RIFFENDIUM X USER MANUAL

[JULY 2024]

This user manual is based on the information available at the time of typing. Due to ongoing product development, features, specifications, and other content may be subject to change. We recommend checking our website (www.audiofier.co.uk) for the latest updates and additional resources.

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System Requirements

To install Riffendium X, you need a minimum of 13.5 GB of hard disk space. While a fast hard drive is required, a solid-state drive is highly recommended in a fast computer.

Riffendium X requires the retail Native Instruments Kontakt 5.8.1

Riffendium X will not work with Kontakt Player.

MAC RECOMMENDED SYSTEM
MacOS 10.12 or above
4GB RAM
SSD (Solid State Drive)
NI Kontakt 5.8.1 or above

PC RECOMMENDED SYSTEM
Windows 7, Windows 8, or Windows 10 (latest Service Pack) or above
Intel Core i5 or equivalent CPU or above
2 GB RAM
Sound card with ASIO drivers
SSD (Solid State Drive)
NI Kontakt 5.8.1 or above

Riffendium Load Time

Due to its extensive library containing over 11,000 samples totaling over 13GB, Riffendium may take longer to load compared to other Kontakt libraries. **Please be patient** during the loading process and **avoid exiting Kontakt or clicking buttons**, as this could cause a crash.

If the loading time exceeds several minutes, your antivirus software might be scanning each sample. In this case, refer to the next page for instructions on how to exclude the Riffendium library from antivirus scans.

Minimizing Loading Time for Riffendium X

The first time you load Riffendium samples, it might take a while depending on your computer setup. Here's a quick tip to speed up loading times for subsequent sessions: perform a **Batch Resave**.

Here's how:

1. **Back Up Riffendium X:** Make a copy of the entire Riffendium X folder and store it in a safe location.
2. **Open Batch Resave:** In Kontakt, navigate to the "Files" menu and select "Batch Resave." Confirm the prompt by clicking "Yes" (no patches need to be loaded for this).
3. **Select Riffendium X Folder:** In the "Browse for Folder" window, choose the Riffendium X folder you just backed up.
4. **Fix Missing Samples (Optional):** A message about missing samples might appear.
   - Ensure "Allow alternate file types" is checked at the bottom (this allows for both WAV and NCW formats).
   - Click "Browse for folder" and select the folder containing your NCW samples (typically named "Riffendium X Samples").
5. **Load Riffendium X and Enjoy!** After the Batch Resave is complete, reload Riffendium X. You should experience significantly faster loading times.

By following these steps, you'll create a resaved version of Riffendium X that Kontakt can access much more quickly, streamlining your workflow.

Windows Users: Anti-Virus & Slow Loading Times

If you're experiencing slow loading times with Riffendium X on Windows, it might be due to your antivirus software scanning all the samples. Here's a fix that has helped other users:

1. **Open Antivirus Settings:** Navigate to your antivirus software's settings. The specific steps will vary depending on your antivirus program.
2. **Access Exclusion Management:** Look for a section related to exclusions or exceptions. This might be titled "Exclusions," "File Exclusions," or something similar.
3. **Add Folder Exclusion for Kontakt Libraries:** Find the option to add an exclusion and choose "Folder exclusion."
4. **Select Riffendium X Folder:** Browse and select the folder where your Kontakt libraries are stored. This will exclude that entire folder from future antivirus scans, potentially improving Riffendium X's loading speed.

Important Note: While this can improve loading times, temporarily disabling antivirus software is generally not recommended. Excluding the Kontakt library folder provides a more targeted solution that balances security with performance.

Easily Accessing Your Riffendium X Snapshots

Presets Installed Automatically: After you finish installing Riffendium X using the PULSE DOWNLOADER, your presets and snapshots will be automatically placed in the appropriate location on your computer.

Locating Your Presets (Optional):

In case you ever need to find them manually, here's where they're stored:
- **Mac OS:** System Drive / Users / **<your username>** / Documents / Native Instruments / User Content / Kontakt /
- **Windows:** C:\Users\ **<your username>** \Documents\ Native Instruments\ User Content\ Kontakt\

Saving Your Own Customizations (User Presets):

The Snapshots feature in Kontakt 5.8.1 allows you to save your own customized instrument patches. Here's how:

1. Click the **Camera Icon** on the Riffendium X instrument header to enter Snapshots mode.
2. Tweak the instrument settings to create your desired sound.
3. Click the **Floppy Disk Icon** and give your custom patch a unique name to save it as a snapshot.

By saving snapshots, you can easily access and reuse your favorite Riffendium X creations in future projects.

Optimizing Your Riffendium X Experience

This section provides some helpful tips to ensure a smooth workflow with Riffendium X:

Avoiding Unwanted Sounds During Preset Changes

When switching snapshots (presets) in Riffendium X, it's recommended to stop any playback to prevent unexpected noises. This is because new snapshots can introduce changes to effects settings that might cause glitches if sounds are playing while loading.

Ensuring Smooth Sample Loading

When loading the Riffendium X instrument (.nki file) **or when loading a new preset/ snapshot**, please be patient and wait for the progress bar under the header to finish. Riffendium X features many high-quality, deeply sampled sounds with large file sizes. Allowing Kontakt enough time to load all samples fully will guarantee a complete and accurate sonic experience. Playing notes before all samples are loaded might result in missing samples.

Syncing Riffendium X with Other Instruments: A Timing Tip

When using Riffendium X alongside other instruments in a DAW, here's a helpful tip to ensure tight synchronization:

- **Set Negative Delay:** Set the virtual instrument track for Riffendium X to a negative delay of around 2 ticks. The amount in milliseconds will vary according to the set BPM. This compensates for a slight delay inherent in Riffendium X loops. **This is especially useful when the SYNC is set to 1/2.**

Why the Delay?

Riffendium X loops are designed for realism, including subtle pre-beat pick noises. While this adds a natural feel, it introduces a minute delay for each triggered note. A negative delay on the Riffendium X track effectively nudges it back into perfect sync with other instruments.

Customization Required:

The exact negative delay value (in bar subdivisions) might vary slightly based on your project's tempo (BPM). Experiment to find the perfect setting for your specific project. By following this tip, you'll ensure seamless integration of Riffendium X with other instruments in your DAW, achieving precise timing for a cohesive and professional sounding production.

NOTE: Riffendium Sound Sources

The sound sources in Riffendium have been recorded primarily with a **straight feel**. This means they were not recorded with swing or triplets. Consequently, you won't find shuffle or swing controls in the sequencer page. These recordings are not well-suited for editing to achieve a triplet feel or shuffle in a satisfying way.

If your compositions heavily rely on shuffle or triplets, this library may not be the best choice for you.

How to Program a Series of Chord Changes in a DAW

When creating a chord progression in Riffendium within a DAW, follow these guidelines to ensure smooth playback:

Triggering the Sequence:

- The first note you play (the lowest note) should be quantized to the desired grid in your DAW. This note triggers the Riffendium sequence.

Playing Legato:

- Subsequent notes in the sequence should be played in a sort of legato (smoothly connected) fashion. This means releasing the previous key just after you have pressed the next one. Legato playing ensures the sequence continues without restarting at the beginning with each key press.

Planning Chord Changes:

- When playing legato, press each new chord root note **slightly before** the desired chord change occurs in the sequence. Aim to press the new root note just before the articulation region in the sequence for the upcoming chord change begins.
- **Articulation Regions:** If the existing articulation regions are too long, use Riffendium's editing functions (explained later in the manual) to shorten or split them. This ensures the articulation region starts precisely where the chord change needs to happen.

Chord Changes as Key Switches:

- Think of each chord change as a key switch. Avoid quantizing these chord change notes. In the picture below, the first note is quantised, all the subsequent notes are not and come before the beat.
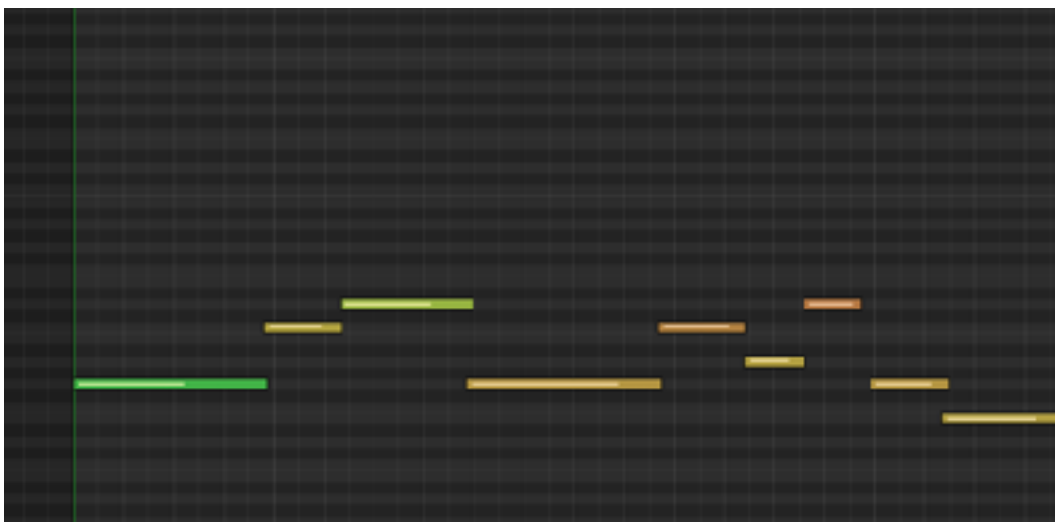
Forcing Sequence Restart:

- To restart the sequence from the beginning (step 1), release the previous key and then press the new trigger note (LOW sequence note) after a very short pause. This trigger note should be quantized to the desired grid position.

Negative Track Delay:

- In some cases, you might find it beneficial to select the entire MIDI region containing the Riffendium sequence and apply a negative track delay of at least 2 ticks. This can help improve timing accuracy in certain DAW environments.

Additional Notes:

- Experiment with different timing adjustments to achieve the smoothest possible playback of your chord progressions within Riffendium.
- Refer to other sections of this manual for detailed information on editing articulation regions and using Riffendium's other functionalities.

Riffendium X Sound Engine

Riffendium X boasts a comprehensive sound engine designed for crafting a wide range of electric guitar tones. This section details the core components that contribute to its sonic versatility.

- **Guitar Selection:** Riffendium X provides a library of 12 distinct electric guitar models. Each guitar offers up to 6 selectable pickup positions, allowing you to explore various tonal characteristics associated with different pickup configurations (e.g., bridge, neck, single coil, hum-bucker).
- **Stomp Box Effects:** Riffendium X integrates a set of 12 pre-amp and post-amp stomp box effects. These effects can be chained together to create complex sonic textures. The pre-amp stomp boxes modify the guitar signal before it enters the amplifier, while post-amp effects process the signal after it has been shaped by the amplifier model.
- **Amplifier Selection:** Riffendium X features 6 amplifier models that emulate classic and contemporary amplifier designs. Each model provides a unique foundation for sculpting your desired guitar sound.
- **Additional Processing:** Beyond traditional amp modeling, Riffendium X offers master convolution, delay, limiter, and equalization tools. Convolution allows for further sonic shaping by applying the characteristics of real-world environments or equipment. Delay, limiter, and EQ provide additional creative and corrective processing options.
- **Double Track Guitar:** Riffendium X features a double track guitar function for creating rich and layered textures.This allows you to independently select guitars, effects, and amplifiers for each track, enabling the creation of complex and expansive sonic landscapes.
- **Direct Output:** For situations where you prefer the unprocessed sound of the selected guitar model, Riffendium X provides the option to bypass the amp and effects section entirely. This direct output can be used for further processing with external effects units or for layering with other instruments in your production.
- **Sound Randomization:** Riffendium X offers extensive sound randomization features. These features can be a valuable tool for sparking creative inspiration and exploring unexpected sonic possibilities.

Overall, the Riffendium X sound engine provides a comprehensive and flexible platform for crafting a wide range of electric guitar tones.

Riffendium X Graphical User Interface (GUI)

This section provides a guided tour of Riffendium X's graphical user interface (GUI). We'll explore each of the main pages, detailing their parameters and functionalities.

- **Sound Pages (1-5):** The first five pages focus on sound design and manipulation within Riffendium X.
- **Sequence Page (6):** This page offers dedicated controls for creating and editing musical patterns.
- **Options Page:** The final page houses various settings and options related to user preferences and global functionality.

This layout streamlines the organization of Riffendium X's features, making it easier for you to navigate and explore its sonic potential.

THE WELCOME PAGE

Upon launching Riffendium X, you'll be presented with the welcome page. This initial screen serves as a starting point for your creative journey.

- **Optional Convolution Reverb Message:** The welcome page may display a notification regarding the loaded convolution reverb impulse response. This message appears only if:
  - Convolution reverb is enabled (the default setting).
  - You haven't disabled this notification in the Options page (explained in a later section).
- **Trigger for the Message:** This notification appears in two scenarios:
  - When you load a RIG preset directly. RIG presets often include specific convolution reverb settings.
  - When you load a snapshot that references a RIG preset containing convolution reverb settings.
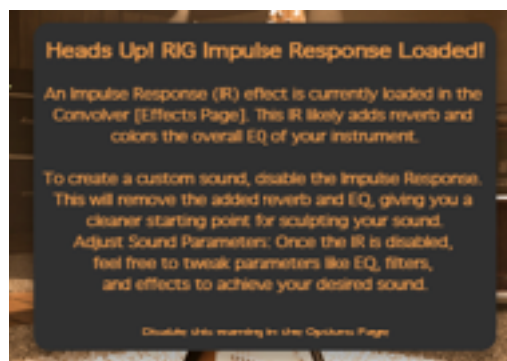
RIG Presets: Comprehensive Sound Design Templates

RIG presets in Riffendium X function as comprehensive sound design templates. They act as a single point of control for recalling:
- **Guitar Selection:** The specific guitar model used in the preset.
- **Amp and Effects Configuration:** All amplifier and effects settings associated with the preset's sound.
-

Beyond Core Sound Design:

In addition to these core elements, RIG presets also include a dedicated impulse response loaded within the master convolution effect. This impulse response plays a crucial role in shaping the overall sound:

- **Ambiance and Reverberation:** It adds depth and spatial characteristics, simulating the acoustic properties of real-world environments.
- **Sonic Coloration:** The impulse response's unique frequency response can subtly color the sound, often introducing specific equalization characteristics.

Optimizing Preset Editing:

The warning message you encounter advises disabling the convolution effect or changing its impulse response when editing RIG presets for a new custom sound. This recommendation ensures:

- **Clear Focus on Core Sound Design:** By temporarily removing the convolution effect's influence, you can focus solely on adjusting the core elements of the preset (guitar model, amp settings, effects) to achieve your desired sonic outcome.
- **Freedom to Choose Reverberation:** Disabling the convolution effect allows you to explore and select a more suitable reverb impulse response from the available options within Riffendium X, tailoring the ambience to your specific needs.

This approach empowers you to create custom sounds that are not pre-colored by the existing convolution settings within a RIG preset.

Loading RIG Presets: Accessing Diverse Sounds

RIG presets in Riffendium X provide a powerful way to instantly recall a complete guitar sound, including guitar selection, amplifier settings, effects configuration, and convolution reverb. This section details how to access and utilize these presets.

RIG Preset Menu: Your Sound Selection Hub

Riffendium X offers two convenient locations to access the RIG preset menu:

- **Welcome Page:** On the main welcome page, you'll find the RIG preset menu at the bottom of the central graphic.This provides immediate access upon launching the software.
- **Other Pages (Except Pattern & Options):** The RIG preset menu is also available in most other Riffendium X pages, typically positioned strategically for easy selection. Notably, it's absent from the dedicated Sequence Page and Options Page.
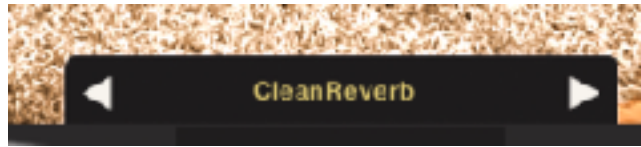
Selecting Your Sound:

To load a RIG preset and transform your sound, simply follow these steps:

1. **Access the RIG Preset Menu:** Locate the menu using the guidance provided above.
2. **Browse and Choose a Preset:** Navigate through the available RIG presets and select the one that best suits your sonic vision.
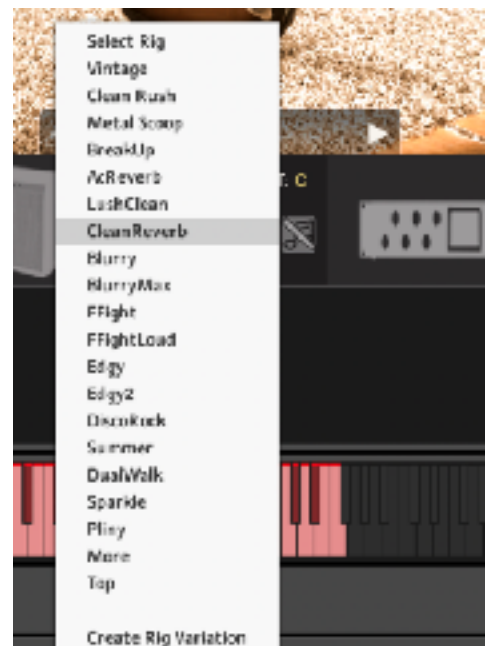
Preset Impact: Global Sound Transformation

Once you select a RIG preset, its effects are applied globally, regardless of the currently loaded loop pattern. This is a significant shift from previous Riffendium iterations, where loop recordings might have been pre-assigned specific sounds. In Riffendium X, flexibility reigns supreme: any loop pattern can be played with any RIG preset, empowering you to create diverse sonic combinations.

Crafting Variations from Existing Sounds: The RIG Sound Variation Function

Riffendium X's RIG presets offer a powerful feature: the ability to generate sound variations on a chosen preset's sound. This functionality extends beyond factory presets, allowing you to create variations of even your custom sounds.

How It Works:

When you activate the "Create Variation" function within the RIG presets menu, the engine intelligently creates a new sound based on the original. This new sound retains the essence of the original by:

- **Similar Guitar Selection:** The engine selects a guitar model with characteristics close to the original preset's guitar.
- **Stomp Variation:** The stomp effects configuration is modified, introducing slight variations compared to the original preset.
- **Amp and Effect Tweaks:** The amplifier settings and effects parameters are subtly adjusted, creating a sound that feels related yet distinct.

**Refining the Variation (Optional):**

While the "Sound Variation" function aims to deliver a usable variation, some manual fine-tuning might be necessary on occasion. A common adjustment point is volume, which can vary slightly between iterations.

- **Volume Adjustments:** You can easily address volume variations by navigating to the Amps page or the main Effects page within Riffendium X. Here, you can adjust the amp's master volume or the dry level of specific effects (convolution, delay) to achieve a perfect balance.

Overall, the RIG Sound Variation function is a valuable tool for sparking creative inspiration and generating new sonic territories from existing sounds.

Dual Access to Sound Variation: Menus and the "Amp+Pencil" Icon

Riffendium X offers two convenient ways to access the sound variation function for your RIG presets:
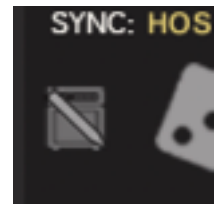
- **Preset Menu Variation:** As described earlier, you can generate sound variations directly within a chosen RIG preset's menu. Simply locate the "Sound Variation" function and click it to create a new variation based on the selected preset.
- **"Amp+Pencil" Icon Variation:** For an alternative approach, look for the "Amp+Pencil" icon positioned at the bottom of most Riffendium X pages, next to the main randomization button (the Dice icon). Clicking this icon also triggers the sound variation function, regardless of the page you're on.

This dual access approach provides flexibility in your workflow, allowing you to generate sound variations either within a specific preset menu or from the broader context of your current page.

Riffendium X: Quick Function Switches for Efficient Workflow

Located at the top of the graphical user interface (GUI), Riffendium X features Quick Function Switches designed to streamline your creative process. These switches provide

instant control over key aspects of your sound, accessible from most pages within the software.
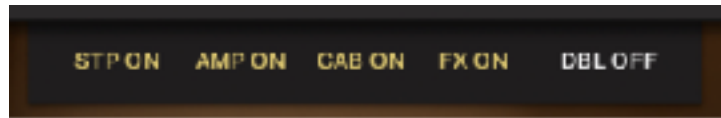
Note: Quick Function Switches are not available on the Sequence Page and the Options Page.

Functional Overview:

The Quick Function Switches offer a convenient way to toggle various sound parameters on or off, regardless of the current page you're working on. Here's a breakdown of their functionalities:

- **Stomp Effects:** Activate or deactivate all stomp effects processors in your signal chain with a single switch.
- **Amplifier:** Enable or bypass the amplifier section.
- **Cabinet Simulator:** Engage or disengage the cabinet simulator, which emulates the tonal characteristics of microphone placement and speaker cabinets.
- **Master Effects:** Turn on or off a collection of essential effects processors, including delay, convolution reverb, limiter, and equalizer, all grouped together for quick control.
- **Double Track Guitar:** Activate or deactivate the double track guitar function, enabling you to create richer and more textured sounds by layering two independent guitar parts.

Benefits of Quick Access:

The Quick Function Switches empower you to make real-time adjustments to your sound without navigating through different pages. This promotes a more efficient workflow, allowing you to experiment and refine your sonic ideas swiftly.

Navigating Riffendium X: Pages Controls

The bottom section of Riffendium X's main page serves as your central navigation hub. This area features six distinct icons, each representing a core module within the software. Clicking on these icons allows you to access dedicated pages for detailed parameter editing and sound design.

A Breakdown of the Main Pages:

1. **Guitar Page:** This page provides in-depth controls for selecting and customizing your desired guitar model, including pickup configurations and other tonal shaping options.
2. **Stomps Page:** Here, you'll find a comprehensive set of stomp effect processors. This page allows you to arrange, configure, and edit the stomp effects used in your signal chain.
3. **Amp & Cabinet Page:** This combined page offers dedicated controls for both the amplifier section and the cabinet simulator. You can sculpt your amp sound with detailed parameter adjustments and select the desired virtual cabinet characteristics.
4. **Master Effects Page:** This page houses additional processing tools like delay, convolution reverb, limiter, and equalizer. These effects function globally, shaping the overall sonic character of your sound.
5. **Sequence Page:** This dedicated page focuses on creating, editing, and arranging musical patterns within Riffendium X. Here, you can program your riffs, loops, and sequences.
6. **Options Page:** This final page serves as the central hub for configuring various global settings and preferences within Riffendium X. You can customize parameters like audio input/output, user interface themes, and project management options.

Streamlined Workflow:

The main page controls offer a clear and intuitive way to navigate Riffendium X. By having all core modules readily accessible, you can efficiently move between different aspects of sound design and music creation within your workflow.

Central Controls for Creative Exploration

Flanking the main page controls (described previously), the central portion of Riffendium X's bottom section offers additional creative tools accessible from all pages:

- **Master Randomization Button (Dice Icon):** Unleash a spark of inspiration with the master randomization button, represented by a dice icon. Clicking this button triggers the engine to introduce random variations across various sound and sequence parameters, following the preferences set in the Options Page. This can be a valuable tool for discovering unexpected sonic possibilities and breaking out of creative ruts.
- **RIG Preset Button:** As covered earlier, this button allows you to access and select different RIG presets, providing a quick way to swap between complete sound configurations.
- **Sequence Variation Button (Note + Pencil Icon):** This button, symbolized by a musical note and pencil icon, offers a dedicated function for generating variations on your currently loaded sequence. Clicking this button instructs the engine to create a new sequence variation based on the original, potentially introducing

changes to rhythm, riff, or other musical elements. This feature is particularly useful for exploring different creative directions within your musical ideas.

• **SYNC Control:** Maintain perfect synchronization between Riffendium X and your Digital Audio Workstation (DAW) using the SYNC control. This control allows you to lock Riffendium X's playback tempo to your DAW's tempo, ensuring everything stays in time. Additionally, the SYNC control offers options to double or halve the sequence tempo within Riffendium X itself, providing further rhythmic flexibility.

• **ROOT Menu (Previously Mentioned):** As discussed earlier, the ROOT menu plays a crucial role in how Riffendium X interprets your keyboard input. By setting the root note in this menu, you define the major scale that all loops will adhere to. Any notes you play on your keyboard will trigger loops that follow the scale degrees of the chosen root note.This eliminates the need for complex chords and simplifies intuitive music creation.
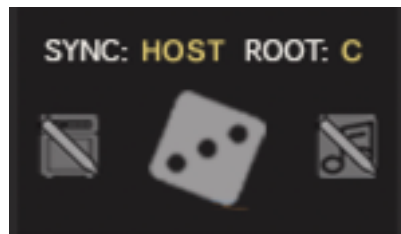
Overall, these central controls empower you to experiment with your sound and sequences directly from any page within Riffendium X, fostering a dynamic and creative workflow.

THE GUITAR PAGE

Guitar Page: Selecting Your Ideal Instrument

The Guitar Page within Riffendium X serves as the central hub for choosing your desired electric guitar model. This section provides access to a comprehensive library of twelve distinct guitar types, allowing you to tailor the tonal foundation of your sound.

Navigating Guitar Selection:

- **Guitar Model Icons:** The left side of the Guitar Page displays twelve gray icons, each representing a different guitar model. These icons showcase a variety of popular electric guitar styles, including:
    - Stylish 335-type guitars with hum-bucker pickups
    - Classic and versatile Jazzmasters
    - Iconic Les Paul models favored by rock and blues musicians
    - Modern guitars designed for high-gain rock and metal genres
    - Vintage Telecasters and SGs renowned for their bright and twangy tones
    - And more.

- **Guitar Selection:** Clicking on any of the gray icons activates your chosen guitar model. The selected icon will illuminate in yellow for clear visual confirmation.
- **Central Guitar Display:** The central area of the Guitar Page features a larger guitar graphic that dynamically

updates to reflect your currently selected model. This provides a visual representation of the chosen guitar, enhancing your workflow.

Customizing Pickup Configuration (Dynamic Options):

The right side of the Guitar Page displays a crucial element for shaping your guitar sound: the pickup selection. However,the number of available pickup options dynamically adjusts based on the guitar model you've chosen.

- **Multiple Pickup Configurations:** For guitars featuring multiple pickups (such as two or three), the Guitar Page displays up to six distinct pickup configurations on the right. These configurations represent different combinations of the guitar's pickups, allowing you to select the tonal variation that best suits your needs (e.g., bridge pickup only,neck pickup only, both pickups combined in parallel or series mode).

- **Single Pickup Guitars:** For guitars equipped with a single pickup, the right side of the Guitar Page might not display any additional options. In such cases, the guitar's inherent pickup sound becomes the foundation for your tonal exploration.

The Guitar Page in Riffendium X offers additional controls beyond guitar model and pickup selection, allowing you to further sculpt your desired sound:

- **Volume, Tone, and Release Controls:** Situated in the lower right corner of the Guitar Page, these controls provide basic yet essential sound shaping tools:
  - **Volume:** Adjust the overall volume of the selected guitar model.
  - **Tone:** Sculpt the tonal characteristics of the guitar, typically offering adjustments that range from brighter to darker timbres.
  - **Release:** This control specifically targets the volume envelope of each loop within Riffendium X. By increasing the release value, you can introduce a gradual fade-out effect at the end of each loop. This is particularly useful for avoiding unwanted overlaps between consecutive loops, especially when creating fast and complex sequences. As a general rule, it's recommended to start with a release value of zero and adjust it only in specific (rare) circumstances.

- **Double Track Controls (Context-Dependent):** The Guitar Page also features controls dedicated to the double track functionality. However, these controls are only active when the double track feature is enabled.
    - **Double Track Pitch Control:** When the double track is activated, this control becomes available, allowing you to transpose the pitch of the double track guitar part. This opens up creative possibilities for crafting harmonized guitar textures or adding subtle pitch variations.

Double Track Functionality: Crafting Richer Guitar Textures (Guitar Page)

The Guitar Page in Riffendium X offers a dedicated section for creating expansive and interesting guitar parts using the double track feature.
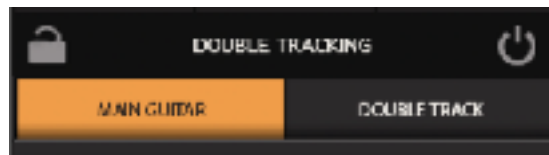
Activating Double Track Mode:

- Locate the double track controls situated on the lower left corner of the Guitar Page.
- On the right side of these controls, you'll find a power switch icon. Clicking this icon toggles between single main guitar mode (deactivated) and double track mode (activated).

Selecting and Customizing Double Guitars:

Once double track mode is active, two additional buttons labeled "Main Guitar" and "Double Track" will be available to use at the bottom of the interface. These buttons allow you to select and customize the guitar models for each track:

- Clicking on either button brings up a visual representation of both guitar models in the central area of the interface. The selected guitar (Main or Double) will be displayed as a larger icon, while the other guitar remains a smaller icon for reference.
- With either guitar selected, you can access all the standard guitar customization controls available on the Guitar Page. This includes selecting the guitar model, pickup configuration, and adjusting volume, tone, and release parameters to create distinct tones for each track.

**Stereo Width Control (Double Track Mode Only):**

An additional Stereo Width control becomes available on the right side of the Guitar Page when double track mode is active. This control allows you to adjust the stereo positioning of the two guitar tracks:

- **Center Image:** Places both guitars in the center of the stereo field, creating a mono-compatible sound.
- **Wide Spread Left to Right:** Positions the guitars across the stereo spectrum, with one guitar leaning more towards the left speaker and the other towards the right. This widens the overall sound and creates a more immersive listening experience.

In essence, the double track functionality empowers you to design rich and harmonically layered guitar parts within Riffendium X. By combining different guitar models, pickup configurations, and stereo positioning, you can craft unique and inspiring soundscapes.

Coordinating Double Track Parameters: The Lock Button
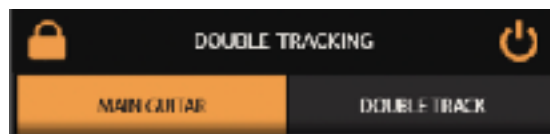
The double track section in Riffendium X's Guitar Page features a convenient Lock button that streamlines your workflow when working with two guitar tracks.

Function of the Lock Button:

When the Lock button is activated, any adjustments you make to the parameters of the "Main Guitar" will be simultaneously applied to the "Double Track." This ensures that both guitars remain tonally consistent, even as you tweak their settings.

Lock Button Applications:

Imagine you've meticulously crafted a desired guitar sound using the amp and stomp effects pages (which also feature a Lock button). By activating the Lock button in the Guitar Page, any further modifications you make to the "Main Guitar's" tone (e.g., pickup selection, volume adjustments) within the Guitar Page will automatically be reflected in the "Double Track." This eliminates the need to manually replicate changes across both tracks, saving you time and effort.

Important Considerations:

The Lock button only affects parameter adjustments made **after** it is activated. Any settings established for the "Double Track" before engaging the Lock button will remain unchanged.

While the Lock button is active, you won't be able to switch between "Main" and "Double Track" guitar selection using the dedicated buttons. However, the double track audio will still function normally. The Lock button is a valuable tool for maintaining consistent guitar tones between your main and double tracks in Riffendium X. It ensures efficient workflow and allows you to focus on sculpting your desired overall sound.

As you've explored in other sections of this manual:

The RIG preset menu, accessible at the bottom of the interface, provides a convenient way to load and swap entire collections of guitar tones, stomp effects, amplifier settings, and sequence parameters. Refer to the Welcome Page section for more information on RIG presets.

In essence, the Guitar Page provides a comprehensive set of parameters for selecting your desired guitar sound, customizing its pickup configuration, and refining its tonal characteristics using volume, tone, and release controls. Additionally, the context-dependent double track controls empower you to create richer and more harmonically complex guitar parts.

THE STOMP EFFECTS PAGE

Stomp Effects Page: Sculpting Your Sound with Pre- and Post-Amp Effects

The Stomp Effects Page within Riffendium X equips you with a powerful set of tools to shape your guitar tone using stomp effect processors. This page offers two dedicated stomp slots, allowing you to strategically position effects either before or after the amplifier section in your signal chain.

Understanding Pre-Amp and Post-Amp Effects:

- **Pre-Amp Slot (Leftmost Icon):** This slot houses effects placed before the virtual amplifier. Any stomp effects loaded here will operate in mono, affecting the entire signal. This is because the amplifier typically processes the signal in mono before applying its tonal characteristics.
- **Post-Amp Slot (Rightmost Icon):** This slot accommodates effects positioned after the amplifier. Stomp effects loaded here will preserve the stereo information, allowing you to create lush and spacious soundscapes.

Selecting Stomp Effects and Slots:

1. **Choose Your Slot:** Locate the two large effect icons in the central area of the Stomp Effects Page. The leftmost icon represents the pre-amp slot, while the rightmost icon

signifies the post-amp slot. Click on the desired icon to designate where you want to place your stomp effect.

2. **Pick Your Stomp:** The left side of the GUI displays twelve gray icons, each representing a distinct stomp effect type. Click on any of these icons to browse the available stomp effects. Here, the previously selected effect's icon will turn gray, while the newly chosen one will light up to provide clear visual feedback.

3. **Load and Activate:** Once you've chosen a stomp effect, it will be loaded into the designated slot. The corresponding power switch on the stomp effect icon will illuminate, indicating that the effect is active.

4. **Parameter Adjustments:** The right side off the GUI will dynamically display parameter controls specific to the chosen effect. The number of controls will vary depending on the stomp effect type (e.g., overdrive might have gain and tone controls, while a phaser might have rate and depth controls). Adjust these parameters to sculpt your desired sonic character.

Double Track Considerations:

When the double track functionality is active in Riffendium X, the Stomp Effects Page reflects this change. You'll see four stomp effect icons in the central area:

- Two larger icons represent the currently selected stomp effects for your main guitar or double track (pre-amp and post-amp) according to whichever is in focus.
- Two smaller icons display the stomp effects loaded on the other track not in focus (pre-amp and post-amp), providing a visual reference for comparison.
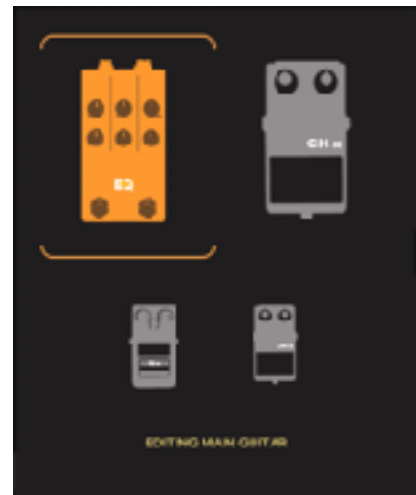
As explored previously in the dedicated sections of this manual:

- **The double track controls section**, located on the lower left corner of the Stomp Effects Page, allows you to activate and manage double guitar functionality. Refer to the "Guitar Page" section for detailed explanations.

- **The RIG preset menu**, accessible at the top of the interface, provides a convenient way to load and swap entire collections of guitar tones, stomp effects, amplifier settings, and sequence parameters. Refer to the "Welcome Page" section for more information on RIG presets.

Overall, the Stomp Effects Page empowers you to experiment with various stomp effects strategically placed before or after the amplifier. This dual-slot design, along with clear visual feedback, makes it easy to craft unique and inspiring guitar tones within Riffendium X.

THE AMPLIFIERS PAGE
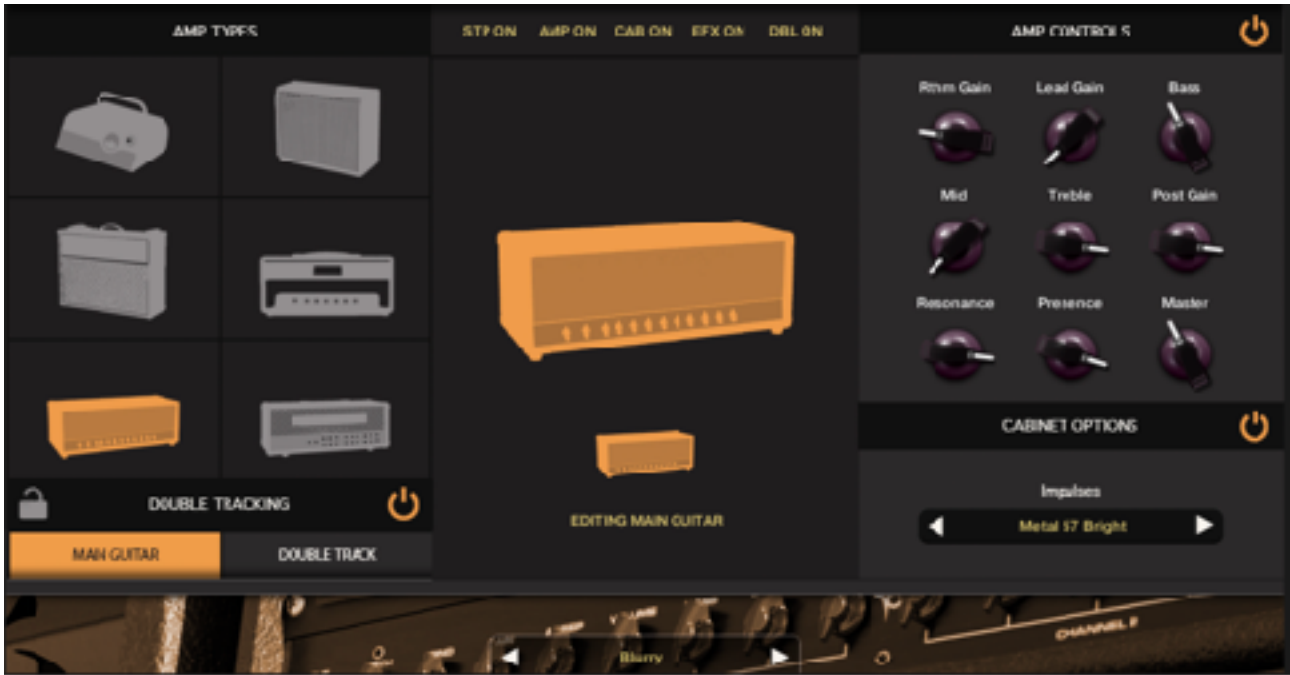
Amplifiers Page: Shaping Your Core Tone

The Amplifiers Page within Riffendium X is where you forge the foundation of your guitar sound by selecting and customizing virtual amplifiers. This page allows independent amplifier selection for both your main guitar track and the double track (if activated).

Amp Selection and Visualization:

- **Amp Model Icons:** The left side of the Amplifiers Page features six icons, each representing a distinct amplifier model. Click on any icon to choose the desired amp type.

- **Central Amp Display:** The central area of the GUI dynamically changes depending on the double track functionality. Here's what you'll see:

    - **Single Track Mode:** When double track is inactive, the central area prominently displays a larger image of the currently selected amplifier model for your main guitar track.

- **Double Track Mode:** When double track is activated, the central area displays two amplifier icons (as the above picture shows):
    - A larger icon representing the amplifier of the guitar track currently in focus (selected for editing).
    - A smaller icon representing the amplifier assigned to the other guitar track (not currently in focus). This provides a visual reference for comparison.

Amplifier Controls and Cab Impulse Responses:

- **Amp Controls:** The right section of the Amplifiers Page is dedicated to shaping the tonal characteristics of your chosen amplifier. You'll find up to nine control knobs here, depending on the specific amplifier model. These controls typically include parameters like gain, EQ, presence, and reverb, allowing you to sculpt the amp's sound to your liking.
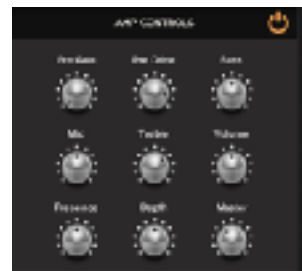
- **Cabinet Impulse Response Menu:** Amplifiers are paired with speaker cabinets to produce their final sound. The Amplifiers Page offers a built-in cabinet impulse response (IR) menu. Impulse responses are digital recreations of real speaker cabinets, allowing you to explore various tonal variations. Use the left and right arrow buttons next to the menu to browse the available cabinet IR options and select the one that best complements your chosen amplifier.

Using Custom Cabinet Simulations (Optional):

The Amplifiers Page offers flexibility by allowing you to bypass the built-in speaker cabinet simulation. This enables you to use external impulse responses or cabinet simulation plugins within your DAW (Digital Audio Workstation).However, it's important to remember that stomp effects and master effects in Riffendium X come after the cabinet section in the signal chain.

Choosing the Right Cabinet IR:

The cabinet IR menu is categorized to help you select the most suitable impulse response for your desired sound:

- **Clean:** These IRs are ideal for pristine, uncolored tones, often used with clean or mildly overdriven amplifier settings.

- **Driven:** These IRs provide a touch of breakup and edge, well-suited for classic rock and blues tones achieved with medium gain levels. These IRs will also work with a spectrum of heavily saturated tones, perfect for high-gain applications and modern metal styles.

While experimentation is encouraged, using an IR category that aligns with your amplifier's gain staging (clean or driven) is a good starting point to achieve optimal results.

Special Cabinet Impulse Responses:

The bottom of the IR menu offers a selection of unique impulse responses that can add an interesting twist to your sound:

- **Stereo IRs:** These IRs capture the sound of microphones positioned on both sides of the speaker cabinet, creating a wider and more spacious sonic image. The dry (unprocessed) signal might be on one side, while the other side offers a room ambience or a different microphone perspective.
- **Double Mic IRs:** These IRs simulate the use of two microphones placed on the speaker cabinet, capturing the tonal variations from different positions.
- **Other Creative IRs:** This category might include impulse responses that have been creatively processed to achieve specific sonic effects.

Exploring these special IRs can spark inspiration and add unique textures to your guitar tones.

It's important to note that cabinet impulse responses (IRs) play a very important role in shaping the tone of your guitar sound. The wrong IR can drastically diminish an otherwise good sound, while the best IR can dramatically improve a guitar tone. Experimenting with different IRs is highly encouraged to achieve your desired sonic character.

Important Note Regarding Stomp/Master Effects and External Processing:

If you choose to bypass the built-in cabinet simulation and utilize an external one (including an external amplifier simulation), it's recommended to adjust any post-amp stomp effects or master effects accordingly. These effects will no longer be processing the signal alongside the cabinet's tonal characteristics, potentially requiring adjustments to maintain your desired sound.

"DIRECT Sound" Feature for External Processing:

Riffendium X offers a convenient solution for using external amp simulations or processing chains. The "DIRECT sound" feature, located within the Options Page, allows
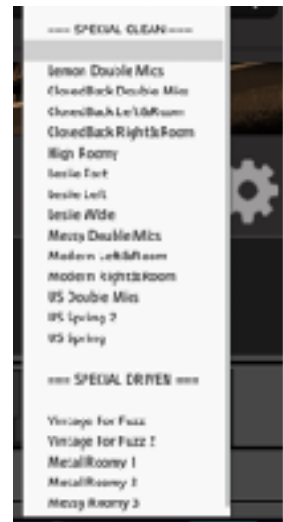
you to bypass all internal processing modules after the Guitar section. By activating "DIRECT sound," you can ensure your signal is routed directly out of Riffendium X without being processed by the stomp effects, cabinet simulation, or master effects. This provides a clean signal for external processing.

Leveraging Previously Explained Features:

As you've explored in other sections of this manual:

- **Double Track Controls:** The lower left corner of the Amplifiers Page houses the double track controls. Refer to the "Guitar Page" section for details on activating and managing the double track functionality.
- **RIG Preset Selection:** The RIG preset menu, situated at the bottom of the interface, provides a way to load and swap entire collections of guitar tones, including amplifier settings. Refer to the "Welcome Page" section for more information on RIG presets.

In essence, the Amplifiers Page empowers you to select and customize virtual amplifiers, independently for your main and double tracks (if applicable). With its intuitive interface, versatile controls, the ability to integrate external cabinet simulations, and the "DIRECT sound" feature, this page allows you to forge the core tone of your guitar sound within Riffendium X.

THE MASTER EFFECTS PAGE

Master Effects Page: Polishing Your Final Tone

The Master Effects Page allows you to apply finishing touches to your overall guitar sound. These effects appear at the very end of the signal chain, processing the entire signal after all other effects have been applied.

Convolution Effects

- **Reverbs and Special IRs:** The convolution effect within the Master Effects Page offers a variety of reverb types and unique impulse responses (IRs). These IRs can simulate the acoustic properties of real spaces (halls, rooms, plates, etc.) or provide creative sonic textures.

- **RIG Impulse Responses (for RIG Presets Only):** As you may have encountered previously, the convolution effect also includes RIG impulse responses. These specialized IRs are designed to work seamlessly with RIG presets. It's important to use RIG impulse responses only when a RIG preset is loaded. Using them with other presets might lead to unexpected or undesirable sounds, as each RIG IR is meticulously crafted by our sound designers to complement specific RIG tones.

Convolution Effect Controls:

The convolution effect section provides controls for both the dry and wet levels:
- **Dry Level:** This knob adjusts the volume of the unprocessed signal. Lowering the dry level increases the effect's prominence in the mix.
- **Wet Level:** This knob controls the volume of the processed signal from the convolution effect. When a RIG preset is loaded, the RIG impulse response associated with that preset will be automatically displayed in the menu title.Additionally, the wet level will be set to 100% (full effect), while the dry level will be at 0% (no dry signal).

Delay Section

The Delay section within the Master Effects Page lets you create echo and repeat effects, adding depth and rhythmic complexity to your guitar sound. It provides familiar controls for crafting various delay textures:

- **Time:** This knob sets the delay time, essentially the interval between the original and the echoed signal. Adjusting this control allows you to create short, rhythmic repeats or longer, atmospheric echoes.
- **Damping:** This control determines how quickly the repeats fade over time. Higher damping values result in shorter, more subdued echoes, while lower damping settings produce longer, more prominent repeats.
- **Pan:** This knob controls the stereo positioning of the delayed signal. You can adjust the knob to its max value, creating a ping-pong effect where the repeats bounce between the left and right channels, or keep them centered for a more traditional delay sound.
- **Feedback:** This knob governs the amount of the delayed signal that is fed back into the delay line. Increasing feedback creates cascading echoes that build in intensity, while lower feedback settings produce more distinct and controlled repeats.
- **Dry Level:** This knob adjusts the volume of the unprocessed signal. Lowering the dry level increases the prominence of the delayed echoes in the mix.
- **Wet Level:** This knob controls the volume of the processed (delayed) signal. Adjusting this allows you to find the perfect balance between the original, dry guitar tone and the added echoes.

Experimenting with these controls unlocks a wide range of delay effects, from subtle rhythmic accents to expansive, ambient soundscapes.

Master Limiter and EQ: Sculpting and Finalizing

The Master Limiter and EQ section on the Master Effects Page provides the final touches for shaping and controlling your overall guitar sound. These tools work together and share a single power switch, allowing you to enable or bypass them simultaneously.

Master Limiter:

- **Input Level:** This knob sets the level of the incoming signal before limiting is applied. Adjusting this control can help optimize the limiter's performance.
- **Release:** This knob determines how quickly the limiter reduces gain after a transient peak. A faster release time offers tighter control over loud transients, while a slower release can preserve some dynamic range.
- **Output Level:** This knob adjusts the overall output level of the processed signal after limiting. You can use it to boost the level slightly or attenuate it if needed.

Master EQ:

- **Low-Frequency Gain and Frequency:** This section allows you to boost or cut low frequencies in your sound.Adjusting the frequency knob lets you target specific bass regions, while the gain control determines the amount of boost or cut applied.
- **3 kHz Gain Control:** This dedicated knob provides targeted control over the 3 kHz frequency band, a critical area for shaping the brightness and presence of your guitar tone.

Bypassing the Limiter and EQ:

While these tools can be valuable for final sculpting, you also have the option to bypass them entirely using the shared power switch. This allows you to retain the raw character of your guitar sound if desired.

Quick Switch for Master Effects:

As mentioned earlier, the **FX QUICK SWITCH** located at the top of the GUI provides instant control over all Master effects. Activating this switch will bypass all active Master effects simultaneously. However, there's an additional benefit:

- **Recalling Last Used Master Effects Settings:** When you activate the EFX Quick Switch, Riffendium X will recall the **lastly set combination of effects**. This means that any Master effects that were previously activated will be turned back on, while those that were bypassed will remain inactive. This can be a time-saving feature,

allowing you to quickly switch between having all effects on and your most recently used combination.

As you've explored in other sections of this manual:

- **RIG Preset Selection:** The RIG preset menu, situated at the bottom of the interface, provides a way to load and swap entire collections of guitar tones, including amplifier settings. Refer to the "Welcome Page" section for more information on RIG presets.

In essence, the Master Limiter and EQ section equips you with essential controls to refine your guitar tone. Utilize the limiter for subtle gain management and the EQ for broad tonal shaping. The shared power switch offers flexibility for bypassing both processors. Additionally, the Quick Switch provides a convenient way to turn all Master effects on or off at once, with the ability to recall your most recently used configuration.

HOW TO "PLAY" RIFFENDIUM X

Bringing Riffendium X to Life

This section dives deep into the world of loop triggering and sequence creation within Riffendium X. Here, you'll discover how to transform Riffendium X from a sound library into a dynamic and playable sequencer or loop player, controllable via keyboard, DAW, or key switches.

We'll explore techniques for:

- **Playing Riffendium X:** Learn how to trigger individual loops and phrases using a MIDI keyboard or your DAW's piano roll.
- **Key Switch Mastery:** Discover how to control Riffendium X's key parameters on the fly using dedicated key switches. This allows you to manipulate aspects like scene recall, root key change, and chords types in real-time during your performance or composition.
- **Sequence Power:** Explore the art of recalling, editing, and even creating sequences from scratch. Sequences allow you to chain together multiple loops and phrases, creating complex song structures or evolving guitar parts.

By mastering these techniques, you'll unlock the full potential of Riffendium X, transforming it from a static collection of loops into a powerful and expressive musical tool.

Powerful Loop Triggering Made Easy

Riffendium X shines in its core functionality: triggering loops using the colored keys above E1.
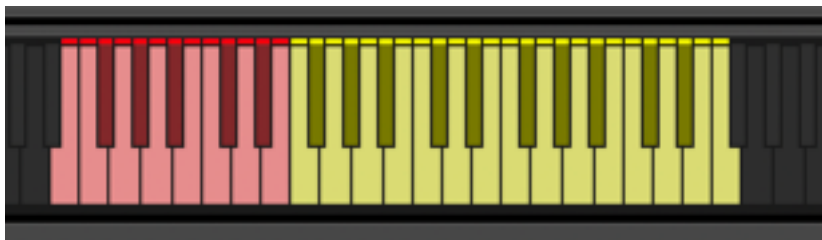
These keys unlock intuitive music creation:

Red Keys (Pitch & Loop Control):

- **Equal Notes Mode:** In this mode, triggering a red key starts the loop and sets the pitch for BOTH the LOW and HIGH sequences. This is ideal for creating synchronized rhythmics and riffs, or for building rhythmic foundations where both sequences move together in pitch.

o   **Unequal Notes Mode:** When Unequal Notes mode is active, triggering a red key will start the loop and set the pitch **ONLY for the LOW sequence**. The HIGH sequence remains independent and its pitch can be set independently using the yellow keys. This mode allows for more complex interplay between the LOW and HIGH sequences, where their pitches can diverge for creative effect.

Yellow Keys (High Sequence Pitch in Unequal Mode):

In Unequal Notes mode only, triggering a yellow key will set the pitch **specifically for the HIGH sequence**. Use these keys to add textural variations on top of your main loop, independent of the LOW sequence's pitch.

For detailed information on setting the "Equal" and "Unequal" modes, refer to the "Sequence page" parameters and controls section.

Effortless Scale-Based Playing:

Once you set the ROOT key, any note you play on your keyboard will trigger a loop that follows the scale degrees of that root's major scale. This eliminates the need for complex chords! With just one finger, Riffendium X recognizes the scale intervals and plays the appropriate musical mode for each loop, whether it's a simple power chord or a more intricate riff.
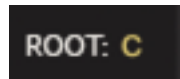
Dynamic Tonal Shifts with Root Note Change

The pink key-switches (C-1 to B-1) allow you to set the Root Note of your riff chromatically, enabling you to introduce intriguing tonal variations during a performance.

For instance, imagine playing a riff in C major (Root C), triggering it with C2 (MIDI note 48). Pressing the Eb-1 key switch sets the Root Note to Eb.
Now, playing the same C2 note (MIDI note 48) will result in a C minor sound because C becomes the minor sixth in the context of Eb major. This technique allows you to create interesting harmonic shifts without necessarily changing the entire key signature of your riff.

**New Feature: Ending Note Samples**

Riffendium X now features highly-requested "ending note" samples. By pressing one of the keys from E5 (blue key switches), you can trigger a power chord (5th) or a chord sound, depending on the velocity at which you press the key.

Here's how it works:

- Soft or Loud:
    - **Velocity 1-30:** Triggers a soft power chord (5th).
    - **Velocity 31-60:** Triggers a loud power chord (5th).
    - **Velocity 61-90:** Triggers a soft chord.
    - **Velocity 91-127:** Triggers a loud chord.

- **Pitch Determination:** The chord quality (major or minor) is determined by the **interval** between the pressed key and the currently set Root Note. Riffendium will calculate which chord is played based on this interval. Two octaves are available to be played for the ending articulation.

THE SEQUENCE PAGE
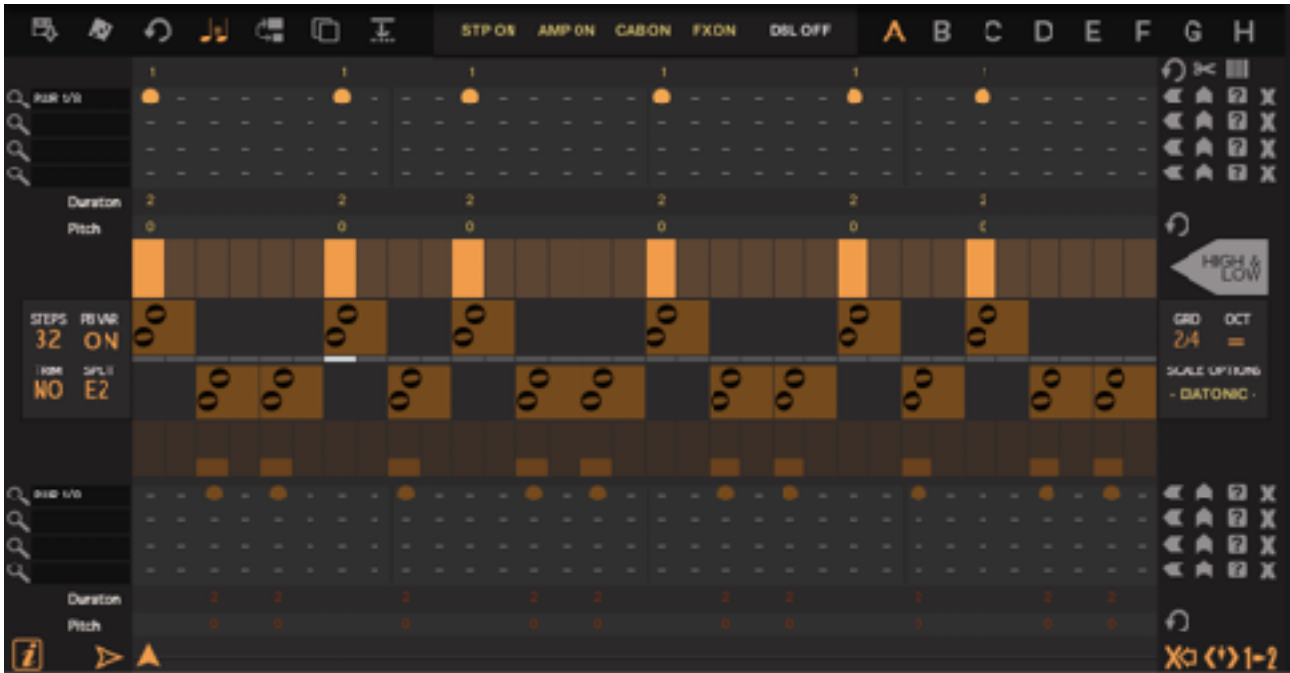
Building Your Riffs

The Sequence page is the heart of Riffendium X, where you create, edit, and modify your riffs. It might seem complex at first glance due to the numerous controls and buttons. However, understanding the two sequence sections – **HIGH** and **LOW** – will make things easier.

The Power of Two Sequences:

Riffendium X's unique feature is its dual loop sequencers that work together. Traditional loopers can struggle with riffs that involve different note positions across octaves. Here's how Riffendium X tackles this:

- **Example: High and Low Chugs:** Imagine a rock riff with high and low power chords. The guitarist plays an accented power chord on the higher octave (E2) while maintaining a low E string ostinato (E1).
- **Dual Sequences Solve the Challenge:** With conventional loopers, replicating this precisely would require a perfectly recorded loop. Riffendium X lets you separate the parts:
    - **LOW Sequence:** Use the low sequence for single notes or mutes (red playable keys on the keyboard).
    - **HIGH Sequence:** Set the high sequence for power chord accents (ensure no yellow keys above E1).

Setting Up the Two Sequences:
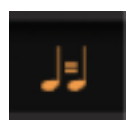
1. **"Equal Notes" Mode:** Click the button with the "note = note" icon (fourth button, top left) to activate "Equal Notes" mode.
2. **Octave Control for HIGH Sequence:** Use the OCT control (mid right) to shift the HIGH sequence one octave higher (+12).
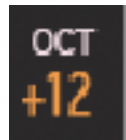
Playing the Riff:

Now, by pressing E1, you'll hear both the muted E1 note (LOW sequence) and the E2 power chord (HIGH sequence) played simultaneously. This allows you to create the desired riff with just one finger.

"Unequal Notes" Mode for Dynamic Riffs:

1. **Click for "Unequal Notes" Mode:** Click the "note # note" icon button again to activate "Unequal Notes" mode. This enables independent note control for each sequence (red and yellow playable zones displayed).
2. **Deactivate HIGH Sequence Octave Shift:** Set the OCT control back to "=" to remove the octave shift.
3. **Keyboard Split:** Use the Keyboard Split control (mid left) to define the playable zones for low and high notes (e.g., C2 for the split in our example).
4. **Set HIGH Sequence Pitch:** Press E2 to define the pitch of the HIGH sequence.
5. **Trigger the Sequence:** Trigger the sequence by pressing E1.
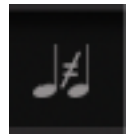
Independent Control and Improvisation:

At first, you'll still hear the E1 single notes with E2 power chord accents.
Now, while holding E1 to sustain the sequence, you can play notes like D2, C2, or E2 in the yellow playable zone (higher notes). The power chords will change pitch accordingly, while the E1 note remains constant. This allows for dynamic riff improvisation, impossible with traditional loopers.

Beyond This Example:

You can also modify the LOW sequence pitch by playing notes in the red zone. This unlocks the potential for truly independent LOW and HIGH sequences, creating the effect of improvised bass and power chord movements on the spot.

Previous Riffendium Versions:

This approach offers a significant advantage over previous Riffendium versions, where such complex riffs would require pre-recorded performances.

Unleash Your Riffs with Diverse Sound Sources

Both LOW and HIGH sequences in Riffendium X can hold up to four **articulations** each. These articulations are essentially your sound sources – building blocks for crafting riffs and rhythms.

Dive into a Sonic Library:

Riffendium X boasts a massive library of nearly 300 articulations, offering a treasure trove of sonic possibilities:

- **Individual Notes:** Start with the foundation – precise single notes.
- **Articulation Variety:** Explore articulations beyond single notes – slides, power chords, and various chord types (power-nine, major, minor, sus4, sus2, 7th).
- **Pre-recorded Elements:** Incorporate pre-recorded riffs, ostinatos, phrases, and even connective solos to add depth and complexity.
- **Rhythmic Exploration:** Don't forget the rhythmic side! Utilize a variety of rhythmic articulations to build your groove.

With this expansive sound source library, you have the freedom to create anything from classic rock riffs to genre-bending sonic adventures.

Finding Your Perfect Sound Source

The sound source layer menus on the left side of the GUI let you choose your building blocks (articulations).
While the very long articulation list shows short names, the real power lies in the **Articulations Browser**.

Click the magnifying glass icon next to each sound source menu. This opens the browser, showcasing the full range of articulations available. The menus and magnifying glasses for each layer stay accessible.

THE ARTICULATIONS BROWSER
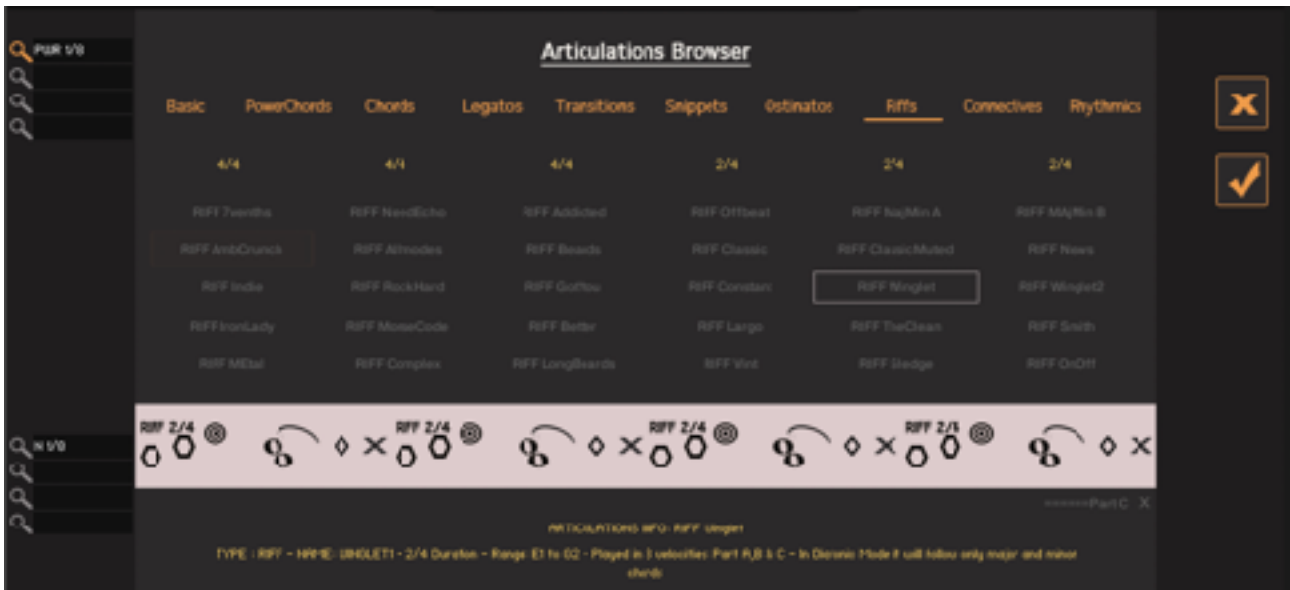
Here's the key step: Within the Articulations Browser, click on one of the eight magnifying glasses, corresponding to the 4 layers for the HIGH sequence and the 4 layers for the LOW sequence. This action tells Riffendium X to load your new articulation onto the selected layer. The chosen magnifying glass button will stay on to remind of the target layer. Using the Articulations Browser makes sound source selection efficient and visual, allowing you to explore the sonic possibilities with ease.

Unveiling the Articulation Browser: A World of Sonic Possibilities

The Articulation Browser is your gateway to Riffendium X's extensive sound source library. Here, all articulations are meticulously organized into ten categories, offering a treasure trove of sonic building blocks for your riffs.

Exploring the Categories:

Click on the yellow category names at the top of the GUI to access dedicated subpages:

- **Basic:** This category is your foundation, featuring single notes and octaves with variations in dynamics and duration.
- **Power Chords:** Dive into power chords of different intervals (4th, 5th, 6th, 9th) with various dynamic levels and durations.

- **Chords:** Build rich harmonies with major, minor, sus4, sus2, and seventh chords based on major scale intervals and accidentals.
- **Legatos:** Explore legato articulations for a smooth, connected feel, including single notes, power chords, slides,hammer-ons, and pull-offs.
- **Transitions:** Craft seamless transitions between sections with a variety of note and power chord combinations.
- **Snippets:** Spice things up with melodic and rhythmic riffs – perfect building blocks for creating complex combinations.
- **Ostinatos:** Add rhythmic drive and insistent melodies with ostinato articulations.
- **Riffs:** Get inspired by melodic and rhythmic guitar phrases, perfect for mixing and matching.
- **Connectives:** Find clever ways to connect phrases and bars with these end-of-bar articulation ideas.
- **Rhythmics:** Unleash full rhythmic guitar parts that can be split and edited for endless creative possibilities.

With the Articulation Browser at your fingertips, crafting unique and expressive riffs becomes a breeze. Explore, experiment, and discover your sonic signature!

Previewing Your Sound Source

Once you've chosen a category in the Articulation Browser, click on any of the sound source names (up to 30 per category).

Here's what you'll see:

- **Visual Representation:** A graphic will give you a general idea of the sound source. Some will resemble sheet music, while others might be more creative.
- **Hear it Now:** Click the sound source name to hear a short preview, showcasing the different variations included.
- **Velocity Matters:** Many sound sources have variations based on velocity. The preview will play all these variations (up to 5) in cycle to give you a complete picture. Click the "X" button on the preview to stop.
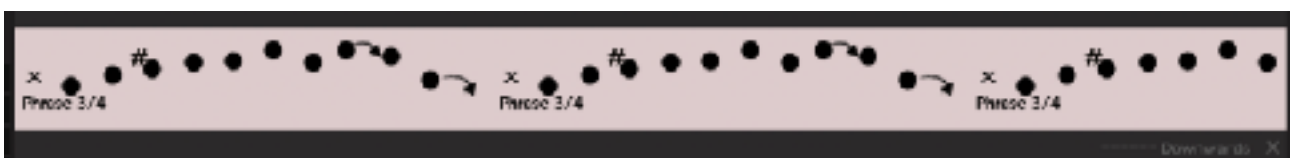
Understanding Complexity:

- **Riffs and Parts:** Riffs often have multiple sections (A, B, C) and variations. The preview reflects this complexity.
- **Chords and Rhythmics:** Chords and rhythmic patterns might have different versions (major/minor, sus2/sus4) included in the preview.

Additional Tips:

- **Yellow Subcategories:** Below the category names, you'll find yellow subcategories indicating the duration of each sound source (e.g., 2/4, 4/4).
- **Info Text:** At the bottom of the browser, an information section details the sound source's features, like velocity layers and available harmonizations (variations in key). Some loops are versatile across multiple major scale modes, while others might be more specific.

Overall, the Articulation Browser empowers you to explore and select sound sources with confidence.

Loading the Articulation

Once you've found the perfect articulation in the Articulation Browser, click the checkmark button to confirm. This loads the articulation onto the layer with the currently illuminated magnifying glass icon. Its corresponding menu will now display the chosen articulation's name.

Ready to choose another articulation for a different layer?
Simply click the magnifying glass for the desired layer and repeat the selection process.

When you're finished browsing, close the Articulation Browser using the large "X" button on the right.

Optimizing Your Layers: Short vs. Long Articulations

When choosing articulations for each layer, consider this recommendation:

- **LOW Sequence:** This sequence is ideal for shorter articulations like power chord chugs, single notes, and chords.

- **HIGH Sequence:** The HIGH sequence offers more editing capabilities, making it a great fit for longer riffs and rhythmic patterns. This allows you to split these longer elements and adjust their sample start points, opening doors for more creative combinations.

Building Your Riffs: Time to Sequence!

Now that you've loaded your desired sound sources (articulations) onto layers in both the HIGH and LOW sequences, it's time to delve into building your riffs!
We'll explore how to create sequences in the next section.

EDITING THE SEQUENCERS
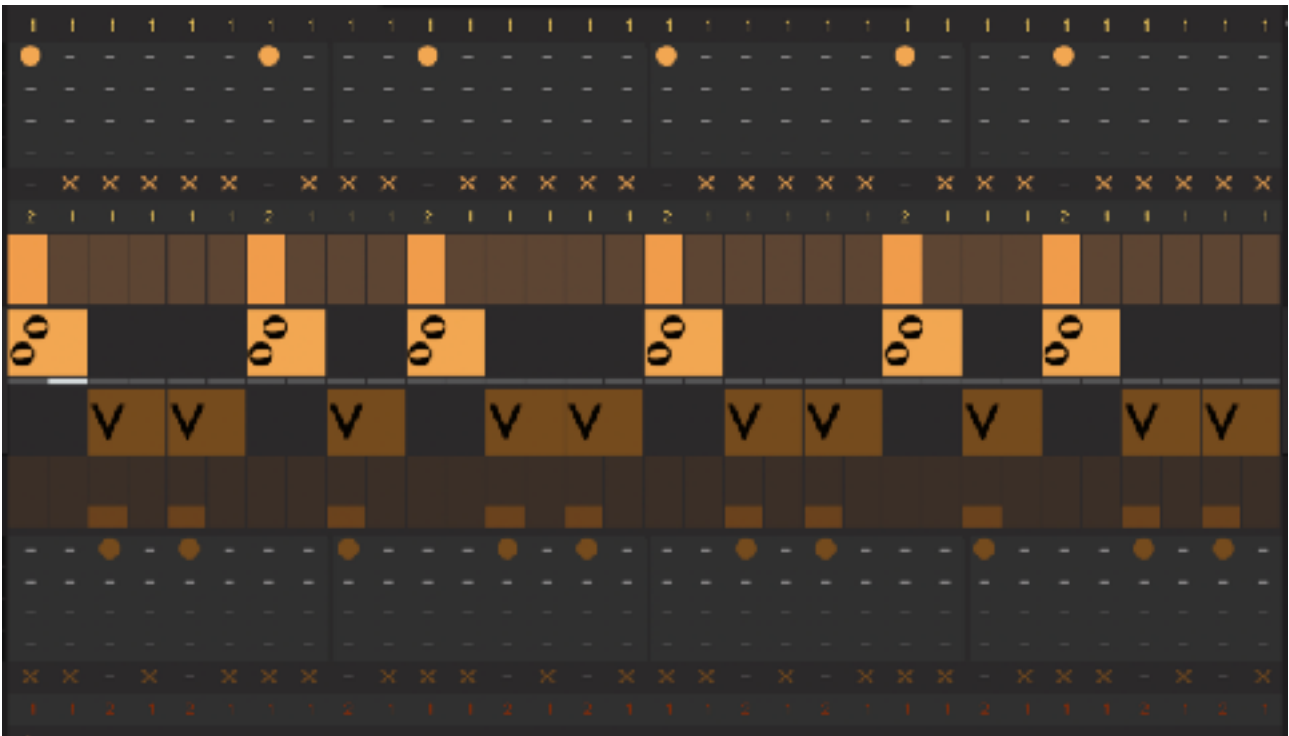
Understanding the Sequencer: Building Blocks in Action

The sequencer's central section might appear intricate at first glance, but don't worry – it's quite intuitive!

HIGH Sequence: Taking Control

Assuming you're working with "Unequal Notes" mode (as explained earlier), the upper section represents the HIGH sequence. This area typically displays yellow elements.
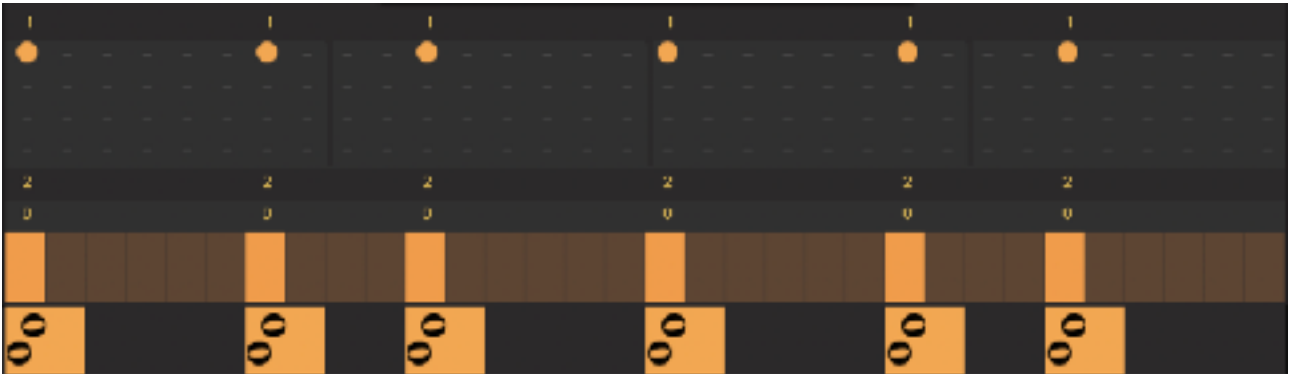
Sample Start Controls:
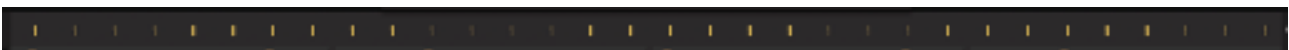
The small numbers along the top row are your sample start controls. When a loop starts from its very beginning, you'll see the number "1," indicating the first slice (1/16th of the duration) is the starting point.

New in version 1.01: From version 1.01 only the controls on the starting step of each region are visible. We'll explore sample start editing in more detail later.

Building Your Sequence: Step by Step
Now that we understand the layout, let's build your sequence!

The sequencer's central section allows you to program notes and articulations for both HIGH and LOW sequences.

Focus on the HIGH Sequence:

1. **Sample Start Controls:** The top row shows small numbers. These adjust the starting point of your HIGH sequence articulations (explained later).
2. **Articulation Switches (Rows 1-4):** Each row controls one of your four sound source layers. Clicking a switch on a step places the corresponding articulation on that step (the graphic below the switches shows the chosen sound). Click again to remove.
3. **Articulation Duration Controls:** Set the duration of each articulation (1 to 32 sixteenth notes). Shorter samples will loop to fill the set duration.
4. **Articulation Pitch Controls**: From version 1.01 these controls are visible at all times. See below
5. **Velocity Control:** Each step has a velocity bar (default 80). This value, as you know, triggers variations within your sound sources. Change the velocity to explore different parts or dynamics within the same articulation.

By combining articulation selection, length control, and velocity variation, you can create dynamic and evolving riffs!

Key points:

- Each step can hold an articulation from a specific layer.
- Articulation length and velocity can be adjusted for creative control.
- Velocity variations trigger different parts or dynamics within a sound source.

Fine-Tuning Your Articulations: Pitch Controls

Why Pitch Control Matters:

This is particularly useful for shorter articulations, where precise pitch adjustments (-+12 can make a significant difference.

- **Craft Unique Tonal Variations:** Imagine a single-note sequence on your HIGH sequence. With pitch control, you can transform it into a melodic line, adding a whole new dimension to your riff.
- **Effortless Resets:** If you experiment with pitch and want to start fresh, simply click the reset switch on the right side of the Pitches row. This restores all pitch values to their original state for all steps.

Expand your sonic palette and create expressive riffs with the power of pitch control!

Understanding Pitch Control Limits

While pitch control allows for creative freedom, it's important to remember that these adjustments aren't transpositions of the original sound source.

Here's what happens when you push the boundaries:

- **Reaching for the Extremes:** If the pitch control value goes beyond the range of playable notes within the sound source, you won't hear any sound. This means if you try to create a note significantly lower than the lowest sampled note or higher than the highest, it will be outside the playable range.

In essence, the engine selects the playable sample based on the interval you set with the pitch control.

Staying Within the Playable Range:

To ensure your pitch adjustments result in audible notes, keep them within the playable range of the chosen sound source.

Editing Sample Start: Diving Deeper into Long Articulations

The Sample Start controls let you adjust where your articulations begin within the sound source. However, for longer articulations like riffs

and rhythmic patterns, things get more interesting!

Introducing the Sample Editor:

When you click on a Sample Start control for a long articulation in the HIGH sequence, the Sample Editor window appears. This powerful tool allows you to visually edit the sample and preview the resulting portion you'll use.

Here's the Catch:

The Sample Editor is available only when the articulation duration is shorter than the actual recorded sample length.

- If the articulation already matches or exceeds the sample length, the Sample Start controls won't be editable.
- **Solution?** Simply shorten the articulation duration using the controls below the "X" switches row. Then, you'll be able to access the Sample Editor and fine-tune the starting point.

With the Sample Editor, you can unlock a new level of creative control over your longer articulations!

Sample Start Slider: Taking Control

The Sample Editor window features a waveform display of your chosen articulation. Below this display, you'll find a small slider – this is your key to adjusting the sample start.

Moving with Precision:

Dragging the slider lets you set the exact starting point for your articulation in 1/16th note increments. Essentially, you're defining which portion of the waveform will be used when you trigger the articulation in your sequence.

Here's the Key Point:

The total length of the playable portion remains constant. The slider only controls where that excerpt begins within the articulation.

By using the sample start slider, you can create custom start points for your longer articulations, adding rhythmic and textural variations to your riffs.

Perfecting Your Selection: Preview and Close

- **Hear it Now:** Once you've adjusted the sample start with the slider, click the play button at the bottom right corner of the waveform. This will preview the selected portion of the articulation for the set duration.
- **Finalize and Exit:** When you're happy with your adjustments, click the "X" button in the top right corner to close the Sample Editor.

Unlocking Articulation Variations: The Velocity Layers Map

The "I" button on the bottom left of the GUI offers a hidden gem for exploring the different variations within your sound sources – the Velocity Layers Map!
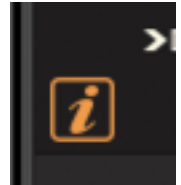
How to Access It:

1. **Turn on "I":** Make sure the "I" button is lit.
2. **Click the Step Velocity:** Click the velocity bar on a specific step in your sequence.

Visualizing Your Options:

A pop-up window will appear, showcasing the Velocity Layers Map. This helpful graphic displays:

- **All Available Variations:** See all the dynamic or timbral variations included within the chosen sound source.
- **Triggered Velocity Values:** Each variation has a corresponding **upper velocity range** displayed as a marker. This indicates the range of velocities that will trigger this specific variation.
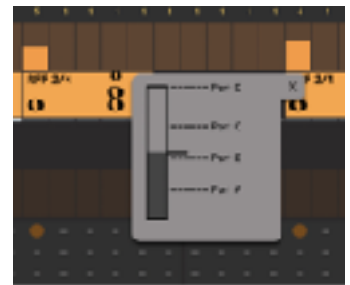
Taking Control Visually:

By moving the velocity value on the table, you'll see the slider move in sync across all the variation markers. This allows you to set the desired variation for that specific step visually.

A Word of Advice:

While the Velocity Layers Map is visible, it's recommended to avoid clicking on other controls in the sequencer. This might cause the pop-up to stay on screen for longer than the usual 2 seconds. To hide it manually, simply click the small "X" button in the top right corner.

In essence, the Velocity Layers Map makes it easy to explore and set the perfect dynamic or timbral variations for your articulations, adding depth and realism to your riffs.

Quick Workflow Buttons for Faster Editing

The right side of the GUI features **Quick Workflow Buttons** to streamline sequence creation and editing. These buttons correspond to the **four sound layer sequence rows**, grouped in **four columns** for each row.

Column 1: Populate Sequence with Articulation (Left-pointing Arrow):

- Clicking this button on a specific row populates the corresponding sequence with the selected sound source's articulation.
- The articulation will be placed at a rate based on its default duration.
- For example, if you select a powerchord articulation with a default duration of 1/8th on the upper (HIGH) sequence row, clicking this button will place it 16 times in the sequence, one every 1/8th of a bar.
- **Note:** The fifth row also features this button. Clicking it on the fifth row clears all articulation regions from all layers, effectively clearing the entire sequence. This is useful for starting fresh or experimenting from scratch.

Before clicking on the
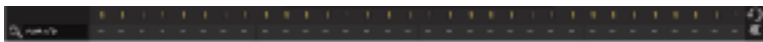
After
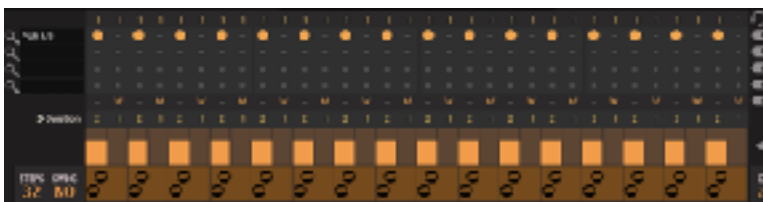
Column 2: Set All Velocities to First Velocity (Up-pointing Arrow):

- This button allows you to quickly set the velocity of all instances of a specific articulation within a layer to the same value.
- Simply adjust the velocity of the first instance of the articulation in that layer to your desired value.
- Clicking the button on that row then applies that same velocity value to all other instances of the same articulation within that layer.

Before clicking on
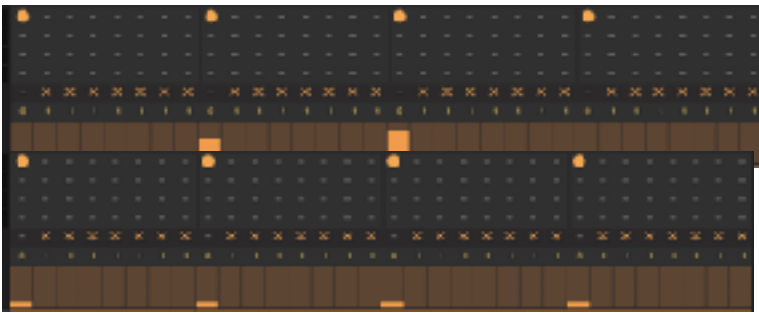
After

Column 3: Suggest Similar Articulation (Question Mark Icon):

- Clicking this button on a specific articulation within a layer suggests a creatively similar articulation from the same category.
- This helps you explore different sound variations without manually searching through the articulation list.
- For example, clicking this button on a "Chord" articulation might suggest another type of chord, sus2 or sus4, all belonging to the "Chords" category.

Column 4: Clear Layer (X Button):

- Clicking this button removes all articulations regions from the selected row / layer.
- This is useful for quickly clearing a layer to start fresh or experiment with different sounds.
- Additionally, it helps unload the samples associated with the removed articulations from memory, potentially improving performance.


The LOW Sequence: Building in Parallel

The concepts you've learned about articulation selection, length control, velocity and quick editing variation apply equally to the LOW sequence. While the Sample Start controls and editor are unique to the HIGH sequence, all other above mentioned functionalities are mirrored in the LOW sequence, allowing you to build your riffs with independent control over both layers.

Additional Editing Features (HIGH Sequence Only):

Located above the Quick Workflow Buttons on the GUI, three buttons offer additional editing functionalities specific to the HIGH sequence row (typically used for melodic or lead lines).

1. **Reset Sample Start for All Steps:**
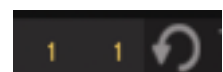
- This button resets the sample start position for all articulations within the HIGH sequence.
- This is useful if you've accidentally shifted the start point of samples and want them to play from the beginning again.

2. Split Articulation Region (Scissors Icons):

This process has been improved in version 1.01 and allows you to split a longer articulation region within the HIGH sequence into two separate parts:

- o Position the cursor (bottom of the GUI) on the step where the you want the split to happen (only for the HIGH sequence).
- o Click the scissors icon. This will divide the articulation into two separate regions.
- o The second region's sample start will be automatically adjusted to ensure seamless playback as if the articulation wasn't split.

Benefits of Splitting Articulations:

- This feature is particularly useful when working with long rhythmic articulations within the HIGH sequence.
- It allows you to trigger a pitch or chord change in the middle of the articulation without interrupting the rhythm.
- By splitting the articulation, the first part plays the original rhythm, and the second part seamlessly continues with the new pitch or chord.

3. Slice Articulation Region (Divided Square Icon):

- This button, represented by a square divided into vertical lines, allows you to slice the selected articulation region within the HIGH sequence into smaller segments.
- Each slice will have a duration of 1/16th of a note.

How to Slice:

1. **Position the Step Cursor:** Place the cursor on the first step of the articulation you want to slice.
2. **Click the Slice Button:** Click the button with the divided square icon. This will divide the articulation region into as many 1/16th slices as its original duration allows.

Maintaining Sample Content:

- Similar to the split articulation feature, each slice's sample start will be adjusted automatically.
- This ensures the overall audio content of the original articulation remains intact despite being sliced.

Benefits of Slicing:

- Slicing provides greater control over triggering notes and pitch changes within the HIGH sequence.
- You can now trigger notes at any point within the sliced articulation region, and the pitch will change accordingly.

Visual Representation Note:

- It's important to remember that the articulation graphics won't visually reflect individual slices.
- They will still appear to start from the beginning of the graphic, and only the length will change based on the new slice durations.

Reasoning Behind Graphic Representation:

- While displaying individual slices within the graphics might be visually ideal, it would be resource-intensive.
- Prioritizing memory usage ensures smooth audio performance, which remains a top priority for audio plugins.

This feature is designed for specific articulations and may not work perfectly on all. It might sound unnatural on articulations with sustained notes.
Additionally, using this feature with loops that have a laid-back feel or are slightly swung can introduce clicks if the timing of the performance isn't perfect. This is because the feature relies on precise slicing within the loop, and looser timing can create inconsistencies at the splice points.

Editing Features Affecting Both HIGH and LOW Sequences

Conform Button (Next to Step Cursor):

Located beside the step cursor (or position cursor) on the left, the **Conform Button** helps to adjust the starting point of both the HIGH and LOW sequences simultaneously.
This functionality comes in handy after randomizing the sequences, where you might want to change the starting point for a more cohesive sound.

How to Use Conform:
   1. Move the Step Cursor: Crucially, position the cursor on the first step where an articulation region begins in either the HIGH or LOW sequence. If you place the cursor on an empty step, the resulting sequence will start with empty steps.
   2. **Click Conform Button:** Click the Conform button. This will adjust both the HIGH and LOW sequences to start from the selected step that marks the beginning of an articulation region.

Sequence-Wide Editing Buttons (Bottom Right):
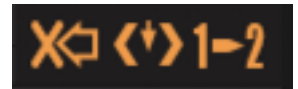
Three buttons located at the bottom right corner of the GUI allow for global editing of the entire sequence in both HIGH and LOW rows:

1. Delete Articulation and Shift (Leftmost Button - Arrow Pushing X):

   • Represented by an arrow pushing an "X" to the left, this button deletes the articulation that begins on the selected step.
   • Additionally, it shifts all subsequent articulation regions in both the HIGH and LOW sequences one step to the left.
   • The last articulation region in the sequence will automatically extend to fill the remaining space.

2. Insert Step (Middle Button - Downward Arrow in Parentheses):

   • Represented by a downward arrow enclosed in parentheses, this button allows you to insert a new step between existing articulation regions in both sequences.
   • To use it:
        ○ **Select Step:** Position the step cursor on the step where you want to insert a new step.
        ○ Click Insert Step Button: Click the button.
   • If the cursor is placed within an articulation region, the new step will be inserted **after** the articulation.

- If the cursor is positioned on a step between regions, the new step will be inserted **before** the following articulation.

3. Copy Bar 1 to Bar 2 (Rightmost Button - Arrow 1 to 2):
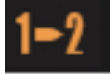
- Represented by an arrow pointing from the number "1" to the number "2," this button allows you to efficiently copy the contents of the first bar (both HIGH and LOW sequences) to the second bar.
- This is particularly useful when creating complex patterns that utilize both sequences and involve similar edits across the first two bars.

How to Use Copy Bar 1 to Bar 2:

1. **Click the Button:** Click the button with the arrow pointing from "1" to "2." This will copy all articulation regions from the first bar of both the HIGH and LOW sequences and paste them into the corresponding steps of the second bar.
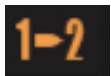
Important Note:

- If any articulation region from the first bar extends into the second bar due to its length, the copy function will take this into account.
- The second bar will not be an exact replica of the first bar; it will include the full length of any articulation that overlaps into the second bar.

Benefits of Copying Bars:

- Saves time by avoiding repetitive editing of similar patterns across bars.
- Allows for quick variations on the copied content in the second bar to create more complex patterns.

HIGH and LOW Sequence and Scenes Management

This section focuses on the functionalities located at the top of the Riffendium GUI, on both sides, which manage patterns and scenes for the HIGH and LOW sequences.

1. Preset Loading Button (Leftmost):

Clicking this button presents a menu offering a list of ready-made sequence presets.
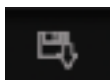
- **Function:** Selecting a preset from the list entirely replaces the current

sequences (HIGH and LOW) with the chosen preset.

- Benefits:
    - Presets serve as valuable starting points for building your desired sequences.
    - They offer a quick way to get inspired and explore different rhythmic and melodic ideas.

Create Variation: Located at the bottom of the preset list, this entry essentially duplicates the functionality of the "Sequence Variation" button found at the bottom of the GUI (near the large DICE button).
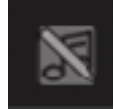
Sequence Variations:

- Clicking this button (either the "Create Variation" button or the bottom GUI button) introduces variations to the HIGH and LOW sequences on all layers at once.
- The variations involve:
    - Velocity: Changes in the articulation's playing strength for a more dynamic feel or riff part (A, B, C etc.).
    - Articulations: Substitutions with similar articulations from the same category (like swapping chords or rhythmic patterns), adding variety.
- **Variation Levels:** The introduced variations range from subtle to more substantial, offering a spectrum of change.
- **Connective Articulation:** Additionally, a connective articulation is inserted at the end of the second bar to promote smoother transitions within the sequence.

2. **Randomization (Small Dice Button)**

The second button from the left, represented by a small dice icon, offers a powerful tool for generating unexpected and potentially inspiring sequences in Riffendium. This section details its functionality.
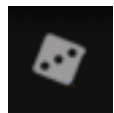
Clicking the dice button initiates the randomization process for both the HIGH and LOW sequences.

Randomization Options:

A pop-up window appears, prompting you to choose whether you want to randomize sound sources in addition to the sequence parameters:

Randomize Sound Sources (Checkbox):

- Selecting this checkbox includes randomizing the assigned sound sources for each articulation within the sequences.
- This can lead to entirely new instrument combinations and tonal variations.

Execute Button:

- Clicking the "Execute" button within the pop-up window confirms your randomization choices and generates entirely new sequences for both HIGH and LOW tracks.

Cancel Button (X):

- The small "X" button located in the upper right corner of the pop-up window allows you to cancel the randomization process.
- Use this button if you decide not to proceed with randomization after opening the pop-up window.

Embracing the Unexpected:

- The results of randomization can sometimes be unconventional or even disharmonious.
- However, this very quality makes it a valuable tool for sparking creative ideas and exploring sonic territories you might not have ventured into otherwise.
- Experimentation is key! Don't be afraid to try multiple randomizations and use the results as a springboard for further creative development.

3.   Reset Button

The third button from the left, represented by an icon typically used for reset functions (arrows forming a circle), allows you to clear the existing sequences and potentially the assigned sound sources in both the HIGH and LOW tracks. This essentially provides a clean slate for starting your sequence creation from scratch.
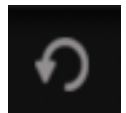
Reset Function (Pop-up Window):

Clicking the reset button triggers a pop-up window, similar to the one encountered with the randomization function. This window presents a confirmation step for your reset choice.

Reset Options:

- **Include Articulations (Checkbox):**

  o   This checkbox allows you to choose whether to clear the articulation samples within the sequences.
  o   Selecting the checkbox will remove all articulations samples from both HIGH and LOW tracks.
  o   Deselecting the checkbox will only clear the sequence steps, leaving the assigned articulations untouched.

- **Execute Button:**

  o Clicking the "Execute" button within the pop-up window confirms your reset choices. Based on your selection regarding articulations:
    - If the checkbox is selected, both sequences will be emptied of steps and articulations.
    - If the checkbox is deselected, only the steps in both sequences will be cleared, while the assigned articulations remain.

Starting Fresh:

- Using the reset function is ideal when you want to completely abandon the current sequence ideas and start building a new pattern from the ground up.

4. Toggle Between Note Modes (Equal vs. Unequal)

This section addresses the button that toggles between "Equal Notes" and "Unequal Notes" modes, which you've already encountered. It clarifies the functionality of each mode for controlling the relationship between the HIGH and LOW sequences.

Note Mode Toggle Button:

This button allows you to switch between two modes that determine how triggering a key will affect the HIGH and LOW sequences:

- **Equal Notes Mode (Default):**
  o This is the default mode (indicated by the "note = note" icon).
  o In this mode, pressing a key triggers both the HIGH and LOW sequences simultaneously.
  o Additionally, the pitch played by both sequences is identical, determined by the selected key.

- **Unequal Notes Mode:**

  o This mode offers more independent control over the HIGH and LOW sequences ((indicated by the "note # note" icon).
  o When a key is pressed in this mode:
    - The pitch of the HIGH sequence is determined solely by the yellow keys.
    - The red keys have a dual function:
      - They set the pitch of the LOW sequence.
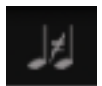
- They trigger the playback of both the HIGH and LOW sequences simultaneously.

Choosing the Right Mode:

- Use "Equal Notes" mode when you want both sequences to play the same pitch in unison.
- Use "Unequal Notes" mode when you want more independence between the HIGH and LOW sequences. This allows you to create harmonies, counterpoint lines, or independent melodic and rhythmic ideas on each sequence.

5. Automatic LOW Sequence Clearing

This section explains the functionality of a button that automatically manages potential conflicts between the HIGH and LOW sequence articulations in Riffendium.

Automatic LOW Sequence Clearing Button:
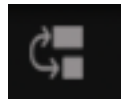
This button helps maintain clarity and avoid unintended overlaps between the HIGH and LOW sequence articulations.Here's how it works:

- **Clearing Conflicting LOW Articulations:**

  o Whenever you place a HIGH sequence articulation on a step, this button will automatically clear any existing LOW sequence articulation on the same step.
  o This ensures that only one articulation can play at a time on a single step, preventing potential clashes between the HIGH and LOW instruments.

- **Clearing Overlapping LOW Articulations:**

  o If you extend the duration of an existing HIGH sequence articulation, the button will also automatically clear the next LOW sequence articulation that falls within the extended duration.
  o This prevents overlapping sounds from the HIGH and LOW sequences, maintaining a clean and defined sound.

Benefits of Automatic Clearing:

- This feature streamlines your workflow by automatically resolving potential conflicts between sequences.
- It ensures clarity and avoids unintended muddiness in the final sound by preventing overlapping articulations.

6. Scene Management and Copy-Paste Functionality

This section covers two interrelated functionalities in Riffendium: scene management and sequence copy-paste.
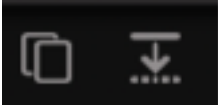
Scene Management:

Riffendium provides eight scenes for storing and recalling sequence parameters (both HIGH and LOW sequences together). These scenes essentially act as memory slots for your musical ideas.

- **Scene Storage:** Scenes **A** to **H** can store complete sequences, allowing you to save different parts of your composition and switch between them quickly using dedicated green **key switches C0** to **G0**.
- **Scene Recall:** You can trigger scene recall at any point during playback. It's important to note that for seamless scene transitions, it's recommended that the sequences in both scenes have the same number of steps.

Copy-Paste Functionality:

The two buttons you mentioned, copy and paste, work in conjunction with scene management to streamline your workflow.

- **Copy Button:**
    - Clicking the copy button captures the content of the currently active HIGH and LOW sequences.
- **Paste Button:**
    - After selecting a different scene (destination scene), clicking the paste button initiates a pop-up window.

Pop-Up Window Options:

- **Paste Articulations (Checkbox):**

    - This checkbox allows you to choose whether to paste the articulations along with the sequence steps.
    - Selecting the checkbox is generally recommended, especially for empty destination scenes.
    - Deselecting the checkbox might be useful if the destination
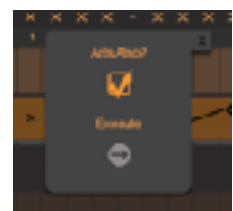
scene already has similar sound sources loaded and you only want to paste the sequence pattern.

- **Execute Button:**

  o   Clicking the "Execute" button within the pop-up window confirms your pasting choices.
  o   Based on your selection:
      ▪   If the checkbox is selected, both sequence steps and articulations from the copied scene will be pasted into the destination scene.
      ▪   If the checkbox is deselected, only the sequence steps will be pasted, leaving the articulations in the destination scene untouched.

Benefits of Copy-Paste:

- This functionality significantly reduces time and effort when building complex compositions.
- By copying and pasting sequences between scenes, you can efficiently create variations, build upon existing ideas, and arrange different parts of your music.

Additional Controls (Left Side)

This section explores four additional controls located on the left side of the Riffendium GUI, affecting both the HIGH and LOW sequences:
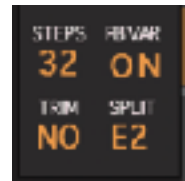
Steps Amount Control:

This control allows you to set the number of steps for both the HIGH and LOW sequences.
The step amount is stored independently for each scene. This means you can have scenes with varying lengths.
**Important Note:** While scenes with different step amounts can be used, it's highly recommended to have scenes with the same number of steps for seamless switching during playback. This avoids potential synchronization issues.
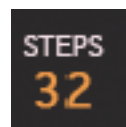
Pitch-Bend Variation Control:

This switch allows you to control variations in sound using the pitch bend wheel. When this control is active, moving the pitch bend wheel will **affect the velocity** of each articulation. The direction of the movement determines the effect.
This feature enables you to introduce **real-time variations** to your playing. It works effectively with articulations that have:
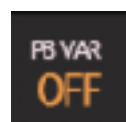
- **Different dynamics:** This applies to articulations like power chords, where different picking strengths are mapped to different velocity layers.
- **Riffs and rhythmic patterns:** These often have different parts mapped to velocity layers, allowing you to add dynamic emphasis to specific notes or drum hits.

TRIM control:

This control offers a subtle but valuable effect for cleaning up the ends of articulation regions in both the HIGH and LOW sequences, especially when working with guitars.

- **Function:** Using the TRIM button applies a fade-out effect to the tail end of each articulation.

- **Impact:**
    - This fades out any lingering pick noise or string ringing that might be present in the guitar samples.
    - The result is a cleaner and tighter sound, which is particularly beneficial for techniques like:
        - **Palm Muting:** The TRIM button helps mitigate the unwanted string ringing that can occur with palm muting.
        - **Heavy Distortion:** Similar to percussive instruments, distorted guitar parts can benefit from the TRIM button's ability to smooth out the articulation endings, especially when using techniques like pinch harmonics or aggressive picking.

Split Point Note:

This control is crucial when working in "Unequal Notes" mode, which you've already encountered. In "Unequal Notes" mode, this control will have no effect.

As a reminder:
- **Unequal Notes Mode:** In this mode, the yellow and red keys have separate functions for pitch assignment.

How Split Point Note Works:

- The Split Point Note essentially **divides the playable keyboard into two zones**, visually represented by red and yellow keys on Kontakt's Virtual Keyboard.

Zone Definition:

- Keys **above** the Split Point Note (yellow zone) determine the pitch for the HIGH sequence.
- Keys **below (or including)** the Split Point Note (red zone) trigger playback and set the pitch for the LOW sequence articulations.

Example:
- If the Split Point Note is set to C4 (middle C), then:
  - ○ Pressing any yellow key **above** C4 will play a corresponding pitch in the HIGH sequence.
  - ○ Pressing any red key **on or below** C4 will initiate playback and determine the pitch of the LOW sequence articulation.

Additional Controls (Right Side)

This section explores the three controls located on the right side of the Riffendium X step sequencer GUI:

1. **Grid Control** (explored in detail below)
2. **Octave Shift Control** (previously discussed)
3. **Scale Options Menu** (explained in a future section)

Grid Control:

- This control functions as a visual aid for editing sequences, specifically when placing articulations on the steps in the step sequencer.
- It doesn't affect the underlying musical content; it solely alters how the steps are grouped visually within the step sequencer display.

Grid Control Options:

The Grid Control provides various options to adjust the visual representation of the 32 steps, ranging from finer divisions to less frequent ones.
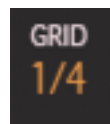
Benefits of Using Grid Control:

- **Improved Step Selection for Odd Times:** The Grid Control is particularly helpful when working with odd time signatures that don't have a straight 4/4 division. Gridlines corresponding to triplet feels (3/16th) or quintuplet feels (5/16th) provide visual cues, making it faster and more accurate to place articulations on the correct steps within these rhythms.
- **Enhanced Clarity:** Gridlines can improve the overall readability of the step sequencer, especially when working with complex sequences, fast tempos, or unusual time signatures.

Choosing the Right Grid Option:

- The ideal grid option depends on your personal preference, the complexity of your sequence, and the time signature you're using.
- For intricate sequences with odd time signatures (e.g., 5/8, 7/8), finer divisions like 5/16th or 7/16th might be most beneficial for precise articulation placement.
- Simpler sequences in common time signatures (e.g., 4/4, 3/4) might work well with 1/4th or even 2/4th divisions for a clearer overall view.

Summary:

The Grid Control in Riffendium X is a valuable tool for enhancing the visual clarity of the step sequencer and improving the precision of articulation placement within sequences, especially when working with odd time signatures. By experimenting with different grid options, you can find the settings that best suit your editing workflow and visual preferences for creating rhythmically interesting patterns.

Octave Shift Control (For HIGH Sequence Only):

- This control allows you to transpose the pitch of the HIGH sequence articulations **up in octaves**.
- As mentioned in the "The Power of Two Sequences" section of the "Sequence Page" chapter, Riffendium X utilizes two independent sequences: HIGH and LOW.
- The Octave Shift Control specifically affects the pitches within the HIGH sequence.
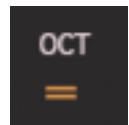
Scale Options Menu

The third control on the right side of the Riffendium X step sequencer GUI is the **Scale Options Menu**. This menu offers a way to dynamically adjust the musical scale used by the loaded articulations, influencing the resulting melodic and harmonic character. However, its behavior depends on the specific articulation you're using.
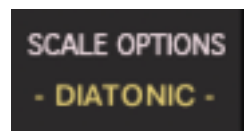
Understanding Scale Options:

- As mentioned earlier, Riffendium X includes a vast library of pre-recorded articulations, typically encompassing all major scale modes.
- The Scale Options Menu, when set to **DIATONIC**, utilizes this library intelligently. Based on the selected key and root note, it triggers the most appropriate one from the recorded major scale modes. This ensures triggered riffs and chords correspond to the chosen scale and key.
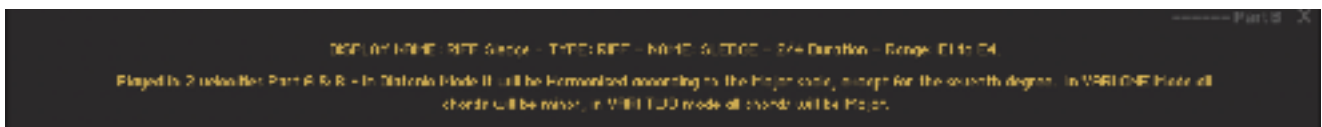
Beyond Diatonic: VARI One and VARI Two

The menu offers two additional intriguing options: **VARI ONE** and **VARI TWO**. However, their impact is highly dependent on the loaded articulation:
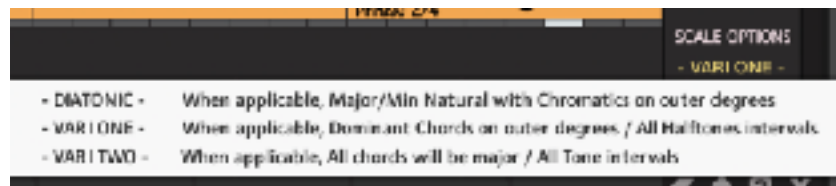
- Different Results for Different Articulations:
    - The specific behavior of VARI ONE and VARI TWO varies depending on the loaded articulation.
    - For instance, with a **Chords articulation**:
        - VARI ONE might exclusively trigger major chords across all keys, making it suitable for genres like Punk.
        - VARI TWO, on the other hand, might favor minor chords, potentially useful for R&B or dance styles.
    - The behavior can differ for other articulation types as well. For example:
        - Slide or legato articulations might trigger semitone intervals with VARI ONE and whole tone intervals with VARI TWO.

Discovering Articulation Behavior:

To understand how exactly each articulation responds to VARI ONE and VARI TWO, refer to the **INFO text** displayed at the bottom of the browser window when you click on a specific sound source name. This information panel details the available options and their corresponding articulation behaviors within the VARI modes.

Summary:

The Scale Options Menu in Riffendium X empowers you to explore diverse melodic and harmonic possibilities. While DIATONIC ensures adherence to a chosen key and scale, VARI One and VARI Two offer exciting, articulation-specific variations. By consulting the articulation information within the browser, you can unlock the full potential of these VARI modes and add unique flavors to your Riffendium X creations.

Unveiling the Power of Dual Mode:

Having explored the intricacies of the **HIGH/LOW system**, where one sequence controls the higher notes and the other controls the lower notes within a single track, we now delve into a vital control that unlocks a whole new dimension in Riffendium X: **Dual Mode**. This mode breaks away from the combined approach and empowers you to treat the two built-in guitar tracks as truly **separate main and double track guitars**.

Activating Dual Mode:

To liberate the power of Dual Mode, locate the gray **Arrow button** labeled "HIGH & LOW" on the Riffendium X interface. Clicking this button will transform it into "DUAL MODE," signifying the activation of this powerful feature.
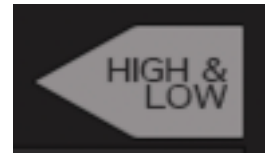
Beyond HIGH/LOW: Embracing Duality

- In contrast to HIGH/LOW, where both sequences play simultaneously on a single track, Dual Mode assigns each sequence to a dedicated guitar track:
  - **LOW Sequence:** This sequence exclusively controls the playback of the **Main guitar track**.
  - **HIGH Sequence:** This sequence takes charge of the playback of the **Double guitar track**.

The Beauty of Two Guitars:

Dual Mode transforms Riffendium X into a powerful tool for crafting rich guitar arrangements with distinct roles:

- **Independent Parts, Unified Rhythm:** You can create unique melodic counterpoint by programming separate sequences for the Main and Double guitars. Despite playing independently, they remain synchronized rhythmically.
- **Sonic Diversity:** By assigning different rigs and effects to the Main and Double tracks, you can achieve a broader sonic palette. Imagine a distorted, heavy rhythm on the Main guitar contrasted by a clean and chimey melody on the Double track.
- **Spatial Separation:** Riffendium X's Stereo Width control (explored in the Guitar Page section) allows you to position the Main and Double guitars independently within the stereo image. This creates a wider, more immersive soundscape, akin to having two separate guitars panned left and right.

A Boon for Workflow:

Dual Mode eliminates the need for running multiple instances of Riffendium in previous versions to achieve separate guitar parts. This streamlines your workflow, keeping everything within a single, efficient interface.

In Conclusion:

Dual Mode in Riffendium X is a significant leap forward, empowering you to compose and produce professional sounding guitar arrangements with remarkable ease. By harnessing the potential of separate guitar tracks, sonic versatility, and spatial control, you can breathe life into your musical ideas creating truly captivating guitar parts.

THE OPTIONS PAGE

The Options Page in Riffendium X provides a variety of settings that define the overall behavior of the plugin. These settings persist until Kontakt is unloaded and can also be saved within user snapshots for easy recall in future projects.

Steps Pitches Behaviour: Shaping Note Selection

This menu offers two crucial options that determine how Riffendium X selects samples based on the step pitches you set:

1. **Follow Scale (Default):**

   ○ This is the default setting and ensures the chosen samples adhere to the selected **Root Note** and the corresponding major scale.
   ○ When using short articulations, as discussed earlier, the step pitch controls alter the triggered notes.
     ▪ With "Follow Scale" enabled, the engine prioritizes samples that match the interval set by the step pitch control **within the chosen major scale**.
     ▪ For example, if a step pitch control is set to a value of 3 (minor third), and you play a C note in the C major scale:
       ▪ The engine prioritizes a sample corresponding to an E (major third above C in C major).
     ▪ This ensures the selected sample sounds consonant within the chosen scale.

      ○   However, if you play an E note with the same step pitch value (3): The engine will prioritize a G sample (minor third above E).

2. **Don't Follow Scale:**

      ○   This option disregards the Root Note and the major scale altogether.
      ○   In this mode, the engine strictly adheres to the intervals set by the step pitch controls.
      ○   Regardless of the Root Note or scale, the sample corresponding to the exact interval defined by the step pitch control will be triggered.
      ○   This mode offers more flexibility for creating atonal or chromatic sequences but might result in dissonant notes if not used carefully.

Choosing the Right Option:

The ideal choice depends on your desired musical outcome:

- **Follow Scale** is recommended for maintaining a tonal and consonant sound within a chosen key and scale. However it will not behave 100% correctly for longer articulations.
- **Don't Follow Scale** provides more freedom for experimentation with atonal or chromatic melodies but requires careful consideration to avoid unwanted dissonance.

Key Takeaways:

- The Steps Pitches Behaviour menu governs how samples are selected based on step pitch controls.
- "Follow Scale" ensures samples adhere to the chosen scale, while "Don't Follow Scale" prioritizes the exact step pitch interval.
- Choose the option that best suits your musical goals and desired tonality.

Pick Offset Knob: Shaping Attack Transients

This knob is a powerful tool for influencing the attack characteristics of your guitar sequences in Riffendium X.

Function:

- Turning the Pick Offset Knob **clockwise** increases the **audibility of the plectrum attack noise**. This sound, often referred to as "pick attack" or "pick noise," adds a sense of realism and percussive character to your guitar parts.
- Conversely, turning the knob **counter-clockwise** reduces

the pick attack noise, resulting in a smoother and more sustained attack.
- This knob only affects the attack of the first note of each articulation's region set in the sequencer. Pick noises that appear within the region cannot be altered. Therefore this control is recommended only when the sequence is populated by very short articulations.

Impact on Synchronization:

- It's important to note that there's a trade-off when using the Pick Offset Knob.
- While increasing pick attack noise enhances realism, it can also **slightly decrease the synchronization** between the programmed steps and the playback of the samples.
- This is because the additional pick attack introduces a small amount of temporal variability at the beginning of each note.

Finding the Sweet Spot:

The ideal setting for the Pick Offset Knob depends on your desired sonic outcome and priorities:

- If you prioritize a **realistic and percussive guitar sound especially when using many short articulations like (1/16th) powerchords**, a slight clockwise adjustment can add character, even if it introduces a touch of desynchronization. **To compensate for this desynchronization, it's recommended to add a small amount of negative track delay to the MIDI region.** This will effectively nudge the MIDI data forward slightly, making the attack of the notes align better with the pitch bend.
- For situations where **precise timing is critical**, a counter-clockwise adjustment might be preferable to maintain tight synchronization, even at the expense of a less pronounced pick attack.

In Conclusion:

The Pick Offset Knob in Riffendium X empowers you to tailor the attack characteristics of your guitar sequences. Experiment with different settings to find the perfect balance between realism, synchronization, and the overall character you want to achieve for your guitar parts. However the default value should be fine for most applications.

Articulation Loading Options: Defining Default Durations

The Articulation Loading Options menu within Riffendium X provides three checkmark preferences that determine how the duration of newly inserted articulations is handled by default within the sequence.
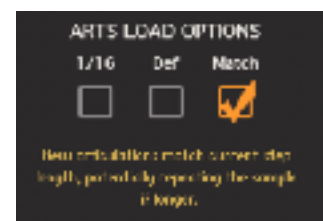
This setting impacts how long the articulation will sound when placed on the step sequencer grid.

Understanding the Options:

These options offer different approaches to managing articulation duration:

1/16:

- Selecting this option sets the default duration of any newly inserted articulation to **one sixteenth note (1/16th)**, regardless of the articulation's inherent default length when loaded.
- This ensures consistency and predictability when placing articulations, especially for fast, rhythmic sequences.
- This will require manual adjustments to fit the articulation region to the desired duration.

Def (Default):

- This option sets the default duration of a new articulation to the **articulation's original, pre-recorded length**.
- This approach reflects the natural duration of the sampled articulation, which can vary depending on the articulation type (e.g., a sustained note versus a power chord).
- However, using "Def" can lead to unintended consequences if you insert an articulation onto a step that's closer to the following articulation than the default length of the inserted articulation.
  - In such cases, the sequencer might automatically delete the following articulation to accommodate the new one, potentially disrupting the intended rhythm.

Match:

- This option applies when inserting an articulation to replace an existing one (perhaps on a different layer within the sequencer).
- With "Match" selected, the new articulation inherits the **duration value already displayed on the initial step** of the existing articulation.
- This ensures a seamless transition between the replaced and replacing articulations, maintaining the established rhythm within the sequence.
- If the inherited duration is **longer than the default length of the new articulation itself**, Riffendium X might repeat the sample to fill the entire duration.
- Note that when a sample is repeated, it will not have the infamous "machine gun" effect, as the sample repetition will be chosen among the many available round robins for each sample.

Experiment and Find Your Preference:

By trying each option, you can discover which approach best suits your creative process and the specific needs of your project. The Articulation Loading Options menu empowers you to streamline your workflow and achieve the desired rhythmic feel for your guitar sequences in Riffendium X.

Choosing the Right Option:

The ideal option depends on your workflow and creative intent:
- **1/16:** Choose this for a consistent and predictable workflow, especially for fast-paced sequences.
- **Def (Default):** Use this when you want the articulations to naturally reflect their inherent recorded lengths. Be mindful of potential duration conflicts when inserting articulations.
- **Match:** This is helpful when replacing existing articulations to maintain the established rhythmic pattern within the sequence.

Articulation's Duration Lock

When active, this option will limit the duration of each articulation to the start of the following articulation in the same sequencer. This way the length of one region will not overlap onto the following one, causing it to be removed from the sequence.
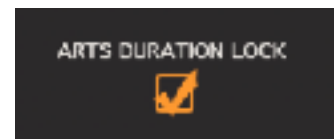
Note: In some cases, you might want to extend a region and delete all subsequent articulation regions. To do this, disable Articulation Duration Lock.

Randomization Options: Unleashing Creative Possibilities

The Randomization Options menu in Riffendium X unlocks a powerful tool for sparking creativity and generating unexpected sounds and patterns.
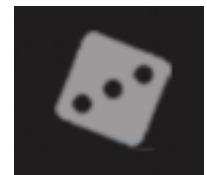
Accessible through the checkmark list and the ever-present **BIG DICE button** at the bottom of the GUI, this feature lets you randomize various parameters within your sequences.
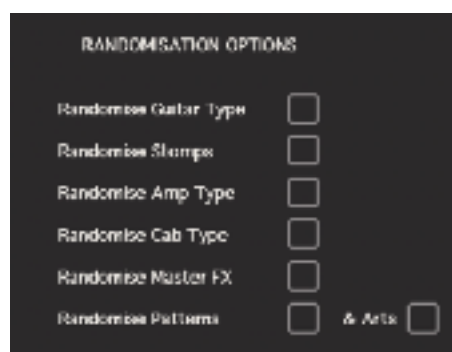
The Beauty of Randomness:

- The BIG DICE button, when clicked, randomizes the checked parameters within the chosen section, injecting a fresh perspective into your work.
- This can lead to surprising and inspiring results that might not have been conceived through conventional means.
- It's a fantastic way to break out of creative ruts and explore new sonic territories.

Refining the Randomness:

- While randomization can be a powerful tool, it's important to remember that the results might require some fine-tuning.
  - Parameters like reverb amount or amplifier volume might need adjustments to achieve the desired sonic balance.
- Additionally, the **Start Point** of the sequences might need tweaking using the step cursor and conform button. This ensures the generated patterns fit seamlessly within your musical ideas.
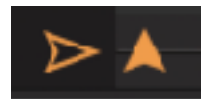
The Randomizable Parameters:

The checkmark list within the Randomization Options menu allows you to specify which parameters will be included in the randomization process.

By creatively utilizing the checkmark list, you can tailor the randomization process to target specific aspects of your sequences, maximizing its impact on your creative output.

In Conclusion:

The Randomization Options menu, coupled with the BIG DICE button, empowers you to embrace the serendipitous nature of chance and explore a vast sonic landscape. Remember that while randomization injects novelty, some post-randomization adjustments might be necessary to achieve the perfect sound or pattern. So, have fun experimenting and unleash the creative potential hidden within the randomness!

Output Options: Routing Flexibility for External Processing

While Riffendium X provides a comprehensive set of tools for shaping your guitar parts, there may be situations where you desire further refinement using external effects processors. The **MAIN/ DOUBLE Separate Outputs** checkbox empowers you
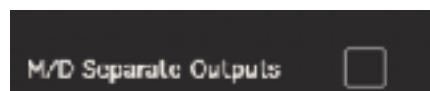
with this flexibility.

Independent Routing:

- By enabling the MAIN/DOUBLE Separate Outputs checkbox, you can route the **Main** and **Double** guitar tracks to **separate outputs** within Kontakt.
- This allows you to process each guitar track independently using external hardware or software effects processors.
- Imagine sending the distorted Main guitar track to a separate channel for extra grit and the clean Double guitar track to a dedicated channel with lush reverb for a wider stereo image.

Setting Up Multi-Outputs:

- To utilize this feature, Kontakt needs to be configured for **multi-output mode**.
- Refer to the Kontakt manual for detailed instructions on setting up multi-outputs. This process typically involves enabling multi-timbral mode and assigning individual outputs to each instrument within Kontakt.

Impact on Master Effects:

- It's important to note that when using separate outputs, some **master effects** within Riffendium X might no longer be available.
- Master effects are typically applied to the final combined output of the plugin. By splitting the signal into separate outputs, these master effects can no longer process the combined signal.

When to Use Separate Outputs:

Consider using separate outputs when:
- You desire **precise control** over the processing of each guitar track.
- You want to leverage the power of **external effects processors** that may not be available within Riffendium X.
- You aim to achieve a **wider stereo image** by processing each guitar track differently.

Conclusion:

The MAIN/DOUBLE Separate Outputs checkbox in Riffendium X unlocks a powerful routing option for external processing. By taking advantage of this feature, you can extend the sonic possibilities of your guitar parts and achieve professional-sounding results within your DAW environment. Remember to consult the Kontakt manual for multi-output setup and be mindful of the potential impact on master effects when using this routing approach.

Output Options: Diving Deeper into External Processing

Following the exploration of the MAIN/DOUBLE Separate Outputs checkbox, let's delve into another powerful routing option within Riffendium X:
Main and Double Direct Outputs.

Pure Source Tone:

This option allows you to bypass Riffendium X's internal processing engine and send the raw, unprocessed sound of the **Main** and/or **Double** guitar tracks to separate outputs within Kontakt.

Benefits of Direct Outputs:

- This approach provides access to the **unadulterated sound** captured from your guitar using a direct injection (DI) box.
- You can then utilize **external amp simulators** within your DAW to shape the guitar tone according to your preferences.
- This offers a high degree of flexibility and control over the final guitar sound.

Limitations of Direct Outputs:

- When using Direct Outputs, several functionalities within Riffendium X become unavailable:
  - **Stomp effects:** You won't be able to utilize the stomp effects section within Riffendium X for additional tone shaping.
  - **Amplifier selection:** The built-in amplifier models within Riffendium X are bypassed.
  - **Master effects:** Any effects applied in the master section of Riffendium X won't be included in the output signal.
- Additionally, some **randomization parameters** related to amp and effect characteristics become irrelevant since the internal processing engine is inactive.

When to Use Direct Outputs:

Consider using Direct Outputs when:
- You possess **high-quality amp simulators** within your DAW and prefer to shape the guitar tone using them.
- You value the **unprocessed sound** of your guitar and desire complete control over the final tone with external processors.

In Conclusion:

The Main and Double Direct Outputs option in Riffendium X empowers you to leverage the power of external processing tools. By choosing this routing approach, you gain flexibility in crafting your guitar sound using external amp simulators while sacrificing the convenience of Riffendium X's internal processing features. Remember to weigh the benefits and limitations based on your specific workflow and sonic goals.

The Slices Crossfade Amount knob

The Slices Crossfade Amount knob lets you fine-tune the fading between slices. This controls the fade-out time of the previous slice and the fade-in time of the new slice.
In most situations, the default value (Option+Click) will work well. However, in some cases, especially with lower BPMs (below 90 BPM), you might hear clicking artifacts, particularly with single-coil pickups and clean amp settings. Adjusting the Slices Crossfade Amount knob clockwise can reduce these clicks.

For **further reduction**, consider using the PICK Offset knob (located on the left). This knob offsets the slice point slightly before the beat, potentially eliminating pick noise before it occurs. However, be aware that using PICK Offset can introduce timing issues. Use it with caution.

Disable IR Warning Checkbox:

- This checkbox deals with a pop-up warning that appears when the convolver is using a specific set of **RIG impulse responses**.
- By default, this warning informs you about potential performance limitations when using these IRs.
- If you're familiar with these implications and comfortable managing RIG presets, you can check the "Disable IR Warning" box to suppress the pop-up message.
- This preference is saved   with your snapshots for easy recall in future projects.

Round Robin Options:

- The round robin functionality is a technique used to introduce subtle variations within the same articulation, mimicking the natural inconsistencies present in real guitar playing.
- Riffendium X allows you to **activate or deactivate** round robins using this control.

Use Cases for Round Robins:

- Deactivated Round Robins (Off):
  - o Some users might prefer a more **consistent sound** for each articulation. Deactivating round robins ensures the same sample is played every time a particular articulation is triggered, resulting in a more predictable sonic outcome.
- Activated Round Robins (Key):
  - o For **increased realism**, enabling round robins is recommended. This injects slight variations in tone, timing, and other characteristics across repeated articulations, creating a more natural and nuanced sound.

Round Robin Counter Reset:

- It's important to note that with round robins active, the counter resets at each key press. This ensures a **uniform playing experience** when triggering articulations from your keyboard.
- However, when an articulation is **repeated within the sequence**, a new round robin sample will be triggered for each repetition. This can be particularly useful with **short articulations** (e.g., staccato picks) where subtle variations can significantly enhance realism. Some articulations can have up to **128 variations (round robins)**, providing a wide range of sonic possibilities.

Frequently Asked Questions

Q: Why is my Audiofier library showing DEMO MODE in Kontakt Player?

A: Audiofier libraries are only compatible with the **full, paid version of Kontakt**. They will not work with the free Kontakt Player.

Solution:
1. Purchase and install the full Kontakt software.
2. Open your Audiofier library in the full Kontakt version.

Q: My Audiofier library loads very slowly. How can I fix this?

A: Slow loading can have a few causes. Here are two solutions to try:

1. **Antivirus Scan (Windows):** Your antivirus might be scanning every sample at startup. To prevent this:
   - Add these file types to your antivirus exclusions: **NKI, NKC, NKR, WAV, NKW, NKSM**.
   - Exclude the entire drive where your Audiofier library is stored.
2. **Batch Resave (Mac & Windows):** For libraries with a large number of samples, performing a batch resave can improve loading times. Refer to Kontakt's manual for specific instructions.

By following these steps, you should experience faster loading times for your Audiofier library.

Q: Where can I find the library's serial number?

A: Audiofier libraries are different! Here's what to know:

- **Full Kontakt Version:** These libraries don't require a separate serial number. Simply load them directly in the full Kontakt plugin or standalone app.
- **Pulse Code:** If you're looking for a Pulse Code, check the email you received from FASTSPRING or any third party resellers after purchasing the library.

Q: I can't find a preset/snapshot folder within the library files. Where are they?

A: Don't worry, the snapshots are installed automatically!

Audiofier libraries use the PULSE DOWNLOADER for installation. This clever tool places your presets (snapshots) in the following locations depending on your operating system:

Mac OS Snapshots Folder:
System Drive/Users//Documents/Native Instruments/UserContent/Kontakt/
PC Snapshots Folder:
C:\Users\username\Documents\Native Instruments\User Content\Kontakt

Q: My Audiofier library presets are missing from Kontakt's header!

A: Don't fret! Missing presets can happen for a few reasons. Here's how to fix it:

- **Non-standard PC setup or cloud storage:** The PULSE DOWNLOADER might encounter issues with unusual system configurations or libraries stored in cloud folders.

Solution:

1. Open PULSE DOWNLOADER.
2. Go to the "Preferences" tab.
3. Click on the "LOGS" tab.
4. Collect the log files generated.
5. Forward the log files along with your explanation to hello@pulsedownloader.com The PULSE team will be happy to assist you further based on the log information.

For anything else, please send us an email at **audiofier@gmail.com.**

Version changes

V 1.01

Added: **Articulation Duration Lock.**

Removed: X controls for each step in the sequencer page.

Improved: Now pitch and duration controls are visible at all times without the use of a toggle button to hide or reveal them.

Improved: Durations, Starting slice and Pitch controls are only available for the steps on which an articulation region starts, reducing GUI clutter.

Improved: To split a region, now it is not necessary anymore to mark the articulation's beginning step. Now, you can just position the cursor on the split point and click on the scissors button to perform the split.

Fixed: Graphic issues when changing pages.

V 1.00.01

Fixed: Sequencer subdivision grid was hidden.

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AND, MOST OF ALL, TO

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