

Audiofier Modus & Forma User Manual



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Audiofier EULA

BY DOWNLOADING AND INSTALLING Modus & Forma (Ambient Electric), YOU AGREE TO THE FOLLOWING: Modus & Forma (Ambient Electric) library is licensed, not sold to you. This license is personal and non-transferable.

YOU MAY use Modus & Forma (Ambient Electric) in your compositions (including library music) and/or commercial work for clients/media without any restrictions or additional fees.

YOU MAY install Modus & Forma (Ambient Electric) on multiple computers of yours, as long as you are using the library and not sharing/giving/lending your license with others.

YOU MAY NOT make copies of this library, as a whole or in part, with the intent to re-distribute, sell or give them away - this includes making available any of the content on a network, e.g. through internet file-sharing services or pirate sites.

YOU MAY NOT reuse or re-package any Modus & Forma (Ambient Electric) content in another virtual instrument or sample library.

Installing the Modus & Forma (Ambient Electric) library implies that you agree to the above EULA. © 2021

Modus & Forma (Ambient Electric) System Requirements

To install Modus & Forma (Ambient Electric), you need a maximum of 4GB of hard disk space. While a fast hard drive is required, a solid-state drive is highly recommended in a fast computer. Modus & Forma (Ambient Electric) requires the retail Native Instruments Kontakt 5.8.1. Modus & Forma (Ambient Electric) will not work with Kontakt Player.

MAC RECOMMENDED SYSTEM

- MacOS 10.12, 10.13 or 10.14 (latest update), i5, 4GB RAM
- SSD (Solid State Drive)
- NI Kontakt 5.8.1
-

PC RECOMMENDED SYSTEM

- Windows 7, Windows 8, or Windows 10 (latest Service Pack), Intel Core i5 or equivalent CPU, 2 GB RAM
- Sound card with ASIO drivers
- SSD (Solid State Drive)
- NI Kontakt 5.8.1

Minimising loading time

Some computer configurations might take a long time to load Modus & Forma (Ambient Electric) samples the first time. After the first boot, it is recommended to do a BATCH RESAVE following these steps:

- Step 1: BACKUP Modus & Forma (Ambient Electric) by copying the whole folder to a different location.
- Step 2: Go to the Kontakt Files menu and hit Batch Resave. Select "YES" at the dialogue popup. Note that you do not need any patches loaded in Kontakt for this to work.
- Step 3: In the "Browse for Folder" popup, select Modus & Forma (Ambient Electric) folder.
- Step 4: A dialogue displaying any missing samples in that folder might pop up. At the bottom, make sure "Allow alternate file types" is checked (this will check for both WAV and NCW), and then use the "Browse for folder" option to select the Modus & Forma (Ambient Electric) Samples folder, where your NCW samples are stored.
- Step 5: Load Modus & Forma (Ambient Electric) again, and you'll be good to go.

FOR WINDOWS 10 USERS ONLY

There might be a problem with Windows scanning all the samples for viruses. Please try the following, which worked for other Windows users:

On your PC, try to go to SETTINGS / UPDATE & SECURITY / WINDOWS DEFENDER and look for EXCLUSIONS in the right pane, selecting ADD EXCLUSION. Go with a "Folder Exclusion" for the directory where your Kontakt libraries are.

Snapshots Installation

If the PULSE DOWNLOADER installation has succeeded, the presets/snapshots are already installed in the correct location. If, for any reason, you need to locate them, they can be found in the following directories:

Mac OS Snapshots Folder:

System Drive/Users/<your username>/Documents/Native Instruments/
UserContent/Kontakt/

PC Snapshots Folder:

C:\Users\<your username>\Documents\Native Instruments\User
Content\Kontakt\

Saving user presets.

It is possible to save USER PRESETS using the Snapshots function of KONTAKT 5.8.1. You can access the Snapshots mode by clicking on the “Camera Icon” on the instrument header. Then, by clicking on the Floppy disk icon, you can save the entire instrument patch as a snapshot with its unique name.

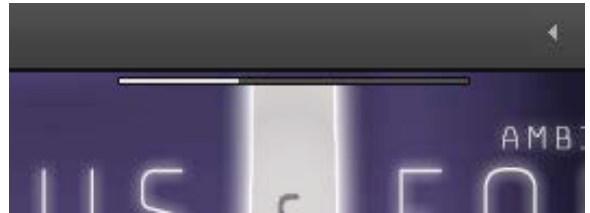
Important Information

SNAPSHOTS WARNING

When loading a new snapshot, it is advised not to play any sound (including reverb trails or delays) to avoid unwanted noises which may occur when new effects configurations are loaded.

LOADING THE INSTRUMENT

When the .nki file is loaded, please wait for all the samples to be loaded into memory. Check the progress bar underneath the header to see when the samples are fully loaded. Playing notes when some samples are still to be loaded may sometimes result in an incomplete sample set. Bear in mind that this library contains many deeply sampled articulations. Therefore, giving Kontakt enough time to make all the samples available is beneficial.



Library purpose.

Modus & Forma (Ambient Electric) is a playable multi-sampled guitar instrument. It has been designed to perform lush arpeggiated guitar parts, single notes riffs, chord progressions, and strumming in ambient, post-rock, and Contemporary Christian Music styles.

What this instrument is NOT designed for is:

- Rock/Metal rhythmic and solos,
- Funk rhythms,
- Pop music rhythms and Riffs
- Jazz Rhythmic.

However, it is possible with some skilful programming to extend the capabilities of this instrument into scopes it was not designed for.

How does it work?

At its basic functionality, Modus & Forma (Ambient Electric) can be just played using a midi keyboard controller or a piano roll/score editor in a DAW. From E1 to C5, Modus & Forma (Ambient Electric) will respond with guitar samples played in different strings. These keys are coloured in Blue on Kontakt's keyboard.



The blue key area will change according to the playing mode used. In the normal playing mode described above, those keys will offer the entire note range of the instrument.

There are several other playing modes, which we will explore in this manual.

The green key switches from C-1 to B-1 allow shifting to different fret positions along the fretboard. Therefore, the script will choose different samples according to the selected fret position. It can be very useful to

experiment with playing the exact musical phrase while changing the fret position and hearing how it affects the sound.

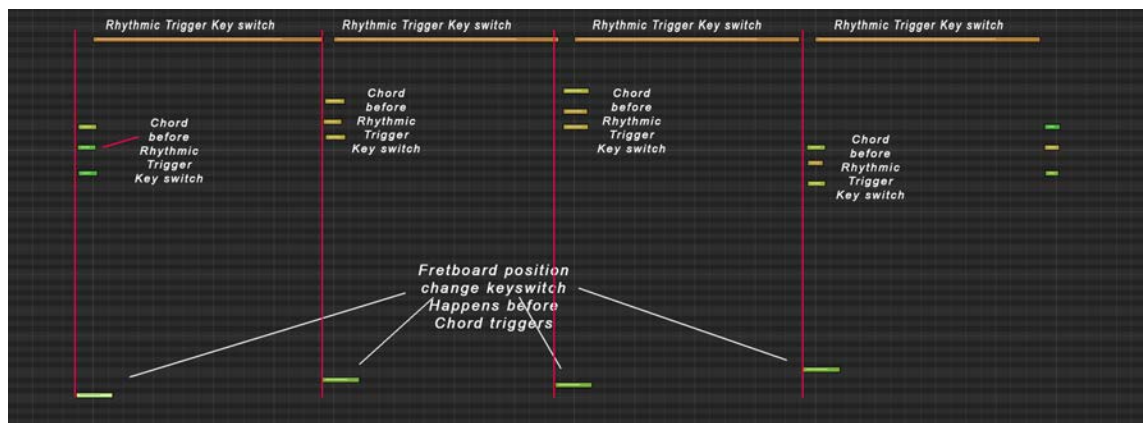


The fretboard diagram is revealed by clicking the fretboard icon at the bottom of the GUI. It is helpful as it displays in what fretboard zone the notes are performed.

The fretboard page includes several options and controls to make this instrument perform as we wish. More on this later on.

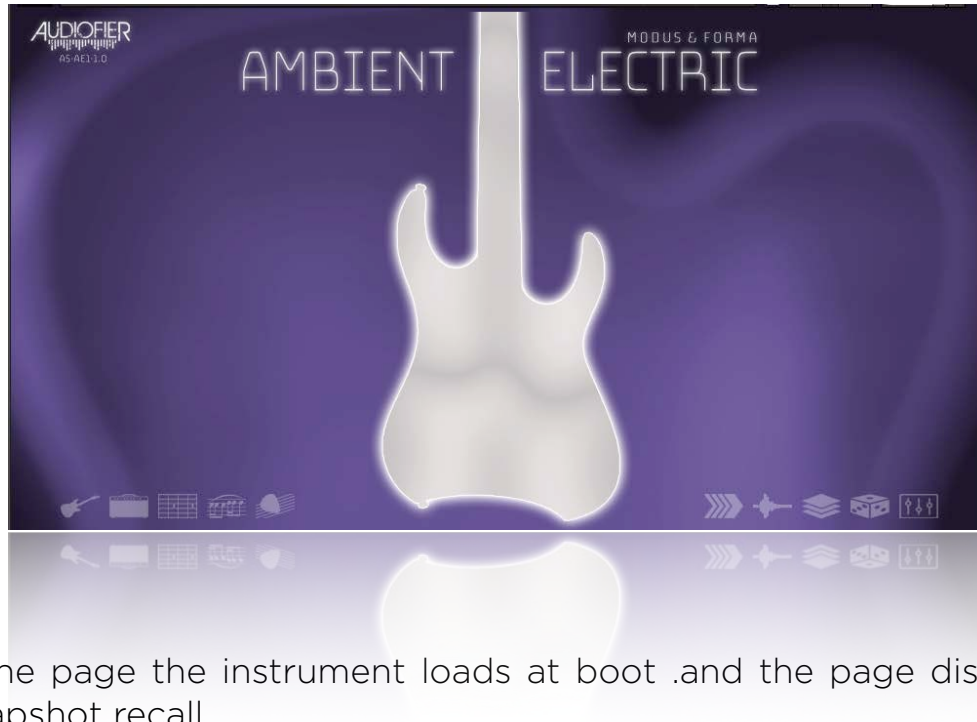
One thing to remember is that while letting the script decide the fretboard positions is handy, it is more realistic when the user determines the fretboard position. Specific guitar parts sound so much better when played in the correct position. Hence the use of the C-1 B-1 key switches is usually preferred.

NOTE: When using automatic chord recognition for arpeggios or strumming, the fretboard position key switch will have to be set before the new chord change. Also the chord notes must not be quantised as long as they are played altogether and they happen before the chord change.



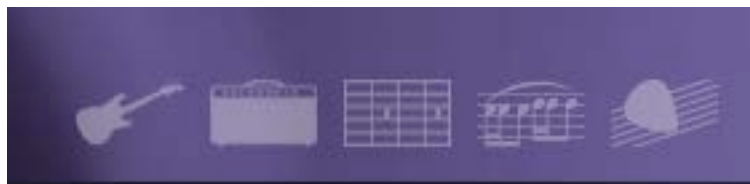
The interface

THE MAIN WELCOME PAGE

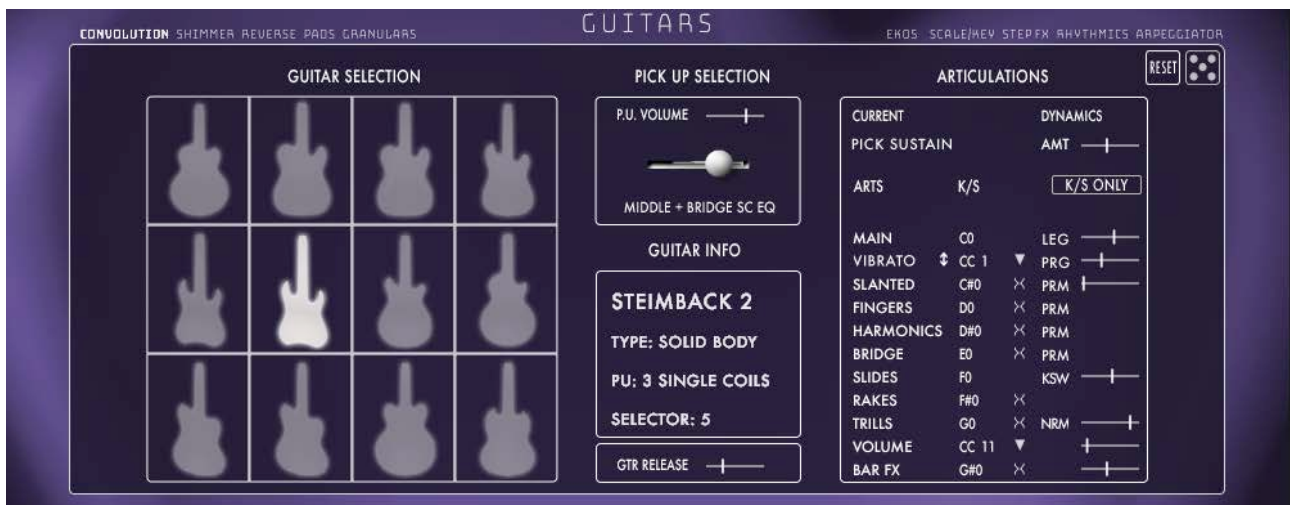


This is the page the instrument loads at boot .and the page displayed at each snapshot recall.

It shows the currently loaded guitar type (which cannot be changed on this page) and several bottom GUI switches which open the ten instrument pages.



THE GUITARS PAGE

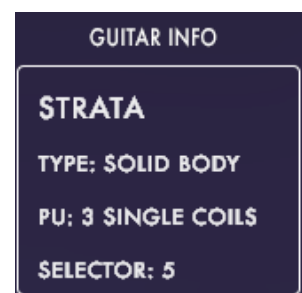


This page includes some of the most unique features of this library. Modus & Forma (Ambient Electric) allows loading several guitar types and even changing their pickup positions.

This is achieved by clicking on any of the 12 guitar types pictures on the left of the GUI.

When a guitar type is chosen, the pickup selector will be reset to the first position.

A handy text box will display some helpful info about the selected guitar.



The pickup selector in the middle of the GUI allows selecting a different pickup for each guitar type. Bear in mind that each guitar will have different pickups configurations. The Guitar Info box will also list the pickup



configurations for easy management.

Since some single-coil pickups might be softer than hum-bucker ones, we also included a handy volume compensation slider.

Below the info box, we added a Guitar “release” slider which can be helpful in some arpeggiated parts. The default position will be preferred in most cases.



The articulation panel may seem overwhelming initially, but most of the included settings could be left at the default state in most cases.



From top to bottom:

- Current Articulation label: this label will display what articulation is being played.
- Dynamics Slider: using this slider, it is possible to expand/compress the dynamic response of the samples. Experimentation is required, although the default setting will work in most cases.
- K/S ONLY Switch: When active, the yellow articulations key switches will have effect only when the sustain pedal is down. This way, the desired articulation can be set in advance and activated with the sustain pedal at the right moment. Only the yellow key switches offer this option.
- Main Articulation label: This label displays the key switch that triggers the main articulation (CO).
- LEG: legato/sustain toggle. Toggle between legato and sustain mode. In Legato mode, Hammer-Ons, Pull-Offs, and slides up and downs (via Key Switch FO) will be automatically applied according to the fret position and fingering. In Sustain mode, all the notes will be picked (or fingered via Key Switch D0)
- Vibrato/Whammy toggle button: this toggle will switch between Vibrato and Whammy Bar samples. The articulation will be triggered when the CC displayed in the CC selector is operated.
- Vibrato/Whammy CC selector: See above. It can be any midi CC except the CC number used by the volume CC control (Default CC 11).
- Vibrato/Whammy RDY/PRG selector: RDY=> The Vibrato and Whammy fx articulations are always ready and, therefore, can be swapped quickly using the switch on the left (Vibrato/Whammy)

PRG=> Those articulations will be purged according to which one is selected with the control on the left (Vibrato/Whammy) to save memory. When set to RDY, the TOGGLE Key Switch can be used as well to swap the articulations.

- Slanted label: This label displays the key switch that triggers the Slanted articulation (C#0). The slanted articulation recalls a technique in which the plectrum goes across the strings as a blade, producing screeching noise.
- Slanted samples start: this slider allows changing the starting position of the slanted samples to include more or less of the "screeching plectrum noise."
- Purge switches: when 'O' is shown, the articulation is loaded and available. When 'X' is shown, the articulation samples are purged to save memory. This switch is also available for all the other articulations except for the slide articulation, which is always loaded.

All the other articulation labels will show the key switch assigned to trigger each sample set from D#0 to G#0.

MMT/PRM toggles: The articulations which offer this option can be triggered momentarily (MMT, just before the actual note) or permanently (PRM, effective until another articulation is chosen).

- Slides KSW/LEG toggle: KSW=> Slides will work as the normal momentary key switch (FO) articulation. At higher velocities, it will trigger upward slides. At lower velocities, it will trigger downward slides. LEG=> When FO is pressed, SLIDES will replace LEGATO - the direction of the slide will be set by the note intervals.
- Slides speed slider: It will set the speed of the slide samples.
- Trills speed button: it sets the speed of the Trills. Click to change it from Normal, Double, Half Time or FREE from the time grid.
- Trills speed slider: When the trills speed button is set to FREE, this slider will allow adjusting the trills speed without following a time grid.
- Volume midi CC number selector: as for the Vibrato/Whammy CC number, this selector allows assigning a CC control to the volume.
- Attack time slider: It adjusts the attack time of the guitar samples - Useful for guitar swells or to smoothen pick noise - Hammer on, Pull off, slides samples are not affected by this control.
- Bar FX slider: it adjusts the speed of the whammy bar effects (not to be confused with the Whammy articulation).

PAGES COMMON CONTROLS

Like all the other pages, at the top of the GUI, this page shows QUICK ON/OFF SWITCHES for the main functions. These are also helpful to check what feature is currently on or off at a glance.



Also, this page includes the page controls reset and randomisation buttons. The former will reset the page's controls only to default settings. The latter will randomise only the controls on the current page.



MASTER RANDOMISATION BUTTON

At the bottom of the GUI is the MASTER RANDOMISATION button, with which we can randomise the whole instrument's controls and parameters following the rules set on the Randomisation page.



AMPS PAGE



Another nifty feature of Modus & Forma (Ambient Electric) is the possibility to choose several amplifier styles. There are fourteen clean amps and four crunch amps. Amps can be chosen by clicking on the amp picture.

These are the available controls:

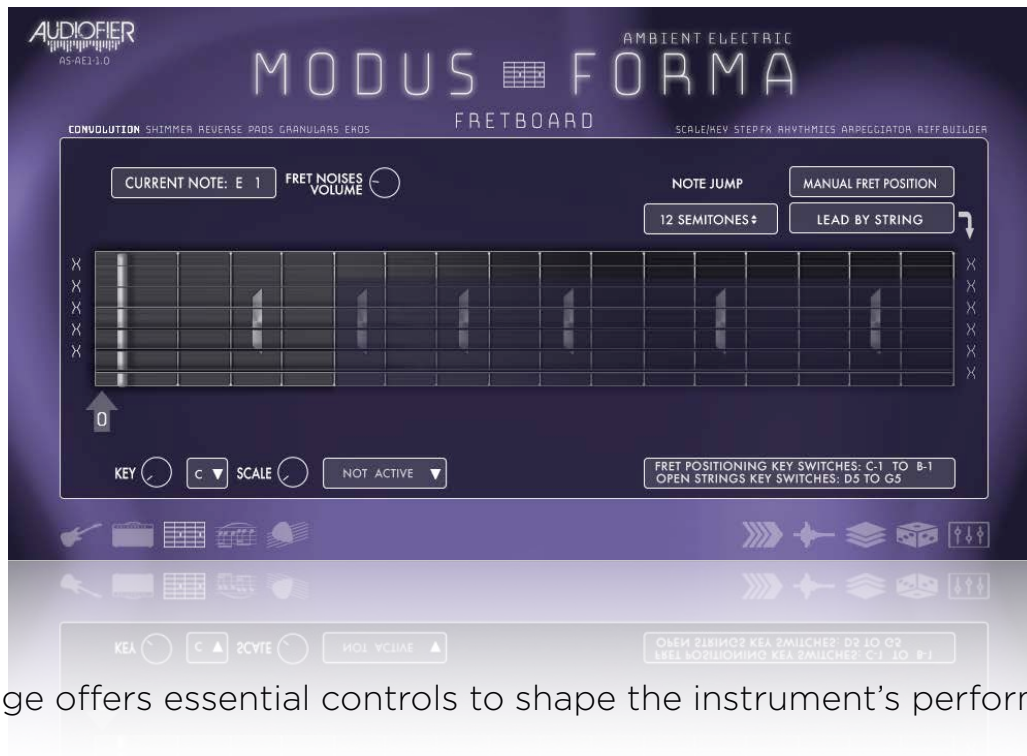
- Preamp volume: Volume of the input signal.
- Tone knob: set the sounds from dark to bright.
- Drive: only available for crunch amps. It adds overdrive to the signal.
- Lows & Highs: equalisation knobs.
- Master volume knob
- Pan knob

The D.I. Switch in the upper centre position of the GUI allows bypassing the amps simulations. When D.I. is activated, all the amps controls will no longer be clickable. The D.I. feature allows for adding an external amp simulator plugin and effects. Therefore the effects controls will be bypassed to render the guitar sound as “direct” as possible. The user will still be able to add effects if required, but they obviously will work as “before the amp effects”, or stomp boxes when an external amp plugin is used.

When D.I. is activated, the Guitar sound will be outputted from Kontakt’s stereo output 1-2, while all the other layers will be outputted from Kontakt’s stereo output 3-4. Also, the randomisations will not affect the amps and effects settings until the D.I. mode is deactivated.



FRETBOARD PAGE

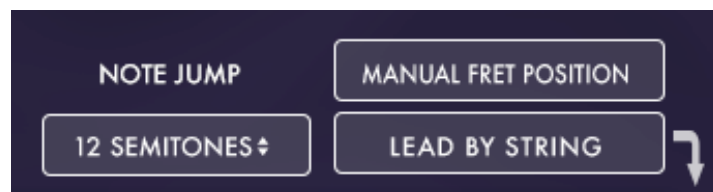


This page offers essential controls to shape the instrument's performance.

From the top left we find:



- Current note label: it shows the currently played note.
- Fret noises volume: it adjusts the volume of the noises generated at the end of each note. When longer phrases are played, the noises are not too prominent. Noises are usually more evident at the end of a musical phrase.



- Automatic/manual fret position: MANUAL FRET POSITION MODE=> Use the Fret Position Arrow or the yellow key switches (C-1 to G-1) to change the fret position. AUTOMATIC FRET POSITION MODE => Use the LEAD BY STRING or LEAD BY JUMP options to set the Fret Position automatically.

- LEAD BY JUMP option: the semitones set in NOTE JUMP determine at what interval of played notes the Fret Position will change automatically.
- LEAD BY STRING option: the selected strings (follow the arrow) lead the fret position change according to what note is played and whether it falls on the chosen strings.
- NOTE JUMP: when Automatic Fret Position and LEAD JUMP options are selected, the number of semitones set with this control determines at what interval of played notes the fret Position is changed automatically.

NOTE: POINT ON THE NUMBER AND DRAG UP OR DOWN TO CHANGE THE VALUE

- Strings leader selector: When AUTOMATIC FRET POSITION and LEAD BY STRING options are selected, the selected string will lead the fret position. E A D strings can lead independently from G B High E strings, so two different strings can at once lead the fret positioning.



- Key/Scale knobs: This feature is useful when sequencing tools are used. The root and the scale type can be chosen to correct any scale foreign notes. The knobs can be automated to a CC number by right-clicking on them. This way, key changes can be performed on the fly.



- Open strings switches: When set to 'O', the note corresponding to the chosen open string will always be played open, regardless of what fret position is currently displayed. When set to 'X', the open string will only be played on the open string fret position (zero). We can Force the Opens strings also by using the key switches from Bb0 to D#1 - Bb0 triggers the lowest E string and only works in Strumming Mode.



ARPEGGIATOR PAGE



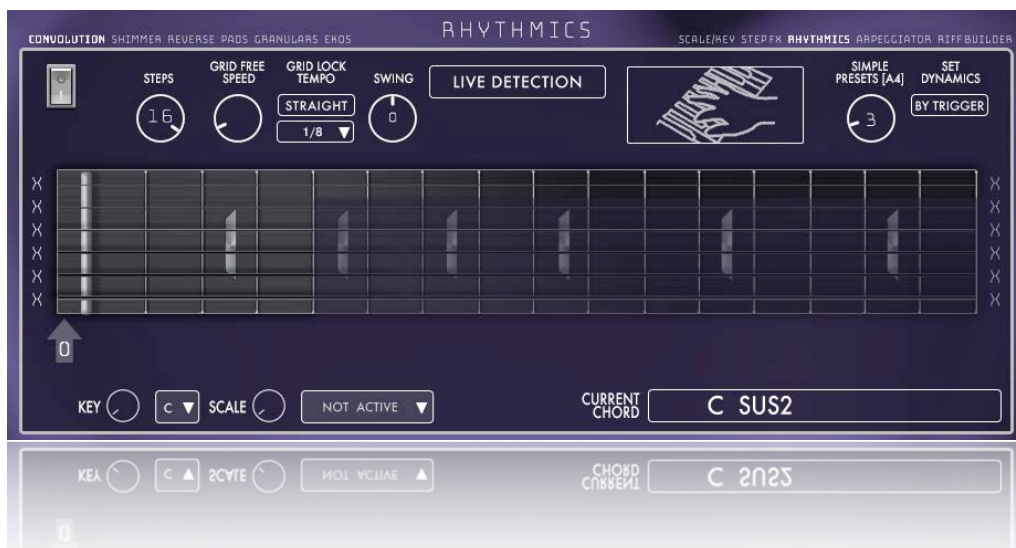
This page is accessible by clicking on the notes icon.



This page offers controls which have become the 'usual suspects' in any arpeggiator library.

- Steps: the length of the arpeggiate sequence in number of steps.
- Speed: the bar division at which each step will play in succession.
- Length: the length of each note in the arpeggio sequence. It can be shortened (anti-clockwise) or lengthened (clockwise).
- Swing knob
- Octave: Add octave jumps to the pressed notes.
- Repeats: number of repetitions for each pressed note in the arpeggio sequence.
- Note order: menu of several patterns which the sequence will follow.
- Behaviour menu: Choose if the arpeggiator works when notes are pressed only or if it continues playing when the notes are released, waiting for a new note to be played.
- Dynamics menu:
 - GRID VELOCITY=> The played velocities are ignored and taken from the columns in the rhythmic grid.
 - PLAYED VELOCITY=> The played velocities will be scaled by the columns of the rhythmic grid.

RHYTHMICS PAGE



This is the most complex feature of this instrument, but also the most fun.

When the RHYTHMIC function is active, the instrument cannot be conventionally played any more. In this mode, you will use your left hand to choose chord shapes and your right hand to choose between arpeggios or strumming.

The available modes and key switches are:

- Advanced arpeggio: G#4 (red key)
- Simple arpeggio A4 (red key)
- Strumming sequence A#4 (orange key)
- Downward strum B4 (lime key)
- Upwards strum C5 (yellow key)



When the LIVE DETECTION button shows the LIVE DETECTION title, the chords that are played from E1 to G4 will be used to perform the above rhythmic types.

The chord shapes will be translated into guitar chord shapes, and they will sound more realistic.



Further controls are:

- The steps amount allows for setting the length of the simple and advanced arpeggio rhythmic.
- The GRID LOCK tempo menu will affect



the arpeggios and the strumming modes.

- The grid division menu of each step for the strumming, simple and advanced arpeggio rhythmic modes: When this menu is set to FREE, the GRID FREE SPEED will determine the actual speed for the simple and advanced arpeggio only.
- The GRID FREE SPEED knob also impacts the speed at which the single strums are performed (B4 and C5)
- Swing knob.

Simple presets selection knob to select among a series of factory presets. These are not editable. To create custom arpeggios, please use the advanced arpeggio.



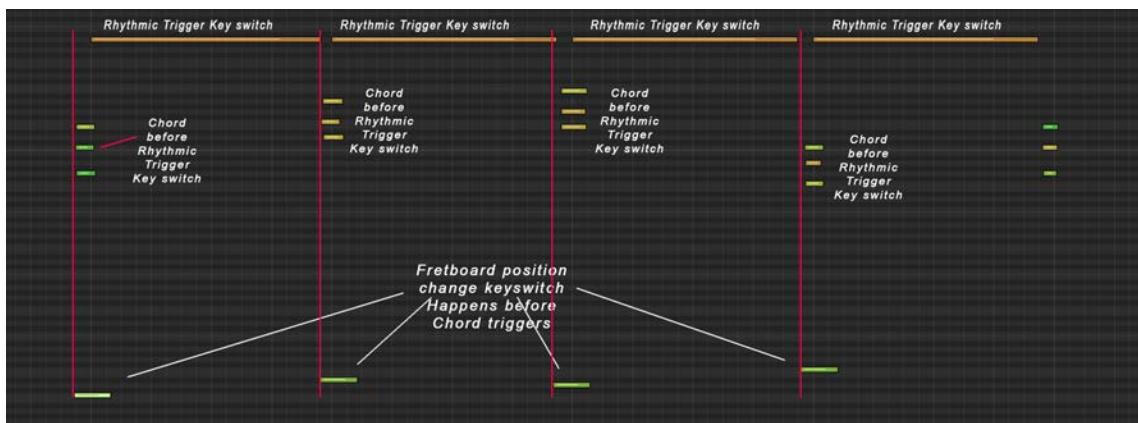
The simple/advanced arpeggio and strumming dynamics can be chosen by TRIGGER or CHORD using the set dynamics toggle.

- BY CHORD=> The velocity will be determined by how hard the chords are played,
- BY TRIGGER=> The velocity will be determined by how hard the A4 G#4 B4 or C5 trigger keys are pressed. In the case of A#4, BY TRIGGER means the velocities in the Strumming Sequence will be applied.

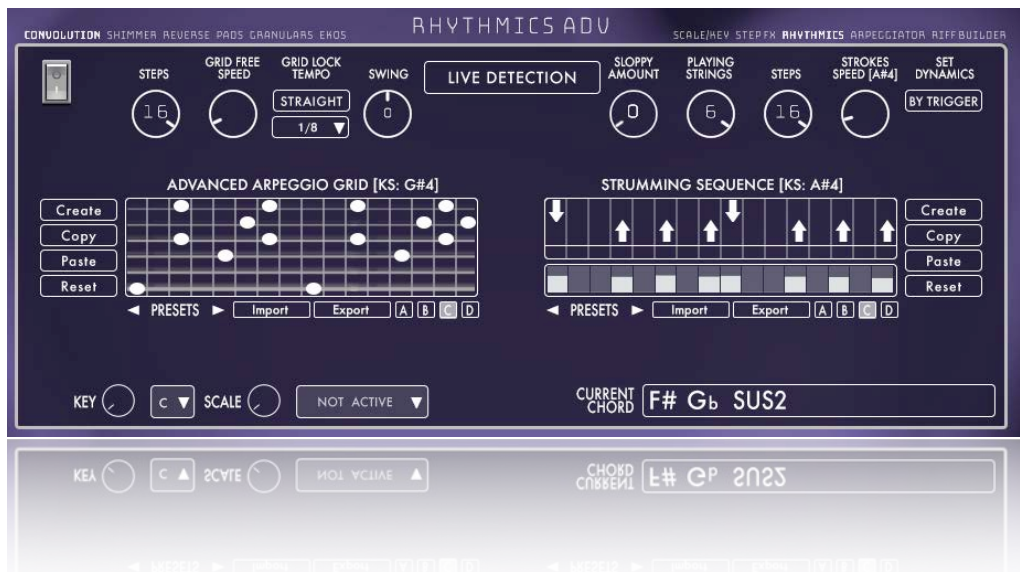
Clicking on the EDIT STRUMS/ARPEGGIOS button, a new page with further controls can be accessed.



NOTE: When using automatic chord recognition for arpeggios or strumming, the fretboard position key switch will have to be set before the new chord change. Also the chord notes must not be quantised as long as they are played altogether and they happen before the chord change.



EDIT STRUMS/ARPEGGIOS PAGE



This page may seem daunting initially. It helps to know that this page displays two distinct functions: the advanced arpeggio controls on the left side and the strumming controls on the right.

All these functions will be available when the RHYTHMICS mode is activated by clicking on its ON/OFF SWITCH.



ADVANCED ARPEGGIO CONTROLS

The advanced arpeggio grid table shows six strings, up to sixteen steps. The table is used to select what string is played at each step. Multiple strings can be played at once. Therefore complex fingerpicking patterns can be achieved.



Several presets are available, which can be selected using the presets arrows. Arpeggios can be exported and imported in other instances of the same instrument. Four available memory slots for the arpeggio patterns can be recalled via the violet key switch (A5 to C6).

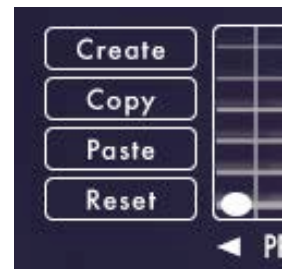


Other controls are:

- The steps amount allows for setting the length of the simple and advanced arpeggio rhythms.



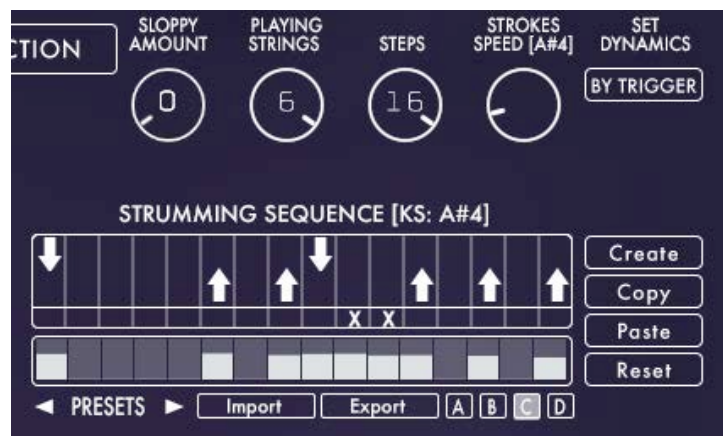
- The GRID LOCK tempo menu will affect the arpeggios and the strumming modes.
 - The grid division menu of each step for the strumming, simple and advanced arpeggio rhythmic modes: When this menu is set to FREE, the GRID FREE SPEED knob will determine the actual speed for the simple and advanced arpeggio only.
 - The GRID FREE SPEED knob also impacts the speed at which the single strums are performed (B4 and C5)
 - Swing knob.
-
- "Create pattern" button, which randomises the advanced arpeggio pattern.
 - "Copy and paste" buttons to allow creating copies for variations purposes.
 - "Reset button", which clears up the arpeggio grid.



STRUMMING CONTROLS

The main strumming table determines the direction and pattern of the strums, thanks to the up and down arrows. When no arrow is displayed, no strum will be performed.

Muted strum can be added by clicking on the short table lane below the arrows table. The 'X' sign will indicate the muted strum.



The velocity table below the Muted Strums lane sets the velocity of each strum.

The presets arrows, import/export buttons and four memory slots are also available for the strumming feature. The four memories of the strumming patterns will be recalled using D6 to F6 red key switches.

Other controls are:

- The Sloppy Amount knob adds timing and velocity imperfections.
- The Playing Strings amount knob sets the number of strings played at each strum, reducing from the lowest to the highest. Six will include all strings, while two will only play the E and B higher strings.
- The steps knob sets the length of the strumming pattern in steps.
- The strumming stroke speed impacts the speed at which the strummed strings are performed.

The simple/advanced arpeggio and strumming dynamics can be chosen by TRIGGER or CHORD using the set dynamics toggle.

- BY CHORD=> The velocity will be determined by how hard the chords are played,
- BY TRIGGER=> The velocity will be determined by how hard the A4 G#4 B4 or C5 trigger keys are pressed. In the case of A#4, BY TRIGGER means the velocities in the Strumming Sequence will be applied.

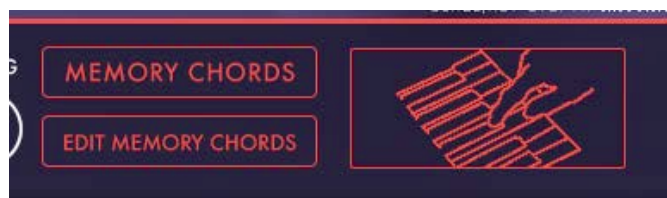
- The "Create" button will randomise the strumming pattern.
- The "Copy and paste" button will copy and paste a pattern to another memory slot.
- The "Reset" button will clear up the pattern.



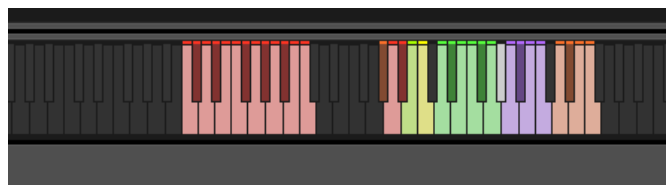
NOTE: When using automatic chord recognition for arpeggios or strumming, the fretboard position key switch will have to be set before the new chord change. Also the chord notes must not be quantised as long as they are played altogether and they happen before the chord change.

MEMORY CHORDS MODE

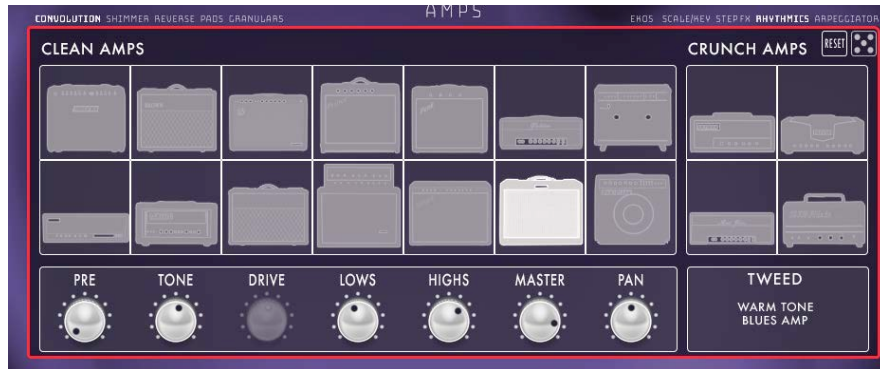
When the LIVE DETECTION button is clicked, it turns into a red button which reads MEMORY CHORDS. In this mode, we will not play any more chords with our hands to set the chord structure.



Instead, we will use 12 red keys from C3 to B3 to trigger pre-determined chord shapes and



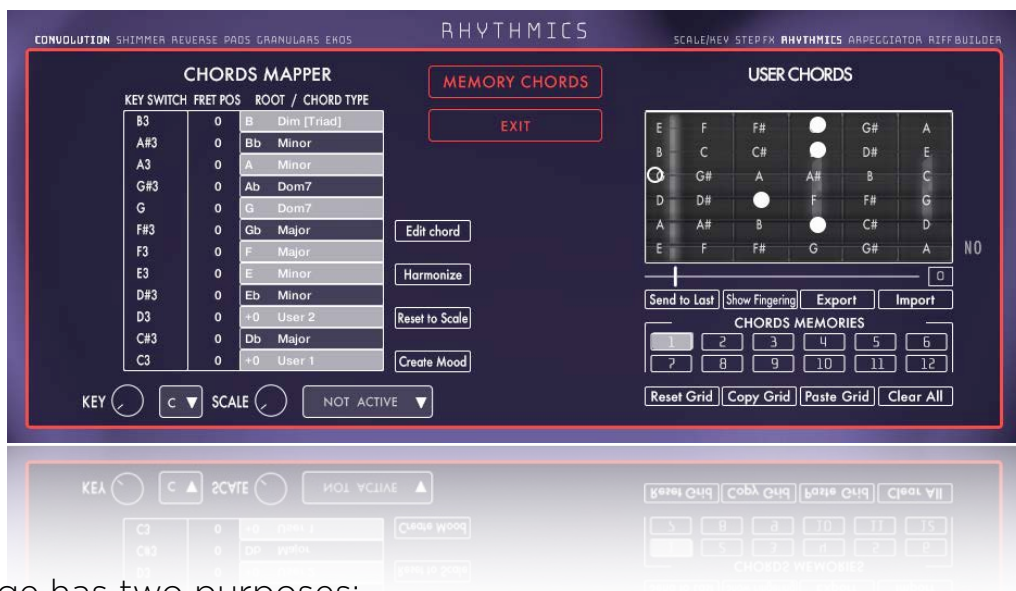
itches. In this mode, a red border will be visible on any page to signify that traditional and live detection playing modes are no longer available (like in the picture below).



The MEMORY CHORDS controls will be revealed by clicking on the EDIT MEMORY CHORDS button, which appeared when the LIVE DETECTION button turned red. Note: the 12 key switches only recall the chord shape, root and fret position of the chord, but they won't produce any sound until either the strumming, simple chords, advanced chords, or single strokes strums are pressed.



MEMORY CHORDS PAGE



This page has two purposes:

- Mapping the chord shapes to the 13 red key switches (C3 to B3) - Left section of the GUI.
- The creation and assignment of user chord shapes - Right section of the GUI.

CHORDS MAPPER

In this table, from left to right, we see:

- The "key" will trigger the desired chord type.
- The desired "fret position": from 0 to 12.
- The chord "root" name.
- The "chord types" menu, with a list of 31 factory chord shapes. This menu will also recall the 12 user shapes.

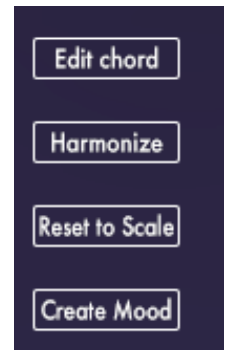


When a chord is selected, it will be possible to recall it using the corresponding key switch from C3 to B3.

It is helpful to choose the appropriate key/scale for using the following further controls:

From the bottom up,

- The "Create Mood" button randomises all 12 chord shapes and roots, following the set key/scale.
- The "Reset to scale" button sets all chord types to follow the specific scale.
- Harmonise switch, which will randomise only the chord types, maintaining the roots. This functions only works when the correct key/scale is selected. The displayed chords might not seem to belong to the set scale, but the key/scale function will correct any foreign notes.
- Edit chord button, which will send the last played chord (triggered via the 12 red key switches) to the USER CHORDS section of the GUI for further editing.



USER CHORDS

This tool allows users to add their favourite guitar chord shapes and inversions in the instruments database. Guitarists like Allan Holdsworth, for instance, never used conventional chord shapes, so some users would like to re-create those inversions and



sound by adding those choices to the library.

Bear in mind that if the shape is already in the library, it will not be included.

To add new chords shapes:

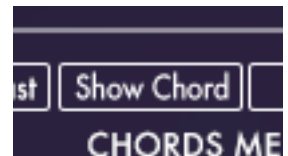
1. Press SHOW CHORD/ SHOW FINGERING until it reads SHOW FINGERING
2. Choose a memory slot among the 12 available chords' memory
3. Press the RESET GRID button to clear up the grid.
4. Slide the mouse on the desired string and position the dot on the desired fret.



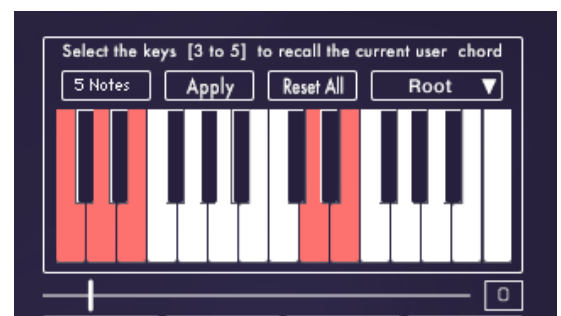
5. If the chord custom shape is not meant to be on the 'zero' fret position, and/or the note name is not visible on the desired string, move the fretboard slider until the desired fretboard area is visible.



6. Slide more dots on the fretboard until the shape is completed.
7. If a string must be omitted, slide the dot towards the right until the "NO" word is showed.
8. Now press the SHOW CHORD/ SHOW FINGERING until it reads SHOW CHORD.



9. Now it's time to assign a keyboard fingering that will recall the custom chord. Chose how many notes you'd like to use for the fingering. From 3 to 5 max.
10. Select in the root menu, whether this chord shape has the root in the bass, or the third or the fifth or the seventh (root, 1st, 2nd or 3rd inversion).



11. Press "apply". If the chosen fingering is not already used in the instrument, it will be applied to the custom chord shape. Otherwise the script will ask to chose another one. Avoid using common fingering as those are already stored in the instrument. Be creative.

12. When the shape and fingering are set, press SEND TO LAST button. This will assign the custom chord to the last played key switch among the 12 red key switches that recall chord shapes.

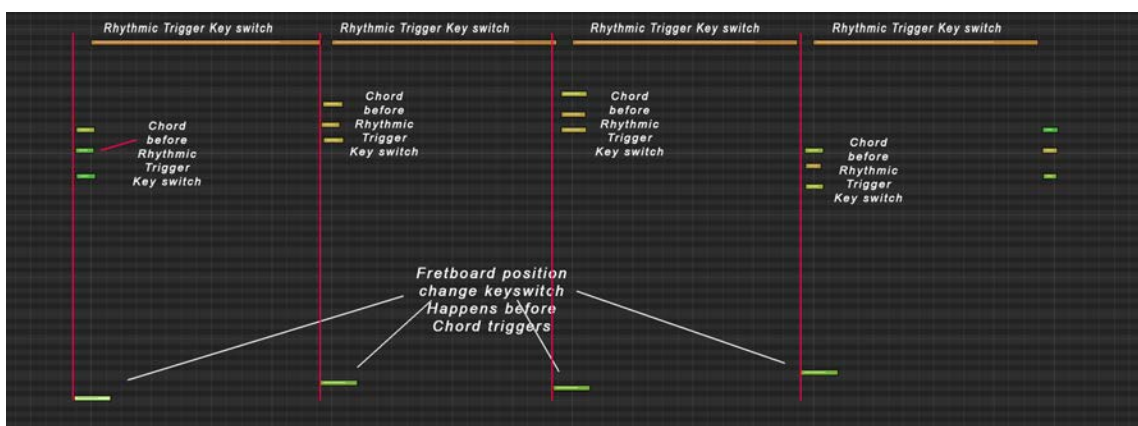


Further controls are:

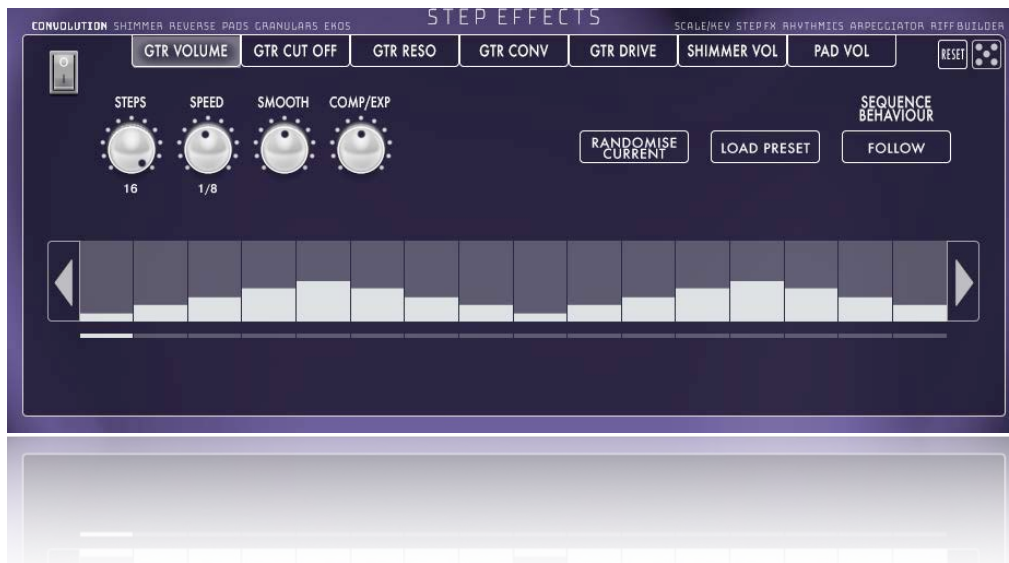
- The "Export/Import" chord buttons help add chord shapes created in other projects and export custom chords for other projects.
- The "Copy and paste" buttons help create variations of chords in several memory slots.
- The "Clear All" button will erase ALL the created chords in the current library instance (not the exported ones).
- The "Reset All" button resets all the fingering in the current library instance.



NOTE: When using automatic chord recognition for arpeggios or strumming, the fretboard position key switch will have to be set before the new chord change. Also the chord notes must not be quantised as long as they are played altogether and they happen before the chord change.



STEPS EFFECTS PAGE



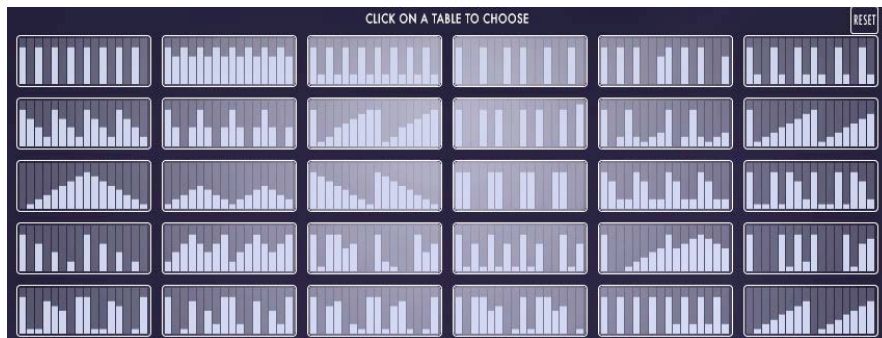
This instrument includes seven Step-Effects, which can be used simultaneously (even though, admittedly, it would be overkill). The step effects can be chosen by clicking on the step effect name. Additionally, the steps effects selection buttons will show a white line over the title to signal the step effect is active.



All step-effects share the same controls:

- Power switch
- Steps amount knob
- The "Smooth steps" knob will increase or decrease the steps value by the same percentage. The value at which it will be set will become the new set value when a different control is used, thus setting this knob to the default position.
- The "Compress/Expand" knob, which, when turned from 12 to 5 o'clock, will increase the higher values and decrease the lower ones. Anticlockwise, it will do the opposite. The value at which it will be set will become the new set value when a different control is used, thus setting this knob to the default position.
- The "Randomise Current" button allows randomising the parameters of the currently visible step effect. Unlike the RANDOM DICE (up-right corner), which randomises all Step-Effects simultaneously and will select which step fx is to work, the RANDOMISE CURRENT button randomises only the currently visible step fx parameters.

- The "Load Preset" button will reveal the presets page with a list of patterns.

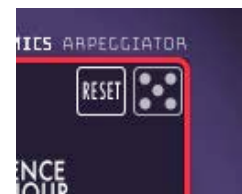


- Sequence behaviour - Follow/Retrigger toggle button:
 - RETRIGGER=> will restart the sequence at each press of a key,
 - FOLLOW=> will continue the sequence regardless of any pressed key.

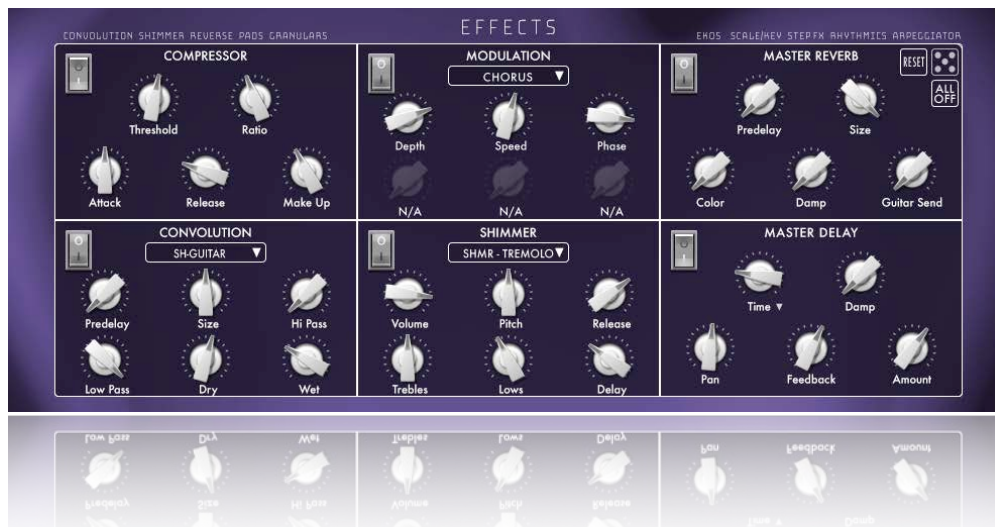


The reset and dice buttons in this page work similarly as in other pages:

"Reset" will reset to default (off) all the steps effects at once, while the dice (randomise) button will randomise all Step effects at the same time and will select which step fx is to work.



EFFECTS PAGE



This page offers a lot of effects at once. Most of the controls are self explanatory and we will not discuss them.

The modulation panel offers the choice among:

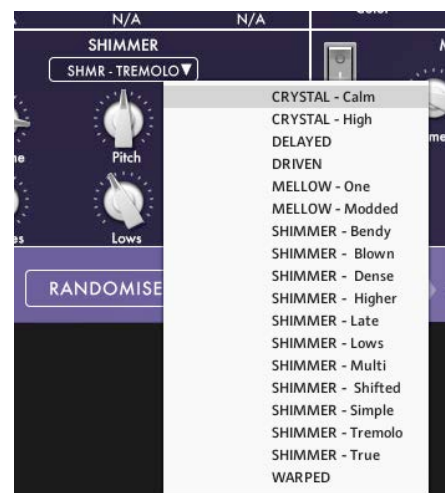
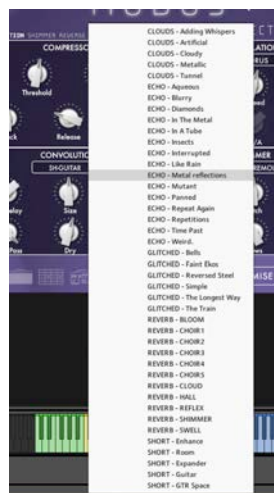
- Chorus
- Phaser
- Flanger
- Rotator



One effect will replace the previous. The available controls/knobs will be different for each effect.

The Master Reverb and Master Delay controls will affect the whole instrument (including the pads, granular etc...)

The convolution and shimmer menus offer several options for impulse responses and shimmer samples. Experimentation is required.



The "Convolution Dry" knob can also be used as a volume knob for the electric guitar samples (when balancing between guitar and pads etc.).

The Compressor make-up knob can also be used as a volume knob for the electric guitar samples (when balancing between guitar and pads etc.).

Each effect has a power switch. Nevertheless, we included the "ALL OFF" switch for speed.

The "Reset" button will reset all effects to default, leaving the compressor and the convolution effect on.

The "Dice" will randomise all effects on this page.



NOTE: on the right of the delay time knob, there is a little menu arrow. When clicked the choice of "16th Based" or "32nd Based" will be offered. These settings will affect the speed of the delay.



THE LAYERS PAGE



This page offers other unique features of this library:

- Reverse sounds
- Additional Pads
- Granulars
- Guitar EKOS

Each of these layers have an independent power switch.

REVERSE SOUND PANEL



This feature adds a reverse version of the guitar samples in the mix. Since the audio files will be played backwards, there might be a silence of a certain length before the actual reverse sound is heard. This silence can be reduced using the SAMPLE START slider.

Further controls are:

- Volume of the reversed sound.
- Pitch, from -12 to 12 semitones.
- Release time.
- Master Reverb Send amount (this reverb effect is editable in the EFFECTS PAGE)

- Master Delay send amount (this delay effect is editable in the EFFECTS PAGE)

PADS PANEL

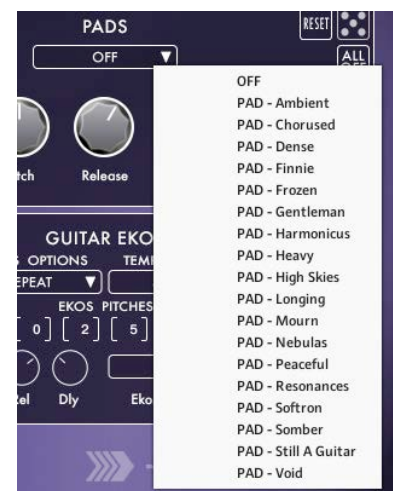


When the power switch is ON, a pad sound is added to the mix.

There are several pad sound choices, all derived from guitar sound sources. They can be chosen using the pads menu.

Additional controls are:

- Pads volume
- Pads pitch, from -12 to 12 semitones.
- Pads release time, which adds a tail to the pad.
- Master Reverb Send amount (this reverb effect is editable in the EFFECTS PAGE)
- Master Delay Send amount (this delay effect is editable in the EFFECTS PAGE)



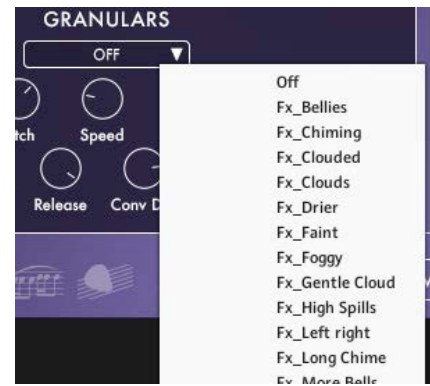
GRANULARS PANEL



This panel adds granular samples to the mix, which can be modified using several impulse responses in the Granulars menu.

Further controls are:

- Granulars volume knob
- Granulars pitch, from -36 to 36 semitones. Use SHIFT+Click to fine tune it.
- Granulars speed. Use SHIFT+Click to fine tune it.
- Granular smoothen knob. Use SHIFT+Click to fine tune it.
- Formant
- Attack and Release Time knobs.
- Convolution dry and wet knobs to set the desire mix between the dry granular signal and the effected one.



GUITAR EKOS PANEL



This feature, first introduced with our Randomisers Series and improved with Ekorain, adds fully controllable repetitions of the original sound, pitchable delay lines with several timing options.

NOTES OPTIONS menu:

- Repeat: The played note will be repeated as a conventional echo would.
- Transposed: The played note will be transposed by the amount set in the TRANSP control.
- Ekos sequence: the repetitions of the played note will follow the pitches/Ekos sequence intervals.
- Random pitches: the repetitions of the played note will have random pitches chosen randomly by the script among the Ekos sequence.

TEMPO OPTIONS menu:

- Straight: The tempo of the repetitions will follow the TIME X menu (with choices from 1/2nd of a bar to 1/64th including triplets)
- Grid base 4: The timing of the repetitions will randomly change at each repetition among subdivisions of a bar (from 1/2nd of a bar to 1/64th excluding triplets).
- Free grid: The timing of the repetitions will randomly change at each repetition among subdivisions of a bar (from 1/2nd of a bar to 1/64th, including triplets).
- Randomly un-synced: the timing of the repetitions will be random.

Further controls are:

- Repeats: Sets the number of repetitions (Ekos).
- Ekos pitches sequence: an array of 8 pitches, which the user can set for the script to choose from (when the NOTES OPTIONS is set to EKOS SEQUENCE or RANDOM PITCHES). Values are from -12 to 12 semitones.
- The volume knob controls the Ekos volume.
- Pitch knob, which will transpose from -36 to 36 semitones the overall Ekos layer.
- Attack and release time alter the Ekos samples' volume envelope, from slow attack pad-like sounds to short staccato blips.
- Delay amount, which sends the Ekos to the master delay.
- Ekos convolution menu, which adds impulse responses to the Ekos.
- Convolution dry and wet knobs to mix the convolution effect.

RANDOMISATION PAGE



On this page, it is possible to create a rule which the RANDOMISE ALL feature will follow when randomising the whole instrument sound.

The listed switches determine whether the corresponding features or effects will be included in the randomisation process.

When the Guitar type, Pick-up, Amp type, and Amp setting are set to ON, they will be included in the randomisation, and their parameters will be altered.

When Effects and Shimmer are set to ON, they are added to the 'items to be randomised' list, but whether one or all effects will be ON after the randomisation depends on chance.

Effect strength determines whether the randomisation will have a mild or extreme outcome, resulting in a mildly or heavily effected sound.

All the step effects, the Reverse, Pads, granular and Ekos buttons, when set to ON, will add the corresponding feature in the 'items to be randomised' list, but whether one or all effects will be ON after the randomisation, it will depend on chance.

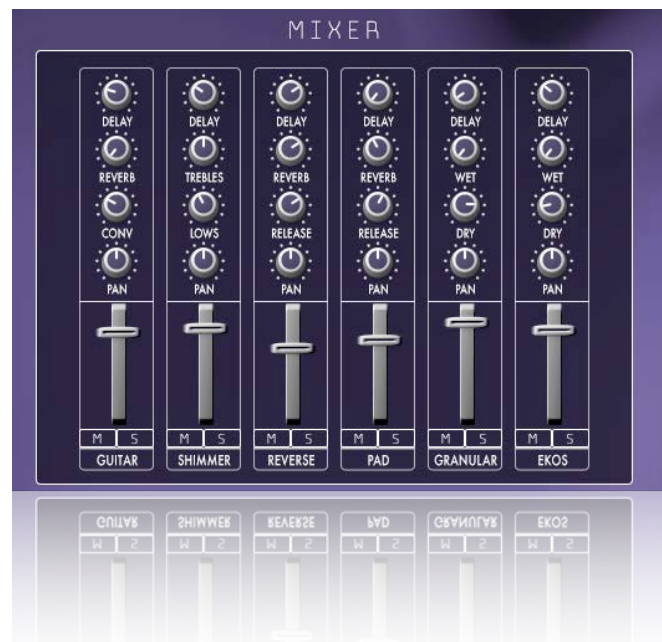
The Basic, Medium and Extreme random mode switches activate factory presets that set all the page buttons to generate a broad spectrum of resulting sounds after randomisation, from simple to heavily effected.

The clear all button will reset all buttons on this page to OFF.

The Behaviour Toggle allows choosing how the randomisation affects the current patch:

- PRESERVE=> will maintain the settings that are not randomised as they are.
- REPLACE=> will set the settings that are not randomised to default values.

MIXER PAGE



This page offers a basic mixing tool to handle a few basic parameters of all the instrument's layers at once:

- Electric guitar layer,
- Shimmer layer,
- Reverse layer,
- Pad layer,
- Granular layer,
- Ekos layer.

For all layers, it is provided:

- Volume slider,
- Master delay amount knob
- Pan knob.
- MUTE and SOLO buttons.

Individually for each layer:

- Guitar layer's convolution and master reverb amount knobs,
- Shimmer layer's Lows and trebles knobs,
- Reverse layer's and Pad layer's release time and master reverb knobs,
- Granulars layer's and Ekos layer's convolution's dry and wet signals knobs.

ADDENDUM

FACTORY CHORDS FINGERINGS

The following diagrams show the keyboard fingerings which trigger specific guitar chord shapes. The guitar tablatures show the chord shapes for each chord type indicated by its title and may have several variations that will be triggered according to the current fretboard position.

The keyboard fingering display which positions we have chosen to recall/trigger the specific chord.

We could also intend it this way: pressing the keys as they are displayed in the fingerings, the script will translate the chord into the most appropriate guitar chord shape according to the selected fretboard position.

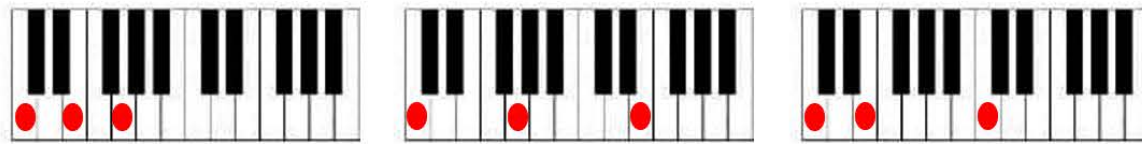
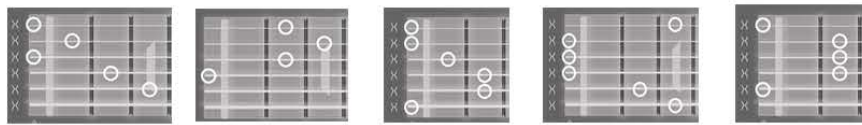
For brevity, only all chords are displayed in the root of C.

For the most part, we only included chord inversions for triads. There are no first, second or third inversions for seventh chords or more complex chords.

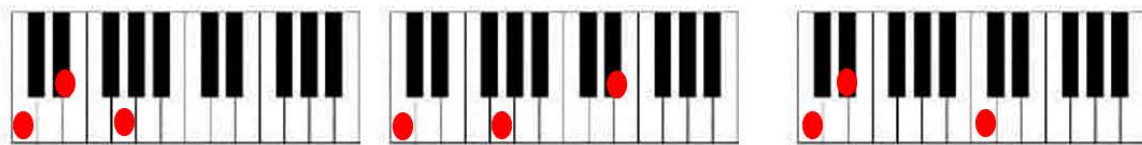
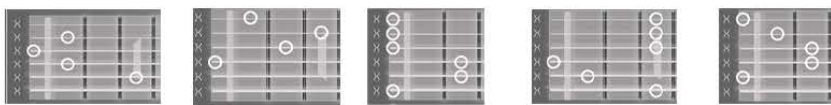
The included chords list is not 100% exhaustive, but since the user can compose their custom chord shapes and fingerings, this should not be a huge limitation.

For more clarity, the diagrams will begin from the next page in order to have them at the largest resolution possible in this document.

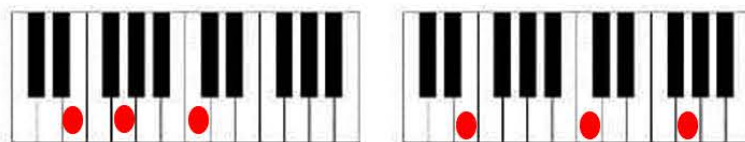
MAJOR CHORDS



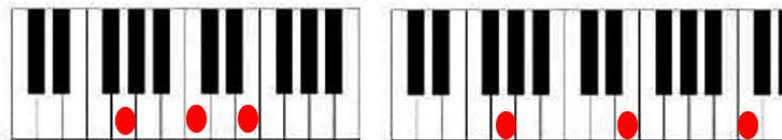
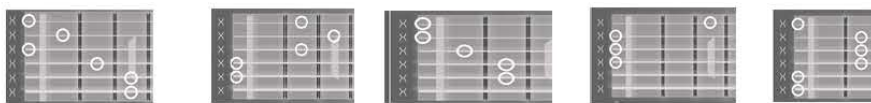
MINOR CHORDS



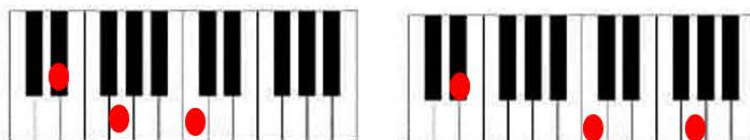
MAJOR/III 1ST INV



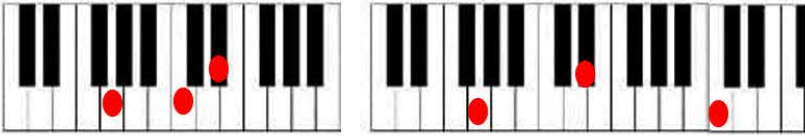
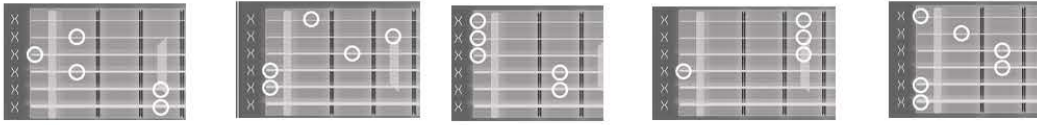
MAJOR/V 2ND INV



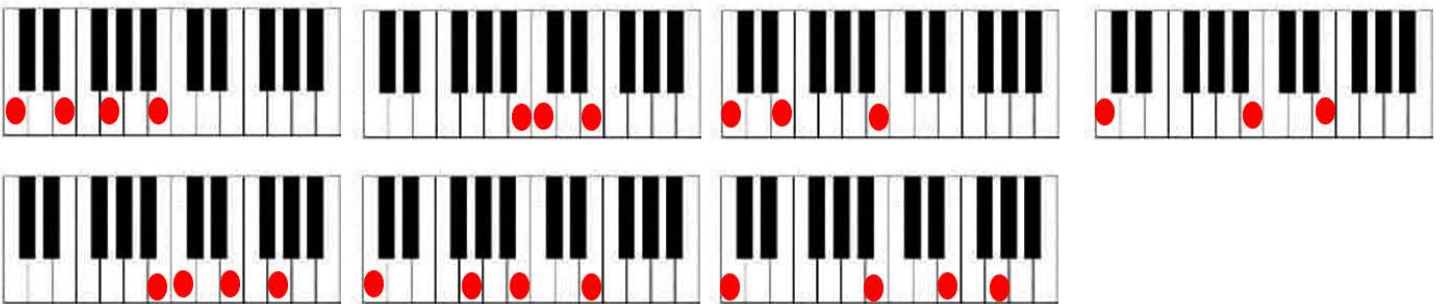
MINOR/III 1ST INV



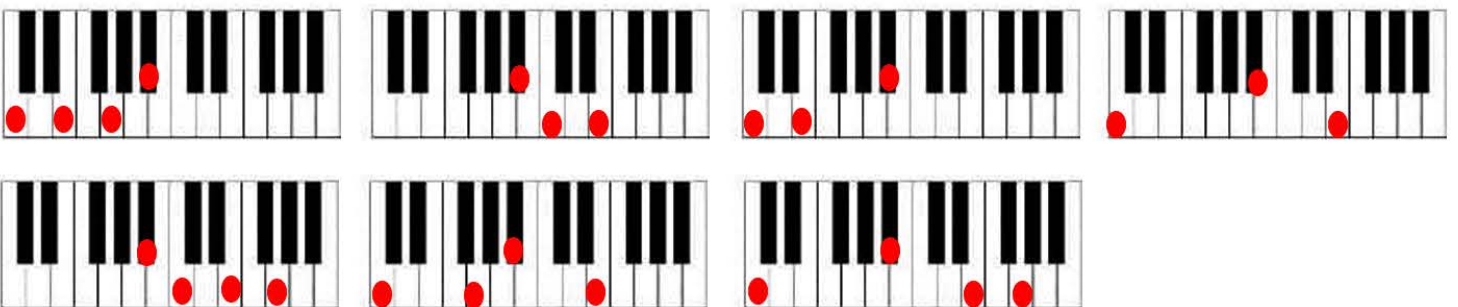
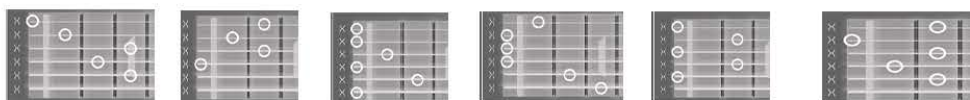
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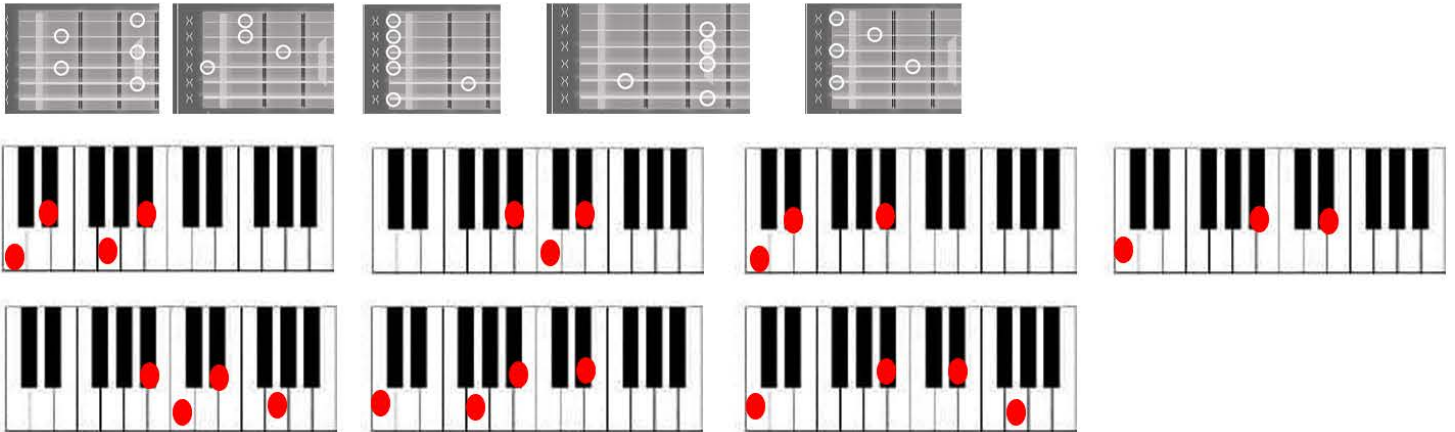
MAJOR 7



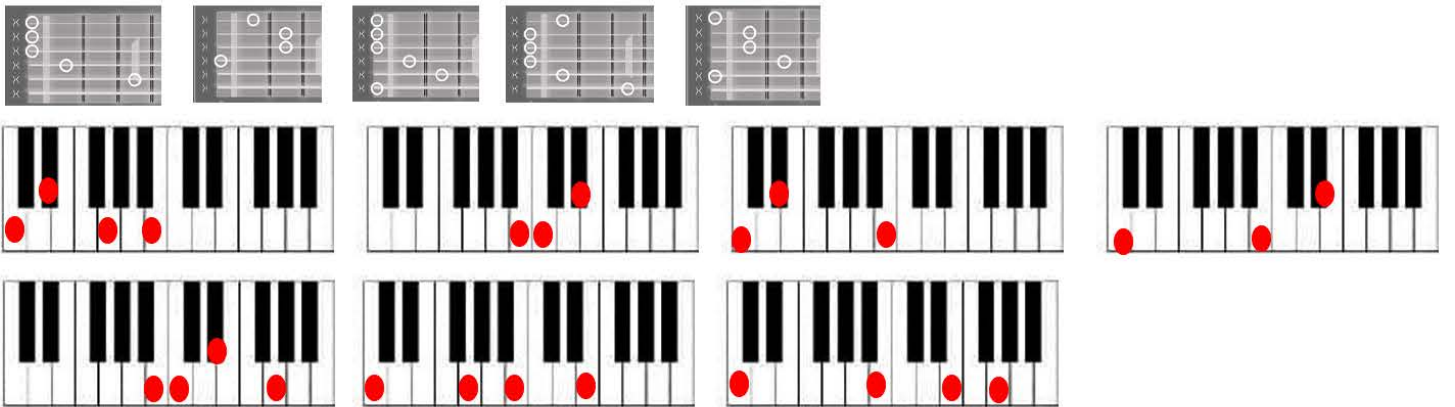
DOMINANT 7



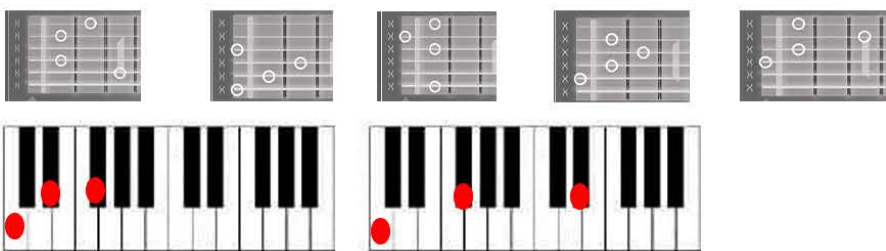
MINOR7



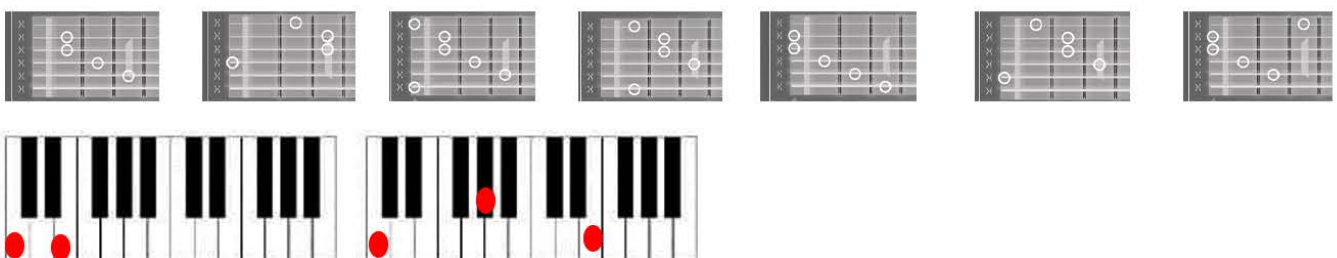
MINOR MAJ7



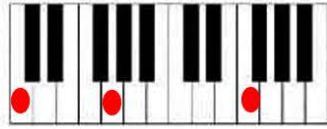
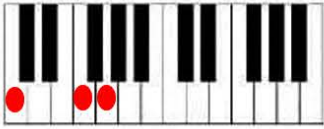
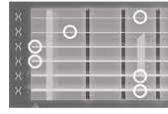
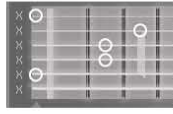
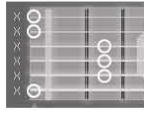
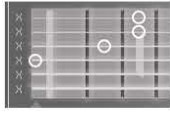
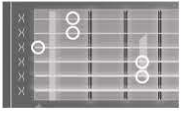
DIMINISHED TRIAD



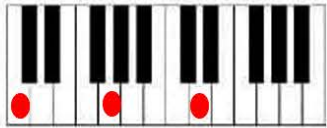
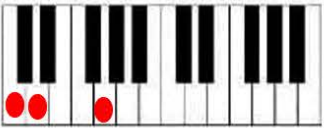
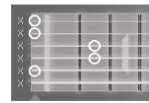
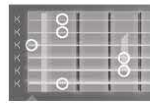
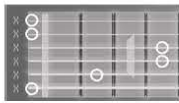
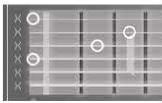
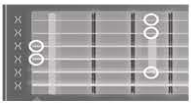
AUGMENTED TRIAD



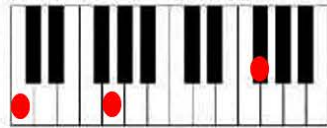
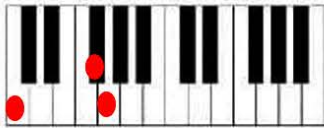
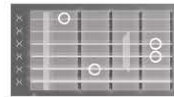
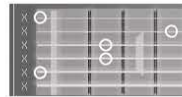
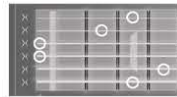
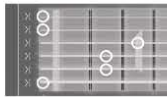
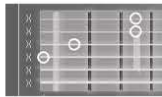
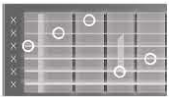
SUS4



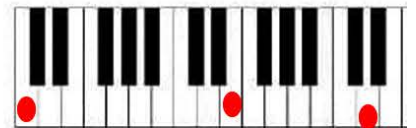
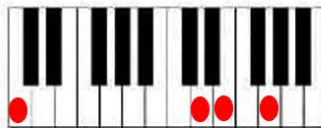
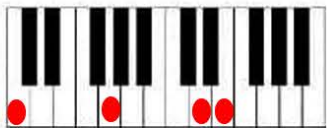
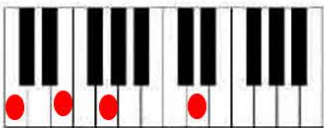
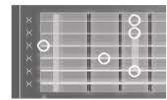
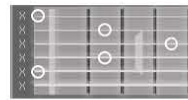
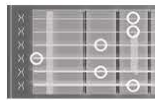
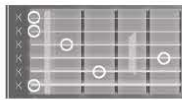
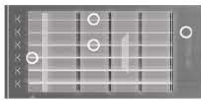
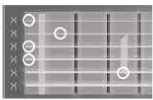
SUS2



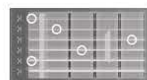
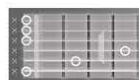
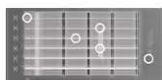
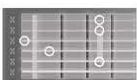
SUS #4



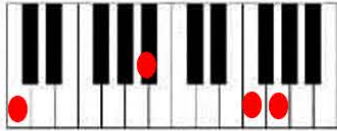
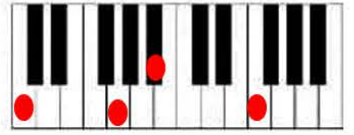
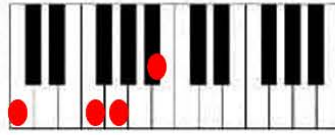
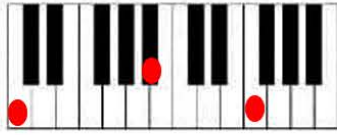
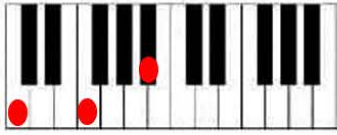
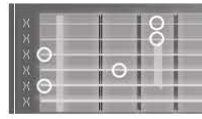
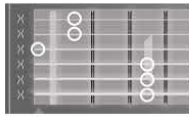
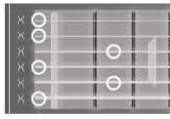
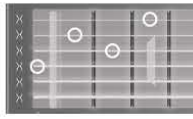
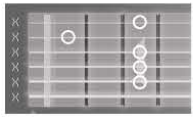
MAJ ADD9



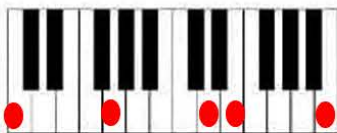
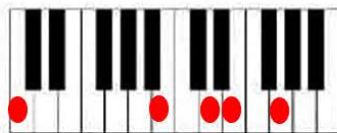
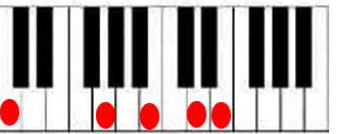
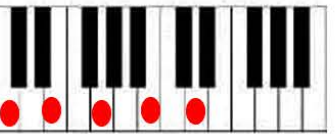
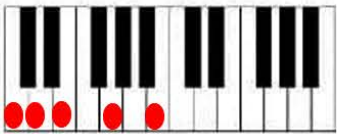
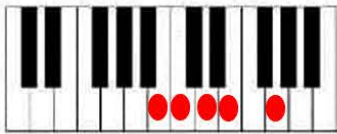
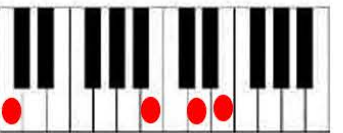
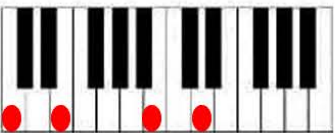
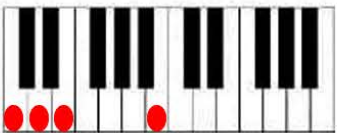
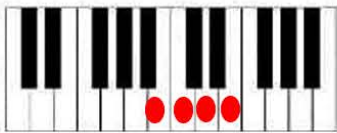
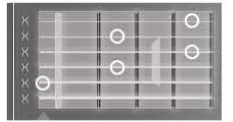
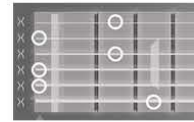
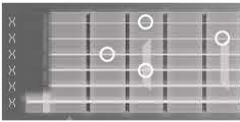
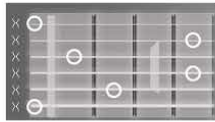
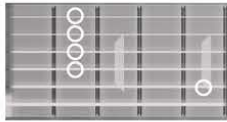
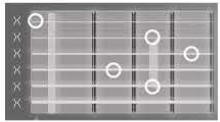
MINOR ADD9



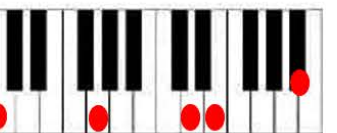
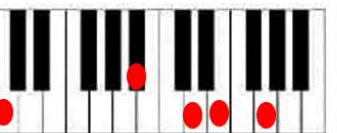
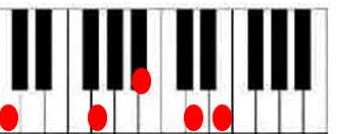
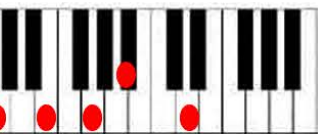
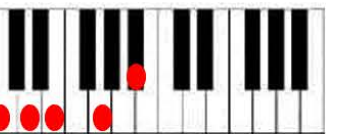
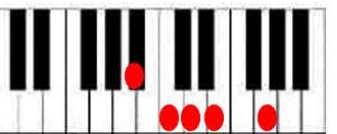
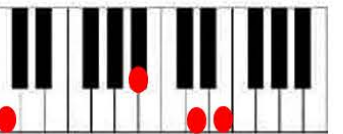
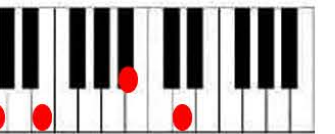
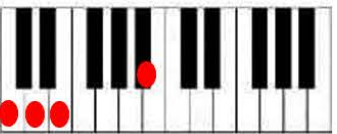
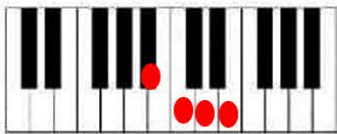
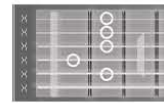
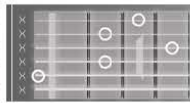
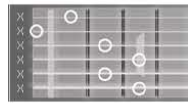
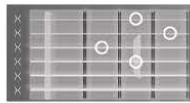
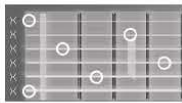
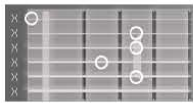
SUS4 DOM7



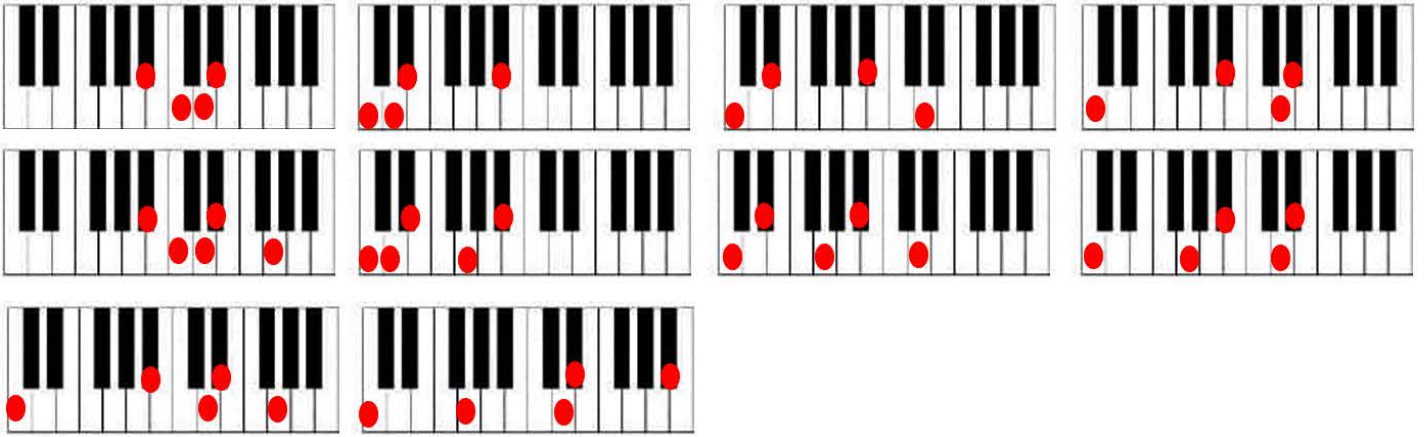
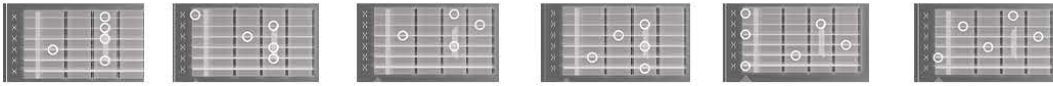
MAJOR 7/9



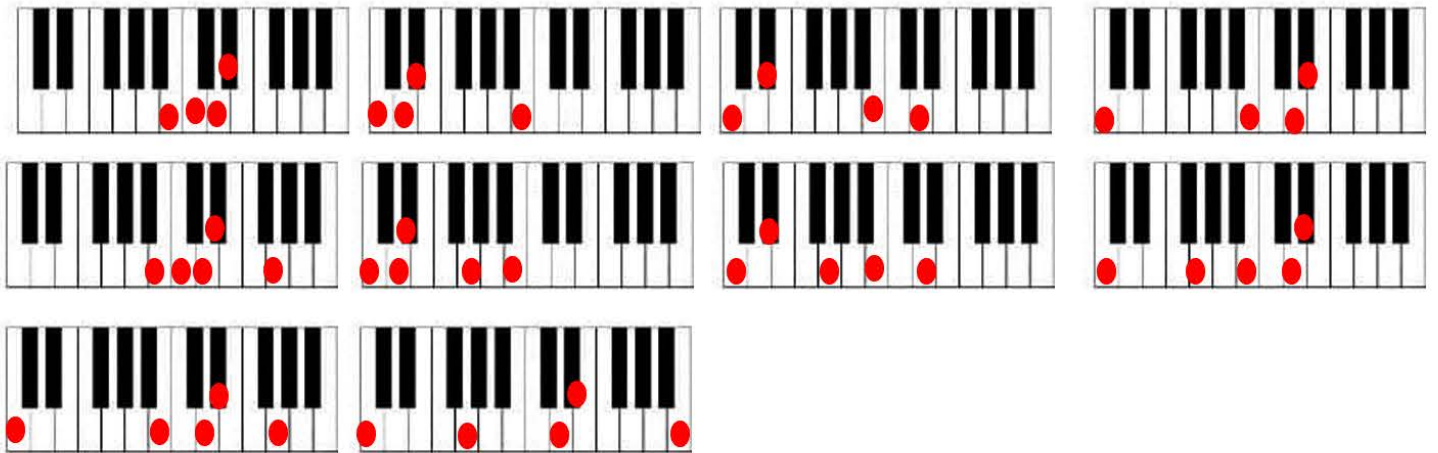
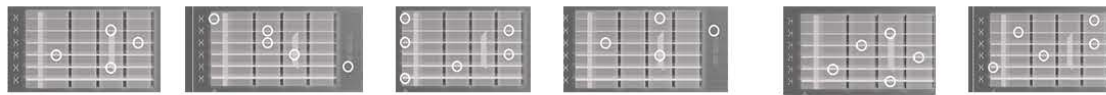
DOMINANT 7/9



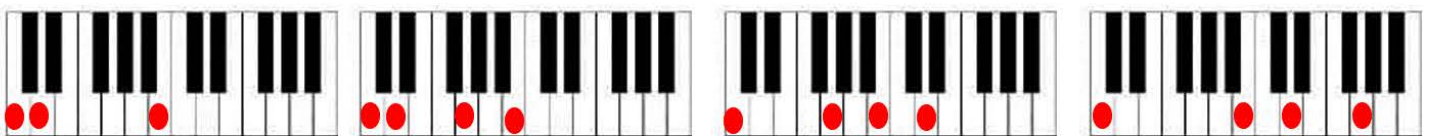
MINOR 7/9



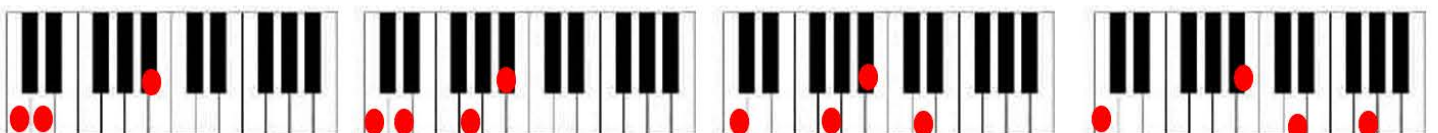
MINOR MAJ 7/9



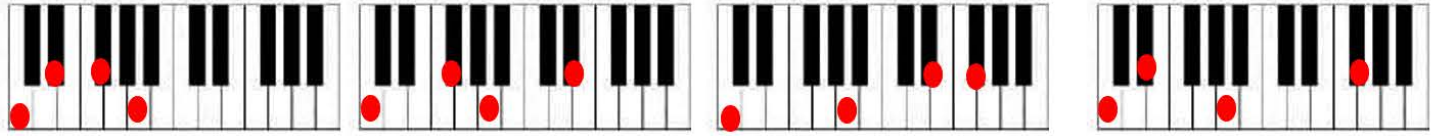
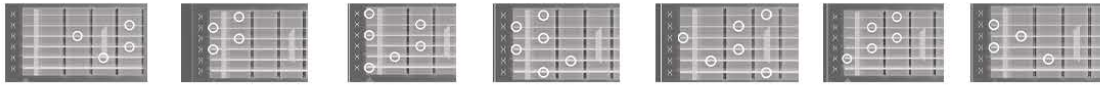
NO THIRD 7+/9



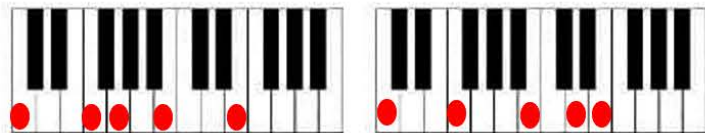
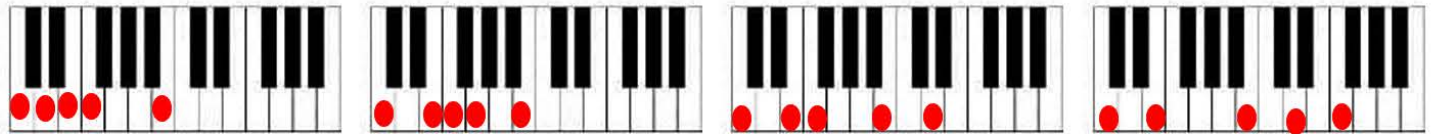
NO THIRD DOM 7/9



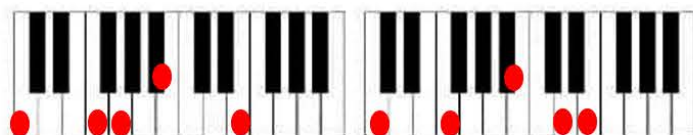
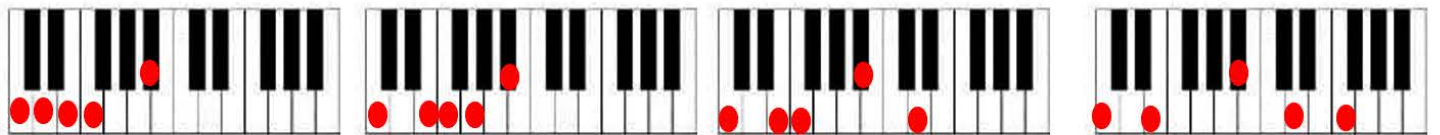
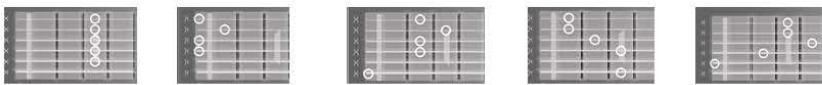
DIM7--



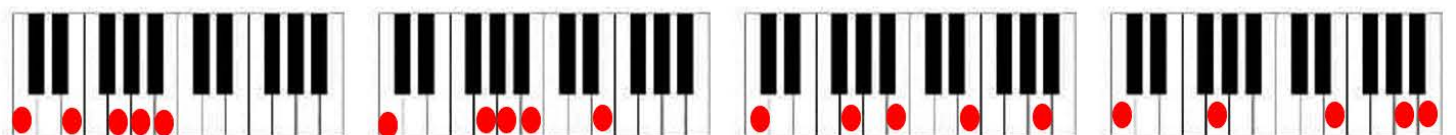
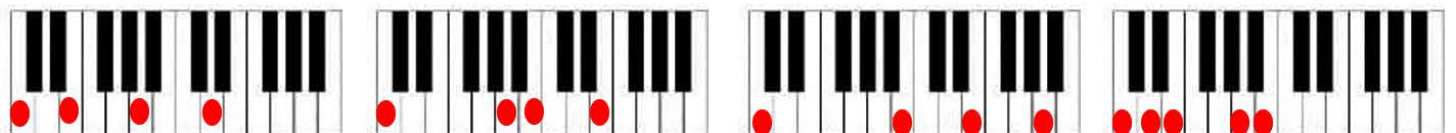
MAJ11



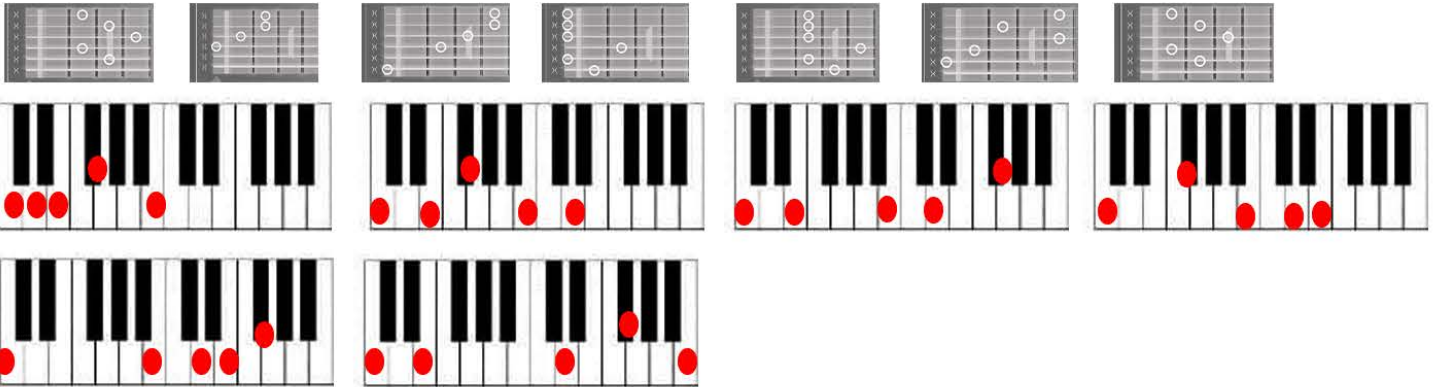
DOM11



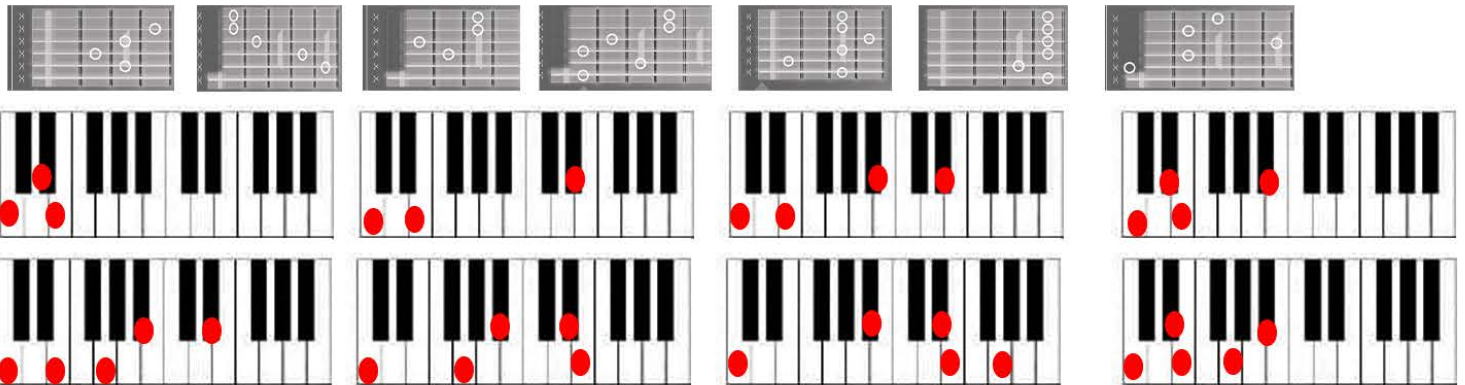
MAJ13



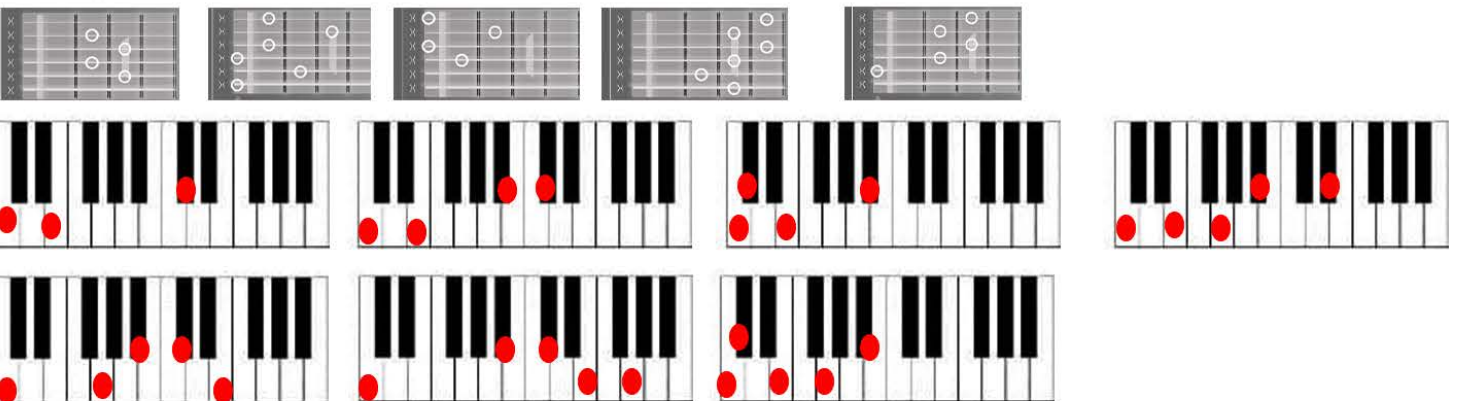
MAJ9#11



DOM9#



DOM9b

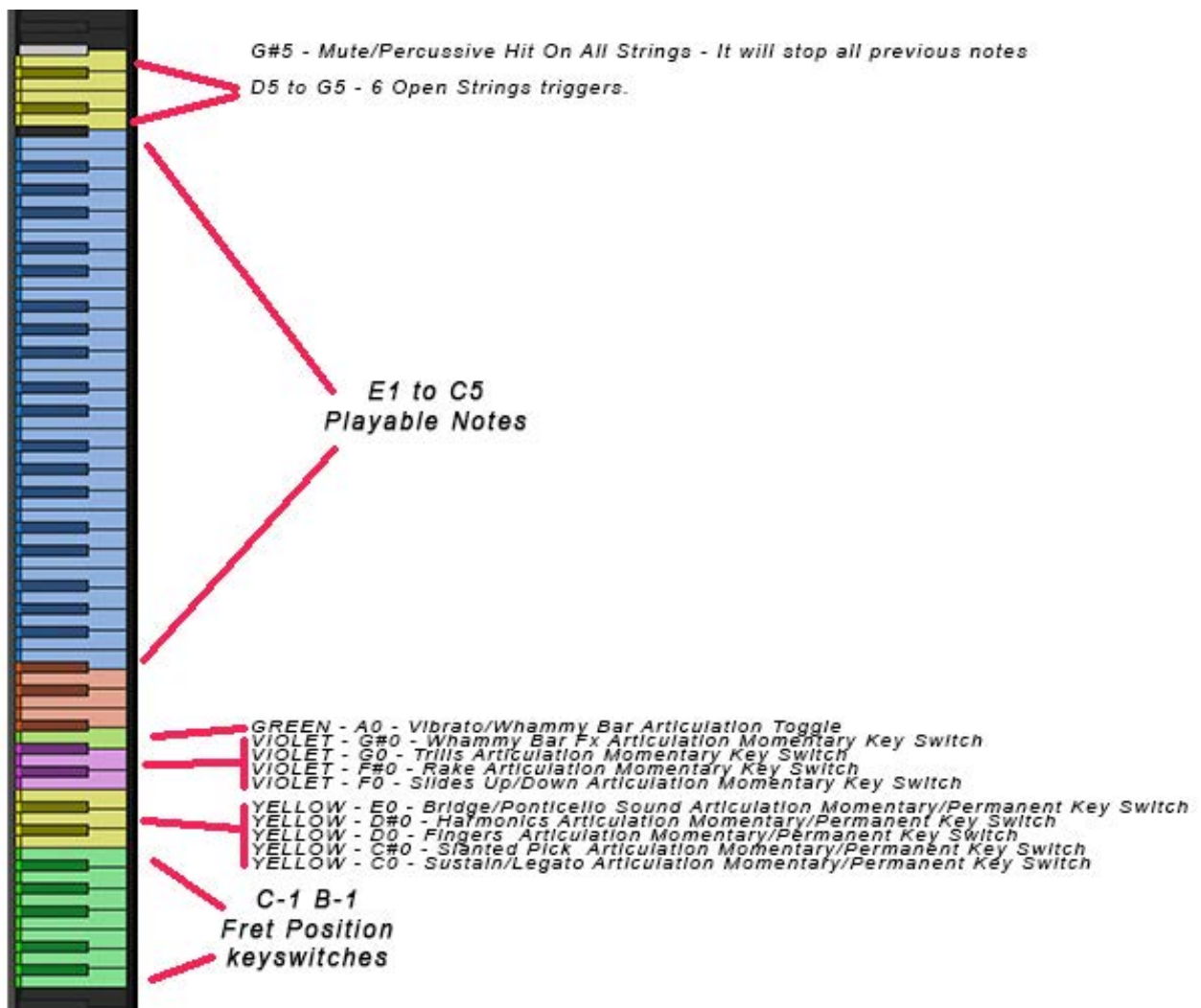


ADDE

ADDENDUM 2

ALL KEY SWITCHES

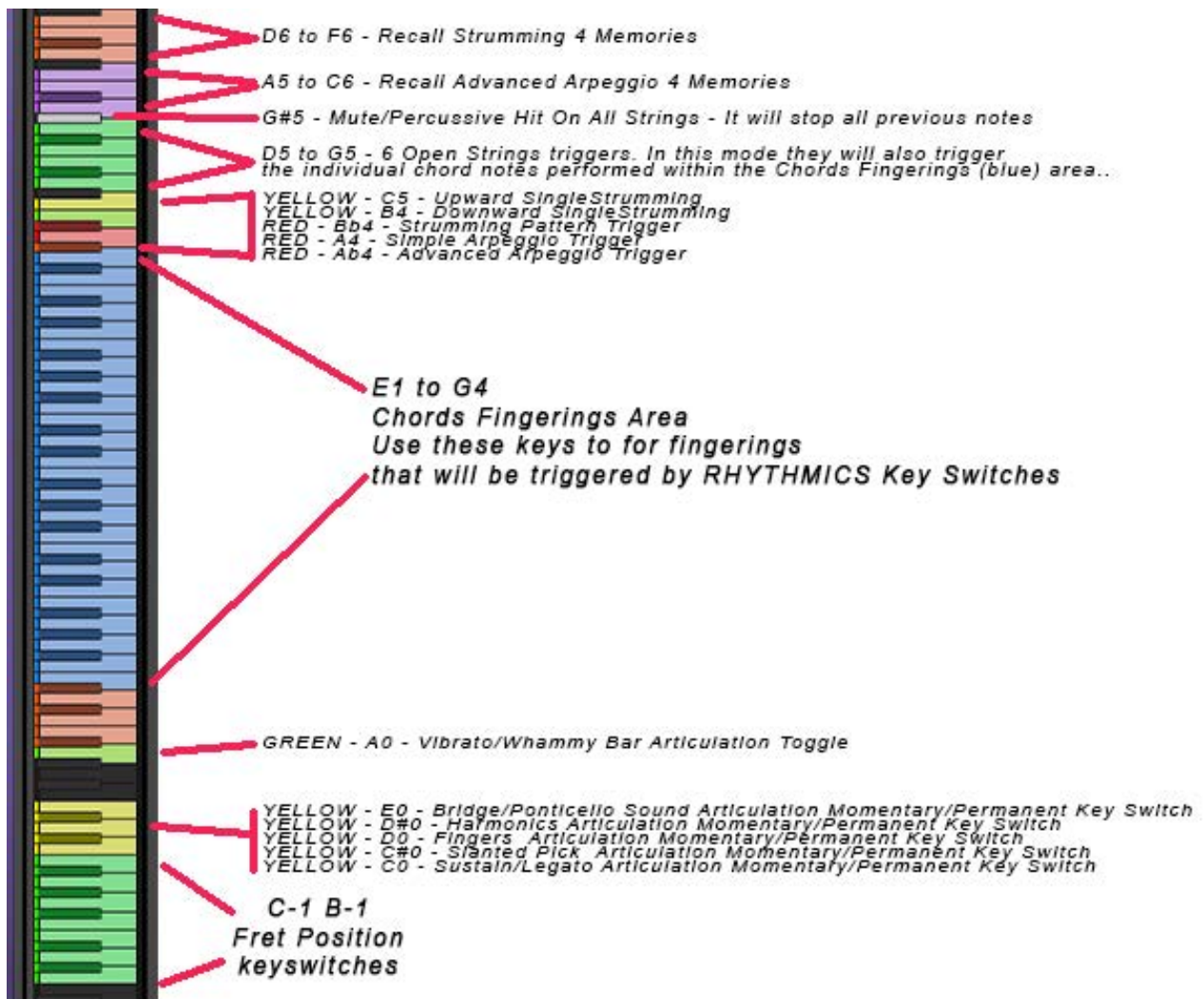
The following Key switches are available in normal playing mode (When Simple Arpeggio, Advanced Arpeggio and Strumming are not activated).



NB: The Whammy bar/Vibrato Toggle key switch will only work if the Vibrato/WHAMMY bar switch is set to RDY (By default is set on PRG)

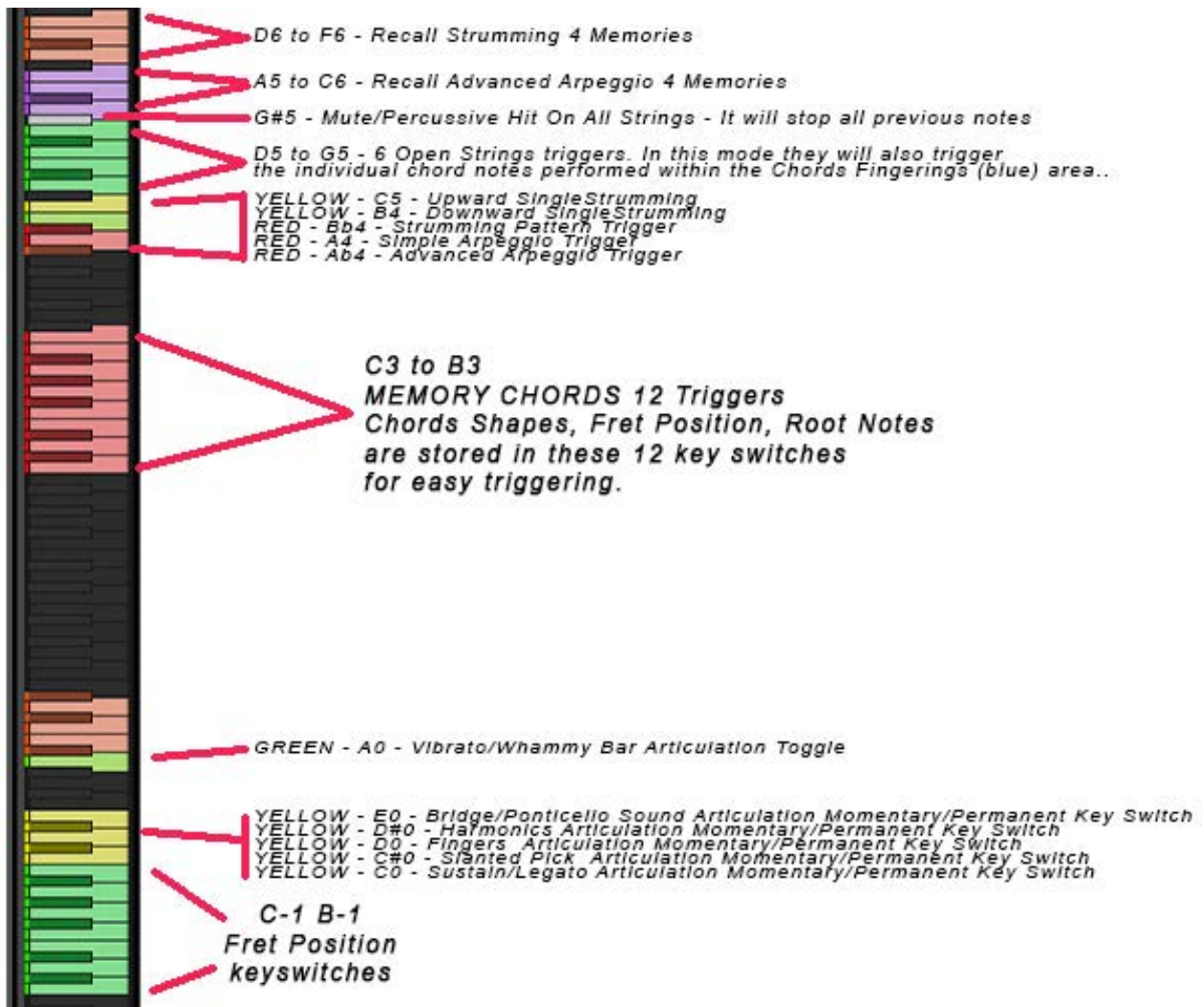
(Continues)

The following Key switches are available in RHYTHMICS mode (When either Simple Arpeggio or Advanced Arpeggio or Strumming are activated), but when MEMORY CHORDS is not active.



(Continues)

The following Key switches are available in RHYTHMICS mode (When either Simple Arpeggio or Advanced Arpeggio or Strumming are activated), when MEMORY CHORDS is active.



A BIG THANKS GOES TO:

ICE NEAL, TOBY MAYER, ETHAN JOHNS, JAMES M. WOLK,

FABRICE LEROY, SAM STEWARDS

AND **GOD.**