best service

# SONUSCORE

# The
# Orchestra
## Essentials

best service

**OWNER'S MANUAL**

Congratulations on your brand-new instrument **Best Service The Orchestra Essentials by Sonuscore**. We hope you will enjoy this instrument as much as we do. This manual will help you to get started and explains the features and functions of your new software.

Best regards and enjoy,
Best Service & Sonuscore

Document Version 1.0
Product Version 1.0


SYSTEM REQUIREMENTS:

For the latest system requirements, please visit **www.bestservice.com**,
**www.sonuscore.com** or your trusted dealer's website.

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# 1. INTRODUCTION

Welcome to **Best Service The Orchestra Essentials by Sonuscore**. This Kontakt instrument is a full multi-sampled orchestral library, that aims to provide you with all basic articulations for every standard section of the symphonic orchestra. As orchestral libraries have grown more and more complex, we approached this instrument with the goal to make it as easy as possible to create good sounding arrangements. With the *Ensemble Engine* we created a simple way to combine *Orchestral Colors* and quickly load playable combinations for sketching or layering.

# 2. THE ORCHESTRA ESSENTIALS.NKI

The *Ensemble Engine* is the heart of the library. Here you can freely combine multiple instruments with minimal loading times and play them together. You can load up to five instruments into independent slots, which can be transposed and even animated with one of five arpeggiators and envelopes. This instrument was designed to both inspire your original compositions and to also give you quickly what you need to fill out your arrangement.

## 2.1 MAIN TAB

Positioned on the Main tab, you can find the basic controls to build your ensemble.
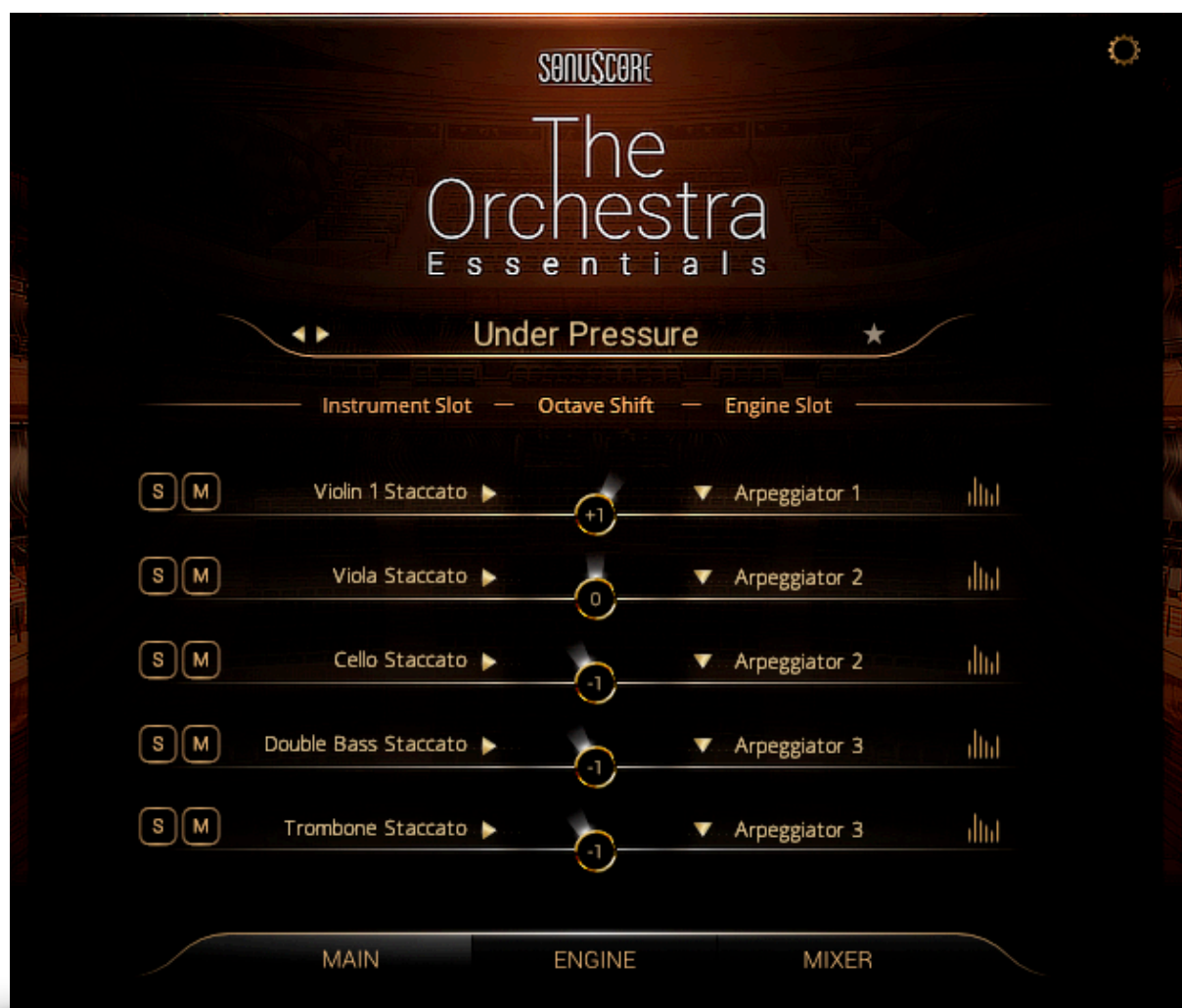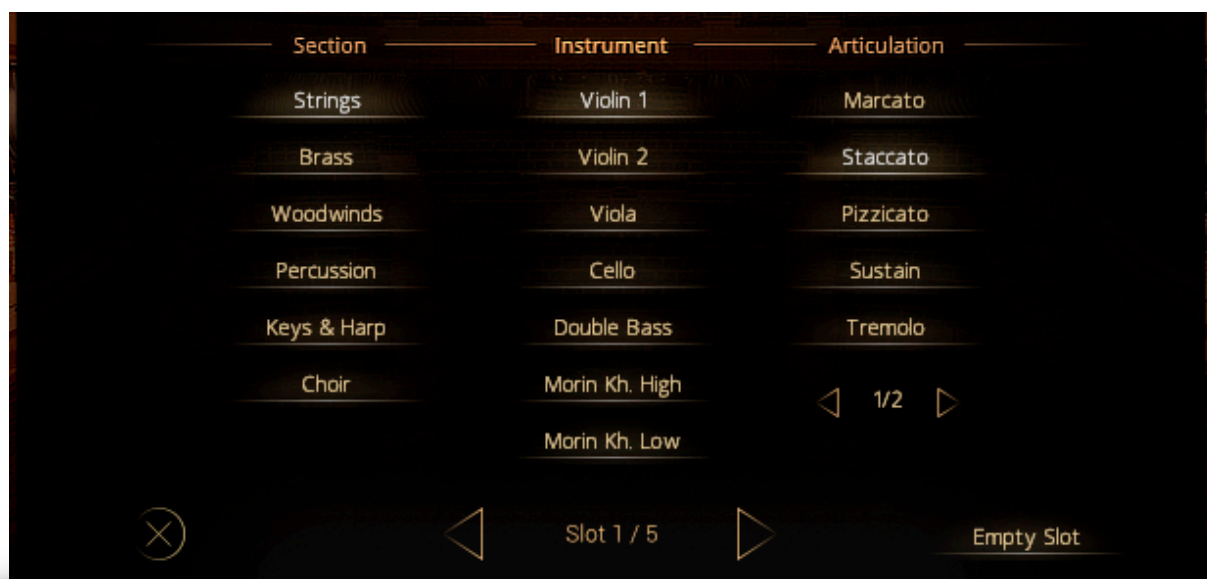
### 2.1.1 INSTRUMENT BROWSER:

By clicking on an instrument slot, a browser will guide you through the selection of an articulation. To quickly load articulations for the different slots, you can navigate through the slots with the arrows on the bottom of the browser. You can delete the loaded instrument from the current slot by clicking on the "empty slot" button on the bottom right. To exit the browser click on the X on the bottom left, or double click on your selected articulation.

### 2.1.2 OCTAVE SHIFT:

Next to the instrument slot, there is the octave shift control. By clicking and dragging up or down you can transpose the instrument in the slot one or multiple octaves up or down. This is useful to create playable octave doublings.



### 2.1.3 ENGINE SLOT:



Every instrument can be assigned to one of five different engine modules. By default, no module is selected, which means the instrument can be played live on your keyboard using modwheel or velocity to control dynamics. If a module is

assigned, rhythm and dynamics are dependent on the respective module settings.

Arpeggiator 1-3 can be assigned to short articulations (Staccato, Marcato, Pizzicato), while Envelope 1 and 2 can be assigned to sustained articulations (Sustain, Tremolo). An icon on the right indicates if an arpeggiator or envelope is assigned. This icon will light up and move, when the module is active and notes are triggered. For detailed description of the modules see **3.2 Engine Tab**.

## 2.1.4 PRESET BROWSER:

Above the instrument slots you will find the enhanced preset strip with controls for loading presets. The arrow buttons to the left of the strip allow for quickly skipping through the filtered preset selection. To the right you will find a star icon for marking your favorite presets. By clicking on the title of the currently selected preset, you will enter the the preset browser.

The *Preset Browser* page contains 30 tags to help you filter all presets by different characteristics and keywords as well as an option to scroll through the filtered selection.

To simplify the search the tags are organized into different categories:

**Library:** These tags can be used to search for presets in the context of the various libraries included in **The Orchestra Essentials.**

**Category:** In general, all presets in **The Orchestra Essentials** are created with three main categories in mind, applicable in different compositional scenarios. Here you can switch between the following three types:

*Orchestral Colors* are useful combinations of orchestral instruments that can be played live on your keyboard, without the use of the engine modules.

*Orchestral Rhythms* contain very basic rhythmical patterns in separate or mixed orchestral sections.

*Animated Orchestra* presets are the most complex presets available, making use of the engine modules to create colourful arrangements and interlocking patterns.

**Instrument:** The tags in the Instrument category can be used to search for presets with a prominent portion of specific instrument groups such as Woods, Brass or Strings.

**Meter:** With the exception of the *Orchestral Colors*, each preset has a time signature assigned to it, which can be filtered with the tags located in this category. Note: Only one time signature can be selected simultaneously.

**Feel:** The Feel category allows for searching presets with eighth, sixteenth or triplet focus.

**Character:** In order to quickly find suitable *Animated Orchestra* or *Orchestral Rhythms* presets for your score, you can narrow down your search further in this category using various types of characteristics. You can choose from nine selected attributes, ranging all the way from »Mysterious« to »Action«.

The lower section of the *Preset Browser* consists of a number of other controls that can help facilitate your search process. Using the **Undo** and **Redo** arrows on the left, you can jump back and forth in your tag selection history avoiding the risk of messing up the filtered preset selection with an accidental click. The **Clear** button will reset your tag selection allowing you to start over. The **Favorites** button lets you filter by your custom preset list. You can add presets to this list by marking your favorite ones with the »star« icon next to each preset.

To exit the preset browser, click on the X on the bottom left, or double click on your selected preset.

Since the individual range of each instrument is modeled after the natural playing range of the captured articulations, the playable range on the keyboard can change between presets. The playable range is labeled blue on Kontakt's keyboard display and on the KOMPLETE Control. *Animated Ensemble Presets* are optimized to sound best in the two octaves around middle C, which are marked green on the Kontakt Keyboard Display.
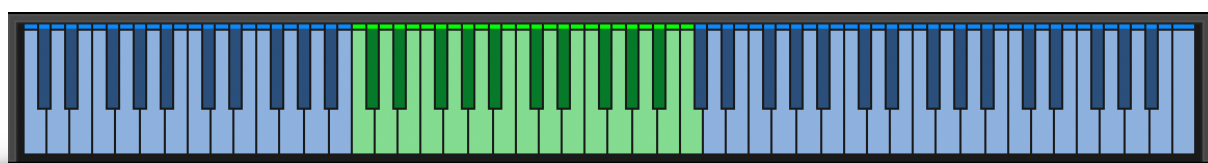


## 2.2 ENGINE TAB

On the Engine Tab you can adjust the individual controls of the different modules. There are two different kinds of modules. Short notes can be arranged with the arpeggiators, while sustained notes can be shaped with the dynamic envelopes.



The controls and possibilities of the three arpeggiators are identical, the same is true for the two envelopes.

Below the controls of each module there is the speed control, providing you with the option double or cut in half the speed of all modules at once. This is especially useful, if the host tempo is very fast or slow.

## 2.2.1 ARPEGGIATOR:

The arpeggiator module consists of two main elements, the general controls and the rhythm stepper. While the general controls help controlling the note repertoire out of the played notes, the rhythm stepper helps arranging them in a recurring rhythmical sequence.

**General Controls:**



**Arpeggiator On/Off**: Turn the entire module on or off.

**Note Order**: Determines the order, in which the played notes will be arpeggiated. All (Chord) will trigger all played notes in the respective rhythm.

**Rate**: Sets the note length for a single step of the arpeggiator

### 2.2.1.1 TRIPLET RHYTHMS



In the arpeggiator-modules, it is possible to select three different kinds of triplets as the arpeggiator-rate. If a triplet-rate is selected, the rhythm stepper will adjust the number of steps accordingly. This way, the rhythm stepper will always cover an amount of steps that makes sense within the selected time signature.

**Transpose**: Transposes the whole pattern one or multiple semitones up or down

**Octave**: Repeats the played notes after the first turn one or two octaves above or below

**Time Signature**: Selects the time signature of the pattern. The selected time signature will affect the reset function, and also the stepper resolution.

**Bar Reset**: If selected, the arpeggio will repeat its pattern after one measure of the selected time signature. The 2X button lets the pattern repeat after two measures. This prevents a random displacement of the note pattern over time.

**Note Selection**: Selects whether or not all played notes should be heard in this particular module. The different options allow to only play the lowest, highest or middle notes of a played chord. This can be used to prevent a muddy bass section and orchestrate chords carefully with multiple instruments.

**Swing**: Gradually add a swing feeling to the arpeggiators pattern

**Repeat**: Repeats every note one or multiple time before moving on to the next one.

**Rhythm Stepper:**
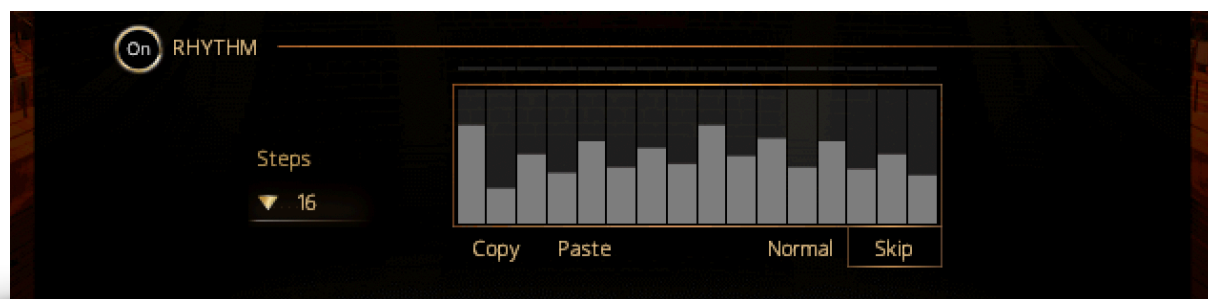


**Rhythm ON/OFF:** Activates or deactivates the Rhythm Stepper. If deactivated all notes will play at the same velocity.

**Steps:** Adjusts the amount of steps within the selected time signature.

**Rhythm Step-Sequencer:** Create your own rhythm for the arpeggiator. Click to set single step values. Click and drag to draw multiple step values. Right-click and drag to draw a straight line. Use the modulation wheel to control the dynamic of the rhythm.

**Copy/Paste:** COPY and PASTE the step pattern from one module to another.

**Normal:** Steps with the value 0 will be played with 0 velocity.

**Skip:** Steps with the value 0 will be skipped and the respective note will sound at the next active step.

**The Orchestra Essentials** introduces is a new way to bring longer articulations into the Rhythm Stepper. Steps with the value 1 will now send **Note Off** instructions triggering the release of the played sample enabling you to shorten longer articulations and create arpeggios with them.

## 2.2.2 ENVELOPE:
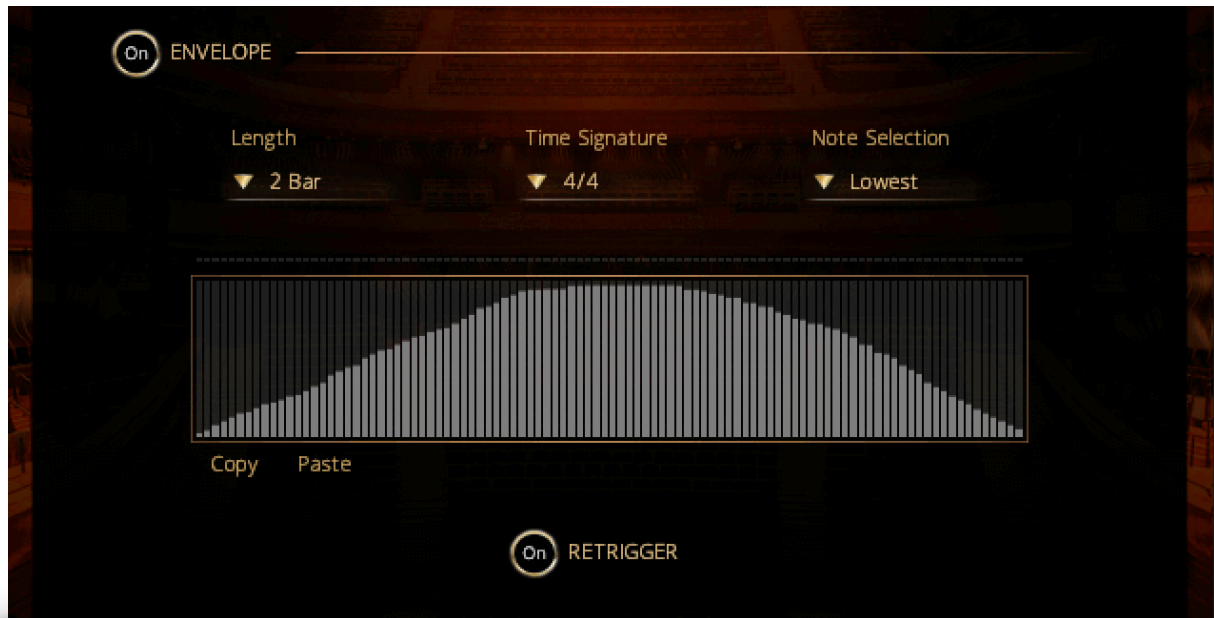


The Envelope allows you to set a recurring dynamic shape to sustained notes. The centerpiece is the envelope shape, which can be drawn freely by left-clicking and dragging the mouse. By right-clicking and dragging the mouse you can draw a straight line.

A number of additional controls allow you to adjust the envelope to suit your needs:


**Envelope On/Off:** Turn the entire module on or off.

**Length:** Determines the duration in bars over which the drawn envelope will span.

**Time Signature:** Sets the time signature, which directly correlates with the duration of the envelope.

**Note Selection:** Selects whether or not all played notes should be heard in this particular module. The different options allow to only play the lowest, highest or middle notes of a played chord. This can be used to prevent a muddy bass section and orchestrate chords carefully with multiple instruments.

**Retrigger On/Off:** If turned on, the sustained note will be triggered again at the beginning of each turn. If turned off, the note will continue in a constant loop.


As with the **Rhythm Stepper**, **Note Off** instructions can now be activated in the Envelope triggering the release of the current sample. This can be achieved by setting one of the table steps to the value 0.

## 2.3 MIXER TAB

In the Mixer Tab you can adjust the balance and sound of the different slots and apply master effects.

### 2.3.1 CHANNEL STRIP.

The name of the loaded instrument is displayed on the very top of every small channel strip.

**Solo/Mute:** Listen to a single slot alone, or mute a single slot temporarily.

**Pan:** Moves the instrument from a slot further to the left/right in the stereo field. Note: All instruments were already recorded in their traditional position, so there is no additional panning necessary for traditional positioning.

**Fader:** Turns the volume of the slot up or down. Ctrl+Click/Cmd+Click to reset the value to 0dB.

**Reverb:** Sets the send-level to the included convolution reverb. With this control, the amount of reverb on each instrument can be adjusted. If set to -infdB, the master reverb will not affect this slot at all. This way depth and distances in THE ORCHESTRA ESSENTIALS can be adjusted.

### 2.3.2 OUTPUT ROUTING:



On the mixer page, there is a dropdown menu below the channel strip of every instrument slot, that assigns specific Kontakt outputs to that particular slot.

If no outputs are displayed, you can create, rename and assign new outputs in the Outputs-Menu of Kontakt (F2). They will be available immediately in the dropdown menu of our mixer page. Consult the documentation of Kontakt and your DAW to learn how to implement multi-timbral instruments within your particular audio software.

**Please note:** Even though the dry signals will be split to the separate outputs, the send-reverb will remain on the default channel, as splitting the reverb would be very taxing on your CPU. For best results, we suggest to use this feature with the internal convolution reverb turned off, and add a master reverb in the DAW.
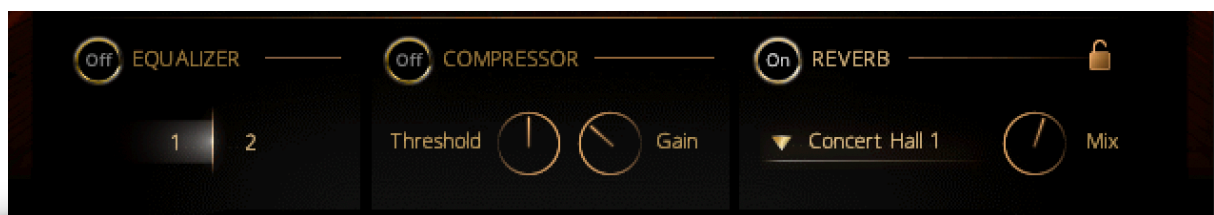


### 2.3.3 MASTER EFFECTS:

**Equalizer**: Choose between two Master-EQ settings that were prepared specifically for this instrument.

**Compressor**: Adjust the dynamics of the instrument by setting the threshold of the compressor and adjust the makeup gain to the right.

**Reverb**: This is the master convolution reverb with ten high quality impulse responses from different legendary effect processors. You can choose an impulse response in the menu to the left and adjust the send return level of the reverb with the mix-control.

### 2.3.4 REVERB LOCK:



Next to the reverb toggle switch you can find the Reverb Lock. If activated the reverb settings will stay the same when you browse through different presets.

## 2.4 SETTINGS PAGE
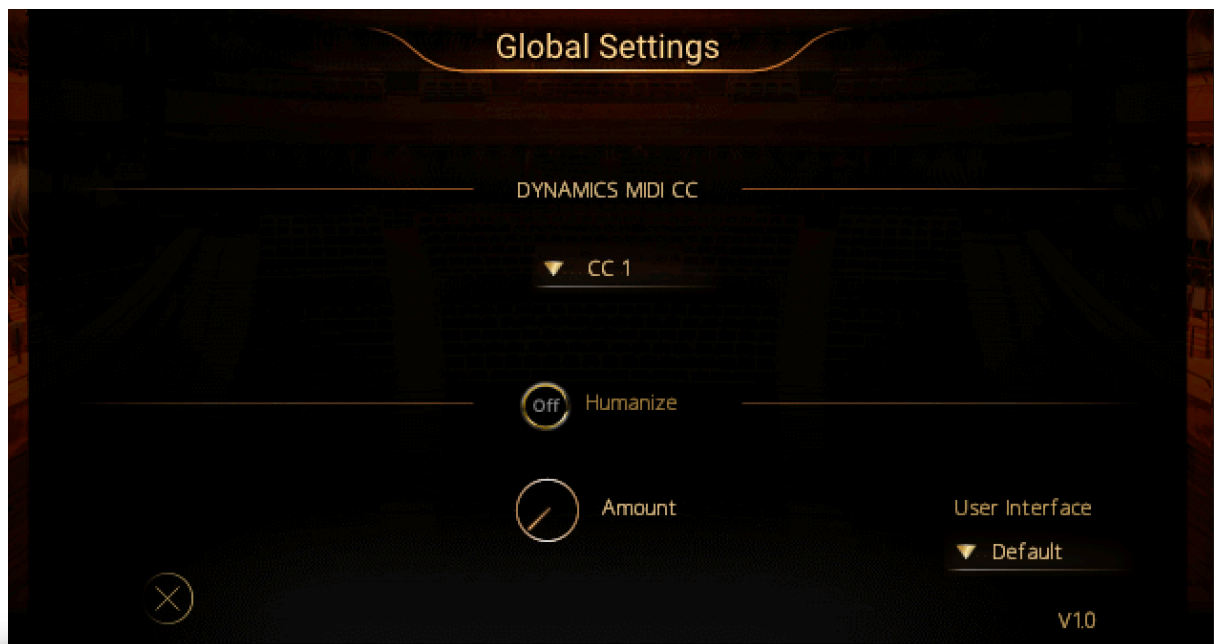


On the top right of the main page, there is a little icon that leads to the settings page, that provides options for additional customization.

### 2.4.1 DYNAMIC CONTROLLER

In this menu you can choose between three standard MIDI-Controllers (CC1, CC2 and CC11) to control the overall dynamics of the engine. This control is used for scaling the velocity and envelope values of the engine modules and also for direct control of unassigned sustained articulations.
By default this function is assigned to the modwheel (CC1).

### 2.4.2 HUMANIZE

By turning on the humanization and turning up the humanization control, the engine will gradually add imperfections to rhythm and dynamics of the engine modules.

## 3. CREDITS

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Samples performed by the Budapest Art Orchestra at Studio 22 and the Mongolian State Morin Khuur Ensemble at White Arch Studio Ulanbatur.
Organ recorded at Saalkirche Ingelheim with friendly support by Carsten Lenz