JAEGER
ESSENTIAL MODERN ORCHESTRA
FEAT. MERETHE SOLTVEDT
AUDIO IMPERIA

OVERVIEW:

AUDIO IMPERIA

EPIC SOUNDS FOR EPIC COMPOSERS

AUDIO IMPERIA is a boutique sample library developer, crafting instruments designed to instantly inspire. Continuously renewing its creativity and inventiveness, Audio Imperia is supported by a team of producers with years of experience in the world of cinematic music and who understand how to breathe life into the heart of a sample.

Thank you for purchasing JAEGER.

Deriving from the German word Jäger, meaning Hunter, JAEGER is the first release in a series of orchestral instruments that will usher you into a new era of modern cinematic music. As composers, we constantly find ourselves chasing that next creative spark, but our short deadlines don't always allow us the time to let inspiration hit. You have to simply apply fingers to keys and let the music begin.

To overcome this, JAEGER was created by a team of industry veterans who set out with two, seemingly, simple goals:

- An incredible sound straight out of the box.
- An incredibly user-friendly engine and interface.

Before settling on the exact specs for the library, the guys received extensive feedback from a number of highly successful, working composers to ensure no stone was left unturned. The constant pressure and tight deadlines demands for libraries with easy load times and maximum flexibility for a quick workflow.

With all of that in mind, the orchestral parts of JAEGER contain individual sections for strings, brass, and percussion. Though the library is primarily focused on punchy, epic music, it is not just designed to be loud; it is cinematic.

In true Audio Imperia fashion, we added more to the library than you'd normally expect. The orchestral sections are complemented by processed percussion mixes, an extensive sound design section, and most importantly, an incredibly unique vocal section featuring internationally renowned vocalist Merethe Soltvedt.

DOWNLOAD & INSTALLATION:

JAEGER uses the Continuata Connect download tool for a fast and reliable product delivery.

Simply enter the download code that you received via email into the Connect download tool, choose the location for the library, and begin the download.

NOTE: While Continuata Connect allows you to "Pause" an installation and then continue the download at a later time, please do not close the application before pressing the "Pause" button first.

SYSTEM REQUIREMENTS:

JAEGER requires the full retail version of Kontakt 5.8.1 or higher. It will not work past the "demo" period in the free Kontakt Player.

For both PC & MAC systems, we highly recommend a quad-core CPU, at least 4GB of RAM and Solid State Drives for optimal playback of the samples.

DISK REQUIREMENTS:

36.2 GB

1. CHANGELOG

V 1.0:

Initial Release

V 1.1

Instruments/Engine:

- Code optimizations.
- Sample Start and Legato Sample Start labels now show the actual millisecond values. (So you can easily set negative MIDI offsets in your DAW)

V 1.2

Samples:

- Added new legato unison interval samples.
- Added strings non vibrato samples.
- Added ensemble samples.
- Release samples were denoised and release sample starts were adjusted.
- Loops on sustained articulations now use equal power crossfades.

Instruments/Engine:

- GUI optimizations.
- Huge code optimizations.
- Added lite, super resource-friendly patches. (No Big Knob/Step Mod/Insert & Send FX)
- Individual patches were hugely optimized. (Load times significantly improved)
- Added vibrato slider to string patches.
- Added ensemble patches.
- Added polyphonic legato.
- Added sustain pedal support.
- New percussion engine for percussion instruments. (The same engine as our flagship percussion library Cerberus).
- Huge improvements in release sample behavior.
- Release samples are no longer affected by dynamics after release.
- Fixed non-persistent controllers issue.
- Added Stereo Spread and Reverse parameters on Sound Design engine.

2. INSTRUMENTS & ARTICULATIONS

Hangar I: Strings

16 Violins

- Legato (NV – V) (3 DYN, 1 RR)
- Sustained (NV - V) (3 DYN, 1 RR)
- Tremolo (3 DYN, 1 RR)
- Spiccato (3 DYN, 9 RR)
- Staccato (3 DYN, 5 RR)
- Portato (3 DYN, 3 RR)
- Col Legno (3 DYN, 5 RR)
- Bartok Pizzicato (3 DYN, 5 RR)

10 Violas

- Sustained (NV - V) (3 DYN, 1 RR)
- Tremolo (3 DYN, 1 RR)
- Spiccato (3 DYN, 9 RR)
- Staccato (3 DYN, 5 RR)
- Portato (3 DYN, 3 RR)
- Col Legno (3 DYN, 5 RR)
- Bartok Pizzicato (3 DYN, 5 RR)

6 Celli

- Legato (NV – V) (3 DYN, 1RR)
- Sustained (NV - V) (3 DYN, 1 RR)
- Tremolo (3 DYN, 1 RR)
- Spiccato (3 DYN, 9 RR)
- Staccato (3 DYN, 5 RR)
- Portato (3 DYN, 3 RR)
- Col Legno (3 DYN, 5 RR)
- Bartok Pizzicato (3 DYN, 5 RR)

4 Double Basses

- Sustained (NV - V) (3 DYN, 1 RR)
- Tremolo (3 DYN, 1 RR)
- Spiccato (3 DYN, 9 RR)
- Staccato (3 DYN, 5 RR)
- Portato (3 DYN, 3 RR)
- Col Legno (3 DYN, 5 RR)
- Bartok Pizzicato (3 DYN, 5 RR)

Full Ensemble

- Sustained (NV - V) (3 DYN, 1 RR)
- Tremolo (3 DYN, 1 RR)
- Spiccato (3 DYN, 9 RR)
- Staccato (3 DYN, 5 RR)
- Portato (3 DYN, 3 RR)
- Col Legno (3 DYN, 5 RR)
- Bartok Pizzicato (3 DYN, 5 RR)

Hangar II: Brass

3 Trumpets

- Legato (3DYN, 1 RR)
- Sustained (3 DYN, 1 RR)
- Staccatissimo (3 DYN, 9 RR)
- Staccato (3 DYN, 5 RR)
- Portato (3 DYN, 3 RR)

6 Horns

- Legato (3DYN, 1 RR)
- Sustained (3 DYN, 1 RR)
- Staccatissimo (3 DYN, 9 RR)
- Staccato (3 DYN, 5 RR)
- Portato (3 DYN, 3 RR)

4 Trombones (2 Tenor Trombones + 2 Bass Trombones)

- Sustained (3 DYN, 1 RR)
- Staccatissimo (3 DYN, 9 RR)
- Staccato (3 DYN, 5 RR)

2 Tubas

- Legato (3DYN, 1 RR)
- Sustained (3 DYN, 1 RR)
- Staccatissimo (3 DYN, 9 RR)
- Staccato (3 DYN, 5 RR)
- Portato (3 DYN, 3 RR)

Full Ensemble

- Sustained (3 DYN, 1 RR)
- Staccatissimo (3 DYN, 9 RR)
- Staccato (3 DYN, 5 RR)

Hangar III: Percussion

Gran Cassa Ensemble

- Hit (6 DYN, 5 RR)
- Crescendo Roll 1s (1 DYN, 1 RR)
- Crescendo Roll 2s (1 DYN, 1 RR)
- Crescendo Roll 4s (1 DYN, 1 RR)
- Roll (3 DYN, 1 RR)

Piatti

- Hit (6 DYN, 5 RR)

Snare Ensemble Hi

- Hit (6 DYN, 5 RR)
- Crescendo Roll 1s (1 DYN, 1 RR)
- Crescendo Roll 2s (1 DYN, 1 RR)
- Crescendo Roll 4s (1 DYN, 1 RR)
- Roll (3 DYN, 1 RR)

Snare Ensemble Lo

- Hit (6 DYN, 5 RR)
- Rimshot (6 DYN, 5 RR)
- Crescendo Roll 1s (1 DYN, 1 RR)
- Crescendo Roll 2s (1 DYN, 1 RR)
- Crescendo Roll 4s (1 DYN, 1 RR)
- Roll (3 DYN, 1 RR)

Stick Ensemble

- Hit (6 DYN, 5 RR)

Taiko Solo Hi

- Hit (6 DYN, 5 RR)
- Rimshot (6 DYN, 5 RR)
- Crescendo Roll 1s (1 DYN, 1 RR)
- Crescendo Roll 2s (1 DYN, 1 RR)
- Crescendo Roll 4s (1 DYN, 1 RR)
- Roll (3 DYN, 1 RR)

Taiko Solo Lo

- Hit (6 DYN, 5 RR)
- Rimshot (6 DYN, 5 RR)
- Crescendo Roll 1s (1 DYN, 1 RR)
- Crescendo Roll 2s (1 DYN, 1 RR)
- Crescendo Roll 4s (1 DYN, 1 RR)
- Roll (3 DYN, 1 RR)

Taiko Solo Mid

- Hit (6 DYN, 5 RR)
- Rimshot (6 DYN, 5 RR)
- Crescendo Roll 1s (1 DYN, 1 RR)
- Crescendo Roll 2s (1 DYN, 1 RR)
- Crescendo Roll 4s (1 DYN, 1 RR)
- Roll (3 DYN, 1 RR)

Tam Tam

- Hit (6 DYN, 5 RR)
- Crescendo Roll 1s (1 DYN, 1 RR)
- Crescendo Roll 2s (1 DYN, 1 RR)
- Crescendo Roll 4s (1 DYN, 1 RR)
- Roll (3 DYN, 1 RR)

Tom Ensemble Hi

- Hit (6 DYN, 5 RR)
- Crescendo Roll 1s (1 DYN, 1 RR)
- Crescendo Roll 2s (1 DYN, 1 RR)
- Crescendo Roll 4s (1 DYN, 1 RR)
- Roll (3 DYN, 1 RR)

Tom Ensemble Lo

- Hit (6 DYN, 5 RR)
- Crescendo Roll 1s (1 DYN, 1 RR)
- Crescendo Roll 2s (1 DYN, 1 RR)
- Crescendo Roll 4s (1 DYN, 1 RR)
- Roll (3 DYN, 1 RR)

Hangar IV: Vocals by Merethe Soltvedt

- Legato Aah (1 DYN, 1 RR)
- Sustained Aah (1 DYN, 1 RR)
- Legato Ooh (1 DYN, 1 RR)
- Sustained Ooh (1 DYN, 1 RR)
- Legato Mmm (1 DYN, 1 RR)
- Sustained Mmm (1 DYN, 1 RR)
- Phrases (Major/Minor and Soft/Loud)
- Up Scales (Major/Minor and Soft/Loud)
- Breathes

Hangar V: Sound Design

- Mech Hits by Bryan Leach
- Mech SFX by Bryan Leach
- Mech Braaams (Full Mixes/Braaams Only) by Bryan Leach
- Braaams by Paul Ortiz
- Drones by Paul Ortiz
- Hits by Joshua Crispin

3. MULTI-SAMPLES ENGINE: MAIN PAGE

The main page is divided into four panels: **Mixer**, **Articulations**, **Controllers** and **Options**.

Each panel can be individually shown/hidden by clicking the arrow buttons:

COLLAPSED:

EXPANDED:

3. MULTI-SAMPLES ENGINE: MAIN PAGE (PERCUSSION)

The main page is divided into four panels: **Mixer**, **Instruments/Articulations**, **Controllers** and **Options**.

Each panel can be individually shown/hidden by clicking the arrow buttons:

COLLAPSED:

EXPANDED:

3.1 MIXER PANEL

JAEGER includes four microphone positions, plus one mix for Strings and Brass, and two mixes for Percussion.

Mic positions:

- Spot (S)
- Decca (D)
- Wide (W)
- Far (F)

Mixes:

- Full Mix (FM)
- Full Mix Processed (FMp) (Percussion only)

Controllers:

1. The volume faders, mute/solo buttons, and pan knobs allow you to mix the library to your liking.

2. The power button under each mic position loads or purges the mic from memory.

3. The routing selector arrows at the bottom of each fader can be used to route each mic position to an individual Kontakt output.

We use the exact same Decca, Far and Wide mic setups across all our orchestral products. We do not normalize or otherwise modify the relative volumes of any samples, and we pay careful attention to preserving all original volume levels, both within and between libraries. This results in flawless compatibility between our entire range of orchestral instruments.

All mic-related controls, including the purge buttons, can be automated via CC, which allows for easy simultaneous control of multiple JAEGER patches.

3.2 ARTICULATIONS PANEL

The Articulations panel displays all articulations present in a patch.

1. Individual articulations can be loaded or purged using the power buttons.

2. Articulations can be selected by clicking the appropriate articulation name, or by using keyswitches.

3. The keyswitch display shows the currently mapped keyswitch for each articulation.

4. Keyswitches can be moved up or down the keyboard by clicking and dragging this icon, or by clicking the small arrows to either side.

5. Keyswitches can be locked using the padlock button. When locked, keyswitch commands via MIDI are ignored, though switching is still possible by clicking the desired articulation's name.

3.2 INSTRUMENTS / ARTICULATIONS PANEL (PERCUSSION)

The Instruments / Articulations panel displays all the instruments and articulations present in a patch.

Clicking an instrument name (1) reveals the available articulations for that instrument.

Entire instruments can be purged or loaded by using the power button next to the instrument name (2). Articulations can also be individually purged or loaded by using the power button next to the articulation name (3)

Each articulation can be mapped to a maximum of two keys. Click the (+) button (4) to enable two-key mapping. To go back to one-key mapping, click the (-) button.

You can map an articulation to a key by dragging up or down on the key name (5), or by using MIDI learn. To trigger MIDI learn, click the small MIDI icon (6) and press any key to map the articulation to that key.

The key color can also be changed by dragging up or down on the color icon (7).

The Select by MIDI function (8) allows you to visualize the instruments that are currently being triggered via MIDI.

3.3 CONTROLLERS PANEL

1. **Dynamics:** The Dynamics slider crossfades between the recorded dynamic levels on long articulations like sustains and tremolos.

2. **Dyn. Range:** The Dynamic Range slider applies volume scaling to all articulations. With the Dynamic Range slider set at 0, samples will play back as they were recorded. As you increase the Dynamic Range, all but the loudest dynamic layer scale down, allowing the library to play quieter on the lowest dynamics than originally recorded. With the Dynamic Range slider at maximum, a modwheel (for long articulations) or velocity (for short articulations) value of zero will result in a muted signal, allowing you to create fades from absolute silence.

3. **Expression:** As usual in sampled instruments, Expression is an extra layer of volume control, and can be useful for fading the instrument to mute without changing the timbre of the sound.

4. **Vibrato:** The Vibrato slider crossfades between recorded vibrato and non-vibrato samples in string patches.

5. **Sample Start:** A global sample start for all articulations. All samples in JAEGER are edited with the same amount of pre-padding before each sample (-125 ms), which results in very natural attacks and in-time performances. Note that this can make the instrument feel "sluggish" when played live. We suggest increasing this slider when playing with your MIDI keyboard, and setting it back to zero after recording, bringing back the natural attack of the samples. It can be helpful to set a negative MIDI offset in your DAW identical to the value displayed when moving the Sample Start slider.

6. **Legato Sample Start.** This slider can be used to make the legato articulation feel more responsive when being played live via a controller. JAEGER is designed to realistically play both slow and fast passages with this slider at its minimum value. However, for very fast legato lines, it may be necessary to increase the Legato Sample Start slightly to achieve the best results.

3.4 OPTIONS PANEL

The options panel has 5 different options which can be accessed from the main drop down menu (1). Enable or disable options using the power button on the left side of the menu (2). An asterisk will appear next to the name of any enabled options.

Velocity Curve: This option allows you to change how the library reacts to velocity. We've provided three curves: linear, shelf and fixed, which can be further customized by clicking and dragging up or down on the velocity curve display.

Transpose: Shifts the playable note range up or down the keyboard. Note that this option does not affect keyswitches.

Range: This control can be used to increase the playable range of an articulation above or below the recorded range of the instrument. Unlike the previous two options, which are global, Range is set per-articulation.

Low CPU: Reduces the average voice count by muting older voices when playing fast repeated notes. We recommend leaving this on.

Polyphonic Legato: Allows a legato patch to play multiple legato lines simultaneously. Each legato line is controlled by playing notes in a specific velocity range. The number of controllable legato lines can be set with the "Velocity splits" control.

4. SOUND DESIGN ENGINE: MAIN PAGE

In JAEGER, there are 3 variations of our Sound Design Engine, each optimized for a different type of sampled content.

1. **By Pitch Knob:** This is the first variation, which is intended for use with atonal samples (where root key is not defined). Samples are mapped to individual keys (2) for easy layering of sounds, and pitch is controlled via the Pitch Knob (1).

1. **By Keyswitches**: This is the second variation, which is intended for use with tonal samples (where root key is defined). Samples are mapped to individual keys (1) (for layering sounds) and pitch is controlled by Keyswitches (2).

   Note: On these patches, Pitch Knob and Semitone Lock Button are not present.

2. **By Tonal Mapping**: This is the third variation, which is intended for use with tonal samples (where root key is defined). Samples are mapped to key ranges (1) for playing chords, and pitch is controlled by the Pitch Knob (2).

   Note: On these patches, you can select the sounds either by using the drop down menu (3), or by using the left and right arrows (4).

CONTROLLERS

Main Controllers:

1. Volume & Pan
2. Pitch & Semitone Lock
3. Attack & Release
4. Stereo Spread
5. Sample Start
6. Reverse

Filters + EQ:

7. Low Pass Filter
8. 3-Band EQ
9. High Pass Filter

10. Global button:

The Global button allows you to apply the parameters listed above to all sounds globally (On) or to each sound individually (Off). The button's behavior will vary depending on how you select the sounds, either by a key (Pitch Knob and Keyswitches engine), or by the drop down menu and left/right arrows (Tonal Mapping engine)

Note: Both Global Key On and Global Key Off states retain their own settings, so you can toggle between them without losing your work.

5. BIG KNOB

The Big Knob system is common to all Audio Imperia libraries, and expands the capabilities of a library by allowing the user to link effects and their parameters to a single knob. Big Knob can also serve as an additional Insert FX page if no linking is done.

To access the big knob configuration page, click the cog icon located on the main page:

HOW TO USE IT:

First select an effect (1), and enable it using the toggle (2). The parameters of an effect can be set manually (3), or can be linked to the Big Knob. To manually set an effect parameter, simply change its value using the appropriate knob. To link a parameter to the Big Knob, select the desired parameter (4) and enable it using the toggle (5). The From and To values (6) control how the position of the Big Knob maps to the value of the parameter. The save and open buttons (7) can be used to save and open presets.

6. FX PAGE

6.1 STEP MODULATOR

The Step Modulator is a complex sequencing system that allows you to draw curves in modulation tables for controlling up to 10 independent effects: 4 Volume effects, 4 Pan effects, 1 Low Pass Filter effect and 1 High Pass Filter effect. Volume and Pan are designed in such a way that multiple step modulators can be active at once without conflicting.

An effect can be enabled by using either the momentary (non-latching) keyswitches, or by clicking the LED above the effect name (1). The settings for each effect are displayed when clicking an effect's name (2). The keyswitches can be moved by using the remap control and locked using the lock control (3).

The frequency setting (4) controls the frequency at which the Step Mod moves to the next step, and can use either a fixed ms value, or a DAW-synced tempo value. Click the lock next to the Frequency knob to toggle between the two. The Intensity knob (5) controls the intensity of the modulated effect. The number of steps in the table can be set using the Steps control (6). The Retrigger toggle (7) forces the sequencer to always play from the start of the table when an effect is enabled. The save and open buttons (8) can be used to save and open presets.

6.2 INSERTS / SENDS

Inserts / Sends are a set of effects that can be applied to the output audio signal.

An effect can be enabled by using either the momentary (non-latching) keyswitches, or by clicking the LED above the effect name (1). The settings (4) for each effect are displayed when clicking an effect's name (2). The keyswitches can be moved by using the remap control and locked using the lock control (3). The save and open buttons (5) can be used to save and open presets.

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AUDIO IMPERIA

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