

Nord Modular G2 • Pack Vol. 01.

CLUB LIFE

for

NN-KT

ADVANCED SAMPLER



User Guide

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INTRODUCTION

First of all we would like to thank you for purchasing this exciting product from WAVESCAPE STUDIO. The “NORD MODULAR G2 SERIES - VOL. 01. - CLUB LIFE” sample pack for Propellerheads Reason’s NN-XT software sampler contains the finest club sounds from Clavia Nord Modular G2 modular synthesizer, carefully recorded and looped in 24-bit format. Sampler instruments in this pack are designed for the use in pop / dance/ trance / techno / jazz / house / electro, etc. music productions. We organized the 113 sampler instruments into XTRA, LEAD, PAD, ARP, BASS categories, see more details below.

WHAT IS SAMPLING?

Sampling is a process where we record sound digitally. Sound goes to an analog to digital converter (A/D converter) that turns voltages into streams of digital data. This digital data represents a flow of 0 and 1. This way a sound can be stored at great precision.



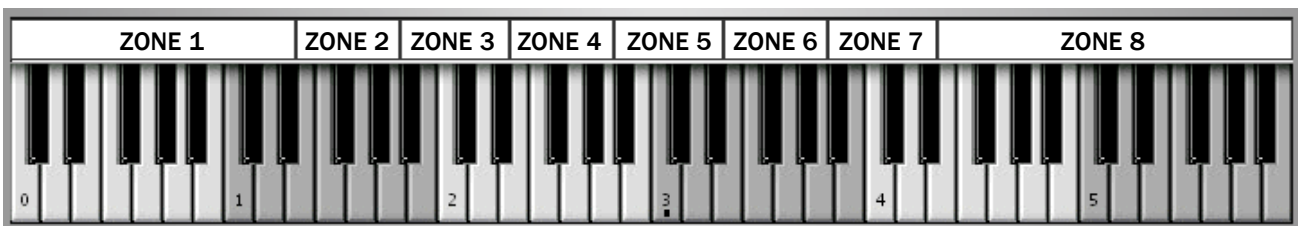
Two matters influences the accuracy of a digital sound coming from the real world. First is called sample rate, which is usually 44100 Hz. This means that the A/D converter takes 44100 samples per secundum in quick succession. Second is the bit-depth, which determines the number of different volume levels. In 16-bit system the number of possible different volume levels are 65536, in 24-bit system are 16777216. When you play a sound back, both sample rate and bit-depth define the sound quality.

These digitized waveforms have to be stored somewhere, this space is basically a storage device, like CD-ROM or hard drive. If you would like to use it, then load these waveforms into the memory of the sampler. Today's modern software samplers usually use the RAM of the computer itself, hardware samplers always have a dedicated RAM.

ABOUT THE SAMPLING PROCEDURE

The “NORD MODULAR G2 SERIES - VOL. 01. - CLUB LIFE” collection contains audio samples of the finest custom-made club sounds from Clavia Nord Modular G2. We payed a lot of attention to every details during recording and editing. The recording went straight at 24-bit/96 kHz format (maintaining the original internal resolution of the G2 signal path) and later we converted the samples into 24-bit/48 kHz in order to reduce CPU load. During recording all the time-based effects (delay/reverb, etc.) of original patches were switched off. All samples are perfectly looped, so you do not have to worry about muted sounds when playing.

This is a multisampled instrument collection: multisamples are a series of pitched recordings of the original instrument. Multisamples allow you to enjoy the exact sound of the original instrument without the annoyance of handling MIDI systems, polyphony limitations, or the high cost of the original instrument. All Wavescapes Studio multisamples are recorded two samples per octave (C and F#), thus providing clarity and a faithful representation of the original sound.



ABOUT THE PRESET CREATION PROCEDURE

This “NORD MODULAR G2 SERIES - VOL. 01. - CLUB LIFE” collection you bought is the Propellerheads Reason’s NN-XT advanced sampler version. The successor of the NN19 sampler, NN-XT is a very easy to use yet versatile sampler with amazing features and quality sound.

Whereas majority of sample libraries use the “all-compatible”, but obsolete formats like SF2 or AKAI to deliver samples, this package is exclusively suited for the Propellerheads Reason’s NN-XT software sampler. Whenever converting these “all-compatible” sampler formats into NN-XT format, the majority of NN-XT parameters does not translate correctly even using sophisticated conversion software. This usually makes the converted sounds expressionless in Propellerheads Reason’s NN-XT, not mentioning the fact that these converted sounds does not offer the sophisticated features NN-XT inherently has.

Rule: if you want to get the most out of your sampler, use its native sample and instrument format. Thus we have carefully keymapped, programmed and fine-tuned all NN-XT parameters (including VCA, VCF, LFO, modulation matrix, etc) manually and saved all of them as native NN-XT files. We also added some realtime control possibilities: just move the modulation wheel to change parameters in real-time in order to make sound “breathe”!

Sampler patches in this pack went through a multiple selection process, so 113 real club sounds were selected from many hundreds. Some of them contain massive layers creating really FAT sounds - just check the XTRA category! We categorized each presets into ARP, BASS, LEAD, PAD, XTRA categories for easier identification while looking for the right sound for your song in the making.

Finally we compiled the NN-XT sounds into a single ReFill format (*.rfl) file, so you do not have to worry about missing samples anymore! If you have a keyboard that is equipped with a transpose knob, then play with these knobs while playing patches: some patches sounds much better if you are playing one octave up (like leads) or one-two octave down (like bass). However there are no rules: play the notes you think sounds the best! It may also worth to put some light delay or reverb while listening to them.

ABOUT THE CLAVIA NORD MODULAR G2

Clavia Nord Modular G2 is the ultimate synthesizer for creating unique synthesizer sounds. From the original classic analog sounds to any bizarre "sci-fi" drone texture the G2 offers a number of previously unavailable sonic opportunities.

The distinctive and "expensive" sound of Clavia instruments rules the musical market for years, and this is the case with the G2 series too. Despite its complexity this instrument is the "secret weapon" of several famous top producers' and musicians' technical arsenal around the world.

As this synthesizer begs for programming great sounds, we could not resist the temptation: we have meticulously programmed several custom sounds that fits into this collection.



PROPELLERHEADS REASON NN-XT – FREQUENTLY ASKED QUESTIONS



How can I use this ReFill file with the NN-XT sampler?

On NN-XT, press the “Browse patch” button and a file-selector opens. Locate the *WS - Vol. 01. - CLUB LIFE.rfl* ReFill file. Double-click that and you will see “WAVESCAPE STUDIO NN-XT patches” folder will appear. Double click again and you get to the NN-XT patches. Double click the first one to open the ReFill.

When it is loaded, place the cursor over the name display of NN-XT and hold down the left mouse button. A pop-up list appears containing all the sampler patches, you can select any of them.

It is rather fatiguing to select patches from the pop-up list. Is there an easier way to change presets quickly?

Use the Select Previous Patch/Select Next Patch arrows next to the left of the name display to change patches in successive order.

Sometimes I hear distortion. What to do?

Distortion may happen within the sampler engine if you play high level (0 dB or nearby) samples simultaneously. In this case first you should check your signal flow and set everything (the channel, bus/group and the master fader) to 0 dB (unity). Then lower the output volume level of the sampler until the simultaneous play of several notes (a chord) does not cause distortion at the loudest level of the sound. You can lower the volume on the NN-XT with the Master Volume fader.

If you make sure that no distortion occurs within the sample engine (see above), but distortion still exists then please check the settings of your signal flow elements.

What to do if I hear stuck notes or pops, clicks?

The polyphony of the NN-XT is set to 16 default. Stuck notes can be a phenomenon of limited polyphony, so increase the voices parameter with the mouse.

It is also possible that your computer's resources are insufficient for using this software sampler, so you should upgrade to a more powerful computer, or adjust/fine-tune software settings for musical applications.

APPENDIX – SAMPLER INSTRUMENTS LIST

We organized the sampler instruments into five (XTRA, ARP, BASS, LEAD, PAD) categories for easier usage.

- | | | | |
|-----|--|------|--|
| 01. | XTRA-Demo 01 (ModWhl) - layered sounds | 58. | BASS-Hetinum (ModWh) |
| 02. | XTRA-Demo 02 (ModWhl) | 59. | BASS-Luteon (ModWh) |
| 03. | XTRA-Demo 03 (ModWhl) | 60. | BASS-Nepphorus (ModWh) |
| 04. | XTRA-Demo 04 (ModWhl) | 61. | BASS-Omega Flight (ModWh) |
| 05. | XTRA-PAD 05 (ModWhl) | 62. | BASS-Praseogen (ModWh) |
| 06. | XTRA-PAD 06 (ModWhl) | 63. | BASS-Rafur (ModWh) |
| 07. | XTRA-PAD 07 (ModWhl) | 64. | BASS-Telnum (ModWh) |
| 08. | XTRA-PAD 08 (ModWhl) | 65. | BASS-X-rebels (ModWh) |
| 09. | XTRA-PAD 09 (ModWhl) | 66. | LEAD-Astrosquirrel (ModWhl) - play them in legato-stlye |
| 10. | XTRA-PAD 10 (ModWhl) | 67. | LEAD-Baroness Queen (ModWhl) |
| 11. | XTRA-PAD 11 (ModWhl) | 68. | LEAD-Bee Ricochet (ModWhl) |
| 12. | XTRA-PAD 12 (ModWhl) | 69. | LEAD-Dark Vulture (ModWhl) |
| 13. | XTRA-PAD 13 (ModWhl) | 70. | LEAD-Dragon Storm (ModWhl) |
| 14. | XTRA-PAD 14 (ModWhl) | 71. | LEAD-Ferconium (ModWhl) |
| 15. | XTRA-ARP 15 (ModWhl) | 72. | LEAD-General Blade (ModWhl) |
| 16. | XTRA-ARP 16 (ModWhl) | 73. | LEAD-Grey Ray (ModWhl) |
| 17. | XTRA-ARP 17 (ModWhl) | 74. | LEAD-Megakid (ModWhl) |
| 18. | XTRA-ARP 18 (ModWhl) | 75. | LEAD-Mistress Monster (ModWhl) |
| 19. | XTRA-ARP 19 (ModWhl) | 76. | LEAD-Obsidian Stalker (ModWhl) |
| 20. | ARP-Alpha Star (ModWh) - best for playing arpeggios | 77. | LEAD-Patchwork Blaze (ModWhl) |
| 21. | ARP-Azure King (ModWh) | 78. | LEAD-Poison Warlock (ModWhl) |
| 22. | ARP-Berkelinium (ModWh) | 79. | LEAD-Princess Flame (ModWhl) |
| 23. | ARP-Bisladium (ModWh) | 80. | LEAD-Ralevium (ModWhl) |
| 24. | ARP-Blonde Slayer (ModWh) | 81. | LEAD-Scarlet Warlord (ModWhl) |
| 25. | ARP-Chlosten (ModWh) | 82. | LEAD-Shark Sailor (ModWhl) |
| 26. | ARP-Compuprowler (ModWh) | 83. | LEAD-Silinerium (ModWhl) |
| 27. | ARP-Coptium (ModWh) | 84. | LEAD-Sinusoid Heaven (ModWhl) |
| 28. | ARP-Countess Specter (ModWh) | 85. | LEAD-Sulnic (ModWhl) |
| 29. | ARP-Dawn Racer (ModWh) | 86. | LEAD-Supreme Enigma (ModWhl) |
| 30. | ARP-Elastibull (ModWh) | 87. | LEAD-Tinpium (ModWhl) |
| 31. | ARP-Emerald Chimp (ModWh) | 88. | LEAD-Voodoo Conundrum (ModWhl) |
| 32. | ARP-Euroton (ModWh) | 89. | PAD-Blood Person (ModWh) - play nice chords slowly |
| 33. | ARP-Grim Golem (ModWh) | 90. | PAD-Bromgon (ModWh) |
| 34. | ARP-Hafgen (ModWh) | 91. | PAD-Brunetteette (ModWh) |
| 35. | ARP-Jade Vision (ModWh) | 92. | PAD-Calprosius (ModWh) |
| 36. | ARP-Lurking Bee (ModWh) | 93. | PAD-Detective Enigma (ModWh) |
| 37. | ARP-Lutever (ModWh) | 94. | PAD-Ghost Genie (ModWh) |
| 38. | ARP-Ms Liberator (ModWh) | 95. | PAD-Ghost Racoon (ModWh) |
| 39. | ARP-Obsidian Stalker (ModWh) | 96. | PAD-Goldladium (ModWh) |
| 40. | ARP-Osfur (ModWh) | 97. | PAD-Hyperpunisher (ModWh) |
| 41. | ARP-Protacrine (ModWh) | 98. | PAD-Lutemuth (ModWh) |
| 42. | ARP-Q-battalion (ModWh) | 99. | PAD-Machine Rage (ModWh) |
| 43. | ARP-Robot Widow (ModWh) | 100. | PAD-Magnetic Man (ModWh) |
| 44. | ARP-Rocket Guardsman (ModWh) | 101. | PAD-Masteroid (ModWh) |
| 45. | ARP-Silver Gal (ModWh) | 102. | PAD-Meitconium (ModWh) |
| 46. | ARP-Spider Hornet (ModWh) | 103. | PAD-Metal Terror (ModWh) |
| 47. | ARP-The REAL Nord | 104. | PAD-Orange Crusader (ModWh) |
| 48. | ARP-Tomorrow Flea (ModWh) | 105. | PAD-Rhecium (ModWh) |
| 49. | ARP-Wing Longshoreman (ModWh) | 106. | PAD-Robomask (ModWh) |
| 50. | ARP-X-mistress (ModWh) | 107. | PAD-Sililadium (ModWh) |
| 51. | BASS-Arkel (ModWh) - suitable for basslines | 108. | PAD-Sister Mariner (ModWh) |
| 52. | BASS-Bordenum (ModWh) | 109. | PAD-Star Lord (ModWh) |
| 53. | BASS-Bromfornium (ModWh) | 110. | PAD-Suicidenoid (ModWh) |
| 54. | BASS-Cat Thing (ModWh) | 111. | PAD-Tinpium (ModWh) |
| 55. | BASS-Ernerium (ModWh) | 112. | PAD-Titatinum (ModWh) |
| 56. | BASS-Gamma Sentinelz (ModWh) | 113. | PAD-Z-aardvark (ModWh) |
| 57. | BASS-Gerkel (ModWh) | | |

APPENDIX – GLOSSARY

Amplifier: To control the volume of a sound in the synthesizer, the signal is passed through an “amplifier” circuit. The amplifier can raise or lower the height of the waveform, thereby raising or lowering the sound volume.

Amplitude Modulation: The change of the signal level. If an LFO modulates an amplifier envelope, this results a periodic rise and fall in the sound, it is called tremolo. One of its variant is the ring modulation, where the modulation happens at audio frequency thus creating a disharmonic spectra.

Attack: In case of ADSR envelope it defines the time taken for the sound to achieve the maximum amplitude.

Arpeggiator: A software or hardware device that plays a pre-programmed series of notes. It accepts incoming chords and breaks it up into notes in a defined order, octave range, direction, speed, etc.

Analog-to-Digital Converter (ADC): A circuit or hardware peripheral that converts audio from an analog signal of constantly fluctuating voltages to a digital string of ones and zeros.

Band Pass Filter: Filter that removes or attenuates frequencies above and below the frequency at which it is set. Frequencies within the band are emphasized.

Bit-depth: One of two main specifications that define digital audio quality (the other is sample rate). Bit-depth defines how precisely a sound's dynamic range is represented. Also called bitresolution or bit-rate.

BPM: The pace of music measure by the number of beats occurring in 60 seconds.

Cent: It is the 1/100th fraction of a semitone

Chorus: An effect in which multiple copies of a signal are played together slightly out of time to create a shimmering effect.

Clipping: The unpleasant thumping or clicking noise made when a digital signal exceeds the capacity of an audio device, reaching 0 dB.

Control Change: A set of different MIDI messages in order to influence the parameters of a sound generators.

Cutoff: The frequency at which a filter starts to work.

Digital-to-Analog Converter (DAC): A device that converts audio from a digital, numeric representation to an analog signal of constantly fluctuating voltages.

Envelope: A device that changes a basic setting by the desired amount at specified time intervals. Envelopes are commonly used to alter the filter and amplifier settings along the time-axis (ADSR curve).

Equalizer: Device for selectively cutting or boosting selected parts of the audio spectrum.

Effect: A common term for a variety of treatments that alter sounds. Common effects are e.g. reverb and chorus.

Filter: A device that removes specified frequencies from a signal.

Flange: An effect that generates a swirling sound by adding a slightly delayed copy of the signal in which the copy's delay time fluctuates.

Frequency: Refers to the number of times per second that a sound wave's cycle repeats, with a greater frequency resulting in a higher perceived pitch; also used as shorthand for describing sound waves in audio by their pitch.

Frequency Modulation (FM): A method of altering a waveform by changing (or modulating) the signal's frequency. The best-known musical example is vibrato, which involves slight changes in frequency over time.

Fundamental: The lowest tone of a harmonic series. Any sound comprises a fundamental plus harmonics and partials at a higher frequency.

General MIDI (GM): An extension of the MIDI specification that assigns an additional set of 128 sounds. General MIDI establishes a definite set of program number assignments for a wide variety of common synthesizer sounds and also standardizes the instrument sounds for MIDI song disks and sequencers.

GS: A General MIDI extension defined by the Roland Corporation and now also used by several other manufacturers. GS obeys all General MIDI instructions and adds several new sounds and controllers.

Harmonics: All the waveforms of a sound except the fundamental.

High Pass Filter: A filter which attenuates frequencies below its cutoff frequencies.

Keyboard Split: A common keyboard feature that allows you to play different sounds on different areas of the keyboard simultaneously. For example, your left hand could play a bass sound while your right hand plays a trumpet sound.

Layer: In musical context it means an instrumental principle, where musicians stack two or more different sounds to achieve a new one.

Latency: The side effect of computer based music technologies. Softwares use buffers to maintain the accurate timing and precision, but it always results a kind of delay, usually measured in milliseconds, which is called latency. The basic principle: the bigger the buffer size, the bigger the latency, less strain of computer's CPU.

LFO: An inaudible low-frequency waveform that alters a basic setting – a waveform's pitch, a tone's filter or panning settings – in a cyclic manner according to the shape of the LFO's waveform. An LFO is typically used as a means of adding vibrato, tremolo or auto-panning.

MIDI: Musical Instrument Digital Interface. MIDI is a standardized protocol for communication between electronic music devices as well as between those devices and computers. For example, sound modules and computers can use MIDI to communicate.

Low-Pass Filter: A filter which attenuates frequencies above its cutoff frequency.

Loop: As a verb, the act of playing the same section over and over. As a noun, a chunk of audio that is played over and over.

MIDI Channel: A discrete portion of the complete

MIDI signal that can include as many as 16 channels. Each channel carries independent messages. Instruments that can respond to multiple channels at once are called multitimbral.

MIDI In: One of three common connectors found on MIDI equipment. The In jack receives MIDI messages from outside equipment.

MIDI Interface: A device that translates MIDI signals from a digital piano or other electronic instrument into a form that a computer can accept and vice versa.

MIDI Out: One of three common connectors found on MIDI equipment. The Out jack carries MIDI messages generated by the instrument.

MIDI Thru: One of three common connectors found on MIDI equipment. The Thru jack passes on an exact duplicate of the messages received by a device at its MIDI IN connector, allowing other instruments or sound modules to respond to the MIDI data.

Modulation: A technical word for “change.” In synths, a modulator changes a pre-programmed value of a parameter. Common modulators include modwheels, envelopes, LFOs, keyboard velocity and aftertouch.

Monophonic: An inherent design or operating mode of a synthesizer or sampler, in which only a single note will sound at a time no matter how many notes are played. When a new note is played the previous note is stopped.

Multitimbral: Any electronic instrument that can play several parts at the same time, each under the control of different channel.

Multi-sample: The creation of several samples, each covering a limited musical range, the idea being to produce a more natural range of sounds across the range of the instrument being sampled. For example, a piano may need to be sampled every two or three semitones in order to sound convincing.

Modulation Wheel: A controller used to control vibrato, tremolo, or other modulation effects.

Notch Filter: The opposite of the Bandpass Filter, it attenuates the frequencies around the cutoff frequency.

Pitchbend Wheel: A controller on an instrument that raises or lowers the pitch of the sound playing.

Polyphony: The number of waveforms or oscillators a synth can simultaneously play.

Preset/Program/Patch: Brand-dependent name of a single programmed sound within a sound generating or processing device that can be called up using program change commands.

Pulse-Code Modulation (PCM): A common method used in encoding, transmitting and storing digital data.

Pulse Wave: Non-symmetrical square wave, its shape can be modified by pulse width modulation.

Pulse Width Modulation: A means for modulating the duty cycle of a pulse wave. This changes the timbre and the harmonic content of a basic tone.

Random Access Memory (RAM): the type of volatile memory used in a device for the storage of user data. RAM memory is cleared when the device is turned off.

Real-time: A realtime process is one that occurs while you're recording or playing back without requiring you to stop either action since it takes place in "real time."

Release: In case of ADSR envelope release is the time taken for a level or gain to return to normal. Often used to describe the rate at which a sound reduces in level after a key has been released.

Reverb: An effect in which the ambience of a physical space is simulated – a signal is copied many times and the copies are heard one after another at decreasing levels so closely together that they are not perceived as individual events.

Resonance: The characteristic of a filter that allows it to selectively pass a narrow range of frequencies.

Sample: A digital recording of a sound. Most electronic keyboards and digital pianos store numerous samples of different instruments and sounds on memory chips inside the keyboard and play them back when you depress a key. The process of obtaining these samples is called sampling.

Sample Rate, Sampling Frequency: One of two main specifications that describes digital audio quality (the other is bit rate resolution). Sample rate refers to how frequently incoming audio is sampled per second during conversion from an analog to a digital signal. E.g. CD players use a 44.1kHz sample rate – 44,100 samples per second.

Sampler: An instrument that digitally records audio and able to play it back from a note generating controller, like a keyboard, touch pad, etc. Samplers exist in both hardware and software form.

Sampler Instruments: A sampler generated file which includes the parameters (samples or multi-samples locations, zones, group, envelope, filter settings, etc.) of a sampled sound. Basically it is the sound itself coming from the sampler.

Sawtooth Wave: A basic waveform, if graphically represented it looks like the teeth of saw. It contains only even harmonics.

Sequencer: A device that records MIDI messages in their order or sequence of playing and plays them back. Sequencers come in three main formats: built-in functions of electronic keyboards, stand-alone hardware boxes, and dedicated computer programs.

Signal Flow: Route taken by a signal from the input to a system to the output.

Sound Module: A device that contains sound generating circuitry but lacks a keyboard. The user plays sound modules remotely from electronic keyboards via MIDI. Also called a tone generator.

Square Wave: Symmetrical rectangular waveform, contains a series of odd harmonics.

Standard MIDI File (SMF): An industry-standard file format for sequencers with *.smf or *.mid extension. By using a common format, musicians who have different computers or sequencers can share songs and musical ideas.

Synthesizer: A musical instrument that can generate audio waveforms electronically and modulate them to create new audio waveforms.

Sustain: Part of the ADSR envelope which determines the level to which the sound will settle if a key is held down.

Timbre: The tonal color of a sound, which reflects its harmonic content and envelope.

Transpose: The process of adjusting the pitch of a note or an entire song by a musical interval.

Triangle Wave: Symmetrical triangular-shaped wave containing odd harmonics only, but with a lower harmonic content than the square wave.

Unison: In conventional sense: playing the same melody using two or more different instruments or voices. Today its definition is extended: the sound generator (synthesizer, sampler) plays multiple voices slightly detuned compared to each other.

VCF: A voltage-controlled filter (VCF) is an electronic filter whose operating characteristics can be controlled by means of a control voltage applied to one or more inputs.

VCA: A voltage-controlled amplifier is an electronic amplifier that varies its gain over time.

Velocity: It means the speed at which you depress a key. Also means the MIDI message that communicates the keypress information and determines how loudly or softly a sound will play.

Velocity-sensitive: A characteristic that means the keyboard responds to a player's touch. For example, with an acoustic piano, if you hit a key softly, the sound is soft, and if you hit a key hard, the sound is loud. Depending on the weight of the touch, the volume level and timbre of the notes will vary.

Voice: The capacity of a synthesizer to play a single musical note. An instrument capable of playing 32 simultaneous notes is said to be a 32 voice instrument.

Waveform: A two-dimensional graph of a signal, showing changes in pressure (amplitude) as a function of time.

XG: An extension to the General MIDI standard, defined by Yamaha and used in some of its newer instruments and sound modules. XG adds new sound banks with variations of General MIDI sounds (for example, brighter versions of the same instruments) and also standardizes some effect parameters.

NOTES: