Pop Bass

samples for virtual instruments

Neck | Bridge | Neck+Bridge

156 samples, 410 MB

by Craig Anderton

Pop Bass Samples for Virtual Instruments

Thank you for purchasing the Pop Bass virtual instrument samples! The samples are from a Gibson Midtown* semi-acoustic bass, which has a bright, present, articulated sound that's ideal for pop and country. Each bass note is sampled individually, with its pitch "flattened" during the decay (using Melodyne) to counteract the pitch changes that occur during a physical string's decay. This prevents beat frequencies with other instruments, which otherwise would make the low end less solid and tight. The samples are not looped, but decay naturally.

This bass does not use switched multisamples. Instead, to avoid the abrupt sound of sample-switching, filter and amplitude synth modules are velocity-sensitive. The end result is an organic, dynamic sound that responds like a synth bass, but has the rich, warm sound quality of an electric bass. What's more, these samples are recorded without compression or EQ, to provide users with maximum flexibility for their own projects.

Compatibility

To avoid compatibility conflicts, potential problems with missing samples due to improper file paths, and licensing issues, these samples load as programs into the free TX16Wx sampler by CWITEC. It's an excellent, full-function, and highly flexible sampler with a very low CPU footprint. It supports:

- Mac OSX 10.7 and above, 64-bit AU/VST2/VST3/AAX
- Windows 7 64-bit and above, VST2/VST3/AAX

There are no strings attached; the company doesn't even ask for your email or registration. Of course, they'll be happy if you purchase the Pro version eventually, but it's unnecessary for these instruments.

Loading the Pop Bass Instruments

1. Insert TX16Wx as a plug-in (note: there is no stand-alone mode, but it works in VST/AU host programs for live performance).
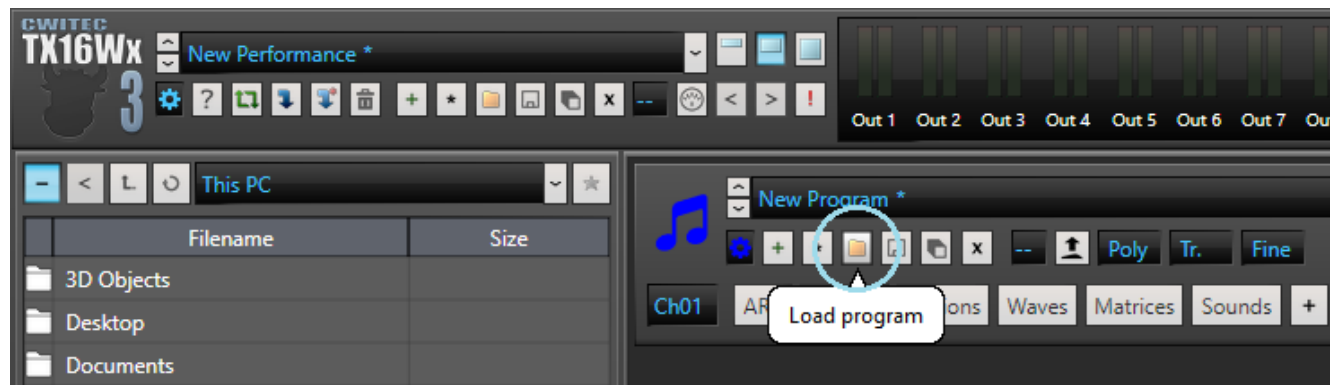**2.** Click on the Load program button (Fig. 1).

Fig. 1: The Load Program button is outlined in light blue. Click this to load a program.

3. Navigate to the Pop Bass Bridge, Pop Bass Neck, or Pop Bass Neck+Bridge folders.
4. Open the associated **.txprog** file.

Note: If a dialog box says "Item Already Loaded," it means you already loaded that program. Simply click on *Yes to All,* or check the program selector (see below) to verify that the program is indeed loaded.

5. Start playing!

Click on the Regions button to see the key mapping, or Sounds to see the synth module parameters. Because of the TX16Wx's low CPU consumption, you can load an instance for each program you want to use, and load one program per instance. This isn't necessary, but may simplify your workflow.

To switch back and forth among multiple programs for comparison, load each one, and use the drop-down menu or up/down arrows in the program selector window (Fig. 2).
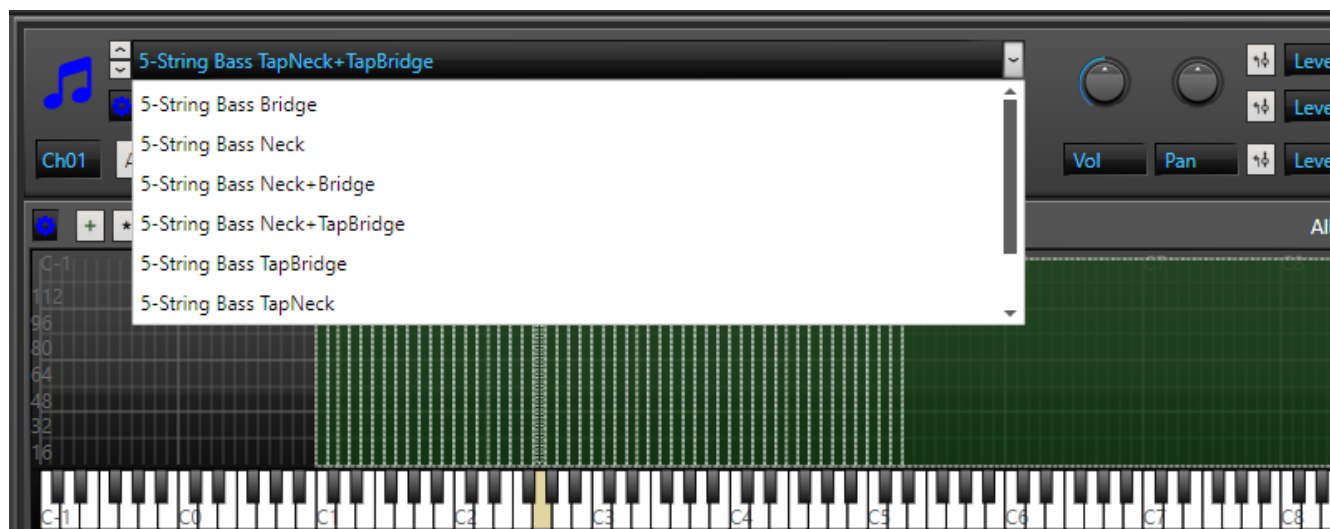

Figure 2: Load multiple programs to choose among them—for example, to try out different sounds in context with a song.

About the Instruments

Although this is a 4-string bass, to emulate a 5-string bass, the low E bass note is tuned to cover additional notes down to B1. The highest note transposes up beyond the bass range, to the higher pitch allowed in the MIDI spec.

The octave from C1 to A#1 has slides based on open strings, and an FX sample. The slides are very useful for creating more life-like and interesting bass sounds. Downward slides for the four bass strings are mapped to their respective notes (E, A, D, G). Up/down slides are mapped to a semitone above those notes. Here's what's mapped to each note.

- C1 An unusual sonic FX sample
- C#1 Downward slide to B1. This is synthesized using pitch bend, because a 4-string bass has no open string for B below E.
- D1 Downward slide to D
- D#1 Up/down slide that starts and ends on D
- E1 Downward slide to E
- F1 Up/down slide that starts and ends on E
- F#1 Up/down slide to B1. As with the downward slide to B, this is synthesized.
- G1 Downward slide to G
- G#1 Up/down slide that starts and ends on G
- A1 Downward slide to A
- A#1 Up/down slide that starts and ends on A

Figure 3 shows the Regions mapping for the various bass instruments. They all use the same mapping.

	Lo K	Hi K	Lo V	Hi V	Lo FK	Hi FK	Lo FV	Hi FV	Root	Fine	Sample/Matrix	Mode	Rev	Sus.	Rel.	Att	Pan	Shift	Tune
M	A#2	A#2	0	127	--	--	--	--	A#2*	0	A#2	RAM	☐	<non	<non	0 dB	0%	0	0
M	A#3	A#3	0	127	--	--	--	--	A#3*	0	A#3	RAM	☐	<non	<non	0 dB	0%	0	0
M	A#4	A#4	0	127	--	--	--	--	A#4*	0	A#4	RAM	☐	<non	<non	0 dB	0%	0	0
M	A1	A1	0	127	--	--	--	--	A1*	0	A_D	RAM	☐	<non	<non	0 dB	0%	0	0
M	A#1	A#1	0	127	--	--	--	--	A#1*	0	A_UD	RAM	☐	<non	<non	0 dB	0%	0	0
M	A2	A2	0	127	--	--	--	--	A2*	0	A2	RAM	☐	<non	<non	0 dB	0%	0	0
M	A3	A3	0	127	--	--	--	--	A3*	0	A3	RAM	☐	<non	<non	0 dB	0%	0	0
M	A4	A4	0	127	--	--	--	--	A4*	0	A4	RAM	☐	<non	<non	0 dB	0%	0	0
M	C#1	C#1	0	127	--	--	--	--	C#1*	0	B_D	RAM	☐	<non	<non	0 dB	0%	0	0
M	F#1	F#1	0	127	--	--	--	--	F#1*	0	B_UD	RAM	☐	<non	<non	0 dB	0%	0	0
M	B1	B1	0	127	--	--	--	--	B1*	0	B1	RAM	☐	<non	<non	0 dB	0%	0	0
M	B2	B2	0	127	--	--	--	--	B2*	0	B2	RAM	☐	<non	<non	0 dB	0%	0	0

Figure 3: Each key represents a Region, which maps one of the bass samples to the keyboard. To open the Regions window, click on the Regions button.

Customizing the Instruments

Editing in the Sounds panel is straightforward. There are four modulation sources in the Modulation section (Fig. 4). However, there are multiple filter, FX, and envelope options if you want to customize the sound further.
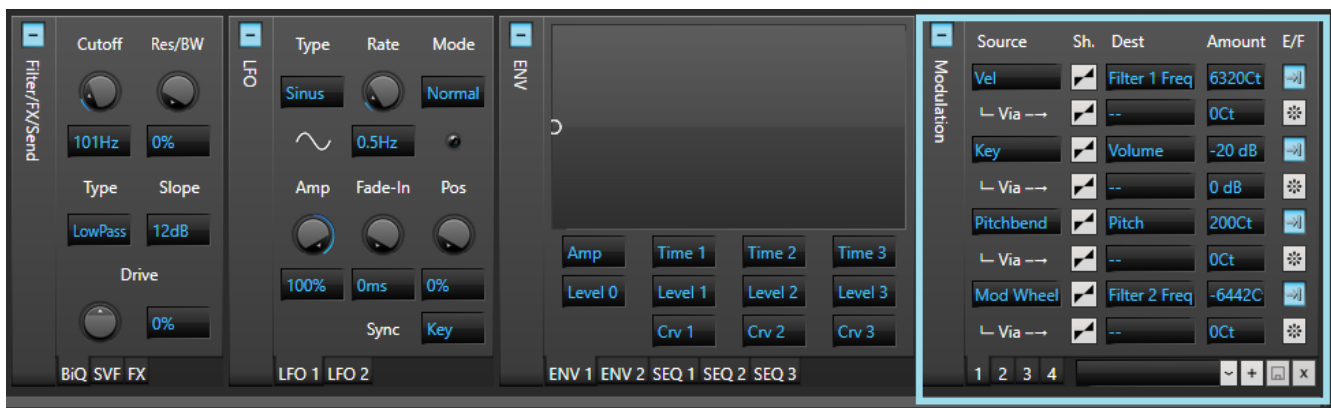
Figure 4: The Modulation section is outlined in light blue.

Vel increases filter Cutoff 1's frequency with higher velocities. This emulates the effect of strings becoming brighter when you hit them harder.

Key(board position) reduces level with higher notes, because you usually don't want a bass's high notes ringing out. To make the higher notes louder, edit the -20 dB amount parameter to a more positive value.

Pitchbend affects pitch by ±2 semitones (200 cents). This is a fairly standard value, but change to higher values for slides that cover a wider range. Some players prefer a range of 1200 cents (one octave), which can allow sounds that are more like a fretless bass.

Mod Wheel controls a 6 dB lowpass filter to emulate the slope and effect of a bass's tone control. Rotating the wheel forward reduces the highs.

I hope you enjoy using the Pop Bass sounds...now go make some great music!

Free Tips on How to Play Realistic MIDI Bass Parts

Visit craiganderton.org to read the article How to Play Realistic MIDI Bass Parts.

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