

# Quick start

v. 2.01

This Manual explains briefly how to start playing The Trumpet. This may be sufficient to get a first impression and gather some experience. However, this instrument offers a number of remarkable features which may not be readily apparent. Hence, we strongly recommend thorough study of the main Manual. This will lead to optimal results much faster than any “trial & error” method.

## System requirements

**Computer.** The Trumpet provides unprecedented realism and expressiveness. However, it's a demanding software in terms of CPU load. A modern PC or Mac with a low latency audio card, Midi or USB interface, and appropriate drivers, using a buffer size of 256 to 512 is strongly recommended.

**Keyboard.** A five-octave midi keyboard, mappable from C1 to C6, with pitchwheel, modwheel, and an expression pedal (or breath controller) constitute the absolute minimum requirements for real time playing. Keyboards with several mappable physical midi controllers are recommended for full exploitation of the expressiveness of the instrument.

**Sequencer.** If real time playing is not contemplated, using a sequencer may obviate the need for several physical midi controllers, while maintaining full control of the instrument's expressiveness. “The Trumpet” has been thoroughly tested under several sequencers, including Cubase, Ableton Live, Digital Performer, Logic and Sonar. Please refer to the main manual for useful tips for Logic and Sonar users.

## The drop down menu

All the main features can be accessed via the drop down Menu button in the right lower corner of the instrument GUI



## The MIDI controllers and their function.

**CC11** Continuous controller for the dynamics of the note that is currently playing, from ppp to fff.

**Important: the instrument cannot properly work if it does not receive CC11 values.**

## Velocity

On detached notes, controls the type and the intensity of the attack. On legato (overlapped notes), controls the transition time. Recommended velocities for “normal” legato are between 70 and 90. Very low velocities perform “half-valve” glissando / portamento.

CC11 and Velocity are the most important parameters. Their skilful control is essential for a realistic performance. Other parameters are:

Pitch Bend	pitch bending (+/- 2 semitones) including some realistic effects.
Modwheel (CC1)	vibrato intensity.
CC5 (NEW !)	additional controller for portamento time.
CC19	vibrato rate.
CC20	depth of the attack pitch-modulation.
CC21	growl.
CC22	on-transition flutter intensity.
CC23	frullato (flutter tongue) intensity.
CC24 (NEW !)	dynamic pitch modulation
CC25	dynamics linked to velocity. (See the Manual for details).
CC26	duration of the attack pitch-modulation (and of note-on keyswitches)
CC27	duration of the default release (and of note-off keyswitches)
CC100 (NEW !)	MIDI-loadable mutes

### NEW !

All the controllers needed for proper functioning of the instrument are mapped to virtual knobs in three GUI panels, which can be activated by a drop down menu.

The function of each controller is indicated by the associated label.

The virtual knobs allow for monitoring the incoming midi data, but can also be used to directly control the instrument. This allows users of keyboards without physical MIDI controllers or knobs, to explore the expressive capabilities of The Trumpet.

## Mutes

Choosing the “Mutes” menu enables another drop down menu (default: “None”), providing direct access to the most common mutes (for the three B $\flat$  trumpets only). Each mute can also be loaded via MIDI using CC100.

## Performance Keyswitches

A powerful tool enabling complex articulations difficult to perform with the usual interaction of the expression pedal, pitchbend and modwheel. There are 4 types of keyswitches (KS):

- “note-on” KS modulate the subsequent detached note (should be pressed beforehand).
- “on-the-fly” KS modulate on the currently played note by adding a particular effect.
- “on-release” KS modulate the release at note-off.
- “non modulating” (NM) KS are used for special articulations and phrasing (wah-wah, falls etc).

Keyswitch	Type	Description
C1	note-on	sforzato
C#1	note-on	fast crescendo (acts also on legato notes)
D1	note-on	upwards pitchbend
D#1	on-the fly	fast decrescendo
E1	on-the fly	downwards pitchbend
F1	on-the fly	vibrato-like ending (long)
F#1	on-the fly	vibrato-like ending (short)
G1	release	modulated release
G#1	release	very short release
A1	release	vibrato-like release
A#1	NM, note-on	wah – wah (controlled by CC11)
B1	NM, on-the-fly	fall
C2	NM, note-on	split portamento
C#2	NM, note-on	legato > detached conversion
D2	NM, note-on	legato > semi-legato conversion
D#2, G#5	-	“silent” keys

**Note:** The intensity of the particular effect / modulation depends on the velocity of the keyswitch.

**Note:** Different types of split portamento and falls can be obtained by simultaneously pressing C2 and C1 – F1 (split portamento) or C2 and F#1 – A#1 (falls).

### **Windcontroller mode (NEW !)**

Virtually any existing windcontroller can now be effectively used to play The Trumpet. WC mode automatically maps the Dynamics to CC2, assigns portamento time control to a separate controller (CC5), instead of velocity (mixed mode settings are also possible), and activates a sensitivity knob to compensate for the different pitch/pressure response of the various WC brands.

### **Breathcontroller mode (NEW !)**

BC mode automatically maps the Dynamics to CC2. In addition, it's now the BC which actually triggers note-on & off when overcoming or going below a certain threshold. As with the real instrument, the pressed key only determines the note which will be played.

### **Flexible Portamento Time control (NEW !)**

In version 1.01 the duration of portamento was only determined by the velocity of the overlapped note. While this represents a very convenient approach to portamento control, there might be cases where linking portamento time to a separate controller would be preferable. In version 2.01 Portamento time can be completely controlled by CC5. A mixed-mode behaviour is also possible, partially linking the duration of portamento to both velocity and CC5, allowing even greater flexibility and expressiveness.

**Technical support will be directly provided by Native Instruments:**

<http://www.native-instruments.com/support.info>