

Content

The library includes recordings of five string sections: Violins I, Violins II, Violas, Cellos, and Contrabasses. The count of players recorded is 8, 6, 4, 4, and 3, respectively.

这个音色库录制了五个弦乐声部：小提琴一组，小提琴二组，中提琴，大提琴，倍大提琴。录制时各声部的人数为：8，6，4，4，3

Each section was recorded *in situ*: though each was recorded individually, they were placed in the correct position in the physical space, so **no panning is needed** to reproduce the proper ensemble sound.

每个声部都是在同个环境下（？）录制的：即使每个声部是单独录制的，但是它们都是在正确的物理空间声学环境下录制，因此你不需要再去变动声像去重新创造一个合奏效果

译者注：各声部的声像摆位厂家已经帮你摆好了，不用再去动pan

Recordings were captured at 24-bit, 96 kHz fidelity and downsampled to 48 kHz using the cleanest possible resampling algorithm.

音色库时是在24bit 96Khz的精度下录制的，并使用最干净的重采样算法降采样到48Khz

Patches

There are two sets of patches which are split based on the mic positions provided.

有两个以麦克风摆位为区分的patch通道可供选择使用

The main patches feature the “**Board Mix**” exclusively. This Board Mix was created by engineer Mitsunori Aizawa in the studio at the time of recording, and combines *all* mics with Aizawa’s signature mixing and processing chain. No external reverb is added, but there are certain processes used that color the sound in a pleasing way.

其中最主要（最有特色）的patch是名为“board mix”的一个patch。这个patch是由工程师 Mitsunori Aizawa在录音室录制时创造的，并且将所有的麦克风和Aizawa的签名混音处理链结合在一起。没有添加额外的混响，但是确实存在某些特定的处理过程使其有一层听感舒适的染色

For most purposes, we **highly recommend using the Board Mix**. It provides the most authentic sound and is most efficient in terms of CPU and memory usage. We also advise adding **external reverb** unless the strings are being used in a rock or pop setting, as the default sound is more on the dry side. In most of Aizawa’s work, units such as a Bricasti M7 are used.

The second set of patches is located in the “All Mics” folder. These “**Mic Mixer**” patches include four separate stereo mic positions, which can be manually toggled and mixed in the **Console** tab.

对于大多数情况，我们强烈推荐使用“Board Mix”这条patch。它提供最真实的声音，同时它在CPU和内存使用方面最高效。我们还建议添加额外的混响，除非弦乐是用于摇滚或流行音乐，因为默认的声音更干一些。在Aizawa的大部分（录制）工作中，都使用了像Bricasti M7这样的麦克风（这句翻译译者也不是很确定，但是不影响使用）。

第二套patch位于“All Mics”的文件夹中。这些“Mic Mixer”包括了四个独立的立体声麦克风位置，可以在控制台中手动切换和并进行混音操作。

译者注：“board mix”中没有额外添加混响，按照音乐风格来决定是否额外添加混响。

Close: A blend of spot mics capturing each position in the ensemble.

Decca: A traditional decca tree recording setup (center/left/right).

Room: A blend of rear and outrigger (side) mic positions, offering the most ambient perspective approximately from the corners of the recording space.

Surround: Two mics placed in a wide spaced pair.

译者注：这一部分邬奇睿老师在<https://flyingdaw.com/threads/1448/>的说明解释更为详细（如下图），请点击该链接跳转查阅详情

麦克风名称	中文名称	采集方式	用法用途
Close	近场麦克风	近距离采集弦乐的音色、动技法等细节。	如果你希望弦乐的细节更丰富，声音更贴耳，请多多考虑Close。
Room	房间麦克风	在乐手的后方以及两侧摆放麦克风采集房间反射声，也就是房混。	该麦克风位最大程度保留了录制场地的声学反馈，日后厂商发布了同样room录制的铜管、木管和打击，可以使它们的声音很好地融合在一起。
Decca	中场麦克风	吊置在乐手上方的呈左、中、右摆放的麦克风，用于定位弦乐的声场摆放。	管弦音源中常用的录制方式，与Main麦克风类似，主要用于定位，可以与Close搭配使用，控制声音的远近。
Surround	环绕麦克风	用两支麦克风以较宽的距离摆放。	用于侧环绕声使用。

When using the Mic Mixer patches, please be aware that each position will greatly increase the overall RAM load. Loading all four positions for a single section will easily use 6-7gb of RAM or more (depending on DFD settings), if you are loading all articulations.

当使用Mic Mixer这一条patch时，请注意每个位置的麦都将极大地增加整体RAM的负载。如果你要加载所有的发音技法，加载一个声部的所有四个声场麦将很容易使用6-7gb或更多的RAM(取决于DFD设置)。

CPU usage will also be multiplied when using multiple mic positions, as more samples are being played back at once.

当使用更多不同位置的麦克风时，CPU的使用也会增加，因为同时会播放更多的采样样本

For these reasons, if you plan on using the Mic Mixer patches, we **strongly** recommend turning off positions and articulations you do not need.

因为以上原因，如果你打算用这条patch，我们强烈建议你关掉你不需要使用的声场麦和发音技法

Default MIDI CC Usage

Though almost all controls in Tokyo Scoring Strings can be MIDI learned to any CC of your choice, our default CC mappings should be handy for most users!

即使tss中大部分的控制可以通过您所选择的midi learn和cc来控制，但是我们还是向您展示一下默认的cc控制器

CC1 (Modwheel): Dynamics for long/sustained articulations; this actually crossfades between dynamic layers recorded for most articulations

控制长发音（连续发音）的动态，这个实际上是控制不同的动态层之间的交叉淡出

CC2: Vibrato amount (only applies to Arco/sustain articulations)

颤音（揉弦）深度（仅对于Arco/sustain的长发音技法有效）

CC3: Legato speed, switches between four profiles (0 = slowest, 127 = fastest)

连奏速度，在四种不同的连奏速度模式下切换

CC11: Expression (overall current volume, DOES NOT affect what sample is played)

表情。单纯控制总音量，不影响播放的样本（cc1控制的主要还是动态层的切换）

CC64: Sustain pedal. Hold this down while repeating a note to trigger rebowing.

保持触发状态可以启用同音反复（演奏同个音时换弓）

Creating Individual Articulation Patches

Many composers prefer a workflow with one articulation per MIDI track. You can do this with Tokyo Scoring Strings as well with a little bit of one-time setup.

许多作曲家更倾向于一个midi通道使用一个技法，在tss里也可以做到，只需要你花一点时间进行设置

The basic workflow is:

1. Open one of the default patches (such as ViolinsI)
2. Go to the Longs tab, and disable everything (using the power button) you're not using
3. Go to the Shorts tab and do the same thing
4. Click on the articulation you DO want to use to select it for playback
5. Resave the patch as something like "Violins I -Arco".
6. Repeat for all sections and articulations.

基本的操作流程如下：

- 1.打开默认patch通道（比如小提琴一组）
- 2.去长发音技巧面板，禁用所有不需要使用到的发音技法
- 3.去短发音技巧面板，做同样的操作
- 4.点击一下您在这个midi通道中想要使用的技法
- 5.保存这个patch预制
- 6.对其它的发音技法和midi通道做同样的事情

Note that if you are using the Arco articulation, you will most likely want legato and releases enabled, so don't turn those articulations off!

请注意，如果您使用的是arco技法，您很可能希望legato和release能够正常发音，所以不要把这个发音技法关闭了

Articulations List发音技法清单

译者注：具体技法的名称以及解释不做翻译

The articulations of Tokyo Scoring Strings fall into four broad categories: Longs (all looped articulations), Shorts, legato, and releases. The number of dynamics and round robins (RRs) is included for each articulation. (Note: A “round robin” is an extra recording for a given pitch and dynamic, intended to add subtle human-like variation in the sampled performance.)

tss的发音技法具体分为四个大类：Longs, Shorts, legato, and releases。动态层和RR的数量已经被囊括在每一个发音技法中了。（注意：RR是对某一个给定音高和动态的采样进行额外的录制，目的是为了采样更具有人性化的变化）

Long Articulations长发音技法

Arco (Sustain)

A sustained bowing of a single note. These were recorded with five dynamics levels (pp, mp, mf, f, ff) and three vibrato types (senza vibrato, con vibrato, molto vibrato). Note that the *molto vibrato* type tends to have a bit more of a natural crescendo at the start of each note, while the other vibrato types have a slightly faster natural attack.

一共录制了五个动态层（pp, mp, mf, f, ff）以及三种颤音（揉弦）深度（senza vibrato【没有颤音】，con vibrato【有颤音】，molto vibrato【剧烈颤音】）。请注意，“the molto vibrato”这一颤音深度在音符触发后有一些更为自然的渐强，而其他类型的颤音深度有更快一些的attack

Tremolo

Repeated, rapid, unmeasured bowing on a single note. Four dynamics are available.
四个动态层

Trills HT (Half tone), WT (Whole tone)

Repeated, rapid, unmeasured bowing between two notes either a half tone (HT) or whole tone (WT) apart. Two dynamics are available.

分为半音颤音和全音颤音两种。两个动态层

Harmonics

Delicate, soft overtones with an ethereal sound. One natural dynamic is available.

一个动态层

Legato Articulations 连音技法

Legato Bow 换弓连奏

Performed by changing the finger position to a new note **without sliding**, while simultaneously rebowing. We have captured both up and down bow versions of this articulation for two round robins. Three dynamic levels are available.

不滑动手指进行不同音符间的更替演奏，同时换弓。RRs里涵盖了上弓和下弓两种发音情况和三个动态层

Legato Slur 不换弓连奏

Performed by changing the finger position to a new note **without sliding**, and **not** rebowing: i.e. the note change is done on the same bow stroke. Like with Legato Bow, we have both up and down bow versions and three dynamic levels.

不滑动手指进行不同音符间的更替演奏，但是不换弓。RRs里涵盖了上弓和下弓两种发音情况和三个动态层

Portamento Bow

Performed by sliding the fingers to a new note (while also potentially changing hand position or string), while simultaneously rebowing. Three dynamic levels are available.

滑动手指进行不同音符间的交替演奏（同时可能改变手指位置或者琴弦），同时换弓。有三个动态层

Portamento Slur

Performed by sliding the fingers to a new note (while also potentially changing hand position or string), without rebowing. Three dynamic levels are available.

滑动手指进行不同音符间的交替演奏（同时可能改变手指位置或者琴弦），但是不换弓。有三个动态层

Short Articulations 短发音技法

Staccato

A short, energetic note with five dynamics and six round robins.

短促有力的staccato（顿弓），五个动态层和六个RRs

Staccatissimo

An even shorter note with extra emphasis, and with five dynamics and six round robins.

更短促的staccato（顿弓），伴随额外的强调，五个动态层和六个RRs

Spiccato

A short note played by quickly bouncing the bow off the strings, with four dynamics and six round robins.

普通的spiccato（跳弓），六个动态层和六个RRs

Spiccato Secco

A variation on spiccato using a crisp bow technique, with two dynamics and six round robins.
使用crisp bow技术的spiccato（跳弓），我也不知道那玩意怎么翻译，反正好像更牛逼一些，
有两个动态层和六个RRs

Pizzicato

A quiet, delicate pluck of the string with three dynamics and four round robins.
三个动态层和四个RRs

Sforzando Long / Short

An energetic note played with sudden, strong emphasis. Three round robins, two note lengths, and one natural dynamic are available. These articulations are not looped.
突强。3个RRs和两种不同的音符长度，只有一个动态层。发音不反复

Decrescendo Long / Short

A forte note that includes a quick decrescendo to piano. Three round robins, two note lengths, and one natural dynamic are available. These articulations are not looped.
突弱。3个RRs和两种不同的音符长度，只有一个动态层。发音不反复

Release Articulations

Release (Natural)

The release tail of a regular sustained note.
自然地收尾

Release (Excited)

The release tail of a staccato note.
饱含情绪地收尾

Release (Staccato)

A staccato note played from the beginning, useful for ending a note with emphasis.
干脆利落地收尾

Release (Decrescendo)

A gentle decrescendo taken from the Decrescendo articulation.
渐弱地收尾

（注：此处由于译者能力有限，参考了邬奇睿老师的翻译）

Important User Interface Notes

UI界面说明

1. Almost all controls can be **MIDI Learned** by right-clicking, then selecting “MIDI Learn”. You’ll then need to move the controller of choice on your keyboard or in your DAW to establish the link. Once you MIDI learn something, you should **resave that NKI** so you won’t have to do it again.

几乎所有控件都可以通过右键单击，通过选择“MIDI Learn”来映射。然后，您需要动一下midi键盘或DAW上的控制器以建立链接。一旦你使用了MIDI Learn，你应该重新保存NKI文件，这样下次就不用再做了。

2. You can view **help text** by hovering over controls. The help text will appear at the bottom of the Kontakt plugin UI.

你可以通过将鼠标悬停在某些旋钮或者按键上查看帮助文本。帮助文本会出现在Kontakt的底部。

3. The virtual, colorful Kontakt keyboard seen in our videos is a Kontakt feature and not specific to TSS. Press F5 to enable it, or go to the panels window (the icon with multiple boxes at the top) and ensure “Keyboard” is checked.

.在我们的视频中所看到的虚拟彩色Kontakt键盘是Kontakt自带的功能，不是tss特有的。按F5键可以启用它，或转到面板窗口（顶部有多个框的图标）并确点开“键盘”。

4. The instrument is fully **NKS compatible** and features quite a few existing host-automatable controls. If you have a Komplete Kontrol keyboard, and/or use the Komplete Kontrol application, you’ll benefit from this functionality.

tss与NKS完全兼容，并具有相当多的自动控制功能。如果您有Komplete Kontrol键盘，使用它会方便得多

