



THE MIDI BASS SOUND LIBRARY

JANUARY 1986

The Standard Sounds

- PICK R/W JAZZ** Flatpicked Fender Jazz Bass with new round wound strings. Recorded direct with some high frequency boost. Very solid, bright sound; easily EQ'd to produce a large family of standard bass sounds. C1 thru E3.
- SNAPPY** Snapped notes from a modified Fender Jazz Bass with round wound strings. Extremely bright sound produced by high end boost and a vicious assault. Great for Funk Work. C1 thru G#3.
- STANDUP PIZZ.** Fingerpicked (Pizzicato) standup bass. A truly remarkable sound when performed with appropriate pitch bends on a touch-sensitive keyboard. Wonderful for jazz, rockabilly, or any style that needs acoustic bass. Range is C1 thru G3.
- MINI-S.E.M.** Mini-Moog and the original Oberheim Synthesizer Expander Module played together. Very fat analog bass patch; one of the classic synth bass sounds. C1 thru C4.

The Precision Collection

- DARK FW PBASS** The sound of a Precision bass with flat wound strings, fingerpicked with a light touch. Sounds a bit like a cross between an electric and an acoustic bass. Nice for pedal tones with lots of bottom. This chip has fewer harmonics than FINGER. C1 thru A3.
- FINGER FW PBASS** This chip is the generic fingerpicked Precision bass, and is one of the most universally useful sounds we make. Recorded direct with very little EQ, it decays nicely to the fundamental over time. This is a solid sound with an even tone through its entire range. A must-have for anyone with a regular haircut. C1 thru E3.
- PICK FW PBASS** A direct recording of a flatpicked Precision bass with flat wound strings. Featuring a nice attack and even tone throughout its playing range, this bass is very life-like when played with a touch-sensitive keyboard. A must for pop, jazz, and country music styles. C1 thru E3.
- FINGER RW PBASS** Fingerpicked Precision bass with new round wound strings. This bass was also recorded direct with almost no EQ, and has a solid bottom end and bright top end; the high harmonics take longer to decay than they do in the FW version. C1 thru E3.
- PICK RW PBASS** A flatpicked Precision bass with new round wound strings. This is a meaty but very bright bass that will cut without being overbearing. High harmonic content allows this sound to be EQ'd without losing definition or clarity. C1 thru E3.

The Funk Group

- FUNK/TOUCH** A combination chip produced from FUNK/THUMB and FUNK/POPPED with velocity control! On a touch-sensitive keyboard, a light-to-moderate touch will produce the sound of "thumbed" notes on a round wound Jazz bass; a heavy touch produces the "popped" version of the bass sound. This is our best! "Thumbed" notes from C1 thru B3, "popped" notes from C1 thru E4. *Note: a non-velocity keyboard will NOT be able to access the "thumbed" notes.*
- THUMB & POP** A combination chip produced from FUNK/THUMB and FUNK/POPPED. Lower two octaves are "thumbed" notes on a round wound Jazz bass; the middle and top octave of the bass are also available "popped". Spans four octaves on the keyboard to represent three octaves of the bass. One of our best. C1 thru E4.
- FUNK/THUMB** Thumbed notes on round wound strings. Very solid sound with strong bottom end & good highs, too. From the same master tapes as FUNK3.8 used on the 360 Digital Keyboard. E1 thru C4.
- FUNK/POPPED** "Popped" notes on round wound strings. Short, accented "snaps" are a tonal match for FUNK/THUMB. Produced from the same master tapes as FUNK3.8 used on the 360 Digital Keyboard. C1 thru E4.
- HAMMERED** Highly percussive, very non-harmonic sound produced by "hammering" a round wound string against the fret of a Jazz bass. Solid, meaty attack, with a bright sustained note. An unusual sound, excellent for funk work and hi-tech performance. C1 thru E3.

DX Bass Sounds

- DX7-CLEAN** One of the most-used DX7 bass sounds, recorded direct. A great synth bass that's a bit tough to program on the DX (Now you don't have to!). Cuts well, with a strong fundamental and a sharp attack, but clean and definitely digital. C1 thru D4.
- DX7-NIFTY** An FM synth bass patch with an analog-like tone quality. Recorded direct, this is another one that's tough to program, but extremely useful. Good bottom end and a little "filter resonance" make this chip great for funk. C1 thru D4.
- DX7-PULSE** Digital square waves are the basis for an FM bass patch with very solid bottom end and lots of even harmonics on the top. Also recorded direct, this sound is fabulous for eighth note ostinato bass lines: a nice "mechanical" bass sound. C1 thru D4.
- DX7-METAL** A really nasty-sounding DX bass patch with overtones of a highly non-harmonic persuasion. Recorded direct, this crunchy bass sound is a truly distressing abuse of FM technology. It's one of our very favorites. Your mother will hate it. C1 thru D4.

Other Great Bases

- STEINBASS** A flatpicked Steinberger bass with new round wound strings, moderate attack, recorded direct. This may be the ultimate in trendy bass sounds: incredibly clean, solid bottom, and a high end that cuts. Sounds great in all ranges. A boron and graphite delight. C1 thru E3.
- FINGERSTEIN** A fingerpicked Steinberger bass with new round wound strings, played with a moderate attack and recorded direct. This is obviously the fingerpicked version of STEINBASS, and features the same wondrous high-tech harmonics and sustain, but with a slightly mellower attack.
- RICKENBACKER-1** The classic Ricky bass with new round wound strings, flatpicked with both pickups on full blast and tone controls open. A piano-like timbre, big and meaty with lots of harmonics and a strong fundamental. Great for rock and roll, or most any time the bass needs to cut through the mix. C1 thru E3.
- FINGER** Moderately dark fingerpicked sound from Jazz bass. Low harmonic content, very useful for those times when the bass should stay in the background. C1 thru C4.
- BRIGHT FINGER-1** Kramer bass with round wound strings, recorded direct. Fingerpicked with moderate force: the high end is brighter than FINGER. Somewhat wiry and guitar-like in the upper register. C1 thru E3.
- STICK-2** Bass strings of a Chapman Stick, recorded direct without EQ. The lower notes have a strongly non-harmonic quality, characteristic of slack strings played by tapping against a fretboard. Slightly piano-like: very useful. C1 thru E3.
- 8-STRING** Modified Telecaster Bass, double-strung at octaves and played with a flat pick. Think of it as a bass with the sound of a 12-string guitar. C1 thru A3.
- RIPPER-2** Gibson G-3 Ripper bass with half-round strings, played with a wood pick. Bridge pickup only. Varitone switch @ position #2. RIPPER-2 is a preferred sound to RIPPER-1 or -4. C1 through A#3.
- RHODES-1** The bottom three octaves of a well set-up Rhodes piano, with the bass boost about halfway open and recorded direct. Very life-like when played with a velocity-sensitive keyboard. C1 thru D4.

Sounds for Special Occasions

- ARCO BASS** A bowed acoustic (standup) bass; moderate attack, fast enough for moving lines. Recorded with high bandwidth; has the "rosin" sound of the bow on the low strings. C1 thru E3.
- TYMPANI** An excellent recording of a medium range tympani played double-forte. Good long tail; best when performed on a velocity-sensitive keyboard. Can be pitch-bent like a real tympani. Seventeen semitones, from A1 thru C#3.
- RIPPER-1** Gibson G-3 Ripper bass with half-round strings, played with a wood pick. Fingerboard pickup. Varitone switch @ position #1. Boost at 90 Hz and 4kHz. Another sound for special occasions. C1 thru A#3.
- RIPPER-4** Same instrument as RIPPER-1 and -2, but flatpicked out-of-phase sound with strong high overtones and very little fundamental. Definitely a special sound for use in special occasions only. C1 thru A#3.

MIDI BASS SUGGESTED LIST PRICES

Midi Bass with Two Sounds (good)	\$395.00
Midi Bass with Four Sounds (better)	\$495.00
Alternate Sound Chips	\$ 49.95
ZIF (Quick Change) Sockets, for changing chips quickly	\$ 10.00
Padded Nylon Carrying Bag	\$ 29.95
Official 360 Systems Midi Bass Demo Cassette	\$ 5.00