An Impact Soundworks Sample Library

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Instrument v1.15 | **Shreddage** Engine 3.21

OVERVIEW

Shreddage 2 SRP adds a brand-new 7-string guitar to the **Shreddage** series, featuring all-new recordings performed by one of today's brightest upcoming talents: Jules Conroy, better known as the YouTube star **FamilyJules7x**! Best known for his blistering rock & metal covers of classic video game music, as well as the metal soundtrack to the megahit 'Crypt of the Necrodancer', Jules badass style brings a new and unique sound to our Shreddage line.

As with 2015's **IBZ** expansion, **Shreddage 2 SRP** uses our very latest script engine with intelligent real-time performance, custom articulation mapping, built-in FX rack, and dozens of advanced options. All crucial techniques are here, from hard sustains and powerchords to pinch harmonics, tremolo, and true fingered vibrato. In total, SRP comes with over 13,000 samples and up to **ELEVEN** (!!!) layers of palm mutes. (Because with metal, eleven is always better than ten.)

Of course, the **tone** of a guitar is just as important as how you play it, and the tone of **Shreddage 2 SRP** fits squarely between the dark, full sound of the original **S2** and the thin, biting timbre of **IBZ**. This makes SRP a surprisingly versatile and powerful choice for genres beyond just rock & metal!

Whether you're creating mega-thick quad-tracked metalcore rhythms, doom chords, blazing solos, or emotional lead parts, **Shreddage 2 SRP** is an excellent addition to your virtual instrument arsenal.

INSTALLATION

1. Install the **Pulse** application if you don't already have it. **Pulse** is a cross-platform desktop app that lets you download and install your libraries with blazing speed! You'll need to create an account here, but once you do, you can access your purchases from *any* developers using **Pulse**, anytime, from any computer.

https://pulsedownloader.com/

2. In Pulse, if you have not done so already, enter your **Shreddage 2** Kontakt Player serial number. This is a 25-digit, all-numerical serial number. This will download the **common files** for all Shreddage 2 guitars and only needs to be done once to cover all Shreddage 2 guitars you own.

3. Enter your **Shreddage 2 SRP** <u>product code</u>. Your product code should look something like this, with a combination of **letters and numbers**.

xyzd6c19-8739-4faa-950d-12345678910a

Once input, follow the instructions in Pulse to download the library.

4. Copy all the **contents** of the newly-downloaded Shreddage 2 SRP folder (e.g. Instruments, Data, Samples, .NKR/.NKC files) into the common **Shreddage 2** folder downloaded in step 2.

5. In Kontakt, you should now see the Shreddage 2 SRP instruments under the Libraries pane, under the Shreddage 2 heading. Enjoy!

NOTE: If you do NOT see Shreddage 2 in Native Access or in the Kontakt libraries tab, register it in Native Access using the master Shreddage 2 serial number. Then, locate the Pulse-downloaded Shreddage 2 folder in Native Access.

CONTENT OVERVIEW

Shreddage 2 SRP features the authentic sound of a 7-string electric guitar manufactured in Maryland, USA. We recorded all key articulations on all strings and frets, along with many variation samples to add life and realism to your virtual performances.

All samples were recorded **clean / DI** – to get that rich, distorted sound, you must use either the built-in effects rack OR your own external amp/cab sim like ReValver, Guitar Rig, etc.

We recorded both single notes and power chords. To create custom chords like major, minor, sevenths, and so on, simply play or sequence the notes of those chords using whatever voicing you'd like. The engine will automatically assign each note to the proper fret and string based on your preferences.

Low CPU patches are provided which turn off dynamic speed for vibrato & pinch squeals, but yields much lower resource usage.

This library is **highly customizable**. Almost every feature can be tweaked, toggled, or re-mapped to your liking.

Here are some of the default settings, but keep in mind, these can all be changed!

ARTICULATIONS

SINGLE NOTE SUSTAINS
The bread-and-butter articulation of **Shreddage 2 SRP** is simply a single note on a single string being picked with an up or down stroke. These are used in every kind of rhythm or lead riff, and can be combined to create chords. We made sure to capture the full sustain of each note, as well as the authentic 'attack' of the pick hitting the string.

AGGRESSIVE SINGLE NOTE SUSTAINS
These are triggered in the upper-end of the sustain velocity range. For example, if sustains are mapped from velocity 60-100, aggressive or 'hard' sustains will trigger (by default) at around 95-100. As the name implies, these have extra bite and brightness, particularly useful for emphasizing certain notes in a riff, or for screaming high notes. You can change how these 'hard' sustains are mapped on the **Advanced** page.

POWERCHORD SUSTAINS
In **Shreddage 2 SRP**, all powerchords use 1-5-1 fingering. This fat, heavy sound is the hallmark of the **Shreddage** guitar family! It is excellent for many types of rhythm riffs, particularly when interspersed with muted notes.

SINGLE NOTE AND POWERCHORD PALM MUTES
A palm mute is played by using the palm of the picking (right) hand to push against one or more strings. The result is a severe reduction in the brightness and sustain of each note. As palm mutes are critical in many kinds of rhythm riffs, in particular rock/metal "chugs" and aggressive fast parts, we sampled up to 11 different palm mute levels. The lowest level, corresponding with the lowest velocities, is heavily muted, whereas the highest level (higher velocities) is barely muted at all.

Palm mutes tend to sound best when played in the lower register. Riffing with low palm mutes can quickly create a killer thick sound when sent through hi-gain amp settings.

VIBRATO
Two kinds of vibrato are included in **Shreddage 2 SRP**, selectable via keyswitch or in the user interface (UI). Both are triggered using the vibrato knob on the Perform page, which can be MIDI learned to any CC. This can be done in the middle of a note to crossfade from a sustained note to vibrato. Natural vibrato is produced by quickly moving the string with the left hand, whereas Smooth vibrato is actually a simulated mode using Kontakt's LFO; as the name suggests, it has a very smooth and clean sound.

TREMOLO PICKING
A classic technique in a variety of genres from surf rock to heavy metal. 'Trem picking' involves rapidly picking the same note with alternating down and up strokes. In **Shreddage**, this is not synced with any particular tempo, but is simply played as fast as the guitarist was able! This can be used in lead or rhythm parts to add extra flair. Tremolo speed can be changed in the UI/Articulation settings.

PINCH SQUEALS
By using a specific hand position, a guitarist can pick a note and bring out mostly the harmonics (overtones) as opposed to the root pitch (fundamental). This high-pitched sound is often enhanced with vibrato, which we captured in the form of this articulation. Pinch squeals are screaming, dramatic, and excellent for adding flair to a riff, particularly on longer notes or the highest note in a riff. They won't sound like much unless sent through a hi-gain amplifier, however!

HARMONICS
Just like pinch squeals, but without the wide vibrato.

HAMMER-ON AND PULL-OFF
When playing a series of notes, guitarists do not often pick each one individually. Instead, when ascending in pitch on the same string, a "hammer-on" is used: once the string is struck, a finger on the left hand is used to hit the next fret, causing a slight attack and change in pitch. The opposite, a "pull-off", involves fingering several notes on the same string. By quickly releasing the finger on the highest fret, the lower pitch comes through. These techniques are used quickly and seamlessly in many riffs and phrases.

Triggering them in **Shreddage 2 SRP** is a simple matter of overlapping two notes within the specified Hammer Range and Min/Max Threshold. These options can be changed on the Articulations page, and additional options are available on the Engine page.

PORTAMENTO SLIDES
A continuous slide (aka glissando, portamento) is performed by striking a note and then literally sliding the left hand along the frets of the string. This technique can be used to dramatically hit a low or high note, or at the end of a phrase (usually downward in pitch). Slides in **Shreddage 2 SRP** are triggered the same way as hammers/pulls, by overlapping two notes; by default, the two legato techniques are in separate velocity ranges.

For example, holding E3 then playing and holding B3 will produce an authentic slide from E3 to B3. The destination note, B3, will then be sustained as long as you hold the note. However, a very useful technique is NOT holding the destination note long enough for it to be heard. The result will produce only the sound of the slide, and nothing else - a very handy effect!

FULL CHOKES
By heavily palm muting all strings, then quickly strumming all strings, this sound is produced. Its largely non-pitched quality is handy for chugging rhythms and intro riffs. Full chokes are triggered on **F0** and the velocity played changes where the strings are strummed (which in turn changes the tone of the choke).

RELEASE NOISES
Many types of subtle noises are produced when a guitar string is played and released. In **Shreddage 2 SRP**, we've captured two categories of noises: pitched and unpitched. Pitched noises are triggered when sustain notes are stopped. These are matched properly to the pitch of the note that was played. Unpitched noises include a large variety of random sounds captured from actual performances. Each type of noise is automatically triggered upon release of most articulations, and tweaking controls are available in the **Engine** page of the UI.

EXTRA PICK NOISE
By quickly strumming several muted strings leading up to the string that is intended to be played, an extra heavy pick noise is perceived. This common technique adds extra emphasis to high notes in a lead part. If this articulation is enabled and the user triggers the proper velocity for it, it will actually DELAY the played note while adding the extra pick sound.

Extra pick settings can be adjusted on the **Engine** page.

UNISON BENDS
A common technique while playing two notes on two separate strings is to pitch bend the note on the lower string without bending the higher note. This technique, called a 'unison bend', is commonly done by 1 or 2 semitones. You can execute unison bends in **Shreddage 2 SRP** by using the knob on the Perform page, which can also be MIDI learned. This will bend the *lowest currently played note* up to two semitones, without affecting any other currently played notes!

FRET SQUEAKS
Noise made by the fingers when moving from one fret to another.

THE SCRIPT ENGINE

Shreddage 2 SRP uses our highly-advanced and refined script to realistically interpret MIDI notes and transform them into realistic performances.

Note: *Disabling the script, or attempting to edit any groups/mapping options, **is not recommended**! If you want to attempt this, save backups first.*

STRING & FRET SELECTION
As you play the instrument, notes are assigned to different strings based on a number of factors calculated by the engine in real-time. These include the minimum and maximum fret preference, virtual hand size, the position of existing notes, and the time between the current and previous note. All these variables can be adjusted on the **Perform** page. You can also use keyswitches or the "String Selector" knob to force **SRP** to use specific strings as desired.

Because we recorded all notes on all strings, you can play the same exact MIDI sequence and – with different performance settings – get a very different tone. For example, playing on the upper frets of the lower strings has a darker and fuller sound, whereas the higher strings will sound more thin and bright. Feel free to experiment with hand size and fret preference to see what sounds best for any given track. You can even automate these parameters in real-time!

PICKING BEHAVIOR
Up and down strokes were recorded for **SRP**, and the stroke used for any given note depends on the selected picking mode. The default is **Economy**, which will alternate between down and up strokes when notes are played on the same string – if you move to a new string, the pick direction will move 'economically', for example moving from a low string to a high string will always trigger down strokes, and vice versa. In **Alternate** pick mode, the engine cycles between down and up strokes constantly, unless notes are played within the **chord threshold**, in which case the stroke direction is always the same.

ROUND ROBINS
A 'round robin' refers to a unique recording of a given pitch, articulation, and stroke. **Shreddage 2 SRP** contains up to 4 round robins (RRs) per articulation, pitch, and stroke. This means that playing the same note at the same velocity over and over will trigger different recordings each time! You can enhance this feature using the Anti Repetition option on the Engine page.

RRs are selected using a pre-determined 'seed' of random numbers. This ensures that rather than hearing the same short sequence (1-2-3-4, 1-2-3-4) over and over, you will hear a dynamic, non-repetitious order.
By selecting **Guitar 2** instead of **Guitar 1**, the same seed is used, but at a different starting point. Thus, with two patches on the same MIDI channel using separate guitars, a true double-tracked sound can be achieved.

The **Reset RR** button can be used to reset RR sequence position.

STRING TUNING
For advanced users: Using MIDI CCs 103 through 109, you can change the tuning of strings 1-7 (CC 103 = string 1, CC 109 = string 7) by +/- 2 semitones. For example, if string 7 is set to -2 semitones, playing a low C will sound as a low Bb. You must adjust your MIDI sequence / performance to accommodate any tuning changes.

DOUBLE-TRACKING 101

One of the most powerful features in **Shreddage 2 SRP** is the ability to simulate "double-tracked" or even quad-tracked guitar parts. We've made it extremely easy to achieve a double-tracked sound simply by enabling the **Stereo Double** option, which outputs a stereo signal with two unique samples panned hard left and right respectively.

If you use **Stereo Double**, keep in mind that any amps or FX you use must also take a stereo input.

You can of course do double-tracking with multiple instances of **SRP**, as with other Shreddage guitars. To use this feature, you must have Kontakt configured for multiple outputs in your host. Make sure you're using **Kontakt 8out** or **Kontakt 16out** - these plugins provide multiple outs with no further tweaking.

To route Kontakt's outputs to your host's mixer, Native Instruments offers detailed walkthroughs - simply Google search for "Kontakt multiple outputs Logic" or "Kontakt multiple outputs Ableton" for more info.

Once you have Kontakt set up with multiple outputs, follow these steps.

 1. Create **two** instances of Shreddage 2 SRP within **one** instance of Kontakt.

 2. Set each instance to **the same MIDI channel**, but **different outputs** in Kontakt.

 3. On the **Perform** page in Shreddage 2 SRP, click the **guitar 1** icon under "Doubletracking" for the first instance, and the **guitar 2** icon for the second instance.

 4. Click the "Reset RR" button for each instance to synchronize them.

 5. In your host mixer, pan each output being used **hard left** and **hard right**, then add the **amps + FX** of your choice. For best results, we recommend different amps/settings for each output.

 6. Play or sequence notes on the MIDI channel assigned to your **SRP** instances, and enjoy a wide, double-tracked sound!

For quad-tracking, the process is the same, but with **FOUR** instances on one MIDI channel, and four different outputs. You can try panning these outputs differently in your host mixer, too. When quad-tracking, **make sure** that the **Anti Repetition** feature on the Engine page is **turned OFF for all instances**.

IMPORTANT! When double or quad-tracking, **all instances must get the SAME MIDI DATA!** If you do not have all instances on the same MIDI track, you will not have a true double-tracked sound.

INTERFACE & ENGINE

The UI of **SRP** is rich with features, but don't be intimidated! For most purposes, minimal (if any) adjustments are needed to get a great sound. As you explore all the features, note that **any knob can be MIDI learned** by right-clicking and selecting "MIDI learn". You can then move a MIDI CC on your hardware to map that knob to your hardware control of choice.

The **Perform Page** controls and displays most functions related to performance. Starting with the top row of knobs:

Gain: Controls the output of the guitar before any effects are applied.
Transpose: Transposes MIDI input without actually tuning the guitar itself.
DI Line Noise: Controls the volume of 60hz line hum.
Vibrato: Controls the amount of vibrato – **right click this knob to MIDI learn it! (CC1 / mod wheel default)**
Unison Bend: Controls the amount of unison bend.
Bite EQ: Makes the tone of the guitar more thin, biting, and aggressive.

Mono Mode: Sets the instrument to strict **monophonic voice** mode – only one note can be played at once.
Tapping Mode: Toggles strict tapping mode, where all notes are played as hammer-ons (no pick attack).

DT Guitars 1-4: Selects which guitar track to use. Each will trigger a different sequence of samples – see the **Double-Tracking 101** section for more details.

Stereo Double: Toggles stereo output with the left channel using one guitar track, and the right channel another.

Advanced Button: Reveals the advanced fret/string performance controls…

       Hand Size: Sets the virtual hand size, which is the maximum possible 'reach' of the virtual hand.
       Min/Max Fret Pref: Sets the range of frets the engine will use if at all possible.
       Eye Icon: Displays the selected fret preference range on the fretboard.
       Fret Pref Icon: Forces the engine to strongly prioritize playing in the fret preference range.

Chord Thresh: Sets the maximum threshold where chords are triggered, for the purposes of pick direction. For example, a chord thresh of 150ms means that when alternate pick mode is enabled, notes played with less than 150ms between them will trigger with the same stroke direction.

Reset Time: Sets the delay after all notes are released that the last-played string/fret resets to default.

Picking Mode: Selects the desired picking mode.

Round Robin Reset: Resets the RR sequence. Click on all guitars before rendering for a consistent result.

Thrash Note: Selects the desired 'thrash note' key. Pressing this key will trigger the last-played note. Great if you are performing a fast riff and you want to play on one note very rapidly.

Fretboard Display: Shows the location of all currently played notes.

Show Hand: Toggles a view of the virtual hand position (highlighted in gray on the fretboard.)

Preset Menu: Selects a preset to use. All factory presets only load FX and will not change your mapping or engine settings. You can also save and load your own custom presets, or load custom presets as FX-only. Presets can be loaded as 'mapping only' as well, which will ONLY load settings from the Articulations page.

Articulation Display: Shows the current (or most recently played) articulation being used.

String Preference: When enabled, the string preference knob will select a particular string to favor over other strings.

The **Articulations Page** allows for total customization of all playing techniques. Here you can set any articulation to use any kind of trigger – velocity, keyswitch, or MIDI CC – or disable them altogether.

Remove Conflicts: Scans your currently mapped articulations and attempts to resolve any conflicts (overlaps) in velocity mapping or keyswitch assignment. For example, if you have palm mutes mapped to velocity 1-70 and sustains mapped from 60-127, this button will set palm mutes to 1-59. Articulations higher on the list take priority over ones lower on the list.

Legacy Mode: When enabled, **SRP** switches to the original Shreddage 2 mapping where powerchord articulations are always mapped in the left-hand octaves, and single notes in the right-hand octaves.

Keysw Latch: When enabled, pressing a keyswitch will cause that keyswitch to 'stick' – the key does not need to be held down for the keyswitch to work. You can hit another keyswitch, or an empty keyswitch note, to change it. When latch is **disabled**, keyswitches must be held to work.

Articulation Buttons: The circles next to each articulation name will enable or disable that articulation. Disabled articulations can't be mapped, and if "Auto RAM Unload" is enabled on the Engine page, they will be purged from memory as well.

*** **IMPORTANT** – Articulations are prioritized **in the order they are displayed**. For example, if you map sustains from velocity 1-127, and mutes from velocity 1-127, sustains will always trigger instead of mutes. Therefore, you should always use unique mapping for each articulation to avoid any overlaps or conflicts. ***

FX Articulation: When this articulation is mapped and toggled, it 'takes over' the playable range of the keyboard. Each key triggers a different, unique FX sample.

VEL/KEY/CC Dropdown: Sets the mapping mode for the articulation.
> **VEL = Velocity**. Set the minimum and maximum velocity range – when playing in that range, the articulation will trigger.

> **KEY = Keyswitch**. Select the desired keyswitch, and then press that keyswitch to switch to that articulation. When a keyswitch is enabled, other articulations **will NOT trigger**.

> **CC = MIDI CC**. Set the desired MIDI CC, and the RANGE to use for that CC. For example, if you wanted modwheel to switch between sustains, mutes, and staccato, you would set all three to "CC" mode, select CC num = 1, and then set a unique range for each. As with keyswitches, when an articulation has been selected via MIDI CC, no other articulation will trigger.

Power Chords Button: Some articulations have a 'power chords' toggle next to them. When enabled, editing will switch to the power chord version of that articulation (as opposed to the single note version). You can for example have power chord sustains mapped one way, and single note sustains mapped another way.

(Sustain) Release Time: Sets the release time for single note & powerchord sustains.

Tighten: Sets the tightness of all mute articulations. Lower values = tighter, which translates to lower decay and sustain values for the amplitude envelope.

Tremolo Speed: Uses time machine pro to stretch or compress the tremolo samples.

Pinch Speed: Uses time machine pro to stretch or compress the pinch squeal samples.

Hammer/Pull Max Range: Sets the maximum range, in semitones, where overlapping notes can possibly trigger hammer-on/pull-off playing. For example, realistically, it would be difficult for a player to reach beyond 2-3 frets (semitones), but if you want to be able to play C2 and then hammer to C3, turn this up to 12!

Hammer/Pull Min/Max Thr: Sets the minimum time threshold, in milliseconds, where hammer/pull playing will trigger. For example, with a range of 50-500ms, if you hold a note and then play another note <50ms or >500ms later, hammer/pull will not trigger.

(Portamento) Trans Vol: Sets the volume of the portamento slide (transition) samples.

Portamento Sus Vol: Sets the volume of the sustained notes played after portamento slides.

Portamento Speed: Uses time machine pro to stretch or compress the slide samples. If this is set to the lowest possible value, the speed of the portamento slide will scale based on velocity. Lower velocities = slower portamento.

Vibrato Mode: Switches between fingered (real) and smooth (generated) vibrato.
Vibrato Trigger: Switches between MIDI CC and aftertouch-triggered vibrato.
Smooth Vib Speed: Sets the speed of the smooth vibrato LFO.
Smooth Vib Depth: Sets the max depth of the smooth vibrato LFO.

Velocity to Volume: Controls the volume scaling of the instrument. High values will make your playing particularly dynamic; high velocities will result in louder notes, and low velocities in softer notes. Lowering this knob will reduce the effect of velocity on volume. If this knob is set to 0, all notes will be played at a consistent volume regardless of velocity.

Scaled: When enabled, velocity > volume is scaled based on articulation velocity mapping. For example, when this option is DISABLED and staccatos are mapped from vel 1-65, playing at velocity 65 will trigger staccatos at less than maximum volume. However, if the option is ENABLED, then playing at 65 will trigger staccatos at MAX volume (as 65 is the maximum value of the staccato mapping range).

Vel Curve: Controls the instrument's sensitivity to your MIDI input. Lower values make the script less sensitive; all of your playing will be scaled down in velocity. Higher values make the script more sensitive, scaling UP your input.

Pitch Bend Range: Sets the range of the pitch bend wheel (or control) in semitones. A range of 2.0 means that if the pitch wheel controller is pushed to its maximum or minimum, it will bend up (or down) 2 semitones.

Auto RAM Unload: When enabled, any articulations that are NOT enabled will be purged from RAM.

Sus Pedal to Legato: When enabled, the Sustain Pedal (MIDI CC64) must be PRESSED for any legato transition to happen. This can be useful if you want to use legato articulations in some, but not all, of your performance.

Anti Repetition: When enabled, zone transposition is used in Kontakt to add extra variation to each note. This **cannot be used** if you are quad-tracking!

Random Resonance: When enabled, the script will sometimes resonate an open string adjacent to the current played string. This simulates the effect of a guitarist accidentally striking or resonating strings. Quite useful for realism!

Resonance Volume: Sets the volume of the random resonance effect, if enabled.

Pitched (Release Noise): Clicking this light enables or disables pitched release noises.
Unpitched (Release Noise): Clicking this light enables or disables unpitched release noises.

Pitched Knob: Sets the volume of pitched release noises (manual palm stops).
Unpitched Knob: Sets the volume of unpitched release noises (finger, pick, fret noise).

(Release) Min/Max Thresh: Sets the threshold (in milliseconds) where release noises will play. This is useful as you may not want release noises to trigger on very short or very long notes.

Extra Pick On/Off: Enables or disables the Extra Pick articulation.

Extra Pick Time: Sets the delay allocated for the extra pick articulation, in milliseconds.

Extra Pick Variation: Sets which of the extra pick samples should be used. Can be set to 'Random', which selects randomly from all extra pick samples.

Extra Pick Volume: Sets the volume of the extra pick sample.

Extra Pick Min/Max Vel: As with other articulations, you can specify the range where the extra pick articulation is triggered.

Legato Hammer Realism: When enabled, only a handful of hammer-on/pull-off articulations can be played consecutively before a new pick is triggered.

Legato Volume Realism: When enabled, legato articulations will scale down in volume the longer you wait to trigger them.

Legato Realism: When enabled, legato articulations will only trigger on the same string. If disabled, you can – for example – slide from one string to another. Not realistic but it sounds cool!

Pick Offset: This controls the attack offset of all recordings. A value of 30ms for example means that all samples will be played from 30ms into the sample - thus eliminating some of the lead-in / pick time naturally recorded with each note. Adjusting this control is a matter of taste. Generally, we recommend using minimal pick offset so that the natural pick sound of each note is heard, however for certain playing styles you may want to tweak it.

Our brand-new **Effects Rack** features a Scream (distortion) pedal, **amp/cab** stack, three **parametric equalizers** with three bands each, a **stereo doubler**, a **compressor**, **chorus**, and **delay**.

All FX can be MIDI-learned and automated. Mouse over any control in the interface to learn more about it (appears at the bottom of the Kontakt window).

Note that the **equalizers** are **always in effect** even if the amp/cab is disabled.

For the cabinet, we've created a number of custom **impulse responses** from various popular cabinets. Each cab has a drastically different tone so be sure to cycle through each one as you're designing or tweaking presets.

The **Advanced** tab allows for control over many under-the-hood variables and options. These are set to recommended default values but can be substantially customized to your liking.

Downstroke / Upstroke Offset: Sets unique sample playback offsets for down/upstroke samples. Naturally, upstroke samples have a bit more lead-in time before each note. Having a slightly higher upstroke offset can help a very rapid 16th note or triplet pattern sound more 'in time', at the expense of chopping off some of the upstroke sound.

Portamento Pick Offset: Changes the playback position of the sustain sample played after the slide sample.

Portamento Slide Offset: Changes the playback position within the porta slide sample.

Portamento Slide Time: Sets the base time of the portamento 'wait' statement. This is further modified by the portamento speed % control on the Articulations page, and the total distance you're sliding.

Portamento Fade Time: Sets the fade-out time of the 'origin' note. For example, if you play C2 to G2, this controls the fade-out time of the C2.

Portamento Xfade Time: Sets the crossfade time between the slide sample and the final destination note.

String Polyphony: When enabled, multiple notes can be unrealistically played on a single string.

Palm Mute Tweaks: For every fret and string, we recorded up to six palm mute layers. As you ascend on the fretboard, fewer palm mute layers are used, as the distinction between each layer becomes less noticeable. These controls allow you to change which palm mute layers are used and how they're triggered.

Lowest / Highest Layer: Layer "1" is the most tight and muted layer, whereas "6" is very loose. If you set lowest to "3" and highest to "5", then all palm mutes will fall somewhere in the range of 3-5 (somewhat tight to fairly loose).

Weighting: At its default value, all palm mute samples will trigger equally within the palm mute range. For example, if mutes are mapped from velocity 1-60, layer 1 will trigger from about 1 to 10, layer 2 from 11 to 20, and so forth. If you lower the weighting, then the script will make the lower layers of (tighter) palm mutes trigger using a great portion of the velocity range.

Retune Chance: Sets the probability that notes will be retuned using neighboring zones when 'anti-repetition' is enabled.

Max (Retune) Range: Sets the maximum range in semitones of notes that will be retuned for the purposes of anti-repetition. Larger values may sound a little wonky.

Repetition Threshold: If a note is played on the same pitch as the previous note within this many milliseconds, the repetition offset will be applied. This can help with the realism of riffs on a single note.

Repetition Offset: Amount of attack (sample) offset to use if notes are triggered within the repetition threshold.

KEYSWITCHES: Each dropdown defines the root keyswitch for various functions. As with articulations, any given key can only be mapped to ONE function. Don't assign multiple functions to the same keyswitch – it gets confusing.

String Select: This sets the ROOT keyswitch for the string select keyswitch range, which takes up 8 keys total. The first 7 keys correspond to the 7 strings of the guitar (1 = high, 7 = low), while the 8th key resets your string preference.

Picking Mode: This sets the ROOT keyswitch for the picking mode selector. For example, if you set this to C-2, C-2 will be set to Economy, C#-2 to Alternate, D-2 to Down Only, and D#-2 to Up Only.

Tapping Mode: This sets the keyswitch for tapping mode toggle on/off.

Powerchord Mode: This sets the keyswitch for the "powerchord mode" toggle. When enabled, this toggle swaps sustains, mutes, and staccato to powerchord (and back to single notes, if disabled.)

Slide Note: This sets the key for the 'slide note'. If portamento is enabled, then pressing this note when any other note is being held will trigger a portamento slide downward.

RR Reset: This sets the keyswitch for the RR reset 'hotkey'. When pressed, this key will reset the RR sequence.

Fret Squeak: This sets the keyswitch for the fret squeak articulation. Pressing this key will trigger non-pitched fret slide noises, useful for realistic sequencing!

Mono Note Fade Time: Sets the default fade-out time when a note is faded via monophonic mode.

Hammer/Pull Fade Time: Sets the fade-out time for the origin note when using hammer/pull playing.

Hard Sustain Threshold: Sets the % of max sustain velocity that triggers hard sustain samples. For example, with a value of 50%, hard sustains will trigger at velocities of 50% to 100% of the selected sustain velocity range. If you're mapping sustains from 1-100, this would be velocities 51-100 or so. If you trigger sustains via keyswitch or MIDI CC, this % functions on the maximum velocity range of 1-127.

Random Resonance Chance: If random resonance is enabled on the Engine page, this control will modify the chance that resonance will occur.

Real Vib Speed: Changes the playback speed of natural/real vibrato samples (does not work in LowCPU patches)

CREDITS

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