

CONCERT BRASS LEGACY - TABLE OF CONTENTS

Please note that any reference to Concert Brass 2 is because the programming for Concert Brass Legacy is the same as Concert Brass 2.

[Greetings and Concept](#)

[Features](#)

[Definitions](#)

[Sections and Divisions](#)

[Articulations](#)

[System Requirements](#)

[License Agreement](#)

TVEC 3 Programming

[Overview](#)

[The Interface/Interactive Help](#)

[Velocity and Modhwheel Volume](#)

[Accent Styles](#)

[DivisiLive®](#)

[SmartLegato®](#)

[Division Mixing](#)

[Division Panning](#)

[IntervaLive®](#)

[Polyphonic Round Robin](#)

[Sustain Pedal Extend](#)

[Keyswitching](#)

[Duplets and Triplets](#)

[Purge](#)

[Automation](#)

[Trouble-shooting/Known Issues](#)

[GO TO CONCERT BRASS LEGACY TABLE OF CONTENTS](#)

GREETINGS

The Concert Brass Legacy library is designed for ultimate musical expression, playability and flexibility. Our biggest objective when putting this collection together was to give you something that sounds good RIGHT NOW, out-of-the-box without wasting a lot of time tweaking, and to give you the fastest workflow possible. You will not find a better sounding, more playable and easy to use brass library.

This library was recorded in Hollywood, California, and done so quite "dry" so you don't have to worry about having too much ambience in the samples.

With Concert Brass Legacy, you're not limited in the size of the section. You get 4 different sizes ranging from solos, to a huge symphonic section. And of course, you can easily blend them to get your own personal sound.

Concert Brass Legacy* is a suite of four brass [sections or divisions](#) handled by the sophisticated [TVEC 3 programming](#). It is based on a total of 4 divisions of a symphonic section of Brass. We have broken this symphonic brass section into 4 parts.

- 1) The [Whole divisions](#). A full symphonic sized brass orchestra.
- 2) The [Half divisions](#). Half of the Symphonic brass orchestra.
- 3) The [Quarter divisions](#). Roughly one fourth of the symphonic orchestra - 2 players or less per note.
- 4) And the [Solo divisions](#).

Each section or "[Division](#)" was recorded 44.1K, 24 bit in a very dry setting. The dry room was chosen so that this library would sound great with the vast array of great reverbs available today. Additionally, this was necessary for it to blend with other popular libraries.

The All-In-One Instrument

Ok, it's great to be able to have different combinations in one's arsenal. But being able to access almost anything in a SINGLE INSTRUMENT PATCH is something quite remarkable. One of the benefits of having everything in one instrument is that integrated features for the instrument apply themselves globally to everything contained within. Therefore, you don't have to make changes to a bunch of different instruments across a bunch of MIDI channels. For example, you can instantly change the attack (or any other offered feature) of all violin sections with one move.

Under the Hood

Without going into detail here, Concert Brass Legacy contains so many features that you should be able to create any type of feel or playing style you want. And since there are so many different valid ways that people like to create, we made sure to address most of these playing/arranging styles. We don't force you to do things *our* way. We want you to be able to do things *your* way.

[GO TO TABLE OF CONTENTS](#)

FEATURES

Four Complete Brass Libraries in 1

1. **"Whole Divisions"** - Our "Symphonic Brass" section. All of the players of a symphonic section - Great for a huge feel.
2. **"Half Divisions"** - Our "Studio Brass" section. Half of the players of a symphonic section - Great for a "studio" feel.
3. **"Quarter Divisions"** - Our "Chamber Brass" section. Four players or less per note - Great for a more intimate feel.
4. **Solos** - Our "Solo Brass" section. One player per note.

Please note that these brass samples are included in our "Diamond", "Ruby", or "Emerald" libraries.

TVEC 3 - Sophisticated programming behind the Concert Brass II sample library.

Velocity and Modwheel Volume Control - Set custom velocity and modwheel volume control.

DivisiLive® - TVEC 3 can automatically do divisi when you play a chord.

SmartLegato - True legato technology that also lets you play fluid and connected chords.

Select-A-Division - Instantly select from as many as four divisions (sections) in a single instrument on the fly

Division Blending - Create your own custom division (section) blends from up to four divisions all in one instrument.

IntervaLive® - Automatically plays recorded intervals between note transitions.

Duplets and Triplets - Create amazingly realistic duplets and triplets on release trigger.

Purge - Purge Divisions or Articulations from the huge TVEC 3 instruments to create your own custom smaller instruments.

Impulse Response Concert Hall Reverb and Early Reflections - Optional convolution reverb settings.

Polyphonic Round Robin - Never get the same note played twice in a row, even when playing chords. Eliminates the dreaded "machine gun" effect.

Sustain Pedal Overlapping Notes - Smooth out note transitions and note repetitions. Essential for realistic fluid repeated notes!

Set Instrument Delay Amount - Creates a random delay amount for the instrument's note-on. Great for realism during layering.

Keyswitching On/Off Option - Choose whether or not the instrument uses keyswitching.

Assign Keyswitch Notes - You can choose your own notes to assign the various articulations and features.

Interactive Help Prompting - Hover the mouse over a feature, and the interface will tell you what the feature does.

Attack - Globally control the attack.

Release - Globally control the release

Velocity Attack Sensitivity - Globally control the attack via velocity.

Accent Levels - Globally control the accent amount .

Automation - Assign MIDI or host automation to any articulation or feature.

Tested to Play Well With Others - We've tested Concert Brass Legacy to make sure that it blends wonderfully with other existing string libraries.

[GO TO TABLE OF CONTENTS](#)

DEFINITIONS

TVEC 3 - The sophisticated programming behind the Concert Brass Legacy sample library.

DIVISIONS - The four differently sized sections; Whole, Half, Quarter and Solo.

| | |
|---|--|
| Whole Division - The greatest number of players per note. (Symphonic) 6 French Horns 6 Trumpets 8 Trombones | Half Division - Half of the players per note. (Studio) 4 French Horns 4 Trumpets 4 Trombones |
| Quarter Division - 4 or less players per note. (Chamber) 2 French Horns 2 Trumpets 2 Trombones | Solo Division Solo French Horn Solo Trumpet Solo Trombone Solo Tuba (Same solo tuba as included in the Diamond Library) |

SECTIONS - The available types of instruments recorded (divisions).

GUI - The Graphic User Interface that you see when you open an instrument.

DIVISION RIM

The area of the GUI where you can choose which division(s) you want. (Highlighted in blue)

**ARTICULATION RIM**

The area of the GUI where you can choose which articulation you want. (Highlighted in blue)



FEATURES RIM

The area of the GUI where you can choose which features you want to access. (Highlighted in blue)





[GO TO TABLE OF CONTENTS](#)

SECTIONS

Concert Brass Legacy Sections:

| | |
|--|--|
| Whole Division - The greatest number of players per note. (Symphonic) 6 French Horns 6 Trumpets 8 Trombones | Half Division - Half of the players per note. (Studio) 4 French Horns 4 Trumpets 4 Trombones |
| Quarter Division - 4 or less players per note. (Chamber) 2 French Horns 2 Trumpets 2 Trombones | Solo Division Solo French Horn Solo Trumpet Solo Trombone Solo Tuba (Same solo tuba as included in the Diamond Library) |

[GO TO TABLE OF CONTENTS](#)

ARTICULATIONS

You can choose any articulation by [keyswitching](#), using [the mouse](#), or with [automation](#).

The Articulations (Shown in dark blue in the Articulation Rim)



LIST OF ARTICULATIONS

Smooth - (with multiple dynamic layers for velocity blending or modwheel blending)

Accent pp (Adds a soft accent to "Smooth". Choose from 3 different accent styles. See [Accent Styles](#).)

Accent mf (Adds a somewhat loud accent to "Smooth". See [Accent Styles](#).)

Accent ff (Adds a loud accent to "Smooth". Choose from 3 different accent styles. See [Accent Styles](#).)

Flutter - Flutter-tongue. First select Smooth, Accent pp, Accent mf, Accent ff or Adagio to dictate the accent, and then select Flutter.

Short - Choose "Short" in the [Articulation Rim](#), (or via keyswitching or automation) and then choose an accent style. See "[Accent Styles](#)".

QuickRip 

IntervalLive® 

[GO TO TABLE OF CONTENTS](#)

REQUIREMENTS

TVEC 3 programming was tested on a MacPro quad core with 12GB RAM, and a Macintosh 8 core "Nehalem" with 16GB RAM. We could load all of the instruments on all machines tested.

This library requires the FULL version of Kontakt 5.4 or newer, NOT the free player version.

Instruments Containing Multiple Divisions

Using the 2 systems mentioned, performance was good in most situations. Using IntervalLive® tended to spike the CPU when playing large chords using the Quad core.

Instruments Containing Only One Division

Using the 2 systems mentioned, performance was good in most situations.



[GO TO TABLE OF CONTENTS](#)

LICENSE

Frequently Asked Licensing Questions About Kirk Hunter Sample Libraries

Do I have to pay additional licensing fees if my use of these samples ends up on a hit record or other high profile projects?

NO. Your original purchase of the license for the library is your only license fee, and you're free to use it in as many musical recordings as you want, forever. We hope you do get to use our sounds on a hit!

Do I have to credit this library if I use it on a recording?

MAYBE. If the project for which you use the library is published or released in any way AND includes musical credits of any kind (such as credit for musicians), then there are certain credits we require to be included in the release. Please see "License and Protection."

Can my writing partner, colleagues or friends use these samples once I've licensed the library?

No. Each person who uses the sounds must purchase their own license copy (which licenses them to use the sounds). Anyone other than the original purchaser of the library, who uses the sounds, is doing so illegally - risking legal action against both them and their clients! Contact us regarding package deals for special circumstances.

Can I offer these sounds to clients as part of my recording studio or rental company services? Or, as a freelance sound designer, can I put custom compilation discs together which include your sounds for my composer clients?

No. Sorry, but each person who uses the sounds (the creative person) has to be a licensed user. Otherwise, this could cause tremendous legal problems for studio or rental clients.

Can I use these samples to make "Music Libraries"?

Yes, Unlike some Soundware companies, this is fully allowed with all of our products. However, the sounds must be used within a musical context, and cannot be presented isolated or "soloed."

Can I use these sounds in multimedia?

Yes, as long as the sounds are irremovably imbedded in a music track.

Can I use these sounds to make DLS sets?

No. Any such usage is prohibited without prior clearance from us. Otherwise, you're in direct violation of our license agreement.

Is it OK to sell the used library to someone else if I'm finished with the project that I needed it for?

No, absolutely not. Unlike your musical gear, music CDs, or even software, you cannot give away or sell this disc to someone else without prior clearance from us. Remember, you did not purchase the library. You purchased a license to use our sound recordings in your music. This license cannot be transferred by you.

What if I still have questions?

The license agreement covers all of your rights in detail. If you still have questions, please contact us any time to discuss any particular licensing questions you may have. We wish to help you!

License Overview

When you purchase this library from us or any authorized dealer, the sounds and samples are licensed, not sold, to you by the author, publisher and Kirk Hunter Studios for commercial use in music production, public performance, broadcast, or similar use. You may use any of the samples in a commercial recording without paying any additional license fees. However, you must strictly adhere to the crediting guidelines, if any, that appear inside the documentation of this product. If credit is required, it must appear in the liner notes accompanying the music recording, be it a music CD, cassette, soundtrack compilation or game. Screen credit for film and television use is not required.

License Agreement

1. Definitions: "Publisher" means Kirk Hunter, or any co-publisher, copyright owner or co-copyright owner of any other sample-based product included in this library. "You" and "Your" means the person who purchased this license to use this product or for whom the license was purchased. "Documentation" means the manual or guide and any other material provided by Publisher with the enclosed product. "License" means the license purchased and granted pursuant to this Agreement.

2. License Grant: Publisher grant to you and only you, subject to the following terms and conditions, a non-exclusive nontransferable right to use each authorized copy of the enclosed product. The enclosed product is a property of Publisher and is licensed to you only for use as part of a musical performance, live or recorded. This license expressly forbids resale or other distribution of these Sounds or their derivatives, either as they exist on disc, reformatted for use in another digital sampler, or mixed, combined, filtered, resynthesized or otherwise edited, for use as sounds, multisounds, samples, multisamples, wavetables, soundsets, programs or patches in a sampler, microchip, computer, game console or any sample playback device. You cannot sell them or give them away for use by other in their sampling or sample playback devices. In the even the Publisher terminates this Agreement due to your breach, you agree to return the original and all other copies of the software and documentation to the Publisher. The Publisher reserves all rights not expressly granted to you. This Agreement amends all other agreements enclosed with this product.

3. Protection of Software: You agree to take all reasonable steps to protect this product and any accompanying documentation from unauthorized copying or use. You agree not to modify the enclosed product to circumvent any method or means adopted or implemented by the Publisher to protect against or discourage the unlicensed use of copying of the enclosed product.

4. Ownership: Ownership of, and title to, the enclosed digitally recorded sounds (including any copies) will be held by the Publisher. Copies are provided to you only to enable you to exercise your rights under the license. Only this license is purchased by you.

5. Term: This Agreement is effective from the date you open this package, and will remain in full force until termination. This Agreement will terminate if you break any of the terms or conditions of this Agreement. Upon termination, you agree to destroy and return to Publisher all copies of this product and accompanying documentation.

6. Restrictions: Except as expressly authorized in this Agreement, you may not rent, lease, sell sub license distribute, transfer, copy, reproduce, display, modify or time share the enclosed product or documentation.

OPENING YOUR PRODUCT CONSTITUTES YOUR ACCEPTANCE OF THESE TERMS.

KHS constantly monitors digital product releases and the Internet to check for copyright infringements, and will prosecute any piracy and copyright violations to the fullest extent of the law.

[GO TO TABLE OF CONTENTS](#)

TVEC 3 - OVERVIEW

TVEC 3 (Total Virtuoso Expression Control) programming offers [features](#) that greatly enhance the quality and playability of each instrument. It is designed for both the live player who wants everything at the touch of a key or controller, or the composer who loves to have hundreds of tracks for his "track-zilla" arrangement window.

Its features are intended to give the user an enjoyable experience when first starting to play the instrument. The term "instant gratification" certainly applies here.

TVEC 3 is also designed with room for future growth. We realize that as computers advance, more and more sounds as well as programming aspects can be put into sample libraries. Therefore, when we make new recordings, it will be easy to implement them into the TVEC 3 structure.

The Basic Settings GUI



If you hover the mouse over any button or knob, information about that feature will show in Kontakt's Info Pane. Make sure you open the Info Pane by clicking the "Info" icon at the top of the Kontakt Multi.



[GO TO TABLE OF CONTENTS](#)

TVEC 3 BASIC SETTINGS GUI

This is the Concert Brass Legacy, TVEC 3 Basic Setting page that opens by default.

Please note that the "skin" of this GUI, while saying "Concert Brass 2" is the same as Concert Brass Diamond and Legacy.

TVEC 3 Basic Settings



Here, most of TVEC 3's basic settings are handled.

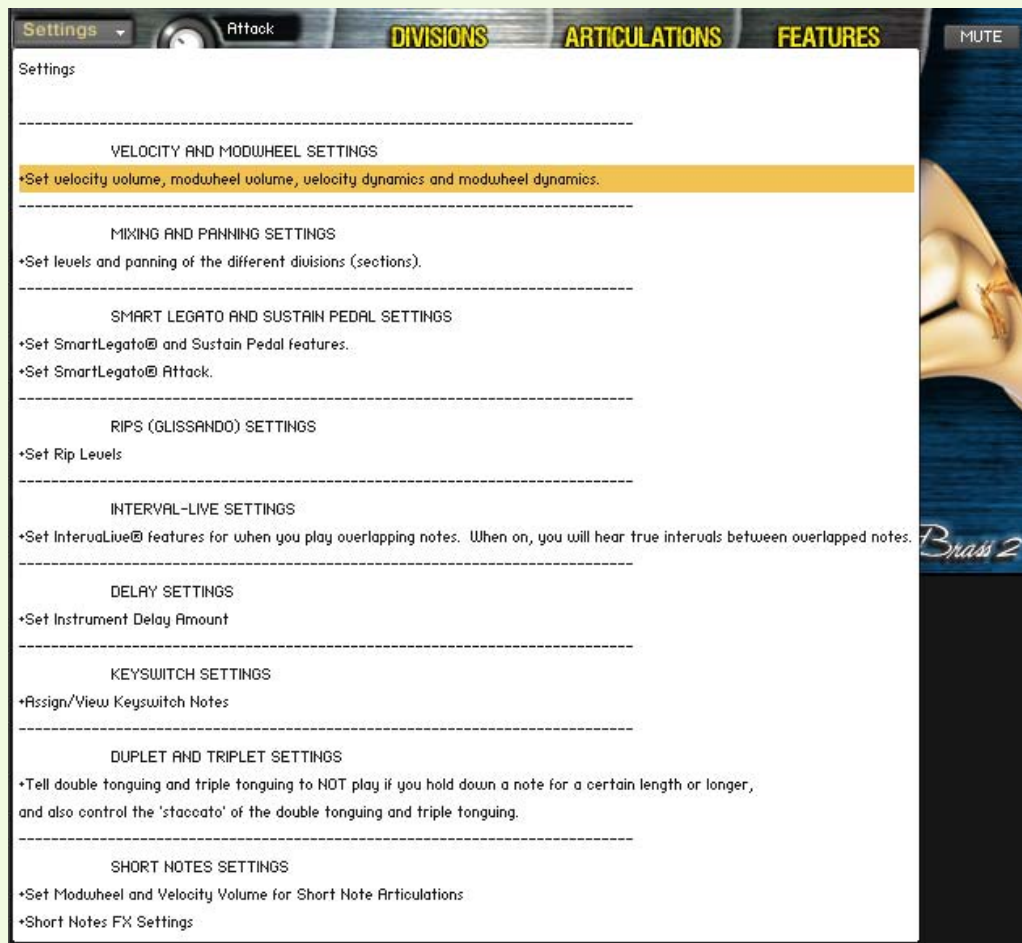
As you use a TVEC 3 instrument and play notes, change articulations, change Divisions, etc., some features of the GUI will reveal/hide as needed. So don't worry if you see the GUI's appearance "jump around".

[GO TO TABLE OF CONTENTS](#)

MODWHEEL AND VELOCITY VOLUME

You can choose whether to control volume by velocity, modwheel, or both.

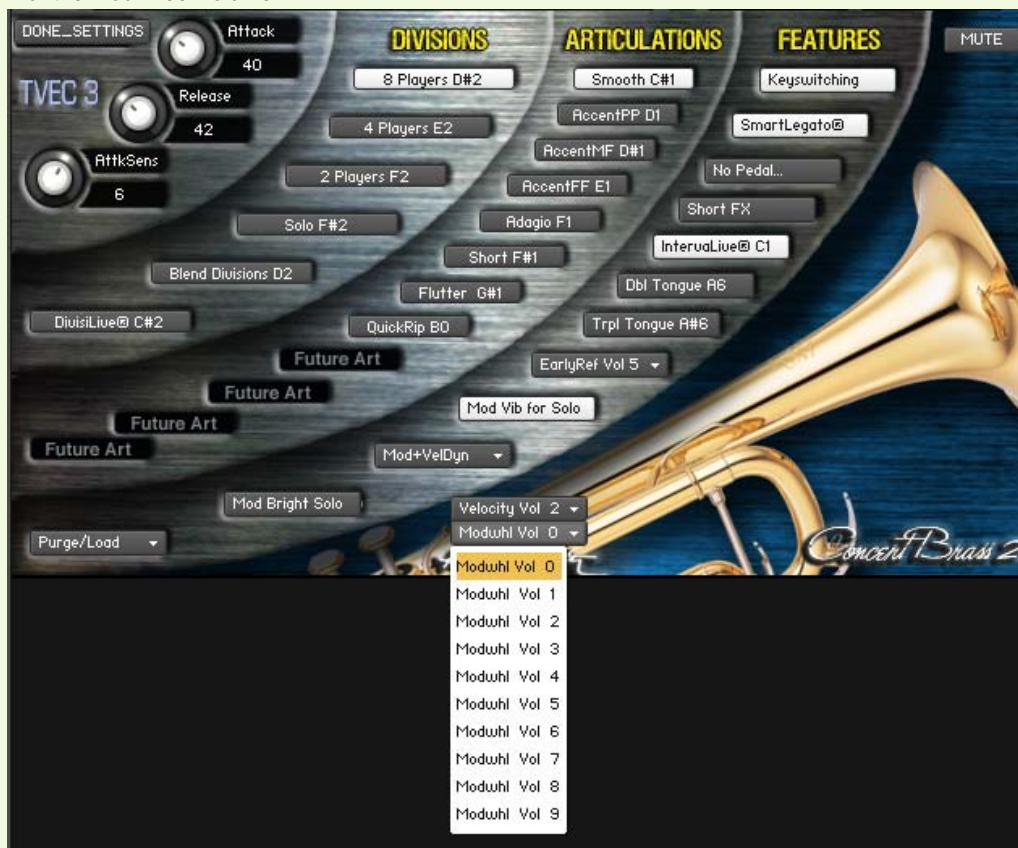
To set the velocity and modwheel volume, choose "Set velocity volume, and modwheel volume controls." from the "SETTINGS" menu.



Now, we can set the velocity volume...



...or the modwheel volume



Higher values increase the dynamic range of the control. For example, a value of 0 effectively turns off the feature and you get the instrument at full volume. A value of 9 has a dynamic range of completely silent to very loud. A value somewhere in the middle cuts off the bottom range of the dynamics.

[GO TO TABLE OF CONTENTS](#)

ACCENT STYLES

Accent styles are used when you want a particular 'accent style'. This includes long notes, short notes, or flutters. You can choose any accent style by [keyswitching](#), using the [Staccato Style Knob](#), or with [automation](#). [Read More...](#)

When you select an articulation that uses an accent, 2 knobs and a field will pop up:

Accent Knob - Selects how much accent to apply.

Staccato (or Accent) Style Knob - Chooses from the 3 accent styles described below.

Staccato Style Description Field - Reveals the accent style and keyswitch (if any).



There are three different accent (or staccato) styles:

Tight - Aggressive sharp attacks

Loose - A more fluid longer attack.

Fat - Combines the Tight and Loose attacks.

Please note that since the "Fat" articulation use additional sample layers, using the Solo Divisions may not sound truly "solo".

They are used either separately by choosing "Short Notes" and then selecting the accent style, or layered over long notes (such as the "smooth" articulation, or "adagio" articulation), to give you a custom accent style. Choose the the accent style via [keyswitching](#), the [Staccato Style Knob](#), or [automation](#).

The only articulations that do not use Accents are:

Smooth

Adagio

Quick Rip

[GO TO TABLE OF CONTENTS](#)

DivisiLive®

Suppose you have a section of 8 trumpets. During a musical piece, the score suddenly calls for a divisi during a few bars. This particular "divisi" calls for 2 notes; a 2-note chord. In real life, 4 of the players would play the top note, and the remaining 4 players would play the bottom note. Before now, this was impossible to accomplish easily in sample libraries. But with TVEC 3's DivisiLive®, you can automatically do this on the fly. DivisiLive® detects whether a chord is played, and divides the available [Divisions](#) (in this case, 8 trumpets) so that each note in a 2-note chord is played by only 4 players. This way, the passage sounds more realistically performed by a real brass section.

Selecting DivisiLive®

Choose DivisiLive® with the mouse or via [keyswitch](#) or [automation](#).



[GO TO TABLE OF CONTENTS](#)

SmartLegato

SmartLegato is an intuitive programming feature that enhances playability.

SmartLegato senses your playing style and knows whether you're playing chords or a single legato-style line, and will adjust accordingly. So what is legato technology? Legato technology enhances the realism when you want to create smooth, connected musical passages. When you play and hold a note, then play a second note while still holding the first note, the first note will stop sounding automatically. This ensures a "mono" or "unison" musical line where you don't get irregular transitions between notes. But we always thought it inconvenient not to be able to play *chords* fluidly. If you try, you get note stealing. You might be able to use chords with some legato technologies, but only in a limited fashion. You would have to play the chord, release that chord, and then play another chord. This results in a rather "staccato", or at best, "detaché" sound - no connection or fluidity between the chords. Trying to play chords in any other way would inevitably result in note stealing. But SmartLegato changes the game:

-Play Chords! When you turn SmartLegato on, true legato technology is used when playing legato, non-chord passages as described above. And, with SmartLegato, we can also play fluidly-moving chords perfectly without any note stealing. This is because SmartLegato knows when to engage or disengage its legato feature depending on how you are playing.

-Set Attack Amount You might want the attacks between legato note transitions to be different depending on what style of phrase you are playing. Additionally, SmartLegato® will automatically adjust the attack amount depending on the articulation you choose. For example; if you set the SmartLegato® attacks using the Accent pp articulation, SmartLegato® will then adjust the attack for all of the other articulations so that your legato note transitions are closely matched. If this automatic adjustment did not take place, the note transitions would sound too slow if you switched to the Adagio or Smooth articulations, and too fast for the Accent ff articulation. However, if you should want the note transitions' attacks to change depending on the articulation chosen, (slow for adagio and smooth, and faster for Accent pp, Accent mf, and Accent ff) then all you have to do is to set the legato attack amount to 0. And even if you turn SmartLegato® off, the attacks you set will still apply. This way, you get a true polyphonic legato style. (Please note that setting the attack amounts for legato note transitions is not available for the short notes.)

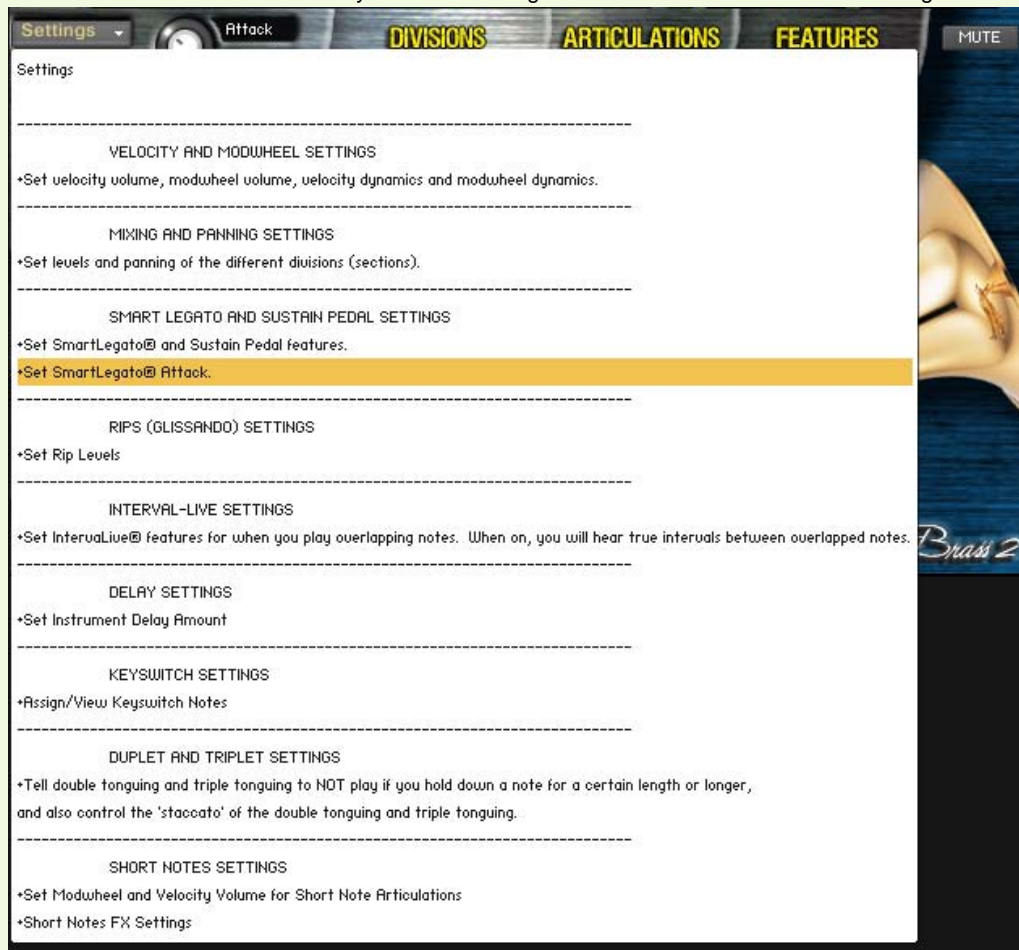
Selecting SmartLegato

Simply click the "SmartLegato" button to turn SmartLegato on or off.



Setting Legato Note Transition Attack Amount

Choose "Set SmartLegato® Attack" from the "SETTINGS" menu while in the Smooth, Accent pp, Accent mf, or Accent FF Articulations". Please note that you must be using one of these articulations to set the legato note transitions attack.



Use the LegAttack knob to set the Legato Note Transition Attack Amount

After you have chosen "Set SmartLegato® Attack while in the Smooth, Accent pp, Accent mf, or Accent FF Articulations" the "LegAttk" knob will show. Higher values will give you slower attacks during legato (overlapping notes). Please note that you should not change articulations while setting the attacks here. Once you are done, then click "DONE_SETTINGS". Now, if you change articulations, the legato note transitions will automatically change to match the attacks you set. Also, if you turn off SmartLegato®, the attacks you set will still work when you play in a legato style.



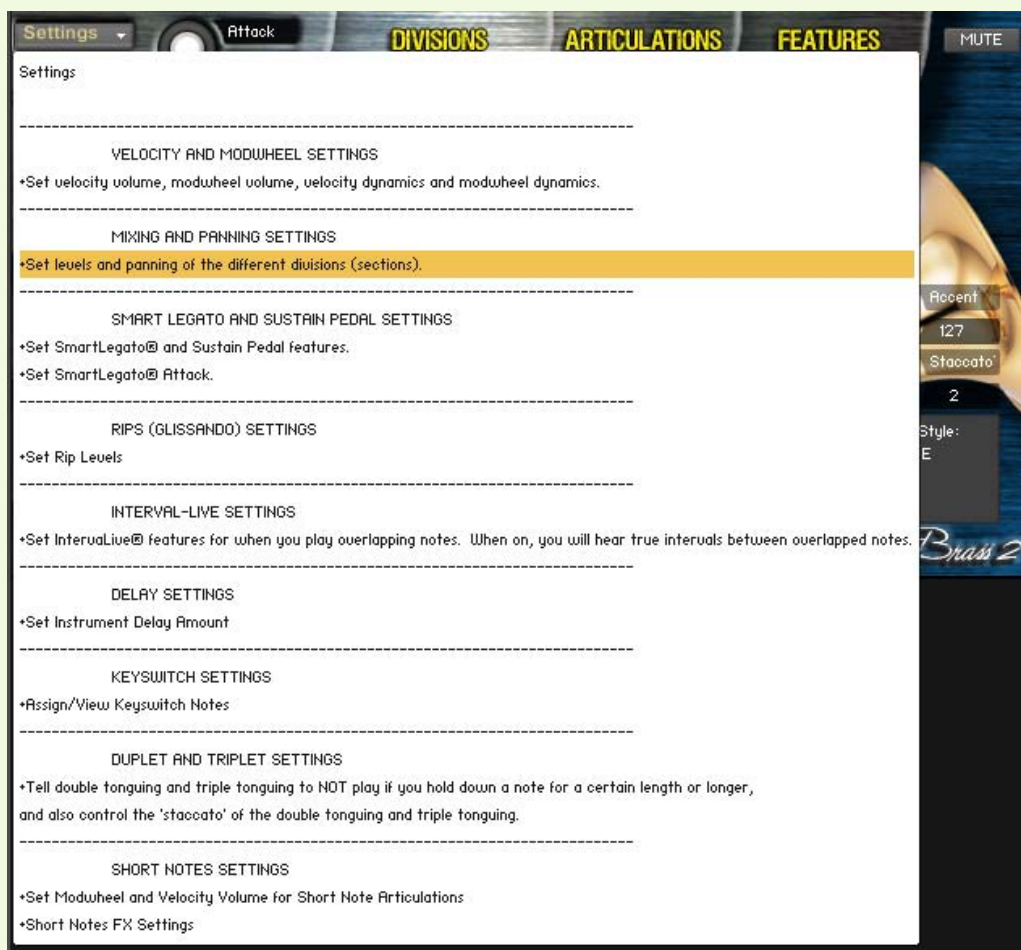
[GO TO TABLE OF CONTENTS](#)

MIXING THE DIVISIONS

Some instruments have as many as four [Divisions](#), namely, "[Whole](#)", "[Half](#)", "[Quarter](#)" and "[Solo](#)". These instruments are called "Quads".

You can choose to blend these divisions, and then mix and pan them to your taste.

Choose the SETTINGS dropdown menu, and then choose "Set level and panning of the different divisions". Make sure you have selected "Blend Divisions" from the Divisions Rim.



You will see the following interface show. Here, you can set the volum and panning of the various

DONE_SETTINGS

Attack

40

Release

42

AttkSens

6

Whole

70

Half

67

Quarter

71

Solo

53

WholePan

50

HalfPan

50

QtrPan

50

SoloPan

50

MUTE

Purge/Load

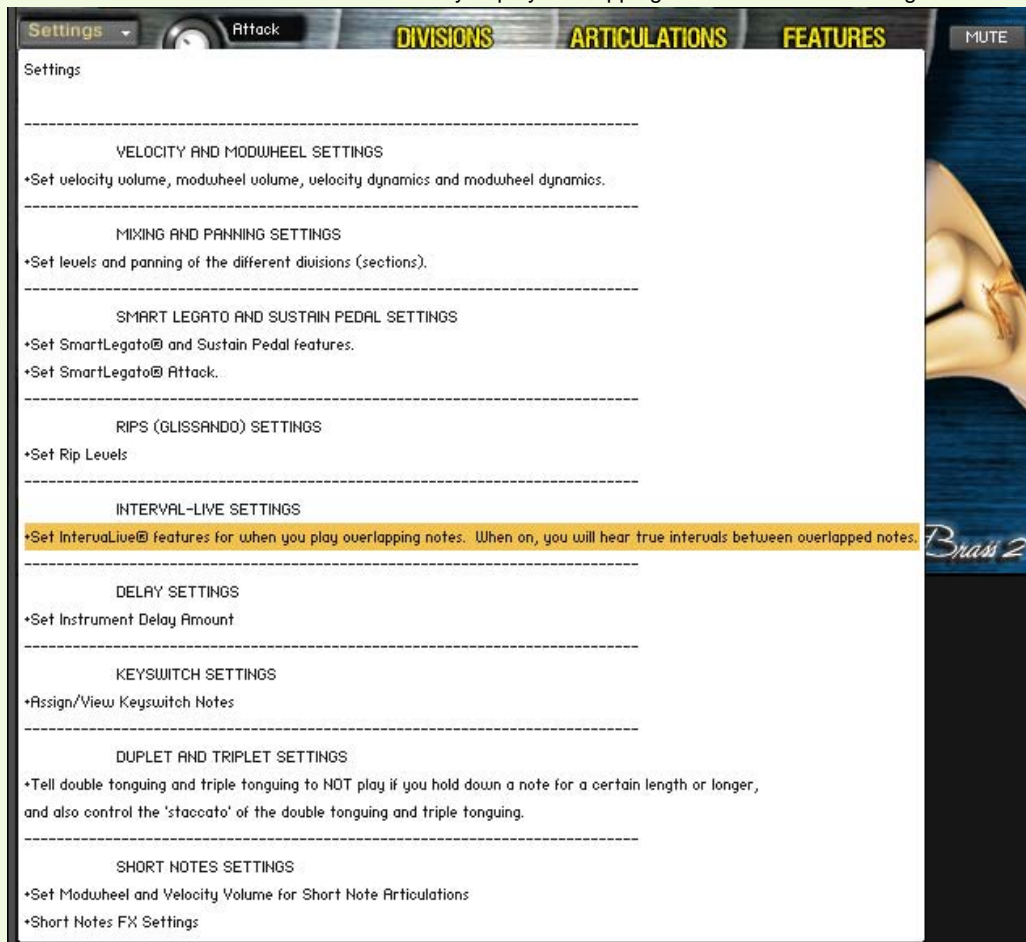
Divisions.

[GO TO TABLE OF CONTENTS](#)

IntervalLive®


IntervalLive®

Choose "Set IntervalLive® features for when you play overlapping notes..." from the Settings menu.



Then you will see the following interface appear:



IntervalLive® - This is one of the features that makes the Concert Brass Legacy library really come "alive". 

Brass Intervals Defined

For string instruments, fluidly (legato) moving to different notes only requires a change of bow angle or a different finger since these types of instruments are more or less "random access" where choosing their notes is concerned. Therefore, it's rarely that there is a lot of audible sound that actually occurs between the 2 notes except for perhaps a bit of a leftover "ringing" from the first note. The exception is usually only during a left hand position change. For brass instruments, this is much different. This is because most of the features of brass instruments that make the note-change itself (such as the use of valves, slides, change of lip pressure, etc.) cause the entire body of the instrument to change. In addition to that, moving from note to note is not "random access" as is the case for strings or other instruments such as the piano. The player needs to "bridge the gap" between the notes unless the note is stopped first. Therefore, with brass, legato notes are most always associated with a certain amount of portamento whether intended or not.

IntervalLive® Using TVEC 3

To simply add a synthesized portamento between notes never sounds human or desirable. However, TVEC 3 achieves musical realism by using actual recordings of intervals coupled with sophisticated programming. If you should overlap notes, (legato style performance) TVEC 3 will know the distance, whether up or down, between the notes you perform. Accordingly, TVEC 3 will play the correct interval between the performed notes. However, you may not wish to hear intervals on EVERY legato phrase you do. Therefore, there is a switch entitled "Intervalive® C1". By turning this switch on or off, (either by [keyswitching](#) at C1 or using [automation](#)) you can tell TVEC 3 whether to play the interval or not.

However, TVEC 3 does not stop there.

Looking at the interface above, you will see 12 switches occupying the center of the interface. These switches tell TVEC to only play intervals above a selected interval size. For example: Let's say that you only want to hear intervals when you perform larger intervals such as octaves or 5ths. Simply click "Constrain interval to perfect 5th or larger". Now, only intervals that are a perfect 5th in size or larger will be played by TVEC 3. And TVEC 3 does not stop there.

Toward the bottom-center of the interface, you will see 3 switches where you can tell TVEC 3 to constrain the intervals even more:

- 1 "Up_Only" - Only upward intervals are played.
- 2 "Down_Only" - Only downward intervals are played.
- 3 "Up_And_Down" - Intervals will be performed whether upward or downward.

But WAIT, there's MORE!

By this point, you might have noticed 3 knobs at the bottom-center of the interface. These knobs further control how TVEC 3 plays the intervals:

- 1 "+/-Vol" - Control the actual volume of the interval itself.
- 2 "Int Space" - Whenever TVEC 3 plays an interval, it obviously needs to create a certain amount of space between the 2 performed notes - usually more space for larger intervals, and less for smaller ones. If, during the performance, you find that there is too much "lag" or latency, you can decrease the space between the performed notes with this knob.
- 3 "Time Sens" - Perhaps when you play really fast phrases, you don't want to hear TVEC play any intervals. Therefore, we have created a feature that allows you to tell TVEC 3 to only play intervals during slower phrases. Setting this knob creates a time-threshold over which TVEC 3 will not play intervals. So if you only want to hear intervals when performing very slowly, then set the knob to a low value. If you like to hear intervals even during fairly fast phrases, then set this knob at a high value.

And one more thing... Let's say that when you are playing fast phrases, the intervals sound a bit "lumpy". You can smooth them out by depressing the sustain pedal.

Click "DONE_SETTINGS" at the upper-left of the GUI when you are finished.



[GO TO TABLE OF CONTENTS](#)

POLYPHONIC ROUND ROBIN

Normally, in Kontakt, the way to engage Round Robin is to assign a group to a "Cycle Round Robin" or "Cycle Random" start option. This all works well when playing a single note. But when you play a chord, the "Cycle Round Robin" will not really work well because it is not truly polyphonic. Additionally, using a Random cycling is not best either because sometimes, you will notice a repeating note. Therefore, the only way for us to do this was to script a true polyphonic round robin in TVEC 3. In this way, even when you play a chord, groups will cycle in perfect sequence and you will NEVER hear the same note played back to back.

[GO TO TABLE OF CONTENTS](#)

SUSTAIN PEDAL NOTE EXTENSION

TVEC 3 enables you to use the Sustain Pedal for 2 different functions:

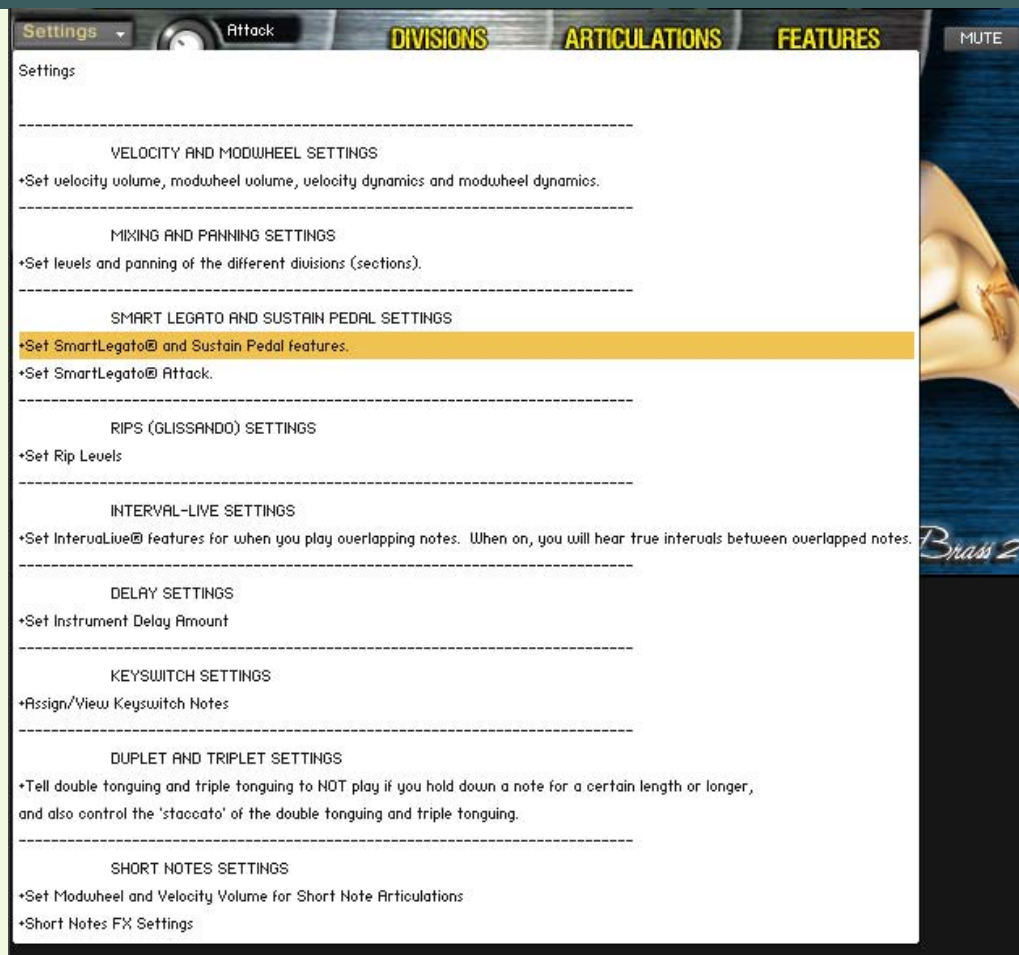
Function 1 - Normal full sustain. The sustain pedal behaves in a conventional way which sustains all notes for as long as you hold down the pedal.

Function 2 - Sustain Pedal Note Extension and Slur. Sometimes when you play a repeated note, you may find that there is too much of a gap between the notes. You can fix this so that the phrase sounds more musical.

To set sustain pedal properties, either click the Sustain Pedal Button...



...or choose "Set SmartLegato® and Sustain Pedal features" from the "SETTINGS" menu.



You will see the "Overlap" knob appear.



Higher values here will increase each note's extension into the following note.

To use the sustain pedal as a normal, full-hold controller, set the Overlap knob to its highest value (2200).

Once you are satisfied, then click "DONE_SETTINGS".

[GO TO TABLE OF CONTENTS](#)

KEYSWITCHING

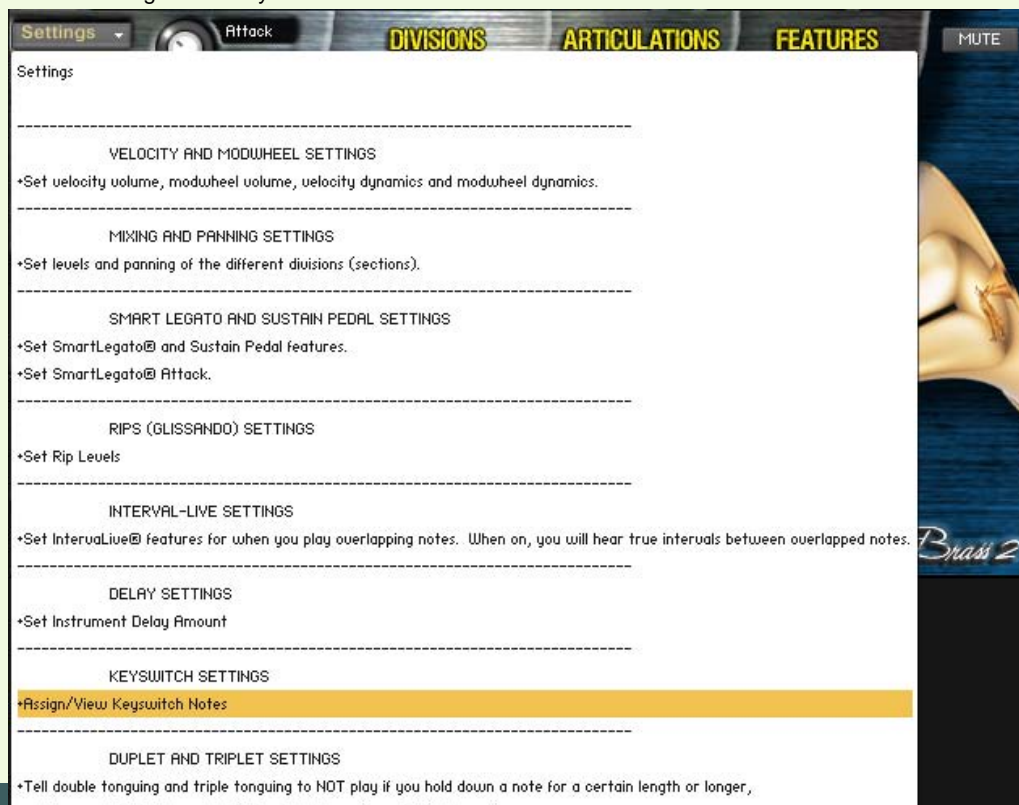
Turn Keyswitching on or off.

Don't forget, you can use the mouse or automation.

Note that the current keyswitch assignments are nicely displayed on the GUI. If you turn keyswitching off, the note names will also disappear. Of course, they will reappear should you turn keyswitching back on.

**Assign your own custom keyswitch map.**

Choose "Assign/View Keyswitch Notes" from the "SETTINGS" menu.



•Tell double tonguing and triple tonguing to NOT play if you hold down a note for a certain length or longer, and also control the 'staccato' of the double tonguing and triple tonguing.

SHORT NOTES SETTINGS

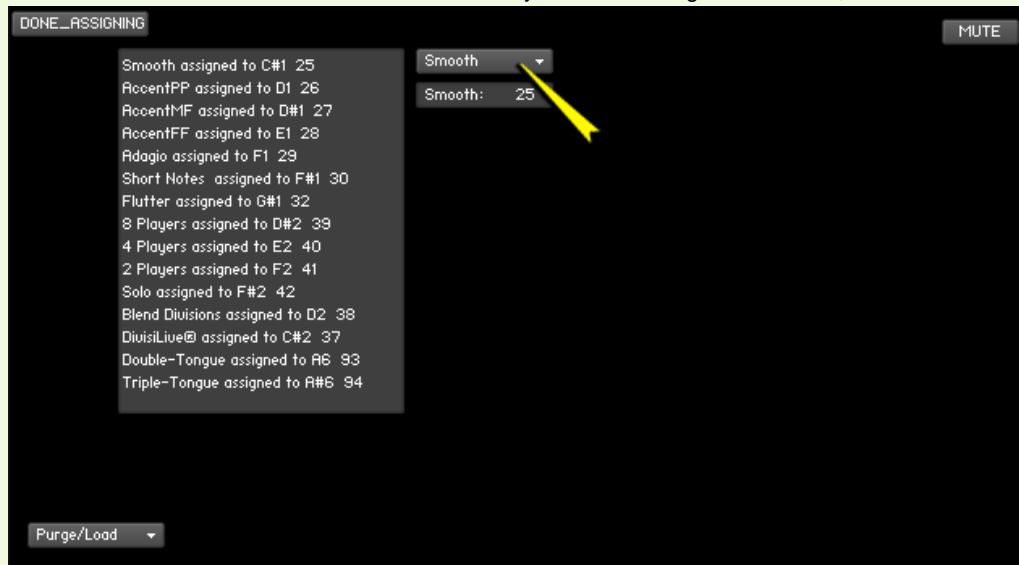
•Set Modwheel and Velocity Volume for Short Note Articulations
•Short Notes FX Settings

Assigning Articulations or Features to Your Own Key Choices

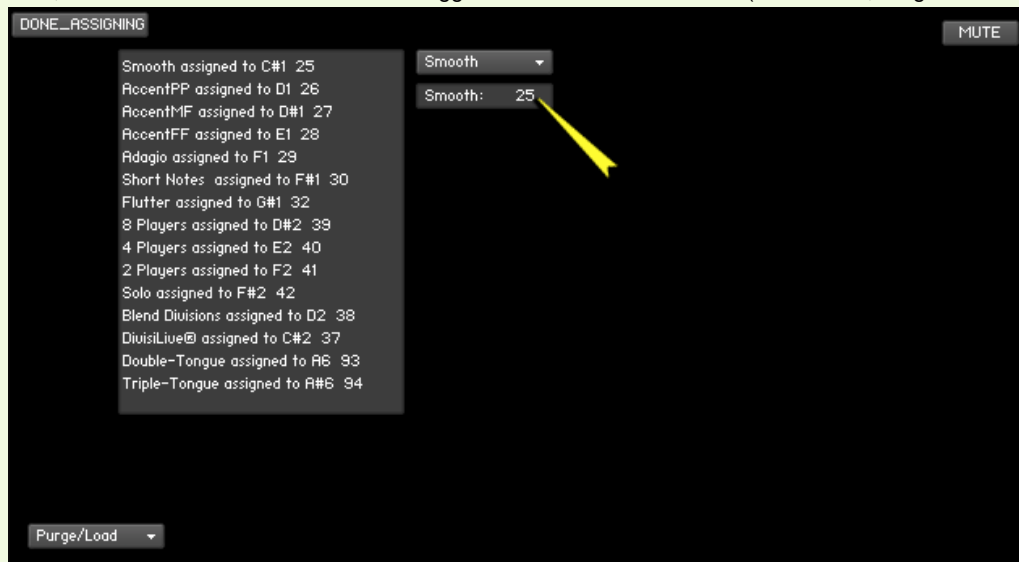
Please note that some features and articulations such as the 3 staccato style assignments (Loose, Tight and Fat) triggered by single-hitting, or double-hitting the lowest A, A# cannot be changed.

You will now see a list of available articulations and features and to what keys they are already mapped (keyname and midi note number). Please note that until you finish the keyswitch assignments, you will not be able to hear anything when you play your midi keyboard.

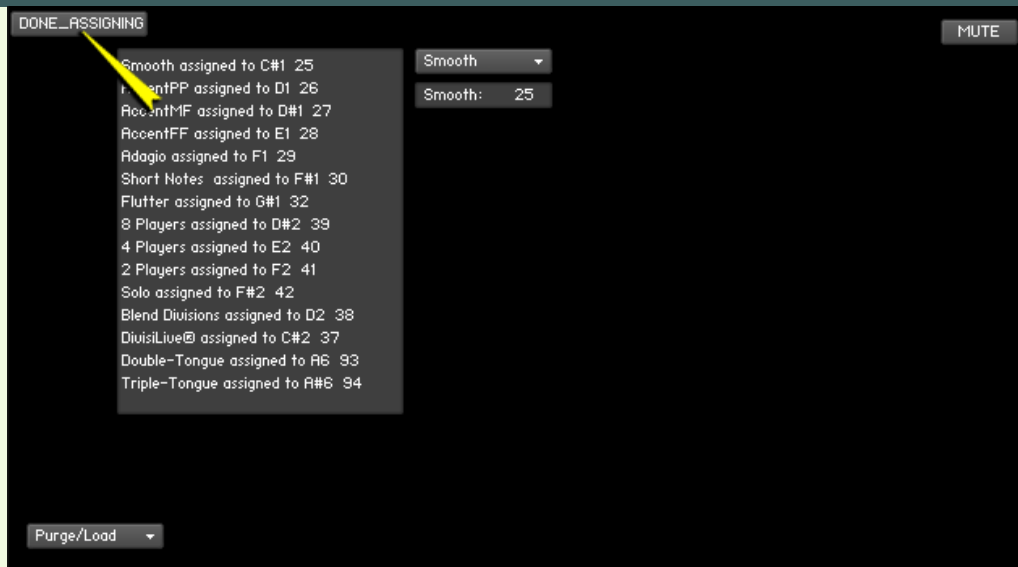
Then choose which available articulation or feature you want to assign. In this case, we will choose "Smooth".



Now, we can enter the midi note that will trigger the articulation or feature (in this case, "Legato" at midi note 25, C#1)



When you are finished with your assignments, you MUST choose "DONE ASSIGNING" to finish the process and to be able to hear sound when you play your midi keyboard..



You will now see your keyswitch assignments conveniently displayed on the GUI as well.

[GO TO TABLE OF CONTENTS](#)

DUPLETS AND TRIPLETS

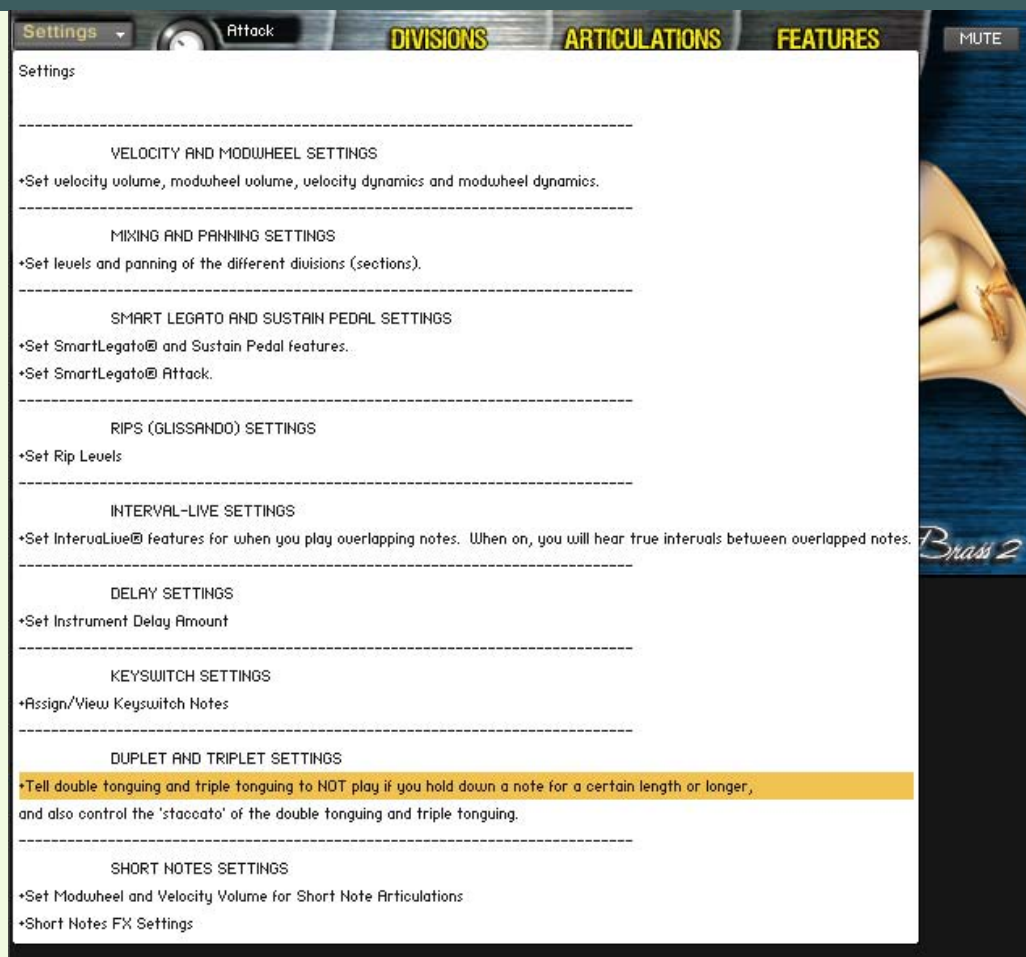
You can create realistic duplets and triplets

Selecting either Duplet or Triplet

You can create amazingly realistic duplets and triplets. When engaged, this feature will automatically play second note when you release the note. (a second and third note when you select Triplet.) It may take some practice, but once you get the feel of it, the results are very impressive.



To change the behavior of the duplet or triplet, choose "Tell duplets and triplets to NOT play...." from the "SETTINGS" menu..



Two knobs will appear:

1 Length - You can control the shortness of the duplet or triplet. Higher values will make the duplets and triplets more fluid, and shorter values will make them more "staccato". It will not, however, alter the attack of the duplet or triplet.

2 Auto Off - You can tell the duplets and triplets to automatically not play after a note if it is held for a certain length or longer.



[GO TO TABLE OF CONTENTS](#)

PURGE/LOAD

Typically, only one "master patch" per instrument is included with TVEC 3. (This can be different depending on the update). This is so that you can create your own customized, stripped-down patches. Additionally, it makes things a lot easier for us to update on a regular basis for you since we don't have to port the updates to all of the instruments. So you can expect updates and improvements to TVEC 3 with a lot of regularity! Therefore, you can create, for example, an instrument that only contains the Smooth and Adagio articulations, etc. Or an instrument that only contains short notes, or only solos, etc and on and on.

To start the purge process, click the "Purge/Load" menu.



Now, you will see a list of divisions and articulations that you can purge. Once you have finished purging the items you want, then re-save the instrument. (save with a different name so as to keep the original) And even if so desire, you can reload anything from a saved instrument that was previously purged.

Settings

Attack: 40
Release: 42
AttK Sens: 6

TVEC 3

DIVISIONS

8 Players D#2
4 Players E2
2 Players F2
Solo F#2
Blend Divisions D2
DivisiLive@ C#2
Future Art
Future Art
Future Art
Mod Bright Solo

ARTICULATIONS

Smooth C#1
AccentFP D1
AccentMF D#1
AccentFF E1
Adagio F1
Short F#1
Flutter G#1
QuickRip B0
EarlyRef Vol 5
Mod Vib for Solo
Mod+VelDyn

FEATURES

MUTE
Keyswitching
SmartLegato@
No Pedal...
Short FX
IntervalLive@ C1
Dbl Tongue A6
Trpl Tongue A#8

Purge/Load

DO NOT PURGE OR LOAD IF MORE THAN 1 INSTRUMENT IS LOADED IN THE MULTI!!!!

Purge Long Notes (Smooth and Adagio)
Purge Short Notes (Accents)
Purge Flutter
Purge Intervals
Purge Rips

Purge 8 Players (Whole)
Purge 4 Players (Half)
Purge 2 Players (Quarter)
Purge Solo

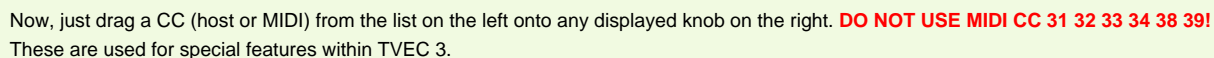
Load Long Notes (Smooth and Adagio)
Load Short Notes (Accents)
Load Flutter
Load Intervals
Load Rips

Load 8 Players (Whole)
Load 4 Players (Half)
Load 2 Players (Quarter)
Load Solo

LOAD EVERYTHING

AUTOMATION

In this example, we will choose "Midi Automation", And then, just drag a CC from the list on the left onto any displayed knob or button on the right. (You could also choose host automation and assign in the same way.) **DO NOT USE MIDI CC 31 32 33 34 38 39!** These are used for special features within TVEC 3.




[GO TO TABLE OF CONTENTS](#)

TROUBLESHOOTING

| Problem | Solution |
|--|---|
| No sound | Check to make sure that the Division Mixing knobs are set greater to 0. Check to make sure that the Division Chooser is set to the Division you want. Turn off DivisiLive® if choosing the Solo Division. |
| Sound is too soft or sounds far away. | Check to make sure that Division Mixing is set to your taste. |
| Using Intervalive® with solos is not loud enough when selecting "Legato". | You may need to select " accent ff " first and then switch back to "Smooth". |
| Legato Attack knob does not respond. | Contact kirkhunterstudios@gmail.com to make sure you have the latest update. |
| I hear short notes, but nothing else. | Make sure you have not chosen the "Short Notes" articulation. |
| Various buttons and knobs appear/disappear while I'm playing or when I change a feature or articulation. | This is normal. Sometimes buttons and knobs are not needed for some features, so they may appear/disappear. |