

SPACE AGE COLORS

USER GUIDE



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INTRODUCTION

Thank you and welcome to the Space Age! **Space Age Colors** opens the door to orchestrations inspired by legendary arrangers of the 1950s and 60s such as Nelson Riddle, Quincy Jones, and Henry Mancini. With idiomatic techniques performed by some of the most elite studio musicians in NYC, the instruments in this collection will bring instant personality and charm to big band and studio orchestra productions.

GETTING STARTED

INSTALLATION

For the most up-to-date information on installing the library, please visit the dedicated support page on our website found here:

<https://authentic-soundware.com/support/install-kontakt-full>

LOADING THE INSTRUMENT IN KONTAKT

For the most up-to-date information about how to load our instruments in Kontakt, please visit the dedicated support page for this topic on our website found here:

<https://authentic-soundware.com/support/how-to-load-instrument>

THE RECORDINGS

The library was recorded at acclaimed Oktaven studios in the Bronx, NY. The instruments were recorded through a custom API console using 5 microphone positions which can be blended to create a wide variety of sonic options.

MICROPHONE POSITIONS

- **CLOSE 1** – RCA 77 ribbon mic
- **CLOSE 2** – ELAM 251 tube mic for a brighter sound
- **MID/OH** – RCA 77 positioned a few feet back capturing the complete sound of the instrument
- **ROOM 1** – Neumann M49 tube mics in A/B configuration
- **ROOM 2** – BM9 ribbon mics in Blumlein configuration

USER INTERFACE BASICS

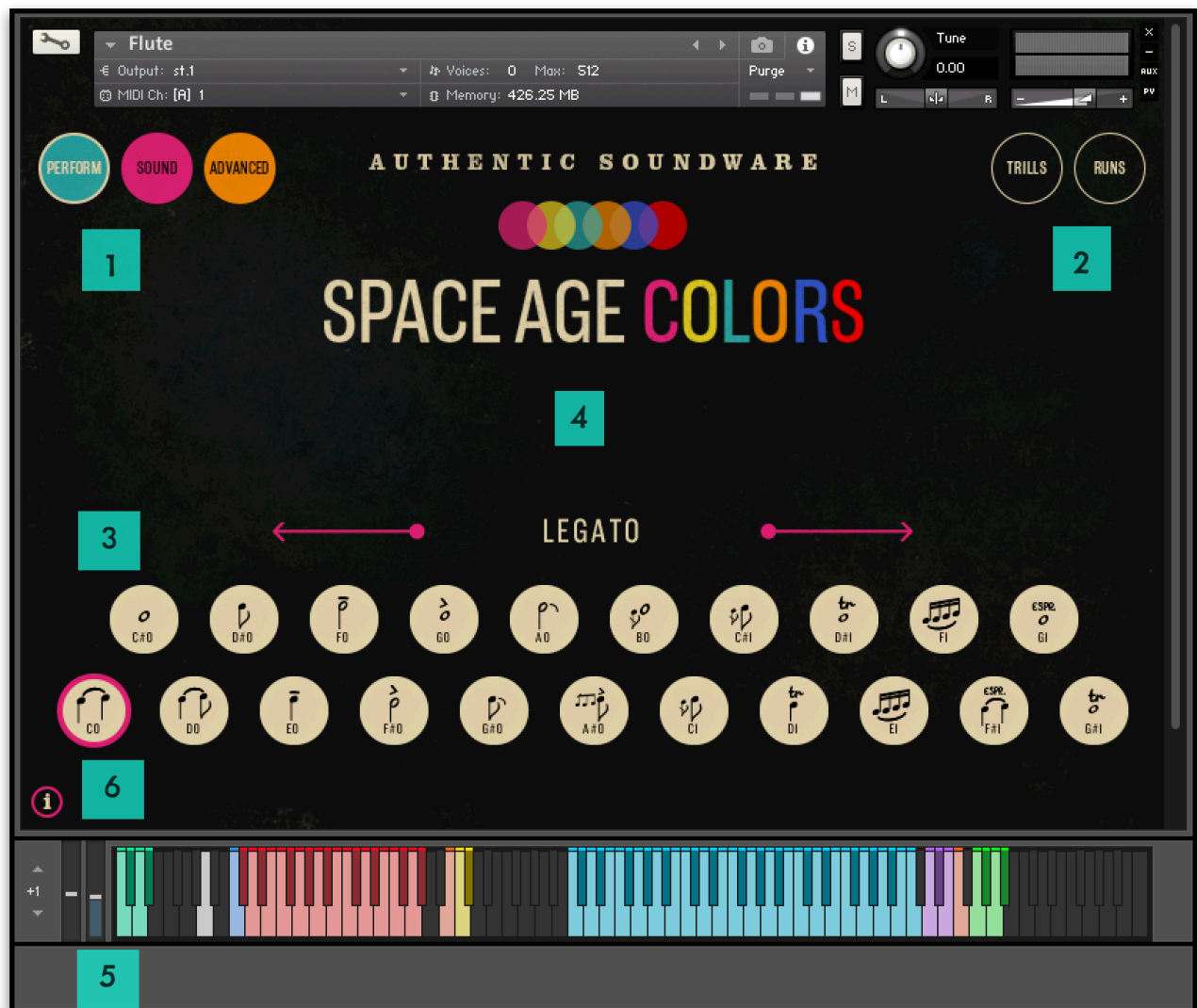


Fig. 1 – Perform View

PERFORM VIEW

1. **Navigation buttons** – navigate to one of the three main user interface views
2. **Trills / Runs navigation buttons** – where applicable, use these buttons to access the Trills Arranger and Runs Arranger
3. **Articulations** – Set the desired articulation/mode by clicking one of the articulation buttons or playing one of the key switches between C0 and D#0

4. **User Feedback** – helpful contextual feedback will be displayed in this area after certain user actions.
5. **Kontakt Info Pane** – when hovering the mouse over a control or key, informative help text will be displayed in this area
6. **Performance Info** – contextual performance information will be displayed here

SOUND VIEW

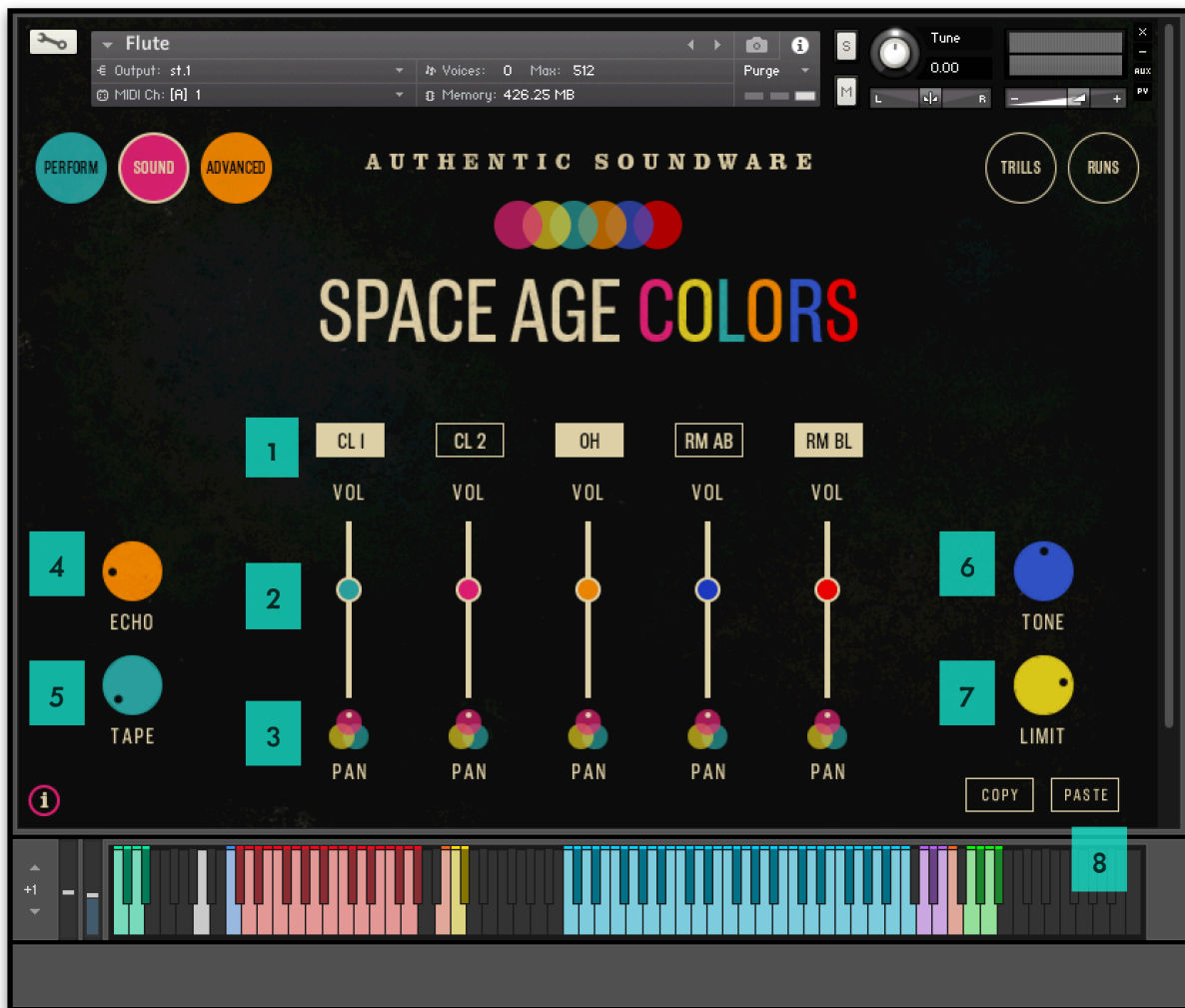


Fig. 2 – Sound View

1. **Mic On/Off** – enables or disables a mic position (associated samples for the mic position are purged or loaded from RAM)
2. **Volume** – adjust the volume of the mic position
3. **Pan** – adjust the position of the mic position in the stereo panorama
4. **ECHO** – adjust the return level of the reverb effect
5. **TAPE** – adjust the amount of tape effect applied to the main output
6. **TONE** – adjust the amount of treble frequencies
7. **LIMITER** – set the threshold for the master limiter
8. **COPY/PASTE** – use the COPY button to save the current mix settings to a virtual “clipboard,” then open another instrument from the library and use the PASTE button to apply the saved settings to that instrument

ADVANCED VIEW

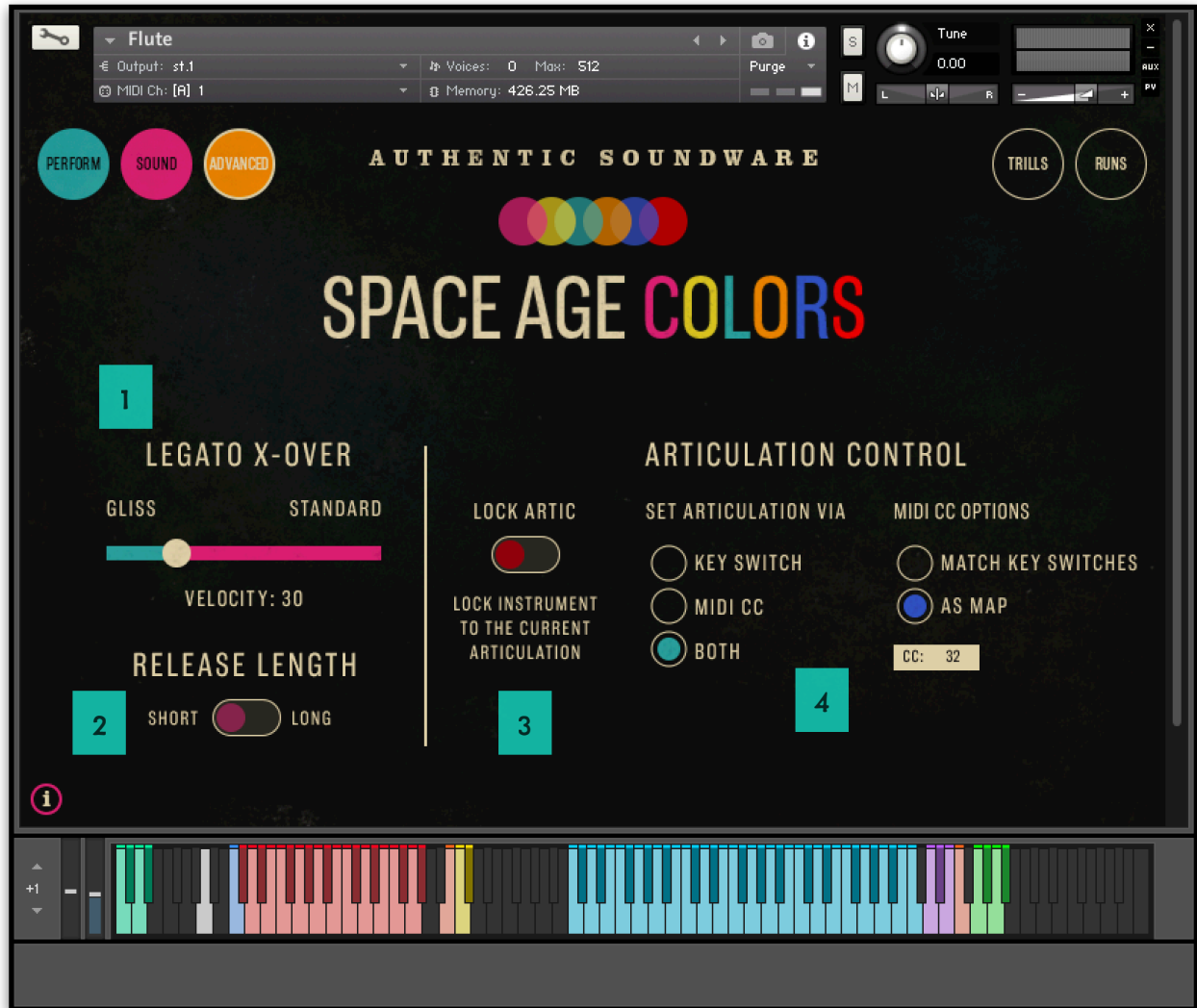


Fig. 3 – Advanced View

1. **Legato X-Over** – Set the velocity crossover point above which a glissando transition will be played for intervals between a M2nd and perfect 4th.
2. **Release Length** – Set release length to short or long. The release length only applies to long note articulations.
3. **Lock Artic** – Locks the instrument to the current articulation. Incoming articulation change events (either via MIDI CC or key switch) will be ignored.
4. **Articulation Control Options** – See the ARTICULATION CONTROL section of this guide for details.

ARTICULATIONS

OVERVIEW

SPACE AGE COLORS offers many stylistically specific articulations. Be aware that not every instrument in the library will have *all* articulations. For example, brass instruments don't have trills, and woodwind instruments don't have doits. Here is a brief description of each articulation in the library.

LEGATO

Two legato transition types are available: standard agile legato (up to an octave range) and glissando legato (up to a P4). Play overlapping notes to trigger legato transitions. The velocity of the target note determines which transition type is used. The LEGATO X-OVER control (see Advanced) sets the velocity threshold below which glissando transitions are used.

As with SUSTAIN, the velocity of the first note of a phrase selects the attack type (standard, sforzando, or slow). Repeating a note shortly after releasing the key will trigger a special legato repetition sample, though this can also be achieved using the dedicated repetition keys. Dynamics and volume are controlled by CC1 and CC11.

SUSTAIN

A polyphonic articulation with up to three attack types — standard, sforzando, and slow — selected by velocity on a per-note basis. Repetition keys provide access to accented sustain repetitions (tongued and breath). Dynamics are controlled by CC1 and CC11.

LEGATO TO SHORT

A monophonic helper articulation that alternates between long and short notes. The first note played will always be long. If the next note overlaps with it, a special transition to a short note is played, after which the long-short pattern resets and continues. Any note that does not overlap with the previous note triggers a long note and restarts the pattern.

SHORT

A standard staccatissimo articulation. Use the repetition keys to access dedicated performance repetition samples. Short notes played immediately after a long note (sustain, tenuto, etc.) at the same pitch will use special performance-based long-to-short samples.

TENUTO

Medium-length performance samples with a slight accent and dynamic shape, ideal for mid-phrase notes in ensemble writing. Two lengths are available.

SWELL

Sforzando-to-crescendo performance samples. Two lengths are available.

FALL SHORT

A quick fall from the played note to an indeterminate pitch.

FALL LONG

A long fall from the played note to an indeterminate pitch.

GRACE NOTE SHORT

A short note approached by a grace note a semitone below. Flute only: performance repetitions are triggered automatically when repeated notes are played at the same pitch.

GRACE NOTE LONG

A long note approached by a grace note a semitone below. Performance repetitions are triggered automatically when repeated notes are played at the same pitch.

RIP

A 3-note chromatic rip into a short note.

TRILLS LONG

(Woodwinds only) Long trills that loop continuously while a key is held. See the Trills Arranger section for details.

TRILLS SHORT

(Woodwinds only) Short trills. See the Trills Arranger section for details.

RUN LEGATO

(Woodwinds only) Play overlapping notes to create custom runs or quick phrases. Optimized for scalar runs with intervals of up to a minor 3rd between notes. Dynamics are controlled via velocity, making it easy to perform emphasized note groupings.

RUN ARRANGER

(Woodwinds only) See the Runs Arranger section for details.

DOIT

(Brass only) An upward pitch glide away from a note — the upward equivalent of a fall.

FLOP

(Brass only) A fall from an indeterminate pitch down to a specific short note. Well suited to the beginning of a phrase.

RISE TO SHORT

(Brass only) A glissando from an indeterminate pitch up to a short note.

RISE TO LONG

(Brass only) A glissando from an indeterminate pitch up to a long note.

BEND

(Brass only) A long note that begins on pitch, bends downward, then returns to the starting pitch.

SCOOP

(Brass only) A long note with a subtle upward pitch bend into the target pitch from below.

ARTICULATION CONTROL

SPACE AGE COLORS gives you a user-configurable way to select between the library's numerous articulations.

KEY SWITCH

Each instrument has a dedicated key range for articulation key switches. For high-register instruments (flutes, trumpet, English horn), these key switches begin on C0. For low-register instruments, they begin on E4.

Each key switch corresponds to an articulation, as displayed on the **PERFORM** page. Playing one of the key switches selects the corresponding articulation makes it active. The selection will remain active until a different articulation is activated.

MIDI CC

It is also possible to set the current articulation via MIDI CC message. This has the advantage that DAWs will "chase" MIDI CC messages.

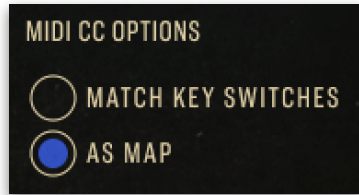
SET ARTICULATION VIA

Chose whether articulations will be able to be selected via key switch, MIDI CC, or both. (Articulations can always be selected directly via user interface).



MIDI CC OPTIONS

On the ADVANCED page, you will find a number of options to refine the behavior of this method.



MATCH KEY SWITCHES will set articulation CC values to match the key switch layout. Ex. incoming message with value of 0 will match first key switch, value of 1 will match 2nd key switch, and so on.

AS MAP will assume incoming CC values use the proprietary Authentic Soundware articulation mapping. See the documentation folder for the specifications on how articulations are mapped using this protocol.

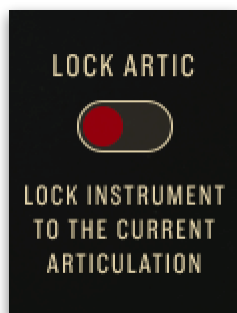
USER CC

The specific CC used to change articulations can be set via the value edit field on the ADVANCED page. The default CC is 32 (program change). Any CC between 32 and 99 may be used. CCs above 99 are reserved for internal modulators.



LOCK ARTIC

It is possible to lock the instrument to the current articulation using the LOCK ARTIC button on the ADVANCED page. If on, all incoming articulation change events will be ignored.



SPECIAL KEYS

REPETITION KEYS

Dedicated repetition keys will trigger a repetition sample of all held notes that is consistent with the current artic, or in the case of sustains, available alternate types.

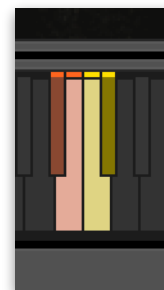


Fig. — Special Keys

ALTERNATE REPETITION TYPES

For the core instruments (Flute, Bass Clarinet, Trumpet, and Trombone) additional repetition types are available when the SUSTAIN articulation is active. The velocity with which the repetition key is played determines the type used:

Velocity	Articulation Used
120 - 127	Breath Accent Repetition
100 - 119	Accented Tongued Repetition
1 - 99	Standard Tongued Repetition

The specific type of repetition used will be displayed in the performance feedback area of the user interface.



Fig. — Performance feedback

FALL AND DOIT TRIGGER KEYS

Core instruments (Flute, Bass Clarinet, Trumpet, and Trombone) offer FALL and DOIT (brass only) trigger keys. Playing one of these keys while a long note(s) is held, will trigger a release of all held notes with either a fall or a doit respectively.

SCALE CONTROLS

The scale controls are shared by both the **Trills Arranger** and **Runs Arranger**.

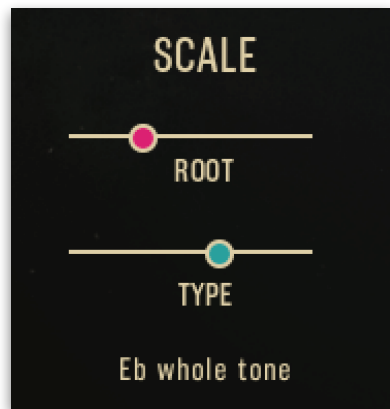


Fig. — Scale Controls

ROOT sets the key of the scale (i.e. C, Bb, F, etc). It's also possible to set the scale root using the key switches from C-2 to B-2.

SCALE sets the type of scale (i.e. major, minor, diminished etc).

Both controls also support MIDI automation and Host Automation directly via your DAW.

TRILLS ARRANGER

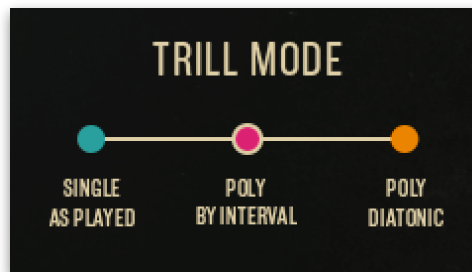
Woodwind instruments in **SPACE AGE COLORS** have a comprehensive offering in terms of sampled trills of various intervals. The Trills Arranger allows you to access the available trills in simple and powerful ways.

NOTE: *The main flute instrument offers trills in intervals of a minor 2nd through to a major 3rd. The Alto Flute, Bass Clarinet, English Horn and Espressivo Flute have only minor 2nd and major 2nd trills.*

TRILL MODE

The TRILL MODE control allows you to select from three different methods of playing trills. The three modes are:

- SINGLE AS PLAYED
- POLY BY INTERVAL
- POLY DIATONIC



SINGLE AS PLAYED

Simultaneously play two notes within the available trill range of the current instrument to play a trill between those two notes.

POLY BY INTERVAL

All notes played will trigger a trill with the same interval (as set by the INTERVAL slider)

POLY DIATONIC

This mode is useful for playing polyphonic trills in a given key. All notes played will trigger a trill that is diatonic to the current scale settings (see **SCALE CONTROLS**). If a note is played that does not belong to the current scale, no note or trill will sound. The behavior of this mode can be further refined using the INTERVAL PEF control (see below)

INTERVAL PREF.

This control sets the preferred trill interval (2nds or 3rds) to use in POLY DIATONIC mode. If set to 3rds, it is possible to play chord trills that are diatonic to your music. For example, to play a trill between the notes of a C major triad, set to 3rds and play a C and an E.

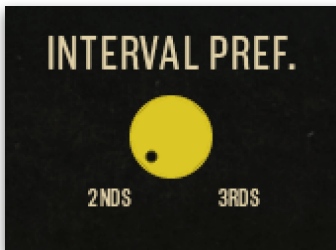


Fig. — Interval Pref for POLY DIATONIC mode.

INTERVAL SELECT

Adjust the slider to set the interval that will be used if TRILL MODE is set to POLY BY INTERVAL. Recall that the not all instruments have the full range available.

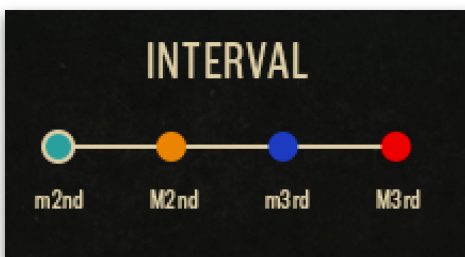


Fig. — Interval select for POLY BY INTERVAL mode.

RUNS ARRANGER

WHY A RUNS ARRANGER?

Typically, runs are sampled as a complete performance. The advantages of doing it this way are that the runs sound realistic and are easy to use. However, there are several drawbacks as well.

- No control over start and end notes
- Limited selection of scale types
- Only limited choice of run lengths (usually only multiples of an octave)
- Runs sampled this way almost always end on a short note

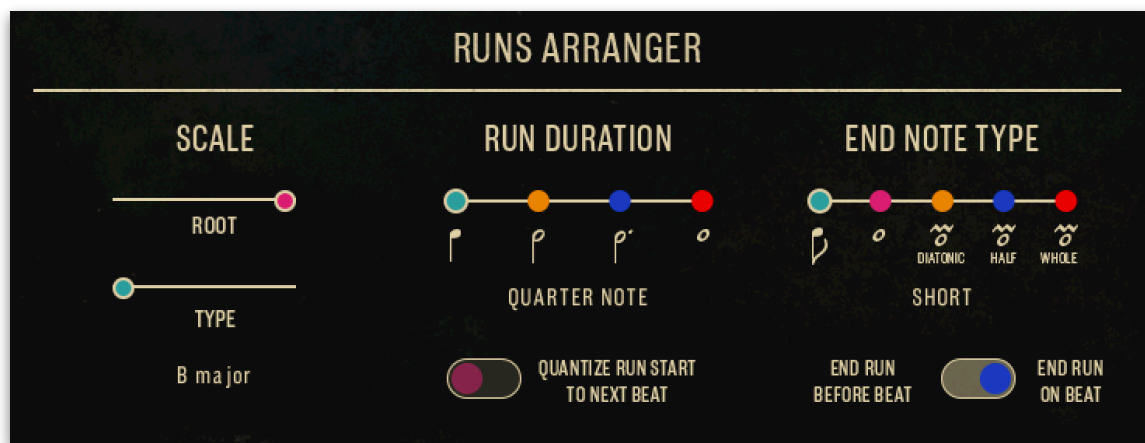


Fig. — The Runs Arranger

The Runs Arranger overcomes these limitations by combining a realistic performance-sampled run legato articulation with a freely configurable system. You can play runs of almost any scale type, in any key, from any note in the scale to any other note in the scale.

You get further control over the duration of the run, the type of end note the run resolves to (short, long, trill), and the rhythmic timing of the run.

You also have control over the *dynamics* of the run, which can be gradual! (ie soft to loud, or loud to soft)

BASIC USE

Here are basic steps to play a run using the Runs Arranger:

1. Set a key using the ROOT slider. (See SCALE CONTROLS above)
2. Choose one of the scale types from the SCALE slider. (See SCALE CONTROLS above)
3. Set a run duration using the DURATION slider (see below)
4. Use the END NOTE TYPE control to select one of the available notes types the run will resolve to.
5. Play a start note (that must be a note in the current scale) then play a target end note (which also must belong to the current scale)

THINGS TO KNOW:

- Upon playing the target end note, the run will be played immediately, unless QUANTIZE RUN START TO NEXT BEAT is on. (see below)
- If the end note is above the start note, the run goes up. If the end note is below the start note, the run goes down.
- The notes between the start and end note will be spaced out evenly to fit within the set duration of the run
- The volume/dynamic level of each note will be set by scaling gradually between the velocity with which the start note was played to the velocity of the end note. This allows you to create a crescendo or decrescendo over the duration of the run
- If either the start note or target end note do not belong to the current scale settings, the run will not play and you will be prompted to begin again with a new start note.

DURATION

The duration slider sets the overall duration of the run using rhythmic values. The number of notes between the start and end notes will be played with an even duration to fill the overall duration of the run. For example, a run spanning 4 notes with an overall duration of one quarter note results in four 16th notes.

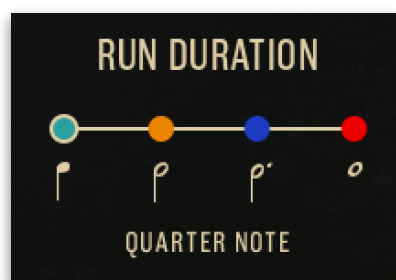


Fig. — Duration slider

END NOTE TYPE

The ability to choose an end type greatly expands the types of musical gestures possible. The available options are:

- Short
- Long — the velocity of the end note will be used to set a new CC1 value for the sustained note. Once the note is played, its dynamics can further be shaped using CC1
- Trill diatonic — plays a trill based on current settings of the scale controls (recall that the scale controls are shared by both the Trills and Runs arranger)
- Trill m2
- Trill M2

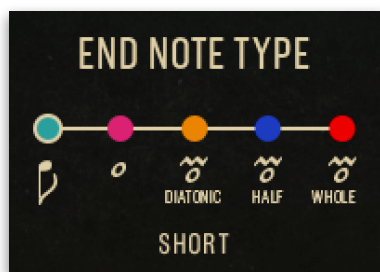
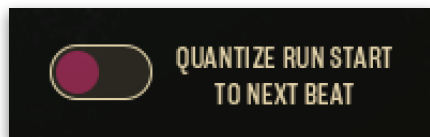


Fig. — End Note slider

QUANTIZE RUN START TO NEXT BEAT

If this control is on, when a valid target end note of a run is played, the run will not play immediately. Instead, the run will begin to play on the next beat.



END RUN ON / BEFORE BEAT

This control affects the duration of each note in the run to allow the run to resolve as needed for your composition.



If this control is set to END RUN ON BEAT, the duration of notes will be divided so that the last note of the run will end *on* the next beat (relative to the duration of the run). Example: A one octave C major scale played from C to C over a quarter note duration would result in a septuplet (7 notes) with the C landing on the next quarter note.

If the control is set to END NOTE BEFORE BEAT, the duration of notes will be divided so that the last note of the run will end *before* the next beat. Example: A one octave C major scale played from C to C over a quarter note duration results in eight 32nd notes, with the final C being played before the next quarter note. This is useful for situations where you wish to end a run based on a particular scale before a chord change.

ODDS & ENDS

MIDI CC11 EXPRESSION

All the articulations in the library respond MIDI CC11 as a means to modulate volume. While MIDI CC7 controls the volume of the final output level of the instrument, CC11 modulates volume at the event level before any master effects or reverb have been applied. It is a more subtle way to shape the dynamics of your performance.

RESET KEY

Playing the reset key (A -1) will manually reset the round robin position for all articulations.

SUPPORT & RESOURCES

To watch a library of helpful video tutorials about the library, please visit our YouTube channel or the library's product page on our website:

<https://authentic-soundware.com/products/space-age-colors-vol1>

If you need any more help using the library, please do not hesitate to get in touch via the contact page on our website:

<https://authentic-soundware.com/contact>