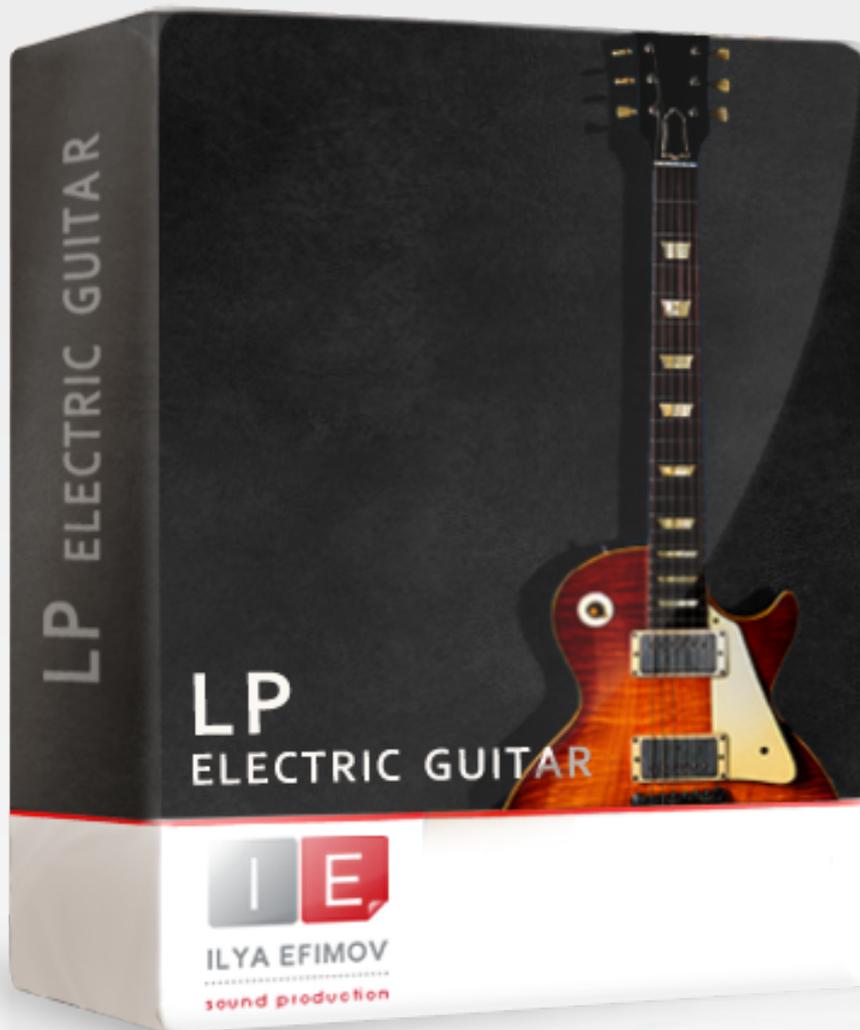




ILYA EFIMOV

sound production



LP
ELECTRIC GUITAR

User`s manual

Ilya Efimov Sound Production now presents 'LP Electric Guitar'; a detailed emulation of the legendary Les Paul guitar. We have invested much effort into re-creating the nuances of this guitar to make it sound as real as possible. Due to a great number of velocity layers you will be able to achieve a wide dynamic range and an extensive palette of guitar colors. The sound of each pickup was recorded separately, so you are able to control the direct signal from the pickups independently. This allows complete sculpting of the sound to your taste. Put the library through dedicated amp modeling software to really hear it come alive.

We believe that music created with the help of our library will exceed your expectations and will help you to reach the highest musical standards. Enjoy !



- 4,07 Gb \ 3969 samples \ 44,1 Hz - 24 bit
- 12 velocity layers for each note \ 23 frets on the each string with a round-robin algorithm.
- Automatic and Manual String Selection
- Automatic and manual Left Hand Playing Position Selection
- 3 modes for automatic search of chord position
- 14 different articulations
- Realistic legato
- Realistic glissando
- Realistic and LFO vibrato
- Repetition strum keys
- MIDI Guitar Mode
- Feedback

If you use a typical size of the buffer preloading in Kontakt, this library will use 430 MB of RAM.

The library is protected by the watermark !!!
Each user receives a unique copy !

1. Please go to the download links you received after purchase and download all of the files.
2. Make sure you put all downloaded files into a single folder.
3. Unpack the downloaded files to any folder. Please note that the sample files you downloaded are a multi-part archive, so you do not need to extract every file; you only need to extract the first file that contains 'part1' in its name. To extract your files we recommend using Winrar for PC users, or UnrarX or Rar-Expander for the Mac. They're all free and you can find them here:
<http://www.rarlab.com/> (for PC users)
<http://www.unrarx.com/> (for MAC users)
http://download.cnet.com/unRAR/3000-2072_4-26159.html (for PC users)
<http://rar-expander.en.softonic.com/mac> (for MAC users)
- 3.1. Unpack the downloaded IELP*.rar file into the same folder. It is your unique copy.
4. You need to have the full retail version of Kontakt 4.2.4 or later to use this library. **The free Kontakt Player does NOT support this library.**
5. Open the Kontakt 4 browser (look on the left-hand side of the Kontakt user interface) and click the "Files" tab. Find the library folder, which you extracted earlier, and double click on the Ilya_Efimov_LP_electric_guitar.nki file which should be in that folder. You can use the Quick-Build Database option to allow Kontakt to find and store the location for faster browsing and loading.

You cannot use the "Libraries" tab to "Add Library" for this product. That feature is only available for encoded & locked "Powered-By-Kontakt" libraries.

You cannot use the "Libraries" tab to "Add Library" for this product.
Only encoded & locked "Powered-By-Kontakt" libraries.

To make full use of the Library we strongly recommend that you read this Manual.

You will learn about manual and automatic string selection, how the various chord modes operate, how to play open strings voicings and much more.

Below we have outlined some of the most important features of the Library:

- Most key-switches depend on the sensitivity of velocity and have two ranges: low and high. You can change the velocity threshold by moving the Threshold knob located within the Key Switch tab on the Options page.
- Default settings are - low velocity: 0 -100 and high velocity: 101 -127.
- Any articulation activated manually will only work whilst holding the key-switch.
- Throughout the Manual we use the following terms:
 - **high velo.** The high range of velocity sensitivity .
 - **low velo.** The low range of velocity sensitivity.



Guitar view

The main part of the graphic interface depicts a guitar fret board. When you use your MIDI-keyboard the markers display the positions of the guitarist's left hand fingers. The markers change the colors and letterings, depending on the articulation being used. The active articulation is also displayed in text under the fret board.

Along the fret board you can see the marker of the left hand position colored in orange. It marks four frets for the most comfortable left hand position (playing position) as if you were playing a real guitar.

The Quick info panel at the bottom of the GUI allows you to quickly activate and de-activate options, sound effects and noises

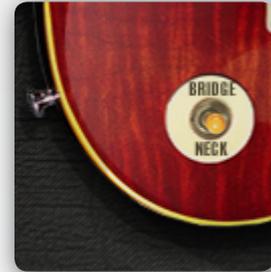


Please refer to the corresponding chapter of this Manual for descriptions of these functions.

Note: If you click on an item in the Quick info menu while holding the CTRL-key (control) the corresponding option page will show up.

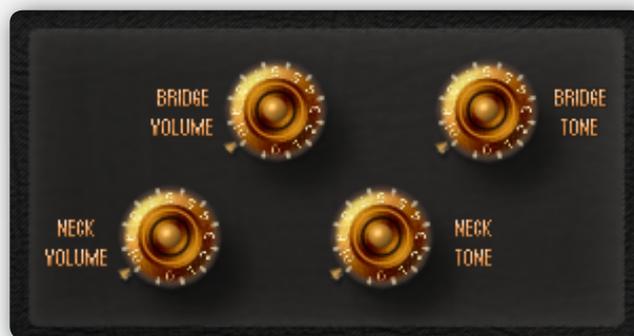
Les Paul guitars usually have two pickups, our library provides volume control and tone control for each of them. With the switch located on the visible body of the guitar, you can quickly switch between the pickups.

- Up position - Bridge pickup
- Down position - Neck pickup
- Middle position - Both pickups.



You can control the position of the switch using the MIDI controller CC 78.

pickup	controller`s value
BRIDGE	0 - 19
BOTH	20 - 106
NECK	107 - 127



pickup	controller`s number
BRIDGE VOLUME	CC 81
BRIDGE TONE	CC 82
NECK VOLUME	CC 83
NECK TONE	CC 84

The Options button opens up a tabbed panel. The various settings of the library are distributed across these tabs.

Open the **Options** page. Go to **Performance** tab.

In the performance tab of the Options page user interface settings may be changed.



Knob type. This button changes the colors of control knobs.

Drag vertical. This button alters the direction of the mouse movement to change the knob values.

Show Quick info panel. This button enables and disables the Quick Info panel on the Guitar View page.

On a standard piano keyboard every key corresponds to a certain musical note; for each note there exists just one key. However, on a guitar the same note can be played on different strings. The timbre of notes played on different strings and at different positions will vary. In the majority of guitar samples libraries the user can not choose a string for playing notes. This restricts the player considerably and hides the richness of timbre. In the present Library you are not restricted to the first four frets, but are able to play all positions on the guitar fret board. In this way you will not lose 80% of the instrument's music colors.

To make your task easier we have created a complex script that automatically chooses the most likely fingering based upon the current playing position. But we also allow the user complete control over which string and position is played.

Select String Keys

You can choose a string by using A-1, B0, C0, D0, E0, F0 keys. On the NI Kontakt virtual keyboard these keys are colored yellow.

key	function
F0	select string E low
E0	select string B
D0	select string G
C0	select string D
B-1	select string A
A-1	select string E low

If the note you need is out of range on the string you have selected, then this note will be played on another string automatically within playing position.

Whilst holding the string selection key you can play a one-voice melody line on the selected string.

Playing Position

You can also set the playing position to a desired fret with the “Set position to fret n” keys (E5 to G#6). On the NI Kontakt virtual keyboard these keys are colored green. The keys correspond to the notes on the E string.



key	function
E5 (high velo)	shift playing position down - 1 fret
F5 (high velo)	shift playing position up - 1 fret
E5 - G#6	select playing position

Alternatively you can use the “Shift position” keys located at E5 (high velocity) and F5 (high velocity) to shift the position relative to the current position by -1/+1 fret.

The main range of the playing position has 4 frets (4 semitones). We extended this range by one fret so that the string can be changed correctly while you play chromatic scales. If a note cannot be found in the playing position range the algorithm will look for this note on another string within the playing position range. If the note can still not be found within this range the algorithm will look for it on adjacent frets and the playing position will be shifted. The playing position is crucial for the automatic string selection

Example:

The playing position is at fret 4 and you play a B₂ followed by a D₃. Both notes are within the playing position and both notes will be played on the G string. If you want the D₃ to be played on the B string you have to use the select string feature or set the playing position to fret 3.

The shifting of the playing position is accompanied by the sound of fingers scratching the strings. You can set the volume and frequency of this effect on the **Options\Noise page** using the Fret Noise knob.

Note: In the regular mode (Guitar Mode) you cannot play more than six notes simultaneously, nor can you play more than one note on a string at the same time.

Automatic String Selection for chord

When playing chords there are several algorithms at work to help you minimize the use of the select string or set playing position functions.

There are two main modes - **Chord A** and **Chord B**. Let us discuss each of them more thoroughly.

Chord mode A. Chord notes played (more or less) simultaneously.

This mode is for the identification of chords or of a few notes in the range of a four-fret playing position. When playing a chord on a piano keyboard it is unlikely that you will play all the notes of the chord at exactly the same time. A computer cannot guess which note you are going to play next, so when you play the first note of the chord, the instrument has no way of knowing which playing position to choose until you have pressed the remaining notes of the whole chord. It is this discrepancy among notes by a few milliseconds that makes it necessary to set up a small delay to look for the chord. The closer you can make the timing discrepancy between the notes you play, the smaller delay value

you will be able to set. To set the time of delays use the setting on **Options **



Performance \ Chord Mode A. By default there is an optimal delay time – 20 ms. Within this time span it is quite easy to play chords. This delay time also should not interfere with your playing on the MIDI-keyboard. If you do not like using that mode you may turn it off using the button **Chord A** in **Quick info** panel or on the **Option \ Performance** tab.

Chord Mode B. Strum Chord Mode

This mode can be activated in two ways:

Automatically

Chord Mode B must be activated on the Option \ Performance tab or on the Quick info panel. In this case the algorithm will try to play each next note on the adjacent string. This mode is handy whilst strumming fast. This algorithm can only work when the time interval between notes fits the set parameters, between time - X and time Y. By default this is set to be from 20 to 70 ms. If the time span between notes is more than time Y or less than time X, then Chord Mode A is enabled (if it is turned on manually).

Automatic activation of the Chord Mode B adds natural interaction and simplicity of operation when using the Library.

Example:

:

Position marker at fret 5. Chord mode B active, time set to 70ms. If you play a C₃ followed by a D₃ slower than the 70ms the algorithm will play both notes on the G string. If you play a C₃ followed by a D₃ within the 70ms, the algorithm will play the C on the G string and the D on the B string

Manually

Chord Mode B is switched on and off using the keyswitch A#-1

key	function
A#-1 (high velo)	Turn on Chord Mode B
A#-1 (low velo)	Turn off Chord Mode B

In this mode it becomes dependent on the time span between the notes i.e. at any time, the algorithm will try to find any following note on the adjacent string.

When this mode is activated you will see the label in the Guitar view.

NOTE: this mode will not work well for playing melodic lines!

Open Strings Chord Mode

The aim of this mode is to use open strings to play chords without changing the playing position. Chord Mode B is switched on and off by the keyswitch C#0.

key	function
C#0 (high velo)	Turn on Open Strings Chord Mode B
C#0 (low velo)	Turn off Open Strings Chord Mode B

When the mode is active you will see the label **Open chord** in the Guitar view and you can then use white keys from A-1 to F0 as open strings.

This works well in cases where some notes are in unison with an open string. If the velocity of these keys equals 127, they will then act as a Manual String Selection key-switch. In this case no sound will be produced.

We don't recommend you turning off both Chord Mode-A and Chord Mode-B if you are going to use chords or intervals. Notice that when chords position identification modes are turned off, the simpler algorithm of string selection cannot always find a suitable layout of notes for a desired chord or interval and some notes may be lost.

Open Strings Mode

You can also play on the open strings without changing the playing position. To do this turn on Open String Mode. Again, when the mode is activated you can see the label in the Guitar view.

In this mode you can use white keys from A-1 to F0 as open strings.

This mode operates similar to **Open Strings Chord Mode**, but it is not the same. Specifically; in the **Open Strings mode** the strings will change depending on the playing position, but in the **Chord Open Strings Mode** the algorithm tries to find each following note on the adjacent string, which interferes with the logical determination of the playing position for playing melodic lines.

This Open String Mode will not influence the playing position when you use white keys as open strings.

The Open String Mode is switched on and off by the keyswitch D#0

key	function
D#0 (high velo)	Turn On Open String Mode
D#0 (low velo)	Turn Off Open String Mode

We recommend that you don't try playing a melody line using Chord Mode B or Open Strings Chord Mode (via the key-switch). In this case your playing position most probably will be wrong. You may hear all the correct notes but they will likely sound unnatural because of the incorrect determination of playing position for the melody line when in chord mode.

These modes are strictly for chord playing. When the chord modes are turned on manually this will be indicated in the Guitar view. Please, watch this!

Keyboard Mode

Keyboard mode is the simplest mode to use the library in. The Automatic String Selection algorithm is turned off in this mode. This mode restricts playing to the first four guitar frets, as is popular with other famous guitar libraries.

Switching from Keyboard mode to Guitar mode is achieved on the Quick info panel or on the Options\Performances page. Perform.Mode menu.



Legato Mode

Legato on the guitar is first and foremost a technique of playing notes by the left hand. Up legato is called hammer-on, down legato is called pull-off. In the Legato Mode with overlapped notes either hammer-on or pull-off articulations will be activated depending on the direction of the movement.



The range for the legato detection can be set on the **Options \ Performance** page

key	function
D#1 (high velo)	Turn On Legato Mode
D#1 (low velo)	Turn Off Legato Mode
A0 (hold key)	Turn On Legato Mode

If you do not hear legato then the algorithm has changed a string. To avoid this you can alter the playing position or select a string with the help of select strings keys.

If Auto legato is on but you want a series of notes to be played with the non vibrato articulation: instead of turning off auto legato simply hold the non vibrato key switch while you play these notes.

When Legato mode is on you will see it displayed in the Guitar view.

You can also turn on a short-term Legato mode by holding the A0 key-switch down.

Glissando

The Glissando articulation on a guitar is not just played as an effect but as a device for melodic ornamentation. We have recorded all possible versions for each string starting from each fret within an octave range up and down the fretboard and in different tempi. You do not have to manually switch between glissando versions, the algorithm will select it for you when you're using it.

Gliss Mode is on when you hold the key **C#1** (Gliss key).

Glissando can, obviously, only be played on a single string. If you do not hear glissando while holding the Gliss Key it means that glissando is impossible, i.e. your target note doesn't exist on that string

Glissando speed depends on the velocity of the target note to which glissando is heading. The lower the velocity value is, the slower is the speed.

min – 60 BPM, max – 200 BMP

The target note can trigger in two ways.

1. If you would like to hear a target note with an active attack (as if the guitarist picked the string after glissando was over) – release the starting note of glissando before it is over.
2. If you would like to hear a target note without any attack (as if the guitarist did not play with his right hand) – hold the starting note of glissando until it reaches the target note.

The volume of glissando depends on the volume of the starting note and is connected with how long the starting note lasts before glissando starts.

For controlling the volume of glissando (or any other articulations) see Options\ Art.Volume page.

Repetition Keys

Repetition Keys **C0** and **D0** repeat the last played note or chord. If, prior to pressing the Repetition Key, you hold a key-switch to trigger an articulation the Repetition Key will repeat the corresponding articulation. The Repetition Key repeats any articulation when a key-switch is held.

When a chord is repeated you hear a small delay between notes. This simulates a guitar strumming playing technique.



The delay time (strum time) can be controlled on the page **Options \ Performances**, using the **Strum time** knob. By default the strum

key	function
C1	simulates down strum
D1	simulates un strum

We have attempted to automate as many playing techniques as possible to minimize being distracted by control functions, but the computer is just your helper and you should really try to choose articulations yourself depending on what you are attempting to do to achieve the best results.

To avoid burdening you with unnecessary information, we won't be going into each guitar articulation in detail as you will surely be aware of most of them already.

All the articulations described in this Chapter are active only when you hold key-switch!

As soon as you release key-switch the Sustain articulation is activated. The selection of an articulation is indicated by a graphical label, which appears just below the fretboard. Each articulation also has its own graphic marker displayed on the fretboard whilst playing the MIDI-keyboard.

Slide-up

The Library has 4 versions of this articulation. You can choose one of the two intervals, each of which was recorded in two tempi.

key	function
G#0 (low velo)	Slow slide up on the 1 semitone
G#0 (high velo)	Fast slide up on the 1 semitone
A#0 (low velo)	Slow slide up on the 2 semitone
A#0 (high velo)	Fast slide up on the 2 semitone

Vibrato

The Vibrato articulation is the only one that we will discuss in more detail. The activation of vibrato can be done in two ways. With the help of Modulation Wheel (CC1) and with the help of the keyswitch G0 (low velo)

We have produced two versions of vibrato. You can choose which one you would prefer to use. Switching between the versions is done in the **Options \ Performance**. Vibrato Mode menu. You can also change a version of vibrato by the button Vib=LFO in the **Quick info panel** (When the button is on, the LFO Mode is on).



key	function
G1 (low velo)	Turn on natural vibrato
CC1 (Modulation)	X-Fade between realistic vibrato and sustain
CC1 (Modulation)	LFO vibrato

Realistic vibrato. You can get live vibrato in two ways.

1. Before playing the note press and hold G0 (low velo). Using the key-switch you can hear live vibrato independently of what mode you have chosen. This is the typical way of activating articulations for this Library. This approach will not work if you want to trigger vibrato after an articulation.
2. Cross-fade Mode. This is triggered by changing the value of Modulation wheel (CC1). Using Modulation wheel (CC1) you can hear live vibrato but only if Cross-fade Mode is selected and button Vib=LFO in the Quick info panel is set to off. This mode is helpful when you need to add vibrato after a note has been played.

LFO vibrato. Is activated with the Modulation wheel (CC1) if Vibrato mode is set to LFO.

You can control:

- vibrato level** MIDI-controller CC1 (*Mod wheel*)
- vibrato intensity** MIDI-controller CC8
- vibrato speed (freq)** MIDI-controller CC9



Mute and X-Note

The Mute articulation has 8 layers of velocity for each note and a Round-Robin function.

key	function
B0 (low velo)	Mute
B0 (high velo)	X-Note

Flageolets

Flageolets are divided into natural flageolets and artificial ones. You can choose either of them.

The **natural flageolet** has 2 layers of velocity and has 4 sounds for each string.

The **artificial flageolet** can be played on any fret.

key	function
F#0 (low velo)	Natural flageolet
F#0 (high velo)	Artificial flageolet

Articulations volume

We have set, by default, what we believe to be the most optimal volume levels for each articulation. But you can edit the volume of each articulation if you wish. Go to page **Options \ Art.Vol.** on the left-hand side of this page you will see a drop-down articulation menu. Choose the articulation you would like to change and set the volume using the control knob.

On the right-hand side of the **Options \ Art.Vol** page you will see a table containing information about the individual volumes of articulations.



Articulations Volume

To re-create a believable live guitar sound and simulate live performance the Library has a few FX sounds. Some of them are automated, the others FX sounds can be added at your wish. Read on about it below.

Noises switched automatically

Some noises generally occur whilst playing guitar. Here are a few types of noises.

Release

This sound plays every time you release the key or the sustain pedal (CC64). You can set the time from the attack of the last played note during which the Release volume is decreased.

Fret Noise

This is the commonly heard sound of Scratching of the guitarist's left hand fingers along the strings. This FX is triggered when playing position is changed. Scratch noises have been recorded from every string for realism. You can also control the volume of this noise and the frequency of its appearance with the help of controlling knobs which were mentioned above.

Pick Noise

You can choose to add the pick noise (click) to the attack of the basic sound.

Controlling these noises is achieved using Options\Noise.

The buttons carrying the names of noises turn them on and off. The control knobs are below their respective buttons.

Volume. Noise volume control

Frequency. Frequency of random noises appearances.

Time. . Counts the time from the attack of the last produced note during which the level of noise decreases.

Decrease. This parameter determines the number of dBs by which the noise level decreases during the time determined in the time parameter. This parameter depends on Time linearly.



Manually added FXs

You can make use of other FXs which are manually activated via key-switch. When you turn on these FX the note velocity values are ignored.

key	function	range
C7	Scratch FX	E1 - F#3
D#5	feedback	-

Feedback

To trigger the feedback FX press the D#5 key whilst any note is held. There are two parameters to control this effect.

Time: The time it takes for the note to produce feedback.

Interval: The melodic interval for feedback from the last played note.

Effects

You can further produce the sound from this Library using integrated effects - Reverb, Delay, Chorus, Flanger, Phaser, Equalizer, Compressor and Cabinet FX.

You can control effects on the **Options \ Effects** section. You can quickly turn these effects off and on via the **Quick info panel** by pressing the corresponding button.

Remember that the fast access to the **Options page** is achieved by clicking on the desired button whilst holding down Ctrl \ Control on the keyboard.



Go to **Option \ Effects** page.

To switch between effects use the Delay, Chorus, Flanger, Phaser, Equalizer, Compressor and Cabinet buttons.

To turn on the effect you need on the Options \ Effects page press one of the round buttons situated to the left of the buttons that switch between effects.

Reverb

To simulate realistic ambiences we use Convolution Reverb with our own Impulses Responses.

You will see 10 reverberation control knobs



Reverb

Drop-down menu situated to the right from the reverb button allows to choose

Send. Controls the level of the signal being sent to be processed to the reverb.

Return. the level of the signal being returned from the reverb.

Pre Delay. Introduces a small delay between the direct signal and reverbed signal.

IR Size (Early). Artificially squeezes or widens the impulse sample in time for early reverberations.

IR Size (Late). Artificially squeezes or widens the impulse sample in time for late reverberations.

High Pass (Early). Determines cutoff frequency below which the value of signal frequency will be diminished for early reverberations.

High Pass (Late). Determines cutoff frequency below which the value of signal frequency will be diminished for late reverberations.

Low Pass (Early). Determines cutoff frequency above which the value of signal frequency will be diminished for early reverberations.

Low Pass (Late). Determines cutoff frequency above which the value of signal frequency will be diminished for early reverberations.

Delay



Delay

Time. Delay time in milliseconds

Damp. Damps high frequencies of the delayed signal

Pan. If more than 0 there is a pan effect, which ping-pongs repetition signal between left and right channels.

Feedback. Sends a portion of the output back into the input of the delay line, which created repeating echoes

Send. Controls the level of the signal being sent to be processed to the delay.

Return. Controls the level of the signal being returned from the delay.

Equalizer

Using a 3-band equalizer you can change the frequency range of the guitar sound within 18 dB.

Three control parameters are available for each frequency band



EQ

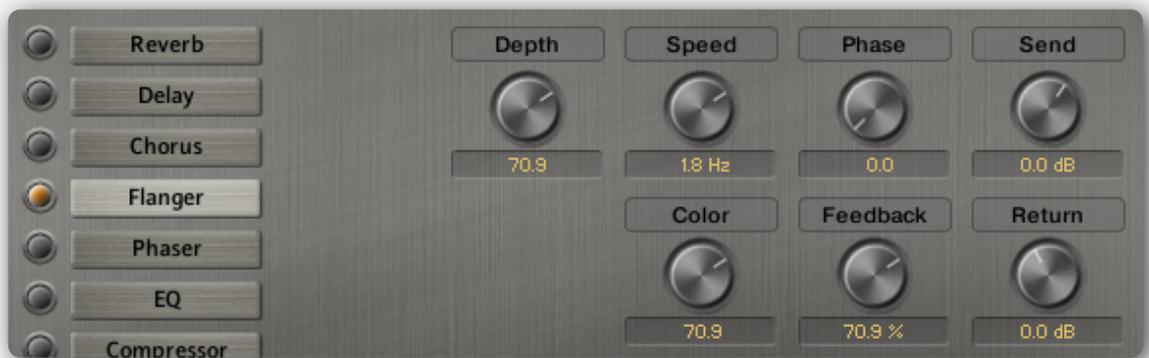
Band 1, Band2, Band3. This are the 3 bands available for being changed.
Frequency. Chooses the frequency to be changed.
Bandwith. Sets the bandwidth to be boosted or cutoff.
Gain. Controls the amount of boost or cutoff.

Compressor



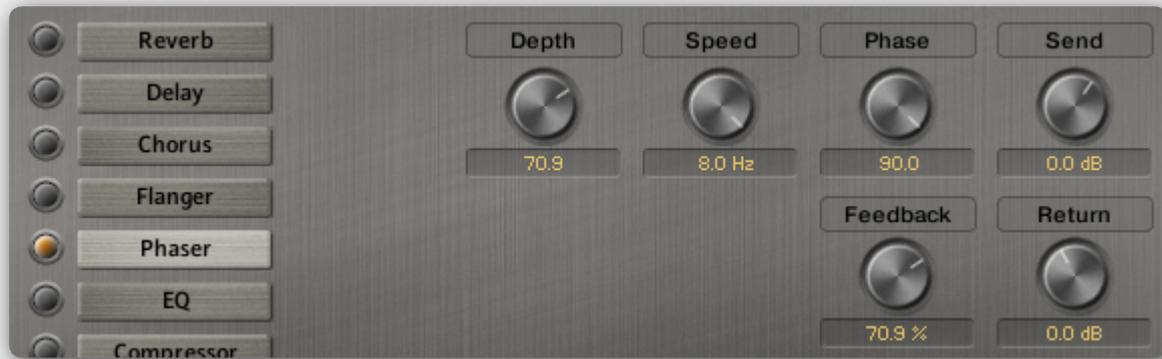
Threshold. Level at wich the compression start.
Ratio. Intensity of the compression
Attack. Starttime of the compression.
Release. Time of the release after compression.
Output. Volume of the compressed signal.

Flanger



Depth. The amount of LFO modulation.
Speed. 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.
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.
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.

Speed. The LFO modulation 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.

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

Send. Controls the level of the signal being sent to be processed to the phaser.

Return. Controls the level of the signal being returned from the phaser.

Chorus



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

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.

Send. Controls the level of the signal being sent to be processed to the chorus.

Return. Controls the level of the signal being returned from the chorus.

Cabinet

This module simulates the sound of a guitar cabinet recorded through a microphone.



Type (dropdown menu). Allows you to choose the simulated cabinet mode.

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.

Treble. Boosts or cuts the level of the higher frequencies.

Bass. Boosts or cuts the level of the lower frequencies.

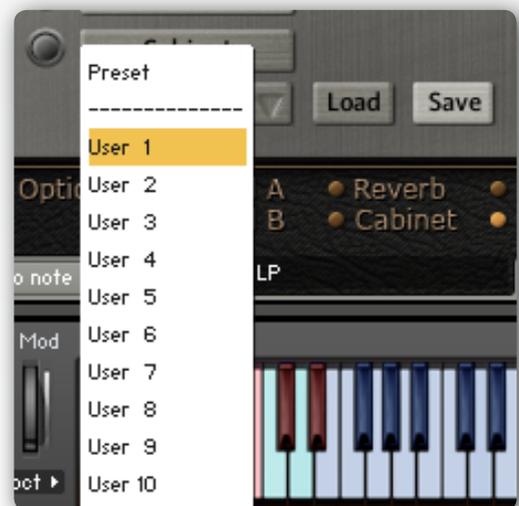
Output. Adjusts the module's output level.

Global presets

The drop-down menu is visible in the Guitar view, the Options\Effects page, the Options\Performance page and the Options\Noise page. It consists of 10 empty presets..

To load the presets choose a Preset on the drop-down menu and press the LOAD button.

To save presets choose a preset on the drop-down menu and press the SAVE button.



Preset's menu on the Option page

Only performance mode, legato range, strum time and velocity sensitivity data are not be saved in the global presets.

Controllers and KeySwitches reassignments

Controllers reassignments

Your sequencer can control any function of the Library. The whole default list of key-switches and controllers sits in the table which is in the end of this Manual. It is also replicated in one document.

All the key-switches can be reassigned according to taste and you can also assign any MIDI-controller to any parameter of the Library.

To see the mapping of controllers for each parameter or to reassign them go to the page



Options \ CC.

On the left-hand side of the page you will see two drop-down menus – Function and CC. Once you have selected the function, determine the controller number that you would like to control the given function. In the right side of the page there is a table with the list of the controllers that have been assigned already. Any changes that you make will be displayed in this table.

KeySwitches reassignments

The reassignment of key-switches is similar to controller reassignment. To reassign key-switches use page **Option\KeySwitch**.

In the Function menu choose an articulation or other function which is



available in this menu and reassign it a new key-switch from the Key menu.

On the right-hand side of the **Options\Keyswitch** page there is a table displaying the keyswitches already assigned and all the changes that you have made.

To save your changes and use them in the future you have to resave Patch.

You can still return to the default controller settings, even after resaved a patch, by pressing the Reset button which is in the **Options\CC**.

There is a similar Reset button in the **Option\Keyswitch**.

Attack\Pick

To change the attack in a sound use CC4 controller. By increasing the value of CC4, you will eventually remove the attack of the string caused by the pick.

You can also set a value of the CC4 (Attack\Pick) on the **Option\Performance** page.

The sound remains unchanged when the value of this parameter equals 0.



Velocity intensity

Go to the **Options\Performance** page. The Velo intensity knob. This parameter changes the velocity sensitivity threshold of the whole Library.



Pitch band

Go to the **Options\Performance** page. The **Pitch bend** knob. This parameter defines the range of the pitch bend.

Stationary bend

This feature is linked to a MIDI-controller (CC 5 by default, but you can use the CC setup to change this)

- If the selected CC is ≤ 64 the pitch bend will be normal.
- If the selected CC is > 64 and you play 2 notes only the lower note will be bend.

MIDI mode. Using MIDI Guitar.

Some users prefer to use MIDI Guitar instead of MIDI Keyboard. In order for a MIDI Guitar to function correctly you need to switch the MIDI Mode.

This can be achieved two ways.

1. On the main page the option button for string modes toggles between keyboard mode, guitar mode and midi mode. You need to choose the MIDI Mode.
2. Go to the Options\Performance page. In the Performance mode menu choose Midi Mode.

If Midi mode is selected 6 dropdowns will pop up where you can select the midi channel for each string

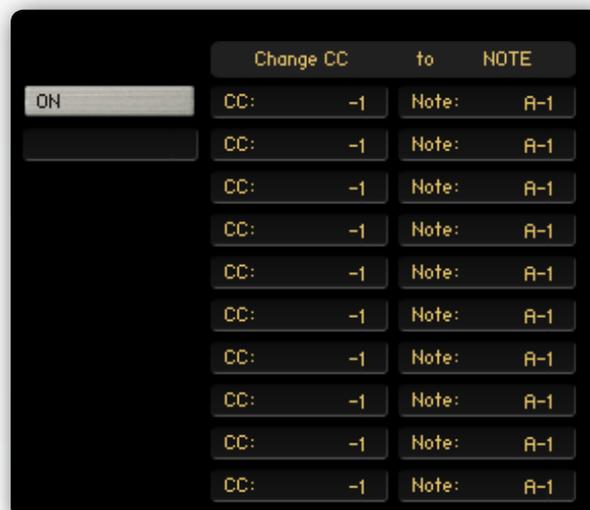


Notes: If you change a KS assignment (go to KeySwitches reassignments chapter) you also have to change the CC_to_note accordingly (CC to Note tab). In addition you have to make sure that you don't use a CC which is already in use for other purpose.

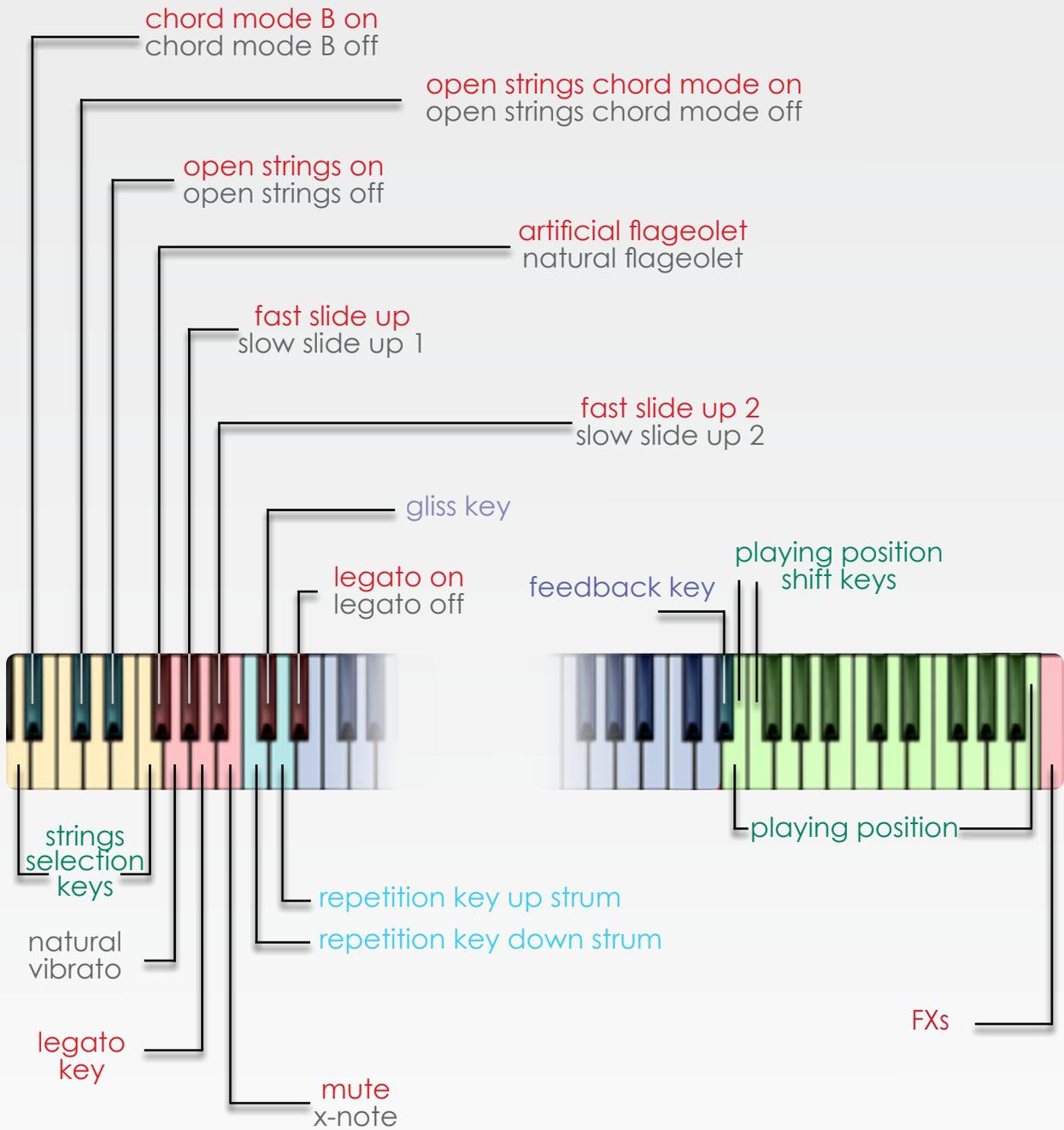
The CC_to_note script transforms the CC value of a CC to velocity.

If a CC value is more than 0 it will turn on a KS. Since the KS are velocity sensitive you will have to program the pedal board to match the velocity threshold.

If a CC value is 0 it will turn off a KS.



ILYA EFIMOV LP ELECTRIC GUITAR



key	function
A-1	select string E low
A#-1 (high velo)	chord mode B ON
A#-1 (low velo)	chord mode B OFF
B-1	select string A
C0	select string D
C#0 (high velo)	open strings chord mode ON
C#0 (low velo)	open strings chord mode OFF
D0	select string G
D#0 (high velo)	open strings ON
D#0 (low velo)	open strings OFF
E0	select string B
F0	select string E high
F#0 (high velo)	artificial flageolet
F#0 (low velo)	natural flageolet
G0 (low velo)	vibrato
G#0 (high velo)	slow slide-up 1 semitone
G#0 (low velo)	fast slide-up 1 semitone
A0 (hold)	legato mode
A#0 (high velo)	slow slide-up 2 semitone
A#0 (low velo)	fast slide-up 2 semitone
B0 (high velo)	x-note
B0 (low velo)	mute
C1	repetition key down strum
C#1	gliss key
D1	repetition key down strum
D#1 (high velo)	legato mode ON
D#1 (low velo)	legato mode OFF
E5 (high velo)	up shift playing position
F5 (high velo)	down shift playing position
E5 - H6	select playing position
E5 (low velo)	select 1st playing position
F5 (low velo)	select 2nd playing position
C7	Scratch FXs

cc number	function
cc1	vibrato
cc2	vibrato mode
cc3	keyswitch threshold
cc4	pitchbend range
cc5	stationary bend off
cc6	attack \ pick
cc7	channel volume
cc8	LFO intencity
cc9	LFO frquency
cc10	pan
cc11	expression
cc14	open string mode on\off
cc15	autolegato mode on\off
cc16	reverb on\off
cc17	delay on\off
cc18	EQ on\off
cc19	compressor on\off
cc20	performance mode
cc21	chord mode A on\off
cc22	chord mode A time
cc23	chord mode B on\off
cc24	chord mode B time
cc25	chord mode on\off
cc26	open chord mode on\off
cc29	legato range
cc30	strum time
cc31	velocity sensitivity
cc33	IR select
cc34	reverb send
cc35	reverb pre-delay
cc36	reverb return
cc37	IR size early
cc38	IR size late
cc39	IR low pass early
cc40	IR low pass late
cc41	IR high pass early
cc42	IR high pass late
cc43	delay time

cc number	function
cc44	delay damp
cc45	delay send
cc46	delay pan
cc47	delay feedback
cc48	delay return
cc49	EQ frequency band 1
cc50	EQ frequency band 2
cc51	EQ frequency band 3
cc52	EQ bandwidth band 1
cc53	EQ bandwidth band 2
cc54	EQ bandwidth band 3
cc55	EQ gain band 1
cc56	EQ gain band 2
cc57	EQ gain band 2
cc58	compressor threshold
cc59	compressor ratio
cc60	compressor output
cc61	compressor attack
cc62	compressor release
cc67	fret noise on / off
cc68	fret noise volume
cc69	fret noise frequency
cc70	release on / off
cc71	release volume
cc72	release frequency
cc73	release time
cc74	release decrease
cc75	pick noise on\off
cc76	pick noise volume
cc77	pick noise frequency
cc78	pickup switch
cc81	neck pickup volume
cc82	neck pickup tone
cc83	bridge pickup volume
cc84	bridge pickup tone
cc85	feedback time
cc86	feedback interval

cc number	function
cc87	chorus depth
cc88	chorus speed
cc89	chorus phase
cc90	chorus send
cc91	chorus return
cc92	flanger depth
cc93	flanger speed
cc94	flanger phase
cc95	flanger color
cc96	flanger feedback
cc97	flanger send
cc98	flanger return
cc99	phaser depth
cc100	phaser speed
cc101	phaser phase
cc102	phaser feedback
cc103	phaser send
cc104	phaser return
cc105	cabinet on / off
cc106	cabinet type
cc107	cabinet size
cc108	cabinet air
cc109	cabinet treble
cc110	cabinet bass
cc111	cabinet output

Credits

Producer by Ilya Efimov
Script by Günter Hirscher
GUI design by Günter Hirscher and Ilya Efimov
Guitar by Alex Smirnov
Manual design by Ilya Efimov

Special thanks to:

Igor Durachkin
Günter Hirscher
Alex Smirnov
Stu Kennedy
Maxim Rybakov
Alexey Tikhonov
You_Rock
Vera Cheportuzova
Anatoly Machulenko
Alena Saburova
Olga Filippova
Elena Moiseeva