

# The SLAYER2 Manual

physically modeled electric guitar VSTi  
with amp/cab simulation and effects rack.



a reFX software synthesizer

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Version 2.5.3 released on 15<sup>th</sup> August 2005

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# 1 Introduction

Thanks for trying or buying reFX's SLAYER2.

SLAYER2 is a virtual electric guitar with amp and cab simulations and a large rack of effects. Build-in, and ready to rock, is every stomp-box you might ever need to turn a clean guitar sound into a gnarling, twisting, trashing, throbbing delight. Or not, since SLAYER2 can do clean just as effortlessly as it can do dirty. The choice is yours.

In addition, the effects and amp/cab emulation are available as a separate VST effect plug-in that can be used with any audio track in your sequencer.

Based on the original Slayer VSTi, which introduced its own original physical-modelling technology to simulate guitar strings, SLAYER2 provides a wide variety of realistic guitar tones; whether for solos, strums or power-chords, simple or complex.

But there is lots more. For example, SLAYER2 emulates single and twin pick-up set-ups. Furthermore, the position of the pick-ups can be adjusted, offering a wide variety of additional tonal options compared with static pick-ups. You can even bypass the coil emulations for a clean sound. By adjusting the guitar body size and material options you can tweak the tone to closer emulate, say, an acoustic guitar.

In addition to freely adjustable pick-ups and plectrum, SLAYER2 gives you nine different string choices.

SLAYER2 would not be a true guitar simulator without amp and cab simulations. At your finger-tips lay five of each to choose from, as well as options to leave the signal dry. So whether you want to funk it up, get down, or thrash the living daylights out of it, there will be something to do the job. The amp also provides a bank of familiar guitar amp-type knobs to tweak your sound just the way you need it.

No guitarist can sleep at night without an array of effects to fiddle with. So, it's no surprise to find that SLAYER2 has masses of them; sixteen in all. All the essentials are here, of course: wah-wah, tremolo, phaser, chorus, etc. But, best of all, you can rack'em up, feeding one into the other, with eight effect slots before the amp stage and eight after. And, when you want to rearrange the order,

just drag and drop. There are no cables to fiddle with in SLAYER2. Playing guitar-style chords and solos on a keyboard is not always easy. To help the creative process, SLAYER2 provides a number of modes that help take the strain. Power-chords? Easy. Smoke on the water is only four key-strokes away. However, with a little more work, you can strum-away in a variety of different styles.

Flexibility, ease of use, variety of sounds, creative, fun. That's SLAYER2. Enjoy.

And try not to wake the neighbours... too often.

### **Main features:**

- Advanced physical-modelling guitar synthesizer that simulates electric guitar, e-bass and clean guitar.
- Playing-aids for instant gratification (e.g. arpeggiator, strum, pitchbend).
- Built-in amp/cab simulation
- 16 built-in pre/post amp effects (eight pre-amp, eight post-amp)
- Temporal effect parameters are tempo-synced to the host
- Effects can be moved around to change the signal-processing order
- Effects and amp/cab modelling available as a separate VST effect plug-in
- Guitars material and size can be changed (great for acoustic sounds)
- Nine string-types
- Seven pluck model simulations
- Five amplifier simulations (with separate feedback control)
- Five cabinet simulations
- Up and down strumming is supported (up, down and order) with speed control
- Five mode arpeggiator (up, down, alternate, random, order) with speed control and tempo-syncing
- 128 ready-to-go presets included
- Easy to use

## **SLAYER2 demo version**

For those of you using the SLAYER2 demo version, please note the following:

- The demo version works for fifteen minutes. After this, you'll have to restart your host to be able to use SLAYER2 again.
- The demo version will mute the output for one second every 30 seconds after 5 minutes.

The full version of SLAYER2 can be ordered from: [www.reFX.net](http://www.reFX.net)

# 2 Installation

## Minimum PC system requirements

- Pentium III @ 600MHz or better (and equivalents)
- Minimum 128Mb RAM
- Hard disk requirement: 6Mb
- Operating System: Windows 98/98SE/ME/2000/XP
- Graphics (minimum): 16-bit 800x600
- Host: Any that supports the VSTi interface (e.g. Cubase SX, Chainer, etc.)

## Installing SLAYER2 on a PC

To install SLAYER2 on your PC, do the following:

1. Extract the contents of the downloaded zip file
2. Double-click the "SLAYER2 Setup.exe" and follow the instructions on screen.
3. Load your host software and load the SLAYER2 VSTi
4. Make some noise. Enjoy.

## Minimum Mac system requirements

- Mac G3 600 or better
- Minimum 128Mb RAM
- Hard disk requirement: 6Mb
- Operating System: Mac OS X version 10.2 or later
- Graphics (minimum): 16-bit 800x600
- Host: Either with VSTi support (e.g. Cubase SX) or with AU (AudioUnit) support (e.g. Logic)

## Installing SLAYER2 on a Mac

To install SLAYER2 on your Mac, do the following:

1. Extract the contents of the downloaded zip file
2. Double-click on the "SLAYER2" package and follow the on-screen instructions.
4. Load your host software and load the SLAYER2 VSTi/AU
5. Make some noise. Enjoy.

# 3 Quickstart

This section contains a step-by-step guide to how to load the SLAYER2 plug-in into your host application and how to get some sound out of it. We will describe how to insert SLAYER2 into a Cubase and Logic project – if you are using any other host software, please read the documentation provided with your host software.

Please make sure that SLAYER2 is installed properly and launch your host application. We will show you SLAYER2's basic operation with the most common sequencers.

## Using SLAYER2 with Steinberg Cubase SX/Nuendo

Cubase and Nuendo use instrument slots; please open your "VSTi Rack" from the devices menu and click on an empty slot. A list of all your installed instruments appears. Choose SLAYER2, and it will be loaded.

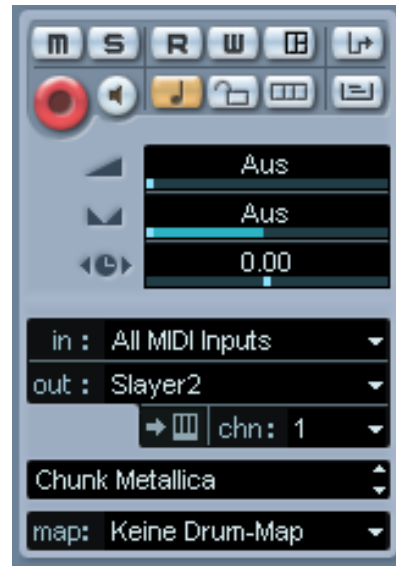




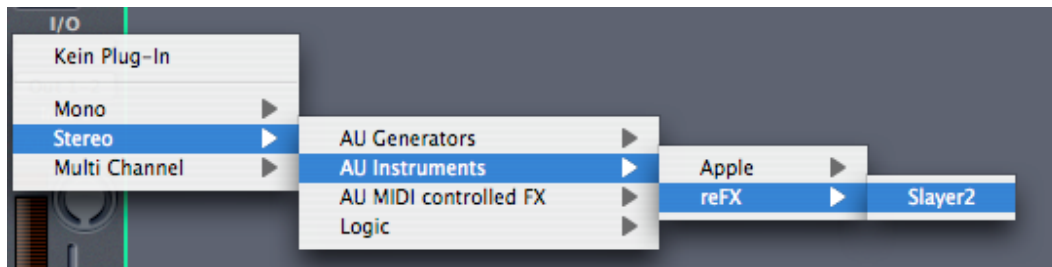
Now it's time to create a new midi track and route the output of this track to SLAYER2's midi input.

If you have a properly configured system, you should be able to hear sound coming out of your new plug-in by playing on your midi keyboard now.

To select the next the preset, simply click on the "ArrowUp" icon. If you liked the previous preset more, use the "ArrowDown" button. To open the whole list of all the presets, click on the preset name, and the list will be shown.



## Using SLAYER2 with Apple Logic



Create a new song and double-click on one of the "AudioInst" tracks, and Logic's mixer will appear. Now move the mouse pointer to the first grey field above the AudioInst channels meter and click and hold it.

You will see a list with your installed plug-ins; select "Stereo -> AU Instruments -> reFX -> Slayer2". Select the midi track in Logic's arrange window and start playing on your midi keyboard.

To step to the next preset, click on the arrow down in SLAYER2's GUI or use the arrow up to select the previous presets. If you want to display the list of all sounds, press the left mouse button on the name of the current preset.

## **General information**

SLAYER2 is a single timbral instrument, and it receives on every midi channel, so there is no need to set a specific channel – SLAYER2 will receive midi in any case.

SLAYER2 comes with 128 high quality and ready-to-go presets, so it might be a good idea to step through the factory bank and hear what SLAYER2 has to offer.

## **Saving presets and banks**

Presets are loaded and saved using the mechanism provided by SLAYER2's own user interface. Banks of 128 presets can be saved and loaded, as well as individual presets (or instruments as VST refers to them). Simply use the appropriate "Load preset" or "Load bank" buttons to load one preset or a whole bank. You can also use the "Save preset" or "Save bank" button to save a single preset or a whole bank. Using these buttons ensures compatibility with other SLAYER2 users no matter which platform or host they use.

SLAYER2 always loads with its internal default bank of patches.

To create a new bank, simply edit the patches in SLAYER2 then save the bank. Individual patches are saved from and loaded into the active patch slot.

## **Special features**

SLAYER2 can be automated using MIDI Controllers; you will find a list of supported controllers and their modulation targets at the end of this document.

SLAYER2 can also be automated using the automation functionality of your sequencer. Please refer to your host sequencer's manual to learn more about automation.

# 4 Reference

## Basic Functions

Once SLAYER2 is loaded, you will see the plug-in with the editor enabled, but first let's start with the rack-mode and its functions.



You'll find the basic functions on this panel.

### *Master Volume*

This sets the main volume of the instrument.

### *MIDI Indicator*

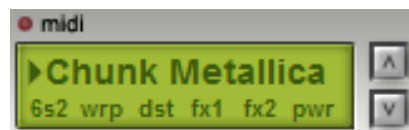
The MIDI Indicator lights up whenever SLAYER2 receives incoming MIDI messages.

### *Preset name*

This is the name of the preset that is currently selected. If you click on the preset name, a list of all 128 loaded presets will appear for direct selection. Clicking on the small triangle left of the preset name allows you to rename the preset.

### *Sound Information Line*

This displays which components of SLAYER2 are used (from left to right):



- string type: e.g. "6s2" for six-string number 2
- amp type: e.g. "wrp" for warp
- cabinet type: e.g. "dst" for dust
- fx1: pre-amp effects enabled
- fx2: post-amp effects enabled
- playing-aid: e.g. "pwr" for power-chords

If you move the mouse pointer over other control elements, the information line will turn into a status line where you can set the value of the actual parameter.

### *Next Preset/Previous Preset*

Use these two buttons to select the next or previous preset.

### *Preset/Bank Load & Save*

To load and save your preset bank or single preset, use these four buttons.

### *Amp Bypass Switch*

The amp will be bypassed when this switch is enabled.

### *FX Bypass Switch*

This toggles the effects bypass globally on or off (pre and post).

### *Arpeggiator Bypass Switch*

The “arp” switch can be used to bypass the arpeggiator for all presets.

### *Edit Page*

Switch the edit page on and off. If the edit is on, you’ll see the full SLAYER2 user interface:



### *Playing-Aid Bypass Switch*

Using this button enables/disables the playing-aid for all presets.

## Signal Flow

The synthesis of SLAYER2 is separated into different sections.

The sound is produced by the string simulation which gathers the current parameters and produces a waveform. If the amp simulation feedback is active, then its effect will also be taken into account.

The signal is then passed through the guitar-body, if active, and on to the rack of eight pre effect stomp boxes which perform their magic.

Providing the amp/cab simulation is active, the signal passes through the amp, the EQ and the cab, after which the feedback tap is taken and returned to the string simulation.

The amp is followed by the gain-stage which can be used to boost the signal.

Finally the signal passes through the eight post effects, to exit to your host.

All the while, various MIDI Controllers can be modulated to change the nature of the sound.

In addition to the synthesis and audio functions, SLAYER2 has a built-in arpeggiator with several patterns and playing modes.

## String Simulation Controls

The guitar simulation in SLAYER2 is controlled by the following parameters:



### String

Selects the string simulation type.

- Pink: Acoustic guitar-like when dry. It has a wide, random spectrum.
- 6String1, 2 and 3: Three different guitar string simulations. The first two are lively and natural sounding, while the third is a typical electric guitar (good for distortion).
- Slap: Slap-style electric bass with good dynamics.
- EBass: Electric bass guitar with good dynamics.
- Fretless: Fretless bass guitar, dull sounding.
- Band: A tight, random spectrum.
- Formant: A wide random spectrum, plus attenuation on a tight random spectrum.

### Coils

Selects the pickup's coil simulation type. Note that the pick-up's position can be adjusted by dragging it with the mouse. The plectrum can also be similarly moved. Both of these actions affect the resulting tone.

#### *None*

No pick-up simulation is used. The sound is taken directly from the

string simulation.

### *Single*

Simulates the sound of a single coil pick-up. You can adjust the pick-up's position with the mouse to further modify the sound.

### *Double*

Simulates the sound of a double coil pick-up. As with Single, you can adjust the pick-up's position with the mouse to modify the sound.

## **Size and Material**

These knobs can be used to adjust the virtual size and material of the guitar body.

### *Size*

Size allows you to adjust the volume of the simulated body of the guitar. At its lowest setting, it is switched off. The size can then be adjusted from that of a matchbox to the size of a contrabass.

### *Material*

Material defines the frequency-range of the body. The material moves from wooden (at the lowest setting) to metal, via various virtual materials. When *Size* is off, then *Material* has no effect.

### *Hue*

You can change the colour of the SLAYER2 by adjusting the hue slider – found to the right of the mode display.

## **Scratch Plate**

The guitar's scratch plate contains a number of controls that allow you to fine tune the characteristics of each note.

### *Tone*

Sets the pitch of the formant filters, which changes the overall tone of the instrument.

### *Slap*

Controls how much Slap is applied to the strings when plucked. This setting work in conjunction with the *Dynamics* setting. Thus, *Slap* is modulated by the note velocity only when *Dyn* is not at zero.

### *Dynamics (Dyn)*

Controls how the MIDI Note On velocity affects the pluck strength.



When turned fully anti-clockwise, Note On velocity is ignored, and all notes will have the same pluck strength. When turned fully clockwise, you obtain the greatest range of pluck strength controlled by velocity; from very gentle to maximum pluck.

#### *Decay*

Varies the rate of decay of each note. At it's lowest setting, notes do not sound, while at its maximum setting they decay over a long period. Use *Decay* in conjunction with *Damp* to vary the timbre of damped notes in interesting ways.

#### *Release*

At its minimum setting, each note will cease as soon as a MIDI Note ends. The release time increases as the knob is turned clockwise. The length of release will also be affected by the *Decay* setting, so if you need to adjust one, you may find you need to alter the other.

#### *Decay and Release Velocity (Vel)*

Alters the way that *Decay* and *Release* respond to MIDI Note On velocity. At its lowest setting, note velocity has no effect on *Decay* and *Release*. As the setting is increased, *Decay* and *Release* have their values increased in proportion to the velocity of each note.

#### *Damp*

Varies the amount of damping applied to each note, allowing you to simulate muting strings with the palm of the hand. You can also control damping with the Mod Wheel.

#### *Damp velocity (Vel)*

Alters the way that *Damp* responds to MIDI Note On velocity. At its lowest setting, note velocity has no effect on *Damp*. As the setting is increased, *Damp* has its value decreased in proportion to the velocity of each note. In other words, the harder you hit the note, the less damping is applied.

## Playing Aid Controls

### Mode

The Mode setting provides you with a number of tools that help make MIDI notes resemble typical guitar playing styles.

#### *None*

Plays the notes as if you were playing a regular synthesiser.

#### *Arpeggio (various)*

A simple arpeggiator is provided with the following modes:

- *Up*: Held notes are arpeggiated from lowest to highest
- *Down*: Held notes are arpeggiated from highest to lowest
- *Alternate*: A combination of *Up* and *Down*
- *Order*: Notes are arpeggiated in the order that they are played.
- *Random*: Notes are randomly arpeggiated

The speed of the arpeggiator can be adjusted with the *Speed* knob.

#### *Strumming*

Strumming is designed for playing guitar chords in real-time. Each note is played as a single plucked string. But when a chord is played the notes are separated, producing the effect of a chord being strummed.

The speed of the strum, and hence the time between the notes, can be adjusted with the *Speed* knob. The first note is played immediately, but all notes that follow are delayed according to the strumming speed.

There are three different strum modes:

- *Up*: The chord is played with the highest pitched note last
- *Down*: The chord is played with the lowest pitched note last
- *Order*: The notes are strummed in the order they are played.

#### *Triggered >G5 and <F2*

Use these options to trigger a held chord with either the G5 key or the F2 key.

Holding G5 will strum up the held chord using the current speed setting. Holding A5 similarly strums down, while B5 performs an ordered strum. In addition, you can dampen the strings currently playing by hitting C6; the higher the velocity, the stronger the damping.

F2 works exactly the same, but is for folk that prefer to play the

chords with their right hand – so C2, D2, E2 and F2 are used for strumming and damping.

### *Auto Chords*

SLAYER2 creates guitar style chords automatically. The root of the chord is determined by the note played. Each octave on the keyboard provides a different chord-type; there are five different types in all.

- C1-B1: Major and Minor mixed (autochords from Slayer1)
- C2-B2: Major
- C3-B3: Minor
- C4-B4: Major 7
- C5-B5: Minor 7

You can control the strum speed with the Speed knob. Auto Chords is designed for auditioning patches, rather than for composition. But don't let that stop you.

### *Power Chords*

Power Chords are automatically generated from a single note. The pitch is determined by the last note played. The keyboard is split into two sections. The upper keyboard range is reserved for C1-G1-C2 style chords; the lower range is for C1-F1-C2 style chords. You can control the strum speed with the *Speed* knob.

### *Solo Dynamic*

Switches on monophonic glide mode. When you hit a key and hold it down, then press a second one, you will hear the note slide smoothly to the next note. When you release the second note, SLAYER2 slides back to the initial note. You can control the glide speed with the *Speed* knob

In *Solo Dynamic* mode the glide speed depends on the difference between the note values. A glide from C3 to E6 will take longer than a glide from D6 to E6.

### *Solo Fixed*

Like *Solo Dynamic*, this switches on monophonic glide mode. When you hit a key and hold it down, then press a second one, you will hear the note slide smoothly to the next note. When you release the second note, SLAYER2 slides back to the initial note. You can control the glide speed with the *Speed* knob.

In *Solo Fixed* mode the glide speed is always constant, irrespective of the notes played.

### *Speed*

The *Speed* setting affects the speed of operation of other controls. For example, the strumming speed of the strum modes, the speed of the arpeggiator, and glide-speed in the solo modes. See the appropriate section above for the effect of *Speed* in each case.

*Speed* is automatically synced with the Tempo (BPM) of your VST host.

### *Humanise*

The *Humanise* knob introduces small amounts of pitch, volume and velocity variations as each note is played. This works well with strums and arpeggios, in particular.

## **Pitchbend Range and Glissando**

The *Pitchbend Range* knob adjusts the range of the pitchbend wheel. It is fixed at one octave when lowering pitch, allowing you to create divebomb effects. When bending up, the *Pitchbend Range* knob can be adjusted to the range you require, up to a maximum of one octave. The lowest *Pitchbend Range* knob setting disables the pitchbend wheel.

The pitchbend wheel has two modes:

- *Pitch bend*: Bending results in a continuous change of pitch.
- *Glissando*: results in pitch changes in one semitone steps.

## Amp and cab

### Amps

This parameter selects the type of amplifier that is simulated. The signal from the amp feeds into the cab simulator. The amp and cab simulations can be bypassed by removing the cables found between the guitar and the amp. There are six amp types available:

#### *Dry*

The signal is passed through the EQ, but Presence is unavailable. The Drive knob is for gain. This setting is useful for unplugged sounds.

#### *Tube*

This amp model simulates a three-stage valve amplifier with soft saturation.

#### *IQ*

Iq stands for Intelligent EQ. iq is new technology that uses asymmetric filtering to distort the signal. The amount of distortion is not dependent on the input signal level. The signal is passed through iq before being passed to a 3-stage distortion process. On particular effects, such as the Talkbox, this amplifier setting can provide the best results.



#### *Bandpass (b-pass)*

This is a 3-stage bandpass tube amp. The signal is passed through band-pass filters and soft saturators in three stages. Presence controls the band-pass frequency. Finally the signal goes through the EQ. Try boosting the EQ bass and treble settings for a fatter sound.

### *Surf*

Surf is an old fashioned 1-stage tube amp. Presence controls the saturation characteristic from soft to hard clipping.

### *Warp*

Warp is an aggressive, modern-sounding, 3-stage amp with a negative-shaped presence characteristic.

## **Amp Control**

The amplifier section has six controls. Not all controls are available for every amp model.

- *Drive*: Controls the level of gain and distortion.
- *Presence*: A simple highshelf filter that adds or removes brightness to the sound.
- *Feedback*: Amount of feedback that is returned from the output of the amp back to the string simulation. Feedback can be modulated with Channel Aftertouch.
- *Bass, Middle & Treble*: Control the bass, middle and treble frequencies. The controls act like a parametric EQ. The frequencies that each knob affects is determined by the cab selected.

## **Cabinets**

This parameter selects the cabinet type that is simulated. There are six models:

### *Dry*

This is the sound you would get if you connected your guitar to a hi-fi system. It is absolutely linear. Try this setting for unplugged sounds.

### *British (brit)*

A simulation of a British Cabinet. Try this for aggressive sounds.

### *Combo*

A combo box simulation. It's old-fashioned and dull sounding. Ideal for softer sounds.

### *Stax*

A fuzzy heavy metal-type cabinet, very aggressive with a big boost on high frequencies. Ideal for heavy metal style sounds.

*Pocket*

Cheap, tinny pocket cabinet.

*Dust*

Old- fashioned speaker that lacks treble.

Note that there is a *Gain* knob available that adjust the overall level of the patch.

## Effects

There are sixteen effects slots. Eight slots are available between the guitar and amp, and eight slots are placed after the cab (and are therefore not part of the feedback loop). All temporal parameters are tempo-synced with the host.

To load an effect, right-click on an effect slot and select the required effect from list. Effects can be moved around using drag and drop. The value of each effect parameter can be viewed as a tool-tip by hovering the mouse over each knob. Each effect can be bypassed individually, and each effect bank can be switched on and off by using the FX toggle, top-left of each bank.

There are sixteen different effects:

### *CH-2 Chorus*

Stereo chorus. Parameters: time; modulation depth; LFO speed

### *Komp*

Compressor. Parameters: release; threshold; ratio

### *DIStorsion*

Distortion. Parameters: drive; frequency; gain

### *dubDelay*

A simple left-right delay for adding some space to the sound. Parameters: time; cross

### *angel flanger*

Flanger with feedback. Parameters: feedback; depth; speed

### *Harmonizer*

This effect adds harmonics one, two or three octaves below, and one octave above, the note currently playing. This effect only works well on single notes. Parameters: mix; octave; damping

### *Multitap*

A stereo-tap-delay with filter. Parameters: delay time; feedback; damping

### *Phaser PH1*

The signal is passed through an all-pass filter and mixed with the dry signal. Parameters: feedback; depth; lfo speed

### *Ringmod*

Ring-modulation that automatically tunes the harmonic with the last



note played. Parameters: pitch; lfo depth; lfo speed

#### *Rotary*

Rotating speaker simulation. Parameters: slow speed; fast speed; switch (between fast and slow speeds)

#### *Superfuzz*

Fuzz Box. A signal-shaper for adding some grunge to the signal. Use with care, as it adds a lot of harmonics to the signal, which can destroy your equipment. Parameters: rate; bits; drive

#### *Talkbox*

Simulates human-voice formants. You might want to use the none coil for best results. Parameters: mix; formant tone; modulation speed

#### *Tremolo*

Tremolo that retriggers on new notes and syncs with host tempo. Parameters: shape; depth; speed

#### *WahWah*

A low-pass filter with resonance, envelope follower and LFO. Parameters: envelope; lfo depth; lfo speed

#### *Silver verb*

Reverb. Parameters: delay; size; damping

#### *Gold chorus*

Wide chorus. Parameters: width; depth; speed

# 5 Appendix

## MIDI Control

### Appendix A – MIDI Implementation Chart

SLAYER2 supports the following midi messages:

| Function         |                | Txd | Rxd    | Remarks                                      |
|------------------|----------------|-----|--------|----------------------------------------------|
| Basic Channel    | Default:       | x   | 1-16   | Messages are always received on all channels |
|                  | Change:        | x   | 1-16   |                                              |
| Mode             | Default        | x   | Mode 1 | OMNI Mode is always on                       |
|                  | Messages       | x   | x      |                                              |
| Note number      | Sound range    | x   | 0-127  |                                              |
| Velocity         | Note On:       | x   | o      |                                              |
|                  | Note Off:      | x   | x      |                                              |
| Aftertouch       | Keys:          | x   | x      |                                              |
|                  | Channels:      | x   | o      |                                              |
| Pitchbend        |                | x   | o      |                                              |
| Control Change   |                | o   | o      |                                              |
| Program Change   | Actual No.     | x   | o      |                                              |
| System Exclusive |                | x   | x      |                                              |
| System Common    | Song Pos:      | x   | x      |                                              |
|                  | Song Sel:      | x   | x      |                                              |
|                  | Tune:          | x   | x      |                                              |
| System Real Time | Clock:         | x   | x      |                                              |
|                  | Commands:      | x   | x      |                                              |
| Aux Messages     | Local On/Off:  | x   | x      |                                              |
|                  | All Notes Off: | x   | o      |                                              |
|                  | Act. Sensing:  | x   | x      |                                              |
|                  | Reset:         | x   | x      |                                              |

Txd: Transmits MIDI message

Rxd: Receives MIDI message

o = implemented

x = not supported

## Appendix B – MIDI Continuous Controller Support

In addition to the messages specified in the MIDI Implementation Chart, the following MIDI Continuous Controller (MIDI CC) messages are recognised and affect their associated parameters.

| CC  | Parameter                        | Notes                        |
|-----|----------------------------------|------------------------------|
| 1   | Additional damping (palm muting) | ModWheel                     |
| 5   | Speed                            | Arpeggio, strumming and solo |
| 7   | Volume                           |                              |
| 11  | Expression                       |                              |
| 12  | Body size                        |                              |
| 13  | Body material                    |                              |
| 14  | Dynamics                         |                              |
| 15  | Gain                             |                              |
| 16  | FX1 parameter1                   |                              |
| 17  | FX1 parameter2                   |                              |
| 18  | FX1 parameter3                   |                              |
| 19  | FX2 parameter1                   |                              |
| ... |                                  |                              |
| 61  | FX16 parameter1                  |                              |
| 62  | FX16 parameter2                  |                              |
| 63  | FX16 parameter3                  |                              |
| 64  | Hold pedal                       |                              |
| 65  | Pitchbend/glissando toggle       |                              |
| 70  | Plectrum position                |                              |
| 71  | Pickup position                  |                              |
| 72  | Release                          |                              |
| 74  | Tone                             |                              |
| 75  | Slap level                       |                              |
| 76  | Decay                            |                              |
| 77  | Velocity control                 | For decay and release        |
| 84  | Pitchbend range                  |                              |
| 85  | Amp drive                        |                              |
| 86  | Amp presence                     |                              |
| 87  | Amp feedback                     |                              |
| 88  | EQ bass                          |                              |
| 89  | EQ middle                        |                              |
| 90  | EQ treble                        |                              |

## **Appendix C – SLAYER2 Credits**

Created and programmed by Michael Kleps & Markus Feil.

Manual written by Mathias Reichert and Michael Kleps.  
Portions of text from Marc Cooper.

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## **Appendix D – Support Info**

We have tried to keep SLAYER2 as bug-free as possible, but you never can be 100% certain things work as they should in the world of software. So, if you encounter any problems, or you have suggestions for future revisions, don't hesitate to contact our technical support at:

[support@refx.net](mailto:support@refx.net)

Or come and visit us at:

[www.refx.net](http://www.refx.net)

Thank you.