



Gig Performer

User Guide

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Version 2.4 update by Larry the O, Toys In the Attic Communications

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INTRODUCTION.....	1
Gig Performer Features.....	2
Going Above and Beyond: GP Script	4
Basic Terminology.....	5
Before You Start	7
A Word About Cross-Platform Usage	9
TUTORIALS.....	10
Controlling Plugins From Your Midi Controller.....	10
Using Rig Manager.....	36
Configuring Audio Plugins	45
Capturing a Performance with the Audio Input Recorder	59
The Audio Mixer/Router.....	64
Controlling Gig Performer Using OSC	78
REFERENCE.....	84
Main Screen.....	84
Top Toolbar	84
Bottom Toolbar.....	86
Connections View	87
Performer View	90
Rig Manager	93
Musical Utilities	96
Tuner.....	96
Metronome.....	96
Tempo and Time Signature	100
Plugin Manager.....	104
Supplied Plugins	107
Audio In.....	107
Audio Out.....	108
Gain Control.....	109
Gain and Balance	110
Gain and Balance (m->s)	111
Audio Mixer/Router	112
Audio File Player	116
MIDI In (OMNI) and MIDI In (OSC)	122
MIDI Filter	131
MIDI Monitor	133

MIDI Out	134
Widget and Rack editing (Edit Mode).....	136
Edit Mode screen	136
Widget types list	137
Widget Properties inspector (Edit mode)	138
Rackspace Properties.....	141
Variation Properties.....	143
Tuner View	145
Preferences.....	146
General	147
Audio setup.....	149
OSC setup.....	151
Global MIDI	153
Recording	156
Advanced	157
Scripting	161
Main Menus	163
File.....	163
Edit	164
Options.....	165
Window.....	166
Help.....	169
Right-Click menus	170
Rack Panel	170
Plugin	170
MIDI Controller	171
Additional key shortcuts	173
TROUBLESHOOTING.....	175
APPENDIX A: OSC.....	177
APPENDIX B – TAP AND TIP.....	178
Creating a Tap Tempo button	178
Tip: Creating Two Instances of Gig Performer with a Single Client ASIO Driver	180
APPENDIX C - LICENSE AGREEMENT.....	182



INTRODUCTION

Welcome to Gig Performer—the world’s most versatile plugin host application for live performance. Gig Performer lets you take complete control of your entire rig and provides instant access to all of your instrument and effects plugins—no DAW software necessary.

Whether you’re a keyboard player, a guitarist, a vocalist, a drummer, or a live sound engineer, Gig Performer has something to offer:

- Keyboardists can control all their software synths, samplers, and sequencers—as well as effects—directly from the sliders, knobs and switches on their instruments.
- Using their MIDI pedalboards, guitarists can freely switch between multiple amp/cabinet models and digital effects in real time without any audio glitching.
- Singers can easily add compression, EQ and other desired effects to their vocals.
- Live sound engineers can use Gig Performer to intercept audio coming from the FOH or monitor system, add desired effects processing, and then send the results directly back to the mixing board. Gig Performer can simultaneously record multichannel audio from the mixing board for later processing and mixing in your favorite DAW.
- You can even run multiple Gig Performer instances simultaneously, allowing different members of a band to access different plugin setups independently!

Gig Performer’s intuitive interface makes it remarkably fast to start with, and easy to use. Beneath the surface, however, are many advanced features, which we will cover in the pages of this User Guide. The User Guide is basically divided into two sections: a series of [Tutorials](#) to familiarize you with basic operation, and a [Reference](#) section that documents all of the details.

Gig Performer User Guide

Gig Performer Features

- Supports VST2 and VST3 (OS X and Windows) and AU (OS X only) plugins
- Easily play multiple instruments, layer sounds, and add effects
- Intuitive user interface: simply connect any plugin to any other plugin in any configuration—no confusing busses, sends or inserts
- Automatic mixing of signals when multiple outputs are connected to a single input
- Deactivate any plugin at any time to remove a sound or bypass an effect
- Build fully customizable rackspaces consisting of one or more front panels
- Instantaneous glitch-free switching between sounds—even while holding notes—for seamless transition from one song to the next or from one part of a song to another
- Use keyboards, MIDI pedals, and control surfaces to alter plugin parameters in real time by connecting them to knobs, sliders, buttons, labels, meters, and other widgets
- Learn mode for easy assignment of MIDI controls to widgets and widgets to plugin parameters
- Widget scaling allows full motion while restricting the parameter range
- Widget groups for making cross-faders, grouped level controls, and other ganged behaviors.
- Rig Manager simplifies switching a Gig Performer rig to different physical controllers
- Audio Mixer plug-in for centralized gain controls and instant rerouting of sources to effects
- LEDs show input/output levels on each channel as well as audio and MIDI activity

Gig Performer User Guide

- Built-in full screen chromatic tuner
- Audio metronome using built-in or user-supplied sounds
- Create multiple independent running instances for different members of the band or for when you want to control some plugins while leaving others alone
- Audio Input Recorder captures audio from input channels to WAV files for post-production editing, processing, and mixing in a DAW
- Runs on both Mac (OS X) and Windows platforms so you can create, share, and modify your files on any computer, even if some plugins are missing
- Minimal CPU usage
- Support for multiple audio interfaces
- Predictive Loading reduces RAM and CPU demand in systems with limited resources
- Automatic detection of new MIDI devices—connect and reconnect on the fly
- Full MIDI remapping, transposition, layering, and keyboard splitting
- Send program change and other messages to external MIDI devices automatically
- VST Bus Layout support
- OSC support for remote control via tablets and smartphones
- Compatible (via OSC) with MaxMSP and Bidule for the development of complex interactive control algorithms
- GP Script proprietary programming language for complex or custom needs

Be sure to check <http://www.gigperformer.com/features-and-benefits.html> for a full list of current features.

Going Above and Beyond: GP Script

Most users will find everything they need in Gig Performer's extensive feature set, but there are always some users that require sophisticated custom functions that go beyond Gig Performer's main feature set. For those users, we have created a proprietary programming language called GP Script. GP Script enables you to perform incredible transformations and perform complex tasks. While any language takes some understanding of programming, GP Script is written to be accessible. If you can program spreadsheet macros or in a language such as VBA, you are likely to be comfortable with GP Script.

Because GP Script will not be needed by most people and requires substantial documentation of its own, we will not cover it in this manual. However, if you are interested, you can find an introduction to the GP Script language in this blog entry:

<https://www.gigperformer.com/the-gpscript-programming-language>

GP documentation can be found here:

<https://gigperformer.com/downloads/GPScript/SystemFunctionList.html>

<https://gigperformer.com/downloads/GPScript/LanguageManual.pdf>

For discussion of GP Script and help getting it to do what you need, check out the GP Script section of the Gig Performer forums:

<https://www.gigperformer.com/forums.html>

Gig Performer User Guide

Basic Terminology

Connections View: The Gig Performer screen in which you can connect plugins to one another.

Gig: A Gig Performer file containing all the data you have created—rackspaces, variations, and all widgets and widget groups.

Instance: Multiple copies of Gig Performer can be launched and run simultaneously on a single computer. Each of these independent copies, running in its own window, is called an “instance” of Gig Performer. This is useful for applications like giving different band members the ability to change the rackspace affecting their particular instrument without changing the rackspaces affecting different instruments. [Click here](#) for more information.

MIDI: An acronym for Musical Instrument Digital Interface—a standard protocol for the interchange of musical information between computers, controllers, and hardware-based electronic musical instruments such as synthesizers and samplers.

MIDI controller: A physical device such as a keyboard or pedalboard typically connected to your computer via USB.

OSC: An acronym for Open Sound Control—a communications protocol that is optimized for modern networking technology. [Click here](#) for more information.

Panel: In Gig Performer, a virtual screen space (visually similar to hardware rack-mounted sound modules and signal processors) containing all the widgets needed to control the plugins in a rackspace. A rackspace can contain multiple panels, each containing one or more widgets.

Performer View: The Gig Performer screen containing the panels and widgets used to control your sounds during performance.

Plugin: A package of functionality that can be employed by any compatible host software. There is a tremendous variety of plugins available in the audio/music marketplace, but many popular plugins are software emulations of physical instruments or hardware devices. Originally developed for use within DAW (Digital Audio Workstation) applications, some plugins (called “virtual instruments”) generate audio, for example, emulations of musical instruments and synthesizers, while effects plugins alter incoming audio signals, such as from a microphone, electric guitar, or virtual instrument, offering processes like equalization, filtering, compression, limiting, reverb, delay, flanging, chorusing, phasing, and the like.

Gig Performer User Guide

Rackspace: A collection of interconnected plugins, along with one or more panels containing widgets to control plugin parameters in real time. A rackspace can actually be pretty much anything you like: It could represent a single sound or all the elements you need for an entire song—or even just one part of a song. You can switch from one rackspace to another instantaneously—and with no interruption of sound—either from your laptop, with up/down pedals, or via MIDI program change messages.

Variation: These are essentially rackspace presets. Variations contain the same plugins and interconnections but with different parameter settings. For example, you can create a rackspace to add phasing to a piano sound, then add several variations, each with different degrees of phase intensity. As with rackspaces, you can switch from one variation to another instantaneously—and with no interruption of sound—either from your laptop, with up/down pedals, or via MIDI program change messages.

Widget: A virtual object (such as a knob, slider, button, or meter) used to control and/or display plugin settings. Widgets can be operated either with your laptop's mouse or trackpad, or remotely from a MIDI controller. With the use of OSC, widgets can also be operated from iOS / Android tablets or smartphones.

Widget group: A collection of widgets that operate ganged together, where changing one widget in the group changes all of the others in the group, as well. This is a powerful method for controlling multiple plugin parameters simultaneously. For example, you could create several slider widgets that control the volume of various plugins and then raise or lower the volume of all of them by moving any one of them. In addition, individual widget scaling allows simple implementation of effects such as cross-fading. For more information, see the [widget group reference](#) section.

Gig Performer User Guide

Before You Start

Before launching Gig Performer, **make sure that all audio and MIDI interfaces connected to your system are powered on.** If no external audio interface is connected, Gig Performer will use your computer's built-in input and output. If you have more than one interface connected, you'll be able to choose among them after the app launches. Note that you can use different interfaces for input and output if desired.

When Gig Performer is first launched, the following dialog will appear:



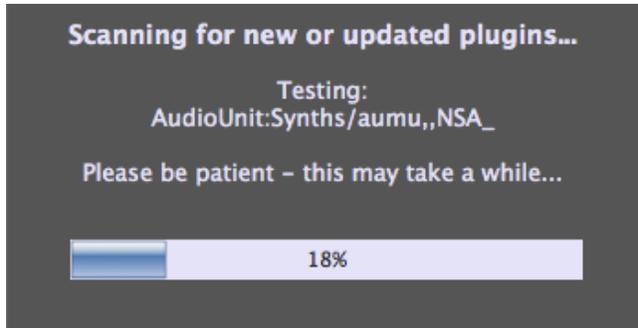
If you have purchased a license, click on Enter Activation Number and type or paste in the activation code emailed to you. (Make sure your anti-spam blocker doesn't prevent the confirmation email with your license from being received).

If you have not yet purchased a license, click on Continue Trial to access a fully operational trial version of Gig Performer for a period of 14 days. (The dialog shows you how many days you have remaining.). You can purchase an activation code at any time by clicking on the Buy License... button.

Before using Gig Performer, please make sure you agree to the license agreement, a copy of which is included [here](#).

Immediately after launching Gig Performer, it will scan your system looking for plugins and the following dialog will appear:

Gig Performer User Guide



When running Gig Performer on Mac (OS X) systems it will scan for both VST (Virtual Studio Technology) and Audio Unit (AU) plugins; when running on Windows systems it will look for all VST plugins.

Note: If you are a Windows user, you will have to tell Gig Performer what folders to search, since there are no default locations where all plugins are guaranteed to be installed. To do so, go to the Windows menu, then select “Plugin manager.” In the resultant window, click on Manage, then choose the “Set VST folders for scanning” option. We suggest you begin by having Gig Performer search in the folder C:\Program Files\VstPlugins. If you have additional plugins stored in other folder locations (as some plugin and DAW manufacturers automatically create), the Plugin manager allows you to easily add other folders to scan. [Click here](#) for more information.)

This scanning process can take some time the first time you use Gig Performer but will be nearly instantaneous on subsequent launches unless you have installed or updated any plugins since the last usage. (If you like, you can later disable this scan completely with an [option](#) in the Preferences dialog.)

Gig Performer does not include any synth or effects plugins because there are so many available plugins out there—both free and commercial—we’re sure that most users will want to use their own favorites. ([Click here](#) for a list of some of our favorite free ones.) However, [it does come with a number of specialized plugins](#) to handle basic MIDI and audio operations.

A Word About Cross-Platform Usage

Files created by Gig Performer can be opened by both Mac (OS X) and Windows computers. If the computer you're using to access the file is missing some of the plugins that were present when the original file was created, Gig Performer will create a "chameleon" plugin that mimics all the properties of the original plugin except the actual processing. This will allow you to modify the file, save it and later re-open it on a computer that has all required plugins installed.

Similarly, if the audio interface connected to the current system does not have enough inputs or outputs to accommodate the setup utilized by the file, Gig Performer will prompt you to create "Virtual channels" that produce no input or output but retain all connections. Doing so will allow you to modify the file, save it and later reopen it on a computer that is connected to the original audio interface.

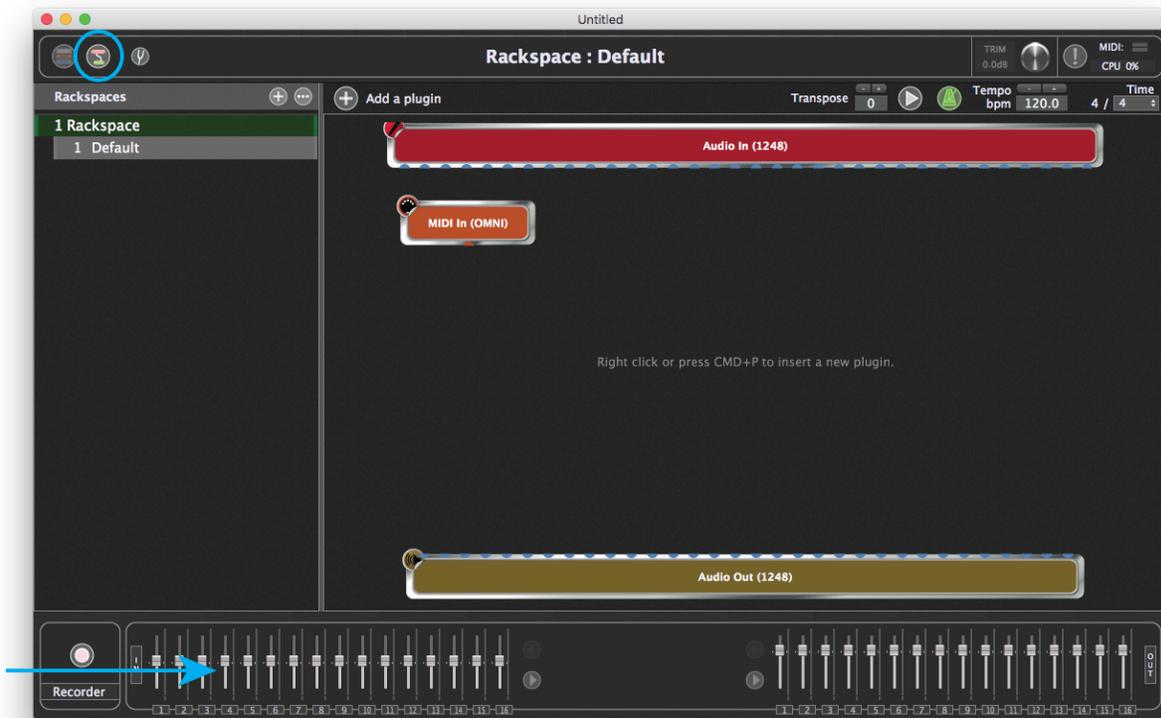
TUTORIALS

This section presents a series of tutorials to familiarize you with Gig Performer's major features. For more detail, please see the [Reference](#) section.

Controlling Plugins From Your Midi Controller

This tutorial will show you how to use Gig Performer to play plugins from your MIDI controller.

1. **Launch Gig Performer**, then click on the Connections View icon (circled in blue) to enter Connections View:



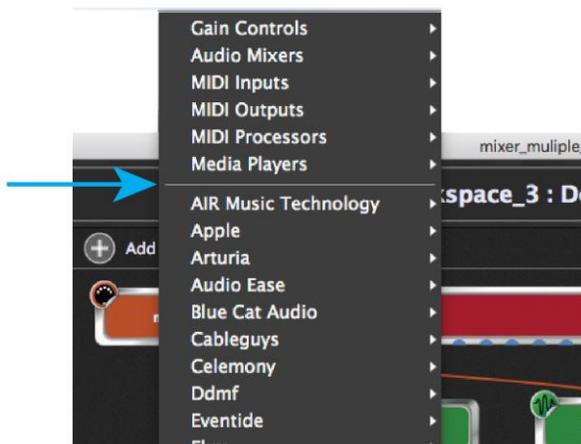
This screen allows you to insert plugins and connect them to other plugins any way you like. (**Note:** Your screen may look slightly different from the one shown above, since the audio input and output blocks will reflect the name of your connected audio interface as well as the number of inputs and outputs it provides.)

The orange block at top left represents the MIDI input to your system, typically from a MIDI keyboard or other MIDI controller. The red block at the top represents the input of your audio interface, typically from microphones, instruments connected

Gig Performer User Guide

via DI (such as electric guitars), and line-level sources. The brown block at the bottom represents the output of your audio interface, and the panel beneath it (indicated by the arrow) provides metering and virtual faders for each of your audio interface's inputs and outputs. (Flickering in the input meters indicates presence of signal.) If no audio interface is connected, Gig Performer will use your computer's built-in input and output. If an audio interface is connected but does not appear, see the "[Troubleshooting](#)" section in this User Guide.

- 2. Choose a plugin.** Right-click (or two-finger tap if you're using a trackpad) anywhere in the main screen to bring up the plugin selector menu, which allows you to choose the plugin you want to access. The built-in Gig Performer plugins (including MIDI In and MIDI Out blocks for each connected MIDI controller) appear above the line separator (indicated by the arrow), grouped together by category: [Gain Controls](#), [Audio Mixers](#), [MIDI Inputs](#), [MIDI Outputs](#), [MIDI Processors](#), and [Media Players](#). All other plugins appear under the separator, arranged alphabetically by the name of the plugin manufacturer:



TIP: You can also insert a plug-in by using the Cmd-P keyboard shortcut. This option is actually preferable since it opens a "Quick plugin finder" window that allows you to search for a particular plugin by name. [Click here](#) for more information.

As soon as you select a plugin block (or double-click on it), Gig Performer opens the editor window for that plugin, allowing you to alter the sound. (You can disable the opening on selection action with an option in the [Preferences dialog](#).) Let's start with a Hammond organ plugin. For this example, we have selected "C3 Blues" from

Gig Performer User Guide

Native Instruments' Kontakt 5 Player (you can choose your favorite). Its editor window is shown below:



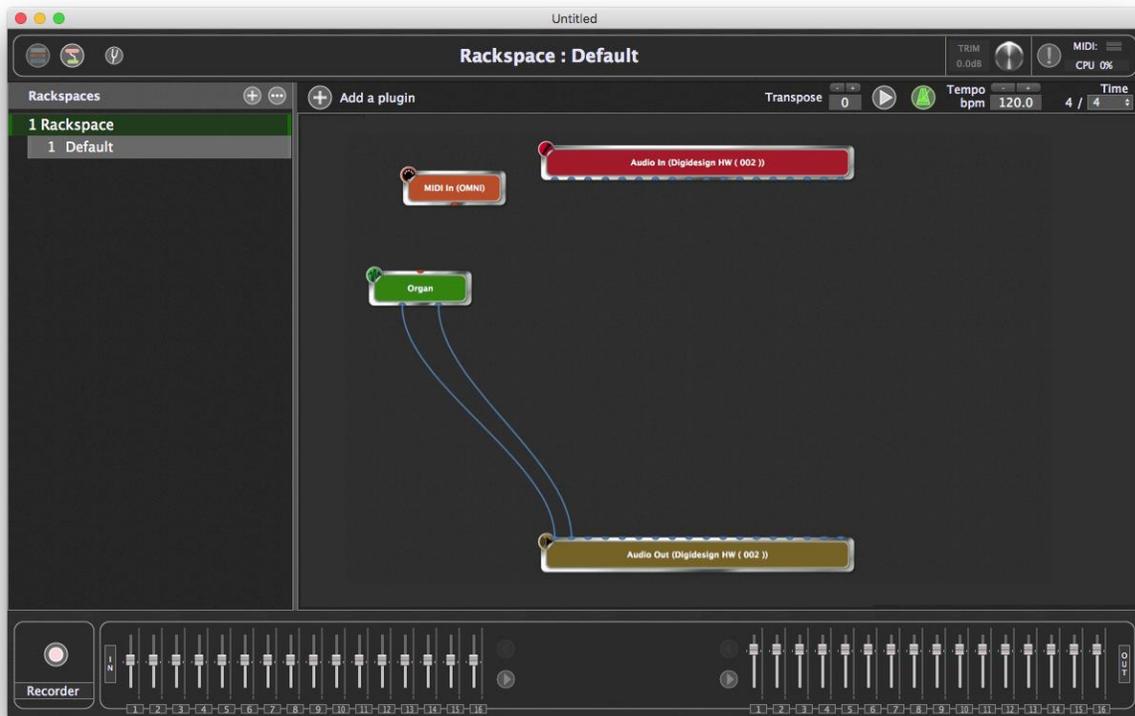
- 3. Give your plugin a custom name.** Close the plugin editor window to return to Connections View. Sound-generating plugins such as the one you selected appear as green blocks. (Effects processing plugins, as we will see in the next tutorial, appear as blue blocks.) By default, the name of the plugin is displayed, but you can easily rename it with something that represents the actual sound—very useful for distinguishing among multiple copies of the same plugin. Accordingly, right-click on the green block and select the Caption... option, then type in the name “Organ.”



Gig Performer User Guide

- 4. Set the audio output.** Every plugin block has several pins both above and below it. These pins are used to make connections—both MIDI and audio—to other plugin blocks. Orange pins are for MIDI signals and blue pins are for audio signals. Pins at the top provide input to the plugin, while pins at the bottom send output from the plugin. If you connect the outputs of multiple plugins to the input of another plugin, the signals will be mixed automatically.

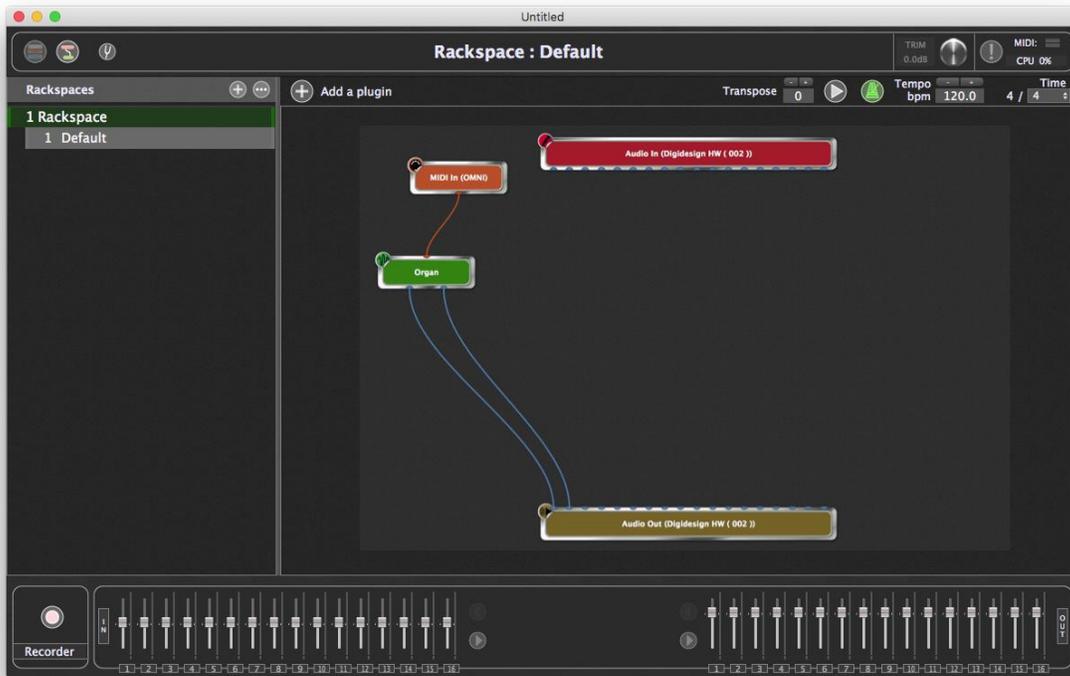
Kontakt 5 Player creates a stereo audio signal, so there are two blue pins on the bottom. To be able to hear its sound, we need to connect its output to two inputs of the audio interface. To make these connections, simply click on an output pin and, while holding down the mouse button (or keeping your finger on the trackpad), drag the cursor over the desired input pin and then release the mouse button. ([Click here](#) for a shortcut method of making stereo connections.) Audio connections between plugins are represented by blue lines.



Gig Performer User Guide

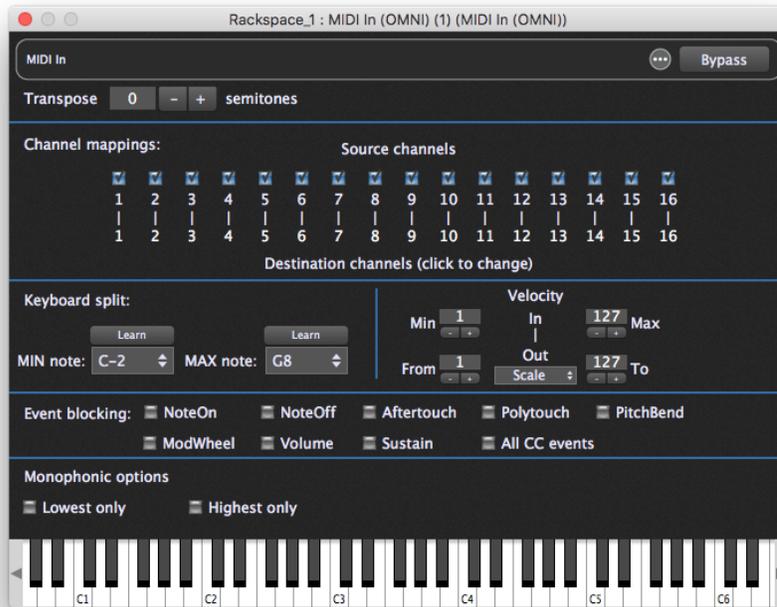
TIP: Connections and plugin blocks can be moved anywhere in the screen by clicking and dragging on them. To remove (disconnect) a connection, right-click on it and select “Remove this connection” or simply click and drag the connection until it detaches from a plugin and then let go. To remove a plugin block, right-click on it and select “Delete.” To remove all connections from a plugin block, right-click on the block and select “Disconnect.”

- 5. Set the MIDI input and play your sound.** Using the same click-and-drag technique, make a connection between the orange output pin on the bottom of the “MIDI In (OMNI)” block and the orange input pin on the top of your plugin. MIDI connections between plugins are represented by orange lines.



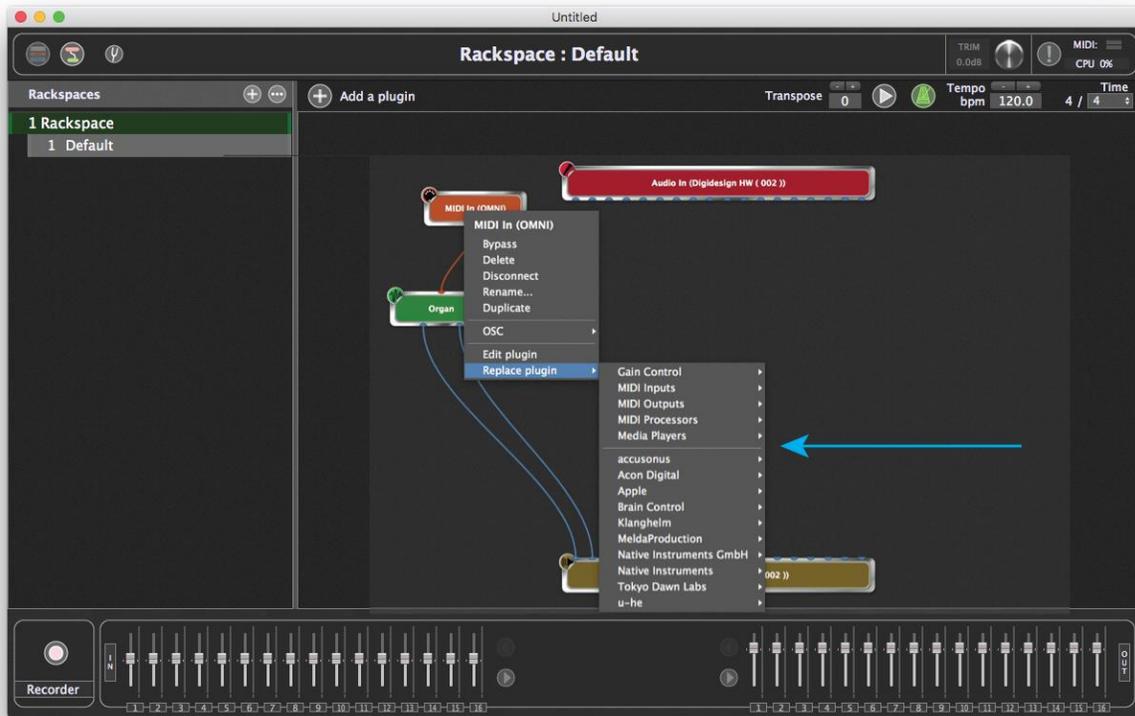
The “MIDI In (OMNI)” plugin is included with Gig Performer and is the default MIDI input until you specify a controller-specific one ([see below](#)). In addition to passing MIDI messages generated by any connected MIDI controller, it also provides a virtual keyboard, so you can play your plugins even if you are not using an external MIDI controller.

Gig Performer User Guide



At this point, if you play a few notes on your controller (assuming your audio system is turned up), you should be hearing an organ sound coming from your connected audio interface. Alternatively, you can double-click on the “MIDI In (OMNI)” block to open its editor, then “play” the organ sound by clicking notes on the virtual keyboard. You can also opt to substitute [a plugin representing your particular MIDI controller](#) (thus allowing the plugin to be played only by that controller and/or via a specific MIDI port offered by that controller) by right-clicking on the “MIDI In (OMNI)” block and selecting the “Replace Plugin” option.

Gig Performer User Guide

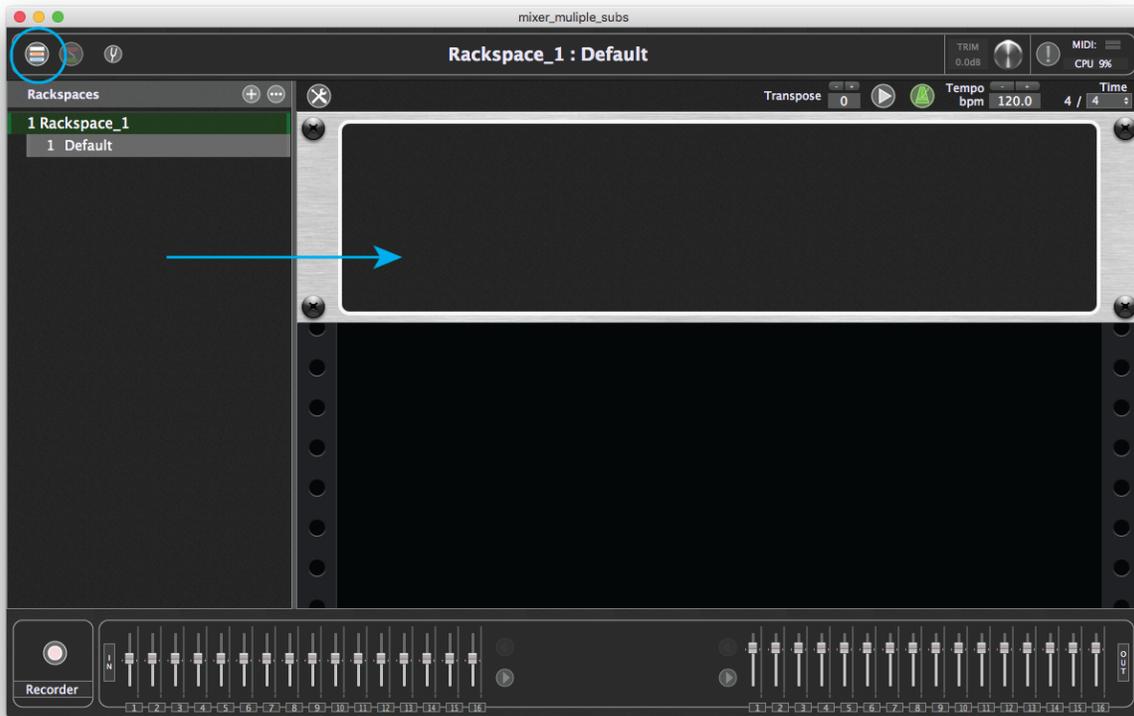


Again, all built-in Gig Performer plugins (including “MIDI In (OMNI),” as well as MIDI In and MIDI Out blocks for each connected MIDI controller) appear above the line separator (indicated by the arrow), grouped together by category: [Gain Control](#), [MIDI Inputs](#), [MIDI Outputs](#), [MIDI Processors](#), and [Media Players](#).

For more information about the “MIDI In (OMNI)” plugin, see the [Supplied Plugins](#) section in this User Guide.

- 6. Go to Performer View.** Click on the top left icon (circled) to switch Gig Performer to Performer View.

Gig Performer User Guide

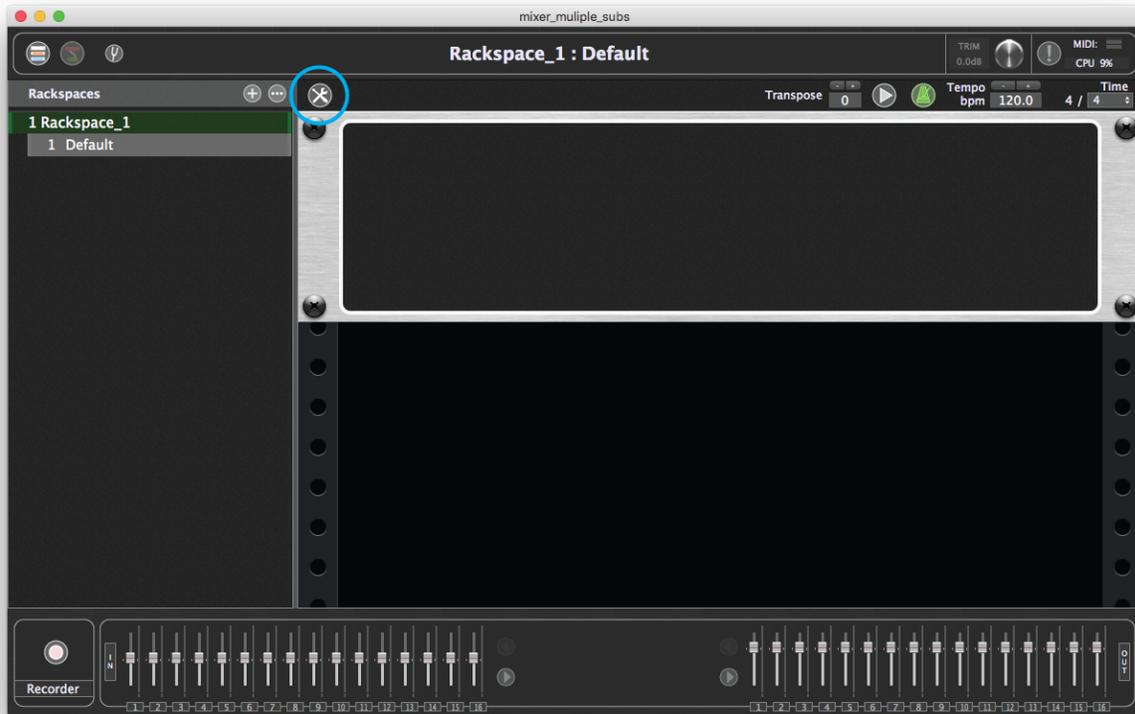


This screen, which is designed to look like a rack of one or more devices, allows you to create widgets (virtual knobs, sliders, buttons, etc.) that can be used to control various aspects of the sound created by your plugins. These widgets can be adjusted manually from your laptop and/or via physical controls (such as real knobs, sliders, and buttons) on your MIDI controller; with the use of an OSC app, they can also be adjusted remotely from iOS / Android tablets or smartphones. (See the [OSC tutorial](#) in this user guide for more information.)

When you switch to Performer View for the first time, you will see a rackspace containing a single empty panel (indicated by the arrow) into which you can insert widgets. (Extra panels can be added to group your widgets as desired; more about this [below](#)). You can create multiple rackspaces—each representing a collection of interconnected plugins—and you can switch from one rackspace to another manually from your laptop or via MIDI program change messages (with optional bank switching messages), or by using UP/DOWN commands from a MIDI pedalboard controller. You can also switch rackspaces with OSC commands (see [Appendix A](#) in this User Guide for more information).

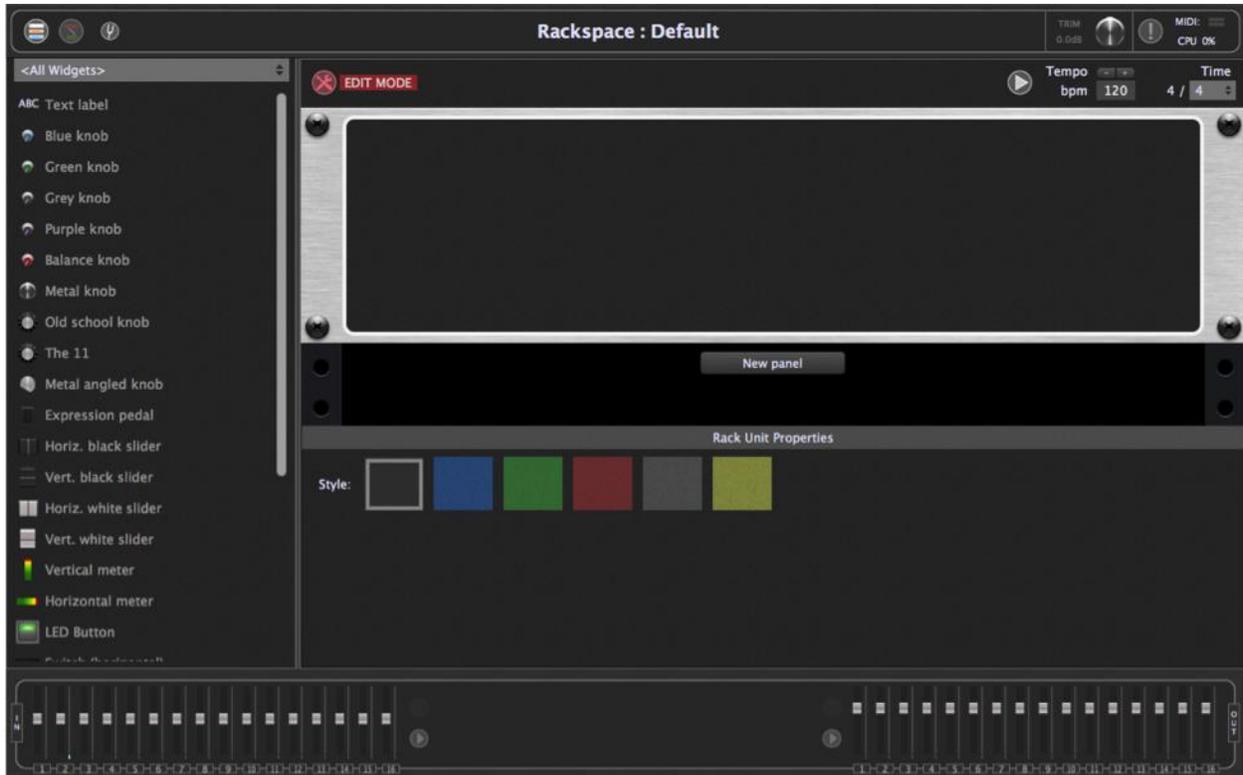
Gig Performer User Guide

- Create a widget.** Click on the Widget Layout Designer icon (circled) to enter Edit mode.



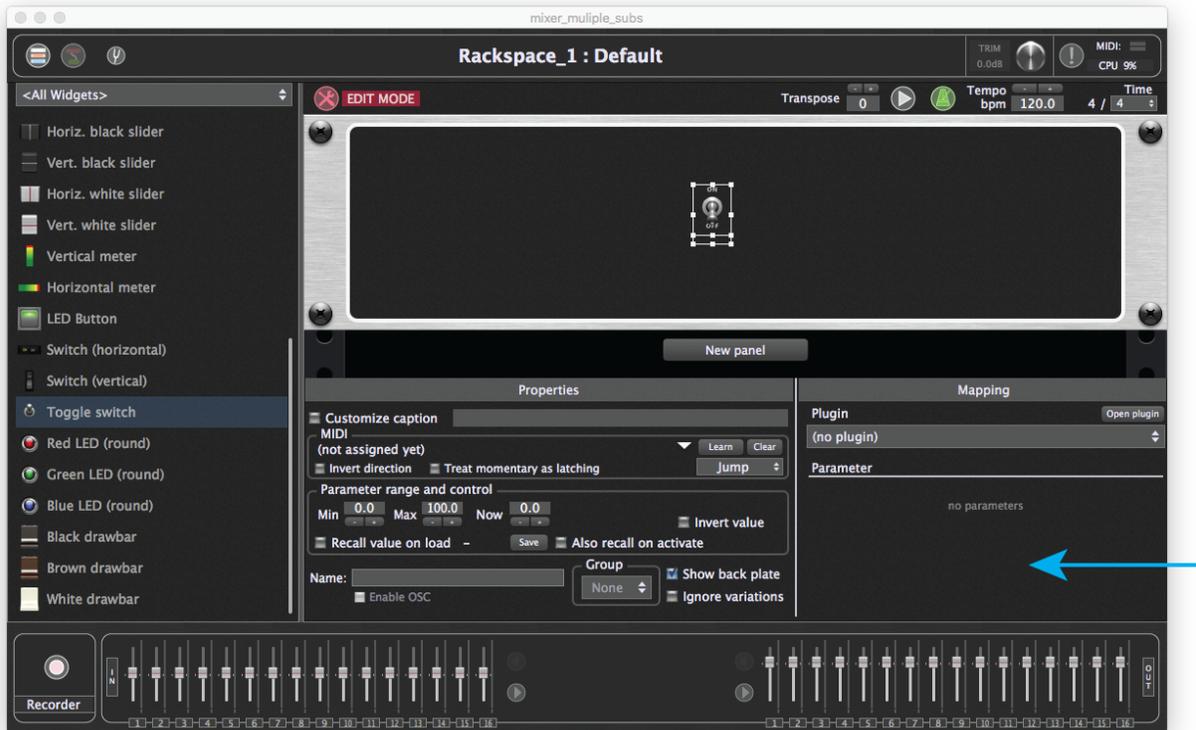
In the screen shown below, the list of rackspaces on the left is replaced by a list of Gig Performer widgets, including virtual knobs and sliders of different shapes and colors, along with text labels, meters, buttons, and toggle switches.

Gig Performer User Guide



Widgets can be placed anywhere in a panel by simply dragging them to the desired location. To start, scroll down the list of widgets and drag a toggle switch from the left column somewhere into the panel. It will appear highlighted within a white rectangle and you can resize it by dragging any of the corner points. (The smaller section directly beneath the white rectangle displays a caption for the widget.)

Gig Performer User Guide



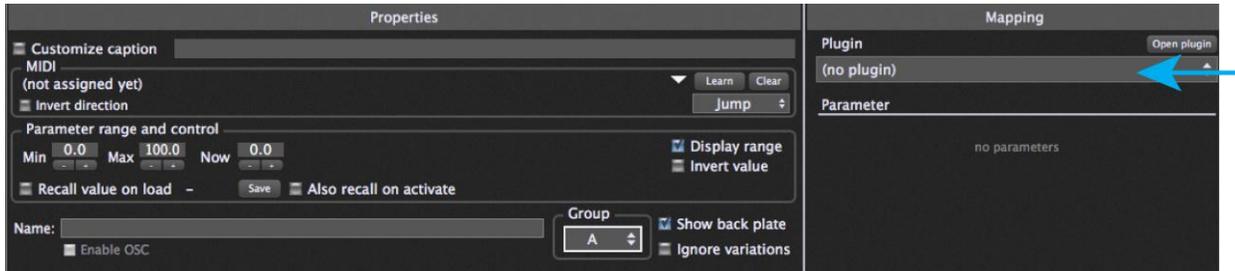
When a widget is highlighted, a Widget Properties “inspector” area appears below (indicated by the arrow). The “New Panel” button above it allows you to create additional panels within the rackspace if desired. The inspector is divided into two sections: Properties and Mapping. The Properties section on the left allows you to associate the widget with a physical button, knob or slider on a connected MIDI controller; it also allows you to optionally assign it a name that can be used with [GP Script](#) and [OSC](#). The Mapping section on the right allows you to assign the widget to control a particular plugin parameter. Together, this enables you to use the buttons, pads, sliders and knobs on your controller to change parameters in real time.

Note: There are no technical differences between the various knob and slider widgets—only cosmetic differences. They all do the same thing: they generate values when you move them. But their different appearances allow you to easily group related items or have certain kinds of parameters (for example, all volume parameters) stand out clearly.

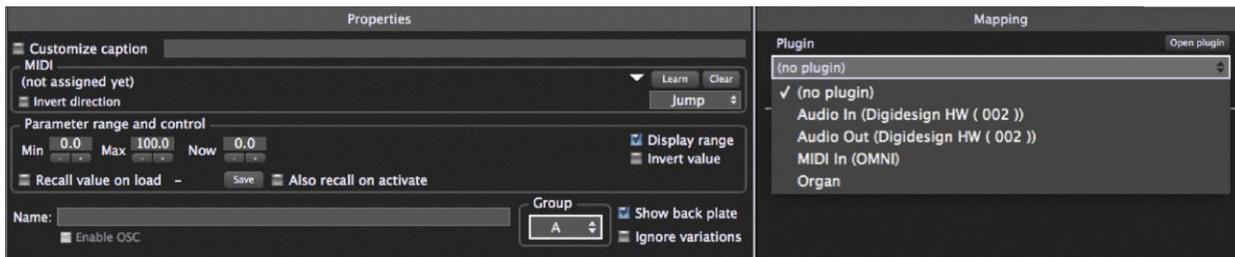
- 8. Assign the widget to a plugin.** We’re going to use this toggle switch to select fast or slow Leslie speeds for our Hammond organ sound. (Pretty much every Hammond

Gig Performer User Guide

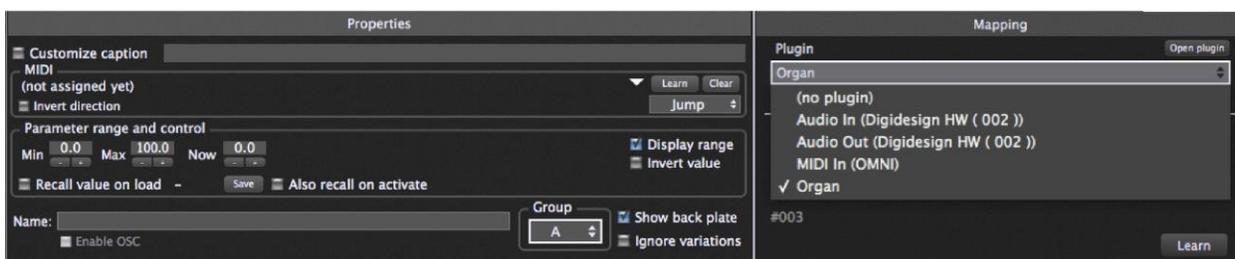
organ plugin offers such a parameter). Start by telling Gig Performer to which plugin you want to apply the widget. This is accomplished by clicking on the plugin list dropdown menu beneath the word “Plugin” in the mapping section of the inspector (indicated by the arrow).



The default selection when you first create a widget is always “(no plugin),” as indicated by the checkmark to the left.



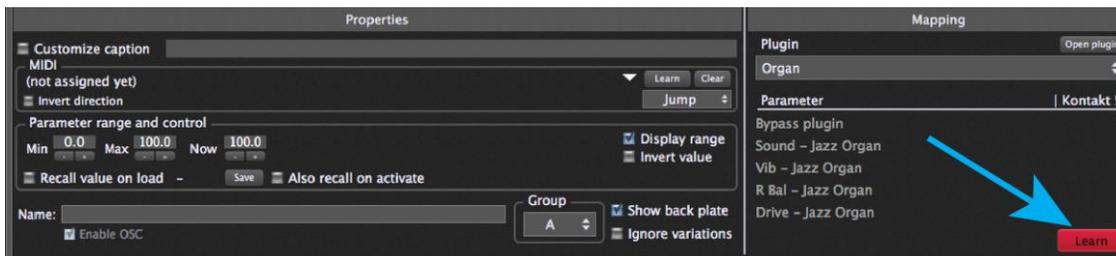
Scroll down the list of plugins—currently, there are just four of them: your audio interface input and output, the built-in MIDI In (Omni) plugin, and your Organ plugin—and select Organ.



- 9. Assign the widget to a plugin parameter.** Next, we have to tell Gig Performer which parameter we want to have the widget control. This is done in the Parameter area of the mapping section of the Widget Properties inspector, immediately below the plugin list menu. As soon as you select a plugin, this area is populated with a list of available parameters that can be controlled via MIDI. This always begins with the “Bypass plugin” option, enabling you to use a widget to simply bring the selected

Gig Performer User Guide

plugin in or out of the signal chain. The remainder of the controllable parameters are plug-in specific. Many plugins provide a list that is easily readable (i.e., “volume,” “overdrive,” “reverb level,” etc.), in which case all you need to do is to select the parameter you want the widget to affect, and you’re done with this part of the process. However, other plugins simply offer a list of parameter numbers, leaving you to decipher which number affects what aspect of the sound. Even if that’s the case, no problem, thanks to Gig Performer’s handy Learn mode, which enables it to instantly recognize and learn the appropriate parameter. To use Learn mode, simply click on the “Learn” button in the right-hand Plugin section (as indicated by the arrow) so that it turns red.

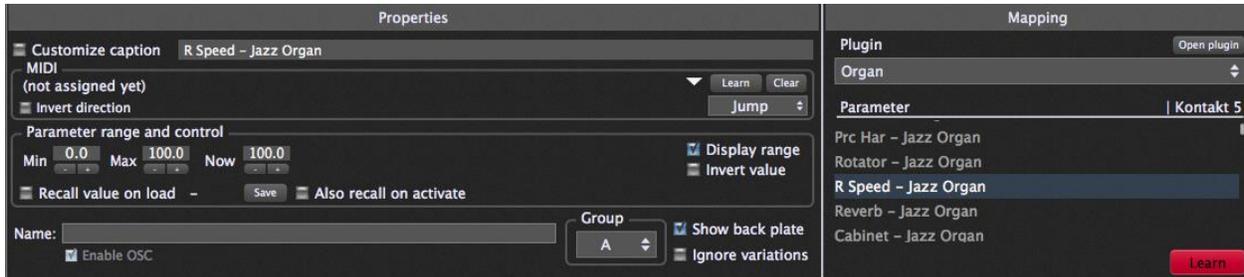


Doing so immediately opens the selected plugin’s editor window. Now all you have to do is use your mouse to move the control you want the widget to affect, and Gig Performer instantly learns the parameter. In the case of the “C3 Blues” instrument, the parameter is called “R Speed – Jazz Organ” (circled below).



- 10. Use the widget to control the sound.** If you now close your plugin’s editor screen, the mapping section of the Widget Properties inspector will display the parameter assigned to your widget (in this case, “R Speed - Jazz Organ”).

Gig Performer User Guide

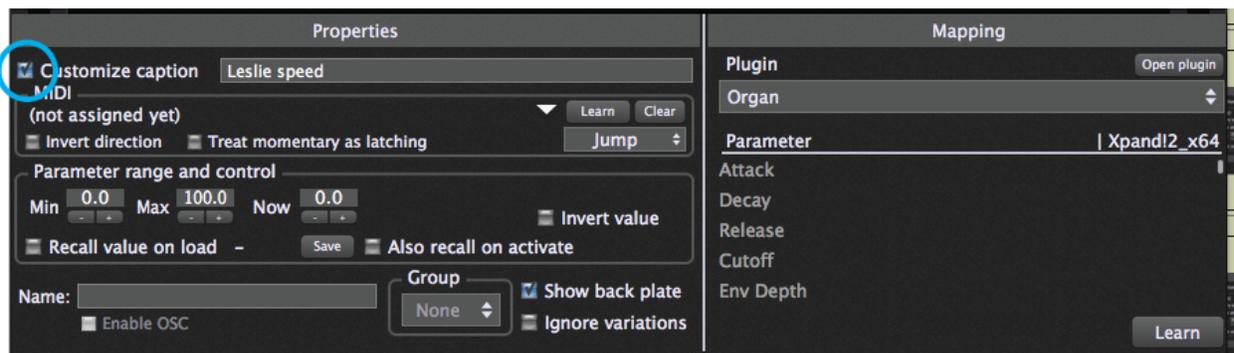


At this point, if you exit Edit mode by clicking on the Widget Layout Designer icon in red (above your rackspace), you will see a panel with your toggle switch, in this case also named “R Speed – Jazz Organ.” (We’ll show you how to change the name in a moment.) More importantly, if you click on the toggle switch with your mouse or trackpad, it will flip between the “ON” and “OFF” positions, and your organ sound will switch between a slow Leslie and a fast Leslie speed. (Try it!) When you’re done, disable Learn mode by clicking on the “Learn” button again so that it no longer lights red.

If for some reason a widget works the opposite way you’d like it to (for example, if the “ON” position of a toggle switch gives you a slow Leslie speed instead of the fast speed), you can easily change that in Edit mode. Just click on the widget to open the Inspector, then click on the “Invert value” button in the Properties section on the left; alternatively, you can set the MIN value higher than the MAX value.

[Click here](#) for more information.

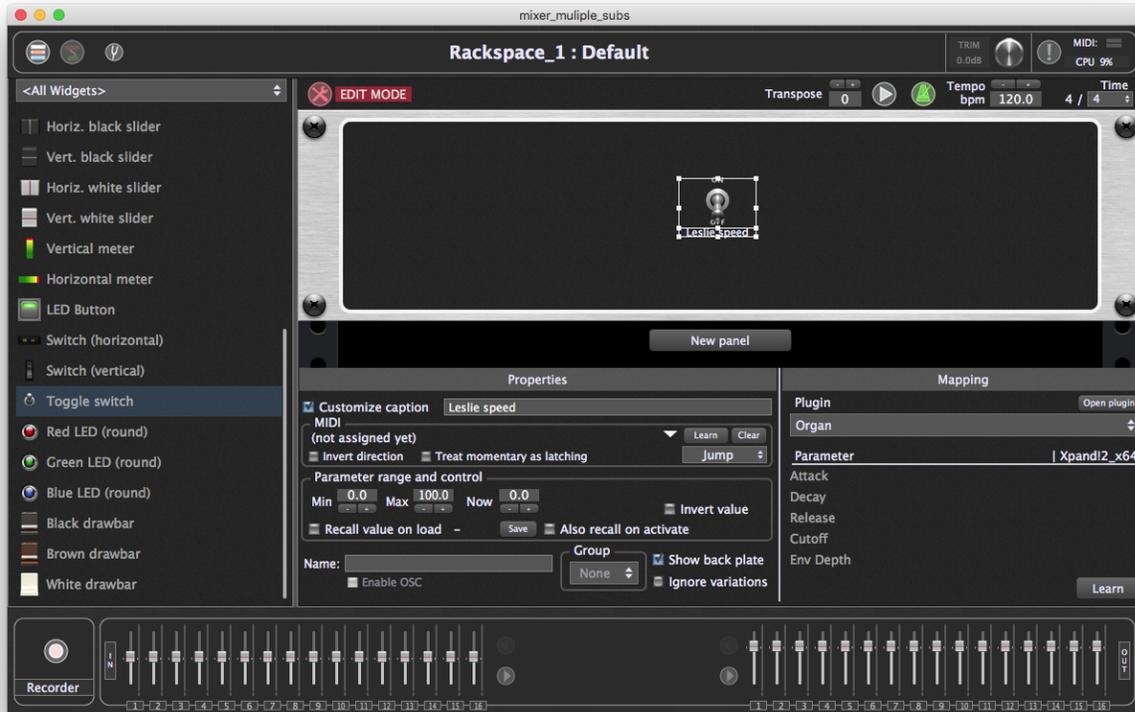
Edit mode also gives you the ability to rename the caption below a widget. To do so, simply click on the “Customize caption” button (circled below) in the Properties section and type in a new name. Let’s enter “Leslie speed” as the caption:



As you may notice, a name of more than a few characters may not display properly within the default caption space. No problem! As mentioned earlier, the white rectangle that appears around the selected widget (and caption below) in Edit mode

Gig Performer User Guide

allows you to resize it (and the accompanying caption) by dragging any of the corner points. Here we've made it considerably larger so as to accommodate the new "Leslie speed" caption:

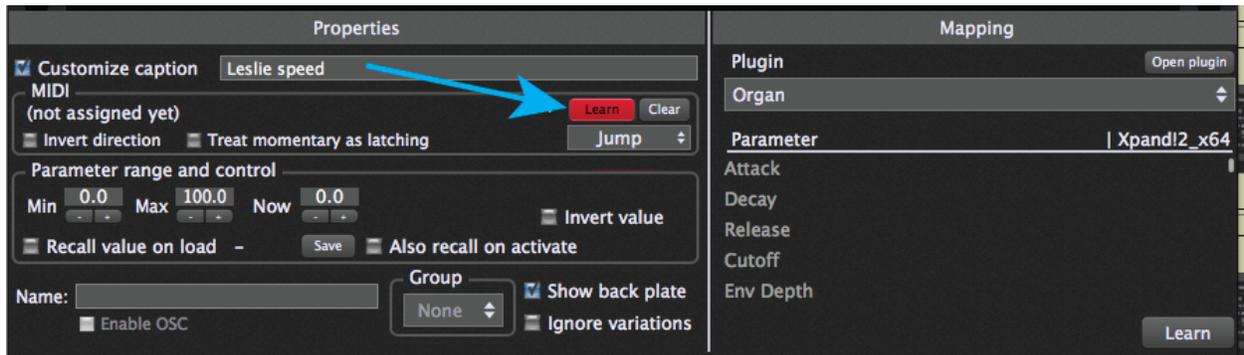


Tip: Not sure how a widget movement is affecting your sound? It's easy to see for yourself. Simply double-click on the widget while in Edit mode and the associated plugin editor will open. When you exit Edit mode, the plugin editor remains open. Now all you have to do is move the widget and you can see the assigned parameter changing—a knob turning, a slider moving, or a switch/button going on or off—in real time.

Gig Performer User Guide

11. Associate a widget with a physical device. The real power of Gig Performer is that it gives you the ability to associate widgets with physical devices like the knobs, sliders, pads, buttons, and switches on your MIDI controller, as well as any pedals connected to it. You can even control widgets [by playing specific notes, or by pressing down on keys harder](#).

Once again, this process is made easy by a Learn mode, which enables Gig Performer to instantly recognize which physical device you want to use to control the selected widget. To enter this mode, simply click on the “Learn” button in the left-hand Properties section of the inspector (indicated by the arrow) so that it turns red.



Now all you have to do is touch or move any switch, button, knob, slider, or pad on your MIDI controller, play any note on your keyboard, or step on any connected pedal. Gig Performer instantly learns the MIDI message transmitted by that device, and the toggle switch widget moves at the same time. Try it!

If your keyboard controller has pads, they likely transmit MIDI note-on / note-off messages (unlike switches and buttons, which typically transmit MIDI controller messages). For that reason, when using notes or a pad to control an on-off widget such as the toggle switch, you may need to click on the “Treat momentary as latching” button in the MIDI section of the Widget Properties inspector for them to work correctly. [Click here](#) for more information.

When you’re satisfied with the physical controller you’ve selected, click the “Learn” button again so that it no longer lights red.

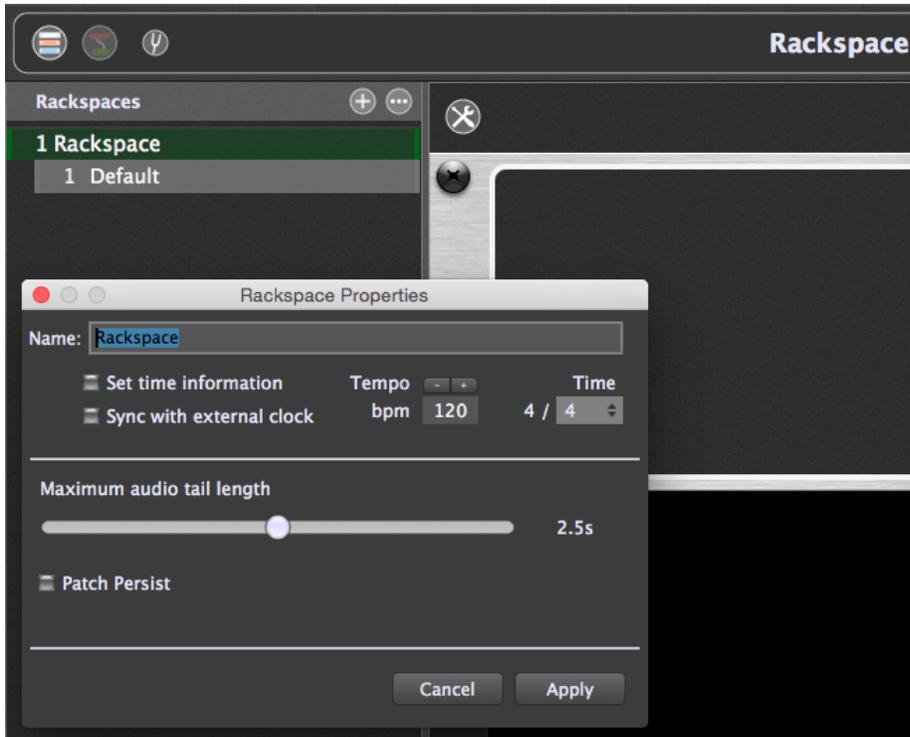
Gig Performer User Guide

Tip: While in “Learn” mode, you can click on different widgets and keep associating them with plugin parameters or physical controls—useful if you want to create all your widgets first and then associate them with parameters and physical controls later.

Important note: While you can use continuous physical controllers like knobs or sliders to control on-off widgets such as buttons or toggle switches (and vice versa: physical on-off controllers such as switches, buttons, or pads can be used to control continuous widgets such as knobs or sliders), this can get awkward and is not recommended practice!

Important note: Using keys to control widgets requires some extra care. When you first press a key while Gig Performer is in Learn mode, it will recognize and learn a Note On event. However, if you release the key while Learn is still enabled, Gig Performer will recognize and learn a Note Off message. In addition, if your keyboard controller generates aftertouch (channel pressure) messages, they will occur as you push the key harder in-between the Note On and Note Off messages. If Learn mode is still enabled while a note is being held, Gig Performer may well recognize and learn one of those values instead of the desired Note On or Note Off message.

12. Name your rackspace. Double-clicking on the rackspace name (currently the default name “Rackspace”) in the upper left-hand corner of the screen brings up the Rackspace Properties dialog:



There are a number of options provided here, all of which are discussed in the [Reference section](#) of this User Guide. For now, simply type in a new name—let’s use “Organ with Leslie speed control”—and click on Apply, which will close the dialog.

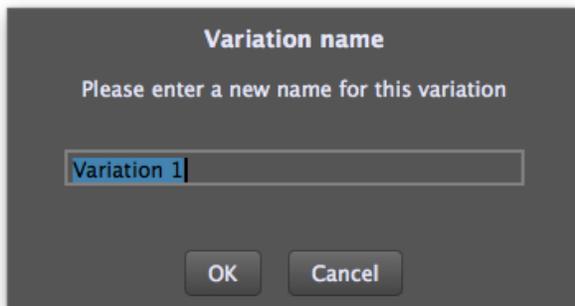
- 13. Create a variation.** As discussed in the Basic Terminology section of this User Guide, a variation is essentially a rackspace preset which contains the same plugins and interconnections but with different parameter settings. Their usage allows you to create complex arrangements of plugins in a single rackspace without having to duplicate rackspace to craft those different sounds—it’s also a great way to save on memory! For example, you could have multiple plugins followed by gain controls, with different plugins muted in different variations. Or you could connect multiple effects (i.e., phasing, flanging, tremolo, reverb, echo, etc.) and have each individually turned on/off or adjusted in different variations. This saves you having to create a separate rackspace for a plugin with phasing, and another for the same plugin with flanging, etc.

As an example, let’s create one variation of our “Organ with Leslie speed control” rackspace that is set to a slow Leslie speed, and another that is set to a fast Leslie speed. You can freely switch between variations instantaneously—and with no interruption of sound—either manually, with up/down pedals, or via MIDI program change messages.

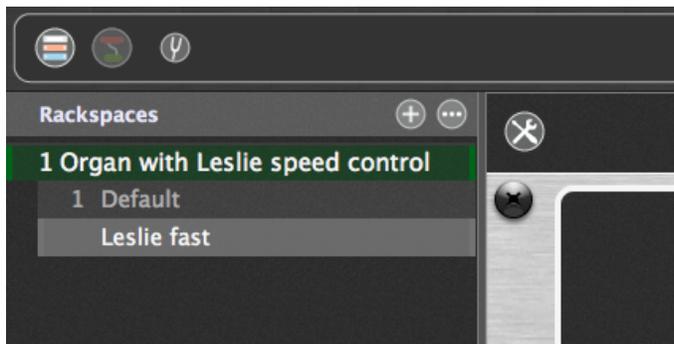
Gig Performer User Guide

Variations contain only the value of widgets, as opposed to information about the plugins being used and their interconnections. However, since those widgets are connected to plugin parameters, whenever the widgets change, the parameter values will also change.

To create a new variation, either go to **Edit >New variation** or type Cmd-N. A dialog will open asking you to type in a new name. Let's call this variation "Leslie Fast."

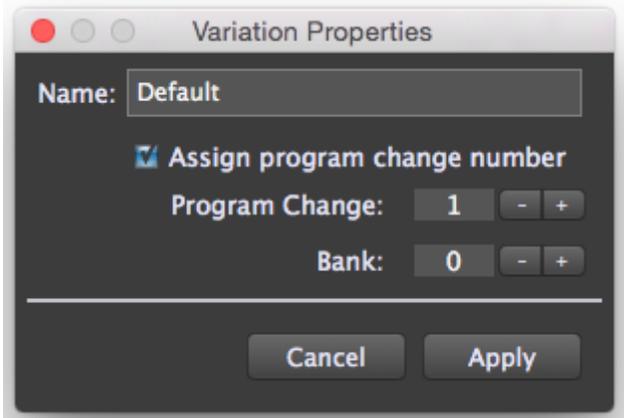


You've probably noticed that there's already a variation for the "Organ with Leslie speed control" rackspace you created, with the name "Default":



Every rackspace automatically comes with at least one variation, initially named "Default." (The reason is that, technically, only variations—not the rackspaces themselves—can be selected with MIDI program change messages.) Now that we've created a second variation, let's go ahead and rename the first one. To do so, double-click on the name, which will bring up the Variation Properties window:

Gig Performer User Guide



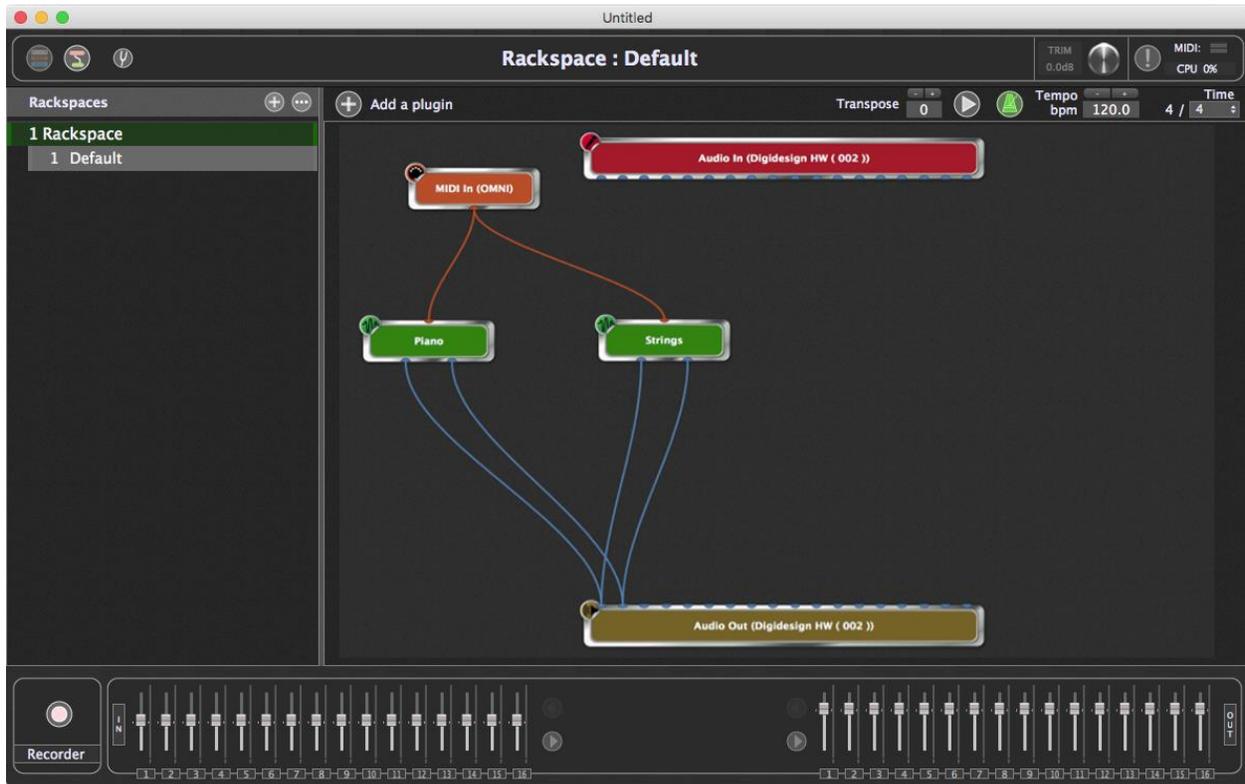
Enter the name “Leslie slow” in the Name field and click on Apply, which will close the dialog.

Now all that remains is to make sure the toggle switch widget is set to the “Off” position—something you can do either manually from your laptop or by moving the associated physical device on your MIDI controller (as set in step 11 above) and that it is set to the “On” position when you click on the “Leslie fast” variation. For more information about switching between variations with MIDI pedals or a MIDI controller, [click here](#).

14. Create a new rackspace with multiple variations. **As discussed in the Basic Terminology section of this User Guide, a rackspace can actually be pretty much anything you like: It can represent a single sound or all the elements needed for an entire song—or even just one part of a song. You can switch from one rackspace to another instantaneously, either manually, with up/down pedals, or via MIDI program change messages.**

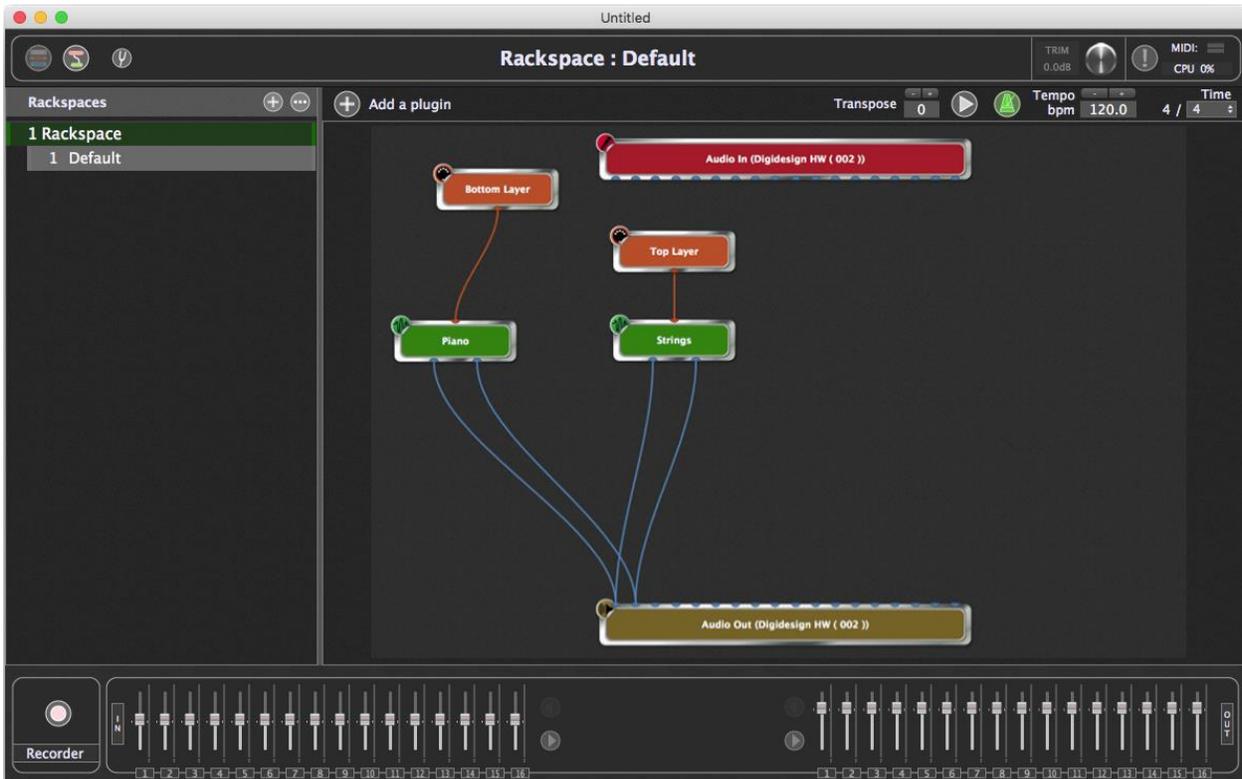
With that in mind, let’s create a new rackspace by going to **Edit>New rackspace**, by using the Shift-Command-N / Ctrl-Shift-N keystroke commands, or by clicking on the “+” icon above the list of rackspace names. In the Rackspace Properties window that opens, rename it “Piano and strings,” then, following the procedures outlined earlier in this tutorial, insert two plugins: one generating a piano sound and the other generating a string sound. Rename them “Piano” and “Strings” respectively, and make the appropriate MIDI and audio connections. Your Connections View screen should now look something like this:

Gig Performer User Guide

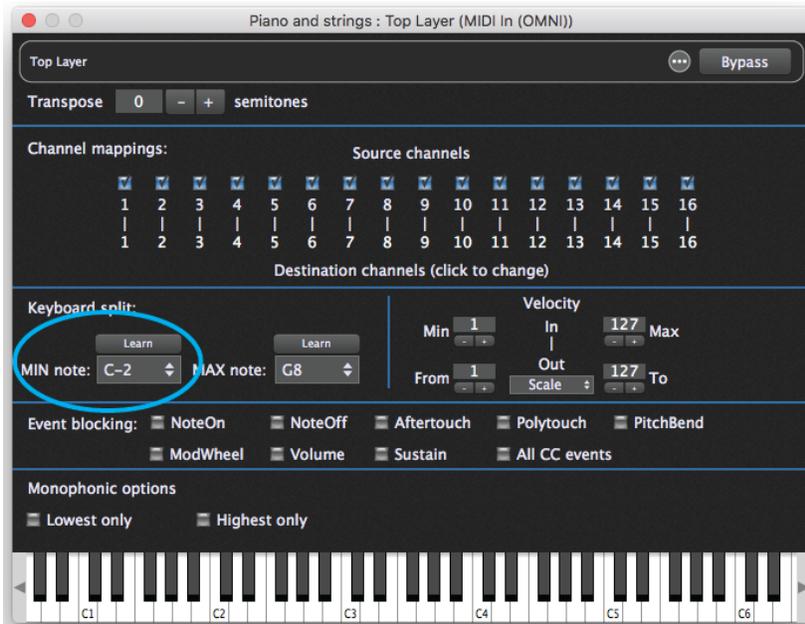


Gig Performer allows a single MIDI input block to play two or more sounds simultaneously, so if you now play your keyboard controller, you should hear both sounds, layered together. However, we're going to create a keyboard split so that the strings only layer with the piano when notes above Middle C are played. Doing this requires separate MIDI input blocks, so right-click in the Connections View screen and add a second "MIDI In (OMNI)" block and rename it "Top Layer," then move the orange connection from the first "MIDI In (OMNI)" block to the "Top Layer" block. Finally, rename the first "MIDI In (OMNI)" block as "Bottom Layer." Your screen should now look something like this:

Gig Performer User Guide

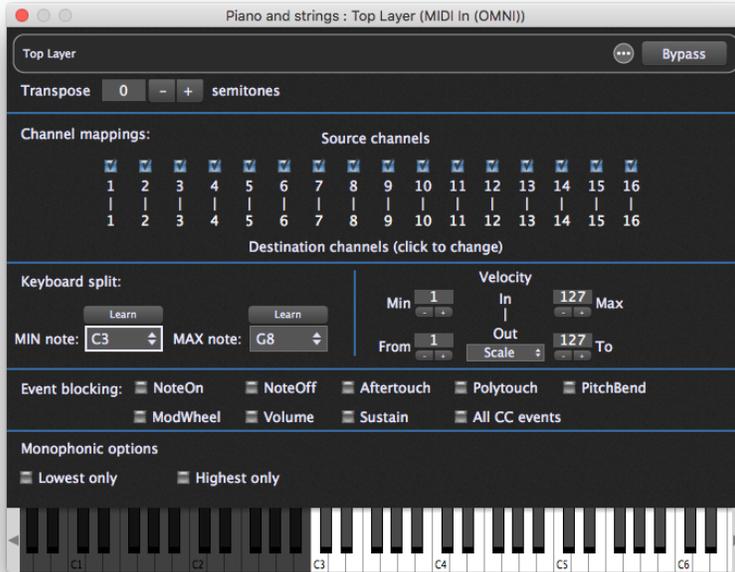


Next, we'll create the keyboard split. Double-click on the "Top Layer" MIDI Input block to open its plugin editor:



Gig Performer User Guide

Click on the Learn button above the “MIN note” parameter (circled above) and play “C3” on your MIDI keyboard or other controller; the notes below C3 on the virtual keyboard become darkened, indicating that they are inactive. (Notes outside the specified MIN and MAX note range are always darkened this way.)



Your keyboard split is complete! If you now play your keyboard controller, you’ll only hear strings when Middle C or higher notes are played. (If you’d prefer hearing the strings on their own when notes Middle C or higher are played instead of layering them with the piano, simply set the Max note for the “Bottom Layer” MIDI In block to B2.)

Now let’s add widgets that allow the two sounds to be turned on and off individually. Switch to Performer View and enter Edit mode, then drag two LED Button widgets into the rack panel. Assign one to the “Bottom Layer” MIDI In block (controlling the piano sound) and set it to the “Bypass plugin” parameter, then assign the other to the “Top Layer” MIDI In block (to control the strings sound) and set it to the “Bypass plugin” parameter as well. Bypassing the MIDI In block instead of the synth plug-in means that a string of Note Off messages are sent when the block is bypassed, shutting off any notes still sounding when you mute the instrument.

Gig Performer User Guide

Click “Invert value” (in the left-hand Properties section) so that the “On” (button lit) position of the LED allows the associated plugin to be heard and the “Off” (button unlit) position causes the associated plugin to be bypassed. Caption each widget accordingly and test to make sure everything is working as expected. (Feel free to assign either or both widgets to physical devices on your MIDI controller if you like.) Your rackspace should now look like this:

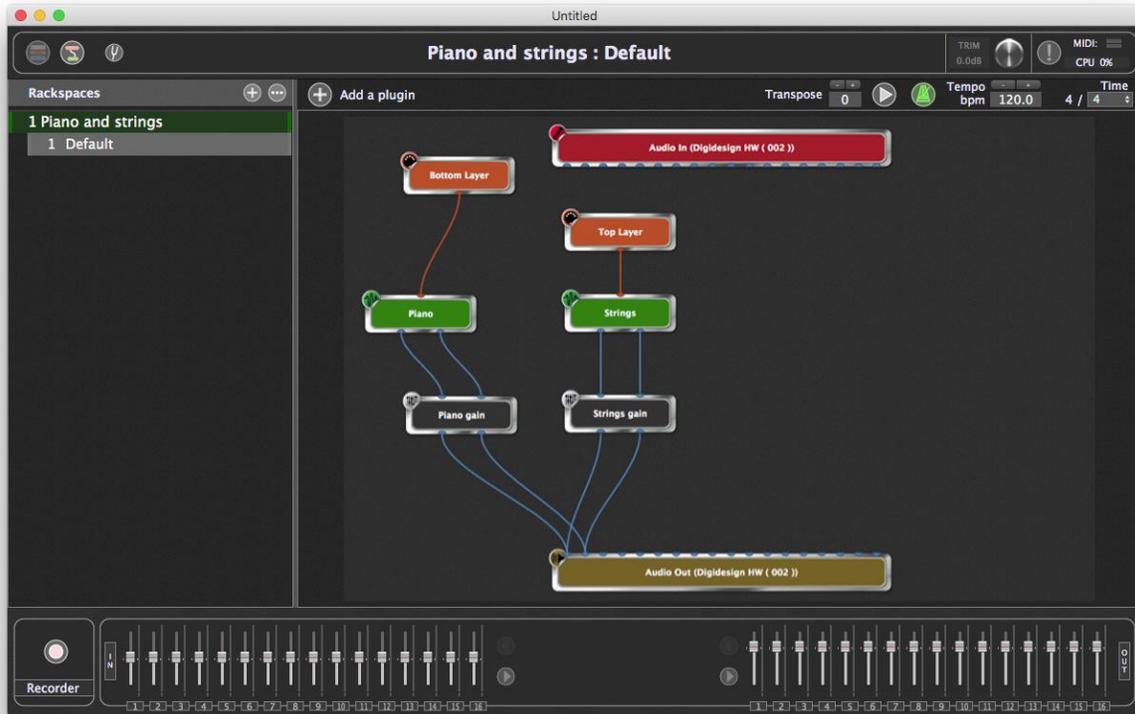


Next, we’ll add a new panel and slider widgets to control the levels of the two sounds. (Rackspaces can contain multiple panels, and Gig Performer provides options to resize them if your laptop provides limited screen real estate.) Although some plugins offer master volume parameters, many do not, and so the best way to accomplish this is with the use of the Gain and Balance plugin bundled with Gig Performer. Accordingly, return to Connections View and insert two Gain and Balance plugin blocks. Connect one between the audio outputs of your “Piano” plugin and your audio interface’s output block, and rename it “Piano gain.” Then connect the other between the audio outputs of your “Strings” plugin and your audio interface’s output block, and rename it “Strings gain.”

If you connect the audio outputs of multiple plugins to the input of another plugin, the signals will be mixed automatically. If you’d like to take control of that mix and create custom blends, simply insert one of Gig Performer’s bundled Audio Mixer/Router plugins, or one of its Gain plugins ([Gain Control](#), [Gain and Balance](#), or [Gain and Balance \(m->s\)](#)) in-between, then adjust their volume controls as desired. These plugins can also be used as sends to effects such as reverb plugins. See the [Configuring Audio Plugins](#) tutorial in this User Guide for [an example of how to do this](#).

Gig Performer User Guide

Your screen should now look like this:



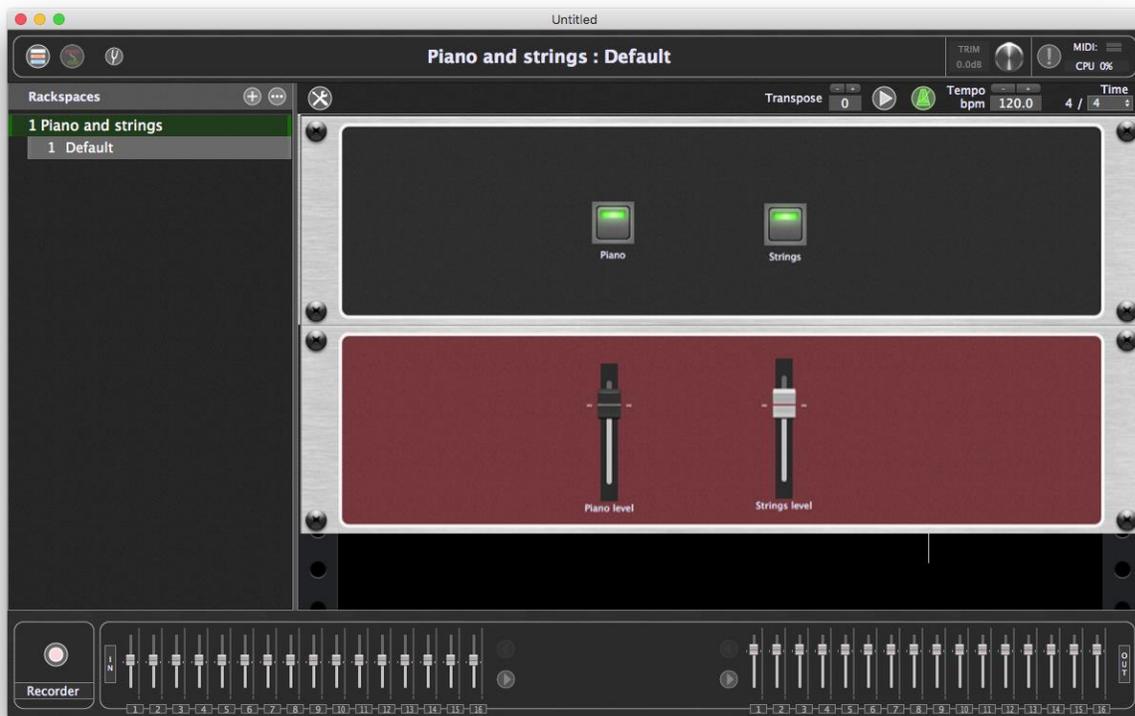
Return to Edit mode and click on the “New panel” button (circled below) that appears between the first panel and the Properties area below. (Depending upon the screen size of your laptop, you may need to resize your screen or scroll down below the current panel to see this button.)



Select “New 2U panel” (“U” stands for “Rack Units”; you can always change the size later if necessary) and then double-click on the panel. From the “Style” menu that

Gig Performer User Guide

appears under “Rack Unit Properties,” select a custom color for the new panel. Next, drag one vertical black slider and one vertical white slider into the new panel. Assign the black slider to the “Gain” parameter of the “Piano gain” plugin (NOT the “Piano” plugin) and the white slider to the “Gain” parameter of the “Strings gain” plugin (NOT the “Strings” plugin). Finally, assign the black slider to control the “Piano gain” plugin’s “Gain” parameter, and the white slider to control the “Strings gain” plugin’s “Gain” parameter. Feel free to assign either or both widgets to physical devices on your MIDI controller if you like. (If you have an expression pedal connected to your controller, that would be an excellent way to fade the strings in and out—you can even substitute an Expression Pedal widget for the white slider.) Finally, caption the two sliders “Piano level” and “Strings level,” respectively. (You may need to resize them to view the entire caption.) Listen and test to make sure everything is working as expected. Your Performer View screen should now look like this:



Want to cross-fade between two different sounds (such as the Piano and Strings in this tutorial), or two different effects? It's easily accomplished with [Widget Groups](#). See [an example of how to do this](#) in the [Configuring Audio Plugins](#) tutorial.

Gig Performer User Guide

- 15. Add variations.** Finally, add a number of variations to the rackspace, following the procedures described [earlier in this tutorial](#). For example, you might want to have one variation that provides piano sound only (with the “Strings” LED widget unlit) and another that provides both sounds (both LED widgets lit) at full volume, with a third variation that provides strings at half volume. Go on—experiment! The sheer flexibility of Gig Performer means that the sky is the limit.
- 16. Save your work.** Last but by no means least, be sure to save your work by going to **File> Save As...** and typing in a filename. The saved file, with the extension `.gig`, contains complete information about all rackspaces and variations.

You can also opt to save just the current rackspace for later importation into another Gig Performer session by selecting “Export current rackspace...” in the File menu. [Click here](#) for more information.

Using Rig Manager

The Rig Manager is designed to speed workflow by eliminating the need to teach controllers to Gig Performer every time you use a different keyboard or controller setup. Rig Manager constructs a map of physical input devices like keyboards, and the controllers they host, like sliders, buttons, faders, and knobs, to virtual controllers that are linked to widgets. Virtual controllers decouple the physical controller from the control paths in Gig Performer, which makes it easier to swap out different physical controllers while maintaining your usual controls.

Say, for example, you’re sharing backline instruments with another performer and so have to use someone else’s keyboard controller for your performance. Rig Manager’s controller mapping means that you only need to map the new physical controllers to the existing virtual ones and all of your widget controls are reestablished. That can be accomplished in a few minutes around soundcheck. Similarly, if you use one controller for rehearsal and a different one for gigs, Rig Manager can make it much easier to switch between them. If you play multiple identical keyboards, Rig Manager simplifies distinguishing between those.

See the Reference section on the [Rig Manager](#) for additional details.

What’s a rig?

In Gig Performer, a “rig” is a collection of three sets of information: a set of physical MIDI controllers, a set of virtual controllers that can be attached to widgets, and a map that relates the two sets, thereby connecting your physical controller, through widgets, to parameter controls.

Gig Performer User Guide

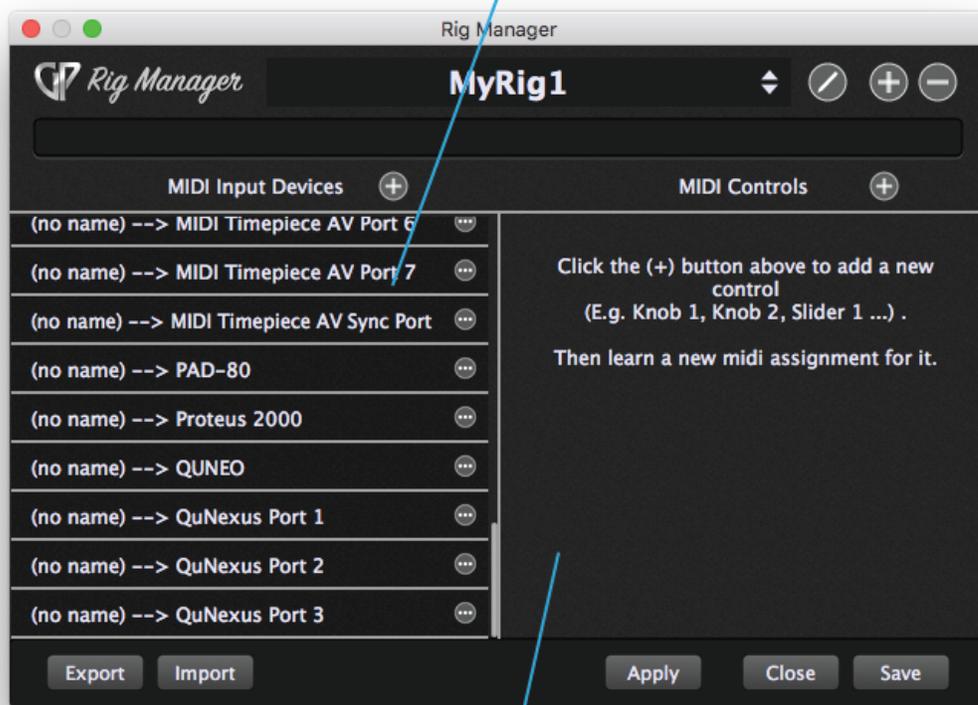
A MIDI Input Device is a physical controller, which often has multiple knobs, sliders, buttons, or other individual controllers on its surface, while MIDI Controls are the virtual controllers that get mapped to parameters. Once the lists of MIDI Input Devices and MIDI Controls are established, they appear as drop-down menus in fields where they are used, for example, as MIDI sources in plugins.

The following tutorial walks through adding MIDI Input devices and MIDI Controls, and linking them appropriately to let you quickly switch between a rehearsal setup and a performing setup.

1. Press Cmd/Ctrl (Mac/Win) – R or choose the **Window>Rig Manager** command to open the Rig Manager.

The Rig Manager window will open showing a default configuration.

These are physical MIDI controllers that get global names



Add virtual MIDI controllers that connect to widgets here

The main area of the window is divided between two columns. On the left are the MIDI Input Devices – physical control devices like keyboards, pad controllers, and control surfaces. In the screenshot above, none of the devices shown have been given global names.

Gig Performer User Guide

The column on the right is MIDI Controls.

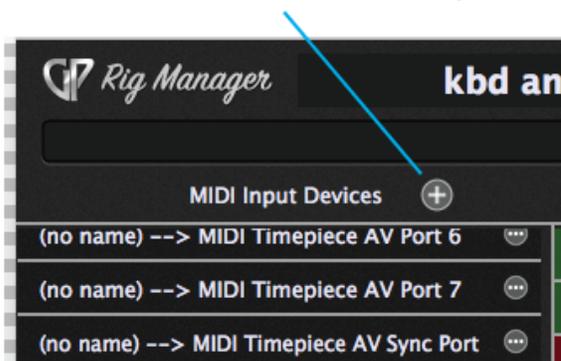
2. Click the Rename Rig button and enter a new name for your rig.

Click here to rename the rig

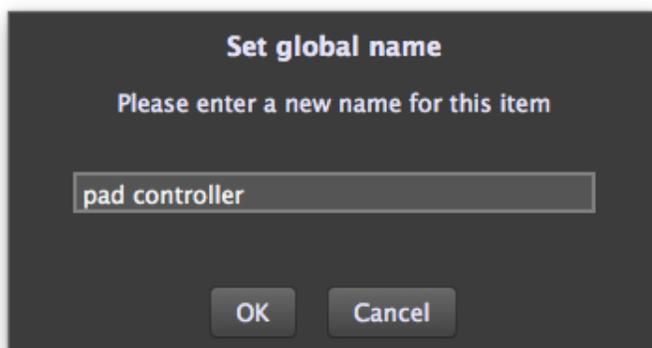


3. Let's add another input device. Click the plus sign at the top of the MIDI Input Device list. If you needed to remove a device, you just would click the "three dots" button next to the device and choose **Remove this global name** from the popup menu.

Click here to add a new MIDI Input device

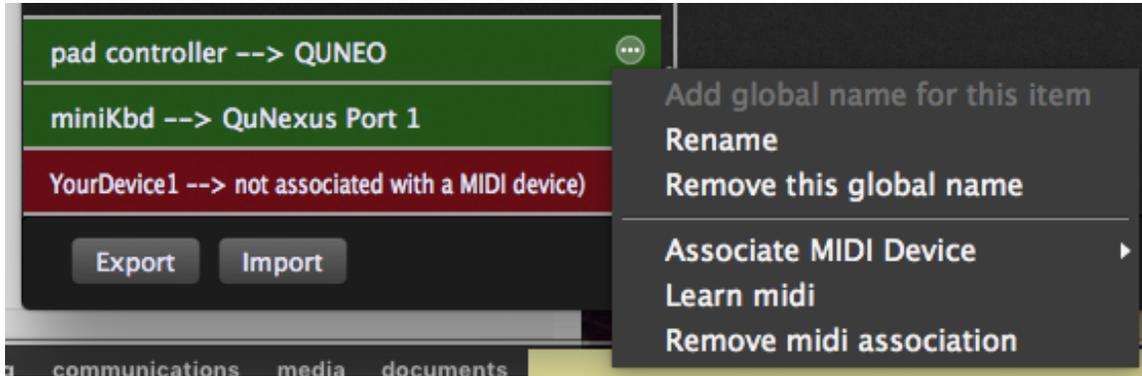


4. In the dialog that appears, give the device a global name. This step is key to using the Rig Manager.



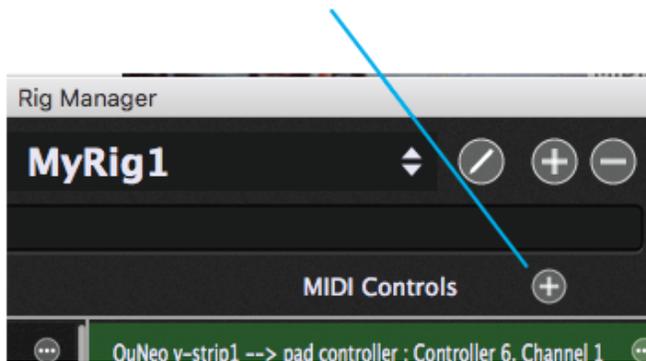
Gig Performer User Guide

5. The new device name needs to be linked to a physical MIDI controller. Click on the “three dots” button or right-click on the input device and choose a source device from the **Associate MIDI Device** submenu.

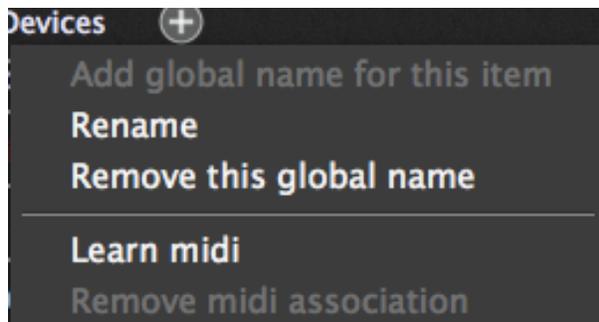


6. Now let's add a new MIDI control by clicking the plus sign at the top of the MIDI Controls column. In the dialog that appears, name the MIDI control.

Click here to add a new virtual controller



7. Now it remains to map the new virtual controller to a physical controller. Right-click on the MIDI control you just created and choose **Learn MIDI** from the popup menu.



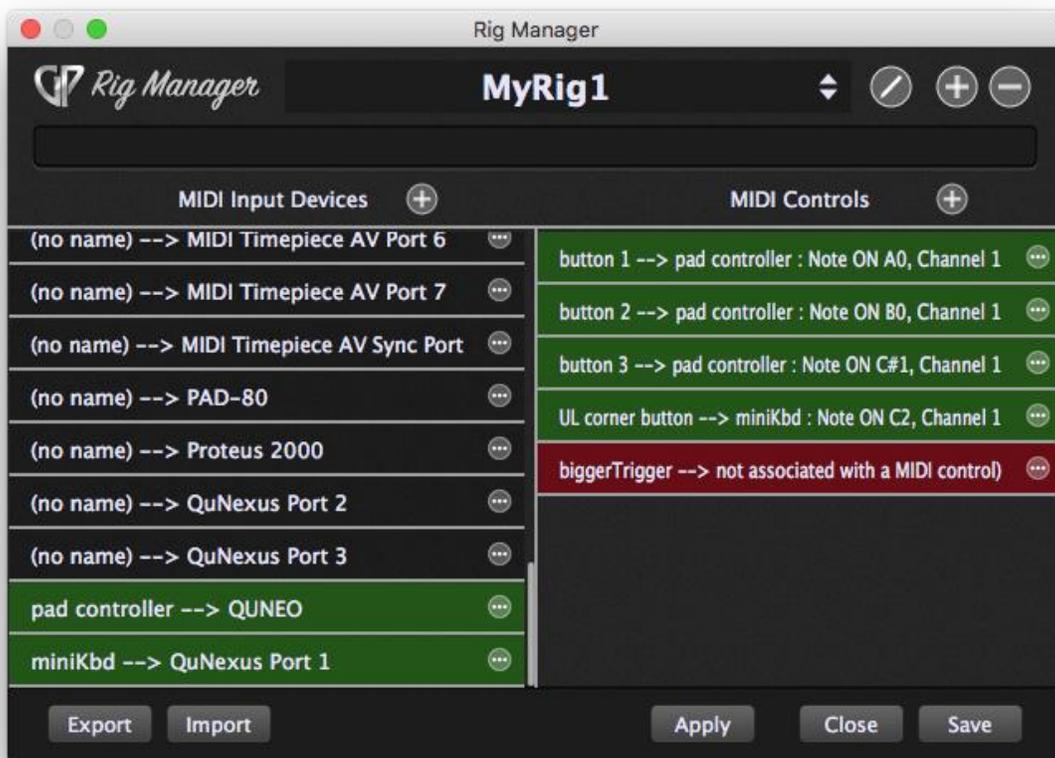
Gig Performer User Guide

8. Move a knob, fader, or other physical controller and it will be mapped to the virtual controller.

The MIDI Control right-click menu also enables renaming the virtual control or removing it from the rig (by removing its name). Finally, you can disconnect a physical controller from a virtual one with the **Remove MIDI association** command.

9. Repeat the Learn MIDI process for each parameter you want controlled from your MIDI input device.

By now, Rig Manager should look something like this:



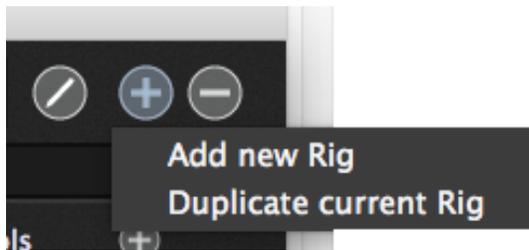
10. Connect the virtual controllers to widgets to control parameters. The MIDI controls that have been named and defined show up as sources, for example, in this list of sources to be mapped to a switch widget.

Gig Performer User Guide



In the studio, QUNEO and QuNexus are the primary controllers. In performance, however, the controllers are a malletKAT and an old Roland PAD80. We will setup another rig for live performance.

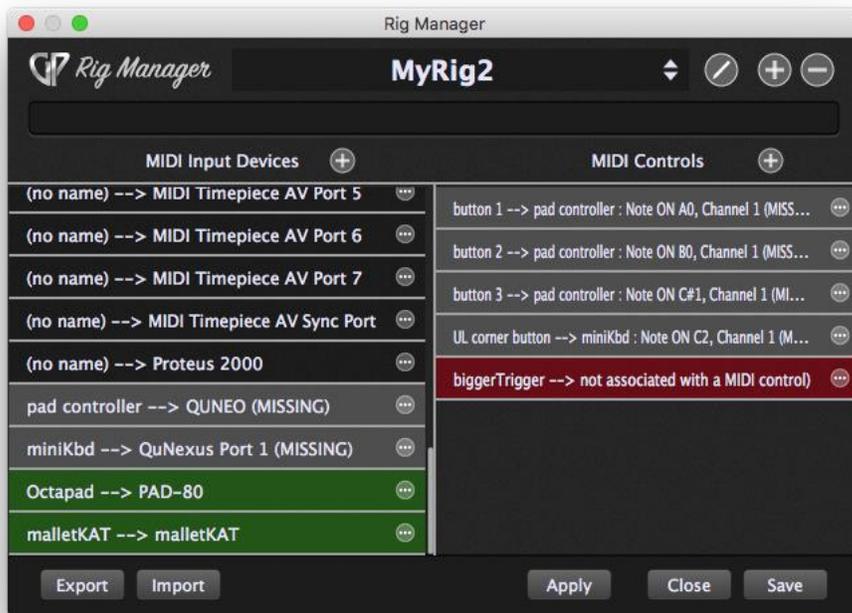
11. Click the large plus button at the top of the window and choose **Duplicate current rig** to make a copy of the rig.



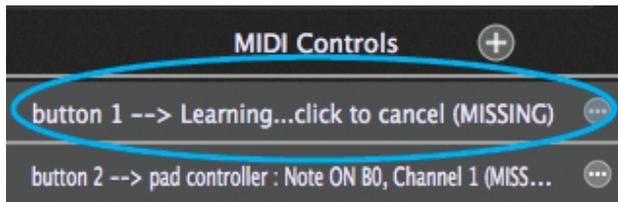
12. Rename the new copy MyRig2
13. Create two new MIDI Input devices and rename them. In this example, they are named "Octapad" and "malletKAT."
14. Choose **Learn midi** for each of the new input devices and play on them to establish the link.

This performance rig now looks like this:

Gig Performer User Guide

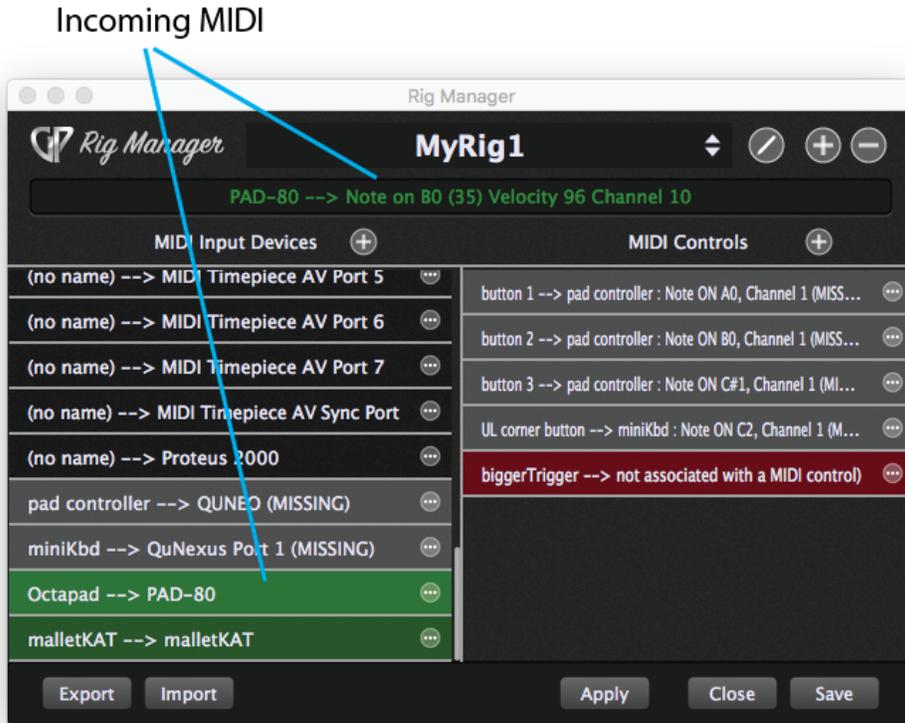


15. Each MIDI Control must be trained once for a new physical controller. Click the “three dots” button for a control in the MIDI Controls list and choose **Learn midi**, then move a knob or other physical control.

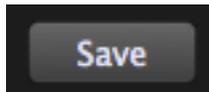


16. When MIDI events from the physical control arrive, the item lights up in the MIDI Input Devices and Controls lists, and the events that came in will be displayed at the top of the window.

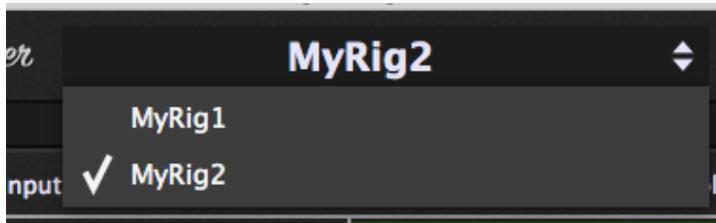
Gig Performer User Guide



17. Repeat the Learn midi process for each controller.
18. Save your work.



19. Switch back and forth between the studio and performance rigs by clicking on the arrowheads and choosing a rig from the dropdown menu.



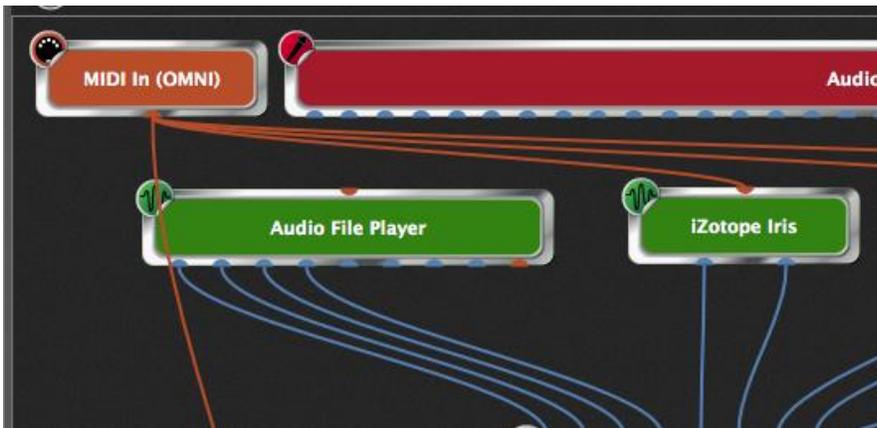
Note messages

Rig Manager handles remapping switch and continuous controls, which is the hard part of changing to a different controller. The easier part is redirecting the typical stream of note messages from your keyboard, pad controller, or other musical controller. That is handled

Gig Performer User Guide

with MIDI plugins in the Connections view, so there is the other place where the change in controllers must be accommodated.

One method is to use the MIDI In (OMNI) plugin. Omni, in this case, means not simply that it responds to messages on any MIDI channel, but also that it “hears” all connected MIDI devices. When you unplug a keyboard at rehearsal and plug a different in for live performance, it makes no difference, since the plugin responds to note messages from any source. If you use MIDI In (OMNI) in your rackspace, you need worry only about setting up rigs in Rig Manager for each set of controllers you use.



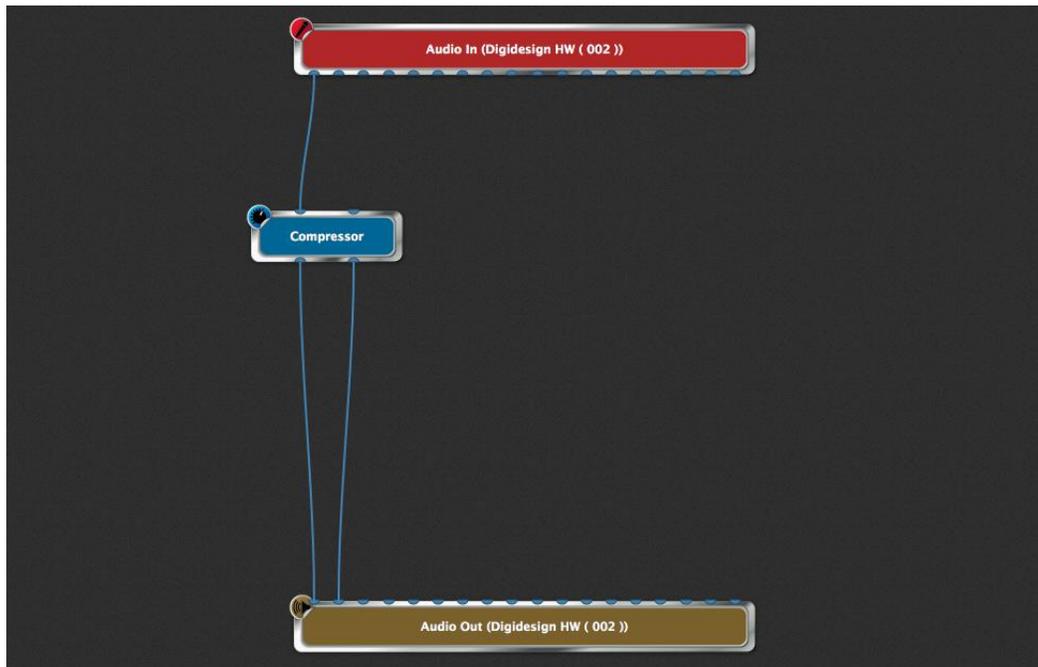
Just to be clear, while the Connections view is where note messages for pitch are routed, individual note messages can be assigned to virtual controllers in Rig Manager, so that notes can trigger actions or perform other control functions aside from playing pitches.

An alternative approach is create a rackspace with one of the controllers, say, the one used at rehearsal, then duplicate it, and modify the MIDI In block to change the MIDI Input source to the performance controller. Now you have rackspace that are identical except for the controller used.

Configuring Audio Plugins

This tutorial describes how to add effect plugins to vocals and/or guitar.

- 1. Launch Gig Performer.** If you have previously created a .gig file, it will automatically load (unless you have unchecked “Load last GIG file on startup” on the Options>General Preferences tab). If so, go to **File>New Gig** to start with a clean slate.
- 2. Create a signal chain for voice.** We’ll start by constructing a typical signal chain for live vocals. Since we won’t be using a MIDI controller for this tutorial, start by right-clicking on the MIDI In (Omni) block, then selecting “Delete” from the popup menu that appears. Then turn off all speakers and connect a microphone to an input of your audio interface, then enter Connections View and, using the procedures described in the previous tutorial, add the compressor plugin of your choice (because it is an effects processor, its block will be colored blue, as opposed to sound generating plugins, which are colored orange), rename it “Compressor,” and make audio connections to the red and brown interface blocks. Slowly turn up the volume of your sound system (to avoid feedback), then double-click on the plugin to open its editor and adjust its parameters until you are satisfied with the degree of compression. Close the editor to return to Connections View. The main area of the screen should look something like this:



(Your screen may look slightly different, since the audio input and output blocks will

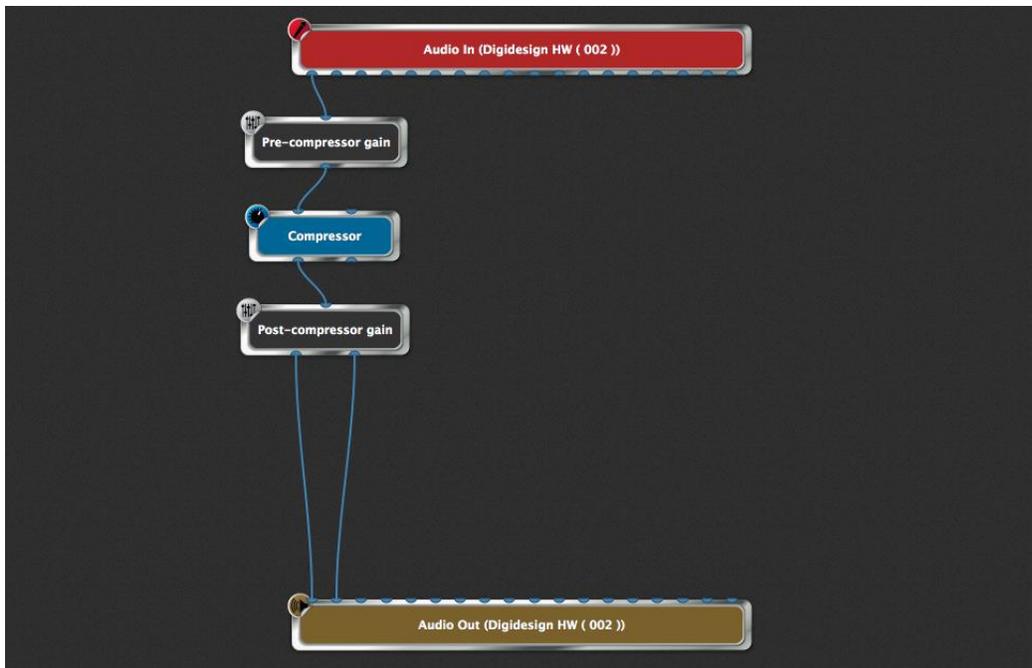
Gig Performer User Guide

reflect the name of your connected audio interface as well as the number of inputs and outputs it provides.)

Tip: If you're running Gig Performer on a Mac OS X system, the Audio MIDI Setup utility allows you to create Aggregate Devices, each consisting of multiple audio interfaces. [Click here](#) for more information.

Note: If you have multiple audio interfaces connected to your system and you want to use an interface other than the one being displayed, choose the **Options>Audio setup** command and select the desired interface on the Audio I/O tab. You can even specify different interfaces for input and output.

Next, for metering purposes, we'll add two bundled Gig Performer plugins. Insert a "Gain Control (mono)" plugin before the compressor and rename it "Pre-compressor gain," then insert a "Gain and Balance Control (mono to stereo)" plugin after the compressor and rename it "Post-compressor gain." (The latter has the benefit of converting a mono source such as a microphone to stereo, which will allow us to add stereo reverb and echo effects.) The main area of the Connections View screen should now look like this:



Gig Performer User Guide

Tip: There are two ways to modify connections: You can delete an existing connection by right-clicking on it and selecting “Remove this connection” (or by dragging it to any empty space) and then create a new connection. Alternatively, you can click near one end of a connection and drag it to a new pin.

Let’s complete the signal chain with the reverb and echo/delay plugins of your choice. Rename the two plugins “Reverb” and “Echo,” respectively. The main area of the Connections View screen should now look like this:

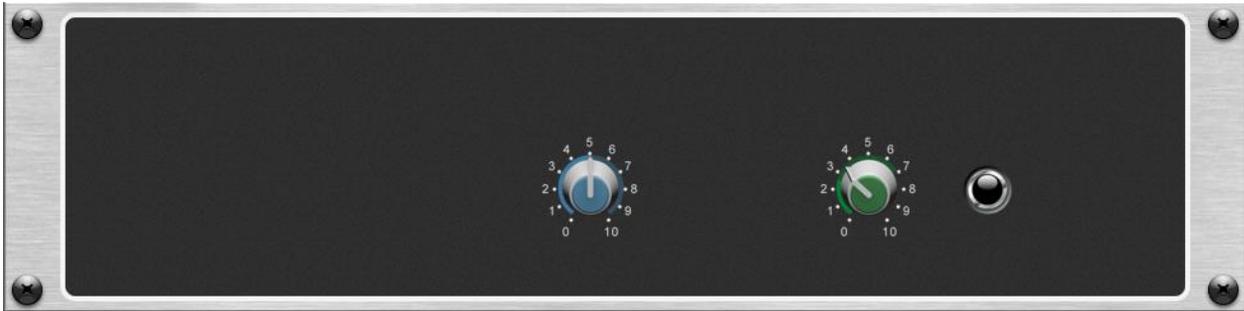


Note: Plugin blocks that are bypassed are overlaid with a red see-through rectangle, as shown in the illustration above.

Important note: There is a difference between bypassing a plugin and muting it. Bypassing actually turns off processing for that plugin, thus stopping the sound from being generated or processed. Muting, which is accomplished by inserting a [Gain Control](#), [Gain and Balance](#), or [Gain and Balance \(m->s\)](#) plugin and clicking the Mute button or setting its volume slider to 0, causes an audio signal to continue to be generated, but with the output silenced. If you’re playing back a loop or click track during live performance but you don’t want the audience to hear it for a period of time, mute the plugin instead of bypassing it. That way, it will continue to play (in your headphones, if so routed) until you’re ready for the audience to hear it again.

Gig Performer User Guide

3. **Add widgets to control the vocal sound.** It can be very helpful to be able to adjust the amount of reverb added to singer's voices during live performance, and you almost certainly will want to be able to bring echo in and out as needed. Accordingly, go to Performer View and click on the Widget Layout Designer icon to enter Edit mode. Drag a blue knob, a green knob, and a red LED into the panel and arrange them roughly this way:



Add captions and assignments to these widgets as follows:

- Blue knob
 - Caption: “Dry/Wet mix”
 - Assignment: Dry/Wet parameter of your reverb plugin.
- Green knob
 - Caption: “# of repeats”
 - Assignment: Feedback parameter of your echo plugin.
(This determines the number of repeats you hear.)
- Red LED
 - Caption: “On/Off”
 - Assignment: “Bypass plugin” parameter for your echo plugin.
(Click on “Invert value” so that the plugin is bypassed when the LED is unlit and active when it is lit.)

Finally, for purely cosmetic reasons, drag two Text label widgets into the panel. Position one over the blue knob and caption it “Reverb,” then position the other over the green knob and red LED and caption it “Echo.” Exit Edit mode and return to Performer View. Your panel should now look like this:

Gig Performer User Guide



4. Add metering. Metering can be very helpful to verify proper gain structure and ensure that a signal is not being overloaded and distorted. The meter widgets provided by Gig Performer (available in both vertical and horizontal configurations) give you the ability to visually monitor levels at any point in the signal chain. To add metering, simply insert Gain Control (or Gain and Balance Control) plugins wherever you want to be able to view signal (as we did in [step # 2 above](#)) and assign meter widget(s) to their “Magnitude” parameter. Accordingly, drag two horizontal meter widgets into the left-hand side of the panel and add captions and assignments as follows:

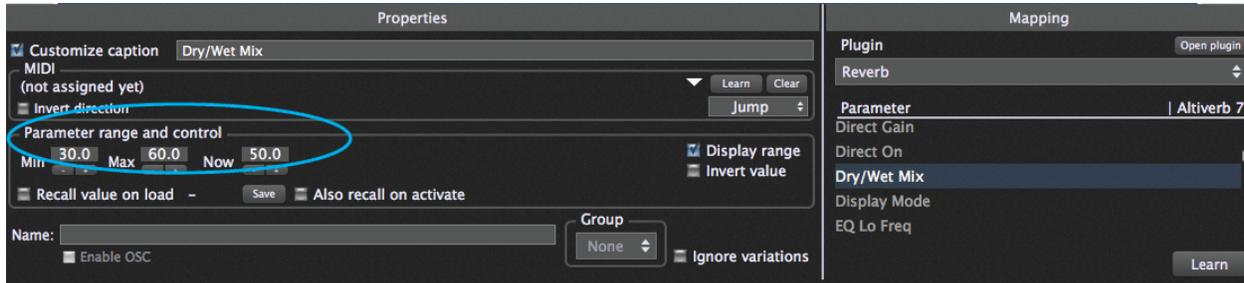
- Top horizontal level meter
 - Caption: “Pre-compressor”
 - Assignment: “Magnitude” parameter for the Pre-compressor gain plugin.
- Bottom horizontal level meter
 - Caption: “Post-compressor”
 - Assignment: “Magnitude” parameter for the Post-compressor gain plugin.

Your panel should now look like this:



Gig Performer User Guide

- Add scaling.** Most singers like to have at least some reverb on their voice at all times, but rarely will they want their sound to be swimming in reverb. This is where Gig Performer’s scaling control comes in handy. It allows you to specify a minimum and maximum range for each widget, while still allowing full range of motion. To demonstrate, take your Reverb plugin out of bypass, then go back into Edit mode and click on the blue knob to select it. In the Properties section of the inspector, you’ll see an area labeled “Parameter range and control” (circled):



Enter a Min (minimum) value of 30 and Max (maximum) value of 60. (The numbers can be typed in directly, or you can use the + and – buttons below to increment or decrement the value.) Now, when the blue knob widget is at its fully counterclockwise “0” position, you’ll hear a dry/wet mix of 30% (which, for most plugins, will result in a small amount of reverb), while at its fully clockwise “10” position, you’ll hear a dry/wet mix of 60% (which, for most plugins, will result in a significant, but not overwhelming amount of reverb. (Feel free to adjust the Min and Max values to taste!)

Similarly, an infinite number of echo repeats can be a very unpleasant thing—the sound can quickly spiral out of control—so set the Max value for the green knob widget to 70. That way, when the green knob is at its fully counterclockwise “0” position, you’ll hear a single echo, while at its fully clockwise “10” position, you’ll hear several—but not too many—echoes. Again, feel free to adjust to taste.

- Test, tweak, and save.** Test that all is working as expected by moving the blue and green knob widgets manually with mouse-dragging operations and turning the red LED on and off by clicking on it. (Take your echo plugin out of bypass before doing so.) If you have a MIDI controller or pedalboard connected to your system, you can associate each of these three widgets with physical devices such as knobs, sliders, buttons, and pads on your controller. Obviously the two knob widgets are best controlled from knobs and sliders, but the echo on/off widget (the red LED) can be controlled from buttons, pads, a pedal, or even a note being played! For example, you can assign it to the highest note on your keyboard—one which is probably

Gig Performer User Guide

rarely played in normal circumstances—and the echo will turn on only when that key is depressed. ([Click here](#) for an important note about using keys to control widgets.) Again, thanks to the flexibility of Gig Performer, the only limit here is your imagination. When you've got everything tweaked to your satisfaction, add any variations you want and [name your rackspace](#)—for the purposes of this tutorial, we'll call it "Vocal." Finally, be sure to [save your work](#).

- 7. Create a new instance.** Next, we're going to be constructing a signal chain for guitar, but before we do so, we'll be placing it in a separate instance. Instances are simply multiple copies of Gig Performer running simultaneously in the same computer. Their use allows each member of a band to have independent control over his or her own rackspaces without affecting the rackspaces of other bandmembers. For example, a guitarist can freely switch between rhythm and lead settings without affecting the reverb and echo settings being applied to vocals.

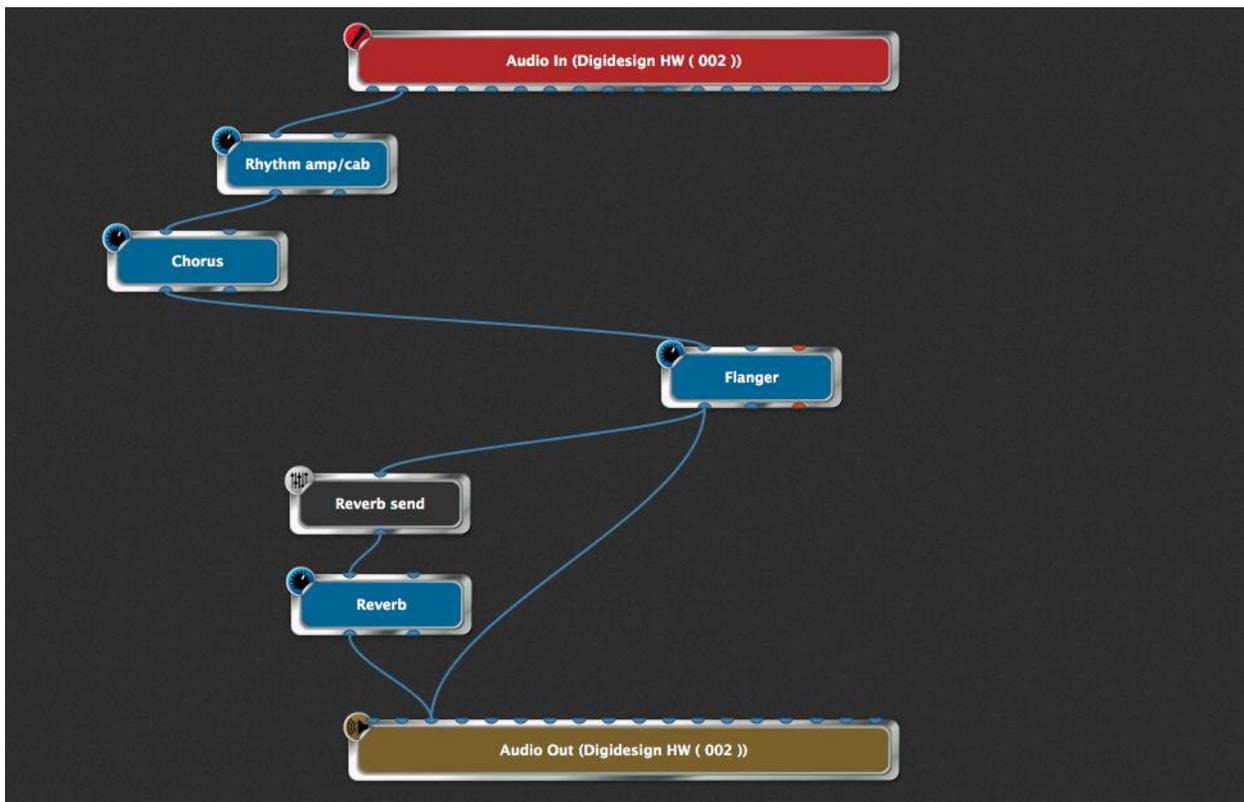
Go to **Options>Advanced Settings...** and make sure the "Enable multi-instance support" option is checked. (For more information, [click here](#).) Then go to **File>Create New Instance** and type in a name. For the purposes of this tutorial, let's call the new instance "Guitar." A dialog box will appear informing you that you have created a new instance.

Click OK to close the dialog and your new instance will appear—a complete new iteration of Gig Performer with no plugins, no connections, and no widgets.

- 8. Create signal chains for guitar.** Now it's time to build a typical signal chain for guitar—actually, two of them. Begin by once again deleting the MIDI In (OMNI) block and then connect a guitar (via a DI box if necessary) to an input of your audio interface other than the one used for the microphone earlier in this tutorial.

Gig Performer User Guide

Then enter Connections View and connect that input to the amp/cabinet model plugin of your choice, followed by the chorusing plugin of your choice and the flanging plugin of your choice. Add a [Gain Control](#) plugin and the reverb plugin of your choice. Rename the amp/cabinet plugin “Rhythm amp/cab,” the chorusing plugin “Chorus,” the flanging plugin “Flanger,” the Gain Control plugin “Reverb Send” (since it’s taking on that function; see the [text box below](#)) and the reverb plug-in “Reverb.” Connect the output of the Flanger plugin to the “Reverb send” plugin, and the output of the the “Reverb send” plugin to the Reverb plugin. Finally, connect an output from both the Flanger and Reverb plugins to one of your audio interface’s outputs (choose an output other than the one being used for the microphone signal), as shown in the illustration below:

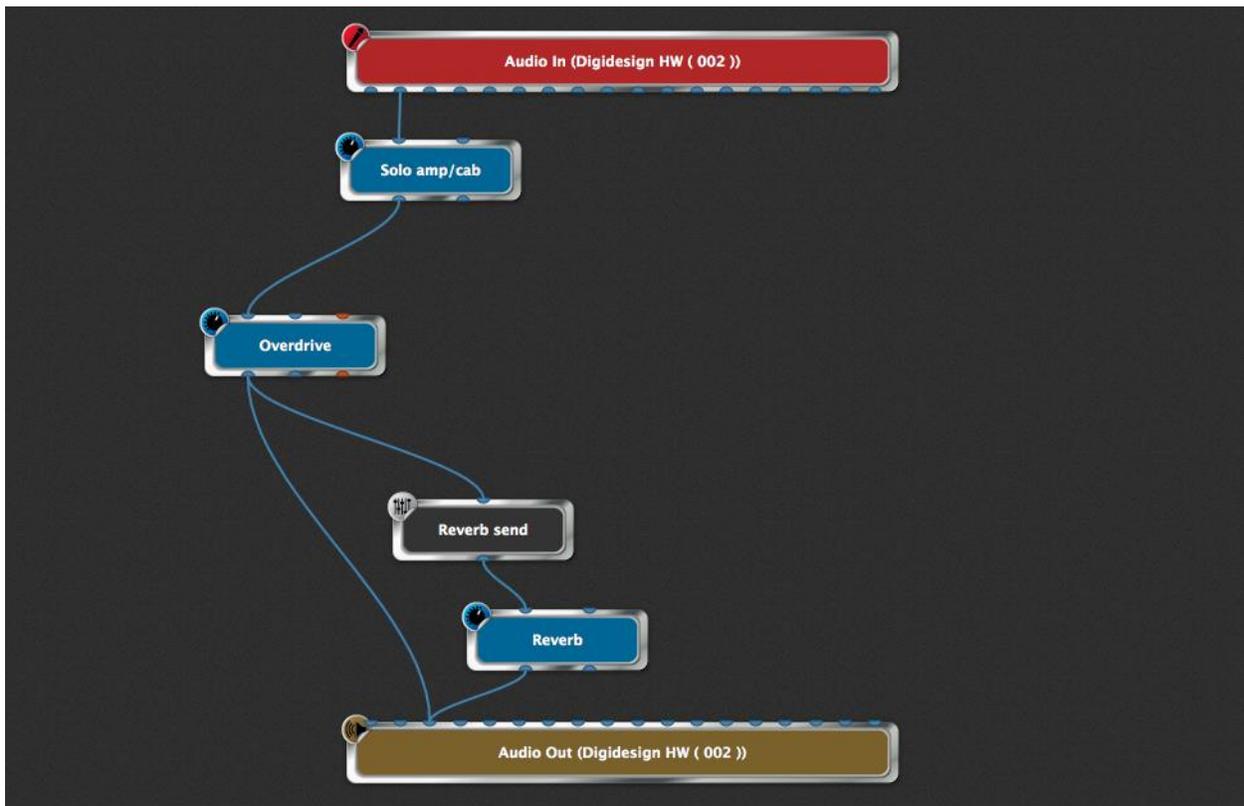


Tweak the parameters in the various plugin editors until you get a sound you like (use the Gain Control to set the desired amount of reverb), then double-click on the rackspace name. In the Rackspace Properties dialog that appears, rename the rackspace “Rhythm,” then click on Apply to close the dialog.

Gig Performer User Guide

Gig Performer makes it easy to create **reverb sends**, where signal is routed to a reverb (or other type of signal processing plugin) from multiple sources: Simply insert a Gain plugin between the output of each source and the reverb plugin. The volume of each Gain plugin provides independent control over how much signal is sent to the reverb.

Next, we'll create a second rackspace for soloing. Since we're going to use the same audio connections (although we'll be substituting different plugins), go to **Edit>Duplicate** the current rackspace (or use the Shift-Command-D / Ctrl-Shift-D keystroke commands) to add a new rackspace, then double-click on its name. In the Rackspace Properties dialog that appears, change the name of this new rackspace from "Rhythm_1" to "Solo". In Connections View, substitute an amp/cabinet model if you prefer (you can also opt to simply use the same one you used for the Rhythm sound—Gig Performer allows you to use the same plugin multiple times, up to the limits of your RAM and CPU resources), followed by the distortion/overdrive plugin of your choice, then delete the flanging plugin. Rename the amp/cabinet plugin "Solo amp/cab" and rename the distortion/overdrive plugin "Overdrive." Your main Connections View screen should now look like this:



Gig Performer User Guide

Guitarists especially will appreciate the handy fullscreen chromatic tuner provided in Gig Performer, available at any time with the click of a mouse or the press of a MIDI footswitch—even with the touch of a button on a smartphone or tablet running an OSC app. [Click here](#) for more information.

9. Add widgets to control the guitar sounds. Go to Performer View and select the Rhythm rackspace, then click on the Widget Layout Designer icon to enter Edit mode. Drag an “Old school” knob and a “The 11” knob (our Spinal Tap version of the “Old school” knob—it goes to 11!) into the panel.

Add captions and assignments to these as follows:

- “Old school” knob
 - Caption: “Chorus intensity”
 - Assignment: Effect level parameter of your Chorus plugin.
- “The 11” knob
 - Caption: “Flanger intensity”
 - Assignment: Dry/Wet parameter of your Flanger plugin.

Apply widget scaling and MIDI controller assignments to taste, then, purely for cosmetic reasons, add a text label widget and caption it “Rhythm,” then double-click on the panel and in the Rack Unit Properties menu that appears, change its “Style” (actually, its color) to blue. It should now look like this:



Now go to the Solo rackspace and drag a text label widget and an “11 knob” widget into the panel. Caption the “11” knob “Overdrive” and assign it to the Drive parameter of your Overdrive plugin. Apply widget scaling and MIDI controller assignments to taste, then caption the text label widget “Solo” and change the rack panel “Style” (color) to green. It should now look like this:

Gig Performer User Guide



The advantage to putting different sounds into different rackspace (as opposed to creating one complex rackspace with multiple signal chains and complicated switching) is that you can go from one to the other, glitch-free, with the use of simple MIDI program change messages transmitted via a MIDI controller, such as up-and-down switches on a pedalboard—or even via a smartphone or tablet running an [OSC](#) app. What’s more, Gig Performer’s [Tail length](#) function allows you to set the maximum time before a sound is cut off—up to 5 seconds—when you switch rackspace—something that’s particularly useful in situations like this, where reverb or echo is being applied to a sound. Try it!

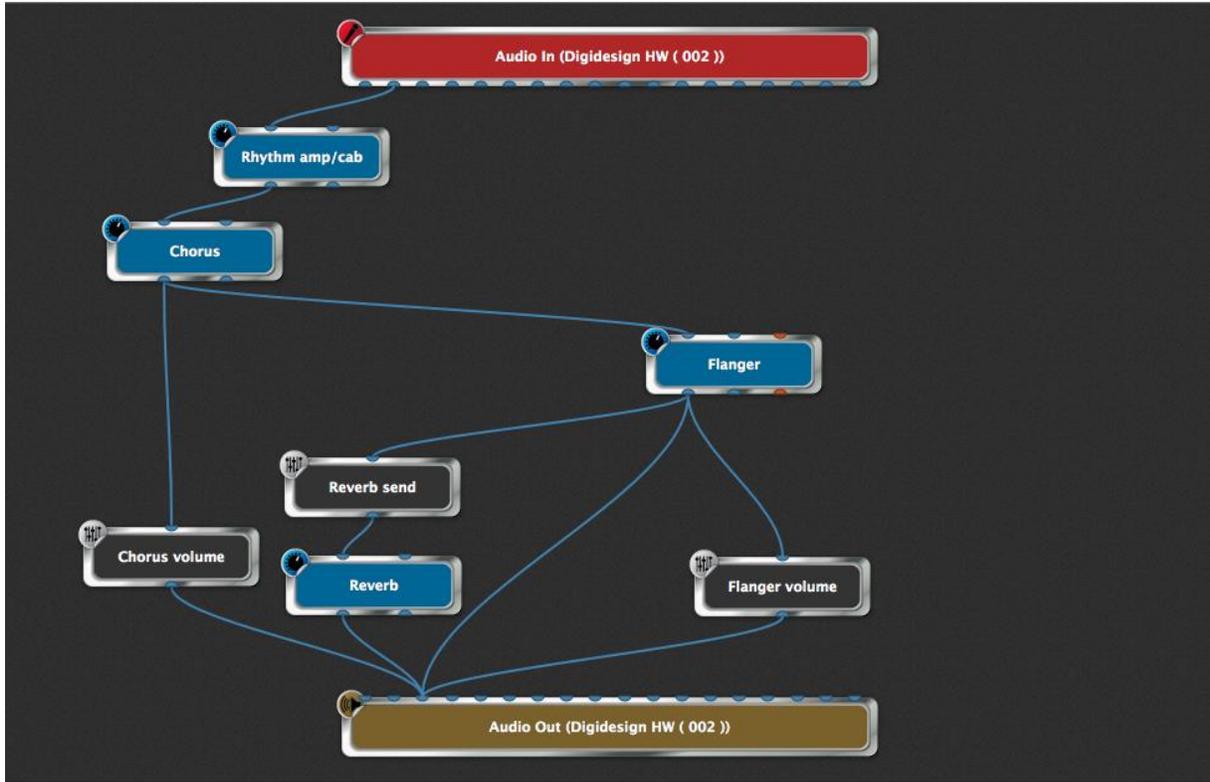
9. Create a widget group to crossfade between the chorus and flanging effects.

Now it’s time to explore Gig Performer’s powerful [widget group](#) feature. The concept behind it is simple: Any widget assigned to a group can be controlled by any or all other widgets assigned to the same group. This enables you to change multiple parameters together.

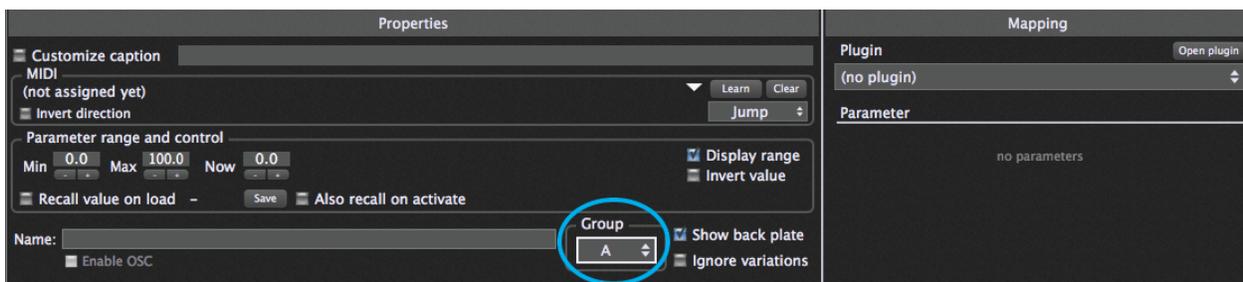
(There are two other ways to control multiple parameters simultaneously: one is to assign the same MIDI control to multiple widgets, the other is using GP Script to control any number of parameters with a single widget.)

To demonstrate, go to Connections View, select the Rhythm rackspace, and add two Gain Controls, renaming one of them “Chorus volume” and the other one “Flanger volume.” Connect the output of the “Chorus” plugin to the input of the “Chorus volume” plugin and the output of the “Flanger” plugin to the input of the “Flanger volume” plugin. Then connect the outputs of both the “Chorus volume” and “Flanger volume” plugins to the same output of your audio interface that you’ve been using for both the Rhythm and Solo rackspace. Your main Connections View screen should now look like this:

Gig Performer User Guide



Next, go to Performer View and move the two knob widgets to set moderate amounts of both Chorus intensity and Flanger intensity. Then go into Edit mode and drag a horizontal slider widget into the same panel, positioning it below the two knob widgets. Next, in the Properties section of the inspector, click on the dropdown menu below for the widget group (circled below) and select Group A. (Gig Performer provides 26 widget groups, lettered A through Z.)



Caption the widget “Chorus <-> Flanger” but don’t assign it to any plugin; that’s because we’re going to use it as the “master” to control two other widgets we’ll be placing in a separate panel. Accordingly, click on the New Panel button beneath the current panel (depending on the screen size of your laptop, you may need to scroll down or resize the window to see this button). From the dropdown menu that

Gig Performer User Guide

appears, click on “Create a new 1U panel”. This is the smallest size panel provided by Gig Performer, but it will work fine for our purposes since we won’t actually need to see its widgets during live performance. Drag a blue knob widget into the left side of the new panel and a green knob widget into the right side. Caption the blue knob “Chorus volume” and assign it to the Gain parameter for the “Chorus volume” plugin. Then caption the blue knob “Flanger volume” and assign it to the Gain parameter for the “Flanger volume” plugin. Next—**and this is important**—click on Invert Value (in the Properties section of the inspector) for the blue knob widget **only**.

Finally, assign both knob widgets to Widget Group A—the same group as the horizontal slider in the panel above. Because all three widgets are assigned to the same group, they will all move together. When the green knob widget is turned up, it will, as expected, cause the volume of the flanging effect to increase, but turning up the blue knob widget will do the opposite because it is set to “Invert Value”: it will cause the volume of the chorus effect to decrease, and vice versa.

(Another method of achieving inversion of the blue knob’s action that provides greater precision is to use scaling: instead of clicking “Invert Value,” simply enter the maximum value in the Min field in the Parameter range and control (for example, set it to 84), and the minimum value in the Max field (say, 10). In this example, the blue knob will now go from a value of 84 when it is all the way down to a value of 10 when it is turned all the way up.)

As a result, when you move the horizontal slider from left to right, you’ll hear the chorusing effect crossfade into the flanging effect, and vice versa. Try it! If you want visual evidence that all is working correctly, go momentarily to Connections View and double-click on the “Chorus volume” and “Flanger volume” plugin blocks to open their editors, then return to Performer View. The editors will remain open and you’ll be able to see the effect of moving the horizontal slider.

Your final Rhythm rackspace should look like this:

Gig Performer User Guide



If you find the two knobs in the small bottom panel visually distracting, Edit mode provides a couple of easy ways to fix that:

a) Right-click on the top panel, then select the “Convert to 4U panel” option from the drop-down menu. This will enlarge its size, thus hiding the panel below from view.

or

b) Create one or more new panels and move them in-between your “master” blue panel and the small panel containing the blue and green knob widgets.

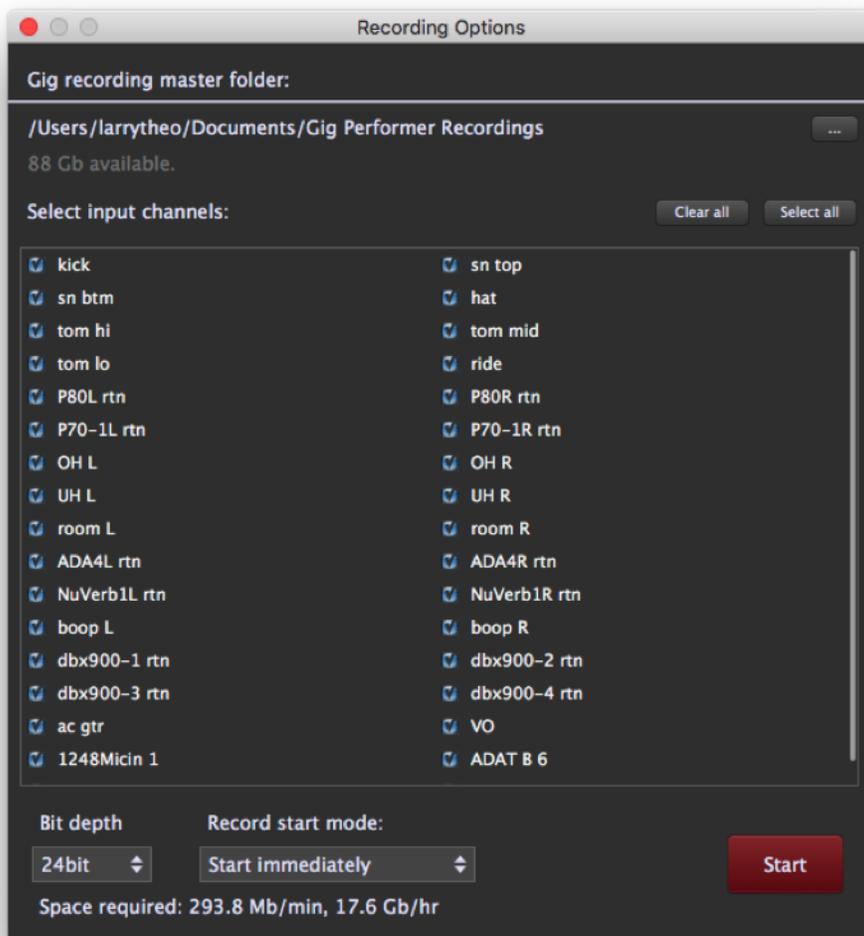
10. Test, tweak, and save. Test that all is working as expected by moving widgets manually with mouse-dragging operations or from your MIDI controller. When you’re satisfied with all settings, be sure to save your work by going to **File>Save As...** and typing in a filename. Like all Gig Performer files, those saved when working within an instance are given the extension .gig and contain complete information about all rackspace and variations. Bear in mind also that, because we created them in separate instances, the vocal signal chain created earlier in this tutorial continues to be completely active along with the guitar signal chain just created, and that making changes in one instance does not in any way affect other instances.

Important note: When multiple instances are open, be sure to exit from each one separately.

Capturing a Performance with the Audio Input Recorder

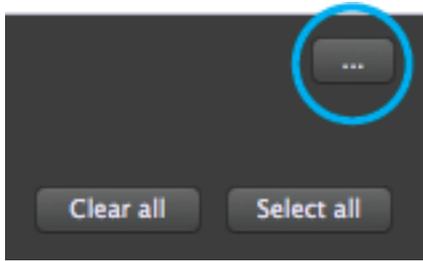
The Audio Input Recorder is a basic utility to allow live performance to be captured raw, before it has entered your Gig Performer plugin network. Assuming you save your Gig Performer gig, you can make a quick capture recording, and in post-production use the WAV files that are captured in a DAW or other music or audio program. Also see [Audio Input Recorder](#) in the reference section.

1. Click the Recorder button or choose **Options>Recording Settings** to open the Recording Options dialog.



2. Click the Set Destination Folder button and navigate to a destination for the recorded files.

Gig Performer User Guide

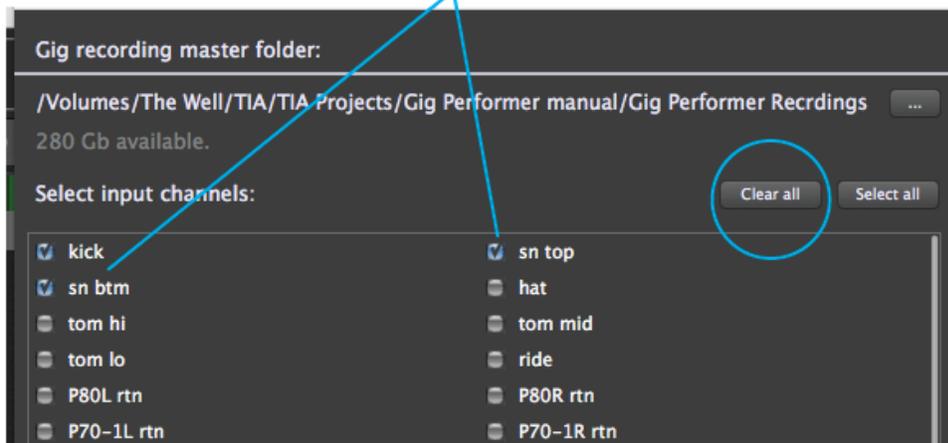


3. Choose a bit depth for the files from the menu in the lower left corner. The sample rate is set by the audio interface. Technically, the 32-bit setting uses floating point representation, whereas the other settings use fixed point.



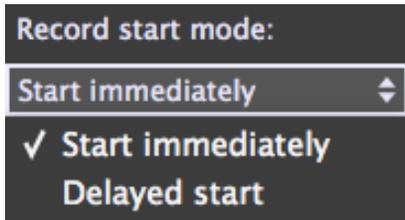
4. We only want to record from a few inputs, so the fastest way to set up for that is to click the Clear All button to disable all inputs, then record-enable the channels you want to capture.

Enable channels for recording



Gig Performer User Guide

5. Make sure that Start Mode is set to Start immediately. Recording begins the moment the Start button is clicked.



6. Click the Start button to begin recording. The Recorder button changes to a small record panel that tells you how many channels you are recording and at what bit depth, along with the current record time.



The Recorder button changes into a small record panel with information and a stop button.

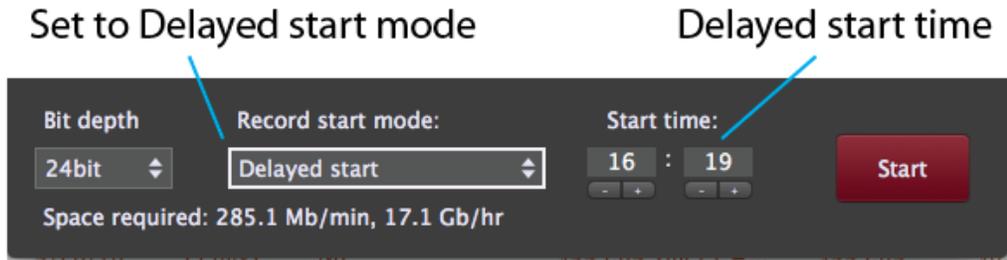


7. Click the Stop button in the record panel to stop recording.



8. Now let's try a recording set to start at some other time. For instance, we might want to set Gig Performer at sound check to begin recording at the show's scheduled start time. Set Record start mode to Delayed start. New Start time fields appear. Enter the time when you want the recording to start in hours and minutes.

Gig Performer User Guide



9. Click the Start button to start recording. The Recorder button changes to a countdown panel. The panel flashes green while it is counting down, then turns to red when it begins recording. When you are done recording, click the record stop button to stop recording.

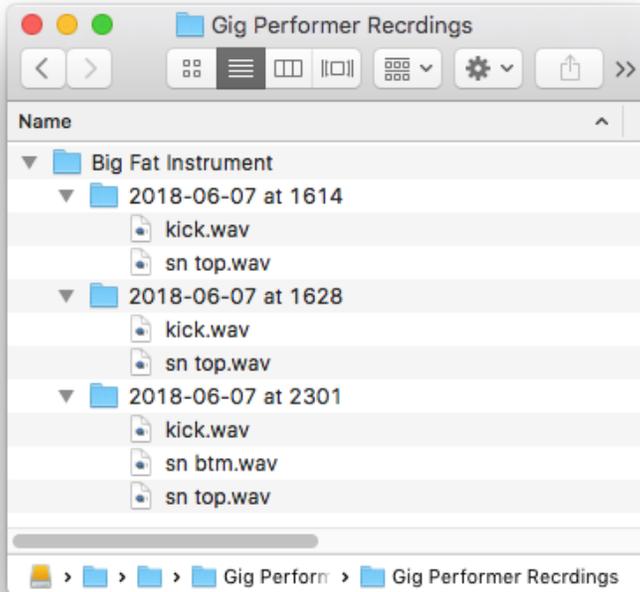
Flashes green while
counting down



Countdown time

10. Your recordings are located in the destination folder chosen in the Recording Options dialog. Inside that top-level folder is a folder named for the current Rackspace, and inside of that are folders named with date and time of the recordings. These folders contain the WAV files recorded at the indicated dates and times.

Gig Performer User Guide



Since each recording session will include the show date as part of the name, you can start a recording session every night of a tour without having to worry about documenting when the recordings were made.

The Audio Mixer/Router

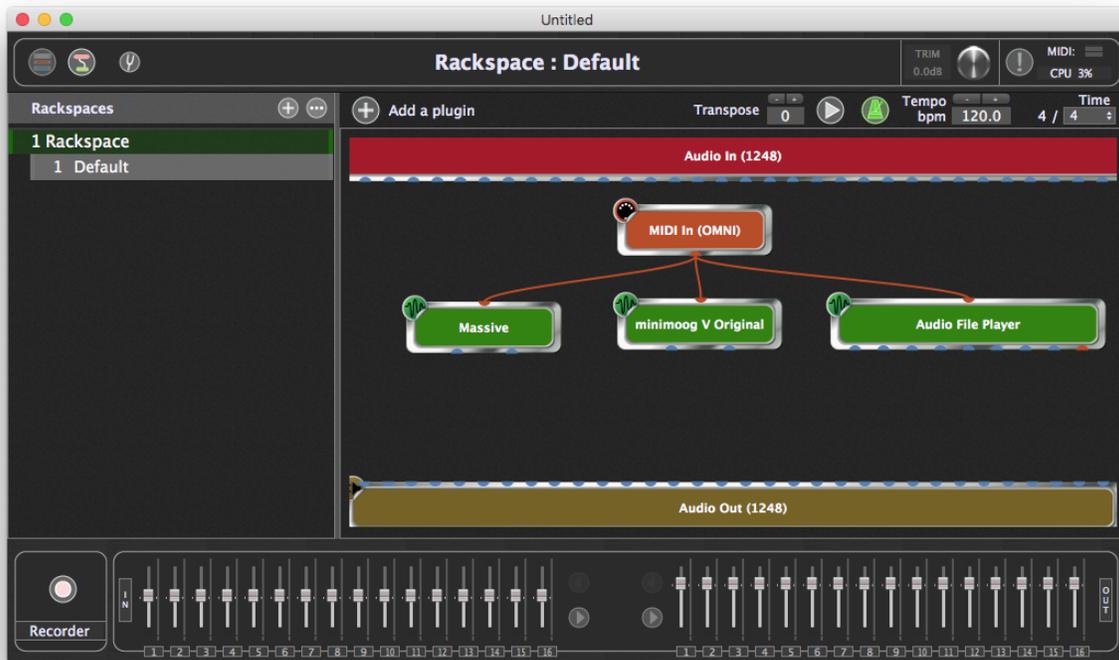
The Audio Mixer/Router is a flexible plugin that eliminates the need for a Gain plugin on the output of each source. Functions like level, mute, and output routing can be controlled from widgets so you can, for example, mute and unmute different sources, route channels to various effects devices connected to the outputs, or, of course, mix levels.

There are two versions of the plugin, one with four inputs that can be stereo or mono, for a total of up to eight input channels, and the other with eight inputs for up to 16 input channels.

Each input has a fader, mute button, and solo button, and can be routed to one of four stereo output pairs (or eight output pairs for the 16-channel mixer). For more details, see [Audio Mixer/Router](#) in the Reference section.

Tutorial:

Make a new Rackspace and add a few sound sources. Your screen should look something like this:

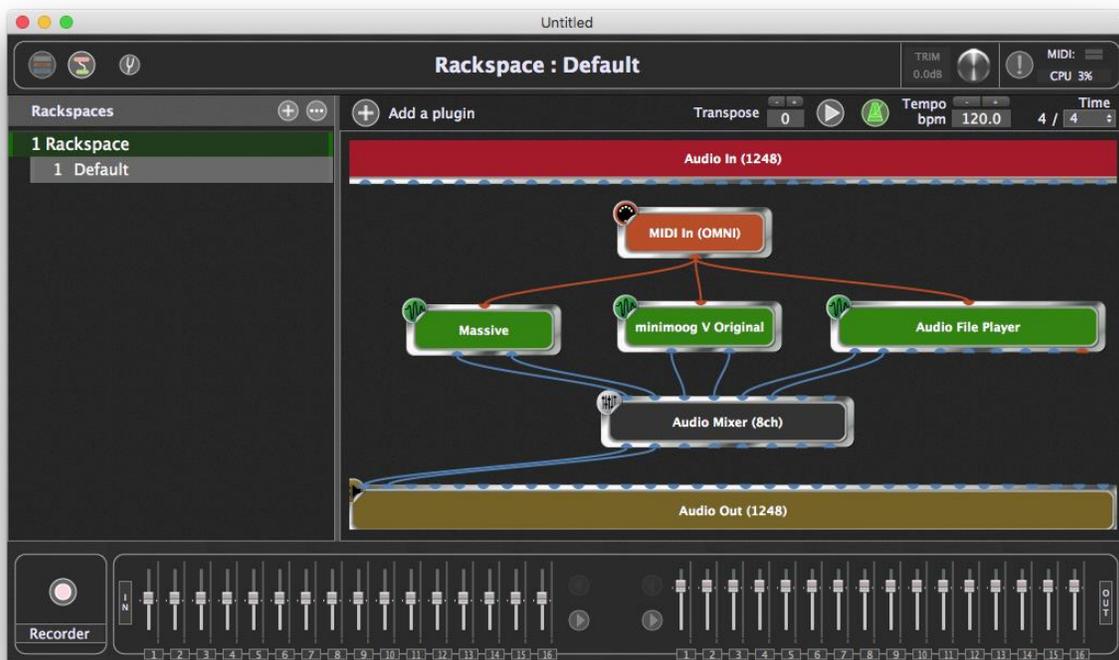


Now click the Add a plugin button and choose an eight-channel mixer.

Gig Performer User Guide



Drag from the outputs of the source on the left (in this example, Massive) to mixer inputs 1 and 2 to feed them into the mixer. To route stereo pairs, you can shift-drag, but you have to respect odd/even pair numbering: the left output from a plugin has to be dropped on an odd-numbered input of the mixer, or the right output dropped on an even-numbered input. Try shift-dragging from an output of one of the other sources. Shift-drag from output 1 of the mixer to an odd-numbered interface output, and the outputs 1 and 2 will be connected for monitoring.



Double-click the mixer in the Connections view to open the editor for the plugin.

Gig Performer User Guide

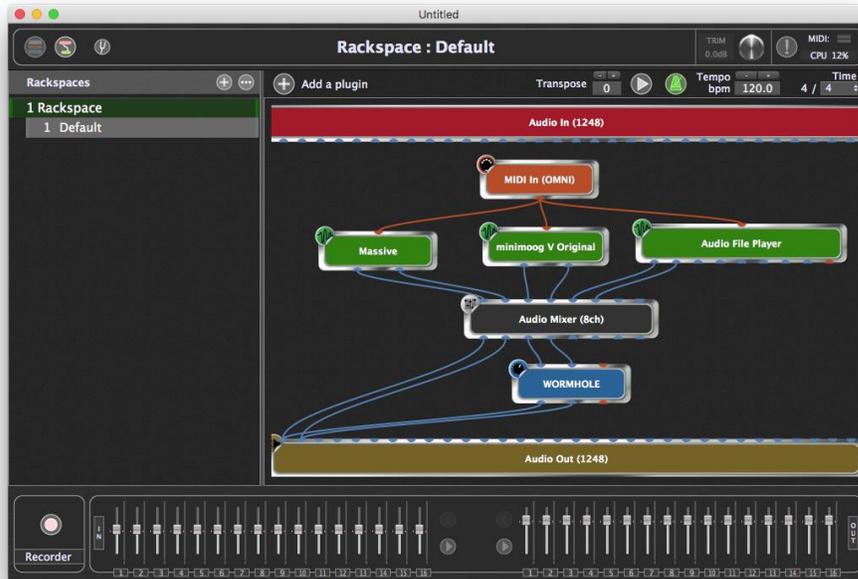


Let's rename a channel. Double-click on a label to edit the name.



Gig Performer User Guide

Now add an effect of some sort. Drag from mixer outputs 3 and 4 to the inputs of the effect, and from the outputs of the effect to inputs 1 and 2 of the interface. These will simply mix in equal amounts to other signals connected directly to those interface inputs.

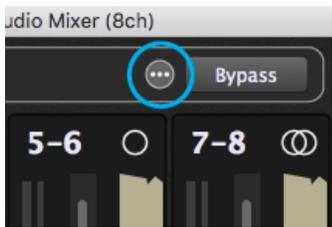


We can send the Audio File Player through our effects. Click at the bottom of the third channel strip and choose 3-4 as the outputs. Now the file player is feeding the effects, and the output of the effects is being summed with the outputs from the mixer.

Gig Performer User Guide



Now that our mixer is configured, we can save the setup as a preset. Click on the Presets menu button.

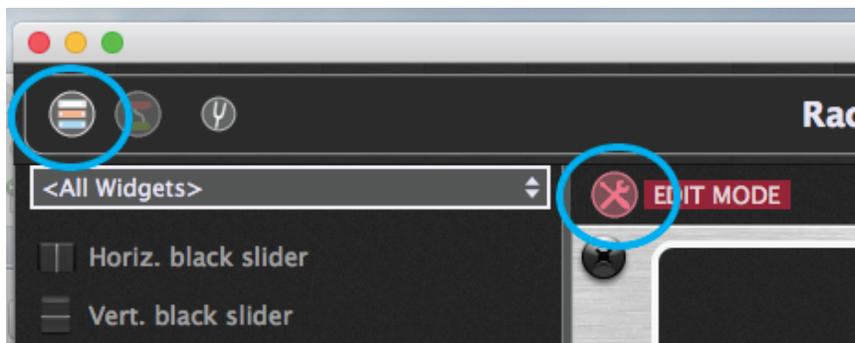


Choose Save from the popup menu and name your setup.

Gig Performer User Guide



Now, let's attach a few widgets to mixer controls. Click the Rackspace front view button in the upper left corner so you can see the rack panels, then click the Edit Mode button to start editing the panel.



Now add some widgets. In the example below, there are mute buttons, balance controls, level faders, and meters for two inputs to the mixer. All except the meters can easily be mapped to physical controllers, such as on a keyboard. For more information on how to do that, see the [Controlling Plugins From the MIDI Controller](#) tutorial.

Gig Performer User Guide

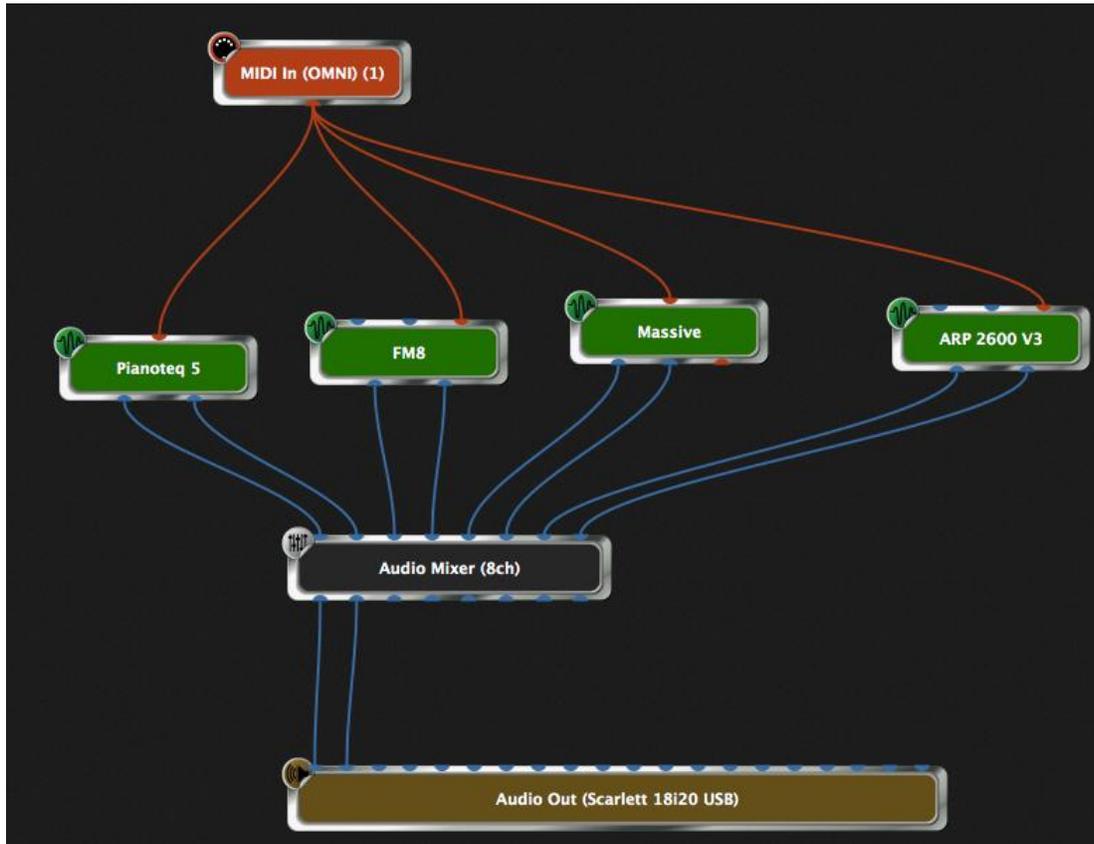


Click the Edit Mode button to return to using the Rackspace and you are ready to mix.

Applications

There are many tasks that can be accomplished with the mixer/router plugin. Here are a few examples to get you going.

Simple Mixer



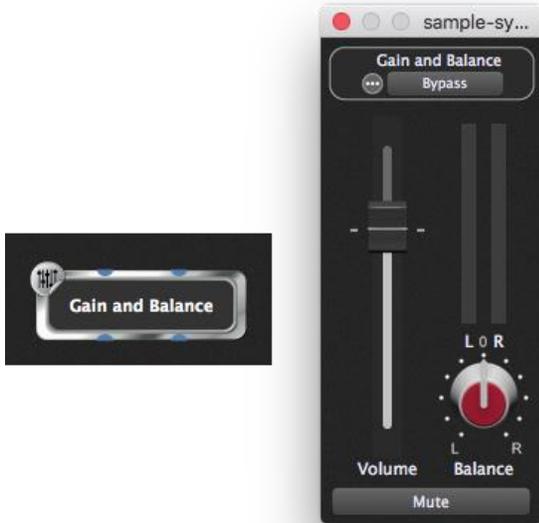
In this example we have four synths with stereo pair outputs feeding the mixer's eight inputs. Each input has gain and balance controls in the Audio Mixer plugin, so it is unnecessary to add gain and balance plugins on each individual synth output. All the inputs feeding the mixer in the figure are then routed to outputs 1 and 2 of the mixer plugin, which is connected to the first stereo pair of audio interface outputs.

Each channel pair can be soloed or muted as desired and of course these can be controlled from front panel widgets (and so from your keyboard controller, once you map them to those widgets) as needed.

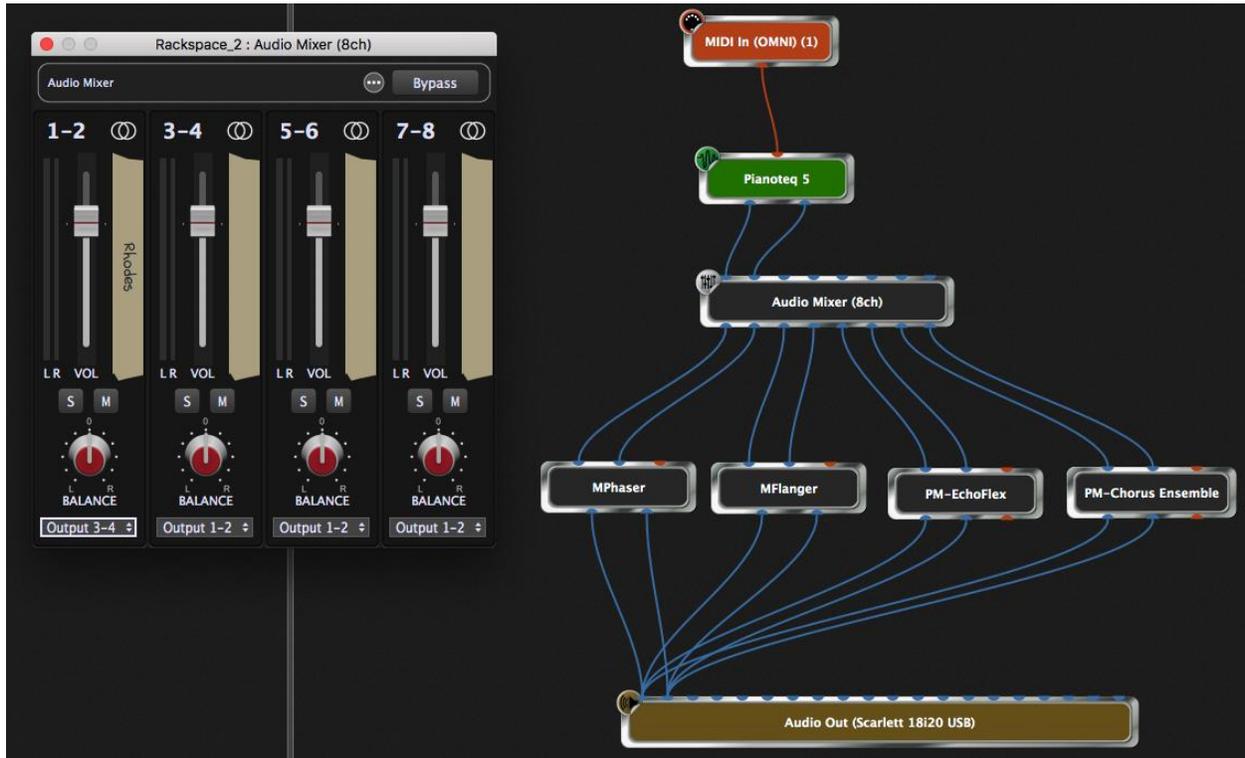
You can easily add a master volume for a mixer output pair, if you need, by feeding the mixer outputs to a Gain and Balance plugin. For a classic VCA-style approach, create a

Gig Performer User Guide

widget for the level of each output pair, then form them into a widget group and map them to a single physical knob or slider.



Input router

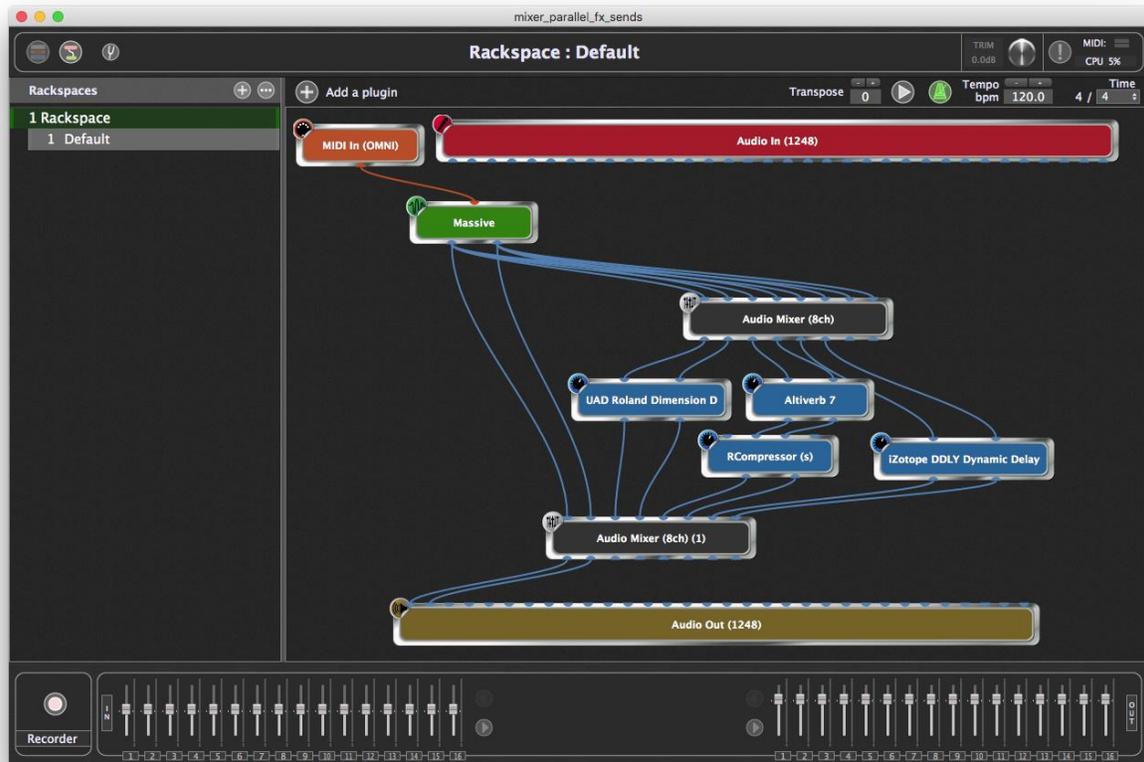


On the right, in the Connections view of a rackspace, you can see that we have a single synth (the Modartt Pianoteq) connected to the Audio Mixer. The four output pairs of the (eight-channel) Audio Mixer are connected to the inputs of four different effects. If you look at the first channel strip in the mixer on the left, the Pianoteq is currently being routed to Output 3-4, which feeds the Flanger. By changing the output routing, you can quickly switch from one effect to another. Output routing also can be attached to a slider, knob, or switch widget, letting you control effects switching from your controller.

Gig Performer User Guide

Feed multiple effects (aux sends)

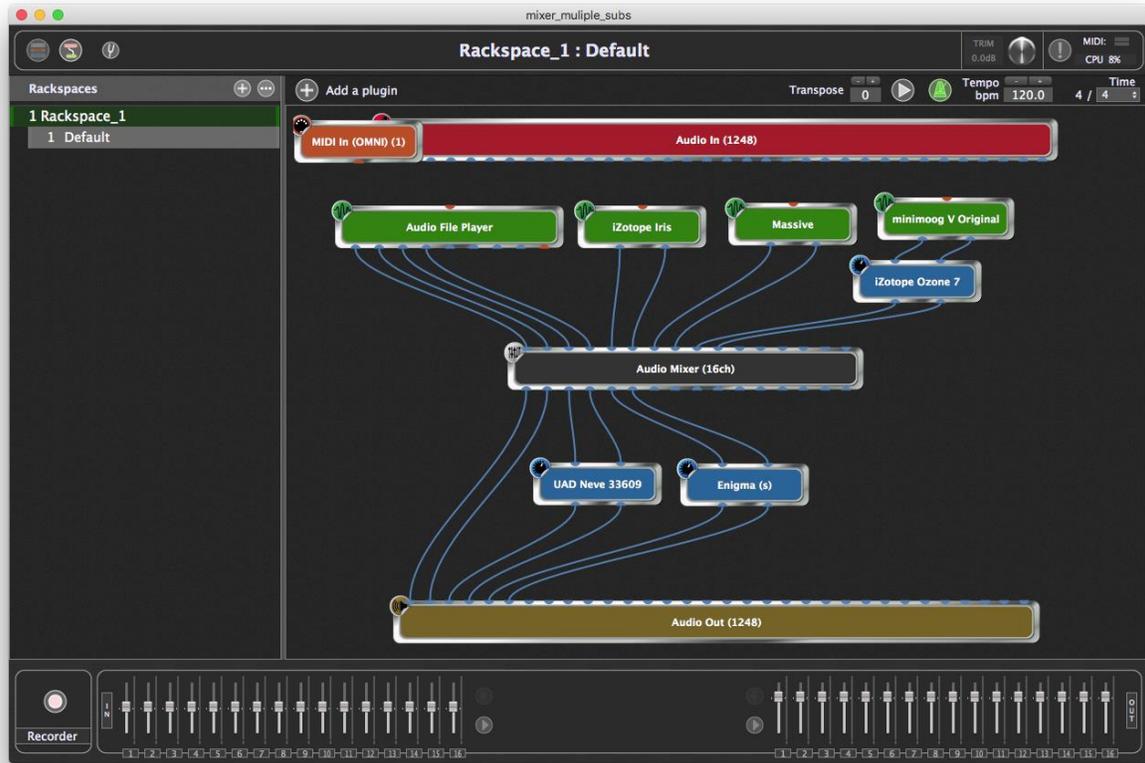
Assigning the source to all of the inputs turns the mixer into a bank of aux sends. Each channel sends the source signal to one pair of outputs, with a separate level control for each. In this case, the outputs of the effects and the original synth source are all mixed at the end through another eight-channel mixer.



Gig Performer User Guide

Multiple submixers in one plugin

Since inputs can be independently assigned to outputs, a single 16-channel mixer can be used as if it were a few small submixers in one package.



The first and third channel strips, channels 1-2 and 5-6, feed one mix, the second and fourth strips a different mix, and the fifth strip, for the moment, is routed out a third output pair that feeds an effect.

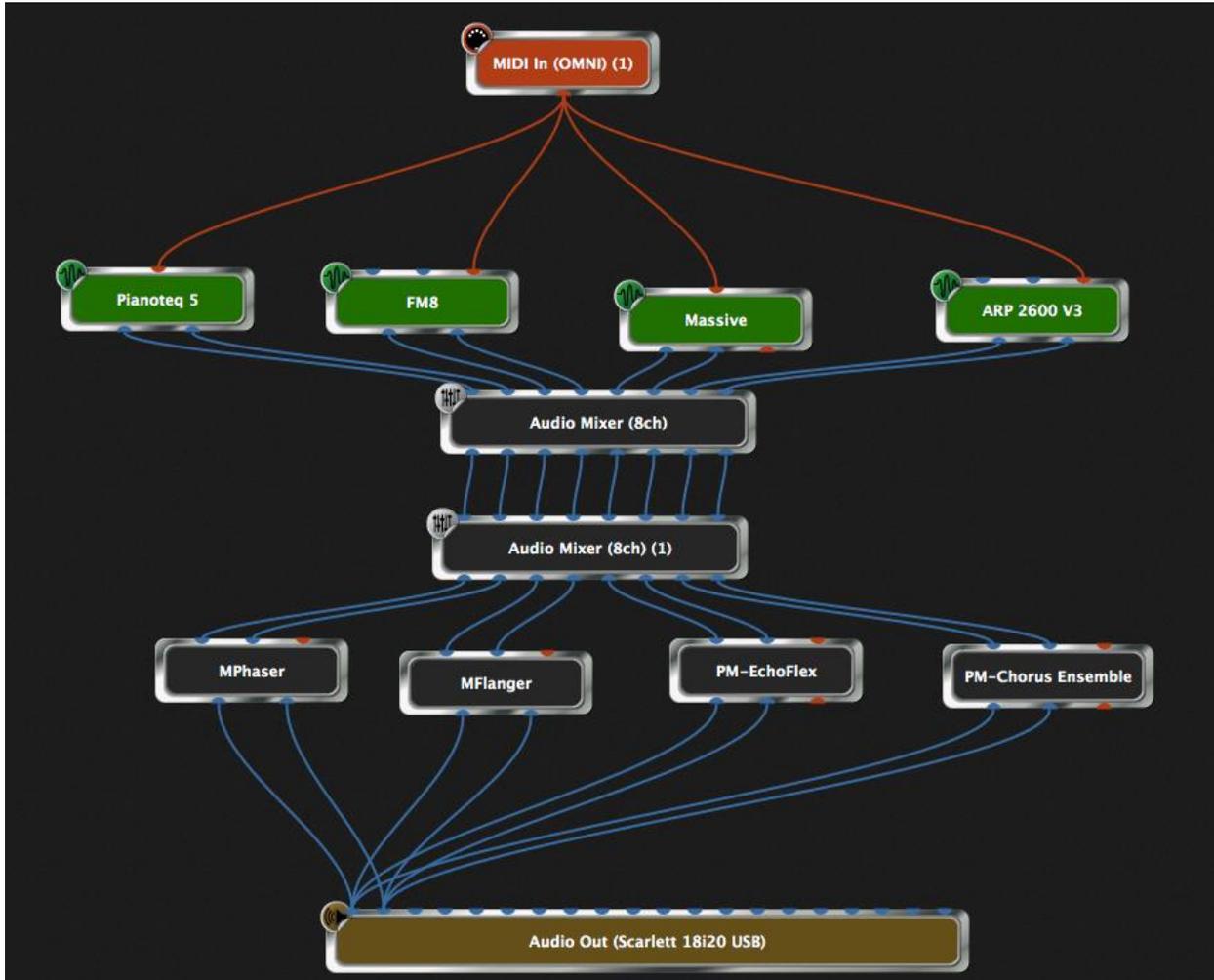
Gig Performer User Guide



Gig Performer User Guide

Mixer and Router Together

In this example, we can instantly route combinations of inputs to combinations of outputs so you can route your piano to the phaser and chorus while routing your pads (ARP 2600) to chorus and echo. By using rackspace variations in Gig Performer you can instantly switch among arbitrary combinations, using a controller to switch, if you like.



Controlling Gig Performer Using OSC

As described in [Appendix A](#) of this user guide, OSC (Open Sound Control) is a communications protocol that allows you to view and move Gig Performer’s widgets wirelessly from your iOS or Android tablet or smartphone. This tutorial will show you how to use Gig Performer with an OSC app.

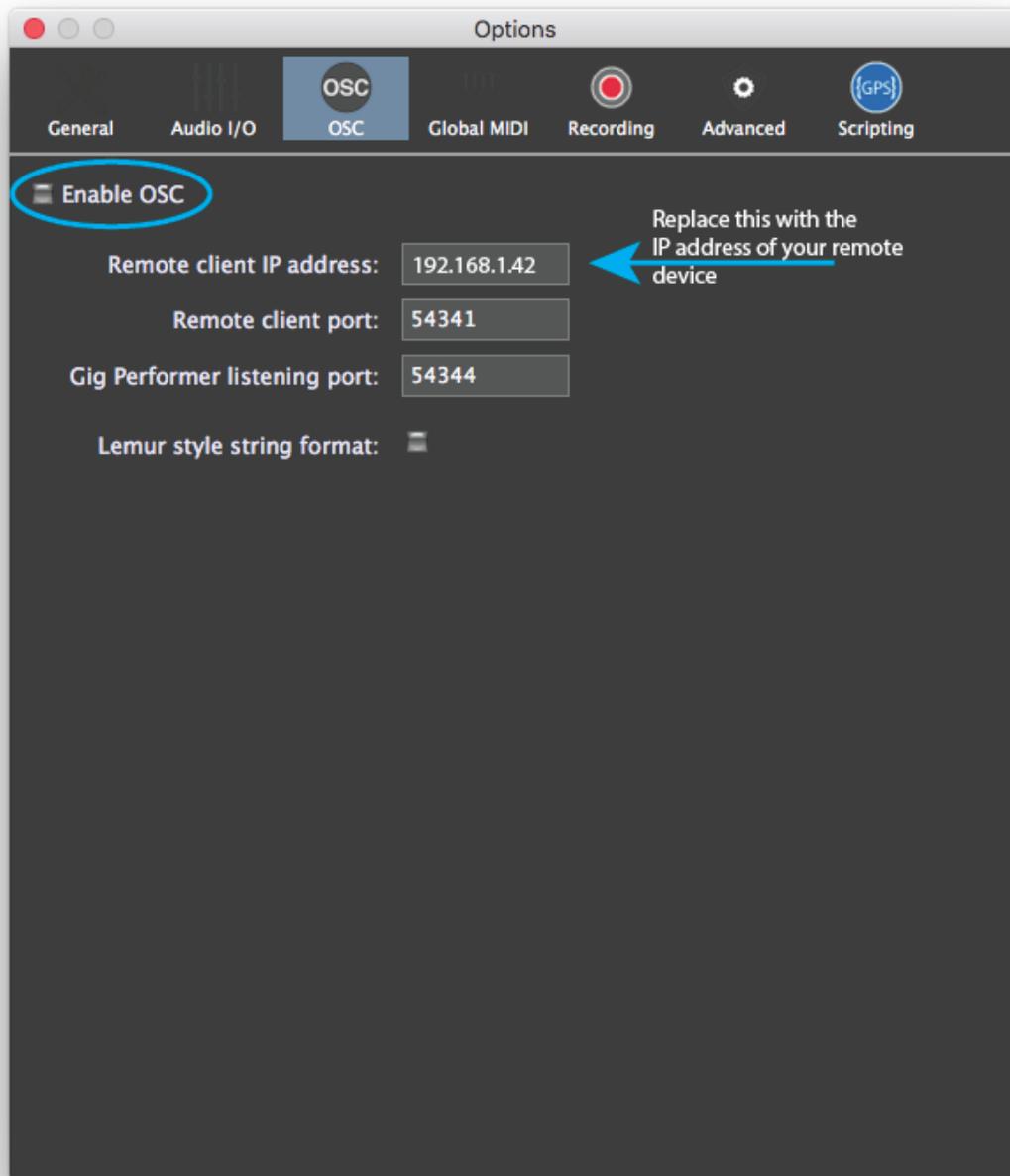
- 1. Establish wireless communications.** For Gig Performer and an OSC app to work with one another, both your computer and the device running the app must be connected to the same wireless network, so ensure that they are communicating correctly.
- 2. Establish OSC communications.** Launch Gig Performer and then go to **Options> OSC setup...** The dialog window shown below will appear.

Click on the Enable OSC button (circled in the image) so that it is checked in blue, then enter the IP address of the device running the OSC app in the “Remote client IP address” box (indicated by the arrow). (Consult your OSC app’s documentation app for directions as to how to locate the IP address.)

Next, enter the port number of the OSC app in the “Remote client port” box. (Consult your OSC app’s documentation app for directions as to how to locate the port number.) Note that the “Gig Performer listening port” value cannot be changed as this is permanently set. If you’re using the OSC app Lemur, check the “Lemur style string format” box. If you’re using any other OSC app, leave it unchecked.

Note: If you’re running an OSC app on multiple devices—say a tablet and a smartphone—and you want to use both devices onstage (or if you want to give one to your FoH engineer to have access to your controls), there’s a simple way to accomplish that, using something called Broadcast Mode. Assuming you’re using standard class C addressing (with IP numbers beginning with 192.168.1.x), simply replace the last value of the OSC app’s IP address with 255 (i.e., 192.168.1.255) and restart Gig Performer. Now all devices whose IP addresses are on the same LAN (i.e., those devices with IP addresses all starting with 192.168.x) and are listening on the OSC app’s port number will communicate simultaneously with Gig Performer. [Click here](#) to access our Knowledge Base article with more information.

Gig Performer User Guide

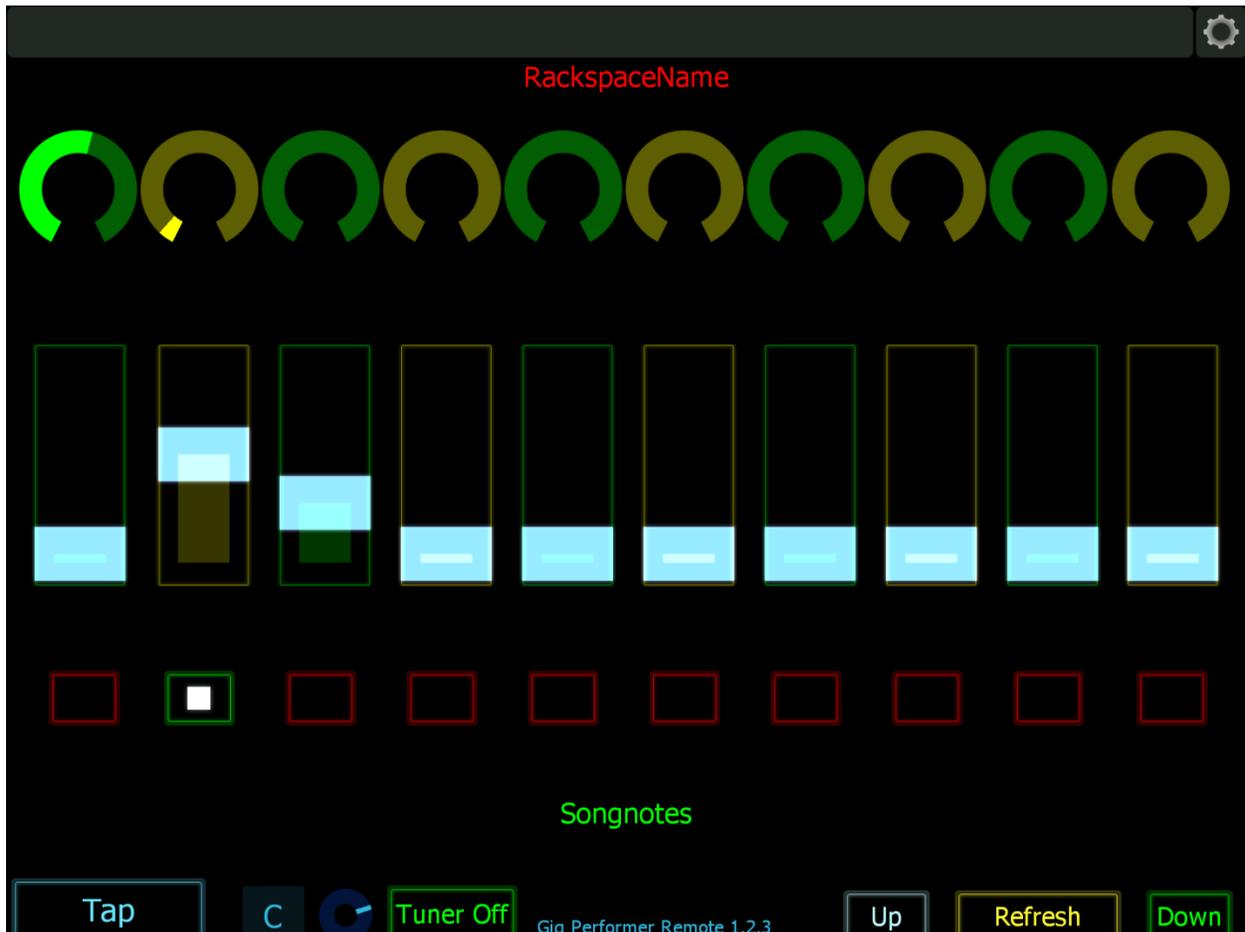


3. When done configuring options, close the dialog and quit Gig Performer.
4. If you're using Lemur or TouchOSC, download a Gig Performer template. For your convenience, we have created templates that makes it easy to control Gig Performer widgets from the popular OSC apps Lemur and TouchOSC. If you are using either of these apps, [click here](#) to download the Lemur file, or [click here](#) to download

Gig Performer User Guide

the TouchOSC file. Note that these templates merely provide a starting point for your own OSC programming and you certainly are not required to use them—in fact, we encourage you to construct your own custom OSC environments.

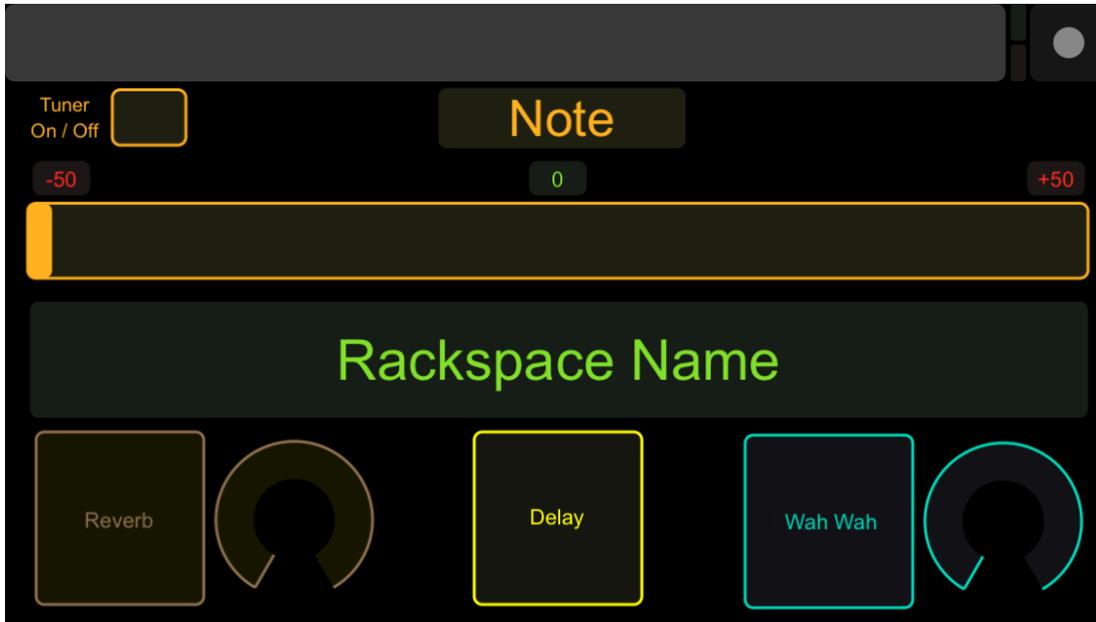
The Lemur template (as viewed in a tablet or smartphone) looks like this:



Along the top of the screen are ten knobs; underneath them are ten sliders, and underneath those are ten buttons. Below is a field named “Song Notes,” and at the bottom of the screen are dedicated buttons to set Tap Tempo, turn Tuner View on and off, and move Up and Down through rackspaces and variations, plus a screen Refresh button (touching it after making any changes to a Gig Performer rackspace updates the screen).

The TouchOSC template, as viewed in an iPhone (the only device it can run on), looks like this:

Gig Performer User Guide



Note that our Lemur template has been designed for general use, while the TouchOSC template has been designed specifically for guitarists. (An instructional video about using the Lemur template can be found [here](#), and an instructional video about using the TouchOSC template can be found [here](#).) Both templates display the currently selected rackspace and variation prominently; the Lemur template also displays the caption of a text label in the “Songnotes” field.

If you’d like to experiment with either template, relaunch Gig Performer (remember, you quit it [in step 3](#) above) and then touch the Tuner On/Off button in the template. Gig Performer should immediately go to [Tuner View](#). (If for some reason the Tuner On/Off button doesn’t work, double-check that the directions in [steps #1 and #2 above](#) have been followed precisely to ensure correct bidirectional communications between the device running your OSC app and the computer running Gig Performer.)

In Lemur, if you have a microphone or instrument connected to one or more inputs of your audio interface, the virtual knob to the left of the Tuner On/Off button will move and the note number to the left of that knob will change to reflect the note coming in on the [channel\(s\) Gig Performer is currently “listening” to](#). In TouchOSC, the box at top center will display the note coming in, and the slider below it will show the tuning offset in cents, with the center position indicating that you are exactly in tune.

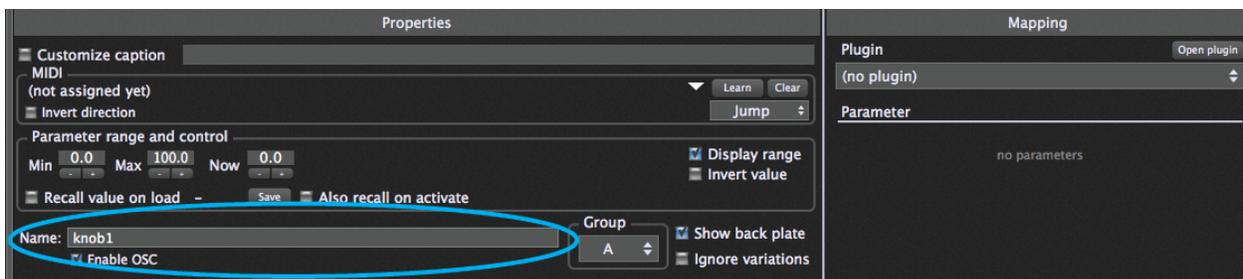
Gig Performer User Guide

Touch the Tuner On/Off button again to return Gig Performer to Performer View. If you are using Lemur, touch the “Tap” button presented by the template several times. You should see the [Tempo display](#) in the upper-right hand corner of Gig Performer’s screen change bpm value as you do so; the shorter the intervals between taps, the higher (faster) the bpm value.

5. **Give your widgets the appropriate OSC names.** One of the requirements of OSC is that each object in both the host computer and remote device must have matching unique case-sensitive names. You can make up any names you like, as long as they are comprised of ASCII characters only , with no spaces. If you’re running Lemur or TouchOSC, here are the OSC names used in the templates we’ve created:

Object	Lemur template	TouchOSC template
Rotary knobs (Reverb and Wah Wah in Touch OSC template)	“Knob1” through “Knob 10”	“knob1” and “knob2”
Sliders / drawbars	“Slider1” through “Slider10”	(none)
Buttons (Reverb, Delay, Wah Wah in Touch OSC template)	“Button1” through “Button 10”	“button1”, “button2” and “button3” respectively
Text label caption	“Songnotes”	(none)

To use the templates, simply put Gig Performer into Edit mode, select a widget, and in the Widget Properties inspector, check the Enable OSC box, enter one of the OSC names in the “Name” field (circled in blue), **then press Enter (this is important)**.



For example, if you’re using the Lemur template, add a knob widget and name it “Knob1”; if you’re using the TouchOSC template, name the knob widget “knob1”.

Gig Performer User Guide

Then take Gig Performer out of edit mode and move the knob widget with your mouse. As you do so, the identically named knob in the Lemur or TouchOSC screen changes the same way. Because OSC is bi-directional (meaning that changes can be made in either the device running the OSC app or the host computer running the target software—in this case, Gig Performer), the opposite occurs too: You can move the onscreen knob in Lemur or TouchOSC and the knob widget in Gig Performer changes the same way.

Do the same with a switch or LED button widget, changing its OSC name to Button1 (for use with the Lemur template) or button1 (for use with the TouchOSC template). Exit Edit mode and test to make sure that touching the corresponding button in your tablet or smartphone turns the associated Gig Performer widget on or off, and vice versa.

- 6. Make your existing rackspace OSC-compatible.** It's easy to make any rackspace OSC-compatible: All you have to do is assign OSC names to your widgets that match the names being used in the environments you create in your OSC app editor. For example, load any of the rackspace created in the [Controlling Plugins From Your Midi Controller](#) and [Configuring Audio Plugins](#) tutorials presented earlier in this User Guide, go into edit mode, and select each widget in turn. The only change you have to make to each is in the "Name" field in the Properties area of the inspector and checking the Enable OSC box below it; all MIDI device and plugin parameters remain the same. The only difference is that you can now move these widgets remotely from the tablet or smartphone running your OSC app, and vice versa (i.e., any widget adjustments you make from your laptop or from a connected MIDI controller are reflected in the tablet/smartphone screen).

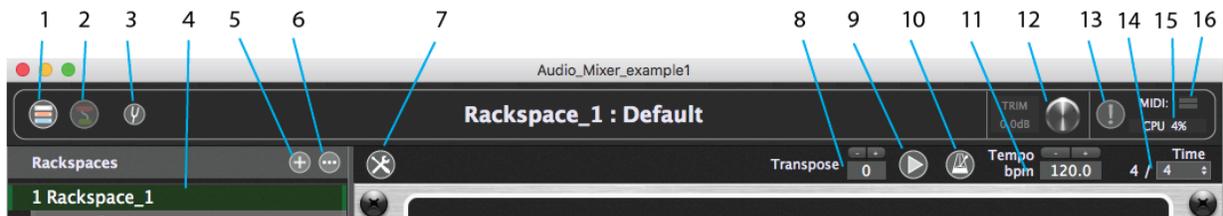
Please note that this tutorial only scratches the surface of what can be accomplished when using an OSC app with Gig Performer. Again, the Lemur and TouchOSC templates provided on our website make good jumping-off points towards constructing your own custom OSC environments. Consult the documentation of your OSC app and [Appendix A](#) in this User Guide for more information.

REFERENCE

Main Screen

The Connections and Performer views share top and bottom tool bars with key global functions.

Top Toolbar



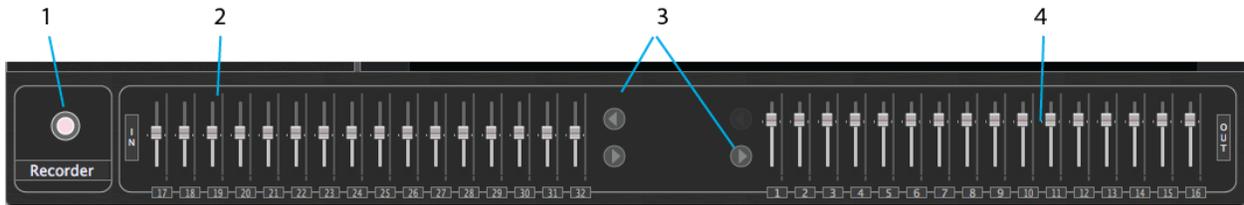
1. **Performer view** – Click here to show [Performer View](#).
2. **Connections view**– Click here to show [Connections View](#).
3. **Tuner icon** – Click here to toggle [Tuner View](#) (the icon turns red).
4. **Rackspace and variations list** –A list of all rackspaces and variations that have been created. The current rackspace is outlined in green. Click on a rackspace in the list to select it. Double-click on a rackspace in the list to open the [Rackspace Properties](#) dialog. Drag rackspaces up and down in the list to reorder them.
5. **Add rackspace (“+”) button** – Click here to add a new rackspace and open the Rackspace Properties dialog.
6. **“More” menu** – Click on the button with the ellipsis (three dots) and the [“More” menu](#) drops down.
7. **Edit Mode button** – Click this button to enter [Edit Mode](#).
8. **Transpose** – Enter a global transposition value that will be applied to the outputs of all [MIDI In](#) blocks by clicking on the field and entering a number of semitones directly, or using the increment (+) and decrement (-) buttons to set the number of semitones.
9. **Play/Stop button** – Click to start playback, click again to stop it. When playing, all plugins that provide playback control (for example, sample, loop, or beat playback plugins) play back. When disengaged (“stop”), they are all put in a stopped state.

Gig Performer User Guide

- 10. Audio metronome on/off** – Click to turn on the audio metronome, click again to turn it off. See [Audio metronome](#) for more information.
- 11. Tempo display** – Shows the current tempo being used by all connected plugins (for example, sample/loop/beat-playback plugins, as well as those generating echoes, delays, and reverbs). You can override this by entering a new value, or by using the increment/decrement buttons below the display.
- 12. Global output volume (Trim) knob** – Use this to temporarily change the overall volume of your Gig. An increase in volume is highlighted in red and a decrease is highlighted in blue. Double-click on the knob to reset its value to 0 dB. The Trim knob can be remotely controlled; map it to a MIDI controller in the Global MIDI Assignments section of the [Global MIDI](#) tab of the Options dialog.
- 13. MIDI Panic button** – Click this to issue “turn all notes off” messages on all MIDI channels, along with a Sustain OFF message and a Center PitchBend message, thus stopping stuck notes in their tracks. Double-click this button to reset the audio engine.
- 14. Time signature display** – Shows the current time signature being used by all connected plugins (for example, sample/loop/beat-playback plugins, as well as those generating echoes, delays, and reverbs). You can override this by clicking on the dropdown menu, which enables you to enter any time signature, up to 99/64.
- 15. CPU usage indicator** – Shows the percentage amount of CPU overhead currently being used by Gig Performer for audio processing. (Actually, Gig Performer itself is only responsible for a very small percentage; most of the CPU overhead is taken up by the plugins currently loaded in memory.) It is normal for this value to change in real time as incoming MIDI data is received, and as widgets are moved.
- 16. MIDI activity indicator** – Flickering here indicates the presence of MIDI data. The top bar lights green when incoming MIDI messages are received (via a [MIDI In](#) block), while the bottom bar flickers when MIDI messages are being transmitted (via a [MIDI Out](#) block). If the “[Sync with external clock](#)” option is selected for the current rackspace, a thin yellow bar above the two flickers to indicate the presence of incoming MIDI Clock data and also serves as a visual tempo indicator. Open the [MIDI Monitor](#) window if you want to see detailed information about the MIDI messages being received.

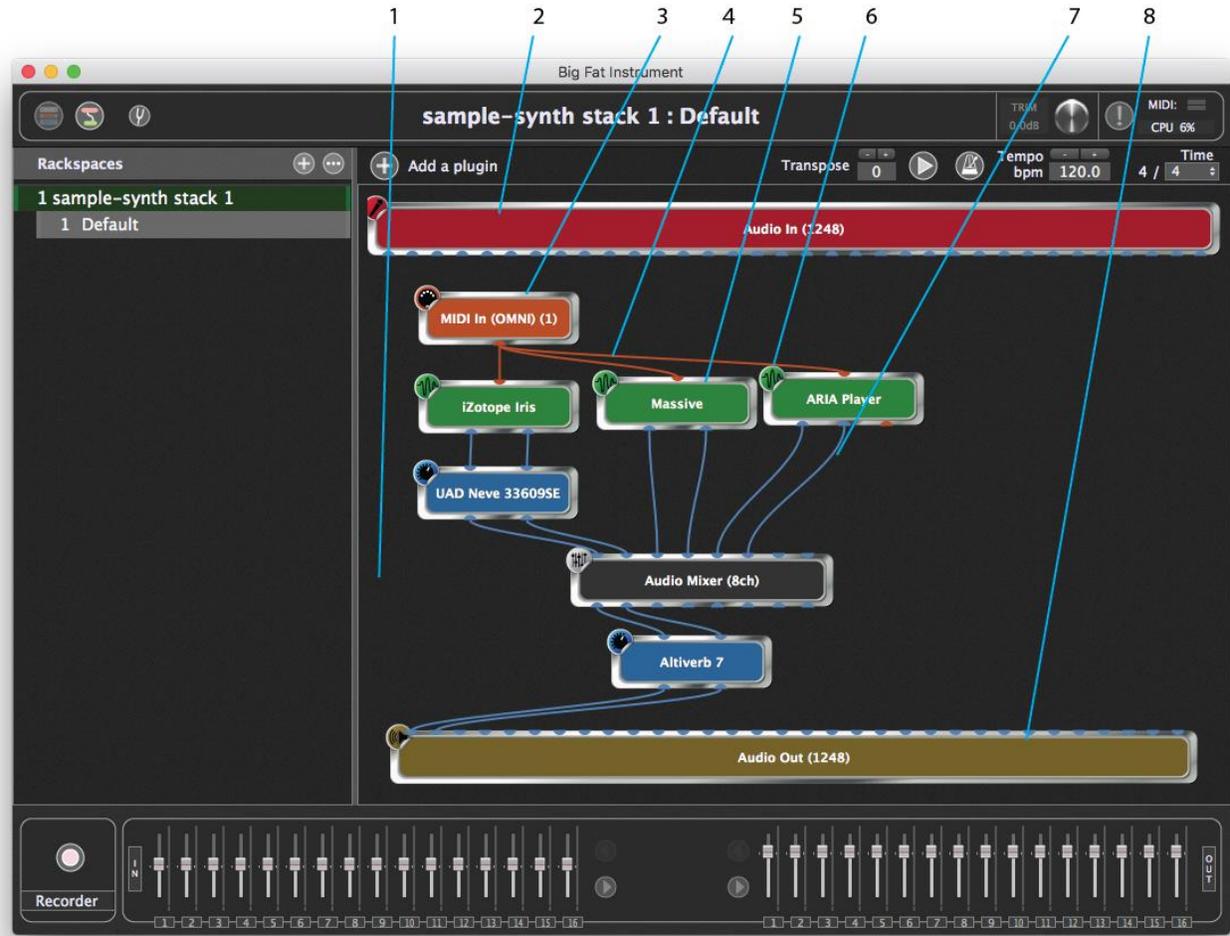
Gig Performer User Guide

Bottom Toolbar



1. **Recorder button** – Click this to open the [Recording Options](#) dialog.
2. **Interface input levels** – A set of meters and sliders that allow you to view and adjust the levels of your audio interface's various inputs. Flickering here indicates the presence of input signal. Double-click a fader to set it to 0 dB.
3. **Next/Previous channel group buttons** – Gig Performer displays up to 16 input or output interface channels at a time. If your interface has more, the remaining the inputs and outputs are accessed by clicking the Next or Previous button to scroll the display.
4. **Interface output levels** – A set of meters and sliders that allow you to view and adjust the levels of your audio interface's various outputs. Double-click a fader to set it to 0 dB.

Connections View



1. **Plugin connections area** – This large area of the screen is used to display your plugins and their interconnections. Drag a plugin to move or reposition it. Double-clicking a plugin opens its plugin editor.
2. **Audio interface input module** – Gig Performer automatically shows inputs for audio interface device(s) known to the operating system.
3. **A MIDI In device** – Gig Performer inserts a MIDI In (OMNI) plugin by default. Other MIDI devices can be added in the same fashion as any other plugin. MIDI plugins are colored orange.
4. **MIDI connections** – Shown as orange lines between from MIDI Out ports to MIDI In ports.

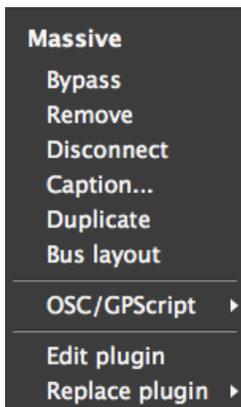
Gig Performer User Guide

5. **Audio plugin** –Virtual instruments are colored green, audio processors are colored blue, Gig Performer included plugins are colored black.
6. **Plugin edit button** – Clicking this button opens the editor for the plugin. A plugin editor also can be opened by double-clicking the plug-in or right-clicking and choosing **Edit plugin** from the menu that pops up.
7. **Audio connections** – Shown as blue lines from audio outputs to audio inputs.
8. **Audio interface output module** – Gig Performer automatically shows outputs for audio interface device(s) known to the operating system.

Hovering the cursor over a plugin brings up a tool tip with basic information:



The tooltip can be disabled by unchecking the [Show plugin information when mouse is over the plugin block](#) box on the General preferences tab. Right-clicking on any plugin opens a popup menu that allows you to do the following:



Bypass - Places the plugin in bypass mode. [Click here](#) for more information.

Remove – Deletes the plugin. This is the only way to remove a plugin.

Disconnect - Removes all connections to and from this plugin.

Caption – Changes the displayed name (useful if you are using the same plugin more than once).

Duplicate – Creates a duplicate of the plugin.

Gig Performer User Guide

Bus Layout – Opens the [Channel and Bus Layout dialog](#).

OSC/GPScript – Allows you to set a name to be used by GP Script and/or OSC, as well as to enable [OSC](#) and/or [GPScript](#).

Edit plugin – Opens the plugin’s editor.

Replace plugin – Choose a plugin from the menu that pops up to replace the current plugin with another.

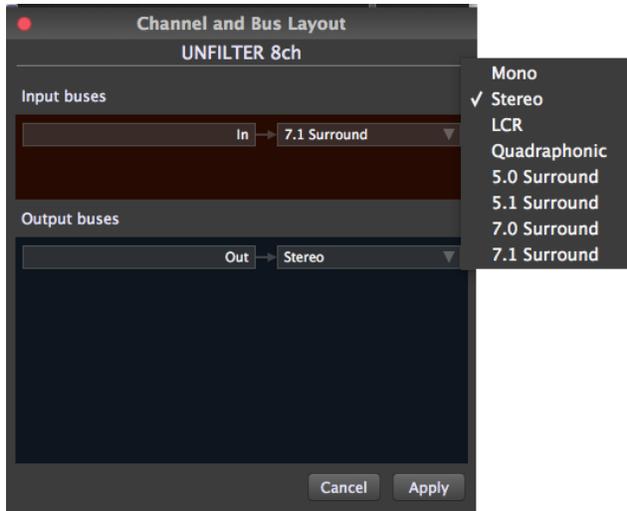
Channel and Bus Layout dialog



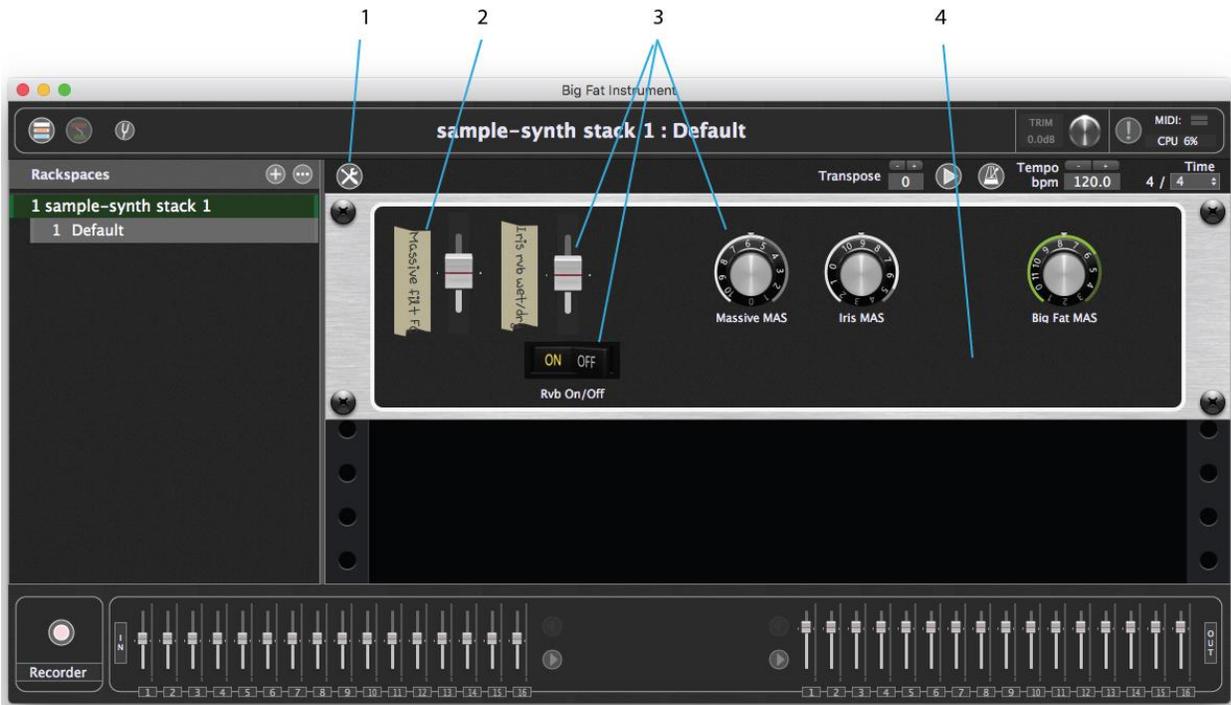
Each plugin supports some configurations of inputs and outputs, usually stereo, sometimes mono, sometimes even multichannel. In a DAW environment, the DAW deals with configuring these input and output buses. In Gig Performer, you can access a plugin’s bus options directly in the Channel and Bus Layout dialog.

Many plugins will simply show a stereo output bus, but some plugins, such as the eight-channel Zynaptiq Unfilter shown here, offer many more configurations.

Gig Performer User Guide



Performer View



1. **Layout Designer (Edit Mode) button** – click this to enter [Edit Mode](#) and configure widgets on your panels.
2. **Label widget** – Label widgets have no function; they are for display only.

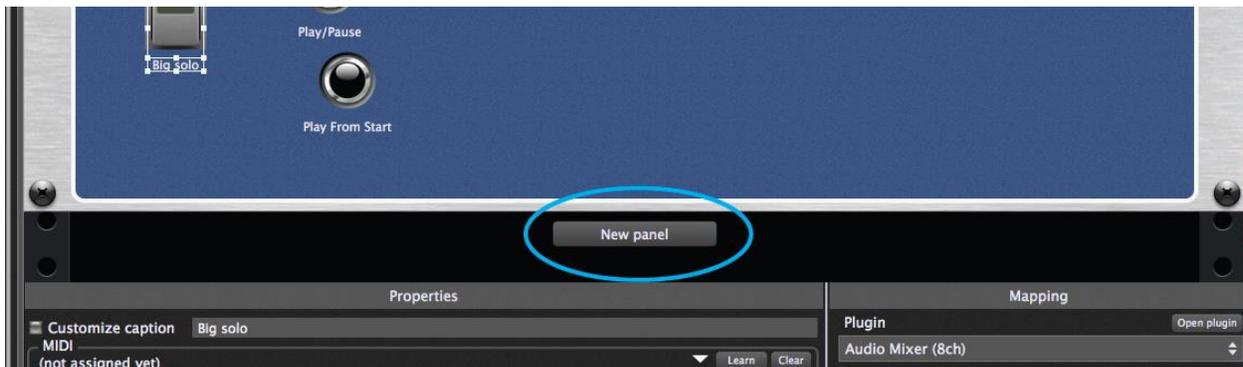
Gig Performer User Guide

3. **Control widgets** – Knobs, switches, faders, and other controls attach to plugin parameters to give you fast and easy control over the parameters you adjust in performance.
4. **Rackspace** – One or more panels containing the widgets in the current rackspace and variation. (You may need to scroll down if there are many panels being used.)

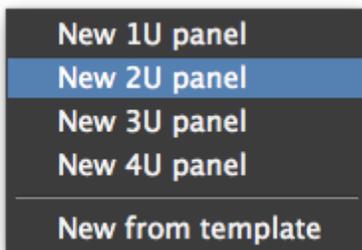
Add Panel

To add a new panel to the rack:

1. Click the Edit Mode button.
2. Click the New Panel button below the last panel in the rack. You may need to scroll down to see it.

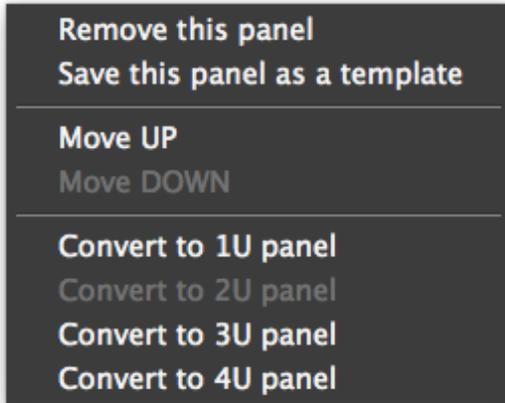


3. Choose a panel height from the popup menu.



Right-Click Menu Panel Functions

Right-clicking on a rack panel pops up a menu with several important functions for managing panels.



Remove a Panel

To delete a panel from the rack:

1. Right-click the panel you want to remove and choose **Remove this panel** from the popup menu.
2. Click OK in the confirmation dialog to delete the panel, or Cancel to exit the operation without deleting the panel.

Sizing

To change the height of a panel, right-click on the panel and choose a desired size to convert to between 1U (rack unit) and 4U from the popup menu.

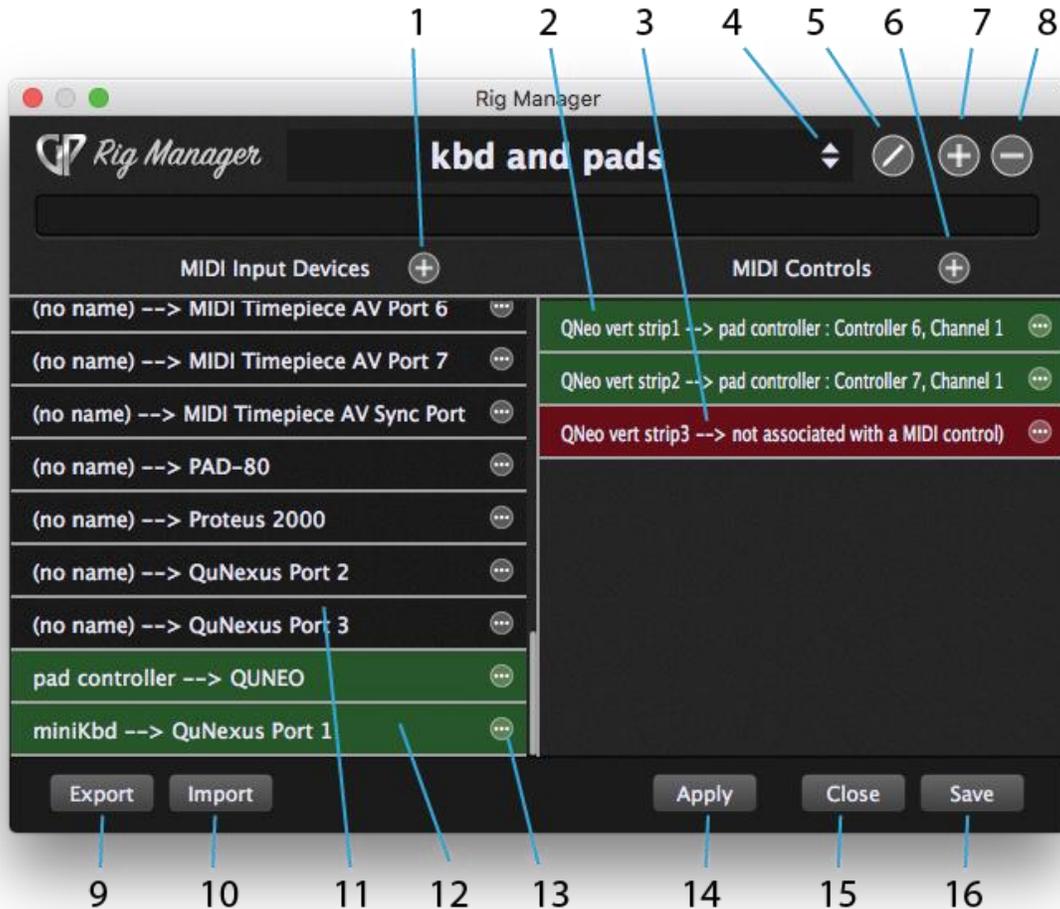
Moving a panel within the rack

Right-click on the panel you want to move and choose the Move UP or Move DOWN command from the popup menu.

Save as template

Panel layouts can be saved as templates. The widgets and their layout are saved, but their mappings to parameters are not and must be established each time a template is loaded. To load a template, click the New panel button and choose the **New from template** command.

Rig Manager



1. **Add MIDI Input Device button** - Click this to add a physical controller to the MIDI Input Devices list.
2. **Assigned MIDI Control** - Green background indicates that the indicated virtual controller is mapped to a plugin parameter. On the far left is the name assigned to the virtual controller, for instance “QNeo vert strip1”. The arrow indicates that the virtual controller is mapped to the MIDI Input Device, channel and controller message shown.
3. **Unassigned MIDI Control** - This virtual controller (“QNeo vert strip3”) was created, so the parameter control is in place, but the red background indicates it has yet to be mapped to a physical controller.
4. **Rig list** - Clicking this drops down a menu of currently available rigs. Choose one from the list.

Gig Performer User Guide

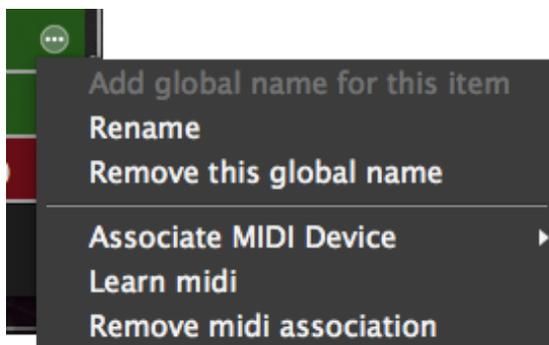
5. **Rename this rig** – Click this to customize the name of a rig.
6. **Add a new MIDI Control** – Click this to add a named MIDI control to the list. The new control needs to be assigned to a physical controller to be used.
7. **Add a new rig**– Click this button to duplicate the rig or add a new one.



8. **Remove this rig** – Click this button to remove the current rig. A confirmation dialog offers you the chance to cancel, if you change your mind.
9. **Export Rig button** – Click this to save the state of the rig to a new file that can be moved to a new computer and then imported.
10. **Import Rig button** – Click this to load an existing rig file.
11. **Unnamed MIDI Input Device** – Gig Performer recognizes the control device, but no global name has been defined for it yet.
12. **Named MIDI Input Device** – This device has been given a global name by clicking on the Options button and choosing **Add global name for this item**.
13. **Options button** – Clicking this button pops up the [MIDI Input Options menu](#).
14. **Apply button** – Click this to apply changes you have made.
15. **Close button** – Click this to close the Rig Manager view.
16. **Save button** – Click this to save the state of the rig to the current rig file. Use this when you will be opening the saved file on the same computer it was created on.

MIDI Input Options menu

The MIDI Input Options menu pops up when the Options button is clicked for a MIDI input device in the list.



Gig Performer User Guide

Add global name for this item – Choose this command, when it is available, to give a global name (alias) to a MIDI input device. Once a device has been named, this command is grayed out.

Rename – Choose this to change the global name of the device.

Remove this global name – This command removes the global name, returning the device to “(no name)” status.

Associate MIDI Device – You can keep a global name as it is but change the device it applies to by associating the device in the list with a different physical device. Choose this command and a submenu pops up with all of the available MIDI devices. Choose the one you want from the list.

Learn midi – Often, the fastest way to associate a device in the list with a physical device is to choose this command and then move a control on the physical device. The global name will be mapped to the physical device detected.

Remove midi association – Choosing this command retains the global name but disconnects it from the MIDI device to which it was mapped when the command was chosen.

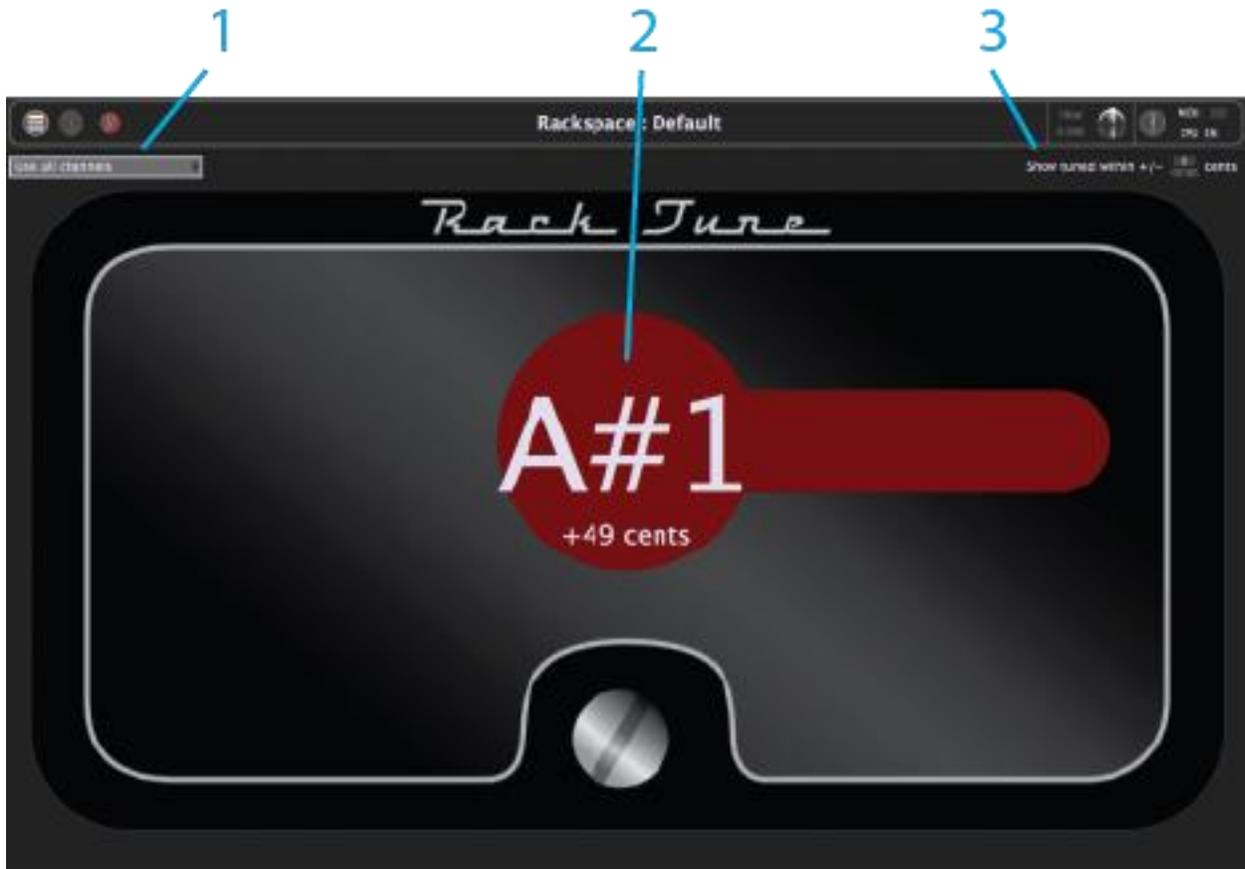
Steps to Make a Rig

See [Using Rig Manager](#) for a full tutorial. Here are the basic steps to using Rig Manager:

1. Create one or more MIDI input devices and give them global names.
2. Create one or more MIDI controls and give them global names.
3. Link the MIDI controls to physical controllers on the MIDI input device.
4. In the Widget Editor, choose a global MIDI control to link to the widget.
5. When all controls have been mapped, save your rig.
6. Duplicate and modify the rig or build a new one for a different use, for instance, performing versus rehearsing. Name the second rig.
7. Switch between rigs as needed to accommodate different MIDI input devices.

Musical Utilities

Tuner



- 1. Use all channels** – Click here for a dropdown menu if you want to have the Tuner “listen” to signal coming from a specific input channel of your connected audio interface. The default is to have it listen to signals coming from all channels.
- 2. Tuning indicator** – Shows whether input pitch is sharp or flat, with an exact amount in displayed in cents.
- 3. Show tuned within** – Allows you to specify a range within which the main display changes from red (out of tune) to green (in tune). Available values are +/- 1 cent to +/- 5 cents; default is +/- 3 cents.

Metronome

Gig Performer offers two separate metronomes for different purposes.

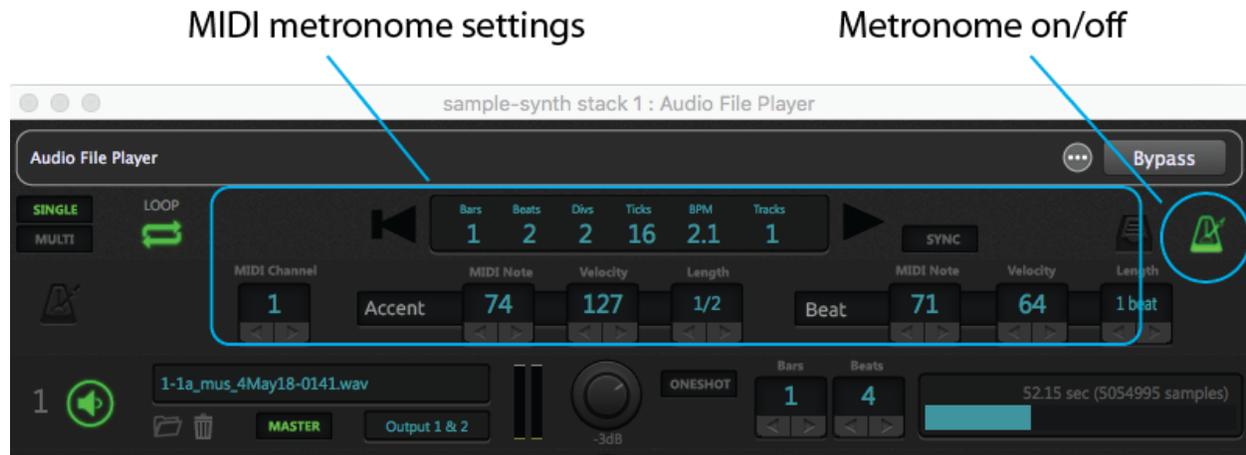
Gig Performer User Guide

MIDI Metronome

Included in the Audio File Player is a MIDI metronome optimized for working with short loops. Tell the MIDI metronome the musical length of a loop and it will generate MIDI notes for a metronome. The MIDI metronome does not do tempo detection and is unrelated to the audio metronome.

The MIDI metronome plays when the master audio file starts playing. MIDI channel and note settings for the metronome are accessed in the Audio File Player by clicking the metronome on/off button. Naturally, the MIDI Out from this plugin needs to drive MIDI In on a MIDI sound source plugin.

For more detail on the MIDI metronome, see the [Audio File Player](#) section.



Using the MIDI metronome

1. Load a file into the player in Single mode, or multiple files in Multi mode. In Multi, the longest file will be designated as the Master and used to calculate the metronome.
2. Click the Metronome On/Off button to activate the metronome.
3. Enter the duration of the loop in bars into the Bars field on the lane of the Master track, by typing it in directly or using the +/- arrows beneath the field.
4. Enter the number of beats per bar in the loop into the Beats field on the lane of the Master track, by typing it in directly or using the +/- arrows beneath the field.

Gig Performer User Guide

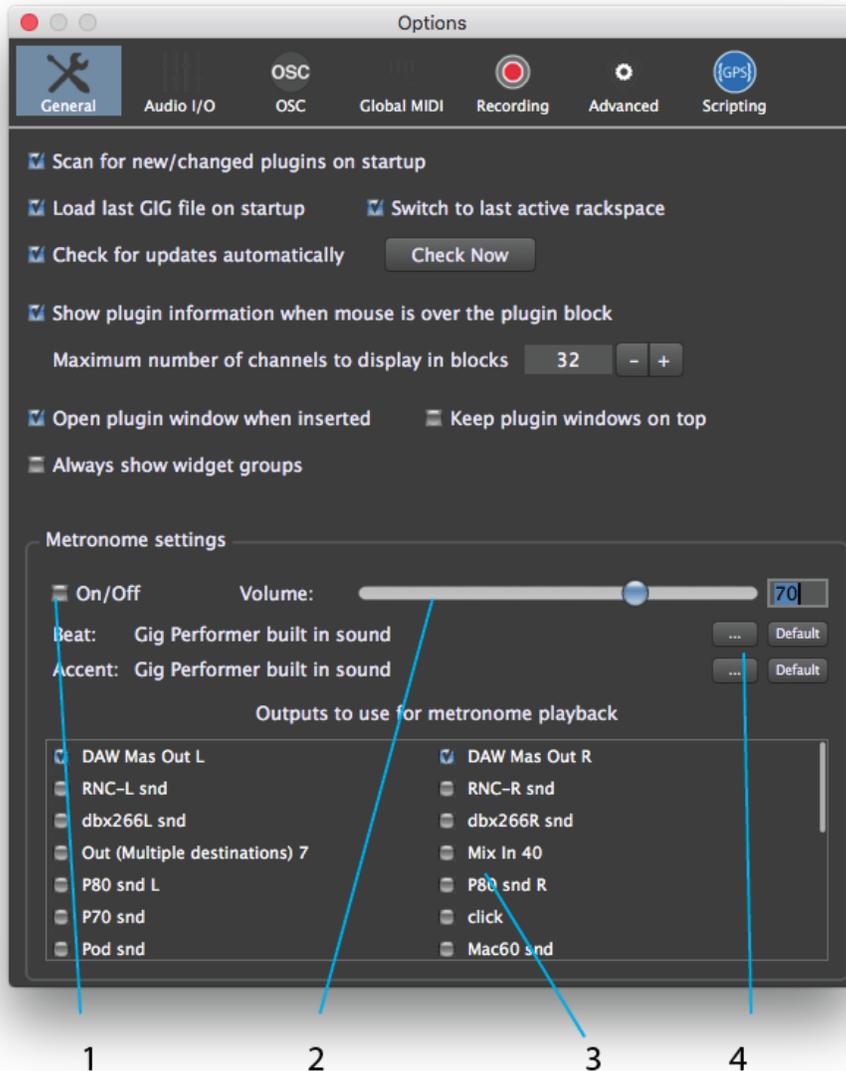
5. Choose or add a plugin as the sound source for the metronome. Choose the sound you want to use for the metronome and set a MIDI channel for it. Don't forget to make audio connection from the sound source to your interface outputs.
6. In the Connections view, connect the MIDI Out port of the Audio File Player to the MIDI In port of the plugin you are using to generate the metronome sound.
7. Define the MIDI note, velocity, and duration (Length) to be used for both the Accent and Beat metronome sounds.
8. Set the MIDI Channel field to the channel number of the metronome sound.
9. Click the Play/Pause button and the metronome will play, along with the audio files.

Note: The MIDI metronome assumes the loop contains an exact number of bars, with the beginning of the file being bar 1, beat 1. If this is not the case, the metronome may not sync correctly with the Master track.

Gig Performer User Guide

Audio Metronome

Setup for the audio metronome is done on the [General tab of Gig Performer's preferences](#). or Choose the **Options>Preferences** command to open the Options dialog, or on Mac OS X, press Cmd-, (comma).



1. **Metronome on/off button** - Click this to activate the metronome.
2. **Metronome playback volume** - To set the volume of the metronome, drag the slider or click in the field and enter the value directly.
3. **Metronome output routing** - Check boxes for all outputs to which you want the metronome routed.

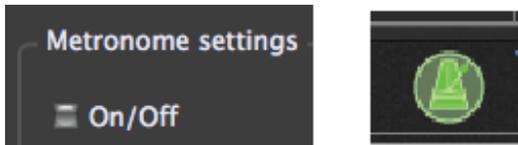
Gig Performer User Guide

4. **Metronome sound select area** – Click on the “...” button to select a sound file (aif, wav, or mp3).

The audio metronome is simple to use:

1. Set the outputs to which you want the metronome routed in the General prefs tab.
2. Set the desired global tempo
3. Set the desired time signature
4. Activate the metronome.

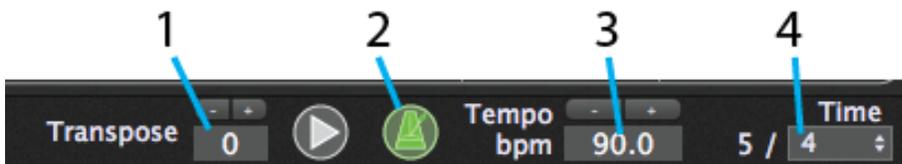
The metronome on/off buttons in the top toolbar and on the General prefs tab are identical; changing one changes the other, as well.



The first beat of each bar is accented, regardless of the specified global time signature

Tempo and Time Signature

Tempo and time signature for the metronome can be set globally in the upper toolbar.



1. **Global transpose** – This value is the number of semitones added to or subtracted from the output of each [MIDI In](#) block.
2. **Metronome on/off** – This button activates and deactivates the audio metronome
3. **Global tempo** – This is the tempo of Gig Performer’s audio metronome. Click in the field and enter a tempo or use the +/- keys above it.
4. **Global time signature** – Click on the numerator and enter the number of beats per measure, click on the denominator and choose the number of beats per measure from the dropdown menu.

Gig Performer User Guide

Audio Input Recorder

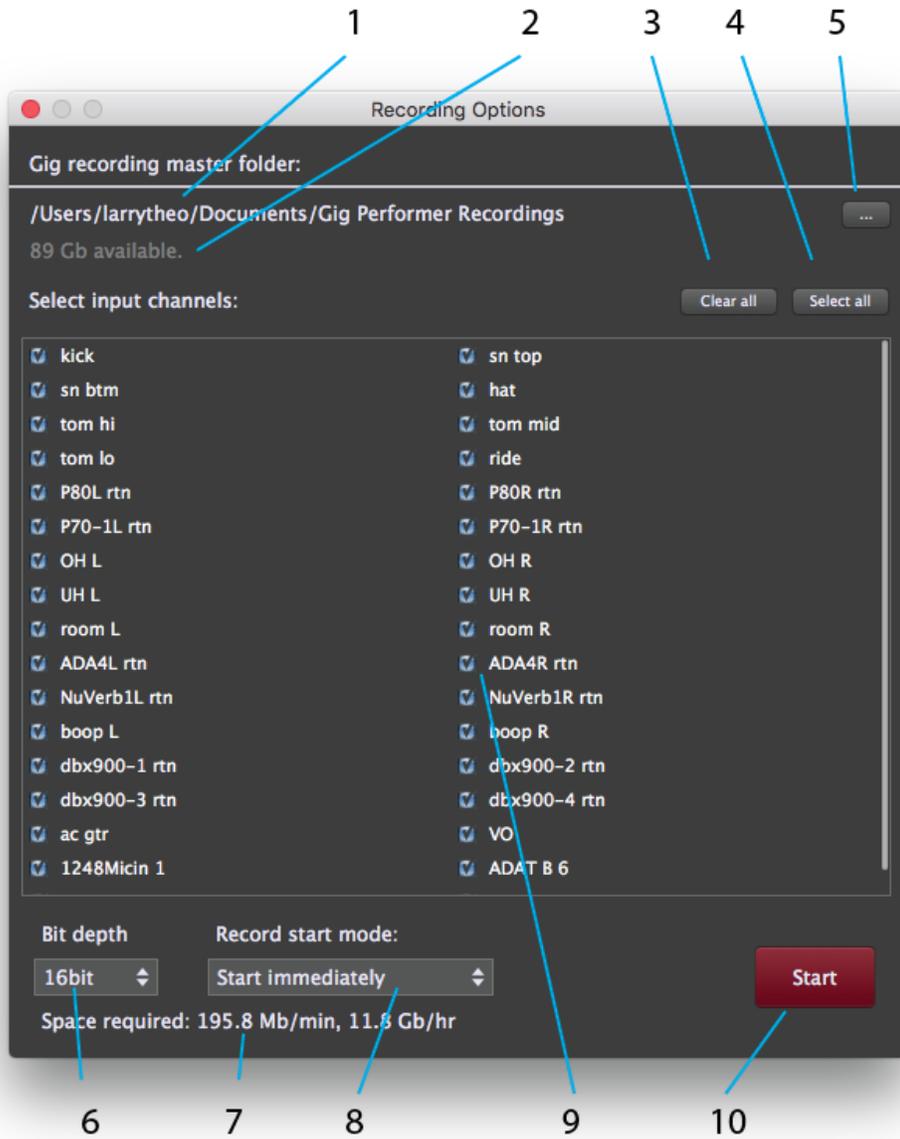
The Audio Input Recorder is a simple means of capturing audio arriving at your audio interface's inputs, before it has passed through any of the plugins. By capturing the audio and saving your gig, you can replicate the performance and modify it in post-production.

Files are recorded in WAV format. Each time you start the recorder, a folder is created within the target folder and named with the date of the recording. All files from that recording are placed within that folder. This makes it very easy to keep straight recordings made at different performances.

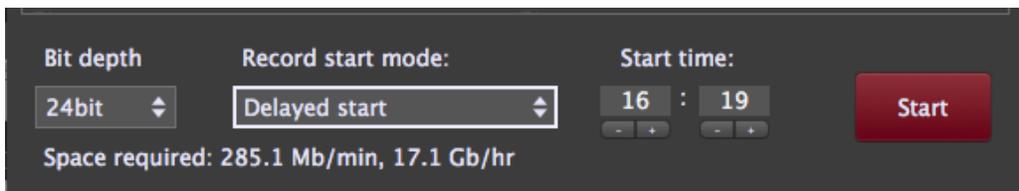
A delayed start feature lets you set a time for recording to automatically begin, so that the recorder can be configured and tested at soundcheck, then set to start recording at the proper time.

1. **Target folder display** – All files are recorded into this folder.
2. **Available space display** – Shows the amount of recording space available on the disk on which the target folder is located.
3. **Clear All button** – Clicking this button deselects all inputs, so that no channels will be recorded. When you only need to record a few channels, it can be quickest to deselect all and then select only the ones you need. Similarly, when setting up recording for a new situation, it may be most efficient to deselect all inputs and enable those you need.
4. **Select All button** – Clicking this button enables all channels for recording. When you want to record most or all channels, it can be quickest to select all channels and then deselect the ones you do not need.
5. **Set target folder button** – Clicking this brings up a file navigator that enables you to choose a target folder.
6. **Bit depth field** – Click this to select 8, 16, 24, or 32-bit (floating point) depth for recording.
7. **Recording space required display** – Shows the amount of disk space required to record the selected channels per minute or per hour. This display adjusts as you select or deselect channels.

Gig Performer User Guide



8. **Record Start mode field** – Click on this and choose Start immediately to begin recording as soon as the red Start button is clicked, or choose Delayed start and enter a start time in the minutes and seconds fields, as seen below.



Gig Performer User Guide

9. **Channel record enable checkboxes** – Click a checkbox to enable a channel for recording. A channel is record-enabled when the box is blue and checked; recording is disabled for the channel when the button is gray and unchecked.

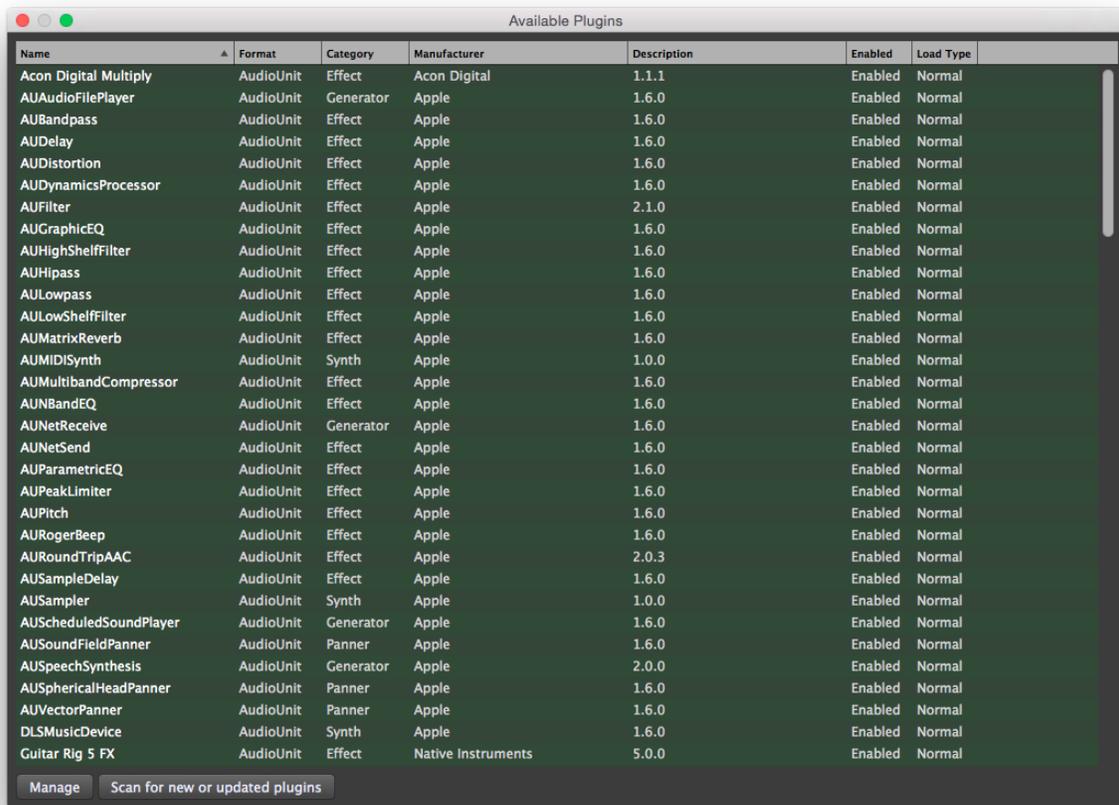


10. **Record Start button** – Clicking this button immediately begins recording of record-enabled channels. The button changes state when recording:



1. **Stop button** – Click this to stop recording.
2. **Recording beacon** – Flashes red while Gig Performer is recording audio.
3. **Number of channels being recorded**
4. **Bit depth (resolution) of recording**
5. **Elapsed recording time**

Plugin Manager



The Plugin Manager lets you view all of the plugins installed in your system, categorized by name, format (AudioUnit or VST), category (Effect, tone Generator, Synth, Panner, etc.), manufacturer name, and version name.

Click on “Name,” “Format,” “Category,” or “Manufacturer” in the top line to sort the list by that category. Click that category a second time to reverse the order of the list.

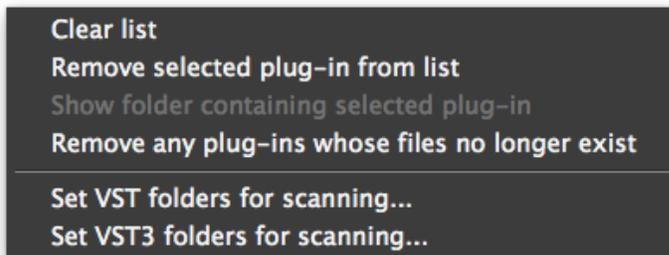
Right-clicking on any plugin name opens a pop-up menu that allows you to Enable or Disable any plugin, or to specify its Loading type (“Normal” or “Delayed”). If you encounter third-party plugins that regularly fail to reinitialize successfully (i.e., they don’t launch or display with the last saved value when recalling a .gig file), try designating them here as “Delayed.” (They will be overlaid with a light green see-through bar.) Gig Performer will then slightly delay their loading time the next time it is launched, which may help solve the problem.

Gig Performer User Guide

Clicking on the **Scan for new or updated plugins** button (to the right of the **Manage** button) causes Gig Performer to immediately scan your system for any newly installed or updated plugins; any found will be added to the Plugin Manager list.

Important note: Plugins labeled as “Disabled” in the Plugin Manager are overlaid with a red see-through bar and will not appear in the list of available plugins when you right-click in the [Plugin Connections area](#). This enables you to reduce clutter if you are sure you won’t need to access particular plugins when creating a rackspace.

Clicking on the **Manage** button (in the bottom right-hand corner) opens the following popup menu:



Clear list - Clears the listing of all plugins.

Note: While this does not actually erase any plugins from your computer, it does remove them from Gig Performer’s memory, so a new scan is required after this operation. Click on the “Scan for new or updated plugins” button next to the Manage button to begin the scan.

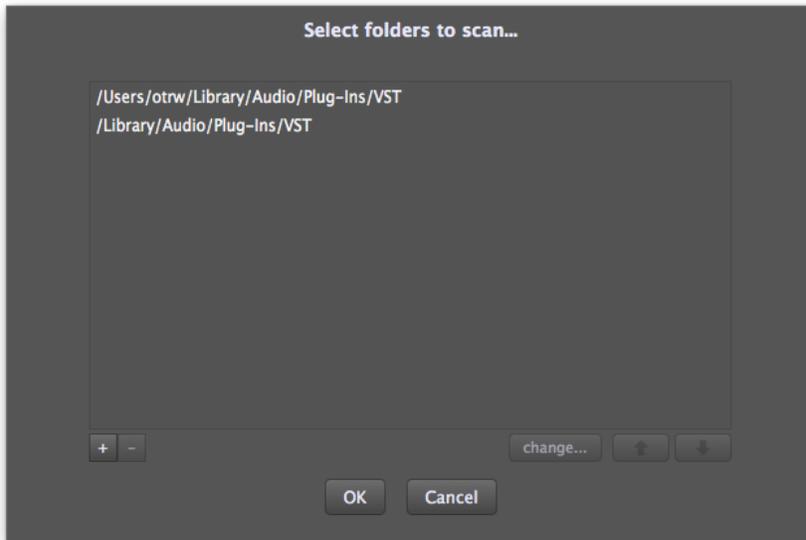
Remove selected plugin from list - Select a plugin first to make this operational.

Show folder containing selected plugin- Select a plugin first to make this operational.

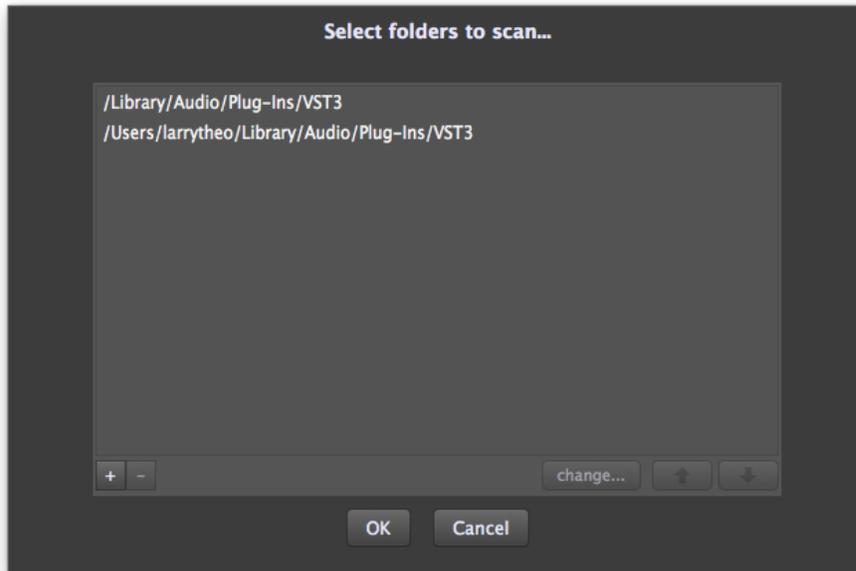
Remove any plugins whose files no longer exist - Use this to clean up your plugins list.

Set VST folders for scanning... - Opens the window shown below, which allows you to change, add, or delete the VST plugin folders to be scanned. (See [Troubleshooting](#) for more information.)

Gig Performer User Guide



Set VST3 folders for scanning... – Opens a window that allows you to change, add, or delete the folders to be scanned for VST3 plugins. (See [Troubleshooting](#) for more information.)



Supplied Plugins

Note: Like all third-party plugins, the plugins supplied with Gig Performer include Bypass and “...” (“three dots” or “More...”) buttons in the upper right-hand corner, as shown circled here:



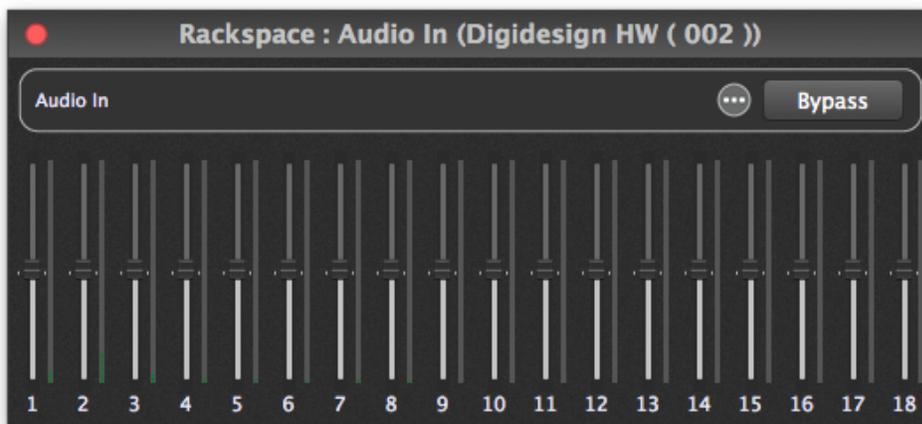
Clicking on the Bypass button causes the plugin to be muted (not bypassed). [Click here](#) for more information.

Clicking on the “...” button causes the Plugin Presets pop-up menu to appear:



This allows you to load factory-created presets, or to load or save presets you create yourself.

Audio In

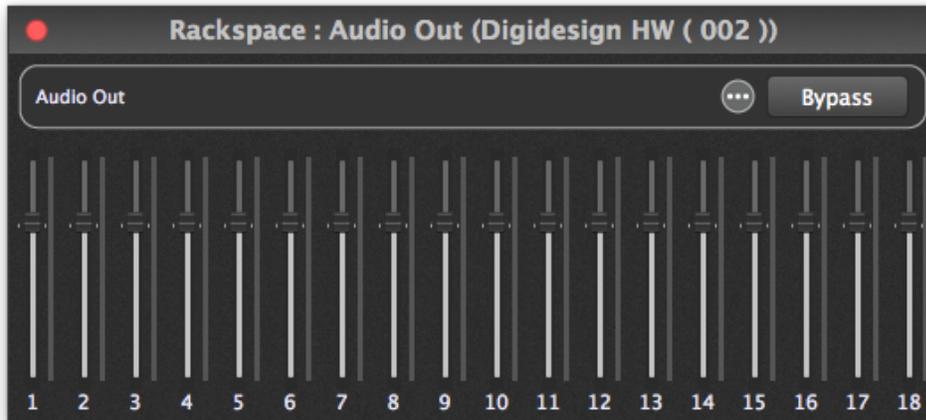


The Audio In plugin represents the current connected physical interface used to receive audio. The actual number of sliders displayed is a function of the capabilities of the

Gig Performer User Guide

interface connected to your system. For example, in the graphic above, 18 sliders are shown since those are the number of inputs (16 individual, plus stereo) provided by the connected Digi 002 interface.

Audio Out



The Audio Out plugin represents the current connected physical interface used to send audio. The actual number of sliders displayed is a function of the capabilities of the interface connected to your system. For example, in the graphic above, 18 sliders are shown since those are the number of outputs (16 individual, plus stereo) provided by the connected Digi 002 interface.

Important note: Audio In and Audio Out plugins cannot be removed from your rackspace. However, you can specify different audio interfaces for Audio In and Audio Out.

Gain Control



This plugin provides a single audio input pin and a single audio output pin. It allows the gain of a mono audio signal to be adjusted. Clicking on the Mute button or setting the Volume slider to 0 causes the plugin to be muted (not bypassed). [Click here](#) for more information.

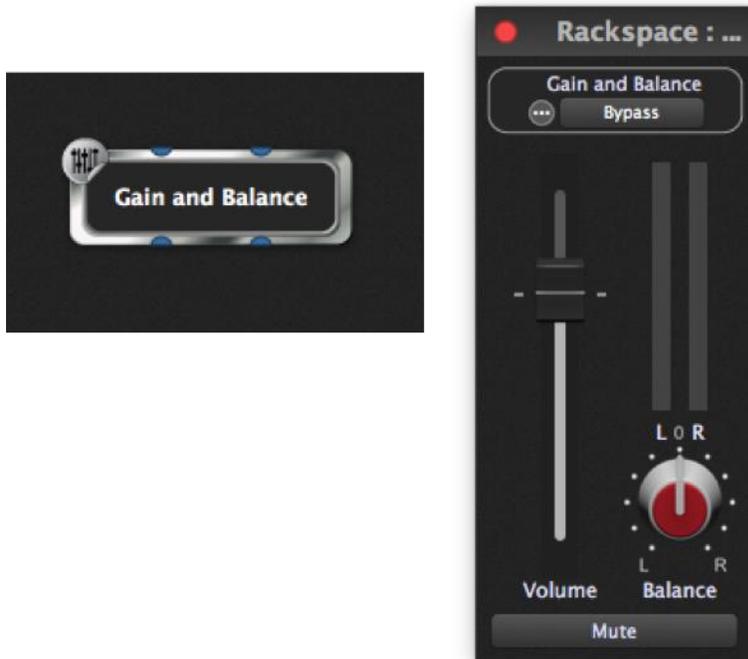
Gain Control widget control

The following parameters for the Gain Control plugin can be widget-controlled:

- Gain
- Balance
- Magnitude

The magnitude parameter is used for level metering. [Click here](#) for more information.

Gain and Balance



This plugin provides stereo audio input pins and stereo audio output pins. It allows the gain and Left/Right balance of a stereo audio signal to be adjusted. Clicking on the Mute button or setting the Volume slider to 0 causes the plugin to be muted (not bypassed). [Click here](#) for more information.

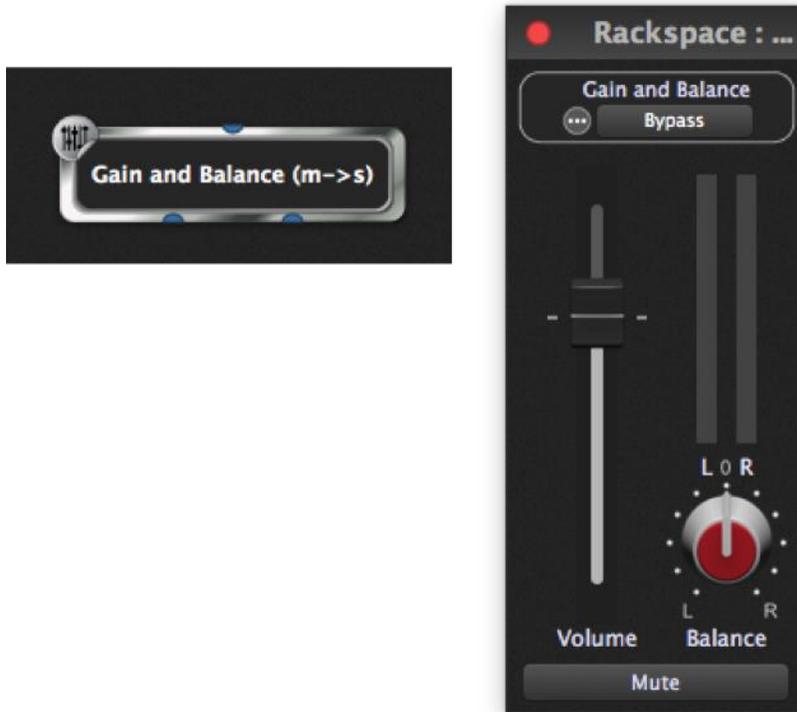
Gain and Balance widget control

The following parameters for the Gain and Balance plugin can be widget-controlled:

- Gain
- Balance
- Channel 1 Magnitude
- Channel 2 Magnitude

Magnitude parameters are used for level metering. [Click here](#) for more information.

Gain and Balance (m->s)



This plugin provides a single audio input pin and stereo audio output pins. It converts a mono audio signal to stereo and allows its gain to be adjusted. Clicking on the Mute button or setting the Volume slider to 0 causes the plugin to be muted (not bypassed). [Click here](#) for more information. A balance control enables the incoming mono source to be panned across Left/Right channels.

Gain and Balance (m->s) widget control

The following parameters for the Gain and Balance (m->s) plugin can be widget-controlled:

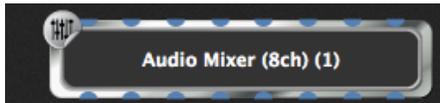
- Gain
- Balance
- Channel 1 Magnitude
- Channel 2 Magnitude

Magnitude parameters are used for level metering. [Click here](#) for more information.

Gig Performer User Guide

If you connect the audio outputs of multiple plugins to the input of another plugin, the signals will be mixed automatically. To create custom blends, insert one of the Audio Mixer/Router plugins and balance as desired. Audio Mixer/Router plugins can also be used to create **reverb sends**, where signal is routed to a reverb (or other type of signal processing plugin) from multiple sources. Simply insert an Audio Mixer/Router plugin and route the output of each source to its inputs and a pair of outputs to the reverb plugin.

Audio Mixer/Router

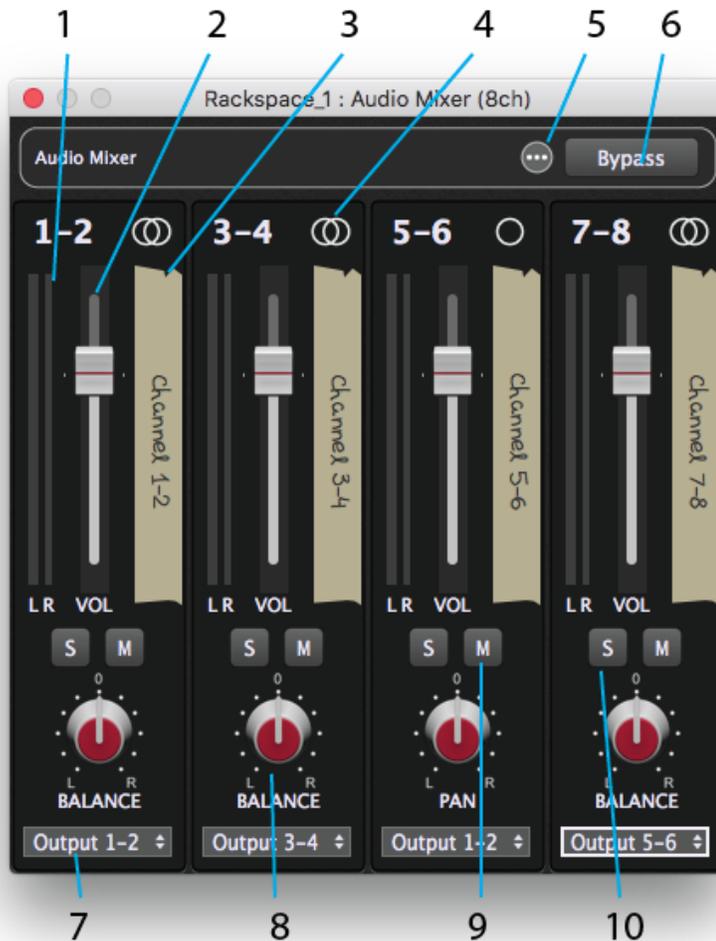


The Audio Mixer/Router is a simple but powerful function available as either an eight-channel or 16-channel plugin. Inputs and outputs are in stereo pairs, so the eight-channel plugin has four channel strips and the 16-channel version has eight strips.

Each channel strip can be switched between mono (left channel only) or stereo input, and assigned to any of the four output channel pairs. All channel strip functions can be attached to widgets.

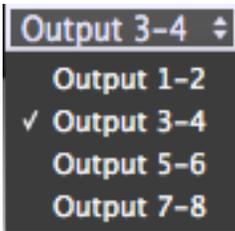
Because the Audio Mixer/Router combines several basic functions, with widget control of any of them, it can be configured to meet pretty sophisticated needs. For applications ideas and information, see [Audio Mixer applications](#).

Gig Performer User Guide



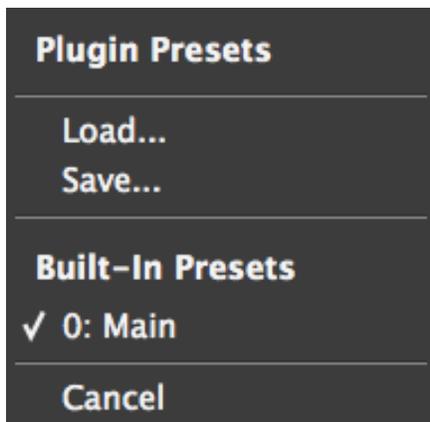
1. **Channel level meter** – Displays the post-fader output level from the channel.
2. **Channel level fader** – Adjusts level from the channel to the selected output pair. Option/Alt-click the fader to return it to the 0 dB position. Control-drag to adjust level in 0.1 dB steps.
3. **Channel label** – To edit a channel name, double-click the “tape strip.”
4. **Mono/Stereo channel switch** – Click this icon to toggle the channel strip between mono (left channel) and stereo input.
5. **Presets menu** – Mixer/router setups can be stored as presets. Click this button for a popup menu with commands for storing and loading mixer/router presets.
6. **Mixer bypass** – Bypasses the mixer. Inputs 1 and 2 are routed to outputs 1 and 2; other inputs are not routed to outputs.
7. **Output channel select** – Click this field to choose an output pair for a strip from the dropdown menu.

Gig Performer User Guide



8. **Channel Balance/Pan knob** – For stereo channels, this is a left/right balance control, while on mono channels it is a pan control. Option-click (Mac) or Control-click (Win) on this control to return it to center.
9. **Channel Mute button** – Mutes the channel.
10. **Channel Solo button** – Solos the channel, effectively muting all others.

Presets menu



Load preset – Loads a previously stored mixer preset.

Save preset – Saves the current state of the mixer as a preset file with a .gpp_internal extension.

Built-in Presets – Whatever preset information the individual plugin makes accessible to Gig Performer is displayed here. Often, there will be only one preset showing, which represents the preset currently running in the plugin.

Cancel – This simply exits the menu, just as clicking outside of the menu does.

Widget Control

The following settings for each channel can be attached to widgets:

- Volume
- Balance/Pan

Gig Performer User Guide

- Solo
- Mute
- Output
- Left meter
- Right meter

The plugin Bypass button can also be attached to a widget.

Gig Performer User Guide

Audio File Player



The Audio File Player plugin provides a MIDI input pin, eight audio output pins, and a MIDI output pin. It allows you to load and play up to eight audio files (in AIF, WAV or MP3 formats), either one at a time or simultaneously. You can use this plugin as a backing track

Gig Performer User Guide

player or for looping short samples, switching seamlessly from one to another while running. Up to eight audio output channels are available, singly or in pairs.

The Audio File Player plugin provides eight “lanes” for playback. You can think of these as roughly equivalent to tracks on a DAW. Its editor provides controls that enable the following advanced operations:

1. **Single/Multi** – Switch between playing back one audio file at a time versus multiple files simultaneously.
2. **Loop** – Turns looping on or off for all lanes.
3. **Go To Beginning** – Instantly go to the beginning of all files.
4. **Time/Tracks display** – Displays the current time, in hours/minutes/seconds/hundredths of a second, as well as the number of tracks (channels) loaded with audio files.
5. **Play/Pause** – Start or pause file playback. (**Note:** The “pause” function does not return the file to the beginning; it simply pauses it wherever it is. Clicking on the button a second time resumes playback from the point at which it was stopped.)
6. **Sync** – When turned on (lit green), Gig Performer will play and pause the Audio File Player automatically when its [global Play/Stop button](#) is engaged. This allows you to begin playback of audio files at the same time you start a drum machine emulation plugin, for example.
7. **Load Full Directory** – Loads a full directory of audio files at once, up to the number of available (empty) lanes. If, for example, you have six empty lanes and you try loading eight files using this button, only the first six files will get loaded, into lanes 3 – 8. With this feature, you can create a directory with all of the files you will need, then load the entire player with them at the gig by invoking only a single command.
8. **Metronome** – Clicking on this icon provides a number of additional controls that allow you to create a MIDI click track in sync with the tempo of your Master track. See the [MIDI metronome](#) information for more details.

In addition, the Audio File Player editor offers the following lane-specific controls:

9. **Play Enable**– Enables or mutes playback of the file loaded into the lane.

Gig Performer User Guide

10. **Load New Audio File** (file cabinet icon) – Click this to load an audio file into the lane.
11. **Remove Audio File** (trashcan icon) – Click this to delete the audio file from the lane.
12. **File name** – Displays the name of the file currently loaded in the lane.
13. **Master indicator** – When lit, indicates that the file in the lane is being used as the Master, determining the playback length of all other files. Note that this is not a parameter that can be changed; instead, Gig Performer automatically designates the lane loaded with the longest audio file as the Master. If you load other lanes with new files, the Master designation may change accordingly (if the new files are longer than the one in the currently designated Master lane).
14. **Output assignment** – Allows you to set the output for that lane’s playback. A stereo file should ideally be set to a pair of outputs (i.e., Output 1&2, Output 3&4, etc.) but if it is sent to a mono output, the two channels will automatically be mixed to mono. Conversely, sending a mono file to a pair of outputs will result in the same signal being routed to both outputs.
15. **Level indicators** – Shows the current playback level for that lane.
16. **Volume control** – Allows you to adjust the volume of the lane.
17. **Oneshot on/off** – Allows you to turn looping off for that lane, even if the [master Loop button](#) is on (lit). Clicking on the Oneshot button (causing it to light) during playback will cause the file in that lane to play to the end and then stop. If you then turn Oneshot for that lane off again, the file will resume playback when the file loaded into the Master lane ends.
18. **File duration** – Displays the duration in seconds and samples of the file currently loaded in the lane.

Basic Audio File Player Operation

To load audio files file, do any of these:

- Click the Load New Audio File button in a lane and navigate to the desired file.
- Drag and drop the file from the OS X Finder or Windows Explorer onto the lane into which you want it loaded.

Gig Performer User Guide

- Click the Load full directory button and navigate to a source folder of audio files to be loaded in the Audio File Player.

The Audio File Player allows files of different sample rates to be loaded into separate lanes and played simultaneously.

To play audio files:

To play a single audio file, be sure the Single/Multi button is set to single and that the lane is play-enabled, then click the Play/Pause button to start playback.

To play multiple files simultaneously

1. Load all of the files you want to play.
2. Set the Single/Multi button to Multi. This allows you to enable or mute multiple lanes.
3. Set muting for tracks you don't want to hear.
4. Click the Play/Pause button to start playback.

Things to note about the Audio File Player

- The Audio File Player designates the longest file loaded as the Master, whether or not it is play-enabled. The duration of the Master track becomes the loop length when loop playback is enabled.
- The MIDI metronome is generated based on the length of the Master track, and information you supply about the number of bars in the loop and the number of beats in each bar.
- Lanes can be muted and enabled in real-time while the player is in playback. As this is muting, not stopping playback, all files always stay in sync with the master track's location, so if a lane is muted during playback and then enabled 10 seconds later, it resumes playing 10 seconds later than the point at which it was muted.
- When a file is muted, you will still be able to see "ghost" meter activity for it.
- Beneath the file duration on the right of each lane is a bar that turns blue as the file plays. The length of the bar represents the full duration of the file in that lane and the progress through it of the play cursor. So, while working in Multi mode, in 10 seconds, the blue bar in a lane with a 20 second-long file is filled to one half, where

Gig Performer User Guide

as the blue bar for a two-minute loop running at the same time in another lane is only filled 1/12th of the way across, just a small chunk.

- To move the playhead to locations in the Master file other than the start, create a knob or slider widget and map it to the Playhead position parameter of the Audio File Player.

MIDI Metronome

The metronome section of the Audio File Player dialog (shown below) offers a number of additional controls that allow you to create a MIDI click track in sync with the tempo of your Master track. The idea is that you define the length in bars of a loop and the number of beats in a bar, and the MIDI metronome generates MIDI notes for Accent and Beat as defined in the dialog. The MIDI metronome does not do tempo detection, and is unrelated to the audio metronome.



1. **MIDI Channel** – Allows you to enter the MIDI channel you want to use for the click.
2. **Detailed time display** – Automatically derives the tempo from the Master track and displays it in BPM, along with bars/beats/divisions/ticks (the latter is 24 per quarter note, same as MIDI clock).
3. **Accent MIDI Note/Velocity/Length** – Allows you to set the MIDI note you want to use for the clock, along with its velocity and length.
4. **Loop length** – For a metronome to be generated you must specify the length in bars of the loop on the Master track. This field is not part of a time signature or bars/beats location.

Gig Performer User Guide

5. **Beats per bar**– For a metronome to be generated you must specify the number of beats in each bar of the loop on the Master track. This field is not part of a time signature or bars/beats location.
6. **Beat MIDI Note/Velocity/Length** – Allows you to set the MIDI note you want to use for the accent (played on the first beat of each bar), along with its velocity and length.

Note: MIDI click tracks work well when loops are perfect, as will be the case with most commercially purchased loops. However, if the loop in your Master track is not perfect, or if the Master track contains an audio file with numerous tempo changes or an inexact rhythm (such as might occur with a live drummer who sometimes slips ahead of or behind the beat), you're probably better off creating an audio click track in your DAW and loading it into one of the lanes so it can play back alongside of the Master track in perfect synchronization.

Audio File Player widget control

The following parameters for the Audio File Player plugin can be widget-controlled:

Play/Pause allows you to start or pause playback from a widget.

Play from beginning causes playback to start from the beginning in response to a widget movement.

Play from marker causes playback to start from the marker position (see below) in response to a widget movement.

LOOP On/Off allows you to turn looping on or off from a widget.

Playhead position allows you to change the playback start point from a widget. Using a continuous widget (such as a knob or a slider) for this purpose enables you to seek particular points or even to “scrub” one or more tracks while they are playing.

Marker position allows you to change the marker position from a widget.

Set Marker now allows you to set the marker position “on the fly” from a widget.

Click Generation On/Off allows you to use a widget to turn the MIDI click track on or off.

Play mode (single/multi) allows you to use a widget to switch between Single and Multi playback.

Gig Performer User Guide

Lane 1 – 8 Playing allows you to use a widget to start playback from the specified lane.

Lane 1 – 8 Oneshot On/Off allows you to use a widget to turn Oneshot mode on or off for the specified lane.

Lane 1 – 8 Volume allows you to use a widget to adjust the volume of the specified lane.

Lane 1 – 8 Output Assignment allows you to use a widget to change the output assignment for the specified lane.

We recommend the use of on-off widgets, such as one of the LED buttons, for real-time control over most Audio File Player parameters. However, **Playhead position**, **Marker position**, **Lane 1 – 8 Volume**, and **Lane 1 – 8 Output Assignment** are better controlled from continuous widgets such as knobs and sliders.

MIDI In (OMNI) and MIDI In (OSC)



These plugins provide a single MIDI output pin and are used to receive incoming MIDI messages and pass them on to other plugins. They are identical, except in one respect: the MIDI In (OMNI) block receives messages from external devices such as connected MIDI controllers, while the MIDI In (OSC) block receives MIDI messages from OSC sources. (For more information on OSC, [click here](#).)

MIDI In (OMNI) is a generic plugin which “listens” to all incoming MIDI messages coming from all connected controllers, on all channels and on all ports. It is the default MIDI input block in any new rackspace, although it can be [deleted](#) if not needed (for example, if you are using plugins to process incoming audio signal only). If one or more MIDI controllers are connected to your system, Gig Performer automatically generates additional controller-specific MIDI In blocks when you right-click in the [Plugin connections area](#) and select “MIDI Inputs,” as shown below:

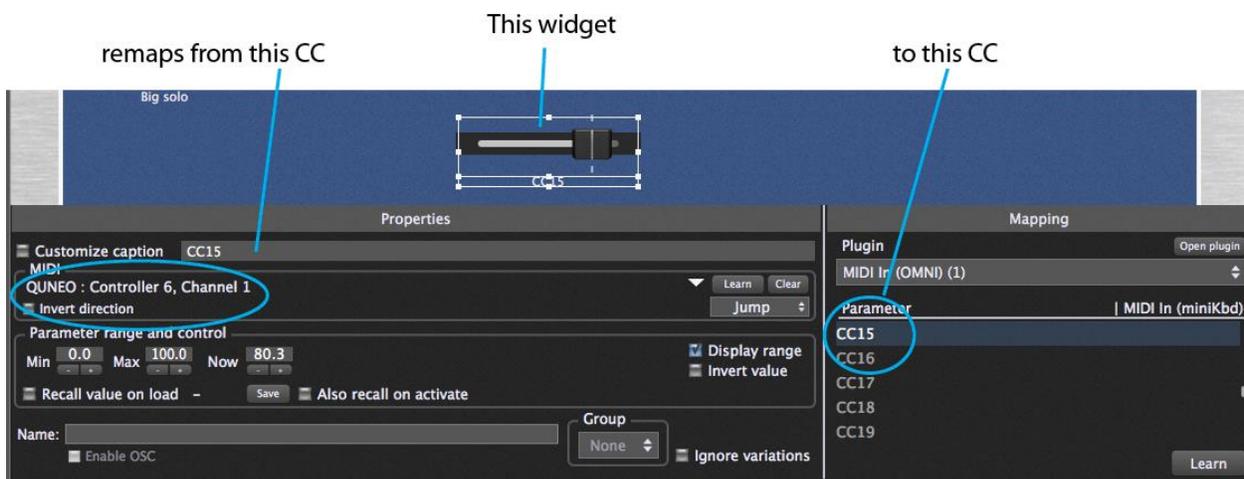
Gig Performer User Guide

MIDI In (OMNI)
MIDI In (SAMSON Graphite 25 Port1)
MIDI In (SAMSON Graphite 25 Port2)
MIDI In (SAMSON Graphite 25 Port3)
MIDI In (SAMSON Graphite 25 Port4)
MIDI In (SAMSON Graphite 25 Controller)
MIDI In (OSC)

These can (and, in most cases, should) be substituted for the generic MIDI In (OMNI) plugin. Because they “listen” to specific MIDI controllers and/or ports, their usage is generally preferable, especially if your rig contains multiple keyboards or controllers.

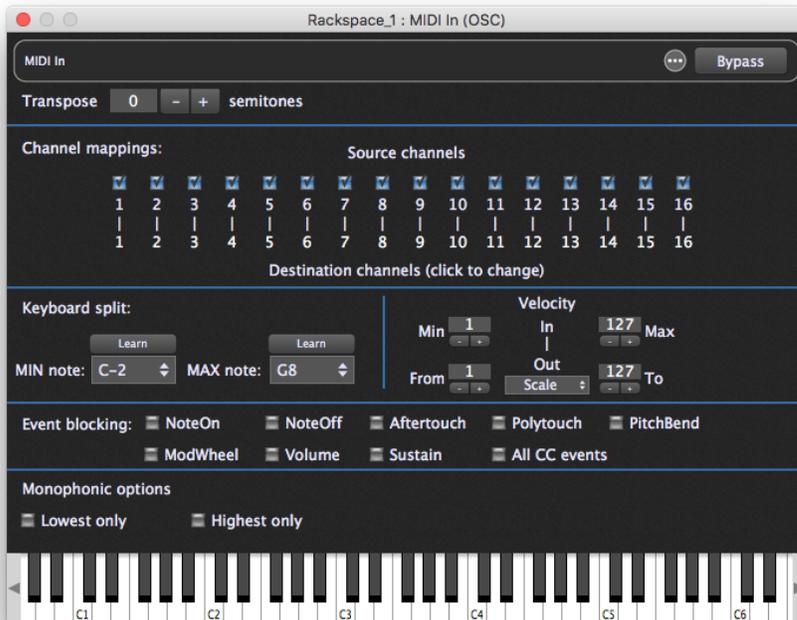
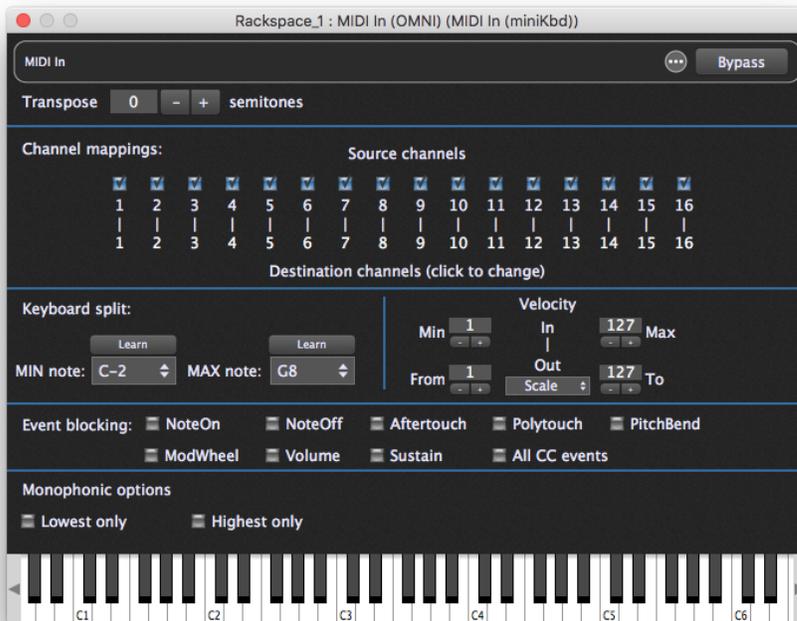
Like other plugins, a MIDI In block has numerous parameters that can be controlled by widgets. These parameters include any MIDI note or continuous controller message. This makes it possible to remap MIDI messages coming from a physical controller without using the MIDI Filter plugin, like this:

1. In rack edit mode, create a new widget.
2. In the widget properties area, choose a MIDI In block for the plugin in the Mapping section.
3. Choose a note or continuous controller from the Parameter list in the Mapping section.
4. Click the Learn button in the MIDI section and move the physical controller.



Incoming messages from the physical controller will now get remapped to the note or continuous controller you chose. Of course, this incoming CC could as easily be remapped to pitchbend, aftertouch, or mod wheel messages.

Gig Performer User Guide



Gig Performer User Guide

The MIDI In plugin editors provide controls that enable the following advanced operations:

Key transposition

Transpose incoming note messages over a range of +/- 48 semitones.

Channel blocking and mapping

Specified MIDI channels can be blocked (uncheck the box) or rerouted to a different channel (click on the destination channel and enter a different number).

Keyboard splits

Create keyboard splits by specifying MIN and MAX note range values. Notes below the MIN value and/or above the MAX value are blocked; only notes between those values are allowed through. The MIN and MAX values can be entered in one of these ways:

- Click on the MIN note or MAX note field and choose the desired note from the dropdown menu, OR
- Click the Learn button above the MIN note or MAX note field and play the desired note on your controller. Click the Learn button again to complete the setting.
- Click the Learn button above the MIN note field and shift-click the desired low note on the plugin's keyboard, or click the Learn button above the MAX note field and option/alt-click the desired high note on the plugin's keyboard. Remember to click the Learn button again after the note is learned to exit Learn mode.

It is easy to see the valid split range because the keyboard in the MIDI In block plugin shows the physical key being pressed when you play your controller, rather than the output value, which might be transposed.

Velocity layering

Velocities below the MIN value and/or above the MAX value are blocked; only velocities between those values are allowed through. If the same value is entered for MIN and MAX, all incoming notes will have their velocity changed to that value. This allows you to create velocity layers by specifying whether notes are heard depending on how hard (or soft) you press a key.

Gig Performer User Guide

Velocity scaling

By selecting “Scale” in the dropdown box and entering “From” and “To” values, the velocity of all incoming note messages are adjusted so as to reduce their dynamic range (i.e., softer notes will be heard louder, or louder notes will be heard more softly).

Using velocity layering with velocity scaling

The MIDI In plugin editor’s velocity range control is particularly useful if you want to have multiple sounds available but hear only some when you play softly and others when you play harder. If connected to a piano plugin, for example, you can opt to only hear the piano sound when you play the keyboard forcefully.

In addition, after you have defined a velocity range, you may want to change the actual velocities that are sent to your sound-generating plugin. For example, you may have created a piano sound that you only want to be heard if the velocity value is greater than 80. However, you may still want the piano to respond as if it was being played quietly. In such a case, set the Min/Max velocity values to 80 and 127 respectively so that you only hear the piano when you hit the keys hard. Then choose Scale and set the From/To values to 1 and 50 respectively. As a result, notes received with a velocity of 80 will produce notes with velocity of 1, while notes received with a velocity of 127 will produce notes with a velocity of 50. Notes in-between those values will be mapped somewhere in between.

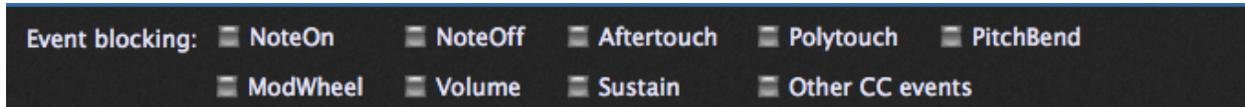
Velocity constraining

By selecting “Constrain” in the dropdown box, any incoming note messages with a velocity below the “From” value are given that value exactly; at the same time, any incoming note messages with a velocity above the “To” value are given that value exactly. For example, if you enter a “From” value of 60, and a “To” value of “80,” all incoming note messages with velocities of 60 or less are given a velocity of 60 exactly, while all incoming messages with velocities of 80 or more are given a velocity of 80 exactly; only velocity values from 61 – 79 are preserved. Constraining allows you to create hard velocity splits.

Gig Performer User Guide

Event Blocking: Note and CC blocking

Sometimes it is desirable to block certain note or continuous controller messages coming from a controller. Although the MIDI Filter plugin is capable of this kind of filtering and much more, MIDI In blocks include an event blocking section that conveniently provides basic blocking capabilities to reduce the number of situations requiring the MIDI Filter plugin.



The Other CC events box, when checked, blocks all continuous controller messages except for the three that have their own boxes: ModWheel (CC1), Volume (CC7), and Sustain (CC64).

Monophonic options

The Monophonic options area at the bottom of the editor filters the note messages from the controller down to a monophonic stream of notes.

The Lowest only box, when checked, produces a mono part extracted from the lowest note as played on the instrument.

The Highest only box, unsurprisingly, produces a mono part extracted from the highest note as played on the instrument.

These options can be useful for doubling melodies, or extracting a bass part from what might have been written as a piano part. Most often, users choose to check one or the other of these boxes, but you could check both, in which case you would be extracting lines from both the top and bottom of what is being played.

Playing plugins without an external MIDI controller

A virtual keyboard is provided to allow sound-generating plugins to be played even when an external MIDI controller is not connected.

MIDI In widget control

The following parameters for MIDI In plugins can be widget-controlled:

- Bypass plugin
- Channel 1 – 16 Output
- MinNote (minimum note)

Gig Performer User Guide

- MaxNote (maximum note)
- Transpose
- StopAllNotes
- StickyNoteChannel
- StickyNoteVelocity
- Note On C-2 through G8 (MIDI note numbers 0 – 127)
- MinNoteVelocity (minimum note velocity)
- MaxNoteVelocity (maximum note velocity)
- MinScaledNoteVelocity (minimum note velocity)
- MaxScaledNoteVelocity (maximum note velocity)
- OutputVelocityMode
- PC (Program Change)
- Continuous controller (CC) 0-127
- Pitchbend
- Aftertouch
- MonoLowestOnly
- MonoHighestOnly
- BlockNoteOn
- BlockNoteOff
- BlockPitchbend
- BlockAftertouch
- BlockPolytouch
- BlockControllers
- BlockModWheel
- BlockVolume
- BlockSustain

Channel 1 – 16 Output allows you to change MIDI channel blocking or remapping in real time.

MinNote / MaxNote allow you to alter the MinNote or MaxNote settings in real time.

Transpose allows you to alter the key transposition in real time. **Caution:** Do not change this setting while holding notes, or stuck notes may result. If you do get a stuck note, don't panic—just click on the [Panic icon](#) to turn all notes off.

“StopAllNotes” issues a “turn all notes off” message, along with a sustain OFF message and a Center PitchBend message, same as the [Panic icon](#). One usage is to turn off MIDI notes when switching variations. Although you normally wouldn't do this (because the whole

Gig Performer User Guide

point of variations is to allow you to continue holding notes down while changing plugin parameter values), it is useful if you want to use variations to actually change the underlying sound you're creating, in which case any notes from the previous sound need to stop immediately once you change variations. Just associate this parameter with a widget (typically, a button), and it will trigger automatically when you change variations.

Sticky notes allow you to trigger loops or sample playback from a widget. It works by sending Note On events only, as if you played a note but didn't release it. To use sticky notes, create an on-off widget (a switch or button) and assign it to the MIDI In plugin and a Note On parameter. Then add a second continuous (knob or slider) widget and assign it to the MIDI In plugin as well, but to the StickyNoteVelocity parameter. When you activate the switch or button widget, a note will play continuously in the connected sound-generating plugin, with the knob widget determining the velocity of the MIDI note message. (You can also add a widget assigned to StickyNoteChannel to select the MIDI channel.) When the button widget is turned off, an appropriate note off event will be sent to the plugin to stop the sound.

MinNoteVelocity / MaxNoteVelocity and **MinScaledNoteVelocity / MaxScaledNoteVelocity** allow you to alter these settings, respectively, in real time.

OutputVelocityMode allows you to change between [Scaled](#) and [Constrained](#) velocity.

PC (Program Change) allows widget movements to send MIDI program change messages to plugins to call up different presets. Note that doing so prevents [Patch Persist](#) from working and can result in stuck notes depending on the plugin implementation. *For those reasons, this feature is not recommended for normal use.*

Continuous controller (CC) 0-127 – Incoming MIDI messages to the widget are remapped to the specified CC number.

Pitchbend – Incoming MIDI messages to the widget are remapped to pitchbend messages

Aftertouch – Incoming MIDI messages to the widget are remapped to mono aftertouch messages.

The following parameters switch the indicated checkboxes:

Monophonic options

MonoLowestOnly

MonoHighestOnly

Gig Performer User Guide

Event blocking

BlockNoteOn

BlockNoteOff

BlockPitchbend

BlockAftertouch

BlockPolytouch

BlockControllers

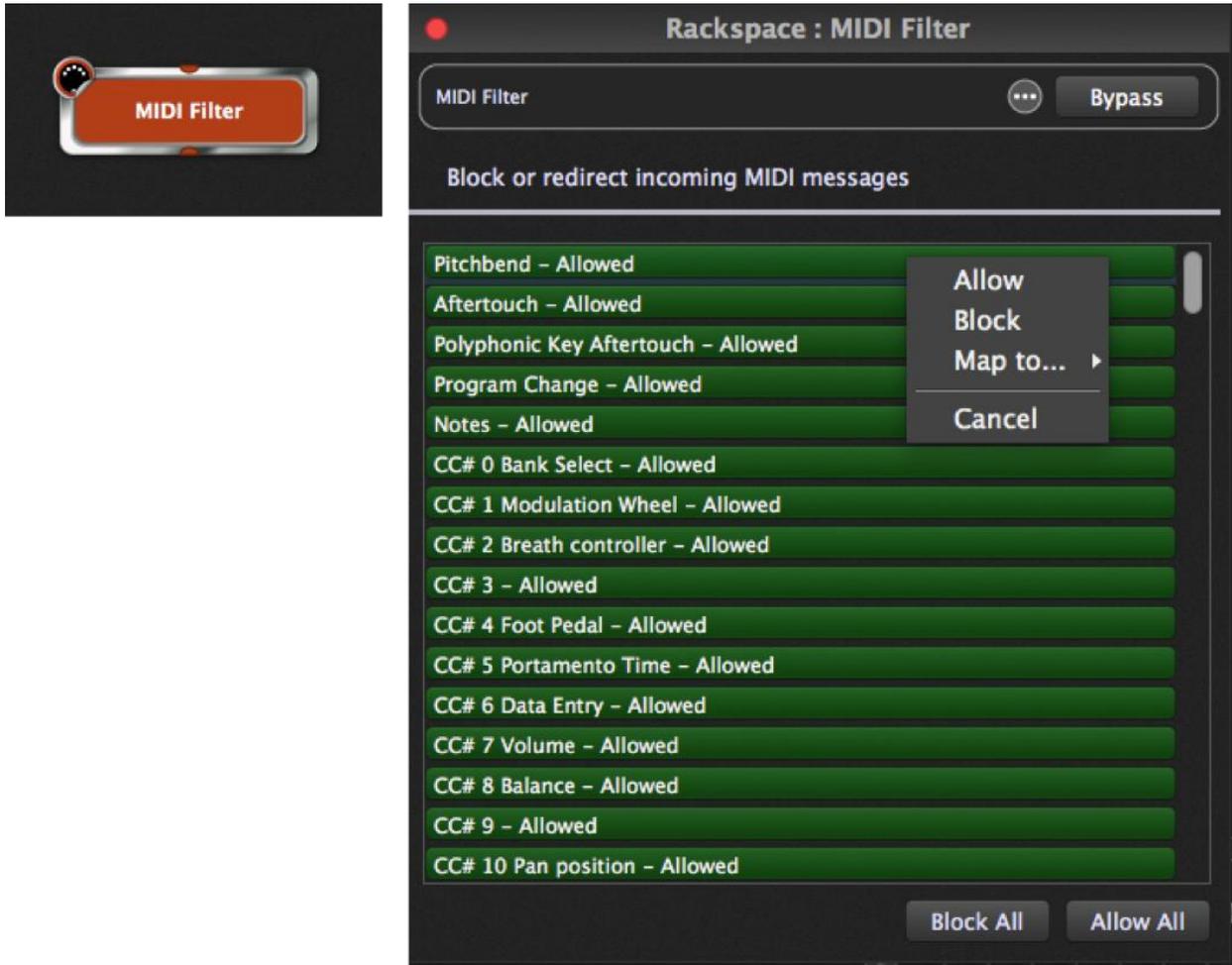
BlockModWheel

BlockVolume

BlockSustain

Note: If you have an audio interface or MIDI controller connected to your system that provides a MIDI output, Gig Performer will expose that output with a corresponding MIDI Out block. [Click here](#) for more information.

MIDI Filter



This plugin provides a single MIDI input pin and a single MIDI output pin. It allows specified MIDI messages to be blocked and/or remapped. (MIDI note messages can be blocked, but not remapped.)

Clicking on any line in the MIDI Filter plugin editor causes a popup menu to appear in which you can make one of three choices:

- Allowed** Messages of this type are passed through.
- Blocked** Messages of this type are blocked.
- > Messages of this type are remapped (converted into messages of another type).

Gig Performer User Guide

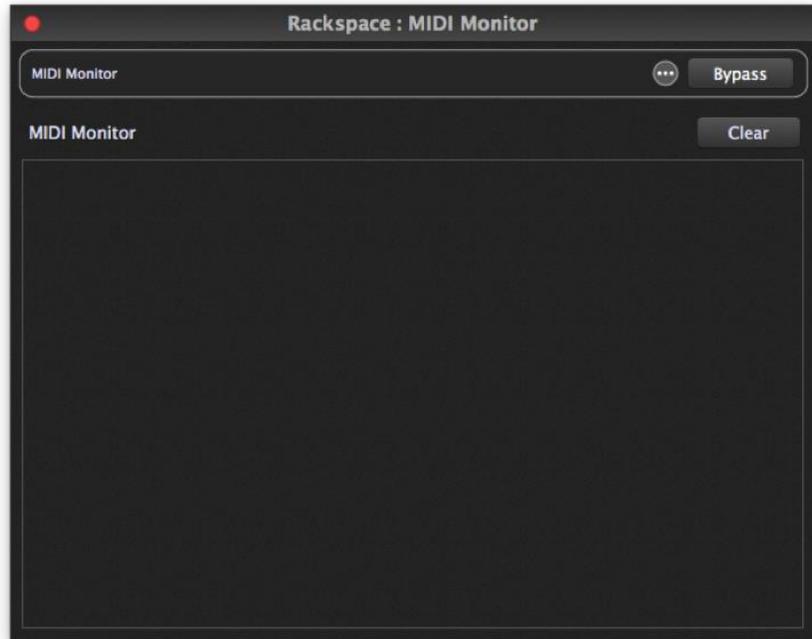
Typically inserted between a MIDI In plugin and a sound-generating plugin, common usages include blocking sustain pedal messages, converting modulation wheel messages into volume messages, and mapping aftertouch messages to mod wheel messages.

There is also an option to block all MIDI messages. If you enable this option, everything, including Notes, will be blocked. This can be very useful if you use multiple variations and want to allow MIDI messages to go to some plugins but not others, depending on which variation is selected. You should, however, exercise caution when doing this in real time as you could get left with a hanging note if you block notes before the Note Off message is sent out. If this occurs, don't panic—just click on the [Panic icon](#) to turn all notes off.

MIDI Filter widget control

Every MIDI Filter plugin parameter can be widget-controlled. When using on-off widgets (switches or LED buttons), the selected parameter will be allowed when in the ON position, and blocked when in the OFF position. The use of continuous widgets (knobs and sliders) allows you to scroll through all remapping options in the in-between settings. (The minimum setting will allow the selected message, while the maximum setting will block the message.)

MIDI Monitor

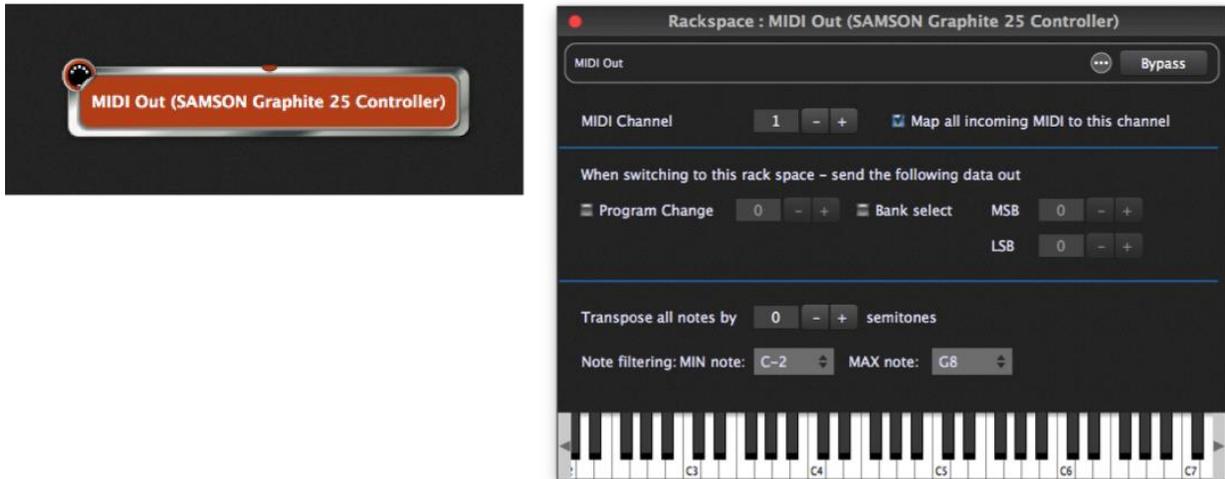


This plugin provides a single MIDI input pin and a single MIDI output pin. It displays MIDI messages from the plugin block to which it is connected and is used primarily for diagnostic purposes.

MIDI Monitor widget control

The MIDI Monitor plugin provides no parameters that can be widget-controlled.

MIDI Out



This plugin is created only for connected MIDI controllers that offer one or more MIDI outputs. It provides a single MIDI input pin and is used to send outgoing MIDI messages to external devices such as synthesizers or samplers.

The MIDI Out editor provides controls that enable the following advanced operations:

MIDI Channel sets the channel of the MIDI output.

Map all incoming MIDI to this channel turns off channel mapping so that MIDI data coming from a sequencer retains its channel information. Note that program change transmission (described below) is still associated with the specified MIDI channel even if this box is checked.

Program Change and **Bank Select** allows Gig Performer to automatically transmit a program change and/or Bank Select message every time a rackspace containing the MIDI Out block is activated so that each of your external MIDI devices (keyboard and rackmount synths, drum machines, etc.) load with the correct sounds and are instantly ready for use.

Transpose all notes by allows you to alter the key transposition of the MIDI output.

Note filtering allows you to set up keyboard splits for each MIDI Out block. Notes below the MIN value and/or above the MAX value are blocked; only notes between those values are allowed through.

MIDI Out widget control

Gig Performer User Guide

The following parameters for the MIDI Out plugin can be widget-controlled:

- ChannelNumber
- MinNote (minimum note)
- MaxNote (maximum note)
- Transpose
- CC #0 – 127
- MapChannel
- PC (Program Change)

ChannelNumber allows you to alter the MIDI output channel number in real time.

MinNote / MaxNote allow you to alter the MinNote or MaxNote settings in real time.

Transpose allows you to alter the key transposition in real time. **Caution:** Do not change this setting while holding notes, or stuck notes may result. If you do get a stuck note, don't panic—just click on the [Panic icon](#) to turn all notes off.

CC allows you to transmit the specified CC (control change) messages as the widget is moved.

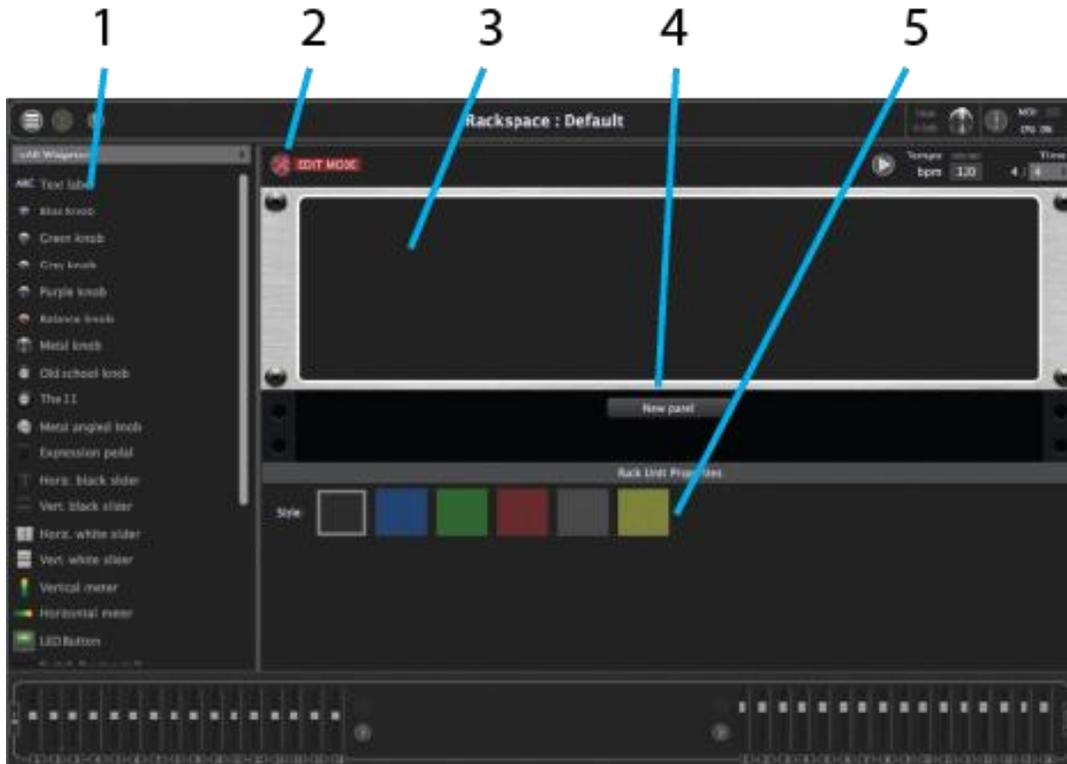
MapChannel causes all MIDI events being transmitted to be mapped to a specific MIDI channel.

PC (Program Change) allows widget movements to send MIDI program change messages to external MIDI tone generators in order to call up different presets.

Widget and Rack editing (Edit Mode)

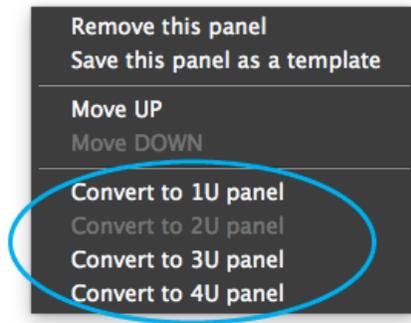
Edit Mode screen

When you click the Edit Mode button, you enter into rack edit if a panel is selected, or widget edit if a widget is selected. Shown here first is rack edit mode.



- 1. Widget types list** – To add a widget to a panel, simply drag it from this list to the panel
- 2. Edit Mode button** – Click this to enter Edit Mode or to exit to Performer mode and use Gig Performer
- 3. Panel area** – Panels host all of the widgets. Panels can be set to any of four heights by right-clicking in the panel area. Choose the height you need to accommodate widgets.

Gig Performer User Guide



4. **New Panel button** – Click here to create a new, blank panel in the rack.
5. **Panel backgrounds** – To change a panel’s background, click the panel to select it and then click one of the textures displayed in this area.

Widget types list

This list shows all of the available types of [widgets](#). A dropdown menu at the top allows you to filter the list to just one type of widget at a time. Widget types include:

Labels and indicators – Inactive widgets that simply allow labeling

Knobs of different colors and designs (including our Spinal Tap “The 11”—it goes to 11!) – These are all active widgets that provide continuous control.

Expression pedal – Another continuous control, visually emulating the movement of an expression pedal.

Sliders and organ drawbars of different colors and designs – Active widgets that provide continuous control.

Meters (one vertical and one horizontal) – Used to provide continuous [level metering](#).

Buttons and switches of different colors and designs. – All of these active widgets provide simple on-off control.

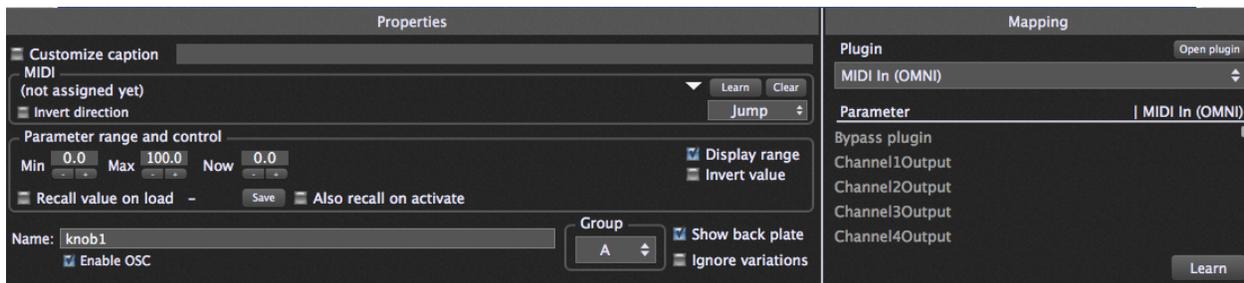
Gig Performer User Guide

Here is what all of the widgets look like:



Widget Properties inspector (Edit mode)

Adding or double-clicking on a widget in Edit mode opens the Widget Properties inspector:



Properties section

Customize caption – Check to have the widget display a custom caption, then type in a new name. If unchecked, the default caption will be defined by the selected [parameter](#). Normally the caption will be assigned the parameter name only. However, if you hold the

Gig Performer User Guide

Shift key down while selecting a parameter, the caption will include the plugin name as well as the parameter name. If you also hold the Option/ALT key down, the caption will include the plugin name only.

Text label widgets are capable of displaying the current “[Now](#)” value. To do so, simply assign it to a plugin and parameter, then check “Customize caption” and enter the term “[value]” (make sure the word “value” is inside square brackets) along with, optionally, a text label name. Whenever that same parameter is altered by another widget, the Text label widget will display the current value. For example, if you have a slider widget controlling the Gain of a plugin, as you move the slider, the value inside the Text label will change.

You can also use a Text label widget to act as a very cool visual cue (to remind you of pretty much anything) when switching between variations. To do so, check “Customize caption” and enter any name, but don’t assign the Text label widget to any plugin (select “(no plugin” in the Mapping section of the inspector), then enter a “[Now](#)” value. The lower the value, the dimmer the label will be; the higher the value, the brighter it will be!

Learn – Click on this button to have Gig Performer learn the physical controller you want to associate with the widget. When actively in Learn Mode, the button is lit red; to exit Learn mode, click on it again and it will return to its normal gray color.

Clear – Click on this to clear the current controller assignment.

Jump/Catch – This dropdown box allows you to choose between Jump and Catch modes. When a widget is in Jump mode, moving the associated physical controller will cause the widget to immediately jump to the position of the controller. When a widget is in Catch mode, the widget will not respond to the associated physical controller until the controller’s value matches the current value of the widget, at which point the widget will respond.

Treat momentary as latching – (*Displayed only when editing an on-off widget i.e., a switch or a button*). When checked, the widget remains in its ON position until you click on it (or touch the associated physical controller), and vice versa. This is useful when you want to have a widget carry out an operation until stopped; i.e., staying at a fast Leslie speed until you are ready to return to a slow Leslie speed.)

Parameter range and control – Each widget has a range of 0 to 100. *Note that this is a percentage, not an absolute value.* For example, if the plugin parameter it is controlling has an absolute range from 0.0 to 1.0, then when the widget is at its “100” setting it is actually changing that parameter to 1.0 (i.e., 100% of 1.0).

Gig Performer User Guide

By entering **Min** and **Max** values other than 0 and 100, you can scale the range of the widget movement. For example, if you set Min to 10 and Max to 20, then the associated plugin parameter will change from 0.1 to 0.2. Finer resolution can be accomplished by entering decimal point values, in tenths of a decimal. Scaling can be inverted by setting the MIN value to a higher number than the MAX value.

You can also directly enter MIDI data values in the Min and Max fields, by adding the letter 'm' at the end of the value. For example, if you type in "64m," Gig Performer will interpret it as an exact value of 50.4 (roughly 50% of the maximum MIDI value of 127). The **Now** field simply indicates the current setting of the widget.

Recall value on load– Gig Performer normally restores all widgets to the position they were last in when a .gig file is saved. Checking this button allows you to take a snapshot of the current position of the selected widget so that it is that position that gets recalled and loaded instead. This can be useful if you are playing, for example, a song where the volume of your piano always starts softly but gets quite loud by the end. When you come back to that song again, you don't want the piano to still be loud—you want it to always start soft. The concept is that, even if you play around with widgets during the course of your live performance, when you next reload a .gig file, your originally stored values will return.

Snap – (*Displayed only when "Recall value on load" is checked.*) Click on this button to take a snapshot of the current widget position

Also recall on activate – Gig Performer normally restores all widgets to the position they were last in when a rackspace is activated. Checking this button allows you to take a snapshot of the current position of the selected widget so that it is that position that gets loaded instead when the rackspace is again activated. The concept is that, even if you play around with widgets during the course of your live performance, when you next return to a rackspace, your originally stored values will return.

Display range – When checked, the widget shows the Min and Max values as a white shadow around the outside of the knob or slider.

Invert value - When checked, the widget does the opposite of the expected operation; i.e., a switch or button will cause a parameter to go to minimum when in the ON (lit) position, and vice versa.

Widget groups – Each widget can only be associated with a single plugin parameter. However, the 26 Widget Groups provided by Gig Performer enable you to control multiple parameters from any or all of the widgets assigned to that group. Clicking below the words "Widget Group" opens a dropdown menu with the letters A - Z. All widgets with the same

Gig Performer User Guide

letter are grouped together so that moving one widget will cause all the other widgets in that group to move as well, adjusting various plugin parameters simultaneously.

Note that you can use each widget's Min/Max range controls to specify how much each individual widget affects its associated parameter. You can even make some parameters go in reverse, either by clicking on that widget's "Invert value" button or by setting the MIN value to a higher number than the MAX value. This makes it possible to implement special effects like crossfades, for example.

Name – Allows you to set a name for use in GP Script and/or OSC.

Enable OSC – Check this box to make the Name field also be available to OSC. For more information on OSC, [click here](#).

Show back plate – (*Displayed only when editing a knob or toggle switch.*) When checked, "back plate" information such as numbers or an "on/off" legend is displayed.

Ignore variations – When checked, the selected widget will be excluded from variation changes and will instead remain at its current value. This is useful if you have, for example, several different variations that change the widget settings controlling effects such as phasing or flanging, but you want the widget controlling overall volume to remain constant.

Mapping section

Plugin – Click in this box for a dropdown list of plugins currently being used by the rackspace, then select the plugin you want the widget to access.

Open plugin – (*Displayed only when a plugin is selected.*) Click on this button to open the editor for the selected plugin.

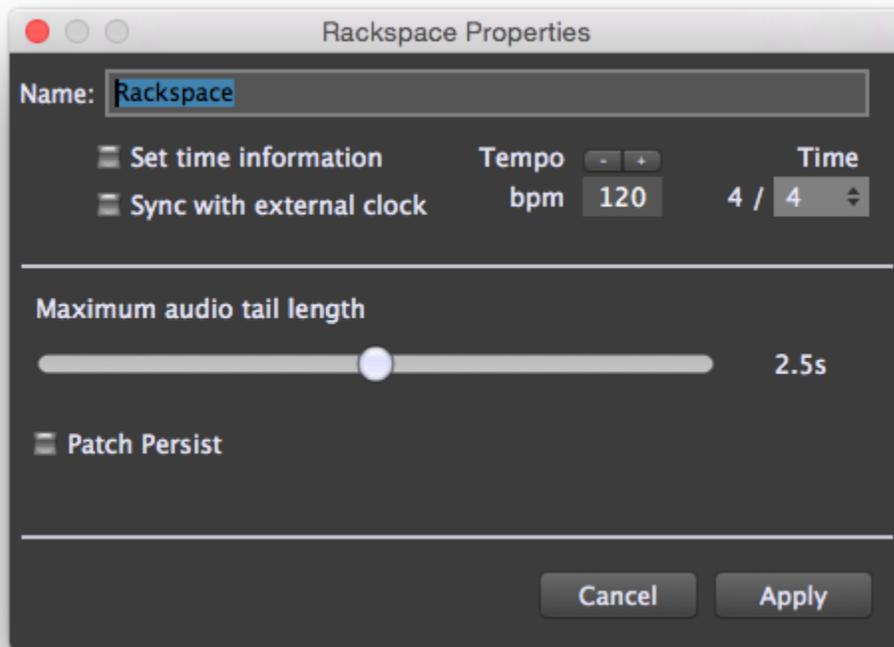
Parameter – (*Displayed only when a plugin is selected.*) A list of available controllable parameters is displayed here. Select the one you want to have the widget control. Alternatively, you can press the **Learn** button.

Learn – (*Displayed only when a plugin is selected.*) Click on this button to have Gig Performer learn the plugin parameter you want to associate with the widget. When actively in Learn Mode, the button is lit red; to exit Learn mode, click on it again and it will return to its normal gray color.

Rackspace Properties

Gig Performer User Guide

Double-clicking on a rackspace name opens a dialog that displays rackspace properties.



Name – To rename the rackspace, type a new name here.

Set time information – Check this box if you want the rackspace to have its own tempo value, then enter the desired bpm (beats per minute) and time signature. If this box is unchecked, the rackspace will use the global tempo information set in the Performer View [Tempo Display](#).

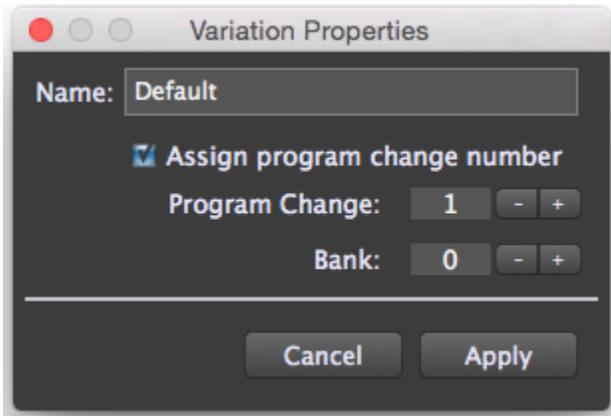
Sync with external clock – Check this box if you want the rackspace to adjust its tempo to incoming MIDI clock messages (24 ticks per quarter note), thus enabling echo/delay or arpeggiator plugins capable of receiving MIDI clock to automatically synchronize.

Tail length – Sets the maximum time before a sound is cut off when you switch rackspaces. Maximum length is 5 seconds. Often known as an audio “tail,” this feature is useful when using effects such as reverb or echo.

Patch Persist – If enabled (checked), whenever you switch to another rackspace, notes that you are holding down (either on your keyboard or via your sustain pedal) will continue sounding until you release the keys or pedal. (This actually works with any number of rackspaces, up to the limits of your system’s available RAM and CPU resources, so you could conceivably keep the sound of five or more rackspaces going simultaneously.) If disabled (unchecked), whenever you switch from one rackspace to another, the sound is immediately silenced even if you are holding notes down or have pressed the sustain pedal.

Variation Properties

Double-clicking on a variation name opens a dialog that displays variation properties.

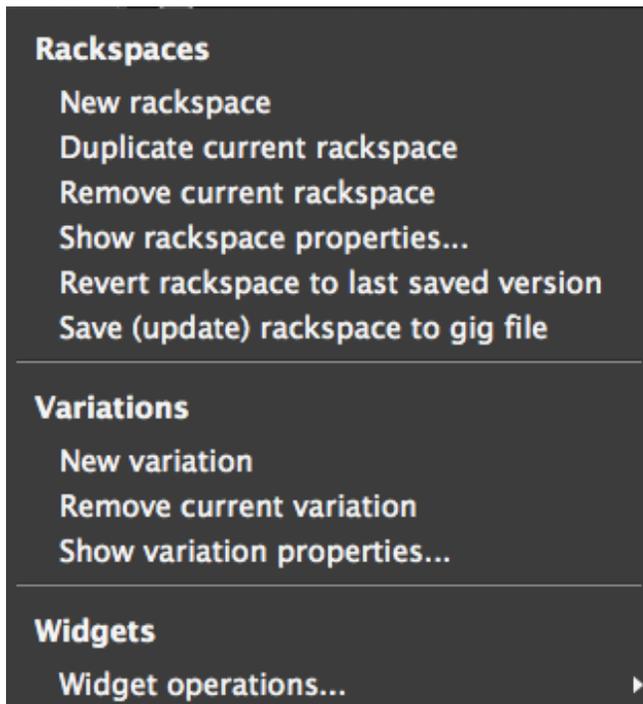


Name – To rename the variation, type a new name here.

Assign program change number – When checked, allows you to specify the program change number (and, optionally, the bank change number) used to switch to this variation. If a program change number has been assigned, that number will appear to the left of the variation name. If there is only one variation of the rackspace, the program change number will also appear to the left of the rackspace name; if there is more than one variation, an asterisk will appear there instead.

If unchecked, Gig Performer will assign program change numbers in ascending order; i.e., the first variation in the first rackspace will be called up when program change 1 is received; the first variation in the next rackspace will be called up when program change 2 is received, etc.

... (“More”) Menu



Clicking on the “three dots” button in the rackspace list in Performer or Connections View opens the “More” menu:

Rackspace

New rackspace – Creates a new rackspace.

Duplicate current rackspace – Duplicates the current rackspace.

Remove current rackspace – Deletes the current rackspace.

Show rackspace properties... – Opens the [Rackspace Properties](#) dialog.

Revert rackspace to last saved version – Reverts the current rackspace to the last version saved. (**Important:** Click OK in the resultant “Are you sure?” dialog only if you are sure that you want to do this, because all changes made since the file was last saved will be permanently lost. If you want the opportunity to save your work first, click Cancel, then go to **File>Save** or **File>Save As...**)

Save (update) rackspace to gig file – Saves the selected rackspace to the currently open .gig file.

Gig Performer User Guide

Variations

New variation – Creates a new variation.

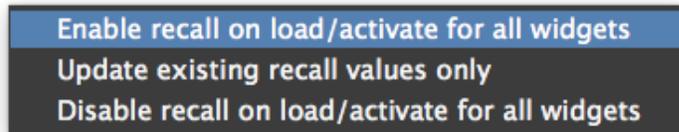
Remove current variation – Deletes the current variation.

Show variation properties... – Opens the [Variation Properties](#) dialog.

Widgets

Widget Operations submenu

This submenu deals with how widget values are handled when a gig is loaded.



Enable recall on load/activate for all widgets – When this command is chosen, the current values of all widgets are stored for recall when the gig is loaded. (Individual widget values can be stored using the “Recall value on load” and “Also recall on activate” buttons in the Parameter range and control section of the [Widget Properties inspector](#).)

Update existing recall values only – When this command is chosen, the stored values of any widgets set to have values recalled on load are updated with the current values of the widgets. This is useful if, for example, you have edited a gig loaded with stored values and now want to save the changes, as it saves the values of all edited widgets at once.

Disable recall on load/activate for all widgets – When this command is chosen, global recall of widget values is disabled, and stored values will be recalled only for widgets with recall enabled by one or both checkboxes in the Parameter range and control section of the [Widget Properties inspector](#).

Tuner View

This button opens Gig Performer’s Tuner View for details on the tuner, see [TunerView](#).

Preferences

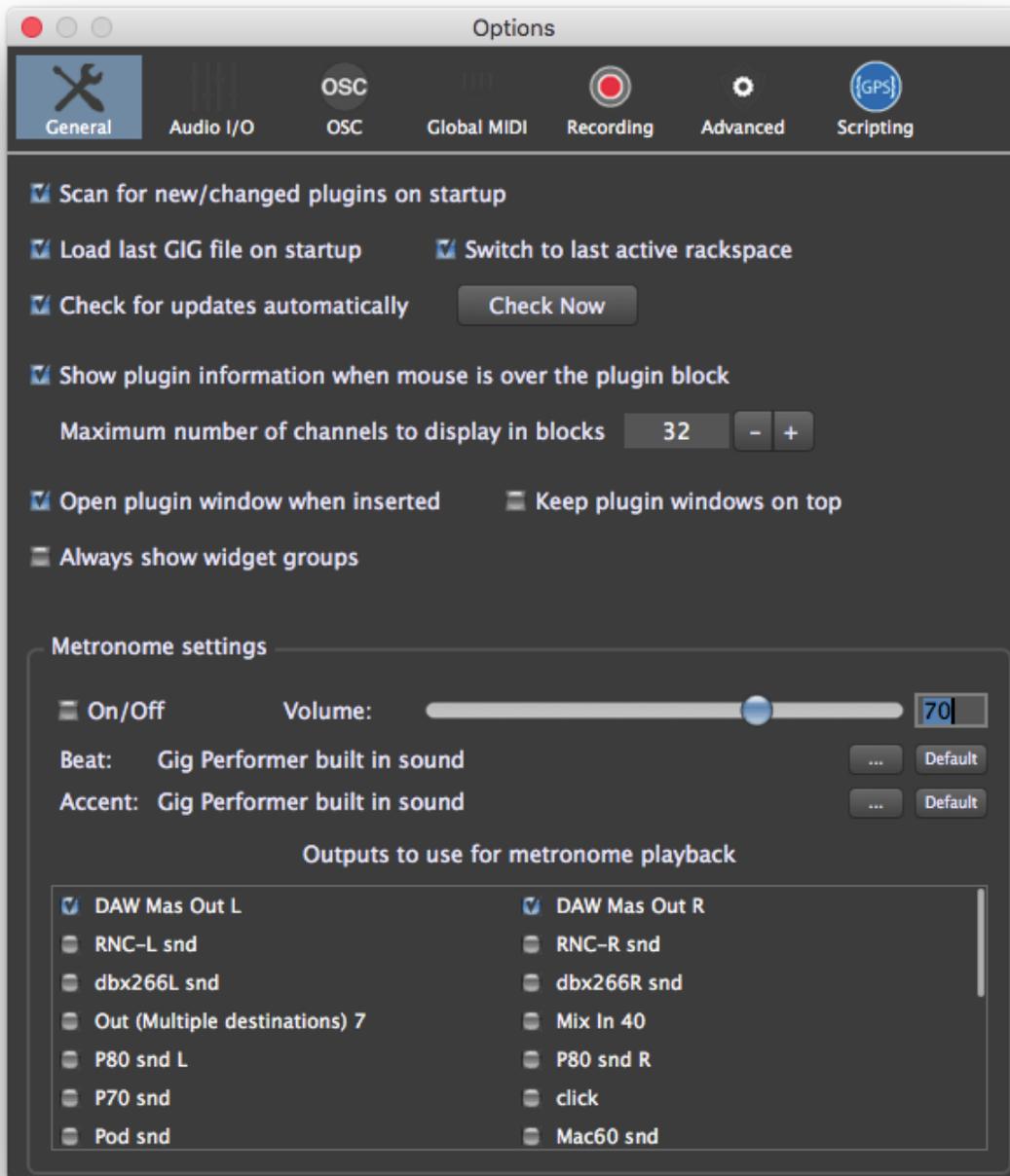
Gig Performer's preferences tabs are accessible from the Options menu.



Gig Performer User Guide

General

The General tab appears when the Preferences command is chosen in the Options menu, or when its shortcut is used.



Gig Performer User Guide

Scan for new/changed plugins on startup –When enabled, Gig Performer will check for new or updated plugins every time it starts. It's generally a good idea to leave this enabled unless you're certain that your plugins have not been updated since you last used Gig Performer. If you're wondering why your latest plugin or update isn't appearing, not scanning for plugins is the most probable cause. (See [Troubleshooting](#) for more information.)

Load last GIG file on startup – When enabled, Gig Performer will load the last .gig file that was used.

Switch to last active rackspace – When enabled, Gig Performer will switch to the rackspace that was active when the .gig file was last saved. Otherwise, the first rackspace will be activated.

Check for updates automatically – Unless you're actually on tour, it's probably useful to keep this option enabled so that you are informed of updates.

Check Now – Click on this button to manually check for updates. **Note:** This requires an internet connection.

Show plugin information when mouse is over the plugin block – When enabled, moving the mouse over blocks in the connection view will cause a popup tooltip to appear with information about the plugin.

Maximum number of channels to display in blocks – This option prevents plugins from showing more than a specified number of audio channels. Some plugins have a large number of audio channels, most of which may never be used, making their blocks unwieldy to view and causing them to take up a lot of space in Connections View. Note that the value entered here does not apply to the audio interface Audio In and Audio Out blocks.

Open plugin window when inserted – When checked, the plugin editor window will open automatically whenever a plugin is inserted. Disable this feature if you prefer to create many plugin blocks first and edit them all later.

Keep plugin windows on top – When enabled, open plugin window editors always appear on top of other windows

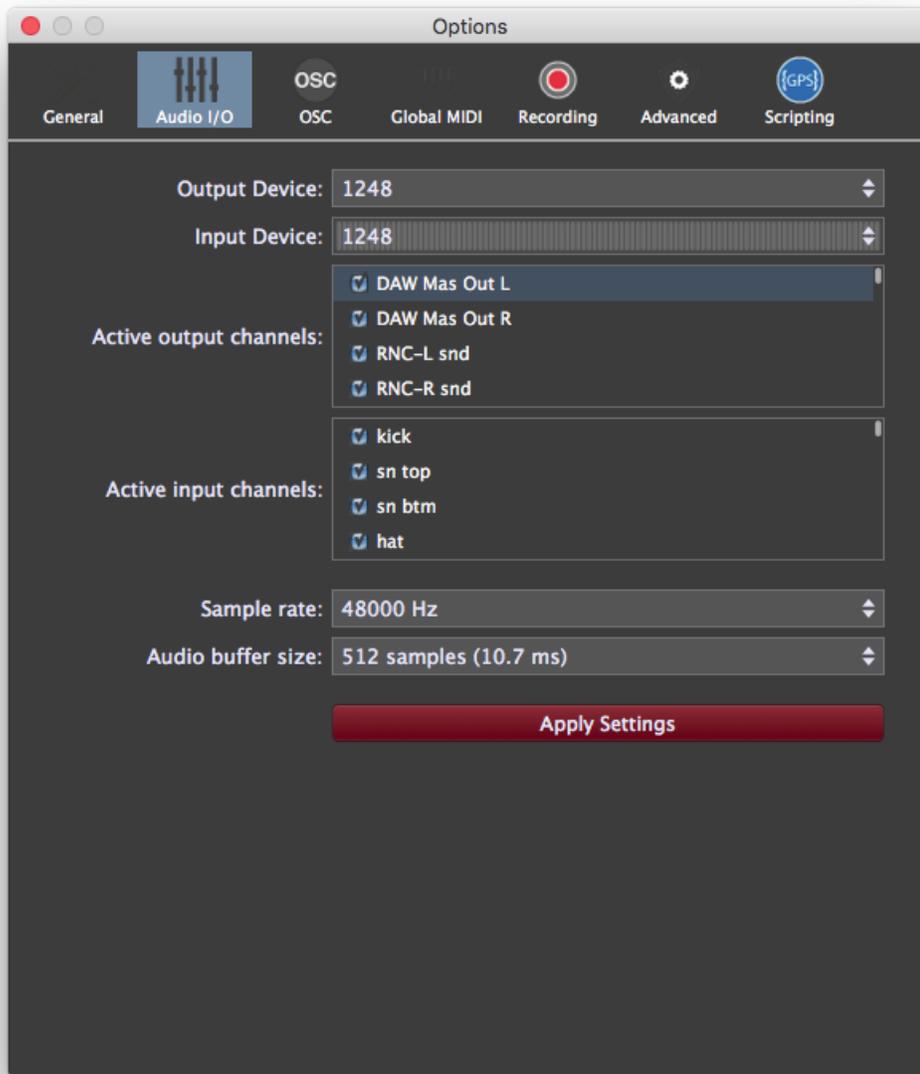
Always show widget groups – When you gang multiple widgets together, the widget group to which they belong (lettered A through Z) is displayed on the top left of the widget while editing. If you would like that widget group name to stay on while NOT editing, enable this option.

Gig Performer User Guide

Audio metronome settings

The lower half of the General tab contains settings for the audio metronome. These settings are detailed in the [Audio Metronome](#) section.

Audio setup



Output Device – Select the audio output device you want to use. If you’re running Gig Performer on a Mac OS X system and have created any Aggregate Devices (consisting of

Gig Performer User Guide

multiple interfaces) in the Audio MIDI Setup utility, they will appear here as options as well.

Input Device – Select the audio input device you want to use. If you’re running Gig Performer on a Mac OS X system and have created any Aggregate Devices (consisting of multiple interfaces) in the Audio MIDI Setup utility, they will appear here as options as well.

Note: Changing the audio output or input device will cause your entire .gig file to be reloaded immediately, so we recommend making such changes immediately after creating a new .gig file.

Active output channels/Active input channels – Determines how many input and output channels are to be made available to Gig Performer. If you are using an audio interface with many channels, you may not want to access them all. For example, you may have an interface with 8 analog output channels and another 16 lightpipe (ADAT optical) channels that you’re not using. So instead of displaying audio IN/OUT blocks with 24 or more channels, you can disable the ones you don’t need by unchecking them in the list

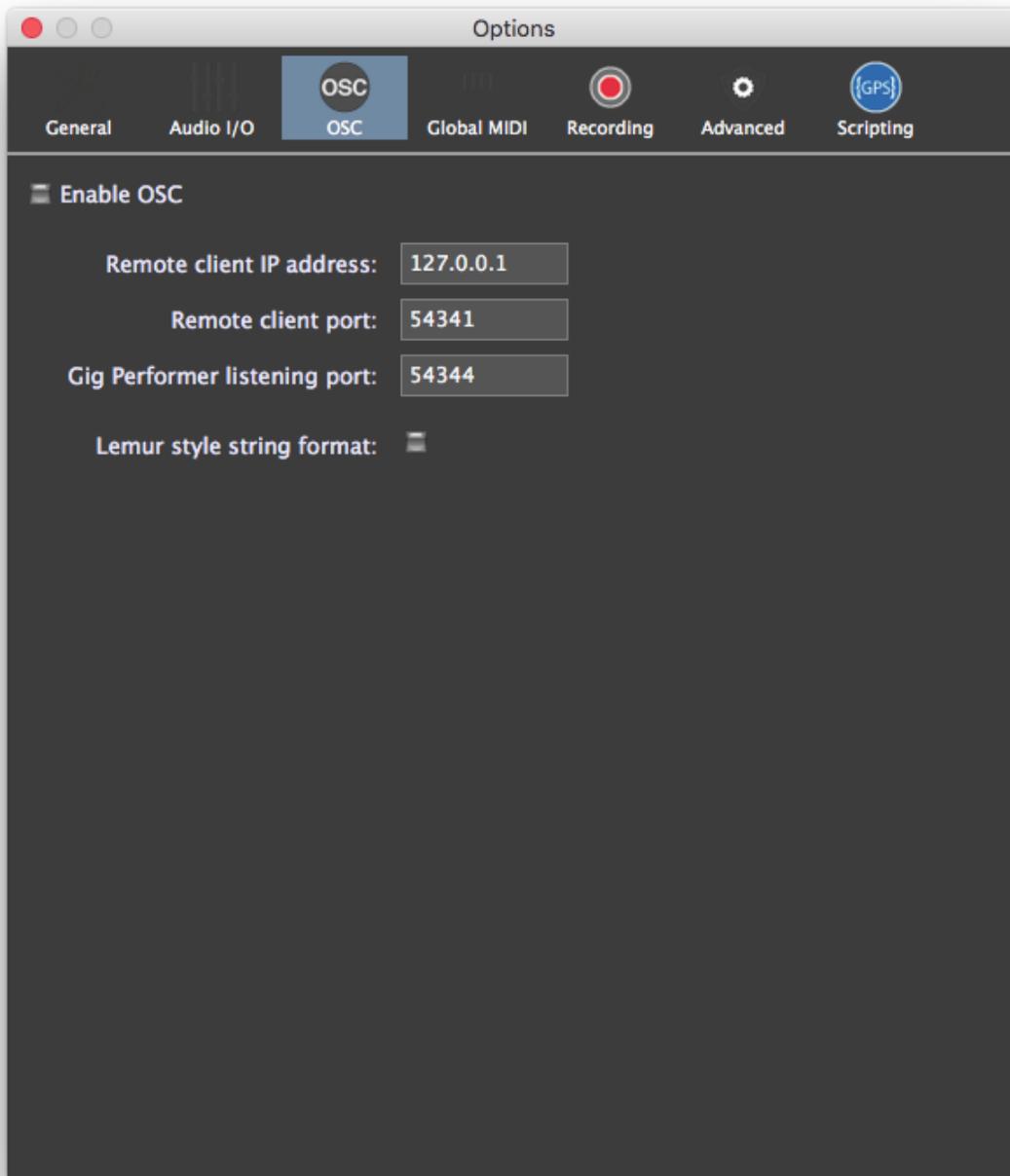
Sample rate – The sample rate determines the quality of the audio signal. Typical values in the live world are 44.1 kHz and 48 kHz. Note that there is a tradeoff between higher sample rates and CPU utilization. To view our website article about audio latency, buffer size, and sample rate, [click here](#).

Audio buffer size – The buffer size determines how often samples are actually processed. The smaller the buffer size (or the higher the sample rate), the lower (better) the latency but at the cost of higher CPU utilization. Depending on your plugins and your computer, you may need to find a compromise that gives you the best tradeoff between CPU utilization and latency. If you start using too many CPU cycles, you will begin to hear clicks and other noise in the output. To view our website article about audio latency, buffer size, and sample rate, [click here](#).

Apply Settings – This button will appear if you make any changes to the parameters in this dialog. Click on it to accept the changes, or simply close the Preferences dialog to maintain the current settings.

Gig Performer User Guide

OSC setup



Gig Performer User Guide

Enable OSC – Check to turn on OSC. [Click here](#) for more information about available OSC commands.

Remote client IP address – The address of the remote device that is running an OSC application.

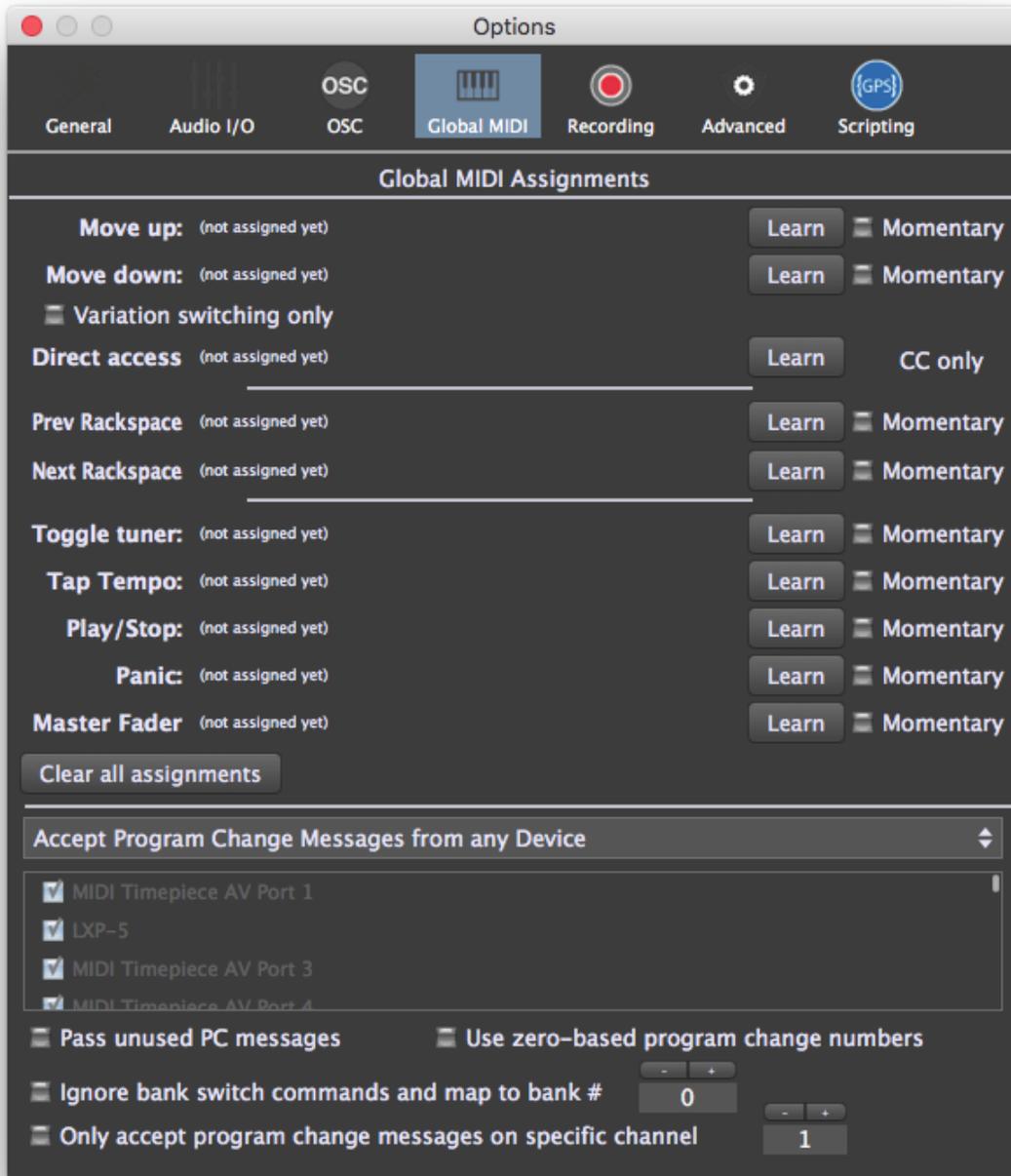
Remote client port – The port on the remote device that is listening for OSC messages over UDP (User Datagram Protocol).

Gig Performer listening port – The port on which Gig Performer is listening for incoming OSC messages over UDP (User Datagram Protocol). **Note:** This is permanently set to 54344.

Lemur style string format – Gig Performer automatically sends some text and label contents to remote devices. If you are using Lemur then you will want to enable this checkbox so that Gig Performer prefixes strings with the '@content' attribute which Lemur expects. [Click here](#) for more information.

Gig Performer User Guide

Global MIDI



In this dialog, Gig Performer can learn MIDI messages, either from a continuous controller or a momentary switch (in which case you'll need to click on the accompanying "Momentary" box so that it is checked) in order to accomplish the following actions:

Gig Performer User Guide

Move up – Move to the previous variation, or to the previous rackspace if you are at the first variation.

Move down – Move to the next variation in the current rackspace, or to the first variation of the next rackspace if you are at the last variation of the current rackspace.

Variation switching only – If this option is enabled, you will only be able to move up or down within a single rackspace.

Direct access – Direct access allows you to use a slider or knob to switch between variations in a rackspace. If you had a pedalboard with five MIDI switches, each switch would be set to the same channel and controller number, but assigned a different control value. This value would select a variation in a rackspace, so if the five pedals were assigned values of 0, 1, 2, 3, and 4, they would recall the first five variations.

Next Rackspace – Move to the next rackspace. This function is useful when you wish only to move between rackspaces, not between variations in a rackspace.

Previous Rackspace – Move to the previous rackspace. This function is useful when you wish only to move between rackspaces, not between variations in a rackspace.

Toggle tuner – Switch to or from Tuner View.

Tap Tempo – Gig Performer can receive taps from a pedal or button on a connected MIDI controller or via OSC messages and use that information to set the tempo of delay, echo, or looping plugins so that they can be synced to the tempo in which you are playing.

To enter Tap Tempo, click on the Learn button and tap on the button or pedal you want to use for setting tempo. (You will most likely need to enable the **Momentary** option as well.) Once you start tapping, the BPM display at the top right of the main Performer View screen will display the current tempo that has been detected. All plugins that respond to global tempo will now synchronize to this tempo. (It may be necessary to enable 'sync' to external tempo on individual plugins. Please check your plugin documentation for more information.) **Note:** The tempo used by connected plugins is always the global tempo set here unless it has been overridden in the [Rackspace Properties](#) dialog.

Play/Stop – Start or stop playback of audio files from a third-party media player plugin or from the supplied [Audio File Player](#) plugin.

Gig Performer User Guide

MIDI Panic – Generate “all notes off” messages on all MIDI channels, along with a sustain OFF message and a Center PitchBend message, thus stopping stuck notes in their tracks. This performs the same action as clicking on the [MIDI panic button](#) in the upper right-hand corner of the screen.

Master Fader – Gig Performer’s master fader can be remotely controlled by a MIDI controller by clicking the Learn button and moving the physical control.

Clear all assignments – Clear all learned assignments. (**Note:** Holding the Shift key down while clicking any of the Learn buttons clears just that assignment.)

Accept Program Change Messages from any Device – Determines whether Gig Performer should respond to MIDI program change messages from all external devices, or only from specific external devices.

Pass through unused incoming Program Change messages – When enabled, if a program change is received for which there is no corresponding rackspace, the message will instead be sent to the first plugin in the current rackspace. For example, if you have created 10 rackspaces and a program change message of 11 or higher is received, it will not cause the rackspace to change but will instead affect the first plugin in the current rackspace. Most plugins respond to incoming program change messages by changing presets; however, the behavior is entirely dependent upon the particular plugin. Consult your plugin’s documentation for further information.

Use zero-based program change numbers – Causes Gig Performer to display program change numbers in a range of 0-127 instead of 1-128.

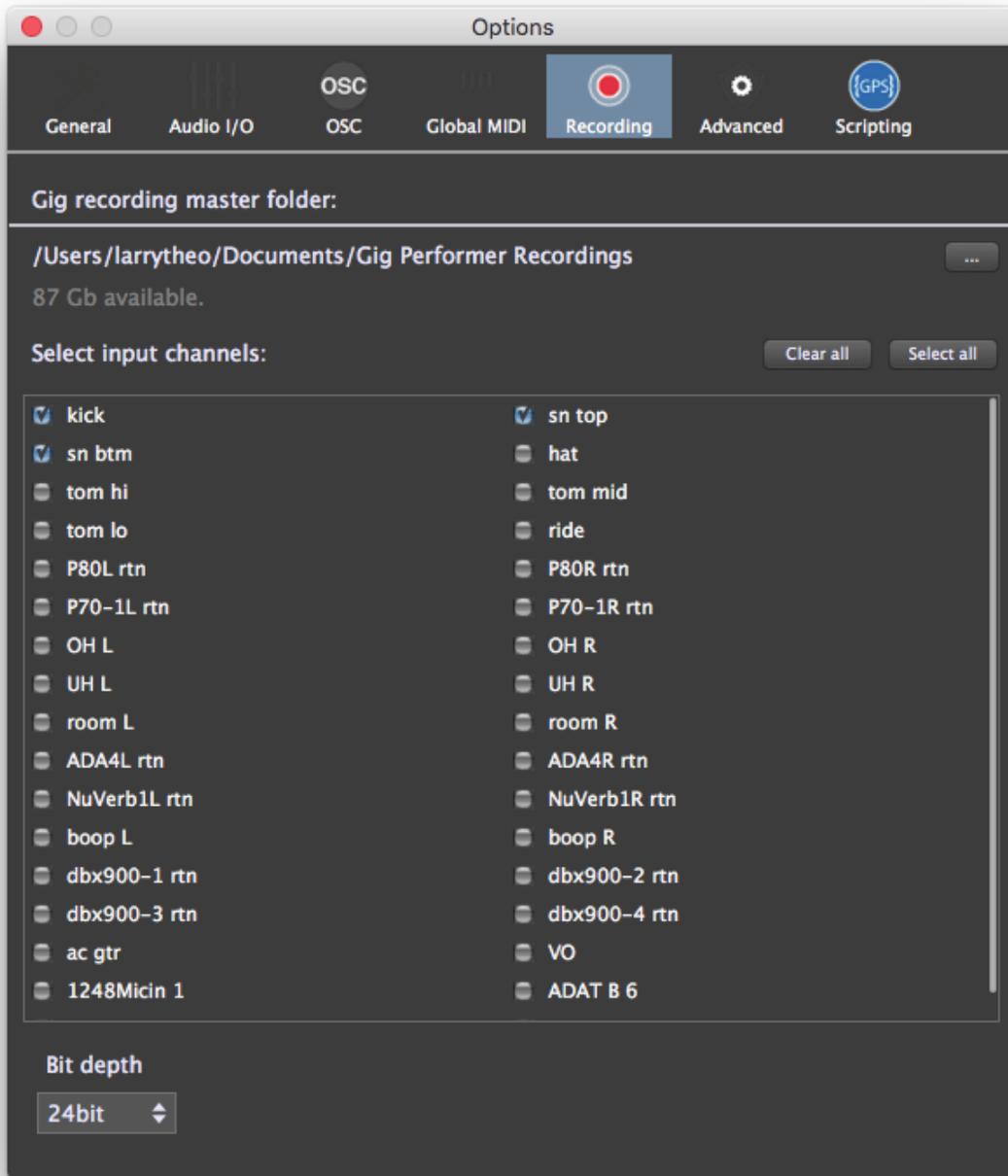
Ignore bank switch controls and map to bank # - Selecting this causes Gig Performer to ignore incoming MIDI program bank switch messages and stay on the specified bank.

Only accept program change messages on specific channel – Gig Performer can change variations, rackspaces, and even instances in response to incoming MIDI program change messages. Checking this box limits Gig Performer to responding only to program change messages on the channel specified in the box.

Gig Performer User Guide

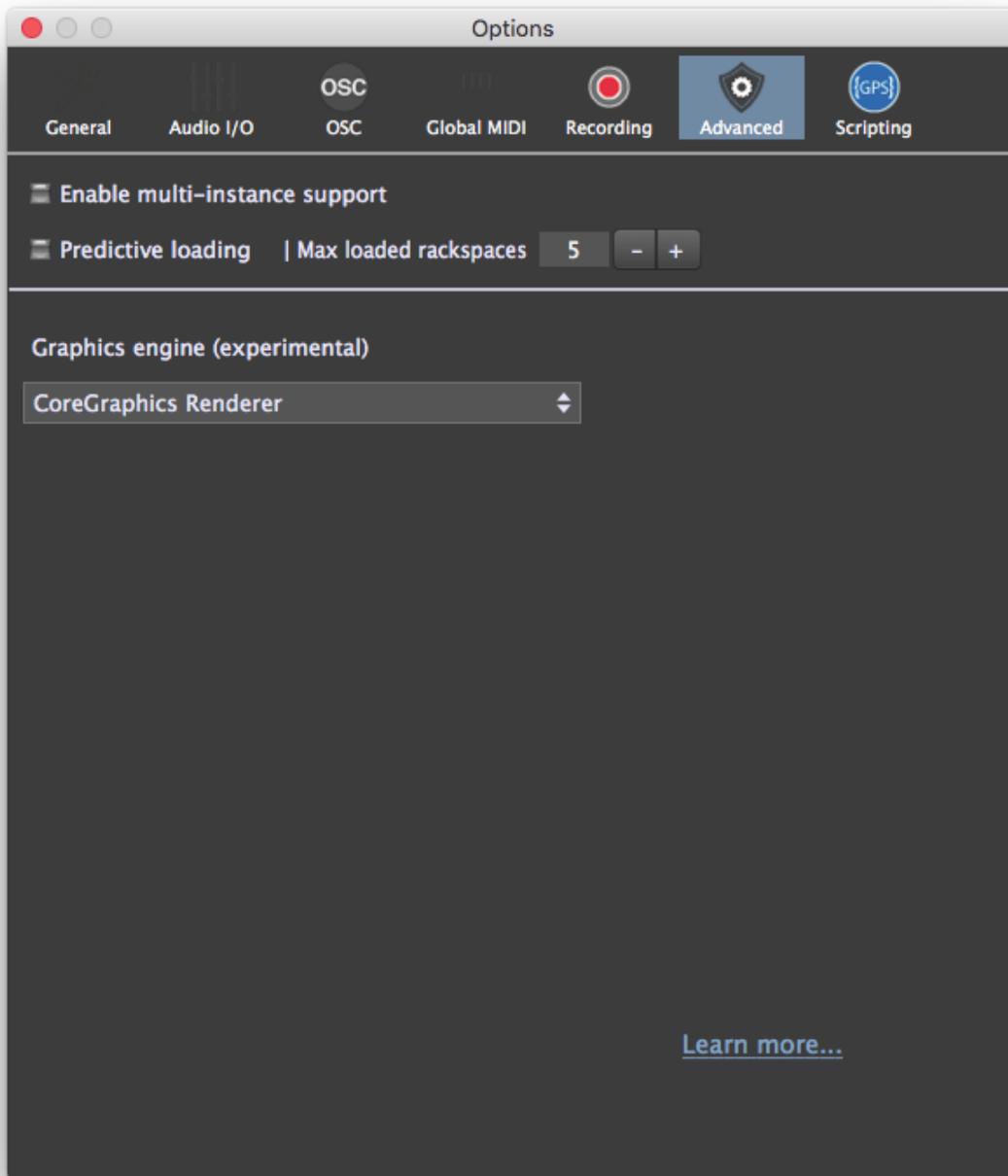
Recording

Details on this dialog are in the [Audio Input Recorder](#) section.



Gig Performer User Guide

Advanced



Enable multi-instance support – Checking this option gives you the ability to launch Gig Performer multiple times in the same computer, with each such “instance” operating independently.

Gig Performer User Guide

This has many different practical applications. For example, each bandmember can have the ability to change the rackspace affecting their particular instrument without changing the rackspaces affecting different instruments; they can even use separate MIDI controllers or pedalboards to do so. Instances also make it far more efficient to process vocals, since in many circumstances only a couple of rackspaces are required to manage all vocal sounds. If those rackspaces live in a separate instance, you no longer have to duplicate them in every single rackspace you create.

Keyboardists that want to dedicate one of their controllers (such as an 88-note weighted keyboard) to one particular sound—say a grand piano—will also find instances useful. Simply create an instance with just a single rackspace containing the grand piano plugin and the appropriate MIDI In block. Now you no longer have to include that controller and grand piano plugin in every single rackspace you create, something that can help simplify your overall design and be a real timesaver. There are also many advanced usages: For example, you can use a MIDI In plugin to send program change messages from one instance to another so that one instance can be used to change the rackspace in another instance.

The number of instances you will be able to successfully have open at any one time is dependent upon your system's RAM and CPU resources. Each instance can access entirely different plugins and MIDI In blocks; however, their Audio In/Out blocks must be consistent. (In other words, separate instances cannot access different audio interfaces.)

Note that when multi-instance support is enabled, three new options are added to the **File** menu, allowing you to create new instances, and to open or delete existing instances.

A demonstration of how to implement instances is provided in the [Configuring Audio Plugins](#) tutorial in this user guide.

Predictive loading – One of the biggest problems for live performers is how much memory and CPU cycles are required to keep all the desired plugins available. In particular, plugins that use a significant number of samples can use many gigabytes of RAM to hold the required data.

In normal operation, Gig Performer loads all plugins for all rackspaces and does some optimization to reduce the impact of hosting a large number of plugins simultaneously while still allowing you to switch quickly from one rackspace to another. However, this comes at the cost of RAM and CPU usage, which may create issues in systems with limited resources and/or significant audio hosting requirements. The alternative—loading just one rackspace (i.e., one set of plugins) at a time—would certainly reduce RAM and CPU

Gig Performer User Guide

requirements considerably, but at the cost of having to wait while each new rackspace is loaded.

Enabling the “predictive loading” option provides a creative solution: Load only those rackspaces that will be needed in the immediate future (e.g. while playing the current song). Other rackspaces are not loaded and will therefore not consume any memory. As an added benefit, startup time is significantly shortened since not all plugins need to be loaded. You may also see some reduced overall CPU utilization.

Predictive loading provides glitch-free instant switching among those rackspaces that are currently loaded, but with the tradeoff that you might not always be able to jump to an arbitrary rackspace without a short delay, depending on the particular plugin requirements. As a result, when using this option, you should configure your rackspaces in such a way that they are in rough order of when they will be needed in a performance; i.e., song intro -> first verse -> first chorus, etc. In that way, you can best ensure that you will never have to “jump” to another rackspace that is farther away than the specified number of loaded rackspaces (see [Max loaded rackspaces](#) below). Note that rackspaces can easily be reordered by dragging them up and down using your mouse or trackpad; [holding down the Shift key while doing so](#) results in the dragged rackspace not being loaded, making it more efficient to do setlist reordering without having to wait for each rackspace to load.

More details about predictive loading can be found on the Gig Performer website: [Click here.](#)

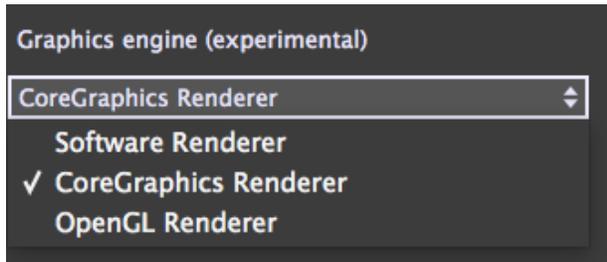
Important note: While we have tested predictive loading extensively, it is impossible to test it with all of the thousands of plugins out there. We therefore recommend that you test this feature ahead of time before using predictive loading in a live situation to ensure that the particular plugins you want to use are stable enough to withstand repeated initialization in a short period of time.

Max loaded rackspaces – Specifies the maximum number of rackspaces that will be pre-loaded around the currently selected rackspace. The default value is 5, where the current rackspace as well as the next two and previous two rackspaces are also loaded and instantly accessible. Optimal use of this feature assumes you will be moving from your current rackspace to rackspaces that are close to it (within two, if the default value of 5 is being used). As you move to a new rackspace, Gig Performer will then load and unload other rackspaces so that there are always two available before and two after where you are. This happens in the background and does not affect your audio.

Gig Performer User Guide

Graphics engine (experimental)

This field selects the graphics library that Gig Performer uses for its displays. Mac OS X users will likely never need to change this setting from CoreGraphics Renderer, as shown below. Depending on the graphics card in their machine, Windows users may find that OpenGL Renderer delivers better quality than Software Renderer.



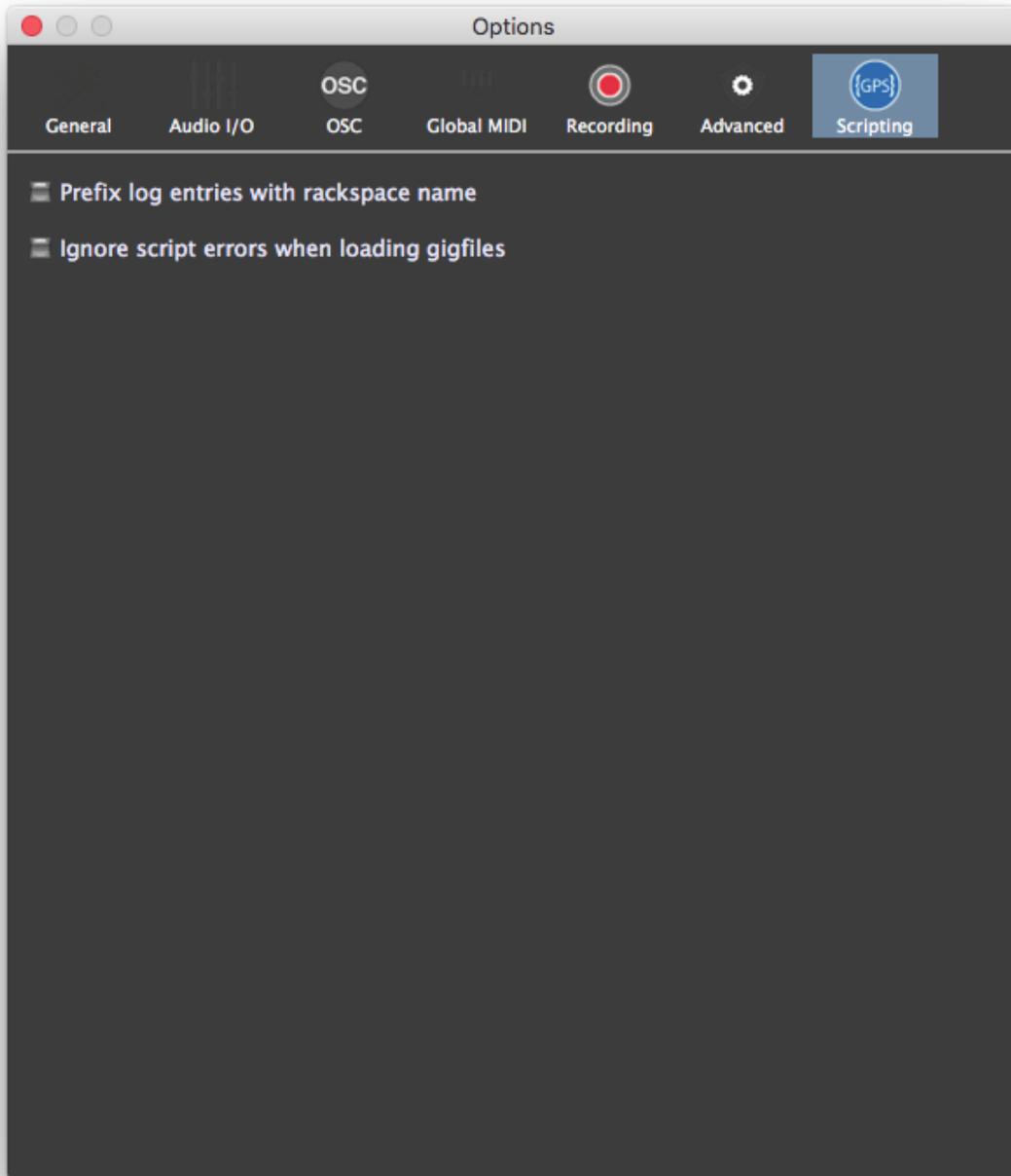
Software Renderer – This choice means that Gig Performer uses your computer’s CPU to render the display without the help of any graphics library optimizations. Windows users without high-performance graphics in their machines will likely get the best results with this setting.

CoreGraphics Renderer – Mac OS X uses its CoreGraphics engine to render the display. Most Mac users will use this setting.

OpenGL Renderer – On systems with high-performance graphics capabilities, OpenGL may provide better visual quality, as high-quality graphics cards are typically optimized to run OpenGL.

Learn more – A link to a Gig Performer [website article](#) about the Advanced options described above.

Scripting



Prefix log entries with rackspace name – Checking this box causes messages in the Script Log window to be identified by the rackspace that generated them. Since there is

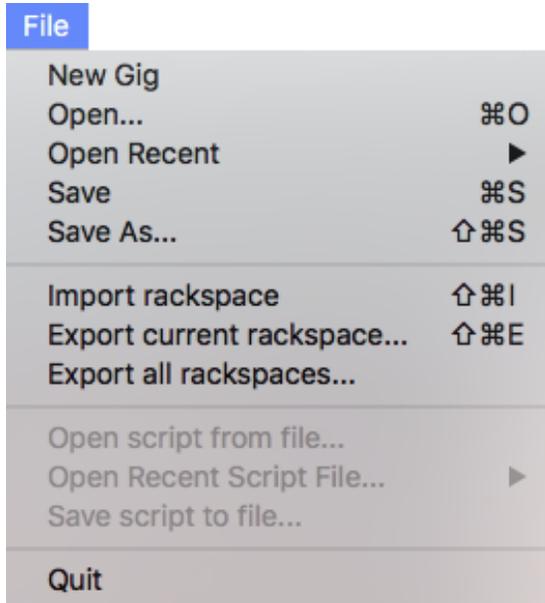
Gig Performer User Guide

only one log window for all rackspace scripts, troubleshooting is greatly aided when the log is formatted this way.

Ignore script errors when loading gigfiles - Normally, attempting to load a rackspace that has an invalid script triggers a warning dialog. Checking this option removes this warning. **CAUTION:** This is an expert function. Checking this box is not recommended unless you know exactly what you're doing, as a rackspace with a broken script may behave in unexpected ways.

Main Menu

File



New Gig – Clears all memory and opens a new rackspace with all default values.

Open... – Opens a saved .gig file.

Open Recent – Provides a popup menu listing the five most recent .gig files.

Save – Saves your work in a .gig file.

Save As... – Saves your work in a .gig file but allows you to enter a new name first (thus preventing previously saved .gig files from being overwritten).

Import rackspace – Allows you to import a single rackspace from a list of previously exported rackspaces. The newly imported rackspace is simply added to your currently created rackspaces—it does not overwrite or delete any of your work. Note that you can also drag and drop one or more rackspaces from a folder directly into Gig Performer, making it fast and easy to create a complete new setlist from existing rackspaces.

Export current rackspace... – Allows you to export a single rackspace for use in another Gig Performer project.

Export all rackspaces... – Allows you to export all rackspaces for use in another Gig Performer project.

Gig Performer User Guide

(Note: The following three menu items appear only when the “[Enable multi-instance support](#)” option is checked in the Advanced tab of the Preferences dialog.)

Create new instance – Allows you to create a new instance. (For more information [click here](#).)

Open Existing Instance – A popup menu allows you to open a previously created and saved instance. (For more information [click here](#).)

Delete Existing Instance – A popup menu allows you to delete a previously created and saved instance. (For more information [click here](#).)

Open script from file – Choosing the command brings up a standard Open File dialog for you to navigate to and select a script to open. Click for more information on [GP Script](#).

Open Recent Script File – A popup submenu lists all GP script files that have been worked on recently. Select one to open. Click for more information on [GP Script](#).

Save script to file – Saves a GP script you have been working on to a new file. Click for more information on [GP Script](#).

Quit – Quit Gig Performer. If you have any unsaved work, a dialog will ask you if you want to save your data first.

Edit

Edit	
New rackspace	⇧⌘N
Duplicate the current rack space	⇧⌘D
Delete selected rackspace	⇧⌘⌫
Show rackspace Properties	
New variation	⌘N
Delete selected variation	⌘⌫
Show variation properties	
Copy	⌘C
Paste	⌘V
Sort rackspaces by program change numbers	
Sort rackspaces by name	
Reset program change numbers...	
Insert plugin...	⌘P
Show script helper	⇧⌘Space

Gig Performer User Guide

New rackspace – Creates a new rackspace.

Duplicate the current rack space – Duplicates the current rackspace.

Delete selected rackspace – Deletes the currently selected rackspace.

Show rackspace properties... – Opens the [Rackspace Properties](#) dialog.

New variation – Creates a new variation in the current rackspace.

Delete selected variation – Deletes the currently selected variation.

Show variation properties... – Opens the [Variation Properties](#) dialog.

Copy – Copies the current selection to the Clipboard.

Paste – Pastes the data from the Clipboard.

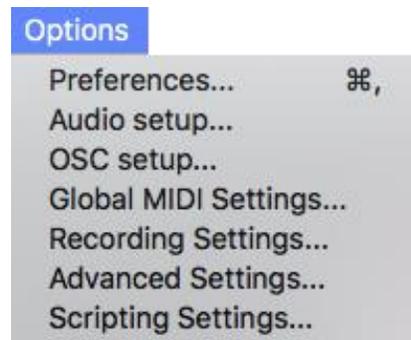
Sort rackspaces by program change numbers – An easy way to sort your rackspaces by the program change numbers associated with each. (For more information [click here](#).)

Sort rackspaces by name – Sorts your rackspaces alphabetically.

Reset program change numbers... – Resets all the program change numbers associated with all rackspaces and variations so that the first variation in the first rackspace is assigned Program Change 1 and the first variation in the second rackspace is assigned Program Change 2, etc. (For more information [click here](#).)

Insert plugin... – Opens the [Quick plugin finder](#). (Gig Performer will switch to Connections View automatically if you are currently in Performer View.)

Options



Gig Performer User Guide

Preferences... – Opens the [General tab](#) of the Preferences dialog.

Audio setup... – Opens the [Audio I/O tab](#) of the Preferences dialog.

OSC setup... – Opens the [OSC tab](#) of the Preferences dialog.

Global MIDI Settings setup... – Opens the [Global MIDI tab](#) of the Preferences dialog.

Advanced Settings setup... – Opens the [Advanced tab](#) of the Preferences dialog.

Scripting Settings setup... – Opens the [Scripting Options tab](#) of the Preferences dialog

Window



Performer view – Switch to [Performer View](#).

Connections view – Switch to [ConnectionsView](#).

Switch view – Switches to Performer View if you are currently in Connections View, and vice versa.

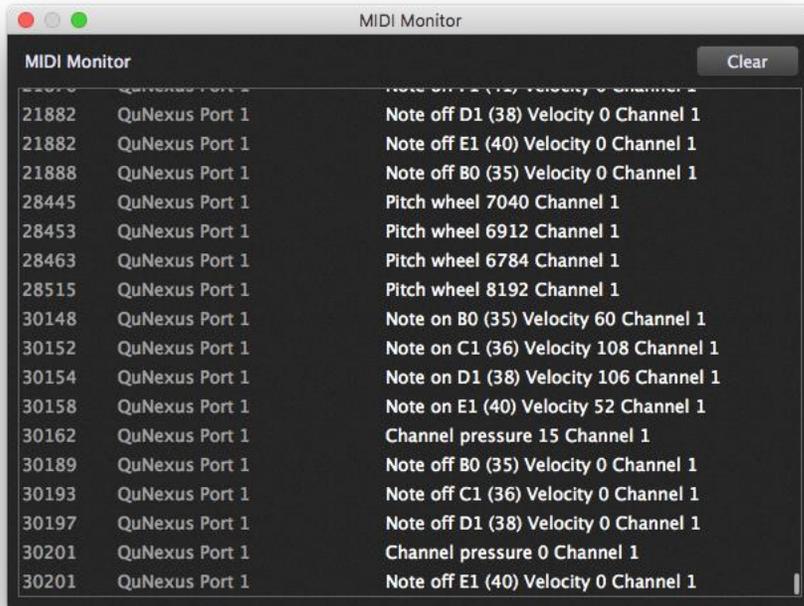
Toggle widget edit view – Takes Gig Performer in and out of [Edit mode](#).

Plug-in manager... – Opens the [Plugin Manager](#)

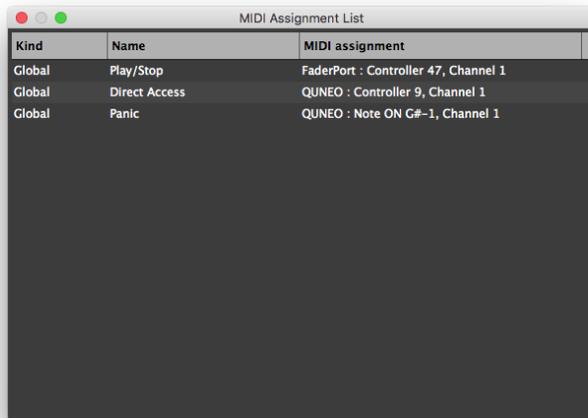
Rig manager... – Opens the [Rig Manager](#)

Gig Performer User Guide

MIDI Monitor– Opens the MIDI Monitor window (shown below). This is similar to the supplied [MIDI Monitor](#) plugin, except that it shows all MIDI messages being received into Gig Performer itself except MIDI clock and system exclusive (SYSEX) messages.

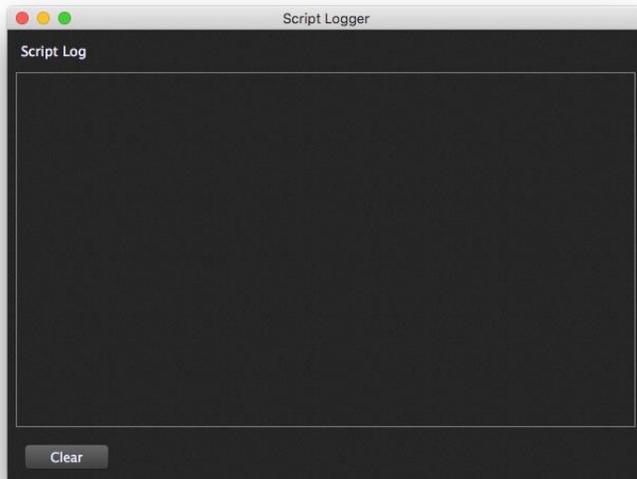


Show MIDI Assignments – This command opens the MIDI Assignment List window. This window displays the information from the Global MIDI Assignments section of the [Global MIDI preferences](#).



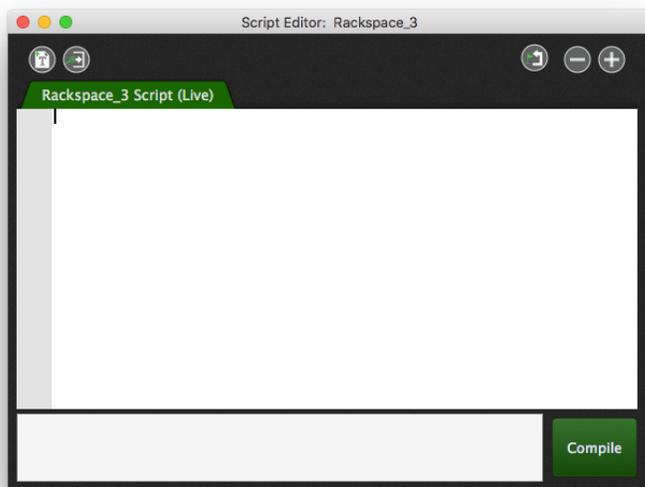
Gig Performer User Guide

Show Script Logger – This command opens the Script Logger window for help in developing GP Scripts. For more information on GP Script, see [Going Above and Beyond: GP Script](#).

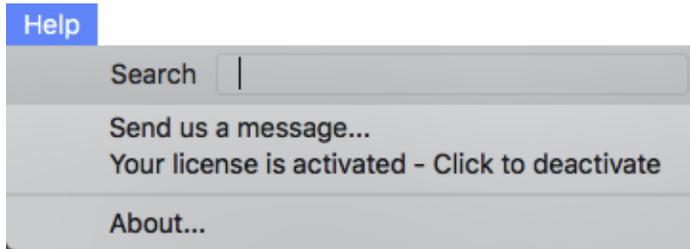


Show Script Editor

This command opens the Script Editor window for use in developing GP Scripts. For more information on GP Script, see [Going Above and Beyond: GP Script](#).



Help



Search – Opens a Search dialog in which you can type your Search subject.

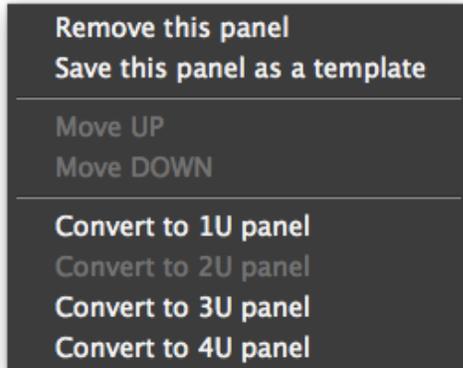
Send us a message... – Opens a Feedback Form dialog in which you can email us a detailed description of your problem, suggestion, bug report, or question. If you do experience a problem with Gig Performer, we strongly urge you to let us know about it so that we can fix it for the benefit of all users.

License activation/deactivation – Opens a dialog that allows you to activate your license or, if it is already activated, deactivate your license. **Warning:** Do not deactivate your license unless you are sure that you want to run Gig Performer on another system.

About... – Opens a dialog that shows the current version of Gig Performer, along with a link to our website.

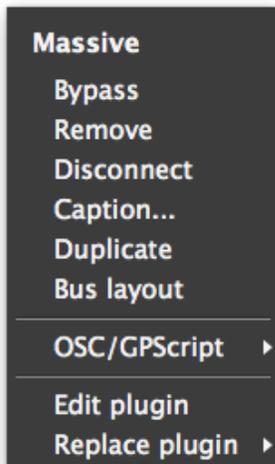
Right-Click menus

Rack Panel



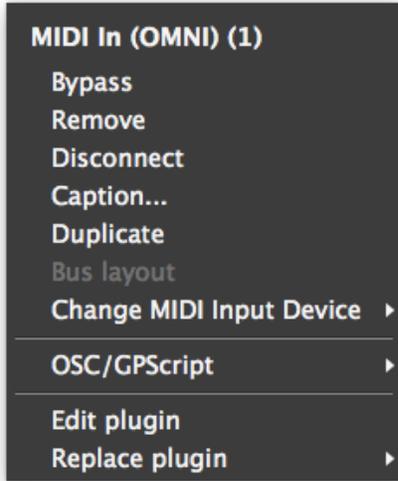
This menu is discussed in the [Rack panel Right-click menu](#) section.

Plugin



This menu is discussed in the [Plugin Right-click menu](#) section.

MIDI Controller



The MIDI Controller plugin right-click menu is the same as other plugins, but with the addition of:

Change MIDI Input Device – Reassigns the MIDI In or MIDI Out block to the MIDI controller chosen from the popup menu.

Keystroke shortcuts

File management

Mac OS X	Windows	Function
Cmd-O	Ctrl-O	Open a .gig file
Cmd-S	Ctrl-S	Save to the current .gig file
Shift-Cmd- S	Ctrl-Shift-S	Save the current work to a .gig file with a new name
Shift-Cmd-I	Ctrl-Shift-I	Import a single rackspace from a file
Shift-Cmd-E	Ctrl-Shift-E	Export the current rackspace to a file

Screen management

Mac OS X	Windows	Function
Cmd-T	Ctrl-T	Cycle between Performer View and Connections View

Gig Performer User Guide

Cmd-G	Ctrl-G	Toggle widget edit view
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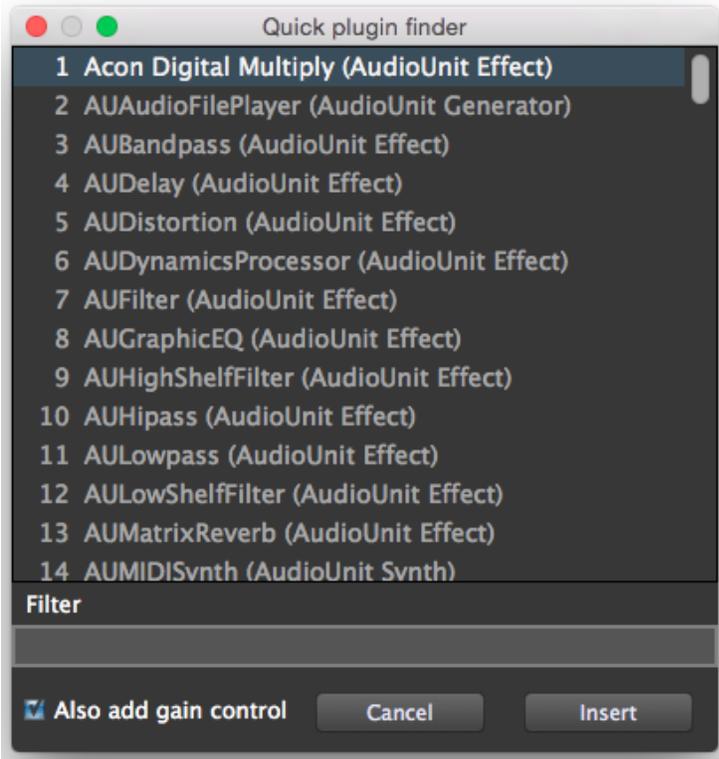
Rackspace management

Mac OS X	Windows	Function
Shift-Cmd- N	Ctrl-Shift-N	Add a new rackspace
Shift-Cmd- D	Ctrl-Shift-D	Duplicate the current rackspace
Shift-Cmd- BACKSPACE	Ctrl-Shift-BACKSPACE	Delete the current rackspace
Cmd-N	Ctrl-N	Add a new variation to the current rackspace
Cmd-BACKSPACE	Ctrl-BACKSPACE	Delete the current variation
Cmd-,	Ctrl-,	Open the General preferences dialog

Connections management

Mac OS X	Windows	Function
Cmd-P	Ctrl-P	Insert a new plugin (Gig Performer will switch to Connections View automatically if you are currently in Performer View.)

Note: The Cmd-P /Ctrl-P keyboard shortcut provides a more efficient way to create a plugin than right-clicking since it opens the Quick plugin finder dialog (shown below), which allows you to type a partial plugin name, with the resultant list restricted to those that match. Checking the “Also add gain control” box in this dialog causes a Gain and Balance plugin to be inserted immediately after the selected plugin.



Additional key shortcuts

Startup

Hold the Shift key down while Gig Performer is starting and it will not reload the previous Gig, even if you have the preference "Load last GIG file on startup" checked.

Hold down the Option/Alt key during startup to block Gig Performer from autoloading and executing a startup script.

Dragging rackspaces

Holding the Shift key while dragging rackspaces prevents the dragged rackspace from being activated. (This can be very useful for adjusting your setlist order when [Predictive Loading](#) is enabled).

Quick stereo connection

To make a quick stereo connection, hold the Shift key down while dragging a plugin until its output pins touch the input pins of another plugin, then release (unclick)

Gig Performer User Guide

the mouse. If there is already a connection, this operation will cause it to be removed instead.

Fine control

Hold down the Cmd (Mac OS X) or Ctrl (Windows) key for fine control while adjusting a widget.

MIDI In plugin channel toggling

In the MIDI In (OMNI) and MIDI In (OSC) plugin editors, if you hold the Shift key down while enabling or disabling individual MIDI channels by clicking on their respective checkboxes, the other checkboxes will be set to their opposite states. This is a convenient way to quickly enable a single channel while blocking all others.

Preferences>Global MIDI LEARN buttons

Holding the Shift key while clicking any of the LEARN buttons in the Preferences>Global MIDI dialog clears that assignment.

Widget captions

Normally the widget caption will be assigned the parameter name only. However, if you hold the Shift key down while selecting a parameter, the widget caption will include the plugin name as well as the parameter name. If you also hold the ALT key down, the widget caption will include the plugin name only.

TROUBLESHOOTING

No sound

Test your audio system to make sure it is receiving signal from your connected audio interface.

Make sure one or more plugins have connections from their audio output(s) to one or more audio input(s) on your connected audio interface.

If you have multiple audio interfaces connected to your system, make sure the correct one is selected.

Gig Performer isn't finding my plugins

Normally Gig Performer scans only certain “standard” folders for plugins, such as (in Mac OS X systems) Library/Audio/Plug-ins/VST or (in Windows systems) C:\Program Files\VstPlugins. However, some plugin and DAW manufacturers install their plugins in different folders. If Gig Performer isn't finding your plugins, that's the likely cause. To instruct it to scan different folders, open the Plugin Manager (from the [Window menu](#)) and click on the Manage button in the bottom left-hand corner, then select “Set VST folders for scanning...”. A dialog will appear allowing you to add or delete folders to the list of those scanned by Gig Performer.

Audio interface does not appear in Connections View

In most cases, Gig Performer will automatically detect all audio interfaces connected to your system. If it does not, check to make sure that the interface is connected and powered on, and relaunch Gig Performer. If your audio interface still does not appear, take the following steps:

- Mac OS X: Start up the Audio MIDI Setup app in the Utilities folder and make sure that your interface appears in the list of input and output devices on the left-hand side of the Audio Devices window. If it does not appear, consult the documentation for your interface.
- Windows: Go to Control Panel>Hardware and Sound>Sound and make sure that your interface appears in the list of playback and recording devices. If it does not appear, consult the documentation for your interface.

Gig Performer User Guide

MIDI controller does not appear in Connections View

In most cases, Gig Performer will automatically detect all MIDI controllers connected to your system via USB. If it does not, check to make sure that the controller is powered on, and relaunch Gig Performer. If your MIDI controller still does not appear, take the following steps:

- Mac OS X: Go to Utilities>Audio MIDI Setup and select Show MIDI Studio from the Window menu, then make sure that your controller appears in the window and is not grayed out. If it is grayed out or does not appear, consult the documentation for your controller.
- Windows: Go to Control Panel>Hardware and Sound>Devices and Printers>Device Manager and make sure that your controller appears in the “Sound, video and game controllers” category. If it appears with a yellow question mark or exclamation point, right-click and choose the Update Driver Software option. If it does not appear, consult the documentation for your controller.

Widget not working

Double-click on the widget to open the Widget Properties inspector and make sure that it is assigned to a plugin and a plugin parameter.

If your question is not answered here, please check our website’s [Knowledge Base](#) and [troubleshooting tips](#). If your problem is still not addressed, feel free to reach out to us through our [support page](#).

APPENDIX A: OSC

Gig Performer provides extensive support for OSC (Open Sound Control)—a networking protocol that can be used to control one application from another, with a particular focus on apps used for live performance. OSC names can be associated with plugins and widgets, allowing you to transform your tablet or smartphone into a remote display and control surface, with virtual knobs, sliders, and buttons for full wireless control. For example, you can use OSC to change the output levels of each plugin independently or adjust the cutoff frequency of a synth plugin. It can also be used to set Tap Tempo, turn Tuner View on and off, and select the desired rackspace and variation. In addition to well-known OSC products like Lemur and TouchOSC, it is also possible to use programming tools like MaxMSP to create very sophisticated applications that can also work interactively with Gig Performer.

For the most current version of Gig Performer’s OSC implementation, see:

https://www.gigperformer.com/wp-content/uploads/2016/11/osc_implementation.pdf

MIDI over OSC

Gig Performer’s supplied [MIDI In \(OSC\) plugin](#) is designed to receive MIDI messages from remote OSC sources. As described in the [Controlling Gig Performer Using OSC](#) tutorial in this user guide, one of the requirements of OSC is that each object in both the host computer and remote device must have matching unique case-sensitive names comprised of characters only (no spaces). These names must be unique within a single Gig Performer rackspace, although they can be reused in different rackspaces.

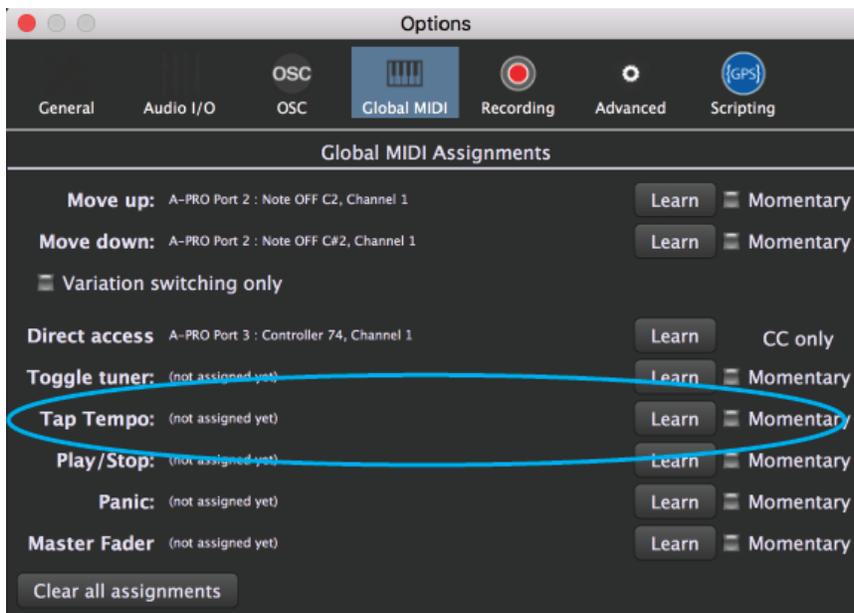
APPENDIX B – Tap and Tip

Creating a Tap Tempo button

Using a MIDI Key or Button to Tap

It is often easiest to tap in a tempo from a keyboard or other MIDI controller. To set this up in Gig Performer:

- 1) Choose the Options>Global MIDI Settings command, or type Cmd-, (comma) to open the Options dialog and then click the Global MIDI tab.



- 2) Click the Learn button to the right of Tap Tempo in the Global MIDI Assignments list.
- 3) Tap on your MIDI controller to complete the link.

Creating an onscreen button to tap (for touch surfaces)

When controlling Gig Performer from a tablet, it may be easiest to tap a tempo in using an onscreen button, rather than a MIDI controller. GP Script can provide this functionality. Just follow these instructions exactly (or you can download [this Rackspace](#) and import it into a gig).

1. Switch to edit mode and drag a button (here, a red LED) on to a rack.

Gig Performer User Guide



2. Select the button and, in the Name: field at the bottom of the Widget Properties area, type in "Tapper" and press return.



3. Open the Script Editor from the Windows menu and type in the following code exactly as shown in the image below.

Var

```
Tapper : Widget
```

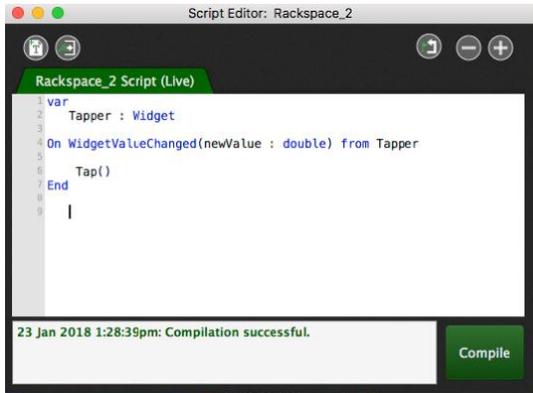
```
On WidgetValueChanged(newValue : double) from Tapper
```

```
Tap()
```

End

4. When you've entered this code, press the Compile button and you should see a message with the current date indicating a successful compilation

Gig Performer User Guide



4) You're done. Tap on the LED button and the tempo should change accordingly.

Tip: Creating Two Instances of Gig Performer with a Single Client ASIO Driver

Creating a second instance of Gig Performer is easy. Just select **File>Create new instance** (or open an existing one) and you're all set. This works great on OS X and on many Windows machines.

Unfortunately, some Windows ASIO drivers still allow only one application to use the audio interface at a time. These are known as single-client drivers. Multi-client audio drivers started coming out years ago, but, sadly, there still are many single-client drivers in place.

Two instances of Gig Performer count as two applications, which is a problem when running on a single-client driver.

If you find yourself in this situation, first check whether there is a multi-client update for your audio device driver available. Consider also contacting the company providing the driver; if they hear from enough people, perhaps they'll fix the issue.

If there is no update, there's still a way — just follow these instructions:

1. Install the ASIO4ALL drivers on your computer <http://www.asio4all.org>
2. Open a second GP instance and choose **Options>Audio setup** to open the Audio preferences tab.
3. Select the ASIO and ASIO4ALL driver matching the sample rate of your main instance.
4. Click on the "Control Panel" button once you have switched to the ASIO4ALL driver and make sure that your real audio interface is selected within the ASIO4ALL driver.

Gig Performer User Guide

That's it. Your second instance will remember the audio settings and will now always open using the correct driver.

Should you need to route MIDI from one Gig Performer instance to another you can install a virtual MIDI port driver (Virtual MIDI ports are built-in to OS X as IAC – InterApplication Communication - ports.)

LoopBe1 is a free MIDI loopback driver for personal use. You can download it here <http://www.nerds.de/en/loopbe1.html>

There is also loopMIDI from Tobias Erichsen

<https://www.tobias-erichsen.de/software/loopmidi.html>

Once installed and configured, virtual MIDI ports simply show up in Gig Performer as input or output MIDI devices. Just send any MIDI data you want from one Gig Performer instance into a MIDI Out block for LoopBe1 and receive it in your other instance using a MIDI In block.

CAUTION: Do not use any MIDI In OMNI blocks if you're using this method. Otherwise you will set up a feedback loop because MIDI In OMNI blocks receive all incoming MIDI data, including data you just sent out.

APPENDIX C - LICENSE AGREEMENT

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Gig Performer User Guide

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