



HEART OF

ASIA

PHRASES, INSTRUMENTS & UTTERANCES FROM THE FAR EAST
FOR ROLAND 700 SERIES SAMPLERS & SAMPLE PLAYERS
VOLUME ONE & TWO





WELCOME TO THE HEART OF ASIA
(VOLUME ONE & TWO),
THE MOST COMPREHENSIVE LIBRARY
OF ASIAN SAMPLES YET ASSEMBLED.
TO GET THE BEST
RESULTS FROM THIS COLLECTION,
PLEASE TAKE THE TIME
TO READ THE NOTES THAT FOLLOW,
CONCERNING CULTURAL AND
MUSICAL ASPECTS OF THE INSTRUMENTS
AND VOCALISTS FEATURED.



MOST OF THIS CD-ROM WAS
RECORDED AT OR NEAR THE STUDIOS
OF SHTUNG MUSIC (SINGAPORE)
ON THE ROLAND DM-80,
AND WAS EDITED ON ROLAND
760 AND 770 SAMPLERS.
THE REST WAS RECORDED AT
FORM STUDIOS IN SINGAPORE,
AND AT A MONASTERY
SOMEWHERE IN EASTERN TIBET.





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A BIG THANK YOU TO ALL THE MUSICIANS, VOCALISTS,
 PRIESTS, AND POETS WHO PROVIDED THE SOUNDS.
 HEARTFELT THANKS ALSO TO MORTON WILSON, ANDREW HAGAN,
 EDDIE CHUNG, PETE MILLWARD, AND ALL AT
 SHTUNG MUSIC HONG KONG AND SHTUNG AMERICA.

ADDITIONAL (BUT NO LESS HEARTFELT!) THANKS
 TO ERIC AND LORIE PERSING, PETER KELLOCK, JIM BYRON,
 SWEE LEE MUSIC, AND ALL AT ROLAND R & D.

FRANCINE, SHARIFFAH, AGATHA, AND SAMANTHA
 - THANKS FOR UNDERSTANDING.
 WE COULDN'T HAVE DONE IT WITHOUT YOU.



IMPORTANT NOTE:

PLAYING A CD-ROM ON AN ORDINARY CD PLAYER
 MAY BLOW UP YOUR SPEAKERS, SO DON'T TRY IT.
 PLAY THESE DISCS ONLY ON A CD-ROM PLAYER,
 AND TAKE GOOD CARE OF THEM.

KEEP YOUR DISCS IN THEIR BOXES WHEN
 NOT IN USE AND CLEAN THEM REGULARLY USING
 A COMMERCIALY AVAILABLE CD CLEANER.



ANOTHER IMPORTANT NOTE:

THE CONTENTS OF THESE DISCS ARE LICENSED
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 SHTUNG MUSIC (SINGAPORE) LTD.



GENERAL NOTES ON THE INSTRUMENTS:

TRADITIONAL AND WESTERN TUNINGS:

WHERE POSSIBLE, WE HAVE PRESENTED A PATCH OF EACH INSTRUMENT AS IT IS TUNED AND PLAYED TRADITIONALLY. BONANG TT 1A, FOR EXAMPLE, IS A METALLOPHONE IN TRADITIONAL TUNING, WITHOUT ANY EXTENSION OF ITS TRADITIONAL RANGE. BONANG WT 1A IS THE SAME METALLOPHONE IN WESTERN TUNING, WITH (PROBABLY) SOME EXTENSION TO THE RANGE.

THE INSTRUMENTS IN THE JAVANESE GAMELAN ORCHESTRA HAVE ALL BEEN PREPARED IN THIS WAY, SINCE THE NATURAL TUNINGS OF THESE INSTRUMENTS ARE CENTRAL TO THE AUTHENTIC SOUND OF GAMELAN ORCHESTRAL MUSIC. OUR ORCHESTRA IS TUNED TO THE FIVE-NOTE SLENDRO SCALE WHICH IS ROUGHLY (AND WE STRESS THE WORD "ROUGHLY"!) EQUIVALENT TO THE C# MAJOR PENTATONIC SCALE, OR THE BLACK NOTES ON A WESTERN KEYBOARD.

PLEASE NOTE THAT IN THE CASE OF THE GAMELAN INSTRUMENTS, C# ON ONE INSTRUMENT CAN VARY CONSIDERABLY FROM C# ON ANOTHER INSTRUMENT. THIS DOES NOT REPRESENT CARELESSNESS ON THE PART OF THE INSTRUMENT MAKERS - INDEED, THEY HAVE GONE TO GREAT PAINS TO PRODUCE THE "WAVES" OR "BEATING" THAT WESTERN MUSICIANS AND SOUND ENGINEERS GO TO GREAT LENGTHS TO AVOID; "WAVES" THAT THE JAVANESE BELIEVE BRING THE MUSIC TO LIFE.



ON "PLAYING" THE INSTRUMENTS:

FOR GUIDELINES IN PLAYING THE INSTRUMENTS, LISTEN TO SOME OF THE PHRASES FIRST, AND READ THE ACCOMPANYING NOTES. SOME OF THE INSTRUMENTS ARE NOT PLAYED IN THE TRADITIONAL SENSE AT ALL, SUCH AS THE (STR) TANPURAS, WHICH ARE STRUMMED IN THE SENSE OF KEEPING THE STRINGS MOVING, BUT NOT NECESSARILY IN TIME TO THE MUSIC (TRY PLAYING THE STR TANPURAS PATCH BY MOVING FIVE FINGERS UP AND DOWN THE KEYS AS IF YOU WERE GENTLY TAPPING YOUR FINGERS IMPATIENTLY ON A TABLE-TOP, AND THEN IMMEDIATELY REPEAT THE FUNCTION). BE PATIENT, AND REMEMBER THAT IT TOOK YOU SOME TIME TO LEARN WHATEVER INSTRUMENT IT IS YOU CURRENTLY PLAY.
YOU MAY NOT GRASP THESE OVERNIGHT!

NOTES ON THE INSTRUMENTS

(by country):



CHINA:

AUTHENTIC DRAGON DRUMS AND CYMBALS, PLAYED BY A MASTER CHINESE DRUMMER, CAN BE FOUND UNDER (PRC) AND (CYM) RESPECTIVELY. THE DRAGON DANCE IS NORMALLY PERFORMED ON CHINESE NEW YEAR AND AT OTHER MAJOR FESTIVALS AND AUSPICIOUS OCCASIONS. BIG BUSINESSES ALSO HAVE DRAGON DRUMS PERFORM AT THEIR OPENING CEREMONIES. THE DRAGONS ARE MADE OUT OF BRIGHTLY-COLORED GREEN AND RED SILK AND ARE SKILFULLY PROPPED UP BY ABLE-BODIED MEN WHO TWIST AND TURN TO THE RHYTHM OF THE MUSICIANS ACCOMPANYING THEM. THE ENSEMBLE OF THE DRAGON DANCE CONSISTS MAINLY OF DRUMS AND CYMBALS. CREATING NOISE IS THE MAIN MOTIVE. THE SIGNIFICANCE OF THE NOISE IS TO USHER IN GOOD LUCK AND TO KEEP AWAY THE EVIL SPIRITS.

CHINESE MUSIC MAKES GREAT USE OF PENTATONIC SCALES AND HARMONIES MADE UP OF INTERVALS OF THE FOURTH AND FIFTH. THE ERHU, A TWO-STRINGED CHINESE VIOLIN WITH A SNAKESKIN SOUNDBOARD, IS A BOWED INSTRUMENT CAPABLE OF GREAT DYNAMIC POWER AND POWERFUL EXPRESSION. IT IS AN OFTEN-FEATURED INSTRUMENT IN CHINESE OPERA. LISTEN TO THE ERHU MENU 1 AND 2, AND THE ERHU FX MENU FOR SOME OF ITS CAPABILITIES.

THE CHINESE FLUTES (THE BAN DI AND THE QU DI) ARE TRANSVERSE FLUTES, BOTH MADE OF WOOD. SOME OF THE OTHER FLUTES WE RECORDED GAIN THEIR UNIQUE "OUTDOORS" SOUND FROM A PAPER REED LOCATED INSIDE THE INSTRUMENT.

THE GUSHEN IS AN ELEGANT PLOTTED INSTRUMENT, SLIGHTLY SIMILAR IN SOUND TO THE JAPANESE KOTO. IT IS CAPABLE OF BEAUTIFUL GLISSANDOS, A COLLECTION OF WHICH CAN BE FOUND IN GUSHEN MENU 1. THE YUNG CHING, A HAMMERED STRANGED INSTRUMENT SIMILAR IN TONE TO A DULCIMER, IS ANOTHER FAMILIAR CHINESE CLASSICAL INSTRUMENT.

LESS FAMILIAR ARE THE LUAN (MOON GUITAR), PIPA, AND SAN XUAN. THESE ARE CHINESE GUITARS, PLAYED IN SIMILAR FASHION, BUT WITH RATHER DIFFERENT SOUND QUALITIES. TREMOLO PATCHES OF THE PIPA EXIST AND CHORD PATCHES OF THE MOON GUITAR.

IN THE CHINESE SINGLE NOTE PERCUSSION MENU, MANY DIFFERENT DRAGON DRUMS, CYMBALS AND GONGS CAN BE FOUND. INCLUDED IN THIS MENU ARE THE XIAO LUO AND THE DA LUO SONGS, WHICH CHANGE PITCH WHEN STRUCK. THESE ARE OFTEN USED IN CHINESE OPERA, PROCESSIONS, AND OTHER AUSPICIOUS OCCASIONS.

INDIA:

THE INDIAN PERCUSSION GROOVES ARE LOOPED AND CORRESPOND EXACTLY TO THEIR STATED BPM NUMBERS (108:INDIA 1A) IS AN INDIAN PERCUSSION ENSEMBLE GROOVE RECORDED AT 108 BEATS PER MINUTE). THE INSTRUMENTS USED IN VARIOUS LOOPS INCLUDE UDU, TABLA, CLAYPOT, BELLS, AND VOICE.

THE VEENA IS A KIND OF A SOUTHERN INDIAN EQUIVALENT OF THE SITAR (IT PERFORMS A SOMEWHAT SIMILAR FUNCTION IN AN ENSEMBLE). ALL PHRASES OF THE VEENA HAVE BEEN LOOPED AND BPM'S. INCLUDED IN BOTH SITAR AND VEENA INSTRUMENT PATCHES (FOUND UNDER FRT IN THE VOLUME INDEX) ARE THE TANPURA, A DRONING INSTRUMENT WITH FOUR STRINGS, PLAYED UPRIGHT BY THE FINGERS (USUALLY BY A BEAUTIFUL INDIAN WOMAN) AS AN ACCOMPANIMENT TO THE SITAR. A MEGA-LARGE TANPURA PATCH IS INCLUDED SEPARATELY ON DISC TWO UNDER THE VOLUME LISTING STR.

AMONG THE INDIAN FLUTE PHRASES, YOU WILL FIND SOME FINE EXAMPLES OF THE INDIAN BAMBOO BASS FLUTE AND THE EXTREMELY SMALL NEPHEE-STYLE PICCOLO.

INDONESIA:

THE ANGLUNG IS A KIND OF BAMBOO RATTLE, GENERALLY PLAYED BY MEDIUM TO LARGE GROUPS OF PEOPLE IN A MANNER SIMILAR TO EUROPEAN HAND-BELL CHOIRS. EACH PLAYER HOLDS ONE OR TWO ANGLUNGS AND PLAYS ONLY WHEN HIS OR HER NOTE IN THE MELODY OCCURS.

GAMELAN IS AN INDOONESIAN WORD LITERALLY MEANING "ORCHESTRA". IT IS MADE UP OF MANY DIFFERENT INSTRUMENTS, INCLUDING THE GENDANG (DRUMS), VARIOUS GONGS (KEMPUR, SEMURAN, AND GONG BESAR), METALLOPHONES (SARONG, BONANG, KENONG) AND XYLOPHONES (GAMBAANG). THE TONAL BASE OF THE ORCHESTRA APPROXIMATES C# PENTATONIC OF THE WESTERN SCALE (PLEASE READ THE GENERAL NOTES OF INSTRUMENTS FOR MORE INFORMATION ON GAMELAN).

THE GONG BESAR, THE LARGEST GONG IN THE GROUP, TO WHICH RITUAL OFFERINGS ARE MADE BEFORE EVERY PERFORMANCE, IS PLAYED ONLY AT THE ENDS, OR BEGINNINGS, OF DIFFERENT MUSICAL SECTIONS. THE SMALLER GONGS, SUCH AS THE KEMPUR AND SEMURAN ARE PLAYED MORE FREQUENTLY, USUALLY IN TWO OR FOUR BAR PHRASES. THE KENONG, A SET OF SMALL "NOT-GONGS", BEING SLIGHTLY HIGHER IN PITCH, PLAYS A LINE USUALLY COMPOSED OF HALF-NOTES OR WHOLE NOTES.

THE SARONG (PROBABLY, WITH THE BONANG AND THE GAMBAANG, THE INSTRUMENTS MOST ASSOCIATED WITH THE WORD "GAMELAN" BY WESTERN LISTENERS) MOSTLY PLAY A QUARTER NOTE MELODY. THE BONANG AND GAMBAANG PERFORM IMPROVISATIONAL AND FLUID FUNCTIONS, BEING THE HIGHEST-PITCHED INSTRUMENTS OF THE ENSEMBLE.

THE SITUR, NOT TO BE CONFUSED WITH THE INDIAN SITAR, IS A ZITHER WITH A FAN-SHAPED BOX RESONATOR.

MALAYSIA:

THE WAYANG KULIT IS TRADITIONAL SHADOW-PUPPET THEATRE, USUALLY BASED ON HINDU MYTHOLOGY. THE ACCOMPANYING MUSICAL ENSEMBLE INCLUDED HERE IS FROM KELANTAN, THE NORTHERNMOST STATE OF MALAYSIA, AND THE INSTRUMENTS WERE ALL PERSONALLY MADE BY A "DALANG" (PUPPETEER) WHO IS ONE OF A HANDFUL OF SURVIVING PRACTITIONERS OF THIS ARTFORM.

LIKE THE INDOONESIAN GAMELAN INSTRUMENTS, AND MANY OTHER INSTRUMENTS REPRESENTED IN THIS COLLECTION, THE INSTRUMENTS OF THE KELANTANESE WAYANG KULIT ENSEMBLE ARE SAID TO BE INHABITED BY SPIRITS. THE INSTRUMENTS ARE AS FOLLOWS: KASI (CYMBALS), CARANG (METALLOPHONES), MALAY GONGS, WAYANG KULIT (DRUMS), AND PEMETEK (PERCUSSION).

ENSEMBLES OF KOMPANG AND HADRAH DRUMMERS PLAY AT MALAY AND INDOONESIAN WEDDINGS, AND OTHER RELIGIOUS FUNCTIONS. THE MALAYSIAN SERULING IS AN ENDBLOWN FLUTE OF NAIVE PURITY, CONJURING UP (FOR SOME) VISIONS OF RICE PADDIES AND WIDE OPEN SPACES.

THAILAND:

THE BANU THUN IS A WOOD INSTRUMENT PLAYED WITH MALLETS. IT IS A MEMBER OF THE THAI ORCHESTRA. IT NORMALLY PLAYS FAST, VIBRANTIC, PENTATONIC RIMS (SIMILAR IN FUNCTION TO WAGNERIAN VIOLINS IN WESTERN ORCHESTRAL MUSIC). INCLUDED ALSO ON DISC TWO ARE TWO THAI WIND INSTRUMENTS, IN BOTH TRADITIONAL AND WESTERN TUNINGS: THE BI SOU (A QUADRUPE-REED INSTRUMENT SUT FOR THE FAINT-HEARTED) AND THE KHULI, A WOOD FLUTE. THE UNIQUE SOUND OF THE KHULI IS DERIVED FROM ITS USE OF A SEPARATE MOUTHPIECE.

THE KONG WONG LEX IS A CIRCLE OF SMALL, TUNED GONGS. THE PLAYER SITS IN THE CENTER OF THE CIRCLE. ALL THAI MUSICIANS, AS A MATTER OF COURSE, BEGIN THEIR TRAINING ON THIS INSTRUMENT.

THE CHING IS A THAI FINGER CYMBAL. THE JAKYI IS A THAI STRINGED INSTRUMENT SIMILAR TO A ZITHER, AND SIMILAR IN PLAYING STYLE TO THE CHINESE GUZHEN. IT IS DESIGNED TO BE PLAYED VIGOROUSLY, OFTEN IN FIFTHS.

TIBET:

ONE OF THE MORE INTERESTING SAMPLES IN OUR COLLECTION IS THAT OF A MANUAL WOOL-SORTING MACHINE FROM EASTERN TIBET. THE SOUND IS MADE BY THROWING DAMP WOOL AT A TENSIONED BOW-STRING. THE BOW EMITS A MUTED SOUND WHEN IT IS HIT BY THE WOOL.

THE TIBETAN TRUMPET INCLUDED ON DISC ONE WAS RECORDED AT A MONASTERY IN EASTERN TIBET, AND IS SOUNDED AS A SIGNAL TO END CHANTING AND PLAYING. SEVERAL OF OUR OTHER TIBETAN SAMPLES WERE RECORDED DURING A STREET PARADE ATTENDED BY FRIGHTENED HORSES, BELL-RINGING MONKS, AND A LARGE TIBETAN PARADE BAND. PLAY SOME OF OUR WILD TIBET LOOPS DOWN AN OCTAVE OR TWO AND MAYBE, JUST MAYBE, YOU'LL FIND GOD.

GENERAL NOTES ON THE VOCAL SAMPLES:

FORGIVE US, BUT AN EXHAUSTIVE LIST OF TRANSLATIONS ISN'T POSSIBLE. WHAT WE CAN TELL YOU, HOWEVER, ARE A FEW THINGS TO BE AWARE OF.

WITH THE EXCEPTION OF THE CHINESE MALE SPEECH PATCHES (WHICH COULD POSSIBLY GET YOU INTO A FIGHT IF USED IN THE PRESENCE OF SOMEONE WHO SPEAKS HOKKIEN),

THE MALAY MALE PATCHES (SOME OF WHICH ARE RATHER AMOROUS), AND THE TIBETAN DHARMA PATCHES (MOST OF WHICH COULD POSSIBLY GET YOU INTO A SCRAP WITH A BEIJING POLITICIAN),

MOST OF THE VOCAL SAMPLES ARE SNATCHES OF OLD ETHNIC AND TRADITIONAL SONGS, SINGING OF TRADITIONAL THEMES, SUCH AS LOVE, HOME AND FAMILY.

THE FIRST TWO TIBETAN SUNG PATCHES ARE BUDDHIST MANTRAS.

THE DAOIST POETRY IS EXACTLY THAT, SPEAKING OF WIND FLOWING BETWEEN MOUNTAINS AND OTHER BEAUTIFUL STUFF.

THE CANTONESE SINGING IS CLASSICAL CANTONESE OPERA.

THE THAI WOMAN IS SINGING ABOUT A WATERFALL.

THERE ARE VOCAL SAMPLES IN FIVE DIFFERENT SUBCONTINENT (INDIAN) LANGUAGES.

WHERE POSSIBLE, WE HAVE INCLUDED BOTH MALE AND FEMALE EXAMPLES.

WHAT THE TIBETAN MONKS ARE SINGING,
WE HAVE NO EARTHLY IDEA.



A NOTE OF CAUTION FOR SOUND ENGINEERS USING THESE DISCS:

PLEASE BE AWARE THAT SOME INSTRUMENTS, PARTICULARLY THOSE INVOLVING (FOR EXAMPLE) GONG BESAR, THE BASS KULINGTANG, THE KEMPUR, AND THE SEWUKAN, CAN RESONATE AT **EXTREMELY** LOW FREQUENCIES, SOME BELOW THE RANGE OF HUMAN HEARING (AND LOUDSPEAKER RESPONSE).

PLEASE TAKE CARE.



PRODUCED BY

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WELCOME TO THE HEART OF ASIA (VOLUME ONE & TWO),
THE MOST COMPREHENSIVE LIBRARY OF ASIAN SAMPLES YET ASSEMBLED.
DIGITALLY RECORDED RIGHT IN THE HEART OF ASIA,
THIS REMARKABLE TWO-DISC SET INCLUDES OVER A GIGABYTE OF EXOTIC
CHINESE, MALAY, TIBETAN, INDONESIAN, AND THAI INSTRUMENTS
AND PHRASES PERFORMED BY THE MASTER MUSICIANS.

INCLUDED ARE AUTHENTIC PERCUSSION GROOVES FROM INDONESIA,
MALAYSIA, THAILAND AND INDIA; CANTONESE AND THAI OPERA DIVAS,
MULTISAMPLED SANSKRIT, HINDI, KANADA, BAHASA, TIBETAN
AND MANDARIN VOCAL PHRASES, MANTRAS, CHANTS AND SPEECH;
AN ENTIRE JAVANESE GAMELAN ORCHESTRA; PIPA, GUZHEN,
LUAN (MOON GUITAR), AND MANY MORE RARE ASIAN INSTRUMENTS
YOU WON'T FIND ANYWHERE ELSE.



ALL PERFORMANCES ON THIS DISC ARE ONE HUNDRED PERCENT COPYRIGHT-CLEAN.
MUCH CARE HAS BEEN TAKEN TO CAPTURE THE INSTRUMENTS
IN A NATURAL SETTING WITH AS LITTLE PROCESSING AS POSSIBLE.
WE HOPE YOU ENJOY YOUR JOURNEY THROUGH THE HEART OF ASIA!

SPECTRASONICS

