THE ORCHESTRA COMPLETE 3

MANUAL

Document Version 1.0

Product Version 3.0

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The Orchestra Complete 3

MANUAL

SYSTEM REQUIREMENTS:

For the latest system requirements, please visit www.bestservice.com, www.sonuscore.com or your trusted dealer's website.

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1. INTRODUCTION

Thank you very much for choosing Best Service software.

Congratulations on your brand-new instrument THE ORCHESTRA COMPLETE 3 by Sonuscore. We hope you will enjoy this instrument as much as we do. This manual will help you to get started and explains the features and functions of your new software.

Best regards and enjoy,

Best Service & Sonuscore

Welcome to THE ORCHESTRA COMPLETE 3. This Kontakt instrument is a full multi-sampled orchestral library, that aims to provide you with all basic articulations for every standard section of the symphonic orchestra. As orchestral libraries have grown more and more complex, we approached this instrument with the goal to make it as easy as possible to create good sounding arrangements. With the Ensemble Engine we created a simple way to combine Orchestral Colors and quickly load playable combinations for sketching or layering, while the single patches allow you to orchestrate your ideas in as much detail as you want.

For deeper understanding of all the possibilities of this instrument make sure to check out any tutorials and walkthroughs on www.sonuscore.com.

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2. INSTRUMENTS

2.1 Instrument & Articulation List

2.1.1 Violins I, Violins II, Violas, Cellos, Basses

Sustain

Legato

Staccato

Marcato

Pizzicato

Tremolo

Trills Half Tone

Trills Whole Tone

Sul Pont Sustain

Sul Pont Tremolo

Sul Pont Spiccato

Col Legno

Harmonics Sustain

Harmonics Tremolo

Harmonics Marcato

2.1.2 Morin Khuur High & Low Ensemble

Sustain

Sustain Vibrato

Staccato

Marcato

Flam Marcato

2.1.3   Strings FX (Bonus)

Crescendi

Falls

Hits

Rises

2.1.4   French Horns, Trumpets, Trombones

Staccato

Sustain

Marcato

Legato

Muted Staccato

Muted Sustain

Muted Marcato

Flutter Sustain

Flutter Marcato

Tongue Staccato

2.1.5   Tenorhorns

Staccato

Sustain

Marcato

Flutter Sustain

Flutter Marcato

Tongue Staccato

2.1.6   Low Brass

Staccato

Sustain

Marcato

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2.1.7   Evil Brass

Staccato

Sustain

Marcato

Flutter Marcato

2.1.8   Brass FX (Bonus)

Crescendi

(Brass & Orchestra, Brass only)

Rises

(Brass & Orchestra, Brass only)

Chords

Phrases

2.1.9   Flute, Clarinet, Oboe, Bassoon

Staccato

Sustain

Marcato

Legato

2.1.10 Contrabassoon

Staccato

Sustain

Marcato

2.1.11 Flute 1, Piccolo, Alto Flute, Oboe 1, Clarinet 1, Bass Clarinet, Contrabassoon

Legato (New)

Marcato (New)

Rips (New)

Staccatissimo (New)

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Staccato (New)

Sustain (New)

Triple Tongue (New)

Double Tounge (New) (Only Piccolo, Alto Flute, Bass Clarinet, Contrabassoon)

2.1.12 Flute 2, Oboe 2, Clarinet 2, Bassoon 2

Marcato (New)

Staccatissimo (New)

Staccato (New)

Sustain (New)

Triple Tongue (New)

Double Tongue (New) (Only Bassoon 2)

2.1.13 English Horn, Bassoon 1

Legato (New)

Marcato (New)

Staccatissimo (New)

Staccato (New)

Sustain (New)

Triple Tongue (New)

2.1.14 Woodwind Ensemble

Atonal Rips (New)

(Piccolo Flute, Flute, Oboe, English Horn, Clarinet 1 & 2)

Chromatic Rips (New) (Piccolo Flute, Flute, Clarinet 1 & 2)

HT/WT Long Trills (New) (Flute, Alto Flute, Oboe, English Horn, Clarinet 1 & 2)

HT/WT Short Trills (New) (Flute, Alto Flute, Oboe, English Horn, Clarinet 1 & 2)

2.1.15 Orchestral Harp

Plucked

2.1.16 Grand Piano

Lid Open

Lid Closed

2.1.17 Organ Manual

Toccata

Principal

Diapason

Bourdon

Chorus

Flute

Mixture

Octave

Flute

Tutti

2.1.18 Organ Pedal

Tutti

Mixture

Subbass

Plenum

Reed

2.1.19 Organ FX (Bonus)

Tortured Organ

Hollow Organ

Evolving Organ

2.1.20 Percussion

Glockenspiel

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Cembalo

Non Pitched Percussion / Big Percussion

(Taikos, Tom Ensemble, Gran Cassa, Tam Tam, Snare Drum, Piatti, Suspended Cymbals)

Timpani (Hits & Rolls)

Tubular Bells

Deep Hits FX (Bonus)

Celesta

Crotales

Marimbaphone

Small Percussion (Castanets, Claves, Rods, Shaker, Sticks, Woodblocks, Finger Cymbals, Marktree, Tambourine, Triangle)

Vibraphone

Xylophone

2.1.21 Male & Female Choir (Bonus)

Staccato

Sustain

Whispers

Shouts

2.1.22 Elven Choir (Bonus)

Sustain

2.1.23 Features

Changeable Dynamic CC

Sustain Pedal Support in Engine / in Single and Keyswitch NKIs

MIDI Export

Changeable GUI / Wider & improved GUI

Preset Tag Browser

Note Selection in Free Mode

New Legato Engine

2.2 NEW PERFORMANCE LEGATO

We are proud to introduce a completely redesigned performance legato engine. This allows you to play both fast true legato and staccato runs without any problems, as the engine can distinguish between both articulations without the need for keyswitches. We have paid special attention to the integration of the true legato transitions, fitting each of the more than 400 transitions per instrument independently into the intervals in a way that allows for a very smooth and playable legato.

2.3 NEW WOODWINDS

We replaced all existing woodwinds with completely new recordings, added additional new instruments as well as ensemble patches. You'll find the old patches in the "11 Legacy" folder of the single instruments. Please refer to "4 SINGLE INSTRUMENTS" for more information on how to find and open them.

2.4 KONTAKT INSTRUMENTS AND MULTIS

THE ORCHESTRA COMPLETE 3 contains a number of different Kontakt Instruments and Multis. In the instruments folder you will find first the Ensemble Instrument. The subfolders contain the single playable instruments for all orchestral sections, with both keyswitch and articulation patches.

The multis folder contains three different subfolders of ready-to-go full orchestral multis with both playable ensembles and animated presets. These multis are ideal for quick sketching to put down a quick idea, background layering or live performance.

3. THE ORCHESTRA COMPLETE ENSEMBLE

The Ensemble Engine is the heart of the library. Here you can freely combine multiple instruments with minimal loading times and play them together. You can load up to five instruments into independent slots, which can be transposed and even animated with one of five arpeggiators and envelopes. This instrument was designed to both inspire your original compositions and to also give you quickly what you need to fill out your arrangement.

3.1 MAIN TAB

Positioned on the Main tab, you can find the basic controls to build your ensemble
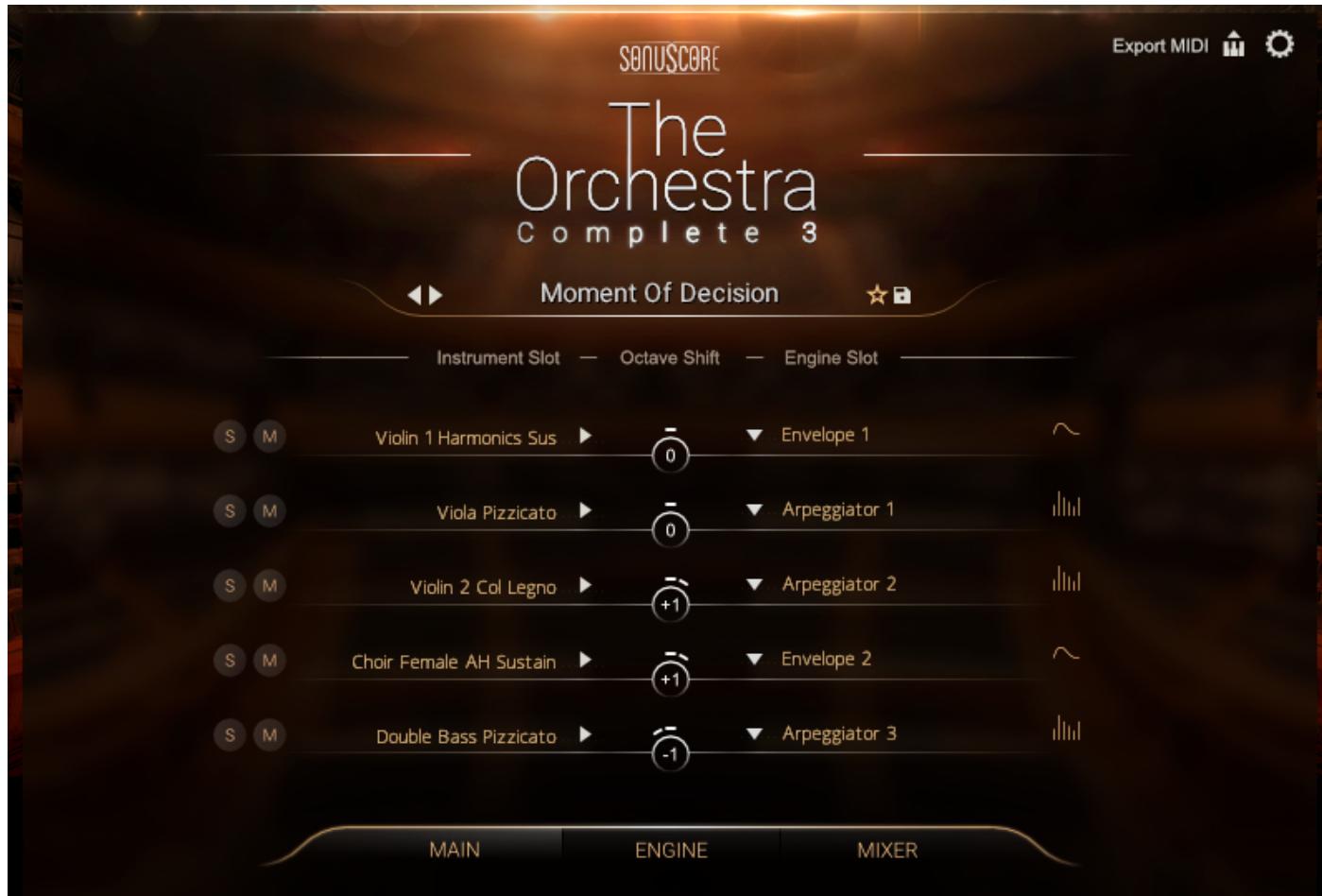
3.1.1 INSTRUMENT BROWSER
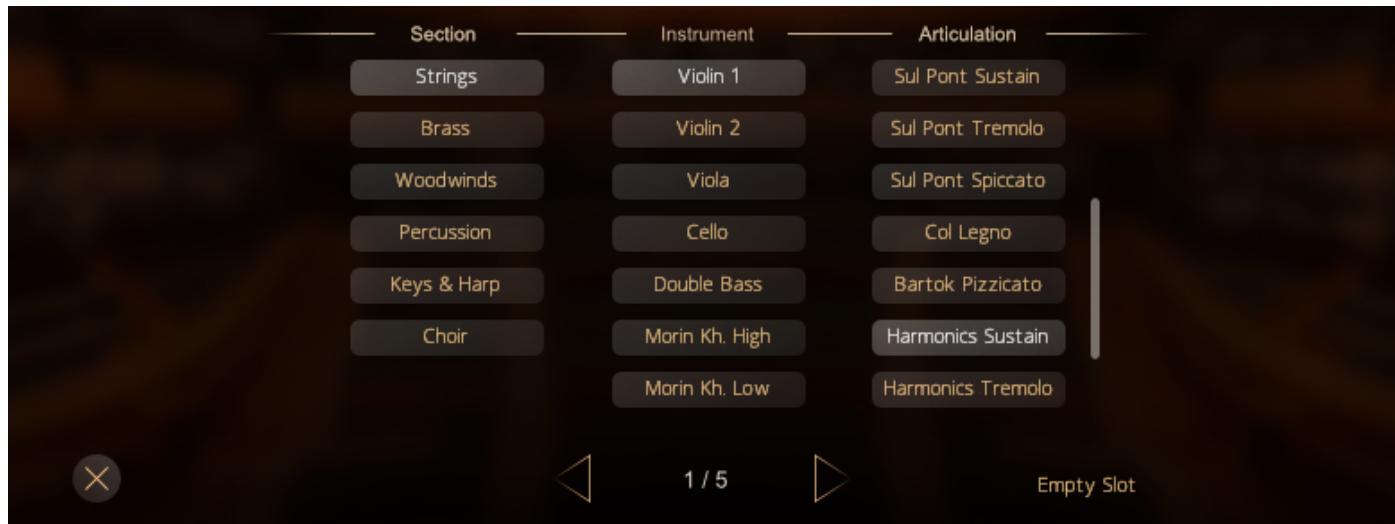
By clicking on an instrument slot, a browser will guide you through the selection of an articulation. To quickly load articulations for the different slots, you can navigate through the slots with the arrows on the bottom of the browser. You can delete the loaded instrument from the current slot by clicking on the "empty slot" button on the bottom right. To exit the browser, click on the X on the bottom left, or double click on your selected articulation.

3.1.2 OCTAVE SHIFT

Next to the instrument slot, there is the octave shift control. By clicking and dragging up or down you can transpose the instrument in the slot one or multiple octaves up or down. This is useful to create playable octave doublings.

3.1.3 ENGINE SLOT

Every instrument can be assigned to one of five different engine modules. By default, the free mode is selected, which means the instrument can be played live on your keyboard using modwheel or velocity to control dynamics. We now added a note selection for the free mode, allowing you to design your own orchestrations here. An icon on the right will indicate the current note assignment.

If a module is assigned to Arpeggiator or Envelope, rhythm and dynamics are dependent on the respective module settings.

Arpeggiator 1-3 can be assigned to short articulations (Staccato, Marcato, Pizzicato), while Envelope 1 and 2 can be assigned to sustained articulations (Sustain, Tremolo). An icon on the right indicates if an arpeggiator or envelope is assigned. This icon will light up and move, when the module is active and notes are triggered. For detailed description of the modules see 3.2 ENGINE TAB.

3.1.4   PRESET BROWSER

Above the instrument slots you will find the enhanced preset strip with extensive controls for changing, loading and saving presets. The arrow buttons to the left of the strip allow for quickly skipping through the filtered preset selection. To the right you will find a star icon for marking your favorite presets as well as the preset save control providing easy access to the user preset functionality of THE ORCHESTRA COMPLETE 3 that lets you save, delete and add or edit tags of newly created presets. By clicking on the title of the currently selected preset, you will enter the preset browser.

The Preset Browser page contains 30 tags to help you filter all presets by different characteristics and keywords as well as an option to scroll through the filtered selection.

To simplify the search the tags are organized into different categories:

3.1.4.1 LIBRARY

These tags can be used to search for presets in the context of the various libraries included in THE ORCHESTRA COMPLETE 3. In addition, your presets are stored under the User Presets tag. This category can be used to additively filter for multiple tags.

3.1.4.2 CATEGORY

In general, all presets in THE ORCHESTRA COMPLETE 3 are created with three main categories in mind, applicable in different compositional scenarios. Here you can switch between the following three types:

Orchestral Voicings: You can now create detailed orchestral voicings from the existing presets by assigning individual functions to all 5 slots in Free Mode. For example, the basses only get the "lowest" tone of a played chord. This makes the played chords sound much finer and more transparent. The instruments are exposed tonally like by a good orchestrator.

Orchestral Rhythms contain very basic rhythmical patterns in separate or mixed orchestral sections.

The **Animated Orchestra** presets are the most complex presets available, making use of the engine modules to create colorful arrangements and interlocking patterns.

3.1.4.3 INSTRUMENT

The tags in the Instrument category can be used to search for presets with a prominent portion of specific instrument groups such as Woods, Brass or Strings.

3.1.4.4 METER

Except for the Orchestral Voicings, each preset has a time signature assigned to it, which can be filtered with the tags located in this category. Note: Only one time signature can be selected simultaneously.

3.1.4.5 FEEL

The Feel category allows for searching presets with eighth, sixteenth or triplet focus.

3.1.4.6 CHARACTER

In order to quickly find suitable Animated Orchestra or Orchestral Rhythms presets for your score, you can narrow down your search further in this category using various types of characteristics. You can choose from nine selected attributes, ranging all the way from »Mysterious« to »Action«.

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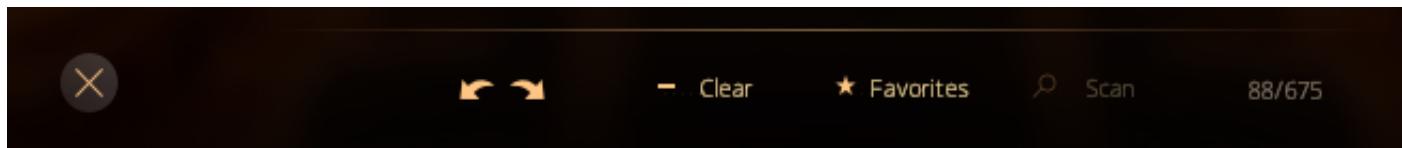
The lower section of the Preset Browser consists of a number of other controls that can help facilitate your search process. Using the Undo and Redo arrows on the left, you can jump back and forth in your tag selection history avoiding the risk of messing up the filtered preset selection with an accidental click. The Clear button will reset your tag selection allowing you to start over. The Favorites button lets you filter by your custom preset list. You can add presets to this list by marking your favorite ones with the »star« icon next to each preset. To exit the preset browser, click on the X on the bottom left, or double click on your selected preset.
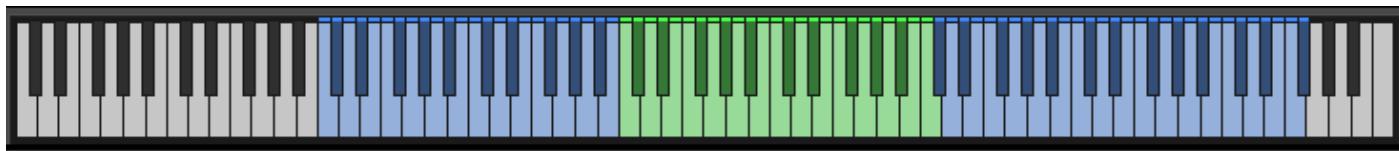
Since the individual range of each instrument is modeled after the natural playing range of the captured articulations, the playable range on the keyboard can change between presets. The playable range is labeled blue on Kontakt's keyboard display and on the KOMPLETE Control. Animated Ensemble Presets are optimized to sound best in the two octaves around middle C, which are marked green on the Kontakt Keyboard Display.

3.1.5   USER PRESETS:

THE ORCHESTRA COMPLETE 3 has a simple solution to save, organize and share user presets for the Ensemble Engine.

A User Preset can be saved or edited from the Main Page as well as from the Preset Menu. On both pages this is achieved by clicking on the file icon next to the star and then using the »Save As New« option. This opens the Preset Save dialog, which provides you with the option to make your own tag selection for easier retrieval of the preset in the browser later on.
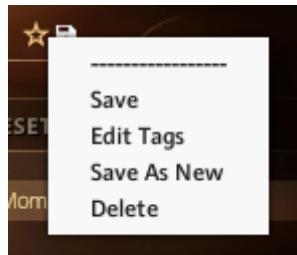
The saving process can then be completed by pressing the Save button.

Once you have selected a User Preset in the Browser, you can of course still modify the Tags or Engine settings. Simply select the menu items »Edit Tags« or »Save«. To free up space in the browser, you can also delete your own presets using the »Delete« menu item.

The individual User Presets are saved as single *.nka files into the Data folder under the installation path you chose in Native Access. Since each preset is accessible as a single file, it is easy to transfer and share them between multiple systems.

If you want to transfer presets between systems, import User Presets from older Versions of THE ORCHESTRA or share your favorite presets with other users, simply copy the *.nka files of your choosing into the instruments Data folder on the other system.
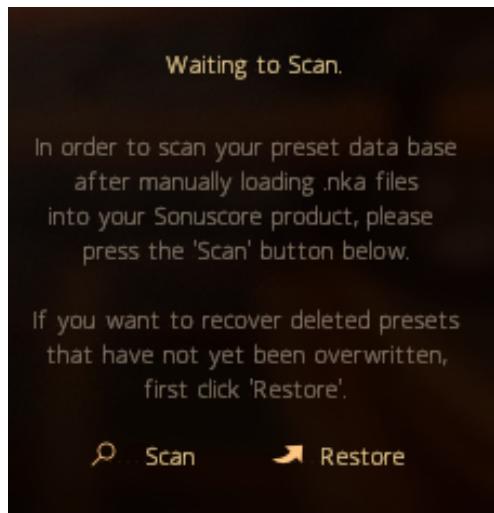
THE ORCHESTRA COMPLETE 3 supports the import of presets via the Scan button in the preset menu. To do this, it is important that the Ensemble Instrument is freshly opened after *.nka files are placed in the Data folder, otherwise Kontakt may not be able to recognize all files.

In the Scan dialog, simply press the Scan button to start the import of presets from the Data folder.

It is also possible to restore already deleted User Presets provided that a new User Preset with the same name has not already been created and thus overwritten the old one. This is done by selecting the Restore button and then pressing the Scan button to the left. THE ORCHESTRA COMPLETE 3 will now exclusively search for deleted User Presets in the file system.

3.1.6 EXPORT MIDI FUNCTION

In the upper right corner of the Main Tab you can find the Export MIDI icon. This has been a feature often requested and a long time in development. You are now able to export your preset performance to different midi channels within your DAW simply by dragging and dropping the icon into your DAW. To use this feature you can follow these steps. Open up »The Orchestra Complete 3.nki«. Choose a preset that you like and record a performance into your DAW. The Engine registers that your DAW is playing and starts recording all generated MIDI Data even if you don't record onto a midi channel. You can now drag and drop the recorded data into your DAW.

But be careful: Once your DAW is stopped and THE ORCHESTRA gets triggered again, the cache will be cleared and the previously recorded data will be overwritten with new data. To be safe you can record a performance onto a midi channel of your DAW, edit this performance, play that section again to write that changed data into the Midi cache of THE ORCHESTRA and drag and drop into your DAW. If your preset file consists of five instrument groups five midi tracks will be created. You can use those to layer different instruments of THE ORCHESTRA or any other sample library.
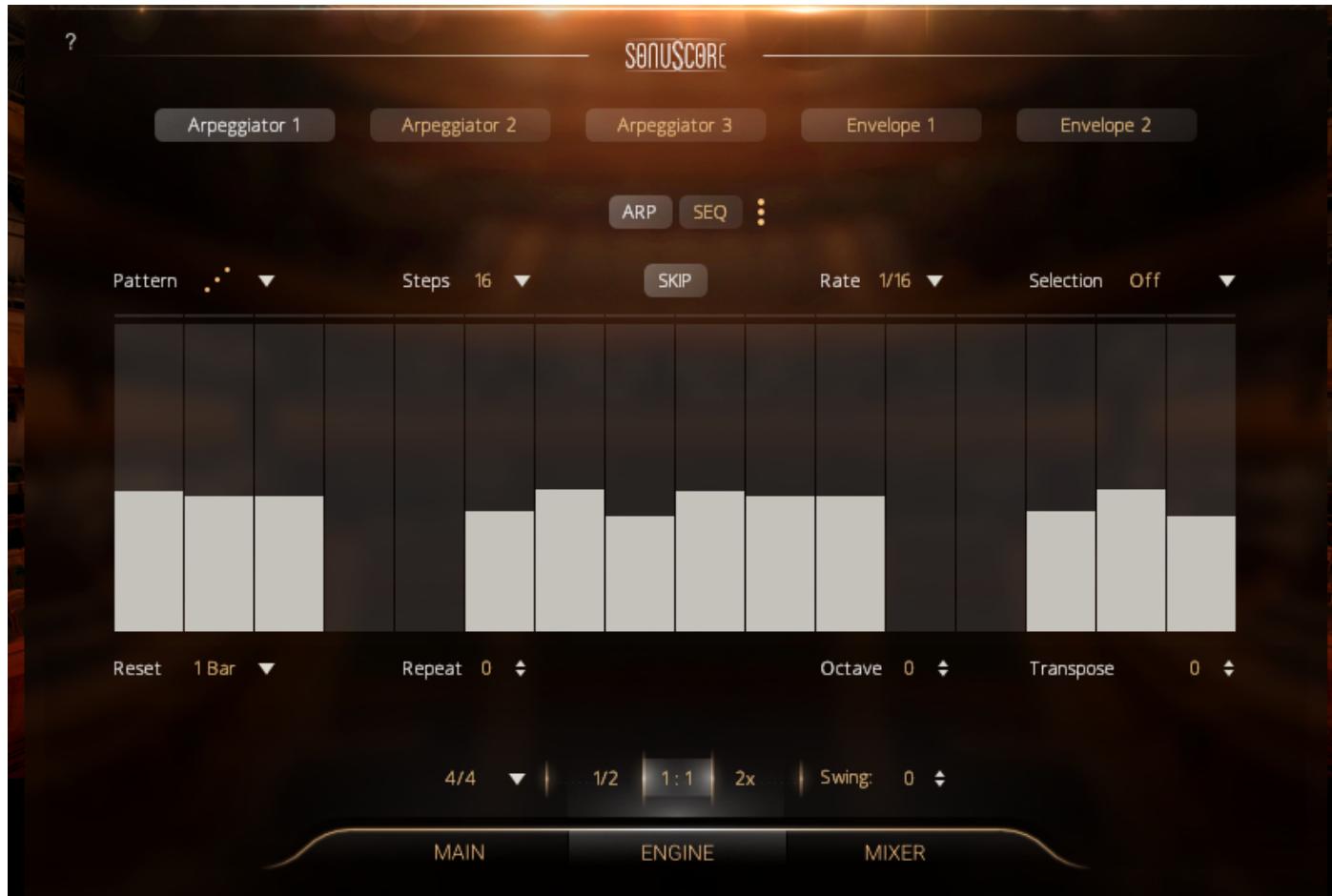
3.2 ENGINE TAB

On the Engine Tab you can adjust the individual controls of the different modules. There are two different kinds of modules. Short notes can be arranged with the arpeggiators, while sustained notes can be shaped with the dynamic envelopes. In the upper section you can choose between three different arpeggiators and two envelopes. The controls and possibilities of the three arpeggiators are identical, the same is true for the two envelopes.

3.2.1   Engine Controls

There are three engine options in the lower area of the engine tab:

1. **Time Signature:** Selects the time signature of the pattern. The selected time signature will affect the reset function, and also the arpeggiator resolution.

2. **Speed:** Below the controls of each module there is the speed control, providing you with the option double or cut in half the speed of all modules at once. This is especially useful, if the host tempo is very fast or slow.

3. **Swing:** Gradually add a swing feeling to the arpeggiators pattern. (Please note, that "Swing" is deactivated for envelopes, as they don't contain any rhythm).

The engine tab initially opens the first arpeggiator.

3.2.2   ARPEGGIATOR MODULE

The arpeggiator module consists of two main elements, the Arpeggiator (ARP) itself and the Sequence Customizer (SEQ). While the Arpeggiator helps arranging the dynamic of each step in a recurring rhythmical sequence, the Sequence Customizer lets you choose the respective pitch for every note. With the three dots you can also copy and paste different settings to other arpeggiators or customizers within the engine.

Please note, that you can only copy the settings to the module type (arpeggiator to arpeggiator and customizer to customizer). Switch between ARP and SEQ at the top of the Arpeggiator, to open the Arpeggiator (ARP) or Sequence Customizer (SEQ) submenu.

Further down, there are also some general controls for both Arpeggiator and Sequence Customizer
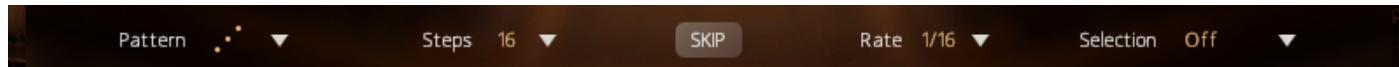
3.2.2.1   ARPEGGIATOR MODULE CONTROLS

Pattern: Determines the order, in which the played notes will be arpeggiated. All (Chord) will trigger all played notes in the respective rhythm.

Steps: Adjusts the amount of steps within the selected time signature.

Rate: Sets the note length for a single step of the Arpeggiator

Selection: Selects whether or not all played notes should be heard in this particular module. The different options allow to only play the lowest, highest or middle notes of a played chord. This can be used to prevent a muddy bass section and orchestrate chords carefully with multiple instruments.

3.2.2.2 TRIPLET RHYTHMS

In the arpeggiator-modules, it is possible to select three different kinds of triplets as the arpeggiator-rate. If a triplet-rate is selected, the rhythm stepper will adjust the number of steps accordingly. This way, the rhythm stepper will always cover an amount of steps that makes sense within the selected time signature.

3.2.2.3 ARPEGGIATOR (ARP)
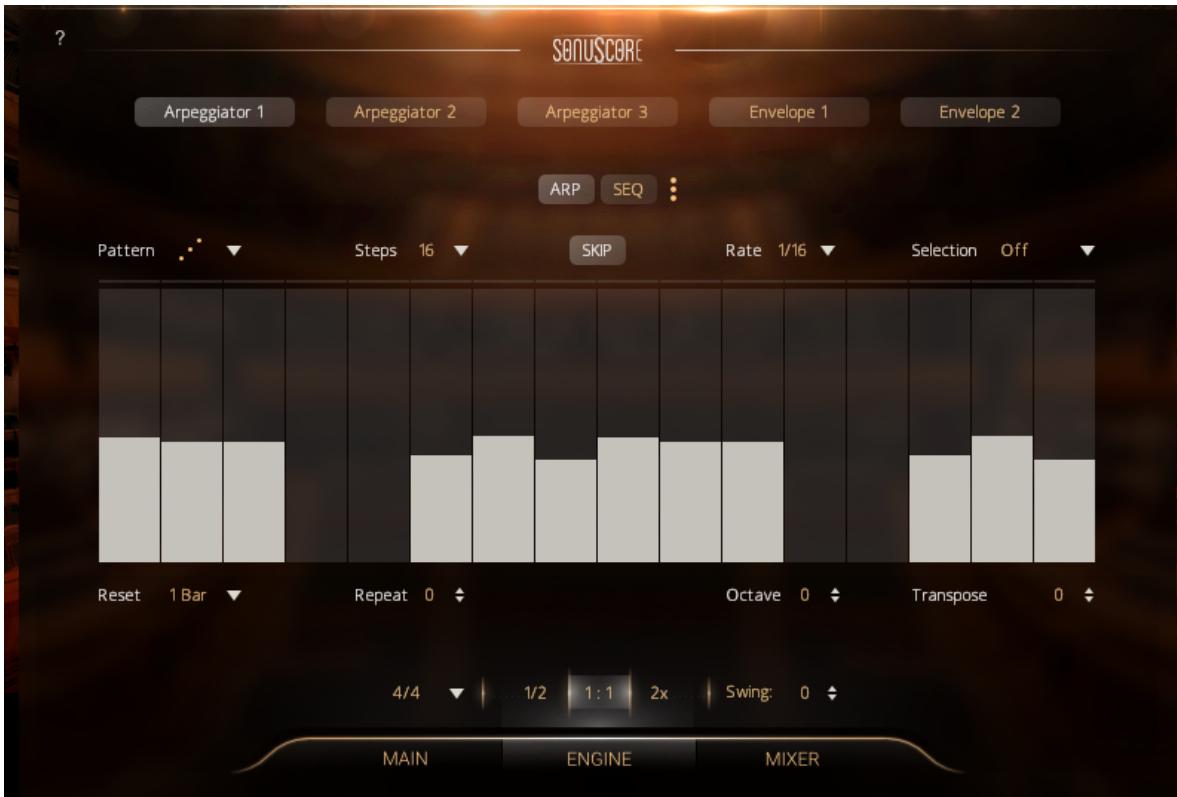
Create your own rhythm in the Arpeggiator. Click to set single step values. Click and drag to draw multiple step values. Right-click and drag to draw a straight line. Use the modulation wheel to control the dynamic of the rhythm.

There are also some ARP-specific controls:

Reset: If selected, the arpeggio will repeat its pattern after one measure of the selected time signature. The 2X button lets the pattern repeat after two measures. This prevents a random displacement of the note pattern over time.

Repeat: Repeats every note one or multiple time before moving on to the next one.

Octave: Repeats the played notes after the first turn one or two octaves above or below

Transpose: Transposes the whole pattern one or multiple semitones up or down

Skip: Press the SKIP button above the Arpeggiator and steps with the value 0 will be skipped and the respective note will sound at the next active step.

Steps with the value 1 will send Note Off instructions triggering the release of the played sample enabling you to shorten longer articulations and create arpeggios with them.

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3.2.2.4 SEQUENCE CUSTOMIZER (SEQ)
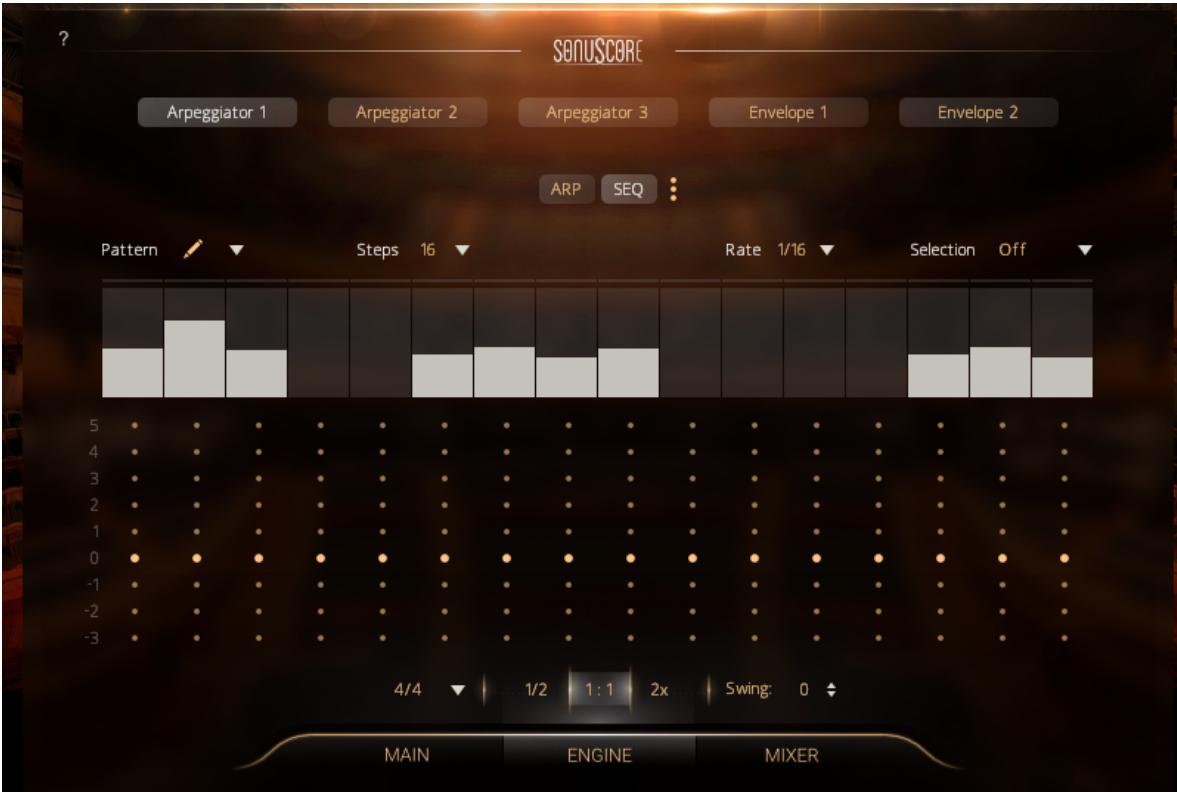
In the Sequence Customizer (SEQ), you can even customize the pitch sequence of each step within a rhythmic sequence via clicking on the respective point within the matrix:

Rows: Numeric order of the played notes from bottom to top. The lowest note you play has the value 0, the second lowest note has the value 1 and so on. If you play for example C-Major, the pitch distribution within the Sequence Customizer would be like that:

0 = C1, 1 = E1, 2 = G1, 3 = C2, 4 = E2, 5 = G2, -1 = G0, -2 = E0, -3 = C0

Columns: Display of the steps and their velocities. This allows you to precisely customize the sequences of notes within the played material and thus pre-design even more realistic passages.

3.2.3   ENVELOPE MODULE
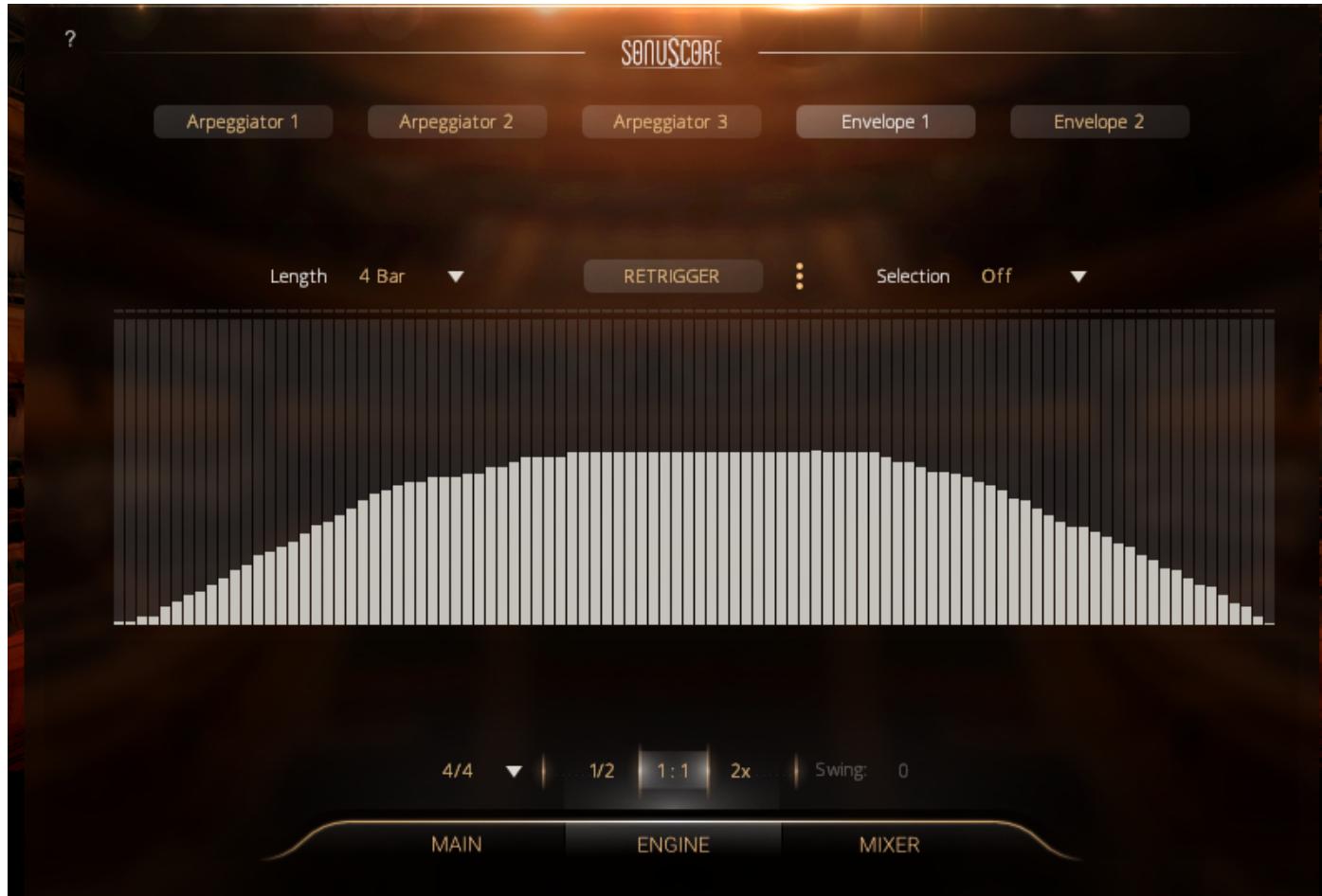
The Envelope allows you to set a recurring dynamic shape to sustained notes. The centerpiece is the envelope shape, which can be drawn freely by left-clicking and dragging the mouse. By right-clicking and dragging the mouse you can draw a straight line.

3.2.3.1   ENVELOPE MODULE CONTROLS

A number of additional controls allow you to adjust the envelope to suit your needs:

Length: Determines the duration in bars over which the drawn envelope will span.

Retrigger On/Off: If turned on, the sustained note will be triggered again at the beginning of each turn. If turned off, the note will continue in a constant loop.

Selection: Selects whether or not all played notes should be heard in this particular module. The different options allow to only play the lowest, highest or middle notes of a played chord. This can be used to prevent a muddy bass section and orchestrate chords carefully with multiple instruments. With the three dots you can also copy and paste different settings to other envelopes within the engine. As with the Arpeggiator, Note Off instructions can now be activated in the Envelope triggering the release of the current sample. This can be achieved by setting one of the table steps to the value 0.

3.3 MIXER TAB

In the Mixer Tab you can adjust the balance and sound of the different slots and apply master effects.

3.3.1 CHANNEL STRIP:

The name of the loaded instrument is displayed on the very top of every small channel strip.

1. **Solo/Mute:** Listen to a single slot alone, or mute a single slot temporarily.
2. **Pan:** Moves the instrument from a slot further to the left/right in the stereo field. Note: All instruments were already recorded in their traditional position, so there is no additional panning necessary for traditional positioning.
3. **Fader:** Turns the volume of the slot up or down. Ctrl+Click/Cmd+Click to reset the value to 0dB.
4. **Reverb:** Sets the send-level to the included convolution reverb. With this control, the amount of reverb on each instrument can be adjusted. If set to -infdB, the master reverb will not affect this slot at all. This way depth and distances in THE ORCHESTRA can be adjusted.

3.3.2 OUTPUT ROUTING:

On the mixer page, there is now a dropdown menu below the channel strip of every instrument slot, that assigns specific Kontakt outputs to that particular slot.

If no outputs are displayed, you can create, rename and assign new outputs in the Outputs-Menu of Kontakt (F2). They will be available immediately in the dropdown menu of our mixer page. Consult the documentation of Kontakt and your DAW to learn how to implement multi-timbral instruments within your particular audio software.

Please note: Even though the dry signals will be split to the separate outputs, the send-reverb will remain on the default channel, as splitting the reverb would be very taxing on your CPU. For best results, we suggest to use this feature with the internal convolution reverb turned off, and add a master reverb in the DAW.

3.3.3 MASTER EFFECTS
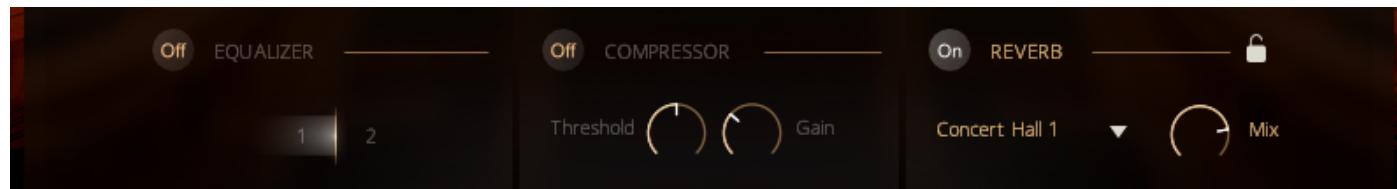
3.3.3.1 Equalizer
Choose between two Master-EQ settings that were prepared specifically for this instrument.

3.3.3.2 Compressor
Adjust the dynamics of the instrument by setting the threshold of the compressor and adjust the makeup gain to the right.

3.3.3.3 Reverb
This is the master convolution reverb with ten high quality impulse responses from different legendary effect processors. You can choose an impulse response in the menu to the left and adjust the send return level of the reverb with the mix-control.

3.3.4 REVERB LOCK

Next to the reverb toggle switch you can find the Reverb Lock. If activated the reverb settings will stay the same when you browse through different presets.

3.4 SETTINGS PAGE
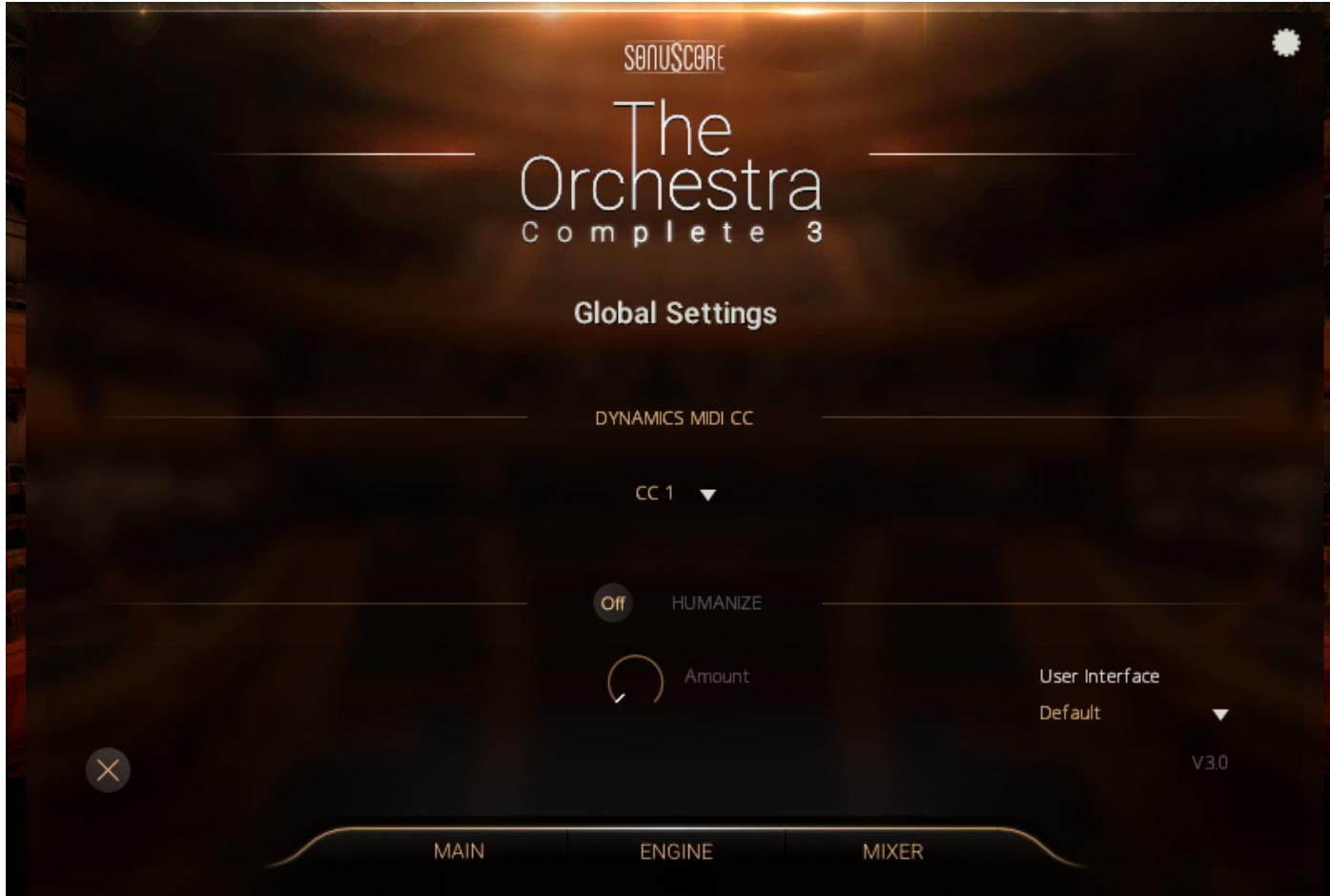
On the top right of the main page, there is a little gear icon that leads to the settings page, that provides options for additional customization.

3.4.1 DYNAMIC CONTROLLER

In this menu you can choose between three standard MIDI-Controllers (CC1, CC2 and CC11) to control the overall dynamics of the engine. This control is used for scaling the velocity and envelope values of the engine modules and for direct control of unassigned sustained articulations. By default, this function is assigned to the modwheel (CC1).

3.4.2   HUMANIZE

By turning on the humanization and turning up the humanization control, the engine will gradually add imperfections to rhythm and dynamics of the engine modules.

3.4.3   USER INTERFACE

THE ORCHESTRA COMPLETE 3 adds the option of changing the design theme of the User Interface in the Ensemble Instrument as well as in the Single Instruments. You can choose between the looks of all included libraries of THE ORCHESTRA family.

4. SINGLE INSTRUMENTS

4.1 KEYSWITCH INSTRUMENTS
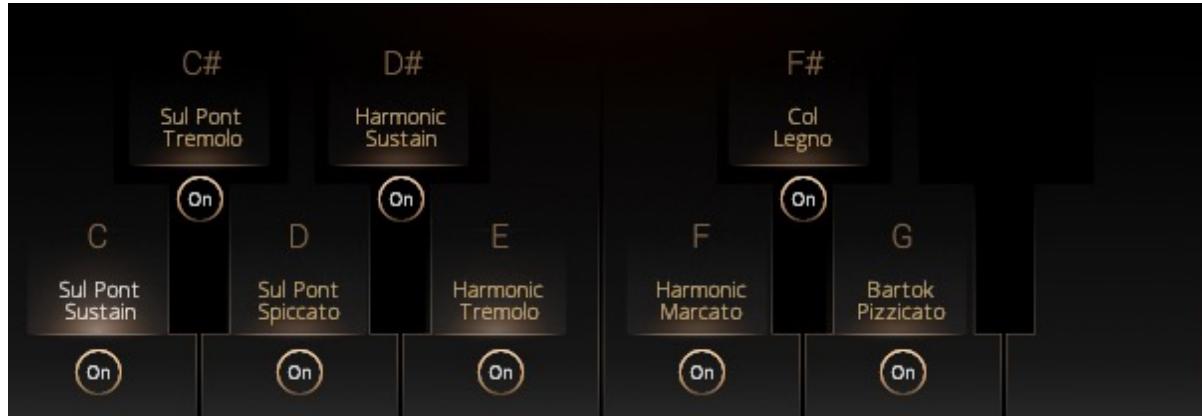
The keyswitch instruments are labeled »All Articulations«, »Core Articulations« or »Extended Articulations« in the single instruments folders. In these instruments, a selection or all articulations can be played in one instance using keyswitches.

4.1.1 ARTICULATION SELECTION

On the lower end of the interface all available articulations are displayed. You can activate an articulation by clicking on it, or by playing the note that is shown above it in the lowest octave (C0-B0).

4.1.2 MULTI KEYSWITCHES

To quickly layer multiple articulations, two or more keyswitches can be triggered simultaneously by overlapping the notes or pressing the keys at the same time.

4.1.3 SAMPLE PURGING

With the on/off switch below you can deactivate single articulations from the instrument. These samples will no longer be loaded into RAM.

4.1.4 REVERB

Turn on/off the convolution reverb with ten high quality impulse responses from different legendary effect processors. You can choose an impulse response in the menu below and adjust the amount of wet signal with the mix-control.

4.1.5 EQUALIZER

Turn on/off the equalizer. This equalizer has two bands with a frequency and Q-factor chosen specifically for each instrument. Add more warmth and bass with the low-control and bring more brilliance to the sound with the high-control.

4.2 SINGLE ARTICULATIONS

The single articulations are the smallest patches available in THE ORCHESTRA COMPLETE 3, providing just a single playable articulation from one instrument. For instructions on the reverb and equalizer settings see 4.1 Keyswitch Instruments.

4.3 BIG PERCUSSION

To keep it simple, all non pitched percussion are included in a single patch. In every octave a different instrument is mapped. If a note is played, the instruments name will be displayed in the lower middle of the user interface. The following graphic shows the mapping of the different instruments.
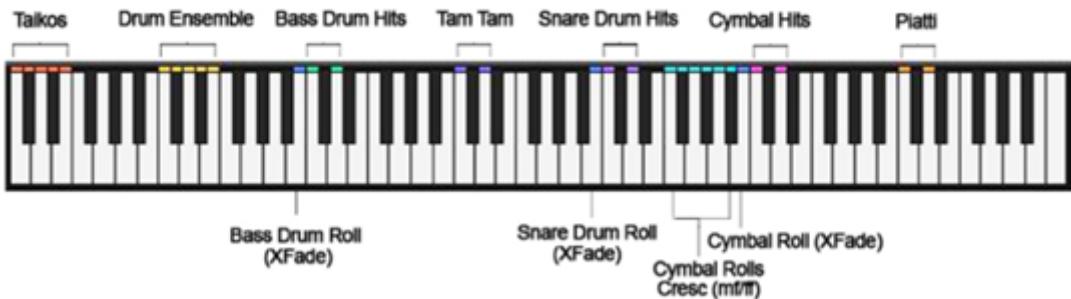
5. MULTIS
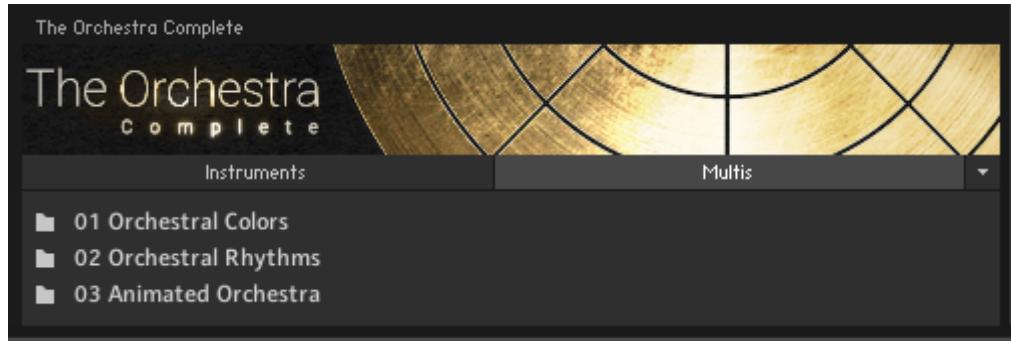
The multis combine different presets and settings in multiple instances of the Ensemble Instrument to create huge-sounding instantly playable instruments. They are sorted into the same categories as the presets from the Ensemble Instrument:

The Orchestral Colors Multis are full orchestral combinations for quick sketching and layering.

Orchestral Rhythms and Animated Orchestra Multis contain rhythms and patterns that will be generated from any played note. Many of them are layered with playable articulations, so melodies can be played on top of the orchestral rhythms.

6. CREDITS

6.1 THE ORCHESTRA COMPLETE 3

Product Concept and Design: Steffen Brinkmann, Tilman Sillescu, Stefan Kemler, Christian Wirtz, Pierre Langer, Axel Rohrbach

Project Lead: Tilman Sillescu

Session Preparation & Management: Steffen Brinkmann, Olajide Paris

Preset Design: Tilman Sillescu, Steffen Brinkmann, Simon Schrenk, Jonas Schüsselin

KONTAKT Scripting: Stefan Kemler, Mathias Vatter, Jonas Meyer

Sample Editing: Olajide Paris, Matthias Meeh, Marvin Losch, Jonas Schüsselin, Niklas Schäfer, Jonas Hausotter, Jonas Meyer

User Interface Design: Jannic Boehme, Stefan Kemler

Artwork: Jannic Boehme, Benedikt Huster

Quality Assurance: Tilman Sillescu, Matthias Meeh, Simon Schrenk

Marketing: Benedikt Huster, Tobias Kunz, Jannic Böhme, Felix Möbius, Florian Tauchert, Shawn Basey, Louisa Wolf, Andreas Hammann

Demo Videos: Tilman Sillescu, Jannic Böhme, Lukas Ruschitzka

Manual: Andreas Hammann, Benedikt Huster

Samples performed by the Budapest Art Orchestra at Studio 22, Budapest

6.2 THE ORCHESTRA COMPLETE 2

Product Concept and Design: Steffen Brinkmann, Tilman Sillescu, Stefan Kemler, Christian Wirtz, Pierre Langer, Axel Rohrbach

Project Lead: Steffen Brinkmann, Tilman Sillescu

Session Preparation: Steffen Brinkmann

Session Management: Christian Wirtz, Steffen Brinkmann

Recording Engineers (Organ): Patrice Birding, Simon Schrenk, Steffen Brinkmann, Matthias Meeh

Preset Design: Tilman Sillescu, Steffen Brinkmann, Simon Schrenk

KONTAKT Scripting: Stefan Kemler, Mathias Vatter

Sample Editing: Olajide Paris, Matthias Meeh, Steffen Lütke, Steffen Brinkmann, Christian Wirtz

User Interface Design: Jannic Böhme, Stefan Kemler

Artwork: Jannic Boehme, Benedikt Huster

Quality Assurance: Tilman Sillescu, Steffen Brinkmann

Marketing: Benedikt Huster, Andreas Hammann, Jannic Böhme, Florian Tauchert

Demo Videos: Steffen Brinkmann, Tilman Sillescu, Jannic Böhme, Benedikt Huster, Andreas Hammann

Additional Content: Tilman Sillescu, Steffen Brinkmann, Stefan Kemler, Nico Dilz, Christian Wirtz, Simon Schrenk, Mathias Vatter, Andreas Hammann, Matthias Meeh, Andre Molkenthin

Manual: Christian Wirtz, Mathias Vatter, Jannic Boehme, Simon Schrenk

Samples performed by the Budapest Art Orchestra at Studio 22, Budapest

Organ recorded at Saalkirche Ingelheim with friendly support by Carsten Lenz

6.3   THE ORCHESTRA COMPLETE

Product Concept and Design: Tilman Sillescu, Steffen Brinkmann, Stefan Kemler, Christian Wirtz, Pierre Langer, Axel Rohrbach

Project Lead: Tilman Sillescu, Steffen Brinkmann

Session Preparation: Steffen Brinkmann

Session Management: Christian Wirtz, Steffen Brinkmann

Preset Design: Tilman Sillescu, Steffen Brinkmann, Simon Schrenk, Andreas Hammann

KONTAKT Scripting: Stefan Kemler

Sample Editing: Andreas Hammann, Simon Schrenk, Steffen Brinkmann, Olajide Paris, Christian Wirtz

User Interface Design: Jannic Böhme, Stefan Kemler

Artwork: Jannic Böhme, Benedikt Huster

Quality Assurance: Tilman Sillescu, Steffen Brinkmann

Marketing: Benedikt Huster, Andreas Hammann, Jannic Böhme, Florian Tauchert

Mixing: Christian Wirtz, Steffen Brinkmann

Additional Content: Tilman Sillescu, Steffen Brinkmann, Stefan Kemler, Nico Dilz, Christian Wirtz, Simon Schrenk, Mathias Vatter

Manual: Christian Wirtz, Jannic Böhme

Samples performed by the Budapest Art Orchestra at Studio 22, Budapest, and the Mongolian State Morin Khuur Ensemble at White Arch Studio Ulanbatur.

6.4 ORIGINAL THE ORCHESTRA

Product Concept and Design: Steffen Brinkmann, Tilman Sillescu, Stefan Kemler, Christian Wirtz, Pierre Langer, Axel Rohrbach

Project Lead: Tilman Sillescu

Session Preparation & Management: Olajide Paris

Preset Design: Tilman Sillescu, Steffen Brinkmann, Simon Schrenk, Jonas Schüsselin

KONTAKT Scripting: Stefan Kemler, Mathias Vatter, Jonas Meyer

Sample Editing: Olajide Paris, Matthias Meeh, Marvin Losch, Jonas Schüsselin, Niklas Schäfer, Jonas Hausotter, Jonas Meyer

User Interface Design: Jannic Boehme, Stefan Kemler

Artwork: Jannic Boehme, Benedikt Huster

Quality Assurance: Tilman Sillescu, Matthias Meeh, Simon Schrenk

Marketing: Benedikt Huster, Felix Möbius, Florian Tauchert, Shawn Basey, Louisa Wolf, Andreas Hammann, Jannic Böhme

Demo Videos: Steffen Brinkmann, Tilman Sillescu, Jannic Böhme, Benedikt Huster

Additional Content: Tilman Sillescu, Steffen Brinkmann, Stefan Kemler, Matthias Wolf, Marvin Hartmann, Christian Wirtz

Manual: Mathias Vatter, Jannic Boehme, Simon Schrenk

Samples performed by the Budapest Art Orchestra at Studio 22, Budapest

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7. NEW FEATURES

New Features since V1.0 of The Orchestra

[NEW CONTENT] New Animated/Rhythm/Color Multis

[IMPROVEMENT] Improved Velocity Mapping

[IMPROVEMENT] Increased Dynamic Range

[IMPROVEMENT] General Bug-Fixes

[IMPROVEMENT] Improved GUI readability

[NEW FEATURE] Sustain Pedal support

[IMPROVEMENT] Overhauled Sound Profile

[NEW CONTENT] New Animated Presets

[NEW CONTENT] New Rhythm Presets

[NEW CONTENT] New Color Presets

[NEW FEATURE] Tuned Percussion in Ensemble Engine

[NEW FEATURE] All new articulations from Strings of Winter

[NEW FEATURE] A Glockenspiel was added as a single patch and in the engine instrument

[NEW FEATURE] Triplets are now available as a rate option for the arpeggiators

[NEW FEATURE] The new user preset system enables you to save your own presets for the ensemble instrument and even share them with other users any way you like.

[NEW FEATURE] The MIDI controller which scales the dynamics up and down can now be changed between CC1, CC2 and CC11, so that you can use the mod wheel (CC1) for other automation.

[NEW FEATURE] A new humanizer was added

[NEW FEATURE] On the mixer page, every instrument slot can now be assigned to a separate output. This makes it possible to mix and edit every individual instrument of the engine inside your DAW.

[IMPROVEMENT] The instrument browser now automatically updates itself to show the right entry for the currently chosen instrument slot

[IMPROVEMENT] Mute and solo buttons are now also available on the main page

[IMPROVEMENT] The mute buttons are now automatable

[IMPROVEMENT] The note selection menu was upgraded with a new Top 3 option

[IMPROVEMENT] In the instrument browser, the view will now always jump to the currently loaded articulation of the selected slot

[IMPROVEMENT] When stepper or envelope data is edited after the dynamic controller was used, the engine will wait a few seconds

before it jumps back to the current dynamic scaling

[NEW FEATURE] Midi Drag & Drop function was added

[IMPROVEMENT] EQ added to non pitched percussion to improve the sound of the piatti

[ADDED] New custom sequencer mode in arpeggiator engines

[ADDED] Note selection capability in Free Mode, formally names "None" in engine selection menu

[ADDED] Middle 2 note selection to all engines

[IMPROVEMENT] Completely overhauled legato engine in singles and keyswitch NKIs

[IMPROVEMENT] General bug fixes

[IMPROVEMENT] Wider GUI layout and improved design

[ADDED] New Woods of the Wild specific GUI design

[CHANGED] Time signature and swing controls are now global and not per engine

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