KORESOUNDPACK

USER'S GUIDE

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Special thanks to the Beta Test Team, who were invaluable not just in tracking down bugs, but in making this a better product.

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1 Welcome to KONTAKT SAX & BRASS!

Thank you very much for purchasing KONTAKT SAX & BRASS. On behalf of the entire NATIVE INSTRUMENTS team, we hope that this product will truly inspire you.

KONTAKT SAX & BRASS adds all saxophone, trumpet and trombone sounds of the acclaimed KONTAKT 3 LIBRARY to your collection of instantly usable KoreSounds. In addition to these instruments, KONTAKT SAX & BRASS also includes completely new sounds which have been created with the Integrated Engines of KORE 2. On top of that, this KORE SOUNDPACK features a totally new genre of instrument sounds: the Big Band Ensemble KoreSounds! Programmed with the renowned KONTAKT Script Processor exclusively for this KORE SOUNDPACK, these KoreSounds let you perform a complete Big Band horn section in an authentic way!
The KoreSounds have been designed to integrate seamlessly into your KoreSound database, making them easily accessible. Also, like the KORE 2/KORE PLAYER factory content, all KORE SOUNDPACKS make use of KORE 2/KORE PLAYER's Integrated Engines: You only need KORE 2 or KORE PLAYER to make full use of their sonic capabilities. Furthermore, the sounds have been equipped with dedicated Control Page assignments, putting the musically most important parameters directly at your fingertips. Individual Sound Variations have been created for each KoreSound of this product, adding to the number of preconfigured sounds.
This manual will help you get started with your KORE SOUNDPACK. If you want to start immediately, proceed to the Installation and Activation section. Please read that chapter carefully and fully, as it explains all the steps required to integrate the KORE SOUNDPACK into KORE 2/KORE PLAYER. Following the Installation chapter is an explanation of how to use the KoreSounds within KORE 2/KORE PLAYER. If you are already familiar with KORE 2/KORE PLAYER, this will be straightforward, but it might be worth a look nonetheless. Finally, the last section of this manual adds some more details regarding the sounds that come with KONTAKT SAX & BRASS, including a detailed description of the usage of the BIG BAND ENSEMBLE KoreSounds.

2 What is KONTAKT SAX & BRASS?

As stated in the above introduction, KONTAKT SAX & BRASS provides you with the horn sounds of the KONTAKT 3 Library. The KoreSounds of this KORE SOUNDPACK are arranged in three categories:

- Big Band Ensembles – from five horn to large Big Band horn sections and equipped with a unique automatic arrangement and harmonization implementation
- Contemporary Brass – a collection of modern brass sounds. Based on the acoustic quality of the saxophones and brass instruments, these sounds are processed and manipulated with the internal effects of KORE 2 and Integrated Engines like GUITAR RIG

The third category features the original sounds from the KONTAKT 3 Library:

- Alto Saxophone
- Tenor Saxophone
- Baritone Saxophone
- Trumpet
- Muted Trumpet
- Trombone
- Saxophone Section
- Trumpet Section
- Trombone Section

The last Sound Variation of each of the Solo Instruments is preconfigured to be played with wind controllers like the AKAI EWI of the Yamaha WX series.

When loading a KoreSound from this collection, KORE 2/KORE PLAYER automatically loads its integrated KONTAKT engine and adjusts the specific sound. This all happens automatically, with no additional adjustments necessary. Even the multiple outputs of the various instruments of the Big Band Ensemble KoreSounds are immediately available.

3 Installation and Activation

The following section explains how to install and activate SAX & BRASS. Although this process is straightforward, please take a minute to read these instructions, as doing so might prevent some common problems.

3.1 Installing SAX & BRASS

After downloading the KORE SOUNDPACK, unzip the compressed archive you received from NATIVE INSTRUMENTS. It contains this documentation as a PDF file, as well as an installer application. To install SAX & BRASS, double-click the installer application and follow the instructions on the screen. The installer application automatically places the new KoreSound content files into the folders that KORE 2/KORE PLAYER expects them to be in. In the course of the installation procedure, the installer application asks you to specify another folder for additional files, like this manual.

! Please install KORE 2 or KORE PLAYER before installing this KORE SOUNDPACK! Otherwise, SAX & BRASS will not work properly.

3.2 Activating SAX & BRASS

When installation is finished, start the SERVICE CENTER that was installed with KORE 2/KORE PLAYER. It will connect your computer to the Internet and activate your SAX & BRASS installation. In order to activate your copy of SAX & BRASS,

! Activation of KORE SOUNDPACKS is optional. However, it will give you access to free updates.

you have to perform the following steps within the SERVICE CENTER:Log in: Enter your NATIVE INSTRUMENTS user account name and password on the initial page. This is the same account information you used in the NATIVE INSTRUMENTS Online Shop, where you bought your KORE SOUNDPACK, and for other NATIVE INSTRUMENTS product activations.

Select products: The Service Center detects all products that have not yet been activated and lists them. You can activate multiple products at once — for example, KORE 2/KORE PLAYER and your KORE SOUNDPACK, or several KORE SOUNDPACKS.

1. Activate: After proceeding to the next page, the Service Center connects to the NATIVE INSTRUMENTS server and activates your products.
2. Download updates: When the server has confirmed the activation, the Service Center automatically displays the Update Manager with a list of all available updates for your installed products. Please make sure that you always use the latest version of your NATIVE INSTRUMENTS products to ensure proper functioning.

Downloading updates is optional. After activation is complete, you can always quit the Service Center.

Now, you are ready to use SAX & BRASS. Please start KORE 2/KORE PLAYER in the standalone mode. This will trigger the database update process automatically and integrate the new KoreSounds into KORE 2/KORE PLAYER's database. The next chapter will explain how to use the new sounds in KORE 2/KORE PLAYER.

! If your computer is not connected to the Internet, please consult the separate Setup Guide included in your KORE 2/ KORE PLAYER package. It explains the Offline Activation procedure and contains detailed information about using the SERVICE CENTER. This is also a reference if you experience problems with the activation process. As a first step (if your KORE SOUNDPACK should not be listed in the SERVICE CENTER, for instance), please download the latest version of the SERVICE CENTER from the NATIVE INSTRUMENTS website and install it on your offline computer.

4 How to use SAX & BRASS

The following sections will give you a brief overview over some basic operations: you will learn how to search for sounds you have in mind and how to load and play KoreSounds. For details about these topics please read the KORE 2/KORE PLAYER manual.

4.1 Finding a KoreSound

All SAX & BRASS KoreSounds are directly integrated into KORE 2's/KORE PLAYER's database. They will show up in the Browser's Search Results List alongside all the other sounds that match your specific search criteria — for example, a combination of Attributes. To restrict your search results to your specific pack's sounds, select the desired pack in the SOUNDPACK column of the Attributes List. The Search Results List shows the entire content of this particular pack.

There is another way to restrict your search results to your specific pack's sounds: simply enter the KORE SOUNDPACK's name into the QUICK SEARCH FIELD of the Browser, or even just a part of the name — for example, "best sax & brass". The corresponding KoreSounds automatically appear in the Search Results List.

If you don't want to limit the results to this KORE SOUNDPACK but do want to have the display grouped by SOUNDPACKS, you can show the bank name within the Search Results List and sort the list according to this entry. To do so, right-click the Search Results List's header row and activate the *Bank* entry in the upcoming context menu. This will show each KoreSound's bank name in a new column of the Search Results List. Now click the BANK column's header to sort the list according to this specification. This will group the results.

! KORE 2 users: if the Soundpack column is not visible in the Attributes List, right-click on the Attributes List header and select the Soundpack entry in the upcoming context menu.

4.2 Loading the KoreSound

4.2.1 Loading the KoreSound in KORE PLAYER

After you have located your KoreSound, load it by double-clicking its Search Results List entry. Alternatively, drag it onto KORE PLAYER's Global Controller. Both actions replace the currently loaded KoreSound — if it is the first KoreSound you load after start-up, it will replace an "empty" KoreSound.

When the KoreSound is loaded, its Control Page is mapped onto the Global Controller. This preassigned Control Page gives you access to the KoreSound's most important parameters. The exact buttons and knobs assignments on the Control Page are specific to each KoreSound, as well as the number of Control Pages. With the Global Controller, you also have immediate control of the KoreSound's Variations. Please refer to the KORE PLAYER manual for details about Control Pages and Sound Variations.

If you use KORE PLAYER as a plug-in in a host environment, you can save the positions/states that you set on the eight knobs and eight buttons of the Control Page: saving the host's project saves all settings of all incorporated plug-ins (among others, KORE PLAYER) and thus all changes you made to the loaded KoreSound.

4.2.2 Loading the KoreSound in KORE 2

After you have located your KoreSound, load it by double-clicking its Search Results List entry. Alternatively, drag it onto the KORE 2's Global Controller. Both actions replace the currently focused KoreSound — if it is the first KoreSound you load after start-up, it will replace an "empty" KoreSound. If you want to place the KoreSound into a specific Channel Insert within the Edit Area (instead of loading the KoreSound into the focused one), you can also drag it directly into the Sound Matrix.

When loaded, the KoreSound will automatically be displayed so that its Control Pages are directly mapped onto the Global Controller. If you are using KORE 2. the mapping stored in the Control Pages are ref the KORE 2 Controller. Via its preassigned User Page, you have access to the KoreSound's most important parameters. The exact buttons and knobs assignments on the User Page are specific to each KoreSound. With the Global Controller, you also have immediate control of the KoreSound's Variations. Please refer to the KORE 2/KORE PLAYER manual for details about Control Pages and Sound Variations.

If you have the full version of the Integrated Engine installed (in our case KONTAKT), you can also open the engine itself. Just click the Plug-in Editor Icon within the Global Controller, or double-click the Channel Insert within the Sound Matrix. This will give you full access to all parameters of the KoreSound, exceeding the options in KORE 2's Control Pages. Note, however, that this will change the status of the KoreSound: When you open a KoreSound's plug-in editor once, it will always require the plug-in's full installation and license to be working. (Of course, this does not affect the saved copy of the KoreSound, only the loaded one, which you might want to save later as a different file.) If you do not use the editor throughout your editing process, instead using only the Control Pages and the Sound Variations, the KoreSound will again be loadable without the full license available.

After you have tweaked the KoreSound to your liking, you can save it to the User Sounds content by dragging it back onto the Search Results List — just the opposite of the loading process. Within the Save List, you can edit the KoreSound's name, enter your name as the KoreSound's author and so on. When finished, click the Done Button to save the KoreSound to the database. It is now available for each project you are working on.

Alternatively, the KoreSound and all changes you made are also saved when you store the Performance of KORE 2. However, the KoreSound is not automatically added to the Browser's database. The same happens if you use KORE 2 as a plug-in: Saving the host's project saves all settings of all incorporated plug-ins (like KORE 2) and thus all changes you made to the loaded KoreSound.

If these terms are completely new to you, chapter 3.1 of the KORE 2 manual provide general information, and chapter 3.1.4 covers the Control Page system and Sound Variations.

5 Content Description

The following paragraphs describe the KONTAKT SAX & BRASS content. However, listening to the KoreSounds explains more than mere words. These descriptions will give you a starting point, but you'll probably learn most about this KORE SOUNDPACK by using it!

5.1 The Solo Instruments

The Solo Instruments section features the nine horn instruments from the KONTAKT 3 Library.

5.1.1 Basic Controls

The first user page grants direct access to the most important parameters:

In all KoreSounds of this KORE SOUNDPACK, the Room or Reverb parameter is mapped to the Parameter Knob in the lower left corner and sets the reverb amount of the KORE 2 reverb effect. The Bypass Button disables the effect, thus saving CPU resources. KORE 2 Users can also replace the reverb with any other effect, it is in no way embedded or hidden in the KoreSound.
In the upper right part of you'll find two or three controls controlling volume:

- The KEYS VOL knob controls the volume of the key sounds of the saxophones. Increase the volume to get a more percussive sound. Only the solo saxophones have this control.
- The REL VOL knob control sets the volume of the sound when a note stops. Increasing the release volume will have a somewhat similar effect like adding ambience to the instrument.
- The MAIN VOL knob controls the main volume of the instrument, excluding release and keys sounds. Use this knob if you want to hear only the key sounds of the saxophones for example.

The second user page lets you further refine the instruments according to your needs:

- The PBEND DN and PBEND UP knobs control the pitchbend range of the instrument. Be careful when setting the pitchbend range: while a trombone can bend a note up to a tritone (six semitones), saxophones and trumpets have a much smaller range (the values in all Solo Instruments have already been set to instrument specific values)
- The TUNE knob fine tunes the instrument in a range of ± 99 cent. If set to 0, A3 (MIDI Note 69) will sound at 440 Hz.
- The TRANSPOSE knob transposes incoming MIDI notes in semitones. This is helpful if you play from transposed scores, e.g. if you play a transposed part written for the Alto Saxophone (which is in E flat), you would set this control to - 9.
- The EXP > VOL and VEL > VOL knobs set the amount of the expression to volume and velocity to volume modulation. Expression refers to the knob in the upper left of the first user page (for a complete discussion of Expression, see the

chapter about using wind controllers below). You can adjust the Velocity to Volume modulation to suit your playing style and MIDI keyboard.

- The LEGATO VEL knob controls the velocity compression of legato played notes in percent. "Legato played notes" are all notes, where the duration of the previous played note overlaps with the currently played note. The more you turn this knob to the right, the less difference in velocities you will get from legato played notes in reference to the first (i.e. non legato) note.
  Example: you start a phrase with a velocity of 120, then you play a second note in legato fashion with a velocity of 30. If LEGATO VEL is set to 50%, this second note will have a velocity of 75, since the difference between 120 and 30 is 90, and 50% thereof is 45 which is added to the played velocity of 30.
- This control can be extremely useful when performing legato phrases with the Solo Instruments, since a horn player would not change the dynamic of individual notes in a slurred passage as drastically as a piano player for example. Remember: the Legato Vel knob only affects legato-played notes!

5.1.2 Using Wind Controllers to play the Solo Instruments

The Solo Instruments of the KONTAKT SAX & BRASS KORE SOUNDPACK are perfect to be used with wind controllers for greater expression. Not only wind controllers like the AKAI EWI or the Yamaha WX series can be used, but also breath controller like the Yamaha BC3A.
The last sound variation (letter "H") is preconfigured for a usage with wind controllers. In order to work, the MIDI CC number of the breath amount of the wind controller must be the same as the MIDI CC number which is used to control the EXPRESSION knob:

As a default, MIDI CC number 2 is set to control the EXPRESSION knob of all Solo Instrument, but of course you could also set this to any other value, like 1 if you want to control expression with your Mod Wheel.
Also make sure that the LEGATO button is turned on to provide an authentic sounding legato transition between notes. If the dynamic range is too large or too small for your taste or style of playing, adjust the EXP > VOL knob of the second user page. Also, tryout the LEGATO VEL knob explained above.

5.1.3 Constrain to Scale and Harmonization

There are three additional controls on the first user page: CHORD, KEY and SCALE. KEY and SCALE controls belong to an effect commonly known as “Constrain to Scale”. This effect maps all incoming MIDI notes to a chosen musical scale. So if you set Key to “C” and Scale to “Major”, every “black note” on the keyboard will sound a half step higher, i.e. every note you play will be in the scale of C Major. When SCALE is turned all the way to the left, the effect is bypassed. Please refer to the appendix for a listing of all supplied musical scales.
The “Constrain to Scale” effect probably makes most sense when used with the Harmonization effect, which is controlled with the CHORD knob. The Chord knob harmonizes every played note according to the specified harmonization pattern.
Example: Set the Chord knob to “1-3-6”, Key to “C” and Scale to “Dorian”. Now, every played note will be harmonized with the third and sixth note above the played note of the C Dorian scale, in other words, every played note is a sixth chord in this scale.

5.1.4 Articulations of the Section Instruments

There are three Section Instruments available in this category: Sax Section, Trumpet Section and Trombone Section. These Section Instruments should not be confused with the Big Band Ensemble Sections. The instruments in this category are based on samples of actual section recordings, giving you quick access to a full sound. Four different articulations are available with these instruments:

- Sustained – Key switch C0 (24)
- Short – Key switch Db0 (25)
- Crescendo – Key switch D0 (26)
- Fall – Key switch Eb0 (27)
- You can select the articulation by hitting the respective key switch note, or simply by using the ARTICULATION knob found on the user page:

5.2 The Big Band Ensembles

KONTAKT SAX & BRASS comes with a unique new set of instruments: the Big Band Ensembles. Whereas the other instruments are simply that, single instruments, the Big Band Ensembles represent a whole “orchestra” of up to 13 musicians. However, these ensembles are not just “Multis” with different single instruments loaded, the Big Band Ensembles are truly instruments of its own, i.e. when you load a Big Band Ensemble you have the whole group at your fingertips and can perform it just like you would play a single instrument.

5.2.1 Quick Start (for Experts)

If you're a pro with Big Band arranging and want to get started right away without reading this documentation any further, please read at least the following to avoid any confusion:

- the instrument needs to know the chord in order to harmonize a note, notes played in the Chord Detection Range will be interpreted as Chords
- lead lines can be played from C2 to C6, with up to three splits
- the Arrange Style knob defines the harmonization and orchestration for each split range
- spread voicings always feature an independent lead
- read the rest of the documentation…

5.2.2 A Primer on Big Band Arranging

This chapter provides some background information on Big Bands, especially on arranging for Big Bands.

A Big Band is a jazz ensemble consisting of two main groups:

- a rhythm section: (double) bass, piano, drum (+ guitar)
- a horn section: saxophones, trumpets and trombones

(in case you haven't noticed yet, KONTAKT SAX & BRASS deals with the latter)

The number of horn players can vary, from five (rather considered a "combo") to 13 (see the chapter on the included ensembles below).

It's important to note that the term Big Band does not refer to a specific style of jazz music, although the term is most often associated with the Swing Era. There have been Big Bands in various jazz styles, including:

- Duke Ellington, Count Basie in the 30s and 40s (the Swing Era)
- Thad Jones, Gil Evans in the 50s and 60s
- Bob Mintzer, Toshiko Akiyoshi, Carla Bley from the 70s to present

The arrangement style of the KONTAKT SAX & BRASS BIG BAND Ensembles is based loosely on the music of the 30s and 40s.

A person who writes the actual score for a Big Band is most often referred to as the “Arranger”, as opposed to the “Composer” in classical music. Of course one person can do both, but (at least in the 30s and 40s) the straight forward approach was be to pick a song or “standard” composed by someone else and arrange it. The arranger has a lot of artistic freedom (and thus responsibility), so it’s ok to think of the song/standard to serve as the framework for the arranger.
The point is, the arranger needs a starting point, and this is usually a “lead sheet”, providing a combination of a melody and chords. And this is exactly what you need when performing the Big Band Ensembles, you need to play the melody (usually referred to as the “lead line”) and supply the correct harmonies. If you don’t do that, it simply won’t sound correct. But don’t panic, this will all be explained below.
Arranging a melody usually deals with the following steps:

- analyzing each melody note in the context of the given chord
- writing notes “under” the melody notes, forming a chord consisting of three to five (sometimes even more) notes. Which notes are chosen, depends on the arrangement style (see below)
- orchestrating this chord for the various horn instruments, including octave doublings

5.2.3 A first Test Drive

Enough talking, it’s time you start playing and arranging on your own!

- Load the KoreSound “Big Band Mixed”
- Play a G3 (67) and listen to the chord
- Now, play a Eb1 (39) and play the G3 again. Notice how the voicing has changed.
- Now it’s time to experiment so play notes in the range C-2 to B1 in order to determine the chord, play some melody notes with your right hand and move the Arrangement Style knob…

5.2.4 Arrangement Styles

One of the most important controls is the ARRANGEMENT STYLE knob:

In the above screenshot, the ARRANGEMENT STYLE knob is set to "Close". This term refers to a basic voicing technique. Here's a list of the various voicing techniques used in the Big Band Ensembles as well as the most typical usage scenarios:

- Unison/Octaves: the simplest voicing technique. The melody note is not being harmonized but played with several instruments.
  Usage: statement of the main melody, background, contrapunctal passages. Don't underestimate this arrangement style, after a very densely arranged passage, octaves and/or unisons are a welcomed relief.
- Close/Drop 2/Drop 3/Drop 2 & 4: the melody note is harmonized with three notes in a traditional (i.e. based on thirds) fashion. The term "Drop x" refers to the openness of the chord, with Drop 2 for example, the second note of the chord is "dropped" an octave to create a more open sound.
  Usage: works great on active melody lines
- Fourths: the harmonized chord is based mostly upon the interval of a perfect or augmented fourth, the result in an open and resonant sound.
  Usage: inactive melodies, modal jazz styles (great with the CONSTANT STRUCTURE Control, see below)
- Cluster: the melody note is harmonized using scale notes in the smallest range possible.
  Usage: inactive melodies, and like the fourths great with the CONSTANT STRUCTURE Control

- Spread: this voicing is different from the above, since it always includes the root of a given chord. The notes are evenly spaced from the bass to the melody note.
  Usage: Background for solos, sustained passages, inactive melodies, percussive hits
  Also notice that this voicing techniques features an “Independent Lead”, meaning the first note triggers the chord, however subsequent played legato notes will not trigger the chord again but only play the notes of the lead instrument.

However, the ARRANGEMENT STYLE knob not only defines the type of voicing, it also sets up a specific key range pattern from C2 to C6 with up to three split zones. So for example one arrangement style could have octaves in the lower range and close voicings in the upper range. This is useful since these voicing types have a limited range, most often between one and two octaves. By splitting up the key range from C2 to C6, you have more freedom mixing several voicing types. For example, playing a phrase with close voicings and adding an octave here and there works very nicely.
A detailed list of all Arrangement Styles, describing the voicing types for each of the split zones, is available in the Appendix in chapter 7.2.

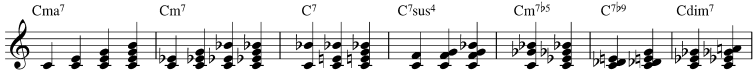
5.2.5 How to determine Chords

Notes played in the Chord Detection Range are not interpreted as melody notes, but are used to determine the chord. The Chord Detection Range is set with the CHORD MIN and CHORD MAX knobs of the first user page:

Here's a list of the available chord types:

- Major 7
- Minor 7
- Dominant 7
- Dominant 7 sus 4
- Half Diminished (Min 7 b5)
- Dominant 7 with flat 9
- Diminished 7

In order to trigger these chord types with the correct root, you need to know which notes to play in the Chord Detection Range:



Most inversions of these chords will also do fine.
If you are working in a sequencer, it would be a good idea to start out with one MIDI track that only contains MIDI notes which are used to determine the chords, thus serving as a "harmonic control track". Once you've created this MIDI track, you're free to improvise lead lines without having to worry about the chord changes.

5.2.6 Additional Features

The Trumpet Mute, Constant Structure, Glissando and FAT button are additional controls available on the first user page:

- Constant Structure: activating this button will “freeze” the next played chord, meaning subsequent played notes will not be harmonized to the given chord but simply will transposed up or down. This is great if you happen to find a voicing by accident that you really like and want to transpose it up or down.
- Glissando: activate the button and play a two notes interval in a legato fashion…! This can’t really be described with words.
- FAT: this activates the Section Samples of the Solo Instruments. The resulting sound may not be considered as authentic in terms of acoustic accuracy, but…well it’s fat, so what.
- Trp Mute: the Trumpet Mute “activates” the cup mute on all trumpets

For KORE 2 users, it is possible to access the Mixer and thus have complete control over the various instruments:

KORE PLAYER does not provide access to its Mixer however, the most important controls are also mapped to the second user page.

Last but not least it's important to discuss the role of the pitch bend wheel in these instruments. The pitchbend wheel does not alter the tuning as with normal synthesizer patches. Instead, it transposes the harmonized chord a half or whole step up or down, depending on the direction and amount of the pitchbend wheel. This gives you more freedom dealing with.

5.2.7 Description of the included Ensembles

There are six different ensembles included:

- Big Band (Large) – a large horn section with five saxophones (2 alto, 2 tenor and 1 bari), four trumpets and four trombones, also referred to as 8+5. This is a fairly often used combination.
- Big Band (Small) – a smaller horn section with four saxes (2 alto, 1 tenor and 1 bari), three trumpets and one trombone. Also referred to as 4+4.
- Big Band Mixed – a typical five horn combination with trumpet, alto sax, tenor sax, trombone and bari sax.
- Big Band Saxes – a five saxophone ensemble with two altos, two tenors and one bari.
- Big Band Trombones – an ensemble with four trombones + one solo trombone
- Big Band Trumpets – an ensemble with four trumpets
- By combining the last three Ensembles, you can set up your own Big Band Ensemble with more possibilities than the "Big Band (Large)" version.

6 Credits

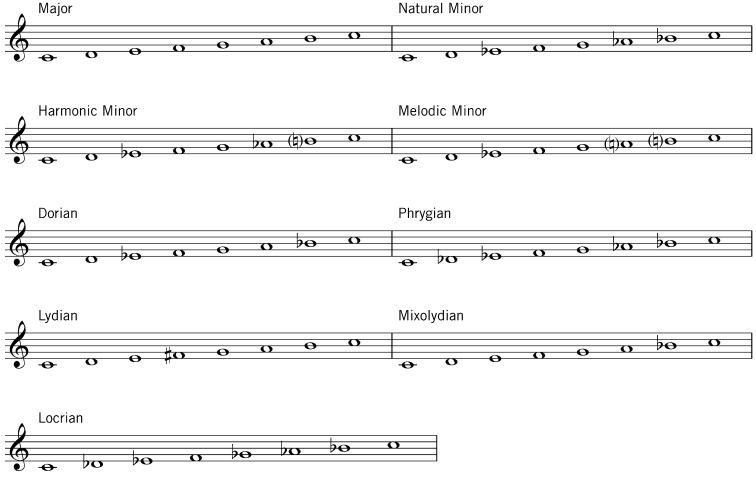
Concept & Specification: Nicki Marinic
Kontakt Script Programming: Nicki Marinic & Josef Natterer
Sound Design: Philipp Hahn, Alex Hofmann, Robert Linke
Documentation: Nicki Marinic
Samples recorded by Chris Hein

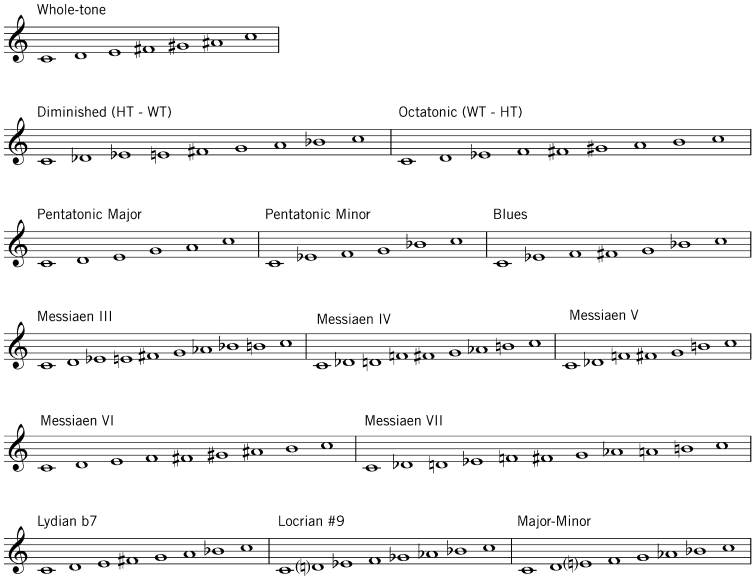
7 Appendix

This Appendix provides additional information and will help you get the most out of the advanced features of KONTAKT Sax & Brass.

7.1 Scale Types

Here's an overview of the scale types used in the "Constrain to Scale" effect of the solo instruments:



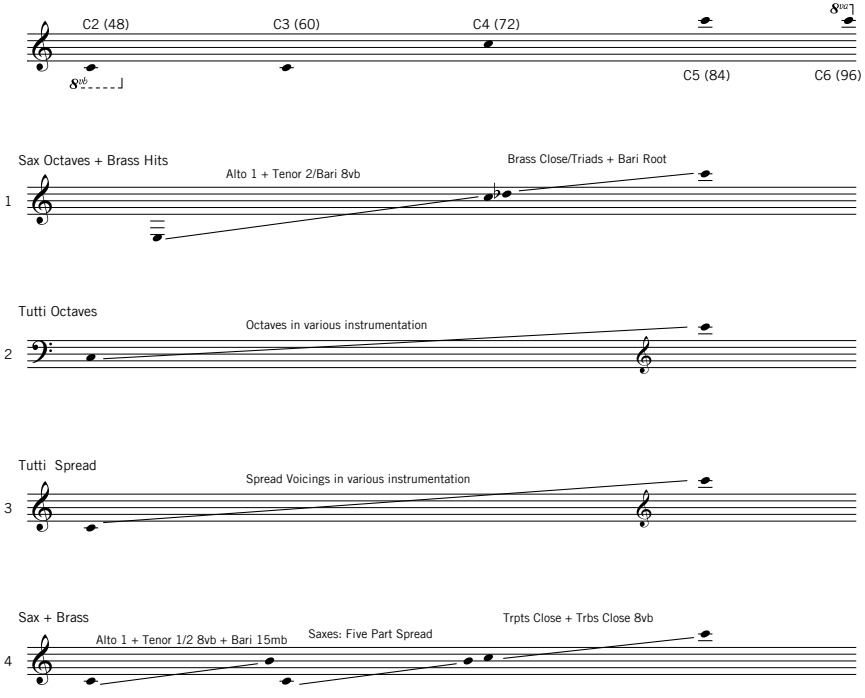

Whole-tone
Diminished (HT - WT)
Octatonic (WT - HT)
Pentatonic Major
Pentatonic Minor
Blues
Messiaen III
Messiaen IV
Messiaen V
Messiaen VI
Messiaen VII
Lydian b7
Locrian #9
Major-Minor

7.2 Arrangement Styles

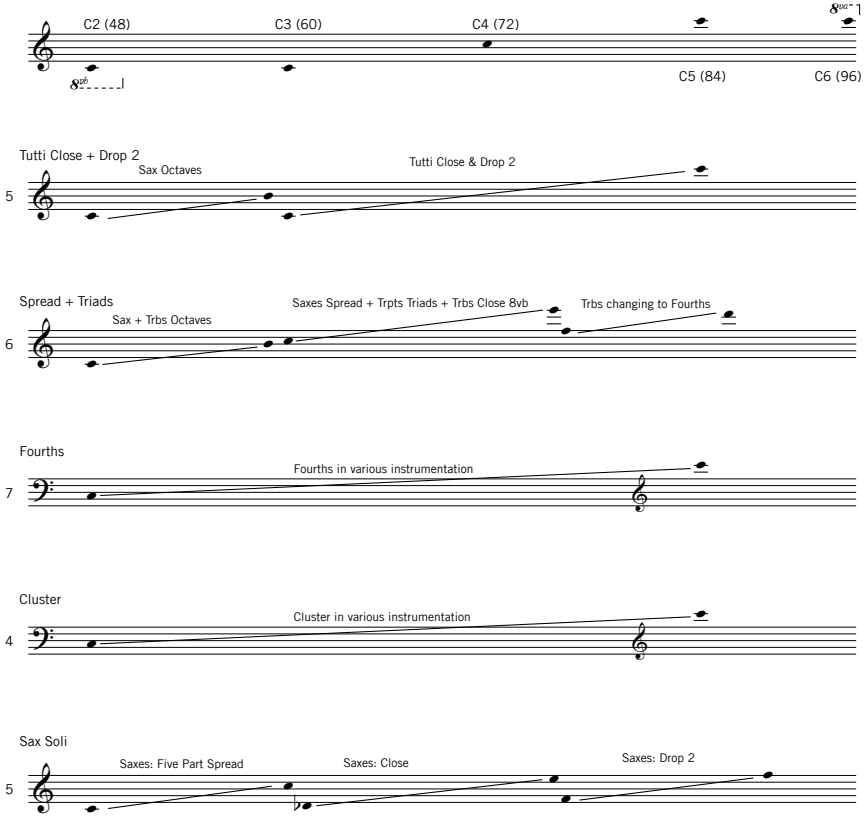
This Appendix section lists all available Arrangement Styles of the six Big Band Ensemble KoreSounds. Most KoreSounds from the KONTAKT Sax & Brass Kore Soundpack offer eight Arrangement Styles, only the Big Band Large KoreSound offers twelve. To select an Arrangement Style, use the knob labeled ARR. STYLE:

The playing range usually starts at C2 and goes up to C6. On each page, you'll find a staff depicting C2, C3, C4, C5 and C6 as a reference. The staves of the Arrangement Styles show the various key ranges, the voicing technique, the instrumentation and the top lead line. The top lead line is always notated in concert, i.e. "as it sounds".

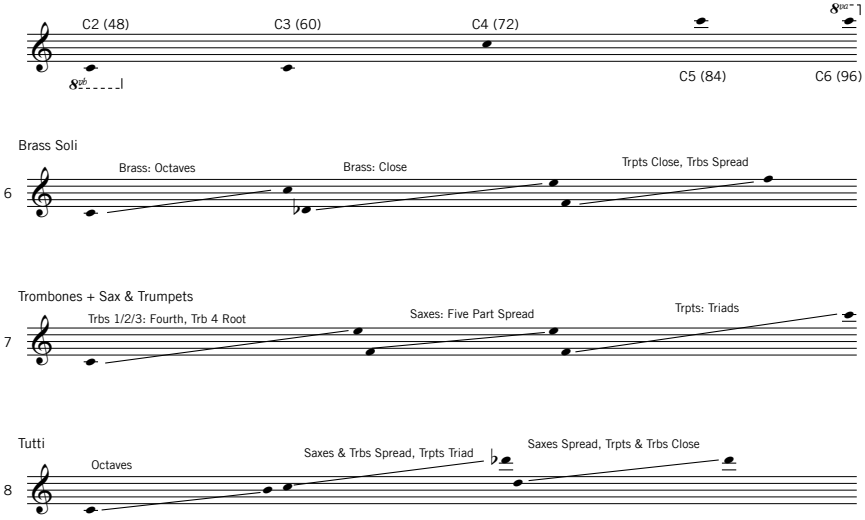
Big Band (Large)



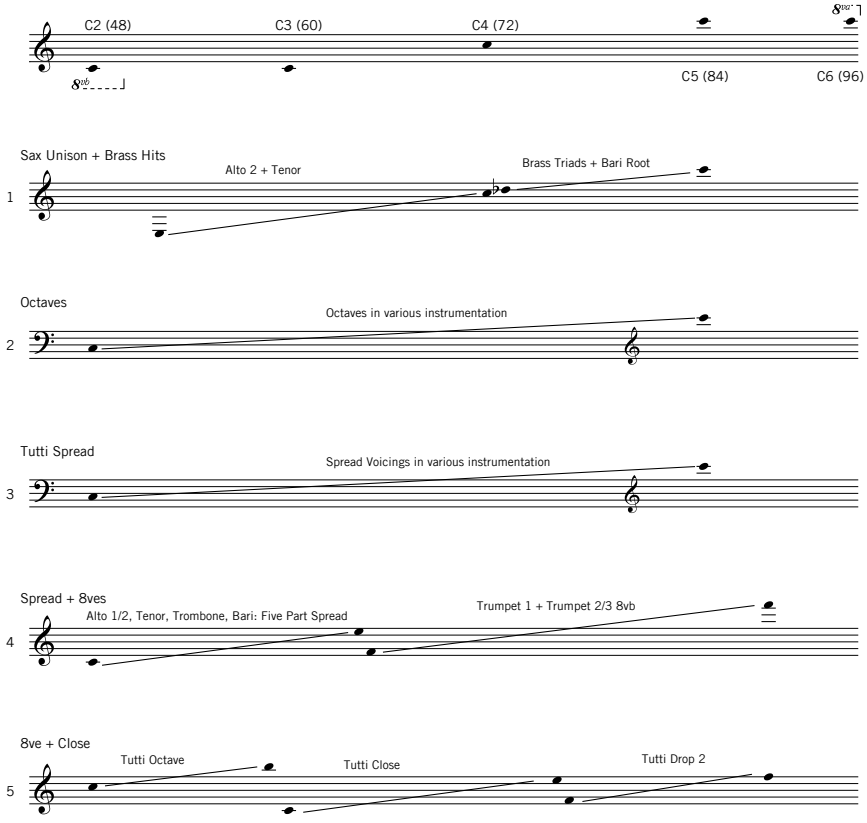
Big Band (Large) continued



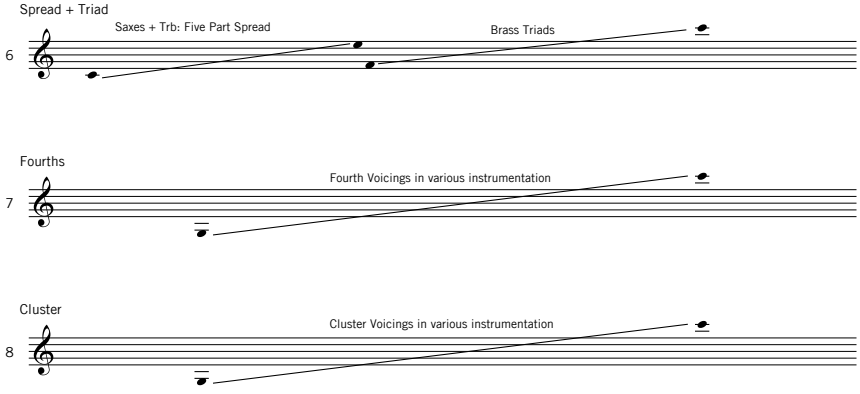
Big Band (Large) continued



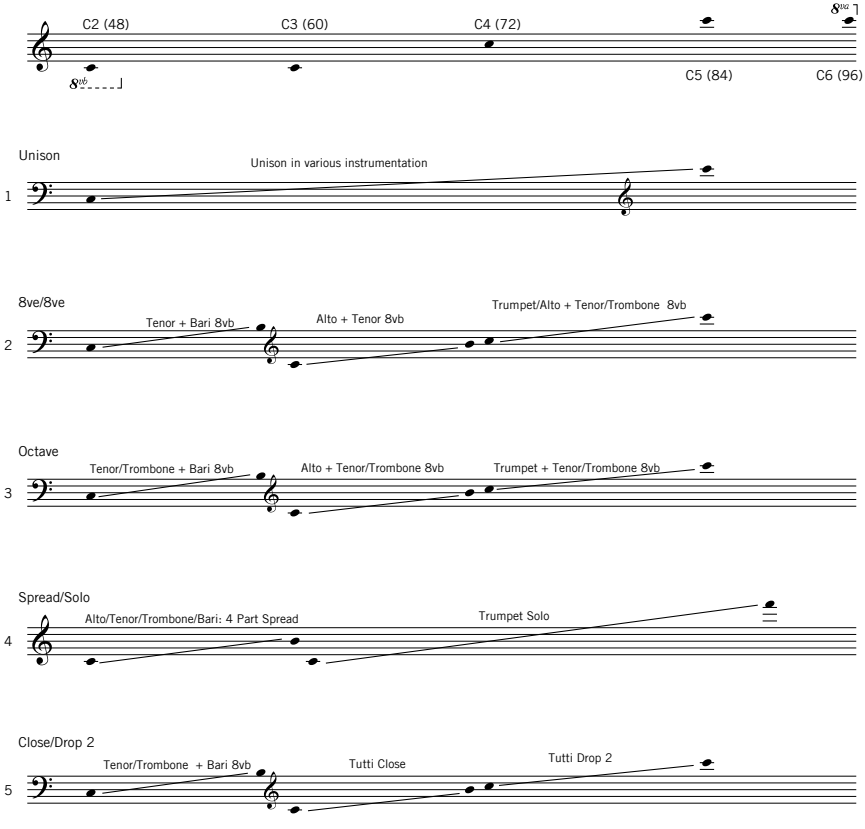
Big Band (Small)



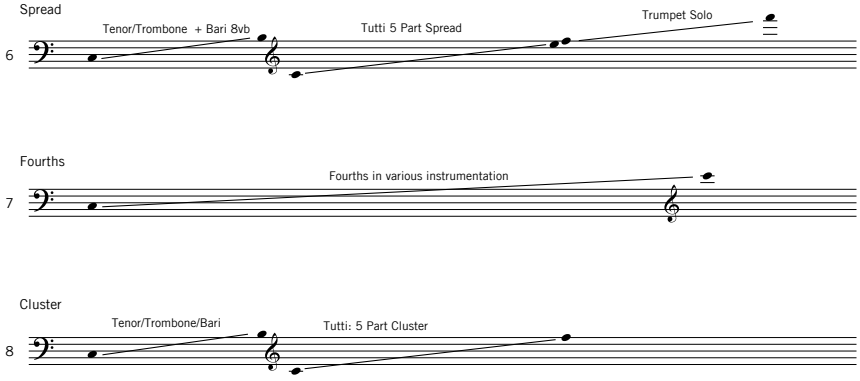
Big Band (Small) continued



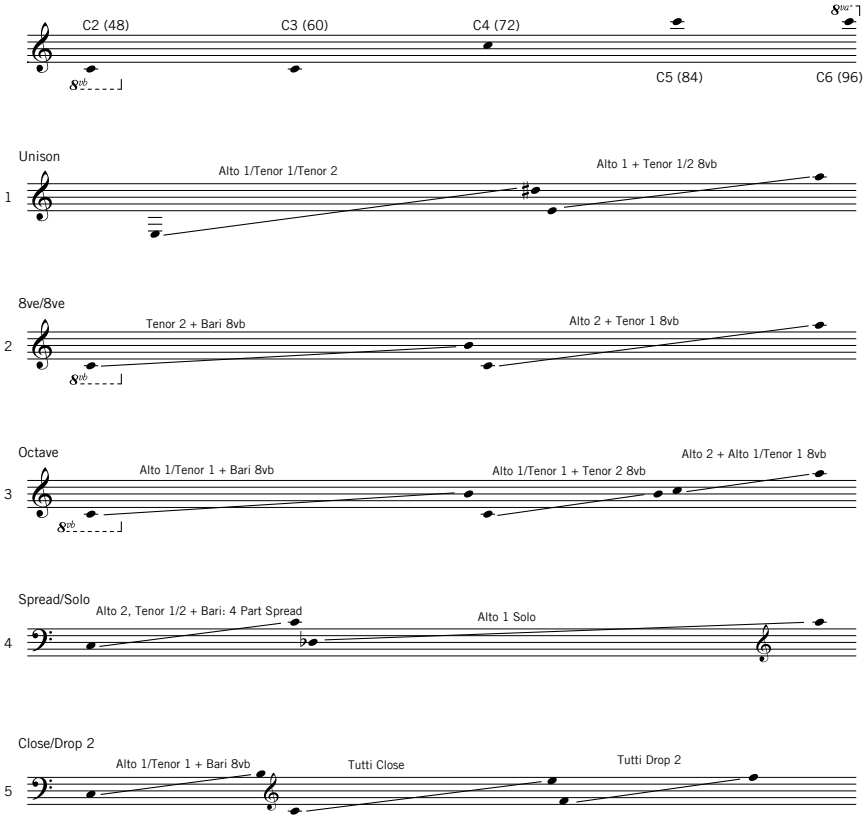
Big Band Mixed



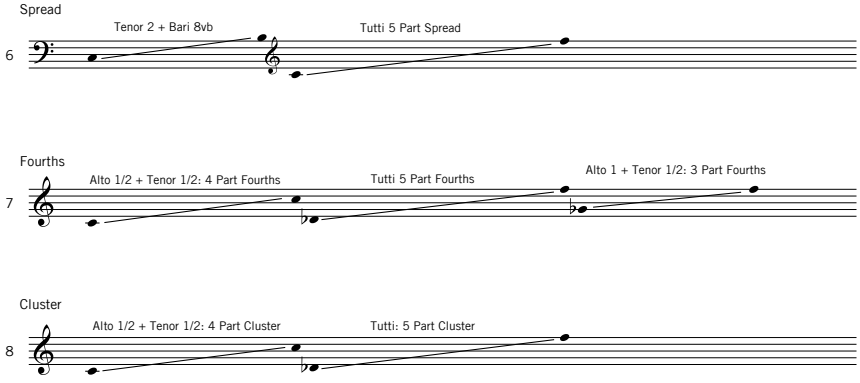
Big Band Mixed continued



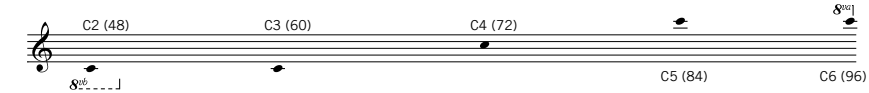
Big Band Saxes

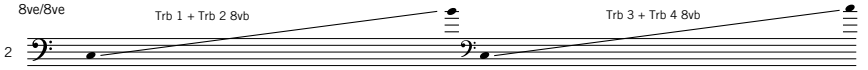


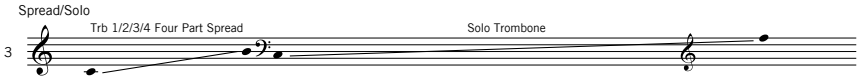
Big Band Saxes continued

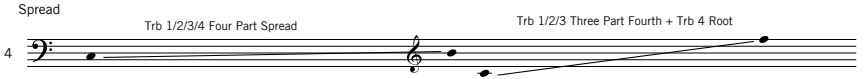


Big Band Trombones

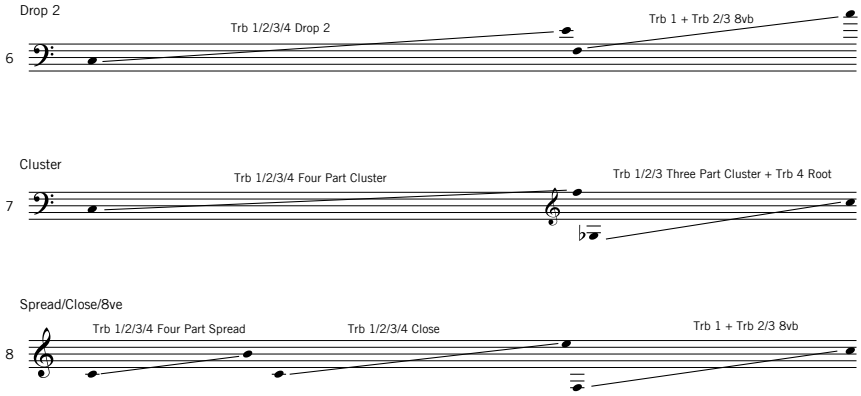




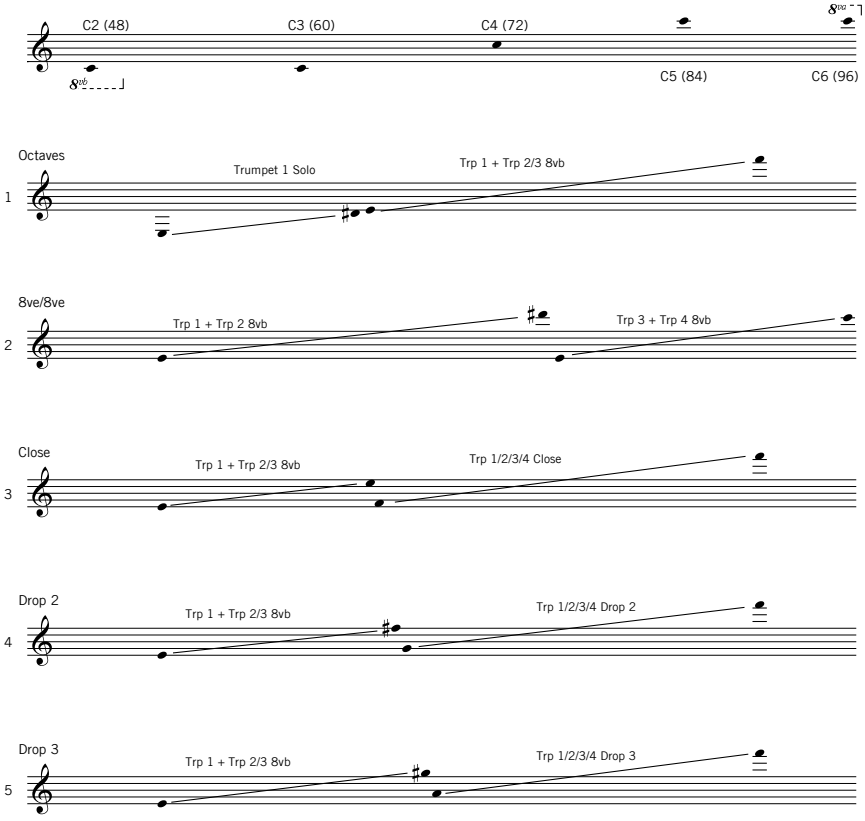
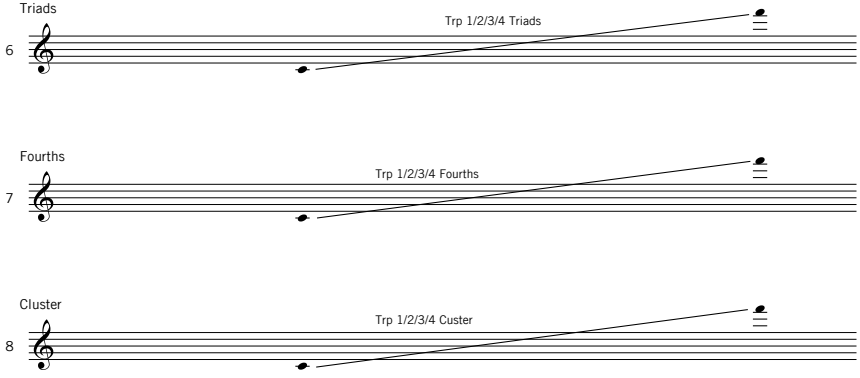




Big Band Trombones continued



Big Band Trumpets



Big Band Trumpets continued