



MOJO2
HORN SECTION

USER MANUAL

Table Of Contents

| | |
|---|----|
| <u>Instrument Introduction</u> | 3 |
| <u>System Requirements</u> | 3 |
| <u>Getting Started</u> | 4 |
| Instrument Layout | 4 |
| Era Descriptions | 5 |
| <u>Performance Page</u> | 5 |
| <u>Mixer Page</u> | 9 |
| <u>Effects Page</u> | 10 |
| <u>Key Mapping Page</u> | 11 |
| <u>Keyboard Layout</u> | 12 |
| <u>Tech Support, License Agreement, Credits</u> | 13 |
| Tech Support | 13 |
| License Agreement | 13 |
| Credits | 13 |

Instrument Introduction

We are proud to present MOJO 2: Horn Section, our biggest and most powerful instrument to date. After the ground-breaking 2009 release of the hugely successful MOJO: Horn Section, we knew its sequel had to build upon the already advanced sampling and playability of the first volume. After years of development by an amazingly talented team, we're proud to release the premier horn section of the decade.

These beautifully recorded horns include 3 mic positions (plus a premixed option for a lighter computer footprint), 13 deeply-sampled instruments, each with 13 articulations, 169 articulation patches, true legato, and four era presets which will allow you take your horn section deeper into the history of music recording.

Other features include instant ensemble size adjustments from 1 to 10 players, swell and crescendo length to match your project from 1 to 16 beats long, speed control for every articulation, keynoise overlay blend for added human realism, and an FX Suite for full customization. In total, MOJO 2 includes 100GB of uncompressed sample content.

Our vision was to present our customers with a horn library that left nothing lacking when it comes to writing, programming, and recording your entire horn section, and that vision has become a reality with MOJO 2!

Check out all the available walk through videos and tutorials for MOJO 2 [HERE](#).

Here are all horns we've included in MOJO 2:

Alto Sax
Baritone Sax
Bass Trombone
Clarinet
Flugelhorn

French Horn
Piccolo Trumpet
Soprano Sax
Tenor Sax

Trombone
Trombone Muted
Trumpet
Trumpet Muted

System Requirements

For Mac users, this library requires OS X 10.11 and above, i5 or higher, and a minimum 8GB of RAM.

For Windows users, this library requires Windows 7, 8, or 10 (latest s.p.), 32bit or 64bit compatible, Intel Core i5 or equivalent CPU.

Vir2 Instruments strongly recommends more than 8GB of RAM and an 88-key controller to use this library to its fullest potential.

The library requires approximately 128GB of available disk space to install and 64GB once installed. Requires Kontakt Player 5.8.1 and higher.

Getting Started

MOJO 2's interface was designed for intuitive use and easy workflow. Let's take a look at some of the basic controls and how the interface is laid out before diving into the nuts and bolts of the instrument.

Instrument Layout



1 - **Eras**: There are four unique era modes which act as time machines, effortlessly transporting all thirteen included horns from one iconic era to the next. Era settings include: Modern, Retro (60's-70's), Vintage 1 (40's-50's), and Vintage 2 (20's-30's). We will take a closer look at each one of these eras in the next section.

2 - **Performance/Mixer/Effects/Key Mapping Editor Window**: The Performance window shown above is one of four main pages in MOJO 2 (shown in box #3). This editing window displays the controls and parameters for the currently selected page below.

3 - **Pages**: There are four different pages in MOJO 2: Performance, Mixer, Effects, and Key Mapping. Clicking on the desired page will display that page's controls in the editor window above.

Eras

Modern: The Modern day era focuses on current trends in recording with a full frequency spectrum and super high fidelity sound. The horns will have full low end frequencies and bright airy top ends, yet extremely well balanced.

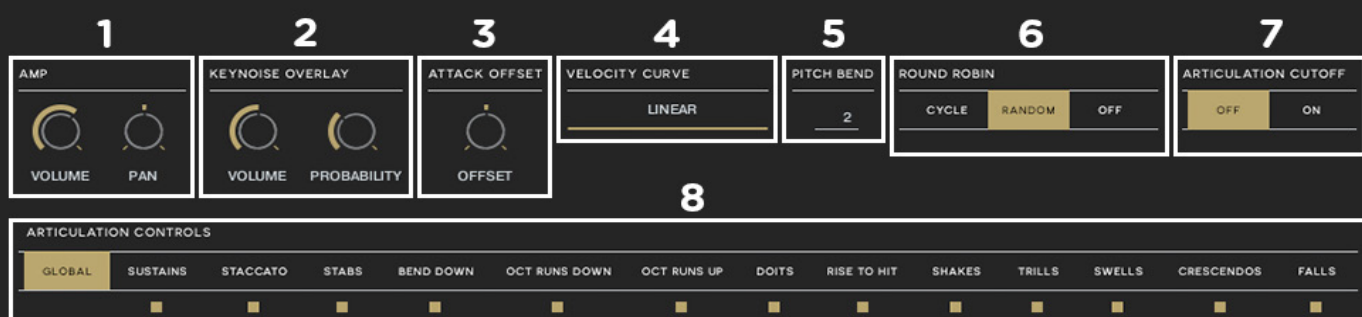
Retro: The Retro era focuses on the rich saturated analog tone of the 60's and 70's. The full extension of the low end is subtly tamed and the rich and slightly gritty harmonics add a warm and overall pleasing tone to the sound.

Vintage 1: The first of the two Vintage era tones focuses around the sound of the 40's and 50's. The tone of the big band era is less full than either retro or modern, with a focus around the 1KZ range with both the top and bottom frequency ranges significantly cut off. You'll notice less stereo image and a natural and beautiful "dirt" to the sound of these horns.

Vintage 2: Vintage 2 takes us all the way back to the early recording days of the 20's and 30's. The tone has some similar qualities to Vintage 1, but to a more extreme level. You'll hear a much stronger upper mid range focus and even less top and bottom end. What's left of the tone is a gritty saturated character typical of this era of recording.

The **Era Noise** slider (displayed in the top right of the interface) allows you to add that classic "hiss" noise you hear when spinning up your favorite old albums. The noise type varies from era to era to perfectly emulate those specific time periods. The noise will begin when you trigger the first note and turn off when you switch to a different era. *NOTE: The Modern era has no noise.

Performance (Instrument Patches)



(Global Tab)

The Performance page is where you will be making the big changes to how all the instruments are played and how they sound. This page gives you access to powerful global performance settings as well as controls for each articulation. Let's look at all of the features available.

1 - **AMP**: Adjusts the global volume and pan levels for all articulations.

2 - **Keynoise Overlay**: Increasing both the volume and probability of keynoise will introduce the sound of the horn player's interaction with the instrument. Not only did we record the melodic samples for MOJO 2, but we also recorded the clicks and clacks the musicians made before and after each performance which adds to the depth of character for each horn.

3 - **Attack Offset**: Move the position of the sample start forwards for a more responsive playback or backwards for a looser performance.

4 - **Velocity Curve**: Choose between five different velocity curve shapes: Very Convex, Convex, Linear, Concave, Very Concave: doing so changes the way the dynamic response reacts to MIDI velocity. In simpler terms, concave weights your playing towards softer velocities and convex weights your playing towards louder ones.

5 - **Pitch Bend**: Adjust the value of pitch bend to specify exactly how high or low the mod-wheel will pitch the samples up and down. For example, if the pitch bend value is set to 2 then the mod-wheel, when fully rolled up or down, will pitch the sample +/- a whole step. If the value is set to 3 then the mod-wheel will pitch the sample +/- a step and a half.

6 - **Round Robin**: Choose between three different round robin settings: Cycle, Random, and Off. Cycle will play the round robins in sequential order from first to last and repeat in a loop as you trigger the same note repeatedly. Random will mix up the order of the round robins so that no detectable pattern can be heard in the performance. When OFF is selected the same sample will be triggered on each note repeat.

7 - **Articulation Cutoff**: When turned on, articulation cutoff forces the sound of an articulation to stop when another articulation is triggered. This allows for more realistic-sounding solo performances. When articulation cutoff is turned off, the sound/decay of an articulation is allowed to complete even when another articulation is triggered before the first articulation has fully decayed.

8 - **Articulation Controls**: These tabs allow you to dive into the customization of each articulation's sound. The far left Global tab contains settings that are applied to all articulations at once. The other articulation tabs will only affect the settings for the chosen articulation. Below each articulation is an On/Off button (■) that allows you to turn off and unload that articulation's samples from the patch. This feature allows you to free up a lot of CPU power. Most articulation controls (for staccato, stabs, bend down, octave run down & up, doits, rise to hit, shakes and trills) only include the volume, release length, a poly/mono mode, and control dynamics which allow you to choose between controlling the dynamics of the articulation via velocity (how hard you press the keyboard) or CC (using MIDI CC). However, some articulations, such as the sustains, swells, crescendos and falls, have slightly different controls. See below for a description of each of the unique articulation controls.

Sustains: In addition to your Volume, Release Length, and Control Dynamics settings, you have controls for Attack Accent, Legato Mode and Vibrato Mode, as well as an

additional page (More Settings button in the top right) with controls for Release Sample Volume (for all release types), as well as Fall Release Length:

- The **Attack Accent** gives you control over the sustain sample's starting sound; transforming it from soft and mellow to punchy and strong by adding a staccato hit to the beginning of the sustain sample. With the Attack Accent level at 0% the staccato note will not be triggered. With a value of 100% the staccato sample will trigger at full volume at the beginning of the sustain sample, giving it some extra punch.
- With **Legato Mode** turned on you can seamlessly play the most realistic melodies and horn lines possible. We meticulously recorded the transition period between each and every note for all of the horns going up and down the entire range of the instruments. This allows you to play horn lines that sound just like the real thing. Tweak the volume of the legato transition to get the sounds that suit your needs.

For further customization, there are three options available to you for controlling the transition length. The first is Playing Speed: when Playing Speed is selected, the legato transition speed will automatically adjust depending on the period of time it takes to go from one note to another. The longer the interval between one note to another, the longer the transition length will be and vice versa. The second option is via MIDI CC: when CC is selected the transition length is determined by MIDI CC. Lastly, you can control the length of the transition via velocity: pressing the key hard will result in a faster transition and vice versa.

- Turn on **Vibrato Mode** to engage sustained vibrato notes. You can choose between Real and Simulated vibrato. Real sustained vibrato samples were recorded so that you could have the best sound quality possible. We also included simulated vibrato which, when engaged, allows you to seamlessly add vibrato to your sustain samples via a fader or mod wheel for dynamic performances. You can adjust the speed and amount of the vibrato with the designated sliders.

(More Settings page)

- The **Release Sample Volume** controls the level of the sample that is triggered upon release of a sustain note. Release samples add to the realism and character of an instrument's performance by making the decay sound as natural as possible or by ending the sustained note with a doit, shake, trill, or fall. It can be helpful to adjust the volume of these release samples to fine-tune the sound you're looking for.
- The **Fall Release Length** gives you three different release length options: short, medium, and long. These fall release lengths operate independently from the fall lengths on the Falls articulation page

Swells/Crescendos: In addition to the other parameters common to every articulation, both swells and crescendos have a "Length Control" section that allows you to choose the exact duration of your crescendo and swell lengths. No matter what host tempo you're working with these two articulations will automatically sync to that tempo and play for exactly as many beats as you set. You can also choose to set the duration of the crescendo and swell lengths in seconds.

Falls: In addition to the other standard controls, the fall articulation offers three different length options: short, medium, and long.

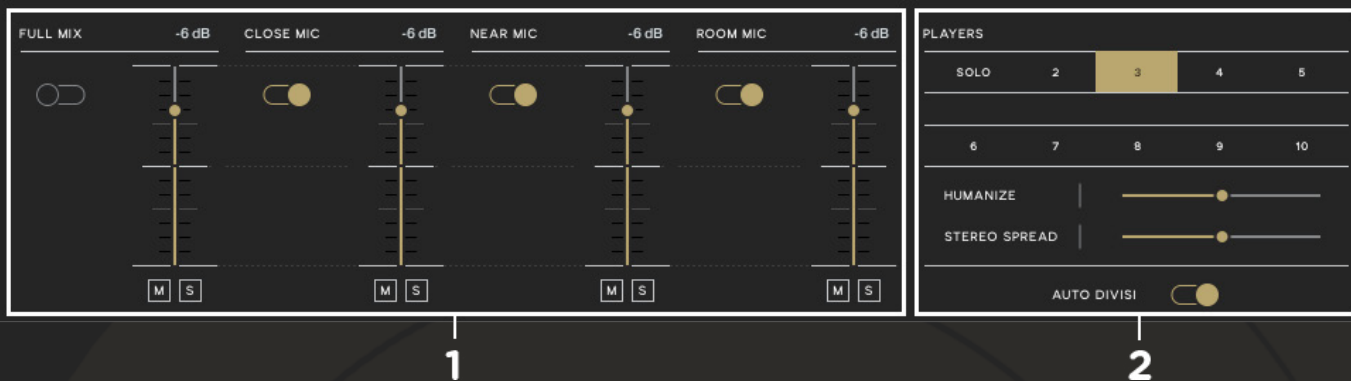
Performance (Articulation Patches)

In addition to the thirteen instrument patches, we have included one hundred and sixty-nine articulation patches which take the power and flexibility of MOJO 2 to a new level.

Each articulation patch includes all the powerful controls and effects of the instrument patches, just with a much smaller CPU footprint. There is one control, however, that is unique to the articulation patches: the Speed knob.

The **Speed** knob allows you to speed up or slow down any articulation to perfectly fit your musical piece. Slow an articulation down as much as 50% of the original speed or ramp it up to 200% the original speed. This feature works seamlessly to expand the usability and customization of this incredibly vast library.

Mixer



1 - **Mixer**: The Mixer includes three mic positions: close, near, and room, as well as a full mix (a pre-mix of all three mic positions for an easier memory load). Each mic position has its own Mute/Solo buttons as well as an On/Off button. Turning On/Off a mic will load/purge all of that mic position's samples whereas Muting/soloing a mic will not / load/purge any samples.

2 - **Ensemble**: Choose any number between 1 (solo) to 10 players to add some extra depth and power to your performance. Use the Humanize slider to increase or decrease variations to pitch, volume, and start timing for a more realistic "human" feel. We have also included a Stereo Spread slider which controls the stereo field of the ensemble.

The **Auto Divisi** feature changes the way Ensemble mode functions. With Auto Divisi turned off, the more notes that are played, the larger the player stacks become. For example, if you play a C major chord (C-E-G) with 3 players selected, the audible result will sound like 9 players (3 players per note). With Auto Divisi on, only 3 players would be heard, with each of the players playing one of the three notes. If a fourth note was played, the "player" closest to the newest triggered note would release the old note and begin playing the new note, thus maintaining the three-player limit. If one note was played, all three players would play that note in unison. Overall, the result of the Auto Divisi feature is a much more realistic ensemble performance.

Additionally, with Auto Divisi turned on, you can "reserve" a uniquely-voiced player for solo playing. For example, if playing with four players selected, you can hold down three keys while playing a solo melody with a fourth "player". Holding down those three keys will prevent the other three players from being added to the melody of the fourth player.

Effects



All included Effects have been specifically curated for MOJO 2 to ensure you get the best possible results. All effects are global and affect all articulations simultaneously.

1 - **ON/OFF**: Click the on/off switch to engage or disengage the selected effect.

2 - **Engaged Effects**: Effects that have an indicator (as shown above) are the currently active effects. These indicators help you keep track of any effects you have turned on.

3 - **Selected Effect**: Click any one of the effect tabs to have that effect's parameters displayed above.

Key Mapping

ARTICULATION MAPPING — 1

MORE SETTINGS — 2

| | KEY | VELO | | | KEY | VELO | F#0 | LEARN |
|---------------|-----|------|-----|-------|-------------|------|-----|-------|
| SUSTAINS | | | C0 | LEARN | DOITS | | | |
| STACCATO | | | C#0 | LEARN | RISE TO HIT | | G0 | LEARN |
| STABS | | | D0 | LEARN | SHAKES | | G#0 | LEARN |
| BEND DOWN | | | D#0 | LEARN | TRILLS | | A0 | LEARN |
| OCT RUNS DOWN | | | E0 | LEARN | SWELLS | | A#0 | LEARN |
| OCT RUNS UP | | | F0 | LEARN | CRESCENDOS | | B0 | LEARN |
| | | | | | FALLS | | C1 | LEARN |

The Key Mapping section is for customizing the keyboard layout or changing how different articulations are triggered.

1 - Articulation Mapping: To choose a different key as the trigger for an articulation, click the “LEARN” button directly to the right of the desired articulation, then press the new key on your MIDI controller to which you want the articulation mapped. The keyboard will update in real time and display the new articulation trigger in Red. If multiple articulations have been mapped to the same note you will see an **!** icon to indicate a conflict. You can also click the up/down arrows to the right of the note to reassign the trigger.

You can also switch from triggering articulations with specific keys to triggering them via a specific velocity range. For example, if you desire to have staccato notes always trigger when you play keys the hardest (127), then you can switch from the “KEY” button to the “VELO” button and then input the exact velocity range you want the staccato notes triggered in.

2 - More Settings: Click on the “More Settings” Button in the top right of the Key Mapping window to see some additional mapping settings.

Key Mapping (More Settings)

ADDITIONAL MAPPING

| | | |
|------------------|-----|-------|
| NORMAL RELEASE | C6 | LEARN |
| DOIT RELEASE | C#6 | LEARN |
| FALL RELEASE | D6 | LEARN |
| TRILL RELEASE | D#6 | LEARN |
| SHAKE RELEASE | E6 | LEARN |
| KEYNOISE OVERLAY | F1 | LEARN |

MIDI CC ASSIGNMENTS

| | | | | | |
|-------------------------|----|--------------------------------|----|--------------------------------------|----|
| CC OR VELOCITY DYNAMICS | 25 | CRESCENDO LENGTH | 2 | TOGGLE MONO/POLY PLAYBACK | 21 |
| DYNAMIC LAYERS | 11 | SWELL LENGTH | 2 | TOGGLE LEGATO & NON LEGATO | 24 |
| NUMBER OF PLAYERS | 29 | TOGGLE VIBRATO & NON VIBRATO | 23 | LEGATO MODE (PLAY SPEED/CC/VELOCITY) | 28 |
| AUTO DIVISI ON/OFF | 30 | VIBRATO STYLE (REAL/SIMULATED) | 27 | LEGATO TRANSITION LENGTH | 5 |
| FALL LENGTH | 2 | VIBRATO AMOUNT (SIMULATED) | 22 | ARTICULATION CUTOFF (ON/OFF) | 26 |
| FALL RELEASE LENGTH | 31 | VIBRATO SPEED (SIMULATED) | 1 | | |

4

5

1 - Additional Mapping: The mappings in this section function precisely as described

above: click the “LEARN” button directly to the right of the desired trigger, then press the new key on your MIDI controller to which you want the trigger mapped.

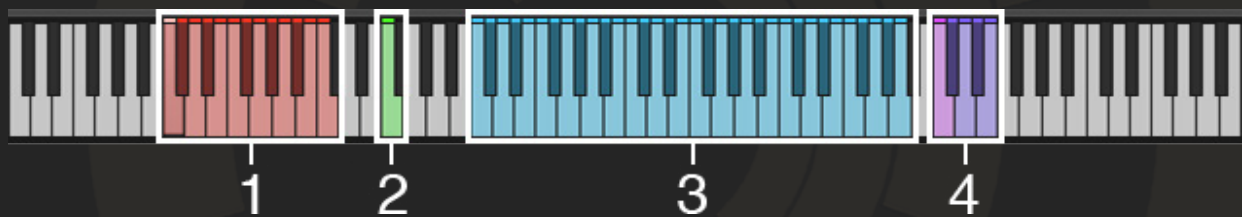
2 - **Articulation MIDI Select:** With Articulation MIDI Select turned on, you can switch between the different articulation pages via the articulation key switches on your MIDI keyboard.

3 - **MIDI CC Assignments:** Here we have included several primary parameters and assigned them to specific CC channels. Customize which CC channels control which parameters to make MOJO 2 work seamlessly within your personal work flow.

4 - **Release Sample Mode:** The “LATCH” button under Release Sample Mode will allow you to latch onto any release sample type (normal, falls, etc.) simply by pressing the trigger once. With latch turned off, the default release will be normal and the other releases may be engaged by their corresponding trigger being held down.

5 - **Exit More Settings:** Click the “X” in the top right of the window to return to the main Key Mapping page.

Keyboard Layout



1 - **Articulation Triggers:** The RED key range is dedicated to articulation triggers. The default order, from left to right on the keyboard, is as follows: sustains, staccato, stabs, bend down, octave run down & up, doits, rise to hit, shakes, trills, swells, crescendos, and falls.

2 - **Force Keynoise Overlay:** The GREEN Key, when pressed, forces a keynoise for every note played.

3 - **Articulation Samples:** The BLUE keys trigger the samples of the selected articulation.

4 - **Release Sample Triggers:** The PURPLE keys trigger the various release types. These triggers will ONLY appear when the sustains articulation is selected because these only affect the releases of the sustains. The default order, from left to right on the keyboard, is as follows: normal, doits, falls, trills, shakes.

*NOTE: The currently selected articulation/release type are always visible in the bottom left-hand corner of the GUI.

Tech Support, Etc.

Tech Support

Vir2 Instruments stands behind its products and is committed to helping you get the most out of using them. Please check the [Support](#) area of the [Vir2](#) website if you encounter any difficulties in using the product. You may also e-mail support@vir2.com.

Before getting in touch with Vir2 Instruments regarding problems with the product, make sure you are running the latest versions of the library, engine, and Native Access. We are continuously updating and improving the product, so it is possible that there are more recent updates available that were released after the physical manufacturing of your product copy.

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Credits

Vir2 Instruments could not have made MOJO 2 without the tireless and incredible work of many individuals. A huge thank you to our whole team, including those who beta tested, for helping to create such an amazing instrument!

Producer Vir2 Instruments
Recording Engineer Richard Mendelson
Sample Editing and Patching Steven Bolar and Michael Boone
Kontakt Scripting Toby Sherriff
GUI Design Frank Flitton