SonicProjects

# Stringer 3.1

## MANUAL



**www.sonicprojects.ch**

# Introduction

Congratulations on the purchase of SonicProjects Stringer!

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) which can be mixed and splitted for layered sounds or separate sounds for each hand.

**Logan String Melody II:**

Absolutely fabulous sonding 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 recent years.

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

**ARP Omni 2:**

The successor to 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 availabe 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 cuts 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 outputs available). The sound is beautiful, warm and well balanced - not as aggressive as the logan. The sounds are ideal for layering with the other two 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 exeption 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(tm) 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 4 seconds per sample.

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

**What was new in Stringer version 3.0 compared to version 2.0:**

- 64bit and Mac compatibility (Mac: AU only)
- Built-in patch browser with proprietary patch-format
- Larger interface (about 40% larger)
- Built-in effects unit (Modulation and Reverb)
- A separate globally switchable ensemle effect (pre-effect)
- A new „pure" mode (generated sawtooth) in all-buttons-off state

When one of the two engines is switched to „pure" mode the rarely used OVER knob acts as low-pass filter control for the generated saw-waves

Modulation Effect Presets:
Chorus, Double Chorus, Ensemble, Flanger, Chorus-Flanger, Phaser

Plugin formats:
Windows: VST2, VST3
Mac: AU

Note: 64bit only! Mac: no VST version available, only AU

Removed:

- No MIDI CC mappings (since rarely used for this type of plugin)
- No separate outs for each engine (can be done using two instances)

The separate out button has been replaced by a switchable global ensemble effect (ENS) which has fixed settings and is pre-effects.

## Installation

### Mac:
NOTE: The minimum supported system is macOS 10.13 High Sierra.
Native M1 support (universal M1 and Intel).

 Stringer 3.1 Installer

Double-click the installer to install. Gatekeeper shouldn't block it since the installer is notarized. Don't change the install location. Restart afterwards.

If Gatekeeper nevertheless should block the installer then right-click / ctrl + click the installer and choose „Open" from the context menu:



In the upcoming warning window then once more confirm by clicking „Open":



Now the installer will launch. The items will be installed to these places:

AU plugin:
/Library/Audio/Plug-Ins/Components

VST3 plugin:
/Library/Audio/Plug-Ins/VST3

Presetbase:
/Users/Shared/SonicProjects/Stringer/Presetbase

These locations are required in order your sequencers can see the plugins and the synth can see the banks. If you need to access these places goto finder top menu Go > Computer > Macintosh HD and then follow the above pathes.

By re-installing the Presetbase over an existing one installed before eventual own created custom presets and banks will remain.
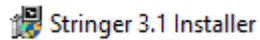

Uninstallation:
Simply again delete the installed items.

## Windows:

NOTE: The minimum supported system is Windows 10
NOTE: The plugin needs a 64bit sequencer supporting VST3

Stringer 3.1 Installer

Doubleclick the installer and follow the steps. If Windows SmartScreen blocks the installer then click on „More info" and then on „Run anyway". If there's a warning window after installation saying „This program may not have installed correctly" then choose „This program installed correctly".

The VST3 installation path can't be changed since VST3 plugins need to be in a fixed place in order sequencers can see them, which is:
C:\Program Files\Common Files\VST3

The presetbase will be installed to this location:
C:\Users\Public\Documents\SonicProjects\Stringer\Presetbase

This location is required as well in order the plugin can see the banks. By re-installing the Presetbase over an existing one installed before eventual own created custom presets and banks will remain.

### Uninstallation:
To cleanly uninstall simply delete the installed items. There are no registry keys written.

## 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 hiddden serial that allows to identify the original licensee in case of irregular distribution.

Furthermore it's not allowed to re-use the sample data by itself without the plugin in any form or application.

## What's new in version 3.1 compared to 3.0

Stringer version 3.1 offers some extended features to make the engine even more flexible and the range of possible sounds even bigger. 24 new factory presets showcase these new features.

Furthermore it now offers native M1 and VST3 support on Mac.
In Windows it's VST3 only now since almost all sequencers offer VST3 now.

These features were added:

**New mono Envelope types:**

**M1 M2 M3 M4 M5**
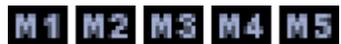
5 additional envelope types in each engine which allow to emulate the typical single envelope behaviour of the Solina and Omni string machines which only had one full envelope for all keys – other than e.g. the Logan which had a separate envelope generator for each key, which of course required more electronics.

The presence of just one single AR envelope generator for all keys together gave these units that typical retriggering envelope behaviour, which to purists is an essential part of the sound.

Nevertheless, the manufacturers partly tried to compensate the lack of separate envelopes per key by various measures, one of them by at least adding a simple release function per key, which was used in later Solinas.

And in the Omni you could switch between multi trigger and single trigger, which resulted in a different envelope behaviour.

To give you ALL choices we simply implemented ALL possible and existing envelope behaviours in 5 additional mono-envelope-modes (M1 to M5) in addition to the already 3 existing envelope types (NA, LO, LN), and this again individually for each engine. The basic time behaviour of the monophonic envelopes is LO (logarithmic). These are the modes:

**M1**:
Depressing a new key ALWAYS retriggers the envelope, no matter if keys already are depressed or not. This was the case in the Omni in the „Single Trigger" off mode.

**M2**:
After releasing all keys the envelope retriggers upon pressing a key again. After holding down a key new notes just pop in and out without attack and release.

**M3**:
After releasing all keys the envelope retriggers upon pressing a key again. After holding down a key new notes have an attack phase but upon releasing just pop out without a release phase.

**M4**:
After releasing all keys the envelope retriggers upon pressing a key again.
After holding down a key new notes just pop in without attack but upon releasing have a release phase (so fade out when release set higher than 0).
This is how the later Solinas behaved.

**M5**:
After releasing all keys the envelope retriggers upon pressing a key again.
After holding down a key new notes have both an attack phase and a release phase.

As mentioned already you can switch these new envelope types (in addition to the 3 already existing, so now 8 envelope types in total) indivitually per engine by clicking the small button between the A and R knob.
The new Divide-Down mode uses an independent fixed mono envelope which is similar to M4. Read more on page 9.


**New „Bass" modes**



The lower engine now additionally offers two „Bass" modes labeled P1 and P2 (B was too unreadable in this small size, so we chose P) which emulate the mono bass option offered in various vintage String Machines including the Solina, the Omni and also the Logan.

The same as in these vintage Machines the bass wave is close to a sine wave, is mono, and has lowest note priority, popping back up to the lowest depressed note upon releasing an even lower note (so legato).

The bass notes start at G3 for the highest bass note and then go all way down from here. Further above there's no bass note. Again the same as in the real vintage String Machines.

Most of these string machines also offered two registers, Cello (one octave higher) and Bass (one octave lower), which are represented in P1 and P2.

**P1**: Cello (one octave higher)
**P2**: Bass (one octave lower)

The bass has a fixed attack and release and so the A and R knobs have no effect on them.

To give you maximum flexibility – once chosen a bass mode (P1 or P2) in the lower engine – the envelope type of the non-bass-notes use the same envelope type then as what is set as envelope type in the upper engine.

Also, to be able to have ONLY bass notes and no poly notes at the same time the ON button of the lower engine only mutes the polyphonic notes but not the bass. If you want to mute the bass either set the engine's „VOL" (Volume) knob to zero or switch the envelope type no a non-bass mode.

**Quick-Bass switch**

In addition to the two bass modes implemernted within the lower engine's envelope types there's also a way to quickly switch the lower engine to bass mode only on demand by the click of just one button.

For this click the ON button labeled „Bass" on top twice into deep red state:

Now the lower engine is in bass mode only, so no polyphonic sounds addable in the lower engine. If you want to do this use the P1 and P2 envelope types described on the previous page.

In center position the bass is in low octave setting. To transpose it one coctave higher turn the „Octave" knob to at least 15 o'clock.

The bass notes start at G3 for the highest bass note and then go all way down from here. Further above there's no bass note. The same as in P1 and P2.

This quick bass button is convenient to quickly switch in the bass without having to toggle through the envelope types. E.g. in combination with the Divide-Down engine which mostly won't require additional poly sounds.


**New fixed ENS effect types**

In addition to the original „orange" Ensemble effect (generic) there now are 3 other different ones added:

Deep red:
This mode emulates the original Solina ensemble effect.
Check the last preset 128 „Solina Ensemble ORIG" to listen how it sounds!

Green:
Uses the Solina's schematic but produces a different sound using other settings. Probably more like the Omni one sounded.

Blue:
Too uses the Solina's schematic but produces another new sound flavour using other settings. Probably too more like other String machines.

To best way to listen how the ensemble effects sound use the „Pure" sawtooth mode (all bottons off) and switch through the ENS modes while repeatedly hitting the same chord or holding it.

**Switchable Divide-Down Solina engine**

Alternatively to the „Pure" sawtooth mode (all buttons off) you now also can activate a true locked-phase full polyphonic (!) Divide-Down engine!

For this click the upper ON button labeled „Divid" twice into deep red state:



The upper engine now is switched to Divide-Down mode.
Regardless of the button settings on the left which now have no effect.

The Divide-Down engine emulates the divide-down engine used by the Solina and also most other vintage String machines which didn't have independent oscillators for each key but used a very high frequency master oscillator to produce the 12 semitones of the highest octave (using a decicated integrated chip) and then produced all notes of the lower octaves by dividing-down the high notes using simple divide-chips.

This was much cheaper and easier to do than having a separate full-fledged oscillator for each key, but it had the side-effect that all phases were „locked" to each other across the octaves, which led to this typical static sound.

You can easily check the difference like this:

1. Activate the normal (non-divide-down) „Pure" sawtooth mode (all preset buttons off) and the ON switch to organge (not red), and deactivate the lower engine. Now hit an octave, or even 3 octaves, and repeat this.You'll hear different ramdom phase states, so add-ups and cancellations..

2. Now activate the deep red state (Divide-Down-engine on) and do the same. You'll hear that now it's completely phase-locked and „stiff".

Since we emulated this engine faithfully from scratch (so it's completely independent from the „Pure"-mode synth-like sawtooth engine) it's also full polyphonic for 73 notes (which is more than the Solina)! So you can do the typical clusters by laying your entire arm onto the keyboard etc. ;-)

Envelopes:
The same as in the Solina this Divide-Down engine uses one single envelope for all keys for the typical Solina mono-envelope behaviour. It's similar to envelope type M4, but even more authentic.

Octaves:
In this mode the Octave knob not only transposes octaves but also combines octaves. The knob positions expressed in O'Clock from left to right:

7: High + Low octave | 9: Low + Mid octave | 10: Low octave | 12: Mid octave | 13: High octave | 15: Mid + High octave | 17: Low + Mid + High octave

**Presets showcasing the new features:**

To demonstrate what the new features can do we added 24 new presets showcasing these. We now used all 128 presets one bank can hold including the theme separators.

**Emulated Solina presets:**

Since the new features in Stringer 3.1 now allow to properly emulate a Solina without using samples we added two presets for this.

As the basic engine setting for the Solina native emulation mode we speak of the „3 red-buttons mode":

1. ENS button switched to deep red (Solina ensemble effect emulation)
2. ON button upper switched to deep red (Divide-Down engine)
2. ON button lower switched to deep red (Bass)



Using this 3-red-button base setting we provided two very authentic Solina presets, one using a typical phaser effect, and one pure:



126:***** DIVIDE DOWN ****
127:Solina Phased
128:Solina Ensemble ORIG

Check them out and compare to demos of a real Solina!

**Mono envelope modes presets:**

To compare the mono envelope modes (M1 to M5) which can be used with the sample engine and the „Pure" sawtooth mode we provided these presets:



99:***** Mono Envs *****
100:Omni II Strings M1
101:Omni II Strings M2
102:Omni II Strings M3
103:Omni II Strings M4
104:Omni II Strings M5

**Bass envelope mode (P1 and P2)  presets:**

Check the presets 119 - 121 for this. There are also other presets using the P1 and P2 mode. The Bass button is used in presets 127 and 128.

## 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 instrument's tuning to acoustic instruments which are not in standard tune.


## The SPLIT section



Stringer has two sound engines - an upper one (called A) and a lower one (called B). They both contain all six sounds and can be used at the same time for layering. Stringer also allows to split the keyboard to access the B engine with the lower keyboard range and the A engine with the upper keyboard range. 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** (A | B)
Activates keyboard splitting. The split settings are dependent on the position of the SPLIT and OVER knobs.

The (A | B) top label just was added for cosmetical reasons since the other 3 single buttons now have a top-label for a second function.

**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.

NEW: If one or both engines are in „Pure" mode (all preset buttons released
resulting in a generated saw wave) then the OVER knob acts as low-pass
filter control for the generated saw waves. In zero position the filter is fully
opened. Turn the knob clock-wise to close the filter.

**ENS** – 4 types in 3.1 | Deep red: original Solina Ensemble effect
NEW: This button replaces the former „SP OUT" button. The ENS button lets
you activate a global ensemble effect with fixed parameters (4 types, 4 colors).
Ensemble in tech terms is a chorus effect using three modulated delay lines.
This global ENS effect is pre-effects, which means you can put further effects
after it. Note that most of the samples already contain a sampled ensemble
effect, so this ENS effect is mainly useful in the „Pure" mode (saw waves) and
the Divide-Down mode („Divid" button red). More about the types on page 8.

**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 8 different
envelope response modes indicated in the small black box on top:

| | | | |
|---|---|---|---|
| NA = natural | M1: mono 1 | M4: mono 4 | Lower engine only (Bass): |
| LO = logarh. | M2: mono 2 | M5: mono 5 | P1: Cello |
| LN = linear | M3: mono 3 | | P2: Bass |

More about these response types on the next page. The „natural" mode was
the default and only mode in the versions prior to 2.0.

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

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

Envelope modes button: **NA - LO - LN | M1 - M2 - M3 - M4 – M5 | P1 - P2**

The small button between ATT and REL lets you choose between 8 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 highest 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.

**M1** = mono 1
Monophonic envelope emulation variant 1 / time behaviour LO
Depressing a new key ALWAYS retriggers the envelope, no matter if keys already are depressed or not. This was the case in the Omni in the „Single Trigger" off mode.

**M2** = mono 1
Monophonic envelope emulation variant 2 / time behaviour LO
After releasing all keys the envelope retriggers upon pressing a key again. After holding down a key new notes just pop in and out without attack and release.

**M3** = mono 1
Monophonic envelope emulation variant 3 / time behaviour LO
After releasing all keys the envelope retriggers upon pressing a key again. After holding down a key new notes have an attack phase but upon releasing just pop out without release phase.

**M4** = mono 1
Monophonic envelope emulation variant 4 / time behaviour LO
After releasing all keys the envelope retriggers upon pressing a key again. After holding down a key new notes just pop in without attack but upon releasing have a release phase (so fade out with  release set higher than 0). This is how the later Solinas behaved.

**M5** = mono 1
Monophonic envelope emulation variant 5 / time behaviour LO
After releasing all keys the envelope retriggers upon pressing a key again. After holding down a key new notes have both an attack phase and a release phase.

Read more about the historic backgrounds regarding these monophonic envelope types on page 6.


Lower engine only:

**P1** = Cello
Adds a monophonic bass note (sine wave) with lowest note priority and fixed envelope, starting at G3 downwards. Higher register. In this mode the envelope type of the non-bass notes is the same as set in the upper engine. The ON button only mutes the non-bass notes (but VOL still works).

**P1** =Bass
Adds a monophonic bass note (sine wave) with lowest note priority and fixed envelope, starting at G3 downwards. Lower register. In this mode the envelope type of the non-bass notes is the same as set in the upper engine. The ON button only mutes the non-bass notes (but VOL still works).

Read more about the historic background of these modes on page 7.

## The Preset Chooser Section



In this section, the preset can be chosen for both engines individually. The two engines (upper engine A and lower engine B) can be used at the same time for layer sounds and splits.

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.


NEW: **PURE MODE** / all buttons off

When all buttons are released then the engine will put out a generated saw wave instead of a multi-sample. If one or both engines are in pure mode then the OVER knob acts as lowpass filter for the generated saw waves. This saw mode uses free oscillators. If you want to have sync-loked divide-down ones then activate the Divide-Down engine („Divid" button red). More on page 9.

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)

If you want to design your own String machine from scratch then you can use the all-buttons-off „Pure" mode (see previous page) or the Divide-Down engine (see page 9) to emulate a String machine from scatch using all components a typical vintage String machine was made of:

Saw-wave Generator > Filter > Envelope > Effects (Chorus / Ensemble)

## The sections settings section:



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

**VOL**
Individual volume of the section.

**ON** / Divid (upper)
Orange state: Activates the upper engine without changing the controls.
Red state: Activates the Divide-Down-Engine. Read more on page 9.

**ON** / Bass (lower)
Orange state: Activates the lower engine without changing the controls.
Red state: Activates the Quick-Bass mode. Read more on page 8.

**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
- Octave adaption of the lower section in split modus

In Divide-Down (upper) and Quick-Bass (lower) mode the Octave button acts slightly different. Read more on the dedicated sections on pages 8 and 9.

**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 chorussing.

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

Purpose:
When the upper and lower sections are active, they can be spread 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.

## The TOP BAR

The new grey top bar probably is the most striking new controls section compared to version 2.0.

It combines two different function areas:

1. Patch browser
2. Effects section

Let's go to the individual sections:

## Patch Browser

This section lets you browse, choose, rename, load and save presets and banks in a very quick and easy way without the need to reach the vst host for this task. It lets you easily explore the factory presets and create own new custom presets or even banks if needed.

Stringer in its current 3.0 cross-platform and 64bit version now uses a new proprietary host-independent patch format (.stringerpreset and .stringerbank). So you can use the same presets in all hosts and systems.

This is where the banks and presets are located on your hd:

Banks:
Mac: /Users/Shared/SonicProjects/Stringer/Presetbase/Banks
Win: C:\Users\Public\Documents\SonicProjects\Stringer\Presetbase\Banks

Single Presets:
Mac: /Users/Shared/SonicProjects/Stringer/Presetbase/Presets
Win: C:\Users\Public\Documents\SonicProjects\Stringer\Presetbase\Presets

The patch browser's buttons to load and save banks or single presets always should point to these locations by default.

In some occasions the buttons may not point to the correct locations by default initially, e.g. pointing to the place of the last saved song instead. In this case click all 4 load/save (preset/bank) buttons once or twice to re-set the location.

You are free to create any custom sub-folder structure within these places to keep your stuff organized.

After the theory let's now come to the practical application. Let's have a look at the single elements of the browser and what they do:

**Name field:**

The name field on the left on one hand shows the name of the chosen preset within the loaded bank and on the other hand lets you rename the preset if you want to create a new preset. For this click into the field and type in the new name. If necessary confirm with „enter" or by clicking somewhere outside.

In vst hosts with „always on top" active it may be necessary to temporarily deactivate this state if any keyboard letters are mappeed to sequencer functions (shortcuts).

The new name only will be persistent when you save the bank as a new bank with a custom new name or by saving it as single preset. In the current bank you can „freeze" it by clicking on the COPY button, which also „freezes" all other edits made in the preset. But still it's all just temporary until you save the preset or the whole bank as new file.

The shown preset name is an independent parameter and isn't tied to the file name of a saved preset.

**Down arrows:**



These two arrows will launch a white on black preset list in the lower area of the GUI. These are the presets of the loaded bank (128). This allows to have a quick overview on what's available in this bank.

But why are there two arrows?

Left down-arrow:

When the preset list is launched with this arrow, it will disappear again after choosing a preset, which is convenient for quick patch selection when you already know where the preset is located.

Right down-arrow:

When the preset list is launched with this arrow, it will remain permanently on top, even when you choose a preset, until the arrow is clicked on a second time. This can be useful to browse around a bit to see what's there. You also can lock the list afterwards with this arrow if it was launched with the left one.

**Number field:**

This field indicates the ordinal number of the chosen preset within a bank, going from 1 to 128.

**Increment / decrement arrows:**
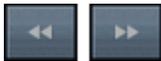


With these buttons you can switch presets forward or backward.

**Load Bank:**

Clicking on the „LOAD" button below „BANK" will open the file browser to choose and load a bank. The default loading location always is the same, in Mac /Users/Shared/SonicProjects/Stringer/Presetbase/Banks, in windows C:\Users\Public\Documents\SonicProjects\Stringer\Presetbase\Banks. The load bank button automatically should point to this location by default. If not then simply click all load and save (preset/bank) buttons once or twice which should re-set the buttons to the default path. To load a bank you either can choose „open" after having chosen a bank or just double-click it. You are free to create any sub-folder structure of choice in this place to keep things clean and organized if needed.

Clicking on the bank load button always resets the chosen preset to preset 1, so that you can start exploring the new bank beginning at preset number 1 immediatly. This reset to preset 1 also will take place when no bank is loaded.

In factory state Stringer only comes with two banks: the empty bank and the factory default bank. Loading this bank lets you re-create the original startup state without the need of removing and re-instantiating the plugin.

But note that the plugin itself doesn't load its default soundset from there. It loads its default startup bank from this place:

Windows:C:\Users\Public\Documents\SonicProjects\Stringer\Presetbase\ DEFAULTBANK.stringerbank

Mac:/Users/Shared/SonicProjects/Stringer/Presetbase/ DEFAULTBANK.stringerbank

**Save Bank:**

Clicking on the „SAVE" button below „BANK" will open the file browser to save the current bank to the standard banks location using a new name. Read the „Load Bank" section above for details on this.

**Load Preset:**

Clicking on the „LOAD" button below „PRESET" will open the file browser to choose and load a preset. There are only some init presets available at factory state since all available presets are collected in a bank. So the preset file menu is mainly thought for saving your own custom presets which you may collect in a new custom bank later on.

The default loading location always is the same central place. In Mac it's /Users/Shared/SonicProjects/Stringer/Presetbase/Presets, in windows C:\Users\Public\Documents\SonicProjects\Stringer\Presetbase\Presets. The preset load button automatically should point to this location by default. If not then simply click all load and save (preset/bank) buttons once or twice which should re-set the buttons to the default path.

**Save Preset:**

Clicking on the „SAVE" button below „PRESET" will open the file browser to save the currently chosen preset. The preset will be saved with all changes you've done, including the name which you might edit too (text field) to make it unique and to describe the preset. The default file name always is the same as the preset name defined in the text field. You of course can edit the saved file name, but you should be aware that the preset name as displayed in the text field and the file name are not linked and can be different. So it might still be useful to use the default save file name (same as displayed name) as base and add eventual additions afterwards to avoid a mess.

The default saving location always is the same, for details read the „Load Presets" section above. This is extremely handy since you can save preset immediatly on the fly and don't need to care about file locations. If the path is not changed you can always again immediatly recall the preset again with „PRESET: LOAD" which points to the same location. So you can simply go ahead and collect presets on the fly while working, and organize or collect them in new banks anytime later. Read page 19 for more infos on this. Of course you're free to create new sub-folders if needed. You only should be aware that presets by default will be loaded and saved from the last location you've loaded or saved from/to. The default loading location will only be reset to the root folder on re-launching the plugin again.

**Copy:**

This button „freezes" (copies edits to the bank slot) eventual edits so that they remain after changing presets. Otherwise the edit gets lost and after switching forth and back again the original unchanged preset is there. So you have the choice. You can save an edited preset as single preset for later use using PRESET->SAVE, so there's no need to freeze it within the current bank. This anyway would get lost again after loading a new bank.

## Effects Section





Now let's have a look at the controls of the second area of the top bar, the effects section. The buttons related to the effects section which are viewable by default are the two ON buttons and the EDIT button below „EFX". These however are just the upper level controls. By clicking on EDIT a lot of further controls will appear that allow to edit effects in detail.

Lets have a look at the main upper level controls first:

**EFX: EDIT**
Clicking on this button brings the detailed effects controls to the foreground. You can switch back anytime if you need to access the controls that are hidden behind in this mode. This setting is not saved with the preset and remains unchanged when changing presets.

**MOD: ON**
With this button you can switch the Modulation effects on or off separatly. The made settings in the edit view remain unchanged in the background.

**RVB: ON**
With this button you can switch the Reverb effect on or off separatly. The made settings in the edit view remain unchanged in the background.

The ON/Off buttons let you quickly and immediatly check what an effect does to the sound, so you can do quick A:B comparisons. Note that made settings in the edit mode only will be audible when the dedicated effects section is switched on.

Also note that there's a separate global Ensemble effect with fixed settings (so no editable parameters) which can be switched on or off with the ENS button in the split section (see page 7). This separate Ensemble effect is locted in front (pre-effects) of the actual editable effects section, so you can combine it with other effects. The Modulation part of the editable effects section offers an Ensemble effect itself too, but here with editable parameters. Which means you even can combine two different Ensemble effects!

Now let's move on to the editable effect parameters which become unhidden by clicking on the „EFX: Edit" button:

## MOD
This trimpot lets you adjust the modulation depth of the Modulation effect. Note that this only will have an effect when the Modulation effect part is switched on (MOD: ON).

## RVB
The left side „RVB" trimpot regulates the amount of the reverb effect, which is always added to the incoming signal (post Modulation effects). So it might be necessary sometimes to reduce the main volume when the reverb level is very high to avoid clipping. There will only be an audible effect when „RVB ON" is active and the reverb size parameter (SIZ) is greater than 0.

The effect parameters can be found on the right side of the MODE button. As already mentioned the levels get inactive when the dedicated ON  buttons are inactive, but they are immediatly recalled when the ON buttons are active. So you can prepare a whole effects setting including modulation depth and reverb level and make them active on demand with the ON buttons.

## MODE
The MODE button lets you switch between six different modes used for the Modulation effect. Dependent on the chosen mode the editable parameters related to the Modulation effect (MOD, RTE, FBK) will act differently and will have changed and optimized ranges. The modes:

CHO:
Standard Chorus (1 delay line). The feedback (FBK) trimpot is inactive.

DLCH:
Double Chorus (2 delay lines with one modulator phase shifted by 180°) inspired by the old CE-2. The feedback (FBK) trimpot is inactive.

ENS:
Classic Ensemble effect (3 delay lines with phase shifted modulators) with no original signal mix. Editable. Note that there's also a separate fixed Ensemble effect (ENS button in split section) which is pre-effects. The feedback (FBK) trimpot is inactive.

FLA:
Standard Flanger effect. The feedback (FBK) trimpot is active.

CHFL:
Chorus-Flanger effect. This is a standard chorus effect which allows to apply feedback like a Flanger. The feedback (FBK) trimpot is active.

PHS:
Standard Phaser effect. The feedback (FBK) trimpot is inactive.

Now let's have a look at the Modulation effect parameters:

**RTE**
Modulation Rate. This is the speed of the oscillator(s) that modulate the delay lines or phase shifters. The exact speed range may change for the different Modulation presets in order to achieve optimal results.

**FBK**
Feedback amount. Lets you regulate the feedback in the Modulation presets that support feedback (FLA and CHFL). In the other presets this trimpot is inactive / will have no effect.


Now let's have a look at the Reverb effect parameters:

**SIZ**
Lets you regulate the reverb size from 0 to very big (cathedral like).

**WID**
Lets you regulate the stereo width of the reverb signal. Note that the reverb has an m->s design, so also a mono sound can become stereo.

**DMP**
Lets you regulate the damping of the reverb, which in the real world is given by the material of the reflecting walls. For very crisp sound you may use more damping to avoid a harsh sounding reverb tail.


NOTE 1:
Note that the Modulation and Reverb effects also have amount trimpots (MOD, RVB, see page 17), which set the Modulation depth (MOD) and the Reverb amount (RVB). The MOD depth in most cases can't be completely zero, but the Reverb amount can be completely zero.

NOTE 2:
By default (after plugin instantiation) the actual effect parameters already have a suitable / usable setting for all Modulation presets and also for the Reverb. So you don't necessarily need to adjust them.

NOTE 3:
Each of the two Sample engines goes through its own separate effect units so that the engines can be placed freely in the stereo field. The settings however always are common / the same for both. The signal chain of one engine is:

Sample Engine > ENS (global Ensemble effect) > Modulation > Reverb

**CREATE YOUR OWN SOUNDS AND BANKS**

The patch browser of Stringer makes it very easy to create and save your own preset creations. Since Stringer version 3.0 uses its own proprietary preset and bank format (.stringerpreset and .stringerbank) which is independent from host and platform you can open the same presets and banks in any host and used plugin format and both in Windows and Mac.

Single presets (.stringerpreset) and banks (.stringerbank) are independent from each other and so can be used independently from each other, but if needed you can create new banks using single presets.

How to save an own preset creation as single preset.

1. Click in the Preset Name field and type in a new suitable preset name. If needed confirm the edit by hitting enter.

Note: If the space bar key is tied to your sequencer and doesn't get untied during typing, then typing in a blank character/space may not work. In this case open an text editor, type a blank character, mark an copy it, and then simply paste it into the text in the place where you need it.

2. Click on the PRESET > SAVE button in the grey top bar. The saving file name will default to the typed in Preset Name in the name field. So in most cases you just can confirm by „save". If you want to save different versions of the same preset you also can add a suitable post-fix to the default name. This won't change the shown preset name in the name field since this is an independent parameter and is independent from the file name.

To load one of your saved presets sinply click on the PRESET > LOAD button and the chosen preset will be loaded into the currently choaen bank slot.


How to create own new banks of selected or edited presets:

1. Load the empty bank („STRINGER_EMPTY")

2. Load the before saved single presets one by one into the preset slots of the loaded empty bank in any order you like using PRESET > LOAD. A bank can hold op to 128 presets. Of course you can leave the unused part empty.

3. Save the finished bank with a custom name. Use BANK:SAVE for this.

You then anytime can load this custom bank using BANK > LOAD. To return to the default soundset simply load the STRINGER_DEFAULTBANK.


Note that the plugin itself doesn't load its startup factory soundset from this bank, but from the DEFAULTBANK.stringerbank located one level higher. Check page 14 for more infos on this.