SESSION HORNS
PRO

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NATIVE INSTRUMENTS

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1   Welcome to SESSION HORNS PRO

Thank you for choosing SESSION HORNS PRO.

SESSION HORNS PRO is a highly expressive and versatile horn section that lets you quickly achieve great results. Woodwind and brass are among the most dynamic and expressive acoustic instruments and the interaction between the individual players of a horn section can be very complex both harmonically and rhythmically.

SESSION HORNS PRO combines outstanding sound quality, an intuitive interface and innovative functionality not only to provide you with a truly musical workflow, but also to recreate the magic that a soulful Horn section can add to your music.

We hope you enjoy using SESSION HORNS PRO and we would be delighted to hear your feedback and ideas! You can find e-instruments on the web under http://www.e-instruments.com.

Thomas Koritke

e-instruments

Manual Conventions

This manual uses particular formatting to point out special facts and to warn you of potential issues. The icons introducing the following notes let you see what kind of information is to be expected:

> ⚠ Whenever this exclamation mark icon appears, you should read the corresponding note carefully and follow the instructions and hints given there if applicable.

> 💡 This light bulb icon indicates that a note contains useful extra information. This information may often help you to solve a task more efficiently, but does not necessarily apply to the setup or operating system you are using; however, it's always worth a look.

Furthermore, the following formatting is used:

- Text appearing in (drop-down) menus (such as *Open…*, *Save as…* etc.) and paths to locations on your hard drive or other storage devices is printed in italics.

▪ Text appearing elsewhere (labels of buttons, controls, text next to checkboxes, etc.) is printed in light blue. Whenever you see this formatting applied, you will find the same text appearing somewhere on the screen.

Manual Structure

SESSION HORNS PRO includes three.nki file types with different functionality:

SESSION HORNS PRO – Performance, SESSION HORNS PRO – Key Switch and SESSION HORNS PRO – Solo. Two of the three main window views in these three .nki files types contain exactly the same functions. To help you save time and paper, these are only described once – in section ↑5, SESSION HORNS PRO – Performance.nki.

So, if you work with the Key Switch or Solo.nki and have questions about the Sound or Control window views, please read the corresponding manual sections (↑5.6, Sound Window View and ↑5.7, Control Window View) in section ↑5, SESSION HORNS PRO – Performance.nki.

2 SESSION HORNS PRO Key Features

SESSION HORNS PRO delivers the sound of a tight, modern brass section and is aimed at Soul and Pop producers. Brass found in genres such as R&B, Latin, Indie, Nu-Jazz and Reggae can also easily be created.

- The SESSION HORNS PRO sounds were recorded with utmost precision and are designed for maximum flexibility.

- SESSION HORNS PRO features authentic phrases and sound settings for a variety of different genres. Its intuitive approach lets you quickly produce excellent brass phrases and arrangements, even if you don't have prior detailed knowledge of brass arrangement.

- SESSION HORNS PRO contains a collection of ten multi-sampled brass instrument types which you can either use as a solo instrument or as sections of up to six instruments per opened .nki instance.
  The following single instruments or instrument combinations are available to you for assembling the desired horns sections:

Single Instruments	Instrument Combinations
Trumpet 1	Bass and Tenor Trombones
Trumpet 2	Bass Trombone and Baritone Saxophone
Muted Trumpet	Tenor and Baritone Saxophone
Flugelhorn	Tenor Trombone and Tenor Saxophone
Tenor Saxophone	Alto and Tenor Saxophones
Alto Saxophone	Tenor Saxophone and Muted Trumpet
Baritone Saxophone	Trumpets 1 and 2
Tenor Trombone	Alto Saxophone and Trumpet 1
Bass Trombone	Tenor Saxophone and Trumpet 1
Tuba	Tenor Trombone and Trumpet 1

- SESSION HORNS PRO's unique Smart Voice Split allocates each note of a chord to the corresponding brass instrument.

- The Animator turns chords into authentic brass phrases while maintaining real-time control-ability. The Animator always follows the played chord and adjusts the brass phrase to proper voicing.

- A Smart Chord mode lets you play authentic brass chords and voicings with just one or two fingers.

- Dedicated Performance, Key Switch and Solo.nki's for live performance and production work of any kind.

- A variety of creative mix and mastering presets provides a scope of inspiring sound images.

2.1 External Sequencer Automation

Most knobs and faders in SESSION HORNS PRO can be controlled by external MIDI or host automation.

► Simply open the KONTAKT automation window and drag the automation ID to the desired knob or fader.

For further information on automation assignment please refer to the KONTAKT manual.

2.2 About KONTAKT / KONTAKT PLAYER

SESSION HORNS PRO is an Instrument powered by KONTAKT; you will, therefore, have to have KONTAKT or the free KONTAKT PLAYER installed on your computer in order to use SESSION HORNS PRO. Refer to the KONTAKT/KONTAKT PLAYER documentation to learn how to load and configure KONTAKT Instruments.

3   SESSION HORNS PRO Controls

This chapter introduces you to SESSION HORNS PRO's specific controls, which are part of the of each SESSION HORNS PRO.nki within your KONTAKT/KONTAKT PLAYER software.

The Instrument Header

To learn how to operate the Instrument Header's controls, please refer to the documentation of your KONTAKT or KONTAKT PLAYER software.

3.1   Basic Control Types

SESSION HORNS PRO includes six basic types of controls: buttons, switches, knobs, faders, drop-down menus, and spin controls.

3.1.1   Buttons

These can have different shapes ("LED" or square) and are all toggles.

▶   Click once to turn on, again to turn off.

All buttons change their background color when actuated, which reflects the new state.

3.1.2   Selector Switches

Selector switches can also have different shapes and are used to select one of several options.

▶   Either click the round "LED" next to the desired option or the square option button to select it.

3.1.3 Knobs

► To change a knob value, click on it and drag up to move the knob clockwise, or down to move it counter-clockwise.

► Knobs can be fine-tuned by holding down your computer keyboard's [Shift] key as you move the knob.

► [Ctrl] + Click (Mac: [Cmd] + Click) resets a knob to its default value

3.1.4 Faders

SESSION HORNS PRO has two vertically or horizontally aligned fader types:

▪ The Dynamic fader in the Animator view of the Performance NKI, which lets you set up what controls the dynamics of Animator phrases; the velocity with which you hit the keys and/or the dynamics preprogrammed in the respective Animator phrase.

▪ The Threshold fader in the Articulation view of the Performance NKI, which lets you set up a velocity threshold point at which articulation changes between the two available options.

▪ The individual instrument volume faders in the Sound views of all SESSION HORNS PRO .nki files, used to set up individual instrument volumes in an assembled brass section.

► Click the respective fader handle and drag up or down, left or right.

3.1.5 Drop-Down Menus

These menus can usually be recognized by a small downward pointing arrow. To access a drop-down menu's entries, click on the menu. A list holding several entries drops down.

► To select one of the entries, move the mouse to the corresponding entry so that it gets highlighted, then release the mouse button. The Instrument takes whatever action you've requested, then closes the menu.

3.1.6   Spin Controls

Spin controls are pairs of two small horizontal arrows which provide a second option for select-
ing items; for instance drop-down menu entries.

► Click on either arrow to step through the available item list.

- The left arrow lets you step backwards through the list.

- The right arrow lets you step forward through the list.

4　The Twelve KONTAKT Instruments (.nki Files)

SESSION HORNS PRO provides you with twelve separate KONTAKT *.nki files:

SESSION HORNS PRO – Performance, SESSION HORNS PRO – Key Switch and a SESSION HORNS PRO – Solo.nki for each solo instrument. Each .nki file holds all the relevant controls for shaping the instrument sound. The controls are accessible in three main window views called Main, Sound and Control. These can be made visible by clicking the corresponding buttons at the bottom of the .nki-window. The SESSION HORNS PRO – Performance.nki has two additional tabs which let you switch between its Animator and Articulation views.

- The **SESSION HORNS PRO – Performance**.nki is designed for real-time performance of the horns section that you assemble. It features pre-programmed yet very flexible brass phrases using SESSION HORNS PRO's unique Animator function as well as a 'standard' keyboard mode, where you can choose two from 14 available different articulations for velocity switching.

- The **SESSION HORNS PRO – Key Switch**.nki lets you predefine up to nine from sixteen available different articulations for the assembled horns section. These can then be activated in real-time using keys in the C-1 octave of your keyboard.

- The **SESSION HORNS PRO – Solo**.nki files offer similar functionality as the Key Switch.nki, but for one single brass instrument only—ideal for production and sequencing work.

SESSION HORNS PRO - Performance.nki with Animator view open

5   SESSION HORNS PRO – Performance.nki

The SESSION HORNS PRO – Performance.nki offers three different main window views; Main, Sound, and Control. These and the additional ANIMATOR and ARTICULATION views are described in detail in this chapter.

5.1   Main Window View

Performance.nki Main view with Articulation view open

► Click the Main button at the bottom to bring up the Main window view.

Using the functions in the Main window view you can:

- Select individual instruments and instrument combinations to assemble the horns section you want. The maximum number of instruments in one instance of the Performance.nki is six: two individual instruments and two combinations of two instruments. If you need more, simply open another Performance.nki and use it together with the first. Several Section presets are available in the Section Preset drop-down menu, located in the top left corner of the window.

- Determine a second articulation that is used via velocity switching; i.e. when you press the keys harder. This is done in the ARTICULATION window view that appears when you deactivate the ANIMATOR and is not available for Animator playback, which already includes the use of articulations in its song presets.

- Use the Voicing Assistant to control how the individual voices are distributed among the instruments in the horns section that you have assembled.

- Set up and use the unique ANIMATOR to play back pre-programmed yet flexible phrases or just use the pre-programmed rhythm of the phrase for your own chords.

5.1.1   Section Setup

Two methods are available for horns section setup:

- You can select a section preset in the Section Preset drop-down menu located top left in the window. This is described under the following heading.

- You can select a maximum of six instruments for the four instrument slots in the central part of the Master window view (two individual instruments and two instrument combinations, each consisting of two instruments).
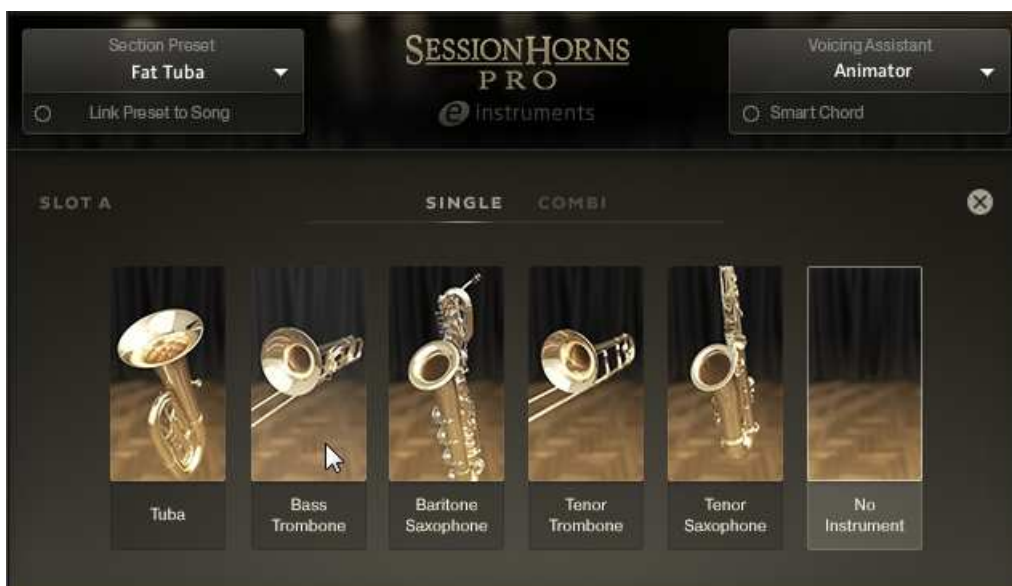
Selecting a single instrument

To assemble a horns section from scratch, do this:

1. Click Slot A; the first slot on the left side.
2. Click Single or Combi and select the single instrument or instrument combination by clicking on it.
3. If desired, repeat the process for all four instrument slots.

> 💡 If the instrument slots do already contain instruments, which will probably be the case, we recommend that you first click each slot and remove the instrument(s) it contains by selecting the No Instrument item. This is useful as it is not possible to select an instrument that has already been selected in another slot (as a single instrument or part of a combi). If you use several instances of the same SESSION HORNS PRO.nki file, you can of course select the same instrument several times – once in each instance.

> ⚠ Which single or combi instruments are available for a slot depends on their pitch range. Instruments with a lower pitch can be select in slot A, instruments with the highest pitches can be used in slot D.

5.1.2 Section Preset Drop-Down Menu

You can use this drop-down menu to select a horn section preset.

► Open the Section Setup menu by clicking on the downward pointing arrow and select one of the available section presets. Your choice will be reflected by the instrument images on screen.

> The Link Preset to Song option is described in section 5.1.3.1 Animator Elements.

5.1.3 Voicing Assistant Drop-Down Menu

The Voicing Assistant lets you select one of five available voicing modes. Its drop-down menu is located top right in the Main window view. Using the options on this menu, you determine how the individual instruments are distributed among the keys you press on your keyboard. This has considerable impact on how your horns section sounds. These are the available Voicing modes:

Polyphonic

Each note you play triggers all instruments currently selected in Section Setup.

Smart Voice Split

The voices selected in Section Setup are realistically distributed among the keys you press. The order and number of available voices is always consistent and happens realistically from bottom to top, no matter in which order you press the keys. Voices can therefore jump between notes when you press additional notes or release notes.

With a full section selected in Section Setup and playing a chord with four notes, the lowest controls the instrument(s) with the lowest pitch range (e.g. Bass Trombone or Tuba), the next higher one the controls the instrument(s) with the next higher pitch range etc. If you add a fifth note, the new one will replace one of the sounding notes. Which note this is depends on the pitch of the newly pressed note.

Smart Voice Split features true polyphonic legato which lets you create naturally-sounding legato phrases.

> If you use a sustain pedal, you will always get a consistent section sound, no matter how many keys you press, as SESSION HORNS PRO provides dedicated legato transition samples for legato play.

Voicing Assistant drop-down menu

Legato

Legato is an Italian word and means tied together. SESION HORNS PRO provides dedicated legato transition samples for legato play. Use this mode to generate a monophonic legato melody. To make it legato, overlay the currently sounding note with the next. Each note you play triggers all instruments currently selected in Section Setup.

Chord + Legato

Use this mode to simultaneously play chords and a monophonic legato melody. To generate a legato melody, you must overlay within an octave the currently sounding note with the next. Each note you play triggers all instruments currently selected in Section Setup. Example: If you play a chord triad with a full Section selected in Section Setup, each note in the chord is played by all instruments. This mode does not affect the selected Velocity Switch articulation.

Animator

Select this to activate the Animator and use the available Animator phrases, see Animator below.

5.1.4   Smart Chord

The Smart Chord function lets you play four-voice chords by pressing one or two keys on your external MIDI controller keyboard.

► To activate the Smart Chord function, click the small round button next to the text Smart Chord.

Now you can set up the Smart Chord function:

► Open the Smart Chord setup dialog by clicking the small cog wheel icon. Then select a root note and chord map from the two drop-down menus to the left in the Smart Chord dialog.
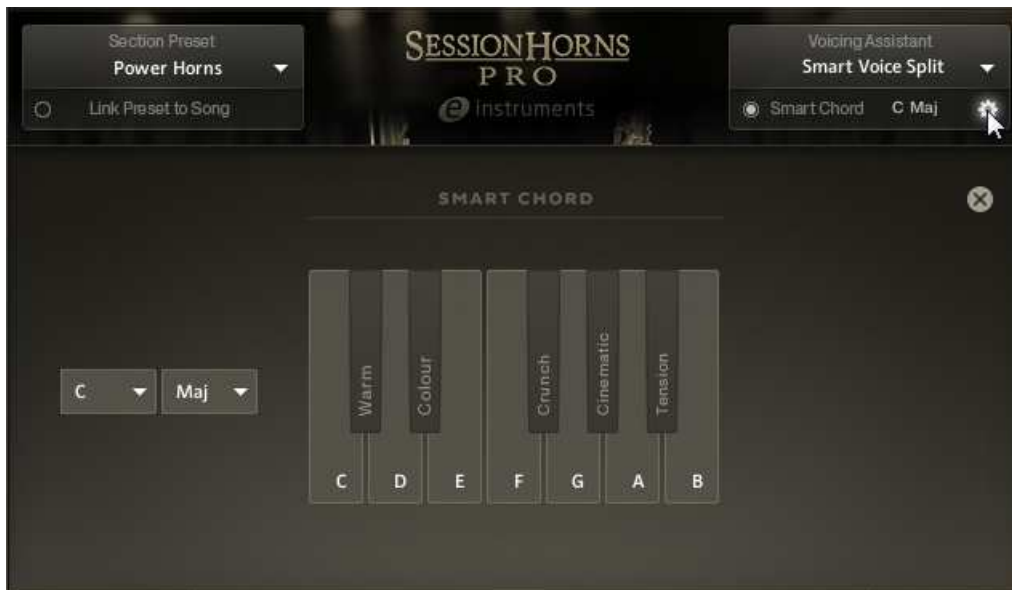
Smart Chord setup dialog

The chords defined by root note and chord map will automatically be assigned to the ("white") keys on your controller keyboard, starting with the C key.

If you select "F" as root note and "major" as gender, pressing the C key on your keyboard will therefore create an F major chord.

Now you can play the resulting chords by pressing the respective key on your external keyboard controller. If you don't additionally press a modifier key, the degrees of the selected scale are used. These already include chord inversions.

By additionally pressing a modifier key—the "black" keys—you can further modify the resulting chords. These chord voicings have been created by a professional brass arranger.

Additionally pressing this key	Can have this result (depending on the nature of the chord used)
C# (Warm)	Mostly adds 7/9 notes to the chord.
D# (Colour)	Option notes 9/11/13 are added.
F# (Crunch)	Altered scale notes are used as option notes.
G# (Cinematic)	Uses open quartal harmony.
Bb (Tension)	Creates altered scale notes such as #9, b13, b9.

⚠ If you use Smart Chord in conjunction with the Animator (see below), it may sometimes happen that pressing a modifier key yields no or only a slight change. This depends on the harmonic structure of the Animator phrase that you want to modify.

💡 If you use Smart Chords without the Animator, the resulting chords do not use the root note as bass note in order to create more brass-like chords. You can use a solo instrument (e.g. Tuba, Bass Trombone or other) to create the root note separately, if you wish.

5.2   Animator View

Animator view in the SESSION HORNS PRO – Performance.nki

The Animator view is located at the lower end of the Main window view. It appears when you activate the Animator as described in the next paragraph. The Animator is an adaptable MIDI horns phrase player. It offers a selection of authentic horns phrases for different musical styles (genres). The phrases are grouped by genre, song and phrase. Each genre folder holds several

songs. Each song contains six phrases. Each phrase comes with a harmonic progression which you can shape by playing your own chords. You can also disable the harmonic progression in the phrases altogether and just use their rhythm.

► To activate the Animator, click the "LED" next to the word Animator on the left side, so that it lights up. This brings up the Animator view in the lower part of the window. As an alternative, you can also select the Animator item on the Voicing Assistant drop-down menu.

► Press a key or a chord on your controller keyboard. The currently selected phrase will play back for as long as you hold down the key or chord. The progress bar below the Phrase spin controls informs you about the current playback position within the phrase.

💡 If you use a sustain pedal, you can hold Animator playback without having to keep the keys pressed.

► You can switch to another phrase in the song by clicking its phrase selector key, one of the spin controls (two horizontally aligned dark arrows) or any of the "white" keys in the C-1 octave of your external controller keyboard.

Read the following paragraphs to find out what you can do with the individual controls in the Animator section.

5.3   Animator View – Elements

From left to right, the Animator contains the following controls:

5.3.1   Tempo

This selector switch to the left in the Animator lets you select a phrase playback speed. No matter which speed you select here, it has no impact on the phrase pitch.

► Select ½ to play back the phrase with half of the original tempo.

► Select 1:1 to play back the phrase with the tempo currently set in your host application or in KONTAKT.

►   Select x2 to play back the phrase with double speed.

5.3.2   Swing

The SWING knob is located to the right of the TEMPO selector switch.

►   If you wish, use this knob to apply a swing factor to the Animator phrases. Experiment to find a fitting swing setting for the type of music you are creating.

5.3.3   Genre Drop-Down Menu

The genre menu is located to the right of the SWING knob. You use it to preselect the genre of the song.

►   Open the drop-down menu and select the desired genre.

5.3.4   Song Drop-Down Menu

This drop-down menu is located to the right of the Genre menu. The menu drops down when you click the white downward pointing arrow. It is used to load one of the Animator songs available for the preselected genre. When you select an Animator song, all its phrases are automatically opened and you can use the "white" keys in the C-1 octave of your keyboard to select the individual phrases.

►   Open the drop-down menu and select one of the songs by clicking its name.

5.3.5   Animator Song Editor and Phrase Browser

In the Phrase Browser, you can open genre folders to display their song content and open song folders to select individual Animator phrases. In the Song Editor, you can then assign individual phrases from the same or different songs to keys in the C-1 octave of your MIDI controller keyboard, the phrase selector keys and the spin controls on-screen.

►   To open the Song Editor and Phrase Browser in the central part of the window, click the wrench tool icon, located to the right of the Song drop-down.

Clicking the wrench tool opens the Animator Song Editor and Phrase Browser

▶ Click genre folders to display the song folders they contain in the middle column.

▶ Click the desired song folder icon in the middle column to display all phrases available here in the right column.

▶ To assign a phrase to any of the "white" keys in the C-1 octave, select the desired key by clicking on it in the vertically aligned octave to the left in the Song Editor. The selected key is highlighted. Now double click the phrase that you want to assign to the selected key.

Start and Length

You can also edit both the starting point of a phrase and its length. This happens in sixteenth note steps and is done in the Start and Length fields, located below the Phrase Browser columns.

► To change the starting point of a phrase in sixteenth note steps, move the mouse pointer over the currently set numerical value. Small vertical spin controls get visible. You can now either click these to change the starting point or hold down the mouse button and drag upwards or downwards.

> ⚠️ Changing the starting point of a phrase will not change its length.

► To change the length of a phrase in sixteenth note steps move the mouse cursor over the currently set value and use the spin controls or click and drag as described above.

Sixth Note

The Sixth Minor and Major selector switches in the Song Editor are used to determine how sixth notes are used in a phrase:

▪ If an Animator phrase includes a sixth note and you play it using a normal minor chord, you can convert the normal minor sixth to a major (dorian) sixth by activating the Major button. This can e.g. be useful in R&B or Jazz music which, instead of using the natural minor scale, often in fact introduces a dorian mode by playing minor with a major sixth.

▪ If you use the Animator phrase playing a major chord, you can activate the Minor button to turn the major into a minor sixth note. The resulting scale—harmonic major—is less commonly used.

► Click the Minor or Major button to activate the desired function. The selected button is highlighted in light grey. The buttons also work like a selector switch. If one button has already been selected, clicking the other will deactivate the previously active button.

> ⚠️ If the Animator phrase does not use a sixth note, activating the Minor or Major button will have no effect.

5.3.6 Dynamic Fader

You find the Dynamic fader below the genre drop-down menu. It is used to define what determines the dynamics in the Animator phrase; the velocity with which you hit the keys and/or the dynamics preprogrammed in the phrase.

▶ Drag the Dynamic fader handle up or down to determine how these two factors influence the phrase dynamics.

5.3.7 Phrase Selector Switch and Spin Controls

These phrase selection tools are located below the Song drop-down menu.

Several options to select a phrase are available:

▶ Press any of the phrase selector keys C-1 to A-1 on your controller keyboard or the KONTAKT on-screen keyboard, where they are shown in pink.

▶ Click any of the "white" keys in the Phrase selector of the Animator.

▶ Use the Phrase spin controls below the Phrase selector.

Selecting a phrase in the Phrase selector

5.3.8 Harmony or Unison Selector

This switch is located below the wrench tool icon. You can use it to quickly set Animator phrase playback voicing between harmony (all instruments play their own voice) and unison (all instruments play the same voice).

► Click to select the desired voicing. As an alternative, use the Modulation wheel on your external MIDI controller to achieve the same.

5.3.9 Mode Buttons

These two buttons are located to the right of the Harmony or Unison Selector.

► If you activate the One Shot button and just briefly press the desired chord, the full phrase will be played back once. You can still change harmony during phrase playback by changing chords on your keyboard.

► If you activate the Rhythm only button, only the rhythm and the articulation of the re-spective phrase will be used to play back the chords you press.

Mode buttons and Humanize knob

5.3.10 Humanize Knob

This knob is located to the right of the Mode buttons. You can use the Humanize knob to con-trol the timing, tuning and velocity accuracy of the instruments in your horns section.

► If you turn this knob down fully, all instruments in the horns section will have the exact same timing and velocity as well as perfect tuning.

► The further you turn this knob up, the more timing, tuning and velocity offsets will be-come clearly audible between the individual instruments in the section, just like real horn players would sound.

5.3.11 Progress Bar

This is located below the Phrase spin controls. When you trigger a phrase, the progress bar in-forms you about the current playback position within the phrase.

Animator Progress Bar

5.3.12   Link Preset to Song Button

This button is only available in the Performance.nki. It is a part of the animator functionality and located below the Section Preset drop-down menu.

Link Preset to Song button

▪ Each Animator song contains tailored Section, Sound Mix and FX presets. If you activate the Link Preset button, these presets are automatically used and when you select another song, the preset Section, Sound Mix and FX settings of that song will automatically be used.

5.4   Articulation View

The Articulation view uses the same window area as the Animator. It appears at the lower end of the Main window view when you deactivate the Animator or select any voicing but "Animator" in the Voicing Assistant drop-down menu.

Articulation view

Using the controls in the Articulation view, you can set up the **Performance**.nki to switch between two selected articulations when velocity exceeds or falls below a definable velocity value.

> ⚠ Velocity switching is not available when you use the Animator, as Animator phrases do already contain articulation switch programming.

► To set up velocity switching, you select the desired articulation types in the MAIN and VELOCITY SWITCH drop-down menus and define a THRESHOLD value. If you play with a velocity lower than the set Threshold, the Main articulation is used. Playing with a velocity higher than the set THRESHOLD lets you use the VELOCITY SWITCH articulation.

5.5 Articulation View Elements

The Articulation view contains the MAIN and VELOCITY SWITCH drop-down menus, the velocity THRESHOLD fader and numerical display as well as the HUMANIZE knob.

5.5.1 Main Drop-Down Menu

This drop-down menu is located on the left side of the Articulation view. The menu drops down when you click the white downward pointing arrow. Here you can select the articulation intended for main use. The menu contains the following articulation types:

Articulation	Explanation
Non Vibrato	All notes are held straight for as long as you press the keys.
Vibrato	All notes are held for as long as you press the keys. A vibrato starts after a short time.

► Open the Main drop-down menu and select one of the available items.

5.5.2 Threshold Fader and Display

This horizontally aligned fader next to the Main drop-down menu lets you set up the velocity value at which the articulation switches back and forth between the two selected articulation options. It also displays the current velocity when you play.

► Drag the fader handle left or right to set up the velocity value at which the articulation should change. The currently selected velocity switch value is shown in the numerical display below the fader.

5.5.3 Velocity Switch Drop-Down Menu

VELOCITY SWITCH, located to the right of the THRESHOLD fader, is the second drop-down menu in the Articulation view. Use this to select a second articulation which is used when you play with stronger velocity.

► Open the VELOCITY SWITCH drop-down menu and select one of the available items.

The following articulation types are available:

Articulation	Explanation
Rips	A glide at the beginning of a sustained note. Woodwind and brass variation of a Glissando (Italian: glide).
Grace	A continuous change between the (very briefly-sounding) grace note and the longer lasting main note. Distance between the two notes: one whole tone.
Grace Vibrato	Same as above, but here the longer lasting main note has a vibrato.
FoPiCre 2Beat	Short for Forte-Piano-Crescendo (Italian: loud/quiet/growing). This articulation starts with a loud attack, gets quiet very quickly, then increases volume and finally ends abruptly. The dynamic process is based on a tempo of 120 bpm (beats per minute) and has a length of two beats.
	If you activate Time Stretching in the Control view, the dynamic process will be stretched so that it always matches the tempo you have set in your host sequencer or in the KONTAKT Master Editor.
FoPiCre 4Beat	Same as above, but the dynamic process has a length of four beats.
Growl	Guttural, gritty timbre
Growl Vibrato	Same as above, but followed by a vibrato using the same technique.
Marcato Long	(Italian: marked) Accentuated note or chord with a sharp attack followed by the decaying sound.
Marcato Medium	Same as above, but shorter.

Articulation	Explanation
Staccato	Italian: separated. Staccato is an articulation technique characterized by an accented start of each pitch and a short, truncated end resulting in detached and briefly played notes.
Staccatissimo	Same as above, but extremely truncated.
Sax Trill Semi	Rapid alteration between two adjacent notes; in this case the notes are a semitone apart. For saxophone only.
Sax Trill Whole	Same as above, but here the two notes are a whole note apart.
Brass Shake	Sounds like a coarse trill. Note: For physical reasons, a saxophone can't create a shake.

5.5.4   Humanize Knob

This knob is located to the right of the Mode buttons. You can use the HUMANIZE knob to control the timing, tuning and velocity accuracy of the instruments in your horns section in a way that they sound like real human horn players.

► If you turn this knob down fully, all instruments in the horns section will have the exact same timing and velocity as well as perfect tuning.

► The further you turn this knob up, the more timing, tuning and velocity offsets will become clearly audible between the individual instruments in the section, just like real horn players would sound.

5.6   Sound Window View

Sound window view

►   Click the Sound button at the bottom of the window to bring up the Sound window view.

This window view displays the same instrument slots as in the Main window view and additionally adds individual mixer channel strips (including a level fader, a panning knob, a solo and a mute button) for each instrument. Slots containing a combination of two instruments (combi) have individual mixer channel strips for each instrument. A Drop button in each mixer channel strip lets you individually transpose each instrument downwards by one octave.

The effects section below the instruments is used to set up individual compressor and equalizer settings for each instrument in your assembled horns section. You can also set up the individual instrument's send levels to the global effects reverb and delay.

A Global Send FX section helps you set up the available delay and reverb parameters.

Finally, there's a Global Master FX section where you can control the parameters of a master effect chain, consisting of compressor, equalizer, tape saturation, twang and a low pass filter.

5.6.1 Individual Level Faders

These faders can be used to control the level of each individual instrument in the horns section that you have assembled. This is where you mix your section and set up the balance between the individual instruments.

► Position the mouse pointer over the fader handle and drag it up or down.

5.6.2 Solo and Mute Buttons

To mute an individual instrument means to silence it. To solo an instrument means that all instruments, except for those already set to solo, are muted. This is done by using the M and S buttons at the top of the mixer channel strips.

► To mute an instrument, click its M button so that it gets highlighted. To unmute it, click the M button again. In the Main and Control views, muted instrument slots display this icon:

► To solo an instrument, click its S button. Unless you have done the same for other individual horns, all other instruments will be muted. To deactivate solo for an instrument, click its S button again.

5.6.3 Panning Knob

Each instrument's individual mixer channel strip contains a panning knob, located directly below the solo and mute buttons. You can use it to position the instrument in the stereo panorama.

▶ Position the mouse pointer over the knob and drag up or down.

5.6.4 Drop Button

This button is located at the bottom of each instrument's individual mixer channel strip. You can use it to transpose the respective instrument downwards by one octave.

▶ To activate downward transposition for an instrument, click the Drop button so that it gets highlighted.

▶ To deactivate downward transposition, click the Drop button again.

5.6.5 Individual Instrument Effects

All compressor and EQ settings as well as the reverb and delay send level settings can be set up separately for individual instruments. Proceed as follows to do this:

▶ Click the desired instrument in one of the instrument slots so that it gets selected. Its name will now be displayed in the top left button of the effects section.

▶ You need to click this button to display the individual instrument effects, should the effects section currently show the Global Send FX or Global Master FX.

5.6.6 Compressor Controls

A compressor is a device used to reduce the level of loud signal peaks. It does this by narrowing the dynamic range. The resulting loss in overall level can be compensated by raising it using a makeup gain control.

> Remember that you can make separate settings for each instrument in your selected horns section!

Proceed as follows to bring up the compressor controls:

▶ Click the Comp button (not the "LED") so that it gets highlighted in light grey. Now all compressor controls get visible in the centre of the effects section.

▶ Activate the compressor by clicking its "LED" so that it lights up.

Compressor controls

Threshold Knob

This knob lets you set the level at which compression starts. Signals below the set Threshold pass unaffected. Signals above Threshold level are compressed. You can select a value between -20dB and +20dB. The current value gets visible when you set up the Threshold or when you click the knob.

▶ Position the mouse pointer over the knob and drag up or down.

Ratio Knob

The Ratio knob is used to control the amount of gain reduction applied to the signal above Threshold level. The Ratio can be set between 1:1.5 and 1:10. The current value gets visible when you set up the Ratio or when you click the knob.

▶ Position the mouse pointer over the knob and drag up or down.

Attack Knob

Use this knob to set up the time it takes for the compressor to react when the signal rises above the set Threshold level. A number of fixed Attack times between 0.1ms and 30ms can be used. The current value gets visible when you set up the Attack time or when you click the knob.

►   Position the mouse pointer over the knob and drag up or down.

Release Knob

Using the Release knob, you determine the time it takes for the compressor to let the signal through unaffected after signal level has dropped below the set Threshold value. You can set up Release times between 100ms and 1600ms. When you turn the knob up fully, Release time is handled automatically. The current value gets visible when you set up the Release time or when you click the knob.

►   Position the mouse pointer over the knob and drag up or down.

Make Up (Gain) Knob

Compression levels out audio signal peaks. The Make Up Gain knob is used to compensate for the resulting volume loss. Available value range: -5.0db to 20.0dB. The current value gets visible when you use or click the knob.

►   Position the mouse pointer over the knob and drag up or down.

Mix Knob

Using this knob, you can control the balance between the original (uncompressed) and compressed signal in the output signal. The current value gets visible when you use or click the knob.

►   Position the mouse pointer over the knob and drag up or down.

5.6.7   EQ Controls

Proceed as follows to bring up the EQ controls:

►   Click the Eq button (not the "LED") so that it gets highlighted in light grey. Now all EQ controls are visible in the centre of the effects section.

►   Activate the Equalizer by clicking its "LED" so that it lights up.

An Equalizer (short: EQ) is used to alter the frequency response of an audio signal. The EQ used in SESSION HORNS PRO has controls to filter four partly overlapping frequency ranges; low. mid1, mid2 and high. Depending on the filter type used, filtering is done by first selecting the corner or center frequency of the frequency range to be edited and then adjusting its gain and thereby level up or down. You can switch the filter type used for the high and/or low frequency ranges between shelving filter and bell filter.

> Remember that you can make separate settings for each instrument in your selected horns section!

The following table lists up the frequency and gain ranges of all four filters in the EQ:

Name	Gain Range	Name	Frequency Range	Filter Type
Low Gain	-20dB - +20dB	(Low) Freq(uencies)	40Hz - 600Hz	Shelving, Bell
Mid1 Gain	-20dB - +20dB	(Lower Mid) Freq(uencies)	200Hz - 2.5 kHz	Bell
MID2 Gain	-20dB - +20dB	(Upper Mid) Freq(uencies)	600Hz - 7kHz	Bell
High Gain	-20dB - +20dB	(High) Freq(uencies)	1.5kHz - 22kHz	Shelving, Bell

► Position the mouse pointer over a Freq knob and drag up or down to select the filter's corner or center frequency. The current value gets visible during editing and when you click the knob.

► Position the mouse pointer over a Gain knob and drag up or down to boost or reduce gain. The current value gets visible during editing and when you click the knob.

► To change the filter type used for the high and/or low frequency range from shelving to bell filter, click the small "bell" button next to the respective Freq knob so that it lights up. If you want to go back to the shelving filter, click the "bell" button again.

5.6.8   Reverb and Delay Send Knobs

> ⚠️ If you want to use these effect sends, make sure that Delay and/or Reverb are switched on in the Global Send FX section.

Use the Rev Send and Del Send knobs to define the level of the instrument signal that is sent to the built-in global effects Reverb and Delay.

► To set the Send level for the selected instrument, position the mouse pointer over the desired Send knob and drag up or down.

Remember that you can make separate settings for each instrument in your selected horns section!

The available Delay and Reverb master parameters are described below in the Global Send Effects section.

5.6.9   Global Send FX

► Click the Global Send FX button, located to the left in the effects section, to bring up the Global Send FX master parameters.

Opening the Global Send FX master parameters

The controls available in this effects section view are used to set up the master parameters for each of the two master effects Delay and Reverb. The signals that you send from the individual instruments via their Reverb and Delay Send knobs is processed according to the settings you make in this view and then returned to the output stage.

5.6.10　Delay

This effect is used to create single or multiple echoes of the input signal.

► To activate Delay, click the "LED" button in the top left corner so that it lights up.

Time Knob and Sync Button

The Time knob is used to define the time span until the first echo gets audible. What time span this is depends on the Sync button setting:

- When the Sync button has been activated, this will be a note value and synced to your host sequencer tempo or the tempo you have set up in KONTAKT stand-alone.

- If Sync is not active, it will be a time value in milliseconds.

The current value gets visible during editing and when you click the knob.

► To edit the Time parameter, position the mouse pointer over the knob and drag up or down.

► To activate Sync, click the Sync button so that it gets highlighted. If you click again, Sync will be deactivated.

Feedback Knob

Use this knob to set up the number of echo repeats.

► Position the mouse pointer over the knob and drag up or down.

Damp Knob

Using this function has two effects:

- The high frequencies in the original signal are gradually degraded in each repeated echo.

- The number of echo repeats decreases.

► Position the mouse pointer over the knob and drag up or down.

Return Level Knob (Rtn Lvl)

This knob is used to determine echo volume.

► Position the mouse pointer over the knob and drag up or down.

5.6.11 Reverb

SESSION HORNS PRO includes a high-end convolution reverb that lets you place the horns section in a variety of different rooms and ambiences. You can choose from a great number of presets.

► To activate Reverb, click the "LED" button to the left of the word REVERB so that it lights up.

Reverb Drop-Down Menu

This is located to the left in the Reverb section.

► Click on the name of the currently selected reverb preset to open the menu where you can select another preset.

Return Level Knob (Rtn Lvl)

This knob is used to determine reverb volume.

► Position the mouse pointer over the knob and drag up or down.

5.6.12 Global Master FX Chain

► Click the Global Master FX button, located to the left in the effects section, to bring up the Global Master FX chain.

Opening the Global Master FX chain

This section contains with five master effects arranged as a signal chain, where the second effect receives its signal from the first, the third receives it from the second and so on. In contrast to the effects that you select for an individual instrument, the Global Master effects process the signal of all instruments and they do that directly before the audio output stage.

> ⚠ Keep in mind that one of these master effects (Twang) has level controls on its inputs and outputs and another (Tape) has an output knob. As the Global Master FX chain is positioned directly before the final audio signal outputs, fully turning down one of these level controlling knobs will prevent that your audio signal reaches the audio outputs. If you use Tape and/or Twang, make sure that the level and output knobs are not fully turned down! When you deactivate Tape or Twang, the signal will bypass these controls.

The following effects are available here:

Effect Name	Explanation
Comp	A compressor used to process the bundled output signal of *all* instruments in your horn section.
EQ	An Equalizer that lets you filter the bundled output signal of *all* instruments in your horn section.
Tape (Saturation)	An effect that introduces a natural sounding harmonic distortion as it occurs when recording on magnetic tape.
Twang	An effect that sounds as if the horns signal is put though an amplifier, which can give it more punch, add distortion and may change its frequency range.
LP2	A filter with a resonance control, e.g. usable for wah-wah and resonance effects.

Selecting and Activating Global Master Effects

Each master effect can separately be selected and activated /deactivated.

▶ To *select* a master effect, so that its controls get visible in the Effects section, click its rectangular button.

▶ To *activate* a master effect, click its "LED" button so that it lights up.

> 💡 Activating a master effect does not display its controls; you need to click both buttons to activate and edit its settings. It is an advantage of this design that you can quickly activate or deactivate effects without losing sight of another effect's controls.

5.6.13   Master Compressor (Comp)

This compressor has the same control types and value ranges as its earlier described brother:

Threshold Knob

This knob lets you set the level at which compression starts. Signals below the set Threshold pass unaffected. Signals above Threshold level are compressed. You can select a value between -20dB and +20dB. The current value gets visible when you set up the Threshold or when you click the knob.

▶ Position the mouse pointer over the knob and drag up or down.

Ratio Knob

The Ratio knob is used to control the amount of gain reduction applied to the signal above Threshold level. The Ratio can be set between 1:1.5 and 1:10. The current value gets visible when you set up the Ratio or when you click the knob.

▶   Position the mouse pointer over the knob and drag up or down.

Attack Knob

Use this knob to set up the time it takes for the compressor to react when the signal rises above the set Threshold level. A number of fixed Attack times between 0.1ms and 30ms can be used. The current value gets visible when you set up the Attack time or when you click the knob.

▶   Position the mouse pointer over the knob and drag up or down.

Release Knob

Using the Release knob, you determine the time it takes for the compressor to let the signal through unaffected after signal level has dropped below the set Threshold value. You can set up Release times between 100ms and 1600ms. When you turn the knob up fully, Release time is handled automatically. The current value gets visible when you set up the Release time or when you click the knob.

▶   Position the mouse pointer over the knob and drag up or down.

Make Up (Gain) Knob

Compression levels out audio signal peaks. The Make Up Gain knob is used to compensate for the resulting volume loss. Available value range: -5.0db to 20.0dB. The current value gets visible when you use or click the knob.

▶   Position the mouse pointer over the knob and drag up or down.

Mix Knob

Using this knob, you can control the balance between the original (uncompressed) and compressed signal in the output signal. The current value gets visible when you use or click the knob.

► Position the mouse pointer over the knob and drag up or down.

5.6.14 Master Equalizer (EQ)

The Master Equalizer EQ works the same way and has the same controls as its earlier described brother. Here's the recap: An Equalizer (short: EQ) is used to alter the frequency response of an audio signal. The EQ to filter four partly overlapping frequency ranges; low. mid1, mid2 and high. Depending on the filter type used, filtering is done by first selecting the corner or center frequency of the frequency range to be edited and then adjusting its gain and thereby level up or down. You can switch the filter type used for the high and/or low frequency ranges between shelving filter and bell filter.

The following table lists up the frequency and gain ranges of all four filters in the EQ:

Name	Gain Range	Name	Frequency Range	Filter Type
Low Gain	-20dB - +20dB	(Low) Freq(uencies)	40Hz - 600Hz	Shelving, Bell
Mid1 Gain	-20dB - +20dB	(Lower Mid) Freq(uencies)	200Hz - 2.5 kHz	Bell
MID2 Gain	-20dB - +20dB	(Upper Mid) Freq(uencies)	600Hz - 7kHz	Bell
High Gain	-20dB - +20dB	(High) Freq(uencies)	1.5kHz - 22kHz	Shelving, Bell

► Position the mouse pointer over a Freq knob and drag up or down to select the filter's corner or center frequency. The current value gets visible during editing and when you click the knob.

► Position the mouse pointer over a Gain knob and drag up or down to boost or reduce gain. The current value gets visible during editing and when you click the knob.

► To change the filter type used for the high and/or low frequency range from shelving to bell filter, click the small "bell" button next to the respective Freq knob so that it lights up. If you want to go back to the shelving filter, click the "bell" button again.

5.6.15   Tape Saturation (Tape)

This master effect is the digital version of a truly analog phenomenon, which occurred when recording on multi-track tape machines was the best technology available. In contrast to to-day's digital technology, a signal recorded on tape, slightly louder than 0dB, would not produce nasty distortions but instead produce a pleasing harmonic distortion, a slight compression of the higher frequencies and a fatter bass. This was loved and used by many contemporary artists.

Now you can apply this effect to your horns section. Here are its controls (remember that the parameter values get visible when you edit the parameter or click the knob):

Gain Knob

This parameter lets you add gain to the signal and thus creates distortion. It has a value range of 0dB to +48dB and should therefore be used with care, unless you want real distortion.

▶   Position the mouse pointer over the knob and drag up or down.

Warmth Knob

The knob does what its name implies; it adds warmth to the sound and slightly fattens the bass frequencies. It can be set to values between -3db and +3dB.

▶   Position the mouse pointer over the knob and drag up or down.

HF Roll-Off Knob

The HF Roll-Off knob controls a filter and you can use it to gradually dampen the high frequency range starting from the cutoff frequency that you select using this knob.

▶   Position the mouse pointer over the knob and drag up or down.

Output Knob

This knob is of course used to control the level of the output signal.

> ⚠   Keep in mind that turning this knob fully down prevents that the signal reaches the output stage. In other words: you will hear nothing.

► Position the mouse pointer over the knob and drag up or down.

5.6.16 Twang

This effect works similar to a guitar amplifier. Distortion will occur when you crank up its Volume knob. Using Volume and Output more subtly will give the signal more punch and room. The Bass, Mid and Treble filters can help to give the instrument its distinctive space within a mix. Experiment!

Volume Knob

This knob is used to control the level of the signal that comes in from the previous effect in the chain.

► Position the mouse pointer over the knob and drag up or down.

Keep in mind that turning this knob fully down will prevent that the signal reaches the output stage. In other words: you will hear nothing.

Bass, Mid and Treble Knobs

These knobs let you filter the signal.

► Position the mouse pointer over the respective knob and drag up or down.

Output Knob

This knob is used to control the level of the signal that goes out to the next effect in the chain.

► Position the mouse pointer over the knob and drag up or down.

Keep in mind that turning this knob fully down will prevent that the signal reaches the output stage. In other words: you will hear nothing.

5.6.17 LP2

This is a low-pass filter with a static slope and a resonance control that you can use for creative sound processing.

Cutoff Knob

The LP2 filter has a frequency range from 21.8 kHz to 43.6 Hz. You can e.g. use it to create filter sweeps. Fully turning up the cutoff frequency knob will let the signal pass unaffected. Gradually turning it down will increasingly attenuate the frequencies above the set corner frequency.

> Except when using instruments that can produce very low frequencies, such as Tuba, Bass Trombone etc., fully turning down Cutoff may give you the impression that something is wrong as you hear nothing, while it is in fact the instrument that doesn't produce sounds below the set cutoff frequency.

► Position the mouse pointer over the knob and drag up or down.

Resonance Knob

Using this knob induces a feedback at the current cutoff frequency which creates a response peak. You can e.g. create a nice expressive Wah-Wah by first setting up Resonance and then turning the Cutoff knob up and down.

► Position the mouse pointer over the knob and drag up or down.

5.7   Control Window View

Control Window View

The Control window view appears below the instrument slots when you click the Control button at the bottom of the window. Here you can select and set up a number of parameters that you can control using external MIDI controllers or by the way you play. In addition, you can activate or deactivate a few important sample management functions.

5.7.1   Dynamic Control

You can select one of two available methods—Velocity or Expression (MIDI Controller Change #11)—to control the SESSION HORNS PRO dynamics.

Velocity

If you select this option, you control the dynamics by playing the keys on your controller keyboard harder or softer (i.e. with more or less velocity).

MIDI CC11 (Expression)

If you select this option, you control the dynamics by using the Expression MIDI Controller Change #11 (CC#11). Use this mode for dynamic changes that should occur after you have pressed the keys. One common use for this controller type is to generate crescendos or decrescendos. Note that the Velocity switch articulation is still available here. It can be activated as usual by pressing the keys harder.

> ⚠️ The Expression controller type can only be used if your keyboard supports it.

► Click one of the two "LED" buttons to select the desired option.

Velocity Drop-Down Menu

This menu lets you select one of three available Velocity curves. These can be used to adjust the overall Velocity response of SESSION HORNS PRO to your controller keyboard's characteristics:

Soft Velocity	This setting is useful for "heavy" master keyboards as they respond more easily to your playing.
Linear velocity	The input velocity values are passed on unprocessed.
Hard Velocity	This is useful if you happen to use a "light" master keyboard (which outputs higher velocity values even when you play rather softly) as this transforms higher input velocities to relatively low ones.

⚠ This menu is only available when select Velocity for dynamic control.

► Open the drop-down menu and select the desired curve.

5.7.2 Pitch Wheel

Here you can select one of three available options and thereby define what happens when you use the Pitch Wheel on your controller keyboard. These are the options:

Normal

As the name implies, the Pitch Wheel will behave normally when you selected this option. That means, you can use it to continuously bend the pitch of the sound by +/- two semitones.

Doits/Falls on Note

Select this option to use the Pitch Wheel for controlling Doits and Falls on Note start. Doits and Falls are typical brass articulations.

► Turn the Pitch Wheel fully up and play a chord or note which ends with quick Doits.

► Turn the Pitch Wheel up just a bit to get slower Doits.

► Turn the Pitch Wheel fully down and play a chord or note which ends with quick Falls.

► Turn the Pitch Wheel half down to get the slower Falls.

► Turn the Pitch Wheel down just a bit to get the slowest Falls.

Doits/Falls on release

Select this option to use the Pitch Wheel for controlling Doits and Falls on key release. This lets you play a chord for as long as you want and end it with Doits or Falls as soon as you let go of the keys on your controller keyboard.

► Turn the Pitch Wheel fully up and play a chord or note which ends with quick Doits when you release the keys.

► Turn the Pitch Wheel up just a bit to get slower Doits when you release the keys.

► Turn the Pitch Wheel fully down and play a chord or note which ends with quick Falls when you release the keys.

► Turn the Pitch Wheel half down and play a chord or note which ends with slower Falls when you release the keys.

► Turn the Pitch Wheel down just a bit to get the slowest Falls.

> ⚠ With this option selected, you can also use the Pitch Wheel after Note On.

5.7.3 Samples

The three functions available in this section help you create an even more realistic horns section sound. As this may also increase your computer's workload, these functions are optional.

► Click the respective "LED" button to activate the desired function. To deactivate it, click again.

Release Samples

If you activate this function, special release samples, which reflect natural instrument release behavior, are applied at the end of played notes.

Round Robin

If you activate this function, various slightly different samples (instead of one) become available for each note of each instrument you play. These samples are used randomly which creates a much more lively and realistic acoustic picture.

Time Stretching

The two articulations FoPiCre 2Beat and FoPiCre 4Beat each have a defined length: 2 beats or 4 beats and the dynamic process has a length that is based on a tempo of 120 bpm (beats per minute). If you activate the Time Stretching option, the dynamic process will be stretched so that it always matches the tempo you have set in your host sequencer or in the KONTAKT Master Editor.

6   SESSION HORNS PRO – Key Switch.nki

This .nki file lets you assemble the horns section of your choice, select up to nine from sixteen available articulations and switch between them by pressing keys in the C-1 octave of your controller keyboard. It can be used both for composition and performance work. Same as the Performance.nki, the Key Switch.nki has three main window views – Main, Sound and Control. Main is described in detail in this chapter. For information about the Sound and Control window views, see sections ↑5.6, Sound Window View and ↑5.7, Control Window View.

6.1   Main Window View

Key Switch.nki Main Window view

▶   Click the Main button at the bottom to bring up the Main window view.

Using the functions in the Main window view you can:

- Select individual instruments and instrument combinations to assemble the horns section you want. The maximum number of instruments in one instance of the Key Switch.nki is six - two individual instruments and two combinations of two instruments. If you need more, simply open another Key Switch.nki and use it together with the first. Several Section presets are available in the Section Preset drop-down menu, located in the top left corner of the window.

- Select up to nine from sixteen available articulation types and thereby automatically assign them to buttons on the screen and keys in the C-1 octave of your external keyboard. Once you have done this, you can quickly change between the articulations by clicking a button or pressing a key on your keyboard.

- Use the Voicing Assistant to control how the individual voices are distributed among the instruments in the horns section that you have assembled.

6.1.1   Section Setup

Two methods are available for horns section setup:

- You can select a section preset in the Section Preset drop-down menu located top left in the window. This is described under the following heading.

- You can select a maximum of six instruments for the four instrument slots in the central part of the Master window view (two individual instruments and two instrument combinations, each consisting of two instruments).

> If the instrument slots do already contain instruments, which will probably be the case, we recommend that you first click each slot and remove the instrument(s) it contains by selecting the No Instrument item. This is useful as it is not possible to select an instrument that has already been selected in another slot (as a single instrument or part of a combi). If you use several instances of the same SESSION HORNS PRO.nki file, you can of course select the same instrument several times – once in each instance.

To assemble a horns section from scratch, do this:

1. Click slot A; the first slot on the left side.
2. Click SINGLE or COMBI and select the single instrument or instrument combination by clicking on it.
3. If desired, repeat the process for all four instrument slots.

> Which single or combi instruments are available for a slot depends on their pitch range. Instruments with a lower pitch can be select in slot A, instruments with the highest pitches can be used in slot D.
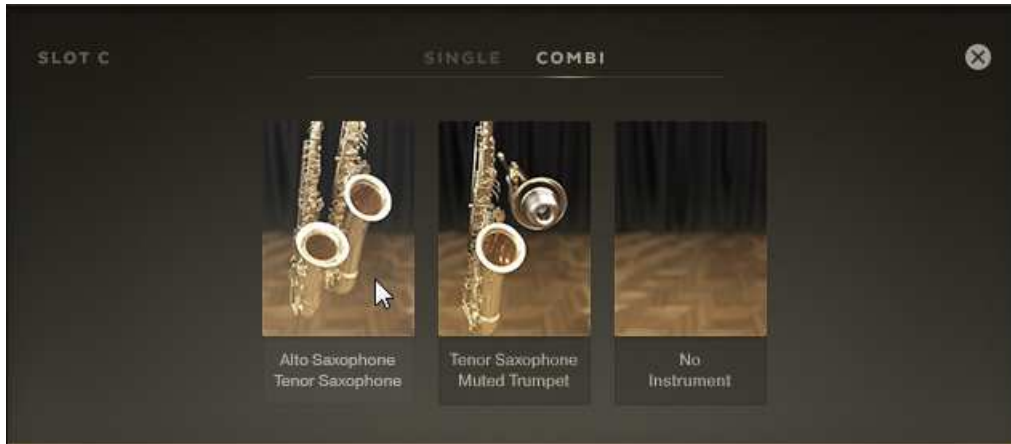
Selecting a Combi for slot C

6.1.2   Section Preset Drop-Down Menu

You can use this drop-down menu to select a horn section preset.

► Open the Section Setup menu by clicking on the downward pointing arrow and select one of the available section presets. Your choice will be reflected by the instrument images on screen.

6.1.3   Voicing Assistant Drop-Down Menu

The Voicing Assistant lets you select one of five available voicing modes. Its drop-down menu is located top right in the Main window view. Using the options on this menu, you determine how the individual instruments are distributed among the keys you press on your keyboard. This has considerable impact on how your horns section sounds. These are the available Voicing modes:

Polyphonic

Each note you play triggers all instruments currently selected in Section Setup.

Smart Voice Split

The voices selected in Section Setup are realistically distributed among the keys you press. The order and number of available voices is always consistent and happens realistically from bottom to top, no matter in which order you press the keys. Voices can therefore jump between notes when you press additional notes or release notes.

With a full section selected in Section Setup and playing a chord with four notes, the lowest controls the instrument(s) with the lowest pitch range (e.g. Bass Trombone or Tuba), the next higher one the controls the instrument(s) with the next higher pitch range etc. If you add a fifth note, the new one will replace one of the sounding notes. Which note this is depends on the newly pressed note's pitch. Note that Smart Voice Split features true polyphonic legato which lets you create naturally-sounding legato phrases.

> Tip: If you use a sustain pedal, you will always get a consistent section sound, no matter how many keys you press, as SESSION HORNS PRO provides dedicated legato transition samples for legato play.

Legato

Legato is an Italian word and means tied together. **SESSION HORNS PRO** provides dedicated legato transition samples for legato play. Use this mode to generate a monophonic legato melody. To make it legato, overlay the currently sounding note with the next. Each note you play triggers all instruments currently selected in Section Setup.

Chord + Legato

Use this mode to simultaneously play chords and a monophonic legato melody. To generate a legato melody, you must overlay within an octave the currently sounding note with the next. Each note you play triggers all instruments currently selected in Section Setup. Example: If you play a chord triad with a full Section selected in Section Setup, each note in the chord is played by all instruments. This mode does not affect the selected Velocity Switch articulation.

6.1.4   Smart Chord

The Smart Chord function lets you play four-voice chords by pressing one or two keys on your external MIDI controller keyboard.

► To activate the Smart Chord function, click the small round button next to the text Smart Chord.

Now you can set up the Smart Chord function:

► Open the Smart Chord setup dialog by clicking the small cog wheel icon. Then select a root note and chord map from the two drop-down menus to the left in the Smart Chord dialog.

▪ The chords defined by root note and chord map will automatically be assigned to the ("white") keys on your controller keyboard, starting with the C key.

If you select "F" as root note and "major" as gender, pressing the C key on your keyboard will therefore create an F major chord.

Now you can play the resulting chords by pressing the respective key on your external keyboard controller. If you don't additionally press a modifier key, the degrees of the selected scale are used. These already include chord inversions.

By additionally pressing a modifier key—the "black" keys—you can further modify the resulting chords. These chord voicings have been created by a professional brass arranger.

Additionally pressing this key...	...can have this result (depending on the nature of the chord used)
C# (Warm)	Mostly adds 7/9 notes to the chord.
D# (Colour)	Option notes 9/11/13 are added.
F# (Crunch)	Altered scale notes are used as option notes.
G# (Cinematic)	Uses open quartal harmony.
Bb (Tension)	Creates altered scale notes such as #9, b13, b9.

In order to create more brass-like chords, the root note is not used as bass note. You can use a solo instrument (e.g. Tuba, Bass Trombone or other) to create the root note separately, if you wish.

6.2   Keyswitches View

Keyswitches view

The KEYSWITCHES view contains nine drop-down menus, each with a button on its left side, and the HUMANIZE knob. Each button displays the name of the key in the C-1 octave of your keyboard that you must press to select the assigned articulation. These are described below.

6.2.1   Key switch Drop-Down Menus

The Key switch drop-down menus are used to pre-select different articulations for quick switching. Each menu drops down when you click its white downward pointing arrow. Here you can select the desired articulation. The menu contains the following articulation types:

Articulation	Explanation
Non Vibrato	All notes are held straight for as long as you press the corresponding keys.
Vibrato	All notes are held for as long as you press the corresponding keys. A vibrato starts after a short time.
Marcato Long	(Italian: marked) Accentuated note or chord with a sharp attack followed by the decaying sound.
Marcato Medium	Same as above, but shorter.
Staccato	Italian: separated. Staccato is an articulation technique characterized by an accented start of each pitch and a short, truncated end resulting in detached and briefly played notes.
Staccatissimo	Same as above, but extremely truncated.

Articulation	Explanation
Rips	A glide at the beginning of a sustained note. Woodwind and brass variation of a Glissando (Italian: glide).
Grace	A continuous change between the (very briefly-sounding) grace note and the longer lasting main note. Distance between the two notes: one whole tone.
Grace Vibrato	Same as above, but here the longer lasting main note has a vibrato.
FoPiCre 2Beats	Short for Forte-Piano-Crescendo (Italian: loud/quiet/growing). This articulation starts with a loud attack, gets quiet very quickly, then increases volume and finally ends abruptly. The dynamic process is based on a tempo of 120 bpm (beats per minute) and has a length of two beats.
	If you activate Time Stretching in the Control view, the dynamic process will be stretched so that it always matches the tempo you have set in your host sequencer or in the KONTAKT Master Editor.
FoPiCre 4Beats	Same as above, but the dynamic process has a length of four beats.
Growl	Guttural, gritty timbre
Growl Vibrato	Same as above, but followed by a vibrato using the same technique.
Brass Shake	Sounds like a coarse trill. Note: For physical reasons, a saxophone can't create a shake.
Sax Trill Semi	Rapid alteration between two adjacent notes; in this case the notes are a semitone apart. For saxophone only.
Sax Trill Whole	Same as above, but here the two notes are a whole note apart.
Empty	You can select this item in drop-down menus that you don't use. This frees up memory space on your computer.

► Open the desired drop-down menu and select one of the available items.

6.2.2 Applying the Articulations

Two methods are available to apply an articulation or to switch to another articulation.

A key name button is visible to the left of each Key switch drop-down menu. These key name buttons refer to keys in the C-1 octave of your external controller keyboard.

► To select the assigned articulation, press the respective key on your keyboard.

Alternatively:

► Click the key name button on the screen.

The name of currently selected articulation is displayed below the Section Preset drop-down menu, top left in the SESSION HORNS PRO window.

Selecting another articulation on-screen

6.2.3 Humanize Knob

This HUMANIZE knob is located in the lower right corner of the window. You can use it to control the timing, tuning and velocity accuracy of the instruments in your horns section.

► If you turn this knob down fully, all instruments in the horns section will have the exact same timing and velocity as well as perfect tuning.

► The further you turn this knob up, the more timing, tuning and velocity offsets will become clearly audible between the individual instruments in the section, just like real horn players would sound.

7   SESSION HORNS PRO Solo.nki

For good reason, the Solo.nki files feature only one instrument at a time and are therefore just right for detailed composition and production work. Each available .nki file bears its instrument name.

Same as the Performance and Key Switch.nki's, a Solo.nki has three main window views – Main, Sound, and Control. Main is described in detail in this chapter. For information about the Sound and Control window views, please refer to the respective sections in the Performance.nki chapter. Note that the Solo instruments are strictly monophonic, just as real horns.

7.1   Main Window View

Solo.nki Main Window view

▶   Click the Main button at the bottom to bring up the Main window view.

Using the functions in the Main window view you can:

- Select up to nine from sixteen available articulation types and thereby automatically assign them to buttons on the screen and keys in the C-1 octave of your external keyboard. Once you have done this, you can quickly change between the articulations by clicking a button or pressing a key on your keyboard.

7.2 Keyswitches View

The KEYSWITCHES view contains nine drop-down menus, each with a button on its left side, and the HUMANIZE knob. Each button displays the name of the key in the C-1 octave of your keyboard that you must press to select the assigned articulation. These are described below.

Keyswitches view

7.2.1 Key switch Drop-Down Menus

The Key switch drop-down menus are used to select different articulations for quick switching. Each menu drops down when you click the white downward pointing arrow. Here you can select the desired articulation. The menu contains the following articulation types:

Articulation	Explanation
Non Vibrato	Notes are held straight for as long as you press the key. True legato transitions are used for legato play.
Vibrato	Notes are held for as long as you press the key. A vibrato starts after a short time. True legato transitions are used for legato play.
Marcato Long	(Italian: marked) Accentuated note or chord with a sharp attack followed by the decaying sound.
Marcato Medium	Same as above, but shorter.

Articulation	Explanation
Staccato	Italian: separated. Staccato is an articulation technique characterized by an accented start of each pitch and a short, truncated end resulting in detached and briefly played notes.
Staccatissimo	Same as above, but extremely truncated.
Rips	A glide at the beginning of a sustained note. Woodwind and brass variation of a Glissando (Italian: glide).
Grace	A continuous change between the (very briefly-sounding) grace note and the longer lasting main note. Distance between the two notes: one whole tone.
Grace Vibrato	Same as above, but here the longer lasting main note has a vibrato.
FoPiCre 2Beats	Short for Forte-Piano-Crescendo (Italian: loud/quiet/growing). This articulation starts with a loud attack, gets quiet very quickly, then increases volume and finally ends abruptly. The dynamic process is based on a tempo of 120 bpm (beats per minute) and has a length of two beats. If you activate Time Stretching in the Control view, the dynamic process will be stretched so that it always matches the tempo you have set in your host sequencer or in the KONTAKT Master Editor.
FoPiCre 4Beats	Same as above, but the dynamic process has a length of four beats.
Growl	Guttural, gritty timbre
Growl Vibrato	Same as above, but followed by a vibrato using the same technique..
Brass Shake	Sounds like a coarse trill. Note: For physical reasons, a saxophone can't create a shake.
Sax Trill Semi	Rapid alteration between two adjacent notes; in this case the notes are a semitone apart. For saxophone only.
Sax Trill Whole	Same as above, but here the two notes are a whole note apart.
Empty	You can select this item in drop-down menus that you don't use.

► Open the desired drop-down menu and select one of the available items.

7.2.2 Applying the Articulations

Two methods are available to apply an articulation or to switch to another articulation.

A key name button is visible to the left of each Key switch drop-down menu. These key name buttons refer to keys in the C-1 octave of your external controller keyboard.

►   To select the assigned articulation, press the respective key on your keyboard.

Alternatively:

►   Click the key name button on the screen.

The name of currently selected articulation is displayed below the Section Preset drop-down menu, top left in the SESSION HORNS PRO window.

7.2.3   Humanize Knob

The HUMANIZE knob is located in the lower right corner of the window. You can use it to control the timing, tuning and velocity accuracy of the solo instrument.

►   If you turn this knob down fully, the instrument will have the exact timing and velocity as well as perfect tuning.

►   The further you turn this knob up, the more timing, tuning and velocity offsets will become audible.

8   Credits

Produced, **engineered and mixed by** Thomas Koritke

Concept: Thomas Koritke, Sebastian Bretschneider, Frank Elting

Sound Design / Sample Editing: Sascha Haske, Holger Brauns, Lars Dahlke

Script Programming / Product Development: Sebastian Bretschneider, Martin von Frantzius, Martin Keil

GUI Design: Max Mondon, Simon Martin

Animator: Paul Lawley, Sebastian Bretschneider, Martin von Frantzius, Lars Dahlke

Impulse Responses: Native Instruments, e-instruments, Studiotools

Musicians: Jonas Schoen-Philbert, Michael Leuschner, Jan-Peter Klöpfel, Sebastian Hoffman, Claas Ueberschär, Markus Hötzel

Manual: musicandtext.com Dimitrov Popow

Native Instruments QA: Bymski

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