



# WELCOME

CROW HILL | GLASS STRINGS



If you're an existing Glass Strings user and you want to find about the latest features in this new (V2) release jump to the appendix on page 16.

"Individualism is a modest and still  
unconscious form of will to power"

Friedrich Nietzsche

The Crow Hill Company thanks you for your purchase. Designed by professional composers with the sonic connoisseur in mind.

We're a small team and have worked hard to make everything as intuitive as possible. Our hope is this user manual can offer further help to best explain how to install and use our plugin.

In order to help you make music, your music, we have taken time to make this affectionate user manual get the best out of your purchase.

However if you find yourself still stuck with anything we have a great set of FAQ and videos at:

[thecrowhillcompany.com/faqs](https://thecrowhillcompany.com/faqs)

# CONTENTS



- Welcome .....04
- Installation .....05
- Quick Start .....06
- Front Panel Overview .....07
- Digging Deeper.....08
- The “Glass” Dial.....09
- Troubleshooting.....10
- Appendices
  - 1 Scales & Modes.....11
  - 2 Credits.....12
  - 3 EULA.....13
  - 4 NEW IN VERSION 02.....16



A love letter to composers...

I recently set up Crow Hill with the sole purpose of making our working lives more fun. I don't like faffing around with tech. If you give me a turd I won't polish it. Call me a philistine (or maybe its because my music is always smothered by a duvet of dialogue) I care less about perfect intonation, and number of round robins and thousands of dynamic layers. I'm here for the Duende as the Spanish call it. Being a die-hard journeyman - a hack - means I don't have time for mic positions, legato transitions and what-not. These always sound too time consuming, and that the time spent working with them wouldn't be fun. I've spent 25 years writing scores with samples and this is - selfishly - what I need. And having met loads of you, what you all have said you needed too. This library is not about putting musicians out of work, quite the contrary. It is about giving you a sense of how much they bring to our music and how joyous, fun and inspiring they make our jobs.

There is a dual purpose to this library other than me getting my own way as a composer and developing with the amazing musicians and talent at Crow Hill. Finally a library that will do everything you need to create seminal string music. Whether that be for film, TV, computer games or pop tracks. There is a secondary desire to share my self-taught understanding of making music that tells stories, to people who fear that they are unable. I want to prove there is nothing to fear. This objective meant we shouted and rowed about the price of this. but inclusivity and diversity of experience and spirit in our art-space is key to its survival. So here it is, my love letter to music makers, including the ones who don't even know it yet. Glass strings, be an individual and create a lens of your own to tell stories through. I really hope you like it and all the stuff that follows.

Much love, Christian xxx



# INSTALLATION

CROW HILL | GLASS STRINGS

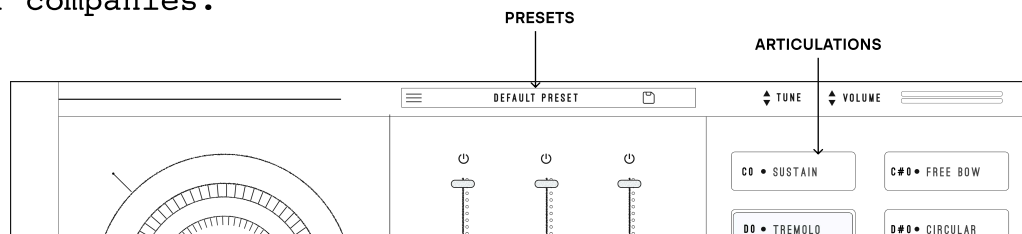


# QUICK START

## CROW HILL | GLASS STRINGS



Welcome to our definitive strings library Glass Strings. Here's a quick outline of stuff you may not have seen in either our libraries or those by other companies.



**Presets, Articulations & Key-switches** - This is a library split into a slightly different hierarchy than our previous outings. Presets are plugin settings that house articulations. Articulations are a selection of different playing styles which you can switch to by using key switches. All the front panel changes you make, i.e microphone balance, amount of reverb etc will remain the same regardless of what articulation is "live".

We have organised presets by the 3 key categories of articulation type you will find in this library.

**Shorts** - These are (as the name suggests) shorter notes and plucks. These are by default controlled largely by velocity which determines the loudness and timbre of the tone.

**Longs** - These are looping long notes playable as solo lines or indeed chords. The loudness and timbral variation of these notes are controlled with the modulation wheel or a fader controller assigned to CC001.

**Gestures** - Unique to Crow Hill. Gestures are little cells of performance that bring humanity to your music. Whilst the modulation wheel or CC001 controls timbral differences to a certain degree these are largely determined by the performance of the players.

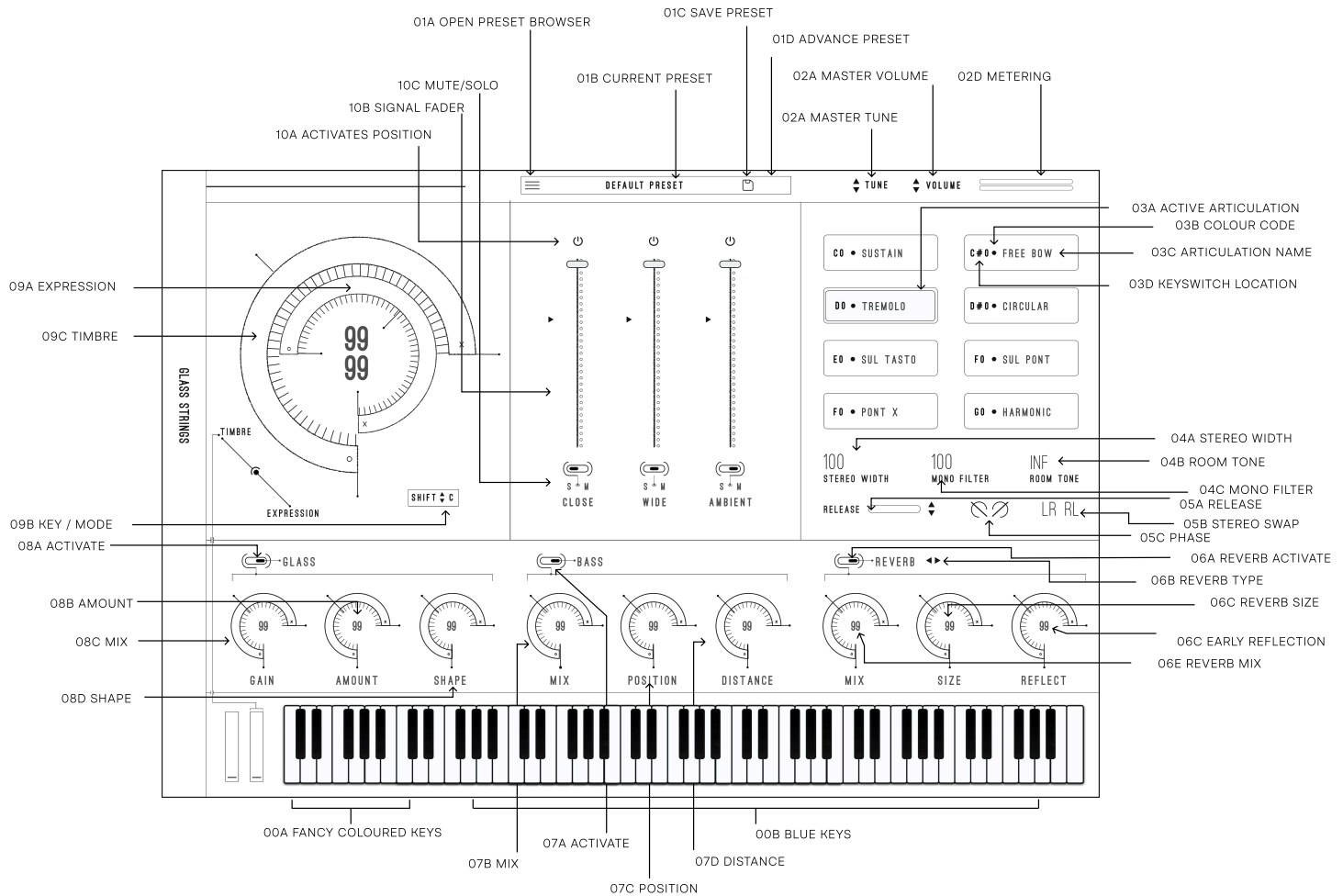
### More new things...

**Bass** - The mainstay of the library was recorded as a quartet (1st violin, 2nd violin, Viola and Cello). With Nikita on bass, recorded as an overdub. The Bass is available on most core articulations, simply switch on **BASS** and dial in to your preference.

**Glass** - The dial that gives the library its name and a new innovation in our space. At first listen it may appear to us like a filter or EQ module. It is in fact much more impressive than that. Glass controls the fundamental of every note, which is the dominant part of any tone that defines it's pitch. For decades now with orchestral samples we have suffered with frequency peaking which has often given us a headroom restriction on representing how truly dynamic an orchestra is. The Glass Dial changes all that.

# FRONT PANEL OVERVIEW

## CROW HILL | GLASS STRINGS



### 00 KEYBOARD

- 00A FANCY COLOURED KEYS - Denotes keyswitch location(s)
- 00B BLUE KEYS - The range of the articulation keyswitched

### 01 PRESET WINDOW

- 01A PRESET BROWSER - Opens preset browser
- 01B CURRENT PRESET - Indicates preset selected
- 01C SAVE PRESET - Saves changes you have made to user location
- 01D PRESET TOGGLE - Advances to next / previous preset

### 02 MASTER CONTROLS

- 02A MASTER TUNE - Tunes whole instrument
- 02B MASTER VOLUME - Changes volume of whole instrument
- 02C METERING - Shows you when you overall output level

### 03 ARTICULATIONS / KEYSWITCHES

- 03A ACTIVE ARTICULATION - Shows articulation determined by 00A
- 03B COLOUR CODE - Shows which Key colour belongs to that articulation
- 03C ARTICULATION NAME - Articulation (double click to select)
- 03D KEY-SWITCH LOCATION - Displays key location (click to select)

### 04/05 ADVANCED MASTER CONTROLS

- 04A STEREO SPREAD - Adjusts Stereo Width of the instrument
- 04B ROOM TONE - Amount of included Room Tone (aka Noise)
- 04C MONO FILTER - Adjusts frequency at which signal folds to mono
- 05A RELEASE - Adjusts release envelope times (applies to longs only)
- 05B PHASE - Inverts phase of the instrument
- 05C STEREO SWAP - Swaps the channel assignment of the instrument

### 06 REVERB

- 06A REVERB ACTIVATE - Bypasses or activates effect
- 06B REVERB TYPE - Toggles Reverb Algorithm
- 06C REVERB SIZE - Adjusts time manipulation of the Reverb signal
- 06D REVERB REFLECT - Adjusts overall decay length
- 06E REVERB MIX - Middy = 50/50 dry/mix

### 07 BASS OVERDUB CONTROLS

- 07A ACTIVATE - Switches Bass overdubs on or off
- 07B MIX - Adjust level of Bass overdubs
- 07C POSITION - Pans Bass overdubs
- 07D DISTANCE - Stereo information of Bass overdubs

### 08 GLASS DIAL

- 08A ACTIVATE - Switches Glass control on or off
- 08B AMOUNT - Determines width of harmonic series
- 08C MIX - Reduces / Boosts fundamental levels
- 08D SHAPE - Determines bandwidth around fundamentals

### 09 PERFORMANCE CONTROLS

- 09A EXPRESSION - Attenuates your performance (defaults CC11)
- 09B KEY/MODE - (Gestures only) pitch shifts to key/mode you're playing in
- 09C TIMBRE - Crossfades dynamic layers or utilises dynamic filtering

### 10 MICROPHONE MIXER

- 10A ACTIVATES - Switches on/off signal (indicates when live)
- 10B FADER - Adjusts signal volume
- 10C SOLO/MUTE - Toggles Solo/Mute

# A DEEPER DIG



There are several idiosyncratic features in Glass Strings that may be less familiar to you. Lets have a deeper dig.

**PRESETS & KEYSWITCHES** - Many composers like to have a single preset loaded in with a number of articulations assigned to keyswitches so that entire parts can be voiced in a single track on your DAW. We have organised keyswitch ('selects') presets by common stemming protocols (ie longs, shorts, plucks and extras). You will see there are a number of different "factory" preset styles "Hollywood" a truly widescreen "splosy" sound all the way to "intimate" which has a mic selection and processing that provides a very detailed and focussed sound. You can save your own "user" presets by clicking on the floppy disk icon.

For those of you who prefer one articulation per track we have also curated "single" presets and have moved the keyswitch location(s) to octave -1 which is below the range of most keyboard controllers. This is so you don't accidentally lean on a note and switch yourself into an empty keyswitch bay.

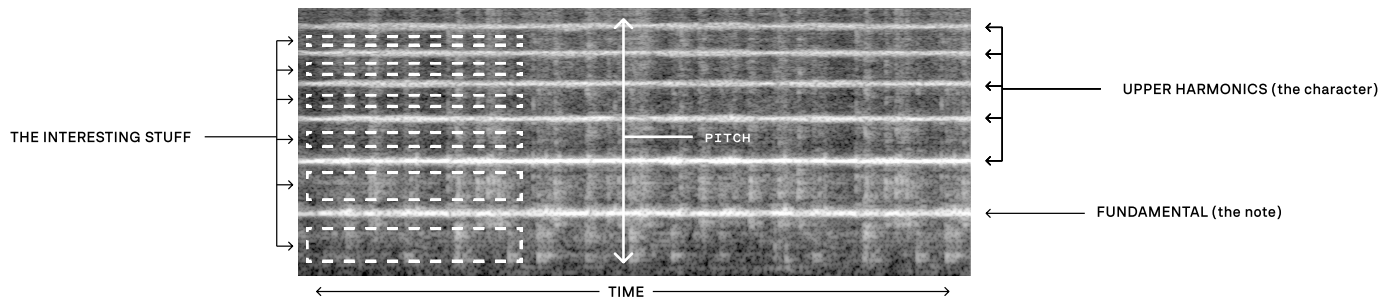
**GESTURES** - Gestures are small 'cells' of performances that change pitch freely. In order for these not to totally nork up your music it is necessary to determine which key or mode you are in. For a better understanding of modes and keys check out the appendices. For example to play in A minor or say D dorian you'll need to select C. There is a crib sheet in the back pages to help you there.

Gestures are intended to surprise and work freely as if a musician is interpreting your music as you compose. With glass strings you now have the ability to mix and match (even keyswitch) between gestures, long articulations, short, plucked etc. Whilst playing as a single "patch" may reap insanely gratifying results gestures are well suited to be used in moderation to provide you with melodic inspiration and the formation of motifs. New to Glass Strings are some motoring gestures. These will seamlessly lock to your host tempo even if your tempo map changes gestures will follow glitch free. For the purists in you all gestures were recorded at 100bpm so straying 20-30bpm may produce artifacts (especially when straying south)



# THE GLASS DIAL

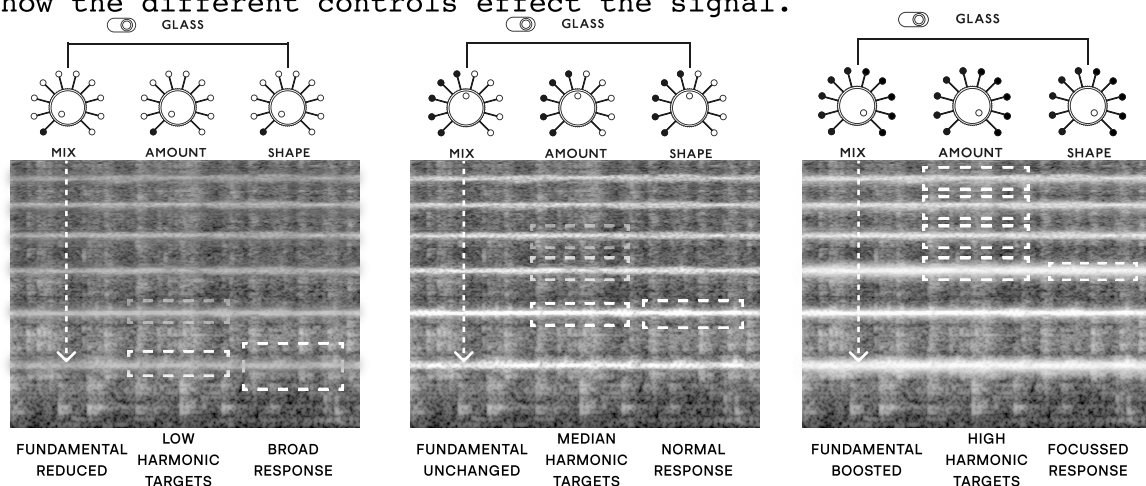
CROW HILL | GLASS STRINGS



One note: 4 musicians, 12 mics, 1 hall. Two notes: 8 musicians, 24 mics, 2 halls. Once you're doing 4 part harmony and adding the bass in for good measure you'll have 17 musicians 60 microphones and 5 halls. Whilst we process our signals so you don't get a build up unwanted information, the additive consequence of layering samples means that some frequencies can get out of control. Every room has a mode, every instrument has a wolf-tone and each mic has its own frequency response. The net result is frequency peaking and the only solution often is to reduce the bandwidth so that you don't send your mixes into the red. However if there is one thing that orchestras do really well, is bandwidth. Quiet to really loud, its what makes them such good storytellers. So we have a new innovative solution called "Glass" which has given the library its name.

The Glass controller attenuates how the "fundamentals" and "harmonic series" behaves for each and every note. Each control of each dial allows you to fine tune this to your arrangement and particularly the density of the sonic space you're operating in. Whether that be a rich arrangement or indeed a busy scene with traffic noise, room tone, dialogue, etc. Have you ever noticed how instruments like piccolos, flutes and vibraphones are difficult to control? They're either overwhelming or completely inaudible (possible exception to the piccolo). This is because they have a very pure and proud fundamental (the part of the sound that gives you the sense of pitch). It is perhaps why instruments with more complex harmonic characteristics are more common in scores. Pianos, strings, oboes and alike.

Glass control has three different controls for you to work with to get the best balance of note, character and interest. Used in extremes for smaller arrangements you can pass through a more glassy tone to something that feels a bit more scratchy. However in fuller arrangements or scenes you can expertly pick out phrasing and internal harmonic movements by boosting the instrument or voicing or section but reducing the fundamentals so you don't go into the red. Here's how the different controls effect the signal.



# TROUBLESHOOTING



## **I Can't Hear Anything!**

As much as we all love John Cage, we are sure you want to hear your instrument. Included in each instrument are a few utilities that can be used to diagnose some likely causes.

Each plug-in has a combination of ways to control the overall volume.

- Ensure Expression (CC11) is at its maximum value.
- If included, check that the mixer controls are not set to -Infinity or muted (m).
- Check that your Master Output Volume is not set to its minimum value (-Infinity).

This can be quickly checked by looking at the Volume Meter, which should be moving while sound is passing through your instrument.

Still no luck?

If you have tried the above and still hear nothing, the onscreen MIDI keyboard can be directly played by Left-Clicking a piano key in the user interface.

If you can now hear the instrument then the issue is likely the connection between your MIDI keyboard and your workstation's associated track.

Ensure there are no loose connections, triple-check your MIDI input settings, and remember to arm your track.

## **Help! My Plug-In's interface is entirely blank.**

Don't worry. Looks can be deceiving, this means the plug-in is unable to locate the audio (.blob) files.

Ensure your external drives are connected and restart your digital audio workstation (D.A.W).

Unable to locate your .blob files, lost track of where you installed them, or had the misfortune of misplacing a drive? Simply open the plug-in and be guided on re-connecting the missing files, getting you up and running in no time.

## **How Do I Relocate My Instruments Audio Files?**

The simplest way to relocate your instrument's audio files (.blob) is to open your new virtual instrument plug-in in your D.A.W of choice. You will be automatically prompted and guided on how to re-connect the missing files. The new location will also be saved internally, so next time the instrument will know exactly where to look.

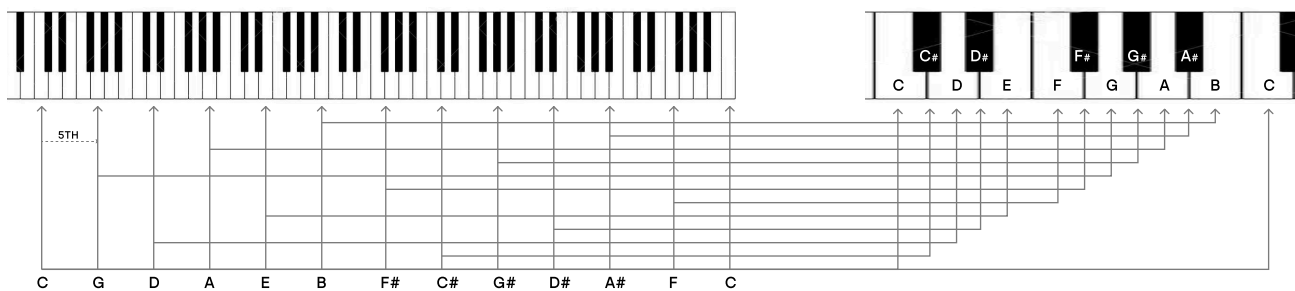
# APPENDIX - SCALES AND MODES



Whilst we won't attempt to explain one of the more complex fundamentals of music theory, we do want you to get the best out of your purchase. So, gestures and scales. How do these work?

Throughout pre-history we sang in monody (imagine monks in a church), either on our own without accompaniment or indeed in unison (all together singing the same thing). When women and men sang together the first interval was discovered, the octave. Men's voices are roughly an octave deeper than those of women's, girls and boys whose voices have not broken. On a stringed instrument it is the halving or doubling of the frequency of the note pitch.

Around the 10th century AD the fifth started to appear in music, then the 4th and the 3rd. But it was really the fifth that was the disrupter as when you travel up from say a C through all the fifths you end up at C again after 12 steps. Arrange these 12 5th notes in "scale order" ie side by side and you get the 12 notes of the chromatic scale... or more accurately, 11 notes before the thing repeats itself.



To our human ears we tend to prefer tonal to chromatic music. This is music where the frequencies that play against each other are most complimentary. Where the vibrations are simple subdivisions, not complex ones. Which is why we use scales of 7 notes to create more tonal and emotionally relatable music.

The way of determining a scale is its tonic. Basically the note you return to the most. A scale is defined by its relationship to that tone.

When looking at a keyboard playing all the white notes and returning to the "C" will give you the most pleasant tonal character. It is the thing of nursery rhymes and Christmas carols. However it has a darker twin, if you play all the white notes but return to the "A" most of the time you will have a sadder tonal quality. The "C" scale is a major one, the "A" is a Minor (strictly speaking a diminished minor). These are both modes, and there's not just two, there's seven.

Without shifting the key of any gestures you are playing you can alter the tonal character of the music by simply changing the tonic whilst playing just the white notes. Modes have funny names too. 7 white notes, 7 tonics, 7 modes.

C-C = IONIAN - Our major, joyful, happy scale.

D-D = DORIAN - Minor in sound but more sophisticated (very popular in Hollywood)

E-E = PHRYGIAN - Exotic fruits, mysterious and unfamiliar.

F-F = LYDIAN - Super popular in Hollywood, positive with a questioning nature.

G-G = MIXOLYDIAN - Like a major version of Dorian, major but cooler.

A-A = AEOLIAN - The saddest of modes our "minor" or strictly speaking "diminished minor"

B-B = LOCRIAN - Dissonant, but not sad, unstable.

# APPENDIX - CREDITS



**Glass Strings** wouldn't be possible if it wasn't for the efforts of these amazing, talented and generous individuals.

Leader: .....Alice Allen  
Engineer: .....David Donaldson  
Contractor: .....Kobus Frick  
Orchestration: .....Christian Henson

Producer & Development: .....Calum Minuti-Goold  
Tech Stack: .....Stephen Tallamy  
Editing: .....Kieran Greig  
Videographer: .....Jack Rosam  
User Manual: .....Christian Henson

All of us at Crow Hill would like to offer our sincerest thanks to all of the musicians who took part. Everyone at Clockwork Studios. The undying support of our family and friends getting this across the line.

But most of all, to you for buying it. Without you we wouldn't get to play with such a wonderful train set.



# APPENDIX - EULA



ANY PERSON OR ENTITY ("User" or "You") USING OR OTHERWISE ACCESSING OUR PRODUCT OR ANY OF THE CONTENT AVAILABLE VIA THE PRODUCT SHALL BE BOUND BY THE TERMS AND CONDITIONS OF THIS END USER LICENCE AGREEMENT ("Agreement"). OUR PRODUCT IS AN INSTALLABLE SOFTWARE PACKAGE WHICH INCLUDES, BUT IS NOT LIMITED TO, AUDIO RECORDINGS, VISUAL ASSETS AND CODE, AND THE TERM ("Product") SHALL BE CONSTRUED ACCORDINGLY.

1. Contracting parties. The Product, together with all content, data and other materials ("Content") are owned or controlled by Crow Hill Productions Limited, having its Registered Office at c/o Forvis Mazars 30 Old Bailey London EC4M 7AU ("we", "us", "our" or "Crow Hill"). When you register with (or otherwise access) us, you are contracting with Crow Hill. The licence granted to you by us is effective from the date you download, install or use the Product(s) (whichever is earliest) and shall remain in force until terminated by us.

2. Use of the Product. The Product and the Content is intended only for the purposes specified or implied therein, and your use of the Product and the Content is entirely at your own risk. You shall be solely responsible for all of your use of the Product. Please note, whilst we endeavour to provide accurate and up-to-date information, the Product and the Content may not be wholly accurate or up-to-date, complete or free of defects, and are subject to change at any time. The Product is provided without any representations or warranties of any kind (implied or express) to the fullest extent permitted by applicable law. We, unless otherwise stated herein, own or control all relevant intellectual property rights contained in the Product and the Content. You may not publish, distribute, extract, re-utilise, or reproduce any part of the Product or any Content in any form other than as expressly allowed herein or as otherwise provided for by us, (or under applicable laws). Save as expressly set out in this Agreement, the Product is for your personal use only. We will not be responsible if your use of the Product or of the Content does not fit your particular intended purpose.

3. Licence for Download and Use of Products. By purchasing a Product (and subject to your compliance with this Agreement), we grant to you a non-exclusive, non-sublicensable, non-transferrable license to download (on not more than two devices concurrently) and use the Products you purchase from us, for personal use, PROVIDED ALWAYS that you use the purchased Sound File(s) only within your own newly-created sound recording(s) and/or performances in a manner that renders the Sound File(s) substantially different to the original sound of the Sound File in each case. The Products (and all recordings and/or compositions incorporated therein) are our property and are licensed to you only for use as part of a live or recorded musical performance. You may use these sounds for any commercial or non-commercial purpose where you have combined them with other sounds within one or more musical composition(s) and/or recording(s), in which case they are permitted to be shared with or given or transferred to any third party or uploaded to any file sharing site or offered for resale or public transmission. This license expressly forbids resale or other distribution of the Products or their derivatives, either as they exist in the library, reformatted for use in another sampler, or mixed, combined, filtered, re-synthesised or otherwise edited, for use as sounds, multi-sounds, samples, multi-samples, sound sets, programmes or patches in a sampler, microchip, computer or any sample playback device. You may not sell any Product(s), or give away any Product(s) for use by any other person(s). Products may not be used in or in relation to any competitive products that are sold or relicensed to any third parties. Except as expressly permitted herein, to the fullest extent of applicable law you may not copy, modify, distribute, sell or lease any Product, and you may not reverse engineer or attempt to extract the source code of any Product. Product(s) may not be used in datasets for, in the development of, or as inputs to generative AI programs. For the avoidance of doubt, your license with us is personal in nature and shall not be transferred to any other individual or corporate entity. You shall take all reasonable and practicable steps to protect the Product, together with any ancillary items that are sold with the Product, for all unauthorised copying or use. You shall ensure that in no way is the Product modified or in any way adapted to benefit use by an unlicensed third party.

4. Ownership. Ownership of, and title to, the Products (and all digitally recorded sounds and/or copies therein) is held by us. Copies are provided to you solely to enable you to exercise your rights hereunder. When you purchase any Product(s), you are purchasing a limited and personal licence for use (and not ownership) of Product(s). Except as expressly authorised in this Agreement, you may not rent, lease, sell, sublicense, distribute, transfer, copy, reproduce, display, modify or time share any Product(s) (or part or element thereof).

# APPENDIX - EULA (CONTINUED)



5. Intellectual Property. All rights not expressly granted to User are reserved by us. The Products are licensed, not sold, to you to be used for your own original musical compositions and productions. All copying, lending, duplicating, re-selling or trading of any Product or other Content is strictly prohibited, save as used for or incorporated into your original created works. Only you, as the original purchaser of a Sound File, has the right to embody and reproduce that Sound File within your music compositions/productions. This license is granted for you as a single user only (and is given on a worldwide basis). You agree and acknowledge that we have a proprietary interest in all sound recordings, and that any use by you that frustrates the purpose of this Agreement or seeks to prevent our payment process (including without limitation by the selling, renting, or otherwise using or distributing un-integrated Content) may cause irreparable loss to us in a way that could not be adequately compensated by damages. For the avoidance of doubt, no ownership of copyright is transferred by us to you hereunder. The brands, products and service names used by us and in the Content are trademarks or trade names of ours or our trading partners unless otherwise stated.

6. Warranty and Indemnity. You warrant that you will abide by all applicable laws when using the Products and the Content. User hereby warrants and represents that User has the right and power to enter into and fully perform all of its obligations under this Agreement; User will defend, indemnify, and hold us harmless, our parents, subsidiaries, affiliates, directors, officers, employees, and agents, with respect to any claim, demand, cause of action, or debt or liability brought by or claimed by any third party, including attorneys' fees, to the extent that any such claim is based upon or arises out of a breach of any of User's representations, warranties, covenants, or obligations.

7. No Endorsement. At no time, will we pre-screen or monitor, and therefore endorse, (and we expressly disclaim any and all liability in connection with) any third-party content or any other materials created or exhibited or otherwise exploited by our Users.

8. Termination of this Agreement. We may at any time terminate this legal Agreement, in our sole discretion without prior notice to you and without reimbursement, if we have reasonable grounds to believe that you may have breached (or acted in a manner indicating that you do not intend to or are unable to comply with) any term herein or if we are legally required to do so by law. You acknowledge that we will cooperate fully with investigations of violations of systems or network security at other sites, including cooperating with law enforcement authorities in investigating suspected criminal violations.

9. Liability. You agree that our liability to you hereunder shall be limited to the amount you have actually paid to us for all products or services hereunder of, if greater, GBP100. Except as set out herein, we shall not be liable for any indirect or consequential loss of any kind in contract, tort or otherwise arising out of your use of the Product or the Content or in relation to the goods and/or services that we provide. Nothing in this Agreement shall operate to limit or exclude liability for death or personal injury caused by negligence.

10. Warranties. TO THE EXTENT PERMITTED UNDER APPLICABLE LAW IN YOUR TERRITORY, ALL OUR PRODUCTS AND SERVICES ARE PROVIDED ON AN "AS IS" AND "AS AVAILABLE" BASIS WITHOUT WARRANTY OF ANY KIND, EITHER EXPRESS OR IMPLIED, INCLUDING, WITHOUT LIMITATION, THE IMPLIED WARRANTIES OF MERCHANTABILITY OR FITNESS FOR A PARTICULAR PURPOSE, OR THE WARRANTY OF NON-INFRINGEMENT. WITHOUT LIMITING THE FOREGOING, WE MAKE NO WARRANTY THAT (A) THE SERVICES WILL MEET YOUR REQUIREMENTS, (B) THE SERVICES WILL BE UNINTERRUPTED, TIMELY, SECURE, OR ERROR-FREE, (C) THE RESULTS OBTAINED FROM THE USE OF THE SERVICES WILL BE EFFECTIVE, ACCURATE OR RELIABLE, OR (D) THE QUALITY OF ANY MATERIALS OR SERVICES OBTAINED BY YOU FROM US, OR FROM ANY THIRD PARTIES' WEBSITES TO WHICH WE ARE LINKED, WILL MEET YOUR EXPECTATIONS OR BE FREE FROM MISTAKES, ERRORS OR DEFECTS. THE USE OF THE PRODUCTS AND THE SERVICES IS AT YOUR OWN RISK AND WITH YOUR AGREEMENT THAT YOU WILL BE SOLELY RESPONSIBLE FOR ANY DAMAGE TO YOUR COMPUTER DEVICE OR SYSTEM OR LOSS OF DATA THAT RESULTS FROM SUCH ACTIVITIES.

11. Indemnity. You agree to indemnify us for any loss or damage that may be incurred by us, including without limitation reasonable legal fees, arising from any breach by you of any warranty or other term herein or your misuse of any material or information obtained through the use of the Products or the Content.

12. Complaints. If you would like to notify us of Content, which you believe does not comply with this Agreement or otherwise is objectionable, please notify us via [www.thecrowhillcompany.com/faqs](http://www.thecrowhillcompany.com/faqs) making sure to include both the link to the infringing Content and the reasons as to why you believe there is an infringement.

# APPENDIX - EULA (CONTINUED)



13. Hacking. You agree and undertake not to attempt to damage, deny service to, hack, crack, reverse-engineer, or otherwise interfere with the Products and/or the Content in any manner. If you in any way cause such damage, you agree to pay all financial damages we incur as a result. We will cooperate with the authorities in prosecuting any User who Interferes with the Products or the Content or otherwise attempts to defraud us or any other parties. We reserve the right to deny any or all access or service to any User for any reason, at any time, at our sole discretion. You agree that we may block your access, and at our sole discretion to disallow your continued use of the Products and/or the Content. We reserve the right to take any action we may deem appropriate in our sole discretion with respect to violations or enforcement of the terms of this Agreement, and we expressly reserve all rights and remedies available to us at law or in equity.

14. No Partnership. Your use of the Product and/or the Content creates no partnership, client, fiduciary or other professional relationship.

15. Entire Agreement. This Agreement constitutes the entire agreement between the parties on the subject matter hereof. There are no understandings, agreements, or representations, oral or written, not specified herein regarding this Agreement.

16. Force Majeure. We will not be liable or responsible for any failure to perform, or delay in performance of, any of our obligations hereunder that is caused by events outside our reasonable control including but not limited to: natural disasters (fire, storms, floods), governmental or societal actions (war, invasion, civil unrest, labour strikes), infrastructure failures (transportation, energy, electricity), or any epidemic or pandemic.

17. Severance. If any part, term, or provision of this Agreement shall be held by a court of competent jurisdiction to be illegal, unenforceable, or in conflict with any relevant law, the remaining portions or provisions shall still remain valid and continue in full force and effect.

18. No Waiver. No waiver, express or implied, by either party of any term or condition or of any breach by the other of any of the provisions of this Agreement shall operate as a waiver of any breach of the same or any other provision of this Agreement.

19. Variation. This Agreement may be varied from time to time and any such amendment will be applicable from the date and time such revised terms have been made publicly available. Your continued use of the Product constitutes agreement with and acceptance of any such amendment or other changes.

20. Law and Jurisdiction. This Agreement shall be governed by and construed in accordance with the laws of England and any disputes shall be subject to the exclusive jurisdiction of the Courts of England.

21. Contacting Us. If you have any questions, please contact us at [www.thecrowhillcompany.com/faqs](http://www.thecrowhillcompany.com/faqs)

# APPENDIX - NEW IN VERSION #002



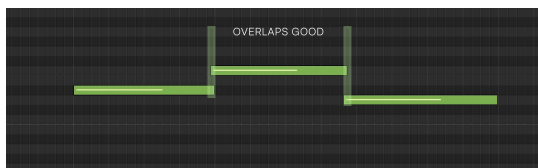
We've taken Glass Strings out of circulation to give it a bit of an overhaul. Not only is the GUI totally re-designed but we've added many features and nearly **8GB of totally new recordings** based on feedback from yourselves, which we thank you for.

We've done this not because of any unhappiness with Glass Strings, more-so the encouragement and enthusiasm we have received from it's users who have decided that this is their new-route to more intricate, and human sounding string arrangements.

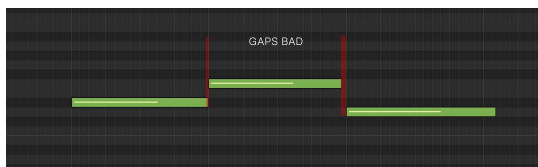
These updates have been made totally free of charge to existing Glass Strings users.

Here's a quick breakdown

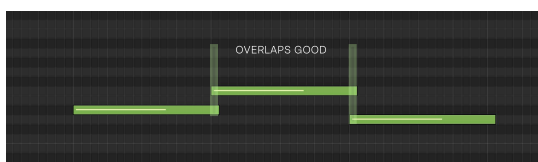
**ALL NEW LEGATO** - You spoke, we listened! We think our legato patches are some of the best in the business. These work like longs patches, so controllable via timbre and expression. However they're designed for single lines or voices. Make sure you overlap notes so that the plugin can insert the relevant intervals in-between the notes you're playing. Because of the natural lag caused by these computations we recommend you insert a pre-delay into your track header when quantising these articulations.



Original Performance - Unquantised but with each note overlapping ever so slightly. This will trigger legato intervals.



Quantised version, notes maintain original lengths but because of time correction now have gaps between them and will NOT trigger legato transitions



Corrected version, after quantising, these notes have had their lengths increased in order to ensure overlaps are in place and legato intervals are triggered.

**ALL NEW CINEMATIC SHORTS** - We love the brushed beauty of some of the glass shorts all the way to the highly characterful biting spiccatos. But felt we were missing something between the two. Particularly when creating inner accompanying parts, ostinatos etc. We're sure these new shorts will become a new go-to for your arrangements.

**BASS LAYER** - Alongside the front-end switch to layer bass an octave under your cellos we've stemmed out the original bass sessions to give you this in isolation for your specific arrangement and orchestration needs.