



# Electric Bass



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# Table of Contents

4	<b>Electric Bass</b>
4	Parameter Section
9	Key switches
10	Effects Section
18	Fretboard Section

# Electric Bass

With Electric Bass, you can easily hand pick exactly the right bass sound that you need for your song.

From soulful '70s jams to classic jazz vibes to that big bass sound that can cut through every mix, you can combine your bass sound with the included bass amp, a range of effects, and different playing styles.



The window is divided into three sections: the parameter section on the left, the effects on the right, and the fretboard in the lower part of the panel.

## Parameter Section

This section provides parameters that allow you to shape the sound and control the playing behavior of the bass. You can choose a pickup configuration, select a player, adjust **Level**

and **Tone**. Here, you can define how your playing on a keyboard is best translated into bass articulations such as legato and slide, for example.



### DI-Amp/FX

Allows you to set up the mix between the two busses that are used: **DI** and **Amp/FX**.

The **DI** bus delivers the pure dry signal of the bass.

The **Amp/FX** bus hosts the effects and bass amplifiers.

### Pickup

Allows you to select a pickup configuration. Electric Bass comes with a single coil neck and a Humbucker bridge pickup that can also be used as separate single coil pickups. This flexible setup allows you to emulate the pickup configurations that can be found on well-known classic electric bass models, but also delivers further combinations to expand the sonic possibilities.

- **J-Bass** uses two single coil pickups, one in bridge and one in neck position.
- **P-Bass** uses one single coil pickup in neck position.
- **MM-Bass** uses one Humbucker pickup in bridge position.
- **All Pickup** uses all pickups combined.
- **Neck Only** uses one single coil pickup in neck position.  
Compared to **P-Bass**, the behavior of the **Tone** control is slightly different.
- **Bridge Only** uses one single coil in bridge position.
- **StereoRick** uses two single coil pickups spread one to the left and one to the right in the stereo signal.

### Articulation

Electric Bass provides seven different articulations.

Articulations are saved in the program, that is, if you load a new program, the **Articulation** setting can change.

- If the **Sustain** articulation is selected, the strings are played with fingers.
- If the **Slap** articulation is selected, the strings are slapped.
- If the **Sustain Pick** articulation is selected, the strings are played with a pick.
- If the **Slap-Pull** articulation is selected, the three lower strings (B, E, A) are slapped and the upper two strings (D, G) are pulled.

- If the **Mute** articulation is selected, the strings are muted and played with fingers.
- If the **Artificial Harmonics** articulation is selected, harmonics are played on pressed strings.
- If the **Natural Harmonics** articulation is selected, harmonics are played on open strings.

NOTE

All harmonics of one string are mapped to the corresponding MIDI note and distributed over the velocity range.

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### Player

Allows you to select a bass player. The available players differ mainly in the strategies used to determine on which string and in which fret position a note is played, either to minimize hand movement across the fret board or to create a more varied playing style.

- The default **Standard** player moves to the nearest and best reachable position on the fretboard for the next note.
- **Avoid Open Strings** is based on the same algorithm, however, this player avoids playing open strings.

In addition, the following players are available:

- **Blues**
- **Country**
- **Funk**
- **Jazz**
- **Metal**
- **Octaves**
- **Pop**
- **Rock**
- **R&B**
- **Walking Bass**

These players are based on musical styles and the playing techniques used by famous bass players of the genre.

### Level

Adjusts the output level of the bass.

### Tone

Allows you to shape the tone of the bass.

NOTE

The behavior of the **Tone** control depends on the **Pickup** parameter setting.

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### Ghost Notes

Activate this option to trigger ghost notes for lower velocities. The value field on the right allows you to specify the threshold for the ghost notes.

NOTE

Ghost notes are not available for the **Mute**, **Natural Harmonics**, and **Artificial Harmonics** articulations.

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## Options for the Sustain and Sustain Pick Articulations

For the sustain or sustain pick articulations, you can use automatic transitions that are used when applicable.

### Auto Legato

Activate this option to use legato transitions between consecutive notes that are played legato.

When playing a real electric bass, legato is achieved not by plucking or picking a string again, but either by placing another finger on the string (hammer on) or by pulling the finger from the string while the note still plays (pull off). Both actions must be distinct enough to trigger the new note. **Auto Legato** emulates this behavior.

If you play legato notes and the first note is still held when you release the second note, the first legato note is retriggered.

NOTE

**Auto Legato** is applied if the second note is within a range of 3 semitones and within the current hand position.

---

### Auto Slide

Activate this option to slide from one note to the next when playing notes legato.

NOTE

**Auto Slide** is applied if the second note is more than 3 semitones away and within the current hand position.

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NOTE

To force a slide between two notes, press B -1 on your MIDI keyboard before playing the note. This works if it is physically possible to play a slide, that is, to stay on the same string.

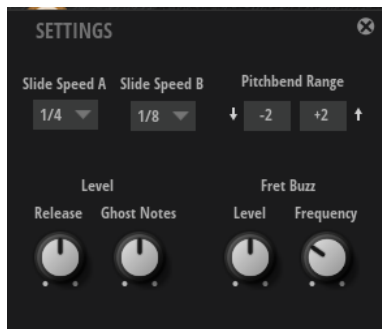
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### RELATED LINKS

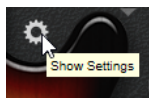
[Key switches](#) on page 9

## Settings Pane

The **Settings** pane allows you to make additional playback settings, such as fret noises, slide speed, etc.



Click **Show Settings** to open the **Settings** pane.



### Slide Speed A

Adjusts the slide speed for notes that are triggered with a velocity below 64.

### Slide Speed B

Adjusts the slide speed for notes that are triggered with a velocity equal to and above 64.

### Pitchbend Range

Determines the range for the modulation that is applied when you move the pitchbend wheel.

### Release Level

Allows you to specify the level for the note-off samples that are triggered when a key is released.

### Ghost Notes Level

Allows you to specify the level for the ghost note samples.

#### NOTE

Ghost notes are played if the **Ghost Notes** option is activated in the parameter section.

### Fret Buzz Level

Sets the level of the fret buzz sounds. Fret buzz describes the sound that is produced when a vibrating string hits a fret again. This does not happen all the time, but can be used to add an additional touch of realism.

### Fret Buzz Frequency

Determines how often a fret buzz sound is added.

## Body Color Menu

To get the look and feel of the bass right, you can select a body color.

Open the **Bass Body Color** pop-up menu at the top right of the parameter section and select an option from the menu. You can choose between four different colors.





## Key switches

You can use various key switches to perform functions in Electric Bass, for example, to switch between different articulations.

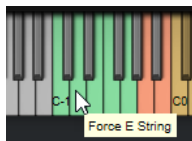
The keys on the internal keyboard are highlighted in different colors to indicate their different uses.



### Manual Control over the Played String

The green keys between C-1 and G-1 allow you to force incoming MIDI notes to be played on a specific string.

- C-1 forces the note to be played on the B string.
- D-1 forces the note to be played on the E string.
- E-1 forces the note to be played on the A string.
- F-1 forces the note to be played on the D string.
- G-1 forces the note to be played on the G string.



When you press one of these key switches, you can see that the playable range on the keyboard is updated accordingly to show that only this range can be used to play a MIDI note.

### Hand Position Reset

A-1 allows you to reset the hand position for a player. This means that you can force the player to come back to playing on lower frets after having moved up to higher hand positions, for example.

### Force Slide

To force a slide between two notes, press B -1 on your MIDI keyboard before playing the note.

NOTE

This works if it is physically possible to play a slide, that is, to stay on the same string.

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### Articulation key switches

The yellow keys between C0 and G0 trigger the articulations.

- C0 triggers the **Sustain** articulation.
- C#0 triggers the **Slap** articulation.

- D0 triggers the **Sustain Pick** articulation.
- D#0 triggers the **Slap-Pull** articulation.
- E0 triggers the **Mute** articulation.
- F0 triggers the **Artificial Harmonics** articulation.
- G0 triggers the **Natural Harmonics** articulation.

### Bass note trigger

With the black and white keys, you trigger the corresponding bass notes.

### Slide Key Switches

The red keys between B4 and B6 contains various fret slides.

When these are played with a velocity below or equal to 64, you get a downwards slide. With velocities above 64, you get upwards and downwards slides.

The slides are mapped chromatically, but they refer to the following open strings:

- B4 – D#5 contain slides on the B string.
- E5 – G#5 contain slides on the E string.
- A5 – C#6 contain slides on the A string.
- D6 – F#6 contain slides on the D string.
- G6 – B6 contain slides on the G string.

### Effect Hit and Fret Noise Key Switches

The red keys between C7 and D#8 contain various effect hits and different fret noises.

- The keys between C7 and G#7 contain the effect hits.
- The keys between A7 and D#8 contain the fret noises.

## Effects Section

The effects section allows you to send the bass signal to up to six stomp box effects and a virtual amplifier simulation.

The effect chain in the upper part of the effects section is where you select the effects that you want to use and specify the order in which the bass signal travels through effects and bass amplifier.

To load an effect, click in the lower part of an effect slot and select an option from the pop-up menu.



NOTE

An effect can only be used once in the effect chain.

The order in the effect chain defines the processing order of the effects. This has a great influence on the character of the sound. You can reorder the effects in the chain using drag and drop.



To activate/deactivate an effect, click its **FX On/Off** button. This button can be found both in the effect chain and in the effect editor.

If an effect is activated and selected in the effect chain, you can adjust its parameters in the lower part of the effects section.

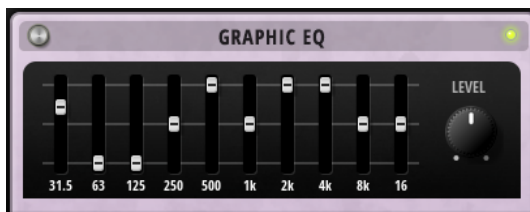


## Available Effects

You can choose between twelve different stomp box effects.

### Graphic EQ

Graphic EQ is an equalizer with ten frequency bands that can be cut or boosted by up to 12 dB.



The **Level** control sets the overall output level of the equalizer.

### Chorus

This effect thickens and broadens the sound by means of pitch modulation.



### Sync

Activate this parameter to synchronize the effect to the host application. If **Sync** is activated, you can set the **Rate** value in fractions of beats.

### Rate

Allows you to specify the frequency of the pitch modulation in Hertz.

### Width

Determines the depth of the chorus effect. Higher settings produce a more pronounced effect.

### Tone

Allows you to attenuate low frequencies.

### Mix

Sets the ratio between the dry and the wet signal.

## Phaser



### Sync

Activate this parameter to synchronize the effect to the host application. If **Sync** is activated, you can set the **Rate** value in fractions of beats.

### Rate

Allows you to set the sweep rate. This parameter can be synchronized to the project tempo.

### Width

Determines the width of the modulation effect between higher and lower frequencies.

### Tone

Allows you to attenuate the low frequencies.

### Mix

Sets the ratio between the dry and the wet signal.

## Flanger



### Sync

Activate this parameter to synchronize the effect to the host application. If **Sync** is activated, you can set the **Rate** value in fractions of beats.

### Rate

Allows you to set the sweep rate. This parameter can be synchronized to the project tempo.

### Depth

Sets the intensity of the pitch modulation.

### Feedback

Adds resonances to the effect. This allows for jet-like sweeps of the sound.

### Tone

Adjusts the tone color of the feedback. At lower values, the feedback is less bright.

### Mix

Sets the ratio between the dry and the wet signal.

## Overdrive

Overdrive creates a tube-like overdrive effect.



### Drive

The higher this value, the more harmonics are added to the output signal of this effect.

### Tone

Works as a filter effect on the added harmonics.

### Level

Adjusts the output level.

## Octaver



### Direct

Adjusts the level of the original signal. A value of 0 means only the generated and transposed signal is heard. By raising this value, more of the original signal is heard.

### Octave 1

Adjusts the level of the signal that is generated one octave below the original pitch. A setting of 0 means that the voice is muted.

### Tone

Changes the sound character of the generated signal.

## Compressor



The Compressor reduces the dynamic range of a sound. This way, the sound gains headroom. You can use this extra headroom to make the overall sound louder again.

### Threshold

Sets the threshold. Sounds that are louder than the threshold are reduced in gain. Sounds below the threshold stay untreated.

### Ratio

Sets the amount of gain reduction for sounds that are louder than the threshold. The higher the ratio, the more the output is lowered. For example, if the ratio is set to 2:1 and the amplitude of the sound is 4 dB above the threshold, the output is lowered by 2 dB. If the amplitude is 8 dB above the threshold, the output is lowered by 4 dB.

### Attack

Determines how fast the Compressor reacts to sounds that exceed the threshold. The longer the attack time, the longer the time it takes to reduce the gain. With longer attack times, the onset of sounds exceeding the threshold passes through unprocessed.

### Release

Determines how fast the Compressor effect reacts to sounds that fall below the set threshold. The longer the release time, the longer it takes to return to the original level.

## DI Driver



### Level

Sets the output level.

### Blend

Blends between normal and tube emulation circuitry.

With **Blend** at 0, **Drive** and **Presence** are not active.

### Bass

Boosts or attenuates low frequencies.

### Treble

Boosts or attenuates high frequencies.

### Presence

Boosts or attenuates upper frequencies and attacks.

### Drive

Sets gain and overdrive.

## Envelope Filter



### Range

Determines the frequency range.

### Q-Factor

Sets the intensity of the envelope filter effect.

### Sensitivity

Determines how sensitively the effect reacts to the instrument level.

### Attack

Determines how quickly an effect reacts to the input signal.

### Release

Determines how quickly the effect fades after the input signal stops.

### Mix

Sets the ratio between the dry and the wet signal.

### Type

Sets the filter type.

## Tape Ducking Delay



### Sync

Activate this parameter to synchronize the delay time to the host tempo. If **Sync** is activated, you can set the **Delay** value in fractions of beats.

### Delay

Sets the delay time in milliseconds.

### Feedback

The higher this setting, the more delay repeats are created.

### Duck

Works like an automatic mix parameter. If the level of the input signal is high, the portion of the effect signal is lowered, or ducked (low internal mix value). If the level of the input signal is low, the portion of the effect signal is raised (high internal mix value). This way, the delayed signal stays rather dry during loud or intensely played passages.

### Tone

Allows you to attenuate the low frequencies.

### Mix

Sets the ratio between the dry and the wet signal.

## Reverb

This effect produces a high-quality algorithmic reverb with early reflections and reverb tail.



### Room Size

Controls the dimensions of the simulated room. At a setting of 100 %, the dimensions correspond to a cathedral or a large concert hall. At a setting of 50 %, the dimensions correspond to a medium-sized room or studio. Settings below 50 % simulate the dimensions of a small room or a booth.

### Shape

Controls the attack of the reverb tail. At a setting of 0 %, the attack is more immediate. The higher this value, the less immediate the attack.

### Time

Controls the overall reverb time of the tail. The higher this value, the longer the reverb tail will decay. At a setting of 100 %, the reverb time is infinitely long.



### ER/Tail

Sets the level balance between the early reflections and the reverb tail. At a setting of 50 %, early reflections and tail have the same volume. Settings below 50 % raise the early reflections and lower the tail. As a result, the sound source moves towards the front of the room. Settings above 50 % raise the tail and lower the early reflections, and the sound source moves towards the back of the room.

### Mix

Sets the ratio between the dry and the wet signal.

### WahWah



### Pedal

Controls the filter frequency sweep.

## Bass Amplifier

The bass amplifier comes with six different amplifier and four different speaker cabinet emulations that can be freely combined.



You can select your amplifier/cabinet combination from the **Amplifier** and **Cabinet** pop-up menus.

### Amplifiers

The available amplifiers are modeled on real-life amplifiers. Each amp features settings typical for bass recording, such as gain, equalizers, and master volume. The sound-related parameters bass, low mid, high mid, and treble have a significant impact on the overall character and sound of the corresponding amp. **Shape 1** and **Shape 2** offer predefined tone shaping.

#### Valve Amp 300

A famous tube amplifier from the 70s, useful for rock playing styles.

#### Greyhound

An amplifier, well known for its typical growl, useful for several playing styles.

#### Green T

A classic amplifier from the 80s, useful for funk and rock playing styles.

### Paradise

An amplifier from the 90s, with a hifi-like clear tone that makes it applicable for several styles.

### Tweed

A classic vintage amplifier from the 50s, with a characterful and bright tone.

### iTech

A modern amplifier with a universal sound.

## Cabinets

The cabinets available simulate real-life combo boxes or speakers.

### 4x10"

10" speakers provide a punchy, clear sound that is suitable for "Slap" bass and regular playing styles.

10" speakers have a cleaner sound and more punch than 15" speakers.

### 8x10"

Double the amount of speakers compared to 4x10".

### 4x12"

12" speakers provide a mellow and full sound, making them a good choice between 10" and 15" speakers.

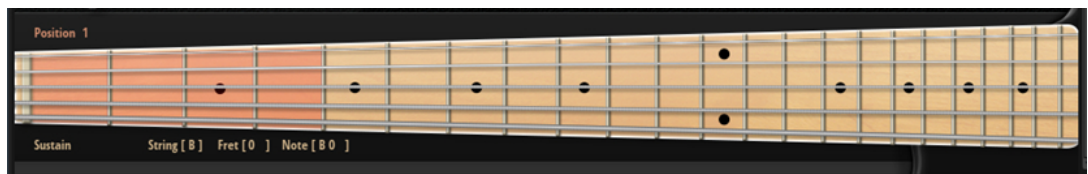
### 1x15"

15" speakers provide more low frequencies compared to the other cabinets. They are suitable for rock and vintage-oriented styles.

## Fretboard Section

The fretboard visualizes how the notes are played on the bass.





For each played note, an icon is shown at the corresponding fret position. The form of the icon is determined by the articulation of the note. The red section on the fretboard indicates the playable range covered by the current hand position of the player.



The following icons are shown for the following articulations:

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Icon	Articulation
●	Sustain or sustain pick notes
⊗	Muted notes
◆	Harmonics notes

<b>Icon</b>	<b>Articulation</b>
	Legato notes
	Slide notes
	Slap notes
	Pull notes