



ABOUT THE INSTRUMENT

Hyperion Brass Micro is a universal brass ensemble library built for everyone. It was recorded with uncompromising engineering precision and then hand-edited and carefully balanced to achieve a new benchmark in quality and playability. We set out to strike the ideal balance between polished refinement and natural humanism, for maximum creative flexibility, advanced utility and acoustic realism.

This symphonic brass 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.

The Hyperion Brass ensemble has a forward and robust sound unlike any other. It has a strong tone and wide dynamic range that can be shaped to fit any genre or style. We recorded our brass ensemble sections up close in the historic Studio A at Fantasy Studios in Berkeley, CA. We've also 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 a combo ensemble preset and four Master section presets for 6 Trumpets, 4 Tenor Trombones, 4 French Horns, and 3 Tubas. The Master presets include a selection of fundamental articulations, each with their own range of customizable real-time performance options, key-switch and mapping options and performance tools. These master presets allow you to blend and switch effortlessly between sustains, a variety of shorts and naturally dynamic tempo-based expressions.

Our new Easy-Lead feature puts creative control right at your fingertips, allowing you to instantly go from tight staccatos to dynamic sustains without needing to keyswitch between articulations. Simply play quick notes for tight staccatos or hold down the keys for long, dynamic sustains. This performance feature is great for fast playability, allowing you to get ideas out quickly and work within a full orchestral mix.

The Sustain articulations weave together multi-dynamic expressive clean sustains, recorded naturally in piano, mezzo-forte and forte dynamics.

The Short articulations include staccatos, staccatissimos, and multi-dynamic Triple-tongues. 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, and Swell articulations. When combined with the Offset and Attack controls, you can carve out just about any dynamic shape you could ever need.

When you're ready to move up to a more powerful palette, you can upgrade seamlessly to Hyperion Brass Elements, with an even more vast array of specialized articulations, true legato, and special orchestral effects.

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.

HYPERION BRASS

MICRO

Version
1.0

- 5 master presets: Ensemble, Trumpets, Tenor Trombones, Horns, Tubas
- Sustains, Simulated Legato, Staccatos, Triple tongue, Dynamic Expressions
- 2,963 Stereo Samples
- 1.1 GB Installed (1.8 GB wav)
- 24-bit, 48 kHz Stereo Lossless NCW Format
- A flexible, intuitive user interface with pro features, deep customizability and simple workflow
- Sound stage positioning for each section in dozens of rooms, halls, chambers & special FX environments
- **Special Note: Owners can apply their full purchase credit toward upgrades to Hyperion Brass Elements.**



Hyperion Brass Micro has been licensed for use in the free Kontakt Player, virtual instrument engine. It can be used in Kontakt Player or the full retail version of Kontakt (version 6.2 or later) for VST, AU or AAX instrument plugin formats. You can add this product to the Kontakt “Libraries” browser. It requires online serial number registration through Native Instruments’ Native Access app. This library is fully compatible with Complete Control and all S-Series Keyboards by Native Instruments. Buying this library automatically qualifies you for a great cross-grade discount toward the full unlocked version of Kontakt through Native Instruments!

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HYPERION BRASS
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SOUNDIRON

SYSTEM REQUIREMENTS

This library requires Native Instruments **Kontakt Player version 6.2 or later**, or the full retail version of **Kontakt version 6.2 or later**. The sample files are compressed to lossless 48kHz and 24 bit NCW audio format. Please read all instrument specs and software requirements before purchasing this or any other Soundiron products. **You must have at least Windows version 7 or later, or macOS 10.12 or later.**

Many instrument presets in this library are extremely system resource intensive. We highly recommend that you have a 64-bit operating system (Windows or macOS) with at least 3GB of system ram, a multi-core cpu and a 7200 rpm SATA or SSD hard disk before purchasing this particular Soundiron library. Large sample sets like those found in this library may load slowly and may cause system instability on some older machines and audio devices.

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.

ACTIVATION

This library is made for Kontakt and the free Kontakt Player, a virtual instrument engine for VST, AU and AAX plugin formats. Please update to the latest available version of Kontakt or Kontakt Player before proceeding with this product serial activation process. You'll need to activate and install this product with Native Access before using it.

Download **Kontakt**: <http://www.nativeinstruments.com/kontakt>

Download **Native Access**: <https://www.native-instruments.com/en/specials/native-access/>

1. First, open the Native Access app and click Add A Serial in the top left corner of the app window.
2. Paste your serial number into the Add A Serial window. Then click the Add Serial button at the bottom to register it. You'll need to be connected to the internet to complete your activation.
3. Click the Browse button to select the location on your computer where you have installed this library. Then click the Install button to complete the installation process.

1. After adding your serial number in Native Access, click the Browse button to the right of the library name. This will allow you to select the folder location where you chose to install this library on your hard drive. Select the folder and then press INSTALL on the next screen to complete the process.
2. Exit Native Access and launch Kontakt. Go to the "Libraries" tab in the Kontakt browser window, located in the upper left area of Kontakt window, just to the right of the "files" tab. You should see this library as a new tile in the Libraries window.

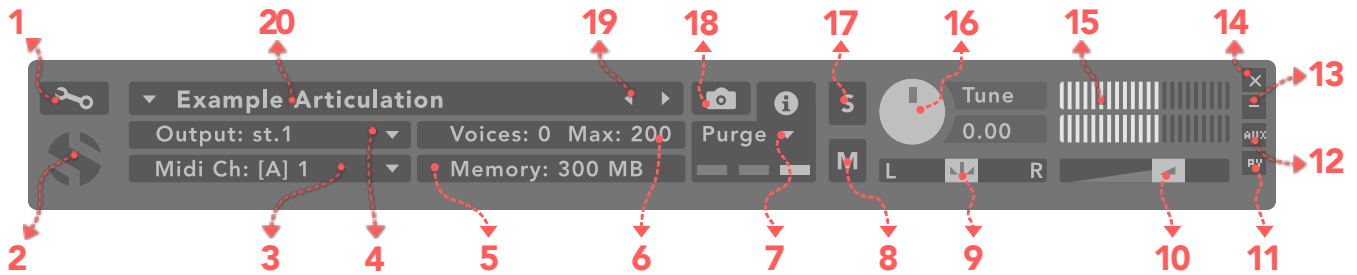
MANUAL INSTALLATION

To manually download the library using the Soundiron installer, you can find full instructions in the download email sent to you after purchase. Please download the library from our server and unpack it completely before trying to install it. Note that you must still activate the library using your serial number in Native Access.

3. You can find the instrument presets by clicking the Instruments button on this library's tile in the Libraries window. You can also browse and load the included .nki presets using the Files, Quick-Load or Database browser windows in Kontakt, or through the main File load/save menu.

KONTAKT INSTRUMENT HEADER

The top area of the user interface includes default instrument controls that are common to all Kontakt instruments.



1. Open 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.

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

The main user interface provides you with a complete set of sound-shaping, layering and articulation controls, including 12 independently assignable articulation layers that can be mixed, stacked, cross-faded or key-switched in real-time. Master controls include Swell, Body, Attack, Offset, Release, Release Volume and Vibrato. These global controls are accessible at the top of the UI window at all times.



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In the Ensemble Master preset, you can play Sustains, Staccatos, Staccatissimos, and Multi-staccatos have 4 round-robins and 3 dynamics per note, with optional velocity control at the push of a button. Each of the 12 available slot layers has its own gain, pan, velocity range and key-switch settings. You can load “DYN” articulations that include all available dynamic layers spread naturally using Swell (CC1/Modwheel) or Velocity, or individual dynamic layers for any articulation for precise creative control.

The Crescendo, Decrescendo, Sforzando and Swell expressions all offer Auto-Release and Play-Through modes, so you can let go whenever you like, or let the expression play to the end. You have 3 speed options: natural, variable stretch and tempo syncing playback modes.

Each articulation displays its core controls in the lower left area: Sustains offer simulated legato and smooth dynamic expression across p, mf and forte sample layers using the Swell knob, and the ability to solo or crossfade between natural vibrato and steady non-vibrato “clean” layers using the Blend slider.

The sustains also feature our brand new Easy-Lead articulation, which intelligently auto-switches between staccato or sustain based on your playing. A quick tap plays tight staccatos while held notes play sustains.

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GLOBAL CONTROLS



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.

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 controls the duration of the release fade out once you let go of a key. Lower values cause the sound to fade out more quickly after a note is released, while higher values fade the sound out more slowly.

6 - REL VOL 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 simulated vibrato to the sound. For articulations recorded with natural vibrato, such as the main vibrato sustains, this knob applies *additional* simulated vibrato to allow more intense vibrato.

LAYER SETTINGS

The settings for each layer are located in the lower middle area of the main control window. To edit the settings for a layer, select it in the main articulation area in the center of the main UI. When selected, a layer's current articulation assignment, pan position, velocity range and key switch activation settings are displayed.

1 - ARTICULATION menu

This displays the currently selected articulation layer assignment. You 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.

2 - PAN slider

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



3 - 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.

4 - KEY switch value

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 key switch can be active at a time, but you can assign multiple layers to the same key switch.

ARTICULATION CONTROLS



Sustains

We've included smooth clean non-vibrato sustains, with piano, mezzo-forte and forte dynamics. Select the Sustain DYN + REACT articulation in the Master preset if you wish to smoothly blend between dynamic layers and use the swell control to fluidly move through the dynamic range.

LEGATO button — This enables the legato system, allowing you to seamlessly tie melodic passages together more naturally. In Hyperion Brass Micro, 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 text 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.

TIP: If you would preset to have more precise dynamic control, you can assign all of the available sustain dynamics and types to different key-switch slots, or by loading "Map - Master - 02 - Sustains.nka" from the Articulation Editor Map presets we've included. Use the 6-dot menu button in the top right of the Articulation slot window to Save and Load custom maps.

ARTICULATION CONTROLS



Short Notes

We've included a wide spectrum of short note types and lengths, with a standard 4 round-robin variations per note/dynamic, all organized into an extremely easy-to-use and convenient control and playback system.

There are 3 main staccato types: Staccatos, Staccatissimos and Multi-staccatos.

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.

ARTICULATION CONTROLS



Expressions

The expressions are a selection of short, medium and long articulations that transition across dynamics, from p to f, f to p and everywhere in between. We've captured crescendo, decrescendo, sforzando, and swell, allowing you to create more realistic and emotive arrangements quite easily. They are modular and approximately time-aligned between the four sections to allow layering.

AUTO-RELEASE / PLAY-THRU selector — 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.

ARTICULATION SLOT BROWSER

The Articulation Slot browser in the middle of the main GUI window provides you with up to 12 active articulation slots that you can freely assign to any of the included instrument articulations. Each layer can have its own articulation, pan, volume and keyswitch settings, independent of the global controls.



1 - ARTICULATION menu

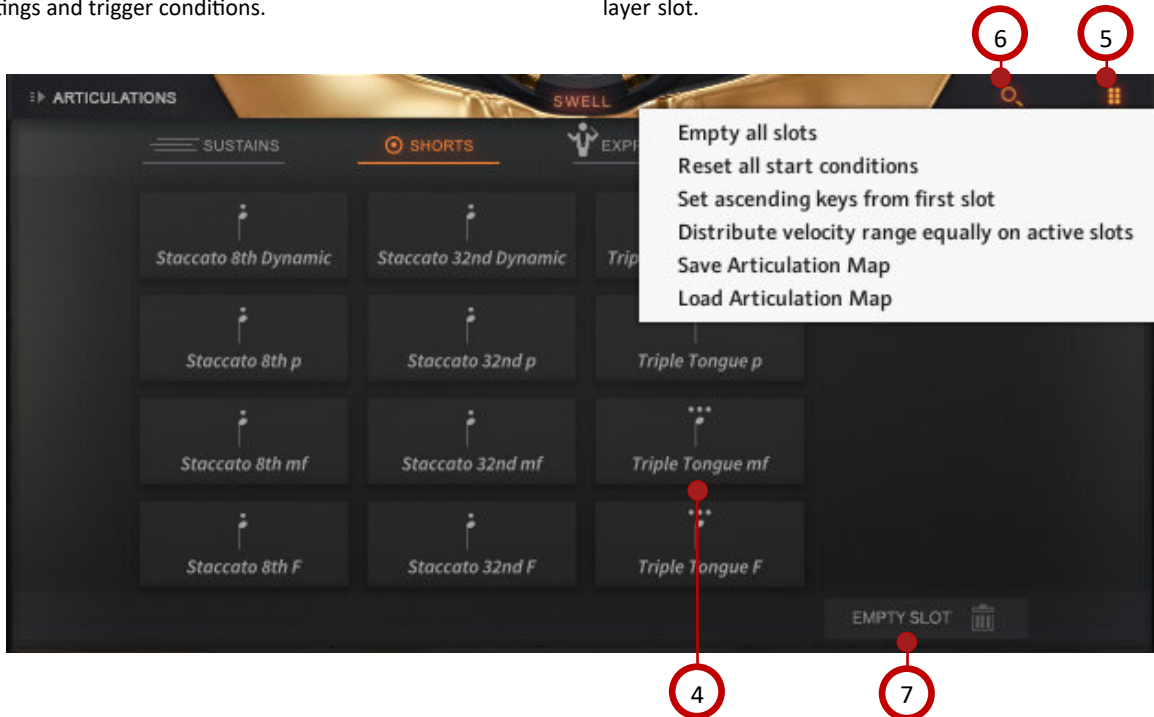
This displays the currently selected articulation layer assignment. You can change the articulation currently loaded into the selected the layer slot by clicking on the articulation name and selecting a new articulation from the menu. You can load multiple instances of the same articulation into different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

2 - KEY SWITCH 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.

3 - SLOT VOLUME knob

These knobs control the gain for each individual articulation layer slot.



4 - 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.

5 - 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 include all of the same articulations, those slots will be left “Empty”.

6 - EDIT button

This opens the Articulations selection window.

7 - EMPTY SLOT button

This unloads any articulation assigned to the current slot.

ENSEMBLE MIXER PANEL

The Ensemble Mixer panel is included in the Ensemble presets to allow you fine individual control over the midi key range, volume and pan position of each section. The controls are simple, with visual representations to show you everything at a glance, including live signal meters and a color-coded key range display along the bottom. You can also switch off any section you don't need or limit their key ranges to fit your needs.

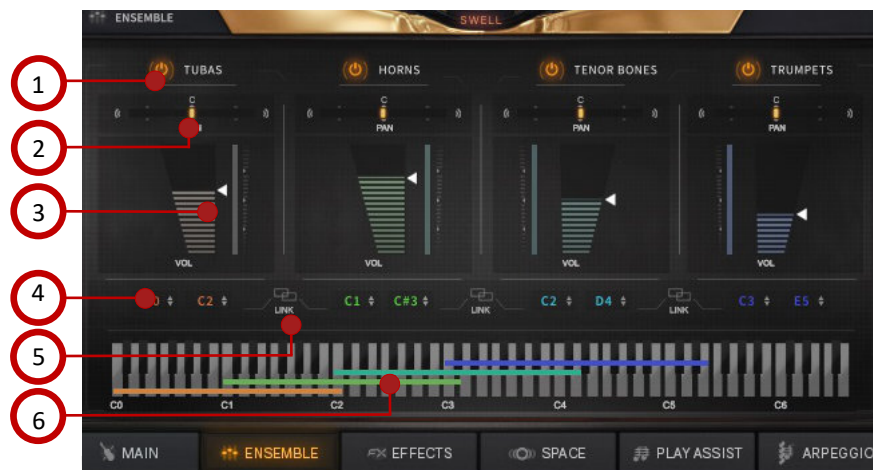
The total extended playable range of each section is as follows:

Tubas (3 players): Maximum Range C0 to F3

French Horns (4 players): Maximum Range C1 to D4

Tenor Trombones (4 players): Maximum Range C1 to D4

Trumpets (6 players): Maximum Range C2 to E5



1 - SECTION ON/OFF buttons

This turns the individual sections on and off. When a section is off, it does not use voices and its samples are unloaded from ram.

2 - PAN sliders

This sets the left-right stereo pan position for each section.

3 - VOL sliders

This main volume slider sets the volume for each section independently. There is a signal meter to the right of each section's volume slider that displays the current signal level in real-time.

4 - KEY RANGE LIMIT values

These pairs of text boxes set the lowest and highest midi note that each section covers. Allowing multiple sections to overlap will result in higher voice counts,

and greater CPU use, but can allow a smoother tonal blend from section to section across the key range. Please be aware of system resource limits when setting your preferred section key ranges.

5 - LINK buttons

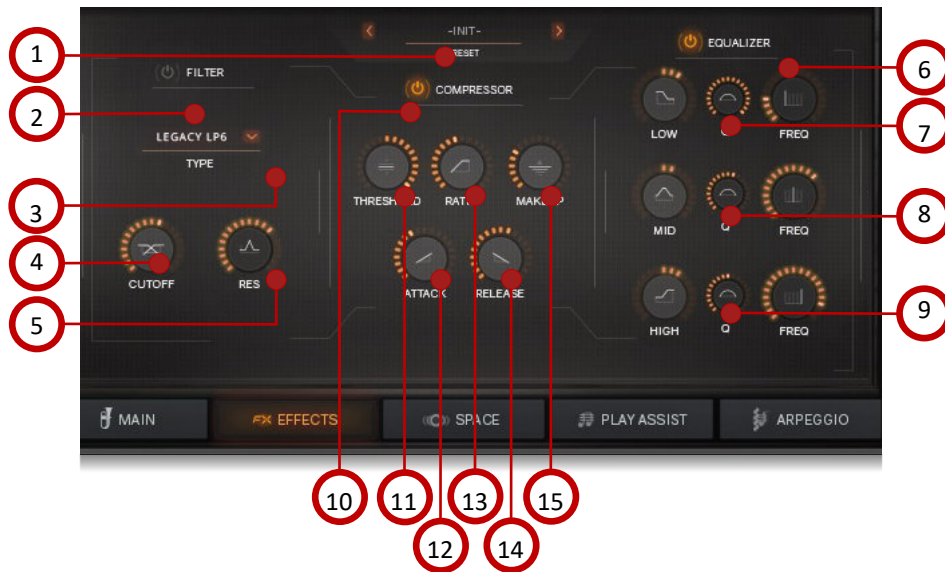
These 3 buttons snap the key ranges to non-overlapping defaults. When the boundary for one section is moved while the Link is enabled between it and an adjoining section, the key range for both sections is adjusted automatically.

5 - KEY RANGE DISPLAY bars

These 4 colored bars show the current midi key range of each section. Orange is for low, Light Green is for low-mid, Blue-Green is for high-mid, and Dark Blue is for high.

EFFECTS PANEL

The Effects panel includes Filter, Compressor and Equalizer modules that can be turned on and off individually, with plenty of factory FX chain presets that can be loaded from the Preset drop-down menu.



1 - 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

2 - FILTER ON/OFF button

This turns the filter effect on and off.

3 - FILTER TYPE menu

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

4 - CUTOFF knob

This controls the filter cutoff frequency.

5 - RES knob

This controls the filter resonance level.

EQUALIZER

6 - EQUALIZER ON/OFF button

This turns the EQ effect on and off.

7 - 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.

8 - 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.

9 - 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.

COMPRESSOR

10 - COMPRESSOR ON/OFF button

This turns the Compressor effect on and off.

11 - THRESHOLD knob

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

12 - ATTACK knob

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

13 - RATIO knob

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

14 - RELEASE knob

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

15 - MAKEUP knob

This applies or reduces output gain after the compression has been applied.

SPACE PANEL

The Space panel provides algorithmic and convolution reverb and a stage position mapping. This feature gives you the ability to place and position the instruments in a huge variety of different environments and even create otherworldly atmospheric and ambient special effects. You can also adjust the roll-off for low and high reflections, adjust wet/dry mix and the perceived size of the environment.



1 - 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.

2 - ON/OFF button

This turns the convolution reverb effect on and off. You can still use the Position map to spatialize the instruments even when the reverb effect is off.

3 - REVERB TYPE menu

This menu selects convolution or algorithmic reverb.

Convolution Controls

4 - CATEGORY menu

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

5 - IMPULSE menu

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

6 - 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.

7 - WET knob

This controls the wet/dry mix for the convolution reverb effect. It's only active when reverb is on and is not a real-time automatable control.

8 - HI 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.

9 - 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.

10 - LO 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.

Algorithmic Controls

11 - TIME / MOD knobs

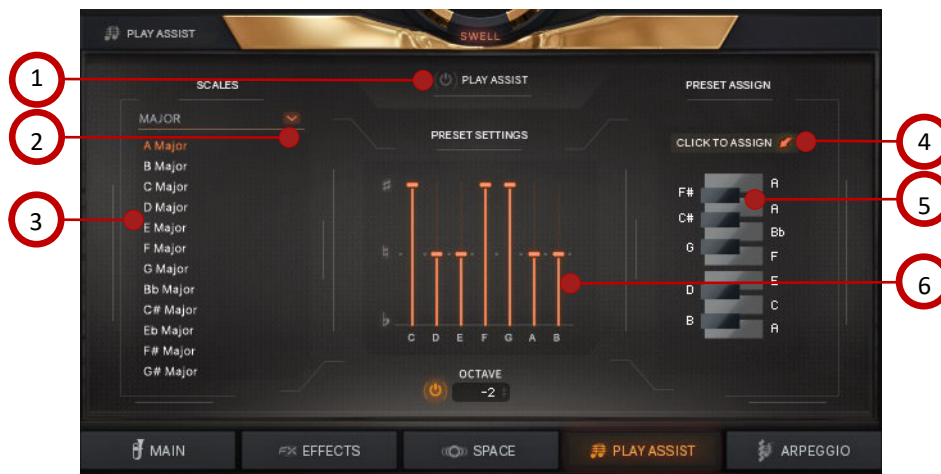
TIME adjusts the duration of the reverb. MOD adjusts the amount of modulation applied to the reverb.

12 - DIFF / DAMP knobs

DIFF adjusts the density of the reflections in the room simulated by the reverb effect. DAMP adjusts the amount of absorption in the room simulated by the reverb effect.

PLAY-ASSIST PANEL

The Play Assist panel allows you to lock the keyboard to just the specific scale you want to use and maps the notes over just white keys for convenience. You can then customize the scale using the Preset Settings sliders to move any note sharp, flat, or natural. You can then assign your scale to the yellow key-switch slot of your choice from C-2 up to B-1.



1 - 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!

2 - SCALE TYPE 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.

3 - SCALE KEY menu

Use this menu to select a scale key.

4 - KEY-SWITCH ASSIGNMENT button

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

5 - KEY-SWITCH ASSIGNMENT keys

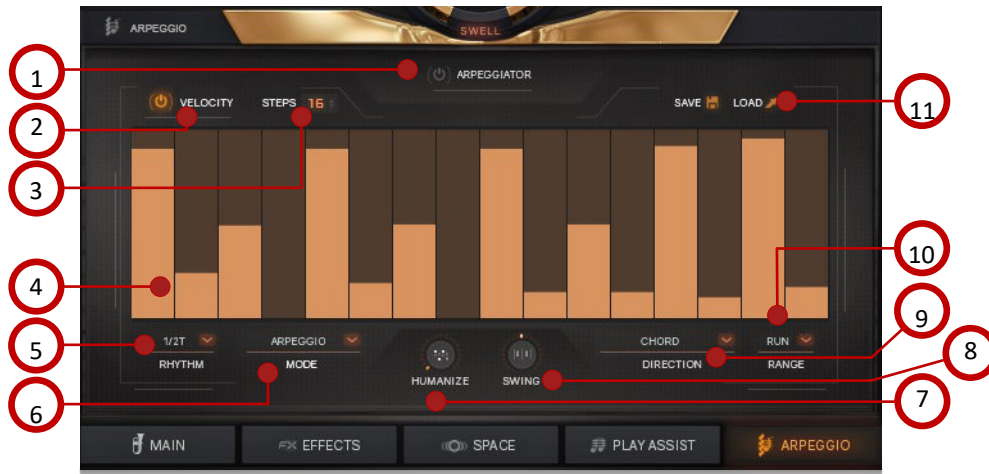
After pressing "Click To Assign", click on the key you wish to assign your scale preset. The scale key-switches are colored yellow and are located from B-1 down to C-2.

6 - 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 PANEL

The Arpeggio panel allows you to create instant rhythmic and melodic patterns. You can draw the velocity in for each note in the pattern by using the graph table, or simply use the velocities that you play in real-time. You can choose your note length in the Rhythm menu. The mode menu lets you select Trill, Arpeggio, or Run modes. The Direction menu gives you a range of pattern options, from simple up/down patterns to complex cascades. You can also add swing and variation to your rhythm for a more natural flow.



1 - ARPEGGIATOR ON/OFF button

This turns the arpeggiator on and off.

2 - VELOCITY ON/OFF 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.

3 - TABLE 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 clicking the number or clicking and dragging it up or down.

4 - VELOCITY GRAPH table

Use the graph to draw the velocity for each step in your desired arpeggio sequence. The table plays from left to right.

5 - 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.

6 - 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.

7 - HUMANIZE knob

The Humanize knob applies natural variability to the speed and velocity values.

8 - SWING knob

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

9 - 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.

10 - 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.

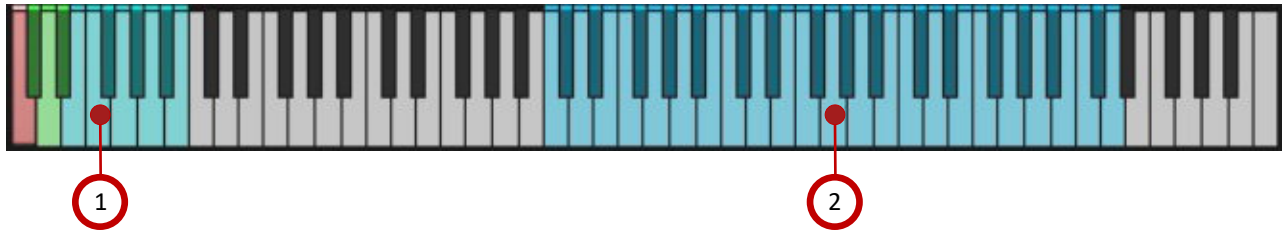
11 - SAVE & LOAD buttons

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 Arpeggio panel settings from an nka file.

KEYBOARD DISPLAY

The Kontakt presets display colored keys in Kontakt's keyboard view panel. To show the keyboard view, press F3 or click the window menu at the top of Kontakt. This key coloring is also shown in Native Instruments' Komplete Kontrol software and all S-Series Keyboards and other NKS Standard compatible software and hardware.

MAIN PRESET KEYS



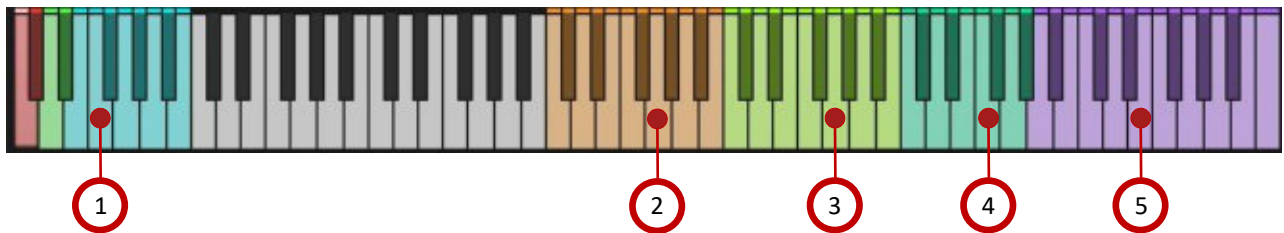
1. Articulation/Sound Keyswitches

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.

2. Playable Keys

These blue keys are the standard playable, chromatic keys.

ENSEMBLE PRESET KEYS



1. 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.

2. Playable Range 1 Keys

These orange keys are the standard playable, chromatic keys for the low instrument in the ensemble.

3. Playable Range 2 Keys

These yellow-green keys are the standard playable, chromatic keys for the low-mid instrument in the ensemble.

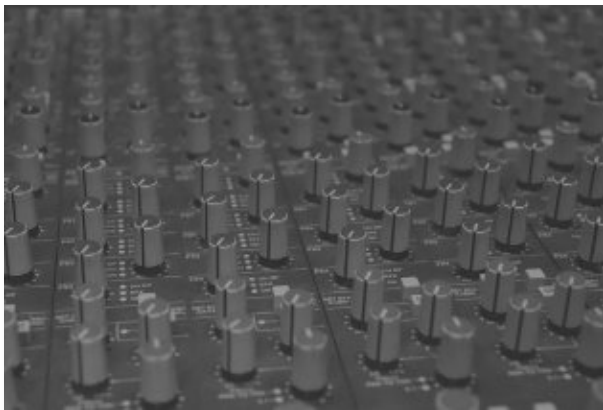
4. Playable Range 3 Keys

These blue-green keys are the standard playable, chromatic keys for the low-high instrument in the ensemble.

5. Playable Range 4 Keys

These purple keys are the standard playable, chromatic keys for the high instrument in the ensemble.

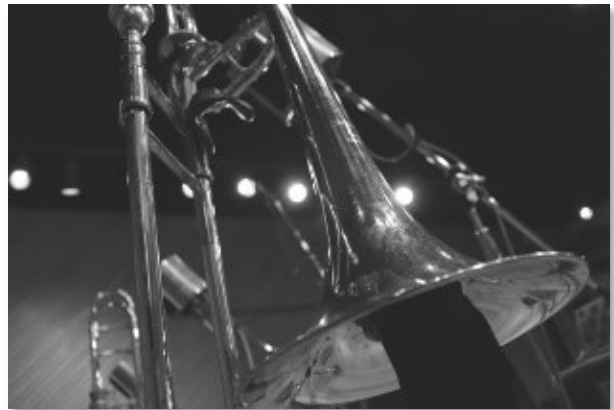
GALLERY



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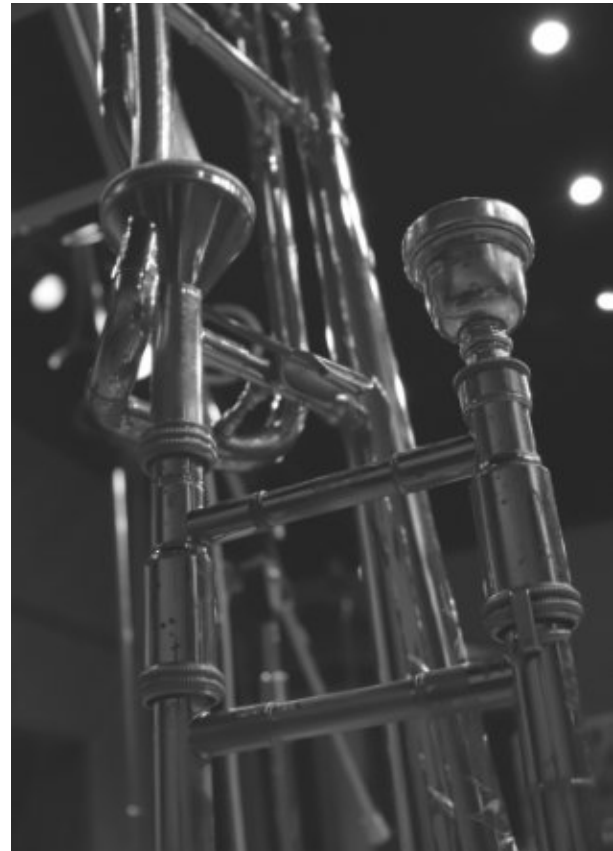
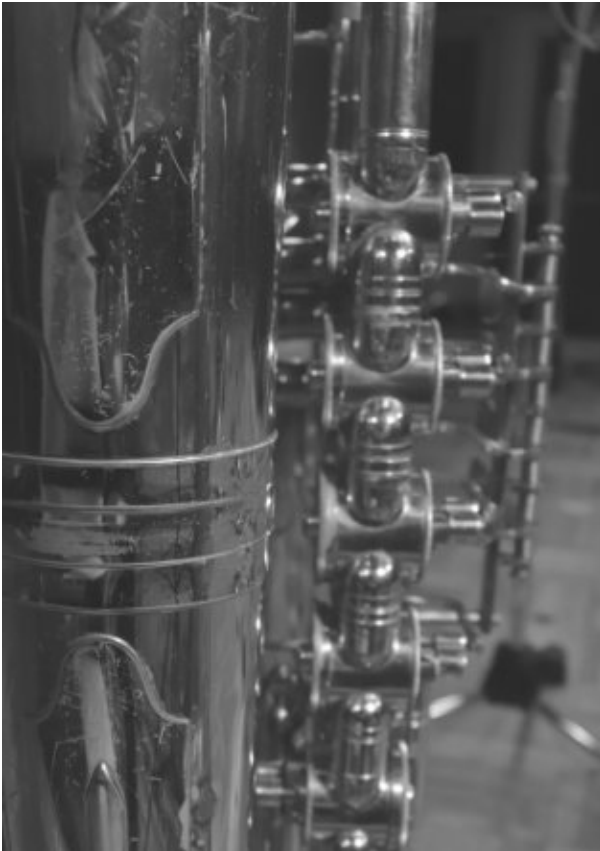
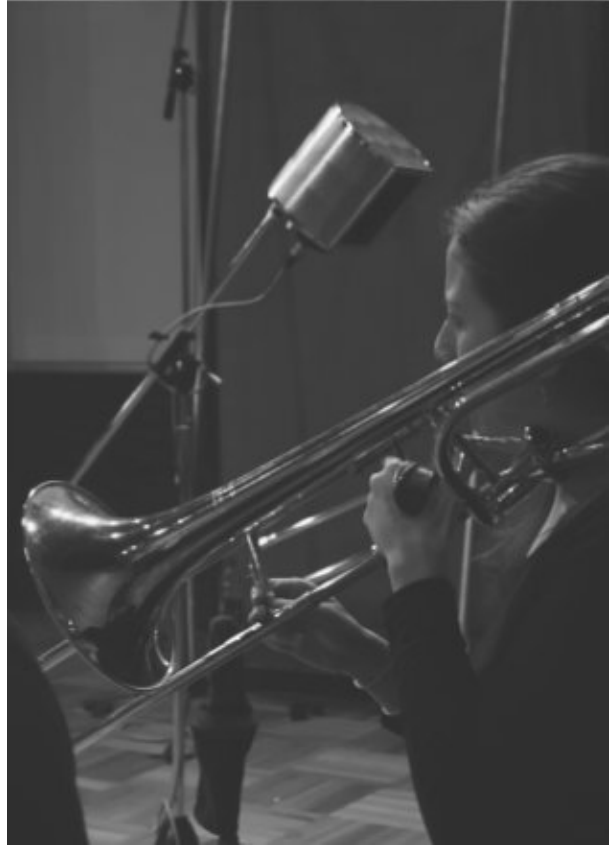
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ARTICULATION LIST

All articulations recorded separately for each section.

Sustains

Piano sans vibrato
Mezzo-Forte sans vibrato Forte
sans vibrato

Expressions

I-count Crescendo $p < F$
I-count Decrescendo $p < F$
I-count Sforzando $F > p < F$
I-count Swell $p < F > p$

Short Notes (4x round-robin)

8th Staccato Piano
8th Staccato Mezzo-forte
8th Staccato Forte
32nd Staccato Piano
32nd Staccato Mezzo-forte
32nd Staccato Forte
32nd Triple Piano
32nd Triple Mezzo-forte
32nd Triple Forte

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Gregg Stephens
Chris Marshall

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Chris Marshall

Editing, Mixing, Mastering

Mike Peaslee
Gregg Stephens

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Nathan Boler

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Graham Taylor
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Jim Rodseth
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Dominic Favia

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John Gove
Esther Armendariz
Brendan Lai-Tong

French Horns

Suzanne Chasalow
Randy Masselink
Alison Sawyer
Monika Warchol

Euphoniums

Doug Thorley
Tony Collins
Matt Tropman

Bass Trombones

Doug Thorley
Wayne Solomon
Tony Collins

Tubas

Tiffany Bayly
Matt Tropman
Anh Tuan Huynh

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 tools 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!



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