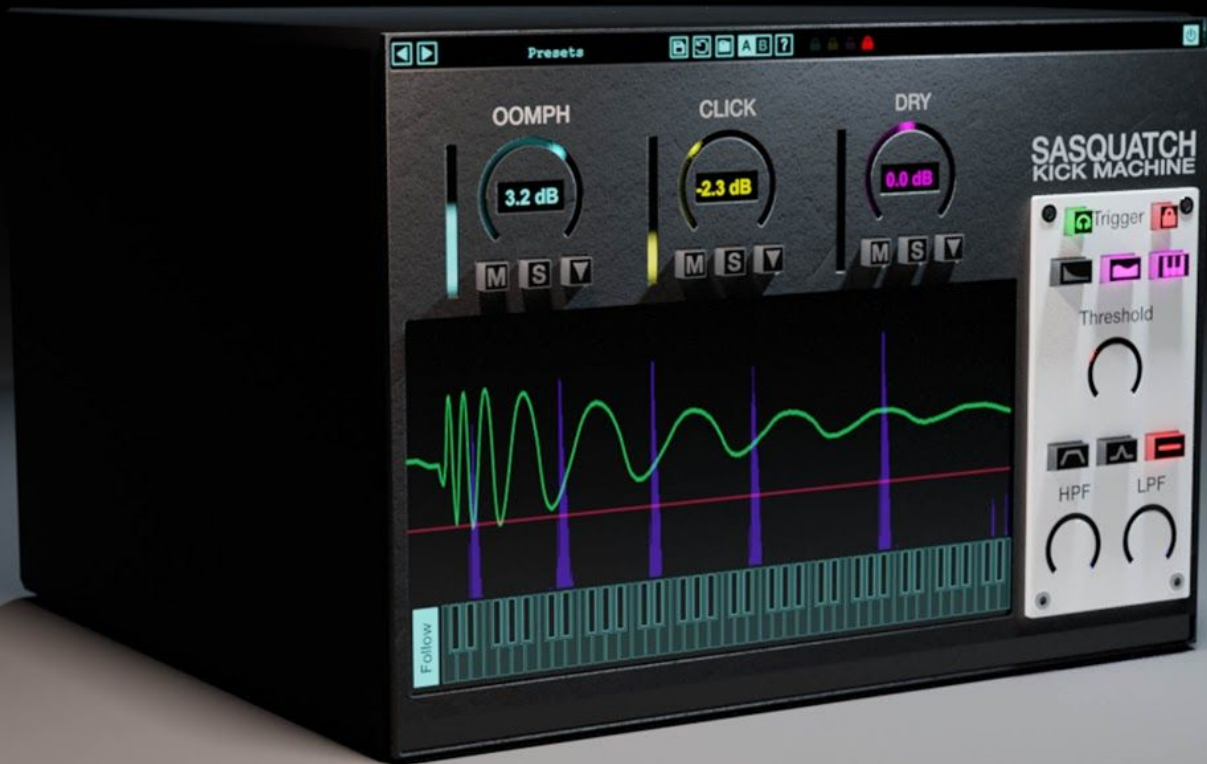


# boz<sup>-n</sup>

DIGITAL LABS



# SASQUATCH KICK MACHINE

User's Manual

## System Requirements

This plugin was crafted to be as light as possible on your CPU, enabling you to put this on many tracks without eating up your processing power.

Mac: VST2, AU and RTAS require OSX 10.5 or greater. VST3 and AAX require OSX 10.7 or greater.

Windows: Windows XP or greater.

## Available Formats

Sasquatch 2 is available in both 32 and 64 bit versions of each format (except RTAS, which is 32 bit only). It is available in the following formats:

Mac	VST2, VST3, AU, RTAS, AAX Native
Windows	VST2, VST3, RTAS, AAX Native

## Registration

The first time you run Sasquatch 2, it will ask you for your username and serial number. You can find this information in your downloads page. If you do not have a serial number and you would like to demo the plugin you can press "Continue Trial" to use the plugin in trial mode.

Downloads page URL: <http://www.bozdigitallabs.com/my-account/downloads/>

## Trial Mode

When Sasquatch 2 is in trial mode, you can use all of the plugin's functionality. The only difference is that it will not save its settings when you close and reopen the plugin. The preset save function is also disabled, but the default presets will still load.

# Background

Sasquatch Kick Machine is sort of our baby. It was the plugin that started it all. Right out of the gate, Sasquatch made an entrance and it has been used heavily by professionals and hobbyists alike.

After a few years, we decided it was time to give Sasquatch the update it deserved. Sasquatch 2 is bigger, more versatile and easier to use and we hope that it gets you faster results. Whether you need subtle kick enhancement or completely built from scratch electronic kicks, Sasquatch 2 has you covered.

- Boz Millar

# The Controls

For quick reference, Sasquatch 2 provides a short description of each control when you hover your mouse over any knob or button. This manual will give you a more in depth understanding of what these controls do.

## Header Bar



### Presets

Sasquatch 2 comes equipped with its own preset menu. To save a preset, just hit the 'Save' icon next to the preset menu, type the name of the preset and hit *enter*. If you enter a name of an existing preset, the old preset will be overwritten.

Presets can be organized into sub menus by sorting them into folders in your finder/explorer window. Note that the preset menu only supports one layer of sub folders, so if you put presets inside a folder that is inside a folder, the preset scanner will not find them.

Presets are shareable across formats, computers and operating systems. This means that if you save a preset in your DAW in OSX, you can send that preset file to a friend who uses a different DAW on Windows and it will work exactly the same.

Next to each preset control is a "Reset" button, which resets the controls to their default settings.

For convenience, you can scroll through the presets by hitting the next/previous buttons.

### A/B Bank

This lets you quickly compare different settings in the plugin without losing your knob settings. As you make changes to the knobs on the plugin, those changes are saved into whichever bank is selected. Switch banks to change all the values to what is stored in the other bank. Note that when you first open the plugin, all changes are stored to both banks until you switch banks for the first time.

### Help

Opens this manual.

### Bypass Plugin

This switch enables/bypasses the entire plugin. The plugins background will turn dark when it is disabled. Nothing is worse than adjusting a knob and wondering why it isn't doing anything, only to find out the plugin is bypassed.

## Main Controls

Sasquatch is broken up into 3 main sections: Boom, Click and Dry. Each of these has its own set of controls for dialing in exactly what you want. The main screen gives you a simple mixer with volume, mute and solo options so you can quickly adjust each section without needing to dive deep into the controls.



### Oomph

Controls the level of the low frequency generator.

### Click

Controls the level of the Click generator.

### Dry

Controls the level of the dry sound passthrough.

### Mute

Mutes the selected channel.

### Solo

Solos the selected channel. Only one channel can be soloed at a time. Also, when you solo a channel, that channel's detailed controls will open.

### Details

Each channel lets you dive in deep and adjust the parameters if you want more control. Clicking on the *Details* button exposes these controls.

## Trigger Section

### Monitor

Allows you to listen to the sound that is being fed to the trigger. This is helpful for dialing in the most prominent frequencies in the original kick drum so that Sasquatch can more accurately trigger its algorithm.

### Lock

When enabled, all of the parameters in the Trigger section will stay the same when switching through presets. This is so you can jump through new sounds without messing up your trigger settings.

### Trigger Mode

The trigger mode determines how Sasquatch will interpret the incoming sound so that it knows when a kick is being hit. It has 3 separate modes.

**Transient** - This causes Sasquatch to look for transients to trigger the algorithm. This mode is best for when your original kick has lots of sustain and you want to replace it with a tighter sound.

**Volume** - This looks at the raw volume of the trigger to set off the algorithm. This may result in fewer missed triggers if your original kick is really soft, but can limit how short your generated *Oomph* and *Click* will be if you have a sustained original kick sound.

**MIDI** - This allows a MIDI input to trigger Sasquatch, allowing you to play your kick on a MIDI controller

*Note: Transient and Volume modes cannot be selected at the same time, but MIDI can be selected whether Volume or Transient is selected.*

### Threshold

Any incoming sound below the threshold will not trigger the *Oomph* and *Click* generators. Use this to prevent Sasquatch from being triggered by bleeding drums.

### Filter Mode

The filter lets you filter out any unwanted frequencies from your sidechain for better triggering

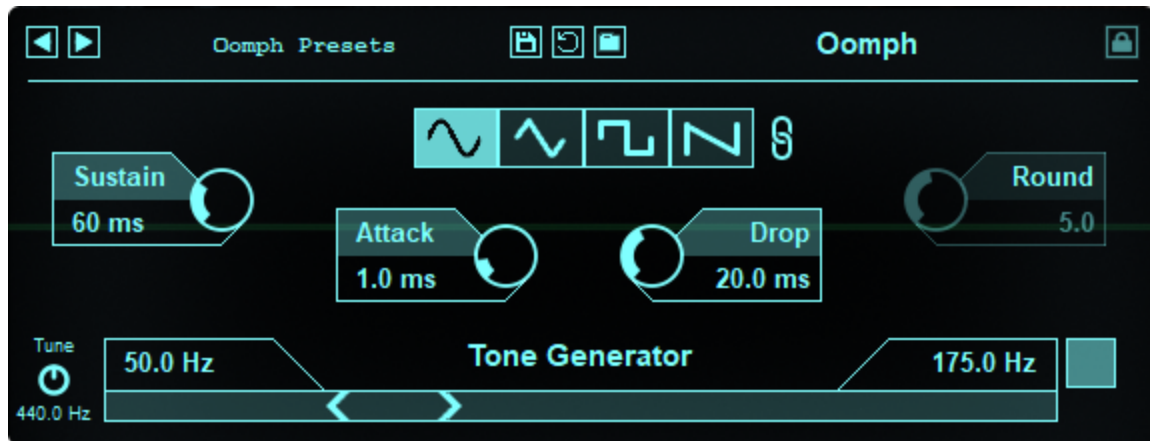


**High Pass / Low Pass** - This mode is especially helpful for taking out low resonant frequencies and to focus more on the attack.

**Band Pass** - This mode is best for dialing in on a specific frequency. It works well when there's lots of bleed or noise in the track.

**Flat** - No filter. It just triggers off of the raw audio input.

## Oomph Section



This section controls the meat of your kick drum sound. New low frequencies are being generated and follow the volume envelope of your original kick drum, letting you get super clean and super deep low end from your kick drum. Setting up this section is the key to getting your kick to sound its best.

### Waveform

You can select between 4 different waveforms (Sine, Triangle, Square and Sawtooth). Each waveform has its own characteristic sound and harmonics.

### Link

In addition to the 4 main waveform types, you can “unlink” the top half of the waveform from the bottom half. When the *Link* button is set to unlink, you can choose one waveform for the top half of the wave, and another waveform for the bottom half, which gives you a whole extra level different harmonic characteristics.

### Round

When using harsher waveforms, the upper harmonics can often be a bit too harsh. By turning down the *Round* control, you can turn down those upper harmonics and focus on the low end.

*Tip: Small speakers usually have a hard time playing back low frequencies. One trick to get deep sound on small speakers is to add subtle harmonics to the low frequencies. This tricks our ears into hearing low frequencies that aren't really there. Instead of using a sine wave, try using another waveshape and bring the Round control down to 1. This will make the harmonics very quiet, but still be audible on small systems, giving you deep kicks even if the speakers can't play back the low end.*



### **Sustain**

This tells you how long it will take for your low frequency tone to decay. Keep it short for quick percussive hits, make it long for drawn out sustain

### **Attack**

Determines how long it takes for the low frequency tone to come up to full volume. Keep it low for harder hitting kicks, make it higher for softer swooshier kicks.

### **Drop**

This control is the speed at which the frequency of the tone generator will drop from the higher frequency to the lower. This, in combination with the upper frequency setting, will determine the impact of your kick.

*Note: For a more natural impact, set the Drop between 10ms and 25ms. For a more electronic kick sound, move this time a little longer. For bass drops, crank it high.*

### **Tone Generator**

The tone generator has 2 frequencies which control the bulk of how Sasquatch will sound.

### **Root Tone**

On the left is the root tone. This is the tone that determines the pitch of your kick drum. This is one of the most important settings in the plugin, so it's a good idea to get familiar with it.

### **Drop Tone**

This frequency determines where tone will start when Sasquatch is first triggered. This replicates the real world effect that happens when you hit a drum head. At the moment of impact, the pitch is slightly higher than it is when it decays. That effect contributes a lot to the sound of the impact of a drum.

It's important to note that this top frequency is only a rough estimate of the frequency that will be played. The actual tone played will be bent sharper the harder it is hit, just like a real drum. If your original kick drum is at a lower level, you may need to set this frequency to a higher setting to get the desired effect.

This drop effect can be disabled by turning off the top frequency, in which case Sasquatch will only play a constant tone.

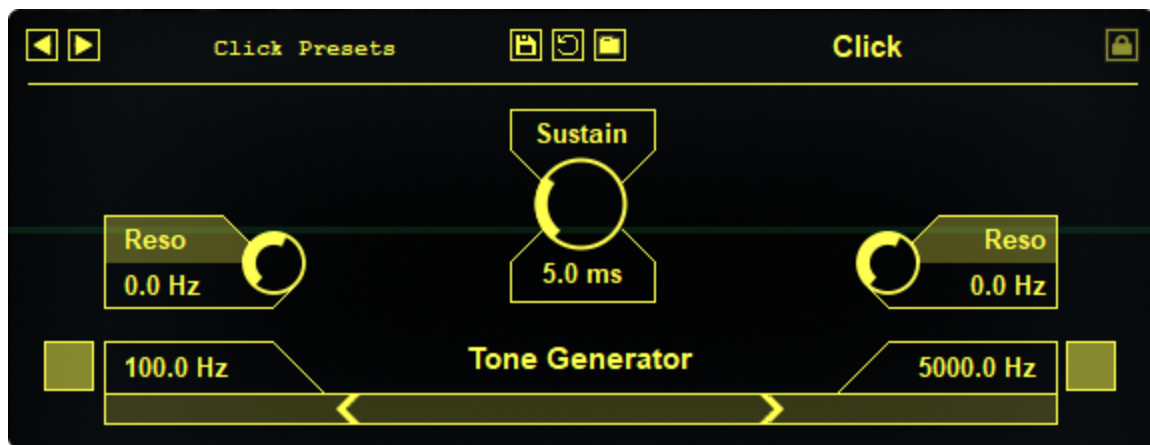
### **MIDI Follow**

When the MIDI Follow option is enabled, the bass frequency will jump to the note that is being pressed on the virtual MIDI keyboard or coming in through the MIDI input. This is an easy way to automate the frequency of the kick drum to different notes.

*Note: MIDI Follow and MIDI Trigger are two separate options. MIDI Follow only sets the*

*frequency of the Oomph Root Tone when MIDI is present or the keyboard is clicked. MIDI Trigger tells it to trigger a kick when it is enabled. If MIDI Follow is enabled but MIDI Trigger is disabled, clicking on a note will change the frequency, but not play a kick sound. If MIDI Trigger is enabled but MIDI Follow is disabled, clicking on the keyboard will play a kick sound, but it won't change the frequency of the kick. In this situation, you could play any note on the keyboard and the kick will sound the same. If both are enabled, then playing a note on the keyboard will play a kick at that frequency.*

## Click Section



This section lets you simulate the sound of a beater click. It's a great way to get your kick to cut through a dense mix and add a bit of attack to your kick.

### **Sustain**

This controls how long the click will last. In general, a short sustain time should be sufficient unless you are going for some other effect.

### **High Pass / Low Pass filter**

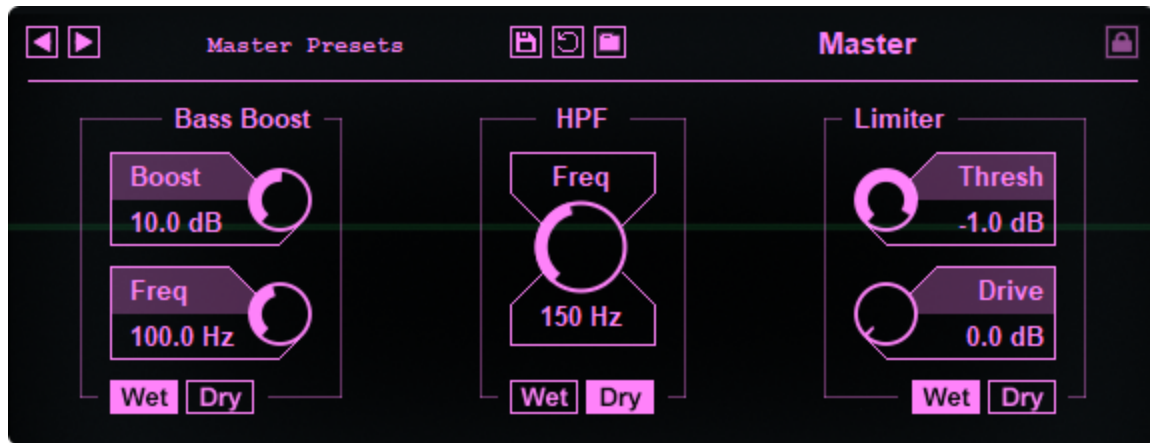
You can apply a high pass or low pass filter to your click noise. To be perfectly honest, the high pass filter needs to be set pretty high to be audible and is probably best left disabled for normal use.

Use the low pass filter to control how harsh the click is. Bring this down for a less dramatic click.

### **Resonance**

These knobs control how much boost is applied at the cutoff frequency.

## Master Section



Despite being under the Dry knob, this section gives you some options for your master output. All of the filters in this section can be applied to either the wet sound (Oomph and Click) or the dry sound (or both).

### Bass Boost

This lets you add even more low end. This algorithm is taken from the Passive mode in Bark of Dog 2. It gives you a nice clean low end boost while preventing mud.

### HPF

This is a standard high pass filter. It works best for filtering out the original low end from the dry kick so that it doesn't clash with the new low end that is being created by Sasquatch.

### Limiter

Sometimes you need the low end to be consistent. The limiter prevents the sound from going over the threshold, keeping your kick under control.

## Credits

Plugin concept and design: Boz Millar

Graphic design: Boz Millar

## Thank you

A quick thank you is in order for everybody who helped out making this plugin. Thank you to all of our beta testers who had to put up with all the changes we made since the first demo. A huge thanks to the CockOS team (<http://www.cockos.com/>) and Oliver Larkin (<http://www.olilarkin.co.uk/>) and Tale (<http://www.martinic.com/combov/>) for putting together a great set of tools for creating plugins, and putting up with all our stupid questions.

## Contact

If you ever run into issues or have any questions, you can send an email to [support@bozdigitallabs.com](mailto:support@bozdigitallabs.com).

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