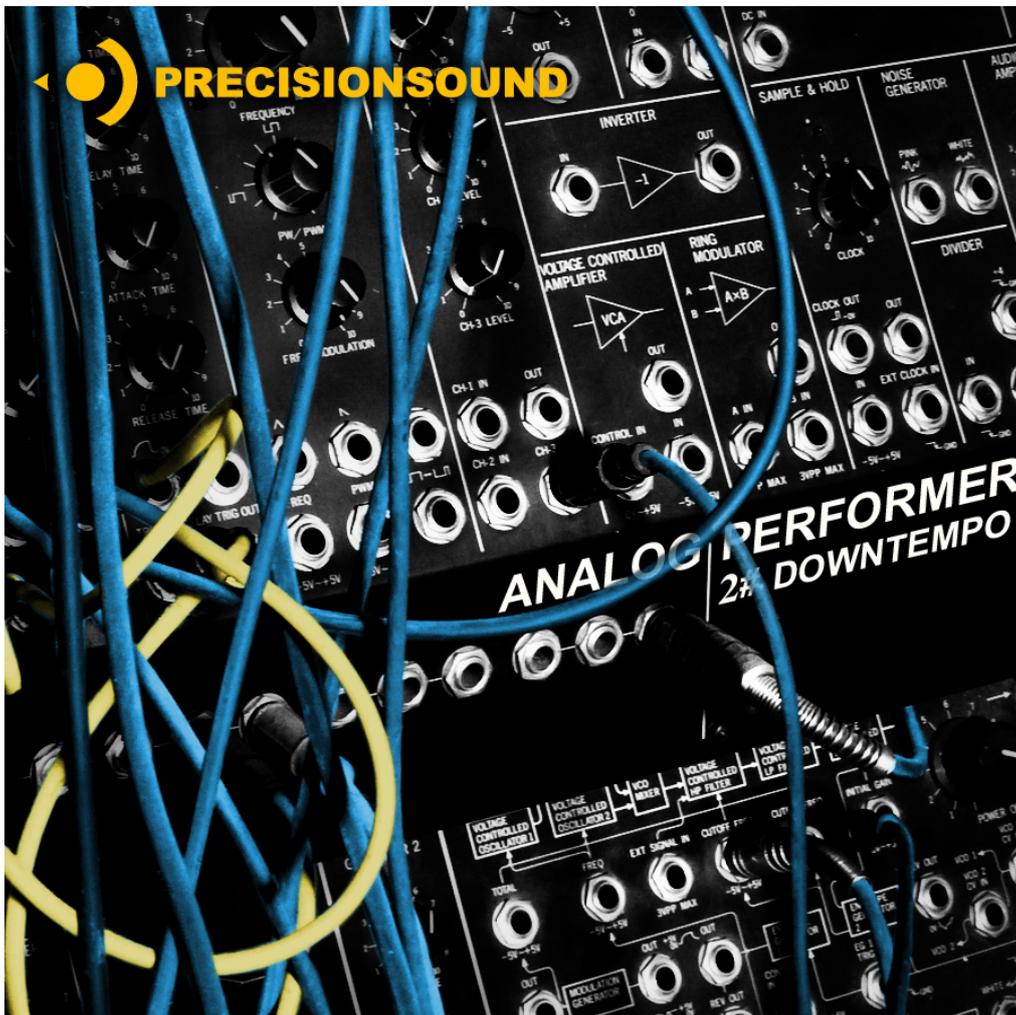


Analog Performer 2: Downtempo

in ACID wav, Apple Loops, Stylus RMX, and REX formats



Analog Performer 2: Downtempo showcases the unique analog sounds of the Korg MS-20 and Moog Source synthesisers, performed by synth expert and ambient music legend Phil Thornton. Using Phil's personal collection of vintage gear, the library is a sonic exploration of the MS-20's dual filter, through intricate rhythms and live performances. Driven by a Korg SQ-10 analog sequencer and MS-50 modular expander, the sound of the MS-20 is complemented by powerful Moog tones, Korg Electribe drum machines, and a Korg Wavestation synthesiser.

Analog Performer 2: Downtempo is organised into 10 suites of eight-bar multitrack loops, at tempos from 65-90bpm. It contains:

- 140 ACID wav format loops (543MB total)
- Sliced versions of 111 loops in Apple Loops, Stylus RMX, and REX formats
- 40 demonstration mixes/music beds in ACID wav format (257MB total)
- 44.1kHz/24-bit audio throughout

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Quick Start

The library is organised into five folders: Mixes, ACID wav, REX, and Apple Loops, and Stylus RMX.

1: Mixes

This is the place to begin for an overview of the library content.

The Mixes folder contains ten subfolders, one for each suite. Within each subfolder, you'll find a Preview Mix for the suite, featuring all the suite's loops with minimal processing. You'll also find three alternative mixes, demonstrating different selections and combinations of loops, processed creatively for inspiration.

All the mixes are in ACID wav format, and edited to loop seamlessly.

2: ACID Wav

This contains all the individual loops, as well as drum submixes, organised into subfolders by suite.

Each file contains tempo information, and key information if applicable, which will be recognised by programs that can interpret ACID metadata. All sequencers can open these files, and programs that cannot read the metadata will simply open the files as 24-bit, 44.1kHz wav.

3: REX

This contains sliced versions of the loops, for maximum flexibility when time-stretching and editing in programs such as Propellerheads Reason, Apple Logic, Avid Pro Tools, and Steinberg Cubase.

The majority of loops in the library (111 out of 140) have been sliced, but some loops containing legato melodies or overlapping percussive sounds don't suit slicing. In those instances, please use the ACID wav versions.

4: Apple Loops

This contains sliced versions of the loops, for optimal integration with Apple programs such as GarageBand, Logic, and Soundtrack Pro. Tagged attributes in these files are visible in the Apple Loops browser.

The Apple Loops folder contains the same number of loops as the REX folder; those loops which don't suit slicing are not included here.

5: Stylus RMX

This contains sliced versions of the loops for use in Spectrasonics Stylus RMX.

The RMX folder contains the same number of loops as the REX folder; those loops which don't suit slicing are not included here.

See overleaf for important installation information about REX and RMX formats.
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Content Overview

Analog Performer 2: Downtempo contains ten suites of loops at tempos from 90bpm to 135bpm:

Suite name	Tempo	Key	Length
Dust	65bpm	Em	8 bars
Cell	70bpm	Cm	8 bars
Orbit	70bpm	Cm	8 bars
Prism	70bpm	Gm	8 bars
Comb	75bpm	Bm	8 bars
Mesh	75bpm	Cm	8 bars
Locus	80bpm	Dm	8 bars
Sear	80bpm	Em	8 bars
Rime	85bpm	Am	8 bars
Verso	90bpm	Dm	8 bars

Within each suite, there are between ten and seventeen loops, with descriptive names. The full contents of each suite are listed later in this manual.

The naming scheme for each loop is: tempo - suite name - loop name - key if applicable.

To use the loops, simply load them into your audio sequencer or sampler, following the instructions provided by the software manufacturer.

Additionally, to work with **REX files**, you'll need to install the free REX shared library from Propellerheads. Download it from:

http://www.propellerheads.se/download/index.cfm?fuseaction=get_article&article=rexsharedlibrary

To use the files in **Stylus RMX** format, place the subfolder that you'll find inside the "5 – RMX" folder into the Stylus RMX User Libraries folder.

This is usually Program Files\Spectrasonics\SAGE\SAGE Libraries\User Libraries (on PC), or Home/Library/Application Support/Spectrasonics\SAGE\SAGE Libraries\User Libraries (on Mac).

When you next launch Stylus RMX, Analog Performer 2: Downtempo will be accessible from the User Libraries category in the RMX sound browser.



A Note About Swing

'Swing factor', or 'shuffle' as it is commonly known, is when even-numbered steps in a sequence are offset by a percentage, with 50% from the beat being the starting point, and 75% the maximum deviation.

Two suites in this sound library, **Locus** and **Verso**, feature swing at 68% and 60% respectively.

It can be useful to adjust swing when combining loops from suites (or third-party sound libraries) that feature different amounts of it, so that all material has the same groove.

Most software sequencers and drum machines can adjust swing, or even remove it completely, for example using the Time Designer in Stylus RMX.

Experiment!

We encourage you to experiment by layering material from different suites, changing pitch and tempo, and using creative effects on the loops. The MS-20 sequences in particular reveal lots of detail and texture when treated with extreme EQ and/or compression!

You are also welcome to use the premixed audio files in your creative projects.

We'd love to hear the music you make with Analog Performer, and what you'd like to see in our future products.

Write to us at info@precisionsound.net, or join the discussion at Phil Thornton's 'Church of Moog' Facebook page: <http://www.facebook.com/TheChurchOfMoog>.

Production Notes

By Phil Thornton

Equipment list

Moog Source synthesiser
 Korg MS-20 synthesiser
 Korg MS-50 synthesiser
 Korg SQ-10 analog sequencer
 Korg Electribe EMX1
 Korg Electribe ESX1
 Korg WS1 synthesiser



Equipment set up

For this project, a Korg Electribe (EMX1) was used to create most of the drum sounds and rhythms. A second Electribe (ESX1) was synced to the EMX via MIDI clock. An audio click was created on the ESX1 and sent to the Korg MS-20 synthesiser to act as a trigger signal. This audio click was converted into a trigger signal via the MS-20's external signal processor.

The audio signals from both Electribes, the MS-20, Moog Source, and Korg WS1 were all recorded separately into Apple Logic Pro running on a MacBook Pro via a Yamaha O2R mixer and MOTU 828 mk2 interface at 44.1KHz 24-bit. All material was normalised to -6dB without limiting.

Modular patching

The trigger signal from the ESP module was sent to the step input of the SQ-10 sequencer. The multiple trig out from the sequencer was then split via an MS-50 junction to trig in on the MS-20 and various trig ins on the MS-50. This configuration allowed the ESX1 to control the step advance of the SQ-10 sequencer and the triggering of the MS-20 and MS-50 in real-time. Rests and swing were then programmed from the ESX1, with the loop point of the sequencer adjusted accordingly.

Control voltage output A (up to twenty-four steps) was sent to the cut-off frequency input of the low pass filter on the MS-20. Control voltage output C (up to twelve steps) was sent to the cut-off frequency input of the high pass filter. The initial cut off and resonance settings could then be used for a wide range of rhythmic effects.

This was the basic starting point. As each suite developed, the patch routing was changed in various ways.

The Moog Source

The Source is often acclaimed as one of the best sounding Moogs ever made – second only to the legendary MiniMoog Model D. Designed to be a cost-effective replacement for the Mini, 7000 units were produced between 1981 and 1985. The signal path follows the standard analog synth layout and consists of two oscillators, a modulation generator, a low pass filter and 2 ADSR envelopes.

The Source was the first Moog to feature digital control of all the analog parameters, allowing 16 patches to be saved, as well as two real-time sequencers (2x88 events), a patch sequencer, sample and hold, and a rather eccentric ‘arpeggiator’ – actually a rather fun 24-step sequencer programmed by playing notes in ‘live’, and looping by returning to the start note!

The above digital functions are now regarded as being very basic. However, as is often the case with technical limitations, this facilitates some interesting creative opportunities.



For example, the sequencers record via real-time note entry, and on the early models could not be synced to an external source, which makes them almost unusable for conventional applications. Ironically the lack of synchronisation is a very useful tool for creating organic sounding ripple-type textures, etc. – something that is now quite laborious to achieve on a modern computer DAW.

Complex experimental sounds can be created by overdubbing program changes onto the sequences and then controlling playback speed, filter cut-off,

resonance, etc., live during playback. The resulting effects are still today unique in character.

Another example is the above mentioned ‘arpeggiator’ which, when combined with a suitable playing technique, can create exotic performances with fast trills and runs appearing between played notes.

Unlike most modern synths, the method of controlling parameters is by the use of a free-spinning weighted control wheel, which has a very tactile feel. Since all the analog parameters have their own dedicated buttons on the control panel, programming and performance is fast and intuitive in a way that is difficult to appreciate unless you are actually playing the instrument. (The Source is often unfairly criticised for this ‘parameter access’ system, which on paper looks like the same kind of nightmare as a DX7!)

Korg MS-20 and MS-50

The MS series was produced from 1978 to 1983. The MS-20 was one of the most popular monophonic analog synths ever made. In contrast to the widely acclaimed sound of the Moog, the Korg sound is much more ‘brittle’ or ‘cutting’. Just as unique in its own way, this sonic characteristic has recently been gaining popularity partly due to its ability to fit more easily into a crowded mix.

The MS-20 is a fully analog synthesiser, with each module hard-wired in a fairly conventional configuration. An extensive patch bay allows this architecture to be customised and tapped into for integration with the MS-50, SQ-10, etc. Features include an external signal processor, pitch to voltage converter, two oscillators, HADSR and DAR envelope generators, a modulation generator, sample and hold, and white and pink noise generators. Most importantly it also features two voltage-controlled filters – low pass and high pass, 12dB roll-off. Both filters go into self-oscillation with high resonance settings. This is, I believe, at the heart of what makes this synth produce such unique sounds!



The MS-50 is a fully modular analog synthesiser featuring a single oscillator, low pass filter, ADSR and HDAR envelope generators, two voltage-controlled amplifiers, sample and hold, noise generator, inverter, integrator, divider, ring modulator, and a very useful voltage controlled modulator. For this project, the filter was not used on the MS-50, because the overall aim was to showcase the dual filter sound of the MS-20. (The character of the MS-50 filter is quite conventional by comparison.)

Korg Electribe EMX1

The Electribe is a popular, twelve-voice groove box. It features a wide range of modelled synthesis methods, step sequencing, digital effects, and valve distortion created with two 12AX7 vacuum tubes. It's very quick and easy to program, with great ‘live’ performance facilities.

For these suites, the Electribe's drum and percussion sounds were used to complement the synthesiser performances. Most of these sounds were PCM (sample) based with the occasional virtual modelled waveform. Pitch, modulation, envelopes, and so on, were then tuned to the analog sounds – sometimes with further processing via the audio inputs on the synthesisers.

Korg Wavestation WS1

This is a digital PCM-based wavetable/vector polyphonic synthesiser. It was used in a couple of the suites for some thick, evolving pad-type sounds.

About Phil Thornton

A keen sorcerer of sonic visions, Phil has written and produced over thirty solo albums – with worldwide sales of over two million CDs – since beginning his musical odyssey in the early '80s with the group 'Expandis' (a unique artists' collective, best known for their innovative use of electronic sound).

Phil's production credits include the 'Buddha Experience' bestselling chill-out series, as well as many collaborations with artists such as Sinéad O'Connor, Arthur Brown, Gordon Giltrap, Earthdance Music, and Hossam Ramzy.

For more information on Phil, visit:

www.philthornton.com

www.expandis.co.uk



Credits

Synth programming and performances: Phil Thornton

Audio editing: Iain Morland and Lars Westin

Mixing: Iain Morland

Photography: Nick Dyer

Artwork: Lars Westin

Content List

065-Dust 1-Preview Mix Em*
 065-Dust 2-Bachelor Mix Em*
 065-Dust 3-Chemistry Mix Em*
 065-Dust 4-Haunted Mix Em*
 065-Dust All Drums*
 065-Dust Bass Drum
 065-Dust Chop Fast Em
 065-Dust Chop Mid Em
 065-Dust Chop Slow Em
 065-Dust Clavinet Em
 065-Dust Closed Hat
 065-Dust Drips Em
 065-Dust Modular Dark Em
 065-Dust Modular Metal Em
 065-Dust Modular Nasal Em
 065-Dust Modular Wide Em
 065-Dust Noize Em
 065-Dust Open Hat
 065-Dust Snare Clap
 065-Dust Synth Bass Em
 065-Dust Thwip Em

 070-Cell 1-Preview Mix Cm*
 070-Cell 2-Floating Mix Cm*
 070-Cell 3-Nano Mix Cm*
 070-Cell 4-Spank Mix Cm*
 070-Cell All Drums
 070-Cell Bass Drum
 070-Cell Click Snare
 070-Cell Clicky Bass Cm
 070-Cell Dreamy Long Cm*
 070-Cell Dreamy Short Cm*
 070-Cell Falling Tune Cm*
 070-Cell Hi Hat
 070-Cell Modular Dark Cm*
 070-Cell Modular Moody Cm
 070-Cell Modular Vowel Cm
 070-Cell Noize Growl Cm
 070-Cell Plate Snare
 070-Cell Pulse Whistle Cm
 070-Cell Ripping Synth Cm
 070-Cell Shaker Swim
 070-Cell Syn Tom

 070-Orbit 1-Preview Mix Cm*
 070-Orbit 2-Bias Mix Cm*
 070-Orbit 3-Science Mix Cm*
 070-Orbit 4-Sticky Mix Cm*
 070-Orbit All Drums
 070-Orbit Heavy Bass Cm
 070-Orbit Hi Hat
 070-Orbit Kick Drum
 070-Orbit Modular Formant Cm
 070-Orbit Modular Pulse Cm
 070-Orbit Modular Squelch Cm
 070-Orbit Ripples Cm*
 070-Orbit Sidestick
 070-Orbit Synth Bird Cm
 070-Orbit Synth Mad Cm*
 070-Orbit Wide Riff Cm

 070-Prism 1-Preview Mix Gm*
 070-Prism 2-Battery Mix Gm*
 070-Prism 3-Rockpool Mix Gm*
 070-Prism 4-Slinky Mix Gm*
 070-Prism All Drums*
 070-Prism Chop Fast Gm*
 070-Prism Chop Slow Gm
 070-Prism Electro Kick
 070-Prism Filter Hat
 070-Prism Filter Waves Gm
 070-Prism Flanged Metal Gm
 070-Prism Hi Hat
 070-Prism Laser Gm*
 070-Prism Modular Fruity Gm
 070-Prism Modular Sharp Gm
 070-Prism Modular Smooth Gm
 070-Prism Modular Whistle Gm
 070-Prism Noize Gm
 070-Prism Snare
 070-Prism Sub Bass Gm*

* ACID wav only

075-Comb 1-Preview Mix Bm*
 075-Comb 2-Bathtime Mix Bm*
 075-Comb 3-Cheeky mix Bm*
 075-Comb 4-Piecemeal Mix Bm*
 075-Comb All Drums*
 075-Comb Bright Snare
 075-Comb Dual Hats
 075-Comb Electro Kick
 075-Comb Modular Blips Bm
 075-Comb Modular Drips Bm
 075-Comb Modular Groove Bm
 075-Comb Noize Hard
 075-Comb Noize Soft
 075-Comb Old Snare
 075-Comb Ping Bm
 075-Comb Sync Moan Bm*
 075-Comb Tamb
 075-Comb Tom Note Bm
 075-Comb Whistler Bm

075-Mesh 1-Preview Mix Cm*
 075-Mesh 2-Geometry Mix Cm*
 075-Mesh 3-Goldfish Mix Cm*
 075-Mesh 4-Sequencer Mix Cm*
 075-Mesh All Drums
 075-Mesh Bass Drum
 075-Mesh Dual Riffs Cm
 075-Mesh Hat Clap
 075-Mesh Noize Hats Cm
 075-Mesh Snare
 075-Mesh Stick Claps
 075-Mesh Synth Creamy Cm*
 075-Mesh Synth Rich Cm*
 075-Mesh Synth Squelch Cm
 075-Mesh Synth Wood Cm
 075-Mesh Thick Bass Cm

080-Locus 1-Preview Mix Dm*
 080-Locus 2-Broca Mix Dm*
 080-Locus 3-Motherboard Mix Dm*
 080-Locus 4-Reactor Mix Dm*
 080-Locus All Drums*
 080-Locus Chop Fast Dm
 080-Locus Chop Slow Dm
 080-Locus Electro Clave
 080-Locus Electro Kick
 080-Locus Electro Snare
 080-Locus Harsh Hat
 080-Locus Modular Bounce Dm
 080-Locus Modular Buzz Dm
 080-Locus Modular Fat Dm*
 080-Locus Modular Sing Dm
 080-Locus Noize Beep Dm
 080-Locus Ripples Dm*
 080-Locus Synth Bass Dm*

080-Sear 1-Preview Mix Em*
 080-Sear 2-Dusty Mix Em*
 080-Sear 3-Magnesium Mix Em*
 080-Sear 4-Wobble Mix Em*
 080-Sear All Drums*
 080-Sear Echo Crash
 080-Sear Hat Perc
 080-Sear Noize Em
 080-Sear Old Skool Kick
 080-Sear Simple Hat
 080-Sear Spread Note Em*
 080-Sear Sub Bass Em
 080-Sear Warm Feedback Em*
 080-Sear Wide Fizz Em
 080-Sear Wide Pulses Em

* ACID wav only

085-Rime 1-Preview Mix Am*
085-Rime 2-Butterfly Mix Am*
085-Rime 3-Crushed Mix Am*
085 Rime 4-Salted Mix Am*
085-Rime All Drums*
085-Rime Electro Kick
085-Rime Electro Snare
085-Rime Fat Bass Am
085-Rime Modular Chirp Am
085-Rime Modular Dark Am
085-Rime Modular Robot Am
085-Rime Modular Wide Am
085-Rime Ping Pong Am
085-Rime Powernote Am*
085-Rime Ripple Harmonic Am*
085-Rime Ripple Root Am*
085-Rime Splash Choke
085-Rime Tick Hat

090-Verso 1-Preview Mix Dm*
090-Verso 2-Blip Mix Dm*
090-Verso 3-Hyperventilation Mix Dm*
090-Verso 4-Tension Mix Dm*
090-Verso All Drums
090-Verso Clavinet Dm
090-Verso Fat Bass Dm
090-Verso Modular Chord Dm
090-Verso Modular Fat Dm
090-Verso Modular Fruity Dm
090-Verso Modular Riff Dm*
090-Verso Noize Dm
090-Verso Sine Kick
090-Verso Snare 808
090-Verso Tiny Stick
090-Verso Whistles Dm

* ACID wav only

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