
USER MANUAL
RUNA
ELDER SCORING STRINGS

Table of contents

Introduction

RUNA is a virtual instrument library based on the *kobyz* — an ancient string instrument — carefully sampled and brought into the modern world. Enhanced with a wide range of effects and features, RUNA is designed to be a versatile tool that can add a unique character to your sound across genres — from cinematic and trailer music to horror and folk.

To create the library, the kobyz was deeply sampled with multiple round robins and dynamic layers. RUNA also includes a built-in sequencer, an FX rack, various legato types, articulations, and extended playing techniques. One of its standout features is a rich collection of meticulously recorded harmonics.

Global Controls

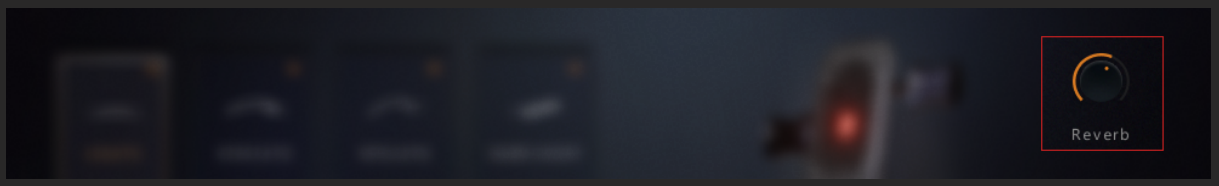
Many of the core controls are shared across different articulations, so let's start with those.

Main Screen

The main screen displays a 3D model of the kobyz and bow, showing the performance in real time. The currently played note lights up on the fingerboard, while the bow reflects the playing direction.

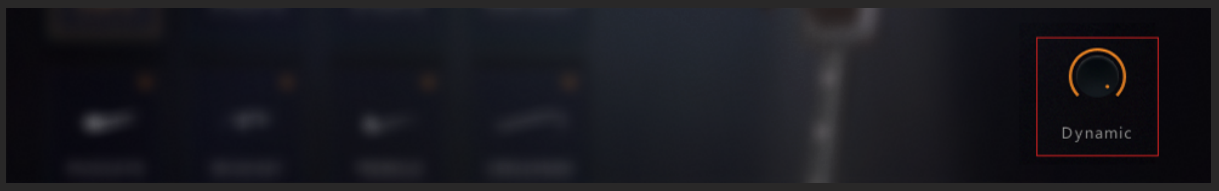
Kobyz and bow

The **Reverb knob** controls the reverb level.



Reverb

Dynamic controls the selection of the dynamic layer, from piano to forte. It's important to note that this knob doesn't directly control the volume — rather, it selects between different recorded dynamic layers. We recorded several dynamic layers and carefully balanced them to ensure a natural response.

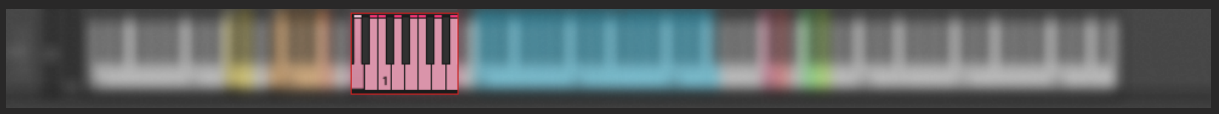


Dynamic

Articulations can be selected using these buttons.

Articulations buttons

In addition, the articulations can be selected with their corresponding **pink key switches** on your MIDI keyboard.



Articulation switching keys

Blue Key Switches are for playing the instrument (each articulation may have its own limited playing area):

Playing area

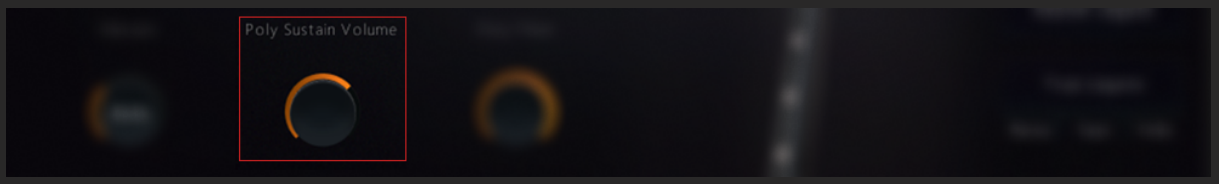
Each articulation has a **dedicated button** that allows you to disable it, relieving RAM.

Long Articulations

Sustain

The **Sustain** articulation lets you play long notes, including polyphonic chords (as long as legato is turned off).

When legato is off, the **Poly Sustain Volume** nob is available. It allows you to adjust the sustain volume without affecting the legato volume, leaving it unchanged.



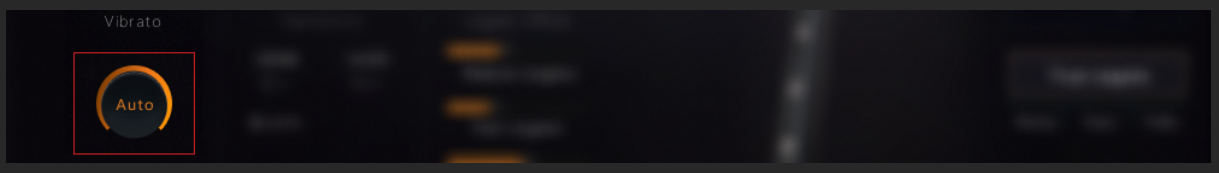
Poly sustain volume

You can also apply a **low-pass filter** specifically to polyphonic sustains. This filter does not affect legato either. Both of these features are exclusive to polyphonic sustain mode.

Tip: You can start by playing a few notes in this mode. Then, without releasing them, switch to a legato mode and continue playing on top of the held notes.

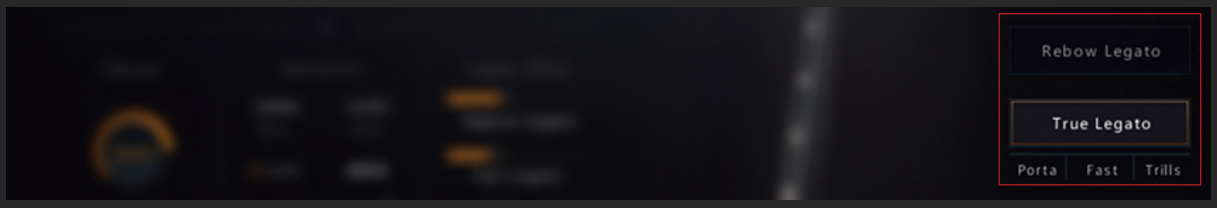
Low pass filter

Vibrato intensity is controlled by the **Vibrato** knob. The **Auto** button lets you activate vibrato automatically when you hold down a note.



Vibrato

There are two categories of legato available in Sustain mode: **True Legato** and **Rebow Legato**.

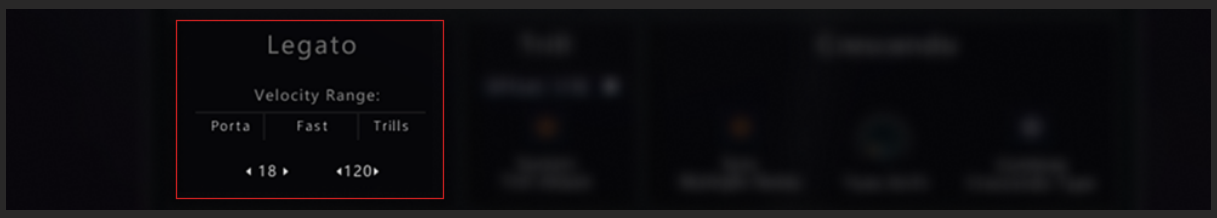


Legato Types

- **Rebow Legato** is an articulation where the transition to a new note is accomplished by changing the direction of bow movement. If you play with a low velocity, the bow movement changes slowly. If you play with a high velocity, the change of bow direction is instantaneous.

- **True Legato** includes three types of transitions:
  1) Portamento
  2) Fast
  3) Trills

When you change notes, velocity controls the legato type. You can set the velocity sensitivity in the options menu in the corresponding zone:



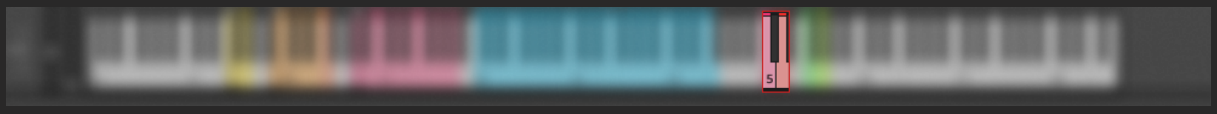
These sliders control the offset of legato transitions:

Harmonics are one of the most important and distinctive features of RUNA. There are two types, both recorded with multiple round robins: **Normal** and **Hard**.

- **Normal Harmonics** play smoothly and continuously. If you transition into and out of them, the sound flows without interruption.

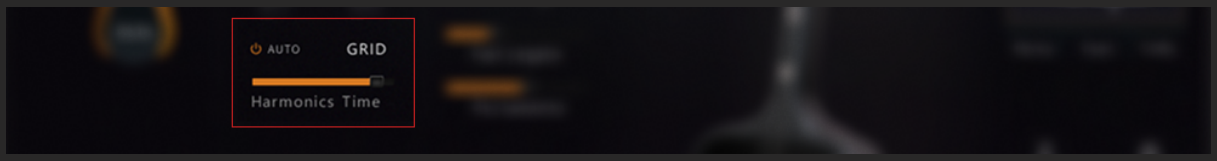
- **Hard Harmonics** have a more dramatic, accented quality. They build tension and then resolve: playback stops either at the harmonic's peak or when the note is released. To resume playing, you'll need to trigger a new note.

Both types can be triggered using these **key switches**:



Harmonics key switches

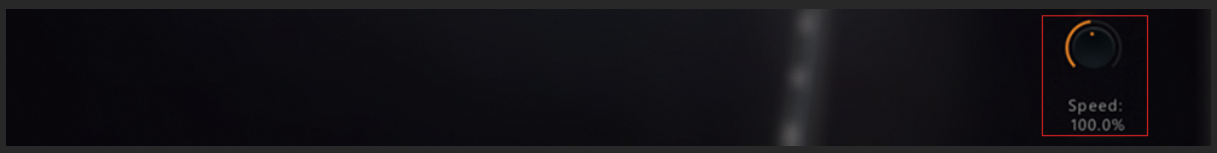
Auto – when a note is held, this option automatically triggers a natural harmonic after a set amount of time, which can be adjusted with the Harmonics Time slider (in either grid units or milliseconds).



Auto harmonics area

Tremolo

The **Speed** knob controls the playback speed of the tremolo.



Speed

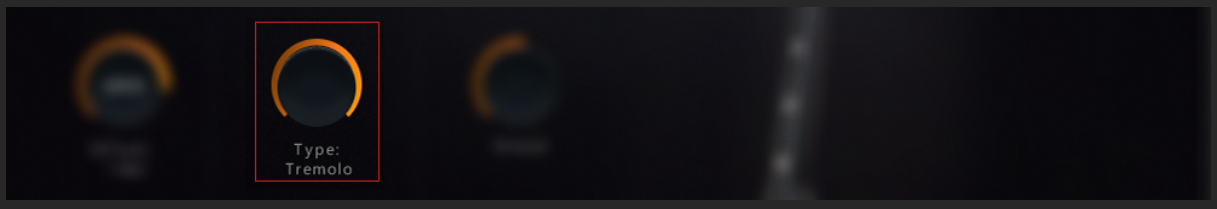
Crescendo

Crescendo has three main controls:

- The first one is an **Attack** knob that controls the attack amount.

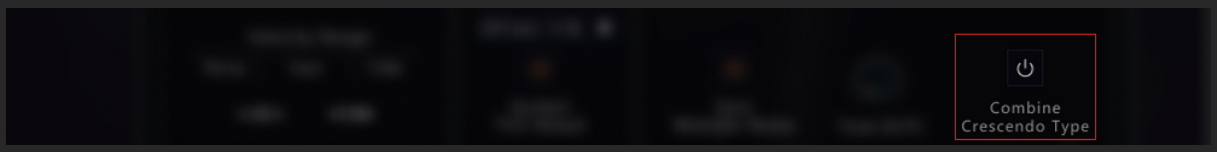
Attack

- The second knob selects the **Crescendo Type**: Sustain, Harmonic, or Tremolo.



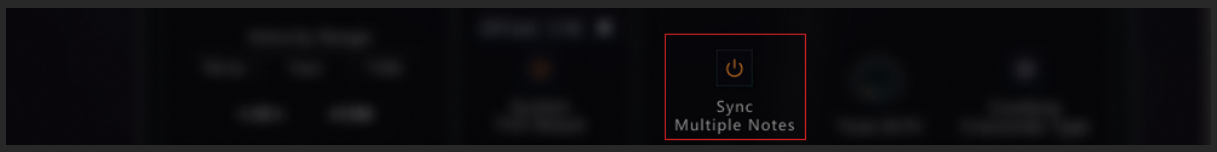
Crescendo type

Combine Crescendo Type in the **Options menu** allows the instrument to play crescendos in round-robin mode with every key pressed. It cycles through sustain, harmonic, and tremolo, making it feel more organic.



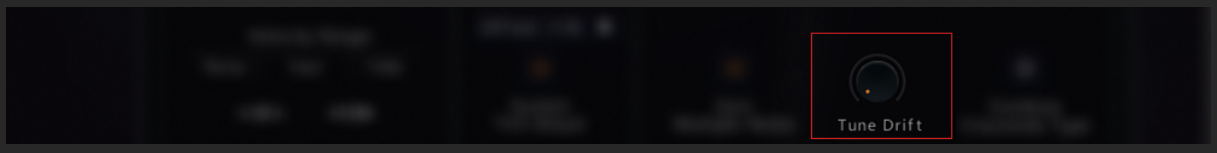
Combine crescendo type

Additionally, the Options menu includes a setting that synchronizes crescendo notes, making them end at the same time. If you hold down one note and then press another while this setting is active, the second note will be synced with the first, and they will finish playing together.



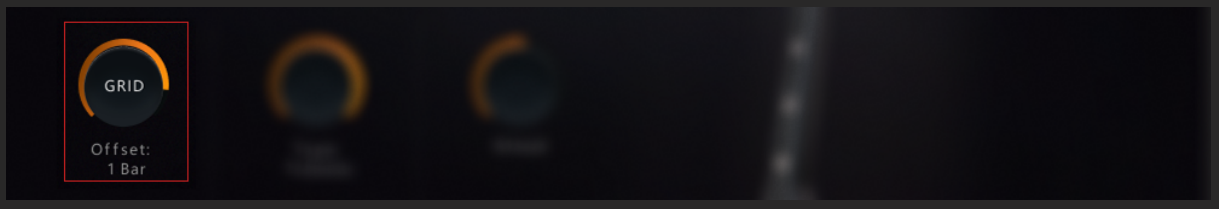
Sync multiple notes

The nearby **Tune Drift** knob controls the detune of the crescendo. Each note will be detuned by 1% to 30% within the range of one semitone.



Tune drift

You can set the **sync offset** either in grid units or milliseconds using this knob and button.

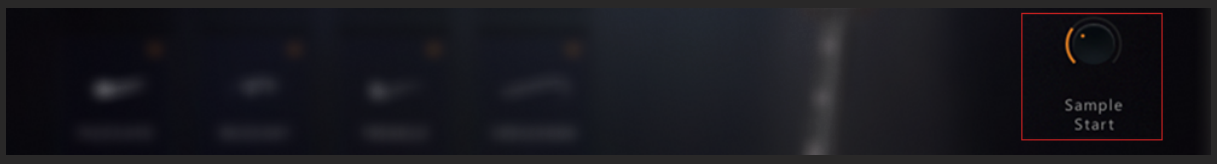


Offset

Short Articulations

Short articulations include many dynamic layers and round robins. Pizzicato has the smallest playing range due to the challenges of performing on an instrument whose strings are made of horsehair.

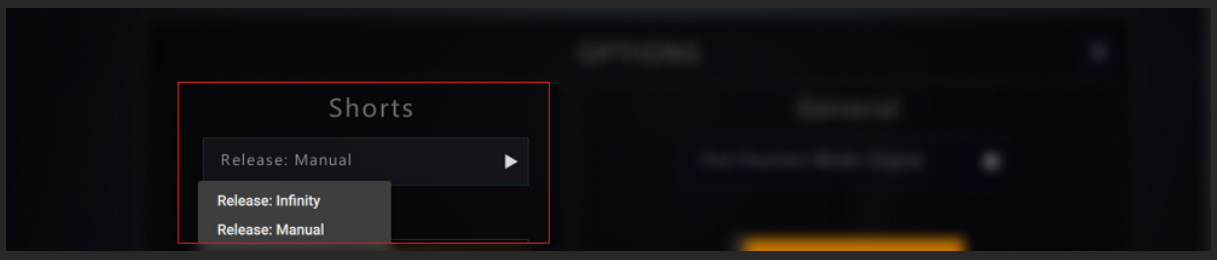
Sample Start knob controls the offset of all short articulations (staccato, spiccato, harmonic shorts, pizzicato, and ricochets).



Sample start

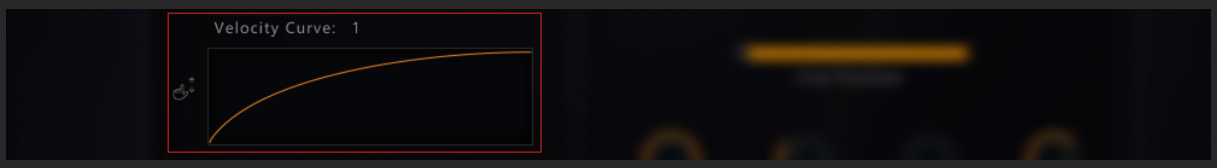
In the **Options Window**, Release menu controls release behavior of all short articulations:

- **Infinity** — the note will play until the end.
- **Manual** — the note will stop when the key is released.



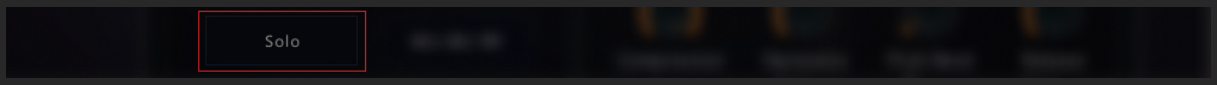
Release type

Next to it, you can find the **Velocity Curve**, which controls velocity sensitivity.



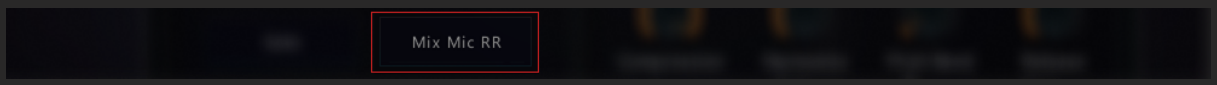
Velocity curve

The **Solo** button, when enabled, makes the instrument play in solo mode. When it's turned off, polyphonic mode is activated.



Solo

The instrument was recorded with two microphones. When the **Mix Mic RR** button is enabled, it creates a double-track effect — different round robins of the same note are played for different mics, resulting in a rich stereo sound. This effect can be achieved by panning the microphones left and right. We'll cover the microphones in more detail below.



Mix Mic RR

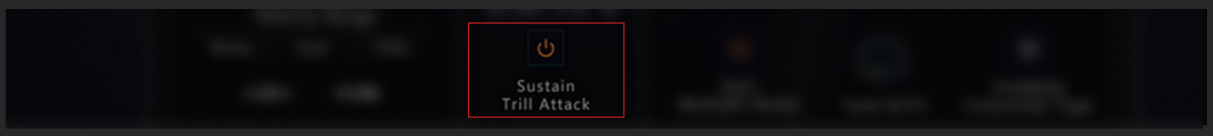
Options Menu

In previous sections, we already covered a number of articulation-specific settings:

- **Legato** - page 7 (Velocity Sensitivity);
- **Crescendo** - page 9 (Combine Crescendo Type, Sync Multiple Notes, Tune Drift);
- **Shorts** - page 11 (Release Type, Velocity Curve), 12 (Solo, Mix Mic RR).

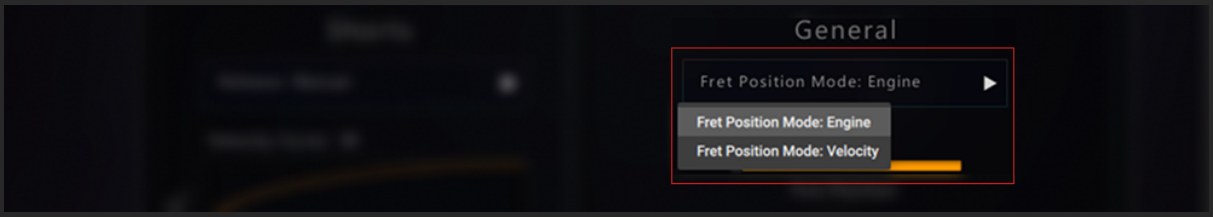
In the Options menu, you can choose **offsets for trills**, which significantly change their overall character.

You can also enable or disable **Sustain Trill Attack** (enabled by default). If the button is enabled and you hit a note hard while a sustain articulation is selected, the note will start with a trill.



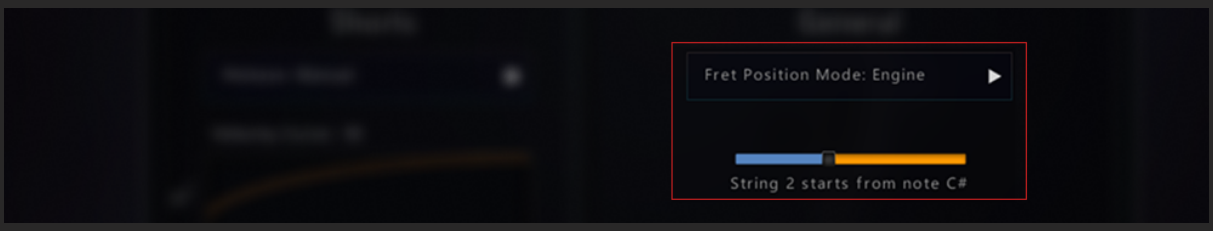
Sustain trill attack

Next, we move on to general settings. This dropdown menu lets you choose which string in the mid range will be given priority, and how — either via the engine or velocity. It's an important setting if you want to personally control which of the two strings will play a note when both are available.



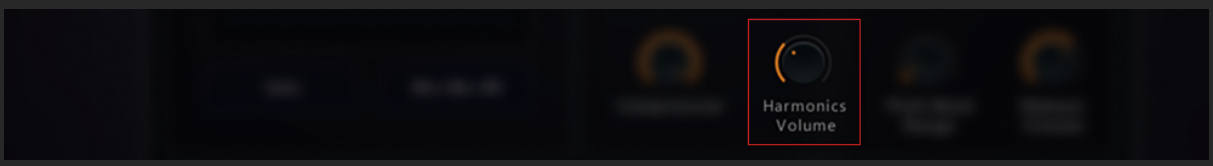
Fret position mode

- **Engine Mode**: a horizontal slider lets you adjust the string priority. Move the slider all the way to the right to give full priority to the first string, or all the way to the left for the second.
  The key switches are color-coded accordingly to reflect the priority settings. For example:



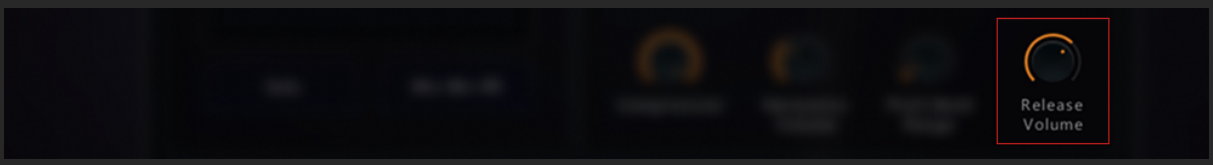
- **Velocity Mode**: the same slider now sets a velocity threshold between the first and second string.

The **Harmonics Value** knob controls the volume of harmonics.



Harmonics value

The **Release Volume** knob adjusts the level of release samples.



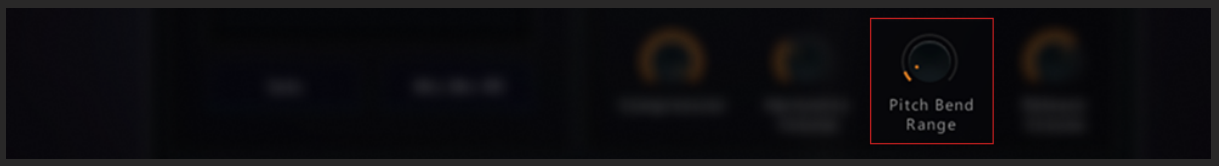
Release volume

The **Compression** knob controls the overall compression of the instrument. When set to 100%, compression is applied before all effects,

which helps to slightly "soften" the instrument and balance out its natural imperfections. However, in most cases, the impact of this setting will be quite subtle.

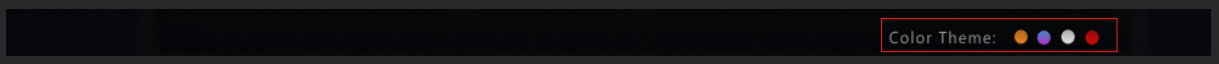
Compression

And finally, the **Pitch Bend Range** knob lets you control the range of the pitch bend modulation.



Pitch bend range

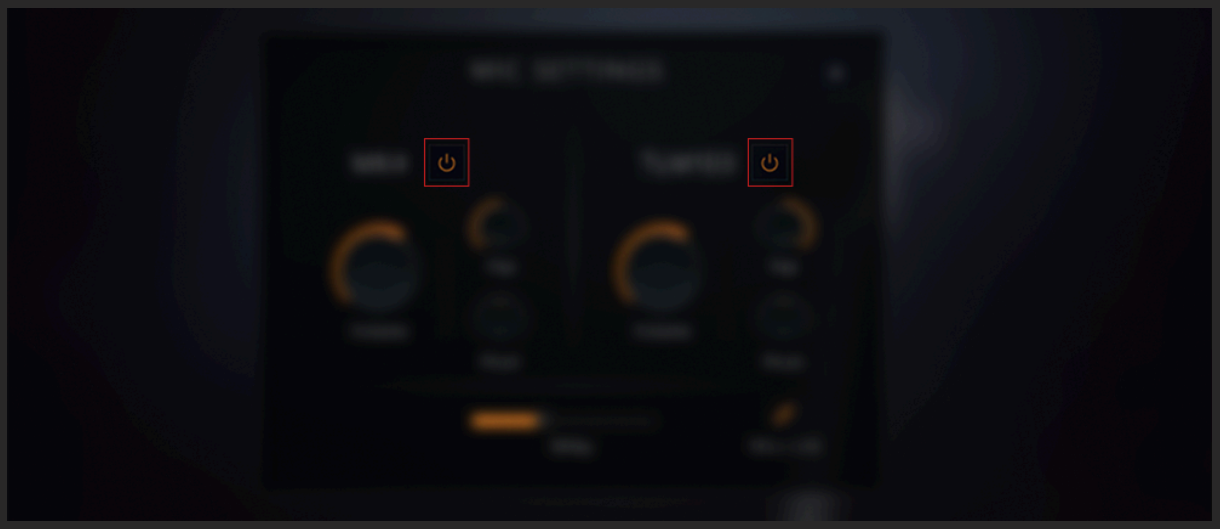
The Options menu also includes a selection of **color themes**, which you can freely switch between. Choose the one you prefer or the one that best suits the instrument's role in your current project.



Color themes

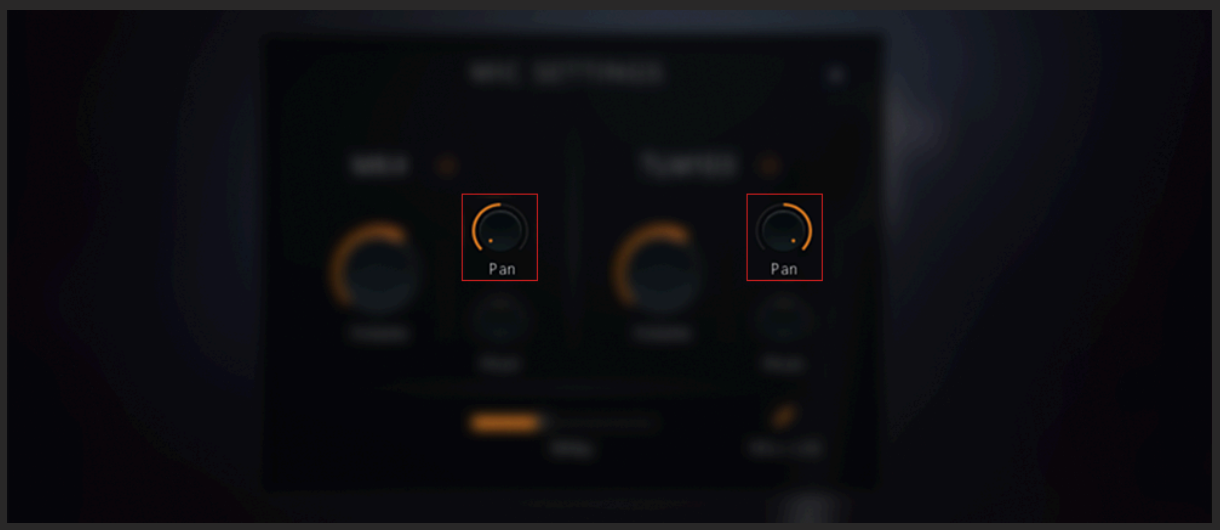
Microphone Options

The instrument was recorded using two separate microphones, each of which can be turned on or off using the corresponding toggle button:



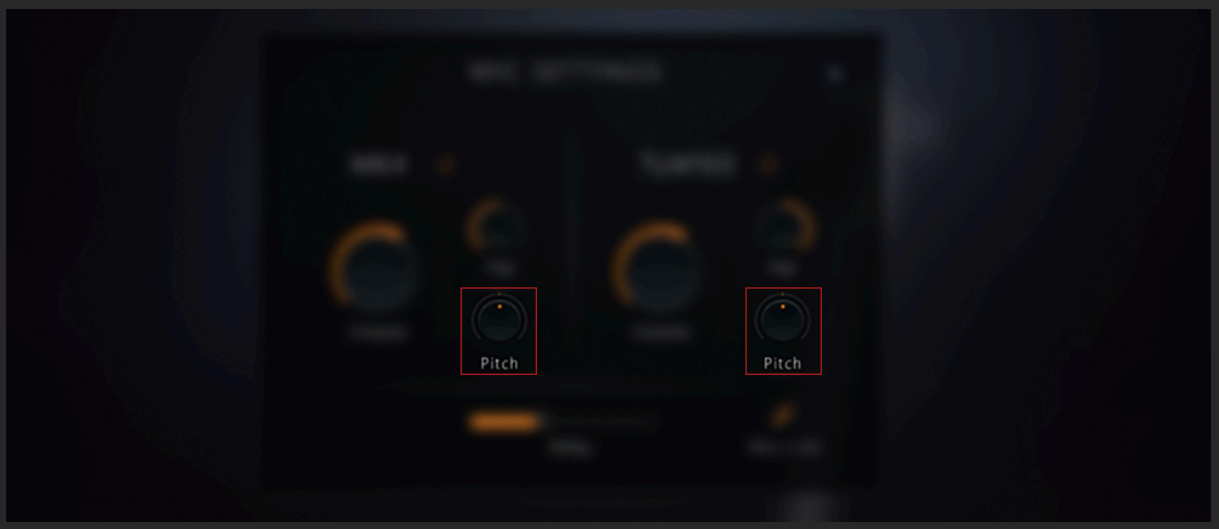
Mic Enable

Each microphone has its own **pan control**, allowing you to place it within the stereo field:



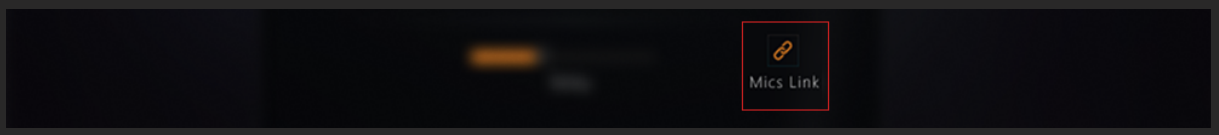
Pan

Additionally, each mic has its own **Pitch knob**, so you can detune them individually or together. *Note: These adjustments occur **before** any effects are applied.*



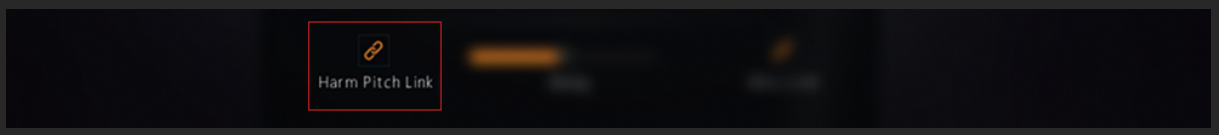
Pitch

When the **Mics Link** button is enabled, all adjustments to volume, pitch, and panning are applied simultaneously to both microphones.



Mics link

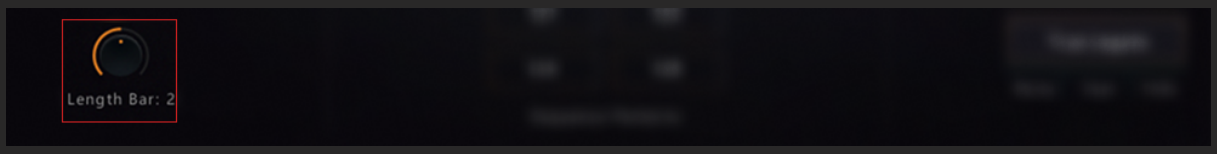
If the microphone pitch has been adjusted, an additional button — **Harm Pitch Link** — becomes available. If this button is active, the harmonics in the sustain articulation will also be pitch-shifted — and vice versa.



Harm pitch link

Sequencer

The master sequence length can be set to 1, 2, or 4 bars.

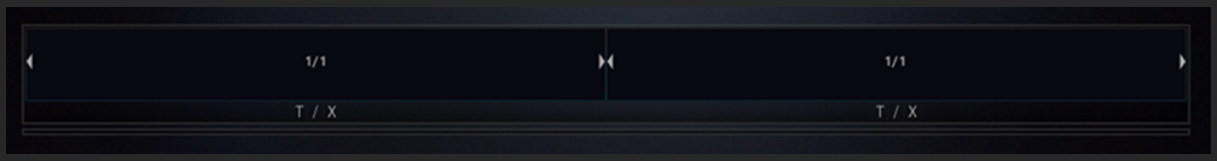


Master Sequence Length

Preset rhythms - whole, 1/2, 1/4, 1/8, or custom can be set for sequencing. Rhythm types can also be controlled via a MIDI keyboard:

Rhythm Type Buttons

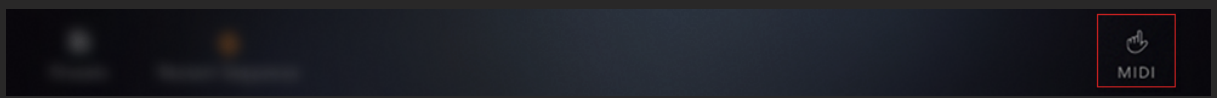
Rhythm Switching Keys



Sequence

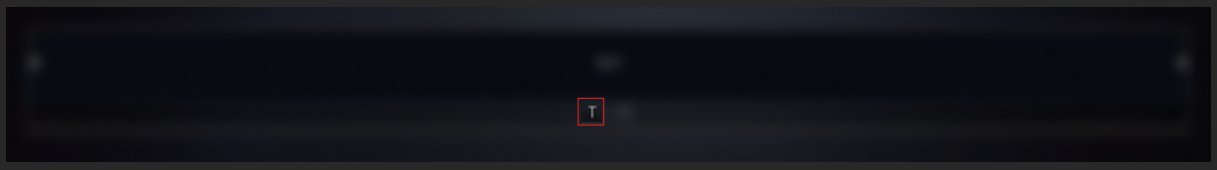
The sequence can be edited via drag-and-drop: steps can be rearranged, widened, narrowed, or new steps can be added.

MIDI button allows you to drag & drop a sequence as a midi into the project or directly into the computer. It is convenient to quickly use the rhythm with other instruments.

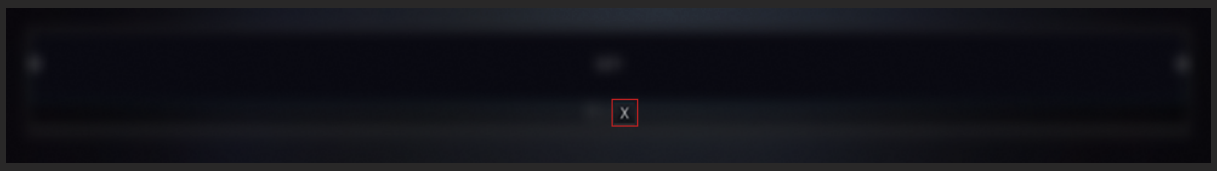


MIDI

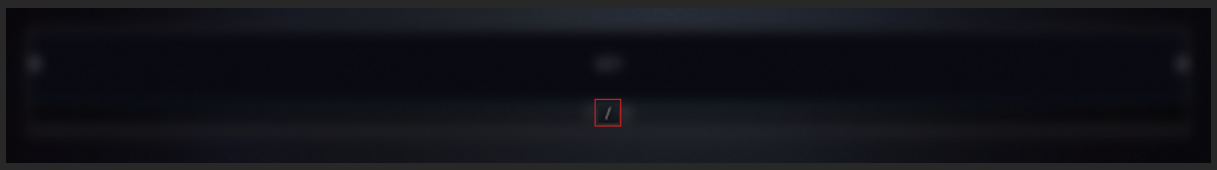
If possible, individual steps can play triplets, be split in half, or be deleted:



Playing a Step With Triplets



Step Deletion Button



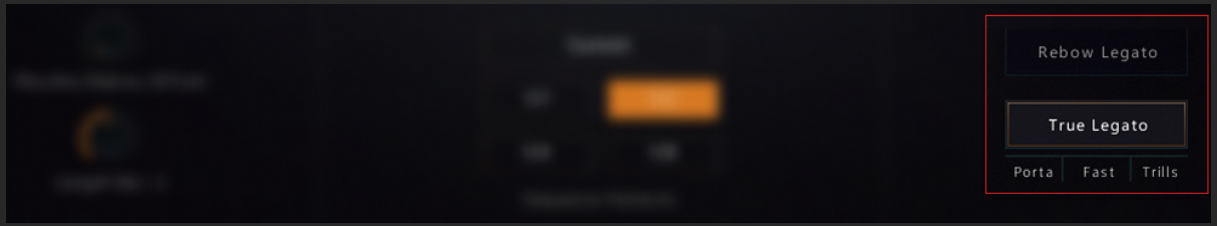
Step-splitting Button

Next, let's explore the offset section:

Rhythm Rebow Offset

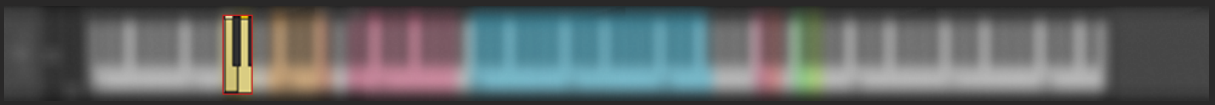
Rhythm Rebow Offset controls the delay between rhythm step transitions, enhancing the natural feel of live performance.

The instrument includes two legato types—Rebow Legato and True Legato—each controlled by its respective button:



Rebow Legato and True Legato

Switching between legato types is possible via a MIDI keyboard:



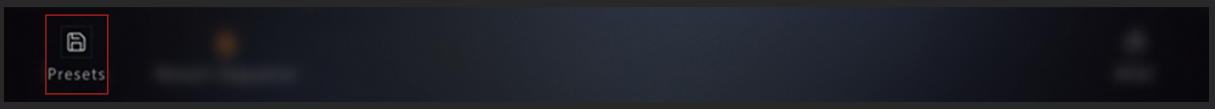
Legato Switching Keys

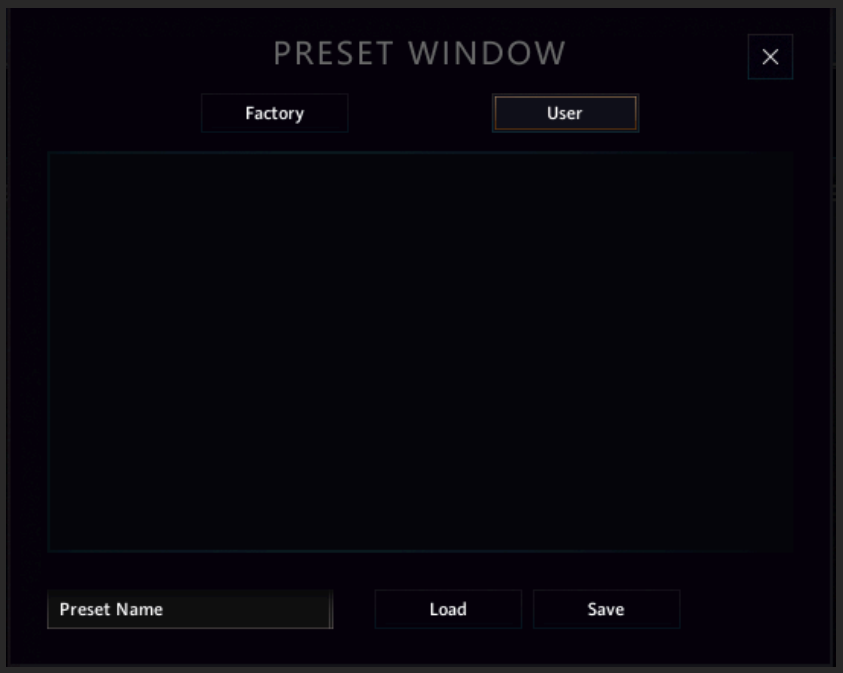
Both legato types share identical controls:

- **Instant Legato**: When switching notes, legato occurs immediately without waiting for the next step.
- **Restart Seq**: Immediately resets the current sequence when switching notes. Legato is triggered at the same time, and the sequence restarts.

If both Instant Legato and Restart Seq are disabled, switching notes will allow the sequence to complete the current step before triggering legato, continuing seamlessly into the next step.

Preset Window



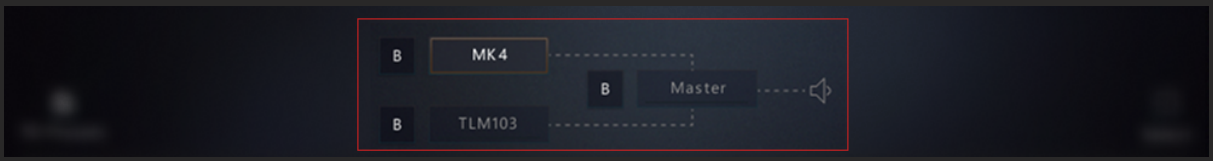


Presets are divided into two categories:

- **Factory**: Pre-made presets.
- **User**: Any current sequence can be saved as a user preset.

FX Rack

The instrument includes three separate FX racks: one for each microphone and a third for the master output. Each rack can be bypassed individually.



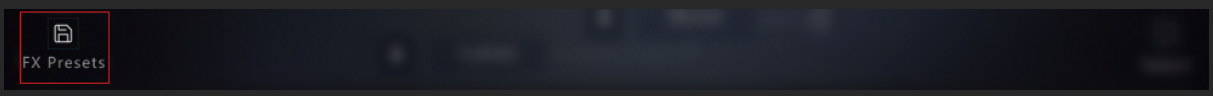
Each FX rack contains **8 effect slots**:

Effect Slots

Effects are organized into **six categories**, making it easy to navigate and choose the right type:

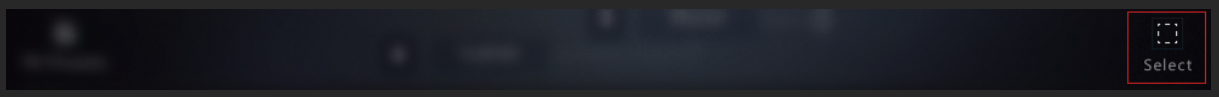
Effect Categories

You can use **factory presets** or **save your own custom presets**:

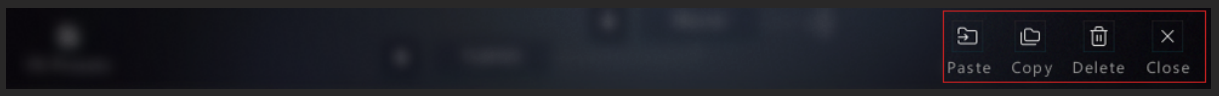


Preset window

The **Select** button activates additional tools for working with effects, allowing you to copy, paste, and delete them.



Select button



Each selected effect can be **bypassed** or **removed** using the corresponding buttons:

When you click on an effect slot (the selected slot will be highlighted with a frame) and detailed **control knobs** for that effect will appear:

You can also **drag and drop** effects between slots to change their order.

Credits

Concept & Product Design: Evgeny Emelyanov, Nick Froud

Artist: Studio7 Almaty

Kontakt Development: Evgeny Emelyanov

UI Design, Motion Graphics: Maryia Liantaushchyk

Sound Design, Sample Post Production: Evgeny Emelyanov, Nick Froud, Vitaly Pidmohilny

Preset Design & Production: Nick Froud, Evgeny Emelyanov, Dima Koltsov, Ksay Mentor, Colin Root

Assistance: Maryia Liantaushchyk

Thanks

We just wanted to send a quick note to thank you for choosing Elder Scoring Strings!

We created this manual to help you get the most out of the library, and we hope it makes things easier for you. If you have any questions, email us at support@wavelet-audio.com

Enjoy making music with Elder Scoring Strings!

Thanks <3

Evgeny & Wavelet Audio