



STRANDS



User Guide 1.0



INTRODUCTION

STRANDS is a versatile sampler instrument for Kontakt, focused on expressive, cinematic sounds derived from both bowed instruments, objects and electronic sources.

INFORMATION

- 2.5GB
- 32 Sound Sources
- 2 layer sound design engine
- User impulse response import
- NKS / Kontakt Player Compatible
- Kontakt 6.7 or higher



INSTALLATION

Our Kontakt Instruments are installed and managed through Native Access.

1. Log in or sign up to a [Native Instruments account](#).
2. Install and launch [Native Access](#).
3. Click 'Add Serial'
4. Enter the Serial Number provided to you when you purchased STRANDS, It will have been emailed to you (check your Spam folder)
5. Locate STRANDS in the 'Available' or 'Not Installed' tab.
6. Click Install.
7. If you do not have Kontakt or the free Kontakt Player installed, locate these and Install too.
8. When the installation is finished, open Kontakt, Maschine or Komplete Kontrol and you should now see STRANDS in your library and ready to use.

For a video guide on installation, check our [Installation Video](#)



SNAPSHOTS

STRANDS features a huge snapshot library divided into four categories:

Highlights

A small selection of snapshots which show the full breadth of STRANDS capabilities.

Designed

A library of unique snapshots which make the most of all STRANDS features.

Foundations

A focused set of snapshots offering several playing styles for each Sound Source.

Morphs

A large set snapshots with Mod Wheel assignments that serve as starting points for designing your own sounds. Optimised for use on NKS Compatible hardware.

All of our snapshots come with the Mod Wheel (CC1) mapped in a way that helps bring the sound to life.

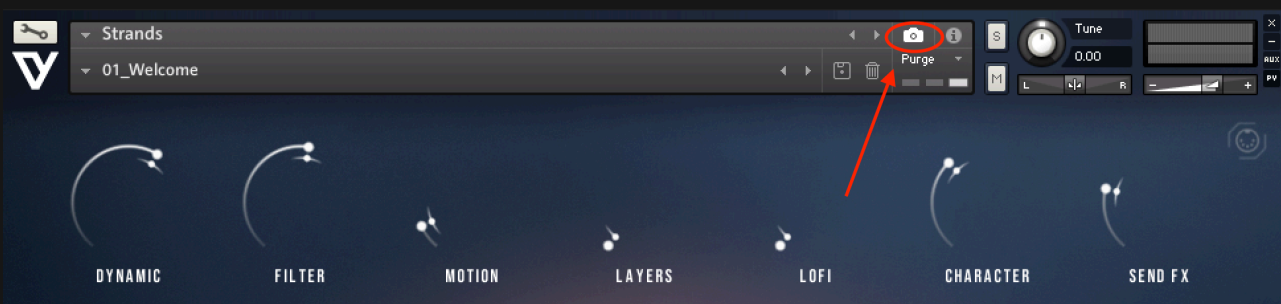


SNAPSHOTS

Access Snapshots by clicking the Down Arrow next to the Snapshot Name.



If you cannot see any Snapshots in your instance of Kontakt, click the Snapshot Icon (looks like a camera) as highlighted below:





UI - MAIN PAGE

The Main Page consists of 8 Performance Controls, which can be expanded for deep levels of sound design.



1	DYNAMIC	Controls pre filter volume/intensity of the sound.
2	FILTER	Controls the cutoff frequency of both layers' filters.
3	MOTION	Controls the intensity of the LFO modulations.
4	LAYERS	Controls the volume of duplicate layers for thickness & creating ensemble effects.
5	LOFI	Controls the overall amount of Lofi as set by the four Lofi Controls.
6	CHARACTER	Blends between the dry signal and the output of the Character FX chain.
7	SEND FX	Blends between the dry signal and the output of the Character FX chain.
8	MORPH	Mixes the two Sound Sources in a way set by the Fade Style buttons underneath.



UI - MAIN PAGE

Below are explanations for the Sound Source, Pitch, Envelope and Fade Style buttons.



1	SOUND SOURCE	Two Slots to assign one of our 32 Sound Sources .
2	PITCH	Continuous and stepped Pitch controls for fine and coarse pitch adjustments for each sound slot.
3	FADE STYLE	Use Morph to either crossfade between Sound Sources, or have one Sound Source added over the other.
4	ENVELOPE	The Envelope button opens the Envelope menu for extensive sound shaping.



UI - MAIN PAGE

Highlighted below are the Performance Control Modulation amounts. These indicate how much a modulation source (for example the Mod Wheel) is offsetting this particular control.

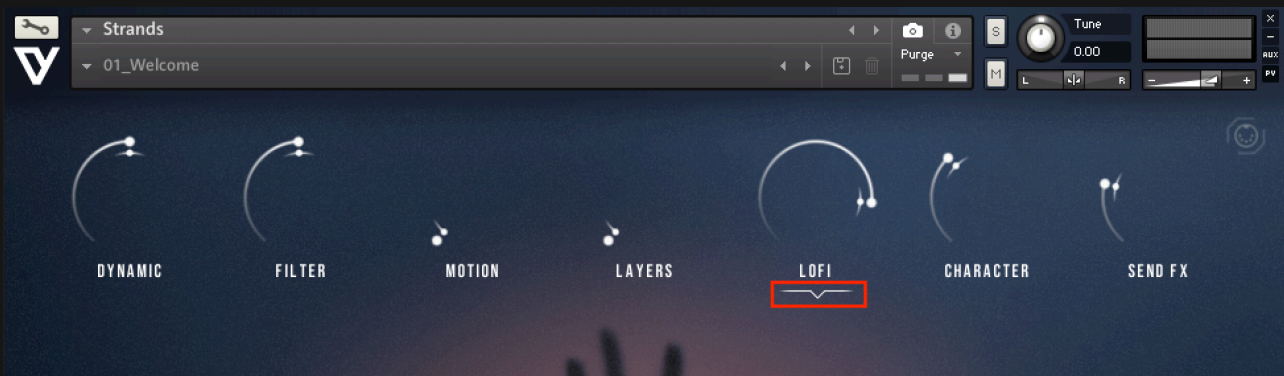


The MIDI source and Modulation Amounts are set in the [MIDI Settings](#) page



UI - EXPANDED CONTROLS

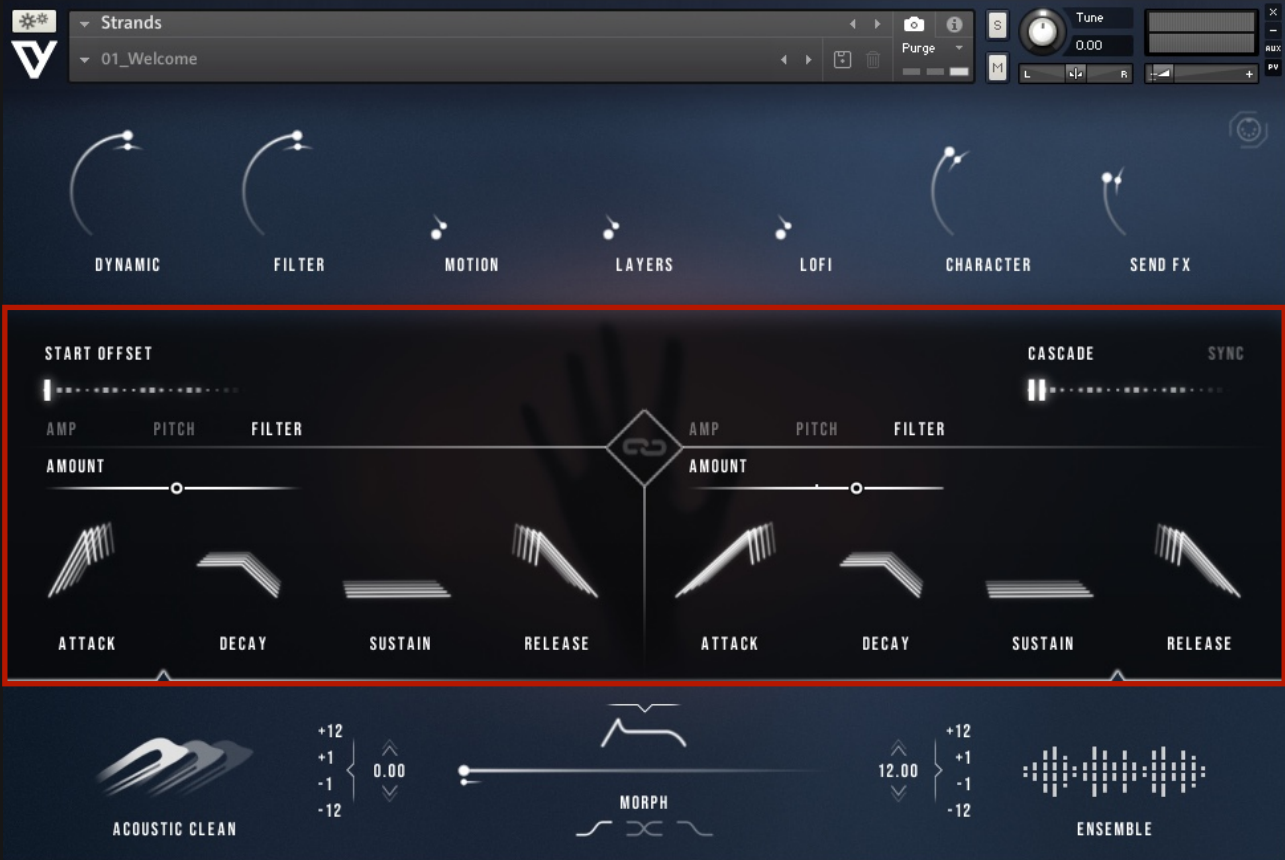
Click below one of the top Performance Controls to expand for advanced parameters.





UI - ENVELOPES

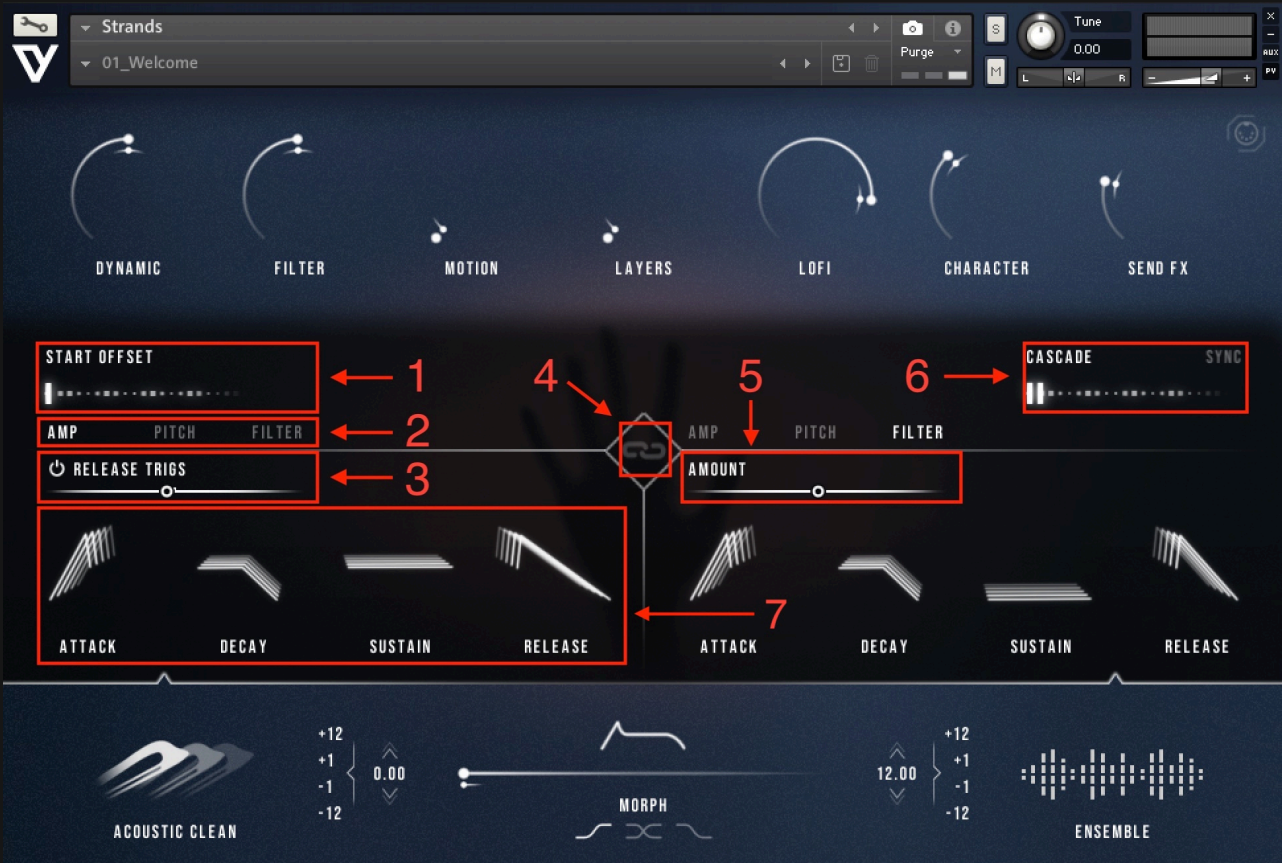
Click on the Envelope icon to expand for advanced parameters.





UI - ENVELOPE CONTROLS

The Envelopes allow for shaping your sound using standard ADSR controls for Amp, Pitch and Filter.



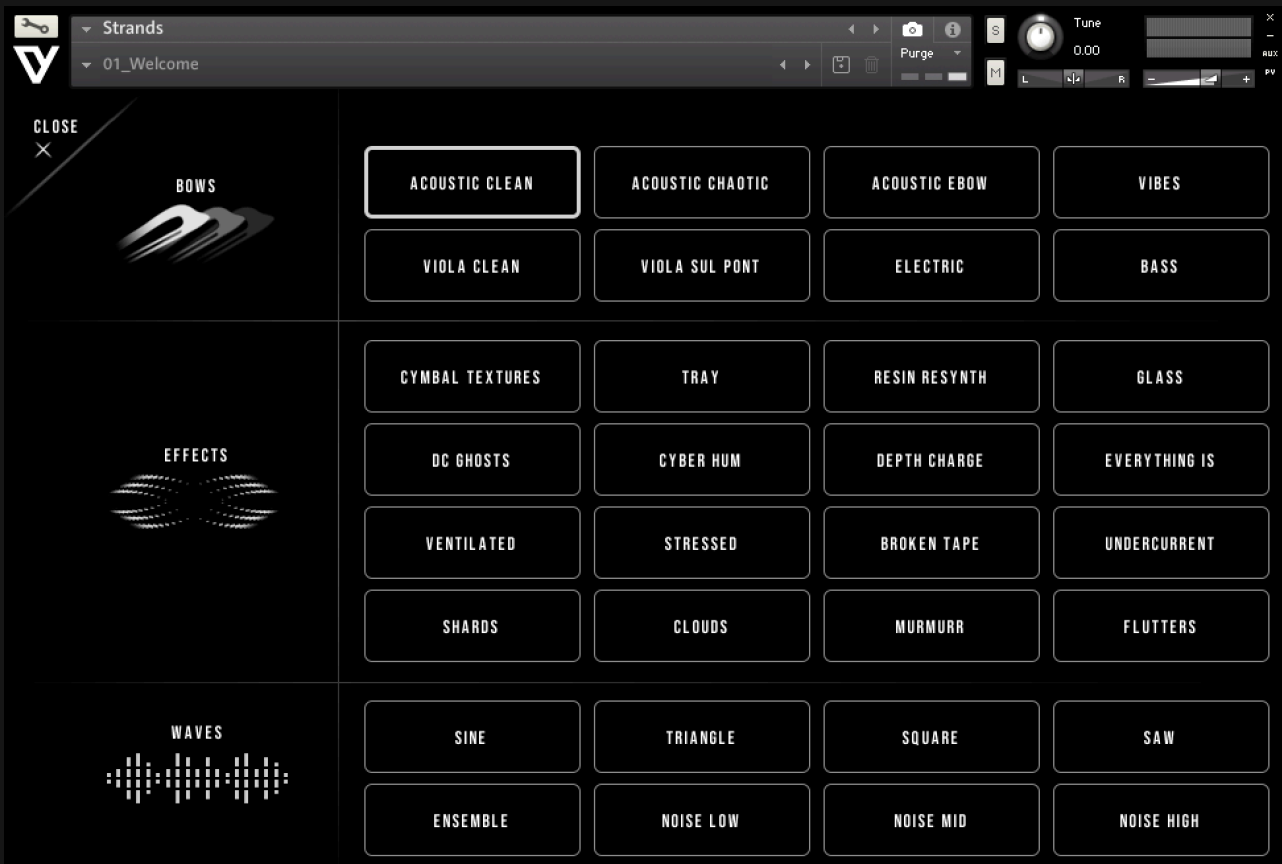
1	START OFFSET	Offset the start point of the Sound Source (except Waves). Delay by up to four seconds.
2	ENV SELECTION	Select between Amp, Pitch, or Filter Envelopes.
3	RELEASE TRIGS	If a "Bows" Sound Source is loaded, release triggers can activated and their volume adjusted here. They will also be auto-levelled based on the envelope settings.
4	LINK	The Envelopes of both layers can be linked or unlinked for individual control.
5	AMOUNT	For Pitch and Filter, set the amount of envelope applied to respective control.
6	CASCADE	Delay the second envelope in milliseconds, or a synchronised amount.
7	ADSR	The standard Attack, Decay, Sustain and Release controls for envelope shaping.



UI - SOUND SOURCES

There are 32 different Sound Sources available.

They split into 3 categories: Bows, Effects & Waves.



Bows - These articulations are raw acoustic and electronic instruments played with lots of character and expression. The Bows category is special as these sounds have release trigger samples which can be enabled in the volume envelope page.

Effects - A mixture of abstract real world samples, and processed instruments and synths. They can provide other worldly textures and have huge sound design possibilities.

Waves - Utility synth waves and noise, providing building blocks to help support and enhance the other articulations.



UI - DYNAMIC

The Dynamic section allows you to shape how STRANDS responds to your playing.



1	DAMPENING	Adds filtering when Dynamic is lowered, to create a more realistic and dramatic sense of dynamics.
2	VELOCITY	Controls the amount that velocity also affects the dynamics of the sound. When Dampening is applied this also occurs via velocity.



UI - FILTER

Each layer has a single filter with multiple filter modes. The filter cutoff frequency of both is controlled by the Filter performance control.



There are several controls to set these filters up in different ways, to create interesting sonic results (for instance, using the low frequencies of one layer and high frequencies of another, or only filtering one layer). Each layer can also have its own independent [Filter Envelope](#) so these concepts can be pushed even further.



UI - FILTER



1	BYPASS	Use these switches to enable/disable the filter for either layer.
2	FILTER TYPE	Choose between Low, Band and High Pass filters for either layer.
3	RESONANCE	Controls the Resonance of both layers' filters.
4	SPACING	Offsets the cutoff frequency of layer two's filter (from the amount set with the Filter performance control). At 0%, layer one and two share the cutoff frequency set by the Filter performance control. If Spacing is positive, the cutoff frequency of layer two is higher than layer one. If negative, the cutoff frequency of layer two is lower than layer one.
5	KEYTRACK	Determines the amount the cutoff frequency of both layers' filters follow the pitch of the incoming MIDI note.



UI - MOTION

STRANDS features two interlinked LFOs, which control the Amp, Pitch, Filter Cutoff and Pan of both layers.



The LFO outputs are controlled by the Motion performance control, allowing for maximum expressive playability of the LFO. No modulation is applied when it is set at 0%, and the full values set on the Motion page apply when it's set to 100%.



UI - MOTION



1	LFO1 & LFO2 MODULATION OUTPUTS	Switch between editing the output amounts for LFO1 or LFO2. Set the amount each LFO modulates Amp, Pitch, Filter & Pan. With Motion set to 100% the LFO modulation will match the values set on the output amount controls.
2	RATE	The LFO rates for each LFO are set at the bottom of this section, with a sync button to enable synced times up to 12 bars long..
3	LFO SHAPE	There are 8 wave shapes available for each LFO which can be selected with the shape buttons.
4	RETRIGGER	The retrigger switch controls whether the LFO retriggers with every new note or is free running.
5	FADE	This controls the length of time the LFO takes to fade in on each note press. This option is only active when the LFO is set to retrigger.
6	AMOUNT & RATE MODULATION	These affect how much LFO1 affects the intensity and rate of LFO2.



UI - LAYERS

Layers creates two additional voices for each of the currently played notes, the level of which are controlled by the Layers performance control. This allows us to dynamically thicken up the sound to create the impression of multiple players or create chorusing style effects.



1	ACTIVE	Turns ON or OFF the Layers feature. CPU usage is increased when Layers is active due to the extra voices generated, so you can disable if not needed.
2	ENSEMBLE	When set to ON, the additional Layers voices play different samples to the main voice to create a sense of realism. When set to Off, the samples for all three voices match, creating dramatic chorusing effects.
3	WIDTH	Controls how widely the additional voices are panned.
4	DETUNE	Controls the amount of detune of the Layers' voices.



UI - LOFI

Lofi is a blend of several effects that create old school charm. You can add Noise, Pitch Warble, change the Tone and add Saturation. Each effect is multiplied by the Lofi performance control, so you can musically blend from clean to a lofi vibe.



1	NOISE	Controls the level of a constant background noise. Choose between 4 types: Tape hiss, Wire recorder, Recording Room and Hall background noise.
2	WARBLE	Adds pitch instability, like warped tape and vinyl.
3	TONE	Removes low and high frequencies to simulate the sound of old analog equipment.
4	SATURATION	This ranges from subtle warming to destructive breakup of a sound.



UI - CHARACTER

Character is a 3-stage multi effect, which can be blended with the original signal via the Character performance control. There are 12 effects available for each slot.



1	FX SLOT BYPASS	Bypasses the FX slot.
2	FX SLOT SELECT	Select which FX slot is visible.
3	FX TYPE	Choose the effect for the currently selected FX slot.
4	FX CONTROLS	Unique controls for each of the 12 available effects.
5	FX OUTPUT LEVEL	Controls the output level of the currently selected FX slot. Useful for gain-staging.
6	PHASE-INVERT	Inverts the output of the entire Character FX chain so you can create interesting hollowed out effects when blending with the dry signal.



UI - CHARACTER

Effect - Convolve

The convolve effect is a convolution reverb with 18 built in impulse responses (IR's) and the option to drag and drop user IR's.



1	IMPULSE	Choose active reverb impulse response
2	SIZE	Reverb size & length
3	PRE-DELAY	Time before the start of the reverb
4	MIX	Dry/wet mix of convolution effect
5	REVERSE	Reverse impulse response, great for rising effects

TO IMPORT A USER IR

Simply drag and drop an impulse response WAV sample onto the convolution effect while it is visible. Once imported it will be assigned to the 'User' Convolution slot in the Impulse Selection menu and can be cleared using the trash button.



UI - CHARACTER

Effect - Compress

A characterful compressor with additional saturation.



1	COMPRESS	Compression amount. Similar to a Threshold control.
2	SATURATE	Saturation amount.
3	ATTACK	Compression attack speed.
4	RELEASE	Compression release speed.
5	MIX	Dry Wet mix of the effect.



UI - CHARACTER

Effect - Distort

A distortion effect with additional tone controls.



1	DRIVE	Distortion amount.
2	TONE	Tonal balance.
3	BASS	Low EQ.
4	BRIGHT	Brightness EQ.



UI - CHARACTER

Effect - Shelves

Low and high shelf EQ's, useful for shaping a sound dynamically.



1	LO GAIN	Low shelf gain
2	LO FREQ	Low shelf frequency
3	HI GAIN	High shelf gain
4	HI FREQ	High shelf frequency



UI - CHARACTER

Effect - Mid-EQ

A two band parametric eq, great for shaping distortions as a pre or post EQ.



1	LM GAIN	Low mid gain
2	LM FREQ	Low mid frequency
3	LM Q	Low mid bandwidth
4	HM GAIN	High mid gain
5	HM FREQ	High mid frequency
6	HM Q	High mid bandwidth



UI - CHARACTER

Effect - Chorus

A chorus effect with 4 modes and a scatter option based upon the Choral effect.



1	RATE	Chorus modulation.
2	AMOUNT	Chorus modulation amount.
3	FEEDBACK	Chorus Feedback.
4	TYPE	Choral's four modes (Synth, Ensemble, Dimension & Univer.sal)
5	SCATTER	Unique feedback routing for reverb style behaviour.
6	MIX	Dry wet mix of Chorus.



UI - CHARACTER

Effect - Phaser

A phaser effect with different pole options based upon the Phasis effect.



1	RATE	Phaser modulation rate
2	AMOUNT	Phaser modulation amount
3	FEEDBACK	Phaser Feedback
4	NOTCHES	Number of Phaser notches/poles
5	STEREO	Width of the Phaser effect
6	MIX	Dry wet mix of Phaser



UI - CHARACTER

Effect - Deepjet

A deep sounding flanger effect with a variable number of voices and inversion based upon the Flair effect.



1	RATE	Flanger modulation rate
2	AMOUNT	Flanger modulation amount
3	FEEDBACK	Flanger Feedback
4	VOICES	Number of Flanger voices for thicker effects
5	INVERT	Invert Flanger for a different character.
6	MIX	Dry wet mix of Flanger



UI - CHARACTER

Effect - Resonate

A static resonator with tuned root pitch, up to 4 voices and multiple chord/harmonic options.



1	PITCH	Root pitch of the resonator
2	VOICES	Number of active voices
3	DETUNE	Detune amount of the voices for chorused effects
4	DAMPING	Filtering of the feedback for more natural decay
5	FEEDBACK	Resonator Feedback / Decay
6	CHORD SELECTION	10 different chord/harmonic options for the 4 voices



UI - CHARACTER

Effect - Resoscan

A scanning resonator with tuned root pitch that crossfades between 4 voices.



1	PITCH	Root pitch of the resonator
2	RATE	Rate of the resonator scanning
3	AMOUNT	Amount the scanning will crossfade through the 4 voices
4	DAMPING	Filtering of the feedback for more natural decay
5	FEEDBACK	Resonator Feedback / Decay
6	CHORD SELECTION	10 different chord/harmonic options for the 4 voices



UI - CHARACTER

Effect - Diffuse

A diffusion delay for creating unique ambience effects.



1	TIME	Delay time
2	FEEDBACK	Delay feedback
3	SIZE	Size of the diffusion algorithm
4	MOD	Amount of modulation for softer effects
5	AMOUNT	Amount of diffusion
6	MIX	Dry wet mix of the effect



UI - CHARACTER

Effect - Amp

A bass amp effect with selectable cabinet models.



1	BRIGHT	Activates a brightness EQ
2	ULTRA LO	Activates a low boost EQ
3	MID	Gain level for the Mid EQ
4	MID FREQ	Frequency of the Mid EQ
5	DRIVE	Amp input gain
6	CABINET	Cabinet model selector



UI - SEND FX

A combined delay and reverb effect send. The Send FX performance control dips the level of the dry signal in order to preserve the tails of the effects.



1	CROSSFADE	Crossfades between the output of both effects.
2	FEEDBACK	Controls the feedback of the delay.
3	DELAY TIME	The delay time can be set to either BPM sync, or free. It has a wide range of values, (up to 2.9s in free mode).
4	DAMPEN	Darkens the tone of the delay tails.
5	STEREO	Controls the amount of ping-pong effect, increasing the width of the delay.



UI - SEND FX



6	PRE-DELAY	Controls the amount of Reverb pre-delay.
7	REVERB TIME	Controls the length of the Reverb.
8	SIZE	Controls the size of the Reverb.
9	MOD	Controls the amount of Reverb modulation to create a lush, chorused sound.
10	TONE	Controls the tone of the Reverb for a darker less sound.



MIDI SETTINGS

The MIDI Settings page is split into two sections:

1. MIDI Mapping - Quick MIDI mapping of the performance controls.
2. MIDI Control - Multiple controls for Voice Count, Glide, Key Range and Pitch Bend.





MIDI SETTINGS

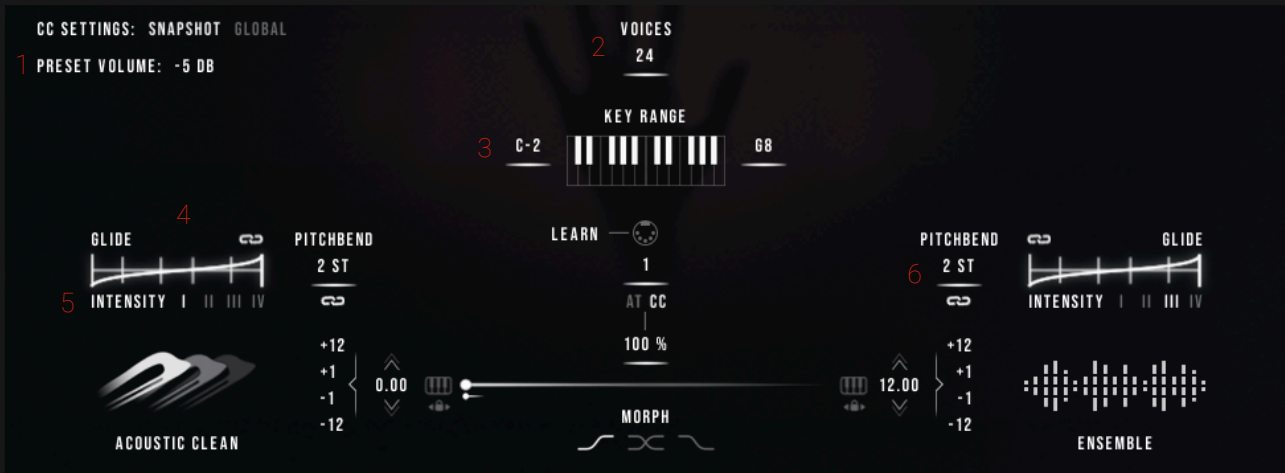
MIDI Mapping



1	MIDI MODULATION AMOUNTS	These control the amount the chosen MIDI source will apply to each respective performance control in a range of +-100%.
2	MIDI SOURCE CONTROLS	<p>Choose to use either MIDI Aftertouch (AT) or Control Change (CC) to affect each of the performance controls.</p> <p>The CC number can be assigned manually under the switch or automatically by using the Learn button.</p> <p>The MIDI sources of multiple performance controls can be set to the same CC at once using the Learn button. Simply activate all the desired Learn buttons before moving the desired MIDI control.</p>
3	CC SETTINGS MODE	<p>Changes the MIDI source assignments between Snapshot and Global modes.</p> <p>In Snapshot, aftertouch and CC mappings are unique for each snapshot.</p> <p>In Global, aftertouch and CC mappings ignore Snapshots. This allows us to change snapshots without having to reassign the control sources. To retain Global settings for when you next open a new instance of STRANDS, simply save the .nki file.</p>



MIDI SETTINGS



1	PRESET VOLUME	This adjusts the output volume of the snapshot and has a range of -12db to +12db.
2	VOICES	Sets the max number of voices available for a given sound. Ranging from Mono to 64 voices. This can be used to reduce CPU usage. At lower levels it can be used for 'voice stealing', creating space by removing notes. *We recommend to use this instead of Kontakt's built-in voice limit setting.
3	KEY RANGE	These controls can be used to limit the playable range of a sound and have this reflected on the lightguide of Native Instruments hardware.
4	GLIDE	Each layer has its own independent Glide control, which can also be linked using the Link button. The time set reflects the time it will take to complete its maximum range.
5	GLIDE INTENSITY	These control the of pitch modulation applied by the glide control. Subtle glides in mode "I" work well with the Bows sound sources, while mode "IV" is more dramatic and better suited to the Wave sound sources.
6	PITCHBEND RANGE	Sets the Pitch-Bend range for each Layer. Can also be linked for ease of use.
7	PITCH LOCK	Shifts the samples being played, allowing us to play samples from other octavos at the same pitch as the MIDI note played.



VOID & VISTA

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