

CAPRICCIO

Vigorous Orchestral Sampling

SONOKINETIC



Capriccio

VIGOROUS ORCHESTRAL SAMPLING

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Capriccio

Capriccio is our biggest Orchestral collection yet, both in terms of physical size and in terms of sound, which is just...BIG!

We had conductor Petr Pololanik approach the limits of his Capellen orchestra for these recording sessions, and the resulting energy, drive and power really comes across in each and every sample. Each phrase has been carefully treated from conception through production to implementation in the final instrument, to make sure it would work as a whole, and be as widely usable as possible.

We say it is big, and the sound is big, but as you can hear from the demos the sound has a diverse range of uses and is only limited by your own imagination. You can use Capriccio as a base for your composition, or to complement your existing piece, using only bits and pieces. It can be really loud and awe-inspiring, or gently set the mood.

If you are familiar with our previous orchestral instrument 'Grosso', Capriccio's user interface should look quite familiar. The basic structure of the instrument is the same, using 4 presets each divided in 3 layers, but there are many innovations within Capriccio that will make working with this library even more intuitive and flexible. Highlights include the 'phrase offset' slider, separate volume setting for release tails and MIDI drag/drop from the score view in the interface, straight into your DAW.

With Capriccio we've brought phrase-based sampling bang up to date. Throw away your preconceptions of stiff one-shot samples and use the power of the Capriccio interface to harmonise, syncopate, offset and blend every one of the 38,000 samples. We've wrung every bit of creativity and flexibility out of these phrases and built a bespoke interface that will allow you to do the same.

Despite advancements in sampling technology, you simply can't beat the realism of live played phrases and orchestral patterns so our goal is to make these as playable as possible, like a real instrument, with the minimum of end-user programming. These instruments are meant to stimulate your creativity, and based on the feedback we are getting, that is exactly what they do.

Please watch our range of videos if you want to know more about Capriccio's inner workings. There are many 'hidden' features that will enhance your user experience a great deal if you know how to use them. For example, with Grosso we added 'bar sync' but for Capriccio we also added 'phrase offset'. These things are very complicated in terms of under-the-hood programming but we're sure that the intuitive interface makes it easy to realize the potential of features like this.

All phrases for Capriccio are composed in 4/4, with straight 8th and 16th notes.

We have also included a 'runs' instrument with strings and woodwinds runs, a gorgeous and eminently playable multisampled percussion patch and a melodic percussion instrument containing Xylophone, Glockenspiel, Tubular Bells and Piano phrases.

We, at Sonokinetic BV, are very proud to introduce Capriccio to you and can't wait to hear the amazing things you, our valued customer base, will produce with it.

Sonokinetic has established a name as one of the best value & quality sample producers and with this product we'd like to underline that statement. We stick with our unbeatable pricing module and high quality sampling.

We wish you the best inspiration and creativity.

With warm regards,

The Sonokinetic Capriccio Production Team

CONTENT

16 Bit version 18,4 Gb sample pool, 38000+ samples

24 Bit version 34,8 Gb sample pool, 38000+ samples

5 recorded orchestral sections

- Strings 52 players
- Woodwinds 12 players
- Percussion 6 players
- Melodic Percussion 2 players
- Brass 15 players

4 recorded microphone positions

- Close
- Decca tree
- Wide
- Balcony (Far)

...and a proprietary stereo 'Tutti' mix for the 'lite' instrument

Individual section controls include

- Volume (with separate release volume)
- Pan
- Rhythmic Shift double / half / ITM
- Harmonic Shift
- Crossfade adjustments
- Phrase Offset

Custom designed interface with score display

Time Machine Pro capability

Custom chord recognition and Harmonic Shift capabilities

'Intelligent' Purging system

Native Instruments Kontakt Player Library license

Royalty and copyright free content license

Capriccio Reference document (PDF)

Artwork: "Capriccio" DVD cover. Designed by Sonokinetic BV

All files in 44.1 kHz, 24 Bit and 16 Bit NCW format.

Programmed for Kontakt 5.1 and up



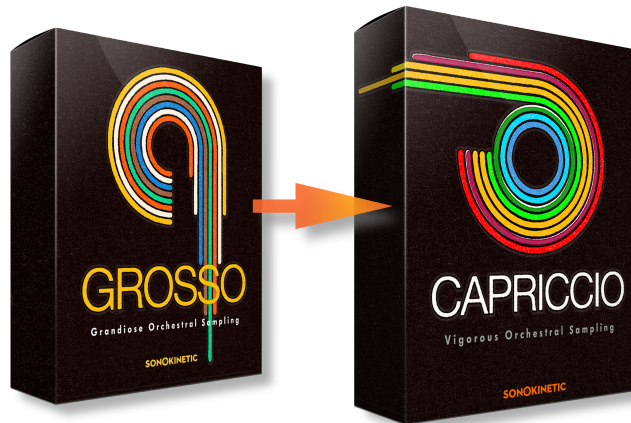
QUICK START GUIDE



Once installed, load any Capriccio instrument into Kontakt and play major / minor triads between MIDI notes C1 and G2

Click explanation of the basic functions

GROSSO TO CAPRICCIO - WHAT'S CHANGED?



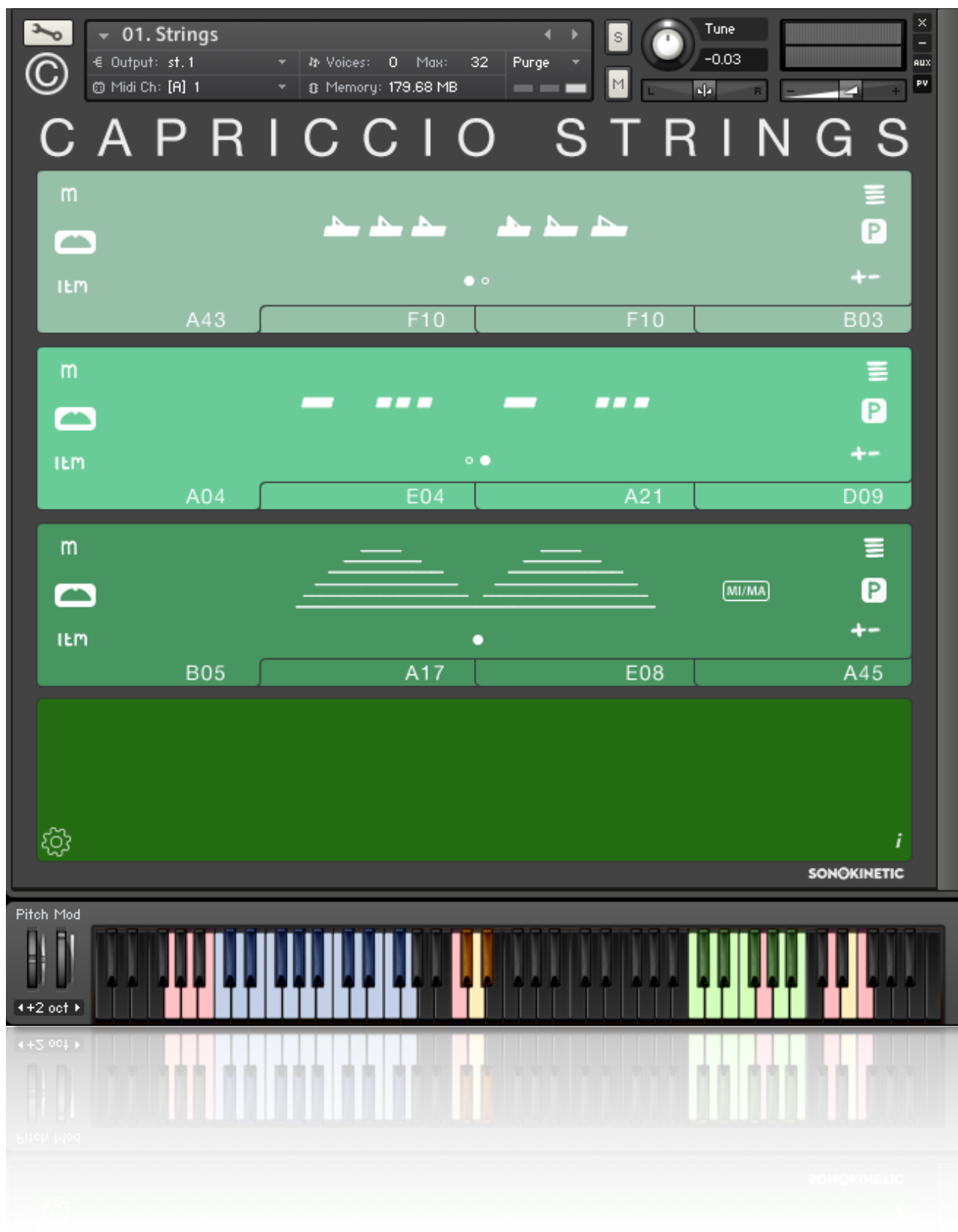
If you're already acquainted with recent Sonokinetic sample libraries, especially Grosso, the concepts and engine behind Capriccio will be very familiar to you. If you want to dive straight into Capriccio without further reading, allow us to summarize the key differences between Grosso and Capriccio:

Capriccio new features:

- All new sample content featuring phrases in 4/4 time
- All sections now contain high, mid and low phrases
- Export MIDI data direct from the score window into your DAW with drag and drop
- Independent volume level controls for release samples
- Immediate phrase preview from within the phrase picker window
- Phrase offset controls
- New patch: Pitched percussion featuring piano, wood & iron
- New patch: Tempo-synced strings and woodwinds Runs Builder
- New patch: Multi-sampled percussion


INTERFACE

Below is the main interface for Capriccio. This particular interface is for the **Strings** instrument but each orchestral group has its own separate Kontakt patch, each of which are colour coded: **Strings**, **Woodwinds**, **Brass**, **Percussion** and **Pitched Percussion**. All operate in exactly the same manner.



PRESETS

Whichever instrument you choose, Capriccio has 4 user presets, each of which can be assigned up to 3 different fields. The presets can be selected either by clicking them in the interface or with keyswitches shown below.

You can mute / unmute individual fields by clicking the corresponding  button.

Cmd / Ctrl left-click on the button to solo that field.

You can also use the velocity sensitive keyswitches shown here to mute fields. Any velocity below 84 will mute a field, higher will unmute.

This is very useful when you want to sequence mutes in your DAW. The keyswitches are laid out low to high in groups of black or white keys per section, to make them easy to identify and remember.

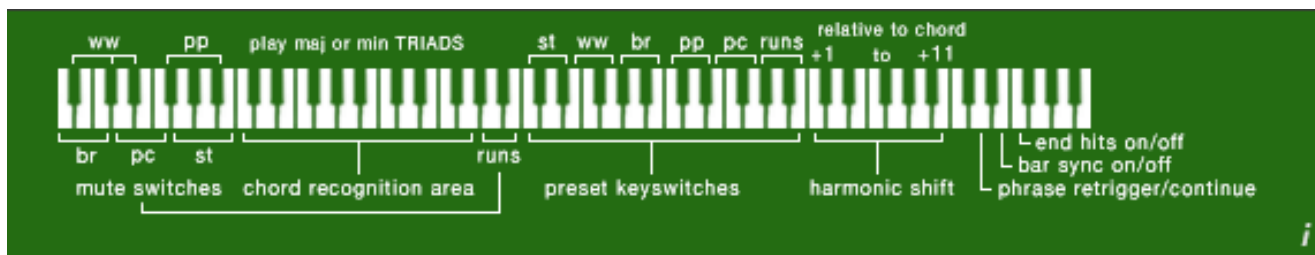
Each of the instruments (strings, brass etc) has different keyswitches to change presets, from MIDI **C3 to B4**. This enables you to load multiple Capriccio instruments in one instance of Kontakt and assign all of them to the same MIDI channel.

Below is an example of the muting & preset change keyswitches for **Strings** but be aware that the keyswitches vary depending on the instrument as shown on the picture below.



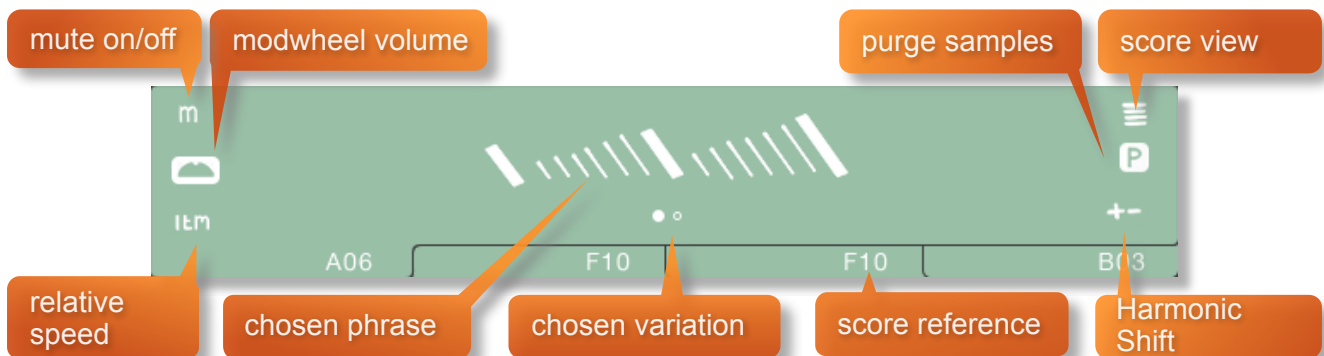
Capriccio Instruments	Mute Keyswitches	Preset Change Keyswitches
Strings	G0, A0, B0	C3 to D#3
Woodwinds	A#-1, C#0, D#0	E3 to G3
Brass	A-1, B-1, C0	G#3 to B3
Percussion	D0, E0, F0	E4 to G4
Pitched Perc	F#0, G#0, A#0	C4 to D#4
Runs	A2, B2	G#4 to B4

The information overlay shown below is also helpful for identifying the mute and preset keyswitches. Just click the info button and you'll be presented with a graphic of a virtual keyboard, showing you the mute and preset buttons for all Capriccio instruments, not just the one you're working with.



FIELDS

Each field has a number of options which can be activated / deactivated. Regardless of which preset or field is in use, they all have the same options, outlined below.



Mute: See the previous page for information on muting / unmuting fields and mute keyswitches.

MOD WHEEL



By default the MOD wheel of your MIDI keyboard will control the output volume of a field. This icon will be displayed.



The adjustable volume function can be disabled within individual fields by clicking the MOD wheel icon so that it changes to this graphic depicted.

This allows greater expression as you can keep the volume of one or more fields constant whilst changing others with the MOD wheel. Use this to create interesting, constantly changing phrases and crescendos / decrescendos.

SPEED CONTROL

All phrases in Capriccio have been recorded at 130 BPM in 4/4 time. Regardless of the time signature you're using, most phrases are completely suitable and will fit your project.

Click this icon to change the playback speed of the phrase, relative to your DAW's BPM. The phrases will always sync to your host DAW tempo, being timestretched within Kontakt to match the BPM.



1X Original recorded speed, relative to DAW BPM


2X Playback at 2 x speed, relative to DAW BPM

1/2X Playback at 1/2 speed, relative to DAW BPM

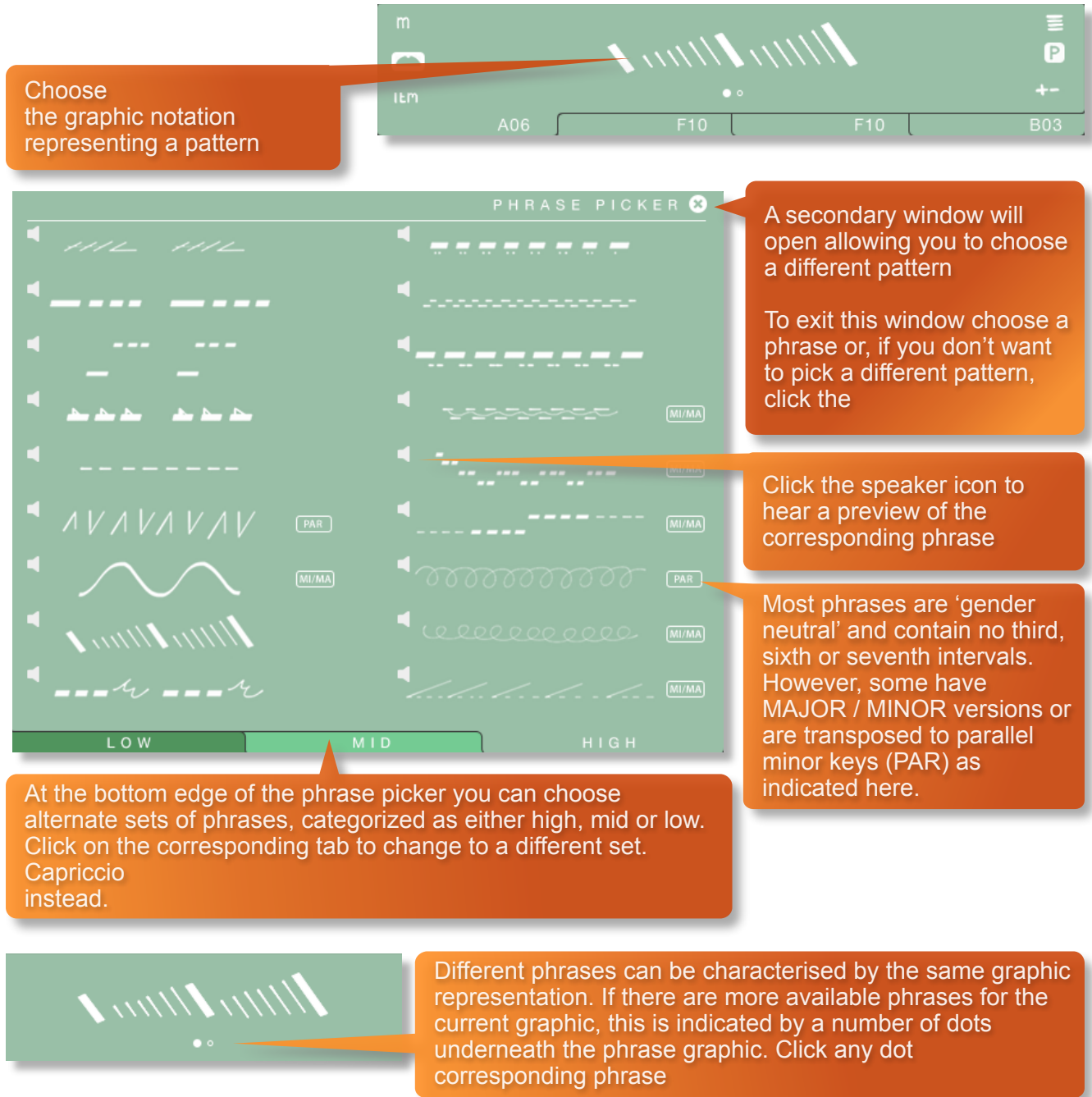
"Intelligent Tempo Mapping" - Playback at recorded speed, but at automatic half / double time at extreme tempi. This is generally the best speed setting for a field. However, if your project has a tempo change mid-phrase, you may find that an alternative speed setting may be more useful. Also, when you are doing gradual tempo changes across a large range, it might be a good idea to opt for one of the fixed values instead of ITM.

There is just one limitation with speed adjustments in Capriccio: If you choose exactly the same section, phrase and variation in two or more fields and change the speed within one, then they'll all change. This can be remedied by using another instance of Capriccio on a new track.

PURGING

Capriccio features intelligent purging. Click the  icon to purge the samples from memory. This will apply to all fields of the current preset. If a sample is being used in another preset it will not be purged. Use this function to free up system RAM.

PICKING PHRASES



Choose the graphic notation representing a pattern

A secondary window will open allowing you to choose a different pattern

To exit this window choose a phrase or, if you don't want to pick a different pattern, click the

Click the speaker icon to hear a preview of the corresponding phrase

Most phrases are 'gender neutral' and contain no third, sixth or seventh intervals. However, some have MAJOR / MINOR versions or are transposed to parallel minor keys (PAR) as indicated here.

At the bottom edge of the phrase picker you can choose alternate sets of phrases, categorized as either high, mid or low. Click on the corresponding tab to change to a different set. Capriccio instead.

Different phrases can be characterised by the same graphic representation. If there are more available phrases for the current graphic, this is indicated by a number of dots underneath the phrase graphic. Click any dot corresponding phrase

TIP: You don't have to stick to the standard configurations of high, medium and low. It's possible to load more than one identical set. For example, you could load 3 sets of high strings and choose completely different patterns for each. The only limitation to this is that if you duplicate an identical set and pattern and variation in one instance of Capriccio, the MOD wheel volume and speed controls will **not** operate independently.

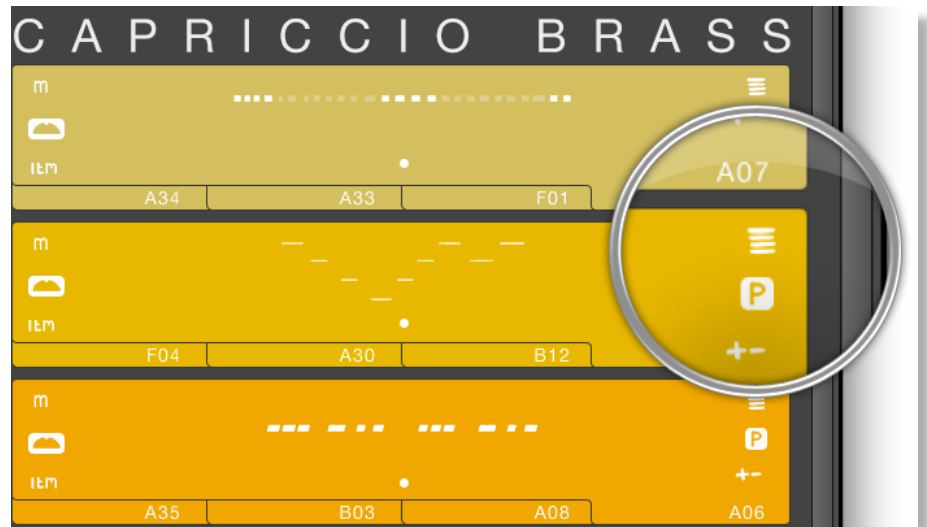
RANDOMIZE

CAPRICCIO

Click on the phrase and variation fields for all the currently selected preset...useful if you're stuck for ideas

SCORE VIEW

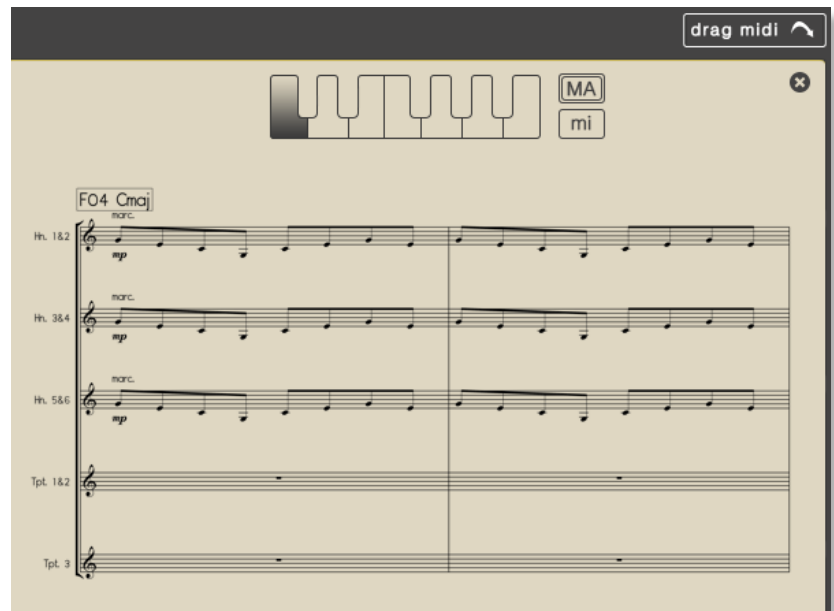
The phrases in Capriccio are represented by graphics instead of actual notations. However, clicking on the score icon shown here will access the original notation.



This will open a large Score View, where you can view the currently selected phrase in a notated form. **Brass** is depicted here.

Clicking on the key signature graphics at the top of the window will change the displayed score key. Click the **MA** or **mi** icons to display either the major or minor variations of the phrase, where available.

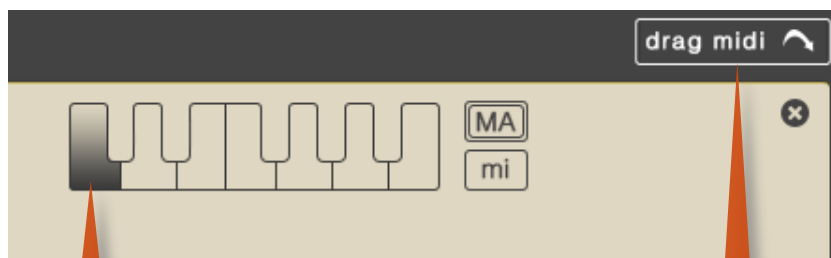
A large contingent of phrases is gender neutral (so basically without thirds, sixths or sevenths)



You can either click on the 'x' or anywhere in the score area to return to the main window.

DRAG MIDI

A feature new to Capriccio is the **drag MIDI** button. Click the button, hold and drag into your DAW to paste the MIDI information from the Capriccio score straight into a track in your DAW.



Choose the root key and MAJOR or MINOR variation (if available) by clicking on the virtual keyboard....

...then click and drag this button into a track in your DAW to transfer the MIDI notation data.

One or more MIDI tracks will be created in your DAW which correlate with the number of staves shown in the score view for that particular phrase. You can then assign your own virtual instruments to these tracks and edit the MIDI data in the normal way.

We've developed this to be a real time-saver when you need access to the MIDI data of Capriccio outside of the instrument itself. Drag MIDI is useful for several things and gives you ultimate flexibility over the notation of the phrases within Capriccio. For example, for doubling instruments, transposing or more complex editing. Drag MIDI also allows a quick and easy way for orchestrators to transfer Capriccio's phrases to a score prepared for live players.

Please note that the MIDI is derived from the original score that the musicians performed, not from the performance itself. Therefore the MIDI will not reflect the nuances of play, and you will have to adjust it manually to get a perfect match with the played performance when doubling it with external instruments. Also note that the MIDI dragged cannot be used as an input for Capriccio, you'll need other virtual instruments on different tracks in your DAW to play the dragged and dropped MIDI files.

OPTIONS

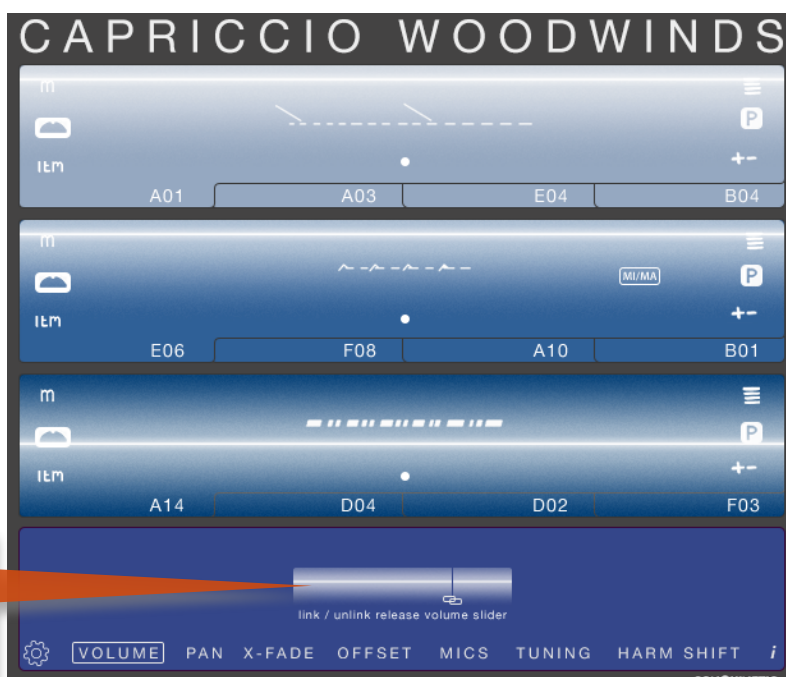
Click the cog icon at the bottom left hand side of the interface to open the options menu. From here you can control volume, panning, crossfade times, sample offset, microphone placement, global tuning and Harmonic Shift.



VOLUME

Click the VOLUME legend at the bottom left of the options interface to display the volume controls (shown here with the **Woodwinds** instrument).

In each field, drag the white overlay line up and down to adjust the overall volume of that field.



By default, the phrase sample volume and the release sample volume will be linked. However, you can gain independent control over the two levels by clicking the link / unlink button.

... and the shorter line represents the volume level for the release sample

Unlinking the phrase and release sample volumes will give you the option of two volume overlay lines for each field. The long line represents the volume level for the phrase...



TUNING

Click the TUNING legend at the bottom of the options interface to display the tuning setting for the instrument (shown here with the **Strings** instrument).

It's easy to change the global pitch within Capriccio. Choose from either standard pitch (440Hz) or an alternative concert pitch (441 - 443Hz). Some live orchestras may be tuned to these alternative pitches so this function makes it easy to match the samples in Capriccio to live recordings.



PANNING

Click the **PAN** legend at the bottom of the options interface to display the panning controls (shown here with the **Brass** instrument).

In each field, drag the white overlay line left and right to adjust the panning of that field.



SAMPLE CROSSFADE

Click the **X-FADE** legend at the bottom of the options interface to display the crossfade controls (shown here with the **Percussion** instrument).

In each field, drag the white overlay line left and right to adjust the crossfade time of that field

Due to the natural human playing that's been sampled and the wide variety of phrases within Capriccio, it may sometimes be necessary to adjust the crossfade of phrases when a new chord is played.

This control will help to smooth out or tighten up transitions when used carefully. We'll cover transitions and chord changes later in this manual.



MICROPHONE MIXING

Click the **MICS** legend at the bottom of the options interface to display the microphone mixing controls (shown here with the **Woodwinds** instrument).

The samples for Capriccio have been recorded in the same hall as sister libraries Grosso, Minimal, Da Capo, Tutti and Vivace. As such, Capriccio has similar options for microphone mixing; Close, Decca Tree, Wide and Far (balcony). It is possible to use just one microphone position or mix between two different positions.



These different positions can be selected by clicking on the microphone position name.

Mixing is controlled with the slider. The crossfade operates in such a way that the central position will play both microphone positions at full volume.

Microphone mixing options are **global** and apply to the entire instance of Capriccio including all phrases and fields. Note that activating multiple microphone sections puts additional strain on CPU usage.



If you plan on using just one microphone position, set the other position to NONE to conserve CPU and RAM.

Capriccio Lite

We have included 'Lite' versions of all Capriccio instrument patches. These patches function in exactly the same way as the full versions but do not have microphone-mixing options. Instead, the samples have been pre-mixed from the four recorded positions. Use these patches when you only need just one pre-mixed version of Capriccio, which will conserve RAM and CPU.

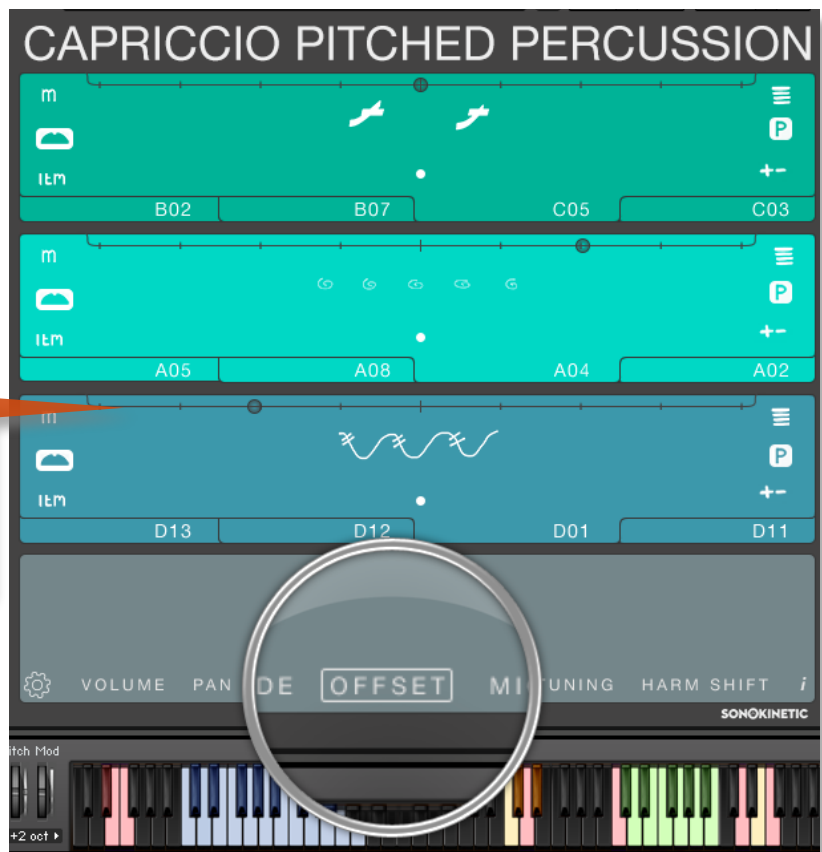
SAMPLE OFFSET

A new feature to Capriccio is the sample offset function.

Click the **OFFSET** legend at the bottom of the options interface to display the offset controls (shown here with the **Pitched Percussion** instrument).

Once activated, each field will have a timeline overlay added with a slider graphic. slider left and right to offset the sample start point of each field

Each mark on the slider represents a 16th note, so the maximum and minimum values are one beat forwards and backwards relative to the original first beat of the phrase. Note that when you double or halve the tempo of a phrase, the offset value will stay relative to the host tempo, so relative to the phrase content tempo these values will change. e.g. when the tempo button is set to 2x all offset values are doubled.




You can use the sample offset function subtly, for very minor adjustments, to tighten up the timing of phrases relative to one another.

You can also use the function to make more dramatic timing changes by offsetting one or more fields by entire beats, resulting in more complex patterns including polyrhythms and syncopation.

HARMONIC SHIFT

We first introduced our unique “Harmonic Shift” in Minimal and an expanded engine was used for Grosso. In Capriccio this works in exactly the same way as Grosso: The Harmonic Shift function allows the user to play phrases simultaneously in different, but related, keys. This function (shown here with the **Strings** instrument) can be used to access more complex chords other than the standard major / minor phrases within Capriccio.

 Harmonic Shift can be turned on or off for each field with the +/- button but it's most useful if you turn it on in some fields and off in others.



The keyswitches from C5 to B5 control the shift-interval of the shifted phrase. The base key and shifted key are shown at the bottom right of the interface, when Harmonic Shift is active.

You should note that Harmonic Shift **only** designates an interval, relative to C. For example, playing an Em chord and then using the Harmonic Shift keyswitch at D# (an interval of a **third**) would add a major / minor **third** up from Em. This would result in a G major / minor phrase being added.

By default we have chosen a relative major and minor for each interval, which we deem most useful. However, it's possible to setup your own variations of major and minor intervals using the matrix shown below:

Choose 'minor' base chords first with the large button

Click on the MA or mi below the interval you want to change to set whether a major or minor chord should be chosen for that interval

Use the 'default' button to reset the matrix to the standard settings

Note that setting different values in the Harmonic Shift Matrix only makes a difference for 'gender-specific' phrases. The phrases in the 'A' section for instance will not be affected, as they have no thirds, sixths or sevenths and as such are 'gender-neutral'.

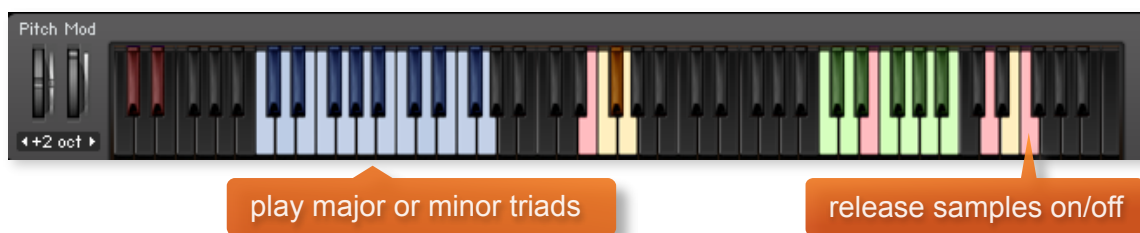
The effectiveness and musicality of the Harmonic Shift varies, depending on the phrases you assign to each field and the major / minor intervals you choose in the matrix. Experiment with different phrases and settings to create interesting and surprising textures and note combinations.

PLAYING CAPRICCIO

The basic method of playing Capriccio is to play three-note triads in the keyrange **C1** to **G2**.

The chord recognition system will automatically detect inversions and will choose a major or minor phrase based on the MIDI chord played. Phrases that are 'gender-neutral' (so containing no thirds, sixths or sevenths) or atonal phrases, will be triggered for both major and minor chords and will naturally not change when you go from major to minor or vice-versa.

Once you've played a chord it's possible to sustain it by holding just one of the notes (voice leading). This enables easy switching to new chords without any gap in the playback. Chords can also be held by using a sustain pedal. Alternatively, a chord can be sustained by holding any key down in the playable area, thus allowing changes between chords



RELEASE SAMPLES

Capriccio features release samples for all phrases. These give a realistic and appropriate release note or reverb tail when keys are released. The release samples become especially important if you choose to truncate the playback of a phrase, where a realistic end note will be played. The release samples can be turned on and off by using velocity sensitive MIDI note **F6**. High velocity (>84) will turn releases on, low velocity (<83) will turn them off.

You can also use the link / unlink option within the Volume menu to adjust the relative volumes of the release note samples.

PHRASE CONTINUE / RETRIGGER



When playing different chords or applying different Harmonic Shift intervals, you have the choice whether to retrigger the phrases or to simply continue the phrase but in the new key. This function is controlled by velocity sensitive keyswitch **D6**. High velocity (>84) will turn phrase continue on, low velocity (<83) will turn it off.

BAR SYNC

Another feature unique to Capriccio is the 'Bar Sync' option. This is controlled by velocity sensitive keyswitch **E6**. High velocity (>84) will turn it on, low velocity (<83) will turn it off.

This feature works in conjunction with the 'Phrase Continue' function. When switched on, the scripting within Capriccio will read the position of the bar in your host DAW and retain playback of the phrases in line with that bar. For example, if Bar Sync is turned on and you trigger a phrase on the second beat of a bar, the sample will play from its second beat too.

- Note that Bar Sync can only be used in Phrase Continue mode. If Phrase Retrigger is engaged instead, Bar Sync will automatically switch off.
- When Phrase Continue mode is switched on again, Bar Sync will return to whichever setting was being used previously, either on or off.

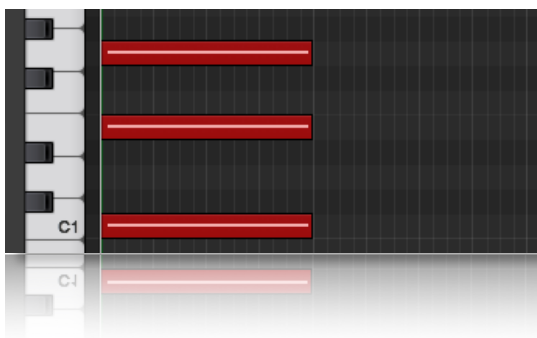
BAR SYNC RESET

There may be rare occasions when you wish to change meter in a project and the Bar Sync function behaves rather oddly and becomes out of sync with the bars in your DAW. This happens because some DAWs, including Logic Pro X for instance, will send an incorrect bar start to Kontakt in these cases, depending on which bar the meter change actually is. To remedy this we have provided a 'hidden' keyswitch at MIDI key **G#-1**. Trigger this keyswitch at high velocity (>84) just before beat 1 of the next bar after a meter change and this will reset the Bar Sync function. Trigger the keyswitch again at the start of your project (on bar 1, beat 1) with a low velocity (<83) to 'reset' this offset, ensuring that your project begins with the correct Bar Sync settings.

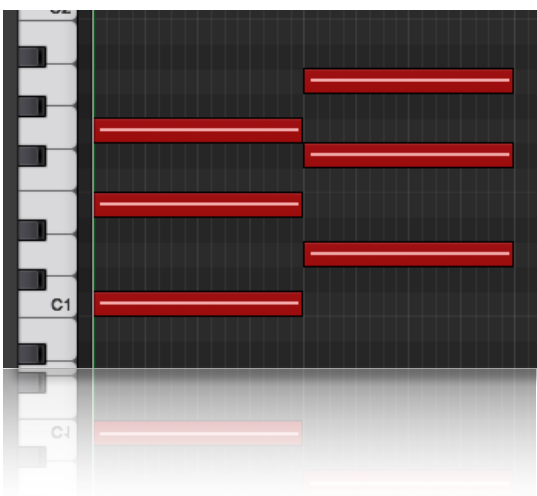
SEQUENCING CAPRICCIO

As explained previously, there are a number of different ways to play Capriccio and change chords. You can either use the sustain pedal to hold chords, use voice leading on one or more notes or simply release and retrigger. These different modes become important when it comes to using Capriccio in your chosen DAW.

Whether you play Capriccio 'live' into your DAW and edit the MIDI afterwards, or if you sequence directly using your DAW's piano roll, there are a few things you should know which will help you get the best from the instrument.



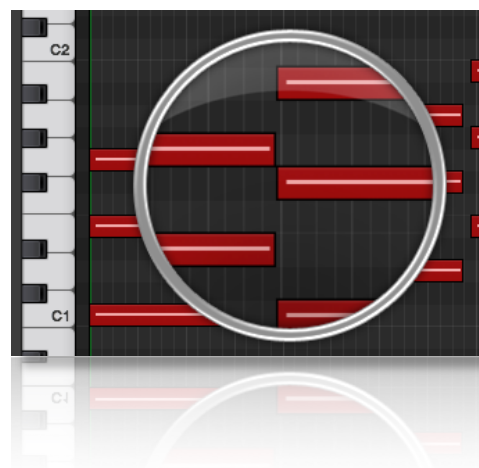
If you are just triggering one simple chord and then releasing, it is normally best to quantise the start and end of the MIDI chords. We would also advise leaving the Phase Follow and Bar Sync keyswitches set to **off**. Keeping the release samples turned **on** will provide a clean end hit or release tail to the chord.



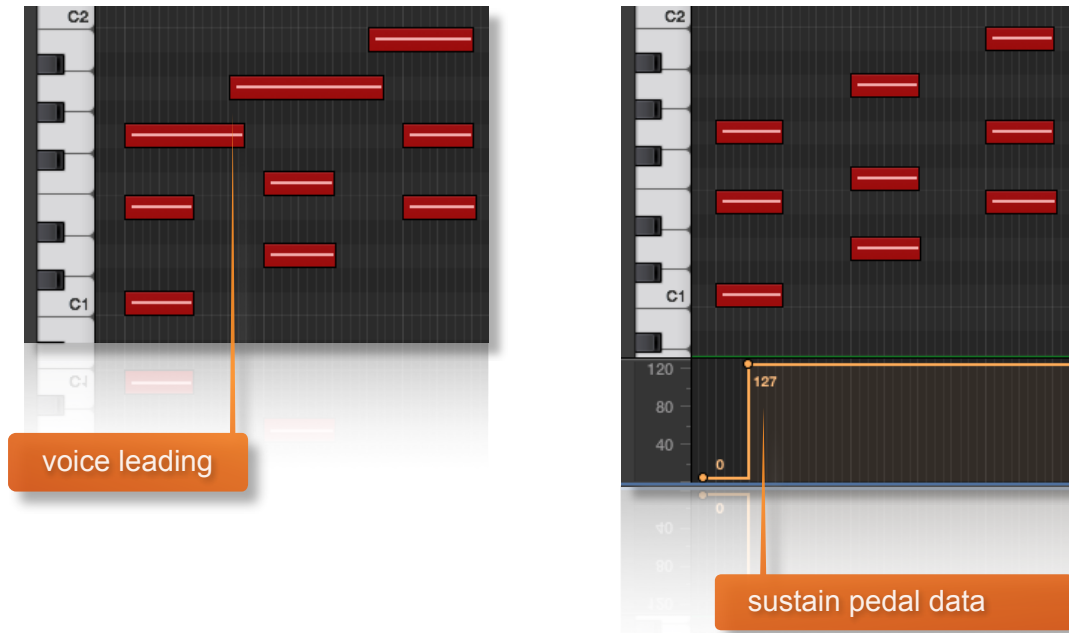
Quantised blocks of MIDI chords as shown is the simplest way to create a chord change. However, this often does not give satisfactory transitions with strings, woods and brass as the phrases have longer attack times. This method is most successful with choir and percussion.

You may find that turning the release samples **off** also helps with the transitions.

Taking these attack times into consideration, it is often best to quantise the very first chord, whilst ensuring that Phase Follow is set to **on**. Subsequent chords can be triggered slightly before the beat so that the attack portions of a new chord are maintained. However, it is difficult the program blocks of chords in this manner as the end of one chord has to perfectly line up with the start of the next. This, in itself, is a challenge in most DAWs. It's much easier to utilise the sustain pedal or voice leading...



Both voice leading and using the sustain pedal produce the same effect; a sustained chord which is held until 3 notes of a new chord are engaged. This is by far the best way to get great chord transitions with Capriccio. Offset the MIDI notes of every chord except the first, slightly before the beat (in the same way as described above) to capture the new attack phase. Use the Phrase Follow so that the new chord plays the new phrase where the old one left off.



Adjusting these elements in conjunction with the individual field crossfade times will give smooth transitions. For a demonstration of these techniques check out the Capriccio videos online.

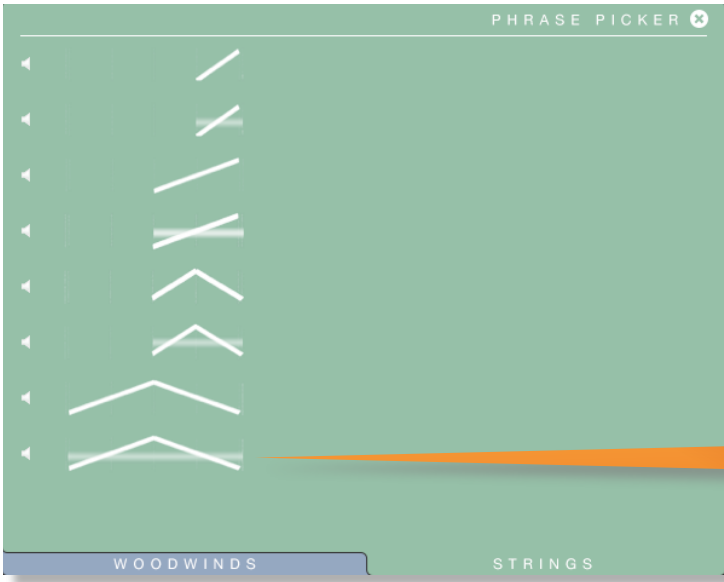
RUNS INSTRUMENT

With Sonokinetic's previous sister library 'Grosso' we included a brass and woodwind crescendo builder. With Capriccio we've gone in a different direction and provided a patch specifically for creating string and woodwind runs.

INTERFACE

This is the main interface for the Capriccio Runs instrument. The layout and function are similar to the main Capriccio orchestral instruments. The window features four presets with two fields each, where string and woodwind phrases can be assigned.





As with the main Capriccio patches, click on the phrase graphic to choose a phrase. The graphic represents the style and length of the played run. There are a different number of runs available for strings and woodwinds.

Click the  to exit.

Graphics with a blurry horizontal line (such as the one shown here) begin on the 5th interval, instead of the root



Just like the main Capriccio patches, you can select the same section with a preset, combining two string runs or two woodwind runs, for example.

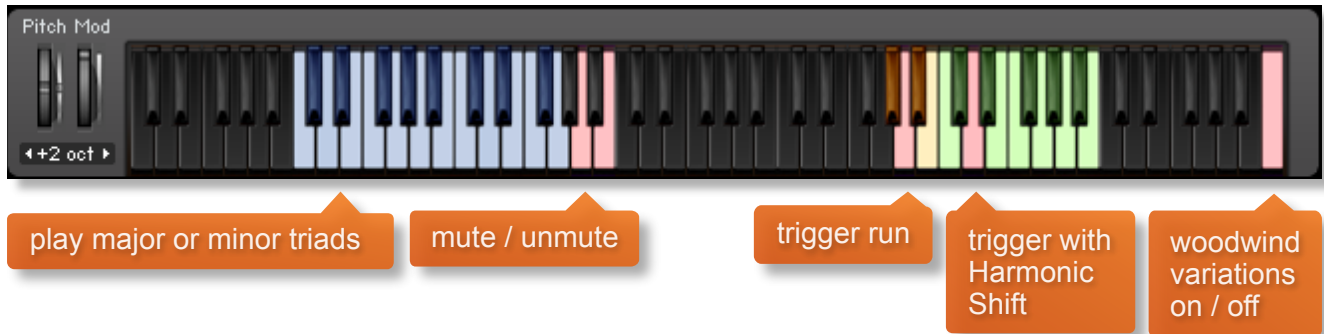
The intelligent engine within the Runs instrument is able to combine runs of different lengths so that they sound natural when played together. This means that the ascending and descending parts of the runs should always play in sync.

The woodwind phrases have two subtle variations each, which can be chosen in the same way as the main Capriccio instruments. These are indicated by buttons underneath the phrase graphic.

Click any button to select an alternate variation of the phrase. By default the Runs instrument will automatically cycle between the two variations. To toggle this cycling on / off use the keyswitch at **C7**

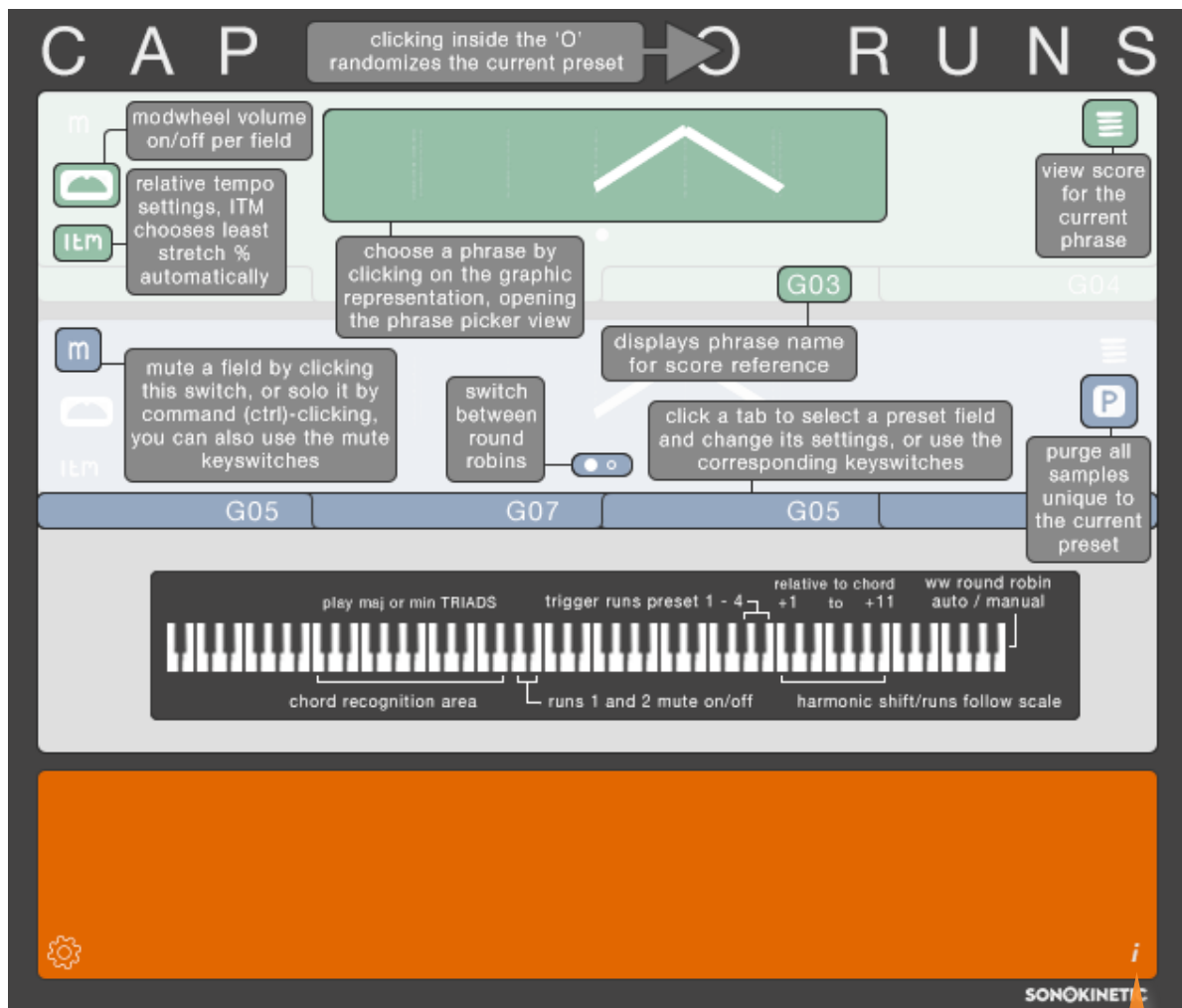
PLAYING THE RUNS INSTRUMENT

The basic method of playing the Runs instrument is similar to the rest of the Capriccio instruments. Hold a three-note major or minor triad in the blue keyrange to setup the key and major / minor variation of the run. Note at this point that the run **will not play yet**. Press either a preset select key (MIDI range G#4 to B4) or Harmonic Shift key (MIDI range C5 to B5) to trigger playback of the run. The engine will remember which chord you played last so you do not need to hold the triad unless you need to change the root chord.



The speed of the run will be synced to your DAW or external Kontakt BPM counter

A handy keymap graphic is always shown on the interface to remind you of the layout of the keys and keyswitches. You can also click the info button for further information.



click the info button to overlay an explanation of the basic functions

RANDOMIZE RUNS



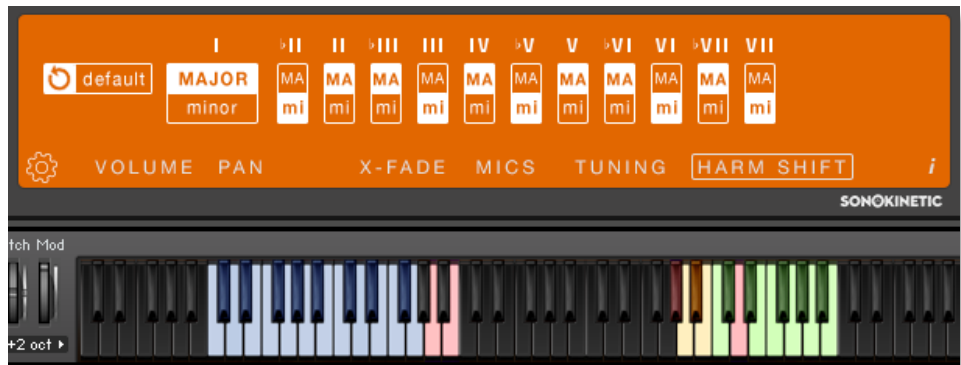
RUNS INSTRUMENT OPTIONS

The options menu within the Runs Instrument contains very similar functions to the main Capriccio patches: The exact same controls for volume, panning, microphone positions, tuning and Harmonic Shift. In the case of the Runs Instrument, the crossfade sliders adjust the release time of the phrases.



RUNS HARMONIC SHIFT

The Harmonic Shift function of Capriccio is always on for both fields of the Runs instrument. You can use the Harmonic Shift keyswitches from MIDI **C5** to **B5** to trigger the runs relative to the triad chord that you're playing.

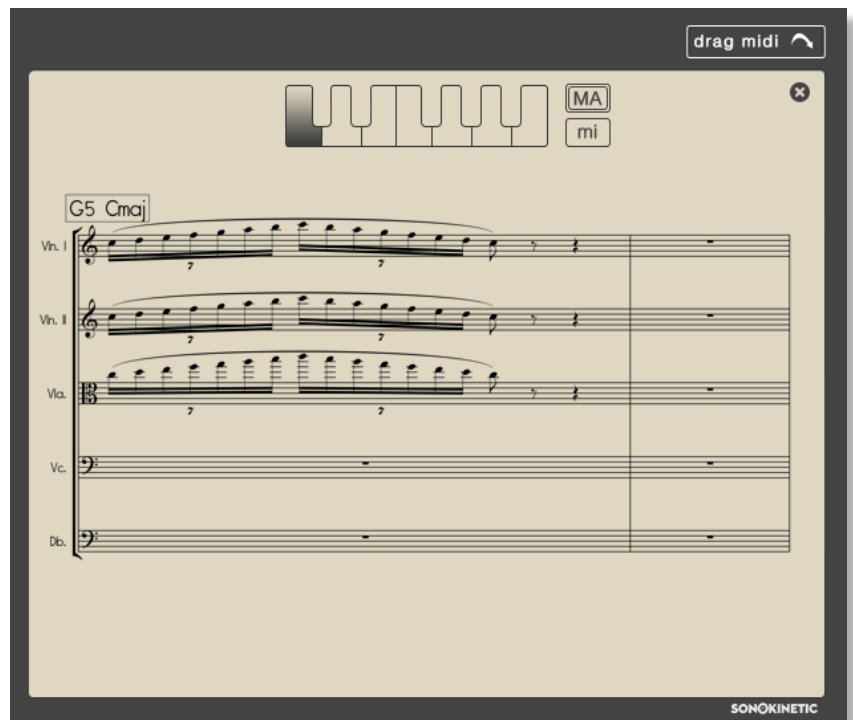


Set up the Harmonic Shift matrix to your preferred relative major or minor chords or revert to the default settings by pressing the default button.

RUNS SCORE VIEW

The Runs score viewer functions in the same way as the main Capriccio patches, detailed on page 12.

It also features the **drag MIDI** option, allowing you to quickly drag and drop the MIDI data from the depicted run into your DAW.

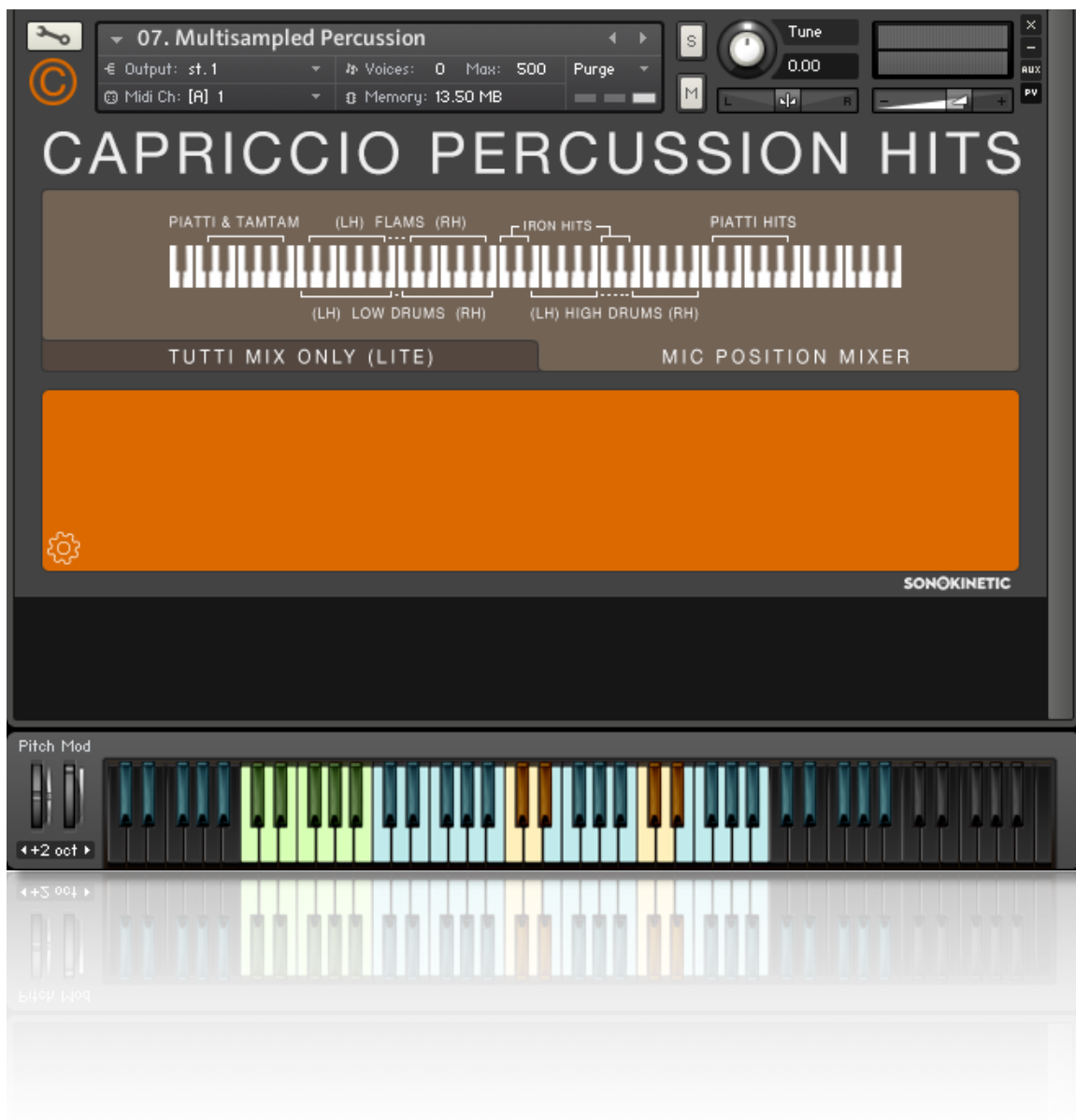


MULTISAMPLED PERCUSSION

During the recording sessions for Capriccio we took the opportunity to deeply sample various percussion hits, including piatti cymbals, tam tam, iron hits and low drums. A dedicated Kontakt patch has been developed to enable easy two-handed performance of the samples.

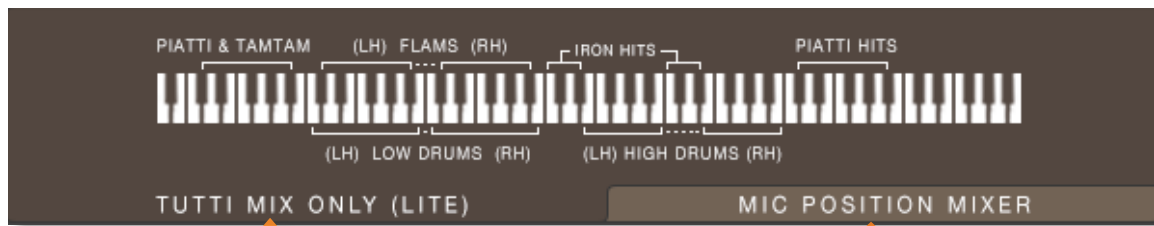
INTERFACE

This is the main interface for the Capriccio Multisampled Percussion. The window features a helpful keyboard layout map and two options for either Tutti samples (lite) or full microphone mixing.



The basic method of playing the multisampled percussion is simply to play any of the blue, yellow or green keys. Several groups of samples are mapped to the keyboard twice over two different key ranges, so you can play fast rhythms easily with both hands. We have captured multiple dynamics which are mapped to key velocity.

Choose either the **TUTTI MIX ONLY (LITE)** or **MIC POSITION MIXER** sample sets using the tabs:

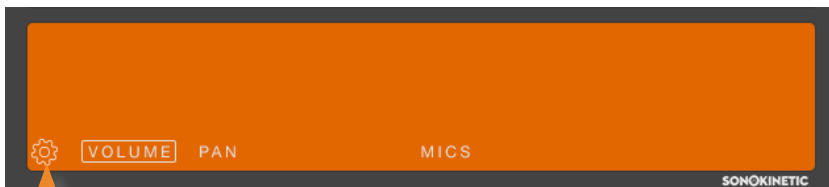


The TUTTI MIX uses one pre-mixed microphone position and very little RAM

The MIC POSITION MIXER uses more RAM and allows you to mix your own mic positions in the normal way in the options menu



MULTISAMPLED PERCUSSION OPTIONS MENU



Click on the cog icon to access options

Click the cog icon at the bottom right of the interface to open the options menu. Volume, Pan and Microphone options work in exactly the same manner as the main Capriccio patches.

MANAGING CPU AND RAM

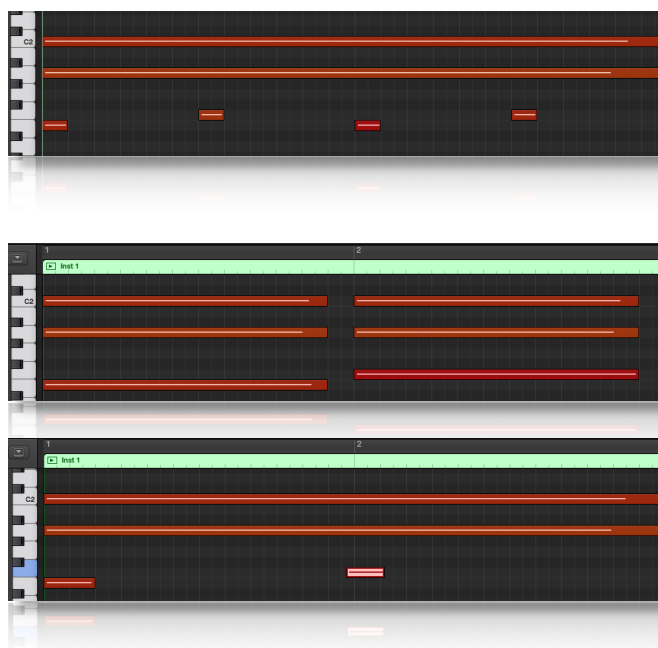
Capriccio is a huge instrument and pushes Kontakt to its limit in terms of size and processing. Therefore, it's useful to know how to limit the memory and processor impact of Capriccio within your own system. Although we've covered some of these aspects already, the following processes will help to conserve RAM and CPU:

- Use the purge function within each field to remove the samples from memory
- Deactivate the release samples (this will halve the number of voices used)
- Use only one microphone position and set the other to NONE
- Choose the Capriccio Lite patches instead of the full versions.

TEMPO SYNCING AND TRANSITIONS

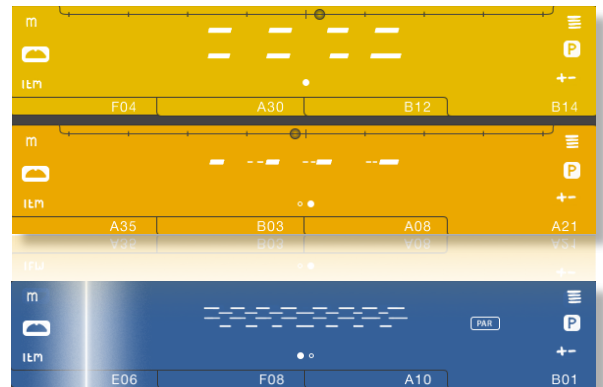
The Capriccio orchestra recorded their parts to a click-track at 130 BPM in 4/4 time. Tens of thousands of samples have been edited by hand to create seamless loops. When you change from chord to chord in Capriccio this can sound extraordinarily realistic but you may also find times when the transitions are not as smooth as you'd like. There are a number of ways to smooth out these transitions and different methods are more appropriate for different instruments and phrases.

- Ensure that Phrase Continue is switched on (MIDI key **D6**)
- Play with the sustain pedal held down or use voice leading to sustain one chord until the new one plays
- Adjust your MIDI notes so that they finish approximately half a beat before the new chord starts. Turn on the release samples (MIDI note **F6**) and the gap will be filled by a release sample, avoiding the attack portion of the current chord.
- Offset your MIDI notes by a few milliseconds. Also, try avoiding using quantisation and experiment with timing chord changes in different ways. Playing chords in by ear often works more effectively than strict quantisation.



- If you are working with more than one Capriccio patch in one instance of Kontakt you may find that offsetting MIDI notes is creating nice smooth transitions with one instrument but not another. In this case, duplicate your track and just run one Capriccio patch on each track. You can then adjust the timings of MIDI notes on each track separately.

- If you find that multiple phrases in one instance of Capriccio are not sounding perfect together, use the sample offset feature to subtly adjust the start point of fields relative to one another, resulting in a tighter sound.



- Reduce the crossfade time of the field so that the end of the current chord sample is faded out quickly, before the new one comes in.

- We have produced a dedicated tutorial video that concentrates on tempo syncing and transitions. Check it out for further tips and advice.

TIPS AND TRICKS

- Don't forget that you can allocate any high, mid or low phrase to any field. For example, you could combine 3 different high string sections if you like, all playing different patterns.
- All sliders can be set to their default position by holding cmd / control whilst left-clicking.
- The xfade slider also applies to the smoothness of the fades in retrigger/continue mode and Harmonic Shift mode.
- You can right-click on any slider within Capriccio to assign a MIDI CC controller. This is especially useful for the individual field volume sliders as it then gives even greater flexibility to mix and change the relative volumes of the 3 fields as the phrases play.
- Harmonic Shift is one of the most powerful features of Capriccio. But it's only effective if it's switched on in some fields and off in others. Changing the relative key of the Harmonic Shift partway through a phrase can create some unusual effects. Especially if you turn off the retrigger sample function.
- Use the link / unlink button to adjust the volume level of the release samples, relative to the main part of the phrase. Lower the release level to give phrases subtler releases, raise it for a bolder ending.
- Capriccio's sample offset feature gives lots of options for syncopation and polyrhythms. For example, try creating a swing-style rhythm by offsetting the sample start of just one phrase against another.
- Use the MIDI drag and drop function to transfer MIDI data from Capriccio to your DAW. You can then use the MIDI data as the basis for other sample libraries. For example, try using the MIDI data from Capriccio to double a low staccato string line with a bass synth patch, resulting in a hybrid bass sound.
- Please refer to our online tutorials concerning Capriccio. We offer several comprehensive dedicated video tours concerning this instrument.
- If you're stuck for ideas, click the 'O' in 'Capriccio' in the top of the instrument to randomise your current preset.

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