

Quantum Leap Goliath Virtual Instrument

Users' Manual

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Welcome

About EastWest

EastWest (www.soundsonline.com) has been dedicated to perpetual innovation and uncompromising quality, setting the industry standard as the most critically acclaimed producer of Sample CDs and Virtual (software) Instruments.

Founder and producer Doug Rogers has over 30 years experience in the audio industry and is the recipient of many recording industry awards including "Recording Engineer of the Year." In 2005, "The Art of Digital Music" named him one of "56 Visionary Artists & Insiders" in the book of the same name. In 1988, he founded EastWest, the most critically acclaimed sound developer in the world, and recipient of over 50 industry awards, more than any other sound developer. His uncompromising approach to quality, and innovative ideas have enabled EastWest to lead the sound-ware business for 20 years.

In 1997 Rogers partnered with producer/composer Nick Phoenix and set up Quantum Leap, a wholly owned division of EastWest, to produce high-quality, no-compromise sample libraries and virtual instruments. Quantum Leap virtual instruments are mostly produced by Nick Phoenix. Some of the larger productions, such as Symphonic Orchestra, Symphonic Choirs and Quantum Leap Pianos are co-produced by Doug Rogers and Nick Phoenix. As a composer, Phoenix began scoring film trailers and television commercials in 1994. To date, he has either scored or licensed music for the ad campaigns of over 1000 major motion pictures including Tomb Raider 2, Terminator 3, Lord of the Rings Return of the King, Harry Potter 2, Star Wars Episode 2, Spiderman 3, Pirates of the Caribbean 3, Blood Diamond, Night at the Museum, and The Da Vinci Code. Quantum Leap has now firmly established itself as one of the world's top producers of high-end sample libraries and virtual instruments.

In 2006, EastWest purchased the legendary Cello Studios (formerly United Western Recorders) on Sunset Boulevard in Hollywood, re-naming it EastWest Studios. The 21,000 sq. ft. facility, since remodelled by master designer Philippe Starck, houses five recording studios and is the world headquarters for EastWest.

Producer: Doug Rogers

Doug Rogers has over 30 years experience in the audio industry and is the recipient of many recording industry awards including "Recording Engineer of the Year." In 2005, "The Art of Digital Music" named him one of "56 Visionary Artists & Insiders" in the book of the same name.

In 1988, he founded EastWest, the most critically acclaimed sound developer in the world, and recipient of over 50 industry awards, more than any other sound developer. His uncompromising approach to quality, and innovative ideas have enabled EastWest to lead the sound-ware business for 20 years. In the late eighties, he released the very first commercial drum sample CD, and followed it with the multiple-award-winning "Bob Clearmountain Drums" sample collection.



In the years that followed he practically reinvented the sound-ware industry. EastWest introduced loop sample libraries to the market in the early nineties, followed closely by the first midi-driven loops (Dance/Industrial). He released the first sample library to include multiple dynamics, followed by the first sample library to stream from hard disk, an innovation that led to the detailed collections available today. His recent productions of Symphonic Orchestra (awarded a Keyboard Magazine "Key Buy Award," EQ Magazine "Exceptional Quality Award," Computer Music Magazine "Performance Award," and G.A.N.G. [Game Audio Network Guild] "Best Sound Library Award"); and Symphonic

Choirs (awarded Electronic Musician "2006 Editor's Choice Award," G.A.N.G. "Best Sound Library Award," and Keyboard Magazine "Key Buy Award"). He persuaded audio legend Prof. Keith O. Johnson to record EWQLSO and EWQLSC, and came up with the revolutionary idea of recording all instruments and voices with 3 simultaneous stereo mic setups so users can control the tone of the performances and the acoustics of the concert hall, as well as create surround sound mixes.

His latest productions include Quantum Leap Pianos, another 3 mic setup, and the most detailed virtual piano collection ever produced; and Fab Four, inspired by the sounds of the Beatles, featuring the same kind of vintage instruments and original EMI/Abbey Road recording equipment as the Beatles used to create their music. He persuaded audio legend Ken Scott, who was involved in the recording of five Beatles albums, and engineer for "Magical Mystery Tour" and "The Beatles" (also known as the White Album) to work with him on Fab Four.

He also acquired one of Hollywood's most famous recording studio complexes in 2006, formally United Western (now EastWest Studios), recipient of more engineering awards and RIAA certified Gold and Platinum recordings than any other studios worldwide. He persuaded top international design superstar Philippe Starck to redesign the non-technical areas of the studios. Over the last decade he has partnered with producer/composer Nick Phoenix and set up the Quantum Leap imprint, a subsidiary of EastWest, to produce high-quality, no compromise sample libraries and virtual instruments. EastWest/Quantum Leap virtual instruments are considered the best available and are in daily use by the who's who of the industry.

His latest technical achievement was unveiled at the 2007 NAMM convention - the world's first 64-bit audio engine named PLAY, which powers EastWest/Quantum Leap's latest suite of virtual (software) instruments.

Producer: Nick Phoenix

Nick began scoring film trailers and television commercials in 1994. To date, he has either scored or licensed music for the ad campaigns of over 1000 major motion pictures. "Rendition," "Spider-Man 3," "Golden Compass." "The Assassination of Jesse James," "Pirates of the Caribbean 3," "Babel," "Hitman," "I Am Legend," "300," "No Country For Old Men," "Harry Potter 5," "The Brave One," "Wall-E," "Blood Diamond," "Speed Racer," and "Night at the Museum" are a few recent examples. Nick and Thomas Bergersen founded the ultimate trailer music company "Two Steps From Hell" in 2006. www.twostepsfromhell.com.

Nick has also scored numerous TV shows for NBC, CBS, Showtime, and Fox. "In Pot We Trust," a Showtime original film, is playing in the fall of 2007.



The journey as a composer has also inspired Nick to record and program his own sounds and samples. Nick founded Quantum Leap Productions in 1997 and Quantum Leap has since grown to be the world's top producer of high-end virtual instruments. A 10-year partnership with Doug Rogers and East West has yielded countless award winning software titles such as Stormdrum, Symphonic Orchestra, Symphonic Choirs, RA, Voices of Passion, Ministry of Rock, Gypsy, QL Pianos, VOTA, QL Brass, QL Guitar and Bass, Hardcore Bass, Goliath, and Colossus.

Nick's studio is located in Venice, California, and is 100% solar powered.

www.nickphoenix.com

Credits

Producers

Nick Phoenix and Doug Rogers

Engineering

Nick Phoenix, Doug Rogers, Prof. Keith O. Johnson, Ken Scott

Editing and Programming

Arne Schulze, Claudia Phoenix, Rhys Moody,
James Rickabaugh, Jared Selter, Jimbo Head, Justin Harris,
Nick Phoenix, Pacemaker, Pierre Martin, Tony Austin

Art Direction

Doug Rogers, Nick Phoenix, Steven Gilmore, Shaun Elwood

Software

Klaus Voltmer, Patrick Stinson, Stefan Kersten, Klaus Lebkücher,
Thomas Merkle, Sam Fischmann, Stefan Podell, David Kendall,
Doug Rogers, Nick Phoenix, Nick Cardinal, Stefan Leiste, Rhys Moody,
Jonathan Kranz, Jason Coffman

Manual

John Philpit

Special Thanks to

Ashif Hakik, Michiel Post from PMI

How to Use This and the Other Manuals

All documentation for the EastWest PLAY Advanced Sample System and its libraries is provided as a collection of Adobe Acrobat files, also called PDFs. They can be viewed on the computer screen or printed to paper.

Each time you install one of the PLAY System libraries, two manuals are copied to the file system on your computer:

- The manual that describes the whole PLAY System. This, the largest of the manuals, addresses how to install and use all aspects of the software that are common to all libraries.
- The library-specific manual, such as the one you are currently reading. This smaller document describes aspects that differ from one library to the next, such as the list of included instruments and articulations.

Using the Adobe Acrobat Features

By opening the Bookmarks pane along the left edge of the Adobe Acrobat Reader, the user can jump directly to a topic from the section names. Note that some older versions of Acrobat Reader might not support all these features. The latest Acrobat Reader can be downloaded and installed at no cost from the Adobe web site. (As an example of a hyperlink, you can click on the last word of the previous sentence to be taken directly to the Adobe site.)

When reading this and other manuals on the computer screen, you can zoom in to see more detail in the images or zoom out to see more of the page at once. If an included picture of the user interface, or a diagram, seems fuzzy or illegible, then zoom in using one of several means provided in the Acrobat Reader software.

The Master Navigation Document

Because the EastWest PLAY System is a collection of components, each with its own User's Manual, a Master Navigation Document (MND) is provided to allow users to jump quickly between these PDFs when being read on the computer screen. This MND is a one-page file with hyperlinks to the PLAY System documentation and to all the library manuals. Hyperlinks to this Master Navigation Document are found on the title page of each chapter in each document. From there, you can open any other document in the collection.

For example, if you're reading something in this documentation for the Quantum Leap Goliath library, and need to open the manual for the PLAY System as well, go to any chapter title page and click on the link that says, "Click on this text to open the Master Navigation Document." It will open in a new window on the screen. In that document, click on the icon for the PLAY System and its manual will open in the same window (hiding the MND). You now have both the Goliath library manual and the PLAY System manual open in separate windows so you can refer to them both.

Online Documentation and Other Resources

For the most up to date information, visit the support pages at EastWest's web site. There you can find:

- information made available after these manuals were written
- FAQ pages that may already list answers to questions you have
- suggestions from EastWest and other users of the EastWest PLAY System
- news about upcoming releases

The address is:

http://support.soundsonline.com

You can also visit the EastWest online forums. There you can read comments and questions from others who use EastWest products and post your own. The many forum participants are a good source of helpful information about both the technical and musical aspects of this software.

The address of the forums is:

http://www.soundsonline-forums.com



2. Quantum Leap Goliath, An Overview

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Quantum Leap Goliath, An Overview

The Design Point For the Goliath Library

Quantum Leap Goliath is an extension of Quantum Leap Colossus, the first, super high quality, complete sound set ever created. This new and expanded library includes hundreds of instruments. It is a massive 40-gigabyte (not megabyte) virtual instrument that covers all of the basic musical genres, the way a keyboard workstation attempts to, except Goliath offers much higher quality than any keyboard available today.

Quantum Leap Goliath now uses the EastWest PLAY Sample Engine, which can run on a Macintosh computer or a Windows PC, and on both 32-bit and 64-bit platforms. Read more about that system in the PLAY System Manual, which accompanies this one.

Quantum Leap Goliath is an indispensable tool that you will reach for time and time again when nothing else works. It will become your Swiss army knife of composing. Plus, it's General MIDI compatible! You can expect the usual EastWest/Quantum Leap quality in Goliath.

Even if you own some of these instruments in other packages, you will love this collection. A good example is the Fender Rhodes. Despite the fact the Rhodes has been successfully sampled many times, Goliath includes a unique vintage-sounding Rhodes you won't find anywhere else.

Like its predecessor Colossus, Quantum Leap Goliath includes 17 Gigs of new sounds recorded at Ocean Way Studio B (24-bit), a 2 Gig piano recorded in Europe, and 15 Gigs from the award-winning range of Quantum Leap and EastWest titles, all newly programmed for Colossus and Goliath with superior sound quality due to the features and improved audio quality of the included EastWest PLAY Sample Player.

Goliath builds on Colossus by adding the PMI Bosendorfer 290 piano and many other instruments, a total of 8 GB of new samples.

Programming is kept very simple, and programs that utilize the Mod Wheel are labeled appropriately. All programs have CC11 (MIDI Control Code 11) as an additional volume control. Many programs utilize auto-alternation of samples, also called round-robin technology, for added realism.

For touring musicians, this is the ultimate instrument to have on the road or in a club. Goliath has incredible instruments of every type (check out the complete list in Chapter 4). For song-writing, filmscoring, multi-media production, in the studio, or on stage, Quantum Leap Goliath has you completely covered.

See the Quantum Leap Goliath product page at www.soundsonline.com for a list of which instruments are new—that is, were not in Colossus—as well as other information about this product.

What's Included

This Quantum Leap Goliath library you purchased includes all the following:

- a complete set of sample-based instruments, enumerated later in this manual
- approximately 40 Gigabytes of 24-bit, 44.1 kHz samples
- the EastWest PLAY Advanced Sample Engine
- the unique authorization code that identifies the license you bought
- manuals in Adobe Acrobat format for both the EastWest PLAY System and the Quantum Leap Goliath Virtual Instrument
- an installation program to set up the library, software, and documentation on your computer
- an Authorization Wizard for registering your license in an online database

One required item *not* usually included is an iLok security key. If you already have one from an earlier purchase of software, you can use it. Otherwise, you need to acquire one. They are available from many retailers that sell EastWest and Quantum Leap products, or you can buy one online at www.soundsonline.com.

Hardware Requirements

See the PLAY System manual for a complete list of the Hardware and Software Requirements for installing and running any PLAY System library. In addition, the available space on the hard drive required for a full installation of Goliath is approximately 40 GB (Gigabytes).



3. The Quantum Leap Goliath User Interface

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The Quantum Leap Goliath User Interface

Each library presents its own interface when one of its instruments is the current one, as specified in the Instruments drop-down in the upper right corner. The image at the bottom of the page provides an overview of the entire window when in Player View.

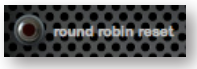
Much of this interface is shared by all PLAY System libraries, and the common features are described in the PLAY System manual. The controls described here are:

- Round Robin Reset
- Stereo Double
- Filter
- ADT
- the graphical representation of the Envelope



Round Robin Reset Button

A round robin articulation is one in which several different samples are recorded with all parameters, such as volume, speed of attack, and so on, being essentially constant. The PLAY Engine then knows to alternate between the two or more samples during playback. The goal is to avoid what's often called the "machine gun effect," in which playing the same sampled note repeatedly causes the unnatural sound of consecutive notes being mechanically identical.



There's one potential problem with round robin technology, and one way to solve it is the Round Robin Reset button. The PLAY Engine remembers which sample should be played the next time the note sounds. If, for example, a round-robin patch contains two samples, A and B, and a piece uses that note 7 times, the PLAY Engine plays A B A B A B A. If the piece is played again from the beginning, the engine will play starting with B, because that's next in order. The second rendition will be subtly different. Being able to reset all round-robin articulations to the beginning of the cycle allows for consistent playback.

You can use this button to reset all round robin articulations on demand. Or use your choice of a MIDI note or MIDI control code to reset them one instrument at a time from a MIDI keyboard or the data stored in a sequencer project. See the description of the Settings dialog for more information about this articulation-specific approach.

Stereo Double Controls



This knob, with its three buttons, gives the user the option of using exclusively the left stereo signal or right when "Stereo" is selected from the Channel Source drop-down. For any other setting, this control has no effect.

The knob lets the user determine the spread of the signals, how far apart the ear perceives the stereo channels to be. A value of 0% brings the two channels together at the center (unless the Pan knob positions the output differently), and is the equivalent of turning off the controls with the button below the knob. A value of 100% call for the maximum spread available. Select between the left and right signal with the buttons on either side of the knob.

Filter Controls



The Filter controls take the sound of the instrument, and modify it by filtering out some of the sound above a certain frequency. This type of effect is commonly called a Low Pass Filter.

The Frequency knob determines where the sound starts to be filtered out. The Resonance knob specifies how much the filter "rings" at the dialed frequency. The higher the resonance knob is set, the more focused this ringing becomes.

The graph gives you visual cues about the frequency distribution you are creating with the settings you select.

ADT Controls



Artificial Double Tracking is a technique, invented at Abbey Road when the Beatles were recording there, that approximates the effect of double tracking (recording two nearly identical takes of a vocalist or instrument on the same part and laying one on top of the other) without actually taking the time to record two takes. And some would say ADT improves on actual double tracking even beyond the savings in time. The original ADT process was based on magnetic tape; in the PLAY Engine, the effect is created digitally. The software programmers, however, added a tape simulator to mimic the slight speed variations of the two analog tape machines that created the ADT effect.

The **Delay** knob specifies in milliseconds, the delay between the original signal and the secondary signal. A delay of around 40 ms is typical, so is often a good starting point when crafting a specific effect.

The **Depth** knob specifies the amount by which that delay is modulated. You don't want an exactly consistent delay; the delay of the secondary signal will vary forward and backward in time by this much.

The **Speed** knob varies the speed at which that delay is modulated.

The **Level** knob specifies the relative loudness of the secondary signal. Set it to 0.0 dB to hear the effect at its strongest, with the same level on both signals; higher or lower gives preference to one of the signals. The overall effect depends on their combination.

The **On/Off** button allows you to kill the ADT effect instantly and then reinstate it with the same settings, as needed.

The Graphical Representation of the Envelope



The Envelope Controls are described in the main PLAY System manual because they are common to all PLAY System libraries. Only some libraries include the graph, as shown here, so it is included in the manuals for those libraries only.

Note that the total width of the graph represents the total length of all phases of the envelope. Therefore, when you change something in one part of the graph, for example, the decay, you may see the slopes of other components, the attack and the release, change as well because those phases become a larger or smaller percent of the whole; this is as expected.

The Browser View

The Browser behaves identically among all PLAY System libraries. Read the main PLAY System manual for information about how to use that view.



PLAY

4. Collections and Instruments

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Click on this text to open the
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Collections and Instruments

This chapter provides specific information about each of the instruments in the Goliath library. First is a section that lists the several collections that appear in the Browser. This is followed by a series of tables that provide for each collection a table of the available instruments. Be sure to read the notes before each table for some hints about usage. You might want to print out the pages containing these tables as a reference.

Organization of the Goliath Collections

The Goliath library is organized into the following collections based on the type of instruments included. In the Browser window of the EastWest PLAY System, you will see the following folders when you select "Goliath" from the Favorites pane. The indented names are subfolders that appear when the containing folder is selected. The numbers in parentheses are the numbers of instruments in each collection.

- Acoustic Drumkits (17)
- Acoustic Guitar Family (11)
- Choir Bank
  - › EWQL Choirs (10)
  - › Men's Choir (5)
  - › Soloists (6)
  - › Women's Choir (7)
- Electric Bass and Upright (15)
- Electric Guitar (50)
- Electronic Drumkits (26)
- Ethnic Percussion (9)
- Ethnic Pitched (42)
- GM Bank
  - › 001-8 Piano (8)
  - › 009-16 CromPerc (8)
  - › 017-24 Organ (8)
  - › 025-32 Guitar (8)
  - › 033-40 Bass (8)
  - › 041-48 Strings (8)
  - › 049-56 Ensemble (8)
  - › 057-64 Brass (8)
  - › 065-72 Reed (8)
  - › 073-80 Pipe (8)
  - › 081-88 Synth Lead (8)

  - › 089-96 Synth Pad (8)
  - › 097-104 Synth Effects (8)
  - › 105-112 Ethnic (8)
  - › 113-120 Percussive (8)
  - › 121-128 Sound Effects (8)
- Keyboard Mallet Instr (15)
- New Age Ensembles (19)
- Orchestra (39)
- Pianos E. Pianos (24)
- PMI Bosendorfer 290 (2)
- Pop Brass
  - › 3 Saxes (1)
  - › 3 Trumpets (9)
  - › Alto Sax (8)
  - › Bari Sax (6)
  - › Bone (10)
  - › Flugel Horn (1)
  - › Salsa Trumpet (5)
  - › Soprano Sax (2)
  - › Tenor Sax (9)
  - › Trumpet (23)
  - › Tuba (2)
- Stormdrone MOD
  - › 4 way high morphs (11)
  - › 4 way low morphs (12)
  - › 4 way low to high morphs (48)
  - › Stormdrum Lost Rhythms (6)
- Synth Bass (14)
- Synth Leads (11)
- Synth Pads (38)
- Vintage Organs (25)

Tables of the Instruments

The following tables, presented in two columns per page, list all the instrument files of Quantum Leap Goliath. They are organized in the same order as in the list above, starting on the next page.

Note that some instruments have “FX” at the end. This means on-board Goliath effects have been added to those programs. It would have been done for the whole library, but the effects are so CPU-intensive, it would cause trouble on less capable computers. So sounds were chosen that can best use the effects. The programs with no added effects are in the library as well.

Acoustic Drumkits

All kits in the first table are GM kits (General MIDI) that auto-alternate between left- and right-hand hits. For hi-hats, the pedal hat closes the open hat. In some kits, the pedal hat is on Bb below the kick drum. See a later table for electronic drumkits.

ACOUSTIC DRUMKITS
60's Vintage Kit
Country Kit
Funk Kit 1
Funk Kit 2
Jazz Kit Brushes
Jazz Kit Sticks
Ludwig Kit Stage
Metal Kit
Nick's Kit 1
Nick's Kit 2
Old School Kit
Pro Kit
Rock Kit 1
Rock Kit 2
Stage Kit
Studio Kit
Sushi Kit

Acoustic Guitar Family

ACOUSTIC GUITAR FAMILY
1890 Washburn GTR Fngr
1890 Washburn GTR Pick
1890 Washburn GTR Strm
2 Guitars
Acoustic God Sus
Acoustic God

continued

ACOUSTIC GUITAR FAMILY
Banjo
Classical Guitar
Concert Guitar
Mandolin
Ukelele

Choir Bank

Four types of choirs are represented in Quantum Leap Goliath. Each has its own section in the table below. Those instruments with "MOD" in the name respond to the Mod Wheel, which crossfades between vibrato and non-vibrato. You may want to add some reverb.

EWQL CHOIRS
EWQL Choirs
Altos Oh MOD FX
Altos Oh MOD
Basses Oh MOD FX
Basses Oh MOD
Boys oh MOD FX
Boys oh MOD
Sopranos Oh MOD FX
Sopranos Oh MOD
Tenors Oh MOD FX
Tenors Oh MOD
Men's Choir
Mens Choir ah MOD
Mens Choir ah-mm MOD
Mens Choir ee MOD
Mens Choir oh MOD
Mens Choir Shouts
Soloists
Boy solo oh

continued

EWQL CHOIRS
Fem Vox Ah
Fem Vox Bulg
Fem Vox EeAah
Fem Vox Oh
Women's Choir
Non vib Oohs
Women's choir ah-mm MOD
Womens Choir ah MOD
Womens Choir ee MOD
Womens Choir oh MOD
Womens Choir oo MOD

Electric Bass and Upright

ELECTRIC BASS AND UPRIGHT
66 Silvertone
72 Rickenbacker
Fat Rock Pick
Fender 5 Str finger
Fretless Bass
Lakland Finger
Lakland Pick
SLAP BASS 1
SLAP BASS 2
Stingray
Upright Bass Exp 1
Upright Bass Exp 2
Upright Bass FX
Upright Bass Vibrato
Upright Bass

Electric Guitar

All instruments in this folder have the Mod Wheel controlling a filter. This is a crucial control if you are going to use these samples with guitar plug-ins. Use this filter to mellow out the sound before it hits the effects chain. It helps a lot.

"56s B" stands for a 56 Strat bridge pickup and "56s N" for a 56 Strat neck pickup.

ELECTRIC GUITAR
56s B Big Strummer
56s B Effects
56s B Lead
56s B Mellow Strummer
56s B Mute Pop
56s B Power Chrd Chugs
56s B Surf Spy
56s N Finger
56s N Hawaiian Strum
56s N Lead
56s N Mute Pop
56s N Mute
56s N Power Chords
56s N Strummer
Anderson Strat
Blues chug power chrd
Blues Crunch VS
Blues Rythym 567
Bluesmaster Lead
Cloudwalk Lead
Death Chrd
Distortion GTR
Electric Bluegrass
Electric GTR (clean)
Electric GTR (Mute)
Fender BUZZ chug sus
Grunge SUS4
GTR Harmonics

continued

ELECTRIC GUITAR
Hard Rock Rhythm
Heavy GTR Chords RR
Heavy GTR LowNotes RR
J Jones Electric Sitar
Jazz GT Finger
Jazz GT Pick UDRR
Lapsteel
Les Paul Chug RR
Les Paul Lead
Moody Lap Steel fx
Mutron 3 Auto-WAH
Overdriven GTR
Pink Strat
PRS Chords
Rectifier Pwr Chrds
Rockabilly Chords 88
Rockabilly Lead
Ska Rhythm
Spooky Lead
Stereo Leslie 145 Strat
Swollen Pickle Pwr Chrd
Tele Sus Vib

Electronic Drumkits

These are generally MIDI kits. All of them have been created from heavily processing acoustic samples, which gives them an original flair.

ELECTRONIC DRUMKITS
120 Rhythmic Synth FX
508 Kit
908 Kit
Alberto Kit
Alley-g Kit
continued

ELECTRONIC DRUMKITS
Beans & Rice Kit
Berlin Kit
Boo-Yah Kit
Broken Bot Kit
Bruno Kit
Bush is a Fairy Kit
Cannibal Kit
Distressed DrumZ 88
Hamburg Kit
Hotstove Kit
Innit Kit
Live Evil Kit
MC LE Kit
Nicks Beatbox
Old Skool Neve
Radiostatic Anamoly
Rascal Kit
Rhespekt Kit
S&M Kit
Technorganic Kit 88
Yakasha Kit

Ethnic Percussion

"88key" or "88" refers to all the white keys of an 88-key keyboard.

ETHNIC PERCUSSION
Custom Congas
Ethnic Drums 88key
GM Percussion
Tablas
Taiko Drums
Tambourines
Tibet
continued

ETHNIC PERCUSSION
Tiny Ethnic Perc
Tong Zi Set

Ethnic Pitched

These are simple, but very playable instruments. More highly detailed ethnic instruments are available in Quantum Leap RA.

ETHNIC PITCHED
Agogo Bells
Bagpipe
Cora FX
Cora
Didjeridoo FX
Didjeridoo
Duduk 2 FX
Duduk 2
Duduk 3 FX
Duduk 3
Duduk FX
Duduk
Dulcimer
Erhu FX
Erhu
Fiddle MOD FX
Fiddle MOD
Irish Low Whistle FX
Irish Low Whistle
Kalimba FX
Kalimba
Koto FX
Koto
Mid-East Strings
Ney Flute FX
continued

ETHNIC PITCHED
Ney Flute
Ocarina MOD
Pan Flute MOD FX
Pan Flute MOD
Sarangi
Shakuhachi MOD FX
Shakuhachi MOD
Shamisen FX
Shamisen
Shehnai FX
Shehnai
Sitar FX
Sitar
Thai Gong
Uilleann Pipes FX
Uilleann Pipes

GM Bank

This is the world's first 14 GB General MIDI bank. Most (but not all) of these programs can also be found in other folders in this library. The GM bank is mostly for convenience and to adhere to a standard.

GM BANK
001-8 PIANO
1-Classical Piano
2-Bright Piano
3-Electric Grand
4-Honky-Tonk
5-Electric Piano 1
6-Electric Piano 2
7-Harpsichord
8-Clavinet
continued

GM BANK
009-16 CROMPERC
09-Celeste
10-Glock
11-Music Box
12-Vibraphone
13-Marimba
14-Xylophone
15-Tubular Bells
16-Dulcimer
017-24 ORGAN
17-Drawbar Organ MOD
18-Perc Organ MOD
19-Rock Organ MOD
20-Church Organ
21-Reed Organ
22-Accordian
23-Harmonica
24-Tango Accordian
025-32 GUITAR
25-Ac. GTR (Nylon)
26-Ac. GTR (Steel)
27-Electric GTR (jazz)
28-Electric GTR (clean)
29-Electric GTR (Mute)
30-Overdriven GTR
31-Distortion GTR
32-GTR Harmonics
033-40 BASS
33-Upright Bass
34-El. Bass (Finger)
35-El. Bass (Pick)
36-Fretless Bass
37-SLAP BASS 1
continued

GM BANK
38-SLAP BASS 2
39-Synth Bass 1 MOD
40-Synth Bass 2 MOD
041-48 STRINGS
41-Violin
42-Viola
43-Cello
44-Contrabass
45-Tremelo Strings
46-Pizzicato Strings
47-Orchestral Strings
48-Timp
049-56 ENSEMBLE
49-String Ensemble 1
50-String Ensemble 2
51-Synth Strings 1
52-Synth Strings 2
53-Choir Aahs
54-Voice Oohs
55-Synth Voice
56-Orchestra Hit
057-64 BRASS
57-Trumpet
58-Trombone
59-Tuba
60-Muted Trumpet
61-French Horn
62-Brass Section
63-Synth Brass 1
64-Synth Brass 2
065-72 REED
65-Soprano Sax
66-Alto Sax
continued

GM BANK
67-Tenor Sax
68-Baritone Sax
69-Oboe
70-English Horn
71-Bassoon
72-Clarinet
073-80 PIPE
73-Piccolo
74-Flute
75-Recorder MOD
76-Pan Flute MOD
77-Blown Bottle
78-Shakuhachi MOD
79-Human Whistle
80-Ocarina MOD
081-88 SYNTH LEAD
81-Blockhead Lead MOD
82-Organic Lead MOD
83-Aisle 5 Lead MOD
84-Antennae Lead MOD
85-Planetary Lead MOD
86-CS80 Lead 2 MOD
87-Cadabre Lead MOD
88-Insect Lead MOD
089-96 SYNTH PAD
89-Pad 1 (New Age)
90-Pad 2 (Warm)
91-Pad 3 (Polysynth)
92-Pad 4 (Choir)
93-Pad 5 (Bowed)
94-Pad 6 (Metallic)
95-Pad 7 (Halo)
96-Pad 8 (Sweep)
continued

GM BANK
097-104 SYNTH EFFECTS
97-FX (rain)
98-FX (Soundtrack)
99-FX (Crystal)
100-FX (Atmosphere)
101-FX (Brightness)
102-FX (Goblins)
103-FX (Echoes)
104-FX (Sci-Fi)
105-112 ETHNIC
105-Sitar
106-Banjo
107-Shamisen
108-Koto
109-Kalimba
110-Bagpipe
111-Fiddle MOD
112-Shehnai
113-120 PERCUSSIVE
113-TinkerBell
114-Agogo Bells
115-Steeldrum
116-WoodBlock
117-Taiko Drums
118-Melodic Toms
119-Synth Toms
120-Reverse Cymbal
121-128 SOUND EFFECTS
121-Guitar Fret Noise
122-Human Breath
123-Seashore
124-Bird Tweet
125-Telephone
continued

GM BANK
126-Helicopter
127-Applause
128-Gun Shots

Keyboard Mallet Instr

KEYBOARD MALLET INSTR
Accordian
Celeste
Church Organ
Concertina
Glock
Harpsichord
Italian Accordion
Marimba
Music Box
Reed Organ
Tango Accordian
Tutti Fluti
Vibraphone
Xylophone

New Age Ensembles

These are combinations of new ethnic, hammered or plucked instruments and pads. They work well for film scores as well.

NEW AGE ENSEMBLES
Andreus Kugelschreiber
Bird of Peace
Cambot
Chi and Chang
Crystal Tower
Deep Breathing
Fallen
continued

NEW AGE ENSEMBLES
Heartstone
Insects and Old Shoes
Perfect Garden
Psychotropic Pillow
Rivensong
Spiritual Warrior
Sri Lanka
Stone Therapy
Sultan
Sundial
Traveller
Weeping Dragon

Orchestra

ORCHESTRA
Bassoon
Brass Section
Celeste
Cello
Cellos Legato MOD
Cellos Marcato RR
Clarinet
Concert Harp
Contrabass
English Horn
Flute Staccato
Flute Vibrato Legato
Flute
French Horn
French Horns MOD
Glock
Oboe
Orc Trumpet
continued

ORCHESTRA
Orchestra Hit
Orchestral Kit
Orchestral Strings
Piccolo
Pizzicato Strings
Solo Violin Aggressive
Solo Violin Medium
String Ensemble 1
String Ensemble 2
Timp
Tremolo Strings
Trombone
Trumpet
Trumpets Staccato
Tuba
Tubular Bells
Viola
Violin
Violins Legato MOD
Violins Marcato RR
Xylophone

Pianos E. Pianos

The Fazioli F308 is the largest and most expensive piano they make. It was recorded in a famous hall in Europe. The Steinway B is the full version of EastWest Steinway B. Everything else is newly recorded material.

The Fender Rhodes is a Mark V Suitcase with the Chuck Monte Upgrade recorded through its original amp and speaker and appears courtesy of Don Griffin.

The GS-1 is the first FM keyboard ever made. Only 100 were ever produced. It cost $14,000 in 1981. Nick Phoenix first became interested in the GS-1 as a teenager watching Brendt Midland play it with the Grateful Dead. Other famous GS-1 users were, Stevie Wonder, Toto, Jerry Goldsmith and Vangelis.

PIANOS E. PIANOS
80s E-Piano
Clavinet Full
Clavinet
CP-80-FM
CP-80
Creeepy Piano
Fazioli F308 1 gig-Bright
Fazioli F308 2 gig
GS-1 Hybrid Piano
GS-1 Percussive Piano
GS-1 Rhodes Boosted-Tine
GS1 - ep1 ENS
GS1 - ep1
GS1 - ep2 ENS
Honky-Tonk
New e piano
Piano Strings 1
Piano Strings 2
Piano Strings 3
Pop Piano Strings
Psychedellic Rhodes
Rhodes 88 Suitcase
Steinway B

PMI Bosendorfer 290

PMI BOSENDORFER 290
B290 Dry 16 layers
B290 Wet 16 layers

Pop Brass

Many of these instruments use the Mod Wheel to switch between samples.

POP BRASS
3 Saxes
3SaxSplitPOPSHOT
3 Trumpets
3 TP cupmutes
3 TP falls MOD
3 TP ft MOD
3 TP legshort
3 TP rupfall
3 TP shakedoit MOD
3 TP stac
3 TP sus MODfilter
3 TP susvb
Alto Sax
A Sax doit trill MOD
A Sax exp
A Sax exp2 MOD
A Sax jazz1 MOD
A Sax leg ft
A Sax leg sus
A Sax noisefx
AS falls MOD
Bari Sax
B Sax 4up
B Sax exp
B Sax jazz MOD
B Sax PPanther
B Sax stac
B Sax sus
Bone
TB fastJAZZ
continued

POP BRASS
TB flutterCRESC
TB ft
TB jazz2
TB mpvib
TB slideFX MOD
TB stac
TB susp_mf
TB wah
TBf alls MOD
Flugel Horn
FlugelHornSUSVB
Salsa Trumpet
Salsa Tpt longfall RR
Salsa Tpt shake
Salsa Tpt shortfall RR
Salsa Tpt stac RR
Salsa Tpt sus
Soprano Sax
SopSaxexp
SopSaxfalls MOD
Tenor Sax
T Sax B_Webster
T Sax exp
T Sax falls MOD
T Sax flutter
T Sax fts
T Sax jazz1 MOD
T Sax noise fx
T Sax runup
T Sax VBFF
Trumpet
Jazz Trumpet
TP cupmute
continued

POP BRASS
TP doitshkfl MOD
TP falls1 MOD
TP jazz1
TP legpf
TP miles straightF MODAIR
TP milesmoody MOD
TP minidamoocha
TP moody
TP noisesfx
TP plngrrip MOD
TP plngrwahflt MOD
TP plungervb MODfilter
TP plungervb
TP ripsolo
TP screamerHIGHFX MOD
TP shakes
TP stacfort MOD
TP susmf
TP vbf MODfilter
TP vib
TP wahfst
Tuba
Tuba God
Tuba slurs

Stormdrone MOD

This folder contains atmosphere instruments derived exclusively from heavily processed ethnic, orchestral, and sound effects samples. The loops are roughly 60 seconds long and the possibilities are endless.

In these instruments, the Mod Wheel controls a 4-way crossfade.

If a note name (e.g., C3) is provided, that's the note at which the sample was originally taken. The closer the playback to this note, the better the sound quality.

In the Stormdrum subfolder, the number in the name refers to the beats-per-minute (bpm) of the rhythm.

STORMDRONE MOD
4 way high morphs
Achtung Lady (Hi)
Butcher's Blade (Hi)
Genesis (Hi)
Hellrunner (Hi)
Lament for Trevor (Hi)
Mists (Hi)
Monsoon (Hi)
Nascimento (Hi)
Soundwarrior (Hi)
Stargate (Hi)
The Highlands (Hi)
4 way low morphs
Apollo (Lo)
Demon's Lair (Lo)
Intrusion (Lo)
Modern Nature (Lo)
Night Passing (Lo)
Pacemaker (Lo)
Sin Drome (Lo)
Slow Burn (Lo)
Spartans Revolt (Lo)
The Abyss (Lo)
The Monarchs (Lo)
Thunderdoom (Lo)
4 way low to high morphs
AC-DC

continued

STORMDRONE MOD
Affliction (C3)
Aural Assault (A2)
Awakenings (F3)
Cannibal Call (C3)
Chaos Theory (C3)
Cloak Room (F3)
Death Song (C3)
Dogfight (E3)
Faithlful Aversion (A2)
Foreword (C3)
Gatekeeper (C3)
Godhead (D3)
Hard Knocks (E3)
Hell-Fire (F#3)
Horizon (E3)
Icebox (Bb2)
Labyrinth (Eb3)
Malhavoc (C3)
Martyrdom (C3)
Megalopolis (A2)
Metrolpolis (A2)
Ministry (C3)
Motorcade (F#3)
Necessitation (C3)
Netherworlds (C3)
Palehead (D3)
Preying Machine (C3)
Regeneration (C3)
Salt Mines (Soft)
Sand & Locusts (C3)
Sewer Tunnels (C3)
Sin Hound (D3)
Sixth Sense (C3)
continued

STORMDRONE MOD
Snakepit (Bb2)
Spawn (A2)
Spitfire (C3)
Submarine (G3)
The Birds (A2)
The Dusk Wars (E3)
The Hive (C3)
The Unborn (C3)
Tidal cycles (F1)
Time-Worm (A2)
Torpedo (A2)
Uniform Alienation (B2)
Unions of Atoms (C3)
Wall Of Breath (D3)
Stormdrum Lost Rhythms
Double Data Rate 161
Hella Scared 133
Mastercraft 182
Metal Zone 135
Railslide 158
Rising Sun 155

Synth Bass

The Mod Wheel crossfades between two different bass programs.

SYNTH BASS
Club Bass MOD
CS80 Bass 1 MOD
CS80 Bass 2 MOD
Fuzz Bass MOD
Hollow Bass MOD
Juicy Bass MOD
Nicks Modular 1 MOD
continued

SYNTH BASS
Nicks Modular 2 MOD
Nicks Modular 3 MOD
Obertime Bass MOD
Short Bite Bass MOD
Steroid Bass MOD
Sub Sonic Bass MOD
Trance Dance Bass MOD

Synth Leads

The Mod Wheel crossfades between two different lead programs.

SYNTH LEADS
Aisle 5 Lead MOD
Antennae Lead MOD
Blockhead Lead MOD
Cadabre Lead MOD
CS80 Lead 1 MOD
CS80 Lead 2 MOD
Insect Lead MOD
Limburger Lead MOD
Monolith Lead MOD
Organic Lead MOD
Planetary Lead MOD

Synth Pads

Many of the instruments in this folder use the Mod Wheel to control a filter.

SYNTH PADS
Collossus Pad
CS80 Blade Brass
CS80 Orchestra
CS80 Organic Pad
CS80GS10Bstrings

continued

SYNTH PADS
Dhali Pad
Dupiter Strings
FX (Atmosphere)
FX (Brightness)
FX (Crystal)
FX (Echoes)
FX (Goblins)
FX (rain)
FX (Sci-Fi)
FX (Soundtrack)
GS1 - Glass
GS1 - Strings
Meditation Pad
Men From Manilla Pad
Neptune Strings
Orchestral Strings
Orion Pad
Pad 1 (New Age)
Pad 2 (Warm)
Pad 3 (Polysynth)
Pad 4 (Choir)
Pad 5 (Bowed)
Pad 6 (Metallic)
Pad 7 (Halo)
Pad 8 (Sweep)
StarVars
String Ensemble 1
String Ensemble 2
Synth Strings 1
Synth Strings 2
Transendental Voices
Warm Pad 2
X-mas Pad

Vintage Organs

VINTAGE ORGANS
B3 blues organ MOD
B3 blues organ P2 MOD
B3 blues organ P3 MOD
B3 full organ MOD
B3 jazz organ MOD
B3 jazz organ P2 MOD
B3 jazz organ P3 MOD
B3 rock organ MOD
B3 rock organ P2 MOD
B3 soul organ MOD
B3 soul organ P2 MOD
B3 soul organ P3 MOD
Farfisa A
Farfisa B
Farfisa C
Farfisa D
Farfisa E
Farfisa F
Farfisa Perc
Farfisa Split (AD)
Farfisa Split (CB)
Farfisa Split (FD)
Farfisa Split (FE)
Vox Combo Organ
Vox Continental

Abbreviations Used in Instrument Names

The names of instruments are often shortened to fit in the instrument list in the Browser View. The following table provides a way to look up any unfamiliar abbreviations until you become familiar with the shortcuts.

ABBREVIATIONS IN INSTRUMENT NAMES

Abbreviations	Full Words
exp	expressive
ft	flutter tongue
fx	effects
leg	legato
mf	mezzo-forte (half loud)
mp	mezzo-piano (half soft)
MOD	controlled by Mod Wheel
nv	non-vibrato
rr	round robin (auto-alternation)
stac	staccato
sus	sustain
vib	Vibrato

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