

Shadow Strings

A thriller cello library of multi-sampled pads, loops, and various string effects, to add suspense and mystery to your music.



Introduction

Welcome to Shadow Strings, a darker side of the cello that can add suspense, mystery, and a sense of uniqueness to any of your compositions.

When recording sample libraries, you want to capture the best sounds from an instrument. You try to have clean starts and stops, an expressive tone, and balanced dynamics across every sample.

With all this in mind, it can be difficult to keep a spontaneous, fresh feel to the samples. It can turn into a chore.

The goal during planning and development this library was to avoid as much chore-like recording. Everything is played with abandon, then heavily curated and edited later to highlight the best moments.

Shadow Strings is not so much about recreating the sound of the instruments realistically and accurately --it's about finding sounds that work well when time-stretched, layered with synths, and fed through effects.

Limitations breed creativity, and the cellos and piano used to make this library were the limitations.

Features

- 58 articulations
- 65 basic NKI presets
- 50 designed NKI presets
- 2.29GB samples, NCW

Note: Shadow Strings requires the FULL version of Kontakt 7.8.1 or higher - it will not work with the free Kontakt Player! The Kontakt Player will load and play Shadow Strings for 15 minutes in Demo Mode.

📁 Installation

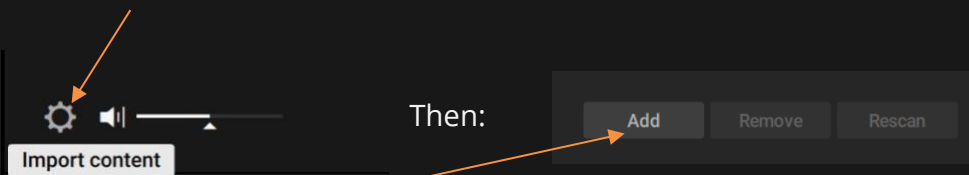
This title contains Kontakt Formatted files which can be accessed from the Files tab within the full version of Kontakt 7.8.1.

From within Kontakt, please ensure that you are on the Files tab, then use the browser to locate your chosen install path. Now, navigate through the folder to find the Shadow Strings Kontakt instrument file (.nki) which you can then double-click to load into Kontakt.

Native Instruments have included a handy **Quick-Load** feature within Kontakt. By setting up the Quick-Load feature you can customise the layout and access all your Kontakt formatted files and libraries from one location.

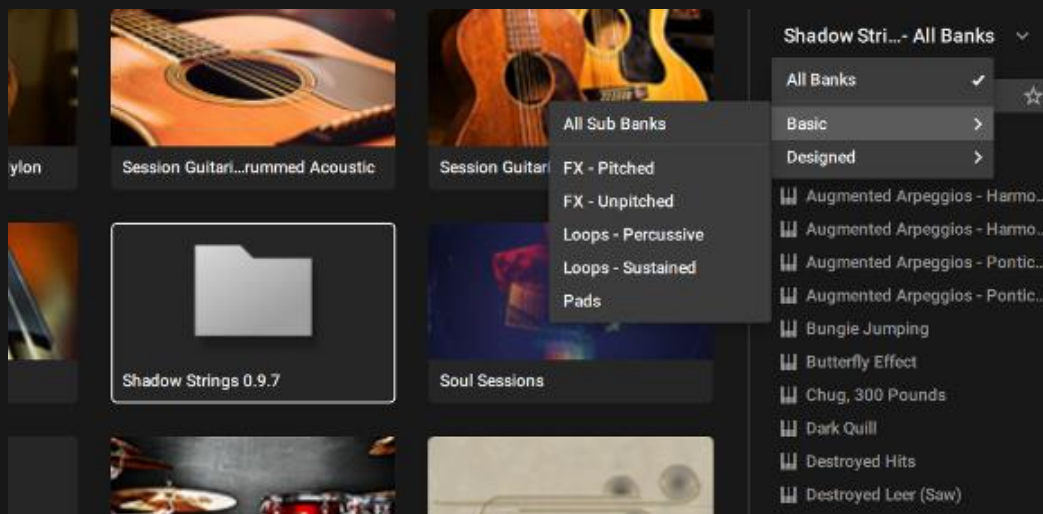
You can also open the NKI's from the Library Browser in Kontakt 7:

Click the cog in the bottom left corner of the Library Browser:



Add a library, pointing it to wherever you have put the Shadow Strings.nki.

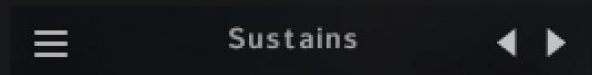
Now when you search for libraries, Shadow Strings will be included, and you can pick an .nki preset from the "Banks" menu.



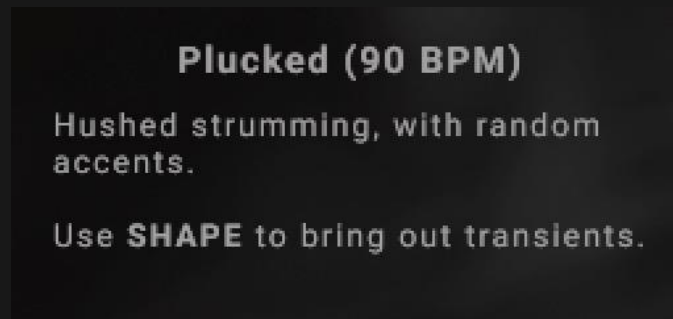
Interface

Patch Panel

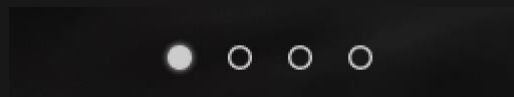
The top of this panel displays the current patch. You can select other patches from the following menu:



Each articulation has a description with pertinent info you might need or want. For example, the tempo-synced articulations show what BPM they were originally recorded at.



Most patches contain a handful of articulations (a few only have 1). You can choose these articulations with the white dots at the bottom of the Patch Panel,



or by using the yellow keyswitches:

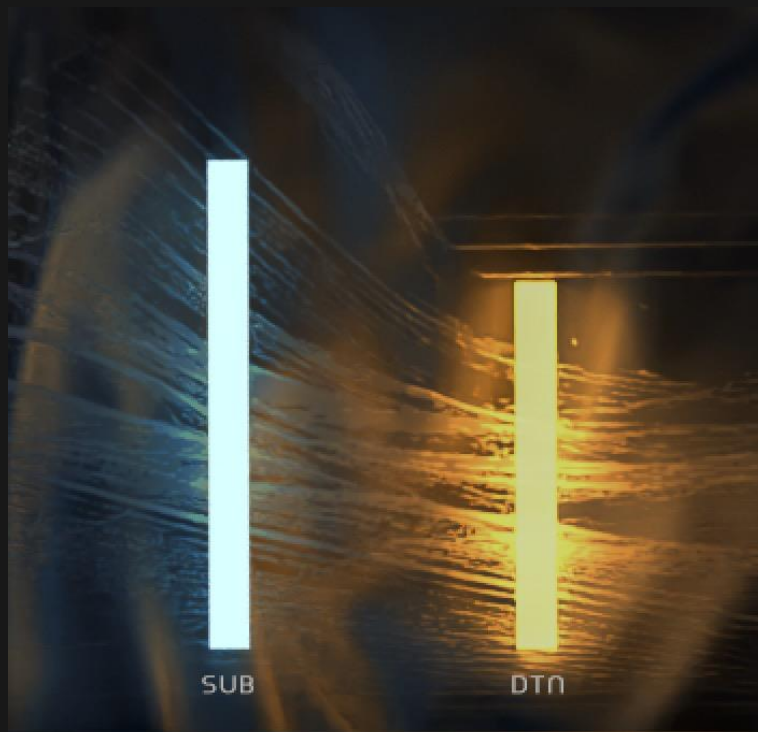


The patch panel's controls are different for each sound. Only the most interesting and useful controls are exposed for each patch. For example, it's especially nice to have input quantization for the tempo-synced loops. Not so much for sustains.



Macros (Glowing Sliders)

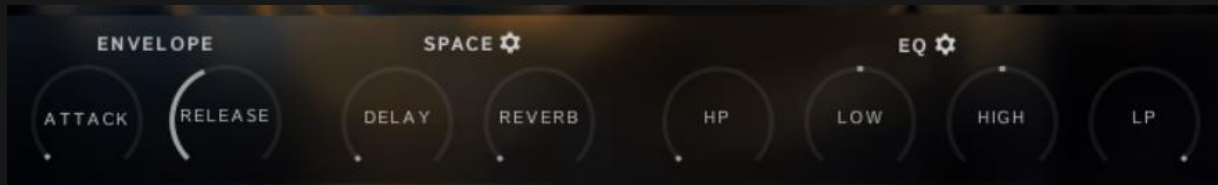
The blue slider adds **sub** and the yellow slider adds **distortion**, to crunch the high and low sounds together.



Note: The Risers are the one exception to this. Risers have a "chopper" effect, where the blue slider adjusts the amount, and the yellow slider adjusts the speed.

Effects

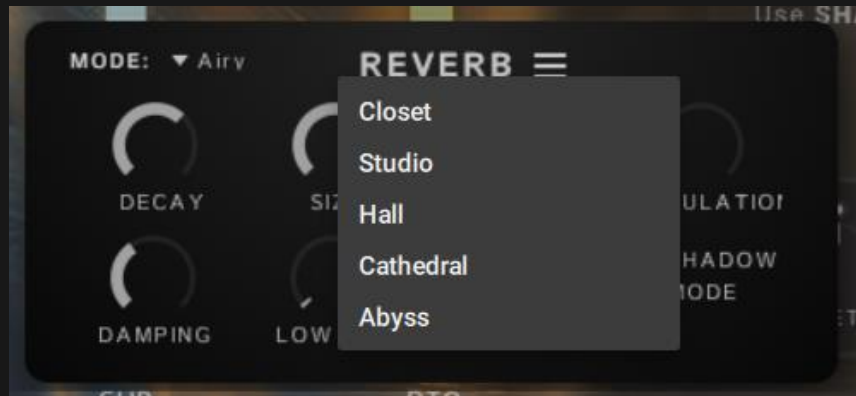
On the bottom of the GUI there are basic controls for **Envelope**, **Space** (aka Delay + Reverb), and **EQ**.



If you want to customize the delay and reverb, there are more controls under the cog icon.



There are menus from which you can choose a handful of presets:



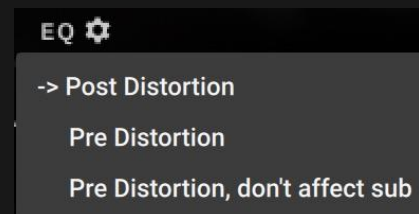
The Reverb and Delay have standard controls you'd find anywhere else. The Reverb panel has a couple extra options though:

- Shadow Strings' reverb uses Raum. It's a newer addition to Kontakt, and you can choose between Raum's **Airy** and **Grounded** modes.
- **Shadow Mode** gives you more of the wet sound by nulling out the dry signal with a phase-inverted copy.

The EQ's cog menu has 3 routing options:

- **Post Distortion** - EQ will occur after the yellow slider's distortion. EQ-ing the distorted sound might be useful if you want to tame it, or maybe accentuate the sizzle.
- **Pre Distortion** - EQ will occur before the yellow slider's distortion. This means the EQ will have a big effect on how the high and low frequencies crunch together into the distortion.
- **Post Distortion, don't affect the Sub** - There is a decent amount of low-end in the samples. You could high-pass that with the EQ. However, then you would lose the sub. This option works around that by not affecting the sub. An added advantage is that if you high-pass the samples but not the sub, then when they both hit the distortion, they sometimes distort more cleanly.

Note: The swells use key-tracked filters instead of separate samples. For these articulations, this routing option will not prevent the EQ from affecting the sub.



NKI presets

You can get a wide range of sounds with the controls in the interface. However, it can be distracting to have to familiarize yourself with a new interface while writing music.

This is why the NKI presets have been made for you.

These are copies of the main NKI which have been tweaked to take the most advantage of the wide range of sounds you can get out of Shadow Strings.

The NKI presets are organized into 2 main folders: **Basic** and **Designed**.

- The 66 **Basic** presets are useful if you want a more natural, unprocessed sound. You can add your own delays\reverbs\eq's to the chain after Kontakt.
- The 50 **Designed** presets were made to demonstrate how far the samples could be pushed using the built-in effects and controls.

Tip: Any sound in the library can be loaded from any of the NKI's. Try loading a Designed preset, then changing to a different sound from the Patch Panel!

The other sounds in each nki have been left at various settings. Who knows what sounds you might find this way.

Articulations

The following will explain the controls for each patch and give some background on the recording techniques used.

Pads

Sustains

Neither of these two articulations use vibrato. This gives the sustains a colder, more ominous sound. All the interest is generated by subtly changing the bow's speed, pressure, and placement over time.

The **subs** are pitched-down versions of the samples. The subs on their own do not sound great, but layered underneath, they add a nice heft to the pad.

Articulations

- **Gentle** - Random frequent bow changes create a gently undulating texture.
- **Harsh** - Slow, steady bowing creates tension and suspense.

Controls

- **Cello 1** - Made in 2018 by a maker in Minnesota. It has a refined sound. Panned centrally.
- **Cello 2** - Made in China sometime in the 2000's. It has a rich warm sound. It is tuned down a half step for all the recordings, to warm the sound up even more. Panned slightly left.
- **Cello 3** - Made in Louisville, Kentucky in 1954. It has a rustic quality to it, which has been brought out even more by tuning it down a whole step. Panned slightly right.
- **WHISPER** - Layers in the ponticello layers recorded from each of the three cellos. You can fade this layer in and out while holding notes to make your own swells.



- CELLO 1
- CELLO 2
- CELLO 3

Tremolo

Rather than layering in separate samples, the **sub** is made using a sine wave whose volume is modulated by a slow LFO.

Controls

Use the **TONE** knob to crossfade between 3 dynamic layers:

1. Airy, over the fingerboard.
2. Healthy, halfway between fingerboard and bridge.
3. Spidery, close to the bridge.

Swells

Layering 3 cellos together, the swells have an ensemble feel. The 3 cellos were recorded separately, overdubbing while listening to each other. This way of recording led to a rather tentative playing style which adds up to a unique ensemble sound.

The **sub** uses a key-tracked peaking filter to boost the fundamental frequency of the samples.

- **2 Bar Swells (120 BPM)** - A steely playing style creates tension and suspense. No Vibrato.
- **4 Bar Swells (120 BPM)** - A languorous playing style with no vibrato.

Controls

- **WHISPER** fades in a ponticello layer. Ponticello is a ghostly, high-frequency tone made by drawing the bow close to the bridge.
- **STRETCH** adjusts how samples sync to the DAW's bpm. Samples can be stretched by 0.5x, 0.75x, 1x, 1.5x, or 2x.
- Turn on **LEGATO**, and when you play overlapping notes, new notes will start however far into the sample the old notes were.
One way to use this is to change chords at the peak of the swell.



Whisper

This articulation is a swell created by sliding the stick of the bow across the strings.

This technique creates an indistinct tone, as if the cello is whispering.

The **sub** uses a key-tracked bandpass filter to boost the fundamental frequency of the samples, pitched down an octave.

Controls

8VB, UNISON, 8VA - These 3 knobs mix together copies of the samples in different octaves. A single note by itself will have a noticeable swell. If you turn all these knobs up and play chords, all the voices blur together to make a hazy wash of sound.



Loops

The loops are multi-sampled and consist of repeated notes, bowed, and plucked rhythmically.

Some repetitions are quite soft and weak sounding. Other repetitions might stick out unexpectedly.

This style of playing lends itself especially well to delay and reverb. Once you turn up delay, the soft and loud repetitions start becoming layered together, making a fascinating blend of sound.

The performances are not meant to be consistent across keys. Each key will sound different.

If you play multiple keys at once, you can hear the dynamics of each sample changing independently.

The idea is that by holding one or two keys, you could create an improvisatory sounding texture which stays fresh and interesting for quite some time.

The goal while recording was to explore all the different timbres that happen while repeating notes at all different dynamics. When you hit or bow a string that is already ringing, a lot of happy accidents happen. Sometimes you get a harsh, buzzing sound. Other times perhaps you graze the string more softly than you meant to, but it ends up sounding good in context. There are all kinds of sounds which you probably would not think to use alone, but which sound interesting in the context of a loop.

All the loops will be automatically time-stretched to fit to your project's BPM.

Controls for Loops



- **STRETCH** adjusts how samples sync to the DAW's bpm. Samples can be stretched by 0.5x, 0.75x, 1x, 1.5x, or 2x.
 - **0.75x or 1.5x speed:** Turn duplets into triplets.
 - **0.5x or 2x speed:** Avoid time-stretching the samples too much at fast or slow bpm's. For instance, if a loop was recorded at 120 bpm, but your project was set to 60 BPM, the samples would end up being stretched to half-speed. This might sound bad --or it might sound unique and interesting! Either way, the option is available to time-stretch however you'd like.
- **SHAPE** envelopes the loops rhythmically. This could be useful to clear space in the mix for drums perhaps or to make the loops more rhythmic.
 - Turn the shape knob to the **left** to envelope with a downward saw LFO. This brings out the transients.
 - Turn the shape knob to the **right** to envelope with an upward saw LFO. This creates a dramatic swell up until the transient.
Note: the percussive loops only have the downward saw option.
- **QUANTIZE** is short for "Input Quantize". This can easily be done with any DAW, but it is such a useful function for these particular articulations that it was put into the patch panel for convenience. Try it, and you'll be making happy accidents galore!
Note: Quantize ONLY works when the transport is running. This is how Kontakt's factory input quantization script works too.

NB Piano Loops

The last 2 articulations of the Percussive Quarters and Percussive Eighths Loops are not cellos but pianos! When you strum the strings of a piano you get a very edgy, twangy sound, slightly reminiscent of a hammered dulcimer.

It's the perfect sound for this type of library, so it was included even though it is a bit of an outlier since everything else is cello.

Synth waveforms wouldn't work well as a **sub**. Instead, copies of the samples are pitch-shifted down an octave and layered in.

The piano loops were recorded 2 different ways, and then edited into 4 articulations:

- Picked Quarters
- Picked Harmonics Quarters
- Picked Eighths
- Picked Harmonics Eighths

All the piano samples are doubled and panned. This makes the stereo image swim around your head, especially if you're wearing headphones. They also sound like they have reverb baked in. This is not reverb though --everything was recorded with the sustain pedal held down so that other strings could ring in sympathy, and this makes for highly reverberant, atmospheric sound.

Because of the way grand pianos are built, it's not possible to reach some of the strings with a guitar pick. As a result, Shadow Strings has a gap between the low and high notes. This is shown by dividing the keys into low blue keys, and high green keys.



Articulations

- **Picked** - Piano strings were gently strummed with a guitar pick for both blue and green keys. The blue keys sound so nasally, it's almost impossible to distinguish their root pitch. They are more of an atmosphere, rather than something you could play a bass note with.
- **Picked Harmonics** - For the low, blue keys, the repeated notes are not actually picked. They are played regularly with the hammers, and then hand-muted. If you touch the strings of a piano while they're being played, different harmonics pop out, depending on where you touch. It's an interesting, bell-like sound. As the repeated notes were played, different places on the string were touched randomly to create motion over the course of the loop.

For the high, green keys, piano strings were indeed played with a guitar pick. This is similar to the "Picked" articulation, but it sounds more bell-like because the strings are touched at their half-way points, resulting in a pitch that is one octave higher.

Tip: The action of the piano creates an intricate texture of small noises. The mics were placed close to the hammers so you could hear this. Try boosting the highs to bring this texture out.

Bowed Quarters (Bowed Cello)

The slowest of the articulations, the sustained quarters have a lot of time to build to the bow changes, and really dig in.

The bowing pattern starts with an up-bow, and lets it slide down towards the bridge of the cello. Then right before changing bows, the bow speeds up a lot, and gets pushed almost on top of the bridge. Quickly changing bow direction creates a bright percussive accent on the offbeat. Doing this repeatedly, it's almost impossible to get it to sound the same every time. Every time it's a surprise.

The **subs** consist of a simple sustained sine wave an octave or two below the samples, which has been side-chained to the samples.

Having the **sub** gently pulsate with each sample can make for an interesting ebb and flow between low and high frequencies. It also makes the distortion sound more interesting.

Articulations

- **Gentle (130 BPM)** - The accents coax out random partials more gently.
 - **Stabbed (100 BPM)** - Accents stab out random partials above the played pitch.
-

Bowed Eighths (Bowed Cello)

At this speed the bow can be drawn faster and lighter, which makes it possible to put more air in the sound. It's not fast enough to do any off-the-string bow bouncing though.

In general, the Sustained Quarters and Sustained Eighths are most effective when only playing 1 or 2 notes at a time.

If you try to play chords, the high partials may be out of key, which can sound bad.

The **subs** consist of a simple sine wave an octave or two below the samples, just like in the Sustained Quarters.

Articulations

- **Brushed (90 BPM)** - Anxious bow changes and a feathery sound. Sometimes...
 - **Stabbed (90 BPM)** - Violent stabs. Played close to the bridge, causing more high partials to jump out.
 - **Octaves (90 BPM)** - Sliding between octaves with abandon. The slides between octaves are drawn out and accented. This articulation sounds especially interesting when time-stretched to 2x speed.
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Bowed Sixteenths (Bowed Cello)

At this speed, the bow interacts with the string in some unique ways, and bouncing is possible. Unlike the Sustained Eighths and Quarters, these articulations work well when played in chords.

Articulations

- **Brushed (100 BPM)** - The bow agitatedly whispers across the strings, creating ephemeral high harmonics. Sometimes the pitch is entirely lost, and all that can be heard is the breathy noise from the bow hair. When the bow is kept in close contact with the string while brushing, there is a way to whip the bow around when changing direction which sounds quite interesting. It creates a kind of percussive, low thump.

For the **sub**, these thumps are re-created with a synth. The overall volume of those synthesized thumps was then side-chained to each sample.

- **Bounced (120 BPM)** - The bow softly scuffs the strings. Playing 16ths at this tempo, if the bow stays low and close to the strings, it can be bounced off the string just a tiny bit which creates a hushed energy in the sound.

The **sub** samples were made by using low sine wave thumps again, side-chaining the overall volume of those thumps to each sample.

- **Hammered (110 BPM)** - All the other sustained loops have a lot of dynamics, from soft to loud. Hammered is all loud. It is recorded in octaves, so that it could be played more aggressively without bumping into other strings. The goal was to hit both strings hard enough that they'd slap against the fingerboard occasionally, adding a bit of extra "crack" to the sound.

The **sub** is made by applying a tempo synced sawtooth LFO to a sine wave.

Subs for Percussive Loops

The percussive cello and piano loops use pitched-down versions of the samples for the **subs**.

Percussive Quarters

Articulations

- **Plucked (90 BPM)** - Hushed strumming, with rhythmic accents. If there is too much contrast between the loud and soft, this can be dialed back simply by turning up the delay.
 - **Picked (100 BPM)** - Hushed strumming with a guitar pick. Especially on the high range, the pick makes a satisfying and clean pinging sound.
 - **Picked (110BPM)** - Piano strings were gently strummed with a guitar pick for both blue and green keys. The blue keys sound so nasally, it's almost impossible to distinguish their root pitch. They are more of an atmosphere, rather than something you could play a bass note with.
 - **Picked Harmonics (110BPM)** - For the low, blue keys, the repeated notes are not actually picked. They are played regularly with the hammers, and then hand-muted. For the high, green keys, piano strings were indeed played with a guitar pick.
-

Percussive Eighths

Articulations

- **Plucked (100 BPM)** - More hushed strumming with rhythmic accents.
 - **Plucked in Octaves (100 BPM)** - The octaves might seem unnecessary because you could get a similar sound by layering together multiple recordings at different octaves.
However, there is something about having to pluck in octaves that feels and sounds different.
 - **Picked (100 BPM)** - Hushed strumming with a guitar pick.
 - **Picked in Octaves (100 BPM)** - Hushed strumming up and down an octave with a guitar pick. Again, these end up sounding different than if separate recordings had been layered together.
 - **Chiff (100 BPM)** - The bow bounces very vertically. On lower notes, it almost sounds as if the bow is “plucking” the string. On higher notes, the bow crunches a lot, and it’s harder to hear the pitch.
 - **Picked (110BPM)** - Piano strings were gently strummed with a guitar pick for both blue and green keys for an edgy sound.
 - **Picked Harmonics (110BPM)** - For the low, blue keys, the notes are played regularly with the hammers, and then hand-muted. The high, green keys, piano strings were played with a guitar pick.
-

Percussive Triplets

Some of the Percussive triplets are eighth note triplets and some are quarter note triplets. You could set the STRETCH knob to 0.75x or 1.5x speed to make a duplet articulation play in triplets. However, when playing triplets in real life, you feel the rhythm differently, and this comes through in the recordings.

Articulations

- **Plucked (100 BPM)** - Eighth note triplets, insistently strummed. At this faster speed, it made more sense to do random little swells instead of accents.
- **Plucked in Octaves (100 BPM)** - Eighth note triplets, insistently strummed with a guitar pick.
- **Plucked, Slow (100 BPM)** - Quarter note triplets, steadily strummed.
- **Picked Slow (100 BPM)** - Quarter note triplets, steadily strummed with a guitar pick.

- **Chiff (100 BPM)** - Eighth note triplets. The bow bounces very vertically, just like the Eighth note Chiff.
-

Percussive Sixteenths

It was difficult to play continuous 16th notes accurately, especially with a pick (perhaps a guitarist would find this more doable). Instead, they were recorded in groups of two with space in between. The plan was to edit out the spaces, but it turned out the spaces are quite nice to have, so they were left in.

When you leave lots of space, you can play more notes at once without the texture becoming as busy. It leaves more room for interesting rhythms and arpeggiated sequences to happen.

Articulations

- **Pluck Pulse (100 BPM)** - Quick pulses with space in between them.
 - **Octave Plucks (100 BPM)** - Continuous soft strumming creates an atmosphere of hushed excitement. Purple keys sound down an octave.
 - **Pick Pulse (100 BPM)** - Quick pulses with space in between them.
 - **Octave Pick Pulse (100 BPM)** - Quick pulses up an octave with space in between. Purple keys sound down an octave.
 - **Chiff (100 BPM)** - The bow has almost no side-to-side motion. The bow bounces vertically, generating mostly crunch with just a hint of pitch.
 - **Chug (100 BPM)** - The bow has no side-to-side motion, and the strings are damped to keep them from ringing at all. It's all crunch. Chug is useful for layering under other articulations, giving them more grit. There is only one sample in this articulation, stretched over the whole range, and it has key-tracking turned off.
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Bends

For a sample library, you usually want the samples to stay in tune. The bends are a sample library's way to play in the cracks and have fun with expressive intonation. While these articulations might not fit everywhere, you can use the S.START slider to change the timing of bends. And they are great for spooky effects.

Articulations

- **Scoops and Leers** - These bends never comfortably reach the half-step above or below. To make the **subs** for the blue slider, basic synth waveshapes were pitched and enveloped to fit with the played samples. Normal bends have a saw wave, Harmonics bends have a sine wave, and Ponticello bends have a square wave. These waveforms were chosen based on how similar they sound to the samples.
- **Fall (Slow and Fast)** - A whispered fade in, then a foreboding descent into the depths. There are two dynamics which are mapped to separate octaves on the keyboard. A sine wave **sub** is used for the softer dynamic, and a low-passed saw wave is used for the louder dynamic.
- **Droop** - Mournfully sighing, like an owl perhaps. It almost makes it down the half-step... Fingered harmonics create a light, wispy sound, full of air. The **sub** does not use a synth waveform --instead it consists of processed versions of the samples.
- **Droop Reversed** - All the above bends *could* be reversed, and it is mildly entertaining --perhaps something worth trying after you've rendered samples out of Shadow Strings.
Droop is particularly useful when it's reversed, so it is included as its own articulation.

Controls

- **S.START (Sample Start)** - Bends need to happen at the right time to have maximum effect. Controlling the Sample Start gives much more flexibility to fit bends in wherever needed without taking up unnecessary space.

Risers

There are 2 second, 8 second, and 12 second long risers, each as separate articulations. Different variations are mapped across the keyboard so they can be layered together easily.

It didn't make sense for the Risers to have a **sub**, so instead the blue and yellow sliders are used as a "chopper" effect. The blue slider adjusts the amount, and the yellow slider adjusts the speed.

There are 3 groups of 4 notes:



The first group is **normale**, the second group is **tremolo**, and the third group is **ponticello**. The notes in each group play different pitched risers. The lowest string of the cello was tuned down an octave to make the lowest pitched riser even lower.

Controls

- **LEGATO** - With this switched on, new risers will start in sync with risers already playing. You could for instance start on a low-pitched riser, but then add a higher pitched one part way through so that the riser would seem to cover a larger pitch range.
 - **S.START (Sample Start)** - Useful if you need to shorten risers. The attack slider can be used to smooth out the start of the shortened riser. Note that the attack time of risers is also determined by velocity.
 - **REVERSE** - Reverses the samples, as the name implies. The result is quite interesting! It is hard to say where this kind of sound would fit into a cue, but it is such a striking sound that it had to be included!
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Hits

There is just one Hits articulation, and it contains a collection of layered sounds, mapped across the keyboard in 3 groups.

The first group has the shortest sounds, the last group has the longest sounds. The middle group is somewhere in-between.



These sounds were created by exploring what kinds of strange sounds could be made with a cello, then finding ways these sounds could fit together with each other. Then they were sorted by intensity so they could be mapped to different velocities.

A handful of the samples from the sound design session worked particularly well when pitched way down.

The **sub** layers in these boom-y samples.

Tip: Turn Kontakt's master tune down an octave or two. It'll be monstrous!

Reverses

Samples of varying lengths are mapped across the keyboard. These samples can be useful as transitions, or to add more texture to impacts. This way it's easy to mash keys on your keyboard, exploring and layering sounds. There is a set of 5 un-pitched whisking sounds which are duplicated onto every octave of black keys.

A handful of the samples from the sound design session worked particularly well when pitched way down.

The **sub** layers in these boom-y samples.

Controls

- **LENGTH** - The problem with layering different length reverses together is that you would usually want all the samples to reach their peak at the same time. The LENGTH knob makes this possible. It introduces silence or starts playback further into the sample so that however long the recorded sample is, it will reach its peak at the set number of beats.
 - **QUANTIZE** - You'd often want reverses to reach their peak on a downbeat. The QUANTIZE knob makes it easier to do this.
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Arps (100 BPM)

Arps are tempo-synced arpeggios which use a mysterious pattern of minor thirds and half-steps, played in short fragments. Because the pattern is so vague harmonically, the arps can fit into many different keys. Play them over any chord progression, and they will often create enigmatic harmonies you wouldn't otherwise think of. The **subs** consist of the samples, pitched down an octave.

The arps use two techniques:

- **Harmonics** - This articulation uses a technique called fingered harmonics, which is where you hold down the string with one finger, then lightly touch that string farther up to get a high, whistling tone. With fingered harmonics you can only change notes by moving your whole hand. As a result, there is a little bit of portamento between every note. Fingered harmonics are difficult to play fast and accurately. To make them doable they were recorded playing quarter notes, and in shorter fragments than Ponticello.
- **Ponticello** - The ponticello arps were recorded in eighth notes.

For each of these two techniques, there are two ways to play them.

- **Fragments** - Mapped across the keyboard. Low velocities trigger a descending fragment. High velocities trigger an ascending fragment.
- **Arcs** - Mapped to just a couple keys. Arcs consist of fragments edited together outside of Kontakt to make a big arc going over the entire range of the cello.

Controls

- **STRETCH** - Adjusts how samples sync to the DAW's bpm. Samples can be stretched by 0.5x, 0.75x, 1x, 1.5x, or 2x.
- **S.START (Sample Start)** - This is most useful for the arcs. You could for example make the arcs start at their highest point.
- **QUANTIZE** - Usually arps need to be snapped to the grid in order to make sense rhythmically. The QUANTIZE knob is here to keep everything in time. You can play whenever you want, and it will tend to fit in nicely.

Tip: Try putting an arpeggiator before Kontakt. Set its speed to something slow, like a half note or whole note. Then try using another instrument to play mysterious melodies on top.

Credits

Performing, Recording, Editing, Scripting, Manual: Ben Osterhouse.

Graphics: Ben Osterhouse, Xfonic.

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