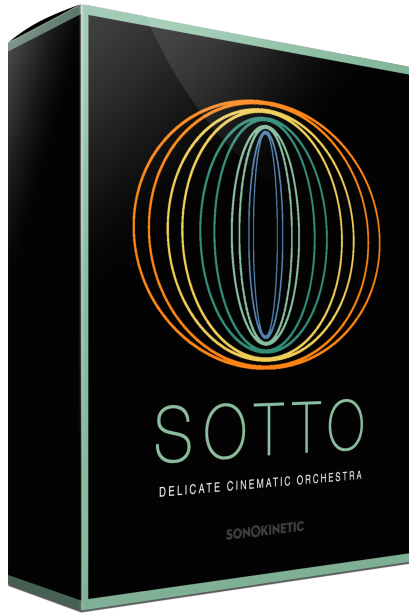


SOTTO

DELICATE CINEMATIC ORCHESTRA

SONOKINETIC



Sotto

DELICATE CINEMATIC ORCHESTRA

SONOKINETIC BV © 2015

TABLE OF CONTENTS

- Introduction	page 4
- Content	page 5
- Quick Start guide	page 6
- Sotto new features	page 7
- Interface	page 8
- Presets	page 9
- Fields	page 10
- Mod wheel	page 10
- Speed control	page 10
- Purging	page 11
- Picking phrases	page 11
- Randomize	page 12
- Score view	page 12
- Drag MIDI	page 13
- Breath control	page 13
- Options menu	page 14
- Volume	page 14
- Tuning	page 15
- Panning	page 15
- Sample crossfade	page 16
- Microphone mixing	page 17
- Sample Offset	page 18
- Harmonic Shift	page 19
- Native Instruments Komplete Kontrol	page 20
- Playing “Sotto”	page 21
- Release samples	page 21
- Phrase continue / retrigger	page 21
- Bar sync	page 22
- Bar sync reset	page 22
- Microtonal pitch bend	page 22
- Sequencing “Sotto”	page 23
- Sustain pedal	page 24
- Voice leading	page 24
- Managing CPU and RAM	page 25
- Tempo syncing and transitions	page 25
- Tips & Tricks	page 27
- Colofon & Support	page 28

Sotto

Orchestral sampled instrument for delicate moments and deafening silence.

We have covered a lot of ground in our orchestral series already; there's the scary Tutti, the uplifting Vivace, the understated Minimal, the driving Grosso and the majestic Capriccio. We've always had a yearning to capture something more delicate, and now we've done it... presenting "Sotto".

As a composer there are certain musical rules that you have to obey, and one of them is that there always has to be contrast. A loud passage will not sound really loud unless it's contrasted by a softer counterpart, and a climax cannot arrive without a journey to get you there.

We have always been fascinated by the sound of a majestic orchestra hitting the brake pedal and laying down soft beds and patterns, and that is what we've achieved with this library.

Anyone who has ever attempted to capture a live orchestra will be able to tell you that very quiet playing is a tricky thing to record. The softer you try to go, the closer you get to the breakpoint between sound and no sound. The starts of phrases in brass and woodwinds become increasingly hard to align for the players, resulting in beautiful imperfection. The balance of sound to mechanical noise tips slightly in favour of the mechanical noise, but to us it all sounds very much alive.

There are a lot of beautiful beds with different playing techniques, like sul tasto, sul ponticello and harmonics for strings, frullato for woods and different mutes for brass. For Sotto we further expanded our voice leading concept to get even smoother transitions between chords. The combinations of different phrases and sections sound absolutely stunning, with a very warm and rich timbre. We're so excited to add this product to our range as it stands proud alone and also complements other Sonokinetic orchestral products.

To add intimacy we have included a breath slider for woodwinds and brass that will add 'air' to the phrases, further blurring the line between sound and no sound, and musical sound versus human sound. We really wanted this to be a living breathing instrument that can add life to your compositions and feel we have succeeded in doing just that. We hope you agree.

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

CONTENT

16 Bit version 19.9 Gb sample pool, 37000+ samples

24 Bit version 39.5 Gb sample pool, 37000+ samples

3 recorded orchestral sections

- Strings 52 players
- Woodwinds 12 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
- Breath level (woodwinds and brass only)

Custom designed interface with score display

Native Instruments Komplete Kontrol patches

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

Sotto Reference document (PDF)

Artwork: "Sotto" 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 & Komplete Kontrol



QUICK START GUIDE



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

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

CAPRICCIO TO SOTTO - WHAT'S CHANGED?



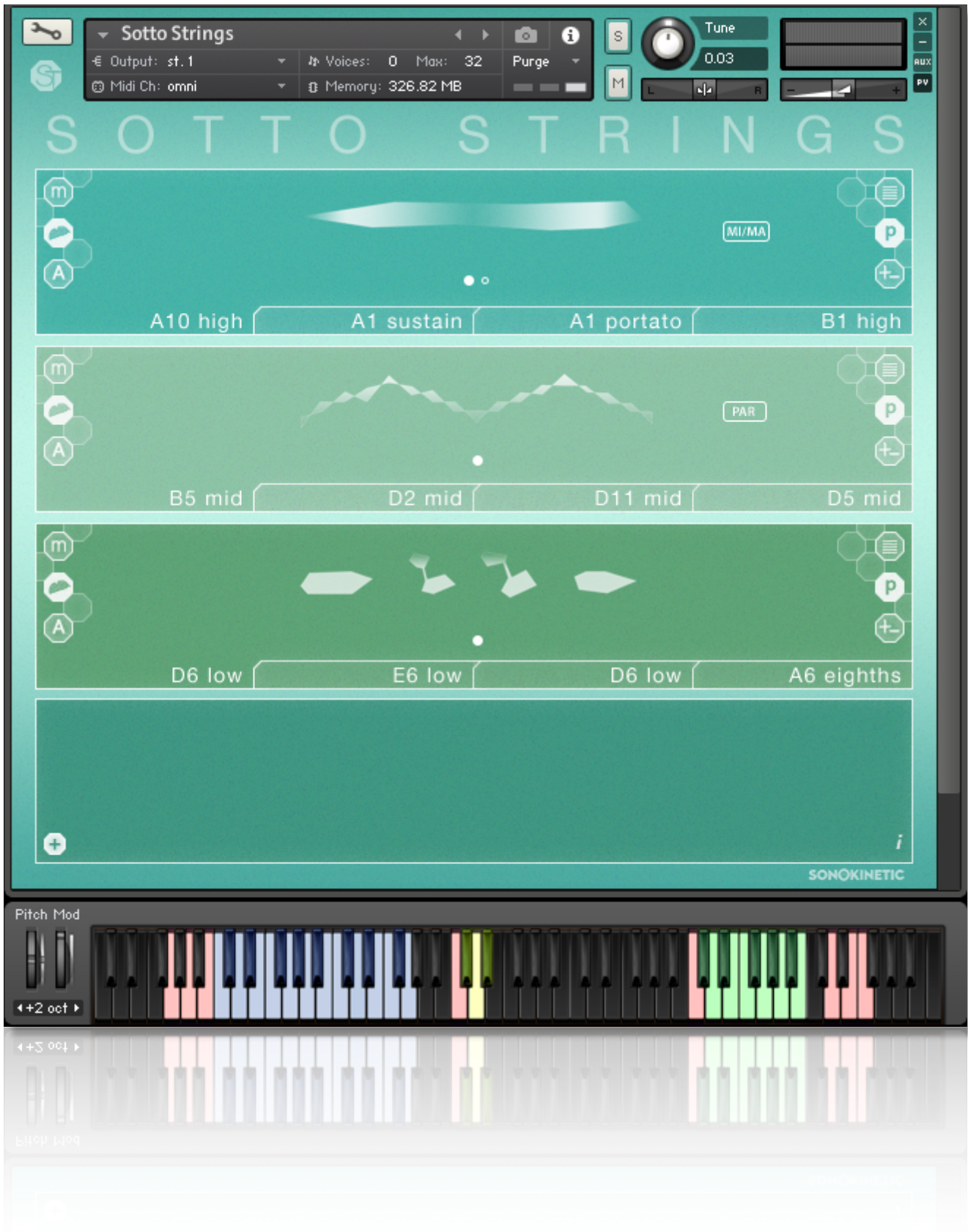
If you're already acquainted with recent Sonokinetic sample libraries, especially Capriccio, the concepts and engine behind Sotto will be very familiar to you. If you want to dive straight into Sotto without further reading, allow us to summarize the key differences between Capriccio and Sotto

Sotto new features:

- All new sample content featuring soft, subtle and light phrases in 4/4 time
- Breath Control for Woodwind and Brass patches
- Cosmetic redesign to UI
- Dedicated patches for Native Instruments Complete Kontrol keyboards
- New voice leading concept allowing for smoother transitions


INTERFACE

Below is the main interface for Sotto. 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** and **Brass**. All operate in exactly the same manner.



PRESETS

Whichever instrument you choose, Sotto 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.

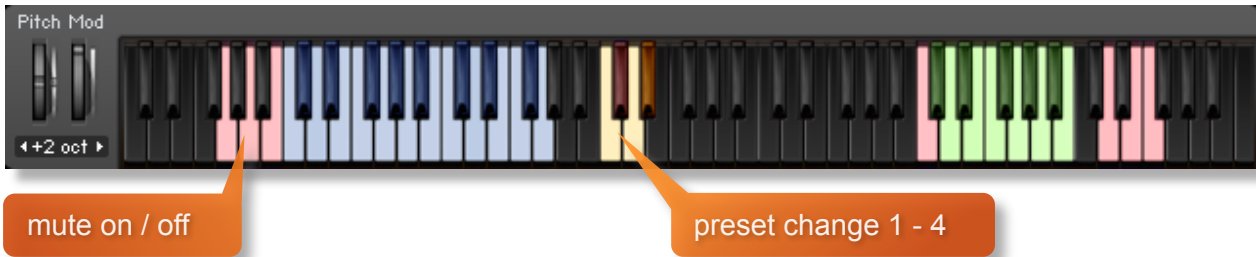
Cmd / Ctrl left-click on the button to solo that field.

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.

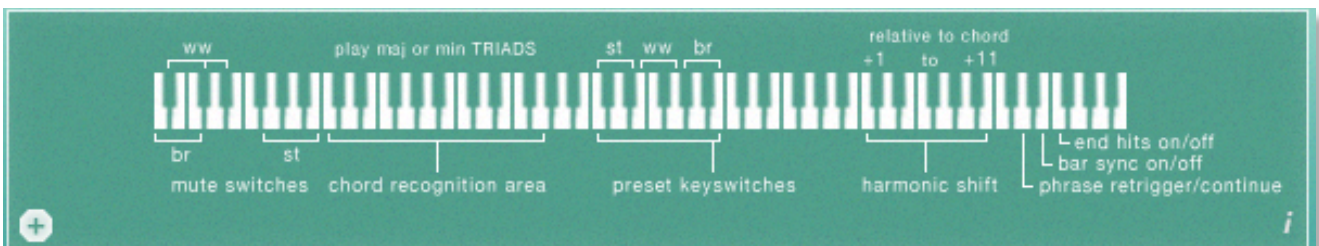
Each of the instruments (strings, brass etc) has different keyswitches to change presets, from MIDI **C3 to B3**. This enables you to load multiple Sotto instruments in one instance of Kontakt and assign all of them to the same MIDI channel.

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.



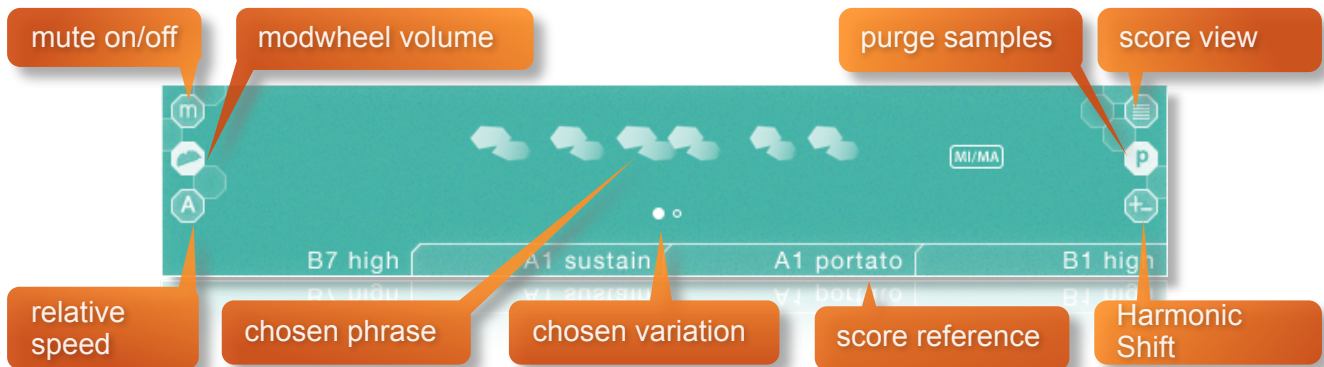
Sotto Instruments	Mute Keyswitches	Preset Change Keyswitches
Strings	G0, A0, B0	C3 to D#3
Woodwinds	A#-1, C#0, D#0	E3 to G3
Brass	A-1, B-1, C0	G#3 to B3

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 Sotto 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


Phrases in Sotto have been recorded from 110-120 BPM in 4/4 time. Regardless of the time signature of your composition, most phrases will be completely suitable.

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 time-stretched within Kontakt to match the BPM.

-  Original recorded speed, relative to DAW BPM
-  Playback at 2 x speed, relative to DAW BPM
-  Playback at ½ speed, relative to DAW BPM
-  Automatic - “Intelligent Tempo Mapping” - Playback at recorded speed, but at automatic half / double time at extreme tempi. This is generally the best speed setting. 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 Sotto: 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 Sotto on a new track.

PURGING

Sotto 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

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 'x'

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.

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 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 Sotto, the MOD wheel volume and speed controls will **not** operate independently.

RANDOMIZE



Click on the **O** of Sotto 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 Sotto 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. **Strings** are depicted here.

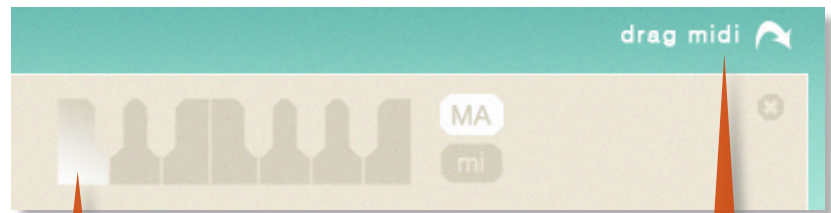
Clicking on the key signature graphics at the top of the window will change the displayed score key. Click the **MA** or **mi** icons to display either the major or minor variations of the phrase, where available.

A large contingent of phrases are 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

The Sotto interface features a **drag MIDI** button. Click the button, hold and drag into your DAW to paste the MIDI information from the Sotto 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.

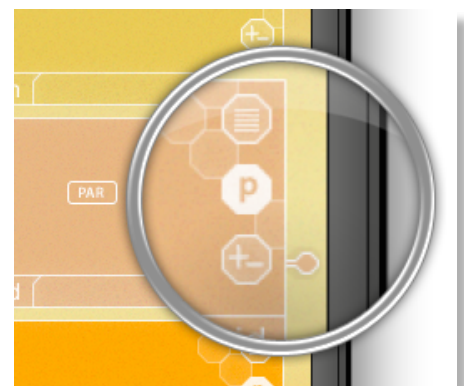
One or more MIDI tracks will be created in your DAW which correlate with the number of staves shown in the score view for that particular phrase. You can then assign your own virtual instruments to these tracks and edit the MIDI data in the normal way.

We've developed this to be a real time-saver when you need access to the MIDI data of Sotto outside of the instrument itself. Drag MIDI is useful for several things and gives you ultimate flexibility over the notation of the phrases within Sotto. For example, for doubling instruments, transposing or more complex editing. Drag MIDI also allows a quick and easy way for orchestrators to transfer Sotto'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 Sotto, you'll need other virtual instruments on different tracks in your DAW to play the dragged and dropped MIDI files.

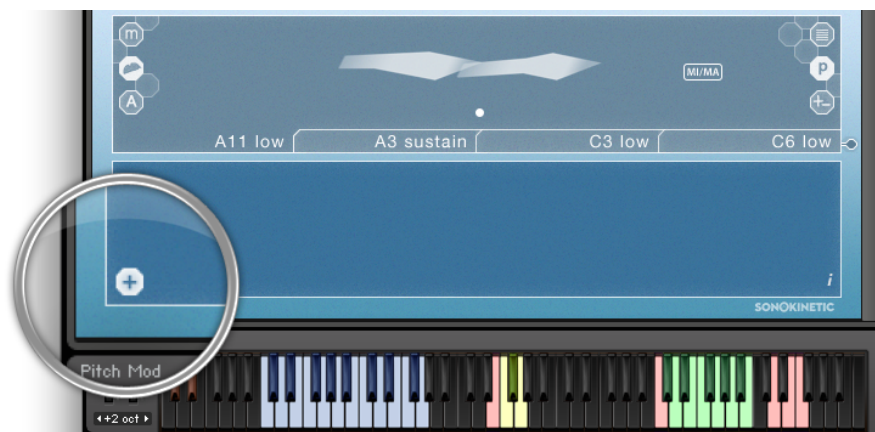
BREATH CONTROL

New to Sotto is the breath control. This slider at the right hand side of each field features in only the **Brass** and **Woodwind** instruments. Increasing the level of this slider introduces breath samples into the playback. This is very useful for creating an immediate and personal ambience for any phrase. Try using only the close microphone position and increasing this slider for a very intimate sound.



OPTIONS

Click the + 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.

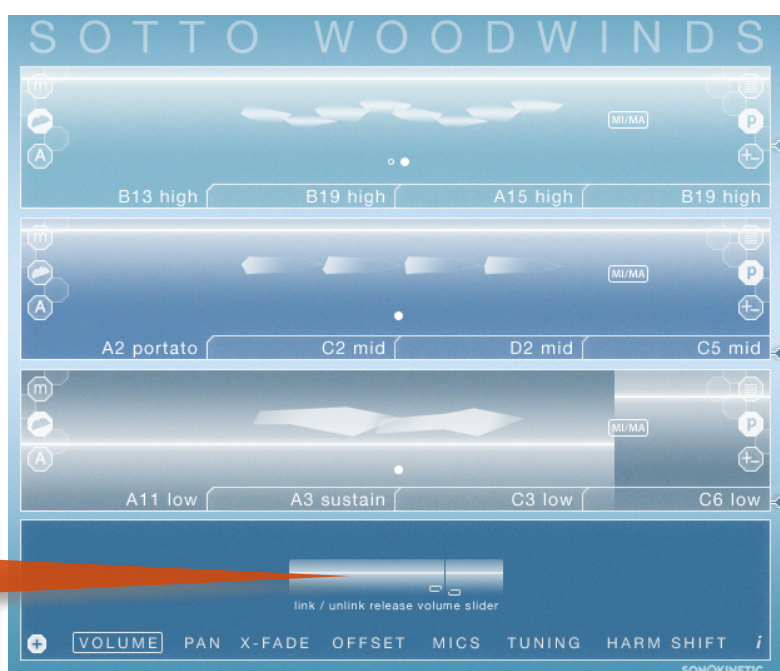


VOLUME

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

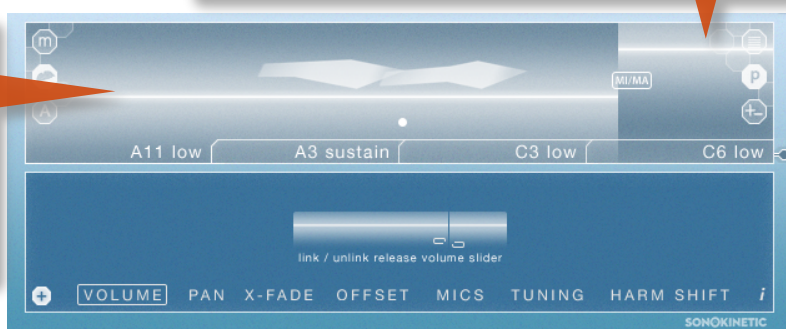
In each field, drag the white overlay line up and down to adjust the overall volume of that field.

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).

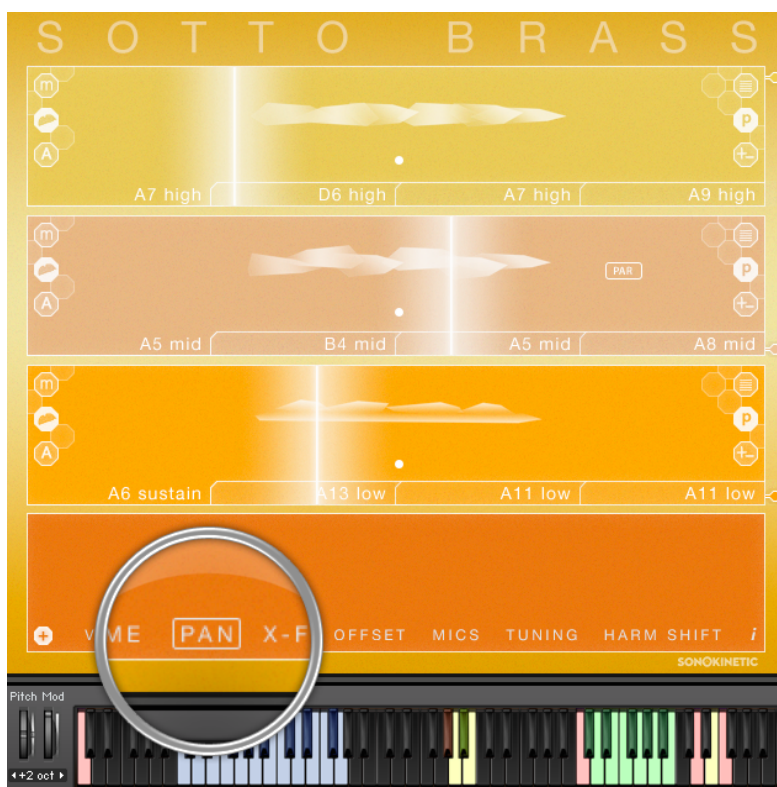
It's easy to change the global pitch within Sotto. Choose from either standard pitch (440Hz) or an alternative concert pitch (441 - 443Hz). Some live orchestras may be tuned to these alternative pitches so this function makes it easy to match the samples in Sotto to live recordings.



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.



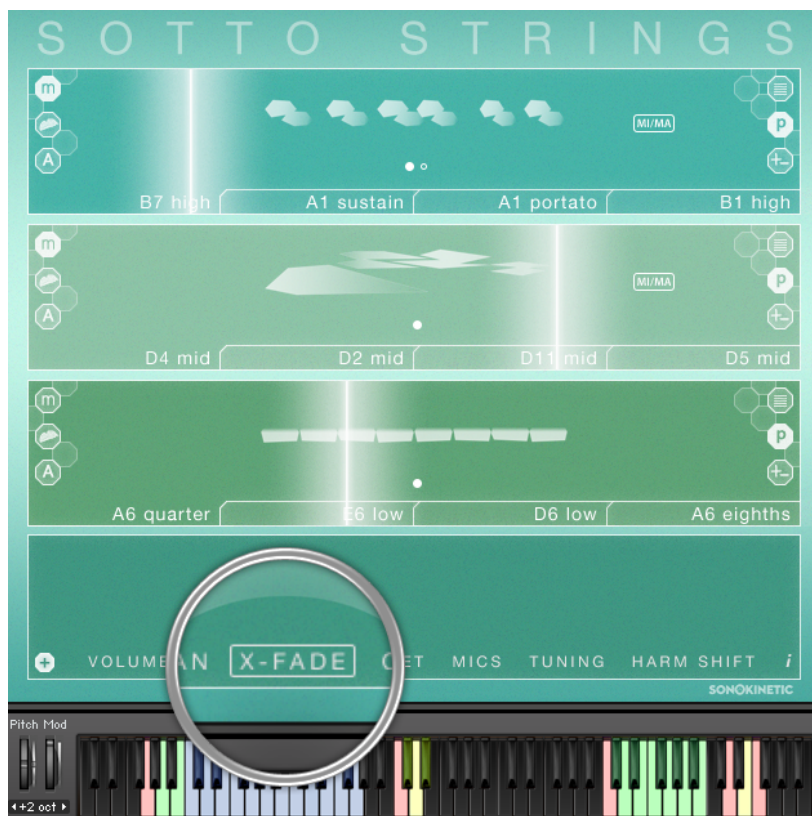
SAMPLE CROSSFADE

Click the **X-FADE** legend at the bottom of the options interface to display the crossfade controls (shown here with the **Strings** 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 Sotto, 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 Sotto have been recorded in the same hall as sister libraries Capriccio, Grosso, Minimal, Da Capo, Tutti and Vivace. As such, Sotto 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 Sotto 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.

Sotto Lite

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

SAMPLE OFFSET

A new feature to Sotto 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 **Woodwind** instrument).

Once activated, each field will have a timeline overlay added with a slider graphic. Move the 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.

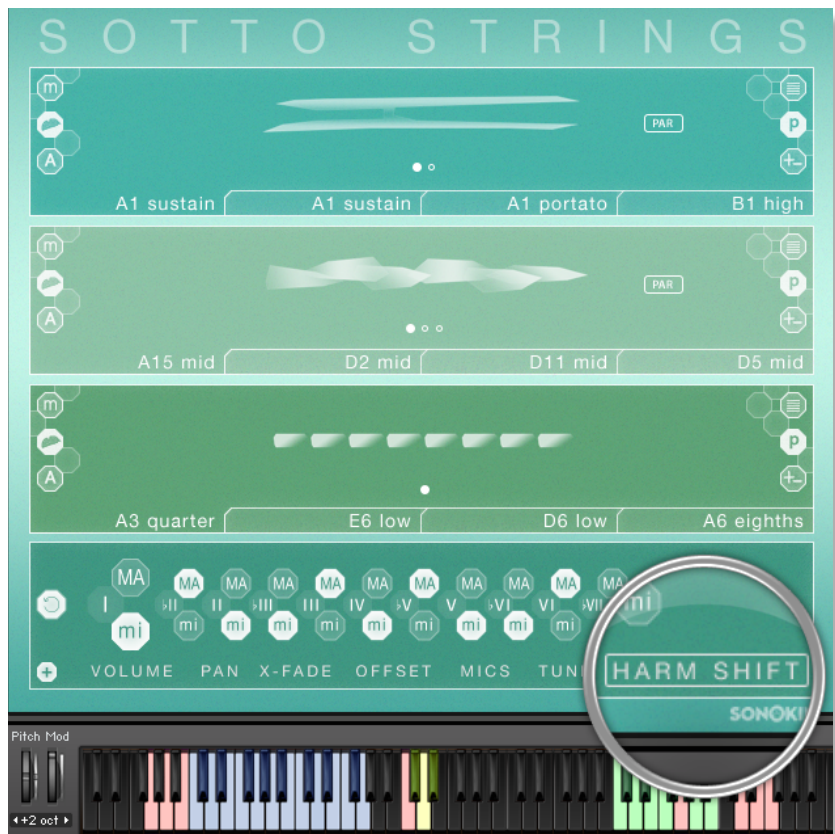


HARMONIC SHIFT

We first introduced our unique “Harmonic Shift” in Minimal and an expanded engine was used for Grosso. In Sotto 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 Sotto.



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 this 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.

NATIVE INSTRUMENTS KOMPLETE KONTROL

Sotto is the first Sonokinetic instrument to be designed specifically for Native Instruments Komplete Kontrol keyboards. If you are a user of one of these controller keyboards then you should download the Komplete Kontrol version of Sotto from your users account on <https://users.sonokinetic.net>



Doing so will mean that key lights on your keyboard will show the corresponding colours of the Sotto keyswitches. In addition, the rotary controls of your keyboard will be automatically assigned to the most commonly used functions in Sotto.

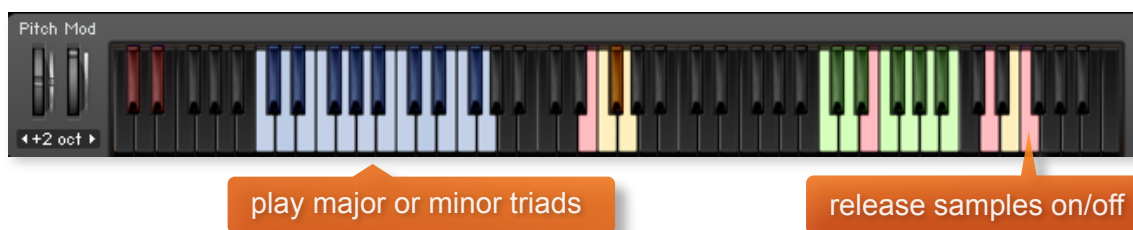
If you own a Kontakt version of Sotto and would like to upgrade to the Sotto Komplete Kontrol edition you can request a side grade at <https://users.sonokinetic.net> (the other way around; a downgrade from Sotto Komplete Kontrol to Sotto Kontakt is also available with a side grade similarly claimed through <https://users.sonokinetic.net>)

PLAYING SOTTO

The basic method of playing Sotto 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

Sotto 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 Sotto 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 Sotto 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.

MICROTONAL PITCH BEND

You can use the pitch bend wheel of your keyboard to control the playback pitch of phrases within Sotto.

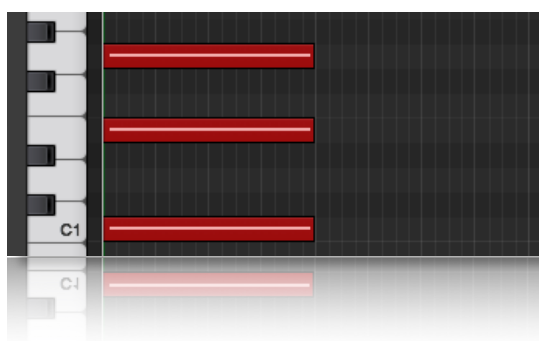


However, unlike most conventional libraries, we have used a pitch bend curve which gives very subtle microtonal control over the pitch of all fields. This comes in especially useful to add subtle wavering pitch changes to legato phrases.

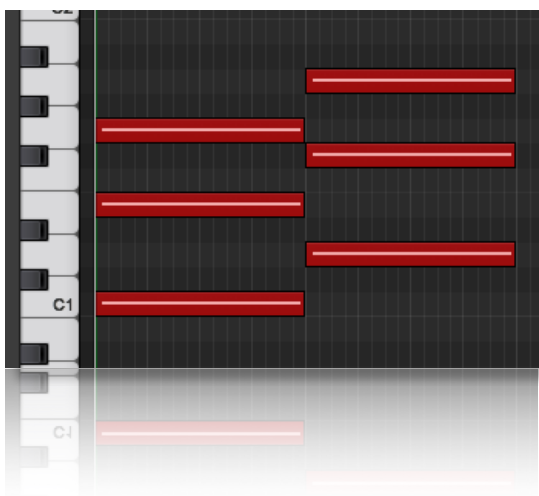
SEQUENCING SOTTO

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

Whether you play Sotto '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.



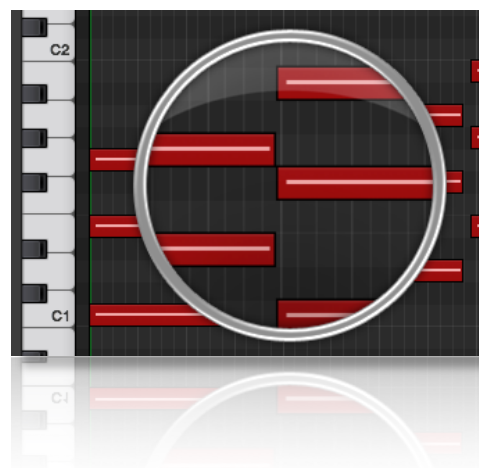
If you are just triggering one simple chord and then releasing, it is normally best to quantise the start and end of the MIDI chords. We would also advise leaving the Phase Follow and Bar Sync keyswitches set to **off**. Keeping the release samples turned **on** will provide a clean end hit or release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



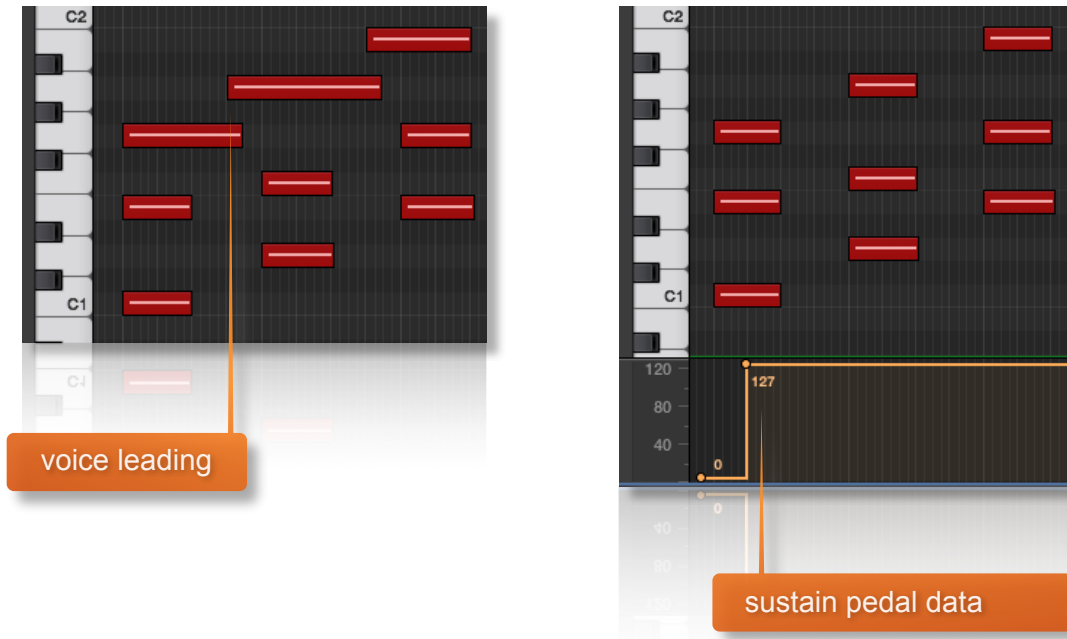
Quantised blocks of MIDI chords as shown is the simplest way to create a chord change. However, this often does not give satisfactory transitions with strings, woods and brass as the phrases have longer attack times. This method is most successful with choir and percussion.

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 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 Sotto. 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 Sotto videos online.

MANAGING CPU AND RAM

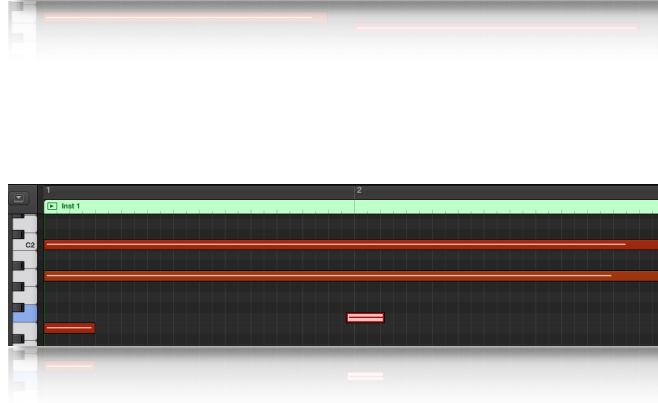
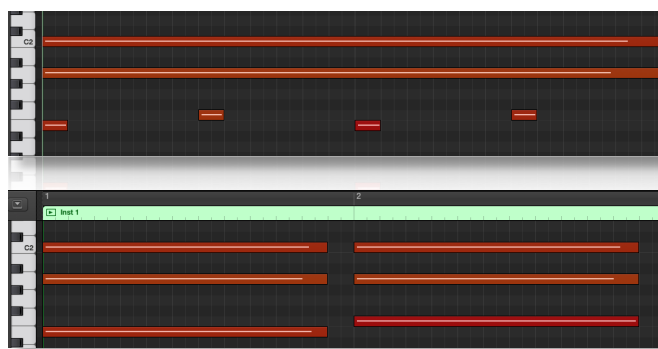
Sotto is a huge instrument and pushes Kontakt to its limit in terms of size and processing. Therefore, it's useful to know how to limit the memory and processor impact of Sotto within your own system. Although we've covered some of these aspects already, the following processes will help to conserve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

TEMPO SYNCING AND TRANSITIONS

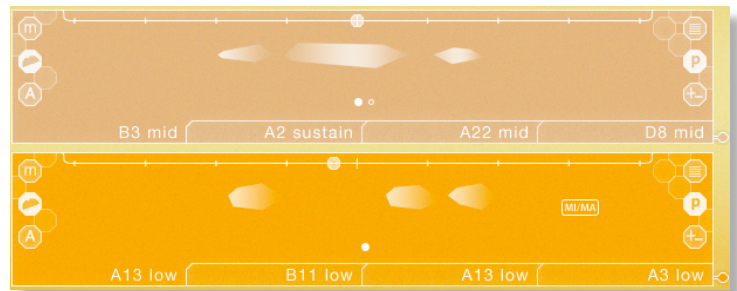
The Sotto orchestra recorded their parts to a click-track at 110-120 BPM in 4/4 time. Tens of thousands of samples have been edited by hand to create seamless loops. When you change from chord to chord in Sotto this can sound extraordinarily realistic but you may also find times when the transitions 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.

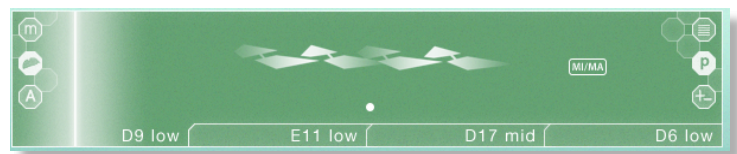


- If you are working with more than one Sotto patch in one instance of Kontakt you may find that offsetting MIDI notes is creating nice smooth transitions with one instrument but not another. In this case, duplicate your track and just run one Sotto patch on each track. You can then adjust the timings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

- If you find that multiple phrases in one instance of Sotto 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 for Sotto 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 Sotto 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 Sotto. 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.
- Sotto'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 Sotto 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 Sotto to double a low staccato string line with a bass synth patch, resulting in a hybrid bass sound.
- Because Sotto was recorded with the same microphone positions and in the same hall as other Sonokinetic orchestral libraries, you can mix-and-match them and they should sound extremely cohesive.
- Please refer to our online tutorials concerning Sotto. We offer several comprehensive dedicated video tours concerning this instrument.
- If you're stuck for ideas, click the 'O' in 'Sotto in the top of the instrument to randomise your current preset.

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