USER MANUAL

1.0.5

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

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https://soundsonline.com/

1. Welcome

Producer: Doug Rogers

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 the late eighties, he released the very first commercial drum sample CD, and followed it with the multiple-award-winning "Bob Clearmountain Drums" sample collection.

In the years that followed he practically reinvented the sound-ware industry. EastWest introduced loop sample libraries to the market in the early nineties, followed closely by the first midi-driven loops (Dance/Industrial). He released the first sample library to include multiple dynamics, followed by the first sample library to stream from hard disk, an innovation that led to the detailed collections available today. His recent productions of Symphonic Orchestra (awarded a Keyboard Magazine "Key Buy Award," EQ Magazine "Exceptional Quality Award," Computer Music Magazine "Performance Award," and G.A.N.G. [Game Audio Network Guild] "Best Sound Library Award"); and Symphonic Choirs (awarded Electronic Musician "2006 Editor's Choice Award," G.A.N.G. "Best

Sound Library Award," and Keyboard Magazine "Key Buy Award"). He persuaded audio legend Prof. Keith O. Johnson to record EWQLSO and EWQLSC, and came up with the revolutionary idea of recording all instruments and voices with 3 simultaneous stereo mic setups so users can control the tone of the performances and the acoustics of the concert hall, as well as create surround sound mixes.

His latest productions include Quantum Leap Pianos, another 3 mic setup, and the most detailed virtual piano collection ever produced; and Fab Four, inspired by the sounds of the Beatles, featuring the same kind of vintage instruments and original EMI/Abbey Road recording equipment as the Beatles used to create their music. He persuaded audio legend Ken Scott, who was involved in the recording of five Beatles albums, and engineer for "Magical Mystery Tour" and "The Beatles" (also known as the White Album) to work with him on Fab Four.

He also acquired one of Hollywood's most famous recording studio complexes in 2006, formally United Western (now EastWest Studios), recipient of more engineering awards and RIAA certified Gold and Platinum recordings than any other studios worldwide. He persuaded top international design superstar Philippe Starck to redesign the non-technical areas of the studios. Over the last decade he has partnered with producer/composer Nick Phoenix and set up the Quantum Leap imprint, a subsidiary of EastWest, to produce high-quality, no compromise sample libraries and virtual instruments. EastWest/Quantum Leap virtual instruments are considered the best available and are in daily use by the who's who of the industry.

His latest technical achievement was unveiled at the 2007 NAMM convention - the world's first 64-bit audio engine named PLAY, which powers EastWest/Quantum Leap's latest suite of virtual (software) instruments.

Engineer: Ken Scott

Throughout his forty years in the recording industry, Ken Scott has had a reputation as being "one of the best." His start, at the age of 16, came from the world renowned Abbey Road studios where he initially worked in the tape library. Within a very short time he had worked his way up to the position of recording engineer and found himself working with the elite of the popular music world including The Beatles Jeff Beck, Pink Floyd, the Hollies, Procol Harum and many more.

Ken's desire to work with as many types of artists as possible, limited by EMI Records' ownership of Abbey Road, led him to one of the fastest growing independent studios. At Trident Studios he garnered two Grammy nominations, a Clio award and millions of record sales with such artists as Elton John, George Harrison, Harry Nilsson, the Rolling Stones, and America.

The need to grow led Ken to production and more artistic say in the way projects turned out. It was through his knowledge and foresight that artists like David Bowie and Supertramp became superstars, once again leading to millions of sales and still more Grammy nominations. When Frank Zappa brought a band to Ken's attention, Missing Persons, the decision was made to be their engineer, producer, and manager. Once again expanding Ken's area of expertise, this time looking after the band's entire career. The success continued, a first album with sales exceeding 800,000 units, sell out concerts at such

places as Long Beach Arena and a performance in front of 190,000 people at the last US Festival.

Over the last few years Ken has received still more gold and platinum awards from around the world, with acts such as Level 42 and Duran Duran, as well as working with George Harrison and the George Harrison Estate and broadening his scope with music production for major motion pictures.

Ken's body of work since he started at Abbey Road at 16 speaks for itself:
Magical Mystery Tour, The Beatles; Honky Chateau, Elton John; Truth, Jeff Beck; Fog On The Tyne, Lindisfarne; Apples And Oranges, Pink Floyd; The Man Who Sold The World, David Bowie; Lord Sitar, Lord Sitar; Birds Of Fire, Mahavishnu Orchestra; All Things Must Pass, George Harrison; Transformer, Lou Reed; New York City, Al Kooper; America, America; The Beatles, The Beatles; Son Of Schmilsson, Harry Nilsson; Don't Shoot Me I'm Only The Piano Player, Elton John; Wonderwall, George Harrison; A Salty Dog, Procol Harum; The Radha Krshna Temple, The Radha Krshna Temple; Madman Across The Water, Elton John; Thankyou, Duran Duran; L the P, Scaffold; A Saucerful Of Secrets, Pink Floyd; I'd Like To Teach The World To Sing, The New Seekers; Post Card, Mary Hopkin; S.F.Sorrow, The Pretty Things; The Six Wives Of Henry VIII, Rick Wakeman; Hunky Dory, David Bowie; Night Of The Living Dregs, Dixie Dregs; Young And Rich, The Tubes; Spring Session M, Missing Persons; Crisis, What Crisis?, Supertramp; Schooldays, Stanley Clarke; Crafty Hands, Happy The Man; True Colours, Level 42; The Lost Trident Sessions, Mahavishnu Orchestra; The Rise And Fall Of Ziggy Stardust, David Bowie; Spectrum, Billy Cobham; Inside, Whiteheart; The Witching Hour, Hellion; Crime Of The Century, Supertramp; There And Back, Jeff Beck; What If, Dixie Dregs; Visions Of The Emerald Beyond, Mahavishnu Orchestra; Gamma 1, Gamma; Duty Now For The Future, Devo; Journey To Love, Stanley Clarke; Aladdin Sane, David Bowie; Crosswinds, Billy Cobham; Vinyl Confessions, Kansas; Puzzle, Dada; Pinups, David Bowie; Happy The Man, Happy The Man; Like Children, Jerry Goodman and Jan Hammer; Missing Persons, Missing Persons.

Credits

Producer
Doug Rogers

Engineer
Ken Scott

Assistant Engineer
Rhys Moody

Musicians
Drums: Denny Seiwell, Guitars: Laurence Juber, Keyboards: John Sawoski

Production Assistance
Nick Phoenix

Programming
Pacemaker

Sound Editing
Rhys Moody, Nick Pavey, Justin Harris

Art Direction
Doug Rogers, Shaun Ellwood

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

Manual
John Philpit

Special Thanks to

Stefan Leiste, Gary Meyerberg (Swarmandel and for keeping all the old gear going), John Hinson, J.J. Blair, Mark Linett, Jim Elyea, Lon Cohen, Michael Lloyd, Jim Wilson, Brian Kehew and Kevin Ryan (*Recording The Beatles*), Brian Gibson

Strawberry Flutes licensed from Mellotron (www.mellotron.com);
Screaming Girls licensed from BBC; Harmonium sampled by Lars Weston;
Lowery Organ sampled by David Jacques;
Sitar, Hammond B3 sampled by Nick Phoenix
Enhanced with Transonics™

EAST WEST PRODUCTIONS, L.L.C.

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. EastWest Fab Four, An Overview

EastWest Fab Four, An Overview

The Design Point For the Fab Four Library

Fab Four Virtual Instruments is the result of more than a year of research, equipment acquisition, and recording. It presents a faithfully executed, incredibly accurate, and comprehensive collection featuring the same kind of instruments and recording equipment used by the Beatles.

"The Beatles had a profound impact on me musically," said Fab Four producer Doug Rogers. "They were the influence for my fascination with sounds. They were musical geniuses that never rested on their laurels, always producing exciting new music and sounds with each new record, much of it ground-breaking! Putting this project together took well over a year of research, equipment procurement (much of it from collectors), and gathering a team that could pull off such a feat," Rogers adds. "But it was a labor of love for us all, and the result is truly worth it."

The Fab Four Virtual Instruments project involved several people intimately involved with the Beatles. Engineer Ken Scott, who worked on Beatles albums including A Hard Days Night, Help, Rubber Soul, Magical Mystery Tour, and The Beatles, engineered the recordings. Guitarist Laurence Juber and drummer Denny Seiwell, both of whom were members of Paul McCartney and Wings, played the same kind of period instruments as those used by the Beatles in the 60's.

No expense was spared in acquiring the equipment used to produce this collection. Much of that equipment, fittingly, is now housed in EASTWEST Studio 3, where the Beach Boys' legendary Pet Sounds—the inspiration for Sgt. Pepper's Lonely Hearts Club Band, according to Paul McCartney—was recorded.

Well over one million dollars' worth of rare period instruments—including authentic guitars, basses, drums, and keyboards—as well as amplifiers, microphones, recording consoles, outboard equipment, and tape recorders were used in this production. Neumann, AKG, Cole, and STC microphones, as used at EMI/Abbey Road Studios were used to capture the sounds, while identical amplifiers, including a Fender Tan Showman (1963), Fender Bassman (1963), Vox AC30 (1963), Vox AC50 (1965), Vox Defiant (1966), Vox 730 (1966), Vox 7120 (1966), Fender Showman (1967), Fender DeLuxe (1967), were used with the electric guitars

The same kind of recording desks and preamps, including a very rare EMI REDD tube desk, EMI TG12345 desk, and EMI REDD47 preamps, were used to record all instruments, through Fairchild limiters and rare EMI RS124 modified Altec compressors, used

for dynamics control. As with many of the Beatles recording sessions, a Studer J-37 4-track tube tape machine was used to record everything.

Guitars (some costing over $200,000 each) were played by Juber include a Gretsch Firebird (1959), Gretsch Tennessean (1963), Rickenbacker 360-12 (1965), Martin D-28 (1966), Fender Stratocaster (1956), Epiphone Casino (1956), Fender Telecaster (1951), Gibson SG (1960), Les Paul Goldtop (1957), Gibson J200 (1966), Hofner 500 Bass (1963) and Rickenbacker 4001S Bass (1964), the same kind as Paul McCartney played on the Beatles' recordings. Guitars were sampled with up and down strokes, multiple velocities, and picking styles, some with chords and effects.

Drums played by Seiwell include a rare 1960 Ludwig downbeat kit with Zildjian cymbals (snare 5" x 14"/toms 9" x 13" and 16" x 16"/kick 22" x 14"/Zildjian 20" crash ride/18" crash medium/14" hi-hat). Additionally, drums are all multi-sampled with up to 16 velocity layers, left and right hand. The sounds were all matched to a particular style (*e.g.*, "A Day in the Drums," "Ticket to Drums," "Yer Drums"). Even some heavily modulated cymbals, recorded through a Fairchild limiter for authenticity, were recorded as an alternative cymbal sound.

Keyboards include Baldwin Electric Harpsichord ("Because I'm a Harpsichord"), Clavioline ("Baby I'm a Clavioline"), Lowery Heritage Organ ("Lucy in the Lowery"), Mellotron ("Strawberry Flutes"), Harmonium ("We Can Work a Harmonium"), as well as other stringed instruments including Swarmandel ("Swarmandel Forever") and Sitar ("Within A Sitar").

Even a "Screaming Girls" sound effect was licensed from the BBC to include in the collection.

Most of the sounds would be impossible to create without all of the above equipment. For example, the "revostortion" guitar sound was created by feeding an Epiphone Casino into one EMI REDD 47 preamp, and the output into a second EMI REDD 47 preamp, exactly as originally created by the EMI/Abbey Road engineers.

Fab Four Virtual Instruments also includes a software version of ADT (artificial double tracking) with built-in tape simulator, created and programmed specially for this project. All instruments are newly recorded multi-samples for this collection; no sounds came from any Beatles music or recordings.

Musicians, producers and film/TV/game composers looking for truly unique sounds with loads of attitude to create with will find Fab Four Virtual Instruments an invaluable and inspiring collection.

Project Background

The idea of doing the Fab Four virtual instrument had been circling in my head for many years, but the catalyst for the project actually happening was buying the studio last year. Cello Studios (on Sunset Boulevard, Hollywood, since renamed EastWest Studios) was always seen as 'America's Abbey Road', so when we acquired that facility I kind of put two-and-two together and things began to take shape. Being a huge Beatles fan, I did not want to start this project without having the right tools available. These sounds are so well known that we needed everything working for us to pull off such a feat. So, in order to recreate the sounds as closely as possible, I knew I had to start with getting the original recording equipment, instruments, and amps together. How hard could that be? Well, much harder than you think.

For a start, the recording equipment was only ever used in EMI studios, and mainly during the 60s, plus EMI never made any for sale to outside facilities, so even then, there were only a small number produced, and I can tell you who owns every piece! For example, I was only able to track down six tube EMI REDD consoles after months of searching. Needless to say, persuading these owners to sell such rare equipment with such a famous heritage was not easy, and it was expensive. Likewise I only found a small number of EMI TG12345 desks worldwide, but managed to persuade one owner to sell it to me. The tube Studer J37 4-track recorder, used to record "Sgt. Pepper", proved to be elusive until a few weeks before the project was scheduled to start. I found one in Paris eventually. It was a great day, I had the final piece of the puzzle, until it arrived and it didn't work! I was pretty devastated that day, purchasing vintage equipment from around the globe, where you have to take the seller's word as to its condition, is pretty risky at the best of times, but occurring so close to the start of the project, with everyone in place, created a real problem. Then, during another desperate search, I got a lucky break and found another J37 in the UK. Unbelievably, the seller turned out to be an old friend of mine from New Zealand, who had since decided to keep it after restoring it. I literally begged him to sell it to me (you do a lot of begging when there is only one option available) and he finally caved in. Fortunately, since I knew the seller, I knew the condition would be good, and sure enough, when it arrived in L.A. we only had to do an alignment before we could use it. However, all of this equipment is very old, and the equipment with moving parts, like the Studer J37, breaks down periodically, so it actually worked out in the end that we had spare parts from the first Studer to

keep the second one going. Our studio has a lot of the same mics Abbey Road had at the time, so we only had to obtain a few, and they all came from Collectors. The instruments and amplifiers were also mainly obtained from collectors.

A few months before the project started I got another lucky break. I was working on a piano project and decided to purchase a rather expensive Bechstein piano. The Bechstein was the piano used to record many of my favorite rock piano sounds, including Supertramp, and I came up with the idea of asking Ken Scott, who recorded "Crime Of The Century" and other Supertramp albums to try to recreate that famous sound for our virtual instrument. Fortunately, Ken lives in Los Angeles, and agreed to come to the studio to check out the piano before committing to the project. He agreed the piano was great and we recorded it for the "Quantum Leap Pianos" collection. Once Ken got an eyeful of the gear I was assembling for Fab Four, he got interested in lending his experience as the engineer on The Beatles (White Album) and Magical Mystery Tour, and as the assistant on earlier albums such as A Hard Day's Night, Help, and Rubber Soul. I was originally going to engineer the project myself, but having an engineer that was involved in five Beatle's albums was too tempting.

I was also extremely lucky to get Denny Seiwell and Laurence Juber, both former members of Paul McCartney and Wings, to join the project as musicians. With this kind of expertise on hand I felt I had a good chance of success.

The recordings took months, even though I had the same type of recording equipment and instruments the Beatles used to create their sounds. We faced many technical challenges, one of the biggest being the Beatle's use of ADT (Automatic Double Tracking) that was actually invented at Abbey Road for them and first used on Revolver. ADT works well over a series of notes, but doesn't work properly on the individual notes required to create multi-sampled instruments, so I had our software team observe and recreate the process in software, which wasn't easy, as ADT relies on the speed fluctuations of two tape machines to work properly, and digital does not have these fluctuations, so we had to create a digital "tape simulator" in the software. Of course, the other benefit of having the effect created in software is the ability to turn it off, to increase the variety of sounds available, or turn it on, on sounds the Beatles never used ADT with.

We also recorded lots of articulations unless the instrument was heavily compressed. For example, McCartney used mainly two bass guitars with the Beatles, a Hofner and a Rickenbacker, so we provided many different articulations for these. For those unfamiliar

with using articulations triggered by keyswitches, they are the blue notes on the virtual keyboard that you use to change articulations on the fly. Experiment until you find one that works with your track. It's also a good idea to learn them. Expert composers sometimes use many articulations during the creation of a track.

I don't imagine that people are going to use this virtual instrument to make Beatles music; that wasn't my objective. I'm hoping they're going to use it to make new music. These are just great sounds. The vintage tube equipment, developed with the finest audio components, provide a character to these sounds that cannot be produced with today's digital equipment.

Recording for the project finished December 12, 2006 followed by five months of post production to create the virtual instrument, and although it was never planned, the Fab Four virtual Instrument was released June 1, 2007—the same day 40 years ago the Beatles released Sgt. Pepper, probably the most innovative album of the century.

Enjoy!
Doug Rogers
Producer

What's Included

This EastWest Fab Four library you purchased includes all the following:

- a complete set of sample-based instruments, enumerated later in this manual
- approximately 13 Gigabytes of 24-bit, 88.2 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 East-West Fab Four 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

Please read the following programming information to get the most enjoyment and creative use out of your Fab Four Virtual Instrument.

Volume Automation: Throughout Fab Four, MIDI Control Code 11 can be used to automate dynamics. You can read more about this and other control codes in Chapter 10 of the PLAY System manual.

ADT: The Fab Four Virtual Instrument recreates a signature effect used in many Beatles albums: Artificial Double Tracking, or ADT. It 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.

EastWest programmers have built ADT into the effects available in Fab Four, and the results are impressive enough that some other virtual instruments built on the EastWest PLAY Engine also employ this effect. Read more about it in the next chapter.

Drums: All drum programs in Fab Four are constructed to the GM standard mapping for drum kits.

Keyswitches: If you are not familiar with using keyswitches, go to Chapter 6 in the PLAY System manual for a complete explanation. If you understand keyswitches, read on.

Master and Elements Patches: Master and Elements patches are both patches that contain all the sampled articulations of an instrument (the different manners of playing the instrument). An Articulations list in the Player View displays the names. As a general rule, articulations range from general to specific ascending through the range of key-

switch notes. For example, starting from fingered or sustained up to staccato, to slides, to chords, to harmonics or FX. All begin at C0 (three octaves below Middle C), with the exception of the Basses, which start at C5 (two octaves above Middle C).

A Master instrument opens with all articulations loaded and active, ready to play; a key-switch allows the user to select one articulation at a time to sound. The corresponding Elements instrument opens with only the articulation on the first (lowest) keyswitch note loaded and active. Others must be loaded and activated manually in the Articulations list. Elements patches have no keyswitch, so they are most useful when you only want to load one articulation and use it exclusively. Or you can load two or more articulations for a layered sound, but you cannot easily switch from one articulaion to another in the middle of a performance.

Legato Mode: The "Leg" patches contain two articulations in one keyswitch. They combine an articulation with the most basic playing style of each instrument (*i.e.*, fingered, sustained, open, etc.) with a "Hammer On" legato-style articulation. You can switch between these by playing legato or detached on your MIDI keyboard or sequencer. When you play legato, you trigger the "Hammer-On" articulation; when you play detached, you trigger the basic articulation. The "Leg" patch allows you to play faster runs and maximize fluidity of performance at faster tempos.

The "Come To Guitar Rhythm – Master" patch demonstrates a special case of how "Leg" mode is used in action in Fab Four. For each keyswitch you have one interval and two articulations: Long and Mute. For the first four keyswitches, when you play detached you trigger the Long articulation; when you play legato you trigger the Mute articulation. The remaining four key-switches of this patch have the identical structure, except that they use CC1 (the Mod Wheel) to toggle between Long and Mute articulations.

This same concept is applied in the "Revostortion Guitar," but in reverse order. The third through seventh keyswitches use CC1 to select Short and Long articulations, and the eighth through twelfth keyswitches use legato detection to switch between Short and Long.

Doug Rogers
Producer

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 the Fab Four Virtual Instrument is approximately 13 GB (Gigabytes).

3. The EastWest Fab Four User Interface

The EastWest Fab Four 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:

- Stereo Spread
- ADT

Stereo Spread Controls

This knob, with its on/off button, allows the user to customize the stereo spread of the sound. All the Fab Four instruments were recorded in mono and this control creates a stereo image, if you want it.

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. A value of 100% call for the maximum spread available.

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 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 Fab Four library. First is a section that briefly describes which physical instrument was recorded and sometimes with what amp, when appropriate. 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.

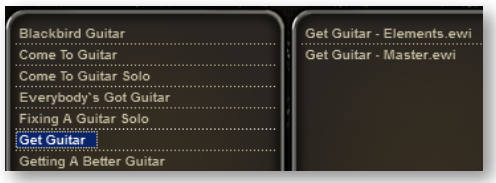
Descriptions of the Fab Four Instruments

The collection includes the following sounds:

- **Baby I'm A Clavioline** (Clavioline/Baldwin Amp)
- **Bass Tripper** (1963 Hofner 500 Bass)
- **Because I'm A Harpsichord** (Baldwin Electric Harpsichord/Baldwin Amp)
- **Come To Bass** (1963 Hofner Bass)
- **Come To Drums** (1960 Ludwig Downbeat Kit)
- **Come To Guitar Rhythm** (1956 Epiphone Casino Electric Guitar/1967 Fender DeLuxe Amp)
- **Come To Guitar Solo** (1957 Les Paul Goldtop Electric Guitar/1963 Fender Bassman Amp)
- **Day In The Drums** (1960 Ludwig Downbeat Kit)
- **Everybody's Got Guitar** (1956 Epiphone Casino Electric Guitar/1966 Vox Defiant Amp)
- **Fairchild Modulated Cymbals** (Zildjian Cymbals)
- **Fixing A Guitar Solo** (1956 Fender Stratocaster Electric Guitar/1966 Vox Defiant Amp)
- **Getting A Better Guitar** (1951 Fender Telecaster Electric Guitar/1966 Vox 730 Amp)
- **Get Back My Guitar** (1956 Epiphone Casino Electric Guitar/1967 Fender Showman Amp)
- **Get Back My Organ** (Hammond B3 Organ)
- **Help I'm A Snare (plus kit)** (1960 Ludwig Downbeat Kit)
- **Here Comes The Guitar** (1966 Gibson J200 Acoustic picked)
- **I'm Only A Backward Guitar** (1956 Epiphone Casino Electric Guitar/1966 Vox 7120 Amp)
- **I Want Guitar** (Epiphone Casino/Fender DeLuxe and Fender Strat/Fender Tan Showman/ doubled)
- **I Will Play A Guitar Solo** (1966 Martin D28 with ADT)
- **I'm A Blackbird** (1966 Martin D28 Acoustic Guitar fingered and picked)
- **In The End There Will Be Drums** (1960 Ludwig Downbeat Kit)
- **Lucy In The Lowery** (Lowery Heritage Deluxe Organ)
- **Lucy Lead Guitar** (1956 Fender Stratocaster Electric Guitar with Leslie Speaker)

- **Michelle Is A Guitar Solo** (1956 Epiphone Casino Electric Guitar/1963 Fender Bassman Amp)
- **Madonna Piano** (Steinway B Piano)
- **Miscellaneous** (Claps, Tambourine, Cowbell, Screaming Girls)
- **Nowhere Guitar** (1956 Fender Stratocaster Electric Guitar/1963 Vox AC30 Amp)
- **Party Guitar** (Gretsch Tennessean Electric Guitar/1963 Vox AC50 Amp)
- **Penny Snare** (plus kit) (1960 Ludwig Downbeat Kit)
- **Pepper Guitar** (Gibson SG Guitar/1966 Vox Defiant Amp)
- **Revostortion Guitar** (1965 Epiphone Casino Electric Guitar/2 x REDD 47 Preamps)
- **Roll Over Guitar** (1959 Gretsch Country Gentleman Electric Guitar/1964 Vox AC100 Amp)
- **Something Is A Guitar Solo** (1957 Les Paul Goldtop Electric Guitar/1963 Fender Bassman Amp)
- **Something Is A Rhythm Guitar** (1951 Fender Telecaster Electric Guitar with Leslie Speaker)
- **Strawberry Drums** (1960 Ludwig Downbeat Kit)
- **Strawberry Flutes** (original sound licensed from www.mellotron.com)
- **Swarmandel Forever** (Swarmandel)
- **Ticket To Guitar** (Rickenbacker 360-12 Electric Guitar/1965 Vox AC50 Amp)
- **Ticket To Drums** (1960 Ludwig Downbeat Kit)
- **We Can Work A Harmonium** (Harmonium)
- **With a Little Help From My Bass** (1964 Rickenbacker 4001S Bass)
- **Within A Sitar / Love You Sitar** (Sitar)
- **Within A Tabla** (Tabla)
- **What You're Drumming** (1960 Ludwig Downbeat Kit)
- **Yer Drums** (1960 Ludwig Downbeat Kit in Small Room)

Explaining the Instrument Sub-types



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

A **Master** patch includes a keyswitch containing all articulations of the instrument. Once a Master patch is loaded, 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. In a Master patch, all the articulations are loaded and active when it is first opened. Articulations can be freely loaded or unloaded as needed.

An **Elements** patch is the same as a Master patch except that only the default articulation, usually the first one in the list, is loaded and active. You can manually load and activate any other articulations, as needed. There's no keyswitch, so it's not easy to

change articulations in the middle of a performance. An Elements patch opens faster, and may be a better choice when only a single articulation—or the layering or two or more articulations—will be used for an entire piece.

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.

Basses

FAB FOUR BASSES	
Keyswitch Notes	**Articulations**
Bass Tripper (1963 Hofner 500 Bass)	
C5	Fingered + Leg
C#5	Fingered Staccato RRx4
D5	Neck RRx4
D#5	Mid RRx4
E5	Bridge RRx4
F5	Muted RRx4
F#5	Slide UP HS
G5	Slide DN HS
G#5	FX
Come To Bass (1963 Hofner 500 Bass)	
C5	Fingered + Leg
C#5	Fingered Staccato RRx4
D5	Muted RRx4
D#5	Picked RRx4
E5	Slide Up HS
F5	FX
With A Little Help From My Bass (1964 Rickenbacker 4001S Bass)	
C5	Sustained RRx8
C#5	Sustained RRx8 + Leg
D5	Staccato RRx8
D#5	Slide DN HS
E5	Slide UP HS
F5	Harmonics
F#5	FX

Drums

COME TO DRUMS

Instruments	Mics
1960 Ludwig downbeat kit	
Bass Drum (22 x 14)	D20
Snare (5 x 14)	KM54 Top, KM56 bottom
Hi-Hat (14)	Cole 4038 (2) overhead
Rack Tom (9 x 13)	U67, Cole 4038 (2) overhead
Floor Tom (16 x 16)	U67, Cole 4038 (2) overhead
Cymbals (Zildjian 20" crash ride/18" crash medium)	
	Tea towel on all drums

Notes	Articulations
C1	Bass Drum
C#1	Snare Rimshot LH / RH (RRx2)
D1	Snare LH
E1	Snare RH
F1	Floor Tom LH
F#1	Hi-Hat LH / RH (RRx2)
G1	Floor Tom RH
G#1	Hi-Hat Rim Closed
A1	Tom 2 LH
A#1	Hi-Hat Open
B1	Tom 2 RH
C2	Tom 1 LH
C#2	Crash Fairchild R (1)
D2	Tom 1 RH
D#2	Crash Left Side Bell
C#2	Crash Fairchild R (2)
G2	Crash Left Side Choke
A2	Crash Right Side Choke
B2	Crash Left Side Roll
C3	Crash Right Side Roll
F#3	Hi-Hat Open-Close Fast
G#3	Hi-Hat Open-Close Medium
A#3	Hi-Hat Open-Close Slow

DAY IN THE DRUMS

Instruments	Mics
1960 Ludwig downbeat kit	
Bass Drum (22 x 14)	D20
Snare (5 x 14)	KM56 Under
Hi-Hat (14)	D19c overhead
Rack Tom (9 x 13)	D19c overhead
Floor Tom (16 x 16)	D19c overhead
Cymbals (Zildjian 20” crash ride/18” crash medium)	
	Detuned a whole tone

Notes	Articulations
A0	Bass Drum Beater On Head
B0	Bass Drum Mallet
C1	Bass Drum Pedal
D1	Snare LH
E1	Snare RH
F1	Floor Tom LH
F#1	Hi-Hat Closed LH
G1	Floor Tom RH
G#1	Hi-Hat Closed RH
A1	Tom 1 LH
A#1	Hi-Hat Slightly Open LH
B1	Tom 1 RH
C#2	Crash Left Side
D#2	Ride
F2	Ride Bell
G2	Crash Bell

FAIRCHILD MODULATED CYMBALS

Instruments	Mic
Zildjian Cymbals	D19c

Notes	Articulations
C1	Crash 01
D1	Crash 02
E1	Crash 03
F1	Crash 04

FAIRCHILD MODULATED CYMBALS

G1	Crash 05
A1	Crash 06
B1	Crash 07

HELP I'M A SNARE (PLUS KIT)

Instruments	Mics
1960 Ludwig downbeat kit	
Bass Drum (22 x 14)	D20
Snare (5 x 14)	KM56 top and bottom
Hi-Hat (14)	Cole 4038 (2) overhead
Rack Tom (9 x 13)	D19c, Cole 4038 (2) overhead
Floor Tom (16 x 16)	D19c, Cole 4038 (2) overhead
Cymbals (Zildjian 18" crash ride/18" crash medium)	

Notes	Articulations
F0	Bass Drum Mallet A
F#0	Snare Rimshot
G0	Bass Drum Mallet B
A0	Bass Drum Beater On Head RR
A#0	Snare Cross-stick Rimshot
B0	Bass Drum 2
C1	Bass Drum RR
D1	Snare LH
E1	Snare RH
F1	16" Tom LH
F#1	Hi-Hat RR
G1	16" Tom RH
G#1	Hi-Hat Slightly Open
A1	13" Tom LH
A#1	Hi-Hat Open
B1	13" Tom RH
C#2	18" Zildjian A Crash
D#2	18" Ride
F2	18" Ride Bell
B2	18" Zildjian A Crash Roll

IN THE END THERE WILL BE DRUMS

Instruments	Mics
1960 Ludwig downbeat kit	
Bass Drum (22 x 14)	D20
Snare (5 x 14)	KM54 top, KM56 bottom
Hi-Hat (14)	Cole 4038 (2) Overhead
Rack Tom (9 x 13)	D19c top and bottom, Cole 4038 (2) overhead
Floor Tom (16 x 16)	D19c top and bottom, Cole 4038 (2) overhead
Cymbals (Zildjian 20” crash ride/18” crash medium)	

Notes	Articulations
C1	Bass Drum A
D1	Snare LH
E1	Snare RH
F1	16” Tom LH
F#1	Hi-Hat LH
G1	16” Tom RH
G#1	Hi-Hat Rim Closed
A1	13” Tom LH
A#1	Hi-Hat Open
B1	13” Tom RH
C#2	Crash Left Side
D#2	Ride
F2	Crash Bell
G2	Crash Right Side

PENNY SNARE (PLUS KIT)

Instruments	Mics
1960 Ludwig downbeat kit	
Bass Drum (22 x 14)	D20 beater side, STC 4033-A, front
Snare (5 x 14)	KM56 top and bottom
Hi-Hat (14)	Cole 4038 (2) overhead
Rack Tom (9 x 13)	D19c, Cole 4038 (2) overhead

PENNY SNARE (PLUS KIT)

Floor Tom (16 x 16)	D19c, Cole 4038 (2) overhead
Cymbals (Zildjian 20” crash ride/18” crash medium)	

Notes	Articulations
B0	Bass Drum Mallet
C1	Bass Drum Resting Beater
D1	Snare LH
E1	Snare RH
F1	Floor Tom LH
F#1	Hi-Hat LH / RH (RRx2)
G1	Floor Tom RH
A1	Tom 1 LH
A#1	Hi-Hat Open Med LH / RH (RRx2)
B1	Tom 1 RH
C#2	Crash Left Side
D#2	Crash Bell
G2	Crash Right Side

STRAWBERRY DRUMS

Instruments	Mics
1960 Ludwig downbeat kit	
Bass Drum (22 x 14)	D20
Snare (5 x 14)	KM56 under
Hi-Hat (14)	D19c overhead
Rack Tom (9 x 13)	D19c overhead
Floor Tom (16 x 16)	D19c overhead
Cymbals (Zildjian 20” crash ride/18” crash medium)	

Notes	Articulations
B0	Bass Drum Mallet
C1	Bass Drum Resting Beater
D1	Snare LH
E1	Snare RH
F1	Floor Tom LH
F#1	Hi-Hat Closed LH / RH (RRx2)
G1	Floor Tom RH

STRAWBERRY DRUMS

A1	Tom 1 LH
A#1	Hi-Hat Open Med LH / RH (RRx2)
B1	Tom 1 RH
C#2	Crash Left Side
D#2	Crash Bell
G2	Crash Right Side

TICKET TO DRUMS

Instruments	**Mics**
1960 Ludwig downbeat kit	
Bass Drum (22 x 14)	D20
Snare (5 x 14)	KM56 under
Hi-Hat (14)	D19c overhead
Rack Tom (9 x 13)	D19c overhead
Floor Tom (16 x 16)	D19c overhead
Cymbals (Zildjian 18” crash ride/18” crash medium)	

Notes	**Articulations**
F0	Bass Drum Mallet A
F#0	Snare Alt. Rimshot
G0	Bass Drum Mallet B
G#0	Snare Alt. Rimshot 2
A0	Bass Drum Beater On Head RR
A#0	Snare Cross-Stick Rimshot
B0	Bass Drum 2
C1	Bass Drum A
C#1	Snare Cross-Stick
D1	Snare LH
D#1	Snare Drag + Ghosting
E1	Snare RH
F1	16” Tom LH
F#1	Hi-Hat RR
G1	16” Tom RH
G#1	Hi-Hat Slightly Open
A1	13” Tom LH
A#1	Hi-Hat Open

TICKET TO DRUMS

B1	13” Tom RH
C#2	18” Zildjian A Crash
D#2	18” Ride
F2	18” Ride Bell
B2	18” Zildjian A Crash Roll
C#3	Snare Rim
D3	Snare Double Shot
D#3	Snare Press Rolls
E3	Snare Double Rimshot
F3	Snare Rimshot Flam
F#3	Hi-Hat Bell
G#3	Hi-Hat Open & Closed 1
A#3	Hi-Hat Open & Closed 2
C4	5 Sec. Snare Rolls 1
D4	5 Sec. Snare Rolls 2
E4	7 Sec. Snare Rolls 1
F4	7 Sec. Snare Rolls 2
G4	9 Sec. Snare Rolls 1
A4	9 Sec. Snare Rolls 2

TICKET TO DRUMS (ROOM)

Instruments	**Mics**
1960 Ludwig downbeat kit	
Bass Drum (22 x 14)	D20
Snare (5 x 14)	KM56 under
Hi-Hat (14)	D19c overhead
Rack Tom (9 x 13)	D19c overhead
Floor Tom (16 x 16)	D19c overhead
Cymbals (Zildjian 18” crash ride/18” crash medium)	

Notes	**Articulations**
A#0	Bass Drum Beater
B0	Bass Drum Mallet
C1	Bass Drum Pedal
C#1	Snare Rimshot (1)
D1	Snare LH / RH (RRx2)

TICKET TO DRUMS (ROOM)

D#1	Snare Rimshot (2)
E1	Snare Flam
F1	16" Floor Tom LH / RH (RRx2)
F#1	Hi-Hat LH / RH (RRx2)
G1	16" Floor Tom Double Hit
G#1	Hi-Hat Open Bell
A#1	Hi-Hat Open LH / RH (RRx2)
B1	13" Tom Flam
C2	13" Tom LH / RH (RRx2)
C#2	18" Zildjian A Crash
D#2	18" Ride Bell
E2	18" Ride Crash
G2	Snare Double Hit Rimshot
A2	Snare Press Roll
C3	Snare 5-Stroke Roll
D3	Snare 7-Stroke Roll
E3	Snare 9-Stroke Roll
G3	Snare Long Roll

WHAT YOU'RE DRUMMING

Instruments	**Mics**
1960 Ludwig downbeat kit	
Bass Drum (22 x 14)	D20, beater side; STC 4033-A, front
Snare (5 x 14)	KM56 under
Hi-Hat (14)	D19c overhead
Rack Tom (9 x 13)	D19c overhead
Floor Tom (16 x 16)	D19c overhead
Cymbals (Zildjian 18" crash ride/18" crash medium)	

Notes	**Articulations**
F#0	Snare Alt. Rimshot
G#0	Snare Alt. RImshot 2
A#0	Snare Cross-Stick Rimshot

WHAT YOU'RE DRUMMING

C1	Bass Drum 1
C#1	Snare Cross-Stick
D1	Snare LH
D#1	Snare Drag + Ghosting
E1	Snare RH
F1	16" Tom LH
F#1	Hi-Hat RR
G1	16" Tom RH
G#1	Hi-Hat Slightly Open
A1	13" Tom LH
A#1	Hi-Hat Open
B1	13" Tom RH
C#2	18" Zildjian A Crash
D#2	18" Ride
F2	18" Ride Bell
B2	18" Zildjian A Crash Roll

YER DRUMS

Instruments	**Mics**
1960 Ludwig downbeat kit	
Bass Drum (22 x 14)	D20
Snare (5 x 14)	KM54 top, KM56 under
Hi-Hat (14)	D19c (2) overhead
Rack Tom (9 x 13)	U67, D19c (2) overhead
Floor Tom (16 x 16)	U67, D19c (2) overhead
Cymbals (Zildjian 20" crash ride/18" crash medium)	

Notes	**Articulations**
A0	Bass Drum Beater On Head
B0	Bass Drum Pedal
C1	Bass Drum Mallet
D1	Snare LH
D#1	Snare Rimshot
E1	Snare RH
F1	Floor Tom LH
F#1	Hi-Hat RR

YER DRUMS	
G1	Floor Tom RH
G#1	Hi-Hat Slightly Open RR
A1	Tom 1 LH
A#1	Hi-Hat Open RR
B1	Tom 1 RH
C#2	Crash Left Side
D#2	Ride
F2	Ride Bell

Guitars

FAB FOUR GUITARS	
Keyswitch Notes	**Articulations**
Come To Guitar Rhythm (1956 Epiphone Casino Electric Guitar/1967 Fender DeLuxe Amp)	
(For this patch, you have the option to either use CC1 or Legato playing mode to switch between 'Long' and 'Mute' articulations.)	
C0	5ths (Long + Mute = Leg)
C#0	6ths (Long + Mute = Leg)
D0	7ths (Long + Mute = Leg)
D#0	8ths (Long + Mute = Leg)
E0	5ths (Long + Mute = CC1)
F0	6ths (Long + Mute = CC1)
F#0	7ths (Long + Mute = CC1)
G0	8ths (Long + Mute = CC1)
Come To Guitar Solo (1957 Les Paul Goldtop Electric Guitar/1963 Fender Bassman Amp)	
C0	Fingered Light Vibrato
C#0	Fingered Light Vibrato + Leg
D0	Staccato
D#0	Slide UP HS
Everybody's Got Guitar (1956 Epiphone Casino Electric Guitar/1966 Vox Defiant Amp)	
C0	Sustained RRx8
C#0	Sustained RRx8 + Leg
D0	Staccato
Fixing A Guitar Solo (1956 Fender Stratocaster Electric Guitar/1966 Vox Defiant Amp)	
C0	Sustained RR

continued

FAB FOUR GUITARS

Keyswitch Notes	Articulations
C#0	Heavy Vibrato F
Get Back My Guitar (1956 Epiphone Casino Electric Guitar/1967 Fender Showman Amp)	
C0	Solo RRx4
C#0	Sustained Hard RRx4
D0	8va Staccato RRx4
D#0	Maj RRx4
E0	Min RRx4
Getting A Better Guitar (1951 Fender Telecaster Electric Guitar/1966 Vox 730 Amp)	
C0	8va Staccato RRx4
C#0	Maj Staccato RRx4
D	Min Staccato RRx4
Here Comes The Guitar (1966 Gibson J200 Acoustic picked)	
	Sustained RR
I Want Guitar (Epiphone Casino/Fender DeLuxe and Fender Strat/Fender Tan Showman/ doubled)	
Layered	Casino Deluxe RR
Layered	Stratocaster Showman RR
I Will Play A Guitar Solo (1966 Martin D28 with ADT)	
	Solo RR
I'm A Blackbird (1966 Martin D28 Acoustic Guitar fingered and picked)	
C0	Fingered
C#0	Sustained Pick RR
D0	Fingered + Leg
D#0	Sustained Pick RR + Leg
E0	Slide UP WS Vibrato
F0	Slide UP HS Vibrato
F#0	4ths RR
G0	7ths RR
G#0	9ths RR
A0	Maj RR
A#0	Min RR
B0	Sus4 RR
C1	Short Scrapes

continued

FAB FOUR GUITARS

Keyswitch Notes	Articulations
C#1	FX
I'm Only A Backward Guitar (1956 Epiphone Casino Electric Guitar/1966 Vox 7120 Amp)	
C0	Reverse Sustained
C#0	Reverse Sustained Slide
D0	Sustained Quick
D#0	Sustained Slie Quick
Lucy Lead Guitar (1956 Fender Stratocaster Electric Guitar with Leslie Speaker)	
	Leslie
Michelle Is A Guitar Solo (1956 Epiphone Casino Electric Guitar/1963 Fender Bassman Amp)	
C0	Sustained
C#0	Staccato
Nowhere Guitar (1956 Fender Stratocaster Electric Guitar/1963 Vox AC30 Amp)	
	Sustained RRx4
Party Guitar (Gretsch Tennessean Electric Guitar/1963 AC50 Amp)	
C0	Sustained RRx4
C#0	Sustained RRx4 + Leg
Pepper Guitar (Gibson SG Guitar/1966 Vox Defiant Amp)	
C0	Sustained RRx4
C#0	Sustained RRx4 + Leg
D0	Staccato RRx4
D#0	1.5 Sec Falloff
E0	3 Sec Falloff
F0	Power Chords RRx4
F#0	Power Chords Staccato RRx4
Revostortion Guitar (1965 Epiphone Casino Electric Guitar/2 x REDD 47 Preamps)	
(For this patch, you have the option to either use CC1 or Legato playing mode to switch between 'Short' & 'Long' Staccato, Chords and Riff articulations.)	
C0	Sustained
C#0	Sustained + Leg
D0	Staccato RRx4 (Short + Long = CC1)
D#0	5ths RRx4 (Short + Long = CC1)
E0	6ths RRx4 (Short + Long = CC1)
F0	7ths RRx4 (Short + Long = CC1)

continued

FAB FOUR GUITARS

Keyswitch Notes	Articulations
F#0	Riff (Fast + Slow = CC1)
G0	Staccato RRx4 (Short + Long = Leg)
G#0	5ths RRx4 (Short + Long = Leg)
A0	6ths RRx4 (Short + Long = Leg)
A#0	7ths RRx4 (Short + Long = Leg)
B0	Riff (Fast + Slow = Leg)
Roll Over Guitar (1959 Gretsch Country Gentleman Electric Guitar/1964 Vox AC100 Amp)	
C0	Sustained Non Vibrato
C#0	Slide DN HS (Slow + Fast = CC1)
D0	Slide UP HS (Slow + Fast = CC1)
D#0	4ths
E0	Sliding Maj
F0	Sliding Min
Something Is A Guitar Solo (1957 Les Paul Goldtop Electric Guitar/1963 Fender Bassman Amp)	
C0	Sustained RR
C#0	Sustained RR + Leg
D0	Staccato RR
D#0	Bend Light Vibrato
Something Is A Rhythm Guitar (1951 Fender Telecaster Electric Guitar with Leslie Speaker)	
C0	Sustained RR
C#0	Maj RR
D0	Min RR
D#0	Sus2 RR
E0	Sus4 RR
F0	7ths RR
F#0	9ths RR
Ticket To Guitar (Rickenbacker 360-12 Electric Guitar/1965 Vox AC50 Amp)	
	Sustained RR

Keyboards

FAB FOUR KEYBOARDS
Baby I'm A Clavioline (Clavioline/Baldwin Amp)
Long
Short Blip
Short
Because I'm A Harpsichord (Baldwin Electric Harpsichord/Baldwin Amp)
Full Sus
continued
Get Back My Organ (Hammond B3 Organ)
Sus
Lucy In The Lowery (Lowery Heritage Deluxe Organ)
Sus W/Reverb
Madonna Piano (Steinway B Piano)
Sus
Strawberry Flutes (Mellotron Flutes)
Sus Vib
We Can Work A Harmonium (Harmonium)
Full
Solo

Miscellaneous

FAB FOUR MISCELLANEOUS
Percussion
Claps
Cowbell
Tambourine
Screaming Girls
> Screaming Girls
Swarmandel Forever (Swarmandel)
> Swarmandel Master
> Swarmandel Elements
> Sus
Tabla (Tabla)
continued

FAB FOUR MISCELLANEOUS
> Within A Tabla - Funky
> Within A Tabla – Tabla and Baya
Sitar (Sitar)
> Love You Sitar
> Within A Sitar

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**
CC1	MIDI Control Code 1 (Mod Wheel)
Dim	Diminished
Dn	Down
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

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