

FUNK/SOUL
PRODUCTIONS

—|||— **bigfishaudio**



Table Of Contents

<u>Instrument Introduction</u>	3
<u>User Interface</u>	4
<u>Harmonize Page</u>	5
<u>Harmonized Multis</u>	6
<u>Key Switches</u>	7
<u>Patches</u>	8
<u>System Requirements, License Agreement, and Credits</u>	9

Instrument Introduction

Vintage Strings 2 is a sequel to the best-selling library Vintage Strings, which was designed to emulate the smaller, violin-based string sections used in many 1960s-70s-era vintage R&B and Soul productions. VS2 expands on this concept, by focusing on the larger string sections of that same era, which were used not just for R&B and Soul productions, but also many Jazz and Pop productions. These larger sections included not just violins but also violas, and cellos, giving them a fuller and more lush sound, while still being more intimate sounding than typical orchestral string sections.

Capturing That Vintage Sound

As with all of the instruments in the Vintage VI series, the goal for Vintage Strings 2 was not to create a shiny, perfect-sounding virtual instrument. Instead, we tried to capture the way larger string sections sounded back in the 60s and 70s, including the minor imperfections that added character to those sections and made them sound so good.

To this end, we recorded VS2 with vintage Neuman U-87 mics and Royer ribbon mics. Rather than record the strings in a concert hall or some other large and resonant recording space, we recorded them in an old studio with a smaller, less-reverberant room.

The result is a virtual instrument that has a sound and character that is distinctly different from orchestral-based sampled strings libraries. The sound of Vintage Strings 2 is rich but not overly "sweet" or glossy. It's a more intimate and more "human" sound, which we feel more accurately emulates the larger string section sounds from the classic records of the 1960s and 70s.

String Section Configurations

For VS2, we recorded several different string sections in isolation, organized into different configurations in order to provide maximum flexibility. These include:

- A solo "first violin" played with a more romantic vibrato, which is ideal for lead lines, solo figures, or simply to enrich any of the individual violin sections.
- A three-piece violin section that can be combined with the solo violin to create a medium-sized, 4-piece violin section.
- A four-piece violin section that can be combined with the solo violin and 3-piece section to create a larger, 8-piece violin section.
- Two violas which can be combined with any or all of the above to give the section a different and somewhat darker timbre.
- Two cellos which can also be combined with any of the above to extend a section's low-range, and to add depth and warmth to a section.

User Interface



The Vintage Strings 2 graphical user interface (GUI) is very simple and easy to use. Here's a list of the controls with brief explanations on what they are used for:

EQ - Add high end or low end.

Tape Sat - Add tape-style saturation/compression.

Reverb - Control the amount of Reverb added.

Reverb Menu - Choose from a selection of high-quality Convolution Reverbs to replicate a number of recording spaces and effects commonly heard on vintage R&B and Soul records.

Main Page - This tab return you to the front page of the GUI.

Harmonize - This tab takes you to the Harmonize page. This page is only used for interval and chord-based patches.

Harmonize Page



On the Harmonize page, you can choose the Key and Scale of interval or chord-based pre-set patches, or create custom interval or chord-based patches of your own. Harmonized patches are also used in a new feature we created for Vintage Strings 2, which we call Harmonized Multis.

Key - If using a Fixed Harmonize patch, you can leave this knob as is; though the default setting reads "C", if the Scale knob below reads "Chrom" the Key knob is bypassed.

Scale - Use this knob to select the scale: Major, Minor, Blues, or any of several other choices. For pre-set patches, the Scale has already been chosen. For Fixed patches, the Scale knob is set to "Chrom", meaning chromatic. This setting bypasses both the Scale and Key functions.

Note - Each of these knobs adds another note to whatever key you press on your keyboard. The number above the knob tells which note is being added. "Off" means that no additional note has been chosen for that slot. Pre-set interval and chord patches will have some Notes set to common chord-tones (such as 1-3-5), and some Notes set to Off.

Octave - These knobs control the octave a note will play in. When set to "0", a note will play in its usual register. For instance, if you play C1 on your keyboard, the note that plays will also be C1. If you change the Octave knob to "1", the same note will play back one octave higher in C2, in this example. If you change the Octave knob to "-1", the note will play back one octave lower - C0 in this case. Octave settings are used to change the position of a note in a given chord or interval. Unless you want to customize a pre-set patch, you won't need to adjust any of these knobs.

Harmonized Multis



If you don't have much experience writing for strings, or even if you're an experienced string-arranger on a tight deadline, VS2 also offers a number of pre-programmed instrument patches that can help you quickly create great sounding string parts. These include:

Fixed Harmonized Multi Patches

This category includes Fixed Harmonized Multi Patches for 9-piece and 12-piece string sections. Each patch is programmed to play a specific chord, according to the type of patch, in 12 different keys.

Fixed patches play the type of chord indicated in the patch name (such as Major 7th, Minor Seventh, etc). Basic chord and interval patches are useful for certain styles of music, and also for emulating the sound of sampled string hits or pads.

Optional: Chord Voicings & Inversions

All Pre-Set Fixed Harmonization patches are set by default to root position. For instance, 1-3-5 for a 3-part triad. If you like that sound, you can stick to the default settings. Optionally, if you want to add more variety to your arrangement, you can change the way a chord sounds by changing its inversion.

Inversion changes the order of the notes being played in the chord - for instance from 1-3-5 root position to 3-5-1 or 5-1-3. You can change inversions on the fly, using key switches to create different voicings for the same chords. See the Key Switches section for an explanation of how this is done.

Key Switches

Key switching is a function that allows the user to quickly change from one articulation to another. For example, from long Sustain notes to shorter Staccato notes, or to other articulations such as Pizzicato, Swells, etc. To switch between articulations, just press the key associated with that articulation, as follows:



B1 - Default Articulation - Sustain

Bb1 - Staccato

A1 - Tremolo

Ab1 - Pizzicato

G1 - Harmonics

Gb1 - Sordino

F1 - Major Runs Down

E1 - Major Runs Up

Eb1 - Minor Runs Down

D1 - Minor Runs Up

B0 - 3rd Inversion, 7-1-3-5 (4-part Chords Only)

A0 - 2nd Inversion, 5-1-3 (Chords Only)

G0 - 1st Inversion, 3-5-1 (Chords Only)

F0 - Root Position, 1-3-5 (Part Chords Only)

Mod Wheel Sforzando - You can create a sforzando effect (quick attack followed by a sharp decrease in volume and gradual increase in volume) by playing the note(s) and moving the mod wheel upwards. The speed of the crescendo can be controlled by how quickly the mod wheel is moved. Return the mod wheel to the default (down) position when you want to go back to using any other articulation.

Mod Wheel Swell - You can create a swell (crescendo from near-silence to loud volume) by moving the mod wheel up very slightly just before you play any note(s). This will reduce the note volume to near zero, after which you can increase it as quickly or slowly as you want by moving the mod wheel upwards. Return the mod wheel to the default (down) position when you want to go back to using any other articulation.

PATCHES

All Articulations:

Solo Violin All Articulations
3 Violins All Articulations
4 Violins All Articulations
2 Violas All Articulations
2 Cellos All Articulations
Retuned Cellos (Used for Multi patches only)

Single Articulations:

(2 Cellos, 2 Violas, Solo Violin, 3 Violins, 4 Violins)

Sustain and Staccato
Tremolo
Pizzicato
Harmonics
Sordino
Major Run Up
Major Run Down
Minor Run Up
Minor Run Down

Fixed Harmonized Multis:

(9 & 12 Piece String Section)

Octaves
Major Triad
Minor Triad
Diminished Triad
Augmented Triad
Sus 4 Chord
Major 6th Chord
Major 7th Chord
Minor 7th Chord (9 Piece Only)
Dominant 7th Chord
Major 9 Chord
Minor 9 Chord
Dominant 9th Chord
Dominant 7 #9 Chord

System Requirements

The library requires approximately 3.8GB once installed

Kontakt 7 Player or Kontakt 7 (Version 7.9.0)

4GB RAM or more

MAC: OS 12 or higher

64 bit compatible

Intel Core i5 or later

Or Apple Silicone Macs

WINDOWS: OS 10 or higher

64 bit compatible

Intel Core i5 or equivalent CPU

License Agreement

The Following End User License Agreement is included with Vintage Strings 2. This license is only valid for the individual who has purchased an unopened, new and lawfully made copy of Vintage Strings 2 from a dealer or distributor authorized by Big Fish Audio.

“The samples contained herein are licensed, not sold to you, the individual end user, by Big Fish Audio. This non-exclusive, non-transferable license is granted only to the individual end user who has purchased an unopened, new and lawfully made copy of this product from a dealer or distributor authorized by Big Fish Audio. All samples remain the property of Big Fish Audio and are licensed only for use in the creation of a live or recorded performance that includes the licensed samples as part of a derivative musical work created by the licensed end user. This license expressly forbids resale, rental, loan, gift or transfer of these samples in any format or via any medium, except as part of a derivative musical work. The samples may not be included, whether unmodified or as part of a derivative work, in any sample library product. Any unlicensed usage will be prosecuted to the maximum extent possible under the law.”

Credits

Producer Steve Sechi and Kostas Varotsis
Sample Editing & Patching Steve Sechi, Dan Bennett, Jimmy Melnarik
Kontakt Scripting Dan Bennett
GUI Design Dan Bennett
Cover Design Albert Grose