

# **USER MANUAL**

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## Introduction

## **Prominy SC Electric Guitar 2**

Ultra Real-sounding Virtual Electric Guitar - the true sound of Fender® Stratocaster® includes over 147 Giga-bytes\*, approx. 200,000 samples

(\* SC Electric Guitar uses the Lossless Sample Compression format 'NCW' with real-time encoding. The data size after the installation is approx. 81 GB that equals 147 GB of .wav files.)

# Incredible real-time playability – SC Electric Guitar 2 SPI (Super Performance Instrument)

With SC Electric Guitar 2 SPI, you can play ultra-realistic electric guitar performance in real-time. You can access various playing techniques instantly without stopping your performance and create convincing guitar tracks very quickly.

Sampled real chords / Emulated chords User chords (You can make any chords using User Chord Editor.) Realtime Legato Slide / Hammer-on & Pull-off Vibrato Trill / Picking Tremolo Mute & picking noise Gliss up / down / up Natural Harmonics Unison bend / Stationary bed / Double bend Fret noise, Pick stop noise, Bridge mute noise, Release noise, Position change noise whammy bar Feedback Moving Harmonics Special FX etc.

## Amp simulators and Effects

SC Electric Guitar 2 has built-in guitar amplifier simulators and effects. You can make your own guitar sound so it suits the music genre you're working with by using them. You can also turn off them and use your favorite amplifier simulator for further tonal variations.

## **Fretboard Monitor**

The SPI automatically selects a proper string / fret position depending on the situation. You can also change the string manually by key switches. The Fretboard Monitor visualizes the current fret position / playing technique you are playing.

## All the pick-up positions can be reproduced

We modified the Stratocaster<sup>®</sup> so we can record the three direct signals from the neck, middle, and bridge pick-up simultaneously via separate output jacks. Each sound of the pick-up microphones was perfectly sampled and all the five pick-up positions can be reproduced.

neck position neck-middle position middle position bridge-middle position bridge position

SC Electric Guitar 2 reproduces even the switching noise of the pickup selector!

## **Realtime Legato Slide**

With SC Electric Guitar 2's Realtime Legato Slide feature using 'real' legato samples, you are able to get perfectly real expressions of the human finger's legato slide that cannot be reproduced with a slide emulation by changing pitch.

#### **Real sampled chords**

The extensive number of the 'real' chord samples makes your guitar tracks very convincing. (2-string dyad chords, octave, major, minor, 7th, m7, maj7, add9, sus4, 9th, #9th, m7<sup>(9)</sup>, maj7<sup>(9)</sup>, dim7, aug, open / low chords, etc.) SC Electric Guitar 2 includes the huge number of 'real' recorded (in other words, 'pre-recorded' or 'pre-played') chord samples. You can instantly access the various types of guitar chords. Prominy's guitar libraries are the only ones that include such a huge number of the real chord samples.

## **Real-sounding emulated chords**

Though SC Electric Guitar 2 already includes a huge number of real chord samples, more chords (and more chord shape variations per each chord) are available with the emulated chords. Our unique recording and programming make it possible for you to get a realistic chord sound that is close to a real sampled chord sound, even if you are playing emulated chords.

## **User Chord**

User Chord Editor enables you to build your own chord shapes and make any chords you like. Each string is fully customizable and you can configure how the string is played using the User Chord Editor. (For example, normal sustain or mute or picking noise, always play open string regardless the fret position, strum the string or not, root string, etc.)

## **Customizable Strum Key**

As well as the User Chord Editor, you can configure how each string is played when you hit the Strum Keys and the Normal Key.

## Arpeggio Key

Arpeggio Key is a dedicated key for each string. When a chord instrument is selected, each note of the chord is automatically assigned to the Arpeggio Key for the string so you can play arpeggio with the keys.

\*This is not a so-called 'Arpeggiator'. This is a feature that enables you to play a certain note (string) of the chord individually.

## **Auto Stroke Detection**

With the SPI's Auto Stroke Detection feature, SPI automatically detects the current beat position and identify proper stroke direction (down or up). There are several stroke detection modes and you can also control stroke direction manually.

## **Double-Tracking**

'Double-Tracking' is a technique that is frequently used in recording guitar tracks. It gives the guitar track a nice, wide-spread stereo images and thickness. With SC Electric Guitar 2 SPI, you can reproduce it very easily just by loading the Double Track multi. No identical samples are played simultaneously in both channels.

## Intelligent Instrument Key Switch with chord recognition

You can instantly select an instrument (articulation) using the Instrument Select Key Switches. All the instruments can be assigned to any key switches and you can create your own key switch mapping. The key switches have a chord recognition feature that enables you to select a chord instrument by not only hitting a key that the chord is assigned, but also by hitting the chord notes in the key switch range. In other words, you don't need to memorize the key switches for the chord instruments. Just hold the chord notes in the key switch range, and you are ready to play the chord.

## Low note samples included

SC Electric Guitar 2 includes the lower note samples (low C - low D#) and is suitable for a wide range of musical genres.

## Picking noises are recorded in multiple forms on all frets and strings

Picking noises made while playing a guitar is one of the most important characteristics that identify a live guitar recording. That is why we took great care in capturing many variations of picking noises. Adding these noises, with consideration to timing and picking style, will make your guitar tracks sound natural. When you use picking noise sampled from a different position of the fret board than the one you're applying it to, the result is an unnatural sound because the noise will not harmonize with the original note's sustain sound.

## Direct signals from the guitar

You can make your own guitar sound so it suits the music genre you're working with by using the built-in amp simulator or your own favorite amplifier simulator.

## Other features

- Expansive number of playing techniques, extreme power of expression that no other guitar library has captured before

- The world's most powerful and largest library of a single instrument
- For Native Instruments Kontakt Player
- NKS (Native Kontrol Standard) ready

## **System Requirements**

This product uses Kontakt Player as a playback engine. The system requirements (except RAM size and drive type) of this product are the same as that of Kontakt Player. For the latest information about the compatibility, please visit <u>Native Instruments website (Kontakt Player's spec page)</u>

(Kontakt Player is available for free at Native Instruments website)

Mac OS X 10.13 or later Windows 10 or later

Graphics hardware support for OpenGL 2.1 or higher 8 GB RAM (16 GB or more recommended) SSD (solid state drive) recommended

83 GB free disc space (81GB for the products itself and 2GB for Kontakt Player, etc.) Hi speed Internet connection

Kontakt Player 6.6.1 or later

## SUPPORTED INTERFACES (64-bit only)

Stand-alone, VST, VST3, AU, AAX

# [IMPORTANT] Preload buffer size configuration

Check your preload buffer size in Kontakt / Kontakt Player before loading the multi / instrument. The default pre-load buffer size is very large so samples are streamed safely, but it is too large. In most cases, samples can be streamed smoothly with a much smaller preload buffer size. By decreasing the preload buffer size, loading time becomes much shorter and you can save a big RAM space. As this product is a very big instrument that loads a large number of samples, the preload buffer size needs to be properly configured in Kontakt's option.



1. Click the Options button;



and click the 'Memory' tab.

2. Check the box (so it becomes white) and minimize; 'Override Instrument's preload size' (6kB).

We recommend you to start with the minimum; 6kb. If the samples are not played smoothly, try 12kb. If the sample streaming is still not smooth with 12kb, increase the buffer size as needed unless RAM runs out. It depends on the system, but in most cases 6kb should work fine.

## Purge All Samples and 'on the fly streaming'



Another great way to save RAM is using the 'purge all samples' feature of Kontakt Player / Kontakt. After loading the multi / instruments, click on the 'Purge' icon and select 'purge all samples'. If your system is not so old, Kontakt Player should load previously unloaded samples on the fly when you play notes. If your RAM space is tight, it's worth trying.

## If you get a noise at the beginning of the note when you play a big instrument...

A big multi that includes many instruments requires a certain amount of processing power. If you get a noise at the beginning of the note, *increase* the latency size of your audio interface (not 'decrease', unlike with the preload buffer size in Kontakt Option). For detail about changing the latency size, please refer to your audio interface manual.





# **Instrument / Multi**

# Instrument files (.nki)

All the articulations are included in one single .nki file. There are three types of .nki file; 'Full', 'Lite' and 'Live'.

[B] bridge position pickup (located in /Instruments/bridge/)[M] middle position pickup (located in /Instruments/middle/)

[N] neck position pickup (located in /Instruments/neck/)

## Full (includes all the samples and features)

- SC Electric Guitar 2 [B].nki
- SC Electric Guitar 2 [M].nki
- SC Electric Guitar 2 [N].nki

## Lite (less RAM usage)

Lite requires less RAM space than the full instrument does. Lite does not include the real chord samples and the hybrid mode cannot be selected. (emulated chords only)

- SC Electric Guitar 2 Lite [B].nki
- SC Electric Guitar 2 Lite [M].nki
- SC Electric Guitar 2 Lite [N].nki

## LIVE (for live performance / quick compositions)

- SC Electric Guitar 2 LIVE [B].nki
- SC Electric Guitar 2 LIVE [M].nki
- SC Electric Guitar 2 LIVE [N].nki



LIVE requires less RAM space (but bigger than lite as LIVE has real chord samples) than the full instrument. LIVE does not have Fretboard Monitor as it does not include all of the samples of each string. LIVE is good for a live performance or quick compositions. LIVE does not have Strum Keys / Arpeggio Keys, but Normal Key range is mapped next to the Instrument Select Key Switch range so you

can use a wider Normal Key range without switching octaves on your MIDI keyboard controller. (LIVE is similar with Super Performance Multi of SC1 but includes much more articulations in one single .nki)

**[Note]** If you compose a song using LIVE first and then replace LIVE with Full or Lite, be sure to shift all the notes in Normal Key range one octave higher.

## .nki files in 'for double track' folder

Basically, these are not for loading manually. These .nki files are included in the Double Track multis (.nkm files) in the Multis folder. However, if you would like to use different pickups per channel (L/R), use these .nki files.

(For example, SC Electric Guitar 2 dbl-L [B].nki for L channel, and SC Electric Guitar 2 dbl-R [M].nki for R channel)

## .nki files in 'for multiple pickup' folder

Basically, these are not for loading manually. These .nki files are included in the Multi-PU multis (.nkm files) in the Multis folder.

# Multi files (.nkm)

Multi (.nkm file) is an aggregation of multiple Instruments (.nki files). Though all the articulations are included in one single .nki file, Multis needs to be used for 'Double Track' and 'PU-switchable'.

## **Double Track (Effect On)**

SC2 dbl (Effect On) [B].nkm SC2 dbl (Effect On) [M].nkm SC2 dbl (Effect On) [N].nkm SC2 Lite dbl (Effect On) [B].nkm SC2 Lite dbl (Effect On) [M].nkm SC2 LiVE dbl (Effect On) [B].nkm SC2 LIVE dbl (Effect On) [B].nkm SC2 LIVE dbl (Effect On) [M].nkm

'Double-Tracking' is a technique that is frequently used in recording guitar tracks. The Guitarist plays the same part twice (one for Left channel, and one for Right channel). That gives the guitar track a nice, wide-spread stereo images and a thickness. You can reproduce it very easily just by loading the Double Track multi. No identical samples are played simultaneously in both channels.

Double track Multis include two .nki files (L and R). These multis uses the built-in amp simulators and effects and uses one stereo output of Kontakt Player.

## **Double Track (Effect Off)**

SC2 dbl (Effect Off) [B].nkm SC2 dbl (Effect Off) [M].nkm SC2 dbl (Effect Off) [N].nkm SC2 Lite dbl (Effect Off) [B].nkm SC2 Lite dbl (Effect Off) [M].nkm SC2 Lite dbl (Effect Off) [N].nkm SC2 LIVE dbl (Effect Off) [B].nkm SC2 LIVE dbl (Effect Off) [M].nkm



The built-in amp simulators and effects are turned off. Two stereo outputs (one for L channel, another for R channel) of Kontakt Player are used because each channel needs to have its own amp simulator and should be panned using your DAW's mixer. The .nki for L channel is assigned to the Kontakt's output; 'st.1'. and the .nki for R channel is assigned to Kontakt's output; 'st.2'.

#### [DAW's mixier]

As shown in the picture of a DAW mixer on the left, insert an amp simulator to each DAW's channels from Kontakt. After being processed with an amp simulator, the st.1 needs to be panned to the Left, and the st.2\* needs to be panned to the Right.

To use the channel 'st.2' in your DAW, you need to activate the additional output (multiple output) in your DAW's output setting. For details about how to activate multiple output of the plugin instrument, please refer to your DAW manual.

## **PU** switchable

SC2 (Effect Off) [BMN].nkm SC2 Lite (Effect Off) [BMN].nkm SC2 LIVE (Effect Off) [BMN].nkm SC2 (Effect On) [BMN].nkm SC2 Lite (Effect On) [BMN].nkm

\* PU-switchable Multi requires even bigger RAM than single pickup .nki / .nkm files do. Be sure to <u>configure preload buffer size</u> in Kontakt Option

PU (pickup) switchable multis consist of the three instruments; (the neck pickup, the middle pickup, and the bridge pickup) and enable you to switch the pickup position in realtime. There are 5 pickup positions. 'bridge', 'middle', and 'neck' positions activate only one pickup. 'bridge-middle' and 'neck-middle' positions activate a combination of two pickups. You can select the pickup position by pressing 'Pickup Position Select key switch'.

Double Track versions of the PU-switchable multi are also available. Doubletrack- PU switchable Multis include six .nki files. (bridge-L, muddle-L, neck-L, bridge-R, middle-R, and neck-R)

SC2 Double Track (Effect Off) [BMN].nkm SC2 Lite Double Track (Effect Off) [BMN].nkm SC2 LIVE Double Track (Effect Off) [BMN].nkm SC2 Double Track (Effect On) [BMN].nkm SC2 Lite Double Track (Effect On) [BMN].nkm

## Effect On or Effect Off - Which .nkm should I use?

We recommend to use the 'Effect Off'' versions and use your own favorite amp simulator / effects because the signals from two pickup microphones needs to be processed together as one channel signal from one guitar, unlike the Double Track multis. (But if you use the built-in amp / effects with different settings per each pickup, that would be a good experiment to find a unique sound.)

## **Tips - Saving RAM**

Though PU switchable multis can reproduce all the five pickup positions, if you don't use all the pickup positions, you can unload the instrument for the unused pickup and save some RAM usage. For example, you load the multi; 'SC2 (Effect On) [BMN].nkm', but the only position you use is the neck-middle position, you can remove the instrument; 'SC Electric Guitar 2 Multi-PU [B]' (for bridge position) from the multi by clicking the 'x' button on the right end of the .nki.

## How to change the pickup position



Press one of the Pickup Position Select key switches (C8 – E8) C8: neck position C#8: neck-middle position D8: middle position D#8: bridge-middle position E8: bridge position

## **PU Selector**



The pickup position can also be changed by clicking the SC2 PU selector that is a part of the <u>Global</u> <u>Controller</u>.

The signal from the neck pickup has a warm and mellow sound. The signal from the bridge pickup has a bright and sharp sound.



## Tips - pickup position for distorted guitar

If you would like to emphasize the sound of pinch harmonics, using the bridge position is good because the signal from the bridge pickup has stronger and higher harmonics than the other pickups do.

## **Global Controller**



With the Global Controller, many of the common parameters of the .nki files loaded into the Multi (.nkm) can be controlled using the Global Controller

We recommend you to use the Global Controller or MIDI CC (<u>see the MIDI Controller</u> <u>Chart</u>) to set the common parameters of Instruments in the Multi unless you would like to customize an only specific Instrument. You can set the common parameters of all the Instruments in the multi at once by using the Global Controller or MIDI CC. (You can customize each Instrument with its interface, but you'll need to repeat the same process with all the instruments in the multi.)

Parameters in the following section cannot be controlled via the Global Controller. These parameters need to be set using the interface of each .nki file.

User Chord, Effects, Strum Key setting, High Velocity Instrument setting

# Interface

## **Fretboard**



## Play Key (Hold Key & Stop Key)

# Pay Kay (Stop Key & Hold Key) -

## **Instrument Select Key Switch**



## Strum setting



## User Chord



#### **High Velocity Instrument settings**



## Other settings

			Other Settin	igs v		@ Proming
				6		1
	PITCH BEND F	RANGE	STRING / CHORD SHAPE	SELECT KEY SWITCH	STRING SKIP KEY SWIT	СН
5	TRING 1	204 204 204 204 204 204 204 204 204	STRING 2 / CHORD SHAP STRING 2 / CHORD SHAP STRING 3 / CHORD SHAP STRING 4 / CHORD SHAP STRING 6 / CHORD SHAP STRING 6 / CHORD SHAP	11 7-2 5 55 5-2 4 54 09-2 5 52 09-2 1 52 09-2 1 11 0-2 0	STRING 1 0-2 II   STRING 2 0-2 10   STRING 3 0-2 9   STRING 4 0-2 0   STRING 5 0-2 7   STRING 6 0-2 6	
	PLAYPALMI admity v [	MUTE UTERY. PICKM adapty c. 20 0041	KGINOISE GATE	CANCEL FACEOUT	BACK PADE IN PITCH O S877 ins +7	
SC				G PLAY KEY	G	
theort	shine .	Effects	béo .			

## **Effects**



# Key ranges



## 1: String / Chord shape select key switch [C-2 – F-2]

selects the string or chord shape.

2: <u>String skip key switch</u> [F#-2 – B-2] selects the string not to play.

3: Instrument select key switch [C-1 - E1]

selects the instrument (articulation) to play.

## 4: Play Key (Hold Key & Stop Key) [F1 - A#1], Cricket Key [B1]

enables you to play Gliss up / down, picking noise, fret noise, etc., also can be used as a 'repeat same note' key. The B1 key triggers a <u>Cricket</u> sample when a single note instrument is selected and the selected sting is 3 or higher.

## 5: Strum Key & Arpeggio Key

Strum Key [C2, C#2, D2, D#2, F#2, G#2, A#2, C#3]: You can strum chords with the pre-configured Strum Keys.

**Arpeggio Key [E2, F2, G2, A2, B2, C3]:** When a chord instrument is selected, each note of the chord is automatically assigned to the Arpeggio Key for the string.

## 6: Normal Key [E3 – E#7]

is the main range in which most of articulations such as chord strumming, solo (lead), legato slide, hammer-on, pull-off, etc. can be played. The actual playable range changes depending on the instrument that is currently selected.

## 7: Pickup position select key switch [C8-E8]

selects the pickup position. (Only available with Multi-PU multis) C8: neck position C#8: neck-middle position D8: middle position D#8: bridge-middle position E8: bridge position

# How to load a preset (Kontakt Snapshot file)

Snapshots (.nksn file) offer a way of loading, saving and exploring variations of any KONTAKT Player / Kontakt Instrument (.nki file) for easy recall.

For detail about Kontakt Snapshots, please refer to the Kontakt Player user manual (The 'Snapshots' section).



1. Click the camera icon in the Instrument Header to access the Snapshot View. (You can switch back to the familiar Info View with its Input / Output configuration options by clicking the i icon.)



- 2. Click the arrow icon next to the Snapshot name field to open the Snapshot menu.
- 3. Select the category and click a Snapshot to load it.

## [IMPORTANT]

Please note that Snapshots recall not only amp/ effect settings but also any other parameters that you can configure using the interface of SC2;

Fretboard Instruments Select Key Switches Effects Strum Key setting Play Keys User Chord High Velocity Instruments setting Other settings

We recommend you to load a Snapshot before you configure the parameters.

If you would like to load just amp / effect presets, you can do it by using the <u>Save / Load</u> feature in the Effects section. Factory amp / effect presets that can be loaded using that feature and have the same settings as the factory Snapshots are available at the <u>My</u> <u>Products</u> page on Prominy website.

# Instruments

single note		
legato slide	pick stop noise	
hamm&pull/trill	half step bend	
no legato	whole step bend	
picking tremolo	1.5 step bend	
whole step trill	whole step bend + vibrato	
half step trill		
dyad chord		
minor2nd	5th-dyad	
major2nd	#5th-dyad	
minor3rd-dyad	6th-dyad	
major3rd-dyad	7th-dyad	
4th-dyad	maj7th-dyad	
flat5th-dyad	octave	
chord		
major	m6	user chord 1
minor	6th (9)	user chord 2
7th	m6 (9)	user chord 3
m7	mMaj7	user chord 4
maj7	7th (flat9)	user chord 5
9th	#9th	user chord 6
m7(9)	madd9	user chord 7
maj9	7sus4	user chord 8
add9	Dim	user chord 9
sus4	m7 (11)	user chord 10
dim7	m9 (11)	
aug	9th (#11)	
rush	maj7 (#11)	
7th (flat5)	maj9 (#11)	
m7 (flat5)	9sus4	
7th (#5)	power chord	
6th	power 9th	
FX, etc.		
unison bend	scrape	
stationary bend	whammy bar	
double bend	special FX	
natural harmonics	strum harmonics	
moving harmonics 1	major 3rd vibrato 1	
moving harmonics 2	major 3rd vibrato 2	
moving harmonics 3		

# Instrument select key switches

	not assigned		
assigned	* Chords can be selected by doing 'Chor		
	Recognition' (read the next page for details)		
E1: octave	minor 2nd-dyad	7th (#5)	
D#1: picking tremolo	major 2nd-dyad	6th	
D1: no legato	minor 3rd-dyad	m6	
C#1: hammer-on / pull-off / trill	major 3rd-dyad	6th (9)	
C1: legato slide	4th-dyad	m6 (9)	
B0: whole step trill	flat5th-dyad	mMaj7	
A#0: half step trill	5th-dyad	7th (flat9)	
A0: pick stop noise	#5th-dyad	#9th	
<b>G#0:</b> 1.5 step bend	6th-dyad	madd9	
G0: whole step bend	7th-dyad	7sus4	
F#0: half step bend	maj7th-dyad	dim	
F0: whole step bend + vibrato		m7 (11)	
E0: unison bend	major	m9 (11)	
D#0: stationary bend	minor	9th (#11)	
D0: double bend	7th	maj7 (#11)	
C#0: scrape	m7	maj9 (#11)	
C0: special FX	maj7	9sus4	
B-1: natural harmonics	9th	power chord	
A#-1: moving harmonics 1	m7(9)	power 9th	
A-1: moving harmonics 2	maj9		
<b>G#-1:</b> moving harmonics 3	add9	user chord 5	
G-1: whammy bar	sus4	user chord 6	
F#-1: strum harmonics	dim7	user chord 7	
F-1: major 3rd vibrato 1	aug	user chord 8	
E-1: major 3rd vibrato 2	rush	user chord 9	
D#-1: user chord 1	7th (flat5)	user chord 10	
D-1: user chord 2	m7 (flat5)		
C#-1: user chord 3	7th (#5)		
C-1: user chord 4			

(default setting) \* Instrument select key switches can be customized



## How to select instrument

Press one of the keys above. For example, if you would like to activate the single note legato slide, press the key; C1. (<u>Click here</u> to see playable key ranges of each instrument.)

## How to select a chord instrument (chord recognition)

You can select a chord by pressing the <u>chord notes</u> within the instrument select key switch range (C-1 - E1). The root note needs to be the lowest. After selecting the chord, hit just the root note within the Normal Key range (E3 – D#7) to play the chord.

## [Tips]

Did you notice that most of chords are not assigned to the key switches list above? Don't worry; you can select chord instruments using the chord recognition feature. That's why the chords are assigned to the lower key switch ranges and some of the chords are not assigned to the key switches

## Realtime Legato Slide / Realtime Hammer-on& Pull-off



You can play legato slide by holding down one note while playing the next note to connect those notes within the Normal Key range. Realtime Hammer-on&Pull-off is available with single note instrument. Realtime Legato Slide feature is available with all the instruments including chord instruments except FX instruments. (Not available when the 'prefer open / low chord' is active)

## Vibrato



Vibrato can be played using Aftertouch. If your keyboard doesn't have Aftertouch function but has an assignable slider or a knob, you can assign Aftertouch to the slider / knob.

You can also handle Aftertouch using your DAW. For detail about Aftertouch, please refer to your keyboard controller manual and DAW manual. Vibrato by Aftertouch is available with the following single note instruments and dyad chord instruments;

## Single note

legato slide, hamm&pull/trill, no legato, half step bend, whole step bend, 1.5 step bend

## Dyad chord

minor2nd, major2nd, minor3rd-dyad, major3rd-dyad, 4th-dyad, flat5th-dyad, 5th-dyad, #5th-dyad, 6th-dyad, 7th-dyad, maj7th-dyad, octave

## Vibrato type \* (MIDI CC# 5)

0 - 63: deep 64 - 127: light

\* Though many of dyad chords emulate chord vibrato using single note chord samples, 4thdyad has real deep chord vibrato samples. 5th-dyad and octave have real light chord vibrato samples. When 4th-dyad or 5th-dyad or octave is selected and the <u>Chord mode</u> is 'hybrid', the real chord vibrato samples are triggered regardless the value of MIDI CC# 5 if they are available with the fret position. If you would like to control the vibrato type of those dyad chords (4th, 5th, and octave), set the <u>Chord mode</u> to 'emulated'.

## **Picking noise**



You can play picking noise using the <u>Play Key</u>; A1. When a chord instrument is active, the Play Key triggers a real pre-recorded chord strum noise.

Mute



Mute is available using Velocity switch or Modulation wheel (CC#1) or with all the instruments except FX instruments. You can also play picking noise using Modulation wheel (CC#1).

## default setting: <u>mute mode</u>: velocity switch mute velocity threshold: 70 picking noise MIDI CC# 1 threshold: 126

Mute is played if the velocity level of the note is lower than 70. Picking noise is played if the value of the MIDI CC# 1 is 127.

## Gliss up / down (using Hold Key)



## Hold Key: F#1

Gliss up / down samples can be played using the Hold Key; F#1. If you release the original note (played within the Normal Key range) while F#1 is held down, the original note is stopped and a gliss up / down sample is triggered. Gliss up / down is available with all the instruments except FX instruments.

You can assign gliss up / down to a different Play Key. For detail, please refer to the '<u>Play Keys</u> (hold keys and stop keys)' section.

#### Gliss direction and speed

Gliss direction and speed can be selected in the Play Keys configuration page or MIDI CC# 4.

MIDI CC# 4	gliss direction / speed		
0 – 19	down / fast		
20 – 39	down / mid		
40 – 59	down / slow		
60 – 79	up / fast		
80 – 99	up / mid		
100 – 127	up / slow		

\* Gliss down samples are not available on the 2nd fret or lower.

\* Gliss up samples are not available on the 20th fret or higher.

## Fast / Slow stroke

You can switch fast / slow stroke using MIDI CC# 3 if a chord instrument is selected.

#### MIDI CC# 3

0 – 63: fast stroke 64 – 127: slow stroke

Each stroke speed can be controlled via MIDI CC# 22 & 23. (emulated chords only) For detail, please refer to the <u>stroke speed</u> section.

## Strum Key

The Strum Keys can be customized. For details, please refer to the 'Strum setting' section.



#### Strum Key 1 [C2]: full strum down stroke

Normal sustain down stroke samples (all strings) are triggered.

#### Strum Key 2 [C#2]: full strum up stroke

Normal sustain up stroke samples (all strings) are triggered.

#### Strum Key 3 [D2]: mute down stroke

Mute down stroke samples (string 4, 5, and 6) are triggered. String 1, 2, and 3 are stopped and not strummed.

#### Strum Key 4 [D#2]: mute up stroke

Mute up stroke samples (string 4, 5, and 6) are triggered. String 1, 2, and 3 are stopped and not strummed.

#### Strum Key 5 [F#2]: lower strings down stroke

Normal sustain down stroke samples (string 4, 5, and 6) are triggered. It neither stops nor strums string 1, 2, and 3.

#### Strum Key 6 [G#2]: lower strings up stroke

Normal sustain up stroke samples (string 4, 5, and 6) are triggered. It neither stops nor strums string 1, 2, and 3.

#### Strum Key 7 [A#2]: higher strings down stroke

Normal sustain down stroke samples (string 1, 2, and 3) are triggered. It neither stops nor strums string 4, 5, and 6.

#### Strum Key 8 [C#3]: higher strings up stroke

Normal sustain up stroke samples (string 1, 2, and 3) are triggered. It neither stops nor strums string 4, 5, and 6.

If a single note instrument is active, the Strum Keys work as 'repeat same note ' keys. (The strum settings are ignored.) The

Strum Keys are not available when a FX instrument is selected.

## Arpeggio Key

0	1	2	3	4	5	
			strir strir strir strir strir strir	ng 1 ng 2 ng 3 ng 4 ng 5 ng 6	rpeggio Key	

Arpeggio Key is a dedicated key for each string. When a chord instrument is selected, each note of the chord is automatically assigned to the Arpeggio Key for the string so you can play arpeggio with the keys.

For example, if the chord; E7sus4 (root: string6) is played or selected, the following notes are assigned to the Arpeggio Keys;

C3 (string 1): E

B2 (string 2): B

A2 (string 3): D

G2 (string 4): A

F2 (string 5): B

E2 (string 6): E

If the chord is Aadd9 (root: string 5); C3 (string 1): E B2 (string 2): B A2 (string 3): A G2 (string 3): A F2 (string 5): A E2 (string 6): no sound

If the chord is octave-dyad (root: B on string 5); C3 (string 1): no sound B2 (string 2): no sound A2 (string 3): B G2 (string 4): picking noise F2 (string 5): B E2 (string 6): no sound

\*This feature is not a so-called 'Arpeggiator'. This is a feature that enables you to play a certain note (string) of the chord individually.

## Play Key

0	1	2	3	4	5	
	• • •					
		st st st hc hc	op key 3 op key 2 op key 1 old key 3 old key 2 old key 1	Play Key		

## Hold Key 1 [F1]: fret noise and position change noise

Fret noise and position change noise are triggered when the note is released while the Hold Key; F1 is held down.

## Hold Key 2 \* [F#1]: Gliss up / down

Gliss up / down is triggered when the note is released while the Hold Key; F#1 is held down.

\* Not available with the FX instruments

## Hold Key 3 [G1]: pick stop noise and finger release noise

Pick stop noise and finger release noise are triggered when the note is released while the Hold Key; G1 is held down.

## Stop Key 1 [G#1]: bridge mute noise

Bridge mute noise is triggered when the Stop Key; G#1 is pressed.

## Stop Key 2 [A1]: picking noise

Picking noise is triggered when the Stop Key; A1 is pressed.

## Stop Key 3 [A#1]: repeat same note

The same note as the previous one is triggered when the Stop Key; A#1 is pressed.

The Play Keys can be customized. For details, please refer to the '<u>Play Keys (hold keys and</u> stop keys)' section.
### Cricket

(Key switch: B2)

'Cricket' is a guitar playing technique that Metal / Rock guitarists frequently use on solos. By hitting the whammy bar, the tremolo unit vibrates very fast and it produces a very cool 'crying 'sound like a cricket (insect). Cricket can be played when one of the single note instruments is active and the selected string is the string 3 or a higher string. After playing a sustain note, press the key B2 to trigger the Cricket sample (- like you do with <u>Stop Key</u>). If you want to play Cricket but the auto string select feature selects the string 4 or a lower string. You can select the string (string 1 or 2 or 3) by using <u>String / chord shape select key</u> <u>switch</u> or <u>MIDI CC# 53</u>.

### **Pinch Harmonics**

(High Velocity Instrument)



If the note velocity is higher than the threshold level; 125 and one of single note instruments or dyad chord instruments is active, the <u>High Velocity Instrument</u>; 'pinch harmonics' is triggered.

2 types of harmonics types are available. **MIDI CC# 2** 0 - 63: type 1 64 - 127: type 2

### 5th-dyad chord whammy bar

(High Velocity Instrument)



If the note velocity is higher than the threshold level; 125 and the instrument; 5th-dyad chord is active, the High Velocity Instrument; '5th dyad whammy bar' is triggered.

The assignment of High Velocity Instrument to each instrument can be customized. For detail, please refer to the '<u>High Velocity Instrument</u>' section.

### String / chord shape select key switch

The SPI automatically selects a proper string / fret position depending on the situation, but you can change the string (or root string) for the next note manually by pressing the string select key switch. The string key switches work only to the next note. (The string select key switches are customizable. For detail, please refer to the 'String / chord shape select key switches' section.) The string key switches also work as 'chord shape select key switches'. If you would like to use a different chord shape of the chord, you can select it using this feature. You can find what chord shape variations are available in the Mapping & Key range.



#### String / chord shape select key switch (default)

#### MIDI note names and note numbers

key switch	MIDI note #	string / chord shape
F-2	5	string 1
E-2	4	string 2 / Chord shape 5
D#-2	3	string 3 / Chord shape 4
D-2	2	string 4 / Chord shape 3
C#-2	1	string 5 / Chord shape 2
C-2	0	string 6 / Chord shape 1

### Forced string select via MIDI CC

You can forcedly stay on the same string by using MIDI CC# 53.

#### MIDI CC# 53:

- 0: forced string select OFF
- 1 21: string 6 / chord shape 1
- 22 43: string 5 / chord shape 2
- 44 65: string 4 / chord shape 3
- 66 87: string 3 / chord shape 4
- 88 99: string 2 / chord shape 5
- 100 127: string 1

**[Tips]** Unlike 'Forced string select key switches', MIDI CC# 53 enables you to stay on the same string unless the note is out of the <u>range</u> of the string.

\* Please note that MIDI CC# 53 is a strong command. If the value of MIDI CC# 53 is in the range that selects one of the strings, the string select key switches are ignored. If you would like to use the string select key switches, please set the MIDI CC# 53 to 0 to deactivate the forced string selection.

### Forced hammer-on / pull-off

With the Forced hammer-on / pull-off feature, hammer-on or pull-off samples can be used instead of normal sustain samples. For example, after strumming a chord, you can do hammer-on or pull-off only with some (or all) of the chord notes that you select. By using this feature, you can add hammer-on / pull-off to the chord like the guitar intro of the famous song; 'Long Train Running'. Forced hammer-on / pull-off is activated via MIDI CC# 15.

#### MIDI CC# 15

0: OFF 1 - 63: Forced hammer-on 64 - 127: Forced pull-off

[note] To use this feature, the <u>Chord mode</u> needs to be set to 'emulated.

### Example

This example reproduces a minor chord with hammer-on. After playing the chord 1 (G9sus4), hammer-on only the string 2, 3, and 4 without re-strumming the other strings. By adding the hammer-on, it becomes the chord 2 (Gm).



### How to do

- 1. To set the chord mode to 'emulated', input the value; 127 to MIDI CC# 24
- 2. Do chord recognition within the Instrument Select key switch range to select the chord; 9sus4. (Input the notes; G-1, A-1, C0, F0)
- 3. To select <u>the chord shape of 9sus4 (shape2, root string = 5)</u>, input the String Select key switch; C#-2.
- 4. Input the Normal key; G4 to play the chord1: G9sus4.
- 5. After playing the chord 1, set the MIDI CC# 15 to a value between 1 and 63 to activate the forced hammer-on before playing the next chord.
- 6. Select the next chord (chord2: Gm) by doing using chord recognition within the Instrument Select key switch. (Input the notes; G-1, A#-1, B0)
- 7. To select <u>the chord shape of Gm (shape2, root string = 5)</u>, input the String Select key switch; C#-2.
- 8. Input the <u>String Skip key switches</u>; G-2 (for string 5) and B-2 (for string 1) so the string 1 and 5 are not re-strummed when the chord 2 is played.
- 9. Input the Normal key; G4 to play the chord2: Gm



### [Tips] Selecting chord shape by chord recognition and String Select key switch (without playing Normal Key)

### How to select a chord shape

- 1. Do a chord recognition by pressing the chord notes in the Instrument Select key switch range (C-1 E1).
- 2. Press one of the String Select key switch (= Chord Shape Select key switch)
- 3. Play Strum Keys or Arpeggio Keys.

If you press the String Select key switch **only one time**, the lowest position (the first octave) of the chord shape is played.



If you press the chord shape select switch *twice in a row*, the position 12 frets higher (the second octave) than the lowest position is played if it is available.



If you press the chord shape select key switch twice but the second octave is not available with the chord shape (because it is out of the fretboard range), the first octave is played.



\* If you press the chord shape select key switch 3 times or more in a row, the highest position that is available with the chord shape is selected. (As SC is a 21-fret guitar, the third octave is not available.)



# **Customizing Instruments**

## Fretboard

	5th-dyad		CHORD hybrid v	POL	AUTO SUSTAIN Y MODE	0			
				ом 📋 РІСК ВІ.					
	5th-dyad whammy ba							6	
0									
ALLE GALLE									
2 0		0							
<b>.</b>	TUNING PALM N 0 V			D WAH RATE				· ·	5
	$\sim$								
		rs feedback	ROUND ROBIN 4 random AB	STROKI		ST FAST 5	ROKE SPEED	Pressed key: <b>C4</b> Key type: <b>Norma</b>	l Key
Fretboard	Options	Effe	ots II	ho					

The Fretboard Monitor visualizes the current stroke direction / fret position / playing technique you are playing. The SPI automatically selects a proper string / chord shape (fret position) depending on the situation. You can also change the string / chord shape manually by String / Chord shape Select Key Switches or MIDI CC# 53.



Click the 'Fretboard' tab to display the fretboard monitor.

### Instrument (main instrument)



shows what instrument is currently selected. You can click this pull-down menu and select the instrument (articulation) you would like to play.

### High velocity instrument



shows what <u>High Velocity Instrument</u> is currently selected. You can click this pull-down menu and select the High velocity instrument you would like to play with the main instrument that

is currently selected.

### Chord

(works only with chord instruments)



#### Sampled chord mode

- Hybrid triggers real recorded chord samples if available, emulated chords are played if real recorded samples are not available. When a real recorded sample is triggered, the blue LED next to the pull-down menu glows.
- emulated plays only emulated chords using single note samples, no real recorded chord samples are triggered.

The Sampled chord mode can also be selected via MIDI CC# 24.

#### prefer open/low:

If the 'prefer open/low is ON, a fret position lower than the 8th fret is selected. When a full chord (= not a dyad chord) is selected, open chord / low position is selected. This feature can also be turned ON / OFF via MIDI CC# 21.

\* When a full chord is selected, Legato Slide is not available if this feature is ON.)

### Auto sustain



With the Auto Sustain feature, you can avoid unwanted staccato that is caused by note-off when the same note (key) is repeated.

After note-on, the note keeps playing until;

- the next note-on event
- Hold Key or Stop Key is triggered
- the sample is streamed to the end of it.

The previous note is cancelled automatically when a new note is triggered. That means your both hands are free until a new note is triggered. This feature gives you time to press a key switch or move a controller and you are able to be ready for next note without stopping your performance. That is why SPI enables you to control and switch the various articulations smoothly with a single MIDI channel in real time. If the auto sustain is OFF, the sample stops playing when the note is released. You can also turn ON / OFF the auto sustain through MIDI CC# 54.

#### Tips - playing arpeggio using sustain pedal (temporary poly mode):

Besides using the Arpeggio Keys, you can also do arpeggio using sustain pedal (MIDI CC# 64) if a single note instrument is selected. While sustain pedal is ON, the poly mode is temporarily activated and you can play polyphonic and the samples continue playing even if the note is released because the sustain pedal is ON. When the new note is the same as one of the notes that is currently sustained by sustain pedal, the same old note is canceled automatically. (In short, no duplicate notes are played.) When the sustain pedal is released (=OFF), the temporary poly mode is turned OFF automatically.

### Poly mode

(works only with single note instruments)



Poly mode enables you to play polyphonic. This feature is available only with single note instruments. You can also turn ON pugh MIDLCC# 56

/ OFF the poly mode through MIDI CC# 56.

### **Pick buzz**



If pick buzz is ON, a slight pick buzz sound is added to the attack of the note, and the guitar sound becomes more realistic and

natural. You can also turn ON / OFF the pick buzz through MIDI CC# 25.

### Roundrobin mode

(works only with single note instruments)

Eleven types of Roundrobin mode are available. It can be selected from the pull-down menu. You can also select the Roundrobin mode through MIDI CC# 42.

MIDI CC# 42	Roundrobin mode
0 - 9	Off A
10 – 19	2 roundrobin A
20 – 29	3 random A
30 – 39	4 random A
40 - 49	Off B
50 – 59	2 roundrobin B
60 - 69	3 random B
70 – 79	4 random B
80 – 89	4 random AB
90 - 99	6 random AB
100 – 127	8 random AB

'A' mainly uses samples recorded for SC2 and 'B' mainly uses ones recorded for SC1. 'AB' uses both 'A' and 'B'.

If 'A' is selected but 'A' samples are not available with the instrument that is currently selected, 'B' samples are automatically selected, and vice versa.

#### Tonal difference between A and B

'A' - less volume gap between layers, better for repeating the same note at the same velocity level, compared to 'B'

'B' – brighter and stronger strumming sound, bigger volume gap between layers compared to 'A'

### Stroke speed

(works only with emulated chords)



The value shows a time lag between two strings in milliseconds. If fast stroke is active (MIDI CC# 3: 0 - 63), the value of the 'fast' is used and if slow stroke (MIDI CC#

3: 64 - 127) is active, the value of 'slow' is used. The stroke speed can be changed through MIDI CC# 22 (fast stroke) and MIDI CC# 23 (slow stroke).

### Stroke direction (Auto Stroke Direction)



#### Stroke direction mode

	STROKE DIREC
	auto 🗸
	auto
	forced alt
	down
	up
-	

There are four stroke direction modes. You can also change the stroke direction mode using MIDI CC# 58.

auto	SPI automatically detects the current beat position and
(MIDI CC# 58: 0 - 31)	identify proper stroke direction (down or up).
forced	Down stroke and up stroke are played alternately
(MIDI CC# 58: 32 - 63)	regardless of the current beat position.
down only	Only down stroke is played regardless of the current beat
(MIDI CC# 58: 64 - 95)	position.
up only	Only up stroke is played regardless of the current beat
(MIDI CC# 58: 96 - 127)	position.

### Resolution

When the stroke more is 'auto', the resolution is shown. The stroke direction is determined according to the current beat position and the resolution. You can also change the resolution using MIDI CC# 57.

11-11	LOHON J
7	N 🗸 🔷 🛛 FAST 🛛 5
	Select Resolution
	1/32
	1/16 Triplet
	1/16
	1/8 Triplet
	1/8

midi CC# 57	resolution
0 - 25	8th
26 - 50	8th Triplet
51 - 75	16th
76 - 100	16th Triplet
101 - 127	32nd

### **Stroke direction**



'down stroke' is detected, or 'down only' mode is active.

**†** 

'up stroke' is detected, or 'up only' mode is active.

**[note]** Auto stroke detection mode does not work while the sequencer stops because no beat information is generated unless the sequencer is being played.

### **Release time**



When a new note is triggered, the previous note is automatically released. You can adjust the release time of the previous note so that the previous note is connected with the current note smoothly. The range; 50 - 80 is

recommended. It depends on the instrument, tempo, and how the sound is processed (reverb, etc.) The release time can be controlled through MIDI CC# 62.

### Palm mute

PALM MUTE

Mute mode ('velocity' or 'modulation wheel') can be selected here.

### Volume / Tone



The Tone knob adjusts the brightness of the direct signal from the pickup microphone.

The Volume knob sets the volume of the direct signal from the pickup microphone.

### Tuning



The tuning can be tuned down to - 4 (as low as C).

\* If the '-3' or lower is selected, Normal Key range is moved to one octave higher (C4-A7) because C#3 and lower keys are used for other features. (C3 is one of Arpeggio keys and C#3 is one of Strum keys.)

tuning	tuning
0	EADGBE
-1	D# G# C# F# A# D#
-2	DGCFAD
-3	C# F# B F A D
-4	C F A# E G# C#

The tuning can also be changed via MIDI CC# 27.

midi CC# 27	tuning
0 – 25	0
26 – 50	-1
51 – 75	-2
76 – 100	-3
101 – 127	-4

tuning	string	lowest note (MIDI note #)	highest note (MIDI note #)
	1	E5 (88)	C#7 (109)
	2	B4 (83)	G#6 (104)
0	3	G4 (79)	E6 (100)
0	4	D4 (74)	B5 (95)
	5	A3 (69)	F#5 (90)
	6	E3 (64)	C#5 (85)
	1	D#5 (87)	C7 (108)
	2	A#4 (82)	G6 (103)
1	3	F#4 (78)	D#6 (99)
-1	4	C#4 (73)	A#5 (94)
	5	G#3 (68)	F5 (89)
	6	D#3 (63)	C5 (84)
	1	D5 (86)	B6 (107)
	2	A4 (81)	F#6 (102)
2	3	F4 (77)	D6 (98)
-2	4	C4 (72)	A5 (93)
	5	G3 (67)	E5 (88)
	6	D3 (62)	B4 (83)
	1	C#6 (97)	A#7 (118)
	2	G#5 (92)	F7 (113)
0	3	E5 (88)	C#7 (109)
-3	4	B4 (83)	G#6 (104)
	5	F#4 (78)	D#6 (99)
	6	C#4 (73)	A#5 (94)
	1	C6 (96)	A7 (117)
	2	G5 (91)	E7 (112)
	3	D#5 (87)	C7 (108)
-4	4	A#4 (82)	G6 (103)
	5	F4 (77)	D6 (98)
	6	C4 (72)	A5 (93)

### Lowest / highest note (Normal Key) of each string

Also see <u>Mapping and key range</u>

### Auto Wah



Auto Wah effect can be added to the signal before it is sent to the Effect section.

To turn on / off the Auto Wah, click the Wah pedal icon



Pedal controls the wah frequency.

### Depth

controls the frequency width of the wah effect.

### Rate

controls the speed of the wah effect

**Sync** turns Sync ON / OFF.

### [Note: Can this Auto Wah be used as a manual Wah?]

Yes, but it depends on the specification of your computer and audio interface. Though these parameters can be controlled via MIDI CC, if you would like to control Wah pedal via MIDI CC while you playback your song, using Cry Wah (= manual wah) that can be selected in the Effects Section is recommended. The CPU usage of controlling this Auto Wah in real time is higher than that of Cry Wah in the Effects section. This Auto Wah feature is intended to be used as a pre-configured auto wah. The parameters except for the Auto Wah ON / OFF switch (the pedal icon) are not recommended for a real time control via MIDI CC, doing it before the song starts (or at the part where no sample is played) is recommended.

However, if you try controlling these parameters via MIDI CC (or moving the knobs using your computer mouse) while samples are being played, and confirm that you don't have any problems with it, that's fine. Set the Depth to the minimum (0) and move the Pedal, and it works as a Wah that can be manually controlled.

### Key information

### Pressed key information

displays what key (MIDI note name) is pressed and its feature.



### Kontakt Player's Virtual On-Screen Keyboard





To display the Virtual On-Screen Keyboard, click the Workspace Management icon on Kontakt Player's interface and check the 'Keyboard (F3)'.

The Virtual On-Screen Keyboard and Info Pane of Kontakt Player displays the following information;

#### by key colors...

- key ranges

- what String / Chord Shape Select Key Switch is selected
- what Instrument Select Key Switch(es) is selected

#### by moving mouse cursor over the keys on the Virtual On-Screen Keyboard...

- MIDI note name
- key type
- what instrument is assigned to the Instrument Select key Switch
- what string is assigned to the String Select Key Switch
- what string is assigned to the String Skip Key Switch
- what string is assigned to the Arpeggio Key
- what function(s) is assigned to the Play Key (Hold key / Stop key)

## Instrument select key switches

				Ins	trument S	elect Key	Switch v			ØPr	ominy
		B-1 A#-1 G#-1 G-1 F#-1 F-1 E-1 D#-1 D-1	natural harmonics moving harmonics moving harmonics whammy bar strum harmonics major 3rd vibraro major 3rd vibraro user chord 1 user chord 2	1 A # 2 A # 3 Gf 1 C 1 C 2 Df	30 whole step   40 half step t   50 pick stop r   60 1.5 step be   60 whole step   61 half step t   62 whole step   63 whole step   64 whole step   65 whole step   60 whole step   60 whole step   60 stationary   60 stationary   700 double ber	p trill rill and p bend p bend p bend + vibrato nd n bend		el octave picking tri no legato hamm&pu legato slid	emoro	a contraction	
	SC 2	C#-1 C-1	user chord 3 user chord 4	INST SELECT KS	#0 sorape c0 special FX W STRUA HIGH	M SETTING	PLAY K	KEY TTING			
Fret	board	Option	s	Effects	Info						

#### Instrument Key Switch with chord recognition

You can instantly select an instrument (articulation) using the Instrument Select Key Switches. All the instruments can be assigned to any Instrument Select Key Switches and you can create your own key switch mapping. The Instrument Select Key Switches have a chord recognition feature that enables you to select a chord instrument by not only hitting a key that the chord is assigned, but also by hitting the chord notes (= '<u>Chord Recognition Intervals</u>') in the Instrument Select Key Switch range. In other words, you don't need to memorize the key switches for the chord instruments. Just hold the chord notes in the Instrument Select Key Switch range, and you are ready to play the chord.

We recommend you to assign single note instruments, FX instruments, and other instruments that you frequently use to higher keys in the Instrument Select Key Switch range because you can select chord instruments using the chord recognition feature.

How to check and change the instrument select key switch settings...



Click the 'options...' tab and click the 'INST SELECT KSW' button.

B-1	natural harmonics
A#-1	moving harmonics
A-1	moving harmonics
G#-1	moving harmonics 3
G-1	whammy bar
F#-1	strum harmonics

Click the key you would like to change...

and select the instrument you would like to assign to the key switch from the pull-down menu.

\* There is a scroll bar on the right side of the menu. (It is very thin, though.) Scroll down to display more instruments.



#### How to set Instrument select key switches via MIDI CC#

You can also configure the Instrument Select Key Switches through the MIDI CC# 44, 45, and 46. For example; if you would like to assign 'no legato' to E1, send the value 40 (= MIDI note number of E1) though MIDI CC# 44 and send the value 0 (= inst type: single note) though MIDI CC# 45, and then send the value 3 (= instrument number) through MIDI CC# 46.

MIDI CC# 44	MIDI note number of the instrument key switch						
	Instrument ty	vpe					
	0: single note / 1: dyad chord / 2: chord / 3: FX, etc.						
	instrument number						
	(single note)						
	1: legato slide	:	5: whole st	ep trill	9: who	le step bend	
	2: hamm&pull/t	trill	6: half step	, trill	10: 1.5	step bend	
	3: no legato		7: pick sto	o noise	11: wh	ole step bend + vibrato	
	4: picking trem	olo	8: half step	bend			
	(dyad chord)						
	1: minor2nd		5: 4th-d	lyad		9: 6th-dyad	
	2: major2nd		6: flat5t	h-dyad		10: 7th-dyad	
	3: minor3rd-dy	ad	7: 5th-d	lyad		11: maj7th-dyad	
	4: major3rd-dyad		8: #5th-	dyad		12: octave	
	(chord)						
	1: major	14: 7fla	at5	27: m7	(11)	51: user chord 1	
	2: minor	2: minor 15: m7fl		at5 28: m9 (11)		52: user chord 2	
	3: 7th	16: 7sha		29: 9th	(#11)	53: user chord 3	
MIDI CC# 46	4: m7th	n 17:6th		30: maj	7 (#11)	54: user chord 4	
	5: maj7th	18: m6	Sth	31: maj	9 (#11)	55: user chord 5	
	6: 9th	19: 69t	th	32: 9sus	s4	56: user chord 6	
	7: m9th	20: m6	9th	n 33: power chord		57: user chord 7	
	8: maj9	21: mN	Лај7	34: pow	er 9th	58: user chord 8	
	9: add9	22: flat	19			59: user chord 9	
	10: sus4	23: sha	arp9	p9		60: user chord 10	
	11: dim7	24: ma	add9				
	12: aug	25: 7sı	us4	:4			
	13: rush	26: din	n				
	(FX)						
	1: unison bend		6: mov	ing harmo	nics 2	11: strum harmonics	
	2: stationary be	end	7: mov	ing harmo	nics 3	12: major 3rd vibrato1	
	3: double bend		8: scra	ре		13: major 3rd vibrato2	
	4: natural harm	nonics	9: wha	mmy bar			
	5: moving harn	nonics 1	10: spe	ecial FX			

## Strum setting

							Strum Se	tting		~		(2) Prominy
-						Str	rum Key	3 (D1	) ~	5		2
30			KEY			ON/OFF	VEL. RATE		TYPE			
	F	N	1	2	STRING 1 STRING 2	OFF	100		mute mute	~		
	18	3	4	5	STRING 3 STRING 4	OFF	100		picking noise mute		ON ON	2 2
2			7	8	STRING 5	ON	100		mute mute		Call strings B	
1					S	TROKE DIRE		¢	RESET			
	$\underline{\mathbf{SC}}$				INST SELECT I	(SW S	TRUM SET	TING	PLA	Y KEY		
	2				USER CHOR		HIGH VEL	INST	OTHER	SETTING		
Fret	board	Options			Effects	Info						

### [Note]

The Strum setting works only with emulated chords. If one (or more) of the parameters of the strum key / normal key is edited and you play a chord instrument with the strum key / normal key, an emulated chord is forcedly played even if a sampled chord is available (<u>hybrid mode</u>). To play sampled chords, reset the strum key / normal key by clicking the RESET button.

#### How to check and change the strum settings...



Click the 'options...' tab and click the 'STRUM SETTING' button.

### Target key (Normal key / Strum key)



Select the target Normal key or Strum key to edit by clicking the button.

('N': Normal key / '1' - '8': Strum key)

### **Stroke direction**



If Normal key is selected as a target strum key to edit, you can select the stroke direction from; 'auto', 'down, and 'up'. If the 'auto' is selected the resolution can be selected here. You can also edit the stroke direction setting of the normal key in the <u>Fretboard</u>.

If the target key to edit is Strum key, you can select the stroke direction from; 'normal', 'down, and 'up'. If the 'normal' is selected, the stroke direction setting of Normal key is used.

### String ON / OFF



You can choose which strings are strummed. If the button of the string is OFF, the string is not strummed and the sound of the string is stopped if it is sounding.

This setting is ignored if a single note instrument is selected.

### Vel. Rate (%)



The velocity rate of each string can be changed. For example, if the note–on velocity is 100 and the velocity rate of the string is 90 %, the string is strummed with the velocity 90. If the note–on velocity is 127 and the velocity rate of the string is 100 %, the string is strummed with the velocity 127.

This setting is ignored if a single note instrument is selected.

### Туре



You can configure how the string is played.

#### 'do nothing'

Unlike the string ON / OFF button, the 'do nothing' does not stop the sound of the string. It neither strums nor stops. This can be used if you would like to strum some of the strings without re-strumming the other strings. If you select the 'do nothing', the string ON / OFF button needs to be ON. Otherwise, the sound of the string is stopped.

This setting is ignored if a single note instrument is selected.

### Extra strum noise



#### ON / OFF

If the Extra Strum Noise is ON, a strum noise sound is added to the emulated chord.

#### Strum noise type

There are four types of the extra strum noises;

all strings A: strum noise that the string 1, 2, 3, 4, 5, and 6 are strummed all strings B: strum noise that the string 1, 2, 3, 4, 5, and 6 are strummed lower strings: strum noise that the string 4, 5, and 6 are strummed. upper strings: strum noise that the string 1, 2, and 3 are strummed.

The volume of extra strum noise can be controlled via MIDI CC# 82.

This feature works only with emulated chords, not available with sampled chords / single note instruments.

#### Reset



This button resets the setting of the target key.

All the parameters of the Strum Key setting can be controlled via MIDI CC. For details, go to the next page.

### How to configure the Strum setting via MIDI CC#

You can also configure the Strum setting through the MIDI CC# 28, 74, 75, 76, 77, 78, 80, and 81. For example; if you would like to turn OFF the string 1 of strum key 5, send the value 5 (= target strum key number) though MIDI CC# 74 and send the value 1 (= string number) though MIDI CC# 28, and then send the value 0 (0 - 63: OFF) through MIDI CC# 76.

MIDI CC# 74	target strum key to edit     0: normal key (E2 - C7)     1: strum key 1 (C2)     2: strum key 2 (C#2)     3: strum key 3 (D2)     4: strum key 4 (D#2)     5: strum key 5 (F#2)     6: strum key 6 (G#2)     7: strum key 8 (C#3)
MIDI CC# 28	target string to edit 0: all strings 1: string 1 2: string 2 3: string 3 4: string 4 5: string 5 6: string 6
MIDI CC# 75	strum key: stroke direction 0 – 42: auto (time recognition) 43 – 85: down 86 – 127: up
MIDI CC# 76	strum key: string ON / OFF 0 - 63: OFF / 64 - 127: ON
MIDI CC# 77	strum key: string velocity rate 1 (min) - 100 (max)
MIDI CC# 78	strum key: string strum type 0 - 31: do nothing 32 – 63: normal sustain 64 – 95: mute 96 – 127: picking noise
MIDI CC# 80	extra strum noise ON / OFF 0 – 63: OFF / 64 – 127: ON
MIDI CC# 81	extra strum noise type 0 – 31 all strings A 32 – 63: all strings B 64 – 95: lower strings 96 – 127: upper strings

## Play Keys (Hold keys and Stop keys)

			Play K	ey (Stop K	ey & Ho	old Key) 🗸		@ Promin
						S		
			HOLD KEY			STOP KEY		
R		F1	F#1	G1	G#1	A1	A#1	
19	PICKING NOISE							
	PICK STOP NOISE							down mid
	FINGER RELEASE NOISE							
1 B	REPEAT SAME NOTE							POSI. CHANGE NOISE
	GLISS UP / DOWN							mid
	BRIDGEMUTENOISE							
	FRET NOISE							
-	POSI. CHANGE NOISE							
S	C	INST S	ELECT KSW	STRUM SE	TTING	PLAY KEY		
	<b>3</b>	USE		HIGH VE	L INST	OTHER SETTING		
14								
Frethoard	Options	Filents	Info					

How to check and configure the Play Key settings...



Click the 'options...' tab and click the 'PLAY KEY' button.

		HOLD KEY			STOP KEY	
	F1	F#1	G1	G#1	A1	A#1
PICKING NOISE						
PICK STOP NOISE						
FINGER RELEASE NOISE						
REPEAT SAME NOTE						
GLISS UP / DOWN						
BRIDGEMUTENOISE						
FRET NOISE						
POSI. CHANGE NOISE						

### Hold keys

When the original note is released while the hold key is held down, the original note is stopped and the selected samples are triggered. In the case of the picture above, if you release the original note while F#1 is held down, the original note is stopped and the Gliss up / down is triggered. If you release the original note while F1 is held down, the pick stop noise and the finger release noise are triggered. If you release the original note while G1 is held down, no samples are triggered.

### Stop keys

The original note is stopped and the selected samples are triggered when the stop key is pressed. In the case of the picture above, the picking noise is triggered when G#1 is pressed. No samples are triggered when A1 is pressed. The same note as the previous one is repeated when A#1 is pressed.

\* 'REPEAT SAME NOTE' and 'GLISS UP / DOWN' cannot be selected with the other ones.

**[Tips]** You can also assign the 'repeat same note' function to a Hold key. When the original note is released while the hold key that is used as a repeat key is held down, the original note is stopped and the same note samples are played. That allows you to play notes very fast, and is good for simulating tremolo playing technique.

### **Configure Play Keys though MIDI CC**

The buttons for each hold key / stop key can be turned on /off through MIDI CC# 114, 115, and 116.

You can select the Play Key that you would like to configure through MIDI CC# 114.

Play Key	MIDI CC # 114
hold key 1	1
hold key 2	2
hold key 3	3
stop key 1	4
stop key 2	5
stop key 3	6

After selecting the target Play Key via MIDI CC# 114, select the target button via MIDI CC# 115, and the button can be turned on / off with the MIDI CC# 116.

button	MIDI CC# 115	MIDI CC# 116
picking noise	1	
pick stop noise	2	
finger rel. noise	3	
repeat same note	4	0 – 63: OFF
Gliss up / down	5	64 – 127: ON
bridge mute noise	6	
fret noise	7	
position change noise	8	

#### Gliss up / down

SUCCUD /D	OWN
auss up / D	OWN
down mid	

You can play Gliss up / down using <u>Play Keys.</u> 3 types of Gliss up / down speed (fast, mid, slow) are available. You can also select the Gliss up / down speed through MIDI CC# 4.

MIDI CC# 4	Gliss up / down speed
0 – 19	down fast
20 – 39	down mid
40 – 59	down slow
60 – 79	up fast
80 – 99	up mid
100 – 127	up slow

### Position change noise



Three types of position change noise are available. You can also select it via MIDI CC# 20.

midi CC# 20	Position change noise type
0 - 42	soft
43 - 85	mid
86 - 127	loud

### Chord strum noise

CHORD STRUM NOISE

Two types of chord strum noise are available. You can also select it via MIDI CC# 19.

midi CC# 19	Chord strum noise type
0 - 63	tight
64 - 127	loose

## User chord

								User Chord		v			3) Prominy	
	REM USE 1 6	T cho 2 7	ord 1 3 8	4	5	STRING 1 STRING 2 STRING 3 STRING 4 STRING 5 STRING 6		CHORD SHAPE	RESET E B B E E S INFO FAST SLOW	TYPE   ROOT STRING   ALWAYS     sustain		ALWAYS OPEN	8 OPEN	
Fretboard	2		Dptions			INST SELI USER C	ECT KSW CHORD	Strum Setting High Vel Inst	PLAY OTHER S	KEY ETTING				

How to check and configure the user chord settings...



Click the 'options...' tab and click the 'USER CHORD' button.

### Target user chord



selects the target user chord to edit.

#### Rename



Click this button and rename the chord, and click the button again (or press the enter key of your keyboard) to apply the change.

### **Chord shape**



You can create your own chord shapes here.

### Туре



selects how the string is played.

### Root



selects the root string of the chord.

### Always open



By turning ON the button, the string becomes 'open-string' (= 0 fret) regardless the position of the chord.

#### Reset



resets the setting of the user chord.

#### Preview



You can preview the user chord you created. (Stop / Play / Stroke direction / Stroke speed)

#### Left / Right arrow buttons

PREVIEW POSITION >

You can move the fret position to preview the user chord you are creating by clicking the arrow buttons.

### **INFO** button

INFO

The following information can be displayed / hidden by clicking the INFO button.

Auailable Normal Key range: **A#3 - F5** Normal Key to play this chord on the selected preview position: **F4**  - Available Normal Key Range of the user chord

- The note name of the Normal Key to play the chord on the selected preview position.

### [TIPS]

The key ranges on Kontakt's Virtual On-Screen Keyboard are that of the instrument currently selected in the Fretboard Monitor window.

Though the user chord you are editing can be previewed using the preview button on the user chord shape editor, **if you would like to play the user chord using Kontakt's Virtual On-Screen Keyboard or your MIDI keyboard controller, the user chord needs to be selected in the Fretboard Monitor Window.** 



(Example: editing 'user chord 1') Select the 'user chord 1' using Instrument Select Key Switch or the pull-down menu; 'instrument' in the Fretboard Monitor window before editing the 'user chord 1'.

And then open the user chord shape editor and select the 'user chord 1'. By doing this, you can also see the available Normal Key range of the user chord on Kontakt's Virtual On-Screen Keyboard.



## Save / Load user chord settings



Click the disk icon

### Save all user chord settings to a file



Select the 'Save all user chord settings to a file...'.

We recommend you to create a folder only for all user chord settings and save the settings there so it will not be confused with 'individual user chord setting' files.

### Load all user chord settings from a file



Select the 'Load all user chord settings from a file...'.

### Save selected user chord setting to a file



Select the 'Save selected user chord setting to a file...'.

We recommend you to create a folder only for individual user chord setting files and save the setting there so it will not be confused with 'all user chord setting' files.

### Load an individual chord setting to the selected user chord slot from a file



Select the 'Load selected user chord setting from a file...'.

## **High Velocity Instrument setting**

			Higl	h Veloc	ity Instrument 🔍		@Pro	miny
	THRESHOLD velocity >: 125						10	P
Ro		legato slide	pinch harmonics 1		pick stop noise	not assigned	2	25
	SINGLENOTE	hamm&pull/trill	pinch harmonics 1	*	half step bend	half bend pinch harmonics		
	CHORD 1	no legato	pinch harmonics 1	~	whole step bend	whole bend pinch harmonics		-
81	CHORD 2	picking tremolo	pinch harmonics 1	~	1.5 step bend	1.5 bend pinch harmonics		
9	USER CHORD	whole step trill	pinch harmonics 1		whole step bend + vibrato	not assigned		
		half step trill	pinch harmonics 1			o o		
6		INST SE	ELECT KSW	STRUM				
	2	USER	CHORD	HIGH \	VEL INST OTHER SETT	ING		
Fretbo	ard Options	Effects	Info					

High Velocity Instrument is an instrument that is triggered when the velocity of the note is higher than the velocity threshold level. High Velocity Instrument can be selected per each Main Instrument.

#### How to check and configure the user chord settings...



Click the 'options...' tab and click the 'HIGH VEL INST' button.



Select the category of the Main Instrument.

and click the pull-down menu of the Main Instrument you would like to change the setting. 7 types of High Velocity Instrument are available. If you don't need a High Velocity Instrument for the Main Instrument, select 'not assigned'.

whole step bend + vibrato	not assigned	
	not assigned	
	pinch harmonics 1	(with vibrato)
	pinch harmonics 2	
4	5th-dyad whammy bar 1	(with pinch harmonics)
	5th-dyad whammy bar 2	
	half bend pinch harmonics	
	whole bend pinch harmonics	
	1.5 bend pinch harmonics	

#### Threshold



sets the velocity threshold level to trigger High Velocity Instrument. (If you would like to turn off the whole High Velocity Instrument feature, set this value to 127.)



The High Velocity Instrument for the Main Instrument currently selected can be changed using the pull-down menu on the Fretboard Monitor window too.



With default threshold velocity level; 125, the High Velocity Instrument is triggered if the velocity of the note is 126 or higher.

## **Other settings**

				Other Setting	Is v		(9) Prominy
2		PITCH BEND R STRING 1 STRING 2 STRING 3 STRING 4 STRING 5 SET ALL	20 st       20 st	STRING / CHORD SHAPE SEI STRING 1 STRING 2/CHORD SHAPE 5 STRING 3/CHORD SHAPE 3 STRING 3/CHORD SHAPE 3 STRING 5/CHORD SHAPE 1 STRING 6/CHORD SHAPE 1	EECT KEY SWITCH F-2: 5 E-2: 4 DH-2: 3 D-2: 2 CH-2: 1 C-2: 0	STRING SKIP KEY SWITC       STRING 1     B-2:     11       STRING 2     R#-2:     10       STRING 3     A-2:     9       STRING 4     G#-2:     8       STRING 5     G-2:     7       STRING 6     F#-2:     6	CH
10	SC	PLAY PALM MU	MUTE UTE BY PICKING Uselooity (* 70 CC#1): INST SELECT K USER CHORI	NOISE GATE 126 off V SW STRUM SETTING	PLAY KEY	ACK FADE IN PITCH 3971 ms +7	
Fretb	ooard	Options	Effects	Info			

How to check and configure the other settings...



Click the 'options...' tab and click the 'OTHER SETTING' button.

### Mute / Picking noise (velocity switch or MIDI CC# 1)

#### Mute mode: velocity switch

With this mode, mute and picking noise can be played using velocity switch. Mute samples are triggered if the note velocity is lower than the mute velocity threshold level. Picking noise samples are triggered if the note velocity is lower than the mute velocity threshold level and the value of MIDI CC# 1 is larger than the picking noise threshold level.



#### Mute mode: mod wheel (MIDI CC# 1)

With this mode, mute and picking noise can be played using modulation wheel (MIDI CC# 1). Mute samples are triggered if the value of MIDI CC# 1 is larger than the MIDI CC# 1 threshold level. Picking noise samples are triggered if the value of MIDI CC# 1 is larger than the picking noise threshold level.



Mute mode (mod wheel / velocity switch), and the threshold levels can be changed through the following MIDI CC numbers.

	mute mode				
	0 - 63: modulation wheel (MIDI CC# 1) / 64 - 127: velocity				
MIDI CC# 49	picking noise MIDI CC#1 (mod wheel) threshold level				
MIDI CC# 50	mute MIDI CC#1 (mod wheel) threshold level				
MIDI CC# 51	mute velocity threshold level				

You can also play picking noise using Hold key or Stop Key.

### Pitch bend range

PITCH BEND	RANGE
STRING 1	2.0 st
STRING 2	2.0 st
STRING 3	2.0 st
STRING 4	2.0 st
STRING 5	2.0 st
STRING 6	2.0 st
SET ALL	2.0 st

default: 2 semi tones, max. 12 semi tones

#### Set all

With the 'set all' knob, you can set the bend range of all the strings at once. You can also control the knob via MIDI CC# 29.

You can set the bend range of each string individually. This feature enables you to emulate any kind of multi-string bend techniques. For example;

- You can bend the lower string two semi tones, and the upper string one semi tone.

- When you play a single note instrument in Poly Mode or play an emulated chord, you can bend (or do vibrato) only the string(s) you choose.
#### Set each string individually via MIDI CC

You can also configure the pitch bend range of each string through the MIDI CC# 28 and 30. For example; if you would like to change the bend range of the string 2, send the value 2 (= string number) though MIDI CC# 28, and then send an appropriate value through MIDI CC# 30.

MIDI CC# 28	target string to edit         1: string 1         2: string 2         3: string 3         4: string 4         5: string 5         6: string 6
MIDI CC# 30	<b>bend range</b> 0 (0 semi tone) - 127 (12 semi tones)

*Cmd-clicking (Mac) or Ctrl-clicking (PC) the knobs / sliders resets them and the default value; 2.0 semi tones are assigned.* 

## String / chord shape select key switch

	F-2:	STRING 1
4	E-2:	STRING 2 / CHORD SHAPE 5
3	D#-2:	STRING 3 / CHORD SHAPE 4
2	D-2:	STRING 4 / CHORD SHAPE 3
	C#-2:	STRING 5 / CHORD SHAPE 2
0	C-2:	STRING 6 / CHORD SHAPE 1

#### default:

String 1: F-2 (MIDI note number: 5)
String 2 (or string 2 root or chord shape 5): E-2 (MIDI note number: 4)
String 3 (or string 3 root or chord shape 4): D#-2 (MIDI note number: 3)
String 4 (or string 4 root or chord shape 3): D-2 (MIDI note number: 2)
String 5 (or string 5 root or chord shape 2): C#-2 (MIDI note number:1)
String 6 (or string 6 root or chord shape 1): C-2 (MIDI note number: 0)

You can also change the string / chord shape select key switches via MIDI CC# 52. Send the MIDI note number you would like to use for the lowest key switch (= key switch for string 6) through MIDI CC# 52, and six consecutive MIDI note numbers are assigned to the strings automatically.

## String skip key switch

STRING 1	B-2:		
STRING 2	A#-2:	10	
STRING 3	A-2:	9	ŀ
STRING 4	G#-2:	8	]•
STRING 5	6-2:	7	]•
STRING 6	F#-2:	6	1.

#### default:

String 1: B-2 (MIDI note number: 11) String 2: A#-2 (MIDI note number: 10) String 3: A-2 (MIDI note number: 9) String 4: G#-2 (MIDI note number: 8) String 5: G-2 (MIDI note number: 7) String 6: F#-2 (MIDI note number: 6)

With the sting skip key switches, you can determine what string to strum or not, what string to

leave it sounding without re-strumming. By holding the string skip key switch, the string is excluded from the target strings to be strummed / stopped. It is similar to the 'do nothing' feature in the Strum Setting, but it is more flexible. For example;

- After playing a chord, only the string(s) selected by the key switch(es) can be slid (legato slide) without stopping / re-strumming the other strings that are not selected.

- When you play arpeggio, you can do hammer-on / pull-off only the string(s) selected by key switch(es) without stopping / re-strumming the other strings that are not selected.

- After playing a chord, hold the key switches for the lower strings and select a single note instrument and play notes using the higher strings. The lower strings of the chord keep still sounding even if the chord is no longer selected.

- You can use this feature like you do with the 'do nothing' feature in the Strum Key setting.



While the key switch (in this example, F#-2 for string 6, G-2 for string 5, G#-2 for string 4) is being held, the LED of the key switch is turned ON.



While the key switch (in this example, F#-2 for string 6, G-2 for string 5, G#-2 for string 4) is being held, the position mark on the Fretboard becomes translucent.

Feedback



Each parameter can also be controlled though the following MIDI CC numbers.

option	function	MIDI CC#
ON / OFF button	activates / deactivates Feedback	90
cancel feedback cancellation time (ms) CANCEL	Feedback does not start if the note is released within the feedback cancellation time.	89
fade out fade-out time (ms) FADE OUT 2059 ms	The Main instrument starts to fade out according to the fade-out time when the note is released after the feedback cancellation time.	87
fade in fade-in time (ms) FADE IN 3971 ms	Feedback starts to fade in according to the fade- in time when the note is released after the feedback cancellation time.	88
Pitch (semitones)	The pitch of the feedback sound can be selected. (+/-12 semitones)	86

**Note:** Feedback should be used with distorted sound. Using with clean sound may result unnatural sound.

## Effects

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	් ⊠ – ≉− ≠− compressor	U I	U X Overdrive	U N	U M hotsolo Hot Solo	VAN51 VAN51 VAN51	U Rizad 700 British 70s	
			لا ل د د د	لا لا ت				
	Modern 412	Rock 412	Analog EQ	Chorus Pro	Flanger	Tape Delay	Digital Reverb	
	BRIGHT		BASS MID	TREBLE	VOLUME OUT	PUT O		
SC	qua	M						
Fretboard	Options	Effects	Info					



Click the 'Effects' tab to display the effect settings.

## Amp

## AC BOX



- Normal Volume: sets the level for the Normal channel. The Treble and Bass controls have no effect in this channel.
- Brilliant Volume: sets the level for the Brilliant channel.
- **Treble:** adjusts the high frequency response for the Brilliant channel.
- Bass: adjusts the low frequency response for the Brilliant channel.
- Speed: sets the rate of the tremolo.
- Depth: controls the amount of tremolo applied. The effect is off when fully turned down.
- Tone Cut: Controls a low-pass filter. By turning the knob clockwise treble in the output of the Normal channel is reduced.
- Master Volume: adjusts the module's output level.

#### Hot Solo



- Normal / Overdrive (switch): switches between the Normal and Overdrive channels.
- **Normal:** sets the preamp gain for the low gain channel.
- **Overdrive:** sets the preamp gain for the high gain channel.
- **Bass:** adjusts the low frequency response.
- Middle: adjusts the midrange frequency response.
- **Treble:** adjusts the high frequency response.

- Master: controls the overall output level.
- **Presence:** boosts the frequency response in the upper midrange.
- **Depth:** controls the low range frequency response in the power amp.
- Output: adjusts the module's output level.

### **British Lead**



- Hi Gain / Normal (switch): increases the preamp's gain potential. Switch to Hi Gain if you want to create distinctly distorted or saturated sounds.
- Preamp: sets the amount of gain added by the preamp. Turning it clockwise adds drive, distortion and edge to the sound.
- **Bass:** adjusts the low frequency response.
- Middle: adjusts the midrange frequency response.
- **Treble:** adjusts the high frequency response.
- Presence: boosts the frequency response in the upper midrange.
- Master: adjusts the amp's master volume.
- Output: adjusts the module's output level.

#### Twang



- **Bright:** a tonal option which increases the high frequency content of the signal.
- Bass / Mid / Treble: These controls adjust the respective levels of the signal's high, midrange, and low frequency components.
- Volume: controls the input level. In contrast to the Output knob, which merely adjusts the overall level of the module, this knob works like the gain control of a guitar amp and affects the amount of distortion.
- Output: adjusts the module's output level.

### **VAN51**



- Hi Gain / Normal (switch): toggles between normal and high gain amplification.
- Lead / Rhythm (switch): switches between Rhythm (when inactive) and Lead (when active) channels.
- Bright (button): adds high frequency boost in the Rhythm channel.
- Crunch (button): adds a large amount of distortion in the Rhythm channel.
- **Rhythm:** controls the amount of preamp overdrive of the Rhythm channel.
- Lead: controls the amount of preamp overdrive of the Lead channel.
- **Bass:** adjusts the low frequency response.
- Mid: adjusts the mid frequency response.
- **Treble:** adjusts the high frequency response.
- **Resonance:** controls the low range frequency response in the power amp.
- Presence: boosts the frequency response in the upper midrange.
- **Post Gain:** controls the master volume of both channels and the power amp saturation.
- **Output:** adjusts the module's output level.

## Cabinet



To display or hide the cabinet parameters, click the gear icon on the upper right.

## **Tweed Green**



Brit 60s



Chief V-30



### **Tweed Alnico**



#### **British 70s**



#### Tweed Green / Brit 60s / Chief V-30 / Tweed Alnico / British 70s

- On Axis / Far: selects the microphone position. (This option is available with Chief V-30, Tweed Alnico and British 70s)
- Bass: boosts or cuts the level of the lower frequencies.
- **Treble:** boosts or cuts the level of the higher frequencies.
- Size: adjusts the size of the simulated cabinet. Larger cabinets tend to have a more pronounced bass response, while smaller cabinets can sound thin and tinny.
- Air: controls the level of early reflections in the room response, adding a sense of space to the sound.
- **Output:** adjusts the module's output level.



#### Brit 212

## Modern 412



Rock 412

	0 🖾

Tweed 112

* Tweed 1	
	00





### Tweed 410



#### Brit 212 / Modern 412 / Rock 412 / Tweed 112 / Tweed 212 / Tweed 410

- **Dynamic / Tube:** selects the microphone type.
- Edge / Center / Distant: selects the microphone position.
- High Pass: adjusts the cutoff frequency below which the signal's frequency content will be attenuated.
- Low Pass: adjusts the cutoff frequency above which the signal's frequency content will be attenuated
- **Output:** adjusts the module's output level.

# Distortion

### Cat



- Distortion: controls the amount of distortion applied.
- Filter: for a darker sound, turn clockwise to enhance the low frequency range; turn counter-clockwise for a brighter, sharper sound.
- Balls: adds low-end punch. Turning it counter-clockwise creates a flatter, more biting sound.
- Bass: adjusts the low frequency response.
- **Treble:** adjusts the high frequency response.
- Tone: adjusts the frequency range influenced by the built-in pre-distortion midrange booster.
- Volume: the master volume control for the effect.
- **Output:** adjusts the module's output level.

#### Overload



- **Tube / Transistor:** Tube distortion creates a smooth saturation, which emphasizes even harmonics, while the Transistor setting generates odd harmonics that create a harsher-sounding clipping effect.
- Drive: adjusts the amount of distortion.
- **Damping:** Turning this knob clockwise attenuates high frequencies in the output signal, thereby counteracting the brightness caused by the artificial harmonics.
- **Output:** adjusts the module's output level.

## Distortion



- Volume: The master volume control for this effect.
- **Distortion:** adds dirt to the sound.
- Tone: Turning this control clockwise accents the midrange while dropping the bass. Counter-clockwise takes off the highs and boosts the bass for a warmer sound.
- **Bass:** adjusts the low frequency response.
- Middle: adjusts the midrange frequency response.
- **Treble:** adjusts the high frequency response.
- **Output:** adjusts the module's output level.

#### Lo-Fi



- Bits: re-quantizes the signal to an adjustable bit depth.
- **Rate:** re-samples the signal to an adjustable sample rate.
- Noise: adds hiss to the audio signal.
- Color: adjusts the frequency characteristic of the noise and acts as a low-pass filter.
- Output: adjusts the module's output level.

#### Saturation



- Mode: selects the saturation type.
- Saturation: adjusts the transfer curve. A negative setting results in a characteristic that will expand the signal lower sample values will be attenuated, higher values will be amplified. Positive settings do the opposite and thusly simulate the compression-like saturation of an analogue circuit. At a value of 0.0, the signal will pass the module unprocessed.
- Output: adjusts the module's output level.

### Overdrive



- Drive: adjusts the amount of distortion.
- **Tone:** controls the brightness of the sound.
- Bass: adjusts the low frequency gain.
- **Bright:** adjusts the high frequency gain.
- Clean: blends clean signal into the distorted tone. At 0.0 %, only the distorted signal is audible, while at 100.0 %, equal amounts of distorted and clean signal are mixed.
- Output: adjusts the module's output level.

## **Tape Saturator**



- High quality: toggles oversampling within the effect, which can increase audio quality, but will also increase CPU load.
- Gain: controls the input gain of the effect. This will increase the amount of tape distortion and compression.
- Warmth: controls the low frequency boost/cut of the effect.
- HF Rolloff: controls the high frequency rolloff starting frequency. Frequencies above this point will be attenuated.
- **Output:** adjusts the module's output level.

# Delay / Reverb

### **Delay effects common parameters**

- Sync: To synchronize the time to your host or Master Editor tempo, turn on this button.
- **Time:** adjusts the delay time in milliseconds. When the SYNC button is ON, a note length can be selected.
- Feedback: adjusts the level of the signal that is fed back to the delay's input.
- Low Cut: cuts low-frequency content in the feedback path of the delay with a non-resonant filter.
- High Cut: cuts high-frequency content in the feedback path of the delay with a non-resonant filter.
- Modulation: sets the depth and speed of modulation applied to the diffusion, shifting the timing and pitch
  of the reflections for a wide reverb effect.
- **Depth:** adjusts the amount of modulation applied to the delay time.
- Rate: Adjusts the speed of the delay time modulation.
- Stereo: When activated, the modulation between the left and the right channel is offset in time, resulting in a wide stereo effect. When deactivated, the modulation affects both channels in the same way.
- **Ping Pong:** When activated, the delay repeats are panned hard left and right in an alternating pattern.
- Dry / Wet: adjusts the respective levels of the original and processed signals.

## Clean Delay



• Saturation: adds tube-like saturation at the delay input.

## **Analog Delay**



◆ **BBD Type:** selects one of four BBD delay models (from left to right, Grunge, Dark, Warm, Clean) The character ranges from subtle filtering and distortion to a highly degraded sound.

## **Tape Delay**



- **Saturation:** adds tube-like saturation at the delay input.
- **Tape Age:** enhances the characteristics of an aging tape, including limited high-frequency response. When the Noise button is activated, Tape Age also adjusts the amount of tape hiss added to the signal.
- Flutter: increases the effects introduced by mechanical imperfections of the tape delay's motor and tape transport, resulting in pitch variations over time.
- Noise: When activated, tape hiss is added to the delay signal. The amount of tape hiss depends on the setting of the Tape Age control.

### Vintage Delay



• Quality: selects one of four quality settings for the delay.

#### Diffuser



- Amount: adjusts the amount of diffusion applied to the delay signal, resulting in a reverb effect.
- Size: adjusts the swell, reflection pattern and decay of the reverb effect, giving the impression of different sized spaces.
- **Dense:** switches between two density settings for the reflection pattern of the effect.

## Delay



• **Damping:** attenuates high frequencies in the delayed signal.

### **Reverb effects common parameters**

- Pre Delay: introduces a short amount of delay before the reverb takes effect.
- Stereo: controls the stereo image of the reverb effect. Higher values result in a wider stereo image.
- Dry / Wet: adjusts the respective levels of the original and processed signals.

#### **IRverb**



- **Type:** selects the impulse responses type
- IR: selects the impulse responses.
- Size (Early Reflection / Reverb): artificially compresses or stretches the impulse response in time.
- High Pass (Early Reflection / Reverb): adjusts the cutoff frequency below which the signal's frequency content will be attenuated.
- Low Pass (Early Reflection / Reverb): adjusts the cutoff frequency above which the signal's frequency content will be attenuated
- Link button: Turn ON this button to control both Early Reflection and Reverb simultaneously and set them to the same value.

## **Plate Reverb**



- **Decay:** adjusts the duration of the reverb effect.
- Low Shelf: attenuates or amplifies the low-frequency content of the reverb signal.
- High Damp: adjusts the damping of high-frequency content of the reverb signal.

## **Digital Reverb**

PF	RE DELAY 8 38.5	DAMPING	DIFFUSION	MODULATION	DRY
POWER	тіме 1.9К	1 10:	-10: -	1	-20:
	BOOM SIZE	LOW SHELF	HIGH CUT	STEREO	WET
			HIGH CUT	STEREO	- X

- Type: selects one of two reverb modes (Room and Hall). Room is suited to drum and percussive sounds.
   Hall has a spacious and natural character and is particularly suited to tonal sounds.
- Time: adjusts the duration of the reverb effect.
- Size: adjusts the size of the room simulated by the reverb effect. Higher values replicate larger rooms.
- Damping: adjusts the amount of absorption in the room simulated by the reverb effect.
- Diffusion: adjusts the density of the reflections in the room simulated by the reverb effect.
- Modulation: adjusts the amount of modulation applied to the reverb effect.
- Low Shelf: attenuates or amplifies the low-frequency content of the reverb signal.
- High Cut: cuts the high-frequency content of the reverb signal.

#### Reverb



- Size: adjusts the size of the simulated room. This affects the duration of the reverb trail.
- Color: adjust the construction material of the simulated room and, consequently, the color of the reverb trail. Low values simulate softer surfaces like wood, while high values simulate the reflection behavior of hard surfaces like concrete.
- Damping: sets the amount of simulated absorption that takes place in rooms due to furnishings, people, or acoustic treatments affecting the reflection behavior.

# Modulation

## Chorus



- **Depth:** adjusts the range of modulated detuning.
- **Speed:** adjusts the LFO speed.
- Phase: (0 to 90 degrees): Imparts an LFO phase difference between the left and the right stereo channel.
   This can considerably increase the width of the output signal's stereo base.
- Dry / Wet: adjusts the respective levels of the original and processed signals.

## **Chorus Pro**

പ്രമാന് പ്രംപ്രം	AMOUNT VOICE DELAY MIX OUTPU
MODE POWER Ensemble Dimension	RATE FEEDBACK WIDTH

- Mode: Switches between four chorus modes (Synth, Ensemble, Dimension, Universal), that determine the sound characteristic and modulation behavior.
  - Synth: This mode is inspired by the choruses of polyphonic synthesizers from the late seventies and early eighties. Its sound characteristic is dark and vintage. The modulation behavior is tuned for rich and dispersed sounds.
  - Ensemble: This mode is inspired by the choruses of string synthesizers from the seventies. Its sound characteristic is warm and lush. The modulation behavior is tuned for animated and lively sounds.
  - Dimension: This mode is inspired by the choruses of studio rack processors from the earl eighties. Its sound characteristic is bright and transparent. The modulation behavior is tuned for wide and consistent sounds.
  - Universal: This mode is a more generic chorus implementation. Its sound characteristic is clean and modern. The modulation behavior is tuned for a range of sounds from consistent to lively, depending on the number of Voices.
- Amount: adjusts the amount of modulation applied to Delay, altering the delay times of the chorus voices.
   Due to the configuration of the delays, this also changes the pitch of the chorus voices, creating the typical chorusing effect.

- Voice: fades from one to three chorus voices. Increasing the number of chorus voices adds a dense and ensemble-like quality to the sound. The modulation affects the second and third chorus voice differently from the first, resulting in a wider and livelier sound.
- **Delay:** adjusts the delay times of the chorus voices, allowing you to change the spatial depth of the sound. This parameter strongly interacts with Feedback.
- Rate: adjusts the speed of modulation, from slow pitch changes to fast vibratos. This becomes more
  pronounced as Amount is increased.
- **Feedback:** adjusts the level of the feedback signals from the outputs of the chorus voices to their inputs, creating a more sustained and spacious sound.
- Width: pans the chorus voices opposite directions, widening the stereo image. When Width is set to 0, the input's stereo image is preserved.
- Invert: changes the sound characteristic of the chorusing effect by inverting the effect signal.
- Scatter: enables a special feedback routing for the chorus voices that introduces reverb-like behavior.
- Mix: blends between the input signal and the effect signal by means of an equal-power crossfade.
- **Output:** adjusts the module's output level

### Flanger



- **Depth:** The amount of LFO modulation. Higher values cause the flanging effect to sweep over a wider range.
- **Speed:** adjusts the LFO speed.
- Phase: (0 to 90 degrees): Imparts an LFO phase difference between the left and the right stereo channel.
   This can considerably increase the width of the output signal's stereo base.
- **Color:** adjusts the delay line's range of operation and, consequently, the color of the flanging effect. Small values result in short modulated delay times, making the Flanger sound more like a phaser.
- **Feedback:** feeds a certain amount of the delayed signal back into the module's input, thereby creating a more pronounced effect.
- **Dry** / **Wet:** adjusts the respective levels of the original and processed signals.

### **Flanger Pro**



- Mode: switches between three flanger modes (Standard, Thru Zero, Scan):
  - **Standard:** In this mode, each flanger voice behaves like a basic flanger effect, creating harmonically related peaks and notches in the frequency spectrum.
  - Thru Zero: In this mode, each flanger voice is duplicated. The duplicated instances of the flanger voices are excluded from the modulation and thus rest at their respective base pitch. When modulation is introduced by increasing Amount, the flanger voices shift against the duplicated instances in time. This creates the strong thru zero flanging effect with its characteristic signal cancellation, similar to the flanging effect originally created with two tape machines.
  - Scan: In this mode, instead of adding the flanger voices to form a chord, Voices scans through them one after the other. This is similar to how an arpeggiator on a keyboard plays the notes contained in a chord as a sequence.
    - Offset: allows you to shift the duplicated instances of the flanger voices in the frequency spectrum. This changes their position relative to the center of modulation, which results in rhythmical variations of the thru zero flanging effect. Offset also allows you to reduce the amount of signal cancellation when there is no modulation (Amount set to 0%).
    - **Scan Mode:** allows you to choose from three different waveforms for the modulation: Triangle, Sawtooth Up, and Sawtooth Down.
- Sync: When LFO Sync is activated, modulation is synchronized to the host and the Rate knob is replaced by the LFO Sync controls: The Numerator ('COUNT') and Denominator ('NOTE') set the speed of modulation in musical notes relative to the host tempo. The Numerator sets the number of notes, while the Denominator sets the note value. For example, 1|4 means that the modulation repeats its cycle after one quarter note, and 3|2T means that the modulation repeats its cycle after three half note triplets.
- Rate: adjusts the frequency of the modulation applied to Pitch. The modulation effect becomes more pronounced as Amount is increased.
- Chord: sets a chord that defines the harmonic relationship between the four Voices.
- Pitch: adjusts the fundamental frequency of the first flanger voice in semitones, effectively shifting the peaks and notches of all flanger voices in the frequency spectrum.
- Amount: adjusts the amount of modulation applied to Pitch, adding movement to the flanging effect.
- Voice: When Mode is set to Standard or Thru Zero, Voices fades from one to four flanger voices. The additional flanger voices are added in harmonic intervals, forming a chord as set with Chord. When Mode is set to Scan, Voices scans through the four flanger voices one after the other by blending between the first and the second flanger voice, then the second and the third flanger voice, and so on.
- Detune: alters the pitch of each individual flanger voice in a range of approximately +/- 60 cent.
- **Feedback:** adjusts the level of the feedback signals from the outputs of the flanger voices to their inputs, creating a more resonant and metallic sound.

- Damping: attenuates the high frequency content of the feedback signals from the outputs of the flanger voices to their inputs, allowing for soft sounds even at high Feedback settings.
- Width: duplicates the flanger voices internally and pans them in opposite directions.
- Mix: blends between the input signal and the effect signal. When the knob is turned fully left, only the dry input signal is heard.
- Invert:



swaps the position of the peaks and notches in the frequency spectrum by inverting the effect signal.

• Output: adjusts the module's output level.

### Phaser



- Depth: The amount of LFO modulation. Higher values cause the Phaser effect to sweep over a wider frequency range.
- **Speed:** adjusts the LFO speed.
- Phase: (0 to 90 degrees): Imparts an LFO phase difference between the left and the right stereo channel.
   This can considerably increase the width of the output signal's stereo base.
- Feedback: adjusts the emphasis of the peaks and notches that the comb filter effect imparts on the signal.
- Dry / Wet: adjusts the respective levels of the original and processed signals.

#### **Phaser Pro**



- Ultra: extends the parameter ranges for Rate and Center, allowing for more extreme modulation frequencies across a wider frequency range. By increasing Rate to audio frequencies, you can add new harmonic content to the input signal, similar to the sounds possible with FM synthesis.
- Sync: When LFO Sync is activated, modulation is synchronized to the host and the Rate knob is replaced by the LFO Sync controls: The Numerator ('COUNT') and Denominator ('NOTE') set the speed of modulation in musical notes relative to the host tempo. The Numerator sets the number of notes, while the Denominator sets the note value. For example, 1|4 means that the modulation repeats its cycle after one quarter note, and 3|2T means that the modulation repeats its cycle after three half note triplets.
- Rate: adjusts the frequency of the modulation applied to Center and Spread.
- Amount: adjusts the amount of modulation applied to Center and Spread, adding movement to the phasing effect. The modulation can be distributed between the two parameters with the Mod Mix slider.
- Center: shifts the peaks and notches in the frequency spectrum by changing the frequencies of the allpass filters that create the phasing effect (relative to the Center frequency).
- Spread: adjusts the density of the peaks and notches in the frequency spectrum.
- Mod Mix: distributes the modulation between Center and Spread. Moving the slider to the left increases the amount of modulation applied to Center, moving the slider to the right increases the amount of modulation applied to Spread. In the middle position, the amounts of modulation applied to both Center and Spread are the same.
- Invert (ModMix):



swaps the position of the peaks and notches in the frequency spectrum by inverting the effect signal.

- Notch: sets the number of peaks and notches in the frequency spectrum.
- Feedback: adjusts the amount of feedback, or resonance, applied to the all-pass filters that create the phasing effect. Turning up Feedback makes the peaks and notches in the frequency spectrum more pronounced.
- Stereo: creates a wide and lively stereo image by adding a phase offset to the modulation applied to Center and Spread between the left and right stereo channels. In center position, the phasing effect does not alter the stereo image. When turning the knob to the left, the phasing effect appears to move from right to left. When turning the knob to the right, the phasing effect appears to move from the left to right. Stereo does not have an effect if Amount is set to 0.
- Mix: blends between the input signal and the effect signal. When the knob is turned fully left, only the dry input signal is heard.

#### Invert (Mix):



inverts the polarity of the modulation applied to Spread, hence reversing its effect in relation to the modulation applied to Center.

• Output: adjusts the module's output level.

#### Rotator



- Fast/Slow: switches slow / Fast. A change of this setting realistically simulates the acceleration or braking
  of the rotor.
- Bass / Treble: These knobs adjust how quickly the rotors of the treble and bass parts of the cabinet will react to speed changes (Acceleration and Brake Speed). At the rightmost position, the respective speaker will change its speed instantly, while it will take a long time to reach its designated speed with the fader at the leftmost position.
- Balance: controls the relative levels of the cabinet's treble and bass parts.
- **Distance:** controls the simulated distance between the cabinet and the pickup microphones. A closer distance results in a wider stereo panorama.
- Wet: adjusts the respective levels of the original and processed signals.
- **Output:** adjusts the module's output level.

# Wah / EQ

## Cry Wah



- **Pedal:** controls the wah-wah frequency.
- Mono: If active, the module will work like a mono effect, which causes stereo signals to be summed to mono at its input. If inactive, it processes each channel separately.
- ON / OFF switch



If the mouse cursor is moved over the space between the PEDAL knob and OUTPUT knob, a translucent foot switch to turn ON / OFF this effect is displayed.

• Output: adjusts the module's output level.

## Analog EQ



- LF Bell: toggles the bell shape of the low frequency band. If turned off the band becomes a shelf.
- LF Gain: adjusts the amount of boost or cut at the LF Hz.
- LF Hz: adjusts the center frequency of the low frequency band at which the boost or cut will occur.
- LMF Gain: adjusts the amount of boost or cut at the LMF Frequency.
- LMF Hz: adjusts the center frequency of the low-mid frequency band at which the boost or cut will occur.
- **HMF Gain:** adjusts the amount of boost or cut at the HMF kHz.
- HMF kHz: adjusts the center frequency of the high-mid frequency band at which the boost or cut will occur.
- Q (LMF / HMF): controls the Quality (or Q) of the frequency band. For most EQs, the higher the quality, the narrower the frequency band, but with this EQ the control is reversed to match the hardware it emulates and becomes a bandwidth control.
- **HF Bell:** toggles the bell shape of the high frequency band. If turned off the band becomes a shelf.

- HF Gain: adjusts the amount of boost or cut at the HF kHz.
- **HF kHz:** adjusts the center frequency of the high frequency band at which the boost or cut will occur.
- **Output:** adjusts the module's output level.

#### EQ3



- Frequency: adjusts the center frequency at which the boost or cut will occur.
- Bandwidth: adjusts the width of the frequency range that will be affected in octaves.
- Gain: adjusts the amount of boost (positive values) or cut (negative values) at the center frequency.

#### Filter



- Type (pull-down menu): selects a filter type.
- Filter (pull-down menu): selects a filter.
- High quality: toggles oversampling within the effect, which can increase audio quality, but will also increase CPU load.
- **Cutoff:** adjusts the frequency to be attenuated.
- Resonance: With a value greater than 0, this control will boost a small frequency range around the cutoff frequency.
- **Gain:** adjusts the module's output level.
- Amount (3x2 Versatile filter): adjusts the amount to which each filter band will affect the overall result. At a value of 0, the respective filter will be inactive.
- Shift 2 (3x2 Versatile filter): adjusts the second filter band's cutoff frequency as an offset in relation to the first filter. With a value of 0, both filters will have identical cutoff frequencies, while increasing the value will set the second cutoff frequency higher than the first.
- Shift 3 (3x2 Versatile filter): adjusts the third filter band's cutoff frequency as an offset in relation to the second filter.
- Talk (Formant filters): controls the frequency response of the filter. Can be used to morph between vowel sounds.
- Sharp (Formant filters): increases and decreases the peaks and notches in the response respectively,

analogous to the resonance control of the other filters.

- Size (Formant filters): controls the center of the frequency response, analogous to the cutoff control of the other filters.
- Bandwidth (SV Par. / SV Sar. filters): controls the gap between the cutoff frequencies of the two filters.

# **Dynamics**

## Compressor



- Mode: Choose between Classic, Enhanced, and Pro mode. Each of these settings provides a different flavor of compression.
- Threshold: sets a level threshold above which the Compressor starts working.
- **Ratio:** controls the amount of compression.
- Attack: adjusts the time the Compressor will take to reach the full Ratio value after an input signal exceeds the Threshold level.
- Output: adjusts the module's output level.

## **FB Comp:**



- Input: adjusts both the input level and the threshold simultaneously. Turning this knob clockwise will result in more compression.
- **Output:** controls the module's output level.
- ♦ Attack: controls the scaling of the attack phase of the input signal's volume envelope. Increasing this parameter will add more punch and decreasing it will reduce sharp attacks.
- Release: determines how long it takes for the compression action to stop after the input signal falls below the threshold level. Typical values range from 50 to 250 ms.
- Makeup: controls the output gain of the compressed signal. Used to compensate for the gain reduction of the effect.
- Mix: controls the dry/wet mix of the compressor.
- **Ratio:** determines the amount of compression.
- High Quality: toggles oversampling within the effect, which can increase audio quality, but will also increase CPU load.
- Stereo link: When activated, this causes the compressor to always act on the left and right channel in

unison; this preserves the stereo image. When deactivated, the Feedback Compressor becomes a dual mono processor, which means that both channels will be processed independently.

## SB Comp



- Threshold: sets a level threshold above which the Compressor starts working.
- Makeup: controls the output gain of the compressed signal. Used to compensate for the gain reduction of the effect.
- **Ratio:** controls the amount of compression.
- Attack: adjusts the time the Compressor will take to reach the full Ratio value after an input signal exceeds the Threshold level.
- Release: adjusts the time the compressor will take to fall back to non-compression after the input signal falls below the threshold.
- Stereo Link: When activated, this causes the compressor to always act on the left and right channel in unison; this preserves the stereo image. When deactivated, the Compressor becomes a dual mono processor, which means that both channels will be processed independently.
- Mix: controls the dry/wet mix of the compressor.
- Output: controls the module's output level.

## **GT** Comp



- Link: selects from three stereo modes (Stereo Link, Dual Mono, MS) that determine how the compressor is applied to the stereo channels. Stereo Link applies equal gain reduction to both the left and right channels. It is the most common mode as it eliminates the risk of shifting the stereo image. Dual Mono mode compresses each channel individually and can be used to widen the mix. In MS mode, the input signal will not be split into a left and right channel, but instead processed as mid and side signals. MS mode enhances the side signal to a certain extent, so signals processed using this mode may sound wider.
- Input: adjusts the input gain to the compressor in dB.
- ♦ High Pass: selects one of three options (off, 100Hz, 300Hz) that determine if a high-pass filter is applied to the input signal. When set to 100Hz or 300Hz, the high-pass filter will cut the input signal below the

selected frequency.

- Saturation: applies saturation to the signal.
- Mode: selects from three modes (Mild, Moderate, Hot) that determine the type of Saturation applied to the signal. Mild mode adds coloration to the signal whilst retaining a clean sound. Moderate mode adds more noticeable harmonics, and Hot mode applies maximum saturation and produces audible distortion.
- **Compress:** determines the amount of compression applied to the input signal.
- Attack: determines how fast the compressor reacts to incoming signals. Increasing this parameter will add more punch and decreasing it will reduce sharp attacks.
- Release: adjusts the length of compressor's Release phase, which determines how long it takes for the compression to stop after the input signal falls below the Threshold level. Typical values range from 50 to 250 ms.
- Character: changes the sound characteristic of the compression effect by applying equalization to the signal.
- Type: selects from three modes (Fat, Warm, Bright) that determine the type of equalization applied. Fat mode emphasizes low and high frequencies. Warm mode rolls off high frequencies, while enhancing the lower frequencies. Bright mode enhances high frequencies and attenuates the lower frequencies of the signal.
- Mix: controls the dry/wet mix of the compressor.
- **Output:** controls the module's output level.

#### Limiter



- In Gain: sets the gain of the input signal.
- Release: adjusts the time it takes the Limiter to return to an unprocessed signal after the input level falls below the threshold.
- **Output:** adjusts the module's output level.

## **Transient Master**



- **Input:** controls the input gain to the effect.
- Attack: controls the scaling of the attack portion of the input signal's volume envelope. Increasing this parameter will add more punch and decreasing it will reduce sharp attacks.
- Smooth: Turning this switch ON is recommended for guitar.
- **Sustain:** controls the scaling of the sustain portion of the input signal's volume envelope. Increasing this parameter will add more body to the sound and decreasing it will reduce the sound's tail.
- **Output:** adjusts the module's output level.

## **Transparent Limiter**



- Threshold: determines the threshold at which the limiter begins to affect the input signal. If you are using the limiter to prevent the signal from clipping, leave the Threshold at 0dB. To make the signal louder, reduce the Threshold value by turning the control to the left.
- Release: adjusts the length of limiter's Release phase, which determines how long it takes for the limiter to stop after the input signal falls below the Threshold level. A longer Release value will take the limiter more time to return to a normal state.
- Ceiling: sets the maximum output level of the limiter in dB. A value of -0.3dB is recommended to avoid any potential distortion on playback.
- **Output:** adjusts the module's output level.

# Utility

## Gainer



• **Gain:** The amplification or attenuation factor that will be applied to the signal in dB.

### Inverter



- Invert phase: inverts the signal phase polarity.
- Swap L / R: swaps the stereo channels.
- **Output:** adjusts the module's output level.

## **Stereo Modeller**



- Pseudo Stereo: When activated, the module uses a pseudo-stereo algorithm to create a stereo signal from a mono source. This feature should only be used with mono signals and tends to create mono-incompatible sounds, which can disappear from a mix when it's being played back in mono.
- Spread: collapses (counter-clockwise) or expands (clockwise) your signal's stereo base. At the far left position, stereo signals will be summed to mono. Positive values will result in an artificial widening of stereo sources that has a tendency to apparently expand beyond the speakers, but watch out just like the Pseudo Stereo feature, this tends to cause mono incompatibilities in your mix.
- Pan: This control allows you to place your signal within the stereo field. It works exactly like the Pan control
  of the Amplifier module.
- **Output:** adjusts the module's output level.

# **Configure / Manage effects**

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Modern 412	Rock 412	Analog EQ	Phaser	Chorus Pro	Tape Delay	Digital Reverb	

## Change order of the effects

Click the effect module icon and drag it to the space between the effect module slots (or the space next to the effect module), and drop it. The effect chain is reordered and effect modules are reloaded.

### **Replace effect module**



1. Click the effect module slot icon you would like to replace with a different effect module.



3. Select the category.



4.. Click the effect module you would like to assign to the effect module slot currently selected.

## Add effect module

Up to 14 effect modules can be loaded into the signal chain.



1. Move the mouse cursor over the space between the effect slots (or the space next to the effect module), and the button to add an effect is displayed.



3 $&{\circ}$  . Click the effect module you would like to assign to the effect module slot currently selected,



and the selected effect module is added.

## **Remove effect module**



Click the remove button ('x' button) of the effect module slot,



and the selected effect module is removed.
### How to turn ON / OFF the effect modules

There are two ways to turn ON / OFF the effect modules;



- using the power button of each effect module slot



- using the power button / switch of the effect module's interface The power button / switch can be controlled via <u>MIDI CC</u> too.

### **Bypass all effect**



### **Bypass OFF**

Effect modules that the status of their power buttons is ON are applied to the signal.



### Bypass ON

The signal bypasses the whole signal chain. The status of the power buttons of the effect modules are not changed, but no effects are applied to the signal.

### Save a signal chain preset to a file



Click the signal chain preset icon,



and select the 'Save signal chain to a .nka file...'.

We recommend you to create a folder only for signal chain presets and save the preset there so it will not be confused with effect module presets.

### Load a signal chain preset from a file



Click the signal chain preset icon,



and select the 'Load signal chain from a .nka file...'.

### Save a module preset to a file



Load module setting from a .nka flie... Save module setting to a .nka file...

and select the 'Save module setting to a .nka file...'.

We recommend you to create a folder only for signal chain presets and save the preset there so it will not be confused with signal chain presets.

### Load a module preset from a file



Click the module preset icon,



and select the 'Load module setting from a .nka file...'.

# **Control effects by MICI CC**

Up to 5 parameters can be controlled via MIDI CC simultaneously.



Click the MIDI setting icon,

itish     O     MIDI control 1 (MIDI CC# 103)     no slot selected       O     MIDI control 2 (MIDI CC# 104)     no slot selected	not available	
U MIDI control 2 (MIDI CC# 104) no slot selected		
	not available	
() MIDI control 3 (MIDI CC# 105) no slot selected	not available	
U MIDI control 4 (MIDI CC# 106) no slot selected	not available	
MIDI control 5 (MIDI CC# 107)     no slot selected	not available	

and the MIDI setting window is displayed.

Each MIDI control has a different MIDI CC number.

Control	MIDI CC number
MIDI control 1	103
MIDI control 2	104
MIDI control 3	105
MIDI control 4	106
MIDI control 5	107

### How to assign a parameter to the MIDI control



1. Select the effect module slot.



2. Select the parameter you would like to assign to the MIDI CC number.

Ċ	MIDI control 1 (MIDI CC# 103)	slot 3: Cat	Distortion Tape Delay	
ტ	MIDI control 2 (MIDI CC# 104)	slot 14: Digital Reverb	Wet	
ტ	MIDI control 3 (MIDI CC# 105)	slot 12: Chorus Pro	Power ON / OFF	

In the example above,

- Distortion of CAT (slot 3) can be controlled via MIDI CC #103
- Wet level of Digital Reverb (slot 14) can be controlled via MIDI CC# 104
- Power ON / OFF of Chorus Pro (slot 12) can be controlled via MIDI CC# 105.

If the order of the effect is changed by drag & drop or adding / removing an effect,



and the order becomes like this;

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	ADCKIU				5065 X		- / -
Modern 412	Rock 412	Analog EQ	Chorus Pro	Tape Delay	Digital Reverb	Phaser	

and the slot numbers are automatically rerouted to the new slot numbers.

ථ	MIDI control 1 (MIDI CC# 103)	slot 2: Cat	Distortion	
ტ	MIDI control 2 (MIDI CC# 104)	slot 13: Digital Reverb	Wet	
ථ	MIDI control 3 (MIDI CC# 105)	slot 11: Chorus Pro	Power ON / OFF	

You don't need to re-assign the slot and parameter manually.



# Mapping & key range

# single note



		string1			
		string 2	-		
	 	string 3			
		string 5			
-		string 6	States and states	Series Street	

 $\bigcirc$  = lowest position  $\bigcirc$  = highest position

# minor 2nd-dyad chord





 $\mathbf{O}$  = lowest position  $\mathbf{O}$  = highest position

# major 2nd-dyad chord





 $\mathbf{O}$  = lowest position  $\mathbf{O}$  = highest position

# minor 3rd-dyad chord







# major 3rd-dyad chord







# 4th-dyad chord







# flat 5th-dyad chord







# 5th-dyad chord





 $\bigcirc$  = lowest position  $\bigcirc$  = highest position

# #5th-dyad chord





 $\mathbf{O}$  = lowest position  $\mathbf{O}$  = highest position

# 6th-dyad chord





 $\mathbf{O}$  = lowest position  $\mathbf{O}$  = highest position

# 7th-dyad chord

### 7th-dyad chord: Shape A (MIDI CC# 2: 0 - 63)





 $\rightarrow$  = lowest position  $\bigcirc$  = highest position



7th-dyad chord: Shape B (MIDI CC# 2: 64 - 127)

= lowest position 🔵 = highest position

# major 7th-dyad chord





 $\mathbf{O}$  = lowest position  $\mathbf{O}$  = highest position

# octave





= lowest position 🔘 = highest position

# major



Major shape 1 A (MIDI CC# 2: 0 - 63)



Major shape 1 B (MIDI CC# 2: 64 - 127)



Major shape 2 A (MIDI CC# 2: 0 - 63)



Major shape 2 B (MIDI CC# 2: 64 - 127)



Major shape 3

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### minor



Minor shape 1 A (MIDI CC# 2: 0 - 63)



Minor shape 1 B (MIDI CC# 2: 64 - 127)



Minor shape 2 A (MIDI CC# 2: 0 - 63)



Minor shape 2 B (MIDI CC# 2: 64 - 127)



Minor shape 3

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Shape 3 (string 4 root)	1
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= lowest position 🔵 = highest position

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7th shape 1 A (MIDI CC# 2: 0 - 63)



7th shape 1 B (MIDI CC# 2: 64 - 127)



7th shape 2 A (MIDI CC# 2: 0 - 63)



7th shape 2 B (MIDI CC# 2: 64 - 127) / shape 4A (MIDI CC# 2: 0 - 63)



= lowest position 🔵 = highest position

# 7th

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7th shape 5 B (MIDI CC# 2: 64 - 127)

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m7 shape 1 A (MIDI CC# 2: 0 - 63)



m7 shape 1 B (MIDI CC# 2: 64 - 127)

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m7 shape 2 A (MIDI CC# 2: 0 - 63)



m7 shape 2 B (MIDI CC# 2: 64 - 127) / shape 4A (MIDI CC# 2: 0 - 63)



= lowest position 🔵 = highest position

# m7

### m7 shape 3

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m7 shape 5 B (MIDI CC# 2: 64 - 127)

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maj7 shape 1 B (MIDI CC# 2: 64 - 127)

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maj7 shape 2



maj7 shape 3





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maj7 shape 5 B (MIDI CC# 2: 64 - 127)

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9th shape 1 A (MIDI CC# 2: 0 - 63)



9th shape 1 B (MIDI CC# 2: 64 - 127)

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9th shape 2



9th shape 3





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9th shape 6

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m9 shape 1 A (MIDI CC# 2: 0 - 63)



m9 shape 1 B (MIDI CC# 2: 64 - 127)

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m9 shape 3 B (MIDI CC# 2: 64 - 127)

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m9 shape 4 A (MIDI CC# 2: 0 - 63)

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m9 shape 4 B (MIDI CC# 2: 64 - 127)

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m9 shape 5

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# maj9



maj9 shape 1 A (MIDI CC# 2: 0 - 63)



maj9 shape 1 B (MIDI CC# 2: 64 - 127)



maj9 shape 2



maj9 shape 3



= lowest position  $\bigcirc$  = highest position

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maj9 shape 5



 $\bigcirc$  = lowest position  $\bigcirc$  = highest position

# add9



add9 shape 2

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add9 shape 3



add9 shape 4



= lowest position () = highest position

### sus4



sus4 shape 1 A (MIDI CC# 2: 0 - 63)



sus4 shape 1 B (MIDI CC# 2: 64 - 127)



sus4 shape 2 A (MIDI CC# 2: 0 - 63)



sus4 shape 2 B (MIDI CC# 2: 64 - 127)



sus4 shape 3

			-	_									-					0	t
	1	ŏ	-															0	+
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= lowest position 🔵 = highest position

# dim7



### dim7 shape 1

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shape 1 (string 6 root)		-	 -		sh	ape 1	(strin	ig 6 r	oot)				and the second			-	-	0	1

dim7 shape 2



dim7 shape 3



 $\bigcirc$  = lowest position  $\bigcirc$  = highest position
# 

#### aug shape 1

aug



aug shape 2



aug shape 3



= lowest position () = highest position

145

# 'RUSH' chords



#### RUSH 1 A (MIDI CC# 2: 0 - 63)



RUSH 1 B (MIDI CC# 2: 64 - 127)



 $\bigcirc$  = lowest position  $\bigcirc$  = highest position

# 

#### 7 <sup>(b5)</sup> shape 1

7 <sup>(b5)</sup>

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7 <sup>(b5)</sup> shape 2



7 <sup>(b5)</sup> shape 3



# m7 <sup>(b5)</sup>



#### m <sup>(b5)</sup> shape 1

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m <sup>(b5)</sup> shape 2

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m <sup>(b5)</sup> shape 3

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7 <sup>(#5)</sup> shape 1

7 <sup>(#5)</sup>

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7 <sup>(#5)</sup> shape 2

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7 <sup>(#5)</sup> shape 3

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#### 6th shape 1

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#### 6th shape 2

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#### 6th shape 3

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= lowest position 🔵 = highest position

# 6th

### 6th shape 4

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6th shape 5

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 $\bigcirc$  = lowest position  $\bigcirc$  = highest position



m6 shape 1 A (MIDI CC# 2: 0 - 63)

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m6 shape 1 B (MIDI CC# 2: 64 - 127)

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m6 shape 2

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m6 shape 3

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m6 shape 4

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= lowest position  $\bigcirc$  = highest position

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1															D

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6<sup>(9)</sup> shape 2 C (MIDI CC# 2: 86 - 127)



6<sup>(9)</sup> shape 2 B (MIDI CC# 2: 43 - 85)



6<sup>(9)</sup> shape 2 A (MIDI CC# 2: 0 - 42)



6<sup>(9)</sup> shape 1 B (MIDI CC# 2: 64 - 127)



6<sup>(9)</sup> shape 1 A (MIDI CC# 2: 0 - 63)



### 6 <sup>(9)</sup> shape 3

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				-	-	-	-	_	-		-		-					1
1000																	-	T

6 <sup>(9)</sup> shape 4

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shape 4 (string 3 root)	-	-			0	
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	-	1			0	

6 <sup>(9)</sup> shape 5

0								•				C			
•	•	•	sha	pe 5	strin	g 4 ro	oot)			•	•	Ĉ	H	•	1
															j

# m6<sup>(9)</sup>



m6<sup>(9)</sup> shape 1 A (MIDI CC# 2: 0 - 63)



m6<sup>(9)</sup> shape 1 B (MIDI CC# 2: 64 - 127)

		 •													q″	1
	0								•							and and and and
0													0			
1				sh	ape 1	(strin	g 6 r	oot)		-				0		

m6<sup>(9)</sup> shape 2 A (MIDI CC# 2: 0 - 42)



m6<sup>(9)</sup> shape 2 B (MIDI CC# 2: 43 - 85)



### m6 <sup>(9)</sup> shape 3

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m6 <sup>(9)</sup> shape 4

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m6 <sup>(9)</sup> shape 5

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# mMaj7



#### mMaj7 shape 1

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mMaj7 shape 2

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0							sha	ape 2	(strin	g 5 r	oot)	-							0		4	1
1	and the second second				a second and												-					1

mMaj7 shape 3 A (MIDI CC# 2: 0 - 63)

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	2		and the second s				-			1000								M	
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			0	1 maint				-			-								
				-		Section 2						-	-						1
															-		+		2

mMaj7 shape 3 B (MIDI CC# 2: 64 - 127)



### mMaj7 shape 4 A (MIDI CC# 2: 0 - 63)



mMaj7 shape 4 B (MIDI CC# 2: 64 - 127)

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0	and the second second	-	-		-			ha			•						Q			I	1
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	0		-	-	-	-								1				Υ			1
-	-		-	-	-	-	Second Second	-	-	-	-		-		-	-	-	-	-		7
											-	1. mar	-			_					1

#### 159

= lowest position 🔵 = highest position

. • . . shape 4 (string 6 root omitted)

7 <sup>(b9)</sup> shape 4

7 <sup>(#9)</sup>

0	•	•		•							•		•			0	
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7 <sup>(b9)</sup> shape 3

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•		shap	e 2 (stri	ing 5 roc	t)			C	

7 <sup>(b9)</sup> shape 2

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		0	•		•		•		•						•		•		2	O	
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1		0		-		-	sn	ape 1	(sum	gьr	001.0	miu	lea)	-							-

7 <sup>(b9)</sup> shape 1





#### 7 <sup>(#9)</sup> shape 1

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7 <sup>(#9)</sup> shape 2

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7 <sup>(#9)</sup> shape 3

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																					1



# madd9



### madd9 shape 1

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0		-			-	-	-		-		-						0	-
			-	-	-	sha	ape 1	(strin	ig 6 r	oot)	-	-				0		1
																1	-	100

### madd9 shape 2



madd9 shape 3



 $\bigcirc$  = lowest position  $\bigcirc$  = highest position

# 7sus4

![](_page_161_Figure_1.jpeg)

### 7sus4 shape 1

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	0	•	•	•	•		•				•	•	8		•	
snape 1 (string 6 root)	0				sh	ape 1	(strin	g 6 r	oot)		-		0	ſ		1

### 7sus4 shape 2

![](_page_161_Figure_5.jpeg)

7sus4 shape 3

![](_page_161_Picture_7.jpeg)

![](_page_162_Figure_0.jpeg)

#### dim shape 2

dim

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			Contraction of the local division of the loc	-		-					100	100					0		1
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	0		and the second		-	•		•		-	-		•		•	•			
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		-	and the second	-	-	-sha	ape 2	(strin	g 5 r	oot)-	-			-		$\circ$			_
1 million and	-	-	_	And in case of a															1
																1	_		1

dim shape 3

![](_page_162_Figure_4.jpeg)

dim shape 4

![](_page_162_Figure_6.jpeg)

 $\bigcirc$  = lowest position  $\bigcirc$  = highest position

# m7<sup>(11)</sup>

![](_page_163_Figure_1.jpeg)

#### m7<sup>(11)</sup> shape 1

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-		-	-			-	Concession of the				-	-							O
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					SIL	abe i.	(sum	901	000		-			-					0

### m7<sup>(11)</sup> shape 2

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ŏ				10000	•	1000	•		•						•			•	ŏ		
<u> </u>						-	sha	ape 2	(strin	g 5 r	oot)	-	-	-		-		-	0		
		-																			1
																					1.0

### m7<sup>(11)</sup> shape 3

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	0		-	-		-						1000	-						М	I
	•	-	1		-	24		-				10.00		-				0	Μ	
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_					and the second second	-	-	Constraints.		-		-				-	-			1
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### m7<sup>(11)</sup> shape 4

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		•	•	•	•					•		•	-	•		-	-
				sha	ape 4 (strii	ng 5 ro	ot)	-	-						0		+
1							-										ŕ

m7<sup>(11)</sup> shape 5

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and the second		-	-	0	-			-	-	-										М	
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									1	Colorado -							-		-	$\square$	1

# m9<sup>(11)</sup>

![](_page_165_Figure_1.jpeg)

m9<sup>(11)</sup> shape 1 A (MIDI CC# 2: 0 - 63)

![](_page_165_Figure_3.jpeg)

m9<sup>(11)</sup> shape 1 B (MIDI CC# 2: 64 - 127)

										53	3											/ ~
							-							-	-							T
		-	-	Contraction of the		and the same	-			2000				in the second se					0			-1
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m9<sup>(11)</sup> shape 2 A (MIDI CC# 2: 0 - 63)

![](_page_165_Figure_7.jpeg)

m9<sup>(11)</sup> shape 2 B (MIDI CC# 2: 64 - 127)

![](_page_165_Figure_9.jpeg)

### m9<sup>(11)</sup> shape 3

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Ŏ			sh	ape 3	(strin	ng 6 r	oot)					8				ļ

m9<sup>(11)</sup> shape 4

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8				sh	ape 4	(strin	ıg 6 r	oot)					0		7

![](_page_167_Picture_0.jpeg)

168

![](_page_167_Picture_1.jpeg)

9<sup>(#11)</sup> shape 2 B (MIDI CC# 2: 64 - 127)

![](_page_167_Figure_3.jpeg)

9<sup>(#11)</sup> shape 2 A (MIDI CC# 2: 0 - 63)

![](_page_167_Figure_5.jpeg)

9<sup>(#11)</sup> shape 1 B (MIDI CC# 2: 64 – 127)

![](_page_167_Figure_7.jpeg)

9<sup>(#11)</sup> shape 1 A (MIDI CC# 2: 0 - 63)

![](_page_167_Figure_9.jpeg)

### 9<sup>(#11)</sup> shape 3

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9<sup>(#11)</sup> shape 4

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![](_page_169_Figure_0.jpeg)

maj7<sup>(#11)</sup> shape 1 A (MIDI CC# 2: 0 - 63)

![](_page_169_Figure_2.jpeg)

maj7 <sup>(#11)</sup> shape 1 B (MIDI CC# 2: 64 – 127)

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maj7 <sup>(#11)</sup> shape 2

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maj7 <sup>(#11)</sup> shape 3

![](_page_169_Figure_8.jpeg)

### maj7 <sup>(#11)</sup> shape 4

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maj7 <sup>(#11)</sup> shape 5

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maj7 <sup>(#11)</sup> shape 6

![](_page_170_Figure_5.jpeg)

![](_page_170_Picture_6.jpeg)

# maj9<sup>(#11)</sup>

![](_page_171_Figure_1.jpeg)

maj9 (#11) shape 1 A (MIDI CC# 2: 0 - 63)

![](_page_171_Figure_3.jpeg)

maj9 (#11) shape 1 B (MIDI CC# 2: 64 - 127)

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maj9 <sup>(#11)</sup> shape 2

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maj9 <sup>(#11)</sup> shape 3

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### maj9 <sup>(#11)</sup> shape 4

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maj9 <sup>(#11)</sup> shape 5

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### 9sus4

![](_page_173_Figure_1.jpeg)

#### 9sus4 shape 1

![](_page_173_Figure_3.jpeg)

9sus4 shape 2

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9sus4 shape 3 A (MIDI CC# 2: 0 - 63)

![](_page_173_Figure_7.jpeg)

9sus4 shape 3 B (MIDI CC# 2: 64 - 127)

![](_page_173_Figure_9.jpeg)

### 9sus4 shape 4

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9sus4 shape 5

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 $\bigcirc$  = lowest position  $\bigcirc$  = highest position

# power chord

![](_page_175_Figure_1.jpeg)

![](_page_175_Figure_2.jpeg)

# power 9th

![](_page_176_Figure_1.jpeg)

![](_page_176_Figure_2.jpeg)

# unison bend

![](_page_177_Figure_1.jpeg)

![](_page_177_Figure_2.jpeg)

 $\mathbf{O}$  = lowest position  $\mathbf{O}$  = highest position

![](_page_177_Figure_4.jpeg)

# double bend

![](_page_178_Figure_1.jpeg)

### natural harmonics

![](_page_179_Figure_1.jpeg)

# moving harmonics

![](_page_179_Figure_3.jpeg)

#### moving harmonics 1 (string 6)

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moving harmonics 2 (string 5)

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moving harmonics 3 (string 6+5)

![](_page_179_Figure_9.jpeg)
# FX (scrape, whammy bar, special FX, strum harmonics)



# major 3rd vibrato





# **Chord Recognition Intervals**

# minor 2nd-dyad chord

root + minor2nd



major 2nd-dyad chord

root + major2nd



# minor 3rd-dyad chord

root + minor3rd



major 3rd-dyad chord

root + major3rd



# 4th-dyad chord





# flat 5th-dyad chord





# 5th-dyad chord





#5th-dyad chord

root + #5th



# 6th-dyad chord





7th-dyad chord

root + 7th



# major 7th-dyad chord

root + major7th



octave





major

root + major3rd + 5th



minor

root + minor3rd + 5th





# root + major3rd + 7th (5th can be omitted.)

m7

root + minor3rd + 7th (5th can be omitted.)



maj7



root + major3rd + major7th (5th can be omitted.)

root + 9th(2nd) + major3rd + 7th (5th can be omitted.)





#### root + 9th(2nd) + minor3rd (5th and 7th can be omitted.)

maj9





### m9

add9



root + 9th(2nd) + major3rd (5th can be omitted.)

sus4

root + 4th + 5th



dim7

root + minor3rd + dim5 + dim7



root + major3rd + aug5



root + minor2nd + minor3rd + major3rd (does not represent actual chord notes of the chord)



root + major3rd + flat5th (7th can be omitted.)



m7 <sup>(b5)</sup>

root + minor3rd + flat5th + 7th



7 <sup>(#5)</sup>

root + major3rd + #5th + 7th





root + major3rd + 6th (5th can be omitted.)

root + minor3rd + 6th (5th can be omitted.)



### 6th

6 <sup>(9)</sup>





root + 9th(2nd) + minor3rd + 6th (5th can be omitted.)



mMaj7



root + minor3rd + major7th (5th can be omitted.)

root + flat9(minor2nd) + major3rd (5th and 7th can be omitted.)



7 (#9)



root + #9th(#2nd) + major3rd (5th and 7th can be omitted.)

madd9

root + 9th(2nd) + minor3rd (5th can be omitted.)



7sus4



root + 4th + 7th (5th can be omitted.)





m7<sup>(11)</sup>



root + minor3rd + 11th(4th) + 7th (5th can be omitted.)

# m9<sup>(11)</sup>

root + 9th(2nd) + minor3rd + 11th(4th) + 7th (5th can be omitted.)



# 9 (#11)





# maj7 <sup>(#11)</sup>

root + major3rd + #11th (#4th) + major7th (5th can be omitted.)



# maj9 <sup>(#11)</sup>

root + 9th(2nd) + major3rd + #11th(#4th) + major7th (5th can be omitted.)



### 9sus4







power 9th

root + 9th(2nd) + 5th



root + 9th(2nd) + minor3rd + major3rd (does not represent actual chord notes of the chord)



### user chord 2

root + minor3rd + major3rd + 4th (does not represent actual chord notes of the chord)







### user chord 4



user chord 4 (root = C)	user chord 4 (root = C#)	user chord 4 (root = D)
user chord 4 (root = D#)	user chord 4 (root = E)	user chord 4 (root = F)
user chord 4 (root = F#)	user chord 4 (root = G)	user chord 4 (root = G#)
user chord 4 (root = A)	user chord 4 (root = A#)	user chord 4 (mot = B)

### user chord 5



#### root + flat5 + 5th + #5th (does not represent actual chord notes of the chord)

### user chord 6

root + flat9(minor2nd) + 9th(2nd) + m3rd + maj3rd (does not represent actual chord notes of the chord)



root + 9th(2nd) + minor3rd + major3rd + 4th (does not represent actual chord notes of the chord)



### user chord 8

root + minor3rd + major3rd + 4th + flat5 (does not represent actual chord notes of the chord)



### user chord 9

root + major3rd + 4th + flat5 + 5th (does not represent actual chord notes of the chord)



### user chord 10

root + 4th + flat5 + 5th + #5 (does not represent actual chord notes of the chord)





# **MIDI Controller Chart**

SC Electr	ic Guitar 2 MIDI controllers
MIDI CC# 1	mute / picking noise (active only when the mute mode is 'mod wheel')
MIDI CC# 2	additional variations
MIDI CC# 3	<ul> <li>chord stroke speed (fast or slow)</li> <li>0 - 63: fast stroke</li> <li>64 - 127: slow stroke</li> <li>* Each stroke speed can be changed via MIDI CC# 22 (fast) and 23 (slow).</li> </ul>
MIDI CC# 4	gliss up / down speed 0 – 19: down fast 20 – 39: down mid 40 – 59: down slow 60 – 79: up fast 80 – 99: up mid 100 – 127: up slow
MIDI CC# 5	<b>vibrato type</b> 0 - 63: deep 64 - 127: light
MIDI CC# 14	high vlocity instrument4: 5th-dyad whammy bar 20: not assigned5: half bend pinch harmonics1: pinch harmonics 1 (with vibrato)6: whole bend pinch harmonics2: pinch harmonics 27: 1.5 bend pinch harmonics3: 5th-dyad whammy bar 1 (with pinch harmonics)7: 1.5 bend pinch harmonics
MIDI CC# 15	forced hammer-on / pull-off 0: OFF 1 - 63: Forced hammer-on 64 - 127: Forced pull-off
MIDI CC# 18	note off cancel key switch (MIDI note number for the lowest note off cancel key switch)
MIDI CC# 19	PlayKey chord strum noise type 0 – 63: tight 64 – 127: loose
MIDI CC# 20	<b>position change noise mode</b> 0 – 42: soft 43 – 85: mid 86 – 127: loud
MIDI CC# 21	prefer open / low chord 0 - 63: OFF 64 - 127: ON
MIDI CC# 22	strum speed 1 (2 - 30 ms) fast
MIDI CC# 23	strum speed 2 (30 - 199.9 ms) slow
MIDI CC# 24	sampled chord mode 0 – 63: hybrid (play sampled chord if available) 64 – 127: emulated (play only emulated chord)
MIDI CC# 25	<b>pick buzz ON / OFF</b> 0 - 63: OFF 64 - 127: ON
MIDI CC# 27	tuning 0 - 25: 0 26 - 50: -1 51 - 75: -2 76 - 100: -3 101 - 127: -4

MIDI CC# 28	target string to edit * Use with MIDI CC# 29 (pitch bend 0 : all strings 1: string 1 2: string 2 3: string 3 4: string 4 5: string 5 6: string 6	I range) or MIDI CC# 7.	7, 78, and 79 (strumkey settir	ng)
MIDI CC# 29	pitch bend range (all strings)			
MIDI CC# 30	custom pitch bend range (per stri	ng) * Use with MIDI Co	C# 28	
	direct select instrument via MIDI (	CC * Use with MIDI CO	C# 45	
	1: single legato slide 2: hammer-on&pull-off / trill 3: no legato 4: picking tremolo 5: whole step trill 6: half step trill 7: pick stop noise 8: half step bend 9: whole step bend 10: 16: tetap hand	1: major 2: minor 3: 7th 4: m7th 5: maj7th 6: 9th 7: m9th 8: maj9 9: add9	26: dim 27: m7 (11) 28: m9 (11) 29: 9th (#11) 30: maj7 (#11) 31: maj9 (#11) 32: 9sus4 33: power chord 34: power 9th	1: unison bend 2: stationary bend 3: double bend 4: natural harmonics 5: moving harmonics 1 6: moving harmonics 2 7: moving harmonics 3 8: scrape 9: whammy bar 10: provide EX
MIDI CC# 31	10: 1.5 step bend 11: whole step bend + vibrato (dyad chord) 1: minor2nd 2: major2nd 3: minor3rd-dyad 4: major3rd-dyad 5: 4th-dyad 6: flat5th-dyad 8: #5th-dyad 9: 6th-dyad 10: 7th-dyad 11: maj7th-dyad	10: SUS4 11: dim7 12: aug 13: rush 14: 7flat5 15: m7flat5 16: 7sharp5 17: 6th 18: m6th 19: 69th 20: m69th 21: mMaj7 22: flat9 23: sharp9 24: madd9	51: user chord 1 52: user chord 2 53: user chord 3 54: user chord 4 55: user chord 5 56: user chord 6 57: user chord 7 58: user chord 8 59: user chord 9 60: user chord 10	10: special FX 11: strum harmonics 12: major 3rd vibraro 1 13: major 3rd vibraro 2
MIDI CC# 34	palm mute gate type           0 - 31: off           32 - 63: fast           64 - 95: middle           96 - 127: fast			
MIDI CC# 41	<b>finger release noise mode (Play K</b> 0 - 63: tight 64 - 127: loose	(ey)		
	roundrobin mode			
MIDI CC# 42	0-9: Off A         40-49: Of           10-19: 2 RoundRobin A         50-59: 2 f           20-29: 3 Random         60-69: 3 f           30-39: 4 Random A         70-79: 4 f	f B 80-89 RoundRobin B 90-99 Random B 100-1 Random B	: 4 Random AB : 6 Random AB 27: 8 Random AB	
MIDI CC# 43	<b>legato slide, hammer-on&amp;pull-off,</b> (0: max, 127:min)	gliss up / down sam	ple volume	
MIDI CC# 44	target instrument select key switc           12: C-1         24: C0         36: C1           13: C#-1         25: C#0         37: C#1           14: D-1         26: D0         38: D1           15: D#-1         27: D#0         39: D#1           16: E-1         28: E0         40: E1           17: F-1         29: F0         18: F#-1           18: F#-1         31: G0         20: G#-1           20: G#-1         32: G#0         21: A-1           21: A-1         33: A0         22: A#-1           23: B-1         35: B0         56	ch (MIDI CC value = MI	DI note number) * Use with N	MIDI CC# 45 & 46
MIDI CC# 45	Instrument type * Use with MIDI Co 0: single note 1: dyad chord 2: chord 3: FX	C# 44 or 46		

	instrument number * Use with MIDI CC# 45			
	If MIDI CC# 45 = 0 (single note);	If MIDI CC# 45 = 2 (cho	rd);	If MIDI CC# 45 = 3 (FX, etc.);
	1: single legato slide	1: maior	26: dim	(FX)
	2: hammer.on&pull.off / trill	2: minor	27: m7 (11)	(i X) 1: unison bend
	2: na lagata	2: THEO	27.117(11)	2: stationary band
	4: picking tromolo	3. 7th	20.0tb (#11)	2: double bond
	5: whole step trill	4. 1117 (1) 5: mai7th	29. $9(1 (#11))$	4: natural harmonics
	5. whole step thin 6: holf stop trill	5. maj/m	30.  IIIaj7 (#11)	4. Induital Harmonics
	0. Hall Step till 7: pick step poise	0. 901 7: m0th	31. IIIaj9 (#11)	5. moving harmonics 1
	7. pick stop hold	7. 11901 8: mai0	32. 95054 32: power chord	7: moving harmonics 2
	0. Hall Step bend	0. 111aj9 0. odd0	33. power chora	
	9. Whole step bend	9. auu9	34. power 9th	o. sciape
	10. 1.5 Step bend	10. SUS4 11: dim7	51: usor chord 1	9. Whathing bai
MIDI CC# 46	11. whole step bend + vibrato	12: aug	51. User chord 2	10. Special FA
	(dyad chard)	12: aug	52: user chord 2	12: major 2rd vibraro 1
	(uyau cholu)	14: 7flotE	53. user chord 3	12: major 3rd vibraro 2
	1. IIIIIIOIZIIU	14. / lidio	54. USEI CHOID 4	13. Major Sid Vibrato 2
	2: major2nd dvod	15: 11711al5	55: USEI CHOID 5	
	3. millorsid-dyad	10. / Shaipo	50. User chord 7	
	5: 4th-dyad	18: m6th	58: User chord 8	
	6: flatstn-dyad	19: 69th	59: user chord 9	
		20: m69th	60: user chord 10	
		∠ 1: miviaj/		
	9: bth-dyad	∠∠: TIAT9		
		∠3: snarp9		
	11: maj/th-dyad	24: madd9		
	12: octave	25: /sus4		
	mute mode			
MIDI CC# 48	0 - 63: modulation wheel (MIDI CC# 1)	)		
	64 - 127: velocity			
MIDLCC# 49	nicking noise MIDI CC#1 (mod wheel) threshold level			
	picking holse wild could internet internet level			
	mute MIDI GG#1 (mod wheel) threshold level			
MIDI CC# 51	mute velocity threshold level			
MIDI CC# 52	string / chord shape select key swit	ch (MIDI note number for t	he lowest string select key	switch)
MIDI CC# 53	forced string select by MIDI CC 53 0: forced string select OFF 1 - 21: string 6 / chord shape 1 22 - 43: string 5 / chord shape 2 44 - 65: string 4 / chord shape 3 66 - 87: string 3 / chord shape 4 88 - 99: string 2 / chord shape 5 100 - 127: string 1			
	auto sustain ON / OFF			
MIDI CC# 54	0 - 63: ON 64 - 127: OFF			
MIDI CC# 55	nign velocity threshold level (min. 1)	$00, \max(127)$		
MIDI CC# 56	<b>poly mode ON / OFF</b> (This feature is 0 - 63: OFF 64 - 127: ON	available only with single n	ote instruments.)	
MIDI CC# 57	auto alternation (auto stroke detecti 0 - 25: 8th 26 - 50: 8th triplet 51 - 75: 16th 76 - 100: 16th triplet 101 - 127: 32nd	ion) resolution		
MIDI CC# 58	<b>stroke direction</b> 0 - 31: auto 32 - 63: forced 64 - 95: down only 96 - 127: up only			
MIDI CC# 59	volume knob			
MIDI CC# 60	tone 1 knob			
MIDI CC# 62	release time			

MIDI CC# 74	target strum key to edit 0: normal keys (E3 - C7) 1: strum key 1 (C2) 2: strum key 2 (C#2) 3: strum key 3 (D2) 4: strum key 4 (D#2) 5: strum key 5 (F#2) 6: strum key 6 (G#2) 7: strum key 7 (A#2) 8: strum key 8 (C#3)
MIDI CC# 75	strum key: stroke direction (* Use with MIDI CC# 74) 0 – 42: auto (time recognition) 43 – 85: down 86 – 127: up
MIDI CC# 76	strum key: string ON / OFF (* Use with MIDI CC# 74 & 28) 0 - 63: OFF 64 - 127: ON
MIDI CC# 77	strum key: string velocity rate (* Use with MIDI CC# 74 & 28) 1 (min) - 100 (max)
MIDI CC# 78	strum key: string strum type (* Use with MIDI CC# 74 & 28) 0 - 31: do nothing 32 – 63: normal sustain 64 – 95: mute 96 – 127: picking noise
MIDI CC# 80	extra strum noise ON / OFF (* Use with MIDI CC# 74) 0 – 63: OFF 64 – 127: ON
MIDI CC# 81	extra strum noise type (* Use with MIDI CC# 74) 0 - 31: all strings A 32 - 63: all strings B 64 - 95: lower strings 96 - 127: upper strings
MIDI CC# 82	extra strum noise volume (0: max / 127: min)
MIDI CC# 83	<b>pickup position selector</b> 0 - 25: neck 26 - 50: neck-middle 51 - 75: middle 76 - 100: bridge-middle 101 - 127: bridge
MIDI CC# 90	<b>feedback ON / OFF</b> 0 – 63: OFF 64 – 127: ON
MIDI CC# 91	Effect ON / OFF (bypass all effects ON / OFF) 0 – 63: Effect ON (bypass all effect OFF) 64 – 127: Effect OFF (bypass all effect ON)
MIDI CC# 103	Effect control 1
MIDI CC# 104	Effect control 2
MIDI CC# 105	Effect control 3
MIDI CC# 106	Effect control 5
MIDI CC# 107	Effect control 5

MIDI CC# 108	wah (Fretboard) ON / OFF 0 - 63: OFF 64 - 127: ON	
MIDI CC# 109	wah (Fretboard) pedal	
MIDI CC# 110	wah (Fretboard) auto	
MIDI CC# 111	wah (Fretboard) rate Frequency (available if sync is OFF)	
MIDI CC# 112	wah (Fretboard) sync ON / OFF 0 - 63: OFF 64 - 127: ON	
MIDI CC# 113	wah (Fretboard) rate Note (available if sync is ON)	
MIDI CC# 114	target play key to edit 1: hold key 1 2: hold key 2 3: hold key 3 4: stop key 1 5: stop key 2 6: stop key 3	
MIDI CC# 115	target play key button to turn ON / OFF 1: picking noise 2: pick stop noise 3: finger release noise 4: repeat same note 5: gliss up / down 6: bridge mute noise 7: fret noise 8: position change noise	
MIDI CC# 116	ON / OFF the play key button * Use with MIDI CC# 114 & 115 0 – 63: OFF 64 – 127: ON	
SC Electric Guitar 2 MIDI CC# 2 variations		
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Instrument	MIDI CC# 2	
Main Instrument		
single note		
trill whole	0 - 63: continuous trill	
trill half	64 - 127: 1 time trill	
half step bend	0 - 63: bend speed = fast	
whole step bend	64 - 127: bend speed = medium	
1.5 step bend		
whole step bend + vibrato	0 - 63: bend speed = fast 64 - 127: bend speed = slow	
duad abard		
	(Mhan the rest string is 2)	
major 3rd dyad		
	45 - 05. Wriathing Dat	
7th dyad	0 - 03. Shape A	
	0 + 127, shape b	
maj7 dyad	0 - 00. STAPE A	
	04 - 127. Shape D	
chord		
	0 - 63: shana A	
major shape 1	64 - 127: shape R	
	0+111. Shape D	
major shape 2	64 - 102 chang R	
	0 + 12.1 shape D	
	(when refer open/Low is on and root - D) 0 - 42; shape A	
open D	0 - 42. Silape A	
	45 - 05. Shape D 86 - 127: shape C	
	(When Prefer Open/Low is ON and root - E)	
open F		
opent	64 - 102 chang R	
	(When Prefer Open/Low is ON and root – G)	
	(-42) shape A	
open G	13 - 85 shane R	
	40 00.00000 86 - 127: shane C	
	0 - 63: shape A	
minor shape 1	64 - 127 share B	
minor shape 2	64 - 127: shape B	
	(When Prefer Open/Low is ON and root = D)	
open Dm	0 - 63: shape A	
	64 - 127: shape B	
	0 - 63: shape A	
7th shape 1	64 - 127: shape B	
	0 - 63: shape A	
7th shape 2	64 - 127: shape B	
	0 - 63: shape A	
7th shape 4	64 - 127: shape B	
	0 - 63: shape A	
7th shape 5	64 - 127: shape B	
	(When Prefer Open/Low is ON and root = D)	
open D7	0 - 63: shape A	
	64 - 127: shape B	

	۵ - ۶۹ - shane A
m7 shape 1	6 J. 127 Shana R
m7 shape 2	6 - U2 - shape A
m7 shape 4	6 - 03. Shape A
	0 - 227, State D
m7 shape 5	
	(When Deckar Decay (Low in ON and sect. D)
opon Dm7	
open Dm7	U - OS: Shape A
	64 - 127: snape B
maj7 shape 1	U - 53: Shape A
	b4 - 12/: shape B
maj7 shape 5	0 - 63: shape A
	64 - 127: shape B
open Dmaj7	0 - 63: shape A
	64 - 127: shape B
9th shape 1	0 - 63: shape A
	64 - 127: shape B
	(When Prefer Open/Low is ON and root = D)
open D7(9)	0 - 63: shape A
	64 - 127: shape B
m7(9) shape 1	0 - 63: shape A
	64 - 127: shape B
m7(9) shape 3	0 - 63: shape A
in (3) shape o	64 - 127: shape B
m7(9) shape A	0 - 63: shape A
mr(9) snape 4	64 - 127: shape B
mai7(9) shape 1	0 - 63: shape A
majr (o) onapo 1	64 - 127: shape B
	(When Prefer Open/Low is ON and root = D)
open Dadd9	0 - 63: shape A
	64 - 127: shape B
	(When Prefer Open/Low is ON and root = $E$ )
open Eadd9	0 - 63: shape A
	64 - 127: shape B
aus/ chana 1	0 - 63: shape A
Sus4 shape 1	64 - 127: shape B
	0 - 63: shape A
Sus4 shape z	64 - 127: shape B
	(When Prefer Open/Low is ON and root = D)
open Dsus4	0 - 63: shape A
	64 - 127: shape B
	0 - 31: shape A
RUSH	32 - 63: whammy bar (available when root = E, F F#, G, A, B, C, D) slow version is also available when MIDI CC# 3 > 63
	64 - 95: arpeggio + whammy bar available when root = F or F# or C
	96 - 127: shape B
	(When Prefer Open/Low is ON and root = D)
open D6	0 - 63: shape A
,	64 - 127: shane B

m6 shape 1	0 - 63: shape A
	64 - 127: shape B
	(When Prefer Open/Low is ON and root = D)
open Dm6	0 - 63: shape A
	64 - 127 shane B
	0 - 63' shane A
6(9) shape 1	G = 107 shape R
6(9) shape 2	64 - 127 - Shane R
	(When prefer Onen / ow is ON and root - D)
open $D6(9)$	
open Do(3)	0 - 00. Single A
	04 - 127. Shape b
	0. C2-share A
m6(9) shape 1	
	04 - 12/: Shape B
m6(9) shape 2	U - b3: snape A
	04 - 12/: snape B
mMaj7 shape 3	
	b4 - 12/: shape B
mMaj7 shape 4	
	64 - 127: shape B
	(When Preter Open/Low is ON and root = D)
open DmMaj7	0 - 63: shape A
	64 - 127: shape B
	(When Prefer Open/Low is ON and root = D)
open D7sus4	0 - 63: shape A
	64 - 127: shape B
	(When Prefer Open/Low is ON and root = D)
open Dm7(11)	0 - 63: shape A
	64 - 127: shape B
m9(11) shane 1	0 - 63: shape A
	64 - 127: shape B
m9(11) shane 2	0 - 63: shape A
	64 - 127: shape B
	(When Prefer Open/Low is ON and root = C)
open Cm9(11)	0 - 63: shape A
	64 - 127: shape B
	(When Prefer Open/Low is ON and root = C#)
open C#m9(11)	0 - 63: shape A
	64 - 127: shape B
	(When Prefer Open/Low is ON and root = D)
open Dm9(11)	0 - 63: shape A
	64 - 127: shape B
	(When Prefer Open/Low is ON and root = D#)
open D#m9(11)	0 - 63: shape A
	64 - 127: shape B
	(When Prefer Open/Low is ON and root = F#)
open F#m9(11)	0 - 63: shape A
	64 - 127: shape B
	(When Prefer Open/Low is ON and root = G)
open Gm9(11)	0 - 63: shape A
	64 - 127: shape B

	(When Prefer Open/Low is ON and root = $G#$ )
open G#m9(11)	
	6 J. 127 shane R
	$(W_{P,P}) = 0$ (When Performance To and real = 0)
open Am9(11)	
00011/1113(11)	6 J. 127: shape P
	(When Parcia Conn // owing ON and sect. A#)
opon A #m0(11)	
open A#III3(11)	0 - 05. shape A
	04 - 12/: Snape B (Mhan Darfer Operation Of Anticipation Of An
D=0(11)	(when Preter Open/Low is ON and root = 6)
open Bma(11)	U - 53: Shape A
	64 - 127: snape B
9(#11) shape 1	U - 53: Shape A
-	64 - 127: shape B
9(#11) shape 2	U - 53: shape A
	64 - 127: shape B
00(#11)	(When Prefer Open/Low is ON and root = C)
open C9(#11)	0 - 63: shape A
	64 - 127: shape B
0 (0 ( ( 11)	(When Prefer Open/Low is ON and root = C#)
open C#9(#11)	0 - 63: shape A
	64 - 127: shape B
F #0(#11)	(When Prefer Open/Low is ON and root = F#)
open F#9(#11)	U - 53: shape A
	64 - 127: shape B
opop (0(#11)	(When Preter Open/Low is ON and root = G)
open G3(#11)	0 - 03, shape A
	04 + 127. Sitape D (Man Decker Open // owie ON and sect. C#)
open G#9(#11)	
open G#3(#11)	0 - 03, shape A
	$0^{4} + 121$ , single D (Whan Performance To and root = 0)
open Am9(#11)	
000111111	64 - 127 shane B
	(When Prefer Open/Low is ON and root = $A^{\pm}$ )
open A#9(#11)	0 - 63: shane A
	64 - 127 share B
	(When Prefer Open/Low is ON and root = $B$ )
open B9(#11)	0 - 63: shape A
	64 - 127: shape B
	0 - 63: shape A
maj7(#11) shape 1	64 - 127: shape B
	0 - 63: shape A
maj9(#11) shape 1	64 - 127: shape B
	0 - 63
	0 - 63: shape A
9sus4 shape 3	64 - 127: shape B
	(When Prefer Open/Low is ON and root = D)
open D9sus4	0 - 63: shape A
	64 - 127: shape B
	(When Prefer Open/Low is ON and root = D#)
open D#9sus4	0 - 63: shape A
	64 - 127: shape B
	(When Prefer Open/Low is ON and root = E)
open E9sus4	0 - 63: shape A
	64 - 127: shape B

FX, etc.	
	0 - 42: bend length = long, bend speed = fast
unison bend	43 - 85: bend length = long, bend speed = slow
	86 - 127: bend length = short, bend speed = fast
atationary hand	0 - 42: bend length = long
dauble band	43 - 85: bend length = long
double bend	86 - 127: bend length = short
	0 - 31: whammy bar 1
whammy har	32 - 63: whammy bar 2
whathing bar	64 - 95: whammy bar harmonics 2
	96 - 127: whammy bar harmonics 2
major 2rd vibrata 1	0 - 63: without pinch harmonics
	64 - 127: with pinch harmonics
High Velocity Instrument	
pinch harmonics 1 (with vibrato)	0 - 63: harmonics A
pinch harmonics 2	64 - 127: harmonics B
hand half pinch harmonics	0 - 31: bend speed = fast, harmonics A
bend whole pinch harmonics bend whole pinch harmonics bend 1.5 pinch harmonics	32 - 63: bend speed = fast, harmonics B
	64 - 95: bend speed = medium, harmonics A
	64 - 95: bend speed = medium, harmonics B

# Credits

#### Produced and programmed by

Akihito Okawa

### **Demo music** Akihito Okawa, Hozo Okazaki

### **Graphic design / Artwork** Akihito Okawa

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## SC Electric Guitar 2 User's Manual

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https://prominy.com Email: info@prominy.com