



JABB3

Jazz and Big Band 3



A R I A
E N G I N E

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User's Guide to GARRITAN



JAZZ & BIG BAND Version 3

Including the ARIA™ Player

This guide written by:

Gary Garritan, Chuck Israels, Gary Lindsay and Tom Hopkins

Produced by:	Gary Garritan & Tom Hopkins
Director of Programming:	Tom Hopkins
ARIA Engine Development:	Plogue Art et Technologie Inc.
Additional Programming:	Eric Patenaude, Jeff Hurchalla
Document Editing:	The Extraordinary Team of Beta Testers
MIDI Programming:	Markleford Friedman
Art Direction:	James Mireau
Project Management:	Max Deland
Software Development:	Jeff Hurchalla
Manual Layout:	Adina Cucicov
Sound Editing:	Jeannot Welter

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Garritan Jazz & Band

Garritan Corporation
P.O. Box 400, Orcas, WA 98280 USA
e-mail: info@garritan.com

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A User's Guide to
GARRITAN
JAZZ & BIG BAND
Version 3—Including the ARIA™ Player





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Welcome to Garritan Jazz & Big Band

Nothing quite captures the experience of listening to jazz. There is something unique and alive about the interaction of the players, the spontaneous improvisation, and the varied styles. Our aims are to give musicians the tools to play jazz and big band music, to provide information about jazz and big band music to as many people as possible, and to promote and encourage jazz and big band music everywhere.

Garritan Jazz & Big Band is the first library of its kind. No sampled library of Jazz and Big Band had existed prior to Garritan Jazz & Big Band. We wanted to do something special and produce a new kind of library. Jazz instruments are very expressive, individualistic and the most difficult to accurately sample. New computing and sampling technology now makes this possible.

I would like to take this opportunity to thank all of the individuals who contributed to this project and made it possible to provide these sounds and tools for musicians. I would particularly like to thank Tom Hopkins who has recorded, performed and programmed much of this library. Tom brings over thirty-five years of professional jazz experience and this product certainly demonstrates Tom's mastery and musicality.

Garritan Jazz and Big Band is a dynamic library that will evolve and grow. Please check our website at www.garritan.com for the latest up-to-date information downloads, updates, FAQs, troubleshooting, helpful hints and tutorials. It is my hope that this Jazz and Big Band collection will enable you to make great music that enriches your life.

Mary Manion

Garritan Jazz & Big Band At a Glance

Thank you for choosing Garritan Jazz & Big Band. The following list presents some of the outstanding features of the Garritan Jazz and Big Band library:

- **The First Jazz and Big Band Sample Library**—Garritan Jazz & Big Band was the very first sample library devoted to Jazz & Big Band. It is unique in the industry. Garritan Jazz & Big Band is used in many jazz curriculums and it the recipient of major industry awards.



- **A Comprehensive Jazz and Big Band collection**—Garritan Jazz & Big Band puts at your fingertips a complete sample library of Jazz and Big Band instruments along with the integrated ARIA sample player. It provides all the major instruments you need for your jazz and big band arrangements.
- **A High-Quality Jazz Instrument collection**—The jazz and big band library contains over 60 instruments including sixteen different saxophones, brass instruments with various mutes, a Steinway® piano, guitars, acoustic and electric basses, electric piano, organs, drum kits and other instruments.
- **No Sampler Required**—The entire Jazz & Big Band library is integrated the ARIA Player and works as a software musical instrument. No need to purchase a separate sampler. The Garritan ARIA Player features the Conexant® Endless Wave™ technology for hard disc streaming.
- **Ensemble Making**—Garritan Jazz & Big Band provides the instruments you need to build your own bands. This ensemble making is a key to realistic performances. You can build your jazz ensembles and big bands one instrument at a time exactly as you wish. It lets you create solos, duos, jazz trios, quartets, jazz ensembles, or a full big band.
- **Intuitive Controls**—The controls in Garritan Jazz & Big Band are streamlined and standardized, so you can quickly become familiar with the library. Advanced functions, such as tongue/slur, fall-offs, doits, growls and shakes are easily accessible for realistic results with minimal effort.



- **Notation Integration to Play from the Score**—You can create great-sounding jazz and big band sounds directly from the score of major notation programs. Check your notation program for integrated support for the Garritan Jazz & Big Band library.
- **Universal Format**—Supports all popular formats, Mac and PC, as a standalone program or as a plug-in (VST, RTAS, and OSX AudioUnits), and works with supported notation programs. An entire big band can be loaded on a single desktop or laptop computer.
- **Suited for Every Musician**—Professional composers can use this collection for quick big band charts and capturing creative ideas. Hobbyists can use it for adding jazz instrumentation to their tracks. Beginners or students can use it for scoring projects and studying jazz. The instruments in this collection can also be used to supplement Garritan Personal Orchestra and other libraries.



End User License Agreement

Please read the terms of the following software licensing agreement before using this software. By installing and loading these products on your computer you acknowledge that you have read this license agreement, understand the agreement, and agree to its terms and conditions. If you do not agree to these terms and conditions, do not install or use the sounds contained herein. This is the complete agreement between you and Garritan Corporation that supersedes any other representations or prior agreements, whether oral or in writing.

An important thing to understand is that YOU ARE OBTAINING A LICENSE FOR YOUR USE ONLY—THE SOUNDS DO NOT BELONG TO YOU. The implications are described below. The sounds, samples and programming in the Garritan Jazz & Big Band remain the sole property of Garritan Corp. and are licensed (not sold) to you. There are no refunds once the product is purchased. **There will be no refunds once installed and registered.**

What You May Do: You may use these sounds in recordings, music productions, public performances, and for other reasonable musical purposes within musical compositions. You may use these sounds in your own musical compositions as much as you like without any need to pay Garritan Corporation or obtain further permission. If you do use these sounds, we ask that you include the following credits in any written materials or credits accompanying your music that utilizes material from Garritan Jazz & Big Band (CD booklet, film credits, etc.): *“Instrument samples used in this recording are from Garritan Jazz & Big Band”*—or a similar credit where practicable. You are allowed a maximum of four (4) installations per purchase.

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What The Garritan Jazz & Big Band Package Includes

This Jazz & Big Band library includes the following:

- The “Garritan ARIA Player” installer file that contains the ARIA Player software and the ARIA User’s Manual in PDF form. *
- The “Garritan Jazz & Big Band 2” installer file that contains the Garritan Jazz & Big Band sound library and Garritan Jazz & Big Band User’s Guide in PDF form.
- If you have not received an Activation Keycard by e-mail, a unique serial number is provided so that you can register the product and receive a keycard. Don’t lose this—store it in a safe place! You may have received this serial number through a reseller if you ordered a download version through them.

* **Note:** Please make sure to get the latest ARIA Player update. Periodic updates are always being made. Log onto your account at www.garritan.com to get the very latest.

Before you begin the installation, make sure you have read the End User License Agreement in the preceding pages. By installing the software you are indicating you agree to the terms of the license.

How to Use This Manual

The goal of this manual is to help you learn how to use the various instruments contained in Garritan Jazz & Big Band and use the controls to play the instruments. Although many dislike reading manuals, if you wish to get the most out of this new library it is essential to read this manual. Doing so will help you understand how to use this software library. The operation of many of the essential features is not obvious and we realize many are not music technologists.

The ARIA Player has a separate manual that can be found in the same directory as this file. Please refer to the separate ARIA Player User’s Guide to find out how to register, activate, and use ARIA. The ARIA User’s Guide is an important part of the documentation.

We’ll do our best to make it easy for you to use this manual and to provide information about the various instruments, playing techniques, and modes of control. And, of course, by no means can playing jazz or specific techniques be taught from this or any other manual. Individual study and research will enhance your ability to use this library.

You can refer to this manual whenever you wish. It is provided in digital form as an Adobe Acrobat document file (also known as a PDF) that can be viewed on a computer monitor or printed. If you do not have the Adobe Acrobat Reader, it is available free from www.adobe.com. A digital manual is eco-friendly and can be easily updated. If you need to have a paper copy, you can print this document or order one at www.lulu.com. A printed copy can be a handy reference.

The easiest way to obtain the information you seek is to use the Bookmarks pane along the left side of this PDF document. By opening the Bookmarks pane, you can go to the various topics from the section names. With a PDF document, you can also zoom in to make the page larger to see more details or zoom out to see multiple pages at once.




Further Documentation and Resources

For the latest information, including additional documentation and updates, visit our support pages at www.garritan.com/support. There you can find updated information provided after the manual was written, corrections or additions to this manual, FAQ pages with answers to common questions, suggestions from the users of Garritan software, and news about upcoming Garritan releases. Please also refer to the separate ARIA Player manual that contains important information about using the ARIA Player. You can also visit the Garritan Forums for up-to-date information at: www.garritan.com/forum.html.



Specifications & Computer System Requirements

The following table lists the computer and hardware requirements for using Garritan Jazz & Big Band 3. You can use Garritan Jazz & Big Band on most modern personal computers that meet the specifications listed below. These specifications provide the minimum standards. For optimal functioning, we recommend you have a powerful enough computer with a fast CPU (Core 2 Duo or more recommended), a fast hard drive, and a sufficient amount of RAM. Please also observe the system requirements of your host application, notation program, and/or sequencing program, if applicable. See the Garritan forum or website if you are looking for recommendations or more information.

Computer System Requirements		
Computer	Operating System	Hardware
Windows PC	Microsoft Windows 7 Microsoft Windows XP (SP3 required) Microsoft Windows Vista 32 Microsoft Windows Vista 64  	<ul style="list-style-type: none"> • Core 2 Duo CPU or better recommended • 1 GB Minimum, 2 GB RAM recommended to play large big band ensembles. There is a direct correlation between the number of instruments that can be loaded and the amount of available RAM. • 3 GB of free hard drive space • Hard drive speed of at least 7200 RPM preferred • Internet connection for download version, DVD-ROM drive required for boxed version installation • Monitor with 1,024x768 resolution or better • A sound card compatible with ASIO 2 • Keyboard: A MIDI interface may be required if you are using a MIDI keyboard. Many keyboards now use USB. The Mod Wheel on the keyboard controls volume so make sure to move it up to an audible level. If you do not have a Mod Wheel, then have the ability to assign the controller within your music program or sequencer. • High-quality speakers and amplifier, or high-quality headphones. • Internet connection for downloads, updates, and online registration.
Mac	Mac OS X 10.6 minimum 	<ul style="list-style-type: none"> • Mac Intel CPU or better, Mac OS X10.6 minimum • 2 GB RAM recommended to play large big band ensembles. There is a direct correlation between the number of instruments that can be loaded and the amount of available RAM. • 3 GB of free hard drive space • Hard drive speed of at least 7200 RPM preferred • Internet connection for download version, DVD-ROM drive required for boxed version installation • Monitor with 1,024x768 resolution or better • A sound card compatible with Core Audio • A MIDI interface may be required if you are using a MIDI keyboard. Many keyboards now use USB. The Mod Wheel on the keyboard controls volume so make sure to move it up to an audible level. If you do not have a Mod Wheel, then have the ability to assign the controller within your music program or sequencer. • High-quality speakers and amplifier, or high-quality headphones. • Internet connection for downloads, updates, and online registration.

If you are using Garritan Jazz & Big Band within a host music program (such as a notation program, DAW, and/or sequencing program), there may be additional resource requirements. Please also observe the system requirements of your host application, if applicable. The demands of various other processing software (including the sequencer, audio and effects processors, other plug-ins, and so on) can affect functionality.

Updating to the Latest Version

Be sure to check the Garritan website for any possible updates that have occurred since the time your software was manufactured. Software is frequently updated and a more recent version may be available. After the library has been installed, it needs to be activated. You are given a 30-day grace period for each library before activation is required, but it is recommended that you activate as soon as possible.



Regarding Sound Cards, Audio & MIDI Interfaces

The quality of the audio interface will have a significant effect on the quality of the sound you will hear from Garritan Jazz & Big Band. It will also have a substantial effect on performance (both latency and polyphony). Therefore, a good sound card is one of the most important components in optimizing the sound and performance of Garritan Jazz & Big Band.

In theory, any audio or sound interface that the manufacturer supports for your operating system and computer, and that has good drivers should work. However, you are unlikely to get the best sonic results from a sound card designed for computer games or system sounds. Most computers come with a consumer-grade sound card, and we recommend that you get a good quality sound interface beyond the one built into your computer. Older SoundBlaster sound cards (that do not support multiple sample rates) and gamer-oriented or home system sound cards may be problematic. It is not possible for us to test all built-in or third-party sound cards, and some interfaces do have problems on some platforms, so please see the specifications page on the Garritan website if you are considering buying a new sound card to run Garritan Jazz & Big Band.

A low-latency audio interface with ASIO 2.0 or WDM/WaveRT drivers (Windows) or Core Audio drivers (Mac) is required for Garritan Jazz & Big Band to work as a standalone program. These drivers are normally installed with the audio interface, or the most recent versions can be acquired from the manufacturer's website. Contact the manufacturer of your interface for more information.

Any MIDI interface the manufacturer supports for your system should also work with Garritan Jazz & Big Band.

Please note:

When Garritan Jazz & Big Band is running as a plug-in, it uses the audio driver selected by the host's setup. If the host (typically your sequencer or notation program) is set up properly and works well, then the ARIA Player plug-in should pass through the same audio and MIDI setup. For this information, please refer to your sequencer's, notation program's, or host's manual.

Regarding Speakers, Amplification, and Headphones

Amplifiers and speakers or headphones are needed to listen to the audio output that Garritan Jazz & Big Band produces through the computer's audio or sound card(s).

The quality of the audio amplifiers and speakers is extremely important; there is little point in expending a great deal on a high-end computer system and audio interface but using inferior personal computer speakers.

Regarding 64-bit Computing

Garritan Jazz & Big Band with the ARIA Player is 64-bit compatible and takes full advantage of the new 64-bit operating systems, processors, and hardware that are now available. The Garritan ARIA Player is also fully 32-bit compatible. At the time of this writing, 64-bit computing is gaining popularity, but 64-bit hosts, audio, and MIDI drivers have not fully penetrated the entire market. To be true 64-bit the entire audio path must be 64-bit, including sampler, host, operating system, audio, and MIDI hardware. As hosts, operating systems, and hardware become 64-bit enabled, Garritan Jazz & Big Band will work with those 64-bit platforms. Please also consult the Garritan website for further information and updated recommendations.



INSTALLATION
and ACTIVATION



Quick Reference Installation

Below is just a quick reference for installing Garritan Jazz & Big Band. For a complete reference and guide to installing the ARIA Player, please refer to the separate ARIA User's Guide included with Garritan Jazz & Big Band.

Installing Garritan Jazz & Big Band is a three-part process:

3 Steps for Installing Garritan Jazz & Big Band:

- **Step 1. ARIA Installation**
- **Step 2. Sound Library Installation**
- **Step 3. Activation**

Installing the ARIA Player and the sound library are now two separate processes. ARIA first is installed, then the Jazz & Big Band sound library.

PC Setup: To begin, extract the contents of the zip file you downloaded to a folder of your choosing, then click on the .exe application icon and follow the on-screen prompts. If you have the DVD version just double-click the .exe file.

Mac Setup: To begin, open up the mpkg installer from the installation zip file and follow the on-screen prompts. If you have the DVD version, double-click on the installer icon.

You will be given the option to install several components:

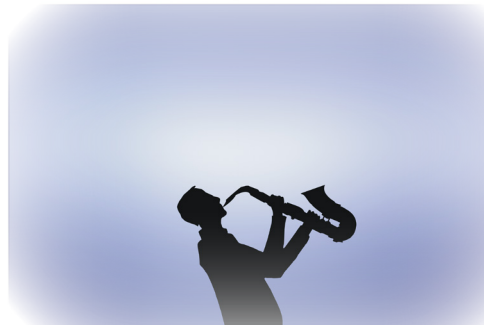
- **Standalone** will load the Garritan ARIA Player as its own software program. You can play instruments, record basic MIDI, and render audio files.
- **VST Plug-in** will let you load Garritan ARIA Player as a VST plug-in to use with sequencers such as Cubase, Sonar, and Reaper, as well as notation programs such as Finale.
- **AU Plug-in** (Mac only) will let you load Garritan ARIA Player as an Audio Units plug-in within hosts such as Logic and Digital Performer.
- **RTAS Plug-in** will let you use Garritan ARIA Player in Pro Tools M-Powered, LE, and HD.

Once you have selected your plug-in installation options, you can specify which parts of the library you want installed. We recommend you install the entire library.

At this point, you can sit back and let the installer do the work. If you have the download version, you can delete the extraction folder once Garritan Jazz & Big Band is successfully installed. Before doing so, however, we suggest you make a backup copy of the installation zip file and put it in a safe place. If anything happens to your computer, you can reinstall Garritan Jazz & Big Band from the discs or the backup file.

IMPORTANT!

Please do not cancel setup after installation begins, otherwise a partial, broken installation may result.





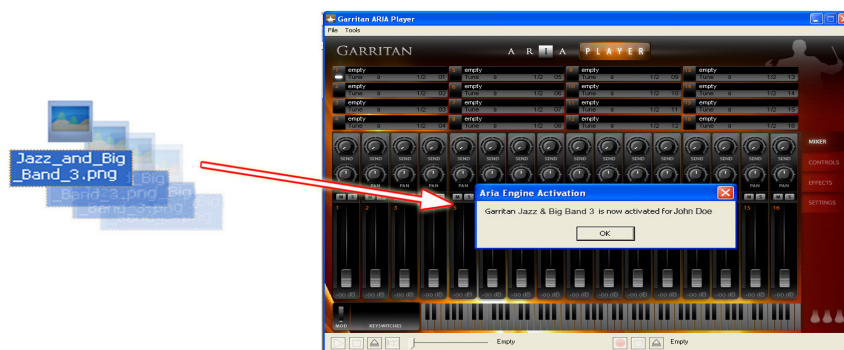
Quick Reference Activation

Garritan Jazz & Big Band features an innovative Drag and Drop authorization system. Upon launching Garritan Jazz & Big Band for the first time you will be asked to activate it. Clicking yes will launch your browser and bring you to the www.garritan.com website. Here are the steps to activate Garritan Jazz & Big Band.



- Create an account on www.garritan.com if you have not already done so, and log in to your account. (**Note:** If you have purchased Garritan Jazz & Big Band directly through Garritan you already have an account and received a keycard.)
- A unique serial number is provided by your reseller (if you did not buy direct), so that you can register the product and retrieve your activation keycard PNG image. Follow the on-screen instructions to enter your serial number and proceed to download your keycard.
- Save the keycard PNG to your desktop and launch the ARIA Player in standalone mode.
- With ARIA Player's screen open, literally click and drag the keycard PNG icon from the desktop onto the ARIA Player screen. You will see the successful authorization!

Drag and Drop - Keycard PNG icon from the desktop onto the Garritan Jazz & Big Band ARIA Player



Alternative: Drag and Drop from your Browser

Another method would be to drag and drop the personalized keycard PNG image from your browser (when logged into your account) onto the ARIA Player. Dragging and dropping your keycard may not work with all browsers and you should first try the previous method.

Another Alternative: Use the File Menu

You can also go to the File Menu, open the PNG file from there, and ARIA will activate.

Note: You can transfer your keycard PNG image file to a flash drive if your music computer does not have internet access. It will also be e-mailed to you.

IMPORTANT!

The keycard has your personal information. Don't lose this—we recommend saving your personalized keycard to a safe place for future installations.



For more information about installing and activating the ARIA Player, please refer to the ARIA User's Manual.



**ARIA PLAYER
BASICS**

Getting Around the ARIA Player Interface



1. The **active instrument** light shows you which instrument's parameters you are changing. Click this area on another instrument to change the focus of the controls.
2. The **instrument display** features a drop-down menu for loading that appears when the field is clicked.
3. **MIDI channel assignment** is quick and clear.
4. **Tuning controls** help you to control fine tuning.
5. **Stereo output assignment** allows you to route instruments to as many as 16 unique stereo output channels when ARIA runs as a plug-in.
6. **Per-instrument sends** let you apply the perfect amount of reverb to each instrument.
7. **Mute and solo** buttons allow you to silence or solo the individual channels so you hear only certain parts in a mix.
8. **A keyboard** shows the range of notes that can be played on that instrument (indicated by the white notes), keyswitches in pink, and the selected keyswitch in beige.

9. **Keyswitch window** displays the active keyswitch.
10. **Graphical faders** give you a quick idea of an instrument's presence in the mix. The faders respond to CC#7 commands.
11. **Window Selection** allows you to select between the Mixer, Controls, Effects, and Settings windows.
12. **Ensemble Presets** allow you to quickly load instrumental groups and ensembles. Please refer to the section on Ensembles later in this manual for a list of presets.

For more information about the features of the ARIA Player, please refer to the separate ARIA User's Manual.



Using the ARIA Player

Once installed and activated, you can load Garritan Jazz & Big Band into the ARIA Player. There are several ways to use Garritan Jazz & Big Band with the ARIA Player: you can play it “live” as a standalone application, as a plug-in within a sequencer, or with a supported notation program.

Using ARIA as a Standalone

If you have installed the standalone version of the ARIA Player you can find it in your Applications folder or Program menu. ARIA will attempt to determine the best audio playback configuration to use on your machine. You can access ARIA’s playback system from the Tools > Preferences menu.

To use a MIDI keyboard with Garritan Jazz & Big Band, make sure to have the device drivers installed and the unit turned on before starting the ARIA Player Standalone. Your MIDI control device should appear in the MIDI Input Devices menu of the Preferences dialog.

The Ensemble Manager allows you to use preconfigured or user-created templates, such as a small jazz trio or a large big band orchestra. Using existing templates or creating your own can save a lot of setup time. You can also load instruments yourself and use the File>Save command. The File>Save As Default command will automatically load all settings and instruments that are currently present each time you start the program.

The Standalone program also features a MIDI and audio recording system located on the bottom of the screen. With these controls you can load existing MIDI files for the ARIA Player to play back as well as record yourself playing live.

Using ARIA as a VST, AU, or RTAS Plug-in

Depending on your system and the options you selected at installation, you may have one or more of these plug-in formats available.

Configuring VST

At installation you will be prompted for the vstplugins folder directory. The installer will attempt to locate an existing vstplugins folder, or you can specify your own. You can always

find the VST in the Garritan/ARIA Player/VST directory. The VST plug-in ends in a .dll extension. In your host's VST plug-in configuration menu, ensure that the specified installation directory is included in the list of VST directories. You may need to re-scan the folders to have ARIA Player VST appear in the list of software instruments.

From there, just load the ARIA Player and go! You will find the VST listed as ARIA Player VST.dll, which contains a single stereo output, and ARIA Player Multi VST.dll, which allows you to assign up to 16 stereo outputs.

Important Notes for PC Users:

To use the ARIA Player with more than one VST application, you need to manually copy the ARIA Player VST_x86.dll, installed into the chosen folder during installation of the library, to the appropriate VST-compatible host application's VST folder. Please refer to your particular application's user's guide and the Garritan support site for more information.

Regarding 64-bit hosts: Some hosts have one common VST folder for both x64 and 32-bit plug-ins; please only use the version of the plug-in that is native to your host, *e.g.* for the x64-bit version of Sonar, use the ARIA Player VST_x64.dll. Mac OSX has standard folders for both VST and Audio Units plug-ins and does not require this extra step.

Configuring AU (Audio Units—Mac Only)

The ARIA Player will install into the default Mac OSX AU plug-ins folder, after which it will be readily available to your applications.

Configuring RTAS (Pro Tools systems only)

The ARIA Player will automatically install the RTAS plug-in to its proper location to work with Pro Tools.

For more information about using the ARIA Player, please refer to the ARIA User's Manual.



Notation Version of Garritan Jazz & Big Band

Garritan Jazz & Big Band contains a separate Notation folder with instruments that are programmed with important differences that make them more compatible with the way supported notation programs such as Finale™ handle MIDI data.

The programming differences are:

- **Legato mode**—controlled by CC#68 rather than CC#64. This difference applies to all sustaining brass and wind instruments.
- **Pitchbend range**—extended to +/-12 semitones for all instruments.
- **Keyswitches**—All notation version keyswitches consistently reside in the bottom octave of the MIDI spec (between C-2 and B-2) for all instruments.

ABOUT JAZZ



What is Jazz?

Ask one hundred people “*What is jazz?*” and you will probably get one hundred different answers. Part of the reason is because jazz is not predictable like classical music where players must play what is on the printed page without much artistic license.

Jazz is a living art form, always changing and evolving, and never the same. The essence of jazz is improvisation. In most jazz performances, players interpret and communicate music in their own unique way and express their own individual voices. The players typically play solos they make up on the spot. This makes jazz a very expressive musical form, capable of musically communicating the thoughts and feelings of the players. Whether it is sorrow or joy, no music so eloquently gives voice to an individual.

Jazz music is player oriented where basic guidelines are established and the players are free to individually or collectively improvise. Usually, the same piece cannot be played again in the exact same manner as it can in classical music. Jazz can take a familiar tune and make it fresh each time it is played. “*Never play a thing the same way twice*” remarked Louis Armstrong. Although improvisational in nature, jazz requires considerable skill. The simplicity will fool you.

It is in the act of spontaneous creation where we truly find Jazz, and the listener plays an important role and experiences what is being expressed. There is a personal connection with the musician that is unlike other forms of music. Jazz invites the listener into a relationship with the players. The inspired motif at a particular instant may be in response to audience involvement as the player communicates.



So, again, what is jazz? Someone once asked this question to legendary great jazz musician, “Fats” Waller. His response was “*If you hafta ask, you ain’t never gonna know!*”

JAZZ



The Growth of Jazz

by Chuck Israels

In the late nineteenth century in the United States, the popularity of brass and concert bands, such as those of John Philip Sousa, made trumpets, trombones, flutes, clarinets, saxophones, and drums familiar and easily accessible to young American musicians. Before long, players of these instruments, especially those who lacked the traditional European style schooling in technique, began to exhibit some of the nuances and inflections of American spoken language in the way they expressed themselves through musical sounds.

In the evolution of classical music, a general consensus had developed about how instrumentalists were to be trained to adjust and modify their playing in order to create a homogeneous ensemble blend and an instrumental version of the operatic vocal line. The situation in the shorter history of jazz was somewhat different. Individual nuances of timbre, attack, and pitch inflection became valuable commodities to the jazz musician, and the development of a personal sound was taken as a sign of musical maturity.

For example, the saxophone, developed in the nineteenth century as a reed instrument capable of competing in loudness with brass instruments, and which has a more or less uniform sound in Classical music, evolved over the twentieth century into a jazz instrument most remarkable for its ability to accommodate a variety of personal expressive styles. There is not so much a jazz saxophone sound as there are Coleman Hawkins sounds, Lester Young sounds, Johnny Hodges sounds, Charlie Parker sounds, Harry Carney sounds and Gerry Mulligan sounds. The situation is not all that different for brass instruments. Louis Armstrong changed the sound of the trumpet for everyone, even classical trumpet players, but Miles Davis and Clark Terry are instantly recognizable too, not to mention all the sounds that Ellington's players contributed with special mutes and plungers. And whose sound represents the jazz trombone, Jack Teagarden's, Al Grey's, Bill Harris' or J.J. Johnson's?

Similar situations exist among the rhythm instruments where creative bass players, drummers, and guitarists developed personal approaches to their instruments. Bassists Jimmy Blanton and Ray Brown invented ways of playing pizzicato sounds that had a remarkably extended decay, while still maintaining a nearly superhuman power of rhythmic precision and strength of attack. Over time, this kind of instrumental sound became accepted as the “default” for jazz bass lines, supplanting the tuba, bass

saxophone, and left hand of the piano player as the ideal embodiment of pulse and pitch for propelling the rhythm of this American music.

Charlie Christian was the first jazz guitarist to find acceptance and acclaim using an electromagnetic pickup, and his playing remains a template for the electric guitar in jazz. Others have continued to develop this technology, so that the accepted sound of the electric guitar now embraces timbres as diverse as Wes Montgomery's and Jim Hall's.

The development of the standard jazz drum kit, with each of the drummer's limbs available to contribute to the pallet of percussion sounds and rhythmic textures, was another factor in the history of the idiom. Drummers like Jo Jones, Kenny Clarke, Max Roach, Roy Haynes, Buddy Rich, Art Blakey, Philly Joe Jones, and Elvin Jones each left an indelible mark on the way we hear the possibilities of the drum set, establishing a variety of ways of using ride cymbals, high hat cymbals, snare drums, tom toms, pedal operated bass drums, mallets, sticks, and wire brushes, to create interesting and changing drum parts.

The inclusion of a rhythm section (piano/guitar, bass, and drums) "continuo" part in most jazz ensembles is a part of the tradition that is particularly useful in a kind of music which often depends on a repeated series of chords to set a controlling background texture against which a varied foreground can be successfully designed. That foreground may consist of an improvisation played by an individual instrumentalist, a singer, or a combination of instruments in a written passage. The rhythm section instruments have a wonderful effect on the music, but it's also useful to leave them out in some passages for contrast and for the dramatic propulsive effect of their re-entry.

The history of the organization of these instrumental sounds into efficacious combinations is full of change and development, from early New Orleans style polyphonic ensembles, to the modern wind ensemble sounds of Gil Evans' music. There is a world of idiomatic history just in the study of rhythm section combinations and balances and another encyclopedia's worth of tradition in the way Fletcher Henderson, Count Basie, Duke Ellington, and Billy Strayhorn organized the reed and brass sections.

The history of jazz instruments is full of unique and personal ways of making individual instrumental sounds and equally unique and creative ways of combining them. There is a rich palette of sounds



available to those jazz composers/arrangers lucky enough to have access to good musicians to perform their work. For those for whom this access is unavailable, there are sample sounds to use as audio “sketches” to check basic timbres and balances as they experiment and create new music. The Garritan Jazz & Big Band library is intended to serve this purpose.

Getting started using the sounds in the Garritan Jazz & Big Band will be intuitive enough for jazz arrangers who have had experience with live musicians. For those whose experience is more limited, here is some basic jazz arranging information:

All the saxophones have the same written range, from B flat below middle C, to F, 2 1/2 octaves above. This transposing trick allows a saxophone player to switch instruments without the necessity of learning new fingering, and it makes an understanding of the range and registers clear simply by observing the position of the notes on the staff system. It is helpful to understand that the saxophone was invented for volume, and it is not an easy instrument to play softly. The lowest two or three notes on the soprano, alto and tenor tend towards a rough and honking quality that is not easy to control, while the baritone is a little easier in this respect. The high range of the baritone, somewhat underused in the standard repertoire, can have a stentorian, singing quality that makes an effective solo voice and, incidentally, blends well with the French Horn. When combining saxophones in unison with brass instruments, the most effective combinations occur when the timbres are recognizably different. Combining a baritone Sax with a Trombone is more interesting than using a tenor sax with it.

Trumpet and trombone ranges are roughly similar, though separated by an octave. The trumpet range starts on E below middle C (written F#) and extends comfortably 2 1/2 octaves to a high B flat (written C above the staff). This range is accessible to most student trumpet players. Expert lead players can extend that range up to a 5th higher while high note specialists soar another octave or more above that. The trombone has a similar range, starting on E below the bass clef staff and reaching the high B flat a 7th above middle C. Many trombone players are quite comfortable extending that range upwards by a 3rd, and lead players go even higher on occasion. There are also useful pedal notes available below the usual bottom of the range. Trombones without triggers cannot play notes between the low E and the pedal B flat (a diminished 5th lower), but the pedal notes can be effective, especially in a three or four part unison. (B flat, A, and A flat are all available, but the tradition is to make special use of the B flat.) Bass trombones (with extra tubing brought into play with trigger valves) can play all the chromatic notes down to the pedal notes and then extend the range down to an F below that.

The most useful guitar range is written from E below the treble clef to G, 3 octaves above middle C (sounding an octave below the written range). Most guitars have fret boards that extend a 4th above that G, but that range becomes a little thin sounding because of the short length of the vibrating string. When writing for the guitar in unison with other instruments, it is often good to keep the guitar range within the staff. For instance, having the guitar part in a written unison with a piano line puts the sounding guitar an octave below the piano, but the effect is that the sounds blend well, sometimes better than writing the guitar an octave higher, resulting in a real unison.

Basses go from a written low E (below the bass clef staff) to G above the staff for normal bass lines (sounding an octave lower) with another octave available for solo passages. When it is necessary to have bass notes sound in sustained passages with wind instruments, the results are better when those notes appear in the lower winds. Overdoing the volume of the string bass, or using an electric bass to balance the harmony in the winds may overpower the ear's ability to hear the mixtures of notes and harmonies in the middle and upper parts of the music's range. To my way of hearing things, this is the biggest and most common error in the use of the many technological advances that allow musical instruments to play louder. The electric bass guitar (or amplified string bass) is a fine choice for music largely devoid of dynamic and textural nuance, and there is some fine music in that category, but may not be appropriate for even the loudest music that Basie or Ellington ever played.

It is helpful to remember that all instruments have the effect of sounding low at the bottom of their ranges, and high at the top of their ranges, so that middle C on the flute sounds deep and low, while the same note on the baritone saxophone or trombone sounds quite high, It sounds very high on the bass.

This is only a quick overview of what's available to the user of this sample library. There are many fine arranging and orchestration books available where one can find information about the traditions of writing for jazz instruments, range charts for these and other instruments, and examples of classic scores. A good source of arranging knowledge is the collection of Ellington scores published by Jazz @ Lincoln Center.

Chuck Israels,
Bellingham, WA



Jazz Arranging Techniques

by Gary Lindsay

The road from orchestrator to jazz arranger may be navigated more easily if you have the right tools. The most fundamental tool, “jazz concept,” is developed through listening to jazz arrangers and composers and defining the roles of members of a jazz ensemble. The roles of horn players (a generic term referring to trumpet, trombone and saxophone players) in a jazz arrangement fall within three categories: melody (or improvised lines), counter-melody, and accompanying rhythmic or sustain pads.

The jazz band rhythm section (piano, bass, guitar and drum set) doesn't have a direct parallel in most orchestral music. In addition, the members of the rhythm section play dramatically differently according to the style of music, *i.e.*, swing, Latin or funk. The role of the piano and/or guitar is predominantly as accompanist providing a combination of sustained and rhythmic pads commonly referred to as “comping.” Occasionally, their function includes melody or countermelodies in the form of written music or improvised solos. Depending on the style of the music the bass may provide an ostinato pattern, a highly rhythmic/syncopated pattern or a quarter note walking style (swing)—any

of which will contribute a harmonic, rhythmic, and even melodic (walking bass) element to the proceedings. The drummer, usually using all four limbs, provides rhythmic pulse to the arrangement as defined by the musical style.

Listen with “arranger’s ears” to identify the elements of melody, counter-melody, rhythmic and sustained pads, and the role of each member of the rhythm section. Observe how each element is being scored (orchestrated). An arrangement is not static, it is moving along a timeline at a speed determined by the tempo of the arrangement (constant or otherwise). As with orchestral writing, the elements of a jazz arrangement constantly change. The melodic element may start in the piano, move to saxophones, and end in the brass. With all the other elements shifting (not necessarily at the same time), there is an almost limitless number of ways to combine elements to create a unique arrangement.

“Jazz Arranging Techniques” is a comprehensive guide to the tools and techniques of jazz arranging. Adopted by colleges and universities around the world, this is the authoritative book for jazz arranging, providing the theory and arranging techniques that can be used with the sounds of the Garritan Jazz & Big Band Library. This book provides examples of techniques used in small and large ensembles and further explains how to create voicings, notate rhythm-section parts, articulate horn lines, adjust the balance and blend, etc., with a sequential approach. In addition to numerous scores, illustrations and recordings, the book also incorporates exercises and assignments. Multiple recordings are provided on the accompanying CD for listening and score analysis. Jazz theory and harmony, principles of jazz voice leading, voicing techniques, rules governing music calligraphy, chord symbol nomenclature, and jazz notation and articulation are presented in a very systematic, step-driven approach.

For information about “Jazz Arranging Techniques” visit www.lindsayjazz.com

Gary Lindsay

Miami, FL

www.lindsayjazz.com



Kinds of Jazz

Jazz provides many musical opportunities for creative expression in a variety of styles. Although there is no set form of jazz, there are many subcategories within the various styles. Below are some of the most common styles of jazz and some of artists who helped develop them. This is not a comprehensive list, it just scratches the surface:

- **Dixieland:** Louis Armstrong, Original Dixieland Jazz Band, Jelly Roll Morton, Earl Hines, Sidney Bechet, Johnny Dodds, Bix Beiderbecke, Kid Ory
- **Big Band/Swing:** Count Basie, Nat King Cole, Benny Goodman, Billie Holiday, Duke Ellington
- **Bebop:** Charlie Parker, Dizzy Gillespie, Thelonious Monk
- **Cool jazz:** Miles Davis, Dave Brubeck
- **Free jazz:** Ornette Coleman, Cecil Taylor, John Coltrane (Ascension album)
- **Jazz-Rock Fusion jazz:** Miles Davis, John McLaughlin, Herbie Hancock
- **Modern Jazz** (contemporary and avant-jazz): Wynton Marsalis, Pat Metheny, Joe Lovano, Joshua Redman, and Don Byron
- **Latin Jazz:** Afro-Cuban and Brazilian: Jesus Almeny, Mario Bauzá, Eddie Palmieri.

The World of Sampling and Virtual Instruments

Garritan Jazz & Big Band is a complete collection of actual high-quality recordings (or samples) of nearly every note, of each musical instrument commonly used in a jazz and big band context. When Garritan Jazz & Big Band is loaded and you play a note on your keyboard, what you hear sounds remarkably like the real thing, because it is an actual recording of an instrument.

Developed in the early eighties, sampling technology has grown substantially. Sampling is now everywhere. Many movies, prime-time television shows and interactive games use sampling technology. Now everyone can have a jazz and big band in their computer. With Garritan Jazz & Big Band, the sample player is integrated with the sounds effectively turning a computer into a band of virtual instruments.

Tip:

Don't overlook the possibility of combining Jazz & Big Band instruments with GPO or other orchestral libraries. JABB instruments can expand your palette of sounds for many musical applications, not just Jazz.

ABOUT THE INSTRUMENTS
in Garritan Jazz & Big Band

The Saxophone and Woodwind Instruments



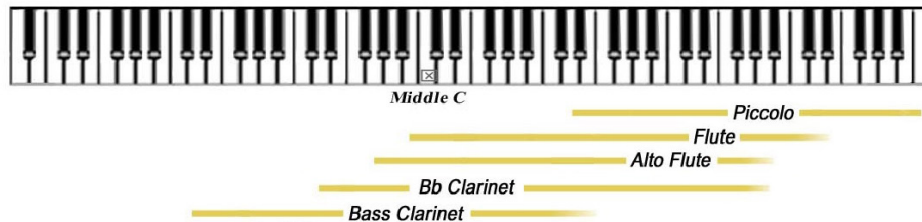
The Woodwind section consists of several varieties of instruments, each with its own unique sound. These instruments include varieties of flutes, clarinets, and saxophones.

There are 16 different saxophones in Garritan Jazz & Big Band ranging from a diminutive soprano saxophone to a large subcontrabass saxophone.

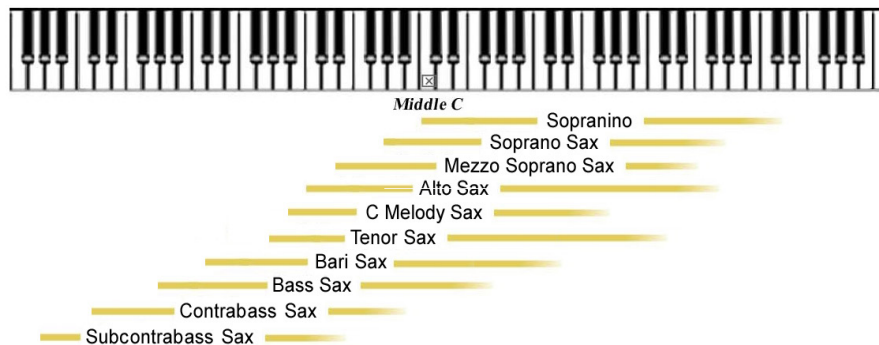
PITCH RANGES—WOODWIND INSTRUMENTS IN JABB

The chart below shows some of the typical ranges of the individual woodwind instruments as they correspond to a piano keyboard. These ranges are not absolute and virtuoso players can often play beyond the typical upper range of the instrument.

Flutes and Clarinets



Saxophones



The Brass Instruments



The brass instruments commonly used in a jazz or big band include the trumpet and the trombone. Sounds are produced by the vibration of the lips as air is blown past the lips into a funnel-shaped mouthpiece connected to hollow metal tubing that terminates in a bell. The length of the tubing is modified by valves that re-route the air flow as part of the process to play different pitches. The vibrating lips of the player have the same function as the reeds in the saxophones and clarinets.

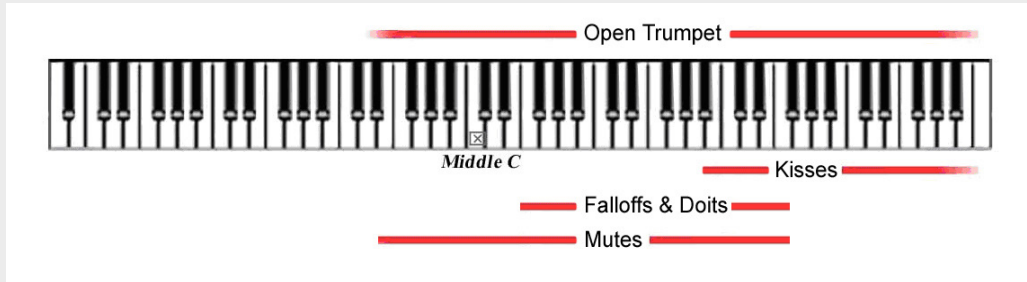
The charts below show the typical ranges of the individual brass instruments as they correspond to a piano keyboard. These ranges are not absolute and virtuoso players can often play beyond the typical upper range of the instrument. Good brass players can also play pedal tones. Pedal tones are notes that lie below the natural range of an instrument and take a great deal of control to produce. Mutes are typically used over a more restricted range partly due to the difficulty in playing mutes in tune in the extreme low and high ranges. Mutes are best applied to the middle register of the trombones and trumpets. Jazz and Big Band limits the mutes to approximately a three octave range.

The trumpets have additional release effects that only apply to certain portions of the range of the instruments. The characteristic release “kisses” only occur on the highest notes (generally, above the high C (concert Bb). “Falloffs” and “Doits” are restricted to a two octave range. “Falloffs” are a release technique where the player allows the pitch to rapidly fall downward, striking each note of the harmonic series during the descent. “Doits” are the reverse. The player creates a rapidly ascending effect through the harmonic series, often combined with a “half valve” technique to smooth the ascent. “Shakes” involve quickly shaking a trumpet back and forth while sustaining the note. This makes the tone go sharp and flat, sounding similar to a lip trill.

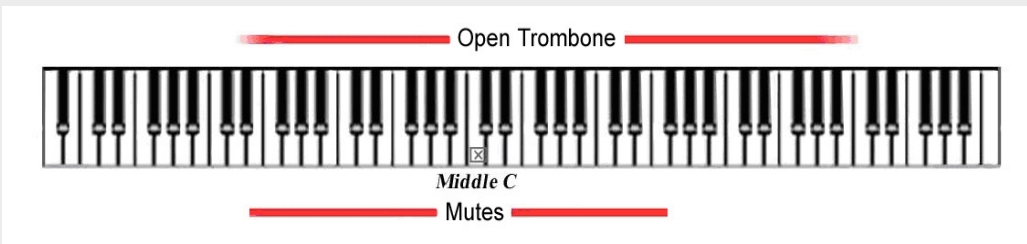
Trombones typically use the slide for similar effects, especially the falloffs, but the result is usually a rapid and smooth change in pitch without the individual notes of the harmonic series being struck. In Jazz & Big Band these effects are handled with pitchbend data. Tuba is only available in the Open horn, no mutes. It does not offer falloffs, doits, or kisses. See the charts below for details on trumpet and trombone ranges for open, muted, and release effects.

PITCH RANGES—BRASS INSTRUMENTS IN JABB

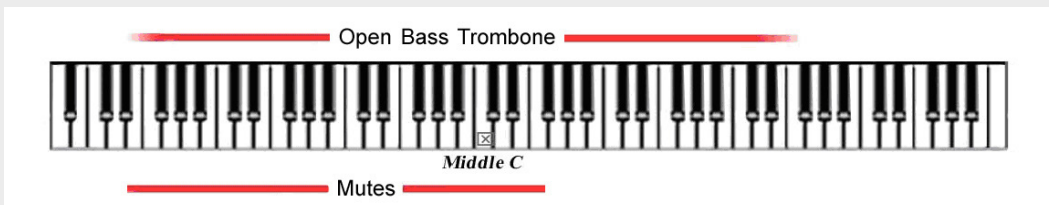
Trumpets



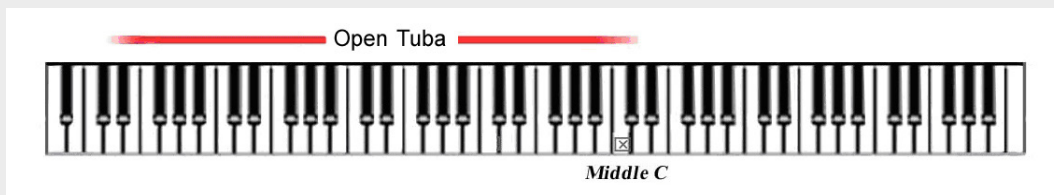
Trombones



Bass Trombone



Tuba



The Rhythm Section



A good rhythm section is the backbone of a jazz band. The rhythm section usually consists of bass, drums, piano, and guitar. They play different roles than the other instruments of a jazz band. The rhythm section will maintain a steady rhythm or tempo, establish the style and feel of the piece and define the harmonic framework of the music.

Piano and Guitar

The piano and guitar typically function as percussive instruments in a jazz band and often provide rhythmic energy to the music. In jazz bands one often hears the pianist or guitarist play short well-placed punctuated chords. Both will often “comp” behind a soloist or construct chords on-the-fly from charts or chord symbols. The sustain pedal on the piano is used less frequently than in classical playing. Unlike classical music the pedal is not often used, except for special effects.

Acoustic Bass

A bass player is necessary to provide the rhythmic and harmonic foundation for the band. Jazz acoustic bass technique is very different from orchestral playing. The bass often plays in a legato style especially in swing music where a bass line will “walk” in even, smoothly connected notes that follow the beat of the music. Playing large leaps with too much separation is often avoided. Bass players will either play written parts or construct bass lines from chord symbols.

Drum Kit

The drummer in a jazz band establishes and maintains beat and tempo of the music. The drummer also establishes the form of the music (A-B-A, or A-A-B-A, etc) and provides the cues for the other players to follow. The hi-hat and ride cymbals are very important to the drummer in jazz with the hi-hat often foot closed on beats 2 and 4 and the ride cymbal establishing a swing pattern.



**PLAYING GARRITAN
JAZZ & BIG BAND INSTRUMENTS**



Playing Garritan Jazz & Big Band Instruments

Garritan provides stellar tools to transform high-quality instrument sounds into stunningly realistic performances. The ARIA Player offers an easy, intuitive, and standardized control system to enable you to play and shape the instrumental sounds, either in real-time or through a sequencer or notation program. The controls for one family of instruments generally carry over to other sections so that you feel at home with the entire soundset. The system is streamlined so that you can make great music quickly. With only a little practice, you can perform several tasks simultaneously, as a real musician does, so you can hear the musical results as you play. This chapter introduces you to the performance controllers that offer you a wide range of possibilities for musical expression.

Basic Performance Controls (Wind Instruments)



The Real-time Control System (Brass, Saxes, and Other Wind Instruments)

With a MIDI keyboard it is possible to start making music within minutes of installing JABB. The four basic controls are shown above. Play the keyboard with your right hand. The sharpness of an instrument's attack is controlled by how hard you strike the key. With your left hand, use the modulation wheel to control dynamics and special keyswitch notes that will alter the playing style of the samples (like turning brass mutes on and off). The sustain pedal connects the notes, allowing you to make slurs and legato transitions.

In addition to these four basic controls, JABB features other controls for greater control over your instruments, all of which are user-adjustable. Automatic Variability imparts subtle changes in tuning and timbre. Portamento controls let you continuously glide between notes like string or trombone players. With this controller-based approach, you play your articulations in real time in much the same manner as a real player does.

1. Modulation Wheel Control (Volume and Expression for Wind Instruments)



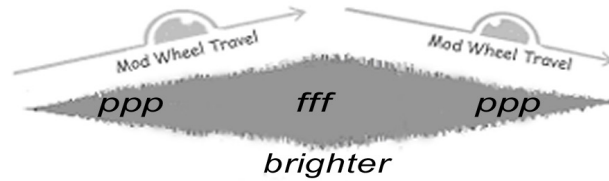
Shaping Dynamics & Playing Expressively

One thing that makes a jazz band sound great is dynamic contrast. Every phrase and the notes themselves have unwritten dynamics and nuances that players interpret. Without dynamics, music lacks its depth of expression. Dynamics and expression for the wind instruments in Garritan Jazz & Big Band are achieved through the Mod Wheel. Normally, this controller is mounted on the left side of the keyboard and is played with the left hand. The Mod Wheel simultaneously controls both Volume (*ppp* to *fff*) and Timbre (brightness or tone) for all wind instruments. Especially with the brass instruments, louder levels produce a brighter sound.

Get to Know Your Mod Wheel for sustaining instruments like winds and brass instruments.

The Mod Wheel controls the dynamic ebb and flow of volume and timbre changes. In the case of a sequencer, make sure to record a nudge of the Mod Wheel at the beginning of every MIDI track so that JABB instruments will start with the correct volume upon playback. Remember that in JABB the Mod Wheel is not a “set and forget” controller. It is intended to be used as an expressive controller that is in nearly constant motion shaping the volume and timbre of a passage. It is analogous to the air being blown through a wind instrument or a bow being drawn across the strings in a stringed instrument.

You will discover that using the Mod Wheel control adds a new dimension of feeling and expression to your performances, making them all the more believable. Try experimenting with the Mod Wheel to develop control over the dynamics. As you play a melody, attempt a gradual crescendo or decrescendo, instead of going suddenly from soft to loud or loud to soft.



As shown above, the Modulation Wheel allows you to simulate a surging crescendo/diminuendo

Exercise:

Play a melody with your right hand only and notice that there is little variation at all. It doesn't sing as it should. Now imagine how you would sing the tune. Where is the peak of the phrase? Where would you make a crescendo and a diminuendo? Now, as you play the melody, attempt those crescendos or decrescendos with the Mod Wheel. Listen to the effect as you make gradual changes, adjusting the dynamics to suit your musical sensibilities.

IMPORTANT:

Even though instruments in ARIA load with a default value, it is always best to record Mod Wheel data at the beginning of every MIDI sequence track in order to start with the correct initial volume.

NOTE: In addition to the Mod Wheel (CC#1) JABB instruments will also respond to breath control (CC#2) and MIDI expression (CC#11) to control the function of expressive volume/timbre. Be careful to use only one at a time or the data between these controllers will cause interference. It is not necessary for the user to take any steps to activate these extra controllers. They are always active.

In typical General MIDI soundsets, the Mod Wheel is used to add modulation or vibrato to the sound.

2. Note Velocity

(Attack for Sustain Instruments/ Volume for Rhythm Instruments)



Virtually all keyboards made today support a feature called “Note Velocity” that refers to how hard you strike a given key. The harder you press down a key, the harder and sharper the attack. The more gently you hit the key, the softer the attack.

Applying proper accentuation brings clarity and emphasis to the notes being played. It also shapes the rhythm and flow of a piece of music. The degree of force you apply to the keys will vary depending on the instrument selected and the musical context. With brass and woodwinds, accents are made by forceful “tonguing” to emphasize the attack of certain notes. Whenever you feel that a note should be accented, do it by striking the key harder.

It is important to note that this control relates to attack strength and is, for the most part, independent of volume. All wind instruments in Garritan Jazz & Big Band have volume controlled by the Mod Wheel. So, don’t always try to play notes louder by banging on the keyboard, or the result may be a heavily accented note that you did not intend. Rhythm instruments (including the piano, guitar, plucked basses, and drum kits) do use note velocity for volume and volume-related timbre changes. The Mod Wheel has no effect on these instruments.

Note:

Instruments which do not sustain their sounds, such as pianos and drums, follow the General MIDI convention using note velocity for dynamic and sustain pedal for sustains.

3. Sustain Pedal (Legato for Sustain Instruments / Sustain for Rhythm Instruments)



Legato—Playing Smoothly and Evenly

So far, we have focused on aspects of performance that are controlled with your fingers, but an important part of your performance comes from your foot. Most keyboards include a sustain pedal. Instruments that can play sustained notes (winds, saxes, and brass) use the sustain pedal to activate the legato playing techniques. “*Legato*” literally means connected and directs the performer to play smoother transitions between notes instead of accenting each one.

Legato is achieved by holding the sustain pedal down for the desired group of notes. Whenever you depress the sustain pedal, the attack portion of the sample is removed to create much smoother transitions between notes. Just like note velocity accents notes to make them sound detached, the legato feature blends notes into an unbroken seamless musical phrase. To get an idea of what the legato sustain function does, consider the following illustration. This is what a waveform of a musical phrase may look like when played on a typical sampler:



Notice how disconnected the notes are. Depressing the sustain pedal removes the attack portion of the sample and connects the notes for a smoother sounding effect. Using Mono Mode makes sure there are no overlaps. The result is a phrase that sounds like a real legato phrase.



In the case of brass and wind instruments, notes are tongued when you have your foot off the sustain pedal. Slurs between notes occur when you hold down the pedal. For instruments actually possessing sustain pedals (pianos), it functions as you would expect.

Note:

Brass, and winds can also be used with the Auto-Legato feature as an alternative to using the sustain pedal. This feature automatically detects note overlaps and applies changes to the attack and decay characteristics of the note transitions. Auto-legato is located in the Control tab of the ARIA Player.

Choosing Between Auto-Legato and Sustain Pedal Legato (CC#64)

Since Garritan Jazz & Big Band gives two choices for legato creation, the question arises: Which should I use?

Auto-Legato is the most convenient method to use and can give good results when used as designed. It has some limitations, though. These limitations are related to the way it handles polyphony, which is especially important in the Lite instruments. Its detection of overlapping notes, where it automatically stops the first of the overlapping notes in favor of the second, means that it functions in what is commonly known as “mono mode.” This gives automatic transition control and the ability to do easy trills, but it can only play one note at a time. It works well with any single line parts.

All Standard instruments are, by default, in “mono” mode and can only play one note at a time under any circumstances—just like a real instrument using standard performance techniques. So, with these instruments it becomes a choice of convenience and one based on the relative smoothness of the note transitions when comparing the two methods. The CC#64 method of manual legato is more flexible and usually provides a bit smoother transitions but requires more work on the part of the user. With the manual approach it is up to the user to place the CC#64 “switch” data in the MIDI tracks as needed.

In the Lite instruments (which are polyphonic), the sustain pedal method requires the user to precisely determine note overlaps since the amount of note overlap won't be automatically determined the way it is with Auto-Legato. This gives the user greater flexibility in adjusting the sound of the note transitions but demands considerable attention to detail to get the best results. Usually, a combination of carefully chosen note overlaps, CC#64 switching, and CC#21 (release/decay) data will allow the user to craft the smoothest legato note transitions for Lite instruments.

Most users will probably find themselves using a combination of the two types of legato, the choice dictated by convenience, the requirements of the track, and the specific instruments being used in the composition. In the case of single line parts the user may wish to begin by using the convenient Auto-Legato and change the approach to CC#64 only if Auto-Legato is insufficient for the desired results. The two techniques have slightly different sounds. If polyphonic parts are needed from a single instrument then CC#64 using the lite instruments is the correct choice.

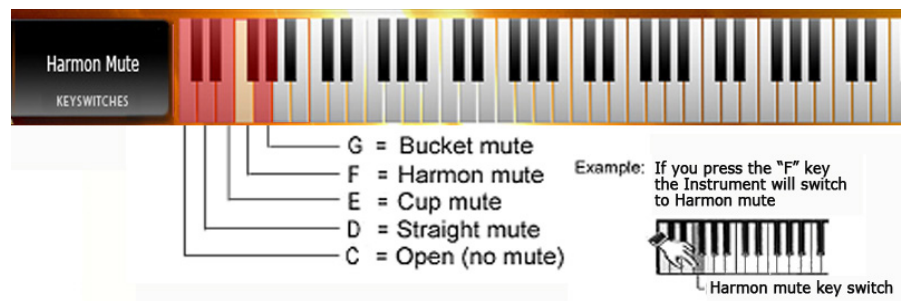
4. Keyswitching (Changing Articulations and Techniques In Real Time)



Change Articulations In Real-Time

Keyswitching is a feature that allows you to change articulations quickly while playing. With a simple touch of a key located on the keyboard below the playable range of an instrument, you can move between different playing styles without having to load multiple patches. In Garritan Jazz & Big Band, keyswitching is used primarily to switch between mutes for trumpets and trombones. These keyswitch instruments are denoted by **KS** next to their name. All patches initially load using the first keyswitch as the default (no mute—“open”) and any keyswitch remains active until another keyswitch message is received.

Here is an example of a typical Keyswitch layout for a trumpet KS instrument.



In the ARIA player, the keyswitches are displayed below the instrument’s range using the color pink. The selected keyswitch is displayed in yellow and the represented patch is identified in the window to the left of the keyswitches.

Although it may be tempting to use your mouse to trigger one of the displayed Keyswitches in the ARIA player, it is seldom recommended. The player's graphic representations of keys, wheels, and knobs are primarily there for convenient testing. Be advised that if you use the mouse to trigger a key switch you want to record to a sequencer track or notation staff—the mouse action will not be recorded! When recording a track or entering notation, use your external MIDI keyboard to record the key switch note or manually enter the key switch note into your tracks.

Keyswitch Tips:

- Always put the keyswitching note for the particular instrument 'before' the first note of the articulation you want to play, not at the same time!
- If you transpose your score, you must be sure not to transpose the KS notes!! Any transposition to these notes will change (or eliminate) their function.
- Although it may be tempting to use your mouse to trigger one of the displayed keyswitches in the ARIA Player, it is seldom recommended. The Player's graphic representations of keys, wheels, and knobs are primarily there for auditioning sounds.

5. Additional Performance Controls:



In addition to the four basic controls, there are many other ways you can fine-tune your Jazz & Big Band performances.



Pitch Bend Wheel: This control can be used to bend the pitch of a note at its start or while it is sustaining. It is especially useful for trombone and guitar. For wind instruments the pitchbend range is limited to +/-2 semitones to give the user subtle control over scoops, bends, and other important effects, while avoiding such artifacts as formant displacement. Note that the Notation folder instruments have a consistent pitchbend range of +/-12 semitones for compatibility with various notation software.

Pitch Bend Defeat: CC#19 can be used to turn off pitch bend so that bend data can be applied to only one of two overlapping notes, if desired.



Automatic Variability Controls (CC#22 & CC#23): These controls automatically create tuning and timbre variability from note to note. The VAR 1 knob controls intonation with random tuning variations, adjustable from a few cents to an entire semitone. The VAR 2 knob introduces random variations in timbre quality by adjusting a filter on the instrument. The combination of both controls provides a more human result in the quality of the sound. The VAR 1 and VAR 2 controls can also be adjusted or varied throughout a piece by using MIDI controllers CC#22 and CC#23, respectively. See the chapter on ARIA Player Operation for additional information on this feature.



Portamento Control (CC#20): This control is related to pitch bend above and will allow you to slide from note to note. This is particularly helpful with some instruments, such as the trombone. There is a knob that adjusts the portamento for instruments that use this function. Additionally, MIDI controller CC#20 can be assigned to an external MIDI fader or drawn as graphic data in your sequencer of choice. Portamento is off by default. In general, slides between smaller intervals require greater values than slides between larger intervals. It is best to draw the data manually (for any specific notes that require slides) in your sequencer or to assign this feature to a separate hardware controller (CC#20) for real-time control. You can also add varying amounts of portamento for smooth portamento effects (play two notes in a row and one will glide into the other).

Important note:

Portamento is only active in legato mode. This means that it requires a sustain pedal down command to be in effect (cc64, value 127) or auto-legato engaged and notes overlapping.



Length Control (CC#21): The default length is the natural release/decay length of the sample. As you adjust MIDI controller CC #21, the length of the release/decay of the sample can be varied over a useful range. This can be used along with MIDI note length data and velocity strength to give a wider variety of articulation types ranging from very short and light to accented and forceful. It can also give control of note releases in legato situations by lengthening releases for smoother overlaps. With wind instruments, very short staccato notes can help create the illusion of double and triple tonguing.



Vibrato Control: Wind and brass instruments have vibrato control. There are two vibrato controllers: Aftertouch (controls vibrato intensity) and MIDI controller CC#17 (controls vibrato speed). Because both components of the vibrato are independent, vibrato can be added to an instrument with natural variations in entrance timing, speed variations, and intensity.

- **Hidden Aftertouch (Channel Pressure) Vibrato Intensity:** Many keyboards send Aftertouch data when finger pressure on a key is varied while the key is held. Aftertouch data is used to adjust the vibrato intensity of a NonVib instrument. This controller data can also be “drawn” into MIDI tracks manually.
- **Vibrato Speed Controller (CC#17):** This controller, when used in conjunction with Aftertouch, will vary the vibrato speed. CC#17 can be assigned to an available slider or knob on a hardware keyboard to give real-time control. This controller data can also be “drawn” into MIDI tracks manually.

It is important to be aware that the vibrato features do **not** apply to any instruments with naturally recorded vibrato in the samples (such as stringed instruments). Instruments that have vibrato control will display a knob labeled “VibSpd(CC#17)” in the Instrument Controls on the Controls tab of the interface.

Note:

M-Audio and some other keyboards often use CC#131 as a substitute for Aftertouch when the keyboard model doesn't have Aftertouch sensitivity built in. A programmable slider on the keyboard can be assigned to CC#131 and the keyboard will output Aftertouch data.



Air Flow Noise (CC#12): MIDI controller CC#12 controls the sound of the air column moving through the instrument. This can be used for many things, from creating a “breathy”

sound to add a little subtle “grit” to the tone. This sound is tied to the amplitude portion of the Vibrato control so that the air flow will pulsate in synchronization with the speed of the Vibrato. The default setting is off.



Key Click/Valve Noise (CC#13): MIDI controller CC#13 controls the level of the noise produced by the key or valve mechanism of the wind instrument. A little of this goes a long way. Use it mostly for subtle enhancement of exposed solo work. These types of noises are rarely heard in section work where they are masked by other things. The default setting is off.



Flutter Tongue/Growl sound (CC#18): MIDI controller CC#18 controls the level of the flutter tongue or “growl” effect. The default setting is off.



Tone Quality control (CC#26 & CC#27): MIDI controller CC#26 controls the basic warmth of the tone quality. It is set by default to a useful value but **CC#27** allows the user to modify the center frequency of this EQ function, if desired. Be careful not to modify the center frequency while a note is being sustained or you may get unnatural “sweep” artifacts. It is best set to a value for an entire track.



Breath noises: All wind instruments have samples of the player taking a breath, which can be inserted at phrase breaks in your tracks to add another touch of realism. There are a variety of breath types **mapped to the top two octaves of the keyboard**. They include quick “catch” breaths and more leisurely slow breaths to be applied in different situations.



Mono Mode in Horns: All horns are programmed to be monophonic-only instruments. They only play one note at a time, like real horns being played with normal techniques. Limiting the polyphony to a single voice makes the creation of convincing solo parts much easier, as it eliminates the possibility of accidental note overlaps. In fact, the tongue/slur programming would not work properly without this. If you need polyphonic performance from a single instrument choose the instruments in the Lite folder. Lite wind instruments are all polyphonic.

Advanced: Specific Instrument Performance Controls

Specific Performance Controls for Brass Instruments:



Shakes: JABB brass instruments have special shakes programming that can be switched on when needed. It does not automatically create shakes but, rather, supplies a number of controllers that can be used to effectively adjust various elements of the sound to help simulate slurred motion between natural harmonics. The controllers used for this purpose are as follows:

CC#64 (value 49-95)	shakes layer on/off switch
CC#20	portamento (continuous)
CC#21	release envelope speed (continuous)
CC#28	attack envelope speed (continuous)
Velocity	volume trim

Once the MIDI controller CC#64 switch is set to a value between 49 and 95, the other controllers give you sufficient control over the various aspects of the transitions between notes to create convincing shakes of any interval. At the end of a shake the above controllers can be supplemented with CC#15 for release effects (switched for falloff, doit, kiss) and CC#29 for release effect volume level. The practical application of these controllers is explained in detail in a tutorial available at the Garritan web site.

This feature has always been a very flexible but difficult and involved one to use so we have taken steps in the new JABB-ARIA to make the creation of shakes much easier for the user.

Auto Shakes: Auto shakes use a mid value of the Auto Legato controller (CC#102.) With this feature the only additional controllers you need are:

CC#102 (value 49-95)	auto shakes layer on/off switch
CC#15	release effect (switched for falloff, doit, kiss)
CC#29	release effect level, when needed at the end of a shake.

Once this switch is activated all additional shakes controller calculations (except release effects) are generated automatically and the shakes can be played in real time using the trill technique for auto

legato! Just hold the first note of the shake while repeatedly playing and releasing the upper note of the intended interval of the shake. Shake behavior will automatically be appropriate for the chosen range and intervals. In sequencing, just place the mid-value CC#102 data prior to the notes you wish to “shake,” place the notes of the shake in your track, and overlap them slightly. Don’t forget to return the switch to the off position after the last note of the shake by placing appropriate data in the track (CC#102, value 0.) As a result, a technique that used to take a considerable amount of time can now be accomplished in just a few seconds!

Note:

As a convenience, when Auto Shakes are switched “on” the release effects will automatically be reset to off (cc15, value 0) with the occurrence of each new note. This means that you only need to put in cc15 data to turn on the desired release effect for a particular note, you do not need to place another piece of data to turn the release effect off in advance of the following note.



Plunger Mute (CC#16): There are two instruments in the library (one trumpet and one trombone) that use filtering to simulate plunger mute effects. MIDI controller CC#16 controls the “open/close” action of the mute.

Additional Features in Just the Trumpets:

Release Effects (CC#15): Trumpets in a jazz context often release notes in unusual ways. The three most common are: “falloffs,” “doits,” and “kisses.” In Jazz & Big Band these effects can be chosen with CC#15. They are switched as follows:

Value 0-32	Off
Value 33-64	Falloffs
Value 65-95	Doits
Value 96-127	Kisses

The Falloffs and Doits apply to a 2 octave area of the trumpet range. The Kisses apply to only the high concert Bb and above. Notes that lie outside the specified range will give no effects. This is not a malfunction. See the chart for range information.

Note: The above features apply to the trumpets but similar effects can apply to the trombones as well. Since trombones usually accomplish falloff and do-it-like effects with the slide, pitchbend is used for this purpose in Jazz and Big Band. Trombones do not tend to use kisses on high notes so that feature has been omitted for trombones.

Note: The order of brass instruments in JABB (Trumpet 1, Trumpet 2, etc.) is of no particular significance. The instruments vary in tone and should be auditioned to determine the one most appropriate for a particular application. As an example: Each one of the trumpets could be used for the lead trumpet part (within range considerations) and each will sound somewhat different from the others.

Specific Performance Controls for the Rhythm Section

Basses

The library contains two upright plucked acoustic basses, one upright bowed acoustic bass, two fretless electric jazz basses, and two fretted electric Jazz basses. It should be noted that Upright Bass #2 is contributed by the inimitable Chuck Israels! Controllers for the basses include:

Velocity	Volume
Pitchbend	+/-2 semitones
Aftertouch	Vibrato intensity (except Upright arco which has recorded vibrato)
CC#12	Fundamental intensity (strength of the “bottom end” of the instrument sound)
CC#13	Finger noises (adds finger noises like clicks and snaps – velocity sensitive)
CC#17	Vibrato speed (except Upright arco which has recorded vibrato)
CC#18	Attack speed (affects the sharpness of the attack)
CC#20	Portamento (controls slides between notes)
CC#21	Length (controls the length of the decay of the notes)
CC#22	VAR 1 (adds random variations in tuning from note to note)
CC#23	VAR 2 (adds random variations in timbre from note to note)
CC#26	Midrange EQ (a midrange tone control)
CC#27	Midrange center frequency (adjusts the character of the midrange tone control)
CC#28	High frequency EQ (a high frequency tone control)



Additional controllers for the upright acoustic basses:

Keyswitches for open strings (only open strings sound)	
Special mapping: C5-E5	Finger slide noises can be inserted using notes beyond the upper range of the instrument.

Additional controllers for the arco upright bass:

Mod wheel		Volume/timbre
Velocity		Attack strength
Sustain pedal		Legato
CC#19		Pitchbend defeat
Key switches:	C-1	Arco
	D-1	Automatically alternating up and down bows
	G-1	Playable tremolos

Additional controller for the electric and slap basses:

Key switches:	C0	standard plucks (electric basses only)
	D0	harmonics (electric basses only)
Special mapping:	C5-E5	finger slide noises

Keyboards

Keyboard choices include a Steinway Model B piano, a vintage electric piano, jazz accordion and a selection of organs.

The Steinway Jazz Piano is included in two versions: A full version and a “lite” version for those who need to conserve memory. Both pianos have a brightness control to adjust the high frequency content of the instrument for adapting to different mixing situations. The pianos use the following controllers:

Velocity	Volume/timbre
Sustain pedal (cc64)	Standard Sustain pedal
CC#20	Brightness
CC#21	Release Length
Pitchbend	Ranges set to “0” by default

The **Vintage Electric Piano** is one of the most popular suitcase-style instruments. The tremolo effect modulates between stereo speakers in the support base of the keyboard. It uses the following controllers:

Velocity	Volume/timbre
Sustain Pedal (cc64)	Standard Sustain
Pitchbend	Ranges set to “0” by default
CC#22	Tremolo level
CC#23	Tremolo speed
CC#26	Midrange intensity
CC#28	Brightness

Organs

The organ is sometimes used as a substitute for or in addition to the piano. We have included a variety of organ sounds that can be used individually or stacked (two or more responding to the same MIDI data simultaneously). These also have tremolo controls. The organs use the same controllers as the electric piano above, but differ by not having velocity control of volume but, instead, having mod wheel volume control.

Vibraphones

Vibraphones are available in both hard and soft mallet choices. Both use the following controllers:

Velocity	Volume/timbre
Sustain pedal (CC#64)	Standard Sustain
Pitchbend	Ranges set to “0” by default
CC#20	Attack speed
CC#21	Brightness
CC#22	Tremolo intensity
CC#23	Tremolo speed

Guitars and Banjo

There are both acoustic and electric guitars. The acoustic guitar is a 10-string model that is recorded in stereo. The electric guitar and banjo are recorded monaurally. Both guitars and the banjo have been programmed with the future implementation of scripting in mind to create realistic strumming and other techniques. Controllers for guitars and banjo are as follows:

Velocity		Volume/timbre
Sustain Pedal (CC#64)		Standard Sustain
Pitchbend		+/-2 semitones
Aftertouch		Vibrato intensity
CC#13		Finger noise intensity
CC#17		Vibrato speed
CC#20		Portamento
CC#21		Length
CC#22		VAR 1
CC#23		VAR 2
Keyswitches:	C0	standard plucks (guitars only)
	D0	harmonics (guitars only)
Special mapping:	C7-D#8	slides, taps, slaps

Tip: The guitars (especially the electric guitar) can be used with amp, tube, distortion, and other audio plugins to greatly modify the basic sound of the instrument. These plugins are often included with sequencing software or are available separately from third party developers.

Drums

The drums are recorded “in place” in true stereo using an ORTF microphone arrangement for all instruments except the bass drum. There are three distinctly different drum kits included, with specific purposes for each. There is the **Classic Jazz kit** which uses vintage single layer heads for the sound that is so closely associated with the great tradition of jazz drummers; there is a **Fusion kit** that uses double layer heads for the tighter, drier sound that has become popular in the last few decades; and there is a unique **Brush drum kit** (played with wire brushes) that will give you the ability to do ballads and other brush grooves that were extremely difficult to accomplish with previous libraries.

There are complete kits for convenient sketching and separate bass drum, snare, toms, hi hat, and cymbals for more detailed mixing treatment.

Note:

The same Cymbal files are duplicated in each of the drum folders for user convenience. The cymbal files contain a wide variety of cymbals choices for many possible uses.

Note:

The hi-hat is divided into closed, half open, open and foot closed samples. All of these are assigned to an exclusive group so that any sample in the group will be cut off by another sample in the group. For example, if you hit the open hi hat and then quickly hit the foot closed hi hat, the open hi hat will stop sounding as soon as the foot closed sample begins.

There are three **General MIDI kits**: One for Classic Jazz, a brush kit and one for Fusion. The layout follows the General MIDI specifications with one exception: The snare drum on MIDI note 40 is an acoustic, not an electric, snare. The two General MIDI kits have identical percussion samples. Only the bass drum, snare, toms, and hi hat differ.

Note:

See appendix for detailed mapping information.

The Primary Controller for All the Drums is:

Velocity	Volume/timbre
----------	---------------

Other controllers:

CC#22	VAR1 (Random variations in intonation)
CC#23	VAR2 (Random variations in timbre)
Pitchbend	+/-12 semitones
Note A0	Used to “choke” cymbals
Level Knobs	Volume control of the various parts of the kit (kick, snare, toms, hihat, cymbals and percussion, when present.



The Brush Drum Kit: This is a special case. We think you will find the brush drum kit one of the most enjoyable instruments in the Jazz & Big Band library. It has some very intuitive and flexible features. Most of the previous attempts to sample brush drum kits have relied on recording the characteristic snare drum “stirs” at a variety of different tempi and left it up to the user to choose the particular recorded performance that most closely matched the desired tempo. Constructing a brush drum part was more like assembling an elaborate puzzle than playing music. The brush drum kit in Jazz & Big Band is completely different. The snare drum stirs are actually playable at any tempo and you will find playing the stirs easy and intuitive (not to mention fun). This kit contains two snare drums with stirs and hits, plus brush hits on toms, hi hats, and cymbals.

Snare Drum Brush Stirs:

Garritan Jazz & Big Band has a unique ability to play stirs.

Note C#1 (midi note #37)	Initiates the continuous brush stir sound
Velocity	Strength of the first brush push
Aftertouch	Change of stir direction
Note A0	Used to “choke” cymbals
Level Knobs	Volume control of the various parts of the kit (kick, snare, toms, hi hat, cymbals and percussion, when present.

In Jazz & Big Band, stirs are best played from a keyboard that supports **Aftertouch**. A stir begins as soon as the **C#1** note is depressed and held. The strength of the initial push of the brush stir is directly related to how hard the key is struck (velocity.) The stir will continue as long as the key is held but one of the most important characteristics of the brush stir is the figure 8 pattern used between hands and the brush *direction change* that takes place during this pattern. In Jazz & Big Band the direction change can be made at any time by briefly pressing harder on the held MIDI note C#1. Press just long enough to simulate the direction change and then quickly reduce the pressure on the key without releasing it. With a little practice, and some careful listening to real brush work, you will be able to simulate brush stirs with uncanny accuracy and ease. All of the data can be recorded to your sequencer tracks, so you will be able to edit the stirs with as much attention to detail as you wish. Because the stirs reside in the tracks as note and Aftertouch data many things can be modified including the tempo—at any time. If you decide that you want your piece of music to be 150BPM rather than 130BPM, just change the sequencer tempo data and the stirs will follow the tempo change. It

will even follow continuous changes in tempo if you like. There are virtually no tempo limits, except those that would apply to a real player (if you push the tempo faster than a real player could manage the results will likely sound rather odd.) If you don't have a keyboard with Aftertouch support, the Aftertouch data can be assigned to a hardware fader or knob. It could also be drawn directly into your snare drum track using the tools in your sequencer.

Percussion:

A wide variety of percussion instruments are available in the library. Most use three separate types of hits (open, muff, and slap) so you can build rhythmic patterns with the instrument's characteristic sounds. Percussion instruments are mapped so that instruments within specified families can be combined without overlap conflicts using just two MIDI channels. All instruments in the Drum and Gourd categories can be combined on the same MIDI channel. All instruments in the Blocks, Bells, and Misc. categories can be combined into a second MIDI channel. See the chart in the appendix for details. Percussion instruments are loaded individually to give the user independent control over panning, levels, and other mixing decisions.

CYMBAL "CHOKE" FUNCTION:

All instruments that contain cymbals use the A0 key (MIDI note #33) just below the range of the instrument to damp or "choke" the sound of a sustaining cymbal. When the A0 key is depressed it abruptly halts any ringing of the cymbal.

Note:

Many of the percussion instruments use programming to introduce automatic random variations between hits. Each hit will sound somewhat different even if the velocity value is the same.

GENERAL MIDI KITS:

Classic Jazz, Fusion, and Brush kits are supplied that follow General MIDI conventions, although the Brush Kit departs from the standard so that the special brush stir features can be used. The departure affects MIDI note Note C#1. Note C#1 is the brush stir sound.

The following chart describes the controllers in the Garritan Jazz & Big Band library:



Directory of Performance Controllers in Garritan Jazz & Big Band

The following chart gives the name and a brief description of the Garritan Jazz & Big Band instrument controllers and their abbreviations in the Instrument Directory. There is also a reference chart of the available controllers for each instrument on the following page.

CONTROLLERS	
MW	Mod Wheel Expression Control
SusLeg	Sustain Pedal legato control
AutoLeg	Auto Legato control
Sus (sus)	Sustain Pedal for normal sustain control
SusDp	Sustain Pedal with damping control
Vel	Note Velocity for Accents and Attack
Vel (vol)	Note Velocity for Volume control
VAR 1	Automatic variability of intonation
VAR 2	Automatic variability of timbre
TNG/SLR	Sustain Pedal tongue/slur control
FLTR/GRL	Flutter tongue/ Growl
Length	Sample release time
KS	Keyswitching
Vib	Vibrato control
AG	Aggressiveness of tone
At	Attack envelope speed
Port	Portamento control
TQ	Tone Quality adjustment
TRM	Tremolo
TL	Tremolo level
TS	Tremolo speed
BRTH	Breath sounds
SK	Shakes
BRSH	Brush stirs
PLGR	Plunger mute;
FL	Filter gain level
FF	Filter center frequency
Bl	Bellows noise
Plr	Player Instrument. Note: Plr instruments are lighter versions and do not share samples with each other. However, to avoid phasing issues they should not be used with the solo instruments from which they are derived; e.g. don't use Flute 1 Plr1*, Plr2*, or Plr3* with the Flute Solo instruments.

GARRITAN JAZZ & BIG BAND Reference Sheet

Concept: Chris Bassett

ALL WINDS

Primary Controls		Expressive Controls		Tweaking Controls	
CC#1(Mod)	Volume/Expression	Aftertouch	Vibrato	CC#19	Pitch Bend Defeat
CC#64(Sus)	Tongue / Slur	CC#17	Vibrato Speed	CC#20	Portamento Control
Velocity	Attack/Accentuation	CC#12	Air Flow Noise	CC#21	Length control
Pitch Wheel	Bend (+/- 2 semitones)	CC#13	Key Click/ Valve Noise	CC#22	Var 1 (Intonation)
Auto Legato	Auto Tongue/Slur	CC#18	Flutter tongue/ Growl	CC#23	Var 2 (Timbre)
				CC#26	Tone Quality (Warmth)
				CC#27	Tone quality (adjust sweet spot)

*Breath noises in top 2 octaves

BRASS

Keyswitching (KS Patches)

C=Open D = Straight Mute E = Cup Mute F = Harmon Mute G = Bucket Mute

Brass Shakes		Plunger Mute Instruments		Trumpet Release (CC#15)	
CC#64	Values 49-95) Brass Shakes	CC#16	Plunger Open/ Close	0-32	Off
Vel.	Trim Volume			33-64	Falloffs (High Range Only)
CC#28	Attack Speed			65-95	Doits (High Range Only)
CC#20	Portamento			96-127	Kisses (High Bb and above)
CC#64 (mid values)	Auto shakes Option				

Shakes Pitchbend = +/- 6 Semitones
Trombone Pitchbend = +/- 6 Semitones

RHYTHM

All Basses		Arco Upright Bass		Vintage Electric Piano	
CC#12	Fundamental Intensity	Sus Pedal	Legato	CC#22	Tremolo Level
CC#13	Finger Noises	CC#19	Pitchbend Defeat	CC#23	Tremolo Speed
CC#18	Attack Speed (Sharpness)	C1 (KS)	Arco	CC#26	Midrange EQ
CC#20	Portamento	D1 (KS)	Alternate up/dwn bow	CC#28	Brightness
CC#21	Length	G1 (KS)	Playable Tremolo		
CC#11	Var 1 (Intonation)			Jazz Piano	
CC#23	Var 2 (Timbre)			CC#20	Brightness
CC#26	Midrange EQ	Guitars		Accordion	
CC#27	Midrange Center Frequency	Aftertouch	Vibrato Intensity	CC#12	Bellows
CC#28	High Frequency EQ	CC#17	Vibrato Speed	Vibraphone	
		CC#20	Portamento	CC#20	Attack Speed
		CC#21	Length	CC#21	Brightness
		CC#22	Var 1 (Intonation)	CC#22	Tremolo Intensity
		CC#23	Var 2 (Timbre)	CC#23	Tremolo Speed
		C0 (KS)	Standard Plucks		
		D0 (KS)	Harmonics	All Bass Drums	
		C7-D#8	Slides, Taps, Slaps	CC#12	Fundamental Strength
				CC#28	Beater Head Slap Strength
				Brush Kit	
				CC#1	Continuous Stir
				Velocity	First Push Strength
				Aftertouch	Stir Direction Change



Putting It All Together for a Real-Time Performance

The basic system is to use your right hand to control the attack of each note, the Mod Wheel in the left hand to control dynamics, and play the sustain pedal with your foot to connect the notes. It couldn't be easier! With the more advanced controls you can fine-tune your performance. This approach lets you play your articulations in real time in much the same manner as a player of the actual instrument does.

Using your hands and feet to perform the different tasks simultaneously requires some coordination. The key is to start simple and to realize that you do not have to do it perfectly the first time. The best way to learn is to practice playing just the notes with one hand. Learn the fingerings for the notes and apply the accents where appropriate. Once you are acquainted with the notes and the accentuation scheme, gradually add the other controllers. For example, play a melody with the right hand. After a few practice runs try riding the Mod Wheel for expression. Then add the sustain pedal for legato phrasing. Soon you'll develop coordination, and by combining the different controls in real-time you'll have an unlimited amount of expressive capabilities. Once you get the hang of it, you can play almost anything that comes to your musical imagination. Create ensembles of your choosing with individual instruments. By using the real-time performance controls to play each instrument expressively, the final result can be extraordinary.

ENSEMBLE PRESETS



List of Ensemble Presets

The Jazz & Big Band ARIA installation includes a folder/directory called “Ensembles” that contains a collection of useful, pre-configured instrumental combinations for your convenience. Various setups of sections and instrument groupings are listed in the table below. Loading an Ensemble preset can give you a quick “head start” to setting up a group of instruments. Each file loads a selection of instruments along with pan, level, and other settings. The Ensembles folder can be found in the folder where JABB was installed. The default location is: /Garritan/Jazz and Big Band 3/Ensembles.

LIST OF ENSEMBLE PRESETS:	
<i>Ensemble name:</i>	<i>Instruments Included:</i>
01 Big Band Rhythm Section	Steinway Jazz Piano; Electric Guitar KS; Upright Bass 2 KS; GM Classic Jazz Drum Kit
02 Big Band Rhythm Section Lite	Steinway Jazz Piano Lite; Electric Guitar KS Lite; Upright Bass 2 KS Lite; GM Classic Jazz Drum Kit Lite
03 Fusion Quartet	Tenor Sax 1 KS Comb; Vintage Electric Piano; Fretless Bass 1 KS; GM Fusion Drum Kit
04 Fusion Quartet Lite	Tenor Sax 1 Lite; Vintage Electric Piano Lite; Fretless Bass 1 KS Lite; GM Fusion Drum Kit Lite
05 Jazz Piano Trio	Steinway Jazz Piano; Upright Bass 2 KS; GM Classic Jazz Drum Kit
06 Jazz Piano Trio Lite	Steinway Jazz Piano Lite; Upright Bass 2 KS Lite; GM Classic Jazz Drum Kit Lite
07 Jazz Quintet	Trumpet 5 KS Comb; Tenor Sax 1 KS Comb; Steinway Jazz Piano; Upright Bass 2 KS; GM Classic Jazz Drum Kit
08 Jazz Quartet Lite	Trumpet 5 KS Lite; Tenor Sax 1 Lite; Steinway Jazz Piano Lite; Upright Bass 2 KS Lite; GM Classic Jazz Drum Kit Lite
09 Jazz Sextet	Trumpet 5 KS Comb; Tenor Sax 1 KS Comb; Trombone 4 KS; Steinway Jazz Piano; Upright Bass 2 KS; GM Classic Jazz Drum Kit
10 Jazz Sextet Lite	Trumpet 5 KS Lite; Tenor Sax 1 Lite; Trombone 4 KS Lite; Steinway Jazz Piano Lite; Upright Bass 2 KS Lite; GM Classic Jazz Drum Kit Lite
11 Sax Section	Alto Sax 1 KS Comb; Alto Sax 2 KS Comb; Tenor Sax 1 KS Comb; Tenor Sax 2 KS Comb; Bari Sax 1 KS Comb
13 Trombone Section	Trombone 1 KS; Trombone 2 KS; Trombone 3 KS; Trombone 4 KS; Trombone 5 KS; Bass Trombone KS
14 Trombone Section Lite	Trombone 1 KS Lite; Trombone 2 KS Lite; Trombone 3 KS Lite; Trombone 4 KS Lite; Trombone 5 KS Lite; Bass Trombone KS Lite
15 Trumpet Section	Trumpet 1 KS Comb; Trumpet 2 KS Comb; Trumpet 3 KS Comb; Trumpet 4 KS Comb; Trumpet 5 KS Comb
16 Trumpet Section Lite	Trumpet 1 KS Lite; Trumpet 2 KS Lite; Trumpet 3 KS Lite; Trumpet 4 KS Lite; Trumpet 5 KS Lite
17 Trumpet and Trombone Sections	Trumpet 1 KS Comb; Trumpet 2 KS Comb; Trumpet 3 KS Comb; Trumpet 4 KS Comb; Trumpet 5 KS Comb; Trombone 1 KS; Trombone 2 KS; Trombone 3 KS; Trombone 4 KS; Trombone 5 KS; Bass Trombone KS

LIST OF ENSEMBLE PRESETS:

<i>Ensemble name:</i>	<i>Instruments Included:</i>
18 Trumpet and Trombone Sections Lite	Trumpet 1 KS Lite; Trumpet 2 KS Lite; Trumpet 3 KS Lite; Trumpet 4 KS Lite; Trumpet 5 KS Lite; Trombone 1 KS Lite; Trombone 2 KS Lite; Trombone 3 KS Lite; Trombone 4 KS Lite; Trombone 5 KS Lite; Bass Trombone KS Lite
19 Vibraphone Quartet	Vibraphone KS; Electric Guitar Mellow KS; Upright Bass 1 KS; GM Classic Jazz Drum Kit
20 Vibraphone Quartet Lite	Vibraphone KS Lite; Electric Guitar Mellow KS Lite; Upright Bass 1 KS Lite; GM Classic Jazz Drum Kit Lite
21 Accordion Trio	Accordion; Acoustic Guitar KS; Upright Bass 2 KS
22 Accordion Trio Lite	Accordion Lite; Acoustic Guitar KS Lite; Upright Bass 2 KS Lite
23 Rhythm & Blues Band	Trumpet 1 Open; Trombone 1 Open; Tenor Sax 1; Bari Sax 1; Organ 7; Fretless Bass 2 KS; GM Fusion Drum Kit
24 Rhythm & Blues Band Lite	Trumpet 1 Open Lite; Trombone 1 Open Lite; Tenor Sax 1 Lite; Bari Sax 1 Lite; Organ 7 Lite; Fretless Bass 2 KS Lite; GM Fusion Drum Kit Lite
25 Funk Rhythm Section	Vintage Electric Piano; Organ 7; Electric Guitar KS; Slap Bass 1; GM Fusion Drum Kit
26 Funk Rhythm Section Lite	Vintage Electric Piano Lite; Organ 7 Lite; Electric Guitar KS Lite; Slap Bass 1 Lite; GM Fusion Drum Kit Lite
27 Big Band #1	Alto Sax 1 KS Comb; Tenor Sax 1 KS Comb; Bari Sax 1 KS Comb; Trombone 1 KS; Trombone 2 KS; Trumpet 1 KS Comb; Trumpet 2 KS Comb; Trumpet 3 KS Comb; Vintage Electric Piano; Fretless Bass 1 KS; GM Fusion Drum Kit
28 Big Band #1 Lite	Alto Sax 1 Lite; Tenor Sax 1 Lite; Bari Sax 1 Lite; Trombone 1 KS Lite; Trombone 2 KS Lite; Trumpet 1 KS Lite; Trumpet 2 KS Lite; Trumpet 3 KS Lite; Vintage Electric Piano Lite; Fretless Bass 1 KS Lite; GM Fusion Drum Kit Lite
29 Big Band #2	Alto Sax 1 Comb; Tenor Sax 1 Comb; Tenor Sax 2 Comb; Bari Sax 1 Comb; Trombone 1 KS; Trombone 2 KS; Bass Trombone KS; Trumpet 1 KS Comb; Trumpet 2 KS Comb; Trumpet 3 KS Comb; Vintage Electric Piano; Electric Guitar KS; Fretless Bass 1 KS; GM Fusion Drum Kit
30 Big Band #2 Lite	Alto Sax 1 Lite; Tenor Sax 1 Lite; Tenor Sax 2 Lite; Bari Sax 1 Lite; Trombone 1 KS Lite; Trombone 2 KS Lite; Bass Trombone KS Lite; Trumpet 1 KS Lite; Trumpet 2 KS Lite; Trumpet 3 KS Lite; Vintage Electric Piano Lite; Electric Guitar KS Lite; Fretless Bass 1 KS Lite; GM Fusion Drum Kit Lite
31 Big Band #3	Alto Sax 1 KS Comb; Alto Sax 2 KS Comb; Tenor Sax 1 KS Comb; Tenor Sax 2 KS Comb; Bari Sax 1 KS Comb; Trombone 1 KS; Trombone 2 KS; Bass Trombone KS; Trumpet 1 KS Comb; Trumpet 2 KS Comb; Trumpet 3 KS Comb; Trumpet 4 KS Comb; Vintage Electric Piano; Electric Guitar KS; Fretless Bass 1 KS ; GM Classic Jazz Drum Kit
32 Big Band #3 Lite	Alto Sax 1 Lite; Alto Sax 2 Lite; Tenor Sax 1 Lite; Tenor Sax 2 Lite; Bari Sax 1 Lite; Trombone 1 KS Lite; Trombone 2 KS Lite; Bass Trombone KS Lite; Trumpet 1 KS Lite; Trumpet 2 KS Lite; Trumpet 3 KS Lite; Trumpet 4 KS Lite; Vintage Electric Piano Lite; Elec.Guitar KS Lite; Fretless Bass KS Lite; GM Classic Jazz Drum Kit Lite
33 Big Band #4	Alto Sax 1 KS Comb; Alto Sax 2 KS Comb; Tenor Sax 1 KS Comb; Tenor Sax 2 KS Comb; Bari Sax 1 KS Comb; Trombone 1 KS; Trombone 2 KS; Bass Trombone KS; Trumpet 1 KS Comb; Trumpet 2 KS Comb; Trumpet 3 KS Comb; Trumpet 4 KS Comb; Steinway Jazz Piano; Electric Guitar KS; Upright Bass 2 KS; GM Classic Jazz Drum Kit
34 Big Band #4 Lite	Same as above with Lite instruments

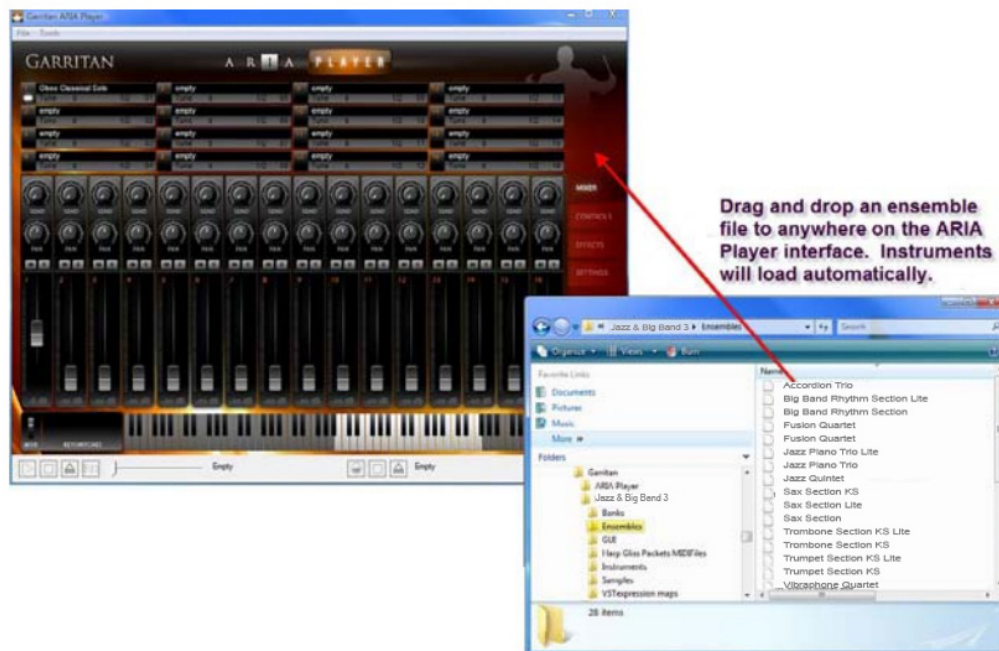


Loading Ensemble Preset Files

In standalone mode there are two ways to load Ensemble preset files:

- Load from the File menu (File/Load)
- Drag and Drop

When ARIA is used as a plugin from within a host program the Drag and Drop method must be used to load ensemble files. This can be done as follows: With the ARIA player interface displayed, open the “Ensembles” folder/directory to display the numbered collection of ensemble files. Using the mouse button, click and hold on the file you wish to load. Drag it to the ARIA interface and release the mouse button. The instruments and their configurations will load automatically.





Note:

In Standalone mode you can create customized ensemble files. Just load the instruments you want, adjust their settings to your liking, and use the Save As command from the File menu to save the .aria preset.

**DIRECTORY of
JAZZ INSTRUMENTS**


List of Instruments in Garritan Jazz & Big Band

SAXES & WOODWIND INSTRUMENTS		
ARIA Instrument name:	Description:	Controls:
CLARINETS:		
Bass Clarinet	The Bass Clarinet plays one octave lower than the conventional clarinet.	MW; Vel; Tng/Slr; AutLeg; AF; KC; Vib; Fltr/Grl; PBd; Port; Lgth; VAR 1; VAR 2; TQ; Brth
Bb Clarinet 1	Buffet R-13 wood clarinet; 1st Player.	MW; Vel; Tng/Slr; AutLeg; AF; KC; Vib; Fltr/Grl; PBd; Port; Lgth; VAR 1; VAR 2; TQ; Brth
Bb Clarinet 2	Buffet clarinet; 2nd Player.	MW; Vel; Tng/Slr; AutLeg; AF; KC; Vib; Fltr/Grl; PBd; Port; Lgth; VAR 1; VAR 2; TQ; Brth
Bb Clarinet 3	Buffet clarinet; 3rd Player.	MW; Vel; Tng/Slr; AutLeg; AF; KC; Vib; Fltr/Grl; PBd; Port; Lgth; VAR 1; VAR 2; TQ; Brth

SAXES & WOODWIND INSTRUMENTS		
ARIA Instrument name:	Description:	Controls:
FLUTES:		
Alto Flute	Armstrong Alto Flute, circa 1970	MW; Vel; Tng/Slr; AutLeg; AF; KC; Vib; Fltr/Grl; PBd; Port; Lgth; VAR 1; VAR 2; TQ; Brth
Flute 1	C Flute; made by Muramatsu. 1st Player.	MW; Vel; Tng/Slr; AutLeg; AF; KC; Vib; Fltr/Grl; PBd; Port; Lgth; VAR 1; VAR 2; TQ; Brth

Flute 2	C Flute; 2nd Player.	MW; Vel; Tng/Slr; AutLeg; AF; KC; Vib; Fltr/Grl; PBd; Port; Lgth; VAR 1; VAR 2; TQ; Brth
Flute 3	C Flute; 3rd Player.	MW; Vel; Tng/Slr; AutLeg; AF; KC; Vib; Fltr/Grl; PBd; Port; Lgth; VAR 1; VAR 2; TQ; Brth
Piccolo	Yamaha ebony piccolo, circa 1970.	MW; Vel; Tng/Slr; AutLeg; AF; KC; Vib; Fltr/Grl; PBd; Port; Lgth; VAR 1; VAR 2; TQ; Brth


SAXES & WOODWIND INSTRUMENTS

ARIA Instrument name:	Description:	Controls:
SAXOPHONES:		
Alto Sax 1	Eb Alto saxophone; made by Buffet	MW; Vel; Tng/Slr; AutoLeg; AF; KC; Vib; Fltr/Grl; PBd; Port; Lgth; VAR 1; VAR 2; TQ; Brth
Alto Sax 2	Eb Alto saxophone; made by Selmer, Balanced Action.	MW; Vel; Tng/Slr; AutLeg; AF; KC; Vib; Fltr/Grl; PBd; Port; Lgth; VAR 1; VAR 2; TQ; Brth
Alto Sax 3	Eb Alto saxophone; made by Selmer, Mark VI.	MW; Vel; Tng/Slr; AutLeg; AF; KC; Vib; Fltr/Grl; PBd; Port; Lgth; VAR 1; VAR 2; TQ; Brth
Bari Sax 1	Baritone saxophone; made by Bundy.	MW; Vel; Tng/Slr; AutLeg; AF; KC; Vib; Fltr/Grl; PBd; Port; Lgth; VAR 1; VAR 2; TQ; Brth
Bari Sax 2	Baritone saxophone; made by Bundy; uses different microphones than Bari Sax 1.	MW; Vel; Tng/Slr; AutLeg; AF; KC; Vib; Fltr/Grl; PBd; Port; Lgth; VAR 1; VAR 2; TQ; Brth
Bass Sax 1	BBb Bass Saxophone; made by Selmer.	MW; Vel; Tng/Slr; AutLeg; AF; KC; Vib; Fltr/Grl; PBd; Port; Lgth; VAR 1; VAR 2; TQ; Brth




SAXES & WOODWIND INSTRUMENTS

ARIA Instrument name:	Description:	Controls:
Bass Sax 2	BBb Bass Saxophone; made by Selmer; uses different microphones than Bass Sax 1.	MW; Vel; Tng/Slr; AutLeg; AF; KC; Vib; Fltr/Grl; PBd; Port; Lgth; VAR 1; VAR 2; TQ; Brth
C Melody Sax 1	C Melody saxophone; made by Buescher.	MW; Vel; Tng/Slr; AutLeg; AF; KC; Vib; Fltr/Grl; PBd; Port; Lgth; VAR 1; VAR 2; TQ; Brth
C Melody Sax 2	C Melody saxophone; made by Buescher, uses different microphones than C Melody Sax 1.	MW; Vel; Tng/Slr; AutLeg; AF; KC; Vib; Fltr/Grl; PBd; Port; Lgth; VAR 1; VAR 2; TQ; Brth
Contrabass Sax 1	EEb Contrabass Saxophone; made by Orsi.	MW; Vel; Tng/Slr; AutLeg; AF; KC; Vib; Fltr/Grl; PBd; Port; Lgth; VAR 1; VAR 2; TQ; Brth
Contrabass Sax 2	EEb Contrabass Saxophone; made by Orsi; different microphones than Contrabass Sax 1.	MW; Vel; Tng/Slr; AutLeg; AF; KC; Vib; Fltr/Grl; PBd; Port; Lgth; VAR 1; VAR 2; TQ; Brth
Mezzo Soprano Sax	F Mezzo-soprano Saxophone; made by Conn.	MW; Vel; Tng/Slr; AutLeg; AF; KC; Vib; Fltr/Grl; PBd; Port; Lgth; VAR 1; VAR 2; TQ; Brth
Sopranino	Eb Sopranino Saxophone; made by Orsi. Smallest instrument of the saxophone family recorded for this library.	MW; Vel; Tng/Slr; AutLeg; AF; KC; Vib; Fltr/Grl; PBd; Port; Lgth; VAR 1; VAR 2; TQ; Brth
Soprano Sax 1	Bb ‘Straight’ Soprano saxophone; made by Conn.	MW; Vel; Tng/Slr; AutLeg; AF; KC; Vib; Fltr/Grl; PBd; Port; Lgth; VAR 1; VAR 2; TQ; Brth
Soprano Sax 2	Bb ‘Curved’ Soprano saxophone; made by Conn.	MW; Vel; Tng/Slr; AutLeg; AF; KC; Vib; Fltr/Grl; PBd; Port; Lgth; VAR 1; VAR 2; TQ; Brth
Subcontrabass Sax	Bb Subcontrabass saxophone, also known as the “Tubax”; custom made by Benedikt Eppelsheim.	MW; Vel; Tng/Slr; AutLeg; AF; KC; Vib; Fltr/Grl; PBd; Port; Lgth; VAR 1; VAR 2; TQ; Brth
Tenor Sax 1	Bb Tenor saxophone, made by Selmer Mark VI	MW; Vel; Tng/Slr; AutLeg; AF; KC; Vib; Fltr/Grl; PBd; Port; Lgth; VAR 1; VAR 2; TQ; Brth
Tenor Sax 2	Bb Tenor saxophone; made by Selmer.	MW; Vel; Tng/Slr; AutLeg; AF; KC; Vib; Fltr/Grl; PBd; Port; Lgth; VAR 1; VAR 2; TQ; Brth
Tenor Sax 3	Bb Tenor saxophone; made by Yamaha.	MW; Vel; Tng/Slr; AutLeg; AF; KC; Vib; Fltr/Grl; PBd; Port; Lgth; VAR 1; VAR 2; TQ; Brth
Tenor Sax 4	Bb Tenor saxophone; made by Selmer; a mel-lower sound.	MW; Vel; Tng/Slr; AutLeg; AF; KC; Vib; Fltr/Grl; PBd; Port; Lgth; VAR 1; VAR 2; TQ; Brth


HARMONICA:		
Harmonica	A blues harmonica.	MW; Vel; Tng/Slr; AutLeg; AF; KC; Vib; Fltr/Grl; PBd; Port; Lgth; VAR 1; VAR 2; TQ; Brth

THE BRASS INSTRUMENTS

ARIA Instrument name:	Description:	Controls:
FLUGELHORNS:		
Flugelhorn 1	Flugelhorn in Bb; made by Getzen Eterna; principal instrument.	MW; Vel; Tng/Slr; AutLeg; AF; KC; RFX; Vib; Fltr/Grl; PBd; Port; Lgth; VAR 1; VAR 2; TQ; Brth; Sk
Flugelhorn 2	Flugelhorn in Bb; derived instrument.	MW; Vel; Tng/Slr; AutLeg; AF; KC; RFX; Vib; Fltr/Grl; PBd; Port; Lgth; VAR 1; VAR 2; TQ; Brth; Sk
Flugelhorn 3	Flugelhorn in Bb; derived instrument.	MW; Vel; Tng/Slr; AutLeg; AF; KC; RFX; Vib; Fltr/Grl; PBd; Port; Lgth; VAR 1; VAR 2; TQ; Brth; Sk
Flugelhorn 4	Flugelhorn in Bb; derived instrument.	MW; Vel; Tng/Slr; AutLeg; AF; KC; RFX; Vib; Fltr/Grl; PBd; Port; Lgth; VAR 1; VAR 2; TQ; Brth; Sk
Flugelhorn 5	Flugelhorn in Bb; derived instrument.	MW; Vel; Tng/Slr; AutLeg; AF; KC; RFX; Vib; Fltr/Grl; PBd; Port; Lgth; VAR 1; VAR 2; TQ; Brth; Sk



THE BRASS INSTRUMENTS

ARIA Instrument name:	Description:	Controls:
TRUMPETS		
Trumpet 1		
Trumpet 1 Open (no mute)	Trumpet in Bb with extreme range extension to the “triple high C” (concert Bb) for the open horn; made by King-Golden Flair.	MW; Vel; Tng/Slr; AutLeg; AF; KC; RFX; Vib; Fltr/Grl; PBd; Port; Lgth; VAR 1; VAR 2; TQ; Brth; Sk
Trumpet 1 Straight Mute	Trumpet 1 played with the Straight mute.	MW; Vel; Tng/Slr; AutLeg; AF; KC; RFX; Vib; Fltr/Grl; PBd; Port; Lgth; VAR 1; VAR 2; TQ; Brth; Sk
Trumpet 1 Cup Mute	Trumpet 1 played with the Cup mute.	MW; Vel; Tng/Slr; AutLeg; AF; KC; RFX; Vib; Fltr/Grl; PBd; Port; Lgth; VAR 1; VAR 2; TQ; Brth; Sk
Trumpet 1 Harmon Mute	Trumpet 1 played with the Harmon mute.	MW; Vel; Tng/Slr; AutLeg; AF; KC; RFX; Vib; Fltr/Grl; PBd; Port; Lgth; VAR 1; VAR 2; TQ; Brth; Sk
Trumpet 1 Bucket Mute	Trumpet 1 played with the Bucket mute.	MW; Vel; Tng/Slr; AutLeg; AF; KC; RFX; Vib; Fltr/Grl; PBd; Port; Lgth; VAR 1; VAR 2; TQ; Brth; Sk
Trumpet 1 KS	Keyswitched combination of open and all mutes. <ul style="list-style-type: none"> • C2 = Trumpet 1 Open (no mute) • D2 = Straight Mute • E2 = Cup Mute • F2 = Harmon Mute • G2 = Bucket Mute 	MW; Vel; Tng/Slr; AutLeg; AF; KC; RFX; Vib; Fltr/Grl; PBd; Port; Lgth; VAR 1; VAR 2; TQ; Brth; Sk; KS
Trumpet 2		
Trumpet 2 Open (no mute)	Trumpet in Bb with range extension to the “double high” D (concert C); made by Calicchio.	MW; Vel; Tng/Slr; AutLeg; AF; KC; RFX; Vib; Fltr/Grl; PBd; Port; Lgth; VAR 1; VAR 2; TQ; Brth; Sk
Trumpet 2 Straight Mute	Trumpet 2 played with the Straight mute.	MW; Vel; Tng/Slr; AutLeg; AF; KC; RFX; Vib; Fltr/Grl; PBd; Port; Lgth; VAR 1; VAR 2; TQ; Brth; Sk


THE BRASS INSTRUMENTS		
ARIA Instrument name:	Description:	Controls:
Trumpet 2 Cup Mute	Trumpet 2 played with the Cup mute.	MW; Vel; Tng/Slr; AutLeg; AF; KC; RFX; Vib; Fltr/Grl; PBd; Port; Lgth; VAR 1; VAR 2; TQ; Brth; Sk
Trumpet 2 Harmon Mute	Trumpet 2 played with the Harmon mute.	MW; Vel; Tng/Slr; AutLeg; AF; KC; RFX; Vib; Fltr/Grl; PBd; Port; Lgth; VAR 1; VAR 2; TQ; Brth; Sk
Trumpet 2 Bucket Mute	Trumpet 2 played with the Bucket mute.	MW; Vel; Tng/Slr; AutLeg; AF; KC; RFX; Vib; Fltr/Grl; PBd; Port; Lgth; VAR 1; VAR 2; TQ; Brth; Sk
Trumpet 2 KS	Keyswitched combination of open and all mutes. <ul style="list-style-type: none"> • C2 = Trumpet 2 Open (no mute) • D2 = Straight Mute • E2 = Cup Mute • F2 = Harmon Mute • G2 = Bucket Mute 	MW; Vel; Tng/Slr; AutLeg; AF; KC; RFX; Vib; Fltr/Grl; PBd; Port; Lgth; VAR 1; VAR 2; TQ; Brth; Sk; KS
Trumpet 3		
Trumpet 3 Open (no mute)	Trumpet in Bb with range extension to the “double high” D (concert C); made by Bach.	MW; Vel; Tng/Slr; AutLeg; AF; KC; RFX; Vib; Fltr/Grl; PBd; Port; Lgth; VAR 1; VAR 2; TQ; Brth; Sk
Trumpet 3 Straight Mute	Trumpet 3 played with the Straight mute.	MW; Vel; Tng/Slr; AutLeg; AF; KC; RFX; Vib; Fltr/Grl; PBd; Port; Lgth; VAR 1; VAR 2; TQ; Brth; Sk
Trumpet 3 Cup Mute	Trumpet 3 played with the Cup mute.	MW; Vel; Tng/Slr; AutLeg; AF; KC; RFX; Vib; Fltr/Grl; PBd; Port; Lgth; VAR 1; VAR 2; TQ; Brth; Sk
Trumpet 3 Harmon Mute	Trumpet 3 played with the Harmon mute.	MW; Vel; Tng/Slr; AutLeg; AF; KC; RFX; Vib; Fltr/Grl; PBd; Port; Lgth; VAR 1; VAR 2; TQ; Brth; Sk
Trumpet 3 Bucket Mute	Trumpet 3 played with the Bucket mute.	MW; Vel; Tng/Slr; AutLeg; AF; KC; RFX; Vib; Fltr/Grl; PBd; Port; Lgth; VAR 1; VAR 2; TQ; Brth; Sk
Trumpet 3 KS	Keyswitched combination of open and all mutes. <ul style="list-style-type: none"> • C2 = Trumpet 3 Open (no mute) • D2 = Straight Mute • E2 = Cup Mute • F2 = Harmon Mute • G2 = Bucket Mute 	MW; Vel; Tng/Slr; AutLeg; AF; KC; RFX; Vib; Fltr/Grl; PBd; Port; Lgth; VAR 1; VAR 2; TQ; Brth; Sk; KS



THE BRASS INSTRUMENTS

ARIA Instrument name:	Description:	Controls:
Trumpet 4		
Trumpet 4 Open (no mute)	Trumpet in Bb with range extension to the “double high D” (concert C); made by King-Golden Flair.	MW; Vel; Tng/Slr; AutLeg; AF; KC; RFX; Vib; Fltr/Grl; PBd; Port; Lgth; VAR 1; VAR 2; TQ; Brth; Sk
Trumpet 4 Straight Mute	Trumpet 4 played with the Straight mute.	MW; Vel; Tng/Slr; AutLeg; AF; KC; RFX; Vib; Fltr/Grl; PBd; Port; Lgth; VAR 1; VAR 2; TQ; Brth; Sk
Trumpet 4 Cup Mute	Trumpet 4 played with the Cup mute.	MW; Vel; Tng/Slr; AutLeg; AF; KC; RFX; Vib; Fltr/Grl; PBd; Port; Lgth; VAR 1; VAR 2; TQ; Brth; Sk
Trumpet 4 Harmon Mute	Trumpet 4 played with the Harmon mute.	MW; Vel; Tng/Slr; AutLeg; AF; KC; RFX; Vib; Fltr/Grl; PBd; Port; Lgth; VAR 1; VAR 2; TQ; Brth; Sk
Trumpet 4 Bucket Mute	Trumpet 4 played with the Bucket mute.	MW; Vel; Tng/Slr; AutLeg; AF; KC; RFX; Vib; Fltr/Grl; PBd; Port; Lgth; VAR 1; VAR 2; TQ; Brth; Sk
Trumpet 4 KS	Keyswitched combination of open and all mutes. <ul style="list-style-type: none"> • C2 = Trumpet 4 Open (no mute) • D2 = Straight Mute • E2 = Cup Mute • F2 = Harmon Mute • G2 = Bucket Mute 	MW; Vel; Tng/Slr; AutLeg; AF; KC; RFX; Vib; Fltr/Grl; PBd; Port; Lgth; VAR 1; VAR 2; TQ; Brth; Sk; KS
Trumpet 5		
Trumpet 5 Open (no mute)	Trumpet in Bb with range extension to the “double high D” (concert C); made by King-Golden Flair.	MW; Vel; Tng/Slr; AutLeg; AF; KC; RFX; Vib; Fltr/Grl; PBd; Port; Lgth; VAR 1; VAR 2; TQ; Brth; Sk
Trumpet 5 Straight Mute	Trumpet 5 played with the Straight mute.	MW; Vel; Tng/Slr; AutLeg; AF; KC; RFX; Vib; Fltr/Grl; PBd; Port; Lgth; VAR 1; VAR 2; TQ; Brth; Sk
Trumpet 5 Cup Mute	Trumpet 5 played with the Cup mute.	MW; Vel; Tng/Slr; AutLeg; AF; KC; RFX; Vib; Fltr/Grl; PBd; Port; Lgth; VAR 1; VAR 2; TQ; Brth; Sk
Trumpet 5 Harmon Mute	Trumpet 5 played with the Harmon mute.	MW; Vel; Tng/Slr; AutLeg; AF; KC; RFX; Vib; Fltr/Grl; PBd; Port; Lgth; VAR 1; VAR 2; TQ; Brth; Sk

THE BRASS INSTRUMENTS		
ARIA Instrument name:	Description:	Controls:
Trumpet 5 Bucket Mute	Trumpet 5 played with the Bucket mute.	MW; Vel; Tng/Slr; AutLeg; AF; KC; RFX; Vib; Fltr/Grl; PBd; Port; Lgth; VAR 1; VAR 2; TQ; Brth; Sk
Trumpet 5 KS	Keyswitched combination of open and all mutes. <ul style="list-style-type: none"> • C2 = Trumpet 5 Open (no mute) • D2 = Straight Mute • E2 = Cup Mute • F2 = Harmon Mute • G2 = Bucket Mute 	MW; Vel; Tng/Slr; AutLeg; AF; KC; RFX; Vib; Fltr/Grl; PBd; Port; Lgth; VAR 1; VAR 2; TQ; Brth; Sk; KS
Trumpet Plunger	Uses less memory than main KS instrument.	MW; Vel; Tng/Slr; AutLeg; AF; KC; RFX; Vib; Fltr/Grl; PBd; Port; Lgth; VAR 1; VAR 2; TQ; Brth; Sk; KS
Trumpet Plunger Mute	Features playable open/closed plunger. Separate shake layer not present.	MW; Vel; Tng/Slr; AutLeg; AF; KC; RFX; Vib; Fltr/Grl; PBd; Port; Lgth; VAR 1; VAR 2; TQ; Brth
Trumpet Plunger + Str Mute	Features two mutes – a playable open/close plunger over a straight mute	MW; Vel; Tng/Slr; AutLeg; AF; KC; RFX; Vib; Fltr/Grl; PBd; Port; Lgth; VAR 1; VAR 2; TQ; Brth

THE BRASS INSTRUMENTS		
ARIA Instrument name:	Description:	Controls:
TROMBONES:		
Bass Trombone		
Bass Trombone Open (no mute)	Conn Bass Trombone. Range extends one octave lower than a conventional trombone.	MW; Vel; Tng/Slr; AutLeg; AF; KC; Vib; Fltr/Grl; PBd; Port; Lgth; VAR 1; VAR 2; TQ; Brth; Sk
Bass Trombone Straight Mute	Bass Trombone played with the Straight mute.	MW; Vel; Tng/Slr; AutLeg; AF; KC; Vib; Fltr/Grl; PBd; Port; Lgth; VAR 1; VAR 2; TQ; Brth; Sk



THE BRASS INSTRUMENTS

ARIA Instrument name:	Description:	Controls:
Bass Trombone Cup Mute	Bass Trombone played with the Cup mute.	MW; Vel; Tng/Slr; AutLeg; AF; KC; Vib; Fltr/Grl; PBd; Port; Lgth; VAR 1; VAR 2; TQ; Brth; Sk
Bass Trombone Harmon Mute	Bass Trombone played with the Harmon mute.	MW; Vel; Tng/Slr; AutLeg; AF; KC; Vib; Fltr/Grl; PBd; Port; Lgth; VAR 1; VAR 2; TQ; Brth; Sk
Bass Trombone Bucket Mute	Bass Trombone played with the Bucket mute.	MW; Vel; Tng/Slr; AutLeg; AF; KC; Vib; Fltr/Grl; PBd; Port; Lgth; VAR 1; VAR 2; TQ; Brth; Sk
Bass Trombone KS	Keyswitched combination of open and all mutes. <ul style="list-style-type: none"> • C0 = Bass Trombone Open (no mute) • D0 = Straight Mute • E0 = Cup Mute • F0 = Harmon Mute • G0 = Bucket Mute 	MW; Vel; Tng/Slr; AutLeg; AF; KC; Vib; Fltr/Grl; PBd; Port; Lgth; VAR 1; VAR 2; TQ; Brth; Sk; KS
Trombone 1		
Trombone 1 Open (no mute)	Trombone; made by Holton.	MW; Vel; Tng/Slr; AutLeg; AF; KC; Vib; Fltr/Grl; PBd; Port; Lgth; VAR 1; VAR 2; TQ; Brth; Sk
Trombone 1 Straight Mute	Trombone 1 played with the Straight mute.	MW; Vel; Tng/Slr; AutLeg; AF; KC; Vib; Fltr/Grl; PBd; Port; Lgth; VAR 1; VAR 2; TQ; Brth; Sk
Trombone 1 Cup Mute	Trombone 1 played with the Cup mute.	MW; Vel; Tng/Slr; AutLeg; AF; KC; Vib; Fltr/Grl; PBd; Port; Lgth; VAR 1; VAR 2; TQ; Brth; Sk
Trombone 1 Harmon Mute	Trombone 1 played with the Harmon mute.	MW; Vel; Tng/Slr; AutLeg; AF; KC; Vib; Fltr/Grl; PBd; Port; Lgth; VAR 1; VAR 2; TQ; Brth; Sk
Trombone 1 Bucket Mute	Trombone 1 played with the Bucket mute.	MW; Vel; Tng/Slr; AutLeg; AF; KC; Vib; Fltr/Grl; PBd; Port; Lgth; VAR 1; VAR 2; TQ; Brth; Sk

THE BRASS INSTRUMENTS

ARIA Instrument name:	Description:	Controls:
Trombone 1 KS	Keyswitched combination of open and all mutes. <ul style="list-style-type: none"> • C1 = Trombone 1 Open (no mute) • D1 = Straight Mute • E1 = Cup Mute • F1 = Harmon Mute • G1 = Bucket Mute 	MW; Vel; Tng/Slr; AutLeg; AF; KC; Vib; Fltr/Grl; PBd; Port; Lgth; VAR 1; VAR 2; TQ; Brth; Sk; KS
Trombone 2		
Trombone 2 Open (no mute)	Trombone; made by Holton.	MW; Vel; Tng/Slr; AutLeg; AF; KC; Vib; Fltr/Grl; PBd; Port; Lgth; VAR 1; VAR 2; TQ; Brth; Sk
Trombone 2 Straight Mute	Trombone 2 played with the Straight mute.	MW; Vel; Tng/Slr; AutLeg; AF; KC; Vib; Fltr/Grl; PBd; Port; Lgth; VAR 1; VAR 2; TQ; Brth; Sk
Trombone 2 Cup Mute	Trombone 2 played with the Cup mute.	MW; Vel; Tng/Slr; AutLeg; AF; KC; Vib; Fltr/Grl; PBd; Port; Lgth; VAR 1; VAR 2; TQ; Brth; Sk
Trombone 2 Harmon Mute	Trombone 2 played with the Harmon mute.	MW; Vel; Tng/Slr; AutLeg; AF; KC; Vib; Fltr/Grl; PBd; Port; Lgth; VAR 1; VAR 2; TQ; Brth; Sk
Trombone 2 Bucket Mute	Trombone 2 played with the Bucket mute.	MW; Vel; Tng/Slr; AutLeg; AF; KC; Vib; Fltr/Grl; PBd; Port; Lgth; VAR 1; VAR 2; TQ; Brth; Sk
Trombone 2 KS	Keyswitched combination of open and all mutes. <ul style="list-style-type: none"> • C1 = Trombone 2 Open (no mute) • D1 = Straight Mute • E1 = Cup Mute • F1 = Harmon Mute • G1 = Bucket Mute 	MW; Vel; Tng/Slr; AutLeg; AF; KC; Vib; Fltr/Grl; PBd; Port; Lgth; VAR 1; VAR 2; TQ; Brth; Sk; KS
Trombone 3		
Trombone 3 Open (no mute)	Trombone; made by Holton.	MW; Vel; Tng/Slr; AutLeg; AF; KC; Vib; Fltr/Grl; PBd; Port; Lgth; VAR 1; VAR 2; TQ; Brth; Sk



THE BRASS INSTRUMENTS

ARIA Instrument name:	Description:	Controls:
Trombone 3 Straight Mute	Trombone 3 played with the Straight mute.	MW; Vel; Tng/Slr; AutLeg; AF; KC; Vib; Fltr/Grl; PBd; Port; Lgth; VAR 1; VAR 2; TQ; Brth; Sk
Trombone 3 Cup Mute	Trombone 3 played with the Cup mute.	MW; Vel; Tng/Slr; AutLeg; AF; KC; Vib; Fltr/Grl; PBd; Port; Lgth; VAR 1; VAR 2; TQ; Brth; Sk
Trombone 3 Harmon Mute	Trombone 3 played with the Harmon mute.	MW; Vel; Tng/Slr; AutLeg; AF; KC; Vib; Fltr/Grl; PBd; Port; Lgth; VAR 1; VAR 2; TQ; Brth; Sk
Trombone 3 Bucket Mute	Trombone 3 played with the Bucket mute.	MW; Vel; Tng/Slr; AutLeg; AF; KC; Vib; Fltr/Grl; PBd; Port; Lgth; VAR 1; VAR 2; TQ; Brth; Sk
Trombone 3 KS	Keyswitched combination of open and all mutes. <ul style="list-style-type: none"> • C1 = Trombone 3 Open (no mute) • D1 = Straight Mute • E1 = Cup Mute • F1 = Harmon Mute • G1 = Bucket Mute 	MW; Vel; Tng/Slr; AutLeg; AF; KC; Vib; Fltr/Grl; PBd; Port; Lgth; VAR 1; VAR 2; TQ; Brth; Sk; KS
Trombone 4		
Trombone 4 Open (no mute)	Mellower tone and more extended range. Good for solo work.	MW; Vel; Tng/Slr; AutLeg; AF; KC; Vib; Fltr/Grl; PBd; Port; Lgth; VAR 1; VAR 2; TQ; Brth; Sk
Trombone 4 Straight Mute	Trombone 4 played with the Straight mute.	MW; Vel; Tng/Slr; AutLeg; AF; KC; Vib; Fltr/Grl; PBd; Port; Lgth; VAR 1; VAR 2; TQ; Brth; Sk
Trombone 4 Cup Mute	Trombone 4 played with the Cup mute.	MW; Vel; Tng/Slr; AutLeg; AF; KC; Vib; Fltr/Grl; PBd; Port; Lgth; VAR 1; VAR 2; TQ; Brth; Sk
Trombone 4 Harmon Mute	Trombone 4 played with the Harmon mute.	MW; Vel; Tng/Slr; AutLeg; AF; KC; Vib; Fltr/Grl; PBd; Port; Lgth; VAR 1; VAR 2; TQ; Brth; Sk


THE BRASS INSTRUMENTS		
ARIA Instrument name:	Description:	Controls:
Trombone 4 Bucket Mute	Trombone 4 played with the Bucket mute.	MW; Vel; Tng/Slr; AutLeg; AF; KC; Vib; Fltr/Grl; PBd; Port; Lgth; VAR 1; VAR 2; TQ; Brth; Sk
Trombone 4 KS	Keyswitched combination of open and all mutes. <ul style="list-style-type: none"> • C1 = Trombone 4 Open (no mute) • D1 = Straight Mute • E1 = Cup Mute • F1 = Harmon Mute • G1 = Bucket Mute 	MW; Vel; Tng/Slr; AutLeg; AF; KC; Vib; Fltr/Grl; PBd; Port; Lgth; VAR 1; VAR 2; TQ; Brth; Sk; KS
Trombone 5		
Trombone 5 Open (no mute)	Trombone 5, made by Edwards, .500 bore.	MW; Vel; Tng/Slr; AutLeg; AF; KC; Vib; Fltr/Grl; PBd; Port; Lgth; VAR 1; VAR 2; TQ; Brth; Sk
Trombone 5 Straight Mute	Trombone 5 played with the Straight mute.	MW; Vel; Tng/Slr; AutLeg; AF; KC; Vib; Fltr/Grl; PBd; Port; Lgth; VAR 1; VAR 2; TQ; Brth; Sk
Trombone 5 Cup Mute	Trombone 5 played with the Cup mute.	MW; Vel; Tng/Slr; AutLeg; AF; KC; Vib; Fltr/Grl; PBd; Port; Lgth; VAR 1; VAR 2; TQ; Brth; Sk
Trombone 5 Harmon Mute	Trombone 5 played with the Harmon mute.	MW; Vel; Tng/Slr; AutLeg; AF; KC; Vib; Fltr/Grl; PBd; Port; Lgth; VAR 1; VAR 2; TQ; Brth; Sk
Trombone 5 Bucket Mute	Trombone 5 played with the Bucket mute.	MW; Vel; Tng/Slr; AutLeg; AF; KC; Vib; Fltr/Grl; PBd; Port; Lgth; VAR 1; VAR 2; TQ; Brth; Sk
Trombone 5 KS	Keyswitched combination of open and all mutes. <ul style="list-style-type: none"> • C1 = Trombone 5 Open (no mute) • D1 = Straight Mute • E1 = Cup Mute • F1 = Harmon Mute • G1 = Bucket Mute 	MW; Vel; Tng/Slr; AutLeg; AF; KC; Vib; Fltr/Grl; PBd; Port; Lgth; VAR 1; VAR 2; TQ; Brth; Sk; KS
Trombone Plunger		
Trombone Plunger Mute	Features playable open/closed plunger.	MW; Vel; Tng/Slr; AutLeg; AF; KC; Vib; Fltr/Grl; PBd; Port; Lgth; VAR 1; VAR 2; TQ; Brth; Plgr

THE BRASS INSTRUMENTS


ARIA Instrument name:	Description:	Controls:
Trombone Plunger + Str Mute	Features two mutes – a playable open/closed plunger over a straight mute	MW; Vel; Tng/Slr; AutLeg; AF; KC; RFX; Vib; Fltr/Grl; PBd; Port; Lgth; VAR 1; VAR 2; TQ; Brth

TUBA		
Tuba	BBb Tuba	MW; Vel; Tng/Slr; AutLeg; AF; KC; RFX; Vib; Fltr/Grl; PBd; Port; Lgth; VAR 1; VAR 2; TQ; Brth; Sk

THE RHYTHM SECTION INSTRUMENTS


ARIA Instrument name:	Description:	Controls:
GUITARS:		
Acoustic Guitar KS	Oribe nylon 10-string guitar, 1971; range extends down to the “A” below the traditional “E.” Additional open strings are included. <ul style="list-style-type: none"> • C1 = Plucked • C#1 = Open Strings • D1 = Harmonics 	Vel (vol); Port; Lgth; VAR 1; VAR 2
Electric Guitar KS	Gibson ES-175 Handcrafted Electric Guitar. This model is regarded as one of the most popular guitars of the jazz world. <ul style="list-style-type: none"> • C1 = Plucked • C#1 = Open Strings • D1 = Harmonics 	Vel (vol); Port; Lgth; VAR 1; VAR 2
Electric Guitar Mellow KS	A mellower Electric Guitar for a classic jazz sound. <ul style="list-style-type: none"> • C1 = Plucked • C#1 = Open Strings • D1 = Harmonics 	Vel (vol); Port; Lgth; VAR 1; VAR 2
Banjo	A standard banjo for Dixieland and smaller jazz groups.	Vel (vol); Port; Lgth; VAR 1; VAR 2

THE RHYTHM SECTION INSTRUMENTS


ARIA Instrument name:	Description:	Controls:
KEYBOARD & VIBRAPHONE INSTRUMENTS:		
Accordion	Petosa jazz accordion, right hand keyboard plus one octave of bass keys.	Vel (vol); Bl
Steinway Jazz Piano	Steinway Model B Grand Piano, chromatic with 2 dynamics.	At; Vel (vol); Sus (sus); TQ
Vintage Electric Piano	Fender Rhodes, circa 1970s, suitcase model with stereo tremolo speakers in the base.	At; Vel (vol); Sus (sus); Trm; TQ
Vibraphone Hard Mallet	Yamaha Vibraphone played with custom made hard beaters.	At; Vel (vol); Sus (sus); Trm; TQ
Vibraphone Soft Mallet	Yamaha Vibraphone played with Jackson soft beaters.	At; Vel (vol); Sus (sus); Trm; TQ
Vibraphone KS	Vibraphone kswitched between hard and soft mallets <ul style="list-style-type: none"> • C2 = Hard Mallets • D1 = Soft Mallets 	At; Vel (vol); Sus (sus); Trm; TQ
Organ 1	A vintage drawbar organ.	At; MW(vol); Sus (sus); Trm; TQ
Organ 2	A percussive organ	At; MW(vol); Sus (sus); Trm; TQ
Organ 3	A rock organ	At; MW(vol); Sus (sus); Trm; TQ
Organ 4	A rock organ	At; MW(vol); Sus (sus); Trm; TQ
Organ 5	A drawbar organ	At; MW(vol); Sus (sus); Trm; TQ
Organ 6	A percussive organ	At; MW(vol); Sus (sus); Trm; TQ
Organ 7	A stacked combination	At; MW(vol); Sus (sus); Trm; TQ



THE RHYTHM SECTION INSTRUMENTS

ARIA Instrument name:	Description:	Controls:
<p>BASS INSTRUMENTS:</p>		
<p>Fretless Bass 1 KS</p>	<p>G&L L1000 fretless electric bass.</p> <ul style="list-style-type: none"> • C0 = Plucked • D0 = Harmonics 	<p>Vel (vol); Port; Lgth; Vib; VAR 1; VAR 2</p>
<p>Fretless Bass 2 KS</p>	<p>Fretless electric bass, circa 1972.</p> <ul style="list-style-type: none"> • C0 = Plucked • D0 = Harmonics 	<p>Vel (vol); Port; Lgth; Vib; VAR 1; VAR 2</p>
<p>Jazz Fretted Bass 1 KS</p>	<p>Fender Fretted electric bass with flat wound strings.</p> <ul style="list-style-type: none"> • C0 = Plucked • D0 = Harmonics 	<p>Vel (vol); Port; Lgth; Vib; VAR 1; VAR 2</p>
<p>Jazz Fretted Bass 2 KS</p>	<p>G&L 2000 Fretted jazz electric bass.</p> <ul style="list-style-type: none"> • C0 = Plucked • D0 = Harmonics 	<p>Vel (vol); Port; Lgth; Vib; VAR 1; VAR 2</p>
<p>Upright Bass 1 KS</p>	<p>Upright acoustic bass, standard “walking” plucks; made by Hammond-Ashley.</p> <ul style="list-style-type: none"> • C0 = Plucked • C#0 = Open Strings 	<p>Vel (vol); Port; Lgth; Vib; VAR 1; VAR 2</p>
<p>Upright Bass 2 KS</p>	<p>Chuck Israels’ French Mirecourt upright acoustic bass, circa 1880’s, standard “walking” plucks.</p> <ul style="list-style-type: none"> • C0 = Plucked • C#0 = Open Strings 	<p>Vel (vol); Port; Lgth; VAR 1; VAR 2</p>
<p>Upright Bass 2 Arco KS</p>	<p>Chuck Israels’ upright acoustic bass played in arco style with a bow.</p> <ul style="list-style-type: none"> • C0 = Sustain • D0 = Auto Alternate • G0 = Tremolo 	<p>Vel (vol); Port; Lgth; Vib; VAR 1; VAR 2</p>
<p>Slap Bass 1</p>	<p>A slap bass provides a strong percussive sound when the string is plucked and slaps back onto the finger-board of the instrument.</p>	<p>Vel (vol); Port; Lgth; Vib; VAR 1; VAR 2</p>
<p>Slap Bass 2</p>	<p>A different slap bass variation.</p>	<p>Vel (vol); Port; Lgth; Vib; VAR 1; VAR 2</p>

THE RHYTHM SECTION INSTRUMENTS

ARIA Instrument name:	Description:	Controls:
PERCUSSION INSTRUMENTS:		
Brushes:		
01 Brush Drum Kit	Wire brushes, snare #1; combines bass drum, snare, toms, hi hats, and cymbals into a single instrument.	Vel (vol); Brsh; VAR 1; VAR 2
02 Brush Drum Kit	Wire brushes, snare #2; combines bass drum, snare, toms, hi hats, and cymbals into a single instrument.	Vel (vol); Brsh; VAR 1; VAR 2
Brush Cymbals	Wire brush hits on the various cymbals in the brush kit.	Vel (vol); VAR 1; VAR 2
Brush HiHat	Wire brush hits on 15" high hat hits; A Zildjian on top and Paiste on bottom.	Vel (vol); VAR 1; VAR 2
Brush Snare Drum 1	Wire brush stirs and hits on a Yamaha 4x14" maple snare drum.	Vel (vol); Brsh; VAR 1; VAR 2
Brush Snare Drum 2	Wire brush stirs and hits on a Gretsch 5x14" maple snare drum.	Vel (vol); Brsh; VAR 1; VAR 2
Brush Toms	Wire brush hits on Gretsch tom toms; 16 x 16" floor tom, 9 x 13" rack tom, 8 x 12" rack tom; Remo coated heads.	Vel (vol); VAR 1; VAR 2
Sgl-layer-hd Bass Drum	Bass drum hits from the classic kit; 20" x 14" Gretsch with various heads.	Vel (vol); VAR 1; VAR 2
Sticks:		
<i>Classic Jazz Drum Kit:</i>		
03 Classic Jz Drum Kit	Single layer heads for snare, toms, and kick. Does not use General MIDI mapping on all notes.	Vel (vol); VAR 1; VAR 2
14inHiHat2	14" high hat hits.	Vel (vol); VAR 1; VAR 2
15inHiHat	15" high hat hits; A Zildjian on top and Paiste on bottom.	Vel (vol); VAR 1; VAR 2
Cymbals	Selection of ride, crash, splash cymbals and some unusual additions like garbage can lids and saw blades. See Appendix B.	Vel (vol); VAR 1; VAR 2
Sgl-layer-hd Bass Drum	Bass drum hits from the classic kit; 20" x 14" Gretsch with various heads.	Vel (vol); VAR 1; VAR 2
Sgl-layer-hd Piccolo Snare	Smaller higher pitched snare hits.	Vel (vol); VAR 1; VAR 2



THE RHYTHM SECTION INSTRUMENTS

ARIA Instrument name:	Description:	Controls:
Sgl-layr-hd Snare	Hits on the classic jazz kit snare drum; Ludwig 5 x 14" snare with Remo Renaissance Diplomat head.	Vel (vol); VAR 1; VAR 2
Sgl-layr-hd Toms	Hits on the classic kit toms; 16 x 16" Gretsch floor tom, 9 x 13" Gretsch rack tom, 8 x 12" Gretsch rack tom, Remo coated heads.	Vel (vol); VAR 1; VAR 2
<i>Fusion Drum Kit:</i>		
04 Fusion Drum Kit	Double Layer heads for snare, toms, and kick. Does not use General MIDI mapping on all notes.	Vel (vol); VAR 1; VAR 2
14inHiHat1	14" high hat hits; A Zildjian Newbeats.	Vel (vol); VAR 1; VAR 2
Cymbals	Selection of ride, crash, splash cymbals and some unusual additions like garbage can lids and saw blades. See Appendix B.	Vel (vol); VAR 1; VAR 2
Cymbals Lite	Contains primary cymbal choices.	Vel (vol); VAR 1; VAR 2
Db1-layr-hd Bass Drum	Bass drum hits from the 14 x 22" Gretsch with various heads and pillow muffles.	Vel (vol); VAR 1; VAR 2
Db1-layr-hd Piccolo Snare	Smaller higher pitched snare hits.	Vel (vol); VAR 1; VAR 2
Db1-layr-hd Snare	Hits on the Ludwig 5 x 14" snare with Remo pin-stripe head.	Vel (vol); VAR 1; VAR 2
Db1-layr-hd Toms	Hits on Gretsch fusion kit toms; 16 x 16" floor tom, 9 x 13" rack tom, 8 x 12" rack tom; Remo Pinstripe heads.	Vel (vol); VAR 1; VAR 2
<i>GM Drum Kits (General Midi)</i>		
GM Classic Jazz Drum Kit	General MIDI layout using Classic Jazz Kit sounds in the first octave and a half.	Vel (vol); VAR 1; VAR 2
GM Brush Drum Kit	General MIDI layout using the Brush Drum Kit.	Vel (vol); VAR 1; VAR 2
GM Fusion Drum Kit	General MIDI layout using Fusion Drum Kit sounds in the first octave and a half.	Vel (vol); VAR 1; VAR 2
Other Percussion::		
<i>01 Drums</i>		
Bata	Bata drums are double-headed drums from Cuba.	Vel (vol); VAR 1; VAR 2
Bongos	A set of two small connected drums typically held between the knees and played with the fingers.	Vel (vol); VAR 1; VAR 2
Cajones	Cajones is a wooden hollow box-like instrument used in Andean, Cuban, and Flamenco music.	Vel (vol); VAR 1; VAR 2

THE RHYTHM SECTION INSTRUMENTS

ARIA Instrument name:	Description:	Controls:
Conga	The most important hand drum in Latin music. A tall narrow single-headed drum usually grouped in sets of varying sizes.	Vel (vol); VAR 1; VAR 2
Cuica	A Brazilian friction drum. Sound is produced by rubbing a small stick on the drum's inside membrane.	Vel (vol); VAR 1; VAR 2
Djembe	A goat skin covered drum shaped like a large goblet and played with bare hands.	Vel (vol); VAR 1; VAR 2
Pandeiro	A small hand-held Brazilian instrument consisting of a round wooden frame, with six pairs of metal discs fit along the sides.	Vel (vol); VAR 1; VAR 2
Quinto	A smaller conga drum primarily used for soloing.	Vel (vol); VAR 1; VAR 2
Super Tumba	The largest of the conga drums.	Vel (vol); VAR 1; VAR 2
Surdu	Large cylindrical drums with two heads typically played with a large mallet while the free hand muffles the drum.	Vel (vol); VAR 1; VAR 2
The Box	A custom instrument consisting of a wooden box struck in various ways.	Vel (vol); VAR 1; VAR 2
Timbales	A set of two open-bottomed metal drums mounted side by side on a metal stand and played with wooden sticks.	Vel (vol); VAR 1; VAR 2
Tumba	A large conga drum with a rich low tone often used in Cuban music.	Vel (vol); VAR 1; VAR 2
Udu	A percussion instrument made of clay that possesses distinct tonal qualities which range from subtle bass tones to tabla-like tones.	Vel (vol); VAR 1; VAR 2
<i>02. Gourds</i>		
Cabassa	An instrument consisting of loops of steel ball chains wrapped around a wide cylinder that produces rhythmic scraping sounds.	Vel (vol); VAR 1; VAR 2
Guira	An instrument made out of metal that is cylindrical in shape with many small round indentations.	Vel (vol); VAR 1; VAR 2
Guiro	A Latin percussion instrument made of a hollow gourd with a grooved or serrated surface, played by scraping with a stick.	Vel (vol); VAR 1; VAR 2
Maracas	A Latin percussion instrument consisting of a hollow-gourd rattle containing pebbles or beans and often played in pairs.	Vel (vol); VAR 1; VAR 2



THE RHYTHM SECTION INSTRUMENTS

ARIA Instrument name:	Description:	Controls:
Shakers	Calabash gourds strung with beads, used for percussion.	Vel (vol); VAR 1; VAR 2
Shekere	A hand shaker consisting of a hollowed small gourd with shells or beads attached to it	Vel (vol); VAR 1; VAR 2
<i>03 Blocks:</i>		
Clave	A percussion instrument, consisting of a pair of short, thick wooden dowels hit together to produce a high-pitched sound.	Vel (vol); VAR 1; VAR 2
Jam Block	A modern version of wood blocks made of plastic rather than wood.	Vel (vol); VAR 1; VAR 2
Woodblock	A hollow block of wood struck with a stick to produce percussive sounds.	Vel (vol); VAR 1; VAR 2
<i>04 Bells:</i>		
Agogo Bells	A multi-chambered steel instrument that is beaten like a cow bell and frequently heard in samba and salsa music.	Vel (vol); VAR 1; VAR 2
Bongo Bells	A large handheld bell also called a campana.	Vel (vol); VAR 1; VAR 2
Cha Cha Bells	The small bell often mounted on the timbales. Typically associated with Cha-Cha and Salsa style music.	Vel (vol); VAR 1; VAR 2
Timbale Bell	Oblong bells specially designed to be mounted on your timbales. Hand tuned from Middle C to the 4th an octave above.	Vel (vol); VAR 1; VAR 2
<i>05 Misc Percussions</i>		
Castinets	A pair of hollow pieces of wood usually held between the thumb and fingers that produce a clicking sound.	Vel (vol); VAR 1; VAR 2
Handclaps - Fingersnaps	The clapping together of the hands and the snapping of fingers.	Vel (vol); VAR 1; VAR 2
Jawbone	The jawbone of an animal used as a percussion instrument that when struck, the teeth rattle.	Vel (vol); VAR 1; VAR 2
Rainstick	A percussion instrument consisting of a hollow tube filled with small pebbles that make the sound similar to falling rain.	Vel (vol); VAR 1; VAR 2
Tambourine	An instrument consisting of a small drumhead with metal discs in the rim, usually played by shaking and striking with the hand.	Vel (vol); VAR 1; VAR 2

THE RHYTHM SECTION INSTRUMENTS

ARIA Instrument name:	Description:	Controls:
Triangles	Percussion instruments consisting of a piece of metal in the shape of a triangle open at one angle.	Vel (vol); VAR 1; VAR 2
Whistles	Small wind instruments for making whistling sounds.	Vel (vol); VAR 1; VAR 2
<i>06 Combinations</i>		
All Drums		

KEYSWITCH (KS) COMBINATION INSTRUMENTS

ARIA Instrument name:	Description:	Controls:
KEYSWITCH (KS) COMBINATIONS		
Alto Sax 1 KS Comb	Eb Alto saxophone; made by Buffet <ul style="list-style-type: none"> • C2 = Alto Sax 1 • D2 = Flute • E2 = Clarinet • F2 = Soprano Sax 	MW; Vel; Tng/Slr; AutLeg; AF; KC; Vib; Fltr/Grl; PBd; Port; Lgth; VAR 1; VAR 2; TQ; Brth
Alto Sax 2 KS Comb	Eb Alto saxophone; made by Selmer, Balanced Action. <ul style="list-style-type: none"> • C2 = Alto Sax 2 • D2 = Flute • E2 = Clarinet • F2 = Soprano Sax 	MW; Vel; Tng/Slr; AutLeg; AF; KC; Vib; Fltr/Grl; PBd; Port; Lgth; VAR 1; VAR 2; TQ; Brth
Bari Sax 1 KS Comb	Baritone saxophone; made by Bundy. <ul style="list-style-type: none"> • C2 = Bari Sax 1 • D2 = Also Flute • E2 = Bass Clarinet 	MW; Vel; Tng/Slr; AutLeg; AF; KC; Vib; Fltr/Grl; PBd; Port; Lgth; VAR 1; VAR 2; TQ; Brth
Bari Sax 2 KS Comb	Baritone saxophone; different microphones than Bari Sax 1. <ul style="list-style-type: none"> • C2 = Bari Sax 2 • D2 = Also Flute • E2 = Bass Clarinet 	MW; Vel; Tng/Slr; AutLeg; AF; KC; Vib; Fltr/Grl; PBd; Port; Lgth; VAR 1; VAR 2; TQ; Brth
Tenor Sax 1 KS Comb	Bb Tenor saxophone, made by Selmer Mark VI <ul style="list-style-type: none"> • C2 = Tenor Sax 1 • D2 = Flute • E2 = Clarinet • F2 = Soprano Sax 	MW; Vel; Tng/Slr; AutLeg; AF; KC; Vib; Fltr/Grl; PBd; Port; Lgth; VAR 1; VAR 2; TQ; Brth
Tenor Sax 2 KS Comb	Bb Tenor saxophone; made by Selmer. <ul style="list-style-type: none"> • C2 = Tenor Sax 2 • D2 = Flute • E2 = Clarinet • F2 = Soprano Sax 	MW; Vel; Tng/Slr; AutLeg; AF; KC; Vib; Fltr/Grl; PBd; Port; Lgth; VAR 1; VAR 2; TQ; Brth
Tenor Sax 3 KS Comb	Bb Tenor saxophone; made by Yamaha. <ul style="list-style-type: none"> • C2 = Tenor Sax 3 • D2 = Flute • E2 = Clarinet • F2 = Soprano Sax 	MW; Vel; Tng/Slr; AutLeg; AF; KC; Vib; Fltr/Grl; PBd; Port; Lgth; VAR 1; VAR 2; TQ; Brth

KEYSWITCH (KS) COMBINATION INSTRUMENTS

ARIA Instrument name:	Description:	Controls:
Tenor Sax 4 KS Comb	Bb Tenor saxophone; made by Selmer; a mellower sound. <ul style="list-style-type: none"> • C2 = Tenor Sax 4 • D2 = Flute • E2 = Clarinet • F2 = Soprano Sax 	MW; Vel; Tng/Slr; AutLeg; AF; KC; Vib; Fltr/Grl; PBd; Port; Lgth; VAR 1; VAR 2; TQ; Brth
Bass Trombone KS Comb	Bass Trombone - tuba <ul style="list-style-type: none"> • C2 = Open • D2 = Straight mute • E2 = Cup mute • F2 = Harmon mute • G2 = Bucket mute • A2 = Tuba 	MW; Vel; Tng/Slr; AutLeg; AF; KC; Vib; Fltr/Grl; PBd; Port; Lgth; VAR 1; VAR 2; TQ; Brth
Trumpet 1 KS Comb	Trumpet 1 – flugelhorn <ul style="list-style-type: none"> • C2 = Open • D2 = Straight mute • E2 = Cup mute • F2 = Harmon mute • G2 = Bucket mute • A2 = Flugelhorn 	MW; Vel; Tng/Slr; AutLeg; AF; KC; Vib; Fltr/Grl; PBd; Port; Lgth; VAR 1; VAR 2; TQ; Brth
Trumpet 2 KS Comb	Trumpet 2 – flugelhorn <ul style="list-style-type: none"> • C2 = Open • D2 = Straight mute • E2 = Cup mute • F2 = Harmon mute • G2 = Bucket mute • A2 = Flugelhorn 	MW; Vel; Tng/Slr; AutLeg; AF; KC; Vib; Fltr/Grl; PBd; Port; Lgth; VAR 1; VAR 2; TQ; Brth
Trumpet 3 KS Comb	Trumpet 3 – flugelhorn <ul style="list-style-type: none"> • C2 = Open • D2 = Straight mute • E2 = Cup mute • F2 = Harmon mute • G2 = Bucket mute • A2 = Flugelhorn 	MW; Vel; Tng/Slr; AutLeg; AF; KC; Vib; Fltr/Grl; PBd; Port; Lgth; VAR 1; VAR 2; TQ; Brth
Trumpet 4 KS Comb	Trumpet 4 – flugelhorn <ul style="list-style-type: none"> • C2 = Open • D2 = Straight mute • E2 = Cup mute • F2 = Harmon mute • G2 = Bucket mute • A2 = Flugelhorn 	MW; Vel; Tng/Slr; AutLeg; AF; KC; Vib; Fltr/Grl; PBd; Port; Lgth; VAR 1; VAR 2; TQ; Brth



KEYSWITCH (KS) COMBINATION INSTRUMENTS

ARIA Instrument name:	Description:	Controls:
Trumpet 5 KS Comb	Trumpet 5 – flugelhorn <ul style="list-style-type: none"> • C2 = Open • D2 = Straight mute • E2 = Cup mute • F2 = Harmon mute • G2 = Bucket mute • A2 = Flugelhorn 	MW; Vel; Tng/Slr; AutLeg; AF; KC; Vib; Fltr/Grl; PBd; Port; Lgth; VAR 1; VAR 2; TQ; Brth
Keyboards KS Comb	All keyboards * <ul style="list-style-type: none"> • C2 = Steinway Piano • D2 = Vintage Electric Piano • E2 = Organ • F2 = Accordion 	At; Vel (vol) except organ; MW (vol) for organ only; Sus (sus); TQ; Trm (for VEP and organ)
Guitars KS Comb	All guitars * <ul style="list-style-type: none"> • C1 = Acoustic Guitar • D1 = Electric Guitar • E1 = Electric Guitar mellow • F1 = Banjo 	Vel (vol); Port; Lgth; Vib; VAR 1; VAR 2
Basses KS Comb	All basses * <ul style="list-style-type: none"> • C0 = Fretless 1 • C#0 = Fretless 2 • D0 = Fretted 1 • D#0 = Fretted 2 • E0 = Slap 1 • F0 = Slap 2 • F#0 = Upright 1 • G0 = Upright 2 	Vel (vol); Port; Lgth; Vib; VAR 1; VAR 2

Note: #1: Guitars and basses contain only the basic pluck sounds as a necessary concession to possible programming conflicts between instruments within the combination. These combinations are primarily intended as a convenience for use with programs like Band-In-A-Box that only allow loading one instance of ARIA.

Note: #2: Not all controllers displayed on the controls page of combination instruments apply to every instrument in the combination. e.g. “Keyboards KS Comb” has knobs for tremolo that do not apply to the piano or accordion.

ADDENDUM



The Garritan Community

Learn, Share Music, & Stay up to date

I invite you to join the Garritan Community.

Owning the Garritan Jazz & Big Band gives you much more than a product. One of the most valuable benefits is membership in the Garritan community of musicians.

The Garritan Forum is where Garritan users from around the world come to discuss everything related to soundware and music. It's the perfect way to find the latest news and announcements, ask questions, and share your music made with Garritan Jazz & Big Band. If you want to browse, share your music, share your thoughts about the sounds, impart knowledge, listen to demos, learn, and interact with other users—this is the place! You can also communicate privately with other musicians, respond to polls, participate in real-time chats, read how-to tutorials, and get support and help from others. There is a wealth of information among the tens of thousands of posts in the forum and a convenient 'search' feature to find exactly what you are looking for.

The Garritan forum can be accessed at: <http://www.garritan.com/forum.html>. There is a special subsection dealing with bands on the Garritan forums.

You do not have to register to browse posts, but before you can post, you will have to sign up. Registration is fast, simple, and absolutely free, so please join our community today! In addition to the official Garritan Forum, there are other independent Garritan Communities where you can find valuable information and interact with other users. I urge you to contribute and be a part of the Garritan Community, where you will find an indispensable resource for musicians.





Getting Help

The first place to look for a solution to any problem you may be experiencing is in this manual. The next best place is the separate ARIA Player manual. Please read these manuals before contacting support. Next, check the readme files (if any) that contain important information and all last-minute changes that were not available when creating this guide. Whenever you encounter problems, you should also check if you have installed the latest updates. The version number of your software is displayed in the Settings tab. Updates are released regularly to fix known problems and improve the software.

Selecting the “Get Help” button in the “Settings” tab in the ARIA Player will link directly to the Support site. To better assist you, we will ask you for all information about your hardware and software environments. In your report, you should include a description of the problem, the steps you have taken to try to remedy the problem, the specs of your computer, and a description of your software and hardware.



If there is a severe technical issue (crash, empty UI), please go to the “Generate Logs” link. For Windows the link is in the Start Menu, and Mac users can find the Generate Log link in your library’s folder. This link will open a window and will allow you to create a log on your desktop. Please attach the log to an e-mail and send it to us. That will help us identify the issue so we can get back to you.

If you are unable to find a solution to your problem by any of the above methods, please visit our support page, <http://www.garritan.com/support>. The best way to get the help you need is by giving us plenty of detailed information about the problem you are having. We do ask you to read this guide thoroughly and exhaust the other avenues of support before contacting us.

Regarding Third-Party Customer Service: Please do not call Garritan for technical support regarding any third-party application. Please contact the respective companies for support.

For the Latest... The ARIA Player is dynamic software that is evolving and growing. Please check the support area of our website at www.garritan.com for the latest up-to-date information, troubleshooting, FAQs, helpful hints, and tutorials. Another resource is the support forums, where you can discuss problems directly with other users and with experts from our forums.

Acknowledgements

Producing Garritan Jazz & Big Band would not have been possible without the combined help, talent and support of many extraordinary people. I am grateful to those who have contributed and would like to thank them all.

This Jazz and Big Band library has been the vision of Tom Hopkins. Tom has played in jazz bands for over 35 years and this library has been one of his personal goals. Tom played brass for this library, recorded many of the instrumentalists, and programmed all of the instruments. Tom has transformed these samples into playable expressive instruments.

I am extremely grateful for the musicians who have played for this collection. Thanks for enduring the relentless scales, sore fingers, numb lips and meticulous playing to produce these samples. Thanks the players: Chuck Israels (upright bass), Rich Cooper (trumpet), Jim Coile (saxophones and flutes), David Link (saxophones), Jay Easton (saxophones), Tracy Knoop (clarinet), Curt Berg (trombone), John Leys (bass trombone), Tom Hopkins (trumpet, flugelhorn, trombone), Ted Enderle (upright and electric basses), Denny Gore (electric piano), Alan Hashimoto (drums), Tom Bergersen (percussion), Karl Olson (vibes), Bruce Hamilton (additional percussion), Karl Garrett (acoustic guitar), Ged Brockie (electric guitar), John Bonica (accordion) and the other musicians who played in this collection.

The custom-made ARIA sample engine for Garritan Jazz & Big Band was developed by David Viens of Plogue Art et Technologie Inc. David Viens and his team took up the task brilliantly, and brought forth the super-charged and technologically stunning Aria sample engine used for this project. Thanks also to Sebastian Beaulieu, Eric Patenaude and Pascal Maheux for assisting with the development of the engine. And a special thanks to Max Deland for helping manage this project. I wish to thank Magnus Jonsson for providing a special edition of Ambience reverb.

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Many thanks to Steinway & Sons.

Appendix A: Quick Midi Controller Reference Guide

CC #	DESCRIPTION	USE	INSTRUMENTS AFFECTED
1	Modulation	Controls the volume/ timbre of “Expressive” instruments.	All “Expressive” sustained instruments. Does not affect most percussion instruments.
2	Breath	Alternate controller for volume/ timbre of “Expressive” instruments.	All “Expressive” sustained instruments. Does not affect most percussion instruments.
7	MIDI Volume	Turned on by default. Volume controller cc7 used for static volume changes (in contrast to modulation control cc1 which is used for dynamic volume/timbre changes).	All if chosen
10	MIDI Pan	Turned on by default. Most instruments in JABB have suggested “start” positions for panning.	All if chosen
11	Expression	Alternate controller for volume/ timbre of “Expressive” instruments.	All “Expressive” sustained instruments. Does not affect most percussive instruments.
12	Air flow noise	Turned off by default. Can be used to add breathiness to the sound of an instrument.	Air flow noise is included with all woodwind and brass instruments. Also, bellows noise in accordion.
	Fundamental (basses)	Strength of fundamental in tone.	All basses
13	Key click/ valve noise	Can be used to add mechanical noises synchronized to note changes.	Supplies key click noises in the woodwinds, valve noises in the trumpets/tuba, and finger noise in basses.
15	Note release effects	Turned off by default. Uses value splits to switch between falloffs, doits, and kisses.	All trumpets.
16	Plunger mute control	At “closed” setting by default.	Two trumpets and two trombones.
17	Vibrato Speed Control	Used along with Aftertouch (vibrato intensity) to control the application of vibrato.	Woodwinds, brass, bass, and guitar.
18	Flutter tongue/growl	Roughens tone quality.	Wind instruments.



CC #	DESCRIPTION	USE	INSTRUMENTS AFFECTED
19	Pitchbend disable	Turned off by default. Switches to a layer that does not respond to pitchbend. Allows the user to apply pitchbend to selected overlapping notes only.	All instruments “expressive” instruments that Sustain.
20	Portamento	Adds portamento to notes depending on interval and controller data added.	All “Expressive” sustained instruments. Used during legato/slurred passages which require portamento.
	Attack Speed (vibraphone only)	Continually adjustable attack speed controller. Adjustable from hard to ‘bowed’ attacks. Defaults to hard attacks	Adjustable attack speed controller on the vibraphone KS patch.
	Brightness	High frequency control	Piano
	Kick drum level	Volume	Drum kits
21	Length	Controls the length/release time of the sample.	Controls the length/release time of most instruments in JABB.
	Snare Drum Level	Volume	Drum kits.
22	Variability 1 (VAR 1)	Sets random variations in tuning from note to note.	Most wind and some percussion instruments. Useful for repeated note passages to prevent the ‘machine gun’ effect
	Tremolo Level (vibraphone and vintage E Piano)	Variable tremolo intensity.	Vibraphone and vintage electric piano. To be used with CC#23.
23	Variability 2 (VAR 2)	Sets random variations in instrument timbre from note to note.	Most wind and some percussion instruments. Useful for repeated note passages to prevent the ‘machinegun’ effect.
	Tremolo Speed (vibraphone and vintage E Piano)	Variable tremolo speed.	Vibraphone and vintage electric piano. To be used with CC#22.
24	High Frequency EQ (vibraphone)	Controls brightness,	Vibraphones.
	Tom Tom level	Volume	Drum kits
25	Hi Hat level	Volume	Drum kits
26	Filter level	Intensity of EQ	Many wind instruments.
	Mid EQ	Intensity of mid EQ	Vintage electric piano
	Cymbal level	Volume	Drum kits

CC #	DESCRIPTION	USE	INSTRUMENTS AFFECTED
27	Filter Center Frequency Filtering (organ)	Chooses the part of the audio spectrum modified by the Tone Control.	Many wind instruments.
	Percussion level	Volume	Drum kits
28	High Frequency Control	Intensity of high frequencies	Many wind instruments and vintage electric piano.
	Attack control	Special attack control for the brass shake layer	Trumpets and trombone
64	Tongue/slur and sustain(standard folders)	Controls tongue/slur and standard Sustain.	Tongue/slur function for wind instruments; Standard sustain for keyboards, basses, and Guitars.
68	Tongue/Slur Notation folder only)		All wind instruments.
After touch	Vibrato Intensity Controller	Controls vibrato intensity	All wind instruments.
	Brush stir direction change	Controls the direction change in brush pattern. Defines the rhythmic character of the stir.	Brush Snare Drums.
Velocity	Velocity	Controls “note on” velocity for all instruments in JABB.	Controls the initial attack strength of all “Expressive” mod wheel controlled instruments in JABB. For all “Percussive” (keyed, percussion, or non sustained patches) this controls volume/timbre.
Pitch Bend	Pitch Bend	Allows a note’s pitch to be shifted in a controlled manner (usually to a maximum of two semitones up or down).	This controller is useful for instruments like strings and trombone where note slides are common. This controller is used to create ‘scoops’ or ‘drops’ at the beginning or end of a note or passage. Can be used with trombone to simulate slide movements during sustained notes. Can be used along with CC#19 to solve difficult portamento situations.



Appendix B: Drum Maps

DRUM MAPS				
MIDI Note #	Note Name	General MIDI Drum Kits	Classic Jazz/ Fusion Drum Kits	Brush Drum Kit
34	A#		Side Stick	
35	B	Bass Drum 1	Bass Drum 1	Bass Drum 1
36	C	Bass Drum 2	Bass Drum 2	Bass Drum 2
37	C#	Side Stick	Rim Shot	Snare Stir Aftertouch -direction change)
38	D	Snare 1	Snare LH	Snare LH
39	D#	Hand Clap	Snare RH	Snare RH
40	E	Snare 2	Foot Closed Hi Hat	Foot Closed Hi Hat
41	F	Low Floor Tom	Low Floor Tom	Low Tom
42	F#	Closed Hi Hat	Closed Hi Hat LH	Closed Hi Hat LH
43	G	High Floor Tom	Closed Hi Hat RH	Closed Hi Hat RH
44	G#	Pedal Hi Hat	Half Open Hi Hat	Half Open Hi Hat
45	A	Low Tom	Mid Tom	Mid Tom
46	A#	Open Hi Hat	Open Hi Hat	Open Hi Hat
47	B	Low-mid Tom	Hi Hat Crash	
48	C	High-mid Tom	High Tom	High Tom
49	C#	Crash Cymbal 1	Crash Cymbal 1	Crash Cymbal
50	D	High Tom	Ride Cymbal 1	Ride Cymbal 1
51	D#	Ride Cymbal 1	Ride Cymbal 2	Ride Cymbal 2
52	E	Chinese Cymbal	Crash Cymbal 2	Sizzle Cymbal
53	F	Ride Bell	Ride Bell 1	Garbage Can Lid (wire brush)
54	F#	Tambourine	Ride Bell 2	Garbage Can Lid (brush handle)
55	G	Splash Cymbal	Ride Cymbal 3	Garbage Can Lid (blastik)
56	G#	Cowbell	Crash Cymbal 3	
57	A	Crash Cymbal 2	Sizzle Cymbal 1	
58	A#	Vibraslap	Stagg Crash Cymbal 4	
59	B	Ride Cymbal 2	Cracked Ride Cymbal 3	
60	C	High Bongo	China Cymbal	

DRUM MAPS

MIDI Note #	Note Name	General MIDI Drum Kits	Classic Jazz/ Fusion Drum Kits	Brush Drum Kit
61	C#	Low Bongo	Splash Cymbal	
62	D	Mute High Bongo	Ride Cymbal 4	
63	D#	Open High Bongo	Crash Cymbal 5	
64	E	Low Conga	Sizzle Cymbal 2 (wood tip)	
65	F	High Timbale	Sizzle Cymbal 2 (nylon tip)	
66	F#	Low Timbale	Sizzle Cymbal 2 (mallet)	
67	G	High Agogo	Sizzle Cymbal 2 (finger)	
68	G#	Low Agogo	Sizzle Cymbal 2 (wood tip BS)	
69	A	Cabassa	Cymbal Scrape 1	
70	A#	Maracas	Cymbal Scrape 2	
71	B	Short Whistle	Cymbal Scrape 3	
72	C	Long Whistle	Cymbal Scrape 4	
73	C#	Short Guiro	Cymbal Scrape 5	
74	D	Long Guiro	Garbage Can Lid (stick)	
75	D#	Claves	Garbage Can Lid (mallet)	
76	E	High Wood Block	Garbage Can Lid (hard mallet)	
77	F	Low Wood Block	Garbage Can Lid (rubber mallet)	
78	F#	Mute Cuica	Garbage Can Lid (car keys)	
79	G	Open Cuica	Garbage Can Lid (hand)	
80	G#	Mute Triangle	Radial Saw Blade	
81	A	Open Triangle	Chrome Saw Blade	



Appendix C: Percussion MAPS

PERCUSSION MAPS			
MIDI Note #	Note Name	Drums	Gourds, Blocks, Bells, Misc.
36	C	Bata Low Open	Cabassa Short
37	C#	Bata Low Muff	Cabassa Long
38	D	Bata Low Slap	Cabassa Snap
39	D#	Bata Mid Open	Guira Short 1
40	E	Bata Mid Muff	Guira Short 2
41	F	Bata Mid Slap	Guira Long
42	F#	Bata High Open	Guiro 1 Short 1
43	G	Bata High Muff	Guiro 1 Short 2
44	G#	Bata High Slap	Guiro 1 Long
45	A	Bongo Low Open	Guiro 2 Short 1
46	A#	Bongo Low Muff	Guiro 2 Short 2
47	B	Bongo Low Slap	Guiro 2 Long
48	C	Bongo High Open	Maraccas 1 Short
49	C#	Bongo High Muff	Maraccas 1 Long
50	D	Bongo High Slap	Maraccas 2 Short
51	D#	Cajone Low	Maraccas 2 Long
52	E	Cajone Slap	Shaker Short 1
53	F	Cajone Stick Hit	Shaker Short 2
54	F#	Conga Low	Shaker Short 3
55	G	Conga Open	Shaker Medium
56	G#	Conga Muff	Shaker Long
57	A	Conga Slap	Shekere Low
58	A#	Cuica Low	Shekere High
59	B	Cuica Mid	Shekere Short 1
60	C	Cuica High	Shekere Short 2
61	C#	Djembe Open	Clave
62	D	Djembe Muff	Jam Block Low
63	D#	Djembe Slap	Jam Block High
64	E	Pandero Open	Wood Block
65	F	Pandero Muff	Agogo Bell Low Open

PERCUSSION MAPS

MIDI Note #	Note Name	Drums	Gourds, Blocks, Bells, Misc.
66	F#	Pandero Slap	Agogo Bell Low Mute
67	G	Quinto Open	Agogo Bell High Open
68	G#	Quinto Muff	Agogo Bell High Mute
69	A	Quinto Slap	Bongo Bell Low Open
70	A#	Super Tumba Low	Bongo Bell Low Mute
71	B	Super Tumba Open	Bongo Bell High Open
72	C	Super Tumba Muff	Bongo Bell High Mute
73	C#	Super Tumba Slap	Cha Cha Bell Open
74	D	Surdu Open	Cha Cha Bell Mute
75	D#	Surdu Muff	Timbale Bell Open
76	E	The Box Low	Timbale Bell Mute
77	F	The Box Mid	Castinets
78	F#	The Box High	Hand Claps
79	G	Timbales Low	Finger Snaps
80	G#	Timbales High	Jawbone
81	A	Timbales Edge	Rainstick 1
82	A#	Tumba Low	Rainstick 2
83	B	Tumba Open	Tambourine Short
84	C	Tumba Muff	Tambourine Long
85	C#	Tumba Slap	Tambourine Hit
86	D	Udu Long	Triangle 1 Open
87	D#	Udu Short	Triangle 1 Mute
88	E		Triangle 2 Open
89	F		Triangle 2 Mute
90	F#		Whistle 1 Short
91	G		Whistle 1 Long
92	G#		Whistle 2 Short
93	A		Whistle 2 Long
94	A#		Whistle 3 Short
95	B		Whistle 3 Medium
96	C		Whistle 3 Long



Exploring Jazz Arranging

Using the Garritan Jazz & Big Band Library

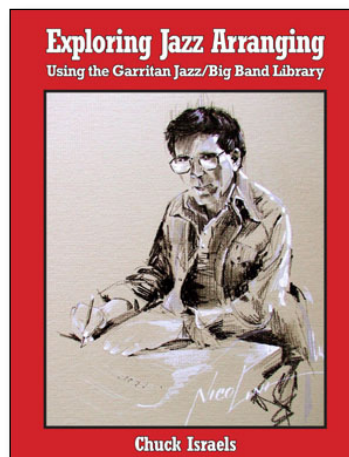
With Garritan Jazz & Big Band you now have a fine jazz band and big band at your fingertips. To get the best out of the library, it is important for a well-rounded musician to possess a basic knowledge of jazz arranging.

We are pleased to make available an interactive course based upon Chuck Israels' book *Exploring Jazz Arranging*. Chuck Israels has worked with Billie Holiday, Benny Goodman, Coleman Hawkins, Stan Getz, Herbie Hancock, John Coltrane, and was the bassist with the Bill Evans Trio.

In this Interactive Edition interactive score excerpts are provided which allow the learner to simultaneously listen and visually follow. One of the most effective ways to learn arranging is by listening, and simultaneously seeing it on the score. Live playback of the score examples imparts an added dimension, conveying concepts far more clearly and immediately than simply viewing what's on a printed page.

In the Interactive Exploring Jazz and Big Band online course, we have provided exactly that facility: score excerpts which allow the learner to simultaneously listen and visually follow. There are some 130 animated scores provided.

The ability to hear various jazz realizations of the different examples from Chuck Israels' jazz works, on-demand, is invaluable; and text alone cannot provide this level of instruction.



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