



# **Tokyo Scoring Solo Strings**

An Impact Soundworks Instrument  
for Kontakt Player 7.8.1+  
*Instrument Version 1.0.0*

## **Product Manual**

# Introduction

Our flagship **Tokyo Scoring Strings** aimed to capture the agility, perfection, and emotive playing of **Koichiro Muroya Strings**, recorded in a legendary studio by a legendary engineer, and combined that with breathtaking true legato, groundbreaking Lookahead mode, and superior sonic quality.

Now, with **Tokyo Scoring Solo Strings**, we are incredibly proud to present the sound of *solo* instruments from this same ensemble. Five instruments — Violin 1, Violin 2, Viola, Cello, and Contrabass, performed by **Koichiro Muroya** himself as well as his chosen soloists — have been meticulously sampled to bring you intimate performances that can shine on their own, together in various constellations, or layered together with ensemble strings for an even richer, fuller sound.

As with **Tokyo Scoring Strings**, we have implemented our proprietary Spectral Fusion System-Powered Legato to make legato transitions as close to the real players' performances as possible. You will also find that there are no crossfades between dynamics in **Tokyo Scoring Solo Strings**. Through excruciatingly detailed hand-edited work and brilliant technical magic, we've built upon the lookahead technology and easy-to-use workflow of **Tokyo Scoring Strings** to create something that 'just works' — it intuitively what you're writing and decides how to best play it, just as live musicians would.

Whether you are writing intimate solo Cello passages or a string quintet piece, **Tokyo Scoring Solo Strings** brings you the same ease of use as **Tokyo Scoring Strings**, and we think you will fall in love with it just as much as we have.

To create this unparalleled series of string libraries, we are honored to have partnered with an incredible 'dream team' of musicians and collaborators in Japan:

**Koichiro Muroya Strings**, led by **Koichiro Muroya**: The most in-demand session ensemble in all of Japan. Their exquisite playing can be heard on countless soundtracks.

**Mitsunori Aizawa**: Japan's top engineer, responsible for mixing and recording hundreds of world-famous scores and albums.

**Sound City Recording Studio**: A legendary space with over 60 years of history, and among the few studios in Japan capable of delivering a truly authentic orchestral ensemble sound.

**Masaru Yokoyama**: A renowned composer for Japanese film, anime, and dramas, who brought his experience recording scores around the world through his companies Plugnote and Miracle Bus.

**Crypton Future Media** and **Sonicwire**: Our Japanese distributors, who helped facilitate many aspects of the project.

With this library, we hope you will feel the passion, emotion, and expression of the incredible Koichiro Muroya Strings, and that it will inspire your music for years to come.

Please enjoy **Tokyo Scoring Solo Strings**!

— *The Team at Impact Soundworks*

# Installation

Please see our [installation guide](#).

# Library Content

**Tokyo Scoring Solo Strings** contains five individual instruments—Violin 1, Violin 2, Viola, Cello, and Contrabass. We have included three types of NKI files (*'patches'*) for each instrument:

## Included Patches

### Anima Mix

Our own quintet-style mix, derived from the four recorded microphone signals (*Close, Surround, Side, and Back*). *Crisp, bright, and with a lot of close details, this is similar to the Anima Mix available in Tokyo Scoring Strings.*

### Close Pair

A stereo pair of close mics for a dry, upfront sound.

### Mic Mixer

This patch allows you to create your own mix from the included signals (*Close, Surround, Side, and Back*) by using the **Mixer** tab (see page 19).

## Microphones Used

The Mic Mixer patch lets you blend the different microphone signals together as you see fit; these are the microphones that were used to record the different signals:

### Close

For Violin 1 and Violin 2, a **Neumann U87** and an **AEA N8** microphone were used as a stereo pair, close to the instrument. For Viola and Cello, the pair consisted of a **Neumann U67** and an **RCA 77-DX**. For Contrabass, a pair consisting of a **Telefunken U-47** and an **RCA 77-DX** was used.

### Surround

The Surround mics were placed at the front of the recording stage, facing backward to pick up the full surround sound coming from the musicians. For this, **B&K 4006** condenser mics were used as an Omni Stereo pair.

### Side

The Side mics were placed at the far right and far left sides of the recording stage, close to the front of the room. For this signal, a pair of **Earthworks QTC50** were used.

### Back

As indicated by the name, these mics were placed at the back of the recording stage, on the far right and far left sides of the room. A pair of **Neumann U87** microphones were used for this.

## **About Our Spectral Fusion System-Powered Legato**

**Tokyo Scoring Solo Strings** features stunningly natural, consistent, and smooth Legato created using our in-house developed Spectral Fusion System. Using proprietary DSP software, editing, and programming techniques, all Legato samples have been carefully balanced and matched to all combinations of source and destination notes, including the associated recorded dynamics.

Normally, this processing would be impossible to achieve through any manual process due to the sheer number of samples involved. That's why Legato recording, editing, and programming is by far the most time-consuming part of creating realistic sample libraries, and why results often come up short—lumpy transitions, rapidly-changing timbre from source to destination, a 'sucking' effect that makes the recording space sound suddenly lifeless (or even disappear completely), and more.

*The Spectral Fusion System creates Legato articulations that you can write or perform in multiple ways depending on your workflow. Read on to learn all about how to use **Tokyo Scoring Solo Strings!***

# User Interface

## Tab 1: Tokyo Scoring Solo Strings

This tab is the central hub of **Tokyo Scoring Solo Strings**. From here, each component of each instrument's NKI can be manipulated and edited in granular detail:

### Main



### Left

Current Articulation View

Shows the latest-triggered articulation. *Release (Natural)* pictured above.

Con Sord. Toggle

Toggles simulated Con Sordino, which mutes the higher frequencies of the sound. The EQ curve is based on true Con Sordino recordings.

## Legato Mode

Toggles between Monophonic (default) and Polyphonic modes. In Monophonic mode, only one voice may be played at a time, and Legato is triggered by overlapping notes. In Polyphonic mode, multiple voices can be played, and Legato is detected based on non-overlapping notes played within a 'latency' window. The latency window is determined by the Latency knob.

*For example: Play notes C3 and E3 simultaneously in **Poly** mode. Then, within 150ms (or whatever value the **Poly** knob is set to) of ending these notes, play D3 and G3. The poly Legato system will intelligently detect that C3 should transition to D3 and E3 should transition to G3. This system makes it less cumbersome to write polyphonic Legato parts!*

**NB:** Does not work in Zero Latency mode, for obvious reasons.

## Middle

### Dynamics

Controls the current Dynamic level from minimum (**pp** / *pianissimo*) to maximum (**ff** / *fortissimo*). The arco (Sustain) articulation has five distinct Dynamic recordings; Tremolo has four; Trills have two each; and Harmonics have one.

When changing from one Dynamic to another continuously (*this is mapped to the Mod Wheel-CC 1-by default*), such as from **ff** to **mp**, **Tokyo Scoring Solo Strings** 'freezes' the Dynamic of the first note played (**ff** in this case), and then changes volume and EQ settings to emulate this change; this is different from **Tokyo Scoring Strings**, where samples from the different Dynamic levels would be seamlessly blended in as needed. This is done to avoid the 'phasing' sound that inevitably occurs when a sampled solo instrument moves between different Dynamic levels.

**NB:** This behavior can be temporarily overridden through the use of a specific keyswitch. See page 18 for more information on this!

### Dynamic Layers

Shows the currently enabled dynamic layer samples. All are loaded by default. *Unloading unneeded dynamic layers will free up RAM!*

### Range Slider

Controls the Dynamic range of all articulations. At the default position (100%), the samples are presented as they were recorded, with about 18 dB of distance between the quietest pianissimo to the loudest fortissimo. Increasing the Dynamic range (to the right) makes the quietest Dynamic even quieter, relative to the loudest Dynamic, while reducing the range (to the left) does the opposite.

## Right

### Vibrato

Controls the current amount of Vibrato. *This control only applies to the Arco articulation.* There are two Vibrato levels: Non Vib (*no Vibrato*) and Vibrato (*with Vibrato*). Values above 50% mean Vibrato, while values below 50% mean no Vibrato.

## Velocity Speed (Legato Speed by Velocity)

When enabled, playing at higher Velocities will automatically switch to faster speed profiles, and lower Velocities to slower profiles.

## Legato Speed

Switches between four distinct Legato speed profiles: Slow, Medium, Fast, and Very Fast. The Slow profile uses most of the actual Legato transition sample, which results in a more realistic and true-to-life performance. However, when playing, this may feel delayed, as the actual pitch transition does not begin right away. Faster speeds can be used to make the Legato feel more responsive, and are also appropriate for faster melodies and sections.

## Non Vib

When this is **enabled**, the samples for *non vib (no vibrato)* are loaded into memory, and will play when the Vibrato control is moved (*see above*). If this is **disabled**, those samples are *not* loaded, and so reducing the amount of vibrato will not make any difference.

## Molto

When this is **enabled**, the samples for *molto (vibrato)* are loaded into memory. If this is **disabled**, those samples are *not* loaded, meaning vibrato will not play regardless of what the Vibrato control is set to (*see above*).

## Engine

### Playback Mode - Zero Latency

When selected, true Legato recordings are disabled and articulations are set to be as snappy as possible. This is ultimately a less realistic playback mode, since the full sample set is not played back. However, it is most appropriate for live, zero-latency performance or recording.

**NB:** *The Legato speed controls in the bottom-right corner of the GUI are non-functional in this mode, for obvious reasons (i.e., Legato requires some amount of latency to function).*

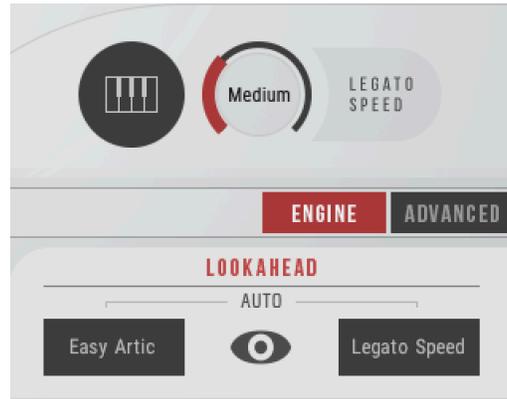
### Playback Mode - Standard

The default mode which works as virtually all other sample libraries do. Most articulations have a small amount of inherent 'preroll' delay, and Legato samples are played back depending on the Legato mode & speed.

### Playback Mode - Lookahead

A novel innovation created for the original **Tokyo Scoring Strings**, and further refined in the **2.0** update, Lookahead mode simplifies the process of writing string parts by automatically selecting articulations, adjusting Legato timing, and articulation offsets, all without 'nudging' MIDI data in the DAW. This mode is ideal for writing MIDI in a piano roll, playing back quantized performances, and using score notation programs.

Note that the GUI in the bottom-right corner changes when Lookahead mode is selected—the Legato speed controls are enabled as with Standard mode, and the lookahead tab itself has two new buttons:



## Easy Artic

When enabled, this changes the way articulations are triggered during playback to a simple MIDI-writing paradigm. You can have a lot of fun writing various shorts and polyphonic Legato passages all within one MIDI track—and all with (almost) *no keyswitches!*

**NB:** This overrides any set mapping information (see page 14).

The way it works is as follows:

Velocity values 1 to 63 are the Legato Region, while Velocity values 64 to 127 are the Basic Region.

Basic Region notes will intelligently select an articulation based on note duration:

- MIDI notes 10ms and under are Pizzicato
- MIDI notes 201ms to 300ms are Spiccato
- MIDI notes 301ms to 400ms are Staccatissimo
- MIDI notes 401ms to 500ms are Staccato
- MIDI notes 501ms to 700ms are Decrescendo Short (if at Velocity 127: Sforzando Short)
- MIDI notes 701ms to 900ms are Decrescendo Long (if at Velocity 127: Sforzando Long)
  
- Notes above these durations (*i.e.*, 901ms or longer) are Arco by default, unless any other Long articulations (like Tremolo or Trills) have been selected via keyswitch; in such a case, the selected Long articulation will be respected

Legato Region notes select Legato type based on Velocity and Sustain Pedal (CC64) position:

- Legato Slur triggers between Velocities 1 to 31
- Legato Bow triggers between Velocities 32 to 47
- Legato Marcato triggers between Velocities 48 to 63
  
- If the Sustain Pedal is pressed (*i.e.*, the CC64 value is 127), Lyrical Portamento is used for Velocities 1 to 31, and Slurred Portamento is used for Velocities 32 to 63.

**NB:** Easy Artic will not work when Short Lookahead mode (300ms) is enabled. It is also important to note that Easy Artic scales input Velocity to the articulations based on the 'half' you are working in, such that in the Legato Region (Velocity values 1 to 63), Velocity 63 is treated like 'maximum Velocity'

for the sake of playback, Volume behavior, etc; meanwhile, in the Basic Region (Velocity values 64 to 127), Velocity 64 is the 'minimum Velocity', so it is the quietest (i.e., pianissimo) version of the selected short.

### Lookahead Legato Speed

Uses time analysis in Lookahead mode in order to ensure maximum-length transition profiles are used at any given time.

**NB:** It is highly recommended to use this instead of painstakingly automating your Legato Speed by hand!

## Advanced

### Niente

Allows the Dynamics to reach full silence (niente) using the Dynamics knob. *Unchecked means the lowest Dynamic is 'pp'.*

### AT → Dynamics

When enabled and when using a compatible MIDI controller with Aftertouch, this will link Dynamics to Aftertouch.

### AT → Vibrato

When enabled and when using a compatible MIDI controller with Aftertouch, this will link Vibrato amount to Aftertouch.

### UI Parameter Sync

Some DAWs automatically offset their CC playback based on detected plug-in latency, which causes **Tokyo Scoring Solo Strings'** control parameters (such as Dynamics and Vibrato) to be noticeably desynchronized against the MIDI notes when using Lookahead mode in those DAWs. If your Dynamics and/or other control parameters sound out of sync with where they have been sequenced, try toggling this setting.

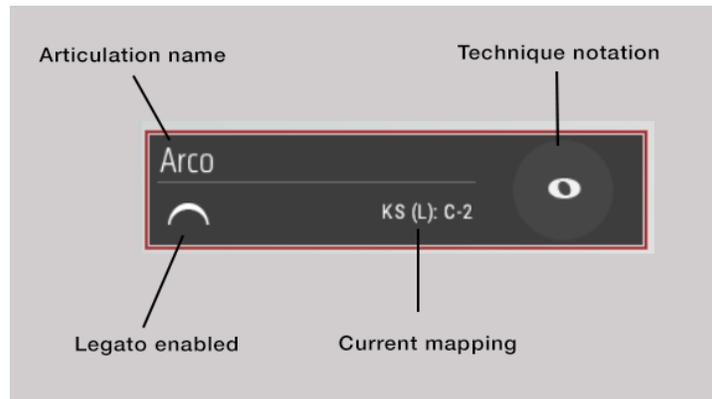
### Short Mode (300ms)

Toggles a limited (compared to the full 1000ms) Lookahead mode.

**NB:** Easy Artic is not available in Short Mode.

# A Brief Note on Understanding the Articulations Tabs (Longs/Legatos/Shorts)

## Articulation Tiles



Articulation Name and Technique Notation are purely for informational purposes; they cannot be interacted with.

The Legato Enabled button can be clicked for certain articulations. When disabled (a ... symbol will appear), that articulation will not trigger Legato or Portamento transitions.

Current Mapping shows how the articulation is currently triggered. Here are the relevant abbreviations:

- KS Keyswitch.** Press the listed key (in this example, C-2) to trigger the articulation.
- (L) Latching.** A latching keyswitch does not need to be continually held down to work.
- C-2** The MIDI note that will trigger the articulation. (C-2 is the lowest MIDI note, with C3 being middle C.)

Here are some other examples of mapping abbreviations you might see:

- Ve1 1 - 19** Articulation must be played at MIDI velocities 1 and 19 to trigger.
- CC1 12-127** MIDI Controller 1 (CC1) must be between values 12 and 127 for the articulation to trigger.
- PW 1024-8192** The Pitch Wheel controller must be between values 1024 and 8192 to trigger. **(NB: The minimum Pitch Wheel value is -8192.)**
- Key C4 - C5** The articulation will only trigger on MIDI notes between C4 and C5. **(NB: This is NOT a KS; this refers to actual playable notes that make sound.)**
- Ped Down / Up** The Sustain Pedal (CC64) must be down (or up) for the articulation to trigger.

## Selecting an Articulation

To select an articulation, click on its Articulation Tile. The selected articulation is highlighted in red. If you are using keyswitches for articulation selection (this is the default setting), clicking on an articulation will also switch your active keyswitch. This functionality is handy for auditioning sounds quickly.

## Multi Selection

To select more than one articulation, hold **Control** or **Shift** and click the articulations you want to select. When multiple articulations are selected, adjustments made to the Sound tab at the bottom will be applied to all of them. Mappings cannot be applied to multiple articulations simultaneously.

## Enable / Disable Articulations

An articulation can be disabled or enabled by **Alt** (Mac: **Option**) + clicking, or clicking the Power button in the Sound Tab (see below). Disabled articulations will not trigger, and will be purged from memory (thereby freeing up RAM).

## Sound Tab Options

The Sound Tab has multiple configurations depending on the articulation selected. Some controls—like Volume, Offset, and the ADSR envelope—are common to all articulations, while others are specific to certain articulation types.



### Volume

Controls the overall Volume of the articulation.

### Offset

Controls the sample start offset. When at 0, the sample is played back from its natural beginning. For values above 0, the early part of the recording will be 'cut off' by that number of samples.

### Smart Attack

A curated attack overlay system that reacts to Velocity:

- The Velocity range 1 to 49 uses the normal articulation attack (*i.e.*, no overlay).
- The Velocity range 50 to 119 overlays a sharp (Staccato) attack.
- The Velocity range 120 to 127 overlays a sharper (Sforzando Short) attack.

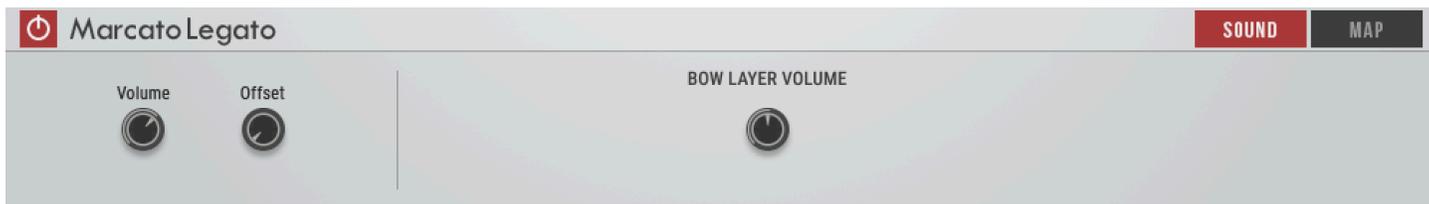
**Enabled** Toggles whether the Smart Attack overlays are active.

**Volume** Controls the Volume of the Smart Attack overlays.

**Vel > Vol** Controls the Velocity sensitivity of the Smart Attack overlays.

### ADSR (Volume) Envelope

Controls the Volume (Amp) envelope that is triggered each time the selected articulation is played.



### Bow Layer Volume

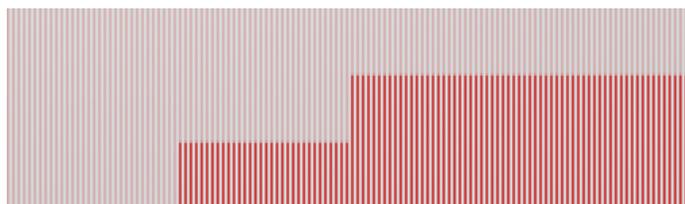
Overlays staccatissimo to increase the perception of marcato 'attack'. Responds contextually to Velocity and Legato speed (*i.e.*, the faster or more vigorously you play, the more pronounced the overlay is).



### Dynamic Table

For short articulations with multiple recorded dynamics (such as Spiccato, above), this table can be used to assign the dynamic levels to MIDI velocities. The X axis of the table is the MIDI Velocity, so the leftmost side is Velocity value 1, and the rightmost side is Velocity value 127. The Y axis is the Dynamic level, which will automatically 'snap' into place depending on the number of available Dynamics.

For example, if you are writing a very quiet piece and do not want to use the loudest Spiccato Dynamic, you can use the mouse to draw the table so that the 3rd 'step' extends all the way to the right, thereby omitting the fourth, top Dynamic:



Or, if you want the highest Dynamic to require a very hard keypress, you can draw the table something like this:



## Map Tab



### Rules

Set the conditions under which articulations will be automatically or manually selected. Articulations may have up to three rules. (See page 11 for more information on what rules may be applied.)

## Longs

Included alongside the descriptions of each articulation, you will also find the default keyswitch associated with that articulation. (**NB:** Note that these assignments can be changed in the Map tab.)



### Arco (Sustain)

**Default keyswitch:** C-2

A sustained bowing of a single note, recorded with five Dynamics levels (pp, mp, mf, f, ff) and three Vibrato types (Senza Vibrato, Con Vibrato, Molto Vibrato). Note that the Molto Vibrato type tends to

have a bit more of a natural crescendo at the start of each note, while the other Vibrato types have a slightly faster natural attack.

Tremolo

**Default keyswitch: B-2**

Repeated, rapid, unmeasured bowing on a single note.

Trills HT (Half Tone) / Trills WT (Whole Tone)

**Default keyswitch: C-1 (HT) | C#-1 (WT)**

Repeated, rapid, unmeasured bowing between two notes either a half tone (HT) or whole tone (WT) apart.

Release (Natural)

**Default keyswitch: C7**

The release tail of a regular sustained, bowed note.

**NB:** *This is the only 'normal' Release enabled by default, though you may set up rules to use any or all of the following Releases.*

Release (Excited)

**Default keyswitch: C#7**

The release tail of a Staccato note.

Release (Staccato)

**Default keyswitch: D7**

A Staccato note played from the beginning, useful for ending a note with emphasis.

Release (Decrescendo)

**Default keyswitch: D#7**

A gentle decrescendo taken from the Decrescendo articulation.

# Legatos

The screenshot shows the 'LEGATOS' tab in the Tokyo Scoring Solo Strings software. The interface is divided into several sections:

- Top Bar:** TOKYO SCORING SOLO STRINGS | MAIN | LONGS | LEGATOS | SHORTS | VIOLIN I
- Articulation Cards:**
  - Legato Bow:** KS (L): F-1, Vel 80 - 127. Icon: two notes with a bow stroke.
  - Legato Slur:** KS (L): F-1, Vel 20 - 79. Icon: two notes with a slur.
  - Rebow:** KS (L): G#-1, Vel 20 - 127. Icon: two notes with a bow stroke.
  - Portamento Lyrical:** KS (L): A#-1, Vel 1 - 19. Icon: two notes with a staircase and a bow stroke.
  - Portamento Slur:** KS (L): A-1, Vel 1 - 19. Icon: two notes with a staircase and a slur.
  - Marcato Legato:** KS (L): G#-1, Vel 20 - 127. Icon: two notes with a slur and a bow stroke.
- Bottom Section:** Legato Bow | SOUND | MAP | Volume knob | Tokyo Scoring Solo Strings | Mixer

## Legato Bow

### Default keyswitch: F-1

Performed by changing the finger position to a new note without sliding, while simultaneously rebowing. We have captured both up and down bow versions of this articulation.

## Legato Slur

### Default keyswitch: F-1

Performed by changing the finger position to a new note without sliding, and not rebowing (*i.e.*, the note change is done on the same bow stroke). We have captured both up and down bow versions and three Dynamic levels.

## Rebow

### Not assigned to a keyswitch by default

Performed by changing the direction of the bow stroke. This articulation connects two notes of the same pitch.

**NB:** While they are not assigned to a keyswitch, Rebows can be performed using the sustain pedal in Standard mode, or by splitting a note into two in your DAW's MIDI editor.

## Portamento Lyrical

**Default keyswitch: A#-1**

Performed by quickly sliding the fingers up or down, and then changing strings if necessary in order to reach the destination note with only a partial slide in-between. (**NB:** Portamento Lyrical is not available for Contrabass.)

## Portamento Slur

**Default keyswitch: A-1**

Performed by sliding the fingers all the way up or down the string to reach the destination note.

**NB:** A quick note about portamentos: As opposed to how it works in **Tokyo Scoring Strings**, portamentos in **Tokyo Scoring Solo Strings** are affected by the Legato Speed control. This means that if you want a longer slide, turning down the Legato Speed control will accomplish this!

## Shorts

The screenshot shows the 'SHORTS' section of the 'TOKYO SCORING SOLO STRINGS' software interface for 'VIOLIN I'. The interface has a top navigation bar with 'MAIN', 'LONGS', 'LEGATOS', and 'SHORTS' tabs. Below the tabs, there are several buttons for different string techniques, each with a musical note icon and a keyswitch label:

- Sforzando Long:** KS (L): C#-2, icon with 'sfz'.
- Sforzando Short:** KS (L): D-2, icon with 'sfz'.
- Decrescendo Long:** KS (L): D#-2, icon with 'f>p'.
- Decrescendo Short:** KS (L): E-2, icon with 'f>p'.
- Pizzicato:** KS (L): A-2, icon with 'pizz.'.
- Staccato:** KS (L): F-2, icon with a note.
- Staccatissimo:** KS (L): F#-2, icon with a note.
- Spiccato:** KS (L): G-2, icon with a note.

At the bottom of the interface, there are labels for 'Tokyo Scoring Solo Strings' and 'Mixer'.

## Sforzando Long / Sforzando Short

**Default keyswitch: C#-2**

An energetic note played with sudden, strong emphasis.

Decrescendo Long / Decrescendo Short

**Default keyswitch:** **D#-2** (Long) | **E-2** (Short)

A forte note that includes a quick Decrescendo to piano.

Staccato

**Default keyswitch:** **F-2**

A short, energetic note.

Spiccato

**Default keyswitch:** **G-2**

A short note played by quickly bouncing the bow off the strings.

Staccatissimo

**Default keyswitch:** **F#-2**

An even shorter note with extra emphasis.

Pizzicato

**Default keyswitch:** **A-2**

A quiet, delicate pluck of the string.

## Various Keyswitches

Legato Speed

**Default keyswitch:** **C8** (Slow) | **C#8** (Medium) | **D8** (Fast) | **D#8** (Very Fast)

Controls the legato speed. These states can also be set on the Main page.

*(NB: If Velocity > Speed is toggled on, these keyswitches are disabled. If Lookahead's Auto Legato Speed is enabled, these keyswitches will temporarily override it while held.)*

Override Base Dynamic

**Keyswitch:** **F#8**

A *power-user* feature. Use with caution.

If you press and hold this keyswitch while playing a note (or several notes!), the velocity of the keyswitch note will choose the dynamic layer sample as though you are setting a modwheel position (i.e., velocity 127 is **ff**, etc).

*(NB: This is for power users who want a very specific sound out of the current note; most of the time, you should not need to use this.)*

Override RR

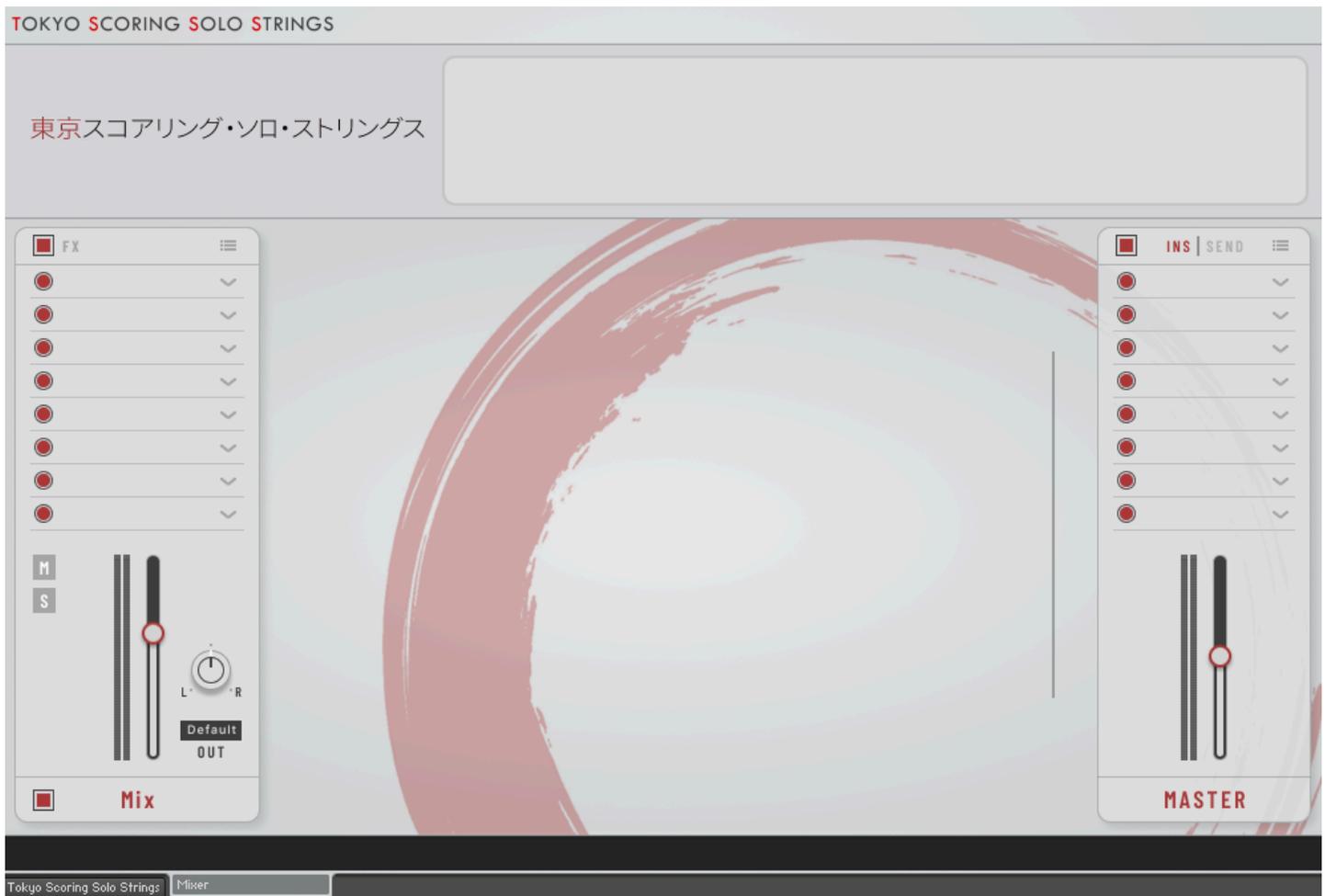
**Keyswitch:** **G8**

A *power-user* feature. Use with caution.

Activating this keyswitch will use its velocity to force a certain round-robin (RR) for the next played note. If the velocity of the keyswitch note is higher than the number of available RRs, it will wrap back around to RR 01 again.

Here's an example: Imagine you are writing a legato passage, and you find yourself not liking the RR you get when you play a certain interval. You could trigger this keyswitch before that note to force a specific RR, and then add 1 to the keyswitch note's velocity until you get the sound you want.

## Tab 2: Mixer



**Tokyo Scoring Solo Strings** features an implementation of our modular **Console FX Rack & Mixer** script engine used in many other Impact Soundworks products.

For more about Console, please see our standalone [Console Manual](#).

Note that if you are loading a Mic Mixer patch (see page 4), this tab will show you four distinct channel strips, each with its own volume control fader, pan control, and FX slots, as well as the Master channel strip—letting you create the exact mix you want!

# Setup & Tweaking

## Tips for More Realistic Mockups

As a preface: creating orchestral mockups using sample libraries is an art that can be practiced and refined. It is also closely related to skills like composition, orchestration, and music theory. We believe all composers and producers can benefit from studying at least the basic principles of these subjects to help improve their mockups, regardless of the library used.

That being said, there are some techniques specific to using orchestral sample libraries which may help improve the realism and quality of your mockups. *As with many aspects of music creation, think of these as guidelines, not hard-and-fast rules that can never be broken!*

### Consider the Samples While Writing Music

It is generally much easier to 'write to the samples' when creating mockups. In other words, rather than completing a composition and trying to paste the MIDI data across **Tokyo Scoring Solo Strings** tracks, you should write with **Tokyo Scoring Solo Strings** in mind: its available dynamics, playing styles, and overall sound.

For example:

- You may have an ostinato pattern in mind that you intend to be played staccato, but it actually sounds better with staccatissimo
- You may be inspired by the slow Legato of the Violas to rework your orchestration and feature them more
- You may find the tone of the Violins sections more suited for one melody than another, etc.

### Automate Dynamics with CC1 (Mod Wheel)

Even the most epic trailer cues rarely stay at one Dynamic the entire time. Some composers like to use their right hand to play a phrase on their keyboard while their left hand controls Dynamics; others like to record the notes in a first pass, then write in Dynamics automation in a later pass.

Whatever method you prefer, most pieces can benefit from a bit of dynamic range!

### Don't Be Afraid to Tweak Articulation Settings

We have carefully tuned and adjusted the default settings of all articulations in **Tokyo Scoring Solo Strings** based on our preferences and what we think will work for most users.

However, your music might call for further customization. For example, maybe you need Legato transitions to be louder (or maybe you even need to automate their Volume throughout the piece). Or maybe the short notes are not quite short enough and need to have their envelope shortened by reducing the sustain level and decay time.

We have included all of these controls for a reason, and the best mockup artists usually take a little extra time to tweak patches for their own music. *Give it a try!*

### Recording Live vs. Sequencing

If you have decent keyboard skills, it is a good idea to try performing your string parts one at a time to record the MIDI data. The natural variations in timing, note length, and expression will often lead to a better result. If this is what you like to do, and you do not like quantizing notes, you could try Standard playback mode.

At the same time, we have included many features to make sequencing (writing MIDI notes in a piano roll or sheet music) sound *much* better. When sequencing, you can use Lookahead mode to improve the expression and even articulation choice of your music.

You could even blend the two approaches by recording in Zero Latency mode, then quantizing notes and switching to Lookahead mode for rendering and playback.

### ADVANCED TECHNIQUE: Dive Into the Group Editor

For those who really want to fine-tune the expression and sound of **Tokyo Scoring Solo Strings**, we have allowed the NKI patches to be editable (as long as you own the full version of Kontakt). If you do this, we *strongly* recommend saving backups first in case you mess something up.

Some examples of things you can adjust within the instrument Group Editor:

- The LegDest groups are used for the destination notes after a Legato or Portamento transition. You can experiment with changing their amplitude envelope or sample start offsets (in the mapping editor, on a zone level)
- The Legato group FX can be adjusted by adding your own EQ or filters; depending on what Dynamics and Vibrato types you are using, you could darken or brighten the transitions specifically

### ADVANCED TECHNIQUE: MIDI Learning Legato Settings

All controls on the articulations tabs (Longs, Legatos, Shorts) can be CC-learned and automated. This means you can do things like adjust the offset of a Legato or Portamento articulation, or the destination fade-in time, the transition Volumes, and so on.

Doing this kind of automation is absolutely not necessary to create great-sounding mockups. But we know composers who use it (especially for articulations like Portamento) to create extra expression and dynamism throughout their works.

## Tips for CPU & Memory Optimization

If you experience high CPU and memory usage with **Tokyo Scoring Solo Strings**, there are a number of things you can do to mitigate the issue:

Save memory by purging unused articulations

Go to the articulations tabs (Longs, Legatos, Shorts) and use the Power Button to disable any articulations you are not using. *In particular, disabling unused Legato and Portamento types will save quite a bit of RAM.*

Save memory and CPU by using Anima Mix or single mics only

The Mic Mixer patches are very powerful, but multiply both RAM and CPU usage. For most purposes, we recommend using one of the 'Mix' patches as a result. If you do use the Mic Mixer patch, consider using just one mic perspective at a time to keep your voice count under control.

Balance memory and CPU with DFD preload settings

Kontakt does not load all samples fully into memory; it only loads (buffers) a small 'header' chunk of each one. By **clicking** on the wrench icon at the top-left of the loaded NKI, **clicking** Instrument Options, and going to the DFD tab, you can adjust this preload buffer amount.

- A higher buffer means less CPU usage but more RAM usage.
- A lower buffer means higher CPU usage but less RAM usage.

It is up to you to determine which setting is best for you.

Save CPU and memory by quitting unnecessary applications

For experienced users, this may seem obvious, but it can be easy to lose track of how much computing power is being used by seemingly-innocuous applications. For example, it's not uncommon to have a Chrome browser, Discord, Slack, Skype, Zoom, and Dropbox all running at the same time. All of these not only take up RAM, but can also interfere with real-time audio playback by causing pops & crackles.

So: anytime you work on a very intensive DAW project, it might be a good idea to close all applications and services you don't need—even if they are 'just running in the background'.

Avoid pops and crackles with a higher buffer size

This applies to your DAW settings in general. Typically, every DAW's audio settings allow you to change the 'buffer size' of the playback drivers. Sometimes, this may only be changeable in a separate application, such as with some RME products.

The buffer size (measured in milliseconds or samples, *e.g.*, **8ms / 512 samples**) determines the amount of latency in DAW output and input, inversely correlated to CPU usage. *In other words, lower buffer sizes are much more demanding on your CPU than higher ones.*

Though it feels great to perform and record MIDI at very low buffer sizes, this is also taxing on your CPU. Consider increasing your buffer size to a more comfortable amount once you move onto the editing, mixing, and mastering phases of your track.

## Tips for Getting the Most out of the User Interface

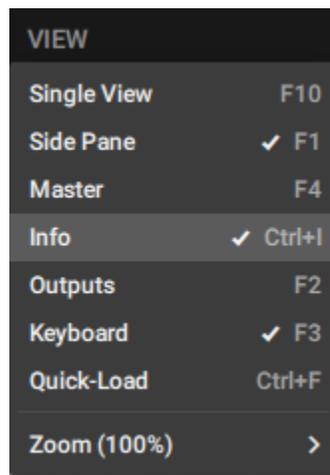
→ Almost all controls can be MIDI-learned by (1) right-clicking the UI and (2) selecting 'MIDI Learn'. You will then need to move the control of your choice (i.e., fader, knob, et al.) on your MIDI control surface or in your DAW to establish the link.

**NB:** Some parameters for the FX in the Mixer tab cannot be automated this way.

**Pro tip:** Once you MIDI-learn something, you should save your modified version of that NKI so you won't have to do it again!

→ You can view Help Text by hovering over controls in the **Tokyo Scoring Solo Strings** UI. The Help Text will appear near the bottom of the Kontakt plug-in window. If this is not enabled, do the following depending on your Kontakt version:

◆ For **Kontakt 7**, click on the **VIEW** menu and make sure the **Info** setting is checked:



◆ For **Kontakt 8**, click the **Info Pane** button on the lower right of the Kontakt window:



→ The colorful Kontakt virtual keyboard, seen in our videos, is a Kontakt feature and not specific to **Tokyo Scoring Solo Strings**. To enable the virtual keyboard, enable the 'Keyboard' option from the VIEW menu (**Kontakt 7**) or click the Keyboard button—next to the Info Pane button—on the lower right (**Kontakt 8**). See above for example images of these two methods!

→ **Tokyo Scoring Solo Strings** is fully NKS Compatible and features quite a few existing host-automatable controls. If you have a Komplete Kontrol keyboard or use the Komplete Kontrol application, you will be able to benefit from this functionality!

## Credits & Acknowledgements

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*...And a special thanks to our Beta Team!*

## Troubleshooting

Having trouble with **Tokyo Scoring Solo Strings**? Use it in a project you want to tell us about? Drop us a line via our [Contact](#) page (but be sure to read the [FAQ](#) first!)

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