



Overview

Welcome to Folio - Bass, a dual voice ROMpler aimed squarely at Bass sounds. Our starting point are the 300 instrument samples included in Folio - Bass, these were meticulously recorded, edited and mastered using our analogue valve based system, including passing each sound through our dedicated 1970's Akai valve pre-amp and then copying everything through our Revox B77 tape machine loaded with vintage (but pristine) british Zonal 675 tape. It's a long, slow process but we think the resulting sounds are worth it.

Next the Folio - Bass instrument is equipped with many "classic" synthesis controls, like envelopes and filters, and these add to the capabilities Folio - Bass has for sculpting and shaping modern innovative and original sounds quickly and efficiently.

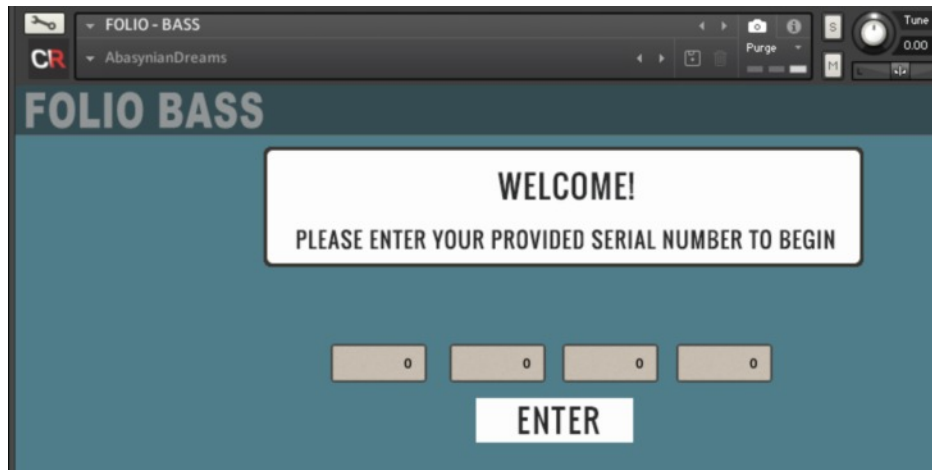
Installation

Installing and setting up Folio - Bass is pretty easy.

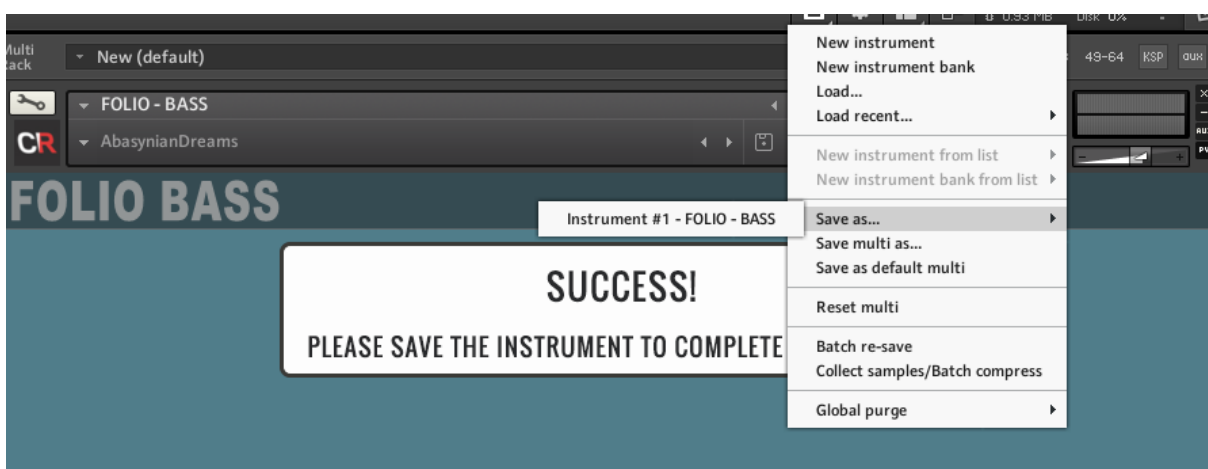
Unpack to zip/rar archive to a location on your computer you can reach from your Kontakt Browser.

Authorisation

- Open Kontakt and navigate to the folder you just created using the Browser (Press F1 to display the Browser)
- Double click on Folio - Bass.nki, Folio - Bass should open and you should see this:



- Enter the authorisation code/serial number you received when you purchased Folio - Bass, one set of five digit numbers in each of the four boxes
- Click "AUTHORISE" and you should see the success message, if you don't please retry, and make sure there are no additional spaces or zeros included when you enter each number.
- When you see the success message you will need to save the Folio - Bass instrument, if you don't the authorisation will not be stored in the instrument, and next time you load Folio - Bass it will start the authorisation again.
- Save the Folio - Bass instrument using the Instrument menu (Save As...)
(Dont rename the instrument, just overwrite the Folio - Bass.nki)



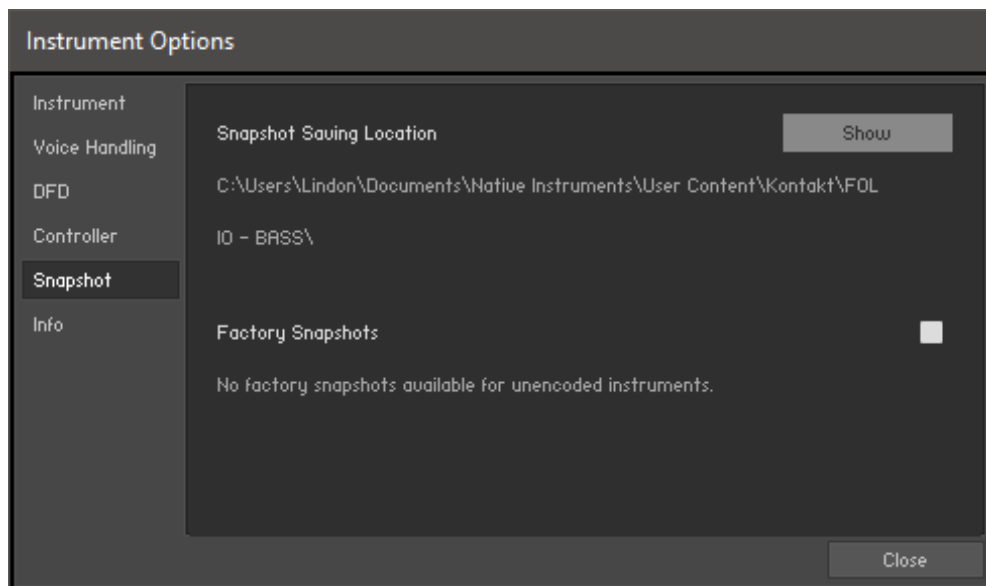
- Close the instrument and reopen it, and that's Authorisation done!

Snapshots

Setting up snapshots is also really easy:

First you need to find the spot where you should save the Folio - Bass snapshots:

- Open Kontakt and navigate to the folder you created for Folio - Bass
- Load Folio - Bass.nki
- Click on the “spanner” at the top left
- Click on the “Instrument Options” button, the Instrument Options dialog box should open.
- Select “Snapshots” from the list on the left, you should now see something like this:



(The path below “Snapshot Saving Location” will be slightly different.)

- Click “Show” and Kontakt will ask if you want to create a path, click Yes
- A folder will open, copy the **contents** of Folio - Bass Snapshots to this location.

Your Done!

User Interface

When you open Folio - Bass you will see there are a number of tabs to display and allow you to manage different controls for different parts of the instrument. From left to right these are:

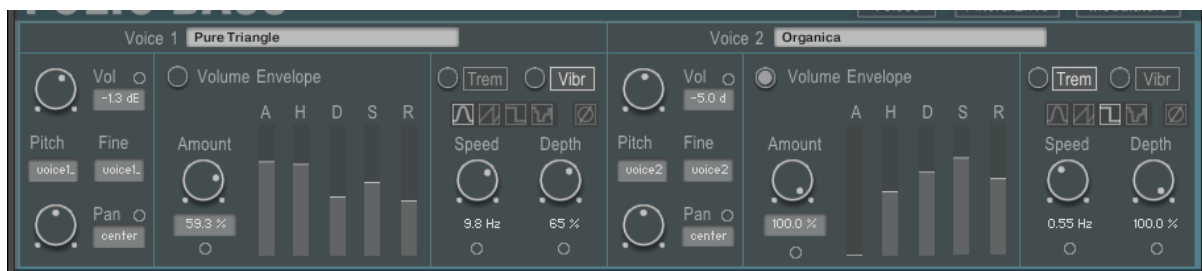
- ARP – the innovative arpeggiator
- DESIGNER – The place where you may spend most time – the spot to define your overall sound
- GATES - The gate effects get their own page
- SENDS – there are 4 send effect slots – select effects and modify them here
- EFFECTS – Each voice has its own set of 4 effects, select and modify these effects here

DESIGNER

The DESIGNER is likely the place you will spend most time, so we will start with a description of this tab

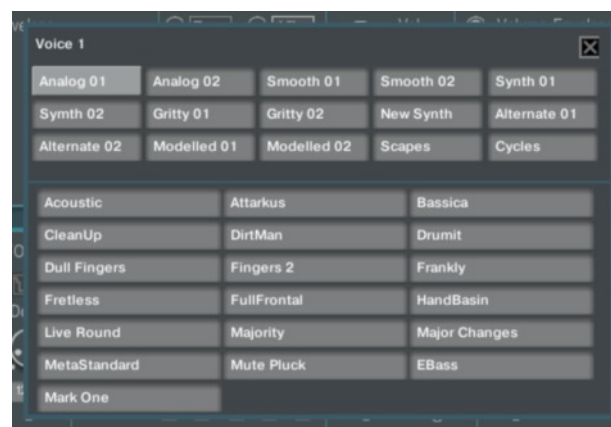
Layout

The controls for the two voices in Folio - Bass are laid out for Voice 1 on the left and for Voice 2 on the right. Each set of voice controls is divided into three rows. The top row manages Voice setting and modifying, the middle row deals with the filtering of the voice, and the bottom row mostly handles changing the voice as part of the voice performance.



Sound Selection

In the top section of the interface you can select the sound source for each voice, click on a voice name and the voice selection dialog box appears.



In the voice selection dialog there are a number of categories, named to reflect the sort of sounds included in the category. Select a category and the dialog will display the unique sounds in that category. Select a sound and Folio - Bass will load that sound immediately – so you can audition sounds even while this dialog remains open. When you are happy with your selection click on the close button at the top right and the selection dialog will disappear.

Voice Control

Below the Voice selection and display are the Main Voice controls

Over on the left of this section are the Volume, Pitch (semi-tone and fine) and Pan controls for that voice. If you Control-click on the Volume or Pan controls this will set them to their default settings. To the right of these controls is the volume envelope. You can turn this on or off, and set the amount of envelope added into the volume of this voice, you can set the envelope shape with the A(ttack), H(old), D(elay), S(ustain) and R(elease) controls.

To the right of the Envelope controls are the Vibrato and Tremolo tabs. You can include both Tremolo and Vibrato if you wish, but you can only access one set of controls at a time. To see the controls for either of these effects simply click on its name. Both effects have the same kinds of controls. You can set the shape of the LFO being used – Sine, Saw, Pulse or Random and set the Phase of the LFO. Below these controls you can set the speed and depth of the LFO.

Filter Controls

In middle row you will find controls for managing the Filter



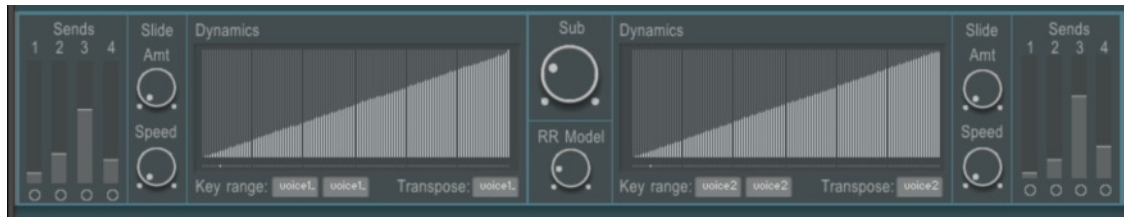
There are three filter types – Low Pass, Band Pass, or High Pass filter. These are all ladder-filters, made famous by a certain US East Coast synth company. You can turn the filter on, to include filtering effects, or off, to bypass the filter. You can set the filter frequency, where the filter begins to affect the audio, as well as the resonance that the filter adds to this point. Like classic ladder-filters if you turn the resonance up very high the filter will begin to self-oscillate.

Next to the filter is a dedicated LFO, this is set up to modulate the filter frequency. Again you can turn the LFO on or off. You can select one of 4 LFO shapes – Sine, Saw, Pulse, or Random and set the LFO phase. You can set the LFO speed and the depth of its effect.

To the right of the Filter LFO is the Filter Envelope. Again this is set up to affect the filter frequency, and again like the Volume Envelope you can set the amount and define the envelope shape with the AHDSR controls.

Sends, Slide, Dynamics, Sub and RR Modelling

The third row handles many playback controls.



Sends

These set the amount of each voice being sent to each of the 4 send slots.

Slide

Folio - Bass has a unique slide control, not quite your normal portamento or Glide effect. The slide effect will slide to your played note not from the last note you played, but by a fixed amount, either up or down to your note. So set the Amt knob in the first half of the dial and Folio - Bass will slide up to your played note, move the Amt Knob past 12 o'clock position and Folio - Bass will slide down to your played note. The further from the 12 o'clock position the further Folio - Bass will slide. The Speed knob sets the time taken to reach your played note in all cases.

Dynamics

Here you can "re-map" any played note's velocity to any other velocity, most useful if you want Folio - Bass to be more dynamic, or less dynamic even, and to account for your keyboard playing technique - useful here at CR as we're not gifted keyboard players.

Note: the dynamics are independent for each voice, you can get lots of really cool randomising sounds by setting these to different values.

Beneath the re-mapping table you can define a play range(zone) for each voice.

finally in this section you can transpose the incoming MIDI note up, or down by up to 2 octaves. This is different to the Voice Pitch controls (which change the pitch of the played sound) here you are changing the incoming note-play-command for Folio - Bass

Sub

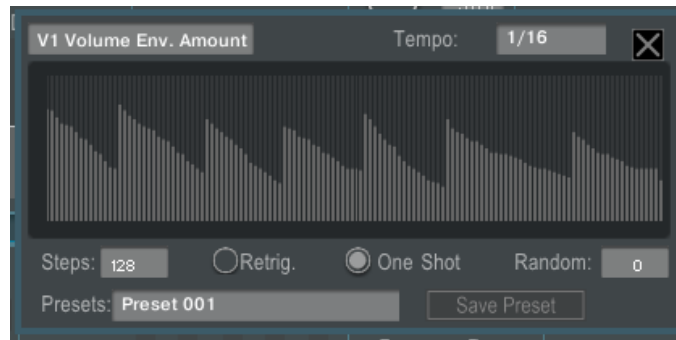
In the centre is the Sub control this sets the amount of sub (1 octave lower) sound that is added to each voice.

RR Model

Folio - Bass doesn't use the "classic" Round-Robin approach of sampling the same note many times, then randomly playing one of these when requested. Instead we model round-robin effects. In the end each note in a round-robin is subtly different from each other based only on three things: Tone, Pitch and Timing. Our IRRE (Infinte Round Robin Engine) system makes these subtle changes on-the-fly when you press a note, and it's randomisation approach is capable of producing many many more different notes than any round-robin sampling approach. Plus here you get to set the range of variation you want to have applied.

Modulators

You will note that several of the controls on the DESIGNER page have a small “dot button” either next to their name, or below the value display. These controls turn on, and off, a dedicated modulator for each of these controls. When you turn on the modulator the modulator dialog will appear.



In the top left of the dialog is the name of the control that is being modulated. Next along is the tempo menu. There are a range of tempos that you can set the modulator to run at – all tied to the tempo in your DAW. Along-side these are the options to set the modulator to use the following:

- Velocity – the velocity of the last incoming note is mapped to a value
- Note – each incoming note advances the modulator one step through its values
- Key - the note number is used to map to a modulator value

Finally in this top row is a control to dismiss the dialog.

Below these controls is a table of modulator values – the modulator will use these values to set the control it is assigned to.

Below the table you can set the number of steps in the table, note that for Velocity and Key based modulators the number of steps will always be 128.

You can set the modulator to retrigger -start from the beginning again - when a note is received (this has no effect for Velocity or Key based modulators), or leave it "free running".

You can set the modulator to be “one shot” so it will move through the values you have defined until it reaches the end of the table and then remain there (again this has no effect for Velocity or Key based modulators)

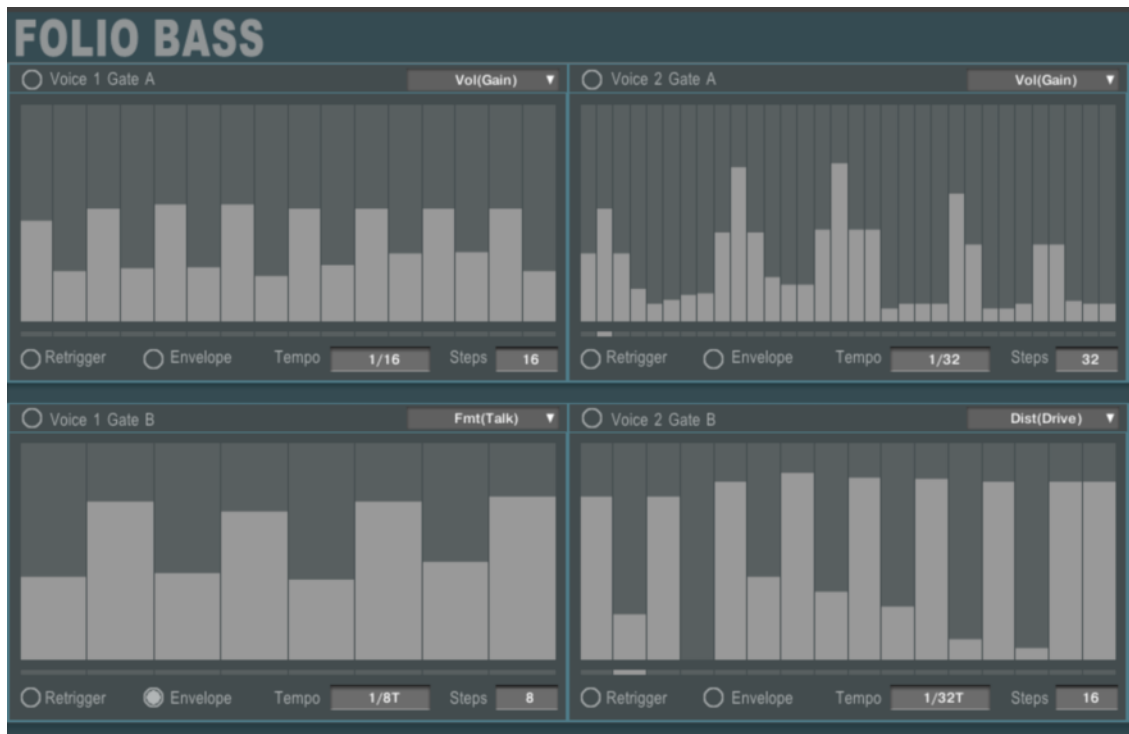
Finally on this row you can add an amount of randomness to each of the values you have defined.

At the bottom of the modulator dialog are the preset controls. These allow you to define a number of presets which you can then re-use across different modulators. To save your current modulator setting in a preset click the SAVE AS PRESET button and the values will be saved into the preset displayed. To use a preset simply select it from the drop down menu.

When you close the dialog the modulator “dot button” will be turned on and you should see your control move as the modulator is applied. Click the “dot button” again to turn off the modulator.

GATES

Folio - Bass has 4 independent rhythmic gates, two per voice. Each Gate has the same control set, and for each voice Gate A feeds its signal into Gate B - so you can get complex polyrhythmic effects pretty quickly.



At the top of each gate you can turn each gate on or off, and set its type. There are 9 different types of gate:

- Gain(Vol) - a "classic" trance gate
- LoPass(Freq) - a gate that uses a low pass filter and sets the filter frequency
- HiPass(Freq) - a gate that uses a high pass filter and sets the filter frequency
- BandPass(Freq) - a gate that uses a band pass filter and sets the filter frequency
- Dist(Drive) - a gate that uses a distortion and sets the Distortion Drive amount
- LoFi(Bits) - a gate that uses a LoFi FX and sets the Bit Level
- Formant(talk) - a gate that uses a Formant filter and sets the filter Talk amount
- Screamer - an amp simulator with control over the Drive
- Rotator - a rotating speaker effect with control over the mix of signal dry/wet

Under these controls is the table to set the values for the gate.

At the bottom of each gate are:

- Retrigger - the gate will restart each time a new note is played
- Envelope - enhances each step in the gate
- Tempo - set the speed the gate runs at
- Steps - sets the number of steps in the gate

SENDS

The Sends page allows you to set four different send effects. Each slot allows you to select any of the available effects: Reverb, Delay, Chorus, Flanger, Phaser or Convolution. Click on an effect name to load that effect into its slot or to turn off effects in that slot.

Once an effect is loaded you can set the parameters for that effect in its panel. The amount of audio sent to each effect in each slot is set using the Send controls on the DESIGNER page.

FOLIO BASS

SEND EFFECTS

1

EFFECT

Reverb

Predelay

25.0 ms

Size

66.0 %

Colour

50.0 %

Stereo

80.0 %

Damping

50.0

Return

6.0 dB

2

EFFECT

Chorus

Depth

63.0 %

Speed

1.6 Hz

Phase

72.9 %

Return

0.0 dB

3

EFFECT

Flanger

Depth

50.0 %

Speed

0.50 Hz

Phase

22.5 %

Feedback

50.0 %

Colour

30.0

Return

0.0 dB

4

EFFECT

Reverb

Predelay

25.0 ms

Size

90.0 %

Colour

50.0 %

Stereo

80.0 %

Damping

50.0

Return

7.5 dB

EFFECTS

Folio - Bass has four independent effect slots for each voice. In the effects tab you will see you can select each voice and then in each slot you can select one of 20 different effects. Selected and loaded effects will only be applied to the selected Voice. When you have selected an effect it will be loaded into the slot and its parameters will be displayed, and you can make changes as you wish to these.

FOLIO BASS

VOICE 1

VOICE 2

EFFECTS

1

EFFECT AMP

Volume

75.0 dB

Mid

30.0 %

Treble

50.0 %

Bass

40.0 %

2

EFFECT VOWEL

Resonance

0.0 %

Cut Off

40.0 Hz

3

EFFECT 3 BANDEQ

Freq

250.0 Hz

Gain

0.00 dB

Q

0.50

Freq

1.5k Hz

Gain

0.00 dB

Q

0.50

Freq

7.5k Hz

Gain

0.00 dB

Q

0.50

4

EFFECT CHORUS

Depth

75.0 %

Speed

0.85 ms

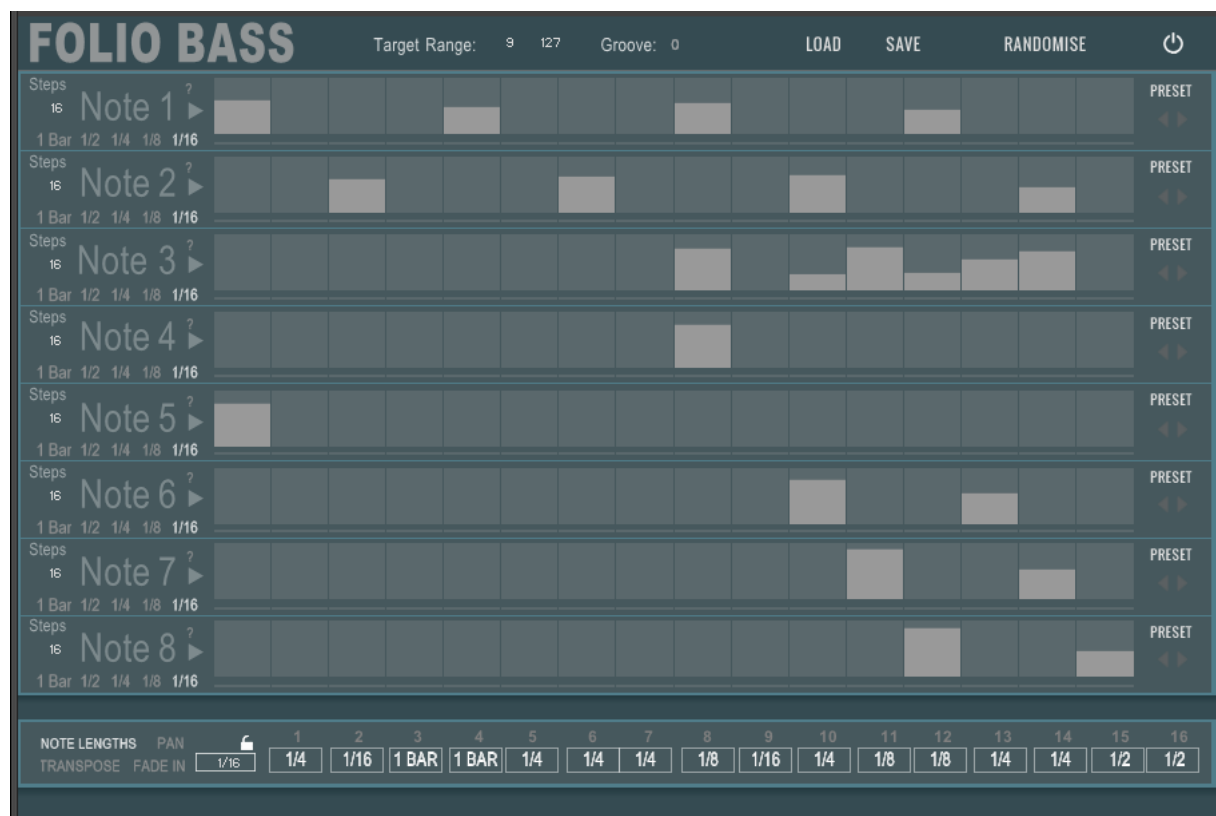
Phase

76.5 %

ARP SEQ

Folio - Bass contains our innovative and unique sequencing arpeggiator. This is a very powerful tool for quickly creating interesting and useful musical phrases. The Arp-Seq acts a little like a classic arpeggiator, playing only those notes that you have held down on your keyboard. But instead of playing each key in turn Arp-Seq assigns a 16 step sequencer to each note you hold down, up to a maximum of 8 notes.

Whilst you hold down a note Arp-Seq will run through the sequencer playing the note held down at times decided by the sequencer. Classic arpeggiator effects are easy to create, as are completely new and interesting phrase-based sequences.



Power etc.

At the top right of the page is the power button – turn this on to run the Arp-Seq. On the same row are the Load and Save buttons to load/save Arp-Seq presets. Next is the Randomise button. For each Note that has its random button on (the small question mark next to its name) the Randomise button will randomise the tempo, number of steps and velocities in a musically useful way.

Finally on this row there are the range controls, set the range of notes you would like Arp-Seq to "watch" and respond to. Using these controls you can, for example, set up a repeating phrase for one hand whilst playing a free-hand melody with the other.

Note Lanes

Next are the note lanes, 8 of them. You can set the classic values for sequencers here: the number of steps used, the tempo of playback and the velocity of each step. Finally in each lane on the right are the Presets button ("P" - click this multiple time to cycle through some useful starting points for each lane).

Below this button are the copy in and copy out buttons, which as their name implies copies the contents of a lane in and out of the cut-and-paste buffer.

Param Area

Finally on this page are the param controls. These are an independently running set of sequencers, affecting the length of each note played, the transpose of the note you are holding down, the pan position of each note and the amount of fade-in for each note.

Each of these params runs in its own 16 step sequencer, and will "dictate" to the Arp-Seq what values to use for currently playing notes. So you can use lots of different note lengths, transpositions, pan positions and fade settings in your sequence.

Click on NOTE LENGTHS to see the controls for setting note lengths, STEP sets the note length to the same as the tempo used in the Lane, the other options are fixed lengths for notes.

TRANSPOSE will allow you to transpose your held note up or down in semi tones plus or minus one octave.

PAN allows you to define 16 pan positions to use for each note

FADE IN defines 16 fade-in values to use.

Next is PARAM TEMPO, this sets the tempo at which the param sequencer moves through the 8 available values.

Next to this is the lock icon, turn this on and any change you make in one param step will be duplicated in all the other param steps.

As the param sequence moves along it will use the note length, transpose, pan and fade in values for each of its steps in turn and will apply these to the currently playing notes. The tempo of this "param lane" can be different to one or more of the note lanes, and thus you can get complex changing sequences that are much longer than the 16 steps available.

We hope you have fun with FOLIO BASS