

The Trumpet

What's new in version 2.01

Since the release of v. 1.01 of The Trumpet, we got extensive feedback from our customers, which proved to be extremely useful to further improve the instrument. Most requests concerned optimisation for windcontrollers, extended remapping of midi controllers, midi loading of mutes, and additional keyswitch-controlled articulations like doits.

We are very happy to announce that all these requests have been fulfilled in version 2.01. In particular, virtually any windcontroller can now be used to play The Trumpet with excellent results..

Other new features were introduced by us, in an effort to make the instrument even more playable and user-friendly. Complete bidirectional GUI mapping of all controllers, a more flexible approach to portamento time control, CC-controlled dynamics-to-pitch response, and an entirely new Breathcontroller mode, yielding a more real-trumpet-like behaviour, have been introduced.

You will judge the results. Our (and beta testers') feeling is that The Trumpet has been greatly improved.

And.....this update/upgrade will be provided free of charge to all customers.

1. Windcontroller (WC) Mode

In WC Mode, the player may adjust the instrument response to Pitchbend, thus optimising mouthpiece-performed vibrato and pitchbending for the specific windcontroller in use. The wide range of the Pitch Sensitivity knob in the Windcontroller menu allows the use of virtually any device, including Yamaha's WX or AKAI's EWI.

In v.1.01 the duration of portamento was solely determined by the velocity of the overlapped note. Since note-on velocities output by windcontrollers generally correspond to the current CC2 value, the duration of portamento becomes a function of the current Dynamics. This is undesirable, since, for example, playing pp will always lead to long portamentos and vice versa.

In v. 2.01, linking portamento time to a separate controller, such as CC5, permits to overcome this limitation. The duration of portamento can now be controlled with any suitable physical controller mapped to CC5. Even if no controller is available, one may anyway set CC5 to a suitable value by directly acting with the mouse on the appropriate knob in "Controllers 1" panel.

A mixed-mode behaviour is also possible, partially linking the duration of portamento to both dynamics (velocity) and CC5, allowing even greater flexibility and expressiveness.

2. Breathcontroller (BC) Mode

In BC mode, it's actually the breathcontroller which triggers initial and final 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, and not its timing. Legato playing also reflects the behaviour of the real instrument, since note timing is only controlled by the pressed keys. This results in a more natural, brass- or wind-like playing.

Moreover, the new, CC-controlled Dynamic Pitch Modulation now allows a "customized" vibrato to be directly performed with the breathcontroller (see below).

3. Extended controller remapping facility.

Version 1.01 only allowed to remap CC11, allowing those users with keyboards outputting only CC7 (volume), or those using a Breath or Wind Controller (CC2), to control the Dynamics.

Version 2.01 allows remapping all most important controllers, such as Dynamics, Vibrato Intensity, Vibrato Rate, Dynamic Pitch and Portamento Time.

4. Bidirectionally mapped controller knobs

All the controllers needed for proper functioning of the instrument are now 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 permit to monitor 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.

5. Midi loading of the Mutes

The mutes can still be chosen from a drop-down menu, as in v. 1.01. Version 2.01 allows to load the mutes also via midi. This is particularly useful when working with a sequencer. CC100, accessible in the menu "Controller 3", is used for this purpose. Loaded mutes are "None" (CC100 between 0 and 21), "Straight (22-42)", "Cup" (43-63), "Bucket" (64-85), "Harmon" (86-106), "Harmon + stem" (107-127).

6. Flexible portamento time control

In version 1.01 the duration of portamento (playing legato) 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.

This has been accomplished in version 2.01.

As described above, in WC mode, portamento time is controlled by CC5. But even if playing in keyboard (KB) or BC mode, you can assign portamento time control to CC5.

This permits to use accents without any influence on portamento time, or play fast sequences without the need of keeping the velocities within a very narrow range.

A mixed-mode behaviour is also possible, partially linking the duration of portamento to both velocity and CC5, allowing even greater flexibility and expressiveness.

7. Doit – a new on-the-fly-keyswitch

A doit is, simply speaking, a kind of “reversed fall”: a fast upward glissando “going to nowhere”. The second level keyswitches C2 + G1 (standard doit) and C2 + G#1 (half-valve doit) have been added; as soon as both keys are pressed, the “doit” will be triggered.

As with all keyswitches, KS velocity effects the duration of the doit.

8. CC-controlled Dynamic Pitch Modulation

In the real instrument, the pitch is modulated by transient changes of the dynamics. The Trumpet exactly reproduces this behaviour. In version 2.01, the intensity of this pitch response can be varied with CC24, to better cope with different styles. The default setting of 64 is modelled on the performance of a very good player. Lower settings may yield less realistic results and should be used for special purposes only. For example, barock music generally exhibits less fluctuations, and the overall pitch tends to be more steady. You may reproduce this behaviour by setting CC24 to somewhat lower values. Higher settings introduce the typical “shaky” intonation of a less skilful player. Extreme settings are perfect for some grotesque, humorous effects.

Higher settings allow also a “customized” vibrato to be directly performed with the Breath Controller, by simply modulating the intensity of the air flow.

For further details please refer to the new version of The Trumpet Manual.