

PALETTE

S Y M P H O N I C S K E T C H P A D

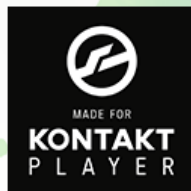
Reference Manual



RRA001 | v.1.2

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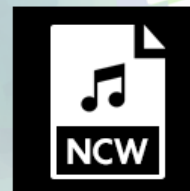
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**WORKS WITH THE
FREE KONTAKT PLAYER**



**COMPATIBLE WITH
KOMPLETE KONTROL**



**LOSSLESS NCW SAMPLES
24 BIT / 44.1 KHZ**

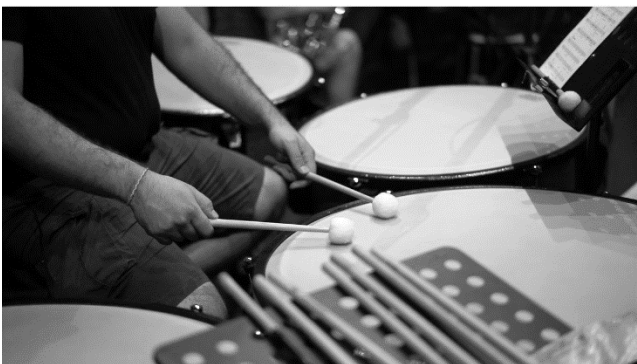
WELCOME TO PALETTE



Palette is a series of thematic professional orchestral and cinematic Kontakt virtual instruments for songwriters and media composers. It was recorded in a dedicated hall with world-renowned performers by a passionate and experienced team. It was a dream come true for us to make and we hope this expansive set of scoring tools inspires you to write scores of great music.

Palette – Symphonic Sketchpad, the flagship of the Palette line, is a 26 GB orchestral/cinematic virtual instrument featuring strings, woodwinds, brass, choir, tonal and atonal percussion, piano, harp and a set of modern hybrid trailer instruments. The orchestral ensembles offer a variety of articulations, including 4 kinds of short notes, as well as trills, tremolo, pizzicato, and other deeper techniques. We recorded 3 dynamic layers and up to 7 round robins and to give you even more flexibility we recorded everything in 2 different ensemble sizes (chamber and full) so you can go epic or go intimate.

As with the entire Palette line, our players were recorded in standard orchestral seating position with 3 microphone perspectives – Close, Decca Tree and Hall. The room is spacious but fairly dry, which allows for easy blending with other libraries using your favorite reverbs so you're not limited to the sound of one particular hall. Since **Palette – Symphonic Sketchpad** was recorded by the same amazing musicians and production team with the same equipment and in the same hall, it was designed to blend perfectly with all the other **Palette** libraries.



DOWNLOAD & INSTALLATION

Palette – Symphonic Sketchpad runs in Kontakt 5.6.8 or above and in the free Kontakt Player. If you don't already have Kontakt, get it [here](#). You'll activate your serial number in the Native Access app. If you don't have Native Access, get it [here](#).



Pulse

For convenience, download, installation, future updates and library management are handled through the [Pulse](#) app. Just follow these simple steps:

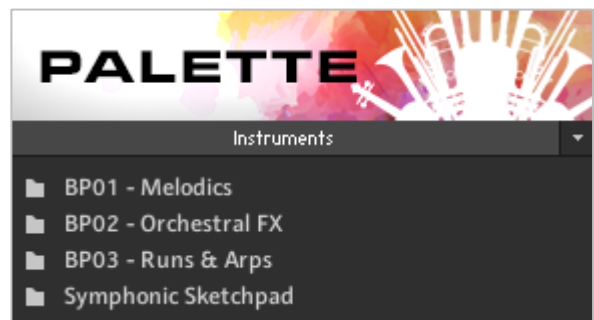
5. Go to www.pulsedownloader.com and **download & install Pulse**. Make sure you have the latest version 40.1.1 or higher.
6. Open Pulse and register an account or login.
7. Once logged in, click on **"Add a Product"** in the top right-hand corner of the Pulse app. Enter the **Redemption Key** you received with your order and click on **"Redeem."** The product will be added to your Pulse account.

If this is your FIRST Palette product...

8. In Pulse, click **"Redeem."** Then select an installation directory and press **"Download & Install"**. Pulse will begin downloading your product. Once it's finished downloading, it will automatically extract your library and remove the temporary files for you.
9. **Run the [Native Access](#) application** and log into your Native Instruments account. **Click the "Add a serial" button**, which opens a window where you can enter the serial number you received with Palette. Copy the same serial number from your order, click inside the first box and paste it. **Click the "Add Serial" button**. On the next page, **click the "Browse" button** and navigate to the location of your library on your hard drive. Make sure to select the main Palette folder and not one of the subfolders, **then click "Open."** Check that the correct file path is displayed under the name of the library. **Click "Install"** to complete the installation process. When you launch Kontakt the library should now appear in the Libraries tab.

If you ALREADY OWN other Palette products...

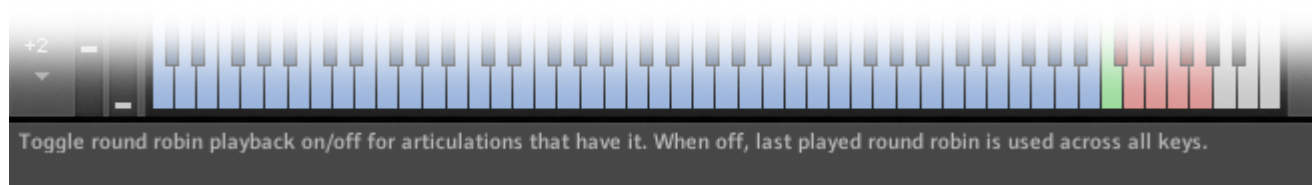
10. In Pulse, click **"Redeem."** Then select the level ABOVE your existing Palette folder as the installation directory and press **"Download & Install"**. Once Pulse is finished downloading, it will automatically extract and merge your files so that all your Palette products live together in the same master "Palette" folder. When you launch Kontakt and find Palette in the Libraries tab, your new library should now be listed. You do not need to register your original serial number again in Native Access.



INSTRUMENTS

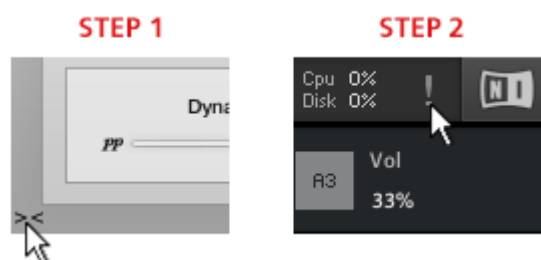
Palette – Symphonic Sketchpad includes 20 Kontakt Instruments (.nki's). Let's go through the features and details of each. But first, 2 very handy tips:

TIP - We've added handy help text for every control in our GUI. If you're unclear as to the function of a control, simply hover over it and the help text appears at the bottom of the Kontakt window. For patches containing multiple instruments you can also hover over the keys in Kontakt's virtual keyboard for mapping.



TIP - **Palette – Symphonic Sketchpad** makes use of Kontakt's full available 1000-pixel wide GUI. Since some users may be viewing on laptops or lower resolution monitors, we've also included a trick to narrow the GUI to eliminate the fancy artwork and display only the primary, usable portion.

To go narrow, simply click on the small double-arrows in the lower left of the GUI. Then, to complete the transformation, click on the exclamation point (!) in the top right corner of Kontakt. Voila! Repeat this same process to go wide again.



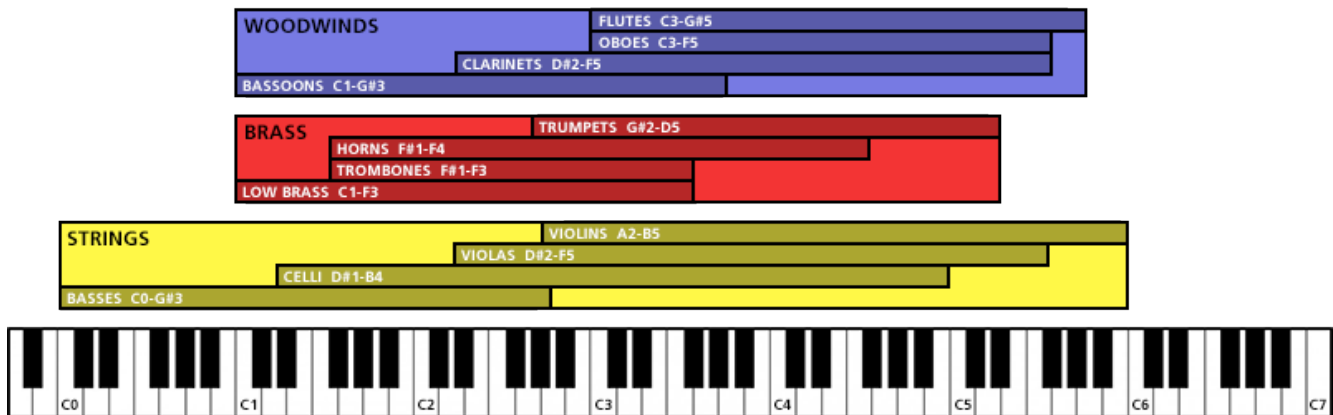
01-06 Strings, Brass, Woodwinds (Full and Chamber)

The first 6 Instruments are the core orchestral ensembles – **Strings**, **Brass** and **Woodwinds** – and we recorded 2 sizes for each, **Full** and **Chamber**. The Full patches provide large, dramatic, cinematic color. The Chamber patches are smaller in size and offer a more detailed, intimate sound. Here's the instrumentation for our 6 ensembles:

	<i>Full</i>	<i>Chamber</i>
Strings	12 x 1 st Violins 10 x 2 nd Violins 8 x Violas 6 x Celli 4 x Double Basses	6 x 1 st Violins 5 x 2 nd Violins 4 x Violas 3 x Celli 2 x Double Basses
Brass	3 x Trumpets 3 x Horns 3 x Tenor Trombones 3 x Bass Trombones	2 x Trumpets 2 x Horns 2 x Tenor Trombones 1 x Bass Trombone
Woodwinds	Piccolo 2 x Flutes 3 x Oboes 3 x Clarinets 3 x Bassoons	1 x Flute 1 x Oboe 1 x Clarinet 1 x Bassoon

 ***TIP*** - If you're feeling adventurous try layering the Full and Chamber patches to create a massive ensemble!

True Ensemble Recording: With our players in standard seating position across the stage we recorded the full range of each ensemble in unison, from lowest to highest note. Instruments play together when their ranges overlap and drop out when they reach their limits (see graphic below). We've dubbed this approach "True Ensemble Recording" and it yields a rich, playable patch that's natural, unscripted and full of life. Here are the ranges and orchestration of the instruments in our ensembles.



Articulations

At the top of the GUI you'll find the Articulations panel. The list of buttons on the left displays the names of the available articulations and how each is triggered in parenthesis. Use the radial buttons to unload articulations you don't need to help save RAM.

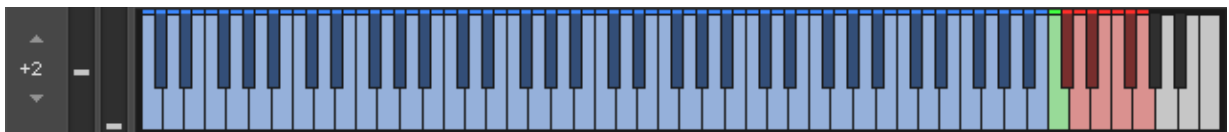
The articulation buttons have 4 possible states:



Clicking an articulation button selects it (represented by an asterisk) and opens its editing controls in the right side of the Articulations panel. Here you'll find **TACT**, which stands for Total Articulation Control Technology. Developed by our partners at Impact Soundworks, TACT is a powerful yet easy-to-use solution for customizing how an instrument's articulations are triggered. Starting at the top of the TACT box there are knobs for adjusting Volume, sample Offset, Attack, Release and a dropdown to select your preferred method of Dynamic Control (Velocity or MIDI CC). The red "hamburger" icon opens a menu for saving and loading your own TACT settings.

In the lower half of the TACT box you'll find 2 **Rules** that determine how the selected articulation is triggered. There are 5 options:


Key: When this is selected the articulation is triggered by pressing the note, or keyswitch, displayed in the second dropdown, which can of course be changed to your preference. Keyswitches are colored red on the Kontakt keyboard and NKS compatible controllers. The currently selected keyswitch is colored green. Note that you can activate multiple keyswitches together to stack articulations!



"Latching" means that the articulation remains active after you release the keyswitch. Deselecting this button means that the articulation will only be active when the key is held down. Note that, for obvious reasons, it is not possible to set a keyswitch in the blue playable instrument range.


Vel: When this is selected the articulation is triggered when notes are played within a designated velocity range, which you can set by dragging the values up or down in the range boxes.

CC: When this is selected the articulation is triggered by the MIDI CC you set in the first box, and only when you play within the range determined by the next two boxes.

 ***WARNING*** - CC's 124-127 are forbidden as they are used internally and may cause a MIDI feedback loop that could result in a crash.

Range: When this is selected the articulation is triggered when you play a note that lies between the values you set in the two boxes.

Pedal: When this is selected the articulation is triggered when you press/activate a sustain/control pedal (also known as CC64).

 ***TIP*** - Try using rules to layer 2 different articulations. This is useful when, for example, you'd like to create a sforzando by overlapping Staccato and Sustain. Set Sustain's Rule 1 to a Keyswitch and the Staccato's Rule 1 to a Velocity range, maybe 110-127. Now when you hit a Sustain hard you get sforzando!

In most cases, like a typical keyswitched setup, one Rule will be sufficient. But there may be times when you'd activate a second. For example, you might set all the short articulations to the same Rule 1 keyswitch, but then set Rule 2 to Velocity to trigger each one with a different velocity range for quicker performance (e.g. Marcato 00-40, Tenuto 41-70, Staccato 71-100, Spiccato 101-127). Another example is to set Rule 1 for both kinds of trills to the same keyswitch and set the WT Trill's Rule 2 to Pedal. There are many possibilities.

Notice that when you change an articulation's rule(s) that gets updated on the articulation button so you can always see at a glance how each is currently set to be triggered.

Microphones

The second panel of the GUI contains the microphone controls. For each of the 3 mic positions - **Close, Decca and Hall** - there's an on/off button (turn off unneeded mics to save RAM), volume fader, pan knob, mute & solo buttons and a button to select the output channel for cases when you'd like each mic routed to different tracks in your DAW. The red "hamburger" button allows you to save/load mixer settings.

Settings

The third (center) panel of the GUI is where you can adjust various performance settings.

Round Robin: Turning this off deactivates the additional round robin samples, which makes the instrument sound more robotic. It is recommended that this be left on for more realistic results. The switch changes the order of playback of the round robins from Cycle to Random.

Releases: Releases provide a more natural, realistic ending to sustained notes when you release the key. Again we recommend these be left on for a best results. You can use the slider to adjust their volume.

Velocity: These 3 knobs allow you to customize the velocity curve for additional control over dynamics. This will be most useful for short articulations and when Dyn Control is set to Velocity in TACT.

FX

The fourth panel of the GUI houses a compact yet powerful 8-slot FX rack. To load an effect, click on any slot's down-facing arrow. This opens a dropdown where you can select one of 17 effects or move them up or down in the rack to change their order. The radio buttons turn the slot on and off (bypass).

Slots have 3 states – **empty**, **loaded** and **selected**.



Clear (white) signifies that the slot is **empty** (no effect currently loaded).



Gray means there's an effect **loaded**, and its name is displayed, but it's not selected for editing.



Red means the slot is **selected** for editing. Its controls appear on the right.

The red "hamburger" icon opens a menu for saving and loading tweaked versions of individual effects as well as your entire FX rack. Full details for all 17 effects can be found in the **FX** part of this manual.

Performance Sliders

The fifth and final panel of the GUI contains sliders for Dynamics, Expression (volume) and instrument-specific articulations like Vibrato, Tremolo and Flutter. Right-click on a slider to MIDI-learn (assign) it to the CC of your choice. Here are the default settings for the entire library:

Dynamics/Rolls: CC1
Vibrato: CC4

Expression: CC11
Tremolo/Flutter: CC2



****WARNING* - CC's 124-127 are forbidden as they are used internally and may cause a MIDI feedback loop that could result in a crash.***

07-08 Percussion & Hand Percussion

The Percussion and Hand Percussion patches gives you hits, rolls and other techniques for 17 atonal orchestral and world instruments, all organized into two convenient patches. Each instrument is represented by its own color on the Kontakt virtual keyboard (and LightGuide on NKS controllers). There's also a purple key that repeats the last played note for fast performances.

The Percussion patch includes Gran Casa, Snare, Toms (2), Piatti Cymbals, Suspended Cymbal, Triangle, Tambourine, Windchimes, Tam-Tam, Finger Cymbals, Shaker and Temple Blocks. The Hand Percussion patch includes Cajon, Djembe, Bongos (2) and Congas (2).



Instrument Edit

At the top of the GUI you'll find the Instrument Edit panel. Here you can adjust the sound of each individual instrument by selecting it from the dropdown menu and changing its volume, pan, tuning and EQ. You can also load and unload it to save resources. Note that changes made here **ONLY** affect the selected instrument (which is also pictured on the left), not the entire patch.

Microphones & FX

These 2 panels are identical to those described on pages 7-8, with one handy addition. In the Microphones panel, click on the red "hamburger" icon to access the **Distance Compensation** feature. When activated, this aligns the samples for all 3 microphones to make up for the slight delay caused by the distance between the instrument and the microphones during recording.

Settings

This is where you can adjust various performance settings. Controls for the percussion are identical to those found in the orchestral ensemble patches described in detail on page 7, except for:

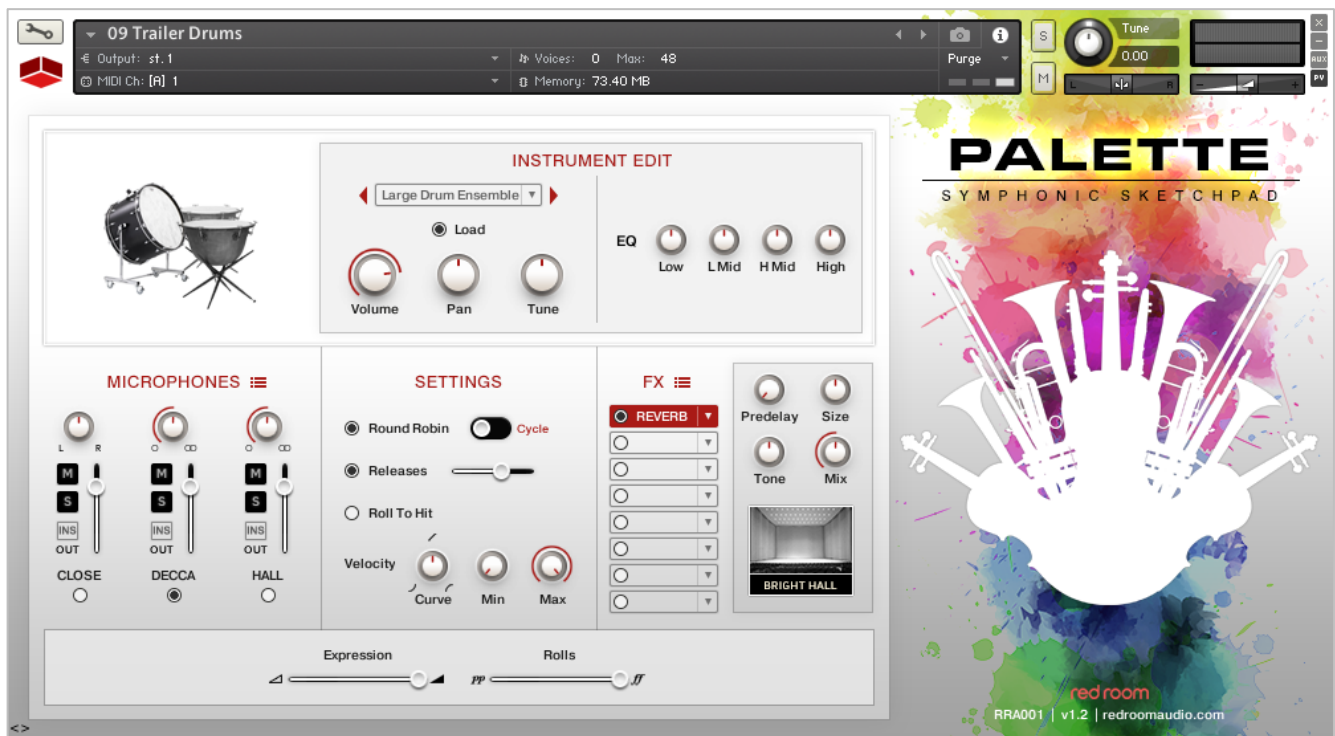
Roll To Hit: When this is set to ON, all rolls will end with an accented hit.

Performance Sliders

The bottom panel of the GUI contains sliders for Expression (volume) and Rolls Dynamics (assigned by default to CC1/mod wheel). Right-click on a slider to MIDI-learn (assign) it to the CC of your choice. Please refer to page 8 to review default slider assignments.

09 Trailer Drums

The Trailer Drums patch features hits, rolls and other techniques for 5 epic drum ensembles, ideal for cinematic and trailer music. Included are 6-player ensembles for Bass Drums + Detuned Timpani, Snares, Toms, Taikos and Tupans.



Instrument Edit

At the top of the GUI you'll find the Instrument Edit panel. Here you can adjust the sound of each individual instrument by selecting it from the dropdown menu and changing its volume, pan, tuning and EQ. You can also load and unload it to save resources. Note that changes made here **ONLY** affect the selected instrument (which is also pictured on the left), not the entire patch.

Microphones & FX

These 2 panels are identical to those described on pages 7-8, with the addition of the Distance Compensation feature described on page 9. Check there for details.

Settings

This is where you can adjust various performance settings. Controls for the percussion are identical to those found in the orchestral ensemble patches described in detail on page 7, except for:

Roll To Hit: When this is set to ON, all rolls will end with an accented hit.

Performance Sliders

The bottom panel of the GUI contains sliders for Expression (volume) and Rolls Dynamics (assigned by default to CC1/mod wheel). Right-click on a slider to MIDI-learn (assign) it to the CC of your choice. Please refer to page 8 to review default slider assignments.

10 Timpani

To provide performance flexibility the timpani samples are mapped to 3 ranges on the keyboard. C0-G#1 are left-hand hits and C2-G#3 are right-hand hits. There's also a "repeat" key (colored red) that repeats the last note played. The final playable range, from C4-G#5, are sampled rolls. You can control their dynamics using the Rolls slider at the bottom of the GUI, which is assigned to CC1 (mod wheel) by default.



Instrument Edit

At the top of the GUI you'll find the Instrument Edit panel. Here you can adjust volume, panning, tuning, EQ and ADSR (amp envelope).

Microphones & FX

These 2 panels are identical to those described on pages 7-8, with the addition of the Distance Compensation feature described on page 9. Check there for details.

Settings

This is where you can adjust various performance settings. Controls for the timpani patch are identical to those found in the orchestral ensemble patches described in detail on page 7, except for:

Roll To Hit: When this is set to ON, all rolls will end with an accented hit.

Performance Sliders

The bottom panel of the GUI contains sliders for Expression (volume) and Rolls Dynamics (assigned by default to CC1/mod wheel). Right-click on a slider to MIDI-learn (assign) it to the CC of your choice. Please refer to page 8 to review default slider assignments.

11-15 Tubular Bells, Crotales, Glockenspiel, Marimba & Xylophone

These 5 tonal percussion patches share the same set of controls and features.



Instrument Edit

At the top of the GUI you'll find the Instrument Edit panel. Here you can adjust volume, panning, tuning, EQ and ADSR (amp envelope).

Microphones & FX

These 2 panels are identical to those described on pages 7-8, with the addition of the Distance Compensation feature described on page 9. Check there for details.

Settings

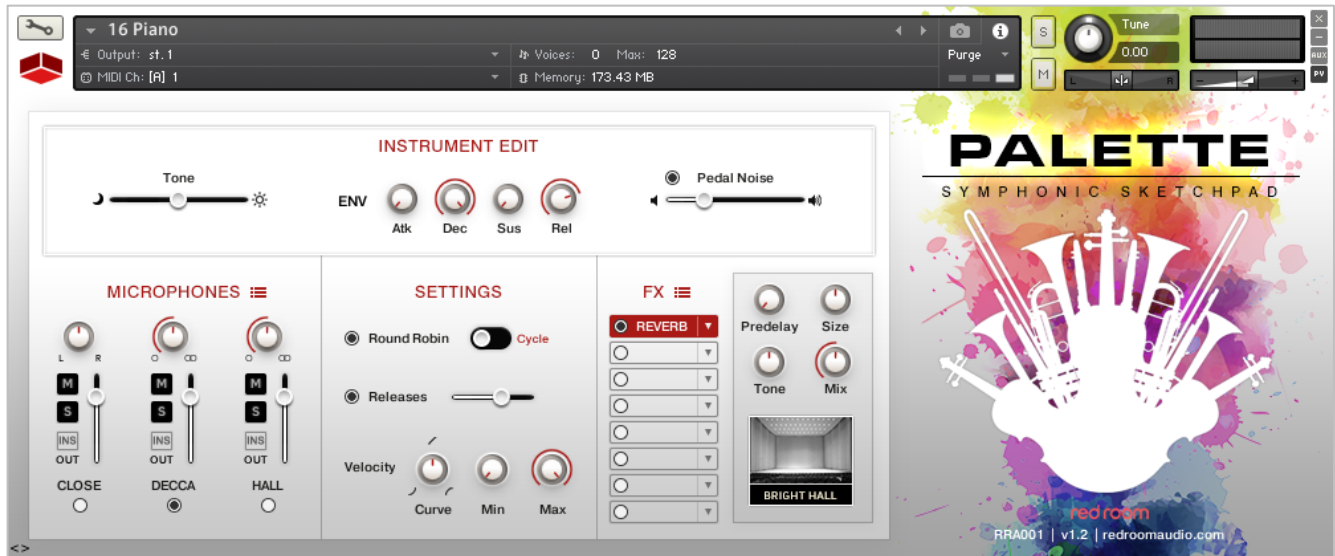
This is where you can adjust various performance settings. Controls for these 5 tonal percussion patches are identical to those found in the orchestral ensemble patches described in detail on page 7.

Performance Slider

The bottom panel contains the Expression (volume) slider (assigned by default to CC11). Right-click on the slider to MIDI-learn (assign) it to the CC of your choice. Please refer to page 8 to review default slider assignments.

16 Piano

Our piano is a beautiful Steinway B semi-concert grand, sampled in the same hall as all the other Palette instruments.



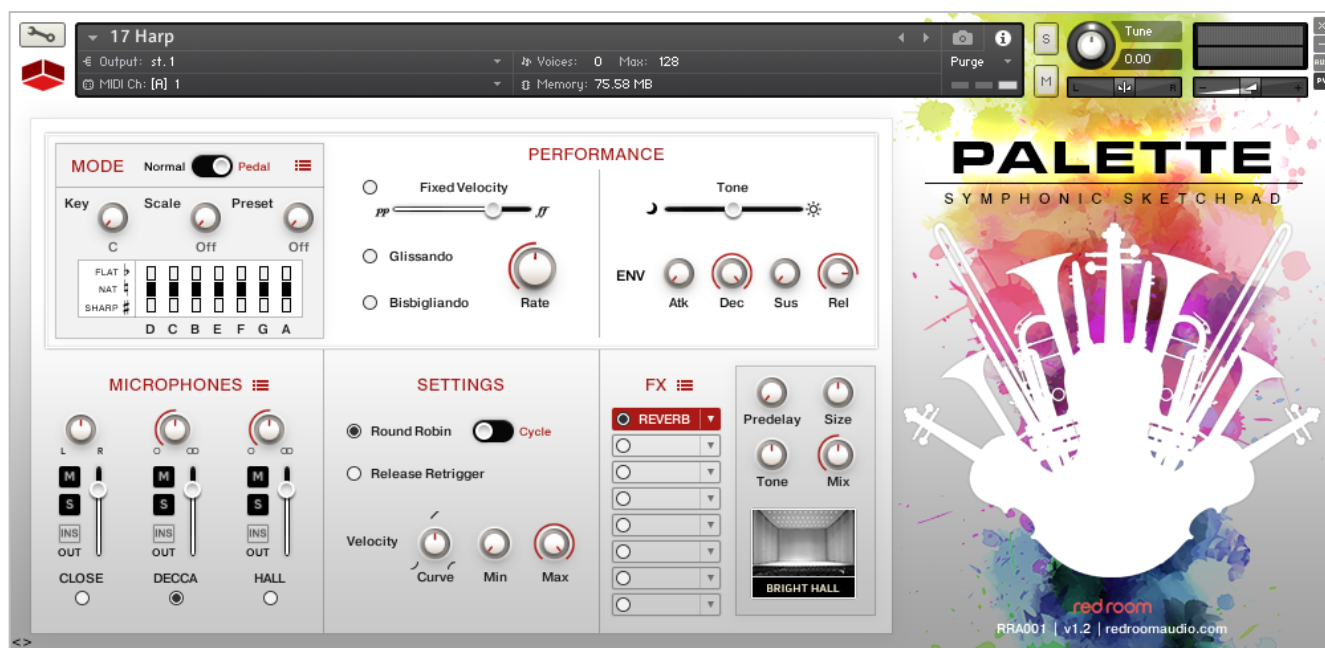
Instrument Edit

At the top of the GUI you'll find the Instrument Edit panel. Here you'll find the Tone slider (changes the character of the piano from dark to bright), ADSR (amp envelope) and a slider & on/off button for Pedal Noise.

Microphones, Settings & FX

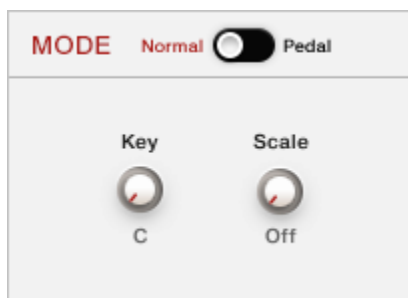
These 2 panels are identical to those described on pages 7-8, with the addition of the Distance Compensation feature described on page 9. Check there for details.

17 Harp

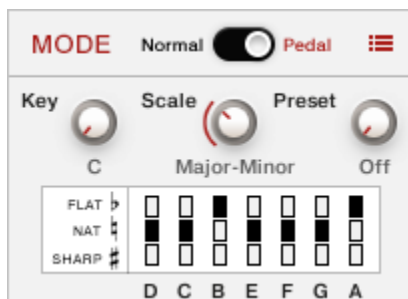


Mode

The concert harp features 2 performance Modes – **Normal** and **Pedal**.



Normal: In Normal mode the harp acts much like a standard piano with notes mapped to every white and black key in the harp's range. However, when you adjust the Scale knob things get more interesting! Selecting a scale deactivates the black keys and maps the white keys to one of 15 available Scale types (Major, Minor, Whole Tone, Lydian, Pentatonic, etc). The Key knob sets the key of the Scale. This is particularly useful for manually performing glissandi – just dial up your Key and Scale and sweep up and down the keyboard at any speed.



Pedal: Pedal mode changes the architecture of the patch to perform more like an actual concert harp. A realistic pedaling graphic displays how an actual harp's pedals move for different Keys and Scales. We like to refer to this as "educational mode" for users who may be unfamiliar with how a concert harp works.

The white keys trigger notes and the black keys serve two functions: **(1)** F#, G# and A# change the pedal positions of each string from sharp to natural to flat. On an 88-key controller there are 7 trios of these keys, each corresponding to one of the 7 pedals on a harp. **(2)** C# and D# select one of 14 possible presets. To set a preset, first select one of these 14 keys, then make your pedaling changes. Lastly, click the red "hamburger" icon to open the dropdown menu where you can save and load pedal presets.

You can also use the Key and Scale knobs just like in Normal mode, and the pedaling graphic updates to show you the pedaling notation. To perform glissandi just sweep up and down the keyboard at any speed.

Performance

Next to the Mode panel is the Performance controls, which allow you to shape the tone of the harp as well as activate alternative techniques. The **Tone** slider (assigned to CC11 by default) changes the brightness of the harp and ADSR (amp **envelope**) can be used as you'd expect to adjust note length, attack, decay, etc.

Fixed Velocity: When ON, this forces all notes to remain at the designated dynamic regardless of how heavily they are played on the keyboard. Here, the slider is assigned to CC1/mod wheel by default.

Glissando: In Glissando mode, you can define a glissando range by playing two notes tied (legato). You can adjust its speed with the Speed knob. Multiple glissandi can be chained together by playing different clusters of two tied notes in quick succession.

Bisbigliando: Bisbigliando is a performance technique that alternates between two clusters of notes. It works similarly to Glissando mode, except you can play two notes that are spread out as long as you tie between them (legato).

Microphones, Settings & FX

These 2 panels are identical to those described on pages 7-8, with the addition of the Distance Compensation feature described on page 9. Check there for details.

18 Choir



Articulations

At the top of the GUI you'll find the Articulations panel. We recorded both mens and womens choirs separately, performing sustains and staccato for 3 vowels (Ah, Oh and Mm). They can easily be layered to create a 24-piece mixed choir using our TACT technology described on page 6. The list of buttons on the left displays the names of the available articulations and how each is triggered in parenthesis. Use the radial buttons to unload articulations you don't need, which helps to save RAM.

Microphones, Settings & FX

These 3 panels are identical to those described on pages 7-8.

Performance Sliders

The bottom panel contains sliders for Dynamics and Expression (volume). Right-click on a slider to MIDI-learn (assign) it to the CC of your choice. Please refer to page 8 to review default slider assignments.

19 Trailer Tools

Palette – Symphonic Sketchpad includes a collection of modern sound design tools that can be combined with the orchestra for use in trailers and other hybrid compositions. Our talented team of designers created over 250 sounds in 7 categories (**Braams, Downers, Impacts, Reverses, Risers, Sub Booms** and **Whooshes**) that can be warped and mangled to taste.



At the top of the GUI there are 2 dropdown menus. Selecting a category from the Type dropdown brings up a playable range of sounds on the keyboard. Alternatively, you can also select sounds via the Sound dropdown. The waveform display provides a visual of the current sound and includes start and end sliders you can click and drag to change its length. There is also volume, pan, tuning and ADSR (amp envelope) controls. If the GLOBAL button is activated (red), any changes to those 7 knobs will affect every sound in the current category. If GLOBAL is de-activated (gray) then changes will affect the current sound only. Your adjustments will be remembered as long as the patch is open. Click the RESET button in the top right corner to reset to the defaults.

Filter

Here you can find controls for filter type (11 available), cutoff, and resonance along with ADSR (filter envelope) and a cutoff frequency modulation amount knob. These will affect all categories and sounds in the patch, not just the currently selected sound.

Wobble

This panel allows you to add a Wobble, or Gater effect (LFO). You'll find knobs to adjust the speed, depth, waveform and target of the modulation.

FX

The FX rack is described on pages 7-8. Check there for details.

20 Synth

As an added bonus, **Palette – Symphonic Sketchpad** includes a dual-layer subtractive synth that can be added to orchestral tracks for extra beef and grit. We sampled 22 waveforms from a favorite vintage synth and dropped them into our Kontakt synth engine, perfect for sound design and mangling. We've also included a set of 45 useful presets in the form of snapshots.

 ***TIP*** - Load a simple sine wav to add low end to the orchestra. Add a square wave to Layer 2 for dirt/grit.



At the top of the GUI there are 2 sound Layers, each containing a dropdown for selecting a waveforms, a load/unload button, a retrigger button (hover over the button and read the Kontakt help text!) and knobs for volume, panning and tuning. On the right there are several knobs for global sound shaping and performance, including poly/mono/legato modes, glide, unison, velocity and ADSR (amp envelope).

Filter

Here you can find global controls for filter type (11 available), cutoff, resonance and keytracking along with ADSR (filter envelope) and a cutoff frequency modulation amount knob. These will affect all categories and sounds in the patch, not just the currently selected sound.

Wobble

This panel allows you to add a Wobble, or Gater effect (LFO) to each layer. You'll find knobs to adjust the speed, depth, waveform and target of the modulation.

FX

The FX rack is described on pages 7-8. Check there for details.

LIST OF ARTICULATIONS

STRINGS (12-10-8-6-4)

Sustain
Sustain Vibrato
Tremolo
Marcato
Tenuto
Staccato
Spiccato
Pizzicato
Major Trill
Minor Trill

STRINGS Chamber (6-5-4-3-2)

Sustain
Sustain Vibrato
Tremolo
Marcato
Tenuto
Staccato
Spiccato
Pizzicato
Major Trill
Minor Trill

BRASS (3-3-3-3)

Sustain
Sustain Vibrato
Flutter Tongue
Marcato
Tenuto
Staccato
Staccatissimo
Major Trill
Minor Trill

BRASS Chamber (2-2-2-1)

Sustain
Sustain Vibrato
Flutter Tongue
Marcato
Tenuto
Staccato
Staccatissimo
Major Trill
Minor Trill

WOODWINDS (3-3-3-3)

Sustain
Sustain Vibrato
Marcato
Tenuto
Staccato
Staccatissimo
Major Trill
Minor Trill

WOODWINDS Chamber (1-1-1-1)

Sustain
Sustain Vibrato
Marcato
Tenuto
Staccato
Staccatissimo
Major Trill
Minor Trill

WOMENS CHOIR (Ah, Oh and Mm)

Sustain
Staccato

MENS CHOIR (Ah, Oh and Mm)

Sustain
Staccato

PERCUSSION

Gran Casa (Hits + Rolls)
Concert Snare (Hits + Rolls)
Concert Toms
Piatti Cymbals (Crashes + Chokes)
Suspended Cymbals (Hits, Rolls, Scrapes)
Tam-Tam (Hits + Rolls)
Triangle (Hits + Rolls)
Tambourine (Hits + Rolls)
Wind Chimes
Finger Cymbals
Shaker (Shake + Rolls)
Temple Blocks (4)
Glockenspiel
Marimba
Crotales
Xylophone
Tubular Bells
Timpani (Hits + Rolls)

HAND PERCUSSION

Cajon (Various Techniques)
Djembe (Various Techniques)
Bongos (Various Techniques)
Congas (Various Techniques)

TRAILER DRUMS (6 players)

Large Drum Ensemble (Hits + Rolls)
Snare Ensemble (Hits, Rims, Rolls)
Tom Ensemble (Hits + Rolls)
Taiko Ensemble (Hits, Rims)
Tupan Ensemble (Hits + Rolls)

TRAILER TOOLS

Impacts
Sub Booms
Braaams
Reverses
Whooses/Transitions
Risers
Downers
Dual-layer Subtractive Synth

CONCERT HARP

Plucks
Glissandi Maker

GRAND PIANO

CREDITS

Concept & Art: Dickie Chapin

Kontakt Scriptors: Mario Krušelj & Nabeel Ansari

Sample Editor: Christian Yoder

Live recordings performed by The Sofia Session Orchestra at Four For Music, Sofia, Bulgaria

Session Producer: Yuliy Stoyanov

Orchestration & Score Prep: Dickie Chapin & Yuliy Stoyanov

Engineers: Plamen Penchev & Angelia Vihrova

Conductors: Lyubomir Denev Jr., Georgi Elenkov, Boris Radilov, George Strezov

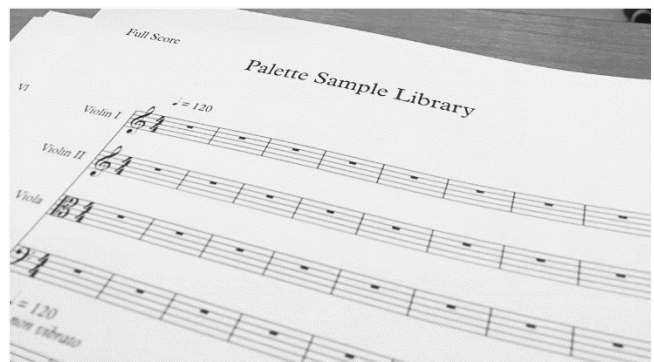
Sound Design: Jordan Aquirre, Christian Yoder, Dickie Chapin

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