best service

SONUSCORE

HORIZON LEADS

best service

OWNER'S MANUAL

Thank you very much for choosing Best Service software. Congratulations on your brand-new instrument „HORIZON LEADS" by Sonuscore. We hope you will enjoy this instrument as much as we do. This manual will help you to get started and explains the features and functions of your new software.

Best regards and enjoy,
Best Service & Sonuscore

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Product Version 1.0
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SYSTEM REQUIREMENTS:

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

TABLE OF CONTENTS

1. INTRODUCTION

Welcome to BEST SERVICE's „HORIZON LEADS" by SONUSCORE. Enter a realm where synthesizers meet Hollywood scoring aesthetics – HORIZON LEADS opens the door to a new sonic dimension for cinematic scoring. It is your gateway to a revolutionary cinematic scoring experience. Unleash the power of synthesizer sounds meticulously sampled and infused with the warmth of acoustic instruments. Crafted to perfection, these sounds carry a unique human and artistic touch, elevating your compositions to new heights.

For deeper understanding of all the possibilities of this instrument make sure to check out any tutorials and walkthroughs on www.sonuscore.com.

2. „HORIZON LEADS.NKI"

The Ensemble Engine is the heart of the library. Here you can freely combine multiple instruments and play them together. You can load up to four instruments into independent slots which can be transposed and even animated with one of four arpeggiators. HORIZON LEADS features carefully sampled and processed synthesizer sounds offering an unmistakably bright and heroic character that resonates with the essence of Hollywood.

2.1 MAIN PAGE
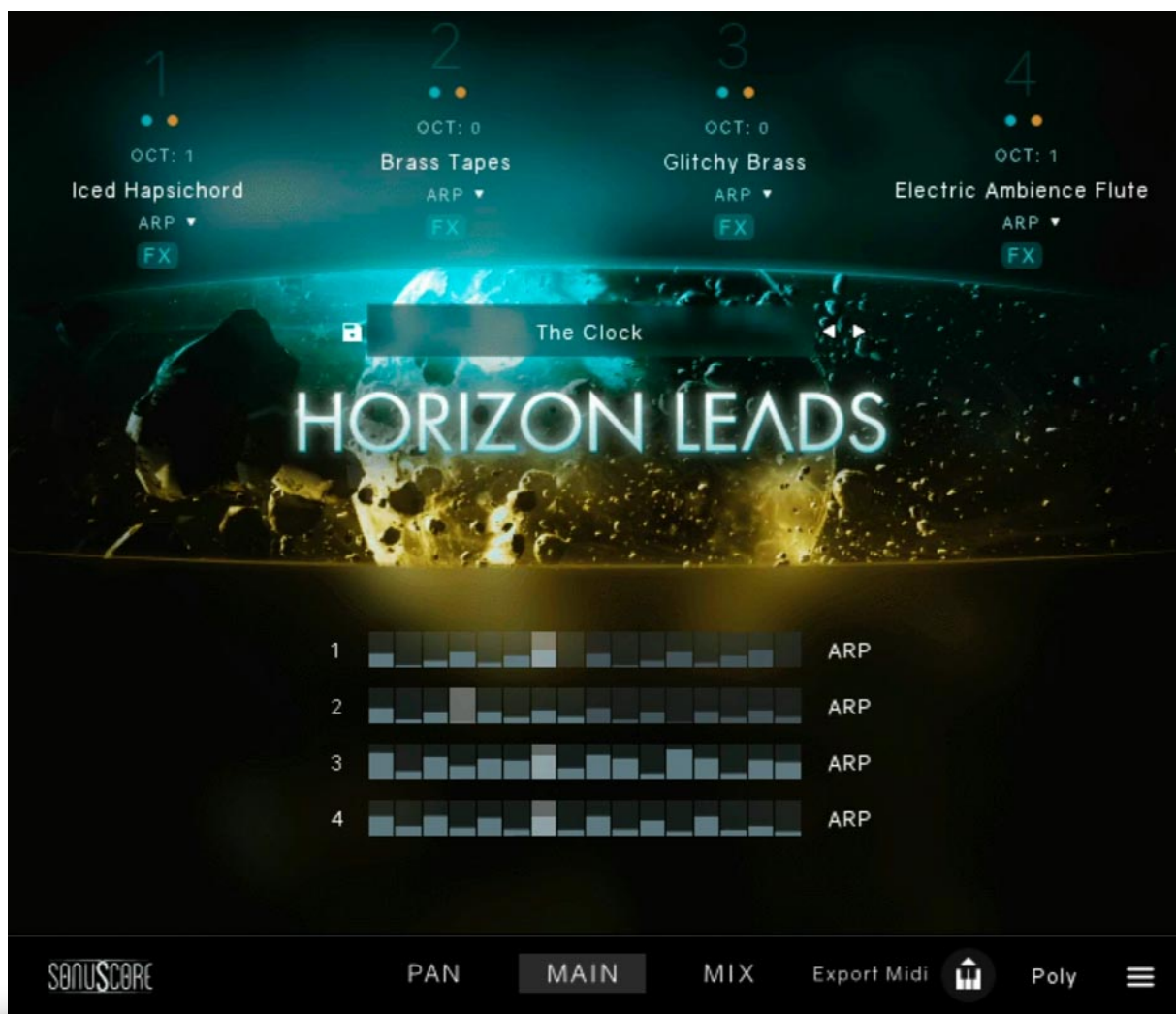
On the Main Page you find all the instruments that are loaded in your theme.
You can access all controls to edit your theme, load new instruments, or choose different themes directly from here.

2.1.1 INSTRUMENT DISPLAY:

At the top of the main page you can see the four instrument slots.

Clicking on one of the numbers will activate this slot and guide you directly to the corresponding arpeggiator engine. See **3.3**. for further information on the Arpeggiator Tab. You can use the numbers to activate different instrument slots when editing the FX, editing the arpeggiator or select instruments as well.

2.1.2 SOLO / MUTE:

Right beneath the instrument slot number you can solo (blue) or mute (pink) the instrument.

Shortcut: „**Ctrl+Click/Cmd+Click**" will solo one slot and mute all the others. Even if there are multiple activated solo buttons.
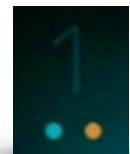
2.1.3 OCTAVE SHIFT:

Under the solo/mute button is the octave shift control. By clicking and dragging up or down you can transpose the instrument in the slot one or multiple octaves up or down.


2.1.4 INSTRUMENT BROWSER:

By clicking on the name of an instrument, a browser will guide you through the selection of all the available instruments.

The instruments are organized in four categories.

- **Organic Leads**
- **Dirt & Noises**
- **Orchestral**
- **Synthesized**

To exit the browser click on the X on the upper right. „Empty Slot" will remove any instrument from the chosen slot.

2.1.5 ARPEGGIATOR SELECTION:
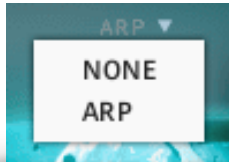
Under the instrument name you can select the arpeggiator for the chosen instrument. If "None" is selected, the sound doesn't react to the arpeggiator but still to velocity and the motion engine
To edit the arpeggiator continue reading at **3.3 Arpeggiator Tab.**

2.1.6 THEME BROWSER:

Right in the middle of the main page you will find the enhanced preset strip with extensive controls for changing, loading and saving themes. The arrow buttons to the left of the strip allow for quickly skipping through the filtered theme selection. To the right you will find a star icon for marking your favorite themes as well as the theme save control providing easy access to the user theme functionality of HORIZON LEADS that lets you save, delete and add or edit tags of newly created themes. By clicking on the title of the currently selected theme, you will enter the the theme browser.

The *Theme Browser* page contains 22 tags to help you filter all themes by different characteristics and keywords as well as an option to scroll through the filtered selection. To simplify the search the tags are organized into different categories:

Category: These tags can be used to search for themes in the context of the various theme categories. In addition, your themes are stored under the ***User Presets*** tag. This category can be used to additively filter for multiple tags. The other categories contain the following attributes:

   Poly Animated are themes for complex sonic structures with driving lead lines.

Playable Poly/Mono are themes without the use of the arpeggiator engine. You can freely play these themes.

Playable Poly/Mono Short are themes with the focus on short leads without the use of the arpeggiator engine. You can freely play these themes.

Type: Use these tags to filter between hard hitting and softer themes.

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

Character: In order to quickly find suitable themes for your score, you can narrow down your search further in this category using various types of characteristics. You can choose from 12 selected attributes, ranging all the way from »Aggressive« to »Calm«.

The **Clear** button in the lower section of the Theme Browser will reset your tag selection allowing you to start over. To exit the theme browser, click on the X on the top right, or double click on your selected theme.

2.1.7 USER PRESETS:
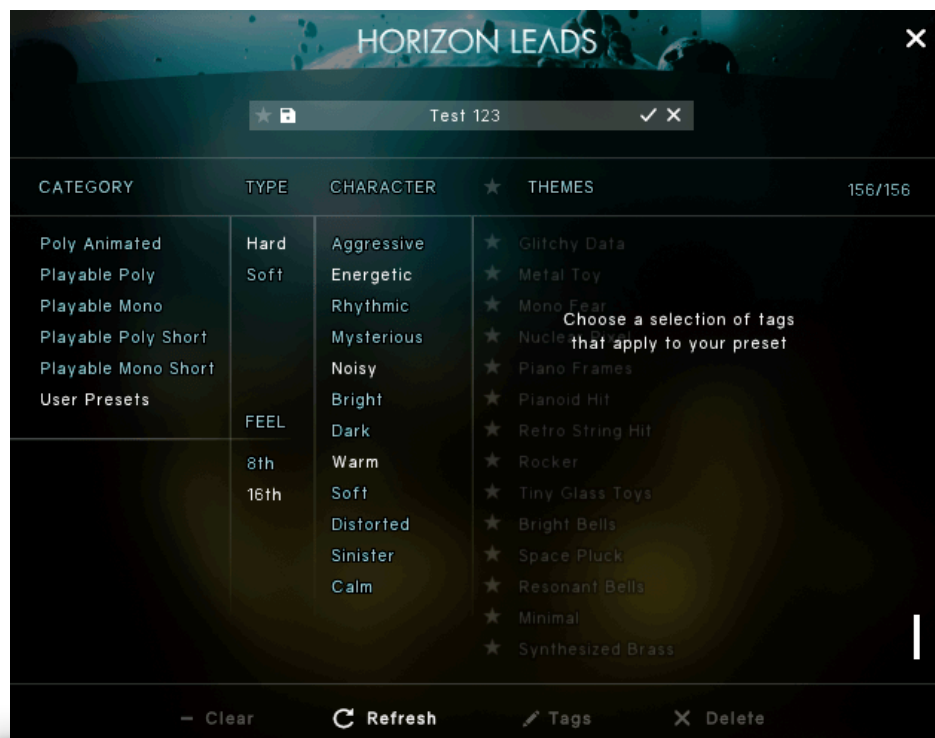
Horizon Leads has a simple solution to save, organize and share user presets.

A *User Theme* can be saved or edited from the *Main Page* as well as from the *Theme Menu*. On both pages this is achieved by clicking on the "save" icon next to the "favorite" icon. This opens the Theme Save dialog, which provides you with the option to make your own tag selection for easier retrieval of the theme in the browser later on. The saving process can then be completed by pressing the checkmark button. Once you have selected a User Theme in the Browser, you can of course still modify the Tags or Engine settings. Simply select the menu items »Tags« or »Save«. To free up space in the browser, you can also delete your own themes using the »Delete« menu item.

The individual user themes are saved as single *.nka files into the User Data-folder under the installation path you chose in Native Access. Since each theme is accessible as a single file, it is easy to transfer and share them between multiple systems.
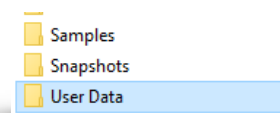
If you want to transfer themes between systems or share them with other users, simply copy the *.nka-files of your choosing into the instruments User Data-folder on the other system.

When you have copied new themes into the User Data-folder, the instrument needs to scan the themes in order for them to show up in the browser. To allow that, open a fresh instance of HORIZON LEADS and navigate to the theme browser page.

Click the "Refresh" button in the lower section to start the scan process. The instrument will now scan and update the theme database including your new themes.
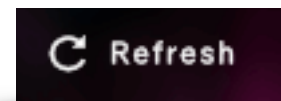
2.1.8 MIDI DRAG & DROP:

In the lower right corner of the Main Page you can find the Export MIDI icon. You are able to export your theme performance to different midi channels within your DAW simply by dragging and dropping the icon into your DAW.

To use this feature you can follow these steps. Open up „Horizon Leads.nki". Choose a theme that you like and record a performance into your DAW.
The Engine registers that your DAW is playing and starts recording all generated MIDI Data even if you don't record onto a midi channel.

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You can now drag and drop the recorded data into your DAW.

But be careful: Once the DAW is stopped and HORIZON LEADS gets triggered again, the cache will be cleared and the previously recorded data will be overwritten with new data.

To be safe you can record a performance onto a midi channel of your DAW, edit this performance, play that section again to write that changed data into the midi cache of HORIZON LEADS and then drag and drop the generated midi into your DAW.

If your theme file consists of four instrument groups four midi tracks will be created. You can use those to layer different instruments of HORIZON LEADS or any other sample library.

2.1.9 GLOBAL SETTINGS:
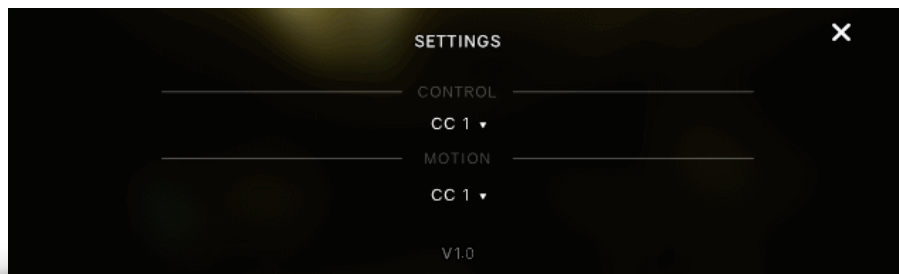
At the bottom right corner you can find the little button that brings you to the global control settings.

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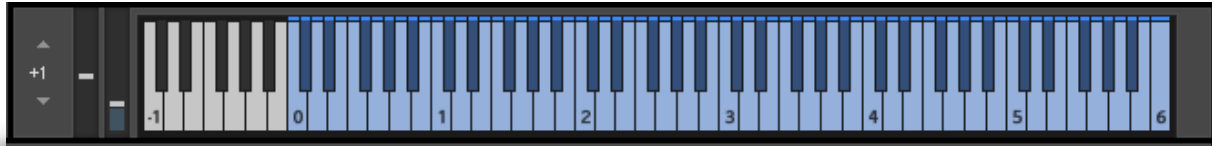By default this function is assigned to the mod wheel (CC1).

Motion:
In this menu you can choose between three standard MIDI-Controllers (CC1, CC2 and CC11) to control the *motion engine*.
By default this function is assigned to the mod wheel (CC1).

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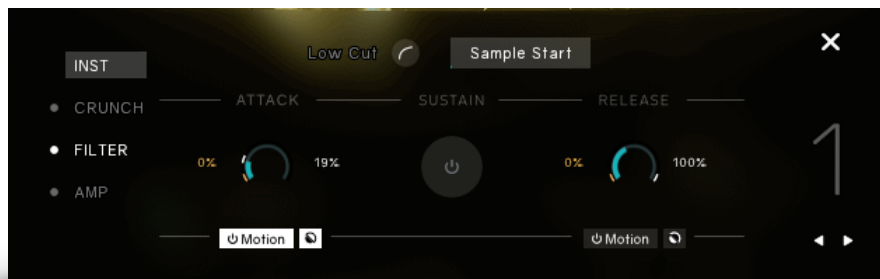SONUSCORE

2.1.10 THEME RANGES / BLUE KEYS:

The blue keys indicates the normal combined range of the loaded instruments.

3.2 FX TAB

When clicking on the FX button on one of the instruments the FX TAB will open.

3.2.1 INSTRUMENT CONTROLS:

Lo Cut: This button toggles a fixed low cut at 80 hz on and off.
Sample Start: Set the sample start in percent.
Attack: Set the attack time in ms.
Note: You can activate the *Motion Engine* for this parameter.
Sustain: Set the chosen sound to sustain for as long as a note is pressed.
Note: Not all sounds were designed to loop. The sounds without a loop will simply be played until the end of the sample.
Decay: Set the decay time in ms.
Note: You can activate the *Motion Engine* for this parameter.

Right underneath the attack and decay controls you can see the motion button. When activated the mod wheel will control this parameter and move between the min and max value. The little reverse icon will reverse the movement. Thus giving the maximal mod wheel value the min value of the control. For more information see **4. Motion Engine.**

Note: The INSTRUMENT CONTROLS can only be accessed on a slot with an instrument selected.
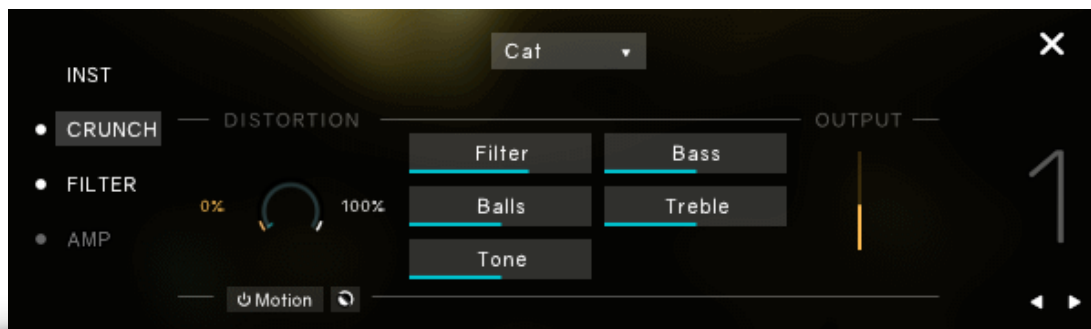
3.2.2 CRUNCH:

This will add different kinds of distortion to the chosen slot.

Crunch On/Off: Click on the dot next to „CRUNCH" to switch the FX module on or off.

There are five different types to add CRUNCH to the chosen sound.

3.2.2.1 Cat

Cat simulates a guitar distortion pedal.

Distortion: Controls the amount of distortion applied.
Note: You can activate the *Motion Engine* for this parameter.
Filter: For a darker sound, turn clockwise to enhance the low frequency range; turn counter-clockwise for a brighter, sharper sound.
Balls: Adds low-end punch. Turning it counter-clockwise creates a flatter, more biting sound.
Tone: Adjusts the frequency range influenced by the built-in pre-distortion midrange booster.
Bass: Adjusts the low frequency response.
Treble: Adjusts the high frequency response.
Output: Adjusts the output level.

3.2.2.2 DStortion

DStortion is an emulation of a classic guitar distortion effect pedal.

Drive: Adds dirt to the sound.
Note: You can activate the *Motion Engine* for this parameter.
Tone: Turning this control clockwise accents the midrange while dropping the bass. Counterclockwise takes off the highs and boosts the bass for a warmer sound.
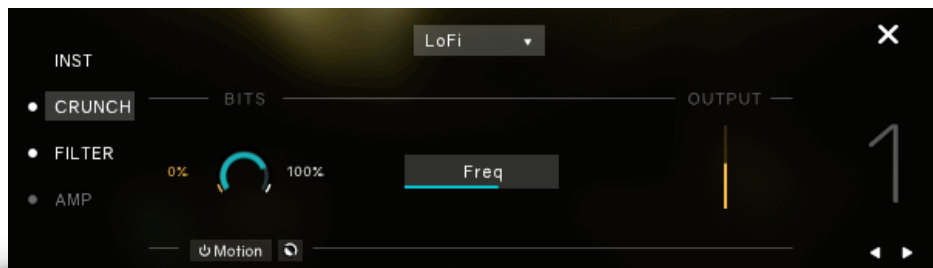**Bass:** Adjusts the low frequency response.
Mid: Adjusts the midrange frequency response.
Treble: Adjusts the high frequency response.
Output: Adjusts the output level.

3.2.2.3 LoFi

This effect adds various digital artifacts, like quantization noise or aliasing, to a signal.

Bits: Re-quantizes the signal to an adjustable bit depth. Fractional bit levels (such as 12.4 bits) are possible and can add considerable "grit". Audio CDs have a quantization depth of 16 bits, old samplers frequently used 8 or 12 bits, and 4 bits evoke memories of countless irritating children's toys.
*Note:* You can activate the *Motion Engine* for this parameter.
Frequency: The frequency re-samples the signal to an adjustable sample rate. The re-sampling is done without any kind of (usually mandatory) low-pass filtering, which causes all

kinds of wonderful aliasing artifacts. The sample rate goes all the way down to 50 Hz, which will not leave much of the original signal.
Output: Adjusts the output level.

3.2.2.4 Saturation

This module is basically an amplifier with a non-linear characteristic. It allows you to recreate the effect of tape saturation, which causes an increase of high-level energy in your signal.
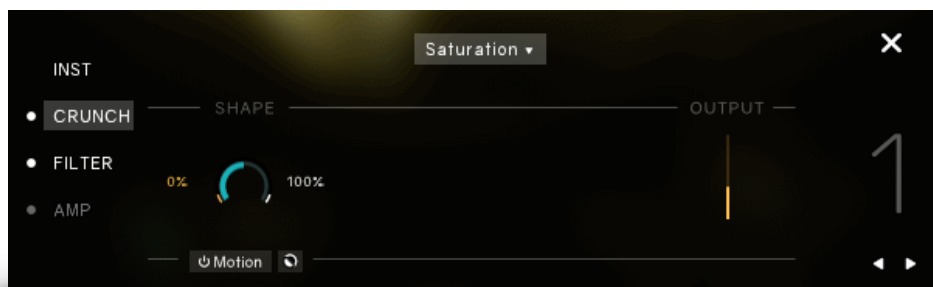

Shape: Adjusts the transfer curve. A negative setting results in a characteristic that will expand the signal — lower sample values will be attenuated, higher values will be amplified. Positive settings do the opposite and thusly simulate the compression-like saturation of an analogue circuit. At a value of 0.0, the signal will pass the module unprocessed.
Note: You can activate the *Motion Engine* for this parameter.
Output: Adjusts the output level.

3.2.2.5 Tape

The Tape Saturator emulates the soft compression and distortion of recording to tape. It can be used lightly to add warmth and coloring to the sound, or heavily to add aggressive distortion.
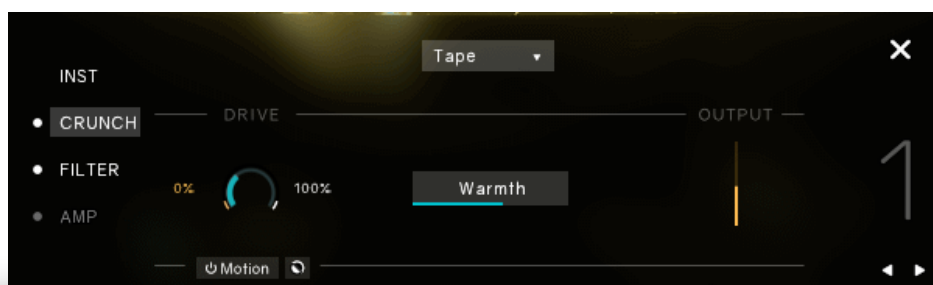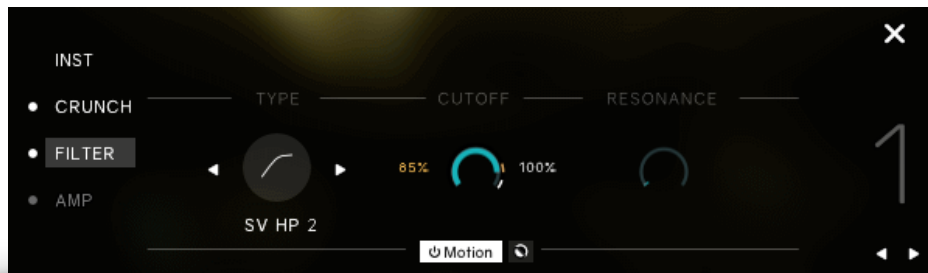

Drive: Controls the input gain of the effect. This will increase the amount of tape distortion and compression.

Note: You can activate the *Motion Engine* for this parameter.
Warmth: Controls the low frequency boost/cut of the effect.
Output: Adjusts the output level.

3.2.3 FILTER:
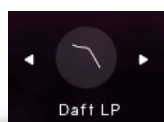

Type: Select one of five filter types.
Cutoff: Adjust the cutoff frequency for the filter.
Note: You can activate the *Motion Engine* for this parameter.
**Resonance:** With a value greater than 0, this control will boost a small frequency range around the cutoff frequency.

There are five different types of filters available in Horizon Leads:

3.2.3.1 Daft

The Daft filter is a more aggressive synthesizer filter design. The response of the filter is a 2-pole low-pass, which attenuates frequencies above the cutoff at a rate of -12 dB/octave.
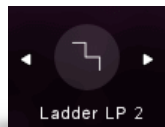
3.2.3.2 SV LP 2
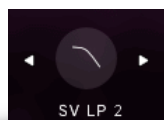
The State Variable (SV) filters have a clean characteristic that can be used for all kinds of audio signals. The LP2 is a 2-pole low-pass, which attenuates frequencies above the cutoff at a rate of -12 dB/octave
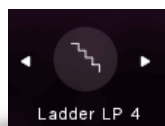
3.2.3.3 SV LP 4
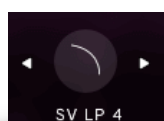
The State Variable (SV) filters have a clean characteristic that can be used for all kinds of audio signals. The LP4 is a 4-pole low-pass, which attenuates frequencies above the cutoff at a rate of -24 dB/octave.

3.2.3.4 Ladder LP 2

Based on the classic ladder circuit used in early synthesizers, these filters would be a first choice for synthetic sounds, but can work well on any signal. The LP2 is a 2-pole low-pass, which attenuates frequencies above the cutoff at a rate of -12 dB/octave.
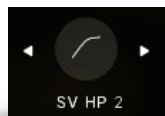
3.2.3.5 Ladder LP 4

Based on the classic ladder circuit used in early synthesizers, these filters would be a first choice for synthetic sounds, but can work well on any signal. The LP4 is a 4-pole low-pass, which attenuates frequencies above the cutoff at a rate of -24 dB/octave.
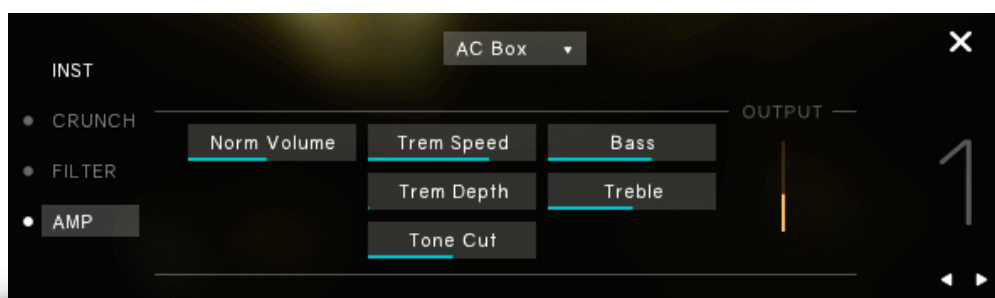
3.2.3.6 SV HP 2

The State Variable (SV) filters have a clean characteristic that can be used for all kinds of audio signals. The HP2 is a 2-pole high-pass, which attenuates frequencies below the cutoff at a rate of -12 dB/octave.

3.2.4 AMP:

The amp section offers three different amplifiers to choose from:

3.2.4.1 AC Box:

The AC Box models the guitar amplifier sound that powered the British Invasion of pop music. There were many versions of this highly original amp made, each having a different character. We chose a model that stands out with a unique flavor and includes the famous Top Boost channel!

The ACBox has two separate channels: The Normal channel (volume adjustable) and the Brilliant channel (set volume). This means you can mix the Normal channel signal to the Brilliant channel signal.

Normal channel controls:
Norm Volume: Sets the level for the Normal channel. The Treble and Bass controls have no effect in this channel.
Tone Cut: Controls a low-pass filter. By turning the knob clockwise treble in the output of the Normal channel is reduced.

Brilliant channel controls:
Bass: Adjusts the low frequency response for the Brilliant channel.
Treble: Adjusts the high frequency response for the Brilliant channel.

Master controls:
Trem Speed: Adjusts the rate of the tremolo.
Trem Depth: Adjusts the amount of tremolo applied. The effect is off when fully turned down.
Output: Adjusts the output level.

3.2.4.2 Cabinet

This module simulates the sound of a guitar cabinet recorded through a microphone.

Type: Allows you to choose the simulated cabinet model via the left and right buttons or by clicking on the amp symbol.
Size: Adjusts the size of the simulated cabinet. Larger cabinets tend to have a more pronounced bass response, while smaller cabinets can sound thin and tinny.
Air: Controls the level of early reflections in the room response, adding a sense of space to the sound.

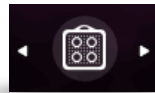**Bass:** Boosts or cuts the level of the lower frequencies.
Treble: Boosts or cuts the level of the higher frequencies.
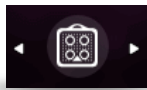**Output:** Adjusts the output level.

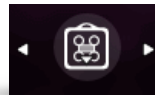Amp types are:
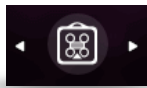
- Closed -Leslie 122 (On Axis)   - 4x10 - Bass-WR (Horn)

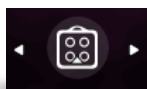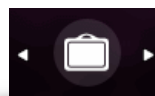- 4x10 - Bass-WR (On Axis)   - 4x12 - UK 70s (Far)

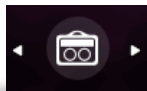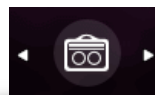- 4x12 - UK 70s (On Axis)   - 4x10 - Tweed Alnico (Far)

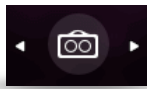- 4x10-Tweed Alnico (On Axis)   - 2x12 - Chief V-30 (Back)
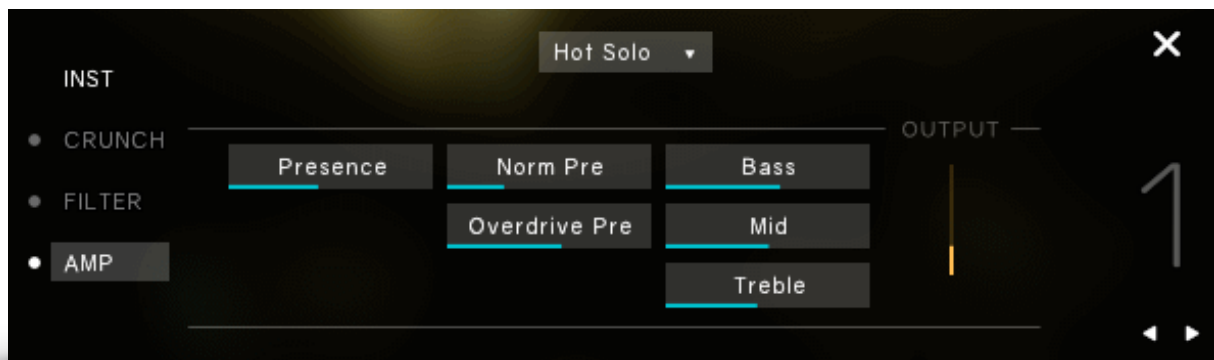
- 2x12 - Chief V-30 (On Axis)   - 2x12 Brit 60s (On Axis)

- 2x12 Tweed Green (On Axis)

3.2.4.3 Hot Solo

A model of a guitar amplifier that is considered to be a modern classic. Hot Solo employs two separate preamplifier channels and heaps of gain for a distinctly contemporary rock sound.

Presence: Boosts the frequency response in the upper midrange.
Norm Pre: Sets the preamp gain for the low gain channel.
Overdrive Pre: Sets the preamp gain for the high gain channel.
Bass: Adjusts the low frequency response.
Mid: Adjusts the midrange frequency response.
Treble: Adjusts the high frequency response.
Output: Adjusts the output level.

3.3 ARPEGGIATOR TAB
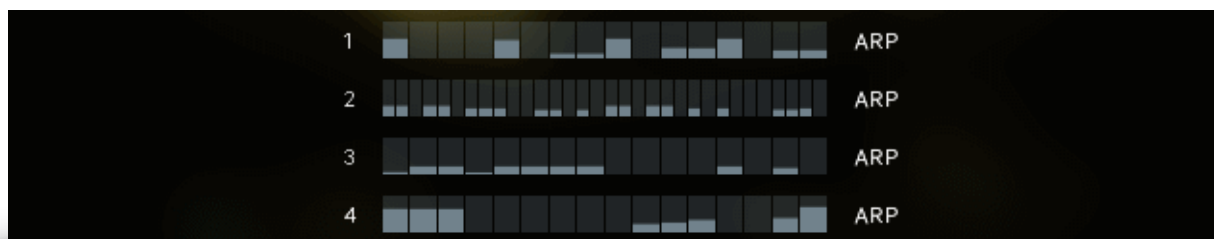
On the main page you can see four moving Arpeggiator bars. One for each of the instrument slots. Click on one of them to adjust the settings for the arpeggiator.

3.3.1 ARPEGGIATOR:

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

The number on the left indicates the instrument slot that is shown. Use the left and right arrow to switch between the instrument slots to quickly adjust several arps.
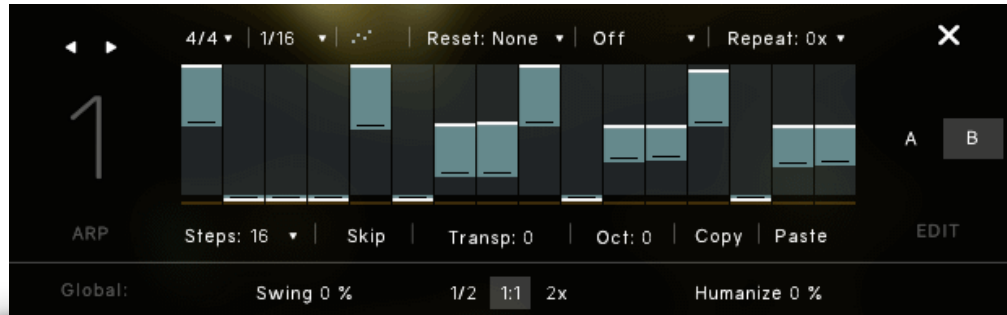
Time Signature: Selects the time signature of the pattern. The selected time signature will affect the reset function, and also the stepper resolution.

Rate:

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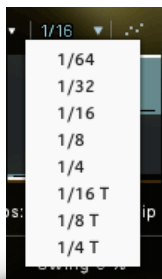he rhythm stepper will adjust the number of steps accordingly. This way, the rhythm stepper will always cover an amount of steps that makes sense within the selected time signature.

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

Bar Reset: If „Reset: 1 bar" is selected in the dropdown menu, the arpeggio will repeat its pattern after one measure of the selected time signature. „Reset: 2 bars" lets the pattern repeat after two measures. This prevents a random displacement of the note pattern over time.

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

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

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

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

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

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

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

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

Playback Speed: Choose between half, normal and twice the speed.

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

Rhythm Step-Sequencer:

Create your own rhythm for the arpeggiator. Click to set single step values. Click and drag to draw multiple step values.

Right-click and drag to draw a straight line. Use the modulation wheel to control the dynamic of the rhythm.

A: Click on the **A** to view and adjust the lowest mod wheel position.
B: Click on the **B** to view and adjust the highest mod wheel position.

Shortcut: Use „**Alt+Click**" to adjust all values simultaneously.

3.4 MIX PAGE:

On the Mixer Page you can adjust the volume and panorama of the different slots and apply master effects.

3.4.1 CHANNEL STRIP:

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

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

Delay: Sets the send level to the master delay.

*Note:* You can activate the *Motion Engine* for this parameter.

Reverb: Sets the send-level to the master reverb. With this control the amount of reverb on each instrument can be adjusted. If set to -infdB, the master reverb will not affect this slot at all.

Pan: Moves this instrument further to the left/right in the stereo field.

Note: If you use the *Pan Engine* on this channel the PAN setting on the mix page will have no effect.

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

3.4.2 OUTPUT ROUTING:
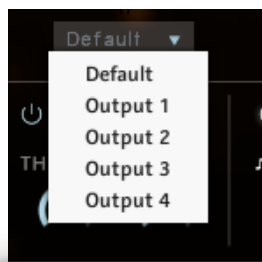
On the mixer page there is a drop-down menu below the channel strip of every instrument slot that assigns specific Kontakt outputs to that particular slot.

If no outputs are displayed, you can create, rename and assign new outputs in the Outputs-Menu of Kontakt (F2). They will be available immediately in the dropdown menu of our mixer page. Consult the documentation of Kontakt 7 and your DAW to learn, how to implement multi-timbral instruments within your particular audio software.

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

3.4.3 MASTER FX:

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

Delay: This is the master delay effect. You can choose from over twenty high quality presets and adjust them with the *Time, Feedback* and *Hi Cut* controls. Use the mix control to adjust the return level of the delay.

Reverb: This is the master reverb with high quality reverbs from different legendary effect processors and impulse responses. You can choose a reverb category in the menu on the left: IRC, Room, Hall or Plate. Each category has several presets that you can select in the right hand dropdown menu.

Use the *MIX* knob to adjust the send return level of the reverb.

4. „MOTION ENGINE"

At the heart of our effects lies our MOTION ENGINE that adds movement and depth to the themes. Beneath a wide variety of available effects you can find the motion button. When activated the corresponding parameter is controllable with the mod wheel or one of the two other controllers.

Min Value: The pink number on the left of the bar sets the minimal value of the selected effect parameter for the MOTION ENGINE. This is the value reached at the lowest position of the mod wheel. Click and drag with the left mouse button to adjust this parameter.
**Max Value:** The white number on the right of the bar sets the maximum value of the selected effect parameter for the MOTION ENGINE. This is the value reached at the highest position of the mod wheel. Click and drag with the left mouse button to adjust this parameter.
Motion Switch: Toggle the MOTION ENGINE on and off for this effect parameter.
Motion Reverse: This little button on the right of the MOTION SWITCH will reverse the min and max values. The max value is now reached at the lowest position of the mod wheel and the min value at the highest position.

Note: When the MOTION ENGINE is activated you can not set a fixed value for the effect. Instead use the MIN and MAX VALUE to adjust the range of the MOTION ENGINE.
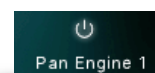
5. „PAN ENGINE"
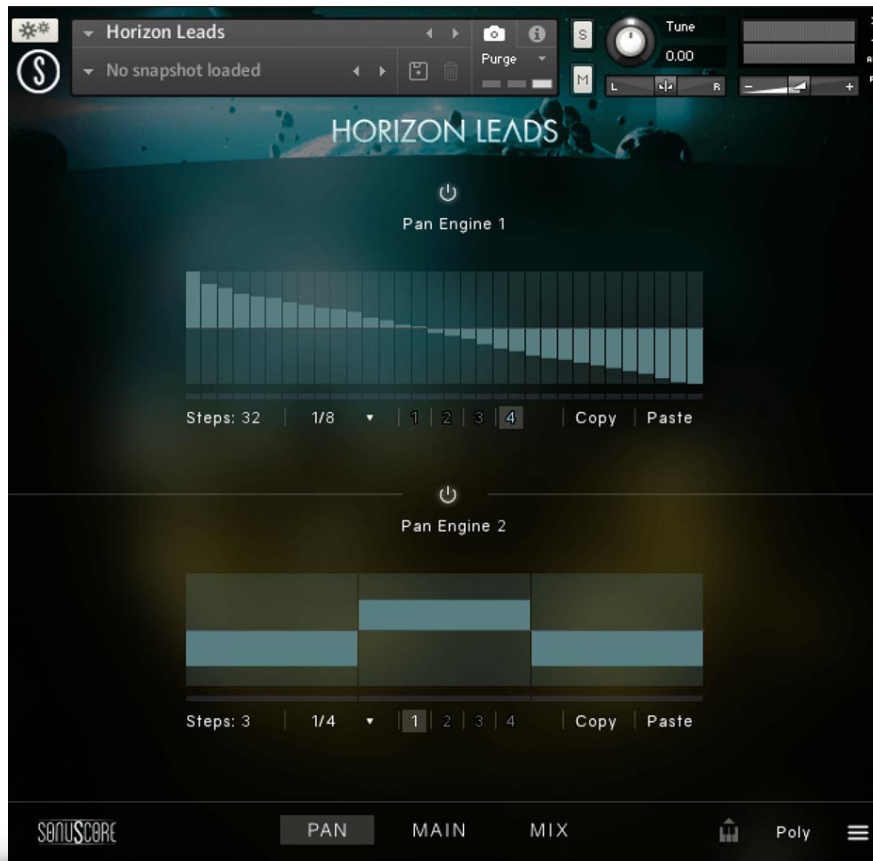
Another feature that greatly creates movement is our PAN ENGINE.
Each theme has two different pan engines that each instrument slot can be assigned to.
The centerpiece is the panning shape that can be drawn freely by left-clicking and dragging the mouse. By right-clicking and dragging the mouse you can draw a straight line.
A number of additional controls allow you to adjust the engine to suit your needs:

Pan Engine On/Off: Use the toggle switch to turn the engine on and off.

Steps: Set the number of steps for the PAN ENGINE.
Rate: It is possible to select even values and three different kinds of triplets as the rate for the PAN ENGINE.
Slot: Select which instrument SLOT is controlled by the PAN ENGINE. You can assign each slot to one of the two PAN ENGINES.
Copy/Paste: COPY and PASTE the engine pattern from one module to another.

6. CREDITS

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