USER MANUAL

_ANALOG LAB V

ARTURIA

_The sound explorers

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Thank you for purchasing Arturia Analog Lab V!

This manual covers how to use Analog Lab V, including a detailed look at its features and other elements of music production and performance.

Make sure to register your software as soon as possible! When you purchased Analog Lab V, you were sent a serial number and an unlock code via email. These are required at the online registration process.

To register your Analog Lab V licence, log into your MyArturia account, click 'Register new product', fill in your license serial number and the unlock code, and click 'Register'. Be sure to do this to stay updated about free software updates and new soundbank releases.

Special Messages

Specifications Subject to Change:

The information contained in this manual is correct at the time of printing. However, Arturia reserves the right to change or modify any of the specifications or features without notice or obligation.

IMPORTANT:

The software, when used in combination with an amplifier, headphones or speakers, may be able to produce sound levels that could cause permanent hearing loss. DO NOT operate for long periods of time at a high volume or at a level that is uncomfortable.

If you encounter any hearing loss or ringing in your ears, please consult an audiologist.

NOTICE:

Service charges incurred due to lack of knowledge relating to how a function or a feature works (when the software is operating as designed) are not covered by the manufacturer's warranty, and are therefore the owner's responsibility. Please study this manual carefully and consult your dealer before requesting additional support.

Introduction

Congratulations on your purchase of Analog Lab V!

Thank you for purchasing Analog Lab V, a music production and performance software crafted to give you the most intuitive and inspiring musical journey.

Excellence is placed at the heart of every Arturia product, and Analog Lab V is no exception. Explore the preset sounds, tweak a few controls, get lost in the features - dive as deeply as you like. This program is easy to understand and intuitive to use. We're confident that Analog Lab V will be a valuable addition to your setup and that you'll enjoy creating truly original tunes with it.

Be sure to visit the www.arturia.com website for information on all our other inspiring hardware and software instruments. They have become indispensable tools for many visionary artists around the globe.

Musically yours,

The Arturia team

Table Of Contents

1. WELCOME TO ANALOG LAB V

This incredible virtual instrument system gathers over 2,000 Presets from Arturia's renowned V Collection of classic synth and keybaord emulations and puts them right at your fingertips.

1.1. History of the V Collection

Early in 2001, Arturia began working on an advanced method of modeling coveted synths and keyboards: TAE®, short for True Analog Emulation. It was a way of analyzing and recreating analog circuits of classic hardware instruments, not to mention the way these circuits interact with each other and the exact effects of that interaction on the sound. The goal was to provide more accurate emulations and inspiring playing experiences than even the best sample-based instruments ever could.

Less than a year later, the company's most dedicated inventors were ready to show the world their work. At the 2002 NAMM Show in California, Arturia presented an early version of what would later become Modular V, our software recreation of the groundbreaking '60s modular synthesizer. The launch was an instant success, winning awards from several leading magazines in the industry.

By gathering insights from sound design experts and avid synthesizer users, Arturia developed high-quality instruments that satisfied an ever-evolving demand for sonic innovation. Shortly after the pivotal 2002 NAMM show, the company started receiving a numerous requests from musicians and producers, many of them wanting to replace their original hardware synthesizers with virtual instruments. Artists around the globe were beginning to see the advantages of software. Arturia answered this call by releasing virtual versions of the most loved synthesizers of all time.

CS-80V emulated the legendary Yamaha CS-80, considered by many as the ultimate polyphonic synthesizer. It was launched at the AES 2003 in New York.

At the Winter NAMM Show 2005, Arturia launched ARP 2600V. Memorable sounds ranging from drum 'n' bass stabs to the speech of everyone's favorite pint-sized robot were created on the 2600.

A year later, again at WinterNAMM, Arturia announced its new product: Prophet V. This powerful hybrid was two instruments in one – it combined the warmth of the legendary Prophet-5 programmable analog synth with the unique Vector Synthesis textures of the digital Prophet-VS.

At Summer NAMM 2007, Arturia launched the Jup-8 V, an emulation of what has since become one of the most sought-after and expensive analog polysynths on the used market. Like the original that inspired it, Jup-8 V was incredibly versatile.

After Jup-8 V came Oberheim® SEM V. With SEM V, Arturia produced the unique sound of the constantly variable filter and oscillators present in the original Synthesizer Expander Module. The addition of the Eight Voice Programmer module allowed the users to recreate one of most rare and expensive polysynths of the '70s, the Oberheim® Eight Voice. Following Arturia's ethos of sonic exploration, we went beyond the original product and added new sound and modulation capabilities, all while staying faithful to its signature sound.

With the release of Wurli V in 2012, Arturia made its first foray into emulating classic electric pianos. Based on a physical modeling engine, the virtual instrument recreated the signature EP sound used so many classic recordings. Once again, Arturia took it to the next level and gave musicians access to the physical modeling parameters, allowing them to sculpt the sound freely and creatively.

In 2014, Arturia recreated the Vox Continental transistor organ. The Vox sound was a key part of the early British Invasion sound as well as the ska and the 2-Tone label sounds of the '70s and '80s. The Arturia Vox instrument went well beyond the original by adding more drawbars, percussion sections, expanding modulation, and recreating the extremely rare Jennings J70 voice engine. It was designed to 'light your fire' and push musicians to explore the endless space of creativity beyond their musical habits.

Having recreated synths, a classic electric piano and a legendary organ, the team of sonic specialists at Arturia decided to dig deep into the vintage string machines by recreating the Arp/Eminent Solina. Solina's typical expression of the lush string sounds was a staple for many bands in the 70's and 80's. To stay true to the vintage character of this legendary machine, Arturia mirrored the original circuits of Solina and included several new features to expand its expressive palette.

After Solina V's release, which emulated the famous Eminent/ARP string synthesizer, Arturia recreated one of the most ambitious and powerful synths ever made: the Oberheim® Matrix 12. With its numerous modulation sources and nearly unlimited routing possibilities, this powerhouse synth is still considered one of the best synths in music history. Arturia's Matrix 12 V gifted the world with an affordable option to explore legendary and phenomenal soundscapes.

In 2015, Arturia added five new acclaimed instruments. First, Synclavier V, an emulation of the cost-no-object digital synth workstation that ruled the '80s and much of the '90s. The original could cost as much as $400,000 if maxed out with options. It combined of additive synthesis and FM with the unparalleled possibilities offered by the 'time slice engine'. Synclavier V was recreated using code from the hardware Synclavier in partnership with original developer Cameron Jones. B-3 V reproduced the most emblematic tonewheel organ and its groundbreaking rotary speaker. Farfisa V is an emulation of the Farfisa Compact Deluxe and Compact Duo transistor organs. Stage-73 V brought the sublime sound of two different versions of the iconic tine-based electric piano. Then, Piano V introduced physical modeling of acoustic grand and upright pianos, ranging from studio and stage staples to conceptual pianos made of metal and glass.

V Collection 6 (2017) saw four more important instruments: CMI V, Clavinet V, DX7 V, and Buchla Easel V; three more in V Collection 7 (2019) were Synthi V, Mellotron V, and CZ V. Arturia also launched Pigments in 2019, our first software synthesizer designed in-house from scratch. The release of all these innovative instruments demonstrated Arturia's continued commitment to building world-class tools for creatives.

In 2020, V Collection 8 marked the most expansive library of Arturia's virtual instruments yet, including JUN-6 V, Emulator II V, Vocoder V, and OB-Xa V, as well as major updates to instruments from the previous versions.

1.2. Here and Now

Why the walk down memory lane about V Collection? Because Analog Lab V offers an extensive and inspiring selection of sounds taken from V Collection, opening a compelling gateway to a wide spectrum of soundscapes all within a single piece of software. Analog Lab V is a one-stop-shop for playing the best of V Collection. What's more, it lets you split and layer instruments, add effects, and assign MIDI controls for gig-ready setups with real-time performance control.

The sounds of Analog Lab V were taken from these quintessential instruments:

- ARP 2600 V
- B-3 V
- Buchla Easel V
- Clavinet V
- CMI V
- CS-80 V
- DX7 V
- Emulator V
- Farfisa V
- Jun-6 V
- Jup-8 V
- Matrix-12 V
- Mellotron V
- Mini V
- Modular V
- OB-Xa V
- Piano V
- Pigments
- Prophet V
- SEM V
- Solina V
- Stage-73 V
- Synclavier V
- Synthi V
- Vocoder V
- Vox Continental V
- Wurli V

With all these classic instruments in one place, Analog Lab V gives you access to sounds from all the powerful hardware instruments that are financially out of reach for most people. Plus, with its simple and powerful browser and intelligent filtering, it makes finding the right sound quick and easy.

1.3. Main Views

In Analog Lab V, you will always be looking at one of three different views: **Library**, **Studio**, and **Stage**, depending on what sort of task you're performing.

1.3.1. Library View

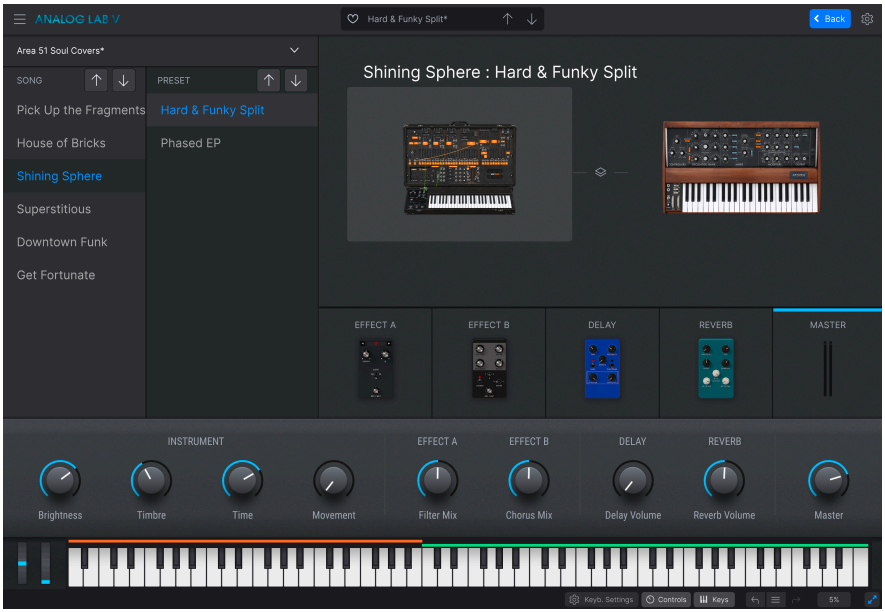
This is the default view when you open the software. It includes the sidebar that accesses the Home page, Preset banks, Arturia Sound Store, and Playlists. This lets you explore Presets by types (such as Bass, Piano, Strings, and more), instruments (e.g. Mini, B-3, ARP, etc.), Styles, banks, and sound designers. You can also access your saved Presets, sound banks, and favorites in *My Library* and prepare Playlists with Songs for playling live in Stage View.

1.3.2. Studio View

Here, you mix, pan, and adjust Presets and effects. You can work in Single Mode - playing one instrument - or Multi Mode, where you can combine two. In Multi Mode you can create your own splits and layers using the powerhouse V Collection synths and keyboards via simple drag-and-drop. You can also add effects (Effects A and Effects B) of your choice, with Delay and Reverb acting as two default effects.

> ♪ If you own a full license to an Arturia virtual instrument and it is installed, you can load it within Analog Lab V and enjoy full access to its controls and functionality.

1.3.3. Stage View



This view organizes the setups you prepare in Library and Studio View for the smoothest live playing experience possible. Recall your sounds and Multis quickly via program change messages, and tie Presets to the songs in your set list. Playlists you design in this mode will appear in the Playlists section in Library view.

There are different ways to get into these views. For example, choosing to edit a Preset in Library View will bring up Studio View. Adding a new control to a Macro will also engage Studio view. We'll cover this in more detail in Stage View and Playlists [p.65].

Analog Lab V is more than just a sound library of classic synths and keyboards - it's a powerful sound design tool and live performance instrument you can integrate into your workflow. You'll enjoy more than 2,000 presets (more if you own other Arturia software instruments) with added macros and effects. With its capacity to save your favorite instruments and sounds in Playlists, and intelligent browsing of presets by genre, moods, and more, you can easily create a dream synth rig.

Analog Lab V is new software that installs separately from previous versions (including Analog Lab 4), meaning it works not as a simple update but as a new addition to your musical tools.

Analog Lab V also supports many of Arturia's MIDI controllers natively and, once connected, will adapt to reflect their physical controls. You can of course use generic MIDI controllers as well.

2. ACTIVATION AND SETUP

2.1. Register and Activate

Analog Lab V works on computers and laptops equipped with Windows 8.1 or later, and macOS 10.13 or later. You can work with it in standalone mode or use it via Audio Units, AAX, VST2, or VST3 instrument.

Once you install Analog Lab V, the next step is to register the software. This is a simple process that involves a different software program, Arturia Software Center.

2.1.1. Arturia Software Center (ASC)

If you haven't installed ASC yet, please go to this web page: Arturia Updates & Manuals.

Look for the Arturia Software Center near the top of the page, and then download the installer version for the system you're using (Windows or macOS).

After you complete the installation instructions, proceed to do the following:

- Launch the Arturia Software Center (ASC).
- Log into your Arturia account.
- Scroll down to the 'My Products' section of ASC.
- Click on the 'Activate' button next to the software you want to start using (in this case, Analog Lab V).

It's as simple as that!

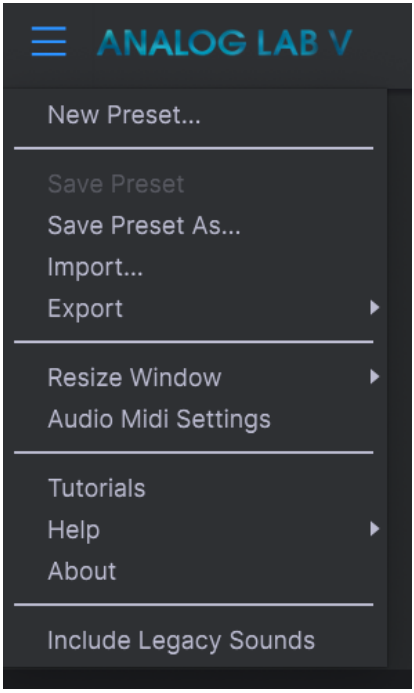
2.2. Initial setup for Stand-Alone Use

If you would like to use Analog Lab V in standalone mode, you will need to set up the software and ensure that MIDI and audio signals are flowing through it properly. You only need to do this once unless you'd make some major changes to your computer. The setup process is largely the same on both Windows and macOS computers but for the sake of clarity, we'll cover each system separately.

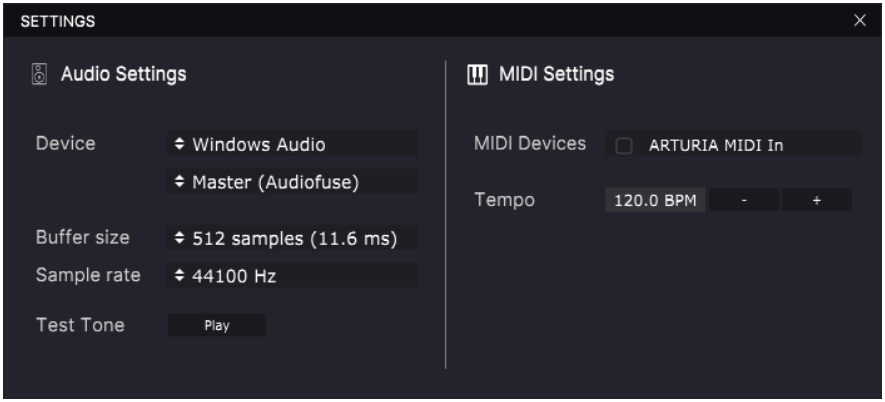
> ! This section only applies to readers that plan to use Analog Lab V in stand-alone mode. If you are only going to use the software as a plug-in within a host music software, you can jump to the end of this chapter - Using-Analog-Lab-V-in-plugin-mode [p.13] - as your host music software will handle these things automatically.

2.2.1. Windows Users: Audio and MIDI settings

At the top left of the Analog Lab V application, you'll find a hamburger icon that opens up a pulldown menu. This contains various setup options. Go to 'Audio MIDI Settings' to setup how the audio signal behaves (the sound and MIDI flowing in and out).



This option works in the same way on both Windows and macOS X, although the names of the devices available to you will depend on the hardware that you are using.



Starting from the top, you'll have the following options:

- **Device** selects which audio driver and device will handle the playback of Analog Lab V. This can be your computer's internal driver, like Windows Audio or ASIO, or CoreAudio in Mac devices. Depending on your selection, the name of your hardware interface may appear in the field below.

- Using the second bar under **Device** lets you select the **output channels**, which means choosing which of the available outputs will be used to route your audio out. If your selected device has only two outputs, then only two options will appear here. If your device has more than two outputs, then you can select a specific pair of outputs.

- The **Buffer Size** gives you the option to choose the size of the audio buffer your computer uses to calculate sound.

> ♪ A larger buffer means a lower CPU load as the computer has fewer interruptions and longer amount of time to process commands. However, this can result in longer latency (reaction time) between pressing a key and hearing the sound it's supposed to produce, which creates a considerable problem when wanting to play an instrument smoothly. On the contrary, a smaller buffer means lower latency between pressing a key and hearing the note but a higher strain on your CPU.

  A fast, modern computer should be easily able to operate at low sample buffer sizes (256 or 128) without audio glitches. However, if you do hear clicks, pops or other audio disruptions, try increasing the buffer size until you reach smooth playback without any glitches. The latency time is displayed in milliseconds on the right-hand side of this menu.

- The **Sample Rate** menu lets you set the sample rate at which audio is sent out of the instrument. The options listed here will depend on the capability of your audio interface hardware.

> ♪ Virtually, all audio hardware can operate at 44.1 or 48 kHz which is perfectly fine in most applications, including Analog Lab. Higher sample rates place greater loads on the CPU so we recommend staying at 44.1 or 48 kHz unless you have a specific requirements to work at high sample rates.

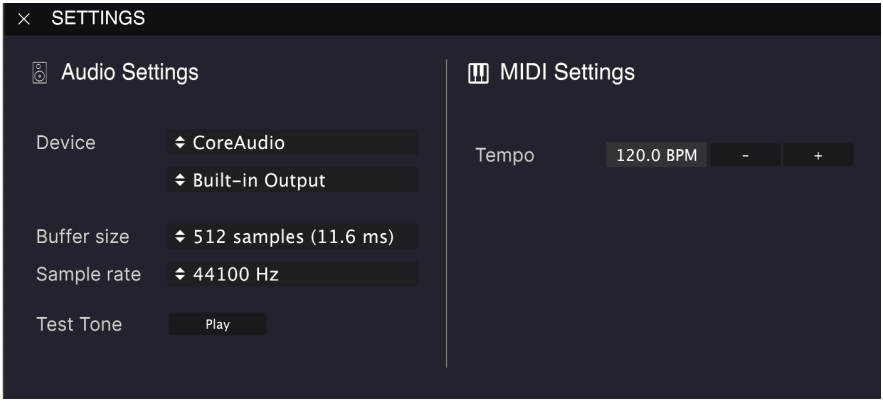
- **Test Tone** plays a simple test tone to help you troubleshoot any audio issues. You can use this feature to confirm if the instrument is routed correctly through your audio interface and whether audio is playing back to where you expect to hear it (your speakers or headphones, for example).

- Your connected MIDI devices will appear in the **MIDI Settings** area. Note that this is only displayed if MIDI devices are present on your computer. Click the check box to accept MIDI data from the device you want to use to trigger the instrument. Note that you can select more than one MIDI device if you wish to play Analog Lab V from multiple controllers.

- **Tempo** lets you set the tempo of the Analog Lab V sequencer. When using Analog Lab V within a host music software as a plugin, the virtual instrument gets tempo information from your host software.

2.2.2. macOS Users: Audio and MIDI settings

The process of setting up Audio and MIDI settings in a macOS system is overwhelmingly similar to setting them up in Windows (described above), and the menu is accessed in an identical way. The only difference here in macOS is that OS X uses CoreAudio to handle audio routing, and within that, your audio device will be available in the *second* drop-down menu.



2.2.3. Using Analog Lab V in Plugin Mode

Analog Lab V comes in VST, AU and AAX plug-in formats for use in all major digital audio workstation (DAW) host software, such as Cubase, Logic Pro, Pro Tools and more. You can load it as a plug-in instrument and its interface and settings will work in the same way as in standalone mode, with a few small differences:

- The instrument will now sync to your DAW's host tempo.
- You can automate numerous parameters using your DAW's automation system.
- You can use more than one instance of Analog Lab V in a DAW project (in standalone mode you can only run one instance of Analog Lab).
- You can route Analog Lab V's audio outputs more creatively inside your DAW using the DAW's own audio routing system.

Now that you've set up your software, it's time to play!

3. INTERFACE OVERVIEW

Analog Lab V contains over 2,000 Presets carefully selected from Arturia's award-winning V Collection of classic keyboard and synthesizer emulations as well as our original soft synth, Pigments.

If you own individual virtual instruments from Arturia, that number goes up because their Presets become available in Analog Lab V. So do any Presets from Analog Lab 4.

This chapter covers the parts of Analog V's interface that are always present as well as how to browse and search for Presets.

When you launch Analog Lab V, the main interface opens in Library View [p.6] and consists of the following sections:

1. **Upper Toolbar:** [p.15] This toolbar includes a "hamburger" button (three horizontal lines) with a drop-down main menu, a preset bar to flick through and like (heart icon) presets, and an expandable Settings Panel in the top right corner.

2. **Preset Browser:** [p.19] This navigation panel lets you explore available Presets, access your personalized library of sounds, and organize sounds in Playlists for live use.

3. **Settings Panel:** [p.33] The Settings panel appears when you click the gear icon in the top right corner in the Upper Toolbar. Four tabs access Global/Preset Settings, MIDI Learn and settings, Macros, and in-app Tutorials.

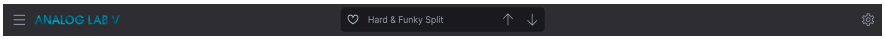
4. **Performance Controls:** [p.46] Adjust Macros (multiple parameters accessed by one knob) and effects sends for your presets here. Their visibility is toggled in the Lower Toolbar.

5. **Virtual Keyboard:** [p.47] Onscreen keyboard from which you can play Analog Lab V without an attached controller.

6. **Lower Toolbar:** [p.48] The Lower Toolbar lets you make the knobs and the keyboard appear, set up keyboard settings, access your history of actions, and monitor CPU levels.

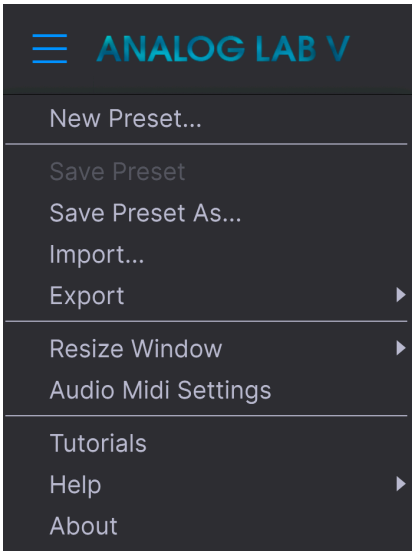
3.1. Upper Toolbar

The Upper Toolbar accesses the following features: the drop-down main menu, the Preset browsing bar, and the gear icon to access Settings.



3.1.1. Main Menu

Clicking the hamburger icon in the top left corner opens a drop-down menu and lets you access several important features. Let's look at them in detail.



3.1.1.1. New Preset

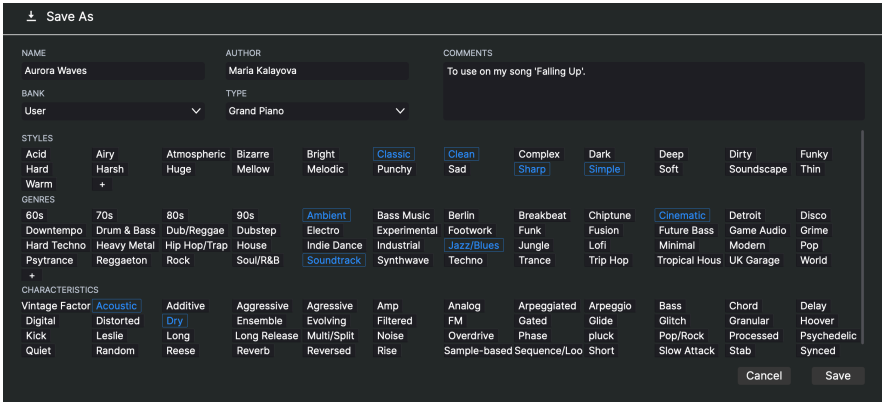
Creates a new preset with default settings on all parameters. Click **Explore** on the Sidebar to view a list of the sounds you are choosing from.

3.1.1.2. Save Preset

Overwrites the current preset with any changes you have made. This applies only to user Presets; the option is greyed out for factory Presets.

3.1.1.3. Save Preset As

Saves the current state of Analog Lab V under a different Preset name. Clicking this option reveals a window where you can name your Preset and enter more detailed information about it.



> ♪ Arturia's powerful browsing system lets you save much more than a Preset name. You can enter the Author's name, select a Bank and Type, assign multiple tags that describe the sound, and even create your own Bank, Type, and comments. This information is read by the Preset Browser and relevant for future searches.

3.1.1.4. Import

This command lets you import a Preset file, an entire bank, or a set of playlists exported from another Arturia instrument. When importing a playlist file (.aplst), it will show up in 'Playlists' in the panel on the left side (please refer to the Stage View and Playlists [p.65] chapter of this user guide to learn more). This function is useful for collaborating with other musicians and sharing sound banks.

> ♪ Any sound banks or virtual instruments that you purchased and installed via the Arturia Software Center or Arturia Sound Store will not need to be individually imported. Analog Lab V will automatically add these to your library.

3.1.1.5. Export

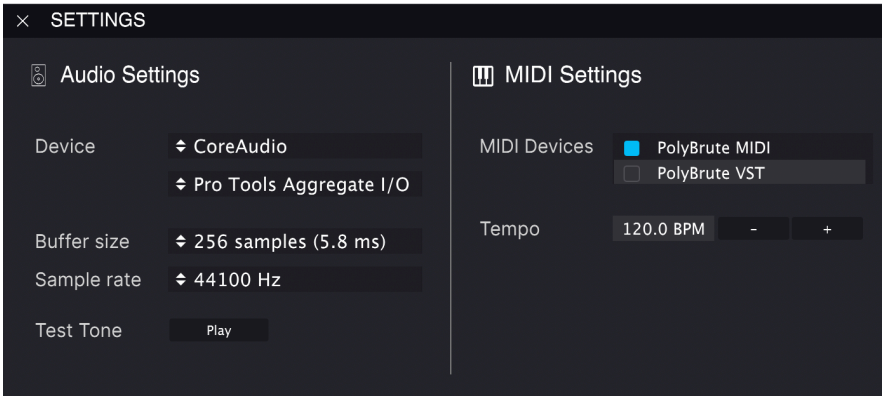
You can export presets in two ways - as a single preset, or as a bank. - Export Preset: Exporting a single preset is handy for sharing a preset with someone else. The default path to these files will appear in the 'save' window, but you can create a folder in another location if you like. The saved preset can be reloaded using the **Import** menu option. - Export Bank: This option exports an entire bank of sounds from the instrument, which is useful for backing up or sharing presets. Saved banks can be reloaded using the **Import** menu option.

3.1.1.6. Resize Window

Analog Lab V can be resized from 50% to 200% of its original size without any visual artifacts. On a smaller screen such as a laptop you may want to reduce the interface size so it doesn't dominate the display. On a larger screen or a second monitor you can increase the size to get a better view of the controls and graphics.

3.1.1.7. Audio MIDI Settings

This dialogue is only available when Analog Lab V is used stand-alone. When it's used as a plug-in, similar parameters are handled in the Preferences or Project settings of your DAW.



See the chapter on Activation and Setup [p.10] for details on these settings.

3.1.1.8. Tutorials

Analog Lab V comes with tutorials that walk you through different features of the instrument. Select one to access step-by-step descriptions of how to make the most of the software's features.

3.1.1.9. Help

Get more help by visiting links to the Analog Lab V User Manual and Frequently Asked Questions pages on Arturia's website. You will need an internet connection to access these pages.

3.1.1.10. About

Here you can view the software version and developer credits. Click again anywhere on the screen to make this pop-up window disappear.

3.1.1.11. Include Legacy Sounds

This option will appear if you have certain earlier versions of V Collection instruments and/or Analog Lab 4. If checked, Presets from those versions will show up in the Browser and search results of Analog Lab V.

3.1.2. Preset Bar and Navigation Arrows

This area of the Upper Toolbar displays the name of the current Preset. The heart icon lets you like your preset, i.e. flag it as a favorite. To access all your liked sounds, click on 'Liked' in the left side pannel under **My Library**. You can also click the heart icon at the top left of any list of Presets or search results to bring all liked Presets to the top.

The arrows step through a list of Presets narrowed by any results of searching or browsing in Library view.

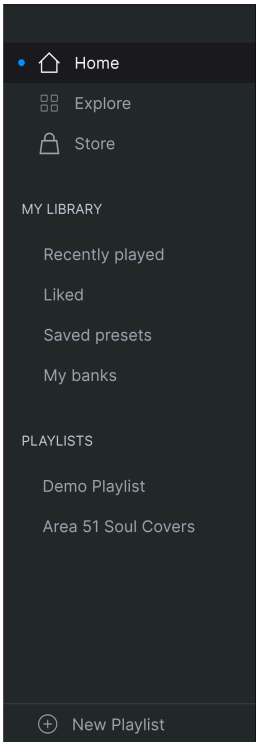
> ♪ The arrows can be MIDI mapped. This means you can assign buttons on your MIDI Controller to easily step through Presets without having to use the mouse at all.

3.1.3. Gear Icon

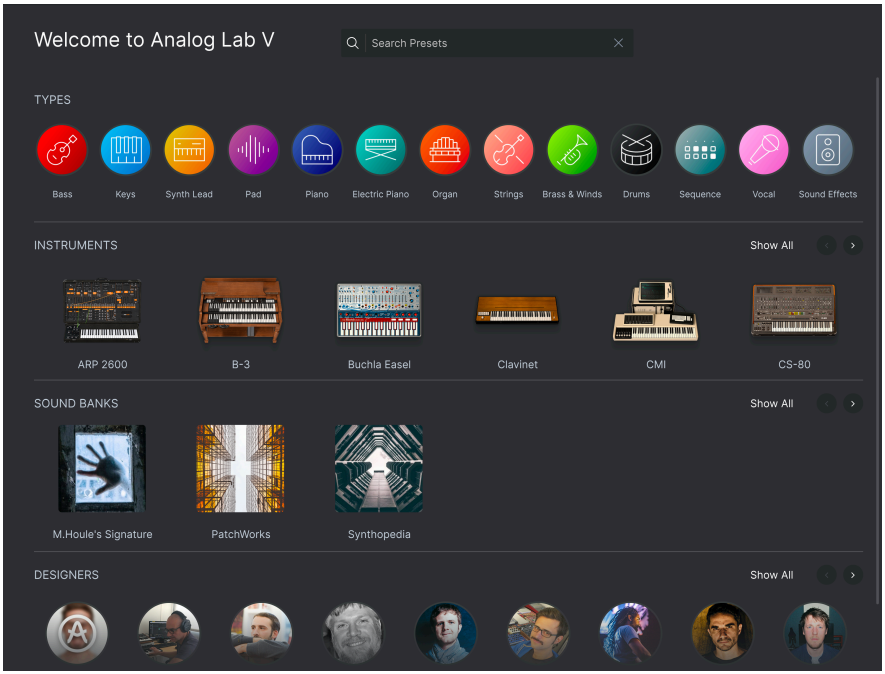
Clicking on the gear icon makes the Settings Panel [p.33] appear.

3.2. Preset Browser

The heart of Library view lets you select from a number of sources and subsets of Analog Lab V Presets. These are selected in the sidebar on the left side of the window.



3.2.1. Home

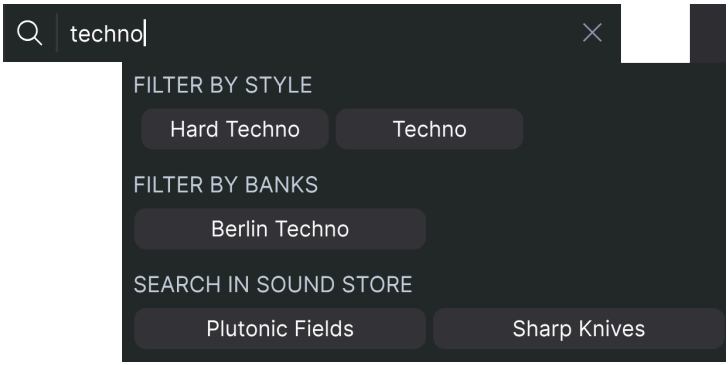


The main page in Analog Lab V's Browser is for discovering Presets by Types, Arturia instruments, installed sound banks, and designers.

Step through the offerings in any section using the left and right arrows, or click **Show All** to display every item in that section.

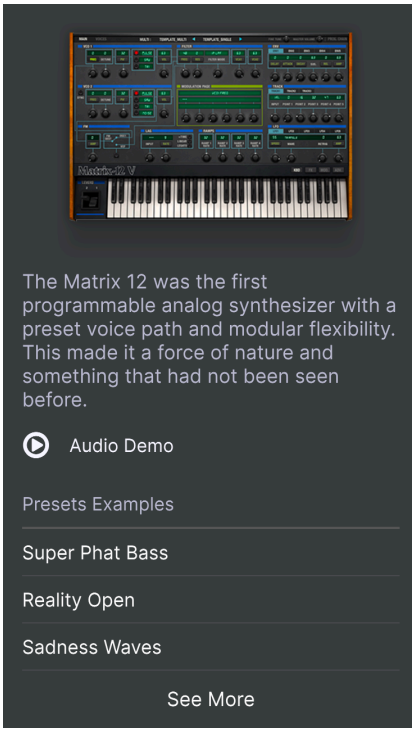
3.2.1.1. Searching and Browsing in the Home Page

Entering text in the search bar will display a pop-up of further options based on where Presets and banks that fit the search can be found, like so:



3.2.1.2. Instrument Previews in the Home Page

Hover over any instrument to bring up its preview. This includes a bit of info and a clickable 10-second audio demo.

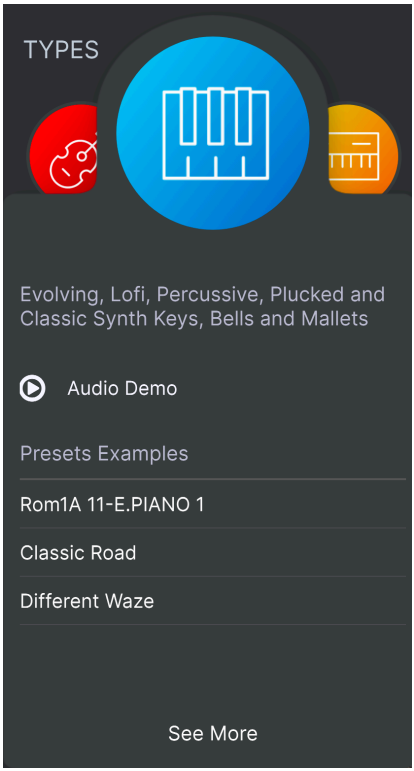


Click one of the choices under **Presets Examples** to load that Preset without needing to leave the Home Page.

Click **See More** to bring up the instrument's Presets in the Explore [p.23] view.

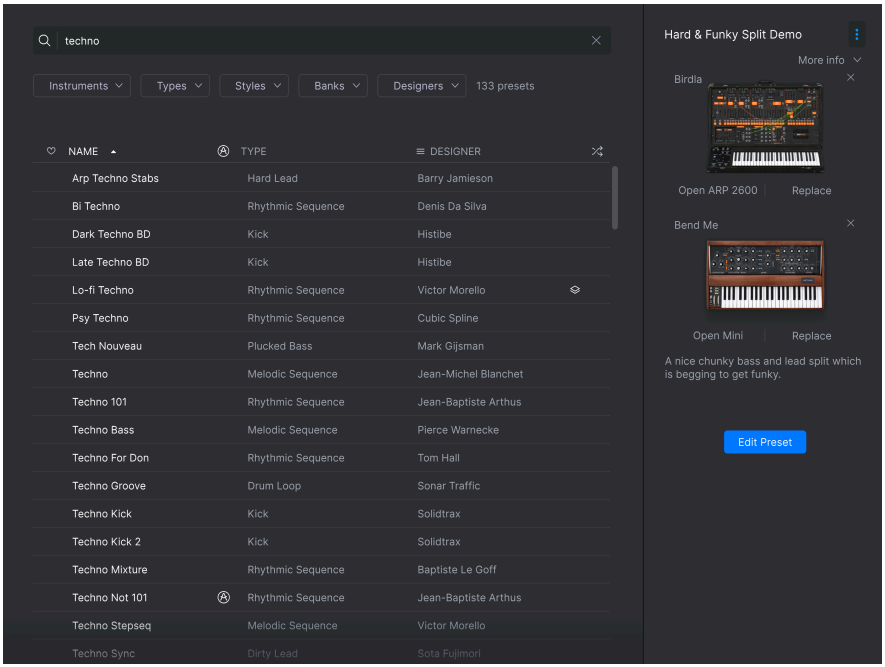
3.2.1.3. Type Previews in the Home Page

When browsing types in the Home Page, hovering on one of the circular icons brings up a preview as well.



The audio demo, Presets Examples, and See More options work as they do in the Instrument Previews described above.

3.2.2. Explore



Here you can explore and search Presets in all local factory and user banks. Owners of other Arturia software instruments will notice that Explore mode is closest to the familiar Preset Browser.

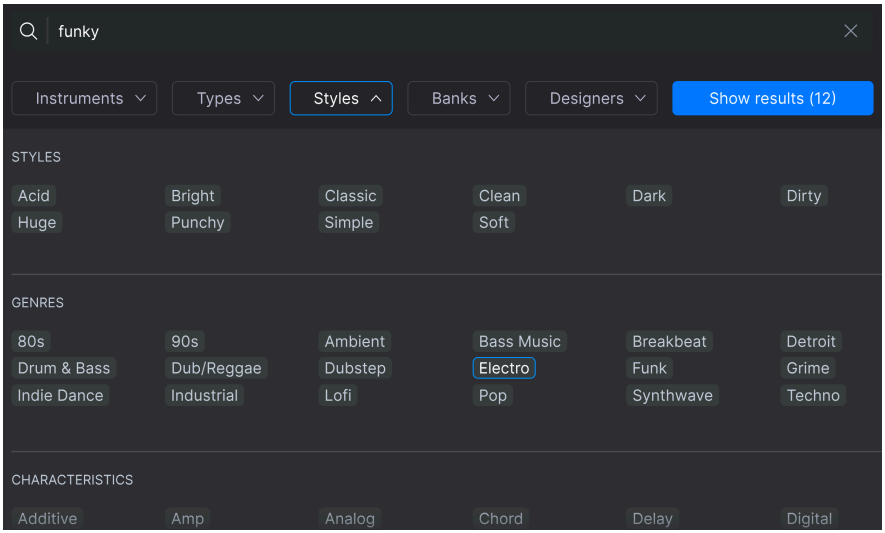
3.2.2.1. Searching in the Explore Page

Typing any text into the search bar works in conjunction with tags (see below) to determine the search results. If you do not enter any text or select any tags [p.24], the results are all available Analog Lab V presets (which can be a lot to go through)! Searching works on 3 levels at once:

- It looks for Presets that contain the exact word(s) you typed.
    - It locates any tags that match your search term.
    - It offers the option to search for the desired sound in the Arturia Sound Store [p.26].

3.2.2.2. Using Tags as a Filter

You can narrow (and sometimes expand) your search using different tags. Each section can be minimized using the arrow by its header if you don't wish to use it.



There are 5 kinds of tags:

- **Instruments:** The source instrument used to generate the sound.
- **Types:** Categories of musical instruments and sound effects.
    - **Styles:** Descriptive terms relating to musical genre, sonic characterisics, and general "vibe."
    - **Banks:** Focuses on Presets based on the bank they belong to. -**Designers:** The sound designers responsible for crafting the Presets in Analog Lab V.

Click **Show Results** to display all tagged Presets in a list.

Selecting multiple tags will often narrow your search results via a process of elimination – that is, only the Presets answering to all tags will show up.

3.2.2.3. Sorting Search Results

Click the **NAME** header in first column of the Results list to sort Presets in ascending or descending alphabetical order.

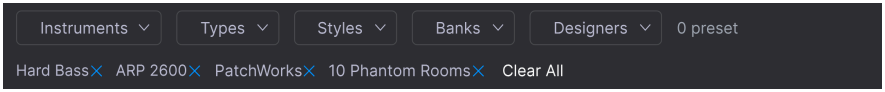
Click the **TYPE** header in the second column to do the same thing by Type.

Click the **Arturia logo** to the left of **TYPE** to bring factory-featured Presets to the top of the list. These will appear just under any Presets you have liked [p.25].

The third column has 3 header options: **DESIGNER**, **BANK**, and **INSTRUMENT**. Click the hamburger icon to choose between them. Then click the header name to flip the alphabetical order.

Press the **Shuffle** icon (two overlapping arrows) at the top right of the results to mix up their order. This makes Preset browsing more spontaneous and can help you find sounds that you might not otherwise come across.

3.2.2.4. Clearing Tags



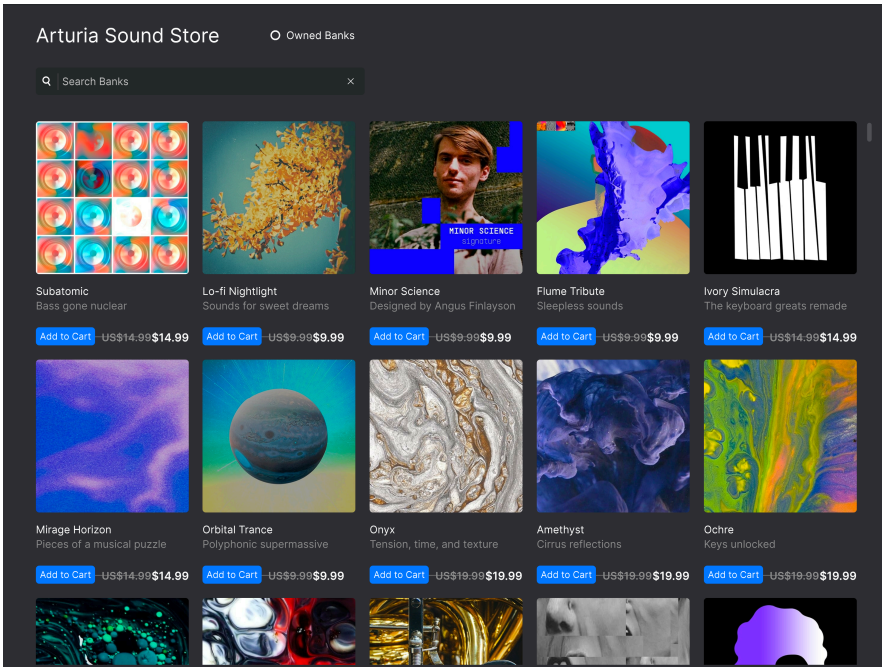
Just below the tag buttons are labels for all the active tags in a search. Click the X next to anyone to remove it (and thus broaden the results). Click **Clear ALL** to remove all tags.

3.2.2.5. Liking Presets

As you explore and create Presets you can mark them as Liked by clicking the **heart** next to their names. Later, click on the heart icon to put all of your favorites at the top of the Results list.

3.2.3. Store

Visit the in-app Arturia Sound Store to equip your setup with many more inspiring sounds.



The **Store** shows the latest releases. Clicking on the packs lets you listen to a few sample presets. Make sure you're signed into your Arturia account to complete check-out. Click **Owned Banks** to view the packs you already own.

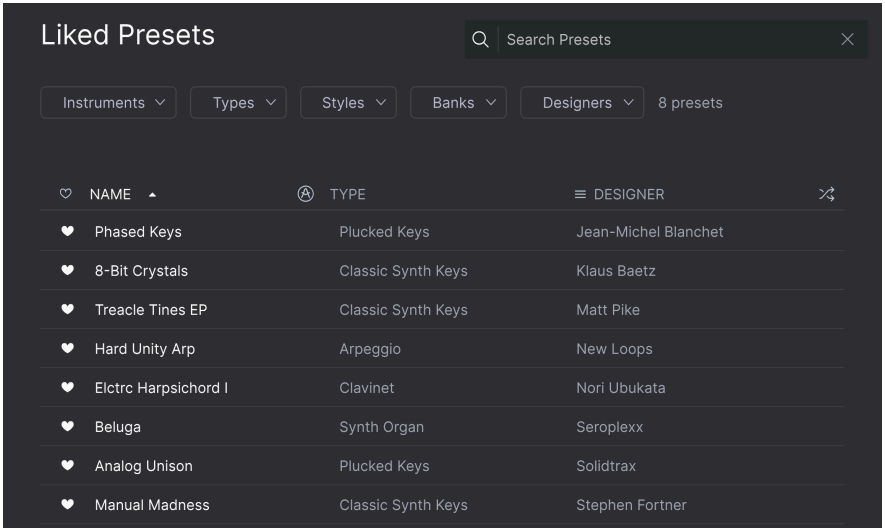
3.2.4. My Library

This area keeps track of sounds you've worked with in 4 ways:

3.2.4.1. Recently Played

The Presets you have most recently played, displayed most recent first. This is great for when you can't remember the name of a Preset you were really enjoying a day or more ago.

3.2.4.2. Liked



Presets you have liked [p.25] using the heart icon.

> ♪ If you liked Presets in Analog Lab 4, these will show up here.

3.2.4.3. Saved Presets

Presets you have created using a Save or Save As operation from the Main Menu [p.15].

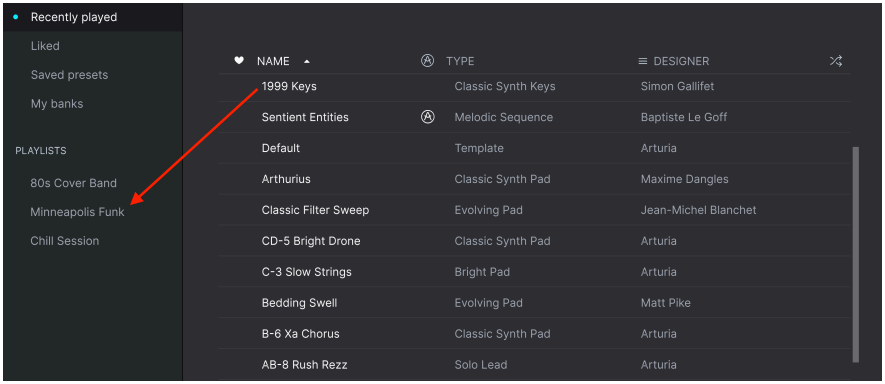
3.2.4.4. My Banks

Any banks you have created, imported, or purchased.

> ♪ If you liked your favorite sounds in Analog Lab 4, these will now automatically show up in your 'Liked' sounds in Analog Lab V library as well.

3.2.5. Playlists

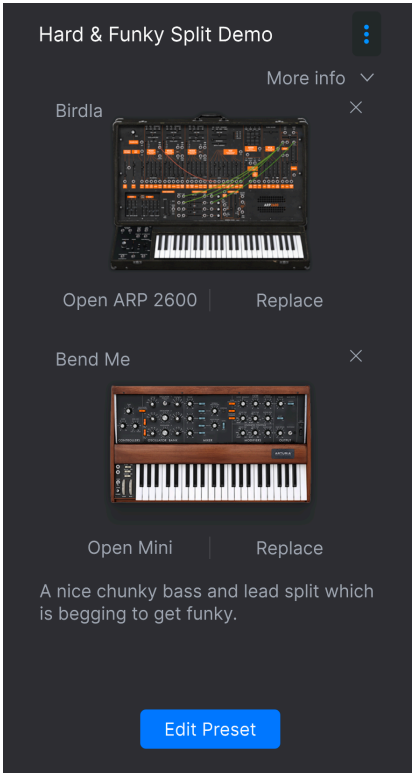
Playlists are a powerful tool for organizing Presets, especially into set lists for live performance. You can drag Presets from any list of search results into a Playlist, like so:



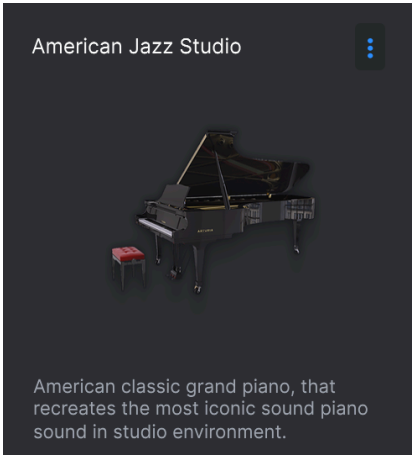
Playlists can be further organized into Songs with Presets tied to each song. We cover this in detail in the chapter on Stage View and Playlists [p.65].

3.2.6. Preset Info Section

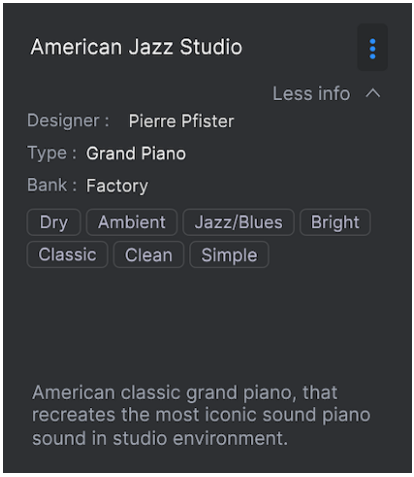
Details about the current preset are displayed in an area to the right of the central Browser area. There are two kinds of Presets: Singles and Multis, i.e. Presets with either one or two instruments. Here is what the info section shows for a Multi:



Here is what it shows for a Single:



Hover the mouse in this area to display all the options. Click **More Info** to toggle a pane showing the Designer, Type, Bank, and tags.



You may change these and add tags for user (but not factory) Presets. This also applies to the Preset name at the top of this area.

3.2.6.1. Editing Instruments

Any individual Arturia instruments for which you own full copies will show an **Open** option. Click this to open the instrument's full interface:

Click **Back** to return to the Browser (Library View). From here, you can also open the Settings Panel to assign the instrument's parameters to Macros [p.42].

3.2.6.2. Edit Preset

Click the **Edit Preset** button to open the current Preset in Studio View [p.7]

3.2.6.3. Adding Instruments

Single Presets display the option **Add Instrument**. Clicking this prompts you to select an Preset from the Explore [p.23] or My Library [p.27] sections of the Browser. If the new Preset is a Multi, you will be prompted to select whether you want to replace Part 1, Part 2, or both.

3.2.6.4. Removing Instruments

Click the **X** at the top right corner of the instrument to remove it from the Preset altogether.

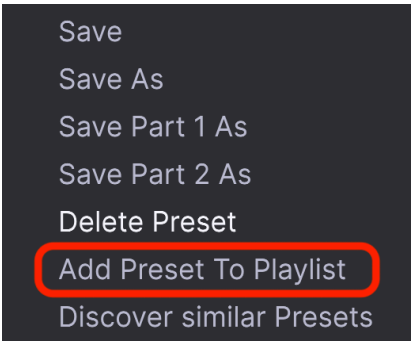
> ♪ You can also drag any Preset from a list in the Browser into this area to replace a deleted instrument or turn a single-instrument Preset into a Multi.

3.2.6.5. Replacing Instruments

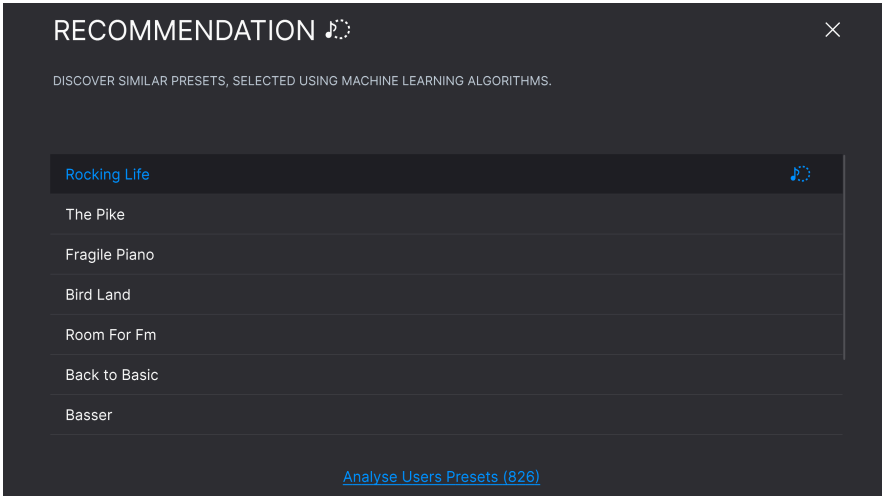
In a Multi, click **Replace** to change an instrument. You can then search as above for a new Preset. If replacing the Multi with another Multi, you will be prompted to select whether you want to replace Part 1, Part 2, or both.

3.2.6.6. Preset Info Menu

Clicking the 3-vertical-dots icon displays a pop-up with the following options for managing the current Preset:



- **Save** and **Save As:** These correspond to the options in the Main Menu [p.15], with the former only appearing in user Presets. The Save-As options for Part 1 and Part 2 only appear if the Preset is a Multi.
- **Add Preset to Playlist:** This is very useful for bookmarking a preset you've fallen in love with.
- **Discover Similar Presets:** This option analyzes all of the sounds in your Analog Lab V collection and makes recommendations based on sonic similarity, using advanced machine learning. Results are displayed in the Explore view:



Your original Preset is always included in this list. Two more important options are:

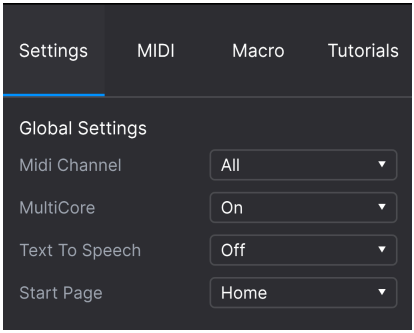
- **Analyse Users Presets:** Analyzes user-generated or imported presets that have not been added to the database of the AI system. Note: this can take some time.
- **Analyse Current Preset:** Click the note icon that appears to the right of a Preset name in the list to use it as the basis of a new scan.

3.3. Settings Panel

Clicking the gear icon in the top right corner will open and close the Settings Panel, where you'll find the following 4 tabs:

- Settings [p.33]
- MIDI [p.36]
- Macro [p.42]
- Tutorials [p.45]

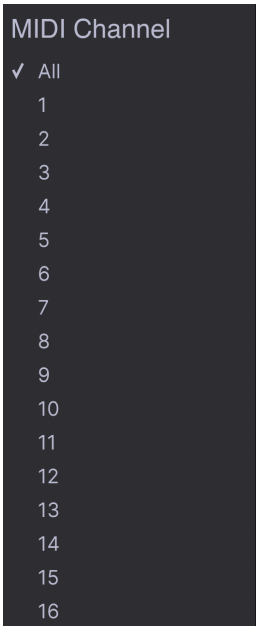
3.3.1. Settings Tab



Click **Settings** to access drop-down menus where you can set the global MIDI receive channel and adjust other parameters that govern Analog Lab V's overall behavior.

3.3.1.1. MIDI Channel

Click on 'MIDI Channel' to expand its selection to show the full range of values you can select (All, 1-16).



♪ By default, Analog Lab V receives on all 16 MIDI channels (omni). You can change this by selecting a specific channel in this menu. Do this if, for example, you want to use an external controller to use a number of instances of Analog Lab V.

3.3.1.2. Multi Core

When on, Analog V optimizes its operation for multi-core computer CPUs. It does so by running each instrument in a Multi (a Preset with two instruments) on a different core.

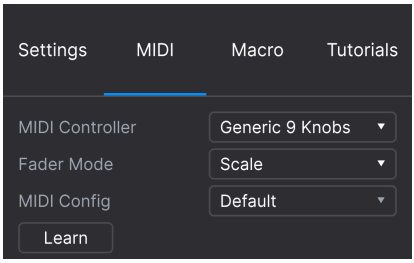
3.3.1.3. Text To Speech

When on, this makes Analog Lab V more accessible to persons with visual challenges. With a MIDI controller connected and configured, Analog Lab V will verbally read what is displayed on the controller's screen and/or what parameter is being controlled when a knob, slider, or button is moved. We cover the details of how to configure your controller for text-to-speech are in the section on Accessibility [p.74].

3.3.1.4. Start Page

This menu selects which Library View page from the Preset Browser [p.19] is displayed when you start up Analog Lab V. The two available options are **Home** (the default) and **Explore**.

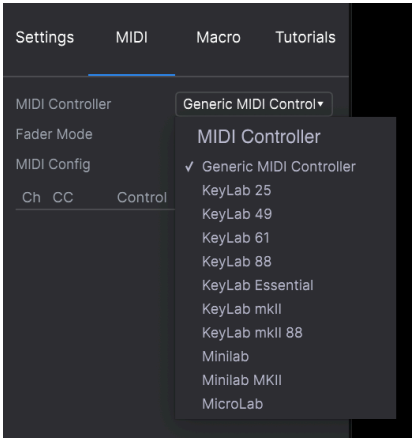
3.3.2. MIDI Tab



Here you can configure Analog Lab V to work with MIDI controllers and map its parameters to physical controls.

3.3.2.1. MIDI Controller

Select a MIDI controller to play Analog Lab V. If you have an Arturia MIDI controller it will be auto-detected and mapped, along with the layout of the onscreen keyboard controls [p.46]. If you use a different brand of controller, select *Generic MIDI Controller* to create your own MIDI assignments.

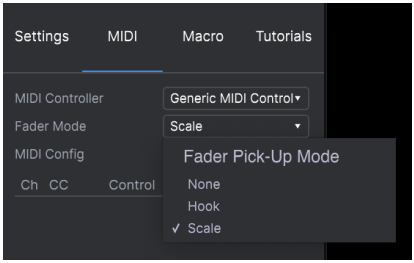


The Mixer and all of the effects can respond to MIDI and are MIDI-learnable. This means that if you put Analog Lab V into MIDI learn mode, you will be able to control any of the highlighted parameters with your hardware MIDI controller.

> ♪ If you own an Arturia MIDI controller but still prefer to map controls manually, select 'Generic MIDI Controller' in the MIDI Controller menu.

3.3.2.2. Fader Mode

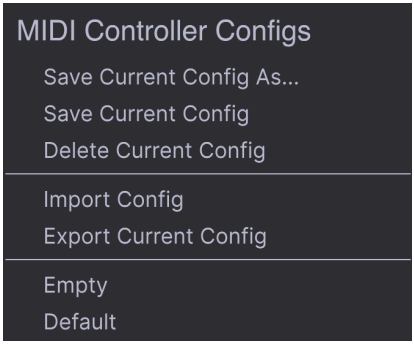
This menu determines the pick-up behavior of faders and non-endless knobs on Arturia MIDI controllers. That is, what happens when the position of a physical fader does not match the stored value of the parameter it is controlling.



- **None:** Snaps the onscreen control to the physical position of your control as soon as you move the fader. This is the simplest approach but can result in jumps in the parameter value.
- **Hook:** The physical control does not have an effect until it matches the position of the onscreen control. This avoids jumps but the trade-off is that you sometimes won't hear anything.
- **Scale:** When you move the physical control, the onscreen control gradually moves until the two are synchronized. This is the best of both approaches because it avoids sudden jumps *and* produces an effect as soon as you move a physical control.

3.3.2.3. MIDI Config

This menu lets you manage different sets of MIDI maps for controlling Analog Lab V from MIDI hardware. You can Save/Save As the current MIDI assignment setup or delete it, import a configuration file, or export the currently active one.



Two options in this menu are especially powerful:

- **Empty:** Removes the assignments of all controls.
- **Default:** Gives you a starting point with pre-set controller assignments.

If you have multiple controllers (a small live performance keyboard, a large studio keyboard, a pad controller, etc.), you can create a profile for each of and then quickly load it here afterwards. This saves you from having to redo MIDI assignments from scratch each time you swap hardware.

> ! If you connect your MIDI controller to your laptop *after* launching the Analog Lab V software, you will need to quit the software and relaunch it again in order to see all the options related to your controller.

3.3.2.4. MIDI Learn

Click the **Learn** Button to assign physical controls to onscreen controls. When MIDI Learn is active, any available onscreen control in any view turns purple. Controls already assigned are shown in red. Here is an example in Studio View:

Click on a purple control, then move a phyiscal control to assign it. The control turns red and the assignment shows up in the list [p.40]. Click **Learn** again to disengage Learn mode when you're done with assignments.

3.3.2.5. Reserved MIDI CC numbers

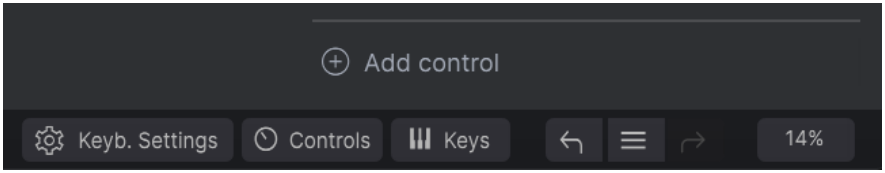
Certain MIDI Continuous Controller (CC) numbers are reserved and cannot be reassigned to other controls.

- Pitch-Bend
- Modulation Wheel (CC 1)
- Expression (CC 11)
- Channel Aftertouch
- Sustain (CC 64)
- All Notes Off (CC 123)

All other MIDI CCs may be used to control any assignable parameter in Analog Lab V.

3.3.2.6. Add Control

You can also assign controls directly by clicking **Add Control** at the bottom of this area. This brings up a large menu of every assignable parameter in the current Preset. Select one, then move the desired physical control to make the assignment.



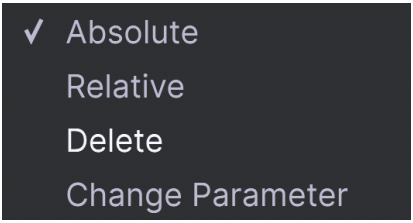
3.3.2.7. Assignments List

This is a complete list of all MIDI assignments in the current Preset.

Ch	CC	Control	Min	Max
1	16	Control Reverb V...	0.010	1.00
1	91	Control Master	0.00	1.00
1	18	Control Phaser Mix	0.00	1.00
1	19	Control Delay Vol...	0.00	1.00
1	28	SendValuesToMI...	0.00	1.00
1	29	Previous Preset	0.00	1.00
1	71	Control P1 Timbre	0.00	1.00
1	72	Control P1 Filter ...	0.00	1.00
1	73	Control P1 Filter ...	0.00	1.00
1	74	Control P1 Bright...	0.00	1.00
1	75	Control P1 Filter ...	0.00	1.00
1	76	Control P1 Time	0.00	1.00
1	77	Control P1 Move...	0.00	1.00
1	79	Control P1 Filter ...	0.00	1.00
1	80	Control P1 Attack	0.00	1.00
1	81	Control P1 Decay	0.00	1.00
1	82	Control P1 Sustain	0.00	1.00
1	83	Control P1 Release	0.00	1.00
1	85	Control Undefined	0.00	1.00
1	93	Control Distortio...	0.00	1.00
1	112	Navigate through...	0.00	1.00
1	113	Add/Remove sel...	0.00	1.00
1	114	Navigate through...	0.00	1.00
1	115	Select Preset	0.00	1.00

Click-drag on the **Min** and **Max** values to scale parameters. For example, you may want a full physical knob twist to move an onscreen control through only half of its travel.

Right-clicking on any row in the list introduces four options. These can be different for each assignment in the list if desired.

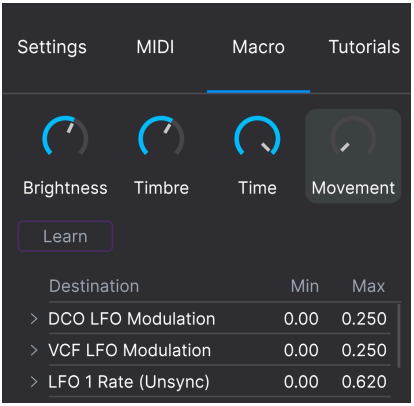


- **Absolute:** The value sent to an onscreen control simply equals the literal position value of the physical control.
- **Relative:** Moving a physical control up or down begins at the stored value for the onscreen control, then goes from there.
- **Delete:** Removes the assignment from the list. The assigned control will turn purple if in Learn mode.
- **Change Parameter:** Lets you change the assigned control via the same menu as **Add Control**.

♪ You can also remove an assignment by right-clicking any red control while in MIDI Learn mode, or clicking on the assignment in the list and then pressing Delete on your computer keyboard.

3.3.3. Macro Tab

Macros are one of Analog Lab V's most powerful features. They let you control multiple parameters with a single knob movement. The 4 Macros correspond to the first 4 defaultPerformance Controls [p.46]: Brightness, Timbre, Time, and Movement.



Assigning parameters to a Macro works similarly to MIDI Learning. For powerful control in live performance, the idea is to assign desired parameters to a Macro, *then* MIDI Learn [p.39] that Macro's knob to a physical controller.

3.3.3.1. Assigning Parameters to a Macro

Click one of the 4 knobs in the Macro tab to select the Macro to work with. Then click the **Learn** button. This will switch Analog Lab V's interface to **Studio View** where you can see your instrument part(s) and effects:

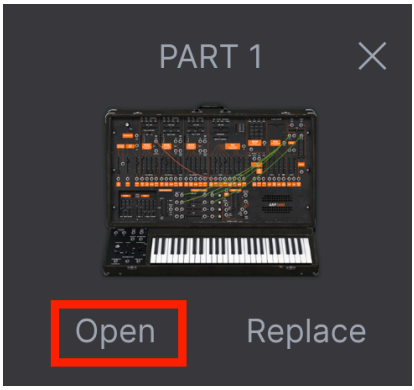
Again, available parameters appear in purple and already-assigned ones appear in red. Simply click any parameter to add it to the Macro. You will need to click Learn again to select the next parameter.

To remove a parameter from the Macro, right-click its name in the list and select Delete. Parameters under Macro control have **Min** and **Max** values and may be scaled by dragging on the number, similarly to MIDI assignments.

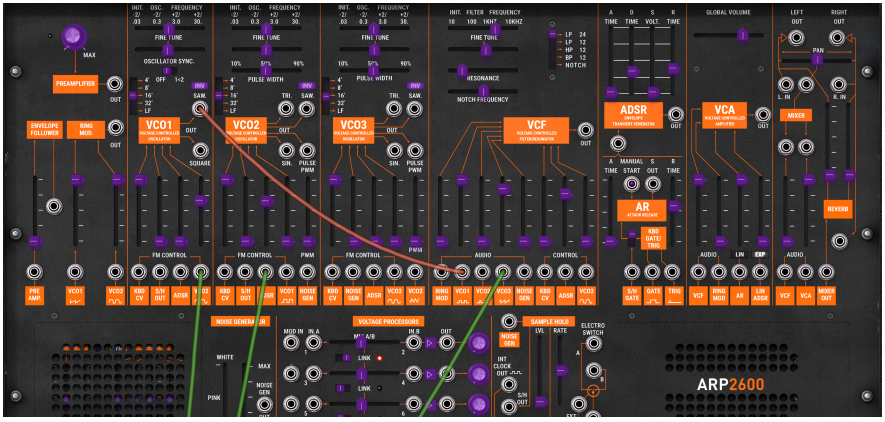
> ♪ The names of the macros are only suggestions to help you stay organized. You can freely assign any eligible parameter to any of the Macros.

3.3.3.2. Macros and Individual Instruments

If you own a full version of any V Collection instrument, you can assign parameters within that instrument to the Macro.

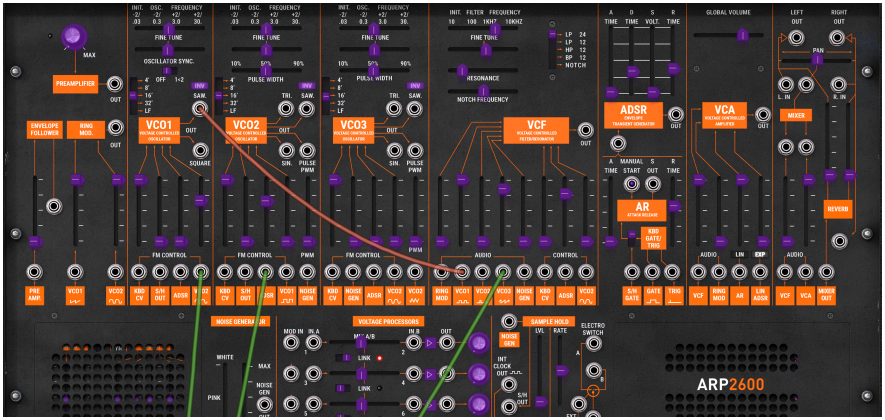


Click **Open** beneath the instrument icon to open the instrument's full interface. Now, Learn mode in the Macro will display available controls in purple. Here's an example using ARP 2600 V.

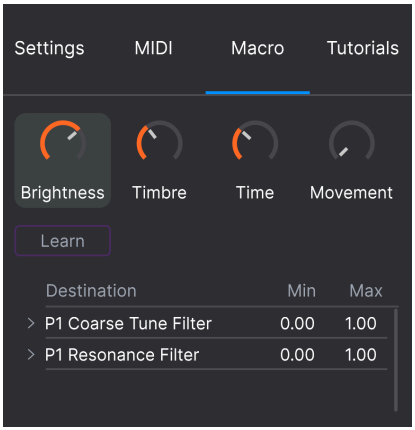


3.3.3.3. Macros and Multis

Macros behave somewhat differently in a Multi (a Preset containing two instruments). If you own full versions of the instruments in the two parts, a Macro is in fact 3 Macros in one. (If you own just one of the two instruments, it's 2 Macros in one.)



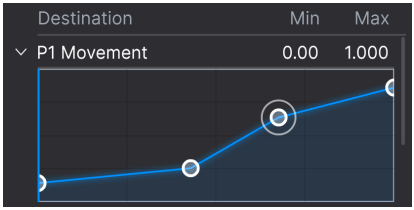
Clicking on the instrument's channel strip assigns the Performance Control knobs and their Macros to just that Part – notice that above, the text above them now reads "Controlling Part 1." They're color-coded to Part 1 (orange) as are the knobs in the Macro tab, and the Macro itself is different:



Very importantly, this also applies to the controls on a connected MIDI controller.

3.3.3.4. Macro Curves

You can customize a curve that determines how each parameter in the Macro moves from its minimum to maximum value and back when you turn the Macro knob. Click the > icon next to the parameter name to open the curve window.



Click on the curve to add a breakpoint, represented by a small circle. You can then drag the point to make the curve segments between it and its nearest neighbors change accordingly. Right- or control-click on a point to remove it. The first and last breakpoints cannot be removed.

3.3.4. Tutorials Tab

In this tab, which can also be opened by selecting Tutorials from the Main Menu [p.15], you can click on titles for the individual chapters, which in turn will take you through different areas of OB-Xa V in steps. The parts of the interface to focus on are highlighted as you go.

Note that the Settings, MIDI, and Macro tabs are not available during an active tutorial, as they use the same space on the screen.

3.4. Performance Controls

These are the main controls for real-time command over your sound during live performance. Controls [p.48] in the Lower Toolbar must be selected for them to be visible, but otherwise they are available in any view or screen of Analog Lab V.

The following are the default controls for when no MIDI controller is connected.

Brightness, **Timbre**, **Time**, and **Movement** are larger versions of the knobs found in the Macro Tab [p.42] and affect multiple parameters according to settings you have made there.

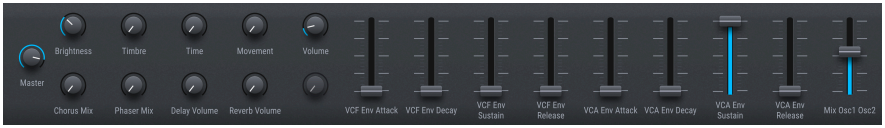
Effect A and **Effect B** control the Dry/Wet mix of virtual effects pedals you inserted in Studio View [p.7].

Delay and **Reverb** do the same for the Delay and Reverb effects that are always present in Studio View.

Master controls the master output volume.

3.4.1. Performance Controls and MIDI Controllers

When an Arturia controller is connected, Analog Lab V auto-detects it and changes the Performance Controls accordingly. For example, an large KeyLab 88 Mk.II will show many more controls in this area than the defaults above. Further optimizations are detailed in the section on interaction with hardware [p.84]. Here is an example of the KeyLab 88 controller auto-mapped to a Preset that uses our CS-80 V instrument.



With non-Arturia controllers, the Generic MIDI Controller [p.36] options also change the onscreen controls. Here is an example of the *Generic 9 Knobs + 9 Faders* setup with the same Preset.

The four Macros (Brightness, Timbre, Time, and Movement) will still be there regardless.

3.5. Virtual Keyboard

The onscreen keyboard lets you play notes with the mouse.

Clicking lower on a key will send higher velocity messages (on velocity-sensitive Presets). Pitch-Bend and Modulation wheels are also provided.

3.5.1. Splits and Layers

With Multis, you can drag the edges of the color bars above the keys to set the key range for each part. This will also be reflected in the Keyboard Settings [p.48]. Part 1 is orange; Part 2 is green.

3.6. Lower Toolbar

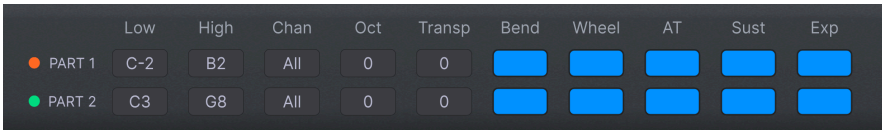
The bottom strip of the Analog Lab V window is home to a number of informative and utilitarian functions. Let's take them from left to right.

3.6.1. Parameter Name

The lower left corner displays the name of any parameter you select or hover over with the mouse. This works for Analog Lab V parameters in general as well as those within instruments' interfaces if you own full versions.

3.6.2. Keyb Settings

This button only appears if the current Preset is a Multi. It brings up the following panel of zone settings for the two parts, using the same space as the Performance Controls [p.46].



These govern which key range plays each Part, octave shift and transposing, whether the Part responds to wheels and pedals, and more. We cover these in more detail in the following chapter, Studio View [p.7].

3.6.3. Controls

This button must be on for either the Perfomance Controls [p.46] or Keyboard Settings to be visible. Turning it off lets you look at slightly longer lists in the Library View.

3.6.4. Keys

This button shows or hides the Virtual Keyboard [p.47]. Again, you'd normally want it visible, but hiding it can extend your view of other things.

3.6.5. Undo/Redo

The hamburger icon flanked by left and right arrows keeps track of your edits and changes.

- **Undo (left arrow):** Undoes the most recent change.
- **Redo (right arrow):** Redoes the most recently undone change.
- **Undo History (hamburger icon):** Displays a list of changes. Click on a change to restore the patch to that state. This can be useful in the event you happened to go too far in your sound design and want to revert to an earlier version.

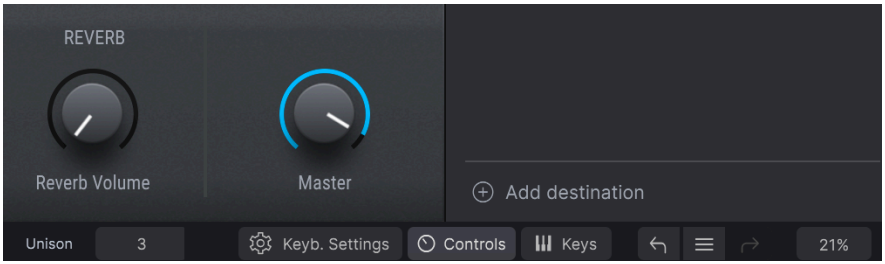
3.6.6. CPU Meter and Panic Button

Displays the current CPU usage of the instrument. Clicking on the CPU meter will send a MIDI panic, silencing all notes and resetting MIDI signals in the event of stuck notes or other issues.

> ! If the CPU meter is high, you may hear audible glitches. If so, consider increasing the audio buffer size setting. This is found under Audio MIDI Settings [p.17] in Standalone Mode or in your DAW preferences.

3.6.7. Unison and Other Settings

Certain other settings may make a guest appearance in the Lower Toolbar depending on the instrument loaded. For example, if the instrument has a Unison mode turned on, opening/editing it will display a Unison voice count option, as with this DX7 V preset:



Note priority on monophonic or unison Presets is another frequent guest here.

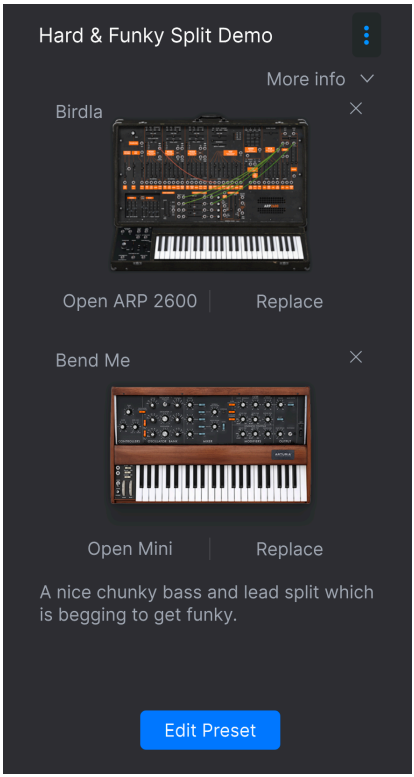
4. STUDIO VIEW

Studio View is for fine-tuning and manipulating the Presets to fit to your musical vision – in other words, creative sound design. It's where you'll decide how your selection of Presets will behave when you're playing them. You can then save your Presets in Playlists for use in Stage View [p.65] for live performance. In Studio View you can have a single-instrument Preset or combine instruments in a Multi.

How To Access Studio View

In previous versions of Analog Lab, the Library, Studio, and Stage views were accessed by tabs in the Upper Toolbar. In Analog Lab V, there are two ways in:

- Click **Edit Preset** in the Preset Info Section [p.29] of the Preset Browser (Library View).



- Click the Gear icon, select the Macro Tab [p.42], then click **Learn**. (This will assume you want to assign parameters to Macros and display available ones in purple.)

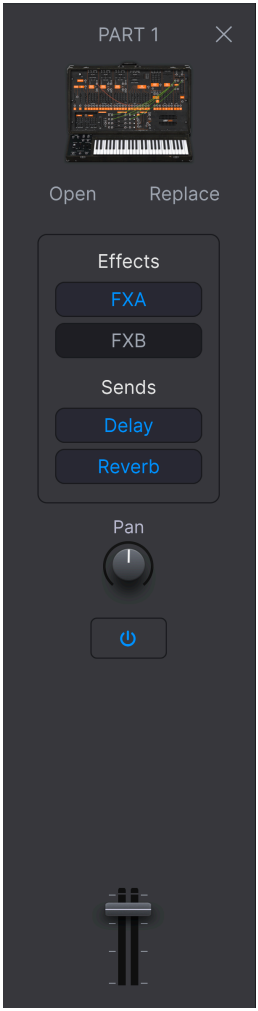
With the Performance Controls [p.46] and Virtual Keyboard [p.47] hidden for clarity, Studio View breaks down into 4 sections:

1. **Part Channel Strips:** [p.52]: Parts 1 and 2 each host an instrument. For a Single Preset, you'll only use Part 1.
2. **Insert Effects:** [p.58] Effects slots A and B can each load one of 9 pedal-style insert effects. These are *in addition* to any effects that are part of the Preset's instrument(s).
3. **Delay and Reverb:** [p.60] These two send-based effects are always shown, but can be turned down or off. Again, these are *in addition* to any effects that are part of the Preset's instrument(s).
4. **Master Section:** [p.62] Master output fader and 3-band EQ.

Not listed here is Keyboard Settings [p.63], an important setup area covered at the end of this chapter.

4.1. Part Channel Strips

These are like mixer channels – you get one in a Single Preset and two in a Multi.



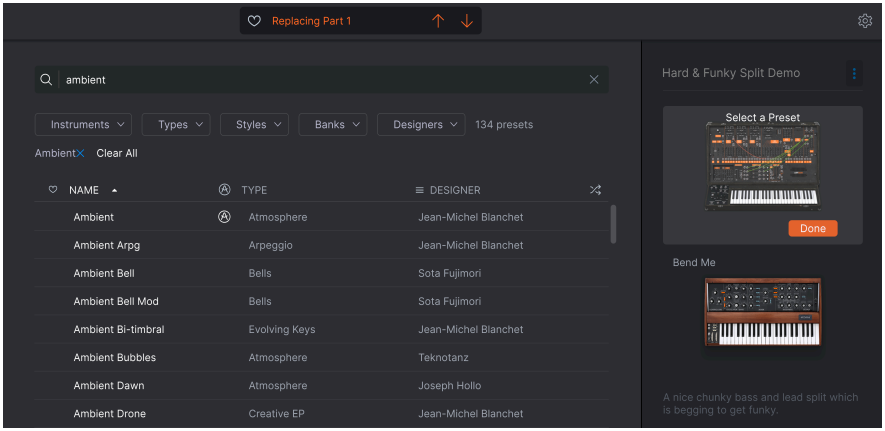
4.1.1. Opening an Instrument

Clicking **Open** will open up the instrument's full interface *if* you own a full copy of that Arturia virtual instrument.

You can then edit all its parameters and/or assign them to Macros, and save the whole thing as part of the Preset using the Main Menu [p.15]. Afterwards, click the **Back** button in the Upper Toolbar to return to Studio View.

4.1.2. Replacing an Instrument

Click **Replace** to replace the instrument in the Part Channel Strip. This actually takes you back into the Preset Browser [p.19] in Libary view to shop for a new Preset.

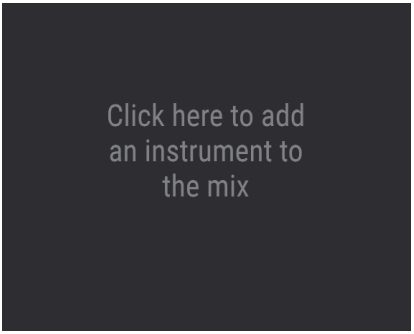


Note that the Preset name field at the top now says "Replacing Part 1" (or Part 2). Search by the methods already covered, select your Preset, and click **Done** in the Preset Info Section. Then click **Edit Preset** to return to Studio View.

If the new Preset you select is a Multi, you will be prompted to choose whether you want to replace Part 1, Part 2, or both.

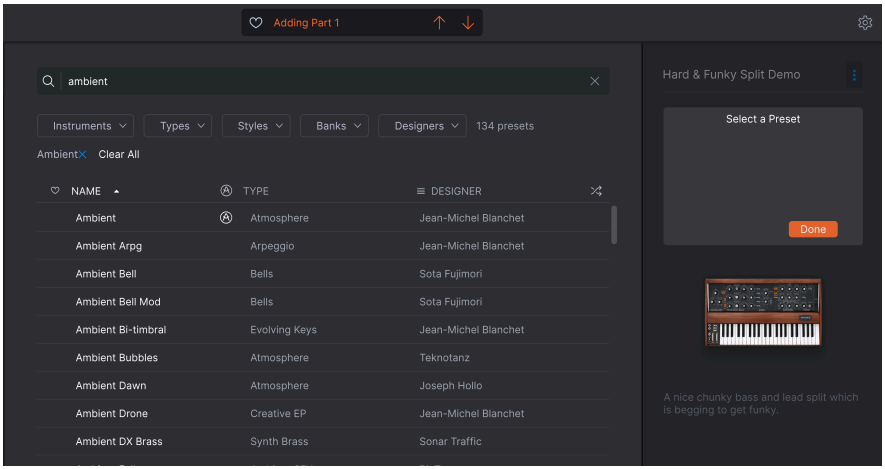
4.1.3. Removing an Instrument

Click the X at the top right corner of a Part strip to clear its instrument. The strip will go blank except for this:



4.1.4. Starting from a Blank Strip

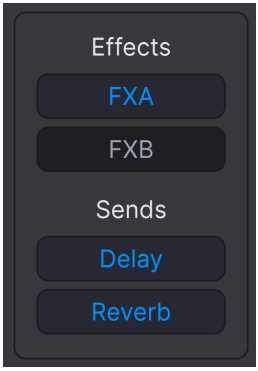
Click the above area to once again return to the Preset Browser, where the Preset name field will now remind you that you're *Adding* a part:



As with replacing, search, click **Done**, then click **Edit Preset** to return to Studio View. If the new Preset you select is a Multi, you will be prompted to choose Part 1, Part 2, or both.

4.1.5. Effect Assignments

The buttons in the middle of the Part Strip assign either Part to the Insert Effects, Delay, and Reverb.



- **FX A:** Inserts Effect A into the Part.
- **FX B:** Inserts Effect B into the Part.
- **Delay:** Sends the Part to the Delay.
- **Reverb:** Sends the Part to the Reverb.

4.1.5.1. Inserts vs. Sends

Effects (FX) A and B are *inserts*, meaning that using one is like the Part has its own effects loop. The effected signal *then* goes to the Delay and/or reverb (if selected), then the Master Section.

They are also in series, meaning that the output of Effect A feeds the input of B. Each Insert Effect can only be activated on one part – if FX A or B is already clicked on Part 1 in a Multi, clicking it on Part 2 will "steal" it.

The Delay and Reverb are on *sends* downstream of FX A and B. These two are in parallel, and can be mixed separately with their respective faders into the Master Section. Each or both can be active for both Parts at the same time.

4.1.6. Pan, Mute, and Fader

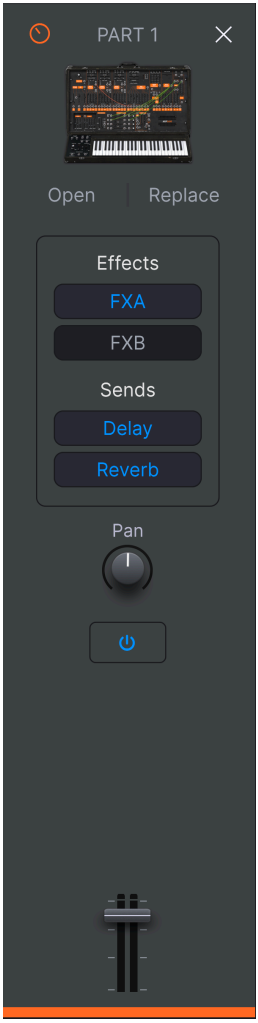
Each Part also has a stereo Pan knob, a level fader, and an on/off icon for muting the Part without needing to remove it. This is useful when you need to work on just the other part in a Multi.

! The Pan knob functions as an offset from any stereo panning parameters within individual instruments. This will not be an issue if using Analog Lab V on its own, but may come into play if you've integrated full copies of V Collection instruments.

4.1.7. Parts in Multis

Clicking in the grey background of either Part Strip in a Multi will confine the Instrument section of the Performance Controls [p.46] (plus related Macros) to controlling only that Part.

Importantly, this also applies to the hardware controls of a connected MIDI controller.



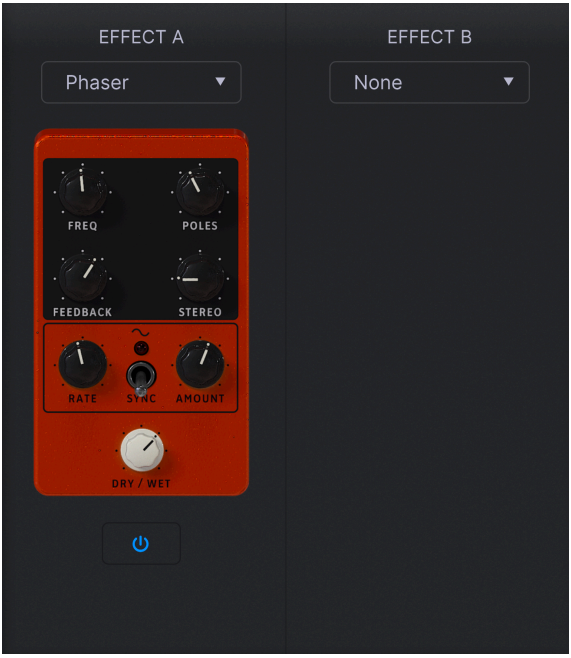
The knob icon in the upper right corner of the strip denotes that you are now controlling an individual Part, as does the color bar across the bottom of the strip: orange for Part 1, green for Part 2. Controls outlined in blue affect the entire Preset and both Parts in common.

Affected controls (either default or auto-mapped from a connected Arturia MIDI controller) likewise change color:

To return the controls to the overall Preset (blue mode), simply click in the grey background of the Part Strip again.

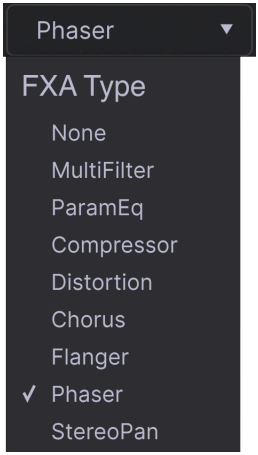
4.2. Insert Effects

These are effects you can select in the Effect A (FX A) and Effect B (FX B) slot.



4.2.1. Selecting an Insert Effect

To select an effect, click the drop-down menu for Effect A or Effect B.



The options are:

- None
- MultiFilter
- ParamEQ
- Compressor
- Distortion
- Chorus
- Flanger
- Phaser
- StereoPan

4.2.2. Common Insert Controls

Effects are styled to look like classic pedals. Each has a **Dry/Wet knob** that determines the balance of the pre-effect and processed signals of its assigned part. In the **ParamEQ** effect, Dry/Wet is called **Scale**.

The **On/Off** icon below each pedal bypasses the effect.

As mentioned, Insert Effects are in series, meaning the audio signal will pass through FX A first, then into FX B to create a combined sound. This order is independent of the parts: Whichever part that has FX A activated will come first.

4.2.3. Individual Effects Controls

The controls on the effects "pedals" themselves vary by effect type. To keep this chapter relatively concise, we cover these in the Insert Effects Parameters [p.76] section of the Supplemental Info [p.74] chapter.

4.3. Delay and Reverb

The send-based effects are always shown. There are two: a Delay with stereo ping-pong capability, and a nice, lush, reverb to put your Preset in an acoustic space.

4.3.1. Common Delay/Reverb Controls

Below each pedal is an **On/Off** icon to bypass it, and a fader to mix its output into the Master Section. These move in sync with the Delay and Reverb volume knobs in the Performance Controls [p.46].

4.3.2. Delay

The delay can thicken the sound or add echoes (taps) for call-and-answer effects.

The Delay's parameters are:

- **Time:** Sets the overall delay time. Many effects are possible, but as a rough rule shorter times are good for thickening and longer ones for echoes.
- **Feedback:** Adjusts the amount of delayed signal that's fed back into the delay. You can make echoes go on endlessly with this, but be careful of the volume because they can build up gain in the signal!
- **Stereo:** Sets the Stereo width of the delay.
- **Sync:** When on, the delay syncs to master tempo.
- **Ping Pong:** When on, delay taps will alternate between the left and right stereo channels.
- **LP Filter:** Sets the cutoff of a lowpass filter that applies to the delayed (not dry) signal only.
- **HP Filter:** Sets the cutoff of a highpass filter that applies to the delayed (not dry) signal only.

♪ The filters here are useful if you want to delay only the treble or bass portion of a signal.

4.3.3. Reverb

The reverb adds natural reverberation to the sound, simulating being in a concert hall, church, studio, or other space depending on the settings.

The Reverb's parameters are:

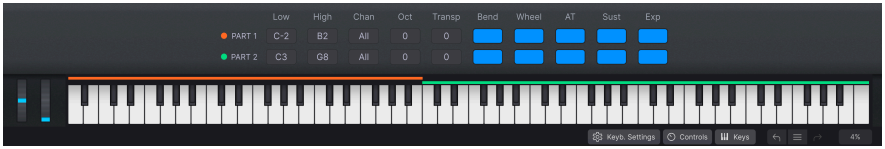
- **Pre-Delay:** Adjusts the early reflections you hear as the sound first "bounces off the walls."
- **Size:** Adjusts the size of the virtual room.
- **Decay:** Adjusts the legnth of the "tail" of the reverb.
- **Damping:** Rolls off the high frequencies of the reverberated signal.
- **M/S:** Continously adjusts the reverb output between monaural and stereo.
- **LP Filter:** Sets the cutoff of a lowpass filter that applies to the reverberated (not dry) signal only.
- **HP Filter:** Sets the cutoff of a highpass filter that applies to the reverberated (not dry) signal only.

4.4. Master Section

The final output stage includes a master fader that moves in concert with the Master volume knob in the Performance Controls [p.46], and simple EQ controls for Bass, Mid, and Treble.

4.5. Keyboard Settings

This applies only to Multis. With **Keyb Settings**, **Controls**, and **Keys** selected in the Lower Toolbar, you can set the key zone for each Part, as well as how each part responds to different MIDI channels and control messages.



> ♪ Use the fader in the Master Section to slowly fade out the end of a song. Better yet, MIDI Learn a physical control such as a pedal or knob to it.

4.5.1. Zoning Settings

Click and drag up or down on the following parameters to change their values:

- **Low:** The lowest note for each Part.
- **High:** The highest note for each Part.
- **Chan:** The receiving MIDI channel for each Part.
- **Oct:** Octave-shifts each Part.
- **Transp:** Transposes each Part in semitones.

> ♪ You would ordinarily leave the MIDI channel set to *All*, but may wish to select a specific channel if using multiple hardware controllers or a larger controller with different key zones set up to transmit on different MIDI channels.

4.5.2. Controller Settings

The buttons on the right side of the Keyboard Settings toggle whether each part responds to the following MIDI messages/controllers:

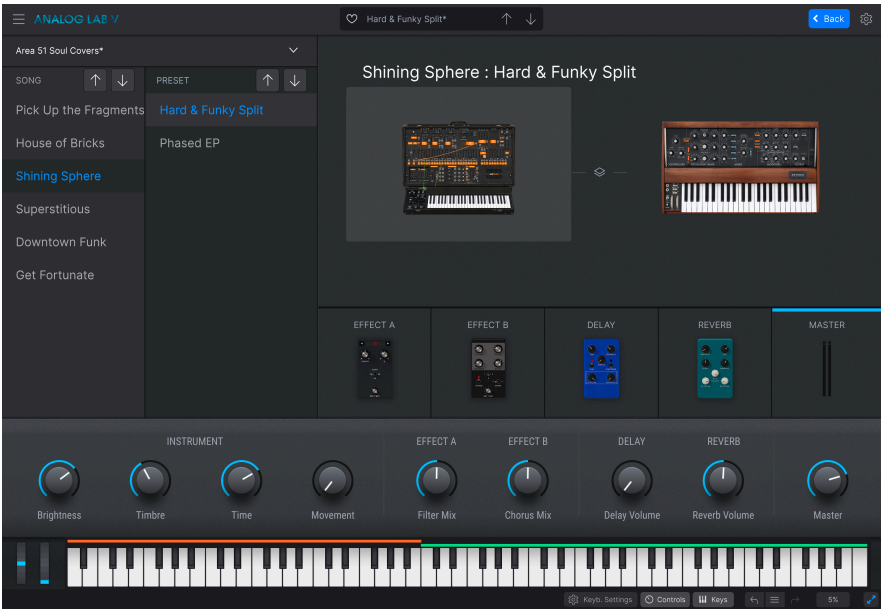
- **Bend:** Pitch-Bend
- **Wheel:** Modulation Wheel
- **AT:** Channel Aftertouch
- **Sust:** Sustain Pedal
- **Exp:** Expression Pedal

> ♪ One Part responding to sustain while the other does not is a good way to solo over held chords. Or, pitch-bend one part against another that's holding steady to add some interest to your riffs.

4.6. Exiting Studio View

To leave Studio View and return to the view you were in previously, click the blue **Back** button near the right side of the Upper Toolbar.

5. STAGE VIEW AND PLAYLISTS



Playlists let you organize Presets you've browsed or searched for in the Preset Broswer [p.19]. They are an invalable tool for creating sets for different gigs, bands you might play in, venues, or even moods. In fact, they're a lot like music playlists on your smartphone, only *you're* the one doing the playing!

We'll look at the general concepts behind playlists first in this chapter, then move on to playing live in Stage View [p.70].

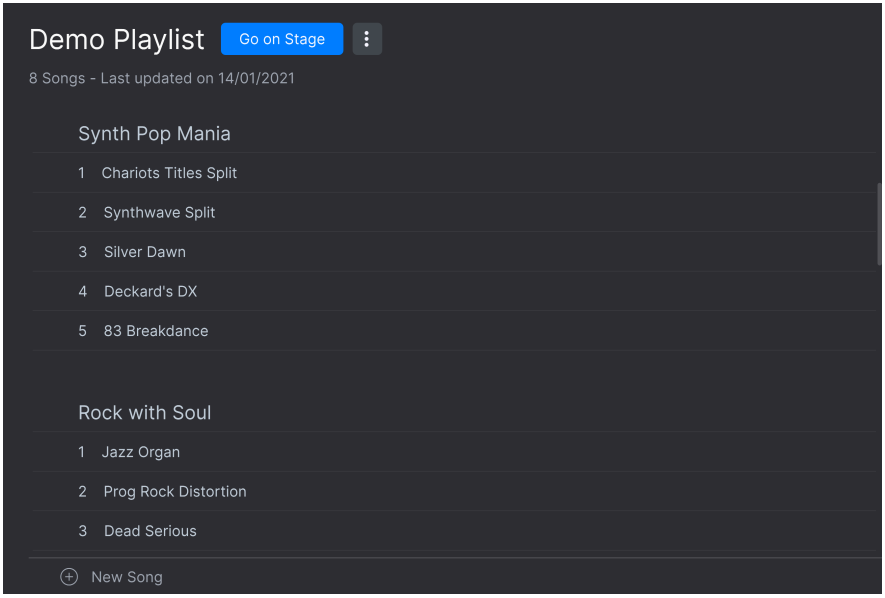
5.1. Working With Playlists

Playlists are displayed at the bottom of the left-hand sidebar in the Preset Browser.

Click on **New Playlist** to create one. A dialogue box will prompt you for a name. Click OK, and that Playlist will then appear in the menu.

5.1.1. Playlist Organization

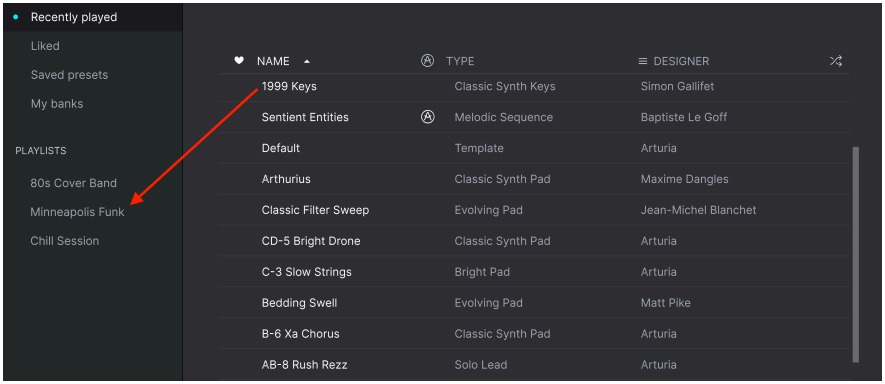
Playlists in Analog Lab V are divided into Songs, each of which in turn can contain up to 128 Presets. Within a Playlist, Songs are not numbered. Each Preset *is* numbered, starting at 1 in each Song:



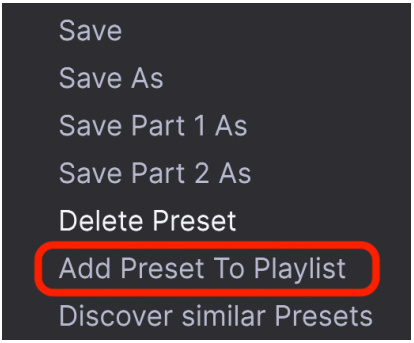
Click **New Song** to create a Song within that Playlist. Notice in the above image that Presets in a Song are automatically numbered (you don't need to type in the number). Songs themselves are not numbered.

5.1.2. Adding a Preset to a Playlist

There are two ways to do this. From any list of search results in the Preset Browser, you can simply drag a Preset directly to the Playlist, like so:

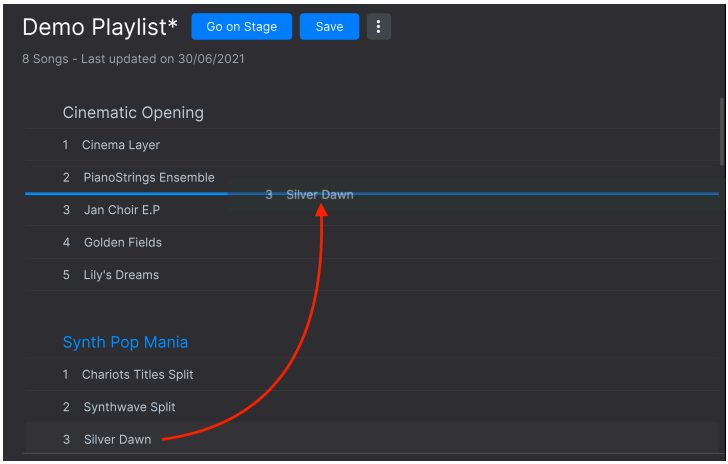


Or, choose **Add Preset to Playlist** from the menu in the Preset Info Section [p.29].



5.1.3. Moving Presets and Songs in a Playlist

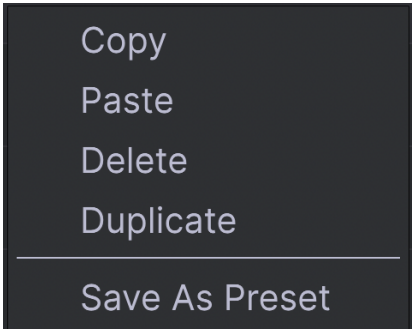
Presets always populate at bottom of the Playlist, but may then be dragged into any Song's sub-list. The blue line shows where the Preset will be inserted. All Presets in the Song will be re-numbered automatically.



Likewise, you can drag entire Songs within the Playlist and they will take all their Presets with them to wherever they're moved.

5.1.3.1. Right-Click Menus

With longer playlists, it's more convenient to right-click on either a Preset or Song to bring up the following options:



You can then Copy it, scroll to a different location, Paste it, and Delete it from the original location. Pasting requires that you right-click over a different item (Song or Preset) to bring up the menu again. The pasted Song or Preset will always appear *below* the place where you did this – Presets below Presets and Songs below Songs.

5.1.4. Playlist Presets Are Independent

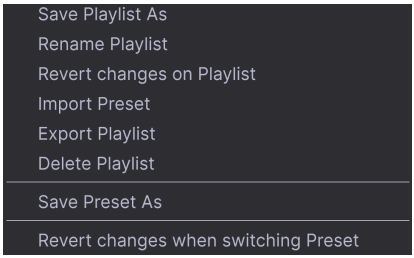
Presets you place in a Playlist are saved independently as part of the Playlist. This means that any change made to the original Preset won't affect the sound of the Preset in your Playlist. Conversely, any change made to a Preset in a Playlist won't affect the original as found in the Preset Browser. If you've tweaked a Preset inside a Playlist and would like to use that version elsewhere, save a copy of it in a User bank so you can access it without having to load the Playlist.

5.1.5. Save Your Playlist

Click the blue **Save** button that appears once you have altered a Playlist.

5.1.6. Playlist Management

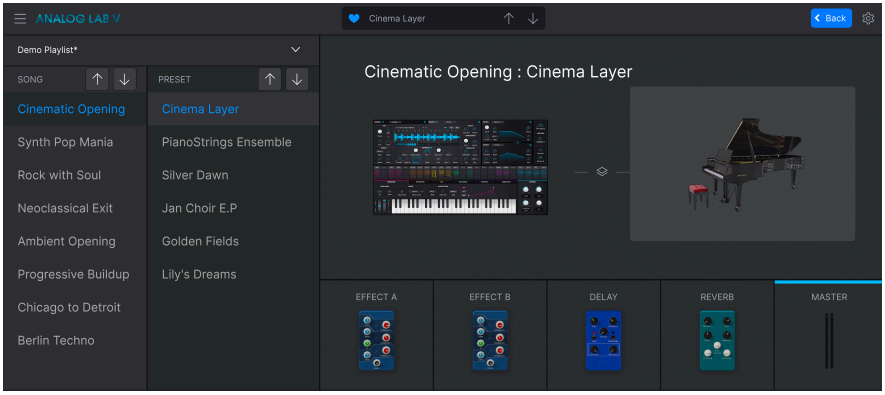
Select a Playlist, then click on the 3-dots icon next to its name in the main Search Results area. This brings up a number of drop-down options for managing your Playlist.



- **Save Playlist As**: Creates a duplicate of the playlist with "Copy" appended to the name. You can change the name before saving.
- **Rename Playlist**: Renames the current Playlist without making a copy.
- **Revert changes on Playlist**: Cancels all live edits you may have done to Presets within that Playlist.
- **Import Preset**: Opens a dialogue to import a Preset stored on your computer directly to the Playlist.
- **Export Playlist**: Exports your Playlist to a location on your computer, with the filename extension "aplst."
- **Delete Playlist**: Deletes the current Playlist but does *not* delete any of the Presets in it.
- **Revert changes when switching Preset**: If this is checked when you save a Playlist, Analog Lab V will save only the edits you have made to the *current* preset. If unchecked, all edits you've made to Presets in that Playlist are saved.

5.2. Go On Stage

This is where you enter the actual Stage View, where you can step through Songs and Presets as you play your gig. After you've saved your Playlist, click **Go On Stage** next to the Playlist name to bring up the following overview:



Note that depending on the settings in the Lower Toolbar, the Performance Controls [p.46], Keyboard Settings [p.63], or Virtual Keyboard [p.47] may be displayed just below this.

Let's cover its important areas.

5.2.1. Song and Preset Lists

On the left side of the window, you can step through Songs with the up and down arrowns in the Song list, or Presets with the arrows in the Preset list. Changing Songs will of course change all the Presets in the Preset list to match the chosen Song.

5.2.1.1. Stepping Through Your Entire Set

While in Stage View, clicking the master arrows in the Preset name field of the Upper Toolbar will first step through Presets within the current Song.

- When you reach the last or Preset in a Song, another click of the Down arrow moves on to the next song.
- If you're at the first Preset in a song, clicking the Up arrow moves to the final Preset in the previous Song.

Remember that these arrows can be MIDI Learned [p.36], letting you navigate through a pre-planned set using a couple of buttons on your MIDI controller!

> ♪ You can also use MIDI bank select and program change messages to switch Presets. When working this way, bank select MSB chooses the Song while a program change message selects Presets within that song. This can be a very powerful means of navigation indeed.

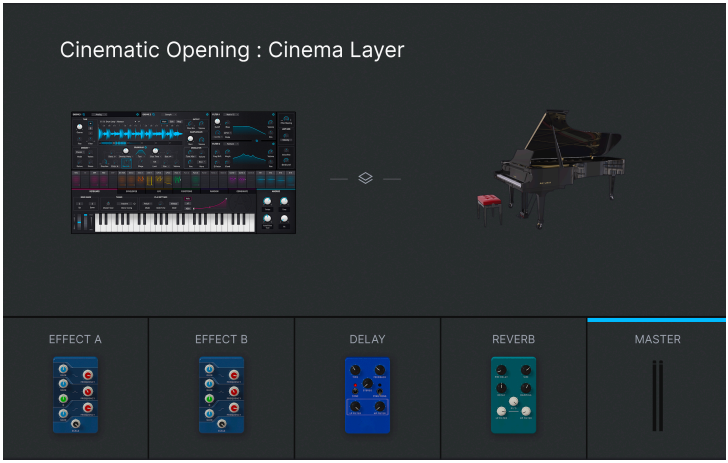
5.2.1.2. Changing Playlists in Stage View

You can switch to a whole other playlist from inside Stage View without going "off stage."

Click the carat icon to the right of the Playlist name to bring up the above menu, then simply select a different Playlist from that menu.

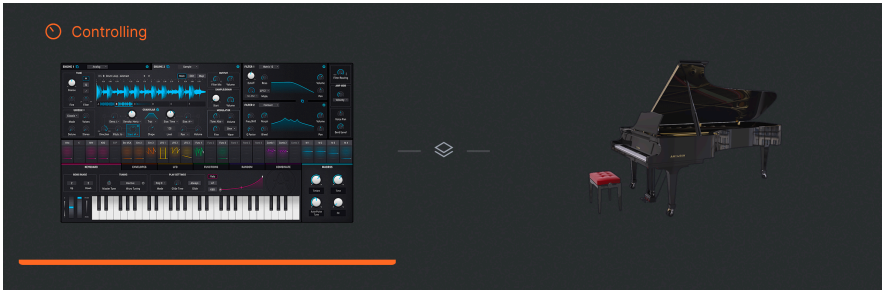
5.2.2. Preset Overview

This area gives a bird's eye view of the one or two Parts in your Preset, as well as the effects in use and a meter of the Master Section output.



♪ This area is *read-only*, meaning you cannot modify things like individual effects parameters. The only parameters that can be modified in this mode are the Performance Controls or Keyboard Settings (if displayed). This is done to simplify your life onstage.

5.2.2.1. Controlling Parts in a Multi



In Multi Presets in Stage View, clicking on one of the large instrument thumbnails or the other will focus the Performance Controls [p.46] and all MIDI-associated hardware controls on just that Part, similarly to clicking on a Part's channel strip in a Multi [p.56]. Click the thumbnail again to return the controls to the overall Preset.

♪ If you own an Arturia KeyLab MkII or KeyLab Essential controller, you can select parts directly using the *Part 1*, *Part 2*, or *Live* buttons. If you own a MiniLab, select Part 1, Part 2, or Live by pressing Shift + pad 1, 2, or 3, respectively.

5.3. Exiting Stage View

To leave Stage View and return to the view you were in previously, click the blue **Back** button found in the Upper Toolbar.

6. SUPPLEMENTAL INFO

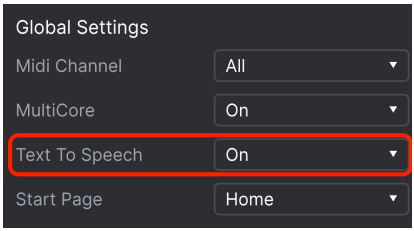
This chapter covers three main areas:

1. **Accessibility:** [p.74] Features of Analog Lab V for visually challenged persons.
2. **Insert Effect Parameters:** [p.76] A list of settings for each of the 8 effects pedals available for the Effect A and B inserts in Studio View.
3. **Interaction with Hardware:** [p.84] Optimizations and key command shortcuts when Arturia MIDI controllers are used with Analog Lab V.

6.1. Accessibility

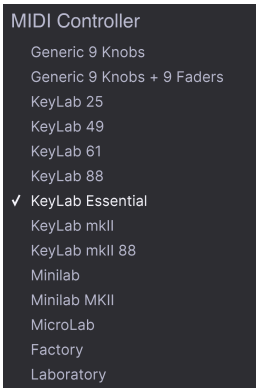
Arturia is committed to everyone having access to the joy of making music. For this reason, we have included text-to-speech features in Analog Lab V, which work when it is connected to a MIDI controller – one of ours or another brand. The following steps will enable you to set up Analog Lab V and a controller for visually challenged musicians.

First, enable Text To Speech [p.34] in the main Settings panel accessed by the gear icon.



6.1.1. Configuring an Arturia MIDI Controller

After ensuring the controller is connected to your computer, select it from the MIDI Controller [p.36] menu of the MIDI Tab in the Settings panel. (You may not need to do this if the controller was detected automatically.)



With Text To Speech turned on, moving faders and turning the browsing encoder will read what appears on the controller's screen, via your computer's selected audio device.

6.1.1.1. Special Notes on KeyLab MkII and KeyLab Essential

With these families of controllers, the procedure is as above with the addition of the following steps. This provides read-aloud of even more onscreen items.

- Hold the **Category** and **Preset** buttons on the KeyLab.
- Press the main encoder and release.
- Turn the main encoder.
- Press the main encoder again to validate.

With Text To Speech turned on, Analog Lab V will read aloud what appears on the KeyLab's screen via your computer's selected audio device.

6.1.2. Configuring a Non-Arturia MIDI Controller

After connecting the controller, select *Generic 9 Knobs* or *Generic 9 Knobs + 9 Faders* from the MIDI Controller [p.36] menu of the MIDI Tab in the Settings panel – whichever is closer to the layout of your controller.

Click **Add Control** at the bottom of the MIDI assignments list to bring up the full menu of MIDI destinations, and assign encoders and buttons to the following parameters:

- *Navigate through presets:* encoder
- *Select preset:* button
- *Navigate through filters:* encoder
- *Add/Remove filters:* button

Then, MIDI Learn physical controls to the Performance Controls [p.46] that are displayed.

With Text To Speech turned on, Analog Lab V should read aloud the value of the parameters and the name of the Filters/Presets being affected as you operate physical controls.

6.2. Insert Effects Parameters

The best way to learn the pedal-style Insert Effects [p.58] is simply to experiment and play with them. However, for reference, here is a complete list of the effects and their individual parameters.

6.2.1. Multi-Filter

This is like having a multi-mode synth filter in pedal form.

Control	Description
Dry/Wet	Controls the balance between the input signal and the effected signal
Mode (left-right arrows)	Chooses the filter type
Cutoff	Sets cutoff or center frequency of filter.
Q	Increases or decreases the amount of emphasis at the corner frequency / frequencies
Slope	Select the filter steepness (LP/HP/BP only)

6.2.2. ParamEq

This is a 3-band parametric EQ with adjustable bandwidth for the mid band and shelving curves for the high and low bands.

Control	Description
Scale	Controls the gain of all EQ stages at the same time
Frequency (x3)	Adjusts the frequency of each band
Gain (x3)	Boosts or cuts each band
Q	Adjusts the bandwidth of the mid band

6.2.3. Compressor

A compressor is generally used to maintain a consistent level of sound, though there are many other ways to use one. For example, it can keep the attack transients of a sound from overloading the input of the next effect. It can also help a sound which would normally decay quickly not to fade away as quickly.

Control	Description
Dry/Wet	Balances the input signal and the compressed signal
Threshold	Sets the level where compression will begin
Ratio	The amount of compression to be applied once the threshold is reached
Attack	Adjusts the speed with which the compression will be applied once the threshold is reached
Release	Sets the release curve of the compressor
Makeup	Enables automatic control of the output level
Out Gain	Compensate for reduction in volume if compression lowers the output level

6.2.4. Distortion

This versatile distortion pedal packs several sound-mangling techniques into one pedal, including analog overdrive and lo-fi digital bit crushing.

Control	Description
Dry/Wet	Balances the input signal and the distorted signal
Mode (arrows)	Selects Overdrive, Wavefolder, Waveshaper, or Bit-Crusher
Drive	Sets the pre-gain of the distortion
Out Gain	Adjusts the output level of the effect
Tone	Adjusts treble content of the distorted signal in Overdrive mode only
Type	Adjusts the shape of wave folding in Wavefolder mode only
Bit Depth	Reduces the bit depth in Bit-Crusher mode only
Downsample	Reduces the sample rate in Bit-Crusher mode only

6.2.5. Chorus

Stereo chorus is an essential effect in any rig.

Control	Description
Dry/Wet	Controls the balance between the input signal and the chorused signal
Delay	Sets the amount of delay applied to the input signal
Depth	Controls the depth of the chorus
LFO Freq	Adjusts the speed of the chorus
Feedback	Adjusts the amount of chorused signal that is fed back in to the effect
1-2-3	Selects the number of delay lines the chorus uses, with a different starting phase for each voice
Shape	Toggles modulation LFO between sine and square waveforms
Stereo	Switches the chorus between mono and stereo output

6.2.6. Flanger

Flanging works by mixing two identical signals together, with one signal delayed by a small and gradually changing period. This produces a swept "jet engine" effect.

Control	Description
Dry/Wet	Controls the balance between the input signal and the flanged signal
Depth	Sets the flanging depth
LFO Rate	Controls the modulation rate for the flanger
Feedback	Adds feedback for a harsher or "ringing" sound. Maximum is 99% to avoid runaway feedback
LP Filter	Use this to define the amount of high-frequency content that will enter the flanger effect
HP Filter	This determines the amount of low-frequency content that the flanger effect will receive
Stereo	Will switch the flanger output between mono and stereo
Phase Invert	Inverts the phase of the flanged signal relative to the input

6.2.7. Phaser

Phasers split the incoming signal, change the phase of one side, and recombine it with the unaffected signal. Modulation of this signal results in the familiar "whooshing" sound.

Control	Description
Dry/Wet	Controls the balance between the input signal and the phase-shifted signal
Frequency	Sets the harmonic center for the modulation effect
Poles	Determines the steepness of the filter frequency response
Feedback	Controls the amount of phaser resonance
Stereo	Gradually changes the phaser from mono to stereo output
Rate	Controls the speed of the phaser effect
Sync	When on, the Rate becomes rhythmic divisions of the master tempo
Amount	Determines the depth of the phaser effect

6.2.8. Stereo Pan

This simple effect bounces the signal between the left and right stereo channels.

Control	Description
Dry/Wet	Controls the balance between the input signal and the panned signal
Rate	Sets the rate of panning
Sync	When on, the Rate becomes rhythmic divisions of the master tempo
Shape	Chooses the wave shape of the panning to make the effect more gradual or abrupt
LP Mono	When on, exempts low frequencies from the panning effect for a more stable bass end

6.3. Interaction with Hardware

As well as automatically mapping hardware controls directly to Performance Controls [p.46], Arturia MIDI controllers have a number of built-in shortcuts when directly integrated with Analog Lab V. The key commands are as follows, where the action is carried out on the hardware and the results seen in the software.

6.3.1. KeyLab Hardware

- Turn Preset Knob: Browse Presets in the list
- Press Preset Knob: Load the selected Preset in the list
- Turn Category Knob: Browse Filters
- Press Category Knob: Toggle the selected Filter
- Snapshot 1: Select Part 1 (Active Swap Mode, Select Tab Part 1)
- Snapshot 2: Select Part 2 (Active Swap Mode, Select Tab Part 2)
- Snapshot 3: Select Live (Exit Swap Mode, Select Tab Live)
- Snapshot 1+ Snapshot 2 + Press Keys : Set the note as split point

6.3.2. MiniLab Hardware

- Turn Knob 1: Change Volume
- Turn Knob 2: Select Preset in the list, and load it after 1 second
- Pad 9: Select Part 1 (Active Swap Mode, Select Tab Part 1)
- Pad 10: Select Part 2 (Active Swap Mode, Select Tab Part 2)
- Pad 11: Select Live (Exit Swap Mode, Select Tab Live)
- Pad 9 + Pad 10 + Press Keys: Set the note as split point

6.3.3. MiniLab MkII

- Shift + Turn Knob 1: Change Volume
- Knob 1: Navigate through filters and active/inactive on push
- Knob 2: Navigate through presets and load on push
- Pad 9: Select Part 1 (Active Swap Mode, Select Tab Part 1)
- Pad 10: Select Part 2 (Active Swap Mode, Select Tab Part 2)
- Pad 11: Select Live (Exit Swap Mode, Select Tab Live)
- Pad 9 + Pad 10 + Press Keys: Set the note as split point

6.3.4. KeyLab Essential

- Map Select + Pad Analog Lab V: Enter in Analog Lab V control mode
- Press Cat/Char: Enable navigation into the browser filters
- Press Preset: Enable navigation into the presets result list
- Turn Central Knob: Navigate through filters/result list
- Press Central Knob on Result List: Load the selected preset in a list
- Press Central Knob on Filter: Active/Unactive Filters
- Part 1: Select Part 1 (Active Swap Mode, Select Tab Part 1)
- Part 2: Select Part 2 (Active Swap Mode, Select Tab Part 2)
- Live: Select Live (Exit Swap Mode, Select Tab Live)
- Live + Press Keys: Set the note as split point

6.3.5. KeyLab MkII

- Map Select + Pad Analog Lab V: Enter in Analog Lab V control mode
- Press Category: Enable navigation into the browser filters
- Press Preset: Enable navigation into the presets result list
- Turn Central Knob: Navigate through filters/result list
- Press Central Knob on Result List: Load the selected preset in a list
- Press Central Knob on Filter: Active/Unactive Filters
- Part 1: Select Part 1 (Active Swap Mode, Select Tab Part 1)
- Part 2: Select Part 2 (Active Swap Mode, Select Tab Part 2)
- Live: Select Live (Exit Swap Mode, Select Tab Live)
- Live + Press Keys: Set the note as split point
- Part 1 + Octave +/-: Octave-shift Part 1
- Part 2 + Octave +/-: Octave-shift Part 2
- Part 1 + Control: Enable/disable Control on Part 1 (where Control = Pitch-Bend, Modulation Wheel, Expression, Sustain, Aftertouch)
- Part 2 + Control: Enable/disable Control on Part 2 (where Control = Pitch-Bend, Modulation Wheel, Expression, Sustain, Aftertouch)
- Fader Buttons: Select filters (when in studio view) and load first nine presets (when in Stage Mode)
- (When in Stage Mode) Press Left/Right Arrow Buttons to select preset when *Preset* button is illuminated
- (When in Stage Mode) Press Left/Right Arrow Buttons select Song when *Category* button is illuminated

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