Important links

Technical support:
www.native-instruments.de/support.info
Demos, update and developers´ infos:
www.samplemodeling.com
Kontakt updates:
www.nativeinstruments.com/kontaktplupgr.info
Kontakt Forum:
www.nativeinstruments.com/kontaktplforum.info
Developer´s forum:
http://www.samplemodeling.com/forum

Please note:

After installation (and proper authorisation) you may play The Trumpet:

- using the Kontakt Player 3.5 provided with this product.
- loading the instrument in your Kontakt 3.5 sampler. (No access to the nki and script programming will be possible, though, since the instruments are locked).
Quick start

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 a thorough study of the main Manual. This will lead to optimal results much faster than any “trial & error” method.

MOST IMPORTANT:

Like the real instrument, and differently from conventional sample libraries, The Trumpet allows continuous transition across the dynamics (from ppp to fff), free from phasing artefacts.
To accomplish this, a suitable continuous physical MIDI controller, such as an expression (CC11) or volume (CC7) pedal, a breath or a windcontroller (CC2) is absolutely necessary. **Without this controller the instrument will not work**, displaying a warning.
Other physical MIDI controllers, like sliders, knobs or modwheel, though not recommended, can be used to this purpose.

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, or a programmable windcontroller, constitute the 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.

Remember that 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 (CC128)** pitch bending (+/- 2 semitones) including some realistic effects.
- **Modwheel (CC1)** vibrato intensity.
- **CC5** 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** 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** MIDI-loadable mutes
- **CC129** Channel Aftertouch

All the controllers 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 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.

NEW! The Trumpet v. 2.51 recognizes channel aftertouch as CC129. Very interesting effects can be obtained by mapping Growl or Flutter Tongue to CC129. Please note that CC128 (Pitchbend) cannot be remapped nor used to control other parameters. If one tries to do so, the remapper will automatically switch to CC129.
**Mutes**
Choosing the “Mutes” menu enables another drop down menu (default: “None”), providing direct access to the most common mutes (for the three B♭ 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).

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

**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).

**Velocity Remapping**
It is well known that midi keyboards have different and uneven velocity response, and this may heavily influence the performance of a virtual instrument. To obviate this...
problem, the instrument includes automatic detection of any velocity inhomogeneities or non-linearity emitted by the keyboard, and provides automatic remapping to any desired curve.

**Controller Remapping and Channel AfterTouch (NEW !)**
Version 2.01 allowed to remap only five most important controllers, such as Dynamics, Vibrato Intensity, Vibrato Rate, Dynamic Pitch and Portamento Time. In v. 2.51 all the controllers can be remapped for maximum flexibility. In addition, channel aftertouch is now recognized and mappable to virtually any controller.

**Windcontroller mode**
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**
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. The note-on velocity is related to the steepness of the initial CC2 curve, so that a quickly rising CC2 will trigger a stronger attack.

**Flexible Portamento Time control**
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. Since 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.

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Recorded by: Peter Siedlaczek
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