

 **SOUNDIRON**



 **HYPERION STRINGS**  

---

**E N S E M B L E**

WHERE THE WORLD IS YOUR ORCHESTRA

## THE BIG PICTURE

Hyperion Strings Ensemble is a classical string scoring tool like no other, bringing you brilliant sound, expressive performance capabilities and personalized control features. It comes loaded with a vast selection of articulations, variations, dynamic expressions, runs, trills and aleatoric effects. Shape your own ideal sound, from the intimate to the astral. Whether you need human realism and detail, or deep sound design and vast atmospheric textures, Hyperion Strings Ensemble is built for total flexibility to fit any style, project and creative need. And you'll find it all wrapped in an efficient, sleek interface that lets you dive right in.

This full Ensemble edition of our Hyperion Strings series is the culmination of nearly a decade of painstaking development and evolution at Soundiron. We've designed and engineered every aspect of this collection to bring you a universal virtual orchestral string instrument that captures the broad range of articulations and expressions you need for general string orchestration, an extensive variety of more esoteric, intricate and creative content, our signature sound-design textures and elements, and a powerful set of sounds-shaping and arrangement tools to open the doors of possibility, all while remaining true to our philosophy of user-friendly interface design and naturally intuitive control.

There are 5 string sections contained in this ensemble, totaling 30 members: The first violins with 8 players, the second violins with 7 players, the violas with 6 players, the cellos with 5 players and the double-basses with 4 players. We chose these compact section sizes to produce a more natural divisi sound when arranging complex orchestrations. The sections can be layered thickly to produce a large symphonic sound, while allowing a more precise and immediate intimacy for chamber ensemble and tighter arrangements are needed.

The library is built for professional scoring, with quality, care and balance in every detail, but it was equally important that it feel natural and accessible for songwriters, producers and musicians of every genre and production style. From the generalized terminology and interface layout, to the flexible routing, articulation templates and preset systems, the whole experience is fluid, coherent and complete. Each bow stroke type, articulation, dynamic expression and effect is tuned and balanced to feel as seamless as possible so that you can dive in and start scoring immediately. [Take a look](#) at the complete content and feature list and see what's in store for you.



## TRUE PLAYABILITY

Each section is fully equipped with fingered and gliss true legato for vibrato and non-vibrato sustains, a full spectrum of long and short note variants and styles, an extended catalog of modular dynamic expressions like crescendos, decrescendos, sforzandos and swells and plenty of aleatoric string effects and specialized articulations.

The True Legato presets weave together multi-dynamic lush vibrato and clean non-vibrato, recorded across the dynamic range. You can switch instantly between agile fingered and smooth glissando legato transition styles for vibrato and non-vibrato sustains, with speed control that adapts to the way you play when you want it to, yet gives you total hands-on control when you need it. You can use it to craft startlingly realistic and seamless performances, whether you're playing quick slurred runs or long, silky-smooth melodies.

The Short articulations make it easy to humanize your arrangements and find the perfect bow stroke or emotive expression for any musical moment. You can switch instantly between long & dotted 8th-note staccatos, 16th & 32nd-note short staccatos, 32nd & 64th-note spiccato, as well as loose & tight pizzicatos, Bartok pizzicato snaps and Col Legno taps. They include up to 8 round-robins per note depending on the articulation, with optional velocity/swell control and automatic time-based switching for refined realism and control.

The modular dynamic Expressions allow real-time dynamically-aware release sample triggering, tempo-synching and time-stretching. From the delicate to the bombastic, we've captured dozens of distinct dynamic figures for various bowing techniques, so you can craft the perfect movement for every mood. When combined with the A-B blending system and the Offset, Attack and Release controls, you can carve out any dynamic shape you need.

Each section includes a variety of long and short chromatic and aleatoric effects, including flautando, ponticello, harmonics, fast and slow trills, runs, bridge plucks, clusters, stabs, risers, percussive elements and much more. [Click Here](#) to check out the full feature and articulation comparison chart so see the full selection of playable articulations and aleatoric effects for each section. The 1st Violins also feature a complete selection of Sordino articulations, including a variety of longs, shorts, expressions, effects, true legato and portamento.



## FLUID USER EXPERIENCE

We know that each artist is unique in their needs and workflow and we want you to find the sound you're after. Every feature is deeply customizable and we give you total freedom to shape the tone, balance, positioning and acoustic environment for each section. The design is clean and uncluttered, but you can go as deep as you need to. You'll find a full suite of professional tools and expert features ready at hand when you need absolute control.

Hyperion Strings Ensemble comes fully equipped with a range of intelligent performance features, including a full suite of articulations ready to load at the click of your mouse. Jump right in and play with our dynamic Performance articulation that effortlessly switches between sustains and short notes as you perform.

Let it flow with our adaptive speed and automatic response capabilities for legato and short strokes, natural vibrato blending cross-fader and automatic bow-changing mode. Move seamlessly between single and grouped articulation layers with our instant A-B assignment and cross-fade control. Sequence live on-the-fly with the advanced Arpeggio system and Play-Assist key/mode locking and switching panel.

Create the perfect articulation map with rapid key-switch assignment, map save/load and macro functions. Save time and tie it all together with our quick preset save/recall menus located on each panel so that you can instantly share templates and settings between sections and across the whole library. Dial in your tone, body, dynamic response and sound-stage positioning and acoustic environment on the Effects and Space panels.



## YOUR SOUND, YOUR WAY

The four mic positions included in this library are not the typical clinical, generic and rarely-useful "just checking the box" microphone arrays you may find elsewhere. Each position is a specific blend of different microphone models and placement distances that we've carefully balanced, shaped and mastered for a distinct set of use-cases and aesthetic styles.

The star of this show is our Stage Position, with an intense presence and level of detail that you won't find anywhere else. It offers a raw woodiness, crisp bite and transparent clarity. This mix was created using extremely closely positioned large-diaphragm studio microphones (Neumann TLM 103) on each player, in order to produce a uniquely ultra-present, intimately detailed character that captures every detail of each performance like no other.

The microphone type and direct placement on each instrument allowed us to keep a spotlight focused purely on the players, with the absolute minimal room coloration. Whether you need a close-up and direct sound, or want a mix that can be convolved and spatialized to fit any mix, let our Stage Position be your go-to. Though incredible-sounding on its own, this position is also exceptionally useful when layering with our other positions or even over top of other string libraries when you need to add more definition and personality to your string arrangements.

The Close Hall position offers a modern cinematic scoring tone, with tons of body, punch and shimmer, provided by an array of Neumann TLM 107s in cardioid mode. It has a broad stereo image and unified sound-stage. This position is the one we chose for the Hyperion Strings Micro and Elements editions, to achieve a bold, clear and precise "trailer" style that would cut through the mix. However, for this full edition of Hyperion Strings, we wanted to give this position a more natural and open quality, allowing it to breathe more naturally in orchestral arrangements. To that end, we've dialed back the pre-processing, EQ, compression, letting more of that organic dynamic and pitch variability to shine through, and intentionally allowed subtle player movements and realistic instrument performance artifacts to be present in the mix.

The Mid Hall Position is a classic widely-spaced mid-hall blend of Neumann KM 183 omni microphones with a velvety sound and smooth, satiny bloom that captures the whole room sound. It has a slightly darker character, with even dynamics and a rounded top that sits easily in classical orchestral arrangements and classic Hollywood soundtrack mock-ups. You'll find this mix ideal for evoking the sound of the film scores and backing arrangements circa the 1970s and 1980s.

Lastly, the Far Hall Position is an absolutely lush, cavernous and dark vintage sound that weaves and flows like water. With a silky-smooth tone, deep concert hall sound field and sensuous dynamics, this position's sonic blend harkens back to Hollywood's golden age and the sounds of mid-century pop and classical recordings from the 1920s to the 1960s. This position was captured with Neumann TLM 102 microphones for a balanced, linear response and minimal noise.

Hyperion Strings Ensemble is a well-rounded and complete workshop of playable content and advanced features to handle all of your orchestral string composing needs.

# **HYPERION STRINGS**

---

## **E N S E M B L E**

- True Legato & Portamento, Sustains, Shorts, Runs, Trills, Dynamic Expressions, and Aleatoric Effects
- Sound-designed instruments and atmospheric string textures
- 5 Sections: 1st Violins, 2nd Violins, Violas, Cellos, Basses
- 78 Powerful Kontakt .nki instrument presets, 10 nkm multi presets
- 157,567 stereo samples in unlocked 24-bit, 48 kHz .WAV format
- 140 GB Installed
- A flexible, intuitive user interface with multi-mic mixer, pro features and deep customizability
- 4 microphone position mixes: Stage (intimate, ultra-close player position), Close, Room Mid, Room Far

**Please Note:** The full unlocked retail version of Kontakt 6.2.2 or later is required for all instrument presets in this library. The free Kontakt Player, Libraries rack, Native Access, Komplete Kontrol and the “Add Library” import feature do not support this library. Windows 7 (or later) or macOS 10.12 (or later) is required.

## TABLE OF CONTENTS

INTRODUCTION.....	2
SYSTEM REQUIREMENTS.....	7
KONTAKT INSTRUMENT HEADER.....	8
MAIN USER INTERFACE.....	9
GLOBAL CONTROLS.....	10
MAIN TAB.....	11
A-B X-FADE LAYER SYSTEM.....	16
TRUE LEGATO.....	17
EFFECTS TAB.....	18
SPACE TAB.....	19
PLAY ASSIST.....	21
ARPEGGIATOR.....	22
MIC MIXER.....	23
ENSEMBLE.....	24
ARTICULATION LIST.....	25
LICENSING AGREEMENT.....	31
ABOUT US.....	32



## SYSTEM REQUIREMENTS

All of the sample content is included as standard open PCM wav files to allow you easy access to manipulate, reprogram and customize the sounds however you wish. Required disk space for installation of the library is at least 140GB. Minimum system RAM is 8GB and suggested 16GB or more.

If you wish to use the optional Kontakt “nki” instrument presets, you’ll need to own the full retail version of Native Instruments Kontakt 6.2.2 or later. You cannot use this library in the free Kontakt Player. Please be aware that the free Kontakt “Player” is not a full retail version of Kontakt and does not support this library. Please read all specifications and software requirements before purchasing this or any other Soundiron products to see the full list of software requirements, features and format compatibility for each library. You must have at least Windows 7 or later, or Apple macOS 10.9 or later.

Once installation is complete, you can browse and load the included .nki presets using the Files, Quick-load or Database tabs in the Kontakt Browser, or through the main File load/save menu. Launch Kontakt as a virtual instrument plugin inside your host sequencer or in stand-alone mode. If you’re new to the Quick-load system, check out the Help area of our website and our YouTube channel for tutorial videos on how to use it effectively and conveniently.

Please allow any current preset to finish loading completely before loading a new one. You cannot use the Libraries view to load standard open-format Kontakt Instruments like this library. Only locked “Powered-By-Kontakt” Libraries are visible to that propriety browser view.

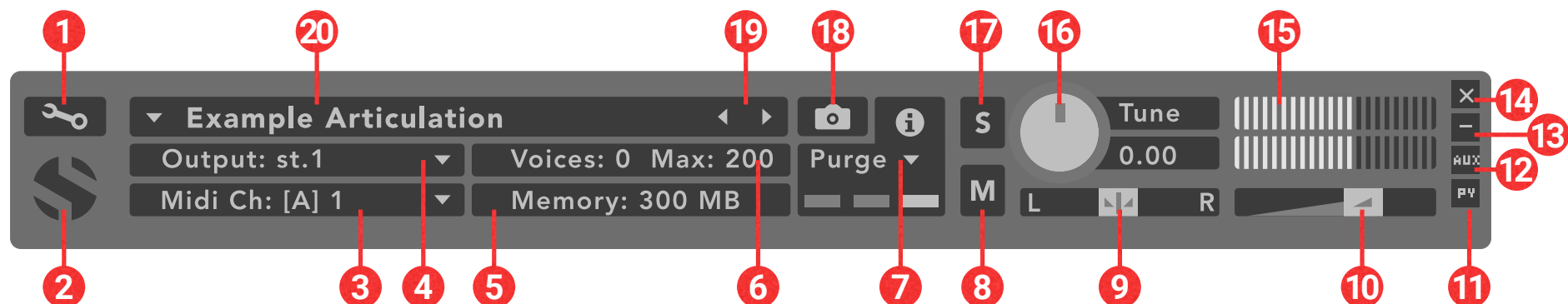
The “Add-Library” function does not support this product or any other open-format Kontakt library. This library doesn’t require any additional activation or unlocking process.

## FIDELITY

Natural sonic impurities from body and clothing movement by the performer sounds may be present in some samples. These performance sounds are natural and unavoidable. Therefore, please keep in mind that this library isn’t designed to provide perfectly sterile results. Our goal is to preserve and accentuate the natural live qualities in our instruments without sucking all of the life out of them for the sake of clinical perfection.

## KONTAKT INSTRUMENT HEADER

The top area of the user interface includes default instrument controls that are common to all Kontakt instruments.



**1. Open The Instrument Editor** - Click to view and edit the internal settings and programming of this instrument. Be careful making changes unless you're an experienced Kontakt user, as changes here can easily break the entire instrument.

**2. Close Main Control Area** - Click the Hyperion emblem to collapse the "Performance View."

**3. MIDI Input** - Click to select a midi input source. You can choose a specific midi channel, or choose "Omni" to allow the instrument to respond to midi messages and notes on any midi channel.

**4. Output** - Click to route the audio from this instrument to any available Kontakt plugin output.

**5. Memory Use Display** - This displays the amount of system RAM used by the samples and other data required by this instrument.

**6. Voice Count / Max Limit** - Displays the number of voices currently playing and the max number that may play before being automatically culled. High voice-counts can slow down your CPU and cause crackling and other issues.

**7. Purge** - This menu allows you to purge samples from RAM or reload them.

**8. Mute** - This mutes the instrument.

**9. Pan Slider** - This pans the output left or right in the stereo field.

**10. Main Volume Slider** - This controls the main output volume for the instrument.

**11. Performance View** - This button collapses the

"Performance View" to only show the instrument header bar, as seen above.

**12. Auxiliary Sends** - This opens the Auxiliary Send mixer, allowing you to route signal to the Aux Sends in the main Kontakt Mixer window (press F2).

**13. Minimize All** - This collapses the entire instrument UI down to a thin strip.

**14. Close Button** - This closes and removes the instrument from the rack.

**15. Signal Meters** - This displays the current signal level during playback.

**16. Tune Knob** - This controls the global pitch by semitone increments up to +/-36. Hold the shift key down while dragging the knob to adjust pitch in 1-cent (1/100th of a semitone). This is separate from the layer pitch settings in the instrument UI.

**17. Solo Button** - This solos the instrument and mutes all others.

**18. Snapshots** - This allows you to save and load snapshot presets for this instrument. Click the "i" button to close.

**19. Previous / Next Preset** - These arrows let you skip to the previous or next available preset within the same folder. Be aware that any settings you've changed will be lost, so we recommend saving a snapshot after making any changes if you wish to be able to load them again later.

**20. Preset Name** - This shows the currently loaded preset name.



## USER INTERFACE

The main user interface provides a complete set of sound-shaping, layering and articulation controls, including 12 independently assignable articulation slots that can be mixed, stacked, cross-faded or key-switched in real-time. Master controls include Swell, Body, Attack, Offset\*, Release, Release Volume and Vibrato. These global controls are accessible at the top of the UI window at all times. The row of tabs along the bottom give access to all the other controls, switching the view for the section of the UI below the global controls.



The Master presets include all the articulations for each section (except True-Legato), including Sustains, Staccatos, Staccatissimos, Crescendos, Decrescendos, Sforzandos, Swells, Effects, and more. Each of the 12 available slots has its own gain, pan, velocity range, key-switch assignment and A-B X-Fade Layer assignment.

The lower left area displays the unique control set for the assigned articulation of the currently selected slot. For example, Sustains offer simulated legato with Solo and Duet modes as well as a response slider with range bracketing. The Auto-Response feature automatically adjusts the response value based on your playing speed.

Staccatos, Spiccatos, Pizzicatos, and all other short articulations feature a round-robin indicator as well as a RESET button to restart the sequence. Many feature a TIMING option as well, allowing you to choose from TIGHT, LOOSE, or TIME, which will automatically switch between loose and tight, based on your playing speed.

The Crescendo, Decrescendo, Sforzando and Swell expressions all offer Auto-Release and Play-Through modes, so you can let go whenever you like, or let the expression play to the end. There are three playback options: NORMAL, SYNC (which locks to the tempo), and VARIABLE which features a speed slider. The PROGRESS window provides a visual representation of the waveform, allowing you to track the progression through any given expression articulation.

\*OFFSET is replaced with ACCENT in True-Legato presets.

## GLOBAL CONTROLS



- BODY knob** - This controls the bass and presence. Higher settings produce a fuller, punchier sound. Lower values are best for simulating distance.
- ATTACK knob** - This controls the note attack shape. Turning this up causes the sound to fade in more gradually.
- OFFSET knob** - This cuts into the sample start, allowing sample playback to skip past the beginning of the sound. You can use this to make the sound more pad-like or to remove hard transient starts, especially when combined with the Attack knob.
- NIENTE slider** - This slider controls the amount of additional volume attenuation added to the Swell knob. When up all the way, no volume attenuation is applied and the lower dynamic layers are more audible. When down all the way, the Swell knob will bring the volume all the way down to silence.
- SWELL knob (CC1 by default)** - This controls the main volume, with smooth real-time tonal and dynamic attenuation. This knob cross-fades smoothly between dynamic layers in Multi-Dynamic articulations, from pianissimo to fortissimo. When using single-layered articulations or dynamic articulations in Velocity mode, the Swell knob provides direct volume and tone attenuation.
- RELEASE knob** - This controls the duration of the release fade out once you let go of a key. Lower values cause the sound to fade out more quickly after a note is released, while higher values fade the sound out more slowly.
- REL VOL knob** - This controls the volume of the release in articulations that have release samples.
- VIBRATO knob** - This applies subtle simulated vibrato. For articulations recorded with natural vibrato, such as the main vibrato sustains, this knob applies additional simulated vibrato to allow more intense vibrato.

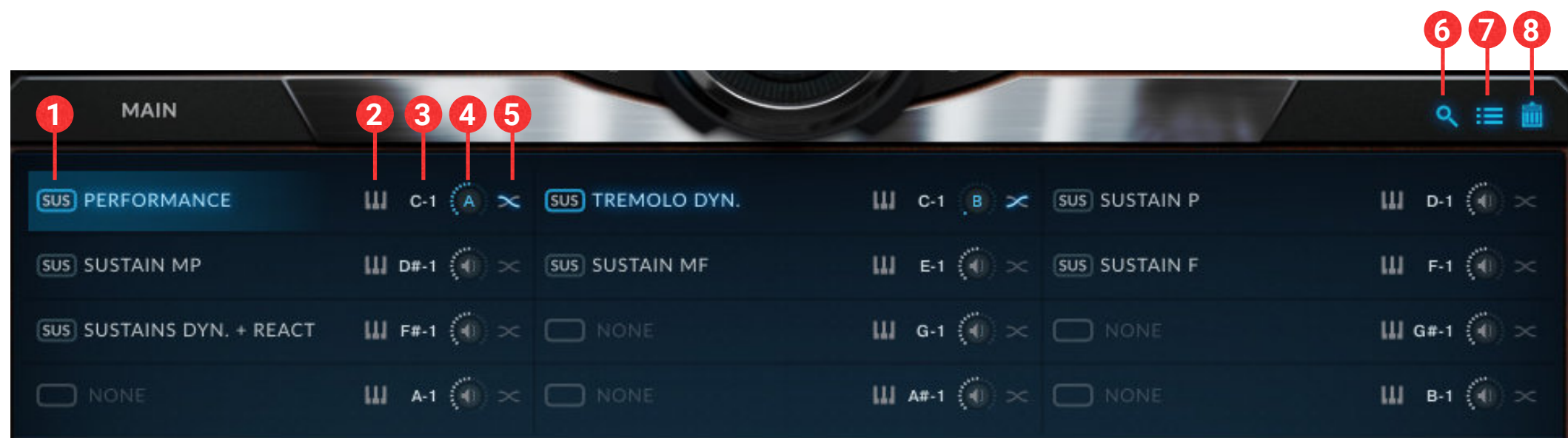
## MAIN - SLOT SETTINGS

The settings for each slot are located in the lower middle area of the main control window. To edit the settings for a slot, select it in the main articulation area in the center of the main UI. When selected, a slot's current articulation assignment, pan position, velocity range and X-Fade Layer assignment settings are displayed.

- 
- ARTICULATION menu** - displays the articulation assignment for the currently selected slot. You can change the articulation assignment by clicking on the name and selecting a new articulation from the menu, or by clicking on the left/right arrows.
  - PAN slider** - This sets the left-right stereo pan position for the articulation. Each articulation slot can have its own custom pan setting.
  - VELOCITY RANGE values** - These set the min and max velocity thresholds. Incoming midi notes with a velocity below the MIN or above the MAX for the selected slot will not trigger the slot.
  - A-B X-FADE LAYER assignment** - These buttons allow you to assign the current slot to either the A or B X-Fade Layer control. A slot can only be assigned to A or B, not both. To unassign from A or B, simply click the button again to turn off the assignment.

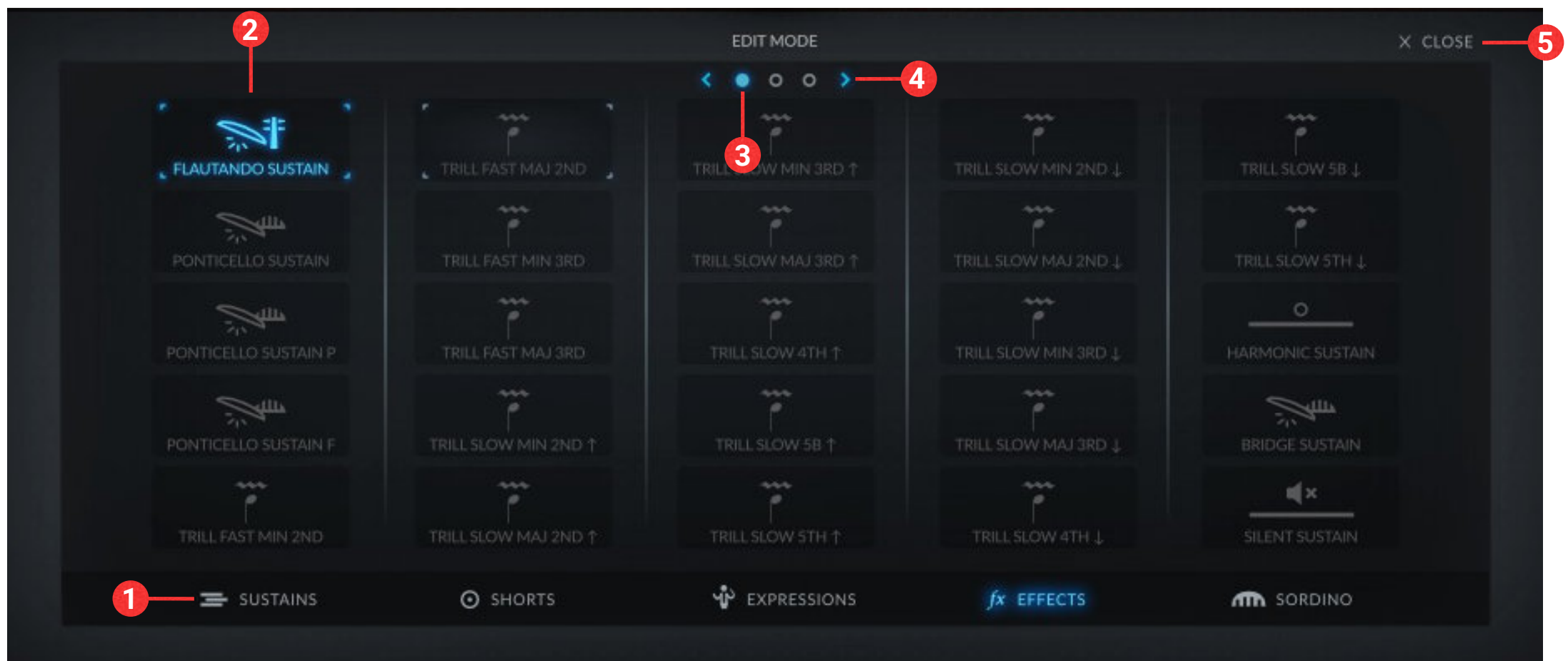
## ARTICULATION SLOTS

The MAIN tab features our powerful and flexible Articulation Slot system with 12 individual slots. Any articulation available in the preset can be loaded into any of the 12 available slots. Each slot corresponds to an assignable keyswitch on the right side of the slot. More than one slot can be assigned to the same keyswitch, allowing you to layer different articulations. All 12 slots also feature independent volume control and A-B Layer assignment. A slot is active when the currently assigned keyswitch is active. In the image below, note that Slot 1 is selected, but Slot 2 is *also* active because it is assigned to the same keyswitch. The articulation name and volume knobs are highlighted for all active articulation slots.



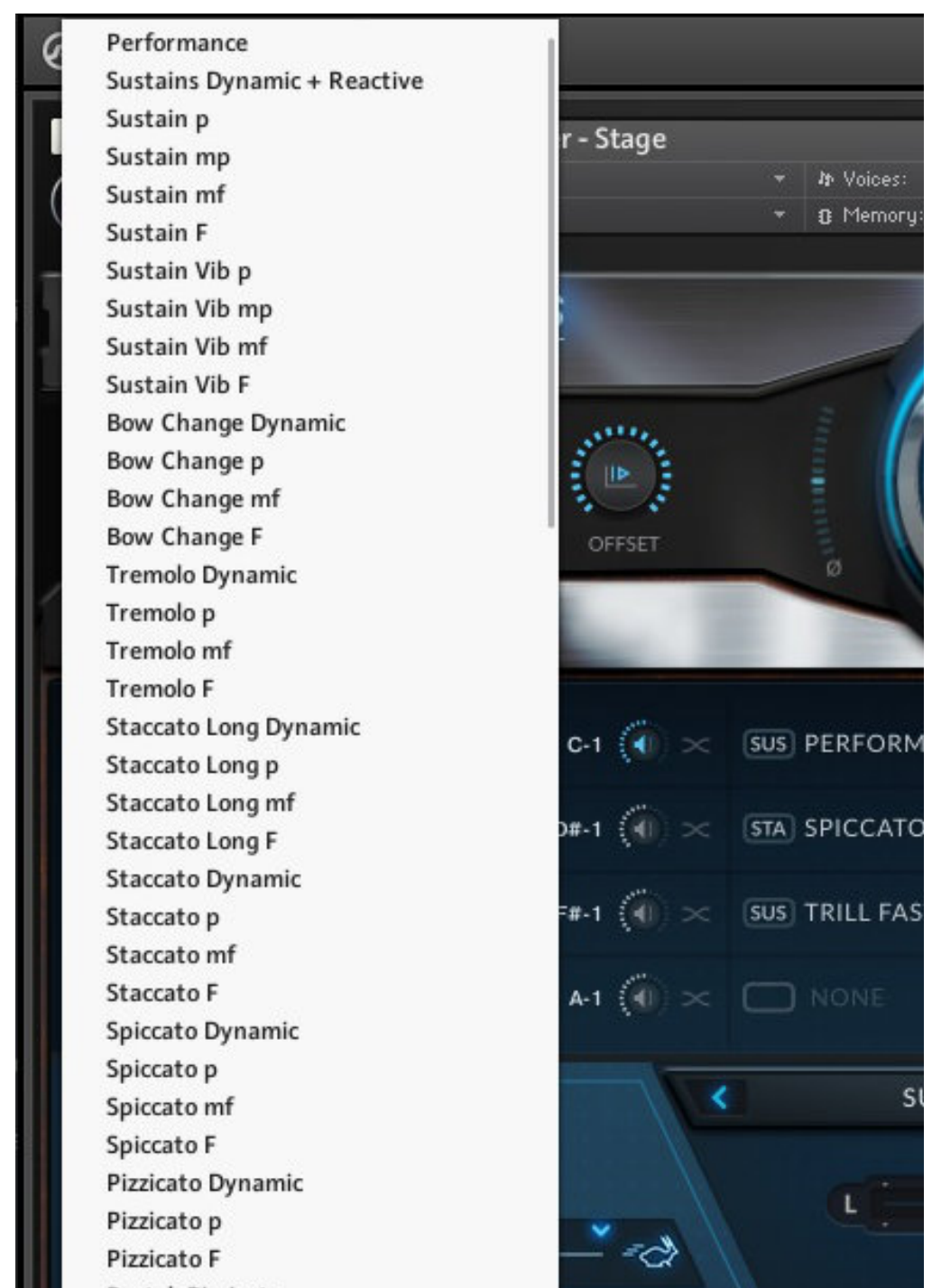
1. **SLOT SELECT button** – These buttons select the active articulation slot. Clicking on the currently selected slot again will open the drop-down menu allowing you to choose the articulation. In many presets, this list is long, so don't forget to scroll down!
2. **KEYSWITCH LEARN button** – These buttons allow you to quickly and easily assign the keyswitch assignment for a given layer. Simply click the KSW LEARN button, then press any MIDI key to assign.
3. **KEYSWITCH ASSIGN control** – These text entry fields display the current keyswitch assignment and allow you to enter in any value from C-2 up to G8. You can click and drag up or down to quickly assign, as well as typing in numeric or alphanumeric values.
4. **SLOT VOLUME knob** – These knobs control the volume for each slot. Note that the A-B X-Fade system interacts directly with these volume knobs. When assigned to A or B the center icon displays the layer assignment. The volume knob for an active slot will always appear highlighted, even if the slot is not currently selected.
5. **A-B LAYER ASSIGN menu** – These drop-down menus assign each slot to the A-B X-Fade system from NONE, to either A or B.
6. **ARTICULATION EDIT button** – This button opens up the Articulation Edit Mode window in place of the Articulation Slot window. Note that the Edit Mode window is for the currently selected articulation slot.
7. **ARTICULATION MACROS menu** – This button opens a menu with several options for the Articulation Slots. "Empty all slots" will clear all articulation selections from all slots. "Reset all start conditions" will reset all of the slot settings, including KSW assignment, Volume, and A-B Layer assignment. "Set ascending keys from first slot" will automatically assign the KSW for all slots ascending from the first slot. "Distribute velocity range equally on active slots" will spread the velocity range evenly across all slots assigned to the same keyswitch as the active slot. For example, if slots 1, 2 and 3 are all assigned to C-1, the velocity range for Slot 1 will be 1-42, for Slot 2 it will be 43-84 and for Slot 3 it will be 85-127. "Save Articulation Map" and "Load Articulation Map" allow you to save and load all the settings in the Articulation Slot system.
8. **SLOT EMPTY button** – This button will remove the articulation assignment from the currently selected slot.

## ARTICULATION EDIT MODE



The list of available articulations in many of the presets is very long! The Articulation Edit Mode feature provides a categorized map of the articulations, allowing you to more quickly and easily find what you're looking for. The Edit Mode is for the currently selected Articulation Slot.

1. **CATEGORY buttons** – These buttons select the category for the available articulations. Note that the SORDINO category is only available for 1<sup>st</sup> Violins.
2. **ARTICULATION buttons** – These buttons select the articulation. The currently selected articulation appears highlighted in blue.
3. **PAGE buttons** – These buttons allow you to jump to any page within the currently selected category. Note that not all categories have multiple pages.
4. **PAGE NEXT/PREVIOUS buttons** – These arrow buttons allow you to cycle to the next or previous page of the currently selected category.
5. **CLOSE button** – This button will close the EDIT MODE window and return to the Articulation Slot window.



## ARTICULATION TYPES

### SUSTAINS

We've included emotive vibrato sustains, smooth clean non-vibrato sustains and tremolo sustains, each with piano, mezzo-forte and legato dynamics. The 1st Violins section also includes an extra "mezzo-piano" dynamic between the piano and mezzo-forte layers. The **SUSTAIN DYN + REACT** articulation allows you to smoothly blend between vibrato and clean (non-vibrato) sustains and use the swell control to fluidly move through the dynamic range. The special **PERFORMANCE** articulation includes all the features of the SUSTAIN DYN + REACT one and also includes a tight attack, allowing you to easily play quick, short notes or hold the keys down for sustaining notes. The attack is selectable between TIGHT, LOOSE, or TIME based which plays loose notes as you play slowly, but automatically switches to tight notes the faster you play.

### SHORT NOTES

We've included a wide spectrum of short note types and lengths, with up to 8 round-robin variations per note/dynamic, all organized into an extremely easy-to-use and convenient control and playback system. There are 3 main bow stroke types: long staccatos, short staccatos and spiccatos. Each one has two different style variants that roughly correlate to "speed" or "tightness" as the bow slides or bounces over the strings at faster speed and/or for a shorter contact duration. It's easiest to roughly think of them as a spectrum from very long to very short note lengths. For longer notes and slower patterns, try the loose or tight 8th Staccatos. For faster passages, use either the loose or tight Staccatos. For very quicker rhythms, accented attacks and more aggressive passages use the loose or tight spiccatos. All 6 of these variants include piano, mezzo-forte and forte dynamics.

There are 3 percussive types: Pizzicatos (piano and forte finger plucks), Bartok Pizzicatos (fortissimo string snaps) and Col Legno (pianissimo bow taps). Loose mode provides naturally looser ensemble cluster attacks for slower passages and a more natural ensemble sound. Tight mode provides more tightly-synchronized single attack for faster passages and a more precise sound. Time mode automatically switches between Loose and Tight modes, depending on how quickly you play new notes. This allows for a natural attack on slow passages and more precise attacks during faster passages without using key-switches.

### EXPRESSIONS

The expressions are a selection of short, medium and long articulations that transition across dynamics, from p to f, f to p and everywhere in between. We've captured a complete selection of crescendos, decrescendos, sforzandos, hairpins and swells that allow you to create more realistic and emotive arrangements quite easily. They are modular and time-aligned between the sections to allow layering. As expressions play back, you can release notes at any time to trigger a natural and dynamically-appropriate release. You can also use the Attack and Offset knobs to further shape these nuanced articulations. With these tools, you can create an infinite variety of natural and fluidly real transitions and dynamic passages.

### EFFECTS

The range of included effects is vast, including harmonic sustains and staccatos, bridge sustains and staccatos, a wide range of fast and slow trills, flautando sustains and staccatos, ponticello sustains and staccatos, ricochets, tuning, cluster sustains, cluster stabs, cluster slides, cluster skitters, cluster tremolos, bridge plucks, chromatic run ups and run downs, as well as an entire set of Sordino articulations for the 1<sup>st</sup> Violins. The number of effects vary per section. For a complete list of effects for each section, refer to the [articulation list](#).

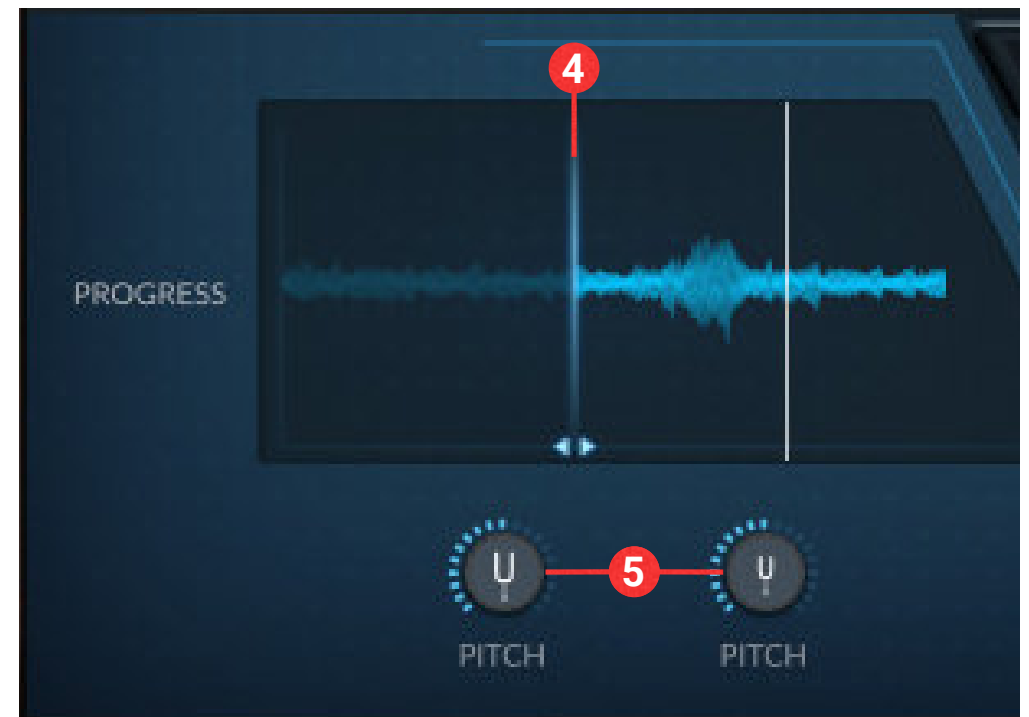
## ARTICULATION CONTROLS



The lower left area of the MAIN tab includes the articulation specific controls. Many articulations share common features, such as TIMING, BLEND, BOW CHANGE, and LEGATO controls for the Sustaining articulations. Note that not all articulations of the same type include all controls.

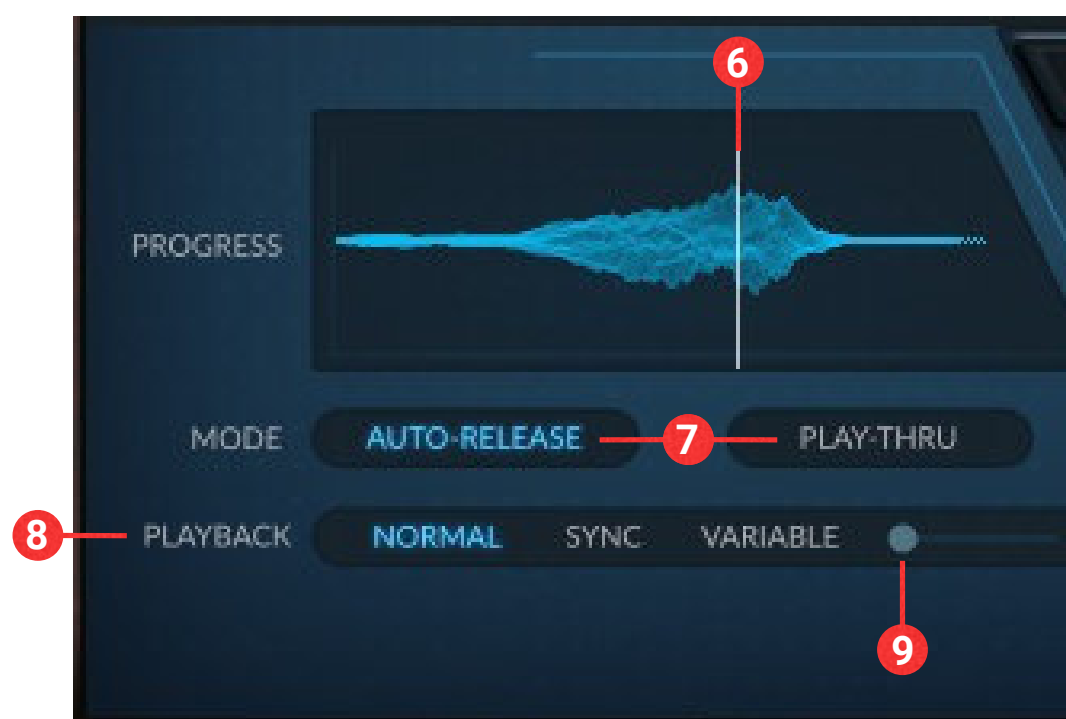
1. **LEGATO button** – This enables the legato system, allowing you to seamlessly tie melodic passages together more naturally. In the master presets, this is a simulated legato transition. When the legato system is active, notes will smoothly transition from one to the next as long as you keep the old note held down briefly after triggering the new note.
2. **RESPONSE slider** – This controls the interval transition speed when legato is on. Lower values provide smoother, more gradual transitions, while higher values produce more transient, distinct intervals.
3. **CONSTRAIN sliders** – These arrows above and below the Response slider allow you to limit the range of the auto-response feature.
4. **AUTO-RESPONSE button** – When active, the legato response will adapt to the speed at which you play. Click and drag the arrows along the response slider to set the minimum and maximum legato response speed you want to allow. We recommended leaving this on, unless you need manual control over the speed of individual legato transitions.
5. **SOLO / DUET selector** – This toggles between monophonic mode and semi-polyphonic mode. Solo mode triggers legato transitions between any two played notes across the section’s entire key-range. Duet mode limits legato transitions to intervals within 1/2-octave from the current note, but allows two independent legato melodies to be played simultaneously, as long as they are farther than 1/2-octave apart.
6. **BOW CHANGE button** – This button activates the Bow Change feature, allowing you to “re-bow” a sustaining note using the sustain pedal. When active, if the sustain pedal is held down and a note is played, released, and then played again, a new bow stroke will be played. Note that these are actual sustaining bow change samples, not simply playing a new note.
7. **TIMING selector** – This selection allows you to choose the timing for the short articulations, from TIGHT, LOOSE, or TIME. The TIME selection automatically switches from loose to tight based on your playing speed.
8. **BLEND selector** – This selection allows you to choose whether the sustains are non-vibrato (CLEAN), vibrato (VIB) or, BLEND, which allows you to crossfade between clean and vibrato.
9. **BLEND slider** – This slider controls the crossfade between clean (left) and vibrato (right).

## ARTICULATION CONTROLS (cont.)



1. **VELOCITY SENSITIVE button** — This switches the articulation to velocity sensitive mode. When this is active, your midi velocity controls the dynamic layering for staccato, staccatissimo multi-staccato articulations, rather than the Swell knob.
2. **ROUND ROBIN indicator** — This indicator provides a visual representation of the round robin cycling. While there are only 4 dots, the number of round robin samples varies per articulation for each section.
3. **RESET button** — This button allows you to restart the round robin cycle from the beginning when pressed.

4. **SAMPLE START slider** — The sample start slider allows you to set the start point for the sample from the beginning all the way to the end. This control does not affect the global OFFSET control, however the global OFFSET control *will* affect the Sample Start slider.
5. **PITCH knobs** — The left knob with the larger symbol controls the coarse pitch in semitones from -36 to +36. The right knob with the smaller symbol controls the fine pitch in cents from -100 to +100.



6. **PROGRESS window** — The Progress Window provides a visual representation of the current waveform, along with a non-interactive playback progress indicator.
7. **MODE buttons** — The mode buttons allow you to choose whether Expressions will continue to play all the way through or automatically stop and play release samples upon when you release a note.
8. **PLAYBACK buttons** — The Playback buttons determine the playback mode of the expressions. NORMAL plays them with no time-stretching, SYNC locks them to the tempo of Kontakt (or DAW) and VARIABLE allows you to adjust the speed in real-time using the slider.
9. **VARIABLE slider** — The Playback Variable slider is only active when VARIABLE is selected as the playback mode and allows you to adjust the playback speed of the expression in real-time.

## A-B LAYER SYSTEM



In the Master presets, the lower right area of the MAIN tab features the powerful **A-B X-Fade** layer system. This slider allows you to crossfade between any combination of articulations for an incredibly wide range of real-time performance possibilities. Each slot can be assigned to Layer A, Layer B or neither. Remember that only **active** slots will be audible, even though the A-B system will be controlling the volume knobs for all assigned slots. Slots must be assigned to the same keyswitch to be active.

### Example 1:

1. Assign **Slot 1** to keyswitch **C-1**. Set slot to Layer **A**.
2. Assign **Slot 4** to keyswitch **C-1**. Set slot to Layer **B**.
3. Move the **A-B X-Fade** slider to crossfade between Sustains and Tremolo.



### Example 2:

1. Assign **Slot 1** to keyswitch **C-1**. Set slot to Layer **A**.
2. Assign **Slot 4** to keyswitch **C-1**. Set slot to Layer **B**.
3. Assign **Slot 7** to keyswitch **C-1**. Set slot to **NONE**.
4. Move the **A-B X-Fade** slider to crossfade between Harmonic Sustains and Bridge Sustains while Ponticello always plays.



The A-B X-Fade system interacts directly with the volume knob for assigned slots. When a slot is assigned to layer A it will be at the maximum volume previously set if the A-B slider is all the way to the left (next to the A) and it will be at -inf (silent) when the A-B slider is all the way to the right (next to the B). The volume knob setting for each slot is recalled by the A-B system, meaning you can set the volume for a slot higher or lower than default and the A-B system will remember the value. Note that you can override the function of the A-B slider by turning up the volume of a slot that has been turned down by the slider. Moving the A-B slider again will return the knob to it's affected volume, but remember that you are setting the volume for a slot when moving the volume knob. Something to be careful about is touching the volume knob of a slot that has had the volume turned down by the A-B slider, as this will set the max volume for that slot to -inf. In this case the A-B slider will appear not to work for that layer. Simply turn up the volume knob to set the maximum volume for the slot.



## TRUE LEGATO

The True Legato presets allow you to switch instantly between agile fingered and smooth glissando legato transition styles for vibrato and non-vibrato sustains, with speed control that adapts to the way you play when you want it to, yet gives you total hands-on control when you need it. The True Legato presets feature most of the same controls as the Master presets with two exceptions: The **OFFSET** knob is replaced with an **ACCENT** knob. The **ACCENT** knob allows you to dial in a more precise, distinct attack to each new note. This is perfect for faster legato playing where you want an immediate start to the note. The accent only plays for the first note, not during legato transitions. The **A-B X-Fade** Layer system is not present in True Legato presets. Instead, the graphic in the lower right-hand area is tied directly to the **SWELL** knob movement.



**ACCENT knob** — This knob replaces the **OFFSET** knob from the Master presets. When turned all the way down, the notes have their natural, more gentle attack. The higher this knob is turned up the more precise and quick the attack becomes, allowing you to play faster.

**LEGATO button** — This button turns legato on or off. All Legato presets have legato enabled by default.

**FINGERED / GLISS selector** — This button switches between faster fingered legato transitions and slower glissando slide transitions. Faster melodies sound best and are generally only played with fingered legato. Slower, more dramatic pieces are sometimes played with glissandi or portamento transitions that glide between notes. Keep in mind that fast note transitions may not sound natural if played in Gliss mode.

The True Legato presets come preloaded with articulation maps designed for dynamic playing with automatic switching from **FINGERED** to **GLISS** legato based on velocity. Slots 1 and 2 have the **TRUE LEGATO DYNAMIC** articulations loaded, with Slot 1 set to **FINGERED** and triggering only between velocities 16-127. Slot 2 is set to **GLISS** and triggers between velocities 1-15. This allows you to play softer legato transitions that automatically gliss between notes while harder transitions will use the faster fingered legato. The individual dynamic layers for legato are also set up with the velocity-based gliss-to-fingered settings on slots 4-5 (*p*), 7-8 (*mf*), and 10-11 (*f*).

## [FX] EFFECTS

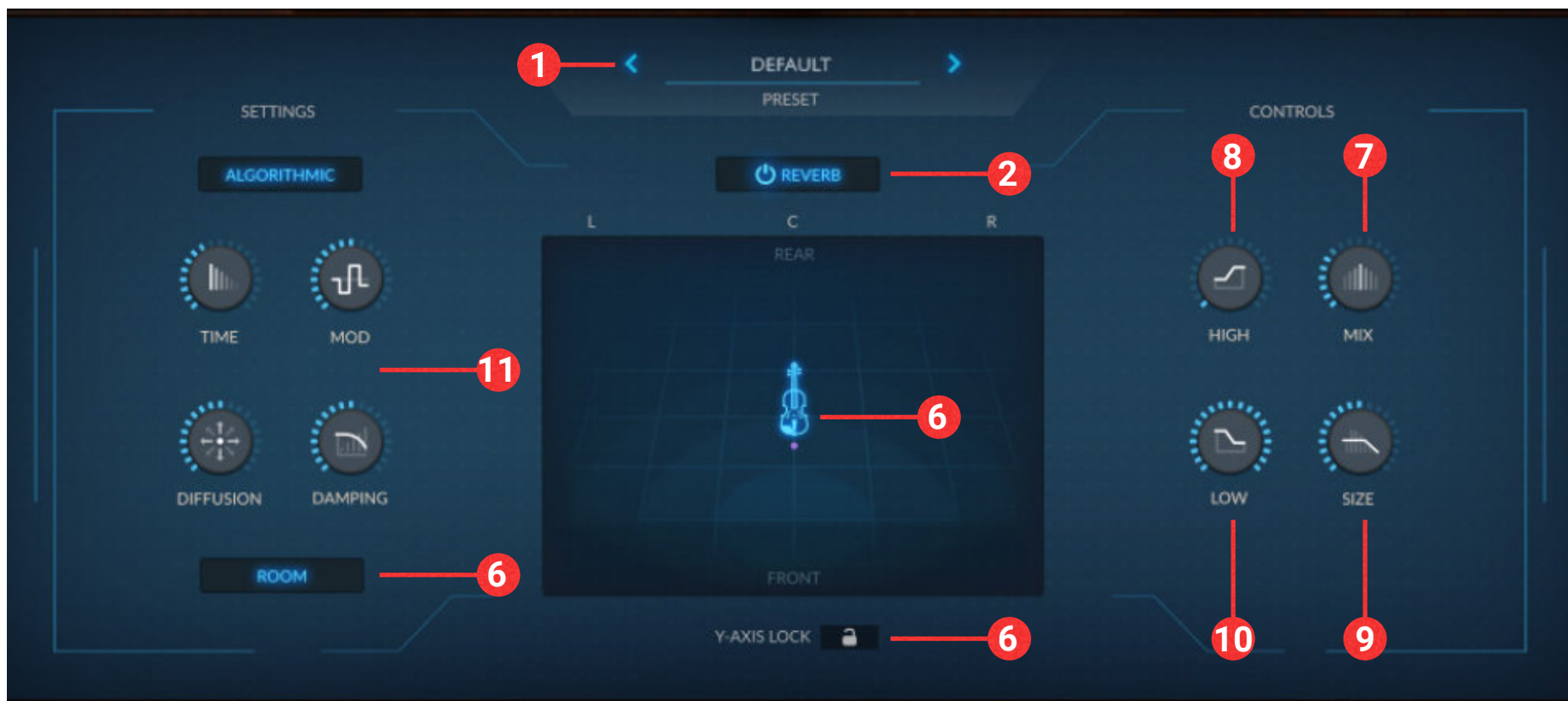
The EFFECTS tab includes selectable FILTER, Compressor, and multi-band EQ modules that can be turned on and off individually, with factory FX chain presets that can be loaded from the Preset drop-down menu. You can also save and load custom presets through the Preset drop-down menu.



1. **FILTER button** - This button turns the Filter on or off.
2. **TYPE menu** - This drop-down menu allows you to select from 12 different filter types.
3. **CUTOFF knob** - This knob controls the filter cutoff frequency.
4. **RESO. knob** - This knob controls the filter resonance level.
5. **COMPRESSOR button** - This button turns the Compressor on or off.
6. **COMP. CONTROL knobs** - These knobs control all the features of the Compressor.
  - **Threshold** controls the signal threshold, above which dynamic compression will be applied.
  - **Attack** controls the compression attack time.
  - **Ratio** controls the compression ratio with higher values applying stronger compression.
  - **Release** controls the release time.
  - **Makeup** applies or reduces output gain after the compression has been applied.
7. **EQUALIZER button** - This button turns the EQ on or off.
8. **LOW BAND knobs** - The LOW GAIN knob sets the low frequency band gain. The Q knob controls the bandwidth of the low band. The FREQ knob controls the low band's frequency center.
9. **MID BAND knobs** - The MID GAIN knob sets the mid frequency band gain. The Q knob controls the bandwidth of the mid band. The FREQ knob controls the mid band's frequency center.
10. **HIGH BAND knobs** - The HIGH GAIN knob sets the high frequency band gain. The Q knob controls the bandwidth of the high band. The FREQ knob controls the high band's frequency center.
11. **PRESET menu** - This menu lets you load any of our custom FX presets. You can save and reload your own custom presets with the Export and Import options at the bottom of the drop-down menu. The left and right arrow buttons also allow you to quickly cycle through the presets without opening the menu.

## SPACE - STANDARD

The SPACE tab provides algorithmic and convolution reverb as well as a stage position mapping. This feature gives you the ability to place and position the instruments in a huge variety of different environments and even create otherworldly atmospheric and ambient special effects. You can also adjust the roll-off for low and high reflections, adjust wet/dry mix and the perceived size of the environment.

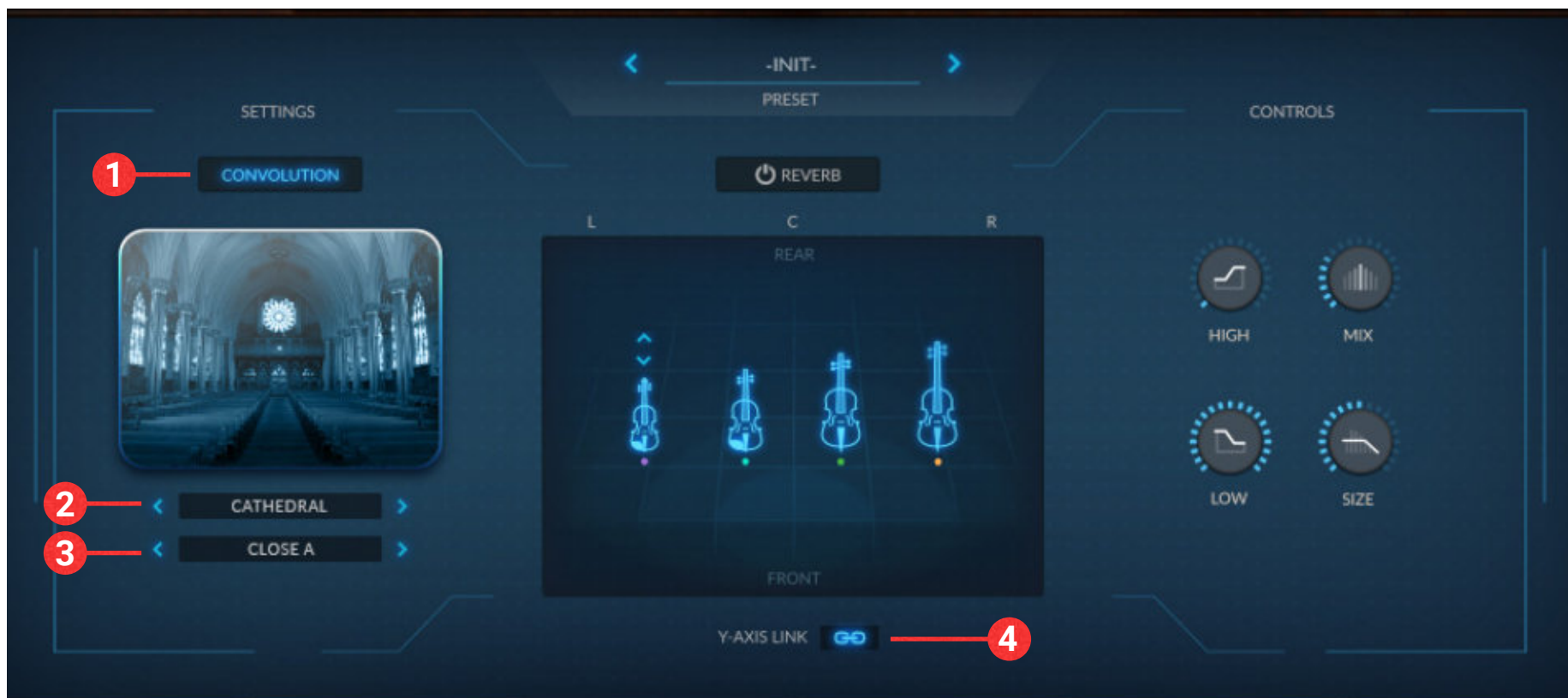


- 1. PRESET menu** - This menu lets you load any of our custom Space presets. You can save and reload your own custom presets with the Export and Import options at the bottom of the drop-down menu. The left and right arrow buttons also allow you to quickly cycle through the presets without opening the menu.
- 2. ON/OFF button** - This turns the convolution reverb effect on and off. You can still use the Position map to spatialize the instruments even when the reverb effect is off.
- 3. POSITION map** - The stage mapping window allows you to freely place each section where you would like it in the sound stage, from left to right and from close to distant. Just click and drag the instrument icon.
- 4. MIX knob** - This controls the wet/dry mix for the convolution reverb effect. It's only active when reverb is on and is not a real-time automatable control.
- 5. HIGH knob** - This controls the high frequency roll-off for reverb reflections. It's only active when reverb is on and is not a real-time automatable control.
- 6. SIZE knob** - This controls the perceived size of the reverb environment. It's only active when reverb is on and is not a real-time automatable control.
- 7. LOW knob** - This controls the low frequency roll-off for reverb reflections. It's only active when reverb is on and is not a real-time automatable control.
- 8. ALGORITHMIC knobs** - TIME adjusts the duration of the reverb. MOD adjusts the amount of modulation applied to the reverb. DIFFUSION adjusts the density of the reflections in the room. DAMP adjusts the amount of absorption in the room simulated by the reverb effect.
- 9. Y-AXIS LOCK button** - This button locks the Y-AXIS (front/back or up/down) of the position map to it's current location, allowing you to more easily adjust the left and right panning placement.

*Tip: Ctrl+Left Click or Cmd+Left Click on the Position Map to return all sections to their default locations*

## SPACE - ENSEMBLE

The SPACE tab in the Ensemble presets features all the same controls as the Space tab in the standard presets while adding independent control of each of the four sections to the Position map. The stereo placement of each section is independent of the Mic Mixer and Ensemble Mixer settings, so keep track of where things are panned!



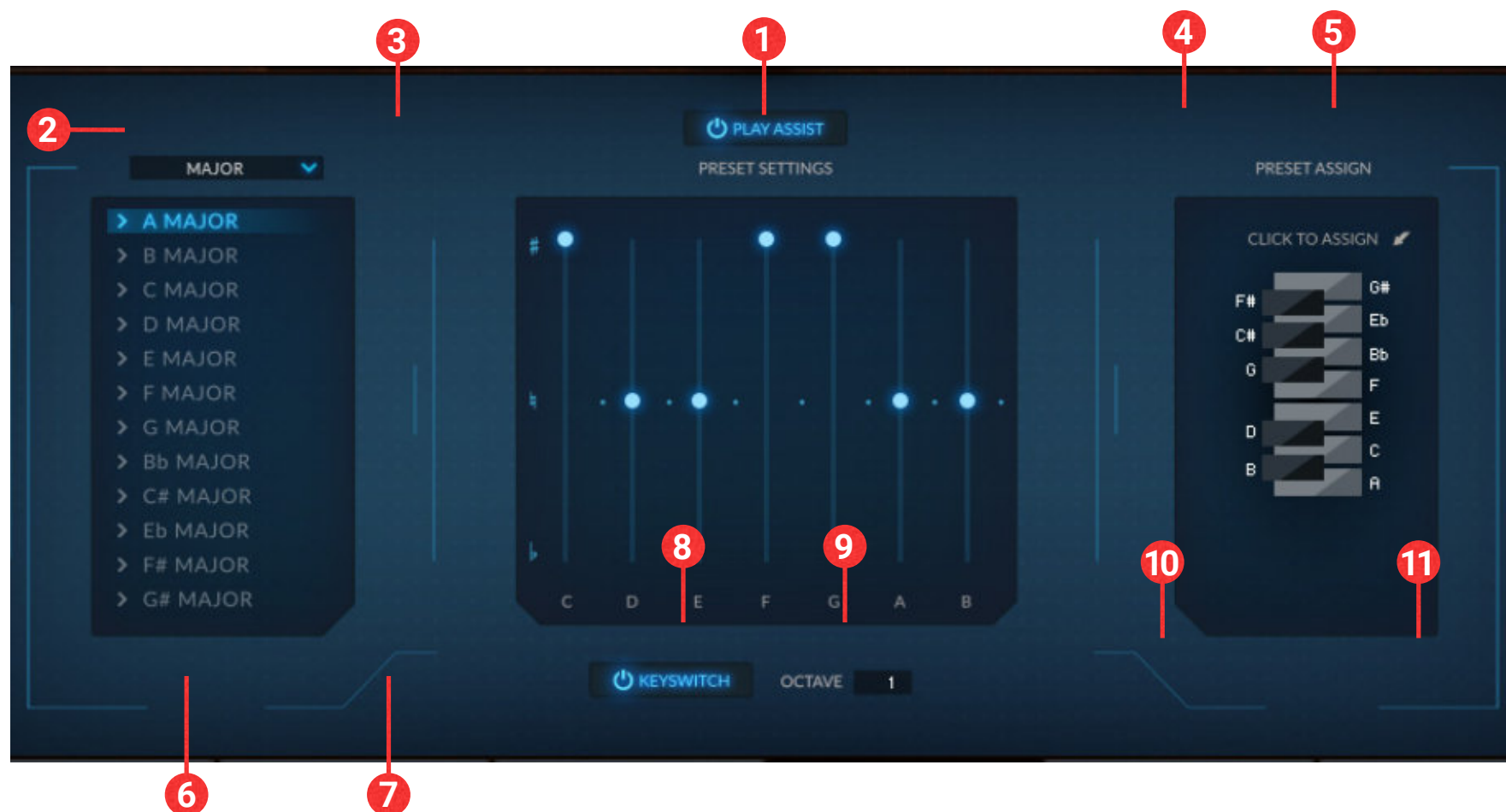
- 1. REVERB TYPE button** - This button toggles between convolution or algorithmic reverb.
- 2. CATEGORY menu** - Use this menu to select the environment category that you want to model.
- 3. IMPULSE menu** - This menu selects the specific convolution reverb impulse that you wish to load from the selected category.
- 4. Y-AXIS LINK button** - This button links the Y-AXIS (front/back or up/down) for all sections, allowing you to easily move all four of them at the same time and locking them to the same horizontal position. When this is active, a pair of up/down arrows appears above the **Violins** icon indicating that the Y-Axis movement is controlled by the Violins only. Each section can still be independently controlled along the X-axis, allowing you to position them left or right however you choose.



*A note about convolution reverb: The convolution reverb effect, while a stereo effect, is subject to panning. This means that when using convolution reverb, if a section is panned hard left or right, the convolution reverb effect sound will also be panned hard left or right. Algorithmic reverb is applied after the panning, meaning the reverberated output sound will appear in both left and right channels.*

## PLAY ASSIST

The PLAY ASSIST tab allows you to lock the keyboard to just the specific scale you want to use and maps the notes over just white keys for convenience. You can then customize the scale using the Preset Settings sliders to move any note sharp, flat, or natural. You can then assign your scale to the yellow key-switch slot of your choice from C-2 up to B-1.



- 1. PLAY ASSIST button** - When Play Assist is activated, the black keys are turned off and the notes of your chosen scale are mapped just over the white keys, so you won't need to remember where the specific notes in the scale are. Just play up and down the keyboard without worrying about a single sour note!
- 2. SCALE TYPE menu** - Use this menu to select a scale type, from your choice of Major, Minor, Major 6, Minor 7, Suspended 4th, Whole Tone and Harmonic Minor Scales.
- 3. SCALE KEY menu** - Use this menu to select a scale key.
- 4. KEY-SWITCH ASSIGNMENT button** - Click this button to arm the key-switch assignment keyboard for assignment.
- 5. KEY-SWITCH ASSIGNMENT keys** - After pressing "Click To Assign", click on the key you wish to assign your scale preset. The scale key-switches are colored yellow and the octave placement can be set.
- 6. PRESET TUNING sliders** - You can shift any of the notes in the scale up or down a half-step with these sliders. After customizing your scale, you can assign it to one of the scale keyswitches to save it for later use.
- 7. KEYSWITCH button** - This button activates the keyswitches, which appear yellow in the Kontakt keyboard.
- 8. OCTAVE entry** - This text entry field allows you to set the octave placement of the keyswitches from C-2 to C-7.

## ARPEGGIATOR

The ARPEGGIATOR tab allows you to create instant rhythmic and melodic patterns. You can draw the velocity in for each note in the pattern by using the graph table, or simply use the velocities that you play in real-time. You can choose your note length in the Rhythm menu. The mode menu lets you select Trill, Arpeggio, or Run modes. The Direction menu gives you a range of pattern options, from simple up/down patterns to complex cascades. You can also add swing and variation to your rhythm for a more natural flow.



1. **ARPEGGIATOR button** - This button turns the arpeggiator on or off.
2. **TABLE button** - This enables the velocity graph. When this graph is off, the pattern will use the actual velocities of the incoming midi notes as you play or sequence them.
3. **STEPS value** - This setting determines the number of velocity steps that will be cycled through in the sequence, from 2 to 32 steps in length. You can change the value by clicking and dragging it up or down.
4. **SAVE button** - This icon opens a dialog box to save the settings to your hard drive.
5. **LOAD button** - This icon opens a dialog box to select and load a previously saved preset from your hard drive.
6. **RHYTHM drop-down** - This menu selects the note time, with half note, half triplet, quarter note, quarter triplet, 8th note, 8th triplet, 16th note, 16th triplet, 32nd note and 32nd triplet.
7. **MODE drop-down** - This menu selects the Arpeggiator mode. Trill mode alternates between two notes continuously, with selectable intervals of up to an octave using the Range Menu. In Arpeggio mode, it cycles between the notes you're currently holding. You can select the number of steps to cycle through using the Range menu, from 2 to 8 steps or choose Run to continuously arpeggiate as long as you are holding down notes. In Run mode, playing a single key will trigger a melodic run across the scale, depending on your Direction and Range menu settings, and whether you're also using the Play Assist scale constraint system at the same time.
8. **RANDOMIZE knob** - This knob adds randomization to the timing of the sequence.
9. **SWING knob** - This control adds pre-beat or post-beat swing to the sequence.
10. **DIRECTION drop-down** - This drop-down allows you to choose the direction the sequencer cycles through the held notes.
11. **RANGE drop-down** - In ARPEGGIO mode, this drop-down controls how long the sequence runs. Choose from 2x to 8x, or Run will keep the sequence going until you release the keys. In TRILL mode, the Range options are Min 2<sup>nd</sup> up to Octave. In RUN mode choose from 2x to 22x or Run.

## MICROPHONE MIXER

The MIXER tab appears only in the Multi-Mic presets. The mic mixer allows you total control over the four distinct microphone positions available in the library. The activation button above each mic position strip will load/unload the samples for the mic position, saving RAM while not in use. You have independent pan, volume and output controls for each mic position. You can also save and load custom mixer presets.



1. **MIC POSITION ENABLE button** - This button turns the mic position on or off.
2. **PAN slider** - This slider adjusts the panning for the mic position. Note that the pan can also be set in the SPACE tab as well as the ENSEMBLE tab for Ensemble presets. Keep track of where the panning is set!
3. **VOLUME slider** - This slider adjusts the volume of the microphone position from +6dB to -inf. Ctrl+Left click or Cmd+Left click will default the slider to 0dB.
4. **OUTPUT menu** - This menu lets you select the output routing options for the mic position. Outputs in Kontakt can be set up by pressing F2.
5. **SAVE button** - This icon opens a dialog box to save a preset to your hard drive.
6. **LOAD button** - This icon opens a dialog box to select and load a previously saved preset from your hard drive.

## ENSEMBLE MIXER

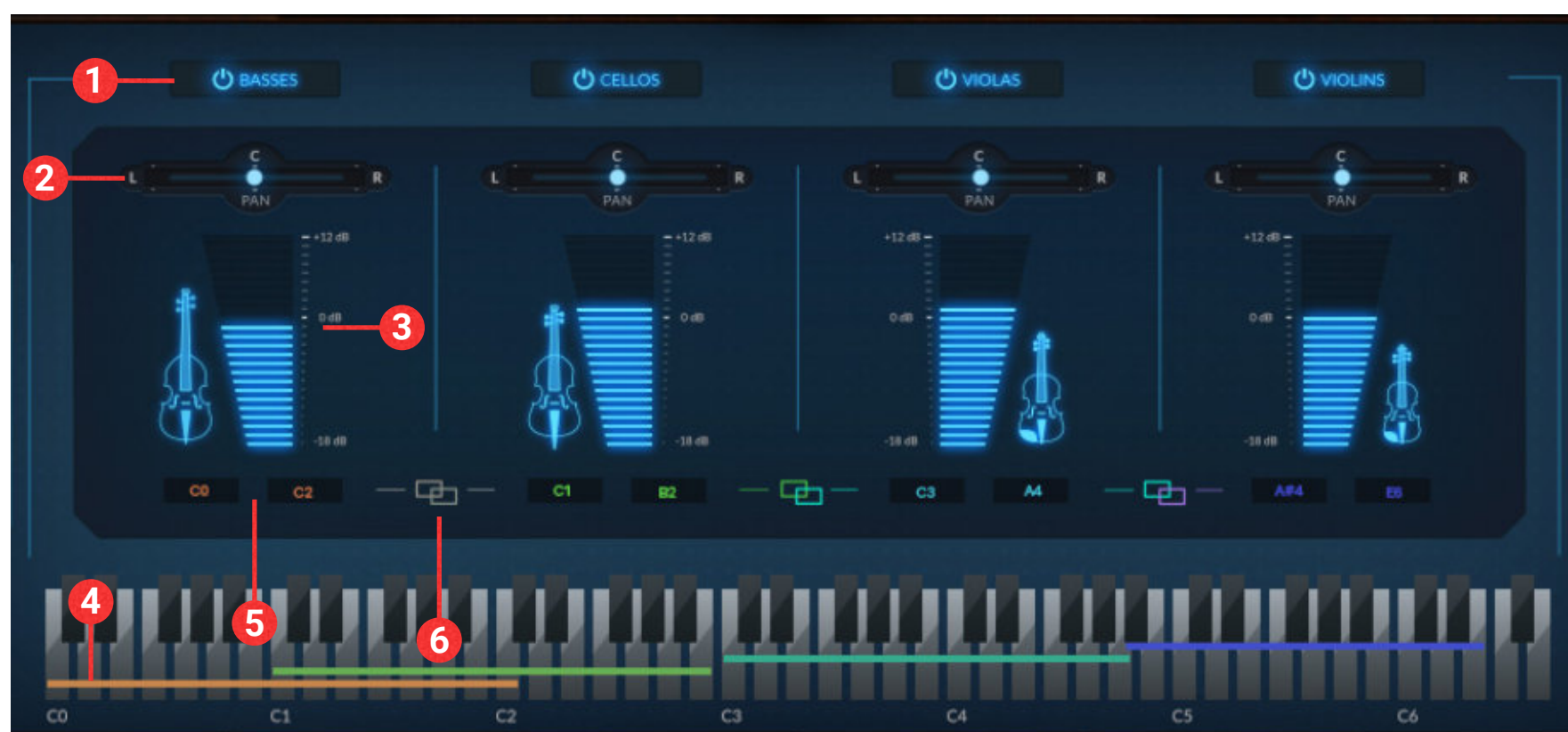
The ENSEMBLE tab is included in the Ensemble presets to allow you fine individual control over the midi key range, volume and pan position of each section. The controls are simple, with visual representations to show you everything at a glance, including a color-coded key range display along the bottom. You can also switch off any section you don't need or limit their key ranges to fit your needs.

**BASSES** (4 players): Maximum Range **C0** to **C3**

**CELLOS** (5 players): Maximum Range **C1** to **F4**

**VIOLAS** (6 players): Maximum Range **C2** to **F5**

**1<sup>st</sup> VIOLINS** (8 players): Maximum Range **G2** to **E6**



- SECTION ON/OFF buttons** - This turns the individual string sections on and off. When a section is off, it does not use voices and its samples are unloaded from ram.
- PAN sliders** - This sets the left-right stereo pan position for each string section.
- VOL sliders** - This main volume slider sets the volume for each string section independently. There is a signal meter to the right of each section's volume slider that displays the current signal level in real-time.
- KEY RANGE DISPLAY bars** - These 4 colored bars show the current midi key range of each section. Orange is for Basses, Light Green is for Cellos, Blue-Green is for Violas and Dark Blue is for Violins.
- KEY RANGE LIMIT values** - These pairs of text boxes set the lowest and highest midi note that each section covers. Allowing multiple sections to overlap will result in higher voice counts, and greater CPU use, but can allow a smoother tonal blend from section to section across the key range. Please be aware of system resource limits when setting your preferred section key ranges.
- LINK buttons** - These 3 buttons snap the key ranges to non-overlapping defaults. When the boundary for one section is moved while the Link is enabled between it and an adjoining section, the key range for both sections is adjusted automatically.



## ARTICULATION LIST - 1<sup>st</sup> Violins

### Sustains

- Sustain Non-vibrato: p, mp, mf, f
- Sustain Vibrato: p, mp, mf, f
- Sustain Natural Bowing: p, mf, f
- Sustain Tremolo: p, mf, f
- Sustain Flautando
- Sustain Ponticello: p, f
- Sustain Trill Fast: Min 2nd, Maj 2nd, Min 3rd, Maj 3rd
- Sustain Trill Slow Up: Min 2nd, Maj 2nd, Min 3rd, Maj 3rd, 4th, 5b, 5th
- Sustain Trill Slow Down: Min 2nd, Maj 2nd, Min 3rd, Maj 3rd, 4th, 5b, 5th
- Sustain Harmonic
- Sordino Sustain Vibrato: p, mf, f
- Sordino Sustain Natural Bowing
- Sordino Sustain Trill Slow: Min 2nd, Maj 2nd

### Short Notes

- Staccato Long 4th (4rr): p, mf, f
- Staccato Long 8th (4rr): p, mf, f
- Staccato 16th: p, mf, f (8rr)
- Staccato 24th: p, mf, f (8rr)
- Spiccato 24th: p, mf, f (8rr)
- Spiccato 32nd: p, mf, f (8rr)
- Pizzicato (4rr) Loose & Tight: p, f
- Bartok Pizzicato (4rr): Loose, Tight
- Col Legno (4rr): Loose, Tight
- Staccato Tremolo (4rr): p, mf, f
- Staccato Trill: Min 2nd up, Min 2nd down, Maj 2nd up, Maj 2nd down
- Ponticello Staccato (4rr): p, f
- Harmonic Staccato (2rr)
- Flautando Staccato (2rr)
- Sordino Staccato Long 4th (4rr)
- Sordino Staccato 8th (8rr)
- Sordino Staccato 16th Hammer-on (4rr)
- Sordino Staccato 16th Pull-off (4rr)
- Sordino Spiccato 24th (8rr): p, mf, f

### True-Legato

- Fingered
- Portamento
- Fingered Sordino
- Portamento Sordino

### Expressions

- Cre. 8-Count Non-Vib.: p<F, p<mf, mp<F
- Cre. 8-Count Vib.: p<F, p<mf, mp<F
- Decre. 8-Count Non-Vib.: F>p, mf>p, F>mf
- Decre. 8-Count Vib.: F>p, mf>p, F>mf
- Cre. 4-Count Non-Vib.: p<F, p<mf, mp<F
- Cre. 4-Count Vib.: p<F, p<mf, mp<F
- Decre. 4-Count Non-Vib.: F>p, mf>p, F>mf
- Decre. 4-Count Vib.: F>p, mf>p, F>mf
- Cre. 4-Count Clean-to-Vib.: p<mp, mp<mf, mf<F
- Decre. 4-Count Vib.-to-Clean: mp>p, mf>mp, F>mf
- Cre. 4-Count Trem: p<F, p<F alt, p<mf, mp<F
- Decre. 4-Count Trem: F>p, F>p alt, mf>p, F>mf
- Decre. 2-Count Trem F>p
- Sforzando 4-Count: mf>p<mf, F>p<F
- Swell 4-Count: p<mf>p, p<F>p
- Cre. 2-Count p<F
- Decre. 2-Count F>p
- Cre. 1-Count p<F
- Decre. 1-Count F>p
- Sordino Cre. 4-Count p<F
- Sordino Decre. 4-Count F>p
- Sordino Sforzando 4-Count F>p<F
- Sordino Swell 4-Count p<F>p

### Effects

- Run Up Finger (chrom.): min up, min down, maj up, maj down
- Run Sautille (chrom.): min up, min down, maj up, maj down
- Cluster Stabs
- Cluster Slides
- Pluck Slide Up (chrom.)
- Ricochet Sustains (chrom.): single, double, triple
- Ricochet Drops (chrom.) (2rr)
- Bridge Sustains (per-string): on, behind
- Bridge Staccatos (per-string) (8rr): on, behind, plucks
- Sustaining Clusters
- Sliding Clusters
- Skittering Clusters
- Tremolo Clusters
- Sordino Clusters
- Tuning Cacophonies
- Body Taps (8rr)
- Silent Sustain
- Silent Fingering Sfx (chrom.)

## ARTICULATION LIST - 2<sup>nd</sup> Violins

### Sustains

- Sustain Non-vibrato: p, mp, mf, f
- Sustain Vibrato: p, mf, f
- Sustain Tremolo: p, mf, f
- Sustain Flautando
- Sustain Ponticello: p, f
- Sustain Trill Fast: Min 2nd, Maj 2nd
- Sustain Trill Slow Up: Min 2nd, Maj 2nd
- Sustain Harmonic
- Sustain Ricochet Single

### Short Notes

- Staccato Long 4th (4rr): p, mf, f
- Staccato Long 8th (4rr): p, mf, f
- Staccato 16th (8rr): p, mf, f
- Staccato 24th (8rr): p, mf, f
- Spiccato 24th (8rr): p, mf, f
- Spiccato 32nd (8rr): p, mf, f
- Pizzicato Loose & Tight (4rr): p, f
- Col Legno (4rr): Loose, Tight
- Staccato Tremolo (4rr)
- Staccato Trill: Min 2nd up, Min 2nd down, Maj 2nd up, Maj 2nd down
- Ponticello Staccato (4rr): p, f
- Harmonic Staccato (2rr)
- Flautando Staccato (2rr)

### Effects

- Run Up Finger (chrom.): min up, min down, maj up, maj down
- Run Sautille (chrom.): min up, min down, maj up, maj down
- Cluster Stabs
- Cluster Slides
- Bridge Sustains (per-string): on, behind
- Bridge Staccatos (per-string) (8rr): on, behind, plucks
- Sustaining Clusters
- Sliding Clusters
- Skittering Clusters
- Tremolo Clusters
- Tuning Cacophonies
- Body Taps (8rr)

### True-Legato

- Fingered
- Portamento

### Expressions

- Cre. 8-Count Non-Vib.: p<F, p<mf, mp<F
- Cre. 8-Count Vib.: p<F, p<mf, mp<F
- Decre. 8-Count Non-Vib.: F>p, mf>p, F>mf
- Decre. 8-Count Vib.: F>p, mf>p, F>mf
- Cre. 4-Count Non-Vib.: p<F, p<mf, mp<F
- Cre. 4-Count Vib.: p<F, p<mf, mp<F
- Decre. 4-Count Non-Vib.: F>p, mf>p, F>mf
- Decre. 4-Count Vib.: F>p, mf>p, F>mf
- Cre. 4-Count Clean-to-Vib.: p<mp, mp<mf, mf<F
- Decre. 4-Count Vib.-to-Clean: mp>p, mf>mp, F>mf
- Cre. 4-Count Tremolo p<F
- Decre. 4-Count Tremolo F>p
- Sforzando 4-Count: mf>p<mf, F>p<F
- Swell 4-Count: p<mf>p, p<F>p
- Cre. 2-Count p<F
- Decre. 2-Count F>p
- Cre. 1-Count p<F
- Decre. 1-Count F>p

## ARTICULATION LIST - Violas

### Sustains

- Sustain Non-vibrato: p, mf, f (2rr)
- Sustain Vibrato: p, mf, f (2rr)
- Sustain Natural Bowing: p, mf, f
- Sustain Tremolo: p, mf, f
- Sustain Flautando
- Sustain Ponticello: p, f
- Sustain Trill Fast: Min 2nd, Maj 2nd
- Sustain Trill Slow Up: Min 2nd, Maj 2nd
- Sustain Trill Slow Down: Min 2nd, Maj 2nd
- Sustain Harmonic

### Short Notes

- Staccato Long 4th (4rr): p, mf, f
- Staccato Long 8th (4rr): p, mf, f
- Staccato 16th: p, mf, f (8rr)
- Staccato 24th: p, mf, f (8rr)
- Spiccato 24th: p, mf, f (8rr)
- Spiccato 32nd: p, mf, f (8rr)
- Pizzicato Loose & Tight: p, f (4rr)
- Bartok Pizzicato (4rr): Loose, Tight
- Col Legno (2rr): Loose, Tight
- Staccato Tremolo: p, f
- Staccato Trill: Min 2nd up, Min 2nd down
- Ponticello Staccato (2rr): p, f
- Harmonic Staccato (2rr)
- Flautando Staccato (2rr)

### Effects

- Run Up Finger (chrom.): min up, min down, maj up, maj down
- Run Sautille (chrom.): min up, min down, maj up, maj down
- Cluster Stabs
- Cluster Slides
- Bridge Sustains (per-string): on, behind
- Bridge Staccatos (per-string) (8rr): on, behind, plucks
- Sustaining Clusters
- Tuning Cacophonies
- Body Taps (8rr)

### True-Legato

- Fingered
- Portamento

### Expressions

- Cre. 8-Count Non-Vib: p<F, p<mf, mp<F
- Cre. 8-Count Vib: p<F, p<mf, mp<F
- Decre. 8-Count Non-Vib: F>p, mf>p, F>mf
- Decre. 8-Count Vib: F>p, mf>p, F>mf
- Cre. 4-Count Non-Vib: p<F, p<mf, mp<F
- Cre. 4-Count Vib: p<F, p<mf, mp<F
- Decre. 4-Count Non-Vib: F>p, mf>p, F>mf
- Decre. 4-Count Vib: F>p, mf>p, F>mf
- Cre. 4-Count Clean-to-Vib: p<mp, mp<mf, mf<F
- Decre. 4-Count Vib-to-Clean: mp>p, mf>mp, F>mf
- Cre. 4-Count Tremolo: p<F, p<mf, mp<F
- Decre. 4-Count Tremolo: F>p, mf>p, F>mf
- Cre. 2-Count Tremolo: p<mp, mp<mf, F<FF
- Decre. 2-Count Tremolo: mp>p, mf>mp, FF>F, F>p
- Sforzando 4-Count: mf>p<mf, F>p<F
- Swell 4-Count: p<mf>p, p<F>p
- Cre. 2-Count p<F
- Decre. 2-Count F>p
- Cre. 1-Count p<F
- Decre. 1-Count F>p

## ARTICULATION LIST - Cellos

### Sustains

- Sustain Non-vibrato: p, mp, mf, f
- Sustain Vibrato: p, mf, f
- Sustain Natural Bowing: p, mf, f
- Sustain Tremolo: p, mf, f
- Sustain Flautando
- Sustain Ponticello: p, f
- Sustain Trill Fast: Min 2nd, Maj 2nd
- Sustain Trill Slow: Min 2nd, Maj 2nd
- Sustain Harmonic

### Short Notes

- Staccato Long 4th (4rr): p, mf, f
- Staccato Long 8th (4rr): p, mf, f
- Staccato 16th: p, mf, f (8rr)
- Staccato 24th: p, mf, f (8rr)
- Spiccato 24th: p, mf, f (8rr)
- Spiccato 32nd: p, mf, f (8rr)
- Pizzicato Loose & Tight: p, f (4rr)
- Bartok Pizzicato (4rr): Loose, Tight
- Col Legno (4rr): Loose, Tight
- Staccato Tremolo
- Ponticello Staccato (4rr)
- Harmonic Staccato (4rr)
- Flautando Staccato (4rr)

### Effects

- Run Up Finger (chrom.): maj up, maj down
- Octave Slide (chrom.): up, down
- Cluster Stabs
- Cluster Slides
- Bridge Sustains (per-string): on, behind
- Bridge Staccatos (per-string) (8rr): on, behind
- Sustaining Clusters
- Tuning Cacophonies

### True-Legato

- Fingered
- Portamento

### Expressions

- Cre. 8-Count Non-Vib.: p<F, p<mf, mp<F
- Cre. 8-Count Vib.: p<F, p<mf, mp<F
- Decre. 8-Count Non-Vib.: F>p, mf>p, F>mf
- Decre. 8-Count Vib.: F>p, mf>p, F>mf
- Cre. 4-Count Non-Vib.: p<F, p<mf, mp<F
- Cre. 4-Count Vib.: p<F, p<mf, mp<F
- Decre. 4-Count Non-Vib.: F>p, mf>p, F>mf
- Decre. 4-Count Vib.: F>p, mf>p, F>mf
- Cre. 4-Count Clean-to-Vib.: p<mp, mp<mf, mf<F
- Decre. 4-Count Vib.-to-Clean: mp>p, mf>mp, F>mf
- Cre. 4-Count Tremolo p<F
- Decre. 4-Count Tremolo F>p
- Cre. 2-Count Tremolo: p<mp, mp<mf, F<FF
- Decre. 2-Count Tremolo: mp>p, mf>mp, FF>F, F>p
- Sforzando 4-Count: mf>p<mf, F>p<F
- Swell 4-Count: p<mf>p, p<F>p
- Cre. 2-Count p<F
- Decre. 2-Count F>p
- Cre. 1-Count p<F
- Decre. 1-Count F>p

## ARTICULATION LIST - Basses

### Sustains

- Sustain Non-vibrato: p, mf, f
- Sustain Vibrato: p, mf, f
- Sustain Natural Bowing: p, mf, f
- Sustain Tremolo: p, mf, f
- Sustain Ponticello
- Sustain Trill Fast: Min 2nd, Maj 2nd
- Sustain Trill Slow: Min 2nd, Maj 2nd

### Short Notes

- Staccato Long 4th: p, mf, f (6rr)
- Staccato Long 8th: p, mf, f (6rr)
- Staccato 16th: p, mf, f (4rr)
- Staccato 24th (4rr): p, mf, f
- Spiccato 24th: p, mf, f (8rr)
- Spiccato 32nd: p, mf, f (8rr)
- Pizzicato Loose & Tight: p, f (4rr)
- Bartok Pizzicato (4rr): Loose, Tight
- Col Legno (2rr): Loose, Tight
- Staccato Tremolo (4rr)

### Effects

- Octave Slide (chrom.): up, down
- Cluster Stabs
- Cluster Slides
- Sustaining Clusters
- Tuning Cacophonies
- Body Taps (8rr)

### True-Legato

- Fingered
- Portamento

### Expressions

- Cre. 8-Count Non-Vib.: p<F, p<mf, mp<F
- Cre. 8-Count Vib.: p<F, p<mf, mp<F
- Decre. 8-Count Non-Vib.: F>p, mf>p, F>mf
- Decre. 8-Count Vib.: F>p, mf>p, F>mf
- Cre. 4-Count Non-Vib.: p<F, p<mf, mp<F
- Cre. 4-Count Vib.: p<F, p<mf, mp<F
- Decre. 4-Count Non-Vib.: F>p, mf>p, F>mf
- Decre. 4-Count Vib.: F>p, mf>p, F>mf
- Cre. 4-Count Clean-to-Vib.: p<mp, mp<mf, mf<F
- Decre. 4-Count Vib.-to-Clean: mp>p, mf>mp, F>mf
- Cre. 4-Count Tremolo: p<F, p<mf, mp<F
- Decre. 4-Count Tremolo: F>p, mf>p, F>mf
- Cre. 2-Count Tremolo: p<mp, mp<mf, F<FF
- Decre. 2-Count Tremolo: mp>p, mf>mp, FF>F, F>p
- Sforzando 4-Count: mf>p<mf, F>p<F
- Swell 4-Count: p<mf>p, p<F>p
- Cre. 2-Count: p<F
- Decre. 2-Count: F>p
- Cre. 1-Count: p<F
- Decre. 1-Count: F>p

## CREDITS

### Production & Recording

- Mike Peaslee
- Gregg Stephens
- Chris Marshall

### Scripting & Development

- Chris Marshall
- Gregg Stephens

### Editing, Mixing, Mastering

- Mike Peaslee
- Gregg Stephens

### Sample Programming

- Gregg Stephens
- Chris Marshall
- Mike Peaslee

### GUI Design

- Gregg Stephens
- Chris Marshall

### QA

- Nathan Boler
- Craig Peters
- Gregg Stephens

### Photography and Video

- Gregg Stephens
- Craig Peters

### Documentation

- Gregg Stephens
- Mike Peaslee

### Session Coordinator

- Alan Kleinschmidt

### Recorded At

- Fantasy Studios, Berkeley, CA

### Conductors

- Eugene Chukhlov
- Mike Peaslee

### Violins

- Alise Ewan
- Cole Perez
- Constance Millecan
- Emanuela Nikiforova
- George Hayes
- Jory Funkuchen
- Liana Berube
- Matthea Rile-Schmidt
- Natasha Makhijani
- Niki Fukada
- Raphael Gold
- Sarah Wood
- Stephanie Bibbo
- Tatiana Freedland

### Violas

- Clio Tilton
- Ilana Matfis
- Ivo Bokulic
- Jory Funkuchen
- Matthea Rile-Schmidt
- Melinda Rayne
- Nathan Yamamoto
- Raphael Gold
- Sarah Wood

### Cellos

- David Wishnia
- Hannah Addario-Berry
- Leighton Fong
- Michelle Kwon
- Monica Scott

### Basses

- Alden Cohen
- David Horn
- Michael Graham
- Robert Ashley

# SOUNDIRON USER SOFTWARE LICENSING AGREEMENT

## LICENSE AGREEMENT

By purchasing and installing the product, you the Customer accept the following product terms.

## LICENSE GRANT

The license for this product is granted only to a single individual user. No unlicensed use is permitted. All sounds, samples, programming, images, scripting, designs and text contained in this product are copyrights of Soundiron, LLC. This software is licensed, but not sold, to Customer by Soundiron, for commercial and noncommercial use in music, sound-effect creation, audio/video post-production, performance, broadcast or similar finished content-creation and production use. Individual license holders are permitted to install this library on multiple computers or other equipment only if they are the sole owner and only user of all equipment this software is installed or used on.

Soundiron LLC allows Customer to use any of the sounds and samples in library(s) that Customer has purchased for the creation and production of commercial recordings, music, sound design, post production, or other content creation without paying any additional license fees or providing source attribution to Soundiron. This license expressly forbids any unauthorized inclusion of any raw or unmixed content contained within this product into any other commercial or noncommercial sample instrument, sound effect library, synthesizer sound bank, or loop or effect library of any kind, without our express prior written consent.

This license also forbids any unauthorized transfer, resale or any other form of re-distribution of this product, or its constituent sounds or code, through any means, including but not limited to re-sampling, reverse engineering, decompiling, remixing, processing, isolating, or embedding into software or hardware of any kind, except where fully rendered and integrated into the finished soundtrack or audio mix of an audio, visual or interactive multimedia production, broadcast, live performance or finished work of sound design, with a running time no less than 8 seconds in total length. Licenses cannot be transferred or sold to another entity, without written consent of Soundiron LLC.

## RIGHTS

Soundiron retains full copyright privileges and complete ownership of all recorded sounds, instrument programming, documentation and musical performances included within this product. All past and future versions of this product, including any versions published or distributed by any other entity are fully bound and covered by the terms of this agreement.

## REFUNDS

Downloaded libraries can't be returned, so we do not provide refunds or exchanges. Be aware that as soon as the product has been downloaded from our servers or physically sent to the Customer, it can not be returned, exchanged or refunded.

## RESPONSIBILITY

Using this product and any supplied software is at the Customer's own risk. Soundiron LLC holds no responsibility for any direct or indirect loss, harm or damage of any kind arising from any form of use of this product.

## TERMS

This license agreement is effective from the moment the product is purchased or acquired by any means. The license will remain in full effect until termination by Soundiron, LLC. The license is terminated if Customer breaks any of the terms or conditions of this agreement. Upon termination you agree to destroy all copies and contents of the product at your own expense. All past, present and future versions of this product, including versions sold by companies other than Soundiron LLC, are covered under the terms of this agreement.

## VIOLATION

Soundiron LLC reserves the right to prosecute piracy and defend its copyrighted works to the fullest extent of US and International civil and criminal law.

# THANK YOU!

Soundiron is a virtual instrument and sound library developer founded in 2011 by sound artists and instrument designers Mike Peaslee, Gregg Stephens and Chris Marshall. We are based in the San Francisco Bay area, in California. We are driven every day to capture all of the sonic flavors that this world has to offer. Our mission is to record them in deep detail and carefully craft them into living-breathing virtual instruments that inspire you to play and create the music and sound you hear in your heart. Each library is crafted to deliver the greatest possible realism, outstanding acoustic quality, natural real-time playability, and intuitive and flexible controls and unique sound-shaping options. We hope these tools make composition and sound design a breeze, so you can spend more time creating. If you enjoy this instrument, we hope you'll check out some of our other awesome sound libraries. If you have any questions or need anything at all, just let us know. We're always happy to hear from you at [support@soundiron.com](mailto:support@soundiron.com)!

Thanks from the whole Soundiron team!

