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They don't want to be associated with a recorded space environment, whether it's a pleasant sounding acoustic or not, and that's where the quest for the perfect studio is connected by string sound. Dry Air I think it's fair to say that Spitfire has a great relationship with Air Studios, as seen from most of their orchestral offerings, where the players posting, for the most part, was in the beautiful Lindhurst Hall space. Wonderful as this space, it's not for everyone's taste, and there are bound to be some professionals who could immediately stay away from some Spitfire libraries, purely because they would prefer a dry acoustic. Unfortunately, this can never be replicated by simply reducing the amount of room acoustics that has been selected, but Spitfire has a solution. The company has launched a new series of libraries (with more to follow in the coming months) that are based on lesser known, but equally attractive, air First, a space that offers a drier size for today's soundtrack producers and composers. String Studio is available in two forms; The non-professional and professional versions pretty much offer the same thing, but with a price differential that makes the non-Pro version highly attractive and competitively priced, for just 199 pounds. This is the reason that there is less selective content at this price, but it pretty much takes the form of fewer microphone options, so it is something of a bargain in my opinion while maintaining a significant collection of articulations. The Simon Rhodes Professional version that we have to consider, on the other hand, comes with all the usual suspect articulation and more, along with excellent options for pre-built stereo mixes along with the final control of six microphone signals that can be activated and mixed according to. as I discovered when I downloaded all six channels at once. With the main batch of articulations pre-loaded, the 16-player 1st violin patch quickly moved up to a significant 3GB download, although it's fair to say that deactivating samples manually, in Kontakt, will help reduce that weight. There's also an argument that it's pretty unlikely that you want all six mic channels firing together, and that could be where switching to Spitfire pre-prepared Stereo Mix patches can appeal. I've always been quite a devoted Spitfire Stereo Mix cause where the hard work of mixing and balancing all available mic channels has been done for you. They can be useful for workflow reasons, sound quality and overall load reduction on my computer in the middle of a project. With the transition to dry acoustic air, Spitfire has enlisted the talents of soundtrack recording heavyweight Simon Rhodes, who has tastefully produced these stereo mixes ready for use. In case you need a check, Simon's resume makes your jaw drop as you reel through film projects that have used your talent, and there's certainly a direct correlation with something enjoyable and used on the ear, as well as allowing for a basic fader-based control of the reverb atmosphere of Air One. The only criticism I found overall was that there is a lack of fader release in some patches that I have found to be very useful in the past, with other Spitfire libraries. With a zero-set reverb, the end tails can sometimes feel a little unnatural. Scoring emphasizes the transition to the actual sound quality itself, and there is a definite brightness, which I would like to associate with both the liveliness of the room and the intimacy of capturing the rose on the nose. It sounds unsurprisingly a bit American's in which is hardly a shock, given the propensity for U.S. libraries to record on sound scenes, and most recordings score the film recorded in the sound scene environment. If you're used to a more forgiving acoustic, it may not capture you right away, but it's funny how fast you grow to enjoy the proximity of space, and in particular find it works well within projects. At the louder end of the dynamic spectrum, I personally found that several basic legato patches seemed to demonstrate the extent of what I call a toothpaste tube tumor, as the movement from one note to the other, in the style of legato, did exhibit a degree of lurching and slow attack. What seems strange about this is that the main culprits seem to be the 1st violin played in both the 16th and 8th sections of the player. The smaller forces of the first violin seem much tougher, and elsewhere the game is legato very strong. Away from legato, and there are some stunning sound inclusions. Con Sordino and Flautando come for special praise as a small bundle of resonance creeps into color, but thanks to the dryness of the acoustic, sounds stunningly crisp and bright. It's got that wonderful sense of expensive sound that you've just lost in the timbre while riding performance control, since these colors work exceptionally well, and can be used in no time, which is exactly what you need. As with a lot of other Spitfire products, there is a surprisingly extensive collection of sound colors waiting to be discovered, venturing deep into their file hierarchy. Aside from the useful Eco/Lite version, there are many decorative effects, runs, falls and other similar useful things. There is also the inclusion of their Time Machine technology, which will take articulations such as Spiccato and Pizzicato and allow the sample to slow down, in real time, while triggered. Numerous additional colors appear as a consequence, inviting further musical research, while there is also the inclusion of the Ostinato function, which I often considered a rather under-trumpeted instrument that can be incredibly useful and a huge time saver if used effectively. The findings from Soundstage What sets Studio Strings apart from other Spitfire libraries are the acoustic color that surrounds the raw sample. We're talking orchestral samples here, and by the inside of this mid-size camera string section, you still need to house players in a room with reasonable placement powers. The quality of the packaging is unsurprisingly undeniable, especially if you are used to the usual Spitfire form factor. It meets their usual high standards, but provides a very different experience once you start using it. Knowing other professionals like me, there is a real Marmite moment when the theme is Air Lindhurst and that's it Right down to the point, the acoustics of the big hall works for you. This new package will cater to those longing for the Spitfire catalog but have always wanted a dry environment, but the good news is that there is so much content it is going to satisfy that dry biased curiosity to a very complete extent. Do I really need it? The key question here may be: Do you need a real section of the line? If the answer to this question is solid yes, then you want to wonder what kind of acoustic you would like to go near it; dry or acoustically moist. There is no doubt that Studio Strings probably fits the bill for many producers and composers who would like to exercise more control over their productions, but by offering a basic level of Studio Strings and Pro versions, the decision to move in has never been easier, especially at a starting price of 199 pounds. If you don't need extra microphones, just go basic as it will still sound great, but for a Pro that may even exhibit a degree of OCD (sound familiar?) the top end will offer everything you need to get things to sit where needed. Alternatives to the Cinematic Studio Series Strings \$399 offering an almost mirrored credentials set, CSS offers a beautifully dry acoustic thanks to sampling the use of the sound scene, and offers a stunningly good user interface. East West Hollywood Strings \$399 Hollywood Strings was also prepared and recorded on the sound stage, giving an equally dry acoustics, with plenty of mic placement options. It sounds pretty brightly comparative. Relatively.

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