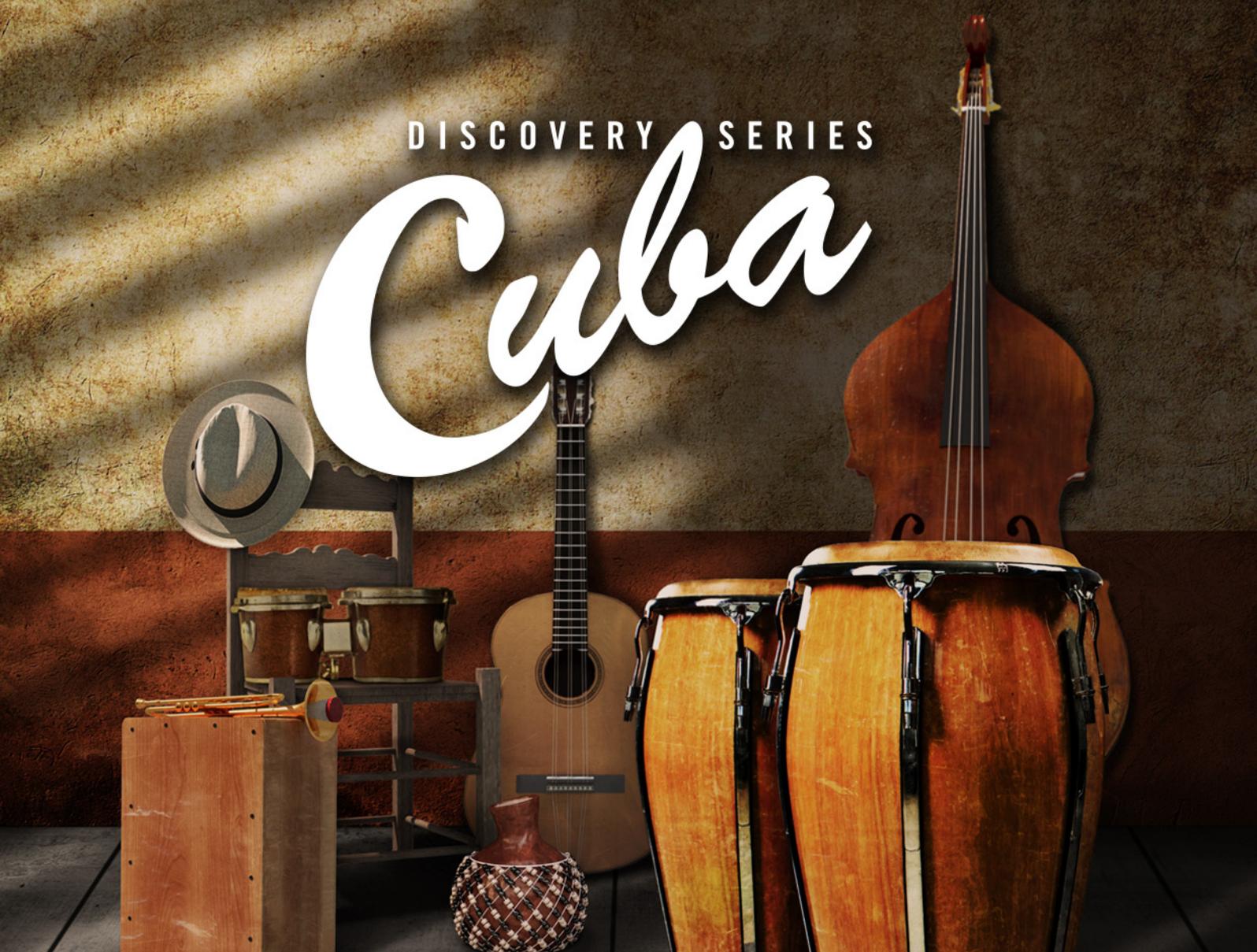
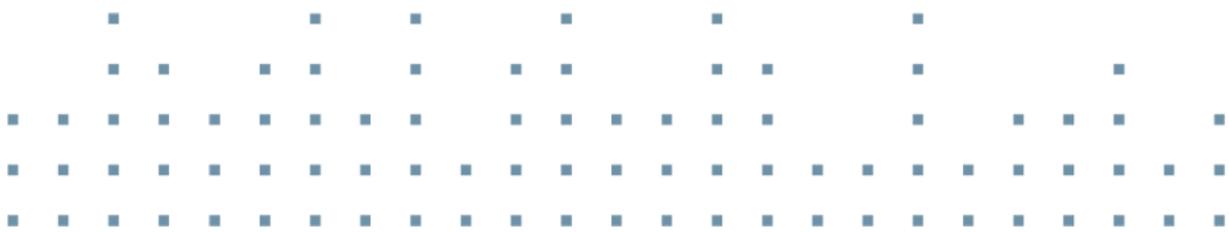


DISCOVERY SERIES

Cuba



Manual



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Document authored by: Adam Hanley

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Germany

Native Instruments GmbH
Schlesische Str. 29-30
D-10997 Berlin
Germany
www.native-instruments.de

USA

Native Instruments North America, Inc.
6725 Sunset Boulevard
5th Floor
Los Angeles, CA 90028
USA
www.native-instruments.com

Japan

Native Instruments KK
YO Building 3F
Jingumae 6-7-15, Shibuya-ku,
Tokyo 150-0001
Japan
www.native-instruments.co.jp



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1 Welcome to **DISCOVERY SERIES: CUBA**

Thank you for purchasing DISCOVERY SERIES: CUBA. On behalf of the Native Instruments team, we hope this new KONTAKT library truly inspires you.

DISCOVERY SERIES: CUBA adds a selection of exclusively sampled percussion and melodic instruments that integrate into the latest versions of KONTAKT 5 or the free KONTAKT PLAYER. These instruments have been carefully crafted to be both authentic and easy to use. Creating the atmosphere of a Cuban musical ensemble is now as easy as it gets, even if you are not deeply familiar with the musical style.

This manual will introduce you to the different instruments that have been sampled for this collection, and explain how to use the KONTAKT instruments. It also contains some basics of Cuban music.

1.1 What is **DISCOVERY SERIES: CUBA**?

Continuing Native Instruments' Discovery Series of sounds from around the world, DISCOVERY SERIES: CUBA is a collection of multi-sampled instruments from the respective region. Based on traditional techniques, this library is designed to add authentic Cuban flavors to your music productions.

The primary goal of the DISCOVERY SERIES: CUBA pattern library is to offer you an incredibly accurate, easy-to-navigate way to find the styles you need, and to show you how the various styles relate to one another in real life. Because there is such a great variety of rhythms within the Afro-Cuban music realm, we have organized them into sub-menus within their respective categories. While you will find some similarities among the styles, you'll notice that each pattern is highly unique in its own way. DISCOVERY SERIES: CUBA's goal is to capture the real essence of each instrument and its grooves. Timing, velocity, and the variety of percussive strokes have all been meticulously programmed to emulate a real-life environment. MIDI files were created without sacrificing the natural timing or cadence that are often disregarded or lost in the digital world. In other words, we avoided that undesirable "mechanical" or stiff sound that you might hear in the super-quantized grooves produced by other sound sources.

The extensive CUBA library includes everything from old-school ballroom styles and highly influential Latin American regional folkloric grooves, to modern Latin jazz and hip-hop mainstream grooves. Each style represents a specific mood or state of mind, whether it's happiness, playfulness, love, excitement, nostalgia, or discomfort and sadness. Listening to some of the Rhumba percussion ensembles within the Afro-Cuban folkloric groups, you may even experience the deepest stages of human spirituality.

Feel free to play around with all these genres and allow your musical tastes to flourish and evolve. Most important, enjoy and have fun *con cancela y con sabor!*

1.2 About the Patterns Included in DISCOVERY SERIES: CUBA

Afro-Cuban music has been passed on through the generations and has had an enormous influence on much of today's music. It is the so-called *clave* that makes Cuban grooves truly unique, with the word *clave* describing both an instrument and rhythmic pattern. Without delving too deeply into the roots and history of this concept, the most important aspect of this core groove is that it is a two-measure phrase cell. Unlike a rhythm that repeats steadily on every measure, such as a typical 8 beat rock groove, this is a two-bar phrase that doesn't resume until the consecutive third measure.

What does this mean? Well, all the musical hybrids that have evolved from this basic cell have an extra measure. This extra "kick" provides a desirable momentum with a constant tension and release that it is not found in a typical one-bar groove. This opens up a world of possibilities!

Although one can find lots of songs conceived in 2-3 *clave* or 3-2 *clave*, most patterns in DISCOVERY SERIES: CUBA have been laid in 2-3 *clave* in order to keep the downbeat solid on the first beat of your phrases. The "2" side provides a more stable downbeat (the "3" side rules more on the upbeats), which is easier for music producers to find ground on bar #1 where the downbeat is and where the beginning of the phrase starts.

When working with Afro-Cuban grooves, make sure not to confuse the "2" side and the "3" side of the *clave*. Remember that the game between the stability of the "2" side and the syncopated and "unstable" character of the "3" side is what is going to make your music groove and stand out from the rest. Switching between *clave* sides within a song is very common,

though. This is commonly attained by adding a strong percussive/melodic break that would force the musical phrase to be conceived on the other side of the clave (without breaking up the clave sequence throught the entire song, of course).

2 The DISCOVERY SERIES: CUBA Library

The DISCOVERY SERIES: CUBA library is split into four sections:

- **Percussion Ensembles:** Collections of percussion instruments, with pre-programmed patterns.
 - **Cajón Ensemble:** An ensemble with five cajón and clave, great for traditional Afro-Cuban and African rhythms. The third cajón (conga cajón) can be substituted with different congas.
 - **Hand Percussion Ensemble:** Various hand percussion instruments arranged in an ensemble to be used in various styles. Also useful if you just want to use a single hand percussion instrument — simply solo the desired track.
 - **Rumba Ensemble:** A typical ensemble for folkloric genres. The third conga also features bass strokes and can be replaced with the conga cajón. Spoons and the cata work nicely as clave replacements here.
 - **Salsa Ensemble:** A typical ensemble for various Afro-Cuban styles.
- **Single Percussion:** Instruments from which you can play a single percussion instrument or instrument set, with patterns and articulations.
 - **Bongos:** A pair of bongos together with the bongo bell. Bongo players usually play the bell in louder sections, keep in mind that a real player of course cannot play the bongos and the bongo bell at the same time.
 - **Cajón:** Various single cajón, useful not just for Afro-Cuban music.
 - **Conga Set:** A set of three different congas, played by one virtual player.
 - **Conga Single:** A single conga with more articulations than the conga set.
 - **Timbales:** A complete timbale set with low and high timbale, two cowbells, a clave block and cymbals.
- **Melodic Ensemble:** A full backing band with a selection of pre-programmed patterns, as well as a lead trumpet that you can play on top.

- **Melodic Instruments:** Instruments from which you can play a single melodic instrument. Most of the instruments also have patterns included, with the exception of the trumpet that is included as a simple instrument without patterns and clave.

2.1 Included Instruments

Main Percussion

- **Clave:** Literally means “key” (as in the key to a puzzle). The Claves are two small wooden sticks that are hit together to keep the rhythm of the music. There is also included a **Clave Block**, which is similar to a woodblock.
- **Bongos:** A pair of small single-skin hand drums. The pair consists of one larger drum, macho (male), and one smaller drum, hembra (female). The Bongo set also includes a cowbell.
- **Cajón:** A box shaped instrument that the player usually sits on. Different sounds are produced depending how and where it is hit. Some cajón include rattles to produce snare-like buzzing.
- **Conga:** A large single-skin hand drums, usually played in a set of three.
- **Timbales:** A shallow, single-skin drums made from metal and played with a stick. The timbales set also includes two cowbells and a clave block.

Other Percussion

- **Maracas:** Small, hand-held shakers.
- **Guiro:** A hollow gourd with ridges, which can be played by scraping or hitting it with a stick.
- **Shekere:** A hollow gourd covered in a net of beads. It can be hit or shaken to produce different sounds.

Melodic Instruments

- **Bass:** DISCOVERY SERIES: CUBA includes both an upright and an electric bass.

- **Piano:** An acoustic piano. DISCOVERY SERIES: CUBA includes both an upright and a grand piano.
- **Tres:** Similar to an acoustic guitar, except that the 6 strings are paired. The 3rd pair can be tuned in unison or as octaves; the other pairs are tuned in unison.
- **Trumpet:** A brass trumpet, played with a mute.

3 Using the Instruments

Although the exact features of the included instruments differ, there are many common elements that will be found in most, if not all, of the instruments. As such the controls of the instruments will be covered as one, with exceptions being pointed out along the way.

Basic Navigation

All instruments contain two control pages, which are accessible from the tabs at the bottom of the instruments interface:

- **Instrument/Ensemble:** Contains the instrument options, a key-map, and the pattern controls. The name of this page will depend on the loaded instrument.
 - **Mixer:** contains the mixer controls and effects.
- To open a control page, click on the respective tab.

3.1 Presets

There are two preset areas at the top of the instrument. These areas are found on both control pages.



The preset areas

- **MIXER:** For loading and saving *mixer presets*, including level and effects settings.
- **INSTRUMENT/ENSEMBLE:** For loading and saving *instrument settings*.

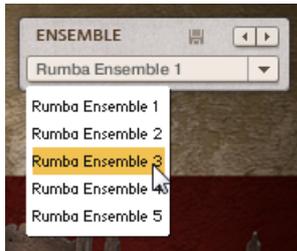


Not all instruments will include the instrument preset system. If this is the case, then the control set will be greyed out and disabled.

Loading and Browsing Presets

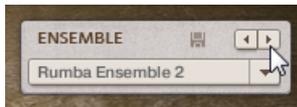
There are two ways to load a preset. Either:

- ▶ Select a preset from the main drop-down menu.



Or:

- ▶ Cycle through the presets using the left and right arrows at the top right of the preset window.

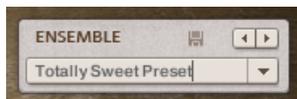


Saving a Preset

In order to save a preset, you must be on the respective page; for example: to save a Mixer preset, you need to be on the Mixer page.

To save a preset:

1. Enter a preset name by selecting the text in the preset menu and typing the name you want.



2. Press the [Enter] or [Return] key on your computer keyboard to confirm the name.
3. Click the save button (disk icon) above the preset menu.



→ The preset is saved and available for loading.



It is possible to overwrite a user preset by not changing the preset name before you click on the save button.



It is not possible to overwrite factory presets. If you click the save button before entering a new name, a new user preset will be created with the same name as the factory preset.

Deleting a Preset

To delete a preset:

1. Select the preset you wish to delete from the preset menu.
2. Click on the icon of a circle with a line through it.



→ The preset will be permanently removed from the preset menu.



It is not possible to delete factory presets.

3.2 Instrument/Ensemble Page

When you first open an instrument, it will display the Instrument/Ensemble page. The appearance of this page will depend on which instrument you have loaded, but the layout is standardized across the whole library.



The Ensemble Page of the Rumba Ensemble

There are four main areas to this page:

- **Presets:** These are the two windows to the left and right of the DISCOVERY SERIES: CUBA logo, for controlling mixer and instrument presets.
- **Instruments:** The main central area of this page will be a picture of the instrument or instruments included in the KONTAKT Instrument (*.nki). Most included instruments have a few control options, which are opened by clicking on the instrument's picture.

- **Key-map:** Most instruments will display a key-map, showing the function of the different areas of the keyboard.
- **Pattern:** The lower area contains the pattern controls, where you can control, edit and load patterns for playback. This area is very complex and so will be covered in its own section.
- We will now look at these different sections in more detail.

3.2.1 Instrument Settings

Every instrument included in a KONTAKT Instrument (*.nki) is represented by a picture. This is both for illustrative purposes, to give you a clear idea of what kind of instrument you are playing, and also to give you access to instrument settings.

► To open the instrument settings click on the respective instrument.

→ This will open the instrument settings area.

The instrument settings window can contain up to three controls.



The instrument settings of a Conga, showing all three possible controls

- **Instrument:** Use this menu to select an instrument of the same type. For example, in the piano instrument you can select either a *Grand Piano* or an *Upright Piano*.

- **Tune:** Controls the tuning of the instrument (only available in percussion instruments).
- **Tap Vol:** For any hand percussion instrument, the player will often lightly tap a constant rhythm between hits. This knob controls the intensity of these taps. The taps can be heard when playing back a pattern.



Note that these controls may not be available on all instruments.

To close the instrument settings:

- ▶ Click on the X to the top right of the instrument settings window.

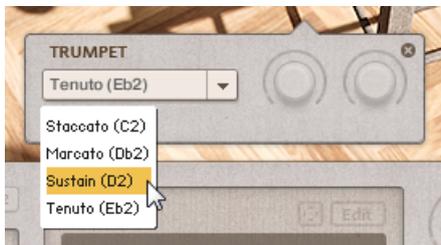


Alternatively:

- ▶ Click on the instrument picture.

Trumpet Articulations

The trumpet instrument settings are slightly different from the other instruments in this library. There is only one trumpet instrument, but the **Instrument** menu can be used to select different articulations.



The Four Trumpet Articulations

These articulations are also assigned to key-switches. They are:

- **C2:** Staccato (short)

- **Db2:** Marcato (very short)
- **D2:** Sustain
- **Eb2:** Tenuto (slowly fading with a slight vibrato)

3.2.2 Key-map

Below the instrument picture, you will often find an illustration of the keyboard with the different sections labeled according to their function.



The Key-map of the Rumba Ensemble

In some cases the Key-map will have a small button with a question mark (?) just to the right of the keyboard. Clicking on this will toggle open or close a window that will display the exact function of the key you have just played.



The Key-map with the Info Window open

3.3 Mixer Page

The Mixer page is where you can mix the different instruments included in a KONTAKT Instrument (*.nki), to get the exact balance and sound you want.

Although the contents of the mixer will differ between KONTAKT Instruments, the features and functions are always the same.



The Mixer page

3.3.1 Instrument Channels

On the left side of the mixer you will have up to six instrument channels.



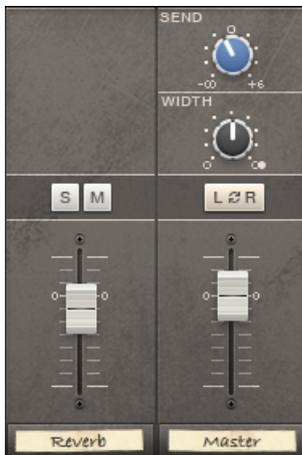
The instrument channels

The controls for each of these are as follows:

- **SEND:** Controls the auxiliary send level to the reverb effect.
- **PAN:** Controls the instruments position in the stereo field.
- **S (Solo):** Mutes all the other channels that do not have solo active so that you can hear only a specific selection of instruments.
- **M (Mute):** Mutes the channel so no audio can be heard.
- **Level fader:** Controls the output level.
- **Channel Select:** The label with the instrument name on it at the bottom of the instrument channel. Click this label to display additional options and effects for the channel at the bottom of the mixer.

3.3.2 Master Channels

On the right side of the mixer are the controls for the **Reverb** channel and the **Master** output.



The Reverb and Master channels

The **Reverb** channel lacks the **SEND** or **PAN** controls of the instrument channels, but works in the same way in every other regard.

The **Master** channel is slightly different:

- In place of the **PAN** control is a **WIDTH** control: this controls the stereo width of the Master channel, i.e. how far to the left or right an instrument can be panned.
- In place of the Solo and Mute buttons is a stereo field inverter. This switches the left and right channels, effectively changing the listener position.

3.3.3 Effects and Options

The area at the bottom of the mixer is where you will find effect controls and additional options. The contents will change depending on the channel selection.

EQ

All channels except the Reverb channel feature a fixed four-band EQ.



The EQ Controls

The EQ allows you to alter the tonality of a sound, in order to either make a mix sound better, or as a special effect.

The controls are as follows:

- **LOW:** Controls the gain of the low frequency shelf. This can also be considered as a bass level control.
- **LOMID:** Controls the gain of the low-mid band. This alters the level of the frequencies around 700Hz.
- **MID:** Controls the gain of the mid band. This alters the level of the frequencies around 2kHz.
- **HIGH:** Controls the gain of the high frequency shelf. This can also be considered as a treble level control.

Instrument Effects and Options

The instrument channels have three additional controls to the right of the EQ controls.



The Instrument Effects and Options

The functions of these controls are as follows:

- **WIDTH:** Controls the stereo width of the channel. Some instrument channels will have been recorded in stereo with two (or more) microphones. This control sets how far apart the left and right channels are.

- **DRIVE:** Controls the saturation amount. Mimicking the sound of an instrument being recorded with too much gain, over-driving the circuitry to produce extra harmonics.
- **SELECT OUTPUT:** If your KONTAKT instance has multiple outputs set up, or if you want an instrument to bypass the Master channel, you can use this menu to select an output destination for the channel.

Master Effects



The Master Effects Controls

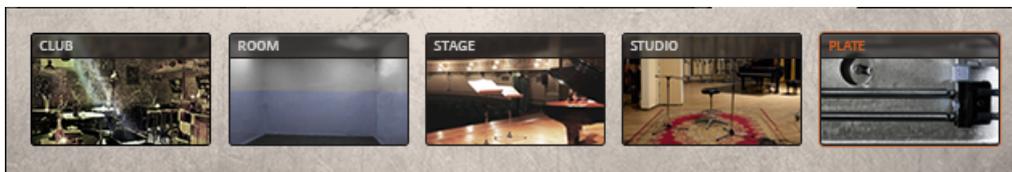
The Master channel has two effect controls to the right of the EQ controls:

- **COMP:** Is a macro control for a high quality compression effect. It controls the input and output levels of the compressor. In practice, this control alters the dynamics of the master channel, making it punchier.
- **TAPE:** Controls the input gain of the Tape Saturator effect, which models the characteristic distortion of recording to tape.

Reverb Controls

The Reverb channel is a convolution based reverb effect. It accurately simulates real spaces (or equipment) by using an impulse response sample, which is kind of like a sonic fingerprint.

For the DISCOVERY SERIES: CUBA library there are five different spaces to select from, each one represented by an image.



The available reverb types

- ▶ To select a reverb type, click on the respective image.



Since the Reverb channel is an effect, it has no other effect controls or options.

3.4 Patterns

Musical authenticity is not based solely on the sound of an instrument, but also on the way it is played. As such, DISCOVERY SERIES: CUBA comes with a built-in pattern sequencer, and a collection of authentic preset patterns to get you started.

3.4.1 Selecting and Triggering Patterns

In a single KONTAKT Instrument (*.nki) you can hold up to 12 patterns. These are assigned to MIDI keys C1 to B1. A pattern can be selected by one of two ways:

- ▶ Press the pattern's respective MIDI key, or
- ▶ browse through the patterns using the left and right arrows beside the pattern name on the interface.

There are two main ways to trigger a pattern, selectable from the [Trigger](#) control:

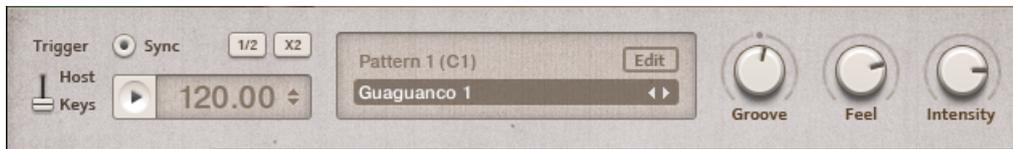
- **Host:** The pattern will start playback when the host clock starts running (for example, when you press play in your DAW).
- **Keys:** The pattern will start playing when you press one of the pattern keys.



It is also possible to trigger playback by clicking on the Play button in the pattern controls (see [↑3.4.2, Main Pattern Controls](#)).

3.4.2 Main Pattern Controls

The main Pattern controls are located at the bottom of the main Instrument/Ensemble page.



The main Pattern controls

The controls are the same for all instruments, with only two exceptions:

- The Trumpet, being a lead melodic instrument, has no Pattern player.
- The Melodic Ensemble has some additional functionality, which we will look at later.

Transport Controls

To the left are the playback (or transport) controls:

- **Trigger:** As described in the last section, this control selects how the patterns should be triggered: by the **Host**, or by (MIDI) **Keys**.
- **Sync:** Selects whether or not the pattern should be synchronized to the host tempo. When the light is glowing, the pattern will play in sync with the host.
- **Play:** Starts/stops pattern playback.
- **Tempo:** The numeric readout beside the play button displays the current playback tempo. If **Sync** is enabled, this area will not be interactive. If **Sync** is disabled, then you can use this area to define the playback tempo, either by clicking and dragging on the numbers, or by using the up and down arrows.
- **1/2:** When active, the pattern will play back at half the speed.
- **X2:** When active, the pattern will play back at double speed.



It is not possible to have 1/2 and X2 active at the same time.

Pattern Controls

The central window shows the currently selected pattern. There are also a few controls in this area:

- **Edit:** Opens the pattern editor.

- **Pattern Name:** Displays the name of the currently loaded pattern. It is possible to re-name the pattern from here, which is especially useful if you are creating a pattern from scratch.
- **Pattern Browsing Arrows:** These are located beside the pattern name. Click on them to cycle through the patterns loaded into the 12 pattern slots.

Performance Controls

Because the included patterns are not based on loops, you can make significant changes to the playing style. Three controls affect the performance of the pattern.

- **Groove:** Controls the amount of deviation from the beat as defined in the Pattern editor. Each instrument can have its own groove style.
- **Feel:** Applies intelligent randomization to the playing velocity and timing to give a more human feel. Turn all the way to the left to give a precise performance, or turn it to the right to increase the looseness of the playing.
- **Intensity:** Controls the main velocity of the selected pattern.

3.4.3 The Pattern Editor – Percussive Instruments

Clicking on the [Edit](#) button in the pattern control area will open the Pattern Editor window.

The Pattern Editor will display the currently selected pattern in up to five tracks.



The Pattern Editor of the Rumba Ensemble

For percussive instruments, the different articulations are represented as different symbols. These symbols have different meanings for different percussion. For a comprehensive list of the symbols, please see chapter [14](#), [Appendix: List of Percussion Symbols](#).

Timing Controls

At the top of the Pattern Editor window are the timing controls:

- **Clave:** The clave (meaning key) is the backbone of Afro-Cuban music. The patterns are generally standardized to have two accents in the first half of a bar and three in the second half, or vice versa. This control effectively swaps the two halves of the pattern.
- **Time:** There are three timing options available (from left to right):
 - **Cut time:** Each beat is divided into four steps.
 - **Common time:** Each beat is divided into two steps.
 - **6/8 time:** Each beat is divided into three steps.

Instrument Tracks

Below the timing controls are the instrument tracks, of which there can be up to five.

Each track has a Solo (S) and Mute (M) button, which act similarly to the solo and mute buttons of the mixer, but these control the pattern playback rather than the output volume.

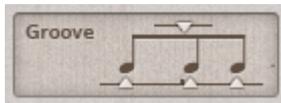
As mentioned before, each articulation of an instrument is represented as a symbol. The following is a list of how to control the articulation on a given step:

- Clicking on a step in the sequencer will cycle through the available articulations.
- A small dot means there is no hit on that step.
- Holding the [Alt] key while clicking on a step will add an accent to the hit.
- Holding the [Shift] key while clicking will toggle the step on or off. The *on* state will be whichever articulation was last selected.

The Groove Editor

Below the instrument tracks are four different control areas. The first of these is the Groove Editor (labeled **Groove**), which will initially be displaying the command **Select Instrument**.

- ▶ To open the Groove controls for an instrument, click on the instrument's name in the instrument tracks.



The Groove Editor

The Groove Editor allows you to move where the player places a beat relative to the exact beat grid. Generally some musical styles move the beats off the exact grid, playing some parts late and/or some parts early, depending on the mood of the song. For example, in the screenshot above, the middle beat will always be played a little late, giving the pattern a slightly more relaxed feel.

- ▶ To move a beat position, click and drag the small arrow below the note.
- ▶ To move the entire groove later or earlier, click and drag the arrow above the group of notes.



Each player can have their own groove.

Edit Pattern... Menu



The Edit Pattern... menu

Beside the Groove Editor is the [Edit Pattern...](#) menu. The menu has four to six entries:

- *Copy Pattern*: Copies the current pattern to temporary memory, so that you may paste it into another pattern slot.
- *Paste Pattern*: This entry is only visible if you have copied a pattern. This command pastes the copied pattern into the currently selected pattern slot.
- *Clear Pattern*: Removes all articulations from the pattern, but keeps the timing settings.
- *Copy Page*: Copies the currently visible section of a pattern in the Pattern Editor (Page) to temporary memory, so that you may paste it into another pattern slot.

- *Paste Page*: This entry is only visible if you have copied a Page. This command pastes the copied section of a pattern into the currently selected pattern slot.
- *Clear Page*: Removes all articulations from the currently visible section of a pattern in the Pattern Editor, but keeps the timing settings.

Pages

A Page is the section of a pattern that is currently visible in the Pattern Editor. Because a whole pattern could be too long to display all at once, some patterns are split into Pages so that they can be more easily read and edited. A pattern can have up to four Pages.

The Copy, Paste, and Clear commands function in the same way as they do for patterns, but affect individual Pages rather than the whole pattern.

Page Editor

Beside the [Edit Pattern...](#) menu is the Page Editor.



The Page Editor

Use the slider at the top of the Page Editor to define the number of Pages in a pattern, and thus the pattern length:

- ▶ Click and drag the arrow to increase or decrease the number of Pages.



Inactive pages will be greyed out.

The Pages are represented by four buttons:

- ▶ Click on a button to highlight the Page and bring that section of the pattern into the Pattern Editor.

The lights above the buttons show the playback position.

- ▶ To select whether or not the pages will follow the playback position, click the arrow button (that looks a little like a play button) to the right of the Page Editor. Activating this means that the selected Page is also the Page being played back.

Pattern Browser

- ▶ To open the Pattern Browser, click on the [Browser](#) button at the bottom left of the Pattern Editor.



The Pattern Browser

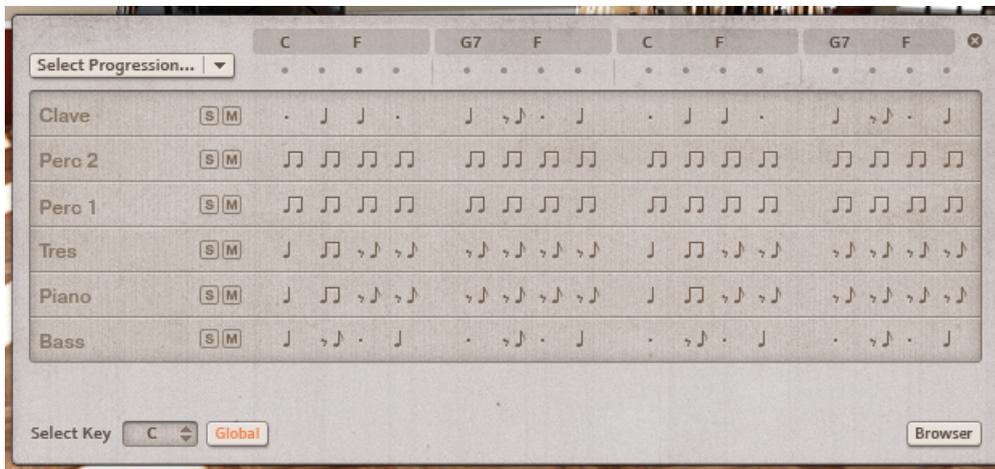
The Pattern Browser allows you to browse through pre-programmed patterns.

The patterns are grouped into folders by style. These folders are displayed on the left side of the browser.

- ▶ To display a folder's content in the right side of the browser, click on the folder.
- ▶ To load a pattern into the current pattern slot, double-click on the name of the pattern you wish to load.
- ▶ To close the Pattern Browser, click on the [Browser](#) button again.

3.4.4 The Pattern Editor – Melodic Instruments

The Pattern Editor of the melodic instruments has a similar basic layout to the percussion instruments' editor, but with some major functionality differences.



The Pattern Editor of the Melodic Ensemble

The instruments are still laid out as tracks with solo and mute buttons. There is also still a Pattern Browser, which works exactly like the Pattern Browser of the Percussion Instruments.

This is about where the similarities end. The Pattern Editor of the melodic instruments does not have the same depth of editing as the Percussive counterpart, but it is still a very powerful tool.

Editing a Pattern

There is no Page Editor; instead all bars are displayed at once, each divided into four beats. You cannot directly edit the notes of a pattern, but you can deactivate parts of it.

- ▶ To disable or enable a step, click on it.



→ A disabled step will be greyed out.

Keys and Chord Progressions

The musical key of a pattern is set with the [Select Key](#) control at the bottom left of the Pattern Editor. To select a key either...

- ▶ click and drag on the key note display, or
- ▶ click on the up and down arrows to the right of the key note display.



To the right of the [Select Key](#) control is the [Global](#) button.

- With this control active, the selected key will be the same for all loaded patterns.
- With the control deactivated, the key selection is only applied to the current pattern.

The chord progression of a pattern is displayed at the top of the Pattern Editor.

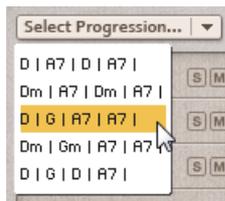


The Chord Progression Display

Each pattern comes with a selection of chord progressions (usually five) that work with the pattern style.

You can select a chord progression by using the [Select Progression...](#) menu.

1. Click on the menu to view the available chord progressions.
2. Select and click on the chord progression you wish to use.



4 Appendix: List of Percussion Symbols

The list below explains the symbols used in the Pattern Editor of the Percussive Instruments.

Symbol	Meaning
	Empty step
	<p>The most basic or neutral stroke</p> <ul style="list-style-type: none"> ▪ Open (Conga, Bongos, Cajón) ▪ Top (Bells) ▪ Normal Hit (Clave) ▪ Long Stroke (Guiro) ▪ Low Woodblock
	<p>A louder or higher sound compared to the the basic stroke</p> <ul style="list-style-type: none"> ▪ Slap (Congas, Bongos) ▪ Center (Bells) ▪ Cascara (Timbales) ▪ Accent (Maracas, Shekere) ▪ High Woodblock
	<p>Bass or special stroke</p> <ul style="list-style-type: none"> ▪ Bass (Congas, Cajón, Shekere) ▪ Rimshot (High Timbale), Cross Stick (Low Timbale) ▪ Rotation (Maracas) ▪ Flam (Woodblock)

Symbol	Meaning
	<p>Indicates direction of movement or part of the hand</p> <ul style="list-style-type: none"> ▪ Heel (Congas) ▪ Up (Maracas) ▪ Down (Guiro) ▪ Front (Shekere)
	<p>Indicates direction of movement or part of the hand</p> <ul style="list-style-type: none"> ▪ Tip (Congas, Bongos) ▪ Down (Maracas) ▪ Guiro (Up) ▪ Back (Shekere)
	<p>Soft sound</p> <ul style="list-style-type: none"> ▪ Muted (Timbales) ▪ Tip (Cajón) ▪ Up Fast (Guiro)
	<p>Roll, usually with the basic sound (exception: the Hembra track on the timbales will produce a cascara roll)</p> <ul style="list-style-type: none"> ▪ In cut time or 6/8 the step is divided in two strokes (32nd notes) ▪ In common time the step is divided in three strokes (16th triplets)

5 Credits

Product Design and Concept: Nicki Marinic

Graphic Design: Kenneth Jensen, Efflam Le Bivic, Gösta Wellmer

KSP and Kontakt Programming: Nicki Marinic

MIDI File Pattern and Pattern Programming; introductory text: Christian Tumalan (www.tumalan-music.com)

West African Drum Patterns: Wolfram Blechner

Documentation: Adam Hanley

Sample Recording: e-instruments