ORCHESTRAL STRINGS

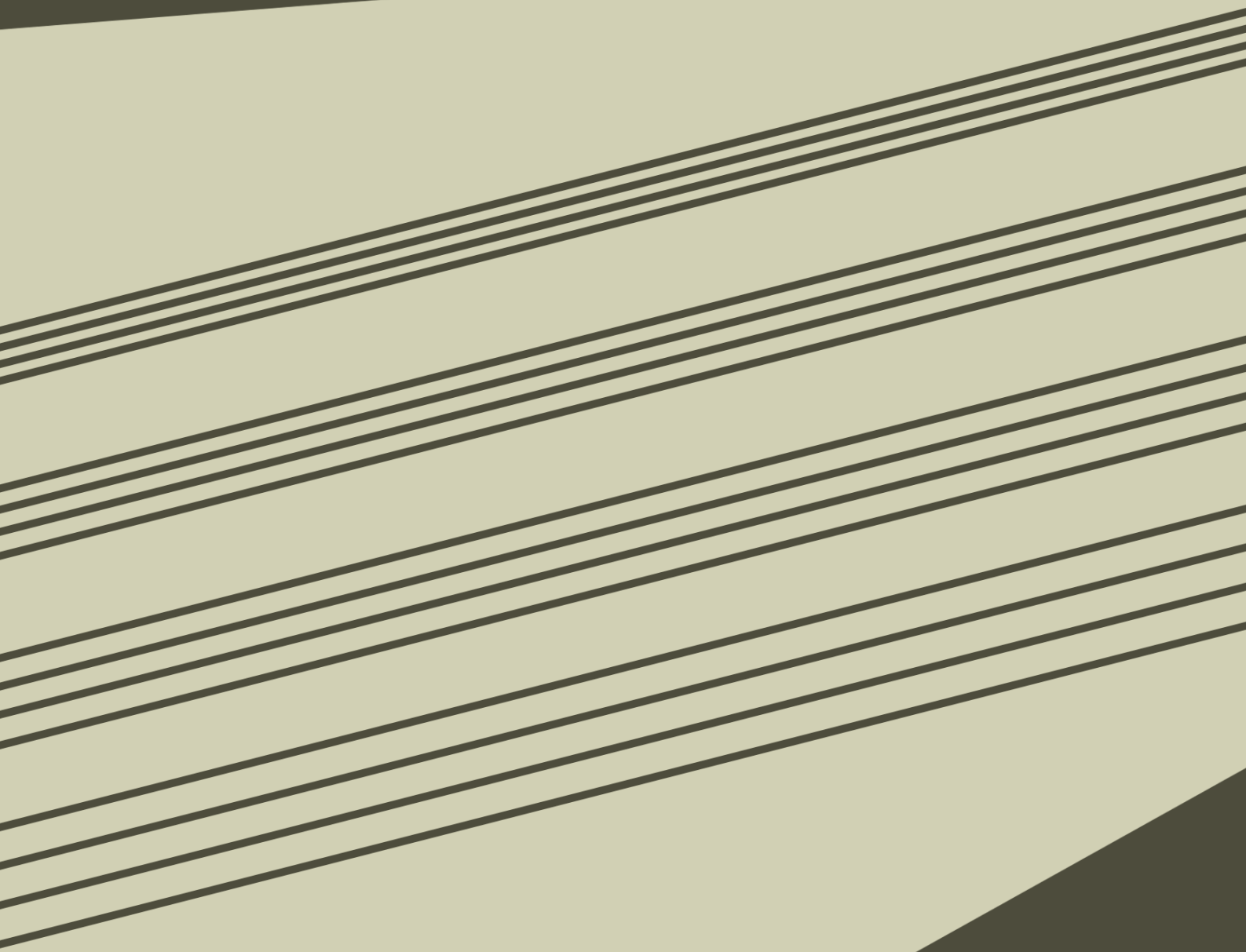## DIVISI ORCHESTRA STRINGS

SONOKINETIC®

Sonokinetic Orchestral Strings

the strings that work for you

Sonokinetic BV © 2021

TABLE OF CONTENTS

SONOKINETIC ORCHESTRAL STRINGS

The Strings that work for you

We are very proud to present our take on Orchestral Strings to you.

We have spent the best part of five years working on this project and have left no stone unturned to create a product that, as a multisampled String Orchestra alone, will satisfy even the most demanding users. But this collection is so much more than that. Orchestral Strings is the culmination of all of our efforts and experience to this point. It melds together everything that we've learned about multisampling over the years, combined with our knowledge of orchestral phrases.

At its core, Orchestral Strings is a hugely capable full-divisi full-size Strings section, recorded with the fantastic Capellen Orchestra in Zlin, Czech Republic. It is edited with the utmost care to preserve all the details and character of the performances.

We covered all of the most-used articulations in up to four velocities, and we devised a 'shared tail' system for the shorts that provides you with a greater variety of round robins without unnecessarily increasing the memory load.

Poly-Legato and Auto Divisi ensure the most realistic sound imaginable. No corners were cut in making this product, and it will evolve for many years to come. In fact, we still have some surprises up our sleeves that will enhance your user experience and provide tools that are useful and fun in equal measure.

Included within the instrument are some powerful midi engines with midi import, real-time midi manipulation, a piano roll editor and midi export. The possibilities are near endless once you scratch the surface, yet very easily accessible if you just want to compose quickly.

The Runs engine will trigger and play silky smooth runs whilst you hold chord notes. Just play a start and end key and these runs will adhere to your chosen chords and transition between all the applicable notes automatically.

The Phrases engine at its core works as a sketchpad for Patterns, with the core 12 patterns auto-saved with your instrument or DAW session. Going further, a potential 12 x 12 x 12 phrases can be saved away to be shared between your instruments and projects.

These phrases are then playable in a fashion very similar to the way our Phrase-Based instruments work. You can even drag in phrases from the Phrase-Based products you already own, edit them and tweak them to your liking, vastly boosting the flexibility of this Strings instrument. You can even drag out the midi for entire played passages including any chord changes, added Harmony etc. for use in third-party instruments or for instance to add a synth layer for a hybrid sound!

We, at Sonokinetic BV, are very proud to introduce Sonokinetic Orchestral Strings to you and can't wait to hear the amazing things you, our valued customer, 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 model and high-quality sampling.

We wish you the best of inspiration and creativity.

With warm regards,

The Sonokinetic Orchestral Strings Production Team

CONTENT

24 Bit version   97 Gb sample pool, 300k+ samples

1 orchestral string section recorded in Divisi, consisting of
  - 16 Violins I (9+7)
  - 12 Violins II (7+5)
  - 10 Violas (6+4)
  - 10 Celli (6+4)
  - 8 Basses (5+3)

4 recorded microphone positions
  - Close
  - Decca tree
  - Wide
  - Balcony (Far)
…and a pre-mixed Tutti version

Custom designed interface with real-time piano-roll display

Native Instruments Komplete Kontrol patches

Custom chord recognition capabilities

Native Instruments Kontakt Player Library license

Royalty and copyright free content license

Sonokinetic Orchestral Strings Reference document (PDF)

Artwork: "Sonokinetic Orchestral Strings" DVD cover. Designed by Sonokinetic BV

All files in 44.1 kHz, 24 Bit NCW format.

Programmed for Kontakt 6.6 and up & Komplete Kontrol

QUICK START GUIDE

The instrument has three main modes: **Play**, **Runs** and **Phrases**.

Switch between them by **clicking** them in the GUI or with the **orange keyswitches** on the lowest three keys of your 88 Key keyboard.

- **Play** - play as a **multisampled** instrument

   the blue keys are your playable area, and the bottom keyswitches switch articulations

- **Runs** - play runs between two notes in various scales and tempi

   the blue keys are your playable area, the yellow chord area sets the tonality, and the bottom keyswitches switch articulations

- **Phrases** - **record** your own Sonokinetic phrases or **drag in midi**

   - When recording phrases, the keyboard switches to Play mode; see above

   - For playback of phrases, the three playable octaves trigger your 12 phrases in various registers*, and the yellow chord area detects tonality.

this is useful when you want to play the same phrase in a different octave or switch up and down in real time.
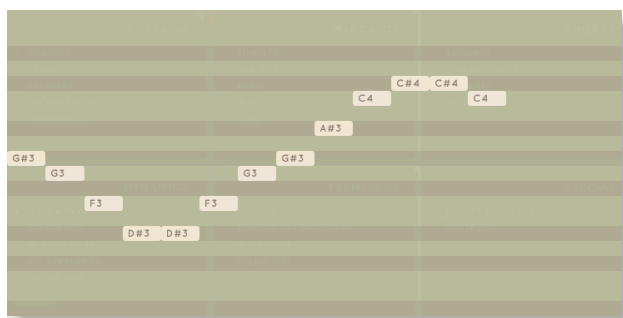

OPTIONS MENUS
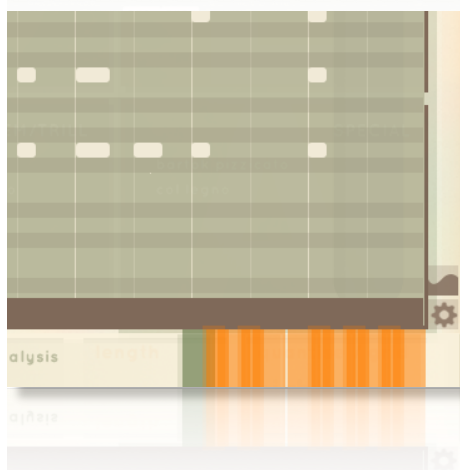You can open the various **options menus** by:

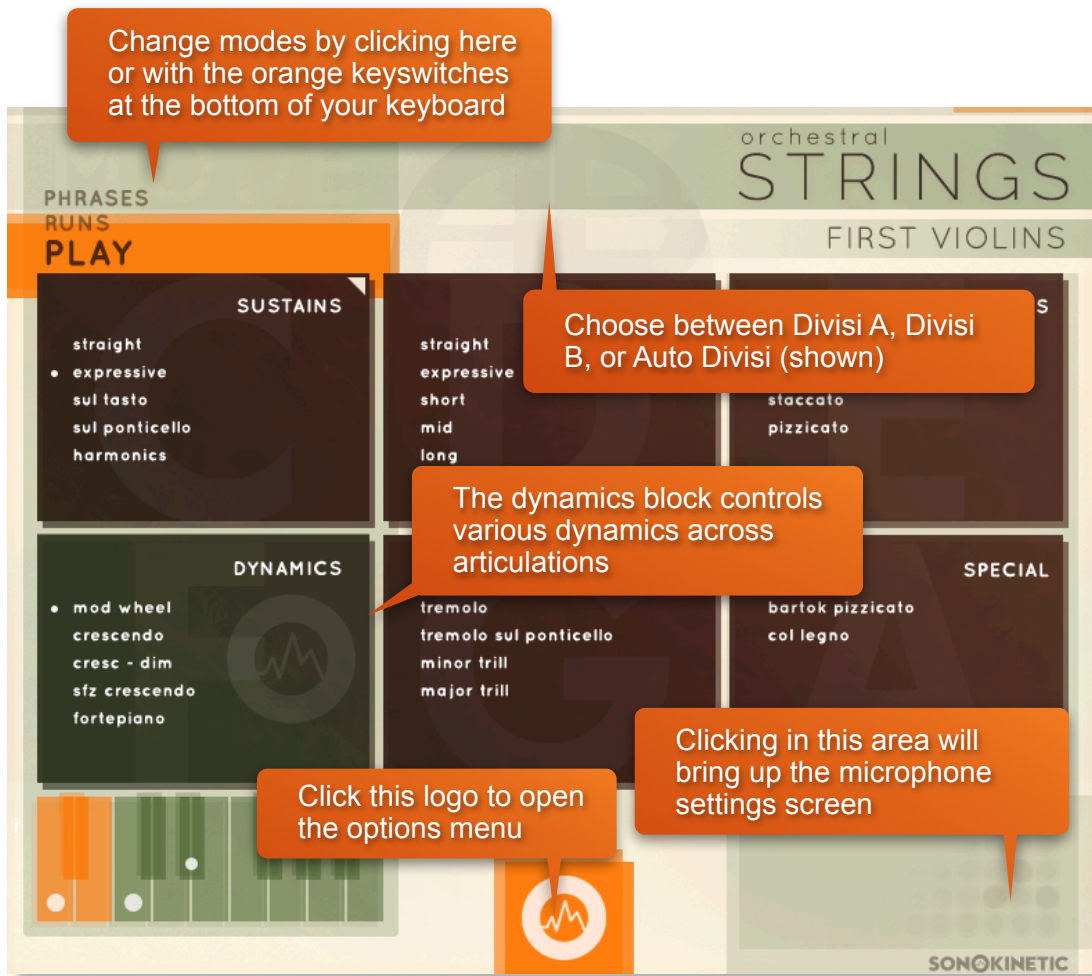- **Play Mode**: clicking the Sonokinetic Logo in the bottom centre of the user interface

- **Runs Mode**: clicking anywhere in the run display - when you switch to runs, it will auto-display the options
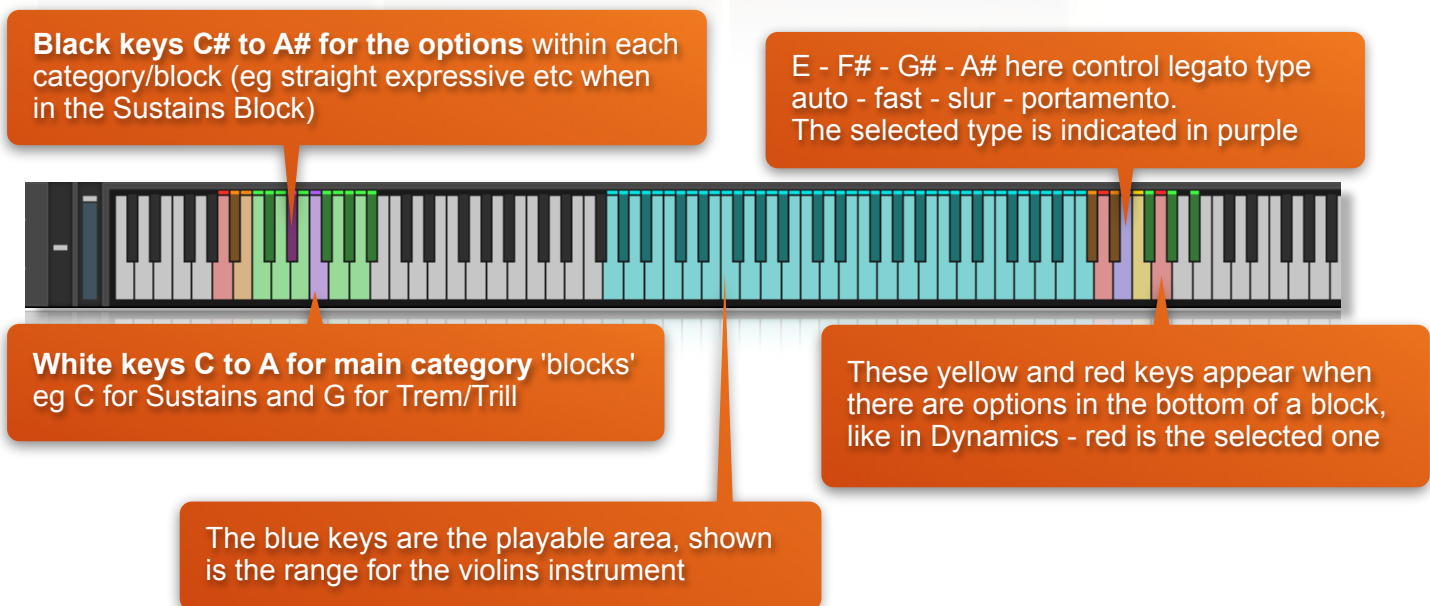

- **Phrases Mode**: clicking on the little cog in the bottom right-hand side

PLAY MODE

Change modes by clicking here or with the orange keyswitches at the bottom of your keyboard

PHRASES
RUNS
PLAY

orchestral
STRINGS
FIRST VIOLINS

SUSTAINS
straight
expressive
sul tasto
sul ponticello
harmonics

straight
expressive
short
mid
long

Choose between Divisi A, Divisi B, or Auto Divisi (shown)

staccato
pizzicato

The dynamics block controls various dynamics across articulations

DYNAMICS
mod wheel
crescendo
cresc - dim
sfz crescendo
fortepiano

tremolo
tremolo sul ponticello
minor trill
major trill

SPECIAL
bartok pizzicato
col legno

Clicking in this area will bring up the microphone settings screen

Click this logo to open the options menu

SONOKINETIC

In **Play Mode**, you can select articulations/playstyles by clicking on their name, or with a combination of keyswitches found on the bottom of your keyboard:

Black keys C# to A# for the options within each category/block (eg straight expressive etc when in the Sustains Block)

E - F# - G# - A# here control legato type auto - fast - slur - portamento.
The selected type is indicated in purple

White keys C to A for main category 'blocks' eg C for Sustains and G for Trem/Trill

These yellow and red keys appear when there are options in the bottom of a block, like in Dynamics - red is the selected one

The blue keys are the playable area, shown is the range for the violins instrument

BLOCK TYPES

The main structure in the user interface is visualised by six blocks that correlate with the six keyswitches on the white keys C-1 to A-1. There are two different types of Blocks in this instrument.

BROWN BLOCKS

load and select phrases

- Click to select an articulation (purged phrases or blocks will be unpurged when clicked)

- If you click a block title (e.g. SUSTAINS), it will select the last selected articulation for that block

- cmd-click a block title to purge the whole block and save some RAM

- cmd-click an articulation to purge its samples from RAM

- shift-click an articulation to add/stack it to your currently selected one

SUSTAINS

straight
expressive
sul tasto
sul ponticello
harmonics

GREEN 'DYNAMICS' BLOCK

Modifies playback of currently selected articulations

Access the **five primary modes** by **clicking** or using the **keyswitches** as you would do to change a loaded articulation.

Some modes have different **options at the bottom** - access those either by **clicking** or with the **yellow keyswitches at the top of your keyboard**.

MOD WHEEL

If 'Mod Wheel' is selected, you can manually control the instrument's dynamics with the mod wheel. In sustained articulations, this will also X-fade between the various recorded dynamic layers. In Short articulations, you control most of the dynamics by played velocity.

DYNAMICS

- mod wheel
  crescendo
  cresc - dim
  sfz crescendo
  fortepiano

OTHER DYNAMIC OPTIONS

The Crescendo through Fortepiano options all work in a similar way.

They move through the velocity scale (and crossfade between velocity layers) over time.

The length of that time is determined by the bottom option (which can also be selected with the yellow keyswitches on the top end of the keyboard).

These dynamics work across articulations so you can have a 'tremolo decrescendo' or an 'expressive sustains sfz crescendo' etc.

This block will stay active when selected, so check its setting if you hear any unexpected behaviour with velocities.

STACK AND MORPH

You can **stack two articulations together** and **morph** between them.

To do this, you **SHIFT-click the articulation** you want to add; for instance, you have Sustain Straight loaded and SHIFT-click Sustain Expressive, they will then be stacked.

You can also stack articulations by holding a keyswitch, then selecting the other one. For example, you hold down the C-1 key and then press D#-1 and C#-1.

You can adjust the volume mix between the two articulations by dragging the percentage up or down or in real-time by using the Morph controller that you can assign in the Options Menu.

By default, it is set to CC 11 - Expression.

Tip: This is useful for crossfading between articulations, for instance, if you want variable vibrato or a smooth transition from Sustain to Tremolo. It can also be used to add some punch to a sustain by adding a staccato or staccatissimo.

PLAY MODE OPTIONS

Click the Sonokinetic Logo in the centre bottom of the interface to access the options.

An options screen will appear with the following options; the 'configure' button will open a subpage.

PLAY

global:

master tune — 442.0 Hz

Either fix the instrument to a Divisi, or let it auto assign for each note event. In 'auto' mode, single lines will be played by both Divisi, whereas chords will be divided between them

divisi — div A   div B   auto

legato — configure

Configure various elements of legato in the legato submenu

dynamic range — 50 percent

The global dynamic range can be adjusted here, within musical ranges - 50% is the default

CC controls — dynamics   CC 1   morph   CC 11

You can specify which controller you want to use for **modulation** and **articulation morph**.
Drag to change value, hold CMD for a more precise drag.
Return to Default settings by CMD-clicking them.

close

DIVISI

We recorded all sections in Divisi, to mitigate multiplying the number of musicians/instruments when playing chords.

By default the instrument will use auto-divisi, meaning it will always play the full section (both Divisi) for single-note lines, and start dividing notes between divisi when you play chords.

The way the engine divides the Divisi is linked to the poly legato engine, so any line that starts in a specific divisi should stay in that divisi.

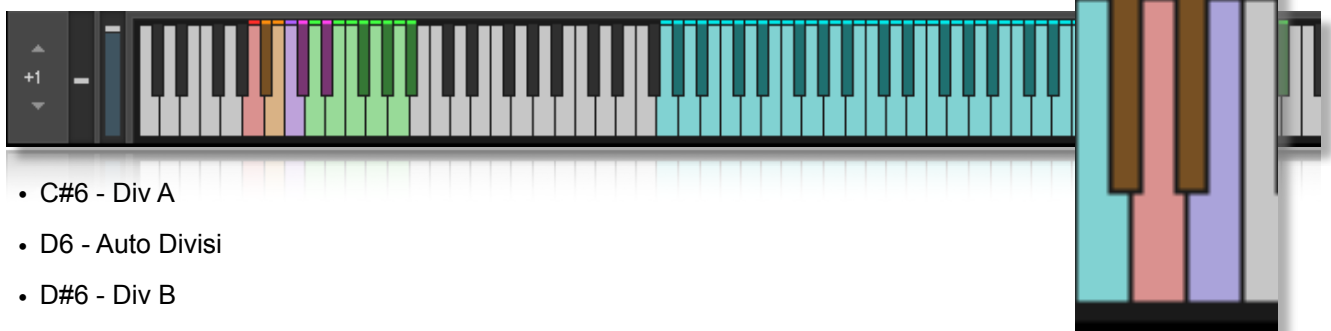You can also fix the instrument to a specific divisi by

- clicking the **AB graphic** at the top of the User Interface:

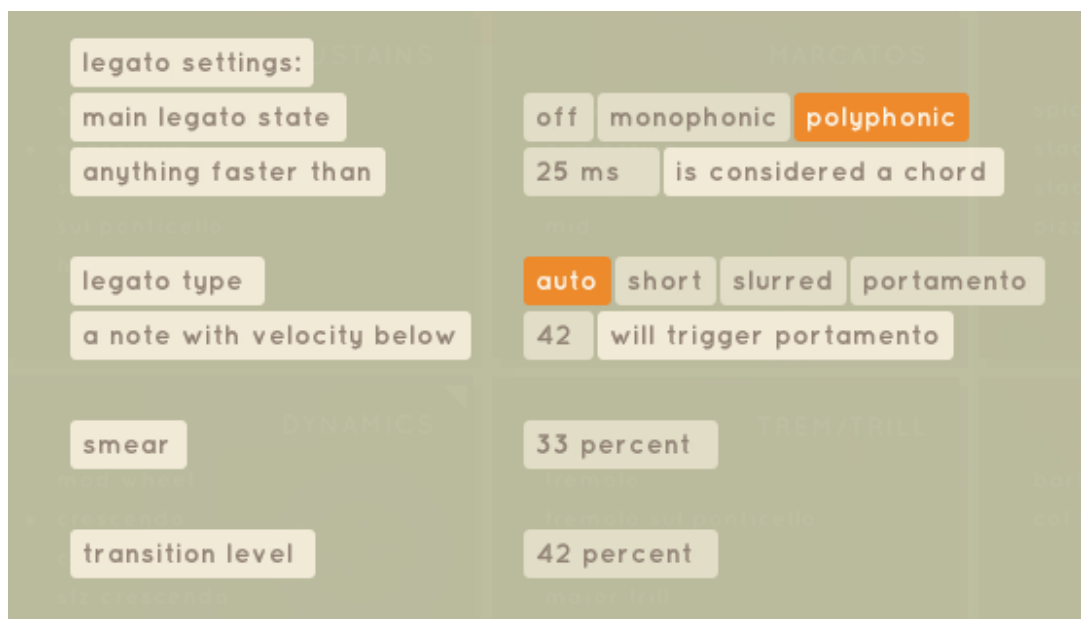- Using the controls found in the **main options menu**:

- Using the **Keyswitches** on

  - C#6 - Div A
  - D6 - Auto Divisi
  - D#6 - Div B

- Using the **dedicated NKS control** if you own a Native Instruments Komplete Kontrol Keyboard

LEGATO SETTINGS

MAIN LEGATO STATE

This determines whether legato is **off**, **polyphonic** (default) or **monophonic**.

In **polyphonic** mode, the script locates the closest note for each note in your harmony and determines which note to move from to your newly played note.

ANYTHING FASTER THAN...

You can set the threshold for notes to be recognised as harmony with the control below it. Set this as low as your chord-playing accuracy allows, to also allow for speedy single lines.

LEGATO TYPE

If set to 'auto', you can switch legato types with your playing style - set the velocity threshold for portamento by sliding up and down on the number.

You can also **switch type** with the **green keyswitches on whole tone E6 to A#6**

E6   **auto legato** will switch slurred to short when playing faster than 600ms between notes and switch to portamento based on your velocity settings

F#6   **short** is a subtle bowed legato

G#6   **slurred** is a slightly more lyrical legato based on the portamento

A#6   **portamento** has the longest slur - the target note will be slightly delayed in this mode

the purple keyswitch indicates the selected legato setting.
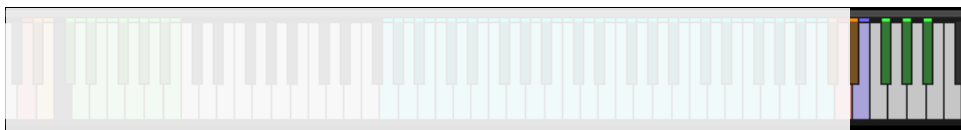
SMEAR

Adjusting 'smear' will change the moment the outgoing note will stop; it can be used to make the legato

- more lush, by increasing the value (best for slower passages) or

- more detached, by decreasing the value

The Default setting is 33% You can CMD click to set it to that instantly

TRANSITION LEVEL

Modify the volume of the actual transition sample. Lower it when you feel the transitions are too prominent and increase when you feel you are not hearing them well enough. CMD click for Default level.
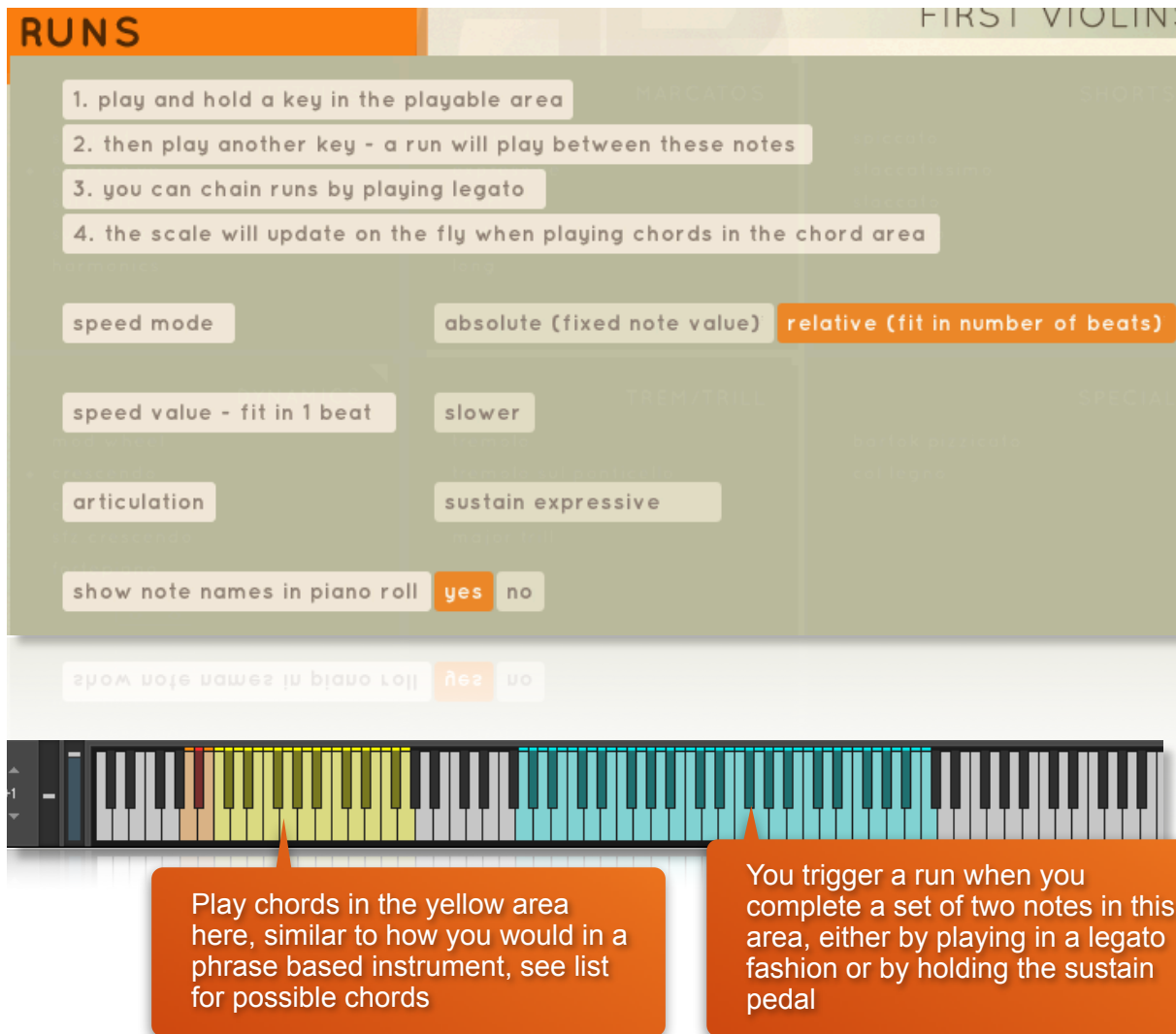
SLURRED SHORTS

When playing fast notes with short articulations you can hold the sustain pedal to activate legato transitions. This adds a playing style for these fast passages.

You can also have some notes detached and others legato by judicial sustain pedal usage, adding more life and realism to these passages.

This function is not available for the plucked shorts.

RUNS MODE

When opening Runs Mode, you will be greeted with an explanatory screen that is also the options screen for this mode.

Play chords in the yellow area here, similar to how you would in a phrase based instrument, see list for possible chords

You trigger a run when you complete a set of two notes in this area, either by playing in a legato fashion or by holding the sustain pedal

RUNS MIDI EXPORT

After playback of any run, a MIDI logo will appear that you can drag to your DAW or desktop. If the DAW playback is not running, this will be only the last recorded 'chained' sequence; if it is running, it will record the entire sequence from the first run note to DAW stop.

PHRASES MODE

RUNS
PLAY
PHRASES

main 1   sub 1_1   drop midi or click to record

orchestral
STRINGS
FIRST VIOLINS

Drop midi here or click to start recording a phrase

Or click the record button

RUNS
PLAY
PHRASES

When a phrase is recorded or loaded it will show up here - you can manipulate the piano roll items in the regular way, including shift-click or dragging across to select more, and dragging position an length, depending on where you start your drag. You can also Option-click to copy and CMD-click to delete items

Click the load button to load phrases into presets

Click the cog to open the phrases options menu, or the 'wave' to open a dynamics overlay

Click in the brown bar to change articulations, you can also Option-click drag to copy in articulation changes at various places across your phrase, and CMD-click to delete them

spiccato

load   show phrase analysis

The phrase analysis is what is used to modify the phrase when you change chords. Click here if you want to see the analysis and modify it if needed

There are twelve presets that are instantly playable from the area starting on central c

PHRASES QUICK RECORD

You can see the phrases mode as a **notepad where you can jot down ideas for patterns and textures** and **quickly try them out in a chord structure**. You can store up to 12 different phrases in the local memory of the instrument without leaving the keyboard or looking at the GUI. There are a couple of ways to do this:

- **hold the Phrases keyswitch on B-2** and **play any of the phrase preset keys** in the middle of the keyboard. The instrument will be armed for recording, and recording will start at the first note received after that. Play any key outside the playable range to stop the recording.

- For empty Phrase Presets you can also **double-tap any Phrase Preset Key** (C3-B4) to start recording.

- Once you stop recording, you can use the phrase by playing either a chord or a phrase keyswitch.

STORE AND LOAD PHRASES

When you have phrases you want to use in other projects or other instruments (say, you recorded in Violins I and want to use the same phrase in Violas, for instance), you can **save your phrase in the menu**. The phrase menu is **shared between all instruments,** and the range will be automatically adjusted if a phrase is outside the range of the instrument you load it into.

You can also **drag a midi file** (don't go mad - up to 16 bars) onto the menu to load it into a slot. It will be analysed by the engine and will be instantly usable in the instrument.

PHRASE ANALYSIS

Phrases you play or import are analysed automatically for various aspects like tonality, length and advised quantise setting (based on the most common note value). This analysis will determine how to modify the phrase when you change chords or add harmony to it later.
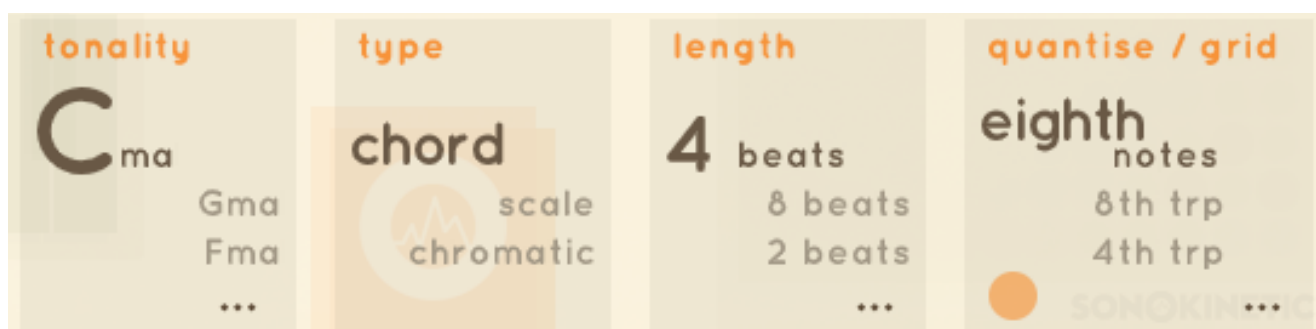
The '...' Will bring up a full set of options if the recommended two options are not what you were after

TONALITY

In the case of tonality, the most probable three base chords will be displayed, with the currently used one on top. This is analysed from the notes available in the midi, so if you played a pattern containing C# and F it will come up with C# as the most probable option.

You can click on one of the other two options if they better represent the key you meant to play in or click the '...' to get a complete list to choose from.

An example where you might want to change this:

You have played a pattern using the notes g and b that is meant as the upper structure of a C chord, so with the b as a major seventh. The engine will probably recognise your phrase as a G chord, meaning that it will not recognise that this phrase contains a seventh. When later using the phrase with chords, it will be treated differently if you change the tonality to C.

TYPE

Type goes hand in hand with tonality in determining how to adapt a phrase.

Chord - a phrase will be detected as 'chord' when it consists of only chord notes. Phrases detected as 'chord' will favour chord notes when adapting your phrase to played chords,

scale - when a phrase consists mainly of scale material, it should be detected as so, in scale mode, phrases will adapt to the nearest scale note.

Chromatic - the phrase will be shifted up and down chromatically to the new tonality.

Tip: in Chord mode, the phrase will have more movement when changing harmony; in scale mode, it will only make sure the notes played are 'correct' in the scale so that you could get less movement and more 'colour' notes.

LENGTH

Based on how many bars there are in the analysed midi.

If the final note lands on the first beat of the next bar after a logical amount of beats, it will generally be omitted.

QUANTISE/GRID

If greyed out, this just sets the grid; if you click on the main selected item (the larger highlighted value), it will quantise your phrase to the selected setting. Note that if you save the phrase after any modifications, these modifications will be saved with the phrase.

QUANTISE ENDS

Clicking the orange dot will quantise the ends of notes to the following note
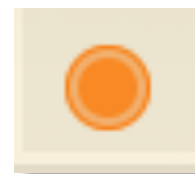
PHRASES SETTINGS

The settings should be pretty self-explanatory, but here's a short description nonetheless:

Add harmony to the phrase up to the specified number of notes (will be cut off at the bottom range for the instrument). This will not replace existing harmony in your phrase, but it can add to it

With sync on, position in a phrase will be relative to the position in the bar in your DAW, offset by the phrase offset that you can set per phrase in the left column

Whether phrases will be autoquantised directly after recording them

This will toggle the realtime updating of notes on the piano roll

When dragging out midi, you can export them without keyswitches, with Sonokinetic Keyswitches or with UACC KS (velocities on key 0)

A short description of a phrase's parameters is shown in the menu if set to 'yes'

Phrase offset in 24 steps per beat

Double or halve the relative playback speed of the phrase

HOW TO USE PHRASES

Play Chords in the yellow area, trigger Phrases in three different octaves using the orange Keyswitches (with C being Phrase 1 in all octaves) and add harmony notes to your phrases on the fly using the green/purple Keyswitches on the white keys from C2 to F2.

ADJUST PHRASE VOLUME OVER TIME

Clicking on the 'wavy' icon above the options cog will overlay a volume table where you can draw relative volume over time for your phrase.
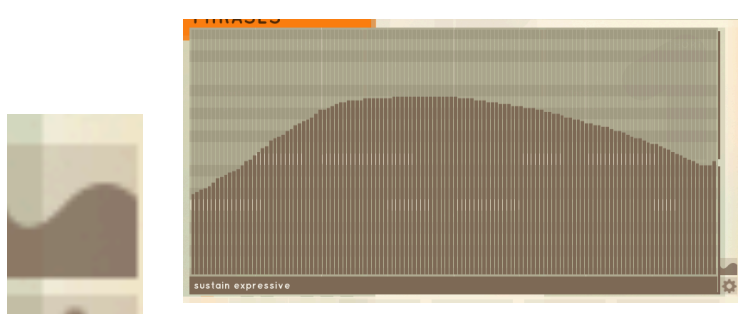
RECORD PASSAGES AND EXPORT MIDI

Whenever you play back a passage in **Phrases** or **Runs** mode, a midi file is generated based on the real-time output of the phrase engine.

The resulting midi file can be **dragged** from the **Midi logo** that appears on top of the interface to your DAW or desktop. It will include the output of everything you played, including any harmonised added notes, chord changes; it will not include the chord or preset key input.

You can then use this midi data with any instrument of your choosing, making the Sonokinetic Orchestral Strings a powerful composing tool to use alongside your other sample libraries or if you want to double things with other instruments.

A setting in the options screen determines whether Sonokinetic articulations will be sent along as velocity data on midi key 0 - turn this off if you intend to use it with third-party instruments (since some instruments will not ignore that note input like the Sonokinetic Strings instruments do :).

You can also set it to the **UACC** KS format to ensure it autoselects articulations in any instruments that recognise that.

CHORD DETECTION

Both **Runs** mode and **Phrases** mode have a (yellow) **chord detection area**.

**Completing a three-note chord** in that area will set the tonality for phrases and runs playback.

The chord detection recognises the following chord and scale types (examples in C - they work in all keys):

C major	->	C E G
C minor	->	C Eb G
C diminished	->	C Eb Gb
C half diminished	->	C Gb Bb
C augmented	->	C E Ab
C dominant seventh	->	C E Bb
C major seventh	->	C E B
C minor seventh	->	C Eb Bb
C suspended second	->	C D G
C suspended fourth	->	C F G
C suspended seventh	->	C F Bb
C minor - major seventh	->	C Eb B
C scale min mel	->	C D Eb
C scale chromatic	->	C C# D
C scale wholetone	->	C D E
C scale octatonic	->	C C# D#
C scale persian	->	C C# F#
C scale blues major	->	C D# E
C scale blues minor	->	C F# G

MIC MIXER

If you click on the mouse-over area in the right-hand bottom of the user interface you open the Mic Mixer Screen.
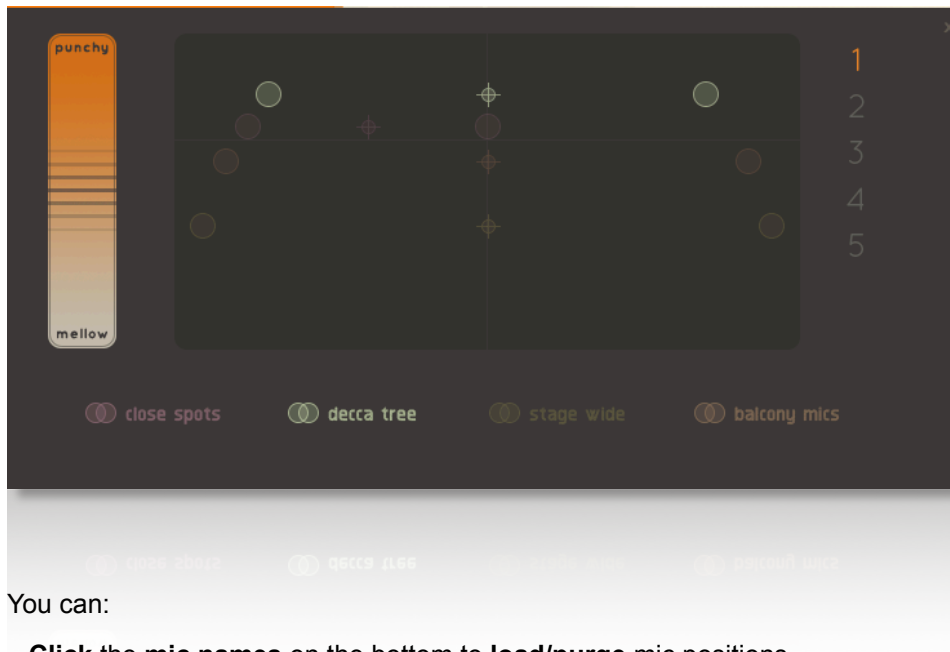
You can:

- **Click** the **mic names** on the bottom to **load/purge** mic positions
- **Drag** the elements (color corresponds to the names below):
  - **up/down** to adjust **Volume**
  - the centre one **left/right** to adjust **Pan**
  - Either side **left/right** to adjust **Width**

MIC PRESETS

There are five Mic Presets that are saved with the instrument.

With the Mic Preset the state of the x/y area is saved, as well as which mics are active.

Just click any of the numbers to load a mic preset.

If you want to store a mic preset to share between instruments/instances, click on the little arrow that appears when you mouse over the area next to the Preset numbers.

If you SHIFT-click a mic Preset number it will load the externally saved setting*.

*In this case, Pan will be adjusted for the respective instrument, so your double basses won't suddenly add up on the left if you load the mic setup you saved in first Violins.
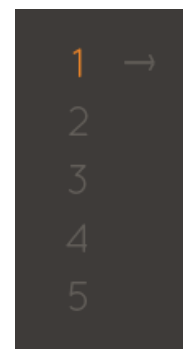
TEMPERAMENT SLIDER

The slider on the left-hand side of the Mic Screen controls 'Temperament' - it is linked to a custom EQ setting in the back end and can remove some of the harshness to your liking.

SWITCH ARTICULATION BY VELOCITY

There is a way to **switch articulations with a single key**, mostly useful for sequencing purposes and to use the different ways you can visualise articulation switching in DAWs.

The key for this is **midi key 0** or C-2.

The articulations are laid out on the **velocity** in the following way:

Sustains Straight	1
Sustains Expressive	2
Sustains Sul Tasto	3
Sustains Ponticello	4
Sustains Harmonics	5
Marcatos Straight	6
Marcatos Expressive	7
Marcatos Short	8
Marcatos Mid	9
Marcatos Long	10
Shorts Spiccato	11
Shorts Staccatissimo	12
Shorts Staccato	13
Shorts Pizzicato	14
Dynamics Mod Wheel	16
Dynamics Crescendo	17
Dynamics Decrescendo	18
Dynamics Sforzato	19
Dynamics Fortepiano	20
Special Tremolo	21
Special Trem Sul Pont	22
Special Minor Trill	23
Special Major Trill	24
Special Bartok Pizz	26
Special Col Legno	27

TIPS & TRICKS

- *When you stack articulations the first one you select will be at the top of the Morph controller range, so if you want Expression to control vibrato, select Expressive first, hold it and then select Straight.*

- *The Midi Drag function has a little delay in processing. This might result in some missed notes when you are auditioning runs and trigger a note while the engine is processing the midi drag. Press the same key twice to 'reset' the runs if this happens. When the DAW is running the midi drag will not be processed until the DAW stops, so there is no risk of this happening in an active project.*

- *Using the sustain pedal in fast Spiccato, Stacccatissimo or Spiccato passages will add legato transitions.*

- *The Dynamic Arc will reset when you release all keys and the sustain pedal. So if you add notes during a crescendo they will start at the level the swell is at at the moment they are added.*

- *If you mouse over on the right-hand side of the mic presets an arrow will appear. Use this to sync the mic preset between instruments. SHIFT-click on a number to recall a mic mix saved externally.*

for more information, check our website:

https://www.sonokinetic.net/

join us on Facebook

https://www.facebook.com/Sonokinetic/

follow us on Twitter:

https://twitter.com/sonotweet

check out our Instagram:

https://www.instagram.com/sonokinetic/

watch our YouTube tutorial videos:

https://www.youtube.com/user/sonokinetic

access your own user area:

https://users.sonokinetic.net

…or if you have any questions about this product

or any other Sonokinetic product, send us a support query at

https://support.sonokinetic.net/

all the creative best,

Sonokinetic BV

SONOKINETIC ®