SPOTLIGHT COLLECTION
EAST ASIA

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1. Disclaimer

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Software version: 1.1.2 (03/2024)

2. Welcome to East Asia

East Asia captures the authentic sound of traditional Chinese, Japanese, and Korean instruments, in an intuitive Kontakt instrument for modern productions. Painstakingly recorded from virtuoso performances on location in Seoul, Shenzhen, and Tokyo, the melodic and percussive instruments in East Asia offer a wide range of authentic sounds.

East Asia includes a selection of 14 string and wind instruments, from blown flutes and reed instruments to plucked lutes and hammered dulcimers. A vast bank of customizable phrases allow distinctive parts to be constructed easily, while the instrument's built-in traditional scales and tunings let you quickly create unique melodies with an authentic sound. Choose from 24 percussion instruments that can be free-played individually or as part of bespoke ensembles. Each instrument and ensemble comes with an array of preset grooves which can be further tweaked with intuitive macro controls.

The sounds of East Asia reach a new level of intuitive playability on a Komplete Kontrol keyboard. All presets can be browsed at a glance, with mixer and effect parameters automatically mapped to the control surface.

This manual provides information about the library and a description of all of its functions. We hope that you enjoy using East Asia.
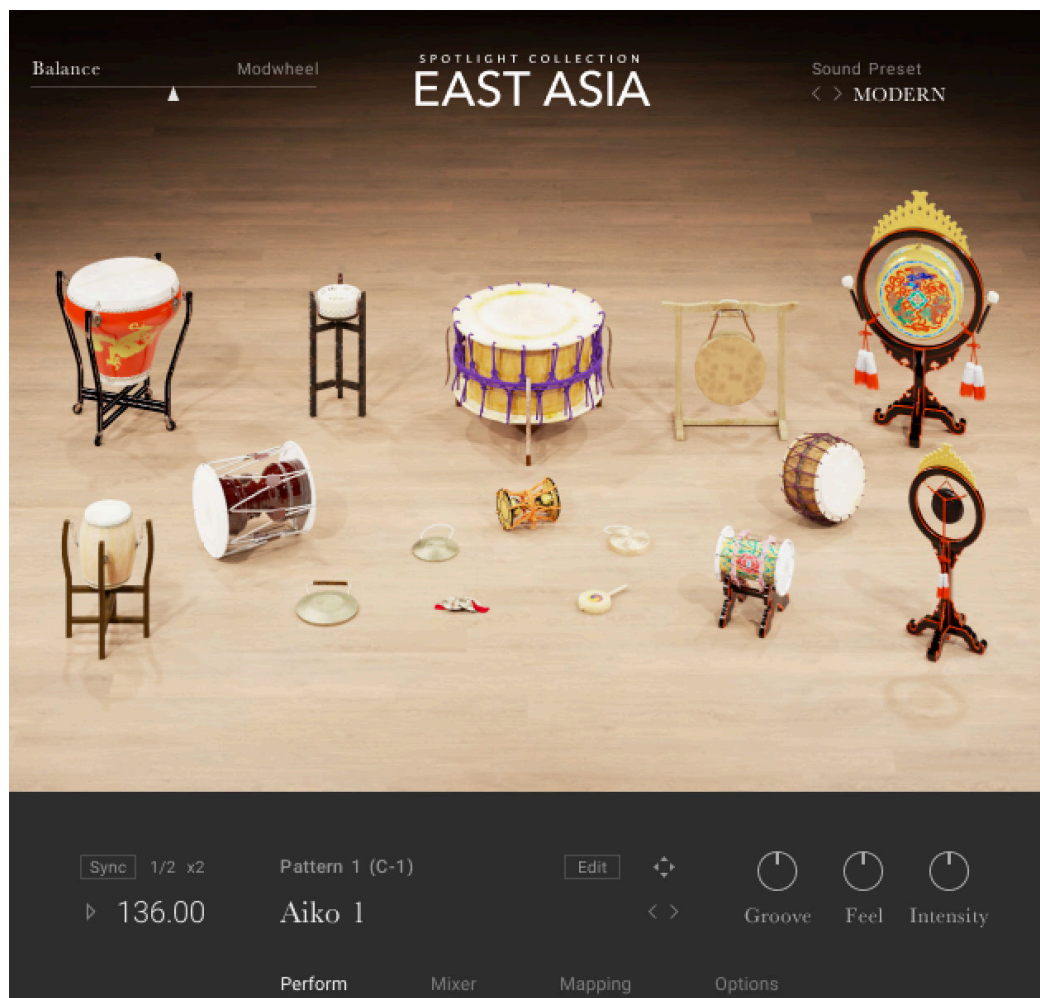
The East Asia Percussion Ensemble

Document Conventions

In this document the following formatting is used to highlight useful information:

Italics	Indicates paths to locations on your hard disk or other storage devices.
Bold	Highlights important names, concepts, and software interface elements.
[Brackets]	References keys on the computer keyboard.
►	Denotes a single step instruction.
→	Denotes the expected result when following instructions.

The following three icons denote special types of information:

The **light bulb** icon indicates a useful tip, suggestion, or interesting fact.

The **information** icon highlights essential information in a given context.

The **warning** icon alerts you of potential risks and serious issues.

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The following three icons represent different types of information:

The **light bulb** icon indicates a useful tip, suggestion, or interesting fact.

The **information** icon highlights important information that is essential for the given context.

The **warning** icon alerts you of serious issues and potential risks that require your full attention.

3. Installation and setup

Before making music with East Asia, you must install and set up the necessary software. Follow these instructions to get started.

Installing East Asia using Native Access

Native Access is where you will install the software for East Asia. If you are new to Native Instruments, you will first have to create your Native ID. To learn more about Native Access, visit our support page.

1. Download and install Native Access here.
2. Create a Native ID if you do not yet have one.
3. Login to Native Access using your Native ID.
4. Click the **Available** tab.
5. Click **Install** for the following products:
    - East Asia
    - Kontakt or Kontakt Player

→ The software is installed automatically.

> (i) If the software is already installed, click the **Updates** tab and install available updates before proceeding.

Loading East Asia in Kontakt

Once installed, you can start using East Asia in Kontakt. East Asia is not an independent plug-in, so you first need to open an instance of Kontakt or Kontakt Player:

1. Open Kontakt as a plug-in in your host software (DAW) or as a stand-alone application.
2. Locate East Asia in the Browser, on the left side of the user interface.
3. Click **Instruments** to open the product's content.
4. Double-click the **.nki** file to load the instrument.

> 🔆 If you are new to Kontakt and want more information, visit Kontakt Player and Kontakt.

4. Library Overview

The Spotlight Collection East Asia library is split into three main instrument types:

- **Ensembles**: These contain multiple percussion instruments formed to produce the sound of a full traditional East Asian percussion ensemble. For more information on ensembles, refer to Ensembles.

- **Melodic**: These are solo melodic instruments and include a number of keyswitches for ornaments and authentic patterns. For more information on the solo melodic instruments included, refer to Melodic Instruments.

- **Percussion**: These are solo percussion instruments, mapped in more detail than the ensemble instruments. They contain patterns, fills, rolls, and single hits. For more information on the solo percussion instruments included, refer to Percussion Instruments.

Ensembles

The Ensembles folder contains four percussion instruments formed to produce the authentic sound of full traditional East Asian percussion ensembles.

The ensembles included are:

- **East Asia Percussion**: An ensemble of 16 percussion instruments from China, Japan, and Korea, including the Hua Pen Gu, Okedo-daiko, Tsuri-Daiko, Janggu (Sanjo), Xiao Tanggu, Kakko, Tsuzumi, Sogo, Buk, Bangu, Daluo, Xiaoluo, Naobo, Shoko, Jing, and Kkwaenggwari.

- **Percussion China**: An ensemble of six percussion instruments from China, including the Hua Pen Gu, Xiao Tanggu, Daluo, Xiaoluo, Naobo, and Bangu.

- **Percussion Japan**: An ensemble of five percussion instruments from Japan including the Okedo-daiko, Tsuri-Daiko, Kakko, O-Tsuzumi, and Shōko.

- **Percussion Korea**: An ensemble of five percussion instruments from Korea. This ensemble includes the Janggu (Samul), Buk (Samul), Jing, Kkwaenggwari, Sogo.

Melodic Instruments

The East Asia Library includes a selection of 14 string and wind instruments, from blown flutes and reed instruments to plucked lutes and hammered dulcimers. The melodic instruments come with phrases, traditional scales, and tunings that are customizable, empowering you to create your own unique sound.

The melodic instruments are split into three countries:

- Melodic China
- Melodic Japan
- Melodic Korea

Melodic China

The Melodic China folder includes six solo instruments, including the Dizi, Erhu, Guqin, Guzheng, Pipa, and Yangqin.

Dizi

The Dizi is a side-blown bamboo flute with a bright and loud sound. A feature that makes the Dizi unique is the Dimo, a thin membrane of reed tissue that sits taut over an additional hole between the mouth hole and the six finger holes, and produces extra overtones reminiscent of overdrive distortion. The process of applying the membrane to create exactly the right buzz is an art form in itself.
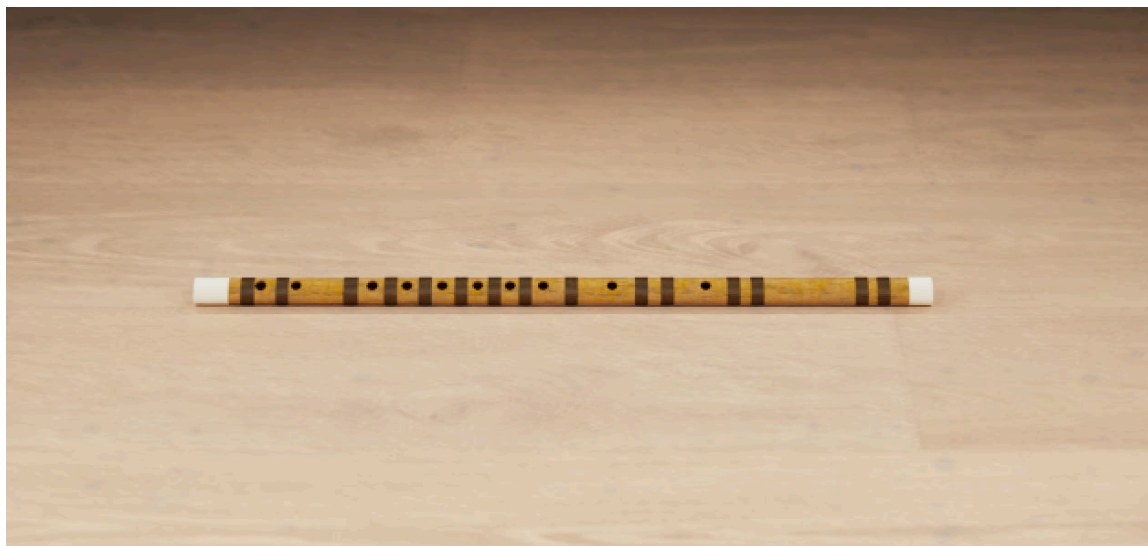
Dizi

Erhu

Known for vibrato and smooth pitch glides, but also brittle and scratchy timbres, the Erhu or "Chinese violin" is an expressive solo instrument that is said to closely resemble the human voice. The Erhu has two steel strings, tuned to D and A, the same as the middle strings of a violin. With varying bowed and plucked playing styles, an Erhu can create anything from screeching to honey-sweet wailing.
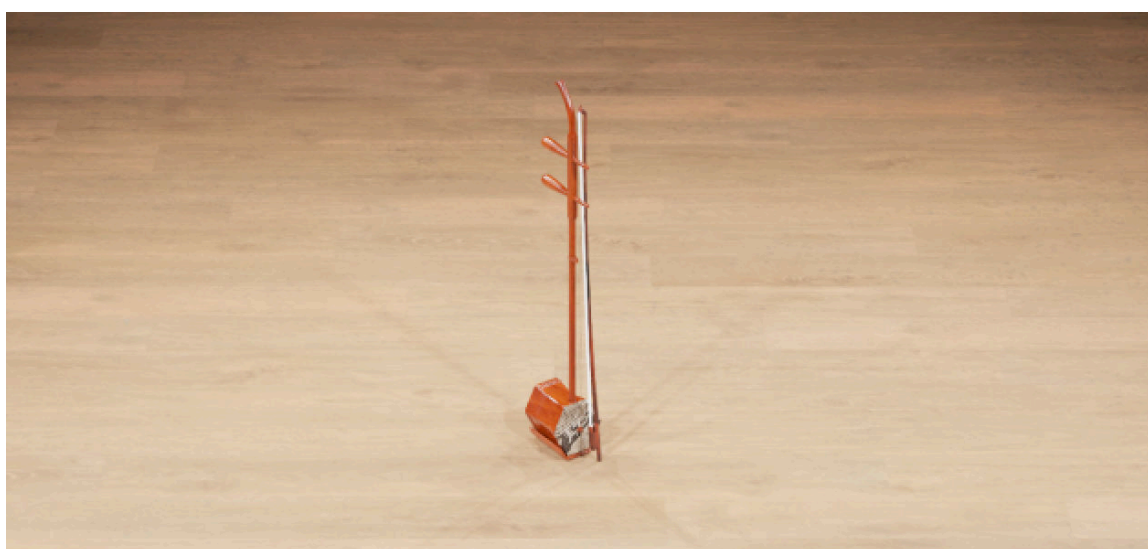
Erhu

Guqin

A plucked box-zither chordophone, the Guqin is more than just a musical instrument, it is a way of life, a philosophy, and a focal point for symbolism. Its length of 3.65 Chinese feet symbolizes the 365 days of a year, and the thirteen soundboard studs stand for the thirteen moons of the year. Up to twenty layers of lacquer are applied to the wooden resonator of a Guqin, to create a uniquely delicate timbre.

Guqin

Guzheng

Originating around 2500 years ago in Northern China, the Guzheng is the ancestor of many Asian zithers. One of a vast family of hammered dulcimers worldwide, it is tuned to a pentatonic scale, and is the main "harmony" instrument in Chinese music. The strings of a Guzheng are played with two hands, which allows the timbre and pitch of notes to be altered with harmonics, vibrato and muting.

Guzheng

Pipa

A pear-shaped lute with four strings and about 30 frets, the sound of a Pipa is bright and even piercing when played with force, with a strong emphasis on the high mids. There's huge scope for expressive playing via vibrato, portamento and glissando, or even striking the soundboard and twisting the strings away from the frets for percussive, cymbal-like effects. Unique to the Pipa is its extremely dense tremolo.

Pipa

Yangqin

Comparable to the piano in Western music, the Yangqin is perfect for crossovers with other music styles. 144 strings are tuned to 48 different pitches, with microtonal deviations between strings of the same pitch resulting in a natural chorus effect that gives the Yangqin an airy, light quality. The beaters used to hit the strings are made from elastic bamboo, and can create exceptionally fast tremolos.


Yangqin

Melodic Japan

The Melodic Japan folder includes five solo instruments, including the Hichiriki, Koto, Shakuhachi, Shamisen, and Shō.

Hichiriki

Known also as the Japanese oboe, the Hichiriki is a sacred instrument. A double-reed wind instrument with a cylindrical bore, its sound is clear, bright, and penetrating. Although not even 20 cm long, the Hichiriki is loud and has a heart-stirring sound that is said to have the power to cleanse. The instrument's distinctive pitch-gliding technique is called "Enbai", which means "salted plum".
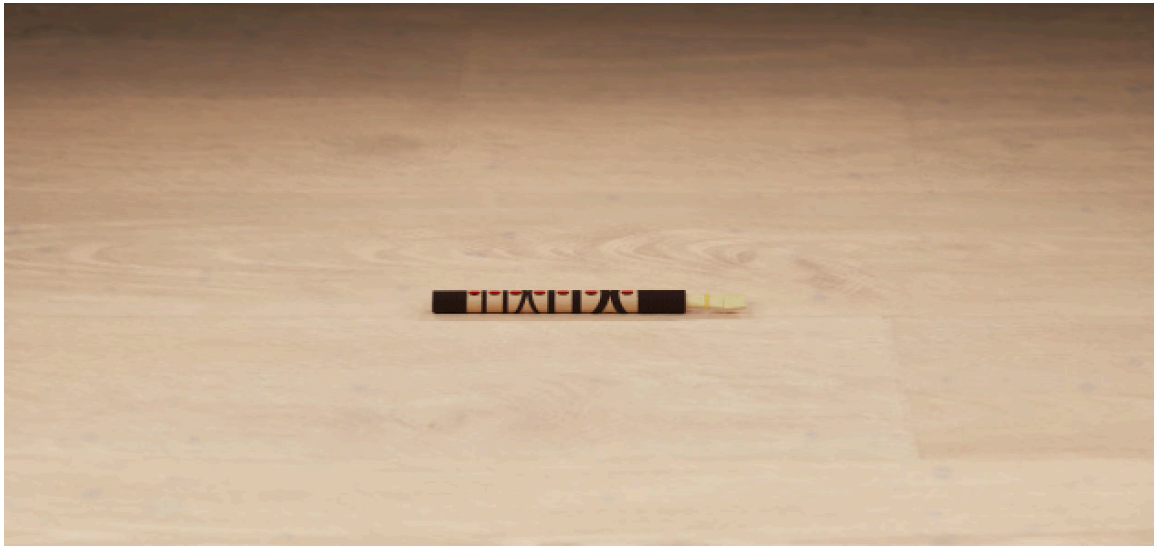
Hichiriki

Koto

The Koto, a plucked zither. The instrument can be tuned by setting the moveable bridges to the desired pitch. Played kneeling, various techniques characterize the sound of a Koto, including tremolo, plucked chords, excessive vibrato, and downward glissando.

Koto

Shakuhachi

The Shakuhachi is an end-blown bamboo flute. With a broad variety of playing techniques, the sound of the Shakuhachi is extremely malleable and expressive. By only partly covering holes and over-blowing the instrument, experienced players can produce a range of more than three octaves. The Shakuhachi has also been a staple sound of Japanese-made synthesizers since the 1980s.

Shakuhachi

Shamisen

The Shamisen is a long-necked, lute-type instrument with a sharp, percussive sound. Shamisen players often wear bands of cloth on their fingers to facilitate sliding up and down its neck. The instrument allows for a huge range of expressive playing styles, from gentle vibrato to precipitous slides. In recent years, the Shamisen has gained popularity through the rock-influenced playing style of young performers.
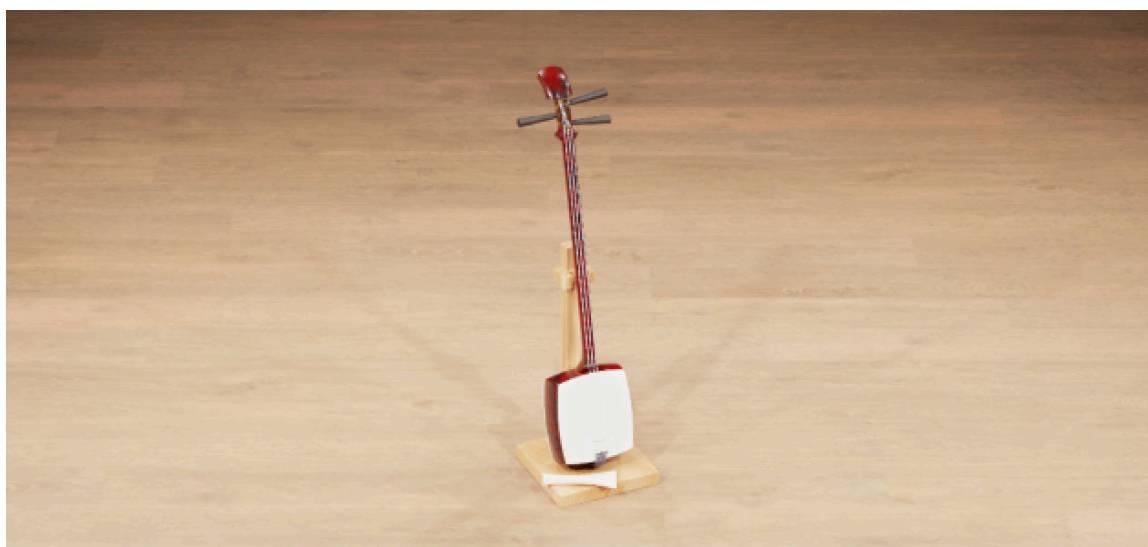
Shamisen

Shō

The Shō is an aerophone made from bamboo pipes. Its sound is said to resemble the cry of the mythological bird Phoenix, a symbol of virtue and grace in Asian mythology. Two of the 17 pipes of a Shō are silent, as they are simply meant to complete an image of folded wings. As with an accordion or mouth harp, the Shō can be played by either exhaling or inhaling while covering specific finger holes on the bamboo pipes.
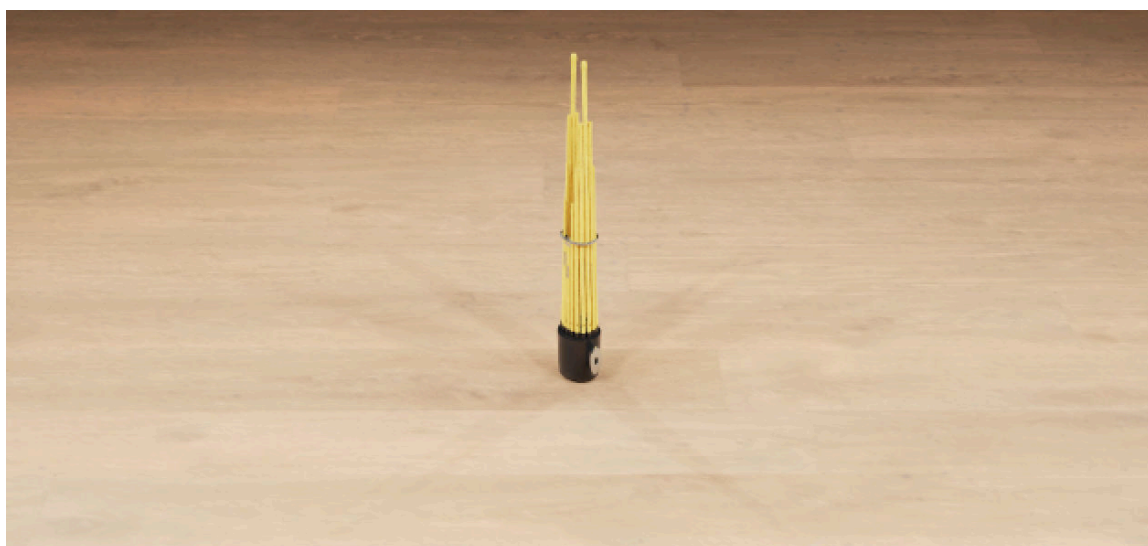

Shō

Melodic Korea

The Melodic Korea folder includes three solo instruments, including the Ajaeng, Daegeum, and Gayageum.

Ajaeng

Dubbed the 'Scratch Zither', the Ajaeng is not plucked, but bowed. It produces sustained notes, unlike any other zither. The height of the instrument's movable bridges give leeway for the pitch of a note to be altered by pressing down on the strings, allowing a vibrato that deviates from its center note by a minor third or more, which creates a characteristically undulating tone.
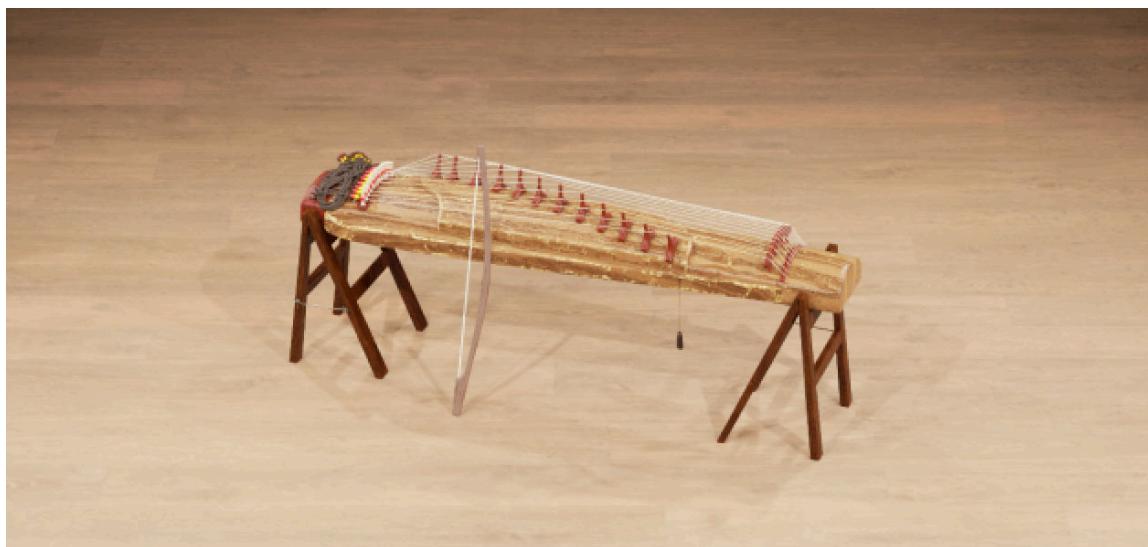
Ajaeng

Daegeum

The Daegeum is a side-blown flute known for vibrato and pitch bends, whose depth of tone and wide range of expression make it a frequent choice for dramatic film scoring. Like the Chinese Dizi, it features a membrane made from a thin reed film, which creates a characteristic buzzing tone. The Daegeum covers three octaves, ranging from breathy and soft in the lower registers to loud and piercing at the top.

Daegeum

Gayageum

Considered to be the Korean national instrument, the Gayageum is a plucked zither made from paulownia wood, with 12 strings and moveable bridges. This complex instrument delivers a deep and resonant tone in a way that is delicate and subtle. The instrument's varied playing techniques with left and right hand allow for pitch bending, harmonics, vibrato, glissando, tremolo and even echo effects.

Gayageum

Percussion Instruments

East Asia gives you an extensive range of instantly recognizable sounds including drums, gongs, cymbals, and woodblocks. Choose from 24 percussion instruments that can be free-played individually or as part of bespoke ensembles. Each instrument and ensemble comes with an array of preset grooves which can be further tweaked with intuitive macro controls.

The percussion instruments are split into three countries:

- Percussion China
- Percussion Japan
- Percussion Korea

Percussion China

The Percussion China folder includes eight solo instruments, including the Bangu, Bangzi, Dabo, Daluo, Hua Pen Gu, Naobo, Xiao Tanggu, and Xiaoluo.

Bangu

The Bangu is a combination of two instruments — the Ban and the Danpigu. Ban are clappers consisting of rectangular blocks made from bamboo or hardwood, which are tied together by a silk cord. The Danpigu is a drum with a frame made of thick wedges of hardwood glued together to form a circle, and wrapped with a metal band. Bangzi are high-pitched Chinese woodblocks, with a characteristically dry, percussive sound.
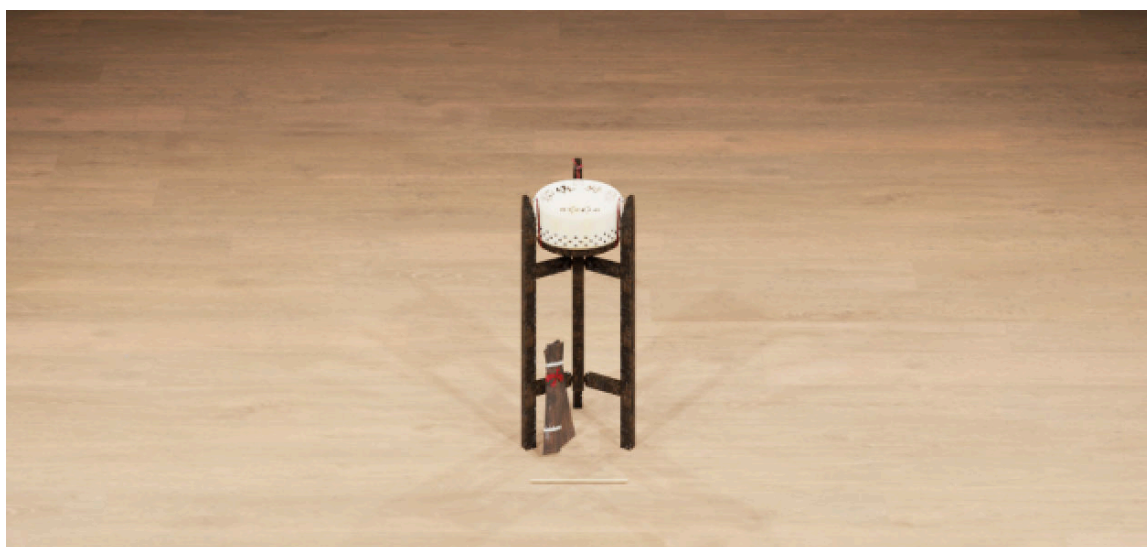
The Bangu

Bangzi

The Bangu is a combination of two instruments — the Ban and the Danpigu. Ban are clappers consisting of rectangular blocks made from bamboo or hardwood, which are tied together by a silk cord. The Danpigu is a drum with a frame made of thick wedges of hardwood glued together to form a circle, and wrapped with a metal band. Bangzi are high-pitched Chinese woodblocks, with a characteristically dry, percussive sound.

Bangzi

Dabo

Naobo are medium-sized cymbals with a thin, flat rim and a slight upturn at the edge, while Dabo are of similar build but bigger. Both are held at the back with a cloth or rope, and clashed against each other with both hands. The dynamic range is wide, and when hit hard they are capable of evoking soul-stirring sounds. They can also be muted after a strike by pressing the rims against the player's body.

Dado

Daluo

Luo is the generic term for a gong. Daluo (large gong with falling pitch) is larger in comparison to its counterpart Xiaoluo (small gong with rising pitch). Ceremonial, majestic instruments, Gongs have great significance in Chinese percussion, and can be traced back to the 6th century. Usually made of bronze and with a plate-like shape, gongs are struck in the center with a mallet padded with felt or leather.

Daluo

Hua Pen Gu

Hua Pen Gu and Xiao Tanggu are heavy, barrel-shaped drums with a head made from animal hide on both sides. The larger Hua Pen Gu is strong and expressive, with two basic sounds, low when hit in the middle of the drum head, and mid when hit on the wooden shell or rim of the drum head. The smaller Xiao Tanggu produces solid midrange sounds, and can be played with small cymbals and gongs to create a festive atmosphere with fast rhythms.

Hua Pen Gu

Naobo

Naobo are medium-sized cymbals with a thin, flat rim and a slight upturn at the edge, while Dabo are of similar build but bigger. Both are held at the back with a cloth or rope, and clashed against each other with both hands. The dynamic range is wide, and when hit hard they are capable of evoking soul-stirring sounds. They can also be muted after a strike by pressing the rims against the player's body.

Naobo

Xiao Tanggu

Hua Pen Gu and Xiao Tanggu are heavy, barrel-shaped drums with a head made from animal hide on both sides. The larger Dagu is strong and expressive, with two basic sounds — low when hit in the middle of the drum head, and mid when hit on the wooden shell or rim of the drum head. The smaller Xiao Tanggu produces solid midrange sounds, and can be played with small cymbals and gongs to create a festive atmosphere with fast rhythms.

Xiao Tanggu

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Xiaoluo

Percussion Japan

The Percussion Japan folder includes nine solo instruments, including the Kakko, Kane, Ko-Tsuzumi, Miya-daiko, O-Tsuzumi, Okedo-daiko, Shime-daiko, Shōko, and Tsuri-Daiko.

Kakko

Kakko is a small cylindrical drum, with two oversized hoop drum heads that are laced onto a wooden body and made taut. The body of the Kakko is under 30 cm long, with a diameter of about 15 cm. It is relatively high-pitched, with a sound somewhat reminiscent of a woodblock or clapper. The drum sits on a wooden stand in front of a kneeling performer, and is struck on both sides with two hard, thin, mallet-like sticks.


The Kakko

Kane

The Kane is a small, saucer-shaped gong or bell played with a special double-headed mallet that is often made from horn. Although sometimes suspended from a bar, it is more commonly held with one hand and beaten by the other. They can be played in Buddhist or Shinto ceremonies, and the purpose of their use is often to signify time or alert people to certain events.
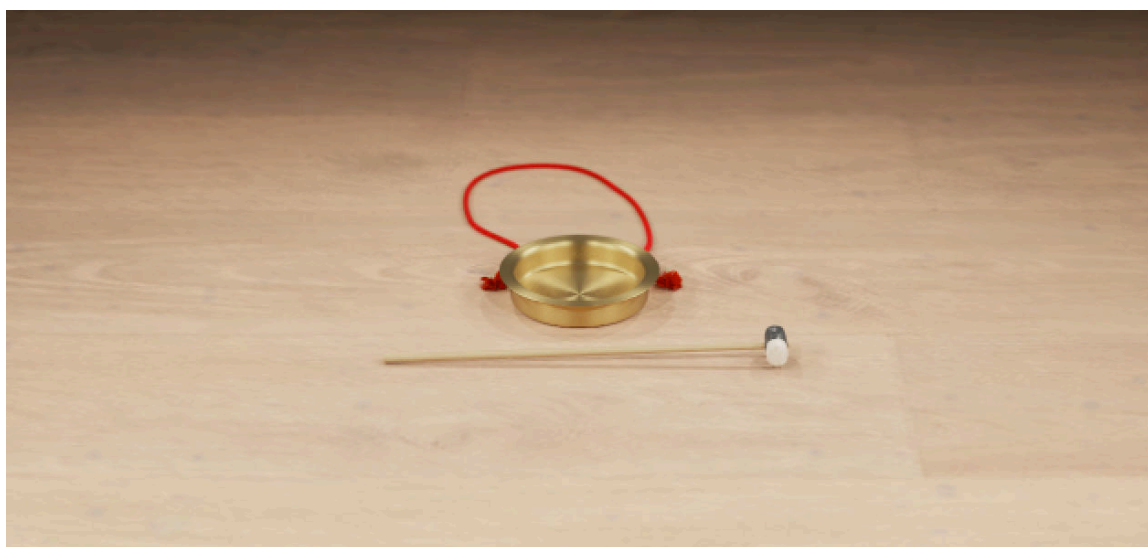
The Kane

Ko-Tsuzumi

Double-headed, laced drums with an hourglass-shaped body, Tsuzumi are high-pitched and sharp. The drum is struck with one hand, while the other hand squeezes or releases the cords to increase or decrease the tension of the heads, allowing the player to raise or lower the pitch. There are two types of Tsuzumi, the smaller Ko-Tsuzumi, which is lower in pitch, and the bigger and higher-pitched O-Tsuzumi.
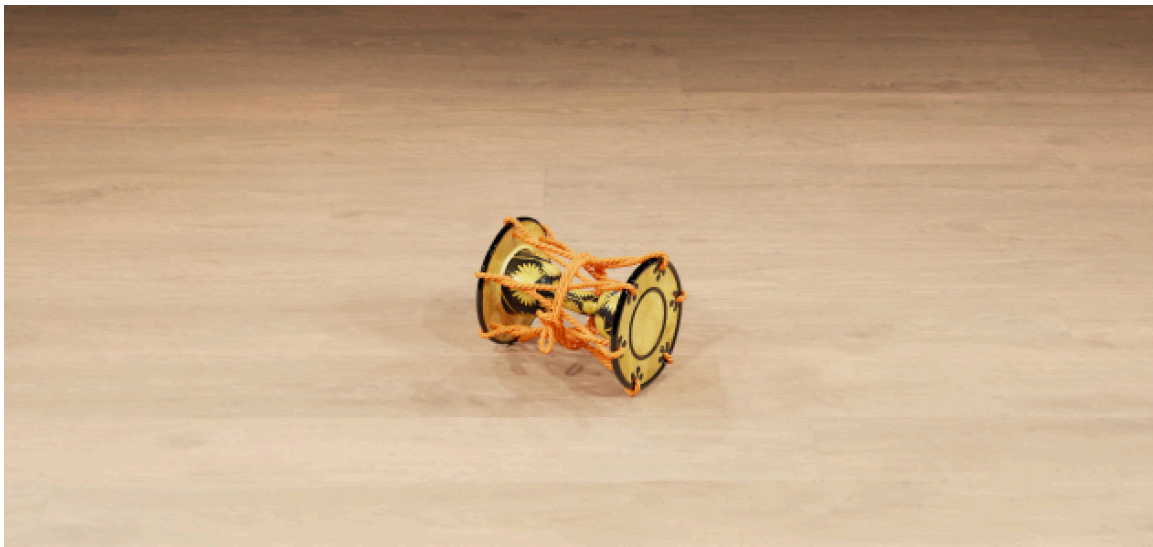

The Ko-tszumi

Miya-daiko

The Miya-Daiko is a robust, wine-barrel-shaped drum with tacked heads, and a loud booming sound. Made of one big piece of wood, they are between 50 to 100 cm in diameter and have a body length equal to, or longer than the diameter. Miya-Daiko can be played flat on the floor, or on a stand in either a horizontal or diagonal position. They are played with two thick wooden sticks called Bachi.


The Miya-Daiko

O-Tsuzumi

Double-headed, laced drums with an hourglass-shaped body, Tsuzumi are high-pitched and sharp. The drum is struck with one hand, while the other hand squeezes or releases the cords to increase or decrease the tension of the heads, allowing the player to raise or lower the pitch. There are two types of Tsuzumi, the smaller Ko-Tsuzumi, which is lower in pitch, and the bigger and higher-pitched O-Tsuzumi.
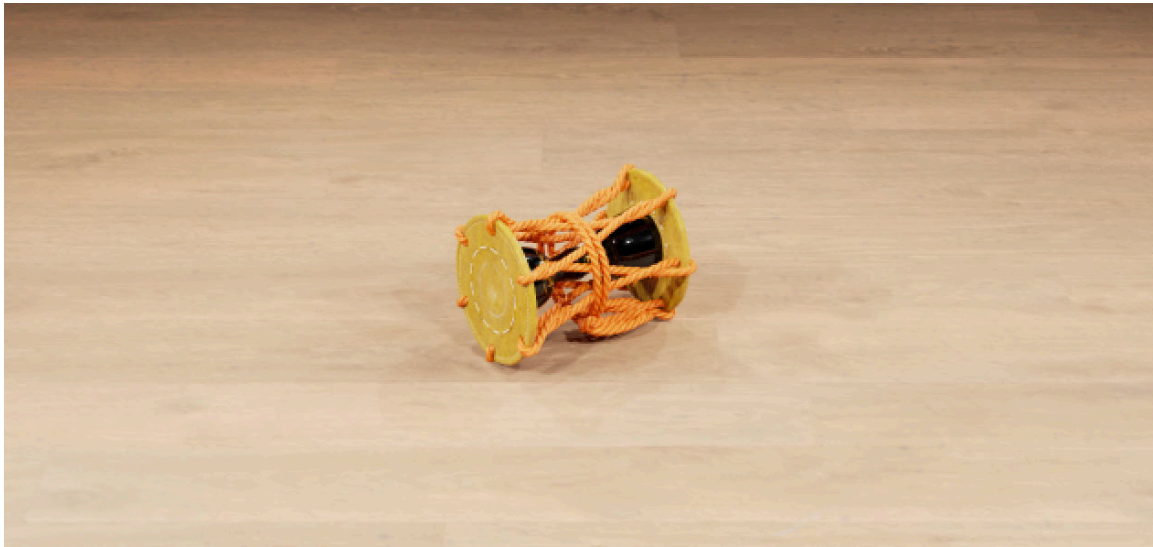
O-Tsuzumi

Okedo-daiko

Okedo-Daiko are bucket-shaped, lace-headed drums of various sizes. The biggest Okedo-daiko in Japan is 380 cm in diameter, but they are all lightweight enough to be hung on a shoulder strap to accommodate dancing and movement on stage while playing. Unlike most drums, which are made from one piece of wood, Okedo-Daiko are put together from vertically oriented blocks that are beveled and glued to create a cylinder.
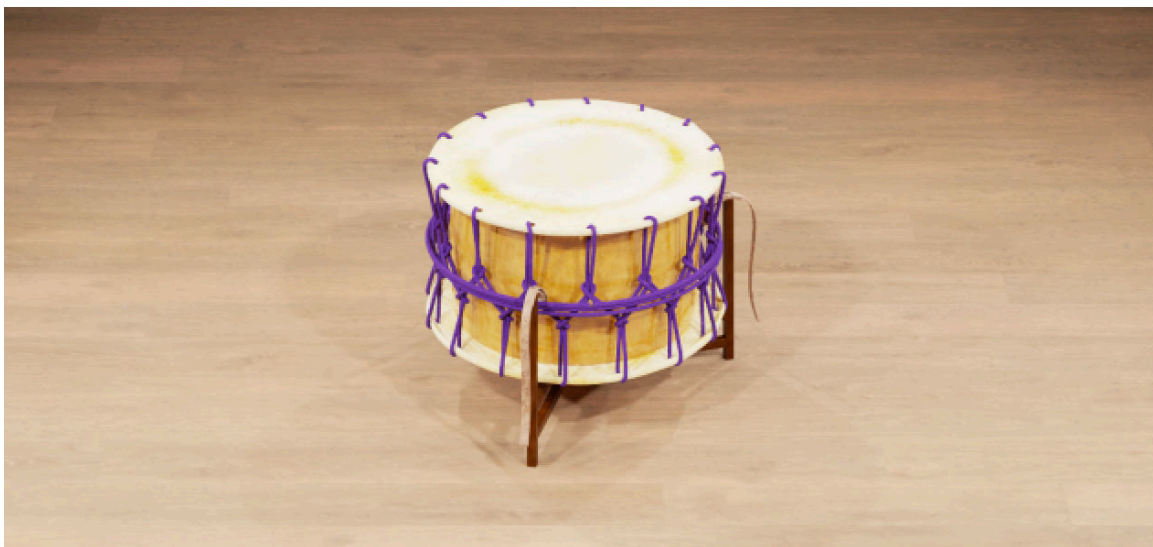

Okedo-Daiko

Shime-daiko

The Shime-Daiko is a shallow-bodied drum, with a relatively high-pitched sound. Although they are made with two heads, Shime-Daiko are played only on one side. Usually, they are suspended on slightly tilted stands with performers either sitting or standing. Like a snare drum, the Shime-Daiko is capable of cutting through other drums in an ensemble, and is often used to maintain the beat.
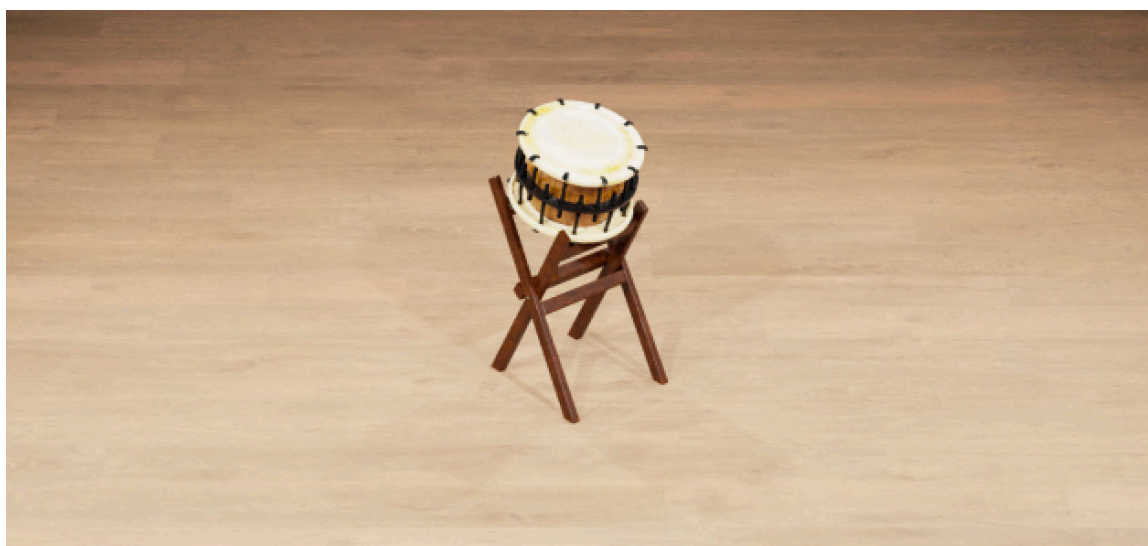
The Shime-Daiko

Shōko

The Shōko is a small bronze gong, around 15 cm in diameter suspended from a richly ornamented vertical frame. It is struck with two round-headed mallets, traditionally made from wood or stone, either with a single or a double stroke. In both cases, the mallets remain on the gong, which immediately mutes the sound. The Shōko has been used in Buddhist temples in Japan since ancient times.
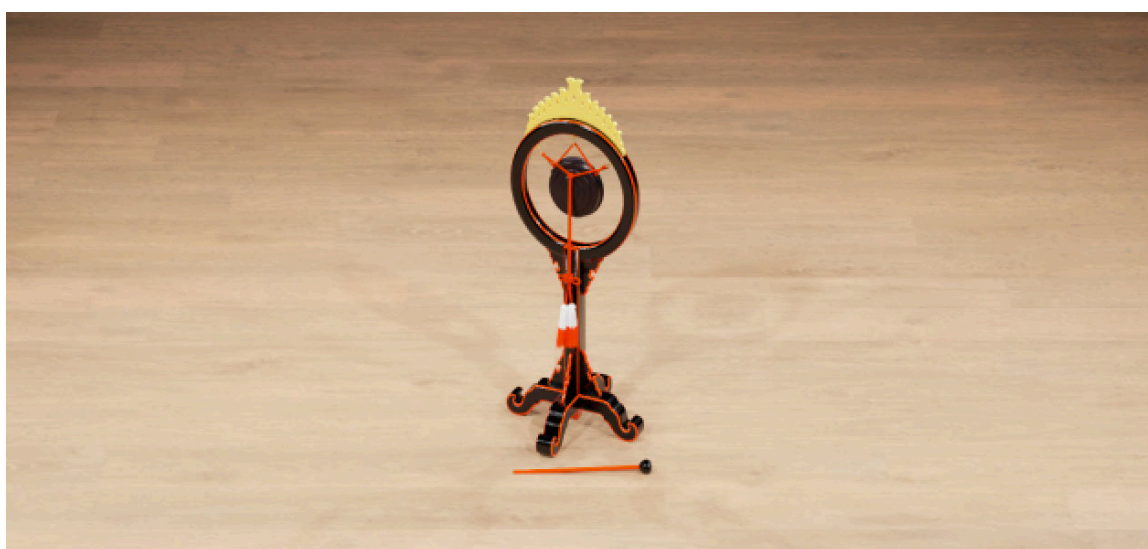
The Shōko

Tsuri-Daiko

The sound of the Tsuri-Daiko often forms the central beat of an entire orchestra. It is hung in an elaborate circular frame and played with two thick mallets on one side only. The Tsuri-Daiko is played with two types of strokes. The "Mebachi" is a soft stroke with the left hand just below the drumhead's center, and the "Obachi" is a loud attack of the right hand to the drumhead's center.

The Tsuri-Daiko

Percussion Korea

The Percussion Korea folder includes seven solo instruments, including the Buk (Samul), Buk (Sori), Janggu (Samul), Janggu (Sanjo), Jing, Kkwaenggwari, and Sogo.

Buk (Samul)

The Buk is a low-pitched, double-headed shallow barrel drum that is taut with animal hide. The Samul-buk has laced heads, and is played by striking it with a single stick on only one of its heads. The left side is played with the bare left hand, and a birchwood stick in the right hand strikes either the drumhead or the wood of the body.

The Samul-buk

Buk (Sori)

The Buk is a low-pitched, double-headed shallow barrel drum that is taut with animal hide. The heads on the Sori-buk are nailed to the body of the drum. The left side is played with the bare left hand, and a birchwood stick in the right hand strikes either the drumhead or the wood of the body.

The Sori-buk

Janggu (Samul)

The Janggu is an hourglass-shaped drum with two heads made from animal skin. They can be played on the floor, or carried with a strap on the shoulder while dancing. The tube that connects the left and right sides determines the tone. A wider tube will sound deep and husky while a narrow one will sound hard and snappy. The Sanjo Janggu has a very rich sound, while the smaller Samul Janggu produces a louder sound.

Samul Janggu

Janggu (Sanjo)

The Janggu is an hourglass-shaped drum with two heads made from animal skin. They can be played on the floor, or carried with a strap on the shoulder while dancing. The tube that connects the left and right sides determines the tone. A wider tube will sound deep and husky while a narrow one will sound hard and snappy. The Sanjo Janggu has a very rich sound, while the smaller Samul Janggu produces a louder sound.
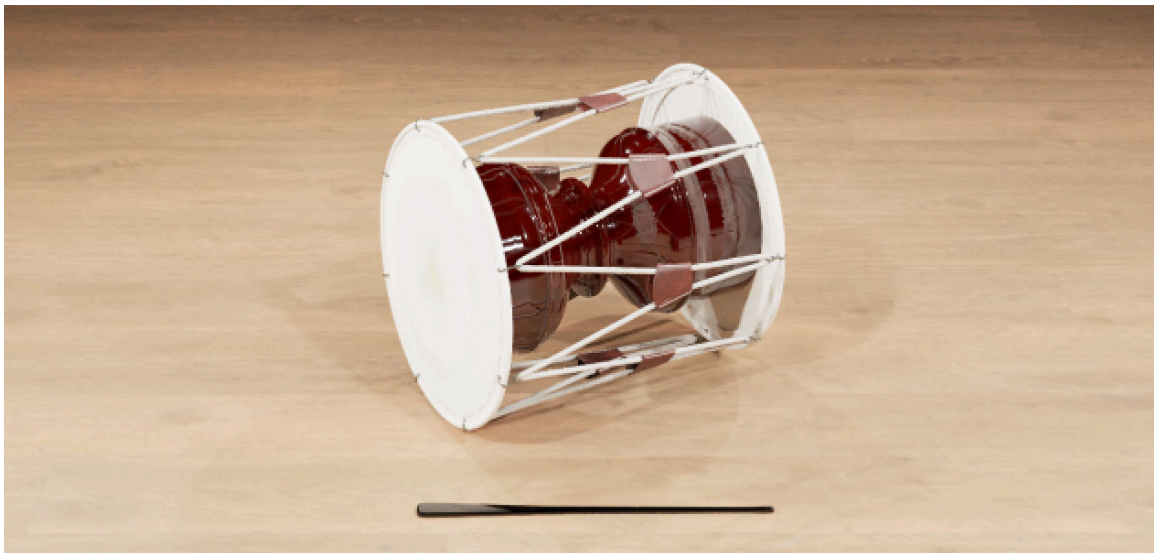
Sanjo Janggu

Jing

The Jing is a large gong, which is often used to delineate the overall rhythm in traditional Korean music. Usually hung on a wooden frame, the Jing is made from high-quality sheet metal, and played with a thick, padded mallet. The Jing is associated with the sound and feeling of wind, and when played should resonate as long as possible to "embrace" the sound of the other instruments.
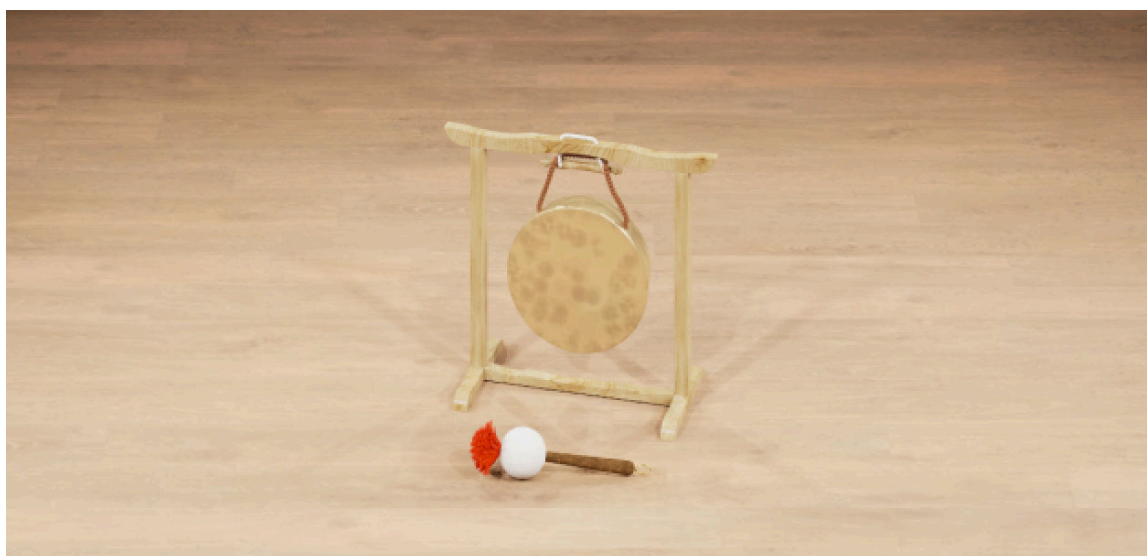
The Jing

Kkwaenggwari

The Kkwaenggwari is a small, dish-like gong with a high-pitched, crashing timbre. The right hand strikes the Kkwaenggwari in different spots to bring out a range of sounds and resonances. The left hand holds the instrument with thumb and index finger, and the remaining three fingers mute and dampen the ringing of the metal, similar to a hi-hat. This playing technique can produce amazing colors and rhythms.

The Kkwaenggwari

Sogo

The Sogo is a small and light drum with two membranes made from animal skin on the two sides of a thin wooden body. A short wooden handle is attached to the drum body, which is held with the right hand. The left hand plays the Sogo with a short wooden stick either on the membrane or the wood of the shell. The Sogo produces a gentle sound and often functions as a prop for choreographed dances.

The Sogo

5. East Asia Overview

East Asia offers a comprehensive yet intuitive interface suitable for both intricate performances as well as quick-starting ideas. The instrument's interface and features are divided into five views: Perform, Scale, Mixer, Mapping, and Options, accessed via the Navigation bar visible in the Main view.

Although the exact features of the included instruments differ, many common elements 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.

The following elements and controls are available in East Asia's main view:
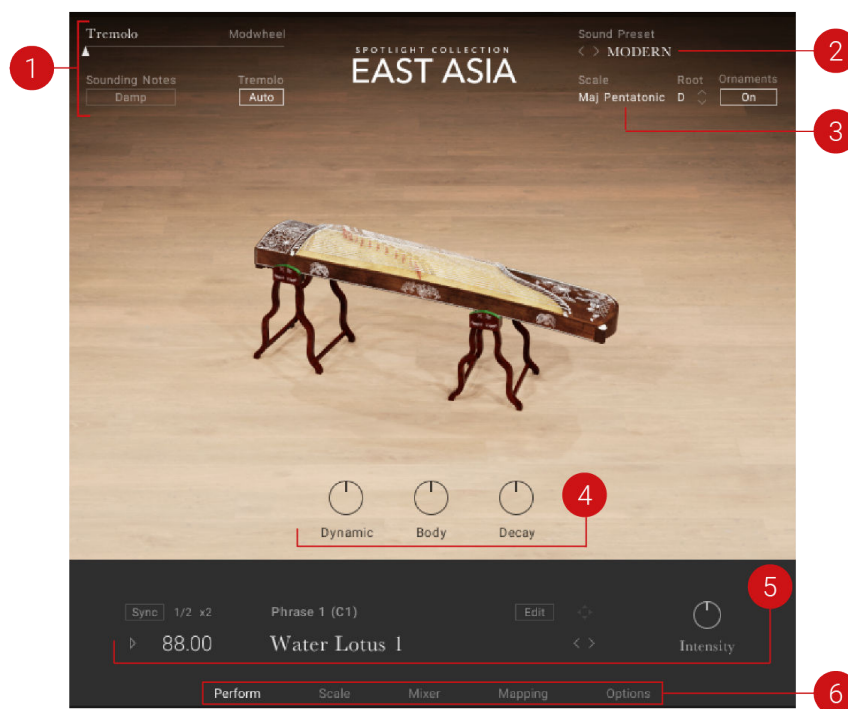
1. **Performance Slider**: Changes the amount of musical effect applied to the instrument to create more expressive and authentic performances. Moving the slider to the right increases the intensity of the performance effect. For more information, refer to Performance Slider.

2. **Sound Preset**: Enables you to browse the preset sounds. For more information, refer to Sound Presets.

3. **Scale Controls**: Enable you to browse between and make settings relates to the scales. For more information, refer to Scale Controls.

4. **Instrument Controls**: Adjust the sound and dynamics of the instrument. For more information, refer to Instrument Controls.

5. **Phrases and Patterns**: Enables you to browse and edit the musical phrases and rhythmical patterns included with each instrument and adjust the performance controls of the played phrase. For more information, refer to Phrases/Patterns.

6. **Navigation**: Enables you to navigate between pages of the instrument. For more information, refer to Navigation.

Navigation

East Asia contains five pages accessible from the tabs at the bottom of the instrument's interface.

▶ To open a page, click on the respective tab.

The Navigation section contains the following pages:
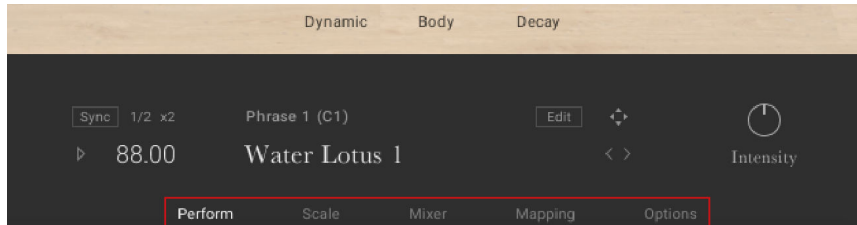
- **Perform**: Displays the main view, which contains the instrument controls and the pattern controls. For more information, refer to Perform Page.
- **Scale**: Contains settings relating to the scale, notes, ornaments, and other parameters. This page is only available when using melodic instruments. For more information, refer to Scale Page.
- **Mix**: Contains the mixer controls and effects. For more information, refer to Mixer Page.
- **Mapping**: Displays the keyboard mapping for the instrument. For more information, refer to Mapping Page.
- **Options**: Contains a number of performance and MIDI customization options. For more information, refer to Options Page.
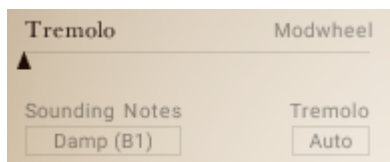
Performance Slider

The Performance slider controls a key aspect of the instrument's sound, for example tremolo or the dynamics. It is mapped to the modulation wheel by default. It displays the current value of the modulation wheel, and can be used to adjust the sound when using the software without a keyboard controller.

> 🔅 You can deactivate the mapping of the Performance slider in the Controller section of the Options page. For more information, refer to Options PageOptions Page.

The Performance slider provides the following options and controls:

- **Performance Slider**: Adjusts the intensity of the assigned articulation. This can be used to add expression for a more authentic performance. The intensity of the assigned articulation can also be adjusted with your MIDI keyboard's Modwheel (default control: CC1). Depending on the loaded instrument, the Performance slider controls the following articulations.

  - **Tremolo**: Controls the intensity of the tremolo. Tremolo is assigned to most plucked instruments.

  - **Vibrato**: Controls the amount of vibrato. Vibrato is assigned to a few plucked instruments, including the Guqin, Pipa, and Shamisen.

  - **Dynamic**: Controls the dynamics of the instrument. Dynamic is assigned to the wind and bowed instruments.

  - **Balance**: Controls the velocity of low and high articulations in the pattern. In the far left position, there are more low drum sounds. In the middle position, the MIDI file is played as intended. In the far right position, there are more high-pitched sounds. This slider also interacts with the Performance Controls (**Groove**, **Feel**, and **Intensity**) at the bottom right of the instrument. This feature is only available for percussion ensembles.

  - **Fill Speed**: Controls the speed of the selected drum fill. A drum fill is a short, improvisational transition between parts of a song, like a brief drum solo that fills a gap between musical phrases. With the Performance Slider in the far left position, fills are played at 1/16th notes. In the far right position, they increase to 1/32nd notes. Fills can also be set using keys in the range C2 - B2. This feature is only available for solo percussion instruments.

- **Sounding Notes**: Triggers an assigned Performance or Key Switch directly from the software. Typically this is a function that will affect sounding notes. Each melodic instrument has its own set of assignments that can be viewed on the Mapping page. For more information on assignments, refer to the Mapping PageMapping Page. Here is a list of the assignments available directly from the software:

  - **Damp**: Dampens all notes that are currently playing. Damping can also be performed by using the keyswitch B1.

  - **Fade**: Fades the currently her note, also possible by playing note C#1.

  - **Vibrato**: Applies a vibrato to the currently held note. This can also be triggered by playing note F#1.

  - **Tremolo Auto**: Enables you to play all notes as tremolo when the Performance Slider is slightly above the minimum amount.

  - **Hi Velo Ornament**: Plays notes that have an unassigned articulation with an ornament when played at high velocity. The velocity level can be set on the Options page. For more information, refer to Options for Melodic Instruments. This feature is only available for sustained instruments.

> ⓘ The articulations can be triggered either by using a keyswitch or enabling the **Auto** control. To learn more about keyswitches and their mapping, refer to the Mapping Page.
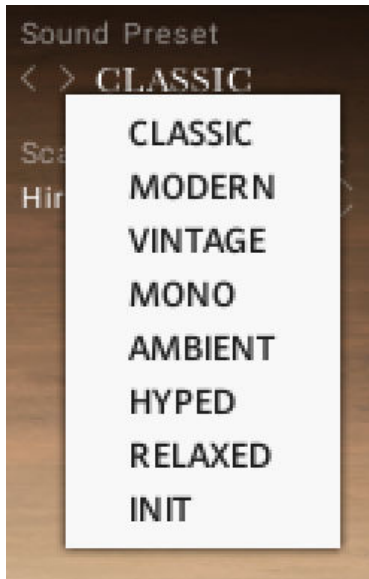
Sound Presets

To the top right of the interface, is the Sound Preset menu. From here, you can browse through presets that affect the mix of the instrument. The presets are useful for different mix applications, such as making the instrument play only in mono or using an ambient setting to push the instrument further back in the mix.
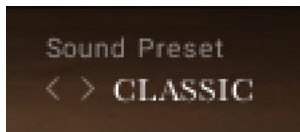
You can select presets using the Sound Preset menu:

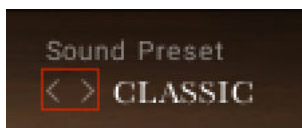1. Click on the menu to view all available Sound Presets.

2. Click on a Sound Preset.

→ The selected Preset is loaded and the sound of the Instrument will change.

Alternatively, you can select presets using the buttons:

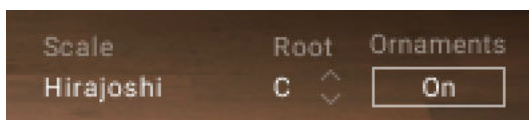▶ Click on the buttons to the left of the menu to cycle through the Sound Presets one at a time.

→ The previous or next preset is loaded immediately each time the arrow is clicked.

Scale Controls

East Asia includes a selection of scales.

The scales are available for the melodic instruments within the collection.

This section contains the following controls:

- **Scale**: Changes Scale preset slots and displays the name of the selected preset. Each Scale preset slot contained in the drop-down menu can be assigned with different scales using the Scale Browser in the Scale Editor. For more information, refer to Scale Editor.
- **Root**: Selects the root note of the scale. Use the up and down arrows to change the scale's root note up or down in one semitone increments.

• **Ornament**: Activates the Ornament button to play all notes with their designated ornament type.

ⓘ   For more information on editing scales and ornaments, refer to Scale Page.

6. Snapshots

Snapshots offer a quick and convenient way of browsing for new sounds and saving custom presets. When browsing Snapshots, the macros are an effective way to explore the sonic potential of each preset sound. Snapshots are also a useful starting point from which you can tweak and tailor your own sounds. When a User Snapshot is saved, the macro settings, parameter controls, and patterns and phrases are also stored within the preset. Using Snapshots, you can create your own preset sounds, save them in the .nksn file format, use them in other projects across computers, or share them with other users.

Snapshots Overview

Snapshots offer a quick and convenient way of browsing for new sounds and saving custom presets. Key features relating to Snapshots include:
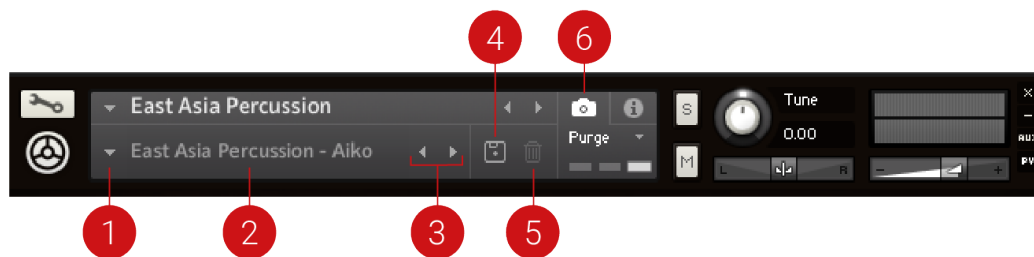

Snapshot View in the Instrument Header

1. **Load Snapshot**: Opens the Snapshot menu where you can load a Snapshot from the **Factory** or **User** library. For more information, refer to Loading a Snapshot.

2. **Snapshot Name**: Displays the name of the currently selected Snapshot.

3. **Snapshot Previous/Next** (<> icons): Allows you to quickly browse and load Snapshots. Pressing an arrow icon will load the previous or next Snapshot in the selected category. If no Snapshot is active, the first Snapshot on the list will be loaded. For more information, refer to Loading a Snapshot.

4. **Save Snapshot** (floppy disk icon): Allows you to save changes made to a sound. When a User Snapshot is saved, the macros settings, parameter controls, and sequence are stored within it and can be accessed at any time via the **User** library. For more information, refer to Saving a User Snapshot.

5. **Delete Snapshot** (bin icon): Deletes the currently selected Snapshot from the **User** library. You can only delete **User** Snapshots and not **Factory** Snapshots. For more information, refer to Deleting a User Snapshot.

6. **Snapshot View** (camera icon): Provides access to the Snapshot features described above; saving, loading, browsing, and deleting. When **Snapshot View** is selected, configuration settings and features relating to the **Info View** are replaced in the display.

Saving a User Snapshot

Snapshots can be saved at any time while you are working on them.

To save a Snapshot:

1. Click the Snapshot View button (camera icon) to open the Snapshot view.
2. Click the Save button (floppy disk icon).
3. Enter a name for your new Snapshot in the **Save** dialog box.
4. Click **Save** to finish the process and close the dialog box.
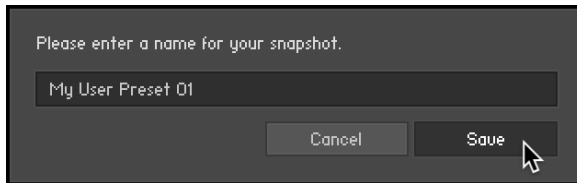
→ Your Snapshot .nksn file is saved to the User Snapshot Library. It appears in the **User** Snapshot list.

To overwrite a Snapshot:

1. Click the Snapshot View button (camera icon) to open the Snapshot view.
2. Click the Save button (floppy disk icon).
3. Click **Overwrite** to confirm the process.
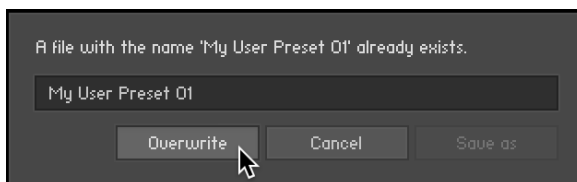
→ Your Snapshot .nksn file is saved to the User Snapshot Library, in replace of the old file.

Loading a Snapshot

Snapshots are loaded from the drop-down menu in the top header of the instrument. You can also use the arrows to the left of the floppy disk icon to load the previous or next preset.

To load and browse Snapshots using the arrow icons:

1. Click the Snapshot View (camera icon) to open the Snapshot view.
2. Click the arrow icons (<>) in the Snapshot header to browse through the Snapshots list.

→ The previous or next Snapshot will load immediately each time an arrow icon is clicked.

To load a Snapshot from the library:

1. Click the Snapshot View (camera icon) to open the Snapshot view.
2. Click the arrow icon next to the Snapshot name field to open the Snapshot menu.
3. Select the **Factory** category to load a Factory preset, or select the **User** category to load one of your own Snapshots.
4. Select an instrument category, if available.

5. Select a Snapshot to load it.
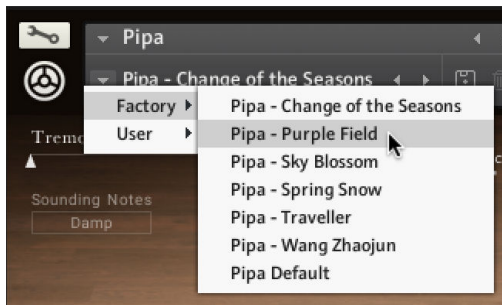
→ The loaded Snapshot is displayed in the instrument header.

> (i)   The **User** category will not appear until you have first saved a Snapshot.

Deleting a User Snapshot

Snapshots can be deleted using the bin icon in the instrument header. To delete a User Snapshot:

1. Click the Snapshot view (camera icon) to open the Snapshot view.
2. Load the User Snapshot you wish to delete.
3. Click the Delete button (bin icon).
4. Confirm deletion of the Snapshot by selecting **Yes** in the dialog box.
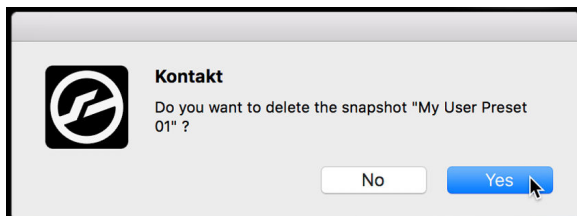
→ The User Snapshot .nksn file is deleted from the User Snapshot Library.

7. Perform Page

The Perform page is first displayed when East Asia is loaded into Kontakt or Kontakt Player. The view contains Instrument controls to adjust the sound and dynamics of the instrument, and the Phrases feature.
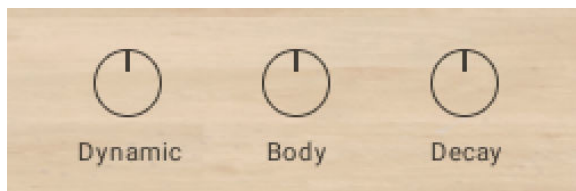
Instrument Controls

Instrument controls are used for adjusting the sound and dynamics of the instrument. The controls make the instrument more dynamic and responsive, perfect for expressive keyboard performances or special effects and sound design.

The Instrument controls consist of the following parameters:

- **Dynamic**: Adjusts the overall dynamic range of the performance. Turn the control left to compress the dynamic range. Turn the control to the right to expand the dynamic range.
- **Body**: Adjusts the amount of resonance in the body of the sound. Turn the control to the left to remove the resonance. Turn the control to the right to increase the resonance.
- **Decay**: Adjusts the decay of the notes. Turn the control to the left to shorten notes. Turn the control to the right to play the notes as they were recorded.

Phrases/Patterns

East Asia includes a selection of phrases/patterns that can be loaded and manipulated to suit your song. They are a great way to showcase and explore the melodic and rhythmic capabilities of the instruments in both traditional and contemporary styles.

Phrases can also be used together with the Scale tools and provide a quick way to get inspired by musical ideas typical for the selected instrument.

The Phrase/Pattern section contains some of the following controls:
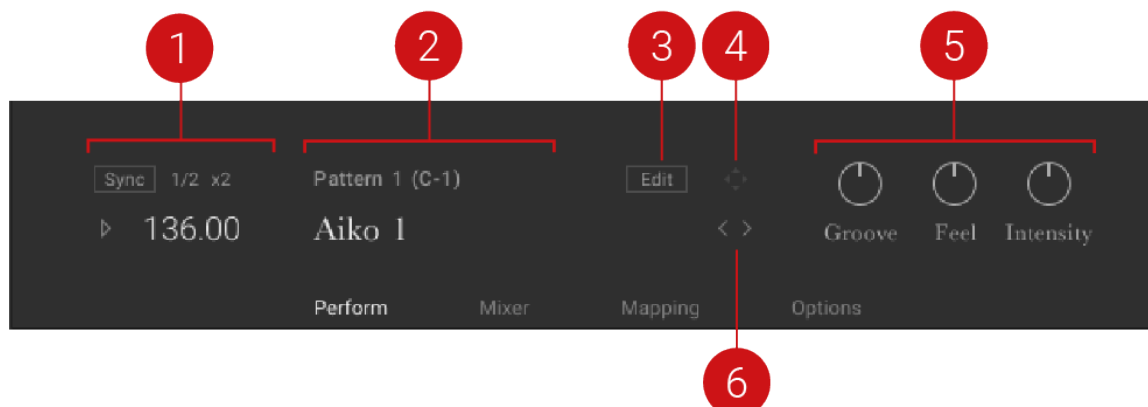
1. **Playback**: Controls the host sync, playback, and tempo parameters of the phrase/pattern. For more information, refer to Phrase/Pattern Playback.

2. **Phrase and Pattern Selection**: Displays the phrase/pattern number, keyswitch, and name. For more information, refer to Phrase/Pattern Selection.

3. **Editor and Browser**: Contains the controls for browsing, loading, and editing phrases/patterns. For more information, refer to Browsing and Editing Phrases/Patterns.

4. **MIDI Export**: Contains the controls for exporting phrases/patterns in MIDI format. For more information, refer to MIDI Export.

5. **Performance Controls**: Defines the way the selected phrase/pattern is played. For more information, refer to Performance Controls.

6. **Selection Arrows**: Cycles through different phrases/patterns using the left and right arrows. For more information, refer to Phrase/Pattern Selection.

> (i) The controls are different depending on whether you have a Melodic Instrument or a Percussion Instrument loaded. In the rest of this document, the terms Phrase and Pattern may be used interchangeably, but within the context of the instruments, Pattern will refer to rhythmic patterns used with percussion instruments, and Phrase will refer to a melodic phrase used with melodic instruments. For more information on instruments within this library, refer to Library Overview.

Phrase/Pattern Selection

The Phrase/Pattern selection is displayed in the central window in the lower section of the interface. Select phrases/patterns using the mapped octave of MIDI keys or using the arrow buttons to the right of the phrase/pattern name display.

To select a phrase/pattern:

▶ Press a key from the mapped octave of MIDI keys (marked in purple on the virtual Kontakt keyboard) to show the name of the phrase/pattern and the associated MIDI key note.
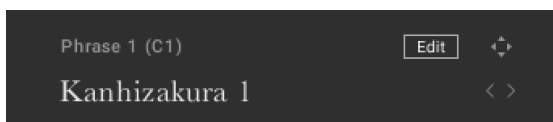
▶ Alternatively, select phrases/patterns by clicking on the arrow buttons to the right of the name display.
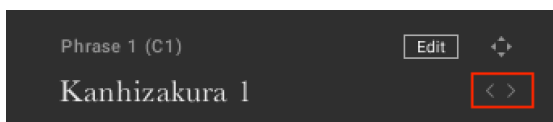
> (i) The MIDI keys can only be used to select phrases if the Extend Mapping option is off. For more information, refer to Melodic Instrument Mapping.

Phrase/Pattern Playback

The main settings related to phrase/pattern playback are located on the left side of the interface. These controls include synchronizing the playback to the host tempo, altering the playback speed, and playing and stopping playback.
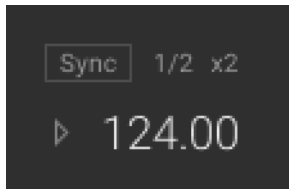
The Playback section contains the following controls:

- **Sync**: Synchronizes playback to the host tempo.
- **1/2**: Changes the playback tempo to half-time.
- **x2**: Changes the playback tempo to double-time.
- **Play**: Starts or stops playback. Playback can be triggered either with MIDI notes or with host transport if set on the Options page.
- **Tempo**: Displays the playback tempo. If **Sync** is off, you can click and drag the value to change the tempo.

Performance Controls

The Performance Controls define how the selected phrase/pattern is played and are located in the bottom-right corner next to the phrase/pattern playback controls.

The Performance Controls vary depending on whether you have a melodic or percussion instrument loaded.

Melodic Performance Controls

Melodic instruments contain one control parameter:
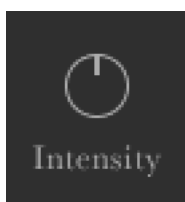
- **Intensity**: Controls the overall dynamic of the played phrase. In the middle position, the phrase is played back unaltered. Turning the control to the left will lower the overall velocity of the notes. Turing it to the right will increase the overall velocity.

Percussion Performance Controls

Percussion instruments contain three control parameters:

- **Groove**: Adjusts the groove of the played instrument. In the middle position, the groove is played unaltered. Turing the control to the right, the groove becomes heavier. Turning the control to the left, the groove is played lighter.

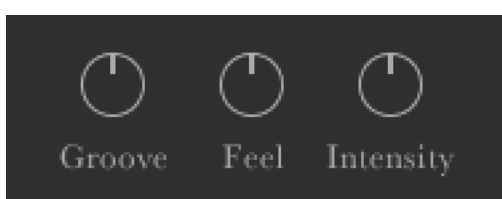- **Feel**: Applies intelligent randomization to give the pattern a more human feel. Turning the control to the far left position will make the feel of the pattern sound mechanical. Turing it to the far right will make it sound loose. In the middle position, the pattern is unaltered.

- **Intensity**: Controls the overall dynamic of the played pattern. In the middle position, the phrase is played back unaltered. Turning the control to the left will lower the overall velocity of the notes. Turing it to the right will increase the overall velocity.

MIDI Export

It is possible to export the selected phrase/pattern as MIDI via drag and drop. The exported MIDI files can be edited further using your DAW's MIDI editing tools and saved for later use with other instruments and projects.

1. Click on the **Export** icon to the right of the Edit button.
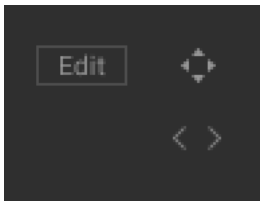
2. While holding down the mouse button, drag the phrase/pattern to your file system or DAW.
3. Release the mouse button to copy the MIDI to the specified location.
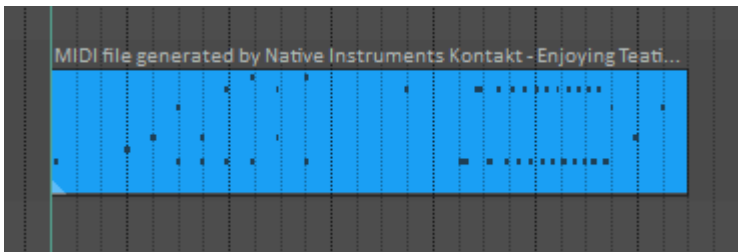
→ The MIDI file of the selected phrase/pattern will appear in your file system or DAW.

(i) Intensity is always stored in the MIDI file, so the dynamics you hear are always included in the exported phrase/pattern.

Browsing and Editing Phrases/Patterns

The Phrase/Pattern Editor and Browser view contain the browser for browsing and loading phrases/patterns from the library. The editor is used to create and edit phrases/patterns.

To open the Editor:

▶ Click on the **Edit** button in the Phrase/Pattern section of the Perform view.

→ The Editor and Browser view will open over the instrument picture.

Phrase/Pattern Editor

The Phrase/Pattern Editor includes controls for muting parts, adjusting the end and start position, choosing whether the phrase/pattern is retriggered automatically, adjusting the velocity, and shifting notes up or down the scale.
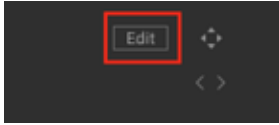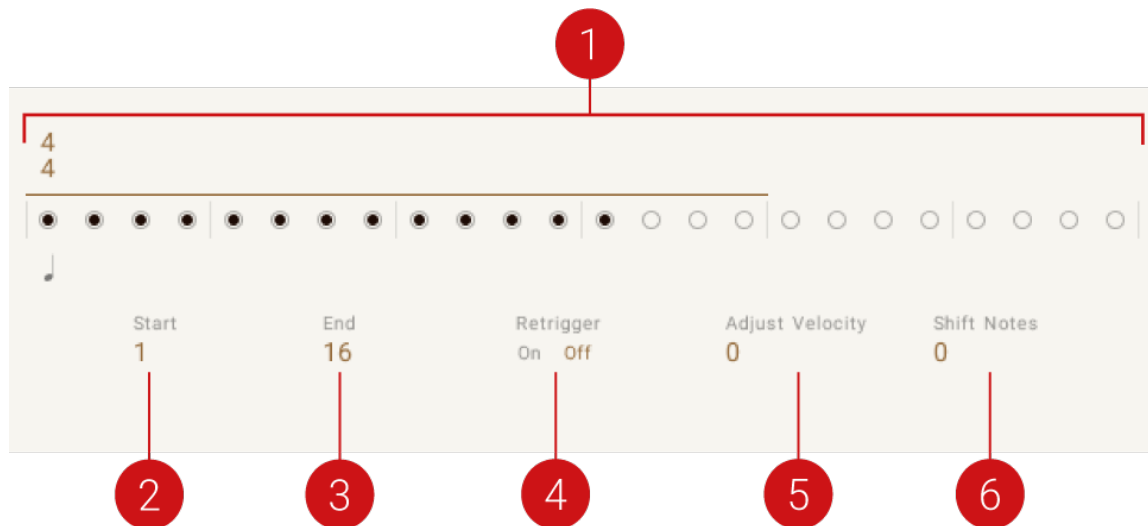
The Phrase/Pattern Editor contains multiple instruments or a single instrument depending on the instrument type. It may also contain slightly different control parameters depending on the type of instrument loaded.

The Phrase/Pattern Editor contains the following options and controls:

2. **Pattern Editor**: Represents beats (either quarter note or 8th note) using dots. A filled dot displays note activity for that beat. Click a dot to mute the note activity of the respective beat.

3. **Start**: Adjusts the start position. The number displayed indicates the first beat.

4. **End**: Adjusts the end position. The number displayed indicates the final beat.

5. **Retrigger**: Plays the phrase/patternfrom the start when set to **Off**.

6. **Adjust Velocity**/**Volume**: Changes the velocity/volume of the active phrase/pattern. Note that the overall velocity can be changed using the **Intensity** control.

7. **Shift Notes**: Shifts the notes up or down within the scale.
   This control is only available for melodic instruments.

> 💡 With percussion ensembles, it's possible to mute individual instruments by clicking their icon. The state of solo and muted instruments are saved per pattern.

Phrase/Pattern Browser

The Phrase/Pattern Browser is located beneath the Editor. You can use this to browse through the library of phrases/patterns and load them.
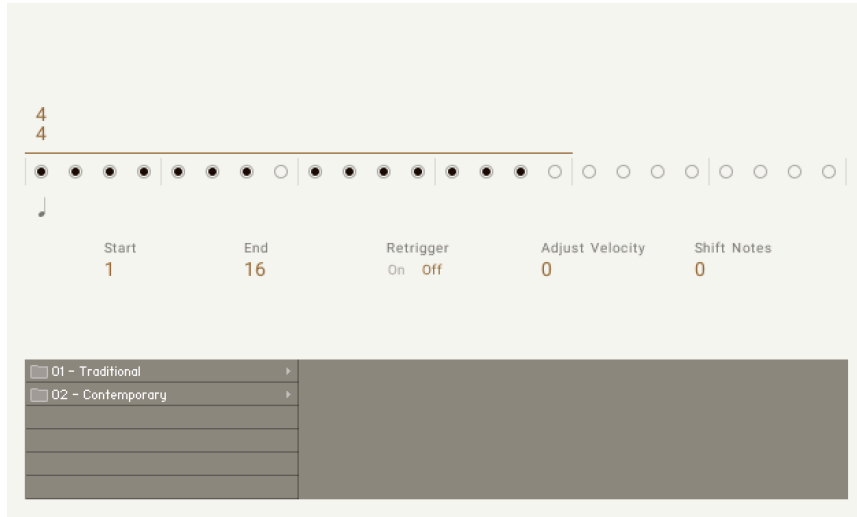
To load a phrase/pattern:

1. Browse through the folder system until you find the *.mid file you wish to load.

2. Double-click on the file name.

→   The phrase/pattern will be loaded into the currently selected pattern slot.

> Folder names in the Browser provide information about each phrase's scale, tempo, and key.

8. Scale Page

East Asia features a selection of scales that provide a great starting point for musical ideas. The Scale page includes controls for loading, editing, and customizing scales.

The Scale page contains the following options and controls:
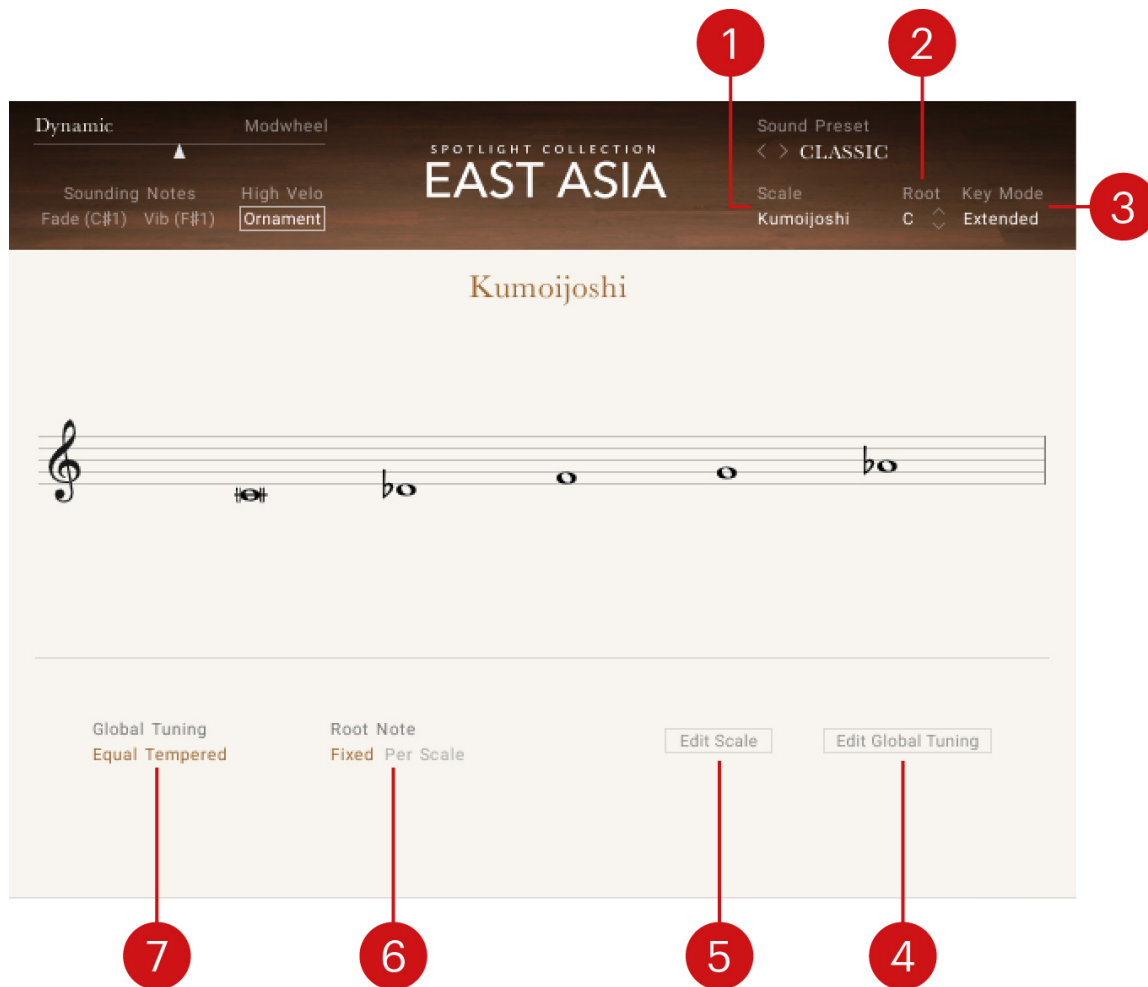
1. **Scale**: Changes Scale preset slots and displays the name of the selected preset. Each Scale preset slot contained in the drop-down menu can be assigned with different scales using the Scale Browser in the Scale Editor. For more information, refer to Scale Editor.

2. **Root**: Selects the root note of the scale. Use the up and down arrows to change the scale's root note up or down in one semitone increments.

3. **Key Mode**: Switches the MIDI note response of the instrument between **Scale**, **Guide**, **Extended**, and **White Keys**.

   - **Scale** restricts the notes on the keyboard according to the chosen scale.

   - **Guide** can be played chromatically, however notes not included in the chosen scale are highlighted on the Komplete Kontrol Light Guide.

   - **Extended** provides additional articulations on notes not included in the chosen scale.

   - **White Keys** works with seven-note scales and maps them only to the white keys (root note mapped to C).

4. **Edit Global Tuning**: Opens the Global Tuning Editor, which enables you to adjust the tuning of the instrument independently of the chosen scale. For more information, refer to Global Tuning Editor.

5. **Edit Scale**: Opens the Scale Editor, which enables you to customize scales including note remapping, ornaments, and tuning. For more information, refer to Scale Editor.

6. **Root Note**: Selects whether the root note is applied to all scales (**Global**) or only to the selected scale (**Scale**).

7. **Global Tuning**: Selects a tuning preset that is applied independently of the chosen scale.

Scale Editor

East Asia includes a selection of preset scales, but you can also use the Scale Editor to customize scales by adjusting each scale degree in terms of note remapping, ornaments, and tuning.

The Scale Editor contains the following options and controls:
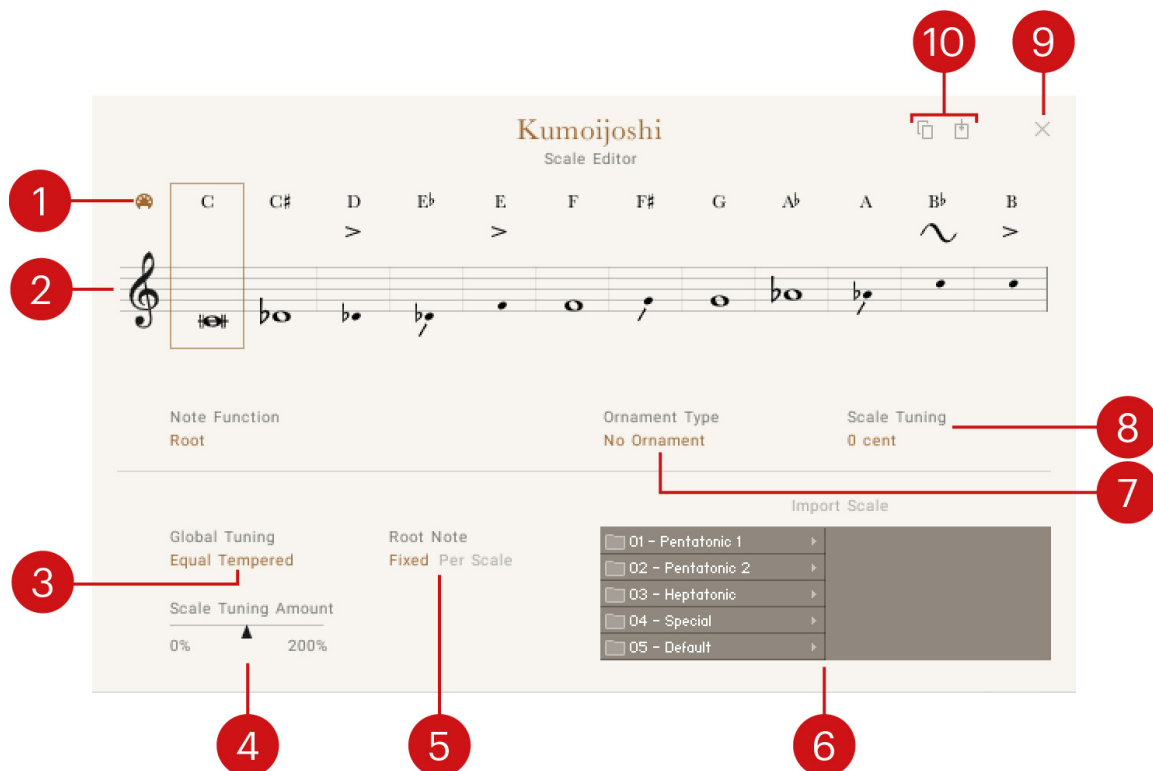
1. **Select by MIDI**: Activates selection of a scale degree for editing according to the last played MIDI note.

2. **Note Selector**: Selects a scale degree for editing and displays each note of the scale on the staff. Whole notes depict scale notes, while cue sized notes depict either non-scale notes or remapped notes. If Select by MIDI is activated, the scale degree is automatically selected according to the last played note.

3. **Global Tuning**: Selects a tuning preset that is applied independently of the chosen scale.

4. **Scale Tuning Amount**: Adjusts the amount of scale tuning of all notes. At center position, the scale tuning amount will be applied as specified for each note. Turning the control to the right increases the amount of scale tuning. Turning the control to the left decreases the amount of scale tuning. When turned fully to the left, no scale tuning is applied. Note that scale tuning is applied independently from the global tuning.

5. **Root Note**: Selects whether the root note as set with **Root** in the top right of the interface will be applied to all scales (**Fixed**) or only to the selected scale (**Per Scale**)

6. **Import Scale**: Loads a scale from the library into the Scale preset slot that is selected using the Scale menu at the top of the user interface. You can switch between categories by clicking on the entries in the left column, and load a scale by double-clicking on an entry in the right column.

7. **Ornament Type**: Selects an ornament to be played by the selected non-scale note, indicated by the ornament symbol either between the note name and the stave or near the note head. For more information, refer to Remapping and Ornaments.

8. **Scale Tuning**: Adjusts the tuning of each scale degree in cents.

9. **X**: Exits the Scale Editor.

10. **Copy and Paste Scale**: Copies and pastes scale settings between Scale preset slots. For more information, refer to Copying and Pasting Scales.

Copying and Pasting Scales

The **Copy Scale** and **Paste Scale** buttons enable you to copy scale settings between different Scale preset slots.

1. Click **Copy Scale** when viewing the scale you want to copy to another Scale preset slot.

2. Click the **Scale** drop-down menu
to select the Scale preset slot you want to paste the scale into.
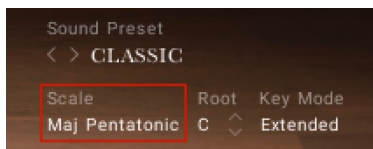
3. Click **Paste Scale** to paste the scale into the selected Scale preset slot.

→ The Scale preset is replaced with the copied scale.

Ornaments

The Scale Editor's **Ornament Type** controls can be useful for expanding the playability of each scale.

Scale Overview

The following section will use the C Maj Pentatonic scale as an example:
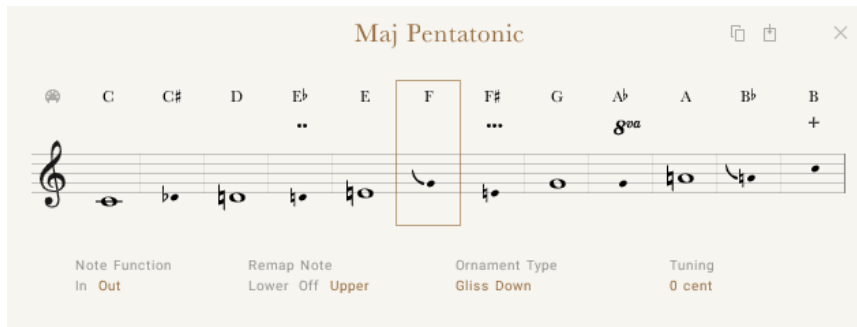
- The note names at the top of the Scale Editor indicate the note that is played on the MIDI keyboard.
- The whole notes in staff make up the chosen scale, in this example C, D, E, G, and A (C Maj Pentatonic).

The MIDI note C is played back as C, which is the root note of the C Maj Pentatonic scale. The next note on the MIDI keyboard is C#, which is not part of the C Maj Pentatonic scale. You can use the **Ornament Type** control to define how the instrument will interpret MIDI note C#.

Selecting Ornaments

Ornaments are used to decorate and add authenticity to a musical performance by adding extra notes or using other expressive techniques. You can use MIDI notes that are not included in a scale for playing ornaments.

> 💡 Ornaments can also be activated using keyswitches. To learn more about keyswitches, refer to Mapping .

To select an ornament to be played using a MIDI note:

1. Select the MIDI note C# note by clicking it.
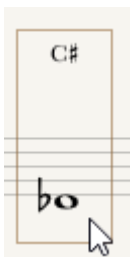
2. Click the **Ornament Type** selector to select an ornament.
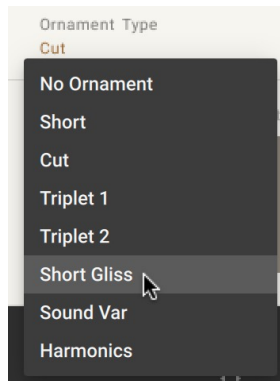
→   The MIDI note C# plays the selected ornament.
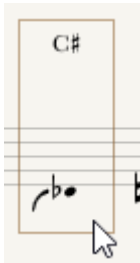
(i)   **Ornaments** at the top-right of the interface must be activated in order for the ornaments to be played, otherwise notes are not remapped and all non-scale notes can be played.

Global Tuning Editor

You can use the Global Tuning Editor to adjust the tuning of the instrument independently of the chosen scale.

The Global Tuning Editor contains the following options and controls:
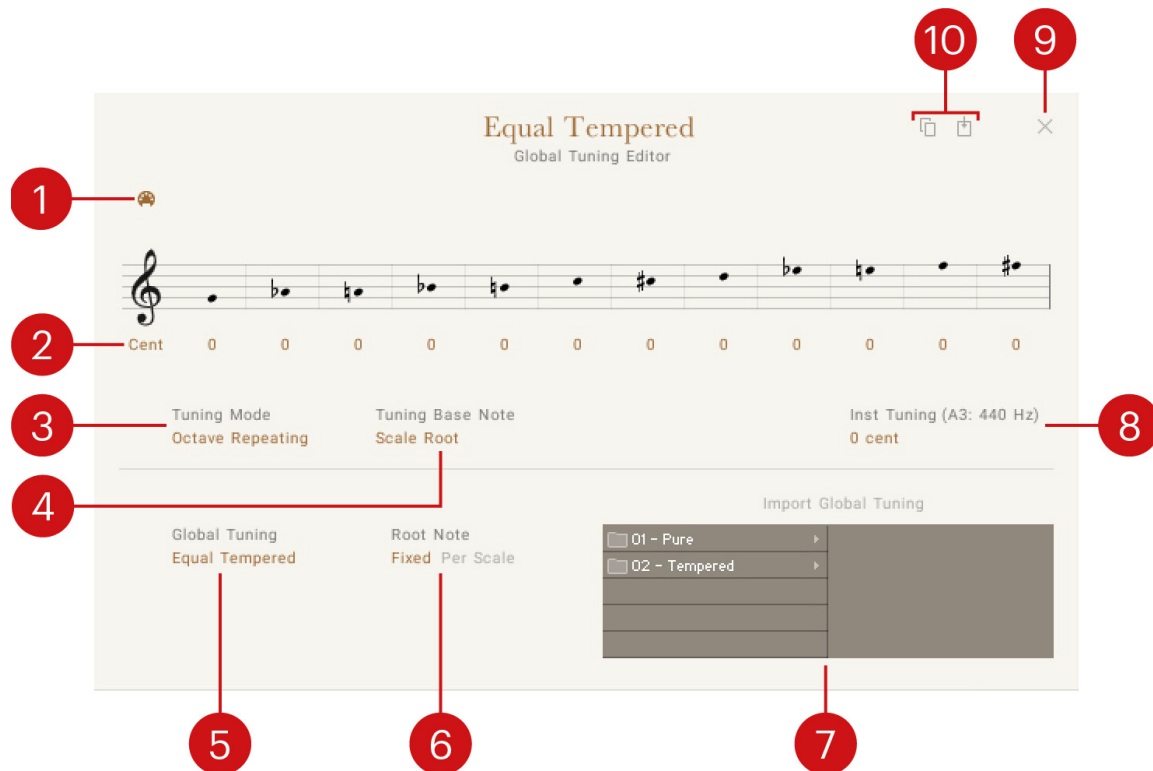
1. **Select by MIDI**: Activates selection of a note for editing according to the last played note.

2. **Cent**: Adjusts the tuning for each of the notes in the range from -100 to +100 cent.

3. **Tuning Mode**: Switches between two modes for adjusting the tuning using **Cent**. **Octave Repeating** enables adjustments for each note that apply to all octaves in the same way. **Per Note** enables adjustments for each note in each octave individually.

4. **Tuning Base Note**: Selects the base note for adjusting the tuning using **Cent**. When **Scale Root** is selected, the root note of the selected scale is used.

5. **Global Tuning**: Selects a tuning preset that is applied independently of the chosen scale.

6. **Root Note**: Selects whether the root note as set with **Root** in the top right of the interface will be applied to all scales (**Fixed**) or only to the selected scale (**Per Scale**)

7. **Import Global Tuning**: Loads a tuning preset from the library. You can switch between categories by clicking on the entries in the left column, and load a tuning preset by double-clicking on an entry in the right column.

8. **Inst Tuning**: Sets the overall tuning in cents relative to the reference note (A3, 440 Hz).

9. **X**: Exits the Global Tuning Editor.

10. **Copy and Paste Global Tuning**: Copies and pastes tuning settings between Snapshots.

9. Mixer Page

The Mixer page includes the controls for altering the instrument's sound via volume levels, effect parameters, and other controls.

The Mixer page contains the following elements and controls:
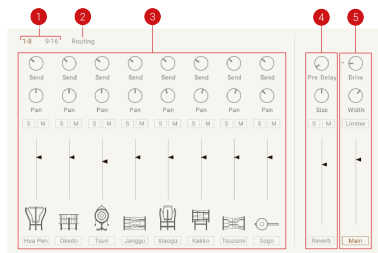
1. **Channels**: Switches the view between Instrument Channels 1–8 and 9-16. These controls are only available in ensembles that contain more than eight instruments.

2. **Routing**: Displays the Routing page in the Mixer. The Routing page is used to display the effect controls for each instrument and set the output of each instrument channel. The Routing page is only available in ensembles instruments. For more information, refer to Routing.

3. **Instrument Channel Controls**: Adjusts mixer parameters related to the instrument, including the Channel Strip and Channel Effects. For more information, refer to Instrument Channel.

4. **Reverb Control**: Adjusts Reverb effect. For more information, refer to Reverb.

5. **Main Channel Controls**: Adjusts mixer controls related to the main output, including the Main Channel Bus and Main Bus Effects. For more information, refer to Main Channel.

> 💡 Use the Sound Preset selector to quickly change the sound of the instrument, including the Mixer settings.

Instrument Channel

The Instrument Channel controls consist of two main sections: Channel Strip and Channel Effects. The Channel Strip controls are used for adjusting the loudness and positioning of the instrument. The Channel Effects section features a 4-band equalizer used for cutting or boosting the frequencies of the instrument.

Channel Strip

The Channel Strip controls are used to change the loudness and positioning of the instrument using a reverb send, panning, stereo image inversion, and volume controls.

The Channel Strip contains the following controls:
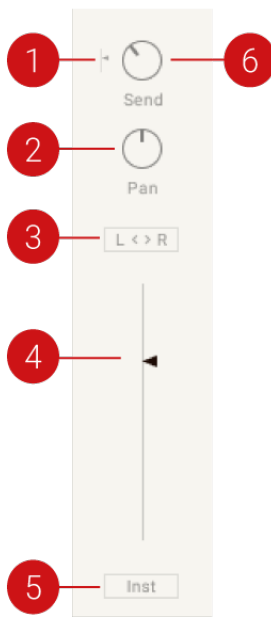
1. **Pre-Post**: When activated, the send FX is positioned after the volume fader, for instance, reducing the volume will also reduce the reverb signal.

2. **Pan**: Controls the position of the instrument in the stereo field.

3. **L < > R**: Inverts the left and right channels of the instrument. This can be used to swap the instrument's stereo image and the listening position from the player's position to that of the audience.

4. **Level Fader**: Sets the volume level of the Instrument Channel.

5. **Inst**: Shows the Channel Effects controls for the instrument.

6. **Send**: Controls the auxiliary send level to the reverb effect.

Channel Effects

The Channel Effect features a four-band EQ to control the Low, Low Mid, High Mid, and High frequencies of the instrument.

▶ Click the **Inst** button below the Channel Strip's Level Fader to show the effect controls.

Each band contains the following controls:
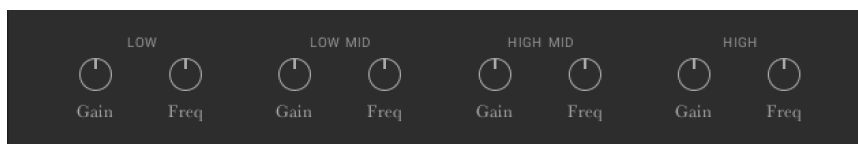
- **Gain**: Cuts or boosts the chosen frequency of the band.
- **Freq**: Adjusts the frequency of the respective band.

Reverb

The Reverb effect simulates the natural reverberation that occurs when a sound source is placed in an acoustic environment, thus adding a feeling of spaciousness to the sound.

The Reverb page consists of two main sections: the **Reverb Channel** section includes the controls for adjusting the volume level, size, and pre-delay of the Reverb, and the **Reverb Effect** section is for selecting the Reverb type, for instance, the convolution-based acoustic environment in which the instrument is placed. For more information, refer to Reverb Channel and Reverb Effect.

Reverb Channel

The Reverb Channel controls are used to adjust the size, volume, and pre-delay of the reverb. The controls for soloing and muting the Reverb Channel are also included.

The Reverb Channel contains the following controls:
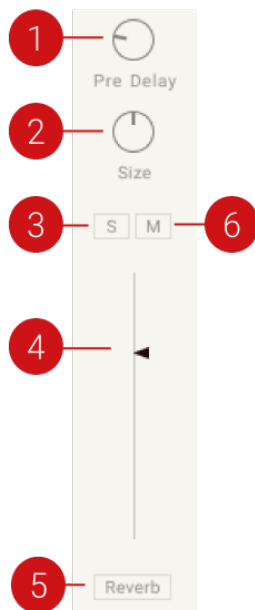
1. **Pre Delay**: Defines the timing of the reverb's onset by adding an initial delay to the reverb signal.
2. **Size**: Adjusts the size of the reverb.
3. **Solo**: Solos the Reverb Channel so only the Reverb signal is heard.
4. **Reverb Volume**: Sets the reverb return level.
5. **Reverb**: Opens the Reverb Effect controls.
6. **Mute**: Mutes the Reverb Channel, meaning the Reverb is removed.

Reverb Effect

The convolution-based reverb allows you to place the instrument into a real-life acoustic space. The Reverb Effect section allows you to choose your desired reverb type from a selection of realistic acoustic environments.

To select a reverb:

1. Click on the **Reverb** button to display the Reverb selection options.

2. Click on an image to select the respective reverb.

| Room | Studio | Club | Theatre | Hall |
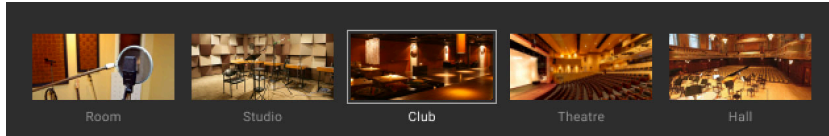
→ The reverb character will change to the selected space.

Main Channel

The Main Channel controls are used for adjusting the drive, warmth, limiter, level, and effect settings of the Main Channel. The Main Channel controls consist of two main sections: The Main Channel Bus and Main Bus Effects.

Main Channel Bus

The channel strip on the far right is the Main Channel Bus. It is the final stage of the mixer before the sound reaches the main Instrument output. The Main Channel Bus strip controls the Drive, Width, Limiter, and Level parameters of the channel.

The Main Channel Bus strip contains the following controls:
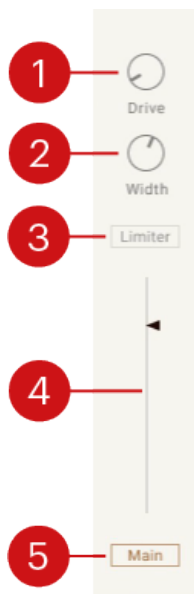
1. **Drive**: Controls the saturation amount applied to the main signal, making the signal slightly distorted.
2. **Width**: Controls the stereo width of the Main Bus. In the middle position, the stereo width is as originally recorded. Turn the control right to increase the width of the instrument in the stereo field. When the control is turned all the way to the left, the signal becomes mono.
3. **Limiter**: Ensures the output signal coming through the Main Bus stays below 0 dB, thus preventing digital clipping.
4. **Level Fader**: Controls the output level of the instrument.
5. **Main**: Displays the Main Bus effects. For more information, refer to Main Bus Effects.

Main Bus Effects

The Main Bus Effects can be used to control the EQ, Ambience, Punch, Compression, and Tape settings applied to the main signal. Punch and Comp not available for sustained instruments.

▶ Click the **Main** button below the Main Channel Bus' Level Fader to display the Main Bus Effects controls.

The Main Bus Effects contains the following controls:

1. **EQ**: Controls the 4-band fixed EQ that can boost or cut frequencies from the main signal. The four knobs set the gain for each band.

2. **Ambience**: Controls the level of the small reverb effect that can add distance to the sound without making it sound like it is in as large a space as the **Reverb** effect.

3. **Punch**: Emphasizes the transient peaks in the sound, making it more percussive and punchy. This control is not available for sustained instruments.

4. **Comp**: Controls the amount of compression applied to the Main Bus. Higher values reduce the distance between the loudest and quietest parts of the signal. This control is not available for sustained instruments.

5. **Tape**: Controls the amount of analog tape saturation applied to the Main Bus, making the signal warmer and slightly compressed.

Routing

The Routing page is available for the percussion ensembles and is used to route audio from each instrument to available output channels. By routing instruments to outputs other than the Main channel, they can be mixed and separately. This is especially useful when using the percussion ensembles of East Asia in your host software (DAW).

By default, there will only be one other routing option available in the Output menu named **st.1**. However, Kontakt's Outputs section provides a routing and mixing environment in the style of a traditional mixing console. The output signals from all Instruments can be sent to this section, then routed to the physical outputs of an audio interface or host software.

The Output section is available from Kontakt's Workspace menu or by pressing F2. The Outputs are displayed in the lower section of the interface. It is possible to create, delete, rename, and configure Output Channels, which act as mono, stereo, or multichannel signal routing destinations for your Instruments. In addition, it's possible to adjust the Output volumes and monitor levels. For more information on routing and outputs, refer to the Kontakt Manual available from the Native Instruments website here.

ⓘ   If you configure outputs while the East Asia is open, you must click the Restart button (the **!** icon next to the NI logo in Kontakt's header) afterward to make sure they appear in the East Asia Routing Output menu.
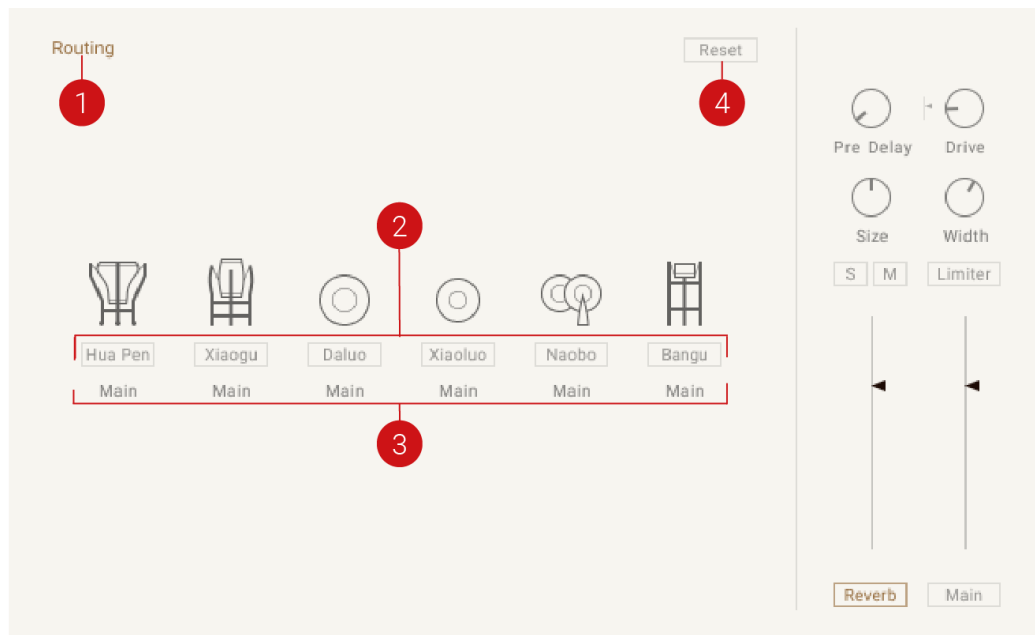
Routing in the Mixer view

1. **Routing**: Returns to the main Mixer view.
2. **Channel Display**: Shows the effect controls for the selected channel.
3. **Output Menu**: Sets the output of the selected channel.
4. **Reset**: Sets all channels to the Main output.

ⓘ The output assignments set in the Routing page are not saved with snapshots.

10. Mapping Page

The Mapping page displays information on notes, keyswitches, phrases, and how they are mapped on a MIDI keyboard. Each type of instrument (Ensemble, Melodic, and Percussion) has a unique mapping page.

- Click **Mapping** in the navigation to open the Mapping page.
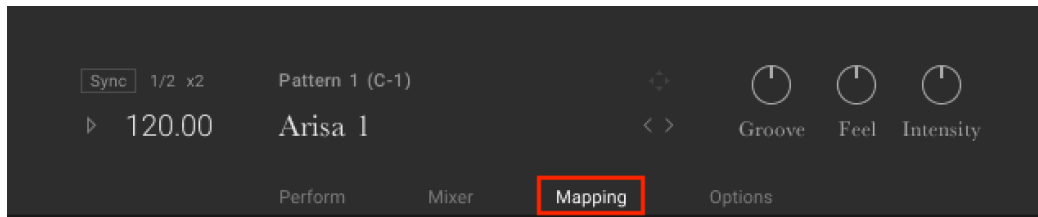
The Mapping option in the Navigation

Ensemble Mapping

The Mapping page available for Ensembles instruments displays information on patterns and the articulations of each instrument in the ensemble.
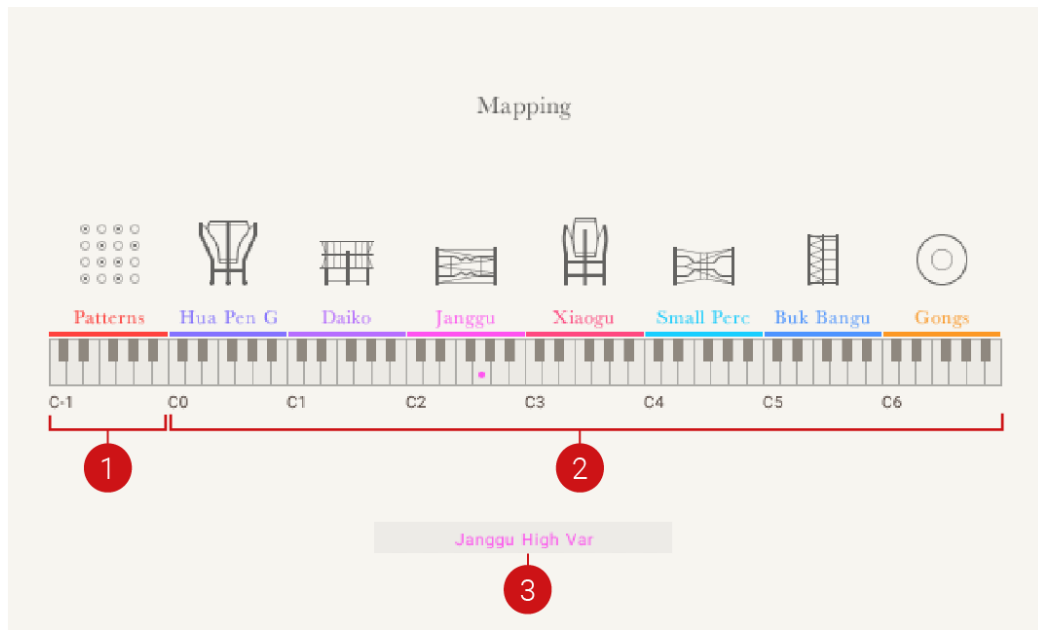
The Mapping page for an Ensemble

Each Ensemble contains a Mapping page with the following features:

1. **Trigger Patterns**: Displays the key range (C-1 to B-1) of patterns. Each key contains a different pattern and is highlighted when triggered. The name of the triggered pattern is displayed in the Display Area.

2. **Trigger Articulations**: Displays the range (C0 to B6) of articulations for each instrument. Each key contains a different articulation and is highlighted when triggered. The name of the triggered articulation is displayed in the Display Area.

3. Display Area: Displays the name of the played pattern or articulation.

Percussion Instrument Mapping

The Mapping page in solo Percussion instruments displays information on patterns, fills, and the single hits available for the loaded instrument.
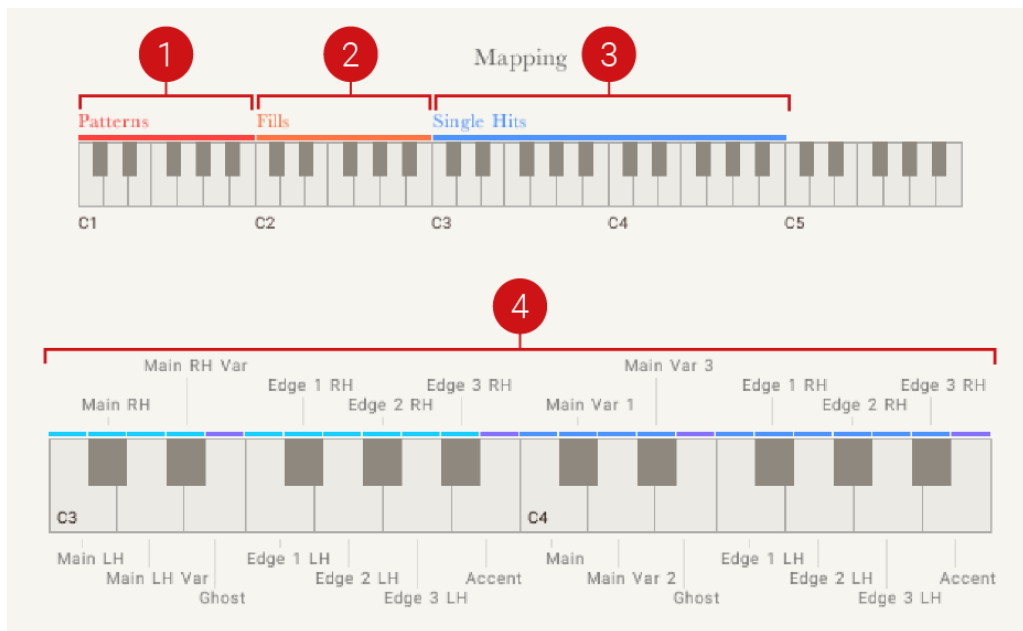
The Mapping page for solo Percussion instruments

Each solo Percussion instrument contains a Mapping page with the following features:

1. Patterns: Displays the key range (C1 to B1) of patterns. Each key contains a different pattern. The speed of the selected pattern is set using the Tempo in the Phrase controls and can also be set to sync to the tempo of your DAW. For more information on controlling the playback tempo of patterns and fills, refer to Phrase/Pattern Playback.

2. Fills: Displays the range (C2 to B2) of fills. Each key contains a different fill. The speed of the selected fill is set using the Tempo in the Phrase controls and can also be adjusted using the Modwheel on your MIDI controller or programmed Control Change (CC01) messages from your DAW.

3. Single Hits: Displays the range (C3 to B4) of different hits for the instrument. The actual range may vary depending on the complexity of the instrument.

4. Single Hits Display: Displays the name of the hit assigned to each key within the Trigger Hits range.

Melodic Instrument Mapping

The Mapping page for solo melodic instruments displays information on notes, keyswitches, phrases, and how they are mapped on the MIDI keyboard.
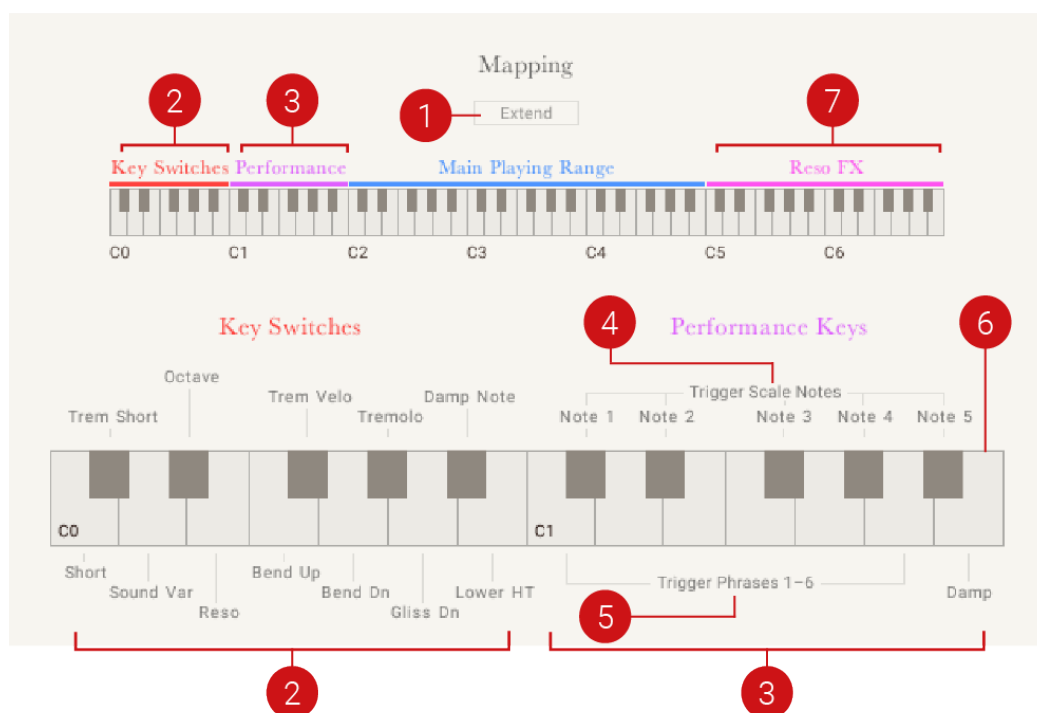
The Mapping page for solo melodic instruments

Each solo melodic instrument contains a Mapping page with the following information and features:

1. **Extend Mapping**: Switches from the standard playing range to the extended playing range. By default, the main playing range extends from C2 to B4. When the **Extend** button is clicked, the playing range is extended to include the complete range of the instrument (D1 to D5).

2. **Key Switches**: Displays the Key Switches note range. The notes in the Key Switch range can be used to play notes in the main playing range with sound variations, as well as muting them. Hold down a keyswitch note while playing a note in the main range to trigger the respective ornament, sound variation, or mute.

3. **Performance Keys**: Displays the Performance Keys note range. The Performance Keys range can be split into the following sections:

4. **Trigger Scale Notes**: Displays the Trigger Scales note range. The five black keys of the Performance range trigger the first five notes of the active scale. This provides a quick way to get a feel of the scale.

5. **Trigger Phrases**: Displays the Trigger Phrases note range. Use the six white keys of the Performance range to trigger Phrases.

6. **Damp**: Displays the Damp note, which dampen all sounding notes.

> (i)   The Performance Keys are deactivated when the extended playing range is activated.

7. **Reso**: Displays the Reso note range. Use the Reso range (C5 to A6) to play notes in resonant articulation.

> (i)   The Reso range is deactivated when the extended playing range is activated.

11. Options Page

The Options page is split into two sections: Controller and Perform. The Controller section features parameters for the modwheel, aftertouch, pitch bend, and sustain pedal. The Perform section is used to control the tightness and randomization of the performance and the overall tuning of the instrument.

The Options page contains the following settings and controls:
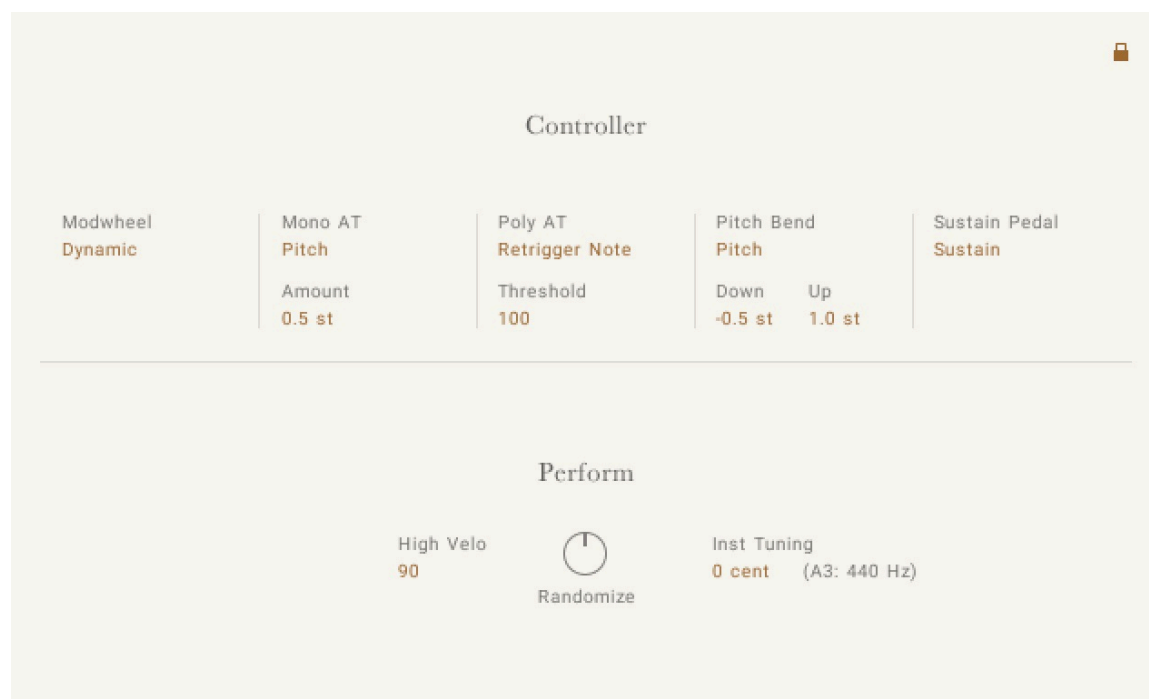
- **Controller**: The Controller section contains the following settings and controls.
  - **Modwheel**: Switches the ModWheel control of the Performance Slider on or off.
  - **Mono AT**: Switches the monophonic aftertouch behavior between **Off**, **Pitch**, and **Damp All**. When set to **Pitch** , the intensity of the pitch change can be set using **Amount**. When set to **Damp All**, the level at which damping is switched on for all notes can be set using **Threshold**.
  - **Poly AT**: Switches the polyphonic aftertouch behavior between **Off**, **Pitch**, and **Damp Note**. When set to **Pitch** , the intensity of the pitch change can be set using **Amount**. When set to **Damp Note**, the level at which damping is switched on for individual notes can be set using **Threshold**.
  - **Pitch Bend**: Switches Pitch Bend on or off. When **on**, **Down** sets the lower limit of the pitch bend range, and **Up** sets the upper limit of the pitch bend range.
  - **Sustain Pedal**: Selects the sustain pedal behavior:
    - **Off**: The sustain pedal will control nothing.
    - **Latch Phrase**: The sustain pedal can latch the pattern trigger keys but will not affect the main playable key range of the instrument.

- **Perform**: The Perform section contains the following settings and controls.
  - **Tightness**: Controls the sample start position to set the tightness (or responsiveness) of the sound.
  - **Randomize**: Controls the amount of randomness applied to parameters like tightness, velocity, and sample variation (for instance, round-robin). The middle position will have a subtle natural sound, and the full left position will potentially sound mechanical.
  - **Inst Tuning**: Sets the overall tuning in cents relative to the reference note (A3, 440 Hz).

12. Keyswitches and Articulations

This section gives an overview of all keyswitches for the melodic instruments in the East Asia library. You will find tables that list all articulations for Plucked instruments and Sustained instruments, and tables that describe abbreviated articulation names in more detail.

Keyswitches for Plucked Instruments

The following table provides an overview of articulations available for plucked instruments:

Note	Guqin	Guzheng	Yangqin	Koto	Pipa	Shamisen	Gayageum
C0	Short	Short	Short	Short	Short	Short	Short
C#0	Trem Short	Trem Short	Trem Short	Trem Short	Trem Short	Dbl Stroke	Dbl Stroke
D0	Open Strings	Sound Var	Sound Var	Pizz	Open Strings	Open Strings	Vib Small
D#0	Open + Harm	Octave	Trem Oct	Octave	FX 1	Open LH Pizz	Octave
E0	Harmonics	Reso	Reso	Harmonics	Reso	LH Pizz	Reso
F0	Slide Up	Bend Up	Octave	Bend Up	Mordent Up	Bend Up	Bend Up
F#0	Open + Slide Up	Trem Velo	Trem Velo	Trem Velo	Trem Velo	Open Up	Trem Velo
G0	Slide Dn	Bend Dn	Gliss Dn	Mordent Up	Bend Dn	Bend Dn	Bend Dn
G#0	Open + Slide Dn	Tremolo	Tremolo	Tremolo	Tremolo	Open + Mordent	Tremolo
A0	Open + Note	Gliss Dn	Gliss Up	Gliss Dn	FX 2	Mordent Up	Vib Wide
A#0	Damp Note	Damp Note	Damp Note	Damp Note	Damp Note	Damp Note	Damp Note
B0	Lower HT	Lower HT	Lower HT	Lower HT	Lower HT	Lower HT	Lower HT

Keyswitches for Sustained Instruments

The following table provides an overview of articulations available for sustained instruments:

Note	Ajaeng	Daegeum	Dizi	Erhu	Hichiriki	Shakuhachi	Sho
C0	Short	Short	Short	Short	Short	Short	Short
C#0	Pizz	Short 2	Grace Short	Short 2	Short 2	Short 2	Chord Low
D0	Up Bow	n/a	Upper Grace	Up Bow	Long Slide	Expressive	Inhale

Note	Ajaeng	Daegeum	Dizi	Erhu	Hichiriki	Shakuhachi	Sho
D#0	n/a	Vibrato	Lower Grace	Legato Fingered	n/a	n/a	Chord High
E0	Portamento	Portamento	Portamento	Portamento	Legato Soft	Legato Grace	Chord Sus
F0	Bend Up	Bend Up	Grace Dn	Slide Up	Bend Up	n/a	Cluster
F#0	n/a	n/a	Flutter	n/a	n/a	Flutter	Flutter
G0	Bend Dn	Bend Dn	Bend Dn	Slide Dn	Bend Dn	Grace	Chord Short
G#0	Pizz Gliss	Grace Up	Tremolo	Tremolo	n/a	n/a	Chord Long
A0	Vib Small	Grace Dn	n/a	Mordent Dn	n/a	n/a	Chord Inhale
A#0	Vib Wide	Trill	Trill	Trill	Vibrato	n/a	Chord Flutter
B0	Grace	Mordent Up	Mordent Up	Mordent Up	n/a	Mordent Up	Chord Dbl Tong

Common Articulations

The following table provides an explanation of common articulations available for most instruments:

Name	Description
Short	Typical short articulation, for example, staccato.
Reso	A sound based on the recorded resonance of the instrument.
Mordent/Bend/ Slide (Up/Dn)	Various pitch inflections. The interval of the ornament (minor second, major second, or minor third) is automatically set by the neighboring scale notes. If the interval of the neighboring scale note is greater than a minor third, the interval of the ornament defaults to a minor second.
Sound Var	Provides generic sound variation.
Gliss Up/Dn	Diatonic Glissando, for instance, only notes of the chosen scale are used.
Tremolo	Default tremolo for most plucked instruments, the dynamic is controlled by the Performance Slider.
Trem Velo	Default tremolo for most plucked instruments, the dynamic is controlled by velocity.
Damp Note	Dampens a single note (as opposed to the **Damp** button on the Perform page, which dampens all notes).
Lower HT	Plays the lower halftone of the default articulation. Used mainly by the included MIDI files for playing notes outside of the scale.

Specific Articulations

The following table explains articulations available for specific instruments:

Name	Description
Open Strings	Available for the Guqin, Shamisen and Pipa, triggers open strings (as opposed to stopped notes).
Harmonics	Available for the Guqin and Koto: triggers the harmonics (i.e., natural overtones).
Portamento	Available for Ajaeng, Daegeum Dizi, and Erhu: legato played notes are performed with a short glide, dependent on velocity.
Pizz	Plucked on the other side of the bridge (Koto), plucked instead of bowed (Ajaeng).
Inhale/Exhale	Available for the Sho, triggers either long notes produced by inhaling or exhaling.
Chord (Low, High, Sus)	Available for the Sho, triggers diatonic chords, either short (Low and High) or sustained (Sus).
Cluster	Available for the Sho, triggers a chromatic cluster, independent of the chosen scale
Legato (Fingered, Grace, Soft)	Similar to Portamento, legato played notes are performed with a slight variation to the default Legato mode.

13. Credits

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KSP and Kontakt Programming: Nikolas Jeroma, Francesco Sabatini

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