Analog Performer: SFX

Analog Performer SFX is a mind-expanding suite of electronic sound effects, created from unique analog synthesizer performances by Phil Thornton. From glitchy blips to screaming rips, noise strikes to harmonic ripples, laughing androids to alien birdcalls, Analog Performer SFX will add colour and chaos to your productions. A bonus set of remixed effects pushes into further sonic terrain, including sweeps, risers, and hybrid textures.

Analog Performer SFX features:

- 385 raw synth sounds (709MB total)
- 155 hybrid remixed sounds (586MB total)
- 1.26GB uncompressed size
- Individual sounds from 300ms to 1m25sec in duration
- 44.1kHz 24-bit stereo WAV throughout

Contents

Introduction

Analog Performer SFX gives you a comprehensive library of 540 exotic analog sounds useful for adding an otherworldly touch to your productions. It showcases the unique sounds of the Moog Source and Korg MS-20/MS-50 synthesisers, performed by synth expert and best-selling ambient artist Phil Thornton.

Using Phil's personal collection of gear, the library was crafted from exclusive performances on the Moog Source complemented by the MS-20's dual filter, Korg SQ-10 analog sequencer, and MS-50 modular expander.

The combination of synth programming and live improvisation gives this library an unmistakable character – hovering between vintage sci-fi and futuristic electronica – that can't be matched by software synths or computer-based sequencing.

Analog Performer SFX is ideal for use with the Analog Performer Uptempo, Downtempo, and **free** Nano loop libraries that are also available from www.precisionsound.net. Check them out!

We'd love to hear the music you make with Analog Performer SFX, 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.

Content Overview

Analog Performer SFX contains two top-level folders: **Raw Synth** and **Hybrid**.

The **Raw Synth** folder contains 385 sounds edited directly from original performances by Phil Thornton. His analog synths sound great as they are, so we've applied only very light equalisation and filtering to these sounds. The **Hybrid** folder contains 155 sounds remixed by sound designer Iain Morland from the raw sounds, and featuring transformative post-processing.

You'll find that both the **Raw Synth** and **Hybrid** sounds work well as production-ready effects, or as source material for further creative treatment. All the sounds are in stereo, so you can create new effects by mixing and matching the channels from existing sounds.

The **Raw Synth** and **Hybrid** folders contain subcategories that are both inspirational and informative, to help you navigate the library quickly and find the sounds you need. In some cases we've further divided sounds by duration or frequency.

The complete folder tree is shown overleaf. The number of sounds in each folder are shown in parentheses.

Individual files are named sequentially by category, such as Alarm_01.wav, AlienBirdcall_01.wav, and so on.

Sound List

Raw Synth

Alarms (9)
Alien Birdcalls (10)
Banshee Attacks (15)
Bubbles (11)
Crickets Sequence (9)
Crusty Zaps (13)
Cyber Transmissions (7)
Data Squirts (11)
Glitchy Circuits
   Circuit 1 (6)
   Circuit 2 (4)
   Circuit 3 (5)
   Circuit 4 (8)
   Circuit 5 (6)
   Circuit 6 (4)
   Circuit 7 (6)
   Circuit 8 (9)
Happy Cyborg Sequence (16)
Harmonic Ripples (5)
Laughing Droid Sequence
   High (12)
   Low (9)
Layered Glissandos (13)
Noise Strikes (7)
Resonant Rips (4)
Rising Ripples (12)
Robot Chatter
   Long (11)
   Medium (11)
   Short (8)
Sequences Extended (11)
Sequences Fast (8)
Sequences Medium (12)
Sequences Short (14)
Sequences Tiny (17)
Singing Modems (5)
Small Blips (19)
Squelchy (6)
Teleportation (6)
Tonal Sweeps (7)
Tones Evolving (6)
Tones Sustained (14)
Unstable Sequence (8)
Whistling Android Sequence (11)

Hybrid

Abstract Washes
   Long (10)
   Short (8)
Ambient Electronics (9)
Blips Complex (11)
Blips Simple (12)
Bursts (7)
Electric Textures (7)
Metallic (7)
Music Machines (12)
Organic (16)
Risers (16)
Shuttle Console (10)
Strikes (14)
Sweeps (16)

Production Notes
By Phil Thornton

Equipment list

Moog Source synthesiser
Korg MS-20 synthesiser
Korg MS-50 synthesiser
Korg SQ-10 analog sequencer
Korg Monotron delay
Korg WS1 synthesiser

Equipment set up

Many of the performances in this library were created by making creative use of the unique tactile control offered by the weighted, free-spinning data entry wheel on the Moog Source synthesiser.

For example, when the data entry wheel is used to control the playback speed of the on-board sequencer in tandem with the modulation wheel, many organic-sounding results are possible! This type of performance has been a favourite 'source' (pun intended) of inspiration since I first discovered the possibilities back in 1981 when I purchased the Moog Source.

The technique was also used to good effect in Analog Performer SFX as a control voltage for driving the Korg system – for instance, as an analog sequencer speed control, filter control, and so on.

I recently had the Moog serviced and tuned. There were many non-standard options available as a result. One notable decision was to allow the spread of Oscillator 2 to be slightly narrower than Oscillator 1; the result is a very nice variation in the way the Oscillators 'beat' against each other across the keyboard. This is different from a 'perfectly' tuned keyboard where the beating effect would be consistent on all notes.

Another tuning tweak that the engineer made on my behalf was a non-standard interval on the pitch wheel, allowing the instrument to be tuned down a full octave from standard.

Modular patching

The MS-20's dual filters were controlled from a large variety of sources on this project – the SQ-10 analog sequencer, Moog real time sequencer and performance, voltage controlled Low Frequency Oscillator (with control input from envelope generators, sequencers, other LFOs, and so on). And of course I used all the usual performance controls too – keyboard, foot pedals, mod wheel, control panel knobs, and so on.

Some patches also involved taking the audio output from the Moog and Wavestation and passing the signal back through the MS20's filters!

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, and so on – 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, and so on, 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. Because 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 originally 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 dual filter sound of the MS-20 is more interesting by comparison.

Korg Wavestation WS1

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

Korg Monotron delay

This is a very basic analog synthesiser that features an audio input and a very dirty sounding delay effect, which I used to process the above Wavestation performances.

About Us

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

Iain Morland

Iain Morland is a sound designer, programmer, and audio editor. His credits for Precisionsound include the virtual instrument Hybrid Factory and the sound effect libraries Astrosphere, Biosphere, Exosphere, Mechosphere, and Sonic Laboratory.

For more information on Iain, visit:

www.iainmorland.net

Credits

Synth programming and performances: Phil Thornton

Audio editing and hybrid sound design: Iain Morland

Manual: Phil Thornton and Iain Morland

Photography: Nick Dyer

Artwork: Lars Westin

© Copyright Precisionsound 2014 www.precisionsound.net

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 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.