

Evolution BANSHEE



User's Guide

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Preface

Thank you for purchasing the **Evolution Banshee** sample library! This electric guitar sample library features over 17 gigabytes (compressed to 7.4 GB using the lossless NCW audio format) of 24-bit samples, powered by KONTAKT's extensive scripting engine.

The guitar sampled for this library was crafted with an alder body, maple/walnut multi-ply neck, and an ebony fretboard. Having 8 strings dramatically increases the low range of the instrument, giving you a full minor 7th lower than a traditionally-tuned 6 string guitar. The guitar has a scale length of 28", which provides extra stability to the pitch of the lower strings and better definition in the high overtones. The extra scale length also greatly reduces any "twang" in the tone that would be usually heard in the low-pitched strings. The stock pickups were replaced with extraordinary contemporary British humbucker pickups. These hand-wound pickups have a unique hybrid of Alnico V and ceramic VIII magnets for extra clarity in the bass frequencies, ample weight in the mids, and a rich high end. We used strings wound with nickel-plated steel, which have a bright, crisp tone. The strings have a light top and a heavy bottom, meaning that the highest strings have a fairly light gauge, while the lowest strings are heavy gauge, which is especially advantageous considering their low tuning. The exact string gauge measures from .010 to .074.

Achieving Realism

Emulating a guitar is a complex task because there are so many articulations and techniques to cover when it comes to lead guitar playing, strumming, or chordal picking patterns. In addition to the wide collection of sampled articulations, we also used KONTAKT's scripting to make certain techniques more dynamic. For example, we used a combinations of samples and scripting to generate slides that can be played between notes at any speed. Similarly, rather than recording samples of strummed chords, we included a powerful strumming pattern system that generates realistic strummed chords from individual samples.

Many aspects are also physically modeled. This includes tonal modeling, incorporated in the pick position control, since the location of where the string is picked affects the timbre and attack of the guitar's tone. We also used modeled the motion of the guitar pick to capture factors such as how the picking direction and string skipping changes pick noises. Speaking of pick noises, the strumming engine uses its own pick noises due to the difference in how the strings are attacked when strumming.



Evolution Banshee

Legato is an important element in guitar playing, whether it's playing slides or simply fretting a different note without plucking it, achieving what are known as hammer-ons and pull-offs--the first being to an upward legato interval and the latter referring to a downward interval.

Another important factor that we included is string resonance. Sometimes open strings or their harmonics will resonate with the currently ringing note. This resonance adds additional depth and nuance to the tone of the guitar. Of course, as with many of the features in **Banshee**, the string resonance is adjustable.

Lastly, **Banshee** uses custom LFO shapes to produce authentic guitar vibrato. We also included several types of vibrato, which specialize in different styles of music. The speed and depth of the vibrato are both adjustable, giving you a lot of options when it comes to fine tuning the vibrato to suit your guitar track.

What's Under the Hood?

At its core, **Evolution Banshee** has well over 15,000 samples, recorded in 24-bit at 48khz. You get three dynamics, downstroke and upstroke pick directions (when applicable), with 2 round robin each. Each string was recorded individually.

Because effects are a big part of guitar playing, **Evolution Banshee** comes with a robust guitar effects engine. That way it isn't reliant on an external guitar effects plugin, although you have the option to bypass **Banshee's** own effects to use your own plugins. The built-in effect system includes a vast collection of over \$10,000 of guitar pedals, modeled using convolution impulses and scripting. Additionally, you have selectable guitar cab sizes with several options for microphones and mic placement. In total, you have a complete guitar effects suite at your fingertips capable of amazing-sounding tones without the need for external guitar effects processors.



Evolution Banshee

In terms of articulations, **Evolution Banshee** includes sustains, two degrees of palm mutes, fully muted notes, squeals, tapping, natural harmonics, plus special effects such as chugs, scratches, string slaps, and much more. There are also MIDI articulations for instant techniques such as grace notes, buzz trills, slides (velocity-based and tempo-synced), octaves, and powerchords.

All these articulations are available in our custom mapping system, which allows you to set how you want the different playing techniques to be triggered. For example, you can assign articulations to velocity ranges, MIDI CCs, or even custom latching and non-latching keyswitches. There's also a dynamic memory option--when enabled, unused articulations will be automatically unloaded from memory, keeping the library as efficient and compact memory-wise as possible.

By emphasizing realism and playability, we want playing **Evolution Banshee** to give you the same excitement and inspiration as playing a real electric guitar.

We at Orange Tree Samples are proud of the results, and hope you enjoy this extensive 8-string electric guitar library!



Installation

Extracting the RAR Files

The first thing you need to do when installing **Evolution Banshee** is to extract the RAR files that you downloaded, which can be done using 7-Zip (Windows), or UnRarX (Mac).

The library is split into several RAR files. There's one for the engine files, which includes all the core files necessary to play **Evolution Banshee**, including the main patch to load in KONTAKT, documentation, demo songs, and so forth. The others are the samples, which are split across several RAR files as a multi-part archive.

To install **Evolution Banshee**, begin by extracting the "Banshee-Engine.rar" file.

Next, extract the "Banshee-Samples.part1.rar" file. Because of the way multi-part RAR archives work, you only need to extract this first part. The rest of the RAR files will be automatically extracted in the process, so you don't need to extract each samples RAR file individually.

In the event that the samples get extracted into a folder other than the main "Evolution Banshee" folder where the engine files are, just move the "Samples" subfolder back into this main folder.

The purpose for separating the engine files from the samples is so that if the library is updated, you only need to download the new engine files rather than having to download the entire library again.

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

Adding the Library in KONTAKT

After launching KONTAKT in standalone or as a plugin in your DAW, navigate to the "Libraries" tab in KONTAKT's browser sidebar. Make sure that the "Browse" button at the top of KONTAKT's interface is selected in order for this section of the interface to be visible. Next, click the "Add Library" button. Navigate to the root "Evolution Banshee" folder and click "OK" to add the sample library to KONTAKT. Afterwards, be sure to click the "Activate" button, which will open the Native Instruments Service Center and allow you to enter your serial key to authorize your copy of **Evolution Banshee**.



Evolution Banshee

To load the instrument in KONTAKT, click the "Instruments" button and then double-click on the "Evolution Banshee.nki" patch below, as shown here:



After the patch finishes loading, you are ready to play **Evolution Banshee!**



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 such as this one, there's the "Libraries" tab, which acts as a useful shortcut to access your libraries. However, bear in mind that this section is limited to KONTAKT Player libraries only.

Another great way to access your KONTAKT libraries is the Quick Load section. This allows you to sort shortcuts to your libraries, sorted into any folder/subfolder format you wish. The Quick Load section 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), or by clicking on the "Quick" button at the top of KONTAKT's interface. To load an instrument from the Quick Load section, simply double-click on the patch you wish to load, or drag it into KONTAKT's multi-rack.



Interface

Sections

At the top of the interface, you'll see five sections labeled "Play", "Strum", "Chords", "Tone", and "Setup". These buttons navigate to each of the sections of the interface. The controls and interfaces are organized into these sections to make it faster to get to the options you're looking for.

In the "Play" section, you have controls to customize how you want to trigger the included articulations. For example, you can set articulations to velocity ranges, latching and non-latching keyswitches, MIDI CCs, and more.

The "Strum" section has a built-in strumming pattern editor to make it convenient to create and play realistic strumming patterns right inside the sample library.

The "Chords" section lets you choose how the chords are detected. One option is to make it so the exact notes you hold are strummed. There's also an automatic mode, which takes the chord that you have held and translates it into a real guitar voicing taking into consideration the inversion of the chord. It also uses the current fretting position to figure out whether the chord should be voiced at the base of the fretboard or high up on the neck. The last chord option gives you a custom chord editor, in case you have very specific chord voicings you want to use.

Fretboard

The guitar fretboard view lets you see the notes as they're played. That way you can see which strings are getting played and where on the neck they are. It also helps visualize how elements like the fretting position, capo, and tuning of the guitar affect where notes are played on the fretboard.

Controls

At the bottom of the interface are all the available controls for the section of the interface you're currently viewing.



Play

Mapping



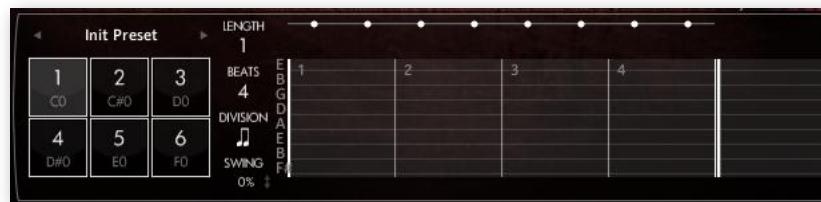
This is a scrollable list of articulations available in the **Banshee** sample library. You can specify the condition you want to trigger the articulation, such as a velocity range, sustain pedal, MIDI continuous controller, or latching and non-latching keyswitches. If you use a condition such as the velocity range, you can set the exact range of values necessary to trigger the articulation.

If you have the articulations mapped in a way where there's overlap, only one articulation will get played. Which articulation gets chosen is based on the condition and its position on the articulation list. Velocity ranges have the lowest priority, followed by MIDI controllers, sustain pedal, non-latching keyswitches, and finally latching keyswitches with the highest priority. Beyond that, the lower on the list the articulation is, the greater priority it has.

In other words, if you set the full palm mute articulation to a keyswitch, and the half palm mute articulation to a low velocity range, playing a note at a low velocity, yet holding down the keyswitch will trigger the full palm mute articulation rather than the half palm mute articulation. Although the conditions are met for both articulations, the instrument chooses the full palm mute articulation because it has a higher priority, since keyswitches take priority over velocity ranges.



Strum



The Evolution guitar engine has a sophisticated built-in strumming pattern editor. There are six available slots for strum patterns within a single instance of the instrument.

Strumming Pattern Slot

You can select the slot to edit using these six buttons. Each strumming pattern slot has a keyswitch that it's assigned to--by default these are set to C-1 through F-1, although you can click on the value to enable a MIDI learn mode, and after pressing the new key on your keyboard the pattern will be mapped to that key instead.

Pattern Options

- **Length**
The length in measures of the strumming pattern.
- **Beats**
The number of beats in a measure, allowing you to create patterns in a variety of meters.
- **Division**
How many units each beat is divided into in the strumming pattern.
- **Swing**
The amount of swing applied to the strumming pattern. At 0%, the rhythm is played evenly, while at 100% the strumming pattern uses the maximum amount of swing available.



Articulation Selection

Clicking on the small circles at the top of the strumming pattern display brings up a dropdown menu with a list of available articulations to use for the strum. You can also add oneshot effects such as string slaps to the pattern here.

Bear in mind that if there is no articulation selected for the particular strum, the previous strum will continue to ring. If you wish to mute the strum, use the "rest" articulation. You can also use oneshot effects, such as a string slap effect to mute the currently playing notes.



Strum Velocity

This percentage controls how loud the strum is played, relative to the velocity that the strum pattern key is held.

Strum String Range

The strum graphic has handles on the top and bottom that you can drag vertically to select which strings get strummed. The strum begins at the small circle, and plays up to the pick graphic. The arrow icon inside the pick direction clarifies the direction of the strum.

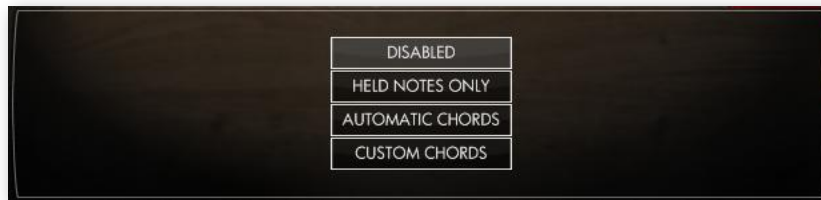
If you want to flip the strum direction, you can drag the top handle beneath the bottom handle, and the direction will be inverted. You can also set the top and bottom handles to the same string to have the pattern pluck a single note.

Strum Speed

The handle in the middle of the strum graphic can be dragged vertically to adjust the speed of the strum. The strums are played at the beginning of their respective rhythmic divisions, so using slower strums can result in a delay in the perceived rhythm. However, if you need a strum to anticipate the rhythm, this can be achieved by anticipating the beat with a very slow strum, and use a single note strum on the beat. This technique can be seen in the "Spicy Stuff" factory strum pattern, for example.



Chords



Disabled

With the chord mode disabled, the strum downstroke and upstroke keys (which are mapped directly below the main playing range by default) are still available, but act as keys to repeat the last played note or chord. This can be a useful performance aid when playing repeated notes (like tremolo or repeating powerchords), by alternating between playing notes in the main playing range and playing the downstroke/upstroke keys.

Held Notes Only

In this chord mode, the main playing range is muted, allowing you to hold a note or chord and use the strum downstroke and upstroke keys to strum the exact notes you have held. This mode is great if you want to strum very specific chords and chords that have fewer notes in them.

Automatic Chords

This chord mode also mutes the main playing range, but translates the held notes into a real guitar voicing that takes the fretting position, capo setting, guitar alternate tuning into consideration when selecting a guitar voicing. The inversion of the chord you hold on the keyboard makes a difference in the resulting guitar voicing.



Custom Chords



In this chord mode, the main playing range is muted. However, it lets you specify which notes and chords translate into custom voicings. For example, you could make it so that holding a single "C" key will translate into a full custom C major chord voicing, or literally any other voicing you want. The chord recognition also works with very complex chords as well, so you can create a simple or complicated custom chord system. The chords are automatically sorted on the list of custom chords to keep them organized by root and chord type.

- **Learn New Chord**

After pressing this button, you can play a note or chord on your keyboard, and that exact note or notes will be included as a custom chord to trigger a custom guitar voicing that you can specify using the string fret value controls.

- **String Fret Values**

You can use these controls to create your own chord voicing. The resulting note names are displayed below as well as displayed on the main fretboard graphic.

Note: When using any chord mode, you can play the very lowest MIDI keys to manually strum individual strings. This is useful for performing intricate picking patterns in real-time. When the chord mode is disabled, these keys become non-latching (meaning they only affect notes as long as the keys are held) manual string selection keyswitches, which are used to force a note to be played on a specific string.



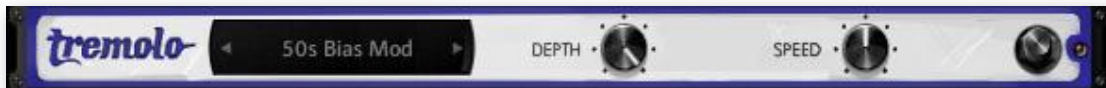
Tone

Distortion



- **Drive**
The amount of distortion to apply to the signal.
- **Boost**
The saturation of the guitar tone to add to the distortion.
- **Damping**
Controls the damping of high frequency distortion content, allowing you to achieve a bright distortion effect or a smooth one.

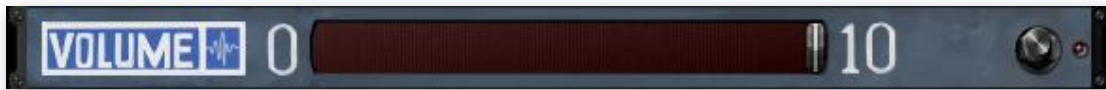
Tremolo



- **Tremolo Pedal**
We've included several famous types of tremolo, from old 50s and 60s tube tremolos to photocell tremolos and even harmonic tremolo.
- **Depth**
Sets the depth of the tremolo effect.
- **Speed**
Sets the speed of the tremolo effect.



Volume



- **Amount**

A basic volume effect that can be automated to a MIDI CC for emulating volume pedal swells.

Wah



- **Wah Pedal**

Wah pedals have a wide variety of tones, so we included many options for different pedals.

- **Low**

Sets the low limit for the wah effect.

- **High**

Sets the high limit for the wah effect. If you automate both the low and high knobs to the same MIDI controller, it switches to a manual mode, where you can control the position of the wah pedal yourself using a MIDI CC.

- **Speed**

Sets the speed of the wah effect oscillation, which uses a custom LFO curve for increased realism.

Reverb (Pedal)



- **Reverb Pedal**

We've included a plethora of iconic reverb pedals to select between. When applicable, we included several options per pedal for ones that have several modes.



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- **Volume**
Controls the overall volume of the reverb signal.
- **Size**
Adjusts the length of the reverb tail. Certain pedals naturally have longer decays than others, so some pedals are more suitable for different lengths of reverb.
- **Body**
Attenuates the low/mid frequencies of the reverb.
- **Top**
Attenuates the high frequencies of the reverb.

EQ



- **Frequency**
Sets the frequency of the EQ band.
- **Width**
Sets the range of frequencies affected in the EQ band.
- **Gain**
Sets the gain amount of the EQ band, allowing you to attenuate or boost frequencies.

Compressor



- **Threshold**
Sets the volume threshold necessary to trigger the compressor.
- **Ratio**
The rate at which the volume is compressed above the threshold value.
- **Attack**
The speed at which the compressor starts to affect the signal. Lower attack values allow the compressor to take immediate effect, while using higher attack values allow you to preserve the original transient, which in most cases makes it more pronounced.



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- **Release**

The "cooldown" time after the signal passes below the compressor's threshold volume to allow the volume to return to its original value.

- **Gain**

The makeup gain for the compressor. Highly compressed tones usually need the volume boosted to make up for the loss of volume. You can also use this control to either under-power or overdrive the amp modeling for additional control over the level of distortion in the guitar tone.

Chorus



- **Mix**

The wet/dry balance for the chorus effect.

- **Depth**

Controls the depth of the chorus effect.

- **Speed**

Controls the speed of the chorus LFO.

- **Phase**

You can adjust the difference in phase between the left and right audio channels using this knob, which essentially controls the stereo width of the chorus effect.

Flanger



- **Mix**

The wet/dry balance for the flanger effect.

- **Depth**

Controls the depth of the flanger effect.

- **Speed**

Controls the speed of the flanger LFO.



Evolution Banshee

- **Phase**
You can adjust the difference in phase between the left and right audio channels using this knob, which essentially controls the stereo width of the flanger effect.
- **Color**
Essentially controls the range in which the flanger operates.
- **Feedback**
Adjusts the amount of signal that's fed back into the flanger for a more pronounced effect.

Reverb (Rack)



- **Volume**
Sets the overall volume level of the reverb rack effect.
- **Delay**
The reverb signal can be delayed to simulate a larger environment, where the sound is audibly delayed.
- **Size**
Controls the length of the reverb effect.
- **Color**
Sets the general tone of the reverb from a bright to dark sound.
- **Damp**
You can use this control to set how much the high frequencies are dampened in the reverb.
- **Stereo**
Controls the stereo width of the reverb effect.

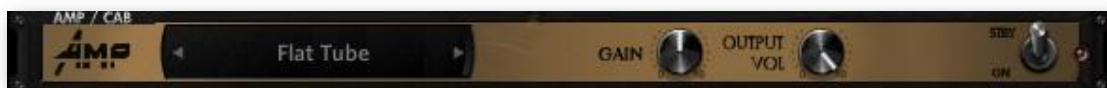


Delay



- **Volume**
Sets the volume of the delay effect.
- **Time**
Sets the time of the delay effect. You can tempo-sync this value using the "sync" button described below.
- **Pan**
Alters the panning of the delayed signal.
- **Damp**
Dampens the high frequencies of the delayed signal.
- **Feed**
The delayed signal can be fed back into the delay effect for additional delay lines. Since this also affects the volume of the delayed signal, you can balance it with the "volume" knob in the delay effect. For example, if you only want a single slapback delay, you'll find that using a very low feedback value requires you to increase the overall volume of the delay.
- **Sync**
When enabled, this switches the delay's time knob to tempo relative values instead of absolute ones. That way you can sync the delay time to your song's tempo.

Amp



- **Amp Type**
Selects between a few amp models that specialize in different styles of guitar tones.
- **Amp Gain**
Adjusts the amount of gain to overdrive the guitar amp for more distortion.
- **Amp Output Volume**
Controls the master volume of the guitar signal. Usually the more effects that add volume to the guitar signal, from distortion to EQ and reverb, you'll need to reduce the output volume to prevent clipping.



Cab



- **Cab Type**
Selects the guitar cabinet model from a list of available cabs.
- **Cab Mic**
We've included several types of mics that you can choose between, each with their own tonal characteristics.
- **Mic Position**
While not exhaustive by any means, we sampled each cabinet and mic combination in a few common mic placements for further tonal control.
- **Mix**
Adjusts the mix between the miced cab tone and the direct output from the guitar amp, which is especially useful for clean tones.
- **Spring Reverb**
Controls the amount of spring reverb from the guitar amp's reverb pan enclosure.
- **Room**
Adds an additional convolution impulse to add room ambience to the signal for a thicker, more resonant guitar tone.



Setup

Guitar Pickup

This slider allows you to select the guitar pickup to use for a variety of tonal options.

Multitracking

Multitracking is where the guitar audio track is recorded several times and layered together, usually panned separate directions for a wide stereo field. This setting automates this technique, allowing you to create double tracked, triple tracked, and even quadruple tracked guitar parts all within a single instance of the Evolution guitar library.

Multitrack Output

There are two options with how the multitracking is handled. You can either have each track automatically panned, evenly distributed across the stereo field, or sent out to separate, sequential audio outputs. It's important to note that when using the separate audio output option, the built-in effects will be disabled.

Multitrack Humanization

This sets how much the timing of notes and their releases are randomized.

Pick Style

Although subtle, you can select the pick style here. Alternate picking strictly alternates between downstroke and upstroke pick directions. However, it includes a release gate time that resets the pick direction to a downstroke. Economy picking, which is also known as conservative picking and sweep picking, preserves the pick direction to make the motion more efficient depending on which strings you play after one another. There are also 8th note and 16th note options, which alternate the pick direction based on the timing of the note within the beat to ensure that downbeats are played with a downstroke and upbeats with upstrokes. Finally, there are "downstroke only" and "upstroke only" options to restrict the pick direction to single directions.



Pick Modeling

The position of the pick relative to the string is simulated using our proprietary physical modeling technology. Positioning the pick closer to the bridge gives you a brighter tone with plenty of twang, while playing closer to the neck has a deep, hollow tone.

Pick Position

When the pick modeling option is enabled, this allows you to set the position of the pick relative to the string.

Pick Noise Amount

Controls the amount of pick noise. Because the pick noises precede the sustain tone, they delay the perceived transients of the notes, so lowering the pick noise amount is important for guitar tracks that need very precise rhythm. This also takes the pick style into consideration, as well as which string was previously played in order to determine the volume and length of pick noise.

Release Volume

Controls the volume of the release samples. While release samples add a lot of realism to the sound of the guitar, there are situations where you need to lower their volume for a guitar track that has fewer extraneous noises.

Fretting Position

Sets the fretting position. Depending on your guitar track, different settings are suitable. For example, a lot of lead guitar playing is played higher up on the guitar's fretboard, which equates to a higher fretting position, whereas strumming tends to be played closer to the open strings-- a lower fretting position. It can also serve as a tonal choice, since the lower fretting position has a brighter, more complex tone, whereas the higher fretting position has a smoother, warmer tone. On the subject of string selection, it's important to note that you can hold down the very lowest MIDI keys to force notes to be played on specific strings instead of allowing the string selection to be determined automatically by the fretting position.



Dynamic Morphing

This makes the velocity layers crossfade between each other rather than strictly switching between each other at set velocity ranges.

Dynamic Curve

Biases the dynamics towards either the low or high velocities. At its default state, the dynamics have a linear response.

Dynamic Low Limit

Sets the minimum limit of the dynamics.

Dynamic High Limit

Sets the maximum limit of the dynamics, essentially setting a cap on the loudest dynamic that can be played.

MIDI Guitar Mode

Uses the MIDI channel number to dictate the string selection, assigning channel 1 to the high E string, channel 2 to the B string, and so forth.

Capo Position

A capo is a device that guitarists use to transpose standard guitar chord voicings to higher keys, primarily chords that are reliant on open strings. The Evolution guitar engine's automatic chord voicings adjust to compensate for the capo position.



Alternate Tuning

Alters the tuning of the guitar between several popular alternate guitar tunings. The strumming downstroke and upstroke keyswitches are automatically lowered to prevent overlap with the playable range.

Legato Range Up

Sets the threshold interval for triggering a legato articulation above the current note.

Legato Range Down

Sets the threshold interval for triggering a legato articulation below the current note.

Bend Mode

Sets the bend mode that determines which notes are affected by the pitch wheel.

Bend Selection

Allows you to either exclude or include the selected bend mode. For example, if you *exclude* the highest note played, all other notes apart from the highest note are affected by the pitch wheel. However, if you *include* the highest note played, only the highest note will be affected by the pitch wheel.

Bend Range Up

Sets the range that notes can bend upward.

Bend Range Down

Sets the range that notes can bend downward--using large intervals are useful for simulating a whammy bar while still preserving the smaller interval of the upward bend for natural string bends.



Resonance Amount

Sets the amount of string resonance added into the guitar tone.

Vibrato CC

Selects the MIDI CC used to control the vibrato amount. If your MIDI keyboard supports aftertouch, you can also set this to aftertouch.

Vibrato Curve

Sets the LFO curve of the vibrato between several custom curves that are modeled after different styles of guitar playing.

Vibrato Width

Controls the width of the vibrato from very narrow vibrato to wide vibrato.

Vibrato Speed

Sets the speed of the vibrato LFO.

Auto Fret Noise Volume

Automatic fret noises can be played after releasing notes while playing outside the general fretting position area. You can disable these noises entirely by setting the control to its minimum value.

Dynamic Memory

Samples can be dynamically loaded and unloaded from memory depending on whether they're used in the current mapping and strumming patterns. While this can save you a considerable amount of memory, dynamically loading and unloading samples can cause audio artifacts and slows down the speed that tone and strumming presets are loaded. Disabling the dynamic



memory setting is especially suitable for live playing where you don't want samples to be loading in the background when switching patches. It also offers a smoother experience when auditioning factory presets.

Lock Mapping

When this option is enabled, changing presets will not affect the current mapping. You can still edit the mapping as usual, but loading external presets or factory presets will not overwrite your mapping. This is useful if you are using a specific mapping--for example, utilizing custom keyswitches--but still want to audition other presets without affecting the mapping.

Strumming Humanization

You can introduce random variation in strumming patterns by increasing the strumming humanization setting. The humanization affects the velocity, strum speed, and strings that are strummed. That way each time the pattern repeat, it can have slight, random variation.

Strum Key Downstroke

You can remap the strum downstroke key here. When set to "auto", the key is placed immediately below the main playing range. Its exact mapping depends on if the strum key upstroke and keyswitch unlatch keyswitches are also set to "auto" or not.

Strum Key Upstroke

You can remap the strum upstroke key here. When set to "auto", this key is mapped immediately below the main playing range.

Keyswitch Unlatch

While the keyswitch unlatch key is automatically mapped directly below the main playing range by default, you can override this and map it to any key you want. For example, you could map it nearby other latching keyswitches for convenience. Bear in mind that the keyswitch unlatch key



only appears on your mapping if you actually have articulations mapped to latching keyswitches.

Quantize Strum Pattern Keys

Usually the strum patterns get played the moment you press their associated pattern keys. However, if your timing is slightly off from the metronome, this will impact the timing of every strum in the pattern. By enabling the option to quantize the strum pattern keys, you can ensure that the strumming pattern will start right on the beat. Specifically, the pattern key gets quantized to the nearest quarter note in the measure.



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Credits

Production, scripting, graphics:

Greg Schlaepfer

Sample processing:

Elan Hickler (Soundemote)

Beta testing:

James Michael Wolk, David Reinstein, Richard Penrose, Geert Bevin, Perry D'Armond, Blake Robinson, Frederic Moueza, Jani Kaataja, Bob Bergen, Bill Thompson, Alejandro Tiscornia, Jonathan Timpe, Patrick Fitzsimons, Andrew Silagy, Charlotte Partt, Joshua Cohen, Doug LeBow, Jason Castle, Tony Ostinato, Ben Horwood, Dave Francis, Kobi Rivlin, Keith Levenson, Aaron Fultz, Leandro Gardini, Jordan Gagne

Special thanks to:

Oriana Schlaepfer, Peter DeLegge



Contact

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Email: support@orangetreesamples.com

Website: orangetreesamples.com

Social:

orangetreesamples.com/facebook

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