

Table of Contents

Table of Contents	2
License	7
Introduction	9
System Requirements	12
[IMPORTANT] Preload buffer size configuration	13
Instrument	14
Interface	15
Key ranges	16
Instruments	17
Instrument select key switches	18
Realtime Legato Slide / Realtime Hammer-on& Pull-off	20
Picking noise	20
Mute	20
Gliss down (using Hold Key)	21
Fast / Slow stroke	21
Strum Key.....	22
Arpeggio Key	23
Play Key	24
String / chord shape select key switch	25
Forced string select via MIDI CC	25
String Skip Key Switch.....	28
Forced hammer-on / pull-off feature.....	30
Customizing Instruments	32
Fretboard	33
Instrument.....	34
Auto sustain.....	34
Poly mode.....	34
Prefer open/low.....	35
Roundrobin mode	35
Stroke speed	35
3 Band EQ	35
Stroke direction (Auto Stroke Direction)	36
Resolution.....	36
Release time.....	37
Tuning.....	37
Instrument select key switches	39
Strum setting	42
Target strum key	43
Stroke direction (normal key)	43
Stroke direction (strum key 1- 8).....	43

String ON / OFF	43
Vel. Rate (%)	43
Type.....	44
Extra strum noise.....	44
Reset	44
Play Keys (hold keys and stop keys)	46
Finger release noise	48
Gliss down	49
Position change noise.....	49
Pat stop noise.....	49
Strum noise	49
User chord	50
Target user chord.....	51
Rename	51
Always open	51
Chord shape	51
Type.....	51
Root.....	51
Preview.....	52
Reset	52
Other settings.....	53
Mute / Picking noise (CC# 1 or velocity switch).....	53
Pitch bend range.....	54
String / chord shape select key switches.....	55
String skip key switches.....	55
Effects / Amp	56
COMP.....	56
OVERDRIVE	57
MODULATION (Chorus / Flanger / Phaser)	57
AMP.....	59
CABINET	60
LIMITER	60
Bypass all effects.....	61
Save / Load	61
Mapping & key range	62
single note.....	63
minor 2nd-dyad chord	64
major 2nd-dyad chord	65
minor 3rd-dyad chord	66
major 3rd-dyad chord	67
4th-dyad chord	68
flat 5th-dyad chord.....	69
5th-dyad chord	70
#5th-dyad chord	71

6th-dyad chord	72
7th-dyad chord	73
major 7th-dyad chord	74
octave	75
major	76
minor	77
7th	78
m7	79
maj7	80
9th	80
m9	81
maj9	81
add9	82
sus4	83
dim7	84
aug	84
7 ^(b5)	85
m7 ^(b5)	85
7 ^(#5)	86
6th	86
m6	87
6 ⁽⁹⁾	87
m6 ⁽⁹⁾	88
mMaj7	88
7 ^(b9)	89
7 ^(#9)	89
7sus4	90
dim	90
FX	91
Chord Recognition Intervals	92
minor 2nd-dyad chord	93
major 2nd-dyad chord	93
minor 3rd-dyad chord	94
major 3rd-dyad chord	94
4th-dyad chord	95
flat 5th-dyad chord	95
5th-dyad chord	96
#5th-dyad chord	96
6th-dyad chord	97

7th-dyad chord	97
major 7th-dyad chord	98
octave	98
major	99
minor	99
7th	100
m7	100
maj7	101
9th	101
m9	102
maj9	102
add9	103
sus4	103
dim7	104
aug	104
7 ^(b5)	105
m7 ^(b5)	105
7 ^(#5)	106
6th	106
m6	107
6 ⁽⁹⁾	107
m6 ⁽⁹⁾	108
mMaj7	108
7 ^(b9)	109
7 ^(#9)	109
7sus4	110
dim	110
user chord 1	111
user chord 2	111
user chord 3	112
user chord 4	112
user chord 5	113
user chord 6	113
user chord 7	114
user chord 8	114
user chord 9	115
user chord 10	115
MIDI Controller Chart	116
Credits	117

License

This End User License Agreement (“EULA”) is an agreement between you (“Licensee”) and Prominy. It governs your use of the sound library / sound libraries incorporated in the product supplied to you by Prominy. By downloading, installing or otherwise using the samples, ensembles, instruments, presets or any other included content, you agree to be legally bound by the terms of this license agreement.

The provided samples, instruments, and presets are the property of Prominy, and are therefore licensed to only to the purchaser (= single user) who purchased this product from Prominy or authorized Prominy dealers only for use as part of a live or recorded musical performance or for use in audio and audio – visual post productions.

The terms of this license expressly forbid the resale or other distribution of this product and/or individual sound samples contained within as they exist on the disc(s) / in the file(s) or reformatted, mixed, filtered, re-synthesized, or otherwise edited, for use as sounds, multi-sounds, samples, multi-samples, programs or patches in a sampler or a sample playback unit. Selling the samples or giving them away for use by others in the form of sampling or for sample playback units or computers is strictly prohibited.

The usage of this product (in particular samples, instruments and presets) for the creation of a sound library or as a sound library for any kind of synthesizer, virtual instrument, sample library, sample-based product or other musical instrument / software / hardware is strictly prohibited. Individual samples, sound sets or audio loops may not be distributed (commercially or otherwise) standalone. Furthermore these samples, sound sets or audio may not be repackaged in whole or in part as audio samples, sound libraries or sound effects.

This license is NOT transferable. Selling this product to a third party person is prohibited. Buying this product from a third party person is also prohibited. Prominy DOES NOT accept any registrations for a used / resold product. Users who purchased this product from a third party person are not entitled to get supports by Prominy.

Renting or lending the licensed product to a third party is expressly forbidden.

Posting these sounds electronically without written permission from Prominy is prohibited. The sound samples contained within cannot be used in any library / encyclopedia or similar media format created for CD-Audio, CD-ROM, DVD-Audio, DVD-ROM, or Blue-Ray disc type products, including future mechanical media formats, without written permission from Prominy. You can obtain information about licensing by contacting Prominy.

Licensee may install and personally use the licensed product on two devices (e.g. one laptop, one work station), provided that the said product is used only on one device

regularly. Simultaneous use on more than one hardware device is not permitted. If the single computer is connected to multiple users, additional licenses must be purchased. In case Licensee changes the hardware, all products on the hardware used must be deleted.

Any problems associated with the result obtained from the recorded data contained within this package / file are the sole responsibility of the Licensee.

This license agreement is governed by the laws of Japan.

This license agreement is subject to change without any notice. If you have any questions regarding the license agreement, please contact us.

Copyright 2004-2018 Prominy, Inc. All rights reserved.
All sounds created by and property of Prominy, Inc.

Introduction

SR5 Rock Bass 2

Ultra Real-sounding Virtual Electric Bass - The true sound of MusicMan® Stingray5®

SR5 Rock Bass 2 enables you to compose and create natural bass guitar tracks that imitate real bass guitar playing!

1. Incredible real-time playability – SR5 SPI (Super Performance Instrument)

With SR5 SPI (Super Performance Instrument), you can play ultra realistic bass guitar performance in real-time. You can access various playing techniques instantly without stopping your performance and create convincing bass guitar tracks very quickly.

Realtime Legato Slide
Realtime Hammer-on & Pull-off
Realtime Trill
Realtime picking Tremolo
Heavy buzz sustain
Heavy hummer-on
Mute & picking noise
2-strings dyad chords
Full chords
Gliss down
Natural Harmonics (all strings, all frets)
Fret noise
Tap noise
Pick stop noise
Bridge mute noise
Release noise
Position change noise
Pat stop noise
Strum noise
Special FX, noises
Natural Harmonics
etc.

2. 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.

3. Auto Stroke Detection

With 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.

4. Low note samples included

SR5 Rock Bass 2 captures MusicMan® StingRay®5; one of the most popular 5 string bass guitar among bassists. SR5 Rock Bass 2 includes down-tuning samples (as low as -4, that allows you to play the low G) and is suitable for a wide range of musical genres.

5. Realtime Legato Slide

With SR5'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.

6. Direct signals from the bass guitar

You can make your own bass guitar sound so it suits the music genre you're working with by adding your favorite amplifier simulator.

7. Effects and Amp

SR5 Rock Bass 2 has built-in stomp effects and bass amplifiers. You can make your own bass 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.

8. Real emulated chords

A large number of chords (and more chord shape variations per each chord) are available with the emulated chords. Our unique recording / 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.

9. 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.)

10. 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.

11. 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.

12. 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.

13. Other features

- The world's most powerful and largest library of a single bass guitar includes approx. 26 Giga-bytes, 21,600 samples.
- Kontakt Player included -No sampler required!
- NKS (Native Kontrol Standard) ready

System Requirements

This product uses Kontakt Player as a playback engine. The system requirements of this product is the same as that of Kontakt Player. For the latest information about the compatibility, please visit [Native Instruments website](#) (Kontakt Player's spec page)

macOS 10.12, 10.13 or 10.14 (latest update), i5

Windows 7, Windows 8, or Windows 10 (latest Service Pack), Intel Core i5 or equivalent CPU

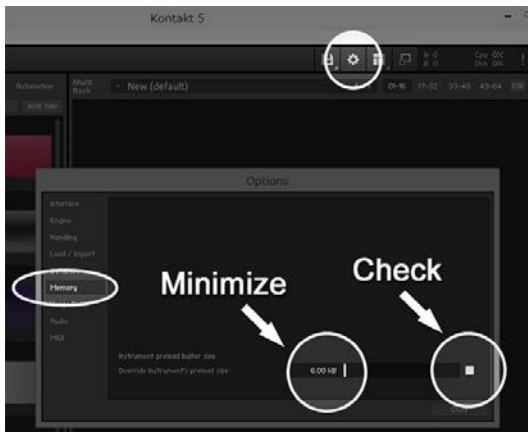
2 GB RAM

16 GB free disc space, DVD drive

Kontakt Player included - No sampler required
(compatible with Kontakt Player 5.8.1 or later)

[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;

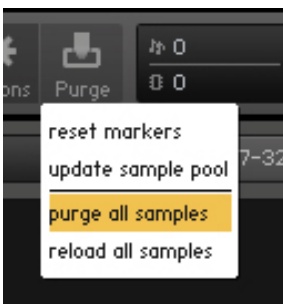


and click the 'Memory' tab.

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 12 kb should work fine.

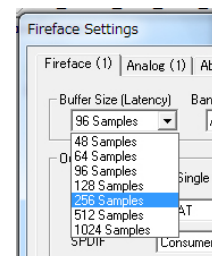
Purge All Samples and 'on the fly streaming'



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.





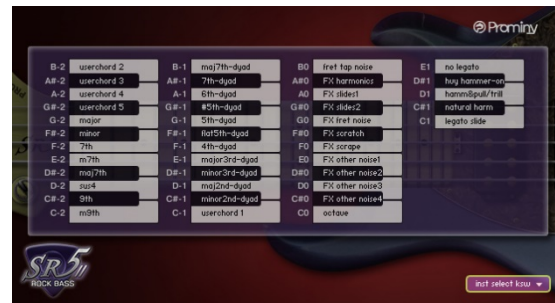
Instrument

Interface

Fretboard



Instrument Select Key Switch



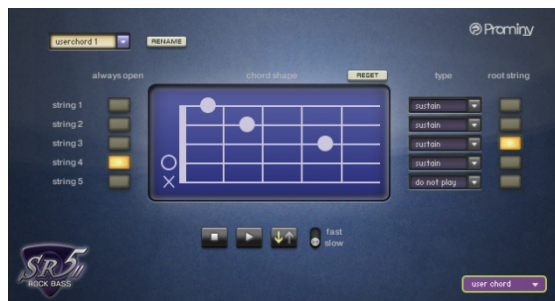
Play Key (Hold Key & Stop Key)



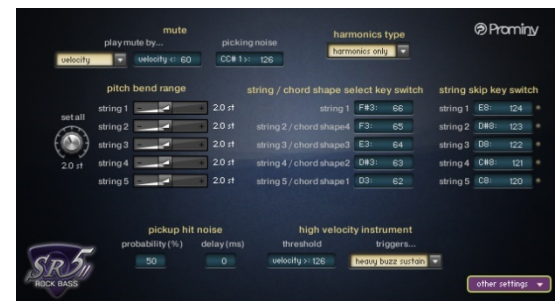
Strum setting



User Chord



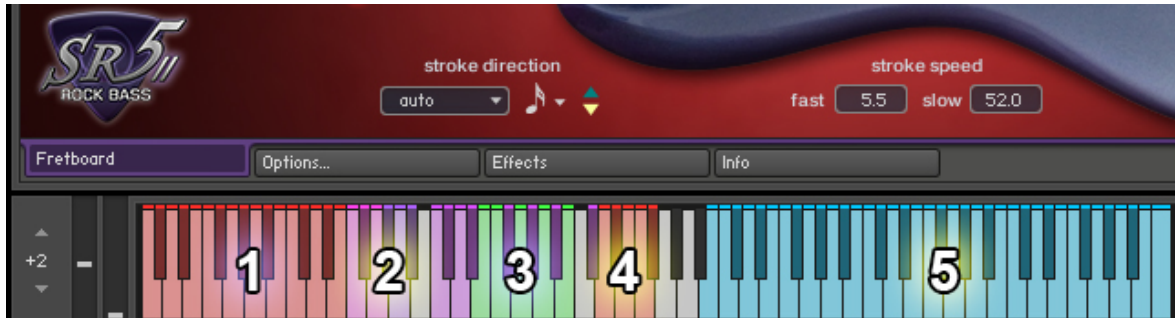
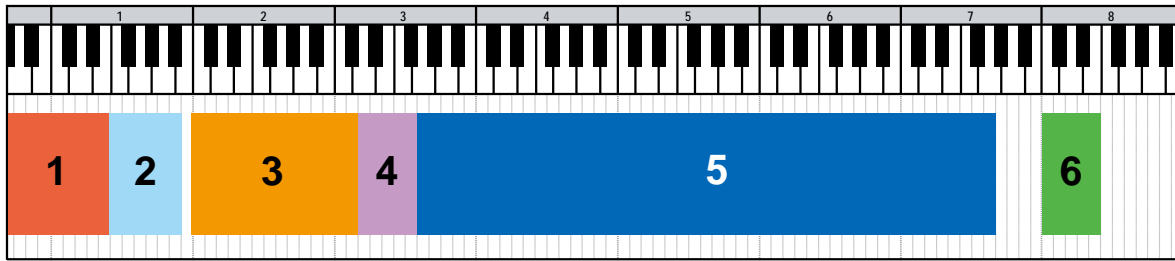
Other settings



Effects / Amp



Key ranges



1: [Instrument select key switch](#) [C-2 - E1]

selects the instrument (articulation) to play.

2: [Play Key \(Hold Key & Stop Key\)](#) [F1 - A#1]

enables you to play gliss down, picking noise, fret noise, etc., also can be used as a 'repeat same note' key.

3: [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.

4: [String / Chord shape select key switch](#) [D3 - F#3]

selects the string or chord shape.

5: **Normal Key** [G3 – G7]

is the main range in which most of articulations such as legato slide, hammer-on, pull-off, chord strumming, FX, etc. can be played.

5: [String skip key switch](#) [C8 – E8]

determines what string to strum or not, what string to leave it sounding without re-strumming.

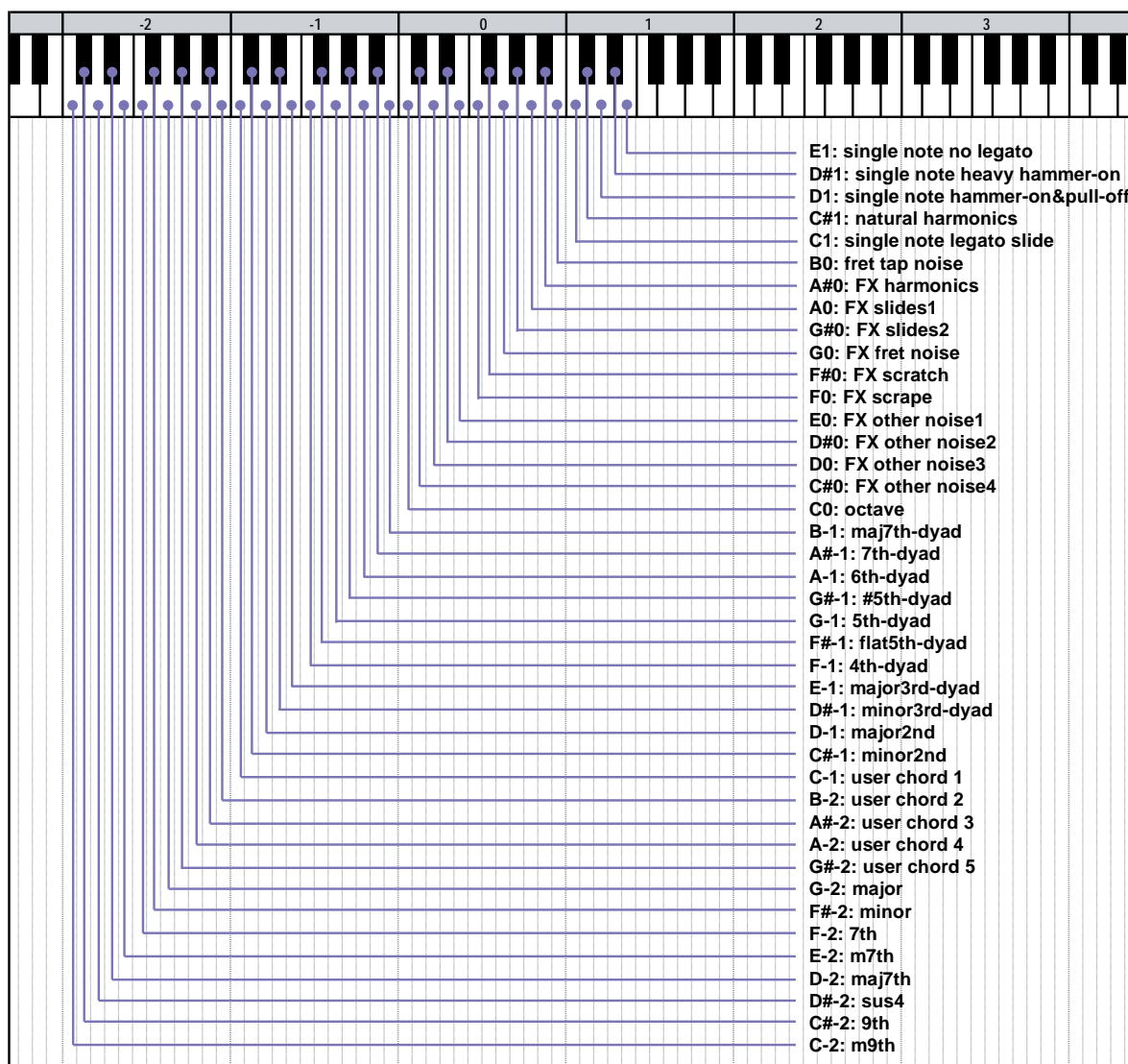
Instruments

single note		
legato slide hamm&pull/trill no legato heavy hammer-on natural harmonics fret tap noise		
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	7 ^(b5) (flat5)	user chord 1
minor	m7 ^(b5)	user chord 2
7th	7 ^(#5) (7sharp5)	user chord 3
m7	6th	user chord 4
maj7	m6th	user chord 5
7 ⁽⁹⁾ (9th)	6 ⁽⁹⁾ (69th)	user chord 6
m7 ⁽⁹⁾ (m9)	m6 ⁽⁹⁾ (m69th)	user chord 7
maj7 ⁽⁹⁾ (maj9)	mMaj7	user chord 8
add9	7 ^(b9) (flat9)	user chord 9
sus4	7 ^(#9) (sharp9)	user chord 10
dim7	7sus4	
aug	dim	
FX		
FX natural harmonics FX harmonics FX slides1" FX slides2" FX fret noise" FX scratch" FX scrape" FX other noise1" FX other noise2" FX other noise3" FX other noise4"		

Instrument select key switches

(default)

assigned	not assigned
E1: single note no legato D#1: single note heavy hammer-on D1: single note hammer-on&pull-off C#1: natural harmonics C1: single note legato slide B0: fret tap noise A#0: FX harmonics A0: FX slides1. G#0: FX slides2 G0: FX fret noise F#0: FX scratch F0: FX scrape E0: FX other noise1 D#0: FX other noise2 D0: FX other noise3 C#0: FX other noise4 C0: octave B-1: maj7th-dyad A#-1: 7th-dyad A-1: 6th-dyad G#-1: #5th-dyad G-1: 5th-dyad F#-1: flat5th-dyad F-1: 4th-dyad E-1: major3rd-dyad D#-1: minor3rd-dyad D-1: major2nd C#-1: minor2nd C-1: user chord 1 B-2: user chord 2 A#-2: user chord 3 A-2: user chord 4 G#-2: user chord 5 G-2: major F#-2: minor F-2: 7th E-2: m7th D-2: maj7th D#-2: sus4 C#-2: 9th C-2: m9th	add9 dim7 aug flat5 mflat5 sharp5 6th m6th 69th m69th mMaj7 flat9 sharp9 7sus4 dim user chord 6 user chord 7 user chord 8 user chord 9 user chord 10



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; C0. ([Click here](#) to see playable key ranges of each instrument.)

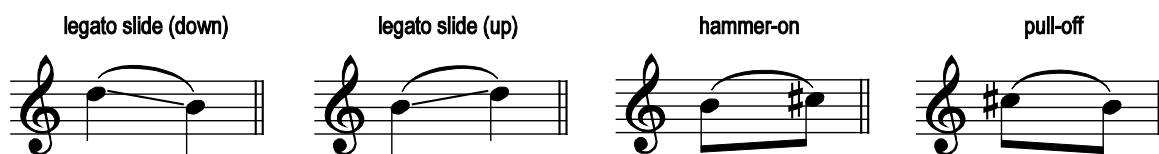
How to select a chord instrument (chord recognition)

You can select a chord by pressing the [chord notes](#) within the instrument select key switch range (C-2 - E1). The root note needs to be the lowest. After selecting the chord, hit just the root note within the Normal Key range (G3 - G7) to play the chord.

[Tips]

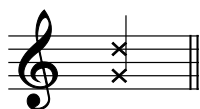
Did you notice that some of the instruments (dyad chords and some user chords) are not found in the list above? Don't worry; you can select chord instruments using the chord recognition feature. That's why the chords are assigned to the lower key switch ranges and some of the chords are not assigned 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 and Percussions. (not available when the 'prefer open / low chord' is active)

Picking noise



You can play picking noise using the [Play Key](#); A#1.

Mute



P.M.:----I

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

default setting:

[mute mode](#): mod wheel

mute MIDI CC# 1 threshold: 31

picking noise MIDI CC# 1 threshold: 126

Mute is played if the value of MIDI CC# 1 is higher than 31. Picking noise is played if the value of the MIDI CC# 1 is 127.

Gliss down (using Hold Key)



Hold Key: F#1

Gliss 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 down sample is triggered. Gliss down is available with all the instruments except FX instruments.

You can assign gliss down to a different Play Key. For detail, please refer to the [‘Play Keys \(hold keys and stop keys\)’](#) section.

Gliss down speed

3 types of gliss down speed (fast, mid, slow) are available. You can also select the gliss down speed in the [Play Keys](#) configuration page or MIDI CC# 4.

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

MIDI CC# 4	gliss down speed
0 – 42	fast
43 – 85	mid
86 – 127	slow

Fast / Slow stroke

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

MIDI CC# 3

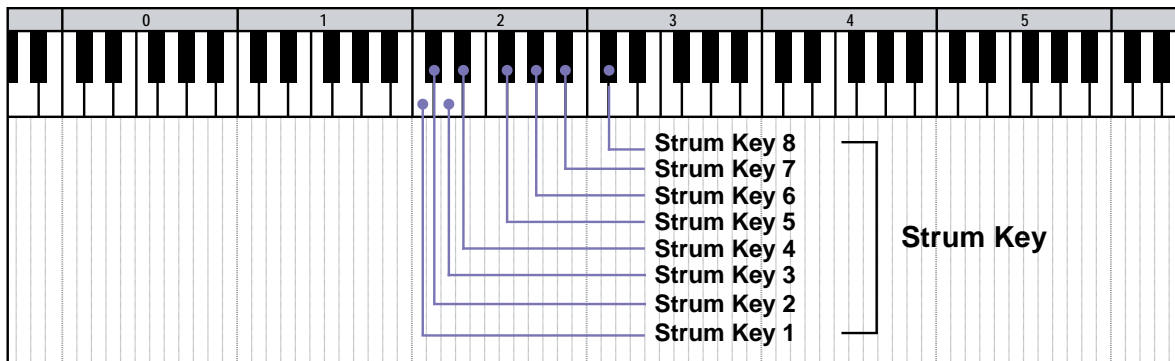
0 – 63: fast stroke

64 – 127: slow stroke

Each stroke speed can be controlled via MIDI CC# 22 & 23. (emulated chords only) For detail, please refer to the [stroke speed](#) 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 3, 4, and 5) are triggered. String 1 and 2 are stopped and not strummed.

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

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

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

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

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

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

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

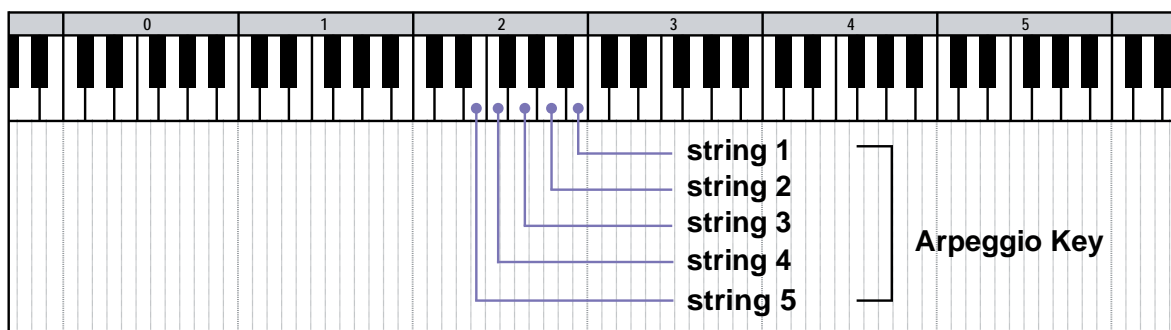
Normal sustain down stroke samples (string 1 and 2) are triggered. It neither stops nor strums string 3, 4, and 5.

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

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

If a single note instrument is active, the Strum Keys work as 'repeat same note' keys. (The [strum settings](#) are ignored.) The Strum Keys don't work with the FX instruments and Percussions (The note is released when the Strum Key is used and no samples are triggered.).

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.

For example, if the chord; Em7 (root: string4) is played or selected, the following notes are assigned to the Arpeggio Keys;

B2 (string 1): G

A2 (string 2): D

G2 (string 3): B

F2 (string 4): E

E2 (string 5): no sound

If the chord is octave-dyad (root: C on string 3);

C3 (string 1): C

B2 (string 2): picking noise

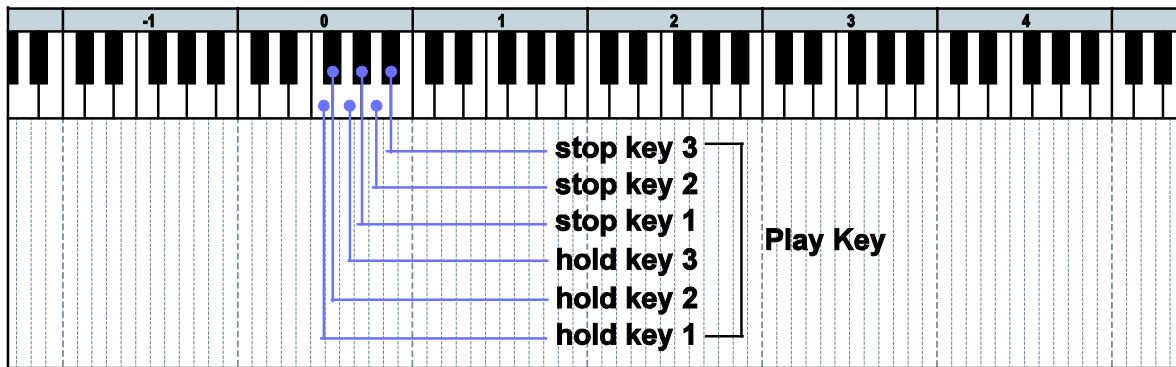
A2 (string 3): C

G2 (string 4): no sound

F2 (string 5): 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



Hold Key 1 [F0]:

Pick stop noise and finger release noise are triggered when the note is released while the Hold Key; F0 is held down.

Hold Key 2* [F#0]:

Gliss down is triggered when the note is released while the Hold Key; F#0 is held down.

Hold Key 3 [G0]:

Fret noise, finger release noise, and position change noise are triggered when the note is released while the Hold Key; G0 is held down.

Stop Key 1 [G#0]:

Pat stop noise noise is triggered when the Stop Key; G#0 is pressed.

Stop Key 2 [A0]:

Bridge mute noise is triggered when the Stop Key; A0 is pressed.

Stop Key 3 [A#0]:

Picking noise is triggered when the Stop Key; A#0 is pressed.

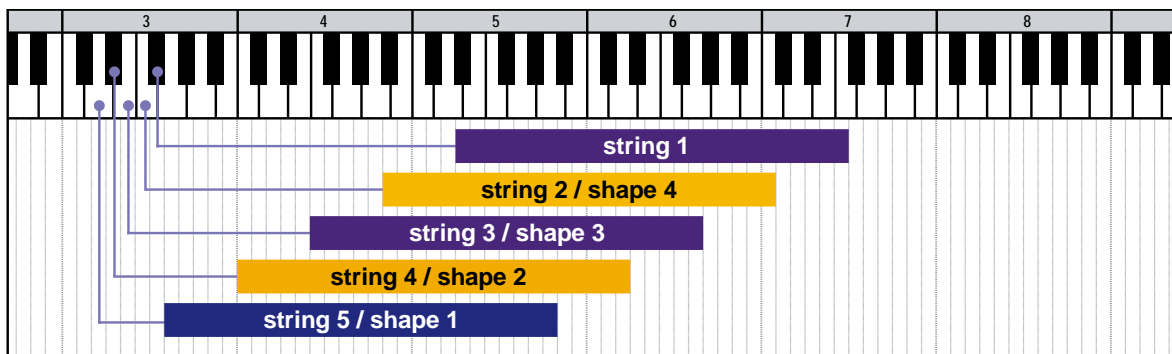
** not available with the FX instruments and Percussions (The note is released and no samples are triggered when the Play Key is used.)*

The Play Keys can be customized. For details, please refer to the '[Play Keys \(hold keys and stop keys\)](#)' 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 select key switch (default)



* The key range of each string varies depending on the [tuning](#).

MIDI note names and note numbers

key switch	MIDI note #	string
F#4	66	String 1
F3	65	String 2 / chord shape 4
E3	64	String 3 / chord shape 3
D#3	63	String 4 / chord shape 2
D3	62	String 5 / chord shape 1

Forced string select via MIDI CC

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

MIDI CC# 53:

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

[Tips] Unlike the 'string / chord shape select key switches', MIDI CC# 53 enables you to stay on the same string unless the note is out of the [range](#) of the string.

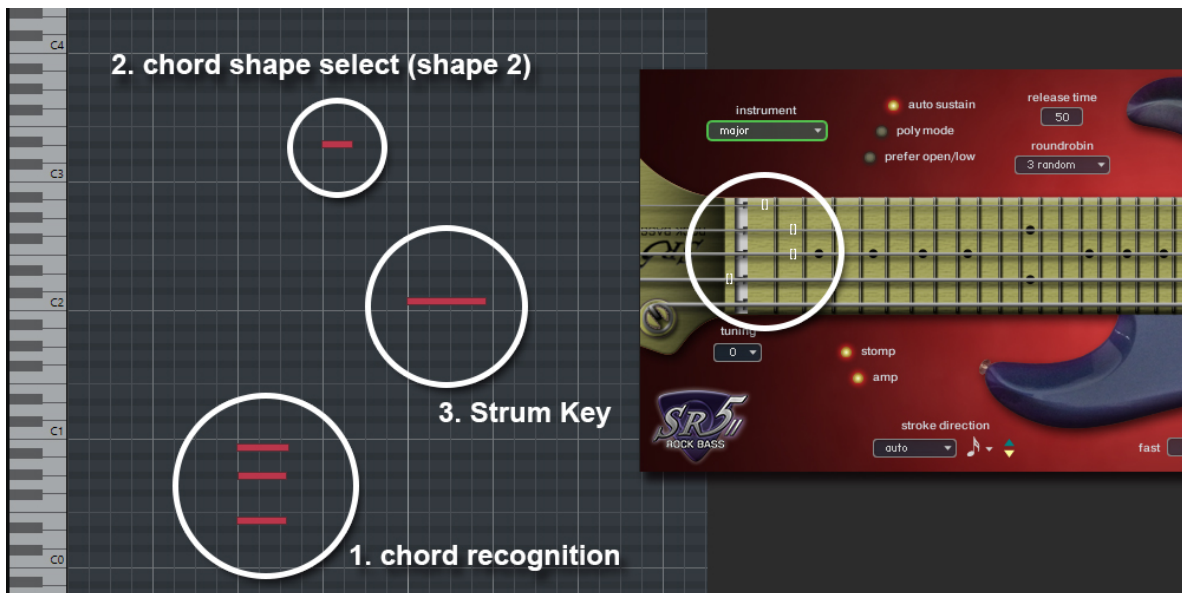
Chord Shape Select with Strum Keys / Arpeggio Keys

The chord shape select key switches can be used with Strum Keys and Arpeggio Keys. (A chord shape can be directly selected without using Normal Keys.)

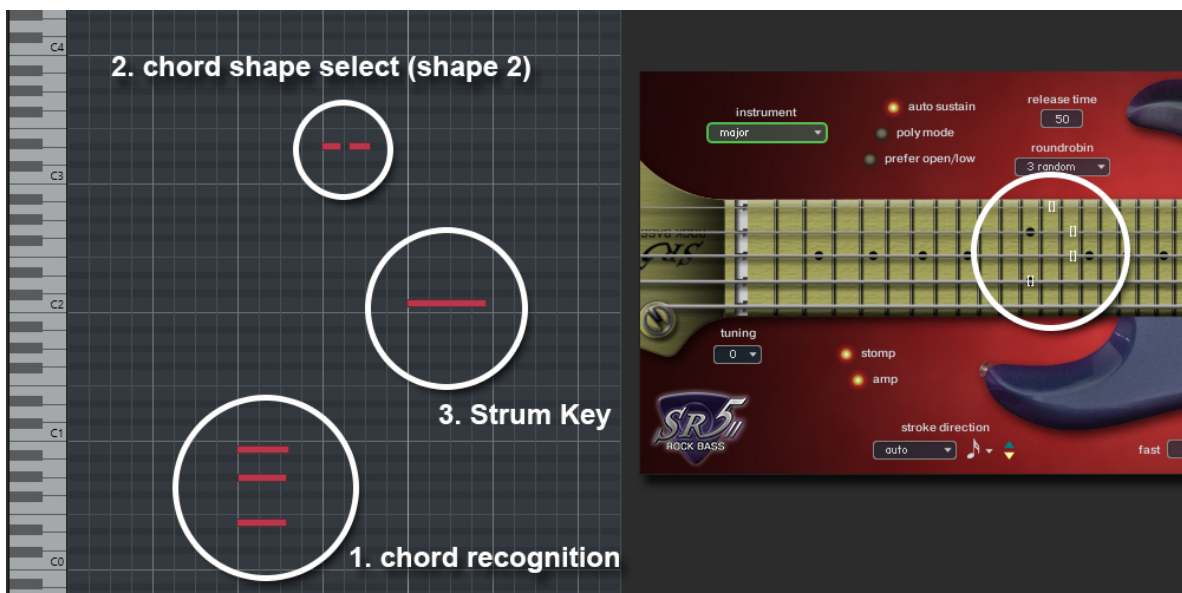
How to select a chord shape:

1. Do a chord recognition in the instrument select key switch range by pressing the [chord notes](#).
2. Press one of the chord shape select key switch.
3. Play Strum Keys or Arpeggio Keys.

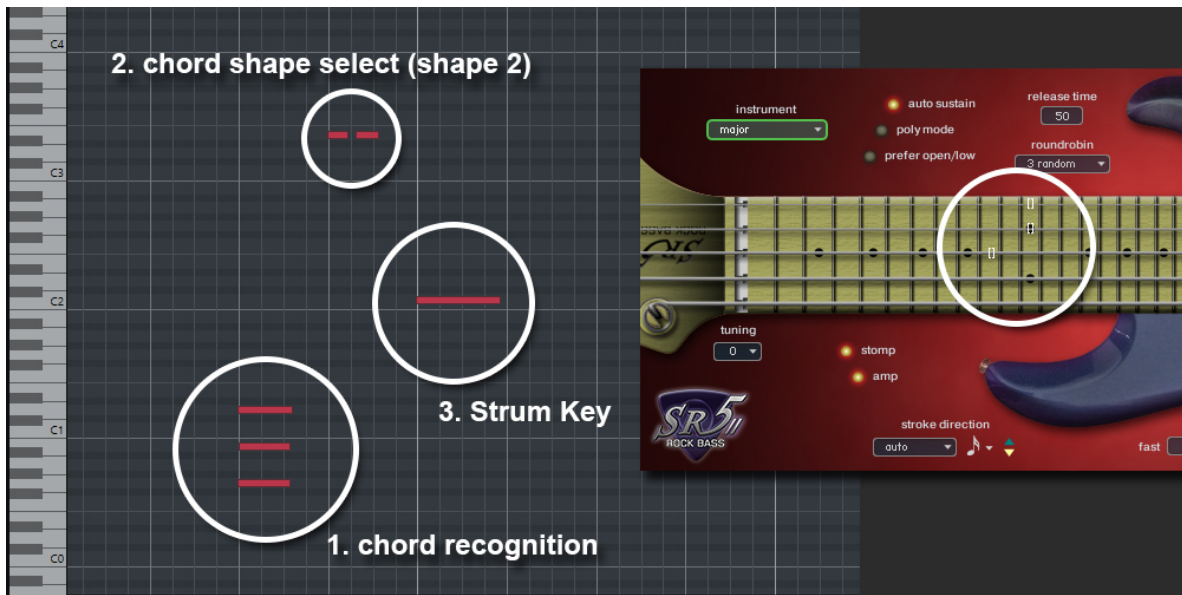
If you press the chord shape select switch only one time, the lowest position (the first octave) of the chord shape is played.



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 SR5 Rock Bass is a 22 fret bass guitar, the third octave is not available.)

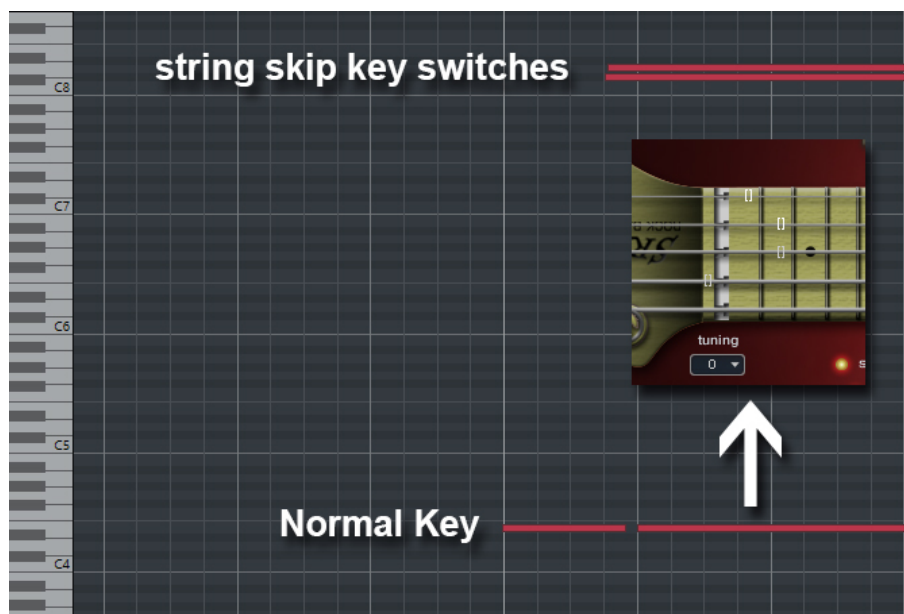
String Skip Key Switch

With the String 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;

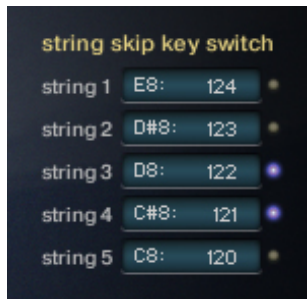
- After playing a chord, only the string(s) selected by the key switch(es) can be slid (legato slide) without stopping / re-strumming the other strings that are not selected.
- When you play arpeggio, you can do hammer-on / pull-off only the string(s) selected by key switch(es) without stopping / re-strumming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

MIDI note names and note numbers

string	key switch	MIDI note #
String 1	E8	124
String 2	D#8	123
String 3	D8	122
String 4	C#8	121
String 5	C8	120



Example: While the key switch (in this example, C#8 for string 4 and D8 for string 3) is being held, the string 3 and 4 are not re-strummed and the color of the position marks of the string 3 and 4 on the Fretboard become gray.



(In the 'other settings' page in the 'Options...' tab)

While the key switch (in this example, C#8 for string 4 and D8 for string 3) is being held, the LED of the key switch is turned ON.

Forced hammer-on / pull-off feature

With the Forced hammer-on / pull-off feature, hammer-on or pull-off samples can be used instead of normal sustain samples. This feature enables you to reproduce a chord with hammer-on / pull-off. After strumming a chord, you can do hammer-on or pull-off only with the selected string(s). Forced hammer-on / pull-off is activated via MIDI CC# 15.

MIDI CC# 15

0: OFF

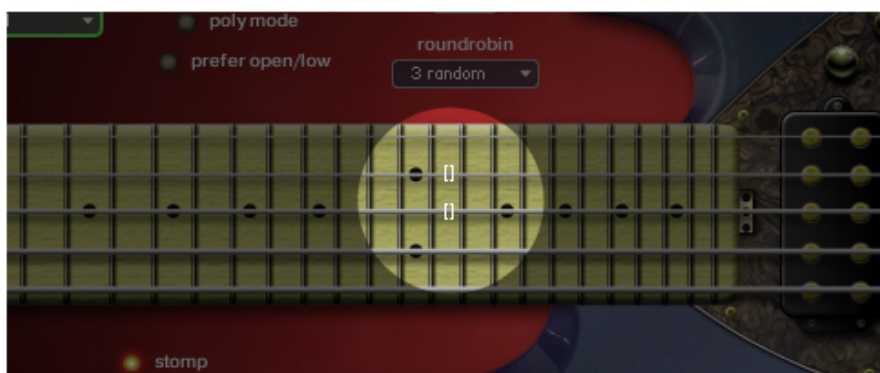
1 - 63: Forced hammer-on

64 - 127: Forced pull-off

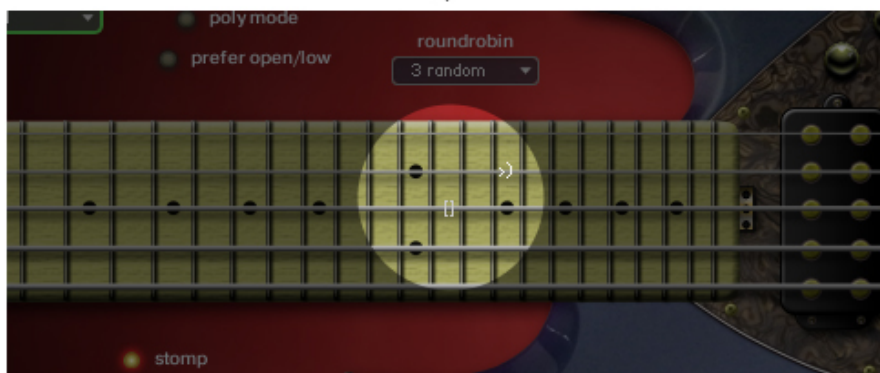
Example

In this example, the chord 1 (4th-dyad chord) becomes the chord 2 (5th-dyad chord) by adding hammer-on to the string 2 without re-strumming the string 3.

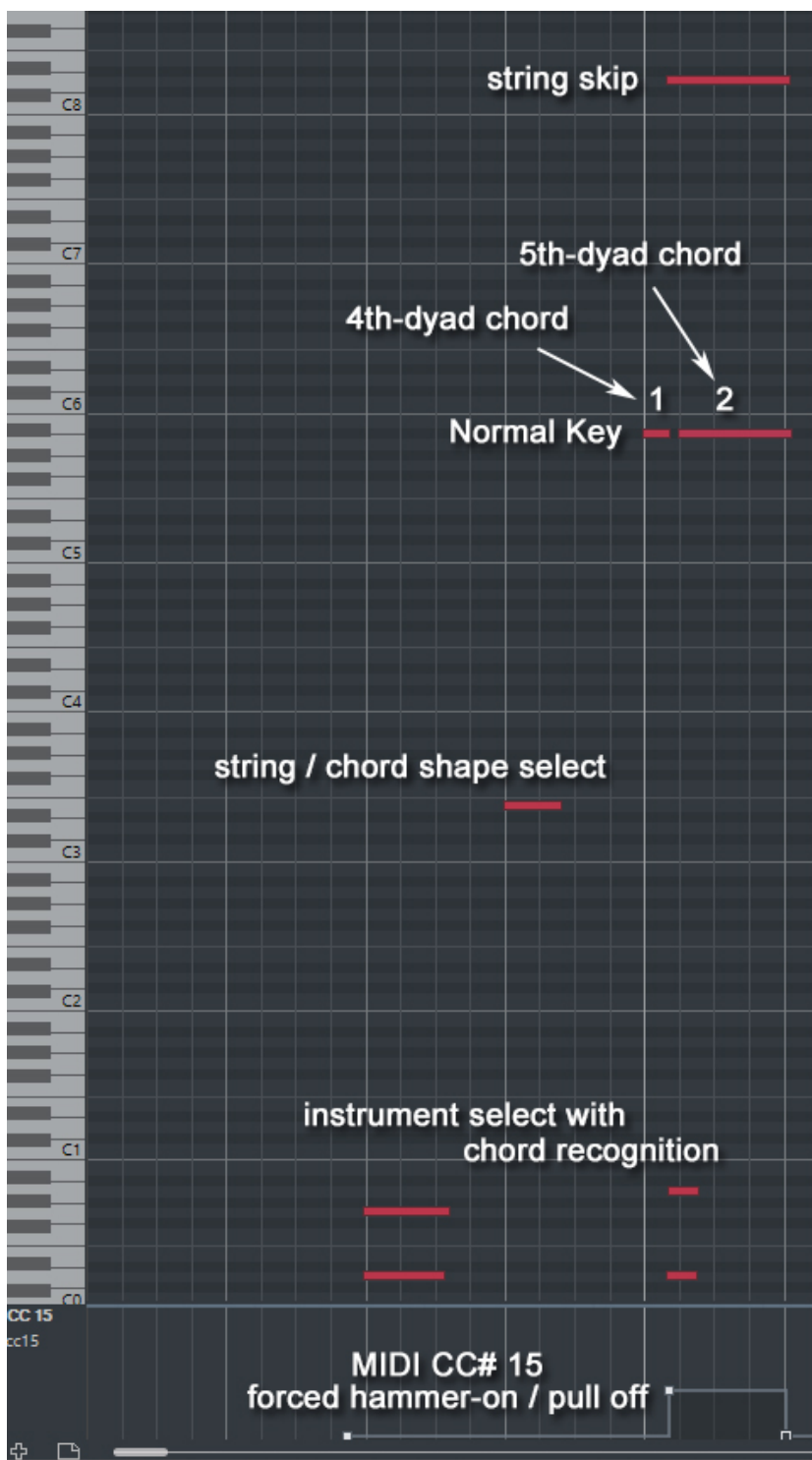
1



2



How to do



After playing the chord 1 (4th-dyad chord), set the MIDI CC# 15 to 50 or so (a value between 1 and 63 to activate the forced hammer-on) before playing the next chord.

Select the next chord using instrument select key switches. (5th-dyad chord is selected here.)

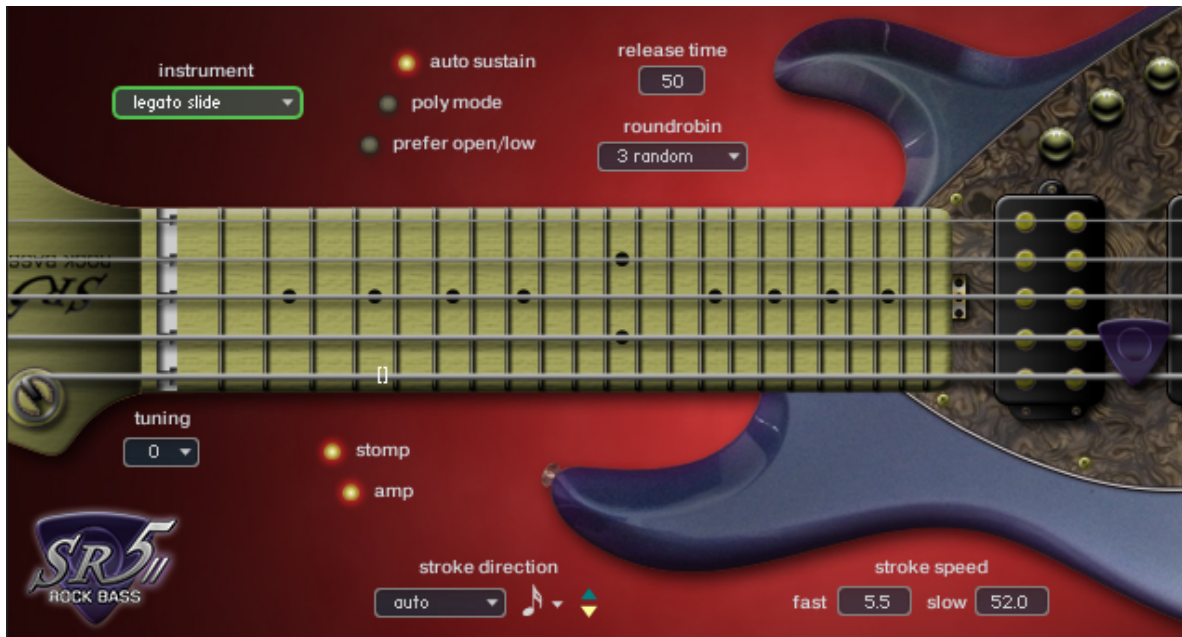
Input the [string skip key switches](#); D8 (for string 3) so the string 3 is not re-strummed when the chord 2 is played.

Play the chord 2 (5th-dyad chord), and only the string 2 is played with hammer-on. The string 3 keeps sounding without being re-strummed.

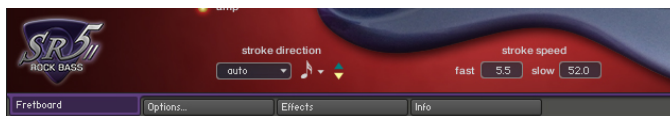


Customizing Instruments

Fretboard



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 show the fretboard monitor.

Instrument



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

Auto sustain



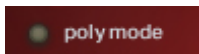
With the Auto Sustain feature, you can avoid unwanted staccato that is caused by note-off when the same note (key) is repeated. After note-on, the note keeps playing until;

- 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.

Poly mode

(works only with single note instruments)

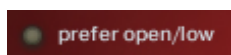


Poly mode enables you to play polyphonic. This feature is available only with single note instruments. You can also turn ON / OFF the poly mode through MIDI CC# 56.

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.

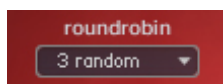
Prefer open/low



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 are 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.)*

Roundrobin mode

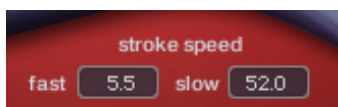


Four types of Roundrobin mode are available. It can be selected from the pull-down menu. You can also select the Roundrobin mode through MIDI CC# 42.

MIDI CC# 42	Roundrobin mode
0 – 31	OFF
32 – 63	2 roundrobin
64 – 95	3 random
96 - 127	4 random

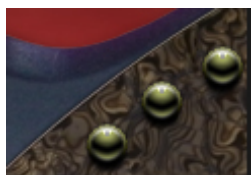
Stroke speed

(works only with 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).

3 Band EQ

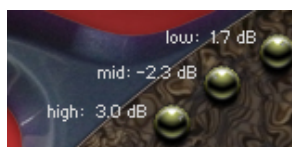


You can adjust the levels of high, mid, and low with the knobs. You can also control the tone knob through MIDI CC# 59 (low), CC# 60 (mid), CC# 61 (high).

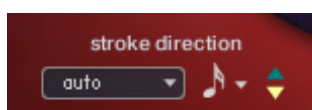


To show the value of each knob, click on near the knobs.

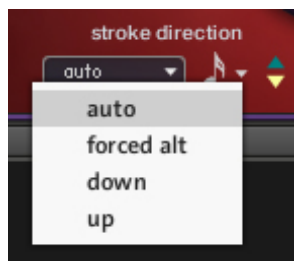
>>>



Stroke direction (Auto Stroke Direction)



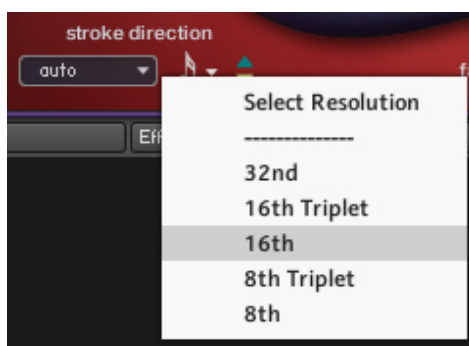
Auto alternation modes



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

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

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

Stroke direction



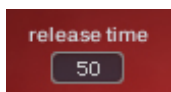
'down stroke' is detected, or 'down only' mode is active.



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

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

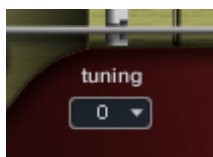
Release time



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.

Tuning

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



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

The tuning can also be tuned down to - 4 (as low as G) via MIDI CC# 27.

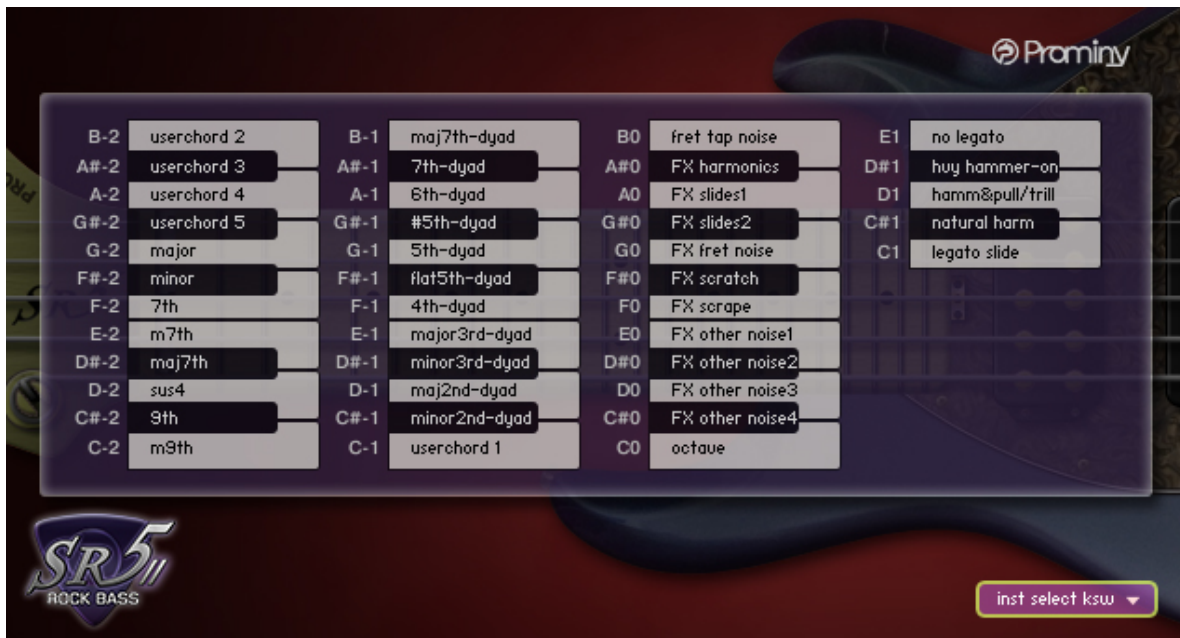
midi CC# 27	tuning
0 – 25	0
26 – 50	-1
51 – 75	-2
76 – 100	-3
101 – 127	-4

Lowest / highest note of each string

tuning	string	lowest note (MIDI note #)	highest note (MIDI note #)
0	1	G5 (91)	F7 (113)
	2	D5 (86)	C7 (108)
	3	A4 (81)	G6 (103)
	4	E4 (76)	D6 (98)
	5	B3 (71)	A5 (93)
-1	1	F#5 (90)	E7 (112)
	2	C#5 (85)	B6 (107)
	3	G#4 (80)	F#6 (102)
	4	D#4 (75)	C#6 (97)
	5	A#3 (70)	G#5 (92)
-2	1	F5 (89)	D#7 (111)
	2	C5 (84)	A#6 (106)
	3	G4 (79)	F6 (101)
	4	D4 (74)	C6 (96)
	5	A3 (69)	G5 (91)
-3	1	E5 (88)	D7 (110)
	2	B4 (83)	A6 (105)
	3	F#4 (78)	E6 (100)
	4	C#4 (73)	B5 (95)
	5	G#3 (68)	F#5 (90)
-4	1	D#5 (87)	C#7 (109)
	2	A#4 (82)	G#6 (10)
	3	F4 (77)	D#6 (99)
	4	C4 (72)	A#5 (94)
	5	G3 (67)	F5 (89)

Also see Mapping and key range

Instrument select key switches

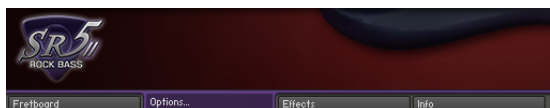


Instrument Key Switch with chord recognition

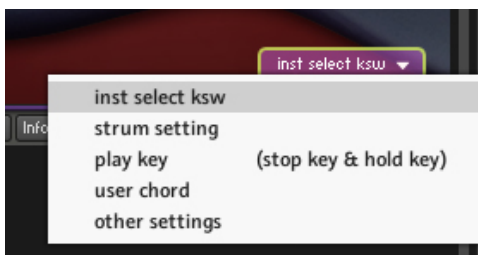
You can instantly select an instrument (articulation) using the Instrument Select Key Switches. All the instruments can be assigned to any key switches and you can create your own key switch mapping. The key switches have a chord recognition feature that enables you to select a chord instrument by not only hitting a key that the chord is assigned, but also by hitting the chord notes (= '[Chord Recognition Intervals](#)') 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.

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

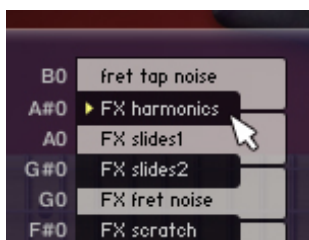
How to check and change the instrument select key switch settings...



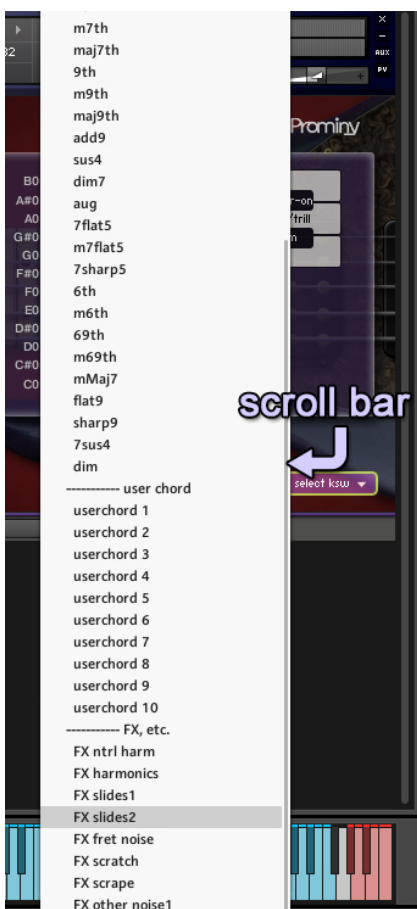
Click the 'options...' tab.



Click the pull-down menu on the lower right of the interface and select the 'inst select ksw'.



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. Scroll down if you would like to select a FX instrument.*

How to set Instrument select key switches via MIDI CC#

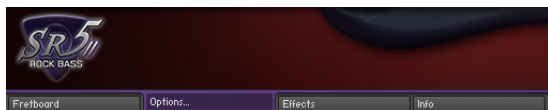
You can also configure the Instrument Select Key Switches through the MIDI CC# 44, 45, and 46. For example; if you would like to assign 'no legato' to E1, send the value 40 (= MIDI note number of E1) through MIDI CC# 44 and send the value 0 (= inst type: single note) through MIDI CC# 45, and then send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

MIDI CC# 44	MIDI note number of the instrument key switch 0 - 40	
MIDI CC# 45	Instrument type 0: single note / 1: dyad chord / 2: chord / 3: FX	
MIDI CC# 46	instrument number (single note) 1: single legato slide 5. natural harmonics 2: hammer-on&pull-off / trill 6. fret tap noise 3: no legato 4: heavy hummer-on (dyad chord) 1: minor2nd 7: 5th-dyad 2: major2nd 8: #5th-dyad 3: minor3rd-dyad 9: 6th-dyad 4: major3rd-dyad 10: 7th-dyad 5: 4th-dyad 11: maj7th-dyad 6: flat5th-dyad 12: octave (chord) 1: major 14: 7flat5 51: user chord 1 2: minor 15: m7flat5 52: user chord 2 3: 7th 16: 7sharp5 53: user chord 3 4: m7th 17: 6th 54: user chord 4 5: maj7th 18: m6th 55: user chord 5 6: 9th 19: 69th 56: user chord 6 7: m9th 20: m69th 57: user chord 7 8: maj9 21: mMaj7 58: user chord 8 9: add9 22: flat9 59: user chord 9 10: sus4 23: sharp9 60: user chord 10 11: dim7 25: 7sus4 12: aug 26: dim (FX) 3: FX ntrl harm 7: FX scrape 11: other noise 4 4: FX harmonics 8: other noise 1 5: FX slides 1 9: other noise 2 6: FX slides 2 10: other noise 3	

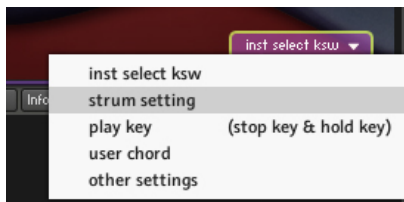
Strum setting



How to check and change the strum settings...



Click the 'options...' tab.



Click the pull-down menu on the lower right of the interface and select the 'strum setting'.

Target strum key



Select the target strum key (or normal key) to edit from the pull-down menu.

Stroke direction (normal key)



If the '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 [Fretboard](#).

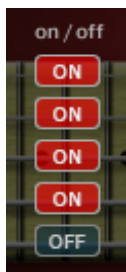
Stroke direction (strum key 1- 8)



If the 'strum key (1 - 8)' is selected as a target strum key to edit, you can select the stroke direction from; 'normal', 'down, and 'up'.

If the 'normal' is selected, the stroke direction setting of the normal key is used.

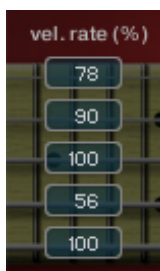
String ON / OFF



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.

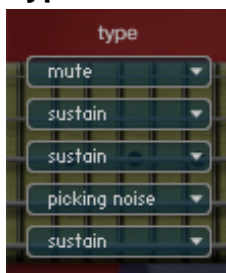
Vel. Rate (%)



You can change the velocity rate of each string. 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.

Type



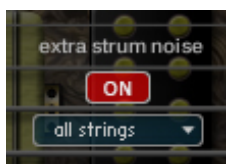
You can configure how the string is played.

'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.

Extra strum noise type

There are three types of the extra strum noises;

all strings: strum noise that the string 1, 2, 3, 4, and 5 are strummed

lower strings: strum noise that the string 3, 4, and 5 are strummed.

upper strings: strum noise that the string 1, 2, and 3 are strummed.

The extra strum noise type can also be selected via MIDI CC#81

midi CC# 81	extra strum noise type
0 - 42	all strings
43 - 85	lower strings
86 - 127	higher strings

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

This feature works only with full chords, not available with dyad- chords / single note instruments.

Reset



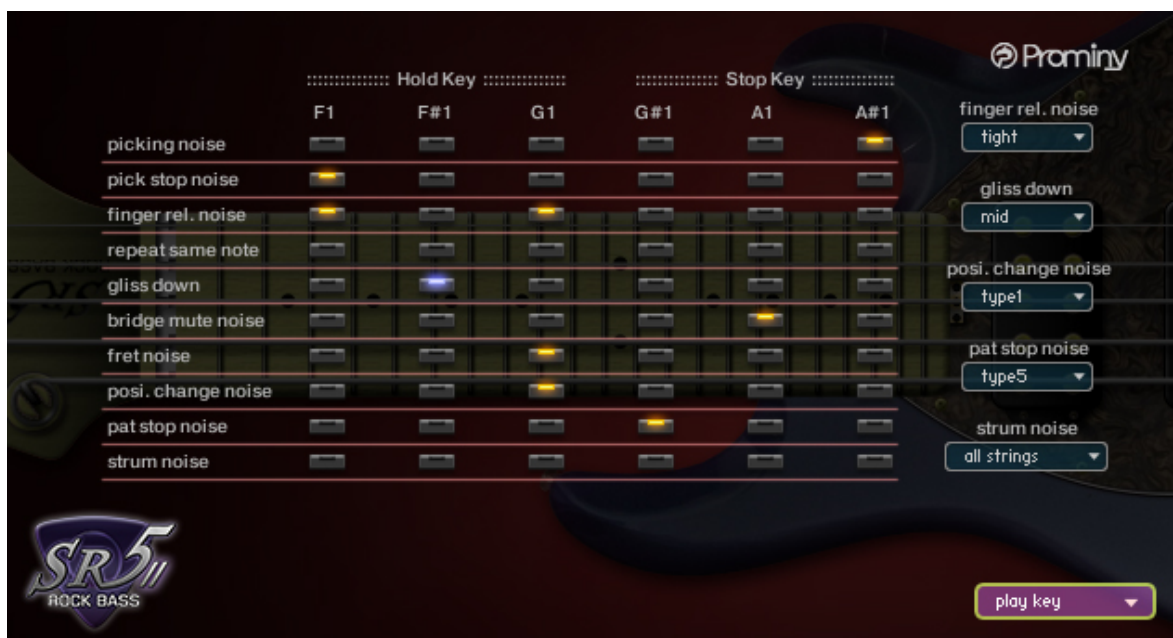
This button resets the setting of the strum key / normal key.

How to configure the Strum setting via MIDI CC#

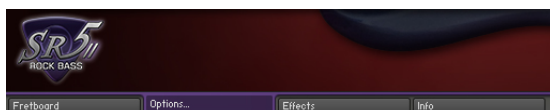
You can also configure the Strum setting through the MIDI CC# 28, 74, 75, 76, 77, 78, 80, and 81. For example; if you would like to turn OFF the string 1 of strum key 5, send the value 5 (= target strum key number) though MIDI CC# 74 and send the value 1 (= string number) though MIDI CC# 28, and then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

MIDI CC# 74	target strum key to edit 0: normal key (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# 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 – 42: all strings 43 – 85: lower strings 86 – 127: upper strings

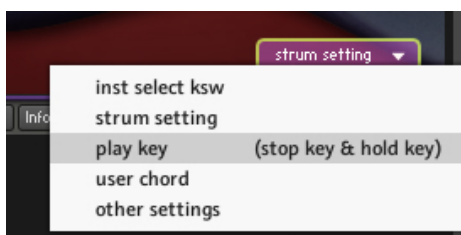
Play Keys (hold keys and stop keys)



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



Click the 'options...' tab.



Click the pull-down menu on the lower right of the interface and select the 'play key'.

	Hold Key				Stop Key	
	F1	F#1	G1	G#1	A1	A#1
picking noise						
pick stop noise						
finger rel. noise						
repeat same note						
gliss down						
bridge mute noise						
fret noise						
posi. change noise						
pat stop noise						
strum 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 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 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.

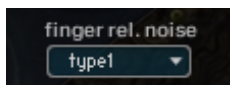
You can select the Play Key that you would like to configure through MIDI CC# 114.

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	0 – 63: OFF 64 – 127: ON
pick stop noise	2	
finger rel. noise	3	
repeat same note	4	
gliss down	5	
bridge mute noise	6	
fret noise	7	
position change noise	8	
pat stop noise	13	
strum noise	14	

Finger release noise



2 types of the finger release noise are available. You can also select it via MIDI CC# 41.

midi CC# 41	Finger release noise type
0 - 63	type 1
64 - 127	type 2 (looser than type 1)

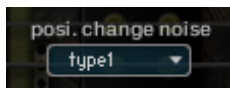
Gliss down



3 types of gliss down speed (fast, mid, slow) are available. You can also select the gliss down speed through MIDI CC# 4.

MIDI CC# 4	Gliss down speed
0 – 42	fast
43 – 85	mid
86 – 127	slow

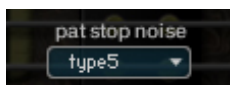
Position change noise



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

midi CC# 20	Position change noise type
0 - 14	type 1
15 - 29	type 2
30 - 44	type 3
45 - 59	type 4
60 - 74	type 5
75 - 89	type 6
90 - 104	type 7
105 - 119	type 8
120 - 127	type 9

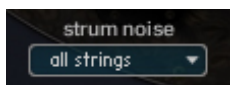
Pat stop noise



5 types of pat stop noise are available. You can also select it via MIDI CC# 13.

midi CC# 19	Chord picking noise type
0 - 25	type 1
26 - 50	type 2
51 - 75	type 3
76 - 100	type 4
101 - 127	type 5

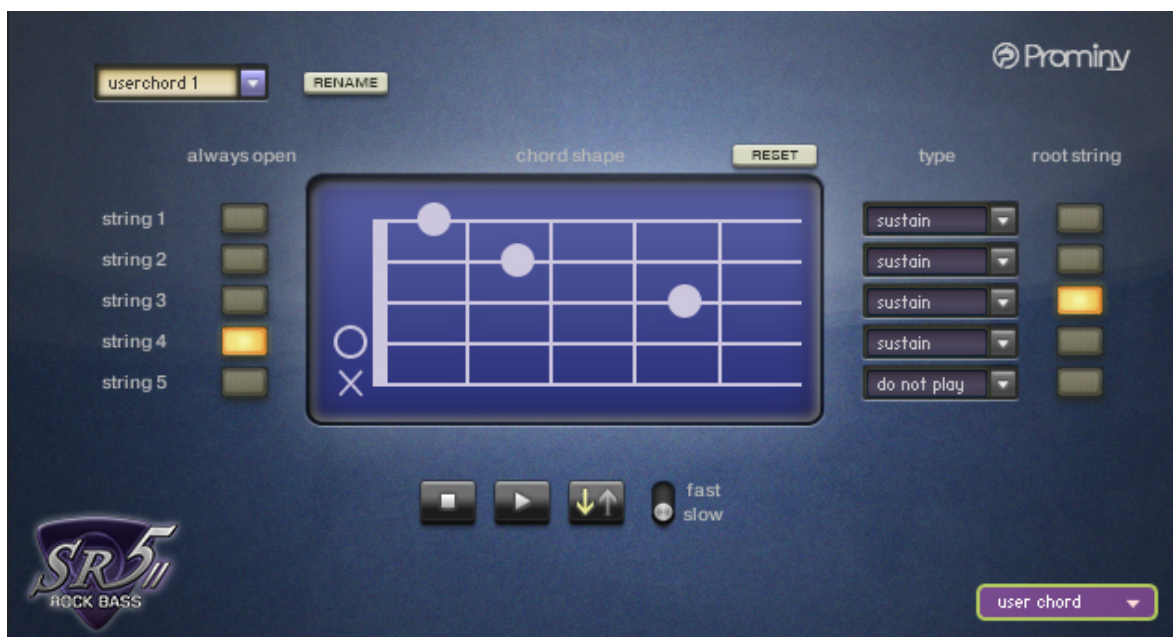
Strum noise



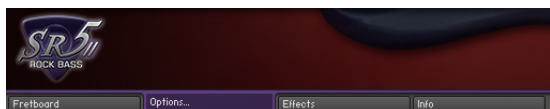
3 types of strum noise are available. You can also select it via MIDI CC# 19.

midi CC# 19	Chord picking noise type
0 - 42	all strings
43 - 85	lower strings
86 - 127	higher strings

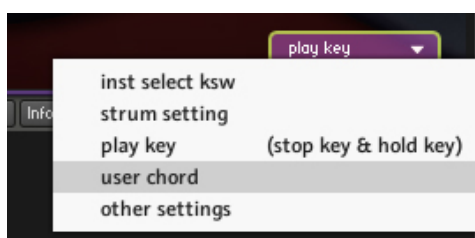
User chord



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

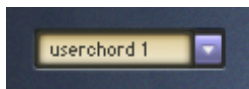


Click the 'options...' tab.



Click the pull-down menu on the lower right of the interface and select the 'user chord'.

Target user chord



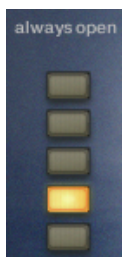
selects the target user chord to edit.

Rename



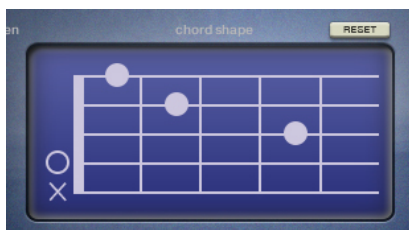
Click this button and rename the chord, and click the button again (or press the enter key of your keyboard) to apply the change.

Always open



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

Chord shape



You can create your own chord shapes here.

Type



selects how the string is played.

Root



selects the root string of the chord.

Preview



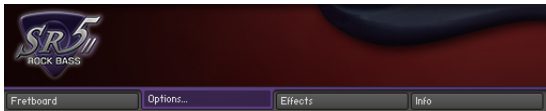
You can preview the user chord.
(Stop / Play / Stroke direction / Stroke speed)

Reset

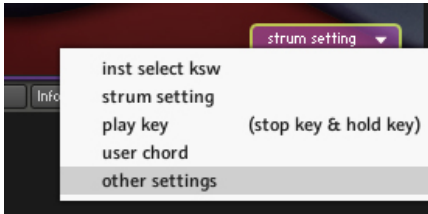


resets the setting of the user chord.

Other settings



Click the 'options...' tab.



Click the pull-down menu on the lower right of the interface and select the 'other settings'.

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

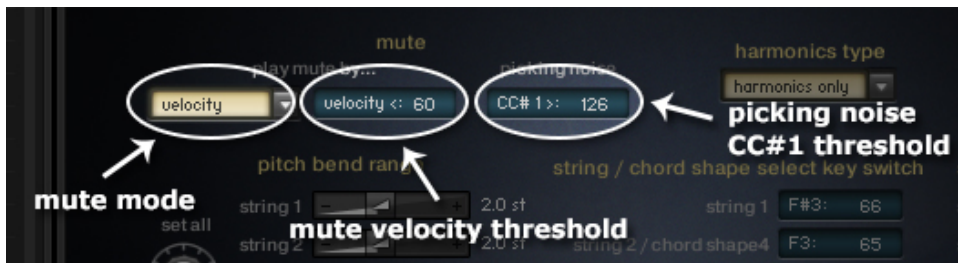
Mute mode: mod wheel (MIDI CC# 1)

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: velocity

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 / velocity switch), and the threshold levels can be changed through the following MIDI CC numbers.

MIDI CC# 48	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



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

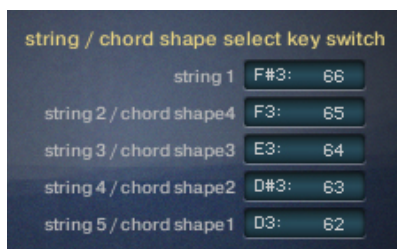
You can also configure the pitch bend range of each string through the MIDI CC# 28 and 30. For example; if you would like to change the bend range of the string 2, send the value 2 (= string number) through MIDI CC# 28, and then send an appropriate value through MIDI CC# 30.

MIDI CC# 28	target string to edit 1: string 1 2: string 2 3: string 3 4: string 4 5: string 5
MIDI CC# 30	bend range 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 switches



default:

String 1: F#3 (MIDI note number: 118)

String 2 (or string 2 root or chord shape 4): F3 (MIDI note number: 65)

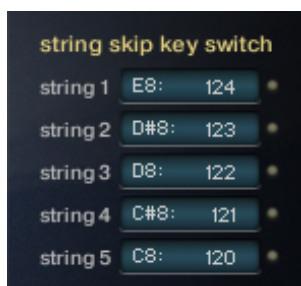
String 3 (or string 3 root or chord shape 3): E3 (MIDI note number: 64)

String 4 (or string 4 root or chord shape 2): D#3 (MIDI note number: 63)

String 5 (or string 5 root or chord shape 1): D3 (MIDI note number: 62)

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 5) through MIDI CC# 52, and six consecutive MIDI note numbers are assigned to the strings automatically.

String skip key switches



default:

String 1: E8 (MIDI note number: 124)

String 2: D#8 (MIDI note number: 123)

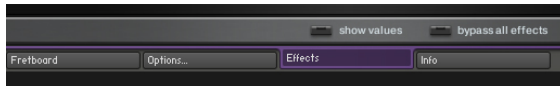
String 3: D8 (MIDI note number: 122)

String 4: C#8 (MIDI note number: 121)

String 5: C8 (MIDI note number: 120)

You can also change the string / chord shape select key switches via MIDI CC# 18. Send the MIDI note number you would like to use for the lowest key switch (= key switch for string 5) through MIDI CC# 18, and six consecutive MIDI note numbers are assigned to the strings automatically.

Effects / Amp



Click the 'Effects' tab to show the effects / amp settings.

COMP



Compressors are dynamic tools which automatically reduce the level of loud passages in a signal, thereby affecting the signal's dynamic range. They are invaluable tools for a lot of common tasks — for instance, they can be used for reducing level peaks, thereby allowing the overall signal volume to be turned up without making it clip, or in other words, increasing the average volume of a signal. By careful adjustment of the attack and release times, they can also modify signal transients. However, there is a point of diminishing returns; too much compression can result in a rather strained and weak sound.

THRESHOLD: Sets a level threshold above which the Compressor starts working. Only levels that rise above this threshold will be reduced by the compression; signals that stay below it will be left unprocessed.

RATIO: Controls the amount of compression, expressed as a ratio of “input level change” against “output level change”. A Ratio of 1:1 means that no compression will be happening. A Ratio of 2:1 means that a level increase of 2 dB at the input will raise the output level by only 1 dB (keep in mind, though, that this applies only for input levels above the threshold). A 4:1 Ratio results in more aggressive compression, with a 4 dB level increase at the input causing a 1 dB increase at the output. Typical ratios for natural compression of instruments are between 2:1 and 4:1.

ATTACK: Adjusts the time the Compressor will take to reach the full Ratio value after an input signal exceeds the Threshold level. If you're using compression mainly for transparent dynamic reduction, values between 5 and 10 ms are a good starting point. Longer attack times can be useful for emphasizing transients and adding “punch” to a signal.

RELEASE: Adjusts the time the compressor will take to fall back to non-compression after the input signal falls below the threshold. Typical values range from 50 to 250 ms.

OUTPUT: Controls the module's output level. This knob acts as a make-up gain control, which allows you to bring the output signal up to the same peak level as the input signal after compression. After you've found a compression setting, it's good practice to adjust the input and output signals so they have comparable levels, and then compare them via the Bypass button. This way, you can make sure your adjustment really made the signal sound better (and not just louder).

OVERDRIVE



This effector offers a warm and smooth distortion sound.

TONE: Controls the brightness of the sound. Turning this knob clockwise will result in a more pronounced top-end, which works great on bright, screaming leads and biting rhythms. Turning it counter-clockwise results in a mellower, darker sound.

DRIVE: Adjusts the amount of distortion.

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.

MODULATION (Chorus / Flanger / Phaser)



3 types of modulation effects (Chorus / Flanger / Phaser) are available.

The Chorus effect “thickens” the audio signal by splitting it up and detuning one version in relation to the original. Separate LFOs with an adjustable phase relationship detune each stereo channel independently for creating wide-panorama effects.

The Flanger effect splits the audio signal up and delays one version in relation to the original signal. By modulating the delay time, as well as feeding an adjustable amount of the output signal back into the input, the Flanger creates a characteristic “whooshing” sound. Just like the Phaser module, the Flanger uses a separate LFO for each stereo channel, with the phase relationship between both LFOs being adjustable.

The Phaser effect continually changes the phase relationships in your signal with an all-pass filter. This results in a comb filtering effect, which attenuates some frequencies while boosting others. The sound is similar to that of a flanger, but in a more subtle manner.

Modulation common parameters (Chorus / Flanger / Phaser)

SPEED: Adjusts the LFO speed.

PHASE: 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. Note that the typical chorus effect is created by the combination of both signals, so setting these to the same levels results in the most pronounced effect.

[Chorus]

DEPTH: Adjusts the range of modulated detuning. Higher values give a more pronounced chorusing effect.

[Flanger]

DEPTH: The amount of LFO modulation. Higher values cause the phaser effect to sweep over a wider frequency range.

COLOUR: 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.

FB (Feedback): Feeds a certain amount of the delayed signal back into the module's input, thereby creating a more pronounced effect.

[Phaser]

DEPTH: The amount of LFO modulation. Higher values cause the phaser effect to sweep over a wider frequency range.

FB (Feedback): This control adjusts the emphasis of the peaks and notches that the comb filter effect imparts on the signal.

AMP



3 types of amp models (Modern / Smooth / Heavy) are available.

Amp common parameters (Modern / Smooth / Heavy)

GRAPHIC EQ (button): Activates the 9 band graphic EQ.

9 band GRAPHIC EQ (sliders): Controls the output frequencies using the sliders.

BRIGHT: Adds +6dB at 2kHz to input signal.

ULTRAHI: Boosts the high frequency.

ULTRALO: Boosts the ultra-low frequency and cuts the low-mid frequency

BASS: Adjusts the low frequency response.

MID: Adjusts the midrange frequency response.

TREBLE: Adjusts the high frequency response.

PRESENCE: Boosts the frequency response in the upper midrange.

VOLUME: Adjusts the amp module's output level.

[Modern]

CLEAN / DRIVE: Switches between the Normal (when off) and Overdrive (when on) channels.

CLEAN: Sets the preamp gain for the low gain channel.

DRIVE: Sets the preamp gain for the high gain channel.

MASTER: Controls the overall output level.

DEPTH: Controls the low range frequency response in the power amp.

[Smooth]

HIGAIN: Increases the preamp's gain potential. Switch to HiGain mode if you want to create distinctly distorted or saturated sounds.

GAIN: Sets the amount of gain added by the preamp. Turning it clockwise adds drive, distortion and edge to the sound.

MASTER: Adjusts the amp's master volume.

[Heavy]

HIGAIN: Toggles between normal and high gain amplification.

DRIVE: Adds a large amount of distortion.

PREGAIN: Controls the amount of preamp overdrive.

POSTGAIN: Controls the master volume and the poweramp saturation.

RES (Resonance): Controls the low range frequency response in the poweramp.

CABINET

simulates the sound of a bass guitar cabinet recorded through a microphone.

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.

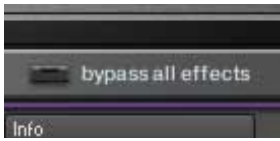
LIMITER

Limiters are actually a special form of compressors with a ratio of one to infinity, a threshold just below the maximum level, and a very short attack time. They act as a "safety net" to keep short signal peaks from overloading the system, which would result in audio clipping. While compressors have a range of artistic applications, limiters are usually used for technical reasons – they can tame signals with peaks which would otherwise overload the output, without requiring you to turn the signal's overall volume down.

INPUT: Sets the gain of the input signal. The Limiter is different from the Compressor in that it has a fixed threshold; to achieve a sensible peak reduction, use this control to adjust the input gain until you see the Attenuation meter responding only to occasional level peaks.

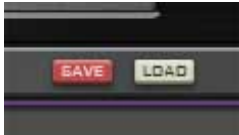
OUTPUT: Adjusts the limiter module's output level.

Bypass all effects



If this button is ON, all the effects are bypassed.

Save / Load



All the effect / amp settings can be saved / loaded as a file (.nka).



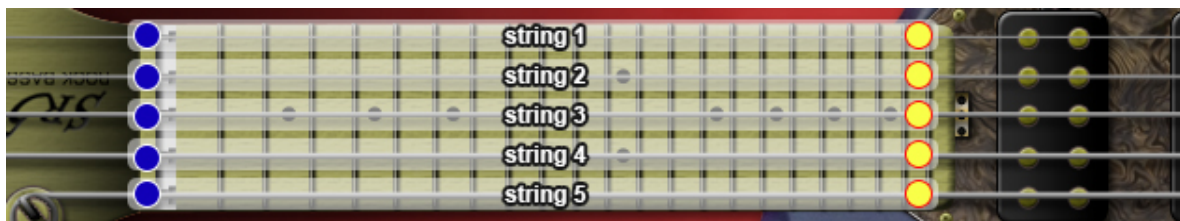
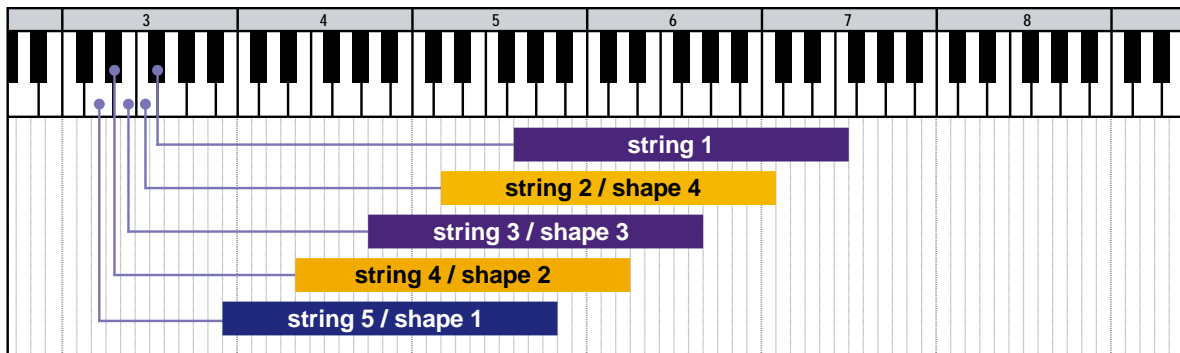
Mapping & key range

[NOTE]

All the key ranges are shown in the 'tuning: 0'. If a lower tuning is selected, the ranges are shifted depending on the tuning currently selected. For example, if the tuning is '0', the key range of the string 5 is B3 - A5. If the tuning is '-1', the key range of the string 5 is A#3 – G#5.

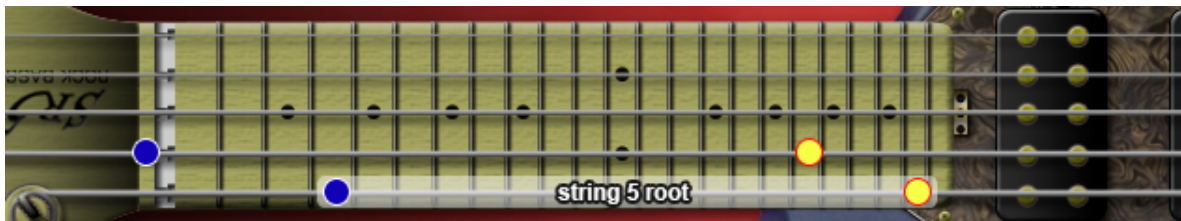
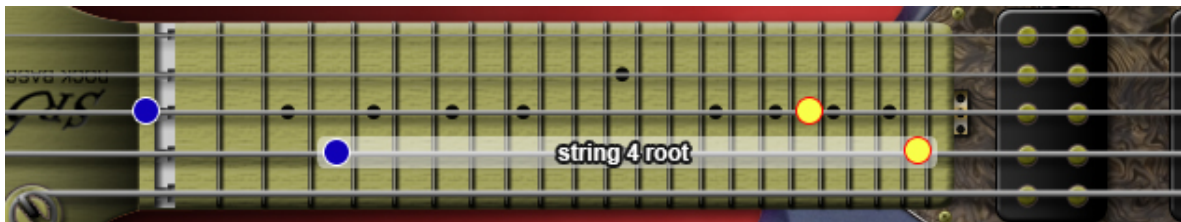
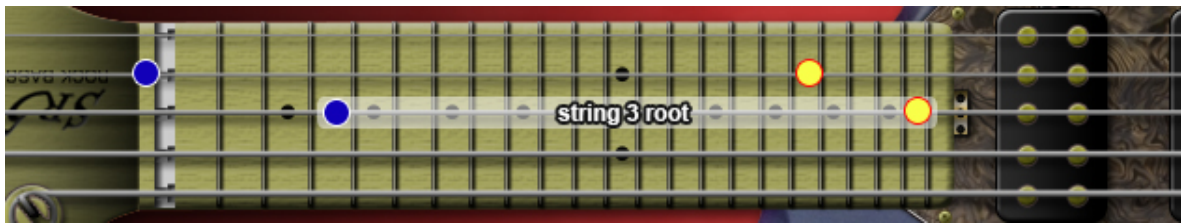
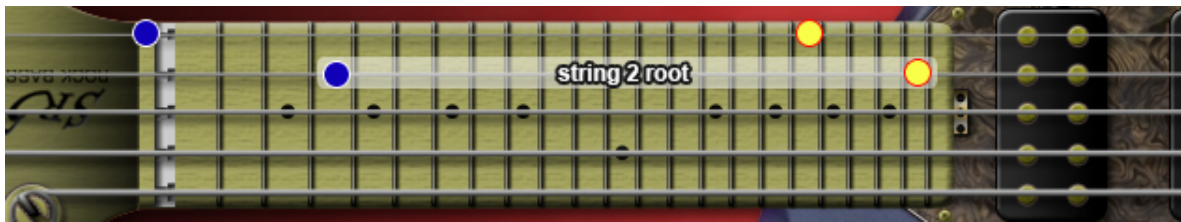
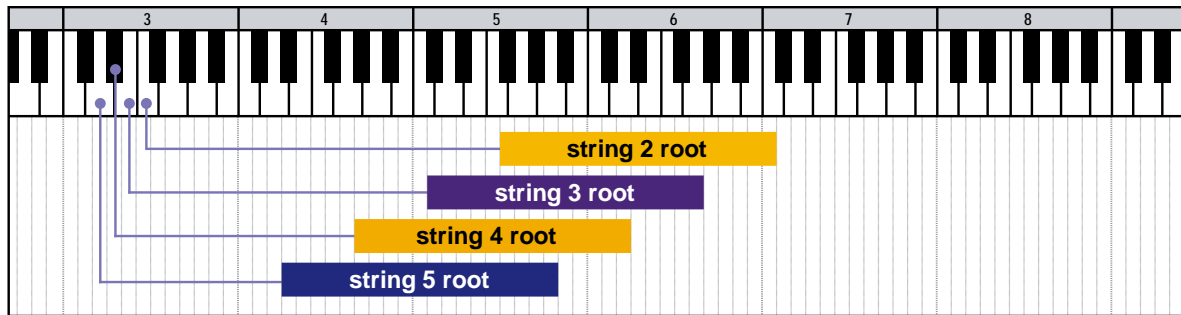
(The key ranges of FX instruments are not shifted even if a lower tuning is selected.)

single note



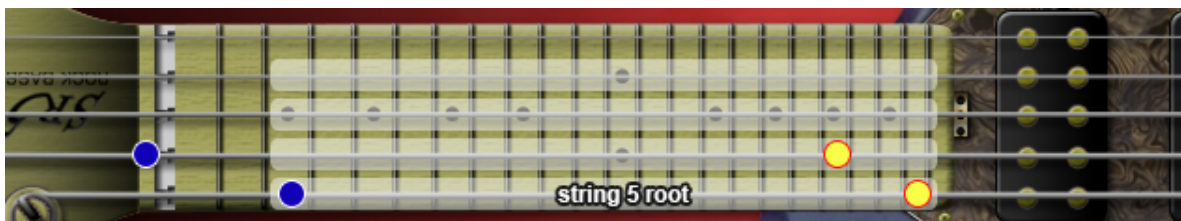
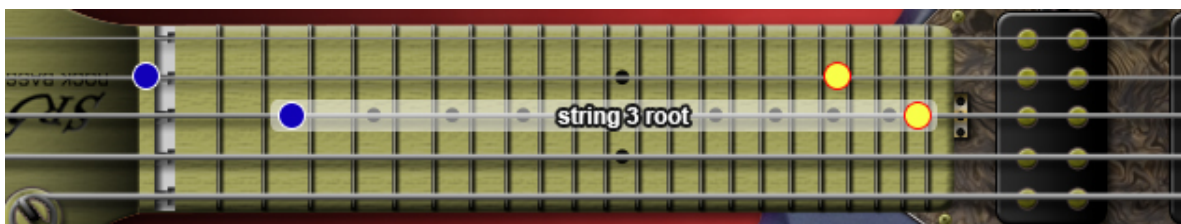
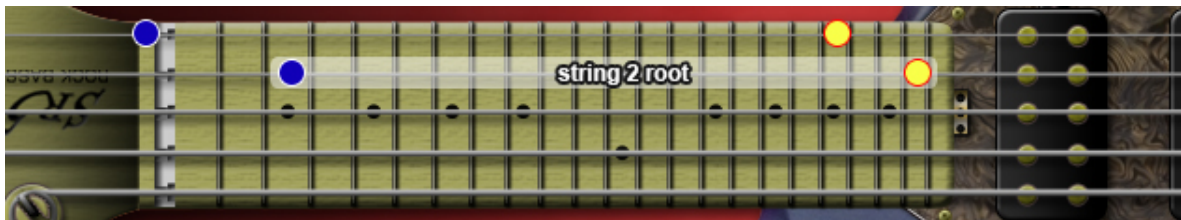
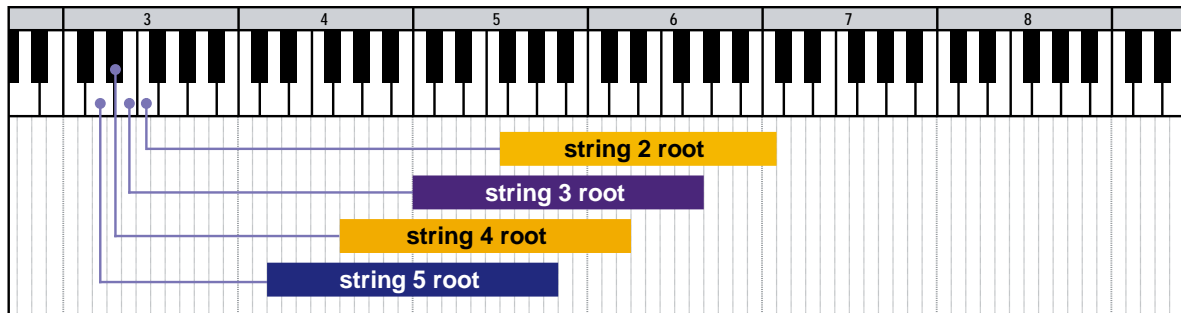
● = lowest position ● = highest position

minor 2nd-dyad chord



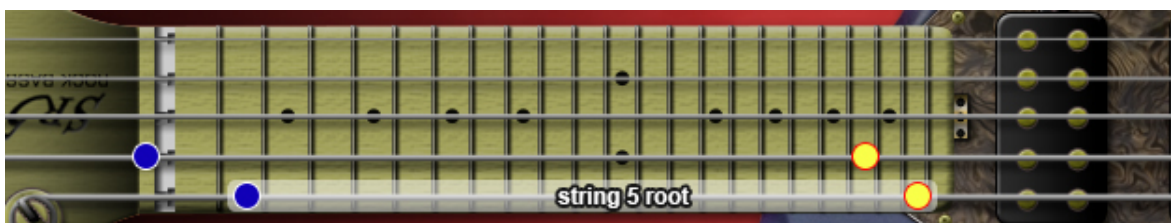
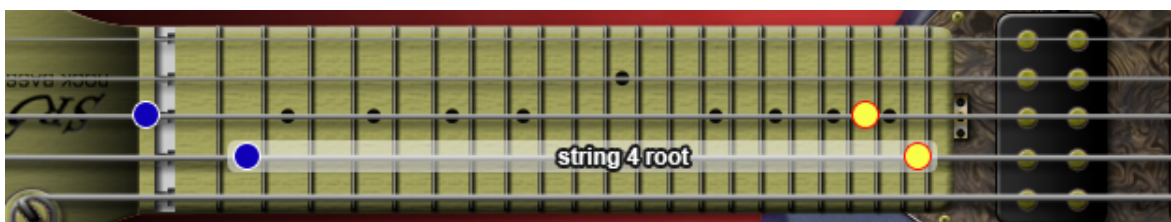
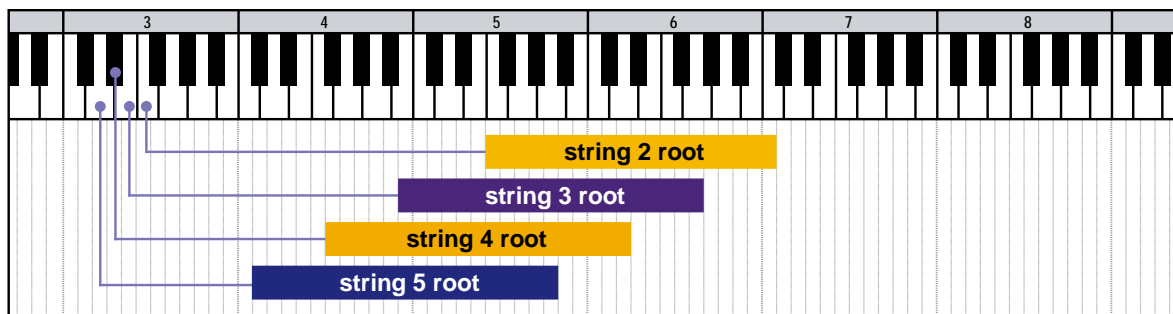
● = lowest position ● = highest position

major 2nd-dyad chord



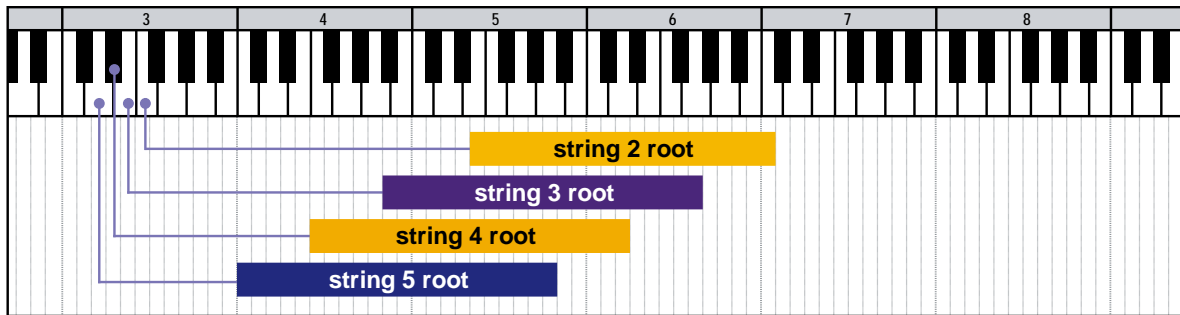
● = lowest position ● = highest position

minor 3rd-dyad chord



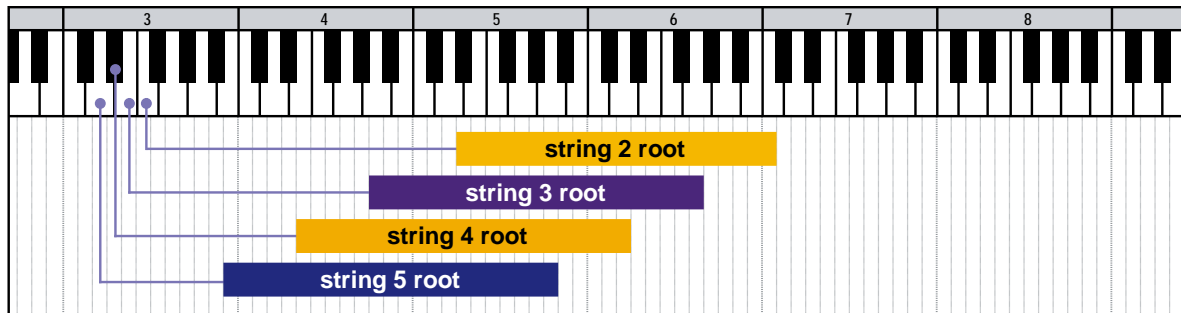
● = lowest position ● = highest position

major 3rd-dyad chord



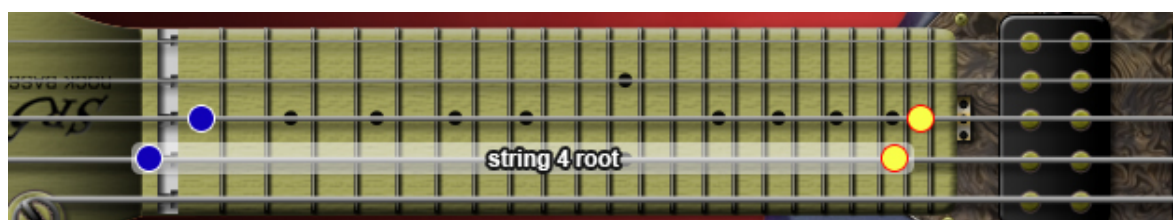
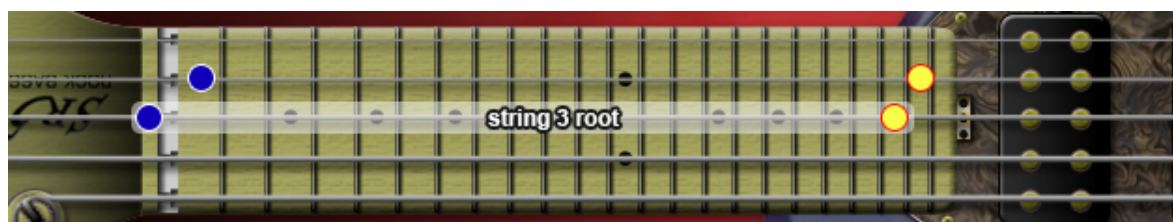
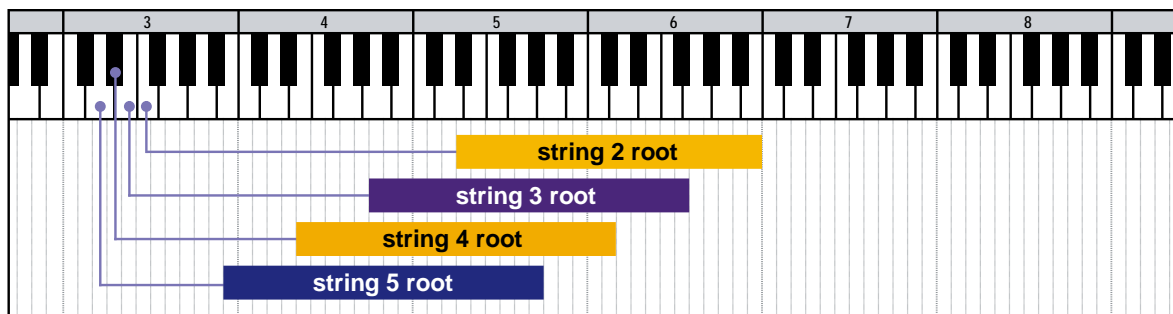
● = lowest position ● = highest position

4th-dyad chord



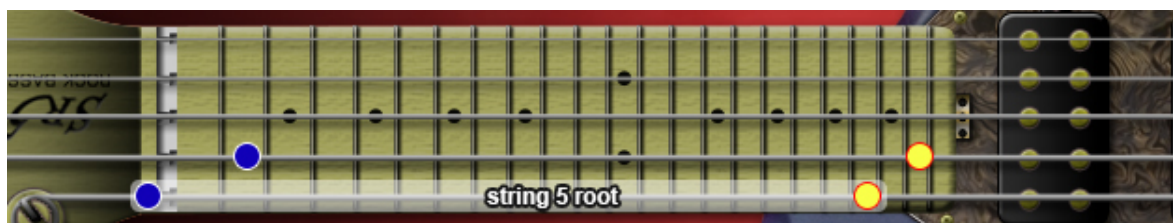
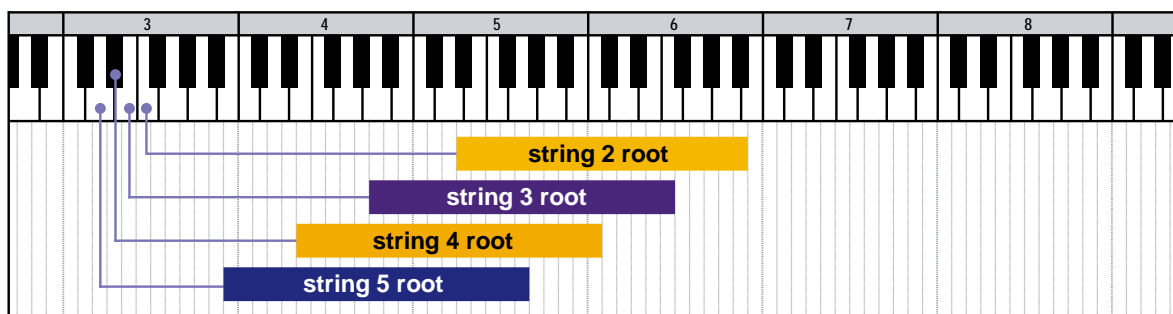
● = lowest position ● = highest position

flat 5th-dyad chord



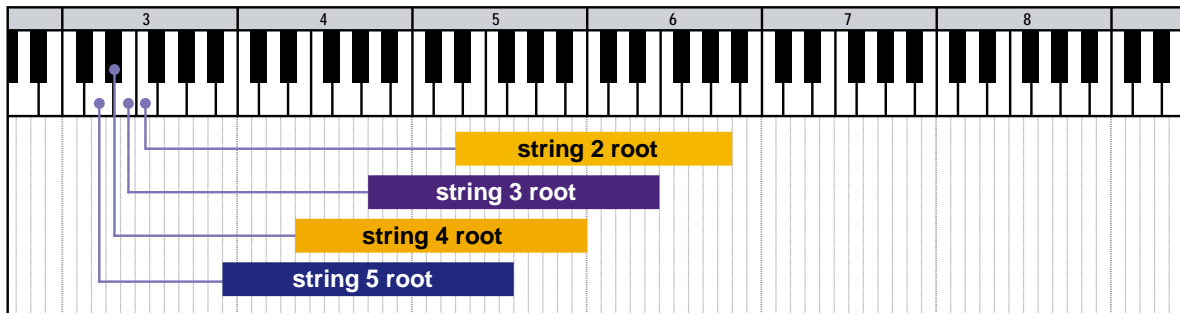
● = lowest position ● = highest position

5th-dyad chord



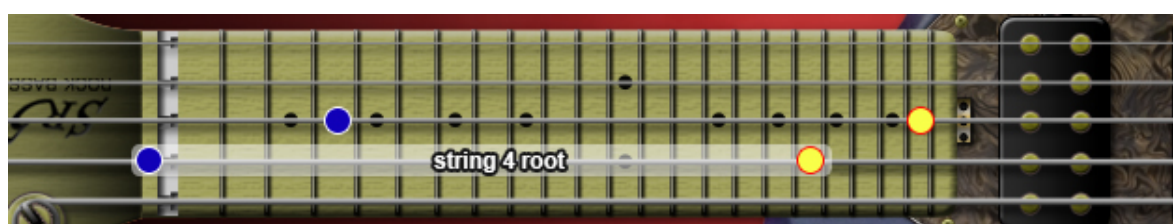
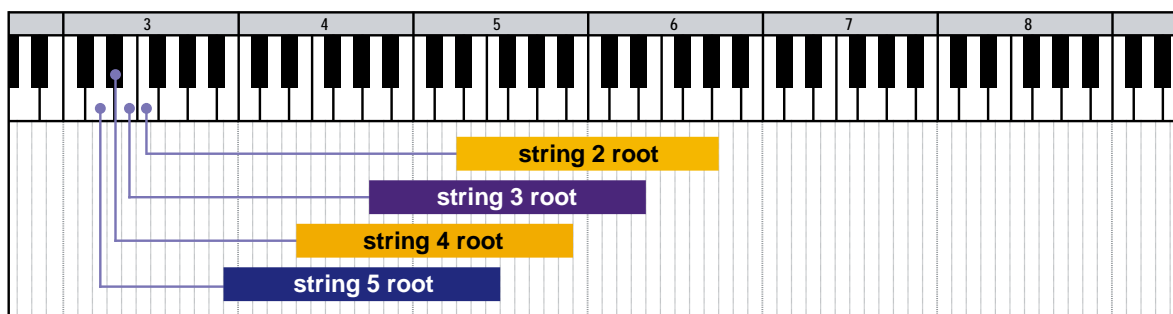
● = lowest position ● = highest position

#5th-dyad chord



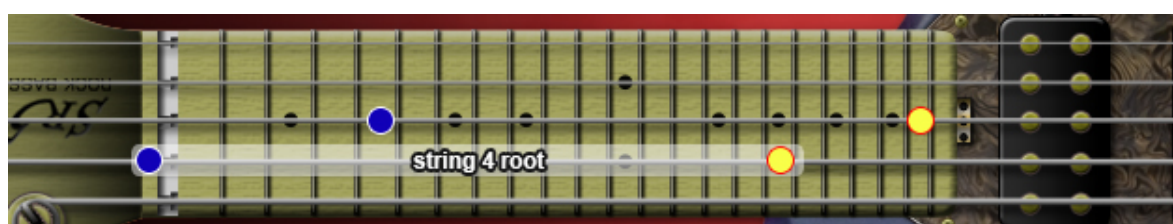
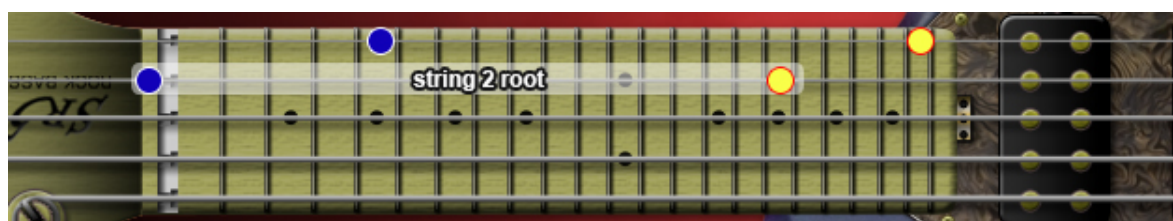
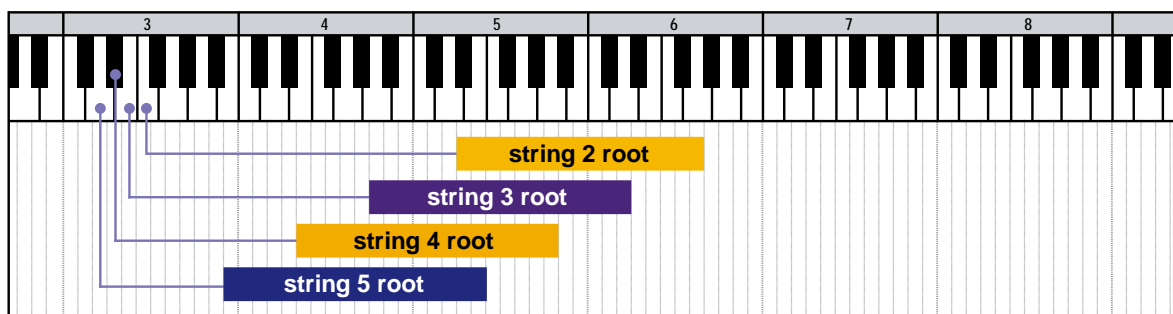
● = lowest position ● = highest position

6th-dyad chord



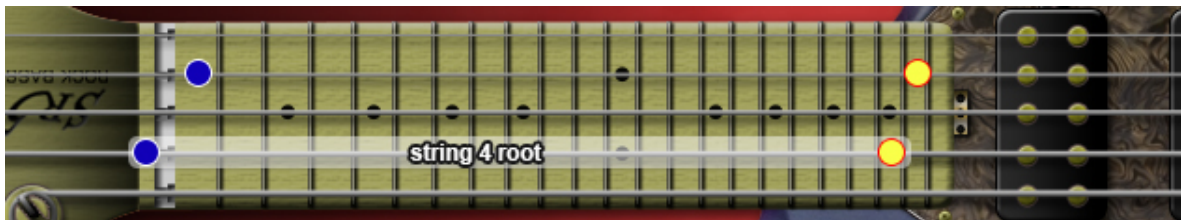
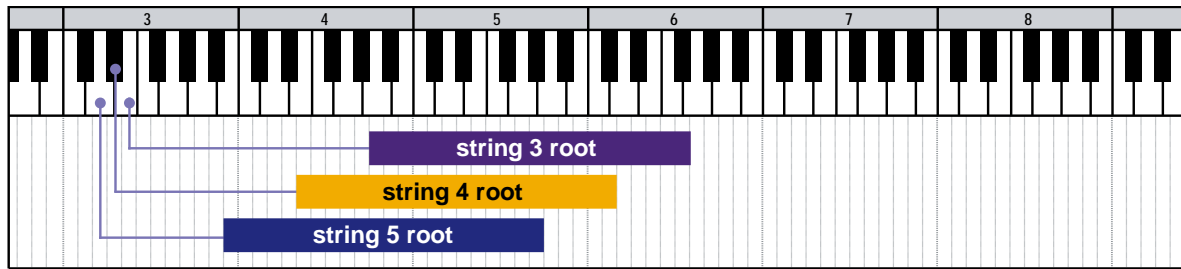
● = lowest position ● = highest position

7th-dyad chord



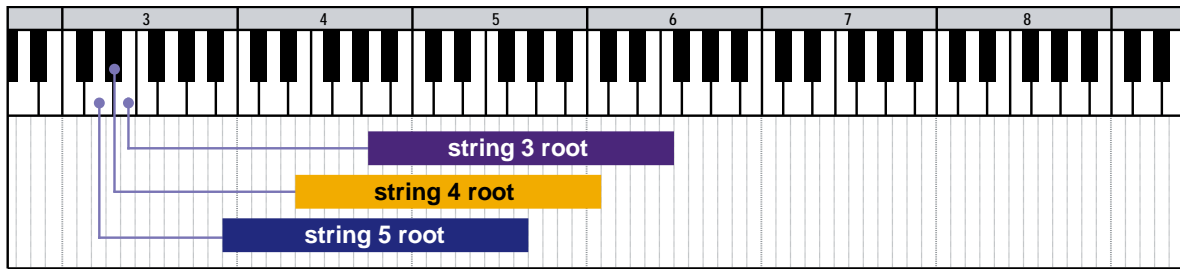
● = lowest position ● = highest position

major 7th-dyad chord



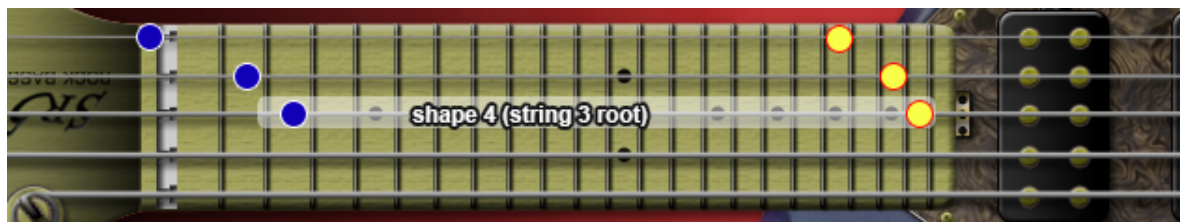
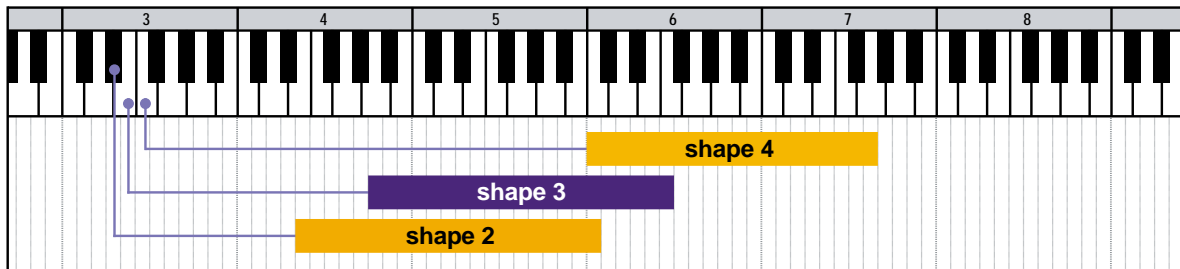
● = lowest position ● = highest position

octave

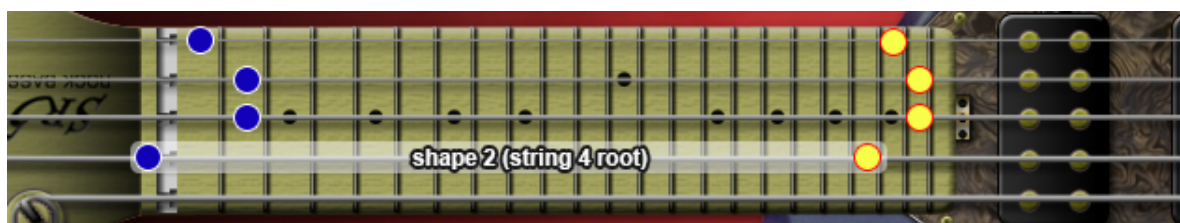
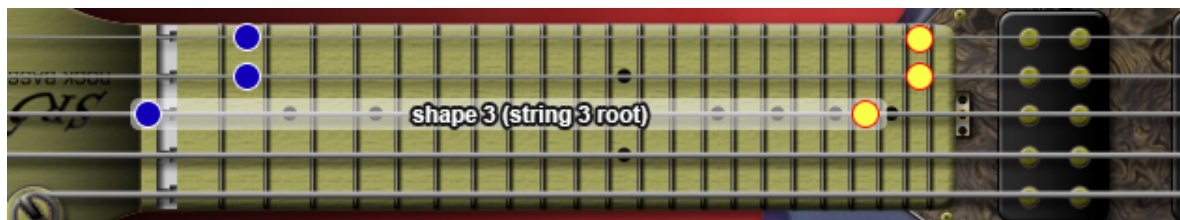


● = lowest position ● = highest position

major

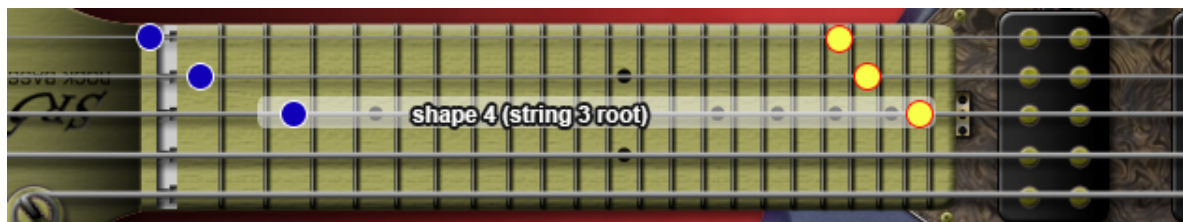
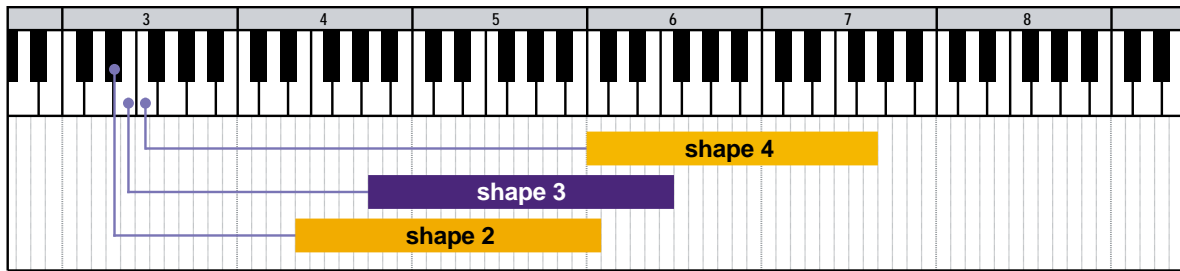


(shape3: omit 3)

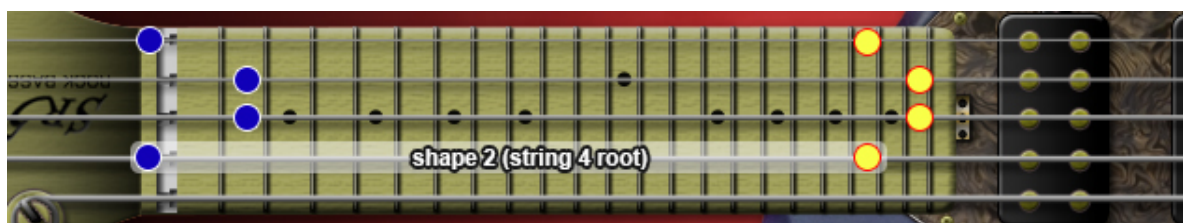
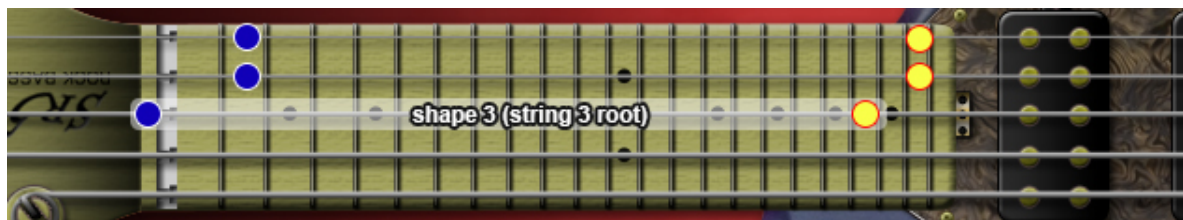


● = lowest position ● = highest position

minor

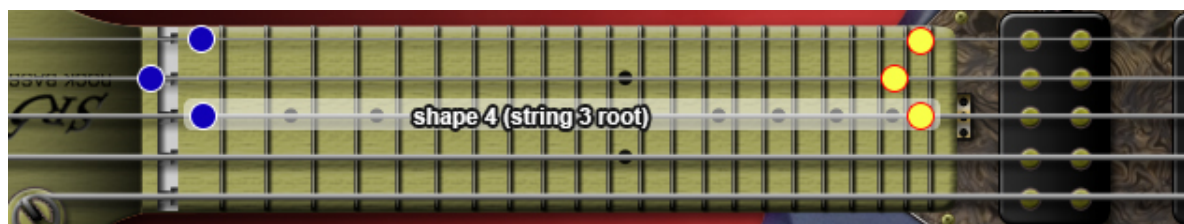
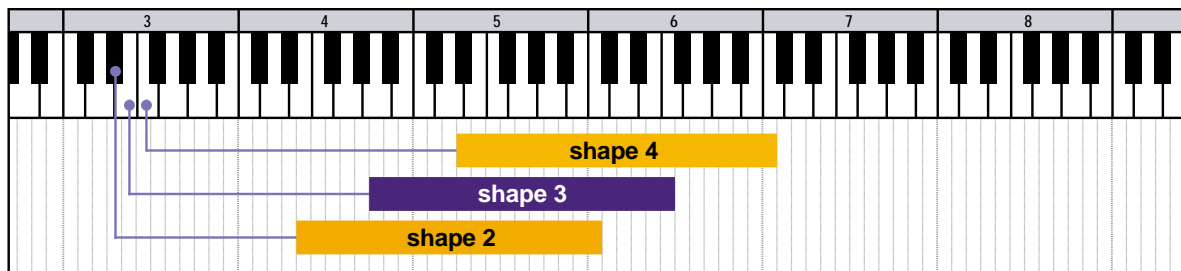


(shape3: omit 3)

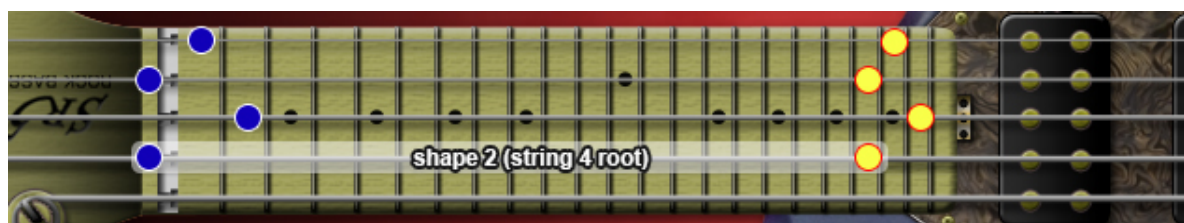
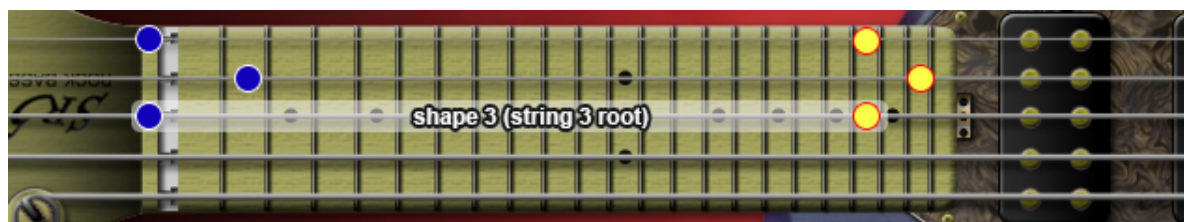


● = lowest position ● = highest position

7th

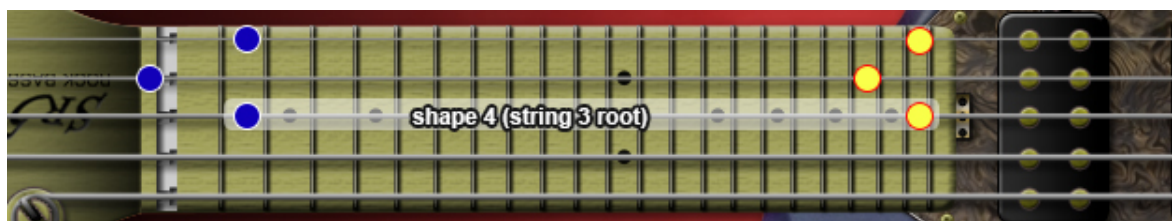
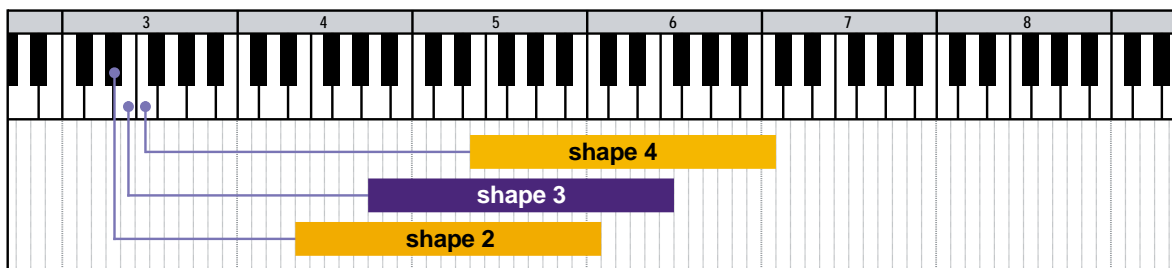


(shape3: omit 3)

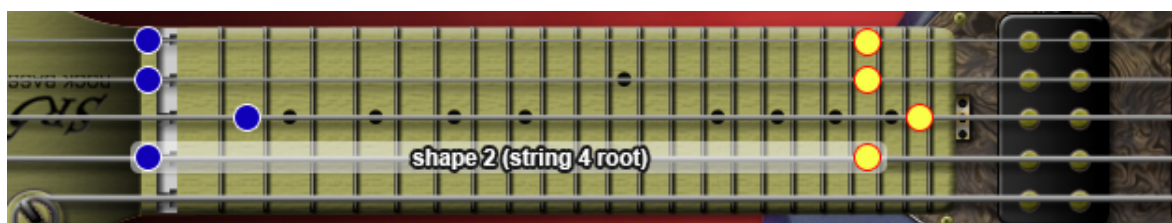
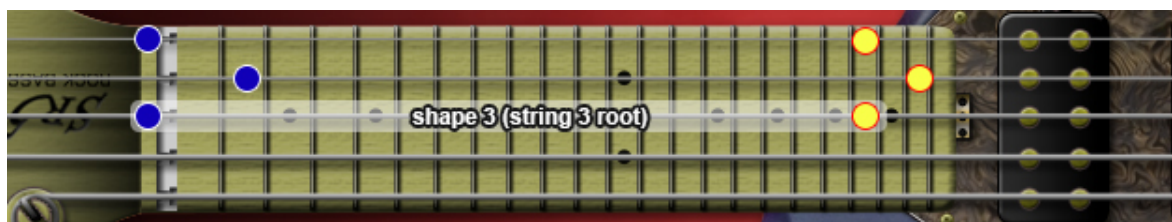


● = lowest position ● = highest position

m7

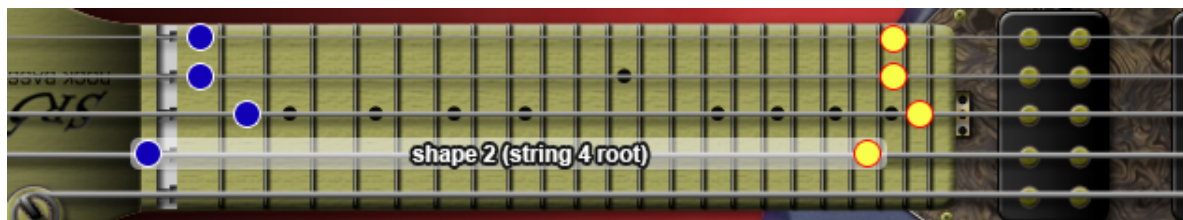
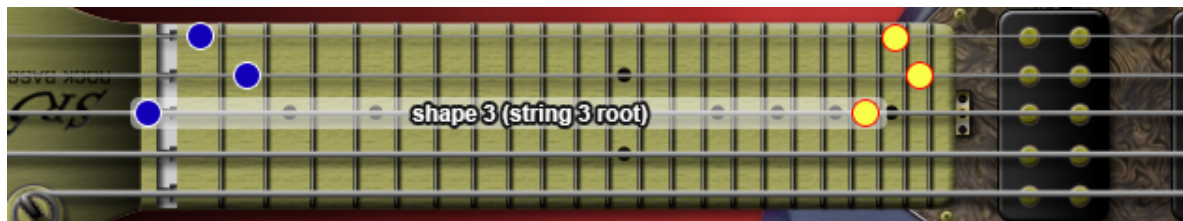
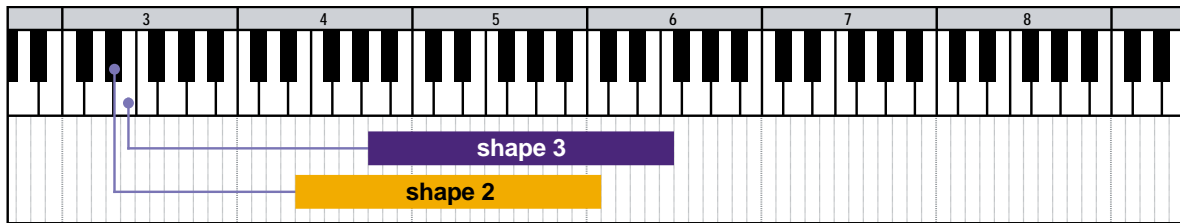


(shape3: omit 3)

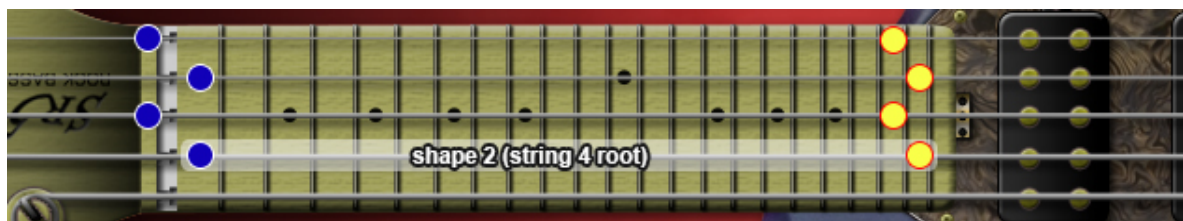
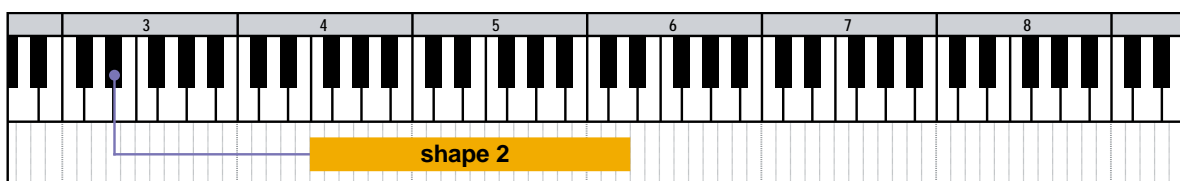


● = lowest position ● = highest position

maj7

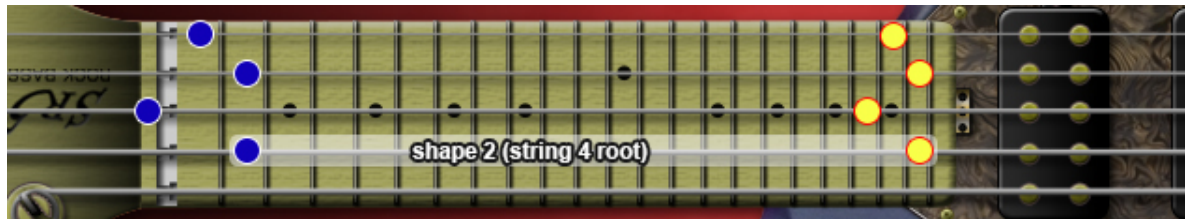
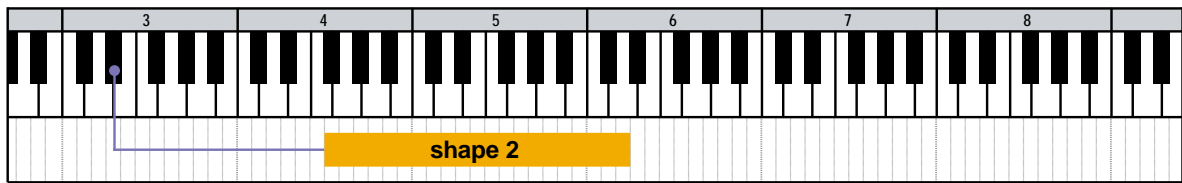


9th

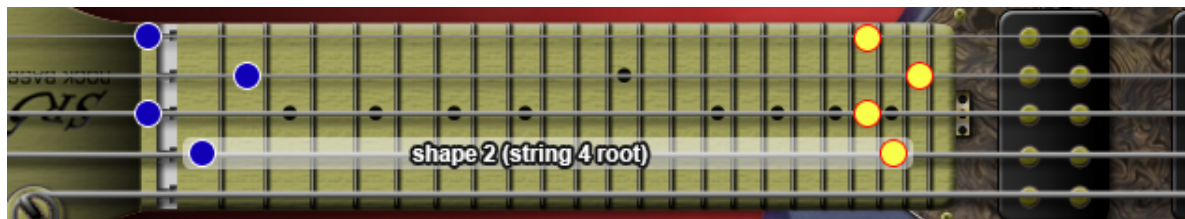
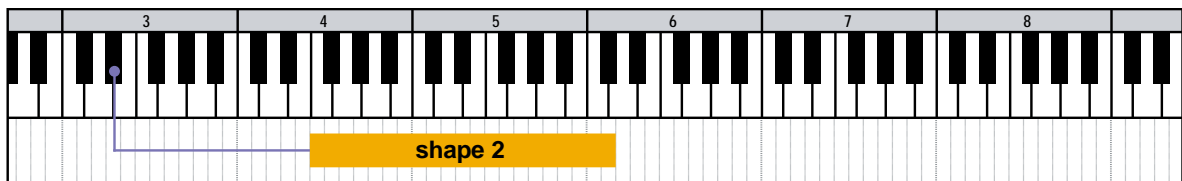


● = lowest position ● = highest position

m9

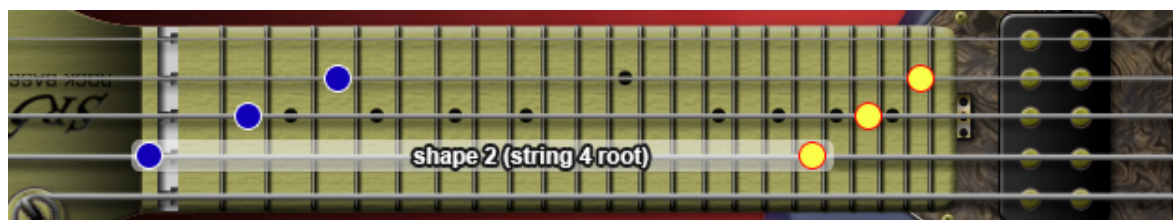
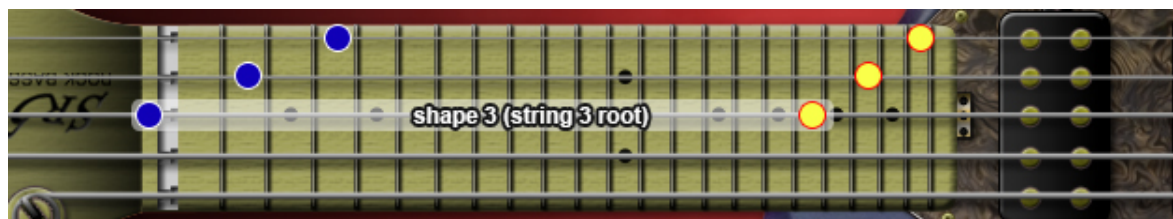
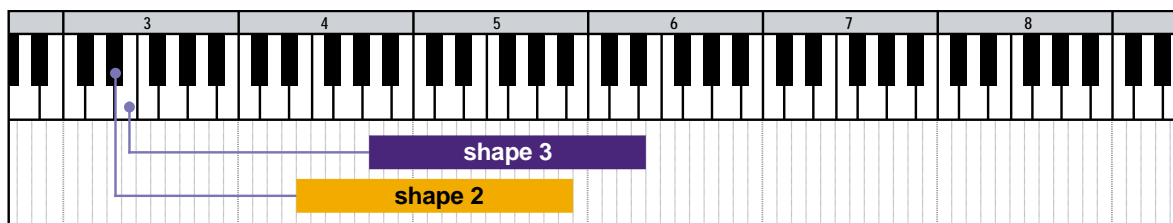


maj9



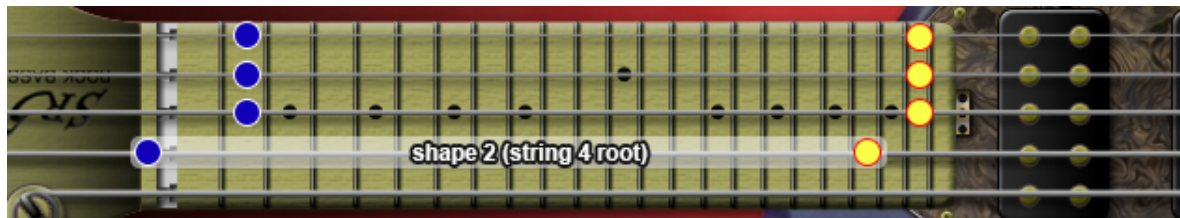
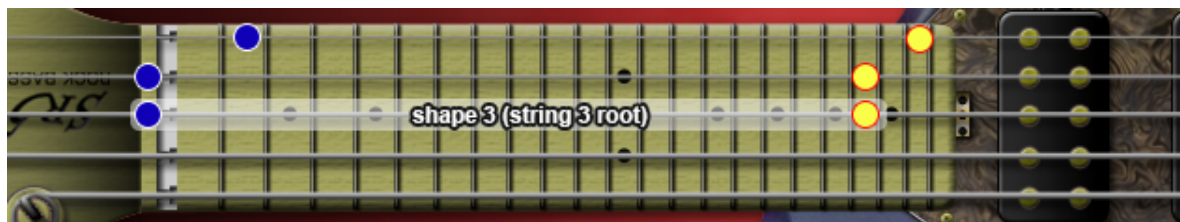
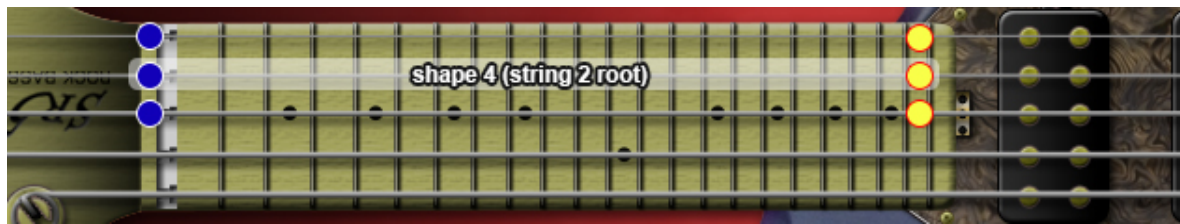
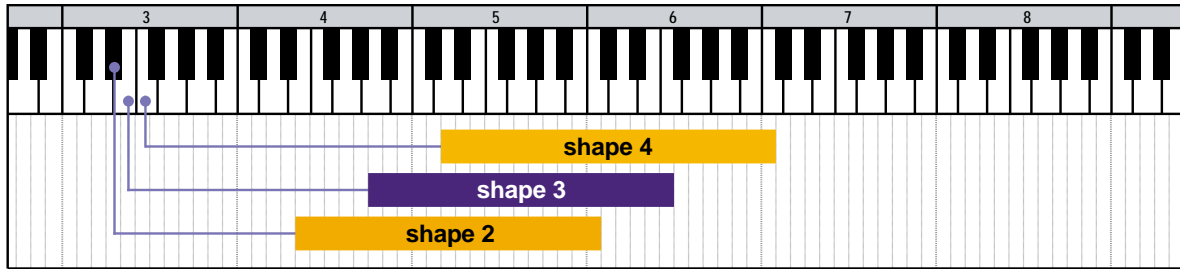
● = lowest position ● = highest position

add9



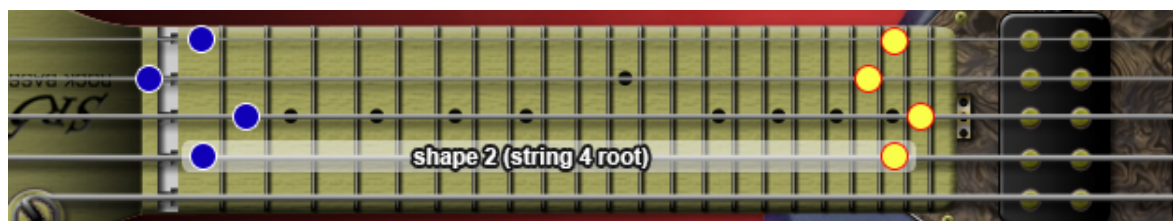
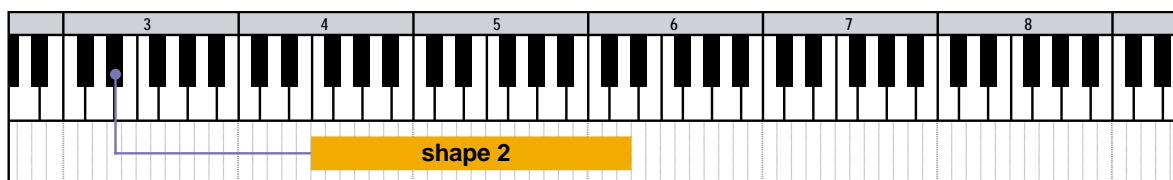
● = lowest position ● = highest position

sus4

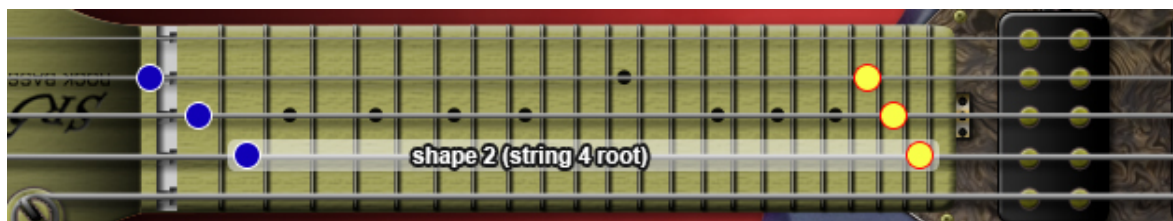
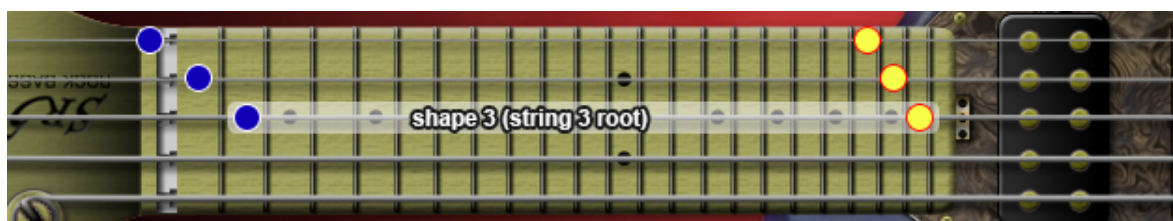
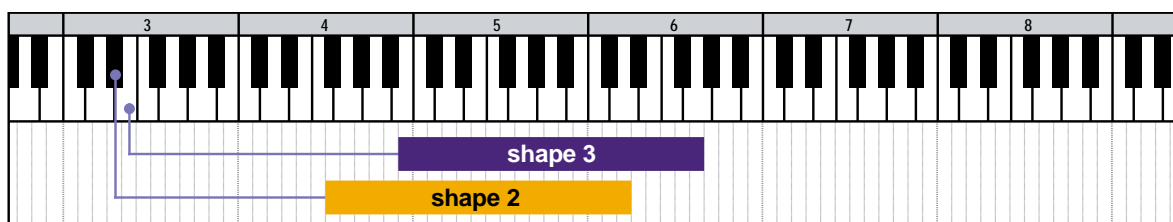


● = lowest position ● = highest position

dim7

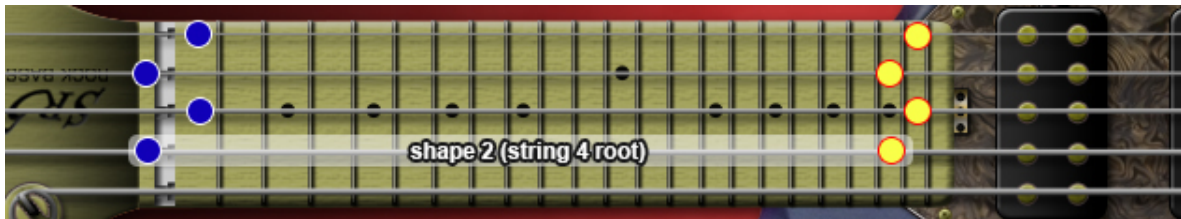
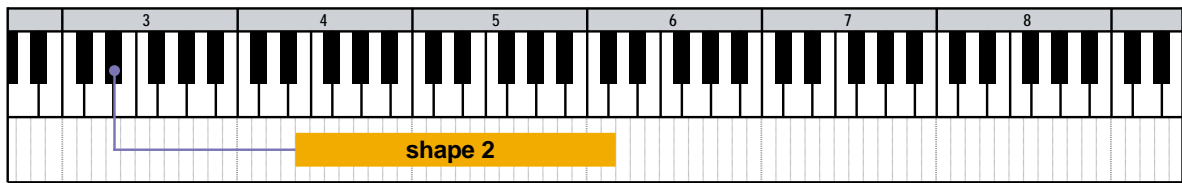


aug

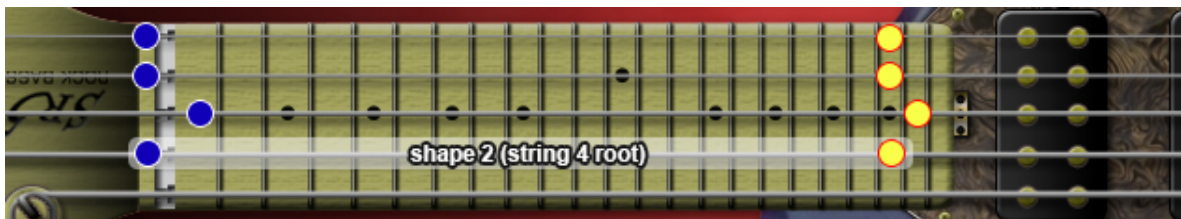
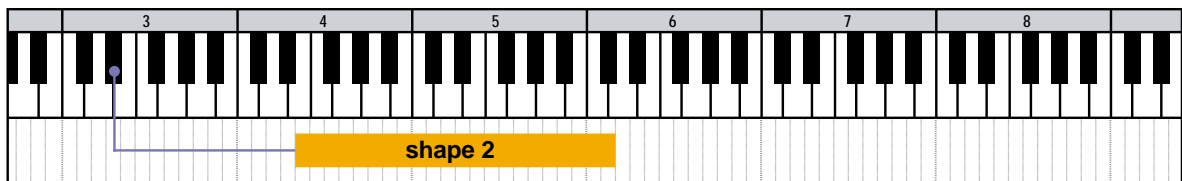


● = lowest position ● = highest position

7^(b5)

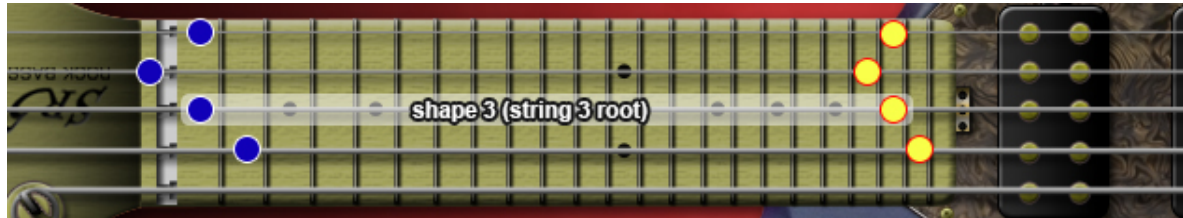
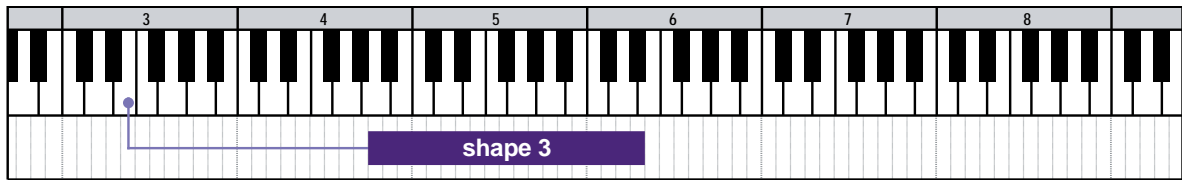


m7^(b5)

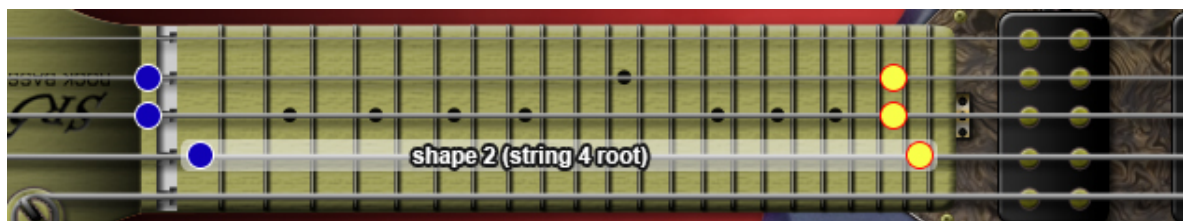
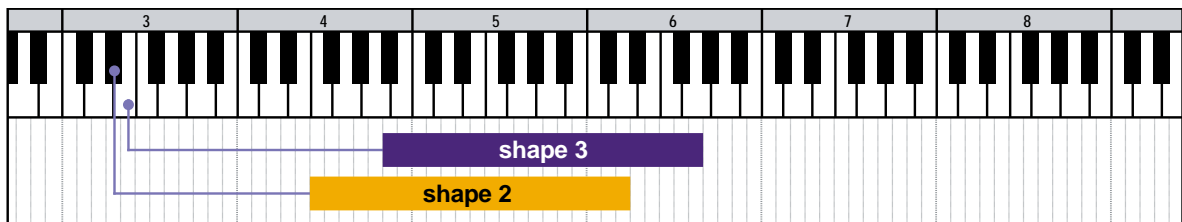


● = lowest position ● = highest position

7^(#5)

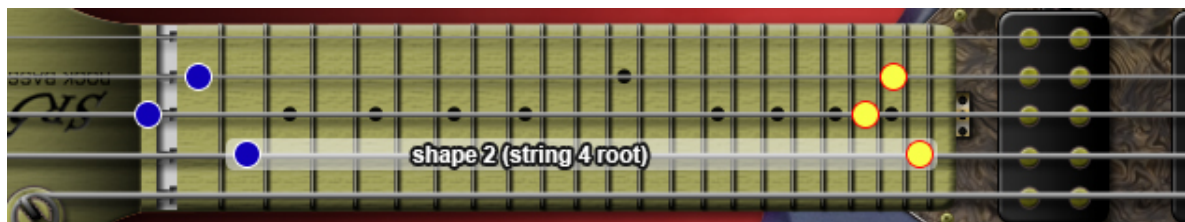
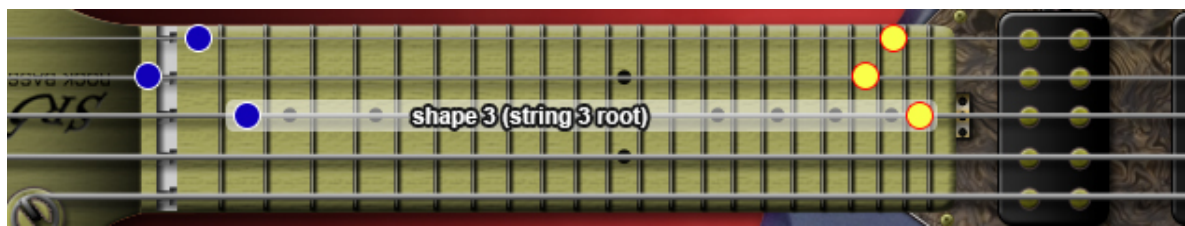
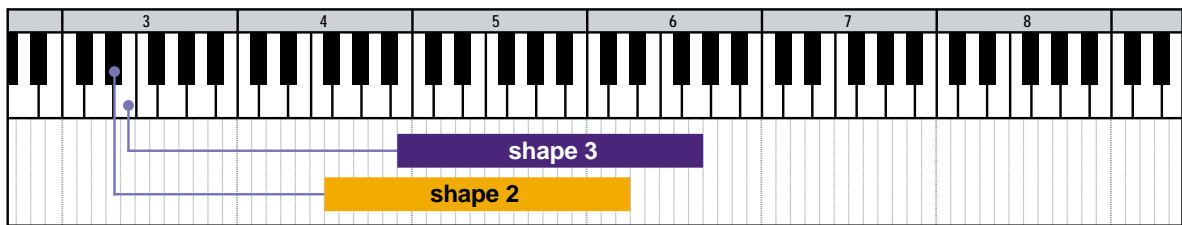


6th

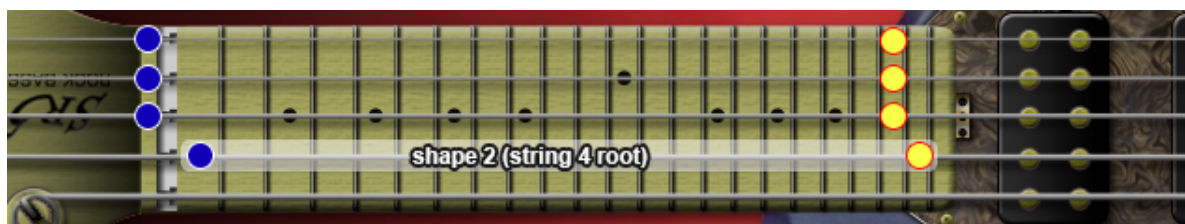
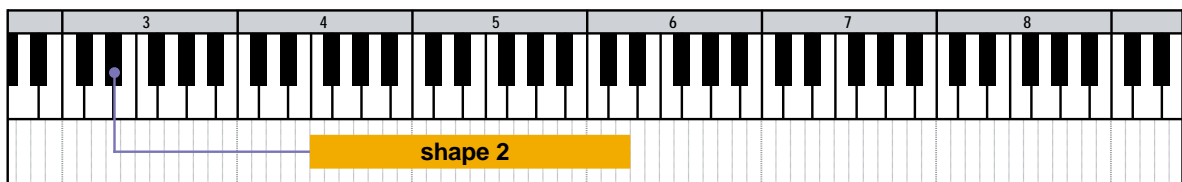


● = lowest position ● = highest position

m6

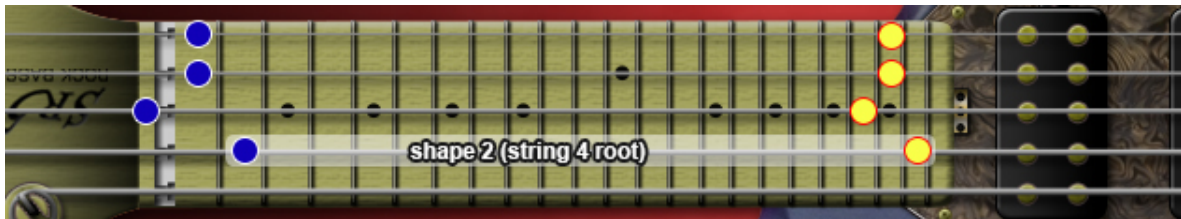
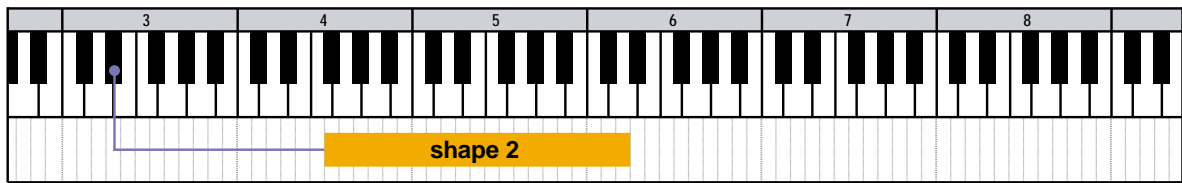


6⁽⁹⁾

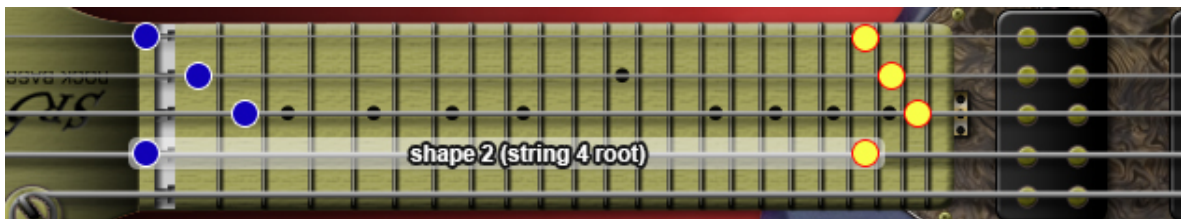
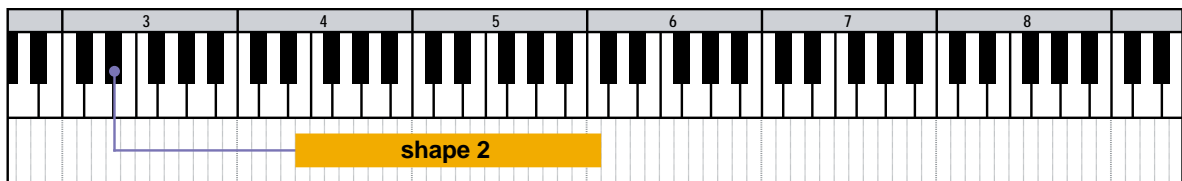


● = lowest position ● = highest position

m6⁽⁹⁾

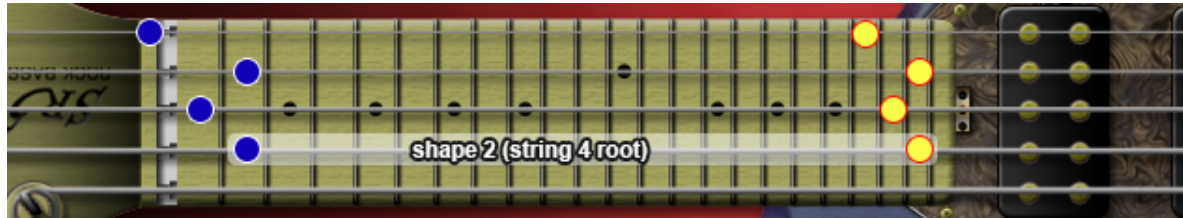
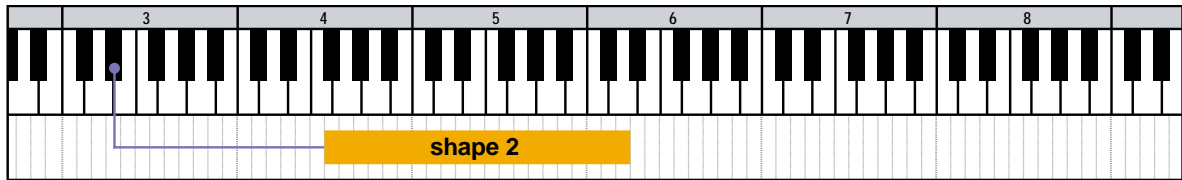


mMaj7

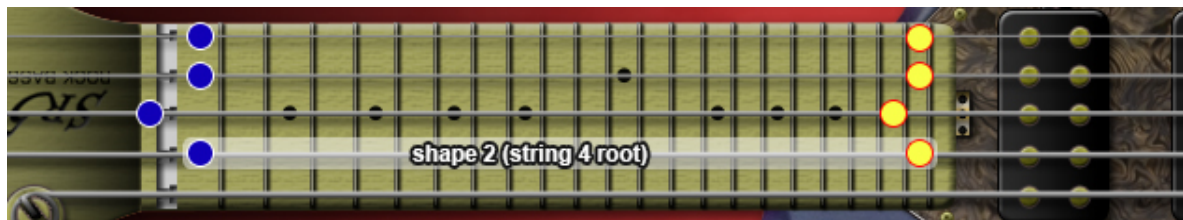
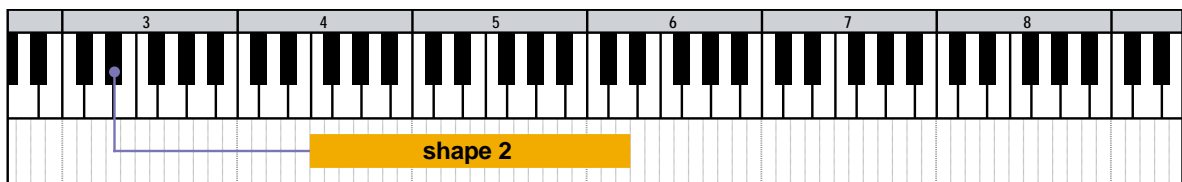


● = lowest position ● = highest position

7^(b9)

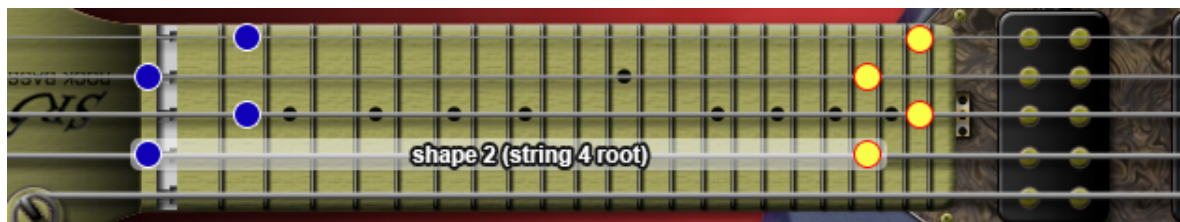
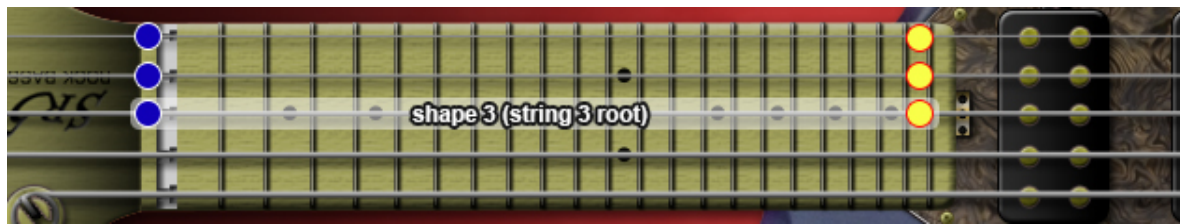
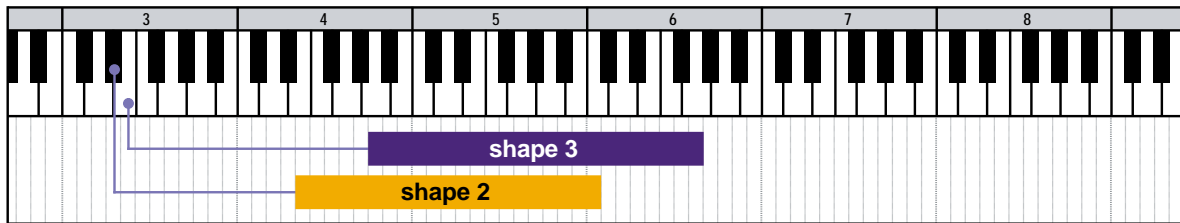


7^(#9)

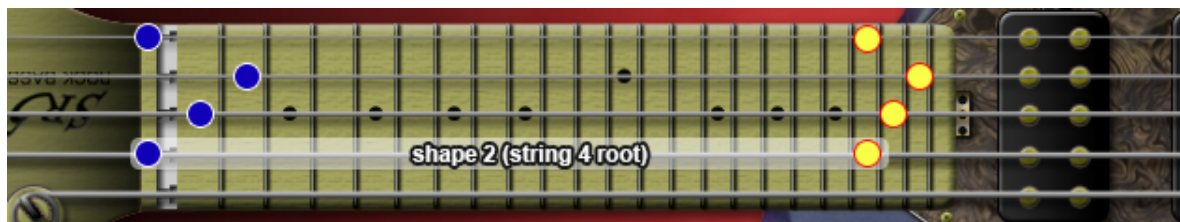
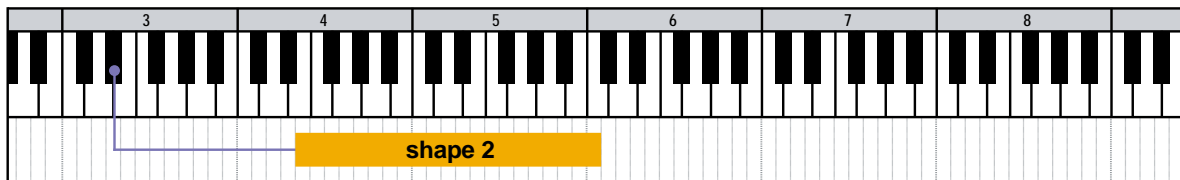


● = lowest position ● = highest position

7sus4



dim



● = lowest position ● = highest position

FX

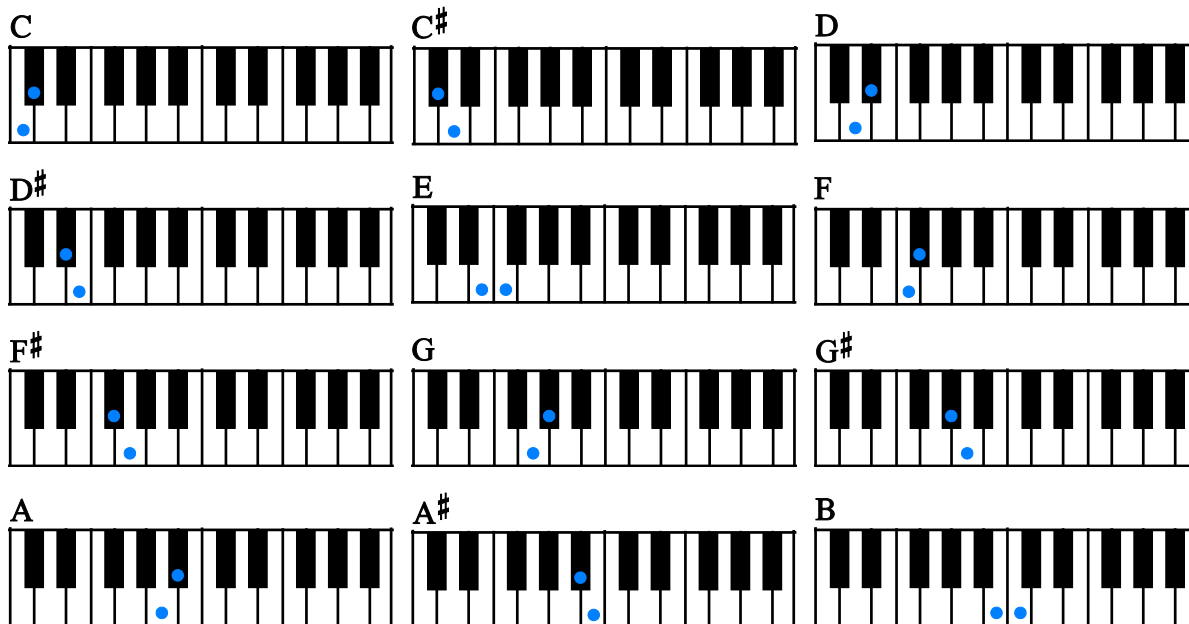
FX type	String number	Fret position
FX natural harmonics	3rd fret	5th fret
FX harmonics	7th fret	9th fret
FX slides 1	12th fret	15th fret
FX slides 2	17th fret	19th fret
FX fret noise	21st fret	
FX scratch		
FX scrape		
FX other noise 1		
FX other noise 2		
FX other noise 3		
FX other noise 4		



Chord Recognition Intervals

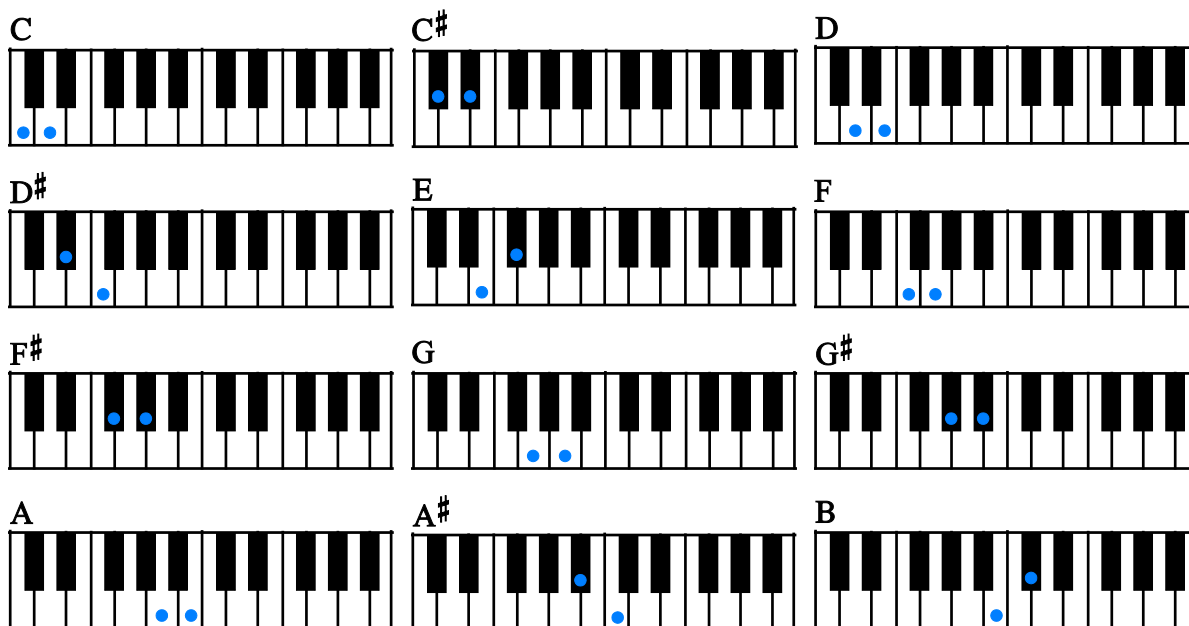
minor 2nd-dyad chord

root + minor2nd



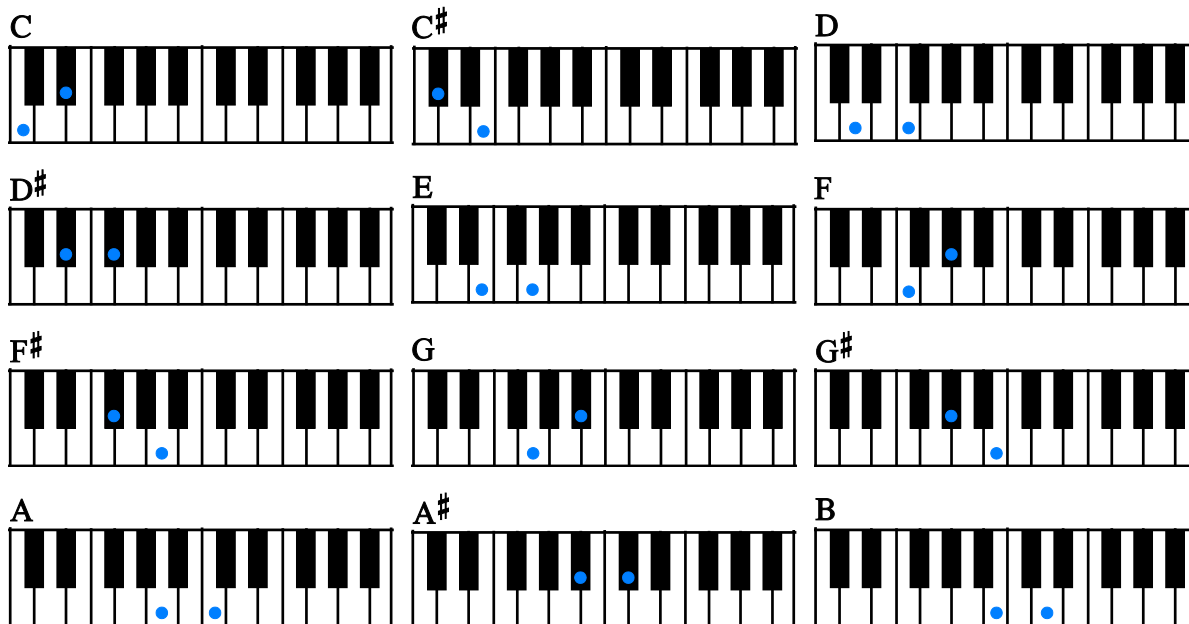
major 2nd-dyad chord

root + major2nd



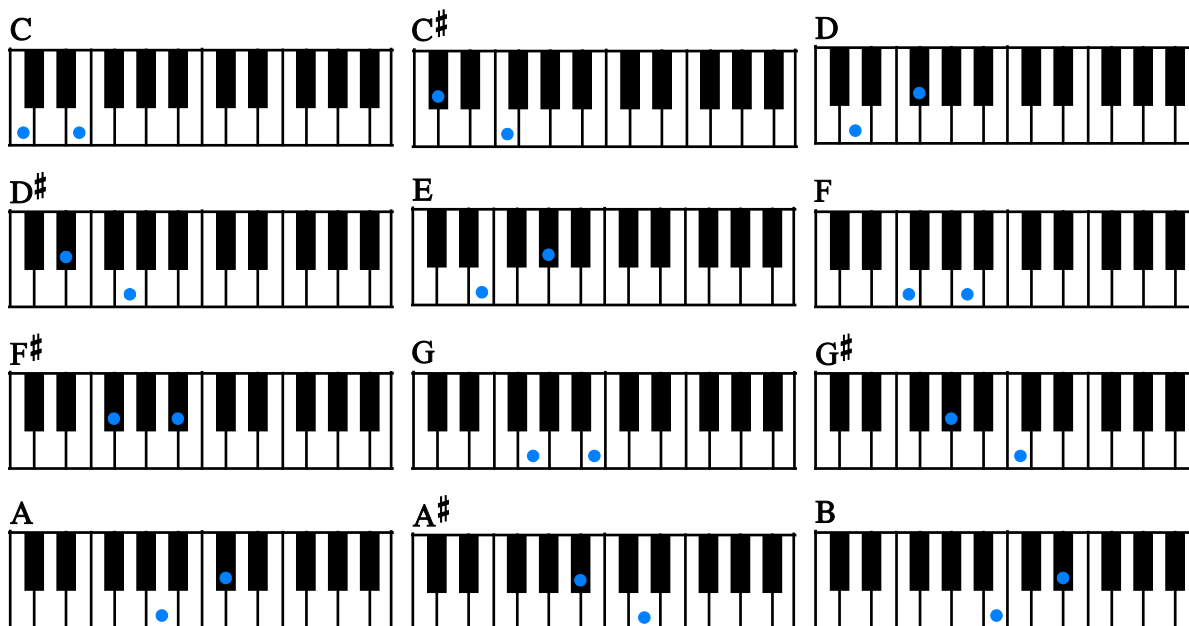
minor 3rd-dyad chord

root + minor3rd



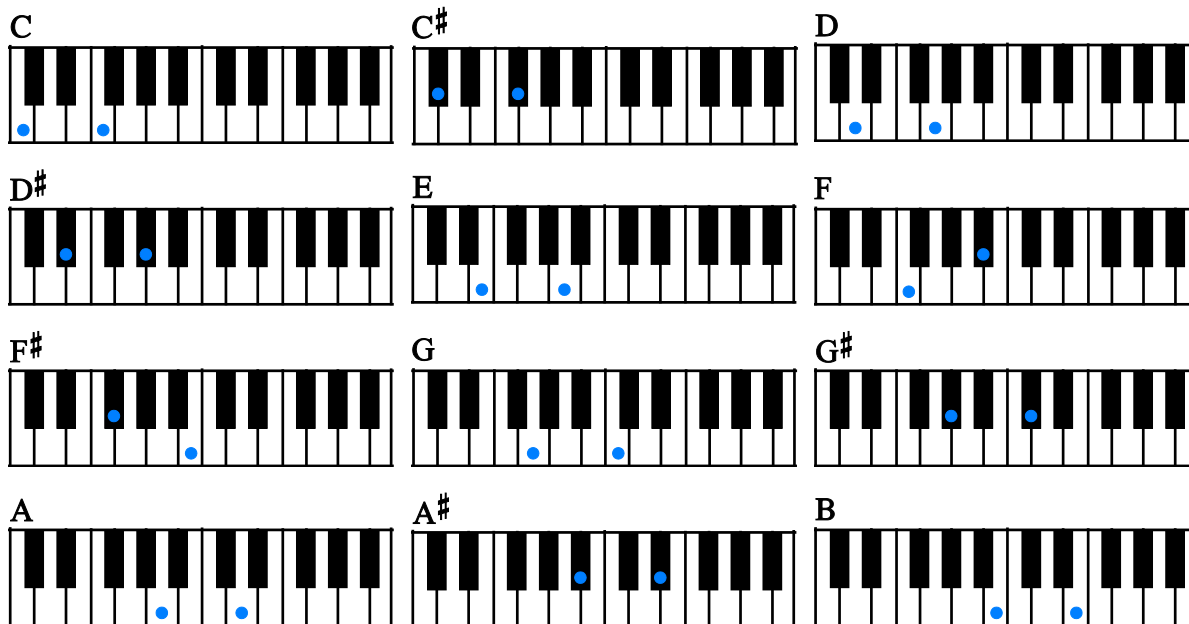
major 3rd-dyad chord

root + major3rd



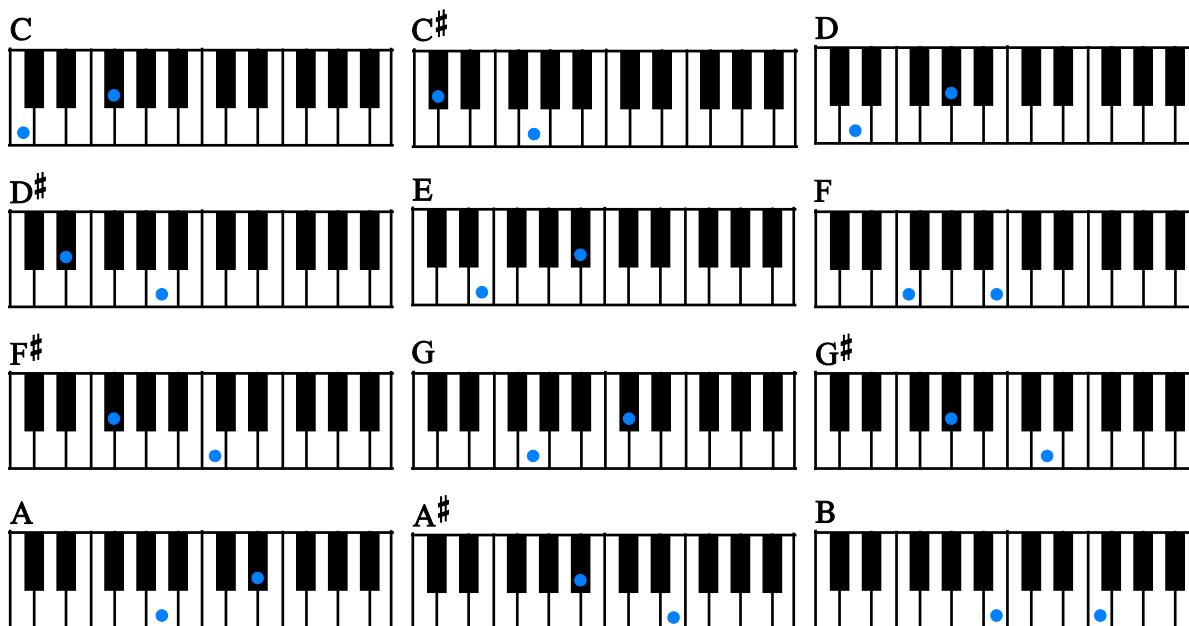
4th-dyad chord

root + 4th



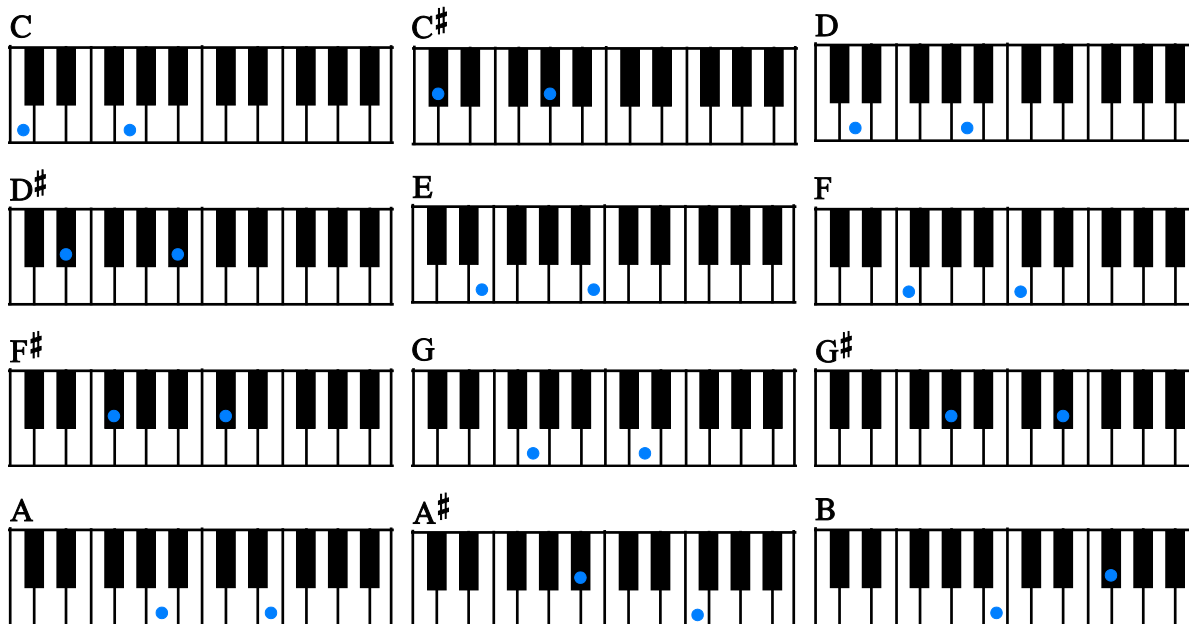
flat 5th-dyad chord

root + flat5th



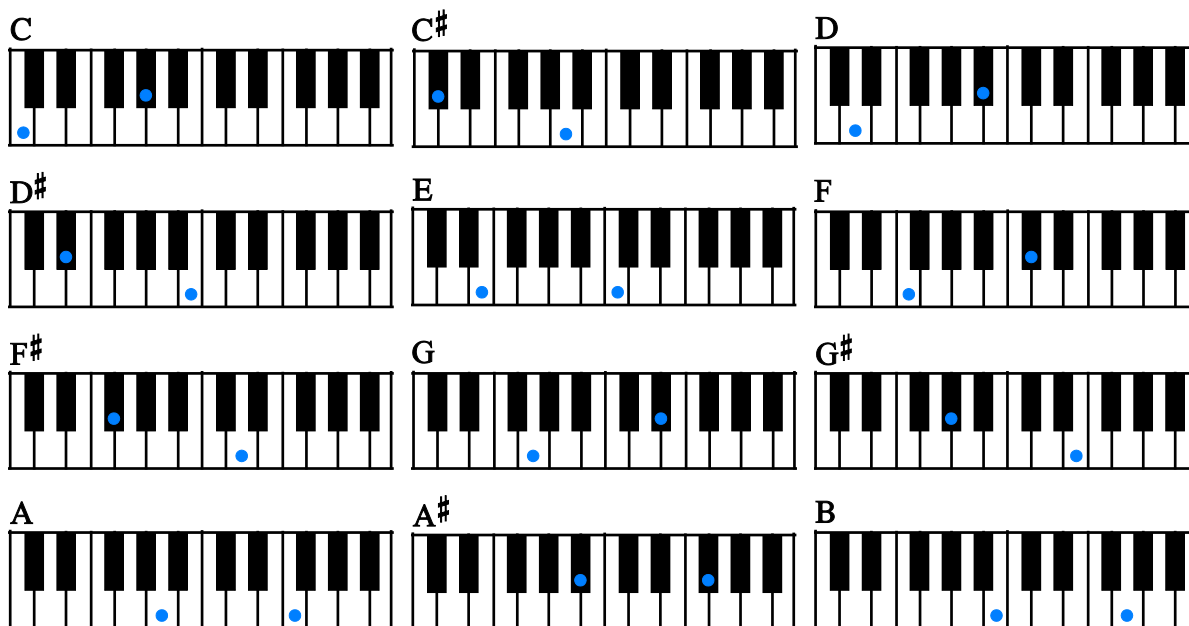
5th-dyad chord

root + 5th



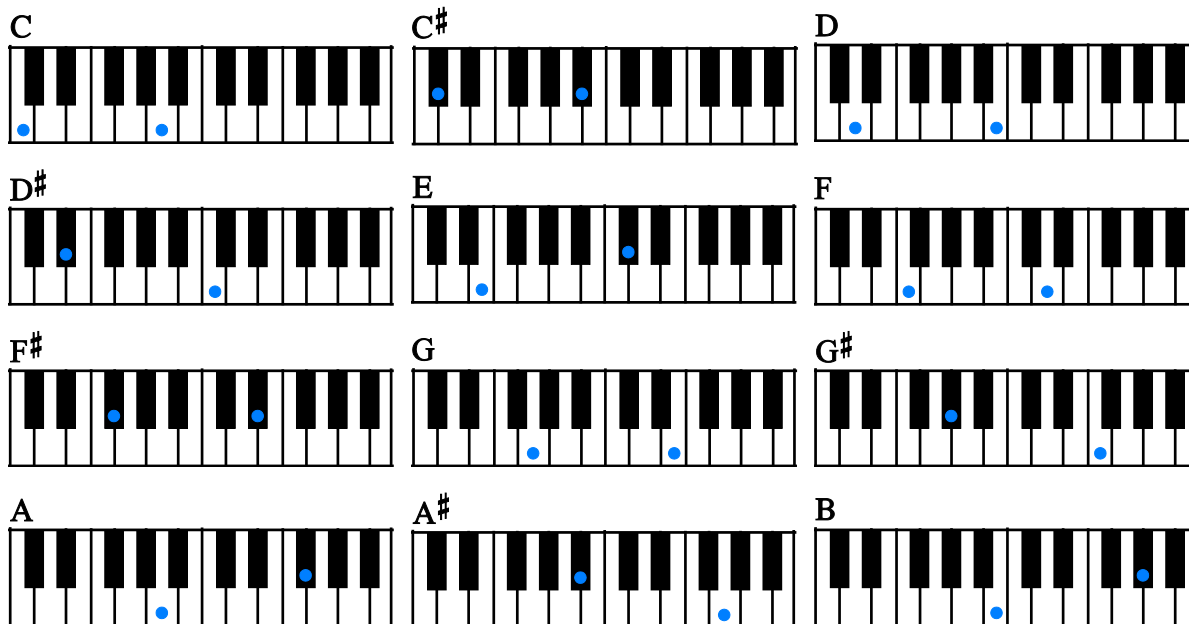
#5th-dyad chord

root + #5th



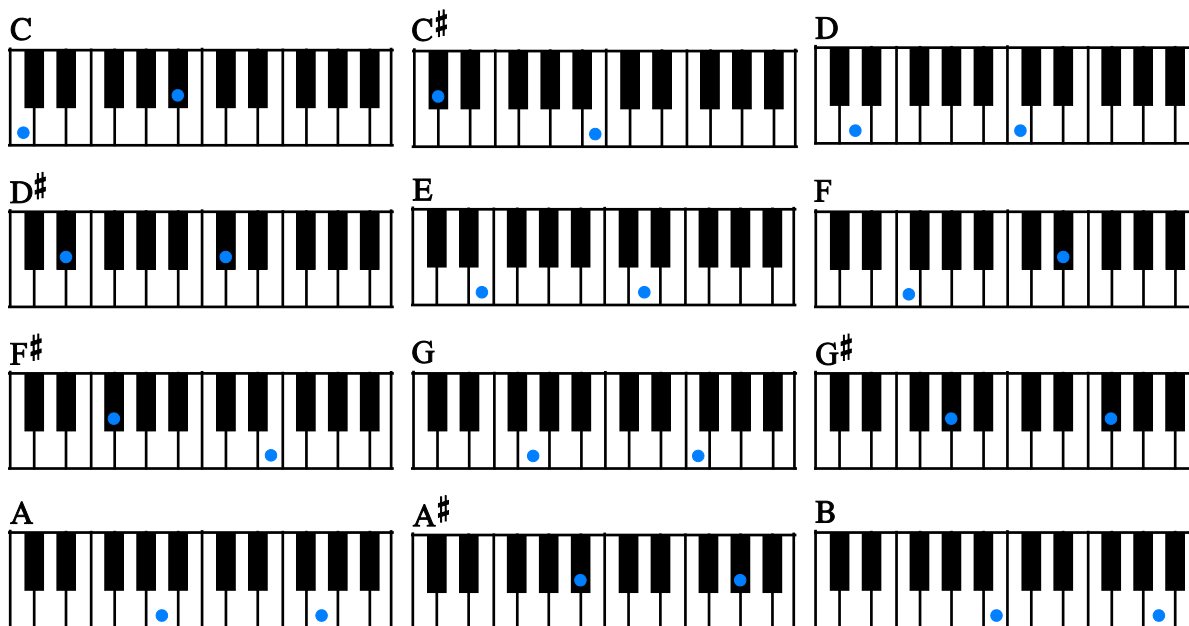
6th-dyad chord

root + 6th



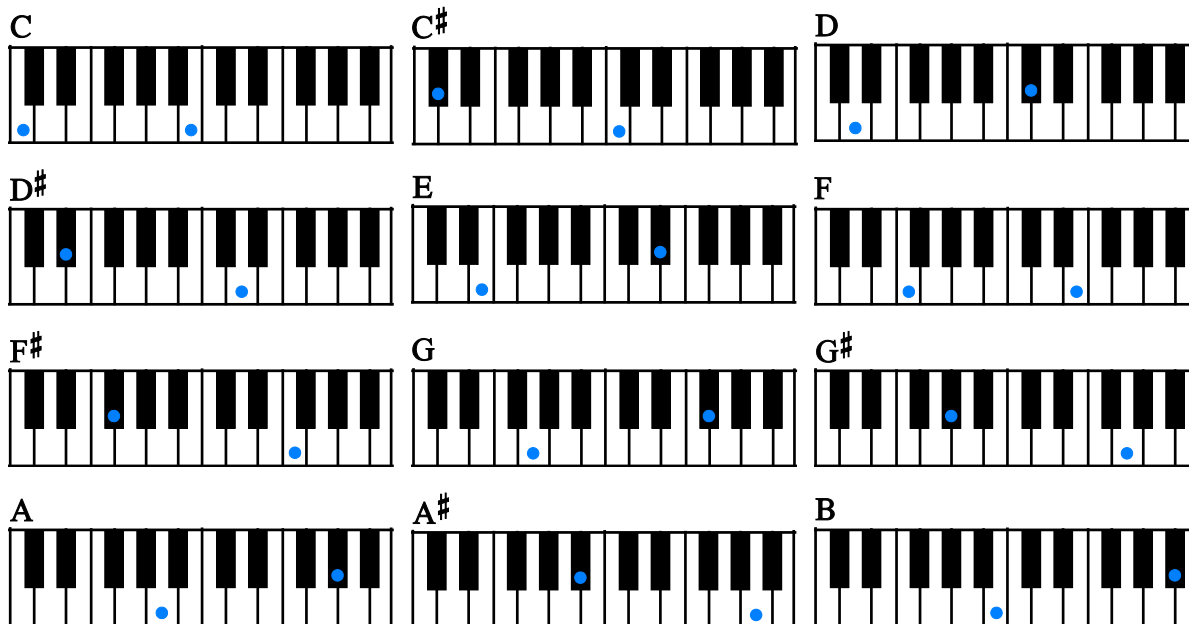
7th-dyad chord

root + 7th



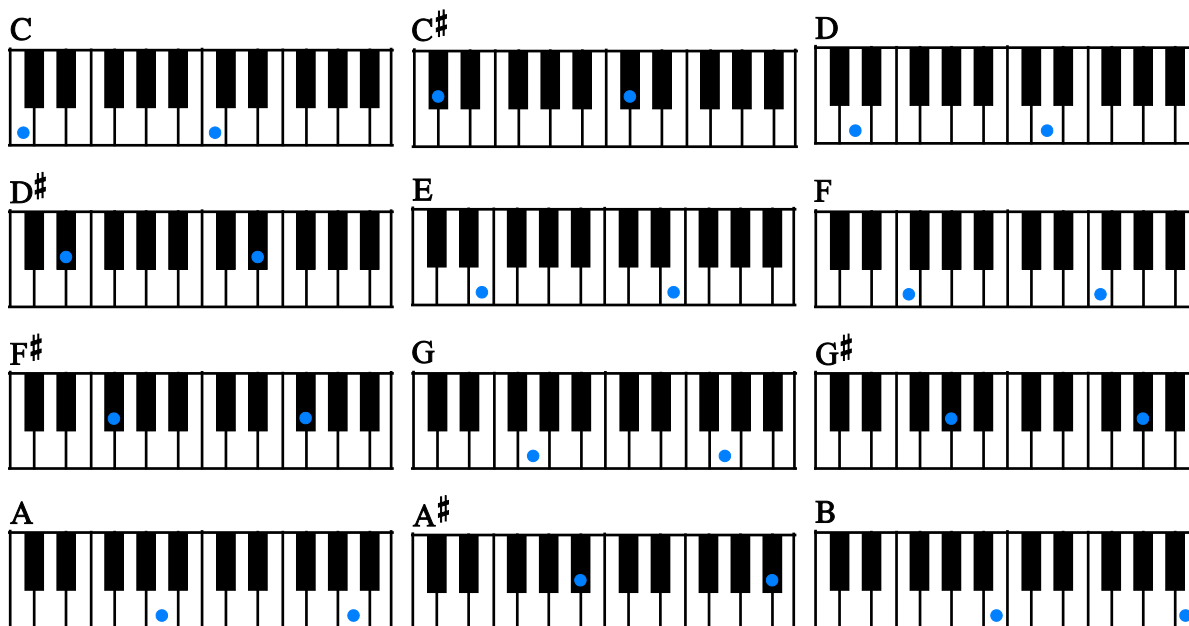
major 7th-dyad chord

root + major7th



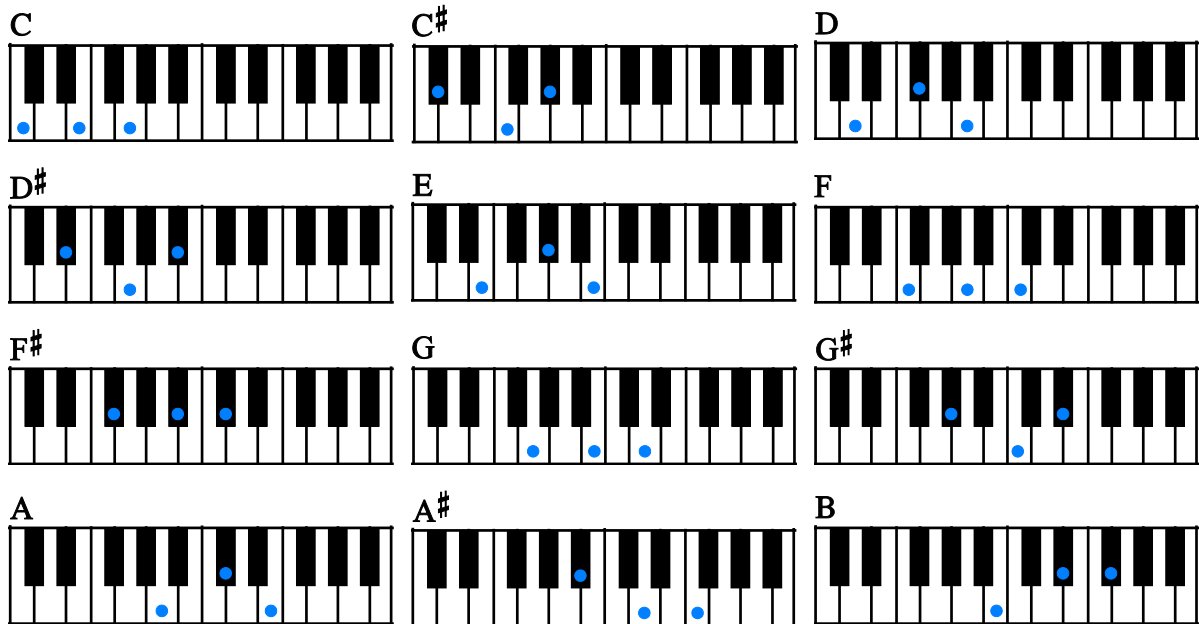
octave

root + octave



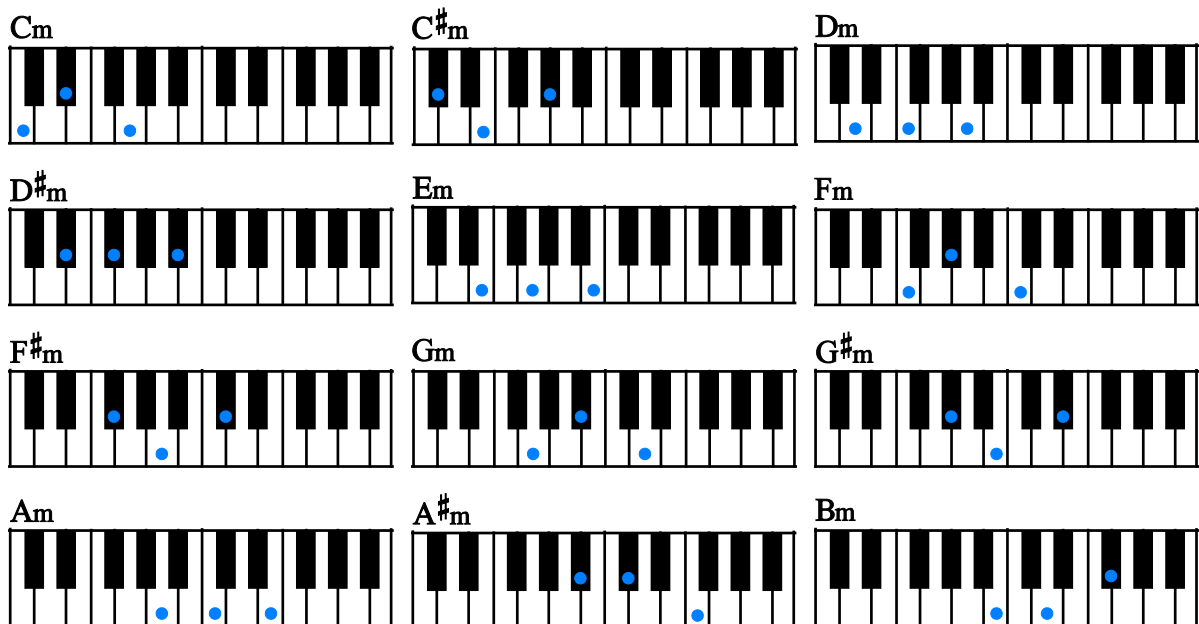
major

root + major3rd + 5th



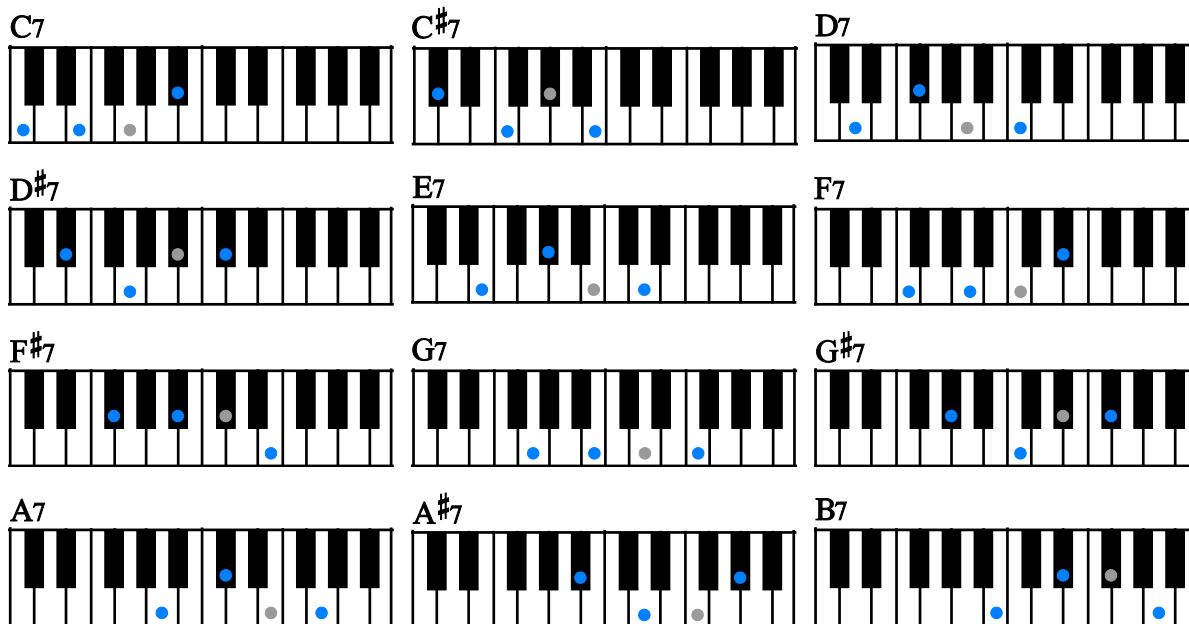
minor

root + minor3rd + 5th



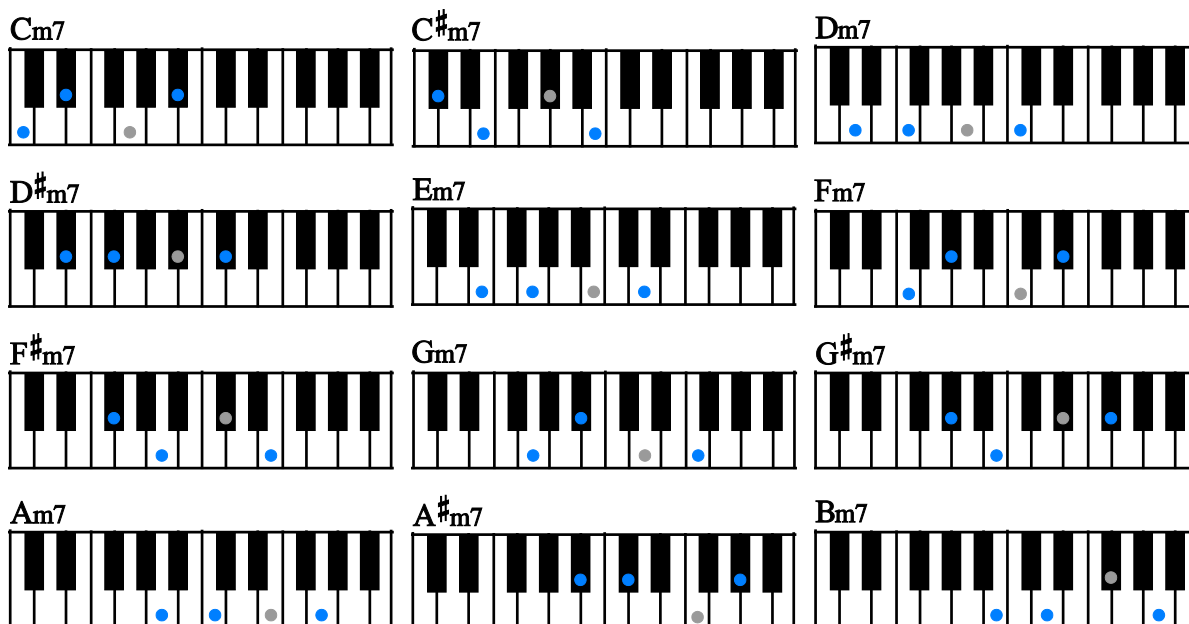
7th

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



m7

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



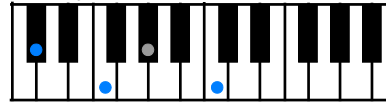
maj7

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

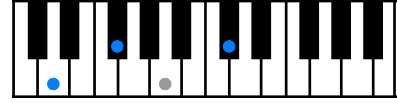
Cmaj7



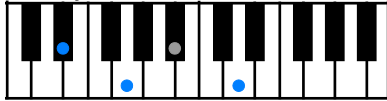
C[#]maj7



Dmaj7



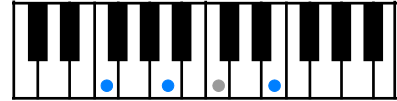
D[#]maj7



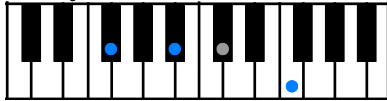
E[#]maj7



Fmaj7



F[#]maj7



Gmaj7



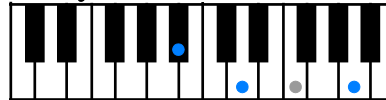
G[#]maj7



A[#]maj7



A[#]maj7



Bmaj7



9th

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

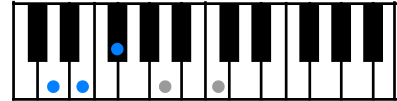
C7⁽⁹⁾



C[#]7⁽⁹⁾



D7⁽⁹⁾



D[#]7⁽⁹⁾



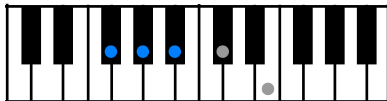
E7⁽⁹⁾



F7⁽⁹⁾



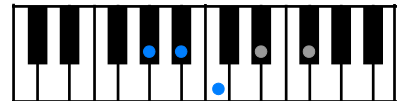
F[#]7⁽⁹⁾



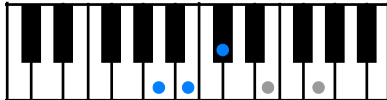
G7⁽⁹⁾



G[#]7⁽⁹⁾



A7⁽⁹⁾



A[#]7⁽⁹⁾

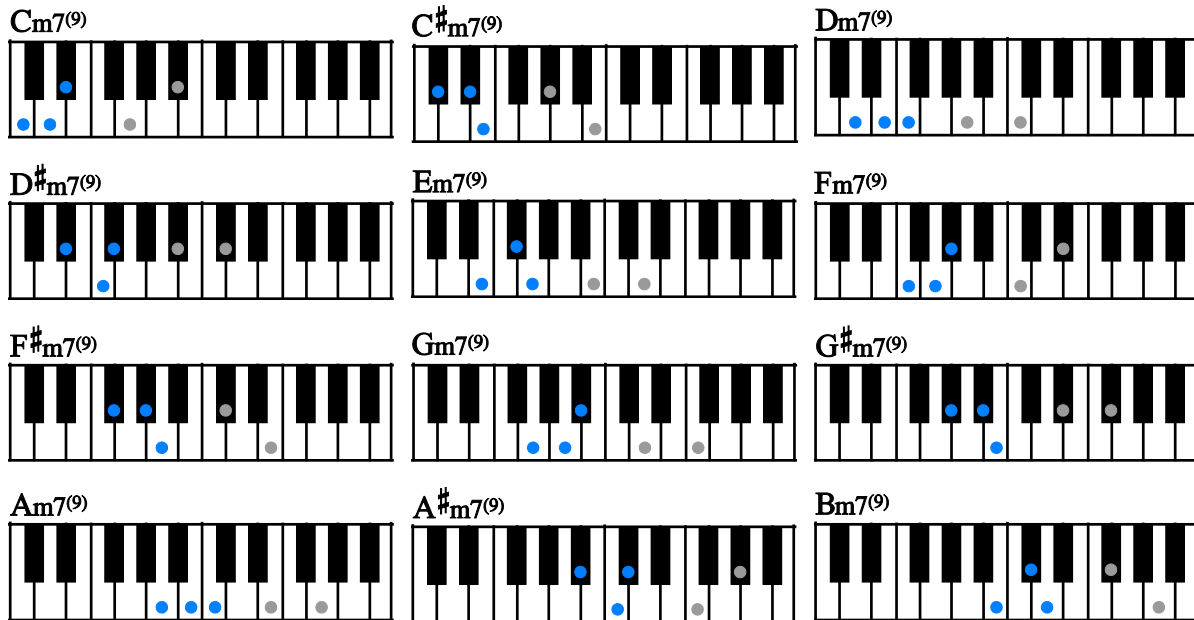


B7⁽⁹⁾



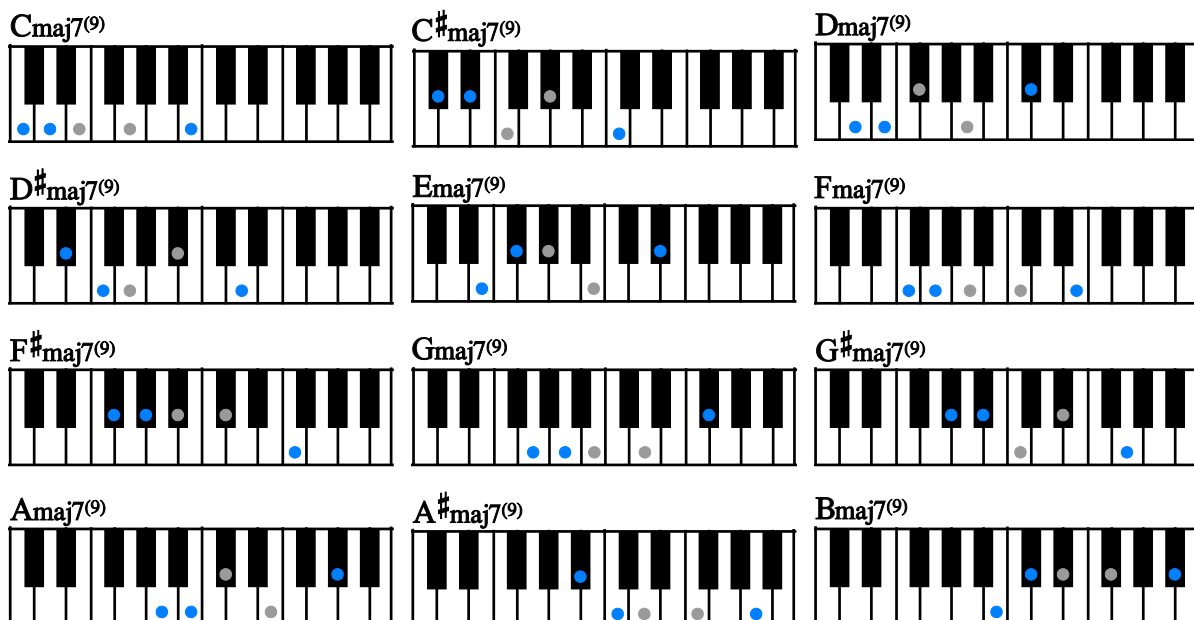
m9

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



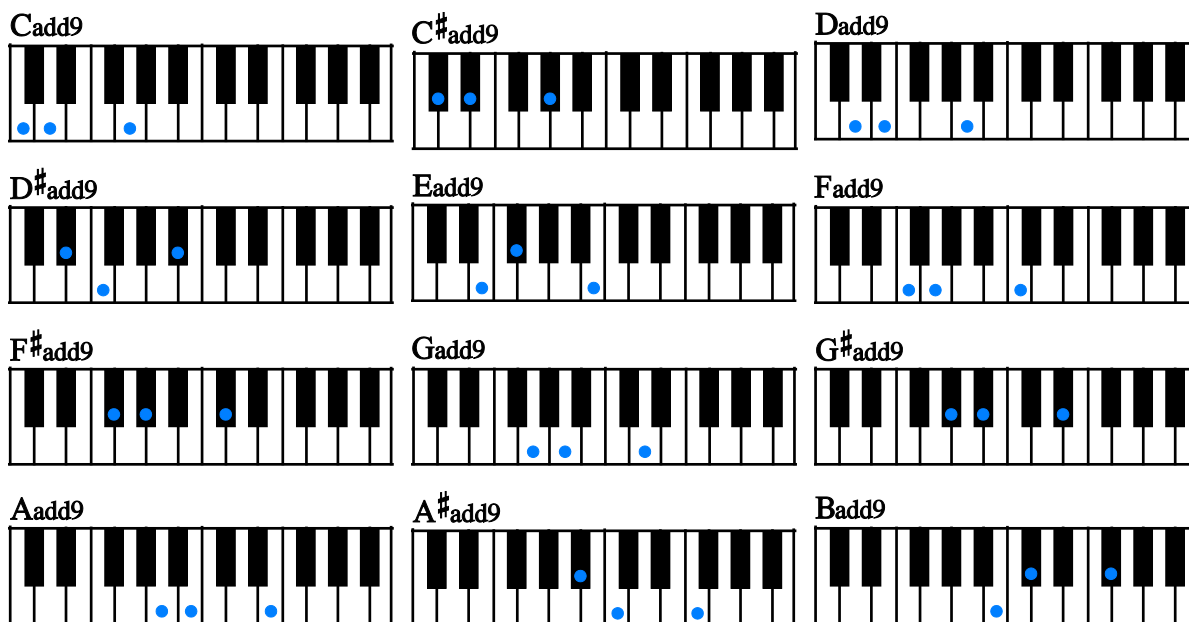
maj9

root + 9th(2nd) + major7th (3rd and 7th can be omitted.)



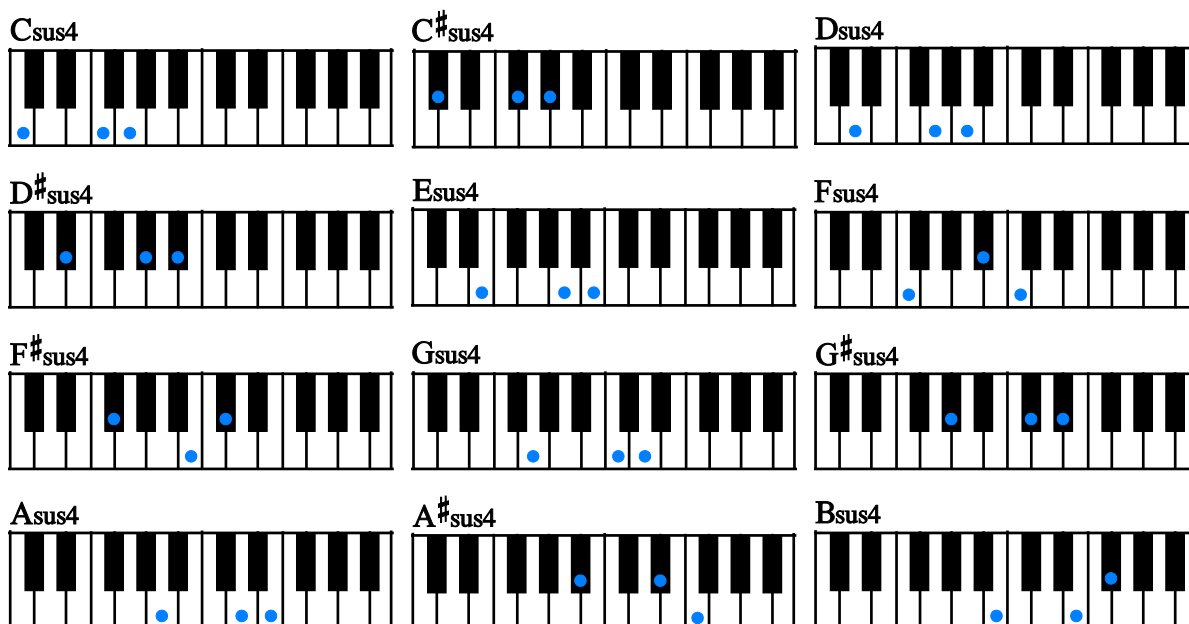
add9

root + 9th(2nd) + 5th



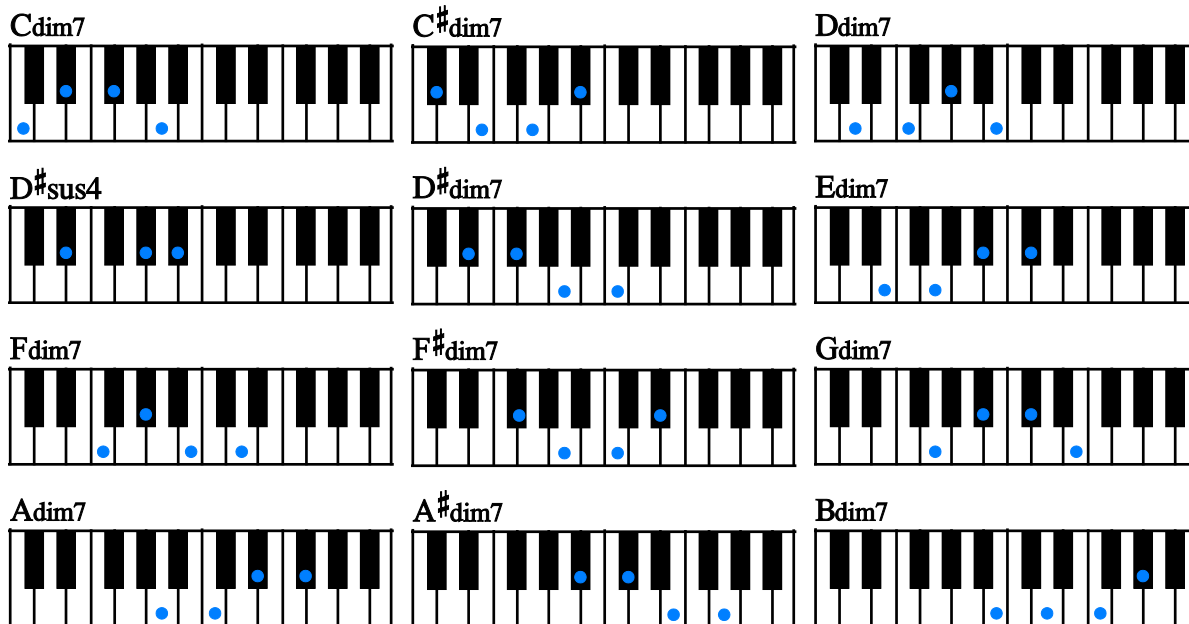
sus4

root + 4th + 5th



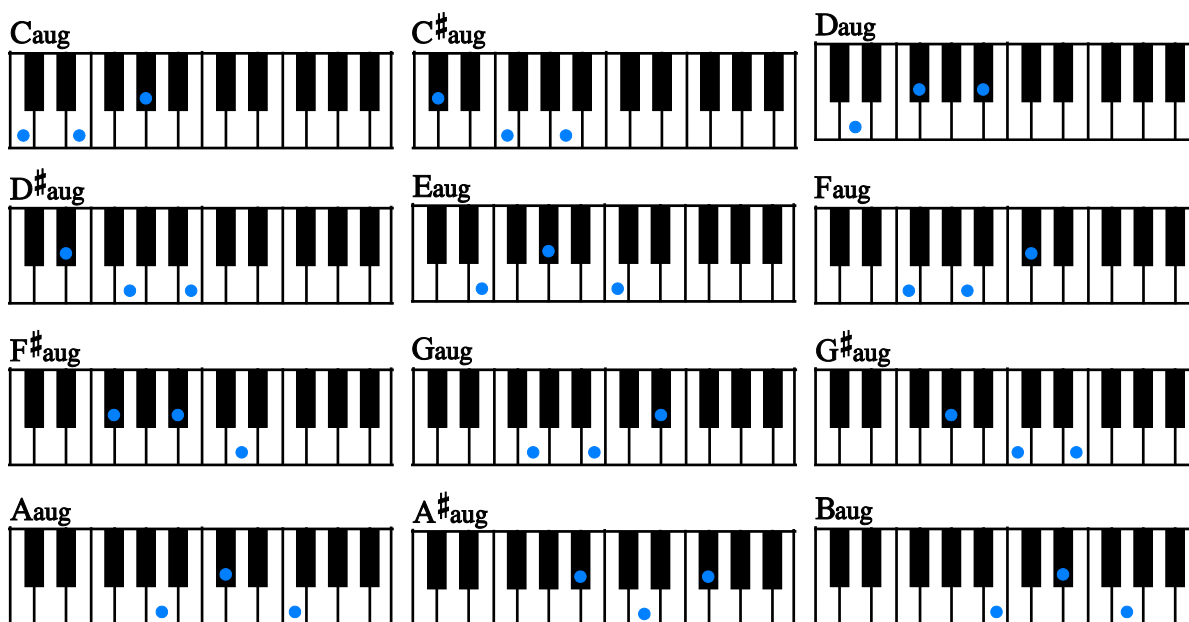
dim7

root + minor3rd + dim5 + dim7



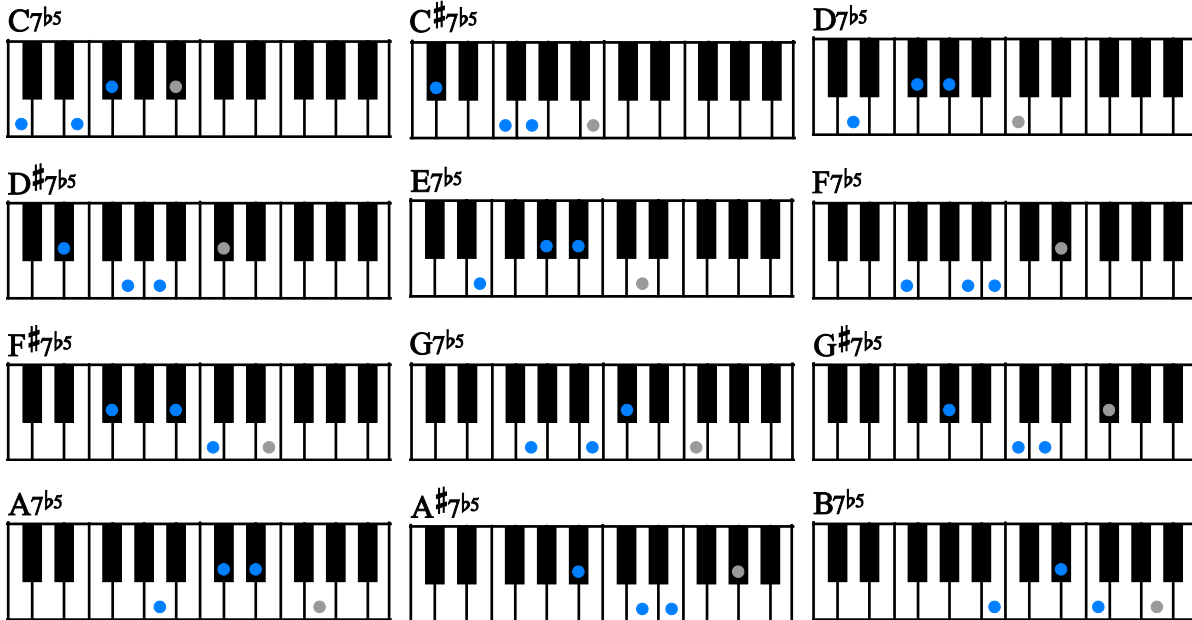
aug

root + major3rd + aug5



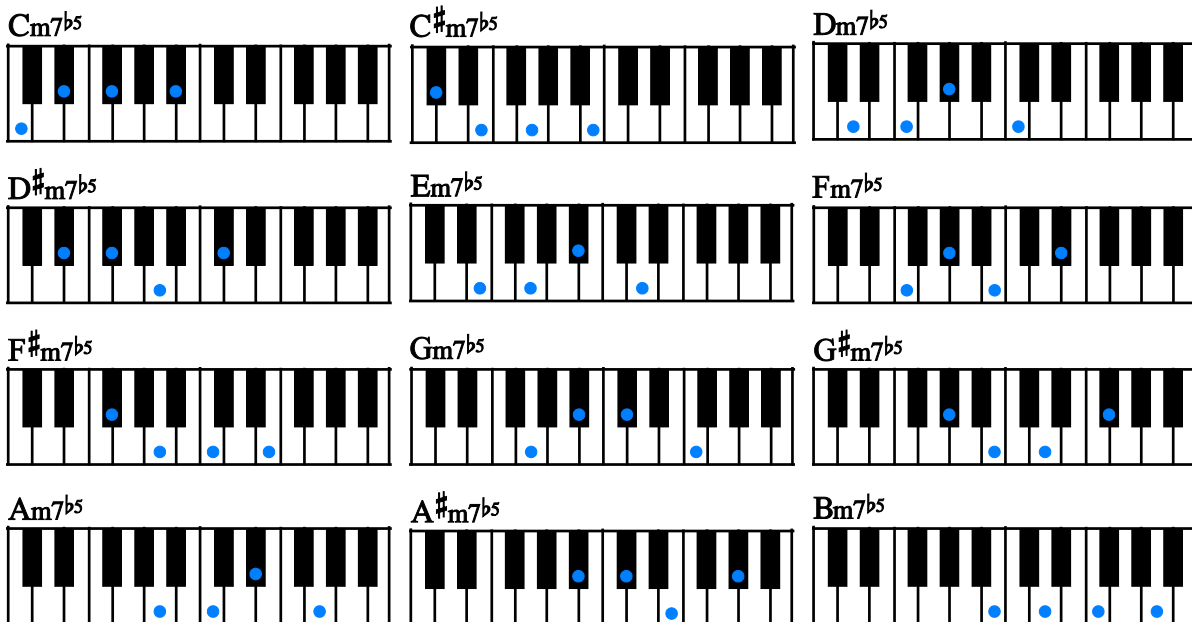
7^(b5)

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



m7^(b5)

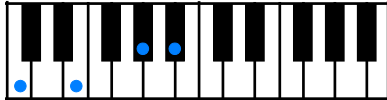
root + minor3rd + flat5th + 7th



7^(#5)

root + major3rd + #5th + 7th

C7^{#5}



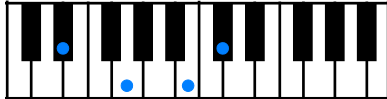
C[#]7^{#5}



D7^{#5}



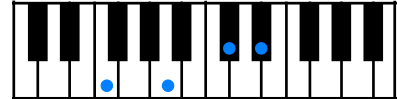
D[#]7^{#5}



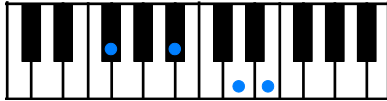
E7^{#5}



F7^{#5}



F[#]7^{#5}



G7^{#5}



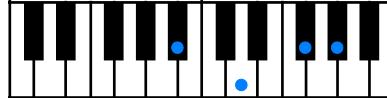
G[#]7^{#5}



A7^{#5}



A[#]7^{#5}



B7^{#5}



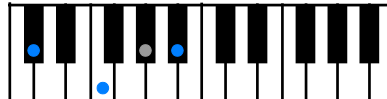
6th

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

C6



C[#]6



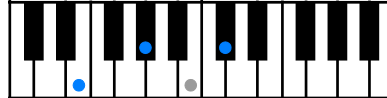
D6



D[#]6



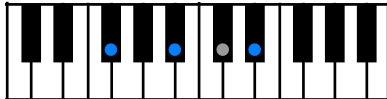
E6



F6



F[#]6



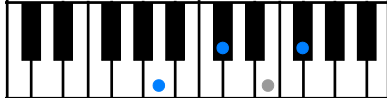
G6



G[#]6



A6



A[#]6

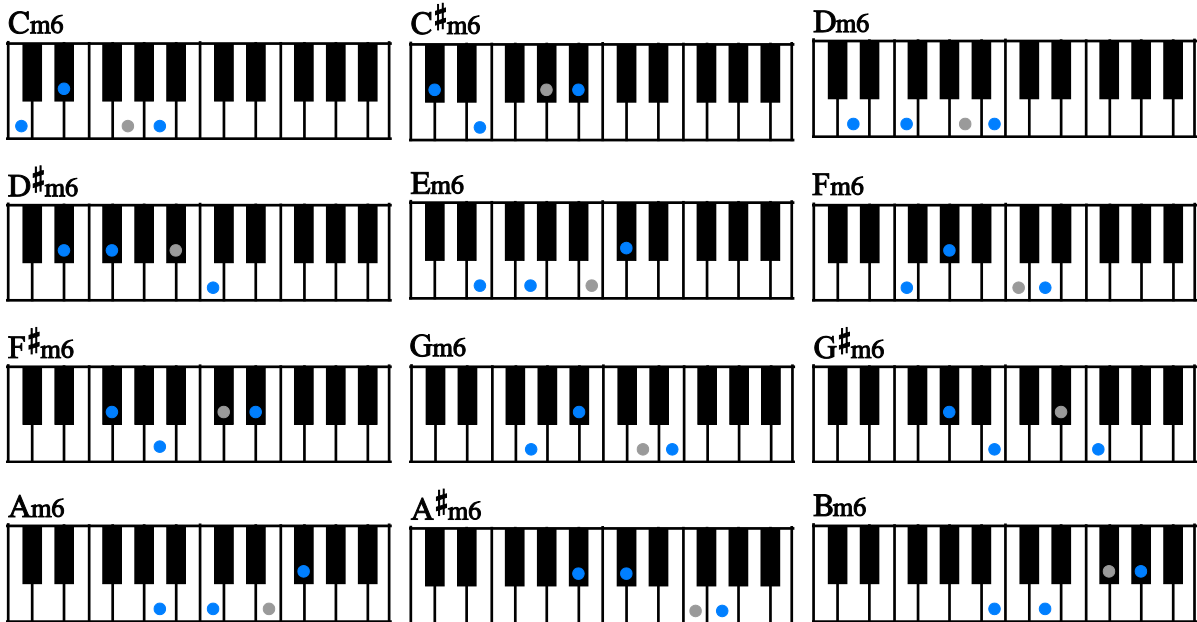


B6



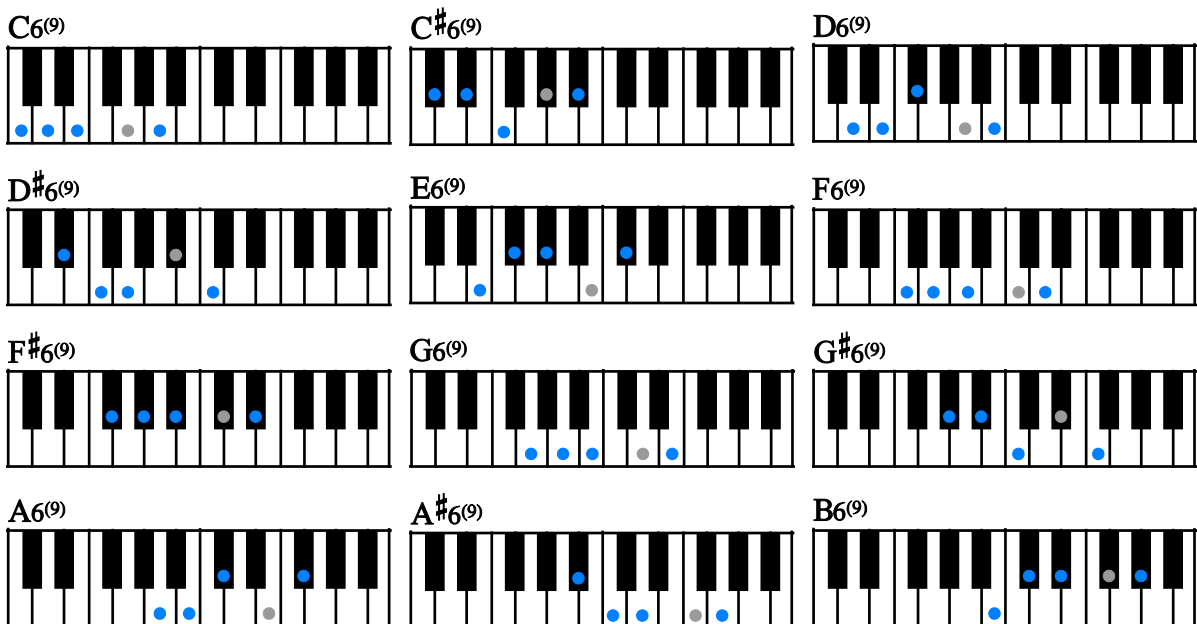
m6

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



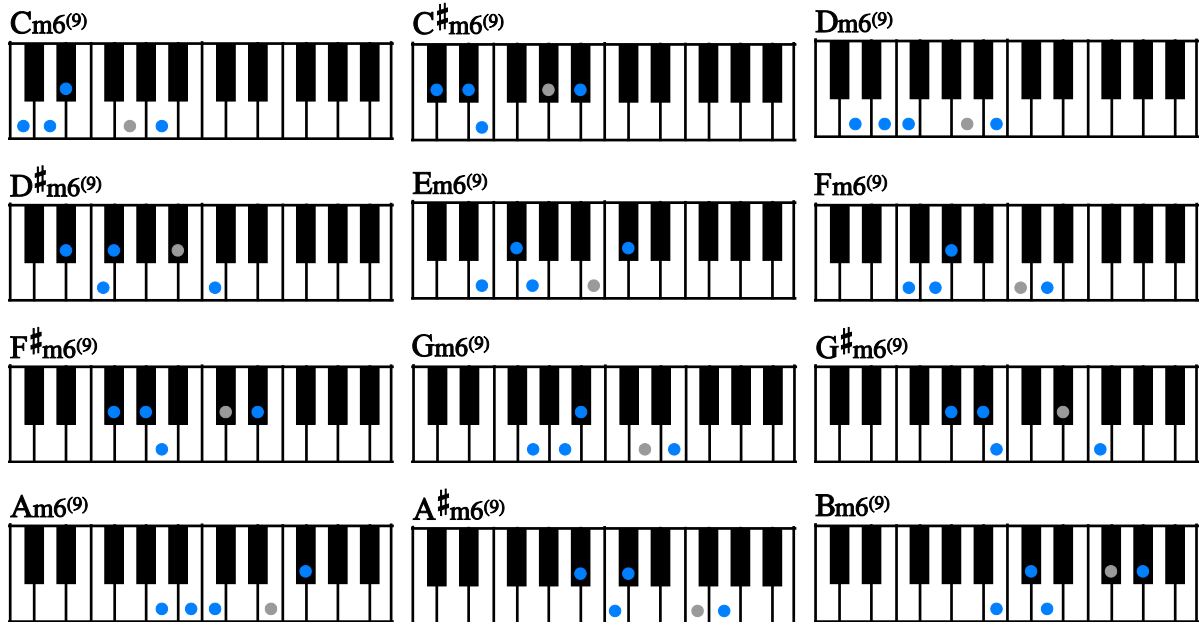
6⁽⁹⁾

root + 9th(2nd) + major3rd + 6th (5th can be omitted.)



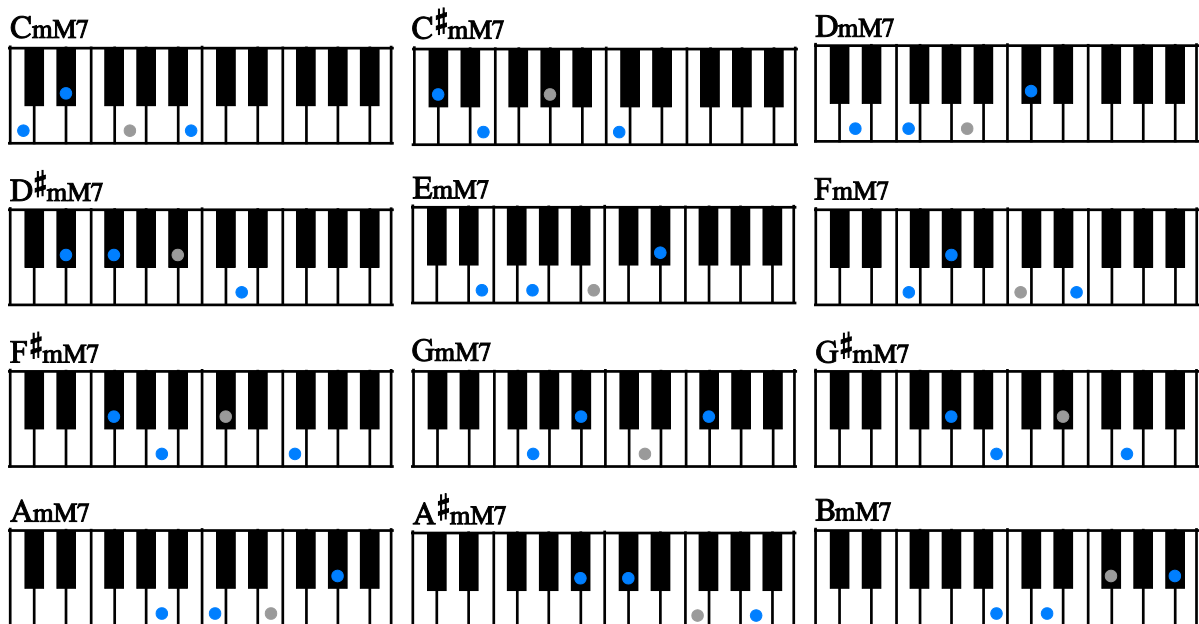
m6⁽⁹⁾

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



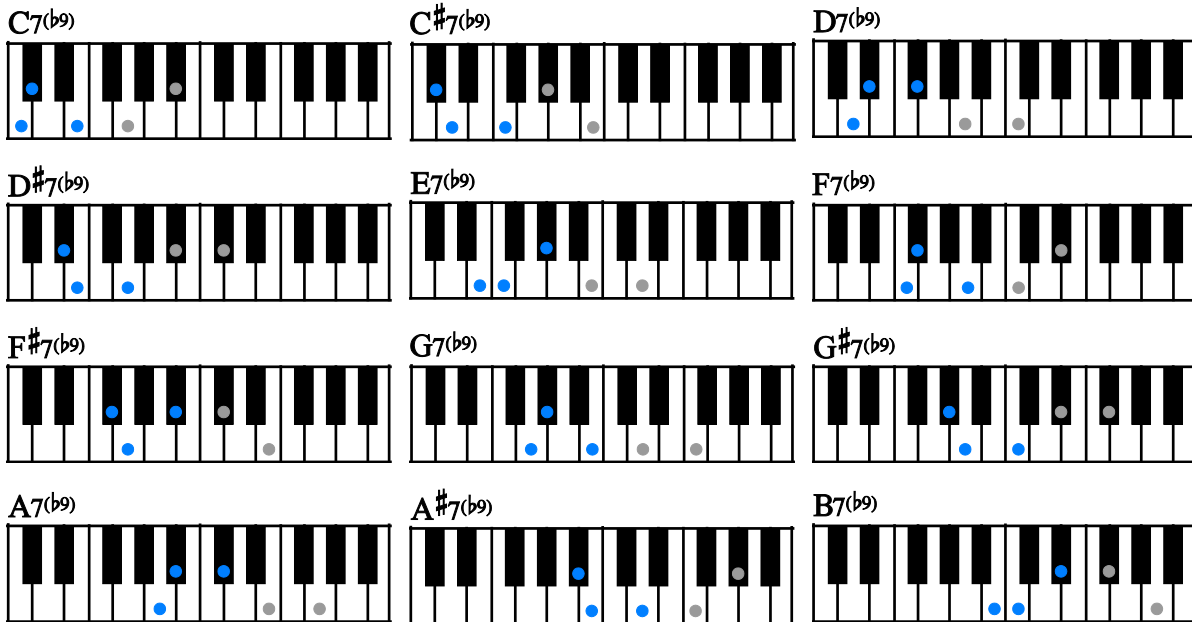
mMaj7

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



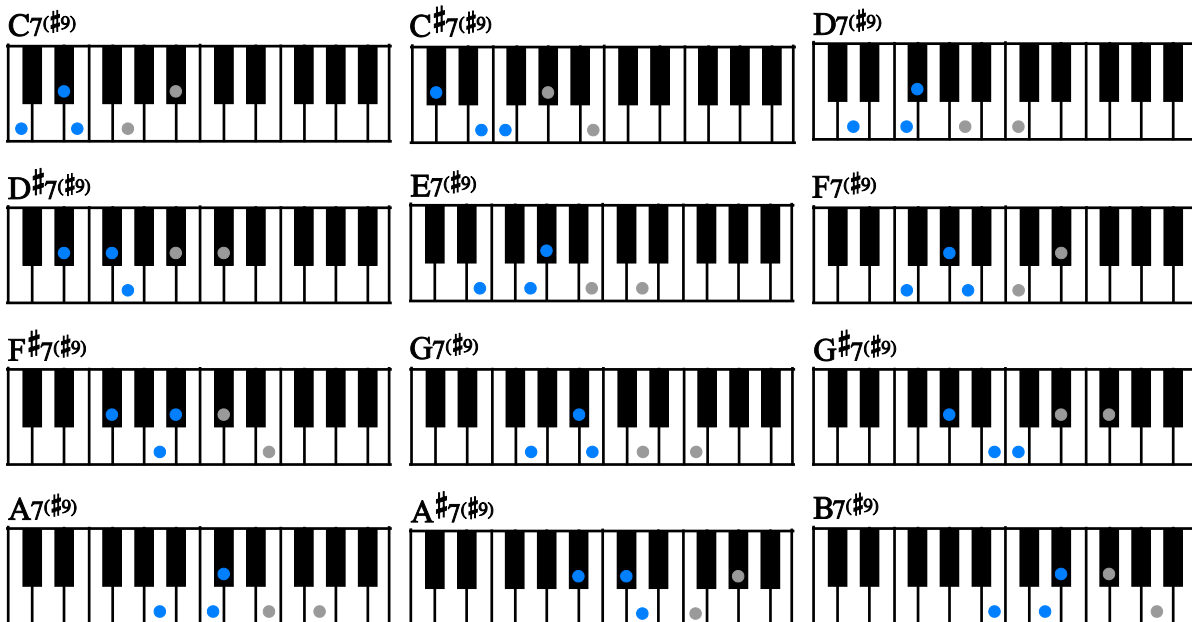
7^(b9)

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



7^(#9)

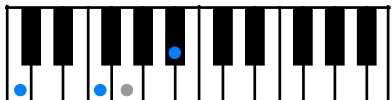
root + #9th(#2nd) + major3rd (5th and 7th can be omitted.)



7sus4

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

C7sus4



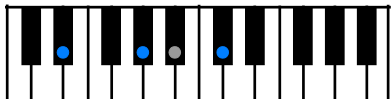
C#7sus4



D7sus4



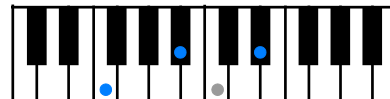
D#7sus4



E7sus4



F7sus4



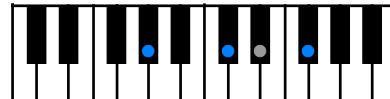
F#7sus4



G7sus4



G#7sus4



A7sus4



A#7sus4



B7sus4



dim

root + minor3rd + dim5

Cdim



C#dim



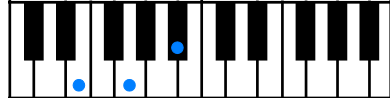
Ddim



D#dim



Edim



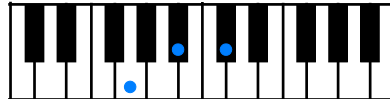
Fdim



F#dim



Gdim



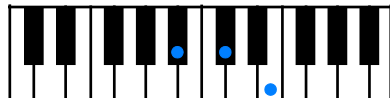
G#dim



Adim



A#dim



Bdim



user chord 1

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

user chord 1 (root = C)



user chord 1 (root = C#)



user chord 1 (root = D)



user chord 1 (root = D#)



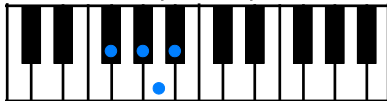
user chord 1 (root = E)



user chord 1 (root = F)



user chord 1 (root = F#)



user chord 1 (root = G)



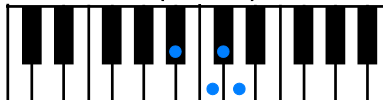
user chord 1 (root = G#)



user chord 1 (root = A)



user chord 1 (root = A#)



user chord 1 (root = B)



user chord 2

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

user chord 2 (root = C)



user chord 2 (root = C#)



user chord 2 (root = D)



user chord 2 (root = D#)



user chord 2 (root = E)



user chord 2 (root = F)



user chord 2 (root = F#)



user chord 2 (root = G)



user chord 2 (root = G#)



user chord 2 (root = A)



user chord 2 (root = A#)

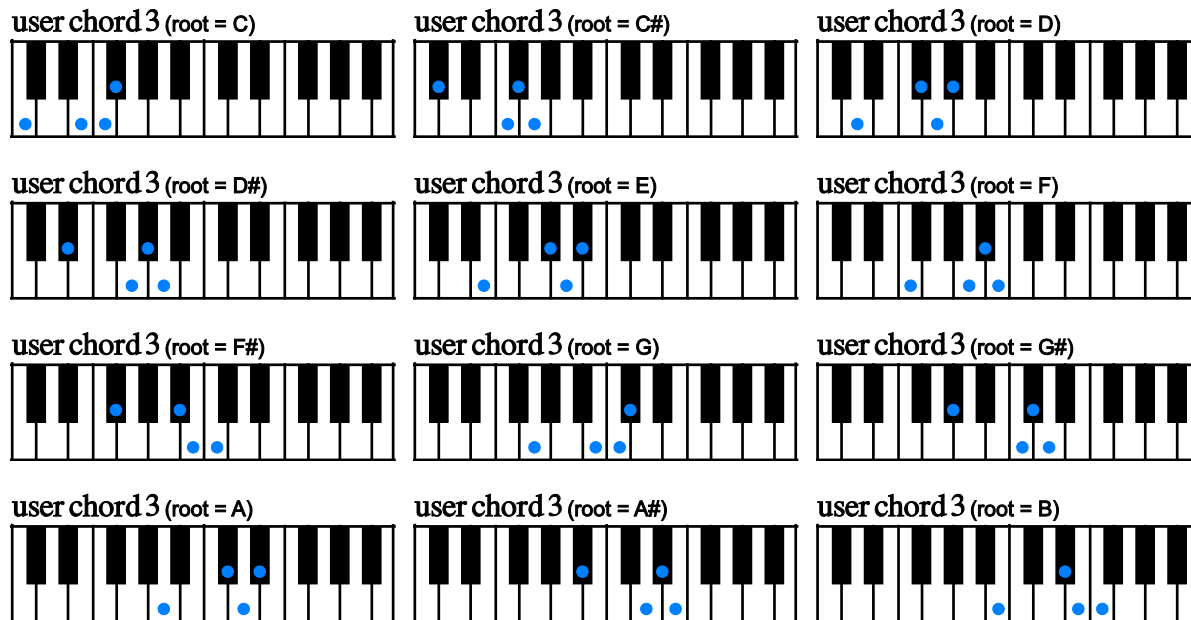


user chord 2 (root = B)



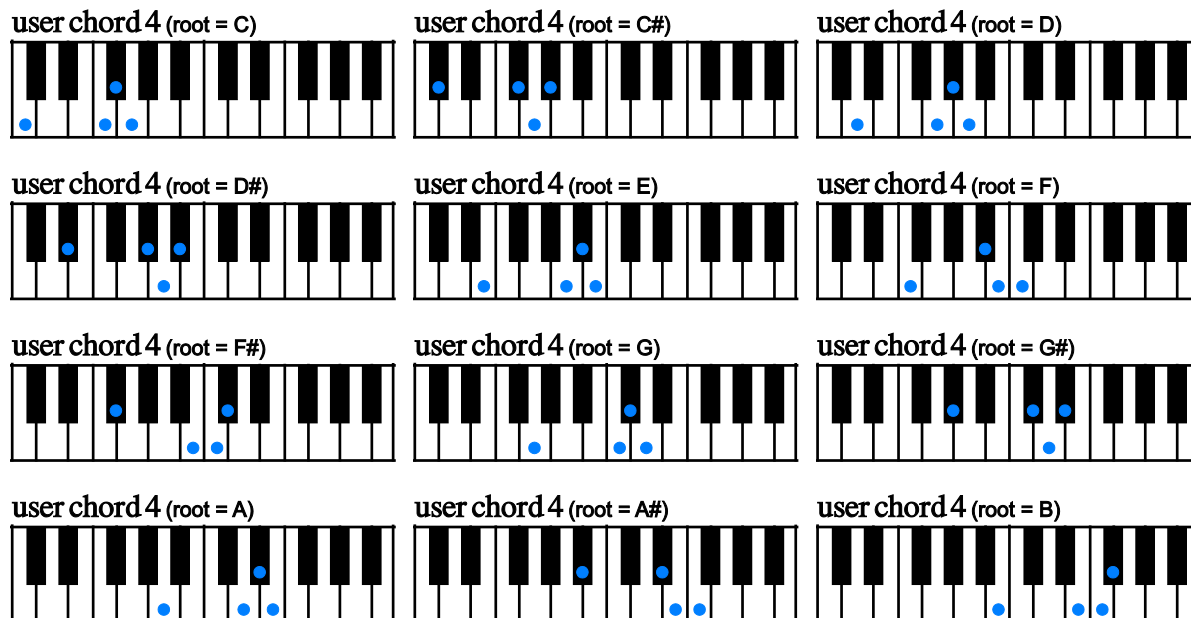
user chord 3

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



user chord 4

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



user chord 5

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

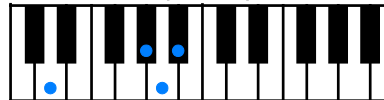
user chord 5 (root = C)



user chord 5 (root = C#)



user chord 5 (root = D)



user chord 5 (root = D#)



user chord 5 (root = E)



user chord 5 (root = F)



user chord 5 (root = F#)



user chord 5 (root = G)



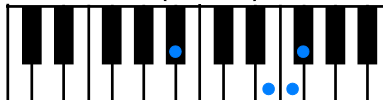
user chord 5 (root = G#)



user chord 5 (root = A)



user chord 5 (root = A#)



user chord 5 (root = B)



user chord 6

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

user chord 6 (root = C)



user chord 6 (root = C#)



user chord 6 (root = D)



user chord 6 (root = D#)



user chord 6 (root = E)



user chord 6 (root = F)



user chord 6 (root = F#)



user chord 6 (root = G)



user chord 6 (root = G#)



user chord 6 (root = A)



user chord 6 (root = A#)

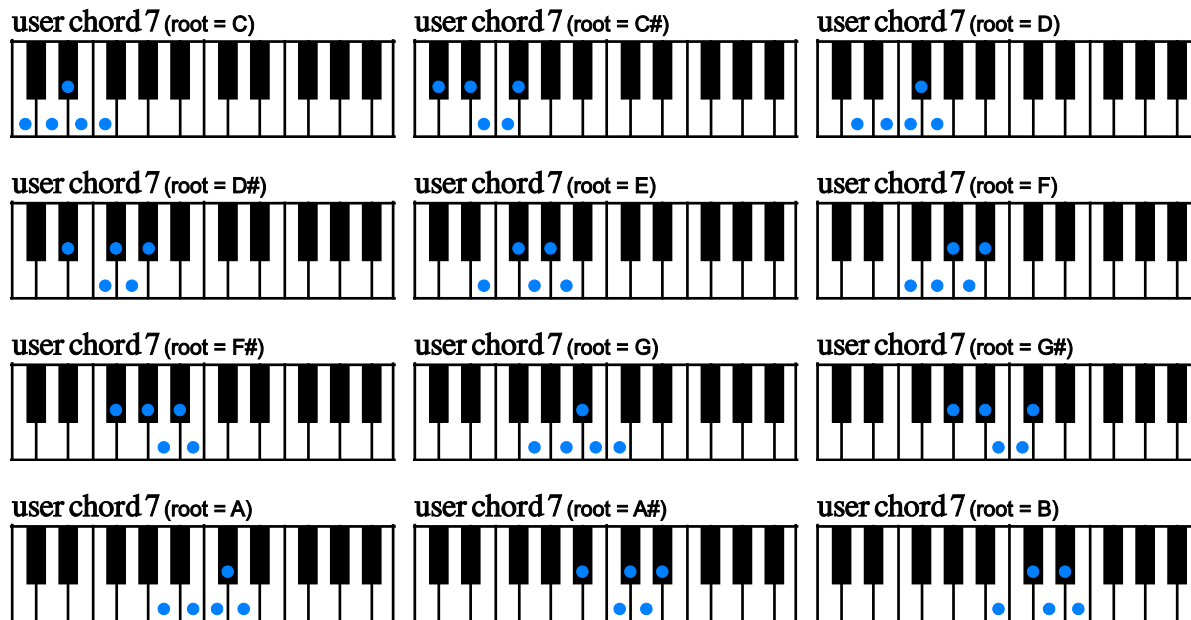


user chord 6 (root = B)



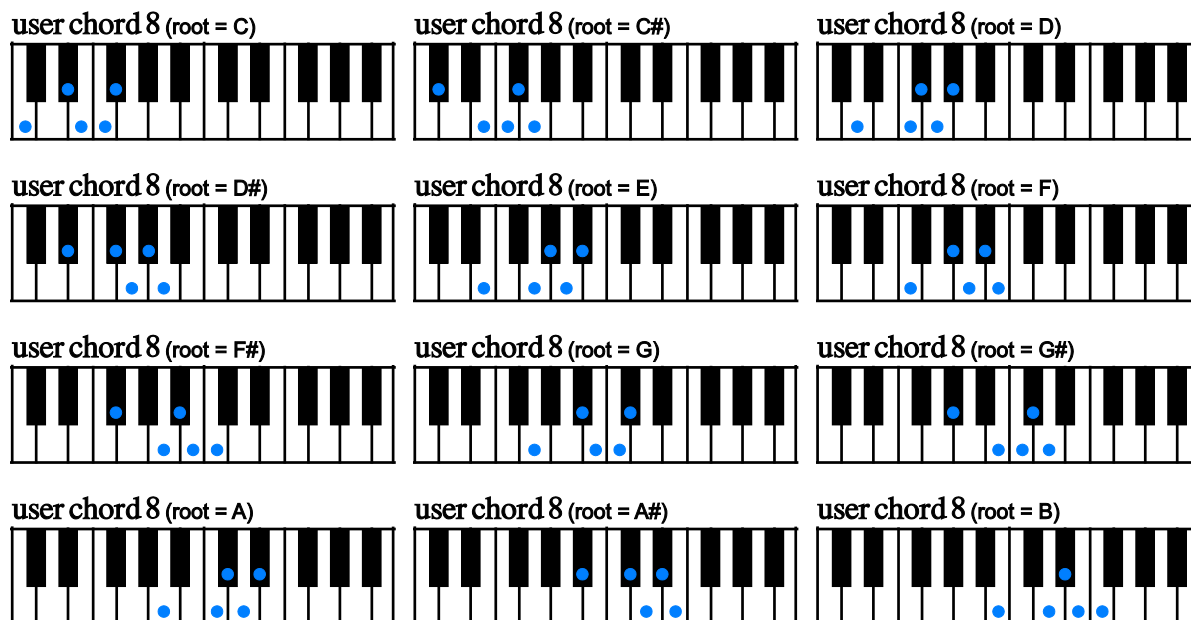
user chord 7

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)



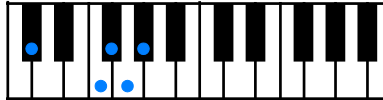
user chord 9

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

user chord 9 (root = C)



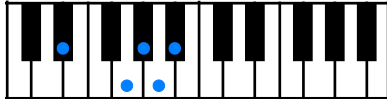
user chord 9 (root = C#)



user chord 9 (root = D)



user chord 9 (root = D#)



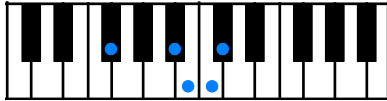
user chord 9 (root = E)



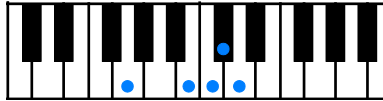
user chord 9 (root = F)



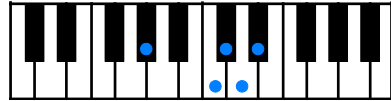
user chord 9 (root = F#)



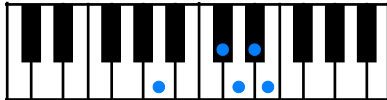
user chord 9 (root = G)



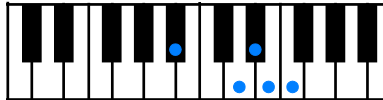
user chord 9 (root = G#)



user chord 9 (root = A)



user chord 9 (root = A#)



user chord 9 (root = B)



user chord 10

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

user chord 10 (root = C)



user chord 10 (root = C#)



user chord 10 (root = D)



user chord 10 (root = D#)



user chord 10 (root = E)



user chord 10 (root = F)



user chord 10 (root = F#)



user chord 10 (root = G)



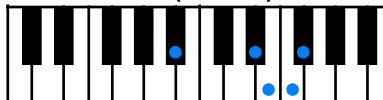
user chord 10 (root = G#)



user chord 10 (root = A)



user chord 10 (root = A#)



user chord 10 (root = B)





MIDI Controller Chart

SR5 Rock Bass 2 MIDI controllers

MIDI CC# 1	mute / picking noise (active only when the mute mode is 'mod wheel')
MIDI CC# 3	chord stroke speed (fast or slow) 0 – 63: fast stroke 64 – 127: slow stroke *Each stroke speed can be changed via MIDI CC# 22 (fast) and 23 (slow).
MIDI CC# 4	gliss down speed 0 – 42: fast 43 – 85: mid 86 – 127: slow
MIDI CC# 13	pat stop noise type 0 - 25: type 1 26 - 50: type 2 51 - 75: type 3 76 - 100: type 4 101 - 127: type 5
MIDI CC# 14	high velocity instrument 0 - 63: heavy buzz sustain 64 - 127: natural 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 strum noise mode 0 – 42: all strings 43 – 85: lower strings 86 – 127: upper strings
MIDI CC# 20	position change noise type 0 - 14: type 1 15 - 29: type 2 30 - 44: type 3 45 - 59: type 4 60 - 74: type 5 75 - 89: type 6 90 - 104: type 7 105 - 127: type 8
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# 27	tuning 0 - 25: 0 26 - 50: -1 51 - 75: -2 76 - 100: -3 101 - 127: -4

MIDI CC# 28	target string to edit <i>* Use with MIDI CC# 27 (pitch bend range) or MIDI CC# 29 (pitch bend range) or MIDI CC# 30 (bend range per string) or MIDI CC# 77, 78, and 79 (strumkey setting)</i> 0 : all strings 1: string 1 2: string 2 3: string 3 4: string 4 5: string 5
MIDI CC# 29	pitch bend range
MIDI CC# 30	custom pitch bend range (per string) <i>* Use with MIDI CC# 28</i>
MIDI CC# 31	direct select instrument via MIDI CC <i>* Use with MIDI CC# 45</i> <div> <div> (single note) 1: single legato slide 2: hammer-on&pull-off / trill 3: no legato 4: heavy hammer-on 5: natural harmonics 6: fret tap noise </div> <div> (chord) 1: major 2: minor 3: 7th 4: m7th 5: maj7th 6: 9th 7: m9th 8: maj9 9: add9 10: sus4 11: dim7 12: aug 14: 7flat5 15: m7flat5 16: 7sharp5 17: 6th 18: m6th 19: 69th 20: m69th 21: mMaj7 22: flat9 23: sharp9 25: 7sus4 26: dim </div> <div> (chord) 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 (FX) 3: FX ntrl harm 4: FX harmonics 5: FX slides 1 6: FX slides 2 7: FX scrape 8: other noise 1 9: other noise 2 10: other noise 3 11: other noise 4 </div> </div> <div> (dyad chord) 1: minor2nd 2: major2nd 3: minor3rd-dyad 4: major3rd-dyad 5: 4th-dyad 6: flat5th-dyad 7: 5th-dyad 8: #5th-dyad 9: 6th-dyad 10: 7th-dyad 11: maj7th-dyad 12: octave </div>
MIDI CC# 35	harmonics type 0 - 63: harmonics only 64 - 127: harmonics + key note
MIDI CC# 41	finger release noise mode (Play Key) 0 - 63: tight 64 - 127: loose
MIDI CC# 42	roundrobin mode (works only with single note instruments) 0 – 31: OFF 32 – 63: 2 roundrobin 64 – 95: 3 random 96 - 127: 4 random
MIDI CC# 43	legato slide & gliss sample volume (0: max, 127:min)

MIDI CC# 44	target instrument select key switch (MIDI CC value = MIDI note number) * Use with MIDI CC# 45 & 46 0: C-2 12: C-1 24: C0 36: C1 1: C#-2 13: C#-1 25: C#0 37: C#1 2: D-2 14: D-1 26: D0 38: D1 3: D#-2 15: D#-1 27: D#0 39: D#1 4: E-2 16: E-1 28: E0 40: E1 5: F-2 17: F-1 29: F0 6: F#-2 18: F#-1 30: F#0 7: G-2 19: G-1 31: G0 8: G#-2 20: G#-1 32: G#0 9: A-2 21: A-1 33: A0 10: A#-2 22: A#-1 34: A#0 11: B-2 23: B-1 35: B0
MIDI CC# 45	Instrument type * Use with MIDI CC# 44 or 46 0: single note 1: dyad chord 2: chord 3: FX
MIDI CC# 46	instrument number * Use with MIDI CC# 45 If MIDI CC# 45 = 0 (single note) ; 1: single legato slide 2: hammer-on&pull-off / trill 3: no legato 4: heavy hammer-on 5: natural harmonics 6: fret tap noise If MIDI CC# 45 = 1 (dyad chord); 1: minor2nd 2: major2nd 3: minor3rd-dyad 4: major3rd-dyad 5: 4th-dyad 6: flat5th-dyad 7: 5th-dyad 8: #5th-dyad 9: 6th-dyad 10: 7th-dyad 11: maj7th-dyad 12: octave If MIDI CC# 45 = 2 (chord); 1: major 2: minor 3: 7th 4: m7th 5: maj7th 6: 9th 7: m9th 8: maj9 9: add9 10: sus4 11: dim7 12: aug 14: flat5 15: mflat 16: sharp5 17: 6th 18: m6th 19: 69th 20: m69th 21: mMaj7 22: flat9 23: sharp9 25: 7sus4 26: dim If MIDI CC# 45 = 3 (FX, etc.); 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 If MIDI CC# 45 = 3 (FX, etc.); 3: FX ntrl harm 4: FX harmonics 5: FX slides 1 6: FX slides 2 7: FX scrape 8: other noise 1 9: other noise 2 10: other noise 3 11: other noise 4
MIDI CC# 48	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
MIDI CC# 52	string / chord shape select key switch (MIDI note number for the lowest string select key switch)

MIDI CC# 53	forced string select by MIDI CC 53 0 - 21: OFF 22 - 43: string 5 44 - 65: string 4 66 - 87: string 3 88 - 99: string 2 100 - 127: string 1
MIDI CC# 54	auto sustain ON / OFF 0 - 63: ON 64 - 127: OFF
MIDI CC# 55	high velocity threshold level
MIDI CC# 56	poly mode ON / OFF 0 - 63: ON 64 - 127: OFF
MIDI CC# 57	auto alternation (auto stroke detection) resolution 0 - 25: 8th 26 - 50: 8th triplet 51 - 75: 16th 76 - 100: 16th triplet 101 - 127: 32nd
MIDI CC# 58	auto alternation (auto stroke detection) mode 0 - 31: auto 32 - 63: forced 64 - 95: down only 96 - 127: up only
MIDI CC# 59	EQ low
MIDI CC# 60	EQ mid
MIDI CC# 61	EQ high
MIDI CC# 62	release time
MIDI CC# 64	temporary poly mode (by sustain pedal) ON / OFF 0 - 63: OFF 64 - 127: ON
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 – 42: all strings 43 – 85: lower strings 86 – 127: upper strings
MIDI CC# 82	extra strum noise volume (0: max / 127: min)
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 down 6: bridge mute noise 7: fret noise 8: position change noise 13: pat stop noise 14: strum noise
MIDI CC# 116	ON / OFF the play key button * Use with MIDI CC# 114 & 115 0 – 63: OFF 64 – 127: ON

Credits

Produced and Programmed by

Akihito Okawa

Demo music

Akihito Okawa, Hozo Okazaki

Graphic design / Artwork

Akihito Okawa

Additional graphic materials on the disc case sleeve

© Fotosearch.com

Buena Vista Images, Eman_on, 3quarks, raywoo, macniak, Otohime, ksuksa, 3quarks, TNCPPhotography, victoriacravenphoto, chayathonwong, Saaaaa, asado, cynoclub, meinzahn, Catmando, andreykuzmin, MitchellRaman, 3DSculptor, rfcansole, gkuna, CarolinaSmith, homeriscool, tonelonar, Andaman, shaunwilkinson, DivaS, stephankerkhofs

Thanks to;

Native Instruments GmbH, Nick Magnus, Garth Hjelte (Chicken Systems, Inc.), Patrick Djivas, Allen Morgan, Mitheria, Guy Allison, Gary Rottger, Eddie Wohl, Greg Bieck, Martin Nessi, Steve Mann, Akihito Kinoshita, Akira Ishiguro, Yusuke Shirato, Akira Sato, Hozo Okazaki, Takeshi Ito, best service GmbH, Prima Gakki, all international and domestic dealers, and my family!

SR5 Rock Bass 2 User's Manual

ver. 2.00

March 1, 2019

Copyright © 2004 – 2019 Prominy, Inc / AKI Sound

All rights reserved



<http://prominy.com>

Email: info@prominy.com