SESSION GUITARIST

Strummed Acoustic

NATIVE INSTRUMENTS GmbH
Schlesische Str. 29-30
D-10997 Berlin
Germany
www.native-instruments.de

NATIVE INSTRUMENTS North America, Inc.
6725 Sunset Boulevard
5th Floor
Los Angeles, CA 90028
USA
www.native-instruments.com

NATIVE INSTRUMENTS K.K.
YO Building 3F
Jingumae 6-7-15, Shibuya-ku,
Tokyo 150-0001
Japan
www.native-instruments.co.jp

NATIVE INSTRUMENTS UK Limited
18 Phipp Street
London EC2A 4NU
UK
www.native-instruments.com

NATIVE INSTRUMENTS

Table of Contents

1   Welcome to SESSION GUITARIST – STRUMMED ACOUSTIC

Thank you for purchasing SESSION GUITARIST – STRUMMED ACOUSTIC, an acoustic guitar strumming sample library powered by KONTAKT. This document will provide you with instructions and advice on how to use the library, as well as some additional information.

We hope that you will be truly inspired by using SESSION GUITARIST – STRUMMED ACOUSTIC.

About SESSION GUITARIST – STRUMMED ACOUSTIC

SESSION GUITARIST – STRUMMED ACOUSTIC, or STRUMMED ACOUSTIC, as we will call it in this manual, is a pattern-based guitar strumming library designed for ease of use in musical productions. Its samples originate from a carefully hand-picked vintage Martin D-35 guitar from 1973. Thanks to careful selection and placement of microphones, superb room acoustics and an audio signal path consisting only of high-end vintage microphone pre-amplifiers and pristine A/D converters, no additional signal processing was required to capture the pure, larger-than-life sound you can hear in the final instrument. You will find that the STRUMMED ACOUSTIC sound sits perfectly in virtually any mix with hardly any EQ or compression necessary.

Patterns can be selected via key-switches and be played as chords on your MIDI keyboard. The playback will always stay in sync to your host project. In regard to sound options, STRUMMED ACOUSTIC offers stereo mode, true doubling mode, as well as the possibility to blend between a low and a high voicing. With a selection of easy-to-use audio effects, you will be able to tweak your sound within seconds.

The STRUMMED ACOUSTIC library contains 102 patterns, which were all performed live by professional studio guitarist Floryan Kœrber. In addition to that, STRUMMED ACOUSTIC features 31 songs, each of which represents a group of several patterns that go together well.

The clou about STRUMMED ACOUSTIC, however, is its revolutionary playback engine: You can seamlessly switch between different patterns to create fluid musical performances and alter the dynamics in real-time. In contrast to most pattern-based instruments, the number of available chord types is virtually endless. Because all nuances of the original performance, such as exact timing and dynamics, are preserved, you will notice that the instrument feels very natural and organic. Last, but not least, the engine does not employ traditional time-stretching, but is

based on a far more sophisticated technical backbone and recordings in multiple tempos. As a result, all the integrated patterns can be played over a huge tempo range in an outstanding sound quality.

Document Conventions

In this manual you will find particular formatting to point out special facts or to warn you of potential issues. The icons introducing the following notes let you see what kind of information is to be expected:

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

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

Furthermore, the following formatting is used:

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

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

- Important names and concepts are printed in **bold faced letters**.

- References to keys on your computer's keyboard are put in square brackets (e.g., "Press [Shift] + [Return]").

► Single instructions are introduced by this play button type arrow.

→ Results of actions are introduced by this smaller arrow.

2   Using STRUMMED ACOUSTIC

The STRUMMED ACOUSTIC instrument is designed to be played using a MIDI keyboard. The patterns are triggered and selected by MIDI, allowing for fast arranging.

Patterns will automatically sync to the master, or host tempo. The patterns in this library can be played at any tempo between ca. 60-65bpm and up to 180bpm and even above. Since there is no time-stretching involved in the process, you will always hear the patterns in the highest possible quality.

> ⚠️ The patterns are based on actual recordings by a professional studio guitarist, so they sound best in the typical tempo range preferred by most guitarists.

2.1   Pattern Selection and Playback

Up to eight patterns can be assigned to chromatic key-switches from C1 to G1 (this process is described in section ↑3.2, The Pattern Browser). These key-switches are displayed as red keys in the KONTAKT on-screen keyboard. If no pattern is assigned to a slot, the corresponding key will have no color.

The KONTAKT on-screen keyboard displaying the key-switches for patterns (red), endings (yellow) and pickups (green). Chords can be played in the blue key range.

▶   **To select a pattern using your MIDI keyboard**, press the according key-switch MIDI note.

▶ **To select a pattern via the user interface**, click on the pattern you wish to use.

▶ **To play a pattern**, play chords on your MIDI keyboard. If Latch mode is enabled (see chapter ↑5, The Playback Page), the playback will continue, even if you release the keys.

> ⚠ About chords: STRUMMED ACOUSTIC recognizes a great variety of chords, including major, minor, no third, diminished, augmented, half-diminished, various suspensions, options and alterations, and even some slash chords (e.g. G/C, Gmi/C, G7/C, Gmi7/C, Bb/C). You can also hold a chord or a 5th interval with your left hand while playing a top note melody line with your right hand. The instrument even tries to play such lines, any thirds or options in the very register you play them. So there are at least two different tonal variants of let's say a simple major or minor chord, regarding the register of the third.

▶ **To stop the playback**, either trigger one of the five endings (see section ↑2.2, Playing Endings and Pickups) via key-switch or, if Latch mode is disabled (see chapter ↑5, The Playback Page), release the keys on your keyboard.

> ⚠ The transition from one pattern or chord to another is always being performed in a legato manner, allowing you to request a pattern or chord change at any time during the playback of the current pattern. The playback will seamlessly switch to the new pattern or chord at the nearest possible position. It is recommended to play chords or perform pattern changes a little early before the intended position, so that the engine is able to add according fret noise sounds before the actual switch. If available in your DAW's settings, options to "chase note events" should be enabled to ensure that Strummed Acoustic gets proper note information on sequencer start or cycle jumps.

2.2   Playing Endings and Pickups

In addition to the actual patterns, STRUMMED ACOUSTIC provides a variety of endings as well as pickup sounds and additional palm hits on the corpus/strings of the guitar. The corresponding sets of keys are marked yellow and green on the KONTAKT on-screen keyboard.

▶   **To trigger an ending with the current chord**, play any of the five key-switches from G#1 up to C2 with the intended intensity (i.e. velocity). These ending keys are marked yellow in KONTAKT's on-screen keyboard. When an ending is played back, the current pattern playback will be stopped.

▶   **To trigger an ending with a different chord**, hit the new chord just before triggering the desired ending key-switch. As a result, only the ending chord will be played back with the new chord.

> Depending on the current pattern, the pickups and ending sets will differ from each other to fit the playing style of the current pattern (e.g. open vs. muted, plectrum vs. finger). If you need a certain ending that is not included in the currently selected pattern, you can select a different pattern just before triggering the desired pickup or ending and switch back to another pattern afterwards.

▶   **To play a pickup sound**, play any of the three key-switches from C#2 up to D#2, marked as green keys, with the intended intensity (i.e. velocity).

> Only the volume of Pickups and Endings can be altered via input velocity. To alter the dynamics of patterns, use the Pitch Wheel (see section ↑2.4, Controlling the Accents of Patterns).

2.3   Blending between Low and High Voicings

For STRUMMED ACOUSTIC, all patterns have been recorded in a (default) low voicing as well as in a higher voicing. You can seamlessly blend between the two voicings, allowing for the impression of two players playing simultaneously, but with different voicings. Alternatively, you can achieve a sudden change of character from 100% low to 100% high, or vice versa, with the impression of only one player playing, but changing voicings.

The Voicing, Accent and Chord box in the top left corner of the instrument

> 💡 For both low and high voicing, you have versatile stereo, doubling and panning options at hand. These are located on the Sound page (see chapter ↑4, The Sound Page)

► **To adjust the voicing with the mouse**, drag the Voicing slider. The exact center position (50% low, 50% high) can be recalled via [Cmd] + click.

► **To adjust the voicing via MIDI**, move the modulation wheel (Mod Wheel, MIDI CC#1) on your MIDI keyboard.

> ⚠ The Voicing slider position is always mirrored by the Voicing slider position of the Sound page (see chapter ↑4, The Sound Page), and vice versa.

2.4   Controlling the Accents of Patterns

STRUMMED ACOUSTIC ignores the velocity information coming from your MIDI keyboard or host software/DAW. Instead, you can continuously control the dynamics of the performance with the bipolar (i.e. positive and negative) Accent slider.
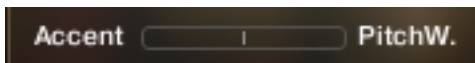
The Accent feature

It works like this: With positive Accent settings, the guitarist will play more intensely, whereas negative Accent values will produce softer results. Using this feature, you can add a lot to the overall musicality of the performance.

► **To adjust the accent slider with the mouse**, drag the Accent slider. The default center position can be recalled via [Cmd] + click.

► **To adjust the accent slider via MIDI**, move the pitchbend wheel on your MIDI keyboard. The default center position of the slider should correspond with the default center position of your pitchbend wheel.

> The Accent slider, respectively the pitch wheel automation in your sequencer, can also be used to smooth out transitions between patterns with differing overall dynamic in order to create a more natural performance.

2.5   Loading/Saving Sound Presets

With STRUMMED ACOUSTIC, you can customize the sound both easily and effectively. All sound parameters are located on the sound page (see chapter ↑4, The Sound Page). Even without actually adjusting any sound parameter, you can recall various sound presets from the Sound Preset drop-down menu in the top right corner of the instrument.
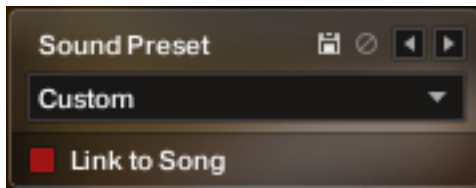
The Sound Preset box in the top right corner of the instrument

► **To load a factory or user sound preset**, either select a preset from the drop-down menu, or cycle through all presets by clicking the little triangular left and right arrow buttons.

► **To save a new user sound preset**, enter a preset name into the field and click on the floppy disk icon. This will store the current sound settings (see chapter ↑4, The Sound Page), including the voicing and accent slider positions, into a new user preset.

► **To overwrite a user sound preset**, click on the floppy-disk icon again, after you've changed sound settings, but not the preset name itself.

► **To delete a user sound preset**, select it from the drop-down menu, then click the circular delete button.

► **Linking sound presets to Song presets**: When you check the Link to Song checkbox, each loading of a Song preset (see section ↑3.1, The Song Browser) will recall and apply a specific factory sound preset.

⚠️ Any modification or deletion of user sound presets is being performed on a global level. This means that all these changes will be persistent, even if you close the instrument without saving it.

2.6 Locking Parameters When Loading Snapshots or Songs

Normally, when you load snapshots or Songs (see section ↑3.1, The Song Browser) of the instrument, all parameters will be set accordingly. Thus, snapshots and Songs are stored and recalled globally. To prevent the Playback and/or Auto Chords parameters from being changed by loading snapshots or Songs, click the lock icon on the Playback tab.
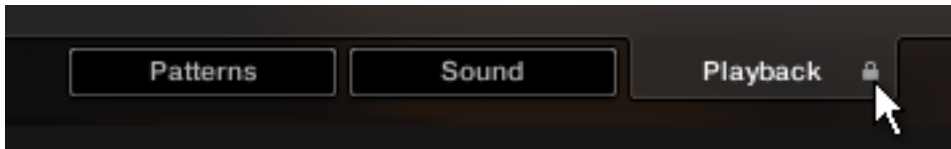
When the Playback parameters are locked, they will not be changed by snapshots or Songs.

2.7 Defining the Downbeat after Signature Changes

Since there is no way for the instrument to recognize signature changes or insertions of half a bar etc. present in your DAW session, its pattern playback would get out of sync in those cases. To solve this problem, you can use the global transport offset feature to compensate for a change of signature or bar length during playback.

► To define a global transport offset in ticks, send MIDI CC#111.

The value you send (ranging from 0 to 127) will be multiplied by 80 ticks and added as an offset to the host transport. 80 Ticks is the length of a 32th triplet, which is the greatest common divisor for all note values available in the instrument. Twelve 32th triplets equal a quarter

note. Therefore, to insert half a 4/4th bar (i.e. shift the playback by two quarters, or 2×12 32th triplets), you would need to send MIDI CC#111 with value 24 etc. The following table shows typical values needed for common offsets:

Offset	CC#111 value
No offset	0
One quarter	12
Two quarters	24
Three quarters	36
Four quarters (= one 4/4 bar)	48
Five quarters	60
Six quarters	72
Seven quarters	84
Two 4/4 bars (= no offset)	96
Minus one quarter	84
Minus two quarters	72
Minus three quarters	60
One eighth note	6
One triplet	4

3   The Pattern Page

Clicking on the Patterns tab (at the bottom of the instrument) will not only display the currently loaded patterns, but will also display controls that allow you to modify pattern parameters, or load different patterns or songs.
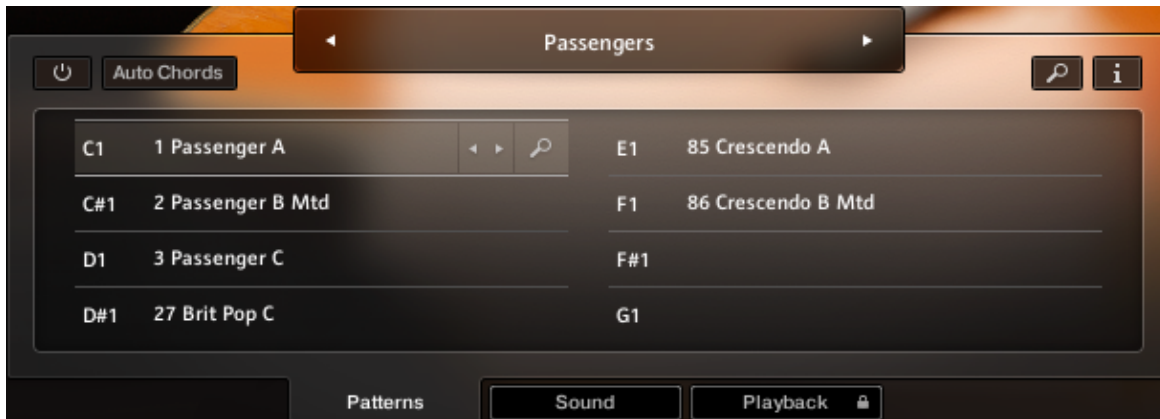
The Pattern Page

► **To select a pattern for playback**, click on the according pattern slot or press the according key-switch on your MIDI keyboard.

► **To load a different pattern into a slot**, click on the magnifying glass icon in the current slot or double-click the slot. This will open the pattern browser (see section ↑3.2, The Pattern Browser).

► **To cycle through all patterns within one slot**, click on the little left or right arrow buttons in the current slot.

► **To remove a pattern (i.e. clear a slot)**, [Alt] + click a slot.

3.1 The Song Browser

In STRUMMED ACOUSTIC, a *Song* is a preset that contains up to eight related patterns along with a factory sound preset (see section ↑2.5, Loading/Saving Sound Presets) as well as some settings of the Playback page (see chapter ↑5, The Playback Page). The patterns contained in a Song are loaded into the pattern slots.

> ⚠ If you want preset Songs to apply their specific sound settings, activate the Link to Song feature in the top right box (see section ↑2.5, Loading/Saving Sound Presets). If you deactivate this feature, the current sound settings won't be changed on loading a Song.

To browse songs and then load a Song:

1. Click on the current song name; this will open the Song Browser. Alternatively, you can click on the magnifying glass icon to the right of the Song title.
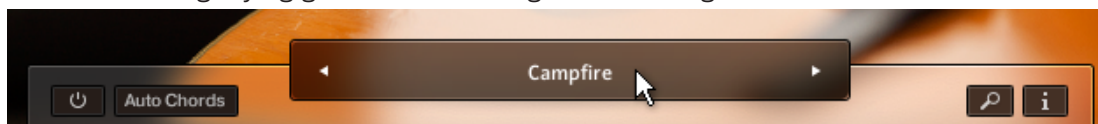
2. Use the three attribute buttons at the top of the browser to refine the list of displayed Songs by including or excluding different signatures. To show all Songs, deselect all attribute buttons.
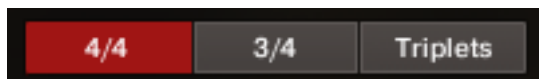
3. To load a Song, double-click its name or click on the tick button. (If you wish to exit the Song Browser without changing anything, click on the X button instead).
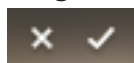
> 💡 Alternatively, you can cycle through the included Songs, *without entering the Song Browser,* by clicking on the triangular arrows to the left and right of the current Song name.

3.2   The Pattern Browser

Since a preset Song may not meet your exact needs, you may wish to change a slot's pattern, or load additional patterns into specific slots.
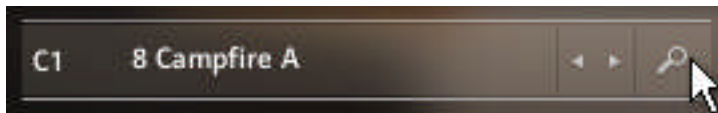
► To open the Pattern Browser, double-click a pattern slot or click on its magnifying glass icon.

Clicking the magnifying glass icon will open the Pattern Browser

The top area of the Pattern Browser holds a series of buttons that you can use to refine your search, including a Rhythm Search strip, which is a very powerful tool to find patterns matching your custom rhythm. The body of the Pattern Browser contains a list of the all patterns matching the current search criteria. If the list is too long to fit the screen, you can scroll through the list by dragging up or down the scroll handle at the right.

⚠️ To avoid misconceptions: The Rhythm Search strip is merely a tool to find pre-recorded patterns in the pattern library. It is technically impossible to create your own patterns by entering a certain rhythm, so, despite its look, the Rhythm Search strip should not be confused with a step sequencer.

► **To search a pattern by attributes (and not by rhythm)**, make sure the Rhythm Search strip is cleared. If it's not, click the Reset button next to the strip. Then refine your search by selecting any of the attributes, such as Muted, Soft, 4/4 etc. If you want to bypass a category (such as Hard/Soft), deselect all attributes of that category. Consequently, you would need to deselect all attributes to display all recorded patterns.

► **To search a pattern by attributes and rhythm**, first select/deselect the desired attributes as described above. Then, enter a rhythm on a 16ths note basis into the Rhythm Search strip. With each new rhythm snippet that you enter, the pattern list will be refreshed in real-time, sorted by the similarity of the desired rhythm to the the rhythm of all patterns available in the library, in descending order.

> There is a powerful shortcut feature to quickly enter a repeating pattern into the Rhythm Search strip: enter the beginning of the pattern and then [Alt] + click on the position of the first repetition. Furthermore, if you [Alt] + click on the first snippet, all other snippets will be activated/deactivated.

The rhythm search algorithm is very powerful. It will compare the rhythm defined in the Rhythm Search strip not only to the rhythm of the other patterns from start, but also from any possible shifted starting position. This way, patterns with specific start shift offsets might be revealed as musically matching-patterns which otherwise would simply be overlooked. If the perfect start shift offset is different from 0, the value is appended to the pattern name. Upon loading a pattern, that offset will automatically be applied and entered into the Info Panel (see section ↑3.3, The Info Panel). Also, the rhythm search algorithm will rate accents higher than non-accentuated snippets. So, if you're searching for accents following a certain rhythm, try entering the accents only.

> If you cannot find a desired rhythm straight away, chances are that you can create that particular rhythm by separately searching for the first and second half of the rhythm of a desired pattern, loading the two halves into two different slots and combining them during playback. Alternatively, you can load the same pattern into two different slots and adjust the Start Shift (see section ↑3.3, The Info Panel) of one of them, in order to shift accents to the desired positions.

► **To search for patterns similar to the selected one**, you would need to search for patterns with a rhythm similar to the selected pattern's rhythm. Instead of entering and copying the rhythm manually, you can simply transfer the rhythm of the selected pattern into the Rhythm Search strip by clicking on the Similar button.

This will start a search and put the selected pattern at the very top of the listed results, since that pattern matches its own rhythm a 100 percent, of course. Rhythmically similar patterns will be listed subsequently.

► **To play a preview of a pattern**, click on any of the listed patterns. This will also display the pattern's rhythm structure in the second strip. The preview playback will even sync to the host tempo and transport position, if the transport is running. However, only one selecteable chord and pitch can be previewed; incoming MIDI chords will be ignored.

> ⚠ At higher tempos, the preview quality will not be as good as the full quality of the pattern actually being loaded. That's because, in order to reduce the memory footprint, a minimum set of samples are being held in the memory for preview purposes only.

► **To stop the preview playback**, simply click on the playing pattern again or, if the host transport is running, stop it.

► **To change the preview chord**, select a pitch and a chord type in the top drop-down menus. This will load new samples and remove the old ones from memory, so some loading time may be required.

1. **To load a pattern**, select one of the eight pattern slots you want to load the pattern into. The according drop-down menu is located at the the top right.

2. Double-click any pattern's name or click the tick button. (If you want to cancel the process, click the X button instead.)
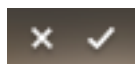
→   The selected pattern will now be loaded into the selected slot; a previous pattern of that slot will be replaced. The pattern browser will be closed.
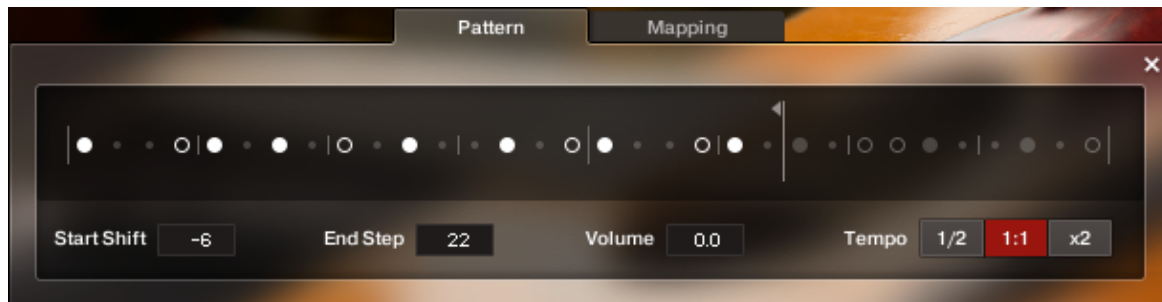
3.3   The Info Panel

With the Info Panel, you have access to various parameters that will modify the length, start position, volume or tempo of any pattern. The values of the Info Panel will always refer to the selected pattern. In other words, if you select a different pattern, the Info Panel will change its content according to the new pattern.

►   **To show or hide the Info Panel**, click on the i button.

The Pattern and Mapping tabs are sitting at the top of the Info Panel.

The Info Panel, Pattern Tab

The Pattern Tab

- Start Shift: Use this value edit control to shift the selected pattern's start (entry) position. Alternatively, you can drag the pattern's rhythm display left or right.

- End Step: Use this value edit control to reduce the selected pattern's length so that it will loop earlier. Alternatively, you can drag the terminating flag left or right.

> 💡 You can use this End Step feature very creatively. For example, you can trim a 4/4 signature pattern by eight 16th snippets, so that it will perfectly fit a 3/4 signature. You can even trim any pattern to odd signatures, such as 5/8 or 7/8. Combined with the Start Shift feature, you have very powerful tools to create whole new patterns and feels (e.g. start-shift a constant eighths pattern from on-beats to off-beats etc.). Be creative!

- **Volume**: Change this value to adjust the volume of the selected pattern, ranging from -12 dB up to +6 dB in 0.1 dB steps.

- **Tempo**: With the three tempo buttons, you can switch the selected pattern's tempo from normal (1:1) to half time (1/2) or double time (×2). Please note that there is also a global time scaling feature on the Playback page (see chapter ↑5, The Playback Page). Its tempo factor will be multiplied by each pattern's individual tempo factor.

> ⚠ With slow host tempos, switching a pattern to half time may not work if the actual relative tempo falls below the limit of ca. 60 bpm.

The Mapping Tab

On the Mapping tab, you are presented with a graphical overview of the keyboard layout. The selected pattern slot is highlighted by a red dot that will change its position as you select different pattern slots. If you play an ending or a pickup sound, a yellow or green dot will blink shortly on the corresponding key.
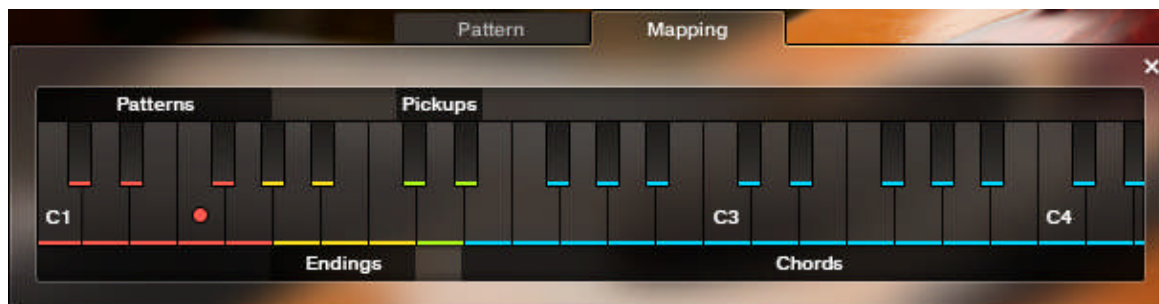

The Info Panel, Mapping Tab

3.4   The Auto Chords Panel

STRUMMED ACOUSTIC is designed to recognize and play a great variety of chords that you can simply play on your MIDI keyboard, including major, minor, no third, diminished, augmented, half-diminished, various suspensions, options and alterations, and even some slash chords (e.g. G/C, Gmi/C, G7/C, Gmi7/C, Bb/C). You can also hold a chord or simply a 5th interval with your left hand while playing a top note melody line with your right hand. The instrument even tries to play such lines, any thirds or options in the very register you play them. So there are at least two different tonal variants of let's say a simple major or minor chord, regarding the register of the third.

However, if you're not so familiar with playing chords on a piano or keyboard, you can switch to the Auto Chords mode, which provides the most basic chords (major and minor as well as some options), auto-mapped and auto-transposed on the white keys.
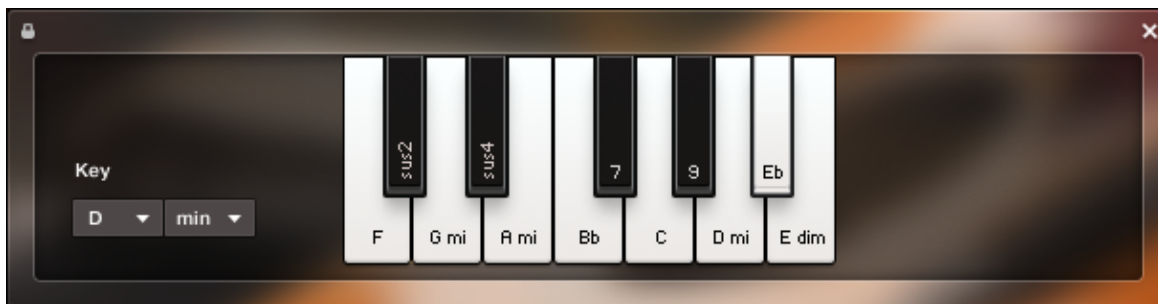
The Chords Panel with the key set to D minor. Thus, the root pitch D is mapped to the original A key; all other pitches are mapped (transposed) consequently.

► **To show or hide the Auto Chords Panel**, click on the Auto Chords button.

► **To enable or disable the Auto Chords mode**, click on the power button.

▶ **To set the key of your song**, select the key and mode from the drop-down menus. This will transpose/shift the chord layout such that, in case of a major key, the root pitch will always be assigned to the original C key; in case of a minor key, the root pitch will always be mapped to the original A key.

▶ **To play chords in the Auto Chords mode**, simply click or play a single white key anywhere in the chord range (see keyboard layout of section ↑2.1, Pattern Selection and Playback). This will play the chord labeled on that key. In other words, no matter which key and mode you choose, you can always play the seven diatonic pitches (plus the popular diminished seventh pitch) with the white keys from C to B (plus the B flat key, which is represented as a white key as well).

▶ **To add options or suspensions**, click, or play and hold, any of the labeled black keys. To remove an option or suspension, click the corresponding key again or release that key on your MIDI keyboard.

▶ **To exclude the Auto Chords settings from Songs or snapshots**, click the lock icon in the top left corner of the Auto Chords Panel (see section ↑2.6, Locking Parameters When Loading Snapshots or Songs).

> ⚠ In contrast to the more powerful *standard chord mode*, where you can intentionally play thirds or options in a specific register, the *auto chords mode* does not get any register information from you simply playing the seven (plus one) white keys. Thus, a default register will be applied to the thirds and options.

4   The Sound Page

Click on the Sound Tab (at the bottom of the instrument) to display the Sound page. This page provides controls that you can use to adjust the sound of STRUMMED ACOUSTIC to your needs. This page is divided into several sections, each of which is described below.

The Sound Page

- VOICING section: Use the big red Balance slider to adjust the balance between low and high voicing (the concept is explained in section ↑2.3, Blending between Low and High Voicings). To reset the slider to the center position (50% low, 50% high), press and hold [Cmd] on your computer keyboard, then click the slider. Both low and high voicing can be set to either Stereo or Doubling mode by clicking the square Stereo or Doubling buttons.

In Stereo mode, you can also adjust the pan balance of the left (L) and right (R) channel. Additionally, you can flip the channels of the high voicing with the channel flip button sitting below the high voicing's panorama slider. Here are some typical use cases:

- **To achieve the very rich sound of four (!) players**, set both low and high voicing to Doubling mode, and blend them 50%. Make sure to also click the channel flip button to invert the channels of the high voicing, which will sound even fuller.

- **To create a special low/high doubling mode**, set both low and high voicing to Stereo mode, pan one voicing hard left, the other one hard right, and blend them 50%.

- **To fatten up the chorus section of a song**, record and automate the process of switching from Stereo to Doubling mode at the very beginning of the chorus section in your sequencer. You might want to automate the Accent slider as well (see section ↑2.4, Controlling the Accents of Patterns).

- **To change the voicing without changing anything else**, record and automate the process of switching from 100% low to 100% high, or vice versa. To achieve the smoothest-possible transition, make sure, that the channels of the high voicing are not flipped. This way, it will sound like a single guitarist playing different voicings.

- **To add a little sheen to the (default) low voicing**, dial in just a small portion of the high voicing's additional color. Depending on your individual scenario, choose Stereo or Doubling mode for the high voicing.

⚠ The Balance slider position of the Sound page is always mirrored by the voicing slider position of the top left box (see section ↑2.3, Blending between Low and High Voicings), and vice versa.

- FRET NOISES: Use this knob to adjust the volume of fret noises that are automatically added to the performance in between chord changes.

- EQ: Activate or deactivate the equalizer with its little square button. Select an EQ preset from the drop-down menu and set the EQ amount with the amount knob.

⚠ Technically speaking, the EQ amount knob scales the various frequency band's gain levels (boost or attenuation) in a constant relation to each other. Additionally, global volume compensation is applied in order to maintain the subjective volume.

- **COMP**: Activate or deactivate the compressor with its little square button. Select a compression preset from the drop-down menu and set the compression amount with the amount knob.

  > ⚠ Technically speaking, the DYN amount knob is a dry/wet mix control ranging from 0%–100% wet. The average gain reduction (and according make-up gain) is mainly subject to each (non-accessible) compression preset, so that, regardless of amount and compression preset, the overall subjective volume should be roughly constant.

- **REVERB**: You can place the guitarist into several virtual rooms, each of which provides a unique sonic character. Switch the reverb on or off with its little square button. Select a reverb preset from the drop-down menu and adjust the reverb volume with the Volume knob. To cycle through the reverb presets, you can use the left and right arrow buttons left to the preset name.

5 The Playback Page

Clicking on the Playback tab (at the bottom of the instrument) will open the Playback page. This page contains settings that affect the way the patterns are played back. This page is divided into several sections, each of which is described below.

▶ **To exclude the Playback settings from Songs or snapshots**, click the lock icon on the Playback tab at the bottom of the instrument (see section ↑2.6, Locking Parameters When Loading Snapshots or Songs).
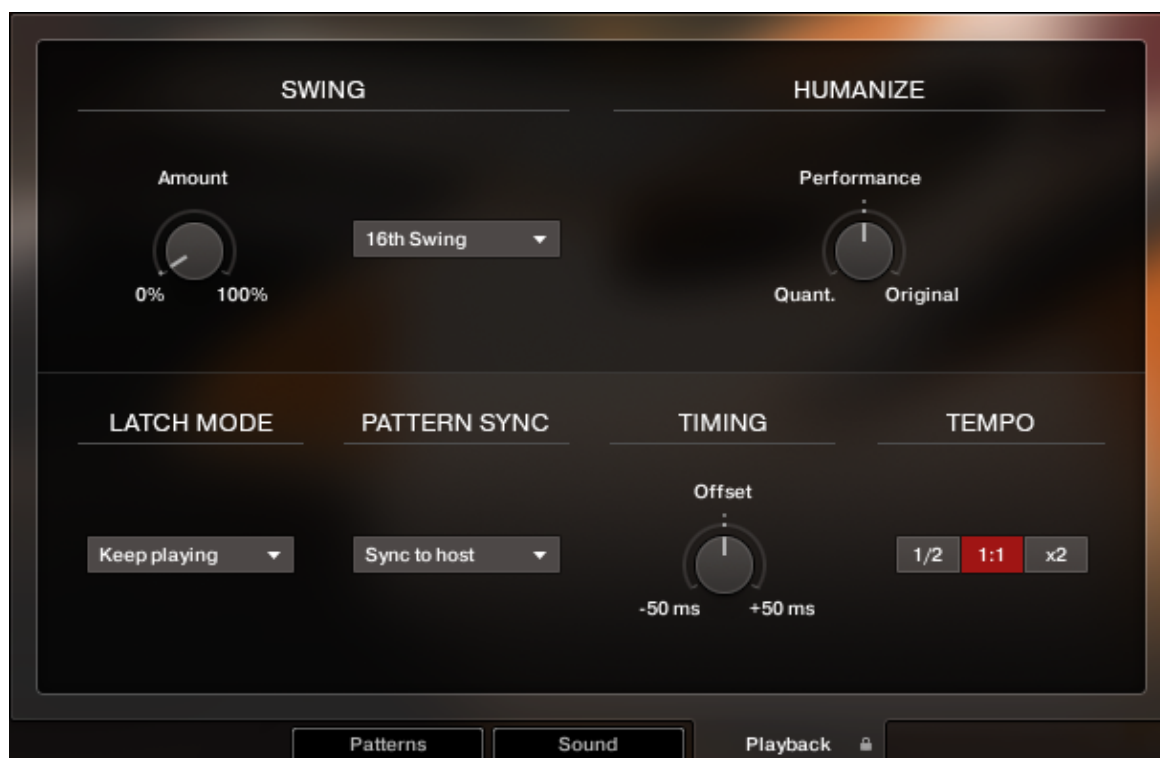
The Playback Page

- SWING section: Use the Amount knob to set the amount of swing added to each pattern, either on a 8th note or a 16th note basis. A setting of 0% would represent the original state of all patterns.

> ⚠ If the Amount knob doesn't affect the playback, it is very likely that either a triplet pattern is selected, or the timing basis has to be changed from 8th to 16th notes.

- HUMANIZE section: Use the Performance knob to set the amount of quantization added to all patterns. At the right position, the original performance (with some human imperfections) will be played unaltered. At the left position, the performance will be fully quantized.

- LATCH MODE section: Use the drop-down menu to select one of two different modes regarding the continuation of the pattern playback.

  ◦ *Keep playing*: Pattern playback will continue even if you release the keys. As soon as you play a new chord, playback will smoothly change to the new chord. To stop the playback, trigger an ending. The advantage of this mode is that the playback will not be interrupted as you're preparing for playing a new chord. You don't need to play the chords legato (which wouldn't be so easy for most non-pianists) to actually achieve a legato and musical performance. This mode is also referred to as *Latch mode*.

  ◦ *Stop ...*: Pattern playback will stop after you've released the keys. The only advantage of this mode is that you don't need to trigger an ending to stop the playback. Additionally, you can press the sustain pedal (MIDI CC#64) upon changing chords in order to temporarily switch to the Latch mode.

> ⚠ When *Stop ...* is selected, you need to be careful with releasing the keys: if you release them too early, the playback will shortly be interrupted before each new chord; maybe you won't even notice this. The problem is that, in this case, it isn't possible to have fret noise sounds automatically inserted between the chord changes, which would degrade the realism of the performance.

- PATTERN SYNC section: Use the drop-down menu to select one of two available sync modes.

  ◦ *Sync to host*: With this mode selected, pattern playback will start with a specific start position offset (entry point) to match the current position of the host transport, making sure that everything plays in sync, no matter from which position you start the transport.

- ◦ *Start on key*: With this mode selected, pattern playback will start from beginning as soon as the first chord is being played, ignoring the current host playback position. As long as the playback does not get interrupted (see description of the LATCH MODE section above), this shifted performance will be retained even if you subsequently play chords.

- TIMING section: Use the Offset knob to control the amount of positive or negative lag added to the playback. Positive values, for example, will result in a laid back feel whereas negative values will result in a hasty performance.

- TEMPO section: Here, you can select between three tempo ratios 1⁄2 (half time), 1:1 (normal time), or ×2 (double time), which globally affect the pattern playback speed relative to the host tempo. Please note that there is also a local time scaling feature available for each pattern (see section ↑3.3, The Info Panel). The individual patterns' tempo factors will each be multiplied by the global tempo factor.

> ⚠ With slow host tempos, switching the global tempo to half time may not work if the actual relative tempo falls below the limit of ca. 60 bpm.

6   Credits

Product Concept, Design and Production: Daniel Scholz, Samuel Dalferth

Concept and Design: Frank Elting, Sebastian Müller

User Interface Design: Fabian Ruf

KSP Scripting: Daniel Scholz

Guitarist: Floryan Kœrber

Recording Engineers: Samuel Dalferth, Daniel Scholz

Documentation: Daniel Scholz

Quality Assurance: Bymski

Artwork: Yvonne Hartmann

Finalization and Encoding: Thanos Kazakos