Velocity Orchestra

● Orch Display   ● Chords 1
● Strings +8va   ● Chords 2
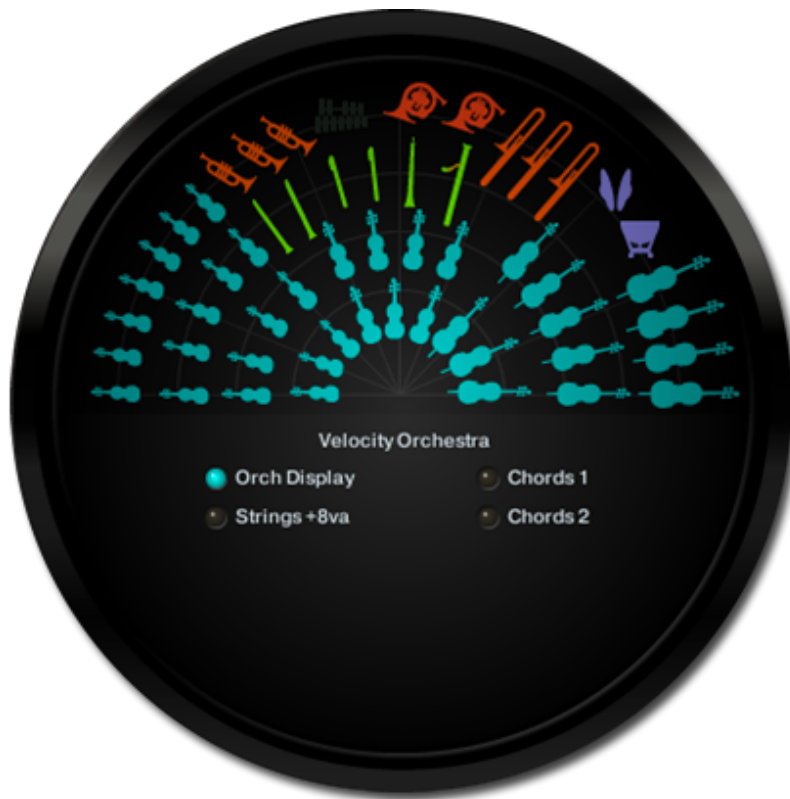
Congratulations, and thank-you for your support!

Solid State Symphony is a kind of "orchestra simulator" that was created, for the most part, by using analogue synthesizers. In this new version, we have added some acoustic samples as well. A crash cymbal was recorded to enhance realism, and there are some nylon and electric guitar samples in the PadScapes.

Solid State Symphony is at it's best when you just sit down, play, and let yourself drift away in Simulated Orchestral Bliss!

Please be sure to back up tour original ,zip file to a DVD, usb thumb drive, or any media that won't be affected by a hard drive crash or power surge. Better safe than sorry.

What's in My Folder ?

Once you un-zip your downloaded Solid State Symph folder, you'll find 2 folders inside:

Solid State Symphony
This is the main folder for Solid State Symphony, and this user guide covers this library.

Extras
This folder contains Q, a lightweight version of the synth orchestra, and is covered in it's own user guide (in it's own Documentation folder).

Inside the Solid State Symphony folder:
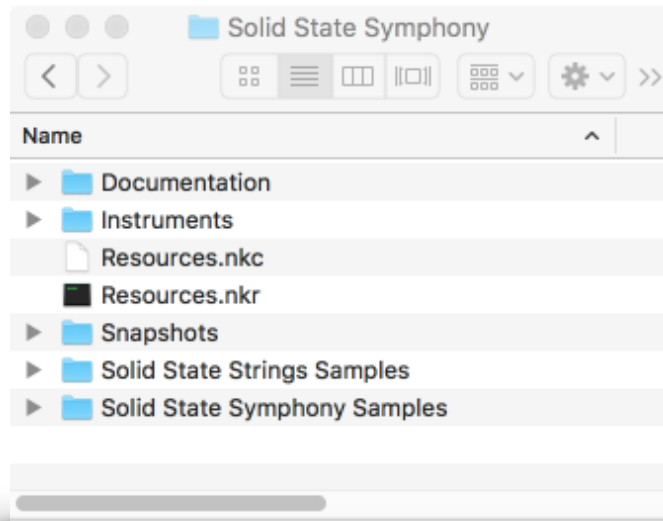
Instruments Folder

Solid State Symphony.nki The main instrument.

Solid State Strings.nki An expressive strings instrument.

Presets Folder
We've included some great presets. Just open these folders and load them up! In Kontakt, you can use Snapshots instead. More on this in a moment.

Loading Solid State Symphony

Please make a backup of your new library.

There is no installer for *Solid State Symphony*. You can place the *Solid State Symphony* folder anywhere on your computer. Many people create a dedicated Sample Libraries folder, and place their non-Player Kontakt libraries (like this one) there.

Solid State Symphony will not appear in the Libraries list in Kontakt's Browser. Instead, use the "Files" tab.
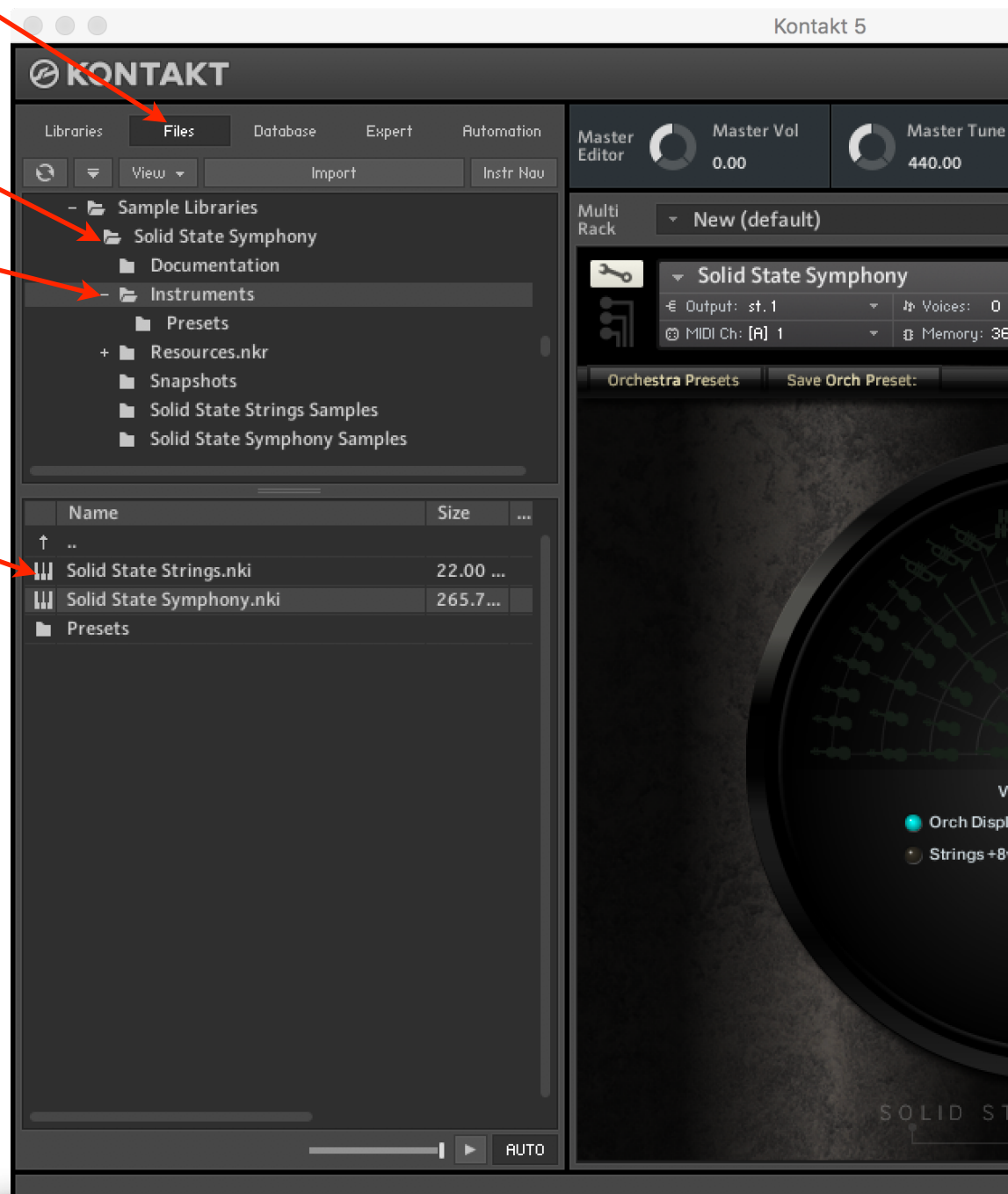
Use the "Files" tab to navigate to the *Solid State Symphony* folder, not the "Libraries" tab.

Open the *Solid State Symphony* folder (+).

Highlight the Instruments folder.

Two instruments, Solid State Symphony and Solid State Strings will appear in the lower window.

Double-click the instrument icon, or drag it into the main window to open.

Preset Instruments

We've included some preset instruments in the Presets folder.

**These presets are identical to the Snapshots included with Solid State Symphony.
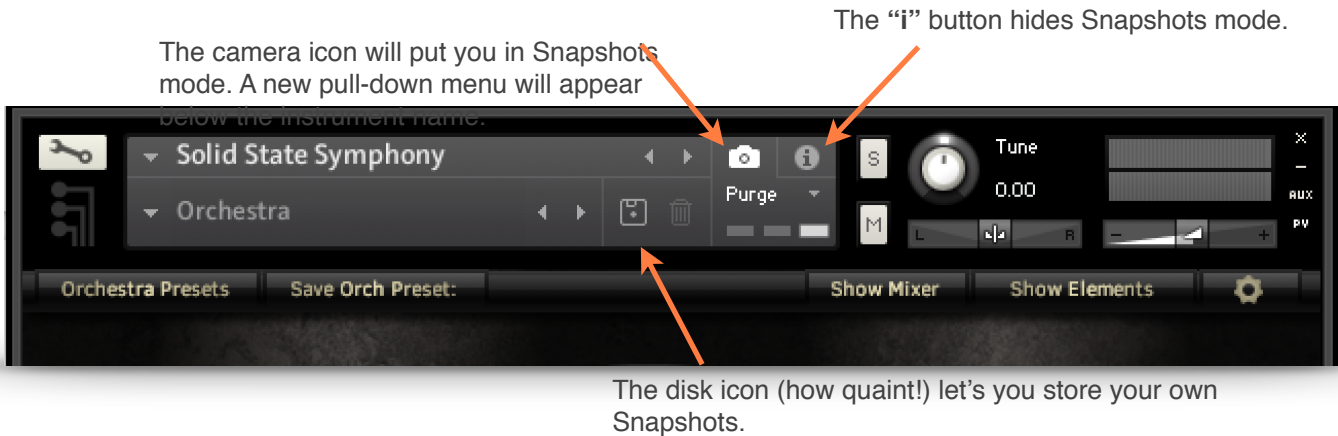Check the Solid State Symphony Install pdf doc on how to install the Snapshots.**

Highlight the Presets folder, and the preset instruments will appear in the lower window..
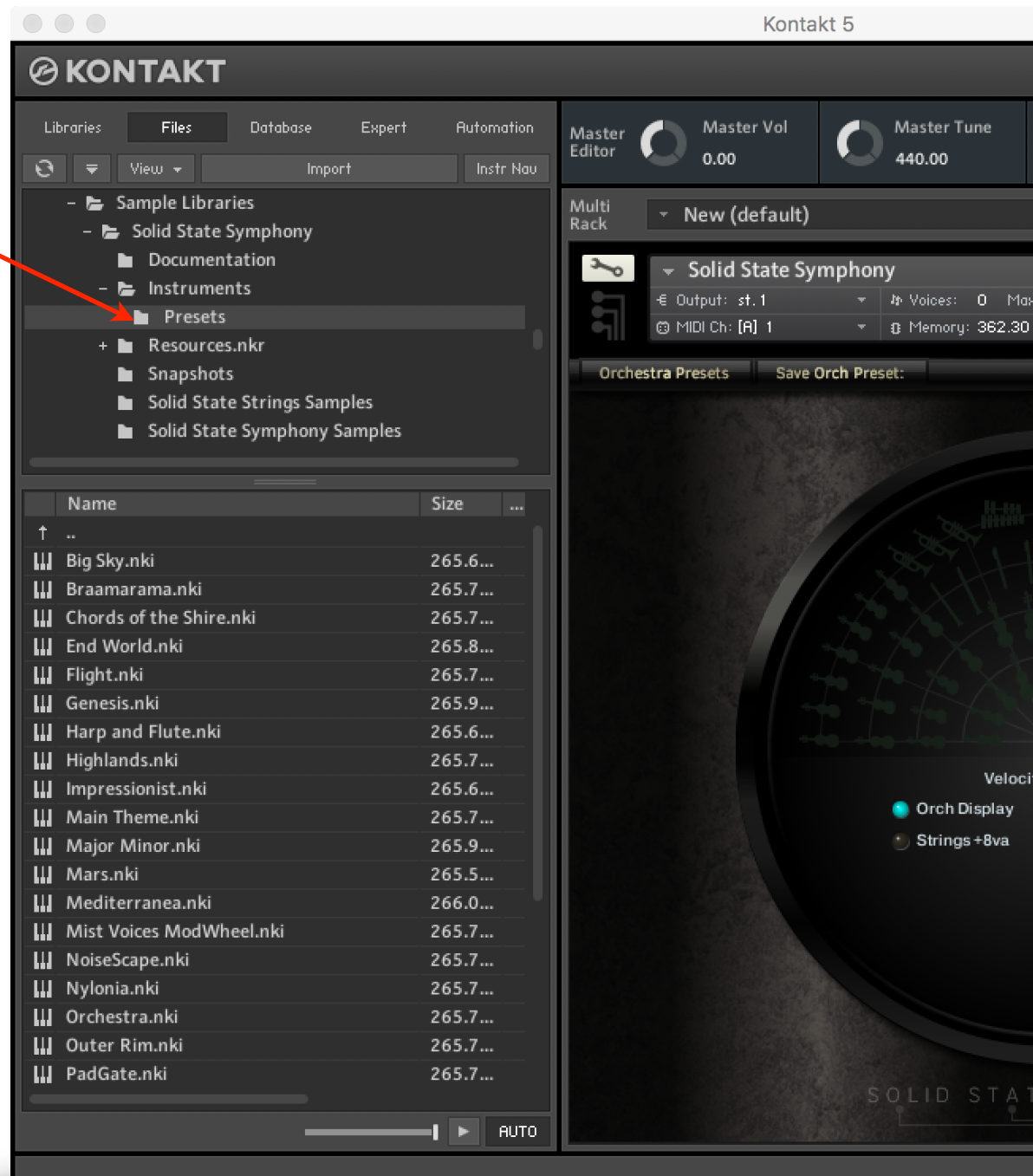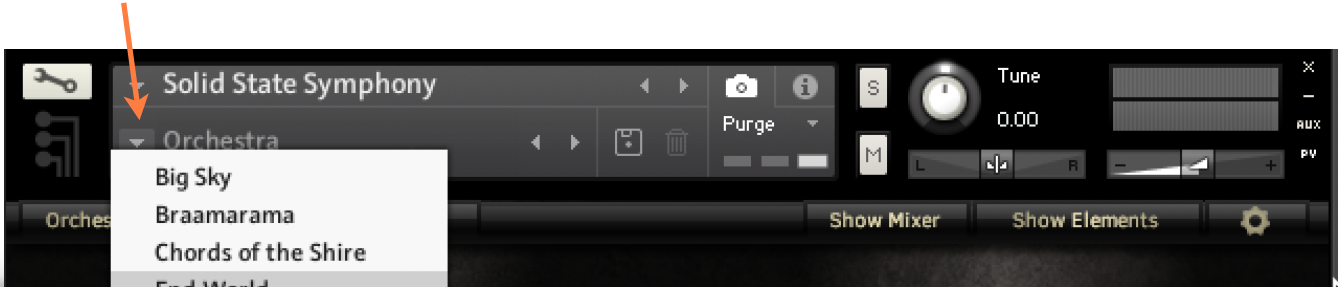
The Magic and Mystery of "Snapshots"

You must install Snapshots before you can use them!
See the Solid State Symphony Install.pdf

Snapshots is a new feature in Kontakt 5. In general, it works pretty well, although there are a few quirks. First off, you must install them yourself. See the Installation PDF for more info.

The "i" button hides Snapshots mode.

The camera icon will put you in Snapshots mode. A new pull-down menu will appear below the instrument name.

The disk icon (how quaint!) let's you store your own Snapshots.

The pull-down menu lets you choose the preset Snapshots.


Important:

Snapshots are linked to the name of the instrument .nki. If you change the name of the instrument to, let's say, "SSS Opus 1", the Snapshot menu will no longer display the Snapshots for Solid State Symphony. If you then save a new Snapshot, Kontakt will create a new folder for SSS Opus 1 Snapshots.

Of course, if you change the name back to Solid State Symphony, all of it's Snapshots will re-appear!

Overview

When you first load Solid State Symphony, you will see the Orchestral Display and a few controls. As you play, the display will light up to show which instrument sections are being activated, according to how their key velocity and kay ranges are set. There are several orchestra presets, and they can be accessed by either clicking on the name of the current preset, or by clicking on the "Orchestra Presets" button in the upper left of the screen, which displays a list of the presets. (In the K4 version, there is a single preset menu in the upper left).
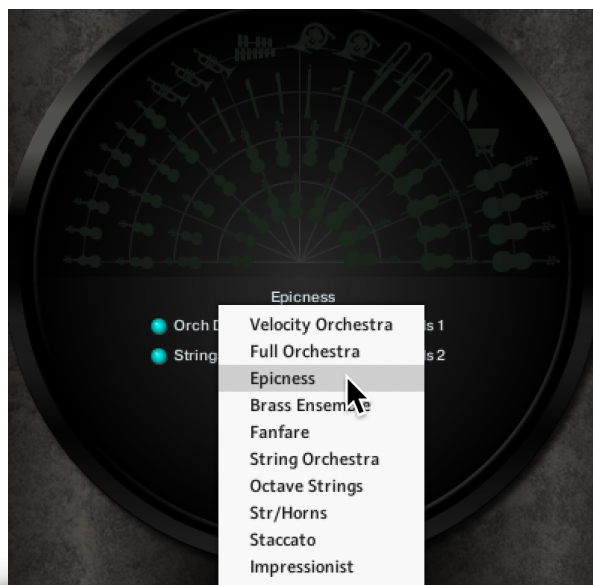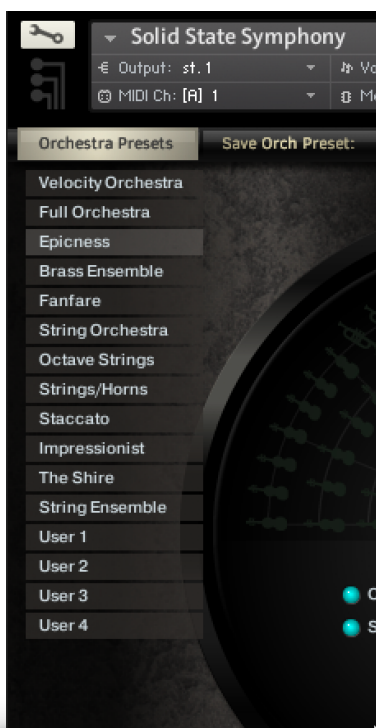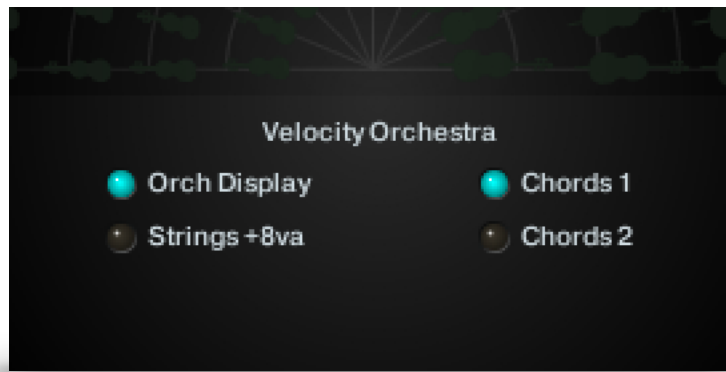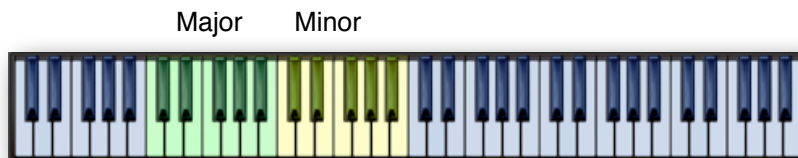
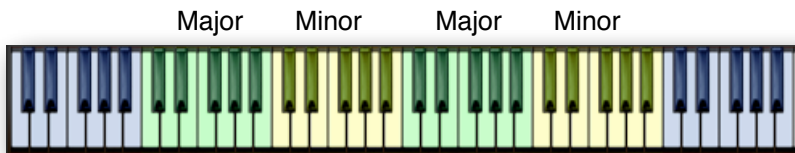Besides the Preset menu, there are 4 more orchestra controls:

Orch Display turns the Orchestra Display on or off.

Strings+8va adds a higher octave to the Strings sections.

Chords 1 lets you play chords by pressing only one key. Major chords on octave C1-B1, and minor chords on octave C2-B2.

Chords 2 add two more octaves of major and minor chords, voiced higher.

Controls at the top on the interface:

Shows/hides a clickable list of the orchestra presets.

Pull-down menu for saving your orchestra settings. This does not save the settings of the Synth Elements.

Shows/hides mixing board controls.

Shows/hides the Elements panel.

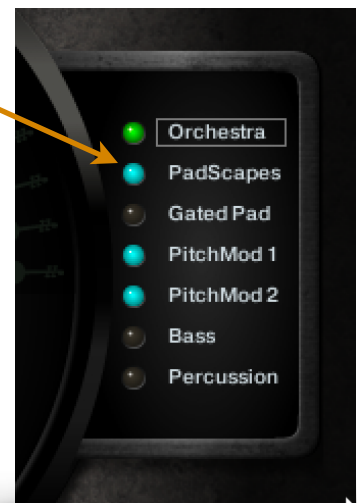Shows/hides the Settings controls. (K5 version only)

The Elements Control Panel

Clicking on "Show Elements" opens this panel.

Besides the Orchestra, there are 6 other sound producing "Synth" Elements in Solid State Symphony.
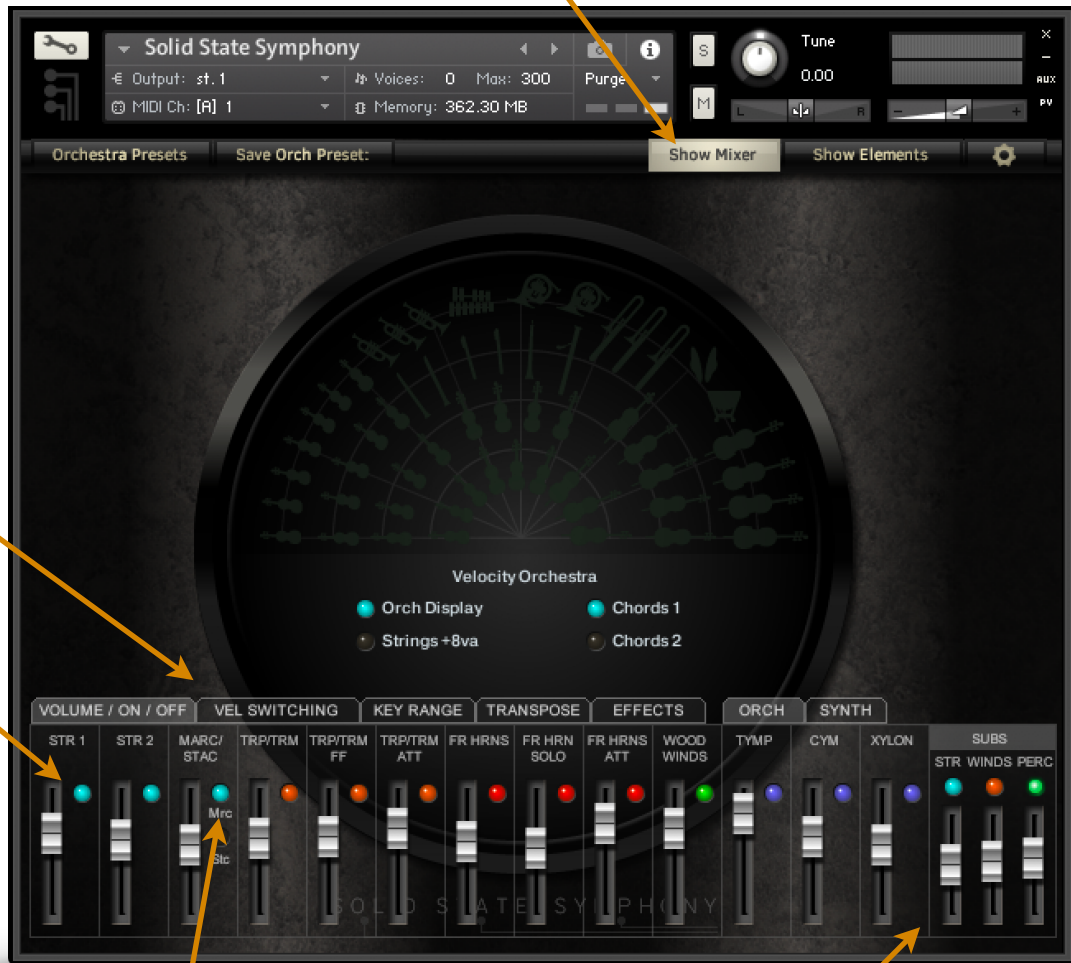Here you can choose which Elements are active, and display their controls.

Click on these LEDs to turn the Elements on or off.

Click on the name of the Element to display it's controls.

The Mixing Board

Clicking on "Mixer" shows the Mixing Board.

Tabs at the top of the Mixing Board allow you to switch between Mixer modes.

Click on these LEDs to turn each Orchestra element on or off.

Choose between "Marcato" and "Staccato" strings here.

This section gives you control over Orchestra sub groups.

The Mixing Board gives you control over each Orchestra section's volume, and allows you to turn each section on or off. You can switch between displaying the Orchestra controls and the Synth controls.
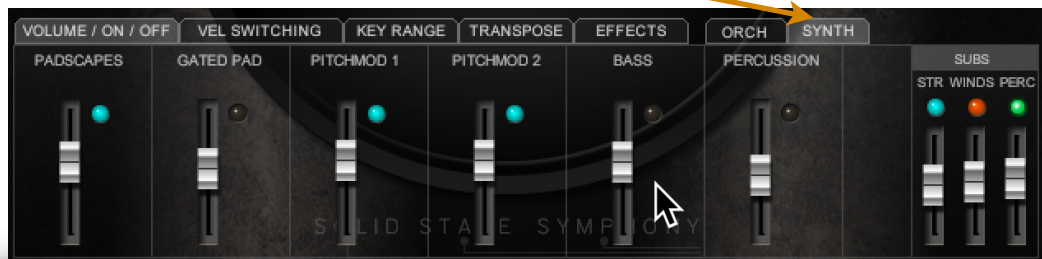
The Mixing Board

Clicking on the **VEL SWITCHING** tab gives you controls for the high and low key velocity ranges for each element.

High Vel limit.
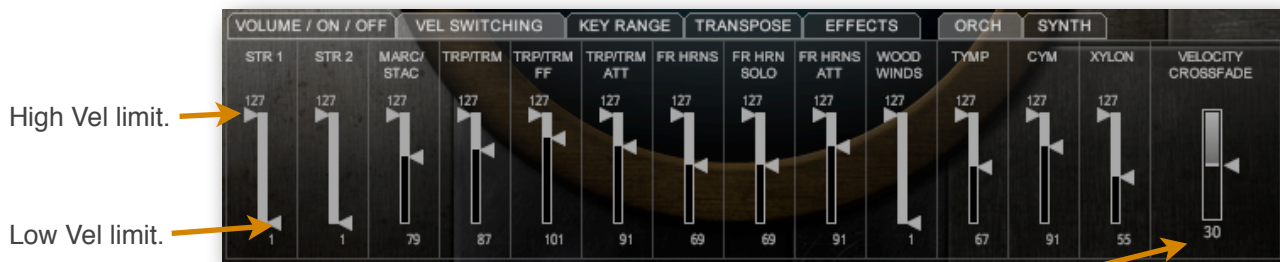
Low Vel limit.

Slide the left arrow to control the element's high velocity limit, and the right arrow to control the low velocity limit.

VELOCITY CROSSFADE

This control is for "softening" the Low Velocity points. For instance, if you have the Trumpets/ Trombones element set to play at velocities above 90, it can feel abrupt when they just "jump in" as you reach those velocities. The VELOCITY CROSSFADE control allows you to add a buffer that ramps velocities from zero to the Low Velocity point. This control is global, and so will effect every Orchestra element.

The **KEY RANGE** tab lets you select the key range of each element.

The **TRANSPOSE** tab lets you to transpose each element plus or minus one octave.

The Mixing Board

The **EFFECTS** tab gives you the effects settings.

For the Orchestra, there are Reverb sends for each element. The Master Reverb section lets you choose from several convolution reverbs, and has controls for reverb Size, Pre-Delay, and master reverb Return.

The Synth elements have Delay controls as well as Reverb controls.

The Synth Elements

With the Elements Control Panel open, clicking on **PadScapes** will display a single pull-down menu, where you can select from preset Padscapes.
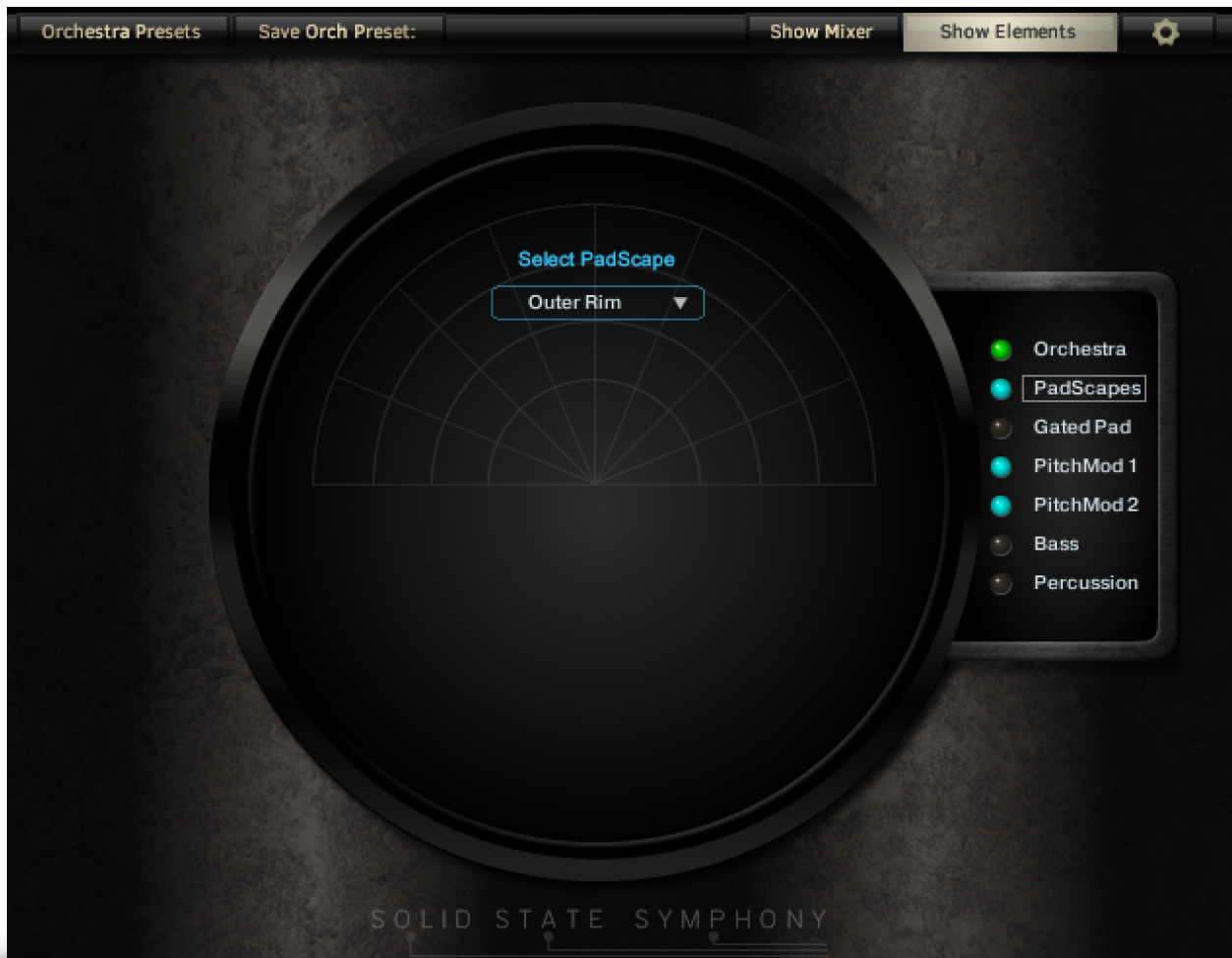
The Synth Elements

Gated Pad
When the Gated Pad is active (by turning on it's LED), the 16 **Step Selector Buttons** allow you to create a pattern that turns on or cuts off a held pad, chosen in the pull-down menu. There is also a **Gate Depth** control to determine the strength of the effect. As always, you can click on the name of the element "Gated Pad" to edit it's parameters.

Steps determines the number of steps in the pattern, and **Note Resolution** lets you set the speed of the pattern in relation to the Kontakt's master tempo, or the host DAW's tempo.

Steps and **Note Resolution** are global controls. Adjust these parameters here, even if you are not using Gated Pad, but are still using one or more of the other tempo-synced elements.

There are also Filter controls for Cutoff Frequency, Resonance, and LFO Depth and Frequency. Great for creating pulsing or undulating effects.

The Synth Elements

PitchMod 1 and **PitchMod2**
are synth waves whose pitches are modulated according to a sequence of up
to 16 steps. The wave of either PitchMod element can be chosen in the pull-
down menus on the left. The number of steps is controlled by the **Steps** knob
in the **Gated Pad** element's display (click on the Gated Pad button in the
Elements Control Panel). Just click and drag the bars to change their values,
which have a range of +/- 1 octave. There are several preset patterns, and you
can save your edited pattern to any location, which will over-write the original.

To the right of each graph is a Panning control for each PitchMod, which can create
quite stunning effects when both elements are playing.

Note: Some of the sounds are limited in key range, and won't sound above or
below certain keys, even if the Key Range is set to.

Tip: It is possible to create a sequence that follows a major scale or arpeggio in one
PitchMod, and minor scale or arpeggio in the other. Then, using the Key Range and
Transpose controls in the Mixing Board, you can set the major and minor PitchMods
to adjacent octaves to match the automated chords in the Orchestra!

There are also Filter controls for Cutoff Frequency, Resonance, and LFO Depth and
Frequency. Great for creating pulsing or undulating effects.

The Synth Elements

The **Bass** Element uses a sequencer to play up to 16 different velocity levels in a pattern. The number of steps is controlled by the **Steps** knob in the **Gated Pad** element's display (click on the Gated Pad button in the Elements Control Panel).

Select the Bass sound using the pull-down menu on the left, and adjust each step's velocity by clicking and dragging on the bars. There are several preset patterns, and you can save your edited pattern to any location, which will over-write the original.
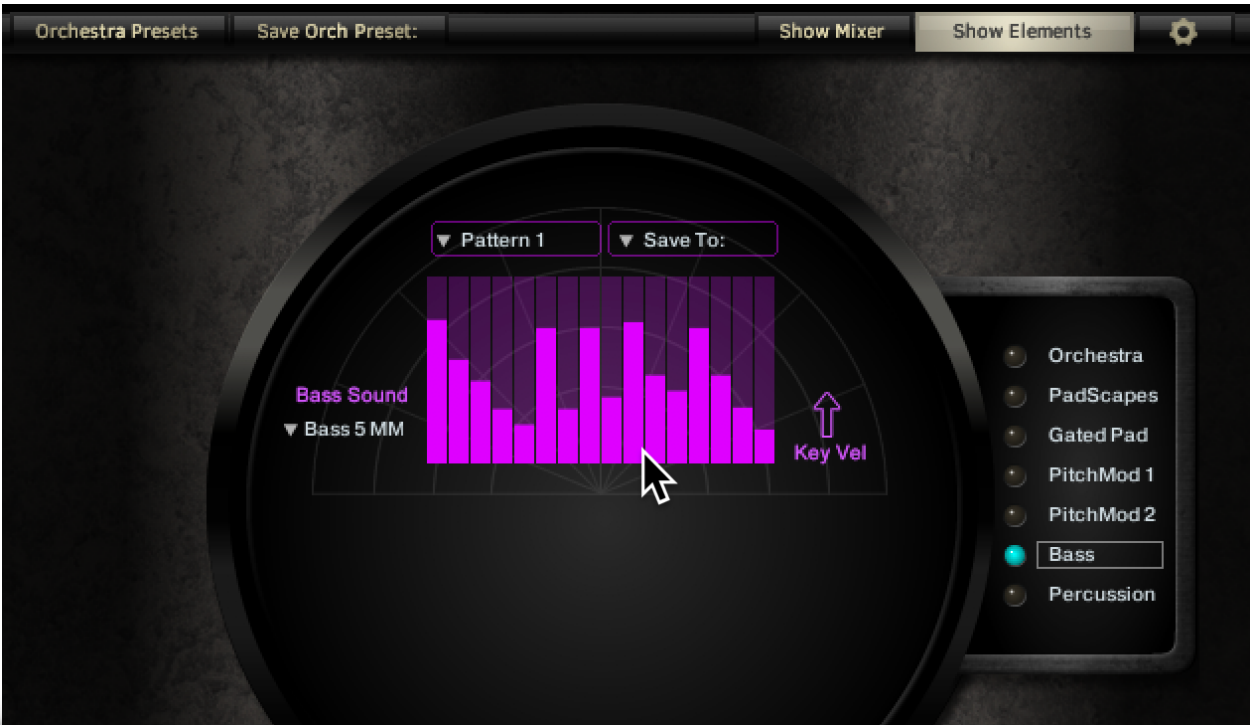
Note: Some of the sounds are limited in key range, and won't sound above or below certain keys, even if the Key Range is set to.

The Synth Elements

The **Percussion** element provides several synth percussion sounds. The graph controls key velocity, and can have up to 16 steps.

Just click and drag on a bar to adjust that step's velocity. A velocity of zero will cause that step to be silent. The number of steps is controlled by the **Steps** knob in the **Gated Pad** element's display (click on the Gated Pad button in the Elements Control Panel).

You'll also find controls here for filter cutoff, resonance, and envelope amount.

There are several preset patterns, and you can save your edited pattern to any location, which will over-write the original.

There are 5 different rhythm kits available, and they each have their own presets in the pull-down menu. **DrumKit 1** and **DrumKit 2** have kick, snare and hi-hat sounds:

Low velocities will trigger the HiHat sound only. Middle range velocities will trigger HiHat + Kick. Higher velocities will trigger HiHat + Kick + Snare.

BigDrum and **BigDrum Ensemble** are large membrane drum sounds, like a timpani or a taiko.
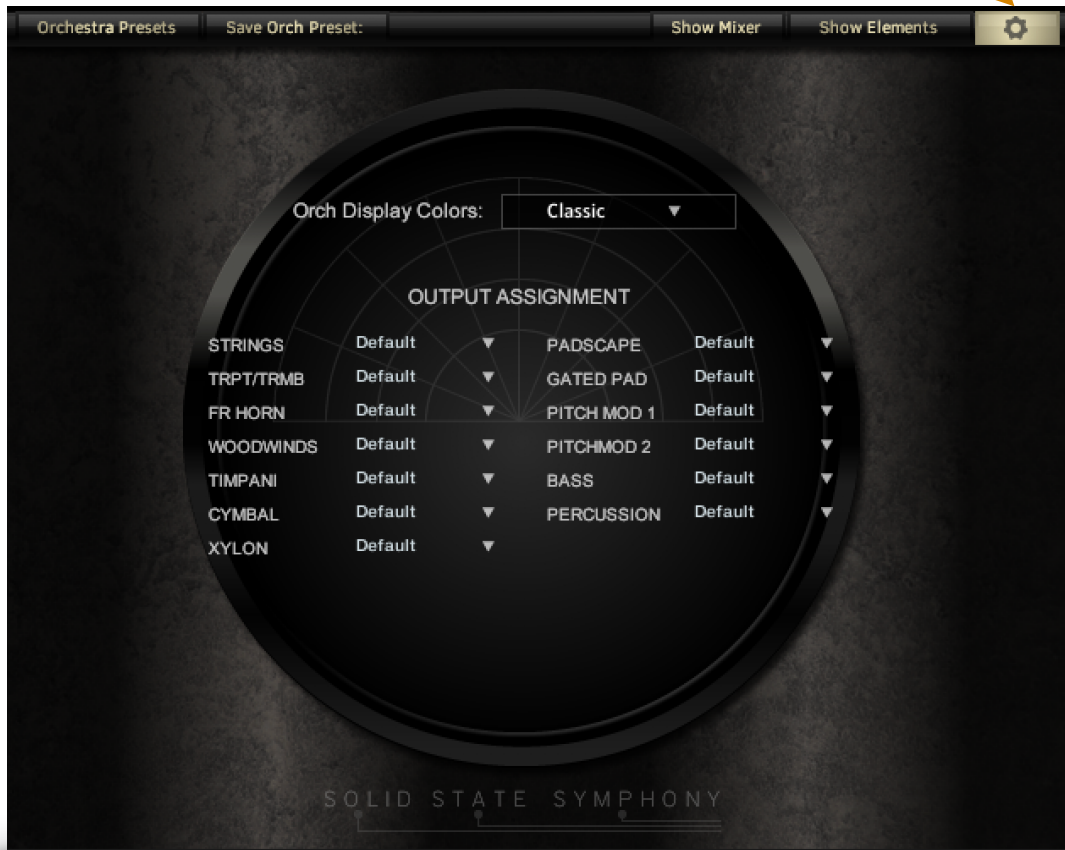
Tko/Drm is a combination of both.
Use the **Save To:** menu to save your changes.

You can copy patterns from one Rhythm location to another, but the rhythm kit will still be tied to it's original location.

⚙ SETTINGS

Clicking on the "gear" brings up the Settings display, which has only 2 controls at this time.

Orch Display Colors allows you to choose from a few different color schemes for the Orchestra Display.

Output Assignment
Here you can assign Elements to your available outputs.
The outputs available depend on your hardware and how you have Kontakt's outputs set up

Solid State Strings

Solid State Strings uses eight slightly different voices (you can think of it as an eight-oscillator synthesizer) to create a string ensemble sound. Each voice has an independent LFO (vibrato) and pitch envelope to simulate the sound of separate instruments in a string section.

Solid State Strings was used to create the Strings 1 sound in the Solid State Symphony main instrument.

Voices
These switches allow you to select which voices are playing.

The **Pitch Spread** knob has three settings that determine the intensities of the pitch envelopes of the individual voices. **Tight** means that the envelopes are not changing the pitches very much, so the voices' pitches stay close together for the duration of a note. **Loose** means that the pitch envelopes affect the voices much more to simulate the sound of string instruments playing slightly out of tune.

The **Slides** button activates a slight upward slide to each note. You can use your keyboard's Pitch Bend wheel to control the slide effect. **Rate** controls slide time.

Solid State Strings

Add Oct allows you to add a second voice an octave higher starting at a certain point on the keyboard. In the above screenshot, notes played on B2 or below are played singly, while notes above B2 have the added octave. This is handy if you would like to play chords with your left hand while you play a melody with the octave with your right. Just click and drag on the note number to change the split point.

The **Adagio** button softens the attack of the notes.

In the **Amp** section there are sliders to control the attack and release of the amp envelope, and a knob to set the **Amount** of effect that controllers will have on the volume. You can choose **Mod** (mod wheel CC#1) or **Exp** (expression CC#11) to control the volume. The higher the **Amount** knob is set, the more the controller will affect the volume.

Vibrato Control
There are 2 ways to control the amount of vibrato in your strings section:

You can use a midi controller, either **Mod** (mod wheel CC#1) or **Exp** (expression CC#11) to control the vibrato. The higher the **Amount** knob is set, the more the controller will affect the volume.

Or, you can use the ADHSR envelope to automate the process. This way, you can set the vibrato to swell at the beginning on notes and die out in the sustain portion. The **Vib Env Depth** knob determines how much the ADHSR envelope affects the vibrato amount.

The **Filter Cutoff** knob controls the filter cutoff. No surprise there.

A **Reverb** knob controls the amount of on-board reverb effect.

CREDITS

Production

Synth Programming, sample recording and editing, scripting, and graphic design by Tracy Collins. Endless patience, moral support, and outstanding customer support by Brenda Collins.

Impulse Responses

Impulse responses by Impulse Record. Tom Gauger, producer.

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