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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

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ATTACK, RELEASE, ATTACK SENSITIVITY

Among the many global control features are the basic envelope controls.

The Envelope Control Knobs



There are three knob controls that globally affect the instrument:

Attack Knob - Change the global attack with this knob.

Release Knob - Change the global release tail time with this knob. Causes "wet" or "dry" sound.

AttkSens Knob - This knob controls the sensitivity of the attack relative to velocity

Please note that each articulation will retain these settings independently. Therefore, you will need to set these knobs in EACH articulation.

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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® 

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AUTOMATION

TVEC 3 instruments' features are super easy to access. Most can be chosen via Keyswitching, and all can be automated directly from the front end of the GUI. All you have to do is open Kontakt's Automation Pane, and drag a CC or Host Automation to any knob or button on the TVEC 3 Interface.

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.



KONTAKT

Files Libraries Database Monitor Modules **Auto**

Host Automation MIDI Automation

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

CC	not assigned
CC 2	not assigned
CC 3	not assigned
CC 4	not assigned
CC 5	not assigned
CC 6	not assigned
CC 7	not assigned
CC 8	not assigned
CC 9	not assigned
CC 10	not assigned
CC 11	Volume - a Trumpets 8,4,2,1 Players
CC 12	not assigned
CC 13	not assigned
CC 14	not assigned
CC 15	not assigned
CC 16	not assigned
CC 17	not assigned
CC 18	not assigned
CC 19	not assigned
CC 20	not assigned
CC 21	not assigned
CC 22	not assigned
CC 23	not assigned
CC 24	not assigned
CC 25	not assigned
CC 26	not assigned
CC 27	not assigned
CC 28	not assigned
CC 29	not assigned
CC 30	not assigned
CC 31	not assigned
CC 32	not assigned
CC 33	not assigned
CC 34	not assigned

assigned to:

parameter	inst.	group

From % 0.0 To % 0.0

Soft Takeover Remove

a Trumpets 8,4,2,1 Players.nki
Format: none
Total Sample Size: 3.59 GB

Library: none
Created By: Kontakt V4.1.1.3832

Multi Rack New (default)

01-16 17-32 33-48 49-64

Output: st. 1 Voices: 0 Max: 290 Purge
Midi Ch: omni Memory: 462.25 MB

TVEC 3

Attack 40 Release 42 AttkSens 6

DIVISIONS

8 Players D#2
4 Players E2
2 Players F2
Solo F#2
Blend Mix Solo B2
MultiLive@ C#2
Future Art
Future Art
Future Art
Purge/Load

ARTICULATIONS

Smooth C#1
AccentPP D1
AccentMF D#1
AccentFF E1
Adagio F1
Short F#1
Flutter G#1
QuickRip B0
Mod Vib for Solo
Mod Bright Solo

FEATURES

Keyswitching
SmartLegato@
Ped - LegOverlap
Short FX
IntervalLive@ C1
Dbl Tongue AS
Trpl Tongue A#6
EarlyRef Vol 5

Pitch Mod

Automation: Allows you to view and edit the MIDI and Host Automation assignments of the Instrument currently being edited. Simply drag and drop a controller from this list onto the Instrument parameter you want to control.

Now, just drag a CC (host or MIDI) from the list on the left onto any displayed knob on the right. **DO NOT USE MIDI CC 31 32 33 34 38 39!** These are used for special features within TVEC 3.

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DEFINITIONS

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

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

Whole Division - The greatest number of players per note.

(Symphonic)

8 French Horns

8 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)



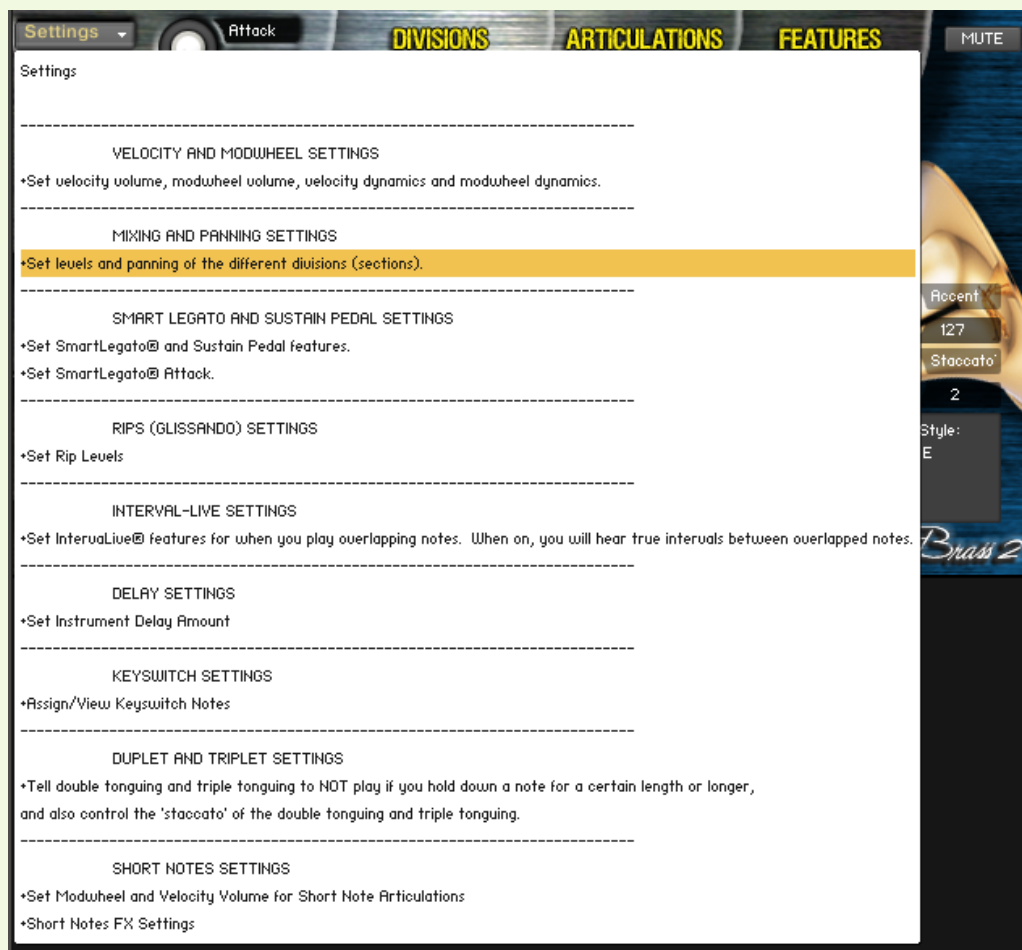
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MIXING THE DIVISIONS

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.

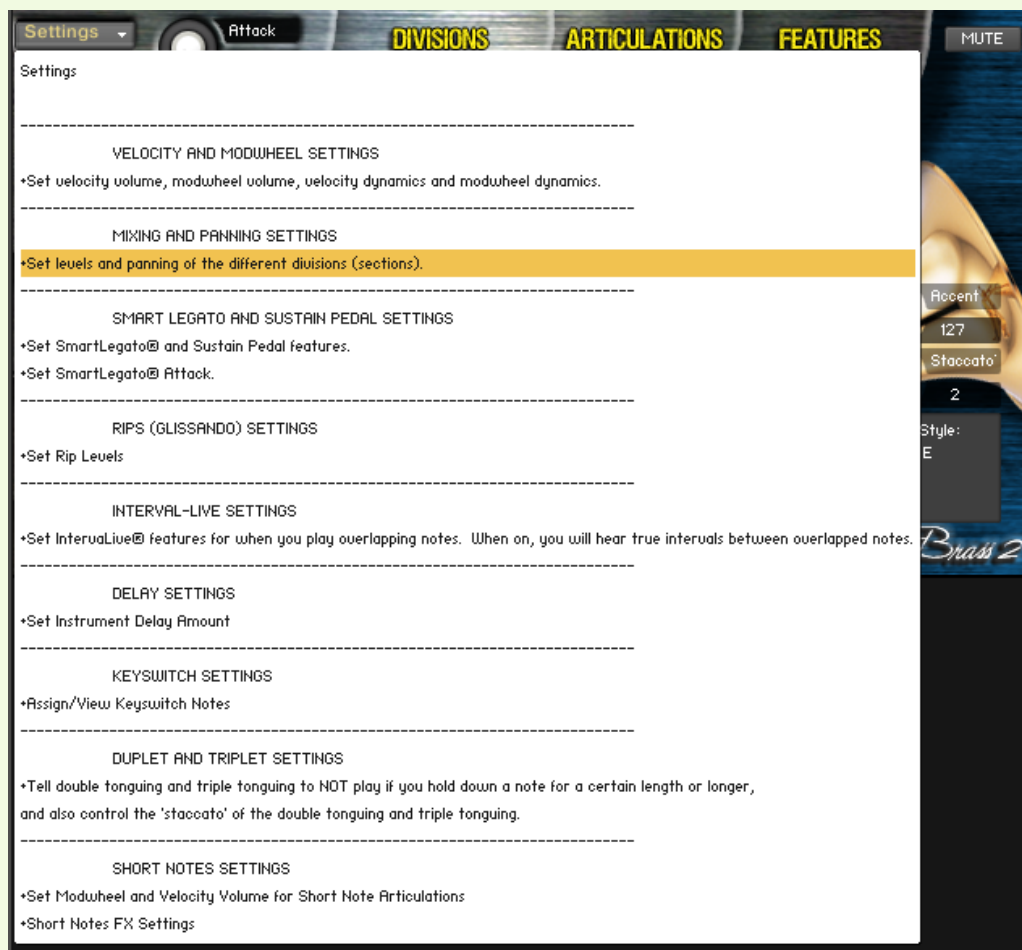
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DONE_SETTINGS

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.

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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](#).



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DUPLETS AND TRIPLETS

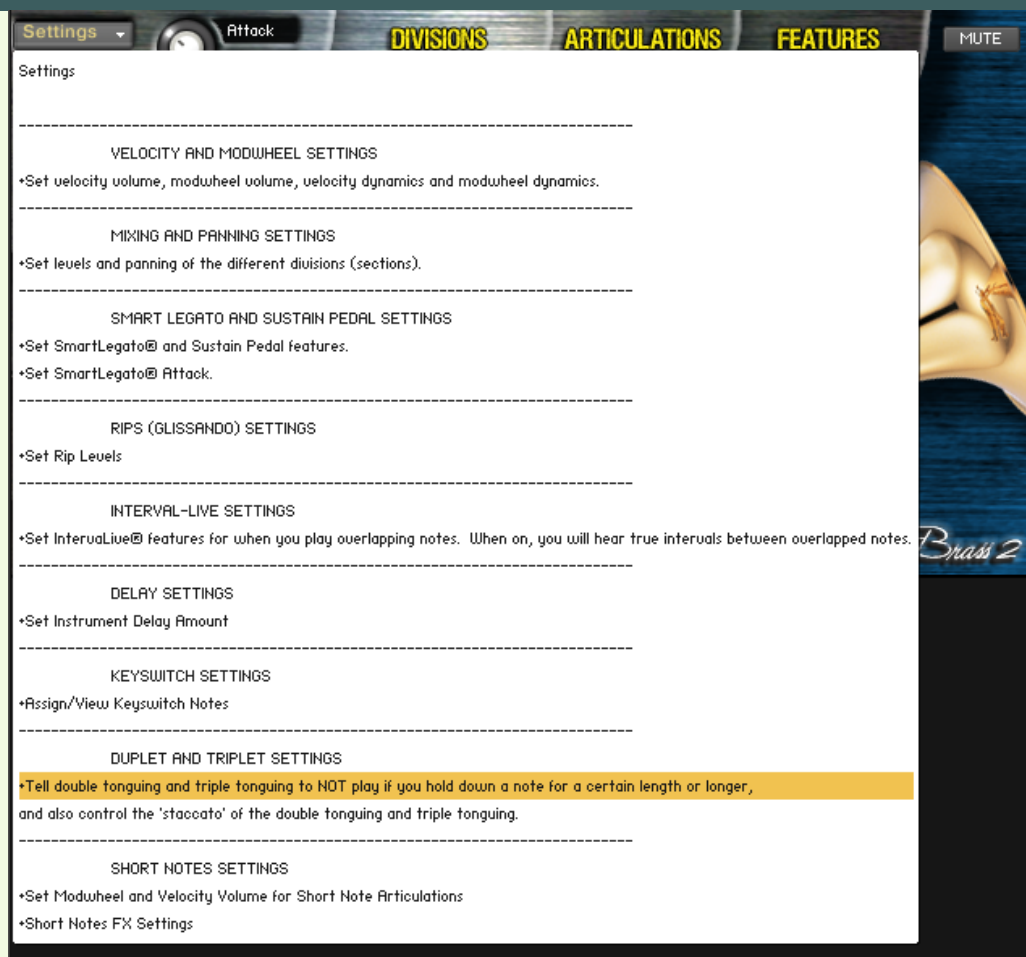
You can create realistic duplets and triplets

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.





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EQLive®

This feature is only included in Concert Strings 2 and Pop Rock Strings.

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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 are NOT related to any of the Brass in our older "Diamond", "Ruby", or "Emerald" libraries. These are fully new and of a much higher Quality with much more sophisticated programming.

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 Responce 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 II to make sure that it blends wonderfully with other existing string libraries.

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GETTING STARTED

Once you have installed your new library...

Choosing an Instrument

When you open Kontakt, and browse the Concert Brass II library, you will see the following list:



In this example, we choose the trumpet instruments.

Once you have reached this point, you will enjoy playing through the vast [features](#) that TVEC 3 has to offer.

When you have finished, if you have made changes, make sure you resave the instrument. Otherwise, the next time you it, the default settings will load.

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GREETINGS

The Concert Brass II 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 II, 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 II* 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 II 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.

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TVEC 3 BASIC SETTINGS GUI

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

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".



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HUMAN PITCH CORRECTION (HPC)

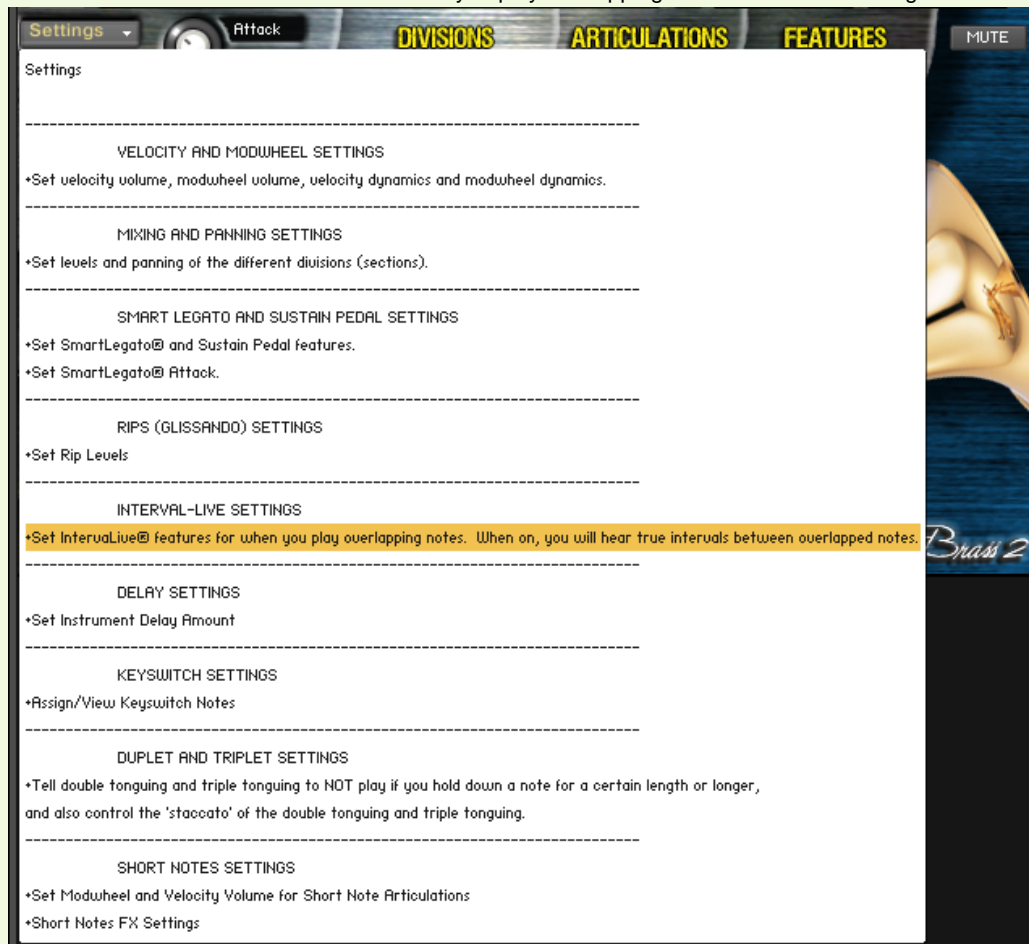
This feature is currently only available for Concert Strings 2.

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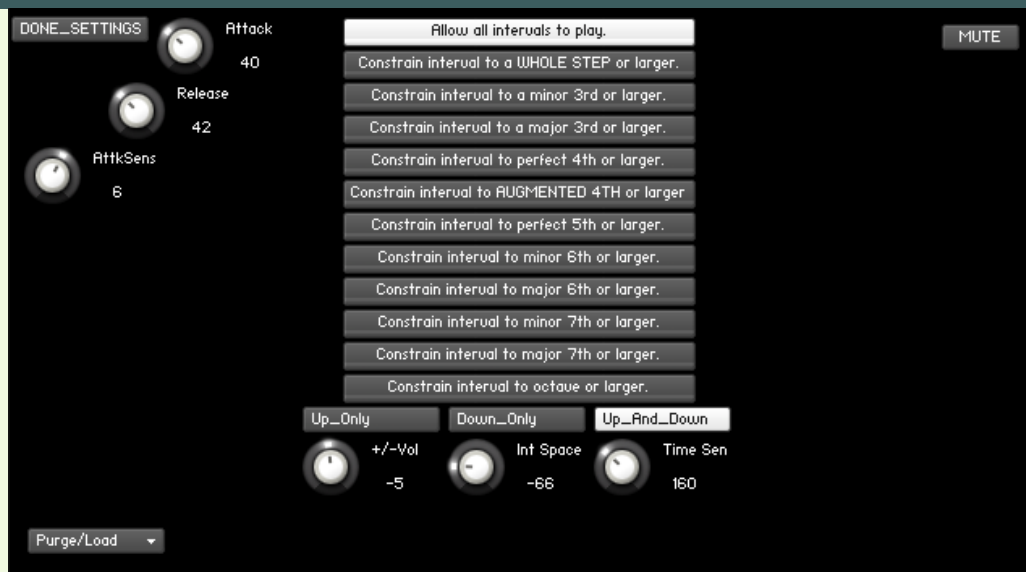
IntervalLive®

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 2 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 3 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 3 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.

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KEYSWITCHING

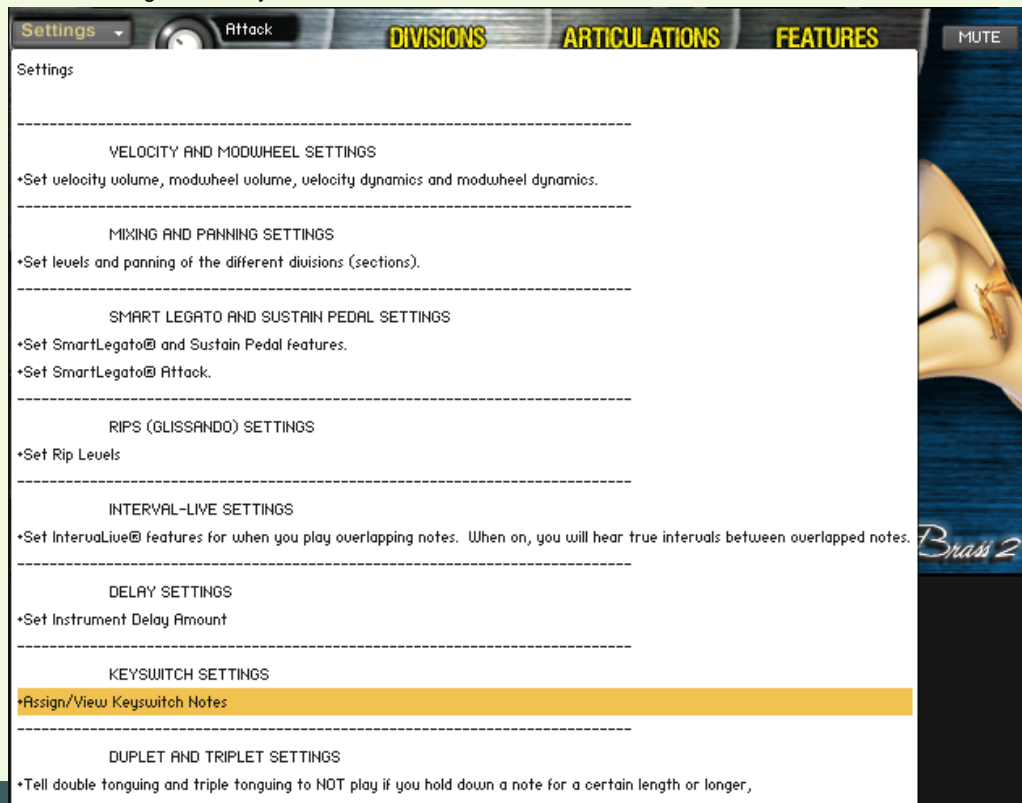
Turn Keyswitching on or off.

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

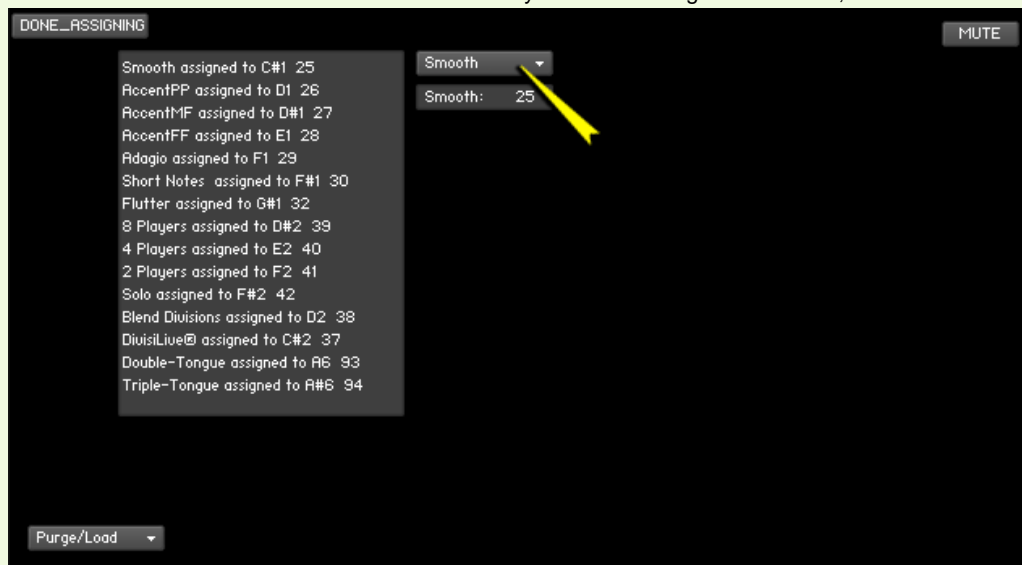
•Set Modwheel and Velocity Volume for Short Note Articulations
•Short Notes FX Settings

Assigning Articulations or Features to Your Own Key Choices

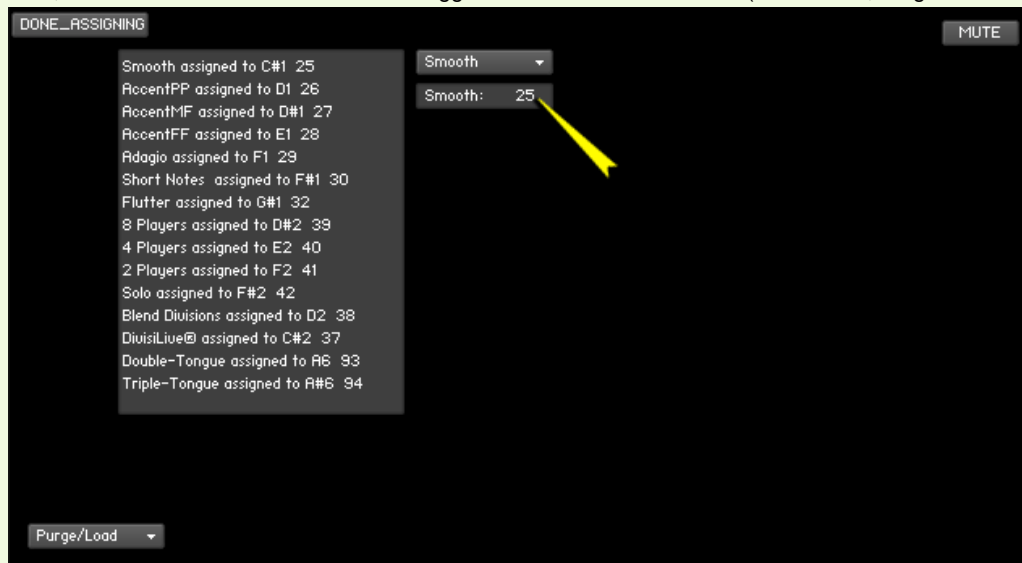
Please note that some features and articulations such as the 3 staccato style assignments (Loose, Tight and Fat) triggered by single-hitting, or double-hitting the lowest A, A# cannot be changed.

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.

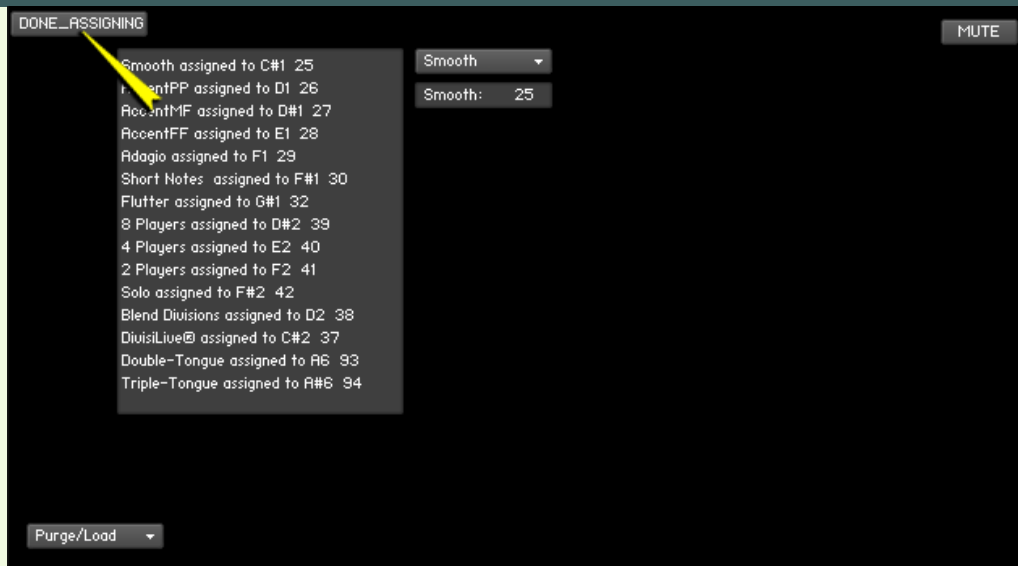
Then choose which available articulation or feature you want to assign. In this case, we will choose "Smooth".



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.



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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.

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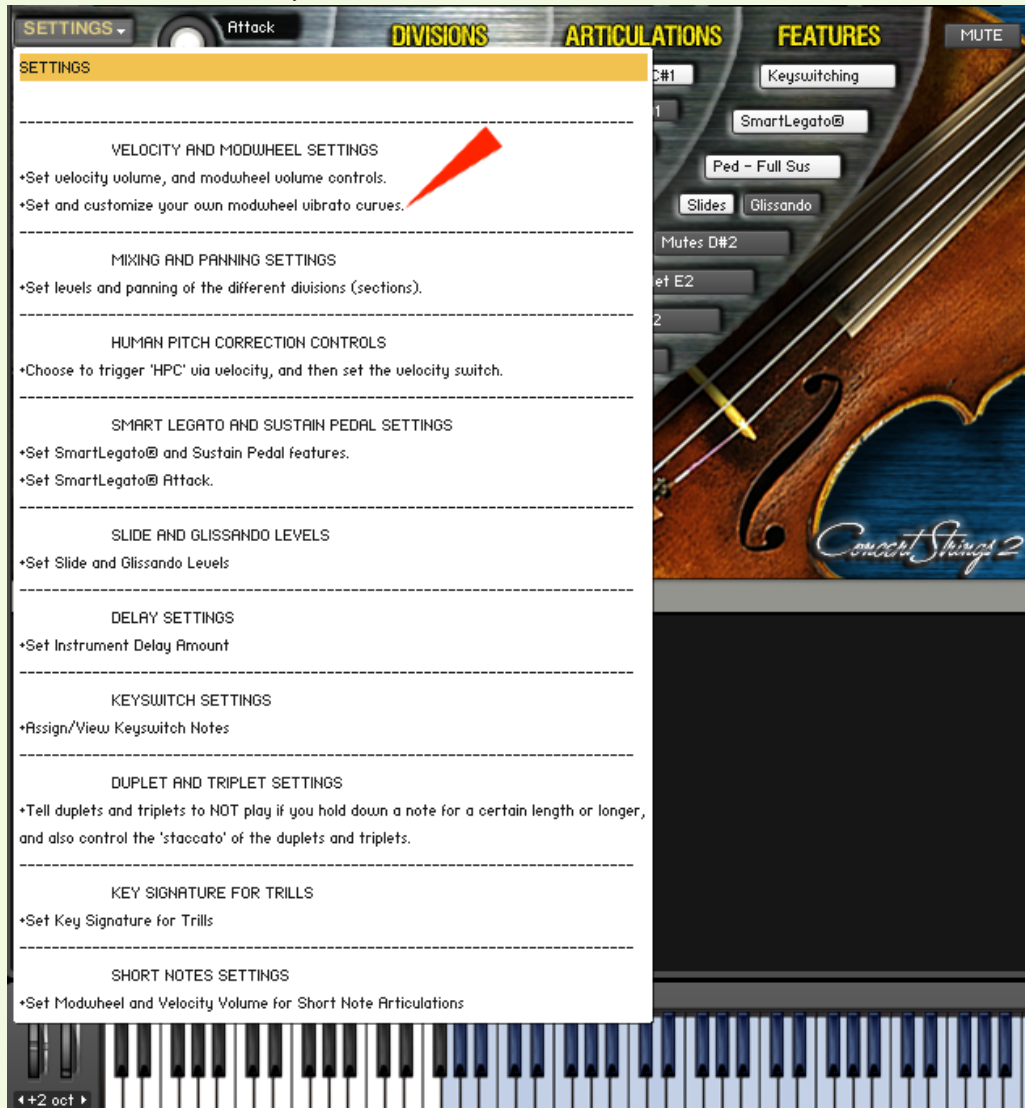
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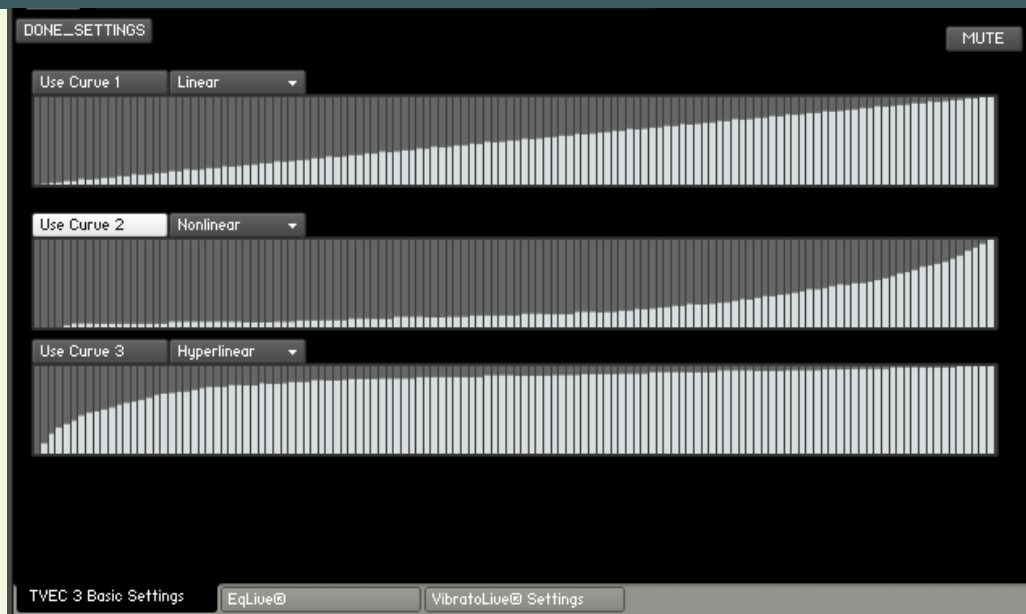
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CUSTOM MODWHEEL CURVES FOR VIBRATO CONTROL

You can customize the behavior of the modwheel when using it to control vibrato amounts. Choose "Set and customize your own modwheel vibrato curves." from the "SETTINGS" menu.



Select from 3 provided curves, linear, nonlinear, and hyperlinear. Additionally, you can draw your own curves!

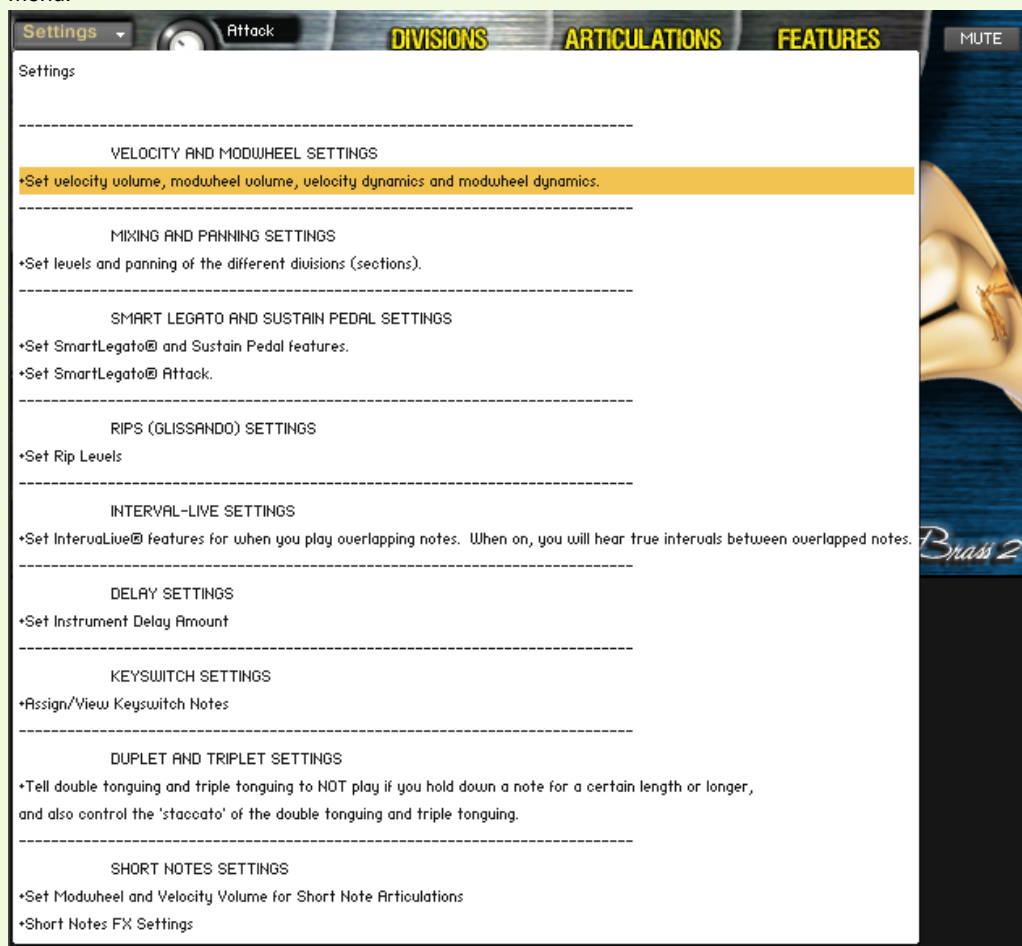


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MODWHEEL AND VELOCITY VOLUME

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

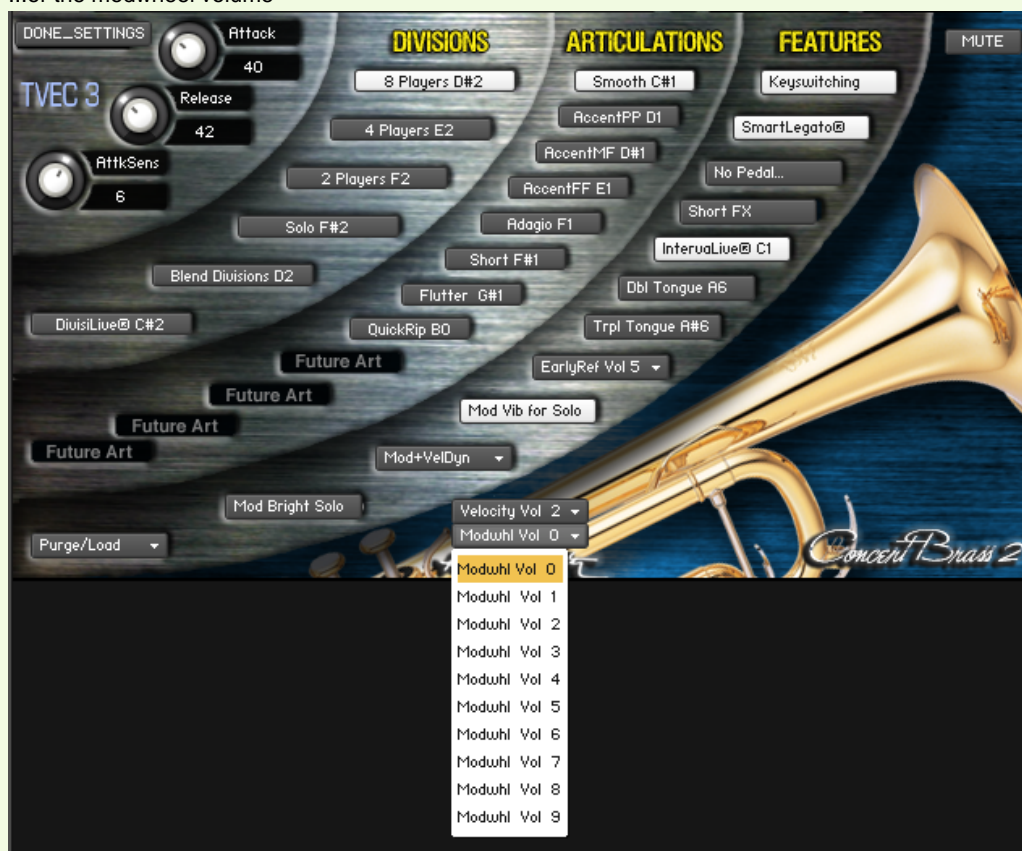
To set the velocity and modwheel volume, choose "Set velocity volume, and modwheel volume controls." from the "SETTINGS" menu.



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.

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MutesLive®

You can switch from mutes effect on to mutes effect off via [keyswitch](#), [automation](#), or the Mute button (Yellow arrow below).

Using MutesLive®

Whenever you change from mutes on or off, the effect will not happen until there is enough time between notes to allow for the effect to sound natural.





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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.

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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.

TVEC 3

Settings

- Attack: 40
- Release: 42
- AttkSens: 6

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

- Keyswitching
- SmartLegato@
- No Pedal...
- Short FX
- IntervalLive@ C1
- Dbl Tongue A6
- Trpl Tongue A#6

MUTE

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

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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.

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 Divison

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



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SECTIONS

Concert Brass II Sections:

Whole Division - The greatest number of players per note. (Symphonic) 8 French Horns 8 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)

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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.)

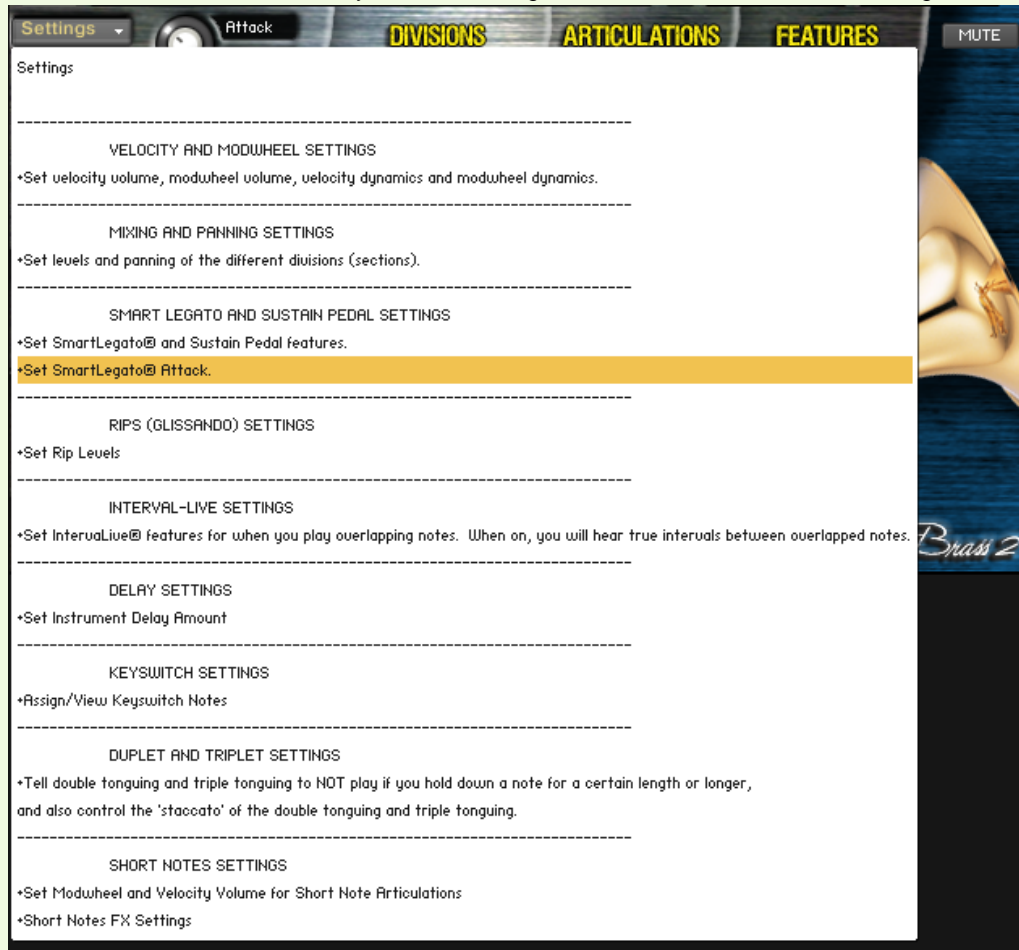
Selecting SmartLegato

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.



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SUSTAIN PEDAL NOTE EXTENSION

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

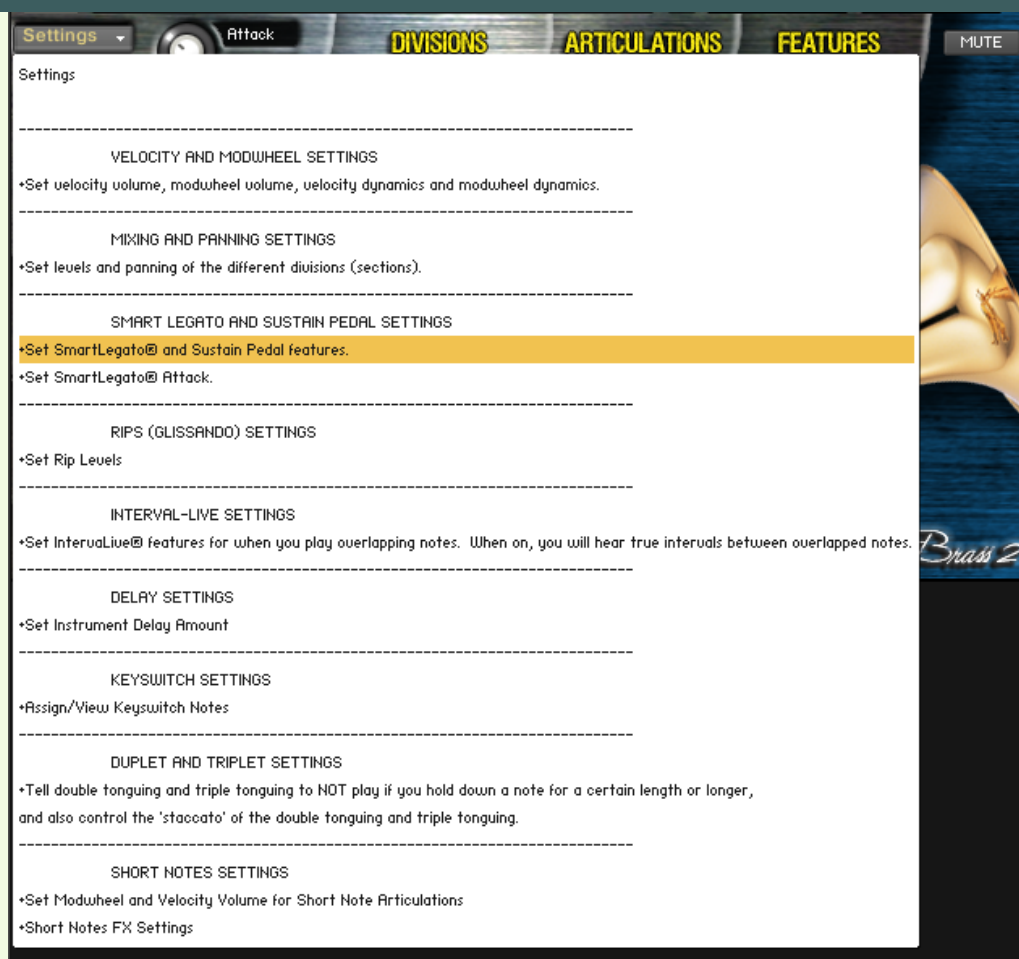
Function 1 - Normal full sustain. The sustain pedal behaves in a conventional way which sustains all notes for as long as you hold down the pedal.

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".



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SUSTAINS

This feature is no longer available.

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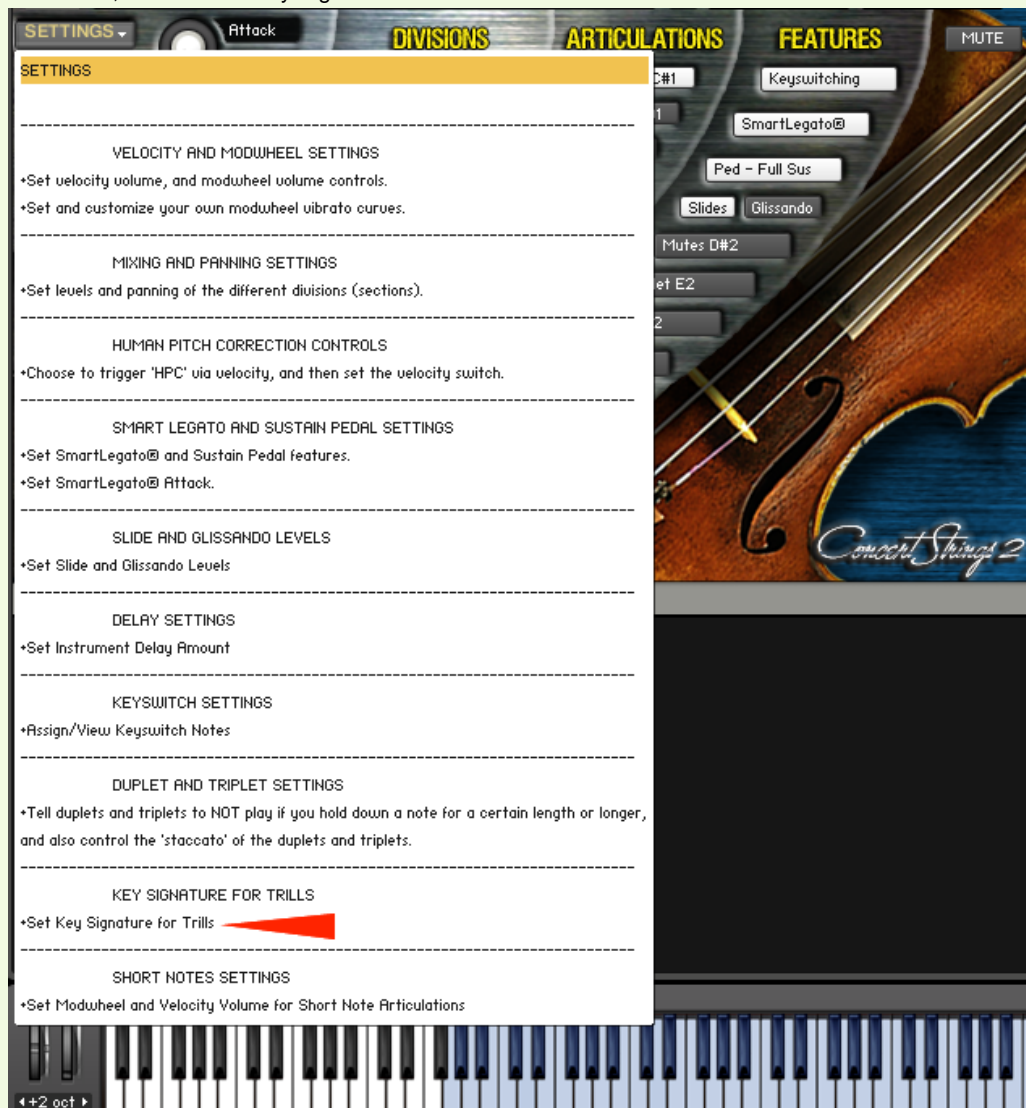
TrillsLive®

(Only Available in the full version of Concert Strings 2)

Instead of going back and forth choosing half step or whole step trills while you play, TVEC 3 can automatically figure out which trill to use based on the key signature you have selected. There are 37 key signature possibilities - 12 major, 12 natural minor, 12 harmonic minor and 1 "no key". What is especially nice about this feature is that when you play a chord that requires 2 different kinds of trills, TVEC 3 knows which one to use for each note.

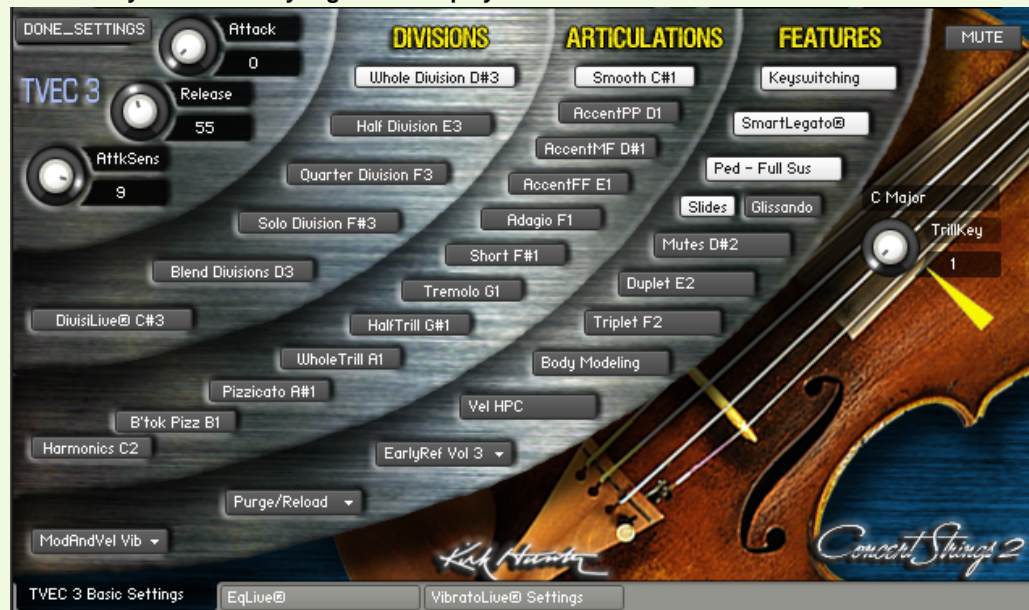
Using TrillsLive®

Whenever you select a half step or whole step trill articulation, the trills are governed by the key signature you have set. To set this, choose "Set Key Signature for Trills" from the "SETTINGS" menu.



The TrillKey knob will appear. With this knob, you can set the key signature. You will see the key signature you've selected in a small display window just above the knob. (See the yellow arrow in the diagram below) When you are finished, click "DONE_SETTINGS".

The TrillKey Knob and Key Signature Display



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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 IntervalLive® 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.

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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.



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VibratoLive® (Not Available in Brass Instruments)

Control the vibrato of each note conventionally (via the Modwheel, velocity or both) or split each note so that you can control the start portion and sustained portion independently. Additionally, you can even control the fade time between!. VibratoLive® works best with [Whole](#), [Half](#) and [Quarter](#) Divisions, and is not designed for solos.

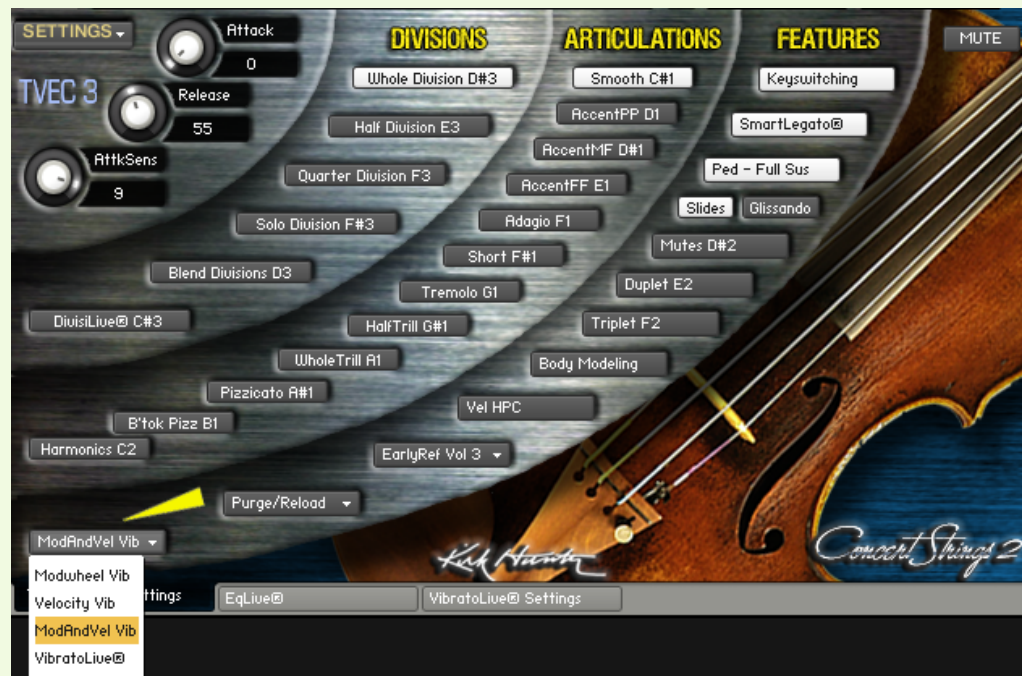
While simply using the modwheel for controlling vibrato is effective, there is an inherent problem. Let's say that you want to have each note of a legato passage start with a small amount of vibrato or no vibrato at all, and then "swell" into a lush, full vibrato as the note is sustained. The problem is that every time you play a new note, you have to lower the modwheel, thereby affecting the currently sustaining note. That means that the sustaining note must lose the vibrato before the next note is played unless you release the note first and *then* lower the modwheel. But then, of course, you're not playing a legato passage anymore.

Using VibratoLive® eliminates this problem. By multiplexing various needed vibrato groups, and then controlling them separately, the vibrato amount of sustaining notes is never affected by the vibrato amount of a following note....unless you want it to be. And further, since the vibrato amounts can be controlled by knobs, you can automate this.

Using VibratoLive®

First, choose VibratoLive® from the [Vibrato Chooser](#).

The Vibrato Chooser



Then click the VibratoLive® tab at the bottom right of the [GUI](#). This takes you to the [VibratoLive® page](#).

The VibratoLive® Page



First, we want to select *how* to control the various parameters.

Select how you want to control the vibrato of the beginning of each note with the StartVib Chooser. In this example it is set to "Knob StartVib". Your options are Modwheel, velocity or knob values.

Select how you want to control the vibrato of the sustained portion of each note with the SusVib Chooser. In this example it is set to "Knob SusVib". Your options are Modwheel, velocity or knob values.

Select how you want to alter the amount of time between start vibrato and sustained vibrato with the FadeTime Chooser. In this example, it is set to "Knob FadeTime".

Now we want to control the *amount* of vibrato and the *amount* of fade time.

For the StartVib and SusVib knobs, higher values give you more vibrato, and lower values give you less.

For the fadeTime knob, higher values increase the time it takes for the vibrato amount set by the SusVib to kick in.

You will also notice a dropdown menu with various composers' names. These are just a few vibrato presets from which to choose. The default is "Brahms".

Please note that using VibratoLive® requires more CPU power than conventional modwheel or velocity vibrato.



Available Now!

TVEC 4 MASSIVELY adds to TVEC 3 a powerful rhythm and tonal PatternMaker and micro tuning table.

See "What is **PatternMaker**?" and "Using **PatternMaker**" below or (SEE VIDEO).

See "What is **MicroTuner**?" and "Using **MicroTuner**" below.

PatternMaker and MicroTuner come with their own built-in tutorials. Hover the mouse over any feature, and Kontakt's info pane will provide information.

TVEC 4 is available as an upgrade for Concert Strings 2, Concert Brass 2, Pop Rock Strings, and Diamond Strings and Brass.

TVEC 4 **PatternMaker** Features (SEE VIDEO)

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34



1. Repetition Number Knob. You can choose from 1 to 24 repetitions. Please note that a repetition is counted AFTER you play a note.
2. Random Duration Knob. Even though you can designate note length (duration), this knob will slightly randomize your settings for more realism.
3. Random Start Knob. You can randomize the start time of each repetition with this knob.
4. Key Signature Knob. This is the same knob that controls the key signature for trills (where applicable). All major, natural minor, and harmonic minor keys are available. You can also simply turn off Key Signatures. Example: Suppose you choose C major. In the displayed diagram, if you play and hold a middle

20. Scale Button. All repetitions will be played in the key you choose (See "4" above).
21. Arpeggio Button. All repetitions will be played according to the key's dominant triad. Example: If you choose C Major, and play any note, all repetitions will play the nearest "C Major Triad" note to the designated note you set in the Tone Pattern (See "4" and "10" above).
22. You can split the keyboard, and have a pattern play on one side of the keyboard as you play an accompanying melody on the other side. Clicking this button does not do anything. It is just an indicator that you have chosen to split the keyboard. (See "23", "24" and "25" below).
23. Split Note Selection Slider. With this slider, choose the note

C, you will hear the C you played, followed by a repeated C, and then a full C arpeggio up 2 octaves, each note playing twice. Then the the arpeggio will descend but will be an F major arpeggio. However, if you should start with a different note, all of the following notes will remain in the C major scale. This way, you can use polyphony and not worry that a note will sound out of key. Please see "20" and "21" below for more information.

5. Set Velocities. Each repetition can have its own velocity setting from 1 to 127. If you set a velocity at 0, then the repetition will be silent.

Please note that the 1st repetition happens AFTER the first note you play.

6. Set Tones. Here, you can set a note above or below the note you play-and-hold that triggers the pattern. Please note that the 1st repetition happens AFTER the first note you play.

7. Set Duration. Here you can set each repetition's duration. Please note that the 1st repetition happens AFTER the first note you play.

8. Velocity Pattern Preset Menu. After you create a velocity pattern, you can save it to a preset. There are 10 available presets to which you can save your patterns.

9. Velocity Pattern Preset buttons for automation. With these buttons, you can automate any of the 10 Velocity Pattern presets to start cycling whenever you want.

10. Tone Pattern Preset Menu. After you create a tone pattern, you can save it to a preset. There are 10 available presets to which you can save your patterns.

11. Tone Pattern Preset buttons for automation. With these buttons, you can automate any of the 10 Tone Pattern presets to start cycling whenever you want.

12. Duration Pattern Preset Menu. After you create a duration pattern, you can save it to a preset. There are 4 available presets to which you can save your patterns.

13. Duration Pattern Preset buttons for automation. With these buttons, you can automate any of the 4 Tone Pattern presets to start cycling whenever you want.

14. The repetitions will be played as quarter notes.

15. The repetitions will be played as quarter note triplets.

16. The repetitions will be played as eighth notes.

17. The repetitions will be played as eighth note triplets.

18. The repetitions will be played as 16th notes.

19. The repetitions will be played as 16th note triplets.

What is PatternMaker?

TVEC 4's PatternMaker is a very sophisticated feature that enables you to create dynamic rapid patterns, whether rhythmical, tonal or both. This is especially useful should you want a "double-tongue" or "triple-tongue" phrase for brass, or super fast "scrubbing" or tempo-based tremolos for strings. The possibilities are truly endless.

Additionally, it does more than just make playing fast stuff easy. This is because even if you were to sequence a really fast phrase, especially when using the same note in rapid succession, you would have a very hard time getting a realistic feel. This is because in order to do so, you would need to have the notes overlap a bit. But overlapping the same note in succession is typically impossible in a midi sequence. That's

where you want the split. (See "24" and "25" below.)

24. Melody Above Split Button. Clicking this button will activate "Split Mode". Anything you play that is above or includes the split note will not be repeated. Therefore, you can play above the split to create an accompanying melody. Please note that the split will not cut off a tone pattern's range. Repetitions actually may play above the split at the same time that you're playing your accompanying melody.

25. Melody Below Split Button. Clicking this button will activate "Split Mode". Anything you play that is below or includes the split note will not be repeated. Therefore, you can play below the split to create an accompanying melody. Please note that the split will not cut off a tone pattern's range. Repetitions actually may play below the split at the same time that you're playing your accompanying melody.

26. Cycle All Presets. You can tell TVEC 4 to cycle all of your Velocity, Tone and Duration Pattern presets. See 27 through 31 below for more about cycling presets.

27. Cycle Presets Randomly. This will tell TVEC 4 to cycle presets in a random fashion. If you choose to cycle any presets, and you do not choose "Cycle Random", then the cycle order will be sequential ascending.

28. This button will link the Tone Pattern Preset numbers to the Velocity Pattern Preset numbers. So even if you cycle randomly, the Velocity and Tone Pattern preset numbers will match.

29. Cycle Velocity Pattern Presets. If you do not choose "Cycle All Presets", and choose "Cycle Velocity" here, then only the Velocity Pattern presets will cycle. You can choose whether to cycle ascending or to cycle random. (See "27" above).

30. Cycle Tone Pattern Presets. If you do not choose "Cycle All Presets", and choose "Cycle Tones" here, then only the Tone Pattern presets will cycle. You can choose whether to cycle ascending or to cycle random. (See "27" above).

31. Cycle Duration Pattern Presets. If you do not choose "Cycle All Presets", and choose "Cycle Duration" here, then only the Duration Pattern presets will cycle. You can choose whether to cycle ascending or to cycle random. (See "27" above).

32. 1st Note Length. This editor will choose how long the first note (the note you actually play) will last until it fades out. High values here may even cause the 1st note to overlap into your pattern.

33. Active Repetition Display. Displays the currently-playing repetition.

The TVEC 4 PatternMaker gives you total control over rapid tonal and rhythmical phrases. This is because you can control the actual velocity, tone and duration of each repetition's note. And since PatternMaker plays repetitions without caring about a midi note-off event, you are free to be as creative as you want where overlapping the same note is concerned. Create slurs up or down to a note. Create fun ostinatos. The choices are endless.

Of course, all of PatternMaker's features are fully automatable. This includes:

- Turning PatternMaker on or off

- Choosing user-defined presets

- Cycling any or all Velocity, Tone or Duration presets

because the sequencer would need a midi note-off event before the next same note could be played. It used to be that a "cure" for this was to simply add more release to the notes. While this would be alright sometimes, the result could end up sounding a bit "flabby" and never "tight", with the perception of being too ambient.

Additionally, you don't have to load a different and special instrument for PatternMaker. PatternMaker is integrated right into the TVEC engine, so you get all of the same features you had in TVEC 3 at the same time. So imagine getting all of the great benefits of TVEC 3 with added instant access to PatternMaker all in the SAME INSTRUMENT!

Using PatternMaker (Also see "[Using Presets](#)")

PatternMaker replaces TVEC 3's Duplets and Triplets. Instead, you will see "Pattern On" and "Pattern Off". Both of these buttons are automatable and keyswitchable.

PatternMaker is only available for certain articulations:

Strings:

AccentPP (whether "normal arco", tremolo, or trills)

AccentMF (whether "normal arco", tremolo, or trills)

AccentFF (whether "normal arco", tremolo, or trills)

Short

Pizzicato

Bartok Pizzicato (where included)

Brass:

AccentPP

AccentMF

AccentFF

This is because it is assumed that slower phrases would not require the PatternMaker feature, and using the "Smooth" or "Adagio" articulation would not sound good performed rapidly.

-Choosing whether you want to play an independent melody on top of or below your pattern

-Choosing from 1/4 notes to 16th note triplets

-Choosing any of the 37 key signatures or none at all

-Choosing to play in the key's scale or to create arpeggios

-Choosing random start times

-Choosing random duration times,

-And even choosing how many repetitions after each note you play.

And PatternMaker is polyphonic! (SmartLegato is turned off when PatternMaker is on.)

PatternMaker engages when the "Pattern On" button is on, and a valid articulation is selected, and while you hold down at least one note. And since PatternMaker only cycles while you hold down notes, you will be able to easily disengage the repetitions if you want by simply playing very short notes. This will add a lot of flexibility to your musical expression.

Since certain articulations are exempt from PatternMaker, this makes it very flexible for changing musical phrases instantly. For example, you could turn on the "Pattern On" button, and play the "Smooth" articulation as you always have without PatternMaker engaging. This is because "Smooth" is not a valid PatternMaker articulation. Then, the instant you choose a valid articulation (such as AccentFF) and hold down a note, PatternMaker will start cycling. Going back and forth and experimenting will prove to be quite interesting and provide a significant amount of creative flexibility.

To customize and create presets for PatternMaker, and to access its 33 features, choose "PatternMaker" from the "Settings" drop-down menu.



1. Key Signature

If you have turned on Key Signatures, then when you change key signatures, the microtuning values you set (see 2 below) will move accordingly.

2. Microtuning Table On/Off

You can quickly disengage/engage MicroTuner with this switch.

3. Microtuning Table

You can tune each note 100 cents sharp or flat. 100 cents sharp is the same as tuning up 1 half step. Alternately, 100 cents flat is the same as tuning down 1 half step. Note that these tunings do not trigger a different MIDI note. The tuning here changes the actual pitch of the sample(s) being played.

4. Note and Tuning Display.

In these labels, you will see the note name, and by how much you have detuned.

5. You can save as many as 10 microtuning table presets.

What is MicroTuner?

TVEC 4's MicroTuner is a very sophisticated feature that enables you to micro tune each note of the 12-tone scale. You can go up to 100 cents sharp or 100 cents flat. This way, you can do atonal and all kinds of untraditional music that requires tuning with other than the conventional "Western" method. .

Additionally, you don't have to load a different and special instrument for MicroTuner. It's all integrated right into the TVEC engine, so you get all of the same features you had in TVEC 3 at the same time. So imagine getting all of the great benefits of TVEC 3 with added instant access to MicroTuner all in the SAME INSTRUMENT!

Using MicroTuner

From the "Settings" drop down menu on the TVEC 4 Basic Settings page, choose "Set MicroTuner."

There, you will see a 12-step table which represents each note of the 12-tone scale starting with C-Natural. This table has a horizontal center line through the middle of it. This line represents a tuning value of 0. This means the pitch receives no micro tuning. If you click and drag above the line, you will see that the corresponding label for that note alerts you as to the change in tuning you are making.

If you want to hear the micro tuning, make sure that you have turned on MicroTuner. You will see a small switch just above the table that says "MicroTuner Off" or "MicroTuner On" depending on the state in which the instrument was lastly saved.

If you have Key Signatures turned on, then MicroTuner will move your microtuning to the appropriate new corresponding tone should you change key.

34 - Using Presets in PatternMaker (SEE VIDEO)

This guide will show you how to use PatternMaker's presets.

There are 2 methods of saving presets:

1 - Saving individual tables (Velocity table, Tones table, Note Duration table)

2 - Saving Globally

1 - Saving Individual Tables (Velocity table, Tones table, Note Duration table)

In this example, you will need to resave the instrument to preserve the changes when you are done.

A - Go to the PatternMaker page from Settings > •Set PatternMaker

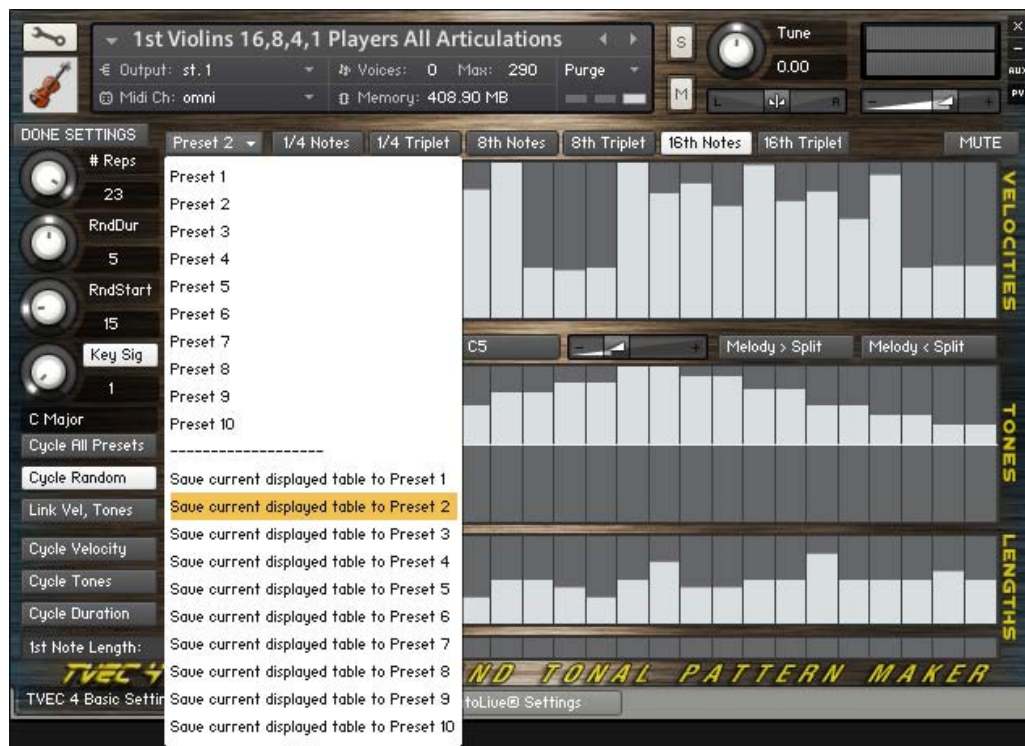
B - We will choose the Velocity Table's preset 2 and create a custom table there. So first, go to preset 2.



C - Now, we redraw the table.



D - Now, we save this new table to preset 2.

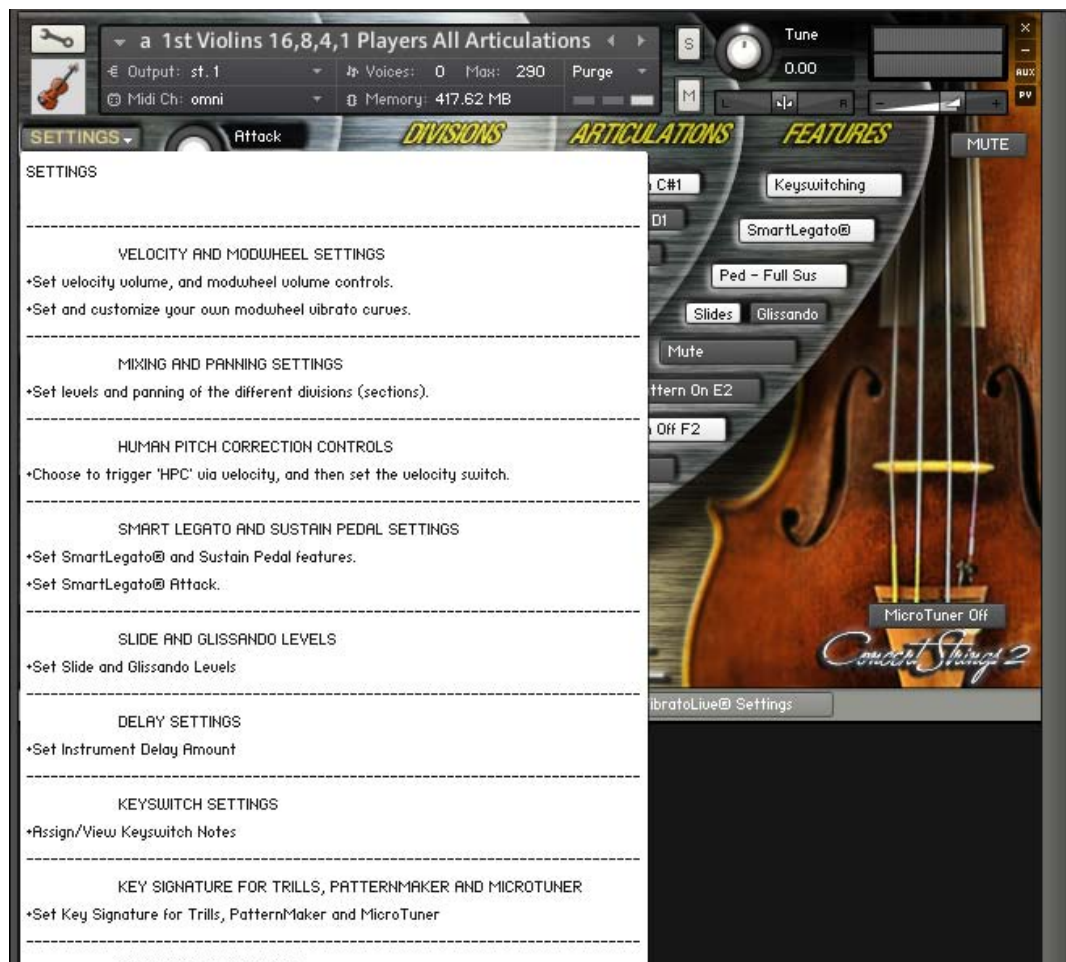


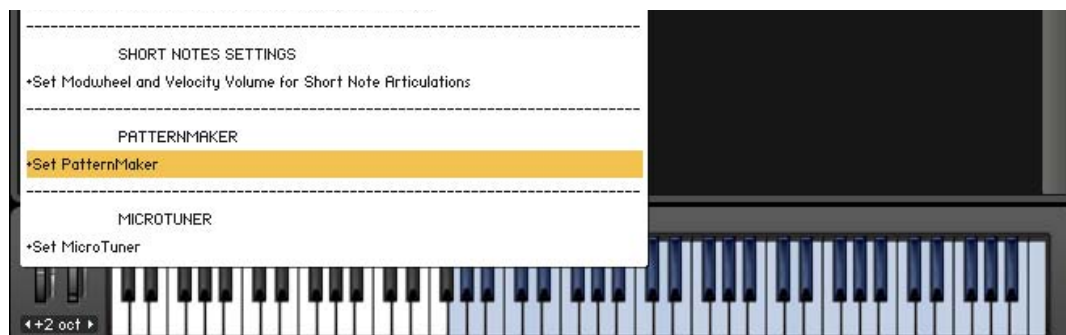
E - Now, this new preset is available to you as long as you have the instrument open. However, if you close the instrument and do not resave it, the "stock" preset #2 over which you drew will come back again the next time you open the instrument, and you will have lost your settings. Therefore, you MUST resave the instrument to preserve your changes.

2 - Saving Globally

This method allows you to create and save settings across any tvec 4 instrument whether violins, trombones or anything.

A - Go to the PatternMaker page from Settings > •Set PatternMaker





B - Draw your own patterns in any of the Velocity, Tones, or Note Duration tables.

C - After you have finished your settings, send them to the "Current Presets" page. (A page you can go to by clicking the "Current Presets" tab at the bottom of the interface.)

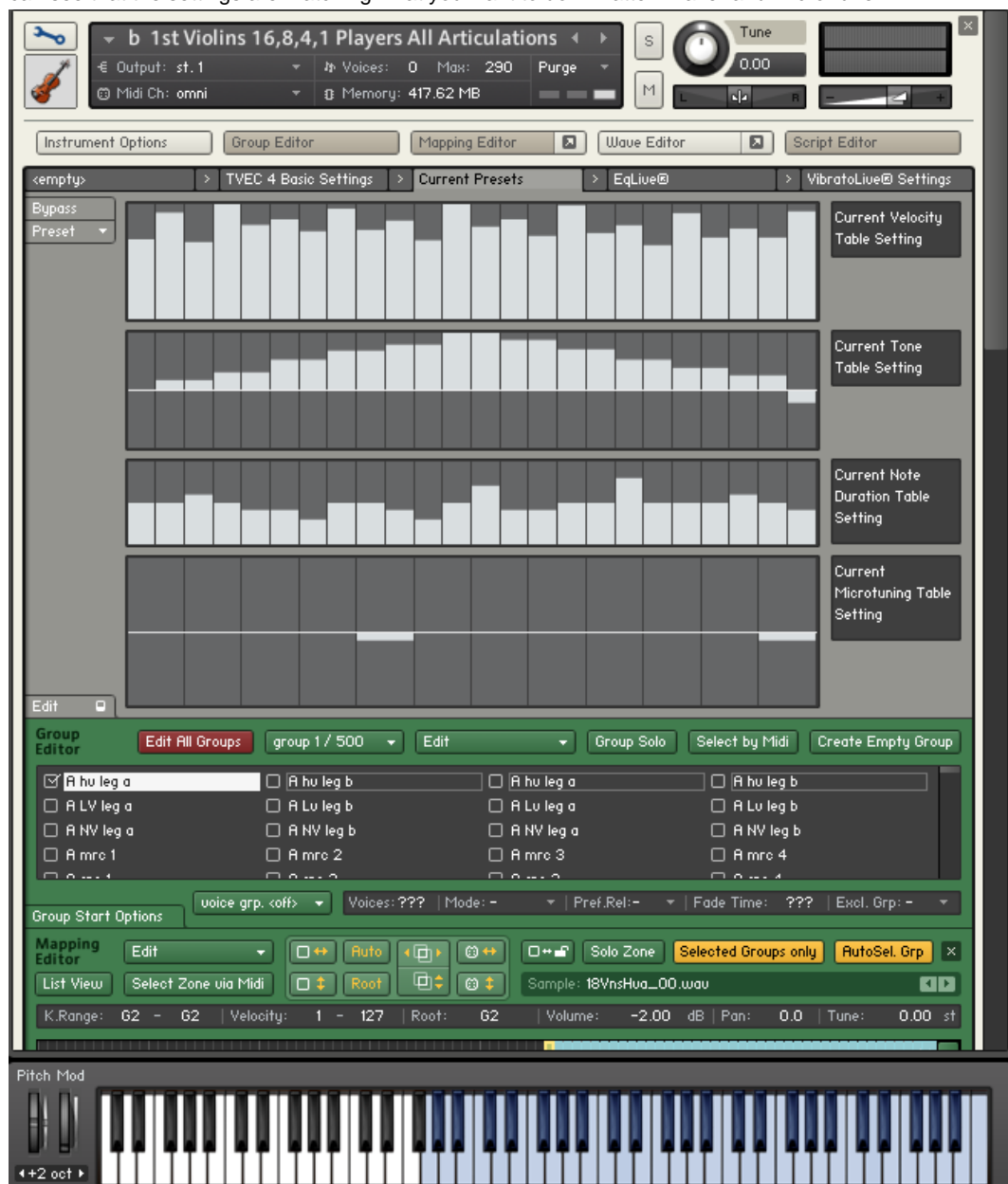


D - Now, click the "wrench" icon to open the instrument, and choose the "Current Presets" tab near the top of the interface. BE CAREFUL.





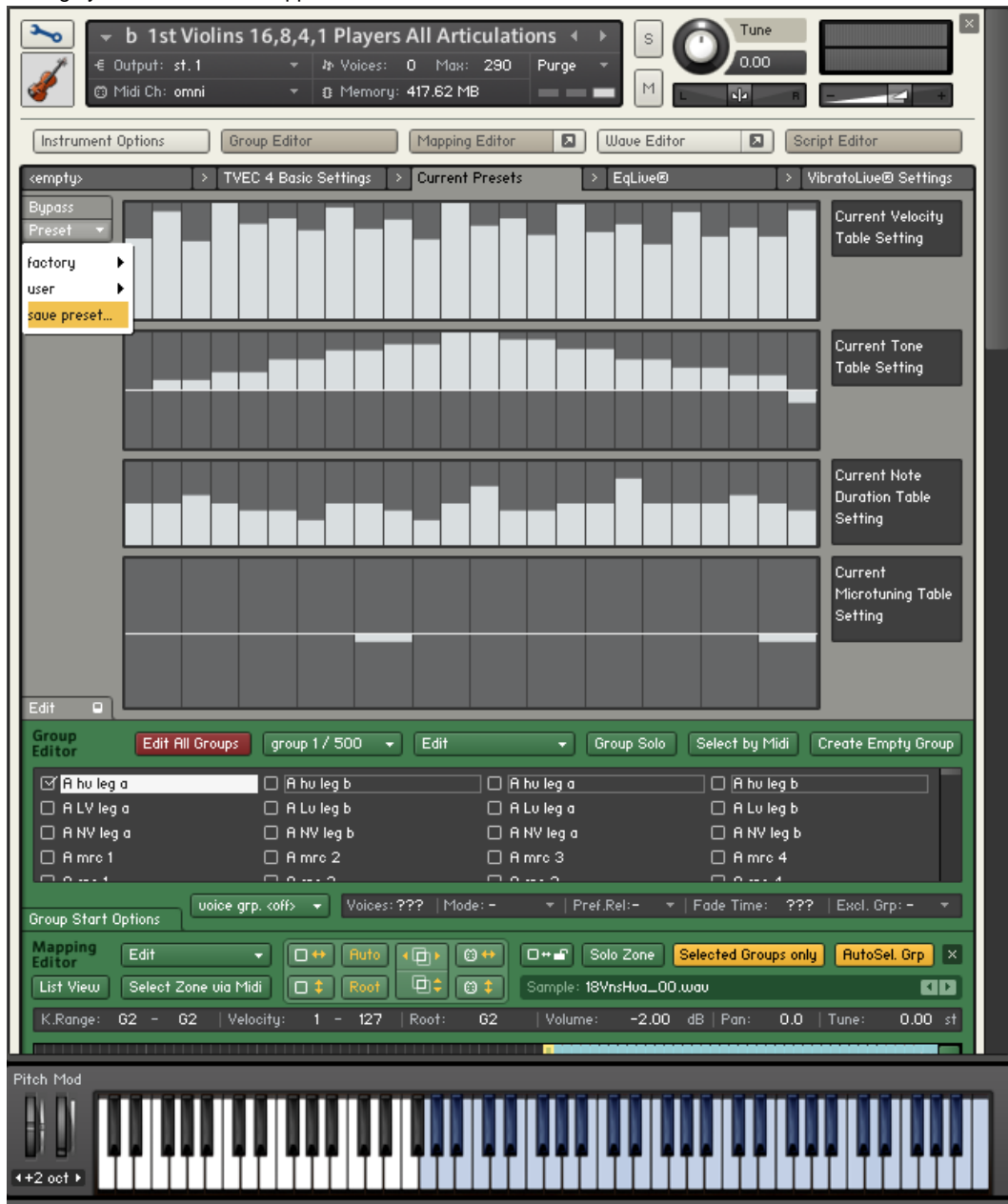
E - You will now see the values you set in the PatternMaker page assigned here in the "Current Presets" page. Please note that changing values here on this page have NO EFFECT, and should be avoided. The display here is merely for reference so that you can see that the settings are matching what you want to do in PatternMaker and MicroTuner.



F - Now, you can save the preset with any name you wish. Make sure you save it in Kontakt's presets/Scripts folder which

should happen automatically. You do not need to resave the instrument at this point.

G- To retrieve a saved preset, just go to the "Current Presets" page here, and choose "user" and then the preset you saved. The settings you saved will now appear here.



H - Then, go back to the PatternMaker, and choose "EVERYTHING" from the "GLOBAL" drop down menu. All of the settings will be loaded into the tables here and will now be active in PatternMaker



You can do the same saving of presets using the same method in the MicroTuner as well.
