

SUPERRIFB

Bass

V.1.0

Introduction

Thank you for trying *SuperRiff Bass*!

SuperRiff Bass (SRB for short) is a simple VST instrument that contains a limited set of custom electric bass guitar single note samples for use in computer music production. At present (January 2008) SRB contains only one soundbank of samples but with time and public interest more will be added widening the scope and usability of the instrument.

Guitar modelling of any kind can be quite difficult to implement in a plug-in and SRB is not groundbreaking by any means. Instead it should be seen as simply a fun plug-in that may be of some use in certain circumstances.

Visit www.superriff.com to listen to some demos of SRB in action.



Using SuperRiff Bass

Each note on a keyboard from E1 to E4 can trigger two different bass guitar sample types depending on which one of two velocity values is triggered. (*37 samples per type, 74 samples in total*).

The 2 sample types are:

- 1: Palm-muted single notes.
- 2: Open string single notes

(You can find a short description of palm-muting technique on page 5).

Using exact velocity value editing according to the table below, a simple bass guitar performance can be achieved. Mod wheel use is also possible, *(details on page 3)*.

Keep in mind that velocity values as they are normally used do not apply to SRB. The different values are used as triggers for the appropriate samples and not as a means to affect dynamic velocity control values such as soft and hard.

Low velocity values trigger the palm-muted samples and high-range values trigger the open string samples.

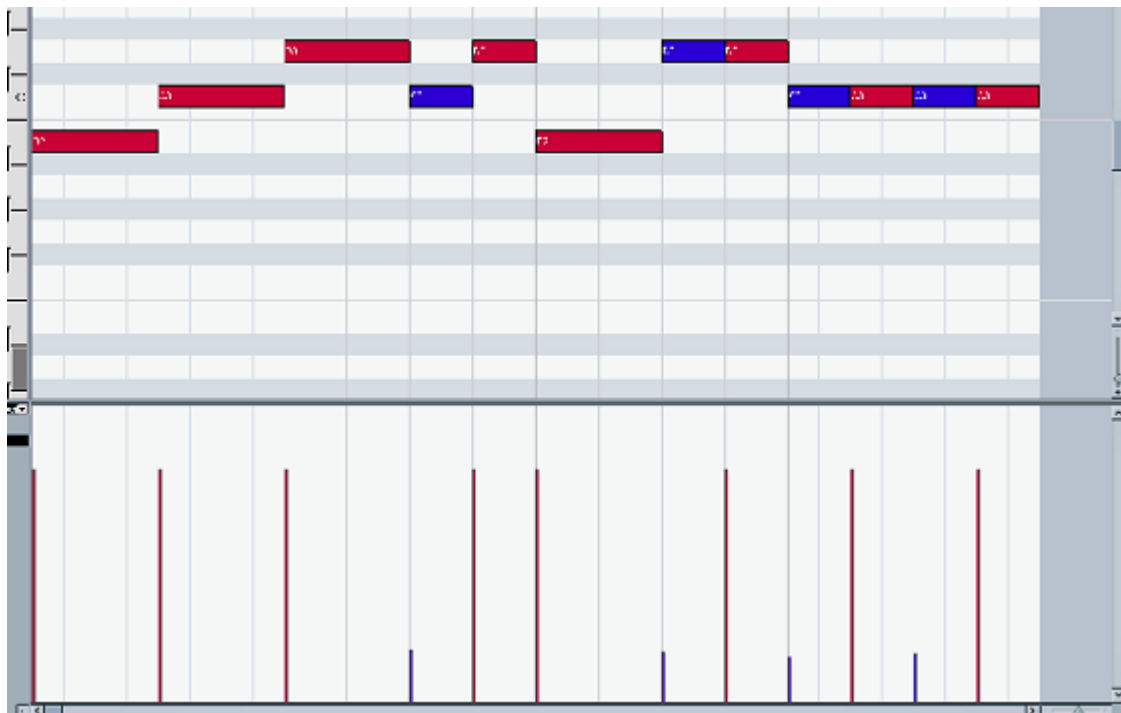
Each sound type is accessible in your VST supported host by drawing velocity values directly into your sequencer's piano roll which trigger the appropriate sample.

The velocity range for each sample type are as follows:

0-49 – Palm muted samples.

50-127 – Open string samples.

The image below shows velocity editing in Cubase. The blue values denote palm-muted sample triggers and red values denote the open note sample triggers. *Of course different hosts will have different colours and appearance but the editing technique will be the same regardless.*

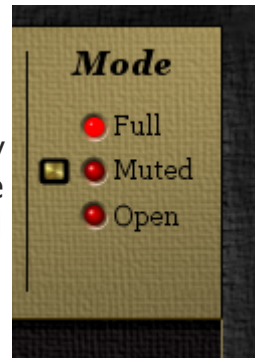


Listen Mode

The different sample types can also be accessed as normal through keyboard velocities but this is not recommend as the best way to accurately utilise the samples in the instrument. (*Although this can vary depending on your keyboard type*).

Playing SRB properly in a performance manner with a keyboard may be difficult and even distracting as the different sample types will be triggered according to how hard you hit the keys creating a jumbled mess of the two guitar sample types.

For this reason a "listen mode" selector has been added to the interface to allow the user to choose which sample set is heard during composition/recording using a keyboard.



Full – SRB will respond to changes in keyboard velocity or velocity messages recorded in your host.

Muted – SRB will play palm-muted samples only regardless of keyboard/recorded velocity values.

Open – SRB will play open string samples only regardless of keyboard/recorded velocity values.

Note: Muted mode is also known as Mod wheel mode. (Details in next section).

It is important to remember that the listen mode selector should be in "Full" mode during playback to trigger the values entered in the velocity channel.

Equally important to remember is that setting the listen mode to anything other than "Full" while recording will not cause the corresponding velocity trigger to be recorded. Values on the velocity channel will always be recorded according to how hard the keys are hit.

So in this way recording while using the keyboard should be viewed as simply a way to set the overall rhythm and melody of a bass part while dynamic editing is always carried out manually to reach the final desired bass guitar part. The exception is while using the mod wheel as described below.

Modulation Wheel

It is also possible to control/record which sample types are triggered using a modulation wheel while playing your keyboard.

To activate mod wheel mode set the selector to "muted". Mod wheel values will now be recorded in your host on the mod wheel channel (CC1). Lower and higher mod wheel settings activate the palm-muted and open string samples respectively. Keyboard velocity values will continue to be recorded in your host even when the mod wheel is activated. However, mod wheel mode will bypass the velocity channel and activate the mod wheel channel (CC1) only. For this reason it is important to remember to leave SRB in mod wheel mode for channels containing mod wheel messages on CC channel 1, otherwise the values on the velocity channel will be used which in this case will not be a rendition of the mod wheel performance but rather the keyboard velocity performance.

Note: Although the majority of hosts will automatically route mod wheel messages to SRB, others may need to have mod wheel support manually activated.

ADSR Envelope

The Attack, Decay, Sustain and Release parameters of the ADSR envelope can allow a more varied level of expression to the instrument's performance if used with control automation in your host.

The Attack dial controls how quickly the sample reaches full volume after the sound is activated. Normally this would always be at the lowest setting causing the guitar sample to trigger instantly. However, for fast passages this could be backed off a little to soften notes.

The Decay dial controls how quickly the sound drops to the sustain level after the initial peak and are better left at mid-high settings.

The Sustain dial controls the sustained volume that the sound takes after decay until the note is released, again better left at mid-high settings.

The Release setting controls how quickly the sample fades after it is triggered. It is best to have the release at a low-mid setting to allow open notes to ring out but not too high as this will cause all triggered open-note samples to play over each other to an excessive degree.



Flanger

The "Mix" dial controls how much of the signal is processed through the other parameters. Setting this at the lowest is the same as switching off the flanger entirely. Make sure this is always at lowest setting when the flanger is not in use.

The "Rate" dial controls the speed of the flanger's LFO (low frequency oscillator) unit.

The "Feedback" dial controls how much of the flangers output is routed back through the unit.



Note on palm-muting guitar technique

Palm muting is a standard technique used mostly by electric guitarists working in the genres of hard rock, punk and metal but can be found in many styles of music that feature electric guitars and even bass and acoustic guitars.

Palm mutes are executed by placing the side of the picking hand across all of the strings very close to the bridge while picking the strings. This produces a muted/damped sound. The name can be slightly misleading, as the damping is performed by the side of the hand rather than by the palm itself.

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www.synthedit.com



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www.artvera-music.com



Thanks to Nik Coley for use of his "Skratch Punk" font for the SuperRiff logo.
With Nik's permission here is his contact address: nik@punkscene.co.uk

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