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GREETINGS

The Concert Strings 2 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 string 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 Strings 2, 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 Strings 2* is a suite of four string [sections or divisions](#) handled by the sophisticated [TVEC 4 programming](#). It is based on a total of 4 divisions of a symphonic section of strings. We have broken this symphonic string section into 4 parts.

- 1) The [Whole divisions](#). A full symphonic sized string orchestra.
- 2) The [Half divisions](#). Half of the Symphonic string orchestra.
- 3) The [Quarter divisions](#). Roughly one fourth of the symphonic orchestra - 4 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 Strings 2 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.

FEATURES

Four Complete String Libraries in 1

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

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

TVEC 4 - Sophisticated programming behind the Concert Strings II sample library.

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

DivisiLive® - TVEC 4 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.

SlidesLive® - With the Pitch Wheel, create realistic, variable speed, or fixed speed slides, between notes on the fly.

Choose whether to have the Pitch Wheel control the speed of the slide or the volume of the slide.

VibratoLive® - Create your own flexible vibrato styles. With VibratoLive®, you can do much more than mere velocity or modwheel-controlled vibrato.

Human Pitch Correction or "hpc" - (Full version of Concert Strings 2 Only - Violins, Violas and Cellos)

When using "HPC", these sound the most "real" during medium and fast phrases. This is due to the fact that when strings players play quickly,

they are likely to be slightly out of tune at the beginning of each note. However, this is a desired effect. Without it, the result can sound rather

sterile and "flat" and even "synthy".

Without Human Pitch Correction these instruments are played more "pristinely" and will sound good during very slow phrases.

When string players play slowly, they have a tendency to play more in tune.

Body Modeling - Optional body modeling for solos and chambers.

PatternMaker - Create amazingly realistic tone, repetition and velocity patterns.

MicroTuner - Detune any note of the 12-tone scale.

Purge - Purge Divisions or Articulations from the huge TVEC 4 instruments to create your own custom smaller instruments.

Custom Modwheel Curves - (Full version of Concert Strings 2 Only) Customize the behavior of the modwheel for vibrato amounts.

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.

TrillsLive® - TVEC 4 can "decide" whether to use half step or whole step trills depending on what key you are in.

MutesLive® - Mutes on/Mutes off.....on the fly.

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

Set Slide Levels - Set slide levels.

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.

Velocity or Modwheel Brightness - You can have the instrument sound brighter via velocity or modwheel.

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

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GETTING STARTED

Installing the Library

You do not need to authorize, register or "Add Library".

(You may need to create an empty folder and name it "Concert_Strings_2" into which you will put the extracted folders

Just make sure that you have downloaded and extracted the files, and have organized them as follows:

Concert_Strings_2	19.45 GB
1_Violins_CS2	5.17 GB
TVEC_2.0_violin_instruments	175.5 MB
TVEC_3.1_violin_instruments	15.7 MB
TVEC_4.0_violin_instruments	3.2 MB
violins_samples_cs2	4.96 GB
violins_samples_cs2_tvec2	14.6 MB
2_Violas_CS2	4.52 GB
TVEC_2.0_viola_instruments	164.1 MB
TVEC_3.1_viola_instruments	13.6 MB
TVEC_4.0_viola_instrumentns	2.8 MB
violas_samples_cs2	4.34 GB
3_Cellos_CS2	4.92 GB
cellos_samples_cs2	4.79 GB
TVEC_2.0_cello_instruments	110.9 MB
TVEC_3.1_cello_instruments	13 MB
TVEC_4.0_cello_instrumentns	2.7 MB
4_Basses_CS2	2.62 GB
bass_samples_cs2	2.55 GB
TVEC_2.0_bass_instruments	63.8 MB
TVEC_3.1_bass_instruments	5.3 MB
TVEC_4.0_bass_instruments	1.1 MB
5_Combinations_CS2	2.19 GB
combinations_samples_cs2	2.09 GB
TVEC_2.0_Combination_instruments	83.8 MB
TVEC_3.1_Combination_instruments	12.3 MB
TVEC_4.0_Combination_Instruments	2.5 MB
6_DOCUMENTATION_TVEC2_TVEC3	37.5 MB
Updates_CS2	Zero KB

(The empty "Updates_CS2" folder is for future updates.)

Once you have installed your new library...

Choosing an Instrument TVEC 4

When you open Kontakt, and browse the Concert Strings 2 library, you will see the following list:





In this example, we choose the violin instruments. You will notice that there is only 1 large instrument for each of the violin sections. This is because you can use the Purge/Reload feature to create smaller, "stripped down" instruments of your own. Additionally, providing only 1 main instrument makes it much easier for us to provide you with updates more quickly.

Once you have reached this point, you will enjoy playing through the vast [features](#) that TVEC 4 has to offer.

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

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DEFINITIONS

TVEC 4 - The sophisticated programming behind the Concert Strings 2 sample library.

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

Whole Division - The greatest number of players per note.

(Symphonic)

16 1st and 2nd Violins

12 1st and 2nd Violas

12 1st and 2nd Cellos

6 Basses

46 Combined String Players comprising the above sections.

Half Division - Half of the players per note. (Studio)

8 Violins

6 Violas

6 Cellos

3 Basses

23 Combined String Players comprising the above sections.

Quarter Division - 4 or less players per note. (Chamber)

4 Violins

4 Violas

3 Cellos

2 Basses

13 Combined String Players comprising the above sections.

Solo Division

Solo Violin

Solo Viola

Solo Cello

Solo Bass

4 Soloists Combined

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

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

GUI TABS - The 3 tabs at the very bottom of the GUI.

TVEC 4 BASIC SETTINGS TAB - This is where you set the basics for TVEC 4. [Show me...](#)

EQLive® TAB - A simple global EQ page. You can also set velocity or modwheel brightness on this page. [Show me...](#)

VibratoLive® Tab - VibratoLive® is a very sophisticated way of handling various different vibrato styles for all but the solo Divisions. [Show me...](#)

StartVib Chooser - Choose how you want to control the vibrato at the beginning of a note. Modwheel, velocity or knob setting options.

SusVib Chooser - Choose how you want to control the vibrato of the sustaining part of a note. Modwheel, velocity or knob setting options.

FadeTime Chooser - Choose how you want to control the time between start vibrato and sustain vibrato. Velocity or knob setting options.

StartVib Knob - Determines how much vibrato at the beginning of a note.

SusVib Knob - Determines how much vibrato during the sustain of a note.

FadeTime Knob - Determines how much time between the start vibrato and the sustain vibrato.

Division Rim

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



Articulation Rim

The area of the GUI where you can choose which articulation you want.



Features Rim

The area of the GUI where you can choose which features you want to access.

SETTINGS **TVEC 4** **Attack** 7 **Release** 55 **BETA** **AttkSens** 9 **MUTE**

DIVISIONS **ARTICULATIONS** **FEATURES**

Whole Division D#3 Smooth C#1 Keyswitching
Half Division E3 AccentPP D1 SmartLegato@
Quarter Division F3 AccentMF D#1 Ped - Full Sus
Solo Division F#3 AccentFF E1 Slides Glissando
Blend Divisions: D3 Short F#1 Mute
DivisiLive@ C#3 Tremolo G1 Pattern On E2
HalfTrill G#1 Pattern Off F2
WholeTrill A1 Body Modeling
Pizzicato A#1 Vel HPC
B'tok Pizz B1 EarlyRef Vol 6
Harmonics C2 Purge/Reload
ModAndVel Vib

TVEC 4 Basic Settings **EqLive** VibratoLive@ Settings

Kirk Hammett *Concert Strings 2*

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TVEC 4 - OVERVIEW

TVEC 4 (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 4 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 4 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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TVEC 4 BASIC SETTINGS GUI

This is the Concert Strings 2, TVEC 4 Basic Setting page that opens by default.

TVEC 4 Basic Settings Page



Here, most of TVEC 4's basic settings are handled.

As you use a TVEC 4 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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SECTIONS

Concert Strings II and Pop/Rock Strings have five sections:

1st and 2nd Violins (Pop/Rock Strings only contains 1st Violins):

- Whole Division - 16 Violins
- Half Division - 8 Violins
- Quarter Division - 4 Violins
- Solo Division - Solo Violin

1st and 2nd Violas (Pop/Rock Strings only contains 1st Violas):

- Whole Division - 12 Violas
- Half Division - 6 Violas
- Quarter Division - 4 Violas
- Solo Division - Solo Viola

Combinations:

- Whole Division - 46 players
- Half Division - 23 players
- Quarter Division - 13 players
- Solo Division - 4 players

1st and 2nd Cellos (Pop/Rock Strings only contains 1st Cellos):

- Whole Division - 12 Cellos
- Half Division - 6 Cellos
- Quarter Division - 3 Cellos
- Solo Division - Solo Cello

Basses:

- Whole Division - 6 Basses
- Half Division - 3 Basses
- Quarter Division - 2 Basses
- Solo Division - wSolo Bass

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ACCENT STYLES

Accent styles are used when you want a particular 'accent style'. This includes long notes, short notes, trills and tremolos (Trills not included in Pop Rock Strings.).

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 6 accent styles described below.

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

(This feature operates the same in both TVEC 3 and TVEC 4. In this example, the TVEC 3 GUI is shown.)



There are six different accent (or staccato) styles:

Marcato - Aggressive attacks. Good for heavy, robust and assertive passages. Works well playing in a "staccato style as well.

Detache - A more even attack than "Marcato". Good for bringing out bow changes between notes.

Spiccato - Played with the bow bounced off the string. Good for lively, playful passages.

Marcato Molto - More aggressive than "Marcato".

Detache Molto - More aggressive than "Detache".

Spiccato Molto - More aggressive than "Spiccato".

Please note that since the "Molto" articulations 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, "adagio" articulation, or trills and tremolos articulations), 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

Pizzicato

Bartok Pizzicato (Only available in the full version of Concert Strings II, and only in Whole and Half Divisions)

Harmonics (Only available in the full version of Concert Strings II and only in Whole and Half Divisions)

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ARTICULATIONS

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

The Articulations (Shown in the Articulation Rim)



LIST OF ARTICULATIONS

Smooth - Bow moves in normal "arco" style, and left hand fingering is fixed on one note. (with multiple layers for blending or selecting vibrato/dynamics)

Accent pp (Adds a soft accent to "Smooth". Choose from 6 different accent styles described below.)

Accent mf (Adds a somewhat loud accent to "Smooth". Choose from 6 different accent styles described below.)

Accent ff (Adds a loud accent to "Smooth". Choose from 6 different accent styles described below.)

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

Half Step Trill (Only available in the full version of (Concert Strings II). - First select Smooth, Accent pp, Accent mf, Accent ff or Adagio to dictate the accent, and then select the Half Step Trill articulation. Note that you may hear a whole step trill if you have set a key signature with the [TrillKey Knob](#).

Whole Step Trill (Only available in the full version of (Concert Strings II). - First select Smooth, Accent pp, Accent mf, Accent ff or Adagio to dictate the accent, and then select the Whole Step Trill articulation. Note that you may hear a half step trill if you have set a key signature with the [TrillKey Knob](#).

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

Pizzicato

Bartok Pizzicato (Only available in the full version of (Concert Strings II and only in Whole and Half Divisions).

Harmonics (Only available in the full version of (Concert Strings II and only in Whole and Half Divisions).

ACCENT STYLES - Can be applied to Smooth, Tremolo, Half Step Trills, Whole Step Trills and Short Notes. [See more on Accent Styles...](#)

Marcato (or Staccato) - Aggressive attacks. Good for heavy, robust and assertive passages. Works well playing in a "staccato" style as well.

Detache - A more even attack than "Marcato". Good for bringing out bow changes between notes.

Spiccato - Played with the bow bounced off the string. Good for lively, playful passages.

Marcato Molto - More aggressive than Marcato.

Detache Molto - More aggressive than Detache

Spiccato Molto - More aggressive than Spiccato.

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

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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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AUTOMATION

TVEC 4 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 4 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 4.

(This feature operates the same in both TVEC 3 and TVEC 4. In this example, the TVEC 3 GUI is shown.)

The screenshot shows the Kontakt software interface. On the left is the Automation Pane, which has two tabs: "Host Automation" and "Midi Automation". Below the tabs is a table with two columns: "MIDI CC" and "assigned to". The table lists MIDI CC numbers from 0 to 10, all of which are currently "not assigned". A yellow arrow points from the table to a knob in the instrument parameters section. The instrument parameters section is titled "New (default)" and "c 1st Violins CS II Accented". It contains various controls such as "Attack", "Release", "Solo Division F#3", "Blend Divisions D3", "DivisiLive@ C#3", "B'tok Pizz B1", "Harmonics C2", "ModAndVel Vib", "Purge/Reload", "Tremolo G1", "HalfTrill G#1", "WholeTrill R1", "Pizzicato R#1", "EarlyRef Vol 3", "Tremolo G1", "HalfTrill G#1", "WholeTrill R1", "Pizzicato R#1", "EarlyRef Vol 3", "Tremolo G1", "HalfTrill G#1", "WholeTrill R1", "Pizzicato R#1", "EarlyRef Vol 3". The interface also has sections for "DIVISIONS", "ARTICULATIONS", and "FEATURES".

MIDI CC	assigned to
CC 0	not assigned
CC 1	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

Drag a CC or host automation from here

Onto any button or knob here

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 4.

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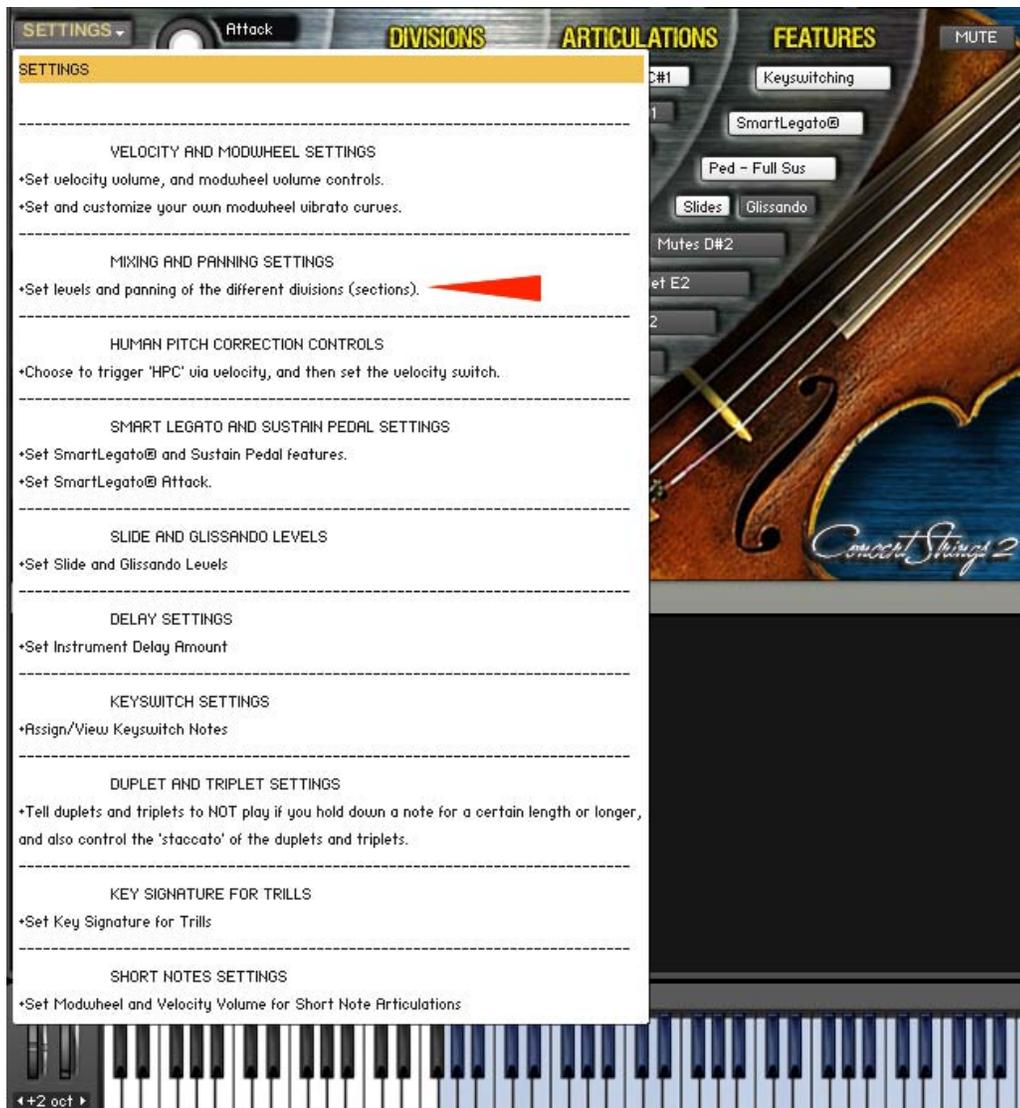
MIXING THE DIVISIONS

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.

(This feature operates the same in both TVEC 3 and TVEC 4. In this example, the TVEC 3 GUI is shown.)



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

DONE_SETTINGS

Attack

MUTE

Release

Whole

WholePan

Keyswitching

Half

HalfPan

SmartLegato@

AttkSens

Quarter

QtrPan

Ped - Full Sus

Solo

SoloPan

Slides

Glissando

Mutes D#2

Duplet E2

Triplet F2

Body Modeling

Vel HPC

EarlyRef Vol 3

Purge/Reload

ModAndVel Vib

TVEC 3 Basic Settings

EqLive@

VibratoLive@ Settings

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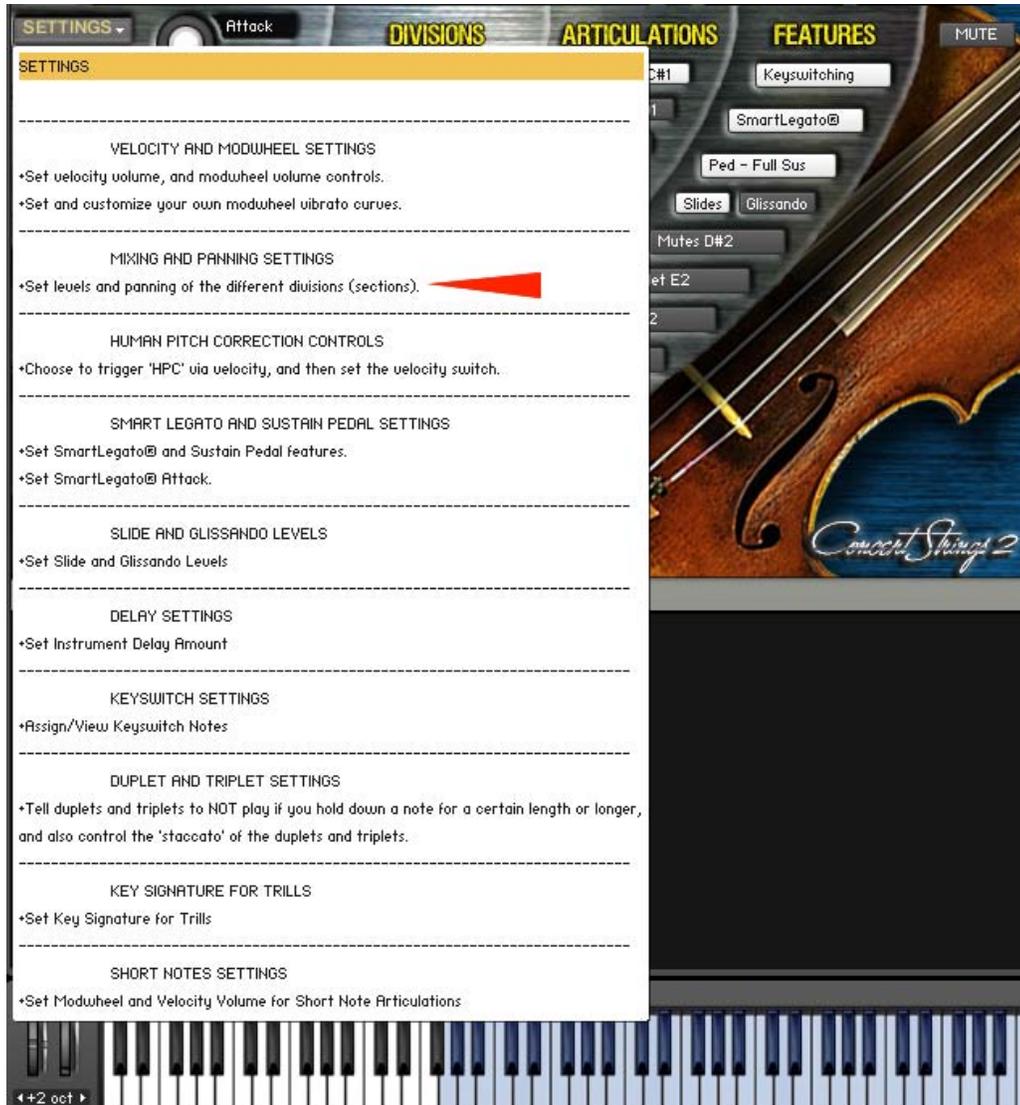
PANNING THE DIVISIONS

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.

(This feature operates the same in both TVEC 3 and TVEC 4. In this example, the TVEC 3 GUI is shown.)



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

DONE_SETTINGS

Attack

MUTE

Release

Whole

WholePan

Keyswitching

AttkSens

Half

HalfPan

SmartLegato

Quarter

QtrPan

Ped - Full Sus

Solo

SoloPan

Slides

Glissando

Mutes D#2

Duplet E2

Triplet F2

Body Modeling

Vel HPC

EarlyRef Vol 3

Purge/Reload

ModAndVel Vib

TVEC 3 Basic Settings

EqLive

VibratoLive Settings

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DivisiLive®

Suppose you have a section of 8 violins. 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 violinists would play the top note, and the remaining 4 violinists would play the bottom note. Before now, this was impossible to accomplish easily in sample libraries. But with TVEC 4'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 violins) so that each note in a 2-note chord is played by only 4 violinists. This way, the passage sounds more realistically performed by a real string section.

Selecting DivisiLive®

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

(This feature operates the same in both TVEC 3 and TVEC 4. In this example, the TVEC 3 GUI is shown.)

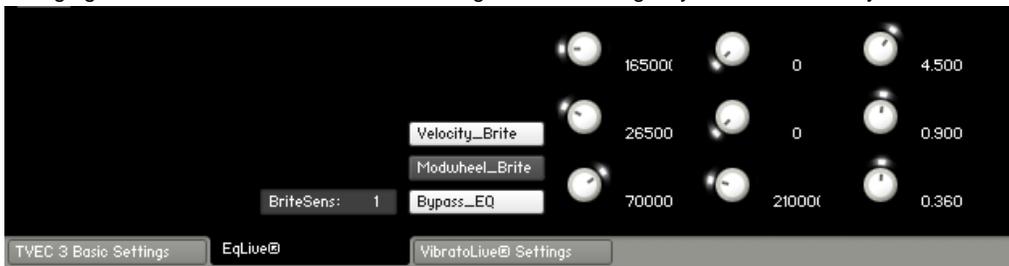


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EQLive®

To get to the EQLive® page, click the EqLive® tab at the bottom of the [GUI](#).

You can globally change the static EQ of an instrument via a 3-pole parametric equalizer. Also, you can elect to have the instrument become brighter via velocity or the modwheel. You should note that velocity or modwheel brightness has nothing to do with the 3-pole parametric equalizer on the GUI. Therefore, if you click the "Bypass_EQ" button, that only bypasses the 3-pole parametric side of EQLive®. To turn off either velocity or modwheel brightness, you need to click their buttons until they are not "greyed out". You can change the sensitivity of velocity and modwheel brightness by changing the value of the "BriteSens" editor. Higher values will give you more sensitivity.



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HUMAN PITCH CORRECTION (HPC)

Human Pitch Correction.

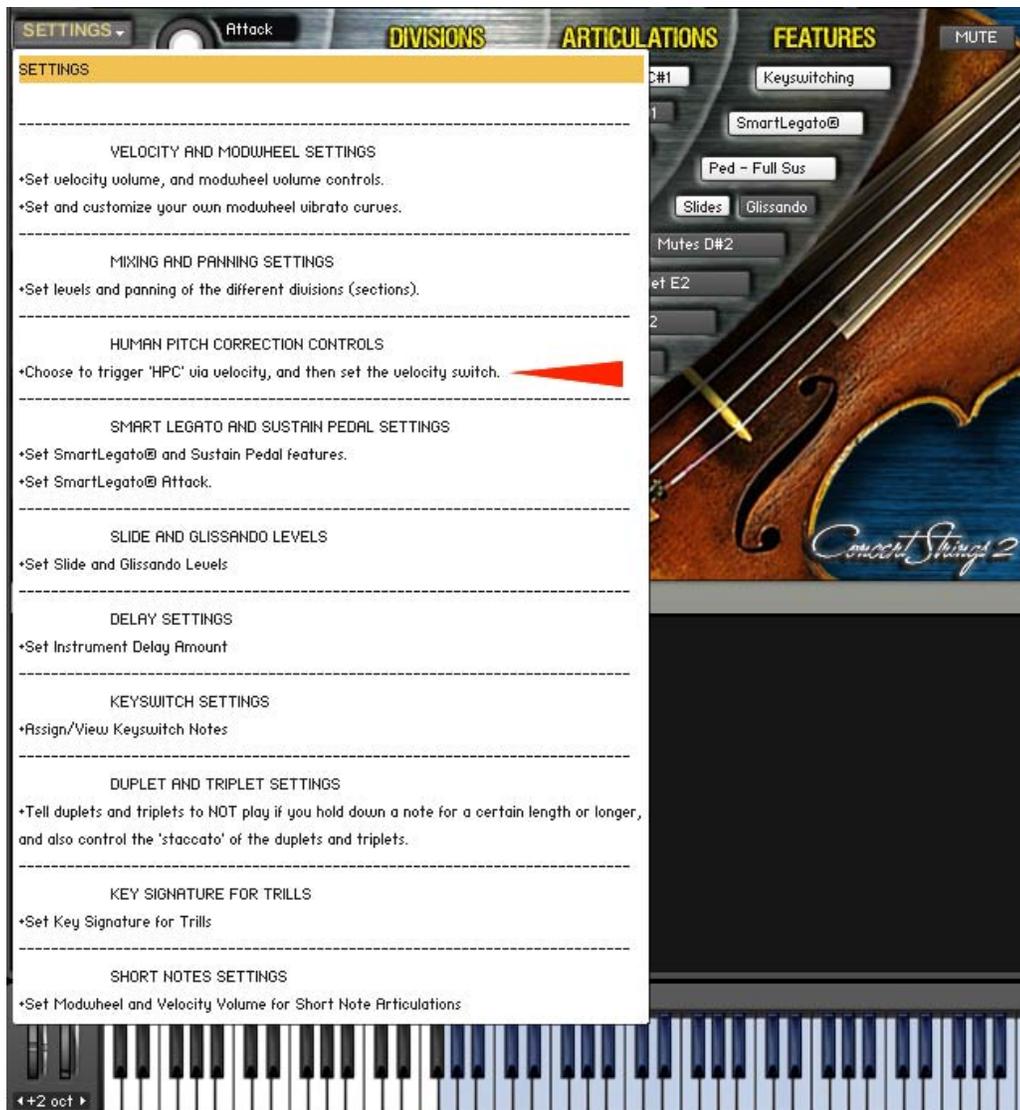
Samples recorded with "hpc" (human pitch correction) sound very "real" especially during medium and fast phrases. This is due to the fact that when strings players play, sometimes, they are likely to be slightly out of tune at the beginning of each note. However, this is a desired effect. Without it, the result can sound rather sterile and "flat" and even "synthy". With this new HPC control, you can turn on or off the hpc feature, or use it variably above certain velocity points.

The yellow arrow below points to the HPC button. The button shows whether the "HPC" samples are being heard or not. If it lights up while you're playing, then the HPC samples are heard. If it goes dark, then the HPC samples are NOT being heard. To either turn off, or to set a velocity switch point for the HPC samples, either click the HPC button.....

(This feature operates the same in both TVEC 3 and TVEC 4. In this example, the TVEC 3 GUI is shown.)



or choose "Choose to trigger "HPC" via velocity, and then set the velocity switch." from the "SETTINGS" menu.



You will see a knob appear. With this, you can:

- 1 - Set a value above which the HPC samples will be heard. Any time a note is played with a velocity greater than what is set with this knob, the HPC button will light up. So during velocity-controlled HPC, the HPC button itself will have no effect other than showing/hiding the HPC knob.
- 2 - Turn the HPC samples off all the time. If you want to turn off HPC altogether, then turn the knob all the way up to 127. That means that only a velocity that is greater than 127 will trigger the HPC samples....which is impossible since the highest possible velocity value is 127. Additionally, if you set this knob to 0, and then click the HPC button (or automate) until it is not lit, then you have effectively turned off the HPC samples as well.
- 3 - Turn the samples on all the time. If you want to hear the HPC samples all the time, then turn this knob all the way down to 0 (You'll see the HPC button change from "Vel HPC" to "HPC".) and then click (or automate) the HPC button to make sure it is lit up. So when the HPC knob is set to 0, the HPC button effectively becomes a toggle between HPC on, and HPC off.

UI for TVEC 3 Basic Settings, featuring a violin background and three main sections: DIVISIONS, ARTICULATIONS, and FEATURES.

TVEC 3 Basic Settings

DIVISIONS

- Attack: 0
- Release: 55
- AttkSens: 9
- Whole Division D#3
- Half Division E3
- Quarter Division F3
- Solo Division F#3
- Blend Divisions D3
- DiuisiLive@ C#3
- Pizzicato A#1
- B'tok Pizz B1
- Harmonics C2
- EarlyRef Vol 3
- Purge/Reload
- ModAndVel Vib

ARTICULATIONS

- Smooth C#1
- AccentPP D1
- AccentMF D#1
- AccentFF E1
- Adagio F1
- Short F#1
- Tremolo G1
- HalfTrill G#1
- WholeTrill A1
- Vel HPC

FEATURES

- MUTE
- Keyswitching
- SmartLegato@
- Ped - Full Sus
- Slides
- Glissando
- Mutes D#2
- Duplet E2
- Triplet F2
- Body Modeling

Other Controls:

- HPC Velo: 32
- EqLive@
- VibratoLive@ Settings

K&H Audio
Concert Strings 2

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Slides and Glissando

These features give you the ability to slide or "gliss" from one note to another. Currently, this feature is designed to be accessed via the pitch wheel. We could have made SlidesLive® respond automatically without the use of a controller. But to us, it seemed that this would cause limits. Typically, most other sliding features work when you play notes that overlap. But what if you want to engage this feature when *not* overlapping the notes? Or what if you *don't* want to engage the feature when you *do* overlap? Clearly it seemed that an engage/disengage function should be implemented. That's why we chose to use the pitch wheel. Therefore, raising the pitch wheel when playing ascending lines, and lowering the pitch wheel when playing descending lines gives you the SlidesLive® feature.

SlidesLive® has two parts: 1) glissando-style, variable *speed* slides where the speed of the slide is determined by how much you raise or lower the pitch wheel, or 2) fixed-speed fast slides where the slide *volume* is determined by how much you raise or lower the pitch wheel. Please note that for solos, slide interval and volume is determined by the key you play and how it is played respectively. Speed cannot be changed.

Using SlidesLive®

First, decide whether you want to use Pitch Wheel **Speed** Slides by choosing "Glissando", or Pitch Wheel **Fast** Slides by choosing "Slides". You can choose with the mouse, or via [automation](#).

The SlidesLive® Chooser

(This feature operates the same in both TVEC 3 and TVEC 4. In this example, the TVEC 3 GUI is shown.)



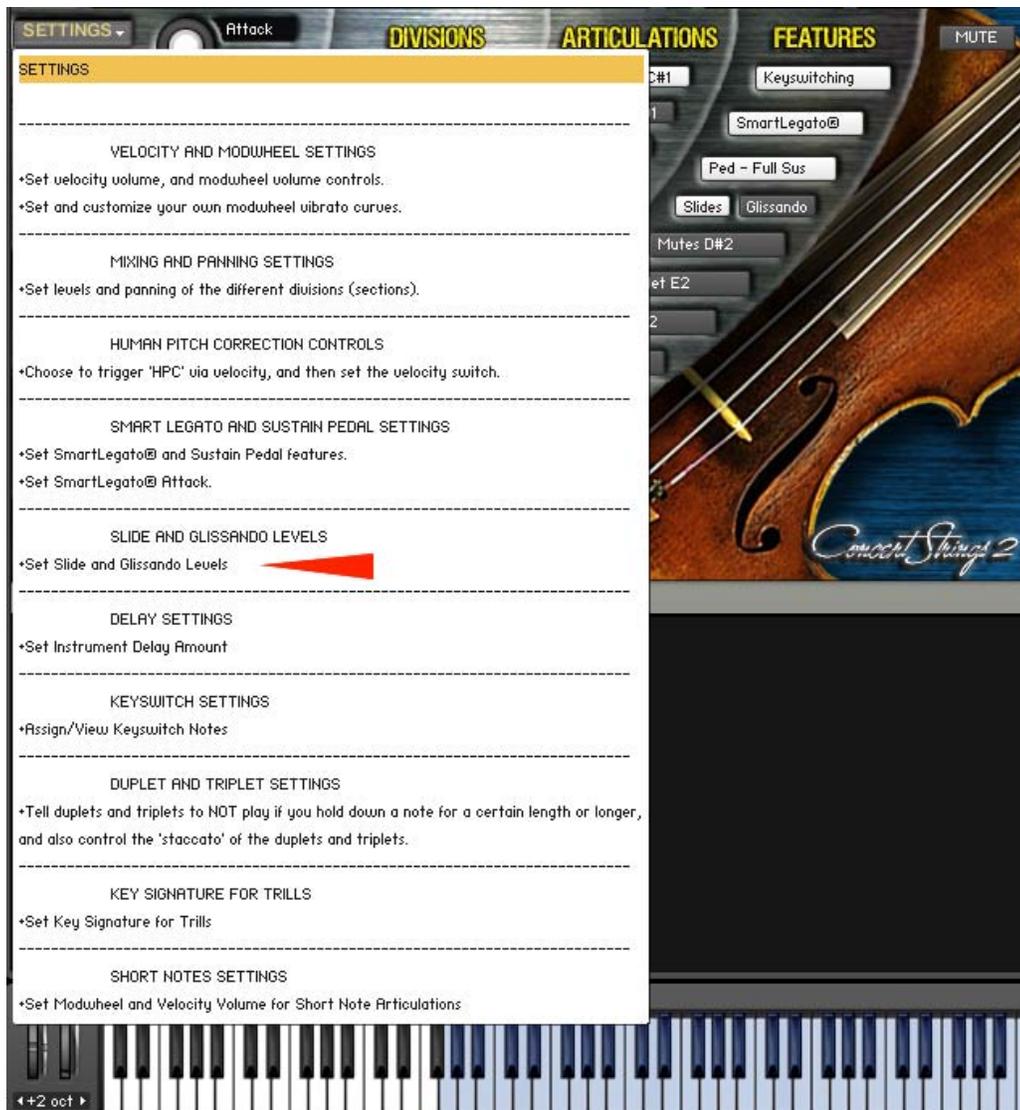
"Glissando" - Pitch Wheel controls the speed of the slide.

"Slides" - Pitch Wheel controls the volume of the slide.

Play a note. Then, just before you play the next note, raise or lower the pitch wheel. (If you are going to play a higher note than the first note, then raise the pitch wheel just before you play the second note. Alternately, if you are going to play a lower note than the first note, then lower the pitch wheel just before you play the second note.) If you choose "Glissando", then for the Whole, Half, and Quarter divisions, the speed of the glissando depends on how far you raise or lower the pitch wheel.

Changing the volume level of SlidesLive®

You can change the volume level of SlidesLive's [slides](#) from the SETTINGS menu on the [GUI](#).



Then you will see a "Levels" knob appear. With this knob, you can set the slide and glissando levels.



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.

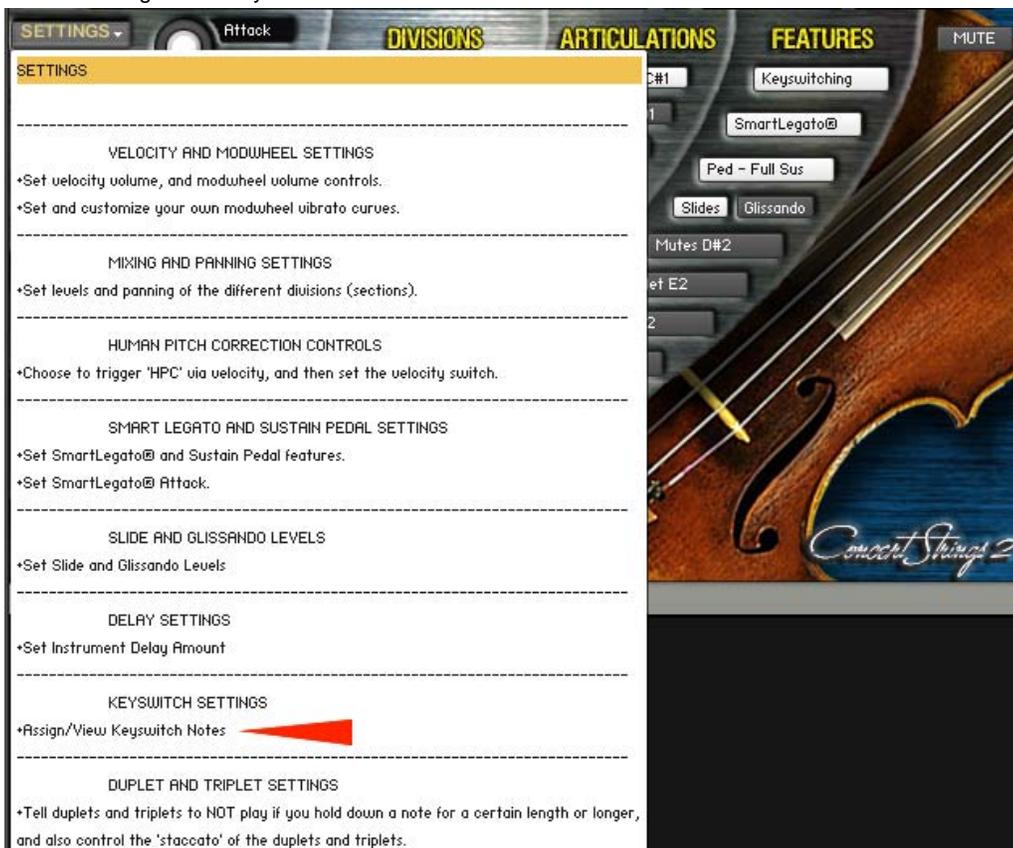
Note that the current keyswitch assignments are nicely displayed on the GUI. If you turn keyswitching off, the note names will also disappear. Of course, they will reappear should you turn keyswitching back on.

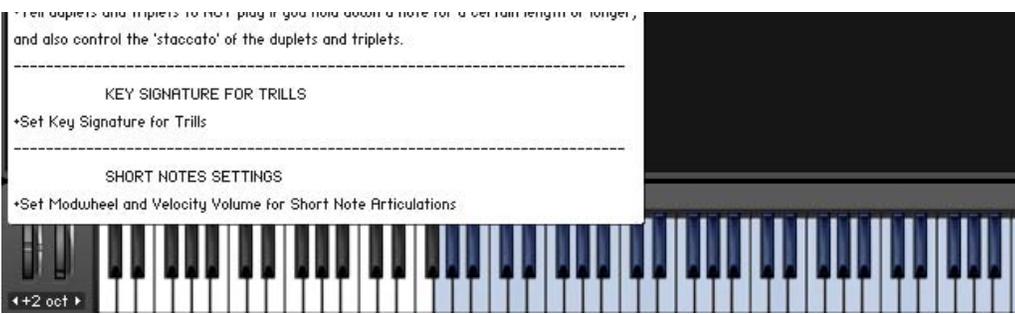
(This feature operates the same in both TVEC 3 and TVEC 4. In this example, the TVEC 3 GUI is shown.)



Assign your own custom keyswitch map.

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



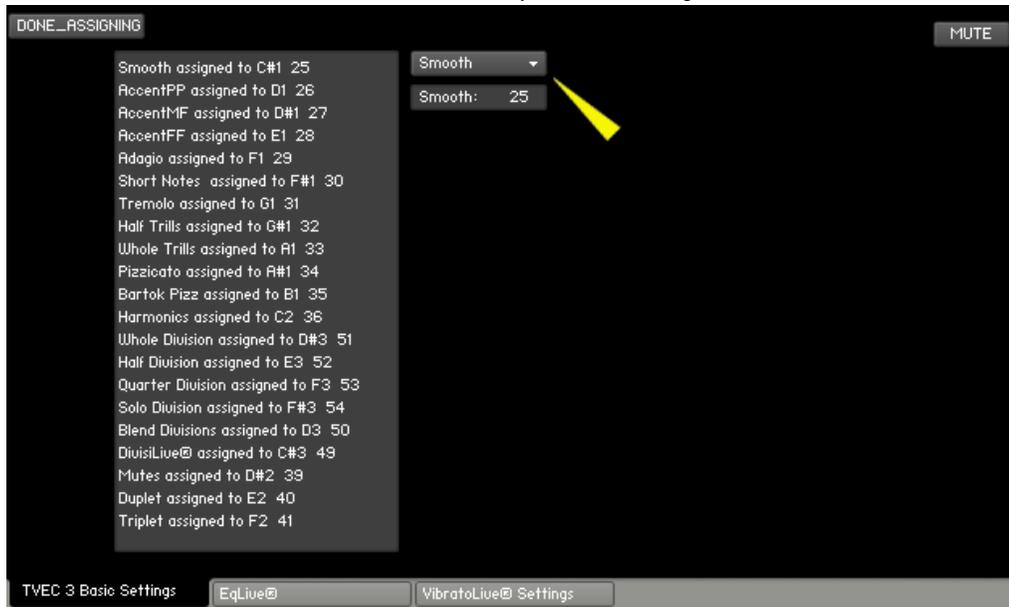


Assigning Articulations or Features to Your Own Key Choices

Please note that some features and articulations such as the 6 staccato style assignments (*Marcato, Detache, Spiccato, Marcato Molto, Detache Molto, Marcato Molto*) triggered by single-hitting, or double-hitting the lowest A, A#, and B 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..

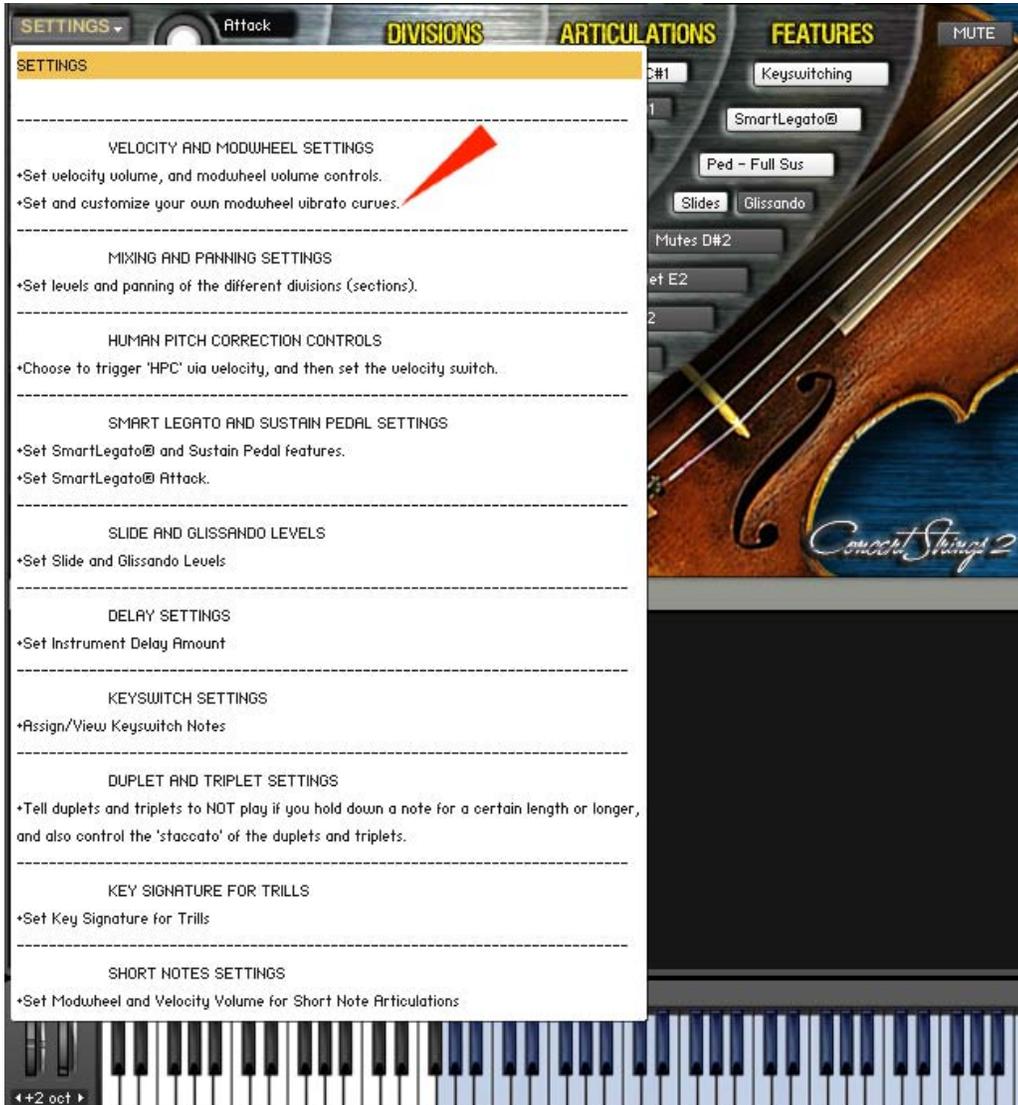


You will now see your keyswitch assignments conveniently displayed on the GUI as well.

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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. (This feature operates the same in both TVEC 3 and TVEC 4. In this example, the TVEC 3 GUI is shown.)



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

DONE_SETTINGS

MUTE

Use Curve 1 Linear



Use Curve 2 Nonlinear



Use Curve 3 Hyperlinear



TVEC 3 Basic Settings

EqLive@

VibratoLive@ Settings

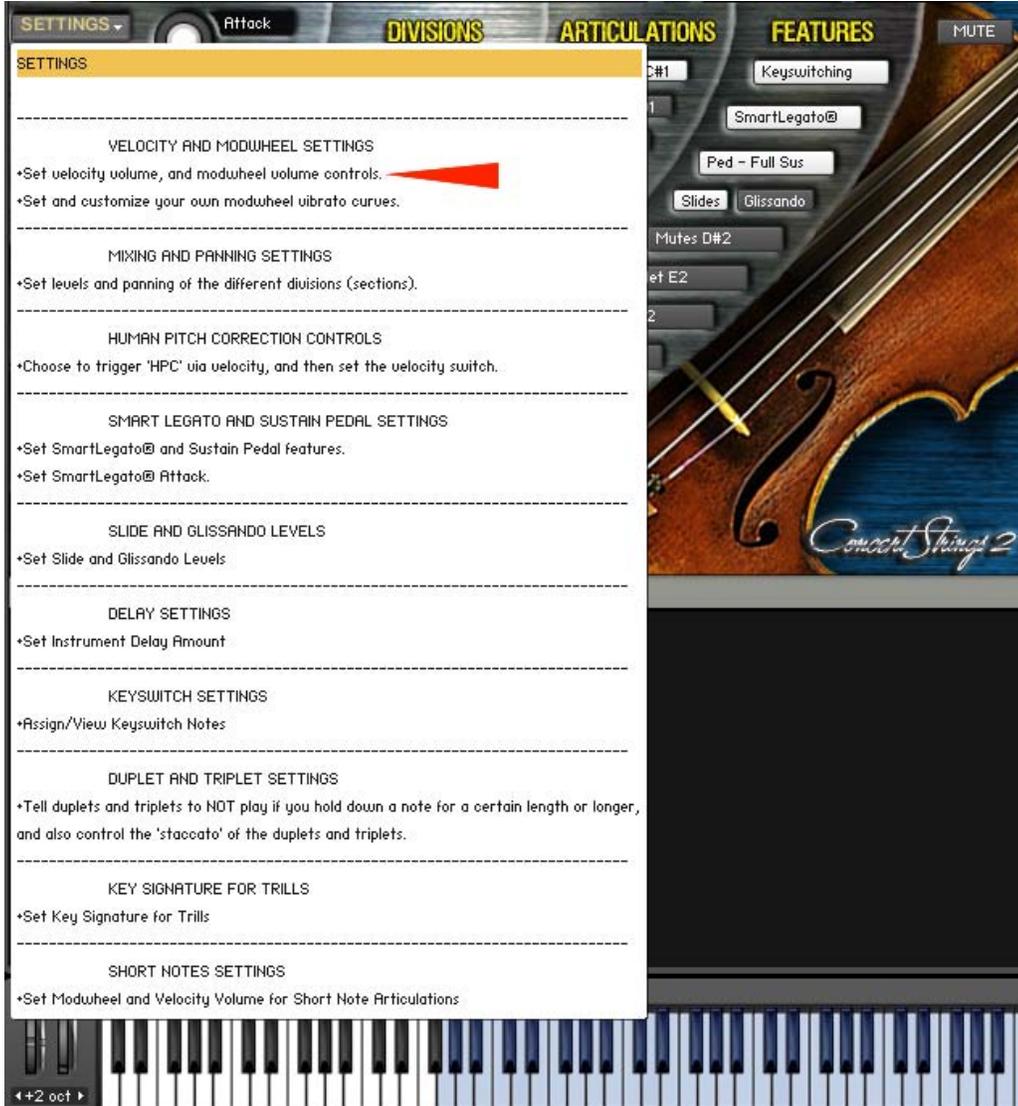
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MODWHEEL AND VELOCITY VOLUME

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.

(This feature operates the same in both TVEC 3 and TVEC 4. In this example, the TVEC 3 GUI is shown.)



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.

(This feature operates the same in both TVEC 3 and TVEC 4. In this example, the TVEC 3 GUI is shown.)



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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 4. 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/RELOAD

Typically, only one "master patch" per instrument is included with TVEC 4. (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 4 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/Reload" menu.

(This feature operates the same in both TVEC 3 and TVEC 4. In this example, the TVEC 3 GUI is shown.)



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

SETTINGS ▾

Attack

Releas 55

AttkSens 9

Blend D

DivisiLive@ C#3

B'tok Pizz B1

Harmonics C2

ModAndVel Vib ▾

TVEC 3 Basic Settings

Pitch Mod

←+2 oct →

MUTE

DIVISIONS

ARTICULATIONS

FEATURES

Purge/Reload

PURGE-----

Purge Smooth

Purge Short Notes (DO NOT PURGE SHORT NOTES IF YOU ARE KEEPING TREMOLO OR TRILLS)

- Purge Marcato
- Purge Detaché
- Purge Spiccato

Purge Tremolo

Purge Half Trills

Purge Whole Trills

Purge Pizzicato

Purge Bartok Pizz

Purge Harmonics

Purge Slides

Purge Whole Division

Purge Half Division

Purge Quarter Division

Purge Solo Division

RELOAD-----

Reload Smooth

Reload Short Notes

- Reload Marcato
- Reload Detaché
- Reload Spiccato

Reload Tremolo

Reload Half Trills

Reload Whole Trills

Reload Pizzicato

Reload Bartok Pizz

Reload Harmonics

Reload Slides

Reload Whole Division

Reload Half Division

Reload Quarter Division

Reload Solo Division

RELOAD EVERYTHING

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, pizzicato or harmonics articulations.)

Selecting SmartLegato

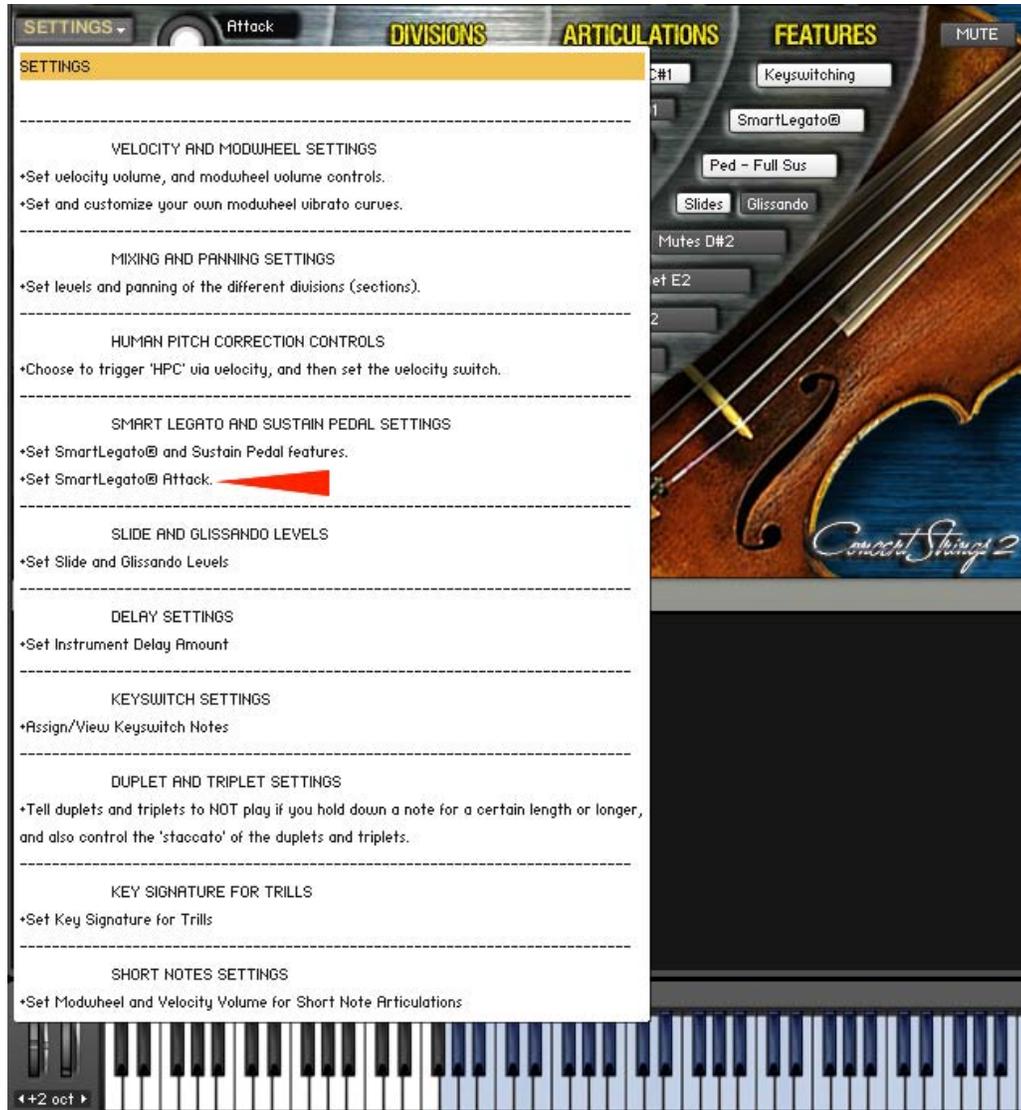
Simply click the "SmartLegato" button to turn SmartLegato on or off.

(This feature operates the same in both TVEC 3 and TVEC 4. In this example, the TVEC 3 GUI is shown.)



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. 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.



Here's a nifty tip:

Load a "combination" instrument that has, for example, violins, violas, cellos and basses. Play a triad with your right hand, and an octave with your left hand all at the same time. You'll hear a big fat string chord. Now, continue holding the left hand octave, and release your right hand. You'll still hear the left hand octave. Then, while still holding the left hand octave, play a mono, legato-style line with your right hand. SmartLegato will actually engage true legato technology with the line being played by your right hand while maintaining the held octave on your left hand! All of this happens without ever having to change patches, use a keyswitch, controller, or anything else.

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SUSTAIN PEDAL NOTE EXTENSION

TVEC 4 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. 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.

First decide how you want the sustain pedal to behave as described above.

To choose function 1, set the sustain pedal button (right below the SmartLegato® button) to "Ped - Full Sus".

To choose function 2, set the sustain pedal button to "Ped - LegOverlap".

Clicking this button toggles between the 2 functions. (You can use automation as well.)

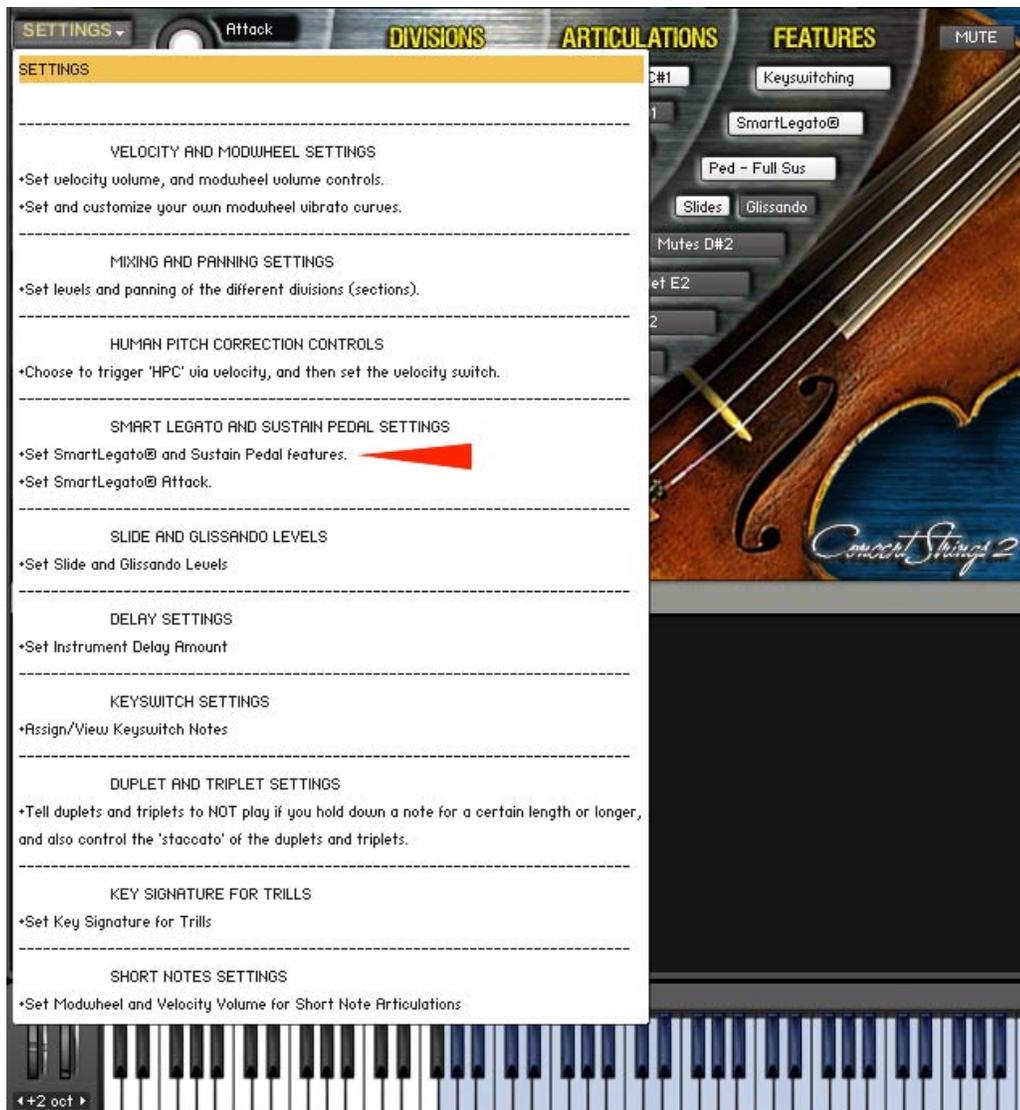
(This feature operates the same in both TVEC 3 and TVEC 4. In this example, the TVEC 3 GUI is shown.)



Using Sustain Pedal Note Extension (function 2)

First, try playing a few repeated notes while depressing the sustain pedal. If the overlapping time does not suit you, then:

1. Choose "Set SmartLegato® and Sustain Pedal Overlap Time" from the "SETTINGS" menu.



2. The Overlap knob will appear. While still depressing the sustain pedal and playing repeated notes, adjust the Overlap knob to taste.

3. Once you are satisfied, then click "DONE_SETTINGS".

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

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TrillsLive®

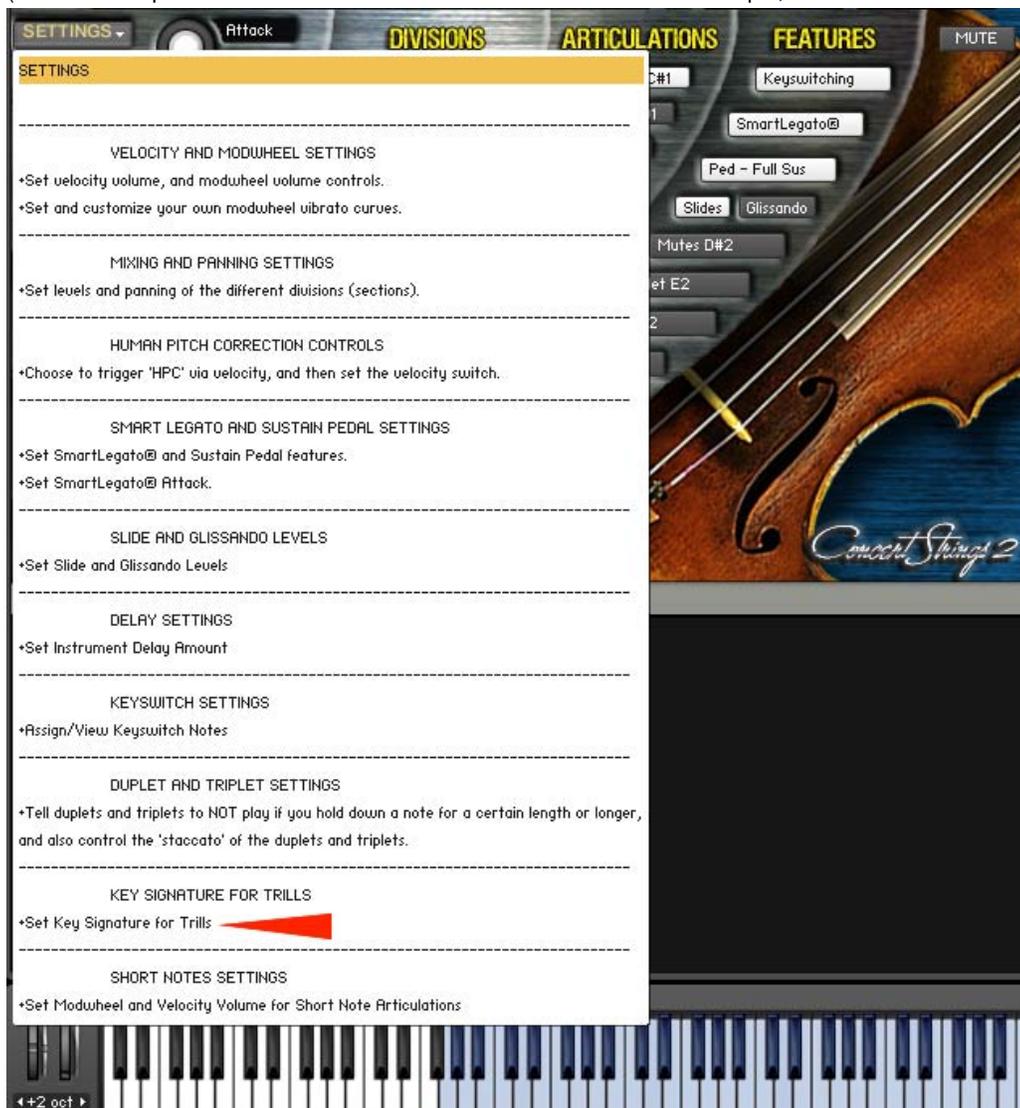
(Only Available in the full version of Concert Strings 2)

Instead of going back and forth choosing half step or whole step trills while you play, TVEC 4 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 4 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.

(This feature operates the same in both TVEC 3 and TVEC 4. In this example, the TVEC 3 GUI is shown.)



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

DONE_SETTINGS **TVEC 3** **Attack** 0 **Release** 55 **AttkSens** 9 **MUTE**

DIVISIONS **ARTICULATIONS** **FEATURES**

Whole Division D#3 Smooth C#1 Keyswitching
Half Division E3 AccentPP D1 SmartLegato@
Quarter Division F3 AccentMF D#1 Ped - Full Sus
Solo Division F#3 AccentFF E1 Slides Glissando C Major
Blend Divisions D3 Short F#1 Mutes D#2 TrillKey 1
DivisiLive@ C#3 Tremolo G1 Duplet E2 Triplet F2 Body Modeling
HalfTrill G#1 WholeTrill A1 Pizzicato A#1 Vel HPC
B'tok Pizz B1 Harmonics C2 EarlyRef Vol 3
Purge/Reload
ModAndVel Vib

TVEC 3 Basic Settings EqLive@ VibratoLive@ Settings

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

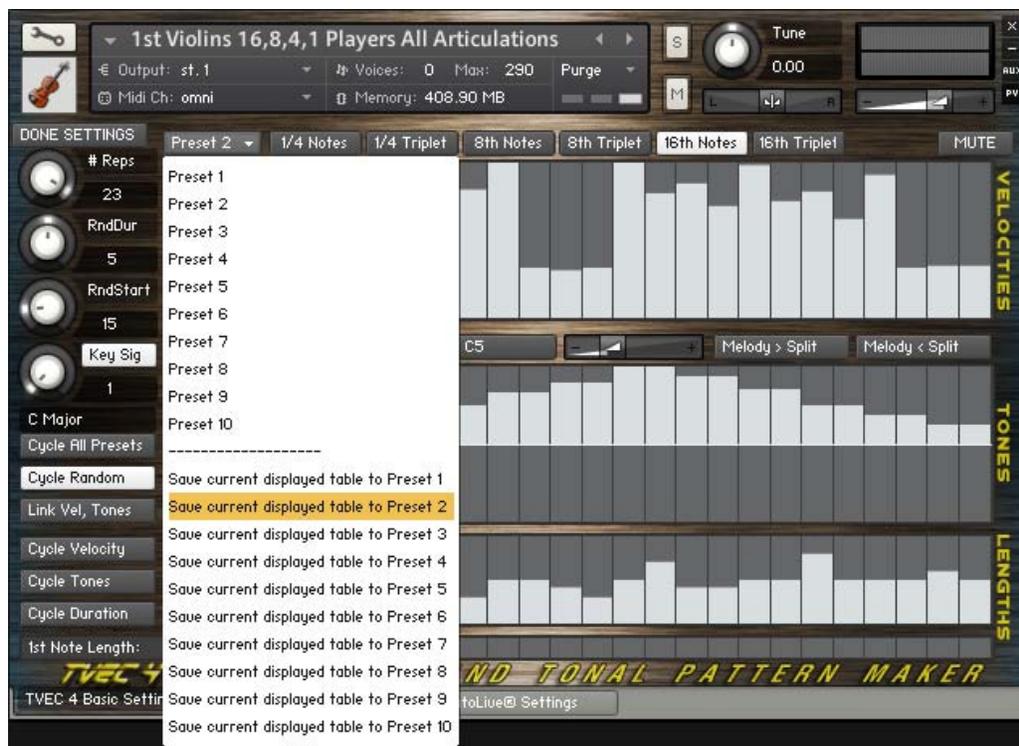
B - We will choose the Velocity Table's preset 2 and create a custom table there. So first, go to preset 2.

The screenshot shows the TVEC 4 RHYTHM AND TONAL PATTERN MAKER interface. The instrument is set to "1st Violins 16,8,4,1 Players All Articulations". The "DONE SETTINGS" panel on the left shows various parameters like # Reps (23), RndDur (5), RndStart (15), Key Sig (1), C Major, and Cycle All Presets. The main area displays three tables: VELOCITIES, TONES, and LENGTHS. The VELOCITIES table is currently set to Preset 2, and the TONES and LENGTHS tables are also set to Preset 2. The interface includes a "MUTE" button and a "Tune" knob.

C - Now, we redraw the table.

This screenshot is identical to the previous one, showing the TVEC 4 RHYTHM AND TONAL PATTERN MAKER interface. The instrument settings and the "DONE SETTINGS" panel are the same. The VELOCITIES, TONES, and LENGTHS tables have been redrawn, resulting in a different pattern of bars across the tables. The interface elements like "MUTE" and "Tune" are also present.

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

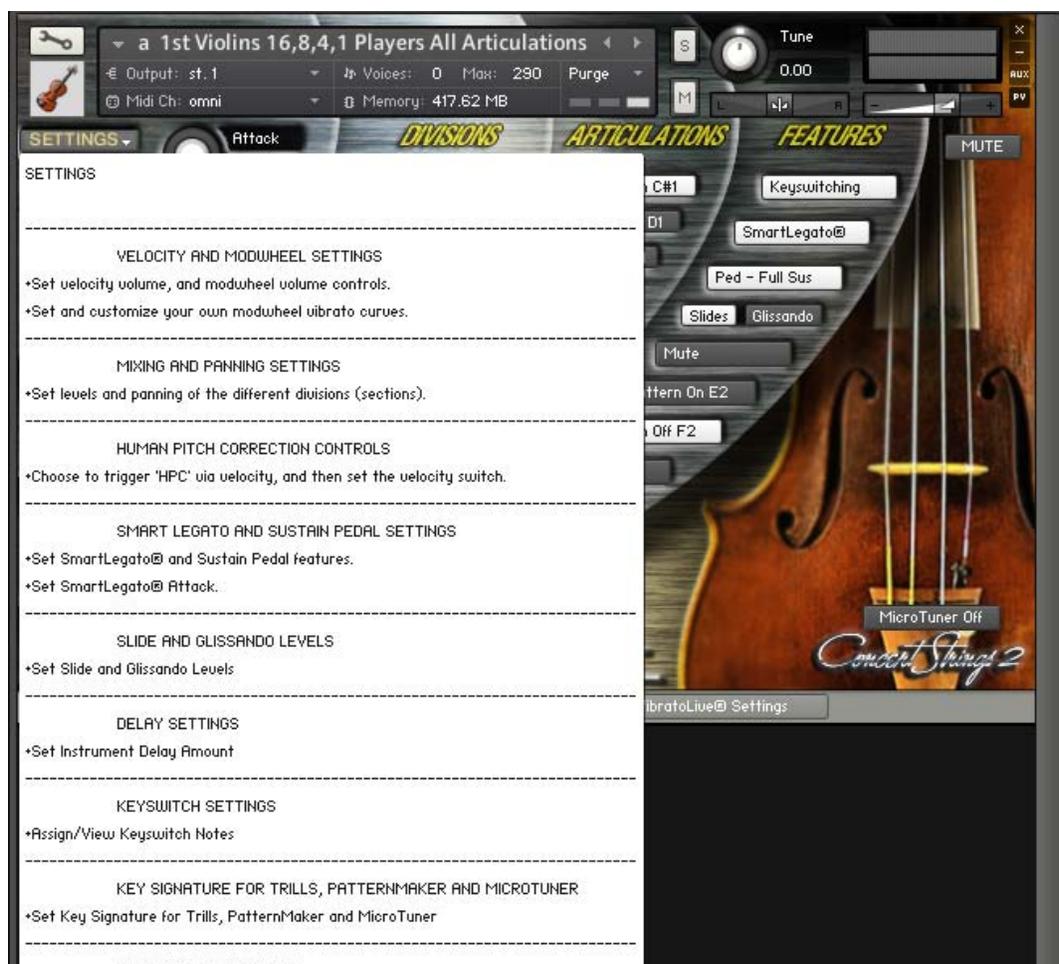


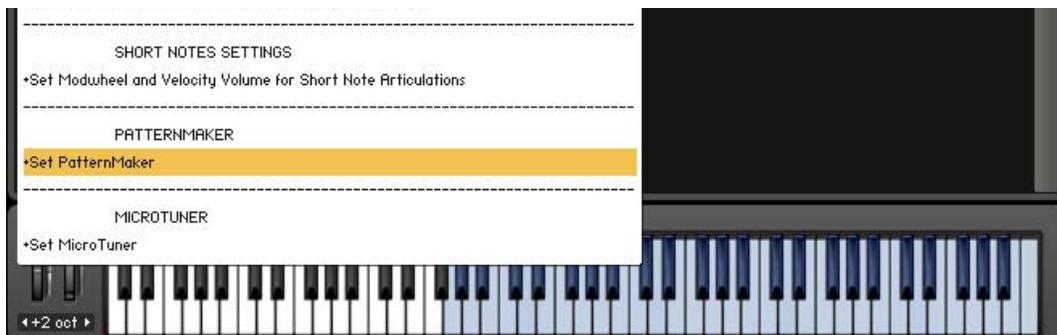
E - Now, this new preset is available to you as long as you have the instrument open. However, if you close the instrument and do not resave it, the "stock" preset #2 over which you drew will come back again the next time you open the instrument, and you will have lost your settings. Therefore, you MUST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

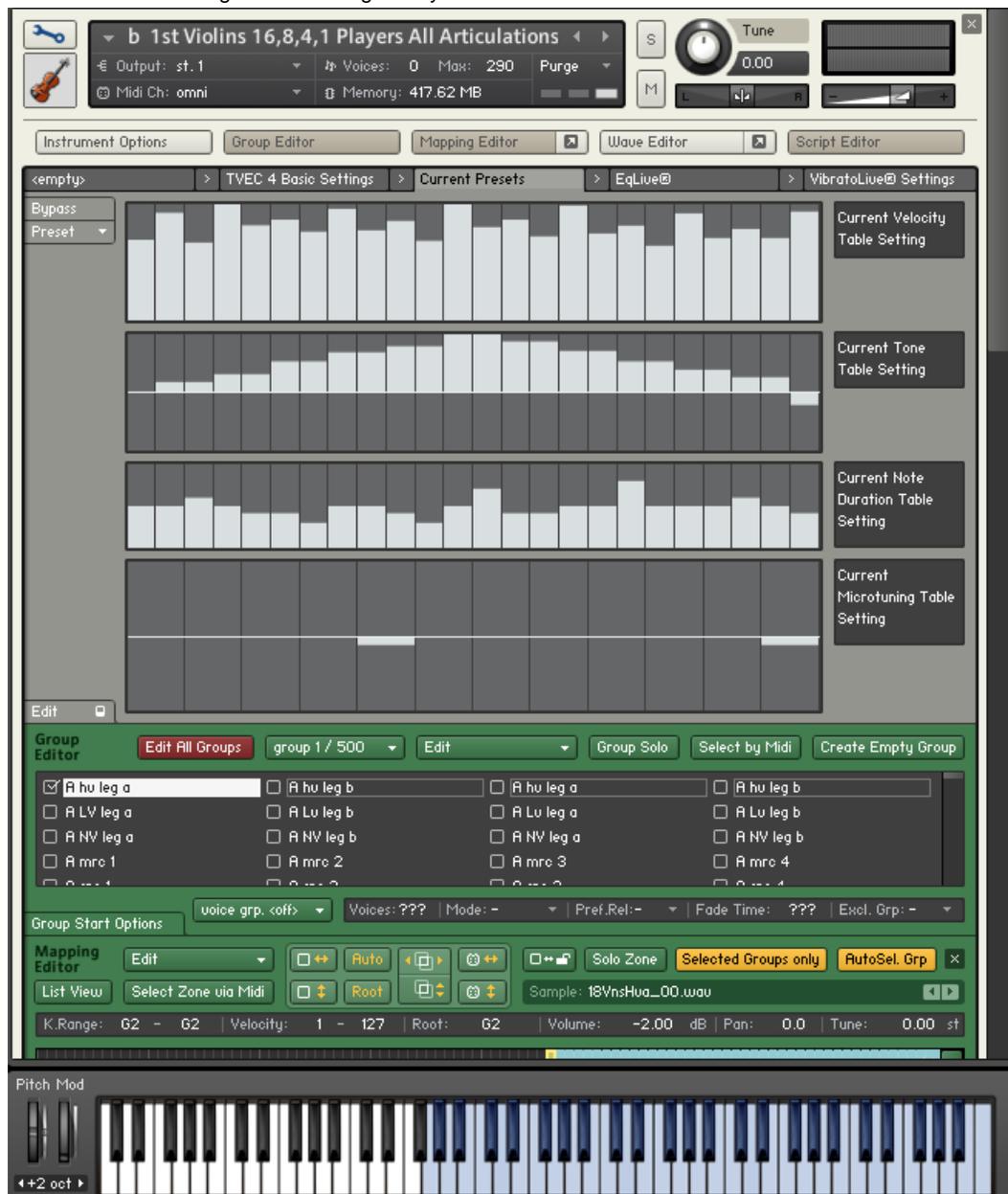


D - Now, click the "wrench" icon to open the instrument, and choose the "Current Presets" tab near the top of the interface. BE CAREFUL.





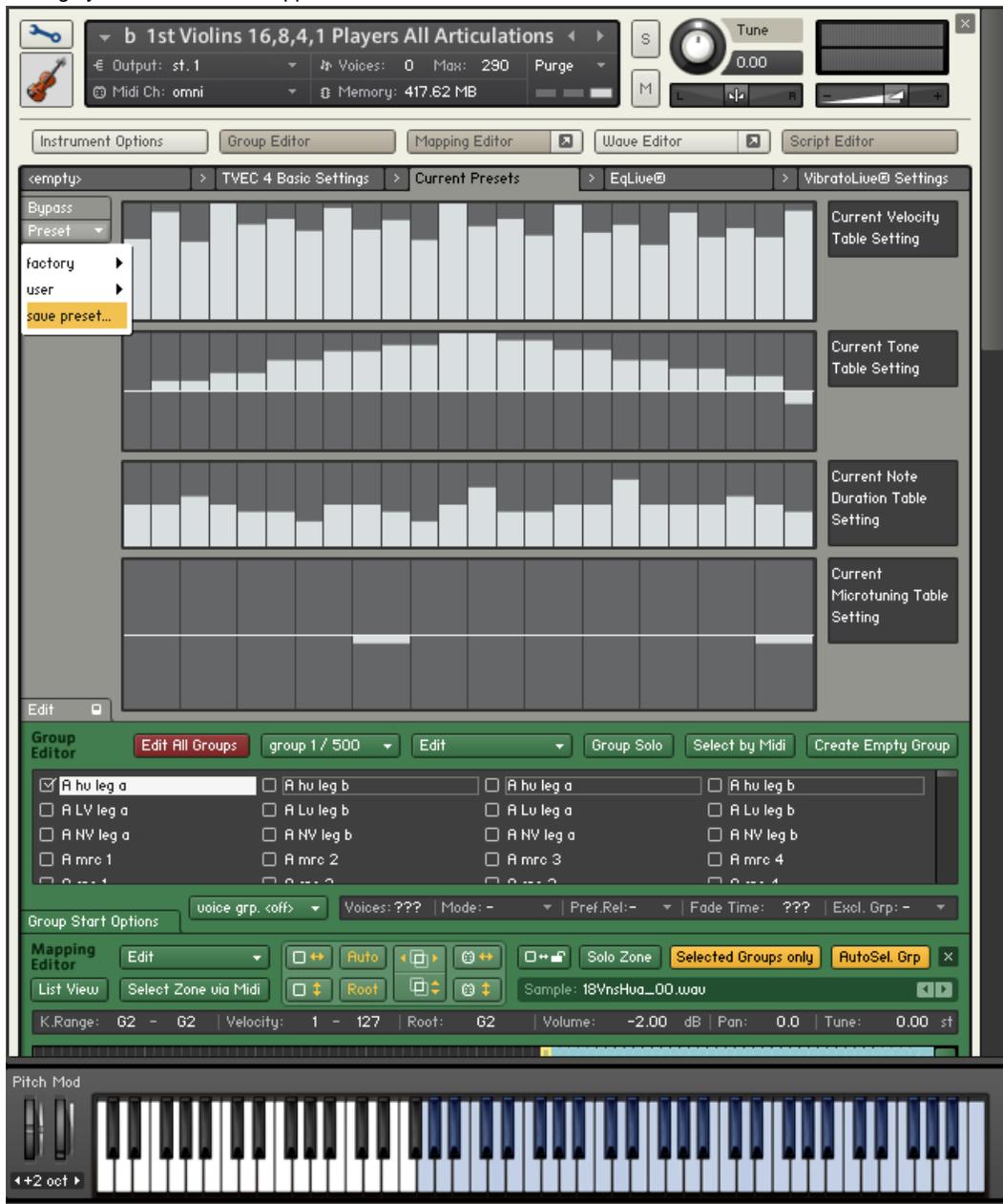
E - You will now see the values you set in the PatternMaker page assigned here in the "Current Presets" page. Please note that changing values here on this page have NO EFFECT, and should be avoided. The display here is merely for reference so that you can see that the settings are matching what you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

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VibratoLive®

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

(This feature operates the same in both TVEC 3 and TVEC 4. In this example, the TVEC 3 GUI is shown.)



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.

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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!

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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.

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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?

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

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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 SlidesLive® 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.	This is a known issue and is currently being addressed.
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.
PatternMaker is not working.	Make sure you have chosen an articulation that is accented, or the "Short" articulation.

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REQUIREMENTS

TVEC 4 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 VibratoLive® tended to spike the CPU when playing large chords using the Quad core.

Instruments Containing Only One Division

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