



THE SCORE

MANUAL

Document Version 1.0

Product Version 1.0

© by BEST SERVICE & SONUSCORE

SYSTEM REQUIREMENTS:

For the latest system requirements, please visit www.bestservic.com, www.sonuscore.com, or your trusted dealer's website.

TABLE OF CONTENTS

1. WELCOME TO THE SCORE	5
2. SETUP	6
Loading THE SCORE via Kontakt	6
3. INSTRUMENT & ARTICULATION LIST	6
3.1 ORCHESTRAL	6
3.2 SYNTH	10
3.3 BAND	13
3.4 WORLD	14
3.5 MISC	16
4. THE SCORE - ENSEMBLE	18
4.1 FIND PAGE	18
4.2 STORY BROWSER	19
4.2.1 TAGS	19
4.2.2 STORIES	20
4.2.3 USER STORIES	20
4.2.4 EXPORT MIDI FUNCTION	22
4.2.5 SETTINGS PAGE	22
4.3 SHAPE PAGE	23
4.3.1 INSTRUMENT BROWSER	24
4.3.2 SLOT FX SECTION	25
4.3.3 FX MODULES	26
4.3.4 GLOBAL FX SECTION	40
4.4 PLAY PAGE	43

4.4.1 GLOBAL ACCENTS	44
4.4.2 ARPEGGIATOR	45
4.4.3 ENVELOPE.....	50
4.4.4 CHORD STUDIO.....	52
5. THE SCORE - LEAD	54
5.1 SOUND PAGE.....	54
5.2 MELODY DESIGNER	57
6. THE SCORE – SINGLE INSTRUMENTS	60
7. CREDITS	61
8. LICENSE AGREEMENT	62

1. WELCOME TO THE SCORE

Thank you very much for choosing Best Service software.

Congratulations on your brand-new instrument THE SCORE by Sonuscore. We hope you will enjoy this instrument as much as we do. This manual will help you to get started and explains the features and functions of your new software.

Best regards and enjoy,
Best Service & Sonuscore

2. SETUP

Loading THE SCORE via Kontakt

THE SCORE is not an independent plug-in, so you will first need to open an instance of Native Instrument's free KONTAKT PLAYER before you can start playing.

1. Download and install [Native Instrument's FREE KONTAKT PLAYER](#).
2. Open KONTAKT PLAYER as a plug-in in your host software (DAW), or as a stand-alone application.
3. Locate THE SCORE in the Browser, on the left side of the user interface.
4. Click **Instruments** to open the product's content.
5. Double-click the **THE SCORE ENSEMBLE.nki** file to load the instrument.

3. INSTRUMENT & ARTICULATION LIST

3.1 ORCHESTRAL

3.1.1 High Strings



High Strings Sustain

High Strings Legato

High Strings Staccato

High Strings Spiccato

High Strings Tremolo

High Strings Pizzicato

High Strings Harmonics

High Strings Sulpont

High Strings Marcato

3.1.2 Low Strings



Low Strings Sustain

Low Strings Legato

Low Strings Staccato

Low Strings Spiccato

Low Strings Tremolo

Low Strings Pizzicato

Low Strings Marcato

3.1.3 High Brass



High Brass Sustain

High Brass Legato

High Brass Marcato

High Brass Staccato

High Brass Flutter

High Brass Mute

Big Horns Marcato

Big Horns Sustain

Big Horns Legato

Big Horns Staccato

3.1.4 Low Brass



Low Brass Sustain

Low Brass Marcato

Low Brass Staccato

Low Brass Flutter

3.1.5 High Woodwinds



High Woodwinds Sustain

High Woodwinds Legato

High Woodwinds Staccato

High Woodwinds Marcato

3.1.6 Low Woodwinds



Low Woodwinds Sustain

Low Woodwinds Legato

Low Woodwinds Staccato

Low Woodwinds Marcato

3.1.7 Orchestral Percussion



Timpani

Timpani Roll

Gran Cassa

Tubular Bells

All Snares

Concert Toms

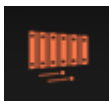
Woodblocks

All Cymbals

Small Metals

Shaker

3.1.8 Mallets



Marimba

Vibraphone

Vibraphone Bowed

Xylophone

Glockenspiel

3.1.9 Harp



Orchestral Harp

3.1.10 Keys



Grand Piano

Celesta

3.2 SYNTH

3.2.1 Leads



Hit Robotic

Blurry Particles

Gleaming Silver

Gushing Iodine

Iron Planet

Leaking Oxygen

Solar Storm

The Blue Planet

3.2.2 Hits



- Hit Amplified Strings
- Hit Bending The Light
- Hit Celestial Dream
- Hit Cosmic Flutter
- Hit Drops Of Light
- Hit Felt Piano
- Hit Gravitation Pluck
- Hit Illuminating Keys
- Hit Lunar Guitar

3.2.3 Basses



- Dead Fractal Filter
- Deep Fundament
- Atomic Bass
- Tape Organ 1973
- Blast FM
- Electric Brass
- Unstable Satellite

Dying Cylinders

Bass Tubes

Triode Overload

3.2.4 Pads



Sus Atmospheric Winds

Sus Bending Steel

Sus Cosmic Sunset

Sus Distant Pulsar

Sus Lone Satellite

Sus Lunar Bells

Sus Lunar Eclipse

Sus Origin Of Light

Sus Particle Field

Sus Planetary Motion

Sus Space Dust

3.2.5 Ambience FX



Amb Argon Cyclone

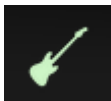
Amb Cold Planet

Amb Metallic Edge

Amb Unknown Territory

3.3 BAND

3.3.1 Bass



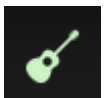
E-Bass 1

E-Bass 2

E-Bass Muted

E-Bass Distorted

3.3.2 Guitar



E-Guitar

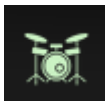
E-Guitar Distorted

Muted Clean E-Guitar

12-String Guitar

Nylon Guitar

3.3.3 Drumset



Drum Set

Drums HiHat

Cajon

Electronic Drumkit

Epi Cinematic Drumkit

Future Drumkit

Hybrid Drumkit

Trailer Rock Drumkit

3.3.4 Keys



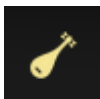
Felt Piano

E-Piano

Piano

3.4 WORLD

3.4.1 Plucked Instruments



Oud

Qanun

Celtic Harp

Ronroco

Medieval Lute

Psaltery

Balalaika

Bouzouki

Cavaquinho

Bass Tar Plucked

Mandoline

Panduri

Setar

Tanbur

Ukulele

3.4.2 Bowed Instruments



Nyckelharpa Staccato

Alto Kamancha Marcato

Kamancha Staccato

Geychak Marcato

Bass Gheyckak Staccato

3.4.3 Metallophones



Steeltongue

Sansula

Musicbox

3.4.4 Wind Instruments



BangDi Legato

QuDi Legato

XinDi Legato

3.4.5 Percussion



Dhol Ensemble 1

Dhol Ensemble 2

Taiko Ensemble

Taiko Hits

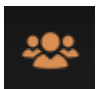
World Drum Ensemble 1

World Drum Ensemble 2

Epic Drum Ensemble

3.5 MISC

3.5.1 Choir



Mixed Staccs

Angels Choir AAHs

3.5.2 Percussion



Low Booms

Deep Hits

Trailer Hits 1

Trailer Hits 2

Trailer Hits 3

Body Percussion

Percussion Kit 1

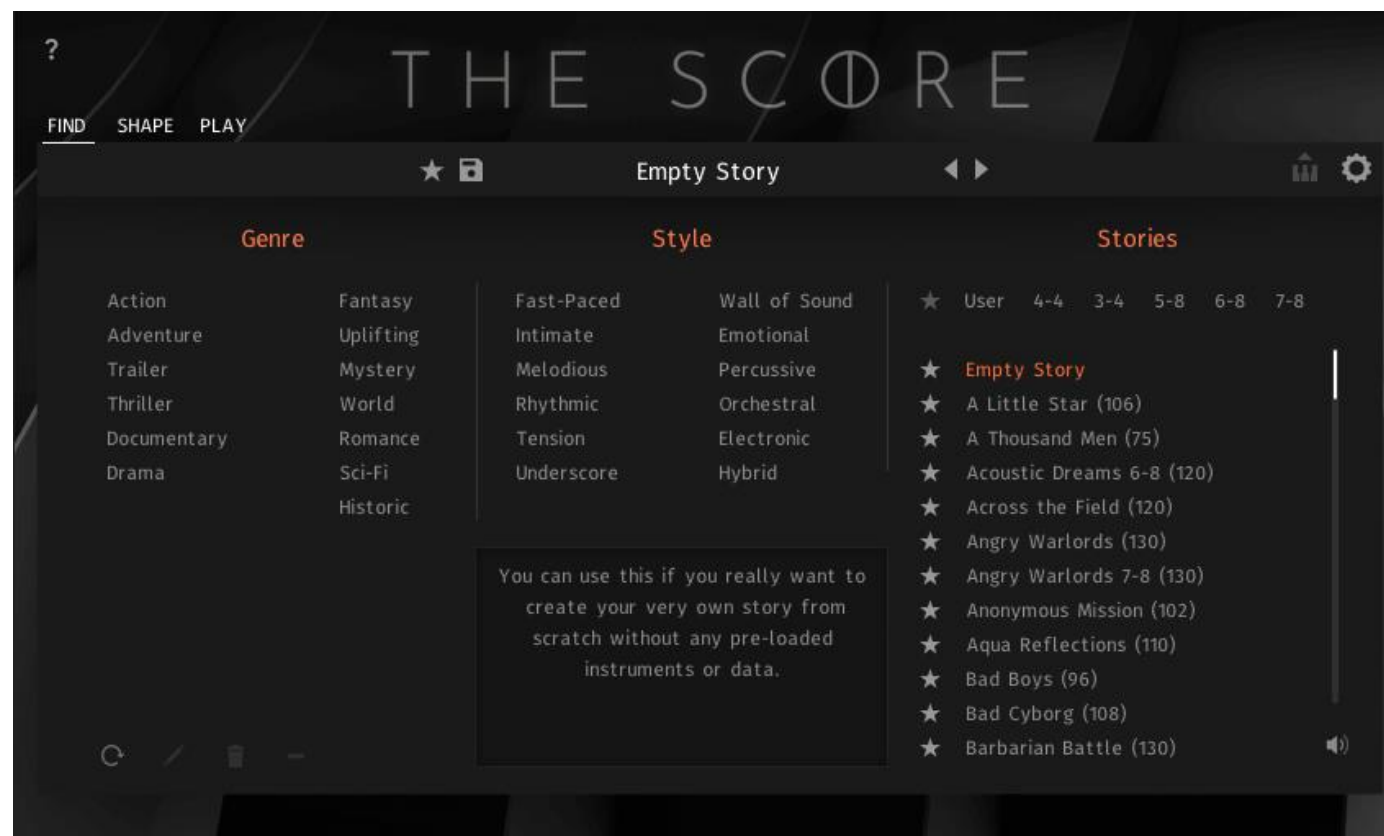
Percussion Kit 2

4. THE SCORE - ENSEMBLE

The Ensemble Engine is the heart of the library. Here you can freely combine multiple instruments with minimal loading times and play them together. You can load up to ten instruments into independent slots, which can be transposed and even animated with their independent arpeggiators and envelopes.

This instrument was designed to both inspire your original compositions and to also quickly give you what you need to fill out your arrangements.

4.1 FIND PAGE



Positioned on the Find Page, you can access the Story Browser.

Each Story is categorized into different Genres and Styles. Simply click the Genre and Style you are searching for and see all Stories that fall under these categories.

4.2 STORY BROWSER

4.2.1 TAGS

Genre		Style	
Action	Fantasy	Fast-Paced	Wall of Sound
Adventure	Uplifting	Intimate	Emotional
Trailer	Mystery	Melodious	Percussive
Thriller	World	Rhythmic	Orchestral
Documentary	Romance	Tension	Electronic
Drama	Sci-Fi	Underscore	Hybrid
	Historic		

The *Story Browser* page contains 25 tags to help you filter all stories by different characteristics and keywords as well as an option to scroll through the filtered selection.

To simplify the search the tags are organized into two categories:

GENRE: These tags can be used to search for stories in the context of the various genres, which are typically associated with a certain style of music. This category can be used to additively filter for multiple tags.

STYLE: In general, all stories in THE SCORE are created with 7 styles in mind, applicable in different compositional scenarios.

4.2.2 STORIES

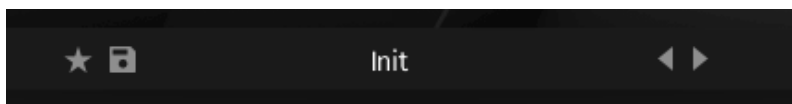


1: The **Favorites** button lets you filter by your custom story list. You can add stories to this list by them with the »star« icon next to each story.

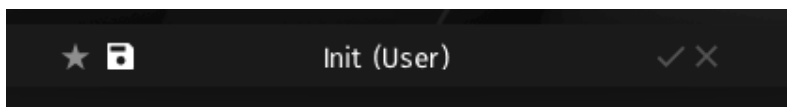
2: Under the **User** tag you will find all your own saved stories.

3: Each story has a time signature assigned to it, which can be filtered with the tags located in this category. Note: Only one time signature can be selected simultaneously.

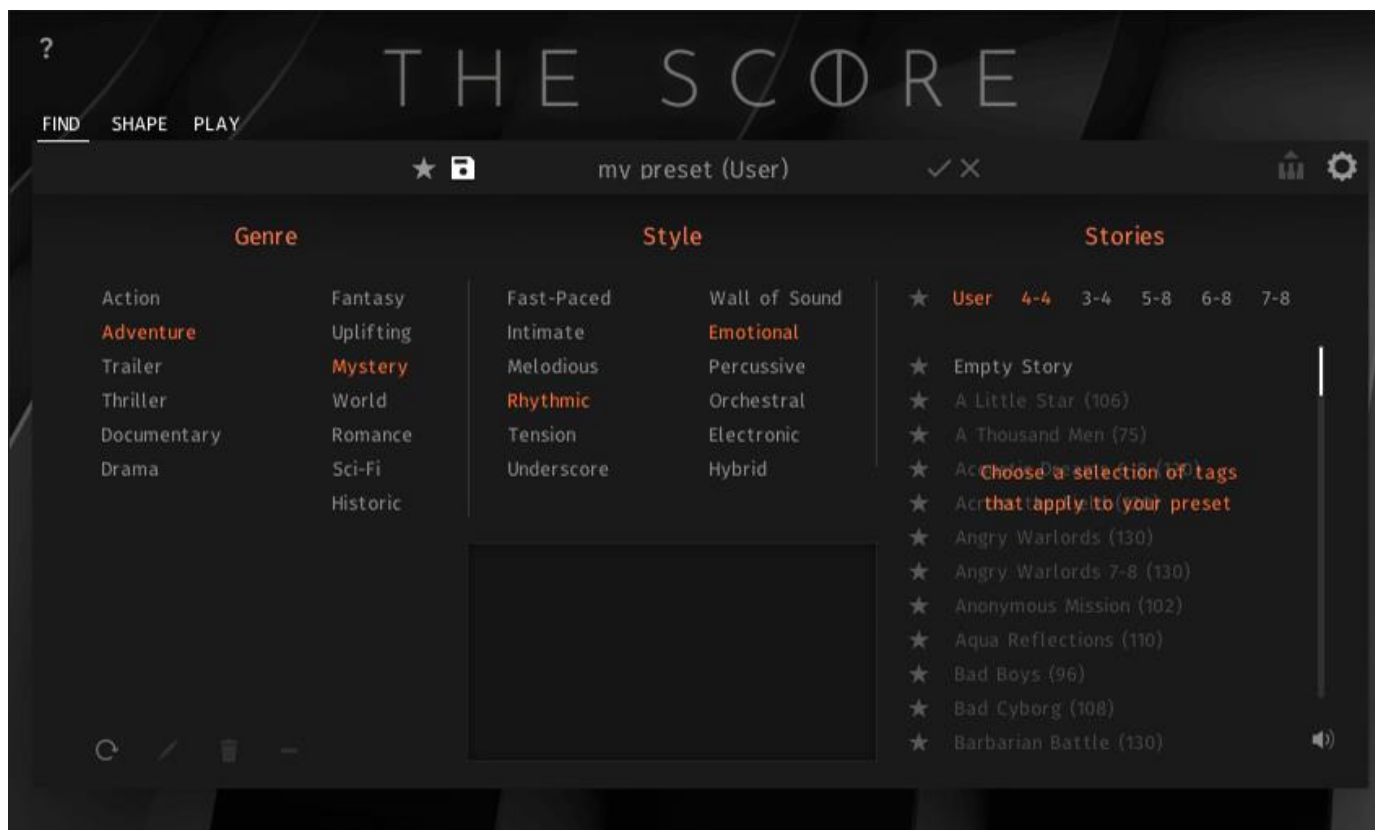
4.2.3 USER STORIES



THE SCORE has a simple solution to save, organize and share user stories for the *Ensemble Engine*.



A *User Story* can be saved or edited from the *Find Page* as well as from the *Story Menu*. On both pages this is achieved by clicking on the file icon next to the star, entering the new story name and clicking the tick icon on the right. The x icon cancels the save function without saving the story.



Before clicking the check symbol you can also alter the tags of the presets clicking or de-clicking a Genre or Style.

The individual *User Stories* are saved as single *.nka files into the Data folder under the installation path you chose in Native Access. Since each story is accessible as a single file, it is easy to transfer and share them between multiple systems.



The lower section of the *Story Browser* consists of a number of other controls that can help facilitate working with User Stories.

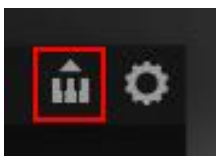
1: The **Scan** button searches the User Data folder of your THE SCORE installation for .nka files and enables you to import User Stories e.g. from different devices.

2: The **Edit** button enables you to assign tags to your User Preset. Press the Confirm button (tick icon) to save your settings, or the Close button (x icon) to cancel the process.

3: The **Delete** button removes the User Story from the Story Browser.

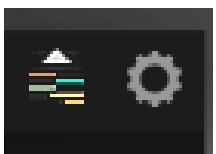
4: The **Clear** button will reset your tag selection allowing you to start over.

4.2.4 EXPORT MIDI FUNCTION



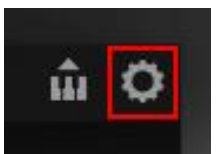
In the upper right corner of the Find Page you can find the Export MIDI icon. You are able to export your story performance to different midi channels within your DAW simply by dragging and dropping the icon into your DAW. To use this feature you can follow these steps. Open up »THE SCORE Ensemble.nki«. Choose a story that you like and record a performance in your DAW. The Engine registers that your DAW is playing and starts recording all generated MIDI Data even if you don't record onto a midi channel. You can now drag and drop the recorded data into your DAW.

But be careful: Once your DAW is stopped and THE SCORE gets triggered again, the cache will be cleared and the previously recorded data will be overwritten with new data. To be safe you can record a performance onto a midi channel of your DAW, edit this performance, play that section again to write that changed data into the Midi cache of THE SCORE and drag and drop into your DAW. If your preset file consists of ten instrument groups ten midi tracks will be created. You can use those to layer different instruments of THE SCORE or any other sample library. You can also access this feature over the same icon from the Shape Page.



With opened Chord Studio (4.4.4) the icon changes and you can export the chord progressions in your DAW.

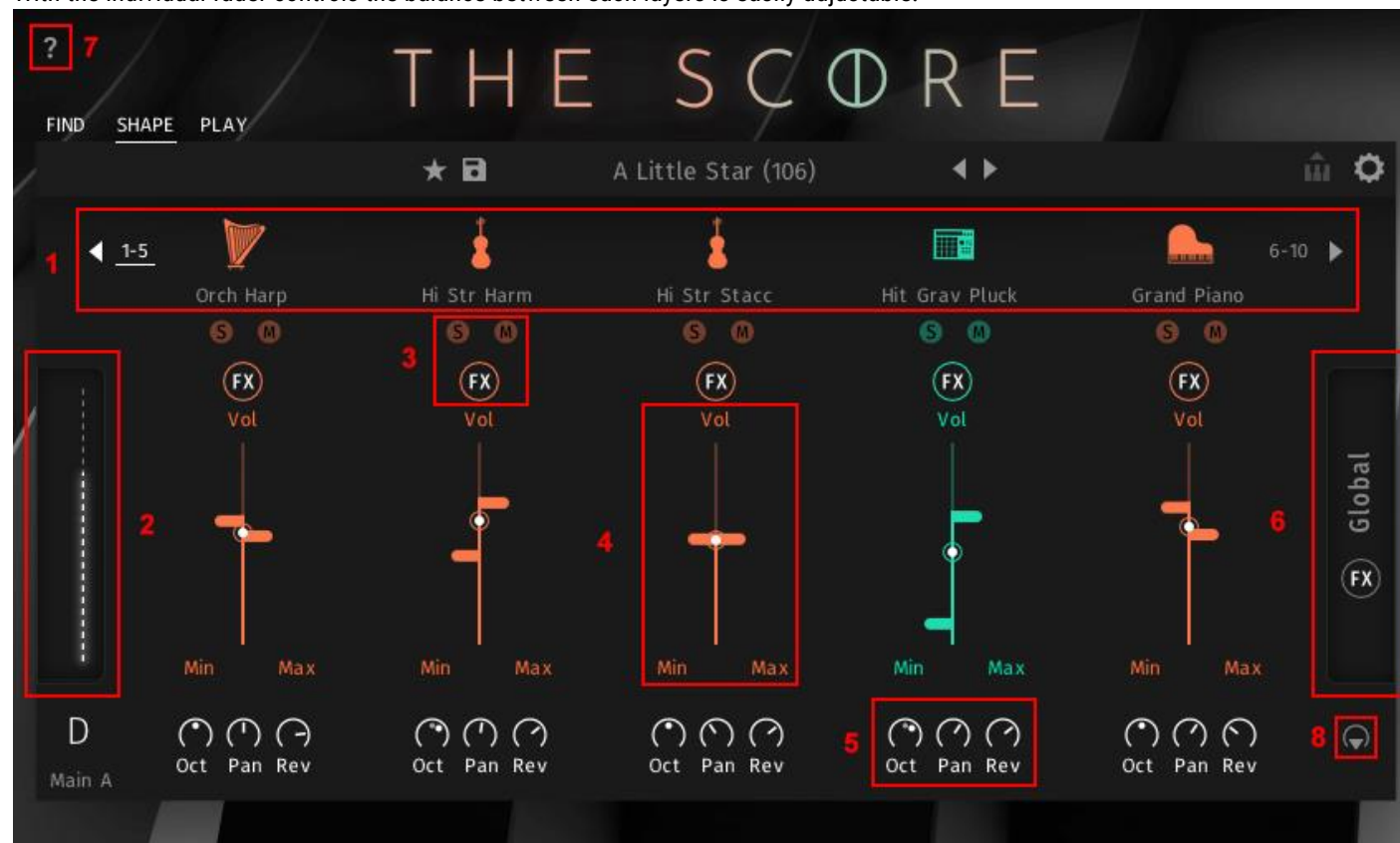
4.2.5 SETTINGS PAGE



On the settings page the dynamic controller can be mapped to CC01 or CC02.

4.3 SHAPE PAGE

On the Shape Page you can adjust basic parameters for every slot as well as mix the overall sound. With the individual fader controls the balance between each layers is easily adjustable.



1: By clicking the arrows left and right to the five slots you get access to the other five slots. Meaning the engine consists of ten individual slots in total.

Clicking on the instrument name at each slot will open the instrument browser (see 5.3.1).

2: You can see the current value of the mod wheel displayed here.

3: Solo and mute functions for each slot as well as a specific FX Section for each slot (see 5.3.2).

4: Volume fader for each slot with adjustable min and max setting to react to the mod wheel.

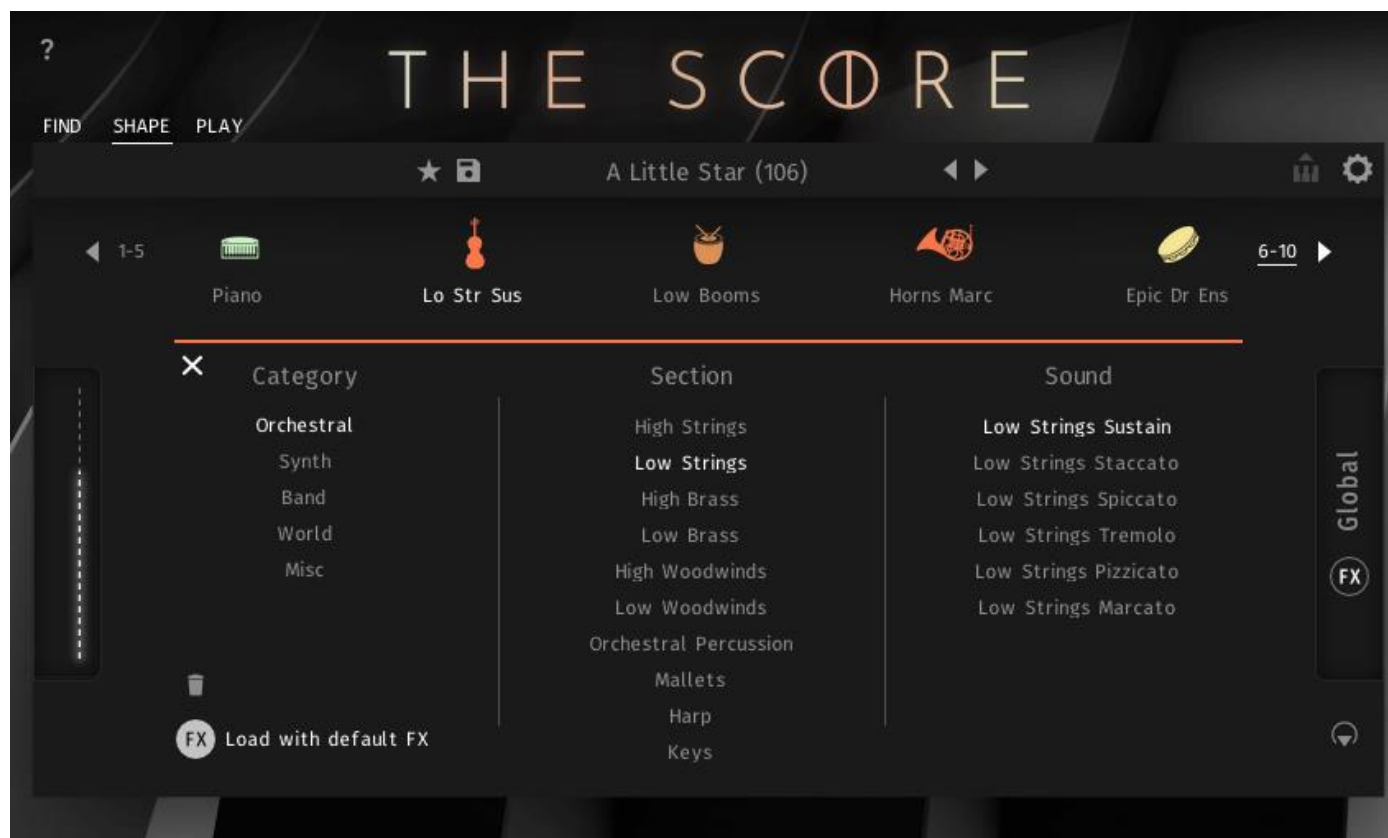
5: You can independently set the octave, panorama and the global reverb as a send effect.

6: Clicking here opens the global FX Page.

7: Show info about the open page.

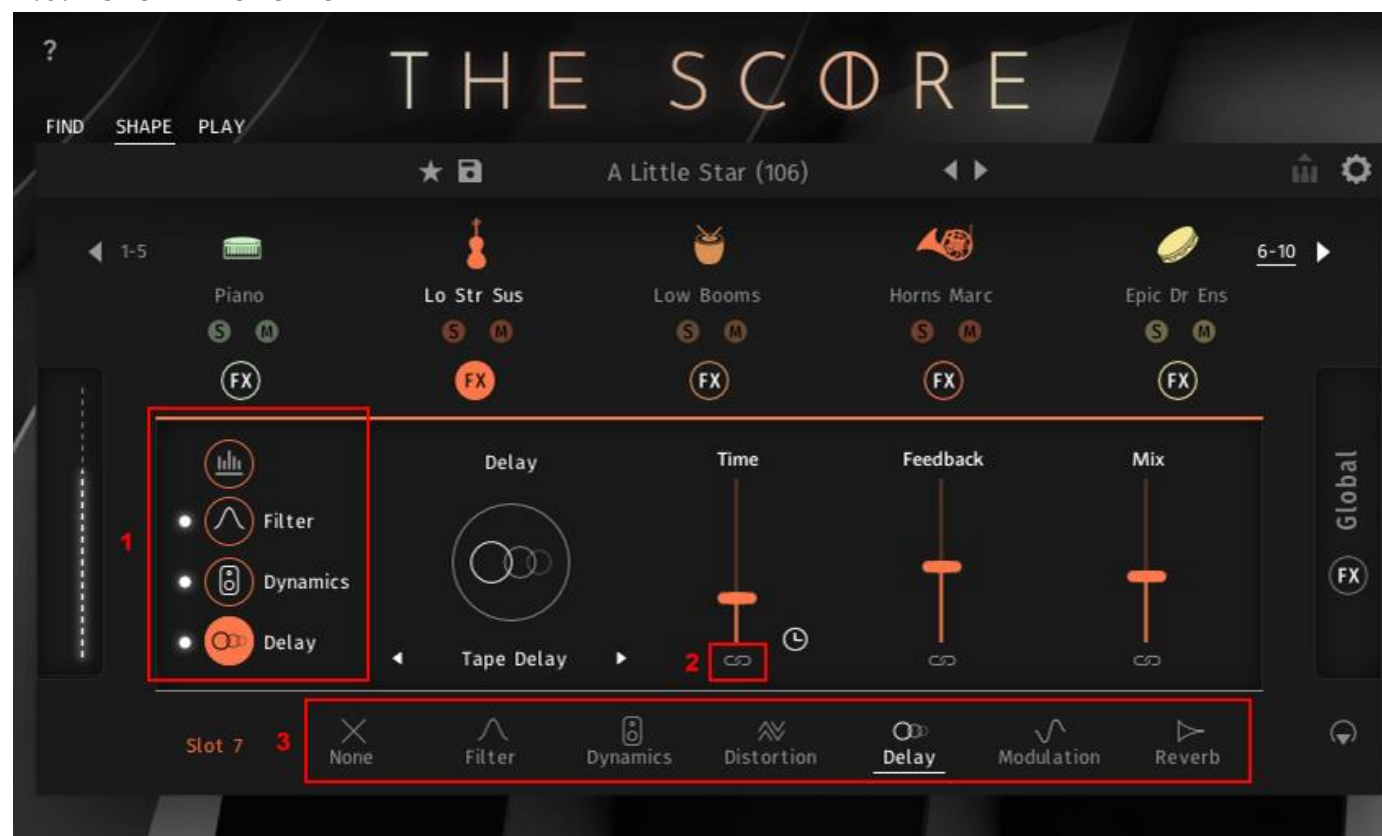
8: Route the instrument slots to different Kontakt outputs.

4.3.1 INSTRUMENT BROWSER



By clicking on an instrument slot, a browser will guide you through the selection of an articulation. To quickly load articulations for the different slots, you can navigate through the slots with the arrows to the left and right next to the instrument slots. You can delete the loaded instrument from the current slot by clicking on the “trash can” symbol on the bottom left. To exit the browser, click on the X on the bottom left, or double click on your selected articulation. The „Load with default FX“-Button is active per default. If you want to keep your current FX settings for this slot you can deactivate the button and the default FX chain that comes with each instrument/articulation will not be loaded.

4.3.2 SLOT FX SECTION



1: Overview over the FX chain for the slot. First module is always Attack and Release as well as a three band Equalizer. The other three slots can be filled with numerous different FX modules (see 5.3.2.1).

2: Link icon. When activated you can link the slider to the mod wheel and decide where slider should be at the min value of the mod wheel and were at the max value. Alternatively you can link the slider to the LFO in the Global FX Section (see 5.3.4.3)

3: These are the different FX types that are available for each of the three slots (see 5.3.3.2).

Note: You can change the order of the three individual FX slots by dragging them to the next slot.

4.3.3 FX MODULES

4.3.3.1 SOUND MODULE



Attack: Adjusts the attack time for the loaded instrument (unavailable for legato instruments).

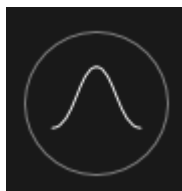
Release: Adjusts the release time for the loaded instrument (unavailable for legato instruments).

Note: With the link button at the bottom you can link the attack and release slider to react to the mod wheel. The left handle represents the lowest position of the mod wheel while the right handle represents the highest position of the mod wheel. Alternatively you can link the slider to the LFO in the Global FX Section (see 4.3.4.3)

Right next to the Attack and Release controls you'll find a three band EQ. Each band comes with three controls for Frequency, Volume and Q Factor. Additionally you can decide whether you want to have the EQ before or right after the Channel FX Chain with this drop down menu. (Note: You can also use the visualization to adjust the frequency and the volume of the three band EQ. Simply drag one of the handles to the desired frequency and adjust the volume by dragging up and down.)

4.3.3.2 FILTER MODULE

This module lets you filter the instrument loaded to the slot.



You can choose between nine different filter types:

4.3.3.2.1 Low Pass-12dB

The State Variable (SV) filters have a clean characteristic that can be used for all kinds of audio signals. The LP2 is a 2-pole low-pass, which attenuates frequencies above the cutoff at a rate of -12 dB/octave.

Cutoff: Adjusts the frequency above which signals will be attenuated.

Resonance: With a value greater than 0, this control will boost a small frequency range around the cutoff frequency.

(Note: Each slider can be linked to react to the mod wheel or the LFO in the General FX Section see 4.3.4.3)

4.3.3.2.1 Low Pass-24dB

The State Variable (SV) filters have a clean characteristic that can be used for all kinds of audio signals. The LP4 is a 4-pole low-pass, which attenuates frequencies above the cutoff at a rate of -24 dB/octave.

Cutoff: Adjusts the frequency above which signals will be attenuated.

Resonance: With a value greater than 0, this control will boost a small frequency range around the cutoff frequency.

(Note: Each slider can be linked to react to the mod wheel or the LFO in the General FX Section see 4.3.4.3)

4.3.3.2.1 Low Pass Vintage

This is the same filter section that is provided by Native Instruments' PRO-53 software synthesizer. It's similar in nature to the 4-pole lowpass filter but has a different and more distinctive signature sound.

Cutoff: Adjusts the frequency above which signals will be attenuated.

Resonance: With a value greater than 0, this control will boost a small frequency range around the cutoff frequency.

(Note: Each slider can be linked to react to the mod wheel or the LFO in the General FX Section see 4.3.4.3)

4.3.3.2.1 High Pass-12dB

The State Variable (SV) filters have a clean characteristic that can be used for all kinds of audio signals. The HP2 is a 2-pole high-pass, which attenuates frequencies below the cutoff at a rate of -12 dB/octave.

Cutoff: Adjusts the frequency below which signals will be attenuated.

Resonance: With a value greater than 0, this control will boost a small frequency range around the cutoff frequency.

(Note: Each slider can be linked to react to the mod wheel or the LFO in the General FX Section see 4.3.4.3)

4.3.3.2.1 High Pass-24dB

The State Variable (SV) filters have a clean characteristic that can be used for all kinds of audio signals. The HP4 is a 4-pole high-pass, which attenuates frequencies below the cutoff at a rate of -24 dB/octave.

Cutoff: Adjusts the frequency below which signals will be attenuated.

Resonance: With a value greater than 0, this control will boost a small frequency range around the cutoff frequency.

(Note: Each slider can be linked to react to the mod wheel or the LFO in the General FX Section see 4.3.4.3)

4.3.3.2.1 Band Pass-12dB

The State Variable (SV) filters have a clean characteristic that can be used for all kinds of audio signals. The BP2 is a 2-pole band-pass, which attenuates frequencies above and below the cutoff at a rate of -12 dB/octave.

Cutoff: Adjusts the frequency below which signals will be attenuated.

Resonance: With a value greater than 0, this control will boost a small frequency range around the cutoff frequency.

(Note: Each slider can be linked to react to the mod wheel or the LFO in the General FX Section see 4.3.4.3)

4.3.3.2.1 Band Pass-24dB

The State Variable (SV) filters have a clean characteristic that can be used for all kinds of audio signals. The BP4 is a 4-pole band-pass, which attenuates frequencies above and below the cutoff at a rate of -24 dB/octave.

Cutoff: Adjusts the frequency below which signals will be attenuated.

Resonance: With a value greater than 0, this control will boost a small frequency range around the cutoff frequency.

(Note: Each slider can be linked to react to the mod wheel or the LFO in the General FX Section see 4.3.4.3)

4.3.3.2.1 Notch

The State Variable (SV) filters have a clean characteristic that can be used for all kinds of audio signals. The Notch 4 is a 4-pole notch filter, which attenuates frequencies at the cutoff.

Cutoff: Adjusts the frequency below which signals will be attenuated.

Resonance: With a value greater than 0, this control will boost a small frequency range around the cutoff frequency.

(Note: Each slider can be linked to react to the mod wheel or the LFO in the General FX Section see 4.3.4.3)

4.3.3.2.1 Talk

This is a formant filter type. Formants are acoustic resonances. The term often applies to the phonetics of human speech, as such, the formant filters are designed to mimic the frequency response of the human vocal tract. These filters can be used to emulate the “talk box” effect.

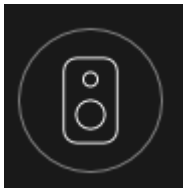
Talk: Controls the frequency response of the filter. Can be used to morph between vowel- sounds.

Resonance: Increases and decreases the peaks and notches in the response respectively, analogous to the resonance control of the other filters.

Size: Controls the center of the frequency response, analogous to the cutoff control of the other filters.

(Note: Each slider can be linked to react to the mod wheel or the LFO in the General FX Section see 4.3.4.3)

4.3.3.3 Dynamics



4.3.3.3.1 Supercharger

The Supercharger GT offers high-end tube compression emulation, inspired by boutique hardware. It is a particularly musical compressor, with different flavors of saturation and spectral shaping that allow you to apply subtle harmonic and spatial enhancement as well as heavy and aggressive tube drive.

Input: Adjusts the input gain to the compressor in dB.

Saturation: Applies saturation to the signal. Turn the control right to apply more saturation to the signal.

Output: Sets the output level of the compressor in dB. You can use it as a make-up gain control that allows you to bring the output signal up to the same peak level as the input signal after compression.

(Note: Each slider can be linked to react to the mod wheel or the LFO in the General FX Section see 4.3.4.3)

4.3.3.3.2 Compressor

Compressors are dynamic tools which automatically reduce the level of loud passages in a signal, thereby affecting the signal's dynamic range. The Solid Bus Comp is modeled after a classic analog bus compressor.

Threshold: Sets a level threshold above which the Compressor starts working. Only levels that rise above this threshold will be reduced by the compression; signals that stay below it will be left unprocessed.

Ratio: Controls the amount of compression, expressed as a ratio of “input level change” against “output level change”. A Ratio of 1:1 means that no compression will be happening. For example, a Setting of 4 represents the ration 4:1, which means for every 4 decibel increase of amplitude above the threshold, the output will increase by only 1 decibel.

(Note: Each slider can be linked to react to the mod wheel or the LFO in the General FX Section see 4.3.4.3)

4.3.3.3.3 Transient Master

The Transient Master is an easy to use compressor designed to control the attack and sustain of a sound. Instead of following the amplitude of the sound like a traditional compressor, it follows the general envelope and is thus not as susceptible to changes of input gain. It is best used on sounds with fast attacks, like percussion, pianos or guitars. The Transient Master can also be quite extreme in some cases, so use it with caution.

Input: Controls the input gain to the effect.

Attack: Adjusts the scaling of the attack portion of the input signal’s volume envelope. Turning the knob right (0% to 100%) will add more punch, and turning the knob left (0% to -100%) will reduce sharp attacks.

Sustain: Controls the scaling of the sustain portion of the input signal’s volume envelope. Increasing this parameter will add more body to the sound and decreasing it will reduce the sound’s tail.

(Note: Each slider can be linked to react to the mod wheel or the LFO in the General FX Section see 4.3.4.3)

4.3.3.3.4 Limiter

Limiters are actually a special form of compressors with a ratio of one to infinity, a threshold just below the maximum level, and a very short attack time. They act as a “safety net” to keep short signal peaks from overloading the system, which would result in audio clipping. While compressors have a range of artistic applications, limiters are usually used for technical reasons – they can tame signals with peaks which would otherwise overload the output, without requiring you to turn the signal’s overall volume down.

Input: Sets the gain of the input signal. The Limiter is different from the Compressor in that it has a fixed threshold; to achieve a sensible peak reduction, use this control to adjust the input gain until you see the Attenuation meter responding only to occasional level peaks.

Release: Just like the Compressor's control of the same name, this knob adjusts the time it takes the Limiter to return to an unprocessed signal after the input level falls below the threshold.

Output: Adjusts the module's output level.

(Note: Each slider can be linked to react to the mod wheel or the LFO in the General FX Section see 4.3.4.3)

4.3.3.4 Distortion



4.3.3.4.1 Tape Saturation

The Tape Saturator emulates the soft compression and distortion of recording to tape. It can be used lightly to add warmth and coloring to the sound, or heavily to add aggressive distortion.

Gain: Controls the input gain of the effect. This will increase the amount of tape distortion and compression.

Warmth: Controls the low frequency boost/cut of the effect.

Output: Controls the output gain of the effect.

(Note: Each slider can be linked to react to the mod wheel or the LFO in the General FX Section see 4.3.4.3)

4.3.3.4.2 Tube Saturation

This module causes distortion by clipping or rounding off high sample values. It thereby simulates the behavior of overloaded tube circuits, adding artificial harmonics to a sound.

Drive: Adjusts the amount of distortion.

Damping: Turning this knob clockwise attenuates high frequencies in the output signal, thereby counteracting the brightness caused by the artificial harmonics.

Output: Adjusts the module's output level. Since distortion boosts the gain considerably, it's often necessary to attenuate the signal at the output stage.

(Note: Each slider can be linked to react to the mod wheel or the LFO in the General FX Section see 4.3.4.3)

4.3.3.4.3 Black Distortion

Black Distortion simulates a guitar distortion pedal, ideal for blues and rock tones.

Distortion: Controls the amount of distortion applied.

Filter: For a darker sound, turn clockwise to enhance the low frequency range; turn counter-clockwise for a brighter, sharper sound.

Volume: The master volume control for the effect.

(Note: Each slider can be linked to react to the mod wheel or the LFO in the General FX Section see 4.3.4.3)

4.3.3.4.4 Clean Amp

Clean Amp simulates the rich tube sound of classic guitar amps from decades ago. It's ideal for screaming leads and crunchy rhythm guitar sounds, as well as clean sounds with personality.

Gain: Adjusts the input level, or gain. Turning Gain to the right adds saturation and distortion to the signal.

Bass & Treble: These controls adjust the respective levels of the signal's high and low frequency components

(Note: Each slider can be linked to react to the mod wheel or the LFO in the General FX Section see 4.3.4.3)

4.3.3.4.5 Bitcrusher

Bitcrusher adds various digital artifacts, like quantization noise or aliasing, to a clean signal. It's great for roughing up sounds that would otherwise be too plain and featureless.

Bits: Re-quantizes the signal to an adjustable bit depth.

S.Rate (Sample Rate): Resamples the signal to an adjustable sample rate. The resampling is done without any kind of (usually mandatory) low-pass filtering, which causes all kinds of wonderful aliasing artifacts.

Noise: Adds hiss to the audio signal.

(Note: Each slider can be linked to react to the mod wheel or the LFO in the General FX Section see 4.3.4.3)

4.3.3.4.6 Overdrive

Overdrive is an emulation of a classic guitar distortion effect pedal.

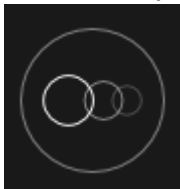
Drive: Adds dirt to the sound.

Tone: Turning this control clockwise accents the midrange while dropping the bass. Counterclockwise takes off the highs and boosts the bass for a warmer sound.

Output: Adjusts the module's output level.

(Note: Each slider can be linked to react to the mod wheel or the LFO in the General FX Section see 4.3.4.3)

4.3.3.5 Delay



4.3.3.5.1 Tape Delay

The Tape Delay reproduces the sound of tape delay, modelled on the physical mechanisms that make up early tape machines.

Time: Adjust the delay time. You can toggle between setting the time in milliseconds or synced to your host tempo by clicking the clock/note symbol.

Feedback: Adjusts the amount of feedback. Turning **Feedback** to the right increases the amount of delay repetitions.

Mix: Adjusts the respective levels of the original and processed signals. In common scenarios, the delayed signal is mixed in at a lower level than the direct signal.

(Note: Each slider can be linked to react to the mod wheel or the LFO in the General FX Section see 4.3.4.3)

4.3.3.5.2 Diffuse Delay

Diffusion mode can produce a standard delay effect, but it is best used for its huge, diffusion-based reverb sound. This mode is ideal for ambient music and sound design.

Time: Adjust the delay time. You can toggle between setting the time in milliseconds or synced to your host tempo by clicking the clock/note symbol.

Feedback: Adjusts the amount of feedback. Turning **Feedback** to the right increases the amount of delay repetitions.

Mix: Adjusts the respective levels of the original and processed signals. In common scenarios, the delayed signal is mixed in at a lower level than the direct signal.

(Note: Each slider can be linked to react to the mod wheel or the LFO in the General FX Section see 4.3.4.3)

4.3.3.5.3 Analogue Delay

The Analogue Delay offers a Bucket Brigade delay model that replicates the character sound of BBD chips.

Time: Adjust the delay time. You can toggle between setting the time in milliseconds or synced to your host tempo by clicking the clock/note symbol.

Feedback: Adjusts the amount of feedback. Turning **Feedback** to the right increases the amount of delay repetitions.

Mix: Adjusts the respective levels of the original and processed signals. In common scenarios, the delayed signal is mixed in at a lower level than the direct signal.

(Note: Each slider can be linked to react to the mod wheel or the LFO in the General FX Section see 4.3.4.3)

4.3.3.5.4 Digital Delay

Clean Digital Delay without coloration

Time: Adjust the delay time. You can toggle between setting the time in milliseconds or synced to your host tempo by clicking the clock/note symbol.

Feedback: Adjusts the amount of feedback. Turning **Feedback** to the right increases the amount of delay repetitions.

Mix: Adjusts the respective levels of the original and processed signals. In common scenarios, the delayed signal is mixed in at a lower level than the direct signal.

(Note: Each slider can be linked to react to the mod wheel or the LFO in the General FX Section see 4.3.4.3)

4.3.3.5.5 Psyche Delay

Psyche Delay is a stereo delay effect that produces a range of atmospheric ambient echoes and reverse effects reminiscent of the "backwards tape" sound of the 1960s.

Time: Adjust the delay time. You can toggle between setting the time in milliseconds or synced to your host tempo by clicking the clock/note symbol.

Feedback: Adjusts the amount of feedback. Turning **Feedback** to the right increases the amount of delay repetitions.

Detune: Fine-tunes the pitch of the echo repeats in the range of -50 to +50 cents.

Mix: Adjusts the respective levels of the original and processed signals. In common scenarios, the delayed signal is mixed in at a lower level than the direct signal.

(Note: Each slider can be linked to react to the mod wheel or the LFO in the General FX Section see 4.3.4.3)

4.3.3.6 Modulation



4.3.3.6.1 Chorus

Choruses are used to enrich sounds by adding spatial movement and giving them an ensemble-like quality. They are based on short delays, with built-in modulation of the delay time. The delays produce copies of the original sound that vary in timing and, as a side-effect of the delay time modulation, pitch. This way a chorus adds space and body to the sound as if it was played from multiple sources at the same time. The results range from subtle shifts in timbre to extremely lively textures with a wide stereo image.

Rate: Adjusts the speed of modulation, from slow pitch changes to fast vibratos. This becomes more pronounced as the amount is increased.

Depth: Adjusts the range of modulated detuning. Higher values give a more pronounced chorusing effect.

Mix (Dry/Wet Knob): Adjusts the respective levels of the original and processed signals. Note that the typical chorus effect is created by the combination of both signals, so setting this knob to the midpoint results in the most pronounced effect.

(Note: Each slider can be linked to react to the mod wheel or the LFO in the General FX Section see 4.3.4.3)

4.3.3.6.2 Flanger

The **Flanger** splits the audio signal up and delays one version in relation to the original signal. By modulating the delay time, as well as feeding an adjustable amount of the output signal back into the input, the Flanger creates a characteristic “whooshing” sound.

Speed: Adjusts the LFO speed. To synchronize the speed to your host or Master Editor tempo, click the Sync Button.

Depth: The amount of LFO modulation. Higher values cause the flanging effect to sweep over a wider range.

Mix (Dry/Wet Knob): Adjusts the respective levels of the original and processed signals. Note that the typical chorus effect is created by the combination of both signals, so setting this knob to the midpoint results in the most pronounced effect.

(Note: Each slider can be linked to react to the mod wheel or the LFO in the General FX Section see 4.3.4.3)

4.3.3.6.3 Phaser

The **Phaser** effect continually changes the phase relationships in your signal with an all-pass filter. This results in a comb filtering effect, which attenuates some frequencies while boosting others.

Speed: The LFO modulation speed. To synchronize the speed to your host or Master Editor tempo, click the Sync Button.

Depth: The amount of LFO modulation. Higher values cause the Phaser effect to sweep over a wider frequency range.

Mix (Dry/Wet Knob): Adjusts the respective levels of the original and processed signals. Note that the typical chorus effect is created by the combination of both signals, so setting these to the same levels results in the most pronounced effect.

(Note: Each slider can be linked to react to the mod wheel or the LFO in the General FX Section see 4.3.4.3)

4.3.3.6.4 Flutter

Flutter emulates the sound of analog tape machines, characterized by wow and flutter, saturation, noise, and a limited high-frequency response. You can use it to apply classic lo-fi effects, particularly when playing sustained notes, pads and melodies.

Scrape: Adjusts the amount of high-frequency scraping, which occurs when the tape vibrates as it passes over the playback head.

Wow: Adjusts the amount of wow, a slow fluctuation in pitch caused by sticky tape and worn-out tape transport.

Flutter: Adjusts the amount of flutter, a fast fluctuation in pitch caused by bent capstans and faulty motor parts.

Mix: Blends between the input signal and the effect signal.

(Note: Each slider can be linked to react to the mod wheel or the LFO in the General FX Section see 4.3.4.3)

4.3.3.6.5 Vibrato

Vibrato/Chorus models the sound of the vibrato and chorus effects found on a classic electric organ. The effects were originally produced by an innovative circuit that combined electronic and mechanical components, producing an incredibly rich sound.

Speed: Adjusts the frequency of the modulation.

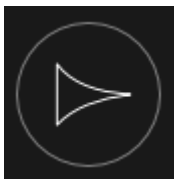
Blend: Blends between the vibrato and the chorus effect.

Width: Adjusts the width of the stereo widening effect.

Mix: Blends between the input signal and the effect signal.

(Note: Each slider can be linked to react to the mod wheel or the LFO in the General FX Section see 4.3.4.3)

4.3.3.7 Reverb



4.3.3.7.1 Plate Reverb

Plate reverb was developed as an early method of generating an artificial reverb effect. A vibrating sheet of metal is employed to simulate reflection patterns in acoustical spaces. Since the sheet of metal vibrates across a two-dimensional plane, the echo density is higher and more evenly distributed than in a three-dimensional space. It is a good choice if you want to brighten a sound source. Plate reverb has a smooth reverb tail, allowing you to lengthen a sound without pushing it back in the mix. For this reason plate reverbs are most commonly used on vocals and snare drums.

Pre Delay: Introduces a short amount of delay before the reverb takes effect.

Decay: Adjusts the duration of the reverb effect.

Mix: Blends between the input signal and the effect signal.

(Note: Each slider can be linked to react to the mod wheel or the LFO in the General FX Section see 4.3.4.3)

4.3.3.7.2 Reverb

This is an algorithmic hall reverb.

Time: Adjusts the duration of the reverb effect.

Damping: Adjusts the amount of absorption in the room simulated by the reverb effect. Higher values result in more absorption.

Mix: Blends between the input signal and the effect signal.

(Note: Each slider can be linked to react to the mod wheel or the LFO in the General FX Section see 4.3.4.3)

4.3.3.7.3 Raum

Raum is a reverb algorithm for airy halls.

Time: Adjusts the duration of the reverb effect.

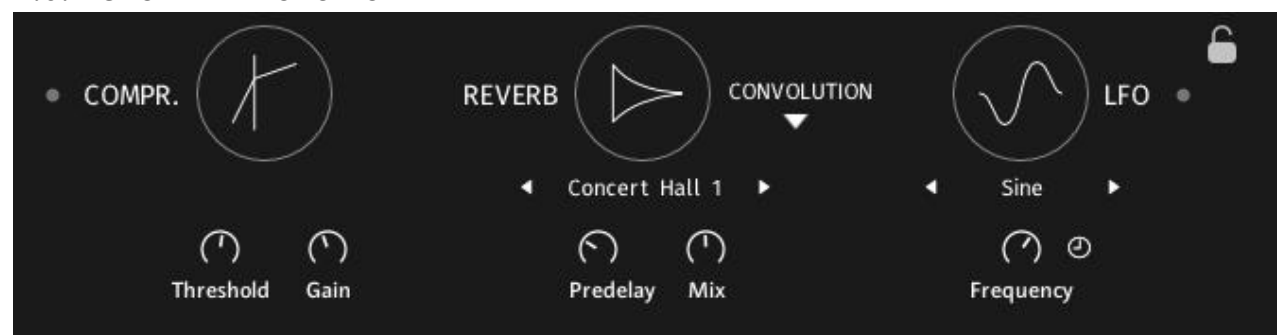
Modulation: Adjusts the amount of movement added to the reverb sound by changing internal parameters of the reverb over time. Turning the control to the right changes the movement of the reverb from lush to strongly detuned sounds.

Damping: Adjusts the amount of absorption in the room simulated by the reverb effect. Higher values result in more absorption.

Mix: Blends between the input signal and the effect signal.

(Note: Each slider can be linked to react to the mod wheel or the LFO in the General FX Section see 4.3.4.3)

4.3.4 GLOBAL FX SECTION



4.3.4.1 Compressor

Compressors are dynamic tools which automatically reduce the level of loud passages in a signal, thereby affecting the signal's dynamic range. This Solid Bus Comp is modeled after a classic analog bus compressor.

Threshold: Sets a level threshold above which the Compressor starts working. Only levels that rise above this threshold will be reduced by the compression; signals that stay below it will be left unprocessed.

Gain: Controls the output gain of the compressed signal. Used to compensate for the gain reduction of the effect.

4.3.4.2 Reverb

4.3.4.2.1 Convolution

This Convolution Reverb comes with ten different impulse responses to choose from.

Pre-Delay: Adjust the pre delay time in ms.

Mix: Adjust the volume of the reverb.

4.3.4.2.2 Plate

Plate reverb was developed as an early method of generating an artificial reverb effect. A vibrating sheet of metal is employed to simulate reflection patterns in acoustical spaces. Since the sheet of metal vibrates across a two-dimensional plane, the echo density is higher and more evenly distributed than in a three-dimensional space. It is a good choice if you want to brighten a sound source. Plate reverb has a smooth reverb tail, allowing you to lengthen a sound without pushing it back in the mix. For this reason plate reverbs are most commonly used on vocals and snare drums.

Time: Adjusts the length of the decay time.

Pre-Delay: Introduces a short amount of delay before the reverb takes effect.

Decay: Adjusts the duration of the reverb effect.

Mix: Blends between the input signal and the effect signal.

4.3.4.2.3 Raum

Raum is a reverb algorithm for airy halls.

Time: Adjusts the length of the decay time.

Pre-Delay: Introduces a short amount of delay before the reverb takes effect.

Decay: Adjusts the duration of the reverb effect.

4.3.4.2.4 Hall

This is an algorithmic hall reverb.

Time: Adjusts the duration of the reverb effect.

Pre-Delay: Introduces a short amount of delay before the reverb takes effect.

Mix: Blends between the input signal and the effect signal.

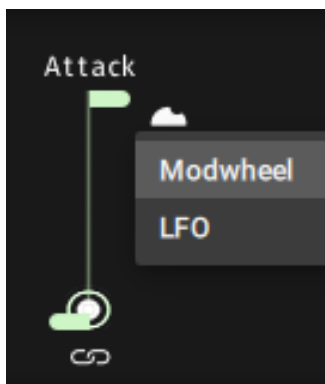
4.3.4.3 LFO

You can modulate the various slot FX sliders via this LFO.

You can choose between Sine, Rectangle, Triangle and Sawtooth waveforms and adjust the frequency either in ms or with clicking the clock icon in sync to the host tempo at a desired note value.

To link an effect to the LFO follow these steps:

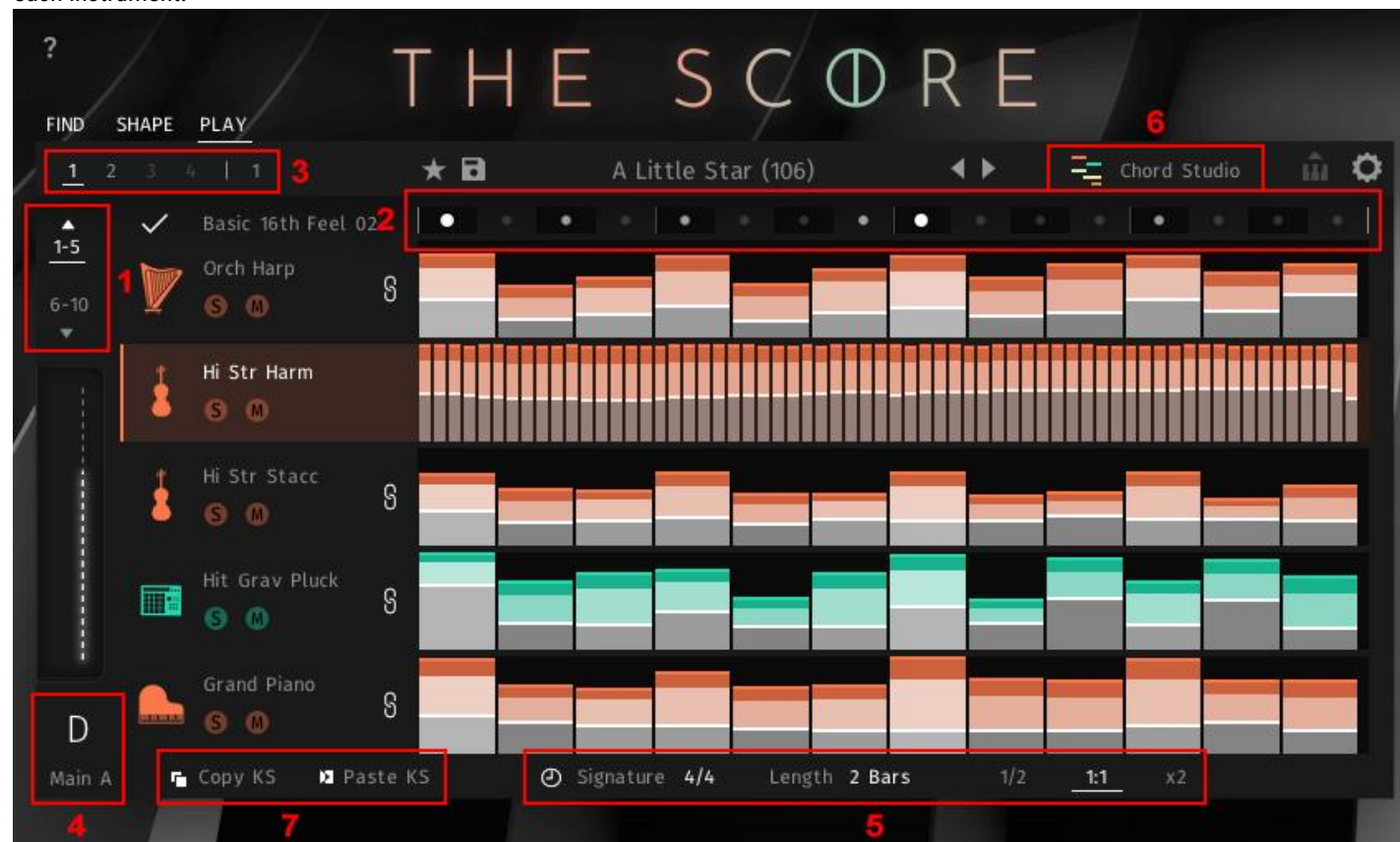
Activate the link function by clicking the chain symbol beneath the slider you want to link to the LFO.



Click on the icon to the right of the slider and choose "LFO".

4.4 PLAY PAGE

At the Play Page you'll find the heart of our ensemble engine. Here you can adjust everything concerning the arps and envelopes for each instrument.



1: Arrows to switch between slots 1-5 and 6-10.

2: The global accents can be switched on and off via the check button. If turned on each slot can be linked to the global accents via the chain link symbol right next to the solo/mute section beneath each instrument slot (see 5.4.1 Global Accents).

3: Indicates the currently shown bar. Lets you switch to the other bars (if 2 or 4 bars are chosen).

4: Shows the currently selected key switch. Each Story contains of 5 key switches: C0 Intro, D0 Main A, E0 Main B, F0 Outro, G0 Ending

5: Global length settings:

- Bar length can be chosen between 1 Bar, 2 Bars and 4 Bars.
- The available meters are 4/4, 3/4, 6/8, 5/8, 7/8.
- half time, normal time and double time switch. Depending on the host tempo you can set the engine to play in half or double time. Per default this is set to 1:1 so the engine play exactly the chosen tempo in your DAW.

6: Access the Chord Studio.

7: Copy and paste the content to other keyswitches.

4.4.1 GLOBAL ACCENTS

This handy tool can easily apply a cohesive rhythmic feel to an entire story. With the chain symbol right next to each instrument slot you can link the instruments to follow the global accents. The individual slot linked to the global accent will automatically have a slightly lower dynamic range, but the accents are added to the rhythm were they apply.

That way you can set two kinds of global accents.



With the first click into an empty circle you'll get a more profound accent.

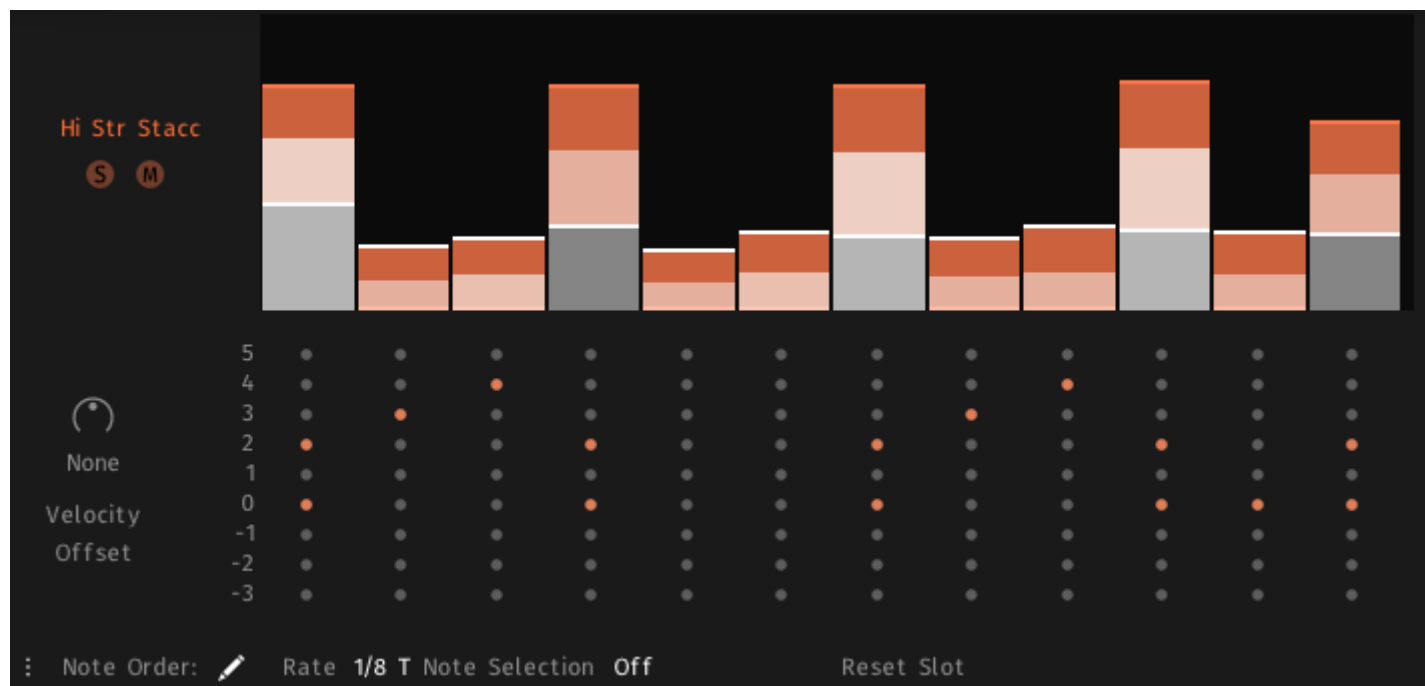


Clicking again will give you a softer accent and clicking once more will turn the accent off again.



4.4.2 ARPEGGIATOR

Short articulations always use the arpeggiator. Click on the slot with the loaded short articulation on the play page to enter the editor.



At the top of the arpeggiator module you can create your own rhythms or dynamic progression of the arpeggiation.

Click at the top of each step to drag the max value of each step (mod wheel at 127) to the desired dynamic level. Click at the bottom of each step to drag the min value of each step (mod wheel at 0) to the desired dynamic level. (Note that you can also invert the dynamic behavior by dragging the min value above the max value. When the mod wheel is at 0 it will play at a louder dynamic than when the mod wheel is at 127. This way you can create interesting movements between different slots where one element is more present in a lower dynamic range as compared to when it is in a higher dynamic range.)

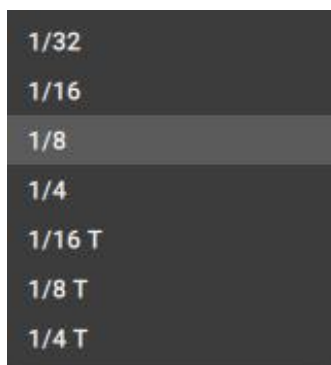
At the bottom of the arpeggiator module you can find the general controls for several functions.

Copy and paste:

You can copy and paste one whole instrument slot (all bars) or just one bar.

Pattern: Determines the order, in which the played notes will be arpeggiated. All (Chord) will trigger all played notes in the respective rhythm.

Rate: Sets the note length for a single step of the Arpeggiator: The available note values are:



Note Selection: Selects whether or not all played notes should be heard in this particular module. The different options allow to only play specific notes of a played chord. This can be used to prevent a muddy bass section and orchestrate chords carefully with multiple instruments.

The following options are available:



Off: No note selection is applied so all played notes will be used for the arpeggiation.

Lowest: Only the lowest note will be used for the arpeggiation.

Lowest 2: The two lowest notes will be used for the arpeggiation.

Middle: In a three voiced chord only the middle note will be used for the arpeggiation. If you only play two voices at a time the middle note will use the lowest note for the arpeggiation in this case.

Middle 2: In a four voiced chord the middle two notes will be used for the arpeggiation. If you play a three voiced chord the highest and middle note will be used for the arpeggiation.

Top 3: The highest three notes will be used for the arpeggiation.

Top 2: The highest two notes will be used for the arpeggiation.

Top: The highest note will be used for the arpeggiation.

Top + 8: The highest note plus one octave above will be used for the arpeggiation.

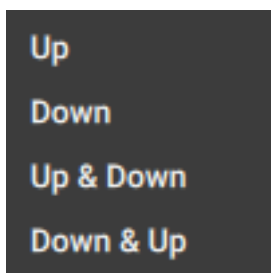
Lowest + Highest: The lowest and highest note of your voicing will be used for the arpeggiation.

Octave: Repeats the played notes after the first turn one or two octaves above or below

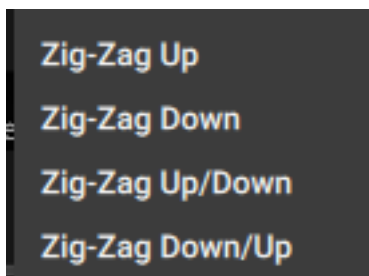
Repeat: Repeats every note one or multiple times before moving on to the next one.

4.3.2.1 ARPEGGIATION PATTERNS

There are 16 different arpeggiation patterns to choose from



These are your normal arpeggiation patterns. Each note is played in either an upward or downward movement.



The pattern progresses in a zig-zag pattern

Move In
Move Out
Move In & Out
Move Out & In

The pattern progresses starting with the outer voices (lowest and highest) und moving to the inner voices or vice versa.

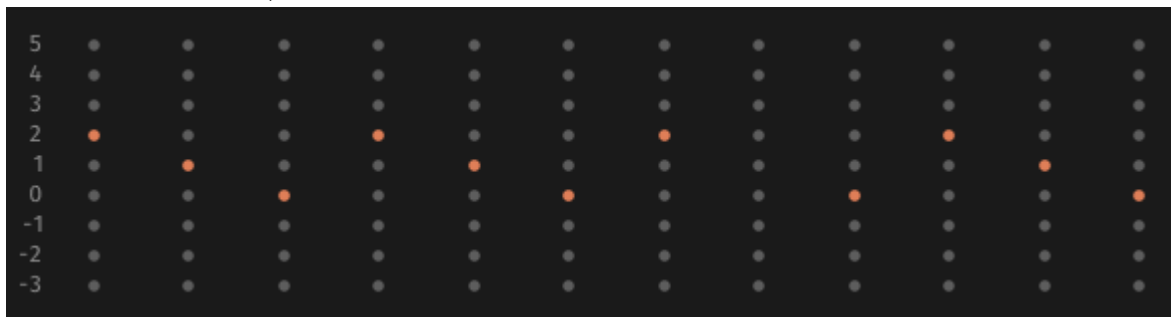
All (Chord)

All pressed notes are played back at the same time. This can be handy for action based string rhythms and so on.

Custom

This activates the custom sequence mode

4.4.2.2 CUSTOM SEQUENCE MODE



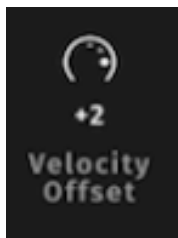
With the Custom Sequence Mode, you can even customize the pitch sequence of each step within a rhythmic sequence via clicking on the respective point within the matrix:

Rows: Numeric order of the played notes from bottom to top. The lowest note you play has the value 0, the second lowest note has the value 1 and so on. This also work in the negative direction. If you play for example C-Major, the pitch distribution within the Sequence Customizer would be like that:

0 = C1, 1 = E1, 2 = G1, 3 = C2, 4 = E2, 5 = G2, -1 = G0, -2 = E0, -3 = C0

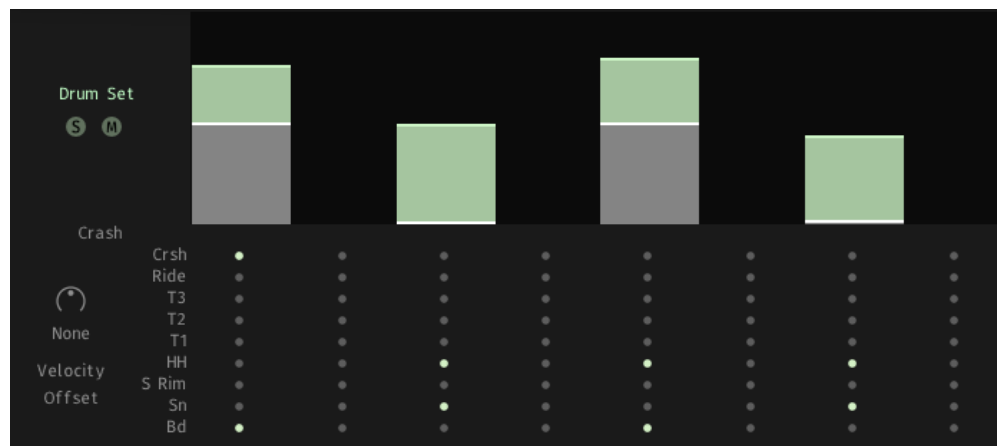
Columns: Display of the steps and their velocities. This allows you to precisely customize the sequences of notes within the played material and thus pre-design even more realistic passages.

It is also possible to select more than one note per step. This offers rich possibilities for your voicings and orchestrations. To better balance each step against the other you can adjust and offset for each step in the positive or negative way to either make a note louder compared to the other voices or quieter.

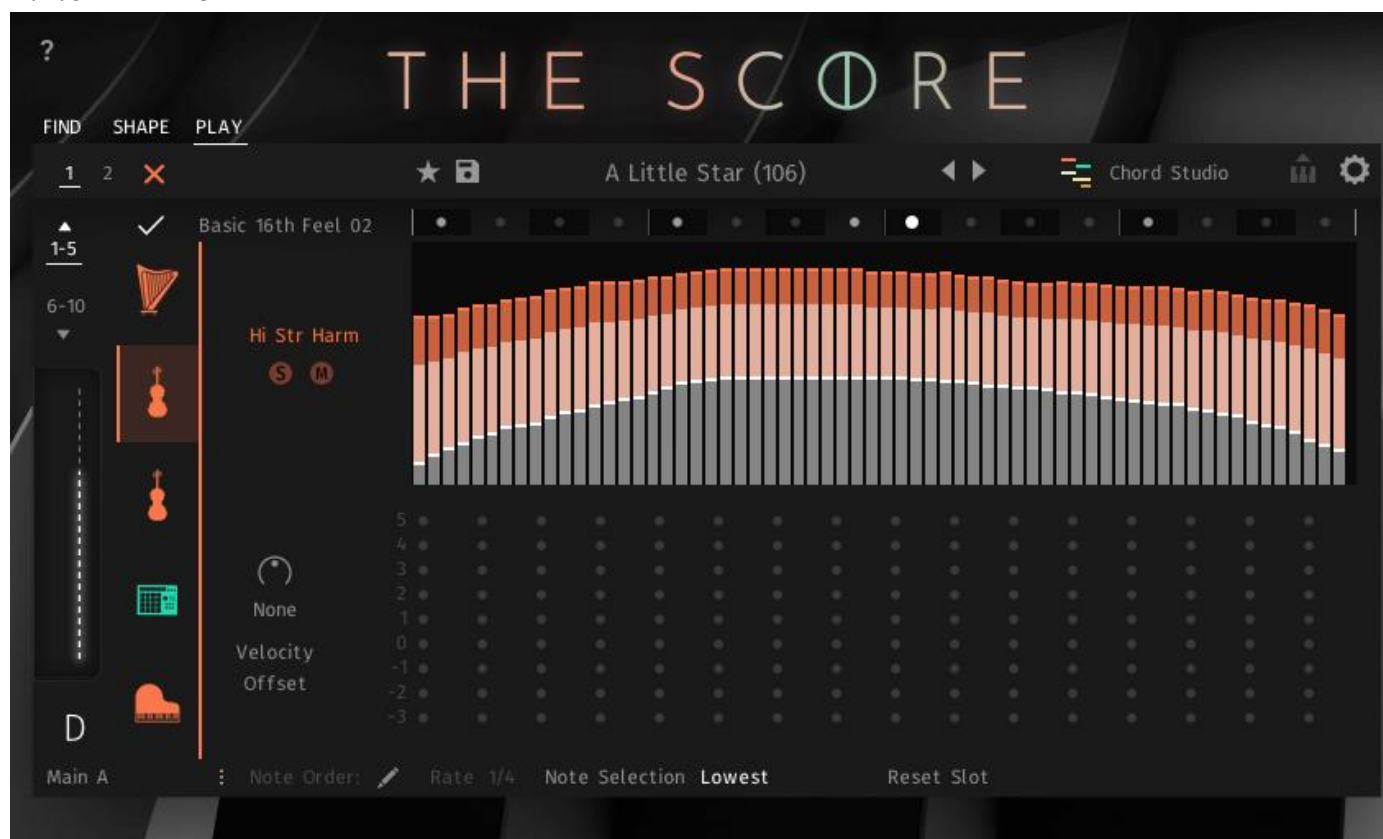


The step you want to edit must be selected, then you can set the offset for this step.

This especially comes in handy when programming more complex rhythms with the percussion instruments, because there are multiple instruments available combined in one slot. Keep in mind that absolute values are set in drum mode.



4.4.3 ENVELOPE



The Envelope allows you to set a recurring dynamic shape to sustained notes. The centerpiece is the envelope shape, which can be drawn freely by left-clicking and dragging the mouse. By holding “alt” while doing so you can delete steps. Holding “shift” allows you to scale all min or max values of the envelope by dragging the mouse up and down.

At the top of the envelope module you can create your own dynamic progression of the envelope.

Click at the top of each step to drag the max value of each step (mod wheel at 127) to the desired dynamic level. Click and drag horizontally lets you edit an envelope quite well.

Click at the bottom of each step to drag the min value of each step (mod wheel at 0) to the desired dynamic level. (Note that you can also inverse the dynamic behavior by dragging the min value above the max value. When the mod wheel is at 0 it will play at a louder dynamic than when the mod wheel is at 127. This way you can create interesting movements between different slots where one element is more present in a lower dynamic range as compared to when it is in a higher dynamic range.)

At the bottom of the envelope module you can find the general controls for several functions.

Note Selection: Selects whether or not all played notes should be heard in this particular module. The different options allow to only play specific notes of a played chord. This can be used to prevent a muddy bass section and orchestrate chords carefully with multiple instruments.

The following options are available:



Off: No note selection is applied so all played notes will be used for the arpeggiation.

Lowest: Only the lowest note will be used for the arpeggiation.

Lowest 2: The two lowest notes will be used for the arpeggiation.

Middle: In a three voiced chord only the middle note will be used for the arpeggiation. If you only play two voices at a time the middle note will use the lowest note for the arpeggiation in this case.

Middle 2: In a four voiced chord the middle two notes will be used for the arpeggiation. If you play a three voiced chord the highest and middle note will be used for the arpeggiation.

Top 3: The highest three notes will be used for the arpeggiation.

Top 2: The highest two notes will be used for the arpeggiation.

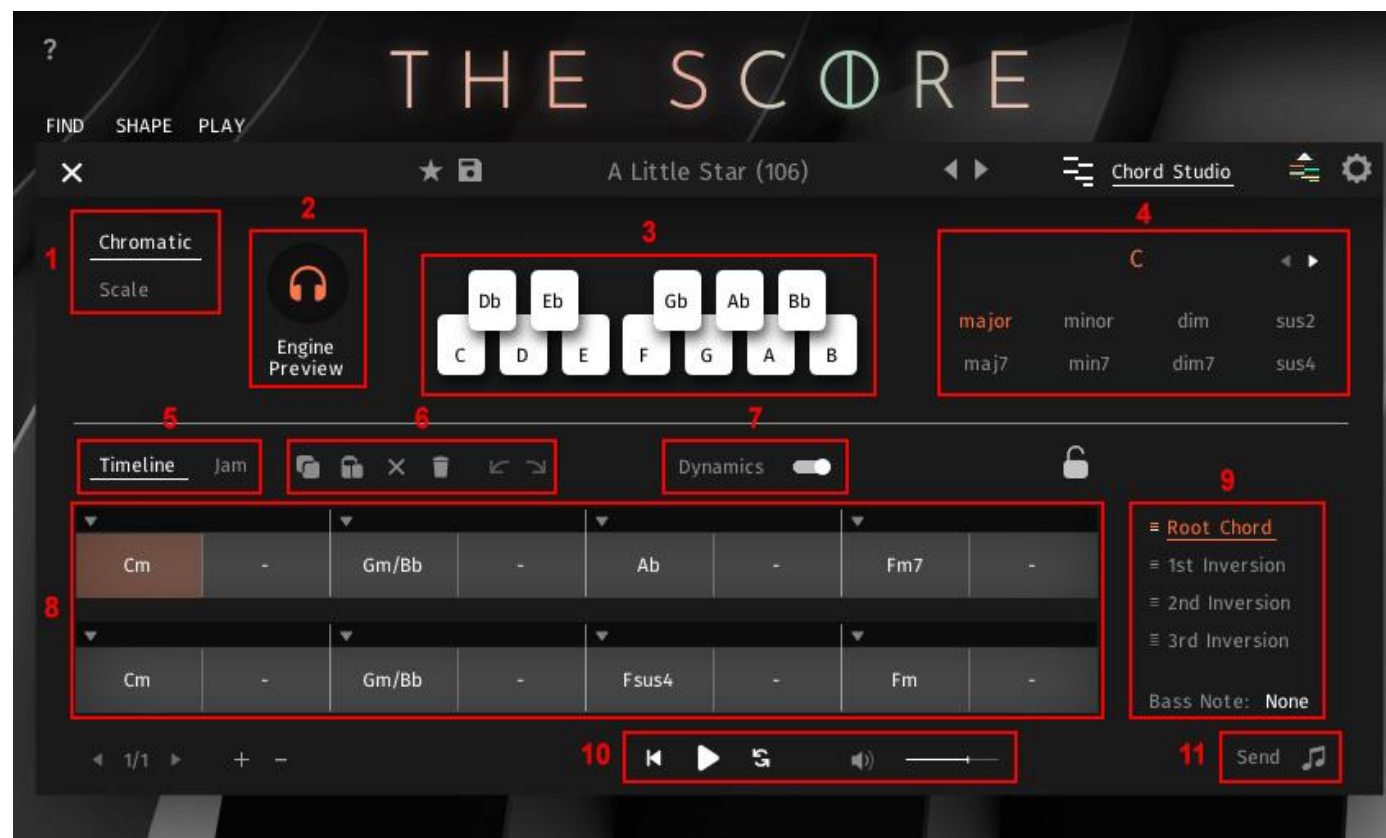
Top: The highest note will be used for the arpeggiation.

Top + 8: The highest note plus one octave above will be used for the arpeggiation.

Lowest + Highest: The lowest and highest note of your voicing will be used for the arpeggiation.

4.4.4 CHORD STUDIO

In Chord Studio, you have the possibility to explore a variety of chords in conjunction with your preset. By default, we carefully selected a chord set for each story to highlight its sonic worlds. However, you can freely replace the chords and observe how the story transforms with a different chord arrangement.



1: Switch between Chromatic and Scale mode.

2: turn the preview function on and off to listen to the chord played by the currently selected story.

3: Keyboard visualizing the available keys. Switching to Scale Mode you'll only see the several scale degrees.

4: On top in the middle you always see the current played or selected chord. Below you have all the possible chord types. The left and right arrows can be used to access the more advanced chord types with chord extensions.

5: Switch between the Timeline and the Jam Mode.

6: Edit functions. Copy, Paste, Delete Chord, Delete Chord Progression, back, forth.

7: Activates the Dynamics Function.

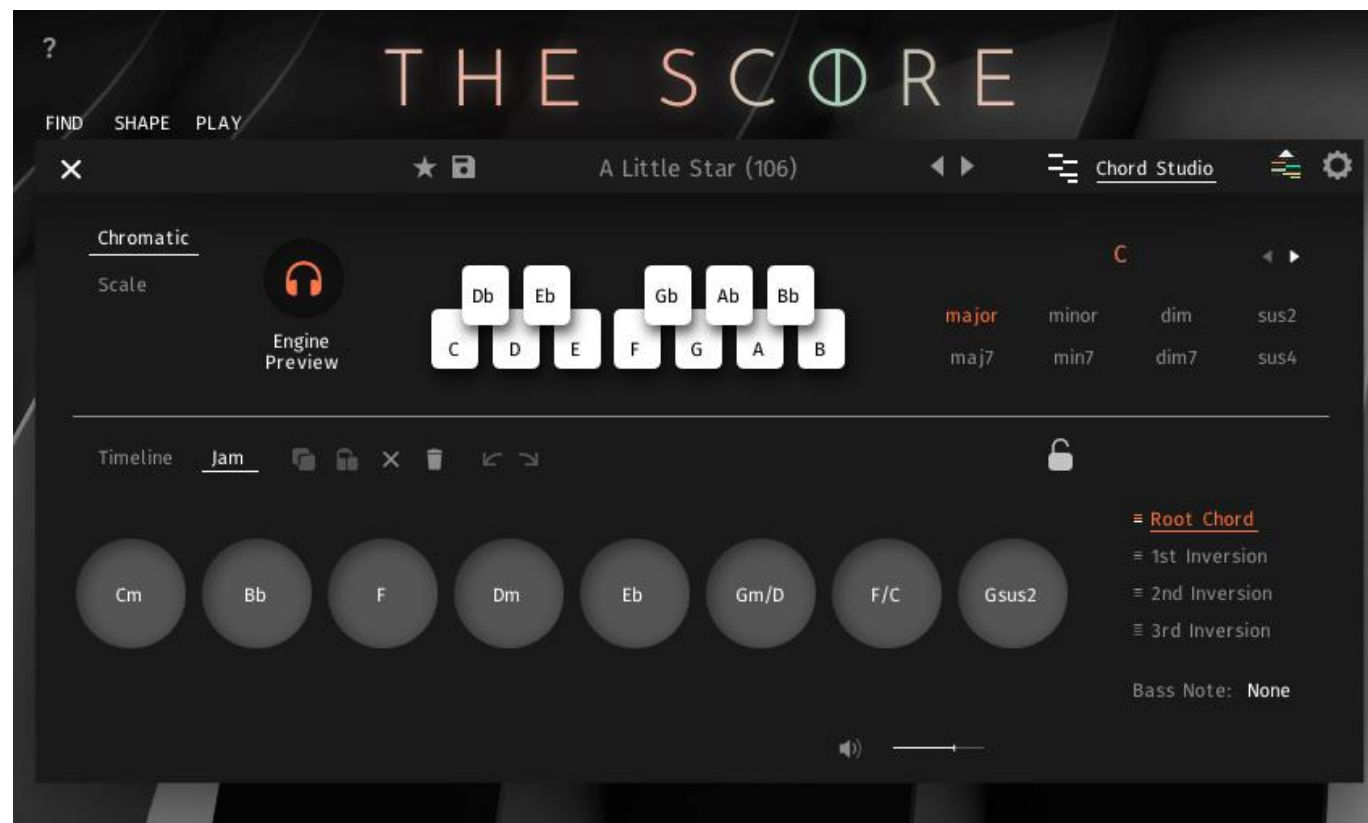
8: Timeline View. If you switch to Jam Mode a selection of up to eight chords will be shown.

9: You can choose your chord position. Root Chord, 1st Inversion, 2nd Inversion, 3rd Inversion or choose a completely different Bass Note to create slash chords.

10: You can reset the playback to the first chord, play the section, loop the timeline and adjust the volume.

11: Send the chord progression to the lead NKI to create melody lines based on the chosen chords in the timeline.

Jam Mode:

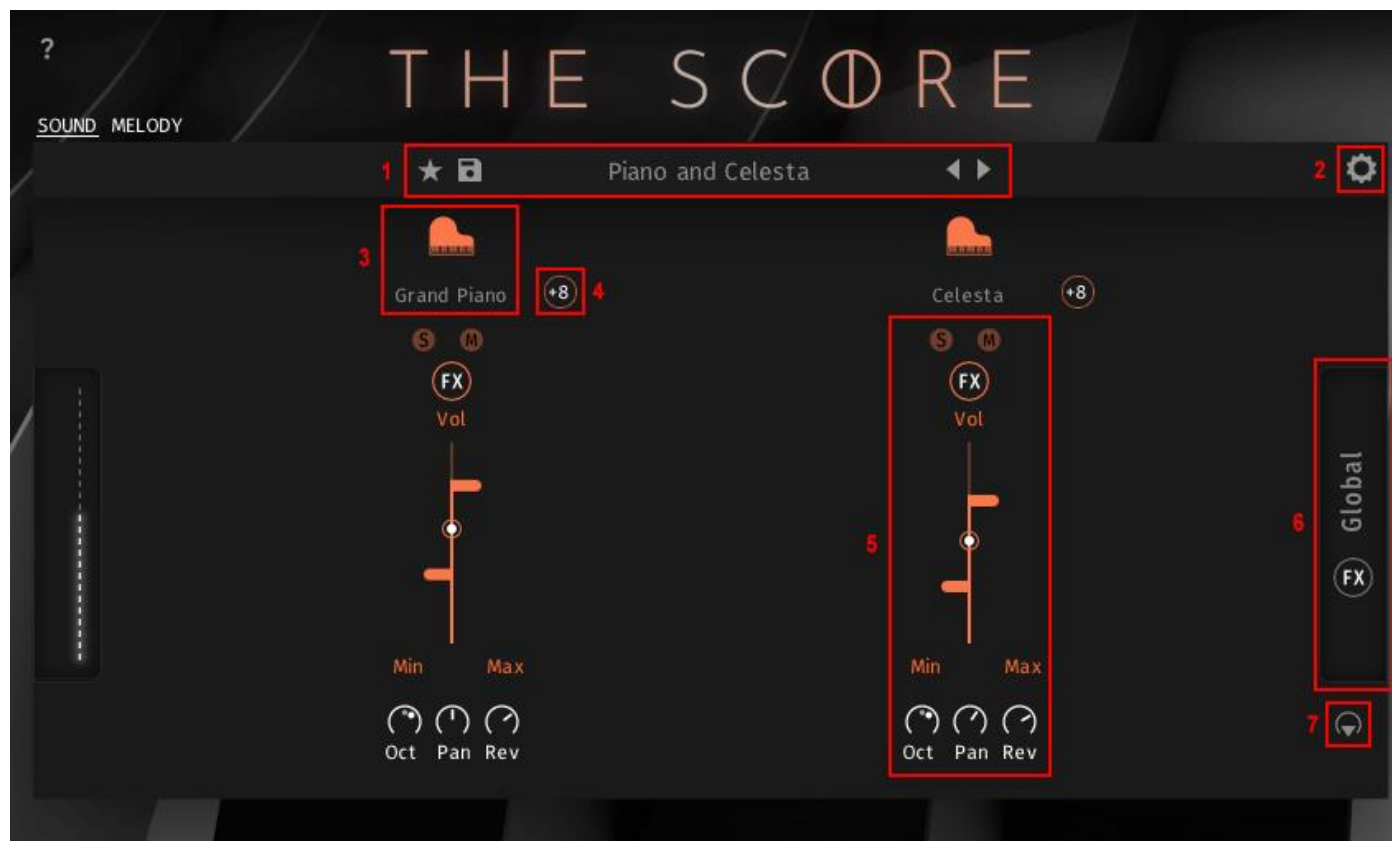


Click on the jam buttons to play the chords in a free order. As in the timeline the chords can be changed and adjusted.

5. THE SCORE - LEAD

The LEAD NKI will help you create unique melodies and lead content.

5.1 SOUND PAGE



1: LEAD preset browser.

2: Click on settings to activate delay compensation with legato instruments.

3: LEAD Instrument browser.

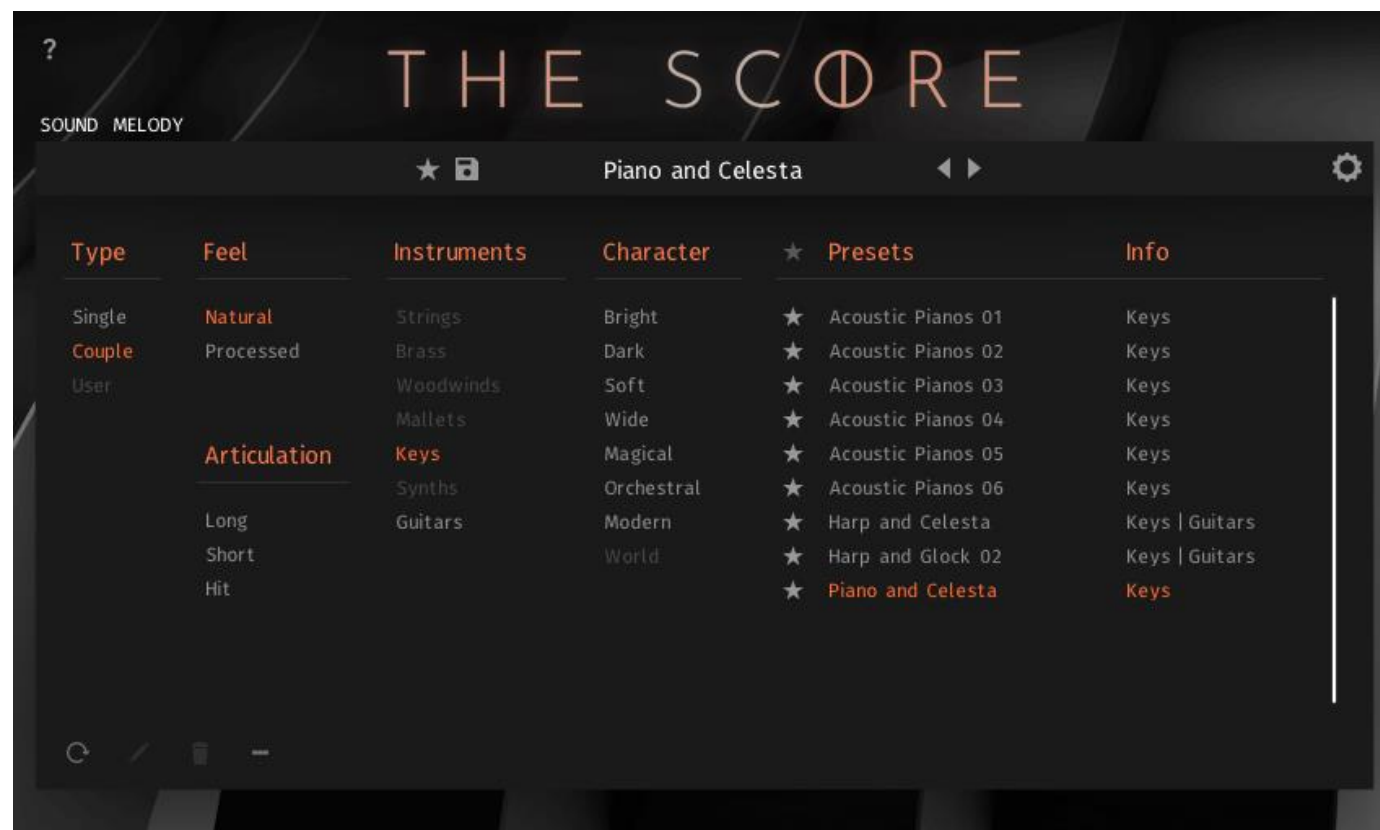
4: Click to add an octave above your melody.

5: Basic sound settings as in the ENSEMBLE NKI. You can solo or mute an instrument, add the known FX chain, adjust the level, shift the octave, change panning and send the instrument to the global reverb.

6: Open the global FX section.

7: Route the instruments to different Kontakt outputs.

LEAD preset browser:

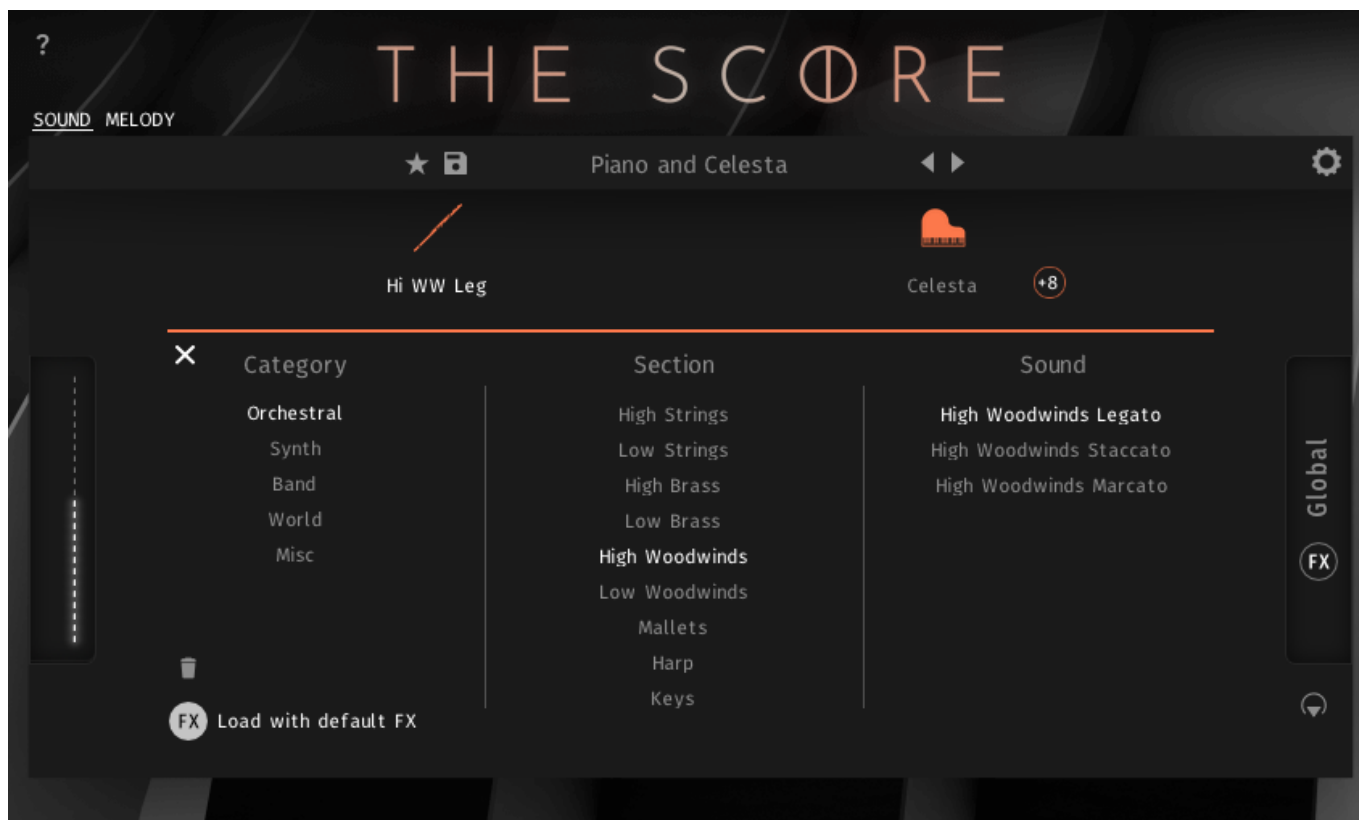


We prepared many single and coupled instruments which can be filtered by Type, Feel, Articulation, Instrument and Character.

Of course you can change them and save your own presets as well.

Saving and tagging presets works the same way as in the ensemble NKI.

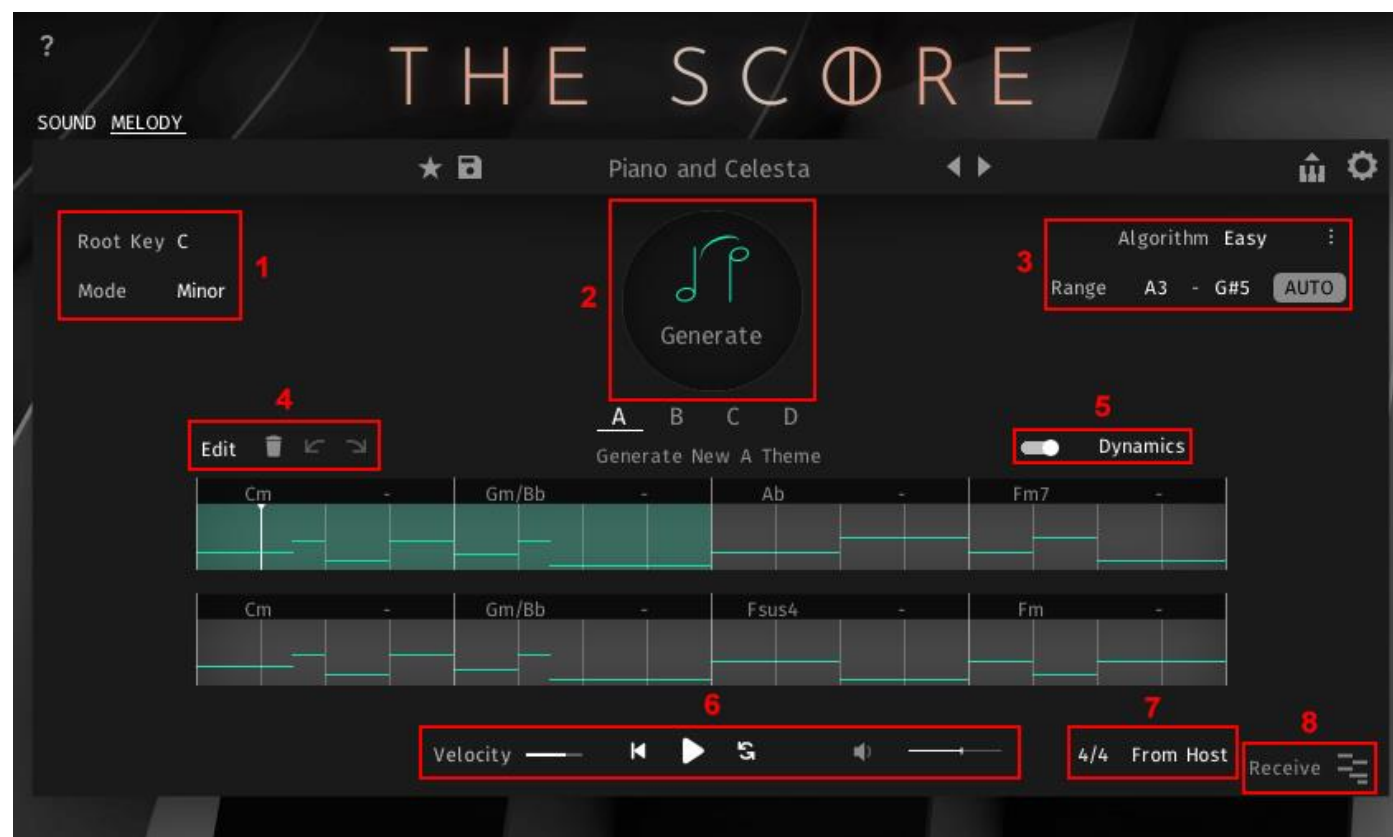
LEAD instrument browser:



In the instrument browser you can find the whole range of melody instruments sorted by category and sections.

5.2 MELODY DESIGNER

The MELODY DESIGNER allows you to generate and edit melodies to accord progressions which can be created with the CHORD STUDIO or in the LEAD NKI itself.



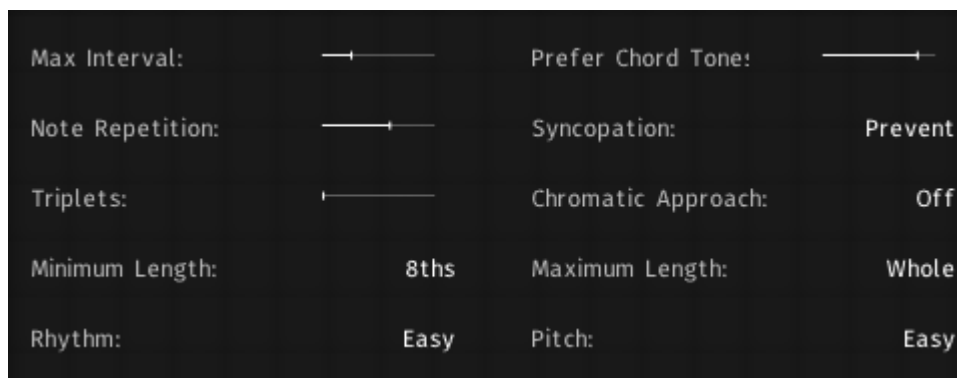
- 1: Select root key and mode for the melody.
- 2: Start melody generator.
- 3: Edit the Algorithm to get more suitable melodies.
- 4: Open melody editor, delete melody, undo and redo the last change to the melody.
- 5: Enable/disable and show/hide dynamics curve.

6: Set the overall melody velocity, reset the playback to the first chord, play the section, loop the timeline and adjust the volume.

7: Select the meter or get it from current host setting.

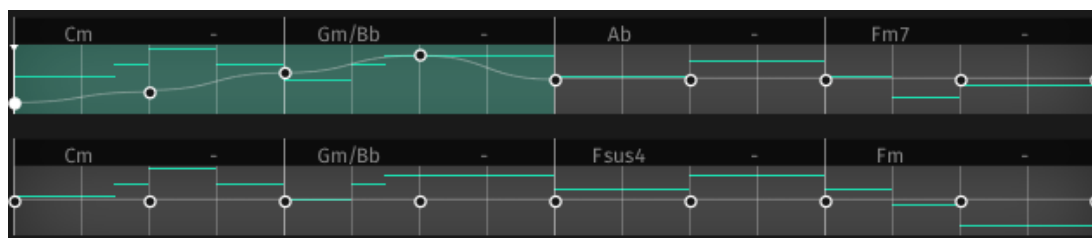
8: Receive chord progressions from CHORD STUDIO.

Advanced algorithm settings (3):



In the algorithm menu there are numerous additional options to shape the melody creation.

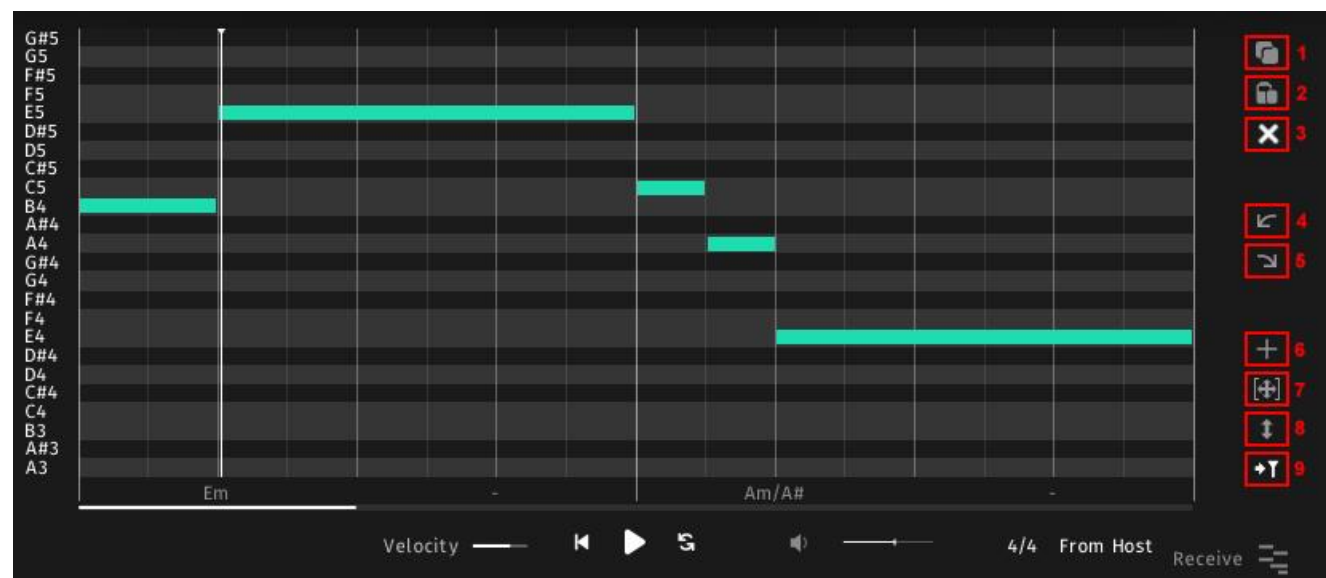
Dynamic curve(5):



With activated dynamics the dynamic curve will follow the graph, instead of the modwheel.

Melody editor:

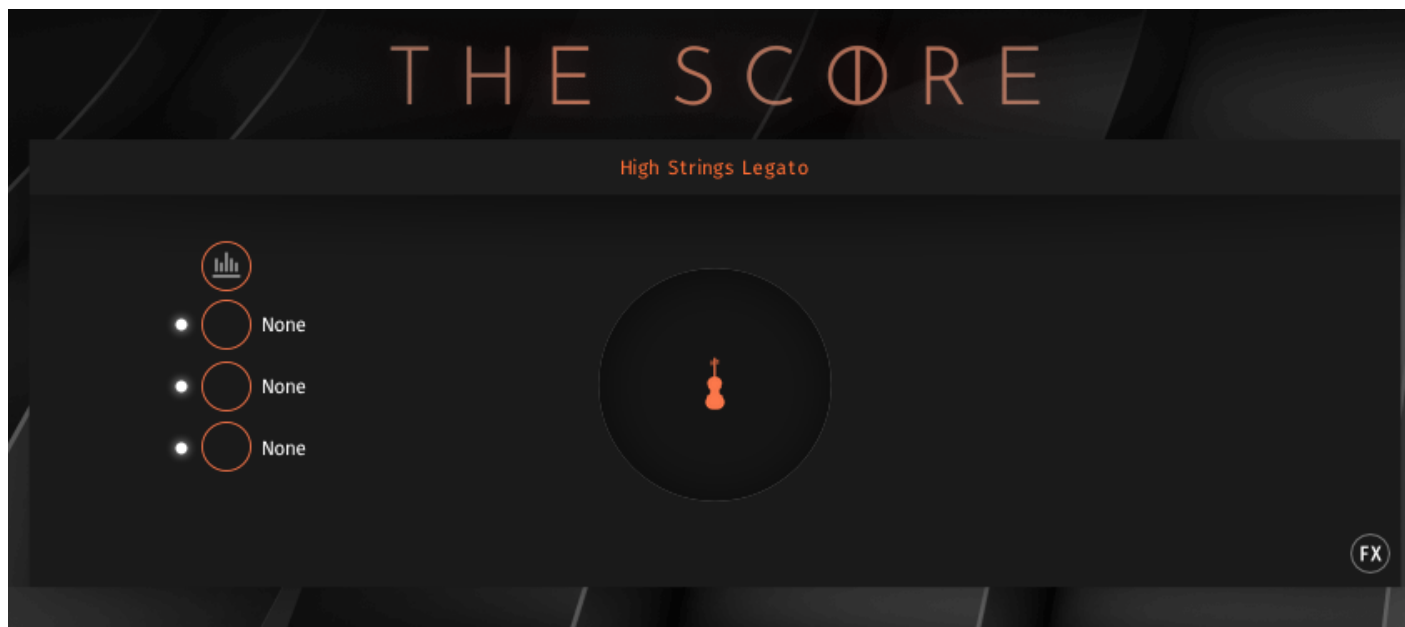
The Melody Editor provides you with essential tools for making adjustments to your melody.



- 1: Copy the selected notes.
- 2: Paste the selected notes.
- 3: Delete the selected notes.
- 4: Undo the last action in the timeline.
- 5: Redo the last action in the timeline.
- 6: Select the add tool to create new notes in the timeline.
- 7: Select the edit tool to edit existing notes. Clicking multiple times will iterate through the different editing tools.
- 8: Select the velocity tool to edit the velocity of a note.
- 9: Select to move the cursor. You also can click in the timeline while holding shift to move the cursor.

6. THE SCORE – SINGLE INSTRUMENTS

All the instruments and articulations are also available as single instruments for traditional use.



The singles feature the FX section on the left side. The main effects can be found in the bottom right corner.

Both are identical to those in the ENSEMBLE NKI.

7. CREDITS

Product Concept and Design: SONUSCORE: Tilman Sillescu, Andreas Hammann, Jonas Meyer, Stefan Kemler, Lukas Ruschitzka, Simon Schrenk

Project Lead: Tilman Sillescu

Recording: Olajide Paris, David Christiansen, Christian Wirtz, Simon Schrenk

KONTAKT Scripting: Jonas Meyer, Stefan Kemler, Mathias Vatter, Nico Dilz

NKS Integration: Stefan Kemler

Preset Design: Tilman Sillescu, Jonas Schüsselin, Jonas Hausotter, Matthias Meeh, Christian Wirtz, Simon Schrenk, Lukas Ruschitzka

Quality Assurance: Tilman Sillescu, Simon Schrenk, Lukas Ruschitzka

Marketing: Tobias Kunz, Shawn Basey, Florian Tauchert, Felix Moebius, Benedikt Huster, Jannick Boehme, Louisa Wolf, Oleg Cherba, Andreas Hammann

Web Programming: Lukas Ruschitzka

Videos: Nadja Demmler

Additional Content: Jasper Hellwig, Linus Schoeller, Jonas Schüsselin, Matthias Meeh, Simon Schrenk, Jonas Hausotter

8. LICENSE AGREEMENT

Roboto Fonts and Material Icons

This application makes use of the Roboto fonts authored by Christian Robertson and icons from the Material Icons Library made available through Google Fonts (fonts.google.com) under the terms of the Apache Software License v2.

Version 2.0, January 2004, <http://www.apache.org/licenses/>

- 1.) Grant of Copyright License: Subject to the terms and conditions of this License, Apache hereby grants to You a perpetual, worldwide, non-exclusive, no-charge, royalty-free, irrevocable copyright license to reproduce, prepare Derivative Works of, publicly display, publicly perform, sublicense, and distribute the Work and such Derivative Works in Source or Object form.
- 2.) Trademarks: This License does not grant permission to use the trade names, trademarks, service marks, or product names of the Licensor, except as required for reasonable and customary use in describing the origin of the Work and reproducing the content of the NOTICE file.
- 3.) Disclaimer of Warranty: Unless required by applicable law or agreed to in writing, Licensor provides the Work (and each Contributor provides its Contributions) on an "AS IS" BASIS, WITHOUT WARRANTIES OR CONDITIONS OF ANY KIND, either express or implied, including, without limitation, any warranties or conditions of TITLE, NON-INFRINGEMENT, MERCHANTABILITY, or FITNESS FOR A PARTICULAR PURPOSE. You are solely responsible for determining the appropriateness of using or redistributing the Work and assume any risks associated with Your exercise of permissions under this License.
- 4.) Limitation of Liability: In no event and under no legal theory, whether in tort (including negligence) contract, or otherwise, unless required by applicable law (such as deliberate and grossly negligent acts) or agreed to in writing, shall any Contributor be liable to You for damages, including any direct, indirect, special, incidental, or consequential damages of any character arising as a result of this License or out of the use or inability to use the Work (including but not limited to damages for loss of goodwill, work stoppage, computer failure or malfunction, or any and all other commercial damages or losses), even if such Contributor has been advised of the possibility of such damages.