SOUNDIRON

HYPERION STRINGS
OKTOBASS

ABOUT THE INSTRUMENT

The **Oktobass** is the deepest concert string instrument, extending down to 16Hz. It creates a thunderous, room-shaking growl at the low notes that transforms into a sweet honey-like tone at the high notes. We've sampled this bone-rattling beast in comprehensive detail, integrated into a massive virtual instrument library offering you a wide selection of 30+ articulations and over 12GB of content.

The library includes a variety of sustains, short notes, dynamic expressions, true legato, special effects and hundreds of improvised melodic phrases. It also integrates fully with our Hyperion symphonic series, offering a suite of intuitive options, flexible tools and inspiring performance features that allow you to orchestrate brilliantly life-like arrangements. Our user interface provides everything you need, from intelligent arpeggiation and articulation switching, to flexible tempo-synching and sound-shaping DSP effects.

The Oktobass (also spelled "Octobass") was originally conceived by Jean Baptiste Vuillaume, with the first public demonstration in 1849 at the National Exhibition in Paris where it gathered a great deal of interest. Unfortunately, due to its size, rarity and complexity, it never enjoyed wide integration into symphonic orchestras, falling out of use and drifting into legend by the end of the 1800s, where it remained lost but not forgotten for more than a century.

Then in 1996, double bass player Nicola Moneta worked with luthier Pierre Bohr and bow-maker Piero Cavalazzi to design a modern version of the Octobass. Moneta has gone on to perform nearly 150 concerts with it around the world over the last 25 years, though the Moneta/Bohr Octobass still remains one of a handful in existence to this day. Though it is a rare specimen in the orchestral realm, we think these "extremes" are important to explore, much like the Stroh violin and the violino piccolo to cover the total panoply of sonic flavors and honor their place in musical history.

To play this 3.48 meter (11.5 ft) mammoth, you must climb a set of stairs onto a raised platform and operate a row of mechanical levers to control the fingerboard with your left hand, while you bow with your right. The size and cavernous resonances inside the body of the instrument produce a nuanced and complex tonal character, with intense stereo movement and subtle mechanical ornamentation when playing melodic phrases and legato intervals.

We worked with Giorgio Riolo and Daniele Bertinelli to capture Moneta's Octobass at its permanent home in his private gallery in Milan, Italy. It was recorded in a large open space, using a close pair of large-diaphragm cardioid mics at the F holes to achieve a dry and intimate sound with huge tonality, as well as a wide-spaced pair of omni pencil mics at a distance of 2 meters to capture a bright and vivid chamber sound.

You can solo or blend the microphone channels in real-time, so it's easy to blend the library into any style of mix or instrumental arrangement you desire. You can even shape your own custom acoustic environment and freely position it on the virtual stage by using the Space tab, featuring a huge menu of our custom convolution impulse responses, Your creative options are endless with Hyperion Strings Oktobass!

SOUNDIRON

CREATIVE CONTROL FEATURES

This symphonic solo Oktobass library is a robust musical production workhorse that will serve you well, whether you're a working composer, student, producer, songwriter, teacher, arranger, band, sound designer, or are just curious about creating your own music.

It's optimized for instant gratification, from the moment you load it up. Its intuitive modular design and content symmetry make it easy to use for the beginner. Yet its robust articulation list, dynamic capabilities, time-saving articulation management tools, deeply customizable acoustics and professional feature set make it exceptionally powerful in the hands of the seasoned composer.

Hyperion Strings Oktobass has a intimate and robust sound unlike any other. It has a powerful tone and expressive dynamic range that can be shaped to fit any genre or style. We've equipped the interface with plenty of spatialization, environment simulation and positioning controls and options to let you dial in the sound and character you need.

This library includes one epic Oktobass with Master and Phrases nki presets. The Master presets include a wide selection of articulations, each with their own range of customizable real-time performance options, key-switch and mapping options and performance tools. The master preset allow you to blend and switch effortlessly between sustains, a variety of shorts and naturally dynamic tempo-based expressions.

The Sustain articulations give you a plethora of sustain types with p, mf, F, tremolo p & F, sforzando, swell, flautando, and true legato.

The Short articulations include staccato p & F, spiccato p & F, pizzicato p & F, pizzicato F mute, col legno, bartok pizzicato, and more! Each short articulation provides 4 round-robin variations per note, making it easy to humanize your arrangements and find the perfect emotive expression for any musical moment.

The Expressions allow real-time dynamically-aware release sample triggering, tempo-synching and time-stretching. We've included Crescendo, Decrescendo, Sforzando, Swell, and Swell Tremolo articulations. When combined with the Offset and Attack controls, you can carve out just about any dynamic shape you could ever need. There are also a variety of wild bass SFX like chord staccatos, harmonic sustains, percussion, rolls, scrapes, and more.

The phrase presets feature a massive collection of live phrases, organized intuitively by root key. Tempo-synching, time-stretching, and pitch transposition give you complete freedom to customize. You can also shape, blend and sequence phrases with our phrase-legato, step sequencer, speed-control, and live waveform editing.

Welcome to the next step forward toward our vision of a truly universal virtual symphonic orchestra! May it serve you well for years to come.

SOUNDIRON

RECORDING ARTISTS
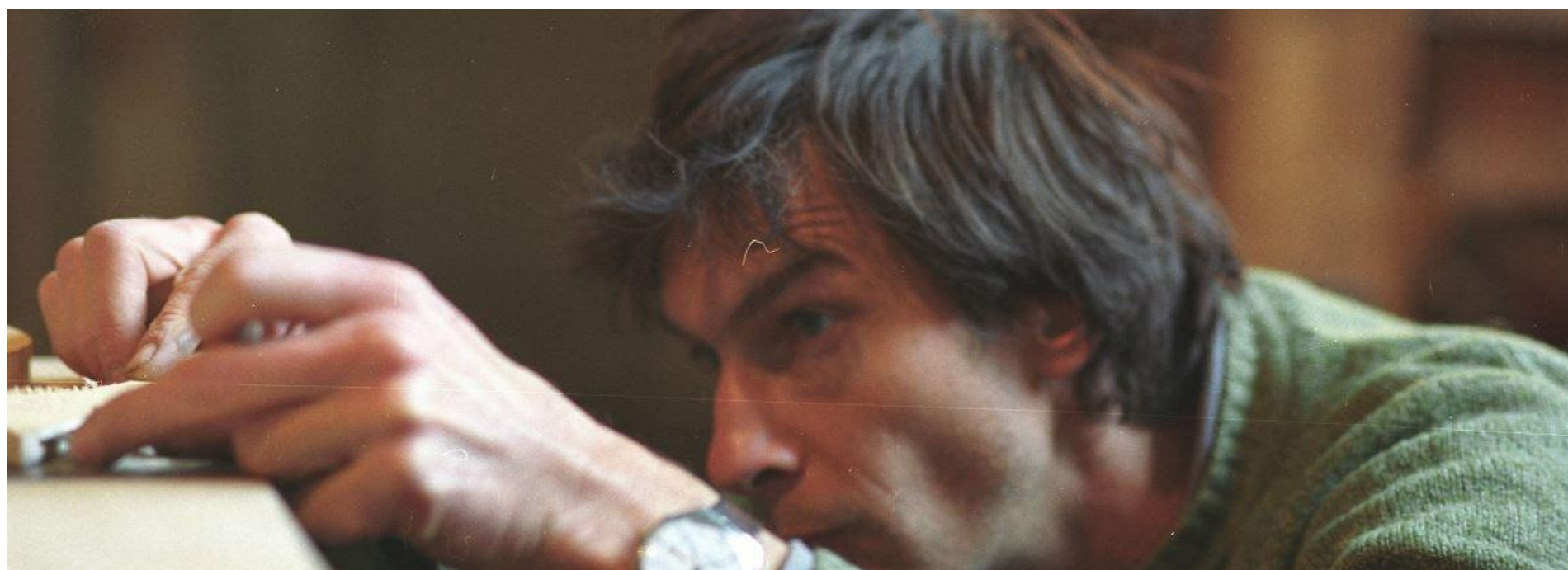
Pierre Bohr trained at the Milan school of violin making founded by Marco Tiella, then turned his focus to original instruments and ancient music. After school with half a dozen schoolmates he gave life to the Milanese Liutai Group specialized in instruments for early music. They have a shop-laboratory in via Pastrengo, where they work and share machines, purchases, drawings, etc. In 1987 he apprenticed with luthier Herbert Rahs of Vienna. Since 1988 with his colleagues Stefano Solari, Olivier Fadini and Kevin O'Neill he has worked in a large Atelier in the Casa degli Artisti in Corso Garibaldi in Milan, where, in continuity with the long history of this house, they have collaborated for almost 20 years with artists, photographers, set designers. A very rich period of intertwining music, literature, art and craftsmanship.

In 1990 in search of the limits of hearing, sharing a passion with double bass player Nicola Moneta, the "Octobasse" project was born. The first modern reconstruction of J.B. Vuillaume, completed after an in-depth study, survey of the original and long work in 1994. From 2007 to 2016 with fellow luthiers he organized the Hören und Streicheln exhibition annually in Vienna. Research on the sound of instruments mounted with gut strings, together with the evolution of construction techniques over time and cultural changes, have always been at the center of his interest, and he frequently collaborates with musicians, musicologists and other luthiers.

Daniele Bertinelli is a sound designer and sound engineer based in Milan. He began his DIY career in 2000 as a studio technician and then specialized in audio for broadcast, sound design and music production. He dreamed about opening a deli, but his dietician advised him to keep going with audio editing. Listen to his work on Spotify.

Nicola Moneta studied the double bass with the master Gianfranco Scotto, then first section of the orchestra of the Teatro alla Scala in Milan. A great connoisseur and passionate about baroque music, he is the first and the only one with Éric Chappell (Montreal, Canada), a contemporary musician to play the octobass, a gigantic three-string double bass 3.87 m high, rebuilt especially for him. by luthier Pierre Bohr in Milan. He regularly collaborates with many chamber music groups and various orchestras, either symphonic or early music. He has recorded many CDs for publishers such as Foné, Bongiovanni, Edizioni Sarx

Giorgio Riolo is an Italy-based sound designer, audio post production editor, and music composer. His experience spans more than 15 years, working on numerous national TV and radio commercials, promos, idents, TV shows ADR, re-recording mixing for domestic and international broadcast channels and localization of AAA games. As a sound designer, he likes to experiment with every technique to record and process sounds in the most creative way possible, crafting the sounds from scratch and providing high-quality and original sound design cues.

HYPERION *STRINGS* OKTOBASS

- Multi-sampled Oktobass articulations and improvised phrases in two microphone positions
- True Legato, Sustains, Shorts, Phrases, Expressions, Tremolo, SFX, and more
- 2 Powerful Kontakt .nki instrument presets
- 5,558 stereo samples in unlocked WAV format
- 12.6 GB Installed
- A flexible, intuitive user interface with pro features, deep customizability, and simple workflow
- Sound stage positioning in dozens of custom rooms, halls, chambers & FX environments

Please Note: The full unlocked retail version of Kontakt 6.2.2 or later is required for all instrument presets in this library. The free Kontakt Player, Libraries rack, Native Access, Komplete Kontrol and the "Add Library" import feature do not support this library. Windows 7 (or later) or macOS 10.12 (or later) is required.

CREDITS

Documentation	**Artwork & GUI Design**	**Scripting**
Nathan Boler	Spencer Nunamaker	Chris Marshall
Gregg Stephens	Bima Kusuma	
Production	**Recording & Performance**	**Editing & Mapping**
Mike Peaslee	Giorgio Riolo	Mike Peaslee
Gregg Stephens	Nicola Moneta	Chris Marshall
Chris Marshall	Pierre Bohr	Gregg Stephens
	Daniele Bertinelli	

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HYPERION *STRINGS* OKTOBASS

WHERE THE WORLD IS YOUR ORCHESTRA

SOUNDIRON
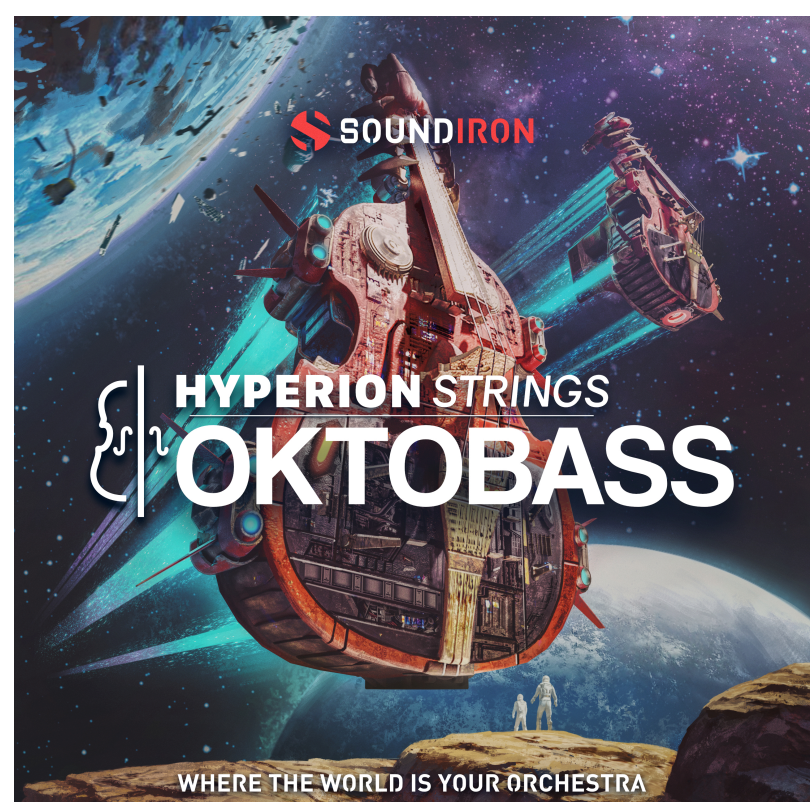
SYSTEM REQUIREMENTS

All of the sample content is included as standard open PCM wav files to allow you easy access to manipulate, reprogram and customize the sounds however you wish.

If you wish to use the optional Kontakt "nki" instrument presets, you'll need to own the full retail version of Native Instruments Kontakt 6.2.2 or later. You cannot use this library in the free Kontakt Player. Please be aware that the free Kontakt "Player" is not a full retail version of Kontakt and does not support this library. Please read all specifications and software requirements before purchasing this or any other Soundiron products to see the full list of software requirements, features and format compatibility for each library. You must have at least Windows 7 or later, or Apple macOS 10.12 or later.

Once installation is complete, you can browse and load the included .nki presets using the Files, Quick-load or Database tabs in the Kontakt Browser, or through the main File load/save menu. Launch Kontakt as a virtual instrument plugin inside your host sequencer or in stand-alone mode. If you're new to the Quick-load system, check out the Help area of our website and our YouTube channel for tutorial videos on how to use it effectively and conveniently.

Please allow any current preset to finish loading completely before loading a new one. You cannot use the Libraries view to load standard open-format Kontakt Instruments like this library. Only locked "Powered-By-Kontakt" Libraries are visible to that propriety browser view.

The "Add-Library" function does not support this product or any other open-format Kontakt library. This library doesn't require any additional activation or unlocking process.

FIDELITY

Natural sonic impurities from body and clothing movement by the performer sounds may be present in some samples. These performance sounds are natural and unavoidable. Therefore, please keep in mind that this library isn't designed to provide perfectly sterile results. Our goal is to preserve and accentuate the natural live qualities in our instruments without sucking all of the life out of them for the sake of clinical perfection.

KONTAKT INSTRUMENT HEADER

The top area of the user interface includes default instrument controls that are common to all Kontakt instruments.
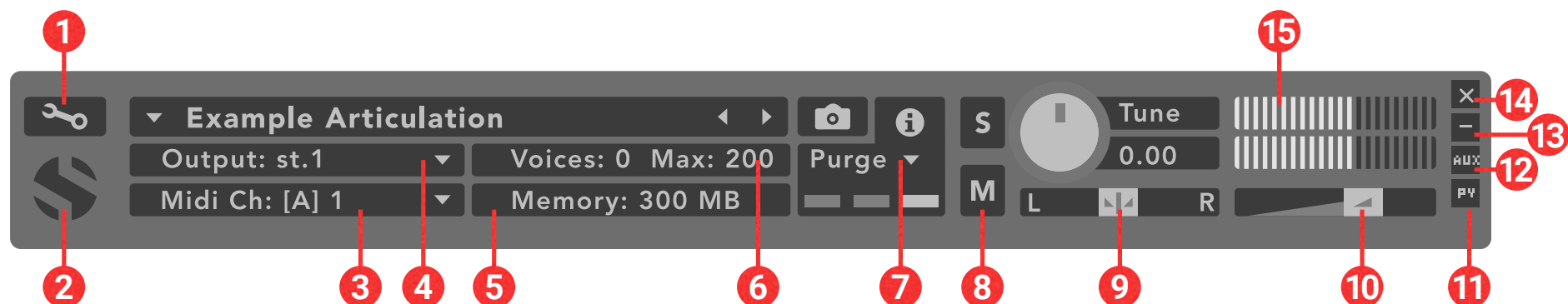
1. Open The Instrument Editor - Click to view and edit the internal settings and programming of this instrument. Be careful making changes unless you're an experienced Kontakt user, as changes here can easily break the entire instrument.

2. Close Main Control Area - Click the Soundiron emblem to collapse the "Performance View" and only show the Kontakt Instrument header Bar, as seen above.

3. MIDI Input - Click the down arrow to route the audio from this instrument to select a midi input source. By default, you can choose "Omni" to allow the instrument to respond to midi messages and notes on any midi channel, or you can choose a specific midi channel number to control the instrument.

4. Output - Click the down arrow to route the audio from this instrument to any available Kontakt plugin output. You can adjust Output mix and Insert FX settings by showing the main Output window in Kontakt at the bottom of Kontakt (press F2).

5. Memory Use Display - This displays the amount of system RAM used by the samples and other data required by this instrument.

6. Voice Count / Max Limit - Displays the number of voices currently playing and the max number that may play before being automatically culled. High voice-counts can slow down your CPU and cause crackling and other issues. The safe number of voices varies greatly based on other programs running, core-count/speed of your CPU, available RAM, disk speed and other factors.

7. Purge - This menu allows you to purge samples from RAM or reload them.

8. Mute - This mutes the instrument.

9. Pan Slider - This pans the output left or right in the stereo field.

10. Main Volume Slider - This controls the output volume for the instrument.

11. Performance View - This button collapses the "Performance View" to only show the instrument header bar, as seen above.

12. Auxiliary Sends - This opens the Auxiliary Send mixer, allowing you to route signal to the Aux Sends in the main Kontakt Mixer window (press F2).

**13. Minimize All** - This collapses the entire instrument UI down to a thin strip.

14. Close Button - This closes and removes the instrument from the rack.

15. Signal Meters - This displays the current signal level during playback.

KONTAKT INSTRUMENT HEADER

The top area of the user interface includes default instrument controls that are common to all Kontakt instruments.
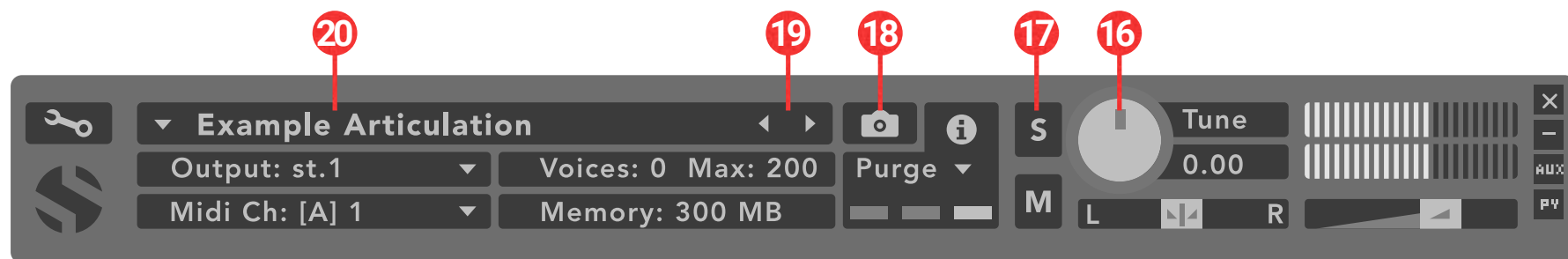
16. Tune Knob - This controls the global pitch by semitone increments up to +/-36. Hold the shift key down while dragging the knob to adjust pitch in 1-cent (1/100th of a semitone). This is separate from the layer pitch settings in the instrument UI.

17. Solo Button - This solos the instrument and mutes all others.

18. Snapshots -This allows you to save and load snapshot presets for this instrument. Click the "i" button to close.

19. Previous / Next Preset - These arrows let you skip to the previous or next available preset within the same folder. Be aware that any settings you've changed will be lost, so we recommend saving a snapshot after making any changes if you wish to be able to load them again later.

20. Preset Name - This shows the currently loaded preset name.

USER INTERFACE

1. Body Knob - This controls the bass and presence. Higher settings produce a fuller, punchier sound. Lower values are best for simulating distance.

2. Attack Knob - This controls the note attack shape. Turning this up causes the sound to fade in more gradually. This is useful for softening hard transients and taming aggressive articulations.

3. Offset Knob - This cuts into the sample start, allowing sample playback to skip past the beginning of the sound. You can use this to make the sound more pad-like or to remove hard transient starts, especially when combined with the Attack knob. It's also great for creating glitchy effects.

4. Swell Knob - This controls the volume of the layer, with smooth real-time tonal and dynamic attenuation. When using multi-dynamic articulations in standard mode, the Swell knob cross-fades smoothly between dynamic sound layers, from pianissimo to fortissimo. When using

single-layered articulations or dynamic articulations in Velocity mode, the Swell knob provides direct volume and tone attenuation. The Mod- wheel (CC1) also controls this knob by default.

5. Release Knob - This is mainly used for sustaining articulations and long notes. This controls how fast notes fade out as soon as they're released.
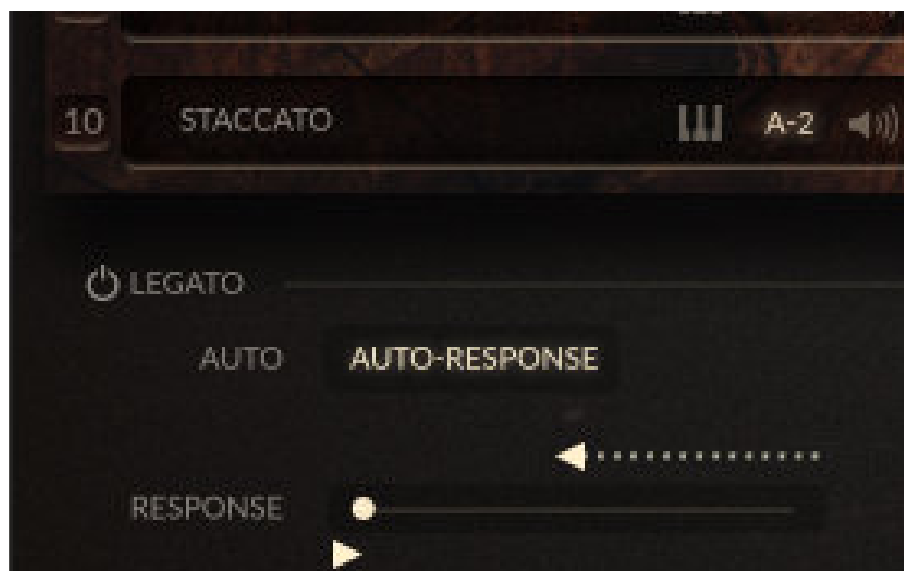
6. Release Volume Knob - This controls the volume of the release in articulations that have release samples. Higher values are good for adding punch to a note release, while lower values are good for crafting more subtle releases.

7. Vibrato Knob - This applies basic vibrato to the sound.

USER INTERFACE

Articulation Menu - This displays the currently selected articulation layer assignment.Y o u can change the articulation currently loaded into the selected layer slot by clicking on the articulation name and selecting a new articulation from the menu.

Pan Slider - This sets the left-right stereo pan position for the articulation. Each articulation layer slot can have its own custom pan setting.

Velocity Range Values - These text boxes set the minimum   and maximum velocity trigger thresholds. Incoming midi notes with a velocity below the MIN or above the MAX for the selected layer slot will not trigger the layer.

Key - Key switches are midi notes assigned to turn an articulation on and off. This text box sets the trigger key that must be pressed to activate the slot. Only one keyswitch can be active at a time, but you can assign multiple articulations to the same keyswitch.

Legato Button - This enables the legato system, allowing you to seamlessly tie melodic passages together more naturally. In Hyperion Strings Solo Violins, this is a simulated legato transition that can be used with the vibrato, clean and flutter sustain articulations. When the legato system is active, notes will smoothly transition from one to the next as long as you keep the old note held down briefly after triggering the new note.

Response Slider - This controls the interval transition speed when legato is on. Lower values provide smoother, more gradual transitions, while higher values produce more transient, distinct intervals.

Auto Response Button - If this is active, the legato response will adapt to the speed at which you play. In the "DYN" multi-dynamic sustain articulation, you'll also see a pair of triangle indicators. Click and drag them to set the minimum and maximum legato response speed you want to allow. We recommended leaving this on, unless you need manual control over the speed of individual legato transitions.

Solo/Duet Selector - This toggles between monophonic mode and semi-polyphonic mode. Solo mode triggers legato transitions between any two played notes across the section's entire key-range. Duet mode limits legato transitions to intervals within 1/2-octave from the current note, but allows two independent legato melodies to be played simultaneously, as long as they are farther than 1/2-octave apart.

USER INTERFACE

Reset Button - This resets the round robin counter to the first sample in the sample repetition series.

Vel Sensitive Button - This switches the articulation to velocity sensitive mode. When this is active, your midi velocity controls the dynamic layering for staccato, staccatissimo multi-staccato articulations, rather than the Swell knob.
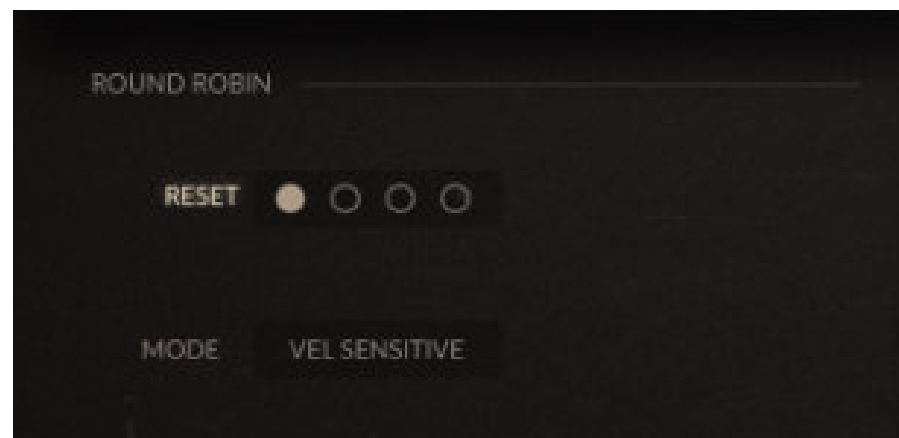
Auto Release / Play-Thru - When Auto-Release is enabled, a dynamically-aware release sample will play if you release the note before the expression has ended. In Play-Thru mode, the entire crescendo or decrescendo will play out each time a note is played, using the Release knob to control fade-out time.

Progress Display - This shows the current playback position of the crescendo or decrescendo as it is played.
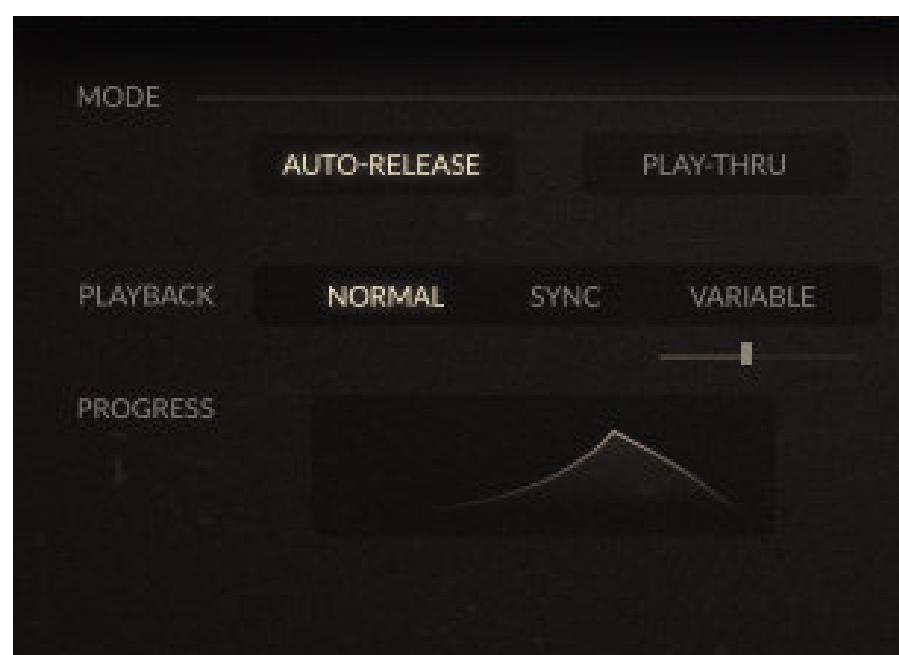

Playback Selector & Slider - This selects the playback engine mode for the expression. In Normal Mode, the sound plays back as it was recorded, so the timing will shift slightly as you go up in half-steps (the orchestra was sampled at whole-step intervals). Sync mode enables Kontakt's Time Machine Pro engine. This mode locks playback speed to the BPM of your DAW project (or Kontakt's master tempo if you're running it in "stand-alone" mode). Variable mode lets you freely stretch playback speed of the expression, with the use of the slider located just below it.

Note: Sync and Variable modes correct the timing shift issue between whole-steps, but they require additional CPU and memory resource and may introduce popping, glitches and stuttering artifacts due to technological limitations in the Time Machine engine's algorithms. It is best to keep within a range of 105—135 bpm, or tempos divisible or compatible with that range for best engine performance. We've included a selection of 8 count, 4 count, 2 count and 1 count expressions to allow coverage for most tempos and potential use-cases.

TIP: As expressions play back, you can release notes at any time to trigger a natural and dynamically-appropriate release. You can also use the Attack and Offset knobs to further shape these nuanced articulations. With these tools, you can create an infinite variety of natural and fluidly real transitions and dynamic passages.
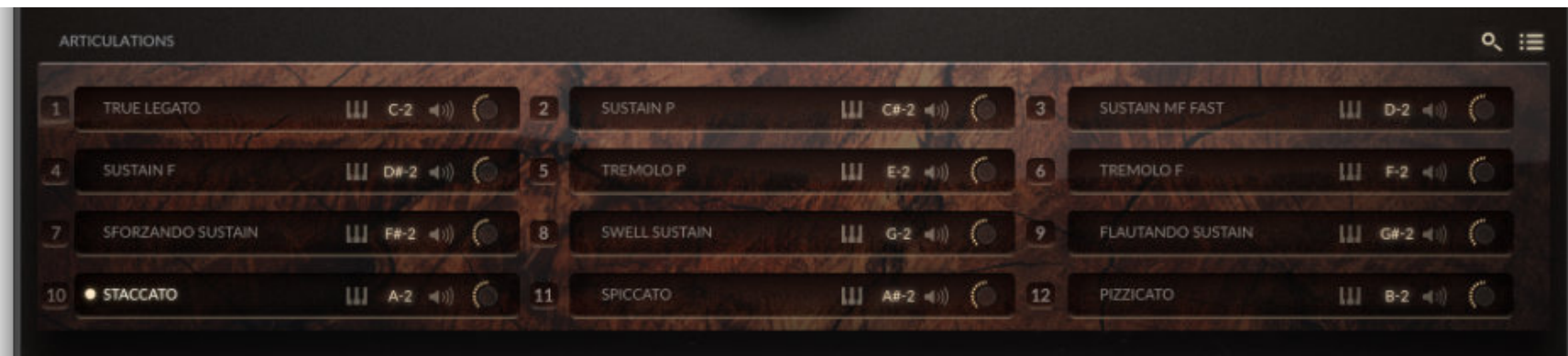
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USER INTERFACE

Articulation Menu - This displays the currently selected articulation layer assignment. You can change the articulation currently loaded into the selected the layer slot by clicking on the articulation name and selecting a new articulation from the menu. You can load multiple instances of the same articulation into different layer slots and then customize settings and trigger conditions.

Keyswitch Display - This value displays the currently assigned midi key switch to turn an articulation slot on and off via midi control. Simply play the designated midi note to enable or disable a layer.

Slot Volume Knobs - These knobs control the gain for each individual articulation layer slot.
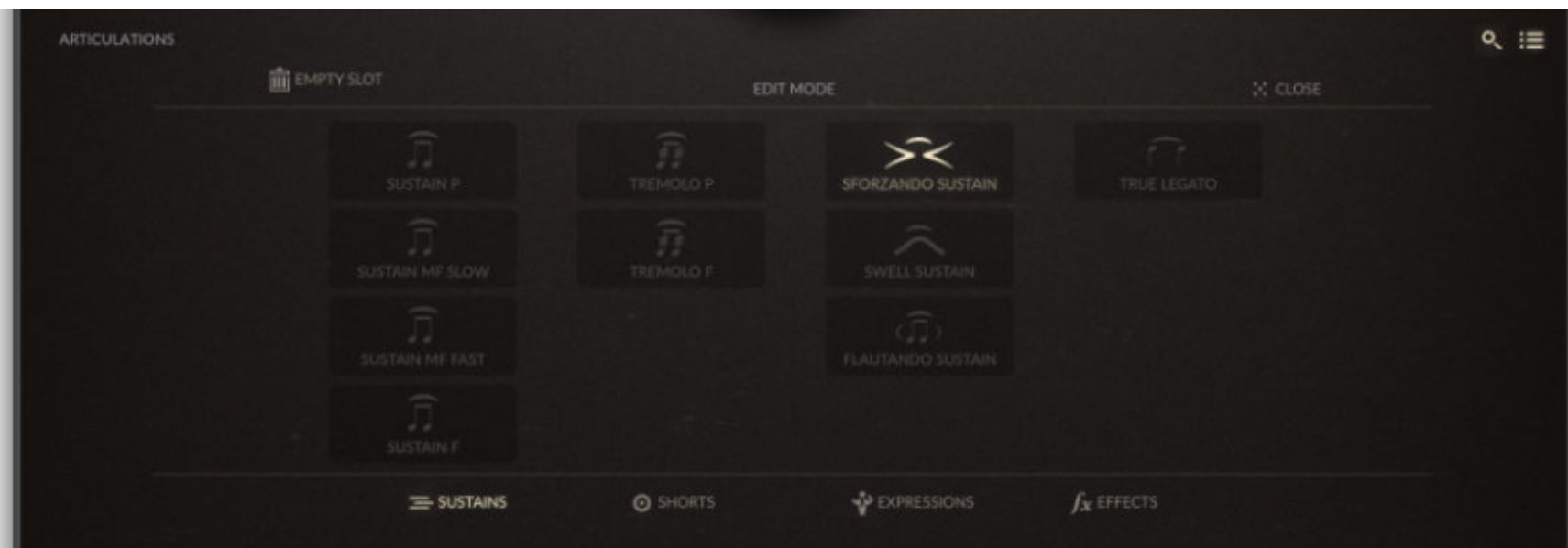
Articulation Tiles - Use the category headings at the top of this area to select different articulation types. Then click on the tile for the specific articulation you want to load into the current slot.

Macro Menu - This opens the macro function menu. The "Empty All Slots" macro lets you instantly empty all slots to return them to their empty default state. The "Reset all start conditions" macro resets velocity and keyswitch settings to default. "Set ascending keys from first slot" automatically assigns each slot to sequential keyswitches based on slot order from low to high, in a continuous block of keyswitches.

"Distribute velocity range equally on active slots" assigns the slots to non-overlapping velocity ranges, so you can use midi note velocity to switch between articulations. You can also save and load your own custom articulation maps with this menu. Note: If you load a saved map into a preset that does not included all of the same articulations, those slots will be left "Empty".

EFFECTS

Preset Menu - This menu lets you load any of our custom FX presets. You can save and reload your own custom presets with the Export and Import options at the bottom of the drop-down menu. The left and right arrow buttons also allow you to quickly cycle through the presets without opening the menu.

FILTER

Filter On/Off Button - This turns the filter effect on and off.

Cutoff Knob - This controls the filter cutoff frequency.

Res Knob - This controls the filter resonance level.

Filter Type Menu - Use this menu to select the filter type that you want to apply, from a choice of 12 common filters.

COMPRESSOR

Compressor On/Off Button - This turns the effect on and off.

Threshold Knob - This controls the compressor signal threshold, above which dynamic compression will be applied.

Ratio Knob - This controls the compression ratio, with higher values applying stronger compression.

Makeup Knob - This knob allows you to adjust the pitch of the current sample +/- 3 semitones.

Attack Knob - This controls the compression attack time, with higher values resulting in a slower attack.

Release Knob - This controls the compression release time, with higher values resulting in a longer release.

EQUALIZER

Equalizer On/Off Button - This turns the effect on and off.

Low Band Knobs - The LOW knob sets the low frequency band gain. The Q knob controls the bandwidth of the low band. The FREQ knob controls the low band's frequency center.

Mid Band Knobs - The MID knob sets the low frequency band gain. The Q knob controls the bandwidth of the low band. The FREQ knob controls the low band's frequency center.

High Band Knobs - The HIGH knob sets the high frequency band gain. The Q knob controls the bandwidth of the high band. The FREQ knob controls the high band's frequency center.

SPACE
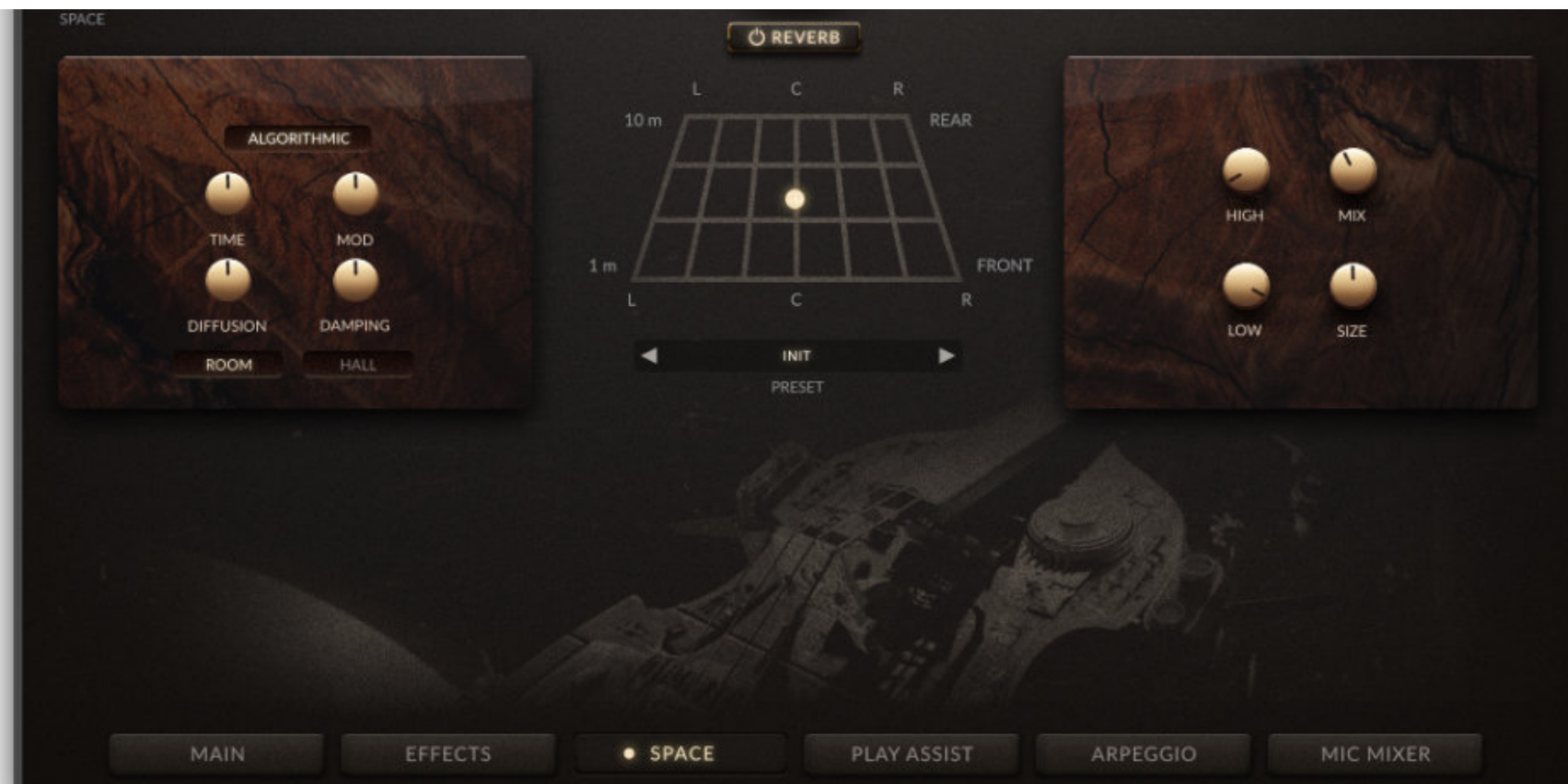
Preset Menu - This menu lets you load any of our custom Space presets. You can save and reload your own custom presets with the Export and Import options at the bottom of the drop-down menu. The left and right arrow buttons also allow you to quickly cycle through the presets without opening the menu.

REVERB

Reverb On/Off Button - This turns the reverb effect on and off.

Algorithmic/Convolution Button - This controls the reverb type.

Time Knob - This adjusts the duration of the reverb.

Mod Knob - This adjusts the amount of modulation applied to the reverb.

Diffusion Knob - This adjusts the density of the reflections in the room simulated by the reverb effect.

Damping Knob - This adjusts the amount of absorption in the room simulated by the reverb effect.

Room/Hall Selector - This selects between algorithmic room or hall reverb.

High Knob - This controls the high frequency roll-off for reverb reflections. It's only active when reverb is on and is not a real-time automatable control.

Low Knob - This controls the low frequency roll-off for reverb reflections. It's only active when reverb is on and is not a real-time automatable control.

Size Knob - This controls the perceived size of the reverb environment. It's only active when reverb is on and is not a real-time automatable control.

Category Menu - Use this menu to select the environment category that you want to model.

Impulse Menu - This menu selects the specific convolution reverb impulse that you wish to load from the selected category.

Position Map - The stage mapping window allows you to freely place each section where you would like it in the sound stage, from left to right and from close to distant. Just click and drag the instrument icon.

PLAY ASSIST
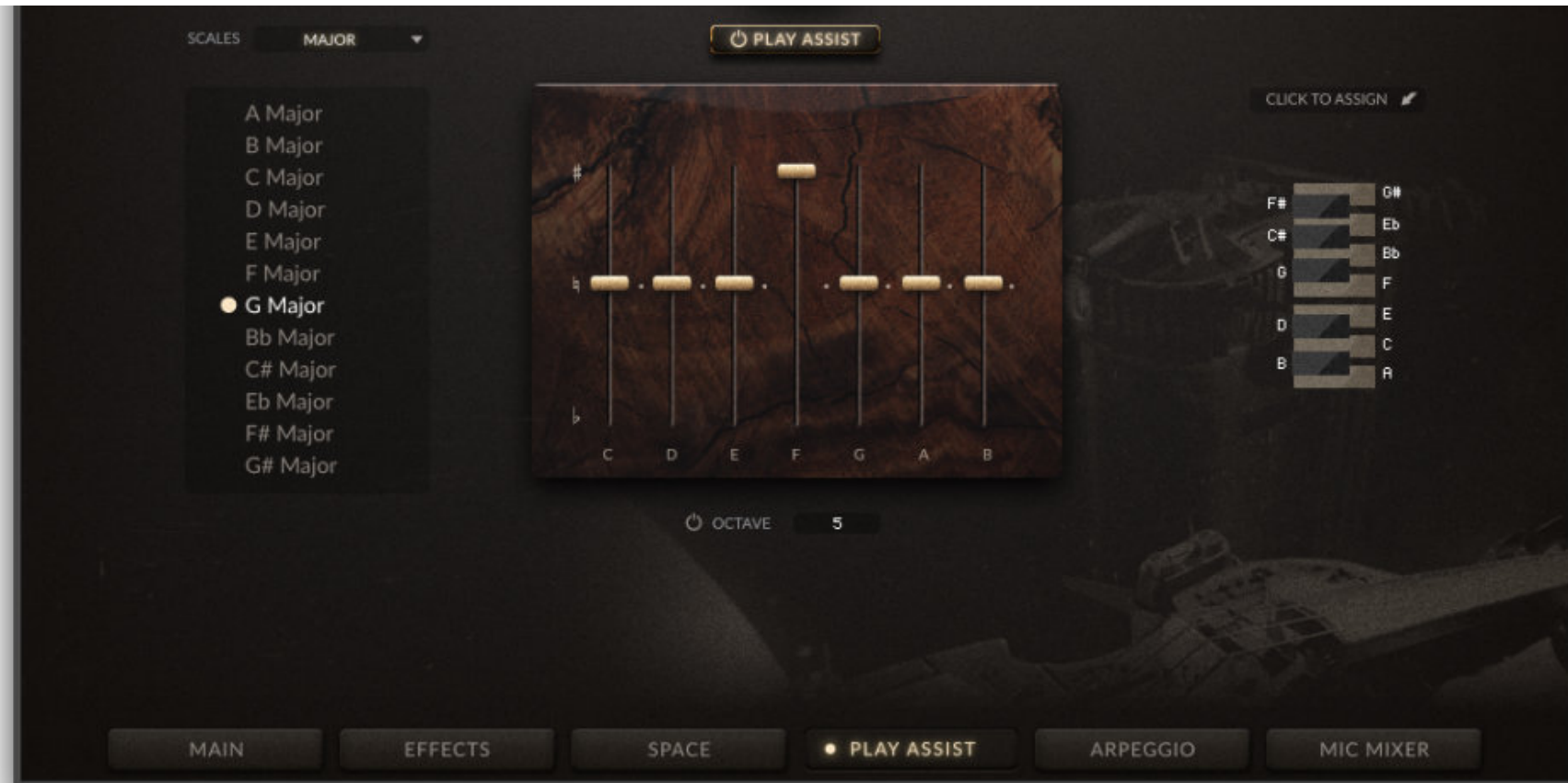
Play Assist Button - When Play Assist is activated, the black keys are turned off and the notes of your chosen scale are mapped just over the white keys, so you won't need to remember where the specific notes in the scale are. Just play up and down the keyboard without worrying about a single sour note!

Scales Menu - Use this menu to select a scale type, from your choice of Major, Minor, Major 6, Minor 7, Suspended 4th, Whole Tone and Harmonic Minor Scales.

**Scale Key Menu** - Use this menu to select a scale key.

Keyswitch Assignment Button - Click this button to arm the key-switch assignment keyboard for assignment.

Keyswitch Assignment Keys - After pressing "Click To Assign", click on the key you wish to assign your scale preset. The scale key- switches are colored yellow and are located from B-1 down to C- 2.

Preset Tuning Sliders - You can shift any of the notes in the scale up or down a half-step with these sliders. After customizing your scale, you can assign it to one of the scale keyswitches to save it for later use.

ARPEGGIO
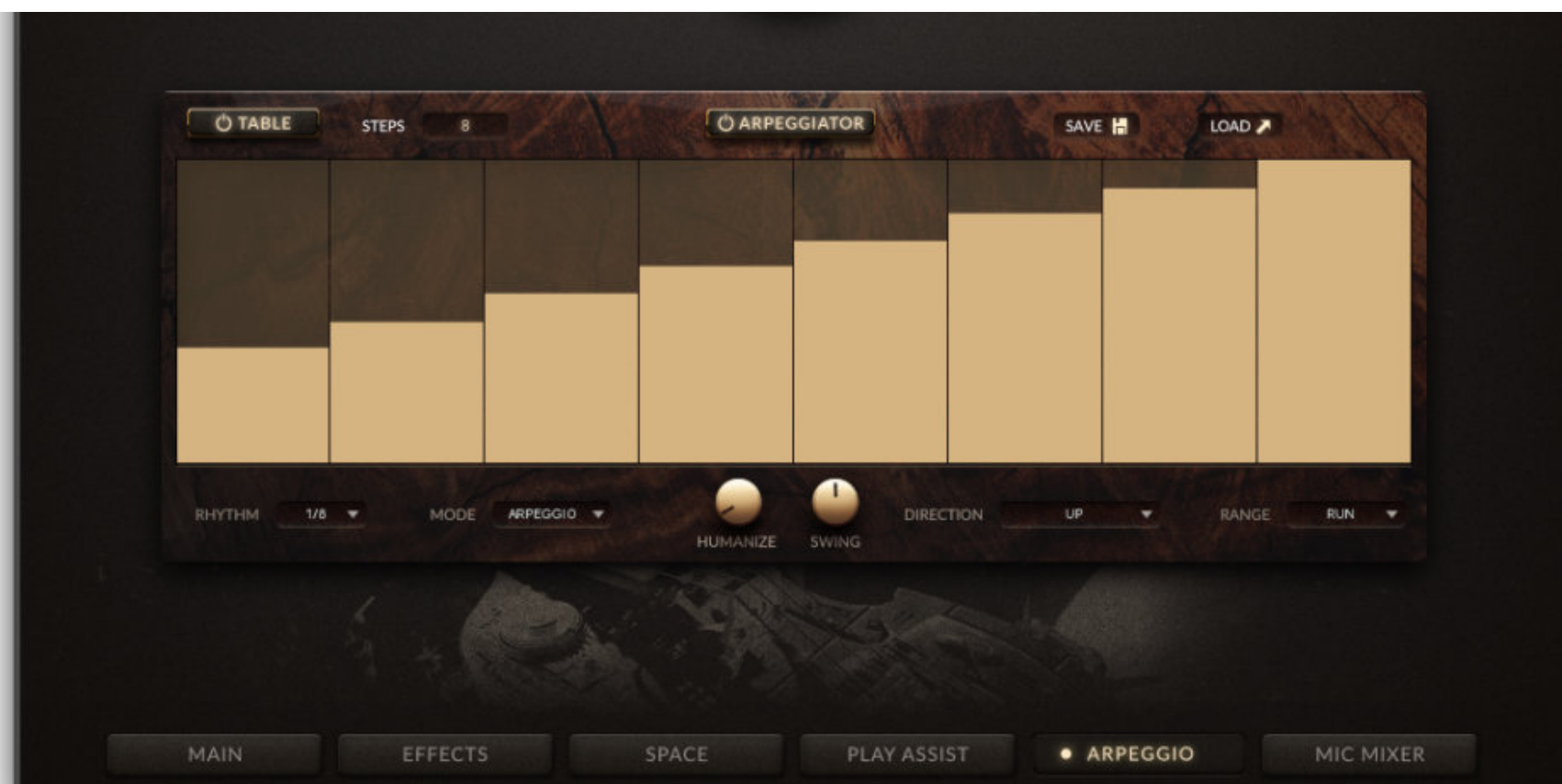
Arpeggiator On/Off Button - This turns the arpeggiator on or off.

Table Button - This enables the velocity graph. When this graph is off, the pattern will use the actual velocities of the incoming midi notes as you play or sequence them.

Steps Value - This setting determines the number of velocity steps that will be cycled through in the sequence, from 2 to 32 steps in length. You can change the value by double cl icking the number or clicking and dragging it up or down.

Rhythm Menu - This menu lets you choose the note time, with half note, half triplet, quarter note, quarter triplet, 8th note, 8th triplet, 16th note, 16th triplet, 32nd note and 32nd triplet.

Keyswitch Assignment Keys - After pressing "Click To Assign", click on the key you wish to assign your scale preset. The scale key- switches are colored yellow and are located from B-1 down to C- 2.

Mode Menu - This menu controls the Arpeggiator mode. Trill mode alternates between two notes continuously, with selectable intervals of up to an octave using the Range Menu. In Arpeggio mode, it cycles between the notes you're currently holding. You can select the number of steps to cycle through using the Range menu, from 2 to 8 steps or choose Run to continuously arpeggiate as long as you are holding down notes. In Run mode,

playing a single key will trigger a melodic run across the scale, depending on your Direction and Range menu settings, and whether you're also using the Play Assist scale constraint system at the same time.

Humanize Knob - This applies natural variability to the speed and velocity values.

Swing Knob - This adds pre-beat or post-beat swing to the arpeggiated rhythm.

Direction Menu - The Direction menu controls the arp direction and behavior, with 14 different patterns to choose from: Up, Down, Up- Down, Down-Up, Zig-Zag Up, Zig-Zag Down, Zig-Zag Up-Down, Zig-Zag Down-Up, Move-In, Move-Out, In & Out, Out & In, EZ-Roll, Random and As Played.

Range Menu - This menu selects the number of repeated arpeggio steps that will play. For example, 2X means that only two notes will play each time a key is triggered, while 8X cycles through the pattern for 8 consecutive steps. Selecting "Run" will sustain the arpeggio cycle for as long as you hold down a note.

Save & Load Buttons - This "disk" icon button allows you to save and export your ARP settings to an nka preset file. The "arrow" icon button allows you to import and load your previously saved Arp panel settings from an nka file.

SEQUENCER

Sequencer On/Off - This turns the Sequencer on and off.

Steps Value - This text box sets the number of steps in the sequence.

Trigger Key - This text box allows you to select the MIDI note used to play the sequence.

Save Button - This button allows you to save the Sequencer settings.

Load Button - This button allows you to load previously saved sequencer settings.

Active Step - This text knob controls the current step in the sequence.

Start Slider/Knob - The Start slider and knob act as a sample offset control, allow you to begin playback from anywhere in the selected sample.

End Slider/Knob - The End slider and knob allow you to set the end point for the selected sample.

Pitch Knob - This knob allows you to adjust the pitch of the current sample +/- 3 semitones.

Direction Menu - This menu allows you to set the direction and mode of the sequence. Options are Forward 1-shot, Forward Loop, Forward Step, Backward 1-shot, Backward Loop, Backward step, Random, and Knob Follow.

Assign Button - This button lets you assign a phrase to the currently selected step by pressing a MIDI key.

MAIN PRESET KEYS
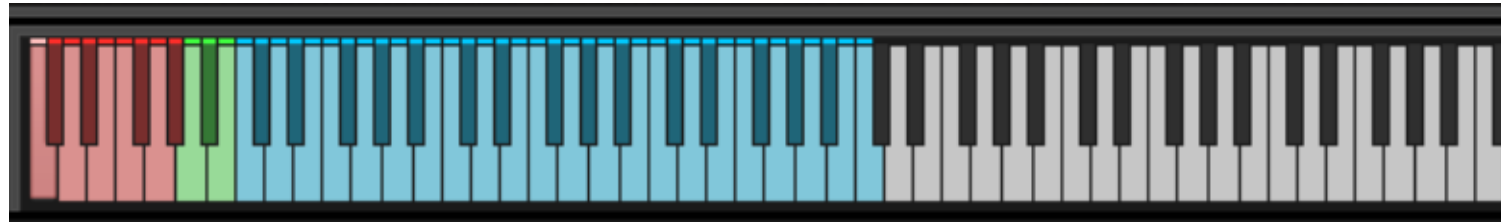
Articulation/Sound Keyswitches - Pressing one of these keys will change currently selected articulation slot, visible in the Articulations section of the main tab. Each articulation category has a unique color; sustains are red, shorts are green, and expressions are teal.

Playable Keys - The blue keys are the standard playable, chromatic keys.

Play Assist Keyswitches - The yellow keys select the different scales for Play Assist. These are assignable in the Play Assist section.

PHRASES PRESET KEYS

Phrase Set Keyswitches - Pressing one of these orange keys will change currently selected phrase slot, visible in the Articulations section of the main tab.

Sequence Play Key - This violet key is the "Play" key for the Sequencer. Each press will start the sequence at the next step. Holding the key down will continuously play through the entire sequence.

Individual Phrase Keys - These blue keys are the individual phrases for the currently selected phrase set.

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PHOTOS
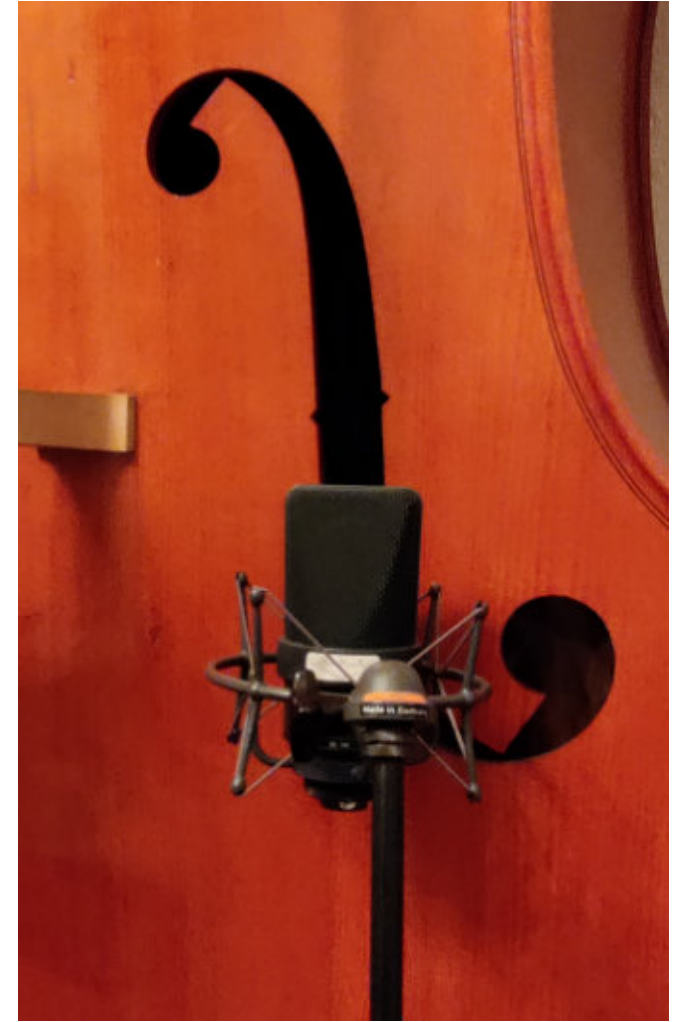
THANK YOU!

Soundiron is a virtual instrument and sound library developer founded in 2011 by sound artists and instrument designers Mike Peaslee, Gregg Stephens and Chris Marshall. We are based in the San Francisco Bay area, in California. We are driven every day to capture all of the sonic flavors that this world has to offer. Our mission is to record them in deep detail and carefully craft them into living-breathing virtual instruments that inspire you to play and create the music and sound you hear in your heart. Each library is crafted to deliver the greatest possible realism, outstanding acoustic quality, natural real-time playability, and intuitive and flexible controls and unique sound-shaping options. We hope these tolls make composition and sound design a breeze, so you can spend more time creating. If you enjoy this instrument, we hope you'll check out some of our other awesome sound libraries. If you have any questions or need anything at all, just let us know. We're always happy to hear from you at support@soundiron.com!

Thanks from the whole Soundiron team!