

USER MANUAL

_ANALOG LAB

ARTURIA

_The sound explorers

Special Thanks

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Thank you for your interest in Arturia Analog Lab!

This manual covers how to use Analog Lab, 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 obtained Analog Lab, you were given a serial number and an unlock code via email. These are required at the online registration process.

To register your Analog Lab license, [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 up to date about free software updates and new sound bank 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 choosing Analog Lab!

Thank you for using Analog Lab, 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 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 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

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1. WELCOME TO ANALOG LAB



This incredible virtual instrument system gathers over 2,000 Presets from Arturia's renowned V Collection of classic synth and keyboard 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 1960s 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 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. CS-80V 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 Winter NAMM, 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-8V, 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-8V was incredibly versatile.

After Jup-8V 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 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 on 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, 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 synthesizers 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 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 OP-Xa V, as well as major updates to instruments from the previous versions.

Then came V Collection 9. New additions included Augmented PIANO, Augmented STRINGS and Augmented VOICES – three heavily expanded and developed instruments that take basic concepts to completely new levels. Other welcome additions were Korg MS-20 V and SQ80 V.

And now we have V Collection X. Newcomers are MiniFreak V, the cult-classic Acid V, legendary electro-acoustic piano CP-70 V, and the atmospheric, expressive Augmented GRAND PIANO, Augmented BRASS and Augmented WOODWINDS. Never before has V Collection been so complete!

1.2. Here and Now

Why the walk down memory lane about V Collection? Because Analog Lab 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 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 were taken from these quintessential Arturia instruments:

- Acid V **NEW**
- ARP 2600 V3
- Augmented BRASS **NEW**
- Augmented GRAND PIANO **NEW**
- Augmented STRINGS
- Augmented VOICES
- Augmented WOODWINDS **NEW**
- B-3 V2
- Buchla Easel V
- Clavinet V
- CMI V
- CP-70 V **NEW**
- CS-80 V4
- CZ V
- DX7 V
- Emulator II V
- Farfisa V
- Jun-6 V
- Jup-8 V4
- Korg MS-20 V
- Matrix-12 V2
- Mellotron V
- Mini V4 **NEW**
- MiniFreak V **NEW**
- Modular V3
- OP-Xa V
- Piano V3
- Pigments
- Prophet-5 V
- Prophet-VS V
- SEM V2
- Solina V2
- SQ80 V
- Stage-73 V2
- Synclavier V
- Synthi V
- Vocoder V
- Vox Continental V2
- Wurli V3 **NEW**

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

1.3. The Five Views

In Analog Lab, you will always be looking at one of five different pages, depending on what sort of task you're performing.

- **Main View** is the colorful title page that greets you the first time you start Analog Lab.
- **Library View** appears on several pages and lets you search for and sort Presets in various ways.
- **Studio View** lets you fine-tune your Presets with EQ and effects.
- **Stage View** is the simplified and focused view to use when performing live.
- **Instrument View** allows detailed control and editing of every Instrument.

1.3.1. Main View

When you start Analog Lab, you will be greeted by this welcoming screen, the **Main View**. From here you can try out some Presets and modify your sound, either directly on screen or from any Arturia controller keyboard.



1.3.2. Library View

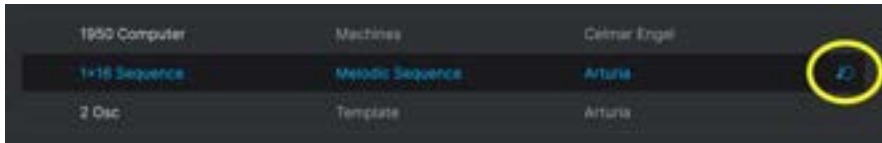


By clicking the Bookshelf icon near the center of the top bar, you enter **Library View**. This page includes the left sidebar with access to:

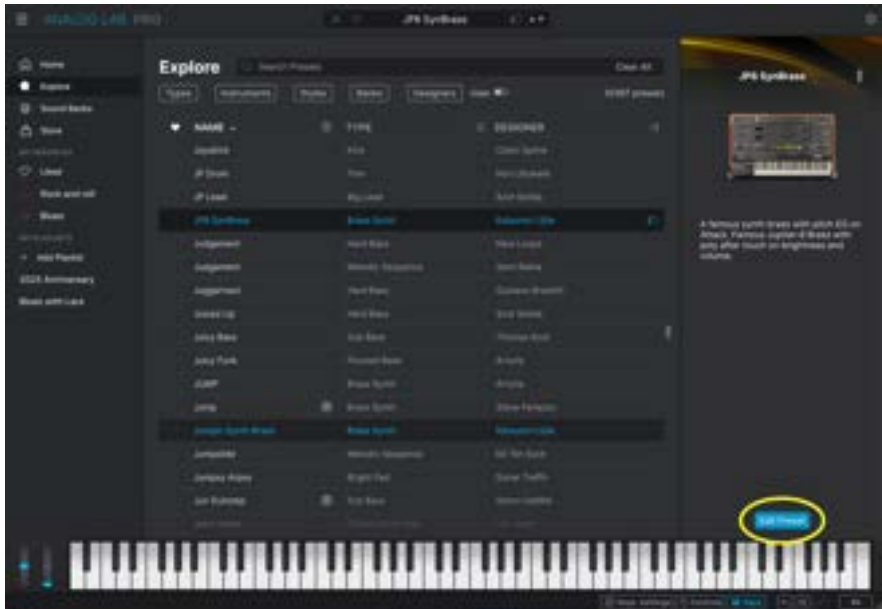
- Home
- Explore
- Sound Banks
- Store
- Favorites
- Playlists

Here you can explore Presets by Types (such as Bass, Piano, Strings, and more), Instruments (e.g. Mini, Augmented WOODWINDS, Jun-6, et cetera), Sound Banks, and Sound Designers. You can also access your saved Presets, Sound Banks, and Favorites in *My Favorites* and prepare Playlists with Songs for playing live in Stage View.

1.3.3. Studio View



When exploring Presets, you may want to find related sounds. Press the Similar Presets button to find variations to your chosen Preset.



After you've found an interesting Preset in the Explore page, you reach the **Studio View** by clicking **Edit Preset** on the right part of the screen.



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 access its interface within Analog Lab and enjoy full access to its controls and functionality.

Clicking the Back button in the upper right corner takes you back to Library View.

1.3.4. Stage View



When editing Playlists in Library View, pressing the **Go on Stage** button near the top takes you to **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.

Clicking the Back button in the upper right corner takes you back to 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 \[p.85\]](#).

1.3.5. Instrument View



If you own a license for an Instrument, you can go into deep editing in Instrument View. Here, every single parameter is available for editing, just like when this Instrument is used as a standalone or a plugin in a DAW.

When an Instrument is loaded on the Explore page or in a Playlist, hover over the Instrument info on the right side and click **Open [Instrument name]**.

1.3.6. Create, Produce, Perform

Analog Lab 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 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 works on computers and laptops equipped with Windows 10 or later, and macOS 11.0 or later. You can use it in standalone mode or use it via Audio Units, AAX, or VST instrument in your DAW.



Once you've installed Analog Lab, your next step is to register the software. Start the Analog Lab app in standalone mode or start your DAW and instantiate Analog Lab on an audio track. A sign will appear, asking you to log in or create a new Arturia account. Follow the steps to activate your free Analog Lab license.



Analog Lab's login pop-up window

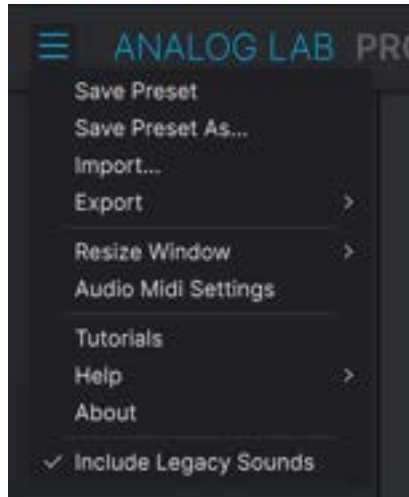
2.2. Initial setup for Stand-Alone Use

If you would like to use Analog Lab 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 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.

i This section only applies to users who plan to run Analog Lab 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 in plugin mode \[p.15\]](#) - 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 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 you are using.



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

- **Audio Driver** selects which audio driver and device will handle the playback of Analog Lab. 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.
- **Audio Device** handles your available audio outputs and inputs. Start by selecting your audio device. This can be the outputs and inputs of your computer or an external audio interface (sound card).
 - **Output Channels** lets you select which of the available outputs will be used to route your audio. If your selected device has only one pair of outputs (left and right), then only one option will appear here. If your device has more than one output pair, then you can select a specific pair of outputs.
 - **Input Channels** allows you to use a microphone for the Vocoder or any other instrument that has an audio input. Tick the input corresponding to your microphone or guitar.
- The **Buffer Size** gives you the option to choose the size of the audio buffer your computer uses to calculate sound.

i A larger buffer means a lower CPU load as the computer has fewer interruptions and a 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. This can create 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 (128 samples or lower) 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 next to the Samples value.

- 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.

i 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.

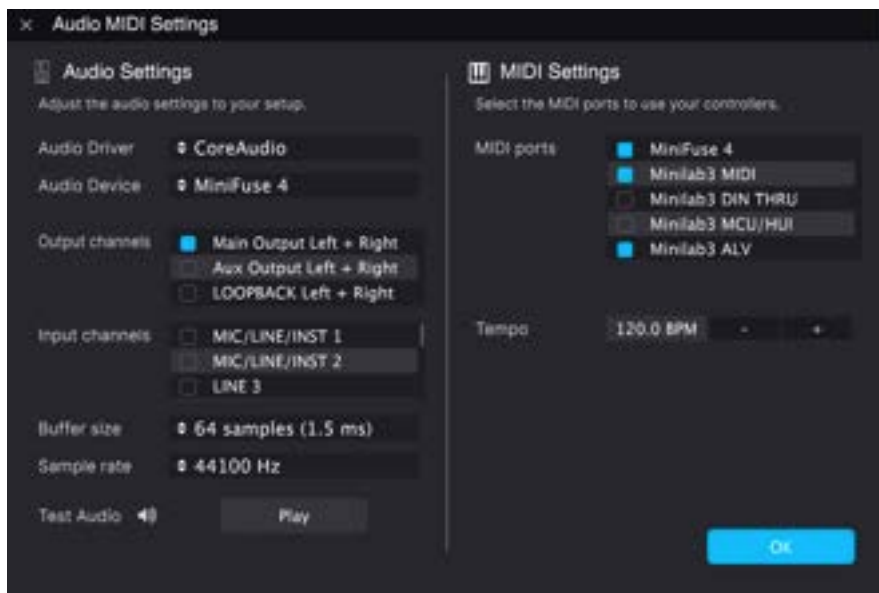
i Please note, that higher sample rates place greater loads on your computer's processor (CPU). Also, Arturia doesn't support sample rates lower than 44.1 kHz; lower rates could cause issues, notably when using Bluetooth headphones.

- **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 from multiple controllers.
- **Tempo** : a base tempo for features inside Analog Lab such as LFO and effects sync. When using Analog Lab as a plug-in, the 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 is that macOS 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 in Plugin Mode

Analog Lab 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 many 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 in a DAW project (in standalone mode you can only run one instance of Analog Lab).
- You can route Analog Lab'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

3.1. Main View

Analog Lab 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 synths Pigments, Augmented Grand Piano, Augmented Brass, Augmented Woodwinds, Augmented Strings, and Augmented Voices.

If you own individual virtual instruments from Arturia, the total number of Presets increases, because their Presets become available in Analog Lab.

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



When starting Analog Lab, you will be greeted by the Main View. Here, each Sound Type has its own graphics and you can scroll through Presets by clicking the left and right mid-screen arrows.

Below the main graphics, there is a panel consisting of knobs and sliders. These are quick controls that allow you to instantly modify the basic sound of the Preset. If you have an Arturia MIDI controller, those knobs and sliders are immediately available for remote control from said controller.

This panel is also a great representation of Analog Lab's main purpose in life; being an easy-to-use, preset-based instrument that covers all musical grounds.

The Keyboard in the lower part of the screen allows you to quickly get a feel for the Presets. Please note that clicking the keys closer to the bottom of the screen will produce a louder sound (mimicking MIDI keyboard velocity).



♪ An alternate playing method is offered by your computer keyboard. The keys in a horizontal row between **A** and **L** will play the notes C2-D3. Many of the keys in the row above will play the sharp/flat notes. You can even play polyphonically.

At the very bottom of the screen you'll find Arrows that let you Undo and Redo your latest actions. The Hamburger menu between the Arrows allows you to quickly jump between recently used Presets.

Finally, the percentage readout in the lower right indicates how much CPU power Analog Lab is currently using. If this figure gets very high, you may have to compensate by increasing the audio buffer size (upper left Hamburger menu → Audio MIDI Settings → Buffer Size) or close down other programs that are currently running inside your computer.

3.2. Library View

When you press the Bookshelf icon at the top near the center, you'll be taken to the Library View with all its sub-pages. This is where a lot of the action takes place.

3.2.1. Library View: Main Sections



1. **Upper Toolbar:** [p.19] This toolbar contains a Hamburger button (three horizontal lines) with a drop-down Main Menu, a Bookshelf icon (III\I) for shifting views, a Preset bar to flick through and like (heart icon) Presets, and a Cog icon that opens the Settings Panel in the top right corner.
2. **Preset Browser:** [p.26] This navigation panel lets you explore available Presets, access your personalized Banks of sounds, find more sounds in the Arturia Store, and organize sounds in Playlists for live use.
3. **Settings Panel:** [p.50] The Settings panel appears when you click the Gear icon in the top right corner in the Upper Toolbar. Four tabs access Global/Presets Settings, MIDI Learn and settings, Macros, and in-app Tutorials.
4. **Performance Controls:** [p.67] Adjust Macros (multiple parameters accessed by one knob) and effects sends for your Presets here. The Performance Controls can be toggled in the Lower Toolbar (the Controls button).
5. **Virtual Keyboard:** [p.68] An onscreen keyboard from which you can play Analog Lab without an attached controller.
6. **Lower Toolbar:** [p.68] The Lower Toolbar lets you show Keyboard Settings, hide and show the Knobs/Sliders and the Keyboard, Undo/Redo your history of actions, and monitor CPU levels.

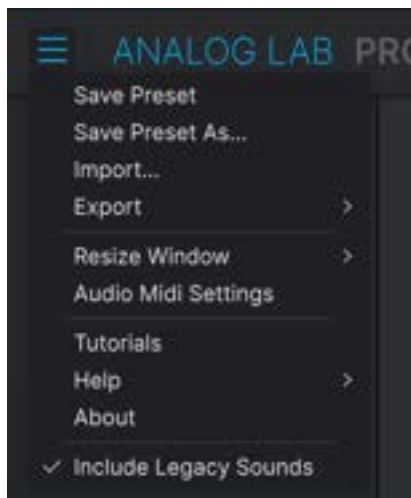
3.3. Upper Toolbar

The Upper Toolbar accesses the following features: the drop-down Main Menu, the Preset browsing bar, and the Gear icon to access Settings.



3.3.1. 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.



3.3.1.1. 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.

3.3.1.2. Save Preset As

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



i 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.

3.3.1.3. 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 under 'My Playlists' in the panel on the left side (please refer to the [Stage View and Playlists \[p.85\]](#) chapter of this user guide to learn more). This function is useful for collaborating with other musicians and sharing Sound Banks.

i 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 will automatically add these to Analog Lab.

3.3.1.4. 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.

3.3.1.5. Resize Window

Analog Lab 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.



There is also a Resize handle in the lower right corner of the Analog Lab screen. Using this handle is the most intuitive way to adjust the window size.



There's yet another convenient way to resize the window. Hold **Control** (Mac: **Command**) and hit + to increase and - (minus or hyphen) to decrease window size.

3.3.1.6. Audio MIDI Settings

This dialogue is only available when Analog Lab 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 \[p.12\]](#) for details on these settings.

3.3.1.7. Tutorials

Analog Lab 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 this instrument's features.



♪ The Tutorials tab can also be accessed by clicking on the Cogwheel icon in the top right corner.

3.3.1.8. Help

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

3.3.1.9. About

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

3.3.1.10. Include Legacy Sounds

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

3.3.2. Bookshelf (|||\) Icon

This icon will have a different shape depending on which page you're on. Clicking the icon takes you to the [Preset Browser \[p.26\]](#) and back to the Main View again.

3.3.3. Heart Icon

If a Preset becomes one of your favorites, or if you find it suitable for a particular project, you can mark that Preset with a Heart icon. This makes sorting at a later stage much easier.

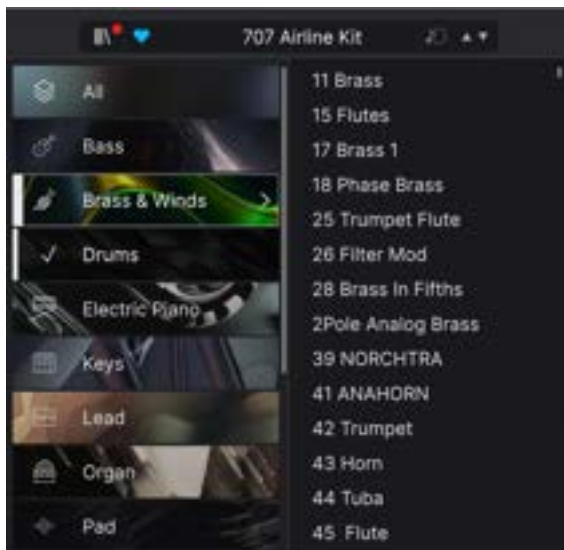


In the Preset Browser you can filter the list to only show your liked Presets. You can also access all your liked sounds in Preset View by clicking on 'Liked' in the left side panel under **My Favorites**.

More about filtering in the [Explore section \[p.32\]](#) of this manual.

3.3.4. Preset Bar

This area at the center of the Upper Toolbar displays the name of the current Preset. Click on the Preset name and a dual column list appears.



The left column lists all the Types of Presets in Analog Lab. The right column displays the Presets of the chosen Type.

Selecting **All** in the Type column will list all the Presets in Analog Lab. If you know the name of a particular Preset, just scroll or grab the handle in the right column and drag until you find your Preset.

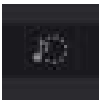
By selecting a Type other than All, only the Presets of that Type will be shown. Please note, that the Type list only displays All plus the next 8 Types, so you may have to scroll down to see all Types.



An asterisk (*) directly after the Preset name indicates that the Preset has been edited. If you want to save those edits, you'll have to use Save Preset As... under the Hamburger menu before you select another Preset.

3.3.4.1. Similar Presets

When playing various Presets, you may want to find related sounds. Press the Similar Presets button at the top to find variations to your current Preset.



You will land on a page with further similar Presets for you to explore. And you may press the Similar Presets icon to the right of the Preset name to get even further examples.



Similar Presets

Below you can find a list of presets similar to the first preset in the list. They are selected using machine learning algorithms.

Clav	Clavinet	Arturia
Kickin It	Kick	Ed Ten Eyck
War Drums	Tom	Ludo
Delicate Sync Pluck	Plucked Keys	Victor Morelle
Techno Kick	Kick	Soldatrax
Syn Toms	Tom	Sonar Traffic
Caribbean	Classic Synth Keys	Loluzia
Hi Tumba 2	Percussion	Arturia
Pong	Classic Synth Keys	Tasmadia
SYNBAD	Classic Synth Keys	Arturia

Analyze User Presets (15)



3.3.4.2. Navigation Arrows

The Up and Down Arrows step through all your Presets in alphabetical order. This is a quick method of auditioning, say, all the Bass Presets or Electric Pianos.

If you for instance want to step through the list of Pad sounds, click the Preset name at the top and select the Pad type in the left column. Then click on any Pad preset in the right column. You can now audition all the Pad sounds easily by clicking the Up and Down Arrows.



You can go back to the basic state of auditioning all Presets alphabetically by repeating the process described above. This time, select All in the left column and click on any Preset in the right column.

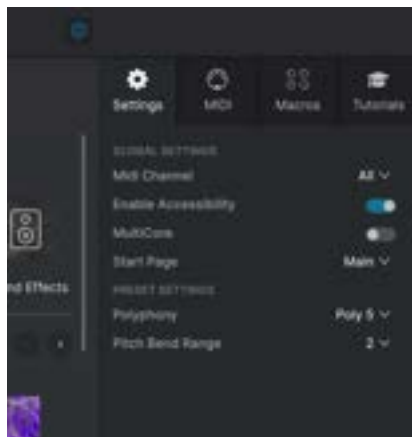


♪ The arrows can be MIDI mapped. This means you can assign buttons on your MIDI Controller to easily step through Presets without having to use the mouse at all.

There is a second set of Left and Right Arrows that surround the current Preset name in the graphic area of the Main View. These Arrows work the same as the Up and Down Arrows described above.

3.3.5. Gear Icon

Clicking on the gear icon in the upper right corner makes the **Settings Panel** appear and disappear.



For a detailed description, please go to the [Settings Panel section \[p.50\]](#).

3.4. Working in Library View

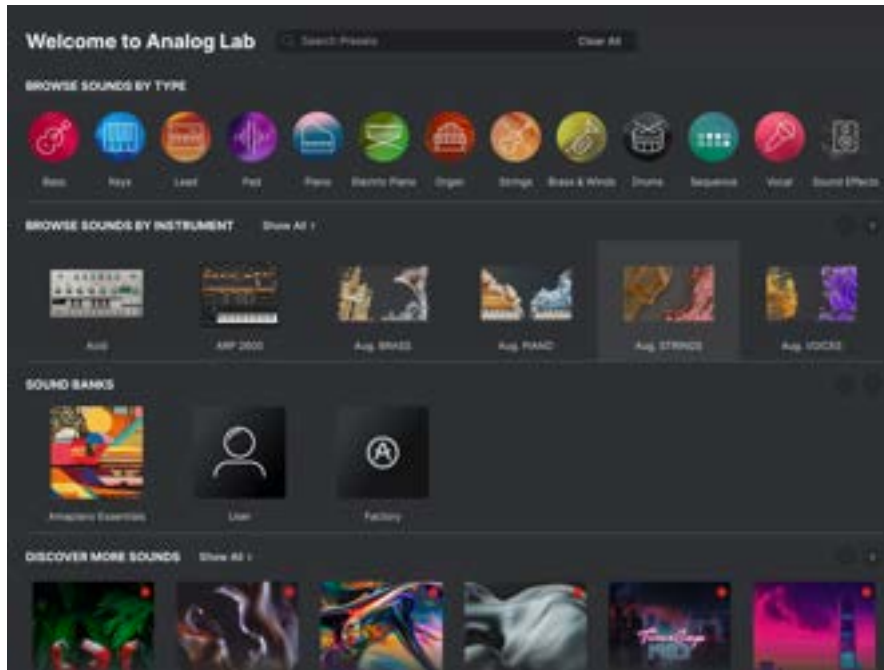
If you're in the Main View, clicking the Bookshelf icon will take you to the Library View - a bunch of pages where you can search and purchase Presets and organize your Sound Banks



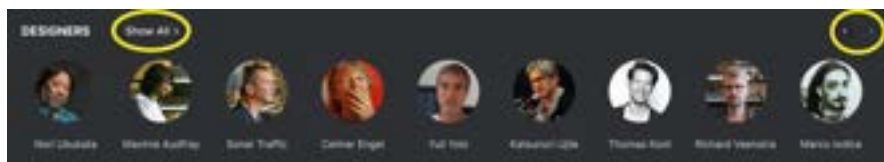
3.4.1. Home

From the colorful Main View, clicking on the Bookshelf icon at the top takes you to the Home View. If you're on another page, you may have to click the Back button (and possibly the Home button after that).

The Home page in Analog Lab's Browser is where you can discover Presets sorted by **Types**, **Arturia Instruments**, installed **Sound Banks**, and **Designers**, or to check out the **Store**.



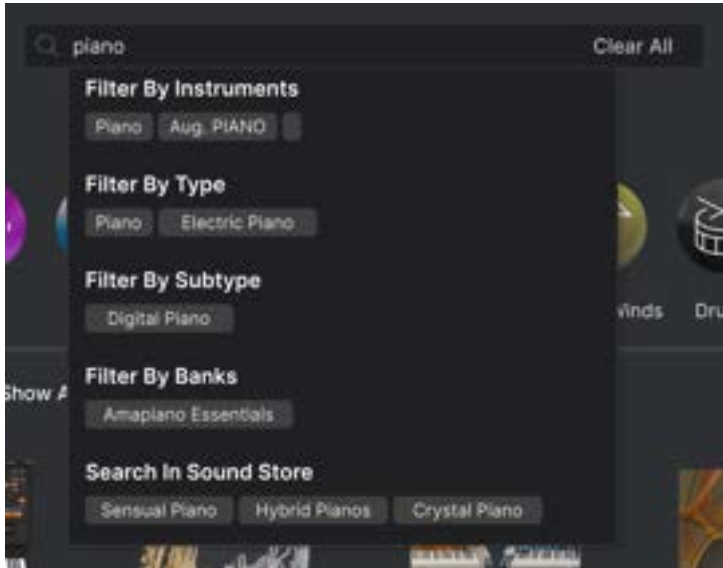
Instruments, Sound Banks, Store content, and Designers often have more content than is initially shown. Be sure to use the **Show All** or **Left and Right Arrows** to get the full picture.



3.4.1.1. Searching Presets in the Home Page

The simplest way to start searching is to type a word in the search field, like for example "bass", "DX7", or "sensual". By pressing Enter, you will be taken to the Explore page, and all search hits will be listed.

However, when entering text in the search bar, a pop-up window will show Instruments, Types, Subtypes, Styles, Sound Banks, and/or Store content where your search word applies. So, instead of hitting Enter, you can click one of these boxes and be taken to a shorter list that may be easier to navigate.

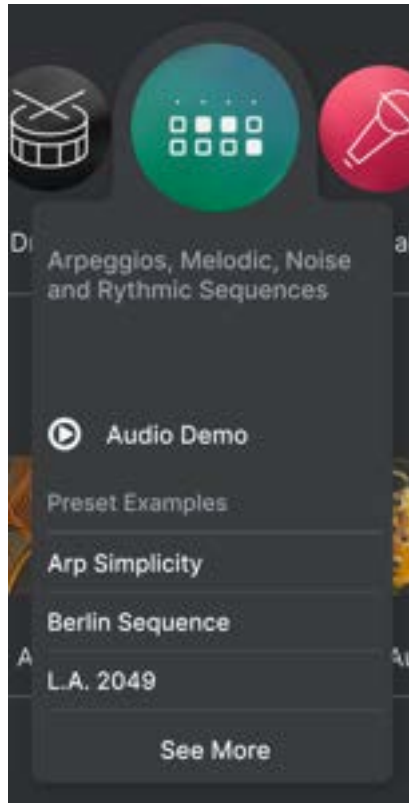


Analog Lab's search engine has much more to offer. More on this in the [Explore \[p.32\]](#) chapter.

3.4.1.2. Browse Sounds by Type

The Home page offers an overview of the Analog Lab content. To help you navigate, the Presets have been sorted into a number of categories. The first one is Type.

Clicking on a Type icon brings up a window with some info and a clickable 10-second **Audio Demo**. Some Preset examples are listed below. Click one of them to play and listen.



Clicking **See More** or clicking the Type icon again brings up all the Presets of this Type in the Explore view.

3.4.1.3. Browse Sounds by Instrument

As with the Type category, you can sort sounds by Instrument. Clicking an Instrument will bring up a window with an audio demo and example Presets, as described above.



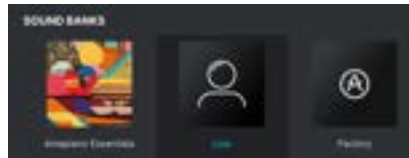
Please note, there are many more Instruments than can initially be seen on the Home page. Step through the Instruments using the left and right arrows, or click Show All and scroll down to display all items in a section.



3.4.1.4. Browse Sound Banks

When you first install Analog Lab, there are two Sound Banks, User and Factory. The Factory Bank is fixed and cannot be changed in any way. Clicking on the Factory Bank will show you a list of all the thousands of Presets included in Analog Lab.

The User Bank is where you can store Presets, edit them, and make them "your own". Left-clicking will list the Bank content. Right-clicking a User Bank gives you the option to Delete or Rename it.

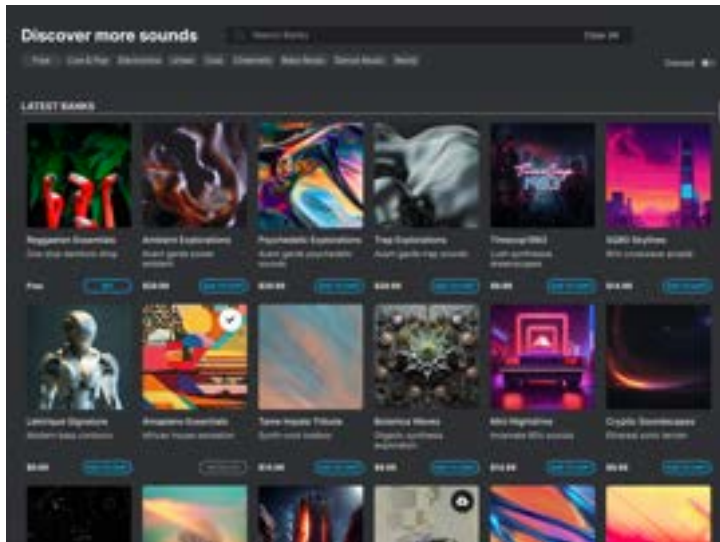


You can also Export the Bank, which is useful for backing up or sharing Presets. Finally you can import an image from your hard drive to be used with the Bank.

3.4.2. Discover More Sounds

One great advantage with Analog Lab, is the fact that it's been around for some time. A great many Designers have been inspired to produce more Presets, and these are available for you as Sounds Banks in the Arturia Store.

While on the Home page, scroll down the middle section to **Discover More Sounds** and click on Show All, or the Left and Right Arrows, to see more.



As you'll notice, there are more than a few Sound Banks available. Clicking on one of them opens a page with more info and even some demo Presets for you to play around with. Please give the Store a little time to download the content.

3.4.2.1. Browse Designers

Each Sound Designer has their own style, and you may have learnt to fancy some Designers in particular. While in the Home View and scrolling down the middle section, you will see the Sound Designers listed there. Click on Show All to see them all.

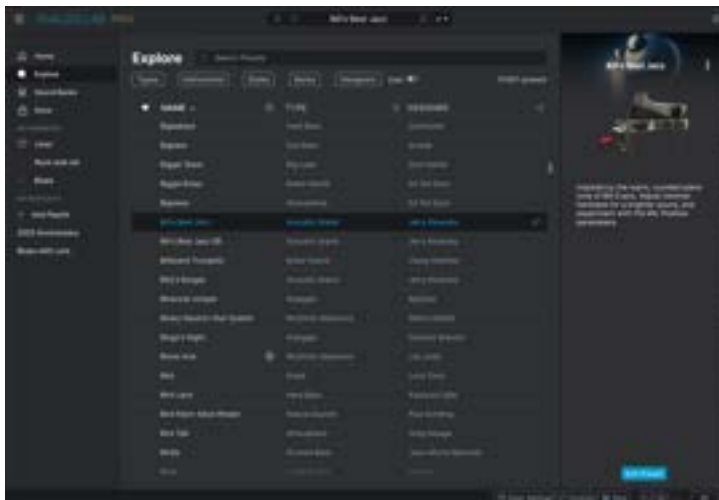


Clicking on a Designer will list all the Presets created by that person.

3.4.3. Explore

The second sub-page in Library View is called Explore. This page gives a more detailed look at the Presets and refined search and sorting functionality.

The Explore button is located below the Home button in the upper left corner of the Library screen. If you're in the Main View, click the Bookshelf icon and (in some cases) 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.

3.4.3.1. Searching in the Explore Page

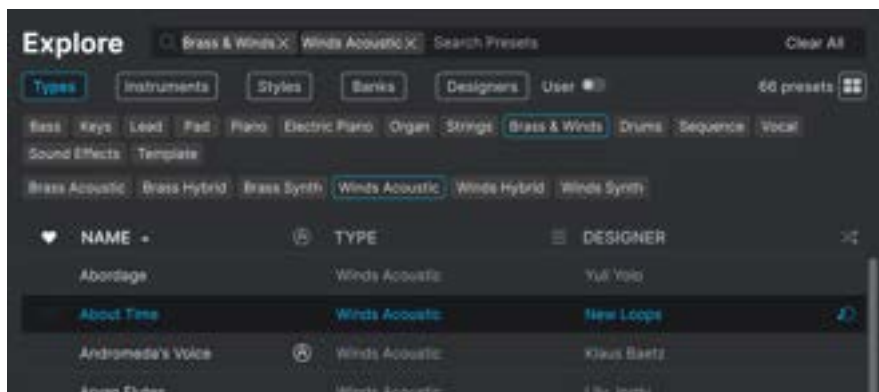
Typing any text into the search bar works in conjunction with tags (see below) to determine the search results. If you do not enter any text or select any tags, the results are all available Analog Lab presets (which can be a lot to go through!).

The Search Engine in Analog Lab works on 2 levels at once:

- It looks for Presets that contain the exact word(s) you typed.
- It locates any tag (Type, Instrument, etcetera) that matches your search term.

3.4.3.2. Using Filters

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



There are 6 kinds of Filters:

- **Types:** Categories of musical instruments and sound effects.
- **Instruments:** The source instrument used to generate the sound.
- **Styles:** Descriptive terms relating to musical genre, sonic characteristics, 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.
- **User:** Shows all User Presets.

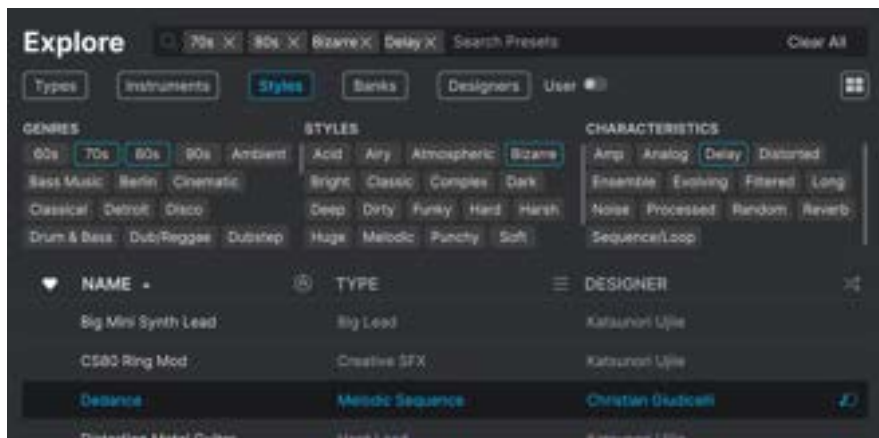
When using **Types** as a filter, you can click on a Type, (for instance "Bass") to show all Bass sounds. You can also narrow your search by using one of the sub types, for example "Plucked Bass".

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.

3.4.3.3. Using Styles as a Filter

The Styles category is a bit special, in that it contains 3 subcategories.

- **Genres** refers to musical genres from past and present.
- **Styles** is more of an attitude description, like Sharp or Warm.
- **Characteristics** describes specific properties of a sound that often refer to how sounds were created.



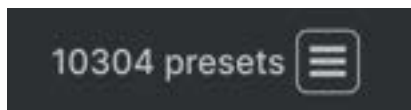
As seen above, clicking on a Filter will result in some subcategories becoming unavailable (those in a frame).

i When you're in Grid mode and use **Styles** as a filter, you must click on **Show results** at the top right to see the outcome.

Using Styles as a filter is probably the most creative approach when investigating the sonic possibilities in Analog Lab. Anything can happen!

3.4.3.4. View Options

Whenever using Types, Instruments, Styles, Banks, or Designers as a filter, the number of available Presets in the selected category is shown in the top right of the Preset Browser.



To the right of this number is a View icon which resembles either a Hamburger or 4 squares. Clicking here changes how the content in the Preset Browser is shown – as a **Grid** (icons plus text) or as a **List** (text only).

3.4.3.5. Sorting Search Results



Click the **Liked** icon (the Heart symbol to the left of Name) to bring all your liked Presets to the top of the list.

Click the **Name** header in first column of the Results list to sort Presets in ascending or (if you click again) 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.36].

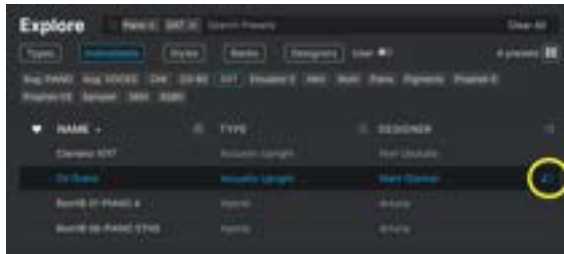
The third column has 3 header options: **Designer**, **Bank**, and **Instrument**. Click the Hamburger icon to choose between them. Then click the header name to flip the alphabetical order, if required.



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.

3.4.3.6. Get Similar Presets from Search results

During your search for sounds, you can click on the icon to the left of the Preset name to find Similar Presets. You'll be presented with a new list based on Analog Lab's AI algorithm. Your original Preset will be at the top of the list.



And you can click the icon again to do a further search.

3.4.3.7. Clearing Tags

In the search field near the top, all Tags currently in use have an X on the right side of their names. Click the X to remove the Tag (and thus broaden the results). Click **Clear All** to remove all Tags.



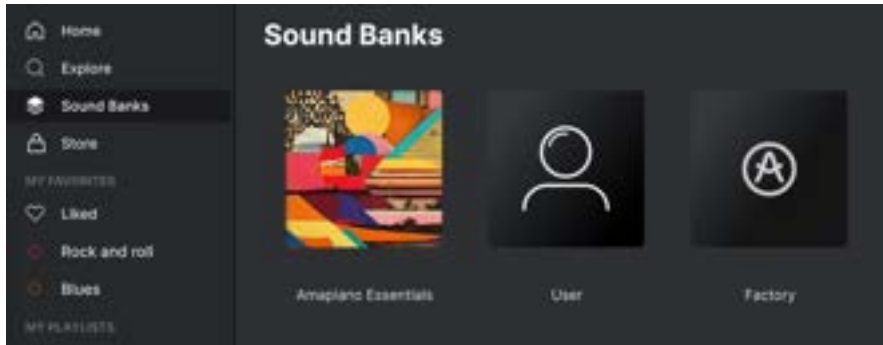
3.4.3.8. Liking Presets

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 the left of **Name** to put all of your favorites at the top of the Results list.



3.4.4. Sound Banks

The third section in Library View shows your Sound Banks. A Sound Bank is a collection of Presets. A Bank can consist of any combination of Factory Presets, User Presets and Sounds you've bought in the Store.



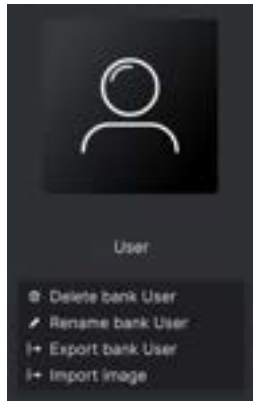
There are 3 kinds of Banks:

- **Store:** Banks bought in the Arturia Store.
- **User:** Banks created by you or other users.
- **Factory:** The original Analog Lab Banks.

When clicking on a Bank, it's content will be listed and you'll be able to sort the Presets according to Name, Type, and Bank (Designer, Bank, or Instrument).

Going back one step (by clicking the left pointing arrow in the top left or by clicking on Sound Banks), you'll be able to perform more Bank related actions.

Right click on any User Bank.



Delete Bank: This will delete the Bank and any Presets it contains. **This action cannot be undone!** This also works for Banks bought in the Store.

Rename Bank: Let's you rename a Bank.

Export Bank: You can store a Bank to disk for later import on another computer.

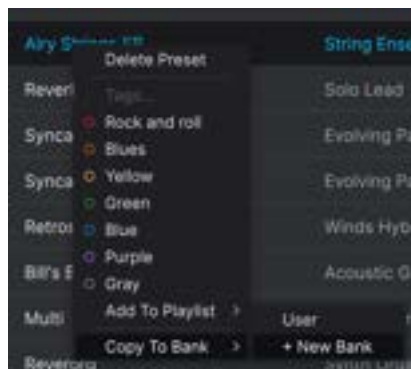
Import Image You can import any PNG image to make your User Banks easier to identify.



♪ If you have deleted a User Bank, the easiest way to create a new User Bank is to go the Explore page. Right-click on a Preset and select **Copy to Bank** and select **New Bank**.

3.4.4.1. Creating a new User Bank

After having spent some time with Analog Lab, you may find that you need more User Banks for different projects and situations. No problem, just proceed as follows:



Click on a User Bank to show its Presets. Right-click on any Preset and select **Copy to Bank** and then **+ New Bank**. Give the Bank a name and hit Enter.

You can also right-click a Preset and select **Copy to Bank** and then **+ New Bank**.

A third option is to Use **Save Preset As...** under the top left Hamburger icon and simply type in a new Bank name in the Bank field.

3.4.4.2. Copying Presets to a Bank

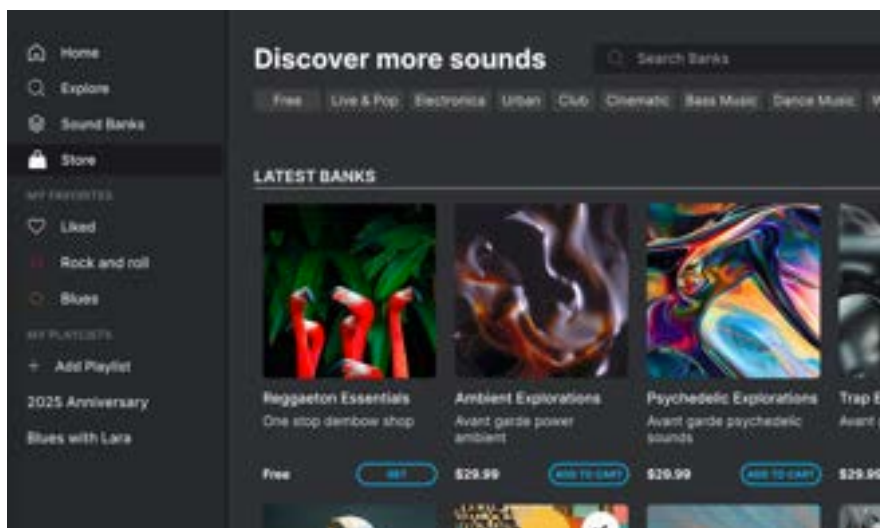
Start by selecting a Preset. Right-click on the Preset and select **Copy to Bank**. The destination can be an existing User Bank or you can create a New Bank now.



You can add one or several Presets to a User Bank at the same time.

3.4.5. Store

The fourth sub-menu in Library View is the Store page. This is where you expand your sound library by equipping your setup with many more inspiring sounds.

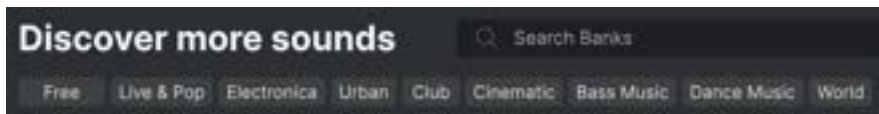


The amount of Sound Packs is quite extensive, so make sure you scroll down the page when browsing.

Clicking on a Pack lets you play a few sample presets (they take a few moments to download).

3.4.5.1. Filtering Store Content

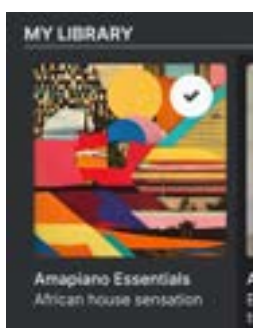
There are useful tools to help you navigate through the vast amount of Sound Banks available. Near the top are a number of Filter buttons.



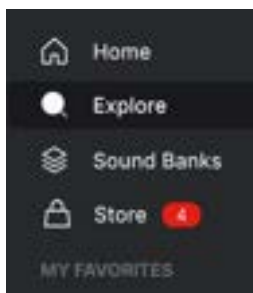
Clicking any category (other than Free) will result in more sub-categories popping up, helping you narrow your search. And when you click on a sub-category, the list of available Sound Banks will be further reduced.

You can also use any word in the Search Bar. If your search term appears in the title or description of a Sound Pack, the Pack(s) will be found.

i When browsing the Store, Banks you already own will be marked with a tick. If you want to show only owned Banks, click on **Owned** in the upper right corner.



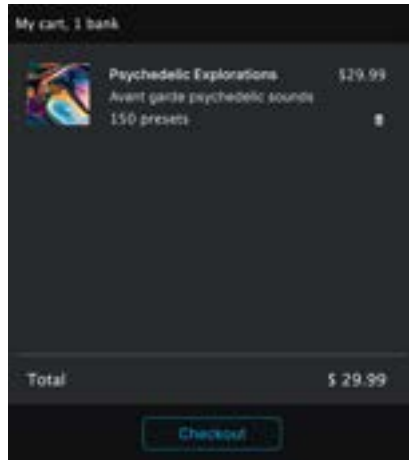
i If new Sound Banks have been added to the Store since you last used Analog Lab, a red sign with a number will make you aware of this.



3.4.5.2. Buying a Sound Bank

In order to use the Store, you must first make sure you're signed into your Arturia account.

To purchase a Sound Bank, click the **Add To Cart** button near the center. When you're finished shopping, click on the **Cart** icon in the upper right corner and then **Checkout** to complete your purchase.

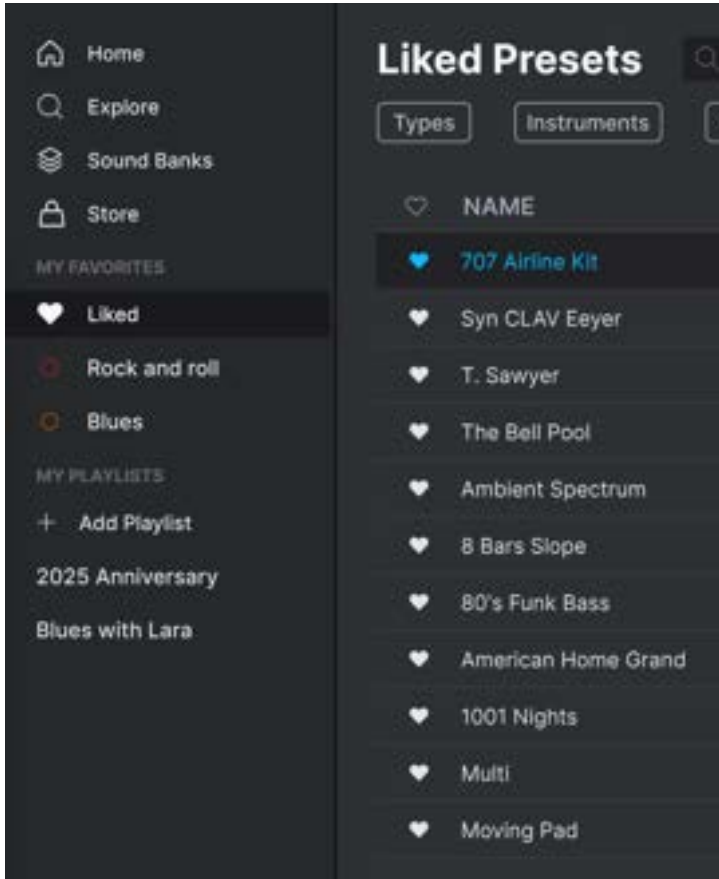


After purchase, You will find your new sounds next to your other Banks on the Sound Banks page.

3.4.6. My Favorites

With thousands of Presets available in Analog Lab, keeping them organized becomes essential.

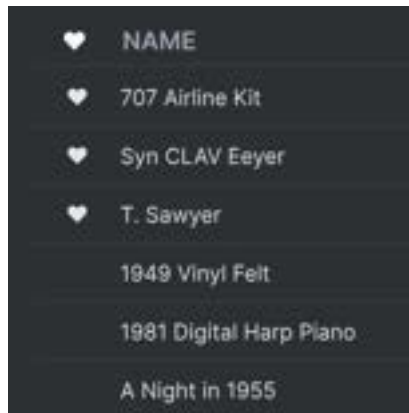
Adding a Heart symbol turns a Preset into one of your favorite, **liked** Presets. Marking your preferred Presets as Liked is a very good idea; you will probably want to use those them more frequently than others, and the Liked symbol makes them very easy to find.



When clicking the Heart icon to the left of Name, your Liked Presets will be listed first

3.4.6.1. Liking a Preset

Liking a Preset is easy. Just click the faint heart symbol to the left of the Preset name in the Preset Browser. You can also click the empty heart icon at the top center of the Analog Lab window. Click again to un-like.

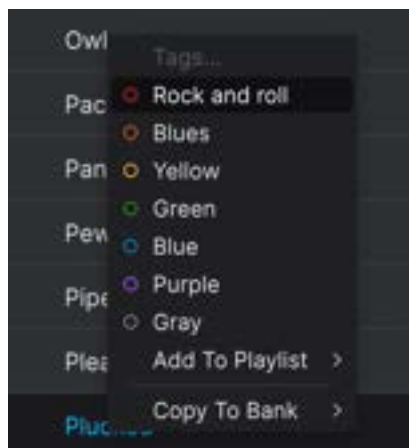


When clicking the Heart icon to the left of Name, your Liked Presets will be listed first

3.4.6.2. Tags

Below the heart symbol under My Favorites are some colored rings. These are known as **Tags**. By default they're named after their colors – Red, Orange, Yellow, et cetera.

When using a Preset, you can categorize it. Left-click on its name in the Preset Browser to add a Tag to it.

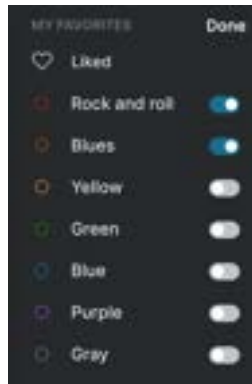


The Tags can, and should, be renamed. Left click on a Tag to give it a new, more descriptive name.

After tagging, whenever you're in the Preset Browser, you can always call up a Tag by clicking a colored Tag in the list on the left. This is the fastest way to display a particular group of Presets.

3.4.6.3. Editing the Tags

Hover the mouse over **My Favorites** and an Edit button will appear.



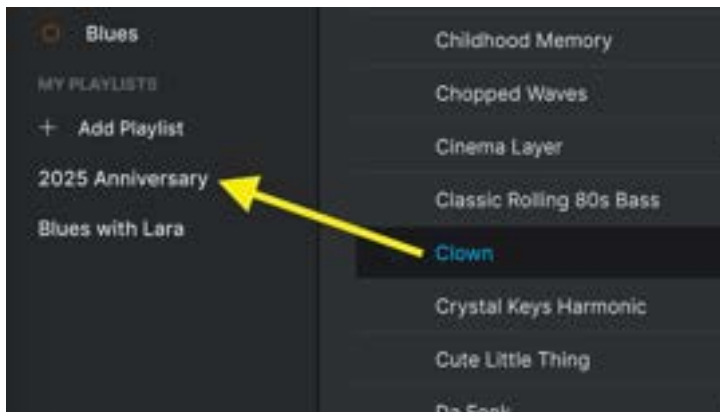
When clicking on **Edit**, a list of all the Tags appears. Now you can choose what Tag or Tags will be visible under My Favorites. After editing, hit Done to revert to normal mode.



♪ You can only rename the Tags when **not** in Tag Edit mode.

3.4.7. Playlists

A Playlist is a powerful tool for organizing Presets into set lists for live performances and rehearsals. 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 \[p.85\]](#).

3.4.8. Preset Info Section

Details about the current Preset are displayed in an area to the right of the central Preset Browser area.

As you have probably noticed, there are two kinds of Presets: Singles and Multis – that is Presets consisting of either one or two Instruments. Here is what the info section shows for a Multi Preset:



Here is what it shows for a Single Preset:



Hover the mouse in this area, and further options will appear.



- **X** removes the current Instrument and (in case of a Single) allows you to drag a new Preset into its place.
- **Open [Preset name]** takes you to the Instrument Editor.
- **Add Instrument** (in case of a Single) will let you select an Instrument into this field and thus create a Multi.
- **Replace** (in case of a Multi) lets you click, or drag into this field, another Single Preset to replace the current Instrument.
- **More Info** displays Designer name, Type, Bank, and Tags. Click Less Info to hide. If the current Preset is in a User Bank, you may edit these tags as well as the Preset name at the top of this area.

3.4.8.1. Editing Instruments

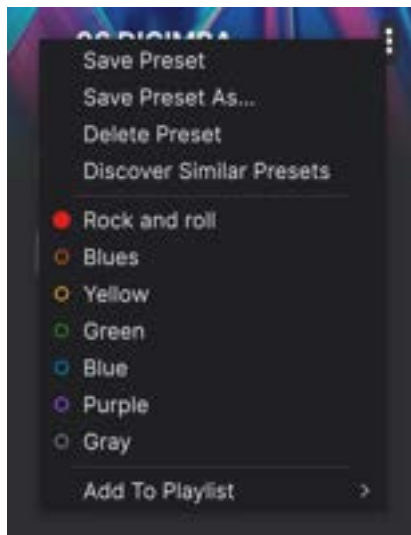
Any individual Arturia instruments for which you own the full version (either as a single license or as part of V Collection) can be opened in the Studio View. Click on **Open [Instrument name]** to open the Instrument's full interface:



After editing, click **Back** to return to the Library View.

3.4.8.2. Preset Info Menu

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



- **Save Preset** (in case of a User Preset) saves the Preset.
- **Save Preset As...** allows you to edit Preset Info, rename and save your Preset as a User Preset.

- **Delete Preset:** deletes the Preset.
- **Discover Similar Presets** compares the properties of the current Preset and presents you with a list of possible alternatives. Your original Preset will be at the top of the list. More on this [here \[p.48\]](#).
- **My Favorites tags** shows what tag is associated with the current Preset and lets you add a new tag.
- **Add To Playlist** lets you add the Preset to a Playlist or create a new Playlist with current Preset in it.

3.4.8.3. Edit Preset

Clicking the blue Edit Preset button below the Preset info opens up the Studio View.



This page provides control over Volume, Pan, effects setting, and Preset EQ. For detailed information, please refer to the [Studio View chapter \[p.8\]](#).

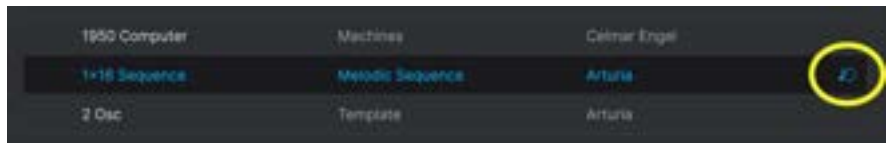
To return to the Library View, press the **Back** button in the upper right corner.

3.4.8.4. Discover Similar Presets

Clicking on the 3 vertical dots at the top of the Instrument image in the Preset Info menu gives you the option to **Discover Similar Presets**.

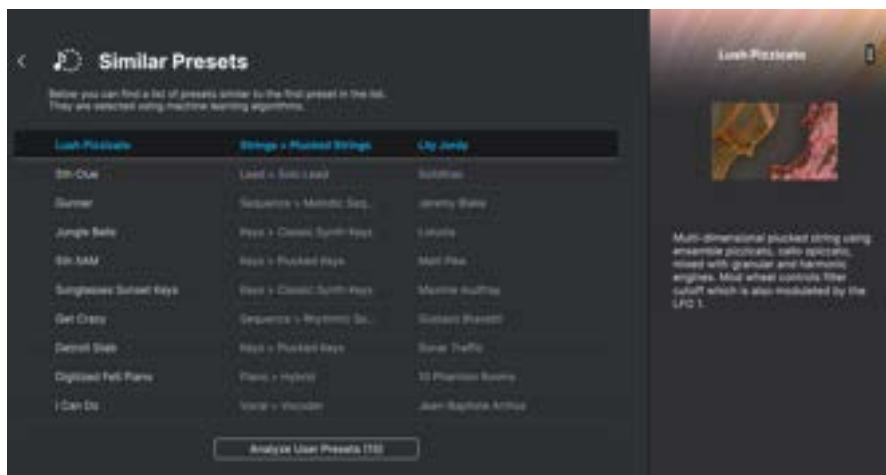


This function can also be found in the Explore View. Press the **Similar Presets** button to find variations to your chosen Preset.



Similar Presets is a function where Analog Lab uses an AI algorithm to help you find Presets that are similar to your current one.

This option analyzes all of the sounds in your Analog Lab collection and makes recommendations based on sonic similarity, using advanced machine learning. Results are displayed in the Explore view, like so:



In the Similar Presets field you'll see your chosen Preset at the top and 9 similar Presets below. Click on any Preset to listen to it.

Select a similar Preset. Clicking the **Note-in-Wheel** symbol moves your chosen Preset to the top of the list and creates a new Similar Presets list based on this Preset.



Finally, clicking the X symbol in the upper right corner closes the Similar Presets window.

3.4.8.5. Analyzing Presets

Analog Labs needs to analyze user-generated or imported Presets that have not been added to the database of the AI system. The text **Analyze Users Presets** will be shown. Note: This can take some time.



If you have saved or imported Presets since the last analyzing scan, and use one of the new ones as a basis for a new Similar Presets scan, Analog Lab will have to perform an analyzing session again - **Analyze Users Presets**. This will be quicker than the original scan, since there are not so many Presets to analyze.



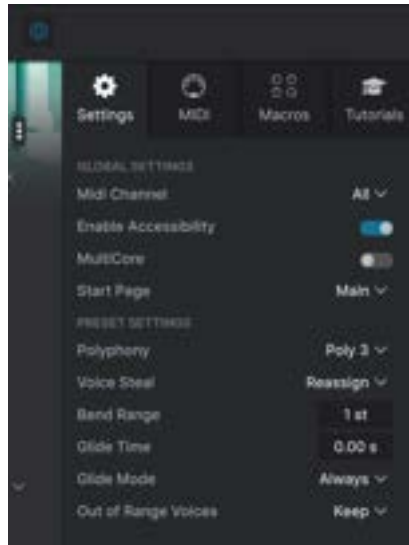
To return to the previous page, click the X in the upper right corner.

3.5. Settings Panel

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

- **Settings** Global settings and Preset specific settings.
- **MIDI** Set controller and choose fader mode.
- **Macros** Macro configuration for the current Preset.
- **Tutorials** Learn more about Analog Lab.

3.5.1. Settings Tab



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

3.5.1.1. MIDI Channel

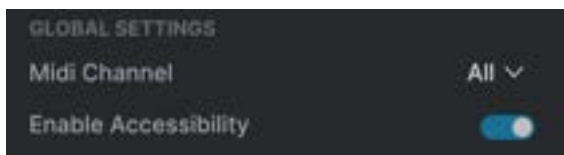
Click on MIDI Channel to set the receive channel for Analog Lab (All, 1-16).



By default, Analog Lab receives on all 16 MIDI channels. 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.

3.5.1.2. Enable Accessibility

Developed in collaboration with multi-talent musician Jason Dasent, our all-in-one keyboard anthology now has Accessibility mode. When on, this makes Analog Lab more accessible to people with visual impairment.



With a MIDI controller connected and configured, Analog Lab 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.

To make this work, first make sure **Enable Accessibility** is activated in Analog Lab. Then go to your computer's Accessibility setting and make sure it's enabled too.

Now a voice will tell you what your mouse is hovering over and what function you're accessing from your Arturia keyboard controller. When tweaking parameters, you will also be told current values.

You may want to tweak your computer's language settings, or else parameter and Preset names will sound weird.

We cover the details of how to configure your controller for text-to-speech are in the section on [Accessibility \[p.95\]](#).

3.5.1.3. Multi Core

When on, Analog Lab 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 processor core.

3.5.1.4. Start Page

This menu selects which Library View page from the [Preset Browser \[p.26\]](#) is displayed when you start up Analog Lab. The available options are **Home**, **Explore**, and **Main** (the default).

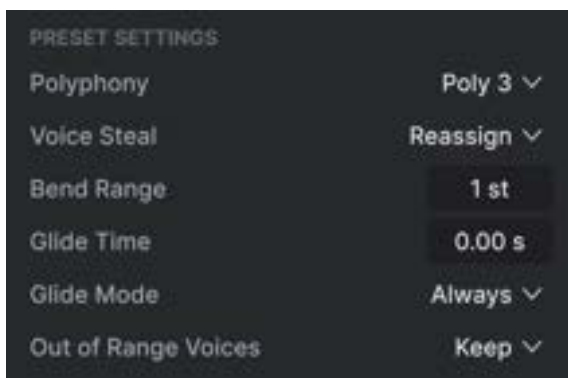
3.5.1.5. Preset Settings

Depending on what Preset is currently selected, you will find a shorter or longer list of editable play parameters next. These are performance parameters closely associated with the original instruments, like e.g. mono or poly key triggering on a Moog, polyphony for a Piano, or pitch bend range for a Lead synth.



♪ You can edit these parameters even if you don't own the full version of the Instrument.

The full list of tweakable parameters looks like this:

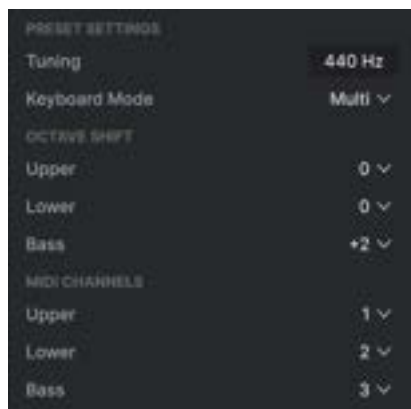


- CZ DAC
- Engine Version
- Envelope Mode
- Envelope Reset
- Glide Mode
- Master Tune
- Matrix
- Maximum Polyphony
- Micro Tuning
- Mono/Poly
- MPE Slide (1/2)
- Multi-Core
- Noise Mode
- Note Priority
- Pitch Bend Range
- Play Mode
- Poly
- Polyphony
- Sync Polarity
- Unison
- Velocity
- Voice Allocation
- Voice Input
- Voice Steal Mode

While most of these parameters are self-explanatory, further details can be found in the documentation for each instrument.



Some Instruments, like the B-3 organ, also offer separate octave shift and MIDI channels for the manuals and pedal.



Multi Presets usually have a separate Part Settings list for each instrument.

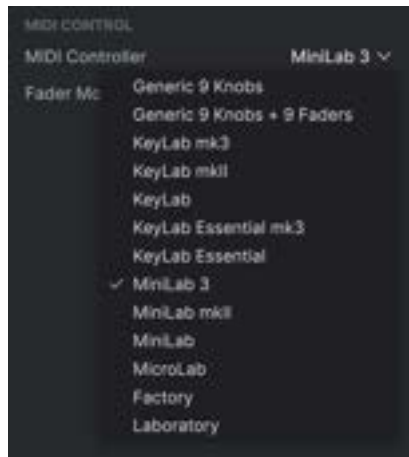
3.5.2. MIDI Tab

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



3.5.2.1. MIDI Controller

Select a MIDI controller to play Analog Lab. If you have an Arturia MIDI controller it will be auto-detected and mapped, along with the layout of the [onscreen keyboard controls \[p.67\]](#). If you use a different brand of controller, select a *Generic MIDI Controller* to create your own MIDI assignments.



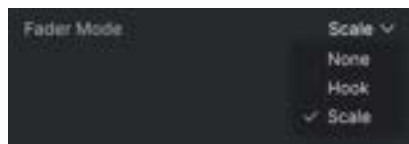
The Mixer and all of the effects can respond to MIDI. If you use a Generic MIDI Controller, the effects will be MIDI-learnable. This means that if you put Analog Lab into MIDI learn mode, you will be able to control any of the highlighted parameters with your hardware MIDI controller.



If you own an Arturia MIDI controller but still prefer to map controls manually, select one of the 2 'Generic' controllers in the MIDI Controller menu.

3.5.2.2. Fader Mode

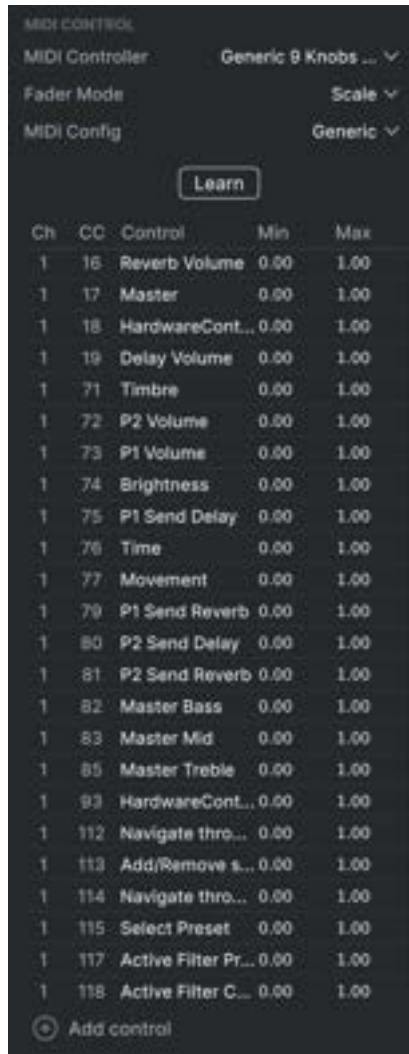
This menu determines the pick-up behavior of faders and non-endless knobs on Arturia MIDI controllers. That is, what happens when the position of a physical fader does not match the stored value of the parameter it is controlling.



- **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 the fader or knob do 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.

3.5.2.3. MIDI Config

If you have selected a Generic MIDI Controller, you will be able to manage different sets of MIDI maps for controlling Analog Lab. By clicking the MIDI Config menu, you can Save/ Save As the current MIDI assignment setup or delete it, import a configuration file, or export the currently active one. You can also Set your User Config As Default and Reset Factory Default Config.



Two options under **Factory** in this menu are especially powerful:

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

If you have multiple controllers (a small live performance keyboard, a large studio keyboard, a pad controller, et cetera), you can create a profile for each of them 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 computer *after* launching the Analog Lab software, you can select your controller here and continue working.

3.5.2.4. MIDI Learn

With a Generic MIDI Controller selected, 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:



♪ For the Learn function to make sense, you should be on an **Edit Preset** page and make sure the **Controls** are visible. There's a button for this in the lower part of the screen.

To use the Learn function, start by clicking the **Learn** button. Then click on a purple control, then move a physical control to assign it. The control turns red and the assignment shows up in the [list \[p.59\]](#). Click **Learn** again to disengage Learn mode when you're done with assignments.

3.5.2.5. MIDI CC numbers

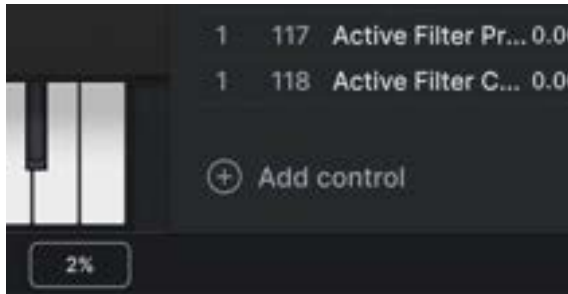
Certain MIDI Continuous Controller (CC) numbers are widely used in the world of MIDI software and hardware. These include:

- Modulation Wheel (CC 1)
- Expression (CC 11)
- Sustain (CC 64)
- All Notes Off (CC 123)

By clicking in the CC column, you can re-assign and CC number to any destination. However, please beware that re-assigning standardized CC numbers – like those above – may cause confusion or incompatibility.

3.5.2.6. 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.



Press **Escape** to close the assignable parameters list.

3.5.2.7. Assignments List

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

Ch	CC	Control	Min	Max
1	16	Reverb Volume	0.00	1.00
1	17	Master	0.00	1.00
1	18	Phaser Mix	0.00	1.00
1	19	Delay Volume	0.00	1.00
1	71	P1 Distortion	0.00	1.00
1	72	P1 Env 2 Relea...	0.00	1.00
1	73	P1 Env 2 Attack	0.00	1.00
1	74	P1 Timbre	0.00	1.00
1	75	P1 Env 2 Decay	0.00	1.00
1	76	P1 Speed	0.00	1.00
1	77	P1 Delay	0.00	1.00
1	79	P1 Env 2 Sustain	0.00	1.00
1	80	P1 Env VCA At...	0.00	1.00
1	81	P1 Env VCA D...	0.00	1.00
1	82	P1 Env VCA Su...	0.00	1.00
1	83	P1 Env VCA Re...	0.00	1.00
1	85	HardwareCont...	0.00	1.00
1	93	Chorus Mix	0.00	1.00
1	112	Navigate thro...	0.00	1.00
1	113	Add/Remove s...	0.00	1.00
1	114	Navigate thro...	0.00	1.00
1	115	Select Preset	0.00	1.00
1	117	Active Filter Pr...	0.00	1.00
1	118	Active Filter C...	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.

Ch	CC	Control	Min	Max
1	16	Reverb Volume	0.00	1.00
1	17	Master	0.00	1.00
1	18	Phaser Mix	0.00	1.00
1	19	Delay Volume	✓ Absolute	
1	71	P1 Morph	Relative	
1	72	P1 Synth 1 VC...	Delete	
1	73	P1 Sampler 1 A...	Change Parameter	
1	74	P1 Color	0.00	1.00
1	75	P1 Sampler 1 R...	0.00	1.00
1	76	P1 Time	0.00	1.00
1	77	P1 Motion	0.00	1.00
1	79	P1 Synth 1 VC...	0.00	1.00
1	80	P1 Sampler 2	0.00	1.00

- **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.

3.5.3. Macros Tab

Macros are one of Analog Lab's most significant and powerful features. They let you control multiple parameters with a single knob or fader movement. The 4 Macros correspond to the first 4 default [Performance Controls \[p.67\]](#): 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 \[p.57\]](#) that Macro's knob to a physical controller.

3.5.3.1. 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'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.

3.5.3.2. 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.)

Select a Multi Preset and click Edit Preset. Make sure the Macros Tab is open. Clicking the channel strip for Part 1 shows the Macro assignment for that part in **orange**. Click on the channel strip for Part 2 to see the assignments in **green**. Click again to show both Parts assignments, like so.



P1 and P2 denotes Part 1 and Part 2

While still on the page described above, selecting one Channel Strip and clicking Learn will open the Instrument Editor for the chosen Part. Again, available parameters will be purple and already-assigned ones appear in red.

To edit assignment for the other Part, click Back and select the other Channel Strip.

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

3.5.3.3. Macro Curves and Min/Max Values

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.



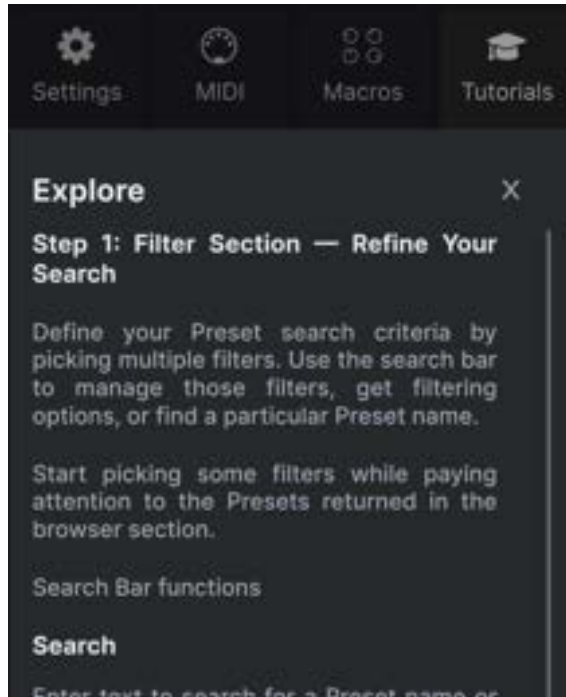
Here the curve has been edited and the max range has been reduced to 0.600 (60%)

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.

You can also adjust the range by editing the minimum and maximum values for this assignment.

3.5.4. Tutorials Tab

In this tab, which can also be opened by selecting Tutorials from the **Main Menu** (the Hamburger icon in the top left), you can click on titles for the individual chapters, which in turn will take you through different areas of Analog Lab in steps. The parts of the interface to focus on are highlighted as you go.



♪ Make sure to save any unsaved work before opening a Tutorial, as launching a Tutorial will override your current Preset.

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

You close the Tutorials section by clicking the X in the upper right corner.

3.6. Keyboard Settings

In the Lower Toolbar is a button for turning the Keyboard Settings on and off. Keep Keyboard Settings visible when editing them, hide them to get more space for editing Presets and Instruments.



The orange and green lines indicate, that both Presets in this Multi play over the entire keyboard range

While the Preset Edit page controls stuff like Volume, Pan, effects settings and overall EQ, the Keyboard Settings panel focuses on keyboard range, transposing, and control assignment for a Preset.

3.6.1. Split

In a Single Preset, you'd normally let the entire keyboard control the Preset. In a Multi, however, it's common to split the keyboard or layer the two parts or even let the two sounds overlap partially.

All this is easily accomplished in Analog Lab.

When working with a Multi Preset, drag the note numbers in the boxes under Split to set the desired note ranges for the two parts.



Here the Split Point has been set to C3

A more intuitive approach is to drag the ends of the orange (for Part 1) and green (Part 2) lines directly above the on-screen keyboard. You may have to click the Keys button at the bottom to see the keyboard.



i ♪ Get creative! You could play a Piano Preset over the entire keyboard while adding a bass sound only in the lower two octaves. Or put a kick drum or sound effect on the lowest key while soloing on the rest of the keyboard.

Clicking the **On** icon (next to Split) deactivates any Split you have set and plays the two Parts on the entire keyboard.

Press the **Shuffle** icon (to the right of Split) to swap the keyboard ranges of the two Parts.

i ♪ You can move the entire keyboard range for a Part up or down by gripping the orange or green line and dragging it sideways.

3.6.2. Transpose

Transposing the Octave Preset is convenient when placing a sound where you want it, especially when using a shorter MIDI keyboard. Transposing by Semitones is useful when the singer wants to transpose the song a whole tone down.

In the case of layered Multi Presets, adjusting either Part an octave up or down can create interesting results.



When playing a split Multi Preset, it is vital that both Parts are in the optimum octave for them to become useful.



♪ You may want to Transpose a bass sound one or two octaves up if you play a bass Preset with your right hand and use your left hand on the wheels.

3.6.3. MIDI

Set the MIDI channel(s) for a Preset by dragging the numbers in the boxes. Setting separate channels for a Multi Preset allows you to play the two Parts from separate keyboards or pads.

3.6.4. Controls Assign

You may want to control both, one or none of your Part(s) using basic MIDI controls.

In this section it's easy to assign Pitchbend, Modwheel, Aftertouch, Sustain, and/or Expression. Click the boxes to allow control to No Part, Part 1, Part 2, or Both Parts for each of the above.



In the case of Modwheel, Aftertouch, and Expression there's a 5th option that lets you assign one of these to various destinations, such as Volume, Pan, effects settings and Master EQ.

The knobs above the Modwheel, Aftertouch, and Expression boxes set the control range. For example, assigning the Modwheel to a knob and setting the Range knob at 10 o'clock, will allow the Modwheel to adjust the destination parameter about one third. With the Range knob at max, the Modwheel will adjust the whole range of the destination.



♪ After assigning Modwheel, Aftertouch and Expression to various destinations, clicking the box below a knob will tell you what that destination is.

3.7. Performance Controls

The Performance Controls make Analog Lab come alive. Instead of static Presets, you get a responsive instrument that lets you continuously change its attitude in real time while playing. The control layout is fairly consistent across all Presets, so changing your sound is intuitive and often predictable.

These are the main controls for real-time command over your sound during live performance. The Controls button to the right in the Lower Toolbar must be selected to for the Performance Controls to be visible, but otherwise they are available in any view or screen of Analog Lab.



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 \[p.60\]](#) 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 inserted in [Studio View \[p.8\]](#).

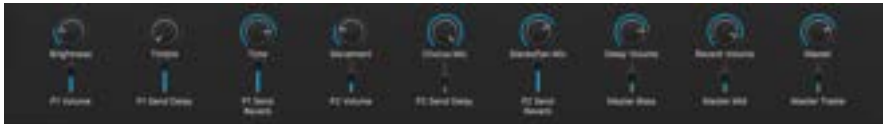
Delay and **Reverb** do the same for the Delay and Reverb effects that are always present in Studio View.

Master controls the master EQ and output volume.

3.7.1. Performance Controls and MIDI Controllers

When an Arturia controller is connected, Analog Lab auto-detects it and changes the Performance Controls accordingly. For example, a large KeyLab 88 MkII will show many more controls in this area than the defaults above. Further optimizations are detailed in the section on [interaction with hardware \[p.114\]](#).

Here is an example of the KeyLab 88 mk3 controller auto-mapped to a Preset that uses our CS-80 V instrument.



With non-Arturia controllers, the Generic [MIDI Controller \[p.54\]](#) options also change the onscreen controls. Here is an example of the *Generic 9 Knobs* setup with the same Preset.



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

3.8. Virtual Keyboard

When you click on the **Keys** icon to the right in the Lower Toolbar, an onscreen keyboard lets you play notes with the mouse.



The orange and green lines indicate, that one Presets plays up to B2 and the second one starts at C3

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

 An alternate playing method is offered by your computer keyboard. The keys in a horizontal row between **A** and **L** will play the notes C2-D3. Many of the keys in the row above will play the sharp/flat notes. You can even play polyphonically.

3.8.1. 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 \[p.64\]](#). Part 1 is orange, Part 2 is green.

3.9. Lower Toolbar

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



3.9.1. 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 parameters in general as well as those within instruments' interfaces if you own full versions.

3.9.2. Keyboard Settings

This button brings up the panel for zone settings. It uses the same space as the [Performance Controls \[p.67\]](#).



These controls govern which key range plays the Part(s), what MIDI channel is used, octave shift and transposing, whether the Part(s) responds to wheels and pedals, and more. We cover these in more detail in the following chapter, [Studio View \[p.8\]](#).

3.9.3. Controls

This button must be on for either the [Performance Controls \[p.67\]](#) or Keyboard Settings to be visible. Turning it off lets you look at slightly longer lists in Library View.

3.9.4. Keys

This button shows or hides the [Virtual Keyboard \[p.68\]](#). Again, you'd normally want it visible, but hiding it can extend your view of other things.

3.9.5. 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. If you happened to go too far in your sound design and want to revert to an earlier version, this can be useful.

3.9.6. 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 \[p.22\]](#) in Standalone Mode or in your DAW preferences.

3.9.7. 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/Unison Presets are other frequent guests 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. This is 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 \[p.85\]](#) for live performances. In Studio View you can have a single-instrument Preset or combine instruments in a Multi.

4.1. How To Access Studio View

You access Studio View by first selecting a Preset in the Preset Browser. Then press the blue Edit Preset button. You will now be in Studio View.



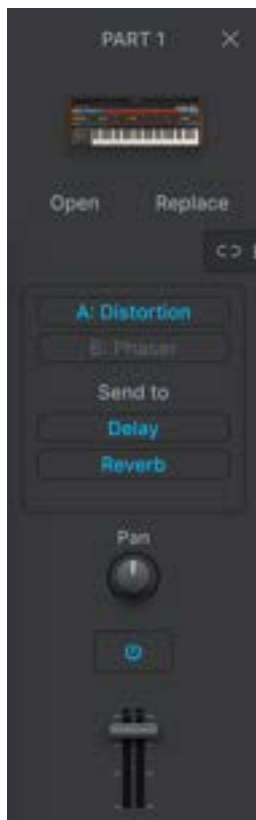
This is what Studio View looks like and it's organized like this:

1. **Part Channel Strips:** [\[p.71\]](#) Parts 1 and 2 each host an Instrument. For a Single Preset, you'll only use Part 1.
2. **Insert Effects:** [\[p.78\]](#) Effects slots A and B can each load one of 12 pedal-style insert effects. These are *in addition* to any effects that are part of the Preset's Instrument(s).
3. **Delay and Reverb:** [\[p.80\]](#) In this section you can load any of 3 Delay effects in the first slot and 14 Reverb effects in the second slot. 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:** [\[p.83\]](#) Master output fader and 3-band EQ.

Not listed here is [Keyboard Settings \[p.64\]](#), an important setup area covered at the end of this chapter.

4.2. Part Channel Strips

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



4.2.1. Opening an Instrument

While in Studio View and editing the settings for effects, panning, and volume, you may want to edit the settings of the Preset itself.

Go to the leftmost panels called Part 1/2 and click the **Open** button. This will take you to the **Instrument Edit Page**.



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



You can now edit all the instrument parameters and/or assign them to Macros, and save the whole thing as part of the Preset using the [Main Menu \[p.19\]](#). Afterwards, click the **Back** button in the Upper Toolbar to return to Studio View.

4.2.1.1. An Alternate Route to Instrument Edit

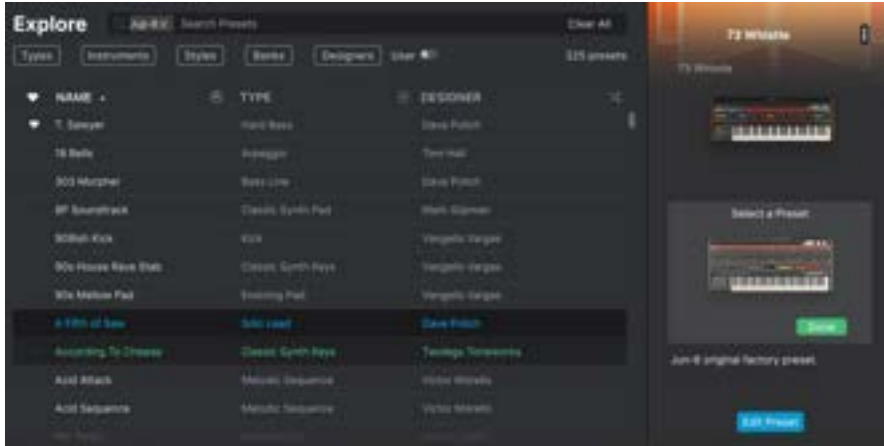
With a Preset selected in the Preset Browser, hover over the Preset description on the right side and click **Open [Instrument name]**.



After editing, click the Back button in the upper right corner.

4.2.2. Replacing an Instrument

Click **Replace** to replace the instrument in the Part Channel Strip. This actually takes you back into the [Preset Browser](#) [p.26] in Library view to shop for a new Preset.



i When replacing an Instrument in a Single Preset, only Single Presets will be seen in the Preset Browser.

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.

4.2.3. 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:



i Should you accidentally regret removing a Preset during these operations, you can always use the **Undo/Redo** buttons in the lower right.

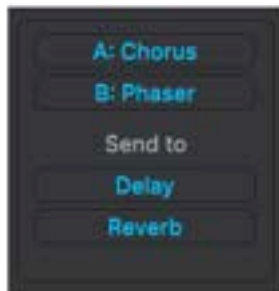
4.2.4. Effect Assignments

In Studio View, which you can enter via the Edit Preset button, there are two Channel Strips on the left side.

The buttons in the middle of these Strips 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.



In a Single Preset, sound passes through FX A, then FX B and finally a portion of the sound is sent to the Delay and Reverb units.



In a Multi Preset, Part 1 normally passes through FX A while Part 2 goes through FX B. Both Parts are then partially sent to the Delay and Reverb units.



A Multi Preset can also be summed before both Parts go through FX A and FX B in series. Both Parts are then partially sent to Delay and Reverb.



By default, a Multi Preset will let an Insert Effect be used by Part 1 or Part 2. However, if you want both Parts to pass through both Effects, click the **Group Effects** button to let both Parts use both Effects.

4.2.4.1. Inserts vs. Sends

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

Effects A and B are in series, meaning that the output of Effect A feeds the input of Effect 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 their outputs 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.

4.2.5. The Group Effects Button

There is another option when feeding the Effects.



If you click the Group Effects button, both Parts in a Multi will be routed through Effect A, then Effect B, and then both Parts will be sent to the Delay and Reverb.

4.2.6. 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 on its own, but may come into play if you've integrated full copies of V Collection instruments.

4.2.7. Parts in Multis

Clicking in the grey background of either Part Strip in a Multi will confine the Instrument section of the [Performance Controls \[p.67\]](#) (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 left 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.

4.3. Insert Effects



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



These are effects you can select:

- None
- MultiFilter
- Parametric EQ
- Compressor
- Distortion
- Chorus
- Flanger
- Phaser
- StereoPan
- Analog Phaser
- Wah
- Twin Amp
- Rotary Speaker



The Insert, Delay, and Reverb Effects are described in detail in the [Insert Effects Parameters \[p.97\]](#) section.

4.3.1. Insert Effect Presets

To the left of Effect A and Effect B are two **Bookshelf icons**. Clicking one of those will bring up a list of Effect Presets.

You can also save your own Effect settings as Presets by clicking **Save As**. Clicking the X next to one of your own Presets will delete it.



4.3.2. 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.

4.3.3. Individual Effects Controls

The controls on the effects pedals themselves vary by effect type. To keep this chapter relatively concise, we cover the controls in the [Insert Effects Parameters \[p.97\]](#) section of the [Supplemental Info \[p.95\]](#) chapter.

4.4. Delay and Reverb

The send-based effects are always shown. There are two: a Delay (3 types) with stereo ping-pong capability, and a nice, lush Reverb (14 types) to put your Preset in an acoustic space.





♪ The Insert, Delay, and Reverb Effects are described in detail in the [Insert Effects Parameters \[p.97\]](#) section.

4.4.1. Delay and Reverb Presets

To the left of Delay and Reverb are two **Bookshelf icons**. Clicking one of those will bring up a list of Delay and Reverb Presets.

You can also save your own Delay and Reverb settings as Presets by clicking **Save As**. Clicking the X next to one of your own Presets will delete it.



4.4.2. 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 \[p.67\]](#).

4.4.3. Delay

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



The controls for the 3 Delay pedals vary by effect type. To keep this chapter relatively concise, we cover the controls in the [Insert Effects Parameters \[p.97\]](#) section of the [Supplemental Info \[p.95\]](#) chapter.

4.4.4. 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 controls for the 14 Reverb pedals vary by effect type. To keep this chapter relatively concise, we cover the settings in the [Insert Effects Parameters \[p.97\]](#) section of the [Supplemental Info \[p.95\]](#) chapter.

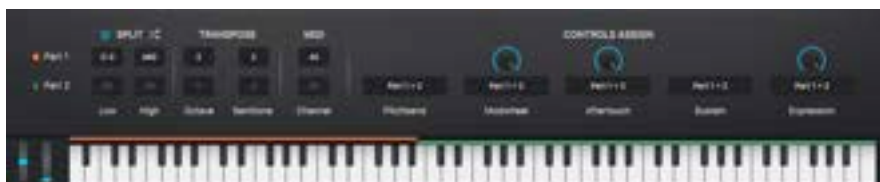
4.5. Master Section

The final output stage includes a master fader that moves in concert with the Master volume knob in the [Performance Controls \[p.67\]](#), and simple EQ controls for Bass, Mid, and Treble.



4.6. Keyboard Settings

With **Keyboard Settings** 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.

4.6.1. 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.

4.6.2. 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

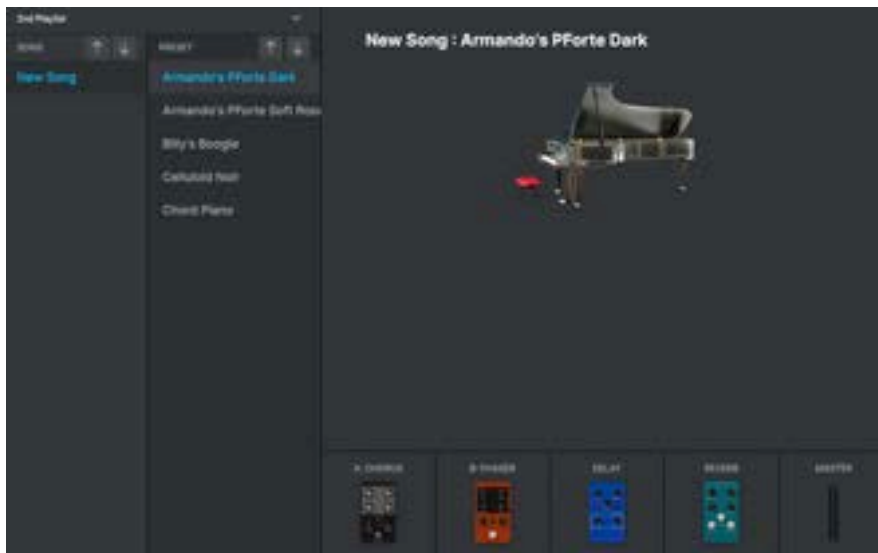


♪ One Part responding to sustain while the other does not is a good way to solo over held chords. Or, pitch-bend one part against another that's holding steady to add some interest to your riffs.

4.7. Exiting Studio View

To leave Studio View and return to the view you were in previously, click the blue **Back** button in the upper right corner.

5. STAGE VIEW AND PLAYLISTS



Playlists let you organize Presets you've browsed or searched for in the [Preset Browser \[p.26\]](#). They are an invaluable 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 \[p.91\]](#).

5.1. Working With Playlists

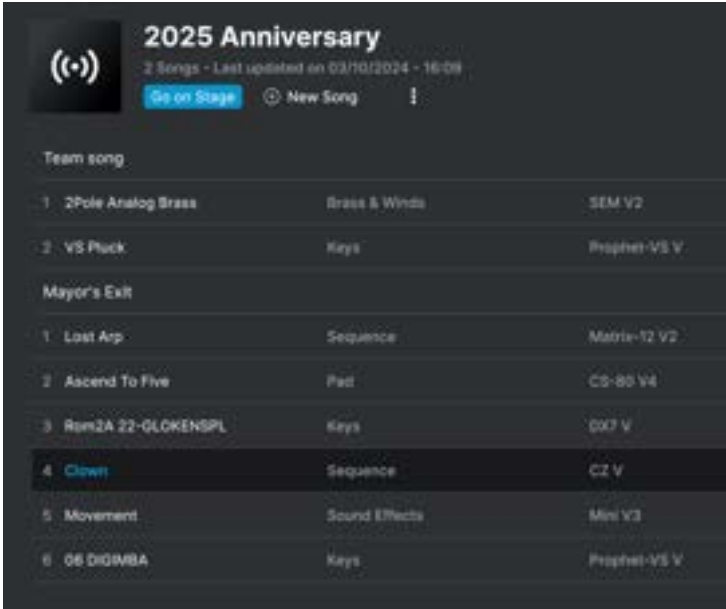
Playlists are displayed at the lower part of the left-hand sidebar in the Preset Browser.



Click on **+ Add 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 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:



- A **Playlist** contains all the Presets needed for a gig
- A **Song** contains the Presets needed to play that song



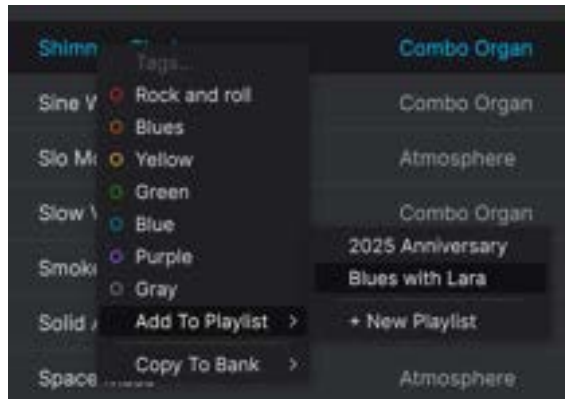
♪ You can change the order of your Playlists by dragging them up or down

5.1.2. Adding a Preset to a Playlist

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

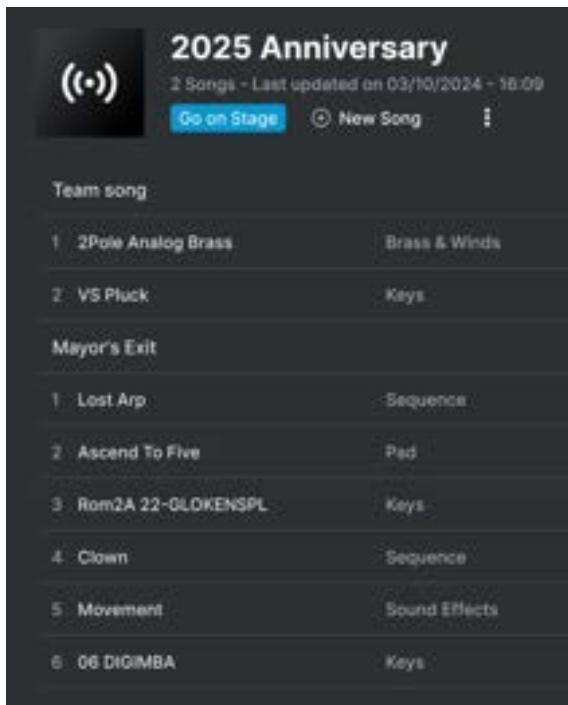


Or, choose **Add To Playlist** by right-clicking on the Preset name.



5.2. Creating a Song

Songs are easily created from within a Playlist. Click on the + **New Song** icon near the top of the screen.



Give the Song a name and click Ok.

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.

5.2.1. Moving Presets in Playlists and Songs

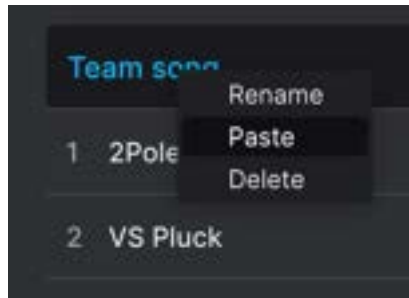
Presets always populate at bottom of the Playlist, but you can always open a Playlist and drag a Preset up or down to change its position. When doing so, all Presets in the Song will be re-numbered automatically.

5.2.2. Moving Songs within a Playlist

You can also drag entire Songs within a Playlist and they will take all their Presets with them to wherever they're moved.

5.2.3. Copying Presets Between Songs

If a Preset in a Song is also needed in another Song, you can easily right-click the Preset and select Copy. Move the cursor to where you want to copy the Preset to, and right-click and select Paste.



You can also use common computer commands like Ctrl/Cmd + C and Ctrl/Cmd + V.

5.2.3.1. Right-Click Options in Playlists

With longer Playlists, it's more convenient to right-click a Preset to bring up the following options:



You can then Rename it, Copy it, Paste it, Delete it, or Duplicate it. Pasting requires that you right-click over a different Preset to bring up the menu again. The pasted Preset will always appear *below* the selected Preset.

5.2.4. Right-Click Options in Songs

Right-clicking a Song name gives you the option to Rename the Song, Paste a Preset into it, or Delete the Song altogether.



If you have copied a Preset in Analog Lab, that Preset will be pasted into the Song that is selected (marked in blue).

Deleting a Song also removes its Presets from the current Playlist. The Preset is *not* deleted from any Bank or other Playlist.

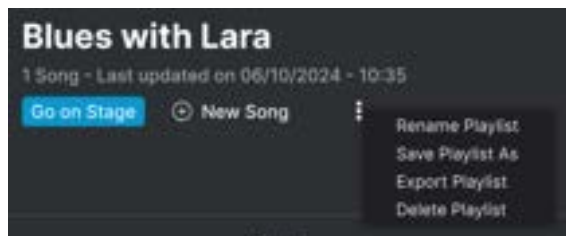
5.2.5. Playlist Presets are Independent

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.

5.2.6. Playlist Management

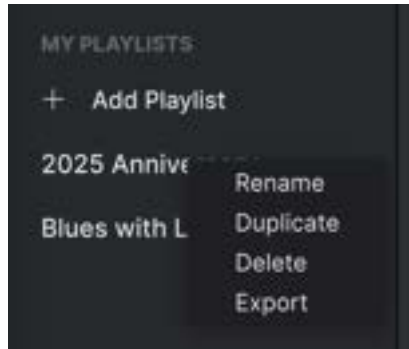
Select a Playlist, then click on the 3-dots icon next to its name in the *central Playlist/Song area*. This brings up a number of drop-down options for managing your Playlist.



- **Rename Playlist:** Renames the current Playlist without making a copy.
- **Save Playlist As:** Creates a duplicate of the Playlist. You must rename the copy before saving.
- **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 from any Bank or other Playlist.

5.2.6.1. Other Options

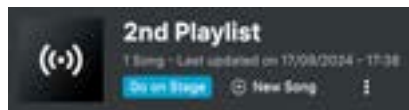
If you right-click on a Playlist in the *left section of the screen*, a similar but not identical drop-down list appears.



- **Rename:** Renames the current Playlist without making a copy.
- **Duplicate:** Creates an identical Playlist and it must be renamed to avoid confusion.
- **Delete:** Deletes the current Playlist but does *not* delete any of the Presets in it.
- **Export:** Exports your Playlist to a location on your computer, with the filename extension ".aplst."

5.3. Go On Stage

When one or several Playlists have been created, it's time to enter the actual **Stage View**. Here you can step through Songs and Presets as you play your gig. Click **Go On Stage** near the top of the screen to bring up the following overview.



When entering Stage View, you will lose any unsaved edits in your current Preset. You may want to click Cancel and save your Preset at this point.

Note that depending on the settings in the Lower Toolbar, the Performance Controls, Keyboard Settings, or Virtual Keyboard may be displayed just below this.

Let's cover the important Stage View areas.

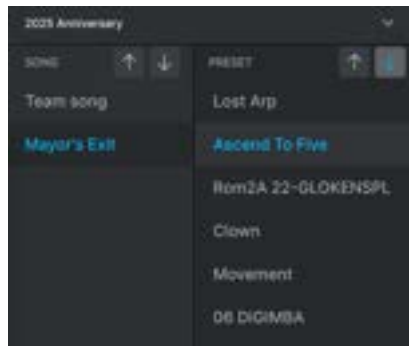
5.3.1. Song and Preset Lists

On the leftmost side of the window, you can step through Songs with the up and down arrows 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.

i ♪ You can use the Arrow Up and Down keys of your computer keyboard to go to the previous or next Preset in a Song. ♪ If you own an Arturia Controller, you can go through the Preset lists by turning a knob and pressing it.

5.3.1.1. 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 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.

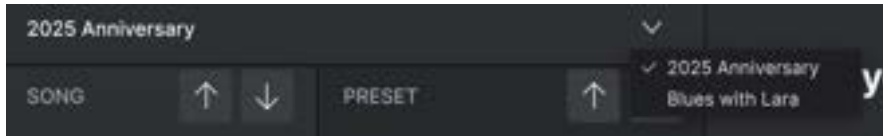
i ♪ You can also use the Up and Down Arrow Keys on your computer keyboard to step through the Presets in the Preset list.

Remember that these arrows can be [MIDI Learned \[p.54\]](#), letting you navigate through a pre-planned set using a couple of buttons on your MIDI controller!

i ♪ 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.

5.3.1.2. Changing Playlists in Stage View

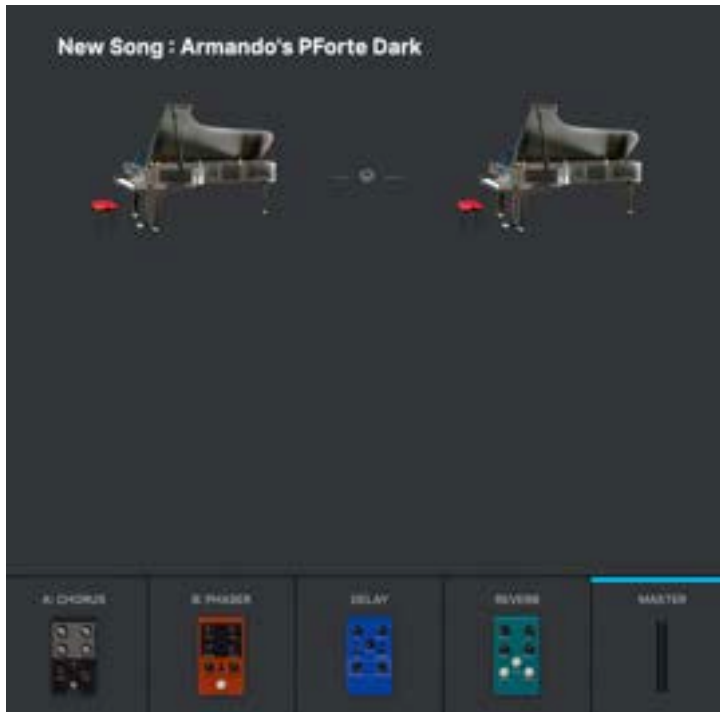
You can switch to a whole other playlist from inside Stage View without going "off stage."



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

5.3.2. 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 on stage.

5.3.2.1. Controlling Parts in a Multi



In Multi Presets in Stage View, clicking on one of the large instrument thumbnails will focus the [Performance Controls \[p.67\]](#) and all MIDI-associated hardware controls on just that Part, similarly to clicking on a Part's channel strip in a [Multi \[p.77\]](#). Click the thumbnail again to return the controls to the overall Preset.

5.4. 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.95] Features of Analog Lab for visually challenged persons.
2. **Insert Effect Parameters:** [p.97] 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.114] Optimizations and key command shortcuts when Arturia MIDI controllers are used with Analog Lab.

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, 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 and a controller for visually challenged musicians.

First, enable Text To Speech 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 \[p.54\]](#) 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.

6.1.2. Configuring a Non-Arturia MIDI Controller

After connecting the controller, select *Generic 9 Knobs* or *Generic 9 Knobs + 9 Faders* from the [MIDI Controller \[p.54\]](#) menu of the MIDI Tab in the Settings panel – whichever is closer to the layout of your controller.

Click **Add Control [p.58]** 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 \[p.67\]](#) that are displayed.

With Text To Speech turned on, Analog Lab 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 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	Selects the filter steepness (LP/HP/BP only)

6.2.2. Parametric EQ

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
Out Gain	Compensate for reduction in volume if compression lowers the output level
Makeup	Enables automatic control of 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
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. It generally creates a "richer" tone for some instruments.



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

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

6.2.7. Phaser

A Phaser splits the incoming signal, changes the phase of one side, and recombines 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
Shape	Chooses the wave shape of the panning to make the effect more gradual or abrupt
Sync	When on, the Rate becomes rhythmic divisions of the master tempo
LP Mono	When on, exempts low frequencies from the panning effect for a more stable bass end

6.2.9. Analog Phaser

Here's a mini version of Arturia's BI-TRON phaser.



Control	Description
Dry/Wet	Controls the balance between the input signal and the phase-shifted signal
Rate	Controls the speed of the phaser effect
Depth	Determines the depth of the phaser effect
Feedback	Controls the amount of phaser resonance
NB Poles	Determines the steepness of the filter frequency response
Sync	When on, the Rate becomes rhythmic divisions of the master tempo
Stereo	Changes the phaser from mono to stereo output

6.2.10. Wah

The wah wah pedal was one of the first effects units for the electric guitar. It gives a voice- or vowel-like effect.



Control	Description
Dry/Wet	Controls the balance between the input signal and the panned signal
Manual	Sets the upper frequency response
Sensitivity	Determines how loud the input signal must be in order to activate the wah effect
Rate	Sets the wah speed
Depth	Lets you adjust the wah depth

6.2.11. Twin Amp

If you want to add the sound of a miked guitar amplifier, this is it. Expect changes in tonal character.



Control	Description
Dry/Wet	Controls the balance between the input signal and the panned signal
Drive	Increases the pre-amplifier gain
Out Gain	Sets the output volume for the effect
On Axis	Simulates the position of the microphone in front of the speaker, on axis or off axis
Bright	Click here for added brightness
Bass	Bass control
Treble	Treble control

6.2.12. Rotary Speaker

Few jazz, rock, and gospel organists would want to live without the sound of a Rotary Speaker cabinet. This effect can be applied to most instruments for a "magic" sound.



Control	Description
Model	Click here to select cabinet Model and Open or Closed mode
Dry/ Wet	Controls the balance between the input signal and the panned signal
Stereo	Adjusts the stereo width of the effect
Balance	Sets the balance between the upper and lower rotor of a rotary speaker cabinet
Fast	Toggles the rotary speaker between Slow mode and Fast mode, including the typical acceleration/ deceleration
Brake	Stops the rotary speakers from rotating

6.3. Send Effects Parameters

The best way to learn the Send Effects is simply to experiment and play with them. However, for reference, here is a complete list of the effects and their individual parameters.

6.3.1. Analog Delay

This effect simulates an old-style analog 'bucket brigade' delay pedal.



Control	Description
Left	Sets the rate for the left delay
Link	Links the left and right delay rates to the same speed
Right	Sets the rate for the right delay
Feedback	Determines the amount of echo repeats
Sync	Locks the delay rates to your host's tempo for tempo-synced delays
Chorus	Adding an LFO to the delays gives a chorus-like effect
Width	Controls the stereo width of the processed left and right channel echoes
HP Filter	Controls the amount of low frequencies that go into the delay
LP Filter	Controls the amount of high frequencies that go into the delay

6.3.2. Digital Delay

A modern digital delay.



Control	Description
Time	Sets the rate for the delay repeats
Feedback	Determines the amount of delay repeats
Stereo	Increases the rate difference for the left and right stereo delays or the width of the ping pong
Sync	Locks the delay rates to your host's tempo for tempo-synced delays
Ping Pong	A single delay line mode with delays alternating between left and right channel
HP Filter	Controls the amount of low frequencies that go into the delay
LP Filter	Controls the amount of high frequencies that go into the delay

6.3.3. Tape Delay

This is a typical vintage hardware tape delay. Simple to use, fun to tweak, this will give you that spacious, reverberating delay you crave.



Control	Description
Time	Sets the rate for the delay
Intensity	Controls the number of echo repeats
Ping Pong	The processed echoes will alternate between left and right channel
Drive	Adjusts the volume of the input signal
Stereo	Widens the stereo image by delaying left and right sides differently
HP Filter	Controls the amount of low frequencies that go into the delay
LP Filter	Controls the amount of high frequencies that go into the delay

6.3.4. Reverb

There are 14 different algorithms in the Reverb section. They are all suitable for different purposes. All (but one) have identical controls, but all offer unique tonal qualities. It's a good idea to try them all out.

The pull-down menu above the pedal offers a selection of various reverb types. The reverb names are rather self-explanatory.

- Small Piano Room
- Soft Room
- Small Studio
- Large Studio
- Jazz Club
- Small Concert Hall
- Large Concert Hall
- Bright Room
- Bright Space
- Factory Hall
- Small Plate
- Large Plate
- Spring

All these 13 reverb algorithms have identical controls.



Pre Delay: Adds an amount of delay to the signal before the sound enters the reverb circuit. Sometimes reverb sounds less messy with some space between the dry signal and the reverb tail.

Size: This is where you control the room size. The amount, speed, and character of the reflections change when you make the room larger.

Decay: This probably the most important control in a reverb effect unit. It simply determines the overall length of the reverberating sound.

The odd one out is called **Digital Reverb**. More on that one in the next section.

6.3.5. Digital Reverb

The first effect listed in the Reverb menu is Digital Reverb. This unit has more control over the sonic properties and lets you dial in the reverb quality you hear in your head.



Pre Delay: A gap between the original signal and the reverb effect is often used to give a less cluttered sound. Up to 200 milliseconds of Pre Delay can be added here.

Size: Control of the perceived room size. In larger rooms, the attacks of the reflections become slower. Reverb time also increases in larger rooms.

Decay: The time it takes for the reverberation (reflections) to die away. Decay and Room Size both affect the overall reverb time.

Damping: This knob controls the speed at which the high frequencies die out. Increasing this value makes the reverb tail lose its treble content faster.

M/S: Mid-Side processing is a method of widening the sound, in this case the reverb effect. Increase M/S for a wider stereo field.

HP Filter: Too much bass can blur Reverb in an unpleasant way. This variable High-Pass Filter removes more low frequencies when you turn the knob.

LP Filter: Like the HP Filter, the Low-Pass Filter allows only frequencies below the cut point to pass through the effect. At max: no effect. Turn the knob to the left to reduce high end into the Reverb.

6.4. Keyboard Shortcuts

When Analog Lab is used as a standalone (that is, not in a DAW), you can speed up your workflow by using the following keyboard shortcuts.

On **Windows**: Use Control plus shortcut.

On **Mac**: Use Command plus shortcut.

Shortcut	Description
Ctrl/Cmd + F	Search Preset (while in Library view)
Ctrl/Cmd + H	Hide Analog Lab
Ctrl/Cmd + L	Like Preset (only in Library View)
Ctrl/Cmd + Q	Quit Analog Lab
Ctrl/Cmd + ,	Audio MIDI Settings
Ctrl/Cmd + +	Increase window size
Ctrl/Cmd + -	Decrease window size
Right Arrow	Go to previous Preset in Main View
Left Arrow	Go to next Preset in Main View
Up Arrow	Go to previous Preset in Stage View
Down Arrow	Go to next Preset in Stage View
Up Arrow	Go to previous Preset in the Preset Browser
Down Arrow	Go to next Preset in the Preset Browser

When Analog Lab is used as a plugin, the DAW's keyboard shortcuts take precedence.

6.5. Interaction with Hardware

As well as automatically mapping hardware controls directly to Performance Controls, Arturia MIDI controllers have a number of built-in shortcuts when directly integrated with Analog Lab.

If you own an Arturia controller, head over to [arturia.com](https://www.arturia.com) and learn what shortcuts you can use to simplify and speed up your work in Analog Lab.

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