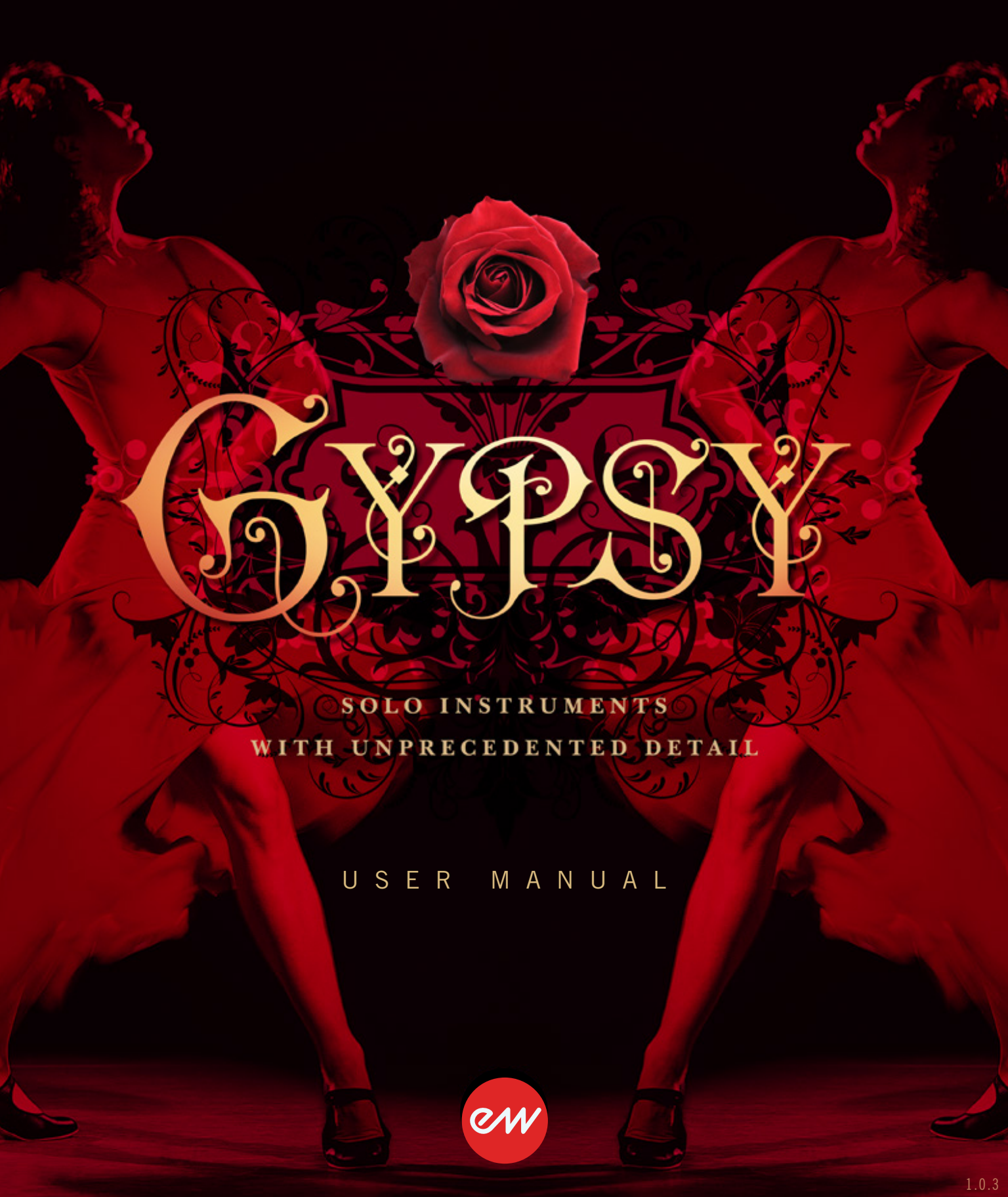
GYPSY
SOLO INSTRUMENTS
WITH UNPRECEDENTED DETAIL
USER MANUAL
1.0.3

IMPORTANT COMPATIBILITY NOTE!

Our Revolutionary New Opus Software Engine

Our brand new Opus software engine has been years in development, and replaces the Play engine. All EastWest Libraries (with the exception of the original Hollywood Orchestra, the original Hollywood Solo Instruments, and the MIDI Guitar Series) are supported in Opus, allowing them to take advantage of a faster, more powerful, more flexible, and better looking software engine.

Opus comes with some incredible new features such as individual instrument downloads, customized key-switches, new effects for the mixer page, scalable retina user interface upgrades for legacy products, a powerful new script language, and many more features that allow you to completely customize the sound of each instrument.

It's one of the most exciting developments in the history of our company and will be the launching pad for many exciting new products in the future.

Using Opus and Play Together

Opus and Play are two separate software products, anything you have saved in your projects will still load up inside the saved Play version of the plugins. You can update your current/existing projects to Opus if you so choose, or leave them saved within Play.

After purchasing or upgrading to Opus you do not need to use Play, but it may be more convenient to make small adjustments to an older composition in your DAW loading the instruments saved in Play instead of replacing them with Opus. For any new composition, just use Opus.

A Note About User Manuals

All EastWest Libraries have their own user manuals (like this one) that refer to instruments and controls that are specific to their respective libraries, as well as referencing the Play User Manual for controls that are common to all EastWest Libraries.

For EastWest Libraries supported for use within Opus, we highly recommend taking advantage of all the powerful new features it has to offer.

Reference this user manual for details related to the instruments and controls specific to this library and, in place of the previously mentioned Play Software Manual, refer to the Opus Software Manual from the link below instead.

OPUS SOFTWARE MANUAL: https://media.soundsonline.com/manuals/EW-Opus-Software-Manual.pdf

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For questions about licensing of products: licensing@eastwestsounds.com

For more general information about products: info@eastwestsounds.com

http://support.soundsonline.com

1. Welcome

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 50 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 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.

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

Born in London, England, in 1967, Nick 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. “Spiderman 3.” “Pirates of the Caribbean 3,” “Fantastic Four, Silver Surfer,” “300,” “Sunshine,” “The Last Mimzy,” “Hannibal Rising,” “Blood Diamond,” “Night at the Museum,” “Superman Returns,” “Astronaut Farmer,” “Rush Hour 3,” “Eragon,” and “The Da Vinci Code” are a few recent examples. Nick has also scored numerous TV shows for NBC, CBS, Showtime, Fox Family, and the History Channel.

The journey as a composer has also 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 most critically acclaimed producer of high-end sample libraries and virtual instruments. Nick’s studio is located in Venice, California, and is 100% solar powered.

Quantum Leap titles to date:

- QL Guitar and Bass
- QL Brass
- QL 56 Strat
- QL Voices of the Apocalypse
- QL Rare Instruments
- QL Hardcore Bass
- QL Stormdrum
- EWQL Symphonic Orchestra
- EWQL Symphonic Orchestra XP
- EWQL Symphonic Choirs
- QL Ra
- QL Colossus
- QL Gypsy
- QL Ministry of Rock
- QL Voices of Passion
- QL Stormdrum 2
- EWQL Pianos

Credits

Producer

Nick Phoenix

Executive Producer

Doug Rogers

Engineering

Nick Phoenix, Rhys Moody

Programming

Nick Phoenix, Pierre Martin

Editing

Pierre Martin, Nick Phoenix

Art Direction

Steven Gilmore, Doug Rogers, Nick Phoenix

Software

Sam Fischmann, Klaus Voltmer, Patrick Stinson, Stefan Kersten, Klaus Lebkücher, Toine Diepstraten, Stefan Podell, Albert Ortega, Doug Rogers, Nick Phoenix, Rhys Moody, Stefan Leiste

Musicians

Guitars: David Kole, Violin: Harry Scorzo, Accordions: Bobby Carpenter

Manual

John Philpit

Special Thanks to

Shaun Ellwood, Gary Meyerberg

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.

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

2. Quantum Leap Gypsy, An Overview

Quantum Leap Gypsy, An Overview

The Design Point For the Gypsy Library

The Quantum Leap Gypsy library was designed from the beginning as a collection of extremely detailed gypsy-style virtual instruments capable of playing completely realistic performances. And that vision has been realized in what is now an essential tool for film, TV, and game composers.

The nylon string guitar, violin, and trombone are programmed to fit in with both gypsy and classical styles. In the classical realm, these three instruments are unparalleled in the sampling world in terms of playability, diversity, and sound quality.

The violin and trombone feature a wide variety of articulations, repetitions, and even true legato intervals. All of the guitars were sampled with up and down strokes, many different velocities and picking styles, release trails, chords, and effects.

The Gypsy library's guitars sound incredibly good. They were played by one of the best session guitarists in Los Angeles, David Kole.

The several different accordions feature a variety of setups, all sampled with air flow both in and out, as well as expressive samples, chords, and left hand bass.

The library also includes a very cool gypsy percussion program as well as two flamenco dancers performing foot stomps and the traditional style of castanets.

The Quantum Leap Gypsy Library also features a bandoneon and a cimbalom, two very rare instruments indeed.

What's Included

This Quantum Leap Gypsy library you purchased includes all the following:

- a complete set of sample-based instruments, enumerated later in this manual
- approximately 12 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 Gypsy 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 at www.soundsonline.com.

Notes from the Producer

Instruments in Gypsy were recorded in stereo in the most realistic way possible. Channel sourcing options, panning, and stereo double in PLAY let you manipulate the stereo file. For most of the instruments, the left channel and the right channel have slight tonal differences. This is due to the way the instrument projects sound, string position, mic position etc. Accordions project the left hand notes or buttons to one side and right hand notes or buttons to the other side. The recordings reflect this and give you a really nice image when both hands are played.

Some Gypsy patches load up with the Convolution Reverb enabled. This was done because these are typical setting for such instruments. You are encouraged to experiment with the fantastic reverbs in the PLAY Engine to create your own effects.

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

Some Gypsy 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.

Some of the other PLAY System features working under the hood are used to achieve the Gypsy 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 Gypsy is approximately 12 GB (Gigabytes).

3. The Quantum Leap Gypsy User Interface

The Quantum Leap Gypsy User Interface

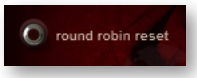
Each library presents its own interface when one of its instruments is the current one, as specified in the Instruments drop-down in the upper right corner. The image at the bottom of the page provides an overview of the entire window when in Player View.

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
- ADT
- the graphical representation of the Envelope

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

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. Instruments, Articulations, Keyswitches

Instruments, Articulations, Keyswitches

This chapter provides specific information about each of the instruments in the Gypsy 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.

Descriptions of the Gypsy Instruments

This is a list of all the instruments in the Gypsy library. Each item includes a brief description of the physical instrument (or person in the case of the Flamenco Dancer) and some information about the sounds it can make. See the table later in this manual for specifics about what articulations are available.

Bandoneon

This is a button accordion derived from the German Koncertina. The bandoneon was developed in Germany and was later used in Argentina, where it became the symbol of Tango. The bandoneon has left-hand and right-hand buttons, but no keyboard.

When playing the bandoneon in the Gypsy library, you can hear the change in tone when transitioning from the left-hand to the right-hand samples. Overlap of range between these two sets of buttons is one octave.

The bandoneon is a very expressive accordion and it is also good at faster performances. Experiment with the various articulations. The bandoneon can be played at only a single tonal setting.

Campana Accordion

An Italian version of the accordion, it has 3 settings: single reed, double reed, and musette. Samples were recorded with airflow in both directions: in and out. The keyswitch controls this variation, as well as left hand choices of single note, octave, major chord, minor chord, 7th chord.

Cimbalom

This is an Eastern European large hammer dulcimer with a 5-octave range and tight, piano-like strings. There are 5 velocities with round robin auto-alternation, as well as double-strikes and tremolos.

The cimbalom is capable of ghostly soft dynamics and brighter, more focused loud notes. While a typical gypsy instrument, it is also a fantastic film-score element.

Classical Guitar

A nylon string concert guitar. It is suitable for mellower flamenco or Spanish music, but primarily it's the best sounding classical concert guitar instrument we've heard. The samples include a non-vibrato round robin articulation, as well as subtle vibrato, hammer-ons, and harmonics.

Django Guitar

A hollow-body jazz guitar played in the Django Reinhardt style, this instrument has lots of jazz chords as well as a lead articulation.

Excelsior Accordion

This Italian accordion includes 3 settings: single, full, and hi musette. Samples were recorded with airflow in both directions: in and out. The keyswitch controls this variation as well as left hand choices of single note, octave, major chord, minor chord, 7th chord.

Flamenco Dancer

These are samples of foot stomps, various traditional techniques, and castanets. There's lots of variation to enhance the realism, plus alternate stomps. The castanet includes a variety of techniques.

Flamenco Guitar

This is a nylon string flamenco guitar with both a lead articulation and chords. By using the lead and chord master keyswitches, realistic flamenco guitar can be played. 5 velocities with round robin alternation.

Gypsy Percussion

This portable rhythm section includes a bass, snare drum, washboard, tambourine, cymbals, and assorted yells.

Silvestri Accordion

An American accordion with 2 settings: single reed and full with musette. Samples were recorded with airflow in both directions: in and out. The keyswitch controls this variation as well as left hand choices of single note, octave, major chord, minor chord, 7th chord.

Spanish Steel Guitar

This Spanish-made steel string guitar is a great all-purpose acoustic with real picking variations and various bends.

Trombone

This slide trombone is capable of classical as well as jazz and gypsy styles. It includes various articulations as well as real slide trombone legato intervals.

Violin

This solo violin is capable of classical as well as jazz, gypsy, and tango styles. It includes 26 articulations as well as 2 types of real legato intervals.

Explaining the Instrument Sub-types

For some instruments in Gypsy, there may be two or more .ewi files listed in the Browser View. Examples are Django Chords.ewi and Django Lead Master.ewi both listed under Django Guitar. Here is an explanation of what the various sub-types in the instrument name mean.

Master includes a keyswitch containing all articulations of the instrument except legato intervals. Once a Master patch is opened, all articulations as well as the keyswitch notes that trigger them can be found in the Articulations control near the bottom-right hand corner of the Player View. Articulations can be freely loaded or unloaded as needed.

Elements is the same as Master except that only the default articulation, usually the one at the top of the list, is loaded and active when first opened. You can load and activate different articulations as needed. There is no keyswitch, which means it's not easy to switch to a different articulation in the middle of a performance. Instead, use an Elements patch when you need only a single articulation—or a consistent layering of multiple articulations—during the entire performance.

Lead Master includes a keyswitch containing all the solo articulations of the instrument except for the legato intervals.

Chords Master includes a keyswitch containing all the chordal variations of the instrument.

Legato MOD is a true legato interval instrument. Playing connected legato results in true legato interval performance. The Mod Wheel allows a player to cancel legato mode in specific places by pushing the Mod Wheel all the way up. In Gypsy's Violin, the Mod Wheel also controls the legato speed and style.

A Table of the Instruments

The following table lists all the articulations available in each instrument (.ewi file). As is mentioned in the previous section on Instrument Sub-types, there may be more than one instrument file for some physical instruments.

Note that when an articulation is listed over a range, such as "C0-F#0," that means the samples are layered into every sample. The relative loudness of this layer to the main samples can be controlled with the volume sliders in the Articulations control. For example key clicks and other mechanical sounds naturally heard when the instrument is

played can be raised or lowered in volume without adjusting the dynamics of the musical sounds.

GYPSY INSTRUMENTS

Keyswitch Notes	Articulations
Bandoneon:	
> Bandoneon - Master	
C0	Sus
C#0	Sforzando
D0	Portato
D#0	Short
E0	Crescendo
F0	Sus accent 1 F0
F#0	Sus accent 2 F#0
> Bandoneon DXF	
	single articulation
Campana Accordion:	
> Campana Double Reed	
C0	Air out LH full
C#0	Air out LH octave
D0	Air out LH single
D#0	Air in LH single
E0	Air out LH major
F0	Air out LH minor
F#0	Air out LH 7th
C0-F#0	Clicks velocity
> Campana Musette	
C0	Air out LH full
C#0	Air out LH octave
D0	Air out LH single
D#0	Air in LH single
E0	Air out LH major
F0	Air out LH minor
F#0	Air out LH 7th
C0-F#0	Clicks velocity

continued

GYPSY INSTRUMENTS

Keyswitch Notes	Articulations
> Campana Single Reed	
C0	Air out LH full
C#0	Air out LH octave
D0	Air out LH single
D#0	Air in LH single
E0	Air out LH major
F0	Air out LH minor
F#0	Air out LH 7th
C0-F#0	Clicks Velocity
Cimbalom:	
> Cimbalom - Master	
C0	Sus RR
C#0	Double
D0	Tremolo
Release Trails	
Classical Guitar:	
> Classical Guitar - Master	
C0	Sus Nv RR
C#0	Sus Vb RR
D0	Leg RR
D#0	Harmonics
Django Guitar:	
> Django Guitar – Chords	
C0	Maj
C#0	Min
D0	7th
D#0	9th
E0	Dim 7
F0	6th
F#0	Min 7
G0	Maj 7
G#0	7b5
Mute Strum	

continued

GYPSY INSTRUMENTS

Keyswitch Notes	Articulations
> Django Guitar – Lead Master	
C0	Short Lead
C#0	Long Lead
Noises	
Excelsior Accordion:	
> Excelsior Full Reed	
C0	Air out LH full
C#0	Air in LH octave
D0	Air out LH single
D#0	Air in LH single
E0	Air out LH major
F0	Air out LH minor
F#0	Air out LH 7th
C0-F#0	Key Clicks
> Excelsior Hi Musette	
C0	Air out LH full
C#0	Air in LH octave
D0	Air out LH single
D#0	Air in LH single
E0	Air out LH major
F0	Air out LH
F#0	Air out LH 7th
C0-F#0	Key Clicks
> Excelsior Single Reed	
C0	Air out LH full
C#0	Air in LH octave
D0	Air out LH single
D#0	Air in LH single
E0	Air out LH major
F0	Air out LH minor
F#0	Air out LH 7th
C0-F#0	Key Clicks

continued

GYPSY INSTRUMENTS

Keyswitch Notes	Articulations
Flamenco Dancer:	
> Castanets	
	single articulation
> Seniorita 1	
	single articulation
> Seniorita 2	
	single articulation
Flamenco Guitar:	
> Flam Chords Master	
C0	Fast combo Maj
C#0	Fast combo Min
D0	Arps rolls Maj
D#0	Arps rolls Min
E0	Trem Maj
F0	Trem Min
F#0	Rolls short RRx4 Maj
G0	Rolls short RRx4 Min
G#0	Doubles Triples Maj
A0	Doubles Triples Min
A#0	Finger Sus Maj
B0	Finger Sus Min
C1	Sus vs Maj
C#1	Sus vs Min
D1	Perf Stac Maj
D#1	Perf Stac Min
> Flam Lead Master	
C0	Sus RR
C#0	Sus RR Bridge
D0	Sus RR Tremolo
D#0	taps
C0-D0	Release RR

continued

GYPSY INSTRUMENTS

Keyswitch Notes	Articulations
Gypsy Percussion:	
> Gypsy Percussion	
	single articulation
Silvestri Accordion:	
> Silvestri Full Musette	
C0	Air out LH Full
C#0	Air in LH octave
D0	Air out LH major
D#0	Air out LH minor
E0	Air out LH 7th
C0-E0	Key Clicks
> Silvestri Single Reed	
C0	Air out LH full
C#0	Air LH Octave
D0	Air out LH major
D#0	Air out LH minor
E0	Air out LH 7th
C0-E0	Key Clicks
Spanish Steel Guitar	
> Spanish Stl Master	
C0	Sus RR
C#0	Strum RR
D0	Strum Fast RR
D#0	½ Step Slide Vib
E0	Whole step slide Vib
F0	½ Step Slide Up Leg
F#0	½ Step Slide Dn Leg
G0	Stac Mute Pop
G#0	Stac
A0	Harmonics
A#0	Legato Sus
B0	Noises
C1	Neck Slides

continued

GYPSY INSTRUMENTS

Keyswitch Notes	Articulations
C#1	Pitchless Chugs
D1	Taps
C0-D0	Release RR MOD
Trombone:	
> Trombone Legato MOD	
	Legato
	Sus
	MOD Marcato
> Trombone Master	
C0	Sus
C#0	Sus Farty
D0	Stac RR
D#0	Stac
E0	Marc RR
F0	Diminuendo
F#0	Sforzando
G0	Crescendo
Violin	
> Violin Legato MOD	
special case using the Mod Wheel; see note after table *	
> Violin Legato FAST MOD	
special case using the Mod Wheel; see note after table **	
> Violin Master	
C0	Sus Vb
C0	Sus Vb Leg
C#0	Sus Vb 2
C#0	Sub Vb 2 Leg
D0	Sus Vb 3
D0	Sus Vb 3 Leg
D#0	Passionato
D#0	Passionato Leg
E0	Expressive Leg

continued

GYPSY INSTRUMENTS

Keyswitch Notes	Articulations
F0	Expressive slow
E0	Expressive
F#0	Sus Vib Accent RR
G0	Sus Vib Sforzando
G#0	Sul Tasto Vib
G#0	Sul Tasto Vib Leg
A0	Sul Tasto Expressive
A#0	Sus Accent NV
B0	SUS NV Sforzando
C1	Sus NV Smooth
C1	Sus NV Smooth Leg
C#1	Martele RR 1
D1	Martele RR 2
D#1	Spiccato RR 1
E1	Spiccato 2 RR
F1	Spiccato Long RR
F#1	Spiccato Long 2 RR
G1	Left Hand Gypsy Pizz
G#1	Repetitions
A1	Harmonics
A#1	Ponticello
A#1	Ponticello Leg
B1	Bounce

* Violin Legato MOD is an instrument that uses the Mod Wheel and "legato-detection" to play different samples. There are 4 articulations selected as follows:

- **Non-connected:** When the notes are not close enough in time to be considered legato, this articulation is played. Otherwise, one of the following is played.
- **Legato:** When the Mod Wheel is in the down position, between 0 and 24, this articulation is played.
- **Legato Portamento:** In the middle position, 25–100, this articulation sounds.
- **Expressive QLegato:** Plays when the Mid Wheel is pushed up, between 101–127.

** Violin Legato FAST MOD is an instrument that uses the Mod Wheel and "legato-detection" to play different samples. There are 4 articulations selected as follows:

- **Non-connected:** When the notes are not close enough in time to be considered legato, this articulation is played. Otherwise, one of the following is played.

- **Legato:** When the Mod Wheel is in the down position, between 0 and 24, this articulation is played.
- **Legato Portamento:** In the middle position, 25–100, this articulation sounds.
- **Fast Sus VS:** Plays when the Mid Wheel is pushed up, between 101–127.

Abbreviations Used in Articulation Names

The names of articulations are often shortened to fit in the Articulations list in the Player View. The following table provides a way to look up any unfamiliar abbreviations until you become familiar with the shortcuts. You will find that there is a lot of overlap among the libraries, because most of these are standard musical terms.

ABBREVIATIONS IN ARTICULATION NAMES

Abbreviations	Full Words
Dim	Diminished
Dn	Down
DXF	Dynamic Cross-Fade (see note below)
Leg	Legato
LH	Left hand
Maj	Major
Marc	Marcato
Min	Minor
MOD	Controlled by Mod Wheel
NV	Non-vibrato
Perf	Perfect
Pizz	Pizzicato
RH	Right hand
RR	Round robin of 2 samples
RRx#	Round robin of # samples
Stac	Staccato
Sus	Sustain
Trem	Tremolo
Vib	Vibrato
VS	Vibrato Switch (high velocity = vibrato)

A Dynamic Cross-Fade is an articulation that contains two or more sets of samples, recorded at different volumes, using the Mod Wheel (CC1) to vary to volume of the playback. You can use the Mod Wheel (or a CC1 envelope in a sequencer) to make swells and other mid-note and continuous adjustments to the output.

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