

REPLIKA SOUND SUSPENSE DEVICES DARK GUITAR v2

USER MANUAL



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INTRODUCTION

Thank you for purchasing this Replika Sound Suspense Device. This new series of libraries has been designed to provide an expansive range of dark and suspenseful textures whilst providing controls to allow the composer to easily invent unique sounds.

As always, it is the philosophy of Replika Sound to provide all this for a decent affordable price.

This virtual instrument is in fact 5 Instruments :-

1. Wall Of Sound - 4 Guitars in one. Each with Individual Controls
2. Fading Lead - A Soulful Lead Instrument
3. Chord Pad - Major and Minor One-Key Chords
4. SFX - Comprising 4 Broad Categories of Sound Effects
5. Loops - Atmospheric Looping Sounds

All instruments come with a variety of controls (Tempo–Synced Gates and Filters, LFO FX, Pitch and Envelope controls) and a series of Effects Units. All main features are fully MIDI controllable and automatable.

I hope you enjoy using this virtual instrument.

Roo

Composer, Sound Designer, Audio Mixer, Mastering Engineer

www.replikasound.co.uk

IMPORTANT (REQUIREMENTS)

Please note this instrument will NOT work on the free Kontakt 5 Player. It will time out after 10 minutes. You need to have a FULL version of Kontakt to use this instrument.

MIDI REQUIREMENTS :

In order to get the best out of these instruments you will need some sort of external MIDI control device. There are many Dials and Switches on the main Performance Views all of which respond to MIDI commands. You can draw this information as required in your DAW but being able to play the MIDI control information in real-time will bring out the best in this instrument.

LIBRARY SIZE - The whole library contains 4548 Samples and takes up 2.02 GB on the Hard disk. For each instrument Kontakt loads this into RAM :-

Wall of Sound	152.51 MB
Fading Lead	141.96 MB
Chord Pad	87.49 MB
SFX	257.05 MB
Loops	3.48 MB

PACK CONTENTS

Samples - Various Articulations

5 Kontakt 5.3 Instruments

This User Manual

INSTALLATION

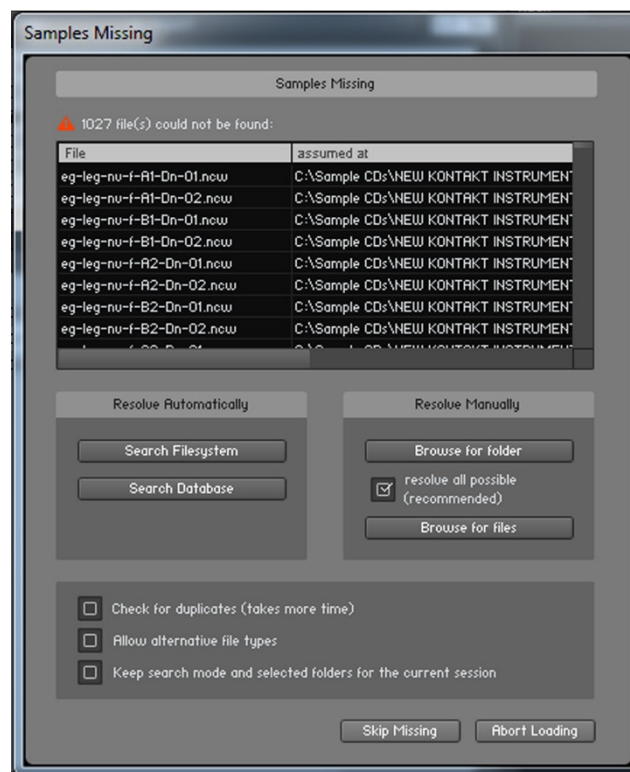
Unzip the downloaded file to a folder on your hard drive (generally where you keep all your other Samples is fine).

You should have a folder containing the Samples and 5 Virtual Instruments for KONTAKT 5.

Open Kontakt.

Navigate your way to the folder where these new Guitar instruments reside and simply drag it across into the main Kontakt window (as with other Kontakt instruments)

If you happen to get the "Samples Missing" Dialogue box :-



Simply click on "Browse for Folder"

Then click on the folder that contains all the Samples.

They should automatically load in. Save the instrument to avoid seeing the "Sample Missing" box again.

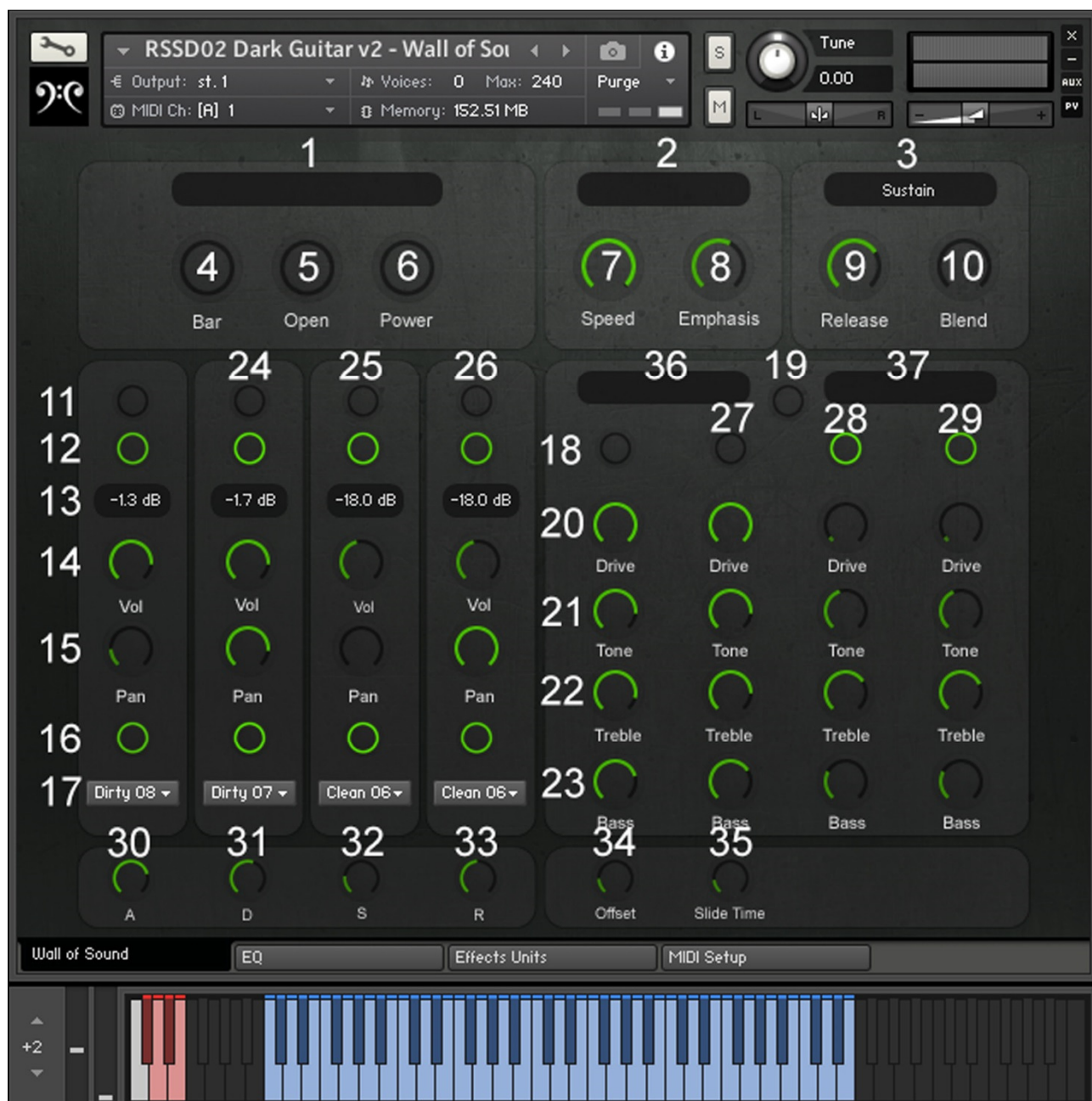
NOTE - There is no Library file so attempting to "Add Library" in Kontakt will not work.

WALL OF SOUND

Note: All the MIDI Note names used refer to C3 as middle C. This means: C3 is the MIDI Note number 60.

The Instrument Range is from C1 to E5. All Instruments respond to MIDI CC11 Expression

When you start the instrument you will see this :-



Wall of Sound comprises 4 Guitars – A, B, C, D – each with individual controls for Volume, Pan and each with its own Distortion Unit and Speaker Cabinet.

1	Chord Name Window	Displays the name of the Chord selected
2	Chord Note Window	Displays the constituent Notes of the selected Chord
3	Articulation Window	Displays the Articulation currently selected (using the red Key Switches)
4	Bar Chord Button	Switch this On to strum Bar Chords
5	Open Chord Button	Switch this On to strum Open Chords
6	Power Chord Button	Switch this On to strum Power Chords (3 Note Chords)
7	Strum Speed	Control how fast each Chord strum is
8	Strum Emphasis	Make lower or higher Notes louder in each strum
9	Note Release	Control length of each Note Release
10	Short Note Blend	Blend Palm Mute and Staccato Articulations
11	Guitar A Solo Switch	Hear Guitar A on its own
12	Guitar A On/Off Switch	Switches Guitar A On or Off
13	Guitar A Volume Display Window	Displays dB Loudness or Pan of Guitar A
14	Guitar A Volume	Adjusts loudness of Guitar A
15	Guitar A Pan	Adjusts LR Stereo Field Position of Guitar A
16	Guitar A Speaker Cab On/Off	Switch Speaker Cabinet Simulator On and Off for Gtr A
17	Guitar A Speaker Cabinet Selector	Select from the Menu the type of Speaker Cabinet that the Guitar will use
18	Guitar A Distortion On/Off	Switches Distortion Unit On or Off for Guitar A
19	Master Distortion On/Off	Switches ALL 4 Distortion Units On or Off
20	Guitar A Distortion Drive	Control the Drive of the Distortion Unit for Guitar A
21	Guitar A Distortion Tone	Control the Tone (Brightness) of Guitar A Distortion Unit
22	Guitar A Distortion Treble	Control the Treble of Guitar A Distortion Unit
23	Guitar A Distortion Bass	Control the Bass of Guitar A Distortion Unit
24	Guitar B On/Off, Volume and Pan	Same Controls as Guitar A but for Guitar B
25	Guitar C On/Off, Volume and Pan	Same Controls as Guitar A but for Guitar C
26	Guitar D On/Off, Volume and Pan	Same Controls as Guitar A but for Guitar D
27	Guitar B Distortion Unit	Same Controls as Guitar A but for Guitar B
28	Guitar C Distortion Unit	Same Controls as Guitar A but for Guitar C
29	Guitar D Distortion Unit	Same Controls as Guitar A but for Guitar D
30	Short Note Attack	Control ADSR Attack of Staccato and Palm Mute Notes
31	Short Note Decay	Control ADSR Decay of Staccato and Palm Mute Notes
32	Short Note Sustain	Control ADSR Sustain of Staccato and Palm Mute Notes
33	Short Note Release	Control ADSR Release of Staccato and Palm Mute Notes
34	Sample Offset	Control the front portion of all Samples up to 300ms
35	Slide-Down Time	Alter the length of the Slide-Down Articulation
36	Distortion Info Window Gtrs A & B	Displays Distortion Parameters for Gtrs A and B
37	Distortion Info Window Gtrs C & D	Displays Distortion Parameters for Gtrs C and D

ARTICULATION KEY SWITCHES

These are on the left of the Kontakt keyboard in red.

Sustain	C0	(Random Robin in 3)
Staccato	C#0	(Random Robin in 5)
Palm Mute	D0	(Random Robin in 5)
Hammer On / Pull Off	D#0	(Random Robin in 3)
Slide-Down after Note	E0	(1 Group)

ARTICULATION DESCRIPTIONS

Sustain :	Long sustained Notes with no Vibrato.
Staccato :	Short Notes with sharp attack.
Palm Mute :	Damped short Notes. Lots of attack. The player uses the palm of his/her hand to damp each Note.
Hammer On :	Note played by placing finger on the fret board. It is not plucked/picked.
Pull Off :	Note played by pulling the fretting finger away from the fret board. It is not plucked/picked.
Slide-Down :	Sliding down the fret board after the Note has been played. The volume of the Slide-Down Sample is controlled by the velocity of the Slide-Down Key Switch i.e. Press E0 harder for louder Slide-Down Samples. Actually playing the Slide-Down key Switch key (i.e. E0) will trigger the Slide-Down Sample. The Instrument will then revert to the previously selected articulation.

INDIVIDUAL GUITAR CONTROLS

Each of the 4 guitars has its own set of controls. Each also has its own 3 band EQ with a master 5 band EQ (see Page 36) :-

On/Off -	Switch each Guitar On or Off
Volume -	Change how Loud each Guitar is
Pan -	Adjust the individual Stereo Field Position of each Guitar
Cab On/Off -	Switch each Guitar Speaker Cabinet On or Off
Cab Selection -	Select a different Speaker Cabinet for each Guitar

Each Guitar has its own Distortion Unit with the following controls :-

On/Off -	Switch Each Unit On or Off
Drive -	Adjust how much Drive (distortion) is applied to each Unit. Turning the Control to the right will increase the drive
Tone -	Adjust the Tone of each Distortion Unit. Turning the control to the right will make the Distortion Unit brighter
Treble -	Adjust the amount of treble on each Distortion Unit. Turning the control to the right will increase the amount of Treble in each Unit
Bass -	Adjust the amount of bass on each Distortion Unit. Turning the control to the right will increase the amount of Bass in each Unit

CHORD AND STRUMMING CONTROLS

When you Switch a Chord Button On the Kontakt keyboard will change like this :-



1	Articulation Key Switches
2	Down Strummed Notes (Strum starts with lowest Note of Chord)
3	“Dead Strum” Notes (Muted Percussive Strums)
4	Up Strummed Notes (Strum starts with highest Note of Chord)
5	Not Used
6	Chord Selection Key Switches

QUICK GUIDE TO CHORD PLAYING

Switch on a Chord Button (try Bar or Open first)

First select a Chord type (see area 6 in above table and screen shot)

Then play a Down Strum Note (area 2) or an Up Strum Note (4) - you will hear the Chord strummed.

You can adjust the Speed and Emphasis of each Chord using the appropriate controls.

Use the "Dead Strum" Notes as percussive elements in your Strum patterns.

Try playing down Strums with your left hand and up Strums with your right.

You can overlap the Down and Up Strum Notes – each successive Chord Note (played or in your DAW) will fade out the Chord Note before it. The same applies to the Dead Strums.

For both Bar Chords and Open Chords a section of the keyboard on the right (above the highest Note of the instrument) will turn yellow to indicate the range of Chords available. Each Note will select a different Chord, the name of which will be displayed in the Chord Name Window, along with the Notes which make up the Chord you are playing. Each Note of each Chord played is selected using a true Random-Robin algorithm.

For example in a 5 Note A Major Chord with the Sustain articulation –

- 1 of 3 possible Notes is selected for the A1 Note

- 1 of 3 possible Notes is selected for the next Note (E2)

- 1 of 3 possible Notes is selected for the next Note (A2) and so on.

This leads to a much more human feel as each repeated strummed Chord sounds different from those around it.

Bar Chords are made when the guitar player uses his/her index finger to act as a "bar" across the fret board. These Chords are the most flexible as many common shapes can work up and down the entire range of the instrument. In total there are 30 Bar Chord types available. They are listed (together with their corresponding Chord Selection Key Switch) in the "Chords List" (Page 29).

Open Chords are named as such because they contain lots of unfretted strings and therefore have a more "open" and resonant sound. They generally work in only one position (around the lowest frets of the guitar) and not all root Notes have the same types of Chords available to them. The 25 most common Open Chords are featured in this instrument (again listed in the "Chords List"). If a particular Note does not have an Open Chord associated with it only the Note you have played will sound (i.e. only a single Note will sound not a Chord).

Power Chords are 3 Note Chords made up of the root Note (i.e. the key you play), a Fifth above and an Octave above. They are often used in rock music styles and are good for direct percussive Chord riffs. In the Wall of Sound Power Chords are particularly effective when used with lots of distortion and the Palm Mute articulation.

STRUM SPEED CONTROL :

This Dial will control how fast each Chord is strummed. Turn right for faster strumming; left to slow down the strum speed.

EMPHASIS CONTROL :

This Dial will control whether lower (i.e. warmer) or higher (i.e. brighter) strings are louder for any particular strum. Turn left to get warmer strums and right to get brighter strums. You will get more from this control if your main (played) Note velocity is mid to low in your DAW (this allows sufficient headroom for Kontakt to make the relevant Chord Notes louder. Using higher velocities will max out all the Note volumes at 127 lessening emphasis the effect). The Emphasis control has a major effect on how your strummed Chords sound.

RELEASE CONTROL :

This Dial will change the overall release of each Note in the instrument. It is designed to help blend Chord strums or single picked Notes together. Its range is from 30 ms to 500 ms. It is distinct from the Short Note ADSR Release Dial detailed below – it only works on long notes (Sustain or Hammer On / Pull Off)

BLEND CONTROL :

Use this Dial to alter the sound of the Short Note articulations (Staccato and Palm Mute). It is quite a subtle effect mainly used for adding a bit of bite to the Palm Mute sounds. This allows you to go from warmer quieter Palm Muted stabs up to more aggressive Staccato Notes. Turn it up for increased effect. In the current version of Dark Guitar it only works on single Notes not Chords.

SHORT NOTE ADSR CONTROLS :

These Volume Envelope controls allow you to shape the short Note articulations (Staccato and Palm Mute). Use these to really tighten up your short Note phrases. This is particularly useful to add punch especially when using heavy distortion. The Attack portion of this envelope is affected by Note Velocity (higher Velocity gives shorter Attack times i.e. punchier Notes)

SAMPLE OFFSET CONTROL :

This Dial affects where Playback of each Sample starts – how far from the front of each Sample. Use it to soften the sound of the Guitars. Higher Values will start further back from the start giving a softer sound.

SLIDE-DOWN TIME CONTROL :

Use this Dial to change how fast or slow the Slide-Down Articulation is played. This is useful to help you match a Slide-Down Note to the tempo of your music or the phrase you have played. It uses Kontakt's TM Pro algorithm to time-stretch the Samples.

FADING LEAD GUITAR

This instrument emulates a Guitar player using the Volume Knob on his / her Guitar to fade in each Note thus creating a mysterious / ghostly singing sound. Note Range is D1 to E5.



1	Chord Name Window	Displays the name of the Chord selected
2	Chord Note Window	Displays the constituent Notes of the selected Chord
3	Articulation Window	Displays the Articulation currently selected (using the red Key Switches)
4	Bar Chord Button	Switch this On to strum Bar Chords
5	Open Chord Button	Switch this On to strum Open Chords
6	Power Chord Button	Switch this On to strum Power Chords (3 Note Chords)
7	Strum Speed	Control how fast each Chord strum is
8	Strum Emphasis	Make lower or higher Notes louder in each strum
9	Slide-Down Time	Alter the length of the Slide-Down Articulation
10	Tremelo Picking	Switch on to access Fast Repeated Note Picking
11	Tremelo Picking Speed	Control how fast the Tremelo Picking is
12	Adaptive Legato On / Off Switch	Switch on to use the Adaptive (True) Legato scripting
13	Hybrid Legato On / Off Switch	Switch on to use the Hybrid Legato scripting
14	Legato Window	Displays the Legato Parameters
15	Legato Sample Offset	Control how far back from the its each Sample is played when connected by Adaptive Legato
16	Legato Fade Time	Control how long it takes to fade from one Note Sample, to the linking "interval" Sample and onto the next Note Sample
17	Interval Volume	Control how loud the "Interval" Samples are
18	Attack Release Window	Displays Note Attack and Release parameters
19	Note Attack	Control length of each Note Attack (ADSR)
20	Note Release	Control length of each Note Release (ADSR)
21	Vibrato Link Switch	Link Vibrato Amount and Speed to one control ("Amount" control will affect both Dials)
22	Vibrato Amount	Control the amount of Vibrato applied to a Note
23	Vibrato Speed	Control the speed of the Vibrato

The Chord Controls function exactly in the same way as they do in the Wall of Sound. See Page 10 for all the details.

The Fading Lead instrument has the following articulations. These are on the left of the Kontakt keyboard in red.

Sustain	C0	(Random Robin in 3)
Hammer On	D#0	(Random Robin in 2)
Pull Off	E0	(Random Robin in 2)
Slide-Down after Note	F#0	(1 Group)
Fret Noise	G0	(1 Group)
Natural Harmonics	G#0	(Random Robin in 2)
Artificial Harmonics	A0	(1 Group)

ARTICULATION DESCRIPTIONS

Sustain :	Long sustained Notes with no Vibrato.
Hammer On :	Note played by placing finger on the fret board. It is not plucked/picked.
Pull Off :	Note played by pulling the fretting finger away from the fret board. It is not plucked/picked.
Slide-Down :	Sliding down the fret board after the Note has been played. The volume of the Slide-Down Sample is controlled by the velocity of the Slide-Down Key Switch i.e. Press F#0 harder for louder Slide-Down Samples.
Fret Noise :	Squeaks and scrapes made by the natural movement of the fretting hand around the fret board. Fast hand movements tend to make louder fret noises.
Harmonics Natural :	Harmonics played by placing the fretting finger at various "nodes" on the string. Each Note is not actually fretted. Chromatic Harmonics are provided here (Only possible on a real guitar with some clever technique).
Harmonics Artificial :	Harmonics produced by using the thumb and pick together. In this case mostly producing Notes that sound and octave higher than played.

There are three modes of operation for this instrument :-

Normal (non-legato) -	Each Note has the start faded in
Adaptive Legato -	The beginning of the each Notes is sounded but rounded-off and transition Notes are inserted by Kontakt between each Note played.
Hybrid Legato -	This has rounded-off Note beginnings but no transition Samples are used.

Use the Legato Switches to select which one you want. All Modes are affected by the Note Attack parameter (19 in diagram on Page 13). Both Adaptive and Hybrid Legato Modes tend to work better with shorter Attack settings.

ADAPTIVE LEGATO CONTROLS

True Legato scripting allows smoothing fading from one Note to another via a short transitional “Interval” Sample that plays in between each Note. This links two Notes played together by smoothly cutting off the first Note and fading into the next via the interval Sample. In order for it to function **Notes must be overlapped** (i.e. start the next Note slightly before the previous Note has finished. This is easy to see in your DAW).

Our Adaptive Legato system changes the length of the “Interval” Sample to adapt to your playing. Faster Notes will produce shorter (quicker) interval Samples. Longer Notes and bigger pitch gaps will produce longer (slower) and louder interval Samples.

The limit for our legato system is one octave – play any two Notes within an octave and you will hear the smooth crossover between Samples and the interval Samples playing (these sound like little slides and fret squeaks.. exactly the sliding sounds a real player would make).

Note : The Adaptive Legato system used here is monophonic. Also to smooth the changes between Notes in the Fading Lead this mode has more of a biting attack to each Note as if it were picked in a normal way. If you require consistently soft-attack “faded” Notes then either use Hybrid Legato Mode or Switch of Legato Mode altogether.

LEGATO ON / OFF SWITCH :

Use this to switch the Adaptive (True) Legato in and out. Legato scripting inherently has some lag (delay) between playing a Note on your keyboard and it sounding. Some people like to turn off the Legato during recording / performance (or use Hybrid Legato – see below) and then switch it back on to hear the playback. In this case you will have to shift your part forward (left) slightly in your DAW after recording. The timing differences are quite small – especially with fast parts (Notes in quick succession).

Note - Some articulation groups will automatically Switch Legato off while they are engaged. When you leave these articulations Legato will automatically come back on. These are :-

Slide-Down, Fret Noise, Artificial Harmonics (Switches of Adaptive Legato only)

Switching on Chord Buttons or engaging Tremelo Picking will also automatically switch off Legato. When you switch off Chords or Tremelo Picking, Legato will automatically come back on. This means you leave can Legato on for most of the time and let the instrument automatically Switch it on and off as appropriate.

OFFSET :

Without Legato, when you play a Note it will sound right from its start. When you sound a Note in Legato you can control how far back from the start (in milliseconds) the Note will sound.

FADE TIME :

Our Adaptive Legato will modify the time it takes to fade from one Sample to another depending on how fast you play Notes, how loud you play them and how far apart (in terms of pitch) the Notes are. This control allows you to apply modification to the Sample fading process.

INTERVAL VOLUME :

This controls allows you to add or subtract from the basic interval volume. A setting of 0 dB leaves the interval volumes as they are. Adaptive Legato will change the volume of the interval Samples based on how loud you play, how fast and how far apart the played Notes are.

HYBRID LEGATO

When using the Adaptive Legato function you will find some delay (depending on settings) in the sounding of each Note because Kontakt will play a short linking "interval" Sample first before sounding the next Note you have played. Hybrid Legato avoids this delay by not using the short interval Sample. The sounding Note is faded out and the new incoming Note faded in using the same method as Adaptive Legato but with no delay. Use this if you want smooth blended monophonic Notes (where each incoming Note smoothly fades out the Note sounding before it) and fast keyboard response (for example in a "Live" situation) but don't mind not having the realism of the interval Samples between Notes. You can also use Hybrid Legato to record, then Switch on Adaptive Legato afterwards and shift the recorded part forward (left in your DAW).

TREMELO FUNCTION

This function allows any Note in any articulation to be played in a fast picked repeated style. Each Note is selected using the Random-Robin technique so each Note in the tremelo picked sequence will be different thus avoiding the "machine-gun" effect. Turning the "Speed" Dial will change the speed of the tremelo picking. This feature is primarily designed for Sustain articulation but can provide some interesting sounds when applied to other articulations (like the Artificial Harmonics, especially when combined with the effects units available for this instrument). It is affected quite a lot by the Note Attack and Release settings.

VIBRATO CONTROL

It is useful to use the pitch bend wheel to simulate a player bending up a string (i.e. pitching up the string with his or her fingers). This is a common guitar technique, often used in solos. Small variations in pitch wheel position can also be used to simulate Vibrato. In addition to this, the instrument allows you to apply multi - LFO based pitch Vibrato. Turn the Vibrato Amount Dial to the right to hear a Note being affected. Turn the Vibrato Speed Dial to the right to achieve a faster Vibrato affect. The Link Switch allows control of both Vibrato Dials with only the Vibrato Amount Dial (i.e. it links the two together).

Vibrato is a very human musical quality and we recommend you keep the Amount and Speed varied to avoid it sounding mechanical. Vibrato often speeds up slightly after initial application and then eases off as the Note ends.

SLIDE-DOWN CONTROL

Use this Dial to change how fast or slow the Slide-Down Articulation is played. This is useful to help you match a Slide-Down Note to the tempo of your music or the phrase you have played. It uses Kontakt's TM Pro algorithm to time-stretch the Samples.

THE SLIDE-DOWN KEY (KEY SWITCH F#0)

This Key Switch behaves differently than the others. Pressing this Key Switch will cut off any existing Note(s) and play a Sample (at the preceding Note's pitch) of the Note being "slid" downward in pitch. This sound is commonly heard at the end of songs or during solos where the player slides his/her hand down the fret board in between Notes or to finish off a Chord. The volume of the Slide-Down is affected by the velocity of the Key Switch. The Instrument will then revert to the previously selected Articulation allowing you to drop in Slide-Downs without having to change Key-Switch.

CHORD PAD

This instrument houses just under 2 octaves worth of Major and Minor Chords, one Key for each, and their reversed equivalents. Use the Mod Wheel to select a forward Chord or reverse Chord.



1	Forward Playback Sample Offset	Adjust how much Offset is applied to Sample playback when playing Samples in the forward (i.e. non-reversed) direction (up to 9 seconds)
2	Reverse Playback Sample Offset	Adjust how much Offset is applied to Sample playback when playing Samples in the reversed direction (up to 9 seconds)
3	LFO Based Vibrato Amount	Adjust the amount of multi-LFO based Vibrato applied to each Sample
4	LFO based Vibrato Speed	Adjust the speed of the applied multi-LFO based Vibrato
5	Tempo-synced Volume Gate Phase Reverse	Click to switch the Phase of the Volume Gate
6	Tempo-synced Volume Gate Intensity	Adjust the amount of Tempo-synced Volume Gate
7	Tempo-synced Volume Gate Width	Adjust the Width of the Tempo-synced Volume Gate
8	Tempo-synced Volume Gate LFO Rate	Select a Tempo-synced rate for the Volume Gate LFO
9	4-Pole High Pass On/Off Switch	Switch the 4 Pole HP Filter on or Off
10	4-Pole High Pass Filter Frequency Control	Change the Cut-Off frequency for the 4-pole High Pass Filter
11	4-Pole High Pass Filter Resonance Control	Change the Resonance for the 4-pole High Pass Filter
12	4-Pole Low Pass On/Off Switch	Switch the 4 Pole LP Filter on or Off
13	4-Pole Low Pass Filter Frequency Control	Change the Cut-Off frequency for the 4-pole Low Pass Filter
14	4-Pole Low Pass Filter Resonance Control	Change the Resonance for the 4-pole Low Pass Filter
15	Tempo-synced Filter Gate Phase Reverse	Click to switch the Phase of the Filter Gate
16	Tempo-synced Filter Gate Intensity	Adjust the amount of Tempo-synced Filter Gate
17	Tempo-synced Filter Gate Cutoff Frequency	Adjust the Cutoff Frequency of the Tempo-synced Filter Gate
18	Tempo-synced Filter Gate LFO Rate	Select a Tempo-synced rate for the Filter Gate LFO
19	Sample Volume Envelope Attack	Adjust the Attack (ADSR) of the Sample played
20	Sample Volume Envelope Decay	Adjust the Decay (ADSR) of the Sample played
21	Sample Volume Envelope Sustain	Adjust the Sustain (ADSR) of the Sample played
22	Sample Volume Envelope Release	Adjust the Release (ADSR) of the Sample played
23	Chord Type Window	Displays Major or Minor depending on what key is played (i.e. what Chord type is selected)
24	Tempo-synced AutoPan Intensity	Adjust the amount of Tempo-synced AutoPan
25	Tempo-synced AutoPan Time	Select the speed Tempo-synced AutoPan

FORWARD-REVERSE SAMPLE SELECTION

All Samples have reversed versions included. Simply change the position of the Mod wheel before playing a key to change direction.

Mod Wheel values : -

Zero to Half-way (MIDI 0 - 63) : Normal Forward Samples

Half-way to Full (MIDI 64 - 127) : Reverse Sounds

PLAYBACK OFFSETS (FORWARD AND REVERSE)

Use these Dials to change the point where playback of each Sample starts. These controls has a range of 0-9 seconds (measured in milliseconds). Turning to the right will increase the point where each Sample starts. Each Chord is 10 seconds in length so these controls will affect all equally. The Forward and Reverse Offsets work independently. Reverse offset is particularly useful for shortening the long reversed Chord build ups.

LFO BASED VOLUME VIBRATO

This uses a Multi-LFO unit to affect volume. The "Amount" Dial adjusts the amount of audible volume modulation. The "Speed" control adjusts how fast the volume comes in and out. Turning both Dials to the right increases the effect and speed respectively. Note - MIDI CC numbers 107 and 108 are used here so please do not reassign these MIDI CCs to any other control (See MIDI CC Setup Pages 26 and 39).

TEMPO-SYNCHED VOLUME GATE

The Chord Pad comes with a Tempo-synched Volume Gate. This Gate will alternately allow sound through and then drop to silence at a Tempo-synched rate defined by you. Click this Dial to adjust how strong the Gating effect is.

Use the Width Dial to adjust how much of each Gate Cycle is allowed to sound. Shorter values give a more clipped sound.

Click the Phase Button to change the phase of the Volume Gate. When this Switch is OFF the Gate Cycle starts with the sound being played. When it is ON the Gate Cycle starts with no (or very little, depending on the Pulse Width setting) sound. This Switch also inverts the Pulse Width Setting (so large Pulse Width parameter settings result in more silence).

The Volume Gate LFO Rate Menu allows you to change the basic Tempo-synched speed of the Volume Gate. Its Range is from 1/16th beat (fast) to 4 beats (slow). There are 2 triplet options (3/16th and 6/16th).

TEMPO-SYNCHED FILTER GATE

The Chord Pad also comes with a Tempo-synched Filter Gate. This is a 4 Pole Low Pass Filter. Increasing this parameter will make the Filter Cut-off Frequency cycle through a wider range of frequencies. Lower values will result in less modulation and a generally lower Cut-off Frequency (warmer sound).

As the Filter Gate flows through its cycle use the Cutoff Frequency Dial to adjust the Cutoff Frequency of the LFO. This is a Low Pass filter Cutoff so high values have a brighter sound and lower values sound warmer.

Click the Phase Button to change the phase of the Filter Gate. When this Switch is OFF the Filter Gate cycle starts with lower filter Cut-off settings (i.e. Lower frequencies are allowed). When it is ON the higher Cut-off Frequency part of the cycle is engaged as each Note starts.

The Filter Gate LFO Rate Menu allows you to change the basic Tempo-synched speed of the Filter Gate. Its Range is from 1/16th beat (fast) to 4 beats (slow). There are 2 triplet options (3/16th and 6/16th).

FILTERS

Dark Guitar Chord Pad makes use of Kontakt's in-built 4-pole Adaptive Resonance filters. There are two on the main Page - a High Pass and a Low Pass, each with its own Resonance control. Simply switch on a filter as desired and turn the Dials to suit. Again (as with all Dials) MIDI automation is easy.

ADSR

There are 4 Dials on the main Page allowing full control of the Volume Envelope. Attack, Decay and Release times are measured in milliseconds, while the Sustain Dial is measured in Decibels.

TEMPO-SYNCED AUTOPAN

Click on the AutoPan Intensity Dial to adjust the amount of Auto Left and Right Panning applied. The speed of the AutoPan movement is selected from the menu next to this Dial. Its Range is from 1/16th beat (fast) to 4 beats (slow). There are 2 triplet options (3/16th and 6/16th).

This instrument responds to MIDI pitch bend information. The Bend Wheel range is +/- 1 Octave.

SFX INSTRUMENT

There is one Special Effects Instruments containing a variety of Pick Scrapes, Body Hits and other Noises.



1	Forward Playback Sample Offset	Adjust how much Offset is applied to Sample playback when playing Samples in the forward (i.e. non-reversed) direction
2	Reverse Playback Sample Offset	Adjust how much Offset is applied to Sample playback when playing Samples in the reversed direction
3	Timestretch	Change the length of all the Samples
4	LFO Based Vibrato Amount Control	Adjust the amount of multi-LFO based Vibrato applied to each Sample
5	LFO based Vibrato Speed Control	Adjust the speed of the applied multi-LFO based Vibrato
6	Tempo-synced Volume Gate Phase Reverse	Click to switch the Phase of the Volume Gate
7	Tempo-synced Volume Gate Intensity	Adjust the amount of Tempo-synced Volume Gate
8	Tempo-synced Volume Gate Width	Adjust the Width of the Tempo-synced Volume Gate
9	Tempo-synced Volume Gate LFO Rate	Select a Tempo-synced rate for the Volume Gate LFO
10	4-Pole High Pass On/Off Switch	Switch 4-Pole HP On/Off
11	4-Pole High Pass Filter Frequency Control	Change the Cut-Off frequency for the 4-pole High Pass Filter
12	4-Pole High Pass Filter Resonance Control	Change the Resonance for the 4-pole High Pass Filter
13	4-Pole Low Pass On/Off Switch	Switch 4-Pole LP On/Off
14	4-Pole Low Pass Filter Frequency Control	Change the Cut-Off frequency for the 4-pole Low Pass Filter
15	4-Pole Low Pass Filter Resonance Control	Change the Resonance for the 4-pole Low Pass Filter
16	Tempo-synced Filter Gate Phase Reverse	Click to switch the Phase of the Filter Gate
17	Tempo-synced Filter Gate Intensity	Adjust the amount of Tempo-synced Filter Gate
18	Tempo-synced Filter Gate Cutoff Frequency	Adjust the Cutoff Frequency of the Tempo-synced Filter Gate
19	Tempo-synced Filter Gate LFO Rate	Select a Tempo-synced rate for the Filter Gate LFO
20	Sample Volume Envelope Attack	Adjust the Attack (ADSR) of the Sample played
21	Sample Volume Envelope Decay	Adjust the Decay (ADSR) of the Sample played
22	Sample Volume Envelope Sustain	Adjust the Sustain (ADSR) of the Sample played
23	Sample Volume Envelope Release	Adjust the Release (ADSR) of the Sample played
24	Pitch Bend Range Menu	Change the Pitch Bend Range of the Instrument
25	Tempo-synced AutoPan Intensity	Adjust the amount of Tempo-synced AutoPan
26	Tempo-synced AutoPan Time	Select the speed Tempo-synced AutoPan

This Instrument has 4 broad categories of Sound FX :-

1. Body Resonance
2. Pick Scrapes
3. Miscellaneous Effects and Dry Strums
4. Hits

All controls on this Instrument are identical in function to the Chord Pad (see Page 18) except for the Timestretch Dial which allows you to change the length of all the SFX Samples. The Pitch Bend Range Menu allows you to change the Pitch Range from 0 to +/- 24 semitones (i.e. 2 octaves).

LOOPS INSTRUMENT

There is one Instrument featuring a selection of endless looped atmospheric and textural Samples.



1	Pitch Bend Range Menu	Change the Pitch Bend Range of the Instrument
2	LFO Based Vibrato Amount Control	Adjust the amount of multi-LFO based Vibrato applied to each Sample
3	LFO based Vibrato Speed Control	Adjust the speed of the applied multi-LFO based Vibrato
4	Tempo-synced Volume Gate Phase Reverse	Click to switch the Phase of the Volume Gate
5	Tempo-synced Volume Gate Intensity	Adjust the amount of Tempo-synced Volume Gate
6	Tempo-synced Volume Gate Width	Adjust the Width of the Tempo-synced Volume Gate
7	Tempo-synced Volume Gate LFO Rate	Select a Tempo-synced rate for the Volume Gate LFO
8	4-Pole High Pass On/Off Switch	Switch 4-Pole HP On/Off
9	4-Pole High Pass Filter Frequency Control	Change the Cut-Off frequency for the 4-pole High Pass Filter
10	4-Pole High Pass Filter Resonance Control	Change the Resonance for the 4-pole High Pass Filter
11	4-Pole Low Pass On/Off Switch	Switch 4-Pole LP On/Off
12	4-Pole Low Pass Filter Frequency Control	Change the Cut-Off frequency for the 4-pole Low Pass Filter
13	4-Pole Low Pass Filter Resonance Control	Change the Resonance for the 4-pole Low Pass Filter
14	Tempo-synced Filter Gate Phase Reverse	Click to switch the Phase of the Filter Gate
15	Tempo-synced Filter Gate Intensity	Adjust the amount of Tempo-synced Filter Gate
16	Tempo-synced Filter Gate Cutoff Frequency	Adjust the Cutoff Frequency of the Tempo-synced Filter Gate
17	Tempo-synced Filter Gate LFO Rate	Select a Tempo-synced rate for the Filter Gate LFO
18	Sample Volume Envelope Attack	Adjust the Attack (ADSR) of the Sample played
19	Sample Volume Envelope Decay	Adjust the Decay (ADSR) of the Sample played
20	Sample Volume Envelope Sustain	Adjust the Sustain (ADSR) of the Sample played
21	Sample Volume Envelope Release	Adjust the Release (ADSR) of the Sample played
22	Tempo-synced AutoPan Intensity	Adjust the amount of Tempo-synced AutoPan
23	Tempo-synced AutoPan Time	Select the speed Tempo-synced AutoPan

Again with the Loops Instrument all Controls are identical to the Chord Pad Instrument (see Page 18).

CONTEXTUAL HELP

Clicking on Kontakt's Info Button will reveal an Information Bar at the bottom of the player. Information can be displayed for each Dial/Switch on the GUI by hovering the mouse across each control.

MIDI CONTROL

Each Dial/Switch can be controlled by external MIDI controllers (in fact this is recommended as a more intuitive way of using this instrument). Here are three tables of parameters and their corresponding MIDI channels and ranges :-

WALL OF SOUND

CONTROL	INITIAL MIDI CHANNEL	MIDI RANGE (for DAW Automation)
Bar Chord On/Off	21	Under 65 = OFF. Over 64 = ON
Open Chord On/Off	22	Under 65 = OFF. Over 64 = ON
Power Chord On/Off	23	Under 65 = OFF. Over 64 = ON
Strum Speed	16	0 - 127
Emphasis	17	0 - 127
Release	18	0 - 127
Blend	31	0 - 127
Slide Down Speed	32	0 - 127
ALL Distortion On/Off	30	Under 65 = OFF. Over 64 = ON
Distortion Unit Gtr A On/Off	26	Under 65 = OFF. Over 64 = ON
Distortion Unit Gtr B On/Off	27	Under 65 = OFF. Over 64 = ON
Distortion Unit Gtr C On/Off	28	Under 65 = OFF. Over 64 = ON
Distortion Unit Gtr D On/Off	29	Under 65 = OFF. Over 64 = ON

FADING LEAD

CONTROL	INITIAL MIDI CHANNEL	MIDI RANGE (for DAW Automation)
Bar Chord On/Off	16	Under 65 = OFF. Over 64 = ON
Open Chord On/Off	17	Under 65 = OFF. Over 64 = ON
Power Chord On/Off	18	Under 65 = OFF. Over 64 = ON
Strum Speed	19	0 - 127
Emphasis	20	0 - 127
Release	21	0 - 127
Attack	1	0 - 127
Tremelo On/Off	22	Under 65 = OFF. Over 64 = ON
Tremelo Speed	23	0 - 127
Vibrato Link	24	Under 65 = OFF. Over 64 = ON
Vibrato Amount	107	0 - 127
Vibrato Speed	108	0 - 127
Slide Down Speed	30	0 - 127
Adaptive Legato On/Off	25	Under 65 = OFF. Over 64 = ON
Hybrid Legato On/Off	26	Under 65 = OFF. Over 64 = ON
Legato Offset	27	0 - 127
Legato Fade Time	28	0 - 127
Legato Interval Volume	29	0 - 127

CHORD PAD / SFX / LOOPS INSTRUMENTS

CONTROL	INITIAL MIDI CHANNEL	MIDI RANGE (for DAW Automation)
Fwd/Rev Sample Select	1	Under 65 = FWD. Over 64 = REV
Fwd Sample Offset	15	0 - 127
Rev Sample Offset	16	0 - 127
Timestretch	34	0 - 127
Vibrato Amount	107	0 - 127
Vibrato Speed	108	0 - 127
High Pass Filter On/Off	17	Under 65 = OFF. Over 64 = ON
HP Filter Cutoff Freq	18	0 - 127
HP Filter Resonance	19	0 - 127
Low Pass Filter On/Off	20	Under 65 = OFF. Over 64 = ON
LP Filter Cutoff Freq	21	0 - 127
LP Filter Resonance	22	0 - 127
Vol Envelope Attack	23	0 - 127
Vol Envelope Sustain	24	0 - 127
Vol Envelope Decay	25	0 - 127
Vol Envelope Release	26	0 - 127

CONTROL	INITIAL MIDI CHANNEL	MIDI RANGE (for DAW Automation)
Tempo-synced Volume Gate Intensity	27	0 - 127
Tempo-synced Volume Gate Width	28	0 - 127
Tempo-synced Volume Gate Phase Reverse	29	Under 65 = OFF. Over 64 = ON
Tempo-synced Filter Gate Intensity	30	0 - 127
Tempo-synced Filter Gate Cutoff Frequency	31	0 - 127
Tempo-synced Filter Gate Phase Reverse	32	Under 65 = OFF. Over 64 = ON
Tempo-synced AutoPan Intensity	33	0 - 127

CHORD LIST

Wall of Sound and Legato Lead are capable of producing 1 Key strummed Chords. These are divided into Bar Chords, Open Chords (most common shapes), and three Note Power Chords.

BAR CHORDS :

<i>CHORD</i>	<i>Number of Strings Used</i>	<i>Key Switch Note</i>
Major	6	F5
Minor	6	F#5
7th	6	G5
Major 7	6	G#5
Minor 7	6	A5
Suspended 2nd	5	A#5
Suspended 4 th	6	B5
7th Suspended 4th	6	C6
6th	5	C#6
Minor 6	5	D6
6 Add 9	6	D#6
9th	5	E6
Major 9	6	F6
Minor 9	5	F#6
Add 9	5	G6
11th	5	G#6
Major 11	5	A6
Minor 11	6	A#6
13th	5	B6
Major 13	6	C7
Minor 13	6	C#7
13 flat 9	5	D7
Diminished	5	D#7
Diminished 7th	5	E7
Augmented	5	F7
7 sharp 9	6	F#7
7 flat 9	6	G7
Major minor 7th	6	G#7
Major 7 flat 5	6	A7
Major 7 sharp 5	5	A#7

OPEN CHORDS :

<i>CHORD</i>	<i>Key Switch Note</i>
Major	F5
Minor	F#5
7th	G5
Major 7	G#5
Minor 7	A5
Suspended 2nd	A#5

25 Common Open Chords featured in this Virtual Instrument :

Root Note	Major	Minor	7 th	Major 7th	Minor 7th	Sus 2
C	Y	Y	Y	Y	-	-
D	Y	Y	Y	Y	Y	Y
E	Y	Y	Y	-	Y	-
F	Y	-	-	Y	-	-
G	Y	-	Y	-	-	-
A	Y	Y	Y	Y	Y	Y
B	-	-	Y	-	-	-

“Y” : Included

“-“ : Not Included

EFFECTS UNITS

All of the Dark Guitar Instruments share common FX units shown here. The Wall of Sound instrument has an extra Page of EQ units which are detailed below.



- 1 4 Band EQ
- 2 Compressor
- 3 Distortion
- 4 Chorus



- 1 Flanger
- 2 Tempo-synced Delay (Echo)
- 3 Reverb
- 4 Speaker Cabinet Selection Menu
- 5 Reverb Impulse Response Selection Menu

Simply click on the left hand Switch of each unit to engage the effect. A Green LED indicates the unit is On. Use CTRL (PC) or CMD (MAC) click to reset each effect parameter back to its "zero" state. Pressing SHIFT while clicking on a Dial will allow small changes.

EQ :

4 Band Equalization comprised of 2 shelves and 2 bell EQs.

Low Shelf EQ : 40 Hz to 600 Hz.

Low Mid "Bell" EQ : 200 Hz to 2.5 KHz.

High Mid "Bell" EQ : 600 Hz to 7 KHz.

High Shelf EQ : 1.5 KHz to 22 KHz.

All EQs have a Gain Range of +/- 20 dB.

The Mid EQs have a Q (Bandwidth) Range of 0.70 Octave to 2.5 Octaves.

COMPRESSOR :

Threshold : -68 dB to -3 dB.

Ratio : 1:1 to 25:1.

Attack : 1.0 ms to 1000 ms.

Release : 50 ms to 2500 ms.

Makeup Gain : OFF to +24 dB.

DISTORTION :

Level : Volume of Distortion Unit. Range is OFF to 0 dB.

Drive : Adjusts the amount of Distortion. Range is 0 to 100.

Tone : Controls the brightness of the sound. Range is 0 to 100.

Treble : Adjusts high frequency gain. Range is 0 to 100.

Bass : Adjusts low frequency gain. Range is 0 to 100.

CHORUS :

Level : "Wet" level. Range is OFF to -3 dB. When the "Wet" Level is -3 dB this is equal to the "Dry" Level (i.e. 50% each - the Dry level is lowered by 3 dB to account for the general increase in volume of this effect).

Depth : Adjusts the range of modulated detuning. Higher values give a more pronounced chorusing effect. Range is 0 to 100.

Speed : Adjusts the LFO speed. Range is 0.05 Hz (slow) to 8 Hz (fast).

Phase : Imparts a phase difference between left and right channels widening the signal. Range is 0 ° to 90 °.

FLANGER :

Level : "Wet" level. Range is OFF to -3 dB. When the "Wet" Level is - 3 dB this is equal to the "Dry" Level (i.e. 50% each - the Dry level is lowered by 3 dB to account for the general increase in volume of this effect).

Depth : Adjusts the amount of LFO modulation. Higher values cause the flanging effect to sweep over a wider range. Range is 0 to 100.

Speed : This is the speed of the Flanger LFO. Range is from 0.05Hz (slow) to 8.0 Hz (fast).

Phase : Range is 0° to 90°. This imparts a phase difference between the left and right channels. Higher values will widen the sound.

Colour : Adjusts the delays line's range of operation and consequently, the color of the flanging effect. Small values result in a more phaser like sound. Range is 0 to 100.

Feedback : Feeds a certain amount of the delayed signal back into the module's input creating a more pronounced effect. Range is 0% to 100%.

TEMPO-SYNCD DELAY :

Level : This is the "Wet" level. Turn this up to hear the delay sound. Range is OFF to +3 dB.

Time : This is the delay time in 1/16th Notes. Range is 1/16th to 16/16th (1 Beat).

Feedback : Range is 3% to 90%. 3 gives only one short, almost imperceptible, repeat. 90 results in a long echo tail.

HF Damping : Controls the attenuation of the high frequencies of each echo. 0 results in no high frequency damping. 100 results in lots of high frequency damping (i.e. a warmer sounding echo).

Width : Turning this up will result in a wider echo sound. Each echo will be panned alternatively left and then right. At 100 the result is wide left and right echoes - the classic "ping-pong" effect.

REVERB :

This Reverb Unit uses the Impulse Responses (basic reverb character) selected from the Impulse Response Selection Menu.

Level : "Wet" level i.e. the volume of the reverb effect. Range is OFF to +3 dB.

Predelay : This is the length of the short delay between the dry signal and the reverb effect in milliseconds. Range is 0.1 ms to 200 ms.

Hi Pass : Adjusts the cutoff frequency below which the signals frequency content will be attenuated. Range is from 50 Hz to 2 KHz.

Low Pass : Adjusts the cutoff frequency above which the signals frequency content will be attenuated. Range is from 2 KHz to 20 KHz.

SPEAKER CAB SELECTION :

All the above effects run through a virtual speaker cabinet as if you had really plugged a guitar (via a collection of stomp boxes) into a guitar amplifier. There is a Drop-down Menu giving choice of 21 cabinet types - loosely grouped in two - "Clean" (more suitable for cleaner guitar sounds) and "Dirty" (more suited to distorted / crunched guitar sounds. Simply click the Switch "On" to engage the unit and use the menu to select.

IMPULSE RESPONSE SELECTION :

You can choose from several reverb Impulse Responses for the Convolution Reverb Unit :-

SPACE TYPE	REVERB IMPULSE LENGTHS (in Seconds)
Ambience	0.7
Arena	2.4 / 3.3
Chamber	1.3 / 2.8
Club	1.4
Hall	2.3 / 2.4 / 2.6 / 2.7 / 3.7 / 7.0
Nearfield	0.8
Plate	1.6 / 1.9
Room	1.3 / 1.5
Band Room	1.5 / 1.7
Space Chamber	1.2
Spring Verb	1.3 / 1.5 / 5.5

FADING LEAD WAH-WAH PEDAL :

Simulates a classic wah-wah pedal. Use the Mod Wheel to change the position of the virtual Wah Pedal.

WALL OF SOUND EFFECTS UNITS PAGE 1 – EQ UNITS :



- 1 – 4 3-Band EQ Units – One for each Guitar (A, B, C, D)
- 5 4-Band EQ that affects the whole instrument (i.e. it affects all of the individual guitars together)

Each 3-Band Equalization is comprised of 3 bell EQs.

Frequency Range : 20 Hz to 20 KHz.

Gain Range : +/- 18 dB.

Q (Bandwidth) : 0.33 Octave to 3.0 Octaves.

The 4-Band Equalization comprised of 2 shelves and 2 bell EQs.

Low Shelf EQ : 40 Hz to 600 Hz.

Low Mid "Bell" EQ : 200 Hz to 2.5 KHz.

High Mid "Bell" EQ : 600 Hz to 7 KHz.

High Shelf EQ : 1.5 KHz to 22 KHz.

All EQs have a Gain Range of +/- 20 dB.

The Mid EQs have a Q (Bandwidth) Range of 0.70 Octave to 2.5 Octaves.

WALL OF SOUND EFFECTS UNITS PAGE 2 - OTHER FX UNITS :



- 1 Compressor
- 2 Chorus
- 3 Flanger
- 4 Tempo-synced Delay
- 5 Reverb Unit 1
- 6 Reverb Unit 2
- 7-10 Individual Reverb Sends – 2 for each Guitar (A, B, C, D)
- 11 Reverb Unit 1 Impulse Response Selection Menu
- 12 Reverb Unit 2 Impulse Response Selection Menu

All FX in Wall of Sound behave in the same way as in they do in the other instruments (see Page 31). The only difference is the Reverb Sends.

Set the Reverb Units up as you wish then feed different amounts of each Guitar signal to them via the Sends (A, B, C, D. R1 for Reverb Unit 1, and R2 for Reverb Unit 2). This way you can have different amounts of Reverb on each of the 4 Guitars.

Range is Off to + 3 dB.

MIDI SETUP



1. MIDI CC Number Selection Panel
2. Group Purge Section



MIDI CC numbers are already assigned to all the main controls of this instrument (see MIDI Controls Page 26).

All of these MIDI CC numbers can be reassigned using the drop-down menus to suit your own setup.

Note - MIDI CC 107 and 108 are used internally so please avoid reassigning those to anything else. You won't be able to use them.



GROUP PURGE SWITCHES

The Wall of Sound and Fading Lead instruments have a series of Switches below the MIDI Control Setup Panel allow you to load or unload each Articulation group (or Guitar in the case of the Wall of Sound) from your computers RAM. If you find you do not need any particular Articulation (Guitar) you can unload it here and save some RAM.

An "On" Switch (green LED is lit) means the articulation is loaded.

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