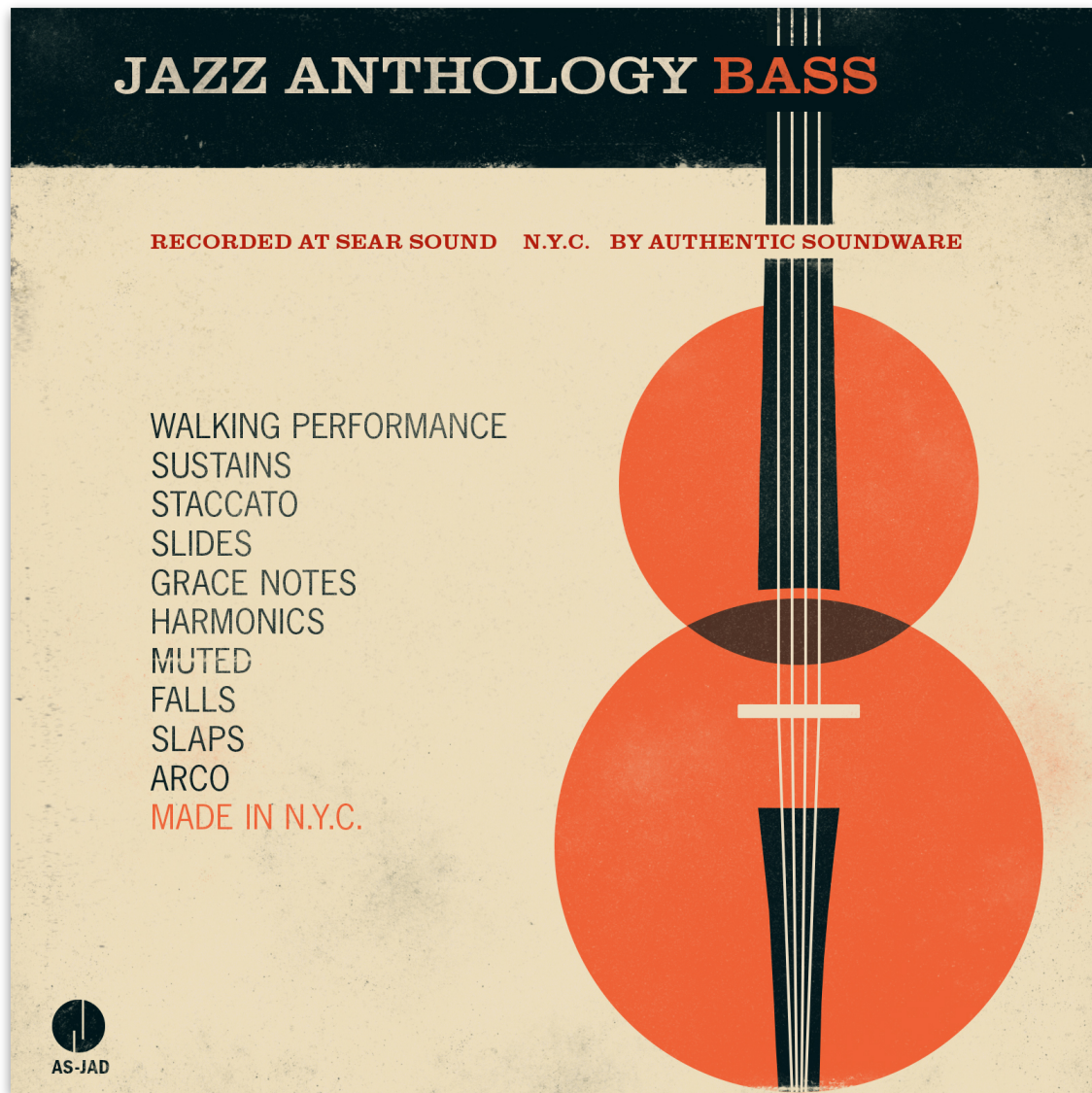


# JAZZ ANTHOLOGY: BASS

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## USER GUIDE



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# INTRODUCTION

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**Jazz Anthology Bass** expands the [Jazz Anthology](#) range with a highly-realistic Kontakt instrument purpose-built for jazz walking bass lines. The WALKING PERFORMANCE articulation delivers seamless legato transitions using thousands of contextual samples sourced from actual walking bass performances – creating fluid, natural bass lines that sound like live studio takes. Combined with additional specialized articulations and optional **Enhanced Playback** mode for precise rhythmic control, you get authentic jazz bass with unprecedented realism.

## GETTING STARTED

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### INSTALLATION

For the most up-to-date information on installing the library, please visit the dedicated support page on our website found here:

<https://authentic-soundware.com/support/install-kontakt-full>

### LOADING THE INSTRUMENT IN KONTAKT

For the most up-to-date information about how to load our instruments in Kontakt, please visit the dedicated support page for this topic on our website found here:

<https://authentic-soundware.com/support/how-to-load-instrument>

# THE RECORDINGS

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The library was recorded in Studio A at the iconic *Sear Sound Studios* in midtown Manhattan — the same room in which we recorded *Jazz Anthology Drums*, *Space Age Vibraphone*, and *Space Age Voices*. The instrument was recorded through a custom Neve console using 6 microphone positions which can be blended to create a wide variety of sonic options.

## MICROPHONE POSITIONS

- **CLOSE LOW** - vintage AKG C12 tube mic
- **CLOSE HIGH** - RCA 44 ribbon mic
- **BODY** - RCA 77 directed at the f-hole
- **DI** - direct output from a mounted pickup, for the 70s and 80s sound
- **OH** - RCA 77 positioned a few feet back from the bass, capturing the complete sound of the instrument
- **ROOM** - Stereo ribbon microphone (AEA R88)

# USER INTERFACE BASICS

## PERFORM VIEW

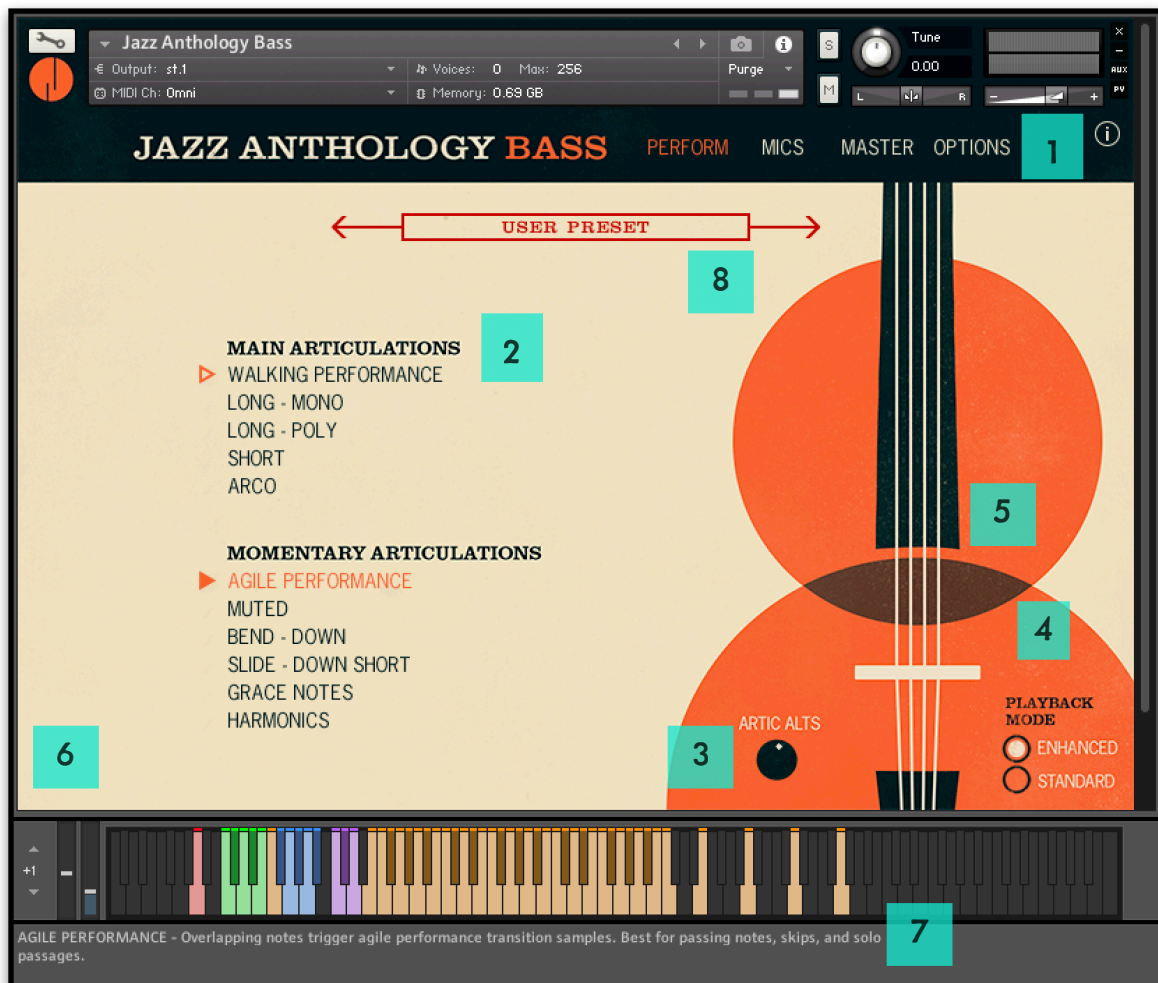


Fig. 1 — Perform View

1. **Navigation buttons** — navigate to one of the four user interface views
2. **Articulations** — Set the desired articulation by clicking one of the articulation buttons or playing one of the key switches between C0 and A#0
3. **Articulation Alternates** — set the current variant of the BEND and SLIDE articulations (pre-mapped to CC2)
4. **Playback Mode** — Choose between ENHANCED and STANDARD playback modes
5. **Note Animation** — visual aid indicating what type of note has just been played

6. **User Feedback** — Helpful contextual feedback will be displayed in this area after certain user actions.
7. **Kontakt Info Pane** — When hovering the mouse over a control or key, informative help text will be displayed in this area
8. **Presets Menu** — Load one of the factory mix presets from the dropdown menu. You may also save current mix settings as a user preset or load a saved user preset.

# MICS VIEW



Fig. 2 — Mics View

1. **Mic On/Off** — enables or disables a mic position (associated samples for the mic position are purged or loaded from RAM)
2. **Volume** — adjust the volume of the mic position
3. **Output** — route the audio for the mic position to an auxiliary output (signal will bypass all master effects)



# MASTER VIEW



Fig. 3 – Master View

1. **ECHO** – convolution reverb controls
  - LOAD IR – load one of the 10 custom impulse responses
  - RETURN – adjust the return level of the reverb effect
2. **TAPE** – Tape saturation effect controls
  - GAIN – increase the amount of tape distortion and compression
  - WARMTH – controls the low frequency boost/cut of the tape effect
  - ROLLOFF – controls the high frequency rolloff starting frequency
3. **EQ** – Multiband equalizer controls
  - FREQ – set the frequency for the EQ band
  - GAIN – set the gain for the EQ band
4. **STEREO** – Stereo modeler controls
  - WIDTH – reduces or expands the signal's stereo image
  - PAN – adjust the positioning of the signal within the stereo field
5. **LIMITER** – Transparent master limiter controls
  - THRESHOLD – sets the threshold at which limiting will be applied

# OPTIONS VIEW

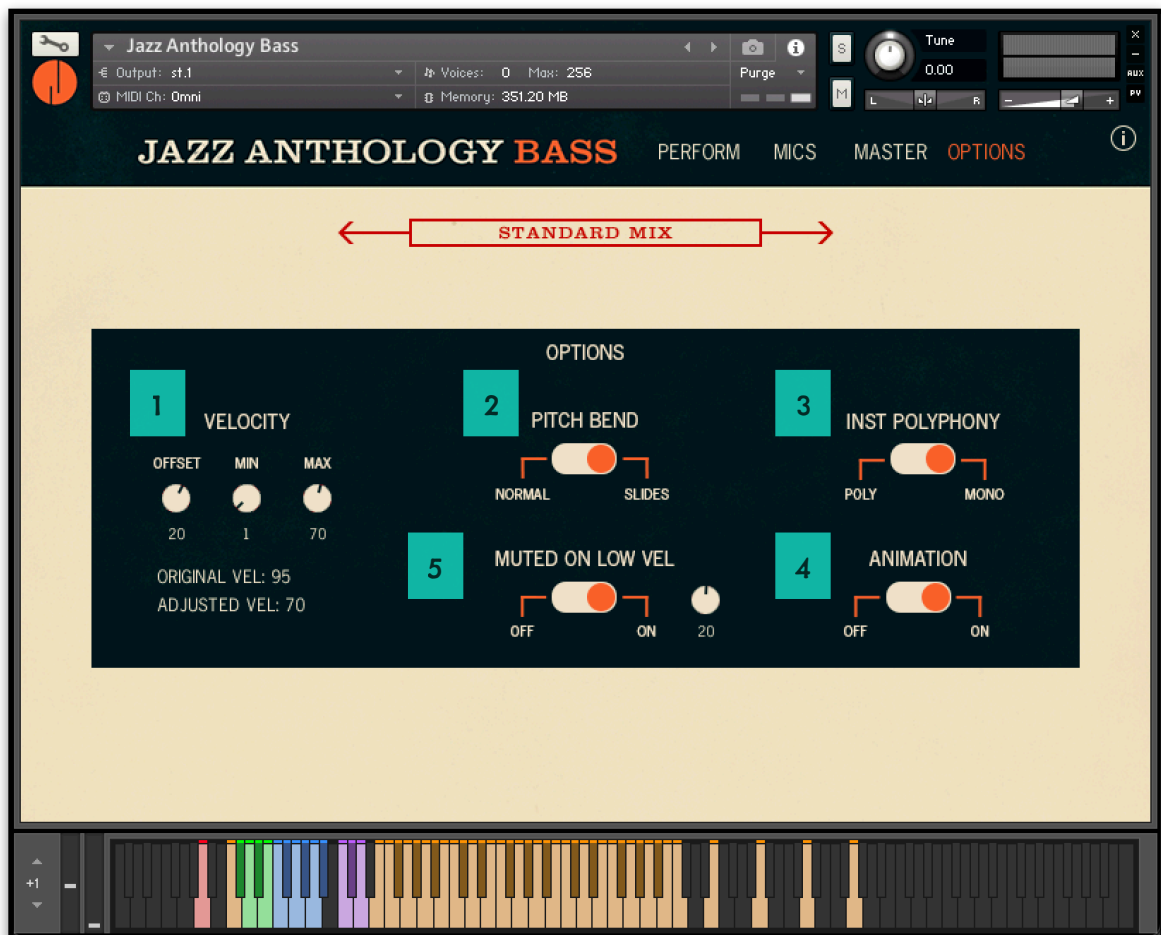


Fig. 4 – Options View

1. **Velocity Controls** — modify and constrain the velocity of incoming notes
2. **Pitch bend Mode** — set the behavior of the pitch bend control to SLIDES or NORMAL
3. **Instrument Polyphony** — when on, all articulations (except poly sustain and open strings) will automatically fade out the prior note.
4. **Animation** — turn the PERFORM view's note animation on or off
5. **Muted on Low Velocity** — when on, playing notes below the threshold while in WALKING PERFORMANCE or LONG - MONO articulation will trigger pitched muted samples.

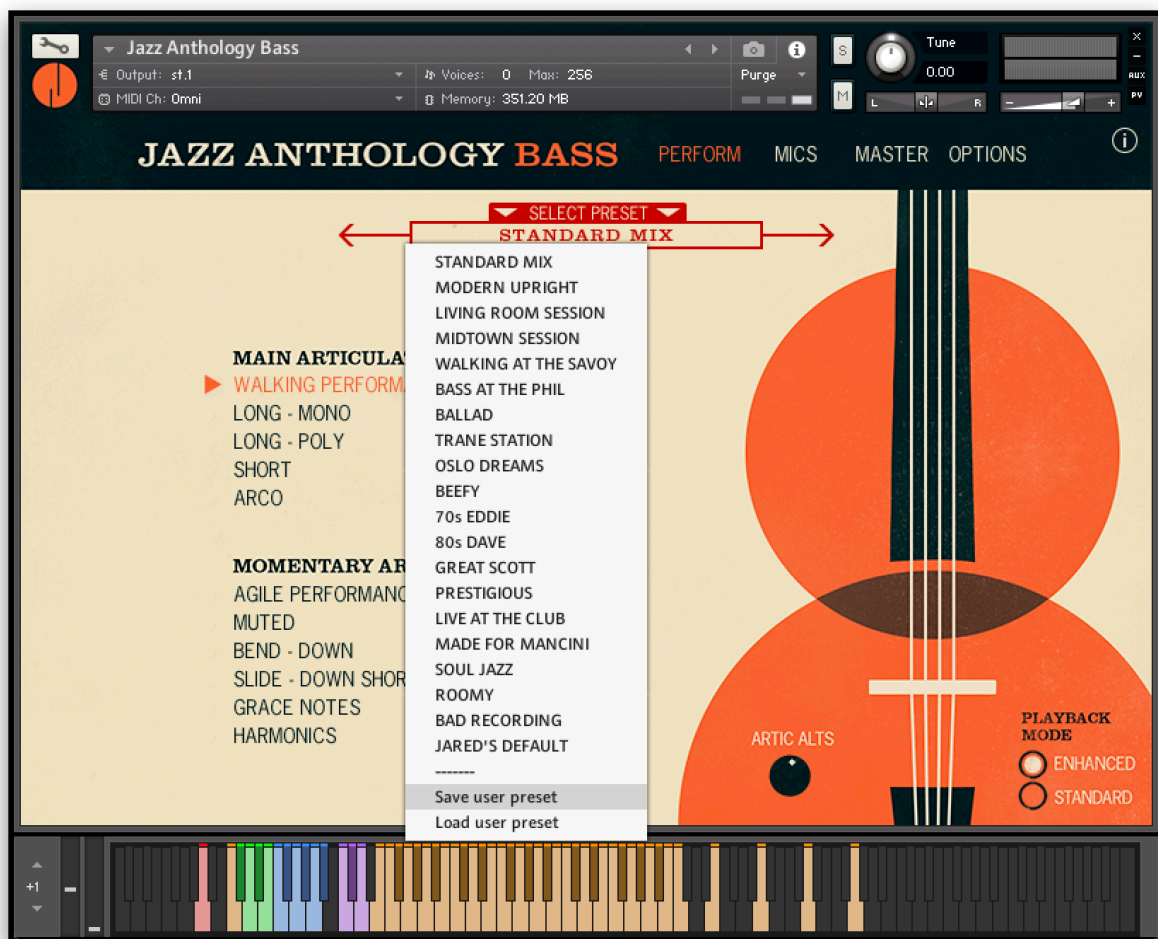
# PRESETS

**Jazz Anthology Bass** includes 20 factory mix presets to get you started. A preset stores all parameters related to the sound of the instrument. Parameters, such as Playback Mode and those found on the **OPTIONS** page are not stored.

From the main preset menu you can:

- Load one of the factory presets
- Save your own custom presets for future use
- Load user presets you've already saved

Preset files are stored in the Data folder in the library's main directory.



**Fig. 5** — Presets Menu

# ARTICULATIONS

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## OVERVIEW

**Jazz Anthology Bass** has three types of articulations:

- **Main Articulations** — activated by latching key switches
- **Momentary Articulations** — activated by non-latching key switches
- **Special Articulations** — played using dedicated keys or pitch bend modifier

## MAIN ARTICULATIONS

Main articulations are selected by playing the corresponding key switch (beginning on C0). When a key switch is played, that articulation becomes active and remains active until a different articulation is selected. This articulation will also be restored after any momentary articulation is released.

Available main articulations:

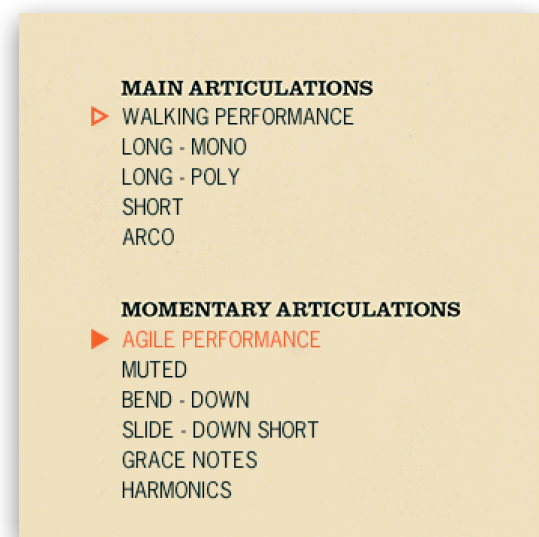
- Walking Performance
- Long - Mono
- Long - Poly
- Short
- Arco

## MOMENTARY (NON-LATCHING) ARTICULATIONS

Momentary articulations are activated by playing and holding the corresponding key switch (beginning on F0). These are non-latching, meaning they are only active while the key switch is held down. When released, the previously selected main articulation is restored.

Available momentary articulations:

- Agile
- Muted
- Bend (with alternates, see below)
- Slide (with alternates, see below)
- Grace Note
- Harmonic



**Fig.** — articulation indicators

The current articulation will display a filled orange triangle next to the articulation's name.

If a momentary articulation is active, an additional outlined orange triangle will indicate which main articulation will be restored when the non-latching key switch is released.

## ALTERNATE ARTICULATIONS

The **BEND** and **SLIDE** articulations have variations controlled by the **ARTIC ALTS** knob:

**BEND** Articulation:

- Lower half of range: Bend up
- Upper half of range: Bend down

**SLIDE** Articulation:

- Lower third: Long unpitched slide down
- Middle third: Short unpitched slide down
- Upper third: Long unpitched slide up

By default, the **ARTIC ALTS** knob is assigned to CC2, but may be re-assigned to any controller you wish, using Kontakt's [midi learn](#) function.

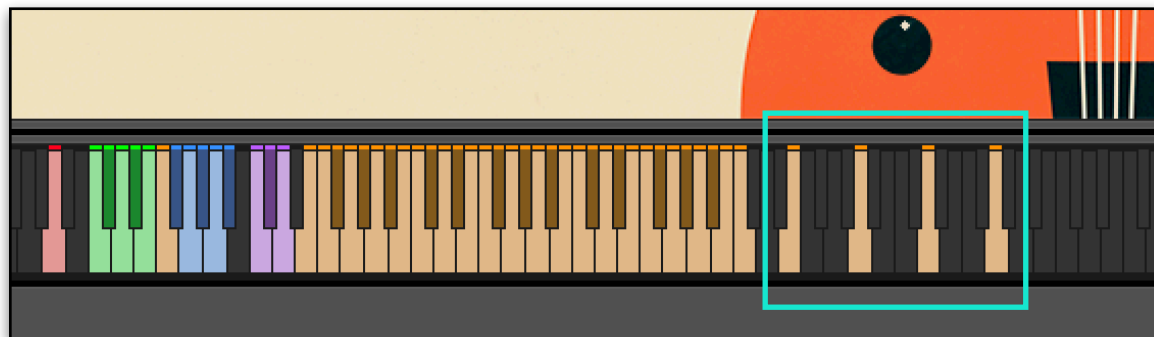
# SPECIAL ARTICULATIONS

Special articulations are triggered via dedicated keys or pitch bend control:

Articulation	Key/Control	Description
Muted Unpitched	C1	Triggers short, unpitched, muted notes
Slap	C#1	Triggers slap articulation and ends any ringing notes
Slide Releases	D1	Triggers unpitched slide release for held notes (type set by ARTIC ALTS)
Walking Slides	Pitch Bend + Note	Available with Walking Performance, Long - Mono, and Long - Poly when Pitch Bend mode = SLIDES

# OPEN STRINGS

An addition to the normal playable range, **Jazz Anthology Bass** also has dedicated open string keys assigned to notes E4, A4, D5 and G5. These keys allow you to play a special set of open string samples that are handled completely separately from the notes in the normal range.



**Fig.** — Open string keys E4, A4, D5 and G5

Open Strings notes are always polyphonic (even if the INST POLYPHONY option is set to MONO) and do not interact with the legato functionality of the Walking or Agile Performance articulations. This allows you to do things such as play a long pedal note on a low E using the open string key and simultaneously play a legato phrase in the upper register using the Walking Performance articulation.

While the open strings do not have legato transitions, they do have a set of performance repetition samples which are triggered by repeating the same open string rapidly or by holding the sustain pedal.

*Note: Pitch bend has no effect on the open string samples, since you can't bend an open string.*

# ARTICULATION DETAILS

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## WALKING PERFORMANCE (LEGATO)

Triggers authentic bass line transitions when MIDI notes are played in an overlapping legato fashion. Unlike traditional legato sampling that creates slurred connections, these samples capture the natural re-attack and rhythmic articulation of real walking bass lines. Detached, non-overlapping notes will trigger samples with a clean attack and no transition portion from another note.

To ensure transitions play where desired, adjust note lengths in your DAW to overlap, or hold the sustain pedal (CC64). The sustain pedal should also be held between notes when repeating the same pitch.

When PITCH BEND mode is set to SLIDES, walking slides are available (also works with LONG - MONO).

**Important:** Walking performance samples do not sustain for the full natural decay of the string. They are intended to be played in overlapping fashion where the sample end is never heard, with durations suitable for half notes at medium tempo. To end phrases with long notes, switch to one of the "Long" articulations for the final note.

**Tip:** Walking Performance and Enhanced Playback mode work best together for the most realistic results.

## LONG - MONO

Similar to Walking Performance where each new note naturally stops the preceding note. Also allows "walking slides" when Pitch Bend mode is set to SLIDES. The key difference: all samples sustain for the full natural decay of the string and begin with clean onset attacks rather than transitions from prior pitches.

## LONG - POLY

Polyphonic version of Long - Mono, useful for double-stops. Remains polyphonic even when INSTRUMENT POLYPHONY is set to MONO.



## **SHORT**

Standard staccato for short, snappy notes.

## **ARCO**

Basic sustained bowed notes for jazz ballad endings or intros. Dynamics controlled by mod wheel (CC1), not velocity. Additional volume control available via CC11.

## **AGILE PERFORMANCE (NON-LATCHING)**

Constructed similarly to WALKING PERFORMANCE but performance source material was made up of quick, agile phrases. Intended for short passing notes, skips, or solo passages. Like WALKING PERFORMANCE, samples don't ring out for full natural decay—they're designed to be overlapped during rapid note phrases before returning to WALKING PERFORMANCE or LONG - MONO.

## **MUTED**

Short muted notes sampled at pitch. Open string pitches trigger muted open strings, useful for skips. When MUTED ON LOW VEL is enabled, these samples trigger below the velocity threshold.

## **BEND**

Long whole-step bends into target notes. ARTIC ALTS control determines direction:

- Lower half: High to low bend
- Upper half: Low to high bend

## **SLIDE**

Slides beginning at pitch and moving to indeterminate pitch along the string. ARTIC ALTS control selects type:

- Lower third: Long unpitched slide down
- Middle third: Short unpitched slide down
- Upper third: Long unpitched slide up

## **GRACE NOTES**

Short half-step grace notes performed using hammer-on technique.

## **HARMONICS**

Sustained harmonics sounding one octave higher than mapped pitch. Samples are stretched chromatically across the keyboard, allowing creative experimentation with harmonics not naturally possible on bass.

# PLAYBACK MODES

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**Jazz Anthology Bass** offers two playback modes: **ENHANCED** and **STANDARD**.

## ENHANCED PLAYBACK MODE

Enhanced Playback Mode solves a critical timing issue when quantizing mixed articulations in your DAW. While legato samples like **WALKING PERFORMANCE** include transition portions before the note attack, non-legato articulations trigger instantly – creating timing inconsistencies when both are used together.

Enhanced Playback Mode intelligently delays non-legato samples so their transients align perfectly with the legato samples' attack points. Simply apply the recommended **-50ms MIDI track offset** in your DAW, and all articulations will feel rhythmically unified, allowing you to quantize with confidence while maintaining the natural swing and timing of your bass performance.

## STANDARD PLAYBACK MODE

Standard mode provides typical response to incoming MIDI notes without delay compensation. Since performance samples start closer to the note transient, this mode feels more responsive for real-time performances and is best used during composition or for extremely fast tempos.

**Optional:** Some users may wish to apply a DAW track offset of **-5 to -10ms** in this mode, though it is not strictly necessary.

### WORKFLOW TIP

Try using **Standard mode** with no track offset while sketching your piece, then switch to **Enhanced mode** with a **-50ms offset** to fully realize your production.

### ABOUT MIDI TRACK OFFSETS

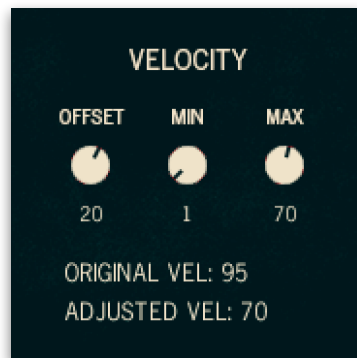
Most digital audio workstations offer the ability to set timing offsets for MIDI tracks. Consult your DAW's documentation for specific instructions.

**Important:** In some DAWs (Pro Tools, for example), when bouncing or rendering audio with a MIDI track offset, your timeline selection may need to include extra time at the beginning (greater than the offset amount) for the first note to render with proper timing. This is normal behavior when using track offsets.

# ADVANCED OPTIONS

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## VELOCITY CONTROLS



It is possible to shape the velocity of incoming MIDI notes using the velocity controls.

The original velocity and resultant adjusted velocity are displayed to monitor the effects of the velocity control settings.

**Fig. — Velocity Controls**

**OFFSET** — Incoming note velocities will be adjusted by this amount and then constrained to the limits set by the values of the MIN and MAX controls.

**VELOCITY LIMIT MIN** — Constrains incoming note velocities (as adjusted by VELOCITY OFFSET) to remain at or above this limit

**VELOCITY LIMIT MAX** - constrain incoming note velocities (as adjusted by VELOCITY OFFSET) to remain at or below this limit

## PITCH BEND MODE

**Jazz Anthology Bass** offers two pitch bend modes which determine how pitch bend events are handled by the instrument:

**NORMAL** - Appropriate articulations allow for a standard pitch bend effect with a range of  $\pm 2$  semitones.

**SLIDES** - When WALKING PERFORMANCE, LONG - MONO, or LONG - POLY are selected, the pitch bend control can be used to access a set of performance slide articulations when a note is played as follows:

Pitch Bend Position	Slide Type
Center (0)	No slide
Center to full up	Half-step slide up
Full up	Whole-step slide up
Center to full down	Half-step slide down
Full down	Whole-step slide down

\* Note: It is not necessary to hold the pitch bend up/down for the entire duration of the slide note. After playing the attack of the note, the pitch bend control can be returned to center position if no slide is desired on the next note.

\*\* Note: Pitch bend is disabled on open strings since it is not possible to bend an open string on the bass

## MUTED NOTES ON LOW VELOCITIES



The MUTED NOTES VELOCITY THRESHOLD knob will only be visible when MUTED ON LOW VEL is set to ON

**Fig. —** Muted on Low Velocity

If MUTED ON LOW VEL is set to ON and the current articulation is either WALKING PERFORMANCE or LONG - MONO, playing notes below the value of the threshold knob will produce muted notes instead of the normal articulation.

# INSTRUMENT POLYPHONY

If the INST POLYPHONY control is set to MONO, playing a new note with any articulation except LONG - POLY and OPEN STRINGS, will automatically fade out the prior note keeping the instrument monophonic (one note at a time). This is usually the preferred behavior for traditional jazz bass playing.

# ODDS & ENDS

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## MIDI CC11 EXPRESSION

All the articulations in the library respond MIDI CC11 as a means to modulate volume. While MIDI CC7 controls the volume of the final output level of the instrument, CC11 modulates volume at the event level before any master effects or reverb have been applied. It is a more subtle way to shape the dynamics of your performance.

## RESET KEY

Playing the reset key (A -1) will manually reset the round robin position for all articulations.

# SUPPORT & RESOURCES

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To watch a library of helpful video tutorials about the library, please visit our YouTube channel or the library's product page on our website:

<https://authentic-soundware.com/products/jazz-anthology-bass>

If you need any more help using the library, please do not hesitate to get in touch via the contact page on our website:

<https://authentic-soundware.com/contact>