



CHRISTIAN BARTROW
SOUNDDESIGN

A full-page illustration in a painterly style. In the center, a samurai in traditional dark armor and a conical hat stands on a rocky outcrop, looking out over a vast landscape. The landscape features jagged, misty mountains, a winding river, and some trees with autumn-colored foliage in shades of orange and red. The sky is filled with large, billowing clouds in warm tones of orange, yellow, and blue, suggesting a sunset or sunrise. Small white dots, possibly stars or distant lights, are scattered across the sky and the distant mountains.

ELECTRIC TAISHOGOTO

USER MANUAL



INTRODUCTION

Important: The full version of Kontakt 6.8 or higher is required to run the instrument. It will NOT work in Kontakt Player.

„Electric Taishogoto“ for Kontakt 6 features a virtual instrument based on the traditional Japanese instrument "Taishogoto", also known as the "Nagoya harp". The version recorded for this Kontakt instrument is the electric version of a Sporano Taishogoto made in Japan in the early 1990s.

It offers a unique combination of traditional and experimental sounds for a wide range of musical applications. The instrument features meticulously sampled recordings of the DI signal with four velocity layers and three round robins for both up and down plucked notes, providing nuanced and expressive playability. There are also two different velocities for key presses, capturing subtle variations in attack.

The raw recordings were processed using a selection of vintage and boutique gear to give the instrument a distinctive character. This volume is dedicated to a distorted and damaged character, with authentic grit and noise. All processing is done with real hardware units, no FX software or emulations have been used. This processing includes effects such as various distortion pedals, vintage 90s rack guitar FX units and some lofi pedals, all of which contribute to the unique tonal qualities of the Electric Taishogoto.

In addition, the Kontakt interface gives you access to the internal delay, reverb and flanger effects. A 3-band EQ, mastering compressor and 2 ADSR envelopes complete the software-based tone shaping capabilities.

This instrument is versatile and suitable for a variety of musical genres, including ambient soundscapes, film scores and experimental compositions. It offers a range of sounds that can add depth and texture to your music. The dusty old character of the Taishogoto has been captured in all its quirks.

HOW TO USE IT

First screen of the instrument:

Allows you to select the play mode:

Alternate: Alternate up and down strokes with the plectrum.

Up: Upstrokes only

Down: Down strokes only

Keys: The Taishogoto has keys that you press to produce a sound when you stroke the strings, but you can also just press them and have a sound from the hammering on the strings.



Effects:

Here you can adjust the amount of effects:

Delay, Reverb and Flanger.

For detailed settings such as delay time or reverb size, use the 'Next' button in the right-hand corner to go to screen 2.





How To USE IT

Screen 2:

Allows you to adjust the effects:

Delay: Time, feedback and ping-pong (on/off)

Reverb: Predelay, Size and Damping

Flanger: Pitch, detune, feedback



You can also activate an **Equalizer** with the following settings

Lows, LowMids, HiMids, Highs

The frequencies for each band and the bandwidth for the low mids and high mids.

And, of course, the gain for each.

The **Mastering Compressor** has attack and release, and the amount of compression.

As well as Grit and Drive to spice things up.

HOW TO USE IT

On screen 3

You can adjust the **envelopes** for **volume** and **filter**. Each has a separate envelope consisting of **Attack, Decay, Sustain and Release**, and an **amount** knob.



The filter cutoff and frequency can also be adjusted. The envelope responds to the amount (cutoff and resonance are separate and will be active when changed from the default).

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