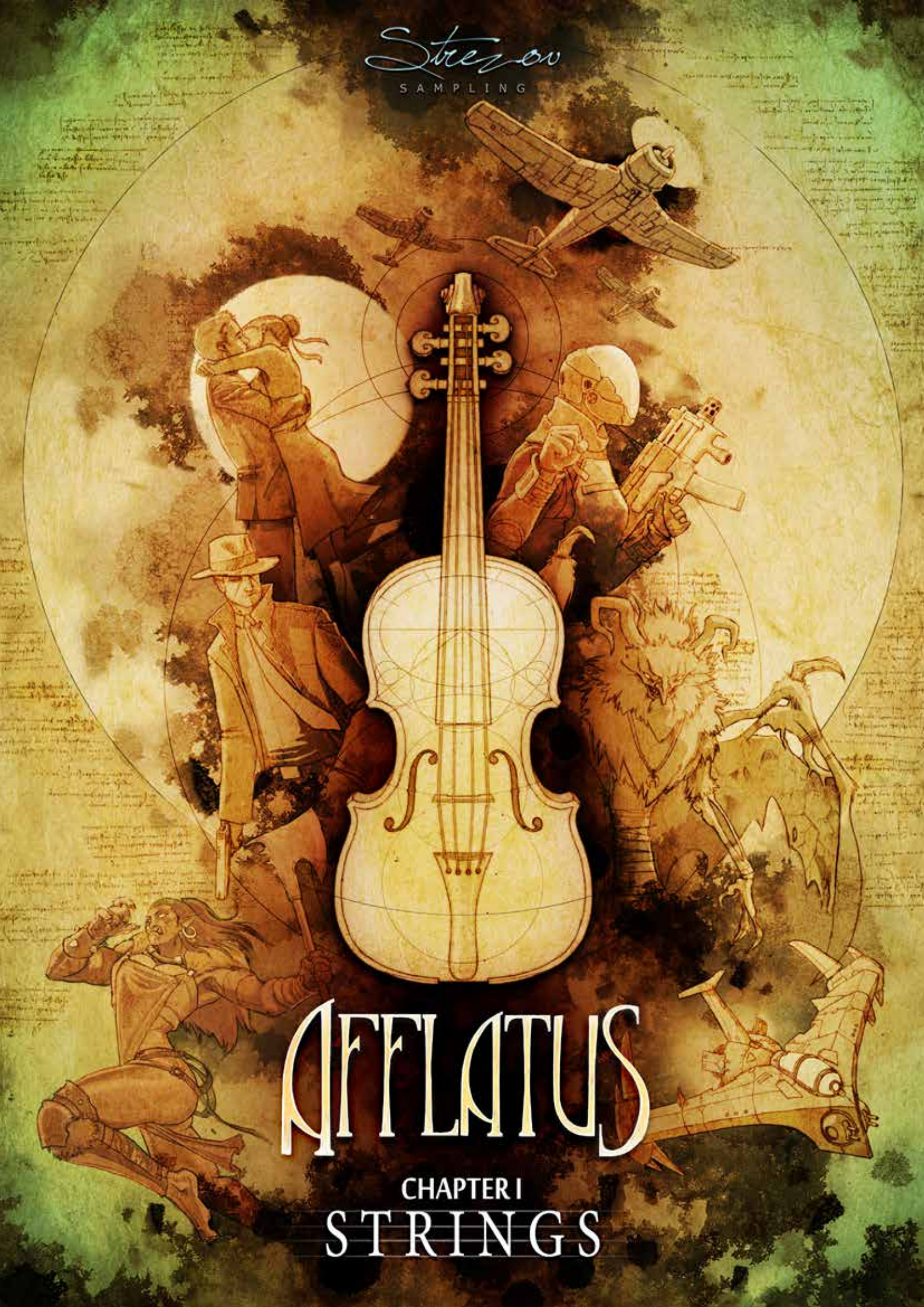
Strezov
SAMPLING
AFFLATUS
CHAPTER I
STRINGS

ABOUT STREZOV SAMPLING

STREZOV SAMPLING © is a division of STREZOV MUSIC PRODUCTIONS LTD – a company created by George Strezov – orchestrator, composer and orchestra/choir contractor in Sofia, Bulgaria.

We have been sampling since December 2012 when we started out with Storm Choir 1 and throughout that time we learned and incorporated a lot into our products. Our team is passionate about sample libraries because at the end we are the first customers of the products – we are composers and arrangers working around the world. Our headquarters is based in Sofia, Bulgaria where we record the fantastic musicians and singers that breathe life into the tiny *.wav* samples that we later include into Kontakt.

DISCLAIMER / PHILOSOPHY

We would like to note that, in our pursuit for more lively and natural samples, we tend to avoid a few things that are considered commonplace. We used some tuning inside Kontakt and manually edited all single tones in the instrument trying to make it as balanced as possible. However our **main goal** is to keep the depth of the instrument dynamics. We embrace candid, lively samples that include some natural imperfections.

A MESSAGE FROM GEORGE STREZOV

Thank you for purchasing AFFLATUS CHAPTER I STRINGS!

A while ago I was working on a project that was quite innovative when it comes to sound – a combination of ostinatos, acoustic and electronic instruments. I wrote quite a lot of minutes of music which later on I recorded – the only remark I received from the producer was that the MIDI mockups sounded "too big", while the aesthetics of the live recordings were different – they disliked the sound of the chamber orchestra. Their first question was – would that be a "low budget"production? Nowadays we are surrounded by wonderful tools and I think that we, as composers, have to educate our clients about the countless possibilities and colours of the acoustic instrument – and mostly when we speak about a beast like the classical symphony orchestra! So I had to carefully explain that in my mind I had exactly this minimalistic approach that would put together synths, marimba, piano and a chamber orchestra.

Luckily for me, the producer decided to trust me and my instincts. This however, gave me food for thought. This is how the idea of Afflatus was born – an inspiring tool based on performances, samples that are not just played, they are ***conducted*** *in a specific manner. A tool that gives you also the ability to choose different ensembles, different colours that you can use on your sonic canvas.*

I hope that you'll enjoy what we've done with this library. Each of the instruments was painfully played over and over again till it was musical enough to be able to stand on its own. Thank you for believing in our company – and enjoy Afflatus Chapter I Strings!

Kindest regards,
George

GENERAL OVERVIEW

"Afflatus: Chapter I Strings" was recorded in the Sofia Session Studio with multiple microphones which were later summed into a total of three microphone positions – Close, Decca and Hall.

You have the option to Solo, Mute and Purge (button ON/OFF on top of the volume slider) each of the microphone positions. Some of the instruments have true legato which can be turned on and off, also polyphonic true legato (which can be turned on/off via the "Overlap" button). You can also disable all releases and add convolution reverb on top of the samples.

Also featured in this library are many patches that allow you to dampen the sound of the instruments ("via the "Sordino" button) or to play "Divisi" (half the number of the selected instrument section), using the "Divisi" button.
By default (marked "Def.") all instruments are linked to your default Kontakt output – but you also have the option to adjust the patch outputs and mix both microphone positions in your DAW of choice's built-in mixer.

Each patch in this library named "Legato" contains true legato samples, each recorded up or down to one octave (12 semitones) from any given note within the playable instrument range. Also, we have recorded rebows, so when you quickly repeat a note, you'll hear the rebowing.

Another hint, applicable to the whole library of ours' – all keyswitches are marked in pink and are located at the keyboard's far left corner. They can either **restart your round-robin** (in the case of all short articulation patches), if you are playing a patch with short notes, or it can change the articulation in a "longer" instrument patch (for instance switching between normal sustains and tremolo in the "Lush Strings" patches).

In general, if one of the functionalities the library has to offer slips your mind, please click on the question mark symbol at the top right corner of the interface. It will produce explanations and guidance for almost all buttons, switches and knobs you're seeing at the moment.

Lastly, please note that the instrument sections in this library are pre-panned as per the standard concert disposition – double basses and cellos to the right, violas near the center, violins 1 and violins 2 to the left. Still, the panning sliders at the bottom right corner can be used to tweak the microphone positions in case you want to place each one of those to the left or to the right.

We try to keep our instruments really simple and to the point so that you do not waste your time tweaking tons of knobs and sliders.

For more clarity, a complete description of the instruments' dynamic layers, round-robins and keyboard range, can be found at the end of this Manual.

AVAILABLE CONTROLS:

LEGATO – turns legato transitions on/off
OVERLAP – immediately cuts off the previous note/chord.
RELEASES – determines whether releases should play on "Note-off".
DIVISI – switches between "Tutti" and "Divisi" ensembles (available on some patches).
REVERB + slider – Turns Convolution reverb on/off. There is also a slider that controls the amount of reverb. The impulse response we are using is an impulse of Sofia Session Studio (where the samples were recorded).
SORDINO – Turns sordino simulation on/off (on some patches).

ADVANCED SETTINGS

SUSTAINED NOTES – If switched on, all the played notes will be sustained, even if you release the key(s) from your keyboard.
By default, it's assigned to MIDI CC#64 (Sustain Pedal) on all sustain/legato patches that do not have a divisi section, but you can use the RMB to assign it to a different MIDI controller.

NIENTE – If switched on, this will increase the dynamic range of the instruments by fading out the volume to -oo dB.

KS BASE KEY – Hold down the LMB and drag up or down to set the base key for the keyswitches (on patches where they are available).

DYNAMICS (only on sustain/legato patches) – Click this button to start the MIDI learn function. The MIDI controller you choose will be used as a substitute for the MOD Wheel. Please note that you cannot detach the MOD Wheel from its original function, i.e. it will always control the dynamics along with the new controller.

EXPRESSION – Click this button to start the MIDI learn function. The MIDI controller you choose will be used as a substitute for the Expression controller. Please note that you cannot detach the Expression controller from its original function, i.e. it will always control the expression along with the new controller.

ATTACK (AHDSR) – Set the AHDSR envelope's attack portion of the short and sustain samples (not the legato transitions).

RELEASE (AHDSR) – Set the AHDSR envelope's release portion of the short and release samples.

MIXER – The mixer is available for all the patches in the "0.Combinations" folder, except the "Ensemble Shorts Divisi", as well as some of the patches in the "7.Experimental" section. This option allows you to adjust the volume of the different instruments which are used to create this particular patch.

VELOCITY DYNAMIC INFLUENCER – Can be set from 0 dB to +/-6 dB. If the Velocity dynamic influencer is activated, all notes played with velocity higher than 64 will be amplified and all notes below 64 velocity will be reduced in volume gradually, depending on the amount you've set. Example: if you set the Vel.Dyn.Influencer to +/-5 dB, the notes played with velocity 64 won't be affected, the higher velocities will be amplified gradually as velocity 127 will be +5 dB. Same goes for the velocities below 64, they will be gradually reduced to -5 dB on the lowest velocity values.

PORTAMENTO – Four of the patches in the library contain portamento samples, which can be controlled and set to fit your playing style – the patches "First Chair Violin I Leg", "First Chair Violin II Leg", "First Chair Viola Leg" and "First Chair Cello Leg". You can set any velocity value in the portamento field as threshold. That way all legato notes played with velocity higher than the threshold, will trigger the portamento samples, recorded up or down to one octave (12 semitones). All patches containing portamento have 2 dynamic layers recorded – triggering a portamento sample with the mod. wheel down will play the first (quiet) dynamic. With the mod. wheel up, the second dynamic layer of the portamento will be played.

DEFAULT MIDI CONTROLLERS

- **CC#22** - Volume Close Mic
- **CC#23** - Volume Decca Mic
- **CC#24** - Volume Hall Mic

- **CC#22** - Volume Texture Mic (only on PADS patch)
- **CC#23** - Volume Synths Mic (only on PADS patch)
- **CC#24** - Volume Perc Mic (only on PADS patch)
- **CC#25** - Volume FX Mic (only on PADS patch)

- **CC#64** - Divisi (on all sustain/legato patches that have a divisi section).
- **CC#64** - Sustained Notes (on all sustain/legato patches that do not have a divisi section).

PART 0: COMBINATIONS

This first section of the library contains all the pre-mixed patches which were created by us, combining the individually recorded instrument sections.

Given the example above – the "Minimalist Strings Legato" patch consists of a combination of the different individually recorded instrument sections - "Minimalist Basses Legato", "Minimalist Cellos Legato", etc.
Each of the patches in this "Combinations" folder (except the "Ensemble Short Divisi") have the option of a "Mixer" in the advanced settings, giving you the possibility to adjust the balance of the individual sections, included in the combination patch. That way you could create your own tone and color for your compositions and experiment with the different sections' balance.

ARRIVAL STRINGS – a combination of the individual "Arrival" sections.

ENSEMBLE SHORT DIVISI – spiccato ensemble patch featuring a big ensemble and small, chamber ensemble. Has Divisi mode.

LUSH STRINGS KS LEGATO – an ensemble patch made of the Lush section patches, pre-mixed and optimized for lower RAM usage. Full ensemble with true polyphonic legato, as well as tremolo and Sordino simulation.

MINIMALIST STRINGS LEGATO – an ensemble patch made of the "Minimalist" section patches, pre-mixed. Full ensemble with true polyphonic legato.

MINIMALIST STRINGS TENUTOS – an ensemble patch made of the "Minimalist" section patches with "Tenutos" articulations.

PSYCHATTO STRINGS SHORTS – con sordino aggressive shorts, combination of the "High" and "Low" individual patches.

SCENE d'AMOUR LEGATO – an ensemble patch made of the „Scene d'Amour" section patches. Full ensemble with true polyphonic legato.

SCENE d'AMOUR TENUTOS – an ensemble patch made of the „Scene d'Amour" section patches with „Tenutos" articulations.

SULPONT STRINGS – a combination patch consisting of all the different „SulPont" sections. Has sustain and tremolo mode.

THE MOUSE STRINGS PIZZICATO – a pre-mixed ensemble pizzicato instrument patch.

PART 1: ENSEMBLES

Almost all the instrument patches in Afflatus have been inspired by composers and performances that have managed to leave their own mark in the history of music right away, instantly becoming classics. This statement applies mostly to the "Ensembles" category.

Each of these patch "types" has different playability, features different orchestration techniques or instrument combinations. We created them in such a way that allows for as much realism as possible.

Regardless of which instrument you've decided to load in Kontakt, the lower right corner of the GUI is here to help you by at least hinting to the content of the patch in question. Let's use the "Barbaric Strings Shorts" patch as an example:

This patch is dedicated to the hits – both on the strings and on the body of the instrument. Four octaves, one for each string instrument plus the addition of clusters of body hits performed by all sections at once.
In order for us to save all of you some time, it is safe to say that every patch in this category has at least two dynamic layers and they are controlled either by velocity or by your Modulation wheel (CC#1). Furthermore, you can always use Expression (CC#11) on the legato patches to further tweak the instrument dynamics.

The "Divisi" functionality is something we are introducing for the first time in our libraries. Let us use the "Vintage Violas & Cellos Legato" as an example:

By default, your instrument is set up to play the whole content. If you decide that you want to save some computer resources, then just left-click once on the "Use all samples" button. This will purge either the "Tutti" samples or the "Divisi" samples. You are free to "isolate" a part of the ensemble that sounds more to your liking at the moment. Also, do not forget to play around with the other controls, as well – Legato, Overlap, Releases and Reverb.

In the Ensembles section of the library there is one instrument group that is slightly different from the others – the "Shark strings", which was recorded Legato, Staccato and Marcato. All three of these contain recorded sound from strings and piano.

BARBARIC STRINGS SHORTS – Celli and basses col legno in octaves (played with sticks), violas spiccato and celli col legno in unison plus instrument slaps & clusters.

CHRISTMAS STRINGS LEGATO – Celli, violas and alto saxophone playing softly in unison.

CONTEMPORARY STRINGS SPICC – a 12-strings ensemble spiccato.

HEROINE STRINGS STACC – 22 strings playing staccato with a softer attack.

LE SACRE STRINGS TENUTO – 50 strings playing tenutos molto espressivo!

POP LOW STRINGS SHORTS – 2 cellos spiccato and 1 contrabass pizzicato.

PSYCHATTO HIGH STRINGS SHORTS – con sordino aggressive shorts, violins 1 & 2 and violas.

PSYCHATTO LOW STRINGS SHORTS – con sordino aggressive shorts, cellos and contrabasses in octave.

QUARTET SFZ SPICC– first chairs playing sforzato shorts, suitable for pop music.

RED ARMY STRINGS MARCATO – 50 strings playing marcato with molto vibrato!

ROOFCHASE STRINGS SPICC – 22 strings playing aggressive spiccato.

SHARK STRINGS (Legato, Marcato, Staccato) – celli, basses and two pianos playing aggressively in octaves.

UNDERCOVER STRINGS SHORTS – low strings, saxophones and two pianos playing staccato in unison.

VINTAGE VIOLAS & CELLOS LEGATO – cellos and violas playing in unison con sordino with a very delicate sound. Includes Divisi mode and also Lite versions of the patches.

VINTAGE VIOLINS 1 & 2 – both violin sections playing in unison con sordino with a very delicate sound. Includes Divisi mode and also Lite versions of the patches.

PARTS 2-6: INDIVIDUAL SECTIONS

Your “generic” articulation patches combined with true section performances. Deep and emotional sounding, all instruments have been gathered in separate sections to help you push the boundaries of your string writing.

Each of these sections contains two separate folders - “Multi Patches” and “Single Patches”. The “Single Patch” folder contains all the different articulations patches for you to choose from. However, if you prefer to use different articulations in one patch, then the “Multi Patch” folder is the right one for you. Each of the patches in the “Multi Patch” folder is marked with KS (stands for KeySwitch) and each patch is a pre-made combination of the different articulations per given instrument. For example, the patch “First Chair Cello KS” consists of the content of the following single patches: “First Chair Cello Leg”, “First Chair Cello Pizz” and “First Chair Cello Spicc”. The same principle applies to all of the KS patches within the Individual sections of the library. We’ve made sure to include detailed descriptions of the mentioned KS patches in the “Library Overview” section at the bottom of this document.

As far as functionalities go, “Lush Violins I KS” is the heaviest instrument patch this category has to offer. Let us try and mark whatever we have not covered already:

Apart from the functions that we have described above, these patches also feature a “Sordino” button which is a simulation of the sordino dampening of the sound.

In addition, the two keyswitches at the far left side of the keyboard, C0 and D0, help you quickly jump between the two main articulations - “Sustain + Legato” and “Tremolo”, respectively.

In Afflatus' version 1.3 we are introducing a new type of legato patches – the "Mysterious" series. These are one of a kind patches for all the different sections (Violins I, Violins II, Violas and Cellos), and they all have a unique feature – RR Legatos. The legato in any of these patches consists of 5 round-robins giving you the options to "humanize" any legato performance with or without repetitions. Also, the speed of the legato is auto-adjusted depending on the speed with which you play each phrase, giving you truly unique options in terms of creativity and realism. Each of those Mysterious patches has a Reset RR button on the far left end of your keyboard, which resets the legato round-robin, whenever you feel the need.

As far as instrument naming and functionalities go, parts 2, 3, 4, 5 and 6 - "VIOLINS 1", "VIOLINS 2", "VIOLAS", "VIOLONCELLOS", "BASSES" are a complete match with everything we've already gone through.

One exception and additional functionality can be found in the patches from the Impressionist series (Impressionist Violins 1, Violins 2, Violas, Cellos). All of them contain „trills" which can be triggered while playing two notes at a time. The „trills" can be played up or down to one octave (12 semitones). **At first you will always hear a normal sustain note that you can afterwards fade into a trill.**

The patch „Warrior Basses" is made of short notes played on Double basses along with different male shouts and percussion hits.

ARRIVAL Violins/Violas/Cellos/Basses – an ensemble playing divisi whole-tone portamento up and down towards the played note.

CHAMBER Violins/Violas/Cellos – a small ensemble with polyphonic true legato.

FIRST CHAIR Violins/Violas/Cellos/Basses – solo instrument per each of the strings sections. All have sustain/legato, pizz and spicc patches.

HARMONIC Violins/Violas/Cellos – ensembles playing harmonics insustain, legato, tenuto and tremolo patches.

IMPRESSIONIST TRILLS Violins/Violas/Cellos – playable trills up to one octave.

LUSH Violins/Violas/Cellos/Basses – multi-dynamic longs that feature polyphonic true legato, divisi mode and sordino.

MARCATO - all sections have marcato articulation patches.

MINIMALIST Violins/Violas/Cellos – strings performing espressivo and flautando suitable for very intimate and emotional music. Patches have Harmonics, Legato and Tenutos.

MYSTERIOUS Violins/Violas/Cellos – special legato patches with RR on the legatos.

PIZZ – all sections have pizzicato articulation patches.

SCENE D'AMOUR Violins/Violas/Cellos – a very small string ensemble playing con sordino and with molto vibrato. Very emotional performances. The patches also have Tenutos.

SPICC – all sections have very short spiccato articulation patches.

SPIDER – all sections– ensembles playing sustains with a bit of detune andnoise depending on the dynamics.

SULPONT Violins/Violas/Cellos/Basses – ensembles playing sul ponticello position in sustains and tremolo articulation.

TENUTO – all sections have pizzicato articulation patches.

BARTOK BASSES – bartok pizzicato for contrabasses.

TRAILER BASSES – a designed patch that goes over-the-top for the contrabasses – suitable for epic and grandeur music.

WARRIOR BASSES – combination between bartok pizzicato, timpani, percussion and male shouts.

PART 7: EXPERIMENTAL

The patches in the Experimental section of this library are either a combination of strings and other sounds, or depict a really experimental way of recording string instruments, thus providing you with an even wider pallette of tools straight out of the box.

ANGELIC STRINGS - a combination of strings and choir.

AVANTGARDE STRINGS STACC - a string cluster patch. The recordings were made with the musicians playing 'around' the pitch of the note, thus giving you the possibility to create your own cluster stabs.

AVANTGARDE STRINGS SUSTAINS - another cluster patch, but in this case the cluster can be triggered via the pitch wheel in both directions. This will bend the note up or down to the respective cluster. The other unique option in this patch is controlled by CC#64, which goes to a slight aleatoric movement within the note being played. You can control the dynamics using Mod wheel (CC#1).

INDIAN STRINGS - a patch combining traditional string spiccatos and ethnic plucked strings.

MIDDLE EAST STRINGS – Two keyboard sections are being represented here. To your left hand, coloured in green are the shorts. Playing with higher velocity in the green section will trigger an ornament on the specific note being played. Meant for your right hand, the blue section includes a playable polyphonic legato sustains with traditional legato transitions.

PHARAOH STRINGS - this patch features a sound designed drone and a combination of violins, ethnic solo violin and a duduk.

TIBETIAN HORNSTRINGS - this is a patch with designed low strings, suitable for sound design and sound scaping in a wide variety of genres.

WITCH HUNTER STRINGS – combines the sounds of the spiccato violins and ethnic string shorts.

LIBRARY OVERVIEW

** Keyswitch patch (marked with KS in the name), combining all the relative single articulation patches, with their respective range, number of dynamic layers and round-robins.*

0. COMBINATIONS

- Arrival Strings (3 dyn) , C0 – D6;
- Ensemble Shorts Divisi (3 dyn x 6RR) , C0 – C6
- Lush Strings KS Legato (3 dyn) , C0 – D6
- Minimalist Strings Legato (2 dyn) , C0- – D6
- Minimalist Strings Tenutos (2 dyn x 2 RR) , C0 – D6
- Psychatto Strings Shorts (4 dyn x 6RR) , C1 – C6
- Scene d'Amour Legato (2 dyn) , C1 – D6
- Scene d'Amour Tenutos (2 dyn) , C2 – D6
- SulPont Strings (3 dyn sus; 3 dyn tremolo) , C0 – D6
- The Mouse Strings Pizzicato (3 dyn x 6RR) , C0 – E5

1. ENSEMBLES

- Barbaric Strings Shorts – Col Legno (3 dyn x 9RR) , C0 – C4;
  Cluster hits (4RR), F4; Cluster body hits (4RR), G4;
- Christmas Strings Legato (2 dyn) , C2 – C4
- Contemporary Strings Spicc (3 dyn x 6RR) , C0 – C6
- Heroine Strings Stacc (3 dyn x 6RR) , C0 – C6
- Le Sacre Strings Tenuto (3 dyn x 8RR) , C0 – C6
- Pop Low Strings Shorts (2 dyn x 6RR) , C1 – C3
- Psychatto High Strings Shorts (5 dyn x 6RR) , G2 – C6
- Psychatto Low Strings Shorts (4 dyn x 6RR) , C1 – B3
- Quartet Sfz Spicc (2 dyn x 4RR) , C1 – C6
- Red Army Strings Marcato (3 dyn x 8RR) , C0 – C6
- Roofchase Strings Spicc (3 dyn x 8RR) , C0 – C6
- Shark Strings Legato (4 dyn) , C1 – C3
- Shark Strings Marcato (4 dyn x 2RR) , C1 – C3
- Shark Strings Staccato (4 dyn x 6RR) , C1 – C3
- Undercover Strings Shorts (3 dyn x 12RR) , C1 – C3
- Vintage Violas & Cellos Lite Legato (2 dyn) , C2 – G4
- Vintage Violas & Cellos Legato (2 dyn) , C2 – G4
- Vintage Violins 1 & 2 Lite Legato (2 dyn) , G2 – C6
- Vintage Violins 1 & 2 Legato (2 dyn) , G2 – C6

2. VIOLINS 1

- First Chair Violin I KS * (“First Chair Violin I Leg/Pizz/Spicc”)
- Harmonic Violins I KS Nat-Nat3rd * (“Harmonic Violins I Sustain/Tenuto/Tremolo Nat-Nat3rd”)
- Harmonic Violins I KS * (“Harmonic Violins I Tenuto/Tremolo”)
- Lush Violins I KS * (“Lush Violins I Legato/Tremolo”)
- Minimalist Violins I KS * (“Minimalist Strings I Harmonics/Legato/Tenutos”)
- Scene d’Amour Violilns I KS * (“Scene d’Amour Violins I Legato/Tenutos”)
- SulPont Violins I KS * (“SulPont Violins I Sus/Tremolo”)
- Violins I Master KS * (“Lush Violins I Legato/Tremolo”, “SulPont Violins I Sus/Tremolo”, “Marcato Violins I”, “Violins I Spicc”, “Violins I Pizz”)
- Arrival Violins I TM (3 dyn) , G2 – D6
- Arrival Violins I (3 dyn) , G2 – D6
- Chamber Violins I Spicc (3 dyn) , G2 – D6
- Chamber Violins I (3 dyn) , G2 – D6
- First Chair Violins I Leg (3 dyn sus and leg; 2 dyn port) , G2 – D6
- First Chair Violins I Pizz (3 dyn) , G2 – D6
- First Chair Violins I Spicc (3 dyn x 6 RR) , G2 – D6
- Harmonic Violins I Legato (1 dyn) , G2 - A5
- Harmonic Violins I Sustain Nat-Nat3rd (1 dyn) , G2 - G#5
- Harmonic Violins I Tenuto Nat-Nat3rd (1 dyn x 4 RR) , G2 - G#5
- Harmonic Violins I Tenuto (1 dyn x 4 RR) , G2 - A4
- Harmonic Violins I Tremolo Nat-Nat3rd (1 dyn) , G2 - G#5
- Harmonic Violins I Tremolo (1 dyn) , G2 - A4
- Impressionist Trills Violins I (2 dyn) , G2 – G5
- Lush Violins I Legato (3 dyn) , G2 – D6
- Lush Violins I Tremolo (3 dyn) , G2 – D6
- Marcato Violins I (3 dyn x 4 RR) , G2 - D6
- Minimalist Violins I Harmonics (2 dyn) , G2 – C5
- Minimalist Violins I Legato (2 dyn) , G2 – D6
- Minimalist Violins I Tenutos (2 dyn x 2RR) , G2 – D6
- Mysterious Violins I Legato (2 dyn x 5RR on the legato) , G2 - D5
- Scene d’Amour Violins I Legato (2 dyn) , G2 – D6
- Scene d’Amout Violins I Tenutos (2 dyn) , G2 – D6
- Spider Violins I (3 dyn) , G2 – D6
- SulPont Violins I Sus (3 dyn) , G2 - D6
- SulPont Violins I Tremolo (3 dyn) , G2 – D6
- Tenuto Violins I (3 dyn x 3 RR) , G2 - D6
- Violins I Pizz (3 dyn x 6RR) , G2 – E5
- Violins I Spicc (3 dyn x 6RR) , G2 – A5

3. VIOLINS 2

- First Chair Violin II KS * (“First Chair Violin II Leg/Pizz/Spicc”)
- Harmonic Violins II KS Nat-Nat3rd * (“Harmonic Violins II Sustain/Tenuto/Tremolo Nat-Nat3rd”)
- Harmonic Violins II KS * (“Harmonic Violins II Tenuto/Tremolo”)
- Lush Violins II KS * (“Lush Violins II Legato/Tremolo”)
- Minimalist Violins II KS * (“Minimalist Strings II Harmonics/Legato/Tenutos”)
- Scene d’Amour Violilns II KS * (“Scene d’Amour Violins II Legato/Tenutos”)
- SulPont Violins II KS * (“SulPont Violins II Sus/Tremolo”)
- Violins II Master KS * (“Lush Violins II Legato/Tremolo”, “SulPont Violins II Sus/Tremolo”, “Marcato Violins II”, “Violins II Spicc”, “Violins II Pizz”)
- Arrival Violins II TM (3 dyn) , G2 – D6
- Arrival Violins II (3 dyn) , G2 – D6
- Chamber Violins II Spicc (3 dyn) , G2 – D6
- Chamber Violins II Spicc (3 dyn) , G2 – D6
- First Chair Violins II Leg (3 dyn sus and leg; 2 dyn port) , G2 – D6
- First Chair Violins II Pizz (3 dyn) , G2 – D6
- First Chair Violins II Spicc (3 dyn x 6 RR) , G2 – D6
- Harmonic Violins II Legato (1 dyn) , G2 - A5
- Harmonic Violins II Sustain Nat-Nat3rd (1 dyn) , G2 - G#5
- Harmonic Violins II Tenuto Nat-Nat3rd (1 dyn x 4 RR) , G2 - G#5
- Harmonic Violins II Tenuto (1 dyn x 4 RR) , G2 - A4
- Harmonic Violins II Tremolo Nat-Nat3rd (1 dyn) , G2 - G#5
- Harmonic Violins II Tremolo (1 dyn) , G2 - A4
- Impressionist Trills Violins II (2 dyn) , G2 – G5
- Lush Violins II Legato (3 dyn) , G2 – D6
- Lush Violins II Tremolo (3 dyn) , G2 – D6
- Marcato Violins II (3 dyn x 4 RR) , G2 - D6
- Minimalist Violins II Harmonics (2 dyn) , G2 – C5
- Minimalist Violins II Legato (2 dyn) , G2 – D6
- Minimalist Violins II Tenuto (2 dyn x 2RR) , G2 – D6
- Mysterious Violins II Legato (2 dyn x 5RR on the leg) , G2 - D5
- Spider Violins II (3 dyn) , G2 – D6
- SulPont Violins II Sus (3 dyn) , G2 - D6
- SulPont Violins II Tremolo (3 dyn) , G2 – D6
- Tenuto Violins II (3 dyn x 3 RR) , G2 - D6
- Violins II Pizz (3 dyn x 6RR) , G2 – E5
- Violins II Spicc (3 dyn x 6RR) , G2 – A5

4. VIOLAS

- First Chair Viola KS * (“First Chair Viola Leg/Pizz/Spicc”)
- Harmonic Violas KS Nat-Nat3rd * (“Harmonic Violas Sustain/Tenuto/Tremolo Nat-Nat3rd”)
- Harmonic Violas KS * (“Harmonic Violas Tenuto/Tremolo”)
- Lush Violas KS * (“Lush Violas Legato/Tremolo”)
- Minimalist Violas KS * (“Minimalist Violas Harmonics/Legato/Tenutos”)
- Scene d’Amour Violas KS * (“Scene d’Amour Violas Legato/Tenutos”)
- SulPont Violas KS * (“SulPont Violas Sus/Tremolo”)
- Violas Master KS * (“Lush Violas Legato/Tremolo”, “SulPont Violas Sus/Tremolo”, “Marcato Violas”, “ Violas Spicc”, “ Violas Pizz”)
- Arrival Violas TM (3 dyn) , C2 – C5
- Arrival Violas (3 dyn) , C2 – C5
- Chamber Violas Spicc (3 dyn) , C2 – C5
- Chamber Violas (3 dyn) , C2 – C5
- First Chair Viola Leg (3 dyn sus and leg; 2 dyn port) , C2 – C5
- First Chair Viola Pizz (3 dyn) , C2 – C5
- First Chair Viola Spicc (3 dyn x 6 RR) , C2 – C5
- Harmonic Violas Legato (1 dyn) , C2 – D4
- Harmonic Violas Sustain Nat-Nat3rd (1 dyn) , C2 – C#5
- Harmonic Violas Tenuto Nat-Nat3rd (1 dyn x 4 RR) , C2 – C5
- Harmonic Violas Tenuto (1 dyn x 4 RR) , C2 – D4
- Harmonic Violas Tremolo Nat-Nat3rd (1 dyn) , C2 – C#5
- Harmonic Violas Tremolo (1 dyn) , C2 – D4
- Impressionist Trills Violas (2 dyn) , C2 – C5
- Lush Violas Legato (3 dyn) , C2 – C5
- Lush Violas Tremolo (3 dyn) , C2 – C5
- Marcato Violas (3 dyn x 4 RR) , C2 – C5
- Minimalist Violas Harmonics (2 dyn) , C2 – F4
- Minimalist Violas Legato (2 dyn) , C2 – C5
- Minimalist Violas Tenuto (2 dyn x 2RR) , C2 – C5
- Mysterious Violas Legato (2 dyn x 5RR on the leg) , C2 - A#4
- Scene d’Amour Violas Legato (2 dyn) , C2 – C5
- Scene d’Amour Violas Tenutos (2 dyn) , C2 – C5
- Spider Violas (3 dyn) , C2 – C5
- SulPont Violas Sus (3 dyn) , C2 – C5
- SulPont Violas Tremolo (3 dyn) , C2 – C5
- Tenuto Violas (3 dyn x 3 RR) , C2 – C5
- Violas Pizz (3 dyn x 6RR) , C2 – C5
- Violas Spicc (3 dyn x 6RR) , C2 – C5

5. VIOLONCELLOS

- First Chair Cello KS * (“First Chair Cello Leg/Pizz/Spicc”)
- Harmonic Cellos KS Nat-Nat3rd * (“Harmonic Cellos Sustain/Tenuto/Tremolo Nat-Nat3rd”)
- Harmonic Cellos KS * (“Harmonic Cellos Tenuto/Tremolo”)
- Lush Cellos KS * (“Lush Cellos Legato/Tremolo”)
- Minimalist Cellos KS * (“Minimalist Cellos Harmonics/Legato/Tenutos”)
- Scene d’Amour Cellos KS * (“Scene d’Amour Cellos Legato/Tenutos”)
- SulPont Cellos KS * (“SulPont Cellos Sus/Tremolo”)
- Cellos Master KS * (“Lush Cellos Legato/Tremolo”, “SulPont Cellos Sus/Tremolo”, “Marcato Cellos”, “ Cellos Spicc”, “ Cellos Pizz”)
- Arrival Cellos TM (3 dyn) , C1 – C4
- Arrival Cellos (3 dyn) , C1 - C4
- Cellos Pizz (3 dyn x 6RR) , C1 – C4
- Cellos Spicc (3 dyn x 6RR) , C1 – C4
- Chamber Cellos (3 dyn) , C1 – G4
- First Chair Cello Leg (3 dyn sus and leg; 2 dyn port) , C1 – C4
- First Chair Cello Pizz (3 dyn) , C1 – C4
- First Chair Cello Spicc (3 dyn x 6 RR) , C1 – C4
- Harmonic Cellos Legato (1 dyn) , C1 – D3
- Harmonic Cellos Sustain Nat-Nat3rd (1 dyn) , C1 – C#4
- Harmonic Cellos Tenuto Nat-Nat3rd (1 dyn x 4 RR) , C1 – C4
- Harmonic Cellos Tenuto (1 dyn x 4 RR) , C1 – D3
- Harmonic Cellos Tremolo Nat-Nat3rd (1 dyn) , C1 – C#4
- Harmonic Cellos Tremolo (1 dyn) , C1 – D3
- Impressionist Trills Cellos (2 dyn) , C1 – C4
- Lush Cellos Legato (3 dyn) , C1 – G4
- Lush Cellos Tremolo (3 dyn) , C1 – G4
- Marcato Cellos (3 dyn x 4 RR) , C1 – C4
- Minimalist Cellos Harmonics (2 dyn) , C1 – F3
- Minimalist Cellos Legato (2 dyn) , C1 – C4
- Minimalist Cellos Tenutos (2 dyn x 2RR) , C1 – C4
- Mysterious Cellos Legato (2 dyn x 5RR on the leg) , C2 – A#4
- Scene d’Amour Cellos Legato (2 dyn) , C1 – C4
- Scene d’Amour Cellos Tenutos (2 dyn) , C1 – C4
- Spider Cellos (3 dyn) , C1 – C4
- SulPont Cellos Sus (3 dyn) , C1 – C4
- SulPont Cellos Tremolo (3 dyn) , C1 – C4
- Tenuto Cellos (3 dyn x 3 RR) , C1 – C4

6. BASSES

- First Chair Bass KS * (“First Chair Bass Leg/Pizz/Spicc”)
- Lush Basses KS * (“Lush Basses Legato/Tremolo”)
- Minimalist Basses KS * (“Minimalist Basses Harmonics/Legato/Tenutos”)
- SulPont Basses KS * (“SulPont Basses Sus/Tremolo”)
- Basses Master KS * (“Lush Basses Legato/Tremolo”, “SulPont Basses Sus/Tremolo”, “Marcato Basses”, “ Basses Spicc”, “ Basses Pizz”)
- Arrival Basses TM (3 dyn) , C0 – A2
- Arrival Basses (3 dyn) , C0 – A2
- Bartok Basses (2 dyn x 4RR) , C0 – C2
- Basses Pizz (3 dyn x 8RR) , C0 – C3
- Basses Spicc (3 dyn x 8RR) , C0 – C3
- First Chair Bass Leg (3 dyn) , C0 – E2
- First Chair Bass Pizz (3 dyn x 5 RR) , C0 – E2
- First Chair Bass Spicc (3 dyn x 5 RR) , C0 – E2
- Lush Basses Legato (3 dyn) , C0 – C3
- Lush Basses Tremolo (3 dyn) , C0 – C3
- Marcato Basses (3 dyn x 4 RR) , C0 – C3
- Minimalist Basses Legato (2 dyn) , C0 – E2
- Minimalist Basses Tenutos (2 dyn x 2 RR) , C0 – E2
- Spider Basses (3 dyn) , C0 – A2
- SulPont Basses Sus (3 dyn) , C0 – E2
- SulPont Basses Tremolo (3 dyn) , C0 – E2
- Tenuto Basses (3 dyn x 3 RR) , C0 – G2
- Trailer Basses (3 dyn) , C0 – C3
- Warrior Basses (2 dyn x 4RR) , C0 – C2

7. EXPERIMENTAL

- Angelic Strings (2 dyn) , G2 – G4
- Avantgarde Strings Stacc (2 dyn x 4RR) , E1 – C6
- Avantgarde Strings Sustains (2 dyn) , E1 – C6
- Indian Strings (3 dyn x 8RR) , C2 – C5
- Middle East Strings (2 dyn x 4RR) , C3 – C5
- Pharaoh Strings (3 dyn) , G3 – C5
- Tibetian Hornstrings (3 dyn) , C0 – C3
- Witch Hunter Strings (5 dyn x 6RR) , G2 – G4

8. PADS
8.1 SCI-FI

- 6th Element
- Alien
- Avatar
- Conan in Space
- Deep Space
- Drone Watchers
- Intruder Alarm
- Laboratory
- Nano Birds
- Nebula
- Orbit
- Predator
- Prometheus
- Power Down
- Radiation
- RUN!
- Secret City
- Unknown Transmission
- Utopia
- Voodoo Cyborg

8.2 FANTASY

- Abandoned Castle
- Cave Monster
- Cave Monster 2
- Druid Cult
- Elven Pyre
- Forest Creep
- Forgotten Chapel
- Ghost Stories
- Goblin Minds
- Hunting Vlad
- Insects
- Ivan Grozny
- Kuker Chase
- Legend
- Lost Temple
- Order Of The Snakes
- River Styx
- Sand And Blood
- Shape Shifter
- Shipwreck
- Siren Song
- The Bell Tolls
- The Curse
- The Seer
- Under Spell
- Weird Dream

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