

## Question:

How can I layer multiple sounds together on some strings or parts of my fretboard, but not others?

## Answer:

We talked a bit about Mono and Poly modes in Module #4. Let's revisit the topic, because it's crucial to understanding one of TriplePlay's most powerful features: the ability to play multiple sounds at once, and assign each sound to a particular region of the fretboard.

In this tutorial, you'll learn about:

- Understanding Mono and Poly modes
- Working with splits
- Loading Kontakt multis
- Fretboard splits vs. string splits
- Working with overlapping layers

## Read Me First!

If you encounter a confusing term or concept, all TriplePlay controls and parameters are explained in the online User Guide for your product. This tutorial requires installation of the TriplePlay hardware, software and partner sounds from IK and NI. Please consult the user documentation at <http://www.fishman.com/tripleplay> for more information on these installations, if necessary.

## Requirements

- Internet connection
- Installation of Fishman TriplePlay hardware and software
- Installation of IK Multimedia SampleTank 2.5 XT
- Installation of NI Komplete Elements

You might have a patch that features a flute sound on the upper four strings and a bass sound on the lower two strings. Or maybe that flute sound appears when you play above the fifth fret, and the bass sound appears only on the lowest frets. TriplePlay lets you assign up to four sounds to four quadrants of the fretboard, and you can even overlap them, if you are working in Mono mode.

The terms Mono or Poly may seem counterintuitive, since Mono mode involves transmitting MIDI data on multiple channels, and Poly mode uses only a single channel. Instead, think of it this way: Poly mode lets you transmit multiple melodic lines — polyphony — on a single channel, so your guitar behaves like a polyphonic synthesizer. In Mono mode, you can only transmit a single-note melody on each channel, like on a monophonic synthesizer. (But you can still play up to six notes at once, because you have a separate virtual synth for each string.)

You experienced both Mono and Poly patches when you scrolled through the factory sounds in Tutorial Module #1. If you're only going to play a single virtual instrument across the range of the entire fretboard, the choice of Mono or Poly mode may not be crucial. (In such cases, the main advantage of Mono mode is the ability to send pitch-bend info on multiple strings at once.)

But if you want to play more than one sound at once, or assign a particular sound to a particular region of the fretboard, then you must use Mono mode. (If you assign a virtual instrument and set it to Poly mode, that's the only virtual instrument you'll hear.)

First, let's take a look at a factory patch that uses Mono mode to create splits, and then we'll try making one of our own.

Load the factory patch Organ + Bass:

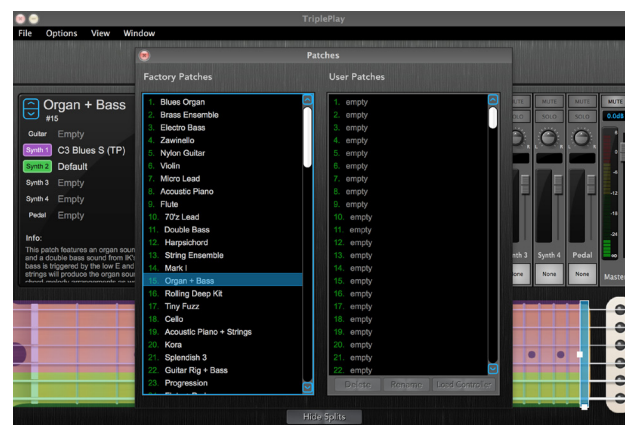


figure 34

This patch combines an organ sound from the Kontakt sampler with an upright bass from the SampleTank sampler. Double-click on the Kontakt 5 box at the bottom of the mixer's Synth 1 channel to open the Kontakt plug-in window.



figure 35

Note that Mono mode is selected and that six instruments are loaded into the Kontakt rack. Each one acts as a monophonic synth for one of the six strings.

Close the plug-in window and double-click the SampleTank 2.x box at the bottom of the mixer's Synth 2 channel to open the SampleTank plug-in window.

Again, notice that Mono mode is active and that six instruments are loaded, one per string/MIDI channel.



figure 36

With TriplePlay configured this way, you can play simultaneous organ and bass sounds on every fret and every string — or assign each sound to a particular part of the neck.

Close the plug-in window. Make sure that the splits are showing by pressing the Show Splits button at the bottom of the main TriplePlay window. (If it says Hide Splits, that means the splits are already visible.)



figure 37

TriplePlay uses colors to signify the four synth channels: magenta for Synth 1, green for Synth 2, blue for Synth 3, and yellow for Synth 4. Here you can see that only Synths 1 and 2 are assigned. Synth 1 (organ) covers the top four string, and Synth 2 (bass) covers the bottom. If we like, we can change the assignments.

For example, click on the green zone, and drag the handle so that the green area covers the four lowest strings.



figure 38

Here's a brief movie demonstrating what we've done so far:

<http://www.youtube.com/watch?v=q6KJp7ywdJ0>

Now let's add another sound to the mix to demonstrate some of the other ways you can use fretboard splits. In the process, we'll learn how to load sounds into the Kontakt sampler, just as we learned to load instruments and presets into Reaktor in Tutorial Module #5. (Again, this is just one of many Kontakt techniques you may find useful. If you're interested in creating original sounds with Kontakt, you should definitely spend some time with the Kontakt manual.)

Click-hold the empty plug-in box at the bottom of the mixer's Synth 3 channel. From the drop-down that appears, choose Kontakt 5.



figure 39

When the Kontakt plug-in window opens, verify that the MIDI Mode is set to Mono. Beneath the Kontakt logo, click the Libraries tab. (If these browser tabs aren't showing, click the Browse icon to the right of the Kontakt logo to display them.)

Click Instruments, revealing the directory of Kontakt sounds. We want the root level of this directory, which looks like this:

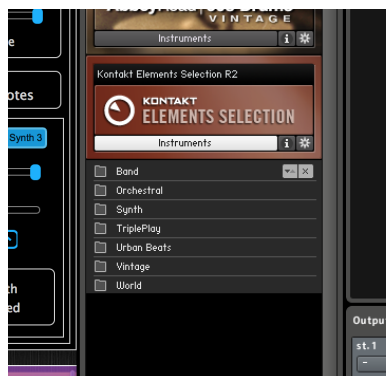


figure 40

If you don't see this list, you're probably viewing one of the directory's subfolders. Click the up-arrow icon until you reach the top level, which includes a folder called Triple Play.

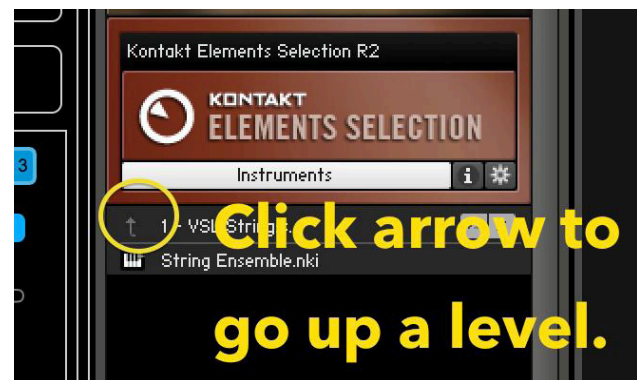


figure 41

Double-click the Triple Play folder, revealing its contents. (Multis are a type of Kontakt file that can include multiple synths sounds.) You've heard some of these multis already in various TriplePlay factory presets. But loading them this way lets us combine multis with other multis.

Load the multi called Upright Piano M (TP).



figure 42

Now we've assigned this piano to the Synth 3 blue zone. Close the plug-in window. In the Splits editor, locate the thin blue strip at the far right of the editor, and click it to make it active. Drag its handle down to the 12th fret.



figure 43

Try playing. Below the 12th fret you should hear organ on the high strings and bass on the low ones. You'll hear the same above the 12th fret — but with piano added, because the blue piano zone overlaps the bass and organ zones. (This type of doubling is often referred to as layering.)

Now click on the magenta and green zones, making them active. Drag their right handle to the left so that the zones end at the 12th fret. Now you should hear piano alone when playing above the 12th fret.



figure 44

Here's a movie demonstrating the above steps:

[http://www.youtube.com/watch?v=\\_umS5QvWvUg](http://www.youtube.com/watch?v=_umS5QvWvUg)

Now you know how to split the neck by string or by fret, and how to layer sounds. (For more info on layering and splits see the Fretboard Edit Splits Area in the TriplePlay online User Guide.)

Want to start recording and sequencing your performances with TriplePlay? Check out Tutorial Module #7 for instructions on integrating your TriplePlay with DAW software.