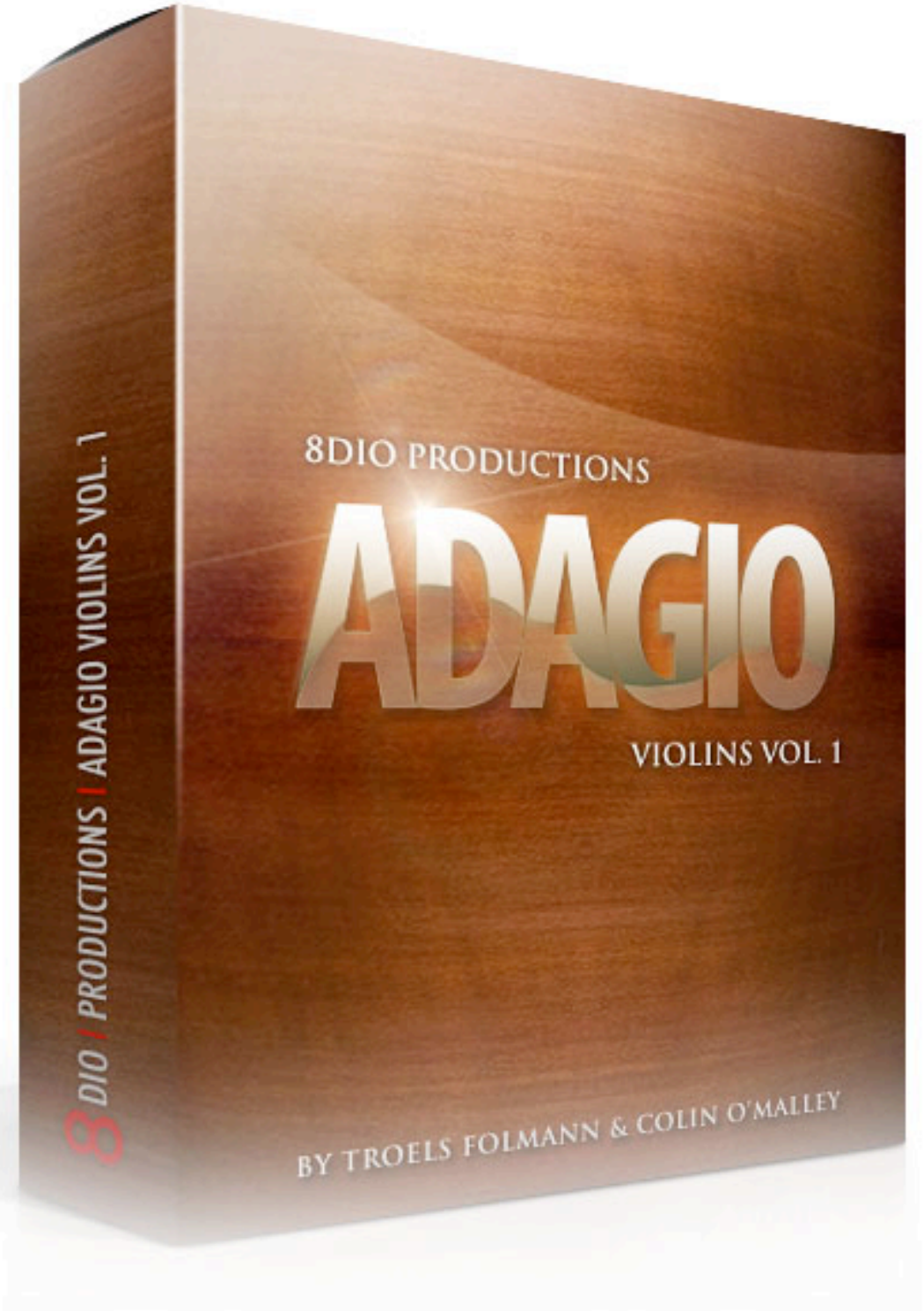
ADAGIO VIOLINS VOL. 1.1



PRODUCED BY TROELS FOLMANN & COLIN O'MALLEY

WARNING!



All 8DIO libraries are watermarked with your personal data and IP address using proprietary watermarking techniques developed by 8DIO.

Do not distribute, resell or torrent.

WHAT'S NEW IN ADAGIO 1.1?

1. All legatos have been polished, refining the level of the intervals and their associated grafted dynamic bows/post sustains.

2. An entirely new "CLOSE" mic mix has been created for the legato patches. Previously the CLOSE mix for legatos was not drastically different from the MIX. The new CLOSE mix provides great clarity and focus in the interval transitions. Essentially you have the detail of a stage recording coupled with the lush sound of a church environment. It's the best of both worlds in our view.

3. A "Violins 2" button has been incorporated into all Adagio patches. This button simulates the slightly darker tone of a violins 2 section.

4. Lite patches (patches using direct from disk streaming) are available across the library. In most cases these lite patches are nearly identical to the full versions, but have much smaller memory footprints. As an example, Adagio Instinct Legato full version = 500mb. The Light version = 22mb. Adagio is NOT a resource hungry library.

5. Vibrato "character" control is now incorporated into many of the legato patches, with all new sustain recordings. The control goes beyond simply adding more vibrato. You can actually alter the character, allowing for more solo-istic detail to shine through when appropriate.

6. Adagio now includes MULTI LEGATO patches. These patches allow you to switch fluidly between up to 3 legato types within a single connected phrase. You can switch legato types based on velocity or midi CC.

7. Short notes have been reprogrammed and mixed to capture more ambience of the natural church environment. They are MUCH lusher in tone. They have also been balanced allowing for smoother articulation switching.

8. There are now host tempo synced patches available for all loures and phrase patches. There are versions for both Kontakt 4 and Kontakt 5 users.

9. 40 Bonus Ambiences have been crafted from our lush Adagio source material.

10. Output mapping has been expanded, allowing routing of different mic positions to different outputs. This is an essential addition for surround mixing.

11. Every patch in the library has been smoothed, polished, buffed and spanked.

DOWNLOADING ADAGIO 1.1

INTRODUCTION

The 1.1 update is a COMPLETE download of the entire Adagio Violins Volume 1 product. It contains all the sample content and programs for the library. If you have previously downloaded Adagio Violins 1.0 you may safely delete it from your hard drive. However, we do recommend keeping both 1.0 and 1.1 if you have legacy projects using 1.0. Programming has been polished and improved a great deal in 1.1, and midi CC data may not translate completely across the two versions.

DOWNLOADING ADAGIO 1.1:

1. Download and install our download utility (found in the email you received from us). We offer both PC and MAC versions of the download tool.

2. Enter the ENTIRE serial code (found in the email you received from us)

3. The download utility will automatically download and install your library.

4. The library can be found through the regular browser in Kontakt.

TROUBLESHOOTING DOWNLOADS:

The download utility should generally work for all download purposes, however please use our manual download links if you encounter any issues. The manual download links are generally slower downloads, but allows you to download the compressed library files (.rar compression) through your browser. You can access the manual download links here:

http://8dio.net/manuallink

Please use your purchasing email address and enter ENTIRE serial code.

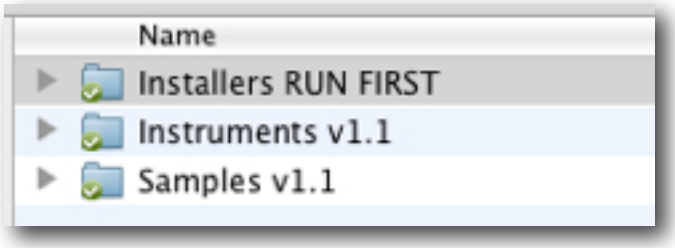
TROUBLESHOOTING KONTAKT:

This library does NOT use the "add library" function in Kontakt and all files must be access through the regular Kontakt browser (upper left side of Kontakt). Please use the file browser in Kontakt and locate the program (.nki) files in the library to use it.

Please contact us at support@8dio.com - if you encounter any other unforeseen issues.

INSTALLING ADAGIO 1.1 MULTI'S

When you have successfully downloaded Adagio 1.1 you must also run an additional installer, which contains a specific installer for our Adagio "Multis".



Adagio 1.1 also contains a series of sophisticated "multi" patches for Kontakt that allows for more sophisticated controls. Please notice you need to use a separate installation utility to get access to the multis.

Please make sure you run the installer for either PC/MAC before using the library. We recommend running this installer before you start your DAW/sequencer, since DAWs can remember previous settings of libraries.

If you encounter further issues don't hesitate contacting us at support@8dio.com



ADAGIO INTRODUCTION

Imagine samples with true emotion – where every note matters.

Produced by Academy Award, TEC and G.A.N.G Award Winning Composer, Troels Folmann and Emmy nominated composer and orchestrator, Colin O'Malley, 8Dio Adagio String Series marks the most expressive collection of deep-sampled emotional strings ever created. Adagio contains a variety of advanced techniques that were specifically developed for the library. The techniques allow you to create completely realistic string sequences with true emotion and passion. You don't need to be a master orchestrator to sound great.

Adagio Violins is our first release, which will be followed by Cellos, Violas and Basses. Adagio Violins contain three main groups of violins. Full ensemble Violin (11), Small Ensemble Violin (3) and Solo Violin (1). All groups have been extensively sampled and recorded in a signature church environment with a hand-selected group of master violinists. All groups were sampled with three different microphone positions (close, far, mixed). We employed all current generation sampling techniques (ex. true legato, deep sampled repetitions etc). New techniques were also developed to capture a higher level of emotion and humanity in the performances. The result is a passionate virtual instrument which is extremely agile to play.

We highly recommend you read this manual and watch our videos, since we have created a variety of novel articulations that have never been deployed into libraries before.

Adagio is next-generation orchestral sampling. We recorded 10 different types of liquid legato to cover the vast majority of natural flow techniques. The legato performances are modeled around lyrical melodies, capturing some of the spirit of the composers we love. The power of this approach cannot be over stated. Adagio captures great musicians performing as they were born to….never a static moment. Legato intervals were sampled up to 4 times round robin allowing for an even greater degree of realism. Loure or "floating notes" are also a key part of Adagio, allowing composers to perform repeated notes with connectivity. We've also included unprecedented "Loure Legato" patches. They have to be played to be believed.

ADAGIO INTRODUCTION

Adagio allows for traditional dynamic cross-fading of sustains to shape notes. In addition to this, we deep-deep-deep sampled “Dynamic Bowing” articulations. These are notes that weep and soar effortlessly. With our intuitive programming we believe this “dynamic” approach is far superior to traditional cross-fading in the quest for a final degree of musical realism.

Comprehensive short notes are another highlight of Adagio. With feathery spiccatos, biting marcatos, lively pizzicatos and more, Adagio is both nuanced and acrobatic. Short notes are sampled in up to 10 round robins. The attacks of the notes have an energy and musical imperfection that will re-define your string template. Trills, tremolos and measured tremolos are also sampled in great depth for an extra shimmer or relentless pulse in your music. Adagio is an intuitive out-of-box tool. It works fluently without mangling. It also offers tremendous control and flexibility.

Adagio is designed to meet the needs of both the traditional and modern composer.

We hope you will have a great time with the library.

Sincerely, Colin & Troels

CORE ARTICULATIONS

Adagio is designed with simplicity in mind and comes with an internal browser. Adagio contains three separate string groups. Ensemble, Divisi and Solo, which each have their own core articulation programs. All our core articulation programs contains a set of sub-articulations (ex. spiccato, staccato, marcato in same patch). All the sub-articulations are triggered on keyswitches on your keyboard starting at C0. You can double click at any sub-articulation and assign it to another keyswitch if you want.

The core articulations are:

Solo Violin

- Legato (1 type)
- Shorts
- Sustains
- Dynamic Bowings
- Bonus Phrases

Divisi Violin

- General
- Legato (2 types)
- Dynamic Bowings

Ensemble Violin

- Legato (7 types)
- Shorts
- Sustains
- Dynamic Bowings
- Measured Tremolo
- Loure
- Bonus Phrases

All core articulations have a several sub-articulation (ex. one legato patch can have 10-12 sub-articulations like sustains, dynamic bowings, loure etc).

HOW TO USE ADAGIO LEGATO

The tempo and character of a legato interval performance varies dramatically depending upon the intention of the player(s). The phrasing possibilities are virtually endless, but generally speaking a slow legato performance has a rounder shape in the attack with a subsequent sustain which rolls into the vibrato. In contrast, a faster aggressive legato performance typically has a pronounced transition that settles in with more immediate vibrato.

Existing string libraries approximate some of these differences using volume envelopes and various programming methods. They require the user to spend a lot of time and effort massaging attacks and dynamics with midi CC data. It can be a mind numbing experience as composers battle occasional lumpiness or suction in their legato performances. While good results can certainly be achieved with existing libraries, we feel very strongly that there is a better way.



Adagio includes 10 distinct legato performances. Each of them has a very different musical intention. By simply choosing the legato performance that matches the tempo and style of your composition you can achieve a high degree of emotional realism without slaving over each note. Each legato patch contains a custom articulation list of up to 12 different performances on key switches. CC 1(Modwheel) and CC11(Volume Expression) are available to sculpt each of these articulations. Natural - This the raw interval performance untouched. Including this was the subject of some debate between Troels and I. While it is not as flexible as the other articulations, there is a certain magic when you perform within the tempo threshold of the recorded performance. The full ring out of the interval is heard in the rich church environment. It also has an inherent natural musicality and raw imperfection that works great in certain phrases.

HOW TO USE ADAGIO LEGATO

Sus XFade

This is very similar to the implementation in existing sample libraries. You can shape attacks and arcs for notes using CC1 (Modwheel) to cross fade between several dynamic layers.

Dynamic Bowings (aka Arc / Bow)



These are natural dynamic performances recorded specifically to match the intention of each legato. They vary greatly from legato to legato. While "E.T." features a variety of sweeping arcs with higher degrees of vibrato, "Dolce Legato" contains softer rolling arcs with soft and sweet vibrato.We feel confident that after a short time with Adagio you'll become as addicted to natural dynamic performances as we have. Outside of intangible things like "emotion" and "soul" there is a clarity and flow to the vibrato that you simply can't get any other way. We intend for composers to use the "Sus Xfade" key switch as a bridge to move between our dynamic performances. Embracing this intention will yield a more emotional result to your music. Remember, you can also shape dynamic performances with CC1 (Modwheel). Adagio also has both long and short dynamic performances. The short bows can be used for a true legato "Detache" feel. This is an area that is often neglected in existing libraries.

Loure Repetition

These are flowing repetition performances. Legato patches typically contain 3-5 different alternatives of varying meters. Their lyrical connectivity simply cannot be achieved any other way. They give a musical phrase a sense of "traveling forward" even when the first repetition is triggered. Combined with our legato performances the line between real and sampled is blurred even further. Loure with legato marks the beginning of our larger plan to implement phrases in a much more dynamic and playable fashion.

HOW TO USE ADAGIO LEGATO



Vibrato Control

Vibrato Character Control is created from an entirely new set of sustain recordings and is controlled by CC 12. At the highest setting you'll hear more solo-istic vibrato detail in your phrases. This control can be used in a variety of ways. Riding CC 1 (Dynamics) and CC 12 (Vibrato Character) together you can flow in and out of light to heavy vibrato. In many cases, Colin prefers to keep CC 12 (Vibrato Character) at the highest setting, riding CC1 (Dynamics) and CC 11 (Expression) to make things breathe. Both of these approaches will yield a very different sound. Setting CC 12 Vibrato control to a value of 60 will essentially mimic the performance available in our 1.0 release. The following legato patches have vibrato character control: Instinct, Village, Emo Slur, Soft Emo Slur, Dolce, Lost 1, Lost 2.

Starting notes of legato phrases:

Regardless of the post articulation selected by key switch in the articulation list, the starting note of the legato instruments is ALWAYS a sustain crossfade. This allows you to shape the entrances of your phrases using CC1 (Dynamics), CC 11 (Expression) and CC12 (Vibrato Character). The SECOND note you play will be the highlighted articulation you've selected via key switch. We have had a number of requests to make the dynamic bowings and loures available as starting notes, and it is under serious consideration. Initially, we found this to be problematic as the attacks of many dynamic bowings are longer in duration. This lead to intervals potentially jumping out unnaturally in some cases. Having a sustain crossfade is the most flexible solution. The only limitation currently is not being able to start a legato phrase with a loure repetition.

ADAGIO LEGATO TYPES

Dolce Legato (ensemble) - When it comes to soft and slow legato samples, there are two common pitfalls. The first is simply a lack of expression on soft dynamics. A certain deadness occurs with static sampling methods. The second potential issue: things can get a bit lumpy on the transitions when a legato interval is being programmed beyond the intention of the musicians (i.e a faster transition used on a slower phrase). Dolce Legato is a perfect antidote to both of these problems. The attacks and dynamic bowings roll and flow forward, allowing expressive performances at both soft and moderate dynamic ranges. Additionally, speed control allows this legato to work equally well at very slow to moderate tempos.

Soft Emo Slur Legato (ensemble) - This legato features a natural slur or portamento. It is very effortless and unforced sounding. It can be used on its own for a more exaggerated emotional feel. With some of the wider vibrato dynamic bowings this can sound reminiscent of classic Mancini. It can also serve as an accent for extra juice in a phrase when used in conjunction with our other legatos.

Perdition Legato (ensemble) - We received a lot of inspiration during the production of Adagio from the work of Thomas Newman. This legato is our attempt to capture some of the spirit of his work. Perdition features a sweet flowing sordino performance and feathery interval attacks. The dynamic bowings have subtle arcs with varying degrees of lyrical vibrato. Perdition works well at both slow and moderate tempos.

Extra Terrestrial Legato (ensemble) - This is a more aggressive dynamic legato performance. It works well at moderate to faster tempos. The legato transitions themselves have a lot of gusto, with wonderful imperfection as the musicians settle into their pitches. These characteristics help this legato soar above the orchestra. Dynamic bowings feature varying intensities of vibrato, including ff expressivo for epic moments.

Emo Slur Legato (ensemble) - This is another natural slur or portamento legato. The performance is over the top with emotion. It serves as a great sweeping transition for E.T and our other more dramatic legatos. It also stands on its own for an epic sound.

ADAGIO LEGATO TYPES

Instinct Legato (ensemble) - 4 way round robin legato. This is one of our proudest achievements in Adagio. Round robin intervals have incredible realism for repeated legato figures (notes rocking back and forth etc). The character of the intervals themselves is also very different from our other legatos. The length of the performance allows the musicians to settle in and shape things in a very flowing manner. It is perhaps our most versatile legato performance and a homage to one of our favorite composers: Jerry Goldsmith.

Village Legato (ensemble) - 3 way round robin legato. This performance expands upon what we loved about Instinct. We asked the musicians to play slower and with a touch more dynamic restraint. The result is a silkier tone overall, a nod to the wonderful tones achieved by James Newton Howard in many of his scores. Try using Instinct as violins 1 and Village as violins 2. The differences in overall tone and expression will bring your harmonies to life and get around that sense of "sameness" you can run into with static samples.

Lost Legato 1 & 2 (divisi). Our divisi recordings were some of the biggest surprises in post production. We found the end result to be a lot bigger and more expressive than a stereotypical small section. Don't limit yourself to thinking of them as "small." They have a wonderful level of soloistic detail and can work wonders in harmony with any of our other legatos. Lost 1 features a relatively clean transition transition. Lost 2 is faster with more expression and slur.

Schindler 1 (solo) - This performance features a true virtuoso violinist unleashed. The intervals were performed 3 way round robin. Dynamic bowings offer a variety of note shapes and vibrato intensities ranging from lyrical to aggressive. This instrument also features "marcato legato."

Lite Patches - Lite versions are available for nearly all of the patches in Adagio Violins. These patches use DFD (Direct from Disk Streaming) in Kontakt and have a much smaller memory footprint. If you are not using speed control or tempo synced loure (TM) patches, we highly recommend using the lite versions, as there are no other compromises in quality or performance. You do not need a monster setup to run Adagio effectively. As an example the lite version of one of our premiere legato patches "Instinct" only requires 22mb of RAM.

MULTI LEGATO



Please make sure you have installed the “multi-legato” before using them (see page 4).

Multi legato patches allow you to switch fluidly between up to 3 legato types within a single connected phrase. You can switch legato types based on velocity or midi CC. When the "auto" button is illuminated the patch will switch based on velocity. There are both "lite" and full versions of the multis. As mentioned previously, unless you are using speed control and tempo synced loures, we recommend using the lite multis. They contain the same sample depth as the full versions but are shockingly light on resources.

Important:Multi-Legato is controlled on CC13.

The following multis are included in 1.1.

- Village-Instinct-Emo Slur
- Instinct-Emo Slur
- Village-Soft Emo Slur
- Dolce-Soft Slur
- Lost 1-Lost 2

TEMPO-SYNCED LOURE

Adagio has a number of patches which take advantage of Kontakt's Time Machine engine, allowing the loure phrases to follow the tempo of your host DAW. These patches are denoted with a "TM" in their name. We've included Kontakt 4 patches, but strongly recommend using the Kontakt 5 versions. Time Machine Pro in Kontakt 5 is vastly superior to the Kontakt 4 equivalent. Here is a complete list of the original Loure tempos within each legato patch. Kontakt 5 will grant the user a lot more latitude in terms of useful tempos.

LOURE LEGATO TEMPOS

INSTINCT
1. Loure f f f - BPM 70
2. Loure f f mp - BPM 70
3. Loure f mp p - BPM 70
4. Loure f ff - BPM 75

VILLAGE
1. Loure mp mp mp BPM 70
2. Loure mp mf f BPM 70
3. Loure mp x 5 BPM 60
4. Loure mf x 9 BPM 70

ET
1. Loure f f f - BPM 70
2. Loure f f mp - BPM 70
3. Loure f mp p - BPM 70
4. Loure f ff - BPM 75

EMO SLUR
1. Loure f f f - BPM 70
2. Loure f f mp - BPM 70
3. Loure f mp p - BPM 70
4. Loure f ff - BPM 75

SOFT EMO SLUR
1. Loure p p p - BPM 70
2. Loure p mf alt x 5- BPM 60
3. Loure pfp x5 - BPM 60
4. Loure pfp 8ths - BPM 60

DOLCE
1. Loure mp mp mp - BPM 70
2. Loure f p alt x 5- BPM 60
3. Loure pfp x5 - BPM 60
4. Loure pfp 8ths - BPM 60

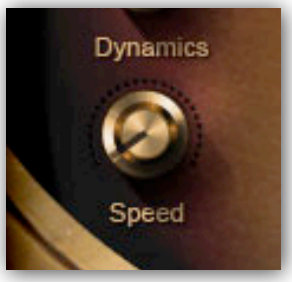
LOST 1/2
1. pfp quarters x 8 - BPM 98
2. pfp half x 4 - BPM 98

CONTROLS

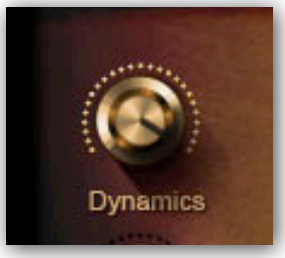
ADAGIO VIOLINS contains a variety of different controls, including speed, dynamics, expression and vibrato control.

Speed Control (CC 16)

Speed Control is default this is assigned to CC 16. Speed control alters a variety of parameters in the intervals and accompanying articulations, allowing the patch to cover a wider range in tempo.



Speed control is implemented in a way that only allows users to change the tempo of the intervals within a threshold that is natural for the particular performance. Pushing things too far can lead to a very "keyboardy" or synthetic sounding result. We were very careful to preserve the natural lyrical attack of each legato performance. By default each legato loads at its slowest setting. We intend for speed control be used sparingly. The interval performances work as they were intended out of the box.



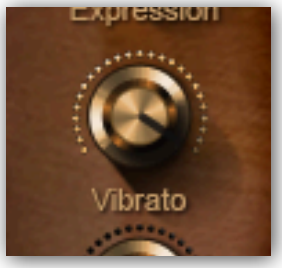
Dynamics (CC1)

CC1 (modwheel) controls the overall dynamics level of the instrument, as well as subtle varations of gain. A great variety of patches have modwheel functionality (ex. sustains) allowing you to do dynamic shifts by crossfading through different layers,



Expression (CC11)

CC11 controls the overall volume. Allowing you to shape the dynamics and sound as you wish. It can be quite powerful to “ride” the CC1 and CC11 at the same time, since you often want to shape both the dynamics (CC1) by crossfading, but also control the volume within the given layer you are triggering.



Vibrato Control (CC12/82)

Vibrato Character Control is created from an entirely new set of sustain recordings and is controlled by CC 12. At the highest setting you'll hear more solo-istic vibrato detail in your phrases. This control can be used in a variety of ways. Riding CC 1 (Dynamics) and CC 12 (Vibrato Character) together you can flow in and out of light to heavy vibrato. In many cases, Colin prefers to keep CC 12 (Vibrato Character) at the highest setting, riding CC1 (Dynamics) and CC 11 (Expression) to make things breathe. Both of these approaches will yield a very different sound. Setting CC 12 Vibrato control to a value of 60 will essentially mimic the performance available in our 1.0 release. These legato patches have vibrato character control: Instinct, Village, Emo Slur, Soft Emo Slur, Dolce, Lost 1/2.

INSTRUMENT BROWSER & MICS

Adagio comes with a self-contained instrument browser, which displays all the sub-articulation within the given patch. The idea is to have as many things contained in one module as possible and give you the flexibility of accessing the articulations with a simple keyswitch.

Instrument Browser

The instrument browser shows you the individual sub-articulations. You can access the individual articulations by using "keyswitches", which starts at C0 on your keyboard. The screenshot (see right) shows one of our legato patches. You will note that it each sub-articulation has a different name (ex. natural, sus Xfade, medium arc) followed by a keyswitch number. So when you click C#0 on your keyboard you will trigger the Sus XFade sub-articulation or if you click E0 it will switch to heavy vibrato. You can also change the keyswitches by double clicking the value (ex. C0) and reassign it another place on the keyboard. However we recommend you keep them as is, since all our future volumes of Adagio will use a similar system.



Microphones



Adagio comes with three set of microphone positions: Close, Far and Mix(ed). The close microphone was as close as possible to the strings to give you a clear and defined sound. This can be important if you want clarity and definition in your mix. The far microphone is a mix of several microphones played towards middle/end of hall and gives you a more ambient perspective. The Mix microphone is a sweetspot mix of all the microphones in Adagio. It has the clarity of the close microphones, while retaining some of the more ambient qualities of the far microphones. The combination of microphones also allows you to do surround mixing (5.1) or quadrophonic mixes. Output mapping allows routing of different mic positions to discrete outputs in Kontakt. This is essential for surround mixing and other stem preparation. To change the output, click on "C,F, or M" and then click on the "Output" text immediately to the left in the interface. A popup window will reveal the available Kontakt outputs.

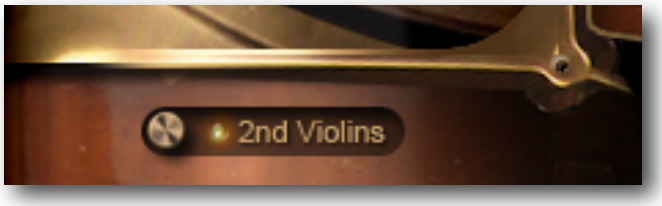
ADDITIONAL 1.1 FEATURES

OUTPUT MAPPING



Output mapping allows routing of different mic positions to discrete outputs in Kontakt. This is essential for surround mixing and other stem preparation. To change the output, click on "C,F, or M" and then click on the "Output" text immediately to the left in the interface. A popup window will reveal the available Kontakt outputs.

2ND VIOLIN BUTTON



Many of the patches in Adagio Violins contain a "2nd Violins" Button. This button processes the samples to simulate the slightly darker tone and imaging of a Violins 2 section. The processing is done in such a way to avoid phasing (i.e. a 2nd Violins enabled patch can be layered with an unprocessed version of itself).

This Violins 2 simulation coupled with our various legato types, dynamic bowings and divisi section provide a wealth of options for composers to create realistic Violin 1 and Violins 2 sections. We also recommend using different legato types and dynamic bowings spread across harmonic lines. For example Instinct as Violins 1, and Village as Violins 2.

SCORING TIPS

Adagio is based around the concept of advanced complexity - in a simple, unified interface allowing maximum playability and direct access to the sounds. However the approach is somewhat different from existing orchestral products and can take a little time getting used to.

The legato patches are very complex in the sense that you have change (via keyswitch) between different types of playing styles (ex. loure, dynamic bowings/arcs). This essentially allows you to do repeated notes in legato and/or have natural dynamic variations without using modwheel. Note that ALL legato patches starts with normal sustains and the keyswitched transition happens AFTER you have played the first legato transition.

Adagio contains over 10000 short note samples, which represents a notable part of the library. The different types of spiccato, staccato, marcato are all designed to be used together. A really powerful combination is to play faster lines with on-bow spiccato (D0#), then partial slower ones with staccato (E0#) and then go from staccato to marcato (F0#). You can create completely realistic short notes by using this combination and all of the articulations (including marcato) have round robin variations.

The separate dynamic bowing and loure articulations are incredibly useful for easy string scoring - even without legato articulations involved.



8DIO
GENERAL LICENSING AGREEMENT

LICENSE AGREEMENT

By installing ADAGIO VIOLINS you accept the following product license agreement:

LICENSE GRANT

The license for this product is granted only to a single user. All sounds and samples in this product are licensed, but not sold, to you by 8DIO, Inc. for commercial and non-commercial use in music, sound-effect, audio/video post-production, performance, broadcast or similar finished content-creation and production use.

8DIO allows you to use any of the sounds and samples in the library(s) you've purchased for commercial recordings without paying any additional license fees or providing source attribution to 8DIO, Inc. This license expressly forbids any unauthorized inclusion of content contained within this library, or any any 8DIO library, into any other sample instrument or library of any kind, without our express written consent.

This license also forbids any re-distribution method of this product, or its sounds, through any means, including but not limited to, re-selling, trading, sharing, re-sampling, mixing, processing, isolating, or embedding into software or hardware of any kind, for the purpose of re-recording or reproduction as part of any free or commercial library of musical and/or sound effect samples and/or articulations, or any form of musical sample or sound effect sample playback system or device. Licenses cannot be transferred to another entity, without written consent of 8DIO, Inc.

RIGHTS

8DIO retains full copyright privileges and complete ownership of all recorded sounds, instrument programming, documentation and musical performances included in this product.

REFUNDS

Downloaded libraries can't be returned, so we can't provide refunds. We may choose do so at our own discretion,but please be aware that as soon as you've downloaded it, you can't return it.

RESPONSIBILITY

Using this product and any supplied software is at the licensee's own risk. 8DIO holds no responsibility for any direct or indirect loss arising from any form of use of this product.

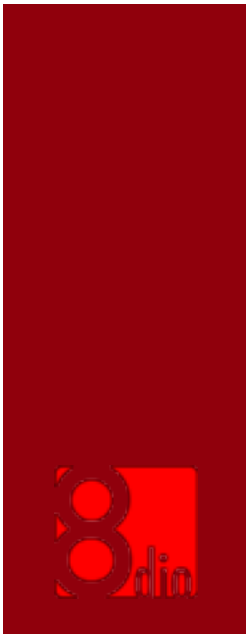
TERMS

This license agreement is effective from the moment the product is installed by any means. The license will remain in full effect until termination. The license is terminated if you break any of the terms or conditions of this agreement, or request a refund for any reason. Upon termination you agree to destroy all copies and contents of the product at your own expense.

VIOLATION

This product uses a form of copy protection, user-specific watermarking. Users who attempt to circumvent this copy-protection systems or otherwise violate the terms of this licensing agreement are subject to criminal and civil penalties and liable for monetary damages. If you've done any "deep sampling" and the labor-intensive programming that comes with it, you know that it is very hard work. Remember, the more you support us, the more awesome libraries we can afford to make for you.

Thank you so much for purchasing the 8DIO ADAGIO VIOLINS



The production of ADAGIO VIOLINS is not only a product of my own vision, but also a product of patience from friends and family - and a product of countless discussions with a ADAGIO VIOLINS of great composers, producers and so forth.

Thanks to everybody involved in this project from our wonderful conductor(s) to all the great and patient players - from everybody on our BETA team to all the people that have helped us with editing, programming/scripting, UI design and so forth - too many to mention.

Special thanks to Thomas Newman and Hans Zimmer.

If you have any questions, concerns, love-letters or hate mail feel free to send it to: support@8dio.com

♥ Troels Folmann & Colin O'Malley

All programming, samples, images and text © 8DIO 2012. All Rights Reserved.
8DIO is a registered trademark of 8DIO Productions, LLC.