

BOLDER *Sounds*

Presents

ROCK Music

for NI Kontakt 5.5+



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Welcome to the ROCK Music sample library from Bolder Sounds, for the NI Kontakt 5.5+ software sampler!



I began sampling suspended slate rocks in the year 2000 with the help of my musician-producer friend Tom Wasinger here in Boulder, Colorado. That library was entitled "Suspended Slate Rocks" and was included in the Best Of Bolder collection in various software and hardware formats. Since then - I always wanted to get back to the slates and do a more thorough sampling of these beautiful primitive percussion sounds - and now I have.

This time we have included both suspended slate rock **Hits** as well as **Loops** in REX format - in each of these 2 categories is a selection of 7 different rocks.

The **Hits** utilize rocks 3, 4, 8, 10, 11, 12, and 13. While the **Loops** use rocks 2, 3, 8, 10, 11, 12 and 13 (rock 2 has replaced rock 4 in the hits category). Why this weird numbering system? Well - on each rock is inscribed its number and I own about 20 of these things, so I decided to keep the numbering system intact.

The **Hits** and **Loops** instruments can be used seamlessly together in the same piece of music. The **Loops** might work well as a basic groove while the **Hits** can be used for fills or endings - this is just one of many possibilities. Or you might just create a sequence with **Hits** only.

The Kontakt engine that Bo Clausen has designed is immensely flexible and creative. The possibilities of making your own unique ROCK kits is limitless and quite intuitive. We recommend watching our video tutorials on this topic.



The rocks were sampled with mallets, hand hits, sticks, brush hits, brush sweeps and brush swirls for a variety of articulations.



A hole was drilled into the slate rocks and a fishing line strung through the rocks. From there a bungee chord was hooked to a fixture in my studio ceiling. Sometimes it was necessary to put a spacer of wood between the 2 sides of the fishing line to keep the slate rock vibrating freely.



We hope you find this library to add a unique dimension to your existing percussion library pallet. Have fun!

Dennis Burns and Bo Clausen
Bolder Sounds



General Stuff

KONTAKT Compatibility:

This library requires NI KONTAKT version 5.5 or higher. This library is NOT compatible with the KONTAKT 5 sample PLAYER, only the full retail KONTAKT SAMPLER. It will only run in demo mode for 15 minutes on the KONTAKT PLAYER.

Hover Over Mouse Help:

If you turn on the **Show Info Pane**, you can simply 'hover' your mouse over a particular control and the information on that control will be displayed in the Info Pane at the bottom of the KONTAKT window.



Reset Knobs:

All knobs can be reset to their default value, if you CTRL + Click (PC) or Command + Click (Mac) on the knob.

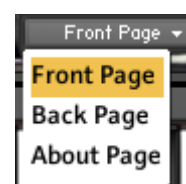
MIDI Learn CC#:

All the buttons and knobs can be automated by a MIDI control. Just Right + Click (PC) or Control + Click (Mac) the button or knob and select **Learn MIDI CC# Automation**, and then move your hardware MIDI controller.

Learn MIDI CC# Automation

The About Page:

The **About Page** gives you a quick overview of the different Pages and Columns.



***Please be aware - this library is not encrypted for use in the FREE Kontakt PLAYER. This library is NOT loaded into Kontakt via the "Add Library" function. See below for the various choices you have for loading this library into Kontakt.*

There are 4 methods in which you can load you Bolder library into Kontakt:

1. Drag any Kontakt instrument or multi (.nki or .nkm) directly onto the Kontakt rack from your desktop or hard drive.
3. Load via the FILES menu (locate the floppy disc icon in the center of the Kontakt toolbar).
4. In the Kontakt toolbar - click the BROWSE icon. To the left of Kontakt your browser appears. Click on the the far left tab which says "files". From here you can navigate anywhere in your computers file system and load program or multi files.
5. Use the QUICK LOAD feature located just to the left of the FILES icon mentioned above. The QUICK LOAD feature works very similar to the Libraries Tab only without the sexy graphics.
Once you've clicked on the QUICK LOAD button, at the bottom of the Kontakt rack you will see a browser appear. Simply drag your Bolder library onto this browser. It will be there for future quick loading.
For more details and flexibility on the QUICK LOAD feature, please consult your NI Kontakt manual.

The Front Page



On the Front Page you'll find 3 different Columns, and a Display that shows the name of the current Sound.

The Global Tune Column:



Here you can adjust the relative global tuning of the instrument.

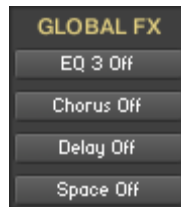
The **Tuning** knob works in semitone, but holding down SHIFT will make it work in finetune.

The Global Velocity Column:



Here you adjust how much the velocity will control the volume of the played note.

The Global FX Column:

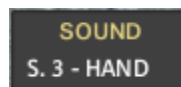


In the Global FX Column you can turn the 8 different Insert Effects on/off.

The 8 effects are: **Equalizer** – **Chorus** – **Flanger** – **Phaser** – **Rotator** – **Delay** – **Space** (convolution) and **Reverb**.

ALT/OPT + mouse-clicking the button will open the relevant Edit Column Page for that effect.

The Sound Display Column:



The Sound Display Column shows the currently selected/focused sound.

The Back Page



On the Back Page you'll find six different Columns.

The Conditions Column:



Here you set the overall editing conditions for the instrument. There are 4 main conditions and 1 sub condition.

Per Key:

All the editing is only applied to the Selected Key/Sound.

Per Layer:

CTRL/Cmd + mouse-click changes the Per Key Mode to Per Layer Mode. This way the editing will be applied to all the keys/sounds that belongs to the selected Layer.

Global:

All the editing is applied globally to all Keys/Sounds.

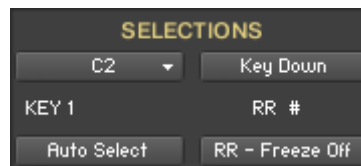
Key Map:

The current Selected Key/Sound is mapped out across the whole keyboard range.

Link Down/Release:

When the Per Key Condition is selected, you can ALT/OPT + mouse-click to Link the Key Down and the Key Release, so all the editing is applied to both Key Down and Key Release on the selected key.

The Selections Column:



Here you select the Key/Sound that will have the Focus for all the editing.

The Focus Key/Sound can either be selected via a **drop-down menu** or via the played key if **Auto Select** is selected.

You can also **Freeze** the **Auto Select** so the Focus Key/Sound remains the same, even if you play a new note/key.

The **Sound Display** shows the name of the selected Sound and the **Round Robin Display** shows the current RR number.

You can Freeze the RR at any number you like, via the **RR Freeze Button**.

For Keys/Sounds that have both Key Down and Key Release Sound, you'll see a **Button** to set the editing Focus on either **Key Down** or **Key Release**.

The **Key Down/Release Button** can also control how the Key Down and Key Release Sound behaves:

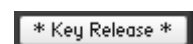
CTRL/Cmd + mouse-click:

The Key Release Sound will be ignored.



ALT/OPT + mouse-click:

The Release Sound will become the Key Down Sound and the original Key Down Sound is ignored.



The Settings Column:



Here you can adjust all the various setting for the selected Key/Sound, like - **Tuning** - **Volume** - **Panning** - **Sample Start**.

The **Tuning** knob works in semitone, but holding down SHIFT will make it work in finetune.

Here you also adjust all the various Amp-Envelope settings for the selected Key/Sound.

The **Damp** knob can change between **Damp** or **Release** control:

ALT/OPT + mouse-click:

Will turn the knob into a **Release** knob.

SHIFT + mouse-click:

Will turn the knob into a **Damp** knob.

The **Sustain** knob can change between **Sustain** or **Decay** control:

ALT/OPT + mouse-click:

Will turn the knob into a **Decay** knob.

SHIFT + mouse-click:

Will turn the knob into a **Sustain** knob.

The Group Effects Column:



In the Group Effect Column you turn the six different group effects on/off.

ALT/OPT + mouse-click the button will open the relevant Edit Column Page for that effect.

The Send Effects Column:



In the Send Effects Column you adjust the send level to the six different common send effects.

ALT/OPT + mouse-click the knob will open the relevant Edit Column Page for that effect.

The **Pre/Post - Amp** button select if the Sends knobs is inserted before or after the Amplifier/Envelope.

If **Pre - Amp** is selected and you turn the **Volume** on the **Settings Column** down to zero, then you can still send the sound to the send effects and hereby get a 100% wet sound.

The Effect Edit Column



The Effect Edit Column has all-in-all twenty different Pages – 6 Group Effect Pages – 6 Send Effect Pages – 8 Global Effect Pages. Here you select and edit all the various Effect parameters.

The EQ Page:



The **Freq.** knob chooses the frequency at which boosting or cutting will appear.

The **Bandw.** knob sets the width of the frequency band in octaves to boost or cut.

The **Gain** knob controls the amount of boost at positive values, or the amount of cut at negative values.

The Filter Page:



With the **Filter Type** drop-down Menu you can select between the various Filter Types.

Cutoff: Sets the frequency above which signals are attenuated.

Resonance: Sets the resonance (boost at the cutoff frequency).

Gain: Controls the amplitude increase after the filter. This control can be used to compensate for amplitude reduction due to the filter, or to increase the soft saturation of the effect.

Bandwidth: Sets the width of the frequency band in octaves to be boosted or cut.

Velocity: Adjust how much the velocity controls the **Filter Cutoff**.

Envelope Amount: Adjust the amount of envelope that controls the **Filter Cutoff**.

The **Attack** knob can change between **Attack** or **Attack Curve** control:

ALT/OPT + mouse-click:

Will turn the knob into a **Attack Curve** knob.

SHIFT + mouse-click:

Will turn the knob into a **Attack** knob.

Decay: Adjust the time it will take the envelope to fall from its maximum level to the level set by the Sustain control. If you hold down **ALT/OPT** while you adjust the **Decay**, then the **Release** are linked and also adjusted.

Sustain: Adjust the level at which the envelope will stay as long as the key is being held, after it has completed its attack and decay phases.

Release: Adjust the time it will take the envelope to fall from its sustain level back to zero after the key has been released. If you hold down **ALT/OPT** while you adjust the **Release**, then the **Decay** are linked and also adjusted.

The Compressor Page:



Threshold: Sets a level above which the compressor starts reducing peaks. Only signals above the threshold are affected by the compression ratio, signals below are unaffected.

Ratio: Determines the amount of compression. 1:1 means no compression at all, while 2:1 means that a 2 dB increase at the input will raise the output by only 1 dB.

Attack: Sets how long it takes for the compression to kick in after an input signal exceeds the threshold level.

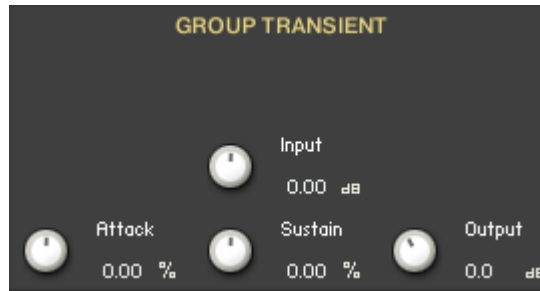
Release: Determines how long it takes for the compression action to stop after the input signal falls below the threshold level.

Makeup: Controls the output gain of the compressed signal. Used to compensate for the reduction of the effect.

Mix: Controls the dry/wet mix of the compressor. This can be used to create a parallel compression style routing, which increases the quieter signals rather than reducing the louder ones.

Output: Sets the compressors output level.

The Transient Page:



Input: Controls the input gain to the effect.

Attack: Controls the scaling of the attack portion of the input signal's volume envelope.

Sustain: Controls the scaling of the sustain portion of the input signal's volume envelope.

Output: Sets the Transient output level.

The Distortion Page:



Bass: Adjusts the low frequency response.

Mid: Adjusts the midrange frequency response.

Treble: Adjusts the high frequency response.

Presence: Boosts the frequency response in the upper midrange.

PreAmp: Sets the pre-amp gain. Turning it clockwise adds drive, distortion and edge to the sound.

Master: Adjusts the effects master volume.

Output: Sets the Distortion output level.

HiGain: Significantly increases the pre-amp's gain potential.

Mono: If active, then the Distortion will work like a mono effect, which causes stereo signals to be summed to mono at its input. If inactive, it processes each channel separately.

The Pitch Shift Page:



Velocity: Adjusts how much the velocity controls the Pitch Shift.

Envelope Amount: Adjusts the amount of envelope that controls the Pitch Shift.

Attack Curve: Adjusts the curve shape of the attack phase. A value of zero results in a linear curve, negative values make the shape more concave, and positive values make it more convex.

Attack: Adjusts the initial time it will take the envelope to reach its maximum level after it has been triggered. If you hold down **ALT/OPT** while you adjust the **Attack**, then the **Decay** and the **Release** are linked and also adjusted.

Decay: Adjusts the time it will take the envelope to fall from its maximum level to the level set by the Sustain control. If you hold down **ALT/OPT** while you adjust the **Decay**, then the **Release** are linked and also adjusted.

Sustain: Adjusts the level at which the envelope will stay as long as the key is being held, after it has completed its attack and decay phases.

Release: Adjusts the time it will take the envelope to fall from its sustain level back to zero after the key has been released. If you hold down **ALT/OPT** while you adjust the **Release**, then the **Decay** are linked and also adjusted.

The Delay Page:



Sync: When Sync button is turned on, the Delay is synchronized to the external MIDI Clock.

Feedback: Sends a portion of the output back into the input of the delay line, which creates repeating echoes. A value of 0 produces only one echo, higher values give multiple echoes.

Time: Sets the interval of the delay, in either milliseconds or synchronized to external MIDI Clock, depending on the Sync button state.

Damping: Reduces high frequencies in the delayed signal. With feedback applied, each successive echo has progressively lower high-frequency response.

Pan: Setting a value higher than 0 results in a panning effect where each consecutive echo alternates between the left and right channel. The higher the value, the greater the stereo spread.

If Send Effect -

Amount: Sets the amount of processed signal sent to the main output.

If Global Effect -

Mix: Mixes the Dry and Wet signal of the Insert Effect so the volume has equal power.

The Convolution Page:



Set Category: The drop-down Menu lets you select between the various IR Convolution categories.

Select Type: The drop-down Menu lets you select between the different IR Convolution types according to the selected Category.

Size: Changes the length of the impulse sample up to 150% and down to 50% of its original length.

Pre Delay: Determines the room size by setting the length of the effect. Higher values simulate larger rooms, lower values smaller rooms.

High Pass: Attenuates frequencies below the chosen cutoff frequency.

Low Pass: Attenuates frequencies above the chosen cutoff frequency.

If Send Effect -

Amount: Sets the amount of processed signal sent to the main output.

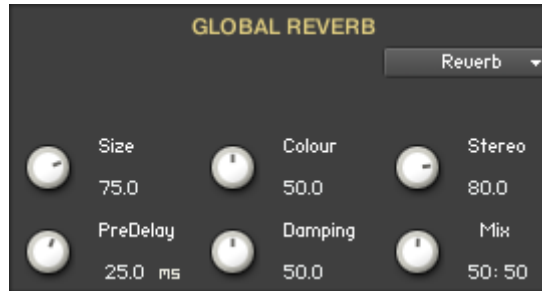
If Global Effect -

Mix: Mixes the Dry and Wet signal of the Insert Effect so the volume has equal power.

If Global Effect -

Select FX: The drop-down Menu, lets you select either Convolution (Space) or Reverb FX.

The Reverb Page:



Size: Determines the room size by setting the length of the effect. Higher values simulate larger rooms, lower values smaller rooms.

Color: Determines the type of material used to construct the room. Lower values are softer surfaces, higher values are harder surfaces.

Stereo: Higher values increase the stereo effect. Use lower values to simulate sitting closer to the stage, and higher values for sitting further back in the hall.

Predelay: Introduces a short amount of delay before the reverb takes effect. Increase this parameter to simulate larger rooms, decrease it for smaller rooms.

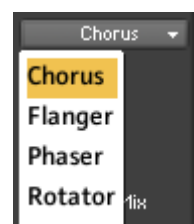
Damping: Sets the amount of absorption in the room. Higher values simulate more absorption.

Mix: Mixes the Dry and Wet signal of the Insert Effect so the volume has equal power.

Select FX: The drop-down Menu, lets you select either Convolution (Space) or Reverb FX.

The Global Modulation Pages:

On the Global Modulation Pages, you can choose between four different modulation types.



The Chorus Page:



Speed: Sets the speed of the LFO modulating the signal.

Phase: Adjusts the phase difference between the two LFOs that drive the left and right stereo channels.

Depth: Sets the amount of LFO modulation applied to a signal. Higher amounts result in a stronger effect.

Mix: Mixes the Dry and Wet signal of the Insert Effect so the volume has equal power.

The Flanger page:



Feedback: Routes the processed signal back to the Module's input. Higher values create a sharper, more intense effect.

Speed: Sets the speed of the LFO modulating the signal.

Color: Adjusts the range of the flanging effect. Lower values sweep the effect toward the higher end of the flanging range, while larger values sweep the effect toward the lower end.

Phase: Adjusts the phase difference between the two LFOs that drive the left and right stereo channels.

Depth: Sets the amount of LFO modulation applied to a signal. Higher amounts result in a stronger effect.

Mix: Mixes the Dry and Wet signal of the Insert Effect so the volume has equal power.

The Phaser Page:



Feedback: Routes the processed signal back to the Module's input. Higher values create a sharper, more intense effect.

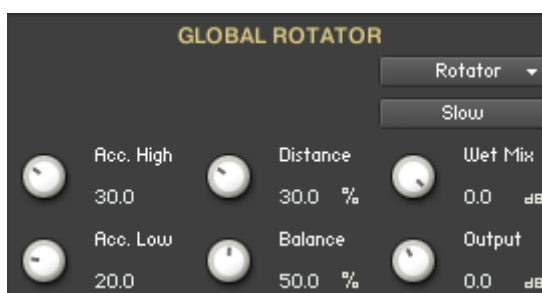
Speed: Sets the speed of the LFO modulating the signal.

Phase: Adjusts the phase difference between the two LFOs that drive the left and right stereo channels.

Depth: Sets the amount of LFO modulation applied to a signal. Higher amounts result in a stronger effect.

Mix: Mixes the Dry and Wet signal of the Insert Effect so the volume has equal power.

The Rotator Page:



Rotator Speed: Switches the speed of the rotator speaker. Choose between slow and fast.

Acceleration Treble: Adjusts how quickly the rotors of the treble parts of the cabinets will react to speed changes. At the right-most position, the speaker will change it's speed instantly.

Acceleration Bass: Adjusts how quickly the rotors of the bass parts of the cabinets will react to speed changes. At the right-most position, the speaker will change it's speed instantly.

Rotator Distance: Edits the distance between the virtual microphones and the rotating speaker. Higher values increase the distance.

Rotator Balance: Sets the ratio of the sound produced by the rotating speakers high frequency horn compared to the low frequency woofer. Higher values produce more highs, lower values more bass.

Rotator Wet Mix: Controls the effects strength. Turn fully clockwise to hear the rotating speakers only.

Output: Sets the rotators overall output level.

About the Slate Loops

The 13 Slate Loop instruments feature loops in 4/4 time, 6/8 time and 4/4 loops with 3 against 2 polyrhythms. Some of these loops exclusively feature one articulation - while others feature a mix of articulations (for example a loop which has both brush and mallet hits).

For the most part the loops are relatively simple rhythmically. The reason being when you turn on the 2x or 3x tempo the loop will not become too cluttered. You can easily load multiple instances of Kontakt or create your own multis (.nkm) and use different loops from different slate rocks in the same piece of music.

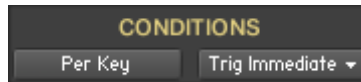
Some of the 3x tempo loops might get a bit spastic. In these cases we would suggest using the 3x tempo loops as brief fills against the 2x and 1x tempo loops. But of course experimentation is the key, do what works for your music.

All the Loop REX files are accessible via the "REX Loops" folder inside the "Samples" folder - so you can drag them into your DAW and quantize/move/delete the slices, which is not possible in Kontakt

Most of the Slate Loops interface are similar to the Slate Hits interface. However - there are some important differences, that will be shown in this chapter.



The Conditions Column:



In the Loop instruments, there are 3 main conditions and there is also a Trigger Mode condition.

Per Key:

All the editing is only applied to the Selected Key/Loop and Tempo variation.

Per Tempo:

ALT/OPT + mouse-click changes the Per Key Mode to Per Tempo Mode. This way the editing will be applied to all Keys/Loops at the selected Tempo variation.

Global:

All the editing is applied globally to all Keys/Loops at all three Tempo variations.

Trigger Mode:

The incoming MIDI notes are quantized in real-time (both note-on and note-off). If 'Trig Immediate' is selected, no quantization is done.

The Selections Column:



Here you select the Key/Loop and Tempo variation that'll have the Focus for all the editing.

The Focus Key/Loop can either be selected via a **drop-down menu** or via the played key if **Auto Select** is selected.

You can also **Freeze** the **Auto Select** so the Focus Key/Loop remains the same, even if you play a new note/key.

The **Loop Name Display** shows the name of the selected Loop.

Each Key has 3 different Tempo variations of the same Loop and with the 3 **Select Tempo Buttons** you can turn these On/Off. You can also use Key Switches.

With the 3 **Focus Tempo Edit Buttons** you select the Tempo variation of the Selected Key/Loop that all the editing will be applied to. You can also use Key Switches.

The Group Effects Column:



The Group Effects have two **Transient Effects** placed at different stages of the FX chain.

The Send Effects Column:



The Send Effects have three **Delay Effects** and three **Convolution Effects**.

The Send Levels are Pre Amp. so if you turn the **Volume** on the **Settings Column** down to zero, then you can still send the sound to the send effects and hereby get a 100% wet sound.

The KeySwitch Page



On the Key Switch Page, you can freely assign which key that will trigger the various Key Switches.

Each Key Switch group has its own display, that shows the selected keys for the KS, and also have its own key color coding.

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Script, Patch and Presets by Bo Clausen.

Enjoy the ROCK Music

Dennis Burns - Bolder Sounds – December 2016

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Customer Support

For any questions, technical issues inquiries etc Please contact Bolder Sounds via email at sales@boldersounds.net.

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