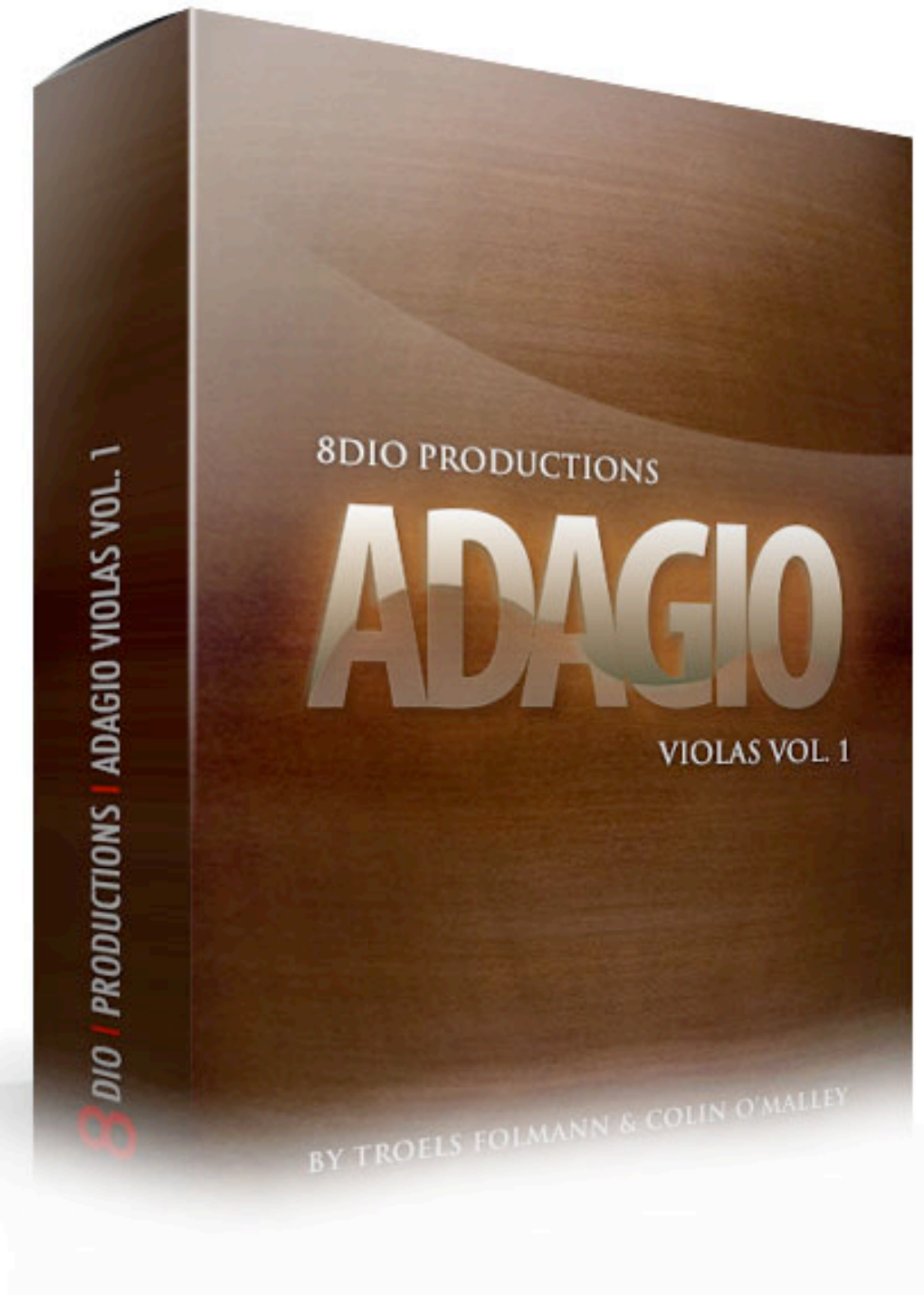


# ADAGIO VIOLAS VOL. I



**PRODUCED BY TROELS FOLMANN & COLIN O'MALLEY**

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## **DOWNLOADING ADAGIO VIOLAS:**

1. Download and install our download utility (found in the email you received from us). We offer both PC and MAC versions of the download tool.
2. Enter the ENTIRE serial code (found in the email you received from us)
3. The download utility will automatically download and install your library.
4. The library can be found through the regular browser in Kontakt.

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<http://8dio.net/manuallink>

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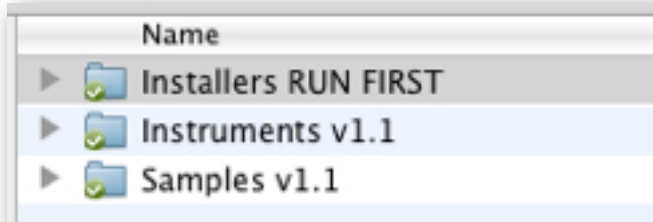
This library does NOT use the "add library" function in Kontakt and all files must be access through the regular Kontakt browser (upper left side of Kontakt). Please use the file browser in Kontakt and locate the program (.nki) files in the library to use it.

Please contact us at [support@8dio.com](mailto:support@8dio.com) - if you encounter any other unforeseen issues.

(See next page for further installation details)

# INSTALLING ADAGIO | MULTI'S

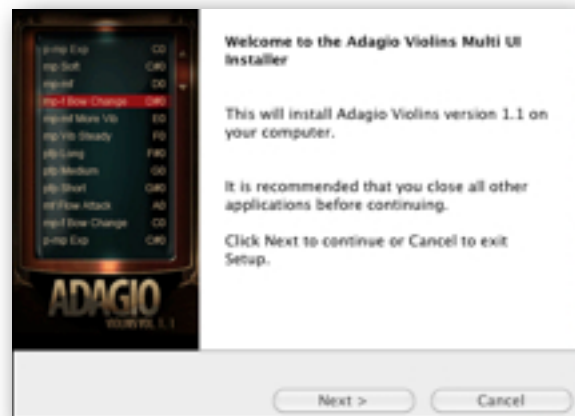
When you have successfully downloaded Adagio you must also run an additional installer, which contains a specific installer for our Adagio "Multis".



Adagio contains a series of sophisticated "multi" patches for Kontakt that allows for more sophisticated control. Please notice you need to use a separate installation utility to get access to the multis.

Please make sure you run the installer for either PC/MAC before using the library. We recommend running this installer before you start your DAW/sequencer, since DAWs can remember previous settings of libraries.

If you encounter further issues don't hesitate contacting us at [support@8dio.com](mailto:support@8dio.com)



# ADAGIO INTRODUCTION

Imagine samples with true emotion – where every note matters.

Produced by Academy Award, TEC and G.A.N.G Award Winning Composer, Troels Folmann and Emmy nominated composer and orchestrator, Colin O'Malley, 8Dio Adagio String Series marks the most expressive collection of deep-sampled emotional strings ever created. Adagio contains a variety of advanced techniques that were specifically developed for the library. The techniques allow you to create completely realistic string sequences with true emotion and passion. You don't need to be a master orchestrator to sound great.

All groups have been extensively sampled and recorded in a signature church environment with a hand-selected group of master cellists. All groups were sampled with three different microphone positions (close, far, mixed). We employed all current generation sampling techniques (ex. true legato, deep sampled repetitions etc). New techniques were also developed to capture a higher level of emotion and humanity in the performances. The result is a passionate virtual instrument which is extremely agile to play.

We highly recommend you read this manual and watch our videos, since we have created a variety of novel articulations that have never been deployed into libraries before.

Adagio is next-generation orchestral sampling. We recorded 12 different types of liquid legato to cover the vast majority of natural flow techniques. The legato performances are modeled around lyrical melodies, capturing some of the spirit of the composers we love. The power of this approach cannot be over stated. Adagio captures great musicians performing as they were born to....never a static moment. Legato intervals were sampled up to 3 times round robin allowing for an even greater degree of realism. Loure or "floating notes" are also a key part of Adagio, allowing composers to perform repeated notes with connectivity. We've also included unprecedented "Loure Legato" patches. They have to be played to be believed.

# ADAGIO INTRODUCTION

Adagio allows for traditional dynamic cross-fading of sustains to shape notes. In addition to this, we deep-deep-deep sampled "Dynamic Bowing" articulations. These are notes that weep and soar effortlessly. With our intuitive programming we believe this "dynamic" approach is far superior to traditional cross-fading in the quest for a final degree of musical realism.

Comprehensive short notes are another highlight of Adagio. With feathery spiccatos, biting marcatos, and more, Adagio is both nuanced and acrobatic. Short notes are sampled in up to 8 round robin. The attacks of the notes have an energy and musical imperfection that will re-define your string template. Trills, tremolos are also sampled in great depth for an extra shimmer or relentless pulse in your music. Adagio is an intuitive out-of-box tool. It works fluently without mangling and also offers tremendous control and flexibility.

Adagio is designed to meet the needs of both the traditional and modern composer.

We hope you will have a great time with the library.

Sincerely,

Colin & Troels

# CORE ARTICULATIONS

Adagio is designed with simplicity in mind and comes with an internal browser. Adagio contains three separate string groups. Ensemble, Divisi and Solo, which each have their own core articulation programs. All our core articulation programs contains a set of sub-articulations (ex. spiccato, staccato, marcato in same patch). All the sub-articulations are triggered on keyswitches on your keyboard starting at C0. You can double click at any sub-articulation and assign it to another keyswitch if you want.

The core articulations are:

## **Solo**

- Legato (2 types)
- General Articulations
- Dynamic Bowings

## **Divisi**

- Legato (2 types)
- Shorts
- Sustains
- Longs
- Dynamic Bowings
- Loure

## **Ensemble**

- Legato (8 types)
- Shorts
- Sustains
- Trills
- Dynamic Bowings
- Loure
- FX

All core articulations have a several sub-articulation (ex. one legato patch can have 10-13 sub-articulations like sustains, dynamic bowings, loure etc).

# HOW TO USE ADAGIO LEGATO

The tempo and character of a legato interval performance varies dramatically depending upon the intention of the player(s). The phrasing possibilities are virtually endless, but generally speaking a slow legato performance has a rounder shape in the attack with a subsequent sustain which rolls into the vibrato. In contrast, a faster aggressive legato

Existing string libraries approximate some of these differences using volume envelopes and various programming methods. They require the user to spend a lot of time and effort massaging attacks and dynamics with midi CC data. It can be a mind numbing experience as composers battle occasional lumpiness or suction in their legato performances. While good results can certainly be achieved with existing libraries, we feel very strongly that there is a better way.



Adagio includes 12 distinct legato performances. Each of them has a very different musical intention. By simply choosing the legato performance that matches the tempo and style of your composition you can achieve a high degree of emotional realism without slaving over each note. Each legato patch contains a custom articulation list of up to 12 different performances on key switches. CC1 (Modwheel) and CC11 (Volume Expression) are available to sculpt each of these articulations. Natural - This the raw interval performance untouched. Including this was the subject of some debate between Troels and I. While it is not as flexible as the other articulations, there is a certain magic when you perform within the tempo threshold of the recorded performance. The full ring out of the interval is heard in the rich church environment. It also has an inherent natural musicality and raw imperfection that works great in certain phrases.



# HOW TO USE ADAGIO LEGATO

## Sus XFade

This is very similar to the implementation in existing sample libraries. You can shape attacks and arcs for notes using CC1 (Modwheel) to cross fade between several dynamic layers.

## Dynamic Bowings (aka Arc / Bow)



These are natural dynamic performances recorded specifically to match the intention of each legato. They vary greatly from legato to legato. While one may feature a variety of sweeping arcs with higher degrees of vibrato, others such as "Dolce Legato" contain softer rolling arcs with soft and sweet vibrato. We feel confident that after a short time with Adagio you'll become as addicted to natural dynamic performances as we have. Outside of intangible things like "emotion" and "soul" there is a clarity and flow to the vibrato that you simply can't get any other way. We intend for

composers to use the "Sus Xfade" key switch as a bridge to move between our dynamic performances. Embracing this intention will yield a more emotional result to your music. Remember, you can also shape dynamic performances with CC1 (Modwheel). Adagio also has both long and short dynamic performances. The short bows can be used for a true legato "Detache" feel. This is an area that is often neglected in existing libraries.

## Loure Repetition

These are flowing repetition performances. Legato patches typically contain 3-5 different alternatives of varying meters. Their lyrical connectivity simply cannot be achieved any other way. They give a musical phrase a sense of "traveling forward" even when the first repetition is triggered. Combined with our legato performances the line between real and sampled is blurred even further. Loure with legato marks the beginning of our larger plan to implement phrases in a much more dynamic and playable fashion.

# HOW TO USE ADAGIO LEGATO

## **Starting notes of legato phrases:**

Regardless of the post articulation selected by key switch in the articulation list, the starting note of the legato instruments is ALWAYS a sustain crossfade. This allows you to shape the entrances of your phrases using CC1 (Dynamics), CC11 (Expression) and CC12 (Vibrato Character). The SECOND note you play will be the highlighted articulation you've selected via key switch. We have had a number of requests to make the dynamic bowings and loures available as starting notes, and it is under serious consideration. Initially, we found this to be problematic as the attacks of many dynamic bowings are longer in duration. This lead to intervals potentially jumping out unnaturally in some cases. Having a sustain crossfade is the most flexible solution. The only limitation currently is not being able to start a legato phrase with a loure repetition.

# ADAGIO LEGATO TYPES

**Cantabile** (ensemble) - Our "singing" legato, this is a great all purpose dramatic patch. It works well at a wide range of tempos, both slow and fast. The legato transitions are performed with a lyrical intensity, giving melodies both flow and momentum. Dynamic bowings feature varying intensities of vibrato, including ff espressivo for epic moments.

**Colin's Favorite** (ensemble) - This is Adagio co-producer Colin O'Malley's favorite legato performance and we're running out of names..... It features a sweet lyrical slur which is very flexible, covering both slower and faster melodies. It is Colin's go to patch for writing.

**Instinct Legato** (ensemble) - 3 way round robin legato. This is one of our proudest achievements in Adagio. Round robin intervals have incredible realism for repeated legato figures (notes rocking back and forth etc). The character of the intervals themselves is also very different from our other legatos. The length of the performance allows the musicians to settle in and shape things in a very flowing manner. It is perhaps our most versatile legato performance and a homage to one of our favorite composers: Jerry Goldsmith.

**Perdition Legato** (ensemble) - We received a lot of inspiration during the production of Adagio from the work of Thomas Newman. This legato is our attempt to capture some of the spirit of his work. Perdition features a sweet flowing sordino performance and feathery interval attacks. The dynamic bowings have subtle arcs with varying degrees of lyrical vibrato. Perdition works well at both slow and moderate tempos.

**Sordino Soft** (ensemble) - A gentler and slower variation of our "Perdition" sordino performance. It works great for slower flowing sordino melodies.

**Sweet Slur** (ensemble, divisi, solo) - For this performance we requested the players to play a gentle sweet slur that was not too pronounced, but intentional. It is a very playable and "romantic" sounding legato.

**Village Legato** (ensemble) - 3 way round robin legato. This performance expands upon what we loved about Instinct. We asked the musicians to play slower and with a touch more dynamic restraint. The result is a silkier tone overall, a nod to the wonderful tones achieved by James Newton Howard in many of his scores. Try using Instinct and Village together in 2 part harmony. The differences in overall tone and expression will bring your harmonies to life and get around that sense of "sameness" you can run into with static samples.

# ADAGIO LEGATO TYPES

**Instinct** (solo) - This performance features the same 3 way round robin legato approach of our ensemble "Instinct" patch. It was a long day for our soloist, but the phrasing possibilities and emotion of round robin legato are very compelling.

**Lite Patches** - Lite versions are available for nearly all of the patches in Adagio. These patches use DFD (Direct from Disk Streaming) in Kontakt and have a much smaller memory footprint. If you are not using speed control or tempo synced loure (TM Pro) patches, we highly recommend using the lite versions, as there are no other compromises in quality or performance. You do not need a monster setup to run Adagio effectively.

When you mix different legato types within harmonic writing the fundamental concepts of Adagio will really come to life. Trust us, we're professionals..... (-:

# MULTI LEGATO



Please make sure you have installed the “multi's installer” before using them (see page 4).

Multi legato patches allow you to switch fluidly between up to 3 legato types within a single connected phrase. You can switch legato types based on velocity or midi CC. When the "auto" button is illuminated the patch will switch based on velocity.

Important: Multi-Legato is controlled on CC13.

The following multis are included in Violas Vol.1.

- Emo Slur / Instinct / Village
- Emo Slur / Cantabile
- Emo Slur / Colin's Favorite
- Colin's Favorite / Sweet Soft Slur Slur

# TEMPO-SYNCHED LOURE

Adagio has a number of patches which take advantage of Kontakt's Time Machine engine, allowing the loure phrases to follow the tempo of your host DAW. These patches are denoted with a "TM" in their name. We've included Kontakt 4 patches, but strongly recommend using the Kontakt 5 versions. Time Machine Pro in Kontakt 5 is vastly superior to the Kontakt 4 equivalent. Here is a complete list of the original Loure tempos within each legato patch. Kontakt 5 will grant the user a lot more latitude in terms of useful tempos.

## LOURE LEGATO TEMPOS

### CANTABILE

1. Loure - BPM 60
2. Loure - BPM 60
3. Loure - BPM 60
4. Loure - BPM 60

### COLIN'S FAVORITE

1. Loure - BPM 60
2. Loure - BPM 60
3. Loure - BPM 60
4. Loure - BPM 60

### INSTINCT

1. Loure - BPM 60
2. Loure - BPM 60
3. Loure - BPM 60
4. Loure - BPM 60

### PERDITION

1. Loure - BPM 60
2. Loure - BPM 60
3. Loure - BPM 60

### SORDINO SOFT

1. Loure - BPM 60
2. Loure - BPM 60
3. Loure - BPM 60

### SWEET SLUR

1. Loure - BPM 60
2. Loure - BPM 60
3. Loure - BPM 60
4. Loure - BPM 60

### VILLAGE

1. Loure - BPM 60
2. Loure - BPM 60
3. Loure - BPM 60
4. Loure - BPM 60

### EMO SLUR

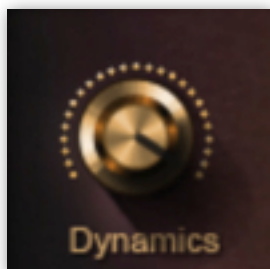
1. Loure - BPM 60
2. Loure - BPM 60
3. Loure - BPM 60
4. Loure - BPM 60

### LOURE

1. Half Reps - BPM 60
2. Half Reps Exp - BPM 60
3. Qtr Reps mp - BPM 60
4. Qtr Reps f - BPM 60
5. Qtr Reps mp - BPM 120
6. Qtr Reps f - BPM 120
7. Qtr Reps sord - BPM 60
8. Half Reps Srd Exp - BPM 60
9. Half Reps Srd f - BPM 60

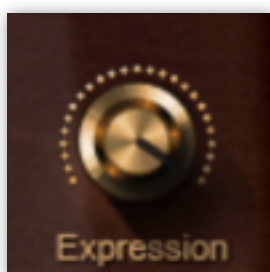
# CONTROLS

ADAGIO VIOLAS contains a variety of different controls, including dynamics, expression and vibrato control.



## **Dynamics (CC1)**

CC1 (Modwheel) controls the overall dynamics level of the instrument, as well as subtle variations of gain. A great variety of patches have modwheel functionality (ex. sustains) allowing you to do dynamic shifts by crossfading through different layers.



## **Expression (CC11)**

CC11 controls the overall volume. Allowing you to shape the dynamics and sound as you wish. It can be quite powerful to "ride" the CC1 and CC11 at the same time, since you often want to shape both the dynamics (CC1) by crossfading, but also control the volume within the given layer you are triggering.



## **Vibrato Control (CC12/82)**

Vibrato Character Control is created from an entirely new set of sustain recordings and is controlled by CC12. At the highest setting you'll hear more solo-istic vibrato detail in your phrases. This control can be used in a variety of ways. Riding CC1 (Dynamics) and CC12 (Vibrato Character) together you can flow in and out of light to heavy vibrato. In many cases, Colin prefers to keep CC12 (Vibrato Character) at the highest setting, riding CC1 (Dynamics) and CC11 (Expression) to make things breathe. Both of these approaches will yield a very different sound. Setting CC12 Vibrato control to a value of 60 will essentially mimic the performance available in our release.

# INSTRUMENT BROWSER & MICS

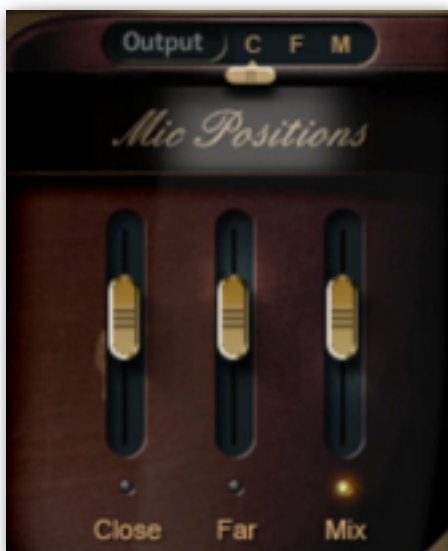
Adagio comes with a self-contained instrument browser, which displays all the sub-articulation within the given patch. The idea is to have as many things contained in one module as possible and give you the flexibility of accessing the articulations with a simple keyswitch.

## Instrument Browser

The instrument browser shows you the individual sub-articulations. You can access the individual articulations by using "keyswitches", which starts at C0 on your keyboard. The screenshot (see right) shows one of our legato patches. You will note that each sub-articulation has a different name (ex. natural, sus Xfade, medium arc) followed by a keyswitch number. So when you click C#0 on your keyboard you will trigger the Sus XFade sub-articulation or if you click E0 it will switch to heavy vibrato. You can also change the keyswitches by double clicking the value (ex. C0) and reassign it another place on the keyboard. However we recommend you keep them as is, since all our future volumes of Adagio will use a similar system.



## Microphones

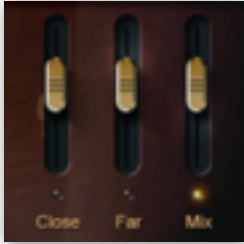


Adagio comes with three set of microphone positions: Close, Far and Mix(ed). The close microphone was as close as possible to the strings to give you a clear and defined sound. This can be important if you want clarity and definition in your mix. The far microphone is a mix of several microphones played towards middle/end of hall and gives you a more ambient perspective. The Mix microphone is a sweet spot mix of all the microphones in Adagio. It has the clarity of the close microphones, while retaining some of the more ambient qualities of the far microphones. The combination of microphones also allows you to do surround mixing (5.1) or quadrophonic mixes. Output mapping allows routing of different mic positions to discrete outputs in Kontakt. This is essential

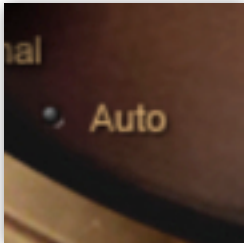
for surround mixing and other stem preparation. To change the output, click on "C,F, or M" and then click on the "Output" text immediately to the left in the interface. A popup window will reveal the available Kontakt outputs.



# ADDITIONAL FEATURES



Output mapping allows routing of different mic positions to discrete outputs in Kontakt. This is essential for surround mixing and other stem preparation. To change the output, click on "C,F, or M" and then click on the "Output" text immediately to the left in the interface. A popup window will reveal the available Kontakt outputs.



The AUTO button automates the speed parameter, automatically halving or doubling the tempo of the tempo synced samples if the host tempo is beyond or below a reasonable amount. Helping you keep to your host tempo while maintaining optimal time stretching.

# SCORING TIPS

Adagio is based around the concept of advanced complexity - in a simple, unified interface allowing maximum playability and direct access to the sounds. However the approach is somewhat different from existing orchestral products and can take a little time getting used to.

The legato patches are very complex in the sense that you have change (via keyswitch) between different types of playing styles (ex. loure, dynamic bowings/arcs). This essentially allows you to do repeated notes in legato and/or have natural dynamic variations without using modwheel. Note that ALL legato patches starts with normal sustains and the keyswitched transition happens AFTER you have played the first legato transition.

Adagio contains over 10000 short note samples, which represents a notable part of the library. The different types of spiccato, marcato are all designed to be used together. A really powerful combination is to play faster lines with on-bow spiccato, then partial slower ones with the marcato. You can create completely realistic short notes by using this combination and all of the articulations (including marcato) have round robin variations.

The separate dynamic bowing and loure articulations are incredibly useful for easy string scoring - even without legato articulations involved.

# 8DIO

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Thank you so much for purchasing the 8DIO ADAGIO VIOLAS

The production of ADAGIO VIOLAS is not only a product of my own vision, but also a product of patience from friends and family - and a product of countless discussions with a ADAGIO VIOLAS of great composers, producers and so forth.

Thanks to everybody involved in this project from our wonderful conductor(s) to all the great and patient players - from everybody on our BETA team to all the people that have helped us with editing, programming/scripting, UI design and so forth - too many to mention.

If you have any questions, concerns, love-letters or hate mail feel free to send it to: [support@8dio.com](mailto:support@8dio.com)

♥ Troels Folmann & Colin O'Malley

