

# THE FINGER

OPERATION MANUAL



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# 1 Welcome to THE FINGER!



## 1.1 Forward by Tim Exile

I've always been into the idea of playing electronics like you play acoustic instruments. I used to sit at the back of class at school tapping out jungle breaks and edits. That's when I fell in love with my fingers. I want to be able to touch sounds with them. Not just read adverts about touching sounds with them. I want to go on sound adventures by finger alone. Just a pair of handpants in my palmsack.

I love it when sounds end up somewhere completely different from where they start off. I want to be able to play these transitions with my fingers & keep wandering with the sound. I don't want to end up back where I started. I don't wanna be on a leash like a goat chewing the same patch of grass all day. I want to be a free goat. I wanna check out what that weird mountain over there is like to be on not just look at.

With THE FINGER you can keep on transforming the sound as long as you like. You don't have to go back home after 1 or 2 effects, wide awake and cursing your curfew. Just keep on applying effects, looping, mangling, smoothing, modulating until the cows come home, and all with those lovely fleshy pokey-hitty fingers of yours. You can be harsh, smooth, ambient or jarring. Go wandering in the studio or on stage.

Get those fingers out in the wild!

-Tim

## 1.2 Basic Information

Thank you very much for purchasing THE FINGER. On behalf of the entire Native Instruments team, we hope that this INSTRUMENT POWERED BY KORE will truly inspire you.

THE FINGER adds 40 new effect sounds to your collection of instantly usable KORE SOUNDS®. These KORE SOUNDS have been designed to integrate seamlessly into your KORE SOUND database, making them easily accessible. Also, like the KORE 2/KORE PLAYER factory content, all instruments powered by KORE utilize the KORE 2/KORE PLAYER's Integrated Engines: You only need KORE 2 or KORE PLAYER to make full use of their sonic capabilities. Furthermore, the sounds have been equipped with dedicated Control Page assignments, putting the most important musical parameters right at your fingertips. Individual Sound Variations have been created for each KORE SOUND of this product, adding to the number of pre-configured sounds.

This manual will help you get started with your instrument powered by KORE. If you want to start immediately, proceed to the Installation and Activation section. Please read that chapter carefully and fully, as it explains all the steps required to integrate the INSTRUMENT POWERED BY KORE into KORE 2/KORE PLAYER. Following the Installation chapter is an explanation of how to use the KORE SOUNDS within KORE 2/KORE PLAYER. If you are already familiar with KORE 2/KORE PLAYER, this will be straightforward, but it might be worth a look nonetheless. Finally, the last section of this manual adds some more details regarding the sounds that come with THE FINGER.



## 2 What is THE FINGER?

THE FINGER is a powerful polyphonic effects machine, made specifically by Tim Exile for his performance based manipulation, but is equally useful in recording and studio situations. THE FINGER dynamically stacks up to 6 simultaneous effects in any order you chose. Each note within the four middle octaves (C3-B6) has a specific effect with its own settings assigned to it and the order you trigger the notes is the order the effects get layered. The effects can be as expressive as you are. The velocity of each note can change the sound dramatically and the Mod Wheel can be assigned to parameters that affect all the layered effects at once.

KORE has been added to the mix to add sound sources and instant automatic MIDI effect triggering via step sequencers and arpeggiators, however the best experience happens when you rout your midi keyboard to THE FINGER and play it your self. There is a section called “Sending MIDI to THE FINGER as an effect” to help you do that.

In KORE2/KORE PLAYER, THE FINGER has a consistent control page layout for each sound, allowing fast tweaking no matter what sound you are on. The First page has access for triggering and tweaking 4 simultaneous effects and/or turing on pre-programed sequences, while the second page has controls for controlling the auto-sequence and an effect arpeggiator.



## 3 Installation and Activation

The following section explains how to install and activate THE FINGER. Although this process is straightforward, please take a minute to read these instructions, as doing so might prevent some common problems.

### 3.1 Installing THE FINGER

After downloading the INSTRUMENT POWERED BY KORE, unzip the compressed archive you received from Native Instruments. It contains this documentation as a PDF file, as well as an installer application.

To install THE FINGER, double-click the installer application and follow the instructions on the screen. The installer application automatically places the new KORE SOUND content files into the folders that KORE 2/KORE PLAYER expects them to be in. In the course of the installation procedure, the installer application will ask you to specify another folder for additional files, like this manual.

All sounds coming with THE FINGER can be used directly within KORE 2 or KORE PLAYER, which use the Integrated Engines to load and play the sounds.

## 3.2 Activating THE FINGER

When installation is finished, start the SERVICE CENTER that was installed with KORE 2/KORE PLAYER. It will connect your computer to the Internet and activate your THE FINGER installation. In order to activate your copy of THE FINGER, you have to perform the following steps within the SERVICE CENTER:

- 1 Log in: Enter your Native Instruments user account name and password on the initial page. This is the same account information you used in the Native Instruments Online Shop, where you bought your instrument powered by KORE, and for other Native Instruments product activations.



Activation of instruments powered by KORE is optional. However, it will give you access to free updates.

- 2 Select products: The Service Center detects all products that have not yet been activated and lists them. You can activate multiple products at once — for example, KORE 2/KORE PLAYER and your instrument powered by KORE, or several instruments powered by KORE.
- 3 Activate: After proceeding to the next page, the Service Center connects to the Native Instruments server and activates your products.
- 4 Download updates: When the server has confirmed the activation, the Service Center automatically displays the Update Manager with a list of all available updates for your installed products. Please make sure that you always use the latest version of your Native Instruments products to ensure proper functioning.

Now, you are ready to use THE FINGER. Please start KORE 2/KORE PLAYER in the stand-alone mode. This will trigger the database update process automatically and integrate the new KORE SOUNDS into KORE 2/KORE PLAYER's database. The next chapter will explain how to use the new sounds in KORE 2/KORE PLAYER.



Downloading updates is optional. After activation is complete, you can always quit the Service Center.

## 4 How to use THE FINGER

The following sections will give you a brief overview of some basic operations: you will also learn how to search for sounds you have in mind and how to load and play KORE SOUNDS. For more details about these topics please read the KORE 2/KORE PLAYER manual. For details on sending MIDI to THE FINGER see section 5.4, “Sending MIDI to THE FINGER as an effect”.

### 4.1 Finding a KORE SOUND

All THE FINGER KORE SOUNDS are directly integrated into KORE 2’s/KORE PLAYER’s database. They will show up in the Browser’s Search Results List alongside all the other sounds that match your specific search criteria — for example, a combination of Attributes. To restrict your search results to your specific pack’s sounds, select the desired pack in the Soundpack column of the Attributes List. The Search Results List shows the entire content of this particular pack.



Note that THE FINGER comes with effect sounds. Make sure that you search for effects within the KORE/KORE PLAYER Browser. Refer to the application’s manual for details.

There is another way to restrict your search results to your specific pack’s sounds: simply enter the instrument powered by KORE’s name into the Quick Search Field of the Browser, or even just a part of the name — for example, “finger”. The corresponding KORE SOUNDS automatically appear in the Search Results List.



KORE 2 users: if the Soundpack column is not visible in the Attributes List, right-click on the Attributes List header and select the Soundpack entry in the upcoming context menu.

If you don’t want to limit the results to this instrument powered by KORE, but do want to have the display grouped by instruments powered by KORE, you can show the bank name within the Search Results List and sort the list according to this entry. To do so, right-click the Search Results List’s header row and activate the Bank entry in the upcoming context menu. This will show each KORE SOUND’s bank name in a new column of the Search Results List. Now click the Bank column’s header to sort the list according to this specification. This will group the results.

## 4.2 Loading the KORE SOUND

### 4.2.1 Loading the KORE SOUND in KORE PLAYER

After you have located your KORE SOUND, load it by double-clicking its Search Results List entry. Alternatively, drag it onto KORE PLAYER's Global Controller. Both actions replace the currently loaded KORE SOUND — if it is the first KORE SOUND you are loading after start-up, it will replace an “empty” KORE SOUND.



The KORE SOUNDS contained in THE FINGER

- have a variety of different types of special performance use cases. For this reason, all of the THE FINGER sounds classified as Effects in the KORE browser still work well when receiving MIDI. For details on setting this up in some of the most popular sequencers, see the chapter
- For the sounds classified as Effects, you need to send an audio signal to their input that you want the KORE SOUND to process. Refer to the KORE/KORE PLAYER manual for details about audio signal routing.

When the KORE SOUND is loaded, its Control Page is mapped onto the Global Controller. This preassigned Control Page gives you access to the KORE SOUND's most important parameters. The exact buttons and knobs assignments on the Control Page are specific to each KORE SOUND, as well as the number of Control Pages. With the Global Controller, you also have immediate control of the KORE SOUND's Sound Variations. Please refer to the KORE PLAYER manual for details about Control Pages and Sound Variations.

If you are using KORE PLAYER as a plug-in in a host environment, you can save the positions/states that you set on the eight knobs and eight buttons of the Control Page: saving the host's project saves all settings of all incorporated plug-ins (among others, KORE PLAYER) and thus all changes you made to the loaded KORE SOUND.

### **4.2.2 Loading the KORE SOUND in KORE 2**

After you have located your KORE SOUND, load it by double-clicking its Search Results List entry. Alternatively, drag it onto KORE 2's Global Controller. Both actions will replace the currently focused KORE SOUND — if it is the first KORE SOUND you load after start-up, it will replace an “empty” KORE SOUND. If you want to place the KORE SOUND into a specific Channel Insert within the Edit Area (instead of loading the KORE SOUND into the focused one), you can also drag it directly into the Sound Matrix.

When loaded, the KORE SOUND will automatically be displayed so that its Control Pages are directly mapped onto the Global Controller. For each KORE SOUND, a User Page has been pre-assigned, granting direct access to the KORE SOUND's most important parameters. The exact buttons and knobs assignments on the User Page are specific to each KORE SOUND. With the Global Controller, you also have immediate control of the KORE SOUND's Sound Variations. Please refer to the KORE 2/KORE PLAYER manual for details about Control Pages and Sound Variations.

If you have the full version of the Integrated Engine installed, you can also open the engine itself. Just click the Plug-in Editor Icon within the Global Controller, or double-click the Channel Insert within the Sound Matrix. This will give you full access to all parameters of the KORE SOUND, exceeding the options in KORE 2's Control Pages. Note that this will change the status of the KORE SOUND: After you have opened a KORE SOUND using its associated plug-in editor, it will always require the respective plug-in's fully licensed version to be installed. (Of course, opening the KORE SOUND in the plug-in's full version does not alter the original KORE SOUND file, but creates a copy that you might want to save as a separate file later.) If you do not use the full editor for editing a KORE SOUND, but instead only use the Control Pages and the Sound Variations, the KORE SOUND will again be loadable without the full license available.

After you have tweaked the KORE SOUND to your liking, you can save it to the User Sounds content by dragging it back onto the Search Results List — just the opposite of the loading process. Within the Save List, you can edit the KORE SOUND's name, enter your name as the KORE SOUND's author and so on. When finished, click the Done Button to save the KORE SOUND to the database. It is now available for each project you are working on.

Alternatively, the KORE SOUND and all changes you made are also saved when you store the Performance of KORE 2. However, the KORE SOUND is not automatically added to the Browser's database. The same happens if you are using KORE 2 as a plug-in: saving the host's project saves all settings of all incorporated plug-ins (like KORE 2) and thus all changes you made to the loaded KORE SOUND.

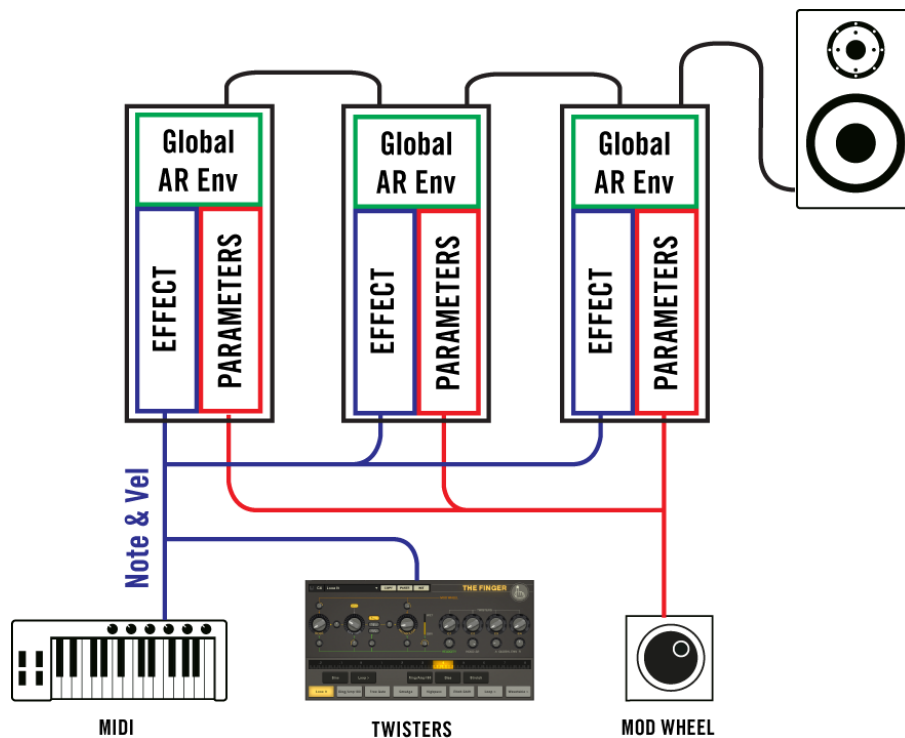


If these terms are completely new to you, chapter 3.1 of the KORE 2 manual provides general information, and chapter 3.1.4 covers the Control Page system and Sound Variations.

# 5 Content Description

THE FINGER is a bundle of KORE SOUNDS, all derived from a custom REAKTOR Ensemble by Warp artist, Tim Exile. Each KORE SOUND has one custom effect for each key within the four middle octaves (C3-B6) on the MIDI keyboard, all meant for real-time mangling of sound. It's an effect you can play like an instrument. And when you think that any six of these effects can be combined in any order, the number of possibilities well exceeds several hundred billion per KORE SOUND!

THE FINGER dynamically stacks effects in any order you chose. Each MIDI note has a specific effect with its own settings assigned to it and the order you trigger the notes is the order the effects get layered in, so chains can be arranged and re-arranged in no time. The effects are expressive as you are. Any effect can be changed by the force of the velocity and position of the Mod Wheel.



Finger signal flow. Each Note triggers its own effect. Effects are layered on top of each other serially. The Mod wheel and Global AR Envelope affect all played effects.



All the effects have built in means for sending MIDI directly from the KORE pages, but the most fun is had when you route MIDI to the effect from your own MIDI keyboard. Don't miss the section [5.4](#) on "Sending MIDI to THE FINGER as an effect".

The following sections describe how you can use these sounds in KORE or KORE PLAYER. If you also own REAKTOR, you can access THE FINGER's control panel as well. The details about using THE FINGER are given within the "THE FINGER Overview" and "THE FINGER Ensemble" sections below.



Note that most KORE SOUNDS react to MIDI messages. It is important that there is a MIDI clock signal running, as this is used within the sounds for synchronization. Refer to the KORE 2 manual or your host sequencer's manual for more information about MIDI clock.

## 5.1 THE FINGER Overview

Most of the 40+ KORE SOUNDS in THE FINGER are designed to be used as audio effect processors. This means that those KORE SOUNDS do not create sound by themselves, but modify an incoming audio signal instead. Consequently, you need to make sure to feed an audio signal into KORE/KORE PLAYER that you can apply the effects to. Because of the special MIDI interaction, see the section [5.4](#) on setting up THE FINGER in a host.

Some of the KORE SOUNDS have their own sound sources from other NI products; these KORE SOUNDS are classified as Instruments in the browser and do not need to receive audio input, but get used as an instrument.

Although all the sounds can be used without direct MIDI input by using a combination of the Twister Knobs and built in sequencers, all of the KORE SOUNDS benefit from receiving MIDI from your keyboard so don't skip that section.

## 5.2 Using THE FINGER in KORE or KORE PLAYER

### 5.2.1 The Twister Page



Twister Page

- **Twist 1:** Triggers an effect in THE FINGER by sending a MIDI note in octave 3 with C3 on the left and B3 on the far right. The note has length determined by the Length Knob value, and a velocity determined by the Velocity Knob value.
- **Twist 2:** Same as Twist 1 Knob, but for Octave 4. Using more than one Twist Knob and longer Length and Release times, you can layer effects on top of each other.
- **Twist 3:** Same as Twist 1 Knob, but for Octave 5. Using more than one Twist Knob and longer Length and Release times, you can layer effects on top of each other.
- **Twist 4:** Same as Twist 1 Knob, but for Octave 6. Using more than one Twist Knob and longer Length and Release times, you can layer effects on top of each other.
- **Velocity:** Determines the velocity of the notes triggered by the Twist Knobs.
- **Length:** Determines the hold length of the notes triggered by the Twist Knobs.
- **Mod:** The Mod Knob is directly linked to the Mod Wheel (CC1) and allows you to change multiple parameters on ALL active effects at once.
- **Release:** Affects the time an effect fades out after a note is off. This knob can make effects last much longer and give you time to layer one on as another fades out under neath it.
- **Seq 1:** The Seq 1 Button turns on an auto-sequencer that will trigger effects for you. You can play with the Mod and Release knobs to alter the sound. You have more control over the sequence on the MIDI page.

- **Seq 2:** The Seq 2 Button turns on a second auto-sequencer that will trigger effects for you or layer them on top of Sequence 1. You can play with the Mod and Release knobs to alter the sound.
- **Arp:** The Arp Button turns on the effects arpeggiator. When on, for each incoming (not including the Twist Knobs), an arpeggio (with optional chord) will be used to trigger effects.
- **Hold:** The Hold Button holds the last note sent to the arpeggiator. Turn it off to release the last note. The Arp Button must be on to hear this effect.

## 5.2.2 The MIDI Page



MIDI Page

- **Seq Oct:** Transposes the auto-sequences up and down octaves. For multi-patches that have the same effect with different settings for each octave, this a great way to adjust the sound. At least one of Seq 1 or Seq 2 Buttons must be on to hear this effect.
- **Seq Rate:** Adjusts the speed of the auto-sequences. To the left is slower and to the right is faster. At least one of Seq 1 or Seq 2 Buttons must be on to hear this effect.
- **Seq Gate:** Adjusts the length of each note in the auto-sequence. To the left is shorter and to the right is longer. At least one of Seq 1 or Seq 2 Buttons must be on to hear this effect.
- **Dry / Wet:** Adjust the overall output level of THE FINGER in relation to the signal being processed, as a normal Dry/Wet parameter does.
- **Arp Range:** Determines the note range in octaves of the arpeggiator. The Arp Button must be on to hear this effect.
- **Arp Rate:** Sets the rate additional effects are fired by the arpeggiator. To the left is slower and to the right is faster. The Arp Button must be on to hear this effect.

- **Arp Gate:** Sets the length of the arpeggiator's note length in relation to the Arp Rate. To the left is shorter and to the right is longer. The Arp Button must be on to hear this effect.
- **Arp Chord:** Sets which notes and consequently, effects, are fired by the arpeggiator for each outgoing note by sending a chord to THE FINGER. This is an instant way to layer effects. The Arp Button must be on to hear this effect.

## 5.3 The different types of KSDs for THE FINGER

THE FINGER comes with several different types of KSDs. Most are effects and need audio input while others bring their own sound and should be inserted as an instrument.

Here are the different types:

- **Singles:** These patches take one effect type (eg. Distortion) and map it across all keys.
- **Duel:** These take two effect types, one mapped to the white keys, the other to the black keys.
- **Multi:** In these patches all effect types are used. There is a general mapping scheme with these patches, so the results can be somewhat predictable:  
C, D and E - pitch based effects.  
C# and D# - time based effects  
F and G - distortion based effects  
F#, G# and A# - filters and EQ type effects  
A and B - modulation effects
- **Instruments:** These KORE sounds contain an in-built audio source from one of KORE synthesis engines, routed through THE FINGER. Additional synth parameters can be found on the 3rd control page.
- **Combi-effects:** These patches route THE FINGER through some of KORE's own effects to further destroy your audio. Additional effect parameters can be found on the 3rd control page.

## **5.4 Sending MIDI to THE FINGER as an effect**

Since THE FINGER is an extremely expressive effect layering machine, the best way to experience the effects is to play them yourself. THE FINGER responds especially well to Velocity and the Mod Wheel (CC1), so even when using THE FINGER as an effect try controlling your sound by triggering the effects manually from your MIDI keyboard and using your Mod Wheel. Sending MIDI to an effect isn't always that straight-forward in all hosts so read the sections below for a little help.

### **5.4.1 Ableton Live**

In Ableton Live, insert the plug-in as an effect. Chose or create another MIDI track. Click on the “MIDI To” menu on the MIDI track and select the track where the effect was inserted. If there are more than one MIDI-enabled effects on the original track, you must select the specific plug-in you want the MIDI to go to from the drop-down menu below the “MIDI To” selection. Make sure you are recording enabled on the new MIDI track, or are using Monitor “In”, to send the MIDI to the plug-in.

### **5.4.2 Logic**

In Logic, first insert the plug-in as an audio instrument from the track sub-menu called “AU MIDI-controlled Effects”. Then use the sidechain menu in the plug-in window to choose an audio track to route into the plug-in. The MIDI will come from the sequences on the audio instrument track (or live MIDI input if that track is selected in the Arrange window) and the audio to be processed will come from the sidechain track.

### **5.4.3 Cubase SX / Nuendo**

In Steinberg products, first insert the plug-in as an effect and “activate” the plug-in. Select the plug-in as the output device for one of your MIDI tracks from the output device menu. The MIDI track will will now send MIDI to the effect plug-in. To send MIDI, make sure the MIDI track is active, playing a clip or monitoring MIDI in.

#### 5.4.4 FL Studio

In FL Studio, add the plug-in as an insert to the channel you want to process. In the plug-in window, on the arrow next to the folder icon on the left in the header, select “Show MIDI Port” from the drop-down. A new green area appears on the right of the plug-in wrapper’s header. Drag on this area to select a specific port number. From FL’s main menu select *Channels > Add one > MIDI Out*. On the MIDI Out instrument, select the same port you used for the plug-in. You can now send MIDI on from the MIDI out instrument’s track to the plug-in.

#### 5.4.5 ProTools 8

Create one MIDI or audio channel with the plug-in used as an insert. Create a second track for the incoming MIDI. In the new MIDI track’s Input/output section on the mixer, select our insert. Now make sure you are recording on the new MIDI track (or use monitor to send MIDI always).

## 5.5 THE FINGER Ensemble

THE FINGER ensemble allows you to setup custom effects to any MIDI note. To edit an effect you only have to trigger that effect by playing it with MIDI, turning a Twister Knob to the correct note, or pressing the pad on the GUI for that note (you can use the octave display to go to the correct octave). The controls are dynamically adjusted to the effect you play.

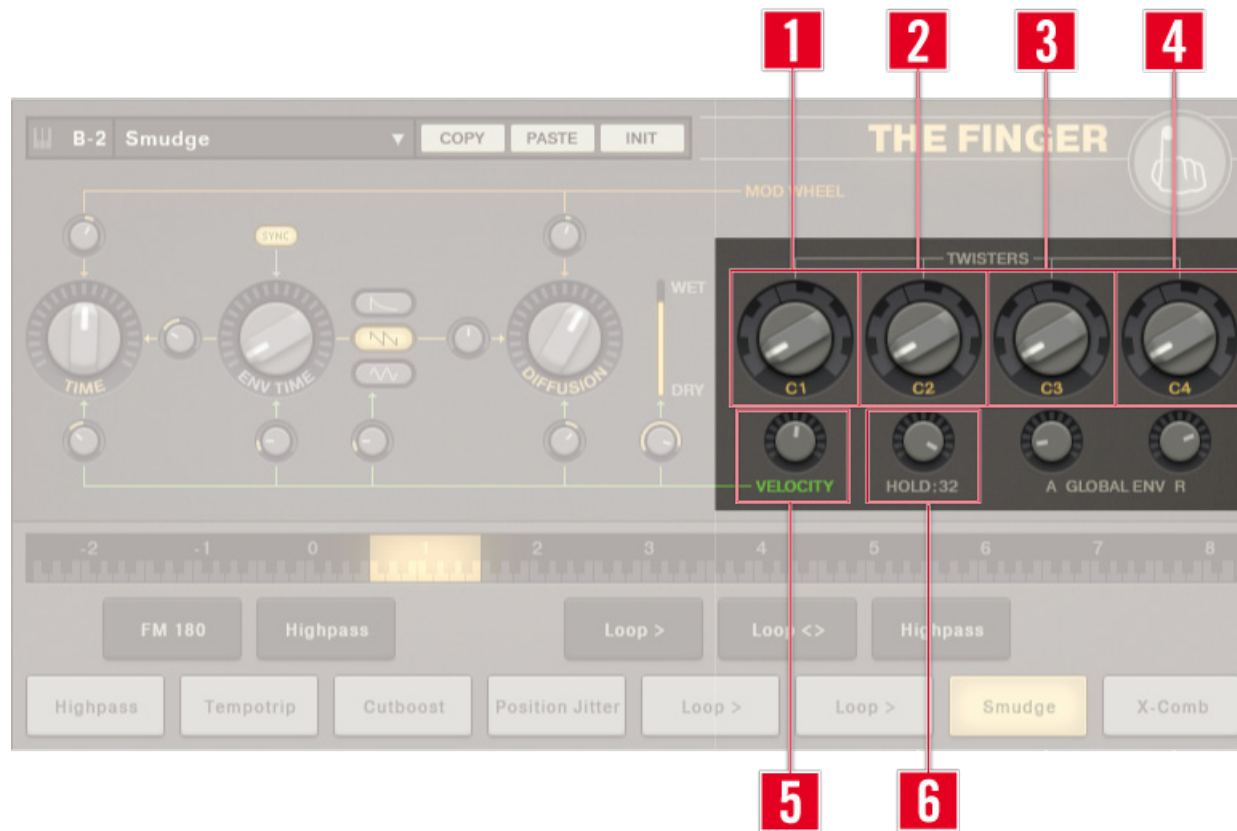
THE FINGER was designed as real performance effect! Because the controls are tied to the last note played, it's best to setup all the effects you plan to use ahead of time and use your MIDI keyboard and Mod Wheel (CC1) to layer and tweak the effects in real time (the Mod Wheel can be crucial for controlling all the effects you have layered at once). Save your configuration as a snapshot to ensure you can always get back to your settings. There are also Copy, Paste and Initialize buttons to help you create a set of effects much quicker.

Below is a description of the layout and controls.





## 5.5.1 Twister Section



**1-4 Twister 1-4:** Cycles through effects in octave 1-4 respectively when you twist the knob. Effects are triggered with “Velocity” knob’s velocity and held for ‘Hold’ (16ths) after you stop twisting the knob.

**5 Velocity:** Velocity assigned to Twister notes.

**6 Hold:** The length of a note in 16ths sent from the Twister knobs.

## 5.5.2 Global Envelope Section



- 7 **Attack:** Global amount of time effects take to crossfade in from the unprocessed input signal to the processed signal when a key is pressed.
- 8 **Release:** Global amount of time effects take to crossfade out from the processed signal to the unprocessed signal when a key is released.

5.5.3 Key's Effect Parameters Section



- 9      **Display of the active note for editing:** This is tied to the last note played.
- 10-11 **Parameter 1 & 2:** Two custom parameters of the effect chosen in the 'type' list.
- 12    **Effect type drop-down:**



Clicking on this area will open a list of all available effects. To assign an effect to the active key, click on the effect name. To cancel, click outside the area.

### 5.5.4 Modulation Envelope Section



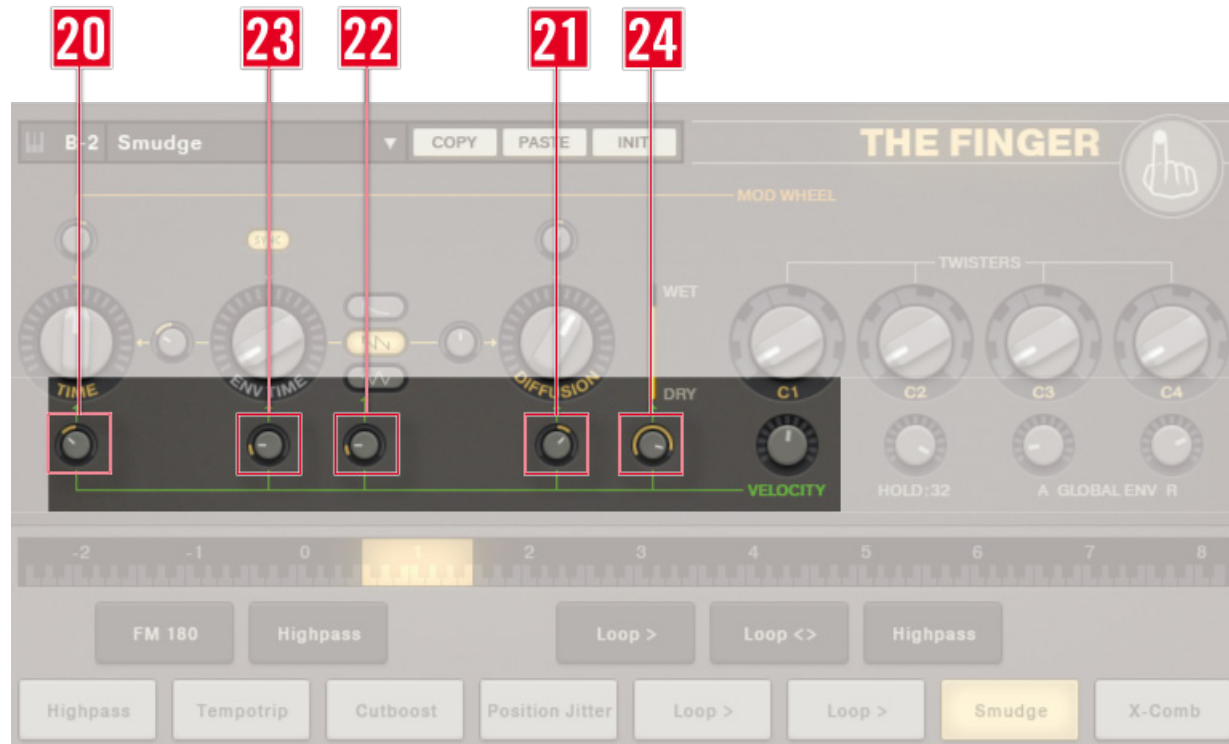
- 13 Envelope type selector:** The first envelope will fire one time. The second envelope will loop beginning to end. The bottom type will pin-pong loop forward then back.
- 14 Envelope Sync button:** When this button is on, the envelope will be quantized to 32nds. 1 x 32nd on the left and 64 x 32nds on the far right.
- 15 Envelope Time:** The length of the Modulation Envelope.
- 16 Envelope to Parameters 1 & 2:** A bi-polar amount (-100% to +100%) that the envelope will effect each parameter on this key's effect.

### 5.5.5 Mod Wheel Section



**18-19 Mod Wheel to Parameters 1 & 2:** A bi-polar amount (-100% to +100%) that the Mod Wheel (CC1) will effect each parameter on this key's effect. Using this CC1 in conjunction with these controls allows you to adjust the parameter depth of all active effects at once by moving your Mod Wheel (CC1). This is great for real time performance tweaking. For more info on sending MIDI to THE FINGER as an audio effect, see section [5.4](#).

### 5.5.6 Velocity Section



- 20-21 Velocity to Parameters 1 & 2:** A bi-polar amount (-100% to +100%) that the note on velocity will effect each parameter on this key's effect.
- 21 Velocity to Envelope Strength:** Amount velocity affects the overall strength of the modulation envelope. Low = velocity doesn't affect it at all. High = strength of the envelope depends entirely on velocity.
- 22 Velocity to Envelope Time:** Amount velocity effects modulation time.
- 23 Velocity to xFade:** Amount that key velocity effects how much effected signal is mixed with the original signal. Low = always crossfades to completely effected signal. High = velocity dictates how far the signal is crossfaded to the effected signal. High velocity = all the way. Low velocity = not much.

## 5.5.7 Key Trigger Section



- 25 Trigger Pads for Notes C-B:** The last note played is lit in yellow. You can click and hold any of these pads to trigger the effect on them, also activating the Key' Effect Paramteres for that note. The area is always tied to the octave of the last note played. This area is also useful for remembering what effect is assigned to which note when you are playing.
- 26 Next C Trigger Pad:** Clicking the last C in the octave will trigger that note and forward the Trigger Pads to the next octave. The octaves wrap from 8 to 0.

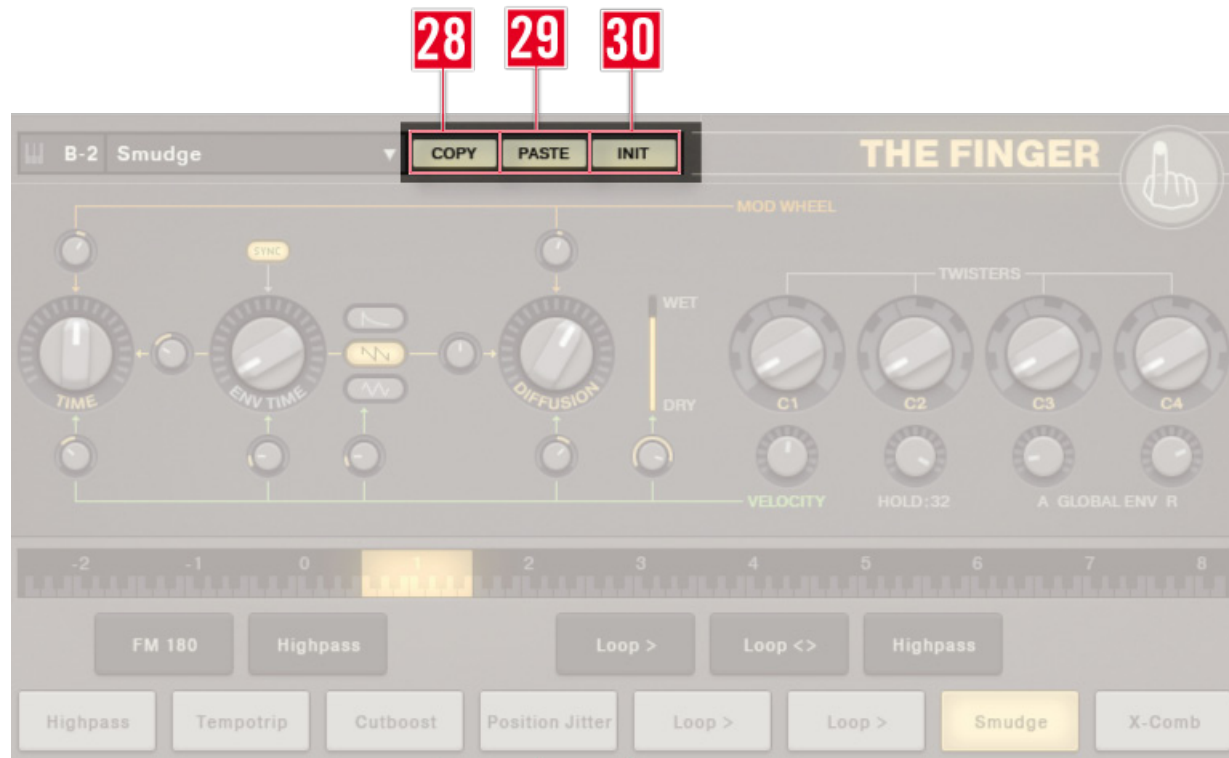




27

**27 Octave Navigation:** The last octave played is lit in yellow. You can click on any octave to navigate the Trigger Pads to that octave.

## 5.5.8 Edit Section



**28 COPY:** Copies the current keys effect settings to the clipboard.

**29 PASTE:** Pastes the clipboard to the current key's effect.

**30 INIT:** Initializes the effect to a neutral setting. Triggering an effect after initializing will not change the sound. Initialize is great for starting an effect from scratch.

## 5.6 THE FINGER's Effect Types Specifics

Effect title	Effect Type	Parameter 1	Parameter 2	Technical description
Highpass	Filter	Cutoff	Resonance	2-pole highpass filter with resonance
Bandpass	Filter	Cutoff	Resonance	2-pole bandpass filter with resonance
Lowpass	Filter	Cutoff	Resonance	2-pole lowpass filter with resonance
Boost	Filter	Frequency	Boost	Swept EQ boost
Cut	Filter	Frequency	Cut	Swept EQ cut
Cutboost	Filter	Frequency	Amount	Dual swept EQ, cut before boost
Boostcut	Filter	Frequency	Amount	Dual swept EQ, boost before cut
Sine	Waveshaper	Amount	Cut	Sine waveshaping distortion
Ripped Cone	Waveshaper	Amount	N/A	Simulates a ripped speaker cone
Distortion	Waveshaper	Amount	N/A	Non-linear distortion
Bias	Waveshaper	Min	Max	Amplitude-stretches signal peaks
Degrade	Waveshaper	Sample rate	Bit rate	Sample rate decimate & bit crusher
Ring/amp mod	Modulation	Frequency	Intensity	Ring modulator/tremolo
Ring/amp mod	Modulation	Frequency	Intensity	Ring modulator/tremolo, wide stereo
Free gate	Modulation	Rate	Size	Audio gate/chopper
Sync gate	Modulation	Rate	Size	Tempo-synced audio gate/chopper
Level/pan	Modulation	Level	Pan	Level & pan control
Comb filter +	Delay	Frequency	Damping	Comb filter with positive feedback
Comb filter -	Delay	Frequency	Damping	Comb filter with negative feedback
X-comb	Delay	Frequency 1	Frequency 2	Cross-feeding comb filter
4-comb	Delay	Frequency 1	Frequency 2	4 stacked comb filters
4-comb stereo	Delay	Frequency 1	Frequency 2	Stereo stacked comb filters
Tempotrip	Delay	Length	Slip rate	Tempo-modulated dub delay
Tempoflip	Delay	Length	N/A	Tempo-modulated delay
Smudge	Delay	Time	Diffusion	Reverb
FM 180	Delay	Frequency	Amount	Frequency modulated delay
Position Jitter	Granular	Jitter	Grain size	Random time-shuffling of grains
Putty	Granular	Wobbly	Flabby	Granular effect
Snow	Granular	Flake size	Blizzard	Granular effect
Pitch shift	Granular	Pitch	Grain size	Granular pitch shifter
Pitch shift jitter	Granular	Pitch	Grain size	Granular pitch shifter with grain jitter
Pitch random	Granular	Pitch	Randomness	Pitch randomizer
Stretch	Granular	Speed	Grain size	Temporary time stretcher
Stretch jitter	Granular	Speed	Grain size	Temporary time stretcher with jitter
Reverser	Granular	Grain size	Speed	Grain reverser
Lose it	Granular	Dose	Metabolism	Wonky granular effect
Wavetable >	Wave sampler	Loop point	Speed	Forward looping wavetable
Wavetable <>	Wave sampler	Loop point	Speed	Forward-backward looping wavetable
Wavetable <	Wave sampler	Loop point	Speed	Backward looping wavetable
Loop >	Loop sampler	Loop point	Speed	Forward looping tempo-synced looper
Loop <>	Loop sampler	Loop point	Speed	Forward-backward looping tempo-synced looper
Loop <	Loop sampler	Loop point	Speed	Backward looping tempo-synced looper

## 6 Credits

REAKTOR Ensemble by Tim Exile.

KORE SOUNDS by Denis Gökdog, Adam Hanley, Matt Jackson and Tobias Menguser.

Product design including Kore integration by Matt Jackson, Adam Hanley and Tobias Menguser.

Graphics by Phirol and Gösta Wellmer.

Skinning by Dietrich Pank.

Testing by Dietrich Pank.

Manual by Matt Jackson.