SLIDE Acoustic

User's Guide

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Preface

Thank you for purchasing the **SLIDE Acoustic** sample library! The slide guitar library features nearly three gigabytes of high-quality 24-bit samples, powered by KONTAKT's extensive scripting engine.

Achieving Realism

When you move a slide on the strings of a real guitar, there's a lot going on sonically. Many libraries only sample pre-recorded slide articulations, which offers instant realism for the sake of flexibility--specifically being limited to the slide intervals and speeds sampled. Rather than taking this route, we came up with an advanced slide system for **SLIDE Acoustic** that gives you the real-time flexibility and playability of the pitch wheel as well as the realism by using Kontakt's scripting combined with specially-recorded samples.

SLIDE Acoustic's slide system is complete with a string feedback resonance system to give you ultra-realistic and playable slides. The system ensures that the slides are timbre-accurate, and models the way that moving the slide or using vibrato re-excites the strings, prolonging their sustain. Speaking of the vibrato, it's not just a simple LFO--the exact vibrato curve is modeled after real slide vibrato. Of course, the speed and depth of the vibrato can be configured, as with the pitch bend range and many other factors.

What's Under the Hood?

SLIDE Acoustic has chromatic samples for each string, meaning that each fret position was individually sampled. It has 2x round-robin and three dynamic layers. It also includes duration-dependent release samples, palm mute articulation, slide tap articulation, and a variety of performance effects.

SLIDE Acoustic also includes a slew of effects, including tremolo, chorus, reverb, delay, amp modeling, and much more. That way you have complete slide guitar tones readily available right out of the box. There is a preset system that lets you load factory presets as well as your own external preset files quickly and easily.

We sampled the acoustic guitar with an open D tuning, which is D1, A1, D2, F#2, A2, D3. It has a deeper, richer tone than standard tuning for playing slide guitar.

By emphasizing realism and playability, we want playing **SLIDE Acoustic** to give you the same excitement and inspiration as playing a real slide acoustic steel string guitar. We at Orange Tree Samples are proud of the results, and hope you enjoy this extensive slide guitar library!

Installation

Extracting the RAR Files

The first thing you need to do when installing **SLIDE Acoustic** is to extract the RAR files that you downloaded, which can be done using 7-Zip (Windows), or UnRarX (Mac). The main thing you need to bear in mind when extracting the RAR files is that all the files need to ultimately extract into the same "SLIDE Acoustic" folder.

Begin with extracting the "SLIDEAcoustic-Engine.rar" file, which includes all the core files necessary to play **SLIDE Acoustic**, including the main patch to load in KONTAKT, documentation, and the preset files.

Next, extract the "SLIDEAcoustic-Samples.part1.rar" file. You only need to extract this first part and none of the other parts, because the RAR extraction software will automatically draw the files from these other RARs in the process. In the event that the files get extracted into a different folder (with an alternate name, with a "1" at the end, for instance), just move the "Samples" subfolder back into the main "SLIDE Acoustic" folder.

After extracting the RAR files by following the above instructions, your installation is now complete!

Loading in KONTAKT

After launching KONTAKT in standalone or as a plugin in your DAW, click the "Files" dropdown at the top of KONTAKT's interface, and click "Load...". Navigate to the "SLIDE Acoustic" folder that was created during the extraction of the library, and open the "SLIDE Acoustic.nki" file.

TIP: If the patch doesn't load, displaying an error, please ensure that you have the very latest version of KONTAKT. Updating KONTAKT is a quick and easy process using the Native Instruments Service Center.

KONTAKT Sample Library Organization

As your collection of KONTAKT libraries expands, it's important to keep them organized. For example, keep them all within a main "KONTAKT Sample Libraries" folder rather than scattered around your hard drive. Backing up the installation files for your sample libraries is also a good idea.

The next step in organizing your sample libraries is in KONTAKT itself. One of the benefits of storing your sample libraries all in the same place is that it makes finding them faster when

manually loading them. For KONTAKT Player instruments, there's the library tab, which is also a useful shortcut to access instruments, but unfortunately is limited to only the libraries that license the KONTAKT Player. One of the best library organization methods that KONTAKT includes is the Quick Load menu. This allows you to sort shortcuts to your libraries in any folder/subfolder format you wish, and can be quickly accessed with a single right-click in any empty area of the multi-rack (the large portion of KONTAKT's interface that displays the loaded instruments).

Interface

Main Controls

The controls in **SLIDE Acoustic** have been organized into different sections, which can be navigated through by using the main menu items on the left side of the controls. The controls in each section offer settings to configure the way **SLIDE Acoustic** sounds and performs, from mapping preferences to its built-in effects system.

Tone Controls

Several basic effects are at the bottom of **SLIDE Acoustic**'s interface. This includes a three band EQ, tone control (which controls a global low-pass filter), and a master volume knob.

Preset Menu

The preset button, which is displayed as a disk icon, gives you several options for loading and saving presets. The options are as follows:

Factory presets - In factory preset mode, you can easily browse between the included factory presets using either the up/down arrow buttons or by clicking on the preset name for a full dropdown menu of all the presets.

Load preset - This option allows you to load an external tone preset.

Save preset - This menu option lets you save your current setup's settings into an external NKA file. That way you can conveniently access your tone in other projects or share the tone setup with other users.

Factory Presets

SLIDE Acoustic includes a variety of different style presets. You can quickly navigate through the available factory tones using the up/down arrow buttons. You can also jump directly to any preset by clicking on the factory preset name itself, which brings up a dropdown menu showing all the factory presets.

External Presets

The primary purpose of external NKA preset files is to allow you to easily store your favorite tones and mappings, and share these preset files. Using external presets rather than entire Kontakt NKI presets ensures that your presets are compatible with future versions of **SLIDE Acoustic**, as well as allowing you to switch presets without having to reload the entire sample library.

Interface: General
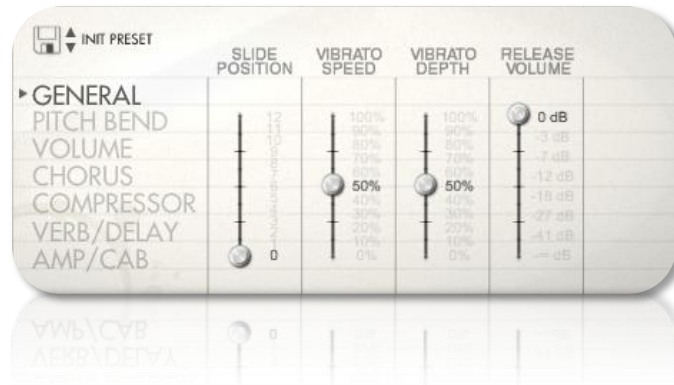
Slide Position

Sets the general position of the slides on the strings. This affects which strings get used. For example, when set to a low value, the string selection favors higher strings toward the open strings. When set to a high number, it simulates the string selection when playing higher up on the neck of the guitar. Generally the tone of the higher positions on the neck are warmer, while the low positions sound bright and have more sustain.

Vibrato Speed

This control adjusts the speed of the vibrato. The vibrato isn't a plain sine-wave LFO, but uses a custom vibrato curve modeled after real slide guitar vibrato.
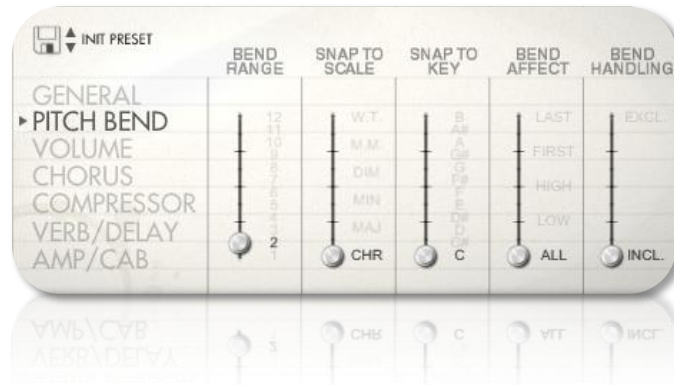
Vibrato Depth

This control adjusts the depth of the vibrato.

Release Volume

This adjusts the overall volume of the release samples. When using compression or distortion, which would amplify the release samples, this control is useful to turn down any extraneous release noises.

Interface: Pitch Bend

Bend Range

Sets the number of steps for the bend range. The exact interval of these steps is dependent on which scale you have the pitch bend set to.

Snap to Scale

Alters the bend range in order to land on a scale tone. This way you can simulate how slide guitar players angle the slide in order to bend notes within diatonic scale tones. That way you can play multiple notes at the same time and bend each of them while still keeping the notes within the set scale.

Snap to Key

Sets the key, or root note, for the scale.

Bend Affect

The bend affect control allows you to choose which notes are affected by the pitch wheel. That way you can play several notes and selectively bend notes or hold others stationary. Bear in mind that this control works closely alongside the "Bend Handling" control, which specifies whether the affected note is used to include or exclude the pitch bend.

> **ALL** - With the bend mode on "ALL", the pitch wheel controls all held notes.

> **LOW** - The "low" mode sets the bend target to the lowest note held. Whether or not this note is included or excluded from getting controlled by the pitch wheel depends on whether you have the bend handling control set to "include" or "exclude".

HIGH - The "high" mode sets the bend target to the highest note held.

FIRST - The "first" mode sets the bend target to the earliest note held.

**LAST** - The "last" mode sets the bend target to the latest note held.

Bend Handling

The bend handling control lets you determine whether the affected note is either included or excluded from pitch bends. That way you can either include only a single note, based on the criteria using the "bend affect" setting, or exclude only a single note while keeping the rest of the notes available to bend using the pitch wheel.

*TIP: Automating the bend affect and handling controls will give you additional flexibility with **SLIDE Acoustic**'s polyphonic bend capabilities.*

Interface: Volume
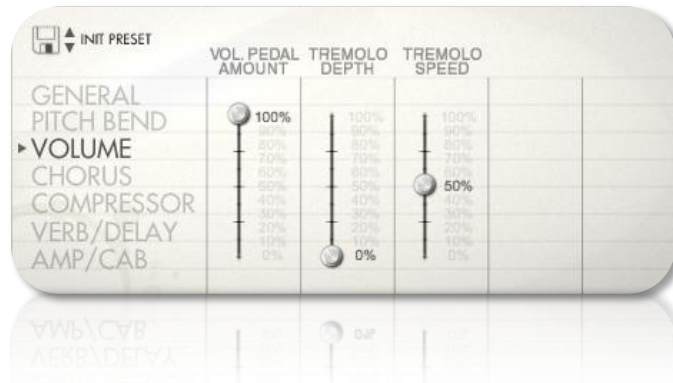
Vol. Pedal Amount

Controls the volume pedal level in order to create swells and fades.
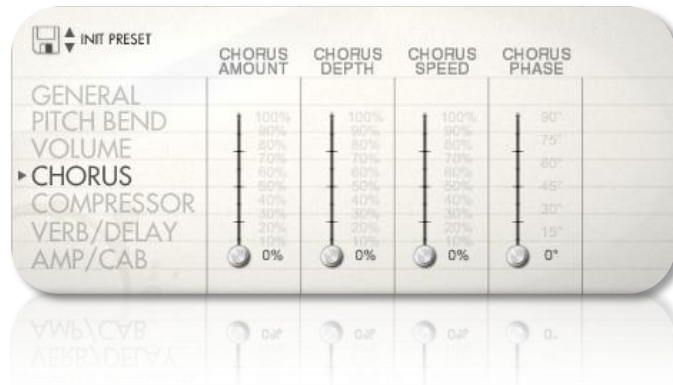
Tremolo Depth

Adjusts the depth of the tremolo effect.

Tremolo Speed

Sets the speed of the tremolo.

Interface: Chorus

Chorus Amount

Adjusts the level of the chorus effect, from a completely dry signal to completely wet.

Chorus Depth

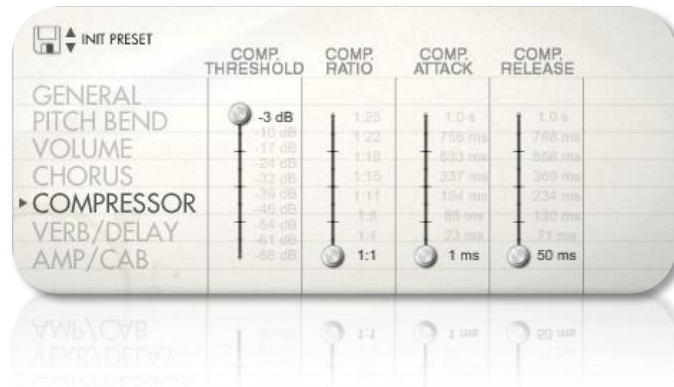Sets the depth of the chorus effect.

Chorus Speed

Sets the chorus speed.

Chorus Phase

Sets the phase of the chorus, which can give you a more stereo effect from the chorus when set at higher degrees of phase offset.

Interface: Compressor

Comp. Threshold

Sets the compressor threshold. When the audio signal is louder than this threshold, the compressor's ratio will apply to reduce the volume of the signal.

Comp. Ratio

Sets the ratio of the compressor. At 1:1, the compressor is disabled. The higher the compressor's ratio, the more audio above the compressor's threshold volume is reduced in volume.
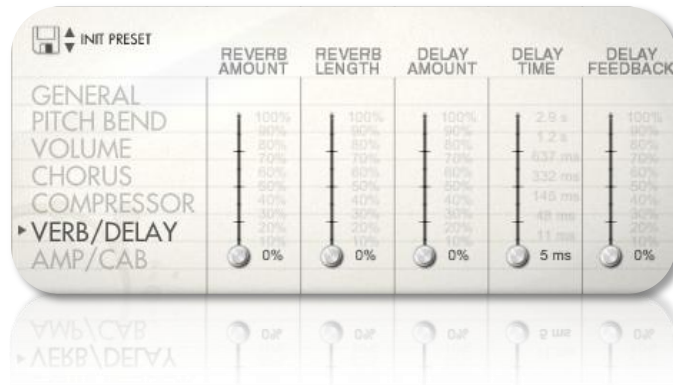
Comp. Attack

Sets the compressor attack time. This is the amount of time it takes for the compressor to take effect.

Comp. Release

Sets the compressor release time. This is essentially the cool-down time for the compressor after the signal is outside the compressor's threshold.

Interface: Verb/Delay

Reverb Amount

Controls the volume of the reverb effect.

Reverb Length

Sets the length of the reverb.

Delay Amount

Sets the overall volume of the delay effect.

Delay Time

Controls the time between each delay echo.

Delay Feedback

Sets the delay's feedback, which essentially controls how many echoes the delay effect has, and the rate that they decay. The volume of the delay is automatically adjusted to compensated for the feedback level.

Interface: Amp/Cab

Cab Type

Selects from a variety of stereo-mic'd guitar cabinet types. The cabinets are named according to how many speaker cones they have, and the diameter of these cones. For example, the 4x10 cabinet has four 10" speakers, and the 1x8 cab type is a single 8" speaker.

Amp Gain

Sets the gain, and consequently the amount of distortion of the amp. This control is handy if you need to add a little crunch to the slide guitar tone.

Spring Reverb

Controls the amount of spring reverb.

Room Tone

Lets you add in the natural amount of room tone to the overall signal of the guitar.

Stereo Width

Sets the stereo width of the guitar microphones for a wider or narrower stereo image.

Mapping

Default MIDI CCs

SLIDE Acoustic uses MIDI CC #1, which is the mod wheel, to control the amount of vibrato. This is the MIDI standard for vibrato, and cannot be altered. You can change the vibrato's depth and speed using the appropriate controls in **SLIDE Acoustic**'s interface.

By default MIDI CC #11 (expression) is automated to control the volume pedal, because that's the CC #'s usual function according to General MIDI specifications. However, this automation can always be removed or changed to a different CC #. For more information about MIDI automation, refer to the next section in this manual.

Keyswitches

There are two non-latching keyswitches mapped to C0 and C#0, to manually control the pick direction. While holding these keyswitches, the pick direction is limited to downstrokes or upstrokes respectively. If you release the keyswitch, it reverts to automatically cycling between down and upstroke articulations.

There are also two non-latching keyswitches mapped to C1 and C#1. Holding C1 lets you play a palm muted articulation and C#1 plays a "slide tap" articulation--the sound of the string played by contacting it with the slide, almost like a hammer-on articulation.

Beyond those keyswitches, there are also effects mapped from D0 to B0:

D0 - Muted strum
D#0 - String slap (with hand)
E0 - String slap (with pick)
F0 - Slide hit on fretboard
F#0 - Muted low E string
G0 - Muted A string
G#0 - Muted D string
A0 - Muted G string
A#0 - Muted B string
B0 - Muted high E string

For power users, we've also included an octave of keys, from C-1 to B-1 that let you override the conditional pitch bend system to only allow certain pitches to be affected by the pitch wheel. That way you can target very specific notes to bend while keeping others sustained. You

can also hold multiple notes within this special keyrange in order to select multiple pitches to bend. For example, holding an F and an A within this octave will only allow all F and A pitches to be affected by the pitch wheel--all other notes will remain unaffected.

Again, this is a very specialized feature for power users, so you would only need to use it in cases where the normal pitch bend conditions aren't able to get you the desired result.

Automation

Built-in Automation System

SLIDE Acoustic has the ability to integrate with KONTAKT's powerful automation system, which means that you can assign a MIDI continuous controller to directly affect a control, whether used for real-time playing or for sequencing. Most of the controls in **SLIDE Acoustic**'s interface can be automated. This is achieved by two methods. Firstly, you can right-click on any automatable knob and use the MIDI learn option to assign the MIDI CC #. The second method is to manually drag a MIDI CC # from the listing of CCs in KONTAKT's automation section on KONTAKT's left sidebar onto one of the knobs on Steel Strings' interface. This is accessed in the "Auto", then "Midi Automation" tab.

TIP: You can also set the automation ranges for MIDI CCs in KONTAKT's MIDI automation tab. This is helpful if you want to limit the range of controllers.

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Special thanks to:

Oriana Schlaepfer, Peter DeLegge

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