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## INSTALLING YOUR SONICCOUTURE PRODUCT

If you do not own Kontakt, you can install the free [Kontakt Player](#).

Kontakt 6.2 or above is required for this product.

The most up to date installation instructions can be found on the [Soniccuture Website](#)



## THRENODY STRING RECORDING



For our first string library, we thought we'd aim for something a little different from the many string libraries already on the market. The focus in Threnody is on avant-garde string articulations, such as those you hear in late 20th century orchestral music or science fiction film soundtracks. Although we did a few standard articulations as well, this library is full of col legno clattering, clusters, various 'clouds' of activity, glissandi, etc.

For this library we recorded a massive string section of 60 musicians (16-14-12-10-8). We used over 30 microphones in the hall, although these have been mixed down to three stereo stems: the main tree, the spot mics, and the ambience mics.

There are 26 different articulations, sampled across the entire orchestral range.





To best use these in Kontakt we've included an XY pad that allows you to crossfade between any four articulations in real time. You can record, automate, or create fade paths of a precise, tempo-synced length. We've also added some of our more adventurous scripting tools to create even more extreme effects ; the cluster tool (you can create clusters of clusters), pitch bend glissando, pitch instability, and others.

## ABOUT THE ARTICULATIONS

The articulations we chose are divided into 7 categories: Traditional, Extended, Cluster, Micropolyphony, Clouds Pitched, Clouds Cluster, and Glissandi. All articulations are recorded at multiple dynamics across the entire orchestral range.

The TRADITIONAL articulations include SIMPLE SUSTAIN, MOLTO SUL PONTICELLO, and TREMOLO options, as well as two slightly unusual bowings. In DIAGONAL BOWING, we asked the players to randomly cross their bows between normal and sul tasto positions, all out of sync with each other, to lend a random harmonic overtone

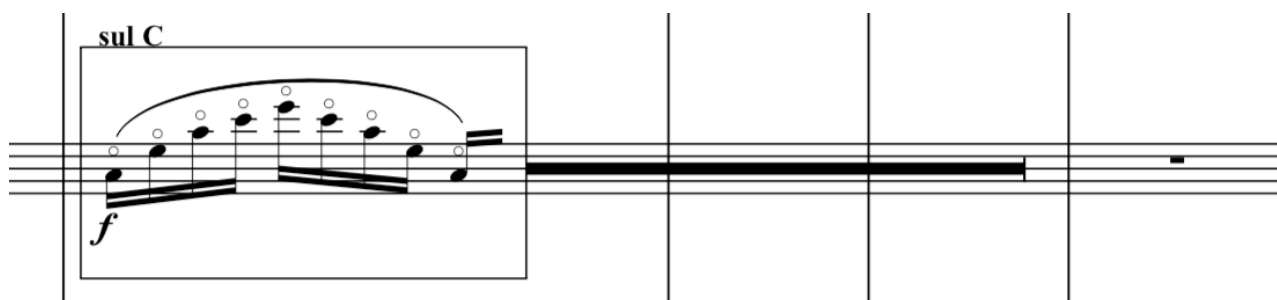


shimmer to the sound... it's slightly richer than the simple sustain. We also added CHAOS TREMOLO, in which all players are changing the tremolo speed randomly, again, out of sync with each other, for a more chaotic effect.



In the EXTENDED articulation category we have UNSTABLE PITCH, in which all players are doing a slow, very wide vibrato, so that they all sound out of tune with each other. We have two BEHIND THE BRIDGE articulations, one simple arpeggios and one with tremolo.

The HARMONIC GLISSANDI is sometimes known as the Firebird effect, from Stravinsky. Here the players are randomly gliding across the various harmonics of each string. And SEAGULLS is similar, in that it's a single glissando down through the harmonic series of the string. HARMONIC GLISSANDI and SEAGULLS are both originally only available on the open strings of the instrument, although here we transpose them to all pitches.



For the CLUSTER category we asked the players to play a sustained cluster of about a minor third, with microtones. This is then done as a SUSTAIN bowing, a TREMOLO, and a TRILL. In the TRILL the players are trilling between any two pitches within the cluster range.



The image shows three staves of musical notation. Each staff starts with a box containing a chord of notes (Bb, C, D, E) and a dynamic marking 'p'. The notes then transition into a dense, horizontal line of notes across the staff.

The MICROPOLYPHONY category was inspired by the well-known Ligeti technique in which each player is playing similar, but different, melodic lines and tempi within a certain pitch range. We did this across all registers, and at two speeds, FAST and SLOW.

The image shows two staves of musical notation. The first staff starts with a dynamic marking 'p' and the second with 'ff'. Both staves feature rapid, dense clusters of notes.

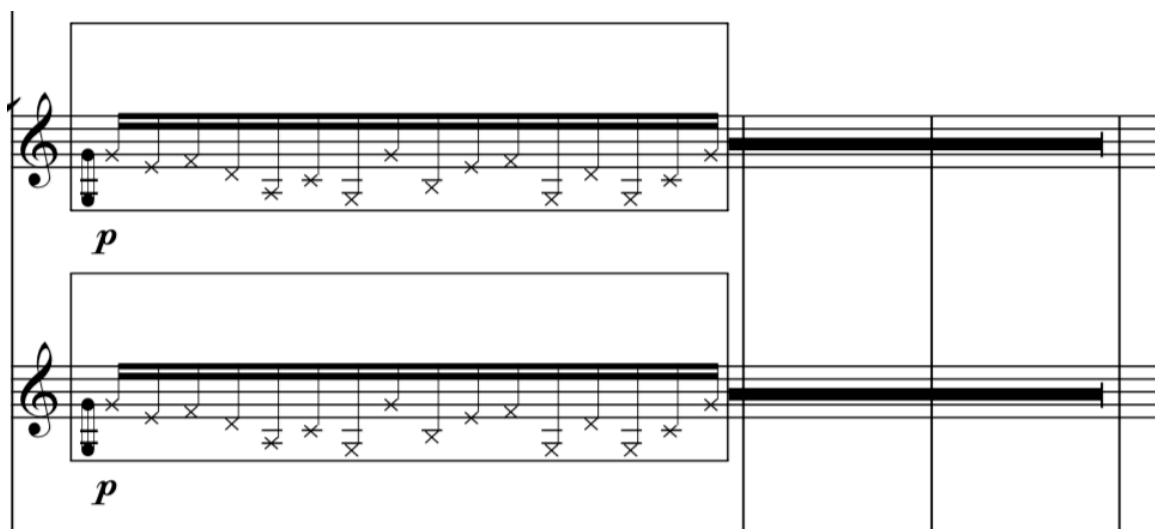
We have many articulations we call CLOUDS, because the players are playing rapid notes, but out of sync with each other, creating a sort of cloud of activity. The first set of these are PITCHED, and executed SPICCATO, PIZZICATO, and COL LEGNO (with the wood of the bow).

These CLOUDS were then done again in clusters of pitches, also SPICCATO, PIZZICATO, and COL LEGNO.





SPIDERS is an even wider CLOUD effect in which the player plays freely across a couple of octaves. Again the rhythm of each player is random and unsynchronised. SPIDERS were played both PIZZICATO and COL LEGNO.



The final category is GLISSANDI, in which we asked the players to play a unison glissando over a certain range. This is available UP and DOWN, and in Kontakt it's also available with the Time Machine processor engaged so that you can change the speed of the glissando if you need.



## TECHNICAL INFO

60 piece string orchestra - Budapest Art Orchestra, strings only

26 articulations

3 microphone pairs

Over 3,700 samples

Stereo 24 bit, 48 kHz

12 GB library, 6.5 GB with NCW compression

## ARTICULATION LIST

Simple Sustain

Diagonal Bowing

Tremolo

Chaotic Tremolo

Molto Sul Ponticello

Ponticello Tremolo

Unstable Pitch

Cluster Sustain

Cluster Tremolo

Cluster Trill

Micropolyphony Fast

Micropolyphony Slow

Clouds Pitched Spiccato

Clouds Pitched Pizzicato

Clouds Pitched Col Legno

Clouds Cluster Spiccato

Clouds Cluster Pizzicato

Clouds Cluster Col Legno

Clouds Spiders Pizzicato

Clouds Spiders Col Legno

Behind the Bridge Arpeggio

Behind the Bridge Tremolo

Firebird Harmonic Glissandi

Seagulls

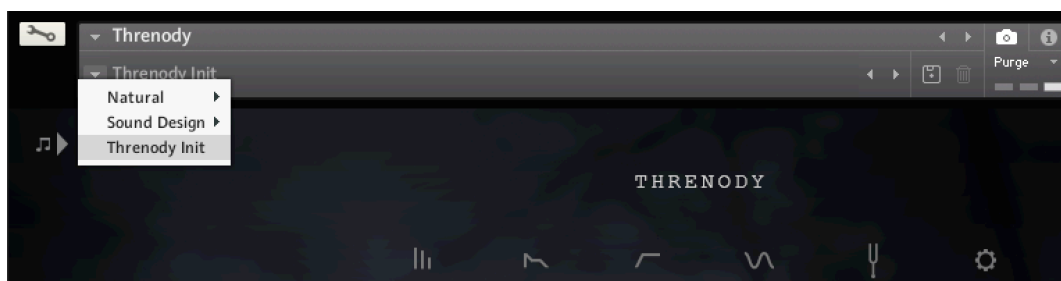
Glissando Up

Glissando Down



# THE KONTAKT INSTRUMENT

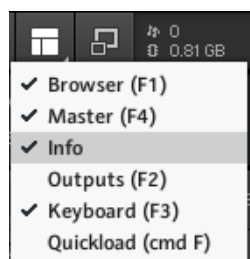
## SNAPSHOTS



Kontakt stores presets as Snapshots, and you can use these to save your own setups.

We have provided a selection of Snapshots in different categories to provide some initial inspiration..

## BUILT-IN HELP

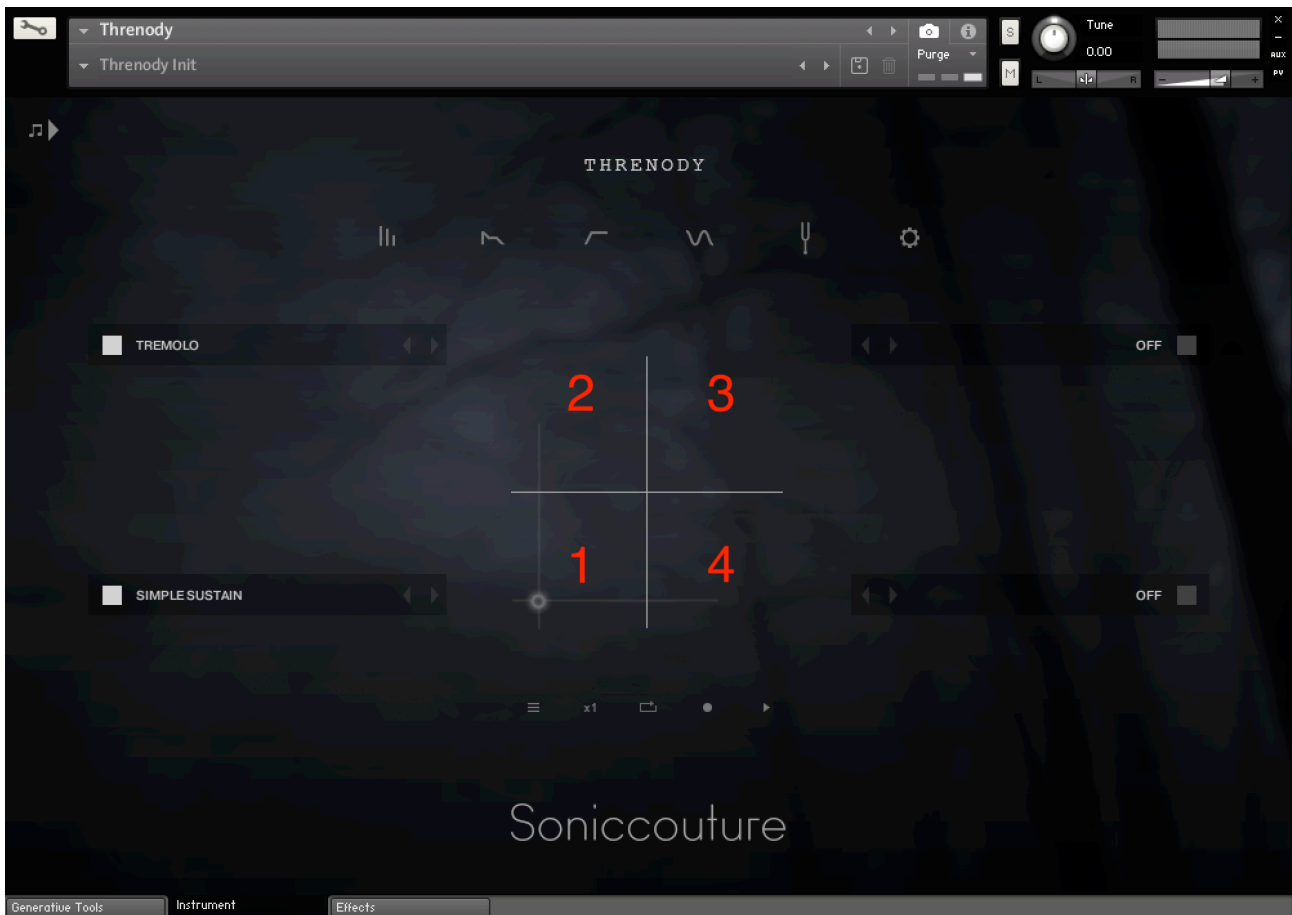


If you activate the Info pane in Kontakt, you can hover over any control in the instrument and a short note will appear in the Info pane at the bottom describing what that control does.



## OVERVIEW & QUICK START

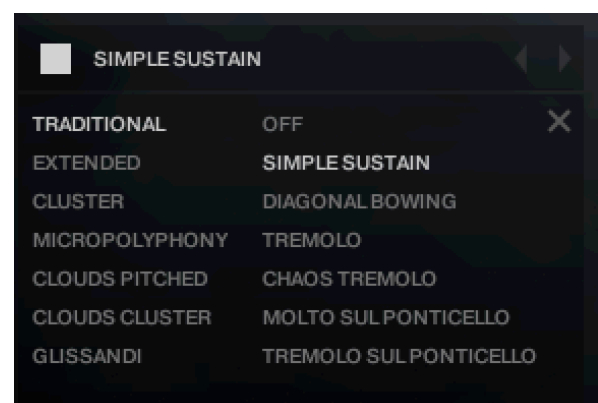
The main page of Threnody is the Articulation page, which features an XY pad to crossfade between any four articulations freely. You can always return to this page by clicking above the editor icon row at the top.



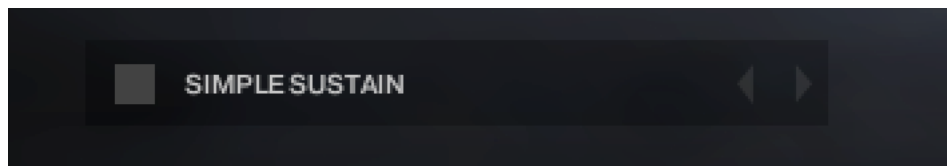
The articulations or elements are numbered from the lower left (this is logical if you remember both X and Y start from zero). The first thing you may want to do is set your X and Y MIDI controllers on the OPTIONS page, and save the NKI with your preference.

If a preset uses only 2 articulations, we use elements 1 and 2, so you only need to use the Y controller to crossfade those elements

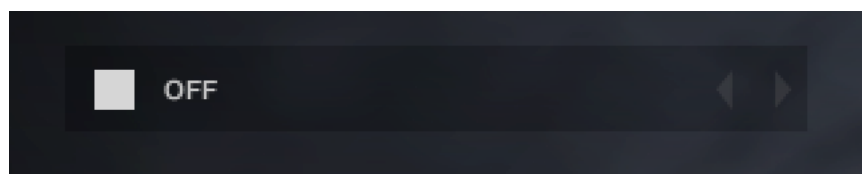
If you click on any of the articulations, a browser will pop up giving you the opportunity to select a different articulation for that position.



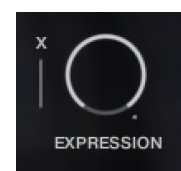
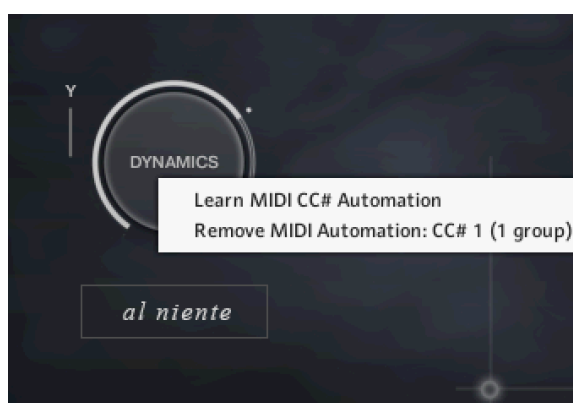
The white square beside the articulation name allows you to turn it on or off. This changes the XY pad behaviour, since if a corner is off, then a crossfade will not be executed when moving the XY pad towards that element. It also removes the articulation from memory, so you can save RAM by turning elements off.



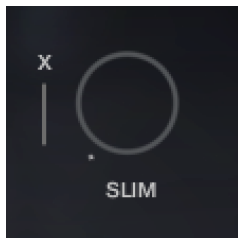
If you need, you can also choose OFF as an articulation, and in this case you can engage the element corner and a crossfade WILL happen towards that silent articulation.



Two other important controllers to familiarise yourself with firstly are the DYNAMICS and EXPRESSION controllers, which default to CC1 and CC11 respectively. Using these will help the organic flow of your string parts. If you need to change the MIDI controllers you can right click the large DYNAMICS wheel on the mixer page, and the EXPRESSION controller on the amplitude page, and then save the NKI with your preferred setting.



Lastly, it can be useful to assign a MIDI controller to the SLIM knob on the filter page. This is not assigned by default, so you need to right click it to assign a CC. The SLIM effectively filters out the fundamental of each note, so sounds a little bit like a *con sordino* or slight *ponticello* effect, another useful colour variation to have at your fingertips.



In summary, using two standard CCs for DYNAMICS and EXPRESSION, two more CCs for X and Y articulation crossfading, and possibly a SLIM CC, will maximise your expressive control over the instrument.

## A NOTE ABOUT CPU

THRENODY is potentially a very demanding instrument if all features are used at once.

Remember that polyphony requires CPU in Kontakt. If you engage more microphones or more articulations than you need, you'll be doubling the polyphony with each and placing unnecessary demands on your computer. It's best to only load the minimum articulations and microphones you need.

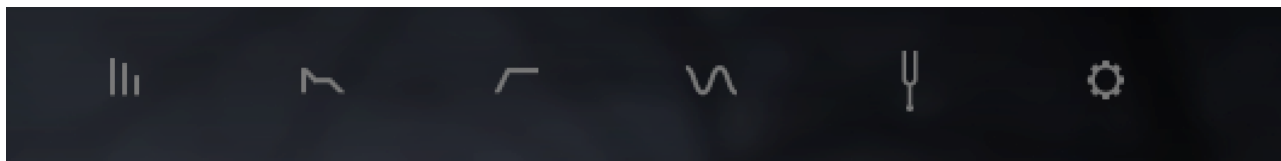
Our CLUSTER tool in the pitch editor also doubles the polyphony used with each voice added, so beware if you're experimenting with that.

Finally, if you don't need the filter, make sure it's set to BYPASS mode (it's off by default on all our "Natural" presets). And if you don't need the Kontakt reverb, turn OFF the SPACE panel on our Effects page.



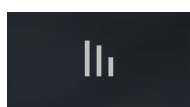
## THE EDITOR

At the top of the main page is a row of icons that engage various editors.



These five switches open six different parameter editors. From left to right they are the Mixer, Amplitude, Filter, LFO, Tuning, and Options editors.

**NOTE** that clicking the icon again, or clicking anywhere above the row of icons, will take you home to the Articulation page again.



### MIXER

The MIXER tab gives you access to the main dynamics fader, on the left, and the microphone mixer on the right.



By default the DYNAMICS control is mapped to CC1. You can change this if necessary and re-save the NKI with it mapped to your preference.



Below each microphone fader is a switch which loads or unloads the samples for that microphone set.



*al niente*

## AL NIENTE

Below the DYNAMICS knob is the AL NIENTE switch. If this is engaged, then the DYNAMICS fader extends all the way to zero dB at its left extreme. This is ideal for use with breath controllers, or if you need the dynamics to fade all the way in from or out to nothing.

When the NIENTE switch is OFF, the DYNAMICS control crossfades from the softest to the loudest samples with less extra volume change. The DYNAMIC RANGE knob on the OPTIONS tab controls the amount of volume change when not in NIENTE mode.







## AMPLITUDE

The AMPLITUDE tab gives you controls for the ADSR Amplitude envelope. There are also controls for VELOCITY to ATTACK time modulation depth, attack CURVE, VELOCITY to VOLUME sensitivity and EXPRESSION. EXPRESSION is simply an extra volume control, mapped to CC11 by default, should you need one.





## FILTER

On the FILTER tab you can control the filter CUTOFF frequency, as well as choose the filter type with a drop down menu. Here you can also control the RESONANCE of the filter, the ENV depth, the High Pass Filter cutoff, and the VELOCITY to filter cutoff depth.

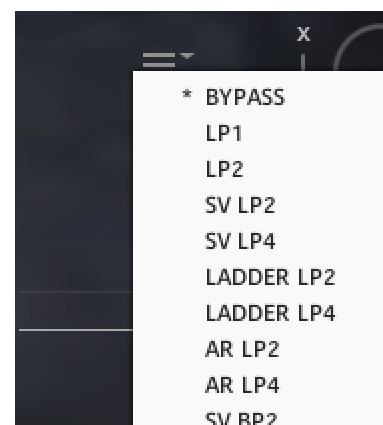


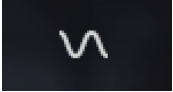
The ADSR controls of the filter envelope are on this same tab.

The SLIM control is a bit like a high pass filter, but is different for each note. Basically this removes some of the fundamental frequency of any played pitch, thinning out the sound.

In the middle there is a menu with the filter type.

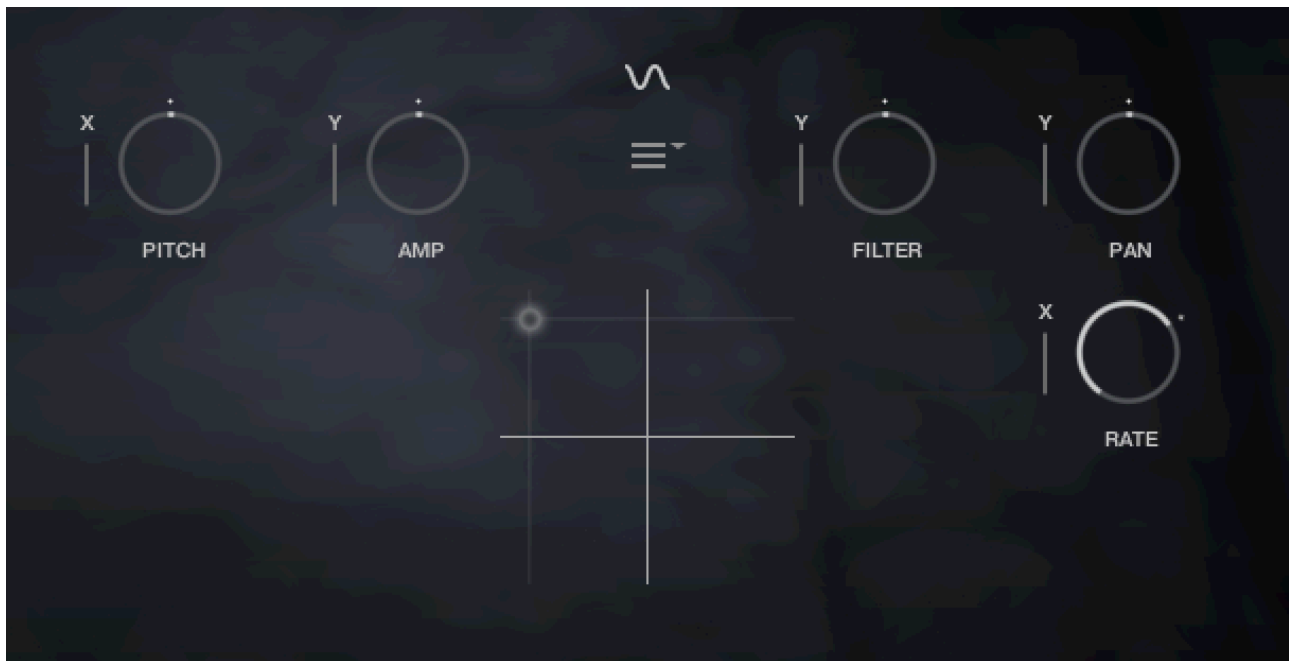
Note that for many Snapshots, the filter is set to BYPASS, so you won't hear anything changing the filter parameters until you set a filter type. (Filters can eat up a fair amount of CPU when a lot of polyphony is engaged, so BYPASS the filters when you don't need them.)



 LFO

The LFO tab lets you control the LFO RATE, as well as the depth of modulation to the PITCH, AMPLitude, FILTER cutoff or PAN.

There are two menus in the middle. One of these lets you set the LFO WAVEFORM, and the other lets you set LFO Sync options.





## TUNING

The tuning page has a variety of different elements, some of which cannot be active at the same time as others. The 'normal' tuning page gives you access to the microtuning set up, as well as the PITCH INSTABILITY and PITCH BEND controls.

In the Microtuning Editor you can design or import/export scales to and from other Soniccuture instruments. The title bar, MICROTUNING, is a switch that turns the microtuning function on or off.



There is a menu of some example factory tunings at the top left, and the import/export menu on the top right.

In the middle is displayed the current TUNE KEY, the key that is currently being edited. You can adjust the NOTES (semitone) or CENTS offset of this key.



If ALL OCTAVES is checked (at the bottom right) then all instances of that key will change together... this is very useful if you're designing a scale that repeats at the octave, which many of course do.

INITIALISE will set the microtuning to nominal, no offsets for any notes.

## PITCH INSTABILITY

PITCH INSTABILITY makes each played note drift slightly in pitch. You can control it's DEPTH and RATE here.

## PITCH BEND GLISSANDO

PITCH BEND RANGE sets the pitch bend range, as you might imagine. But it can be set, all the way clockwise, to GLISSANDO mode, in which case the pitch bend introduces endless glissando. (INSTABILITY is not available when PITCH BEND is in GLISSANDO mode).



Note that if the glissando is used to shift samples to extremely high pitches you will get plenty of amazing aliasing.



## CLUSTER

At the top of the tuning page, there is a button CLUSTER. This engages the cluster module, which replaces everything else on the tuning page, and cannot be used at the same time (as microtuning or PB glissando, etc).

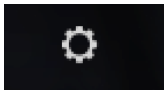


Cluster generates many notes for each played note.

The big dial on the right is the cluster controller, moving you from unison to the cluster described by all the semitone.cent offsets in the middle, and back. You can set these semitone offsets as you like, or click on RANDOMISE to generate a random set within a certain RANGE.

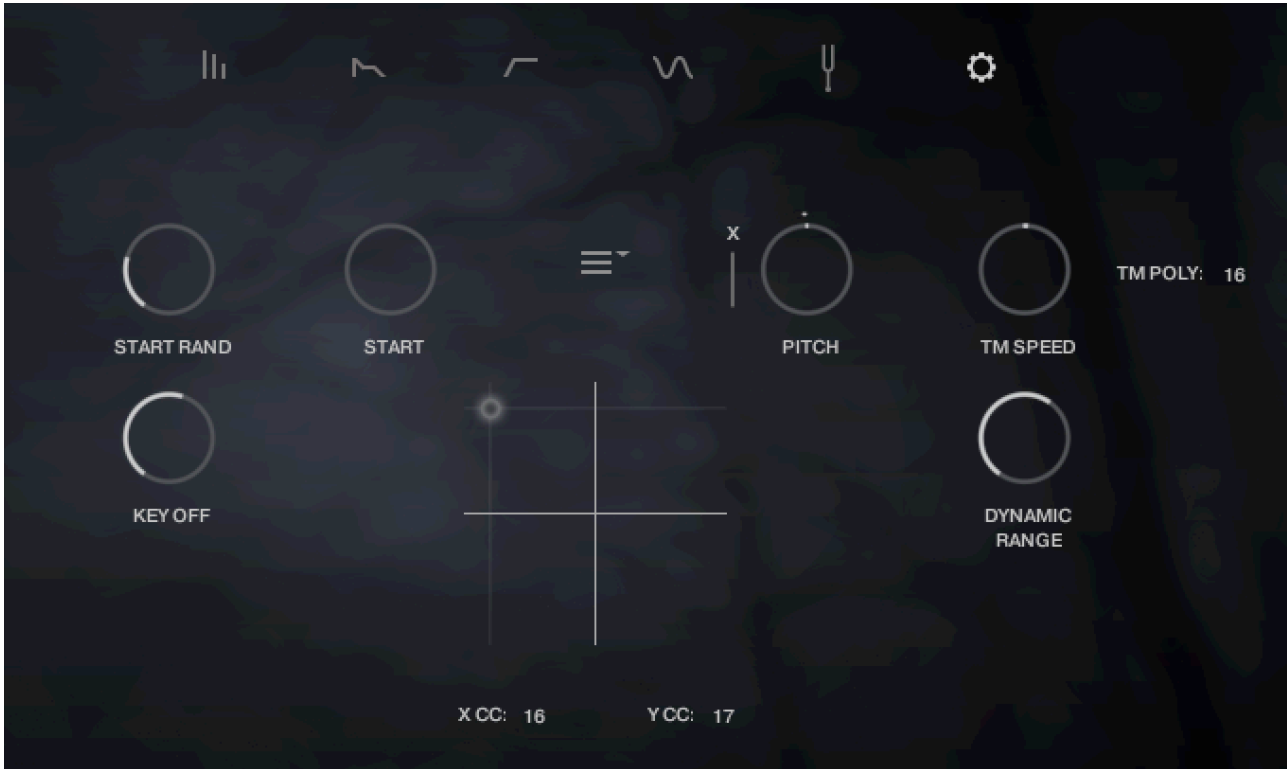
Please note the number of VOICES set in the middle. Although you can set up to 12 voices, CLUSTER can easily use a great deal of polyphony, and if you have several ARTICULATIONS or MICROPHONES enabled at the same time, things can easily get out of hand. Often a cluster of just 4 VOICES is sufficient for some nice creepy effects.





## OPTIONS

In this editor you can adjust various options.



START and START RAND control the start time offset at the beginning of the sample. START RAND will randomly start some distance into the sample's attack.

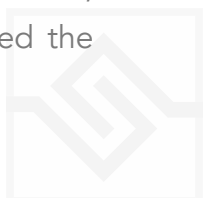
KEY OFF controls the level of the key off, or release samples.

PITCH is simply a global pitch control.

TM SPEED, or TIME MACHINE speed only affects the samples that use Time Machine. These are currently just GLISSANDO UP and GLISSANDO DOWN TIME MACHINE articulations. But with this you can adjust the speed of those glissandi.

TM POLY is the polyphony you want to assign to the TIME MACHINE module. The larger this is, the more CPU it eats, so set it as low as you can.

The DYNAMIC RANGE is an additional volume offset to the main DYNAMICS controller, which adds a little more volume change than naturally occurred when we sampled the



orchestra. This is only heard in NON NIENTE mode, as in NIENTE mode there is a different volume curve to take the samples down to zero dB.

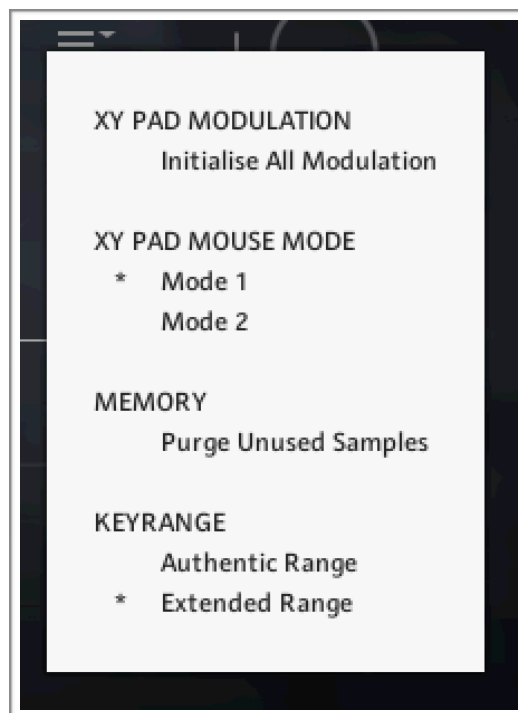
Beneath the small XY control, you can set the MIDI CC you want to use for the X and the Y controls.

In the middle of the page, there is a drop down menu with some options in it.

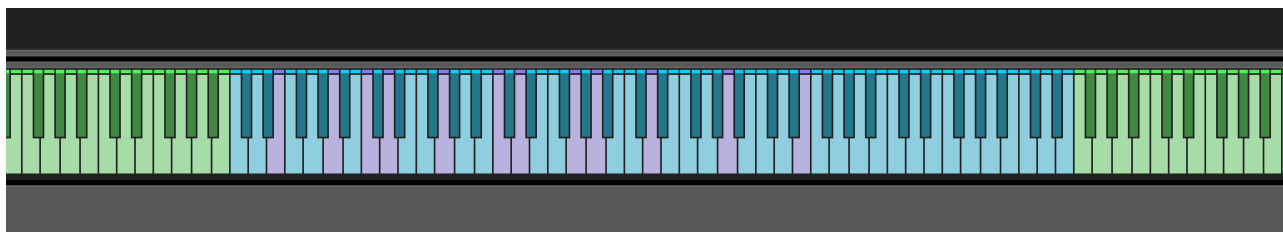
“Initialise all modulation” will set all the modulation depths to zero. We haven’t talked about the modulations yet, but they will be in a following section.

The XY Pad can be in Mode 1 or Mode 2 mouse mode. In Mode 2 the cursor jumps to where you click the mouse.

MEMORY Purge Unused Samples shouldn’t be necessary since we manage this via the articulations menus, but it’s there if you want to be certain all unused samples are cleared from RAM.



KEYRANGE. Extended range allows notes beyond the normal range of the string orchestra. If this is set to Authentic, then extreme high and low notes will be ignored. You can see this extended range on the Kontakt keyboard, coloured green.



NOTE The purple notes within the authentic range mark the open strings or the instruments. These are useful to know for certain articulations, such as Seagulls, which are played originally on open strings only.





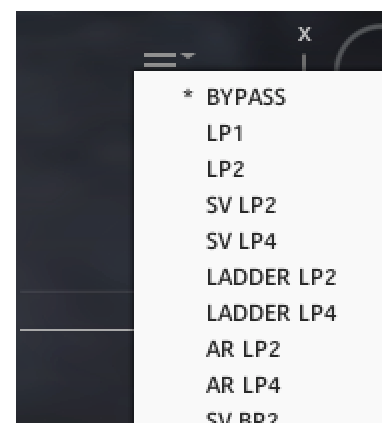
## MODULATION

You probably noticed a lot of small Xs and Ys to the left of some of the controls.

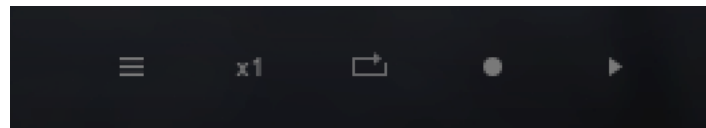


These are modulation depths, so for any knob with a modulation controller beside it, you can assign either the X or the Y of the XY Pad a modulation depth. When you do, a small ring will display that modulation range around the knob. A tiny dot will show you the current value of that modulated control based on the position of the XY pad itself.

Note that for many Snapshots, the filter is set to BYPASS, so you won't hear anything changing the filter parameters until you set a filter type. (Filters can eat up a fair amount of CPU when a lot of polyphony is engaged, so BYPASS the filters when you don't need them.)



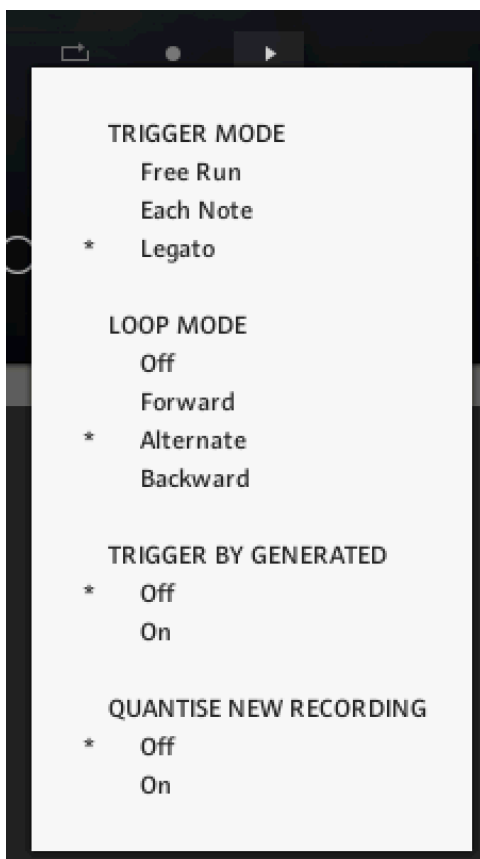
## THE XY PAD TRANSPORT



Below the XY pad is a row of smaller icons. These offer you control of recording a path in the XY pad and playing it back. This can be useful for designing crossfades, or for making dynamic presets.

From right to left, on the far right is the PLAY button, followed by the RECORD button.

To record a path, hit the record button, and the path will begin recording when you next play a note.



To the left of RECORD there is a menu with the playback options for the path.

**TRIGGER MODE.** This tells the transport when to start the path again; never, on each note, or only when all notes are lifted (LEGATO).

**LOOP MODE.** This sets whether and in what way the PATH itself will loop when it reaches the end.

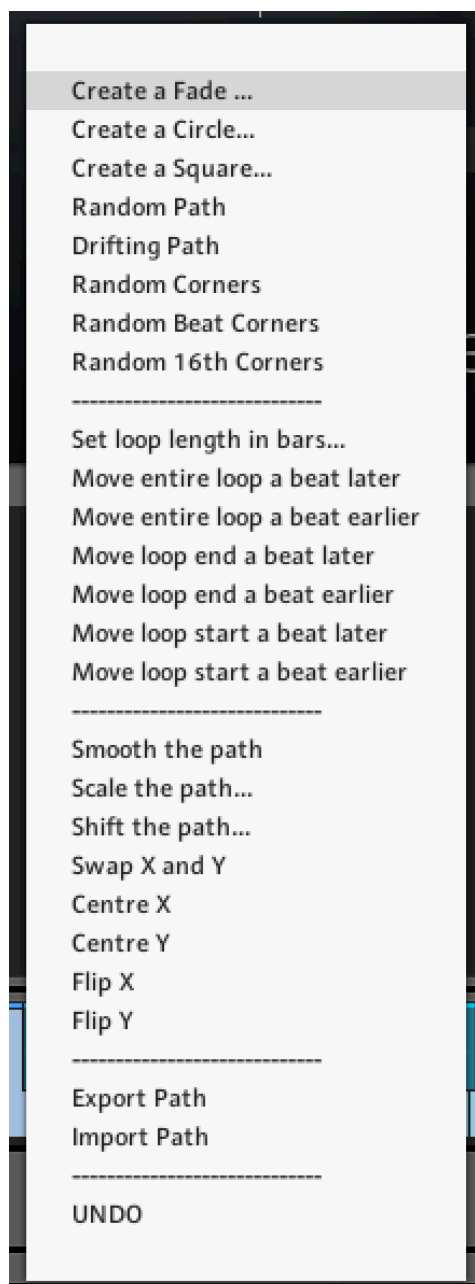
**TRIGGER BY GENERATED.** Sets whether the TRIGGER MODE responds to notes from the Generative Tools or not. If OFF it only responds to notes played from outside Kontakt.

**QUANTISE NEW RECORDING.** If this is ON, the next time you record a path it will be quantised to the nearest beat length.

Recorded PATHS are always tempo aware. If you change the tempo of your song, the path will change tempo with it.

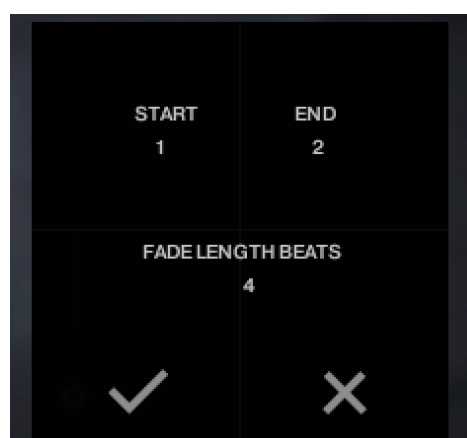


To the left of the playback options, there is a speed menu. The PATH can be set to playback at half or double it's recorded speed.



To the left of that, there is a long menu with many options to manipulate a path.

For example, if you want to create a perfectly smooth fade from Element 1 (bottom left) to Element 2, (top left), you can choose "Create a Fade..." and the following window will appear.



You can set the length of the fade in beats, and if you hit the OK button, a straight fade will be created. (Turn the loop off if you don't want the fade to repeat after it gets there.)



# EFFECTS

The EFFECTS panel is divided into 5 sections.



Insert Effects

Equaliser

Stereo

Saturation

Space



## THE INSERT EFFECTS

Here you can choose up to 3 insert effects. The effect is enabled with the square power switch to the left of its name at the top of the tab, and the appropriate controls will appear below when its tab is selected.

You can select from a list of effects using the menu to the right of the effect name in the tab.



The effects are in routing order from left to right, and are before the EQ and other effects on this panel.

You can only select each type of effect once, if you select an effect already in use, then the position of those effects will be swapped.

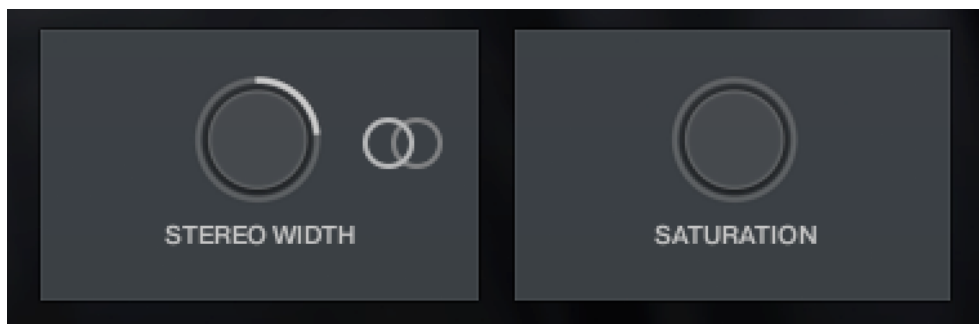


## EQUALISER

This is a fairly obvious four band parametric EQ. The fader on the far right is the output level from the EQ.



Note that BELL and SHELF are drop down menus, you can choose either for the top and bottom bands. You can enable or disable the EQ with the power switch at the top left.



## STEREO AND SATURATION

Here you can adjust the STEREO WIDTH (the natural recording is nominal at 12 o'clock). Moving the control left narrows the width, and to the right increases it.

There is a stereo SWAP feature, enabled with the symbol:



SATURATION will adjust the SATURATION effect.



## SPACE

This is the convolution reverb section. In the middle there is a drop down menu with a selection of our impulse responses.



As usual, the power switch is at the top left.

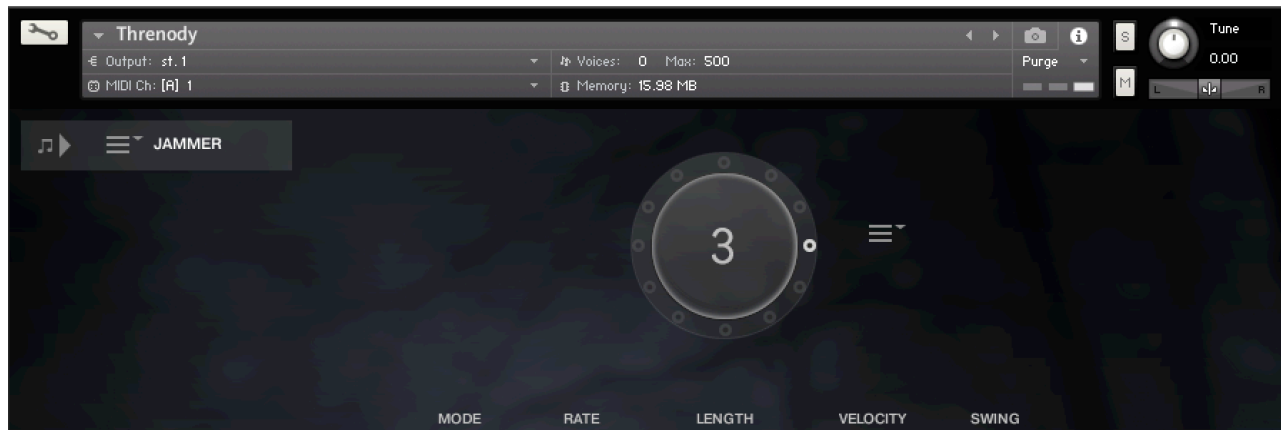
The controls below are the PREDELAY, the convolution impulse SIZE, a High Pass and Low Pass Filter, as well as the return MIX level on the large central knob.



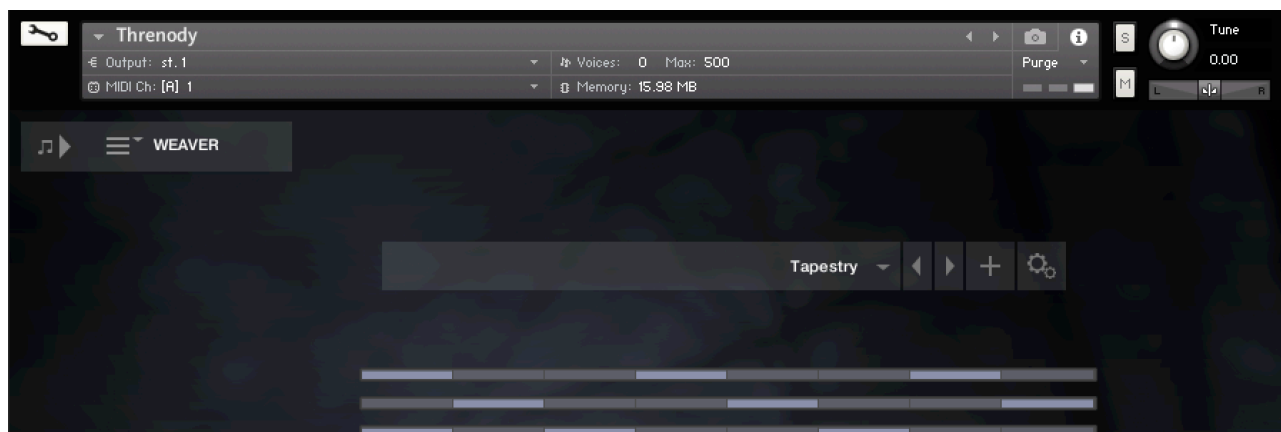
# GENERATIVE TOOLS

This panel panel has three options, chosen with the menu at the top left:

## JAMMER



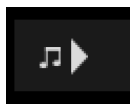
## WEAVER



## PHRASER



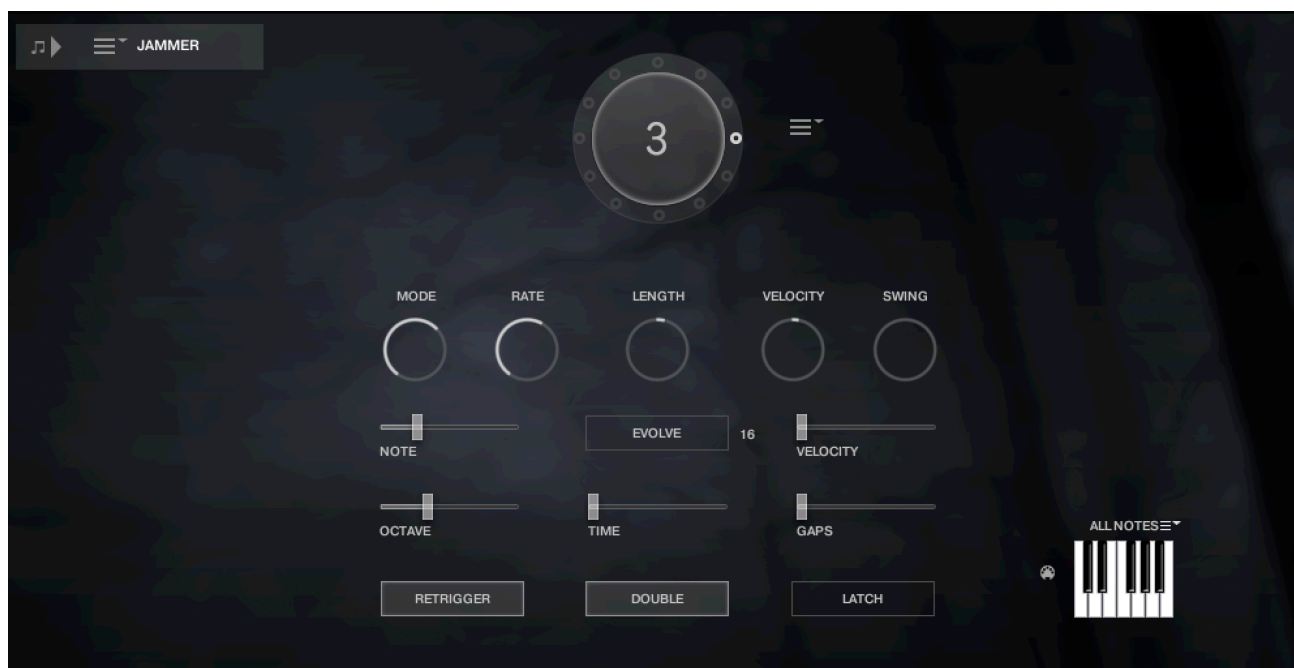




The play-notes icon at the top left enables or disables all of the Generative Tools. This control is duplicated on the other pages for convenience.

## JAMMER

The large knob in the top middle is a Preset wheel with 12 presets. You can overwrite these, copy them, import and export them, using the menu to the right of the wheel.

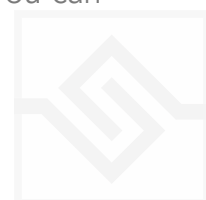


The five knobs along the top of the Jammer are global controls, these are:

**MODE** This sets the type of arpeggiation used to create patterns. The original Jammer mode is Random mode, but you can also choose Up, Down, or Up Down, for somewhat more traditional arpeggiator results. This controls how the notes are selected from what you are holding down.

**RATE** controls the speed of the Jammer, this is always related to the tempo of Kontakt or the host sequencer.

**LENGTH** is an offset to the duration of the created notes. In the centre position, the notes are created at the same duration set by the Rate knob, but using LENGTH you can make these longer or shorter.



VEL OFFSET adds or subtracts from the velocity of the notes created by the Jammer. Automating this can be useful for creating fades.

SWING adds some time to the offbeat notes to give a shuffle or swing feeling to the rhythm.

The next five sliders are controls for the generative part of Jammer, which are essentially randomising various aspects of note generation. These are:

NOTE add random offsets to the pitches you give Jammer (are holding down). This is in semitones, so if it's set to "1" the Jammer will output notes plus or minus 1 from the notes you play, as well as the note you play.

OCTAVE add random octave offsets to the pitches created by Jammer. This control only ADDS octaves, it doesn't subtract octaves.

TIME add random changes to the timing of the Jammer, so that the result is less stable and rhythmic.

VELOCITY add random changes to the velocity of the output notes. This always uses the input velocity as a starting point, so if the VELOCITY range is small, it will just add small changes to your input velocity.

GAPS add random rests or silent beats into the Jammer sequence.

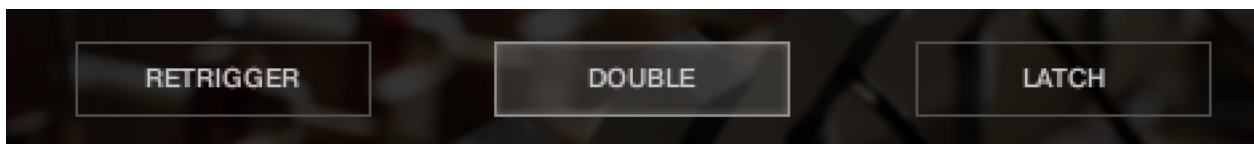


In the middle of this section you'll see a button titled "EVOLVE", with the number 16 to the right of it (by default). EVOLVE mode means that the Jammer is working to generate new data constantly, the randomisers are always creating new patterns from your input notes.

If you click on EVOLVE, the button changes to display LOOP. Now the Jammer is repeating the pattern it most recently created. The length of this pattern is determined by the number to the right, so by default it repeats the last 16 generated 'notes'.



It's important to remember that the Jammer is not storing the 'notes' themselves, but rather the choice of, and offsets to, the input notes you play into it. So even in LOOP mode, the Jammer will output different notes depending on what notes you play. The pattern is stored, not the exact notes themselves. This means you can create quite complicated patterns, but play them with any chord or input notes.

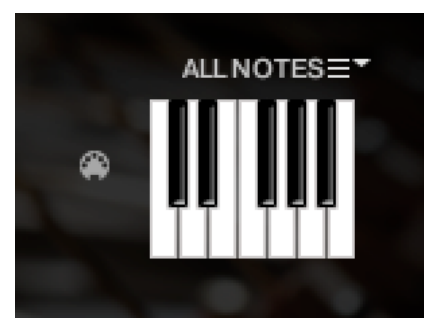


RETRIGGER will force the Jammer to start from the beginning after all notes are lifted (legato).

DOUBLE will trigger two notes on each step, as if you are playing with both hands simultaneously.

LATCH will tell the Jammer to hold the current notes until new notes are received.

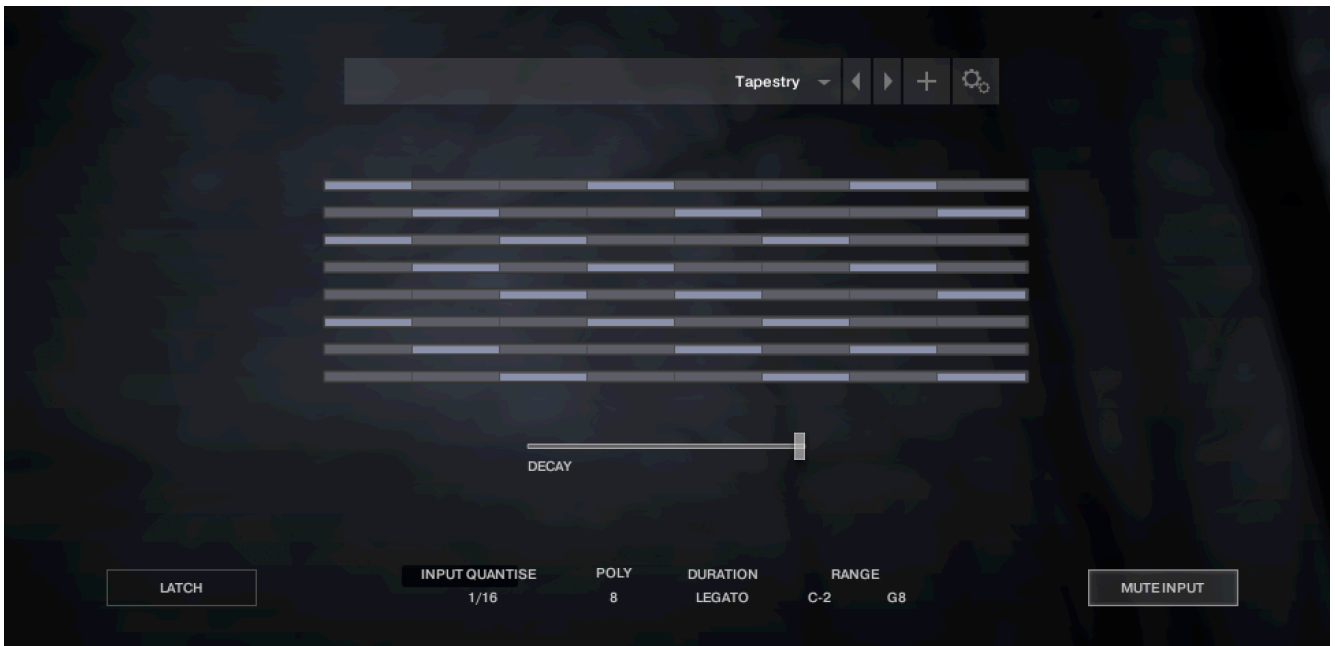
At the bottom right is a small keyboard that represents a pitch filter. Here you can limit the output notes of the Jammer to a certain key or chord or any selection of notes you like. At the top of the small keyboard is a drop down menu with some popular scales, but you can click on the keyboard directly to allow or disallow any pitch as you like.



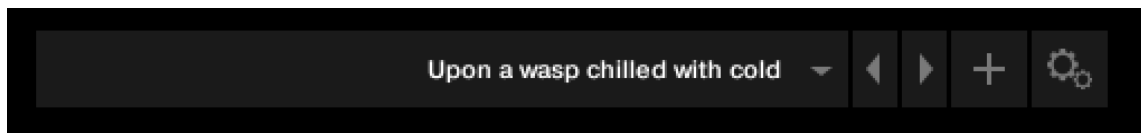
You can also use the MIDI input switch on the left of the keyboard to LEARN a scale by playing it into the Jammer.



## WEAVER



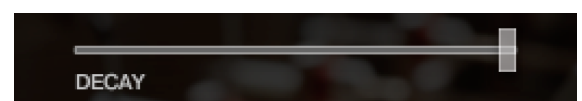
The WEAVER is a tool that allows you to define a rhythmic sequence to be played by an input note. More about how this works later, in the Weaver Editor section below.



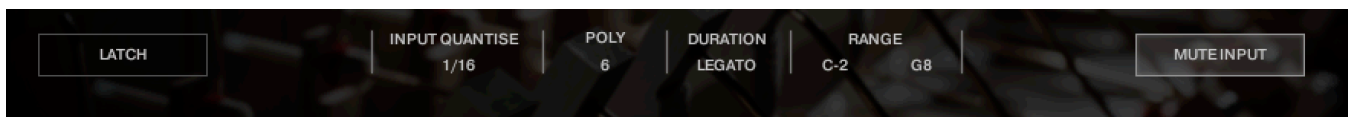
The main page has a PRESET menu at the top, you can choose these from the drop down or by stepping through them. You can store your own settings to any of these menu positions using the + button. And you can import and export presets if you need with the cog menu on the far right of the PRESET bar.

In the middle of the page is a rough representation of the WEAVER pattern, and if you click on that you will open the WEAVER EDITOR.

Below that, there is a large slider labeled DECAY. This controls the overall decay time of the sequence, since each pattern will loop. If set all the way to the right, the pattern will never decay.



At the bottom are some global controls for the WEAVER sequence.



LATCH will hold the current notes, even if you let go of the keys.

INPUT QUANTISE. This is very useful, but only works if Kontakt is running its own transport, or else is inside a running DAW. But when this is the case, none of the WEAVER patterns will trigger until they're in sync with the value set in INPUT QUANTISE. (ie. 1/16th note) This keeps your patterns really tight and in sync with the song you might be working on.

POLY is the polyphony of the WEAVER pattern. From 1 to 8. If you play more notes than that, they are ignored by the WEAVER engine.

DURATION is the duration of the notes generated by WEAVER, and this can be set to a value, or else to LEGATO, in which case it will play until the next note on any given row comes along.

RANGE allows you to limit the range of the WEAVER, so you could in theory play a bass line with your left hand and have WEAVER only respond to notes played with your right hand.

MUTE INPUT turns off the MIDI sent into WEAVER, so you'll only hear the notes generated by WEAVER. Sometimes this is what you want, but also sometimes it's nice to hear the original notes and have WEAVER accompany them, respond to the notes you play.

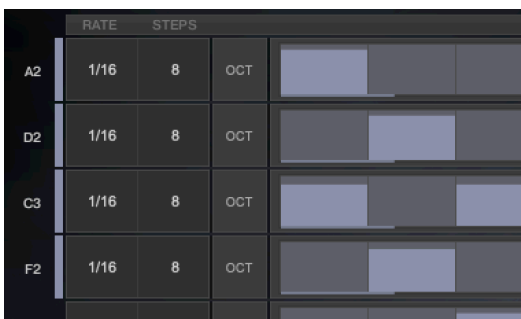
Let's click on the middle panel and open up the WEAVER editor. It can look a little intimidating at first.



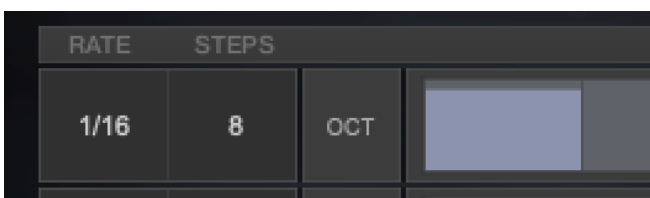


You can close this window again with the X at the top right.

The above display shows all 8 rows active (POLY set to 8). All rows are the same.



Notes are assigned a row in the order they're received. You can see the notes assigned to each row at the far left when you play.

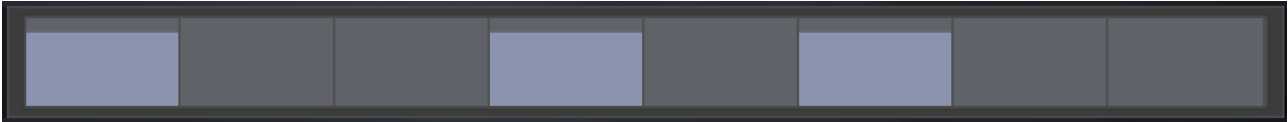


At the left of each row, you can set the RATE and the number of STEPS for the row. Here this row is set to 8 steps of 1/6th notes.

There is also an OCT switch here, OCTAVE, which we'll discuss a bit later.



In the middle is the velocity steps table. You can draw in here as you like. This pattern uses the input velocity, so the maximum output velocity will be the velocity of the note that triggered the pattern.



If you ALT-drag, you can set all active steps to the same velocity.

On the right there are two EUCLID generator controls. HITS and SHIFT. Be careful with these, because they will write new data into the pattern table, and overwrite anything you may have drawn.

EUCLID rhythm generators basically spread a number of hits, as evenly distributed as possible, within a number of STEPS. So if you set this HITS to 5, it will try to evenly distribute those 5 hits among the 8 steps we set that row to contain.



SHIFT shifts the position of those EUCLID HITS, left or right, in the pattern.

The PAN control introduces random panning to notes generated on that row.

**POWER TIP** IF YOU WANT TO SET ALL ROWS THE SAME, HOLD DOWN ALT OR OPTION WHILE ADJUSTING A PARAMETER



And lastly at the far right, there is a menu with some drop down tools to manipulate the row.



## OCTAVE

When you press the OCT button on the left, you see a blue table instead of the orange one. This is an octave shift table that can transpose the incoming note one or two octaves up. This is nice for adding some variation to the WEAVER pattern.



## A NOTE ABOUT THE PRESET STORE BUTTON

When you press the preset store button, it turns green:



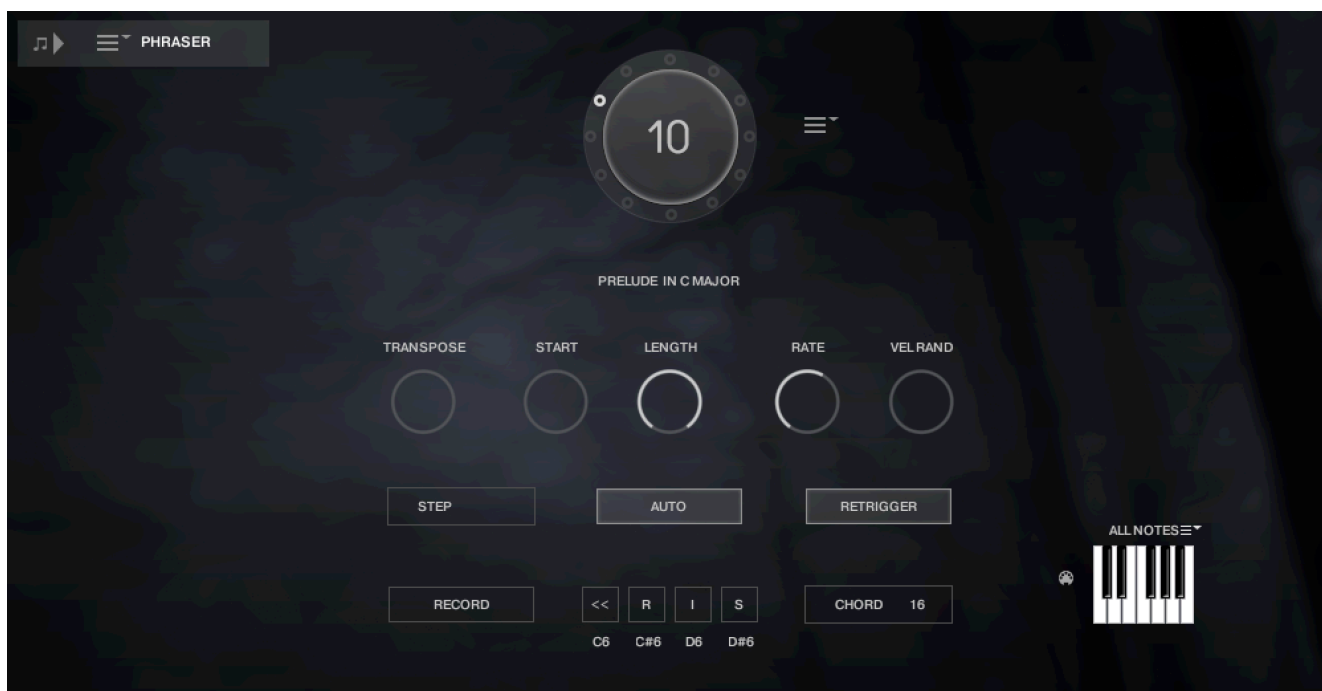
This is a kind of “store enable” mode. If you now choose a menu item, your preset will be stored at the menu location you store.

If you just hit the store button again, it will overwrite the preset you had selected when you started editing. So you can just click it twice quickly to store the preset where it is.





## PHRASER



The PHRASER is a tool that originally appeared in our Scriptorium product back in 2008. This is an updated version with several new features.

The main concept is that you can record a series of notes, a phrase, into a buffer. This buffer is then re-triggered by the MIDI input, replacing the notes you play and generating new melodic material based on your recorded phrase. You can either trigger manually (MANUAL), or automatically (AUTO) have it play back at a certain rate.

The phrase, or sequence of notes, is played back with no transposition when you trigger it by playing middle C (MIDI note 60). If you trigger using a higher or lower pitch, the phrase is transposed accordingly (in standard TRANSPOSE mode, more about that in a moment).

A phrase has no rhythmic or duration or velocity information, it's simply a series of pitches. In fact, it's better to think of it as a series of relative pitches since you can manipulate that series and transpose it so readily.

This implementation of PHRASER has a preset wheel at the top, in which you can store 12 different phrases. This stores and recalls only the phrase itself, not the parameter settings below.





For each phrase, you can enter some information below and it will be saved as well. (If you add your own, you will need to save a Snapshot or the entire NKI to save your changes.)

There is a menu here to allow export/import of phrases, one at a time, or the entire set of 12. You can also import a MIDI file to be a phrase, more on that in a bit.

There are five knobs in a row here.



TRANSPOSE is the transpose mode. The default, TRANSPOSE will transpose the triggered phrase relative to middle C as we mentioned. If you play a major third above middle C, then the phrase will be transposed a major third higher, etc. There are also two other modes available here: FIXED, which does no transposition at all. This is a little dangerous because if you play more than one note, they'll all be shifted to the one phrase note, so you'll be layering many copies of one note on top of itself. But it can be useful if you simply want to trigger a phrase with your own rhythm, in MANUAL mode. OCTAVES only transposes the phrase by octaves, based on the octave you trigger at.

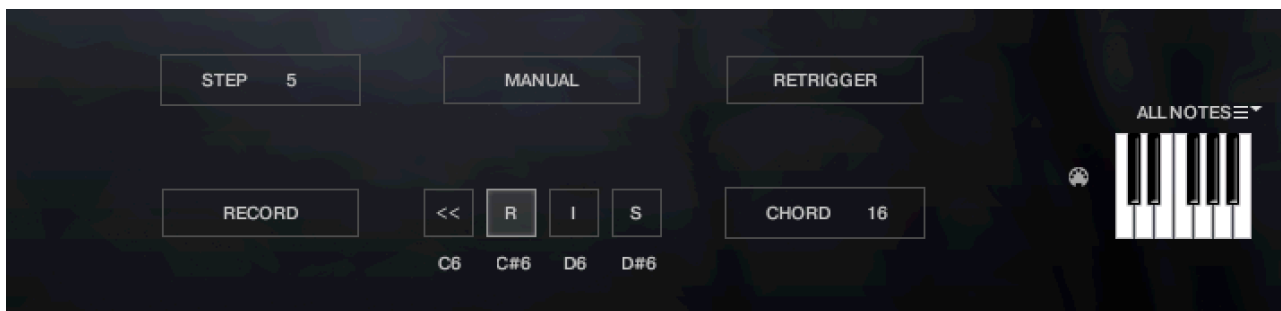
START and LENGTH are offsets to the beginning and LENGTH of the phrase. For example, if you have a long phrase in the buffer, but bring the LENGTH down to 8 notes, you will loop just those 8 notes starting at the position of START. This allows you to cut segments out of your phrase, or repeat or loop at different points to create new melodic output.



RATE sets the playback speed for AUTO play mode.

VEL RAND randomises the output velocity by the amount you set.

The following set of controls look like this



STEP is just a display of the currently played step of the original phrase.

MANUAL is the switch to choose MANUAL or AUTO modes.

RETRIGGER will force the sequence to start again when all notes are lifted. This should generally be OFF if you're in MANUAL mode, although not necessarily. Try it and you'll see it's easy to get stuck on step 1 repeatedly if you keep lifting the keys in MANUAL mode with RETRIGGER on. But you don't have to lift all the keys of course, so you can use this how you like.

RECORD is how you record a new phrase by playing it in. Hit record, play a few notes, and those are now entered into the buffer.

CHORD on the right is the number of milliseconds to allow for simultaneous notes to be considered a chord, and thus trigger the same phrase step, during MANUAL triggering.

On the very far right there is a pitch filter, similar to the one found in JAMMER. This simply forces any generated notes to the nearest note 'allowed', helping you to keep your generated material in a key if you wish.

In the middle, there are three smaller buttons, that each have a keyswitch equivalent.



From left to right these are REWIND, REVERSE, INVERT, and SHUFFLE. Their default keyswitches are C6, C#6, D6, and D#6 respectively.



REWIND forces the phrase to play from the beginning on the next trigger.

REVERSE tells the phrase to read in the reverse order.

INVERT tells the phrase to play inverted, or “upside down”. In other words, if your original phrase went C3, D3, E3... and you triggered it from C3 it would play C3, Bb2, Ab2... the same melodic intervals, but in the opposite direction.

SHUFFLE randomises the order of the entire phrase, but keeps the exact same pitches in there, the same number of times (officially a ‘permutation’ of that collection of pitches). Each time you activate SHUFFLE it will do this again, ie. shuffle the set again, so if you really like a SHUFFLE result you should save a Snapshot or an NKI and not press it again.

Note also that SHUFFLE works on the entire phrase at once, not the section you may have focused on using the START and LENGTH controls.

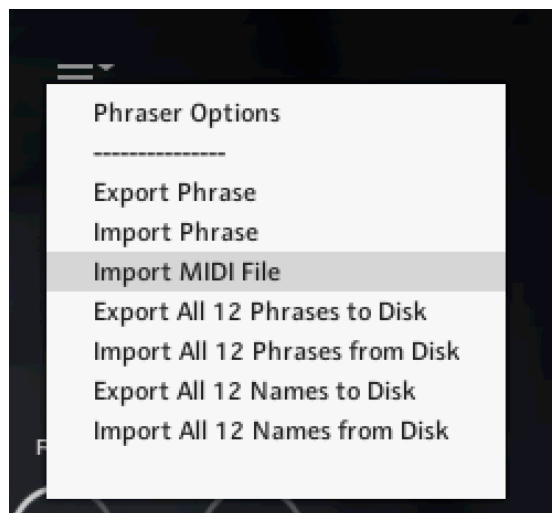
**OPINION** *PHRASER is more powerful in MANUAL mode than AUTO mode.*



## IMPORTING MIDI TO PHRASER

There is a command in the PHRASE options menu to import a MIDI file to the system. To do this you need to put your MIDI file at the same file position as Threnody itself, in the Instruments folder. And you need to name it "phrase.mid".

Only the note on data is considered, and only the first 512 notes will be loaded into the phrase.



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If you have any problems or questions relating to the use of this product, please feel free to contact us. You can email us at :

<http://www.soniccouture.com/en/support/>

We will always endeavour to reply to any enquiry within 24 hours. We are based in the UK, so please bear in mind differences in time zones.

While you are waiting, you will find lots of answers to common questions in our FAQ.



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