Concert Strings 3 - Instructions

Contents

Overview

After the 2014 release of Spotlight Strings (not Spotlight 4D), which included 4 individual players, the idea came to create a library that could address even more; up to 16. Enter Concert Strings 3 which is comprised of up to 16 individual, separately-recorded players.

16 1st Violins, 16 2nd Violins, 16 Violas, 16 Cellos, 16 Basses

That's 80 string players in all!

The unique advantages of using individual players was easy to see…in theory.

-The ability to create unlimited section sizes from a single soloist to an ensemble of 16 players.

-The ability to control each player's volume.

-The ability to control each player's panning.

-The ability to control how "tightly" or "loosely" the players would start each note, thereby creating unparalleled realism.

-The ability to create true divisi. No more "bloated" sound and excessive polyphony when playing chords.

However, simply containing features exclusive to those involving individual players was not enough. So Concert Strings 3, designed with an easy-to-use interface, and programmed to provide a fast workflow, is stuffed full of the requisite features you would expect from a high-end string library, and *then* some.

The Concept

It's pretty well-known that the market of good string libraries has become quite competitive. So in contemplating whether or not to develop yet another one, the focus would have to be filling a gap in this market. To me, there seemed to be 2 gaps:

1. A string library that really has more "life" to it, and is extremely playable.
   While there are many good-sounding string libraries available today, it is my personal belief that there could be a more "in-your-face", punchy and dramatic

sounding library that would not only sound fantastic on its own, but would work for users who were worried whether getting yet another new string library would both work on its own, and/or still work with their go-to libraries that they already invested in. The idea of the latter being to add vitality and complexity when mixed or layered with these other libraries. Concert Strings 3 has been tested in this way using many other popular string libraries, and the results were quite dramatic. They sound great on their own, or they really do add a new dimension to any existing string library you may already have.

2. An easy-to-understand and *truly* authentic "auto-divisi". (See *DivisiLive*® below.)
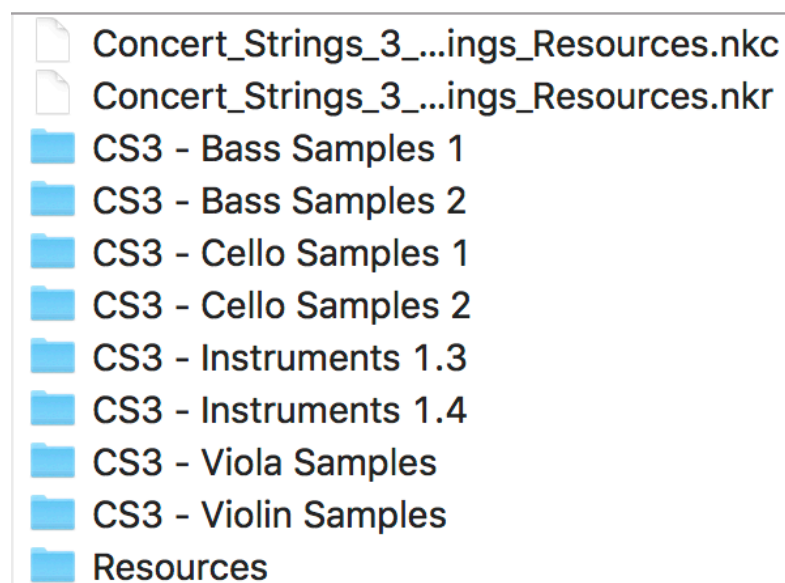
DivisiLive®

Concert Strings 3 uses up to 16 different players in each instrument. Each player was recorded separately and is additionally programmed in its own group in Kontakt. Therefore, it is possible to implement a true divisi when chords are played. This means that no matter how many notes you play in a chord, no more than 16 players (depending on the instrument) will sound. The result avoids what would normally sound "bloated" and loud in other string libraries. Additionally, it enables you to write a chord in your score *on one track* with the proper results. PLEASE NOTE that playing chords needs to be played rather "tightly" or the legato feature will "kick in".

KKKKKKKKKKKK

Installation

1. After you have downloaded all of the files, unzip all of the files.
2. The files should automatically arrange themselves. But in the event that they do not, follow the 2 steps below.
   a. Create a parent folder and name it anything you wish.
   b. Place all of the resulting files and folders from the extraction above into the parent folder that you just created so that they
appear like this diagram below:

Concert_Strings_3_...ings_Resources.nkc
Concert_Strings_3_...ings_Resources.nkr
CS3 – Bass Samples 1
CS3 – Bass Samples 2
CS3 – Cello Samples 1
CS3 – Cello Samples 2
CS3 – Instruments 1.3
CS3 – Instruments 1.4
CS3 – Viola Samples
CS3 – Violin Samples
Resources

3. Within any of the instrument folders above, you will find an instrument (.nki) file to load into Kontakt. You should now see the following GUI:

There is a pane at the bottom of the interface that displays "ENTER YOUR NAME HERE".   Disregard this altogether. It was an old feature that is now removed.

Setup

To get the best performance from Concert Strings 3, you may need to address the way you have setup Kontakt:

Find the "Options" icon at the top of Kontakt's window.
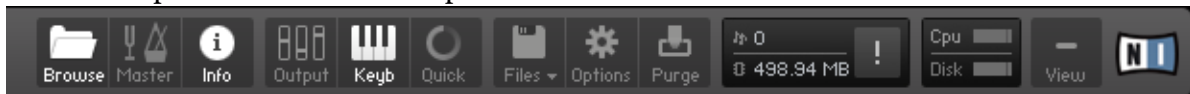
Click it, and then choose "Engine". Multiprocessor support should be set to as many cores as you can give it. (This is true even if you are running Kontakt as a plugin to a host sequencer such as Logic, DESPITE advise to the contrary.)

![Vibrato KKKK logo banner]
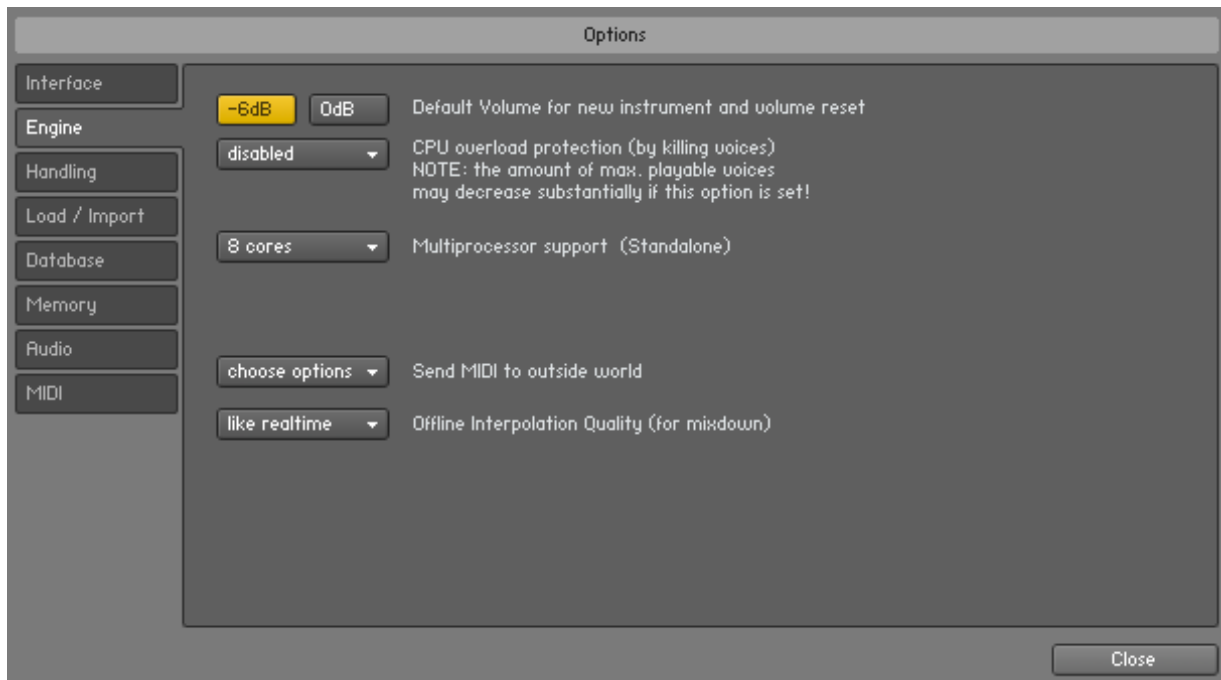
Vibrato

Like Spotlight Strings, Concert Strings 3 has complete vibrato control where you can control the intensity, speed and fade-in of the vibrato. No more crossfades to add or reduce vibrato. No more doubling effect when adding vibrato to a soloist.

Each player was custom-programmed "under the hood" to be slightly different from any other player thereby creating the most realistic effect.

Here are the 3 controls for Vibrato:

1. Vibrato Intensity
2. Vibrato Speed
3. Vibrato FadeTime
Bonus Feature - Vibrato Burst

While it is permitted to automate the 3 vibrato sliders, *it is not suggested*. MIDI CC is preferred.

Each of the 3 vibrato controls can be modified in 1 of 3 ways:

1. MIDI CC

The MIDI CC will control the feature completely regardless of the setting of the slider.

2. Velocity

Vibrato Intensity - Higher velocities yield the max setting of the slider value, and lower velocities yield *less* vibrato than the slider value.

Vibrato Speed - Higher velocities yield *faster* speed than the slider value, and lower velocities yield the actual setting of the slider value.

Vibrato FadeTime - Higher velocities yield *faster* fade-in time of the vibrato, and lower velocities yield the actual setting of the slider value.

3. Hard-Set according to the value of the slider.

All slider values control the vibrato "no matter what".

Vibrato Burst

This feature works best with a single soloist or less than 5 total players, and using a more aggressive articulation such as accent or marcato. In some musical phrases, especially older styles such as baroque, string players will accent a note with a "spin" or "burst" of vibrato. While you can certainly accomplish this using MIDI CC on vibrato intensity as described above, it can be cumbersome during live playing. So a "Vibrato Burst" feature was added to address this. It is a "momentary" feature so you don't have to worry about switching it off once you've treated the note you want. Additionally, the "burst" vibrato speed is slightly faster than the value of the Vibrato Speed slider, but only at the very beginning of the note. So when a note that has the "vibrato burst" feature applied is sustained, the speed of the vibrato will revert to the speed you originally set after a split second or so.

Vibrato CC

Here is where you choose the MIDI CC that controls vibrato. By default, CC 1 is chosen (modwheel). To change this, click the "1". Available MIDI CC numbers will be shown from which can choose.
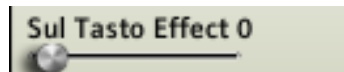

Playing Style
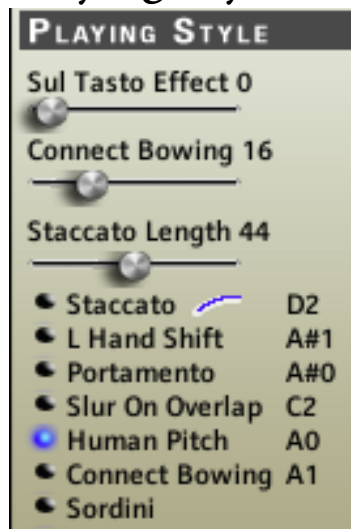
Playing style features are generally *the way* in which the over all style is achieved depending on certain articulations.

Sul Tasto Effect

Sul Tasto Effect 0

Global feature (all articulations get modified). Creates the effect of the players bowing closely over the fingerboard. Generally, a darker, smoother sound.

Connect Bowing and Connect Bowing Slider

Sometimes, when you play repeated notes on your MIDI keyboard, there is too much separation between the notes to sound realistic in string music. By using the Connect Bowing feature, you can get a much more fluid connection between these repeated notes. To engage this feature, first turn Connect Bowing on:

Connect Bowing A1

Then, you can control how much overlap there is on successive notes with the Connect Bowing Slider:

Connect Bowing 16

Higher values will have longer, more fluid overlaps.

Staccato and Staccato Length - This is a very useful feature that enables you to create many different "staccato" and "staccatissimo" articulations. First, choose an articulation where **Staccato** can be applied (Swell, Smooth, Accent, Marcato, Tremolo or Trills). Then engage **Staccato**:

Staccato Length 44
Staccato   D2
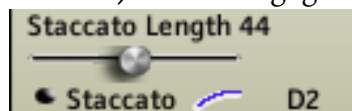
By default, you should hear a rather short version of the articulation you chose. You can modify the length by using the **Staccato** Length slider.

L. Hand Shift

L Hand Shift   A#1

All articulations except pizzicato and spiccato. Often a composer will call for the string players to play certain passages by shifting up or down on the same string rather than bowing across strings. This particular sound is not a portamento, but still retains elements of a portamento that happens when string players play this way. The effect is rich and lush in most cases.

To use L Hand Shift

This switch is a "momentary" switch. That means it gets used once, and then disengages. In this example, I want to shift from a low Bb (MIDI note 58) to the G above (MIDI note 67). First, I play and *hold* the Bb. (YYou must be holding a note down for this switch to engage.) Then, I turn on the L Hand Shift switch (by keyswitch, the user interface, or automation). While still holding the Bb, I then play the G. You will hear the shift. You must be holding the original note down long enough to "overlap" into the second note for this to work.

Portamento - Swell, Smooth, Accent and Marcato only.

Portamento   A#0

A more pronounced and longer sliding sound than L Hand Shift. The speed of the portamento is controlled by velocity.

To use Portamento

This switch is a "momentary" switch. That means it gets used once, and then disengages. In this example, I want to slide (portamento) from a low Bb (MIDI note 58) to the G above (MIDI note 67). First, I play and **hold** the Bb. (You must be holding a note down for this switch to engage.) Then, I turn on the Portamento switch (by keyswitch, the user interface, or automation). Now I then play the G. You will hear the slide. You *do not* need to be holding the original note for this to work.

Slur On Overlap

When string players play more than one note on the same bow stroke, this is called a "slur". If you want to hear a slur rather than a bow change on each note, then use this feature. What is especially nice about this is that the slur will *only* happen when you overlap notes. This way, you can immediately follow brisk attacks with smooth slurs without having to change articulations.

Human Pitch

When string players first play a note, it is usually slightly out of tune, even using the best players. However, good players will correct this intonation very quickly. This "human pitch correction" is what really makes the difference between perfect samples and real music. Therefore, using this playing style in most cases will lend a good degree of realism to your work. In some cases, especially when using fast repeated notes in smaller ensembles, you may wish to turn this feature off. Luckily, Concert Strings 3 will turn off "Human Pitch" automatically when it senses a repeated note. (The switch will still be on, but "under the hood", the effect will turn itself off on these repeated notes.) Then, when new, non-repeated notes are played, the "Human Pitch" feature will turn on "under the hood" again.

Sordini

Creates the sound of string players using mutes. Jan 11, 2015 - This feature is currently undergoing some modification, so stay tuned for updates.

Articulations

Arco Espressivo - The slowest of the bowed articulations. It has that "swell" that is so often heard and needed in string music.

Arco Legato - Faster than Arco Espressivo.

Marcato - Faster than Arco Legato.

Marcato Molto - The fastest and most aggressive of the articulations.

Tremolo

Pizzicato

Spiccato

Trills - Half step or whole step trills depending on the key signature you choose. If you wish to manually control whether the trills are half step or whole step, click the "flats" switch off. By default is is on.

Here, the trills are half step or whole step trills depending on the key signature:

Here, whether the trills are half step or whole step is controlled manually:

Notice that instead of only one "Trills" switch, there are now both Half Trills and Whole Trills switches.

You can control the speed of the trills by using the "Trill Speed" slider:

Key Signature Control - The key signature is used for both trills and the Runs and Fills feature. By default, the key signature is set to C Major.
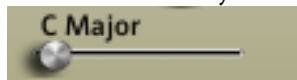
Articulation-Specific Control

Each articulation has 3 sliders of its own. The 3 controls are:

1. Attack
2. Velocity Attack
3. Release

With these controls, you can customize each articulation separately to suit your needs. In this way, your workflow will be much faster.

The Players

VIBRATO
Vib Intensity 127 CC Vel
Vib Speed 93
Vib FadeTime 88
Vib CC 1

CONCERT STRINGS 3 FS — FIRST VIOLINS

SOLOISTS

	Volume	Pan
1	81	-18
2	80	-23
3	81	-29
4	77	-34

THE STAGE
PLAYERS 4

● Ensemble E1
Purge Mode Off ▼

Purge Mode Off
Purge Mode On

PLAYING STYLE
Sul Tasto Effect 0
Connect Bowing 16
Staccato Length 40

● Staccato D1
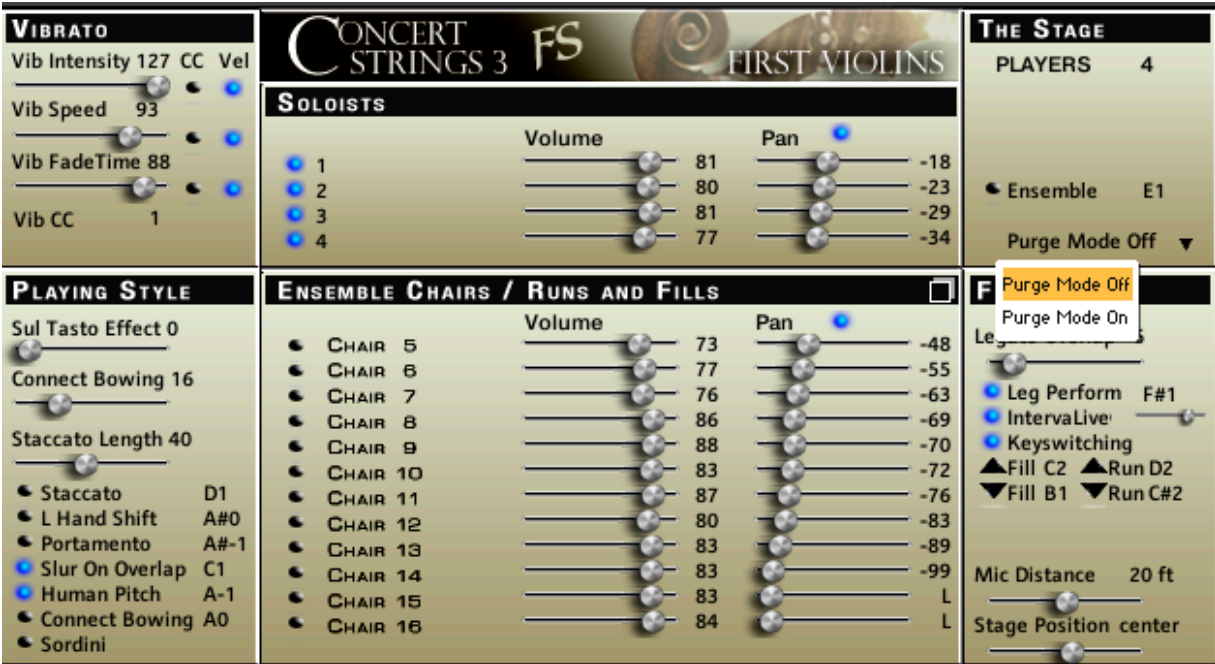● L Hand Shift A#0
● Portamento A#-1
● Slur On Overlap C1
● Human Pitch A-1
● Connect Bowing A0
● Sordini

ENSEMBLE CHAIRS / RUNS AND FILLS

	Volume	Pan
CHAIR 5	73	-48
CHAIR 6	77	-55
CHAIR 7	76	-63
CHAIR 8	86	-69
CHAIR 9	88	-70
CHAIR 10	83	-72
CHAIR 11	87	-76
CHAIR 12	80	-83
CHAIR 13	83	-89
CHAIR 14	83	-99
CHAIR 15	83	L
CHAIR 16	84	L

● Leg Perform F#1
● IntervaLive
● Keyswitching
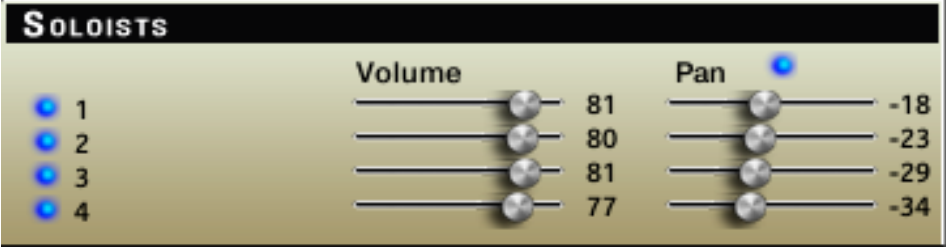▲Fill C2 ▲Run D2
▼Fill B1 ▼Run C#2

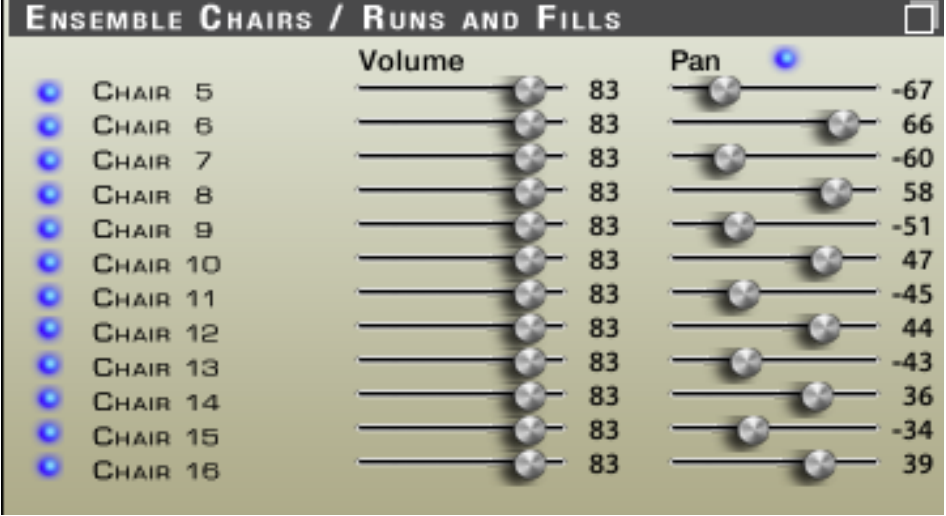Mic Distance 20 ft
Stage Position center

As stated before, Concert Strings 3 is made up of (up to) 16 individual, separately-recorded players. These players are divided into 4 soloists (depending on instrument) and 12 ensemble chairs (depending on instrument). There are 3 "panes" that control/access the players:

1. Soloists:

You can toggle quickly between your custom pan settings and "center" by turning on/off the "Pan" switch in this pane.

SOLOISTS

	Volume	Pan
1	81	-18
2	80	-23
3	81	-29
4	77	-34

2. Ensemble Chairs / Runs and Fills

ENSEMBLE CHAIRS / RUNS AND FILLS

|	Volume	Pan
CHAIR 5	83	-67
CHAIR 6	83	66
CHAIR 7	83	-60
CHAIR 8	83	58
CHAIR 9	83	-51
CHAIR 10	83	47
CHAIR 11	83	-45
CHAIR 12	83	44
CHAIR 13	83	-43
CHAIR 14	83	36
CHAIR 15	83	-34
CHAIR 16	83	39

You can select/de-select ensemble chairs (more details below), and control each chair's volume and pan. Additionally, you can toggle quickly between your custom pan settings and "center" by turning on/off the "Pan" switch in this pane. To go to the Runs and Fills page, click the "window" icon at the upper-right of this pane. (More about runs and fills later.)

The Stage

There are 2 player-configuration modes:

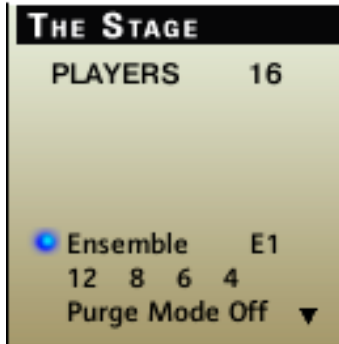### 1. Soloists-Only Mode (Solo, Duet, Trio or Quartet depending on instrument.)

De-selecting the "Ensemble" button will turn off the 12 ensemble players.
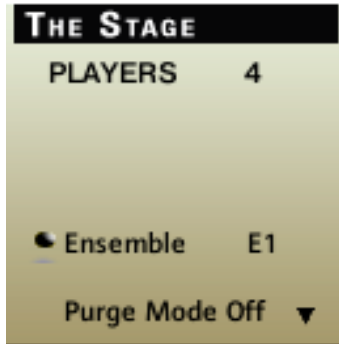
2. Ensemble Mode.

Selecting the "Ensemble" button adds the ensemble players (chairs) to the Soloists. You should also note that *no ensemble chairs will play* unless the soloist are active.

By default, all 12 ensemble players (chairs) have been turned on. You can see this in the "Ensemble Chairs / Runs and Fills" pane:
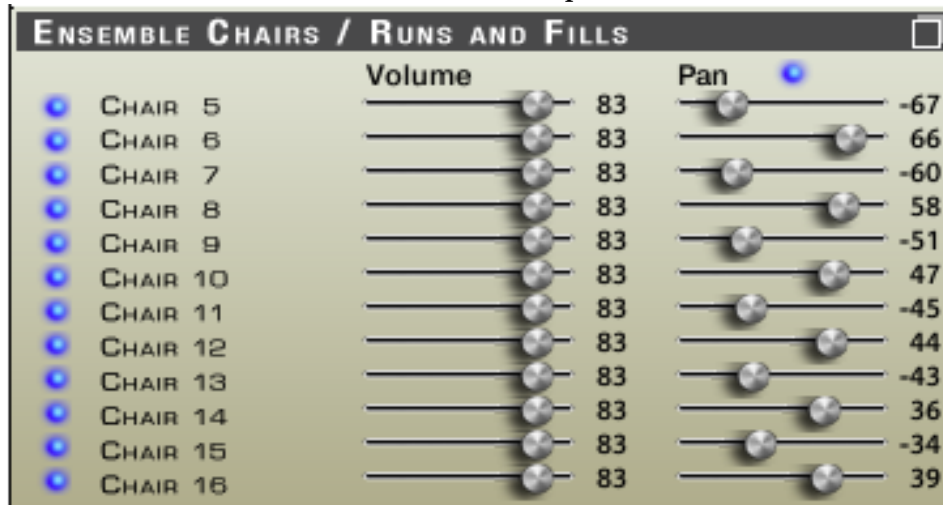
Here, you can choose which chairs you want to represent your ensemble. Additionally, you can set the volume and pan for each chair. To toggle between custom panning settings and "center", click the "Pan" switch.

For example, let's turn off some of the chairs:

Looking at the "The Stage" pane, you will now see the tally of how many total players are active:

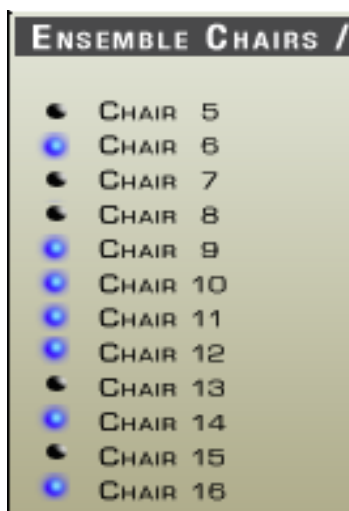In this example, we have 11 total players active; 4 soloists (Quartet) plus 7 ensemble chairs.

Now, let's say that I did not like the sound of the 11 players, and preferred the sound of all 16. Rather than having to go back and individually turning on all of the silent chairs, I can use the Quick-Select Ensemble Size control. To do this, I can simply click the "12" switch under the "Ensemble" switch:
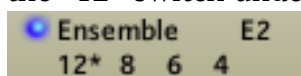
An asterisk will appear beside the "12" indicating that all 12 ensemble chairs are active. Similarly, and for convenience, I could choose "8", "6" or "4" to create instantly a factory-programmed ensemble size.

Purge Mode Menu.
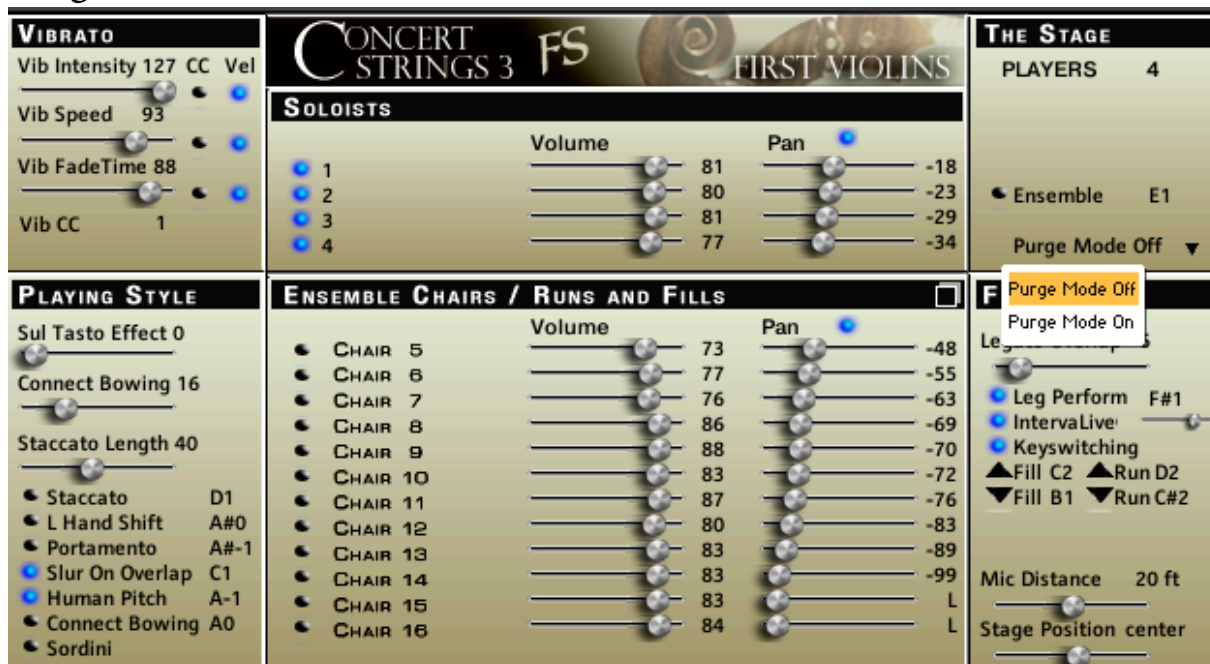
Above, you learned how to select and deselect chairs or soloists. If you have the purge mode on ("off" is shown above), then whenever you deselect a chair or soloist, the samples that are loaded for that player will be purged from memory. Inversely, whenever you select a chair or soloist that was previously deselected, that player's samples will be re-loaded. If you want to globally load anything that was purged, then just choose "Purge Mode Off" from the Purge Mode

Menu. Now, when you deselect players, their samples stay in memory.

Features

Leg Perform

Normally, in most other libraries, this is simply known as "Legato" where notes' on/off are controlled by a script when you overlap notes. In most cases, however, it makes playing a chord impossible. In Concert Strings 3, (And Pop Rock Strings, Concert Brass 2, Concert Strings 2, and some Diamond instruments) you are allowed to play a chord. However, any following notes played which overlap the chord will turn off all of the preceding notes as would be expected. DivisiLive® (more later) works whether you are using "Leg Perform" or not.

Legato Overlap

This slider only functions if the "Leg Perform" feature is turned on. You can control how much overlapping sound there is between notes when you are using the "Leg Perform" feature.

IntervaLive

IntervaLive - Violins, Violas

This feature places intervals between overlapped notes. This feature works whether you are using Leg Perform or not.

IntervaLive - Cellos, Basses

The intervaLive volume can be controlled by a mini slider that appears in the cellos and basses instruments.

Keyswitching

When engaged, you can trigger most of the features of Concert Strings 3 with a key from your MIDI keyboard. And for convenience, you can choose which key you want to trigger the feature. You won't have to worry about whether a key was already assigned. Only available keys will be displayed when you proceed with the key assignment. (Conveniently, all features and articulations which can be controlled with a keyswitch

will have their assigned keyswitch displayed next to them.)

Runs and Fills

This is a very sophisticated feature that creates runs and custom fills. The *runs* are always according to the key signature, and always an octave up or down. However, the *fills* are completely custom. You can make them whatever you want them to be up to 16 notes long. And not only are the notes customized, but so is the volume of each note (via velocity). For this example we will use a Violins instrument.

To create a fill, open the "Runs and Fills" page by clicking the "window" icon on the upper-right of the "Ensemble / Runs and Fills" pane:

This will open the Runs and Fills page.
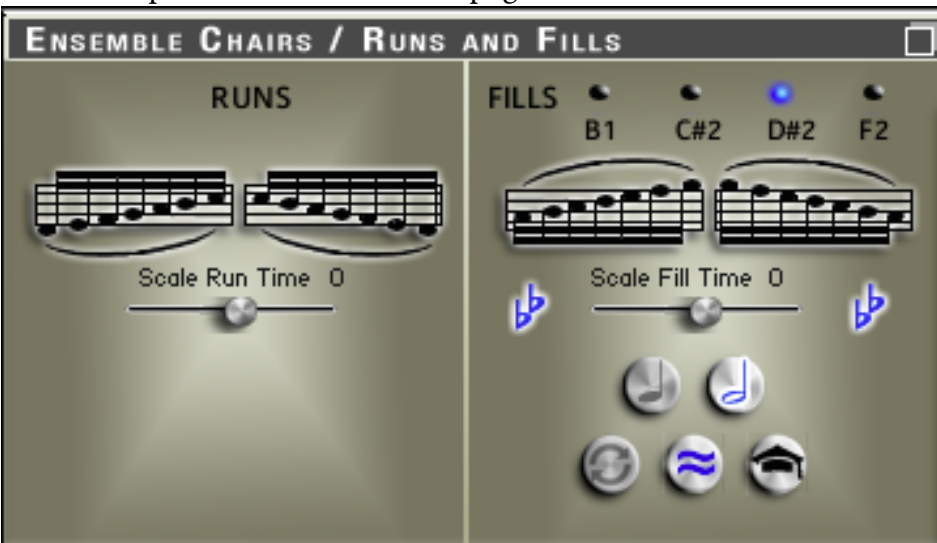
The right side of this page is where you create your custom fill. At the top, you will see the word "FILLS" followed by 4 switches to the right of that. Additionally, you will see keyswitch displays below each of the 4 fill switches. These switches refer to 4 fill presets that are available to you. Here are the factory defaults:

Fill 1 - 16-note fill in C major starting with A3 (MIDI note 57) and ending with B5 (MIDI note 83). Keyswitch MIDI note 35.

Fill 2 - 16-note whole tone fill starting with G3 (MIDI note 55). Keyswitch MIDI note 37.

Fill 3 - 16-note whole tone fill starting with A3 (MIDI note 57). Keyswitch MIDI note 39.

Fill 4 - 16-note chromatic fill starting with C4 (MIDI note 60). Keyswitch MIDI note 41.

You can overwrite any of the 4 fills to create your own. To start this process, select which of the 4 presets you want to write. In this example, I have chosen Fill 3. Then, click the "Learn" button, which looks like a graduation cap. It's at the lower-right of the page.

ENSEMBLE CHAIRS / RUNS AND FILLS

A3 B3 C#4 D#4 F4 G4 A4 B4 C#5 D#5 F5 G5 A5 B5 C#6 D#6

Play up to 16 notes for new fill.

Fills' last note distance from target note – 1/2 Step Under

Scale Run Time   0

Scale Fill Time   0

Done Learning

Cancel
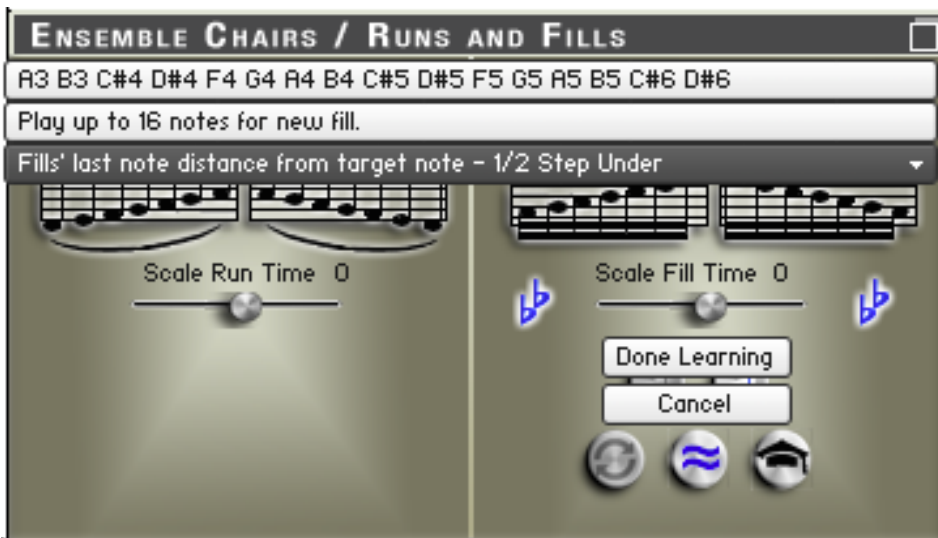
By default, this factory fill starts with A3 (MIDI note 57) and ending with B5 (MIDI note 87). You can see these notes displayed at the top of the page. (This default may change depending on versions and updates.) Now, play any notes you wish to create a fill of your own. You should note that the volume of each note is governed by velocity. So it is usually best to play in your notes quite "loudly". Also, it is best to use at least 8 notes or more for yor fill. As you play the notes, they will be displayed below the old fill's display. If you make a mistake during this process, you can simply click the "Learn" button again, and start over. It is best to create an *ascending* fill. This is because the *descending* fill will be created automatically culled from your ascending fill. Once you have finished, click "Done Learning".

Let's assume that the last note that you played was MIDI note 83. There is a drop-down menu named "Fills' last note distance from target note - ". With this menu, you can choose how far that ending note will be from your target note when you want to perform a fill. (More about this later.) In most cases, "1/2 under" is best. But you certainly have an array of choices:

A3 B3 C#4 D#4 F4 G4 A4 B4 C#5 D#5 F5 G5 A5 B5 C#6 D#6

Play up to 16 notes for new fill.

Fills' last note distance from target note - 1/2 Step Under

Fills' last note distance from target note - 0
Fills' last note distance from target note - 1/2 Step Under
Fills' last note distance from target note - Whole Step Under
Fills' last note distance from target note - Min 3rd Under
Fills' last note distance from target note - Maj 3rd Under
Fills' last note distance from target note - 4th Under
Fills' last note distance from target note - Aug 4th Under
Fills' last note distance from target note - 5th Under
Fills' last note distance from target note - Min 6th Under
Fills' last note distance from target note - Maj 6th Under
Fills' last note distance from target note - Min 7th Under
Fills' last note distance from target note - Maj 7th Under
Fills' last note distance from target note - Oct Under
Fills' last note distance from target note - 1/2 Step Over
Fills' last note distance from target note - Whole Step Over
Fills' last note distance from target note - Min 3rd Over
Fills' last note distance from target note - Maj 3rd Over
Fills' last note distance from target note - 4th Over
Fills' last note distance from target note - Aug 4th Over
Fills' last note distance from target note - 5th Over
Fills' last note distance from target note - Min 6th Over
Fills' last note distance from target note - Maj 6th Over
Fills' last note distance from target note - Min 7th Over
Fills' last note distance from target note - Maj 7th Over
Fills' last note distance from target note - Oct Over

For example, you could choose to have your fill end a 4th under your target note. That would mean than when you perform the fill, the target note would sound a 4th above your last fill note. More about this later.

Performing the Run or Fill
Runs and fills can be engaged by *keyswitch*, *automation*, or a *user switch*.

In this example, we will use the *keyswitch* option. You can do the same with the user "fill up" or "fill down" switches, or by automating the user switch.
First, decide if you want to fill "up" or fill "down" to a target note. In this example, we will use the factory default fill 1, and fill "up" to C6 (MIDI note 84). By default the keyswitch assigned to the upward fill is C3 (MIDI note 48). So first, I play that keyswitch. You will see the upward fill switch come on:

▲Fill C3 ▲Run D3
▼Fill B2 ▼Run C#3
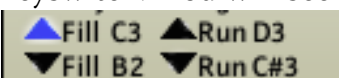
Then I play MIDI note 84. The fill will play all the way up through, and finish by playing the target note right after the fill. Conveniently, if I want the same upward fill to end with a different target note, I can easily do that. For example, let's say that I

want to fill up to E6 (MIDI note 88). I just hit MIDI 48 again (the keyswitch for upward fills) and then play E6. Concert Strings 3 knows automatically where to start the fill since I selected the "1/2 step under" option when I created the fill. And even better, the fill stayed in the currently-selected key signature. (More about this later).

To engage downward fills, repeat the same process above using the keyswitch assigned for downward fills (MIDI note 47) or the "fill down" switch:
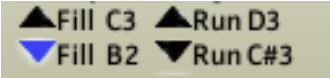
Upward and downward runs are engaged in exactly the same manner as the fills, using the "run up" or "run down" switches, or their assigned keyswitches.
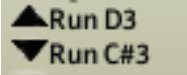
Now, to preserve your fill, you need to re-save the instrument. This will save your fill.

Slurring or Bowing the run or fill

By default, the runs and fills are slurred. You can choose to separate the bowing of the upward or downward run or fill by clicking 1 of the 4 icons that represent an upward or downward run or fill.

Here is an example where all runs and fill will be bowed rather than slurred:

Notice that the slur marks have disappeared. To do this, I clicked all 4 icons until all of the slur marks were gone.

I could certainly "pick and choose" such as only upward runs and fills to be slurred and downward runs and fills to be bowed:

Notice how only the upward runs and fills are now slurred, whereas downward runs and fills are bowed.

Constrain to Key Signature

While runs are always constrained to the current key signature, fills can either be constrained to the key, or can be played according to the exact notes you played relative to your target note.

If, for some reason, I did not want the fill to follow the key signature, I can take that constraint off by clicking the "flats" icon off:

Now, the fill will play the exact notes that were used when creating the fill. Obviously, the fill will be transposed depending on the target note. But each note of the fill will be transposed the exact same amount so that the originally-created fill's scale or mode is still preserved mo matter what the target note is. Note however, that in this example, any downward fill will be constrained to the key signature, and be bowed rather than slurred.

Quarter Note and Half Note Switches

By default, the "Half Note" switch is selected. This means that when the transport is not running, the length of the fill approximately equals a half note. (See the "Approximately" switch below.) Alternately, should the "Quarter Note" switch be selected, the fill's length would approximately equal a quarter note.

Sync and Approximate Switches

The "Sync" switch (on the left in the diagram above) enables you to "sync" the fill so that your target note ends on the downbeat of the next bar. This only works when the transport is running. By default, the Sync switch is turned off.

If you turn on the Sync switch, and the transport is not running, it will turn red informing you that is is "armed" awaiting the transport to start.

Once the transport starts, the Sync switch will turn blue informing you that if you perform a fill, the fill will be "synced".

When the transport is running, the "Approximate" switch turns off indicating that the fill's length is now governed by the transport.

This switch is simply a visual indicator, and has no function other than that. Clicking it will have no result.

To turn off the "Sync" button, you need to click either the "Quarter Note" switch or the "Half Note" switch.

Loosen Entrances

This is one of the most important features in Concert Strings 3. Since all of the players are separated, you can control how "tightly" or "loosely" the beginning of each note is performed relative to each player. And "under the hood", there is a certain amount of randomness programmed in to add to the realism of a true section. This feature is only available when at least 1 of the ensemble chairs is active.

Mic Distance

With this feature, you can move the players ranging from about 5 feet away to 40 feet away from the microphones.

Stage Position

You can move the entire section anywhere in the stereo field. Pan settings of the individual players will still be retained relative to this stage position. By default, this feature is set to "center".

KKKKKKKKKKKK

Dynamics

Violins, Violas:

Cellos, Basses:

Vel Sensitivity
This is the amount of control that velocity has on volume. By default (in the diagram above), the setting is 85. To change this, click the "85" and a menu ranging from 0 to 100 will be shown. Higher values gives more dynamic control to velocity.

CC Sensitivity / Pick Dynamics CC
This is the amount of control that the chosen MIDI CC has on volume. By default (in the diagram above), the setting is 60, and the MIDI CC chosen for this is CC 11. To change this, click the "60" and a menu ranging from 0 to 100 will be shown. Higher values gives more dynamic control to the MIDI CC. To change the MIDI CC, click the "11". Available controllers will be shown.

Reverb
This slider will increase/decrease the amount of reverb.

Room Size
This slider will increase/decrease the room size. Also, the dimensions of the room will be displayed as you move the slider.

Bone Dry
If you move the reverb slider all the way down to 0, there will still be slight audible element of the room where the recordings were made. By clicking the "Bone Dry" switch, all room ambience is removed.

Exciter
Enhances certain frequencies for a more "preset" sound. The default setting for this in the cellos is "on". If you find that the sound is too bright or "edgy", then turn the exciter off.

Special Notes

MIDI CC
Please avoid using or automating MIDI CC's 35 - 50

Creating Multies
Please creating multies that contain more than only 1 instrument (.nki) file. Doing so confuses the DivisiLive engine and will have poor results.

Automation

Basically, there are 2 ways of writing and controlling automation data:

1. Using your MIDI devices to write and control MIDI CC automation data.
First, as it states in section I, please avoid using or automating MIDI CC's 35 - 50. In

this example, we will automate the "Ensemble" button with MIDI CC 60. Here are the steps:
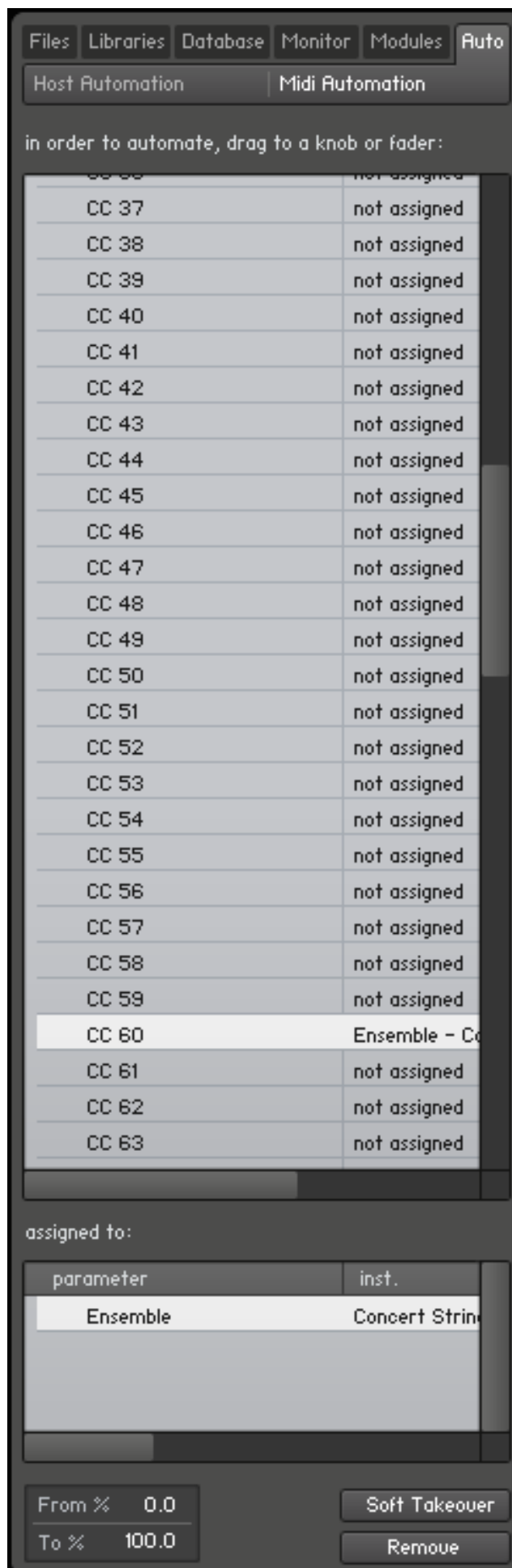
Open Kontakt in your sequencer. Open a Concert Strings 3 instrument; in this case, the 1st Violins. Then, open the MIDI CC tab from Kontakt's Browser. You will see the browser at the left that contains all of the MIDI CC numbers.

Then, in this example above, we shall drag CC 60 and drop it onto the "Ensemble" button.
IMPORTANT - Do NOT assign the CC number (or host automation number) to the *text* of the button. Make sure you assign to the button itself. The button itself is the small LED which is either blue when on, or black when off.

You will see a small green "+" appear at the mouse location when hovering over the "Ensemble" switch. Then just drop it there. You should then see that it has been assigned properly at the bottom of Kontakt's browser (parameter - "Ensemble", inst. = Concert Strings 3…":

Host Automation | Midi Automation

in order to automate, drag to a knob or fader:

CC 37	not assigned
CC 38	not assigned
CC 39	not assigned
CC 40	not assigned
CC 41	not assigned
CC 42	not assigned
CC 43	not assigned
CC 44	not assigned
CC 45	not assigned
CC 46	not assigned
CC 47	not assigned
CC 48	not assigned
CC 49	not assigned
CC 50	not assigned
CC 51	not assigned
CC 52	not assigned
CC 53	not assigned
CC 54	not assigned
CC 55	not assigned
CC 56	not assigned
CC 57	not assigned
CC 58	not assigned
CC 59	not assigned
CC 60	Ensemble – C
CC 61	not assigned
CC 62	not assigned
CC 63	not assigned

assigned to:

parameter	inst.
Ensemble	Concert Strin

From %   0.0   Soft Takeover

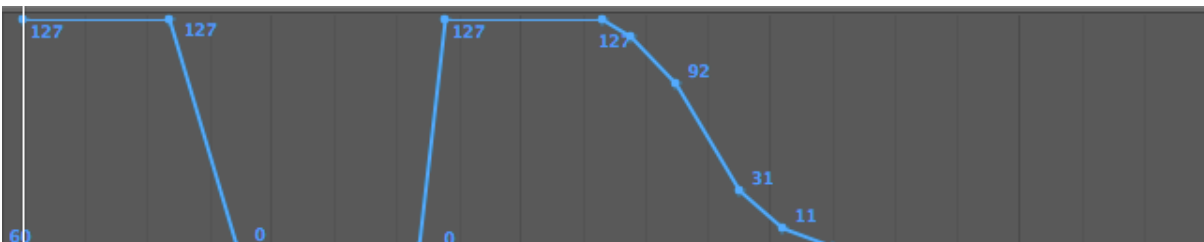To %   100.0   Remove

Now you can trigger MIDI CC 60 from your MIDI device to toggle the "Ensemble" switch on and off. This particular switch is a *toggle* switch. So, if you want to draw this MIDI CC, make sure you do not use curves. For switches that *toggle*, the data should appear "stair-stepped".

This is correct:
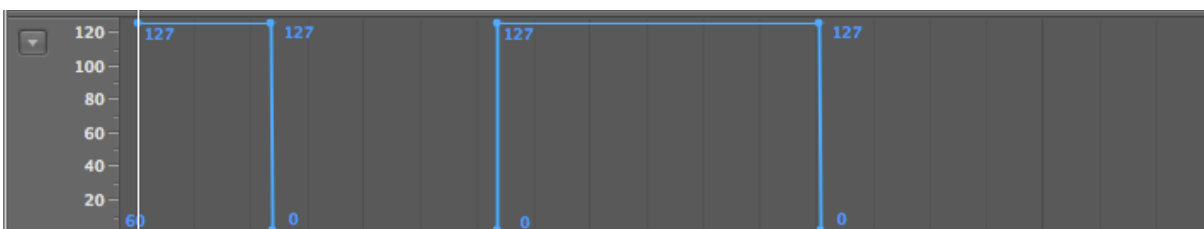
This is NOT correct:

2. Using the Graphic User Interface (GUI) of Concert Strings 3 to write and control automation. (Recording mouse movements on the GUI)

In this example, we will automate the "Ensemble" button with host automation # 060. Here are the steps:

Open Kontakt in your sequencer. Open a Concert Strings 3 instrument; in this case, the 1st Violins. Then, open the host automation tab from Kontakt's Browser. You will see the browser at the left that contains all of the host automation numbers.

Then, in this example, we drag host automation # 060 and drop it onto the "Ensemble" button. You will notice that at the very bottom of the browser, the "Ensemble" switch is properly assigned to host automation 060:

Now, you need to put the track where the 1st Violins are into "latch" or "write" mode in order to write automation to the track itself.

At this point, whenever you engage the transport of your sequencer and subsequently use your mouse to alter anything that has host automation assigned to it on the GUI, the data will be recorded in the track. This is true even if you do not record-enable the track. In the example below, the "Ensemble" switch on the GUI (which was assigned to host automation 060 above) was clicked 6 times, toggling it on and off. You can see that the automation data was recorded thusly.

Note - Once you have completed automating, you should take the track out of "latch" mode, and put it into "read" mode. This insures that you won't be writing automation data accidentally.