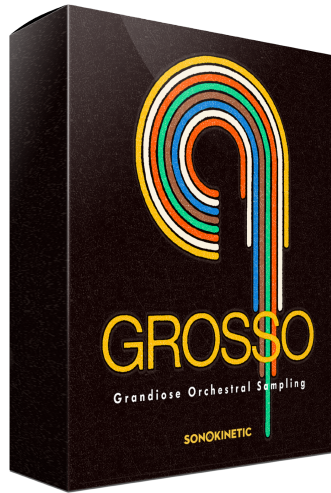




# GROSSO

Grandiose Orchestral Sampling

SONOKINETIC



**GROSSO**

**GRANDIOSE ORCHESTRAL SAMPLING**

SONOKINETIC BV © 2014

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# GROSSO

Grosso is the best instrument we have produced to date. Period.

With Grosso, Sonokinetic BV is changing the paradigm for orchestral phrase-based instruments... again! Before our Minimal library, the level of control, whilst retaining the authentic sound that live recordings bring to the party, was unheard of. We have gotten so much positive feedback on Minimal that a 'sequel' was unavoidable. Mere sequels is not what we do though at Sonokinetic, so if you look at what Grosso brings to the table, you will see an evolved entity that is a homo-sapiens to Minimal's homo-erectus.

We have conceived this instrument from the ground up, using parts of the Minimal engine and reimagining many other things to accommodate for the added flexibility Grosso brings to the table. The main difference, apart from the obviously upbeat nature of the recorded material and the addition of a choir part and a taiko and non-melodic percussion section, is that we split out the orchestral sections into more parts. Strings and choir are split in low - mid - high, woodwinds and brass into low and high, percussion into taiko and more traditional orchestral percussion. All of these elements have been carefully composed to work well with all of the others, resulting in millions of possible combinations of sounds.

The nature and sheer amount of this raw material, and the added flexibility we needed to offer to you in an intuitive way, led us to a completely new interface style, and it made us split up the instrument into different Kontakt .nki's. Don't worry though, we have laid out the keyswitches in a way that still makes it possible to play this instrument 'Minimal-style' with the whole orchestra on one midi channel.

Grosso is a 12/8 feel library, and we have configured the engine to work in both 4/4 and 12/8 time signatures within your DAW. Though the instrument was conceived with trailer and action styles in mind, the finished product is capable of so much more, limited only by your imagination.

Check out our demo section to hear some of the compositions made by the incredibly talented composers in our beta team, inspired by Grosso. In fact, much of the early feedback we got from these guys included the word 'inspirational' as much as the word 'exceptional'. If there's ever an instrument that can help you get out of a funk when you need it most, it's this one. We have even included a randomiser button to provide you with different pattern combinations at the click of a button.

To top off the collection we have added a 'transition builder' instrument that is aimed at gluing parts together, and building up towards climaxes. It includes brass and woodwind crescendo chords, and recognises different chord types, like diminished, augmented and dominant 7th. Chords are constructed on the spot from a collection of recorded intervals. This builder instrument also contains percussion and taiko fills, and a fully playable multisampled taiko ensemble patch, both as an ensemble and individual drums. Please look at the video to see its capabilities in action.

We, at Sonokinetic BV, are very proud to introduce GROSSO 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 GROSSO Production Team

---

# CONTENT

16 Bit version 12 Gb sample pool, 36000+ samples  
24 Bit version 23,4 Gb sample pool, 36000+ samples

6 recorded orchestral sections

- Strings 52 players
- Woodwinds 12 players
- Percussion 6 players
- Taiko Ensemble 6 players
- Brass 15 players
- Choir 40 singers

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
- Pan
- Rhythmic Shift double/half/ITM
- Harmonic Shift
- Crossfade adjustments

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

Grosso Reference document (PDF)

Artwork: "Grosso" 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 GROSSO instrument into Kontakt and play major / minor triads between MIDI notes C1 and G2

**01. GROSSO STRINGS**

Output: st. 1 | Voices: 0 Max: 512 | Purge | Memory: 115.60 MB | Midi Ch: [R] 1

Tune: 0.00

**GROSSO STRINGS**

Annotations:

- mute a field by clicking this switch, or solo it by command (ctrl)-clicking, you can also use the mute key-switches (bottom octave)
- the 'O' randomizes the current preset
- view the score for the currently loaded phrase
- there are four preset fields in the vertical columns click any one to expand it and change its settings
- choose a phrase by clicking on the graphic representation, opening the phrase picker view
- relative tempo settings, ITM chooses least stretch % automatically
- switch between similar phrases
- enable / disable harmonic shift for this field
- modwheel volume on/off per field
- purge all samples unique to the current preset
- displays phrase name for score reference

Fields: C04, 03\_h, A12\_h, E04\_h, A15\_m, E02\_m, A15\_m, A10\_m, A12\_I, A03\_I, A05\_I, E02\_I

Bottom section: bar sync offset, mute switches (ww, ch, br, pc, st), chord recognition area, preset keyswitches (st, ww, br, pc, ch), harmonic shift (relative to chord +1 to +11), end hits on/off, bar sync on/off, phrase retrigger/continue.

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


# INTERFACE



Above is the main interface for GROSSO. 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 **Choir**, all operate in exactly the same manner.

# PRESETS

Whichever instrument you choose, GROSSO 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 **G4**. This enables you to load multiple GROSSO 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.



Grosso Instruments		Mute Keyswitches		Preset Change Keyswitches
Strings	→	G0, A0, B0	→	C3 to D#3
Woodwinds	→	C#0, D#0	→	E3 to G3
Brass	→	C0, D0	→	G#3 to B3
Percussion	→	E0, F0	→	C4 to D#4
Choir	→	F#0, G#0, A#0	→	E4 to G4

The information overlay is also helpful for identifying the mute and preset keyswitches. Just click the

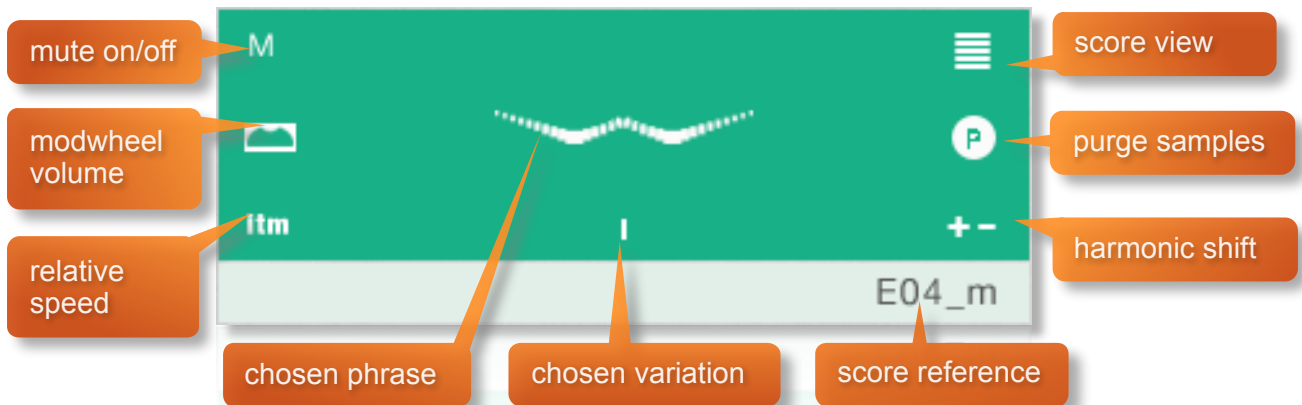


info button and you'll be presented with a graphic of a virtual keyboard, showing you the mute and preset buttons for all GROSSO instruments, not just the one you're working with.




## 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


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 tempo, being timestretched within Kontakt to match the BPM of your DAW.

-  Original recorded speed, relative to DAW BPM
-  Playback at 2 x speed, relative to DAW BPM
-  Playback at ½ 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.

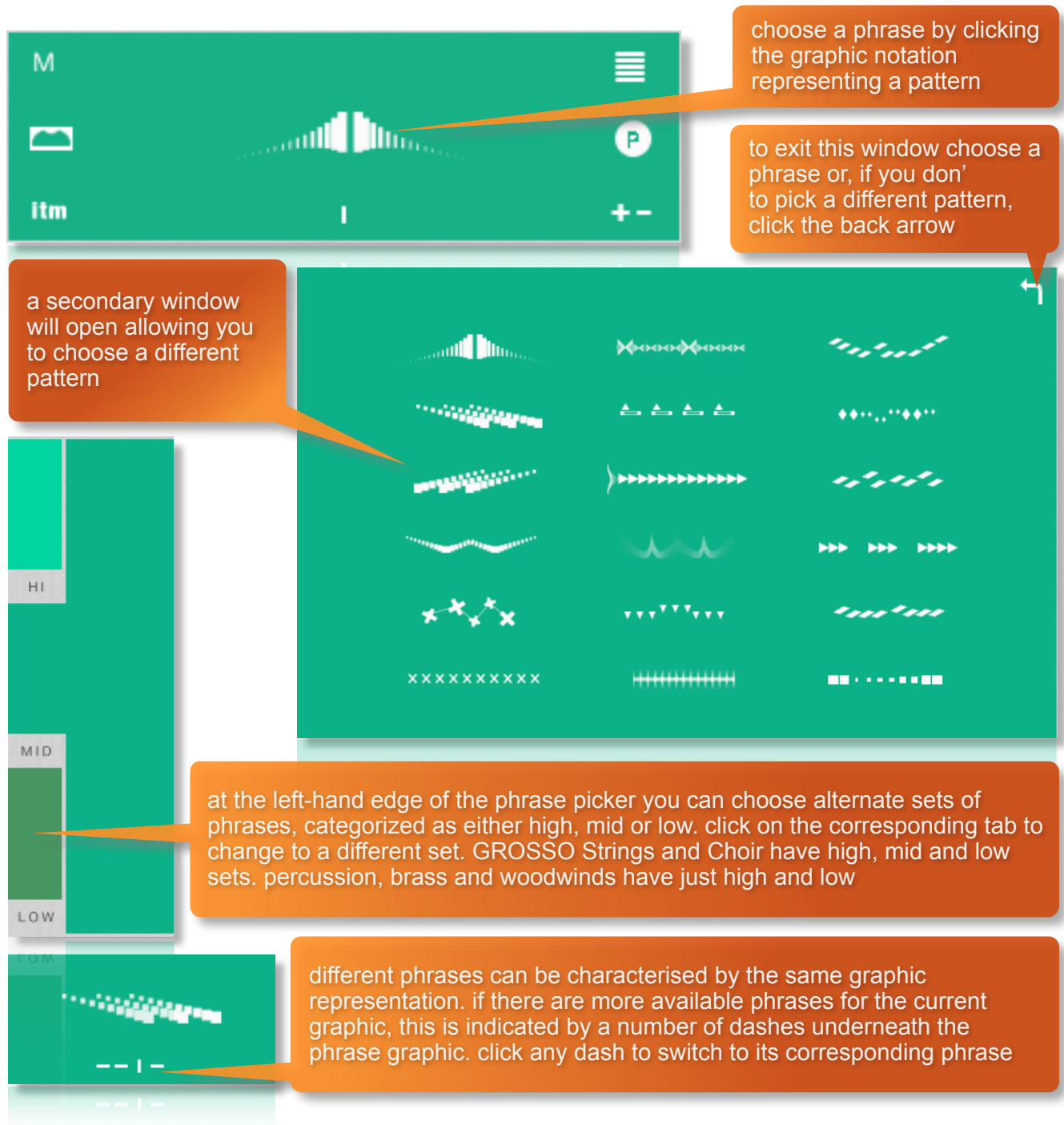
There is just one limitation with speed adjustments in GROSSO: If you choose exactly the same section, phrase and variation in two or more fields and change the speed within one, then they'll all change. This can be remedied by using another instance of GROSSO on a new track.

All phrases in GROSSO have been recorded at 135 BPM in 12/8 time. The equivalent of that in 4/4 would be 90 BPM, with the eighth notes as triplets. Regardless of the time signature you're using, most phrases are completely suitable and will fit your project.

## PURGING

GROSSO 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 a phrase by clicking the graphic notation representing a pattern

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

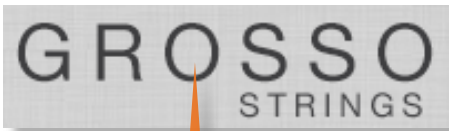
a secondary window will open allowing you to choose a different pattern

at the left-hand 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. GROSSO Strings and Choir have high, mid and low sets. percussion, brass and woodwinds have just high and low

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 dashes underneath the phrase graphic. click any dash to switch to its 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 GROSSO, the MOD wheel volume and speed controls will not operate independently.

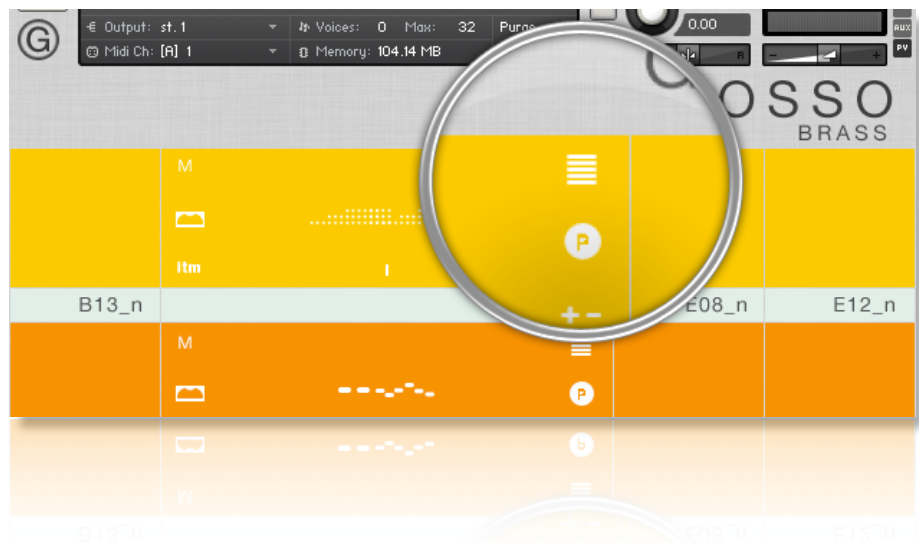
## RANDOMIZE



click on the O of GROSSO to randomize the phrase and variation fields for all the currently selected preset...useful if you're stuck for ideas

## SCORE VIEW

The phrases in GROSSO 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 as an example here.

Clicking on the key signature graphics at the top of the window will change the displayed score key. Click the **MAJ** or **MIN** 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)

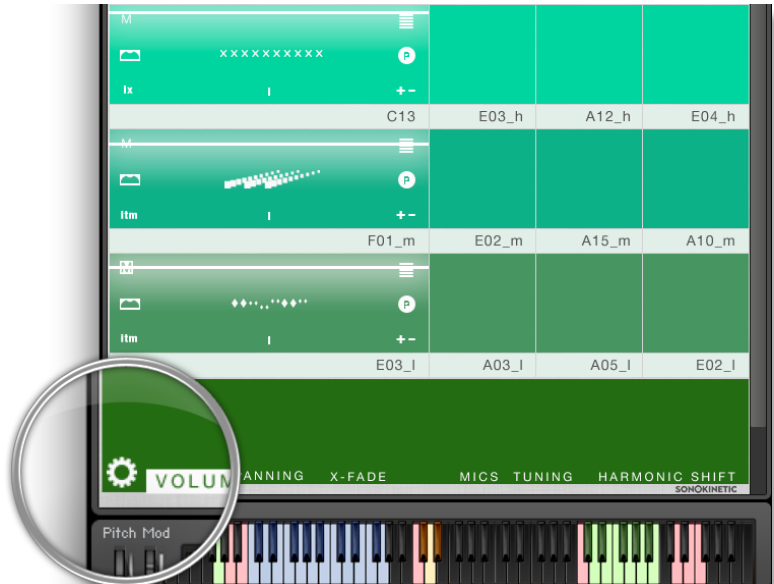
A small amount of phrases is atonal (marked 'C' in phrase name), and will as such display just one key.



You can either click on the back arrow or anywhere in the score area to return to the main interface window.

## OPTIONS MENU

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, 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).

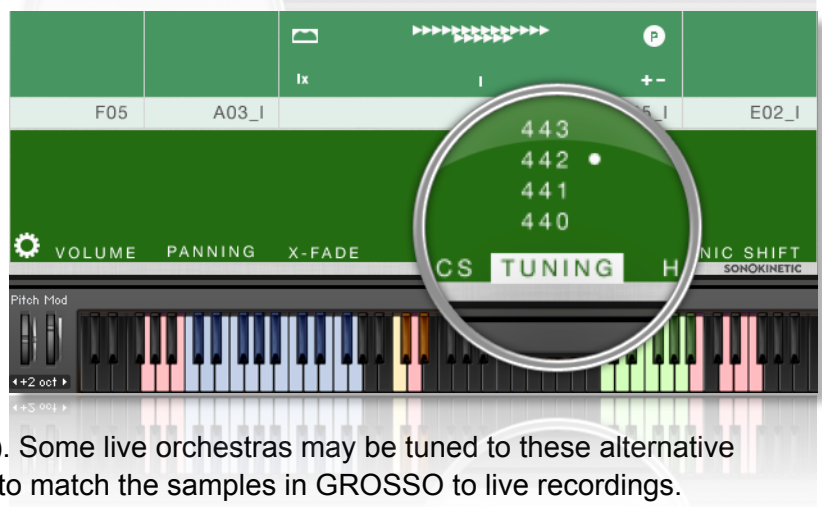
In each field, drag the white overlay line up and down to adjust the overall volume of that field



## 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 GROSSO. 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 GROSSO to live recordings.



## PANNING

Click the PANNING 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 GROSSO it may sometimes be necessary to adjust the crossfade of phrases when a new chord is played.

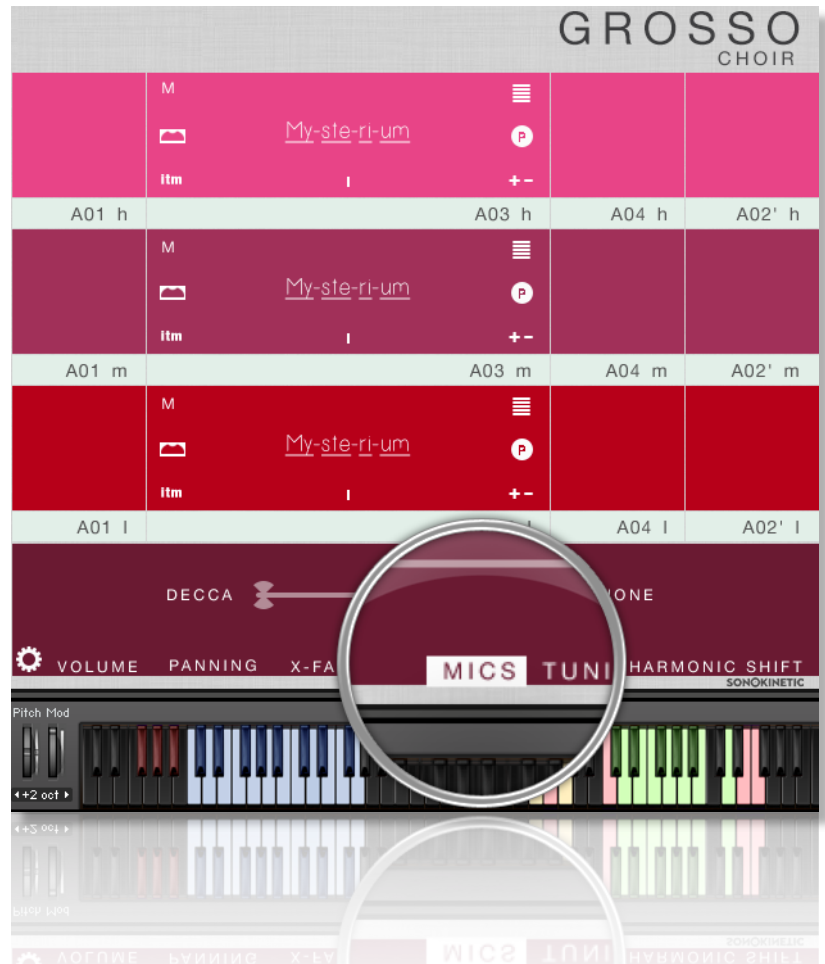
This control will help to smooth out or tighten up transitions when used carefully. We'll cover transitions and chord changes later in this manual.



## MICROPHONE MIXING

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

The samples for GROSSO have been recorded in the same hall as sister libraries Minimal, Da Capo, Tutti and Vivace. As such, GROSSO 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 GROSSO including all phrases and fields. Note that activating multiple microphone sections puts additional strain on CPU usage.

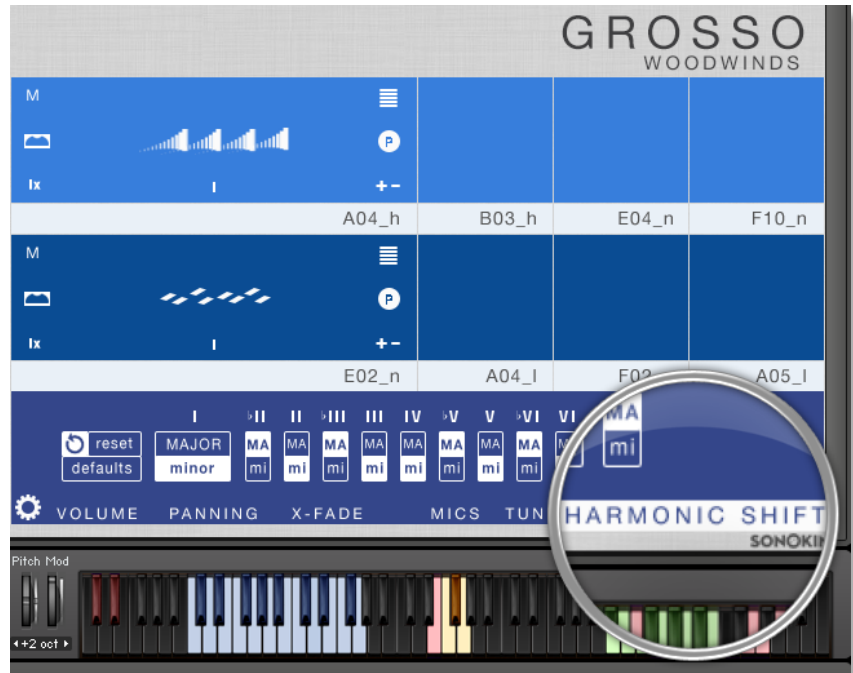
If you plan on using just one microphone position, set the other position to NONE to conserve CPU and RAM.


### GROSSO Lite

We have included 'Lite' versions of all GROSSO 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 GROSSO, which will conserve RAM and CPU.

# HARMONIC SHIFT

We first introduced our unique “Harmonic Shift” in Minimal. For GROSSO we have expanded upon this concept. The Harmonic Shift function allows the user to play phrases simultaneously in different, but related, keys. This function (shown here with the **Woodwinds** instrument) can be used to access more complex chords other than the standard major / minor phrases within GROSSO.



 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 whether to edit settings for 'MAJOR' or '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 this 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.

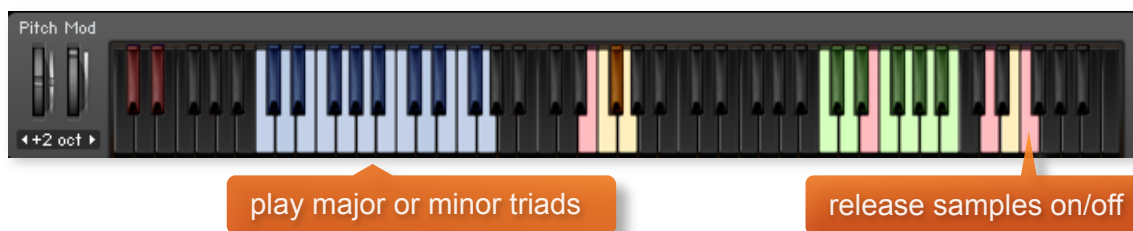
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## PLAYING GROSSO

The basic method of playing GROSSO 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



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## RELEASE SAMPLES

GROSSO 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.



---

## 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 GROSSO 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 GROSSO 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 it's 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.

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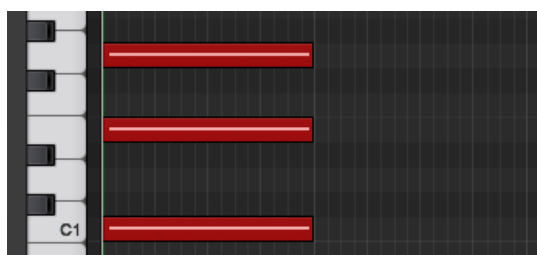
## BAR SYNC RESET

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 **A-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 GROSSO

As explained previously, there are a number of different ways to play GROSSO 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 GROSSO in your chosen DAW.

Whether you play GROSSO '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.



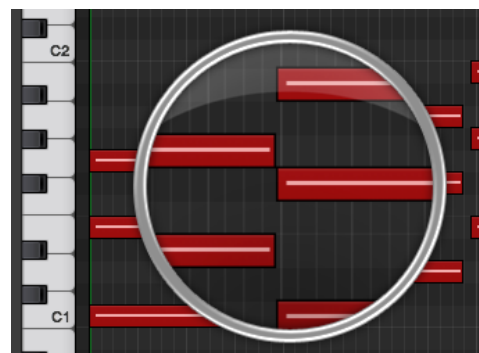
If you are just triggering one simple chord and then releasing, it is normally best to quantise the start and end of the MIDI chords. We would also advise leaving the Phase Follow and Bar Sync keyswitches set to **off**. Keeping the release samples turned **on** will provide a clean end hit or release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



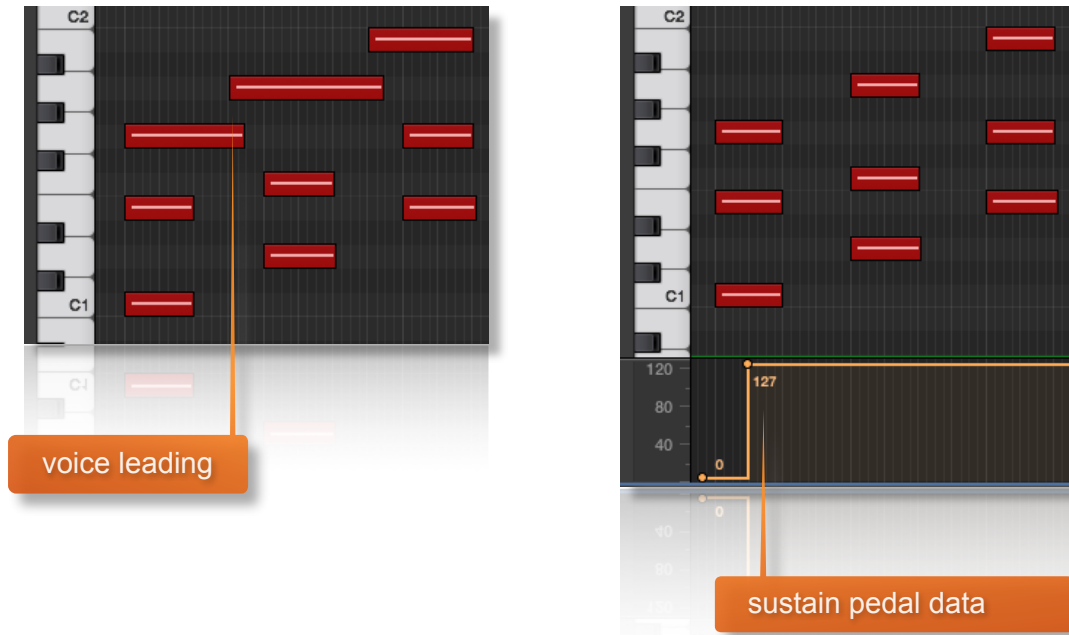
Quantised blocks of MIDI chords as shown is the simplest way to create a chord change. However, this often does not give satisfactory transitions with strings, woods and brass as the phrases have longer attack times. This method is most successful with choir and percussion.

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 Phrase 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 to 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 GROSSO. 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.



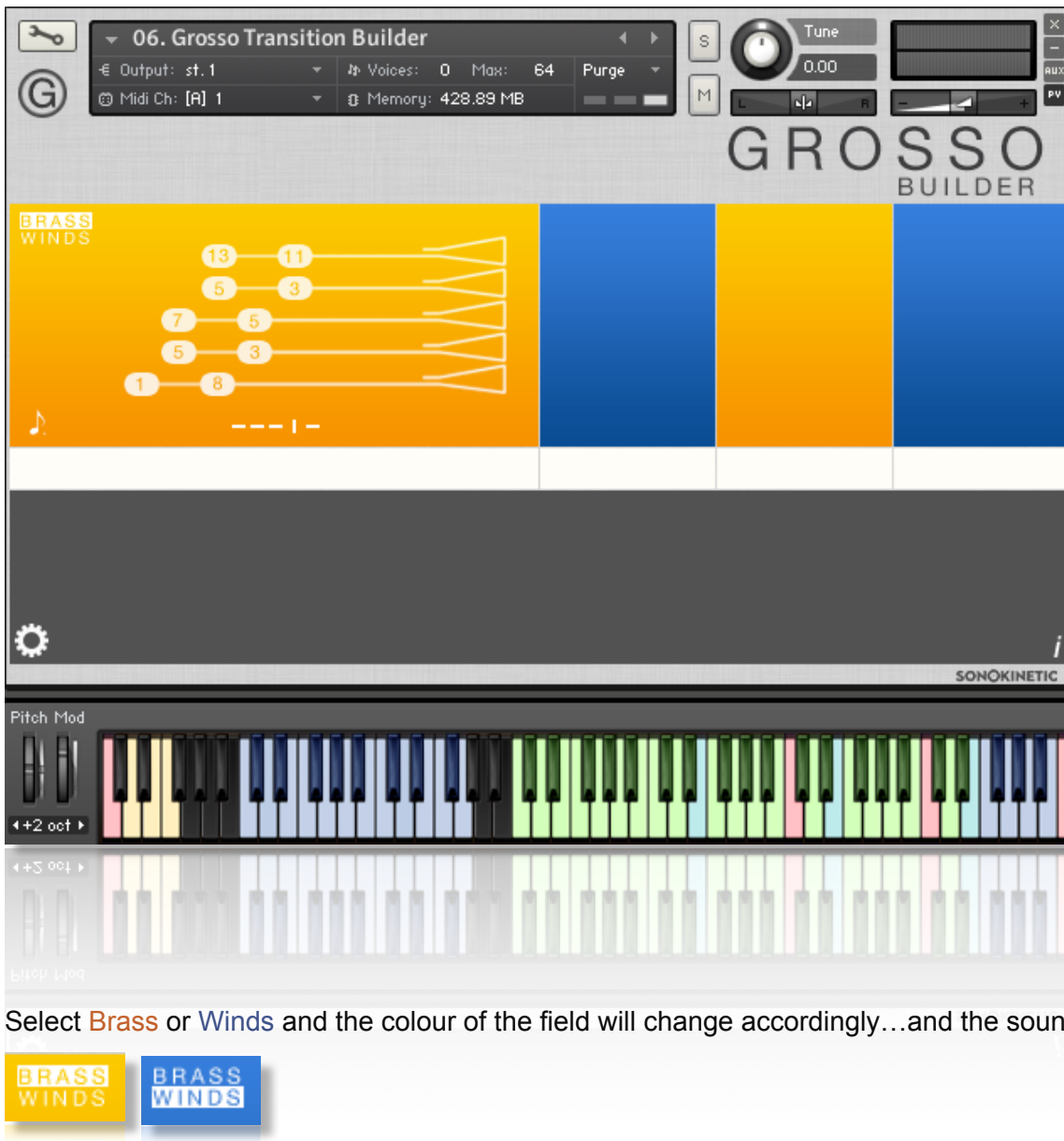
Adjusting these elements in conjunction with the individual field crossfade times will give smooth transitions. For a demonstration of these techniques check out the GROSSO videos online.

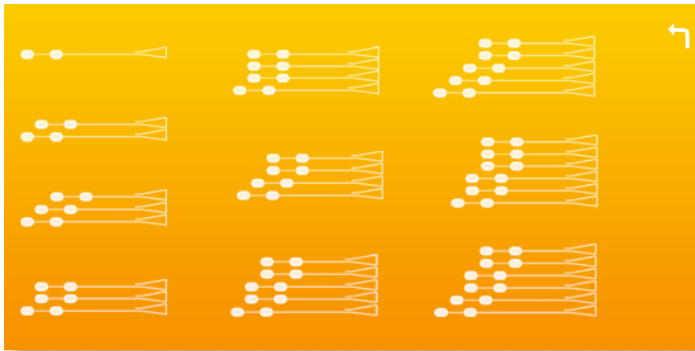
# TRANSITION BUILDER

Brand-new to GROSSO is our bespoke Transition Builder. This is a completely separate patch and features an engine that is used to automatically build brass and woodwind crescendi based on various chords. The patch also contains percussion fills, which can be triggered to embellish a transition, and a multisampled playable Taiko ensemble.

## INTERFACE

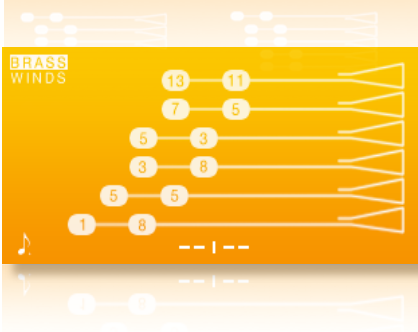
This is the main interface for the GROSSO transition builder. The layout and function is similar to the main GROSSO orchestral instruments. The window features 4 fields with assignable patterns and variations.





Click on the phrase picker to choose a phrase. The more complex the graphic, the more notes will be added into the crescendo.




Click the arrow to  exit.



Variations can be chosen in the same way as the main GROSSO instruments. These are indicated by dashes underneath the phrase graphic. Click any dash to select an alternate variation of the phrase. The numbers on the graphic represent the upward intervals of the notes that are added as the transition builds. Generally, the left variations are more basic, the more to the right, the more esoteric the introduced tensions get.

## LENGTH CONTROL

Click this icon to change the speed at which the engine adds new notes to the transition chord, relative to your DAW's BPM. The scripting will choose appropriate individual notes to construct the transition chord and then stretch them accordingly to fit. The three graphics represent slow, normal and fast speeds of transition and the intervals that the

-  dotted crotchet - slow speed
-  crotchet - normal speed
-  dotted minim - fast speed



The actual length of transitions that are created automatically are normally 3-4 bars long. This will be the case when Kontakt is locked to your host DAW tempo.

However, if you require shorter or longer transitions, simply switch off the external tempo control in Kontakt and adjust the tempo to your taste.

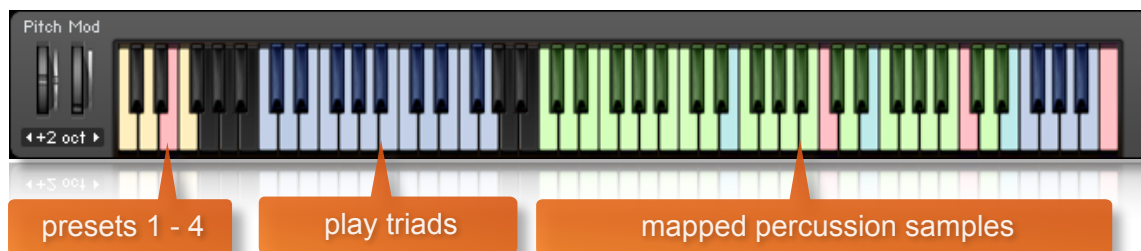
Alternatively, just release the held chord and appropriate release samples will be triggered, bringing the transition to an early ending.



## PLAYING THE TRANSITION BUILDER

The basic method of playing the Transition Builder is to choose one of the 4 presets, assign either winds or brass and play three-note triads in the keyrange **C1** to **G2**. The chord recognition system will automatically recognise inversions and will build a crescendo based on the MIDI chord played. However, unlike the main GROSSO instruments, the system recognises not just major and minor chords and their inversions, but also other types of common chords.

There are no mic position options within the transition builder as it uses so many HQ Time Machine Pro in Kontakt that it would unfortunately overload the CPU of most systems.



Below we have summarised the recognised triads in the key of C.

Of course, you can play in any of the 12 root keys with any inversion:

Major	C-E-G	C-E-B		
Minor	C-Eb-G	C-Eb-Bb		
Dominant 7th	C-E-Bb			
Diminished	C-Eb-Gb			
Half Diminished	C-Gb-Bb			
Augmented	C-E-Ab			
Suspended	C-F-G	C-D-G	C-F-G	C-F-Bb

You may only hear the more unusual chords when using some of the more complex phrases as the simpler ones do not contain enough notes to represent the chord entirely.

For example, playing a minor and a half-diminished triad with this pattern will sound the same as there are not enough different intervals to represent the whole half-diminished chord.

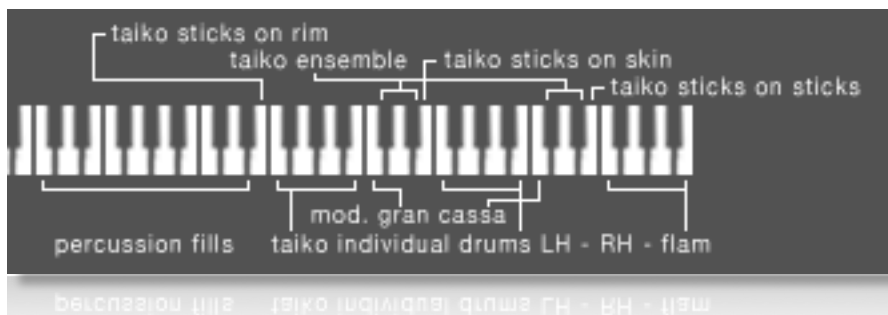


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## TRANSITION BUILDER PERCUSSION

The percussion samples have been recorded in the same recording hall as the rest of GROSSO so they blend seamlessly. The samples are taken from gran cassa, sticks and various other percussion. We have also included a full multisampled taiko set including individual hiots and an ensemble. Program them alongside the transition chords either to give crescendos extra oomph, or simply use them on their own.

The samples are all triggered within MIDI keyrange **C3** to **C7**. For the exact mapping, press the info button and a mapping chart will be displayed.



Most percussion hits of these also have release end hits programmed so that when you release a key you get an additional hit.

The percussion fills between **C3** and **D#4** are one-shot samples, mostly rolls and short crescendi. The taiko and gran cassa samples are laid out for two-handed playing in octaves from **F4-D#5** and **F5-D#6** with the same samples mapped to each octave. At the top end, there are taiko flams from **F6** to **C7**. Keys at **E4**, **E5** & **E6** feature different stick articulations.

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## TRANSITION BUILDER OPTIONS MENU

Click the cog icon at the bottom right of the interface to open the options menu. For here you can control volume, panning, percussion volume/pan,



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### VOLUME

This aspect works in exactly the same way as the full orchestral GROSSO instruments.

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### PANNING

This aspect works in exactly the same way as the full orchestral GROSSO instruments.

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### TUNING

This aspect works in exactly the same way as the full orchestral GROSSO instruments.

## PERCUSSION LEVEL / PAN

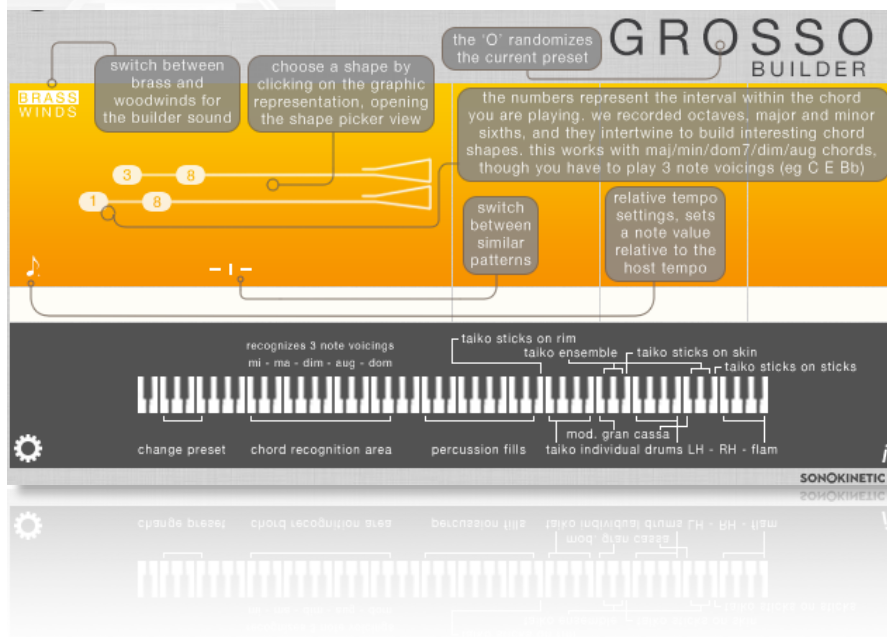
Using these controls, you can set the relative levels and panning of the percussion samples. Drag the faders to adjust or use cmd/ctrl + left-click to reset.



## MICROPHONE POSITIONS



Unlike the main GROSSO instruments, there are no mixable microphone positions for the Transition builder. This is to prevent phasing problems with the lowest frequency instruments and percussion. Instead, there are 4 microphone positions available, Close, Decca Tree, Wide and Far. We have also included a 5<sup>th</sup> option, which is a pre-mixed Tutti position. This closely resembles the sound of the GROSSO 'Lite' instruments.



click the info button to overlay an explanation of the basic functions of the transition builder.

this overlay also depicts the percussion mapping on the upper part of the keyboard

click on the O of GROSSO to randomise the type of transition in the selected field. useful if you're stuck for ideas, or need some inspiration

GROSSO  
BUILDER



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## MANAGING CPU AND RAM

GROSSO 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 GROSSO within your own system. Although we've covered some of these aspects already, the following processes will help to conserve RAM and CPU:

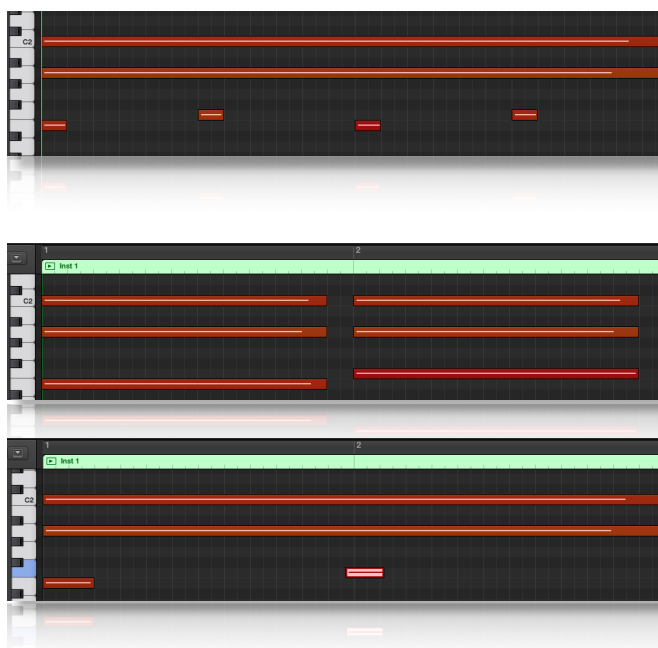
- Use the purge function within each field to remove the samples from memory
- Deactivate the release samples (this will halve the number of voices used)
- Use only one microphone position and set the other to NONE
- Choose the Grosso Lite patches instead of the full versions.

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## TEMPO SYNCING AND TRANSITIONS

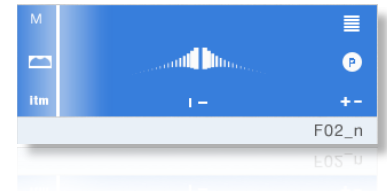
The GROSSO orchestra recorded their parts to a click-track at 135 BPM in 12/8 time. Tens of thousands of samples have been edited by hand to create seamless loops. When you change from chord to chord in GROSSO this can sound extraordinarily realistic but you may also find times when the transitions are 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 GROSSO 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 GROSSO patch on each track. You can then adjust the timings of MIDI notes on each track separately.

- 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.

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## 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 GROSSO 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 GROSSO. 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.
- Please refer to our online tutorials concerning GROSSO. We offer several comprehensive dedicated video tours concerning this instrument.

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