

CARTOON MAESTRO

Dear Customer,

Thank you for choosing
Cartoon Maestro!

This manual explains how
to use our library.
Additional information is available
on our website.

Enjoy,

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SYSTEM REQUIREMENTS

Windows XP, Vista, 7, 8 or 10. Intel or Silicon Mac and Mac OS 10.5 or higher.
8 GB System Ram, 70 GB free on main system drive for installation (35 GB when installed).
Full version of Native Instruments Kontakt 5.8.1 or above is required.

_DISCLAIMER: DEMO Mode, Kontakt Player, Native Access

Please be aware that **Cartoon Maestro does not require a serial code and cannot be added via Native Access**, meaning it is not compatible with the free Kontakt Player. Consequently, FluffyAudio libraries will not appear in the left browser of Kontakt; only libraries encoded for Kontakt Player will show in this panel.

If you receive a **DEMO** timeout message after 15 minutes, it indicates that you are using Simple Opera Singer in the Kontakt Player, not the Kontakt Full Version.

For more information on the differences between NI Kontakt Player and NI Kontakt Full Version, please refer to our **FAQ** (<https://www.fluffyaudio.com/faq>)

Should you encounter any issues or have suggestions, need tips and tricks, or wish to learn more about Cartoon Maestro, please don't hesitate to contact us at **support(at)fluffyaudio.com**.

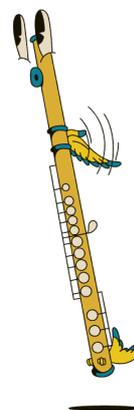
INSTRUMENTS

Cartoon Maestro is divided into two sections: **Individual Instruments** and **Ensembles**.

Individual Instruments are located in the "Individual" folder and consist of solo orchestral instruments, specifically sampled with cartoon music in mind. They feature up to 28 articulations.

Ensembles are patches that recreate specific cartoon moments by combining one or more instruments. They are entirely MIDI-based, allowing them to sync to the tempo of your DAW. This means you can customize the volumes of each instrument in the group and connect phrases together for more dramatic—and comical—effects.

To load a patch, **simply drag the .nki file into your Kontakt Full Edition instance**. Alternatively, you can load any .nki file using the Files menu in the Kontakt instance or via the QuickLoad panel inside Kontakt.



THE INTERFACE



_INSTRUMENT SETTINGS

This is the main interface of **Cartoon Maestro**: on the left there's a list of the available articulations.

_ARTICULATIONS

This panel displays a list of articulations available in **Cartoon Maestro**. To select an articulation, simply click on it. If you wish to unload an articulation, click on the light gray rectangle located to its left.

To **assign a keyswitch to an articulation**, click on the note label to the right of the articulation, then **press a MIDI note outside the instrument's range** to set the new keyswitch.



_ADVANCED PANEL (SOLO INSTRUMENTS)

By clicking the **ADVANCED** button on the main panel of the GUI, you can access additional settings.

On the left side, you'll find specific settings for the selected articulation. This section allows you to control the **Attack and the Release** of the articulation and manage the volume of the **Release** for articulations that support it.

Additionally, you can customize the **Velocity Curve** for the selected articulation and limit the **Maximum Velocity**.



On the right side are controls that impact the entire sound of the instrument, independent of the selected articulation. Here, you can adjust the **Volume of the 3 included microphone positions** (to disable a microphone click on its name), the **Pan** and the **Width** of the instrument, and the **Reverb Settings** and its **Amount**.

Also, in this section, you have the option to **disable the animated character animation**.



_ADVANCED PANEL (ENSEMBLES)

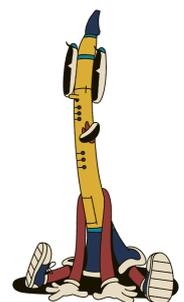
The Ensemble patches have a different set of **ADVANCED** controls.



On the left side, you will find specific settings for the selected Ensemble articulation. The **Volume** sliders here let you control the level of each instrument within the articulation.

The **Speed Control** enables syncing of the mini-performance to your DAW and allows the selection of Half or Double the speed playback. Choosing **free** will detach the tempo from your DAW, giving you the freedom to control its speed independently. Please note, since ensemble articulations integrate both MIDI and pre-recorded performances, artifacts may appear when playing the articulation at extreme speed variations.

On the right, there's an additional control, absent in the solo articulation, that enables you to **deselect all articulations when clicking on an unassigned keyswitch**. This feature is particularly useful for creating multis (Kontakt instances with multiple instruments loaded) by assigning different articulations to different keyswitches. This allows the creation of a customized set of various cartoon "moments," easily controllable via the assigned keyswitches (more on this below in the **Tips and Tricks** section below)



TIPS AND TRICKS

- For transitions between comedic scenes: you can combine timpani rolls (played softly) with a bassoon playing a descending tonal phrase without rhythm. This mixture creates a great orchestral effect for cartoonish transitions.
- For a rhythmic effect: Apart from the xylophone, you can also use the vibraphone and marimba. Play them together, even in unison, but spread across different octaves. This combination works well for creating a feeling of running, chasing, or pursuit.
- Use arpeggios on diminished seventh chords for added tension.
- Use stationary illuminating seventh chords: These should descend semitone by semitone. Pair with a flute, piccolo, or clarinet playing a descending phrase, moving between various keys and descending by semitone.
- While the character animation primarily serves a cosmetic purpose, it can provide insights into which instruments are playing in the Ensemble patches. You have the flexibility to position the characters anywhere on the stage. While their vertical placement has no impact on the sound, their horizontal positioning does influence the instrument's panning.
- You can employ the *Select No Art on Unused Keyswitch* feature to combine Ensemble patches, facilitating real-time movie scoring (or at least establishing a solid foundation for subsequent work). To do this, load all the Ensembles that align with the cartoon action. For instance, if a character is scared, then runs away, and finally slips on a banana, you could load the Suspense, Little Runs, and Falls ensembles.

Next, explore available articulations to find those that best fit your scene. Purge unnecessary articulations and reassign the keyswitches to mirror the chronological sequence of your scene. For example, you might map a couple of Suspense moments to C-1 and C#-1, three different Little Runs articulations to D1, D#-1, and E-1, and a fall to F-1.

Ensure the *Select No Art on Unused Keyswitch* option is activated on the GUI for all articulations. Set all instances to the same MIDI Channel in the instrument's top bar. Now you can seamlessly switch between different articulations on various instruments. While the Kontakt keyboard doesn't display the status of the currently selected articulations, remember that in every Ensemble articulation, C2—and possibly other keys in the same octave—is always mapped. This prevents accidental deselection of the chosen articulation.

Employing this method provides an efficient way to control a variety of mini-performances in real time.

- Multi High and Multi Low patches are "special" Ensemble Patches. You can activate the needed articulations and then you are able to change the speed of any articulation, by syncing them to your DAW or by using the Free cursor. You can also disable any unnecessary instrument by dragging their volume sliders to 0. The unique thing of these patches is the ability to control the speed of the articulation, a feature that's not available in the solo instruments.

LIBRARY CONTENT

Individual Instruments

Bass Drum
Bassoon
Clarinet
Cymbals
Doublebass Pizzicato
Doublebass
Flute
Glockenspiel
Harp
Lapsteel Guitar
Marimba
Percussion
Piccolo
Snare Drum
Timpani
Trombone Mute
Trombone
Trumpet Mute
Trumpet
Tuba
Vibraphone
Violin Pizzicato
Violin
Xylophone

Ensemble Patches

(the number is the suggested BPM)

Accordion Effect 150
Anger 120
Cartoon Staccato
Chromatic 142
Danger 104
Diminished 80
Dizzy Stars 150
Dreaming 121
Ending 124
Falls 120
Fatigue 120
Head Bump 134
Idea 120
Laughter 120
Leaping Out 120
Little Pal 120
Little Runs 132
Multi - High
Multi - Low
Opening 125
Peeping Out 134
Slipping 120
Stretch 120
Suspense 120
The Chase 143
The Giant 80
Victory 120
Wink 120

Many melodic instrument patches have two versions: **Mono** and **Poly**. The Mono version allows to connect phrasing better by fading out the previous notes when the user plays a new note. These are ideal for melodic phrasing. The Poly patches disable this behaviour and let the user play many voices at the same time on the same instrument.

Chrom patches are little runs that land on the desired note. Higher velocities have more notes in the phrasing.

VELOCITY 1
Chrom Up Min
Chrom Dn Min
Chrom Up Maj
Chrom Dn Maj
Cromatismo
1 RR
p sempre
25
1 RR
3
1 RR
1 RR
1 RR
1 RR

Chrom Up min
Cromatismo*
1 RR
f sempre
79
3
Chrom Dn min
1 RR
3
VELOCITY 3

Chrom Up Maj
1 RR
6
81
6
Chrom Dn Maj
1 RR
6

Glissando patches

“Gliss 1” Patches start from a random note and land on the played note.

“Gliss 2” Patches start from the played note and moves away from that note with a glissando.

The image shows two musical staves in bass clef, each with a double bar line in the middle. The first staff is labeled '83' and 'Glissando *'. Above the first measure, it says 'Gliss 2 ascending' and '1 RR'. A diagonal line labeled 'gliss.' starts from a lower note and ends at the first note. The second measure has a rest. Above the second measure, it says 'Gliss 2 descending' and '1 RR'. A diagonal line labeled 'gliss.' starts from the first note and ends at a lower note. The second staff is labeled '85'. Above the first measure, it says 'Gliss 1 ascending' and '1 RR'. A diagonal line labeled 'gliss.' starts from the first note and ends at a higher note. The second measure has a rest. Above the second measure, it says 'Gliss 1 descending' and '1 RR'. A diagonal line labeled 'gliss.' starts from the first note and ends at a lower note.

Velocity

On many articulations we've asked the musician to perform an exaggerated sforzando sound regardless of its "beauty". That's why, in many articulations, the sound will be gentler or harsher according to the velocity value.

CREDITS

First and foremost, our sincere thanks to the performers for generously allowing us to sample their instruments and their art.

Bassoon: **Mattia Rullo**

Tuba: **Francesco Cotti Cometti**

Tromba: **Stefano Aimo**

Flute and piccolo: **Stefania Maratti**

Clarinet: **John Diamanti Fox**

Doublebass: **Flavio Cangialosi**

Harp: **Francesca Tirale**

Lapsteel Guitar: **Simone Mor**

Violin: **Daniele Richiedei**

Trombone: **Stefano Belotti**

Percussion, Xylophone, Marimba, Vibraphone, Glockenspiel, Timpani, Cymbals: **Olmo Chittò**

Cartoon Maestro was meticulously recorded by **Luca Tacconi** and the FluffyAudio team at **Sotto Il Mare Recording Studios** in **Madonna dell'Uva Secca (VR)**, Italy.

The beautiful and funny instrument characters are designed and animated by our friends at **Racoon Studio** (www.racoonstudio.com).

FluffyAudio was initiated by **Paolo Ingraito** and **Olmo Chittò** and later joined by **Matteo Melchiori**, **Simone Mor**, and **Nicola Ziliani**. As the FluffyAudio Team, we extend our deepest gratitude to all our patrons for their trust and support in making Cartoon Maestro a reality.

We extend a special thank-you to our friend, the gifted pianist and composer **Riccardo Barba**, for his invaluable assistance in crafting this library.

Abundant thanks also go to our collaborators, beta-testers, and the entire composer community for their unwavering support. Last but certainly not least, thank you, dear reader, for creating awe-inspiring music with our libraries!

Wishing you all the best,

Paolo, Olmo, Matteo, Simone, and Nicola

