONICS
F1: HARMONIC CHORDS
F#1: MUTE
G1: TRIPLET

CELTIC ERA

IRISH BOUZOUKI



THE IRISH BOUZOUKI IS AN ADAPTATION OF THE GREEK BOUZOUKI. JOHNNY MOYNIHAN IS CREDITED WITH BRINGING THE FIRST TETRACHORDO (4 COURSES OF STRINGS) GREEK BOUZOUKI TO IRELAND AND RETUNING IT IN INTERVALS HE FIRST USED ON THE MANDOLIN. IN THE MID-1960S, MOYNIHAN ESTABLISHED A PRESENCE FOR THE INSTRUMENT IN IRISH MUSIC WITH THE FOLK TRIO SWEENEY'S MEN. ALEC FINN, FIRST IN THE CANA BAND AND SUBSEQUENTLY IN DE DANNAN, INTRODUCED THE FIRST TRICHORDO (3 COURSES OF STRINGS) GREEK BOUZOUKI INTO IRISH MUSIC.

RANGE: D2 TO D5

KNOBS

- VIBRATO VOLUME
- VIBRATO SPEED
- RELEASE VOLUME
- SLIDE SPEED
- FRET NOISE
- ARM NOISE

KEYSWITCHES

SUSTAIN KEYSWITCH IS ACTIVATED BY DEFAULT. THAT MEANS, THAT IF NO OTHER KEYSWITCH IS HELD, C1 ARTICULATION WILL SOUND. TO ACTIVATE A DIFFERENT KEYSWITCH YOU NEED TO HOLD DOWN THE KEY WHILE PLAYING.

C1: SUSTAIN
C#1: LEGATO
D1: SLIDE UP
D#1: SLIDE DOWN
E1: HARMONICS
F1: HARMONIC CHORDS
F#1: MUTE
G1: TRIPLET

CELTIC ERA

TENOR BANJO



THE BANJO'S ROLE WHEN PLAYING IRISH MUSIC IS GENERALLY TO PLAY THE MELODIES NOTE FOR NOTE. IT IS NOT TO BE USED AS A CHORDAL INSTRUMENT. MANY OF THE IRISH INSTRUMENTAL TUNES ARE FIDDLE TUNES FEATURING VERY STRONG MELODIC LINES AND THE TENOR BANJOIST IS EXPECTED TO PLAY THESE LINES. THE IRISH TENOR TUNING (G, D, A, E) TODAY IS THE STANDARD AND USES A SPECIAL SET OF IRISH TENOR BANJO STRINGS. THIS TUNING MAKES SENSE SINCE IRISH PLAYERS ARE PLAYING A LOT OF FIDDLE TUNES, AND IT BEING THE SAME TUNING AS A FIDDLE (BUT AN OCTAVE BELOW) MAKES THE TUNES LAYOUT ON THE FINGERBOARD MUCH BETTER.

RANGE: D2 TO E5

KNOBS

- VIBRATO VOLUME
- VIBRATO SPEED
- RELEASE VOLUME
- SLIDE SPEED
- FRET NOISE
- PICK NOISE
- HAND NOISE

KEYSWITCHES

SUSTAIN KEYSWITCH IS ACTIVATED BY DEFAULT. THAT MEANS, THAT IF NO OTHER KEYSWITCH IS HELD, C1 ARTICULATION WILL SOUND. TO ACTIVATE A DIFFERENT KEYSWITCH YOU NEED TO HOLD DOWN THE KEY WHILE PLAYING.

C1: SUSTAIN POLYPHONIC

C#1: LEGATO

D1: SLIDE UP

D#1: SLIDE DOWN

E1: TRIPLET

CELTIC ERA

STRUMMED ACOUSTIC GUITAR / IRISH BOUZUOKI

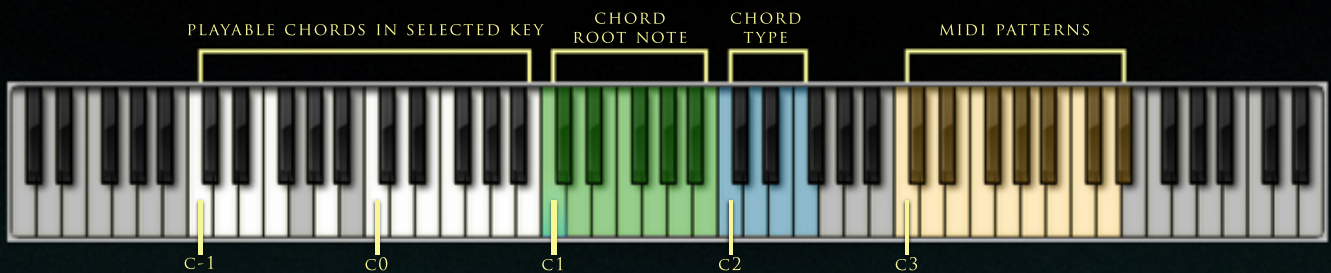


HOW STRUMMED PATTERNS WORK:

GREEN KEYS CHANGE THE ROOT NOTE IN WHICH CHORDS ARE PLAYED
BLUE KEYS CHANGE THE CHORD TYPE OF MIDI PATTERNS: OPEN, MAJOR, MINOR AND 7TH.
YELLOW KEYS PLAY OR CHANGE THE MIDI PATTERNS.

HINT: WHEN PLAYING PATTERNS, RELEASING THE KEY BEFORE PLAYING THE NEXT ONE WILL RETRIGGER THE NEXT PATTERN, WHILE PLAYING LEGATO (HOLDING DOWN FOR CHORD TYPE CHANGES) WILL RETAIN PLAYBACK POSITION OF THE PATTERN ON EACH COUNT.

CHORDS, KEYSWITCHES & MIDI RHYTHMS



OPEN CHORDS:
C-1: CHORD DOWN
C#-1: CHORD UP
D-1: SLOW DOWN

MAJOR CHORDS:
E-1: CHORD DOWN
F-1: CHORD UP
F#-1: SLOW DOWN

MINOR CHORDS:
G#-1: CHORD DOWN
A-1: CHORD UP
A#-1: SLOW DOWN

7TH CHORDS:
C0: CHORD DOWN
C#0: CHORD UP
D0: SLOW DOWN

OTHERS:
E0: 5TH LOW DOWN
F0: 5TH LOW UP
F#0: MUTE LOW DOWN
G0: MUTE LOW UP
G#0: 5TH HIGH DOWN
A0: 5TH HIGH UP
A#0: MUTE HIGH DOWN
B0: MUTE HIGH UP

KEYSWITCHES

C1 TO B1 (GREEN): CHORD ROOT NOTE
C2 TO F2 (BLUE): CHORD TYPE
(OPEN, MAJOR, MINOR AND 7TH)
C3 UP (YELLOW): MIDI PATTERNS

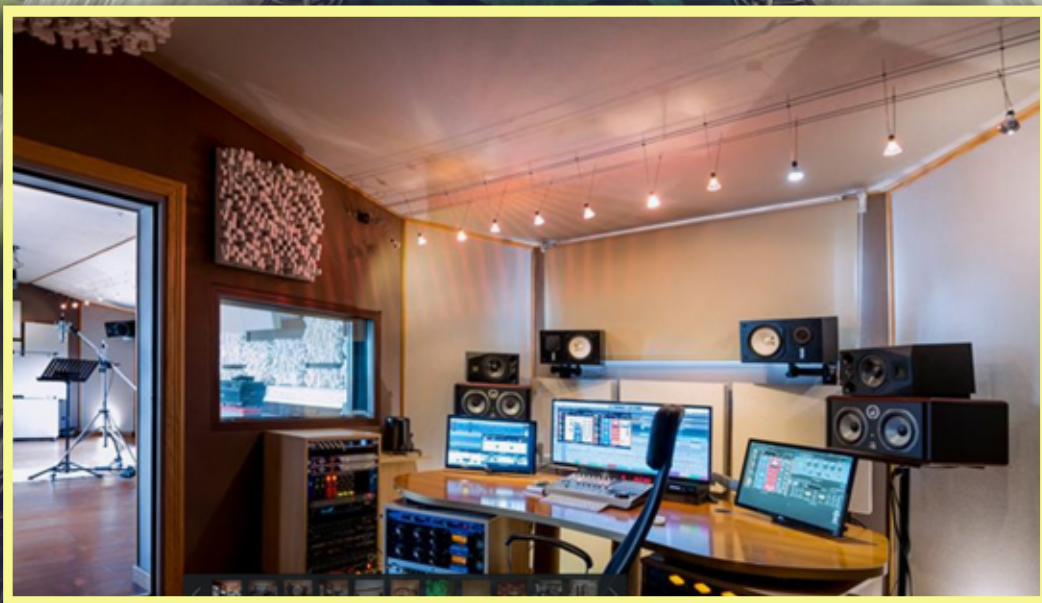
CELTIC ERA

CELTIC HARPS



THE CELTIC HARP IS A TRIANGULAR HARP TRADITIONAL TO BRITTANY, IRELAND, SCOTLAND AND WALES. IT IS KNOWN AS A TELENN IN BRETON, CLÁIRSEACHIN IRISH, CLÁRSACH IN SCOTTISH GAELIC AND TELYN IN WELSH. IN IRELAND AND SCOTLAND, IT WAS A WIRE-STRUNG INSTRUMENT REQUIRING GREAT SKILL AND LONG PRACTICE TO PLAY, AND WAS ASSOCIATED WITH THE GAELIC RULING CLASS. IT APPEARS ON THE COINS AND COAT OF ARMS OF THE REPUBLIC OF IRELAND.

RANGE: C1 TO C6



CELTIC ERA

ANCIENT INSTRUMENTS

CARNYX



THE CARNYX WAS A WIND INSTRUMENT OF THE IRON AGE CELTS, USED BETWEEN C. 200 BC AND C. AD 200. IT WAS A TYPE OF BRONZE TRUMPET WITH AN ELONGATED S SHAPE, HELD SO THAT THE LONG STRAIGHT CENTRAL PORTION WAS VERTICAL AND THE SHORT MOUTHPIECE END SECTION AND THE MUCH WIDER BELL WERE HORIZONTAL IN OPPOSED DIRECTIONS. THE BELL WAS STYLED IN THE SHAPE OF AN OPEN-MOUTHED BOAR'S, OR OTHER ANIMAL'S, HEAD. IT WAS USED IN WARFARE, PROBABLY TO INCITE TROOPS TO BATTLE AND INTIMIDATE OPPONENTS. THE INSTRUMENT'S SIGNIFICANT HEIGHT ALLOWED IT TO BE HEARD OVER THE HEADS OF THE PARTICIPANTS IN BATTLES OR CEREMONIES.

RANGE: C3 TO A5 / C6: LOWEST NOTE

KNOBBS

- VIBRATO VOLUME
- VIBRATO SPEED
- RELEASE VOLUME
- ACCENT VOLUME
- STACCATO SPEED
- MARCATO SPEED

KEYSWITCHES

SUSTAIN KEYSWITCH IS ACTIVATED BY DEFAULT. THAT MEANS, THAT IF NO OTHER KEYSWITCH IS HELD, C1 ARTICULATION WILL SOUND. TO ACTIVATE A DIFFERENT KEYSWITCH YOU NEED TO HOLD DOWN THE KEY WHILE PLAYING.

C1: SUSTAIN POLYPHONIC
C#1: LEGATO
D1: SLURRED LEGATO
D#1: STACCATO
E1: MARCATO SHORT
F1: MARCATO LONG
F#1: CRESCENDO SHORT
G1: CRESCENDO MED
G#1: CRESCENDO LONG

A1: FLUTTER TONGUE
A#1: FLUTTER CRESC
SHORT
B1: FLUTTER CRESC MED
C2: FLUTTER CRESC LONG
C#2: REPETITION

CELTIC ERA

CORNU



A CORNU OR CORNUM WAS AN ANCIENT ROMAN BRASS INSTRUMENT ABOUT 3 M (9.8 FT) LONG IN THE SHAPE OF A LETTER 'G'. THE INSTRUMENT WAS BRACED BY A CROSSBAR THAT STIFFENED THE STRUCTURE AND PROVIDED A MEANS OF SUPPORTING ITS WEIGHT ON THE PLAYER'S SHOULDER. SOME STILL SURVIVE IN THE ARCHAEOLOGICAL RECORD, TWO FROM THE RUINS OF POMPEII. THE CORNU MAY BE DIFFICULT TO DISTINGUISH FROM THE BUCCINA. IT WAS USED BY THE ROMAN ARMY FOR COMMUNICATING ORDERS TO TROOPS IN BATTLE. IN ROMAN ART, THE CORNU APPEARS AMONG THE INSTRUMENTS THAT ACCOMPANY GAMES OR GLADIATOR COMBAT IN THE ARENA, AS ON THE ZLITEN MOSAIC.

RANGE: C2 TO A5

KNOBS

- VIBRATO VOLUME
- VIBRATO SPEED
- RELEASE VOLUME
- STACCATO SPEED
- MARCATO SPEED

KEYSWITCHES

SUSTAIN KEYSWITCH IS ACTIVATED BY DEFAULT. THAT MEANS, THAT IF NO OTHER KEYSWITCH IS HELD, C1 ARTICULATION WILL SOUND. TO ACTIVATE A DIFFERENT KEYSWITCH YOU NEED TO HOLD DOWN THE KEY WHILE PLAYING.

C1: SUSTAIN POLYPHONIC
C#1: LEGATO
D1: SLURRED LEGATO
D#1: STACCATO
E1: MARCATO SHORT
F1: MARCATO MED

F#1: MARCATO LONG
G1: CRESCENDO SHORT
G#1: CRESCENDO MED
A1: CRESCENDO LONG
A#1: REPETITION

CELTIC ERA

WAR HORN



THE WAR HORN OR WINDING HORN IS A SOUND DEVICE THAT IS USUALLY MADE OF OR SHAPED LIKE AN ANIMAL HORN, ARRANGED TO BLOW FROM A HOLE IN THE POINTED END OF IT. THIS RUDIMENTARY DEVICE HAD A VARIETY OF FUNCTIONS IN MANY CULTURES, IN MOST CASES REDUCING ITS SCOPE TO EXHIBITING, CELEBRATORY OR GROUP IDENTIFICATION PURPOSES (SIGNAL INSTRUMENT). ON THE OTHER HAND, IT HAS KEPT ITS FUNCTION AND PROFILE IN MANY CATTLE RAISING, AGRICULTURAL AND HUNTER-GATHERER SOCIETIES.

RANGE: G3 TO C5 C6: LOWEST NOTE.

KNOBS

- VIBRATO VOLUME
- VIBRATO SPEED
- RELEASE VOLUME

KEYSWITCHES

SUSTAIN KEYSWITCH IS ACTIVATED BY DEFAULT. THAT MEANS, THAT IF NO OTHER KEYSWITCH IS HELD, C1 ARTICULATION WILL SOUND. TO ACTIVATE A DIFFERENT KEYSWITCH YOU NEED TO HOLD DOWN THE KEY WHILE PLAYING.

C1: SUSTAIN POLYPHONIC
C#1: LEGATO
D1: SLURRED LEGATO
D#1: MORDENT 1
E1: MORDENT 1 FALL
F1: MORDENT 2
F#1: MORDENT 2 FALL
G1: MORDENT 3
G#1: MORDENT 3 FALL

A1: CRESCENDO SHORT
A#1: CRESCENDO MED
B1: CRESCENDO LONG
C2: FLUTTER CRES SHORT
C#2: FLUTTER CRES MED
D2: FLUTTER CRES LONG
D#2: DECRESC SHORT
E2: DECRESC MED
F2: DECRESC LONG

F#2: FLUTTER DECRESC SHORT
G2: FLUTTER DECRESC MED
G#2: FLUTTER DECRESC LONG
A2: STACCATO
A#2: MARCATO
B2: TRILL 1
C3: TRILL 2
C#3: REPETITION

CELTIC ERA

INTERFACE



1.-ORB: THIS ORB ACTS LIKE A VOLUME METER.

3. INSTRUMENT CONTROLS: SPECIAL CONTROLS FOR EVERY INSTRUMENT.

4. KEY SWITCH INFO: DISPLAYS THE KEYSWITCH NAME YOU PRESS AND THE NUMERICAL VALUE OF ANY CONTROL HOVERED WITH THE MOUSE.

5. INFO BUTTON: INFO PAGE WITH A PICTURE AND A SHORT DESCRIPTION OF THE INSTRUMENT

2. MAIN CONTROLS

- VOLUME: CHANGES THE VOLUME OF THE LAYER.
- EXPRESSION: USE THIS SLIDER TO CHANGE THE DYNAMIC OF THE VOICE.
- PAN: CHANGE THE PAN.
- REVERB: CELTIC ERA USE A BEAUTIFUL REVERB INCLUDED IN ENGINE, BUT YOU CAN CHANGE THE MIX OR EVEN TURN IT OFF WITH THE ON/OFF BUTTON AND USE YOUR FAVORITE REVERB.
- ATTACK
- RELEASE

CELTIC ERA

CREDITS

EDUARDO TARILONTE: DEVELOPMENT, PRODUCTION AND CONCEPT

MARTINO VACCA: UILLEANN PIPES, IRISH FLUTE, LOW WHISTLE AND WHISTLE

CARLOS MARTÍN AIRES: ACOUSTIC GUITAR AND BOUZOUKI

KAREN HICKEY: FIDDLE

PABLO VERGARA: BODHRANS

ABRAHAM CUPEIRO: CARNYX, CORNU AND HORNS

JEAN YVES MAGRE: HIGHLAND PIPES

EDUARDO TARILONTE: CELTIC HARPS AND CONCERTINAS

CARLOS QUEVEDO: COVER ART

OBSIDIAN DAWN: CELTIC ART

RYO ISHIDO: INTERFACE DESIGN

ABEL VEGAS: INFO PAGE SCROLL DESIGN

DAN CORCHES: MANUAL

RECORDED AT ELDANA STUDIO

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FOR ANY TECHNICAL SUPPORT PLEASE CONTACT [SUPPORT@BESTSERVICE.DE](mailto:support@bestservice.de)

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