SANSHIN

VIRTU●SO JAPANESE
SERIES

三線

Sonica Instruments

SANSHIN

Virtuoso Japanese Series

User Manual

Version 2.0 — July 2022

Thank you for purchasing **SANSHIN**, part of Sonica Instruments' *Virtuoso Japanese Series*. We hope you fully enjoy **SANSHIN**, which has been designed to achieve the ultimate in authentic Japanese sound.

The Sonica Instruments Team

SANSHIN
VIRTU●SO JAPANESE
SERIES
三線

Version History

Release notes for Update 2.0

• Groove Browser function added

• Updated Product Requirements (KONTAKT 6.6 or later)

Introduction

What is the *sanshin*?

The *sanshin* is the quintessential Okinawan instrument. It first appeared around the 15th century in accompaniments to music performed in the royal court of Ryukyu, as Okinawa was called then. The instrument quickly spread among ordinary inhabitants of Okinawa, becoming a central presence in many folk songs and accompanying various folk dances and entertainment. The *sanshin* was also a precursor to mainland Japan's *shamisen*. Compared to the *shamisen*, the *sanshin* is smaller, and its roundish body and neck, as well as its thick strings, produce a distinctive, warm rustic tone. The sound of the *sanshin* is heard today in many kinds of music, not just traditional Okinawan folk songs and folk dances but also modern pop, rock, and dance music.

SANSHIN

Sonica Instruments developed this library to reproduce the *sanshin* with as much realism as possible. Atsushi Kajiku played the *sanshin* for the recording sessions, bringing out every nuance and expression the instrument is capable of. Through uncompromising recording and KONTAKT programming, we successfully crafted **SANSHIN** to be the closest software instrument ever to the *sanshin*, as if it were being performed right in front of your eyes. We encourage you to use **SANSHIN** to add an Okinawan and Yaeyama spice to your music.

Above all, it is our intention to respect Japanese instruments and performers. One of our hopes is that **SANSHIN** users will become better acquainted with the charms of the real *sanshin*.

Product Highlights

Features samples from two *sanshin* models, modern and vintage, as well as a large collection of finger-whistling sounds

SANSHIN contains samples from two *sanshin* models with different sound tendencies and a large collection of finger-whistling sounds (*yubi-bue*), an essential element of Okinawan music and often appearing in *eisa* and *kachashi* folk dances. The combination of these sounds lets you create lively and diverse musical performances.

Contains a rich assortment of articulations and finger-slide noises

The library includes nine articulations, finger-slide noises, and string-muting noises to recreate the *sanshin*'s vast sonic palette. These articulations allow for elaborate and expressive real-time performances on a MIDI keyboard.

String mode mechanism

Although the instrument has three strings, *sanshin* performances generally consist of single-note phrases and rarely feature chords like a guitar. To recreate this playing style, **SANSHIN** has a string mode mechanism that lets you select and play a specific string. In this mode, each string behaves like an independent instrument. While performing, the string mode can be selected instantly with key switches. The mechanism allows you to move precisely between the three strings, just as you would on the real instrument.

Three preset tunings and key transpositions

SANSHIN comes with three common *sanshin* tunings: standard tuning (*honchoshi*), second-string raised tuning (*ni-age choshi*), and third-string lowered tuning (*san-sage choshi*). After changing the tuning, the pitches remain arranged chromatically on the keyboard, but the open-string pitches change, thereby recreating the distinct sound of each tuning.

Instrument Editor controls the character of the instrument's sound

In addition to relative volume and fine-tuning adjustments for each string, the Instrument Editor gives you a choice of plectrums and string gauges to find the ideal sound for your song or musical style.

Alternate picking function recreates continuous picking

The library's alternate picking function lets you perform alternate strokes, with *Key On* events for downstrokes and *Key Off* events for upstrokes. This function is active as long as the sustain pedal is held down and works with all articulations. You can insert alternate picking at any moment without a key-switch change.

Keyboard legato function provides instant execution of articulations specific to stringed instruments

SANSHIN gives you access to hammer-ons and pull-offs, articulations specific to stringed instruments, as well as *hajiki* trills, a type of tapping unique to the *sanshin*. With the keyboard legato function on, the library will automatically switch articulations only when playing legato on a MIDI keyboard. The legato mode can be enabled or disabled in real time with a key switch.

257 MIDI grooves based on traditional songs and folk tunes from Okinawa and Yaeyama

The library contains 257 *sanshin* accompaniment patterns recorded as MIDI grooves, taken from 72 melodies based on well-known traditional songs and folk tunes from Okinawa and Yaeyama. The grooves can be dragged and dropped directly from the KONTAKT browser window into a DAW and used as MIDI data.

Multi-microphone sampling in high 24-bit / 96 kHz definition

More than eight microphones of various types together with colorless mic preamps were used in the recording sessions, which captured the samples in 24-bit / 96 kHz high-resolution. The library offers mixing with four easy-to-use microphone choices: direct, overhead, room, and stereo mix.

NKS ready

SANSHIN is NKS compatible, so it can be used in KONTAKT PLAYER, KONTAKT FULL, and KOMPLETE KONTROL. When the library is linked with a KOMPLETE KONTROL keyboard or other NKS-compatible hardware, you can quickly preview tones and make full use of the hardware's knobs and controllers.

SANSHIN
VIRTUOSO JAPANESE SERIES

Product Specifications

KONTAKT 6.6 or later required

KONTAKT PLAYER compatible

NKS ready

System Requirements

Mac: Intel Macs (i5 or better) — Mac OS 10.14, 10.15, 11 or 12 (latest update)
Apple Silicon Macs (via Rosetta 2 and natively on ARM in standalone mode or in hosts that support ARM) — Mac OS 11 or 12 (latest update)

Windows: Windows 10 or 11 (latest Service Pack), Intel Core i5 / equivalent CPU or better, 2 GB RAM

Graphics hardware support for OpenGL 2.1 or higher

Minimum of 4 GB RAM (6 GB recommended)

Data size: ~29 GB in NCW format (equivalent to ~57 GB in wav format)

- Use the recommended Native Instruments KONTAKT or KONTAKT PLAYER system requirements at a minimum.
- Installing the product on a computer with a faster CPU and ample RAM is recommended for optimal library performance.

Important: <u>Online user registration is required in order to use the library</u>.

Before Using This Product

You need to **register your serial code** and **download the library data** with the NATIVE ACCESS 2 tool in order to use this product. Check the Sonica Instruments website for a step-by-step installation guide and other information about updates.

1. Install NATIVE ACCESS 2

Note: You can skip this step if you already have NATIVE ACCESS 2 on your computer.

Download the NATIVE ACCESS 2 Installer for your operating system from the Native Instruments website (https://www.native-instruments.com/en/specials/native-access-2/) and follow the instructions on the screen to install the tool.
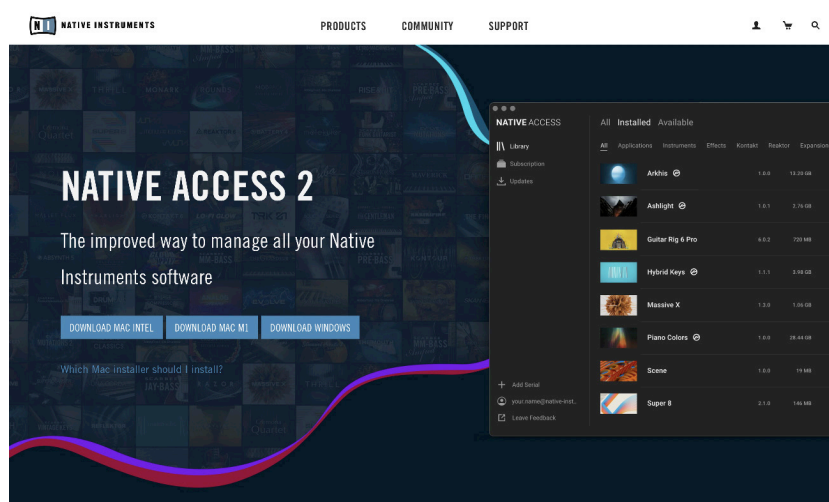
2. Log In with Your Native ID

Launch the installed NATIVE ACCESS 2 tool and log in.

If you do not have a Native Instruments account, click **Sign up now** on the Log In with Native ID window. On the Create a New Native ID window, enter the required information and create a free account.

3. Register Your Serial Code

After NATIVE ACCESS 2 launches, click **Add Serial**. Enter the 25-digit serial code you received when you purchased the product and click **Enter**. (The serial code is sent you by email after purchase.)
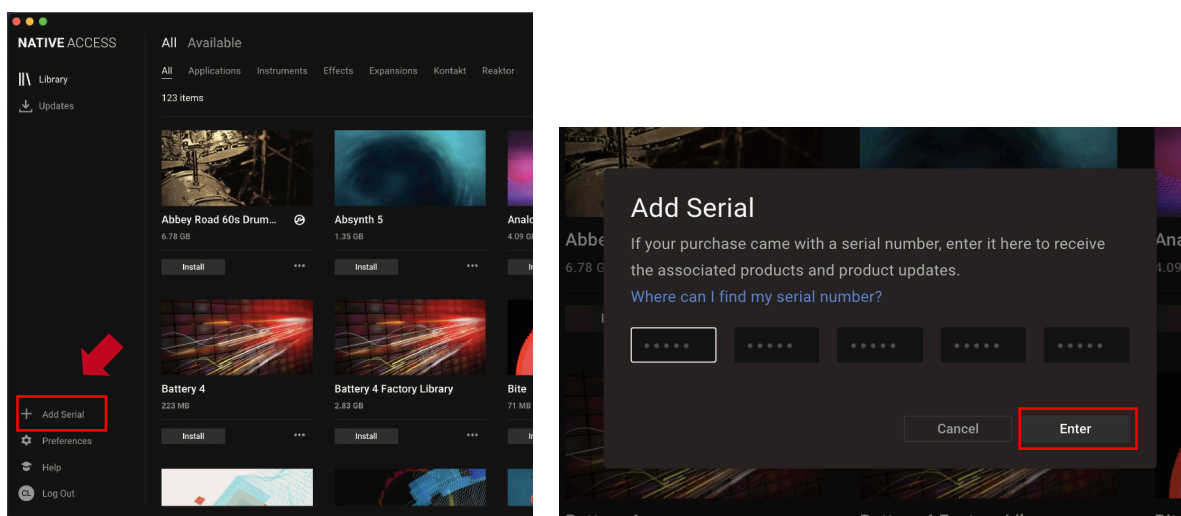
Product registration is complete when **Success** is displayed. The product you registered will appear under the **New** tab. Click the product's **Install** button to start the download and installation process.
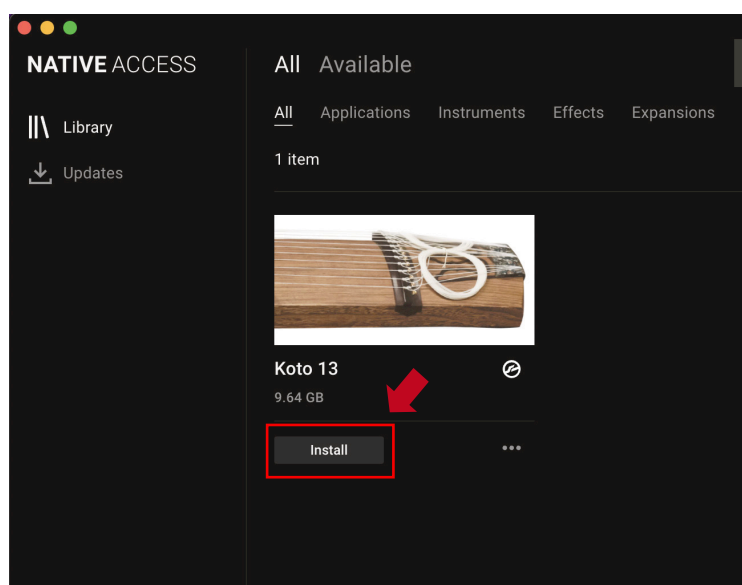
This completes the installation of the library.

After the download finishes, launch KONTAKT or KONTAKT PLAYER. The product will be added automatically under the **Libraries** tab on the left side of the screen. You can access the library in KOMPLETE KONTROL in the same way.

Overview of SANSHIN

SANSHIN contains two *sanshin* models with different sound tendencies along with finger whistles that are an essential part of Okinawan music. Select the model you want to use from KONTAKT's Library Browser.

01 Sanshin Modern: The modern model is a recently produced specimen with bright, versatile tones suitable for many music styles.

02 Sanshin Vintage: The vintage model is over 50 years old and features deep, mellow tones.

03 Finger Whistles: This library includes many variations of finger-whistling sounds of varying lengths.

Using the library with KONTAKT and KONTAKT PLAYER

Once the library is activated, the **SANSHIN** library panel will be added to your KONTAKT Library Browser. Please load and use the tone model you want from the Library Browser.
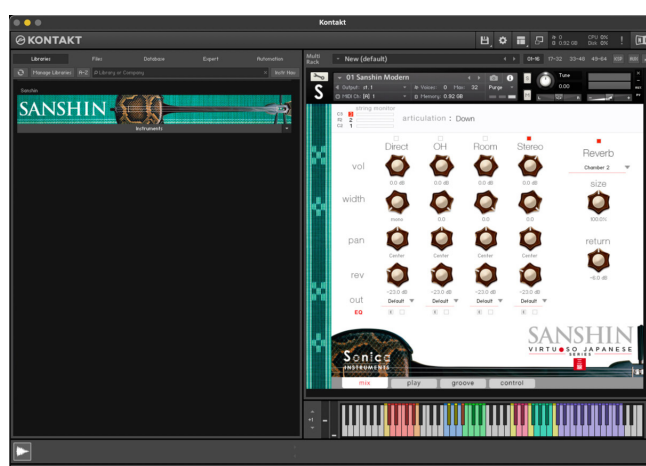
Using the library with KOMPLETE KONTROL

SANSHIN is NKS ready, so the library can be linked with KOMPLETE KONTROL or a KOMPLETE KONTROL keyboard to preview tones and save settings as presets. You can also make full use of the KOMPLETE KONTROL keyboard's knobs, controllers, and browser. See KONTROL Series Controller Parameters on Page 24 for details.
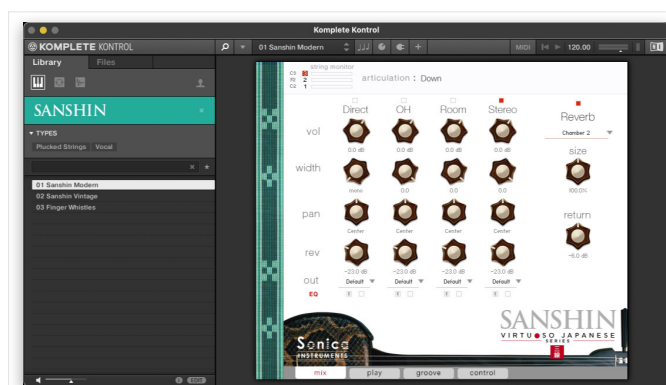
Optimizing load times

Tones may take several minutes to load depending on your system configuration. If you are experiencing long loading times, the following steps can shorten load times.

These steps are needed only once. You do not need to perform them each time.

1. Launch KONTAKT or KONTAKT PLAYER and load the desired tone.

2. Select **Batch re-save** under Files in KONTAKT or KONTAKT PLAYER.

3. Select **Yes** on the confirmation dialog box.

4. Select the library folder (the folder with the product name).

This completes the steps. Once the program finishes its processing, load the tones again.

01 Sanshin Modern and 02 Sanshin Vintage

Two Monitor Fields
string monitor   articulation
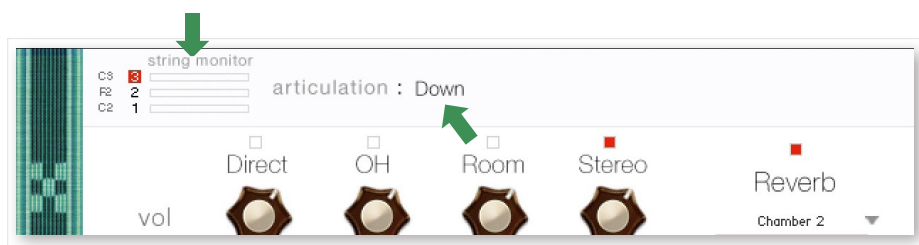
The string monitor and articulation monitor fields are displayed at the top of all four panes — **mix**, **play**, **groove**, and **control**. The monitor fields let you see your key-switch selections at any time.

string monitor

Although the instrument has three strings, *sanshin* performances generally consist of single-note phrases and rarely feature chords like a guitar. To recreate this playing style, **SANSHIN** has a string mode mechanism that lets you select and play a specific string. In this mode, each string behaves like an independent instrument.

While performing, the string mode can be selected instantly with key switches. The mechanism allows you to move precisely between the three strings, just as you would on the real instrument.

The screenshots below illustrate how the string monitor field works. It displays in real time what string is currently selected and being played.

This indicates the pitch of the open strings. The displayed pitches track key transposition changes.

The red highlight shows the currently selected string.

The currently played string or strings light up. Red indicates the open string is played, and green indicates the note is fingered on the neck.

The *sanshin* is strung with three strings, called *chiru*. Each string has its own name. When the *sanshin* is held in its playing position, the string closest to the player is called the *uujiru* (literally the "male" string), followed by the *nakajiru* (the middle string) and the *miijiru* (literally the "female" string). In **SANSHIN**, the strings are referred to as 1st string, 2nd string, and 3rd string.

String Modes and Key Switch Parameters

Key Switch	String Mode	Traditional Name
F#1	1st String Mode	*Uujiru*
G#1	2nd String Mode	*Nakajiru*
A#1	3rd String Mode	*Miijiru*

SANSHIN
VIRTUOSO JAPANESE
SERIES
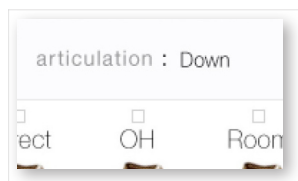
articulation

This monitor field shows the articulation currently selected with a key switch.

Articulation List and Key Switch Parameters

Key Switch	Articulation Name
C0	Down
C#0	Up
D0	Vibrato
D#0	Staccato
E0	Mute
F0	Hajiki
F#0	Hammering On
G0	Pulling Off
G#0	Tap

SANSHIN
VIRTU●SO JAPANESE
SERIES

MIDI keyboard layout

C0 – **G#0**: Articulation key switch zone

A0: Legato Mode switch

F1, **G1**, and **A1**: Mute / Touch noise switches

F#1, **G#1**, and **A#1**: String Mode switches

B1 – **E2**: Finger-slide noise switches

F2 – **G6**: Performance zone (Yellow indicates open strings; Red indicates notes on the first string; Green indicates notes on the second string; and Purple indicates notes on the third string)
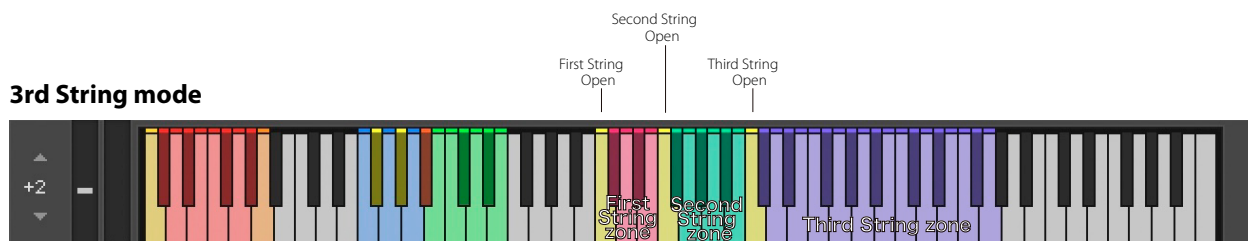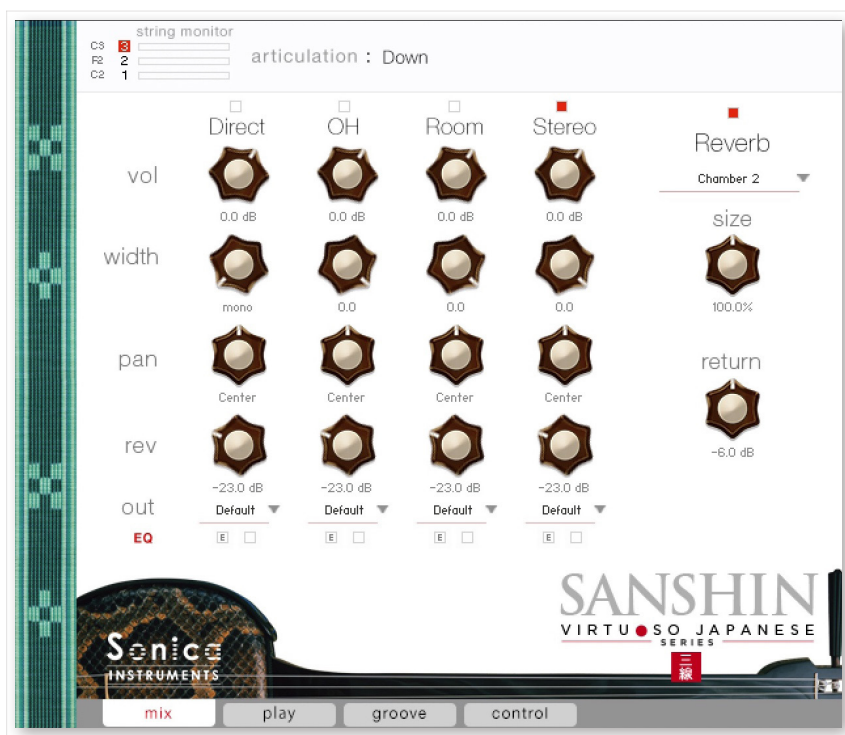

Depending on the key transposition, the performance zone will extend up to **F2**.
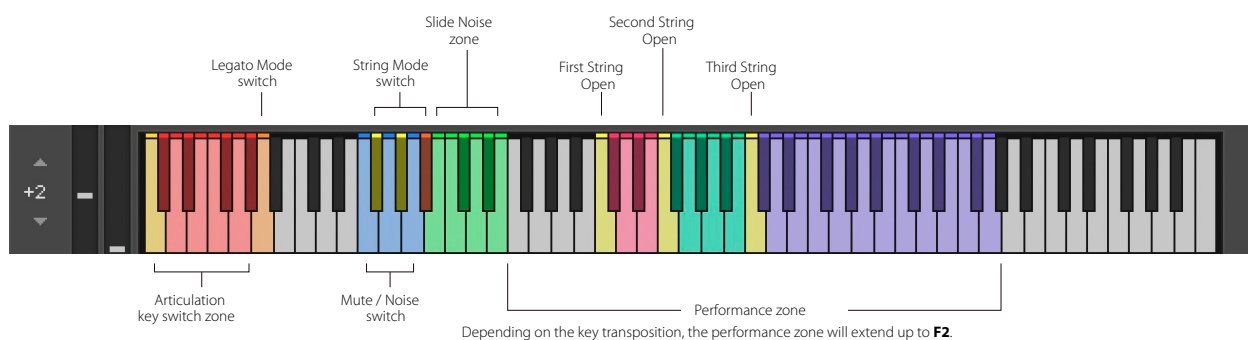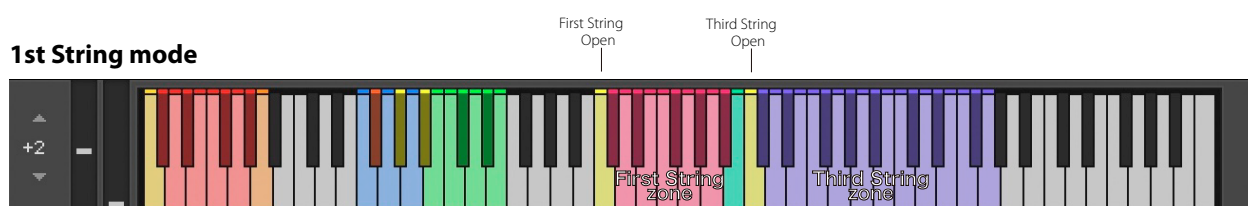
1st String mode

2nd String mode

3rd String mode

SANSHIN
VIRTUOSO JAPANESE SERIES

mix
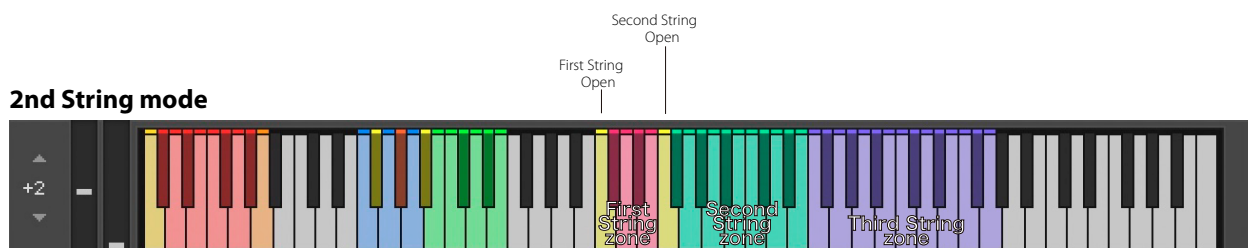
This pane is used for basic sound production.

Audio mixer

The audio mixer lets you mix the three stereo microphone positions — **Direct**, **OH** (overhead), and **Room** — and the **Stereo** (stereo mix) channel, which is a pre-balanced mix of the three microphone sources. Turning on any of the microphone channels disables the **Stereo** channel, and turning on the **Stereo** channel disables all microphone channels.

vol: Adjusts the volume of each channel.

width: Adjusts the stereo microphone width of each channel: 100% gives the original stereo width; 0% reduces the width to monaural.

pan: Adjusts the left-right panning of each channel.

rev: Adjusts the send volume of each channel to the built-in convolution reverb.

out: Selects the audio output of each channel. This is useful when sending multiple channels to your DAW.
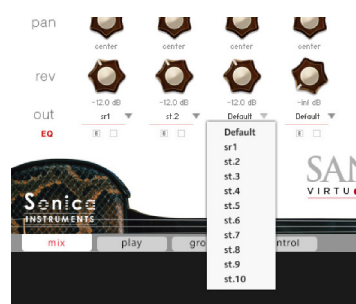
### Setting multiple channels for a single microphone output
Please see the KONTAKT manual for how to create multiple outputs. After creating the outputs, clicking the Restart Engine button (marked with an exclamation mark) at the top right of the KONTAKT interface will update the output list under **SANSHIN**'s output control.

EQ
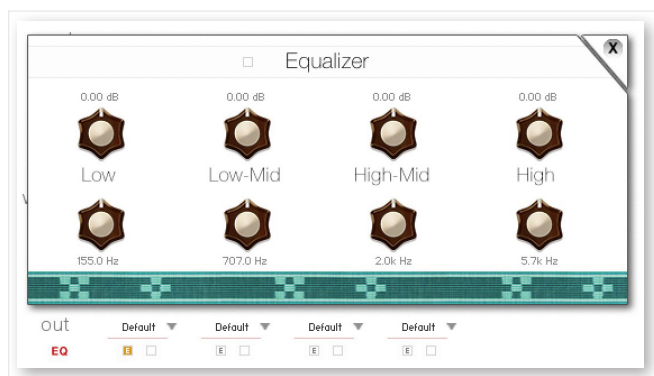
Provides a four-band equalizer for each channel. Clicking the left [E] button opens the Equalizer window. Clicking the right button enables or disables the equalizer settings for the corresponding channel.

Reverb
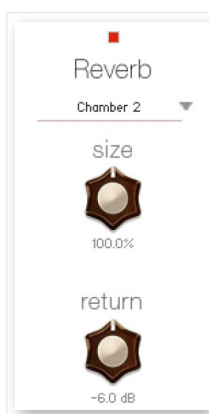
The library contains 30 convolution reverbs, including two impulse responses from a Noh theater, available from the pull-down list.

size: Adjusts the reverb dwell time.

return: Adjusts the volume of the reverb component.

MIDI CC# learn function

All control knobs can be controlled individually with MIDI Control Change (CC) messages.

To assign a control knob in **SANSHIN** to a certain MIDI controller:
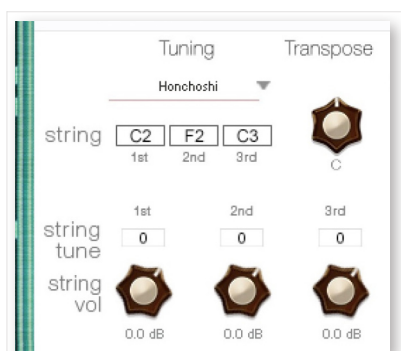
1. Right-click on the knob and select *Learn MIDI CC# Automation*.

2. Turn the knob or move the slider on your MIDI hardware controller.

3. The assignment is complete.

Removing MIDI CC# automation

To remove an assignment, right-click on the knob and select *Remove MIDI Automation: CC# nn*.

play

This pane is used to set *sanshin* tunings and tonal nuances.

Tuning: Selects the tuning from *Honchoshi* (standard tuning), *Ni-age* (second-string raised tuning), or *San-sage* (third-string lowered tuning). The pitches of the open strings are displayed below the control.

Transpose: Changes the instrument's key in semitone increments. The setting range is **F** (-7) to **E** (+4). The displayed open-string pitches track key transposition changes.

string tune: Fine-tunes the pitch of each string in one-cent increments over a range of ±100 cents.

**string vol**: Adjusts the relative volume of each string.
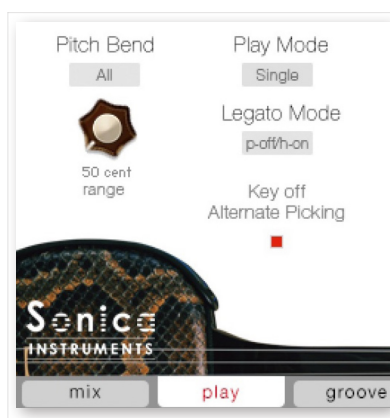
Pitch Bend: Sets the pitch bend behavior.

- **Mode**: Toggles between *Solo*, which applies pitch bends to just the string being played (set with the string mode), and *All*, which applies pitch bends to all strings. Note that pitch bends do not affect open strings in either mode.
- **range**: Adjusts the range of pitch bends.

Play Mode: Toggles between *Single*, which gives more realism, and *Poly*, which lets you play chords.

Legato Mode: Selects the type of articulations that sound when playing legato on one string. The mode is toggled with **A0** on a MIDI keyboard.

- *p-off/h-on*: Plays hammer-ons during ascending legatos and pull-offs during descending legatos.
- *Hajiki*: Plays the string with left-hand fingers (creating a trill effect) during both ascending and descending legatos.
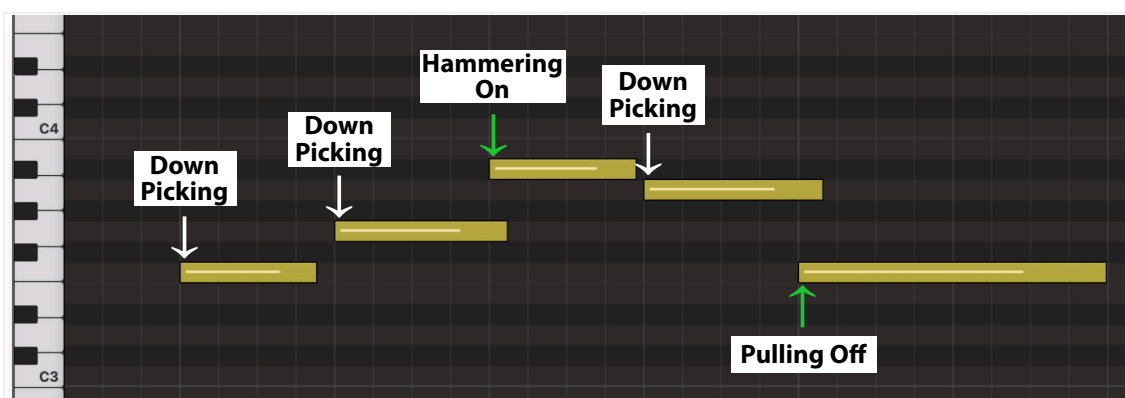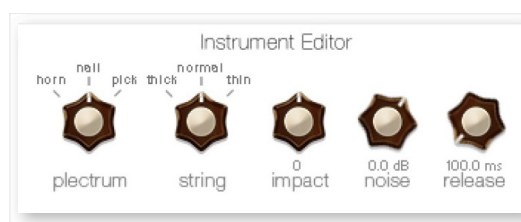

Behavior in the *p-off/h-on* mode. The basic behavior is the same as the *Hajiki* mode except when articulations change.

Key off Alternate Picking: Enables or disables alternate picking when the sustain pedal is held down.
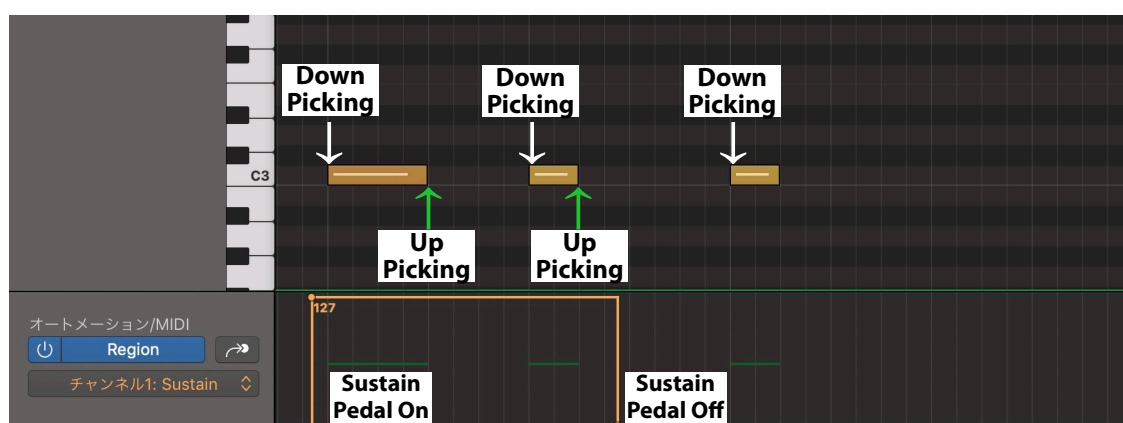
Behavior when **Key off Alternate Picking** is enabled. When CC# 64 is on, *Key Off* events will play an upstroke.

Instrument Editor

plectrum: Selects the type of plectrum.
- *horn*: Water buffalo plectrum
- *nail*: Fingernail of the index finger
- *pick*: Guitar pick

**string**: Selects the string character.
- *thick*
- *normal*
- *thin*

impact: Adjusts the volume of the attack component of the played string.

noise: Adjusts the volume of various noise components.

release: Adjusts the release time of the played string.

Plucking Control

Controls the behavior from the moment the plectrum strikes the string until the string sounds. **Plucking Control** parameters are available only with Down, Up, Vibrato, Staccato, and Mute.
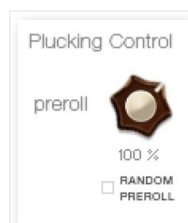
preroll: Adjusts the maximum time from the instant the plectrum makes contact with the string until the plectrum clears the string.

RANDOM PREROLL: When enabled, this randomizes the preroll setting for each *Key On* event.

Velocity Control
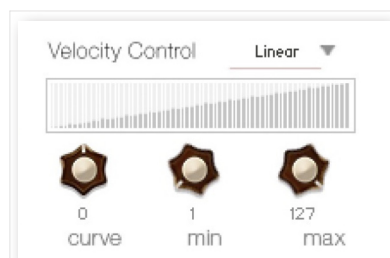
curve type: Sets the velocity curve to *Linear*, *S-Curve*, *Compound*, or *Fixed*.

curve: Modifies the selected curve.

min: Adjusts the minimum velocity of played notes.

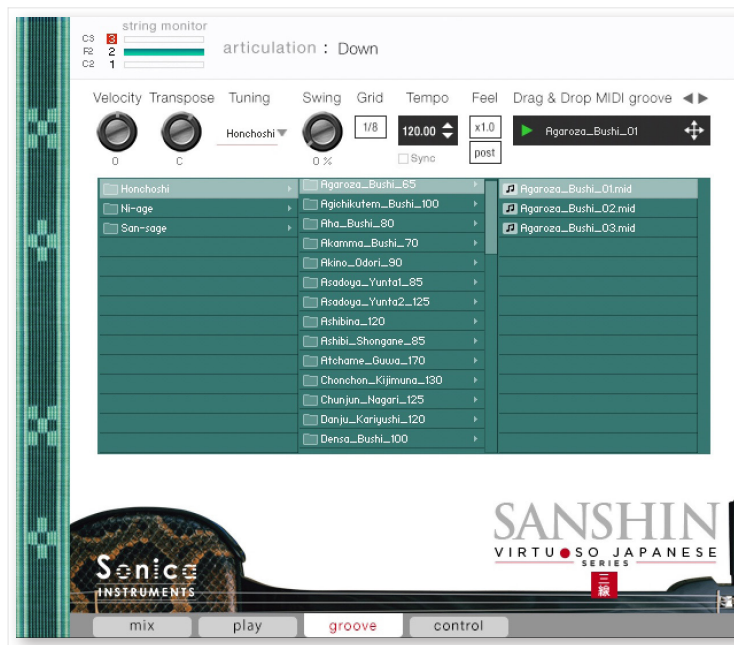**max**: Adjusts the maximum velocity of played notes.

Phrase Control

The Phrase Control parameters are available only with **03 Finger Whistles**.
They do not function with **01 Sanshin Modern** or **02 Sanshin Vintage**.

groove

This pane is used to browse and preview the MIDI grooves included in the library and export the grooves to a DAW.


Velocity: Adjusts the playback velocity of the MIDI groove.

Transpose: Changes the key in semitone increments. This control is linked to the **Transpose** control on the **play** pane.

Tuning: Selects the tuning. This control is linked to the **Tuning** control on the **play** pane.

Swing: Adds a swing feel to the MIDI groove.

Grid: Toggles the **Swing** quantization between eighth notes and sixteenth notes.
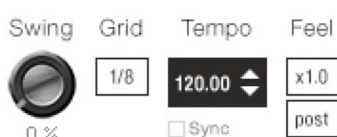
Tempo: Specifies the playback tempo. The tempo cannot be changed when **Sync** is enabled.

**Sync**: When enabled, syncs the MIDI groove's tempo with the DAW tempo.

Feel: Toggles the playback tempo of the phrase between *x1.0* (original), *x2.0* (double-time), and *x0.5* (half-time).

Process: Toggles at which point the **Swing** feel is applied, either before (*pre*) **Grid** is applied or after (*post*) **Grid** is applied. This control lets you access a variety of playing feels even with the same phrase and settings.

SANSHIN contains 257 *sanshin* accompaniment patterns recorded as MIDI grooves, taken from 72 melodies based on well-known traditional songs and folk tunes from Okinawa and Yaeyama. The patterns are contained in folders for each tuning (*chindami*). The numbers in the melody folder names indicate the approximate tempo. Note that the playback tempo will follow the tempo set in the host DAW. Furthermore, all grooves have been created to match Transpose C. If necessary, you can edit the key before using a pattern.
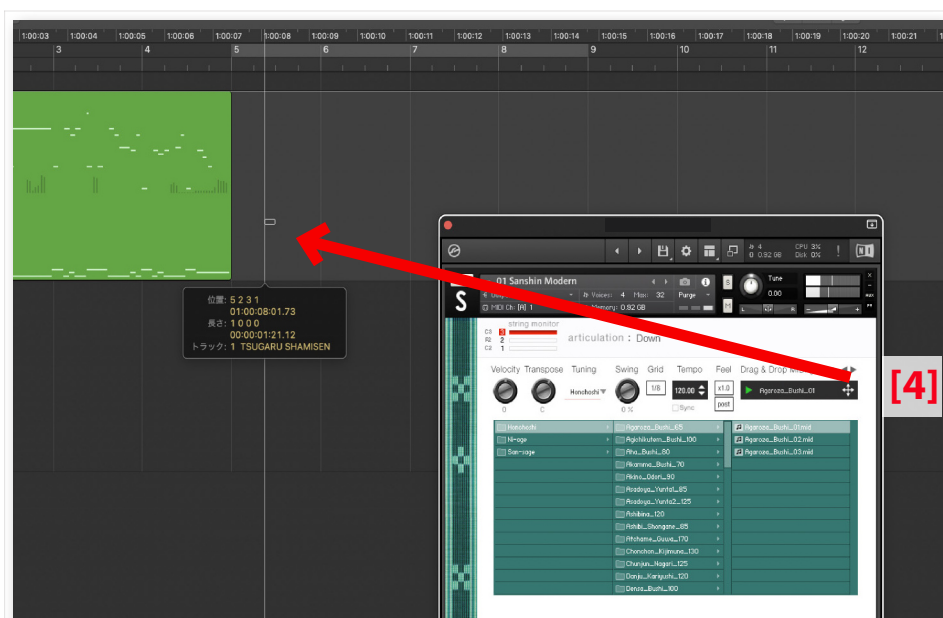
SANSHIN
VIRTUOSO JAPANESE
SERIES

Using a MIDI groove

To load a MIDI groove into the Player, double-click on the MIDI groove you want to use from the Groove Browser **[1]**. Click the play button ▶ **[2]** to start a preview playback. Double-clicking on a pattern while the MIDI groove is playing will switch patterns without pausing the playback. You can move to the previous pattern or next pattern with the arrow keys ◀ ▶ **[3]** in the Player.
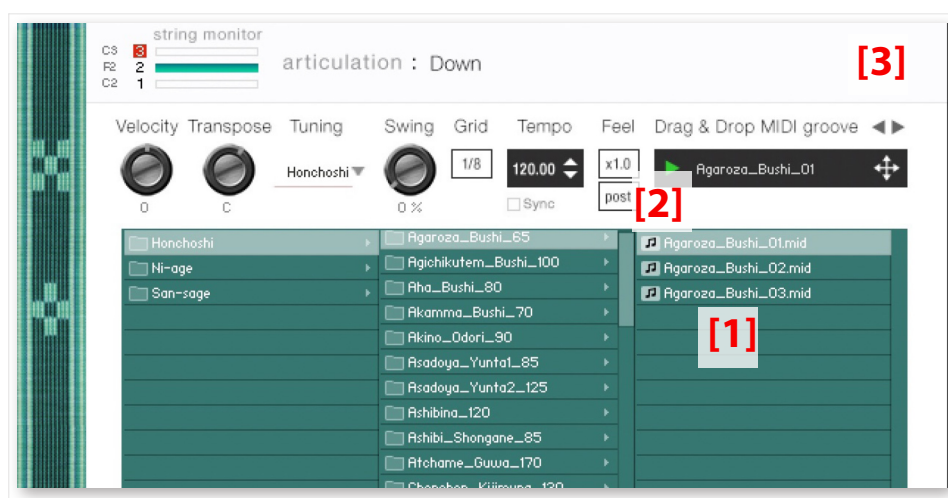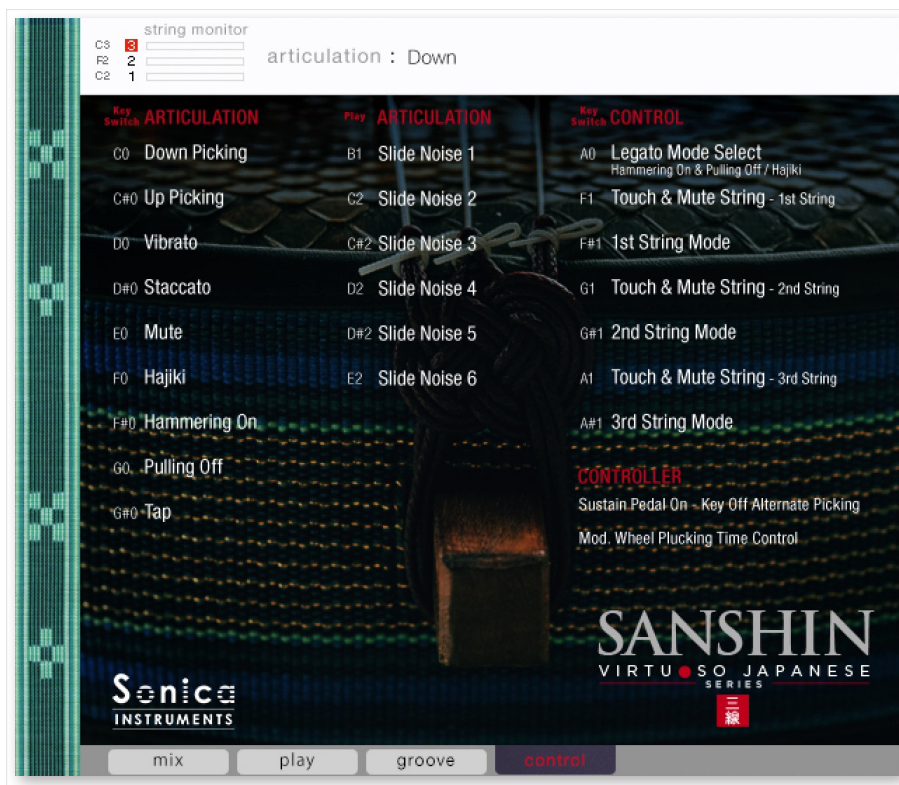

Loading a MIDI groove into your DAW

You can load a MIDI groove into your DAW as MIDI data. Simply drag the groove with the ✛ key **[4]** and drop the groove into your DAW.

control

This pane displays the key switch numbers for all articulations, the string mode selectors, and other controls.

Sanshin Groove List

Honchoshi (Standard tuning)

- **Agaroza_Bushi_65**
  Agaroza_Bushi_01
  Agaroza_Bushi_02
  Agaroza_Bushi_03

- **Agichikutem_Bushi_100**
  Agichikutem_Bushi_01
  Agichikutem_Bushi_02
  Agichikutem_Bushi_03
  Agichikutem_Bushi_04

- **Aha_Bushi_80**
  Aha_Bushi_01
  Aha_Bushi_02
  Aha_Bushi_03

- **Akamma_Bushi_70**
  Akamma_Bushi_01
  Akamma_Bushi_02
  Akamma_Bushi_03
  Akamma_Bushi_04
  Akamma_Bushi_05
  Akamma_Bushi_06
  Akamma_Bushi_07

- **Akino_Odori_90**
  Akino_Odori_01
  Akino_Odori_02
  Akino_Odori_03

- **Asadoya_Yunta1_85**
  Asadoya_Yunta1_01
  Asadoya_Yunta1_02

- **Asadoya_Yunta2_125**
  Asadoya_Yunta2_01
  Asadoya_Yunta2_02
  Asadoya_Yunta2_03
  Asadoya_Yunta2_04
  Asadoya_Yunta2_05

- **Ashibi_Shongane_85**
  Ashibi_Shongane_01
  Ashibi_Shongane_02
  Ashibi_Shongane_03
  Ashibi_Shongane_04

- **Ashibina_120**
  Ashibina_01
  Ashibina_02
  Ashibina_03

- **Atchame_Guwa_170**
  Atchame_Guwa_01
  Atchame_Guwa_02
  Atchame_Guwa_03

- **Chonchon_Kijimuna_130**
  Chonchon_Kijimuna_01
  Chonchon_Kijimuna_02
  Chonchon_Kijimuna_03

- **Chunjun_Nagari_125**
  Chunjun_Nagari_01
  Chunjun_Nagari_02
  Chunjun_Nagari_03

- **Danju_Kariyushi_120**
  Danju_Kariyushi_01
  Danju_Kariyushi_02
  Danju_Kariyushi_03
  Danju_Kariyushi_04

- **Densa_Bushi_100**
  Densa_Bushi_01
  Densa_Bushi_02

- **Esa_Bushi_110**
  Esa_Bushi_01
  Esa_Bushi_02
  Esa_Bushi_03
  Esa_Bushi_04

- **Hanjo_Bushi_105**
  Hanjo_Bushi_01
  Hanjo_Bushi_02
  Hanjo_Bushi_03

- **Hatoma_Bushi_115**
  Hatoma_Bushi_01
  Hatoma_Bushi_02
  Hatoma_Bushi_03

- **Honen_Ondo_120**
  Honen_Ondo_01
  Honen_Ondo_02
  Honen_Ondo_03
  Honen_Ondo_04
  Honen_Ondo_05

- **Ichihanari_Bushi_110**
  Ichihanari_Bushi_01
  Ichihanari_Bushi_02
  Ichihanari_Bushi_03
  Ichihanari_Bushi_04

- **Ichubiguwa_Bushi_110**
  Ichubiguwa_Bushi_01
  Ichubiguwa_Bushi_02
  Ichubiguwa_Bushi_03

- **Isa_Heiyo_100**
  Isa_Heiyo_01
  Isa_Heiyo_02
  Isa_Heiyo_03
  Isa_Heiyo_04

- **Itta_Ammama_Kaiga_75**
  Itta_Ammama_Kaiga_01
  Itta_Ammama_Kaiga_02
  Itta_Ammama_Kaiga_03

- **Iwai_Bushi_110**
  Iwai_Bushi_01
  Iwai_Bushi_02
  Iwai_Bushi_03
  Iwai_Bushi_04

- **Kadeiku_145**
  Kadeiku_01
  Kadeiku_02
  Kadeiku_03
  Kadeiku_04
  Kadeiku_05

- **Kagiyadefu_Bushi_65**
  Kagiyadefu_Bushi_01
  Kagiyadefu_Bushi_02
  Kagiyadefu_Bushi_03
  Kagiyadefu_Bushi_04
  Kagiyadefu_Bushi_05
  Kagiyadefu_Bushi_06
  Kagiyadefu_Bushi_07

- **Kaisho_Bushi_85**
  Kaisho_Bushi_01
  Kaisho_Bushi_02
  Kaisho_Bushi_03

- **Kanzeku_130**
  Kanzeku_01
  Kanzeku_02
  Kanzeku_03

- **Katami_Bushi_100**
  Katami_Bushi_01
  Katami_Bushi_02
  Katami_Bushi_03
  Katami_Bushi_04

- **Kayoi_Bune_100**
  Kayoi_Bune_01
  Kayoi_Bune_02
  Kayoi_Bune_03
  Kayoi_Bune_04

- **Kuinupana_Bushi_90**
  Kuinupana_Bushi_01
  Kuinupana_Bushi_02
  Kuinupana_Bushi_03
  Kuinupana_Bushi_04

- **Kumoma_Bushi_100**
  Kumoma_Bushi_01
  Kumoma_Bushi_02
  Kumoma_Bushi_03
  Kumoma_Bushi_04
  Kumoma_Bushi_05

- **Marumabunsan_Bushi_100**
  Marumabunsan_Bushi_01
  Marumabunsan_Bushi_02
  Marumabunsan_Bushi_03
  Marumabunsan_Bushi_04

- **Medetai_Bushi_90**
  Medetai_Bushi_01
  Medetai_Bushi_02
  Medetai_Bushi_03

- **Menta_Bushi_130**
  Menta_Bushi_01
  Menta_Bushi_02
  Menta_Bushi_03
  Menta_Bushi_04

- **Mimura_Odori_100**
  Mimura_Odori_01
  Mimura_Odori_02
  Mimura_Odori_03

- **Minatokuri_Bushi_105**
  Minatokuri_Bushi_01
  Minatokuri_Bushi_02
  Minatokuri_Bushi_03
  Minatokuri_Bushi_04

- **Musume_Jintoyo_90**
  Musume_Jintoyo_01
  Musume_Jintoyo_02

- **Nanyou_Hamachidori_120**
  Nanyou_Hamachidori_01
  Nanyou_Hamachidori_02
  Nanyou_Hamachidori_03
  Nanyou_Hamachidori_04
  Nanyou_Hamachidori_05

- **Nishinjo_Bushi_100**
  Nishinjo_Bushi_01
  Nishinjo_Bushi_02
  Nishinjo_Bushi_03
  Nishinjo_Bushi_04

- **Nubuikudouchi_100**
  Nubuikudouchi_01
  Nubuikudouchi_02
  Nubuikudouchi_03

- **Shinabinu_Hama_85**
  Shinabinu_Hama_01
  Shinabinu_Hama_02
  Shinabinu_Hama_03
  Shinabinu_Hama_04

- **Sunsami_120**
  Sunsami_01
  Sunsami_02
  Sunsami_03

- **Suriagari_Bushi_110**
  Suriagari_Bushi_01
  Suriagari_Bushi_02
  Suriagari_Bushi_03

- **Toshin_Doi_130**
  Toshin_Doi_01
  Toshin_Doi_02
  Toshin_Doi_03

- **Tsuindara_Bushi_60**
  Tsuindara_Bushi_01
  Tsuindara_Bushi_02
  Tsuindara_Bushi_03
  Tsuindara_Bushi_04

- **Tsukinukaisha1_65**
  Tsukinukaisha1_01
  Tsukinukaisha1_02
  Tsukinukaisha1_03

- **Umiyakara_115**
  Umiyakara_01
  Umiyakara_02
  Umiyakara_03

- **Watarizau_90**
  Watarizau_01
  Watarizau_02

- **Yakina_Kuwadeisa_115**
  Yakina_Kuwadeisa_01
  Yakina_Kuwadeisa_02
  Yakina_Kuwadeisa_03
  Yakina_Kuwadeisa_04

- **Yamasakinu_Abujama_105**
  Yamasakinu_Abujama_01
  Yamasakinu_Abujama_02
  Yamasakinu_Abujama_03

- **Yonaguni_Numayaguwa_90**
  Yonaguni_Numayaguwa_01
  Yonaguni_Numayaguwa_02
  Yonaguni_Numayaguwa_03

SANSHIN
VIRTUOSO JAPANESE
SERIES
三線

Ni-age (Second-string raised tuning)

- **Mamitoma_Bushi_100**
  - Mamitoma_Bushi_01
  - Mamitoma_Bushi_02
  - Mamitoma_Bushi_03
  - Mamitoma_Bushi_04

- **Rokucho_Bushi_140**
  - Rokucho_Bushi_01
  - Rokucho_Bushi_02
  - Rokucho_Bushi_03

- **Tobarama_75**
  - Tobarama_01
  - Tobarama_02
  - Tobarama_03

- **Tsukinukaisha2_50**
  - Tsukinukaisha2_01
  - Tsukinukaisha2_02
  - Tsukinukaisha2_03

- **Ukishima_Bushi_100**
  - Ukishima_Bushi_01
  - Ukishima_Bushi_02
  - Ukishima_Bushi_03
  - Ukishima_Bushi_04
  - Ukishima_Bushi_05
  - Ukishima_Bushi_06
  - Ukishima_Bushi_07

- **Yagujama_Bushi_95**
  - Yagujama_Bushi_01
  - Yagujama_Bushi_02
  - Yagujama_Bushi_03

- **Yoshiyainau_Bushi_110**
  - Yoshiyainau_Bushi_01
  - Yoshiyainau_Bushi_02
  - Yoshiyainau_Bushi_03
  - Yoshiyainau_Bushi_04
  - Yoshiyainau_Bushi_05

San-sage (Third-string lowered tuning)

- **Akata_Shundounchi_80**
  - Akata_Shundounchi_01
  - Akata_Shundounchi_02
  - Akata_Shundounchi_03

- **Asadoya_Bushi_60**
  - Asadoya_Bushi_01
  - Asadoya_Bushi_02
  - Asadoya_Bushi_03
  - Asadoya_Bushi_04

- **Ashimiji_Bushi_110**
  - Ashimiji_Bushi_01
  - Ashimiji_Bushi_02

- **Ayagu_Bushi_110**
  - Ayagu_Bushi_01
  - Ayagu_Bushi_02
  - Ayagu_Bushi_03
  - Ayagu_Bushi_04
  - Ayagu_Bushi_05

- **Chichinuyu_Bushi_120**
  - Chichinuyu_Bushi_01
  - Chichinuyu_Bushi_02
  - Chichinuyu_Bushi_03

- **Hantabaru_85**
  - Hantabaru_01
  - Hantabaru_02

- **Kaisare_115**
  - Kaisare_01
  - Kaisare_02
  - Kaisare_03

- **Kanayo_125**
  - Kanayo_01
  - Kanayo_02
  - Kanayo_03

- **Kunjan_Sabakui_130**
  - Kunjan_Sabakui_01
  - Kunjan_Sabakui_02
  - Kunjan_Sabakui_03
  - Kunjan_Sabakui_04
  - Kunjan_Sabakui_05

- **Mashunku_Bushi_105**
  - Mashunku_Bushi_01
  - Mashunku_Bushi_02
  - Mashunku_Bushi_03

- **Mimichiri_Bozi_80**
  - Mimichiri_Bozi_01
  - Mimichiri_Bozi_02

- **Tanchame_Bushi_120**
  - Tanchame_Bushi_01
  - Tanchame_Bushi_02
  - Tanchame_Bushi_03
  - Tanchame_Bushi_04

- **Teinsagunu_Hana_80**
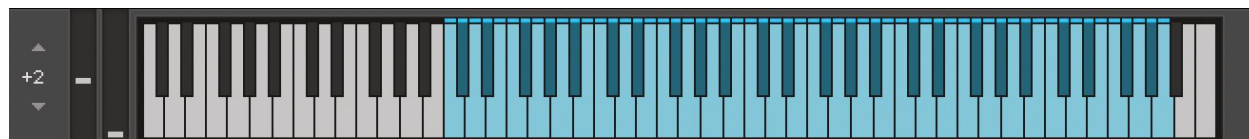 - Teinsagunu_Hana_01
  - Teinsagunu_Hana_02
  - Teinsagunu_Hana_03

- **Uminu_Chimbora_105**
  - Uminu_Chimbora_01
  - Uminu_Chimbora_02
  - Uminu_Chimbora_03

SANSHIN
VIRTUOSO JAPANESE SERIES

03 Finger Whistles

MIDI keyboard layout

C2 – **A6**: Performance zone

---

mix
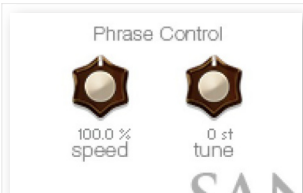
This pane is used for basic sound production. The parameters function in the same way as the two *sanshin* models. See for details.

---

play

In the **03 Finger Whistles** model, only the Velocity Control and Phrase Control parameters are active on the **play** pane.


Phrase Control

speed: Adjusts the speed of finger-whistle phrases.

tune: Fine-tunes the pitch of finger-whistle phrases.

KONTROL Series Controller Parameters

You can adjust controller parameters more intuitively on KOMPLETE KONTROL or KONTROL Series (MIDI keyboards). (See the previous pages for details about each parameter.)

In KOMPLETE KONTROL, click the **Control** button to display parameters.
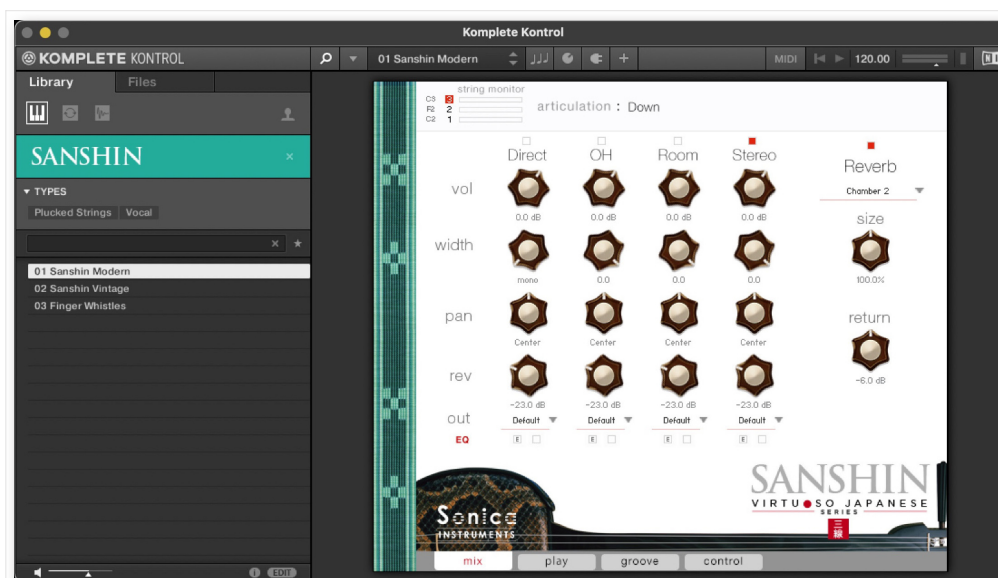
Inst Editor

Inst Editor provides control over Instrument Modeler parameters.
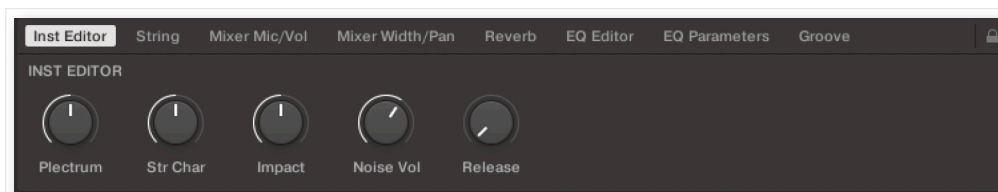
String
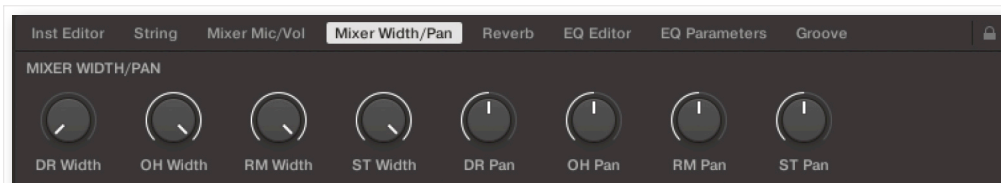
String provides scale and key adjustments.

25
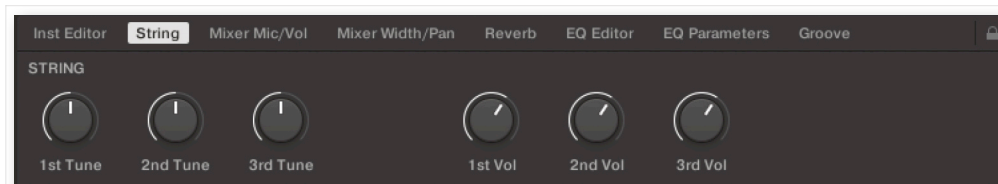
Mixer Mic / Vol

Mixer Mic / Vol provides mic channel selection and volume adjustment for each channel.
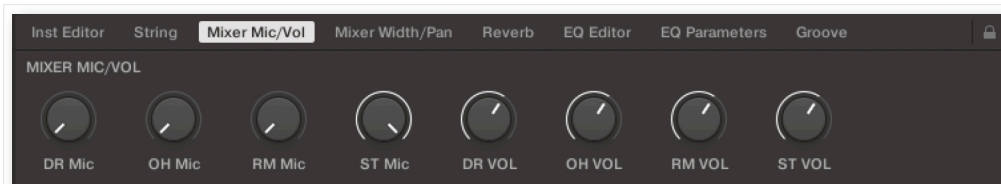
Mixer Width / Pan

Mixer Width / Pan provides width and panning adjustments for each channel.

Reverb

Reverb provides adjustments for the reverb send volume from each channel as well as control over Reverb parameters.

EQ Editor

EQ Editor provides control over EQ parameters. The *XX* Edit controls open the EQ popup window for the corresponding channel, and the *XX* EQ controls turn the corresponding channel's EQ on or off.
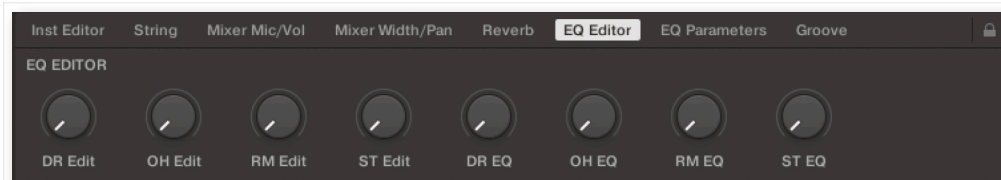
EQ Param

EQ Param provides adjustments for the gain and center frequency of each EQ band.

Groove

Groove provides control over Groove Browser parameters.
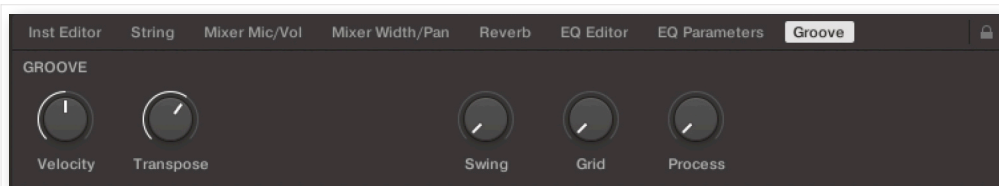
Credits

Executive Producer: Tomohiro Harada

Production, Recording, Editing and KONTAKT Development: Sonica Instruments

Sanshin performed by Atsushi Kajiku

GUI Designer: Yujin Ono

KONTAKT Programming: Rataro. M (Think Master Inc.)

Photography: Kaito Sonoda

Music Video: Yoshitaka Koyama

Audio Editing & KONTAKT Mapping: Hiromi Toriyama

Marketing & Translation: Craig Leonard

MIDI Groove Programming & User Manual: Yuhei Suzuki

Sanshin music supervision & appearing in product trailer video: Tetsuhiro Daiku

Appearing in product trailer video: Naeko Daiku