Cherry Electric Bass

User's Guide

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Preface

Thank you for purchasing **Cherry Electric Bass**! We've combined the most common bass playing techniques--fingered, muted fingered, picked, muted picked, and slapped articulations--into a detailed, easy-to-use solution for virtual bass.

We sampled the five-string bass all the way down to its low B string, giving you plenty of room in the low notes. The bass was sampled directly from its output jack (DI), giving you the freedom of applying your own EQ, compressor, and other effects. Even completely dry, the bass has a full, deep tone, and easily fits right into any mix.

Cherry Electric Bass has over 2.5 GB of samples (compressed via Kontakt's lossless NCW compression to 1.4 GB), powered by extensive scripting to maximize these samples, not only making the sample library ultra-realistic, but very playable and easy to sequence with.

We hope you enjoy **Cherry Electric Bass**!

Installation

Step 1: Extract the ZIP File

The first thing you need to do after downloading the ZIP file from your account on the Orange Tree Samples website is to extract **Cherry Electric Bass**. Both Windows and macOS can natively extract ZIP files without requiring other software. The entire library is self-contained within this ZIP file, so you can always move the folder afterwards to relocate the library anywhere you like.

Step 2: Load in KONTAKT

Next, launch the KONTAKT plugin or standalone application. Then click the button with a disk icon in the top center of KONTAKT's interface, and click "Load...". Navigate to the "Cherry Electric Bass" folder that was created during the extraction of the library, and open the NKI instrument.

After the instrument finishes loading, you're ready to play **Cherry Electric Bass**!

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, although you'll always be able to re-download the library from your account on the Orange Tree Samples website if necessary.

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 create shortcuts to your libraries, sorted into any folder/subfolder arrangement you wish. The Quick Load panel 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), or by clicking on the "Quickload" option available in KONTAKT's panel menu (the icon of three small rectangles in the top center of the interface). To load an instrument from the Quick Load panel, simply double-click on the patch you wish to load, or drag it into KONTAKT's multi-rack.

Performance

Resonance

This toggles the sympathetic resonance modeling. While the resonance feature increases the sample library's CPU usage, it adds realism to the bass tone. However, whether you need a cleaner tone, particularly due to using lots of compression or distortion, or simply want to decrease the CPU usage, the sympathetic resonance modeling can be disabled.

Legato

This sets the maximum range of legato. That way notes will automatically trigger as legato from nearby notes within the set interval. The legato control can be automated for easily switching between different legato settings as needed.

Release

This adjusts the overall volume of the release samples. At 0%, the release samples are entirely inaudible, while at 100% the release samples are at the normal volumes as originally-recorded.

Wheel

This switches the pitch wheel's functionality between a traditional pitch bend and slides. This control can be automated in order to dynamically switch between either mode. When in the slide mode, you can use the pitch wheel to easily slide between notes from two semitones below the played note to two semitones above. By starting with the pitch wheel all the way down, you can slide four semitones upward--a useful trick to maximize the slide distance.

Mapping

On the right side of the interface are a series of dropdown menus and other settings which allow you to load and unload the included articulations and map them to velocity layers, keyswitches, and continuous controllers.

Articulation

Using this dropdown menu, you can select between the included articulations. The power button in the right corner of the dropdown menu allows you to load or unload the articulation from memory. That way the library will never consume more RAM than it needs. Once an articulation is selected, you can choose a condition needed to trigger the articulation.

Conditional Mapping

This dropdown allows you to select a condition that needs to be met in order to select the articulation. For example, you can assign the articulation to a specific velocity range, or to a custom non-latching keyswitch.

The value editors that appear below the condition dropdown allow you to set distinct ranges for velocities or continuous controllers, or set the MIDI note for a keyswitch. You can also double-click on the values to type them in using your computer keyboard.

Additional Notes

Repeat Keys

Directly below the main playing range, there are two duplicate "repeat last note" keys located at A0 and A#0. These allow you to easily play fast, repetitive bass lines. Most importantly when playing from a MIDI keyboard, this allows you to repeat notes without having to first release the key--that way the notes can be connected without gaps, as with real bass playing.

Included Effects

We've included many extra bass effects with **Cherry Electric Bass** that allow you to use extended techniques and other devices that add realism to your bass parts. Above the main playing range is a wide variety of natural harmonics, arranged by each of the five strings, and the series of the harmonic nodes from lowest to highest. Below the playing range you'll find string slaps, muted notes, and fret noises. If you need slide effects, those can be accessed using the "Slide" articulation among the main playing articulations.

Vibrato

The mod wheel (CC #1) controls the amount of vibrato on all currently-playing notes. Just as you would expect with a real bass, the vibrato will not affect the harmonics or other effects.

Manual Keyswitches

The two lowest keyswitches (C#-1 and D-1) allow you to manually select between downstroke/upstroke pick directions when using a picking articulation, and slap/pop when using the slapping articulation. This overrides **Cherry Electric Bass**'s automatic sub-articulation selection and allows you to choose exactly which sub-articulation to play. These keyswitches are non-latching, so the engine reverts to the automatic selection mode when you release the keyswitch.

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Credits

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