



IRCAM **2** SOLO INSTRUMENTS

Soundbank Manual

Software Version 2.0
EN 200701

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Introduction



IRCAM Solo Instruments 2

The Avant-Garde Solo Instrument Collection

Featuring over 550 different playing styles performed by professional instrumentalists and recorded in the world-renowned IRCAM Institute, IRCAM Solo Instruments 2 presents a vivid and detailed exposé of 16 orchestral instruments. Each instrument includes both standard playing styles and numerous advanced and experimental articulations, providing a sophisticated and creative sound resource for modern composers and producers looking for more natural, varied and unique instrumental sounds. IRCAM Solo Instruments 2 allows users to go beyond the basic playing styles presented in typical sample libraries, adding depth and detail that's simply not available elsewhere.

Building on decades of expertise and research in acoustics and sound recording, UVI and IRCAM recruited the finest musicians, artistic directors and engineers available to produce IRCAM Solo Instruments 2. A massive endeavour, years in the making, we're proud to present to you this seamless blend of traditional and experimental techniques. Old world instruments meet new world performers in this deep and profound library exploring the broader spectrum of sounds possible from these beloved instruments.

A MODERN CLASSIC

With over 550 playing techniques comprising classical, experimental, and extended styles, IRCAM Solo Instruments 2 is unparalleled in scope and depth. Discover the unique and intricate voice of each instrument with the highest fidelity. Techniques like multi-phonics, aeolian, hit-on-body, buzz and crushed, transitions like Sul tasto, Ordinario, and Ordinario to Sul ponticello are all covered.

OLD AND NEW WORLDS

With over 400 presets you have instant access to a huge variety of instrumental variation. Easily switch between modern and classical techniques to find what works best in your music, Italian titles most often represent traditional styles while English names indicate contemporary techniques.

PERFORMANCE-ORIENTED

IRCAM Solo Instruments 2 makes tremendous use of key switch groups, allowing you to seamlessly navigate the different tones that each instrument is capable of. Certain groups also include special parameters unique to their category, such as stringed instruments, which were recorded string by string, allowing you to choose which string you would like to play a note on via the key switch, for maximum control over timbre.

IMPROVED WORKFLOW

An all-new user interface dramatically enhances the aesthetics and usability of ISI2, placing everything you need in an intuitive, clearly organized and modern panel. From the new Keyswitch HUD to improved performance and effect sections, the new design simplifies and improves use across all instruments.

Whether you're looking for your first high-quality instrument library or to take your instrumentation and production to the next level, IRCAM Solo Instruments 2 is a remarkable resource that provides immaculate sound quality and unique samples found nowhere else.

Minimum System Requirements

- Latest version of UVI Workstation or Falcon
- 10.53GB of disk space

For more information on the installation process, please refer to the document: [Soundbank Installation Guide](#)

The Players

Don't forget that the most important actors of this kind of project are the players, especially for solo instruments, where musical experience and playing techniques are essential. IRCAM did collaborate with the very best musicians to achieve an exceptional and musical result. Each instrument and sample has a natural human sound.

We are proud to introduce these 16 inspired musicians to you:

Hae-Sun Kang – Violin

Soloist for the Ensemble InterContemporain since 1994, concertmaster of the Orchestre de Paris, and winner of several international competitions, Hae-Sun Kang is a professor at the Conservatoire National Supérieur de Musique de Paris.

Pascal Robault – Viola

Violinist and violist, Pascal Robault won several international prizes like the Evian International String Quartet Competition. He has participated in numerous concerts, exploring the most vast and varied forms of the chamber and contemporary music repertoires, performing with groups such as the Ensemble InterContemporain, Alternance, and Court-circuit.

Antoine Ladrette – Cello

– Instrument Played: Caussin, France, end of XIX century.
A former student of André Navarra and Bernard Michelin at the Conservatoire de Paris, André Ladrette developed a taste for early music, driving him to participate in groups such as Les Arts Florissants, La Chappelle Royale, La Grande Ecurie et la Chambre du Roy, Les Musiciens du Louvre, the London Fortepiano Trio, and, for fifteen years, the Stradivaria Ensemble directed by Daniel Cuiller.

Didier Meu – Contrabass

– Instrument Played: 3/4, Germany, end of XIX century
Member of the ensembles Court-circuit, Sillage, and Fa, he also performs on a regular basis with Ars Nova, the Ensemble InterContemporain, the Ensemble Modern, and the Ensemble Recherche. Didier Meu works in close collaboration with Ircam. He also created the Acrobass association, a group devoted to promoting instruments with a bass range and is also involved in projects where jazz and contemporary music intersect.

Jens McManama – French Horn

Born in Portland, Oregon, Jens McManama performed his first solo concert at the age of thirteen with the Seattle Orchestra. After studying in Cleveland with Myron Bloom, he became the horn soloist at La Scala in Milan under the direction of Claudio Abbado. As a soloist for the Ensemble InterContemporain since 1979, Jens McManama performed in numbers of pieces like the premiere of Karlheinz Stockhausen's In Freundschaft arranged for horn in Baden-Baden in 1988.

Laurent Bomont – Trumpet

Admitted to the Conservatoire national supérieur de musique de Paris in 1989, he won first prize in chamber music in 1991, followed by a first prize in trumpet performance the next year. Then he was invited to perform on a regular basis as a soloist at various festivals, and with prominent orchestras and groups. He has performed under the direction of Christoph von Dohnany, Sir Simon Rattle, Sir Georg Solti, James Conlon, Peter Eötvös, David Robertson... as well as Pierre Boulez.

Benny Sluchin – Trombone

Benny Sluchin studied music at the Conservatory of Tel Aviv, his hometown, and at the Academy of Music in Jerusalem. Sluchin played with the Israel Philharmonic Orchestra for two years before becoming a co-soloist in the Jerusalem Symphony Orchestra (Radio Orchestra) where he remained for four years. Since 1976, he has been a member of the Ensemble InterContemporain, performing the contemporary repertoire. Benny Sluchin also gives conferences all over the world.

Gerard Buquet – Bass Tuba

– Instrument played: Bass Tuba in F with 6 valves, Germany, manufactured by Fabien Levy
Gerard Buquet has given numerous premieres and has been an invited soloist at many of the major contemporary music festivals. He has played with the Orchestre de Paris, the Orchestre National de France, and the Orchestre Philharmonique de Radio France, as well as in various jazz combos. From 1976 to 2001, Buquet was the tuba player for the Ensemble InterContemporain.

Claude Delangle – Alto Saxophone

– Instrument played: SELMER Série2 n°434775 plated gold
Concert artist, researcher and teacher, Claude Delangle has expanded the contemporary repertoire by working with the greatest composers of our time and by promoting recordings of their work on labels such as BIS, Deutsche Grammophon, Harmonia Mundi, Erato and Věraný. he has worked with Pierre Boulez, D. Robertson, P. Eötvös, K. Nagano, E.P. Salonen, and M.W. Chung. Delangle's research on saxophone acoustics has resulted in a collaboration with Henri-Selmer-Paris in the creation of their prototypes.

Catherine Bowie – Flute in C

Catherine Bowie began her musical studies in her native New Zealand. Winner of the Young Musicians Competition, she entered the Conservatoire national supérieur de Paris, where she studied with Michel Debost and Pierre-Yves Artaud. A member of Ensemble Court-circuit from 1991 to 2002, she currently lives in New Zealand and plays with the Auckland Philharmonia.

The Players

Helene De Villeneuve - Oboe

In October 1994, she was the winner of the fourth Tokyo International Oboe Contest. From 1992 to 1995 Hélène Devilleneuve played solo oboe for the Flanders Royal Philharmonic Orchestra. She then went on to become the first oboe super-soloist for the Orchestre philharmonique de Radio France in 1995. In the latter domain, she is a part of the ensemble Court-circuit and is regularly invited to play with the Ictus ensemble (Brussels), the Fa ensemble (Dominique My), and more.

Pierre Dutrieu - Clarinet

- Instrument played: Buffet-Crampon Prestige 1996 using Fineber system

His interest in the contemporary repertoire has led him to premiere numerous concert works worldwide. As a soloist, Dutrieu has performed some of the most difficult pieces found in the contemporary repertoire such as the famous Dialogue de l'ombre double by Pierre Boulez. Pierre Dutrieu is a permanent member of the groups Court-circuit, S.I.C. and Sillages, and is regularly invited by other groups, such as the Ensemble InterContemporain.

Laurent Le Chenadec - Bassoon

First place bassoonist at the Conservatoire national supérieur de musique de Paris, Laurent Le Chenadec has played the modern bassoon with the Paris-Bastille octet, the Ensemble InterContemporain under the direction of Pierre Boulez, and the group Court-circuit.

Tania Chagnot - Guitar

- Instrument played : Daniel Friederich n°627

Winner of numerous international competitions, Tania Chagnot has given concerts all over the world, and has participated in radio and television programs in Europe and in the United States. Although Tania feels her vocation is to spread knowledge of contemporary music, especially through premiering new works, her repertoire extends from early music to today's music.

Virginie Tarrete - Harp

After having completed her studies at the Conservatoire national supérieur de musique de Paris, where she took first place in both harp performance and chamber music, she continued her studies with Ursula Holliger at the Staatliche Hochschule für Musik in Freiburg. Soloist in the ensemble l'itinéraire, a large part of Virginie Tarrête's performance activity is dedicated to contemporary music, which has led to numerous collaborations with composers like Mark André Dalbavie, Klaus Huber, Helmut Lachenmann...

Pascal Contet - Accordion

- Instrument played: ZEROSETTE number B32C64T58 Levy special

Virtuoso with an impressive reputation, festival director, accordion collector, and lecturer, Pascal Contet isn't afraid to take risks in order to make his instrument vibrate. He has improvised with Joëlle Léandre, Andy Emler, Jean-Pierre Drouet. In addition, has collaborated with Pierre Boulez.

About IRCAM



IRCAM Centre Pompidou

<http://www.ircam.fr/>

In 1969 Georges Pompidou initiated the establishment of the Institut de Recherche et Coordination Acoustique/Musique [Institute for music/acoustic research and coordination] entrusting its direction to the composer and conductor Pierre Boulez. IRCAM became, and remains today, the only center of its kind across the globe, dedicated to contemporary musical research and production and linked to the Centre Pompidou.

Initially the project of one man, Pierre Boulez, composer, conductor and author of several works, the project to create IRCAM incarnated the utopian aspirations and aesthetic conceptions of its founder.

His objective was to bring science and art together in order to widen instrumentarium and rejuvenate musical language. In the late 1970's IRCAM offered the most advanced reflection into computer music in the world.

With the arrival of Laurent Bayle in 1992, the institution opened its doors to new artistic forms and worked at attracting a larger public, notably via the establishment of the Agora festival. In addition, anticipating the importance of the Internet the Forum went online enabling IRCAM's "know-how" to be accessed across the entire globe.

In 2002, the philosopher Bernard Stiegler took over IRCAM's direction, reaffirming the primary vocation of the institute: the coordination between research and creation. Seeking to renew relations between art and science, IRCAM's project has both feet firmly based in contemporary questions such as the links between cultural industries and creation.

Strongly supported by the presence of composers and artists invited to dialogue with the scientific teams, IRCAM contributes to debates incited by current issues, whether theoretical, musical, aesthetical or political.

Research & Development

IRCAM provides a unique framework to welcome and coordinate various scientific ways of approaching music, including physics (acoustics, mechanics), signal processing, computer science, cognitive psychology and musicology. Activities are structured according to specific themes, entrusted to specialized teams. Each team assumes responsibility for all the work carried out within its domain: research, software development, contracts, collaborative projects, and diffusion.

The personnel working within IRCAM's Department of Research and Development (90 researchers, engineers, post-graduates, technicians and administration staff) under the direction of Hugues Vinet.

Interface



1 ► Keyswitch Layer

Change the active layer; MIDI note at right can also be used to switch between layers

2 ► Stretch

Accelerate/decelerate the played sample from 0.5x to 2x (available only for a selection of presets or layers)

3 ► Play Mode

» Play Mode

Select the play mode

Polyphonic - Standard polyphonic mode, allow the voicing of multiple notes simultaneously

Monophonic - Standard monophonic mode, only one note can be voiced at a time, previous notes are cutoff as new notes are struck

Legato - Monophonic mode with portamento/legato fade control and script processes to mimic the real behaviour

Poly Legato - Polyphonic legato mode. Ideals for playing chords and legato melodic lines

Portamento - Monophonic mode with portamento/legato fade control. New notes bend into pitch from the direction of last note struck. Ideal for the "classic" glissando, or a stepped portamento depending on the instrument

Poly Portamento - Polyphonic portamento mode. Ideal for possibility of playing chords and portamento melodic lines

» Portamento On Pedal (Legato modes only)

Use a Sustain pedal to switch between legato and portamento modes

» Range (Portamento modes only)

Set the maximum portamento range: if the note is out of the range, the play mode will switch to Legato. For portamento stepped, it sets the number of steps

» Time

Adjust the rate at which new notes arrive at full volume in Legato modes. And adjust the duration of pitch bend in Portamento modes

» Auto (Legato and Portamento modes only)

Activates a time detector between the played notes, and automatically adjusts the fade time accordingly. If a trill is played with a long fade time, the value will automatically adjust to a lower value.

» By String (Strings instruments only)

Select the vertical position mode
Classic - Changes the played string immediately

Advanced - Play with virtual hand positioning

» Force String On/Off

Click to force use of the selected string

» String Force Selection

Select the string to play

Interface



4 ► Amplitude

- » **Attack**
After triggering a note, the time until full note volume is met
- » **Release**
After a note is released, the time it takes to fade to ∞

5 ► Dynamic

- » **Amount**
Set the dynamic range valid for all expression modes
- » **Curve**
Drag to remap the MIDI information for dynamics (Velocity, Modwheel...) according to curve

6 ► Expression

- » **Expression Mode**
Select the expression mode
Velocity - Note velocity determines note volume and timbre (when relevant).
Click on the Constant to play with fixed velocity value
Modwheel - Use your MIDI controllers Mod Wheel to determine note volume and timbre
Poly Aftertouch - Use the MIDI Poly Aftertouch information to determine note volume and timbre
MPE - Use your MPE controllers Y (ABS or REL) or Z axis controller to determine note volume and timbre, and X axis to control the pitch
- » **Expand Range**
Expands the playable range beyond the actual instrument

7 ► Timber

- » **Color**
Shifts the tonal colour based on adjacent samples

8 ► Equalizer

- » **Power**
- » **Bass / Mid / Treble**
Adjust band gain/attenuation (+/-15dB)

9 ► IR Reverb

- » **Power**
- » **Impulse Response Menu [IR]**
Select the reverbs room shape
- » **Dry**
Adjust the amount of Dry signal
- » **Wet**
Adjust the amount of Wet signal

Layers & Keyswitches - Flute

Classical KS

Ordinario.....	C1	Fortepiano	A1
Sforzando.....	C#1		
Staccato	D1		
Flatterzunge	D#1		
Trill min 2.....	E1		
Trill maj 2.....	F1		
Pizzcato.....	F#1		
0.5s.....	G1		
1s.....	G#1		



Durations KS

0.5s.....	C2
1s.....	C#2



Trills KS

Trill min 2.....	C1
Trill maj 2.....	C#1



Extended KS

Aeolian & Ordinario.....	C1	Key Click.....	A1
Aeolian	C#1	Tongue Ram	A#1
Quatertones Ordinario	D1		
Harmonic Fingering.....	D#1		
Discolored Fingering.....	E1		
Play & Sing C4.....	F1		
Play & Sing Unison.....	F#1		
Multiphonics Menu	G1		
Jet Whistle.....	G#1		



Red keys are key switches. Blue keys are string select switches. Yello keys are extended range of the Instrument. Gray keys have no sample mapped to them.

Layers & Keyswitches - Flute

Aeolian KS

Aeolian & Ordinario C1
Aeolian C#1



Finger Modes KS

Harmonic Fingering C1
Discolored Fingering C#1



FX KS

Jet Whistle C1
Key Click C#1
Tangue Ram. D1



Play & Sing KS

Play & Sing C4 C1
Play & Sing Unison C#1



Red keys are key switches. Blue keys are string select switches. Yello keys are extended range of the Instrument. Gray keys have no sample mapped to them.

Layers & Keyswitches - Flute

Transitions KS

Ordinario.....C1
Ordinario to AeolianC#1
Aeolian to OrdinarioD1
Ordinario to Flatterzunge .D#1
Flatterzunge to Ordinario .E1
Crescendo.....F1
Crescendo to Decrescendo F#1
DecrescendoG1
Chromatic ScaleG#1



Crescendo & Decrescendo KS

Crescendo.....C1
Crescendo to Decrescendo C#1
DecrescendoD1



Ordinario & Aeolian KS

Ordinario to AeolianC1
Aeolian to OrdinarioC#1



Ordinario to Flatterzunge KS

Ordinario to Flatterzunge .C1
Flatterzunge to Ordinario .C#1



Red keys are key switches. Blue keys are string select switches. Yello keys are extended range of the Instrument. Gray keys have no sample mapped to them.

Layers & Keyswitches - Oboe

Classical KS

Ordinario.....	C1	1s.....	A1
Vibrato.....	C#1		
Sforzando.....	D1		
Staccato.....	D#1		
Flutterzunge.....	E1		
Fortepiano.....	F1		
Trill min 2.....	F#1		
Trill maj 2.....	G1		
0.5s.....	G#1		



Durations KS

0.5s.....	C2
1s.....	C#2



Trills KS

Trill maj2.....	C1
Trill min2.....	C#1



Extended KS

Mute Ordinario.....	C1	Key Click.....	A1
Quatertones Ordinario.....	C#1		
Harmonic Fingering.....	D1		
Discolored Fingering.....	D#1		
Double Trill maj2 Up.....	E1		
Double Trill min2 Up.....	F1		
Multiphonics Menu.....	F#1		
Blow Without Reed.....	G1		
Kiss.....	G#1		



Red keys are key switches. Blue keys are string select switches. Yello keys are extended range of the Instrument. Gray keys have no sample mapped to them.

Layers & Keyswitches - Oboe

Double Trill KS

Double Trill maj2 Up C1
Double Trill min2 Up C#1



Finger Modes KS

Harmonic Fingering C1
Discolored Fingering C#1



FX KS

Blow Without Reed C1
Kiss C#1
Key Click D1



Transitions KS

Ordinario C1
Crescendo C#1
Crescendo to Decrescendo D1
Decrescendo D#1
Lip Glissando Down Slow E1
Lip Glissando Down Medium F1
Lip Glissando Down Fast F#1
Chromatic Scale G1



Red keys are key switches. Blue keys are string select switches. Yello keys are extended range of the Instrument. Gray keys have no sample mapped to them.

Layers & Keyswitches - Oboe

Crescendo & Decrescendo KS

Crescendo.....C1
Crescendo to Decrescendo C#1
DecrescendoD1



Lip Glissando KS

Lip Glissando Down SlowC1
Lip Glissando Down Medium C#1
Lip Glissando Down Fast.....D1
Lip Glissando Up SlowD#1
Lip Glissando Up Medium ...E1
Lip Glissando Up Fast.....F1

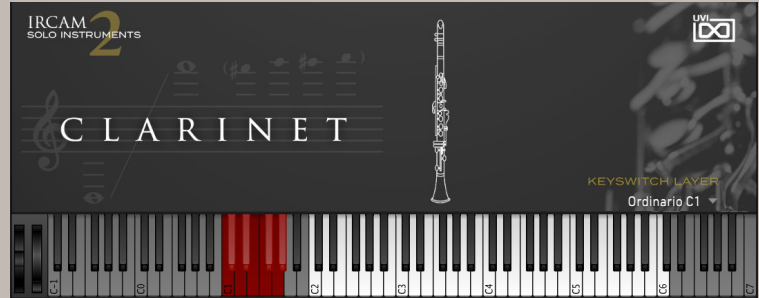


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Layers & Keyswitches - Clarinet

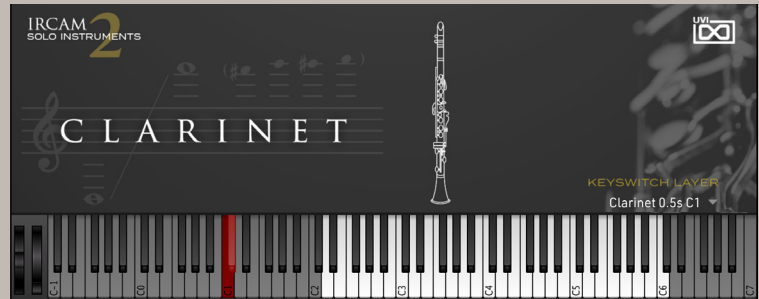
Classical KS

Ordinario.....	C1
Sforzando.....	C#1
Staccato.....	D1
Flatterzunge.....	D#1
Trill min 2.....	E1
Trill maj 2.....	F1
0.5s.....	F#1
1s.....	G1
Fortepiano.....	G#1



Durations KS

0.5s.....	C1
1s.....	C#1



Trills KS

Trill min 2.....	C1
Trill maj 2.....	C#1



Extended KS

Aeolian & Ordinario.....	C1
Quatertones Ordinario.....	C#1
Multiphonics Menu.....	D1
Key Click.....	D#1

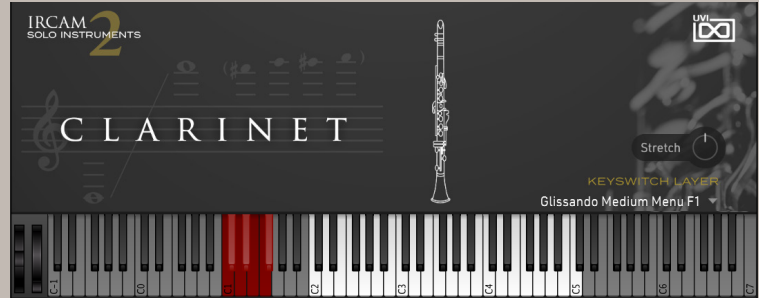


Red keys are key switches. Blue keys are string select switches. Yello keys are extended range of the Instrument. Gray keys have no sample mapped to them.

Layers & Keyswitches - Clarinet

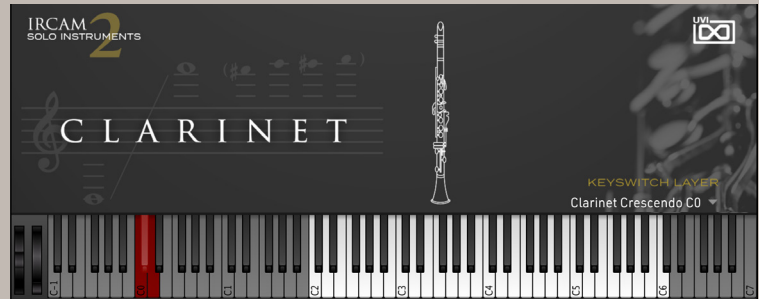
Transitions KS

Ordinario.....C1
Crescendo.....C#1
Crescendo to Decrescendo D1
DecrescendoD#1
Glissando Slow Menu.....E1
Glissando Medium Menu....F1
Glissando Fast MenuF#1



Crescendo & Decrescendo KS

Crescendo.....C1
Crescendo to Decrescendo C#1
DecrescendoD1



Red keys are key switches. Blue keys are string select switches. Yello keys are extended range of the Instrument. Gray keys have no sample mapped to them.

Layers & Keyswitches - Bassoon

Classical KS

Ordinario.....C0	Fortepiano.....A0
Vibrato.....C#0	
Sforzando.....D0	
Staccato.....D#0	
Flatterzunge.....E0	
Trill min 2.....F0	
Trill maj 2.....F#0	
0.5s.....G0	
1s.....G#0	



Durations KS

0.5s.....C0
1s.....C#0



Trills KS

Trill min 2.....C0
Trill maj 2.....C#0



Extended KS

Mute Ordinario.....C0
Quatertones Ordinario.....C#0
Harmonic Fingering.....D0
Multiphonics Menu.....D#0
Blow Without Reed.....E0



Red keys are key switches. Blue keys are string select switches. Yello keys are extended range of the Instrument. Gray keys have no sample mapped to them.

Layers & Keyswitches - Bassoon

Transitions KS

Ordinario..... C0	Throat Glissando Up Fast..... A0
Crescendo..... C#0	Chromatic Scale..... A#0
Crescendo to Decrescendo D0	
Decrescendo D#0	
Throat Glissando Down Slow..... E0	
Throat Glissando Down Medium F0	
Throat Glissando Down Fast..... F#0	
Throat Glissando Up Slow G0	
Throat Glissando Up Medium.... G#0	



Crescendo & Decrescendo KS

Crescendo..... C0
Crescendo to Decrescendo C#0
Decrescendo D0



Throat Glissando Down KS

Throat Glissando Down Slow..... C0
Throat Glissando Down Medium C#0
Throat Glissando Down Fast..... D0



Throat Glissando Up KS

Throat Glissando Up Slow C0
Throat Glissando Up Medium.... C#0
Throat Glissando Up Fast D0



Red keys are key switches. Blue keys are string select switches. Yello keys are extended range of the Instrument. Gray keys have no sample mapped to them.

Layers & Keyswitches - Saxophone Alto

Classical KS

Ordinario.....C1
Fortepiano.....C#1
Staccato.....D1
Flatterzunge.....D#1
Trill min 2.....E1
Trill maj 2.....F1



Trills KS

Trill min 2.....C1
Trill maj 2.....C#1



Extended KS

Double Tonguing.....C0	Bisbigliando.....A0
Quatertones Ordinario....C#0	Play & Sing M2 Up.....A#0
Discolored Fingering.....D0	Play & Sing Glissando....B0
Harmonic Fingering.....D#0	Play & Sing Unison.....C1
Slap Pitched.....E0	Multiphonics Menu.....C#1
Slap Unpitched.....F0	Backward.....D1
Exploding Slap Pitched....F#0	Key Click.....D#1
Bell Down to Up.....G0	Aeolian.....E1
Bell Left to Right.....G#0	Blow Without Reed.....F1



Finger Modes KS

Discolored Fingering.....C1
Harmonic Fingering.....C#1



Red keys are key switches. Blue keys are string select switches. Yello keys are extended range of the Instrument. Gray keys have no sample mapped to them.

Layers & Keyswitches - Saxophone Alto

Moving Bell

Bell Down to Up C1
Bell Left to Right..... C#1



Play & Sing

Play & Sing M2 Up C1
Play & Sing Glissando C#1
Play & Sing Unison..... D1



Slap Modes

Slap Pitched..... C1
Slap Unpitched C#1
Exploding Slap Pitched.... D1



Transitions KS

Ordinario..... C1 Chromatic Scale..... A1
Ordinario to Flatterzunge . C#1
Flatterzunge to Ordinario . D1
Crescendo..... D#1
Crescendo to Decrescendo E1
Decrescendo F1
Glissando Slow Menu..... F#1
Glissando Medium Menu.... G1
Glissando Fast Menu G#1



Red keys are key switches. Blue keys are string select switches. Yello keys are extended range of the Instrument. Gray keys have no sample mapped to them.

Layers & Keyswitches - Saxophone Alto

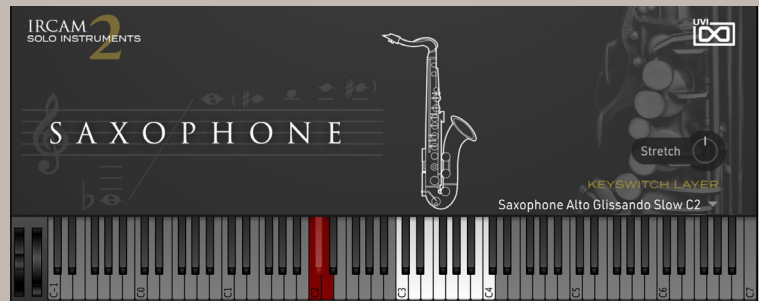
Crescendo & Decrescendo KS

Crescendo.....C1
Crescendo to Decrescendo C#1
DecrescendoD1



Glissando Menu KS

Glissando SlowC2
Glissando Medium.....C#2
Glissando Fast.....D2



Ordinario to Flatterzunge KS

Ordinario to Flatterzunge .C1
Flatterzunge to Ordinario .C#1



FX KS

Alto Harmonics Glissando .C0
Alto KissC#0



Red keys are key switches. Blue keys are string select switches. Yello keys are extended range of the Instrument. Gray keys have no sample mapped to them.

Layers & Keyswitches - French Horn

Classical KS

Ordinario.....	C-1
Sforzando.....	C#-1
Staccato.....	D-1
Flatterzunge.....	D#-1
Trill min 2.....	E-1
Trill maj 2.....	F-1
Fortepiano.....	F#-1
0.5s.....	G-1
1s.....	G#-1



Durations

0.5s.....	C0
1s.....	C#0



Trills KS

Trill min 2.....	C0
Trill maj 2.....	C#0



Extended KS

Mute Ordinario.....	C0
Mute Flatterzunge.....	C#0
Stopped Ordinario.....	D0
Stopped Flatterzunge.....	D#0
Cuivre.....	E0
Slap Pitched.....	F0



Red keys are key switches. Blue keys are string select switches. Yello keys are extended range of the Instrument. Gray keys have no sample mapped to them.

Layers & Keyswitches - French Horn

Transitions KS

Ordinario.....C0
Ordinario to Flatterzunge .C#0
Flatterzunge to Ordinario .D0
Ordinario to Cuivre.....D#0
Cuivre to Ordinario.....E0
Open to StoppedF0
Stopped to OpenF#0
Chromatic Scale.....G0



Crescendo & Decrescendo KS

Crescendo.....C0
Crescendo to Decrescendo C#0
DecrescendoD0



Open & Stopped KS

Open to StoppedC0
Stopped to OpenC#0



Ordinario & Cuivre KS

Ordinario to Cuivre.....C0
Cuivre to Ordinario.....C#0



Red keys are key switches. Blue keys are string select switches. Yello keys are extended range of the Instrument. Gray keys have no sample mapped to them.

Layers & Keyswitches - French Horn

Ordinario to Flatterzunge

Ordinario to Flatterzunge .C0

Flatterzunge to Ordinario .C#0



Red keys are key switches. Blue keys are string select switches. Yello keys are extended range of the Instrument. Gray keys have no sample mapped to them.

Layers & Keyswitches - Trumpet

Classical KS

Ordinario.....	C1
Sforzando.....	C#1
Staccato.....	D1
Flatterzunge.....	D#1
Trill min 2.....	E1
Trill maj 2.....	F1



Durations

0.5s.....	C1
1s.....	C#1



Extended KS

Mute Straight Ordinario.....	C0	Mute Cup Ordinario.....	A0
Mute Straight Flatterzunge.....	C#0	Mute Cup Flatterzunge.....	A#0
Mute Harmon Ordinario.....	D0	Cuiver.....	B0
Mute Harmon Flatterzunge.....	D#0	Pedal Tone.....	C1
Mute Wahwah Ordinario Open.....	E0	Slap Pitched.....	C#1
Mute Wahwah Ordinario Closed....	F0	Vocalize on Harmonics.....	D1
Mute Wahwah Flatterzunge Open....	F#0	Increasing Intervals Legato.....	D#1
Mute Wahwah Closed to Open.....	G0		
Mute Wahwah Open to Closed.....	G#0		



Mute Cup

Mute Cup Ordinario.....	C1
Mute Cup Flatterzunge....	C#1

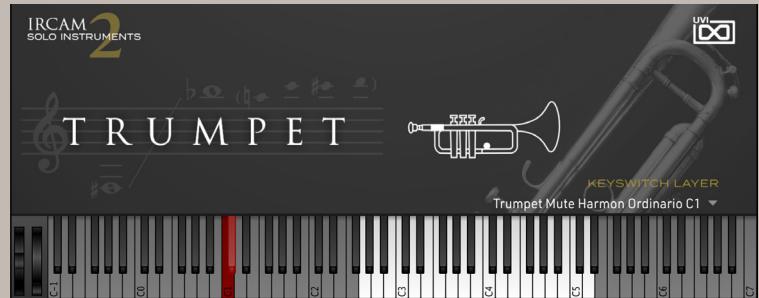


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Layers & Keyswitches - Trumpet

Mute Harmon

Mute Harmon Ordinario ... C1
Mute Harmon Flatterzunge C#1



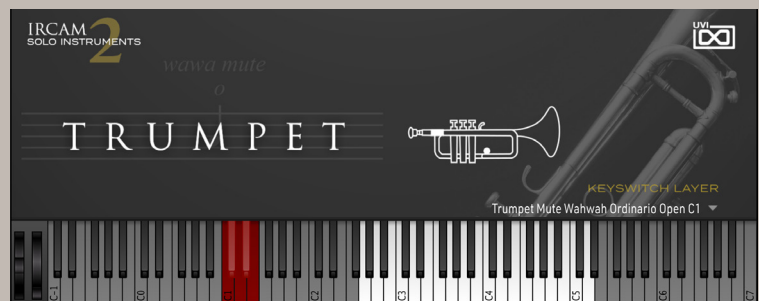
Mute Straight

Mute Straight Ordinario ... C1
Mute Straight Flatterzunge C#1



Mute Wahwah

Mute Wahwah Ordinario Open C1
Mute Wahwah Ordinario Closed C#1
Mute Wahwah Flatterzunge Open .. D1
Mute Wahwah Closed to Open D#1
Mute Wahwah Open to Closed E1



Transitions KS

Ordinario..... C1	Glissando Embouchre Menu. A1
Ordinario to Flatterzunge . C#1	Glissando Harmonics Menu . A#1
Flatterzunge to Ordinario . D1	
Ordinario to Cuivre..... D#1	
Cuivre to Ordinario..... E1	
Crescendo..... F1	
Crescendo to Decrescendo F#1	
Decrescendo G1	
Glissando Half Valve Menu... G#1	

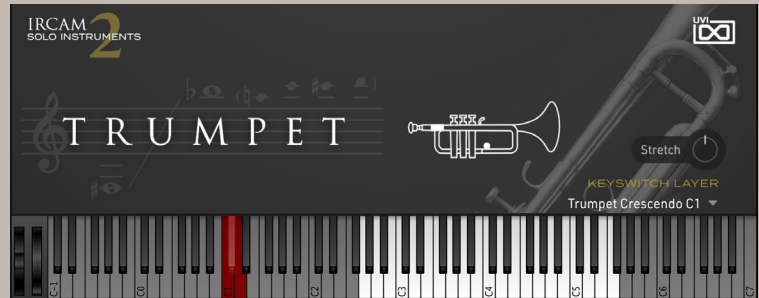


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Layers & Keyswitches - Trumpet

Crescendo & Decrescendo

Crescendo.....C1
Crescendo to Decrescendo C#1
DecrescendoD1



Glissando Menu

Glissando Half Valve Menu...C1
Glissando Embouchre Menu.C#1
Glissando Harmonics Menu .D1



Ordinario & Cuivre

Ordinario to Cuivre.....C1
Cuivre to Ordinario.....C#1



Ordinario to Flatterzunge

Ordinario to Flatterzunge .C1
Flatterzunge to Ordinario .C#1



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Layers & Keyswitches - Trombone

Classical KS

Ordinario..... C-1
Sforzando..... C#-1
Flatterzunge D-1
Fortepiano D#-1
Staccato E-1



Durations

0.5s..... C0
1s..... C#0



Extended KS

Mute Straight Ordinario C-1	Mute Wahwah Open to Closed A-1
Mute Straight Flatterzunge C#-1	Mute Cup Ordinario..... A#-1
Mute Harmon Ordinario..... D-1	Mute Cup Flatterzunge..... B-1
Mute Harmon Flatterzunge..... D#-1	Cuiver C0
Mute Wahwah Ordinario Open E-1	No Mouthpiece..... C#0
Mute Wahwah Ordinario Closed..... F-1	Pedal Tone..... D0
Mute Wahwah Flatterzunge Closed F#-1	Slap Pitched D#0
Mute Wahwah Flatterzunge Open . G-1	
Mute Wahwah Closed to Open C#-1	



Mute Cup

Mute Cup Ordinario..... C0
Mute Cup Flatterzunge.... C#0



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Layers & Keyswitches - Trombone

Mute Harmon

Mute Harmon Ordinario ... C0
Mute Harmon Flatterzunge C#0



Mute Straight

Mute Straight Ordinario ... C0
Mute Straight Flatterzunge C#0



Mute Wahwah

Mute Wahwah Ordinario Open C0
Mute Wahwah Ordinario Closed C#0
Mute Wahwah Flatterzunge Open .. D0
Mute Wahwah Flatterzunge Closed . D#0
Mute Wahwah Closed to Open E0
Mute Wahwah Open to Closed F0



Transitions KS

Ordinario C-1
Ordinario to Flatterzunge . C#-1
Flatterzunge to Ordinario . D-1
Ordinario to Cuivre D#-1
Cuivre to Ordinario E-1
Crescendo F-1
Crescendo to Decrescendo F#-1
Decrescendo G-1
Glissando Menu G#-1



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Layers & Keyswitches - Trombone

Crescendo & Decrescendo

Crescendo.....C0
Crescendo to Decrescendo C#0
DecrescendoD0



Ordinario & Cuivre

Ordinario to Cuivre.....C0
Cuivre to Ordinario.....C#0



Ordinario to Flatterzunge

Ordinario to Flatterzunge .C0
Flatterzunge to Ordinario .C#0



Red keys are key switches. Blue keys are string select switches. Yello keys are extended range of the Instrument. Gray keys have no sample mapped to them.

Layers & Keyswitches - Tuba

Classical KS

Ordinario.....C-1
Fortepiano.....C#-1
Staccato.....D-1
Flatterzunge.....D#-1
Trill min2.....E-1
Trill maj2.....F-1



Finger Modes

Discolored Fingering.....C0
Harmonic Fingering.....C#0



Play & Sing

Play & Sing Unison.....C0
Play & Sing aug4 Up.....C#0
Play & Sing M2 Up.....D0
Play & Sing M7 Up.....D#0
Play & Sing P5 Up.....E0



Slap Modes

Slap Pitched.....C1
Slap Unpitched.....C#1



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Layers & Keyswitches - Tuba

Transitions KS

Ordinario.....C-1
Ordinario to Flatterzunge .C#-1
Flatterzunge to Ordinario .D-1
Crescendo.....D#-1
Crescendo to Decrescendo E-1
DecrescendoF-1
Glissando MenuF#-1
Chromatic ScaleG-1



Crescendo & Decrescendo

Crescendo.....C0
Crescendo to Decrescendo C#0
DecrescendoD0



Ordinario to Flatterzunge

Ordinario to Flatterzunge .C0
Flatterzunge to Ordinario .C#0



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Layers & Keyswitches - Accordion

Classical KS

Ordinario.....C-1
Sforzando.....C#-1
Staccato.....D-1



Ordinario Registers

DBL1.....C-1
DBL2.....C#-1
DBL3.....D-1
DBL4.....D#-1
DBL5.....E-1



Extended KS

Register Combination 1...C-1
Register Combination 2...C#-1
Backwards.....D-1



Transitions KS

Ordinario.....C-1
Crescendo.....C#-1
Crescendo to Decrescendo D-1
Decrescendo.....D#-1



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Layers & Keyswitches - Accordion

Crescendo & Decrescendo

Crescendo..... C-1
Crescendo to Decrescendo C#-1
Decrescendo D-1



FX

Bellowshake..... C0
Breath C#0
Difference Tone D0
Key Click D#0
Tap on Body..... E0



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Layers & Keyswitches - Guitar

Classical KS

Ordinario.....C0
Pizzicato.....C#0
Sul Ponticello.....D0
Sul Tasto.....D#0



Extended KS

Dedillo.....C0
Rasguado.....C#0
Pizzicato Bartok.....D0
Harmonic Fingering.....D#0
High Register.....E0
Slide.....F0
Tap on Body.....F#0
FX.....G0



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Layers & Keyswitches - Harp

Classical KS

Ordinario.....C-1
Ordinario Soft.....C#-1
Ordinario Hard.....D-1
Damped.....D#-1
Bisbigliando.....E-1
Xylophonic.....F-1



Extended KS

Bisbigliando with Stick...C-1
Puzzicato Bartok.....C#-1
Near the Board.....D-1
Near the Board with Nail..D#-1
Near the Peg.....E-1
Harmonic in Wood.....F-1
Tap with Stick.....F#-1
Scratch with Nail.....G-1
Buzzing Pedal.....G#-1
Glissando Menu.....A-1
Glissando with Stick.....A#-1
Glissando with Pedal.....B-1



Glissando Modes Menu

Glissando Menu.....C0
Glissando with Stick.....C#0
Glissando with Pedal.....D0



Near the Board

Near the Board.....C-1
Near the Board with Nail..C#-1



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Layers & Keyswitches - Violin

Classical KS

Ordinario.....C0	Trill maj2.....G#0
Ordinario Non Vibrato....C#0	Trill min2.....A0
Tremolo.....D0	
Fortepiano.....D#0	G-String.....C1
Sforzando.....E0	D-String.....C#1
Staccato.....F0	A-String.....D1
Pizzicato.....F#0	E-String.....D#1
Pizzicato Secco.....G0	



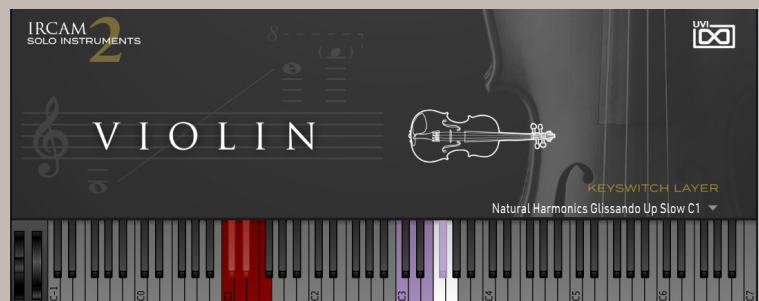
Durations

0.5s.....C1
1s.....C#1



Natural Harmonics Glissandi Menu

Natural Harmonics Glissando Up Slow.....C1
Natural Harmonics Glissando Down Slow....C#1
Natural Harmonics Glissando Up Medium....D1
Natural Harmonics Glissando Down Medium.D#1
Natural Harmonics Glissando Up Fast.....E1
Natural Harmonics Glissando Down Fast.....F1



Muted KS

Lead Mute Ordinario.....C0	G-String.....C1
Lead Mute Non Vibrato....C#0	D-String.....C#1
Lead Mute Tremolo.....D0	A-String.....D1
Mute Ordinario.....D#0	E-String.....D#1
Mute Non Vibrato.....E0	
Mute Tremolo.....F0	



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Layers & Keyswitches - Violin

Crescendo & Decrescendo

Crescendo.....C1
Crescendo to Decrescendo C#1
DecrescendoD1



Ordinario & Pressured

Ordinario to PressuredC0
Pressured to OrdinarioC#0

G-StringC1
D-StringC#1
A-StringD1
E-String.....D#1



Ordinario & Sul Ponticello

Ordinario to Sul Ponticello. C1
Sul Ponticello to Ordinario. C#1



Ordinario & Sul Tasto

Ordinario to Sul Tasto.....C1
Sul Tasto to Ordinario.....C#1



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Layers & Keyswitches - Violin

Ordinario & Tremolo

Ordinario to Tremolo.....C0
Tremolo to Ordinario.....C#0

G-StringC1
D-StringC#1
A-StringD1
E-String.....D#1



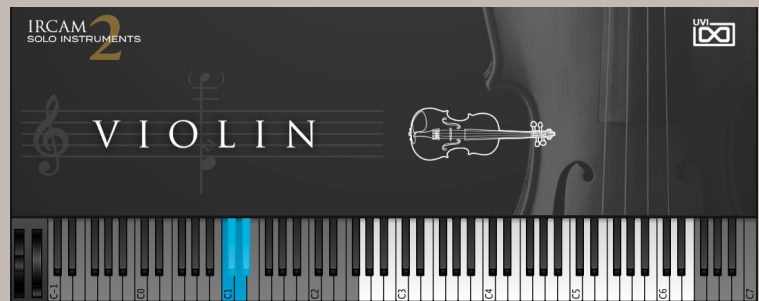
Sul Ponticello & Sul Tasto

Sul Ponticello to Sul Tasto. C1
Sul Tasto to Sul Ponticello. C#1



by String Presets

G-StringC1
D-StringC#1
A-StringD1
E-String.....D#1



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Layers & Keyswitches - Viola

Classical KS

Ordinario.....C0	Trill maj2.....G#0
Ordinario Non Vibrato....C#0	Trill min2.....A0
Tremolo.....D0	
Fortepiano.....D#0	G-String.....C1
Sforzando.....E0	D-String.....C#1
Staccato.....F0	A-String.....D1
Pizzicato.....F#0	E-String.....D#1
Pizzicato Secco.....G0	



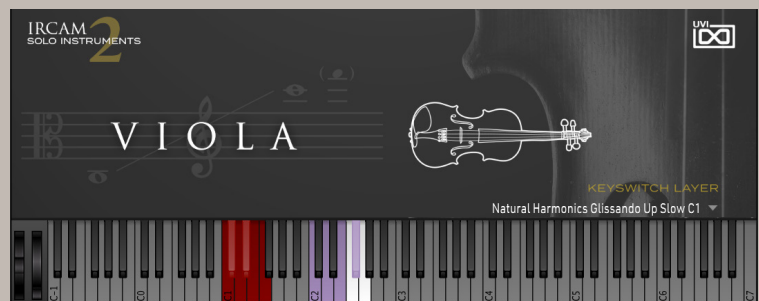
Durations

0.5s.....C1
1s.....C#1



Natural Harmonics Glissandi Nemu

Natural Harmonics Glissando Up Slow.....C1
Natural Harmonics Glissando Down Slow....C#1
Natural Harmonics Glissando Up Medium....D1
Natural Harmonics Glissando Down Medium.D#1
Natural Harmonics Glissando Up Fast.....E1
Natural Harmonics Glissando Down Fast.....F1



Muted KS

Mute Ordinario.....C0	G-String.....C1
Mute Non Vibrato.....C#0	D-String.....C#1
Mute Tremolo.....D0	A-String.....D1
Lead Mute Ordinario.....D#0	E-String.....D#1
Lead Mute Non Vibrato...E0	
Lead Mute Tremolo.....F0	



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Layers & Keyswitches - Viola

Crescendo & Decrescendo

Crescendo.....C1
Crescendo to Decrescendo C#1
DecrescendoD1



Ordinario & Pressured

Ordinario to PressuredC0
Pressured to OrdinarioC#0



Ordinario & Sul Ponticello

Ordinario to Sul Ponticello. C1
Sul Ponticello to Ordinario. C#1



Ordinario & Sul Tasto

Ordinario to Sul Tasto.....C1
Sul Tasto to Ordinario.....C#1



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Layers & Keyswitches - Viola

Ordinario & Tremolo

Ordinario to Tremolo.....C1
Tremolo to Ordinario.....C#1



Sul Ponticello & Sul Tasto

Sul Ponticello to Sul Tasto. C1
Sul Tasto to Sul Ponticello. C#1



by String Presets

G-StringC1
D-StringC#1
A-StringD1
E-String.....D#1



Red keys are key switches. Blue keys are string select switches. Yello keys are extended range of the Instrument. Gray keys have no sample mapped to them.

Layers & Keyswitches - Cello

Classical KS

Ordinario..... C-1	Trill maj2..... G#-1
Ordinario Non Vibrato.... C#-1	Trill min2..... A-1
Tremolo..... D-1	
Fortepiano..... D#-1	G-String C0
Sforzando..... E-1	D-String C#0
Staccato..... F-1	A-String D0
Pizzicato..... F#-1	E-String..... D#0
Pizzicato Secco..... G-1	



Durations

0.5s..... C0
1s..... C#0



Natural Harmonics Glissandi Menu

Natural Harmonics Glissando Up Slow..... C0
Natural Harmonics Glissando Down Slow.... C#0
Natural Harmonics Glissando Up Medium D0
Natural Harmonics Glissando Down Medium . D#0
Natural Harmonics Glissando Up Fast..... E0
Natural Harmonics Glissando Down Fast F0



Muted KS

Lead Mute Ordinario..... C-1	G-String C0
Lead Mute Non Vibrato ... C#-1	D-String C#0
Lead Mute Tremolo..... D-1	A-String D0
Mute Ordinario..... D#-1	E-String..... D#0
Mute Non Vibrato E-1	
Mute Tremolo..... F-1	



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Layers & Keyswitches - Cello

Crescendo & Decrescendo

Crescendo.....C0
Crescendo to Decrescendo C#0
DecrescendoD0



Ordinario & Pressured

Ordinario to PressuredC0
Pressured to OrdinarioC#0



Ordinario & Sul Ponticello

Ordinario to Sul Ponticello. C0
Sul Ponticello to Ordinario. C#0



Ordinario & Sul Tasto

Ordinario to Sul Tasto.....C0
Sul Tasto to Ordinario.....C#0



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Layers & Keyswitches - Cello

Ordinario & Tremolo

Ordinario to Tremolo.....C0

Tremolo to Ordinario.....C#0



Sul Ponticello & Sul Tasto

Sul Ponticello to Sul Tasto .C0

Sul Tasto to Sul Ponticello .C#0



by String Presets

G-StringC0

D-StringC#0

A-StringD0

E-String.....D#0



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Layers & Keyswitches - Contrabass

Classical KS

Ordinario..... C-1	Trill maj2..... G#-1
Ordinario Non Vibrato.... C#-1	Trill min2..... A-1
Tremolo..... D-1	
Fortepiano..... D#-1	G-String C0
Sforzando..... E-1	D-String C#0
Staccato..... F-1	A-String D0
Pizzicato..... F#-1	E-String..... D#0
Pizzicato Secco..... G-1	



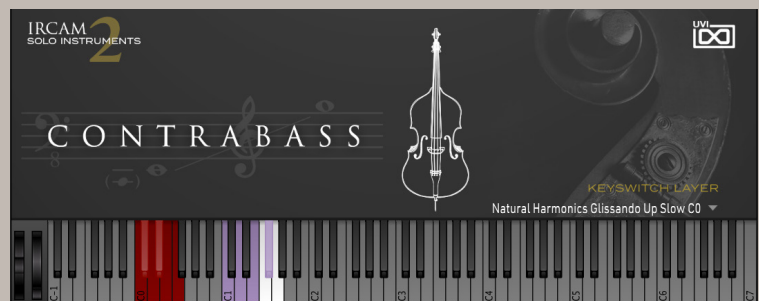
Durations

0.5s..... C-1
1s..... C#-1



Natural Harmonics Glissandi

Natural Harmonics Glissando Up Slow..... C0
Natural Harmonics Glissando Down Slow..... C#0
Natural Harmonics Glissando Up Medium..... D0
Natural Harmonics Glissando Down Medium..... D#0
Natural Harmonics Glissando Up Fast..... E0
Natural Harmonics Glissando Down Fast..... F0



Muted KS

Mute Ordinario..... C-1	G-String C0
Mute Non Vibrato..... C#-1	D-String C#0
Mute Tremolo..... D-1	A-String D0
	E-String..... D#0



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Layers & Keyswitches - Contrabass

Crescendo & Decrescendo

Crescendo.....C0
Crescendo to Decrescendo C#0
DecrescendoD0



Ordinario & Pressured

Ordinario to PressuredC0
Pressured to OrdinarioC#0



Ordinario & Sul Ponticello

Ordinario to Sul Ponticello. C0
Sul Ponticello to Ordinario. C#0



Ordinario & Sul Tasto

Ordinario to Sul Tasto.....C0
Sul Tasto to Ordinario.....C#0



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Layers & Keyswitches - Contrabass

Ordinario & Tremolo

Ordinario to Tremolo.....C0
Tremolo to Ordinario.....C#0



Sul Ponticello & Sul Tasto

Sul Ponticello to Sul Tasto .C0
Sul Tasto to Sul Ponticello .C#0



by String Presets

G-StringC0
D-StringC#0
A-StringD0
E-String.....D#0



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Instrument List

FLUTE (in C)

OBOE
OBOE WITH MUTE

CLARINET (in Bb)

BASSOON
BASSOON WITH MUTE

ALTO SAXOPHONE (in Eb)

FRENCH HORN
FRENCH HORN WITH MUTE

TRUMPET (in C)
TRUMPET in C with CUP MUTE
TRUMPET in C with HARMON MUTE
TRUMPET in C with STRAIGHT MUTE
TRUMPET in C with WAWA MUTE
TROMBONE (Tenor/bass)
TROMBONE with CUP MUTE
TROMBONE with HARMON MUTE
TROMBONE with STRAIGHT MUTE
TROMBONE with WAWA MUTE

BASS TUBA (in F)
BASS TUBA WITH MUTE

ACCORDION

GUITAR

HARP

VIOLIN
VIOLIN WITH MUTE
VIOLIN WITH LEAD MUTE

VIOLA
VIOLA WITH MUTE
VIOLA WITH LEAD MUTE

VIOLONCELLO
VIOLONCELLO WITH MUTE
VIOLONCELLO WITH LEAD MUTE

CONTRABASS
CONTRABASS WITH MUTE

Instrument List

WOODWINDS

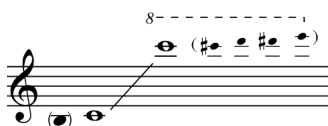
Detail of available playing techniques for each woodwind instrument

The ranges are given in international format : middle C = C4
All musical notations are in sounding pitches (untransposed)

FLUTE in C

Instrumentist : Catherine Bowie - Artistic direction: Joshua Fineberg - Sound engineers: François Eckert, Antoine Mercier.

Instrument part to be written at actual pitch



Ranges in sounding pitches : (B3 with special extension) C4 – C7
(+)

aeolian
aeolian-and-ordinario
aeolian-to-ordinario
chromatic-scale
crescendo
crescendo-to-decrescendo
decrescendo
discolored-fingering
flutterzunge
flutterzunge-to-ordinario
harmonic-fingering
jet-whistle
key-click
note-durations
ordinario
ordinario-1q
ordinario-to-aeolian
ordinario-to-flutterzunge
pizzicato
play-and-sing
play-and-sing-unison
sforzando
staccato
tongue-ram
trill-major-second-up
trill-minor-second-up
whistle-tones
whistle-tones-sweeping

OBOE

Instrumentist : Hélène Devilleneuve - Artistic director : Joshua Fineberg - Sound engineers : François Eckert, Antoine Mercier.

Instrument part to be written at actual pitch



Range in sounding pitches : Bb3 – G6 (+)

blow-without-reed
chromatic-scale
crescendo
crescendo-to-decrescendo
decrescendo
discolored-fingering
double-trill-major-second-up
double-trill-minor-second-up
flutterzunge
harmonic-fingering
key-click
kiss
lip-glissando
multiphonics
note-durations
ordinario
ordinario-1q
sforzando
staccato
trill-major-second-up
trill-minor-second-up
vibrato

OBOE CON SORDINA

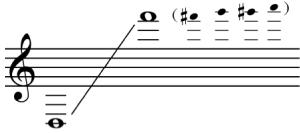
ordinario

Instrument List

CLARINET in Bb

*Instrumentist : Pierre Dutrieu - Instrument : Buffet-Crampon
Prestige 1996 (Boehm system) - Artistic direction: Joshua
Fineberg- Sound engineers: François Eckert, Antoine Mercier.*

Instrument part to be written a major second higher



Range in sounding pitches : D3-F6 (+)

aeolian-and-ordinario
crescendo
crescendo-to-decrescendo
decrescendo
flutterzunge
flutterzunge-high-register
glissando
key-click
multiphonics
note-durations
ordinario
ordinario-1q
ordinario-high-register
sforzando
staccato
trill-major-second-up
trill-minor-second-up

BASSOON

*Instrumentist : Laurent Le Chenadec - Artistic direction: Joshua
Fineberg - Sound engineers: François Eckert, Antoine Mercier.*

Instrument part to be written at actual pitch



Range in sounding pitches : Bb1-Eb5 (+)

blow-without-reed
chromatic-scale
crescendo
crescendo-to-decrescendo
decrescendo
flutterzunge
glissando-with-throat
harmonic-fingering
key-click
multiphonics
note-durations
ordinario
ordinario-1q
sforzando
staccato
trill-major-second-up
trill-minor-second-up
vibrato
BASSON CON SORDINA
ordinario

Instrument List

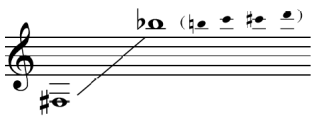
BRASS

Detail of available playing techniques for each brass instrument
The ranges are given in international format : middle C = C4
All musical notations are in sounding pitches (untransposed)

TRUMPET in C

Instrumentist : Laurent Bomont - Artistic direction: Joshua Fineberg - Sound engineers: François Eckert, Antoine Mercier.

Instrument part to be written at actual pitch



Range in sounding pitches : F#3-Bb5 (+)

crescendo
crescendo-to-decrescendo
cuivré
cuivré-to-ordinario
decrescendo
flutterzunge
flutterzunge-to-ordinario
glissando-embouchure
half-valve-glissando
harmonics-glissando
increasing-intervals-legato
note-durations
ordinario
ordinario-to-cuivré
ordinario-to-flutterzunge
pedal-tone
sforzando
slap-pitched
staccato
trill-major-second-up
trill-minor-second-up
vocalize-on-harmonics

C TRUMPET CUP MUTE

flutterzunge
ordinario

C TRUMPET HARMON MUTE

flutterzunge
ordinario

C TRUMPET STRAIGHT MUTE

flutterzunge
ordinario

C TRUMPET WAWA MUTE

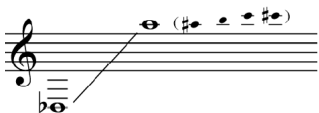
closed-to-open
flutterzunge-open
open-to-closed
ordinario-closed
ordinario-open

Instrument List

ALTO SAXOPHONE in Eb

Instrumentist: Claude Delangle - Instrument: SELMER Serie 2 n°434775 gold plated (with high register key, Mouthpiece Vandoren strenght 3,5 - Artistic direction: Fabien Levy - Sound engineers: Vêrène Valat - Editing : Cécile Lenoir, Gérard Delia.

Instrument part to be written a major sixth higher



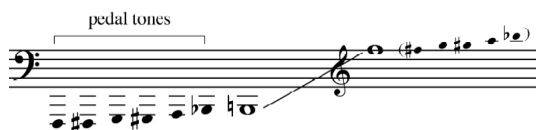
Range in sounding pitches : [-] Db3-A5 [+]

aeolian
backwards
bisbigliando
blow-without-reed
chromatic-scale
crescendo
crescendo-to-decrescendo
decrescendo
discolored-fingering
double-tonguing
exploding-slap-pitched
flutterzunge
flutterzunge-to-ordinario
glissando
harmonic-fingering
harmonics-glissando
key-click
kiss
move-bell-from-down-to-up
move-bell-from-left-to-right
multiphonics
ordinario
ordinario-1q
ordinario-high-register
ordinario-to-flutterzunge
play-and-sing-glissando
play-and-sing-m2-up
play-and-sing-unison
sforzando
slap-pitched
slap-unpitched
staccato
trill-major-second-up
trill-minor-second-up

FRENCH HORN in F

Instrumentist : Jens McManama - Artistic direction: Joshua Fineberg - Sound engineers: François Eckert, Antoine Mercier.

Instrument part to be written a perfect fifth higher



Range in sounding pitches : [-] B1-F4 [+]

chromatic-scale
crescendo
crescendo-to-decrescendo
cuivré
cuivré-to-ordinario
decrescendo
flutterzunge
flutterzunge-stopped
flutterzunge-to-ordinario
note-durations
open-to-stopped
ordinario
ordinario-to-cuivré
ordinario-to-flutterzunge
sforzando
slap-pitched
staccato
stopped
stopped-to-open
trill-major-second-up
trill-minor-second-up
FRENCH HORN CON SORDINA
flutterzunge
ordinario

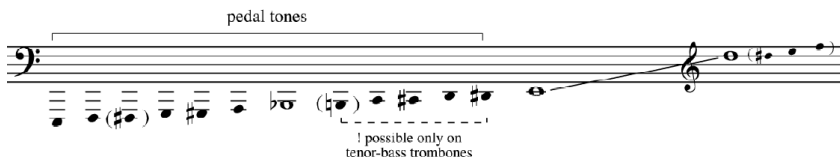
Instrument List

TROMBONE {tenor-bass}

Instrumentist : Benny Sluchin - Artistic direction: Joshua Fineberg

- Sound engineers: François Eckert, Antoine Mercier.

Instrument part to be written at actual pitch



Range in sounding pitches : [-] E2-D5 [+]

chromatic-scale
crescendo
crescendo-to-decrescendo
cuivré
cuivré-to-ordinario
decrescendo
flutterzunge
flutterzunge-no-mouthpiece
flutterzunge-to-ordinario
glissando
note-durations
ordinario
ordinario-no-mouthpiece
ordinario-to-cuivré
ordinario-to-flutterzunge
pedal-tone
sforzando
slap-pitched
staccato

TROMBONE SORD CUP

flutterzunge
ordinario

TROMBONE SORD HARMON

flutterzunge
ordinario

TROMBONE SORD STRAIGHT

flutterzunge
ordinario

TROMBONE SORD WAWA

closed-to-open
flutterzunge-closed
flutterzunge-open
open-to-closed
ordinario-closed
ordinario-open

Instrument List

BASS TUBA

Instrumentist : Gérard Buquet - Instrument : Bass Tuba in F with six valves, German - Artistic direction: Fabien Levy - Sound engineers: Vèrène Valat - Editing : Cécile Lenoir, Gérard Delia.

Instrument part to be written at actual pitch



Range in sounding pitches : {-} F1-C4 {+}

bisbigliando
blow
breath
buzz
chromatic-scale
crescendo
crescendo-to-decrescendo
cuivré
decrescendo
discolored-fingering
discolored-fingering-1q
exploding-slap-pitched
exploding-slap-unpitched
filtered-by-voice
flutterzunge
flutterzunge-and-voice-unison
flutterzunge-to-ordinario
glissando
growl
inhaled
kiss
multiphonics
ordinario
ordinario-1q
ordinario-high-register
ordinario-to-flutterzunge
pedal-tone
percussion-embouchure
play-and-sing-aug4-up
play-and-sing-glissando
play-and-sing-m2-up
play-and-sing-M7-up
play-and-sing-P5-up
play-and-sing-unison
sforzando
single-tonguing
slap-pitched
slap-unpitched
speak-into-instrument

staccato
trill-major-second-up
trill-minor-second-up

BASS TUBA SORDINA
ordinario

Instrument List

FREE REED

Available playing techniques

The ranges are given in international format : middle C = C4

All musical notations are in sounding pitches (untransposed)

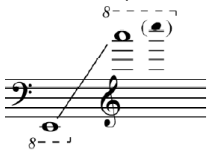
ACCORDION

Instrumentist : Pascal Contet - Instrument : ZEROSETTE number

B32C64T58 IND n°1 special - Artistic direction: Fabien Levy -

Sound engineers: Vêrène Valat - Editing : Cécile Lenoir, Gérard Delia.

Instrument part to be written at actual pitch



Range in sounding pitches : E1-A7 [C8]

backwards
bellowshake
breath
crescendo
crescendo-to-decrescendo
decrescendo
difference-tones
key-click
sforzando
staccato
tap-on-body

Instrument List

PLUCKED STRINGS

Available playing techniques

The ranges are given in international format : middle C = C4

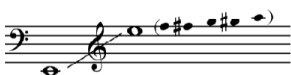
All musical notations are in sounding pitches (untransposed)

GUITAR

*Instrumentist : Tania Chagnot - Instrument : Daniel Friederich
n°627. - Artistic direction: Fabien Levy - Sound engineers:*

Véronique Valat - Editing : Cécile Lenoir, Gérard Delia.

Instrument part to be written an octave higher



Range in sounding pitches : E2-E5 (+)

behind-the-frog
bell-effect
bottleneck
chromatic-scale
dedillo
drum-effect
glissando
harmonic-fingering
ordinario
pizzicato
pizzicato-bartok
rasguado
scratch-with-nail
slide
sul-ponticello
sul-tasto
tap-on-body
tap-with-stick

HARP

Instrumentist : Virginie Tarrete

Instrument part to be written at actual pitch



Range in sounding pitches : C1-G#7

bisbigliando
bisbigliando-with-stick
buzzing-pedal
clusters
clusters-with-nail
damped
double-glissando
glissando
glissando-fluido-with-stick
glissando-near-the-board
glissando-with-nail
glissando-with-pedal
glissando-with-stick
harmonic-fingering
harmonic-in-wood
near-the-board
near-the-board-with-nail
near-the-pegs
ordinario
pizzicato-bartok
scratch-with-nail
tap-on-body
tap-with-stick
tremolo-with-fingertips
xylophonic sounds

Instrument List

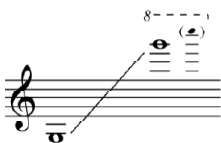
STRINGS

Detail of available playing techniques for each string instrument
The ranges are given in international format : middle C = C4
All musical notations are in sounding pitches (untransposed)

VIOLIN

Instrumentist : Hea Sun Kang - Artistic direction: Joshua Fineberg
- Sound engineers: François Eckert, Antoine Mercier.

Instrument part to be written at actual pitch



Range in sounding pitches : G3-G7 (+)

artificial-harmonic (mixed strings and individual strings)
artificial-harmonic-tremolo (mixed strings and individual strings)
behind-the-bridge
behind-the-fingerboard
chromatic-scale
col-legno-battuto (mixed strings and individual strings)
col-legno-tratto (mixed strings and individual strings)
crescendo
crescendo-to-decrescendo
pressured-to-ordinario
decrescendo
hit-on-body
natural-harmonics-glissandi
non-vibrato (mixed strings and individual strings)
note-durations
on-the-tailpiece
on-the-tuning-pegs
ordinario (mixed strings and individual strings)
ordinario-to-pressured
ordinario-to-sul-ponticello
ordinario-to-sul-tasto
ordinario-to-tremolo
pizzicato-bartok (mixed strings and individual strings)
pizzicato-l-vib (mixed strings and individual strings)
pizzicato-secco (mixed strings and individual strings)
sforzato
staccato
sul-ponticello (mixed strings and individual strings)
sul-ponticello-to-ordinario
sul-ponticello-to-sul-tasto
sul-ponticello-tremolo
sul-tasto (mixed strings and individual strings)
sul-tasto-to-ordinario

sul-tasto-to-sul-ponticello
tremolo (mixed strings and individual strings)
tremolo-to-ordinario
trill-major-second-up (mixed strings and individual strings)
trill-minor-second-up (mixed strings and individual strings)

VIOLIN CON SORDINA

non-vibrato (mixed strings and individual strings)
ordinario (mixed strings and individual strings)
tremolo (mixed strings and individual strings)

VIOLIN CON SORDINA PIOMBO

non-vibrato
ordinario
tremolo

Instrument List

VIOLA

Instrumentist : Pascal Robault - Artistic direction: Joshua Fineberg - Sound engineers: François Eckert, Antoine Mercier.

Instrument part to be written at actual pitch



Range in sounding pitches : C3-C6 (+)

artificial-harmonic (mixed strings and individual strings)
artificial-harmonic-tremolo (mixed strings and individual strings)
behind-the-bridge
behind-the-fingerboard
chromatic-scale
col-legno-battuto (mixed strings and individual strings)
col-legno-tratto (mixed strings and individual strings)
crescendo
crescendo-to-decrescendo
pressured-to-ordinario
decrescendo
hit-on-body
natural-harmonics-glissandi
non-vibrato (mixed strings and individual strings)
note-durations
on-the-bridge
on-the-frog
on-the-tuning-pegs
ordinario (mixed strings and individual strings)
ordinario-to-pressured
ordinario-to-sul-ponticello
ordinario-to-sul-tasto
ordinario-to-tremolo
pizzicato-bartok (mixed strings and individual strings)
pizzicato-l-vib (mixed strings and individual strings)
pizzicato-secco (mixed strings and individual strings)
sforzato
staccato (mixed strings and individual strings)
sul-ponticello (mixed strings and individual strings)
sul-ponticello-to-ordinario
sul-ponticello-to-sul-tasto
sul-ponticello-tremolo
sul-tasto (mixed strings and individual strings)
sul-tasto-to-ordinario
sul-tasto-to-sul-ponticello
sul-tasto-tremolo
tremolo (mixed strings and individual strings)
tremolo-to-ordinario
trill-major-second-up (mixed strings and individual strings)
trill-minor-second-up (mixed strings and individual strings)

VIOLA CON SORDINA

non-vibrato (mixed strings and individual strings)
ordinario (mixed strings and individual strings)
tremolo (mixed strings and individual strings)

VIOLA CON SORDINA PIOMBO

non-vibrato
ordinario, tremolo

Instrument List

VIOLONCELLO

Instrumentist : Antoine Ladrette - Instrument : Caussin, France, end of XIX - Artistic direction: Joshua Fineberg, Sound engineers: François Eckert, Antoine Mercier.

Instrument part to be written at actual pitch



Range in sounding pitches : C2-A5 (++)

artificial-harmonic (mixed strings and individual strings)
artificial-harmonic-tremolo (mixed strings and individual strings)
behind-the-bridge
chromatic-scale
col-legno-battuto (mixed strings and individual strings)
col-legno-tratto (mixed strings and individual strings)
crescendo
crescendo-to-decrescendo
pressured-to-ordinario
decrescendo
hit-on-body
natural-harmonics-glissandi
non-vibrato (mixed strings and individual strings)
note-durations
on-the-bridge
on-the-frog
on-the-tailpiece
on-the-tuning-pegs
ordinario (mixed strings and individual strings)
ordinario-to-pressured
ordinario-to-sul-ponticello
ordinario-to-sul-tasto
ordinario-to-tremolo
pizzicato-bartok (mixed strings and individual strings)
pizzicato-l-vib (mixed strings and individual strings)
pizzicato-secco (mixed strings and individual strings)
sforzato
staccato
sul-ponticello (mixed strings and individual strings)
sul-ponticello-to-ordinario
sul-ponticello-to-sul-tasto
sul-ponticello-tremolo
sul-tasto (mixed strings and individual strings)
sul-tasto-to-ordinario
sul-tasto-to-sul-ponticello
sul-tasto-tremolo
tremolo (mixed strings and individual strings)
tremolo-to-ordinario
trill-major-second-up (mixed strings and individual strings)
trill-minor-second-up (mixed strings and individual strings)

VIOLONCELLO CON SORDINA

non-vibrato (mixed strings and individual strings)
ordinario (mixed strings and individual strings)
tremolo

VIOLONCELLO CON SORDINA PIOMBO

non-vibrato
ordinario, tremolo

Instrument List

CONTRABASS

Instrumentist : Didier Meu - Instrument : 3/4, Germany, end of XIX - Artistic direction: Joshua Fineberg - Sound engineers: François Eckert, Antoine Mercier.

Instrument part to be written an octave higher



Range in sounding pitches : [C1 with five strings] E1-G4 (++)

artificial-harmonic (mixed strings and individual strings)
artificial-harmonic-tremolo (mixed strings and individual strings)
behind-the-bridge
chromatic-scale
col-legno-battuto (mixed strings and individual strings)
col-legno-tratto (mixed strings and individual strings)
crescendo
crescendo-to-decrescendo
pressured-to-ordinario
decrescendo
hit-on-body
natural-harmonics-glissandi
non-vibrato
note-durations
on-the-bridge
on-the-tailpiece
on-the-tuning-pegs
ordinario (mixed strings and individual strings)
ordinario-to-pressured
ordinario-to-sul-ponticello
ordinario-to-sul-tasto
ordinario-to-tremolo
pizzicato-bartok (mixed strings and individual strings)
pizzicato-l-vib (mixed strings and individual strings)
pizzicato-secco (mixed strings and individual strings)
sforzato
staccato
sul-ponticello (mixed strings and individual strings)
sul-ponticello-to-ordinario
sul-ponticello-to-sul-tasto
sul-ponticello-tremolo
sul-tasto (mixed strings and individual strings)
sul-tasto-to-ordinario
sul-tasto-to-sul-ponticello
sul-tasto-tremolo
tremolo (mixed strings and individual strings)
tremolo-to-ordinario
trill-major-second-up (mixed strings and individual strings)
trill-minor-second-up (mixed strings and individual strings)

CONTRABASS CON SORDINA

non-vibrato (mixed strings and individual strings)
ordinario (mixed strings and individual strings)
tremolo (mixed strings and individual strings)

Playing Techniques and Suggested Notation

GENERAL Playing Techniques

Ordinario

Normal playing on instrument with three dynamic layers (except in some particular cases)

Note that the "ordinario" instruments in this collection are almost without vibrato. This is the normal performance practice in contemporary music.

Ordinario-1q



Quarter tone notes to complete the "ordinario" instrument

Sforzando

sfz

Write "sfz" below the emphasized notes.

Staccato



Trill-major-second-up

Use small note in parenthesis to show the note to trill to.

Trill-minor-second-up

Use small note in parenthesis to show the note to trill to.

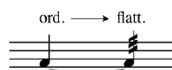
Vibrato

Write vib. Above the notes. Additional indications can include poco, molto and/or a wavy line to indicate the amplitude of the vibrato.

Notes



For all special playing techniques, it is common to indicate "ord." when returning to normal playing. A bracket can also be used to affect an entire passage without writing "ord.".

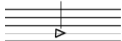


For all progressive techniques (technique 1 – to – technique 2), use an arrow in between the text indications.

Playing Techniques and Suggested Notation

WOODWINDS Playing Techniques

Aeolian

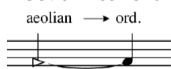


Sounds produced by taking away the tone partially or totally to leave only the sound of the air.

Aeolian-and-ordinario



Aeolian-to-ordinario



Blow-without-reed



Double-trill-major-second-up Double-trill-minor-second-up



Trills produced by alternating two different fingerings for the same trill. The result is twice as fast.

Flutterzunge



Playing technique achieved by rolling the tongue or the throat along with the stream of air.

Flutterzunge-to-ordinario



Glissando-with-throat

On the bassoon, glissando technique to bend the tone a semitone higher or lower. Available in 2 directions [up, down] and 3 different speeds [slow, medium, fast].

Harmonic-fingering



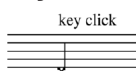
Tone having as origin a fundamental note which is not produced by it's real fingering.

Jet-whistle



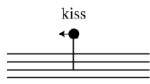
Fast and forced ascending harmonics glissando. It is possible to indicate on which fundamental pitch the jet is executed with a small note.

Key-click



Percussive playing technique achieved by hitting one or more keys forcefully. Can be used as a complement of normal sound or like an independent technique. Generally effective only on the lower octave plus a fifth (12th) of the instruments.

Kiss – smacking sound



Playing technique available only on double reed instruments [oboe, bassoon, saxophone]

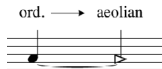
Lip-glissando

On the oboe, glissando technique for bending the tone a semitone higher or lower. Available in 2 directions [up, down] and 3 different speeds [slow, medium, fast].

Multiphonics

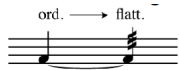
Complex sounds, chords, achieved with special fingerings and various embouchure positions.

Ordinario-to-aeolian



Playing Techniques and Suggested Notation

Ordinario-to-flatterzunge



Pizzicato – slap



Percussive playing technique achieved by the slamming of the tongue against the palate to create a strong “t”. Pitch can be perceived according to the position of the embouchure.

Play-and-sing

Play-and-sing-unison



The voice can be used simultaneously with the normal instrumental playing. According to the complexity of the writing, the voice is sometimes notated on a different stave. In all cases, use rectangular shaped note-heads for the voice.

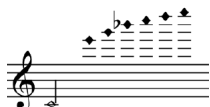
Tongue-ram



Percussive playing technique achieved by a fast sinking in [ram] of the tongue in the embouchure. A brief vibration is produced in the air column resulting in a pitch sounding about a seventh [major or minor according to fingerings] under the pitch of the fingering. Notate the intended pitch in a black square shaped note-head.

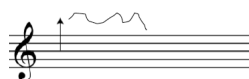
Whistle-tones

On the flutes, harmonics produced by blowing a very small amount of air into the flute. Only possible in very soft dynamic levels [from pppp to p]. Use of a specific fundamental pitch to be notated in diamond shaped note.



Example of whistle tone pitches for a C4 fundamental

Whistle-tones-sweeping



On the flutes, whistle-tones sweeping, freely permuted. Use a freely draw line to suggest sweeping shape. Available in two different speeds, slow and fast.

Playing Techniques and Suggested Notation

BRASS Playing Techniques

Aeolian

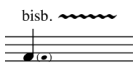
Available only for saxophone. See definition in woodwinds.

Backwards



Inhaled sounds, giving the impression of a backwards playing tape.

Bisbigliando

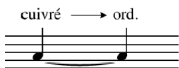


Sounds obtained by alternating two or more different fingerings producing the same pitch.

Cuivré

"Brassy", forced sounds. Write "cuivré" above note or passage. Write "ord." to return to normal playing.

Cuivré-to-ordinario



Buzz

Sound of embouchure by itself. It is the sounds that enter the tube of brass instruments putting the air column in vibration.

Closed-to-open



For the wawa mute. Gradual opening of the tube with the hand.

Discolored-fingering - _ valve

Discolored-fingering-1q - _ valve -1q

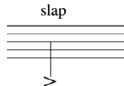
Available only in valve instruments. Playing with the valve[s] being pressed half way resulting in a weaker, somewhat unfocused pitch.

Exploding-slap-pitched



Percussive playing technique achieved by the slamming of the tongue against the palate to create a strong "t". Equivalent of Pizzicato.

Exploding-slap-unpitched



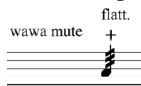
Flutterzunge



Playing technique achieved by rolling the tongue or the throat along with the stream of air.

Flutterzunge-and-voice-unison

Flutterzunge-closed



Flutterzunge playing with the mute closed (closed tube of the wawa mute)

Flutterzunge-no-mouthpiece

Flutterzunge-open



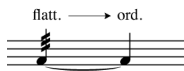
Flutterzunge playing with the mute unclosed (open tube of the wawa mute or open position for the horn)

Flutterzunge-stopped



On the horn, flutterzunge playing with the bell stopped by the fist.

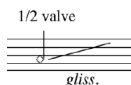
Flutterzunge-to-ordinario



Growl

Low pitched throat flutterzunge. Notate like regular flatt. But use the indication "Growl".

Half-valve-glissando



Playing Techniques and Suggested Notation

Harmonic-fingering

Available only for saxophone. See definition in woodwinds.

Inhaled



Key-click

Available only for saxophone. See definition in woodwinds.

Kiss – smacking sound

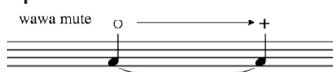
See definition in woodwinds.

Move-bell-from-down-to-up

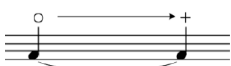
Move-bell-from-left-to-right

Available only for the saxophone

Open-to-closed

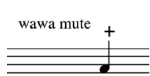


Open-to-stopped



On the horn, progressive closing of the bell with the fist.

Ordinario-closed



Normal playing with wawa mute tube closed by the hand.

Ordinario-open



Normal playing with wawa mute tube open.

Ordinario-to-cuivré



Ordinario-to-flatterzunge



Pedal-tone

Fundamental tone on which rest the harmonic series available by the use of valves. They have to be used with care since they are difficult to produce and cannot be played in loud dynamics.

Percussion-embouchure



Slap effect obtained by slamming the embouchure with the palm of the hand.

Play-and-sing-aug4-up

Play-and-sing-glissando

Play-and-sing-m2-up

Play-and-sing-m7-up

Play-and-sing-p5-up

Play-and-sing-unison

See in woodwinds for voice notation

Slap-pitched



Percussive playing technique achieved by the slapping of the tongue in the embouchure.

Slap-unpitched



Percussive playing technique achieved by the slapping of the tongue in the embouchure.

Speak-into-instrument

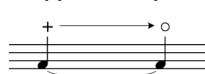
Sounds produced when the instrumentist speaks while playing.

Stopped



On the horn, sounds with the bell blocked by the fist. The result is a characteristic metallic sound.

Stopped-to-open



On the horn, gradual opening of the bell by the fist.

Playing Techniques and Suggested Notation

GUITAR Special Playing Techniques

Behind-the-frog

Produced by playing the strings behind the frog

Bell-effect

Bottleneck

Polished metal or glass tube which fits on to the left hand index or little finger and which has the same width than the neck of the guitar. Allows free sliding between pitches.

Dedillo

Tremolo like effect which can be rhythmically measured.

Drum-effect

Percussive sound imitating the snare drum obtained by crossing the 5th and 6th strings at the level of fret V or VI.

Glissando

Effective when played fast before the sound is lost.

Harmonic-fingering

Regular natural or artificial harmonic sounds.

Pizzicato

Produced by muting the resonance of the string with the right hand palm placed half on the bridge and half on the strings.

Pizzicato-bartok

Produced by pulling the string upwards and allowing it to snap sharply against the fingerboard.

Rasgueado

Rhythmic strumming right hand patterns in which the strings are not plucked but hammered with one or more fingers. This technique is most often associated with flamenco.

Scratch-with-nail

Produced by scratching the string with the nail along its length.

Slide

Portamento effect obtained by sliding the finger from one fret to another or by slurring to the second note without reattack.

Sul-ponticello

Played near the bridge.

Sul-tasto

Played near or above the fingerboard.

Tap-on-body

Percussive effects resulting from tapping on different areas of the body of the instrument. The resulting pitches are indefinite.

Tap-with-stick

Percussive effect produced by hitting the body of the instrument with a stick.

Playing Techniques and Suggested Notation

HARP Special Playing Techniques

Bisbigliando

Produced by rapidly alternating to pitches (equal or not) on two different strings using one or two fingers from each hand. The samples in this collection alternate two equal pitches tuned on two enharmonically tuned strings. Current notation practice uses the small note in parenthesis to indicate the second note. Above the note or passage, use the indication "bisb." along with the trill like wavy line.

Bisbigliando-with-stick

Produced by rapidly alternating a metal stick between two strings. The samples in this collection alternate two stings tuned enharmonically on equal pitches.

Buzzing-pedal



Buzzing sounds achieved by holding the pedal(s) halfway between two notches while playing the string(s). Possible only on the metal strings (that is, up to G1).

Clusters

A collection of clusters on three areas (high-medium-low) of the range and on three dynamic levels.

Clusters-with-nails

Damped



The sound is muffled right after the note by putting firmly the flat of the hand upon the strings in order to also damp sympathetic resonance.

Glissando-fluido-with-stick

Produced by sliding a stick along the string length to alter the sounding pitch.

Glissando-near-the-board

See near the board.

Glissando-with-nail

Use the "nail" symbol (⤿) above note or passage

Glissando-with-pedal



Produced by changing the position of the pedal in the resonance of the tone.

Glissando-with-stick

Produced by sliding a stick along the string length to do a glissando from the sounding pitch.

Harmonic-fingering



Harmonic-in-wood (Xylharmonic sound)



Near-the-board

Produced by playing near the lowest extremity of the string, close to the board of the instrument. Write "near the board" above note or passage. Known as "près de la table".

Near-the-board-with-nail

Produced by playing with the nail near the lowest extremity of the string, close to the board of the instrument. The resulting sound is close to a plectrum sound.

Near-the-pegs

Produced by playing near the highest extremity of the string, near the pegs.

Pizzicato-bartok

Produced by letting the articulated part of the finger hit the body of the instrument right after striking the note.

Scratch-with-nail

The string is scratched on its length by the nail.

Tap-on-body

Percussive effects by tapping the body of the instrument.

Tap-with-stick

Percussive effect produced by hitting the body of the instrument with a stick.

Tremolo-with-fingertips

Produced by gently hitting the strings with the fingertips, almost like playing on keys.

Xylophonic sounds

Percussive like sounds produced by firmly pressing the fingertips of the left hand on the lowest extremity of the strings (diamond shaped notation) while the right hand plays in the centre of the same strings. The role of each hand can be inverted according to requirements. Use diamond shaped note-heads to indicate the strings to be damped, or simply write "xyl" above note or passage.

Playing Techniques and Suggested Notation

STRINGS Playing Techniques

Artificial-harmonic

In order to produce as harmonics notes that are not overtones of the open strings, the string is pressed down by the first finger on a note which will be the fundamental and the fourth finger touches the string lightly at a point a perfect fourth higher which is equivalent to dividing the unstopped portion of the string into quarters, resulting in a harmonic two octaves above the fundamental pitch. This corresponds to the fourth partial produced on an open string. The resulting sound can also be notated in small note and in parenthesis to avoid confusion since artificial harmonics at the third and fifth also exist.



Artificial-harmonic-tremolo



Natural-harmonics-glissandi

Available in 3 different speeds (slow, medium, fast) and 2 directions (up, down). Natural harmonics are simply overtones (or partials) of the open strings. They are produced by lightly touching the string at the right point.

Behind-the-bridge



Produced by drawing the bow behind the bridge. The sounds are of indeterminate pitch but may vary in pitch according to the string.

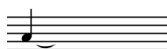
Behind-the-fingerboard



Produced by drawing the bow across the back of the fingerboard. The sounds is of indeterminate pitch.

Col-legno-battuto

col legno battuto



Produced by striking the string with the wood of the neck. Write "ord." to return to normal playing mode.

Col-legno-tratto

col legno tratto



Produced by drawing the wood part of the bow across the string. Write "ord." to return to normal playing mode.

VIOLIN

G string D string A string E string

VIOLA

C string G string D string A string

CELLO

C string G string D string A string

BASS

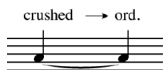
E string A string D string G string

sounding pitches ! (notes are to be written an octave higher to get this result)

Resulting natural harmonic pitches for string instruments.

Playing Techniques and Suggested Notation

Pressured-to-ordinario



Produced by excessive bow pressure and then a gradual release of this pressure. A notation symbol can be used to indicate pressured sound instead of text for separate notes.

Hit-on-body



Non-vibrato – Senza vibrato



write "non vib" or "senza vib."

On-the-bridge



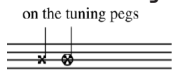
Produced by playing "on" the bridge (as distinguished from near it "sul ponticello").

On-the-tailpiece



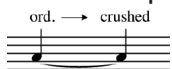
Produced by playing on the tailpiece. On the cello and contrabass, this results in a low groaning noise. Behind the tailpiece produces a very shrill and penetrating tone.

On-the-tuning-pegs



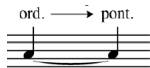
Produced by playing on the tuning pegs.

Ordinario-to-pressured

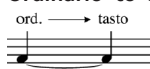


See pressured-to-ordinario.

Ordinario-to-sul-ponticello



Ordinario-to-sul-tasto



Ordinario-to-tremolo



Pizzicato-bartok



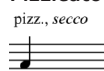
Produced by pulling the string upwards and allowing it to 'snap' sharply against the fingerboard.

Pizzicato-l-vib



Resonating pizzicato. It is possible to add a "let vibrate" sign after the notes.

Pizzicato-secco



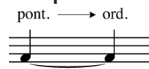
Dry pizzicato. It is possible to add dots under the notes for an entire passage.

Sul-ponticello



Played near the bridge. Use "Molto pont." to have a more metallic, "on" the bridge playing.

Sul-ponticello-to-ordinario



Sul-ponticello-to-sul-tasto



Sul-ponticello-tremolo



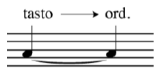
Sul-tasto



Playing above or very close to the fingerboard.

Playing Techniques and Suggested Notation

Sul-tasto-to-ordinario



Sul-tasto-to-sul-ponticello



Sul-tasto-tremolo



Tremolo (tremolo)



Tremolo-to-ordinario



Preset List

01 Contrabass

Classical

_Contrabass Classical KS Vel
_Contrabass Classical KS Wheel
Contrabass Durations
Contrabass Fortepiano
Contrabass Ordinario by String
Contrabass Ordinario Non Vibrato by String
Contrabass Pizzicato by String
Contrabass Pizzicato Secco by String
Contrabass Sforzando
Contrabass Staccato
Contrabass Tremolo by String
Contrabass Trill maj2 by String
Contrabass Trill min2 by String

Extended

Contrabass Artificial Harmonic by String
Contrabass Artificial Harmonic Tremolo by String
Contrabass Behind The Bridge
Contrabass Col Legno Battuto by String
Contrabass Col Legno Tratto by String
Contrabass Natural Harmonics Glissandi Menu
Contrabass On The Tuning Pegs
Contrabass Pizzicato Bartok by String
Contrabass Sul Ponticello by String
Contrabass Sul Ponticello Tremolo by String
Contrabass Sul Tasto by String
Contrabass Sul Tasto Tremolo by String

Muted

_Contrabass Muted KS Vel
_Contrabass Muted KS Wheel
Contrabass Mute Non Vibrato by String
Contrabass Mute Ordinario by String
Contrabass Mute Tremolo by String

Transitions

Contrabass Chromatic Scale
Contrabass Crescendo & Decrescendo
Contrabass Ordinario & Pressured
Contrabass Ordinario & Sul Ponticello
Contrabass Ordinario & Tremolo
Contrabass Sul Ponticello & Sul Tasto

02 Cello

Classical

_Cello Classical KS Vel
_Cello Classical KS Wheel
Cello Durations
Cello Fortepiano
Cello Non Vibrato by String
Cello Ordinario by String
Cello Pizzicato by String
Cello Pizzicato Secco by String
Cello Sforzando
Cello Staccato
Cello Tremolo by String
Cello Trill maj2 by String
Cello Trill min2 by String

Extended

Cello Artificial Harmonic by String
Cello Artificial Harmonic Tremolo by String
Cello Col Legno Battuto by String
Cello Col Legno Tratto by String
Cello Natural Harmonics Glissandi Menu
Cello On The Tuning Pegs
Cello Pizzicato Bartok by String
Cello Sul Ponticello by String
Cello Sul Ponticello Tremolo by String
Cello Sul Tasto by String
Cello Sul Tasto Tremolo by String

Muted

_Cello Muted KS Vel
_Cello Muted KS Wheel
Cello Lead Mute Non Vibrato by String
Cello Lead Mute Ordinario by String
Cello Lead Mute Tremolo by String
Cello Mute Non Vibrato by String
Cello Mute Ordinario by String
Cello Mute Tremolo by String

Transitions

Cello Chromatic Scale
Cello Crescendo & Decrescendo
Cello Ordinario & Pressured
Cello Ordinario & Sul Ponticello
Cello Ordinario & Sul Tasto
Cello Ordinario & Tremolo
Cello Sul Ponticello & Sul Tasto

03 Viola

Classical

_Viola Classical KS Vel
_Viola Classical KS Wheel
Viola Durations
Viola Fortepiano
Viola Ordinario by String
Viola Ordinario Non Vibrato by String
Viola Pizzicato by String
Viola Pizzicato Secco by String
Viola Sforzando
Viola Staccato
Viola Tremolo by String
Viola Trill maj2 by String
Viola Trill min2 by String

Extended

Viola Artificial Harmonic by String
Viola Artificial Harmonic Tremolo by String
Viola Behind the Bridge
Viola Behind the Fingerboard
Viola Col Legno Battuto by String
Viola Col Legno Tratto by String
Viola Natural Harmonics Glissandi Menu
Viola On The Tuning Pegs
Viola Pizzicato Bartok by String
Viola Sul Ponticello by String
Viola Sul Ponticello Tremolo by String
Viola Sul Tasto by String
Viola Sul Tasto Tremolo by String

Muted

_Viola Muted KS Vel
_Viola Muted KS Wheel
Viola Lead Mute Non Vibrato
Viola Lead Mute Ordinario
Viola Lead Mute Tremolo
Viola Mute Non Vibrato by String
Viola Mute Ordinario by String
Viola Mute Tremolo by String

Transitions

Viola Chromatic Scale
Viola Crescendo & Decrescendo
Viola Ordinario & Pressured
Viola Ordinario & Sul Ponticello
Viola Ordinario & Sul Tasto
Viola Ordinario & Tremolo
Viola Sul Ponticello & Sul Tasto

04 Violin

Classical

_Violin Classical KS Vel
_Violin Classical KS Wheel
Violin Durations
Violin Fortepiano
Violin Ordinario by String
Violin Ordinario Non Vibrato
Violin Pizzicato by String
Violin Pizzicato Secco by String
Violin Sforzando
Violin Staccato
Violin Tremolo by String
Violin Trill maj2 by String
Violin Trill min2 by String

Extended

Violin Artificial Harmonic by String
Violin Artificial Harmonic Tremolo by String
Violin Behind the Bridge
Violin Col Legno Battuto by String
Violin Col Legno Tratto by String
Violin Natural Harmonics Glissandi Menu
Violin On the Tuning Pegs
Violin Pizzicato Bartok by String
Violin Sul Ponticello by String
Violin Sul Ponticello Tremolo by String
Violin Sul Tasto by String

Muted

_Violin Muted KS Vel
_Violin Muted KS Wheel
Violin Lead Mute Non Vibrato by String
Violin Lead Mute Ordinario by String
Violin Lead Mute Tremolo by String
Violin Mute Non Vibrato by String
Violin Mute Ordinario by String
Violin Mute Tremolo by String

Transitions

Violin Chromatic Scale
Violin Crescendo & Decrescendo
Violin Ordinario & Pressured
Violin Ordinario & Sul Ponticello
Violin Ordinario & Sul Tasto
Violin Ordinario & Tremolo
Violin Sul Ponticello & Sul Tasto

Preset List

05 Flute

Classical
_Flute Classical KS Vel
_Flute Classical KS Wheel
Flute Durations
Flute Flatterzunge
Flute Fortepiano
Flute Ordinario
Flute Pizzicato
Flute Sforzando
Flute Staccato
Flute Trill maj2
Flute Trill min2

Extended
_Flute Extended KS Vel
_Flute Extended KS Wheel
Flute Aeolian
Flute Finger Modes
Flute FX
Flute Multiphonics Menu
Flute Play & Sing
Flute Quartertones Ordinario
Flute Whistle Tones

Transitions
_Flute Transitions KS Vel
_Flute Transitions KS Wheel
Flute Chromatic Scale
Flute Crescendo & Decrescendo
Flute Ordinario & Aeolian
Flute Ordinario & Flatterzunge

06 Oboe

Classical
_Oboe Classical KS Vel
_Oboe Classical KS Wheel
Oboe Durations
Oboe Flatterzunge
Oboe Fortepiano
Oboe Ordinario
Oboe Sforzando
Oboe Staccato
Oboe Trill maj2
Oboe Trill min2
Oboe Vibrato

Extended
_Oboe Extended KS Vel
_Oboe Extended KS Wheel
Oboe Double Trill
Oboe Finger Modes
OOboe FX
Oboe Multiphonics Menu
Oboe Mute Ordinario
Oboe Quartertones Ordinario

Transitions
_Oboe Transitions KS Vel
_Oboe Transitions KS Wheel
Oboe Chromatic Scale
Oboe Crescendo & Decrescendo
Oboe Lip Glissando - Down
Oboe Lip Glissando - Up

07 Clarinet in Bb

Classical
_Clarinet Classical KS Vel
_Clarinet Classical KS Wheel
Clarinet Durations
Clarinet Flatterzunge
Clarinet Fortepiano
Clarinet Ordinario
Clarinet Sforzando
Clarinet Staccato
Clarinet Trill maj2
Clarinet Trill min2

Extended
_Clarinet Extended KS Vel
_Clarinet Extended KS Wheel
Clarinet Aeolian & Ordinario
Clarinet Key Click
Clarinet Multiphonics Menu
Clarinet Quartertones Ordinario

Transitions
_Clarinet Transitions KS Vel
_Clarinet Transitions KS Wheel
Clarinet Crescendo & Decrescendo
Clarinet Glissando Menu

08 Bassoon

Classical
_Bassoon Classical KS Vel
_Bassoon Classical KS Wheel
_Bassoon Classical KS
Bassoon Durations
Bassoon Flatterzunge
Bassoon Fortepiano
Bassoon Ordinario
Bassoon Sforzando
Bassoon Staccato
Bassoon Trill maj2
Bassoon Trill min2
Bassoon Vibrato

Extended
_Bassoon Extended KS Vel
_Bassoon Extended KS Wheel
Bassoon Blow Without Reed
Bassoon Harmonic Fingering
Bassoon Key Click
Bassoon Multiphonics Menu
Bassoon Mute Ordinario
Bassoon Quartertones Ordinario

Transitions
_Bassoon Transitions KS Vel
_Bassoon Transitions KS Wheel
Bassoon Chromatic Scale
Bassoon Crescendo & Decrescendo
Bassoon Throat Glissando - Down
Bassoon Throat Glissando - Up

09 Saxophone Alto in Eb

Classical
_Saxophone Alto Classical KS Vel
_Saxophone Alto Classical KS Wheel
Saxophone Alto Flatterzunge
Saxophone Alto Fortepiano
Saxophone Alto Ordinario
Saxophone Alto Sforzando
Saxophone Alto Staccato
Saxophone Alto Trill maj2
Saxophone Alto Trill min2

Extended
_Saxophone Alto Extended KS Vel
_Saxophone Alto Extended KS Wheel
Saxophone Alto Aeolian
Saxophone Alto Backwards
Saxophone Alto Bisbigliando
Saxophone Alto Blow Without Reed
Saxophone Alto Double Tonguing
Saxophone Alto Finger Modes
Saxophone Alto FX KS
Saxophone Alto Key Click
Saxophone Alto Moving Bell
Saxophone Alto Multiphonics Menu
Saxophone Alto Play & Sing
Saxophone Alto Quartertones Ordinario
Saxophone Alto Slap Modes

Transitions
_Saxophone Alto Transitions KS Vel
_Saxophone Alto Transitions KS Wheel
Saxophone Alto Chromatic Scale
Saxophone Alto Crescendo & Decrescendo
Saxophone Alto Glissando Menu
Saxophone Alto Ordinario & Flatterzunge

10 French Horn

Classical
_French Horn Classical KS Vel
_French Horn Classical KS Wheel
French Horn Durations
French Horn Flatterzunge
French Horn Fortepiano
French Horn Ordinario
French Horn Sforzando
French Horn Staccato
French Horn Trill maj2
French Horn Trill min2

Extended
_French Horn Extended KS Vel
_French Horn Extended KS Wheel
French Horn Cuivre
French Horn Mute Flatterzunge
French Horn Mute Ordinario
French Horn Slap Pitched
French Horn Stopped Flatterzunge
French Horn Stopped Ordinario

Transitions
_French Horn Transitions KS Vel
_French Horn Transitions KS Wheel
French Horn Chromatic Scale
French Horn Crescendo & Decrescendo
French Horn Open & Stopped
French Horn Ordinario & Cuivre
French Horn Ordinario & Flatterzunge

11 Trumpet in C

Classical
_Trumpet Classical KS Vel
_Trumpet Classical KS Wheel
Trumpet Durations
Trumpet Flatterzunge
Trumpet Fortepiano
Trumpet Ordinario
Trumpet Sforzando
Trumpet Staccato
Trumpet Trill maj2
Trumpet Trill min2

Extended
_Trumpet Extended KS Vel
_Trumpet Extended KS Wheel
Trumpet Cuivre
Trumpet Increasing Intervals Legato
Trumpet Mute Cup
Trumpet Mute Harmon
Trumpet Mute Straight
Trumpet Mute Wahwah
Trumpet Pedal Tone
Trumpet Slap Pitched
Trumpet Vocalize on Harmonics

Transitions
_Trumpet Transitions KS Vel
_Trumpet Transitions KS Wheel
Trumpet Crescendo & Decrescendo
Trumpet Glissando Menu
Trumpet Ordinario & Cuivre
Trumpet Ordinario & Flatterzunge

12 Trombone

Classical
_Trombone Classical KS Vel
_Trombone Classical KS Wheel
Trombone Durations
Trombone Flatterzunge
Trombone Fortepiano
Trombone Ordinario
Trombone Sforzando
Trombone Staccato

Extended
_Trombone Extended KS Vel
_Trombone Extended KS Wheel
Trombone Cuivre
Trombone Flatterzunge No Mouthpiece
Trombone Mute Cup
Trombone Mute Harmon
Trombone Mute Straight
Trombone Mute Wahwah
Trombone No Mouthpiece
Trombone Pedal Tone
Trombone Slap Pitched

Transitions
_Trombone Transitions KS Vel
_Trombone Transitions KS Wheel
Trombone Chromatic Scale
Trombone Crescendo & Decrescendo
Trombone Glissando Menu
Trombone Ordinario & Cuivre
Trombone Ordinario & Flatterzunge

Preset List

13 Tuba

Classical

_Tuba Classical KS Vel
_Tuba Classical KS Wheel
Tuba Flatterzunge
Tuba Fortepiano
Tuba Ordinario
Tuba Sforzando
Tuba Staccato
Tuba Trill maj2
Tuba Trill min2

Extended

Tuba Bisbigliando
Tuba Cuivre
Tuba Filtered by Voice
Tuba Finger Modes
Tuba Flatterzunge & Voice Unison
Tuba FX
Tuba High Register Ordinario
Tuba Mute Ordinario
Tuba Pedal Tone
Tuba Play & Sing
Tuba Quartertones Ordinario
Tuba Single Tonguing
Tuba Slap Modes

Transitions

_Tuba Transitions KS Vel
_Tuba Transitions KS Wheel
Tuba Chromatic Scale
Tuba Crescendo & Decrescendo
Tuba Glissando Menu
Tuba Ordinario & Flatterzunge

14 Accordion

Classical

_Accordion Classical KS Vel
_Accordion Classical KS Wheel
Accordion Fortepiano
Accordion Ordinario Registers
Accordion Ordinario
Accordion Staccato

Extended

_Accordion Extended KS Vel
_Accordion Extended KS Wheel
Accordion Backwards
Accordion FX
Accordion Register Combinaison 1
Accordion Register Combinaison 2

Transitions

_Accordion Transitions KS Vel
_Accordion Transitions KS Wheel
Accordion Crescendo & Decrescendo

15 Guitar

Classical

_Guitar Classical KS
Guitar Ordinario
Guitar Pizzicato
Guitar Sul Ponticello
Guitar Sul Tasto

Extended

_Guitar Extended KS
Guitar Dedillo
Guitar FX
Guitar Glissando
Guitar Harmonic Fingering
Guitar High Register
Guitar Pizzicato Bartok
Guitar Rasguado
Guitar Slide Menu
Guitar Tap on Body

16 Harp

Classical

_Harp Classical KS
Harp Bisbigliando
Harp Damped
Harp Ordinario Hard
Harp Ordinario Soft
Harp Ordinario
Harp Xylophonic

Extended

_Harp Extended KS
Harp Bisbigliando with Stick
Harp Buzzing Pedal
Harp Glissando Modes Menu
Harp Harmonic in Wood
Harp Near the Board
Harp Near the Pegs
Harp Pizzicato Bartok
Harp Scratch with Nail
Harp Tap with Stick

Multiphonics List

FLUTE Multiphonics

C3 -- A#4+-D5+-mf
C#3 -- A#4-A#5+-C#6-A4+-mf
D3 -- A#5-G#4-C#6-C5-mf
D#3 -- A#5-G#4-C#6-mf
E3 -- A#5-G4+-C#6+-mf
F3 -- A#5-G4-G#4-C#6-mf
F#3 -- A5+-G4-D6-mf
G3 -- A5-G4-mf
G#3 -- B5+-D#4+-G6+-mf
A3 -- B5-G#4+-D6-mf
A#3 -- C#6+-C5+-D#5-G5-mf
B3 -- C6-E4+-D#5-F#4+-mf
C4 -- D#6+-F#5+-C6+-mf
C#4 -- D#6+-G#5+-mf
D4 -- D4+-E4-G#5-mf
D#4 -- D5-D#4-A6-mf
E4 -- D5-F5-mf
F4 -- D6+-A5+-D4+-mf
F#4 -- E5-F4-mf
G4 -- E6+-A5-mf
G#4 -- F#4-C#6-mf
A4 -- F#4-C5-mf
A#4 -- F#5+-G#4-B5-mf
B4 -- F#5+-G#4-mf
C5 -- F#5-G#4-mf
C#5 -- F6+-D6+-A#6+-mf
D5 -- G#4-D#6-G5-mf
D#5 -- G#5+-G4+-C#6-mf
E5 -- G#5-G4+-D6-mf
F5 -- G4+-A5-mf
F#5 -- G5-F4-C#6-mf
G5 -- G5-G#4-D6-mf

OBOE Multiphonics

C2 -- A#5+-C5+-f
C#2 -- A#5-G#4-C5-f
D2 -- A4+-C6+-F#6+-D#4-f
D#2 -- A4+-C6-D5-D#4-f
E2 -- A4-B4-D6-G#4-f
F2 -- A4-B5-C#4-G5-f
F#2 -- A4-C#6-E5-G5+-f
G2 -- A4-C6+-D#5-B4-f
G#2 -- A4-C6+-D#5-E5-f
A2 -- A5+-D5-f
A#2 -- B4+-A#5+-B4-f
B2 -- B4+-A#5+-C5-D6-f
C3 -- B4+-B4-B5+-f
C#3 -- B4+-C#6-A#4-A#5+-f
D3 -- B4+-C5-A#5+-f
D#3 -- B4-A#4-B5+-f
E3 -- B4-B5+-B4+-C#6-f
F3 -- B4-C#5-A#4-B5+-f
F#3 -- B4-C#5+-A5-C#6-f
G3 -- B5+-A#4+-C#5+-G5-f
G#3 -- B5+-C#4-F#5+-f
A3 -- B5+-D4-G5-f
A#3 -- B5+-D5-A4+-f
B3 -- B5+-D5-A4-C#4-f
C4 -- B5-B3+-D#6-G#5-f
C#4 -- B5-C#4+-F5-D#5-f
D4 -- B5-C4+-F5+-D#4-f
D#4 -- C#4+-G#5-C4+-f
E4 -- C#4-B5+-C#5-D#6-f
F4 -- C#5+-B5+-F#5+-f
F#4 -- C#5-A5+-F5+-f
G4 -- C#5-F#6-A#4-f
G#4 -- C#6+-A4+-E5+-A5+-f
A4 -- C#6-A4+-E5+-A#4-f
A#4 -- C#6-A4+-E5-A5+-f
B4 -- C5+-A#5-B4-A#5+-f
C5 -- C5+-A#5-B4-f
C#5 -- C5+-A#5-G4-f
D5 -- C6+-A#4+-D5+-f
D#5 -- C6+-A#4-D5+-G5-f
E5 -- C6+-A#4-E5-f
F5 -- C6+-A4+-D#5-A5+-f
F#5 -- C6+-D#5+-A#4-f
G5 -- C6-A#4-D5-F5-f
G#5 -- C6-D4-G5-f
A5 -- C6-D5+-A#4-f
A#5 -- C6-G5+-D5-A#3-f
B5 -- D#5-A4+-C6+-A#4-f
C6 -- D#5-C#4-A5+-F4-f
C#6 -- D#5-C6+-A#4-D5-f
D6 -- D4+-F4-A#5-C#5-f
D#6 -- D4-B5+-F#5-C#4-f
E6 -- D5+-A#4+-C6+-f
F6 -- D5+-G5+-B5-G4-f
F#6 -- D5-B5+-A4-E4-f
G6 -- D5-D#5-A5-C6-f
G#6 -- D5-D5+-A5-C#6-f

CLARINET Multiphonics

C2 -- A#3+-A5-D#4+-D6-mf
D2 -- A#3-C#6+-mf
E2 -- A4-mf
F2 -- A5+-B3+-E5-D#5-mf
G2 -- A5-C4-D#5-D6-mf
A2 -- B3+-D#6+-B5-F#5-mf
B2 -- B3-D6-F#5+-mf
C3 -- B5-C#4+-F#5-D#5-mf
D3 -- B5-C#4-F5+-D#6-mf
E3 -- B5-C4+-D#6-F5+-mf
F3 -- C#4+-A#5-D#6-E5-mf
G3 -- C#4+-B5+-F#5-E6-mf
A3 -- C#6+-D4-G#5-G5+-mf
B3 -- C#6+-F4+-mf
C4 -- C4+-A#5+-F5-D#6-mf
D4 -- C4+-D#5-mf
E4 -- C6+-C#4+-G5+-mf
F4 -- C6+-D4+-G5-A#5-mf
G4 -- C6+-F#4-mf
A4 -- C6-D#4-G5-mf
B4 -- D#4+-G6+-D#6+-mf
C5 -- D#4-F#5-A6-D#5-mf
D5 -- D3-mf-1
E5 -- D3-mf-2
F5 -- D3-mf
G5 -- D4-G6+-C6+-C7+-mf
A5 -- D6+-E4-A5-G4-mf
B5 -- E4-A5+-D6+-G4-mf
C6 -- E4-D6-F#5-G5-mf
D6 -- E5-C#4-G#5-A#5-mf
E6 -- F#5+-A3+-C#5-A5-mf
F6 -- F#5+-C4+-B5-D#4-mf
G6 -- F4+-C6-mf
A6 -- G#3-C#6-D#5-A#5-mf
B6 -- G5+-A#3-D5-mf

Multiphonics List

BASSOON Multiphonics

C1 -- A#1+-A#2+-mf
C#1 -- A#1+-D4+-F3+-mf
D1 -- A#1+-D4+-mf
D#1 -- A#1-C#2-C2-C#5-mf
E1 -- A#1-D#4-F#3-D4-mf
F1 -- A#2-C#4-E3-mf
F#1 -- A#3+-B1+-G#3-B2-mf
G1 -- A#3+-B1-G#3-C#2-mf
G#1 -- A#3-B2-A3-mf
A1 -- A1-A2+-C#4-E4-mf
A#1 -- A3+-G#1+-mf
B1 -- A3-G#2-B2+-D4-mf
C2 -- B1+-A4-F#3+-E4-mf
C#2 -- B1-D#4-B2-C#3-mf
D2 -- B1-D#4-F#5-mf
D#2 -- C#2-F4-G#3-F3-mf
E2 -- C#3-C3-C#4-mf
F2 -- C#3-C3-C2-C#4-mf
F#2 -- C#3-C3-mf
G2 -- C#3-C4-D3+-mf
G#2 -- C#3-D3-C#4-B4-mf
A2 -- C#4-A#1-C#3-C3+-mf
A#2 -- C2+-A#4-C2-C#3+-mf
B2 -- C2+-A#4-G3+-C#4-mf
C3 -- C3+-E3+-mf
C#3 -- C3-B4-G4-F#4-mf
D3 -- C3-C#4-A#1-mf
D#3 -- C4-D#4-D4-G#3-mf
E3 -- D#2-D#2+-A#3-G4-mf
F3 -- D#3+-D#2-B4-C#4-mf
F#3 -- D#3+-D3-D4-A5+-mf
G3 -- D#3-A4-D4-A#4-mf
G#3 -- D#3-F#3-E3-D#5-mf
A3 -- D#4-C#3-A#3-G3-mf
A#3 -- D#4-F#3-A#4-C#5-mf
B3 -- D2-F#4-A3-C3-mf
C4 -- D3-C#3-C#4-A4-mf
C#4 -- D3-E2+-A4-E4-mf
D4 -- E2+-C3-E4-A#5-mf
D#4 -- E2+-C5-D#4-F#3-mf
E4 -- E3+-E2-C5-E4+-mf
F4 -- E3-C3+-G4-D3-mf
F#4 -- E3-F3+-E4-mf
G4 -- E4-C#3-A#4-F#3-mf
G#4 -- E4-C4+-C#3-C5-mf
A4 -- F#4+-C#4-mf
A#4 -- F2+-B4-B2+-C#4-mf
B4 -- F2+-C4+-A4+-F4+-mf
C5 -- F2-C4-F#3-G3-mf
C#5 -- F2-D5-A4-C4-mf
D5 -- F3+-A#3+-F3-mf
D#5 -- F3+-C5-F2-A#5-mf
E5 -- F3-D#3+-E4+-mf
F5 -- G#2-D#4-C5-C3-mf
F#5 -- G2-B4-D4-G3-mf
G5 -- G2-D4-B4-A3+-mf

SAXOPHONE Multiphonics

C2 -- A3-A#3-E5+-A4+-mf
C#2 -- A3-A3+-E5-mf
D2 -- A4-G#5-F#4-mf
D#2 -- B3+-C#5+-G#5-mf
E2 -- C#4+-D4+-D5-A#5-mf
F2 -- C#4+-F4-D5-mf
F#2 -- C#4-C#4+-A5-mf
G2 -- C#4-D#5-D#4-A#5-mf
G#2 -- C#4-G#5-C4+-C#5-mf
A2 -- C4+-A5-C#4-D5+-mf
A#2 -- C4+-C#4-C5-G#5+-mf
B2 -- C4+-D#5-A5-C4-mf
C3 -- C4-C#5-G#5-mf
C#3 -- C4-D5-G#5-p
D3 -- D#4+-E4-B5-mf
D#3 -- D#4+-F5+-mf
E3 -- D#4+-G4-F5+-mf
F3 -- D#4-D#5+-A#5+-mf
F#3 -- D#4-E5+-B5-mf
G3 -- D#4-E5-F#4-p
G#3 -- D4+-D#4-A#5-mf
A3 -- D4+-D#5+-A#5+-mf
A#3 -- D4+-E5-A#5-mf
B3 -- D4+-F5-B5-mf
C4 -- D4-E5+-mf
C#4 -- E3+-C#5-E4+-F5+-mf
D4 -- E4+-C#5-A5+-p
D#4 -- E4+-F5-C6-mf
E4 -- E4-E4+-E5+-mf
F4 -- E4-F5+-G4-mf
F#4 -- E4-G4-F#5+-mf
G4 -- E4-G4-F#5+-p
G#4 -- F#3-C#5-F#4-F#5-mf
A4 -- F#4+-F#5-p
A#4 -- F#4-D5-B5-mf
B4 -- F#4-G5+-A4-p
C5 -- F#4-G5-G#5+-p
C#5 -- F3+-C#5-F#4-F#5-mf
D5 -- F3-F#5-G4+-A#5-mf
D#5 -- G#3+-F#5+-mf
E5 -- G#3+-F5+-B5-mf
F5 -- G#3-D#5+-G#4-mf
F#5 -- G#3-E5-B4-A5-mf
G5 -- G3+-D5+-G#3-G4+-p
G#5 -- G3+-D5+-G#4+-mf
A5 -- G3-D#5-F#4+-mf
A#5 -- G3-D5+-G#4-mf

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IRCAM

SOLO INSTRUMENTS

2

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G rard Buquet Tuba Claude Delangle Saxophone (alto in Eb) Catherine Bowie Flute
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