Ketron Event

Instructions and operating rules of User Real Bass

The general rules here too are similar to those of the Real Chords/Guitar Chords.

But in the case of Real Bass, things are much simpler.

So, let's see them in detail.

1) Unlike the Real Chord in which there is the possibility to have up to 13 different chords per pattern folder, in the case of the Real Bass we have only two different chords and these are the basic ones i.e., Major & Minor (as found in African and Caribbean music).

2) But apart from the Major & Minor version in Midi Bass, there is also something that is particularly important and this has to do with the inversion of the Bass (Bass Inversion as found in Jazz, Blues etc) and it is certain that this could not be covered by any of the two versions.

So Ketron closes this gap here by thinking of something very clever:

We record the so-called **ROOT Versions** which in the Event keyboard are used for two different cases. What are they?

Let's see them in detail.

A) Let's first explain what we mean by ***ROOT Version <u>in Real Bass.</u>***

So, the ROOT version, in contrast to the two different versions (Major & Minor) where in each different chord (the Bassist player) can play what he wants always following the rule of the chord, in the case of ROOT he only plays on the basic ROOT note (one note but with the same pattern).

That is, if for example in a C Major chord he were to play and analyze the notes that make up the C Major (C-E-G) in the case of the ROOT he should remain strictly only, in the key **(C)**, while maintaining the rhythmic pattern.

This way, since there is only the basic note in each chord, we ensure the possibility of Bass Inversion (LOWEST BASS)

B) But there is also a second case in which ROOT is used in Real Bass.

This is the Midi Bass feature that was also on the previous Ketron models (SD9/90/60) where selecting ROOT BASS only plays the basic Root note automatically removing any musical resolution (Major or Minor) that may be programmed.

Be careful though: This second case is not related to the Bass Inversion we described above but it has to do with the possibility for each chord, the Real Bass to remain only on the basic Root note, while maintaining the

rhythmic pattern and effectively bypassing any musical analysis of chords

CONCLUSION:

With the ROOT BASS Grooves Loops when we activate the Bass Inversion (from the LOWEST switch) then, if for example, we play C Major but choose the inverted chord (G-C-E), then the Real Bass will choose the 5th note i.e. (G) so that inversion is heard correctly.

Next, when we activate the ROOT switch, then Real Bass will play only the Root notes that are present in the specific Real Bass we have selected (which is C).

3) It is necessary here as well (as in Real Chord) that there should be dashes (#) in all sharp/flat chords because the system does not Transpose, so the wav loops from the dashes must also be present.

Of course, as we described above in Real Chord, if we don't want to record the actual flat or sharp chords, we can do audio transpose through a DAW (Cubase, Logic, Reaper, etc.) or through an Audio Editor (Wavelab, Sound Forge, etc.) on all the major chords, to create the sharps and flats, but this may not sound as authentic as recording it.

4) And here also as in Real Chord there is the possibility for Bass chord sequences which will have the role of

INTRO and ENDING, and here we can play with chord progression.

In these files we can include some sequence of orchestrated Bass chord progressions.

I remind you that when there are INTRO and ENDING in Preset or User Real Bass as well as Preset or User Real Chord, then the system automatically places them in INTRO3 and END3.

And in this case (as in Real Chord) there is the possibility to have only two chord versions, and these are Major and Minor wav loops.

5) The Sample Rate should be <u>16bit/44khz in stereo or mono.</u>

6) As in Real Chord, here too the Real Bass folder we created should contain the name of the rhythmic pattern as well as the number of the original bpm Tempo in which it has been recorded.

For example: **CHAKA-CHAK_95. If we have different bass patterns for this same style of music, then we can use a letter to differentiate the various folders such as CHAKA-CHAK-A_95, CHAKA-CHAK-B_95** (where the A folder has all the chord files associated with one pattern/bass line and the B folder has all the chord types associated with another pattern/bass line).

THE FOLLOWING IS A DETAILED CHART WITH ALL THE BASS FILES NAME FORMAT ALLOWED IN EACH FOLDER (xxx.wav)

Ketron Event

REAL BASS FULL NAME TABLE

Major

BMAJ_C.wav

BMAJ_C#

BMAJ_D

BMAJ_D#

BMAJ_E

BMAJ_F

BMAJ_F#

BMAJ_G

BMAJ_G#

BMAJ_A

BMAJ_A#

BMAJ_B

Minor

BMIN_C

BMIN_C#

BMIN_D

BMIN_D#

BMIN_E

BMIN_F

BMIN_F#

BMIN_G

BMIN_G#

BMIN_A

BMIN_A#

BMIN_B

ROOT

BROOT_C

BROOT_C#

BROOT_D

BROOT_D#

BROOT_E

BROOT_F

BROOT_F#

BROOT_G

BROOT_G#

BROOT_A

BROOT_A#

BROOT_B