

SonicProjects
Stringer

MANUAL



www.sonicprojects.ch

Introduction

Congratulations on the purchase of the SonicProjects Stringer!

The Stringer is a top notch quality sample based string machine containing a selection of six string machine sounds sampled from three classic vintage hardware devices: the Logan String Melody II, the Arp Omni 2 and the Welson Symphony. The unique and different tonal characters of these three machines complement each other very well in layers and splits. The sounds are available in two independent engines (upper and lower) that can be mixed and splitted over the keyboard and even can be sent to independent outputs.

Logan String Melody II:

Absolutely fabulous sounding string machine built in 1978 by the Italian company „Logan“. In Germany, the String Melody II was distributed by Hohner. The massive wood case and tons of built in electronics gave the device a heavy weight. The string and organ sounds of this unit are absolutely fat, warm and exciting. Unlike the ARP units every key had its own envelope. This string machine got extremely rare and looked after in the last years.

Sampled for Stringer:
- Preset 0 (Chorus Strings)
- Organ

ARP Omni II:

The successor of the famous Solina String Ensemble and the Omni I. The Solina strings were THE strings of the seventies and eighties, used on every record and on every stage. The Omni units added some enhanced features, a simple poly synth and a bass synth. Still available sometimes, but mostly in bad shape. The electronics tend to break, and yes, the devices are quite heavy too. The string sound is very clear and bright and does cut through every mix.

Sampled for Stringer:
- Strings (=Solina Strings)
- Strings without chorus (=synth like)

Welson Symphony:

Quite rare and as well as no info around about it. Built by WEBO electronics in Passatempo / Italy. This unit has several sections like cello, violin, brass, piano and harp that can be combined to rich stereo textures (left and right out available). The sound is beautiful, warm and well balanced - not as aggressive as the logan. The sounds are ideal for layering to the other to ensembles.

Sampled for Stringer:
- Brass (the lower part is darker)
- Strings (Violin)

The sampling procedure:

To copy the original character of the instruments every single key was sampled individually, with exception of the Welson, where four keys per octave were sampled. Especially in the logan every key has a slightly different sound, so this method guarantees for the real feel.

The instruments' outputs went directly to an apogee rosetta a/d converter (amongst the best available) and the keys were recorded at 24bit/44.1kHz. So there's no loss in signal quality - it's all there as it was real - you have the full signal without any coloration or bad clock treatment.

A lot of time went into restauration (de-noising and de-humming) and manual search for the ideal loop point that matches the original beating. That's why loop lengths are up to 10 seconds per sample.

The result of this expenditure is the presence of the absolutely original sound in the virtual world as you have never experienced before - but without noise and with full sequencer and midi control.

Installation



Stringer 2.0 Installer

63'344 KB Application

1. Doubleclick the installer and follow the instructions.

The installer will look for the shared VST plugins folder. You also can browse your computer for the VST plugins folder manually. In any case the plugin will be installed into a subfolder called „SonicProjects“.

If you already have other SonicProjects plugins installed then point the installer to the root VST folder (so the folder the SonicProjects folder resides in), then the plugin will be installed into the existing SonicProjects folder without creating a new one.

The installer also will create a folder called „SonicProjects“ in your start menu. You will find the pdf manual and the uninstaller there.

Please don't move the plugin around manually after installing. It needs other related files to run, and the uninstaller is linked to the existing location.

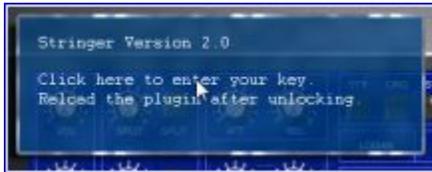
Note:

You need a vst host to run the plugin. It can't be run standalone. If you don't have a one then have a look at our dedicated site where we have listed some tested and recommended free vst hosts including short guides:

<http://www.sonicprojects.ch/obx/freevsthost.html>

2. Load the plugin in your VST host and unlock it with your personal key

After first loading in your host you have to enter your personal id and key data. Click into the blue window on the top left for this which will launch a registration window.



Note: If no registration window pops up on clicking into the blue window then close your host and restart it with administrator rights (right-click->run as administrator)

After successful unlocking a „thank you for registering!“ will appear, but there still won't be any sound. **You have to reload the plugin now.** From now on it will work.

If the key data was not entered correctly nothing happens when you click on „enter key“. If you have a user id including a number then be sure to enter the whole line containing name AND four digits id number in the „User ID“ field, not just the number:

User ID:

Use copy and paste for the license key to avoid typing mistakes. Be sure not to add any spacebars at the beginning and the end of the lines. 0 is always zero, no letter. If you have problems with the reg window disappearing then deactivate „always on top“ for your plugin window.

Note: If the host says „can't create license file“ or similar after clicking on enter key then close your host and restart it with administrator rights (right-click->run as administrator)

Remove the plugin:

Use the uninstaller in the „SonicProjects“ folder in the start menu.

License and copyright

The plugin, the sample data and the personal key are bound to the registered user. It's not allowed to pass them on to third persons. Each plugin contains a hidden serial that allows to identify the original user in case of irregular distribution.

The Master Control section



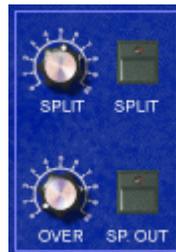
VOLUME

Master volume. Its setting is stored with the preset. Set it to a lower level if you can hear clipping (especially in layer mode)

TUNE

Master Tune. Adapts the instruments tuning to acoustic instruments which are not in standard tune.

The SPLIT section



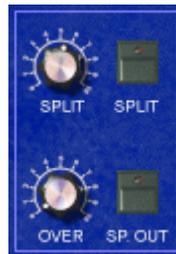
The Stringer has two sound engines - an upper (called A) and a lower one (called B). They both contain all six sounds and can be used at the same time for layering. The Stringer also allows to split the keyboard to access the B engine by the lower keyboard section and the A engine by the upper keyboard section. The two sections can also overlap each other if wished.

SPLIT Knob

Sets the split point on the keyboard. This is the border point between the B and A section in split mode. Turn in right to move the split point to a higher note, turn it left to move the split point to a lower note.

SPLIT Button

Activates keyboard splitting. The split settings are dependent on the position of the SPLIT and OVER knobs.



OVER

Split zone overlap. In standard mode (zero) the lower and upper split zone don't overlap. When the split button is raised, the lower section is extended into the upper section. In this region, the two split layers do overlap now.

SP OUT

Separate Out. When this button is activated, the upper (A) and the lower (B) section are routed to individual stereo outs for separate treatment. In your sequencers' mixer the outputs are named „Stringer A“ (upper section) and „Stringer B“ (lower section). In standard (SP OUT not active) mode, both parts are routed to the „Stringer A“ stereo output for global treatment. In some hosts you need to activate the second output before it shows up in the mixer.

The ENVELOPES section



In this section, the attack and release times for the upper and the lower section can be controlled. Long release times can cause higher cpu usage.

The small button between ATT and REL lets you choose between 3 different envelope response modes indicated in the small black box on top:

- NA = natural
- LO = logarithmic
- LN = linear

More about these response types on the next page. The „natural“ mode was the default and only mode in the former versions.



ATT

Attack. Sets the attack time (upper knob for the upper engine, lower knob for the lower section individually).

REL

Release. Sets the release time (upper knob for the upper engine, lower knob for the lower section individually).

Envelope modes button: **NA - LO - LN**

The small button between ATT and REL lets you choose between 3 different envelope modes individually per engine. These modes and their individual response curves can give the sound a specific character:

NA = Natural

In this mode the attack is hard and fast and the decay has a falling curve as in a natural instrument with a long tail into near infinite zero.

This mode is convenient for snappy zero attack sounds with a natural and not pushed release phase that keeps the sound defined and transparent with a felt depth in it. Since the decay phase is natural logarithmic with no early cut this mode also has the biggest cpu consumption. This mode isn't suitable for soft slow attack sounds since the attack phase has an increasing speed.

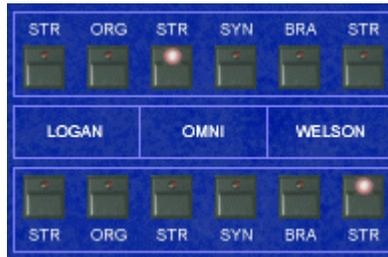
LO = Logarithmic

In this mode the attack phase is soft and the decay is logarithmic as in NA but with a cut away to save cpu. This mode is convenient for slow attack sounds that still should have a logarithmic decay to avoid muddyness. The cpu consumption of this mode is lower than in the NA mode.

LN = Linear

In this mode the attack phase is soft and the decay phase has a linear falling curve as in some real vintage string machines. This gives a juicy light and sweet sound since the decay level stays high longer than in logarithmic mode. This gives this „cheap“ vintage sound that often just can be the right thing. The LN mode has the least cpu consumption of the three.

The Preset Chooser Section



In this section, the preset can be chosen for both sections individually. The two sections can be used at the same time for layer sounds and splits.

The upper buttons row sets the preset for engine A (upper).
The lower buttons row sets the preset for engine B (lower).

LOGAN:

STR

Logan String. Preset 0 in the original. Every key sampled.

ORG

Logan Organ. Preset „Organ“ in the original. Every key sampled.

OMNI:

STR

Omni String. It's the famous Solina string sound. Preset „Violin“ in the original. Every key sampled.

SYN

Omni Synth. It's the Violin sound with deactivated chorus button. Every key sampled.

WELSON:

BRA

Welson Brass. Preset „Horn&Trumpet“ in the original. Four keys per octave sampled.

STR

Welson Strings. Preset „Violin“ in the original. Four keys per octave sampled.

The referring sections in the originals:

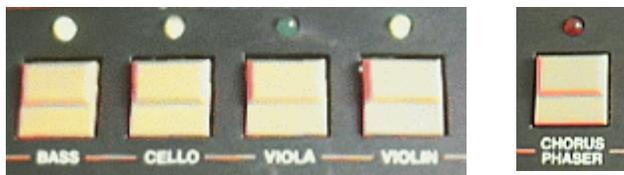
Logan String Melody II:



Sampled presets:

- 0 Strings (STR)
- ORGAN (ORG)

ARP Omni 2:



Sampled presets:

- Violin (STR)
- Violin with deactivated chorus (SYN)

Welson Symphony:



Sampled presets:

- Horn&Trumpet (BRA)
- Violin (STR)

The sections settings section:



Individual controls for the upper and the lower engine. These are especially interesting when using both section in combination for rich layer sounds.

VOL

Individual volume of the section.

ON

Activates or deactivates the section without changing the controls.

OCT

Sets the octave (foot) of the section. Standard is center. The samples are not altered, simply the keyboard is routed to a higher or lower octave in the multisample. Don't change it while playing because already playing samples will be pitch shifted and result in a strange sound.

Purpose:

- Octave layers (e.g. upper part omni string normal and lower part omni string one octave down for the simulation of original violin-viola layer)
- Octave adaption of the lower section in split modus (to be able to access high notes with the left hand)

DET

Fine tune of the section. Standard is zero.

Purpose:

Especially interesting if the upper and the lower section is set to the same sound. A detuning of one of the sections will result in sort of a chorusing.

PAN

Sets the stereo pan of the section. Standard is center.

Purpose:

When the upper and lower sections are active, they can be spreaded away a bit from the center which results in a wide and broad sound. Also great in combination with the described detuning use in the DET section.

MIDI CC Implementation

Stringer lets you remote control every single parameter via Midi Continuous Controller Data (Midi CC). This is normally handled by a midi keyboard providing controller knobs.

Some standard functions are Pro53 compatible and can be accessed immediately using a Pro53 preset. It's recommended to set up a custom preset for useful remote access. The Pro53 filter and amplifier envelope knobs let you control the most important parameters of each engine.

The full Midi CC Charts:

sorted by cc number

A = upper engine, B = lower engine

011	Master Vol. (VOL)	
020	A Preset 1 (STR)	Pro53: PolyMod Source Filt Env
021	A Preset 2 (ORG)	Pro53: PolyMod Source Osc B
022	A Preset 3 (STR)	Pro53: PolyMod Dest Freq A
023	A Preset 4 (SYN)	Pro53: PolyMod Dest PWidth A
024	A Preset 5 (BRA)	Pro53: PolyMod Dest Filter
025	A Preset 6 (STR)	Pro53: LFO MIDI Sync
026	B Preset 1 (STR)	Pro53: LFO Frequency
027	B Preset 2 (ORG)	Pro53: LFO Sawtooth
028	B Preset 3 (STR)	Pro53: LFO Triangle
029	B Preset 4 (SYN)	Pro53: LFO Pulse
030	B Preset 5 (BRA)	Pro53: LFO Envelope Trigger
031	B Preset 6 (STR)	
040	Octave A (OCT)	Pro53: Oscillator A Frequency
041	On A (ON)	Pro53: Oscillator A Saawtooth
043	Detune A (DET)	Pro53: Oscillator A PulseWidth
050	Octave B (OCT)	Pro53: Oscillator B Frequency
051	Detune B (DET)	Pro53: Oscillator B Freq Fine
052	On B (ON)	Pro53: Oscillator B Sawtooth
072	Overlap (OVER)	Pro53: Filter Envelope Amount
073	SplitPoint (SPLIT)	Pro53: Filter Keyboard Follow
075	Attack A (ATT)	Pro53: Filter Attack
076	Release A (REL)	Pro53: Filter Decay
077	Volume A (VOL)	Pro53: Filter Sustain
078	Pan A (PAN)	Pro53: Filter Release
080	Attack B (ATT)	Pro53: Amplifier Attack
081	Release B (REL)	Pro53: Amplifier Decay
082	Volume B (VOL)	Pro53: Amplifier Sustain
083	Pan B (PAN)	Pro53: Amplifier Release
084	SplitOn (SPLIT)	Pro53: Amplifier Hold
085	SepOut (SEP OUT)	Pro53: Release On/Off
088	Master Tune (TUNE)	Pro53: Master Tune
107	Envmode A	Pro53: Delay Effect Depth
108	Envmode B	Pro53: Delay Effect Rate

sorted by function groups:

Master Section

011 Master Vol. (VOL)
088 Master Tune (TUNE) Pro53: Master Tune

Split Section

073 SplitPoint (SPLIT) Pro53: Filter Keyboard Follow
084 SplitOn (SPLIT) Pro53: Amplifier Hold
072 Overlap (OVER) Pro53: Filter Envelope Amount
085 SepOut (SEP OUT) Pro53: Release On/Off

Envelopes Section

upper (A):

075 Attack A (ATT) Pro53: Filter Attack
076 Release A (REL) Pro53: Filter Decay
107 Envmode A Pro53: Delay Effect Depth

lower (B):

080 Attack B (ATT) Pro53: Amplifier Attack
081 Release B (REL) Pro53: Amplifier Decay
108 Envmode B Pro53: Delay Effect Rate

Preset Chooser Section

Upper (A):

020 A Preset 1 (STR) Pro53: PolyMod Source Filt Env
021 A Preset 2 (ORG) Pro53: PolyMod Source Osc B
022 A Preset 3 (STR) Pro53: PolyMod Dest Freq A
023 A Preset 4 (SYN) Pro53: PolyMod Dest PWidth A
024 A Preset 5 (BRA) Pro53: PolyMod Dest Filter
025 A Preset 6 (STR) Pro53: LFO MIDI Sync

Lower (B):

026 B Preset 1 (STR) Pro53: LFO Frequency
027 B Preset 2 (ORG) Pro53: LFO Sawtooth
028 B Preset 3 (STR) Pro53: LFO Triangle
029 B Preset 4 (SYN) Pro53: LFO Pulse
030 B Preset 5 (BRA) Pro53: LFO Envelope Trigger
031 B Preset 6 (STR)

Engines Control Section

Upper (A):

077	Volume A (VOL)	Pro53: Filter Sustain
041	On A (ON)	Pro53: Oscillator A Saawtooth
040	Octave A (OCT)	Pro53: Oscillator A Frequency
043	Detune A (DET)	Pro53: Oscillator A PulseWidth
078	Pan A (PAN)	Pro53: Filter Release

Lower (B):

082	Volume B (VOL)	Pro53: Amplifier Sustain
052	On B (ON)	Pro53: Oscillator B Sawtooth
050	Octave B (OCT)	Pro53: Oscillator B Frequency
051	Detune B (DET)	Pro53: Oscillator B Freq Fine
083	Pan B (PAN)	Pro53: Amplifier Release

Trouble shooting

Problem1:

When starting the sequencer or loading the plugin there's an error message saying „can't find stringer dat.sf2“

Solution1:

In this case you probably have moved the dll around manually which should not be done. The dll needs all the other files that have been installed with it, especially the ones in the accompanying identically named folder which too contains the sample data which is the file reported as missing. So move the dll back to where it was. Set the installer path to the final destination when you install. If you really have to move the dll around then only together with the accompanying folder. But you still will lose the uninstaller and pdf manual links in the start menu then. So not recommended.

Problem2:

Although the lower section is active (ON) there's no sound coming out from it.

Solution2:

First check if the VOL knob on the right is not set to zero. Then check if the SP OUT button in the split section is on. If so, the lower section is sent to a separate stereo out. Check your sequencers' mixer if this out (Stringer B) is there and check the volume.

Problem3:

The CPU load gets very high occasionally.

Solution3:

The CPU load is dependent on the number of voices played. It gets higher when the upper and lower engines are used simultaneously. Also check the release time. A very long release time can make the CPU usage higher. For lower CPU load use the LO or LN envelope modes which are much lighter on CPU than the NA mode.

Problem4:

I can't see the second output (Stringer B) in the mixer of my sequencer.

Solution4:

In this case you need to activate it before in your host. Cubase 5: Click on the small right arrow next to Stringer in the instruments rack and activate it.

Impressum:

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