

REPLIKA SOUND SUSPENSE DEVICES DARK BASS

USER MANUAL



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INTRODUCTION

Thank you for purchasing this Replika Sound Suspense Device. This new series of libraries has been designed to provide an expansive range of dark and suspenseful textures whilst providing controls to allow the composer to easily invent unique sounds.

As always, it is the philosophy of Replika Sound to provide all this for a decent affordable price.

This virtual instrument is in fact 4 Instruments :-

1. Wall of Bass - 4 Bass Guitars in one. Each with Individual Controls
2. The Nine - 9 Dark Menacing Centurion Bases
3. Chordal Harp – A large Note-Range Harp-like Pad Instrument
4. SFX Instrument - Comprising 5 Broad Categories of Sound Effects

All instruments come with a variety of controls (Tempo–Synced Gates and Filters, LFO FX, Pitch and Envelope controls) and a series of Effects Units. All main features are fully MIDI controllable and automatable.

I hope you enjoy using this Virtual Instrument.

Roo

Composer, Sound Designer, Audio Mixer, Mastering Engineer

www.replikasound.co.uk

IMPORTANT (REQUIREMENTS)

Please note this instrument will NOT work on the free Kontakt Player. It will time out after 10 minutes. You need to have a FULL version of Kontakt to use this instrument.

MIDI REQUIREMENTS :

In order to get the best out of these instruments you will need some sort of external MIDI control device. There are many Dials and Switches on the main Performance Views all of which respond to MIDI commands. You can draw this information as required in your DAW but being able to play the MIDI control information in real-time will bring out the best in this instrument.

LIBRARY SIZE - The whole library contains 2235 Samples and takes up 2.09 GB on the Hard disk. For each instrument Kontakt loads this into RAM :-

Wall of Bass	106 MB
The Nine	69 - 75 MB each Instrument
Chordal Harp	216 MB
SFX	248 MB

PACK CONTENTS

Samples - Various Articulations

12 Kontakt 5.3 Instruments

This User Manual

INSTALLATION

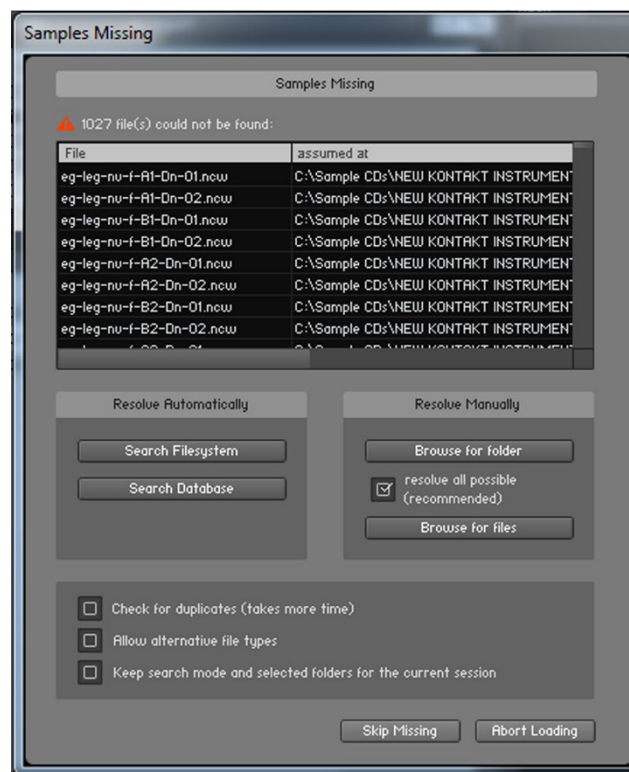
Unzip the downloaded file to a folder on your hard drive (generally where you keep all your other Samples is fine).

You should have a folder containing the Samples and 5 Virtual Instruments for KONTAKT 5.

Open Kontakt.

Navigate your way to the folder where these new Bass instruments reside and simply drag one across into the main Kontakt window (as with other Kontakt instruments)

If you happen to get the "Samples Missing" Dialogue box :-



Simply click on "Browse for Folder"

Then click on the folder that contains all the Samples.

They should automatically load in. Save the instrument to avoid seeing the "Sample Missing" box again.

NOTE - There is no Library file so attempting to "Add Library" in Kontakt will not work.

WALL OF BASS

Note: All the MIDI Note names used refer to C3 as middle C. This means: C3 is the MIDI Note number 60.

The Instrument Range is from C0 to G3. All Instruments respond to MIDI CC11 Expression

When you start the instrument you will see this :-



Click on any Red Key Switch to select an Articulation and hear sound. The playable range of keys will turn blue.

Wall of Bass comprises 4 Bass Guitars – A, B, C, D – each with individual controls for Volume, Pan and each with its own Distortion Unit and Speaker Cabinet.



1	Chord Name Window	Displays the name of the Chord selected
2	Chord Note Window	Displays the constituent Notes of the selected Chord
3	Articulation Window	Displays the Articulation currently selected (using the red Key Switches)
4	Bar Chord Button	Switch this On to strum Bar Chords
5	Open Chord Button	Switch this On to strum Open Chords
6	Power Chord Button	Switch this On to strum Power Chords (3 Note Chords)
7	Strum Speed	Control how fast each Chord strum is
8	Strum Emphasis	Make lower or higher Notes louder in each strum
9	Slide-Down Time	Alter the length of the Slide-Down Articulation
10	Mute Control	Changes the Tone of the Short Note Articulation
11	Bass A Solo Switch	Hear Bass A on its own
12	Bass A On/Off Switch	Switches Bass A On or Off
13	Bass A Volume Display Window	Displays dB Loudness or Pan of Bass A
14	Bass A Volume	Adjusts loudness of Bass A
15	Bass A Pan	Adjusts LR Stereo Field Position of Bass A
16	Bass A Speaker Cab On/Off	Switch Speaker Cabinet Simulator On and Off for Bass A
17	Bass A Speaker Cabinet Selector	Select from the Menu the type of Speaker Cabinet that the Bass will use
18	Bass A Distortion On/Off	Switches Distortion Unit On or Off for Bass A
19	Master Distortion On/Off	Switches ALL 4 Distortion Units On or Off
20	Bass A Distortion Drive	Control the Drive of the Distortion Unit for Bass A
21	Bass A Distortion Tone	Control the Tone (Brightness) of Bass A Distortion Unit
22	Bass A Distortion Treble	Control the Treble of Bass A Distortion Unit
23	Bass A Distortion Bass	Control the Bass of Bass A Distortion Unit
24	Bass B On/Off, Volume and Pan	Same Controls as Bass A but for Bass B
25	Bass C On/Off, Volume and Pan	Same Controls as Bass A but for Bass C
26	Bass D On/Off, Volume and Pan	Same Controls as Bass A but for Bass D
27	Bass B Distortion Unit	Same Controls as Bass A but for Bass B
28	Bass C Distortion Unit	Same Controls as Bass A but for Bass C
29	Bass D Distortion Unit	Same Controls as Bass A but for Bass D
30	Note Attack	Control ADSR Attack of Bass Notes
31	Note Decay	Control ADSR Decay of Bass Notes
32	Note Sustain	Control ADSR Sustain of Bass Notes
33	Note Release	Control ADSR Release of Bass Notes
34	ADSR Window	Displays ADSR settings for all Basses
35	ADSR Switch : Short / Long	Switch ADSR Controls to Shape either Short or Long Notes
36	Sample Offset	Control the front portion of all Samples up to 300ms
37	Distortion Info Window Bass A & B	Displays Distortion Parameters for Basses A and B
38	Distortion Info Window Bass C & D	Displays Distortion Parameters for Basses C and D

ARTICULATION KEY SWITCHES

These are on the left of the Kontakt keyboard in red.

Sustain	C0
Staccato	C#0
Hammer On / Pull Off	D#0
Slide-Down after Note	E0

ARTICULATION DESCRIPTIONS

Sustain :	Long sustained Notes with no Vibrato.
Staccato :	Short Notes with sharp attack.
Hammer On :	Note played by placing finger on the fret board. It is not plucked/picked.
Pull Off :	Note played by pulling the fretting finger away from the fret board. It is not plucked/picked.
Slide-Down :	Sliding down the fret board after the Note has been played. The volume of the Slide-Down Sample is controlled by the velocity of the Slide-Down Key Switch i.e. Press E0 harder for louder Slide-Down Samples. Actually playing the Slide-Down Key Switch (i.e. E0) will trigger the Slide-Down Sample. The Instrument will then revert to the previously selected articulation.

INDIVIDUAL BASS CONTROLS

Each of the 4 Basses has its own set of controls. Each also has its own 3 band EQ with a master 5 band EQ (see Page 32) :-

On/Off -	Switch each Bass On or Off
Volume -	Change how Loud each Bass is
Pan -	Adjust the individual Stereo Field Position of each Bass
Cab On/Off -	Switch each Bass Speaker Cabinet On or Off
Cab Selection -	Select a different Speaker Cabinet for each Bass

Each Bass has its own Distortion Unit with the following controls :-

On/Off -	Switch Each Unit On or Off
Drive -	Adjust how much Drive (distortion) is applied to each Unit. Turning the Control to the right will increase the drive
Tone -	Adjust the Tone of each Distortion Unit. Turning the control to the right will make the Distortion Unit brighter
Treble -	Adjust the amount of Treble on each Distortion Unit. Turning the control to the right will increase the amount of Treble in each Unit
Bass -	Adjust the amount of Bass on each Distortion Unit. Turning the control to the right will increase the amount of Bass in each Unit

CHORD AND STRUMMING CONTROLS

When you Switch a Chord Button On the Kontakt keyboard will change like this :-



1	Articulation Key Switches
2	Down Strummed Notes (Strum starts with lowest Note of Chord)
3	“Dead Strum” Notes (Muted Percussive Strums)
4	Up Strummed Notes (Strum starts with highest Note of Chord)
5	Not Used
6	Chord Selection Key Switches

QUICK GUIDE TO CHORD PLAYING

Switch on a Chord Button (try Bar first)

First select a Chord type (see area 6 in above table and screen shot)

Then play a Down Strum Note (area 2) or an Up Strum Note (4) - you will hear the Chord strummed.

You can adjust the Speed and Emphasis of each Chord using the appropriate controls.

Use the "Dead Strum" Notes as percussive elements in your Strum patterns.

Try playing down Strums with your left hand and up Strums with your right.

You can overlap the Down and Up Strum Notes – each successive Chord Note (played or in your DAW) will fade out the Chord Note before it. The same applies to the Dead Strums.

For Bar Chords a section of the keyboard on the right (above the highest Note of the instrument) will turn yellow to indicate the range of Chords available. Each Note will select a different Chord, the name of which will be displayed in the Chord Name Window, along with the Notes which make up the Chord you are playing. Each Note of each Chord played is selected using a true Random-Robin algorithm.

Bar Chords are made when the Bass player uses his/her index finger to act as a "bar" across the fret board. These Chords are the most flexible as many common shapes can work up and down the entire range of the instrument. In total there are 26 Bar Chord types available. They are listed (together with their corresponding Chord Selection Key Switch) in the "Chords List" (Page 26).

Power Chords are 3 Note Chords made up of the root Note (i.e. the key you play), a Fifth above and an Octave above. They are often used in rock music styles and are good for direct percussive Chord riffs.

You can programme your own chords using single Notes – best results are achieved by separating the Notes of each Chord slightly (i.e. don't quantize your Chord Notes to play all at exactly the same time).

STRUM SPEED CONTROL :

This Dial will control how fast each Chord is strummed. Turn right for faster strumming; left to slow down the strum speed.

EMPHASIS CONTROL :

This Dial will control whether lower (i.e. warmer) or higher (i.e. brighter) strings are louder for any particular strum. Turn left to get warmer strums and right to get brighter strums. You will get more from this control if your main (played) Note velocity is mid to low in your DAW (this allows sufficient headroom for Kontakt to make the relevant Chord Notes louder. Using higher velocities will max out all the Note volumes at 127 lessening emphasis the effect). The Emphasis control has a major effect on how your strummed Chords sound.

MUTE CONTROL :

Use this Dial to alter the sound of the Short Note (Staccato) Articulation. It allows you to go from warmer quieter Palm Mute type stabs up to more aggressive Staccato Notes. When it is turned fully right the sound is the natural Staccato sound. When it is fully left the sound is warmer, a bit punchier and more muted.

ADSR CONTROLS :

These Volume Envelope controls allow you to shape the how the Notes played sound. It will effect different Articulations depending on whether the S/L Button is On or Off (see Number 35 on the Diagram on Page 8). When the S/L button is Off Long Articulations are affected (i.e. Sustain and Hamer/Pull). When the S/L button is On the Staccato Articulation is affected. The Attack portion of this envelope is affected by Note Velocity (higher Velocity gives shorter Attack times i.e. punchier Notes). Each set of ADSR parameters is remembered and appears when you click on the S/L button. So you can easily switch between the two different Volume envelopes

SAMPLE OFFSET CONTROL :

This Dial affects where Playback of each Sample starts – how far from the front of each Sample. Use it to soften the sound of the Basses. Higher Values will start further back from the start giving a softer sound.

SLIDE-DOWN TIME CONTROL :

Use this Dial to change how fast of slow the Slide-Down Articulation is played. This is useful to help you match a Slide-Down Note to the tempo of your music or the phrase you have played. It uses Kontakt's TM Pro algorithm to time-stretch the Samples.

THE SLIDE-DOWN KEY (KEY SWITCH F#0)

This Key Switch behaves differently than the others. Pressing this Key Switch will cut off any existing Note(s) and play a Sample (at the preceding Note's pitch) of the Note being "slid" downward in pitch. This sound is commonly heard at the end of songs or during solos where the player slides his/her hand down the fret board in between Notes or to finish off a Chord. The volume of the Slide-Down is affected by the velocity of the Key Switch. The Instrument will then revert to the previously selected Articulation allowing you to drop in Slide-Downs without having to change Key Switch.

THE NINE : CENTURION BASSES

These 9 Basses are massive, dirty, menacing, dark... you get the idea. There are multiple controls on the interface which give them quite a range of sound and texture. Note Range is C0 to E2. Again hit a Red Key Switch to select an Articulation and get sound.



0	Legato On/Off	Switch in Smooth Monophonic Legato Playing
1	Sample Offset for Long Notes	Control how far back from the start each Long Forward Note is played (Key Switch C-1)
2	Sample Offset for Short Notes	Control how far back from the start each Short Note is played (Key Switch C#-1)
3	Sample Offset for Reverse Notes	Control how far back from the start each Long Reversed Note is played (Key Switch D-1)
4	LFO Based Vibrato Amount	Adjust the amount of multi-LFO based Vibrato applied to each Sample
5	LFO based Vibrato Speed	Adjust the speed of the applied multi-LFO based Vibrato
6	Tempo-synced Volume Gate Phase Reverse	Click to switch the Phase of the Volume Gate
7	Tempo-synced Volume Gate Intensity	Adjust the amount of Tempo-synced Volume Gate
8	Tempo-synced Volume Gate Width	Adjust the Width of the Tempo-synced Volume Gate
9	Tempo-synced Volume Gate LFO Rate	Select a Tempo-synced rate for the Volume Gate LFO
10	4-Pole High Pass On/Off Switch	Switch the 4 Pole HP Filter on or Off
11	4-Pole High Pass Filter Frequency Control	Change the Cut-Off frequency for the 4-pole High Pass Filter
12	4-Pole High Pass Filter Resonance Control	Change the Resonance for the 4-pole High Pass Filter
13	4-Pole Low Pass On/Off Switch	Switch the 4 Pole LP Filter on or Off
14	4-Pole Low Pass Filter Frequency Control	Change the Cut-Off frequency for the 4-pole Low Pass Filter
15	4-Pole Low Pass Filter Resonance Control	Change the Resonance for the 4-pole Low Pass Filter
16	Tempo-synced Filter Gate Phase Reverse	Click to switch the Phase of the Filter Gate
17	Tempo-synced Filter Gate Intensity	Adjust the amount of Tempo-synced Filter Gate
18	Tempo-synced Filter Gate Cutoff Frequency	Adjust the Cutoff Frequency of the Tempo-synced Filter Gate
19	Tempo-synced Filter Gate LFO Rate	Select a Tempo-synced rate for the Filter Gate LFO
20	ADSR Short / Long Switch	Control whether the ADSR controls Long or Short notes
21	Note Volume Envelope Attack	Adjust the Attack (ADSR) of the Note played
22	Note Volume Envelope Decay	Adjust the Decay (ADSR) of the Note played
23	Note Volume Envelope Sustain	Adjust the Sustain (ADSR) of the Note played
24	Note Volume Envelope Release	Adjust the Release (ADSR) of the Note played
25	Pitch Bend Range	Adjust the Pitch Bend Range from 0 to 24 semi-tones
26	Tempo-synced AutoPan Intensity	Adjust the amount of Tempo-synced AutoPan
27	Tempo-synced AutoPan Time	Select the speed Tempo-synced AutoPan

Each Centurion Bass has 3 articulations. These are on the left of the Kontakt keyboard in red.

Long Notes	C0
Short Notes	C#0
Reversed Long Notes	D0

ADAPTIVE LEGATO CONTROLS

Our Adaptive Legato system allows smoothing fading from one Note to another by smoothly cutting off the first Note and fading into the next one. In order for it to function **Notes must be overlapped** (i.e. start the next Note slightly before the previous Note has finished. This is easy to see in your DAW).

The system changes the length of the transition to adapt to your playing. Faster Notes will produce shorter (quicker) transitions. Longer Notes and bigger pitch gaps will produce longer (slower) transitions.

The limit for our legato system is one octave – play any two Notes within an octave and you will hear the smooth crossover between Samples.

Note : The Adaptive Legato system used here is monophonic.

LEGATO ON / OFF SWITCH :

Switch Legato playing In or Out.

FADE TIME :

Our Adaptive Legato will modify the time it takes to fade from one Sample to another depending on how fast you play Notes, how loud you play them and how far apart (in terms of pitch) the Notes are.

PLAYBACK OFFSETS

Use these Dials to change the point where playback of each Sample starts. There are 3 Offset Dials- One for each Articulation (Long Forward, Short Forward, Long Reversed). These controls have ranges of 0-3 seconds, 0-1 second and 0-6 seconds respectively. Turning to the right will increase the point where each Sample starts. This affects Playback not only in Legato Mode but when Legato is off as well and can be used to greatly change the sound of the sound of the basses.

LFO BASED VOLUME VIBRATO

This uses a Multi-LFO unit to affect volume. The "Amount" Dial adjusts the amount of audible volume modulation. The "Speed" control adjusts how fast the volume comes in and out. Turning both Dials to the right increases the effect and speed respectively. Note - MIDI CC numbers 107 and 108 are used here so please do not reassign these MIDI CCs to any other control (See MIDI CC Setup Pages 23 and 35).

TEMPO-SYNCD VOLUME GATE

The Nine come with a Tempo-synced Volume Gate. This Gate will alternately allow sound through and then drop to silence at a Tempo-synced rate defined by you. Click this Dial to adjust how strong the Gating effect is.

Use the Width Dial to adjust how much of each Gate Cycle is allowed to sound. Shorter values give a more clipped sound.

Click the Phase Button to change the phase of the Volume Gate. When this Switch is OFF the Gate Cycle starts with the sound being played. When it is ON the Gate Cycle starts with no (or very little, depending on the Pulse Width setting) sound. This Switch also inverts the Pulse Width Setting (so large Pulse Width parameter settings result in more silence).

The Volume Gate LFO Rate Menu allows you to change the basic Tempo-synced speed of the Volume Gate. Its Range is from 1/16th beat (fast) to 4 beats (slow). There are 2 triplet options (3/16th and 6/16th).

TEMPO-SYNCD FILTER GATE

There is also a Tempo-synced Filter Gate. This is a 4 Pole Low Pass Filter. Increasing this parameter will make the Filter Cut-off Frequency cycle through a wider range of frequencies. Lower values will result in less modulation and a generally lower Cut-off Frequency (warmer sound).

As the Filter Gate flows through its cycle use the Cutoff Frequency Dial to adjust the Cutoff Frequency of the LFO. This is a Low Pass filter Cutoff so high values have a brighter sound and lower values sound warmer.

Click the Phase Button to change the phase of the Filter Gate. When this Switch is OFF the Filter Gate cycle starts with lower filter Cut-off settings (i.e. Lower frequencies are allowed). When it is ON the higher Cut-off Frequency part of the cycle is engaged as each Note starts.

The Filter Gate LFO Rate Menu allows you to change the basic Tempo-synced speed of the Filter Gate. Its Range is from 1/16th beat (fast) to 4 beats (slow). There are 2 triplet options (3/16th and 6/16th).

FILTERS

Dark Bass makes use of Kontakt's in-built 4-pole Adaptive Resonance filters. There are two on the main Page - a High Pass and a Low Pass, each with its own Resonance control. Simply switch on a filter as desired and turn the Dials to suit. Again (as with all Dials) MIDI automation is easy.

ADSR

There are 4 Dials on the main Page allowing full control of the Volume Envelope. Attack, Decay and Release times are measured in milliseconds, while the Sustain Dial is measured in Decibels. This set of Controls is dual functional – use the S/L Button to switch between setting ADSR for Short or Long Notes. S/L button On is for Short Notes - Off is for Long Notes.

TEMPO-SYNCD AUTOPAN

Click on the AutoPan Intensity Dial to adjust the amount of Auto Left and Right Panning applied. The speed of the AutoPan movement is selected from the menu next to this Dial. Its Range is from 1/16th beat (fast) to 4 beats (slow). There are 2 triplet options (3/16th and 6/16th).

These instruments respond to MIDI pitch bend information. The Bend Wheel range is goes up to +/- 2 Octaves and can be selected in the Pitch Bend Range Menu (Number 25 in the Diagram on Page 14).

CHORDAL HARP

This instrument houses just over 6 Octaves worth of Samples and their reversed equivalents. Use the Mod Wheel to select a forward or reverse Note.



1	Forward Playback Sample Offset	Adjust how much Offset is applied to Sample playback when playing Samples in the forward (i.e. non-reversed) direction (up to 4 seconds)
2	Reverse Playback Sample Offset	Adjust how much Offset is applied to Sample playback when playing Samples in the reversed direction (up to 6 seconds)
3	LFO Based Vibrato Amount	Adjust the amount of multi-LFO based Vibrato applied to each Sample
4	LFO based Vibrato Speed	Adjust the speed of the applied multi-LFO based Vibrato
5	Tempo-synced Volume Gate Phase Reverse	Click to switch the Phase of the Volume Gate
6	Tempo-synced Volume Gate Intensity	Adjust the amount of Tempo-synced Volume Gate
7	Tempo-synced Volume Gate Width	Adjust the Width of the Tempo-synced Volume Gate
8	Tempo-synced Volume Gate LFO Rate	Select a Tempo-synced rate for the Volume Gate LFO
9	4-Pole High Pass On/Off Switch	Switch the 4 Pole HP Filter on or Off
10	4-Pole High Pass Filter Frequency Control	Change the Cut-Off frequency for the 4-pole High Pass Filter
11	4-Pole High Pass Filter Resonance Control	Change the Resonance for the 4-pole High Pass Filter
12	4-Pole Low Pass On/Off Switch	Switch the 4 Pole LP Filter on or Off
13	4-Pole Low Pass Filter Frequency Control	Change the Cut-Off frequency for the 4-pole Low Pass Filter
14	4-Pole Low Pass Filter Resonance Control	Change the Resonance for the 4-pole Low Pass Filter
15	Tempo-synced Filter Gate Phase Reverse	Click to switch the Phase of the Filter Gate
16	Tempo-synced Filter Gate Intensity	Adjust the amount of Tempo-synced Filter Gate
17	Tempo-synced Filter Gate Cutoff Frequency	Adjust the Cutoff Frequency of the Tempo-synced Filter Gate
18	Tempo-synced Filter Gate LFO Rate	Select a Tempo-synced rate for the Filter Gate LFO
19	Note Volume Envelope Attack	Adjust the Attack (ADSR) of the Note played
20	Note Volume Envelope Decay	Adjust the Decay (ADSR) of the Note played
21	Note Volume Envelope Sustain	Adjust the Sustain (ADSR) of the Note played
22	Note Volume Envelope Release	Adjust the Release (ADSR) of the Note played
23	Pitch Bend Range Menu	Change the Pitch Bend Range of the Instrument
24	Tempo-synced AutoPan Intensity	Adjust the amount of Tempo-synced AutoPan
25	Tempo-synced AutoPan Time	Select the speed Tempo-synced AutoPan

FORWARD-REVERSE SAMPLE SELECTION

All Samples have reversed versions included. Simply change the position of the Mod wheel before playing a key to change direction.

Mod Wheel values : -

Zero to Half-way (MIDI 0 - 63) : Normal Forward Samples

Half-way to Full (MIDI 64 - 127) : Reverse Sounds

PLAYBACK OFFSETS (FORWARD AND REVERSE)

Use these Dials to change the point where playback of each Sample starts. The Forward Offset has a maximum range of 0-4 seconds (measured in milliseconds) - the reverse maximum is 6 seconds. Turning to the right will increase the point where each Sample starts. The Forward and Reverse Offsets work independently.

ALL OTHER CONTROLS

These are identical to the Nine Centurion Bases. (see Pages 14 to 17).

SFX INSTRUMENT

There is one Sound Effects Instruments containing a variety of Pick Scrapes, Body Hits & Slams and other Noises. All SFX sounds have their reversed equivalents. Again direction change is done with the Mod Wheel.



1	Forward Playback Sample Offset	Adjust how much Offset is applied to Sample playback when playing Samples in the forward (i.e. non-reversed) direction
2	Reverse Playback Sample Offset	Adjust how much Offset is applied to Sample playback when playing Samples in the reversed direction
3	Timestretch	Change the length of all the Samples
4	LFO Based Vibrato Amount Control	Adjust the amount of multi-LFO based Vibrato applied to each Sample
5	LFO based Vibrato Speed Control	Adjust the speed of the applied multi-LFO based Vibrato
6	Tempo-synced Volume Gate Phase Reverse	Click to switch the Phase of the Volume Gate
7	Tempo-synced Volume Gate Intensity	Adjust the amount of Tempo-synced Volume Gate
8	Tempo-synced Volume Gate Width	Adjust the Width of the Tempo-synced Volume Gate
9	Tempo-synced Volume Gate LFO Rate	Select a Tempo-synced rate for the Volume Gate LFO
10	4-Pole High Pass On/Off Switch	Switch 4-Pole HP On/Off
11	4-Pole High Pass Filter Frequency Control	Change the Cut-Off frequency for the 4-pole High Pass Filter
12	4-Pole High Pass Filter Resonance Control	Change the Resonance for the 4-pole High Pass Filter
13	4-Pole Low Pass On/Off Switch	Switch 4-Pole LP On/Off
14	4-Pole Low Pass Filter Frequency Control	Change the Cut-Off frequency for the 4-pole Low Pass Filter
15	4-Pole Low Pass Filter Resonance Control	Change the Resonance for the 4-pole Low Pass Filter
16	Tempo-synced Filter Gate Phase Reverse	Click to switch the Phase of the Filter Gate
17	Tempo-synced Filter Gate Intensity	Adjust the amount of Tempo-synced Filter Gate
18	Tempo-synced Filter Gate Cutoff Frequency	Adjust the Cutoff Frequency of the Tempo-synced Filter Gate
19	Tempo-synced Filter Gate LFO Rate	Select a Tempo-synced rate for the Filter Gate LFO
20	Sample Volume Envelope Attack	Adjust the Attack (ADSR) of the Sample played
21	Sample Volume Envelope Decay	Adjust the Decay (ADSR) of the Sample played
22	Sample Volume Envelope Sustain	Adjust the Sustain (ADSR) of the Sample played
23	Sample Volume Envelope Release	Adjust the Release (ADSR) of the Sample played
24	Pitch Bend Range Menu	Change the Pitch Bend Range of the Instrument
25	Tempo-synced AutoPan Intensity	Adjust the amount of Tempo-synced AutoPan
26	Tempo-synced AutoPan Time	Select the speed Tempo-synced AutoPan

This Instrument has 5 broad categories of Sound FX :-

1. Body Hits – Chromatically Tuned (i.e. Pitched)
2. Body Hits – Non Specific Pitch
3. Tremelo Body Hits – Fast repeated hit swells
4. Pick Scrapes
5. Hits

All controls on this Instrument are identical in function to the Nine (see Pages 14 to 17) except for the Timestretch Dial which allows you to change the length of all the SFX Samples.

CONTEXTUAL HELP

Clicking on Kontakt's Info Button will reveal an Information Bar at the bottom of the player. Information can be displayed for each Dial/Switch on the GUI by hovering the mouse across each control.

MIDI CONTROL

Each Dial/Switch can be controlled by external MIDI controllers (in fact this is recommended as a more intuitive way of using this instrument). Here are three tables of parameters and their corresponding MIDI channels and ranges :-

WALL OF BASS

CONTROL	INITIAL MIDI CHANNEL	MIDI RANGE (for DAW Automation)
Bar Chord On/Off	21	Under 65 = OFF. Over 64 = ON
Power Chord On/Off	23	Under 65 = OFF. Over 64 = ON
Chord Octave	22	Under 65 = OFF. Over 64 = ON
Strum Speed	16	0 - 127
Emphasis	17	0 - 127
Slide Down Speed	32	0 - 127
Mute	31	0 - 127
ALL Distortion On/Off	30	Under 65 = OFF. Over 64 = ON
Distortion Unit Bass A On/Off	26	Under 65 = OFF. Over 64 = ON
Distortion Unit Bass B On/Off	27	Under 65 = OFF. Over 64 = ON
Distortion Unit Bass C On/Off	28	Under 65 = OFF. Over 64 = ON
Distortion Unit Bass D On/Off	29	Under 65 = OFF. Over 64 = ON
Attack	33	0 - 127
Decay	34	0 - 127
Sustain	35	0 - 127
Release	18	0 - 127

THE NINE : CENTURION BASSES

CONTROL	INITIAL MIDI CHANNEL	MIDI RANGE (for DAW Automation)
Legato On / Off	13	Under 65 = OFF. Over 64 = ON
Long Fwd Note Offset Time	14	0 - 127
Short Fwd Note Offset Time	15	0 - 127
Long rev Note Offset Time	16	0 - 127
Vibrato Amount	107	0 - 127
Vibrato Speed	108	0 - 127
High Pass Filter On/Off	17	Under 65 = OFF. Over 64 = ON
HP Filter Cutoff Freq	18	0 - 127
HP Filter Resonance	19	0 - 127
Low Pass Filter On/Off	20	Under 65 = OFF. Over 64 = ON
LP Filter Cutoff Freq	21	0 - 127
LP Filter Resonance	22	0 - 127
Vol Envelope Attack	23	0 - 127
Vol Envelope Sustain	24	0 - 127
Vol Envelope Decay	25	0 - 127
Vol Envelope Release	26	0 - 127
Tempo-synced Volume Gate Intensity	27	0 - 127
Tempo-synced Volume Gate Width	28	0 - 127
Tempo-synced Volume Gate Phase Reverse	29	Under 65 = OFF. Over 64 = ON
Tempo-synced Filter Gate Intensity	30	0 - 127
Tempo-synced Filter Gate Cutoff Frequency	31	0 - 127
Tempo-synced Filter Gate Phase Reverse	32	Under 65 = OFF. Over 64 = ON
Tempo-synced AutoPan Intensity	33	0 - 127

CHORDAL HARP / SFX INSTRUMENTS

CONTROL	INITIAL MIDI CHANNEL	MIDI RANGE (for DAW Automation)
Fwd/Rev Sample Select	1	Under 65 = FWD. Over 64 = REV
Fwd Sample Offset	15	0 - 127
Rev Sample Offset	16	0 - 127
Timestretch	34	0 - 127
Vibrato Amount	107	0 - 127
Vibrato Speed	108	0 - 127
High Pass Filter On/Off	17	Under 65 = OFF. Over 64 = ON
HP Filter Cutoff Freq	18	0 - 127
HP Filter Resonance	19	0 - 127
Low Pass Filter On/Off	20	Under 65 = OFF. Over 64 = ON
LP Filter Cutoff Freq	21	0 - 127
LP Filter Resonance	22	0 - 127
Vol Envelope Attack	23	0 - 127
Vol Envelope Sustain	24	0 - 127
Vol Envelope Decay	25	0 - 127
Vol Envelope Release	26	0 - 127
Tempo-synced Volume Gate Intensity	27	0 - 127
Tempo-synced Volume Gate Width	28	0 - 127
Tempo-synced Volume Gate Phase Reverse	29	Under 65 = OFF. Over 64 = ON
Tempo-synced Filter Gate Intensity	30	0 - 127
Tempo-synced Filter Gate Cutoff Frequency	31	0 - 127
Tempo-synced Filter Gate Phase Reverse	32	Under 65 = OFF. Over 64 = ON
Tempo-synced AutoPan Intensity	33	0 - 127

CHORD LIST

Wall of Bass is capable of producing 1 key strummed Chords. These are divided into Bar Chords and three Note Power Chords.

BAR CHORDS :

<i>CHORD</i>	<i>Key Switch Note</i>
Major	A3
Minor	A#3
7th	B3
Major 7	C4
Minor 7	C#4
Suspended 2nd	D4
Suspended 4th	D#4
6th	E4
Minor 6	F4
6 Add 9	F#4
9th	G4
Major 9	G#4
Minor 9	A4
11th	A#4
Major 11	B4
Minor 11	C5
Major 13	C#5
Minor 13	D5
Diminished	D#5
Diminished 7th	E5
Half Diminished	F5
Augmented	F#5
Augmented 7th	G5
7 Sharp 9	G#5
Major minor 7th	A5
Major 7 flat 5	A#5

EFFECTS UNITS

All of the Dark Bass Instruments share common FX units shown here. The Wall of Bass instrument has an extra Page of EQ units which are detailed below.



- 1 4 Band EQ
- 2 Compressor
- 3 Distortion
- 4 Chorus



- 1 Flanger
- 2 Tempo-synced Delay (Echo)
- 3 Convolution Reverb
- 4 Speaker Cabinet Selection Menu (with Dry and Wet Signal Mixer)
- 5 Reverb Impulse Response Selection Menu

Simply click on the left hand Switch of each unit to engage the effect. A Blue LED indicates the unit is On. Use CTRL (PC) or CMD (MAC) click to reset each effect parameter back to its "zero" state. Pressing SHIFT while clicking on a Dial will allow small changes.

EQ :

4 Band Equalization comprised of 2 shelves and 2 bell EQs.

Low Shelf EQ : 40 Hz to 600 Hz.

Low Mid "Bell" EQ : 200 Hz to 2.5 KHz.

High Mid "Bell" EQ : 600 Hz to 7 KHz.

High Shelf EQ : 1.5 KHz to 22 KHz.

All EQs have a Gain Range of +/- 20 dB.

The Mid EQs have a Q (Bandwidth) Range of 0.70 Octave to 2.5 Octaves.

COMPRESSOR :

Threshold : -68 dB to -3 dB.

Ratio : 1:1 to 25:1.

Attack : 1.0 ms to 1000 ms.

Release : 50 ms to 2500 ms.

Makeup Gain : OFF to +24 dB.

DISTORTION :

Level : Volume of Distortion Unit. Range is OFF to 0 dB.

Drive : Adjusts the amount of Distortion. Range is 0 to 100.

Tone : Controls the brightness of the sound. Range is 0 to 100.

Treble : Adjusts high frequency gain. Range is 0 to 100.

Bass : Adjusts low frequency gain. Range is 0 to 100.

CHORUS :

Level : "Wet" level. Range is OFF to -3 dB. When the "Wet" Level is -3 dB this is equal to the "Dry" Level (i.e. 50% each - the Dry level is lowered by 3 dB to account for the general increase in volume of this effect).

Depth : Adjusts the range of modulated detuning. Higher values give a more pronounced chorusing effect. Range is 0 to 100.

Speed : Adjusts the LFO speed. Range is 0.05 Hz (slow) to 8 Hz (fast).

Phase : Imparts a phase difference between left and right channels widening the signal. Range is 0 ° to 90 °.

FLANGER :

Level : "Wet" level. Range is OFF to -3 dB. When the "Wet" Level is -3 dB this is equal to the "Dry" Level (i.e. 50% each - the Dry level is lowered by 3 dB to account for the general increase in volume of this effect).

Depth : Adjusts the amount of LFO modulation. Higher values cause the flanging effect to sweep over a wider range. Range is 0 to 100.

Speed : This is the speed of the Flanger LFO. Range is from 0.05Hz (slow) to 8.0 Hz (fast).

Phase : Range is 0° to 90°. This imparts a phase difference between the left and right channels. Higher values will widen the sound.

Colour : Adjusts the delays line's range of operation and consequently, the color of the flanging effect. Small values result in a more phaser like sound. Range is 0 to 100.

Feedback : Feeds a certain amount of the delayed signal back into the module's input creating a more pronounced effect. Range is 0% to 100%.

TEMPO-SYNCD DELAY :

Level : This is the "Wet" level. Turn this up to hear the delay sound. Range is OFF to +3 dB.

Time : This is the delay time in 1/16th Notes. Range is 1/16th to 16/16th (1 Beat).

Feedback : Range is 3% to 90%. 3 gives only one short, almost imperceptible, repeat. 90 results in a long echo tail.

HF Damping : Controls the attenuation of the high frequencies of each echo. 0 results in no high frequency damping. 100 results in lots of high frequency damping (i.e. a warmer sounding echo).

Width : Turning this up will result in a wider echo sound. Each echo will be panned alternatively left and then right. At 100 the result is wide left and right echoes - the classic "ping-pong" effect.

REVERB :

This Reverb Unit uses the Impulse Responses (basic reverb character) selected from the Impulse Response Selection Menu.

Level : "Wet" level i.e. the volume of the reverb effect. Range is OFF to +3 dB.

Predelay : This is the length of the short delay between the dry signal and the reverb effect in milliseconds. Range is 0.1 ms to 200 ms.

Hi Pass : Adjusts the cutoff frequency below which the signals frequency content will be attenuated. Range is from 50 Hz to 2 KHz.

Low Pass : Adjusts the cutoff frequency above which the signals frequency content will be attenuated. Range is from 2 KHz to 20 KHz.

Dry Level : Adjusts how much "Dry" signal is present

SPEAKER CAB SELECTION :

All the above effects run through a virtual speaker cabinet as if you had really plugged a Bass (via a collection of stomp boxes) into a Bass amplifier. There is a Drop-down Menu giving choice of 16 cabinet types. Simply click the Switch “On” to engage the unit and use the menu to select. Use the Dry and Wet Dials to blend the signal from the Speaker Cabinet with the Direct Dry Bass signal.

IMPULSE RESPONSE SELECTION :

You can choose from several reverb Impulse Responses for the Convolution Reverb Unit :-

SPACE TYPE	REVERB IMPULSE LENGTHS (in Seconds)
Ambience	0.7 / 0.9 / 1.1
Arena	2.4 / 3.3
Cavern	4.0 / 5.4
Chamber	1.3 / 1.4 / 1.7
Club	1.4
Hall	1.5 / 1.8 / 2.3 / 2.6 / 3.7 / 7.0
Nearfield	0.8
Plate	1.4 / 1.6 / 2.4
Room	0.9 / 1.1
Space Chamber	1.2
Spring Verb	1.3 / 5.5
Stellar	6.0 / 9.7
Studio	0.8 / 1.0

WALL OF BASS EFFECTS UNITS PAGE 1 – EQ UNITS :



- 1 – 4 3-Band EQ Units – One for each Bass (A, B, C, D)
- 5 4-Band EQ that affects the whole instrument (i.e. it affects all of the individual Basses together)

Each 3-Band Equalization is comprised of 3 bell EQs.

Frequency Range : 20 Hz to 20 KHz.

Gain Range : +/- 18 dB.

Q (Bandwidth) : 0.33 Octave to 3.0 Octaves.

The 4-Band Equalization comprised of 2 shelves and 2 bell EQs.

Low Shelf EQ : 40 Hz to 600 Hz.

Low Mid "Bell" EQ : 200 Hz to 2.5 KHz.

High Mid "Bell" EQ : 600 Hz to 7 KHz.

High Shelf EQ : 1.5 KHz to 22 KHz.

All EQs have a Gain Range of +/- 20 dB.

The Mid EQs have a Q (Bandwidth) Range of 0.70 Octave to 2.5 Octaves.

WALL OF BASS EFFECTS UNITS PAGE 2 - OTHER FX UNITS :



- 1 Compressor
- 2 Chorus
- 3 Flanger
- 4 Tempo-synced Delay
- 5 Reverb Unit 1
- 6 Reverb Unit 2
- 7-10 Individual Reverb Sends - 2 for each Bass (A, B, C, D)
- 11 Reverb Unit 1 Impulse Response Selection Menu
- 12 Reverb Unit 2 Impulse Response Selection Menu

All FX in Wall of Bass behave in the same way as in they do in the other instruments (see Page 27). The only difference is the Reverb Sends.

Set the Reverb Units up as you wish then feed different amounts of each Bass signal to them via the Sends (A, B, C, D. R1 for Reverb Unit 1, and R2 for Reverb Unit 2). This way you can have different amounts of Reverb on each of the 4 Bases.

Range is Off to +3 dB.

MIDI SETUP



1. MIDI CC Number Selection Panel
2. Group Purge Section



MIDI CC numbers are already assigned to all the main controls of this instrument (see MIDI Controls Page 23).

All of these MIDI CC numbers can be reassigned using the drop-down menus to suit your own setup.

Note - MIDI CC 107 and 108 are used internally so please avoid reassigning those to anything else. You won't be able to use them.

GROUP PURGE SWITCHES

The Wall of Bass Instruments has a series of Switches below the MIDI Control Setup Panel to allow you to load or unload each Bass from your computers RAM. If you find you do not need any particular Bass you can unload it here and save some RAM.

An "On" Switch (blue LED is lit) means the articulation is loaded.

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