Ghostwriter
Virtual Instrument

Users' Manual

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1. Welcome

Click on this text to open the
Master Navigation Document

Welcome

About EastWest

EastWest (soundsonline.com) is the #1 producer and distributor of virtual (software) instruments in the world. With clientele that span the Who's Who of music, film, television, games, multimedia and performing arts, EastWest has led the industry for more than 25 years and provides professionals with the very best music creation tools available.

Virtual instruments enable composers and others involved in music production to use music keyboards linked to computers to create music that is virtually indistinguishable from a live performance to the average person, at a fraction of the cost. A high percentage of the music produced for all media today is produced on computers using EastWest/Quantum Leap virtual instruments.

EastWest/Quantum Leap virtual instruments are considered to be the best available, and are endorsed by the Who's Who of the music, film, TV, and games industries, including Danny Elfman (Spiderman, Nightmare Before Christmas, Terminator 4); J.J. Abrams (producer Star Trek, Lost); Rene Dupere (Cirque Du Soleil, KA, Mystere); James Newton Howard (The Dark Knight, King Kong); John Powell (Hancock, The Bourne Trilogy); Thomas Newman (Revolutionary Road, WALL-E, Lemony Snickets); Jeff Beal (Rome, Appaloosa, He Was a Quiet Man); Brian Tyler (Fast and the Furious, Dragonball); Chris Beck (Pink Panther 2, Under the Tuscan Sun); David Newman (The Spirit, Cat In The Hat, Ice Age); Steve Jablonsky (Desperate Housewives, Transformers); Paul 'Wix' Wickens (Keyboards/Musical Director, Paul McCartney); Herbie Hancock (12-time Grammy-winning pianist and composer); Teddy Riley (Producer Michael Jackson "Dangerous" and "Invincible"); David Kahne (Producer Paul McCartney); Mark "Spike" Stent (Coldplay, Lady Gaga, Muse); and countless others.

Based in Hollywood, USA, Sounds Online (soundsonline.com) is a wholly owned division of EastWest and the #1 online source for professional sounds and virtual instruments. Based in Amsterdam, SoundsOnline-Europe (soundsonline-europe.com) distributes EastWest/Quantum Leap products in Europe.

EastWest owns and operates a large recording studio complex in Hollywood (eastweststudios.com), and sound- and software-development divisions in Hollywood and Berlin, Germany.

Producer: Steven Wilson

One of the most eclectic and prolific artists in rock music, Steven Wilson has been writing, recording, and producing music continuously since the early nineties. A native of England, Steven was first exposed to music at the age of eight, when he started hearing his father listening to Pink Floyd's "Dark Side of the Moon," and his mother to Donna Summer's "Love to Love You Baby," two albums that were pivotal in the development of his musical direction, and which embedded in him the idea of the album as a musical continuum or sonic journey, an approach that runs through all his work. His father, an electrical engineer, built him a multi-track tape machine, and he began to experiment with overdubbing and developing a repertoire of distinctive production techniques.

Album releases and touring between 1993 and 2009, as leader of his band Porcupine Tree, saw him gain a reputation for his songwriting, experimentation, and sonic excellence that resulted in many invitations to work with other artists. Among his many accomplishments, he has produced several albums for grammy award winning Swedish metal band Opeth, and has sung on UK drum and bass band Pendulum's UK number one album "Immersion."

Never interested in using presets or existing samples, his passion has always been to create unique sounds. He started a solo career in 2009, and his most recent solo album "The Raven that Refused to Sing" was recorded at East West studios with legendary recording engineer Alan Parsons at the helm. It received rave reviews and charted high all over the world, while a world tour with his band made use of quadrophonic sound and extensive visual elements to create an unforgettable and immersive live experience.

Steven has become known for his 5.1 surround sound mixing, starting with his own projects, but more recently also for revamping and remixing the catalogues of King Crimson, Jethro Tull, Yes, XTC, and Roxy Music, among others. His mixes have been Grammy nominated on 4 occasions, and he has twice won Album of the Year at the Surround Music Awards.

Steven is seen by many as the predominant progressive rock musician in the world today, and in 2012 he won “Guiding Light” at the Progressive Music Awards 2012, following this in 2013 with another win for best album for “The Raven that Refused to Sing.”

Producer: Doug Rogers

With over 30 years experience in the audio industry, Producer Doug Rogers is the recipient of many industry awards including "Recording Engineer of the Year." "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 virtual (software) instrument developer in the world. Since then, EastWest has been the recipient of over 60 international industry awards. Rogers' uncompromising approach to quality, and innovative ideas has enabled EastWest to lead the industry for more than 25 years.

After forming EastWest, he produced the first commercial drum samples collection, followed with a sequel co-produced with Bob Clearmountain, which was so successful that a new industry was born. Rogers and Clearmountain produced two subsequent releases which won many awards. In 1991, Rogers released the first collection to include MIDI-driven drum loops, which enabled users to adjust each loop tempo in their sequencer without adjusting pitch or decreasing quality. During the next decade, Rogers partnered with a number of top musicians to produce many more award winning collections with members of Aerosmith, Billy Idol, BT, The Cars, Public Enemy, and Prince. Many of these products introduced a new concept called construction loops, which enabled users to mix and customize each loop to fit their music.

With sampling technology improving, Rogers released the Ultimate Piano Collection in 1995, the first multi-velocity sampled piano collection, which received many industry awards. In 1997 Rogers partnered with Nemesys to create the GigaSampler software and sound libraries, which pioneered the use of "streaming from hard drive technology," a technical breakthrough without which the high quality virtual instruments of today would not be possible.

In 2003 he co-produced the first surround sound virtual orchestra, Symphonic Orchestra, engineered by 11-time Grammy nominated classical recording engineer Keith Johnson,

and recorded in a "state of the art" concert hall (awarded Keyboard Magazine "Key Buy Award," EQ Magazine "Exceptional Quality Award," Computer Music Magazine "Performance Award," G.A.N.G. [Game Audio Network Guild] "Best Sound Library Award," and SOS "Reader's Choice Award"). He followed that release with Symphonic Choirs (awarded Electronic Musician "Editor's Choice Award," G.A.N.G. "Best Sound Library Award," and Keyboard Magazine "Key Buy Award"). Symphonic Choirs and its predecessor Voices of the Apocalypse were the first music software products to enable users to type in words for the choirs to sing with a computer, and it remains the only product capable of this innovation today. This was followed in 2007 with EastWest/Quantum Leap Pianos, the most detailed virtual piano collection ever produced, also in surround sound.

In 2005 Rogers established a software development division for EastWest, and released the first 64-bit virtual instruments, which have become the standard today.

Rogers' most recent productions include Hollywood Strings, Hollywood Brass, and Hollywood Orchestral Woodwinds, co-produced with Nick Phoenix and Thomas Bergersen, and engineered by Shawn Murphy; Fab Four (with Beatle's engineer Ken Scott), inspired by the sounds of the Beatles; and The Dark Side (co-produced with David Fridmann), aimed at alternative musicians. Fab Four and The Dark Side both won M.I.P.A. Awards, judged by over 100 international music magazines.

Credits

Produced by

Steven Wilson and Doug Rogers

Production Assistance

Rhys Moody and Justin Harris

Assistant Engineer

Jeremy Miller

Musicians

Steven Wilson, Marco Minnemann, and Laurence Juber

Programming

Justin Harris, Andrzej Warzocha, Jason Coffman

Editing

Andrzej Warzocha, Jason Coffman, Mike DiMattia, Justin Harris, and Arne Schulze

Art Direction

Steven Gilmore, Doug Rogers, Shaun Ellwood, and Steven Wilson

Software

Klaus Lebkücher, Klaus Voltmer, Bartlomiej Bazior, Adam Higerd, Truc Phan, Stefan Holek, Doug Rogers, Nick Phoenix, Rhys Moody, Elon Arbiture, and Helen Evans

Special Thanks

Andy Leff and Jordan Rudess

Manual

John Philpit

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. The largest of the manuals, it 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 by clicking on the section name. 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.

The Master Navigation Document

Because the EastWest PLAY System is a collection of components, each with its own User's Manual, a Master Navigation Document (MND) is provided to allow users to jump quickly between these PDFs when being read on the computer screen. This MND is a one-page file with hyperlinks to the PLAY System documentation and to all the library manuals. Hyperlinks to this Master Navigation Document are found on the title page of each chapter in each document. From there, you can open any other document in the collection.

As an example, if you're reading something in this documentation for the Ghostwriter library, and need to open the manual for the PLAY System as well, go to any chapter title page and click on the link that says, "Click on this text to open the Master Navigation Document." The MND will open in a new window on the screen. In that document, click on the icon for the PLAY System and its manual will open in the same window (hiding the MND). You now have both the Ghostwriter library manual and the PLAY System manual open in separate windows so you can refer to them both.

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:

World excluding Europe: **http://support.soundsonline.com**
Europe: **http://support.soundsonline-europe.com**

You can also visit the EastWest online forums. There you can read comments and questions from others who use EastWest products and post your own. The many forum participants are a good source of helpful information about both the technical and musical aspects of this software.

The address of the forums is:

http://www.soundsonline-forums.com

2. Ghostwriter, An Overview

Click on this text to open the Master Navigation Document

Ghostwriter, An Overview

The Design Concept for the Ghostwriter Virtual Instrument

Ever since Ghostwriter Producer Steven Wilson first learned how to produce and record music on equipment his electronic genius father made for him in the 80's (see photo below), his passion has always been to experiment with the possibilities of sculpting with sound. Avoiding presets or existing samples, he has instead preferred to create unique sonic worlds, thus blurring the boundaries between sound design, song-writing, and record production. However, he also recognizes that not everyone has the time or inclination to spend so much time developing sound sources when working on their productions.

The multi-track tape machine his father built for him in the 80's.

For the first time ever, this new instrument presents many of Steven's most innovative sounds, as well as a selection of especially created instruments and some replications of instantly recognizable classic sounds created by other legendary producers and engineers. These organic and inspirational sounds can be used as part of the fabric of complex music productions, or as the basis for cinematic soundtrack-based music, providing a ready-made selection of sonic building blocks with years of expertise and sonic innovation already embedded in them.

A Note from Producer Doug Rogers

I first met Steven through a mutual friend, Jordan Rudess, nearly 4 years ago. I had long been an admirer of his skills, not only as an incredible and prolific musician and writer, but also for his expertise and passion for sound design. His gigantic body of impressive work always has the aural ingredients to create the right atmosphere for the music he writes, and it was clear to me that a Steven Wilson Virtual Instrument would enable him to expand his contributions to other musicians' work. After literally years of persistence he finally agreed to do it, and here is the result: Ghostwriter, an instrument collection like no other. He and I hope that you like it and that it elevates your music to a new level.

Why "Ghostwriter"?

A ghostwriter is a composer who writes music that will be officially credited to another person. The concept of ghostwriting goes back centuries: Wolfgang Amadeus Mozart was a well-known composer paid to ghostwrite music for wealthy patrons. These days the sound design aspect of composing music has become as important as the notes, chords and rhythms, particularly in the creation of film, game, and television soundtracks, so while **Ghostwriter** won't write the music for you, it has been designed to be a "ghost" collaborator in the compositional process, an invaluable and inspirational tool for creating your music.

What's Included

This Ghostwriter library you purchased includes all of the following:

- a complete set of sample-based instruments, enumerated later in this manual
- approximately 63 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 Ghostwriter 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.

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 Ghostwriter is approximately 63 GB (Gigabytes).

3. The Ghostwriter User Interface

Click on this text to open the Master Navigation Document

The Ghostwriter User Interface

Overview of the 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 below provides an overview of the entire Ghostwriter 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 8 controls in Player view that are described in this section are:

- Round Robin Reset
- Stereo Double
- EP-1 Delay
- Amp
- Filter
- Reverb
- Sensitivity
- 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 instruments on demand. Or use your choice of a MIDI note or control code to reset one instrument at a time from a MIDI keyboard or the data stored in a sequencer project. See the description of the Settings dialog (in the PLAY manual) for more information about this instrument-specific approach.

Stereo Spread

The knob in this set of controls affects the apparent width of the sound of the instrument within the soundscape. Turning the knob all the way to the left makes the sound seem to come from a specific location as indicated by the Pan control. The more this knob is turned to the right the wider the apparent source of the sound, making it harder to pinpoint in the stereo field.

The Left and Right (L and R) buttons specify the source of the audio input for this control, the left or right channel. Note that you can click either button to change the input to the one currently off. The button titled On must be illuminated for the controls to have any effect.

EP-1 Delay

This set of controls models the Echoplex Delay as designed in 1959. That original hardware used magnetic tape to create the delay effect. The vintage vacuum tube sound of the original units is highly prized today, even though newer models (up to the EP-4) have been released. This digital processor emulates the sound of the original unit. The On button needs to glow blue for the effect to be engaged. There are 5 knobs and 1 button that affect the audio output.

Flutter: This knob affects the intensity of the flutter (a small and fast variability of the pitch, caused by slight variations in the tape speed in the original hardware). Adding in some of this effect increases the vintage feel of this emulator. The range of possible values is 0–10.

Drive: Use this knob to add gain to the distortion of the echos created by the Delay. The range is from 0 (no distortion) to 10 (maximum available distortion). This effect is in addition to any distortion already built into the basic audio output.

Echo: Turn this knob to control the length of the delay between echoes. When the **Sync Button** is turned off, the knob's read-out is measured in milliseconds for times less than a second, or in seconds for longer times. When the **Sync Button** is on, the delay of the echo is synced to the tempo of the piece. Times are measured in terms of notes and, for longer delays, full bars. The letter "T" refers to a triplet and "D" to a dotted note. For example, "1/8D" waits the length of a dotted eight note (dotted quaver) before sounding the next echo. The tempo is taken from the host when running as a plug-in, or from the setting in the Engine Sync Tempo control when running standalone. That setting can be found in the Advanced Instrument Properties dialog as opened from the Main Menu.

Repeats: This knob specifies the relative loudness of each repeat compared to the one immediately before it. The smaller the value (in a range of 0% to 100%) the more quickly the repeats get softer and, therefore, the more quickly they drop below the level of audibility. Note that the repeats can continue after the end of the played note, after the value in the Voices control has dropped to 0.

Level: This knob controls the loudness of the repeats relative to loudness of the original signal. It is measured in decibels, so a value of 0 means that the two audio levels are identical. Values above 0 turn the level of the repeats louder than the main signal but, of course, as the repeats get softer (based on the value from the Repeats knob) they are likely to eventually fall below the loudness of the main signal. A value below 0 has all echoes softer than the original level. Very negative values may be so soft as to be inaudible even in the first repeat.

Note that the Reverb controls have a switch for indicating whether the EP-1 Delay processing should be done before the Reverb (Pre) or parallel to the Reverb (Post). (See the Reverb description below).

Amp Controls

This set of 5 knobs and a drop-down list lets you control the built-in amplifier emulation.

The drop-down list presents you with a selection of amplifiers. Different amps may work better with different styles of music and in varying projects. The list of available amps is very long; you'll want to experiment with a variety of the amps to see which works best for your projects.

Drive: This knob changes the volume of the output, but at the same time affects the amount of distortion being added to the incoming signal. If you only want to change the volume, the Master knob is a better choice.

Bass, Mid, and **Treble:** These three knobs change the loudness in the three broad ranges of frequency. Together they act like an equalizer to change which frequency ranges are emphasized.

Master: Use this knob to control the overall loudness of the output signal. It works together with, but is different from, the Volume knob at the center of the whole window.

Filter Controls

The Filter controls take the sound of the instrument, and modify it by filtering out some of the sound at either end of the audible frequency spectrum.

The Low Freq knob specifies at approximately what frequency the sounds in the bass start to be filtered out. (In the image at the right, the lower cutoff frequency is set to 33 hertz.) The High Freq knob does the same at the upper end of the spectrum (at 8746 Hz in the image).

The graph gives you visual cues about the frequency distribution you are creating with the settings you select.

Make sure the On button is illuminated for this filter to have any effect.

Reverb Controls

Although a generic Reverb control is described in the main PLAY manual, and that description applies here as well, the version in Ghostwriter has several features not found in all EastWest products. Here are the three extra controls:

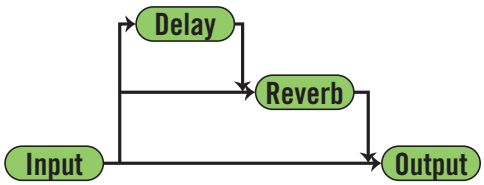
Pre-Delay Knob

Increasing the level with this knob delays the onset of the reverb so that the initial section of the sample is unaffected. This feature allows the sound of each attack to maintain

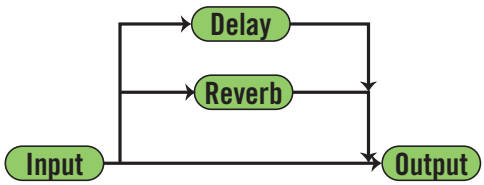
its true color while the rest of the note still gains the benefit of the reverb effect. This knob is present in many, but not all, EastWest libraries.

EP-1 Pre/Post Switch

This switch specifies the order in which the EP-1 Delay and the Reverb are processed in the audio path. Set the switch to Pre to have the output of the Delay directed into the Reverb. Or set it to Post to have the outputs from the Delay and the Reverb sent independently to the FX output. See the diagrams below.



Switch in "Pre" Mode



Switch in "Post" Mode

In/Out Switch

When this switch is pushed up, to the "In" position, the Volume knob affects the loudness of the signal entering the Reverb effect. When pushed down, to the "Out" position, that knob affects the loudness of the signal as it leaves the Reverb effect. Note that you can set Volume values for both points in the path by setting one level and then moving the switch before setting the other level; both levels are now independently set to your specification.

Sensitivity

This control defines a mapping between the velocity of the MIDI notes and the velocity of the notes that sound. Being able to control the sensitivity is primarily useful when playing live, for example on a keyboard or drum pad.

The Sensitivity control is in the group of small controls labeled System. In the image at the left, it is set to 15. Its range is from 1 to 127. The higher the value, the more sensitive the touch is, allowing you to control subtle variations in loudness when playing softly. Lower levels give you more control at louder levels and less at quieter levels. A setting in the middle of the range, 64, leaves the MIDI velocity unaffected by the control.

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 a description 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

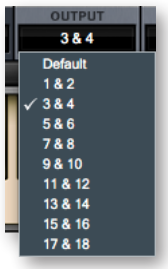
The Browser behaves identically among all PLAY System libraries. Read the main PLAY System manual for information about how to use that view.

The Mixer View

The Mixer view is new in PLAY 4. As described in the PLAY 4 manual, the Mixer view allows the user to view and control the output from all the channels within the current instance of PLAY. Here, you can control the loudness and the pan position, as well as the MIDI input and the audio output channels. You can also mute or solo each track (the M button or S button, respectively). In any PLAY virtual instrument that features multiple microphone positions, it is also possible to mix and blend the output from those mics.

The image above shows the PLAY mixer page with a Ghostwriter instrument named Dirty Chords loaded into the left-most column. At the top, “Ch. 1” means that it responds to MIDI input on channel 1 only. Click in this control to see a list of other input options you can select.

The VU meter and slider for each instrument represent the current output level for that audio channel. The Pan knob at the top of each strip moves the apparent position of the instrument left or right within the stereo field.



At the very bottom is a drop-down list labeled Output. This control allows you to select which of the 9 stereo pairs of audio buses should receive the output. For an instrument strip, the default is Main L/R, the first pair—and in many projects the only pair used. Click on the control to open a list of other options, as in the image at the right.

For more information about the Mixer View, including information that applies to libraries with multiple mic positions, see the Mixer View chapter in the PLAY System manual.

FX Plug-ins in the Mixer View

Ghostwriter and PLAY 4 include a collection of FX processors licensed from Solid State Logic (SSL), plus a Reverb from EastWest. They can be used to modify the audio output for any specific instrument. To open the plug-in UI for an instrument, first change to the Mixer view, then click on the FX button in the channel strip for that instrument.

The controls for the plug-ins sit on top of the channel strips in what's called a "drawer." Note that the bottoms of the channel strips are still visible below the FX drawer, as in the image above. That image shows the full set of plug-ins for the instrument loaded into the second instrument strip (the highlighted instrument name, in this case, "Acapulco 115 BPM").

At the bottom of the drawer are 2 controls: a Preset list (which is empty in the image) and a Channel list, where you can use the left and right arrow buttons to move to a different strip, including to a mic strip that is currently hidden. Using this Channel list, you can move through the various strips without having to close one drawer and open another.

Included in the FX drawer are:

- an EQ & Dynamics plug-in, consisting of:
  - » a Filter
  - » an EQ
  - » a Compressor and Noise Gate/Expander
- a Transient Shaper plug-in
- a Convolution Reverb plug-in. This plug-in is available only on channel strips, not mic strips.
- a Stereo Compressor plug-in. This plug-in is available only on channel strips, not mic strips.

The specific controls are described in detail after this overview.

To hide the UI for all the plug-ins, click on the X button in the lower right corner. The settings are preserved while the controls are hidden, with the saved values reappearing when they are reopened with the FX button.

The image above shows the plug-ins that appear when the FX button is clicked in a mic strip. Only the plug-ins in the top section of the image above are available for the audio output from a single mic. This image shows the plug-ins for the Close mic, as indicated in the Channel drop-down list in the lower right.

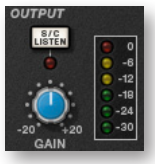
SSL's EQ & Dynamics Channel Strip Plug-in

This plug-in passes the signal through 5 separate sections, as described separately in the text below.

Input Section and Output Section

Turn the Gain knob in the Input Section to control the level of the incoming audio signal. The post-gain signal level is shown in lights to its left. As a rough guide, the '-6' yellow indicator should occasionally comes on but the red '0' indicator should remain off.

Press the Ø button to invert the phase of the input signal.



The Output Section is the last step in the processing. The Gain knob controls the audio level of the output signal. Adjust this level last to achieve the loudness of the signal that you want. The same rules for the yellow and red indicator lights apply here as in the Input Section.

The S/C Listen button directs the Dynamics Side Chain to the channel output.

Filter Section

The Filter controls provide access to two separate kinds of filters. The black knob controls an 18dB/Octave high-pass filter (20Hz to 500Hz). Use it to remove lower frequencies from the audio. The purple knob controls a 12dB/Octave low-pass filter (3kHz to 22kHz). Use it to remove higher frequencies.

Turn either knob fully left (marked OUT) to turn that filter off. Turn either one (or both) clockwise to move the filter frequency in from its extremity.

You have a choice where to insert the Filters in the audio stream. To place the Filters immediately following the Input control, press the Input button. To switch the Filters into the Dynamics Side Chain, press the Dyn S/C button. Note that when the Dyn S/C button is engaged the Input button has no effect.

Equalizer Section

To use the EQ, switch it into circuit by pressing the EQ In button, which is near the top in the center of the UI for this section.

The EQ section has four bands, each with its own knob color. All bands have gain and frequency control. The low (LF) and high (HF) bands are shelved by default but can be switched to a bell shape (parametric) by pressing the Bell button; the Bell option gives you more control over the exact shape of the EQ curve. The low-mid (LMF) and high-mid (HMF) bands have Q controls (to adjust the sharpness of the modified curve) in addition to what the others have.

Listed in the table below are the ranges for the knobs in each section.

Band	LF	LMF	HMF	HF
Frequency range	40Hz – 600Hz	200Hz – 2kHz	600Hz – 7kHz	1.5kHz – 22kHz
Gain range	±16.5dB	±20dB	±20dB	±20dB
Q range	—	0.5 – 2.5	0.5 – 2.5	—

The E button in the center toggles the EQ emulation between the G Series and E Series consoles. The difference between them is described in the following table.

G Series	E Series
The bell curve has a more rounded shape at low gains, and the shelf curve overshoots zero slightly at the base of the curve.	The bell curve is slightly more pointed, and there is no overshoot on the shelf curve.
G Series EQ is more subtle and is generally more suited to instruments and vocals.	E Series EQ is more aggressive and is therefore better for removing problem frequencies. It is generally more suited to drums.
Note: At full boost or full cut, the E and G Series curves are identical.	

To switch the EQ into the Dynamics Side Chain, press Dyn SC.

Dynamics Section

This section consists of both Compressor controls and Noise Gate/Expander controls. Both sections work independently but can be operational at the same time, providing sophisticated control of signal levels. The example image of the UI is shown below, after the description of the Compressor.

There are two buttons at the top. The Dyn In button turns on the whole section. The Pre EQ button moves this section before the Equalizer; otherwise, this processing is performed after the Equalizer.

Compressor: On the left are 3 blue knobs for controlling the Compressor: Threshold, Release, and Ratio. To activate the Compressor/Limiter, turn the Ratio knob so that its ratio is no longer set at 1:1.

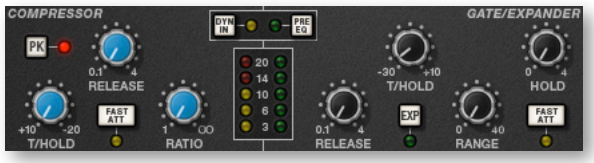
To turn the compressor into a ∞:1 limiter, turn the knob fully to the right.

There is no gain makeup control because the T/HOLD (threshold) knob controls both the level at which gain reduction is introduced and the gain make-up, thus keeping the output level steady regardless of the compression.

The Release knob controls how quickly the level returns to normal after the input level has dropped below the threshold (measured in seconds). The attack time is adjusted automatically to match the audio. To choose a consistently fast attack time, press the Fast Att button.

Turn on the PK button to switch from RMS to Peak signal detection. In normal RMS mode, the compressor reacts to the average signal level and has a soft knee characteristic. When switched to Peak mode, it responds to peak signal level and introduces a hard knee characteristic, resulting in more dramatic compression.

The level of compression being introduced is shown in the left-hand of the two meters in the centre of the Dynamics section.



Noise Gate/Expander: To activate the Noise Gate/Expander, turn the Range knob so that its range is no longer zero. The green indicators in the right-hand of the two meters in the centre of the Dynamics section show the amount of gain reduction being introduced.

By default, the Noise Gate/Expander section functions as a Gate. To switch to the Expander, press the Exp switch.

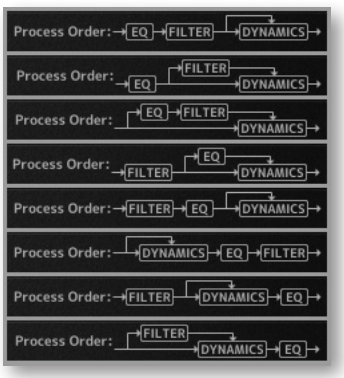
The Threshold function uses different levels to open the gate to audio and to close it again: the level at which the expander opens is higher than the level at which it closes again. In other words, when the expander is opened, it stays open until the signal level crosses the quieter Close threshold. This is known as hysteresis and is very useful as it allows instruments to decay more naturally. The word "Threshold" normally refers to the Open threshold.

The Hold knob controls the delay before the signal level starts reducing again. The Release knob controls how quickly the level then reduces. Note that the Release knob interacts with the Range knob, which determines the depth of gain reduction.

The Attack Time (the time taken for the Expander/Gate to 'recover' once the signal level is above the 'deactivate' threshold) is normally set to 1.5ms per 40dB. Press the Fast Att button to introduce a faster attack time of 100µs per 40dB. This is useful when gating signals with a steep rising edge, such as drums.

Processing Order

The graphic at the right shows the 8 possible orderings for the 3 processing stages, with or without a Side Chain. The original audio signal starts at the left and the processed signal exits at the right of each diagram. The lower (straight) line is the standard audio path. When the EQ and/or Filter is in the upper path, then that component is in the Side Chain (as described below). The one of these 8 diagrams currently in effect appears in the upper-right corner of the drawer.



The default order is Filter >> EQ >> Dynamics, with nothing in the Side Chain, as shown in the 5th diagram in the image.

To place the Filter section after the EQ section, deactivate the Input button in the Filter section so that its light is off.

To place the Dynamics before the EQ, press the Pre EQ button in the Dynamics section, so that its light is on.

When the Input and Pre EQ switch are active simultaneously, the processing order becomes Filter >> Dynamics >> EQ.

The Side Chain

The Side Chain is a path for the audio signal that is used to control the Dynamics section when it acts on the main audio signal. The Side Chain is not normally audible, but can highlight aspects of the audible signal that need processing.

The EQ and Filter sections can be assigned to the Dynamics Side Chain, allowing for advanced processes like de-essing, as described below. This is done using the Dyn S/C switches in the respective sections.

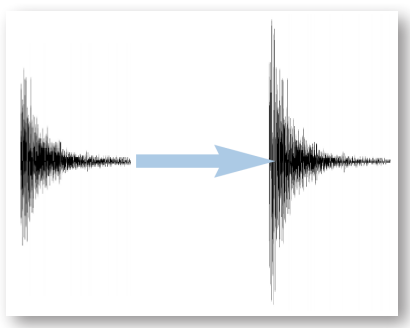
Both EQ and Filter sections can be assigned to the Side Chain together, in which case the EQ precedes the Filter.

Here's an example of using the Side Chain to remove the hissing sound of the letter S when it's too prominent. First, the audio is split into 2 signals. EQ is applied to the signal in the Side Chain to make the hisses louder, so that the compressor can use the louder S sounds as a clue that the main signal needs to be compressed (made softer) at those moments more than at other moments. In the main signal, the S sounds are made softer.

To listen to the signal feeding the Side Chain, press the S/C Listen button in the Output section to route the Side Chain signal to the channel output. **It is important** to remember to cancel the S/C Listen button once you have finished auditioning the Side Chain!

SSL's Transient Shaper Plug-in

The Transient Shaper allows you to augment the attack at the start of a drum hit (or any note) by increasing the amplitude of the attack portion of the signal while leaving the decay and held note unchanged. In the image at the right, the right hand waveform is a processed version of the one on the left. It has been passed through the Transient Shaper where the amplitude of the attack portion has been increased.



Switch the Shaper on by clicking on the Power button in its top left-hand corner. The lights at the right give visual feedback on how much attack is being added using the Gain and Amount controls. If the top red light illuminates, reduce the effect.

The **Gain** knob controls the detection level of the controller signal, and should be set so that only the transients you want to shape are detected. If this is set too low then the Shaper will do nothing; if it is set too high then the Shaper will detect too many transients, resulting in an exaggerated process, and the attack appearing too long. The default setting of 0dB should be a good starting point.

Note that the Gain setting here does not directly affect the output signal's gain.

Amount controls the amount of the processed signal added to the unprocessed signal. This process can increase the peak level of a signal significantly, so watch the output meter carefully.

Speed controls the length of time the added attack takes to fall back down to the normal signal level once it has reached the top of the attack phase. Turn the knob clockwise for a slower speed, and longer transients.

The **Inv** button inverts the processed signal so that it is subtracted from the unprocessed signal. This has the effect of softening the attack, resulting in more body in the drum sound.

Press the **Audition** button to listen to the processed signal to assist in the setup process.

Note that when the Inv and Audition buttons are both pressed, the signal is not inverted.

EastWest Convolution Reverb

This Convolution Reverb is an extension of the one in the Player view. It adds some features that are not part of the Player page Reverb:

- the ability to load true stereo reverbs
- a high-pass and low pass filter set, with 2 handles on the graph for modifying the filters visually
- a mono button

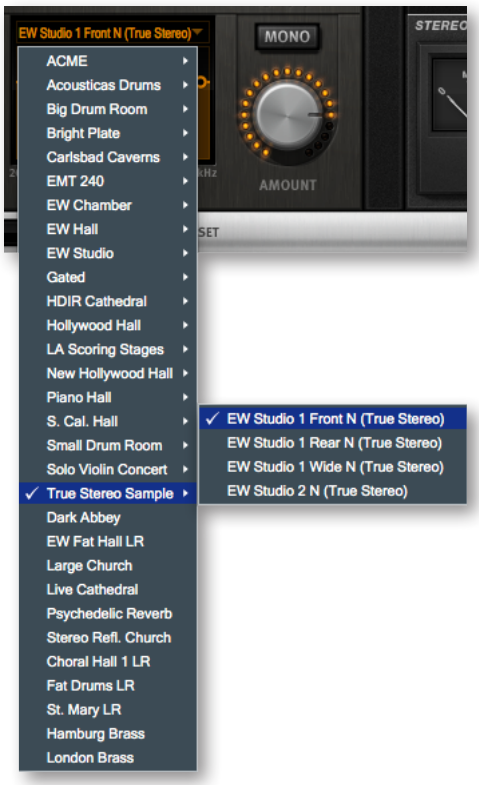
To include a reverb effect on an instrument, turn it on by clicking on the button in the upper left corner. Or you can also turn it on from the Reverb controls on the Player page. When the button is illuminated, the plug-in is turned on.

To add reverb on a specific mic channel, turn up the Reverb Send at the top of that mic's channel strip. That mic's signal is then directed into the reverb in the instrument channel.

Turn on the **Filter** for the Convolution Reverb by clicking on the Filter button so that it is illuminated. Then use the two circular handles on the graph to control the frequencies affected by the filter. Drag the handles with the mouse (or with a stylus or finger when a touch-screen provides that capability).

The **Pre-Delay** knob controls the amount of time (if any) that the Reverb effect is delayed after the attack of each note. Postponing the start of the effect allows the attack to sound without processing and to have the reverb affect only the sound of the note as it is held and/or decays. Use your ear to determine how long of a pre-delay works for each instrument. (The Pre-Delay can also be changed with the knob on the Player page.)

Use the **Reverb** drop-down list to select the name of the environment, as shown in the image at the right.



This EastWest Convolution Reverb can use true stereo reverbs. The **Mono** button, when illuminated, indicates that the processing should be performed without separate left and right channels for the IR.

The **Amount** knob controls how much of the effect to include in the output. Drag downward with the mouse to create a more subtle reverb, or drag up to increase the effect. (The Amount can also be changed with the knob on the Player page.)

SSL's Stereo Bus Compressor

This is a compressor that works only at the instrument level, not on individual mic channels. This SSL compressor has become legendary in the music industry for its unique sound, so you may want to see how it can improve the sound of your mix.

This is a stereo version of the center section stereo bus compressor found on the XL 9000 K Series console. It provides high quality stereo compression, giving you critical control over the dynamic range of audio signals.

The compressor UI consists of 1 meter, 5 knobs, and 1 button, as in the image below.

Compression

This meter shows the real-time gain reduction in decibels (dB).

Threshold
With this knob you can controls the level at which gain reduction is introduced. The value is continuously variable: –20 dB to +20 dB.

Attack
This knob controls response time when the Threshold is crossed. Choose among the following times: 0.1, 0.3, 1, 3, 10 and 30 ms.

Make-Up
This knob selects the level of compensation to offset the compressor's action. It is continuously variable over the range: –5 dB to +15 dB.

Release
This control sets how quickly the level returns to normal. Choose between 0.1, 0.3, 0.6, or 1.2 seconds, or you can select Auto. In the case of Auto, the release time is dependent upon the duration of the signal peak.

Ratio
This knob controls the degree of compression. Choose among the ratios of: 2:1, 4:1, and 20:1.

Comp In
This button switches the compressor in and out of the signal path. Use this button to do a quick comparison between the compressed and uncompressed signal to judge the effect of the current settings.

The Preset Control

In the bottom-left corner of the plug-in drawer is a drop-down list labeled Preset. Once you have set the values of the controls in a configuration you might want to use again, you can click on the drop-down list and select Save Preset. Then provide a name for that preset. Later on, when you want to set all controls to the saved configuration, select the named preset from the drop-down list.

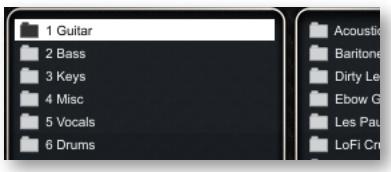
4. Instruments

Click on this text to open the Master Navigation Document

Instruments

This chapter provides specific information about each of the many instruments in the Ghostwriter library. The main part of this chapter is the multiple tables that list all the instruments. For the drums, where different articulations are assigned to individual MIDI notes, those articulations are listed in a table. You might want to print out the pages containing these tables as a reference. The chapter also contains a table of abbreviations used in instrument names.

The Ghostwriter Collections



The PLAY System browser lists six collections of instruments from which an individual instrument file (.ewi) can be selected. They are listed below. The number in front of the names in the Browser is there only to force them into the given ordering.

- Guitars
- Basses
- Keyboards
- Miscellaneous Instruments
- Vocals
- Drums

The Use of FX Presets

Some of the instruments (.ewi files) in this library have been created using the effects (FX) available in the PLAY Player and Mixer FX section (which you can open with the FX button). Each one takes another instrument from the library and uses PLAY's sound shaping tools to make significant changes to its sound, often sounding nothing at all like the original.

These instruments are only a starting point for you either to use exactly as the producers designed them or to modify to suit your needs. If you like the effect of any collection of effects in a given instrument, either as originally designed or as you've modified it, feel free to save it under a name you select for later recall.

And by studying how certain end-results have been designed, you can learn how better to use the provided SSL and EastWest sound shaping tools for your own work in this and other EastWest libraries. See the text starting on page 21 for more information about the FX drawer, and on page 29 for more information on the Preset control. Note that you can see the name of the original, unmodified instrument in the PLAY UI when you open the modified instrument, in case you want to compare the two.

Tables of the Instruments

The tables of Ghostwriter instruments are grouped into the 6 collections described above. The columns in the tables list the instruments in the same order they appear in the PLAY Browser view. Note that there are two levels of folders, indicated by the green and yellow shading, as well as the indentation levels, in the tables.

1. Table of Guitars

GUITARS
Acoustic Guitar
Acoustic Guitar Compressed
Acoustic Gtr Compressed KS Master C0-G0
Acoustic Gtr Compressed Mte Stac RRx4
Acoustic Gtr Compressed Stac RRx4
Acoustic Gtr Compressed Sus NonVib Dn
Acoustic Gtr Compressed Sus NonVib RR
Acoustic Gtr Compressed Sus NonVib Up
Acoustic Gtr Compressed SusVib Dn
Acoustic Gtr Compressed SusVib RR
Acoustic Gtr Compressed SusVib Up
Acoustic Guitar Crystaline
Acoustic Gtr Crystaline KS Master C0-G0
Acoustic Gtr Crystaline Mte Stac RRx4
Acoustic Gtr Crystaline Stac RRx4
Acoustic Gtr Crystaline Sus NonVib Dn
Acoustic Gtr Crystaline Sus NonVib RR
Acoustic Gtr Crystaline Sus NonVib Up
Acoustic Gtr Crystaline SusVib Dn
Acoustic Gtr Crystaline SusVib RR
Acoustic Gtr Crystaline SusVib Up
Acoustic Guitar DI
Acoustic Gtr DI KS Master C0-G0
Acoustic Gtr DI Mte Stac RRx4
Acoustic Gtr DI Stac RRx4
Acoustic Gtr DI Sus NonVib Dn
Acoustic Gtr DI Sus NonVib RR
continued

GUITARS
Acoustic Gtr DI Sus NonVib Up
Acoustic Gtr DI SusVib Dn
Acoustic Gtr DI SusVib RR
Acoustic Gtr DI SusVib Up
Acoustic Guitar Harpslike
Acoustic Gtr Harpslike KS Master C0-G0
Acoustic Gtr Harpslike Mte Stac RRx4
Acoustic Gtr Harpslike Stac RRx4
Acoustic Gtr Harpslike Sus NonVib Dn
Acoustic Gtr Harpslike Sus NonVib RR
Acoustic Gtr Harpslike Sus NonVib Up
Acoustic Gtr Harpslike SusVib Dn
Acoustic Gtr Harpslike SusVib RR
Acoustic Gtr Harpslike SusVib Up
Acoustic Guitar Mk83
Acoustic Gtr Mk83 KS Master C0-G0
Acoustic Gtr Mk83 Mte Stac RRx4
Acoustic Gtr Mk83 Stac RRx4
Acoustic Gtr Mk83 Sus NonVib Dn
Acoustic Gtr Mk83 Sus NonVib RR
Acoustic Gtr Mk83 Sus NonVib Up
Acoustic Gtr Mk83 SusVib Dn
Acoustic Gtr Mk83 SusVib RR
Acoustic Gtr Mk83 SusVib Up
Acoustic Guitar Modulated
Acoustic Gtr Modulated KS Master C0-G0
Acoustic Gtr Modulated Mte Stac RRx4
Acoustic Gtr Modulated Stac RRx4
Acoustic Gtr Modulated Sus NonVib Dn
Acoustic Gtr Modulated Sus NonVib RR
Acoustic Gtr Modulated Sus NonVib Up
Acoustic Gtr Modulated SusVib Dn
continued

GUITARS
Acoustic Gtr Modulated SusVib RR
Acoustic Gtr Modulated SusVib Up
Acoustic Guitar No Attack
Acoustic Gtr No Attack KS Master C0-F0
Acoustic Gtr No Attack Sus NonVib Dn
Acoustic Gtr No Attack Sus NonVib RR
Acoustic Gtr No Attack Sus NonVib Up
Acoustic Gtr No Attack SusVib Dn
Acoustic Gtr No Attack SusVib RR
Acoustic Gtr No Attack SusVib Up
Acoustic Guitar Spacey
Acoustic Gtr Spacey KS Master C0-G0
Acoustic Gtr Spacey Mte Stac RRx4
Acoustic Gtr Spacey Stac RRx4
Acoustic Gtr Spacey Sus NonVib Dn
Acoustic Gtr Spacey Sus NonVib RR
Acoustic Gtr Spacey Sus NonVib Up
Acoustic Gtr Spacey SusVib Dn
Acoustic Gtr Spacey SusVib RR
Acoustic Gtr Spacey SusVib Up
Baritone Les Paul
Baritone Marshall Dirty
Baritone Marshall Dirty Chugs FX
Baritone Marshall Dirty Chugs RRx5
Baritone Marshall Dirty KS Master D3-G#3
Baritone Marshall Dirty MteChugs RRx5
Baritone Marshall Dirty MteStac RRx5
Baritone Marshall Dirty Nonvib
Baritone Marshall Dirty PwrChords
Baritone Marshall Dirty Stac RRx5
continued

GUITARS
Baritone Marshall Heavy
Baritone Marshall Heavy Chugs FX
Baritone Marshall Heavy Chugs RRx5
Baritone MArshall Heavy KS Master D3-G#3
Baritone Marshall Heavy MteChugs RRx5
Baritone Marshall Heavy MteStac RRx5
Baritone Marshall Heavy Nonvib
Baritone Marshall Heavy PwrChords
Baritone Marshall Heavy Stac RRx5
Baritone Roland
Baritone Roland Chugs FX
Baritone Roland Chugs RRx5
Baritone Roland Dbl Track KS Master D3-G#3
Baritone Roland MteChugs RRx5
Baritone Roland MteStac RRx5
Baritone Roland Nonvib
Baritone Roland PwrChords
Baritone Roland Stac RRx5
Baritone Roland Double Tracked
Baritone Roland Dbl Track Chugs FX
Baritone Roland Dbl Track Chugs RRx5
Baritone Roland Dbl Track MteChugs RRx5
Baritone Roland Dbl Track MteStac RRx5
Baritone Roland Dbl Track Nonvib
Baritone Roland Dbl Track PwrChords
Baritone Roland Dbl Track Stac RRx5
Baritone Roland KS Master D3-G#3
Baritone Thirteen
Baritone Thirteen Chugs FX
Baritone Thirteen Chugs RRx5
Baritone Thirteen KS Master D3-G#3
Baritone Thirteen MteChugs RRx5
Baritone Thirteen MteStac RRx5
continued

GUITARS
Baritone Thirteen Nonvib
Baritone Thirteen PwrChords
Baritone Thirteen Stac RRx5
Baritone Twang
Baritone Twang Chugs FX
Baritone Twang Chugs RRx5
Baritone Twang KS Master D3-G#3
Baritone Twang MteChugs RRx5
Baritone Twang MteStac RRx5
Baritone Twang Nonvib
Baritone Twang PwrChords
Baritone Twang Stac RRx5
Dirty Leslie Gtr
Dirty Leslie Gtr
Dirty Leslie Gtr Chugs RRx4
Dirty Leslie Gtr HamOn
Dirty Leslie Gtr Harmonics
Dirty Leslie Gtr KS Master C0-B0
Dirty Leslie Gtr Mte Stac RRx4
Dirty Leslie Gtr PullOff
Dirty Leslie Gtr PwrChords
Dirty Leslie Gtr SldDn
Dirty Leslie Gtr SldUp
Dirty Leslie Gtr Stac RRx4
Dirty Leslie Gtr Sus ExpVib FF
Dirty Leslie Gtr Sus NonVib Dn
Dirty Leslie Gtr Sus NonVib RR
Dirty Leslie Gtr Sus NonVib Up
Dirty Leslie Gtr SusVib Dn
Dirty Leslie Gtr SusVib RR
Dirty Leslie Gtr SusVib Up
continued

GUITARS
Dirty Leslie Gtr Mellow
Dirty Leslie Gtr Chugs RRx4
Dirty Leslie Gtr HamOn
Dirty Leslie Gtr Harmonics
Dirty Leslie Gtr Mellow KS Master C0-B0
Dirty Leslie Gtr Mte Stac RRx4
Dirty Leslie Gtr PullOff
Dirty Leslie Gtr PwrChords
Dirty Leslie Gtr SldDn
Dirty Leslie Gtr SldUp
Dirty Leslie Gtr Stac RRx4
Dirty Leslie Gtr Sus ExpVib FF
Dirty Leslie Gtr Sus NonVib Dn
Dirty Leslie Gtr Sus NonVib RR
Dirty Leslie Gtr Sus NonVib Up
Dirty Leslie Gtr SusVib Dn
Dirty Leslie Gtr SusVib RR
Dirty Leslie Gtr SusVib Up
Ebow Gtr
Ebow Gtr
Ebow Gtr KS Master Sus_Shrt C0-E0
Ebow Gtr Slide Dn HT
Ebow Gtr Slide Dn WT
Ebow Gtr Slide Up HT
Ebow Gtr Slide Up WT
Ebow Gtr Sus
Ebow Gtr Attack
Ebow Gtr Attack KS Master Sus_Shrt C0-E0
Ebow Gtr Attack Slide Dn HT
Ebow Gtr Attack Slide Dn WT
Ebow Gtr Attack Slide Up HT
Ebow Gtr Attack Slide Up WT
Ebow Gtr Attack Sus
continued

GUITARS
Ebow Gtr Spacey
Ebow Gtr Spacey KS Master Sus_Shrt C0-E0
Ebow Gtr Spacey Slide Dn HT
Ebow Gtr Spacey Slide Dn WT
Ebow Gtr Spacey Slide Up HT
Ebow Gtr Spacey Slide Up WT
Ebow Gtr Spacey Sus
Les Paul
Les Paul AMP
Les Paul AMP Chugs RRx4
Les Paul AMP ExpVib FF
Les Paul AMP HammerOn
Les Paul AMP Harmonics
Les Paul AMP KS Master C0-B0
Les Paul AMP Mte Stac RRx4
Les Paul AMP NonVib Dn
Les Paul AMP NonVib RR
Les Paul AMP NonVib Up
Les Paul AMP PullOff
Les Paul AMP Pwr Chords
Les Paul AMP SldDn
Les Paul AMP SldUp
Les Paul AMP Stac RRx4
Les Paul AMP SusVib Dn
Les Paul AMP SusVib RR
Les Paul AMP SusVib Up
Les Paul AMP Driven Hard
Les Paul AMP Driven Hard Chugs RRx4
Les Paul AMP Driven Hard ExpVib FF
Les Paul AMP Driven Hard HammerOn
Les Paul AMP Driven Hard Harmonics
Les Paul AMP Driven Hard KS Master C0-B0
Les Paul AMP Driven Hard Mte Stac RRx4
Les Paul AMP Driven Hard NonVib Dn
continued

GUITARS
Les Paul AMP Driven Hard NonVib RR
Les Paul AMP Driven Hard NonVib Up
Les Paul AMP Driven Hard PullOff
Les Paul AMP Driven Hard Pwr Chords
Les Paul AMP Driven Hard SldDn
Les Paul AMP Driven Hard SldUp
Les Paul AMP Driven Hard Stac RRx4
Les Paul AMP Driven Hard SusVib Dn
Les Paul AMP Driven Hard SusVib RR
Les Paul AMP Driven Hard SusVib Up
Les Paul AMP Driven Soft
Les Paul AMP Driven Soft Chugs RRx4
Les Paul AMP Driven Soft ExpVib FF
Les Paul AMP Driven Soft HammerOn
Les Paul AMP Driven Soft Harmonics
Les Paul AMP Driven Soft KS Master C0-B0
Les Paul AMP Driven Soft Mte Stac RRx4
Les Paul AMP Driven Soft NonVib Dn
Les Paul AMP Driven Soft NonVib RR
Les Paul AMP Driven Soft NonVib Up
Les Paul AMP Driven Soft PullOff
Les Paul AMP Driven Soft Pwr Chords
Les Paul AMP Driven Soft SldDn
Les Paul AMP Driven Soft SldUp
Les Paul AMP Driven Soft Stac RRx4
Les Paul AMP Driven Soft SusVib Dn
Les Paul AMP Driven Soft SusVib RR
Les Paul AMP Driven Soft SusVib Up
Les Paul AMP Modulated
Les Paul AMP Modulated Chugs RRx4
Les Paul AMP Modulated ExpVib FF
Les Paul AMP Modulated HammerOn
Les Paul AMP Modulated Harmonics
continued

GUITARS
Les Paul AMP Modulated KS Master C0-B0
Les Paul AMP Modulated Mte Stac RRx4
Les Paul AMP Modulated NonVib Dn
Les Paul AMP Modulated NonVib RR
Les Paul AMP Modulated NonVib Up
Les Paul AMP Modulated PullOff
Les Paul AMP Modulated Pwr Chords
Les Paul AMP Modulated SldDn
Les Paul AMP Modulated SldUp
Les Paul AMP Modulated Stac RRx4
Les Paul AMP Modulated SusVib Dn
Les Paul AMP Modulated SusVib RR
Les Paul AMP Modulated SusVib Up
Les Paul DI
Les Paul DI Chugs RRx4
Les Paul DI ExpVib FF
Les Paul DI HammerOn
Les Paul DI Harmonics
Les Paul DI KS Master C0-B0
Les Paul DI Mte Stac RRx4
Les Paul DI NonVib Dn
Les Paul DI NonVib RR
Les Paul DI NonVib Up
Les Paul DI PullOff
Les Paul DI Pwr Chords
Les Paul DI SldDn
Les Paul DI SldUp
Les Paul DI Stac RRx4
Les Paul DI SusVib Dn
Les Paul DI SusVib RR
Les Paul DI SusVib Up
continued

GUITARS
Les Paul DI Ambient Swells
Les Paul DI Ambient Swells ExpVib FF
Les Paul DI Ambient Swells Harmonics
Les Paul DI Ambient Swells KS Master C0-E0
Les Paul DI Ambient Swells NonVib Dn
Les Paul DI Ambient Swells NonVib RR
Les Paul DI Ambient Swells NonVib Up
Les Paul DI Ambient Swells Pwr Chords
Les Paul DI Ambient Swells SusVib Dn
Les Paul DI Ambient Swells SusVib RR
Les Paul DI Ambient Swells SusVib Up
Les Paul DI Amped Up
Les Paul DI Amped Up Chugs RRx4
Les Paul DI Amped Up ExpVib FF
Les Paul DI Amped Up HammerOn
Les Paul DI Amped Up Harmonics
Les Paul DI Amped Up KS Master C0-B0
Les Paul DI Amped Up Mte Stac RRx4
Les Paul DI Amped Up NonVib Dn
Les Paul DI Amped Up NonVib RR
Les Paul DI Amped Up NonVib Up
Les Paul DI Amped Up PullOff
Les Paul DI Amped Up Pwr Chords
Les Paul DI Amped Up SldDn
Les Paul DI Amped Up SldUp
Les Paul DI Amped Up Stac RRx4
Les Paul DI Amped Up SusVib Dn
Les Paul DI Amped Up SusVib RR
Les Paul DI Amped Up SusVib Up
Les Paul DI Compressed
Les Paul DI Compressed Chugs RRx4
Les Paul DI Compressed ExpVib FF
Les Paul DI Compressed HammerOn
continued

GUITARS
Les Paul DI Compressed Harmonics
Les Paul DI Compressed KS Master C0-B0
Les Paul DI Compressed Mte Stac RRx4
Les Paul DI Compressed NonVib Dn
Les Paul DI Compressed NonVib RR
Les Paul DI Compressed NonVib Up
Les Paul DI Compressed PullOff
Les Paul DI Compressed Pwr Chords
Les Paul DI Compressed SldDn
Les Paul DI Compressed SldUp
Les Paul DI Compressed Stac RRx4
Les Paul DI Compressed SusVib Dn
Les Paul DI Compressed SusVib RR
Les Paul DI Compressed SusVib Up
Les Paul DI Modulation
Les Paul DI Modulation Chugs RRx4
Les Paul DI Modulation ExpVib FF
Les Paul DI Modulation HammerOn
Les Paul DI Modulation Harmonics
Les Paul DI Modulation KS Master C0-B0
Les Paul DI Modulation Mte Stac RRx4
Les Paul DI Modulation NonVib Dn
Les Paul DI Modulation NonVib RR
Les Paul DI Modulation NonVib Up
Les Paul DI Modulation PullOff
Les Paul DI Modulation Pwr Chords
Les Paul DI Modulation SldDn
Les Paul DI Modulation SldUp
Les Paul DI Modulation Stac RRx4
Les Paul DI Modulation SusVib Dn
Les Paul DI Modulation SusVib RR
Les Paul DI Modulation SusVib Up
continued

GUITARS
LoFi Crunch
LoFi Crunch
LoFi Crunch Chugs RRx4
LoFi Crunch ExpVib FF
LoFi Crunch HamOn
LoFi Crunch Harmonics
LoFi Crunch KS Master Sus_Shrt C0-B0
LoFi Crunch Mte Stac RRx4
LoFi Crunch NonVib Dn
LoFi Crunch NonVib RR
LoFi Crunch NonVib Up
LoFi Crunch PullOff
LoFi Crunch Pwr Chords
LoFi Crunch SldDn
LoFi Crunch SldUp
LoFi Crunch Stac RRx4
LoFi Crunch SusVib Dn
LoFi Crunch SusVib RR
LoFi Crunch SusVib Up
LoFi Crunch Drone Swells
LoFi Crunch Drone Swells ExpVib FF
LoFi Crunch Drone Swells Harmonics
LoFi Crunch Drone Swells KS Master Sus_Shrt C0-E0
LoFi Crunch Drone Swells NonVib Dn
LoFi Crunch Drone Swells NonVib RR
LoFi Crunch Drone Swells NonVib Up
LoFi Crunch Drone Swells Pwr Chords
LoFi Crunch Drone Swells SusVib Dn
LoFi Crunch Drone Swells SusVib RR
LoFi Crunch Drone Swells SusVib Up
LoFi Crunch Grunge
LoFi Crunch Grunge Chugs RRx4
LoFi Crunch Grunge ExpVib FF
LoFi Crunch Grunge HamOn
continued

GUITARS
LoFi Crunch Grunge Harmonics
LoFi Crunch Grunge KS Master Sus_Shrt C0-B0
LoFi Crunch Grunge Mte Stac RRx4
LoFi Crunch Grunge NonVib Dn
LoFi Crunch Grunge NonVib RR
LoFi Crunch Grunge NonVib Up
LoFi Crunch Grunge PullOff
LoFi Crunch Grunge Pwr Chords
LoFi Crunch Grunge SldDn
LoFi Crunch Grunge SldUp
LoFi Crunch Grunge Stac RRx4
LoFi Crunch Grunge SusVib Dn
LoFi Crunch Grunge SusVib RR
LoFi Crunch Grunge SusVib Up
LoFi Crunch Grungey Swells
LoFi Crunch Grungey Swells ExpVib FF
LoFi Crunch Grungey Swells Harmonics
LoFi Crunch Grungey Swells KS Master Sus_Shrt C0-E0
LoFi Crunch Grungey Swells NonVib Dn
LoFi Crunch Grungey Swells NonVib RR
LoFi Crunch Grungey Swells NonVib Up
LoFi Crunch Grungey Swells Pwr Chords
LoFi Crunch Grungey Swells SusVib Dn
LoFi Crunch Grungey Swells SusVib RR
LoFi Crunch Grungey Swells SusVib Up
LoFi Crunch ReAmped
LoFi Crunch ReAmped Chugs RRx4
LoFi Crunch ReAmped ExpVib FF
LoFi Crunch ReAmped HamOn
LoFi Crunch ReAmped Harmonics
LoFi Crunch ReAmped KS Master Sus_Shrt C0-B0
LoFi Crunch ReAmped Mte Stac RRx4
LoFi Crunch ReAmped NonVib Dn
continued

GUITARS
LoFi Crunch ReAmped NonVib RR
LoFi Crunch ReAmped NonVib Up
LoFi Crunch ReAmped PullOff
LoFi Crunch ReAmped Pwr Chords
LoFi Crunch ReAmped SldDn
LoFi Crunch ReAmped SldUp
LoFi Crunch ReAmped Stac RRx4
LoFi Crunch ReAmped SusVib Dn
LoFi Crunch ReAmped SusVib RR
LoFi Crunch ReAmped SusVib Up
Nasal Guitar
Nasal Gtr Chugs RRx4
Nasal Gtr ExpVib FF
Nasal Gtr HamOn
Nasal Gtr Harmonics
Nasal Gtr KS Master C0-B0
Nasal Gtr Mte Stac RRx4
Nasal Gtr NonVib Dn
Nasal Gtr NonVib RR
Nasal Gtr NonVib Up
Nasal Gtr PullOff
Nasal Gtr Pwr Chords
Nasal Gtr SldDn
Nasal Gtr SldUp
Nasal Gtr Stac RRx4
Nasal Gtr SusVib Dn
Nasal Gtr SusVib RR
Nasal Gtr SusVib Up
Octave Distortion
Octave Distortion
Octave Distortion ExpVib FF
Octave Distortion HamOn
Octave Distortion Harmonics
Octave Distortion KS Master C0-A#0
continued

GUITARS
Octave Distortion Mte Stac RRx4
Octave Distortion NonVib Dn
Octave Distortion NonVib RR
Octave Distortion NonVib Up
Octave Distortion PullOff
Octave Distortion Pwr Chords
Octave Distortion SldDn
Octave Distortion SldUp
Octave Distortion Stac RRx4
Octave Distortion SusVib Dn
Octave Distortion SusVib RR
Octave Distortion SusVib Up
Octave Distortion ReAmp Swells
Octave Distortion ReAmp Swell ExpVib FF
Octave Distortion ReAmp Swell Harmonics
Octave Distortion ReAmp Swell KS Master C0-E0
Octave Distortion ReAmp Swell NonVib Dn
Octave Distortion ReAmp Swell NonVib RR
Octave Distortion ReAmp Swell NonVib Up
Octave Distortion ReAmp Swell Pwr Chords
Octave Distortion ReAmp Swell SusVib Dn
Octave Distortion ReAmp Swell SusVib RR
Octave Distortion ReAmp Swell SusVib Up
Octave Distortion Spacey
Octave Distortion Spacey ExpVib FF
Octave Distortion Spacey HamOn
Octave Distortion Spacey Harmonics
Octave Distortion Spacey KS Master C0-A#0
Octave Distortion Spacey Mte Stac RRx4
Octave Distortion Spacey NonVib Dn
Octave Distortion Spacey NonVib RR
Octave Distortion Spacey NonVib Up
Octave Distortion Spacey PullOff
continued

GUITARS
Octave Distortion Spacey Pwr Chords
Octave Distortion Spacey SldDn
Octave Distortion Spacey SldUp
Octave Distortion Spacey Stac RRx4
Octave Distortion Spacey SusVib Dn
Octave Distortion Spacey SusVib RR
Octave Distortion Spacey SusVib Up
SigurGtr
Sigur Gtr
Sigur Gtr FX
Sigur Gtr KS Master Sus_Shrt C0-G0
Sigur Gtr Sld Dn
Sigur Gtr Sld Up
Sigur Gtr Sus
Sigur Gtr Filtered
Sigur Filtered Gtr Sld Dn
Sigur Gtr Filtered FX
Sigur Gtr Filtered KS Master Sus_Shrt C0-G0
Sigur Gtr Filtered Sld Up
Sigur Gtr Filtered Sus
Sigur Gtr FX
Sigur Gtr FX FX
Sigur Gtr FX KS Master Sus_Shrt C0-G0
Sigur Gtr FX Sld Dn
Sigur Gtr FX Sld Up
Sigur Gtr FX Sus
Sigur Gtr In Space
Sigur Gtr In Space FX
Sigur Gtr In Space KS Master Sus_Shrt C0-G0
Sigur Gtr In Space Sld Dn
Sigur Gtr In Space Sld Up
Sigur Gtr In Space Sus
continued

GUITARS
Sigur Gtr Les
Sigur Gtr Les KS Master Sus_Shrt C0-G0
Sigur Gtr Les Les FX
Sigur Gtr Les Les Sld Dn
Sigur Gtr Les Les Sld Up
Sigur Gtr Les Filtered
Sigur Gtr Les Filtered KS Master Sus_Shrt C0-G0
Sigur Gtr Les Filtered Les FX
Sigur Gtr Les Filtered Les Sld Dn
Sigur Gtr Les Filtered Les Sld Up
Sigur Gtr Les FX
Sigur Gtr Les FX KS Master Sus_Shrt C0-G0
Sigur Gtr Les FX Les FX
Sigur Gtr Les FX Les Sld Dn
Sigur Gtr Les FX Les Sld Up
Sigur Gtr Spacey
Sigur Gtr Spacey KS Master Sus_Shrt C0-G0
Sigur Gtr Spacey Les FX
Sigur Gtr Spacey Les Sld Dn
Sigur Gtr Spacey Les Sld Up
Tele
Dist Tele
Dist Tele Exp Vib
Dist Tele HammerOn
Dist Tele Harmonics
Dist Tele KS Master C0-G#0
Dist Tele NonVib Dn
Dist Tele NonVib RR
Dist Tele NonVib Up
Dist Tele PullOff
Dist Tele Pwr Chords
Dist Tele SldDn
Dist Tele SldUp
continued

GUITARS
Dist Tele SusVib Dn
Dist Tele SusVib RR
Dist Tele SusVib Up
Tele DI
Tele DI ExpVib FF
Tele DI HammerOn
Tele DI Harmonics
Tele DI KS Master C0-G#0
Tele DI Mte Stac RRx4
Tele DI NonVib Dn
Tele DI NonVib RR
Tele DI NonVib Up
Tele DI PullOff
Tele DI Pwr Chords
Tele DI SldDn
Tele DI SldUp
Tele DI Stac RRx4
Tele DI SusVib Dn
Tele DI SusVib RR
Tele DI SusVib Up
Tele DI Modulated
Tele DI Modulated ExpVib FF
Tele DI Modulated HammerOn
Tele DI Modulated Harmonics
Tele DI Modulated KS Master C0-G#0
Tele DI Modulated Mte Stac RRx4
Tele DI Modulated NonVib Dn
Tele DI Modulated NonVib RR
Tele DI Modulated NonVib Up
Tele DI Modulated PullOff
Tele DI Modulated Pwr Chords
Tele DI Modulated SldDn
Tele DI Modulated SldUp
continued

GUITARS
Tele DI Modulated Stac RRx4
Tele DI Modulated SusVib Dn
Tele DI Modulated SusVib RR
Tele DI Modulated SusVib Up
Tele DI Pin
Tele DI Pin ExpVib FF
Tele DI Pin HammerOn
Tele DI Pin Harmonics
Tele DI Pin KS Master C0-G#0
Tele DI Pin Mte Stac RRx4
Tele DI Pin NonVib Dn
Tele DI Pin NonVib RR
Tele DI Pin NonVib Up
Tele DI Pin PullOff
Tele DI Pin Pwr Chords
Tele DI Pin SldDn
Tele DI Pin SldUp
Tele DI Pin Stac RRx4
Tele DI Pin SusVib Dn
Tele DI Pin SusVib RR
Tele DI Pin SusVib Up
Tele Harmonics Modulated
Tele Harmonics Modulated ExpVib FF
Tele Harmonics Modulated HammerOn
Tele Harmonics Modulated Harmonics
Tele Harmonics Modulated KS Master C0-G#0
Tele Harmonics Modulated Mte Stac RRx4
Tele Harmonics Modulated NonVib Dn
Tele Harmonics Modulated NonVib RR
Tele Harmonics Modulated NonVib Up
Tele Harmonics Modulated PullOff
Tele Harmonics Modulated Pwr Chords
Tele Harmonics Modulated SldDn
continued

GUITARS
Tele Harmonics Modulated SldUp
Tele Harmonics Modulated Stac RRx4
Tele Harmonics Modulated SusVib Dn
Tele Harmonics Modulated SusVib RR
Tele Harmonics Modulated SusVib Up
VolPdl Guitar
VolPdl Guitar
VolPdl Gtr Fst Attack DI_AMP
VolPdl Gtr Fst Attack LES
VolPdl Gtr KS Master C0-G0
VolPdl Gtr Maj Chrds DI_AMP
VolPdl Gtr Maj Chrds LES
VolPdl Gtr Min Chrds DI_AMP
VolPdl Gtr Min Chrds LES
VolPdl Gtr Slw Attack DI_AMP
VolPdl Gtr Slw Attack LES
VolPdl Guitar Filtered
VolPdl Gtr Filtered Fst Attack DI_AMP
VolPdl Gtr Filtered Fst Attack LES
VolPdl Gtr Filtered KS Master C0-G0
VolPdl Gtr Filtered Maj Chrds DI_AMP
VolPdl Gtr Filtered Maj Chrds LES
VolPdl Gtr Filtered Min Chrds DI_AMP
VolPdl Gtr Filtered Min Chrds LES
VolPdl Gtr Filtered Slw Attack DI_AMP
VolPdl Gtr Filtered Slw Attack LES
VolPdl Guitar
VolPdl Gtr Spacious Fst Attack DI_AMP
VolPdl Gtr Spacious Fst Attack LES
VolPdl Gtr Spacious KS Master C0-G0
VolPdl Gtr Spacious Maj Chrds DI_AMP
VolPdl Gtr Spacious Maj Chrds LES
VolPdl Gtr Spacious Min Chrds DI_AMP
continued

GUITARS
VolPdl Gtr Spacious Min Chrds LES
VolPdl Gtr Spacious Slw Attack DI_AMP
VolPdl Gtr Spacious Slw Attack LES
(No Sub-Folder)
Arp LesGtr Filtered
Arp LesGtr Master
Arp LesGtr No Attack
Bari Monolithic Buzzy Amp
Bari Monolithic Swells
Bari Ringer Fuzzy Swells
Bari Ringer Master
Dirty Leslie Ambient
Prog Chords Master
Prog Chords Swells
Prog Chords Warmer

2. Table of Basses

BASSES
Obliterator Bass
Obliterator Bass
Obliterator Bass Exp Vib
Obliterator Bass Fng p
Obliterator Bass KS Master C0-F#0
Obliterator Bass Mte Stac RRx4
Obliterator Bass Slide Dn Fst
Obliterator Bass Slide Dn Slw
Obliterator Bass Slide FX
Obliterator Bass Sus Pk RR
Obliterator Bass Sus PkDn
Obliterator Bass Sus PkUp
Obliterator Bass Monster Fuzz
Obliterator Bass Exp Vib
Obliterator Bass Fng p
continued

BASSES
Obliterator Bass Monster Fuzz KS Master C0-F#0
Obliterator Bass Mte Stac RRx4
Obliterator Bass Slide Dn Fst
Obliterator Bass Slide Dn Slw
Obliterator Bass Slide FX
Obliterator Bass Sus Pk RR
Obliterator Bass Sus PkDn
Obliterator Bass Sus PkUp
Obliterator Bass Swell
Obliterator Bass Exp Vib
Obliterator Bass Fng p
Obliterator Bass Sus Pk RR
Obliterator Bass Sus PkDn
Obliterator Bass Sus PkUp
Obliterator Bass Swell KS Master C0-D0
Spector Bass
Spector Bass AMP
Spector Bass AMP ExpVib FF
Spector Bass AMP Finger p
Spector Bass AMP KS Master C0-F#0
Spector Bass AMP Mte Stac RRx4
Spector Bass AMP Slide Dn Fst
Spector Bass AMP Slide Dn Slw
Spector Bass AMP Slide FX
Spector Bass AMP Sus Pk RR
Spector Bass AMP Sus PkDn
Spector Bass AMP Sus PkUp
Spector Bass Deep Grunge
Spector Bass Deep Grunge ExpVib FF
Spector Bass Deep Grunge Finger p
Spector Bass Deep Grunge KS Master C0-F#0
Spector Bass Deep Grunge Mte Stac RRx4
Spector Bass Deep Grunge Slide Dn Fst
continued

BASSES
Spector Bass Deep Grunge Slide Dn Slw
Spector Bass Deep Grunge Slide FX
Spector Bass Deep Grunge Sus Pk RR
Spector Bass Deep Grunge Sus PkDn
Spector Bass Deep Grunge Sus PkUp
Spector Bass DI
Spector Bass DI ExpVib FF
Spector Bass DI Finger p
Spector Bass DI KS Master C0-F#0
Spector Bass DI Mte Stac RRx4
Spector Bass DI Slide Dn Fst
Spector Bass DI Slide Dn Slw
Spector Bass DI Slide FX
Spector Bass DI Sus Pk RR
Spector Bass DI Sus PkDn
Spector Bass DI Sus PkUp
Spector Bass Edgy
Spector Bass Edgy ExpVib FF
Spector Bass Edgy Finger p
Spector Bass Edgy KS Master C0-F#0
Spector Bass Edgy Mte Stac RRx4
Spector Bass Edgy Slide Dn Fst
Spector Bass Edgy Slide Dn Slw
Spector Bass Edgy Slide FX
Spector Bass Edgy Sus Pk RR
Spector Bass Edgy Sus PkDn
Spector Bass Edgy Sus PkUp
Spector Bass Fuzz
Spector Bass Fuzz ExpVib FF
Spector Bass Fuzz Finger p
Spector Bass Fuzz KS Master C0-F#0
Spector Bass Fuzz Mte Stac RRx4
Spector Bass Fuzz Slide Dn Fst
continued

BASSES
Spector Bass Fuzz Slide Dn Slw
Spector Bass Fuzz Slide FX
Spector Bass Fuzz Sus Pk RR
Spector Bass Fuzz Sus PkDn
Spector Bass Fuzz Sus PkUp
Spector Bass ReAmped
Spector Bass ReAmped ExpVib FF
Spector Bass ReAmped Finger p
Spector Bass ReAmped KS Master C0-F#0
Spector Bass ReAmped Mte Stac RRx4
Spector Bass ReAmped Slide Dn Fst
Spector Bass ReAmped Slide Dn Slw
Spector Bass ReAmped Slide FX
Spector Bass ReAmped Sus Pk RR
Spector Bass ReAmped Sus PkDn
Spector Bass ReAmped Sus PkUp
Spector Bass Reverberant
Spector Bass Reverberant ExpVib FF
Spector Bass Reverberant Finger p
Spector Bass Reverberant KS Master C0-F#0
Spector Bass Reverberant Mte Stac RRx4
Spector Bass Reverberant Slide Dn Fst
Spector Bass Reverberant Slide Dn Slw
Spector Bass Reverberant Slide FX
Spector Bass Reverberant Sus Pk RR
Spector Bass Reverberant Sus PkDn
Spector Bass Reverberant Sus PkUp
Tunnel Bass
Tunnel Bass
Tunnel Bass Finger p
Tunnel Bass KS Master C0-D#0
Tunnel Bass Mte Stac RRx4
Tunnel Bass Pck Dn
continued

BASSES
Tunnel Bass Pck RR
Tunnel Bass Pck Up
Tunnel Bass Sus
Tunnel ExpVib
Tunnle Bass Filtered
Tunnel Bass Filtered ExpVib
Tunnel Bass Filtered Finger p
Tunnel Bass Filtered KS Master C0-D#0
Tunnel Bass Filtered Mte Stac RRx4
Tunnel Bass Filtered Pck Dn
Tunnel Bass Filtered Pck RR
Tunnel Bass Filtered Pck Up
Tunnel Bass Filtered Sus
Tunnel Bass Monster
Tunnel Bass Monster ExpVib
Tunnel Bass Monster Finger p
Tunnel Bass Monster KS Master C0-D#0
Tunnel Bass Monster Mte Stac RRx4
Tunnel Bass Monster Pck Dn
Tunnel Bass Monster Pck RR
Tunnel Bass Monster Pck Up
Tunnel Bass Monster Sus

3. Table of Keyboards

KEYBOARDS
Clav Lesfst Ambient
Clav Lesfst Bass Monster
Clav Lesfst Master
Clav Lesslw Ambient
Clav Lesslw Amped
Clav Lesslw Low Ambient
Clav Lesslw Master
Clavlowry Lesfst Compressed
continued

KEYBOARDS
Clavlowry Lesfst Master
Clavlowry Lesfst Spacey
Clavlowry Lesslw Fuzzbass
Clavlowry Lesslw Halo
Clavlowry Lesslw Master
Clavlowry Lesslw Percussive
Death Piano Master
Death Piano Nasal
Death Piano Warble
Df Bass Wobble Master
Df Bass Wobble Monster
Dirty Wobble Big Reverb
Dirty Wobble Master
Dirty Wobble Monster Bass
Dist Cello Ethereal
Dist Cello Master
Dist Cello Monster
Dist Hammond Master
Evil Piano Fuzzy Amp
Evil Piano Master
Evil Piano No Attack
Evil Piano Skeletons
Fckd Farfisa Eerie
Fckd Farfisa Master
Fckd Farfisa Percussive
Floyd Piano Ambient
Floyd Piano Compressed
Floyd Piano Fltr Gentle
Floyd Piano Fltr Master
Floyd Piano Fltr Swells
Floyd Piano Gentle
Floyd Piano Master
Glock And Vibes Ambient
continued

KEYBOARDS
Glock And Vibes Master
Glock And Vibes Warble
Melstrings Mod Ambient
Melstrings Mod Master
Melstrings Mod Soft
Pin Piano Forte
Pin Piano Halo
Pin Piano Master
Pin Piano Nasal
Tunnel Keys Flitered Warble
Tunnel Keys Master
Tunnel Keys Swell
Warped Pno Ambient
Warped Pno Filter Mod
Warped Pno Master
Weird Celesta Amp Spread
Weird Celesta Master
Weird Celesta Warped

4. Table of Miscellaneous Instruments

MISC INSTRUMENTS
Acoustic Cluster Amped Up
Acoustic Cluster Filtered
Acoustic Cluster Master
Acoustic Cluster Psychedelic
Acoustic Guitar Spacey
Astral Pad Ambient
Astral Pad Heavenly
Astral Pad Master
Deep Gong Roll Filtered
Deep Gong Roll Master
Deep Gong Roll Spacey
Deep Gong Roll Subterranean
continued

MISC INSTRUMENTS
Deep Toll Filtered
Deep Toll In A Cave
Deep Toll Master
Dr Who Guitar Amped Up
Dr Who Guitar Master
Dr Who Guitar Spacey
Gamelan Box Ambient
Gamelan Box Master
Gamelan Box Stranger
Les Dulcimer Ambient
Les Dulcimer Master
Les Dulcimer Monster
Les Sitar Master
Les Sitar Spacey
Proc Bells Master
Proc Bells Spacey
Progsichord Master
Progsichord Spacey
Time Gtr Sus Filtered
Time Gtr Sus Grunged Up
Time Gtr Sus Low Grunge
Time Gtr Sus Master

5. Table of Vocals

VOCALS
Fem Vox Nonvib Aahs Ambient
Fem Vox Nonvib Aahs Amped Up
Fem Vox Nonvib Aahs Filtered
Fem Vox Nonvib Aahs Master
Fem Vox Nonvib Oohs Ambient
Fem Vox Nonvib Oohs Filtered
Fem Vox Nonvib Oohs Master
Fem Vox Susvib Aahs Ambient
continued

VOCALS
Fem Vox Susvib Aahs Amped Up
Fem Vox Susvib Aahs Filtered
Fem Vox Susvib Aahs Master
Fem Vox Susvib Oohs Ambient
Fem Vox Susvib Oohs Filtered
Fem Vox Susvib Oohs Master
Male Vox Aahs Ambient
Male Vox Aahs Breathy
Male Vox Aahs Filtered
Male Vox Aahs Master
Male Vox Oohs Ambient
Male Vox Oohs Filtered
Male Vox Oohs Master
Vocal Cascade Master
Vocal Cascade Reverse Master
Vocal Cascade Reverse

6. Table of Drums and Drumkits

Most of the Ghostwriter percussion is grouped in 3 folders. And the principal difference among these three groups is the kind of processing the audio output receives:

- Dry Kits are the original sounds of the instruments with no processing
- FX Kits are run through a variety of effects from Steven Wilson
- Mono Amp Kits pump the drums through one of 4 selected amps. These patches use a mono source from the left or right, or a stereo source. You can select one amp, or mix them to suit your ear.

The three main variables are:

- which of two snare drums was used (“Snr1” or “Snr2”)
- whether the snare is turned on or off (“SnrOn” and “SnrOff”)
- whether the snare drum’s wallet is used to muffle the sound (abbreviated “Wt”)

DRUMS
Dry Kits
Dry Kit
Dry Kit Snr1 SnrOff
Dry Kit Snr1 SnrOn Wt
Dry Kit Snr1 SnrOn
continued

DRUMS
Dry Kit Snr2 SnrOn
Dry Kit Gated Rev
Dry Kit Gated Rev Snr1 SnrOff
Dry Kit Gated Rev Snr1 SnrOn Wt
Dry Kit Gated Rev Snr1 SnrOn
Dry Kit Gated Rev Snr2 SnrOn
Dry Kit Taped Up
Dry Kit Taped Up Snr1 SnrOff
Dry Kit Taped Up Snr1 SnrOn Wt
Dry Kit Taped Up Snr1 SnrOn
Dry Kit Taped Up Snr2 SnrOn
FX Kits
FX1 Kit
FX1 Kit Snr1 SnrOff
FX1 Kit Snr1 SnrOn Wt
FX1 Kit Snr1 SnrOn
FX1 Kit Snr2 SnrOn
FX1 Kit Amped Up
FX1 Kit Amped Up Snr1 SnrOff
FX1 Kit Amped Up Snr1 SnrOn Wt
FX1 Kit Amped Up Snr1 SnrOn
FX1 Kit Amped Up Snr2 SnrOn
FX2 Kit
FX2 Kit Snr1 SnrOn Wt
FX2 Kit Snr1 SnrOn
FX2 Kit Snr2 SnrOn
FX2 Kit Pinched
FX2 Kit Pinched Snr1 SnrOn Wt
FX2 Kit Pinched Snr1 SnrOn
FX2 Kit Pinched Snr2 SnrOn
FX3 Kit
FX3 Kit Snr1 SnrOn Wt
FX3 Kit Snr1 SnrOn
FX3 Kit Snr2 SnrOn
continued

DRUMS
FX3 Kit ReAmp Comp
FX3 Kit ReAmp Comp Snr1 SnrOn Wt
FX3 Kit ReAmp Comp Snr1 SnrOn
FX3 Kit ReAmp Comp Snr2 SnrOn
FX4 Kit
FX4 Kit Snr1 SnrOn Wt
FX4 Kit Snr1 SnrOn
FX4 Kit Weird Aura
FX4 Kit Weird Aura Snr1 SnrOn Wt
FX4 Kit Weird Aura Snr1 SnrOn
SW Big Room Drums
SW Big Room Drums Ambient
SW Big Room Drums Amped Up
SW Big Room Drums Grungey
SW Big Room Drums In Your Face
SW Big Room Drums Master
SW Big Room Drums Reverb
SW Big Room Drums Stadium
(No Sub-Folder)
SW Explosive Drums
Mono Amp Kits
Amp 1
AMP1 Kit Snr1 SnrOn Wt
AMP1 Kit Snr1 SnrOn
AMP1 Kit Snr2 SnrOn
Amp 1 Room Reverb
AMP1 Kit Room Reverb Snr1 SnrOn Wt
AMP1 Kit Room Reverb Snr1 SnrOn
AMP1 Kit Room Reverb Snr2 SnrOn
Amp 2
AMP2 Kit Snr1 SnrOff
AMP2 Kit Snr1 SnrOn Wt
continued

DRUMS
AMP2 Kit Snr1 SnrOn
AMP2 Kit Snr2 SnrOn
Amp 2 Spanked
AMP2 Kit Spanked Snr1 SnrOff
AMP2 Kit Spanked Snr1 SnrOn Wt
AMP2 Kit Spanked Snr1 SnrOn
AMP2 Kit Spanked Snr2 SnrOn
Amp 3
MP3 Kit Snr1 SnrOff
AMP3 Kit Snr1 SnrOn Wt
AMP3 Kit Snr1 SnrOn
AMP3 Kit Snr2 SnrOn
Amp 4
AMP4 Kit Snr1 SnrOn Wt
AMP4 Kit Snr1 SnrOn
AMP4 Kit Snr2 SnrOn
(No Sub-Folder)
SW Explosive Drums

Drumkit Key Assignments

The following table shows how the various drums, cymbals, etc. are laid out on the MIDI keyboard for drumkits. This layout conforms with current MIDI standards. (As always with EastWest products, C3 represents Middle C, MIDI note 60.) This table applies to all the drumkits in Ghostwriter (Dry, FX, and Amp), so once you learn the pattern for one .ewi file, it applies to all the rest of the drumkits. The arrangement isn't arbitrary, but is designed to make common combinations fit easily under the hand. For example, note how the various HiHat articulations all sit on black keys. And the snare drum notes are in two tight groups 2 octaves apart, letting you achieve the traditional sound of that instrument using both hands.

Most of the drumkit instruments use Round Robin samples; for those drums struck with the hands, the Round Robin alternates between Left Hand and Right Hand samples.

B4	Gong Drum – Flam
A#4	Gong Drum – Right Hand Hit
A4	Gong Drum – Left Hand Hit
G#4	Crash Cymbal 2: 8 Bell– Edge Hit
G4	Crash Cymbal 2: 8 Bell – Center Hit
F#4	Crash Cymbal 2 – Right Center
F4	Crash Cymbal 1 – Left Center
E4	Ride Cymbal – Edge
D#4	Crash Cymbal 1 – Bell
D4	Rack Tom 1 – RIm
C#4	HiHat – Hit and Close Edge
C4	Rack Tom 2 – RIm
B3	Floor Tom – Rim
A#3	HiHat – Open Edge
A3	Rack Tom 1 – RIm and Head
G#3	HiHat – Half Open Edge
G3	Rack Tom 2 – Rim and Head
F#3	HiHat – Closed Edge
F3	Floor Tom – Rim and Head
E3	Snare Drum – Rim Shot
D#3	Snare Drum – Flam
D3	Snare Drum – Edge
C#3	Snare Drum – Cross Stick
C3	Kick Drum – Felt Beater
B2	Kick Drum – Hard Beater
A#2	HiHat – Pedal
A2	Crash Cymbal 2 – Right Stop
G#2	Crash Cymbal 2 – Right Edge Hit
G2	Crash Cymbal 1 – Left Stop
F#2	Crash Cymbal 1 – Left Edge Hit
F2	Ride Cymbal – Stop
E2	Ride Cymbal – Center Hit
D#2	Ride Cymbal – Bell Hit
D2	Rack Tom 1 – Flam
C#2	HiHat – Hit and Close Center
C2	Rack Tom 2 – Flam
B1	Floor Tom – Flam
A#1	HiHat– Open Center
A1	Rack Tom 1 – Center
G#1	HiHat – Half Open Center
G1	Rack Tom 2 – Center
F#1	HiHat – Closed Center
F1	Floor Tom – Center
E1	Snare Drum – Rim Shot
D#1	Snare Drum – Flam
D1	Snare Drum – Center
C#1	Snare Drum – Cross Stick
C1	Kick Drum – Felt Beater
B0	Kick Drum – Hard Beater
A#0	HiHat – Pedal

Abbreviations Used In Instrument Names

The names of instruments are sometimes shortened to fit in the browser list. The following table provides a way to look up any unfamiliar abbreviations until you become familiar with the shortened version.

ABBREVIATIONS IN INSTRUMENT NAMES

Abbreviation	Meaning
DI	Direct In
Mk83	name of a microphone
Bari	Baritone
Dn	Down
ExpVib	Expressive Vibrato
Dist	Distorted
Fem Vox	Female Voices
Fltr	Filter
Fst	Fast
FX	Effects
Gtr	Guitar
KS	Keyswitch
Les	Leslie (except when part of “Les Paul”)
MOD	Mod Wheel
Mte	Mute
NonVib	Non-Vibrato
p	piano (i.e., soft)
RR	Round Robin
Shrt	Short
Sld	Slide
Slw	Slow
Snr	Snare Drum
Stac	Staccato
Sus	Sustained
SW	Steven Wilson
Vib	Vibrato
Wt	Wallet

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