



## ULTIMATE ROCK GUITAR - UPDATE

Dear Customers!

This zip file updates Ultimate Rock Guitar to Version 1.7

**- new: Onboard Double Tracking**

Ultimate Rock Guitar now comes with built-in double tracking, giving your guitar parts a fuller, wider sound without the need for external processing. This feature is perfect for creating that classic layered rock tone with minimal effort.

**- new: New kind of keyswitches**

We added three keyswitches (Trill, Vibrato, Slide-Out) within the playing range working via MIDI-Channels.

**- improved:**

We overhauled the Trill-Keyswitches and added a release functionality! You can now fade back legato to the sustained note.

**- improved:**

We overhauled the Vibrato-Keyswitches and added a release functionality! You can now crossfade back to the sustained note.

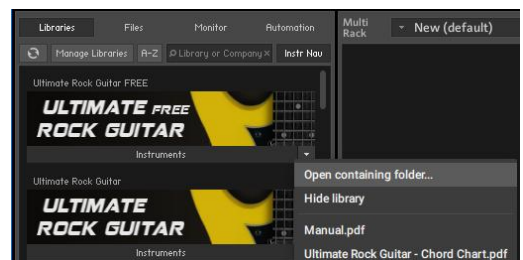
If you made regular updates, you just have to copy the **new instrument file** to the instruments folder and move the folder with the updated samples *Update\_2026-01* to the Samples folder.

If you missed update 1.6 you also have to overwrite the **resource container files** with the new ones as well.

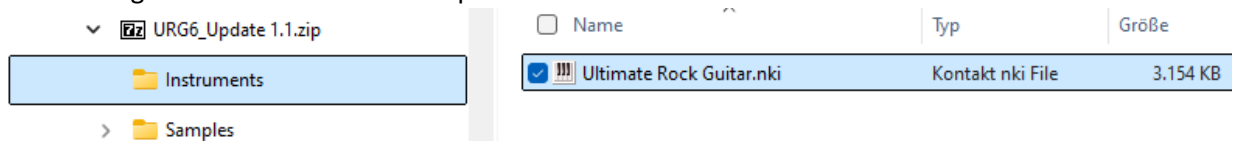
All those who purchased before May 2025 and, for any reason, missed or skipped update 1.1 should follow this link to download: [sample update 1.1](#)

If necessary, go to the sidebar tab and hit the down arrow button to find your Six String Audio installation folder. This is where you will have to overwrite the updated files.

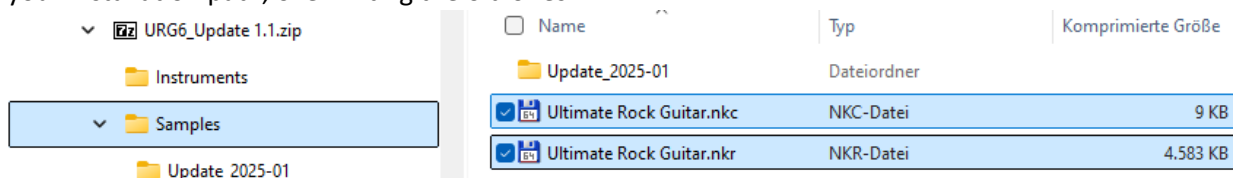
If you experience any issues, feel free to contact us via [support@sixstringaudio.com](mailto:support@sixstringaudio.com)



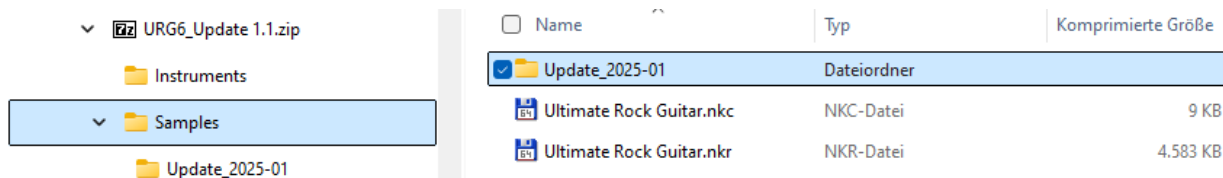
1. Move the instrument-file *Ultimate Rock Guitar.nki* to the *Instruments-Folder* of your installation path overwriting the old one! Please backup beforehand!



2. Move both container files *Ultimate Rock Guitar.nkc* and *Ultimate Rock Guitar.nkr* to the *Samples-Folder* of your installation path, overwriting the old ones:



3. Move the folder *Update\_2026-01* with the new samples to the *Samples-Folder* of your installation path.

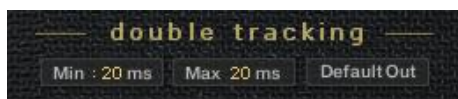


## Double Tracking (Update 1.7)

**Intention:** Due to customer request, we implemented double tracking, giving your guitar parts a fuller, wider sound without the need for external processing. This feature is perfect for creating that classic layered rock tone with minimal effort. Just flip through the guitar menu to find *Double Tracking*:



**Random Delay / Track Shifting:** Set the left and right time values within which the algorithm will choose a random offset between the left and right signal, shifting both tracks for a wider sound.

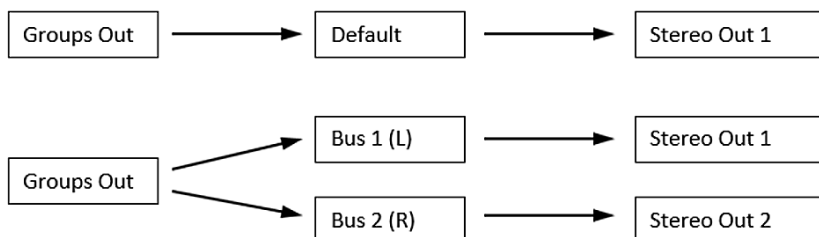


**Routing:** While in general all signals are sent to the default output, with Double Tracking you have two options:

When *Default-out* is selected, the signal is sent as a stereo signal to the default output. This way you can use the onboard effects or alternatively route the stereo signal into a single amp sim.

When using the *Out1/Out2* setting, the signals are split and sent separately to Out 1 and Out 2. In this mode, the insert effects are bypassed, meaning the onboard effects are not available. The advantage of the latter setup is that you can drive two different amp/cabinet settings for true Double Tracking, running them through external amp simulation(s).

Note, it's important to make sure that two outputs are defined and properly routed in KONTAKT's output section — either both to Stereo Out1/2, or perhaps to Stereo Out1/2 and Stereo Out3/4.



Important: When you're dealing with emulated chords (should be more the exception than the rule), the values from chordstroke and doubletracking stack up. That can lead to some pretty noticeable delays you might not want if both values are set to high.

**Note:** Some of the special articulations (tricks, scratches, and whammy bar vibratos) are not fully supporting **double tracking**. We are going to expand the sample content where necessary step by step for full integration!

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## Slide Out / Glissandi

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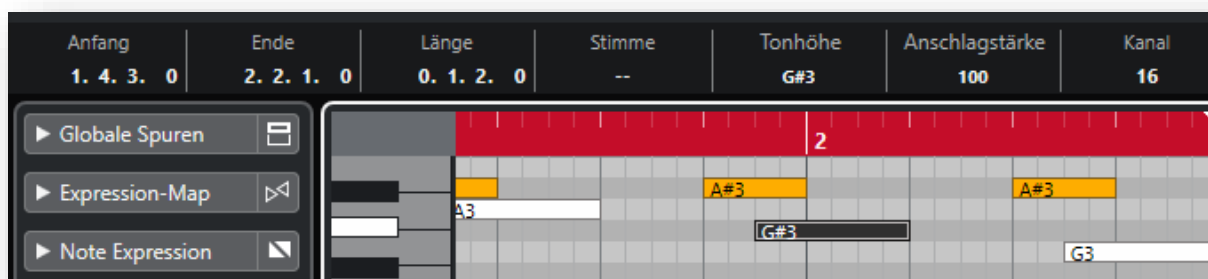
**Exclusive Gliss-Keyswitch / MIDI Mode Only:** To make post-editing of Slide-Outs/Glissandi more intuitive, we have introduced an additional keyswitch within the playing range, based on the original gliss-keyswitch concept (Vel. 1–5).

In MIDI-Mode, all note events (except keyswitches) on channels 8 - 16 are ignored. This means these channels can be used for keyswitches within the playing range. With this approach, Slide-Outs and Glissandi can now be implemented visually and clearly within the playing range, eliminating the need for velocity layers. (See the MIDI-file example)

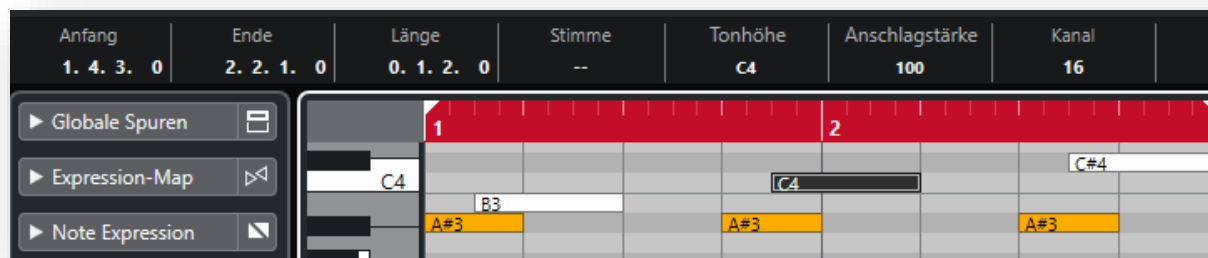
The accompanying graphics illustrate the concept: the greater the distance between the note event and the keyswitch (white / channel 16), the faster the glissando (fast, medium, slow). And of course, this also allows you to intuitively choose between **GlissUp** and **GlissDown**.

Please note: This functionality is available **only in MIDI-Mode**.

*Ex. 11.4.\_Glissandi (CH16).mid*



Glissandi downwards (slow, medium fast)



Glissandi upwards (slow, medium fast)

# Trills

**Intention:** To make trills more musically, the trills-keyswitch in non-latch mode now includes a release function. When you release the keyswitch, the sound crossfades back to sustain:  
Sustain → Trill → Sustain.

In addition we've expanded the trill samples with two categories. You now have: *Trill Minor Up; Trill Major Up; Trill Minor Down; Trill Major Down*. This obviously makes a difference when using the keyswitch as a *Stop-Key* to crossfade into a trill legato.



Trills mapping in Ultimate Mode

**Exclusive Trills-Keyswitch / MIDI Mode Only:**

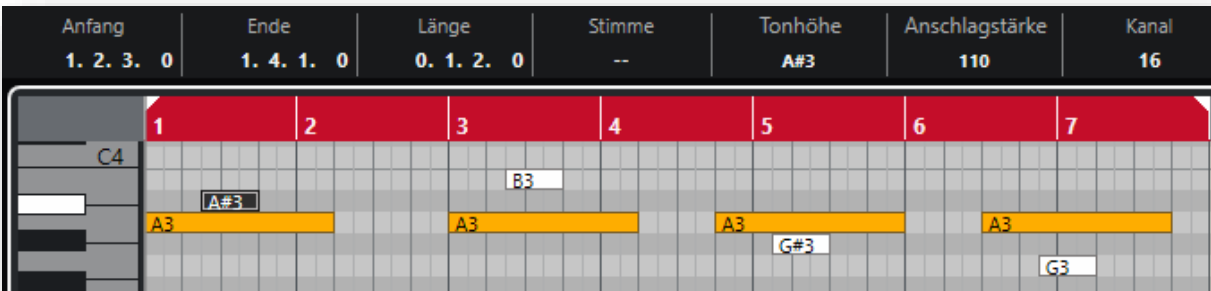
To make post-editing of trills more intuitive, we've introduced an additional keyswitch within the playing range, inspired by the special Gliss Keyswitch:

In MIDI-Mode, all note events (except keyswitches) on channels 8 - 16 are ignored. This means these channels can be used for keyswitches within the playing range. With this approach, trills can now be implemented visually and clearly inside the playing range, eliminating the need for velocity layers. (See the MIDI-file example: KswCH15.mid)

The accompanying graphic illustrates the concept: depending on the note distance between the keyswitch (white / channel 15) and the note event, you'll get one of the four possible trills.

Please note: This feature works **only in MIDI-Mode**

Ex. 9.4.1\_Trills-ST (Ch15)



Sustain → Trill → Sustain

# Vibrato

Vibrato now also includes a release function. When you release the Vibrato or the Vibrato(ST) keyswitch, the sound crossfades back to sustain: Sustain → Vibrato → Sustain.

Ex. 9.2.2\_Vibrato (ST).mid

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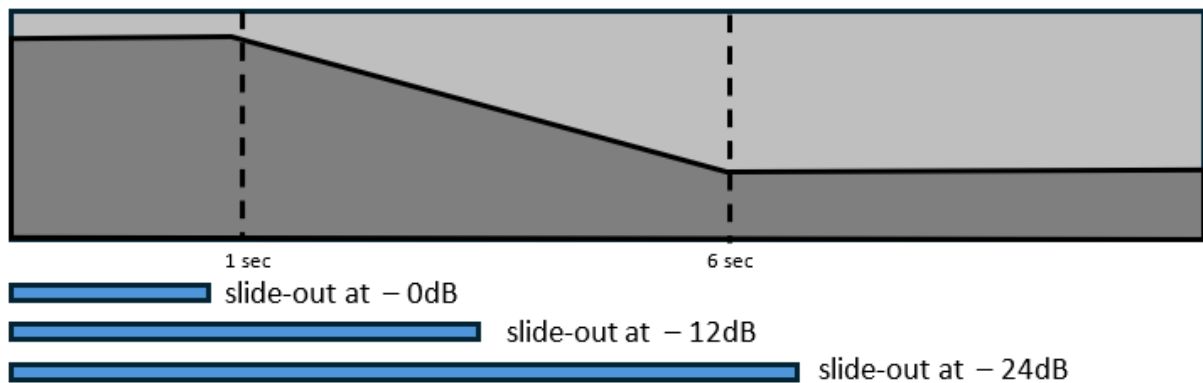
## Slide-out Samples (Update 1.6)

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**Intention:** The Slide-Out-Gliss-Samples are now velocity responsive to the length of the held note. The Intention is to better adapt slide-out samples to the volume envelope of a longer held note to make the transition sound natural. The longer you hold a note, the softer a slide-out sample is played.



You can set the length of the note when the volume reduction starts, when it ends, and at what dB level it ends. With the second time barrier, you therefore define how fast the volume reduction takes effect.



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## Global Legato-OFF (Update 1.6)

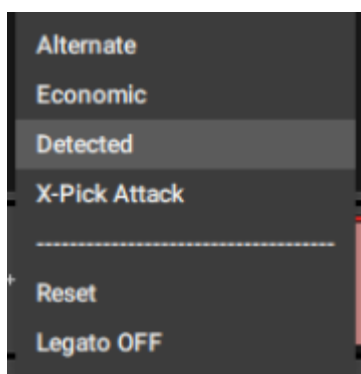
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In response to a customer request, we added a global Legato-OFF-keyswitches.

Now you can play arpeggiated chords without worrying about string selection or you can even “break the rules” and play arpeggiated chords that are not strictly “guitar correct”.

This is helpful, as keyboard players sometimes do not care about it at first sight or find it difficult to omit superfluous notes!

You can find the Legato-OFF keyswitch at the bottom of each keyswitch menu. To choose between latch and non-latch, you have to adjust the settings for the technical keyswitches.

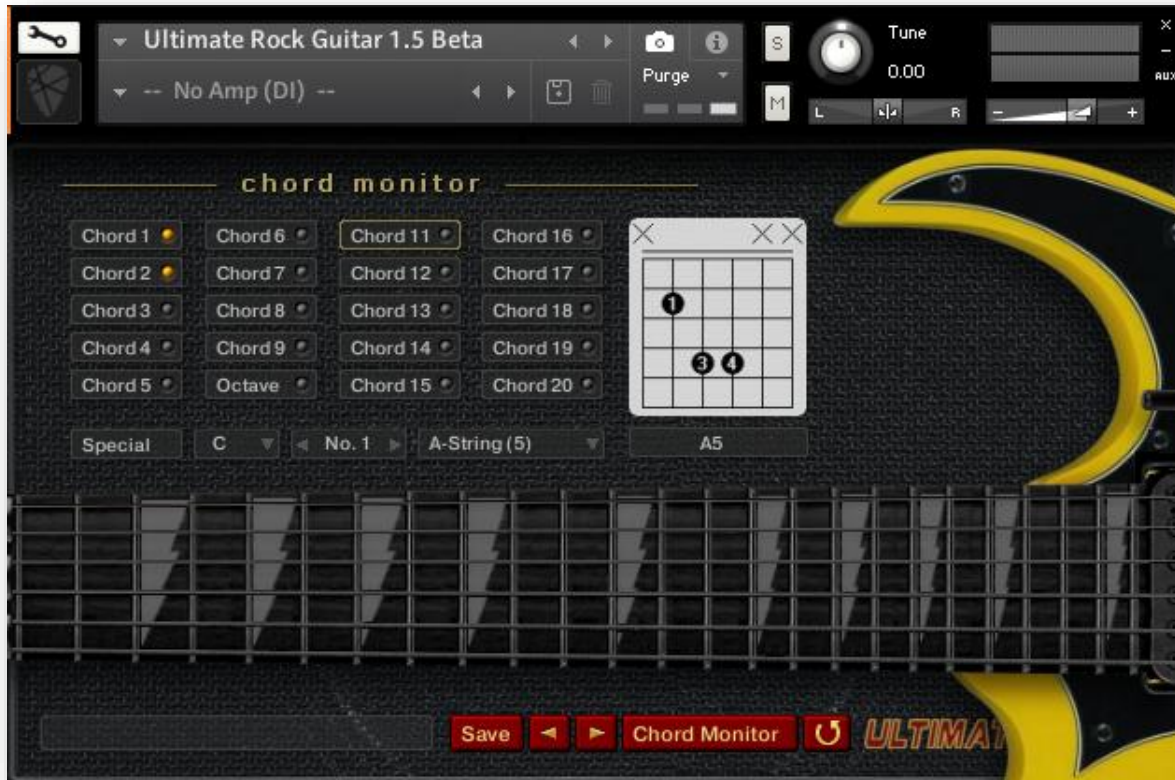




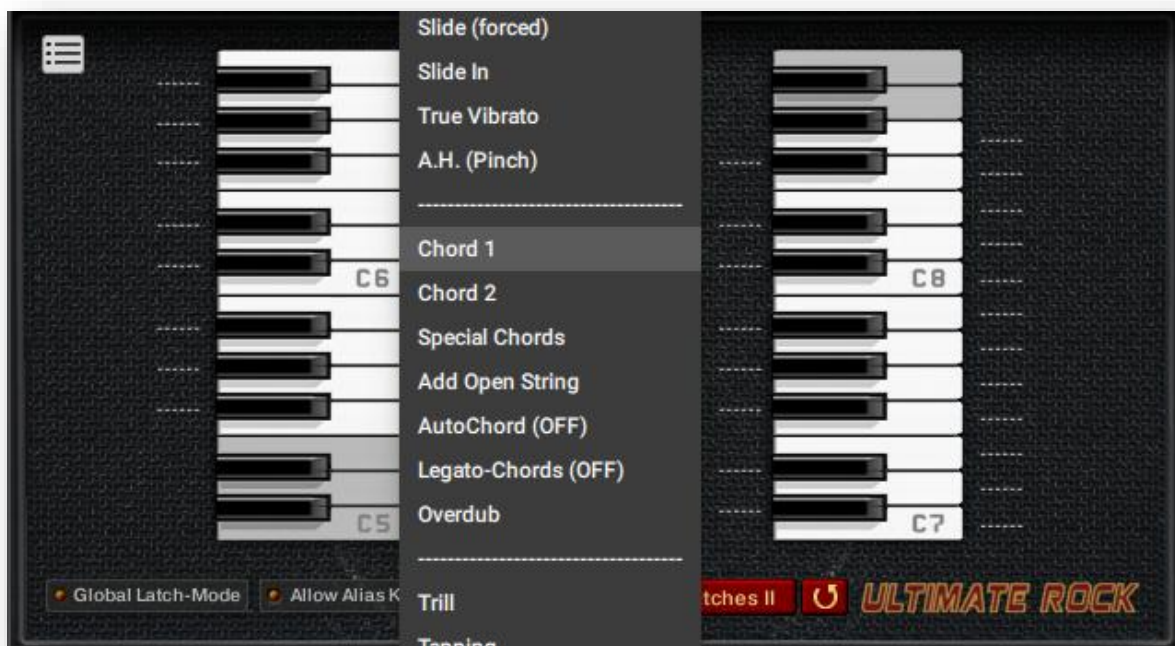
## Chords via keyswitches (Update 1.5)

**Intention:** We brought the Chords Keyswitches back to GUI for all those, who just want to noodle around a bit or want to quickly record ideas. Thus, it is recommended to switch to Easy Mode, as the numerous velocity layers in Ultimate Mode would not grant fluid playing.

**Accessibility (Full Version):** Go to the Chord-Monitor sub-page and use the LED switches to make the corresponding keyswitches accessible. You can use the chord boxes to display and search the individual chord types:



**Assigning:** Now go to one of the two keyswitch subpages and assign the keyswitches to any key of your choice.



**Velocity Mapping:** In order to make user results transferable to Ultimate Mode and open to elaborate post-editing, all layers are accessible in Ultimate-Mode.

Velocity Mapping in Ultimate-Mode:



Velocity Mapping in Easy-Mode:



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## Emulated Chords (Update 1.3)

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**Auto Strings:** This is kind of a save-mode, robust to user fretting and string selection. When active, you will always get appropriate samples, even if your playing is nonsense, not achievable on a guitar and puzzles the fret monitor.

**Chord Stroke:** Simulates the pick movement through the strings when playing a chord.



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## Extra Pick Attack (1.2 Update)

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Even recorded with a pre-roll of 20 ms to preserve the pick attack, in some cases you will find our samples to clean and perfect. You can choose to add an extra portion of random pick noise (click) to the attack of the main sample. There is also a keyswitch to temporarily add this extra pick attack.

**Menu:** Use the drop-down menu to precisely select the sub-articulations to add the extra pick attack.

**ON/OFF:** Use the LED-Button to globally toggle on/off the extra pick attack samples.

**Amount:** Adds the pick attack from 0 (never) to 10 (always).

**PreDelay:** PreDelay moves/delays the target sample slightly to give the attack samples some breathing space. Please note that this adds to the latency.

**Hold:** Set the time the volume envelope will stay on maximum level before entering the decay phase.

**Decay:** Set the time it takes the volume envelope to fall from maximum level to zero.

**Volume:** All pick attack samples were sampled with +24dB, so you can crank up the volume to make them cut through. The default setting here is naturally -24dB.