

Quantum Leap Ministry of Rock 2 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 60 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 Hollywood Strings, 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.

Some of Doug Rogers other EastWest productions have included Fab Four, inspired by the sounds of the Beatles, an M.I.P.A Winner, judged "most innovative virtual instrument" by 100 international music magazines; and The Dark Side, an alternative virtual instrument collection that was released in late 2010.

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: Nick Phoenix

Nick began scoring film trailers in 1994. To date, he has scored or licensed music for the ad campaigns of over 1100 major motion pictures. “Star Trek,” “Chronicles Of Narnia 2,3,” “Secretariat,” “Wall Street 2,” “Avatar,” “Percy Jackson,” “Twilight,” “2012,” “WALL-E,” “Indiana Jones 4,” “Harry Potter 6,” “Inkheart,” “Tales Of Despereaux,” “300,” “A Christmas Carol,” “Watchmen,” “Angels and Demons,” “Night at the Museum,” and “Young Victoria” are a few recent examples.

Nick is based at East West Studios in Hollywood and Remote Control in Santa Monica.

He founded “Two Steps From Hell” with Thomas Bergersen in 2006.
www.twostepsfromhell.com



The journey as a composer has 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 13-year partnership with Doug Rogers and EastWest has yielded award winning software titles such as Stormdrum 1 and 2, Symphonic Orchestra, Symphonic Choirs, Silk, RA, Voices Of Passion, Ministry Of Rock, Gypsy, Quantum Leap Pianos, Goliath, Hollywood Strings, and many others.

Credits

Producer
Nick Phoenix

Executive Producer
Doug Rogers

Engineering
Nick Phoenix, Doug Rogers, Rhys Moody

Assistant Engineer
Ken Sluiter

Lead Programmer
Justin Harris

Programming
Nick Phoenix, Pierre Martin, Ashif Hakik

Editing
Pierre Martin, Justin Harris

Art Direction
Steven Gilmore, Doug Rogers, Nick Phoenix

Software
Klaus Voltmer, Klaus Lebkücher, Julian Ringel, Patrick Stinson, Adam Higerd, Ezra Buchla, Doug Rogers, Nick Phoenix, Rhys Moody, David Kendall, Nick Cardinal, Jonathan Kranz, Bartlomiej Bazior

Manual
John Philpit

Special Thanks
Gary Myerberg and Candace Stewart

Featured Artists

Shane Gibson
guitarist with *Stork*, *Schwarzenator*, *KoRn*
MoR 2 Guitar: Gibson Les Paul

Greg Suran
guitarist with *Goo Goo Dolls*, *Avril Lavigne*, *Glee*
MoR 2 Guitar: Fender Telecaster Thinline

Doug Rappaport
guitartist with *Edgar Winter*, *Potent*
MoR 2 Guitars: Schecter 7 String, Fender Jaguar

Ashif Hakik
MoR 2 Guitars: Baritone, Carvin

Tal Bergman
drummer with *Billy Idol*, *LL Cool J*, *Rod Stewart*, *Terence Trent Darby*, *Joe Zawinul*
All Drums

Pierre Martin
Los Angeles Bass Artist
All Basses



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 Ministry of Rock 2 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 Ministry of Rock 2 library manual and the PLAY System manual open in separate windows so you can refer to them both.

Reading this Manual on a Hand-held Device

Because most eReaders and some other devices smaller than a laptop computer can display any PDF, it is often possible to open this and other EastWest manuals on such a device. In many cases, the text and images will be smaller than on a computer screen, but still legible.

It is usually recommended you load the document in the PDF format, even when the option of conversion to the eReader's native format is possible, because the layout is preserved. If being able to change font size and other text formatting features are important (and conversion is available), then do use the conversation, but be aware that a phrase such as "the image at the left" may no longer accurately name the location of the image.

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



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Ministry of Rock 2, An Overview

The Design Point For the Ministry of Rock 2 Library

The Quantum Leap Ministry of Rock 2 Virtual Instrument pulls together guitars and drums newly recorded in the famous EastWest Studios 1,2 and 3 with remastered versions of the basses from both the legendary Hardcore Bass (from 2003) and its XP expansion library (from 2004). This collection is now the ultimate toolbox for rock producers.

If you loved the Hardcore Bass instruments, these remastered sounds take the same recorded performances to a new level with the modern programming that's possible with the PLAY 2 Advanced Sample Engine. Load your favorite bass guitar from the old library and test out how all the new controls let you shape the sound as never before possible.

The library covers a myriad of styles. Songwriters; film, TV, and game composers; and drummers and guitarists will all love this library. The sound quality and playability are superior to anything else available.

Ministry of Rock 2 features sounds used in today's music. The entire library was put together with one goal in mind: to create a virtual instrument capable of producing sounds that could actually produce a hit record or film score without any live drum, bass, or guitar overdubs. The articulations and programming were all reverse engineered from actual performances.

What's Included

This Quantum Leap Ministry of Rock 2 library you purchased includes all the following:

- a complete set of sample-based instruments, enumerated later in this manual
- approximately 57 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 Ministry of Rock 2 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 from www.soundsonline.com.

Notes from the Producer

Some Ministry of Rock 2 patches load up with the Convolution Reverb, Delay, and Filter enabled. This was done because these are typical setting for such instruments. You are encouraged to experiment with the fantastic Reverb and Delay in the PLAY Engine to create your own effects.

Note: The high-quality Convolution Reverb in the EastWest PLAY Engine, mentioned above, uses CPU power. If your computer has the minimum system specs, turning off the reverb after loading a patch may improve performance.

Some Ministry of Rock 2 instruments take advantage of the PLAY Engine's feature called Channel Sourcing. It lets you access the two sides of the stereo file independently. Use this control along with the Stereo Double knob to affect how wide a sound to generate. See page 13 for more details about this feature.

Some of the other PLAY System features working under the hood are used to achieve the Ministry of Rock 2 sound. These include:

- auto legato detection
- legato scripts
- round robin articulations and two means for resetting the cycles
- repetition detection

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 Ministry of Rock 2 is approximately 57 GB (Gigabytes).



3. The Ministry of Rock 2 User Interface

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The Ministry of Rock 2 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 below provides an overview of the entire window when in Player View.

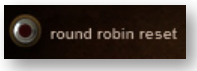


Much of this interface is shared by all PLAY System libraries, and the common features are described in the PLAY System manual. The controls described here are:

- Round Robin Reset
- Stereo Double
- Filter
- Drum Mixer
- ADT
- Drum Mixer
- Envelope's graphical UI

Round Robin Reset Button

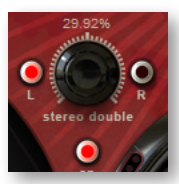
A round robin articulation is one in which several different samples are recorded with all parameters, such as volume, speed of attack, and so on, being essentially constant. The PLAY Engine then knows to alternate between the two or more samples during playback. The goal is to avoid what's often called 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 reason for having the choice is that in some instruments the left and right signals are separately recorded samples. For example, the Gibson Les Paul guitar was recorded through a Mesa Boogie amp on the left and the signal was captured direct, with no amplifier, on the right. You have the choice of using either sound alone or a mix of the two sounds.

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

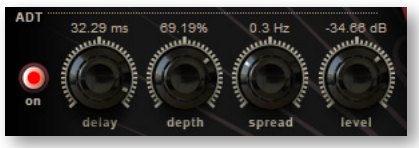


The Filter controls take the sound of the instrument, and modify it by filtering out some of the sound above a certain frequency. This type of effect is commonly called a Low Pass Filter.

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 at-

tack and the release, change as well because those phases become a larger or smaller percent of the whole; this is as expected.

Drum Mixer



The Drum Mixer gives the user control over the 3 audio outputs that were captured simultaneously at the recording sessions. Each column is one of these outputs, left to right:

- Mics close to the drums and overhead
- Mics further away to capture the ambience of the room
- The same as the room mics, but run through a compressor for a punchier sound

The 3 buttons in each column give users the ability to Mute, Solo, and Activate/Deactivate the signals separately. There's a pan control at the top and a volume slider below that.

Important Note: The room and compressed room mic positions are not intended to be used together. Pick one and mix it with the close. Room will give you a nice natural room sound. Compressed room will give you a bigger, larger-than-life, polished record sound.

Only the drums in Ministry of Rock 2 can use these controls, not any of the guitars or basses.

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.



4. Guitars and Basses

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Guitars and Basses: Instruments, Articulations, Keyswitches

This chapter provides specific information about each of the Guitars and Basses in the Ministry of Rock 2 library. First is a section that briefly describes them in case some are unfamiliar to you. This is followed by a table that lists for each instrument the available articulations together with the keyswitch note that initiates each one. You might want to print out the pages containing this table as a reference, or load this PDF into a hand-held reader for quick access when working.

The Drums are described in their own chapter, beginning on page 58.

Descriptions of the Ministry of Rock 2 Guitars and Basses

This is a list of all the basses and guitars in the Ministry of Rock 2 library. Each item includes a brief description of the physical instrument and some general information about the articulations. See the tables later in this manual for specifics about what articulations are available.

All the instruments below specify the amplifier being recorded for the right channel; sometimes the left channel is routed through different equipment and sometimes it's a direct feed with no amplifier. When the feed is direct, you need to use your own amplifier plug-in with the left channel to create the desired sound. (Note that using these "direct" outputs without inserting an amplifier plug-in in the signal path will not sound good. Use one of the other guitars with a pre-recorded amplifier instead.) Use the Channel Source controls to select which Channel to use: left or right. The Stereo Doubling controls can widen the mono signal as much or as little as your choose.

Newly Sampled Instruments

Here are brief descriptions of the guitars and the one bass sampled specifically for this library.

Fender Jaguar

A legendary Strat-like guitar used by artists such as Kurt Cobain, Smashmouth, Red Hot Chili Peppers, and Johnny Marr.

- Right channel: Fender Amp
- Left channel: direct

Fender Telecaster Thinline

The 1972 Telecaster Thinline guitar features a warmer sound and a rounder semi-hollow ash body, a C-shaped maple neck, bullet-style truss rod, '70s vintage hardtail strings-through-body Strat bridge, three-bolt neckplate, and two wide-range humbucking pick-ups.

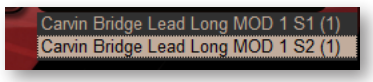
- Right channel: Divided By Thirteen Amp
- Left channel: Vox Amp

Carvin

Rock/metal guitar with a full tone. It has 11-gauge strings and is tuned to Drop C.

Each note (for both the neck and bridge pickups) was sampled twice; during playback, both samples are automatically played together, though one panned hard right and the other hard left, for a genuine double-tracked sound.

In the instrument names, these two samples are referred to as S1 and S2. Both the S1 and S2 articulations, panned hard left and hard right respectively, are loaded together on the same MIDI channel. The image at the right shows both the S1 and S2 instruments appearing together in PLAY's Instrument drop-down and both on channel 1.



- Both channels: Carvin Amp

Baritone

The Baritone guitar is a variation on the standard guitar with a longer scale length. The baritone played here is made by Danelectro and uses custom modified lipstick pickups. The greater length of the strings allows it to be tuned to a lower range and, together with thicker 14-gauge strings, gives it a wicked full tone.

- Right channel: Carvin Amp
- Left channel: direct

The Baritone is available for both lead and rhythm styles.

Gibson Les Paul

The Gibson Les Paul guitar is a solid-body electric guitar originally developed in the early 1950s. It is a favorite amongst metal guitarists.

- Right channel: Mesa Boogie Amp
- Left channel: direct

Schecter 7-String

The C7 FR Hellraiser from Schecter is a guitar that metal players love, with its deep and crunchy 7-string tones and a Floyd Rose tremolo for breaking out tremolo tricks. It has a mahogany body and 3-piece mahogany neck. Its Active EMG 707-TW humbuckers push the limits of high-output guitar mayhem.

- Right channel: Marshall Amp
- Left channel: Bogner Amp

Music Man Stringray 5 String Bass

The Stingray 5 was the first bass to feature active electronics and advancements such as a 6-bolt neck joint, contoured body, superior neck truss-rod system, and rock-solid bridge. The instrument is constructed with a select hardwood body, maple neck, Schaller BM tuners, 3-band active EQ, and a Music Man humbucker/piezo bridge.

- Right channel: Ampeg Amp
- Left channel: SWR Amp

Remastered Basses from Hardcore Bass and XP

The rest of the basses in Ministry of Rock 2 are remasterings of the classic basses in EastWest's popular Hardcore Bass library (2003) and Hardcore Bass Expansion (2004). The original sounds, including the separate amplifiers on the left and right tracks, where that technique was used in the XP basses, have been retained.

Lakland Bass

The Lakland 55-94 Skyline Standard bass is equipped with their familiar MM/J pickup configuration and a custom 3-band preamp. The master volume pot can be pulled to bypass the active preamp. The 55-94 has a 3-way toggle for coil splitting. Features include an ash body, maple neck with a 35" scale and 22 frets, Hipshot-licensed Ultralight tuners, and a Lakland Dual Design bridge.

- Same left and right channels: Ampeg/SVT rig with a Sennheiser 451 dynamic mic

The Lakland Bass is available both fingered and picked.

Music Man Vintage Picked

This is also a Stingray 5, but only available as a picked instrument. It uses alternate pickup settings.

- Same left and right channels: Ampeg/SVT rig with an RCA 44 ribbon mic

61 Fender Jazz Fretless

This 1961 Fender Jazz bass was converted to fretless and has an amazing warm tone.

- Right channel: 50s Ampeg rig with an RCA 44 ribbon mic and a Manley tube signal path
- Left channel: 80s large Ampeg rig with a Sennheiser 451 dynamic mic and a Neve solid state signal path

63 Höfner Violin Bass

This vintage '63 Höfner is the "Beatles' Bass." It has a two-piece neck, exotic bird's eye maple finish, and gold-plated hardware. Many players revere Höfner's Violin Bass as a legend because of its historical significance and its warm, woody, doublebass-like amplified tone. The Höfner Violin Bass is a unique instrument with a smooth, sweet sound.

- Right channel: 50s Ampeg rig with an RCA 44 ribbon mic and a Manley tube signal path
- Left channel: 80s large Ampeg rig with a Sennheiser 451 dynamic mic and a Neve solid state signal path

65 Gibson EB2 Bass

The EB2 bass guitar was launched in early 1958. It is a hollow-body electric bass that features a Bass/Baritone pushbutton for two different tonal characteristics. It features a curly maple arched top, back, and rims with ivoroid binding. A slim, fast, low-action neck joins the body at the 18th fret. Three-piece laminated mahogany neck is equipped with adjustable truss rod. The combination bridge and tailpiece are adjustable horizontally and vertically. There are humbucking pickups with separate tone and volume controls. It has a 30½" scale with 20 frets.

- Right channel: 50s Ampeg rig with an RCA 44 ribbon mic and a Manley tube signal path
- Left channel: 80s large Ampeg rig with a Sennheiser 451 dynamic mic and a Neve solid state signal path

66 Silvertone Bass

This is a 1966 Silvertone solid body, single-pickup electric bass guitar made by Danelectro. It's one of the last Danelectro-made Silvertone basses offered before Danelectro went out of business. It has one lipstick pickup and a brown burst finish.

- Right channel: 50s Ampeg rig with an RCA 44 ribbon mic and a Manley tube signal path
- Left channel: 80s large Ampeg rig with a Sennheiser 451 dynamic mic and a Neve solid state signal path

72 Rickenbacker Bass

The Rickenbacker 4003 Bass has a strong ringing sustain, treble punch, and solid underlying bottom end. It's also famous for its distinctive, elegantly curved body shape, deluxe triangular fretboard inlays, stereo output, neck-thru-body construction, double truss rods, and high output single-coil pickups with wide response range and brilliant clarity. The Vintage Tone Selector activates a capacitor in the treble pickup circuit to emphasize the high end.

- Right channel: 50s Ampeg rig with an RCA 44 ribbon mic and a Manley tube signal path
- Left channel: 80s large Ampeg rig with a Sennheiser 451 dynamic mic and a Neve solid state signal path

A Note from the Producer

Voice Limiting: some patches have their voice limit set to 1, such as some of the "PC Long MOD" patches. This is so that you can use your sustain pedal and get a smooth connected performance. This is most common for the basses and power chord (PC) guitars. The voice limiting can always be changed for any given instrument in the Main Menu ->Current Instrument-> Advanced Properties page.

Explaining the Instrument Sub-types

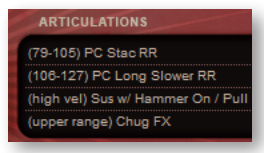
Keyswitch (abbreviated KS) is an instrument file that contains all (or at least most) articulations of the instrument. By playing a keyswitch note (shown on the onscreen keyboard in blue), you are directing PLAY to use the associated articulation for all notes until another keyswitch note is played. In this way, you can quickly and efficiently jump around among the various articulations in real time. Note that the currently selected keyswitch note appears as a different shade of blue; in the image, it's C0.



The names of the articulations associated with each keyswitch note are listed in the Articulations window, and also in the tables that appear later in this chapter. And if you know that you will not need some articulations, you can unload those samples using the same Articulations window.

Any **MOD Instrument** allows you to use the Mod Wheel instead of keyswitch notes to switch between articulations. There are usually only 3 to 5 articulations in one MOD instrument, but the producers have selected articulations they think work together well.

In some cases these instruments also contain articulations that are played with notes above the range of the instrument. And it's sometimes possible to find another articulation that sounds at only the highest MIDI velocities. Check out these special cases in the Articulations window and, for a little more detail, in the tables that follow.



The **Long MOD Instruments** are for held notes and Power Chords (PC). The Mod Wheel introduces legato, and sliding legato at the top of the range. When the Mod Wheel is triggering legato, it is also triggering repetition legato for repeated notes and Power Chords.

The **Long MOD2 and MOD3 Instruments** are similar to the Long MOD instruments, but they also introduce screams for the highest velocities and pinched harmonics for the lowest velocities.

The **Short MOD Instruments** provide short notes and power chugs that switch to longer notes as the Mod Wheel is pushed up.

The **PC MOD vs LEAD Instruments** are important patches that use short Power Chord chugs that switch to longer Power Chords as the Mod Wheel is pushed up. High velocities trigger a single-note lead sound. Use these files as inspiration for playing Power Chords and a lead in the same patch.

The **Strum MOD instruments.** When the Mod Wheel is pushed down you're playing near the bridge with open strings and an airy tone. With the Mod Wheel up, you're playing further up the neck with a fuller, less sustained tone.

The **Strum Lead Instruments** provide a strumming patch with lead samples at high velocities.

The **Elements Folder** contains the individual instrument files that appear in the keyswitch and MOD files. Although there may be special circumstances in which you'll want to use these individual files, most of the time in performance the keyswitch and MOD files give you more control.

The **Tempo Sync Performances** are files that allow you to synch the rhythm within the samples to the tempo set up in a sequencer or in the Advanced Properties page for the Current Instrument. Open the Main Menu in PLAY's standalone mode and select Current Instrument to see where this is set up.

The **Playable Patches** provide a sustain (or similar) articulation for all but the highest MIDI velocities, and then change to a bend or fall at the upper end of the velocity range. Use these instruments to add interest to a sustained line in the basses.

Tables of the Instruments

The Ministry of Rock 2 basses and guitars are each in separate tables on the following pages. Use the Acrobat bookmarks in the list at the left if you want to jump to a specific instrument.

BARITONE GUITAR		
Baritone Lead		
Baritone Lead KS and MOD		
Baritone Lead KS C0-F#0	C0	Sustain Down Up RR
	C#0–D0	Lead Sustain
	C#0	Lead Hammer On + Pull Off
	D0	Lead Slide Up Down
	D#0	Harmonics
	E0	Short Staccato RR
	F0	Staccato Palm SLow RR
	F#0	Tremolo
Baritone Lead MOD 1	0–20	Lead Sustain RR
	21–70	Lead Hammer On + Pull Off
	71–127	Lead Slide Up Down
Baritone Lead MOD 2	0–20	Lead Sustain RR
	21–70	Lead Hammer On + Pull Off
	71–127	Lead Slide Up Down
	velocity < 46	Harmonics

continued

BARITONE GUITAR

Baritone Lead Short MOD	0–40	Lead Staccato Palm Slow RR
	41–85	Lead Staccato Short RR
	86–127	Lead Sustain RR
Baritone Lead Elements		
Baritone Lead Elements	Hammer On	
	Pull Off	
	Harmonics	
	Slide Down	
	Slide Up	
	Staccato Palm Slow RR	
	Staccato Short RR	
	Sustain Down	
	Sustain Up	
	Sustain RR	
Baritone Lead Tempo Sync Performances		
Baritone Lead Tempo Sync Performances	Baritone Lead Tremolo	
Baritone Rhythm		
Baritone Rhythm KS and MOD		
Baritone Rhythm KS C0–F#1	C0	PC Sustain 1
(continued on next page)	C#0	PC Sustain 2
	D0	PC Down Up
	D#0-F0	PC Sustain
	D#0	PC Hammer On + Pull Off
	E0	PC Slide Up Down
	F0	PC Slide Up Down Slow Lo
	F#0	PC Short RR
	G0	PC Death
	G#0	PC Death Long
	A0	PC Death Slow
	A#0	PC Palm Slow RR
	B0	PC Palm Medium RR
	C1	PC Staccato Palm Fast RR

continued

BARITONE GUITAR

Baritone Rhythm KS C0–F#1 (continued from prior page)	C#1	PC Palm Fastest x RR
	D1	PC Palm x Perf
	D#1	Chugs Short
	E1	Chugs FX
	F1	Random FX
	F#1	Scrapes and Noises
	D4–A5	Fret and String Noise (range, not KS)
Baritone Rhythm MOD 1	0–20	PC Sustain 1
	21–89	PC Hammer On + Pull Off
	90–127	PC Slide Up Down
	D4–A5	Fret and String Noise (range, not KS)
Baritone PC Short MOD 1	0–31	PC Staccato Palm Fast RR
	32–64	PC Palm RR
	65–97	PC Palm Slow RR
	98–127	PC Sustain
	velocity > 110	PC Hammer On + Pull Off
	D4–A5	Fret and String Noise (range, not KS)
Baritone Rhythm Elements		
Baritone Rhythm Elements (continued on next page)	Chugs FX	
	Chugs Short	
	PC Death Long	
	PC Death Slow	
	PC Death	
	PC Down Up	
	PC Hammer On	
	PC Palm RR	
	PC Palm Slow RR	
	PC Palm x RR	
	PC Pull Off	
	PC Slide Down	
	PC Slide Down Slow	

continued

BARITONE GUITAR	
Baritone Rhythm Elements (continued from prior page)	PC Slide Up
	PC Slide Up Slow
	PC Slow RR
	PC Staccato Palm Fast RR
	PC Sustain 1
	PC Sustain 2
	Random FX
	Scrapes and Noises
Baritone Rhythm Tempo Sync Performances	
Baritone Rhythm Tempo Sync Performances	PC Palm x Perf 260 bpm

Carvin Guitar, Bridge Pickup

Both of the Carvin instruments recorded here (Neck Pickup and Bridge Pickup) have been sampled twice, and panned hard left and hard right. When you load any of the patches for these guitars you are loading two separate .ewi files, and PLAY assigns them both the same MIDI channel number so that they play back together for a true double-tracked stereo sound. In the keyswitch and MOD files you will see "S1" or "S2" in the names; these are the left and right signals. Likewise, in the Element files, you will See "X2" in the name. These symbols are not included in the names in the tables in order to keep things simple.

CARVIN GUITAR: BRIDGE		
Carvin Bridge Lead		
Carvin Bridge Lead KS and MOD		
Carvin Bridge Lead KS C0-F#1 (continued on next page)	C0	Sustain Non-vib RR
	C#0	Sustain Med Vib RR
	D0	Sustain Exp Vib RR
	D#0–E0	Sustain Med Vib (script)
	D#0	Hammer On + Pull Off
	E0	Slide Up Down
	F0	Scream
	F#0	Harmonics
	G0	Pinch Harmonics
	G#0	Scrape
continued		

CARVIN GUITAR: BRIDGE

Carvin Bridge Lead KS C0-F#1 (continued from prior page)	A0	Staccato8 RR
	A#0	Staccato8 Palm RR
	B0	Staccato8 Mute RR
	C1	Staccato16 Perf
	C#1	Staccato16 Mute Perf
	D1	Scrape FX 1
	D#1	Scrape FX 2
	E1	FX Scream
	F1	FX Single 1
	F#1	Clusters
Carvin Bridge Lead Long MOD 1	0–20	Sustain Med Vib RR
	21–70	Hammer On + Pull Off
	71–127	Slide Up Down
Carvin Bridge Lead Long MOD 2	0–20	Sustain Med Vib RR
	21–70	Hammer On + Pull Off
	71–127	Slide Up Down
	velocity < 41	Harmonics
	velocity > 115	Scream
Carvin Bridge Lead Velocity-Sensitive Vibrato MOD	0–20	Sustain NV VB MV w/Scream Vib
	21–70	Hammer On + Pull Off
	71–127	Slide Up Down
Carvin Bridge Lead Short MOD	0–40	Staccato8 Mute RR
	41–85	Staccato8 Palm RR
	86–127	Staccato8 RR
Carvin Bridge Lead Elements		
Carvin Bridge Lead Elements (continued on next page)	Clusters	
	FX Scream	
	FX Single 1	
	Hammer On	
	Harmonics	
	Lead Long vs	
	Lead Mte Staccato16 Fast RR	

continued

CARVIN GUITAR: BRIDGE

Carvin Bridge Lead Elements (continued from prior page)	Lead Mte Staccato16 RR	
	Lead Staccato16 RR	
	Lead Staccato16 Fast RR	
	Pinch Harmonics	
	Pull Off	
	Scrape FX 1	
	Scrape FX 2	
	Scrape	
	Scream	
	Slide Down	
	Slide Up	
	Staccato8 Mute RR	
	Staccato8 Palm RR	
	Staccato8 RR	
	Sustain Non-vib RR	
	Sustain Med Vib RR	
	Sustain Exp Vib RR	
Carvin Bridge Lead Tempo Sync Performances		
Carvin Bridge Lead Tempo Sync Performances	Staccato16 Mte Perf	
	Staccato16 Perf	
Carvin Bridge Rhythm		
Carvin Bridge Rhythm KS and MOD		
Carvin Bridge Rhythm KS C0–G0	C0	PC Down
	C#0	PC Up
	D0	PC Double RR
	D#0-E0	PC Down (script)
	D#0	PC1 Slide Up Down
	E0	PC2 Slide Up Down
	F0	PC Palm Med RR
	F#0	PC Palm Short RR
	G0	FX Rhythm
	D4–F5	String FX (top of range, not a KS)

continued

CARVIN GUITAR: BRIDGE		
Carvin Bridge PC Long MOD 1	0–20	PC Sustain Down
	21–70	PC1 Slide Up Down
	71–127	PC2 Slide Up Down
	D4–F5	String FX
Carvin Bridge PC Short MOD 1	0–54	PC Palm Short RR
	55–105	PC Palm Medium RR
	106–127	PC Down
	D4–F5	String FX
Carvin Bridge PC MOD vs LEAD	0–54	PC Palm Short RR
	55–105	PC Palm Medium RR
	106–127	PC Down
	velocity > 100	Lead Sustain w/ Hammer On + Pull Off
	D4–F5	String FX
Carvin Bridge Rhythm Elements		
Carvin Bridge Rhythm Elements	PC Double RR	
	PC Down	
	PC FX Rhythm	
	PC Palm Med RR	
	PC Palm Short RR	
	PC Slide Down	
	PC Slide Up	
	PC Staccato8	
	PC Staccato8 Fast	
	PC Up	
	PC Slide Down	
	PC Slide Up	

The Gibson Les Paul 7-String Guitar

Two instruments in this folder needs more explanation than can be easily conveyed in the table below:

1. **Gibson Lead Long MOD Velocity-Sensitive Vibrato**. When the Mod Wheel is in its lowest range, 0-20, you can control the amount of vibrato with each note's MIDI Velocity, as follows:
   - Velocity = 0–55: No Vibrato
   - Velocity = 56–94: Medium Vibrato
   - Velocity = 95–127: Heavy Vibrato; except, see below
   - Velocity = 126-127: Scream Vibrato, only on notes B3–B5

2. **Gibson Lead Long NV VB LEG MOD**. This instrument includes a script that creates a legato effect when notes are played with no gap between them.

GIBSON LES PAUL 7-STRING GUITAR

Gibson Lead

Gibson Lead KS and MOD

Gibson Lead KS A-1 – E1	A-1	Non-vib RR
	A#-1	Med Vib RR
	B-1	Hard Vib RR
	C0–C#0	Sustain Med Vibrato (script)
	C0	Med Vib Hammer On + Pull Off
	C#0	Med Vib Slide Up Down
	D0–D#0	Sus Hard Vib (script)
	D0	Hard Vib Hammer On + Pull Off
	D#0	Hard Vib Slide Slow Up Down
	E0	Bend Up
	F0	Bend Down
	F#0	Scream Bend Up
	G0	Scream Fast Bend Down
	G#0	Scream Fast Bend Up
	A0	Scream Vib Bend Up
	A#0	Pinch Harmonics
	B0	Staccato RR
	C1	Staccato Mute RR
	C#1	Fast 16th Mute Perf
	D1	Fast 16th Perf
	D#1	String Slides
	E1	Random FX

continued

GIBSON LES PAUL 7-STRING GUITAR

Gibson Lead Long Hard Vib MOD	0–20	Sustain Hard Vib
	21–70	Hammer On + Pull Off
	71–127	Slide Up Down
Gibson Lead Long Medium Vib MOD	0–20	Sustain Medium Vib
	21–70	Hammer On + Pull Off
	71–127	Slide Up Down
Gibson Lead Long MOD Velocity-Sensitive Vib * see note before this table	0–20	Sustain NV VB MV w/Scream Vib
	21–70	Hammer On + Pull Off
	71–127	Slide Up Down
Gibson Lead Long NV VB LEG MOD * see note before this table	0–20	Sustain Medium Vib
	21–70	Hammer On + Pull Off
	71–127	Slide Up Down
	Velocity > 109	Heavy Vib
Gibson Lead Short MOD 1	0–64	Staccato Mute RR
	65–105	Staccato RR
	106-127	Sustain Non-vib
Gibson Lead Elements		
Gibson Lead Elements	Bend Down HS	
(continued on next page)	Bend Up HS	
	Hard Vib Down	
	Hard Vib Hammer On	
	Hard Vib Pull Off	
	Hard Vib RR	
	Hard Vib Slide Down	
	Hard Vib Slide Up	
	Hard Vib Up	
	Medium Vib Down	
	Medium Vib Hammer On	
	Medium Vib Pull Off	
	Medium Vib RR	
	Medium Vib Slide Down	
	Medium Vib Slide Up	

continued

GIBSON LES PAUL 7-STRING GUITAR

Gibson Lead Elements (continued from prior page)	Medium Vib Up	
	Non-vib Down	
	Non-vib RR	
	Non-vib Up	
	Pinch Harmonics FX	
	Pinch Harmonics FX 2	
	Random FX	
	Scream Bend Up	
	Scream Fast Bend Down	
	Scream Fast Bend Up	
	Scream Vib Bend Up	
	Scream Mute RR	
	Staccato RR	
	String Slides FX	
Gibson Lead Tempo Sync Performances		
Gibson Lead Tempo Sync Performances	Fast 16th Mute Perf 260 bpm	
	Fast 16th Perf 205 bpm	
Gibson Rhythm		
Gibson Rhythm KS and MOD		
Gibson Rhythm PC KS A-1 – E1 (continued on next page)	A-1	PC Long Faster RR
	A#-1	PC Long Slower RR
	B-1	PC Long Death RR
	C0–D0	PC Sustain Long Slower (script)
	C0	PC Hammer On + Pull Off
	C#0	PC Slide Up Down
	D0	PC Slide Up Down Slow
	D#0	PC Staccato RR
	E0	PC Palm Mute Long RR
	F0	PC Palm Mute Med RR
	F#0	PC Palm Mute Short RR
	G0	PC Chug Long RR
	G#0	PC Chug Harmonics Fast Perf

continued

GIBSON LES PAUL 7-STRING GUITAR

Gibson Rhythm PC KS A-1 – E1 (continued from prior page)	A0	Rhythm Perf
	A#0	Medium Perf
	B0	PC Gallup Perf
	C1	PC Chug x RR
	C#1	PC Chug Double Mute
	D1	PC Random Chug FX
	E1	PC Chug Death Squall
	D4–E5	String FX (top of range, not a KS; and not with all KS articulations)
Gibson PC Long MOD 1	0–31	PC Long Slower RR
	32–64	PC Hammer On + Pull Off
	65–96	PC Slide Up Down
	97–127	PC Slide Up Down Slow
	D4–E5	String FX
Gibson Short MOD 1	0–25	PC Palm Mute Short RR
	26–52	PC Palm Mute Medium RR
	53–78	PC Palm Mute Long RR
	79–105	PC Staccato RR
	106–127	PC Long Slower RR
	D4–E5	String FX
Gibson PC MOD vs LEAD	0–25	PC Palm Mute Short RR
	26–52	PC Palm Mute Medium RR
	53–78	PC Palm Mute Long RR
	79–105	PC Staccato RR
	106–127	PC Long Slower RR
	velocity > 100	Sustain Hammer On + Pull Off
	D4–E5	Chug FX
Gibson Rhythm Elements		
Gibson Rhythm Elements (continued on next page)	PC Chug Double Mute	
	PC Chug Harmonics	
	PC Chug Long RR	
	PC Chug X RR	
	PC Hammer On	

continued

GIBSON LES PAUL 7-STRING GUITAR	
Gibson Rhythm Elements (continued from prior page)	PC Long Death RR
	PC Long Faster RR
	PC Long Slower RR
	PC Palm Mute Long RR
	PC Palm Mute Medium RR
	PC Palm Mute Short RR
	PC Pull Off
	PC Random Chug FX
	PC Slide Down Slow
	PC Slide Down
	PC Slide Up Slow
	PC Slide Up
	PC Staccato RR
Gibson Rhythm Tempo Sync Performances	
Gibson Rhythm Tempo Sync Performances	PC Chug Harmonics Fast Perf
	PC Fast Perf 260 bpm
	PC Gallup Perf
	PC Medium Perf 200 bpm
	PC Rhythm Perf 120 bpm
	PC Speed Perf 175

Schecter 7-String Guitar

The Schecter Lead Keyswitch file includes an articulation that loads for both the D#0 and the E0 keyswitch notes: it's called **Lead Sustain NV VB MV**. For this articulation, the depth of the vibrato is controlled by the MIDI velocity of each note played:

- Velocity = 0–54: Non-vibrato (NV)
- Velocity = 55–104: Vibrato (VB)
- Velocity = 105–127: Molto Vibrato (MV)

The exact same pattern of velocity-sensitive vibrato holds in the file: **Schecter 7str Lead Long MOD 2**, when the Mod Wheel is set to 20 or below.

The exact same pattern of velocity-sensitive vibrato holds in the file: **Schecter 7str Lead Short MOD**, when the Mod Wheel is set to 66 or above.

For the file **Schecter 7str Lead Long MOD Velocity-Sensitive Vibrato**, when the Mod Wheel is in its lowest range, 0-20, you can control the amount of vibrato with each note's MIDI Velocity, as follows:

- Velocity = 0–54: Non-vibrato
- Velocity = 55–104: Medium Vibrato
- Velocity = 105–125: Heavy Vibrato
- Velocity = 126-127: Scream Vibrato

SCHECTER 7-STRING GUITAR

Schecter Lead

Schecter Lead KS and MOD

Schecter Lead KS C0–A#0 * see note before this table	C0	Non-vib
	C#0	Sustain Vib RR
	D0	Molto Vib
	D#0–E0	Lead Sustain NV VB MV
	D#0	Lead Hammer On + Pull Off
	E0	Lead Slide Up Down
	F0	Scrape Vib
	F#0	Scream Fall Vib
	G0	Pinch Harmonics
	G#0	Harmonics
	A0	Scream Fall
	A#0	Staccato Mute RR
Schecter Lead Long MOD 1	0–20	Sustain Vib RR
	21–70	Hammer On + Pull Off
	71–127	Slide Up Down
Schecter Lead Long MOD 2	0–20	Sustain NV VB MV
	21–70	Hammer On + Pull Off
	71–127	Slide Up Down
Schecter Lead Long MOD 3	0–20	Sustain Vib RR
	21–70	Hammer On + Pull Off
	71–127	Slide Up Down
	Velocity < 40	Pinch Harmonics
	Velocity > 115	Scrape Vib

continued

SCHECTER 7-STRING GUITAR

Schecter Lead Long MOD Velocity-Sensitive Vib * see note before this table	0–20	Lead NV VB MV w/Scream Vib
	21–70	Hammer On + Pull Off
	71–127	Slide Up Down
Schecter Lead Short MOD * see note before this table	0–64	Staccato Mute RR
	65–127	Lead Sus NV VB MV

Schecter Lead Elements

Schecter Lead Elements	Hammer On
	Harmonics
	Molto Vib
	Noise
	Pinch Harmonics
	Pull Off
	Scrape Vib
	Scream Fall Vib
	Scream Fall
	Slide Down
	Slide Up
	Staccato Mute RR
	Sustain Non-vib
	Sustain NV VB MV
	Sustain Vib RR
	Sustain Vib RR1
	Sustain Vib RR2

Schecter Lead Tempo Sync Performances

Schecter Lead Tempo Sync Performances	Gallup 170 bpm

Schecter Rhythm

Schecter Rhythm KS and MOD

Schecter Rhythm PC KS C0–C#1 (continued on next page)	C0	PC Long RR
	C#0	PC Short RR
	D0	PC Death Long RR
	D#0	PC Death Long Slow Down
	E0	PC Long Slow RR

continued

SCHECTER 7-STRING GUITAR

Schecter Rhythm PC KS C0–C#1 (continued from prior page)	F0	PM Mute Long RR
	F#0	PM Mute Med RR
	G0	PM Mute Short RR
	G#0	Reps Fast RR
	A0	Reps Fast Perf
	A#0–B0	PC Long RR (script)
	A#0	PM Hammer On + Pull Off
	B0	PM Slide Up Down
	C1	Chug Rep
	C#1	Chug Vib
	C5–C7	Chugs (top of range, not a KS)
Schecter PC Long MOD 1	0–20	PC Long RR
	21–127	PC Legato Up Down
	D4–C7	Chugs
Schecter Short MOD 1	0–26	Reps Fast
	27–53	PM Mute Short RR
	54–80	PM Mute Med RR
	81–107	PM Mute Long RR
	108–127	PC Long RR
	D4–C7	Chugs
Schecter PC MOD vs LEAD	0–26	Reps Fast
	27–53	PM Mute Short RR
	54–80	PM Mute Med RR
	81–107	PM Mute Long RR
	108–127	PC Long RR
	Velocity > 100	Sustain w/ Hammer On + Pull Off
	D4–C7	Chugs
Schecter Mute Legato MOD 1	0–30	Legato Mute RR
	31–99	Slide Mute RR
	100–127	PC Long RR
	D4–C7	Chugs

continued

SCHECTER 7-STRING GUITAR

Schecter Rhythm Elements	
Schecter Rhythm Elements	Chug Long
	Chug Mv
	Chug Short 1
	Chug Short 2
	PC Death Long Down
	PC Death Long RR
	PC Death Long Slow Down
	PC Death Long Up
	PC Legato Down
	PC Legato Up
	PC Long RR
	PC Long RR1
	PC Long RR2
	PC Long Slide Down
	PC Long Slide Up
	PC Long Up Perf RR
	PC Long Up Perf RR1
	PC Long Up Perf RR2
	PC Med Slide Down RR
	PC Med Slide Up RR
	PC Short RR
	PM Mute Hammer On
	PM Mute Long RR
	PM Mute Med RR
	PM Mute Pull Off
	PM Mute Short RR
	Reps Fast RR
Schecter Rhythm Tempo Sync Performances	
Schecter Rhythm Tempo Sync Performances	Chug Perf
	PC Hyper Perf
	PC Reps Fast Perf 235 bpm

Carvin Guitar, Neck Pickup

Both of the Carvin instruments recorded here (Neck Pickup and Bridge Pickup) have been sampled twice, and panned hard left and hard right. When you load any of the patches for these guitars you are loading two separate .ewi files, and PLAY assigns them both the same MIDI channel number so that they play back together for a true double-tracked stereo sound. In the keyswitch and MOD files you will see "S1" or "S2" in the names; these are the left and right signals. Likewise, in the Element files, you will See "X2" in the name. These symbols are not included in the names in the tables in order to keep things simple.

In the Mod Wheel file **Carvin Neck Lead Long MOD 2**, the articulations listed for low and high MIDI velocity do not apply for all notes in the range of the instrument. The articulation Scream for high velocity only sounds for the note C4 and above. And the articulation Harmonics Non-vib for low velocity only sounds for the note C3 and above.

Carvin Neck Lead Long MOD Velocity-Sensitive Vibrato. When the Mod Wheel is in its lowest range, 0-20, you can control the amount of vibrato with each note's MIDI Velocity, as follows:

- Velocity = 0–55: No Vibrato
- Velocity = 56–90: Medium Vibrato
- Velocity = 91–127: Heavy Vibrato; except, see below
- Velocity = 126-127: Scream Vibrato, only on notes C4–A5

CARVIN GUITAR: NECK		
Carvin Neck Lead		
Carvin Neck Lead KS and MOD		
Carvin Neck Lead KS C0–E1 (continued on next page)	C0	Sustain Non-vib RR
	C#0	Sustain Med Vib RR
	D0	Sustain Exp Vib RR
	D#0–E0	Sustain Med Vib (script)
	D#0	Hammer On + Pull Off
	E0	Slide Fast Up Down
	F0	Slide Up
	F#0	Scream
	G0	Harmonics NV
	G#0	Pinch Harmonics
	A0	Scrape
	A#0	Scrape Fall
continued		

CARVIN GUITAR: NECK

Carvin Neck Lead KS C0–E1 (continued from prior page)	B0	Flutter Arpeggio
	C1	Staccato RR
	C#1	Staccato Palm RR
	D1	Staccato x Perf
	D#1	Random Noise 1
	E1	Random Noise 2
Carvin Neck Lead Long MOD 1	0–20	Sustain Med Vib RR
	21–70	Hammer On + Pull Off
	71–127	Slide Fast Up Down
Carvin Neck Lead Long MOD 2 * see note before this table	0–20	Sustain Med Vib RR
	21–70	Hammer On + Pull Off
	71–127	Slide Fast Up Down
	Velocity < 44	Harmonics Non-vib
	Velocity > 115	Scream
Carvin Neck Lead Long MOD Velocity-Sensitive Vib * see note before this table	0–20	Sus NV VB MV w/Scream Vib
	21–70	Hammer On + Pull Off
	71–127	Slide Fast Up Down
Carvin Neck Lead Elements		
Carvin Neck Lead Elements (continued on next page)	Flutter Arpeggio	
	Hammer On	
	Harmonics Non-vib	
	Pinch Harmonics FX	
	Pull Off	
	Random Noise 1	
	Random Noise 2	
	Random Noise 3	
	Scrape Fall	
	Scrape	
	Scream	
	Slide Down Fast	
	Slide Up Fast	
	Slide Up	

continued

CARVIN GUITAR: NECK

Carvin Neck Lead Elements (continued from prior page)	Staccato RR	
	Staccato Palm RR	
	Sustain Exp Vib RR	
	Sustain Med Vib RR	
	Sustain Non-vib RR	
Carvin Neck Lead Tempo Sync Performances		
Carvin Neck Lead Tempo Sync Performances	Staccato8 Perf	
Carvin Neck Rhythm		
Carvin Neck Rhythm KS and MOD		
Carvin Neck Rhythm PC KS C0–C#1	C0	PC1 Down
	C#0	PC2 Down
	D0	PC2 Double RR
	D#0–F0	PC1 Down (script)
	D#0	PC Hammer On + Pull Off
	E0	PC Slide Fast Up Down
	F0	PC Slide Slow Up Down
	F#0	PC Palm Med RR
	G0	Palm Long 8Perf
	G#0	Palm Med 8Perf
	A0	Palm Short 8Perf
	A#0	Chugs 1
	B0	Chugs 2
	C1	Chugs 3
	C#1	Chugs 4
	D1	Chugs 5
Carvin Neck PC Long MOD 1	0–20	PC1 Down
	21–55	PC Hammer On + Pull Off
	56–90	PC Slide Fast Up Down
	91–127	PC Slide Slow Up Down
Carvin Neck PC Short MOD 1	0–64	PC Palm Mute RR
	65–127	PC Down 1

continued

CARVIN GUITAR: NECK

Carvin Neck PC MOD vs LEAD	0–64	PC Palm Mute RR
	65–127	PC Down 1
	Velocity > 100	Sustain w/ Hammer On + Pull Off
Carvin Neck Rhythm Elements		
Carvin Rhythm Elements	Chugs 1	
	Chugs 2	
	Chugs 3	
	Chugs 4	
	Chugs 5	
	PC Hammer On RR	
	PC Palm Mute RR	
	PC Pull Off RR	
	PC Slide Down Fast RR	
	PC Slide Down Slow RR	
	PC Slide Up Fast RR	
	PC Slide Up Slow RR	
	PC1 Down	
	PC2 Double RR	
	PC2 Down	
Carvin Rhythm Tempo Sync Performances		
Carvin Rhythm Tempo Sync Performances	PC Palm Long Perf 76 bpm	
	PC Palm Med Perf 112 bpm	
	PC Palm Short Perf 112 bpm	

FENDER JAGUAR GUITAR

Fender Jaguar Lead		
Fender Jaguar Lead KS and MOD		
Fender Jaguar Lead KS C0–F#1 (continued on next page)	C0	Sustain Non-vib RR
	C#0	Sustain Vib RR
	D0	Sustain Non-vib RR 3sec
	D#0	Sustain Vib RR 3sec
	E0	Strum Long RR pos1

continued

FENDER JAGUAR GUITAR

Fender Jaguar Lead KS C0–F#1 (continued from prior page)	F0	Strum Long RR pos2
	F#0–G0	Lead Sustain Non-vibrato
	F#0	Lead Hammer On + Pull Off
	G0	Lead Slide Up Down
	G#0	Slide Up Vib Half Tone
	A0	Slide Up Vibrato Whole Tone
	A#0	Scrape Long Vm
	B0	Scrape Short Slide Down Vm
	C1	Tremolo
	C#1	Tremolo Mute
	D1	120 bpm Perf
	D#1	Strum Short RR
	E1	1/4 Note RR
	F1	8va Falls
	F#1	Noise
Fender Jaguar Lead Long MOD 1	0–31	Sustain Non-vib RR
	32–64	Sustain Vib RR
	65–97	Hammer On + Pull Off
	98–127	Slide Up Down
Fender Jaguar Lead Long MOD 2	0–64	Sustain Non-vib RR
	65–127	Sustain Vib RR
Fender Jaguar Strum Lead	Velocity < 100	Strum Long RR pos2
	99 < V < 127	Sustain Non-vib RR
	Velocity = 127	Sustain Vib RR
Fender Jaguar Lead Elements		
Fender Jaguar Lead Elements (continued on next page)	1/4 Note RR	
	8va Falls	
	Hammer On	
	Mute Tremolo	
	Noise	
	Pull Off	
	Scrape Long VM	
continued		

FENDER JAGUAR GUITAR		
Fender Jaguar Lead Elements (continued from prior page)	Scrape Short Slide Down VM	
	Slide Down	
	Slide Up Vib Half Tone	
	Slide Up Vib Whole Tone	
	Slide Up	
	Sustain Non-vib RR 3sec	
	Sustain Non-vib RR	
	Sustain Vib RR 3sec	
	Sustain Vib RR	
Fender Jaguar Lead Tempo Sync Performances		
Fender Jaguar Lead Tempo Sync Performances	Perf 120 bpm	
	Tremolo	
Fender Jaguar Strummer		
Fender Jaguar Strummer KS and MOD		
Fender Jaguar Strum KS C0–C#1	C0	Strum Long RR pos1
	C#0	Strum Long RR pos2
	D0	Strum Short RR
	A5–C7	String Noise (upper range, not KS)
Fender Jaguar Strum MOD 1	0–64	Strum Long RR pos1
	65–127	Strum Long RR pos2
	A5–C7	String Noise
Fender Jaguar Strum Elements		
Fender Jaguar Strum Elements	Strum Long RR pos1	
	Strum Long RR pos2	
	Strum Short RR	

Fender Telecaster Thinline Guitar

In the patch called **Telecaster Strum Lead** within the KS and MOD folder, the 3 articulations are selected based on MIDI velocity, as specified in the table below. But be aware that the Rhythm Pos 2 RR articulation applies only to notes up to D5. For D#5 and above, the Non-vib articulation plays at all velocities 113 and below.

FENDER TELECASTER THINLINE GUITAR

Fender Telecaster Lead

Fender Telecaster Lead KS and MOD

Fender Telecaster Lead KS C0–D#1	C0	Non-vib
	C#0	Sustain Vib
	D0	Vib Accent
	D#0	Rhythm Pos 1 RR
	E0	Rhythm Pos 2 RR
	F0–F#0	Non-vib / Sustain Vib RR
	F0	Lead Hammer On + Pull Off
	F#0	Lead Slide Up Down
	G0	Scream
	G#0	Bend Down Fast
	A0	Fall Down
	A#0	Fall Up
	B0	Harmonics 3 Positions
	C1	Staccato RR
	C#1	Scrapes
	D1	Rhythm Strum Noise 1
	D#1	Rhythm Strum Noise 2
Fender Telecaster Lead Long MOD 1	0–31	Sustain Non-vib
	32–63	Sustain Vib
	64–95	Hammer On + Pull Off
	96–127	Slide Up Down
Fender Telecaster Lead Long MOD 2	0–64	Lead Sustain Non-vib
	65–127	Lead Sustain Vib
Fender Telecaster Lead Short MOD	0–40	Staccato RR
	41–82	Lead Sustain Non-vib
	83–127	Lead Sustain Vib
Fender Telecaster Strum Lead * see note before this table	100< V <114	Non-vib RR
	Velocity >113	Sustain Vib RR
	Velocity <100	Rhythm Pos 2 RR

continued

FENDER TELECASTER THINLINE GUITAR

Fender Telecaster Lead Elements

Fender Telecaster Lead Elements	Bend Down Fast
	Fall Down
	Fall Up
	Hammer On
	Harmonics 3 Positions
	Pull Off
	Scrapes
	Scream
	Slide Down
	Slide Up
	Staccato RR
	Sustain Non-vib Down
	Sustain Non-vib RR
	Sustain Non-vib Up
	Sustain Vib Accent
	Sustain Vib Down
	Sustain Vib RR
	Sustain Vib Up
	Vib ff

Fender Telecaster Strummer

Telecaster Strummer KS and MOD

Telecaster Rhythm KS C0–D#0	C0	Rhythm Pos 1 RR
	C#0	Rhythm Pos 2 RR
	D0	Rhythm Strum Noise 1
	D#0	Rhythm Strum Noise 2
	F5–C7	String Noise (upper range, not KS)
Telecaster Rhythm MOD 1	0–64	Rhythm Pos 1 RR
	65–127	Rhythm Pos 2 RR
	F5–C7	String Noise

continued

FENDER TELECASTER THINLINE GUITAR

Telecaster Rhythm Elements		
Telecaster Rhythm Elements	Rhythm Pos 1 RR	
	Rhythm Pos 2 RR	
	Rhythm Strum Noise 1	
	Rhythm Strum Noise 2	

STINGRAY 5 BASS

Stingray 5 Finger		
Stingray 5 Finger KS and MOD		
Stingray 5 Finger KS A-1 – F0	A-1	Sustain Long RR
	A#-1	Sustain Short RR
	B-1	Sustain Mute RR
	C0–C#0	Sustain (script)
	C0	Hammer On + Pull Off
	C#0	Slide Up Down
	D0	Fall
	D#0	Doit
	E0	Bend Up Down
	F0	Noise
Stingray 5 Finger MOD 1	0–20	Sustain Long RR
	21–70	Hammer On + Pull Off
	71–127	Slide Up Down
Stingray 5 Finger Elements		
Stingray 5 Finger Elements	Bend Up Down Half Tone	
	Doit	
	Fall	
	Hammer On	
	Pull Off	
	Slide Down	
	Slide Up	
	String Noise	
	Sustain Long RR	
	Sustain Mute RR	
	Sustain Short RR	

continued

STINGRAY 5 BASS

Stingray 5 Pick

Stingray 5 Pick KS and MOD

Stingray 5 Pick PC KS A-1 – G#0	A-1	Sustain Long RR
	A#-1	Sustain Short RR
	B-1	Sustain Mute RR
	C0–C#0, + G0	Sustain (script)
	C0	Hammer On + Pull Off
	C#0	Slide Up Down
	D0	Fall
	D#0	Doit
	E0	Bend Up Down
	F0	Fast Rep RR
	F#0	Fast Rep Perf
	G0	Hammer On + Off Short
	G#0	Noise
Stingray 5 Pick MOD 1	0–20	Sustain Long RR
	21–64	Short Hammer On + Pull Off
	65–97	Hammer On + Pull Off
	98–127	Slide Up Down

Stingray 5 Pick Elements

Stingray 5 Pick Elements (continued on next page)	Bend Up Down Half Tone
	Doit
	Fall
	Fast Perf Reps
	Fast Reps RR
	Hammer On Long
	Hammer On Short
	Pull Off Long
	Pull Off Short
	Slide Down
	Slide Up
	String Noise

continued

STINGRAY 5 BASS

Stingray 5 Pick Elements (continued from prior page)	Sustain Long Down
	Sustain Long RR
	Sustain Long Up
	Sustain Short Down
	Sustain Short RR
	Sustain Short Up

LAKLAND BASS

Lakland Finger

Lakland Finger KS and Playable Patches

Lakland Finger KS C0–F#0	C0	Open Sustain
	C#0	Legato
	D0	Slide Down
	D#0	Slide Up
	E0	Slide Up Sustain
	F0	Octave
	F#0	Brrr (slide up and down fast)
Lakland Finger Playable Patches	Hardcore 1	
	Hardcore 2	
	Super Fatty	
	Super Octave	
	Sustain RR	
	Sweetsus Exp	

Lakland Finger Elements

Lakland Finger Elements	Brrr (slide up and down fast)
	FX
	Legato
	Octave
	Open Slide Down
	Open Slide Up Sustain
	Open Slide Up
	Open
	Release Layer (release sounds at end of notes)
	Staccato

continued

LAKLAND BASS

Lakland Pick

Lakland Pick KS and Playable Patches

Lakland Pick KS A-1 – A#0	A-1	Open Down
	A#-1	Open Up Down
	B-1	Legato
	C0	Open Slide Down
	C#0	Open Slide Down Fast
	D0	Open Slide Up
	D#0	Open Slide Up Fast
	E0	Open Slide Up Sustain
	F0	Octave
	F#0	Brrr (slide up and down fast)
	G0	Mute Down
	G#0	Mute Up Down
	A0	Mute Slide Down
	A#0	Mute Slide Up
Lakland Pick Playable Patches	Hardcore 1	
	Hardcore 2	
	Mute RR	
	Open 5-Way	
	Sustain RR	

Lakland Pick Elements

Lakland Pick Elements (continued on next page)	Brrr (slide up and down fast)
	FX
	Legato Mute
	Legato
	Mute Down
	Mute Slide Down
	Mute Slide Up
	Mute Up Down
	Octave
	Open Down

continued

LAKLAND BASS

Lakland Pick Elements (continued from prior page)	Open Slide Down Fast
	Open Slide Down
	Open Slide Up Fast
	Open Slide Up Sustain
	Open Slide Up
	Open Up Down
	Release Layer (release sounds at end of notes)
	Staccato Down
	Staccato Up
	Staccato Up Down

MUSIC MAN VINTAGE BASS

Music Man Vintage Pick

Music Man Vintage Pick KS and Playable Patches

Music Man Vintage Pick KS A-1 – A#0	A-1	Open Down
	A#-1	Open Up Down
	B-1	Legato
	C0	Open Slide Down
	C#0	Open Slide Down Fast
	D0	Open Slide Up
	D#0	Open Slide Up Fast
	E0	Open Slide Up Sustain
	F0	Octave
	F#0	Brrr
	G0	Mute Down
	G#0	Mute Up Down
	A0	Mute Slide Down
	A#0	Mute Slide Up
Music Man Vintage Pick Playable Patches	Hardcore 1	
	Hardcore 2	
	Mute RR	
	Open 5-Way	
	Sustain RR	

continued

MUSIC MAN VINTAGE BASS

Music Man Vintage Pick Elements	
Music Man Vintage Pick Elements	Brrr (slide up and down fast)
	FX
	Legato Mute
	Legato
	Mute Down
	Mute Slide Down
	Mute Slide Up
	Mute Up Down
	Octave
	Open Down
	Open Slide Down Fast
	Open Slide Down
	Open Slide Up Fast
	Open Slide Up Sustain
	Open Slide Up
	Open Up Down
	Release Layer (release sounds at end of notes)
	Staccato Down
	Staccato Up
	Staccato Up Down

61 FENDER JAZZ FRETLESS BASS

Fender Jazz Fretless

Fender Jazz Fretless KS and Playable Patches		
Fender Jazz Fretless KS A-1 – A#0	C0	Sustain
	C#0	Sustain String Vib
(continued on next page)	D0	Staccato
	D#0	Slide Up Sustain Slow
	E0	Slide Up Sustain Medium
	F0	Slide Up Slow
	F#0	Slide Up Medium

continued

61 FENDER JAZZ FRETLESS BASS

Fender Jazz Fretless KS A-1 – A#0 (continued from prior page)	G0	Slide Up Fast
	G#0	Slide Down
	A0	Slide Up 8va
	A#0	Harmonics 1
	B0	Harmonics 2
	C1	FX
Fender Jazz Fretless Playable Patches	Hardcore 1	
	Hardcore 2	
	2-Hand Monster	
	Paris Accent	
	Paris Vib	
Fender Jazz Fretless Elements		
Fender Jazz Fretless Elements	FX	
	Harmonics 1	
	Harmonics 2	
	Release Layer (release sounds at end of notes)	
	Slide Down	
	Slide Up Octave	
	Staccato	
	Sustain Strong Vib	
	Sustain	

63 HOEFNER BASS

Höfner Finger		
Höfner Finger KS and Playable Patches		
Höfner Finger KS C0–D#0	C0	Sustain
	C#0	Slide Up
	D0	Tremolo
	D#0	Noise
Höfner Finger Playable Patches	Hardcore	
	Sustain	

continued

63 HOEFNER BASS

Höfner Finger Elements		
Höfner Finger Elements	Noise	
	Release Layer (release sounds at end of notes)	
	Slide Up Sustain	
	Tremolo	
Höfner Pick		
Höfner Pick KS and Playable Patches		
Höfner Pick KS C0–D0	C0	Sustain RR
	C#0	Slide Up Sustain
	D0	Noise
Höfner Pick Playable Patches	Hardcore	
	Sustain RR	
Höfner Pick Elements		
Höfner Pick Elements	Noise	
	Release Layer (release sounds at end of notes)	
	Slide Up	
	Sustain Down	
	Sustain Up	
	Sustain Up Down	

65 GIBSON EB2 BASS

Gibson EB2 Pick		
Gibson EB2 KS and Playable Patches		
Gibson EB2 KS C0–G0	C0	Sustain Open RR
	C#0	Mute RR
	D0	Slide Up Sustain
	D#0	Bend Up Sustain
	E0	Slide Up
	F0	Tremolo
	F#0	Noise 1
	G0	Noise 2

continued

65 GIBSON EB2 BASS

Gibson EB2 Playable Patches	Hardcore	
	Mute RR	
	Open RR	
Gibson EB2 Elements		
Gibson EB2 Elements	Bend Up	
	Mute Down Velocity	
	Mute Up and Down	
	Mute Up	
	Noise 1	
	Noise 2	
	Open Down	
	Open Up Down	
	Open Up	
	Release Layer (release sounds at end of notes)	
	Slide Down Velocity	
	Slide Up Sustain	
	Tremolo	

66 SILVERTONE BASS

Silvertone Finger		
Silvertone Finger KS and Playable Patches		
Silvertone Finger KS C0–E0	C0	Sustain
	C#0	Slide Up
	D0	Bend Up
	D#0	Slide Down
	E0	Noise
Silvertone Finger Playable Patches	Hardcore	
	Sustain	
Silvertone Finger Elements		
Silvertone Finger Elements	Bend Up	
	Noise	
	Release Layer (release sounds at end of notes)	
	Slide Down	
	Slide Up	

continued

66 SILVERTONE BASS

Silvertone Pick		
Silvertone Pick KS and Playable Patches		
Silvertone Pick KS C0–D0	C0	Sustain RR
	C#0	Legato
	D0	Slide Up Sustain
	D#0	Slide Down
	E0	Noise
Silvertone Pick Playable Patches	Hardcore 1	
	Hardcore 2	
	Sustain RR	
Silvertone Pick Elements		
Silvertone Pick Elements	Legato	
	Noise	
	Release Layer (release sounds at end of notes)	
	Slide Down	
	Slide Up Sustain	
	Sustain Down	
	Sustain Up	
	Sustain Up Down	

72 RICKENBACKER BASS

RIckenbacker Pick		
RIckenbacker KS and Playable Patches		
RIckenbacker KS C0–G0	C0	Sustain RR
	C#0	Slide Up Sustain
	D0	Noise 1
	D#0	Noise 2
RIckenbacker Playable Patches	Hardcore	
	Sustain RR	

continued

72 RICKENBACKER BASS	
RIckenbacker Elements	
RIckenbacker Elements	Noise 1
	Noise 2
	Release Layer
	Slide Up
	Sustain Down
	Sustain Up
	Sustain Up Down



One of the EastWest studios where the newly sampled instruments were recorded.



5. Drums

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61 The Ministry of Rock 2 Drum Kits

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Master Navigation Document

Drums: Instruments and Articulations

This chapter provides specific information about each of the Drums in the Ministry of Rock 2 library. First is a section that provides a brief overview about the specific instruments. The next section describes the General MIDI (GM) layout of the drums on the keyboard. This is followed by tables of the various drum setups. You might want to print out some of the pages as a reference, or load this PDF into a hand-held reader for quick access when working.

Description of the Ministry of Rock 2 Drums

The Ministry of Rock 2 drums are set up as drum kits that you can use as the producers arranged them, or that you can customize by swapping out elements, for example, replacing the Sabian cymbals with Istanbul cymbals. They all use the same mapping of MIDI notes to drum and articulation, so it's easy to try out other drum kits combinations without having to change the notes you've recorded in your sequencer.

All the drums were recorded with multiple microphones, and you have control in the Player UI over how much of each sampled audio to include in the mix, and where to pan it in the soundscape. One set of microphones sits close to the drum kit and overhead. Another set of microphones is positioned further back to capture more of the sound of the room. These room mics are available in 2 versions, using the signal: directly from the mics, or after passing through a compressor to increase the overall volume (without distortion of the loudest hits). See the description of the Drum Mixer, starting on page 15, for more details.

The Drums in Ministry Of Rock 2 feature positional sampling, so you can access the sound of different parts of the drum. It also features left and right hand sampling, round robin repeated notes, and repetitions sampling. Repetitions sampling makes the drums play like a live performance. These samples were extracted from a live performance and they play back when you play fast repeated notes. We call this "Live Technology."

General MIDI Mapping

All the drums in Ministry of Rock 2 follow the same pattern when assigning drum sounds to the MIDI keyboard. What follows is a table for that mapping.

GENERAL MIDI FOR DRUMS

Notes	Drum and Articulation
G0–A0	cowbell
A#0	pedal hat
B0	beater on kick drum RRx4 (with repetitions)
C1	beater off kick drum RRx4 (with repetitions)
C#1	rimshot RRx4
D1	snare middle head RRx4 (with repetitions)
D#1	snare rim crack RRx4 (with repetitions)
E1	snare outside head RRx4 (with repetitions)
F1,G1,A1, B1,C2,D2	toms RRx4 (with repetitions)
F#1, G#1, A#1, C#2	middle hat positions: hats closed slightly open more open open RRx4 (with repetitions)
D#2	ride middle ride position RRx4 (with repetitions)
E2	cymbal 1 edge RRx2 (with repetitions)
F2	cymbal 1 edge stop RRx2
F#2	cymbal 2 edge RRx2 (with repetitions)
G2	cymbal 2 edge stop RRx2
G#2	cymbal 3 edge RRx2 (with repetitions)
A2	cymbal 3 edge stop RRx2

Lite kits do not include the following mappings but the regular kits do. The lite kits are available in the folders that include "Less Load" in the name, and are designed for computer systems with smaller resources that may run out of RAM or may exhibit playback problems when larger patches are loaded.

GENERAL MIDI FOR DRUMS

Notes	Drum and Articulation	
B2	beater on kick drum RRx4 (with repetitions)	duplicate for 2-handed playing
C3	beater off kick drum RRx4 (with repetitions)	duplicate for 2-handed playing
D3	snare bounce	
D#3	snare flam	
E3	snare roll	

continued

GENERAL MIDI FOR DRUMS

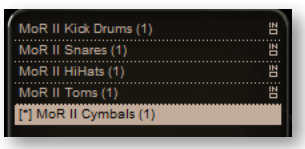
Notes	Drum and Articulation	
F3,G3,A3, B3,C4,D4	toms flam RRx4 (with repetitions)	
F#3, G#3, A#3, C#4	edge hat position: hats closed slightly open more open open RRx4 (with repetitions)	
D#4	ride edge position RRx4 (with repetitions)	
E4	cymbal 1 middle position RRx2 (with repetitions)	
F4	cymbal 1 middle position stop RRx2	
F#4	cymbal 2 middle position RRx2 (with repetitions)	
G4	cymbal 2 middle position stop RRx2	
G#4	cymbal 3 middle position RRx2 (with repetitions)	
C#5	rimshot RRx4	duplicate for 2 handed playing
D5	snare middle head RRx4 (with repetitions)	duplicate for 2-handed playing
D#5	snare rim crack RRx4 (with repetitions)	duplicate for 2-handed playing
E5	snare outside head RRx4 (with repetitions)	duplicate for 2-handed playing
F5,G5,A5, B5,C6,D6	toms bounce RRx2	
F#5, G#5, A#5, C#6	bell hat position: hats closed slightly open more open open RRx4 (with repetitions)	
D#6-E6	ride bell RRx4 (with repetitions)	

Use of Multi-instruments for the MOR 2 Drums

A multi-instrument opens more than one instrument at a time. And in these automatic multis within the Ministry of Rock 2 library, PLAY assigns all the instruments to the same MIDI channel (though you can change any channel you like if you have a reason to do so). For the drums, this means that opening one of the kits opens a snare instrument and a toms instrument and a cymbals instrument at once.



For example, let's say you open the Gretch Metal Kit Ludwig Snare.ewi instrument, as it appears in the Browser in the image above. When you look at the list of open instruments at the left

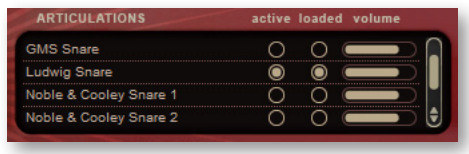


side of the Browser view, you can see that 5 separate instruments have been opened and all assigned, in this example, to MIDI channel 1. The image at the right shows this list.

These multiple open instruments work together on the same channel because each responds to only limits notes, as specified in the General MIDI mapping on page 58. If you look at the keyboards, as shown together below, and you remember that only white keys are playable, you see that there's no overlap. Each note plays only one instrument. (This image shows only 4 keyboards because the kit used in this example does not include HiHats.) From the top down, the keyboards show kick drums, snares, toms, and cymbals.



The last thing to notice is that the open instruments that appear in the list in the Browser do not seem to be specific to the Gretch Metal kit of the Ludwig snare. These instruments, in fact, include all makes of instruments. But only the requested drums have their samples loaded and are activated when a specific kit is opened.



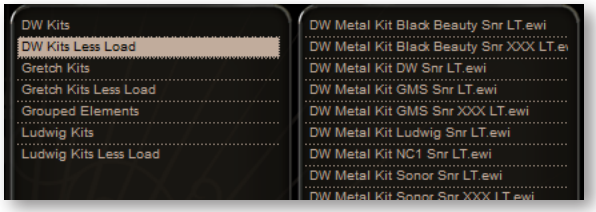
Using the same example, select the Snares instrument and look at the Articulations control in the Player view. Scroll down until you find the one articulation where the Loaded and Active buttons are turned on. You will see that it's the Ludwig Snare, as requested in the original selection in the Browser. And every MOR 2 drum kit you request is set up in this way.

If you decide to change out one element of a standard drum kit, this architecture does allow you to select a different manufacturer and create a custom drum kit. For example, you could deactivate the Ludwig Snare and load the samples for the Sonor Bergman Snare, instead.

The Ministry of Rock 2 Drum Kits

The Drums are grouped into 7 folders that represent 3 types of drum kits plus a folder of instrument files with grouped elements. Each of the 3 types of kits is available in a standard version and another version designed to put a smaller load on the computer:

- DW Kits
- DW Kits Less Load
- Gretch Kits
- Gretch Kits Less Load
- Ludwig Kits
- Ludwig Kits Less Load



The folder called DW Kits Less Load, for example, contains the same files as the folder of standard versions, but the suffix "LT" on the instrument name remind you this is a "lite" version. See the tables of General MIDI mappings, starting on page 58, for the differences between standard kits and their "lite" versions.

Those drum kits whose names end in "XXX" are special versions with a tighter sound and with tuned kicks and snares. Use these versions for a more polished sound.

The seventh folder, called Grouped Elements, contains one instrument for each type of kit component: cymbals, HiHats, Kick Drums, and so on. If you're looking to use a specific drum outside of a kit, open one of these files. Turn on the Loaded and Active buttons for the drum you want (while turning off those same buttons for the drums you do not want to hear).

The following tables list the drum kits available in each of the folders. Note that the folders of lite instruments are not listed separately, because the list is the same as for the standard kits. And those with an "XXX" option include an indication in the listing, but not a separate line item.



DW DRUM KITS

DW Metal Kit	Black Beauty Snare	XXX
	DW Snare	
	GMS Snare	XXX
	Ludwig Snare	
	NC1 Snare	
	Sonor Snare	XXX
DW Rock Kit	Black Beauty Snare	XXX
	Brady Snare	
	DW Snare	
	GMS Snare	XXX
	NC2 Snare	XXX
	Tempus Snare	

GRETCH DRUM KITS

Gretch Metal Kit	Black Beauty Snare	XXX
	GMS Snare	XXX
	Ludwig Snare	
	NC1 Snare	
	Sonor Snare	XXX
Gretch Rock Kit	Black Beauty Snare	XXX
	Brady Snare	XXX
	DW Snare	
	GMS Snare	
	NC1 Snare	XXX
	NC2 Snare	
	Sonor Snare	
	Tempus Snare	

LUDWIG DRUM KITS

Ludwig Hip Hop Kit	NC1 Snare	
Ludwig Metal Kit	Black Beauty Snare	XXX
	Brady Snare	
	DW Snare	
	NC1 Snare	XXX
	NC2 Snare	
	Sonor Snare	XXX
	Tempus Snare	XXX
Ludwig Rock Kit	Black Beauty Snare	XXX
	Brady Snare	XXX
	GMS Snare	
	NC1 Snare	
	Tempus Snare	XXX



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