

# Evolution RICK



## User's Guide

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# Preface

Thank you for purchasing the **Evolution Rick** sample library! This fingered electric bass sample library features over 7.2 gigabytes (compressed to 4.7 GB using the lossless NCW audio format) of 24-bit samples, powered by KONTAKT's extensive scripting engine.

## Achieving Realism

There are two major areas where current bass libraries have difficulty sounding realistic: repeated notes, and slides from one note to another.

In terms of repeated notes, particularly when playing quickly, the traditional route is to use round-robin to introduce variety in the samples and avoid the machine gun effect. While this works to some degree, playing quickly will result in quickly exhausting all the possible round-robin variations. This introduces a new repetitiveness--the round-robin cycle noticeably repeating. Existing bass libraries only have two to four round-robin samples--even recently released bass libraries--which is why playing repeated notes remains one of the most difficult challenges for sampled bass guitars.

**Evolution Rick** solves this problem in two ways. First of all, it has 32x round-robin, which gives you enough variation to last several bars of repeated 8th notes. Secondly, it uses our proprietary pre-pick sample technology premiered in **Evolution Strawberry**. Our pre-pick technology uses samples to realistically emulate the characteristic sounds that happen before and between notes, basically acting as the "glue" between samples.

When it comes to slides, the traditional approach is to sample slides at a few tempos to transition between notes. While this gives the library the sound of true slides, it also presents several problems. Firstly, you don't have very much flexibility when it comes to the speed of the slide, which is crucial when you need a note to slide and reach its destination exactly in time. Secondly, the slide samples don't take into consideration how long the note has been decaying before you slide the note.

Our approach for **Evolution Rick** involved sampling up to eight different chromatic, time-dependent slide samples. That means that when playing a sustained note and slide, it will use different samples based on how long the note has been sustaining. Furthermore, the scripting engine realistically generates the slide at any speed you want, either tempo-synced or an arbitrary speed.



## What's Under the Hood?

At its core, **Evolution Rick** consists of extensive samples complemented by a powerful script. These two facets work in unison to give you ultra-realistic bass sounds with minimal effort.

**Evolution Rick** has chromatic samples for each string, meaning that each fret was individually sampled. It has 32x round-robin and three morphing velocity layers for a smooth dynamic range. It has time-dependent release samples (15 different release times sampled) as well as time-dependent legato samples. The legato samples consist of hammer-ons and pull-off articulations sampled chromatically up to a minor 3rd upward and a minor 3rd downward as well as chromatic half-step slides. These legato samples were sampled at up to eight different transition times. We also sampled muted notes (8x round-robin), pre-roll samples (32x round-robin), muted slap samples (8x round-robin, 8 velocities), as well as slap releases (4x round-robin). The slap releases were sampled chromatically on each string, so they are specific release transitions from a sustained note.



We spent a lot of time making the interface and engine as flexible and customizable as possible, without forsaking instant playability. Essentially, we put you in complete control over how the mapping, tone, and other settings work, but have everything set to defaults that make it easy to load and start playing with minimal tweaking.

That's one of the main reasons we included built-in effects to recreate a complete bass rig, covering amp/cab modeling, EQ, compressor, and a bass chorus effect. That way you can get complete bass tones directly within the sample library, but also have the option to bypass the internal effects in favor of using an external guitar effects processor of your choice.

Also, many factors are automated using intelligent scripting, such as our premium fretting selection algorithm. However, if you wish to bypass this at any time, we've included the functionality to manually select which strings you want the notes to be played on.



## Evolution Rick

By emphasizing realism and playability, we want playing **Evolution Rick** to give you the same excitement and inspiration as playing a real bass guitar.

We at Orange Tree Samples are proud of the results, and hope you enjoy this extensive electric bass library!



# Installation

## Extracting the RAR Files

The first thing you need to do when installing **Evolution Rick** is to extract the RAR files that you downloaded, which can be done using 7-Zip (Windows), or UnRarX (Mac). The main thing you need to bear in mind when extracting the RAR files is that all the files need to ultimately extract into the same "Evolution Rick" folder.

Begin with extracting the "Rick-Engine.rar" file, which includes all the core files necessary to play **Evolution Rick**, including the main patch to load in KONTAKT, documentation, and the preset files.

Next, extract the "Rick-Samples.part1.rar" file. You only need to extract this first part and none of the other parts, because the RAR extraction software will automatically draw the files from these other RARs in the process. In the event that the files get extracted into a different folder (with an alternate name, with a "1" at the end, for instance), just move the "Samples" subfolder back into the main "Evolution Rick" folder.

After extracting the RAR files by following the above instructions, your installation is now complete!

## Loading in KONTAKT

After launching KONTAKT in standalone or as a plugin in your DAW, click the "Files" dropdown at the top of KONTAKT's interface, and click "Load...". Navigate to the "Evolution Rick" folder that was created during the extraction of the library, and open the "Evolution Rick.nki" file.

*TIP: If the patch doesn't load, displaying an error, please ensure that you have the very latest version of KONTAKT. Updating KONTAKT is a quick and easy process using the Native Instruments Service Center.*

## KONTAKT Sample Library Organization

As your collection of KONTAKT libraries expands, it's important to keep them organized. For example, keep them all within a main "KONTAKT Sample Libraries" folder rather than scattered



around your hard drive. Backing up the installation files for your sample libraries is also a good idea.

The next step in organizing your sample libraries is in KONTAKT itself. One of the benefits of storing your sample libraries all in the same place is that it makes finding them faster when manually loading them. For KONTAKT Player instruments, there's the library tab, which is also a useful shortcut to access instruments, but unfortunately is limited to only the libraries that license the KONTAKT Player. One of the best library organization methods that KONTAKT includes is the Quick Load menu. This allows you to sort shortcuts to your libraries in any folder/subfolder format you wish, and can be quickly accessed with a single right-click in any empty area of the multi-rack (the large portion of KONTAKT's interface that displays the loaded instruments).



# Keyswitches



There are three keyswitches located directly below the main key range. The exact mapping of these keys depends on if you're using an alternate tuning, in which case the keyswitches will move downward to make room. Otherwise the fret slide key, slap mute key, and repeat key are located on C#1, D1, and D#1 respectively.

## Fret Slide Effect Key (C#1 default)

This plays a fret slide effect, the noise that happens when the bassist's fretting hand moves across the strings during slides or when changing fretting positions. Lower velocity notes play shorter slide effects, while higher velocity notes play long slide noises.

## Slap Mute Effect Key (D1 default)

When pressed while holding other notes, the slap mute key mutes all held notes with an audible slap release sound. When played on its own, as opposed to muting held notes, the slap mute key plays a slap on all muted open strings.

## Repeat Key (D#1 default)

The repeat key simply plays whichever note you played last, making it more ergonomic to play repeated notes without gaps.

## Settings Keyswitches

Because you can't automate dropdown menu settings, we've included a bunch of latching settings keyswitches as well as non-latching keyswitches to bypass the automatic string selection engine and manually select a string. The exact octave that these keyswitches are mapped depends on the transposition setting of the instrument, but by default the keyswitches are located in the -1 octave.

**E string manual selection (C-1)** - Manually selects the low E string.

**A string manual selection (C#-1)** - Manually selects the A string.

**D string manual selection (D-1)** - Manually selects the D string.



**G string manual selection (D#-1)** - Manually selects the G string.

**Monophonic string mode (E-1)** - Sets the string mode setting to "monophonic".

**Polyphonic string mode (F-1)** - Sets the string mode setting to "polyphonic".

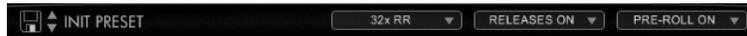
**MIDI Guitar Mode Off (F#-1)** - Disables the MIDI Guitar Mode.

**MIDI Guitar Mode On (G-1)** - Enables the MIDI Guitar Mode.

**Round-Robin Reset (G#-1)** - Resets the round-robin to the beginning of the cycle.



# Interface



## Preset Menu

The preset button, which is displayed as a disk icon, gives you several options for loading and saving presets. Note that the tone and mapping settings are separated into different presets. That way you can switch tones without affecting your mapping setup and vice versa. The options are as follows:

**Factory presets** - In factory preset mode, you can easily browse between the included factory presets using either the up/down arrow buttons or by clicking on the preset name for a full dropdown menu of all the presets.

**Load preset** - This option allows you to load an external tone or mapping preset. **Evolution Electric Rick** will sense whether you're loading a tone preset or mapping preset.

**Save tone preset** - This menu option lets you save your current setup's tone settings into an external NKA file. That way you can conveniently access your tone in other projects or share the tone setup with other users.

**Save mapping preset** - This menu option lets you save your current setup's mapping settings into an external NKA file.

## Factory Presets

**Evolution Rick** includes a variety of different artist and style presets. The artist presets are tones inspired from bassists that made this particular type of bass famous in the world of rock and pop. You can quickly navigate through the available factory tones using the up/down arrow buttons. You can also jump directly to any preset by clicking on the factory preset name itself, which brings up a dropdown menu showing all the factory presets.

## External Presets

The primary purpose of external NKA preset files is to allow you to easily store your favorite tones and mappings, and share these preset files. Using external presets rather than entire Kontakt NKI presets ensures that your presets are compatible with future versions of **Evolution Rick**, as well as allowing you to switch presets without having to reload the entire sample library.



## Memory Options

**Evolution Rick** is very extensively sampled, but we've included options that let you decide how much memory you want it to use. The more features you have enabled, the more memory it will use. Conversely, you can disable features to conserve memory, at the sake of losing a little realism.

**Round-Robin** - This dropdown menu lets you select the number of round-robin samples to use. The term round-robin refers to alternating between a number of samples in order to introduce variety when playing the same note.

**Releases** - This option lets you enable or disable the release samples. Release samples are the sound of strings being muted when releasing a note.

**Pre-roll** - This option enables or disables the pre-roll samples. Pre-roll samples are transitory samples that happen directly before and between notes. The pre-roll samples add a lot of realism when transitioning between notes as well as when playing repeated notes.



# Interface: Fretboard



## Fretboard

The fretboard view allows you to see which notes are being played on the strings. That way you can visualize where the notes are being played on the neck of the bass guitar. You can also see where the current fretting position setting is set, which is used by the automatic string selection engine.

## Fretboard Orientation

Based on your personal preference, the fretboard graphic can be displayed from the player's view or the audience's view. From the player's view, as if you are looking directly down at the bass neck, the low E string is at the bottom of the graphic, and the headstock of the bass is on the left side. From the audience's perspective, the low E string is at the top of the graphic and the headstock is on the right side.



# Interface: Effects



## Amp/Cab

**Evolution Rick** includes many cab models as well as options to configure the amp/cab.

**Cab** - You can use the arrow buttons to browse through the included cab models or click directly on the cab name for a full dropdown menu of all the available cab sizes and models.

**Gain** - This adjusts the gain on the amp, letting you add anything from a subtle amount of crunch to full distortion to your bass tone.

**Balance** - This knob lets you set the mix between the mic'd cab tone and the DI signal. At its full clockwise position, the cab tone is used exclusively. At its full counter-clockwise position, the DI signal is used exclusively.

**Room** - This knob allows you to add room ambience to the bass tone, simulating mic position's distance from the bass cab. The more distant the mic placement is from the bass cab, the more generally audible the room ambience is.

## Equalizer

This is a simple three-band equalizer effect with basic gain and frequency controls. The general bandwidth and frequency ranges are modeled after what you'd find on a typical bass amp. The low band has a bandwidth of .5 octaves, with a frequency range of 28 hz to 158 hz. The mid band has a bandwidth of 1.5 octaves, with a range of 376 hz to 1.1 khz. The high band has a bandwidth of 1 octave, with a range of 2.5 khz to 14.2khz.



## **Compressor**

This is Kontakt's "pro" compressor type, with ratio, threshold, attack, and release parameters. If you need to increase or decrease the gain of the instrument to compensate for any volume differences the compressor effect makes, you can do so using the "output volume" control located in the settings section of the interface.

## **Chorus**

The chorus effect has been optimized for use with bass tones, and includes speed, depth, and phase settings. Additionally, we added an "amount" control, which adjusts the mix between dry and wet signals from the chorus.



# Interface: Mapping



## Condition Prioritization

The priorities of conditions only becomes a factor when conditions overlap, or when incoming MIDI fits the conditions of more than one articulation. When several articulations match the criteria, rather than getting triggered simultaneously, one of the articulations is given priority. Generally speaking, articulations located later on the list take priority over earlier articulations. Other than that, the articulations are prioritized based on their condition type. The highest priority condition is the sustain pedal, followed by keyswitches, MIDI CCs, and velocity ranges in that order.

## Velocity Condition

This allows you to map the articulation to a specific range of velocities. For example, you could map the "whole-step slide in" articulation to a high velocity, or map the "mutes" articulation to a low velocity.

## Keyswitch Condition

You can also map the articulation to a custom keyswitch. The keyswitch condition is non-latching, meaning that the articulation will only trigger while the keyswitch is held. The reason that the keyswitches aren't latching is because latching keyswitches would require a method to "unlatch", which can end up making performance more difficult. It also presents problems when jumping around areas of a sequence, because your DAW does not track which state the latching keyswitch has been set at earlier in the sequence.



## **Controller Condition**

This allows you to map the articulation to a range within a MIDI CC. Note that the default state of all MIDI CCs is 0, so if your controller condition range includes 0, the articulation will get selected without any change or movement of the MIDI CC.

## **Sustain Pedal Condition**

This allows you to set an articulation to a trigger only when the sustain pedal is at a certain state. For example, you could map the slide articulation to the sustain pedal's pressed state in order to replicate a traditional pedal-controlled slide mode.



# Interface: Settings



## Pickup Blend

Sets the mix between the neck and bridge pickup signals.

## Pickup Stereo Spread

Pans the two pickups in separate directions. The amount of pan is adjusted based on your pickup blend setting in order to keep the general panning balanced in the center.

## Neck Pickup Output

Allows you to send the neck pickup signal to an alternate audio output. Note that any internal effects you're using in your bass tone will be bypassed when using an alternate audio output.

## Vintage Bridge

Activates a capacitor in the bridge pickup's wiring to, giving you that characteristic vintage bite to the bass's tone.

## Output Volume

Sets the master output volume, which is useful for either increasing the volume of a naturally quiet effects setup or decreasing the volume of your bass tone to prevent clipping.

## String Mode

Lets you set the strings to a monophonic play mode or polyphonic for playing chords and multiple notes at once.



## **Drop Tuning**

Allows you to extend the low range of the bass, from drop D all the way down to a drop B tuning.

## **Fretting Position**

Allows you to send the bridge pickup signal to an alternate audio output. Note that any internal effects you're using in your bass tone will be bypassed when using an alternate audio output.

## **Legato Range**

This sets the range in which legato articulations, such as hammer-ons and pull-offs, are triggered. When playing outside of the legato range, the bass sample library will attack a new sustain rather than using one of these sampled legato articulations.

## **Vibrato Amount**

This controls the overall depth of vibrato. Automate the vibrato amount to MIDI CC#1 (by right-clicking on the control, or using Kontakt's built-in automation section) for traditional CC#1-controlled vibrato.

## **Morphing Dynamics**

This enables our morphing dynamic system, which replaces the traditional velocity layers with seamless morphing between dynamics. Although it consumes more polyphony and CPU, the morphing dynamics eliminates sudden tonal differences between traditional velocity layers.

## **Transition Time**

This adjusts the amount of time dedicated to pre-roll samples when transitioning between notes, specifically either repeated or re-attacked notes. Greater transition times will drastically improve the realism of the sample library, although it might require you to slightly anticipate the notes in order to correct for the timing delay.

## **Release Volume**

This changes the volume of the release samples.

## **Release Delay**

Delays the releases of notes to fill the gaps between notes and create smoother continuous playing.



## **MIDI Guitar Mode**

When in MIDI guitar mode, the automatic string selection engine is bypassed, and the sample library refers to the incoming MIDI channels to select which string is used. Bear in mind that the instrument patch needs to be set to "omni" mode in Kontakt in order to use the MIDI guitar mode.

## **Velocity Bias**

By default the velocity follows a linear response curve, but the velocity bias setting allows you to alter the curve to either favor the high velocities or low velocities.

## **Transpose**

This transposes the entire instrument up or down by octaves, automatically transposing the built-in keyswitches as well. This is a useful control if you need to transpose the bass to fit your MIDI keyboard, to match your notation software's concert transposition, or to match the transposition of General MIDI bass tracks.



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