

BOLDER *Sounds*

Presents

Guitarron

for NI Kontakt 4+



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Welcome to the Guitarron sample library for the NI Kontakt 4+ software sampler from Bolder Sounds!

The Guitarron is probably the most overlooked bass instrument in the world of sample libraries. It is a 6 stringed fretless instrument which is commonly played in octaves in traditional Mariachi music. The Guitarron has also been employed on recordings by rock-pop artists as Jackson Browne (Linda Paloma) and the Eagles (Hotel California). This is the instrument which inspired Ernie Ball to create the Acoustic Bass guitar in 1972.

I first fell in love with the sound of this instrument after hearing a Guitarron virtuoso play it in a trio with Vihuela (5 stringed guitar) and a small accordion while on vacation in Mexico. Of course there is no requirement to use this instrument in the traditional Mexican tradition – I think you will find it to be a welcome addition to the bass category libraries of Kontakt Virtual Instruments.

Features of the Kontakt Guitarron Sample Library

- Samples recorded with a microphone and a contact pickup, and each mic. type has 3 x Round Robin and 3 velocity layers. Harmonic samples are also recorded for both mic. types.
- Extensive KSP scripting featuring, amongst others :
- Independent EQ and Volume control of each sample source.
- An Octave Button with Timing and Randomization control for easy Mariachi style Octave voicing.
- A sophisticated Auto-Slide page giving the user extensive control of KSP generated slides
- A Key Switch Page where you can freely assign which key will trigger the various Key Switches.
- 7 different effects - each with its own Preset menus, so you can save and recall all the various parameters.
- And much more!

The full uncompressed size of this library is 478 MB. It has been Kontakt compressed (.ncw) down to 215 MB for convenience of downloading and rapid loading into Kontakt.

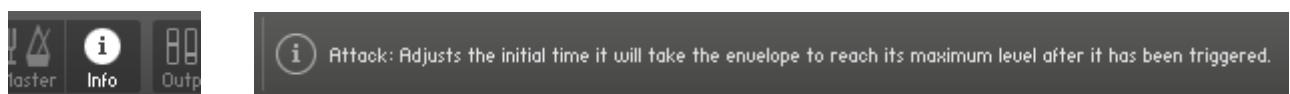
General Stuff

KONTAKT Compatibility:

This library requires NI KONTAKT version 4.2.4 or higher, and has been tested for compatibility in KONTAKT 5. This library is NOT compatible with the KONTAKT 4 or 5 sample PLAYER, only the full retail KONTAKT SAMPLER. It will only run in demo mode for 15 minutes on the KONTAKT PLAYER.

Hover Over Mouse Help:

If you turn on the **Show Info Pane**, you can simply 'hover' your mouse over a particular control and the information on that control will be displayed in the Info Pane at the bottom of the KONTAKT window.



Reset Knobs:

All knobs can be reset to their default value, if you CTRL + Click (PC) or Command + Click (Mac) on the knob.

MIDI Learn CC#:

All the buttons and knobs can be automated by a MIDI control. Just Right + Click (PC) or Control + Click (Mac) the button or knob and select **Learn MIDI CC# Automation**, and then move your hardware MIDI controller.



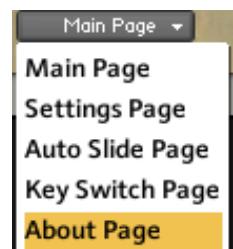
Panels:

The User Interface has two Panels. Click on the Panel Tab Name to open the Panel.



The About Page:

Each Panel has an **About Page** that gives you a quick overview of the Panel.

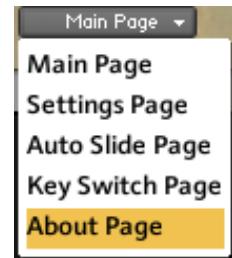


Guitarron



The Instrument Panel has five different Pages that can be selected from the Page drop-down Menu.

The Main Page:



On the Main Page you turn the Microphone and the Pickup samples On/Off and control their Volume.

Each of the two mics types has its own independent Equalizer, that you can open and then adjust as you like.

When both Microphone and Pickup is On, you'll get an option to Phase Invert the two mics types.

On the Main Page you can turn the Octave and the Harmonics On/Off. However, they can also be controlled via Key Switches.

The Octave can be Locked via mouse-click on the button. When the button is Locked, it can temporary be overridden by the Key Switch, and then return back to its Locked status as soon as you release the Key Switch.

There is a display that shows the selected Slide Step and the selected Slide Time Variation.

You can scale/adjust the overall tempo of the Slide Time Variations (the Pre-Slide and the Slide Time).

Finally you can turn the Slide Matrix On/Off

The **Microphone** button turns the Microphone samples On/Off.



The **Microphone Volume** knob controls the volume of the Microphone samples.

The **Edit Microphone EQ** button Opens/Closes the Equalizer window for the Microphone samples.

The **Pickup** button turns the Pickup samples On/Off.



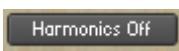
The **Pickup Volume** knob controls the volume of the Pickup samples.

The **Edit Pickup EQ** button Opens/Closes the Equalizer window for the Pickup samples.

The **Phase Invert** button shifts the phase of the Microphone and the Pickup samples.



The **Octave** button turns the Octave On/Off. The button can also be controlled via a Key Switch (red color code). If you mouse-click the button, then it will stay **Locked**, but you can temporarily override the Lock using the Key Switch.



The **Harmonics** button turns the Harmonics On/Off. The button can also be controlled via a Key Switch (yellow color code).

The **Display** shows the selected **Auto Slide Step** and **Time Variation**.



The **Scale Time** knob adjusts the overall tempo of the **Pre-Slide** and **Slide Time** settings. This is very convenient since you can adjust the **Auto Slide** to the tempo of your song.

The **Slide Matrix** button turns the Slide Matrix On/Off. When Slide Matrix is On, then the Key Switches for the **Slide Time Variations** disappears (cyan color code) and has no function.

The Settings Page:



On the Settings Page you can adjust the amplitude envelope of the Guitarron samples.

The Up/Down range of the Pitch Wheel can be set independently, and you can select if either all notes or only the last note will be affected.

Here you also can adjust the timing/tightness of the octave note.

And last - you can adjust the LFO settings, that is controlled via the Mod Wheel.



The **At Curve** knob adjusts the curve shape of the attack phase. A value of zero results in a linear curve, negative values make the shape more concave, and positive values make it more convex.

The **Attack** knob adjusts the initial time it will take the envelope to reach its maximum level after it has been triggered.

The **Hold** knob adjust the fixed time the envelope will stay at its maximum level after it has completed the attack phase and before it enters the Decay phase.

The **Decay** knob adjust the time it will take the envelope to fall from its maximum level to the level set by the Sustain control.

The **Sustain** knob adjust the level of which the envelope will stay as long as the key is being held, after it has completed its Attack, Hold, and Decay phases.

The **Release** knob adjust the time it will take the envelope to fall from its Sustain level back to zero after the key has been released.



The **PB Up** knob controls how many semitones the note will be bent, when the Pitch Wheel is moved upward. The knob is bipolar (+-), CTRL/Command + Click sets the knob to zero.

The **PB Down** knob controls how many semitones the note will be bent, when the Pitch Wheel is moved downward. The knob is bipolar (+-), CTRL/Command + Click sets the knob to zero.

When the **Link** button is On, the **PB Up** and **PB Down** knobs are linked, and they behave like one knob.

When the **Last Note** button is On, it's only the last played note that is bent by the Pitch Wheel.

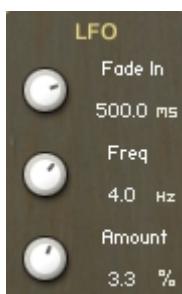


When **Octave** mode is On, the **Last Note** feature is not an option.



The **Timing** knob adjusts the timing/tightness of the octave note.

The **Random** knob adjusts the randomness of the timing/tightness of the octave note.



The **Fade In** knob controls the time it will take the LFO to fade in.

The **Freq** knob controls the speed of the LFO.

The **Amount** knob controls the amount of the LFO.

The **LFO** is controlled by the Modulation Wheel.

The Auto Slide Page



On the Auto Slide Page, you setup all the Auto Slide settings.

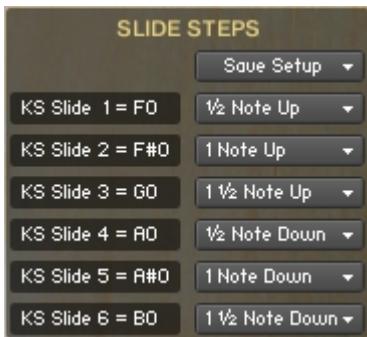
Here you select the Slide Step that will be triggered when the Key Switch is touched.

When Slide Matrix is Off, you can adjust/set the Pre-Slide and Slide Time, and save them as Time Variations, that can be recalled via Key Switches or used in the Slide Matrix setup.

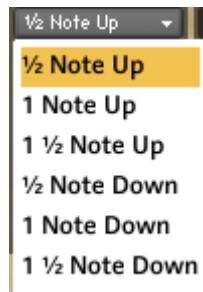
When Slide Matrix is On, you can select any combination of Slide Steps and Time Variations, and assign them to a single Key Switch.

When you use Auto Slide, you have two options. They both have their pros and cons:

1. With **Slide Matrix Off**, you need to use two Key Switches - one to select the **Slide Step**, and one to select the **Slide Time Variation**. However you can make any combination of the two Key Switches, giving you all in all 36 combinations.
2. With **Slide Matrix On**, you only need one Key Switch to select a combination of a **Slide Step** and a **Slide Time Variation**. Here you only have 6 Key Switches to assign a **Slide Step** and a **Slide Time Variation** combination.



In the **Slide Step** window you can see the selected Key Switches, and freely assign a Slide Step to each Key Switch via the Slide Step drop-down Menu.



In the **Slide Time** window you can see the selected Key Switches for the **Time Variations**.

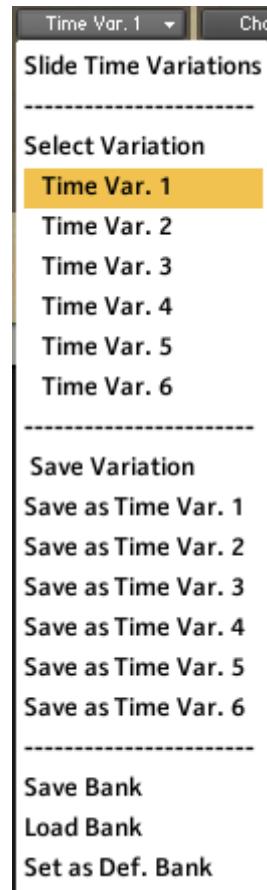
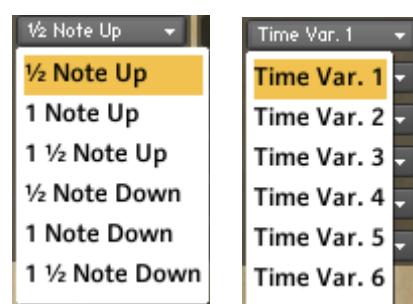
The **Pre-Slide** knob adjusts the time before the sliding starts.

The **Slide Time** knob adjusts the sliding time of the selected slide.

When you have made a setting of the Pre-Slide and Slide Time that you like, then save it as a **Time Variation**. The **Time Variation** can then be recalled via a Key Switch, or it can be used inside the **Slide Matrix** setup.



When **Slide Matrix** is turned On, the Slide Matrix window opens.



In the Slide Matrix window you can now freely select any combination of **Time Steps** and **Time Variations**, and assign it to one of the six Key Switches.

To the right of the Slide Matrix window, you'll see a **Display** window that shows what's going on when you activate one of the six Matrix Key Switches.



The Key Switch Page:



On the Key Switch Page you can freely assign which key that will trigger the various Key Switches.

Each Key Switch group has its own display, that shows the selected keys for the Key Switches, and also have its own key color coding.



All the Key Switches work in **Touch Mode** – that is, the Key-Switch is only turned on as long as you hold down the Key-Switch key.

Learn Slide 1

To assign a key as a Key Switch - activate the **Learn** button, and then play the key that you want to be the **Key Switch**.

When **Slide Matrix** is On, the Time Key Switches are inactive and it's not possible to assign them.

TIME - KEY SWITCHES	
-----	KS Time 1 = F4
-----	KS Time 2 = F#4
-----	KS Time 3 = G4
-----	KS Time 4 = G#4
-----	KS Time 5 = A4
-----	KS Time 6 = A#4

The Effects Panel

About the Effect Presets

On the Effect Panel you'll find seven different **Preset** drop-down Menus:

Compressor Presets, **Global EQ** Presets, **Chorus** Presets, **Delay** Presets, **Reverb** Presets, **Cabinet** Presets and **Space** Presets.

The Preset Menu:

You can Save and Recall up to six Presets per Preset drop-down Menu.

To Save a Preset, first edit the settings as you like, and then select the **Save as Preset #** in the Preset Menu.

To Recall>Select a Preset, open the Preset Menu and select the **Preset #**.

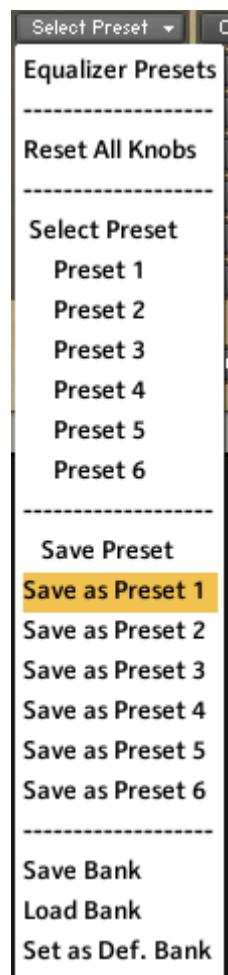
When you Save a Preset, the changes are written into the data folder and then automatically loaded the next time you load the instrument in Kontakt. So there is no need to save the instrument.

The six Presets can also be Saved and Loaded as a **Bank**.

To Save the six Presets as a **Bank**, select the **Save Bank** in the Preset Menu. A save dialog box opens, pointing to the default Data folder inside the main Instrument folder. For better organization, give the file a name that refers to the Effect – ex. "EQ - my presets".

To Load a Bank, select the **Load Bank** in the Preset Menu. A open dialog box opens, pointing to the default Data folder.

If you have loaded a Bank and you want this Bank to be loaded the next time you load the instrument in Kontakt, then select the **Set as Def. Bank**.



The Reset All Knobs sets all the knobs to their default setting.

PS: All the default Banks are stored in the sub-folder "Default Banks" inside the Data folder.



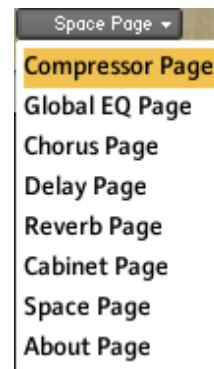
The Effect Panel has seven different Pages. Here you select and edit all the various Effect parameters. You can also Save/Recall up to six Presets for each Effect, and Save/Load the Presets as Banks.

The Effects On/Off and the Pages:



The seven Effect buttons turn the various Effects On and Off, and opens the corresponding Page when the Effect gets turned On.

You can also navigate between the different Effect Pages, using the Page Menu.



The Compressor Page



The **Threshold** knob sets a level above which the compressor starts reducing peaks. Only signals above the threshold are affected by the compression ratio, signals below are unaffected.

The **Ratio** knob determines the amount of compression. 1:1 means no compression at all, while 2:1 means that a 2 dB increase at the input will raise the output by only 1 dB.

The **Attack** knob sets how long it takes for the compression to kick in after an input signal exceeds the threshold level. 5 ms is a good starting point.

The **Release** knob determines how long it takes for the compression action to stop after the input signal falls below the threshold level. Typical values range from 50 to 250 ms.

The **Output** knob Sets the compressors output level.

The EQ Page:



The EQ can either be a simple Bass/Middle/Treble Equalizer, with predefined Frequency and Bandwidth.

Or an Advanced 3-Band Parametric Equalizer.



The **Freq.** knob chooses the frequency at which boosting or cutting will appear.

The **Bandw.** knob sets the width of the frequency band in octaves to boost or cut.

The **Gain** knob controls the amount of boost at positive values, or the amount of cut at negative values.

The Chorus Page:

The **Depth** knob sets the amount of LFO modulation applied to a signal. Higher amounts result in a stronger effect.

The **Speed** knob sets the speed of the LFO modulating the signal.

The **Phase** knob adjusts the phase difference between the two LFOs that drive the left and right stereo channels.

The **Amount** knob sets the amount of processed signal sent to the main output.



The Delay Page:

The **Feedback** knob sends a portion of the output back into the input of the delay line, which creates repeating echoes. A value of 0 produces only one echo, higher values give multiple echoes.

The **Damping** knob reduces high frequencies in the delayed signal. With feedback applied, each successive echo has a progressively lower high-frequency response.



The **Time** knob sets the interval of the delay, in either milliseconds or rhythmical values synchronized to external MIDI Clock, depending on the Sync button state.

The **Pan** knob - setting a value higher than 0 results in a panning effect where each consecutive echo alternates between the left and right channel. The higher the value, the greater the stereo spread.

The **Amount** knob sets the amount of processed signal sent to the main output.

If the **Sync** button is turned on, the Delay is synchronized to an external MIDI Clock.

The Reverb Page:



The **Predelay** knob introduces a short amount of delay before the reverb takes effect. Increase this parameter to simulate larger rooms, decrease it for smaller rooms.

The **Color** knob determines the type of material used to construct the room. Lower values are softer surfaces, higher values are harder surfaces.

The **Size** knob determines the room size by setting the length of the effect. Higher values simulate larger rooms, lower values smaller rooms.

The **Stereo** knob - higher values increase the stereo effect. Use lower values to simulate sitting closer to the stage, and higher values for sitting further back in the hall.

The **Damping** knob sets the amount of absorption in the room. Higher values simulate more absorption.

The **Amount** knob sets the amount of processed signal sent to the main output.

The Cabinet Page:



With the **Cabinet** Menu you can choose between the different cabinet simulations.

The **Size** knob adjusts the size of the simulated cabinet. Larger cabinets tend to have a more pronounced bass response, while smaller cabinets sounds thin and tinny.

BASS-WR
TWEED GREEN
BRIT 60s
CHIEF V-30
CHIEF Back
TWEED ALNICO
TWEED FAR
UK 70s
UK 70s FAR
BASS-WR
BASS-WR HORN
LESLIE

The **Air** knob controls the level of the early reflections in the room response, adding a sense of space to the sound.

The **Treble** knob boosts or cuts the level of the higher frequencies.

The **Bass** knob boosts or cuts the level of the lower frequencies.

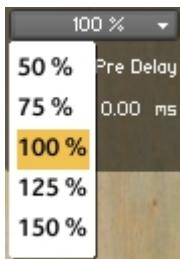
The **Output** knob sets the cabinets output level.

The Space Page:



With the **Select Space** Menu, you can choose between eighteen different Impulse Responses, that can be loaded into the convolution plugin.

The eighteen Impulses are divided into six different categories.



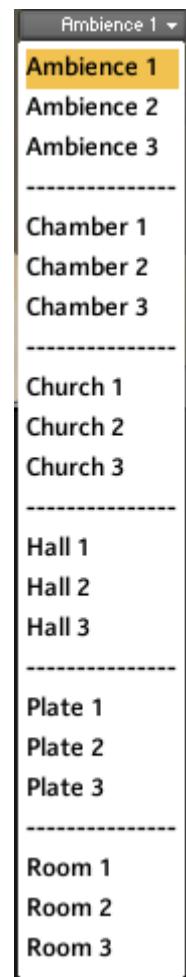
With the **Space Size** Menu, you can choose between five different sizes of the selected Impulse Response.

The **Pre Delay** knob determines the room size by setting the length of the effect. Higher values simulate larger rooms, lower values smaller rooms.

The **High Pass** knob attenuates frequencies below the chosen cutoff frequency.

The **Low Pass** knob attenuates frequencies above the chosen cutoff frequency.

The **Amount** knob sets the amount of processed signal sent to the main output.



Enjoy the Guitarron library!

Dennis Burns - Bolder Sounds - July 2014

Customer Support

For any questions, technical issues inquiries etc Please contact Bolder Sounds via email at sales@boldersounds.net.

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