



STING

USING COUNTERPOINT MODE INSIDE YOUR DAW

COUNTERPOINT MODE

Counterpoint mode turns Sting from a single sequencer into four. Counterpoint mode requires polyphonic MIDI input and generates all four parts from the notes you play: two Sting voices, a chord part, and a bass line.

Counterpoint mode is mainly conceived for hardware use, but there's nothing hardware-specific about it. If you want to use it in a DAW, every DAW requires a slightly different setup.

ABLETON LIVE

Ableton Live does not offer multichannel MIDI routing out of the box, so the solution is to use a virtual MIDI cable. On Mac, this would be the IAC MIDI Driver.

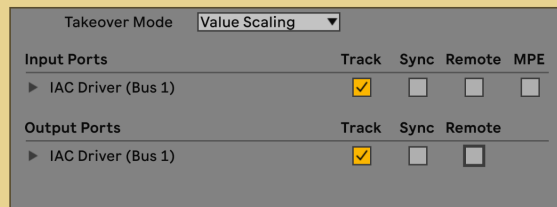
First, make sure it is enabled in your Mac's Audio MIDI Setup. Then, in Live's MIDI preferences, make sure Track is enabled for both the IAC input and output.

Next, in the Sting settings menu, change the MIDI output from Host to IAC Driver.

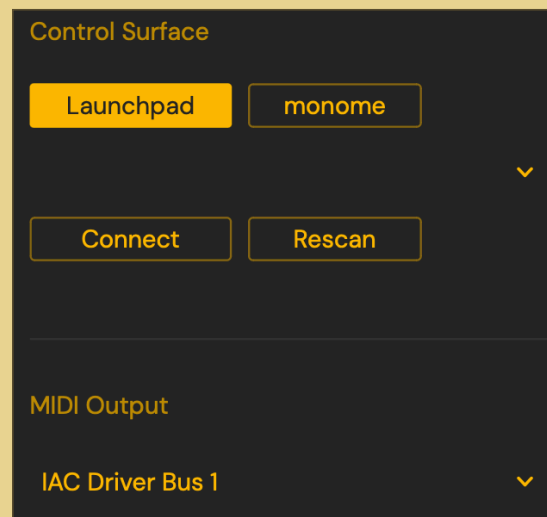
In Live, create 4 MIDI tracks. Set the MIDI From of each track to IAC Driver, with channels 1–4, respectively, and make sure monitoring is enabled. These are the tracks where you load your instruments.

The MIDI input to Sting can be handled simply by inputting MIDI to the track on which Sting is loaded.

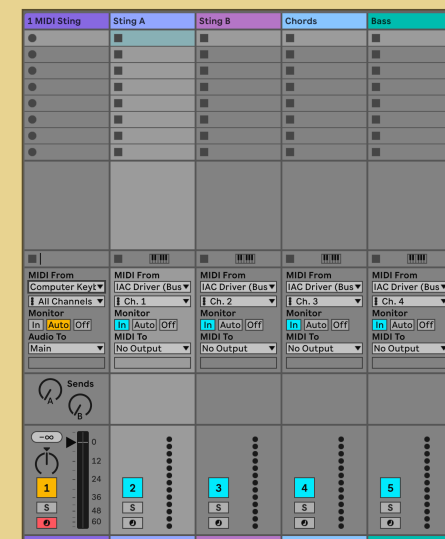
On Windows, the same method will work. I have successfully tested it with loopMIDI loopback driver.



LIVE'S MIDI PREFERENCES · TRACK ON FOR IAC



STING'S MIDI OUTPUT · IAC DRIVER



FOUR TRACKS, CHANNELS 1 TO 4

BITWIG

In Bitwig, create 5 tracks and load Sting on the first track.

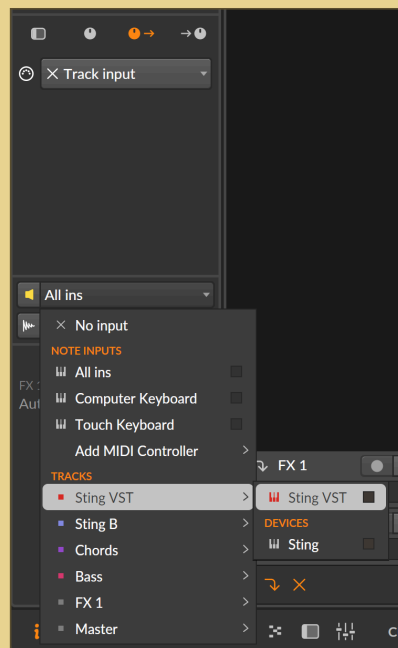
On tracks 2–5, choose Sting as the MIDI input, with channels 1–4, respectively, and make sure monitoring is enabled. These are the tracks where you load your instruments.

The MIDI input to Sting can be handled simply by inputting MIDI to the track on which Sting is loaded.

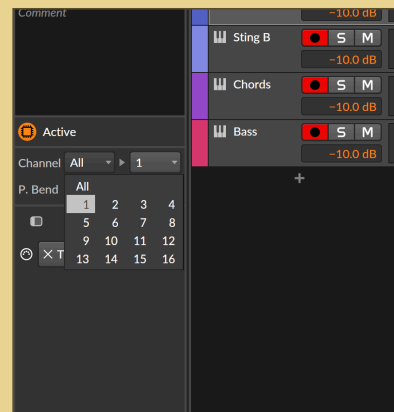
In Sting settings, the MIDI output should be set to Host (default).



FIVE TRACKS, STING ON THE FIRST



MIDI INPUT · STING



ONE CHANNEL PER TRACK



STING SETTINGS · MIDI OUTPUT ON HOST

CUBASE

Note: Requires Sting 1.02 or higher.

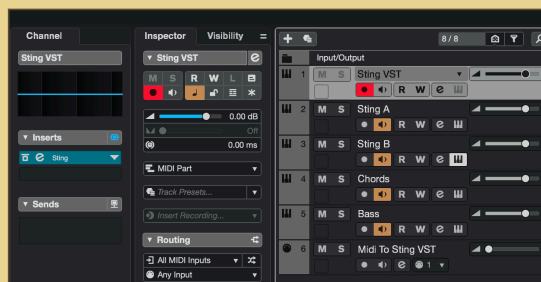
Create a new instrument track and load your instrument. Then, load an instance of Sting as an audio insert on the channel.

Note: In Cubase, Sting will still appear as an audio insert, not a MIDI insert.

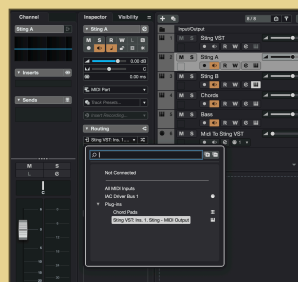
Then, create 4 more tracks. In each track, set the MIDI input to Sting, with channels 1–4, respectively, and make sure monitoring is enabled. These are the tracks where you load your instruments.

Next, create another MIDI track and route its MIDI output to Sting. This track will be used to send MIDI notes to Sting.

In Sting settings, the MIDI output should be set to Host (default).



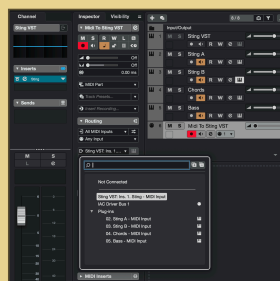
STING AS AN AUDIO INSERT



MIDI INPUT · STING



ONE CHANNEL PER TRACK



A MIDI TRACK ROUTED TO STING



STING SETTINGS · MIDI OUTPUT ON HOST

FL STUDIO

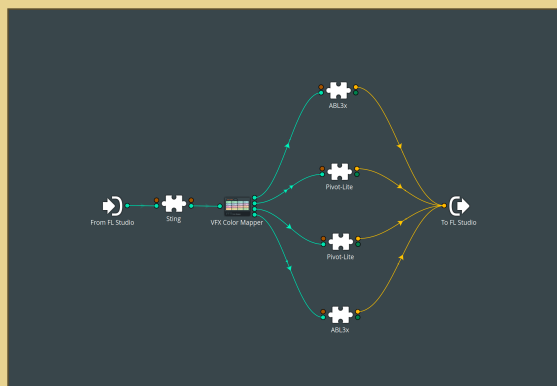
In FL Studio, create a new Channel Rack and drag Patcher into it.

Then, drag Sting into Patcher and set its output and input ports to 0. Connect the Events output of From FL Studio (green) to the Events input of Sting.

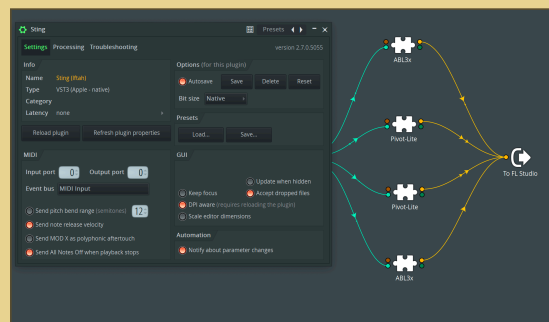
Next, add a VFX Color Mapper and 4 instruments.

Connect the Events output of Sting to the VFX Color Mapper, and connect the 4 outputs of the VFX Color Mapper to the Events inputs of your 4 instruments.

The MIDI input to Sting can be handled by inputting MIDI to the Channel Rack where Patcher is loaded.



PATCHER · STING, COLOR MAPPER, FOUR INSTRUMENTS



STING'S PORTS · INPUT 0, OUTPUT 0

LOGIC PRO

Note: Requires Logic Pro 11 or higher.

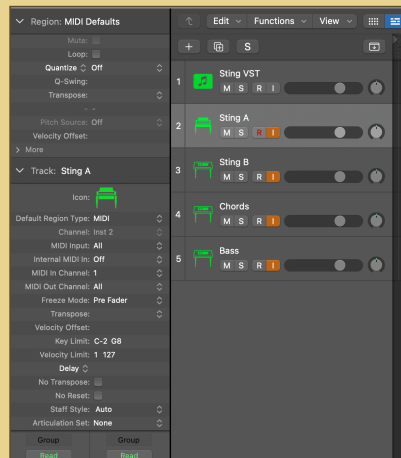
Create 5 instrument tracks. On the first track, load Sting as an AU MIDI FX.

Please note that we do not need this track to output audio, but something must be loaded in the instrument slot of this track for Sting to play. A good workaround is to load the External Instrument utility.

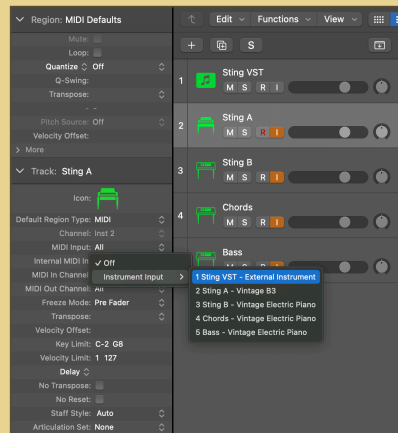
Then, on tracks 2–5, set the Internal MIDI In in the Inspector to Sting, and choose channels 1–4, respectively. Make sure monitoring is enabled. These are the tracks where you load your instruments.

The MIDI input to Sting can be handled simply by inputting MIDI to the track on which Sting is loaded.

In Sting settings, the MIDI output should be set to Host (default).



FIVE TRACKS, STING ON THE FIRST



INTERNAL MIDI IN · STING



ONE CHANNEL PER TRACK



STING SETTINGS · MIDI OUTPUT ON HOST

REAPER

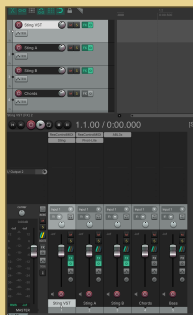
In Reaper, create 5 tracks.

Load Sting on the first track. Then, on the track where Sting is loaded, open the routing window and add 4 new sends to tracks 2-5. Set each send to channels 1-4, respectively.

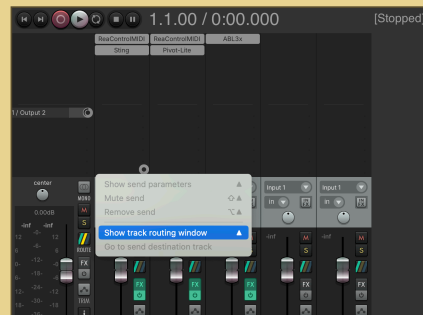
Load your instruments on tracks 2-5 and make sure monitoring is enabled.

The MIDI input to Sting can be handled simply by inputting MIDI to the track on which Sting is loaded.

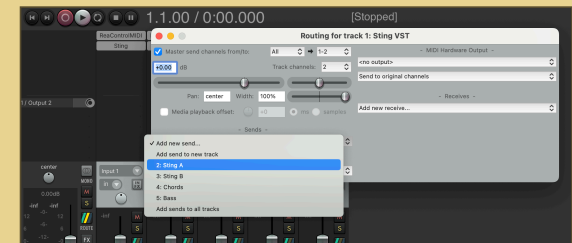
In Sting settings, the MIDI output should be set to Host (default).



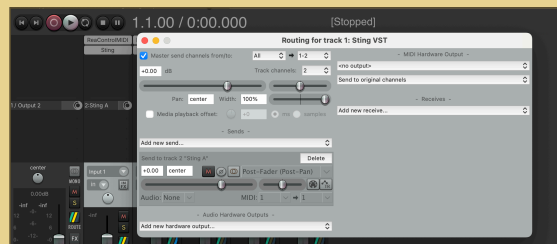
FIVE TRACKS, STING ON THE FIRST



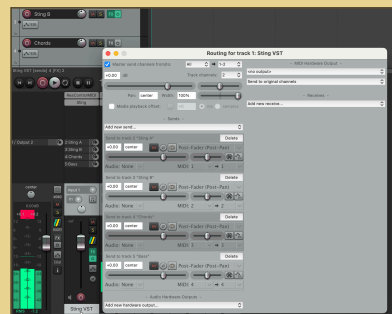
OPEN THE ROUTING WINDOW



ADD A SEND TO EACH TRACK



SET THE SEND TO ONE CHANNEL



FOUR SENDS, CHANNELS 1 TO 4



STING SETTINGS · MIDI OUTPUT ON HOST

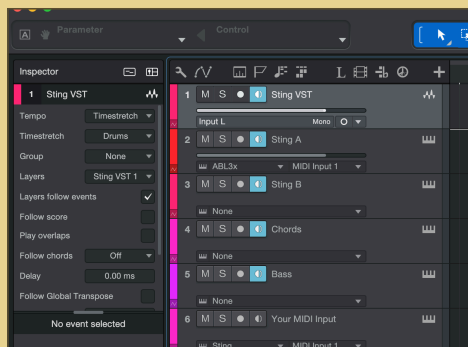
STUDIO ONE

In Studio One, create 6 tracks.

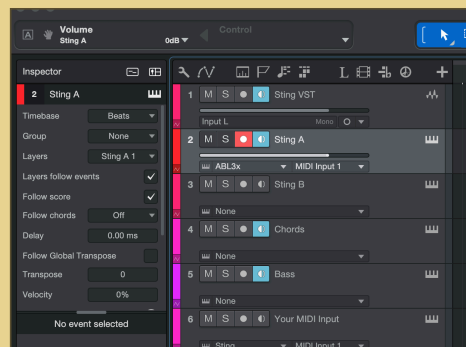
Load Sting on the first track. Load your instruments on tracks 2–5 and set their MIDI input in the Inspector to Sting, with channels 1–4, respectively. Make sure monitoring is enabled.

Route the MIDI output of track 6 to the track where the Sting VST is loaded. This track will be used to send MIDI notes to Sting.

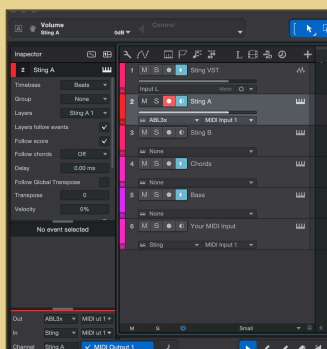
In Sting settings, the MIDI output should be set to Host (default).



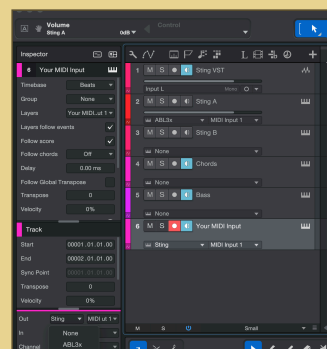
SIX TRACKS, STING ON THE FIRST



MIDI INPUT · STING



ONE CHANNEL PER TRACK



TRACK 6 ROUTED TO STING



STING SETTINGS · MIDI OUTPUT ON HOST