

# **REPLIKA SOUND GUITAR LIBRARY : BASS GUITAR v7**

## **USER MANUAL**



# TABLE OF CONTENTS

<b>Introduction</b>	3
<b>Important (Requirements)</b>	4
MIDI Requirements	4
<b>Pack Contents</b>	4
<b>Installation</b>	5
<b>Main Interface</b>	6
<b>Articulation Key Switches</b>	8
Articulation Descriptions	8
<b>Chord and Strumming Controls</b>	9
Quick Guide to Chord Playing	10
Chord Octave Control	11
Strum Speed Control	11
Emphasis Control	11
Release Control	11
<b>Adaptive Legato Controls</b>	12
Legato On / Off Switch	12
Offset	12
Fade Time	12
Interval Volume	12
<b>Hybrid Legato</b>	13
<b>Tremelo Function</b>	13
<b>Vibrato Control</b>	13
<b>Contextual Help</b>	13
<b>The Slide Down Key (Key Switch F#-1)</b>	13
<b>The Slide Up Key (Key Switch F1)</b>	13
<b>MIDI Control</b>	14
<b>Chord List</b>	15
Bar Chords	15
<b>Effects Units</b>	16
EQ - Compressor - Distortion - Chorus	18
Phaser - Delay - Reverb	19
Speaker Cab Selection - Impulse Response Selection	20
<b>MIDI Setup</b>	21
<b>Group Purge Switches</b>	21
<b>License Agreement</b>	22
<b>Contact</b>	22

## INTRODUCTION

Thank you for purchasing this Replika Sound Guitar library. These libraries have been designed to provide realistic results for the composer on a tight budget. As a composer and guitarist myself, I built these libraries after finding myself in need of some guitar sounds for a piece of music without having a real guitar to hand.

This virtual instrument features Adaptive Legato Scripting, Hybrid Legato Scripting, true Random-Robin articulation alternation (up to 5 notes), 11 Key Switched articulations, a Chord-mode complete with Strum Speed and Emphasis controls, and a choice of Bar chords and Power chords. There is also a Tremelo Picking feature (with Speed Control), 2 Vibrato Controls, two pages of Effects Units and a page allowing Sample Purging and MIDI CC setup. This instrument makes use of in-built Brightness Filters and Dynamic Envelopes which automatically respond to the velocity of each note played.

I hope you enjoy using this virtual instrument.

Roo

Composer, Sound Designer, Audio Mixer, Mastering Engineer

[www.replikasound.co.uk](http://www.replikasound.co.uk)

## **IMPORTANT (REQUIREMENTS)**

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

### **MIDI REQUIREMENTS :**

In order to get the best out of this instrument you will need some sort of external MIDI control device. There are 9 dials and 7 switches on the main Performance View all of which respond to MIDI commands. You can draw this information as required in your DAW but being able to play the MIDI control information in real-time will bring out the best in this instrument.

**LIBRARY SIZE** - The library contains 2662 samples and takes up 2.03 GB on the Hard disk. The Kontakt instrument loads 168.08 MB into the RAM for Pick Bass and 152.74 MB for Finger Bass.

### **PACK CONTENTS**

Samples - Various Articulations

2 Kontakt 5.3 Instruments

This User Manual

## INSTALLATION

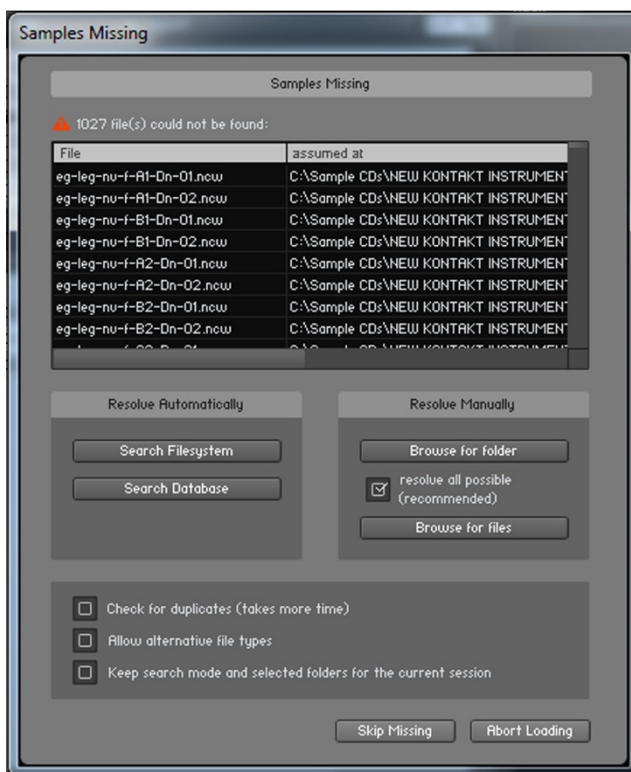
Unzip the downloaded file to a folder on your hard drive (generally where you keep all your other samples is fine).

You should have a folder containing the samples, MIDI files and one virtual instrument for KONTAKT 5.

Open Kontakt.

Navigate your way to the folder where this new guitar instrument resides and simply drag it across into the main Kontakt window (as with other Kontakt instruments)

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



Simply click on "Browse for Folder"

Then click on the folder that contains all the samples.

They should automatically load in.

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

## MAIN INTERFACE

Note: All the MIDI note names used refer to C3 as middle C.

This means: C3 is the MIDI note number 60. The Instrument Range is from D0 to G3.

When you start the instrument you will see this :-



No Articulation has been selected yet so all the keys are black except for the red Articulation Key Switches. Hit one of these and you will see the Main Page :-



1	Chord Name Window	Displays the name of the chord selected
2	Chord Note Window	Displays the constituent notes of the selected chord
3	Articulation Window	Displays the Articulation currently selected (using the red Key Switches)
4	Bar Chord Button	Switch this On to strum Bar chords
5	Chord Octave Switch	Chords are played in Low or High Octave
6	Power Chord Button	Switch this On to strum Power chords (3 note chords)
7	Strum Speed Control	Control how fast each chord strum is
8	Strum Emphasis Control	Make lower or higher notes louder in each strum
9	Note Release Control	Control length of each note Release (ADSR)
10	Tremelo Picking Control	Switch on to access fast repeated note picking
11	Tremelo Picking Speed Control	Control how fast the Tremelo picking is
12	Adaptive Legato On / Off Switch	Switch on to use the Adaptive (True) Legato scripting
13	Hybrid Legato On / Off Switch	Switch on to use the Hybrid Legato scripting
14	Legato Sample Offset Control	Control how far back from the start each sample is played when connected by Adaptive Legato
15	Legato Fade Time Control	Control how long it takes to fade from one note sample, to the linking "interval" sample and onto the next note sample
16	Interval Volume Control	Control how loud the "interval" samples are
17	Vibrato Link Switch	Link Vibrato Amount and Speed to one control ("Amount" control will affect both dials)
18	Vibrato Amount Control	Control the amount of vibrato applied to a note
19	Vibrato Speed Control	Control the speed of the vibrato

## ARTICULATION KEY SWITCHES

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

Sustain	C-1	(Random Robin in 3)
Staccato	C#-1	(Random Robin in 5)
Hammer On	D#-1	(Random Robin in 2)
Pull Off	E-1	(Random Robin in 2)
Slide Up into Note	F-1	(1 Group)
Slide Down after Note	F#-1	(1 Group)
Fret Noise	G-1	(1 Group)
Harmonics Natural	G#-1	(Random Robin in 2)
Slap Thumb	A-1	(Random Robin in 3)
Slap Pop	A#-1	(Random Robin in 3)
SFX - Effects	B-1	(1 Group)

## ARTICULATION DESCRIPTIONS

<b>Sustain :</b>	Long sustained notes with no vibrato.
<b>Staccato :</b>	Short notes with sharp attack.
<b>Hammer On :</b>	Note played by placing finger on the fret board. It is not plucked/picked.
<b>Pull Off :</b>	Note played by pulling the fretting finger away from the fret board. It is not plucked/picked.
<b>Slide-Up :</b>	Sliding up the fret board into the note. The volume of the Slide-Up sample is controlled by the velocity of the Slide-Up Key Switch i.e. Press F-1 harder for louder Slide-Up samples.
<b>Slide-Down :</b>	Sliding down the fret board after the note has been played. The volume of the Slide-Down sample is controlled by the velocity of the Slide-Down Key Switch i.e. Press F#-1 harder for louder Slide-Down samples.
<b>Fret Noise :</b>	Squeaks and scrapes made by the natural movement of the fretting hand around the fret board. Fast hand movements tend to make louder fret noises.
<b>Harmonics Natural :</b>	Harmonics played by placing the fretting finger at various "nodes" on the string. Each note is not actually fretted. Chromatic Harmonics are provided here (Only possible on a real guitar with some clever technique).
<b>Slap - Thumb :</b>	Slap Bass Technique. The side of the thumb strikes the string. Sharp attack.
<b>Slap - Pop :</b>	Slap Bass Technique. Finger pulls against the string. Sharp attack – Twang.
<b>SFX - Effects :</b>	Scrapes, slides, bumps, percussive hits and other noises.

**NOTE :** The Mod Wheel can be used to quickly flick between Slap Thumb and Slap Pop Articulations. Simply select the Slap Thumb Articulation first. Then use the Mod Wheel to change the sound. Mod Wheel values of less than 64 will let the Slap Thumb Articulation sound – greater than 64 and you get Slap Pop.



## CHORD AND STRUMMING CONTROLS

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



1	Articulation Key Switches
2	Down Strummed Notes (Strum starts with lowest note of chord)
3	“Dead Strum” Notes (Muted Percussive Strums)
4	Up Strummed Notes (Strum starts with highest note of chord)
5	Chord Selection Key Switches

## QUICK GUIDE TO CHORD PLAYING

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

First select a Chord type (see area 5 in above table and screen shot)

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

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

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

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

You can overlap the Down and Up strum notes – each successive chord note (played or in your DAW) will fade out the chord note before it. The same applies to the Dead Strums.

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

For example in a 5 note A Major chord with the Sustain articulation –

- 1 of 3 possible notes is selected for the A1 note

- 1 of 3 possible notes is selected for the next note (E2)

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

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

Bar chords are made when the guitar player uses his/her index finger to act as a "bar" across the fret board. These chords are the most flexible as many common shapes can work up and down the entire range of the instrument. In total there are 30 Bar chord types available. They are listed (together with their corresponding Chord Selection Key Switch) in the "Chords List" (page 14).

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

Power chords are 3 note chords made up of the root note (i.e. the key you play), a Fifth above and an Octave above. They are often used in rock music styles and are good for direct percussive chord riffs.

**CHORD OCTAVE CONTROL :**

When Switched On Chords played will sound at the lowest part of the Bass guitar spectrum. Sometimes these can be muddy. Switching this control Off will allow Chords to be sounded one octave up thus giving a total chord range of 2 octaves.

**STRUM SPEED CONTROL :**

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

**EMPHASIS CONTROL :**

This dial will control whether lower (i.e. warmer) or higher (i.e. brighter) strings are louder for any particular strum. Turn left to get warmer strums and right to get brighter strums. You will get more from this control if your main (played) note velocity is mid to low in your DAW (this allows sufficient headroom for Kontakt to make the relevant chord notes louder. Using higher velocities will max out all the note volumes at 127 lessening emphasis the effect). The Emphasis control has a major effect on how your strummed chords sound – use it a lot (see the MIDI files; Emphasis control is CC21 – look at the automation for this).

**RELEASE CONTROL :**

This dial will change the overall release of each note in the instrument. It is designed to help blend chord strums or tremelo picked notes together.

## ADAPTIVE LEGATO CONTROLS

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

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

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

Note : The Adaptive Legato system used here is monophonic.

### LEGATO ON / OFF SWITCH :

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

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

Staccato, Slide Up, Slide Down, Fret Noise, SFX.

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

### OFFSET :

Without Legato, when you play a note it will sound right from its start. When you sound a note in Legato you can control how far back from the start (in milliseconds) the note will sound. In bowed instruments the Offset times can be quite long but in the guitar (a plucked instrument) we recommend quite short Offset times (start around 12-20 ms).

Tip – Slightly longer Offset times will produce quite convincing “Hammer-On” or “Pull-Off” sounds when in the main “Sustain” articulation. This gives you the option of staying in the Sustain articulation and adding subtle Hammer-On sounds to the playing just by changing this parameter (try small changes first up to 30 ms). Riding this parameter also allows you to soften the attack of notes allowing an almost infinite amount of variation to the performance.

### FADE TIME :

Our Adaptive Legato will modify the time it takes to fade from one sample to another depending on how fast you play notes, how loud you play them and how far apart (in terms of pitch) the notes are.

This control allows you to apply modification to the sample fading process. Again, because the guitar is a plucked instrument, we recommend short fade times. Try around 30 - 50 ms to start with. Longer fade times will lead to more esoteric “unnatural” sounds.

### INTERVAL VOLUME :

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

## HYBRID LEGATO

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

## TREMELO FUNCTION

This function allows any note in any articulation to be played in a fast picked repeated style. Each note is selected using the Random-Robin technique so each note in the tremelo picked sequence will be different thus avoiding the “machine-gun” effect. Turning the “Speed” dial will change the speed of the tremelo picking. This feature is primarily designed for Sustain or Staccato articulations but can provide some interesting sounds when applied to other articulations (like the SFX, especially when combined with the effects units available for this instrument).

## VIBRATO CONTROL

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

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

## CONTEXTUAL HELP

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

## THE SLIDE DOWN KEY (KEY SWITCH F#-1)

This Key Switch behaves differently than the others. Pressing this Key Switch will cut off any existing note(s) and play a sample (at the preceding note's pitch) of the note being "slid" downward in pitch. This sound is commonly heard at the end of songs or during solos where the player slides his/her hand down the fret board in between notes or to finish off a chord. The volume of the Slide Down is affected by the velocity of the Key Switch.

## THE SLIDE UP KEY (KEY SWITCH F-1)

This Key Switch will temporarily deselect your current Articulation, play a short Slide Up sample and then re-activate your current Articulation to play a note. This allows for subtle slides up into notes. The loudness of the Slide Up sample is dictated by Key Switch velocity (i.e. press the Key Switch F-1 louder to get louder Slide Up sounds). It will work with any articulation.

## MIDI CONTROL

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

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

**IMPORTANT** - MIDI CC 107 and 108 (Vibrato controls) are used internally so do not assign these MIDI CCs to any other parameter (see MIDI Setup page 22).

## CHORD LIST

### BAR CHORDS :

<i>CHORD</i>	<i>Key switch Note</i>
Major	A3
Minor	A#3
7th	B3
Major 7	C4
Minor 7	C#4
Suspended 2nd	D4
Suspended 4th	D#4
6th	E4
Minor 6	F4
6 Add 9	F#4
9th	G4
Major 9	G#4
Minor 9	A4
11th	A#4
Major 11	B4
Minor 11	C5
Major 13	C#5
Minor 13	D5
Diminished	D#5
Diminished 7th	E5
Half Diminished	F5
Augmented	F#5
Augmented 7th	G5
7 Sharp 9	G#5
Major minor 7th	A5
Major 7 flat 5	A#5

## EFFECTS UNITS



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





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

Simply click on the left hand switch of each unit to engage the effect. A Blue LED indicates the unit is On. Use CTRL (PC) or CMD (MAC) click to reset each effect parameter back to its "zero" state.

**EQ :**

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

Low Shelf EQ : 40 Hz to 600 Hz.  
 Low Mid "Bell" EQ : 200 Hz to 2.5 KHz.  
 High Mid "Bell" EQ : 600 Hz to 7 KHz.  
 High Shelf EQ : 1.5 KHz to 22 KHz.

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

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

**COMPRESSOR :**

Threshold : -68 dB to -3 dB.  
 Ratio : 1:1 to 25:1.  
 Attack : 1.0 ms to 1000 ms.  
 Release : 50 ms to 2500 ms.  
 Makeup Gain : OFF to +24 dB.

**DISTORTION :**

Level : Volume of Distortion Unit. Range is OFF to 0 dB.  
 Drive : Adjusts the amount of Distortion. Range is 0 to 100.  
 Tone : Controls the brightness of the sound. Range is 0 to 100.  
 Treble : Adjusts high frequency gain. Range is 0 to 100.  
 Bass : Adjusts low frequency gain. Range is 0 to 100.

**CHORUS :**

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

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

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

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

## **PHASER :**

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

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

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

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

Feedback : This adjusts the emphasis of the peaks and troughs that the phaser comb filter imparts on the signal. Higher values lead to a more pronounced effect.

## **DELAY :**

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

Time : This is the delay time in milliseconds. Range is 30 ms to 1000 ms.

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

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

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

## **REVERB :**

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

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

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

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

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

### **SPEAKER CAB SELECTION :**

All the above effects run through a virtual speaker cabinet as if you had really plugged a guitar (via a collection of stomp boxes) into a guitar amplifier. There is a Drop-down Menu giving choice of 16 cabinet types. Simply click the switch “On” to engage the unit and use the menu to select.

### **IMPULSE RESPONSE SELECTION :**

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

<b>SPACE TYPE</b>	<b>REVERB IMPULSE LENGTHS (in Seconds)</b>
Ambience	0.7 - 0.8 - 0.9 - 1.0 - 1.1
Chamber	1.3 - 1.4 - 1.7
Hall	1.5 - 1.8 - 1.9
Plate	1.4 - 1.5 - 1.7 - 2.1 - 2.4
Room	0.9 - 1.1 - 1.2 - 1.8
Studio	0.7 - 0.8 - 1.1 - 1.3

## MIDI SETUP



MIDI CC numbers are already assigned to all the main controls of this instrument (see MIDI Controls page 14).

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

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

### GROUP PURGE SWITCHES

The series of switches below the MIDI Control Setup Panel allow you to load or unload each Articulation group from your computers RAM. If you find you do not need any particular Articulation you can unload it here and save some RAM.

An "On" switch (blue LED is lit) means the articulation is loaded.

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## **CONTACT**

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