Analog Performer 1: Uptempo

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

Analog Performer 1: Uptempo 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 1: Uptempo is organised into 10 suites of multitrack loops, between 8-16 bars, at tempos from 90-135bpm. It contains:

- 123 ACID wav format loops (402MB total)
- Sliced versions of 102 loops in Apple Loops, Stylus RMX, and REX formats
- 40 demonstration mixes/music beds in ACID wav format (225MB total)
- 44.1kHz/24-bit audio throughout

Contents

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 (102 out of 123) 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.

Content Overview

Analog Performer 1: Uptempo contains ten suites of loops at tempos from 90bpm to 135bpm:

Suite name	Tempo	Key	Length
Cubic	90bpm	Em	8 bars
Hoop	100bpm	Dm	8 bars
Polar	110bpm	Em	16 bars
Rust	120bpm	Am	8 bars
Axon	125bpm	Gm	8 bars
Salt	125bpm	Cm	8 bars
Titan	130bpm	Am	16 bars
Neon	133bpm	Cm	16 bars
Drift	135bpm	Cm	8 bars
Etch	135bpm	Gm	16 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.

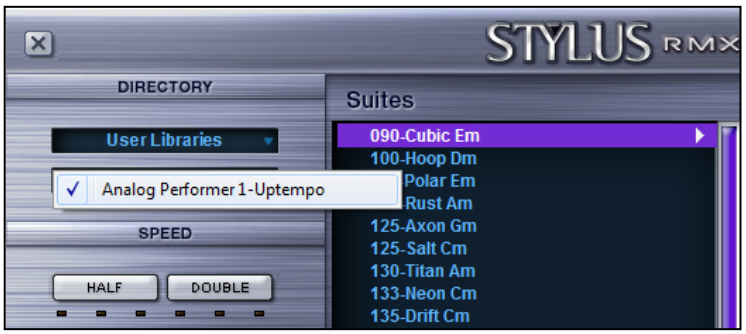
To use the loops, simply load them into your audio sequencer or sampler, following the instructions provided by the software manufacturer.

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 1: Uptempo 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, **Hoop** and **Rust**, feature swing at 55%.

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.

Moog Source (top) and Korg Wavestation (below)

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

090-Cubic 1-Preview Mix Em*
090-Cubic 2-Diode Mix Em*
090-Cubic 3-Sinus Mix Em*
090-Cubic 4-Watchmaker Mix Em*
090-Cubic All Drums*
090-Cubic Bass Drum
090-Cubic Gate Fast Em
090-Cubic Gate Slow Em
090-Cubic Hi Hats
090-Cubic Modular Big Em*
090-Cubic Modular Small Em*
090-Cubic Modular Wide Em
090-Cubic Piccolo Snare
090-Cubic Popcorn Em

100-Hoop 1-Preview Mix Dm*
100-Hoop 2-Magnetic Mix Dm*
100-Hoop 3-Menhir Mix Dm*
100-Hoop 4-Wiggle Mix Dm*
100-Hoop All Drums
100-Hoop Bass Drum
100-Hoop Modular Bright Dm
100-Hoop Modular Dark Dm*
100-Hoop Modular Dual Dm
100-Hoop Noize Dm
100-Hoop Rev Pulse Dm*
100-Hoop Simple Hat
100-Hoop Smooth Chords Dm*
100-Hoop Tabla Dm
100-Hoop Tom

110-Polar 1-Preview Mix Em*
110-Polar 2-Arcade Mix Em*
110-Polar 3-Rubberband Mix Em*
110-Polar 4-Timeless Mix Em*
110-Polar All Drums*
110-Polar Filter Hat
110-Polar Fruity Sine Em
110-Polar Kick Drum
110-Polar Modular Blip Em
110-Polar Modular Pulse Em
110-Polar Modular Riff Em
110-Polar Modular Spiky Em
110-Polar Modular Tweet Em
110-Polar Snare Clap
110-Polar Synth Drift Em*
110-Polar Synth Groan Em*

120-Rust 1-Preview Mix Am*
120-Rust 2-Anxious Mix Am*
120-Rust 3-Bronze Mix Am*
120-Rust 4-Trampoline Mix Am*
120-Rust All Drums*
120-Rust Bass Drum
120-Rust Clap
120-Rust Electro Kick
120-Rust Filter Hat Am
120-Rust Gamelan Am
120-Rust Gamelan Sweep Am*
120-Rust Hat Stick
120-Rust Hi Hat
120-Rust Modular Fruity Am
120-Rust Modular Techno Am
120-Rust Noize Am*
120-Rust Noize Hat Am
120-Rust Pulse Riff Am
120-Rust Snare

125-Axon 1-Preview Mix Gm*
125-Axon 2-Micro Mix Gm*
125-Axon 3-Naked Mix Gm*
125-Axon 4-Shard Mix Gm*
125-Axon All Drums*
125-Axon Bass Drum
125-Axon Modular Blip Gm
125-Axon Modular Pulse Gm
125-Axon Modular Techno Gm
125-Axon Modular Tweet Gm
125-Axon Noize Gm
125-Axon Shaker
125-Axon Snare
125-Axon Wide Riff Gm

* ACID wav only

125-Salt 1-Preview Mix Cm*
125-Salt 2-Agitated Mix Cm*
125-Salt 3-Chase Mix Cm*
125-Salt 4-Undersea Mix Cm*
125-Salt All Drums
125-Salt Busy Synth Cm
125-Salt Fruity Stab Cm
125-Salt Kick Drum
125-Salt Modular Blips Cm*
125-Salt Modular Bounce Cm*
125-Salt Riff Chunky Cm*
125-Salt Riff Fat Cm
125-Salt Ripples Cm*
125-Salt Simple Hat
125-Salt Simple Tamb
125-Salt Snare
125-Salt Stick

130-Titan 1-Preview Mix Am*
130-Titan 2-Bounce Mix Am*
130-Titan 3-Proton Mix Am*
130-Titan 4-Storm Mix Am*
130-Titan All Drums*
130-Titan Blip Hi Am
130-Titan Blip Lo Am
130-Titan Chunky Bass Am
130-Titan Claps
130-Titan Donk Kick
130-Titan Gate End Am*
130-Titan Gate Long Am
130-Titan Gate Mid Am
130-Titan Gate Start Am
130-Titan Noize Hat
130-Titan Pulse Big Am
130-Titan Pulse Small Am
130-Titan Ripples Am*
130-Titan Snare Echo
130-Titan Tweet Am
130-Titan Wobbles Am

133-Neon 1-Preview Mix Cm*
133-Neon 2-Emergence Mix Cm*
133-Neon 3-Mountaintop Mix Cm*
133-Neon 4-Slipstream Mix Cm*
133-Neon All Drums*
133-Neon Chop Fast Cm
133-Neon Chop Slow Cm
133-Neon Donk Kick
133-Neon Gliss Gate Cm
133-Neon Hi Hat
133-Neon Modular Wobble Cm
133-Neon Noize Cm
133-Neon Shaker
133-Neon Snare
133-Neon Spikes Hi Cm
133-Neon Spikes Lo Cm
133-Neon Spread Arp Cm*

135-Drift 1-Preview Mix Cm*
135-Drift 2-Birdcall Mix Cm*
135-Drift 3-Circuitry Mix Cm*
135-Drift 4-Plastic Mix Cm*
135-Drift All Drums
135-Drift Blip Fat Cm
135-Drift Blip Rising Cm
135-Drift Blip Thin Cm
135-Drift Donk Kick
135-Drift Falling Synth Cm*
135-Drift Filter Hat
135-Drift Filter Snare
135-Drift Modular Clicky Cm
135-Drift Modular Dark Cm
135-Drift Modular Spiky Cm
135-Drift Wide Falling Cm

135-Etch 1-Preview Mix Gm*
135-Etch 2-Android Mix Gm*
135-Etch 3-Superheated Mix Gm*
135-Etch 4-Transmission Mix Gm*
135-Etch All Drums*
135-Etch Blip Hi Gm
135-Etch Blip Lo Gm
135-Etch Claps
135-Etch Hi Hat
135-Etch Kick Drum
135-Etch Modular Dark Gm
135-Etch Modular Evolve Gm
135-Etch Modular Pulse Gm
135-Etch Nasty Rasp Gm

* ACID wav only

Licence Agreement

All content on CD/DVD-ROM and in downloadable SampleSets available from Precisionsound and other resellers are licensed, not sold, to you, the single user. Precisionsound is the owner or master licensee of the content.

The payment you make to purchase the SampleSets containing the content gives you the non-exclusive right to use the content (including the Analog Performer preview and alternative mixes) in any music and/or audiovisual media production, such as a soundtrack, music production, television show, live/playback show, advertisement, computer/videogame.

Any use of the demos found at Precisionsound's website or on a reseller's website requires written permission from Precisionsound. These are © Copyrighted and show how different content from downloadable SampleSets and CD/DVD-ROMs can be used.

You may not distribute, sell, re-sell, lend, rent, lease, give away, sublicense, assign, or otherwise transfer any of the content except as part of, and incorporated in a production.

You may not distribute the content, either in native format or reformatted, filtered, re-synthesized or otherwise edited or treated, for use as samples, loops, multi-samples as programs or patches in a sampler or sample playback unit. The content cannot be used as source playback from ROM or chip sets or embedded in any chip set. Only the original purchaser has the right to use the content in their production.

You will not spread unlock codes for downloaded SampleSets "*.exe/zip/rar" files to any other person and you have to keep such codes confidential.

If you become aware of any unauthorized use or distribution of Precisionsound content, please notify Precisionsound immediately via E-mail at info@precisionsound.net

Violation of this agreement will be pursued to the fullest extent of the law.