

# OB-Xa

---

## PROGRAMMED PATCHES



# THE OB-Xa/120 FACTORY PROGRAMS

---

The OB-Xa/120 comes from the factory programmed with 104 patch programs, arranged in 13 groups of 8 programs each (the last 2 groups are blank). Also in the OB-Xa memory are 8 split programs and 8 double programs. These programs were designed, in close consultation with recording and performing keyboardists, to not only exhibit the many features of the OB-Xa, but to also provide a realistically usable collection of sounds for players of all types of music.

The programs are generally organized so that sounds representative of the same instrument families (i.e., pianos, organs, strings, brass) are placed in the same numerical locations. These sounds may be selected by choosing consecutive group letters. (For example, a "Brass Ensemble" is found in location A1, "French Horns" are found in B1, and a "Trumpet Ensemble" is found in location AB1.)

The Facsimiles of the OB-Xa front panel on the following pages are provided to allow the beginning synthesist, as well as the more accomplished player, a simple method for understanding the various components of a sound that are used in the creation of the factory patches. By setting the front panel controls as shown on the facsimiles, the user will hear first-hand the capabilities of the OB-Xa. These facsimiles are as accurate as possible; however, fine tuning the more critical parameters of the patch (oscillator and filter frequencies, detune, modulation depth, and envelopes) can make a substantial difference in the final sound. Moreover, this fine tuning can be utilized to tailor the OB-Xa factory patches to meet the user's individual taste and needs.

The explanations provided give special playing techniques that may be called for, as well as tips on the most effective use of the patch programs.



# THE OB-Xa/I20 FACTORY PATCH DIRECTORY

Program								
Group	1	2	3	4	5	6	7	8
A	Brass Ensemble	Clavinet	Low Strings	Electric Piano	Rotary Organ	Flutes	Harpsichord	Rock Unison
B	French Horns	Celeste	High Strings	Electronic Piano	Pipe Organ	Xa Chorus	Harp I	Calliope
AB	Trumpet Ensemble	Harmonica	Strings I	Accordion	Filter Drone	Bag Pipes	Banjo	Rush Rezz
C	Trumpets	Mellow Wow	Slow Strings	Resonance Sweep	Combo Organ	Double Reed	Farr's Funk	Pizzicato
AC	Modern Horns	Bass I	4-Pole Strings	Reed Piano	Perc Organ	Sax	Harp II	Orient Unison
BC	Tropical Horns	Rubber Clav	Strings II	Edge Piano	Hymn Organ	Recorder	Long Chimes	Unison Fear
ABC	Comp Horns	Bells	Strings III	Soft Piano	Reed Organ	Vocal Wow	Marimba	Terror
D	F-Env Horns	S/H Fifths	Poly Port	Steel Drums	Square Mod	Comp Synth	Unison Port	Delay Mod
AD	Tenth Decay	Sitar	Fiddle	Pulse Comp	PW Rezz	Comedy Comp	Jazz Solo	Earthquake
BD	S/H Port Rezz	Conga	Strings IV	Funk Keys	Organ	Tremolo Rezz	Box O' Pups	Martian Hop
ABD	Claps	Carillon	Solo Strings	Tuned Bees	Rezz Reeds	Three Way	Percussion	Chopper
CD	lo	S/H PW	Strings V	Clarinet	Bright Drone	Solo Unison	Claves	Jet
ACD	Water Wiggle	Water Piano	Slower Strings	Flanged Piano	Space Bugs	Taped Voices	Thunder	Pong
BCD ABCD								
	1	2	3	4	5	6	7	8

# SPLIT AND DOUBLE PROGRAMS

---

In addition to the 104 patch programs, the OB-Xa/120 also contains 8 split programs and 8 double programs. These programs remember the upper patch program, the lower patch program, transpositions, balance, and in the case of splits, the split point.

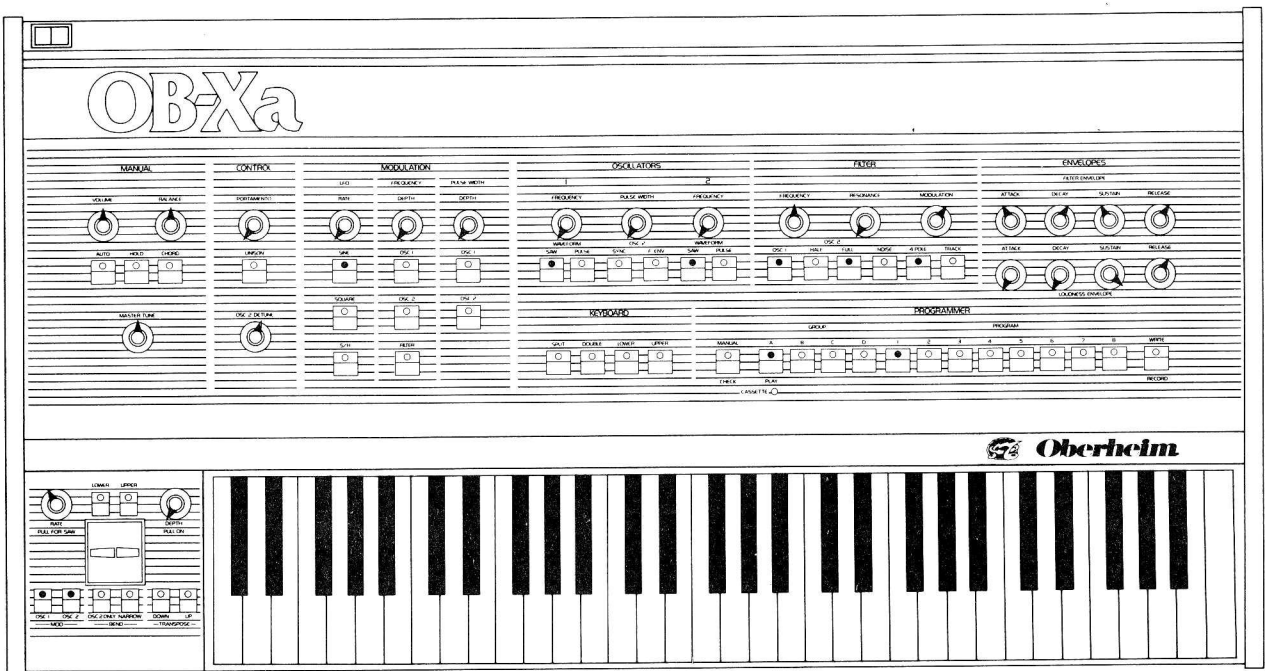
## SPLIT PROGRAM DIRECTORY

Program	Lower Patch	Upper Patch	Split Point
1	AC2: Bass I	AC4: Reed Piano	C3
2	B5: Pipe Organ	AB8: Rush Rezz	C3
3	C1: Trumpet	C2: Mellow Wow	C3
4	A5: Rotary Organ	A4: Electric Piano	C3
5	CD5: Bright Drone	BD6: Tremolo Rezz	C3
6	BD2: Conga	AD2: Sitar (up one octave)	C3
7	D2: S/H Fifths	CD6: Solo Unison	C3
8	BC4: Edge Piano (up one octave)	AD7: Jazz Solo	F3

## DOUBLE PROGRAM DIRECTORY

Program	Lower Patch	Upper Patch
1	A2: Clavinet	C2: Mellow Wow (down one octave)
2	C1: Trumpet	B1: French Horns
3	C8: Pizzicato (up one octave)	D6: Comp Synth
4	ACD4: Flanged Piano	ACD3: Slower Strings (up one octave and a fifth)
5	AC5: Percussive Organ	CD6: Solo Unison
6	ABC4: Soft Piano	BC4: Edge Piano
7	ACD2: Water Piano	ABD2: Carillon (down a fourth)
8	BD3: Strings IV	ABC3: Strings III

The Patches on the OB-Xa/120 were programmed by Todd McKinney, with additional programming by Daniel Sofer, Marcus Ryle, Mike Christopher, Geoff Farr, and Don Miele.



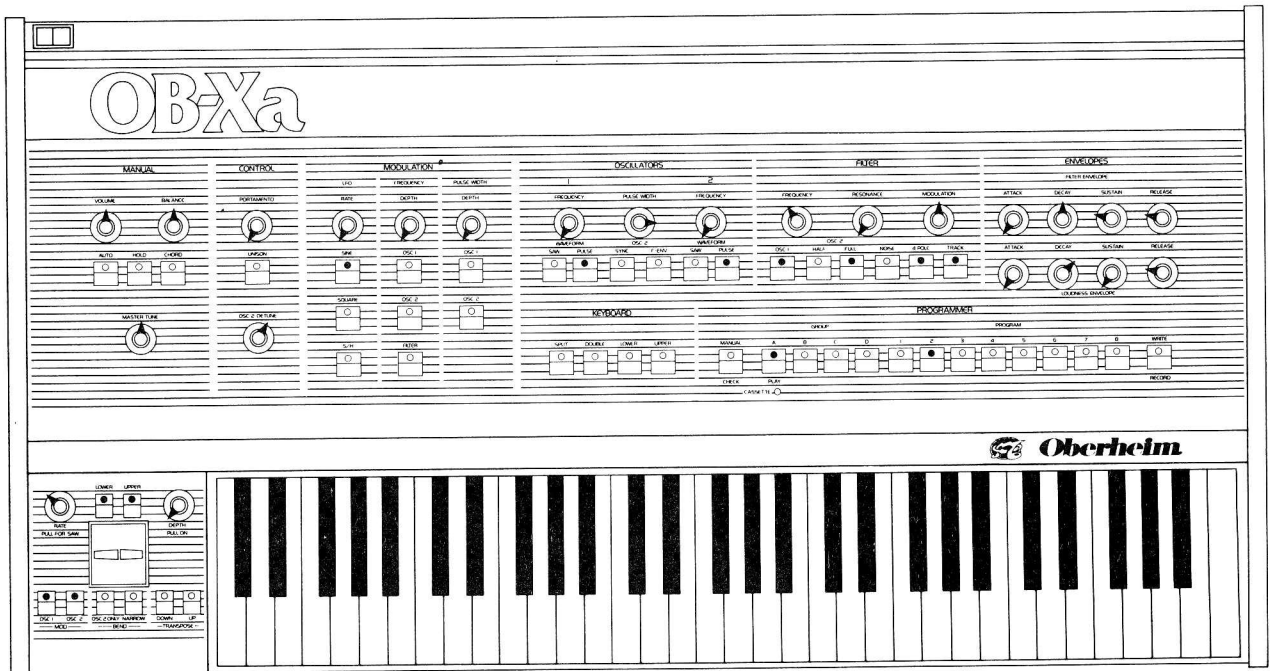
## A1: Brass Ensemble

VCO1—Normal Pitch

VCO2—Normal Pitch

Filter envelope modulation creates the dynamic effect of this patch. The filter pedal is useful in adding more dynamic possibilities.

NOTES: \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_



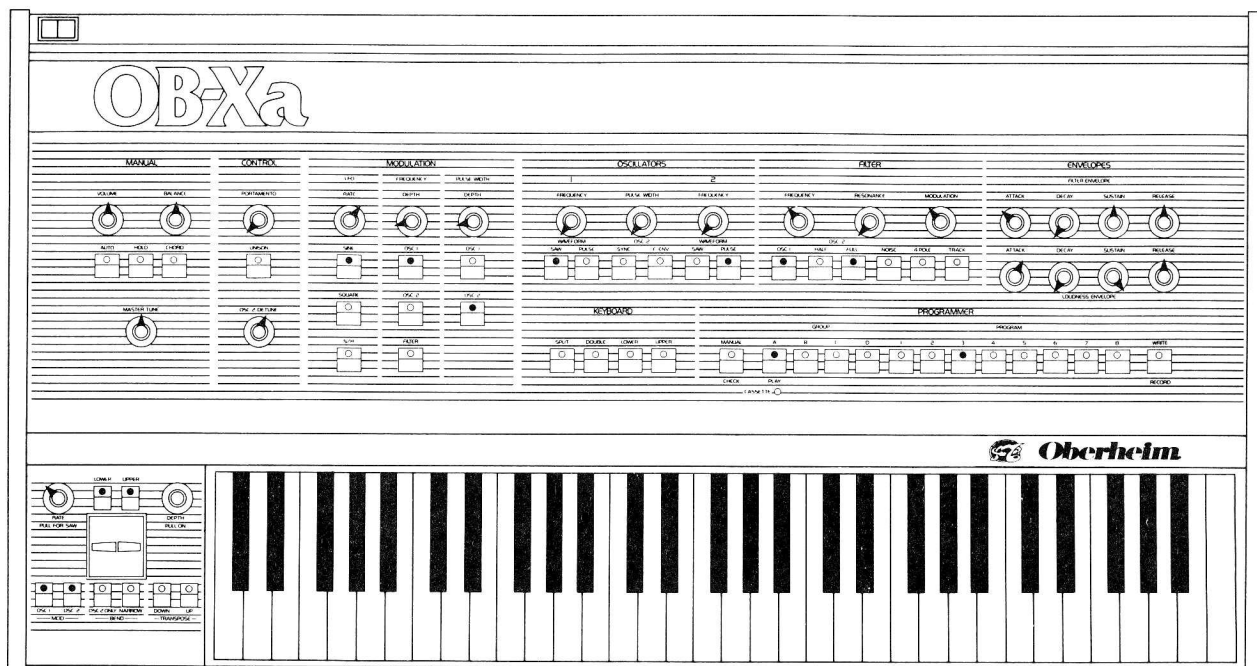
## A2: Clavinet

VCO1—Normal Pitch

VCO2—Normal Pitch

Resonance may be added to create a funkier edge. A staccato style of playing should be used to simulate a realistic Clavinet sound.

NOTES: \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_



## A3: Low Strings

VCO1—Normal Pitch

VCO2—Normal Pitch

The combination of pulse and sawtooth waveforms, along with frequency and pulse width modulation, add a more complex ensemble effect to this patch. Experiment with staccato accompaniment and legato melody phrases.

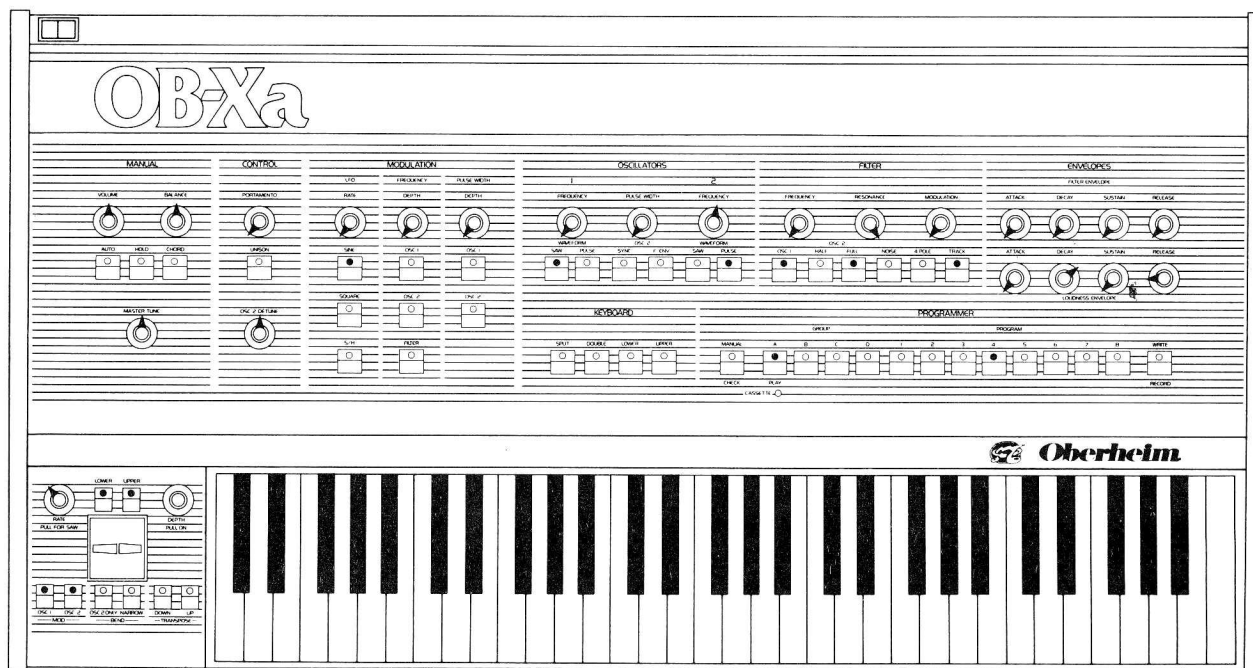
NOTES: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_



## A4: Electric Piano

VCO1—Normal Pitch

VCO2—Two Octaves and a Major Seventh Up

VCO2 simulates the sound of the tines of an electric piano.

NOTES: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_





Pulse width modulation creates the rotary speaker effect on this patch. The LFO rate may be varied to simulate different rotary speaker speeds.

\_\_\_\_\_

\_\_\_\_\_

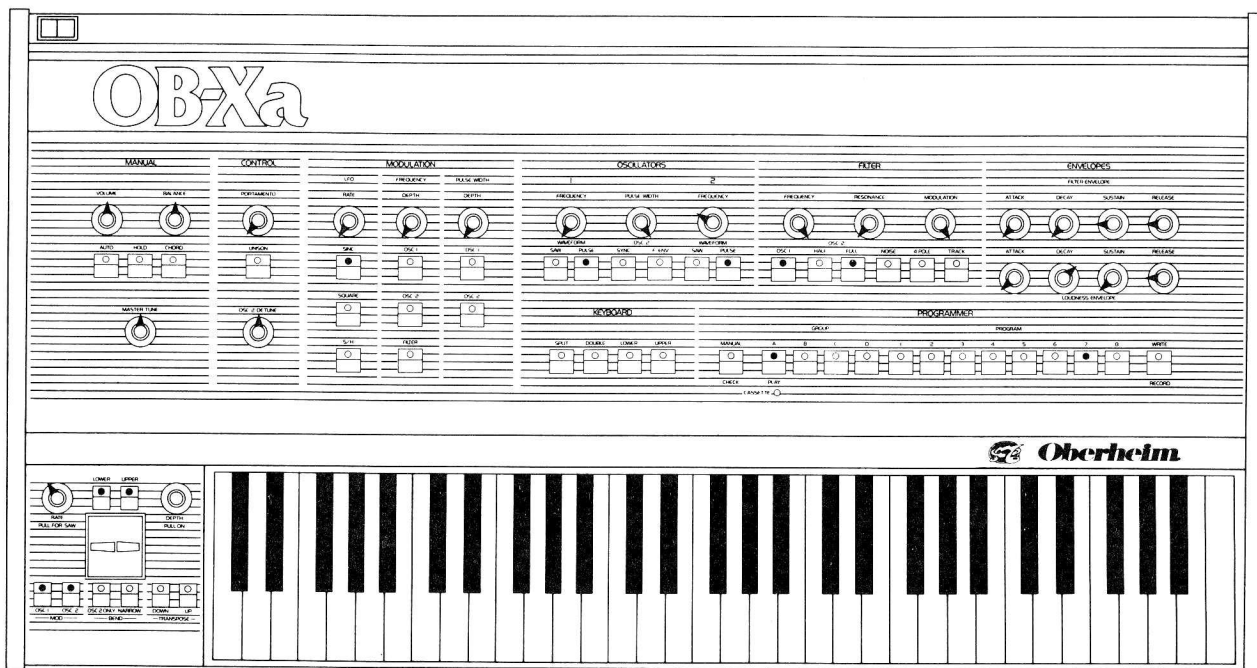
\_\_\_\_\_

\_\_\_\_\_



The LFO rate and modulation depth may be varied to change the tremolo.

[illegible]



## A7: Harpsichord

VC01 — Normal Pitch

VC02 — One Octave Up

NOTES: \_\_\_\_\_

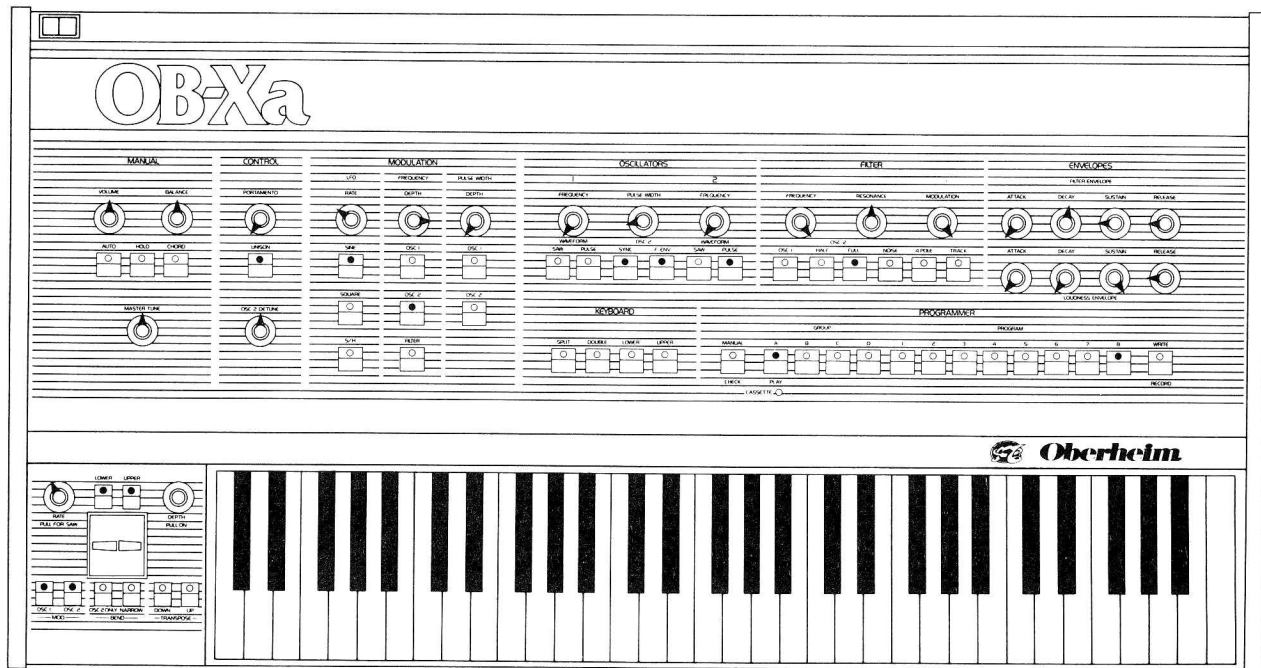
\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_



## A8: Rock Unison

VC01 — Off

VC02 — Normal Pitch

NOTES: \_\_\_\_\_

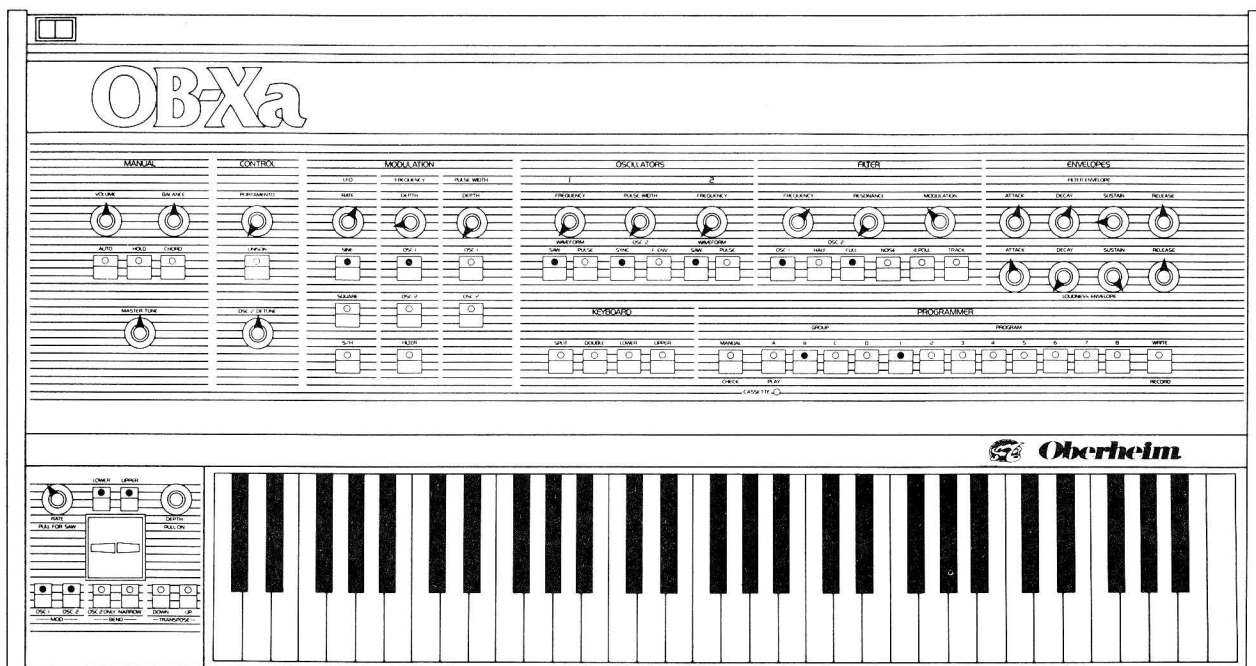
\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_



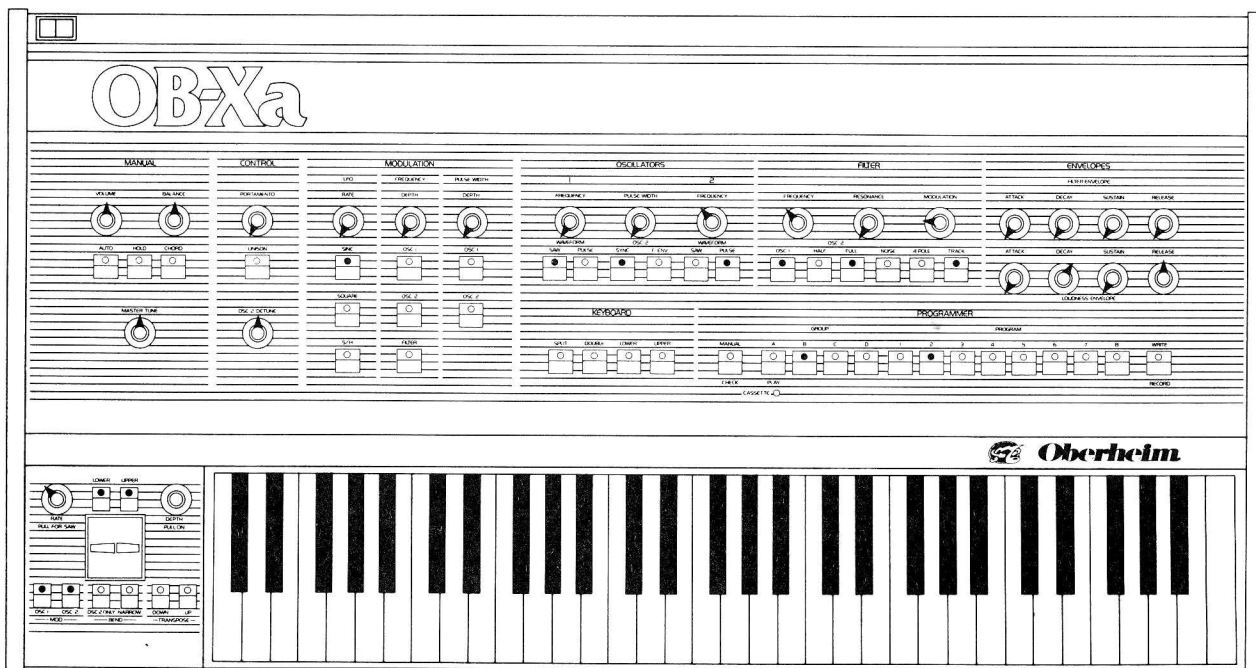
## B1: French Horns

VC01—Normal Pitch

VC02—Normal Pitch

The sync function may be deleted for a more ensemble effect. Experiment with the filter frequency for varied timbral possibilities.

NOTES: \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_



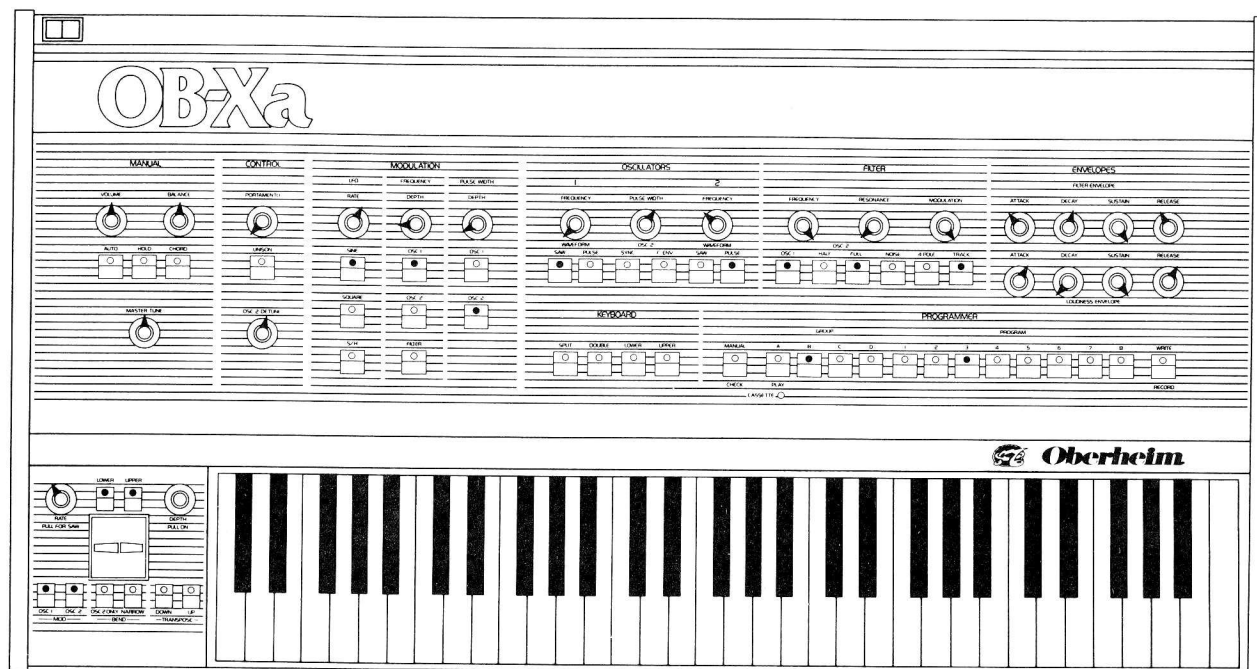
## B2: Celeste

VC01—Normal Pitch

VC02—Major Seventh Up

When played in the upper octaves, this patch simulates a music box.

NOTES: \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_



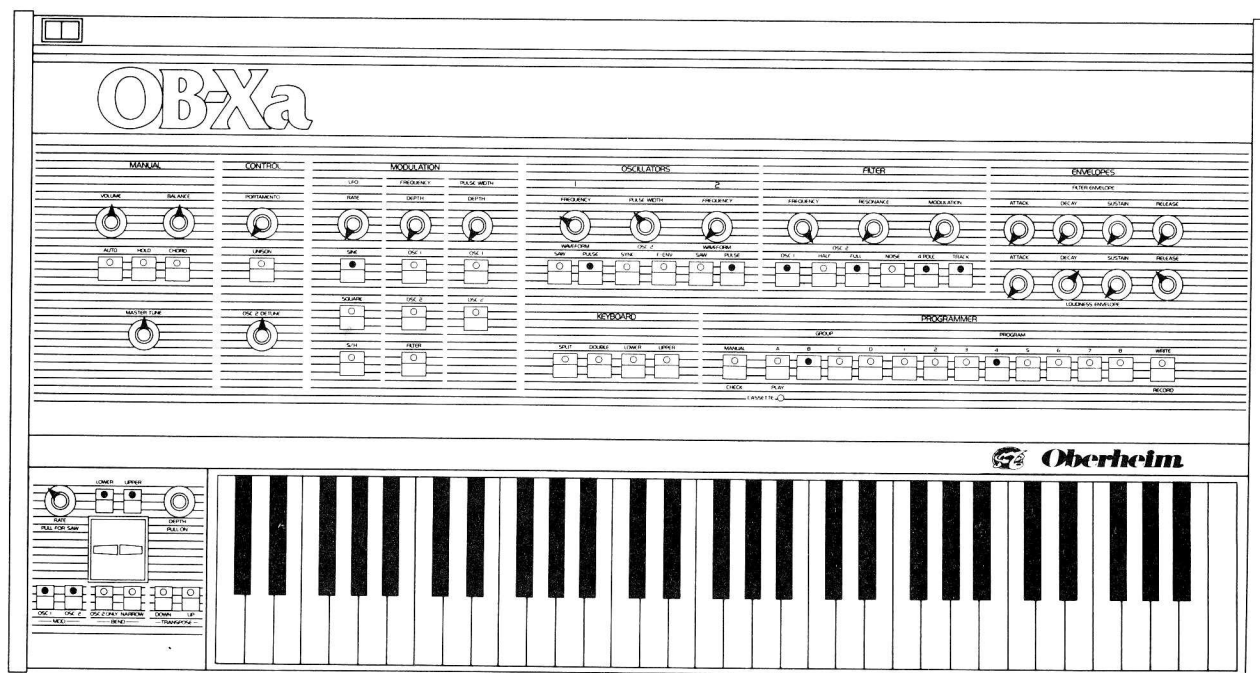
## B3: High Strings

VC01—Normal Pitch

VC02—One Octave Up

As with all the string patches, try varying the filter frequency and envelope parameters.

NOTES: \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_



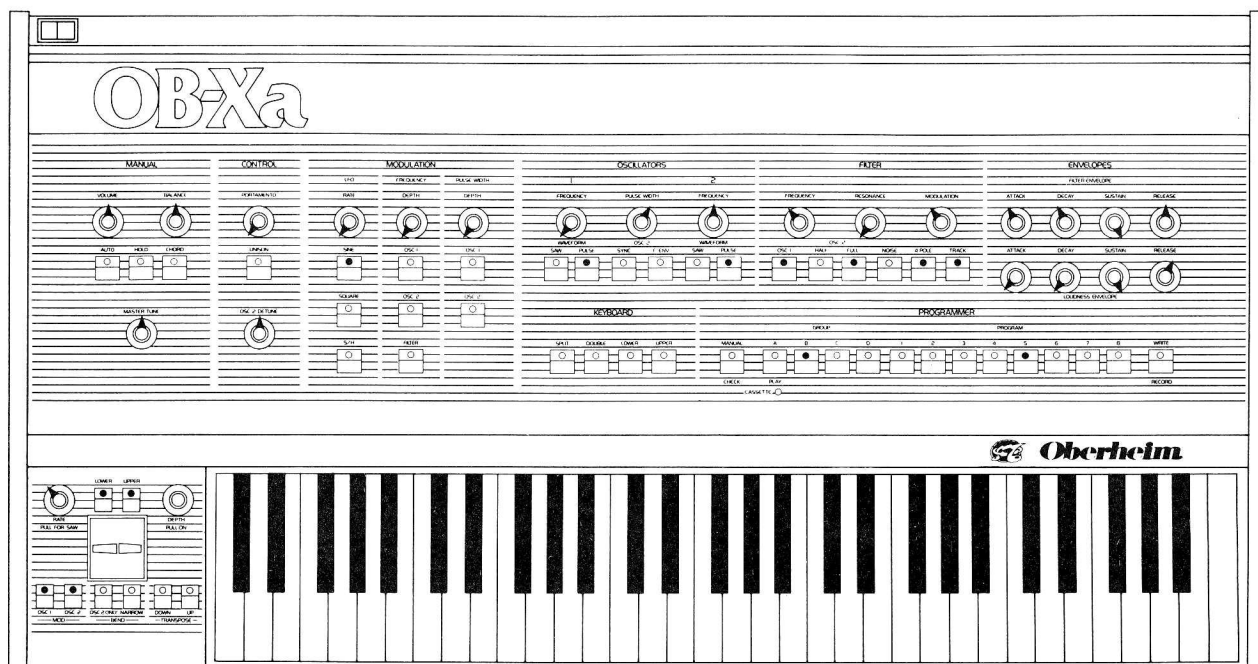
## B4: RMI Piano

VC01—Normal Pitch

VC02—One Octave Up

NOTES: \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_





## B5: Pipe Organ

VC01 — Normal Pitch

VC02 — Three Octaves Up

Try adding resonance for a more noticeable filter sweep.

NOTES: \_\_\_\_\_

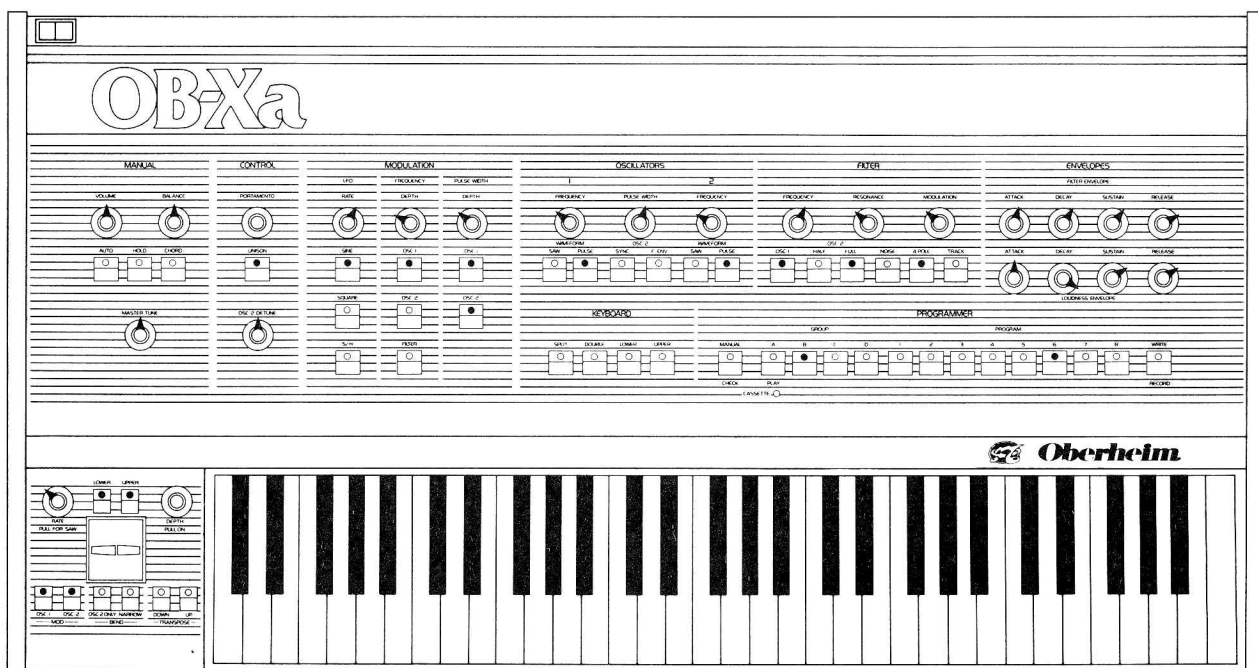
\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_



## B6: Xa Chorus

VC01 — One Octave Up

VC02 — One Octave Up

A legato style of playing is most suited to this patch.

NOTES: \_\_\_\_\_

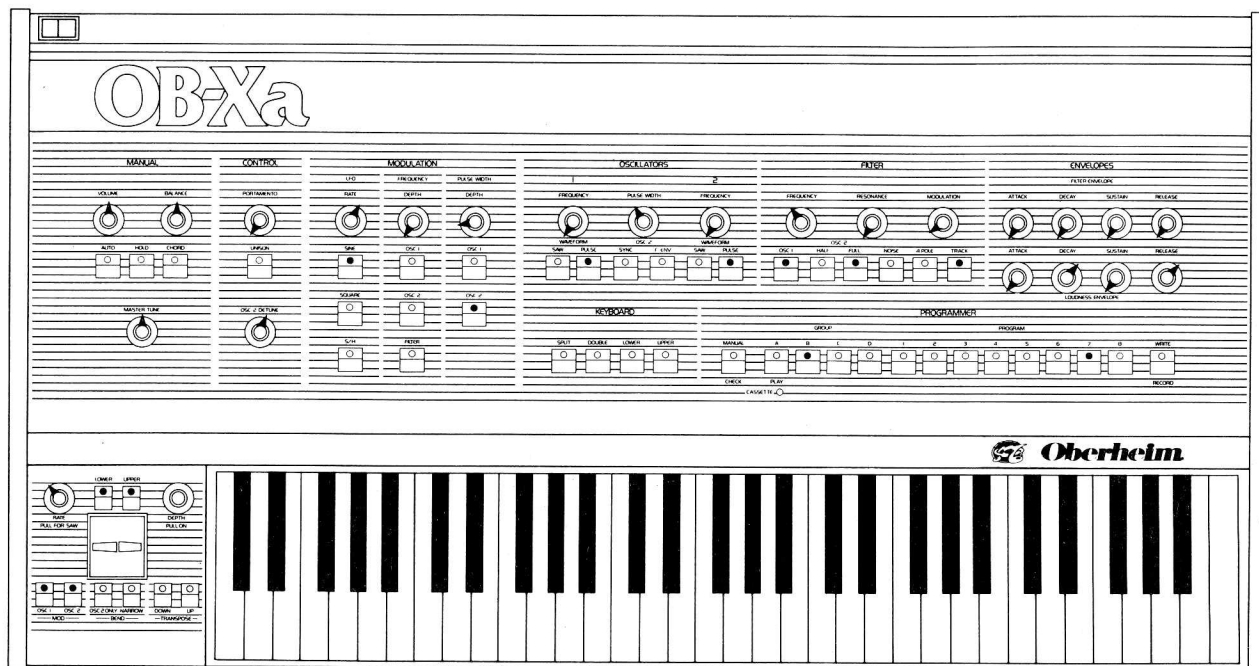
\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_



## B7: Harp

VC01—Normal Pitch

VC02—Normal Pitch

Try shortening the loudness attack and release to change this patch from a "harp" to a simple organ sound.

NOTES: \_\_\_\_\_

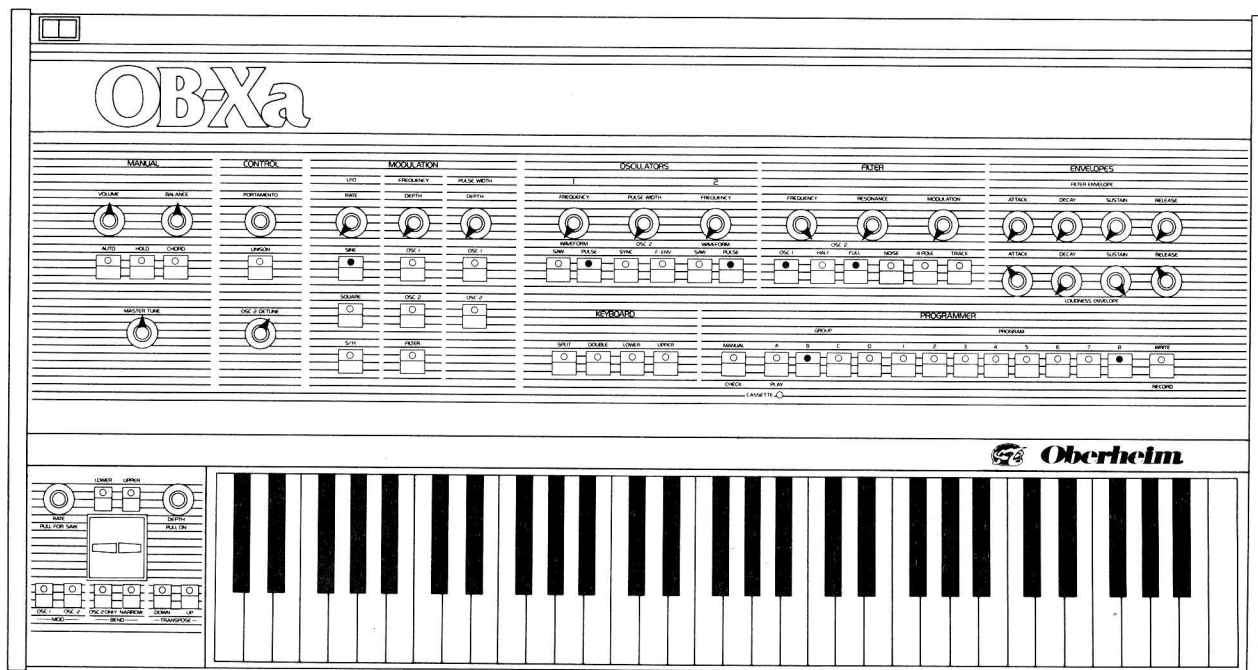
\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_



## B8: Calliope

VC01—Normal Pitch

VC02—Normal Pitch

VC02 detuning and frequency modulation generate the out-of-tune effect of the calliope.

NOTES: \_\_\_\_\_

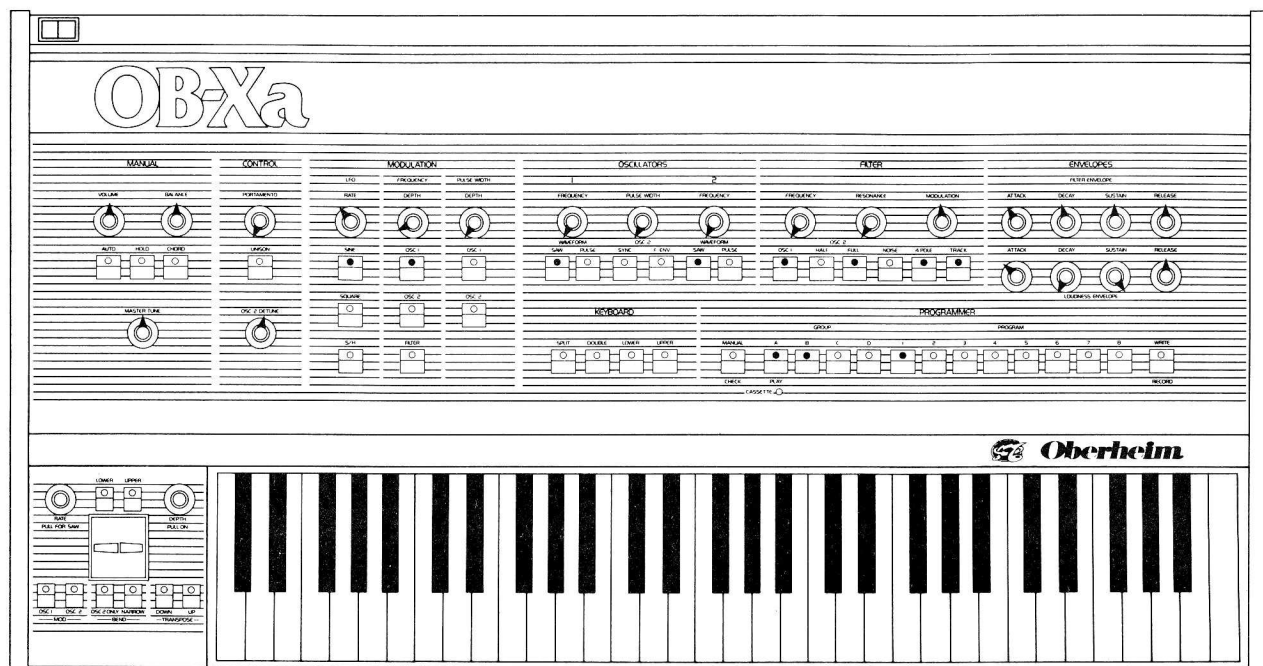
\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_



## AB1: Trumpet Ensemble

VC01—Normal Pitch

VC02—Normal Pitch

NOTES: \_\_\_\_\_

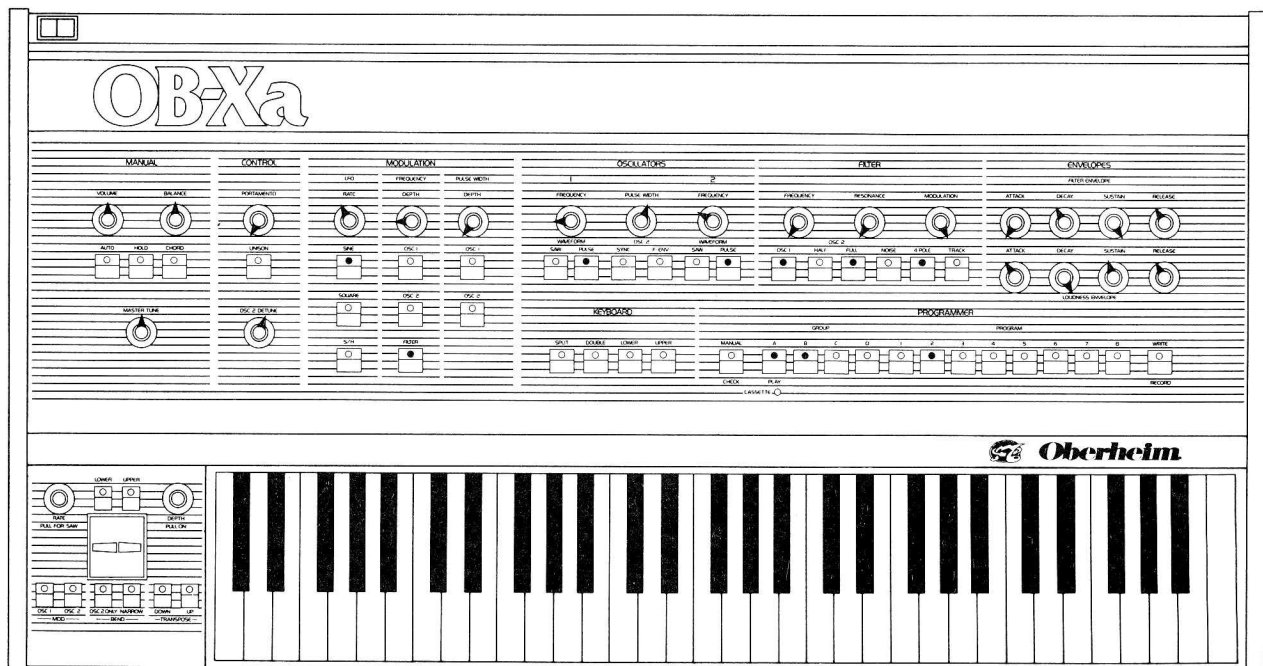
\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_



## AB2: Harmonica

VC01—One Octave Up

VC02—One Octave Up

Use in conjunction with narrow pitch bend.

NOTES: \_\_\_\_\_

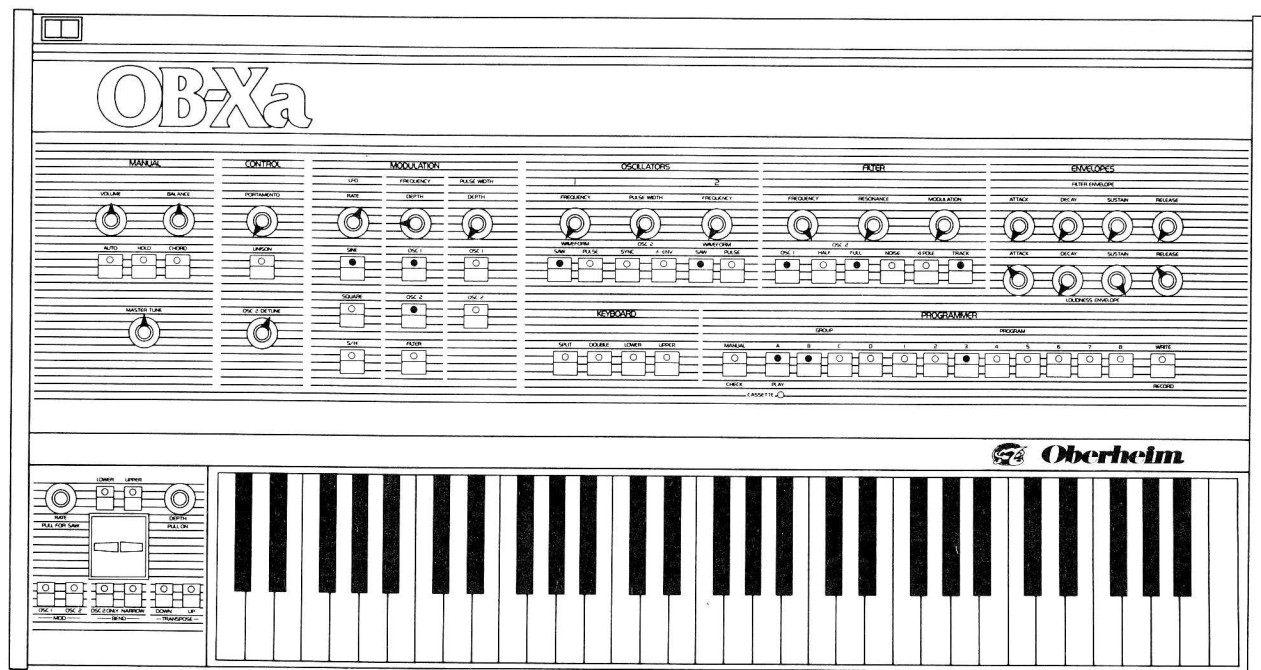
\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_



## AB3: Strings I

VC01—Normal Pitch

VC02—Normal Pitch

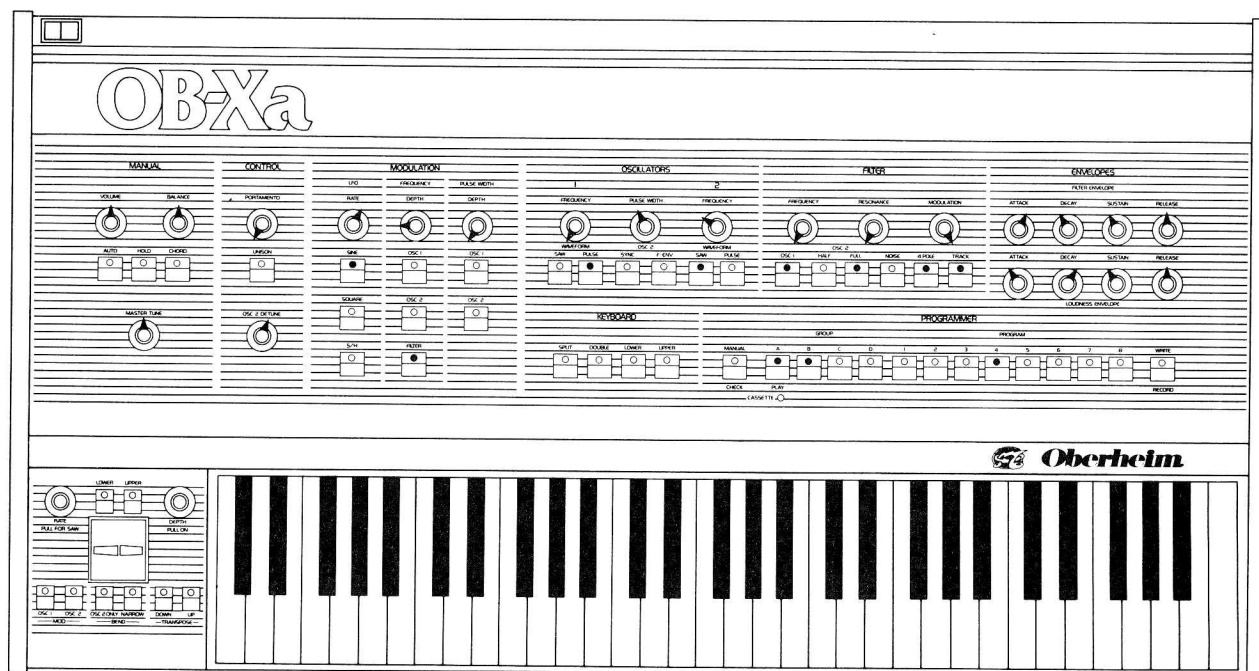
NOTES: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_



## AB4: Accordion

VC01—Normal Pitch

VC02—One Octave Up

NOTES: \_\_\_\_\_

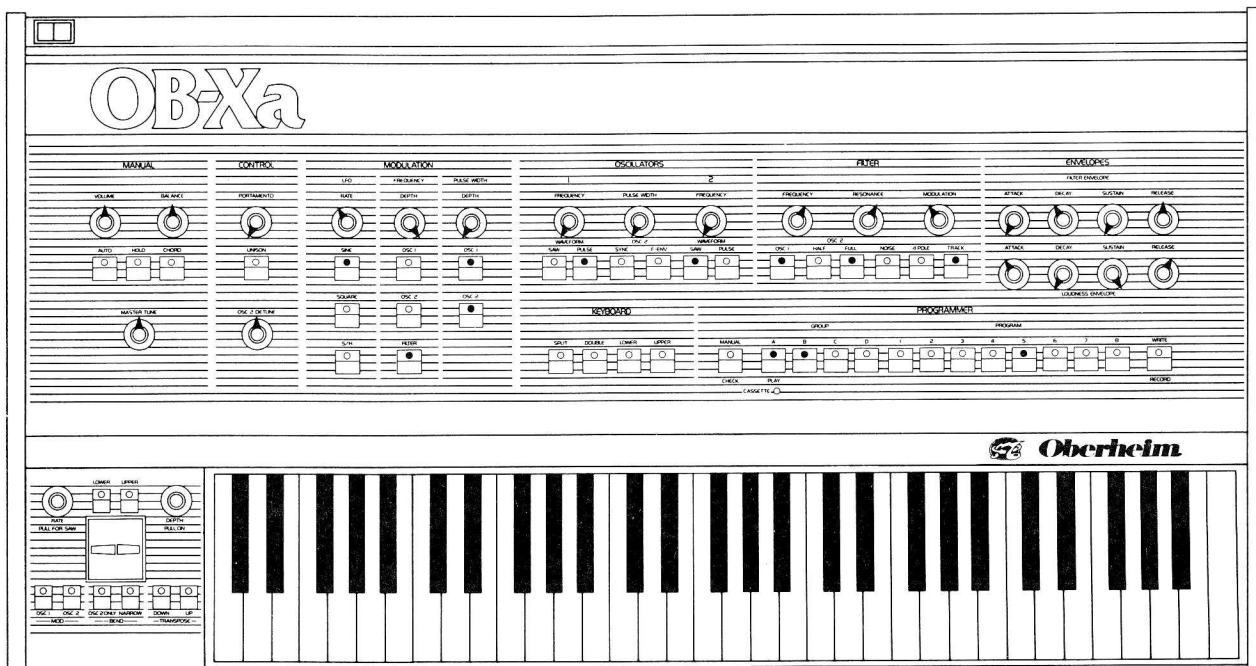
\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_





## AB5: Filter Drone

VC01—Normal Pitch

VC02—Normal Pitch

The LFO speed can be altered to change the modulation rate.

NOTES: \_\_\_\_\_

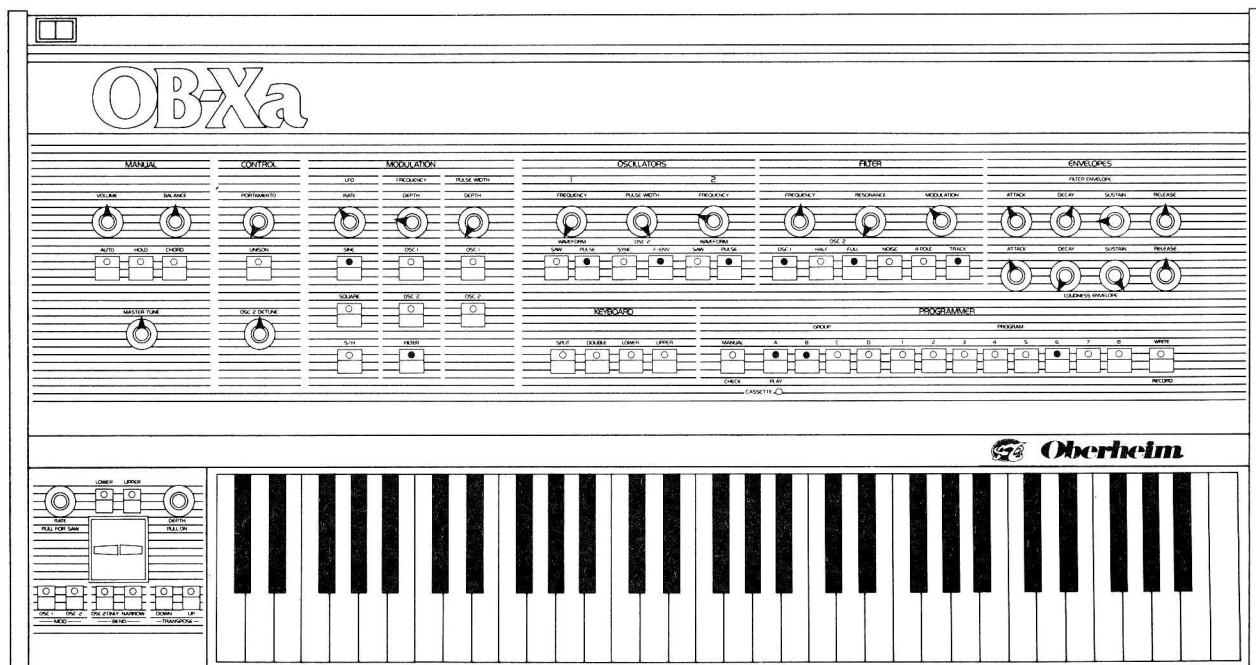
\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_



## AB6: Bag Pipes

VC01—Normal Pitch

VC02—One Octave Up

To best simulate the pipes, place note  $A_2$  on HOLD, and play in the key of A major.

NOTES: \_\_\_\_\_

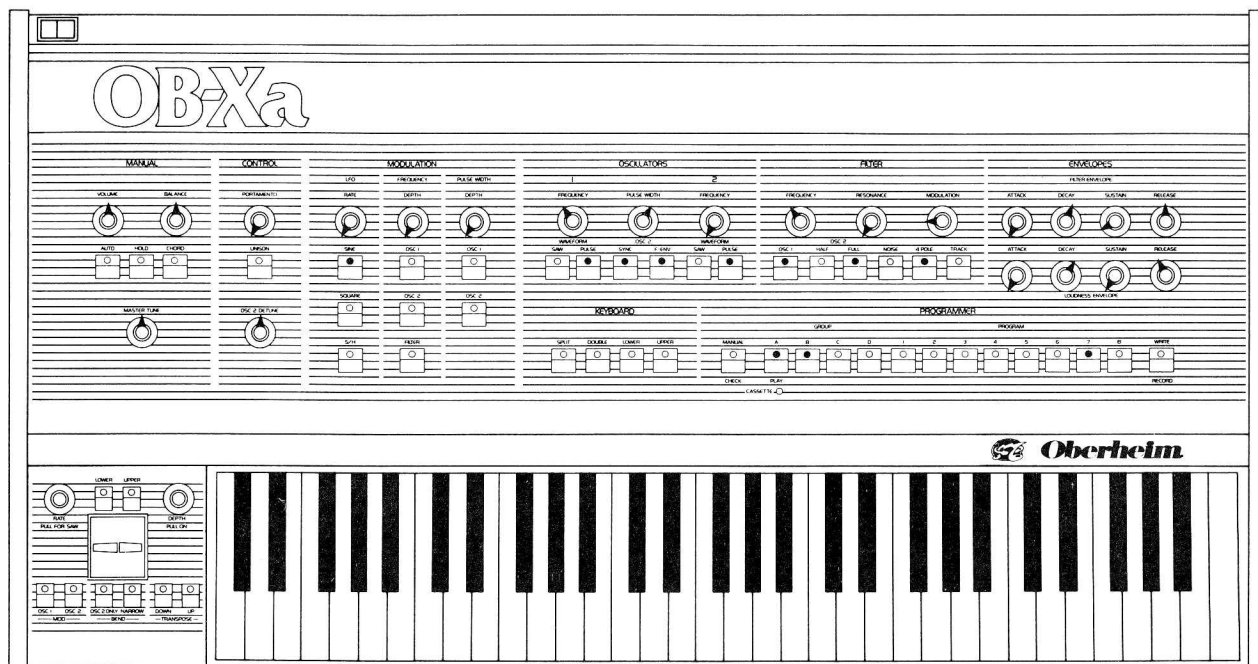
\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_



## AB7: Banjo

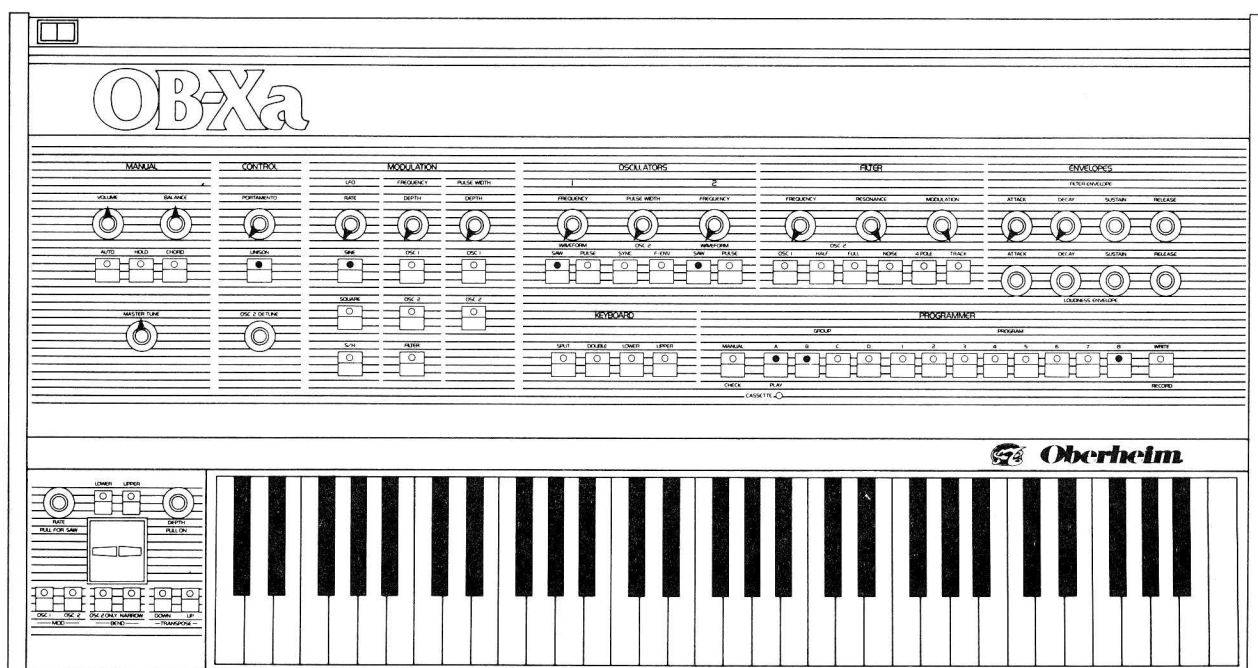
VC01—One Octave Up

VC02—Normal Pitch

Look Out, Earl Scruggs.

NOTES: \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_



## AB8: Rush Rezz

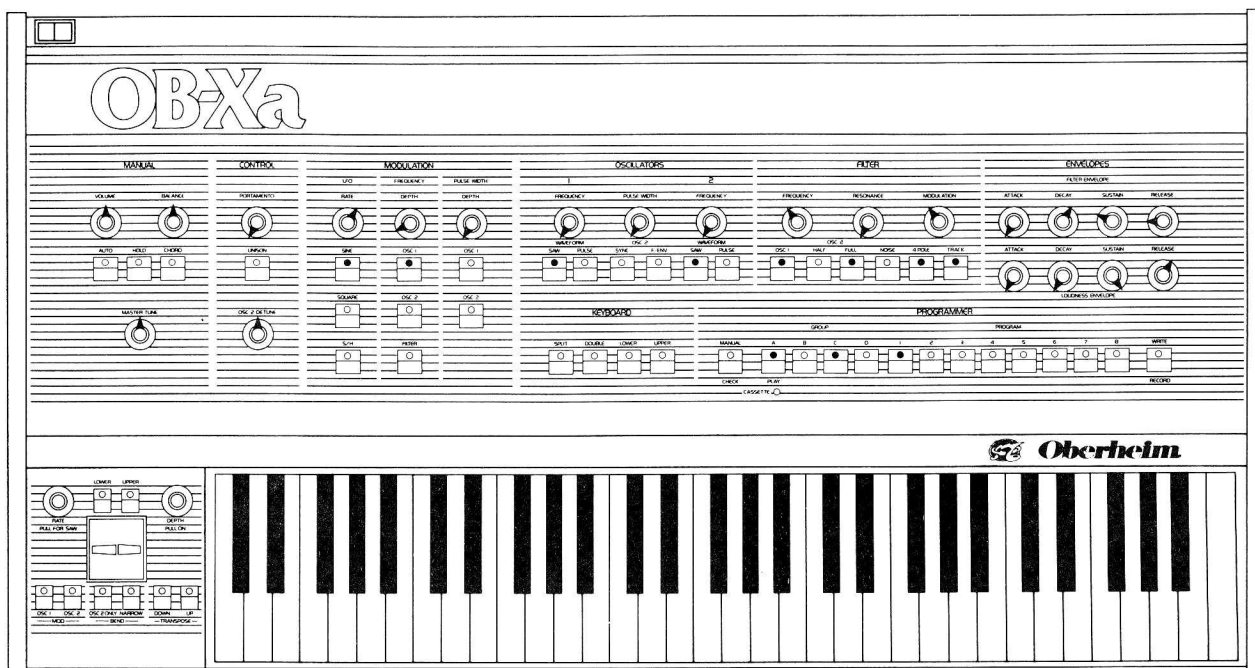
VC01—Normal Pitch

VC02—Normal Pitch

Play C<sup>♭</sup> down transpose for full effect.

NOTES: \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_



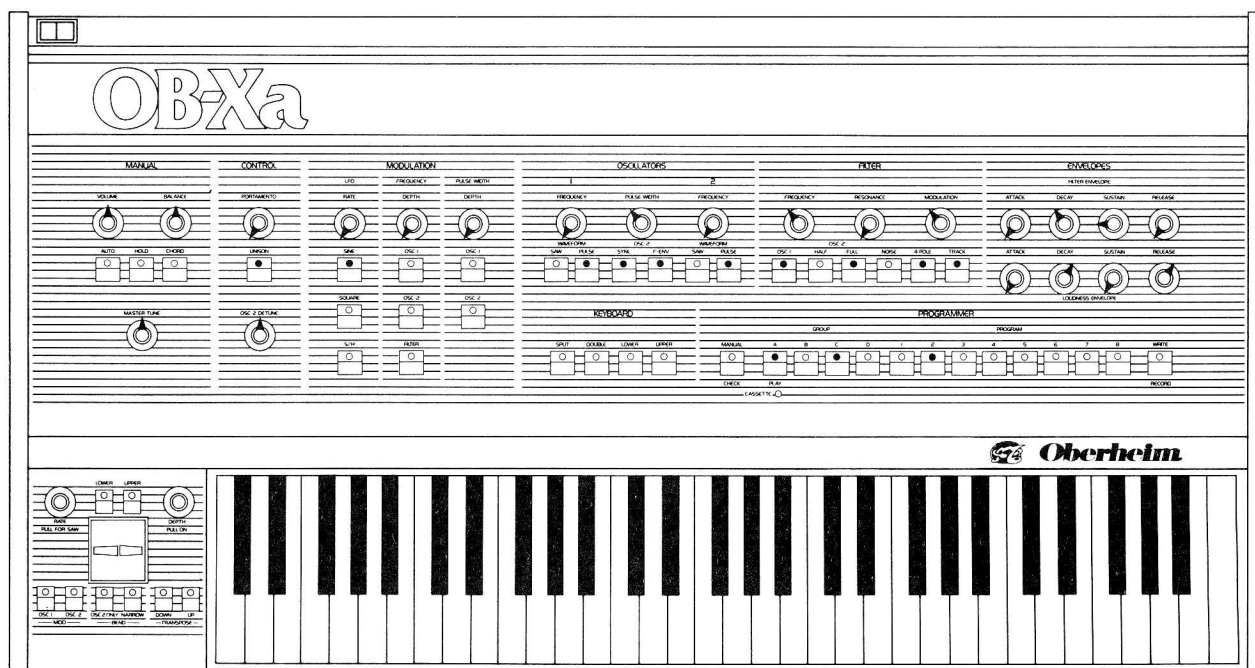
## AC1: Modern Horns

VC01—Normal Pitch

VC02—Normal Pitch

Change the filter frequency for a variety of timbres.

NOTES: \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_



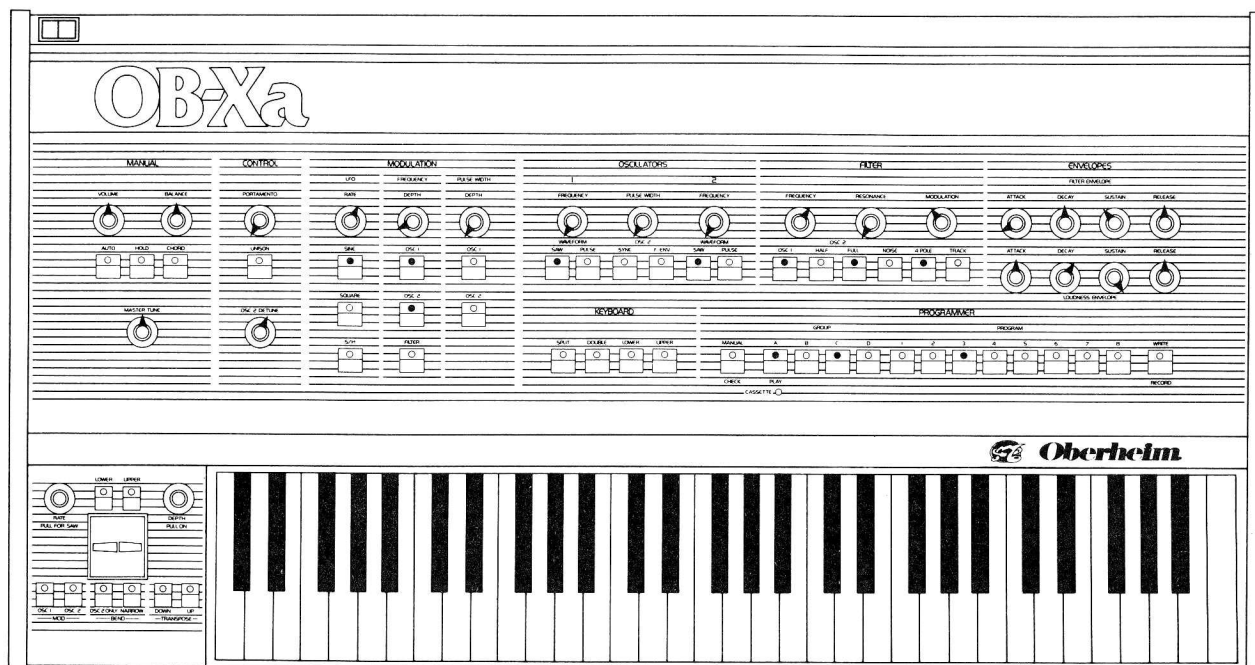
## AC2: Bass I

VC01—Normal Pitch

VC02—Normal Pitch

Modulation via the filter envelope adds the spectrum edge. Tweak as necessary.

NOTES: \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_



## AC3: Four Pole Strings

VC01—Normal Pitch

VC02—Normal Pitch

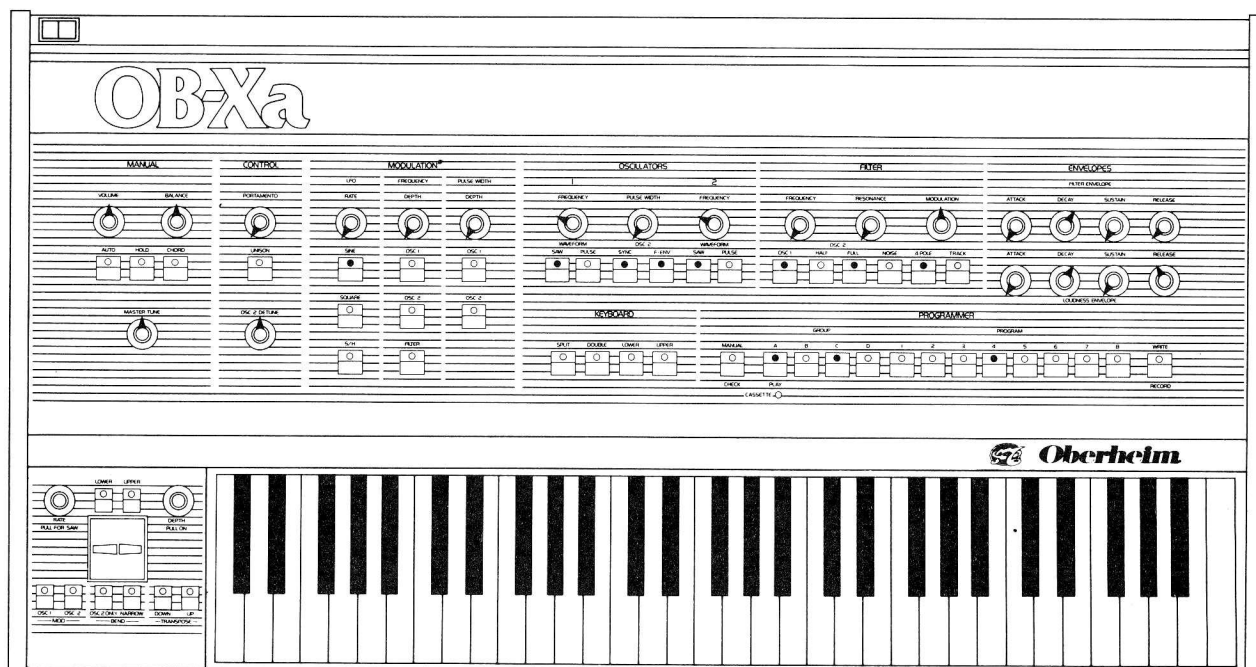
NOTES: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_



## AC4: Reed Piano

VC01—One Octave Up

VC02—One Octave Up

NOTES: \_\_\_\_\_

\_\_\_\_\_

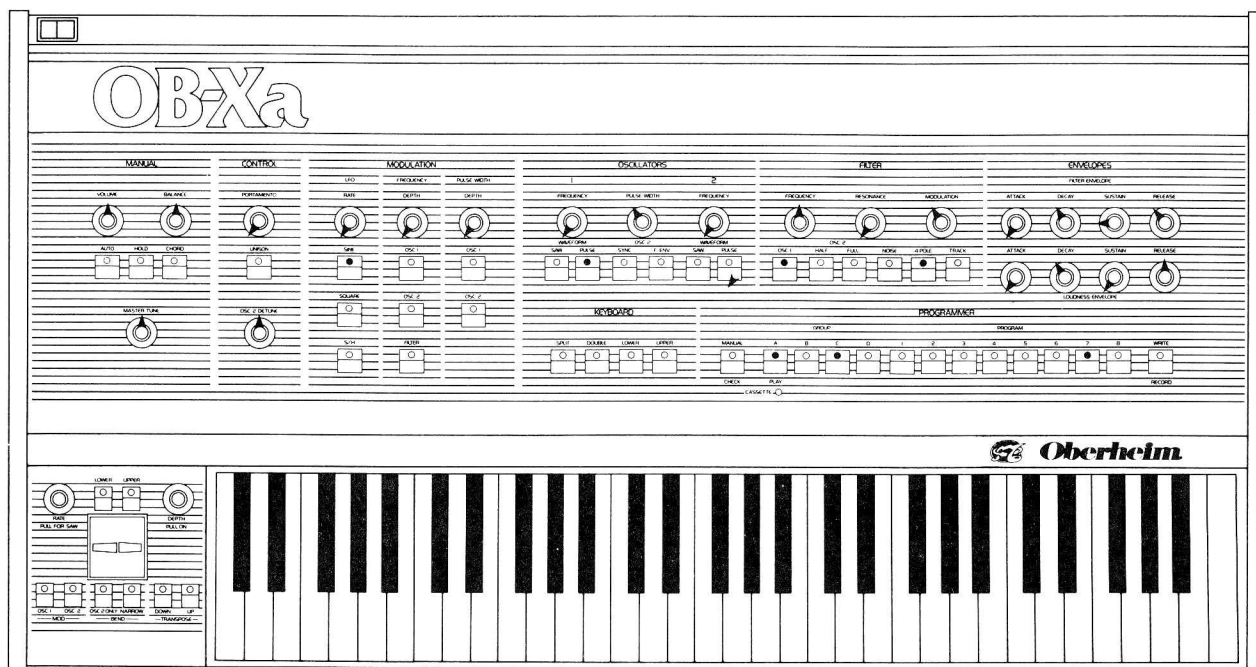
\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_







## AC7: Harp II

VC01—Normal Pitch

VC02—Off

Holding a key down elicits a muted playing style, while releasing the key allows the “string” to ring.

NOTES:

---

---

---

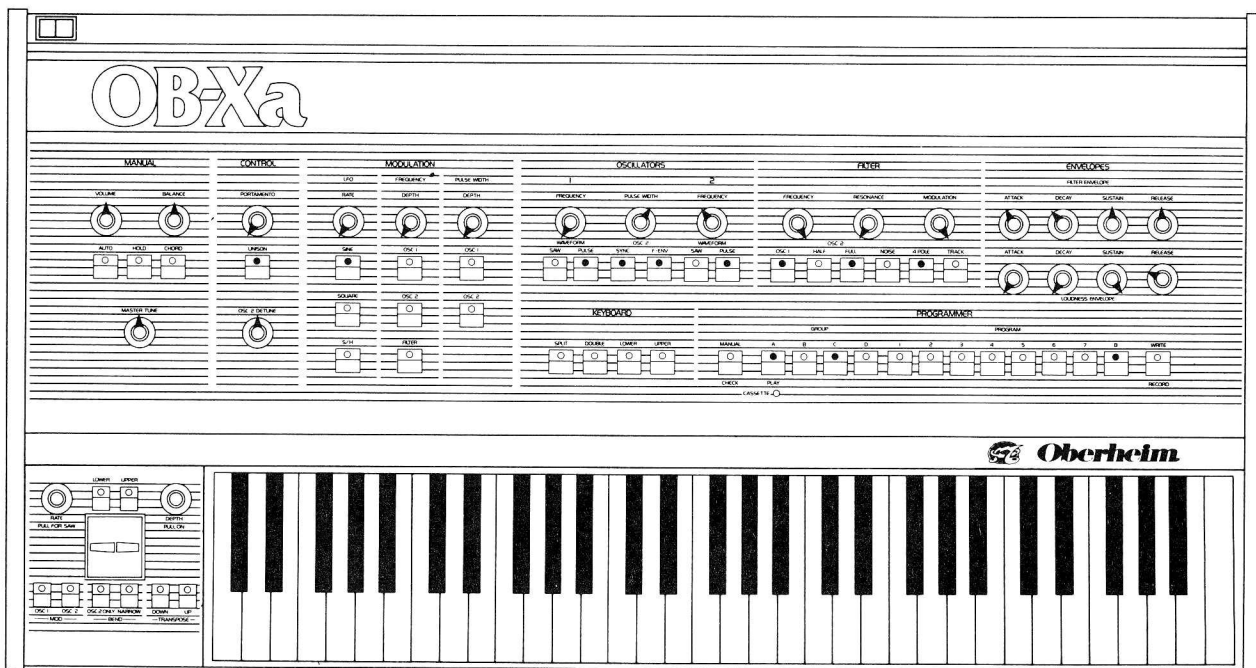
---

---

---

---

---



## AC8: Oriental Unison

VC01—Normal Pitch

VC02—Four Octaves Up

NOTES:

---

---

---

---

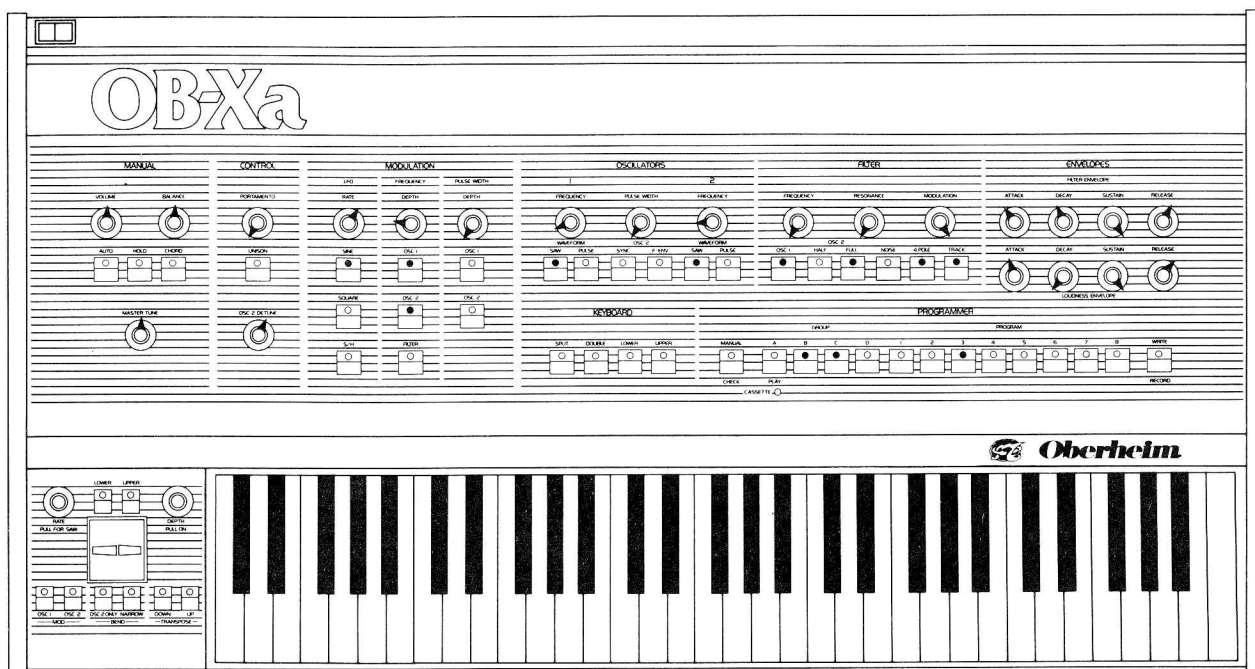
---

---

---

---

NOTES: \_\_\_\_\_



## BC3: Strings II

VC01—One Octave Up

VC02—One Octave Up

NOTES: \_\_\_\_\_

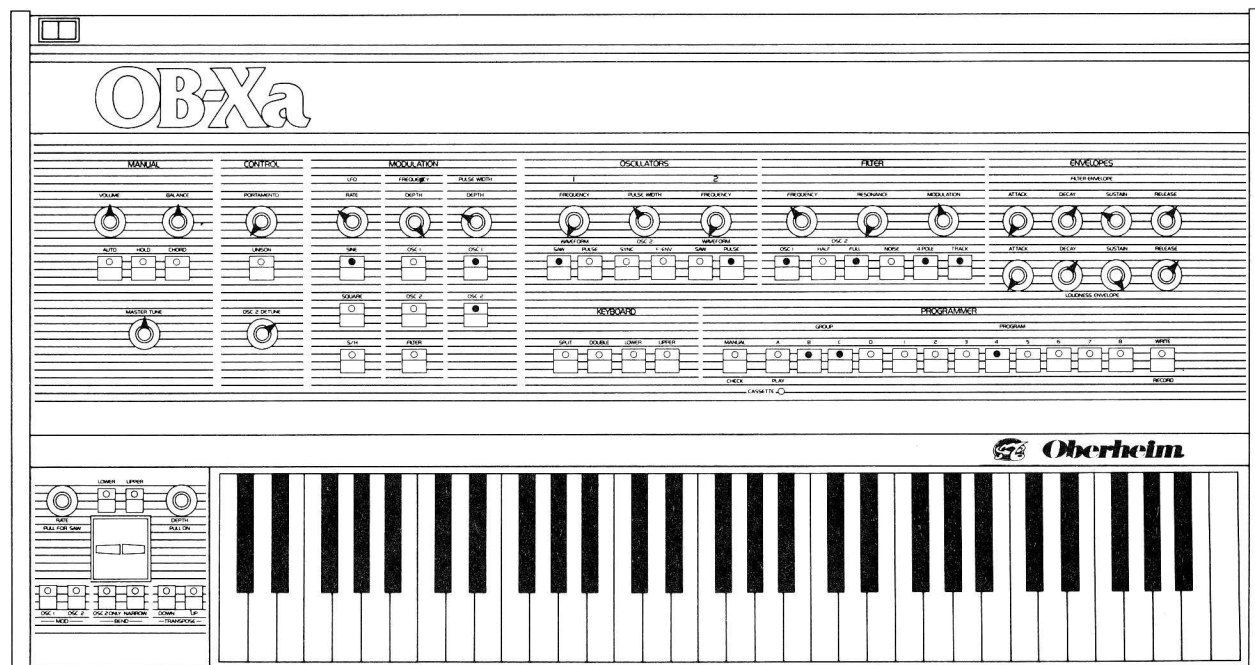
\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_



## BC4: Edge Piano

VC01—Normal Pitch

VC02—Normal Pitch

More envelope modulation of the filter gives this patch more bite than the soft piano, with which it is combined in Double 6.

NOTES: \_\_\_\_\_

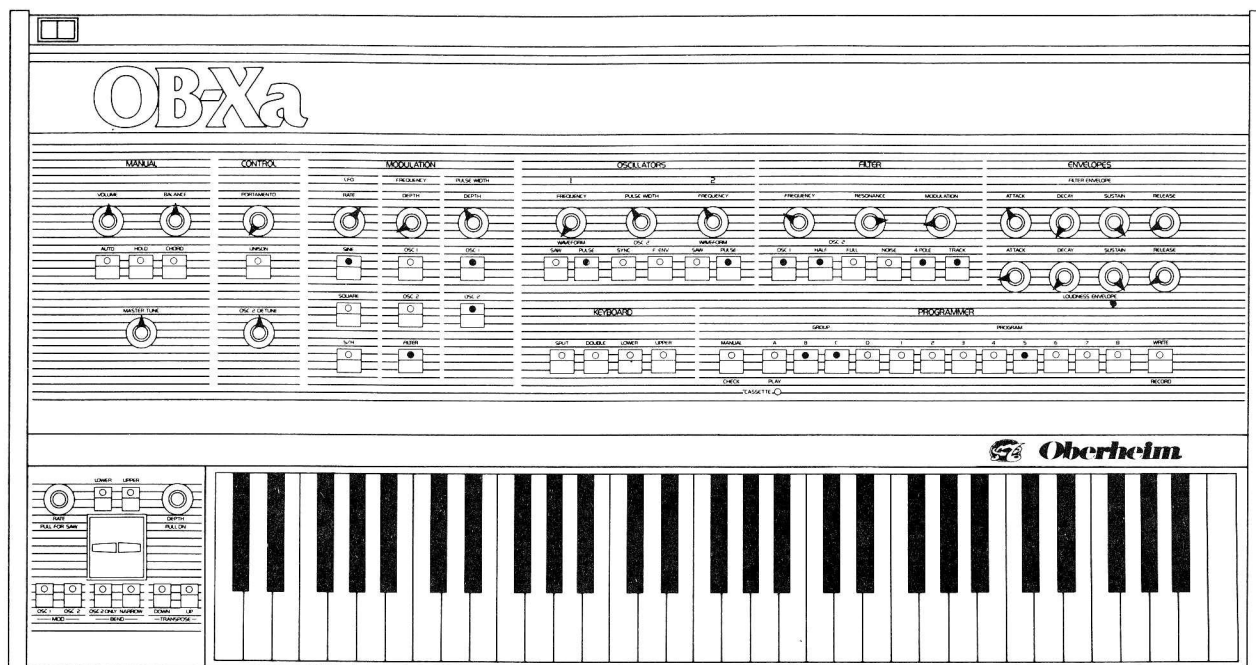
\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

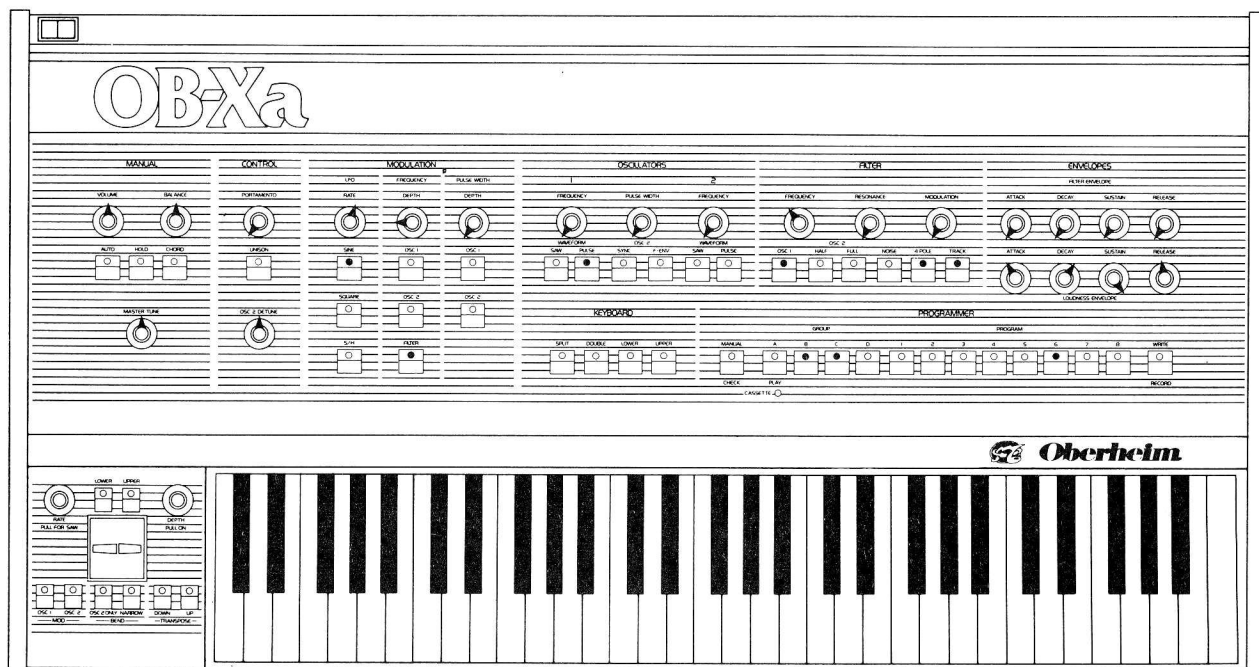


## BC5: Hymn Organ

VC01—Normal Pitch

VC02—One Octave Up

NOTES: \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_



## BC6: Recorder

VC01—Normal Pitch

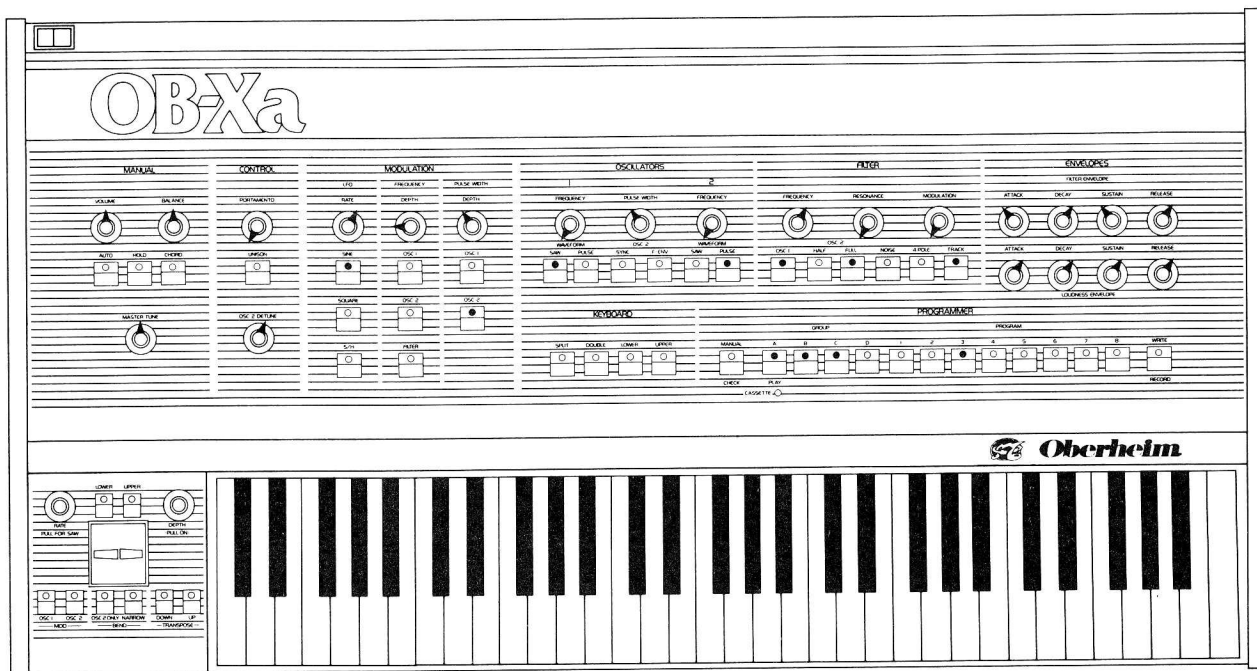
VC02—Off

NOTES: \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_





[illegible]



## ABC3: Strings III

VC01—Normal Pitch

VC02—Normal Pitch

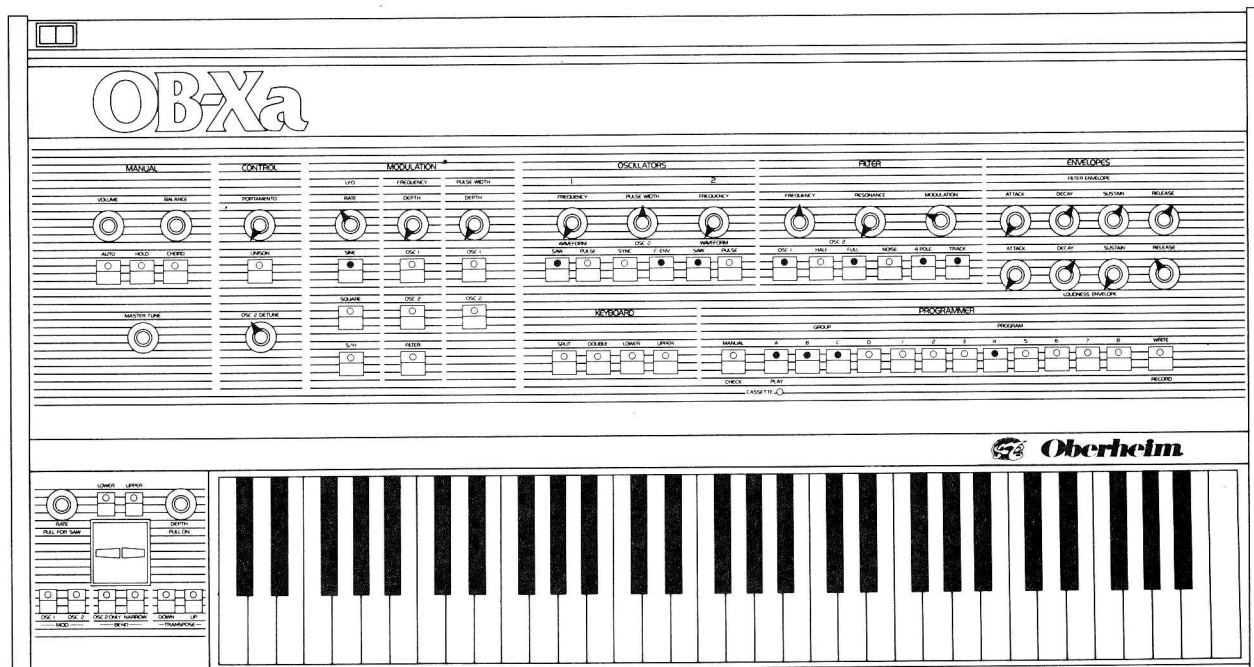
NOTES: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_



## ABC4: Soft Piano

VC01—Normal Pitch

VC02—Normal Pitch

NOTES: \_\_\_\_\_

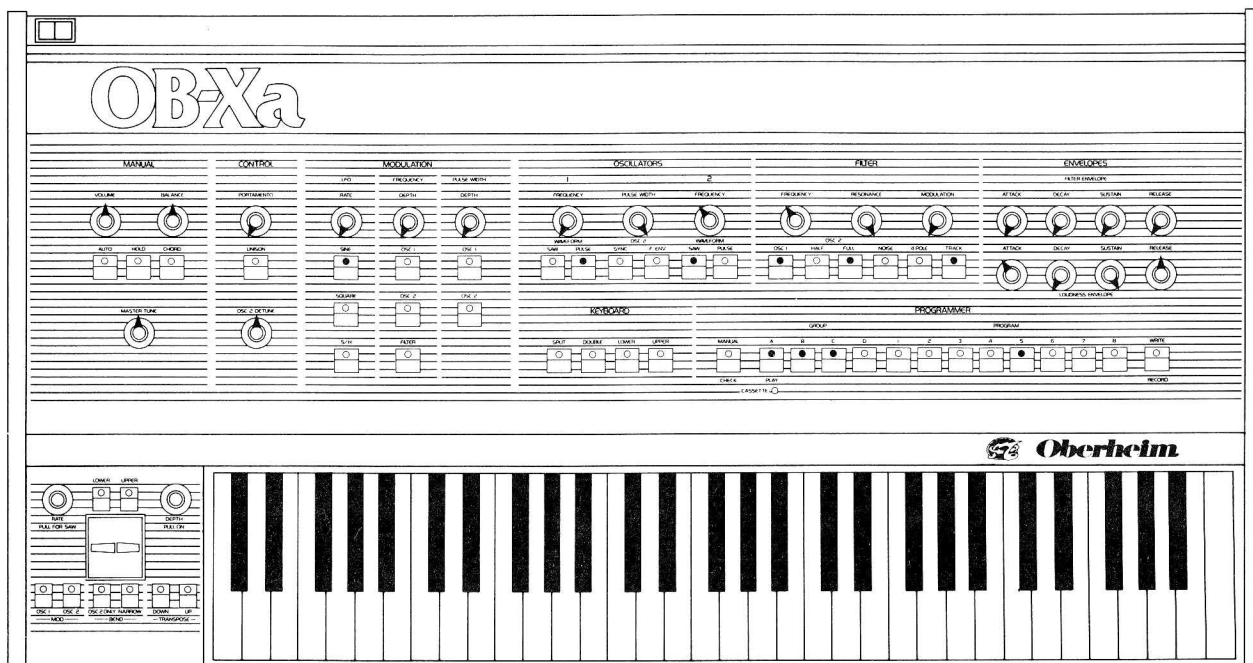
\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

A slight amount of filter envelope modulation of VC02 changes the beating of the VCO's during the duration of note. The long decay and minimum sustain of the loudness envelope causes the note to die out even if the key is held down. This patch is used with the Edge Piano in Double 6.



## ABC5: Reed Organ

VC01—Normal Pitch

VC02—One Octave Plus Perfect Fifth Up

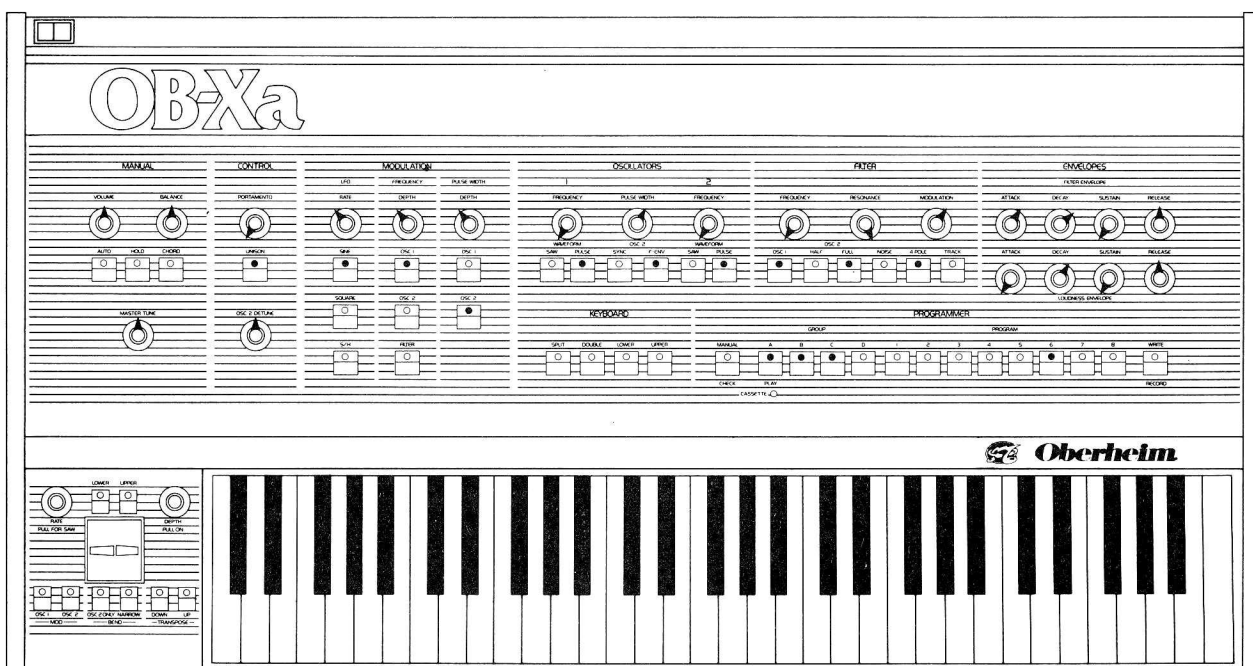
NOTES: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_



## ABC6: Vocal Wow

VC01—Normal Pitch

VC02—Normal Pitch

Change the filter envelope decay time to alter the length of the word.

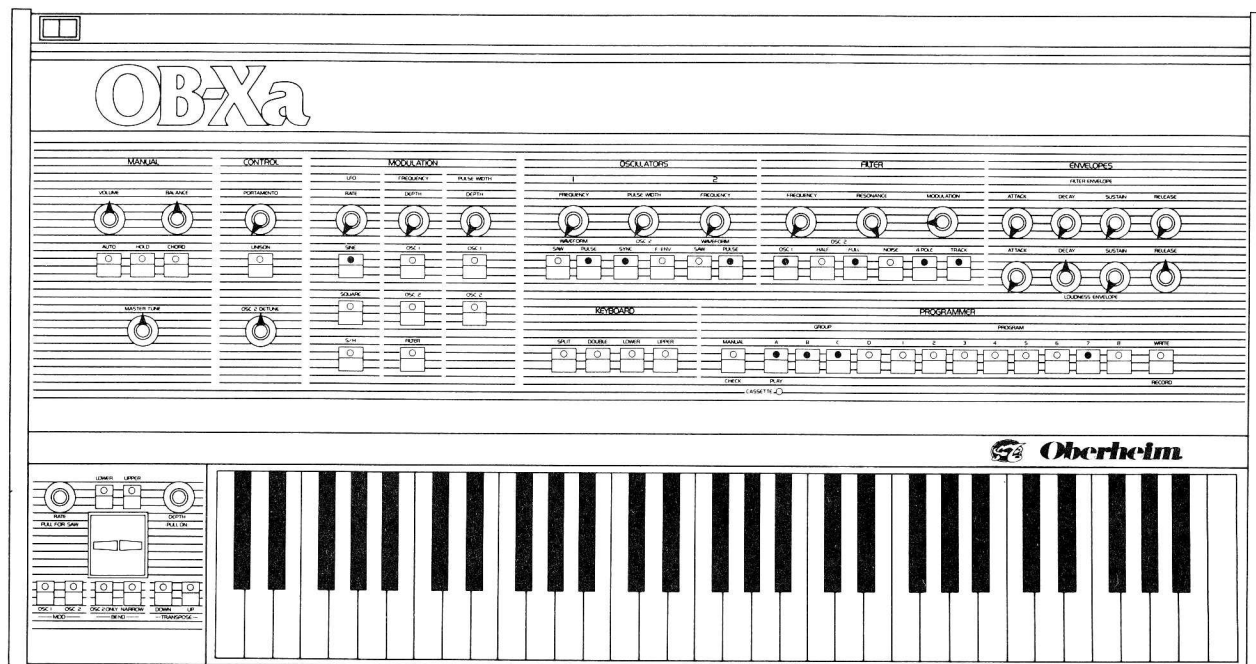
NOTES: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_



## ABC7: Marimba

VC01—Normal Pitch

VC02—Normal Pitch

The mallet sound is available through filter envelope modulation.

NOTES: \_\_\_\_\_

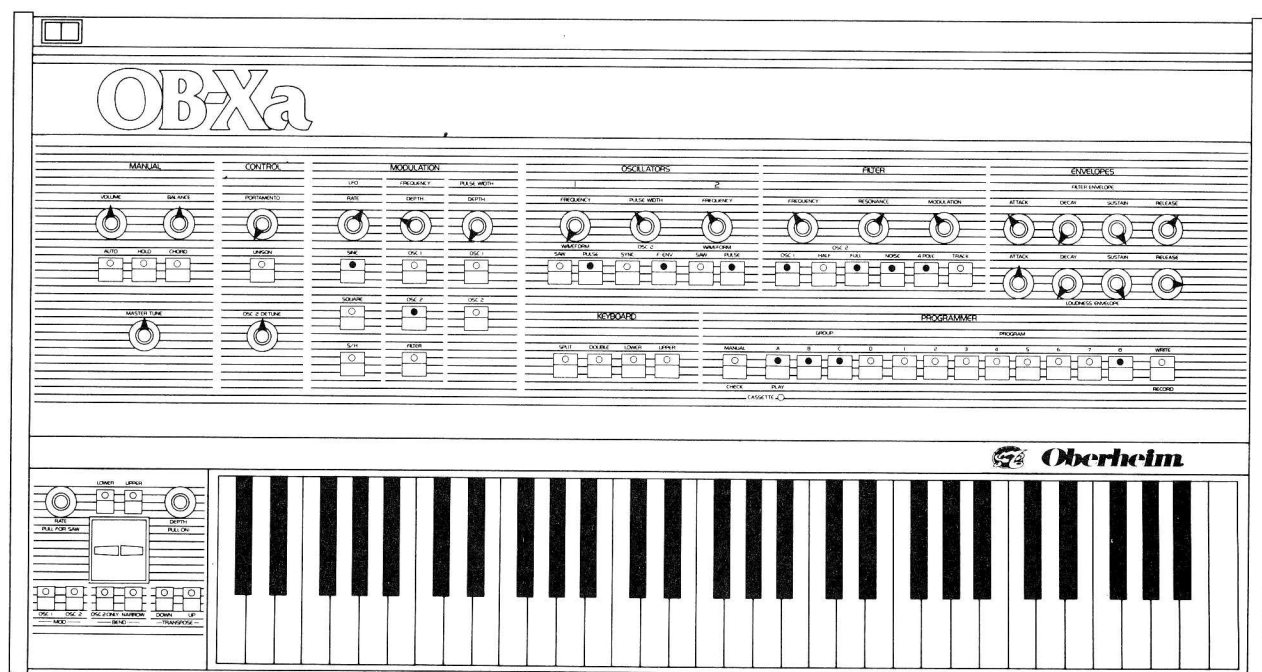
\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_



## ABC8: Terror

VC01—Normal Pitch

VC02—Major Seventh Up

No one will be seated during the last seconds of this patch.

NOTES: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

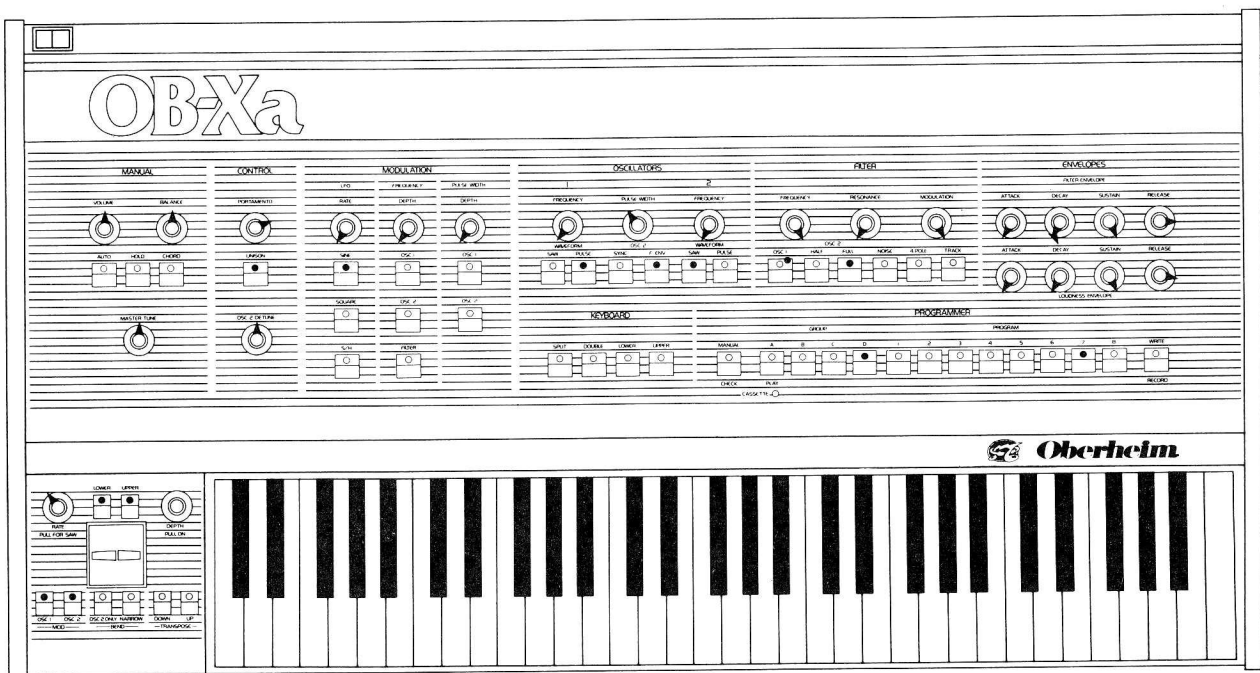
\_\_\_\_\_



NOTES:

VCO2 detuning contributes to the sound of steel drums. Play in a staccato style to simulate the drums.





## D7: Unison Portamento

VCO1 — Normal Pitch

VCO2 — Normal Pitch

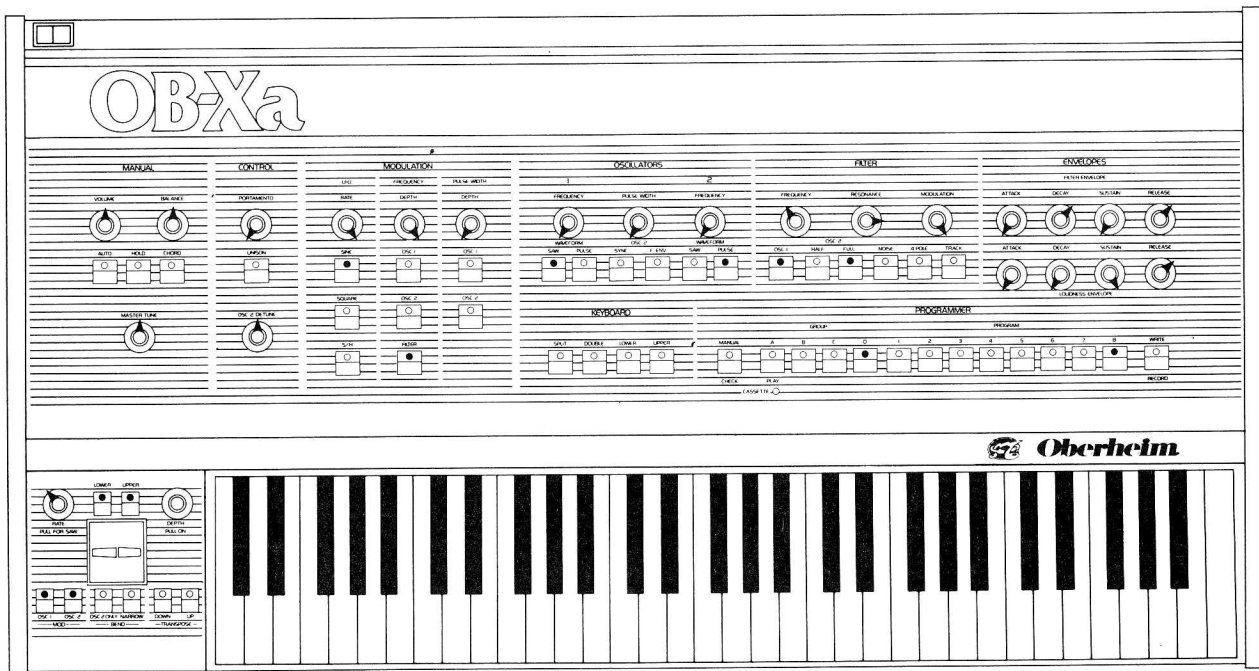
NOTES: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_



## D8: Delayed Mod

VCO1 — Normal Pitch

VCO2 — Normal Pitch

NOTES: \_\_\_\_\_

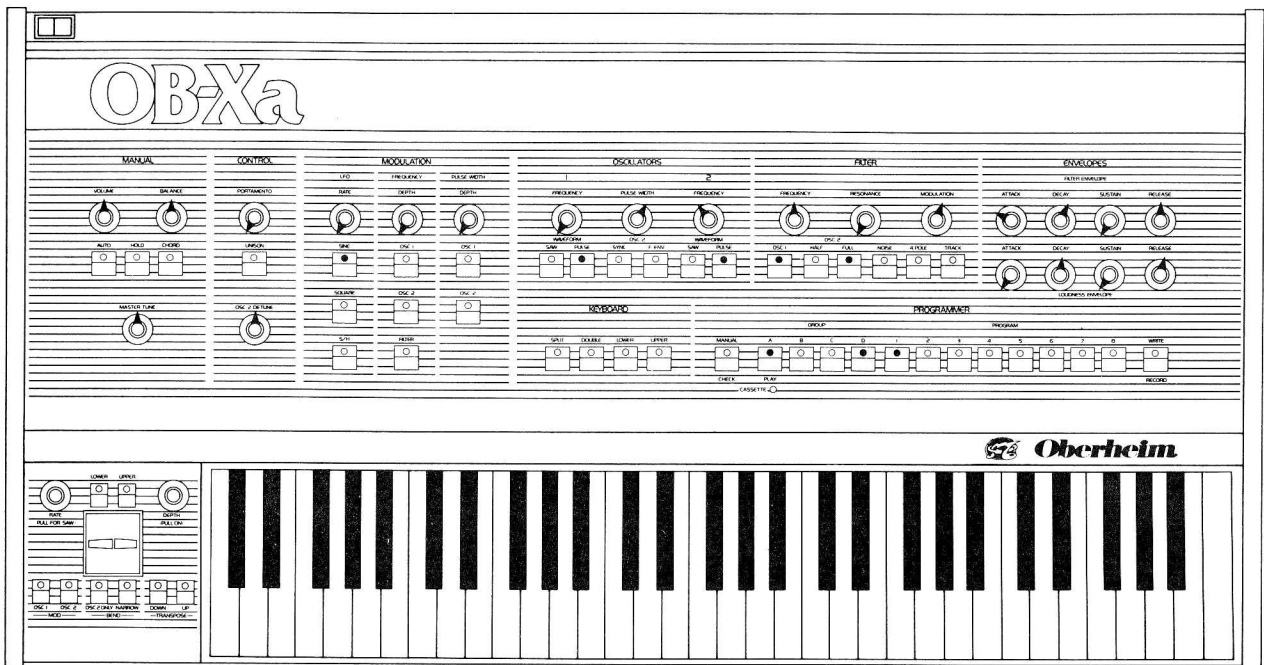
\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

In this patch, the filter envelope drives the filter frequency above the point at which the LFO is modulating the filter. As the filter frequency drops with the filter envelope decay, the LFO filter modulation becomes audible.



## AD1: Tenth Decay

VC01—Normal Pitch

VC02—Tenth Up

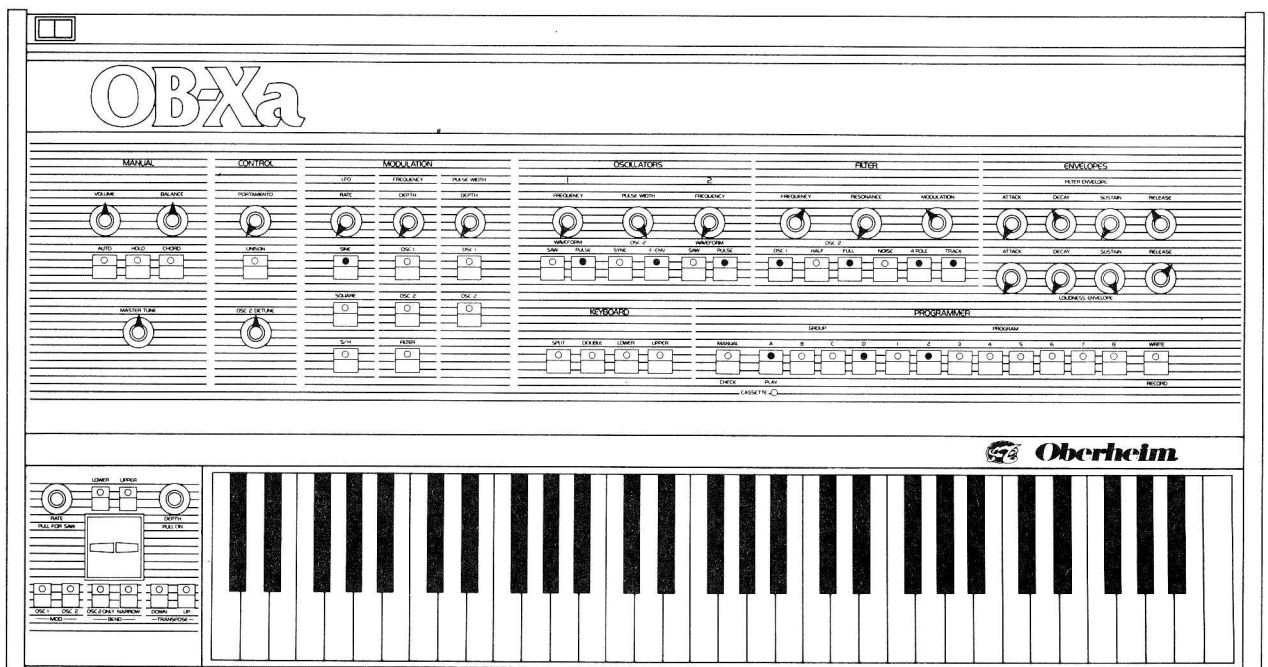
NOTES:

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_



## AD2: Sitar

VC01—Normal Pitch

VC02—Normal Pitch

Place a note on HOLD to produce the droning accompaniment.

NOTES:

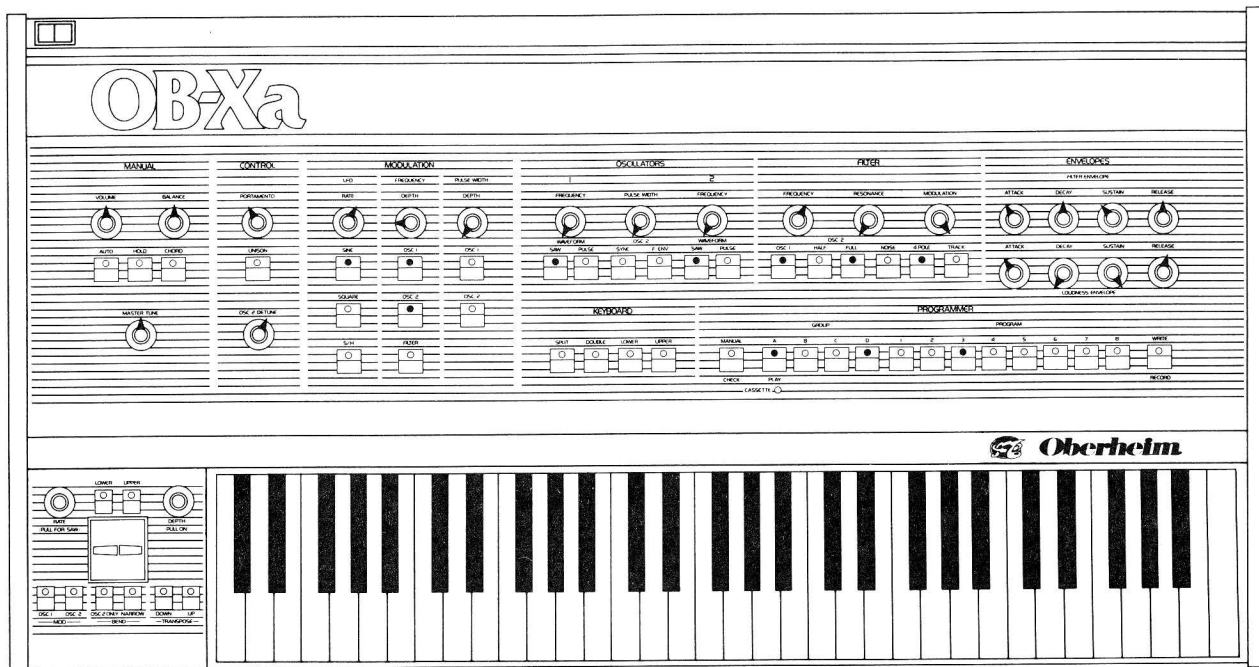
\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_





## AD3: Fiddle

VC01—Normal Pitch

VC02—Normal Pitch

Play 32nd notes as fast as you can with major and minor thirds to get that barn dance feeling.

NOTES: \_\_\_\_\_

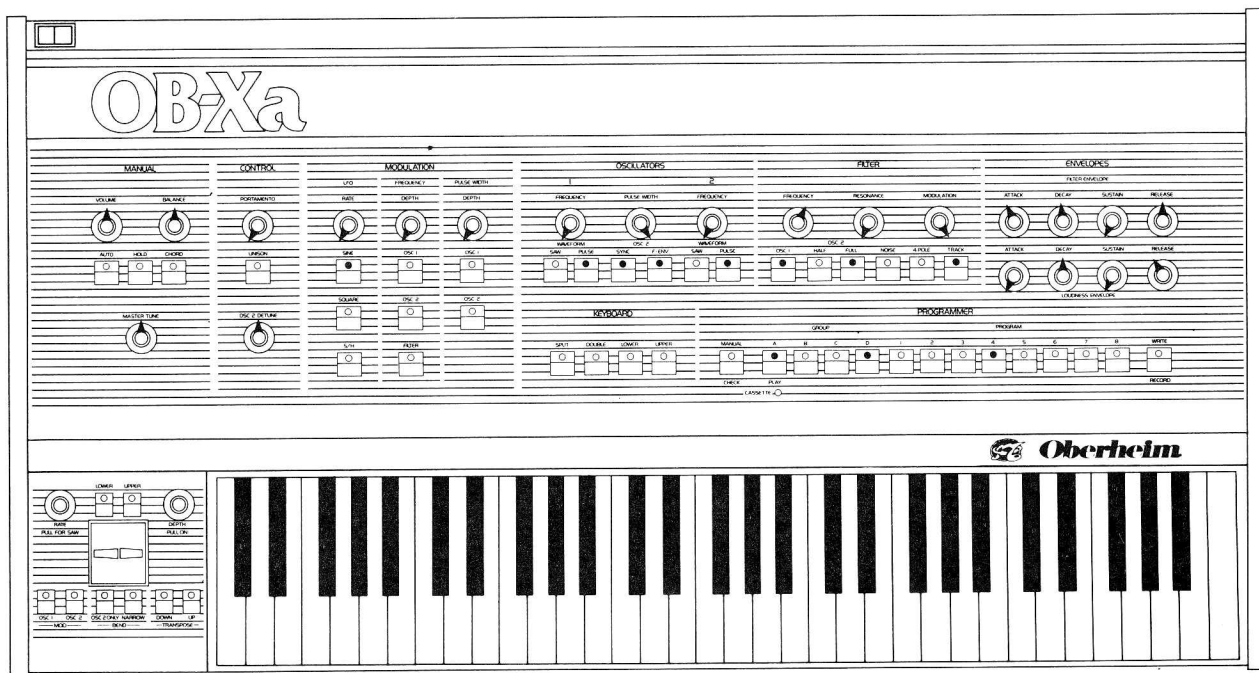
\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_



## AD4: Pulse Comp

VC01—Normal Pitch

VC02—Normal Pitch

NOTES: \_\_\_\_\_

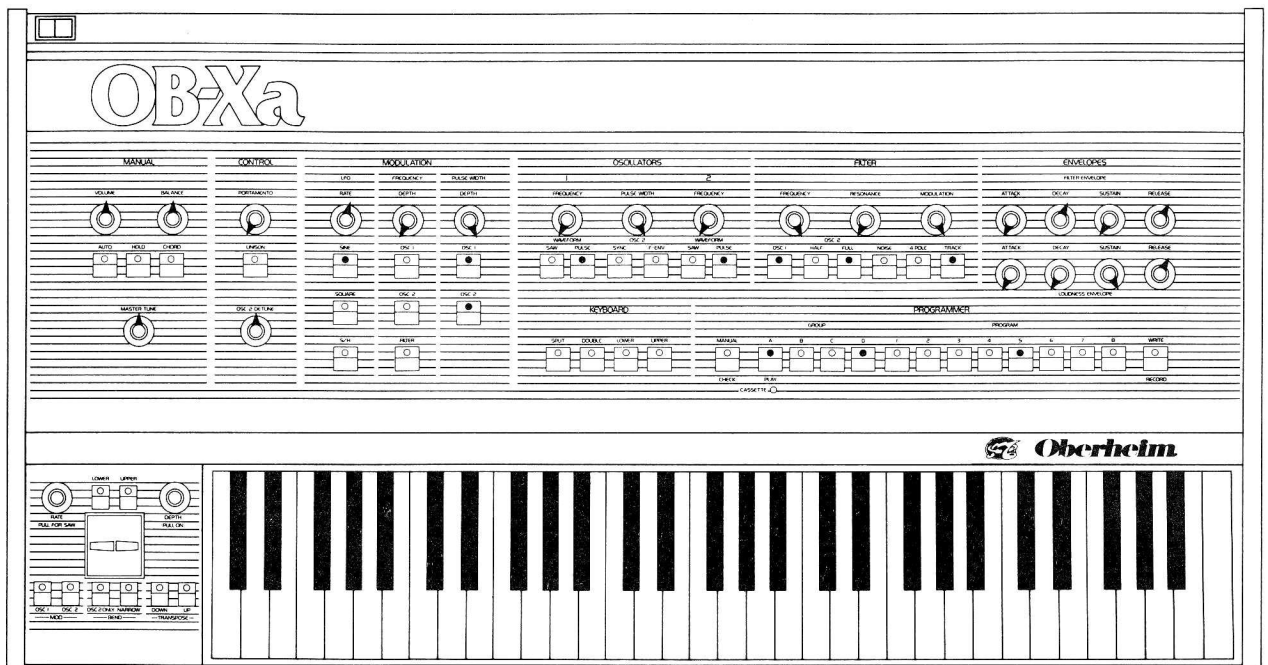
\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_



## AD5: P.W. Rezz

VC01—Normal Pitch

VC02—Normal Pitch

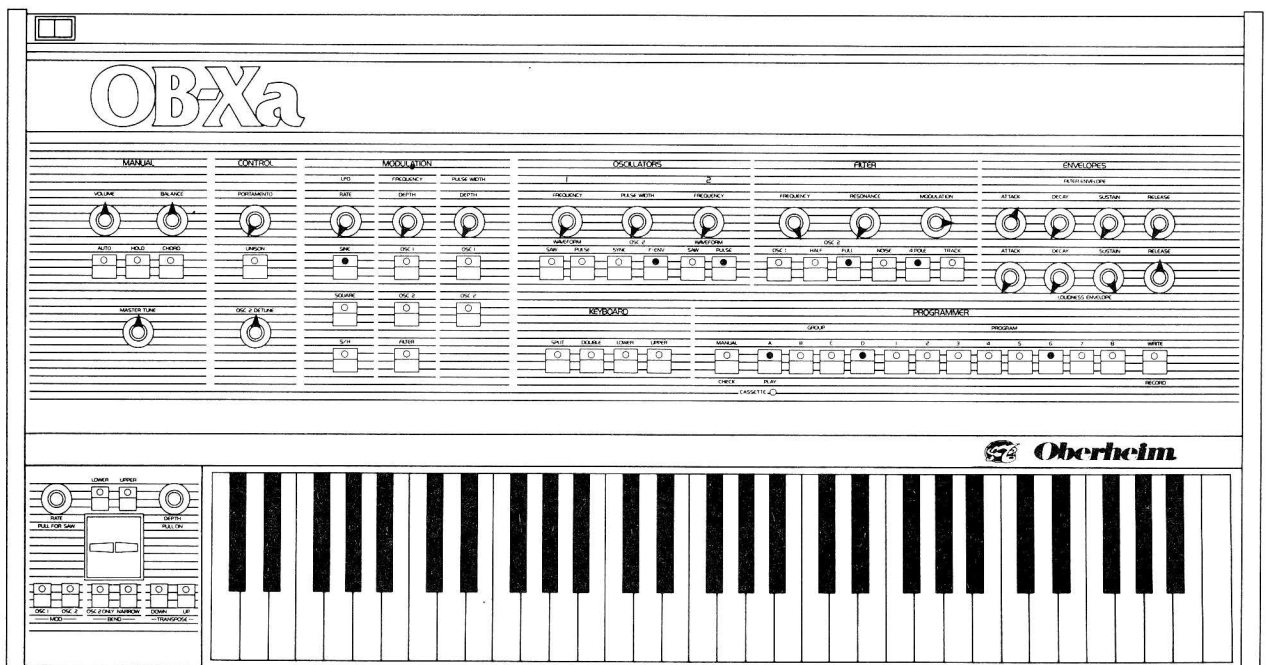
NOTES: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_



## AD6: Comedy Comp

VC01—Normal Pitch

VC02—Normal Pitch

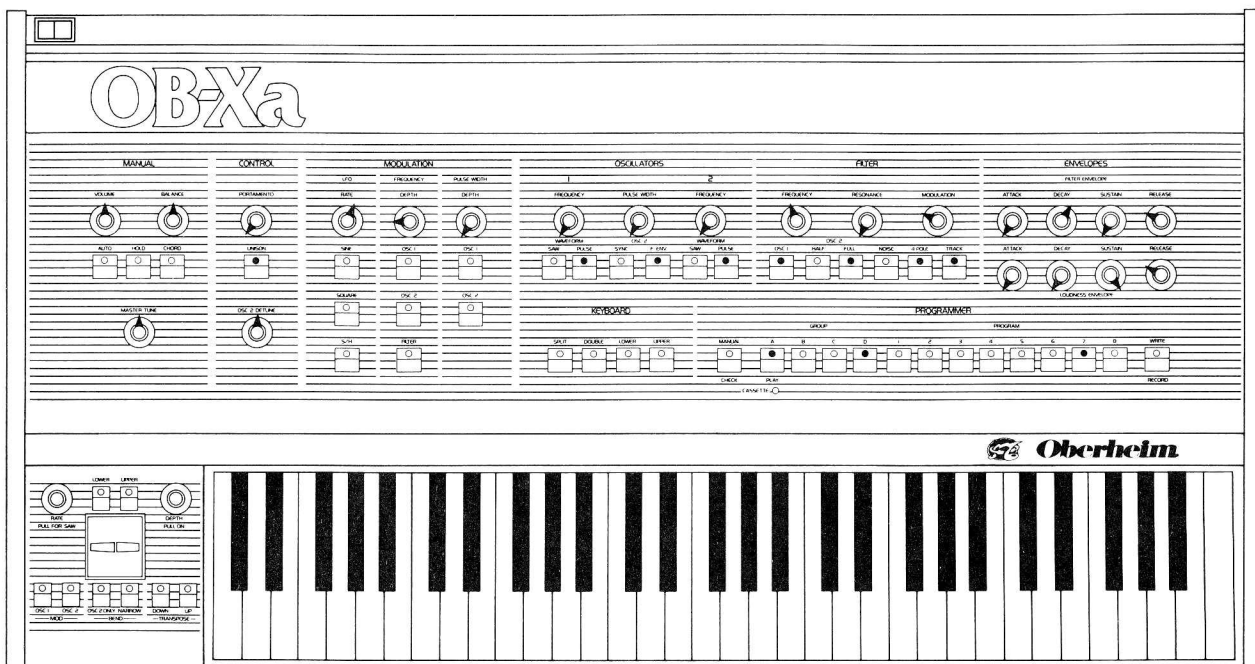
NOTES: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_



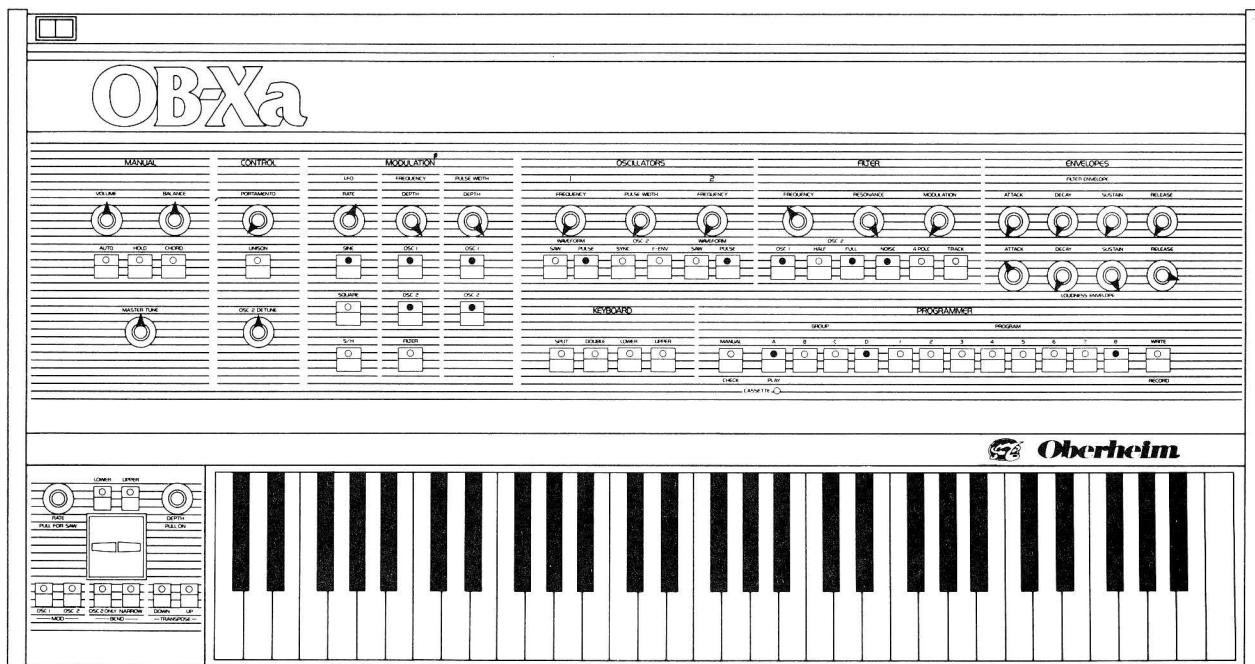
## AD7: Jazz Solo

VC01 — Normal Pitch

VC02 — Normal Pitch

Two almost square waves in unison, with a small amount of envelope modulation on VC02 at the start of the note. For vibrato you can add OSC1 or OSC2 modulation buttons.

NOTES: \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_



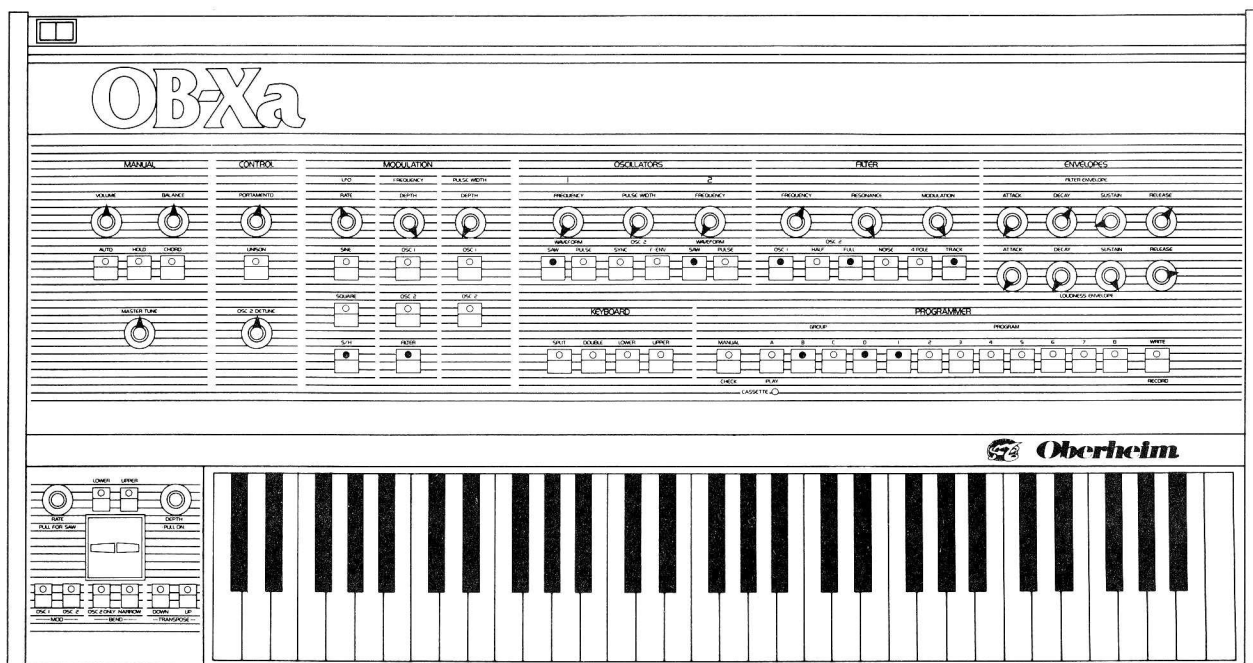
## AD8: Earthquake

VC01 — Normal Pitch

VC02 — Normal Pitch

Play the eight lowest notes on the keyboard in down transpose.

NOTES: \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_



## BD1: S/H Port Rezz

VC01 — Normal Pitch

VC02 — Normal Pitch

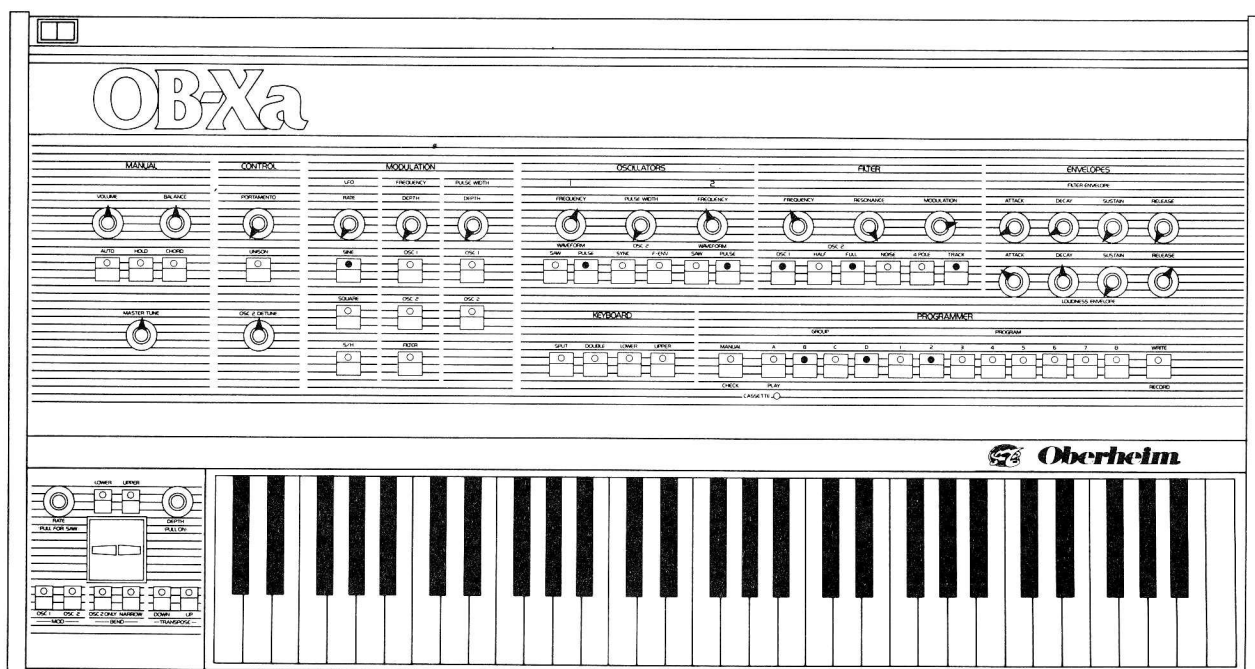
NOTES: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_



## BD2: Conga

VC01 — Two Octaves Up

VC02 — One Octave Plus Minor Third Up

Play low keys in down transpose.

NOTES: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

NOTES: \_\_\_\_\_

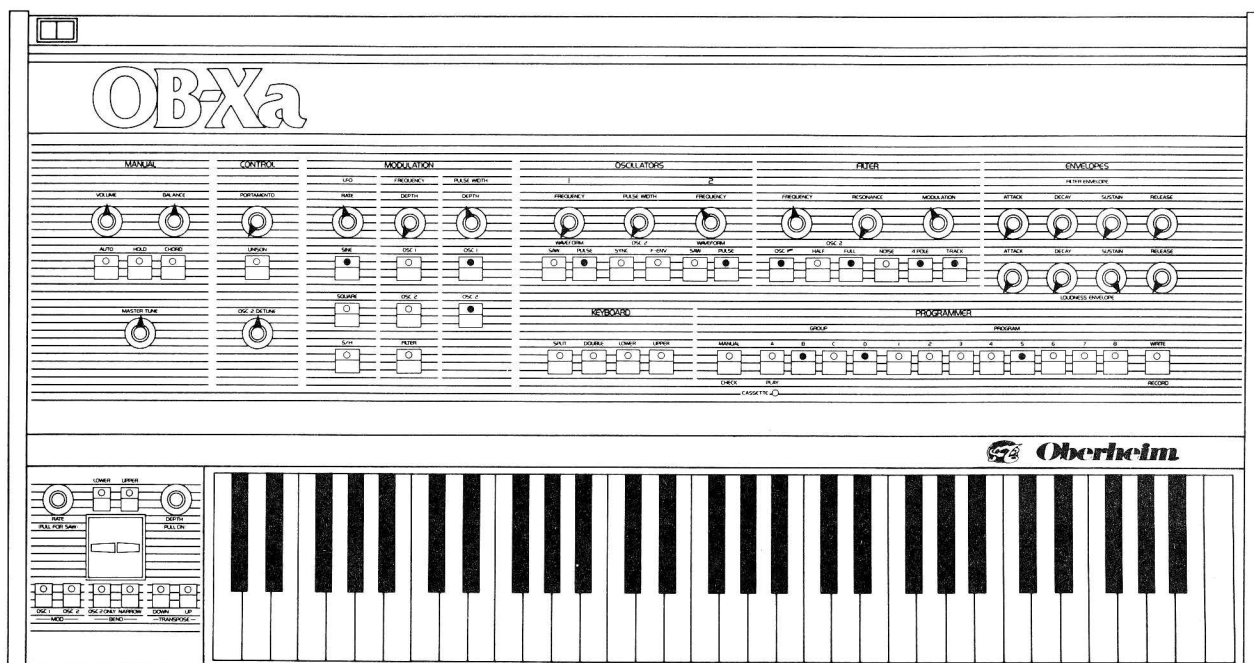
\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_





## BD5: Organ

VC01—Normal Pitch

VC02—One Octave Up

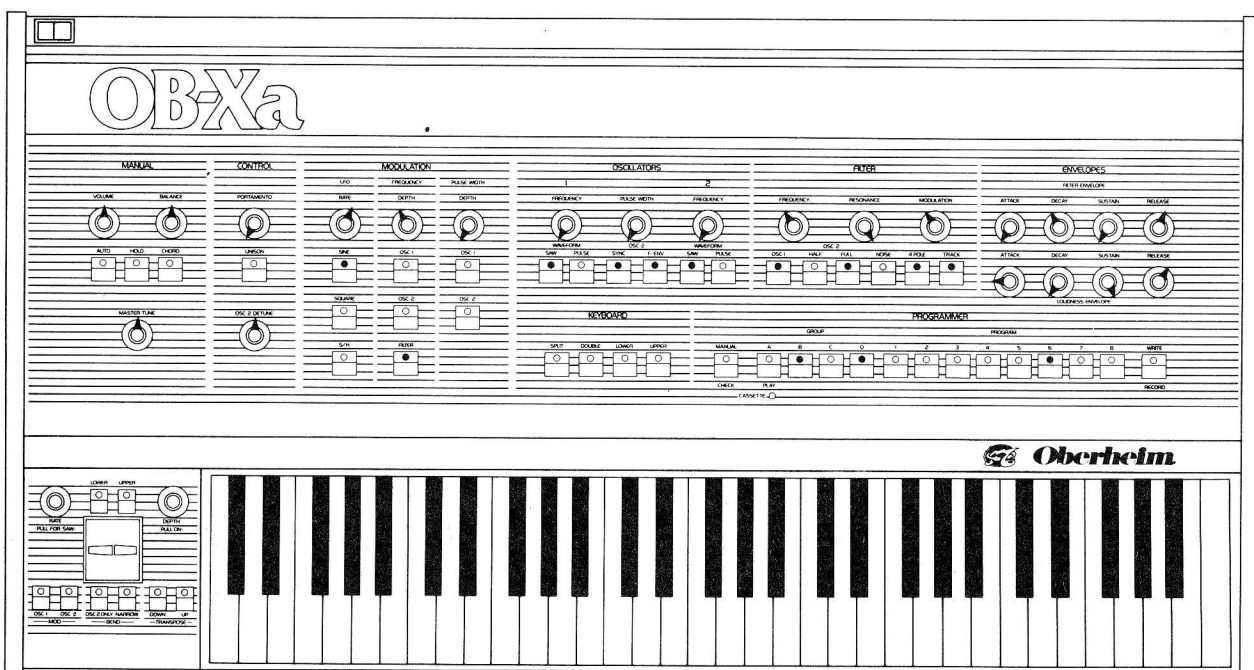
NOTES: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_



## BD6: Tremolo Rezz

VC01—Normal Pitch

VC02—Normal Pitch

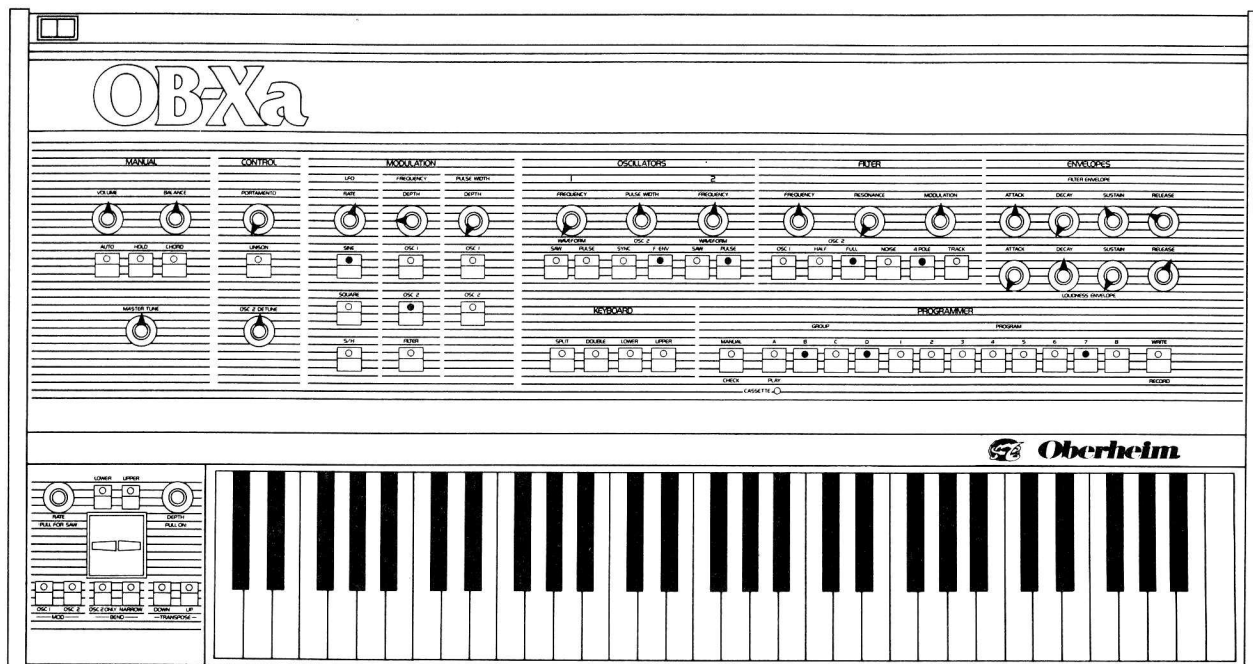
NOTES: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_



## BD7: Box O'Pups

VC01—Off

VC02—Two octaves plus fourth

Play nervous notes to conjure up the canine carton.

NOTES: \_\_\_\_\_

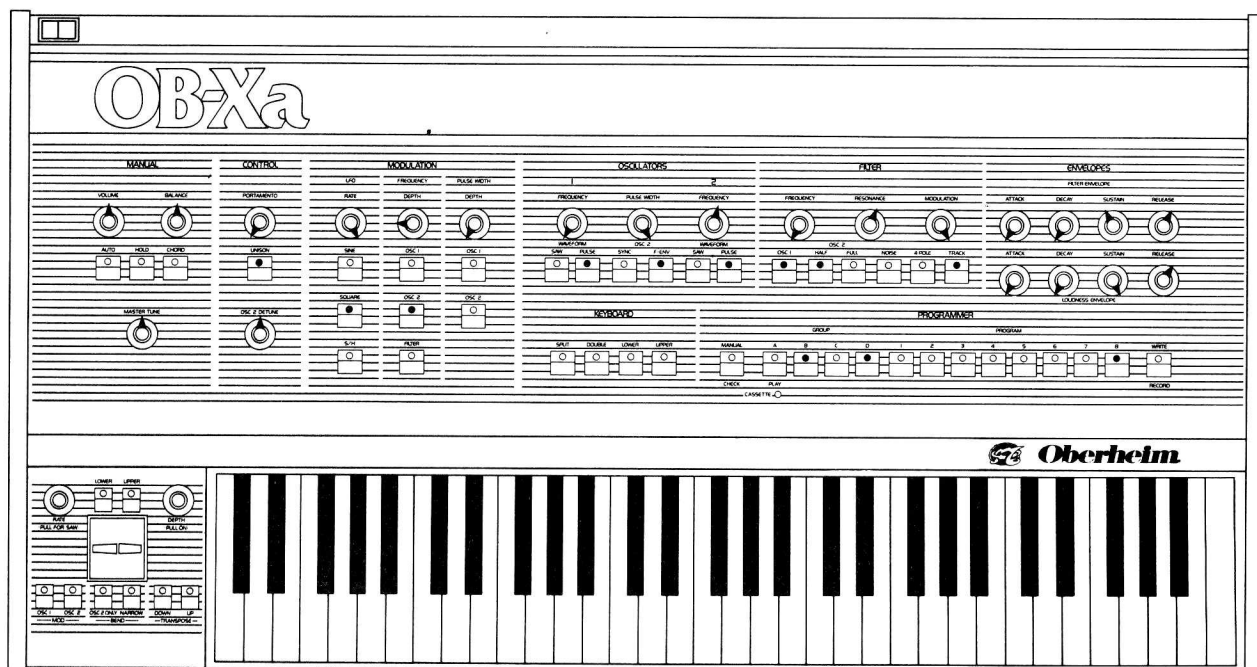
\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_



## BD8: Martian Hop

VC01—Normal Pitch

VC02—Two Octaves Plus fourth-Up

NOTES: \_\_\_\_\_

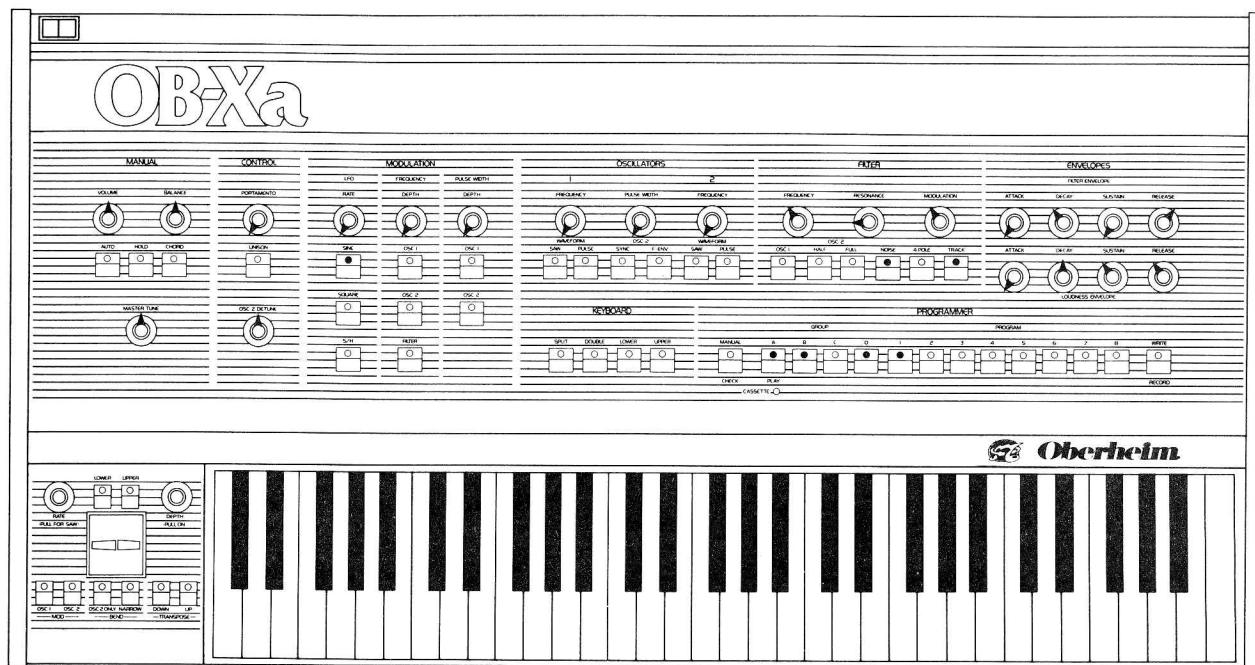
\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_



## ABD1: Claps

VC01—Off

VC02—Off

Play eight keys in an erratic rhythmic style.

NOTES:

---

---

---

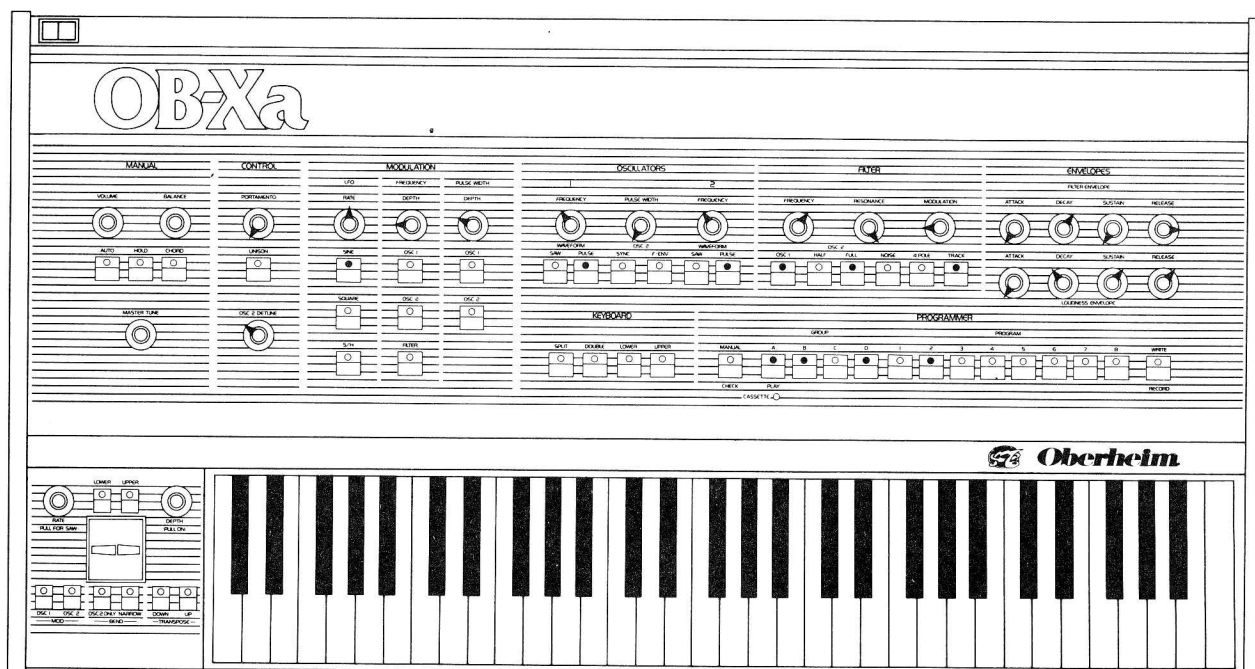
---

---

---

---

---



## ABD2: Carillon

VC01—One Octave Up

VC02—One Octave Up

OSC2 detune offsets the slight amount of envelope. Filter resonance at maximum gives a more pure tone. This patch is used with the water piano (ACD2) in Double 7.

NOTES:

---

---

---

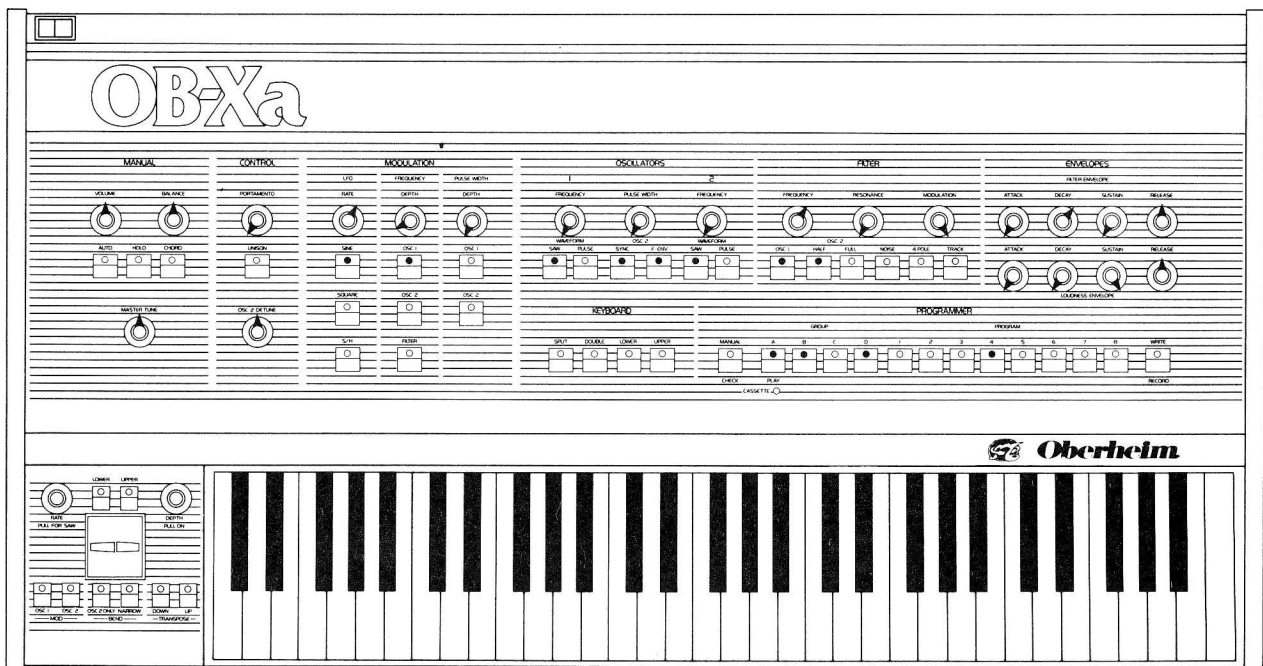
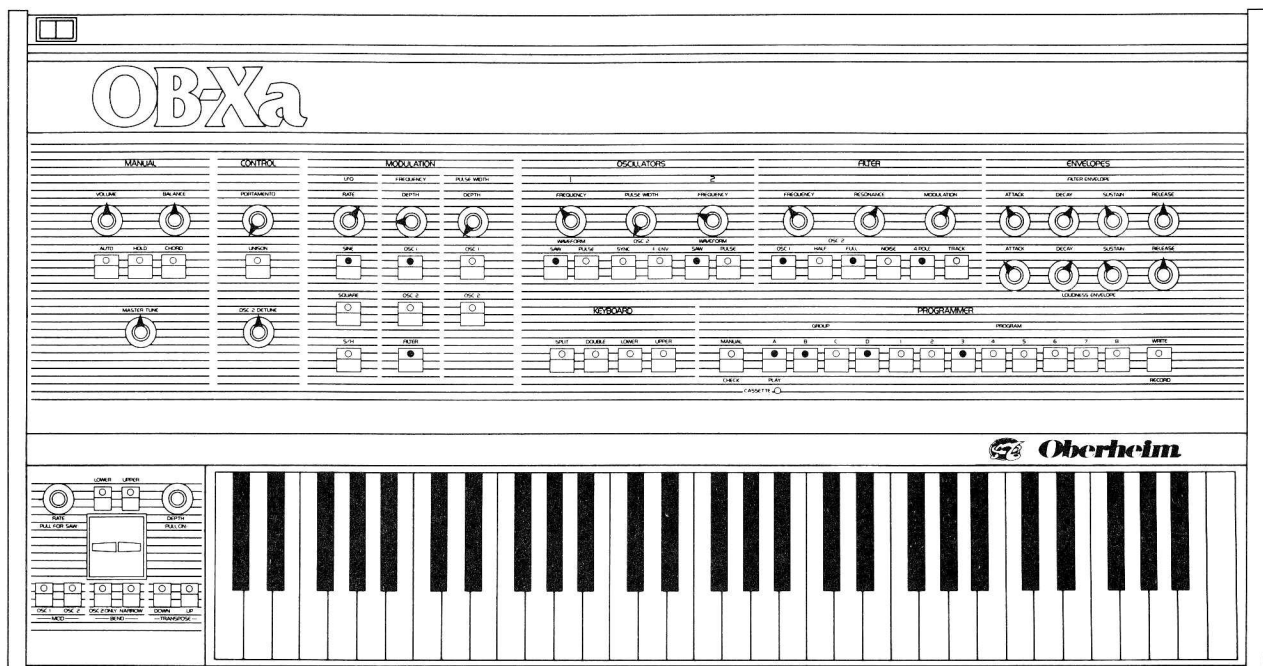
---

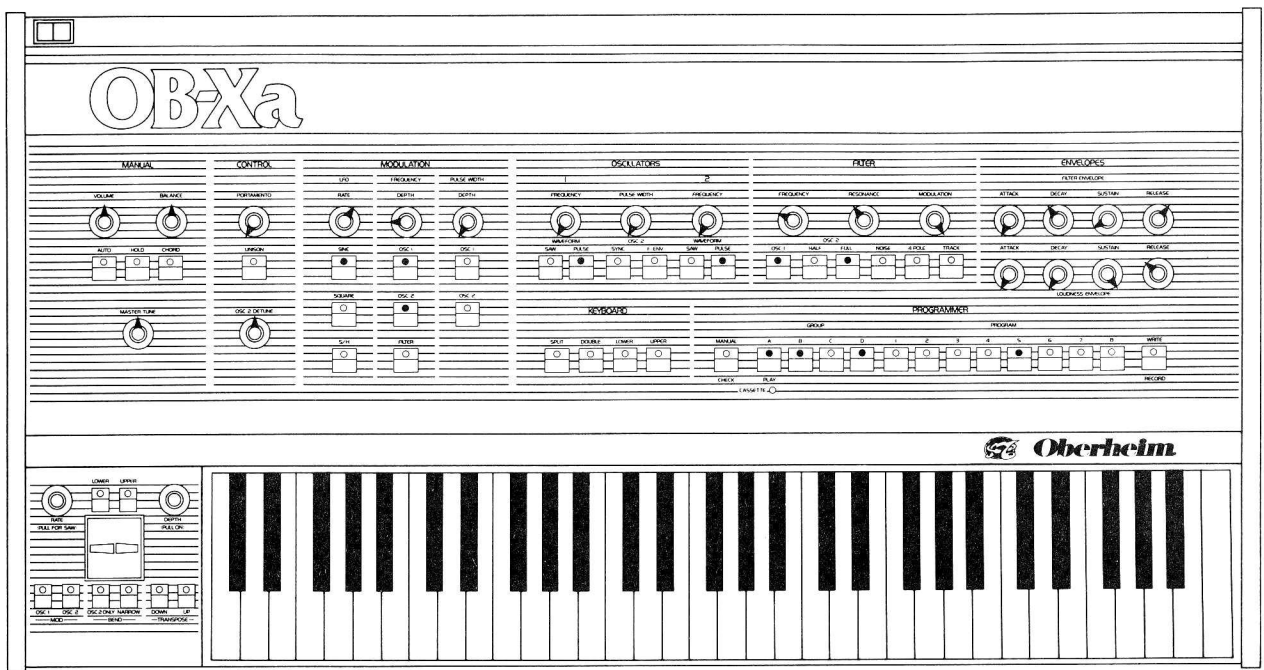
---

---

---

---





## ABD5: Rezz Reeds

VC01—Normal Pitch

VC02—Normal Pitch

NOTES:

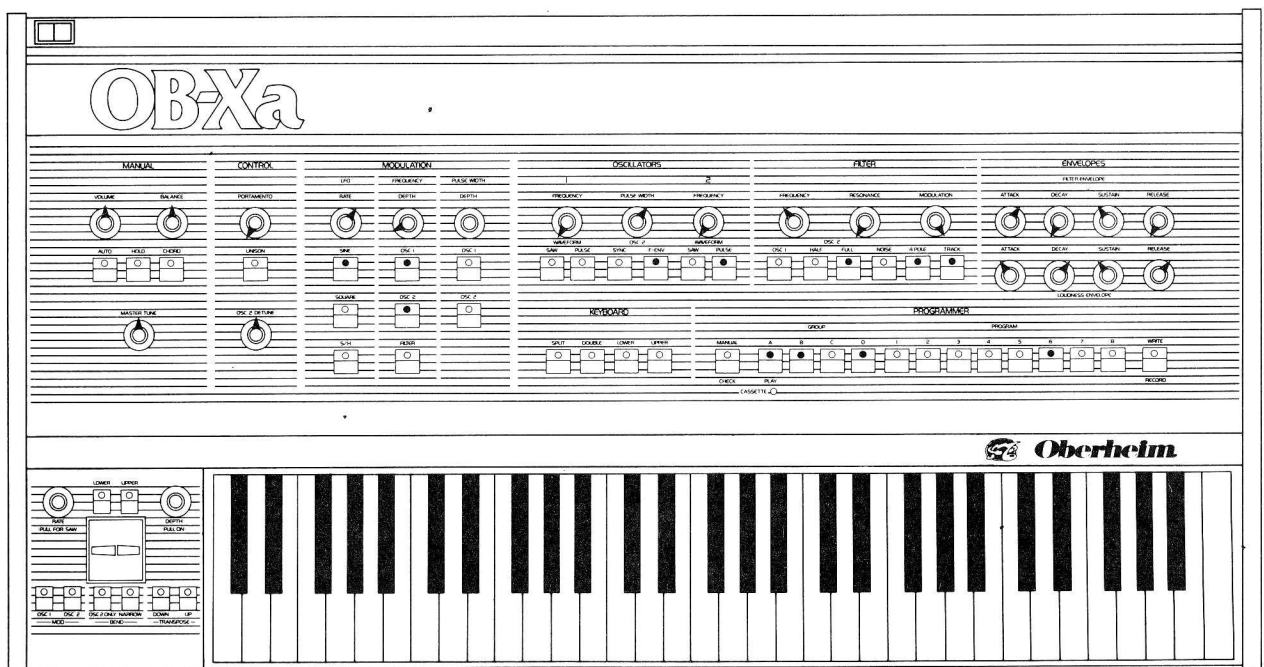
\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_



## ABD6: Three Way

VC01—Normal Pitch

VC02—Normal Pitch

Filter envelope modulation produces three distinct pitches for each key depressed.

NOTES:

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_



## ABD7: Percussion

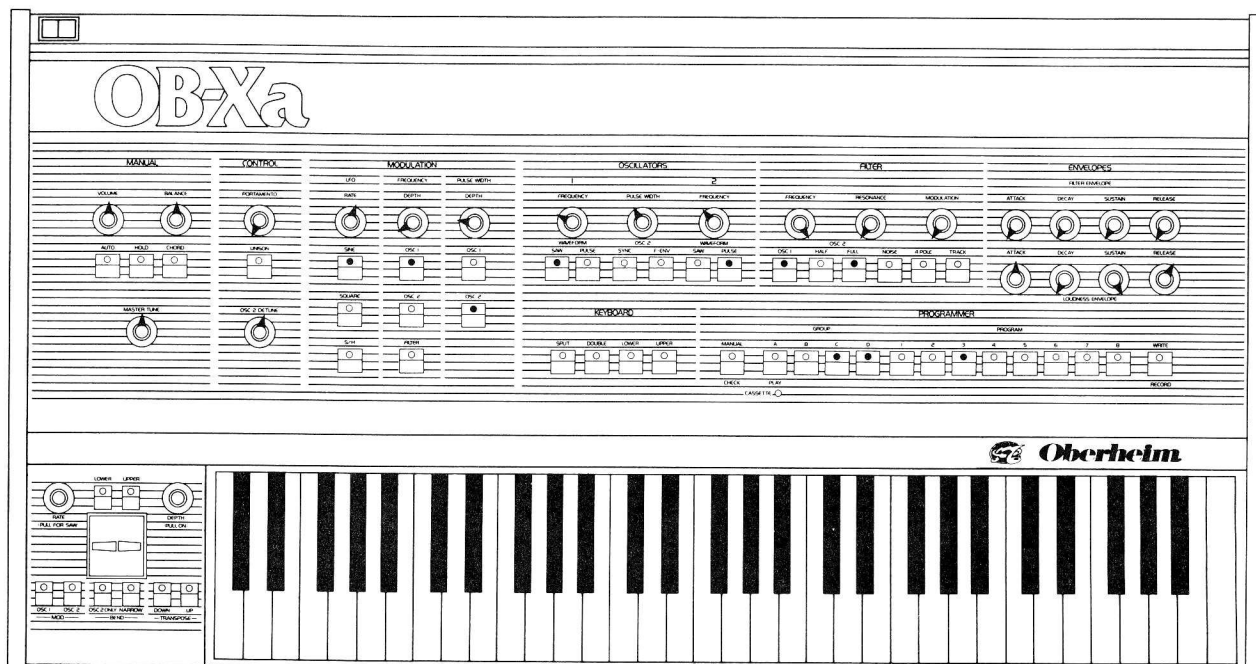
NOTES: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_



## CD3: Strings V

VC01—One Octave Up

VC02—One Octave Up

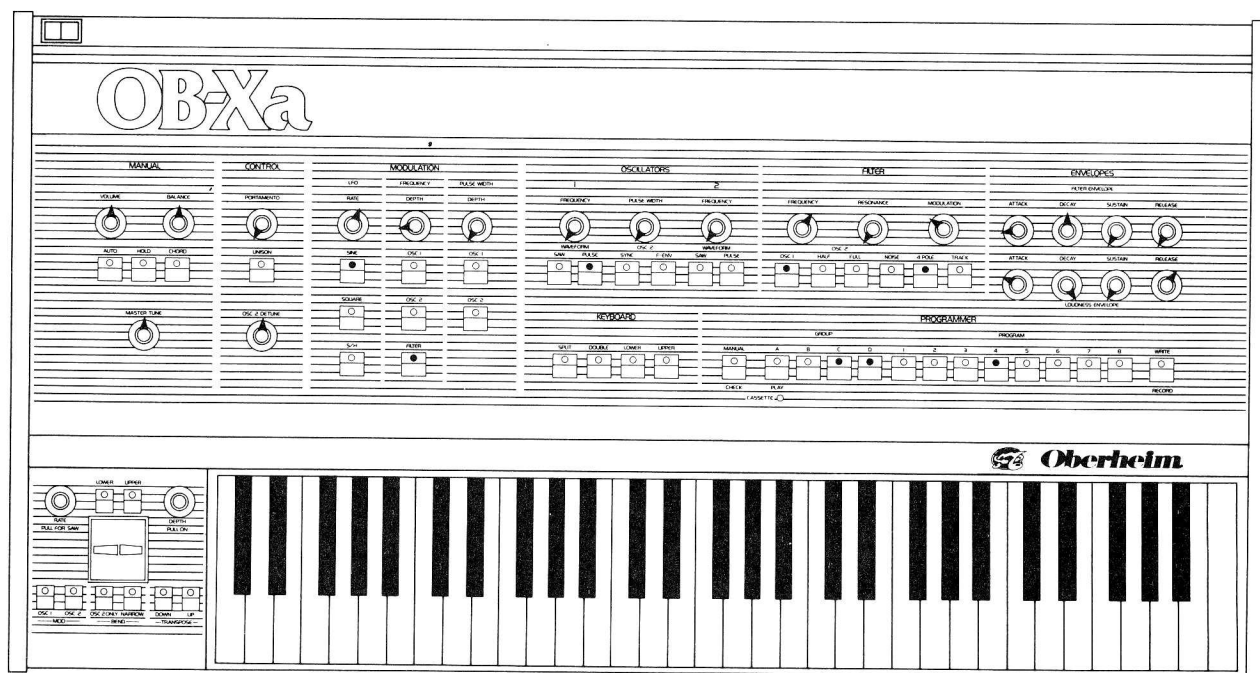
NOTES: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_



## CD4: Clarinet

VC01—Normal Pitch

VC02—Off

NOTES: \_\_\_\_\_

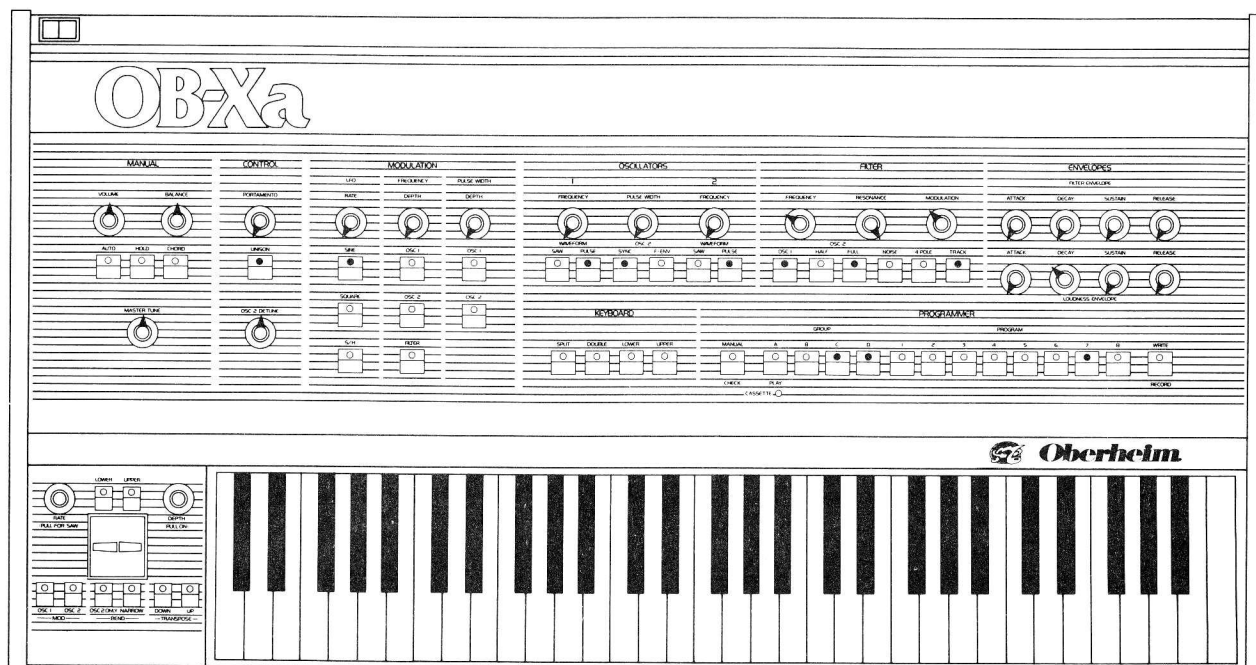
\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_





## CD7: Claves

VC01—Normal Pitch

VC02—Normal Pitch

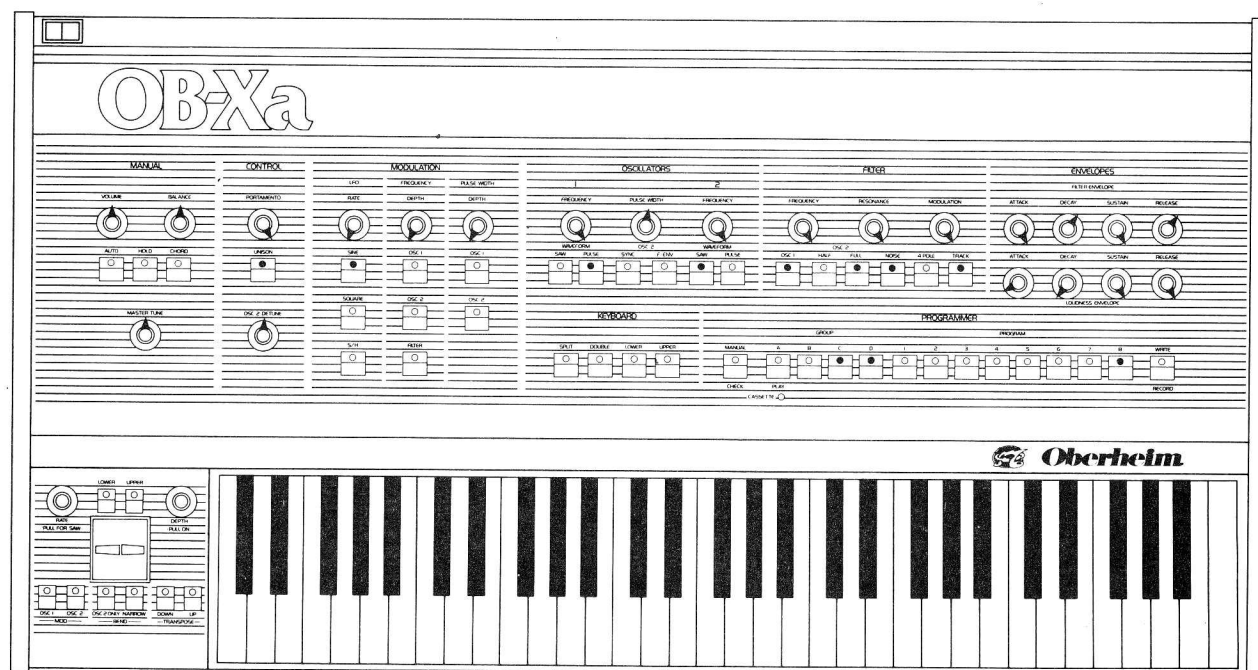
NOTES: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_



## CD8: Jet

VC01—Maximum Transpose Up

VC02—Maximum Transpose Up

In down transpose, start at C<sub>3</sub> and depress C<sub>6</sub> for takeoff, reverse for landing.

NOTES: \_\_\_\_\_

\_\_\_\_\_

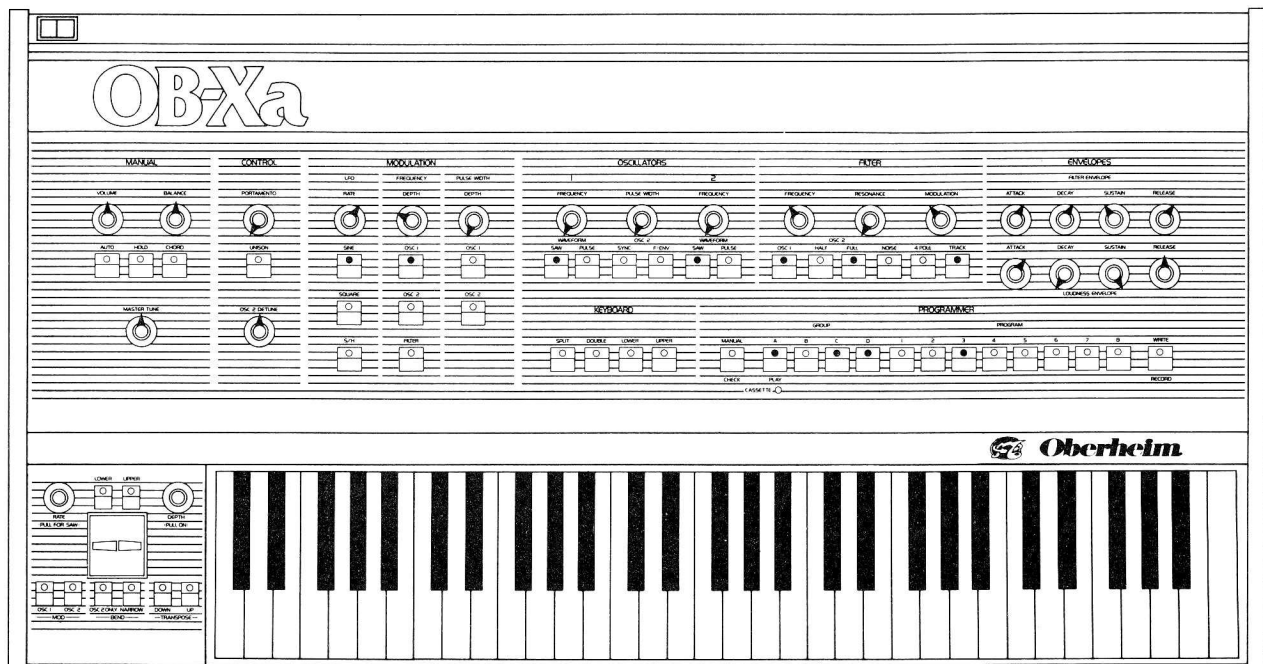
\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_







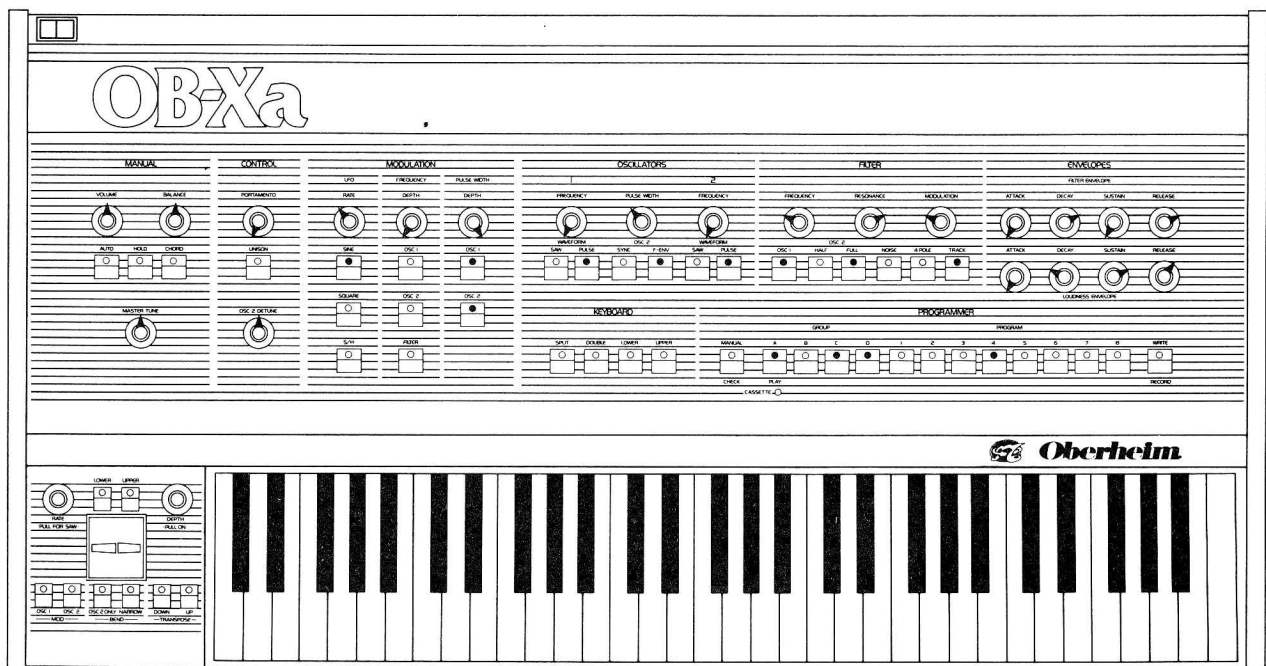
## ACD3: Slower Strings

VC01 — Normal Pitch

VC02 — Normal Pitch

Designed for use in a double combination. The attack may be shortened as necessary.

NOTES: \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

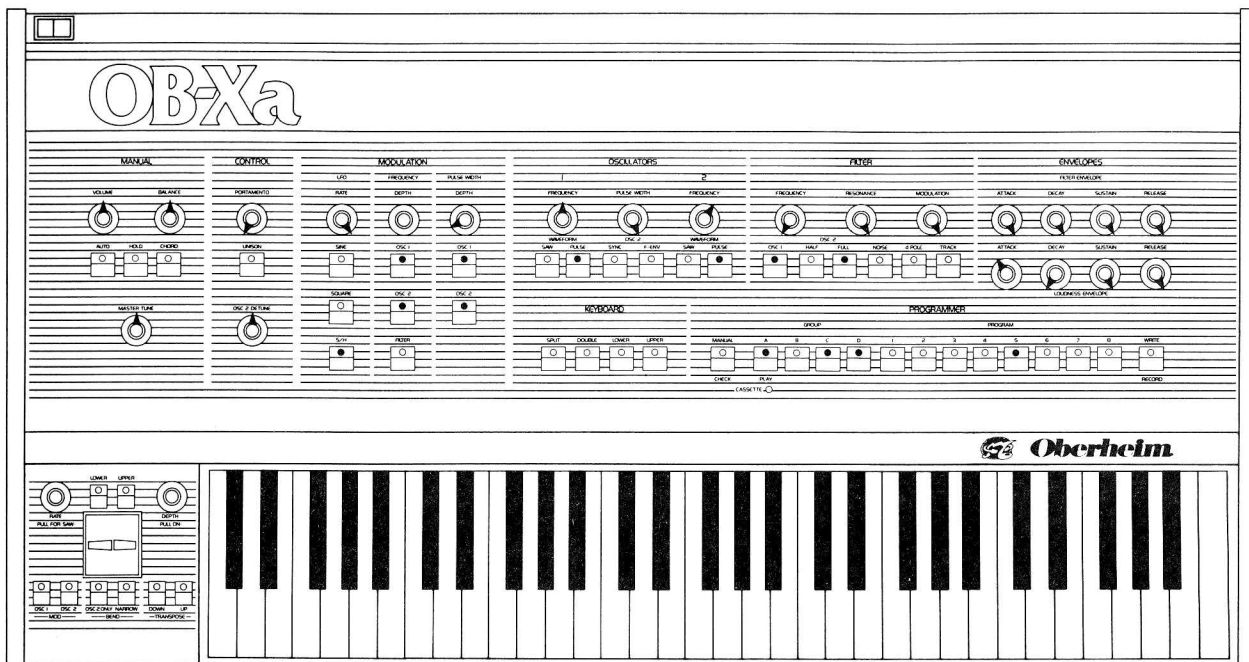


## ACD4: Flanged Piano

VC01 — Normal Pitch

VC02 — Normal Pitch

NOTES: \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_



## ACD5: Space Bugs

VC01—Two Octaves Up

VC02—Three Octaves Up

Play in up transpose for extra terrestrial anopholes invasion.

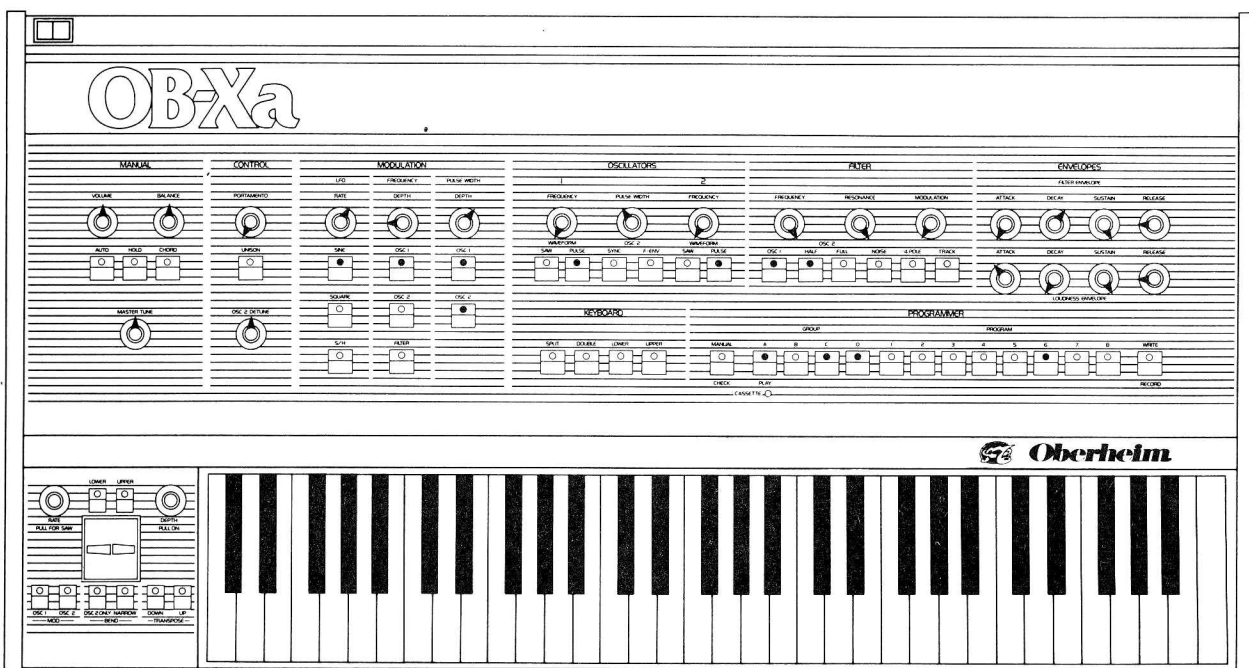
NOTES: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_



## ACD6: Taped Voices

VC01—Normal Pitch

VC02—Normal Pitch

The filter used with maximum resonance and without the keyboard tracking, recreates the chest cavity that gives the human voice its distinctive sound.

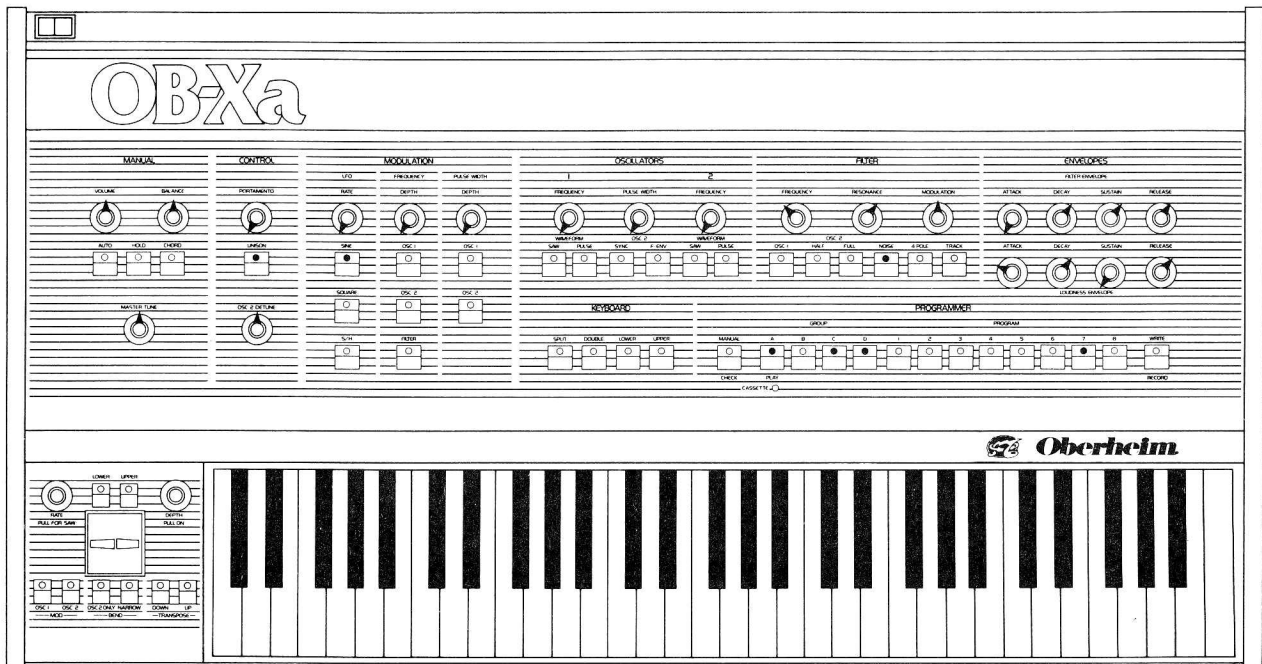
NOTES: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_



## ACD7: Thunder

VC01—Off

VC02—Off

NOTES:

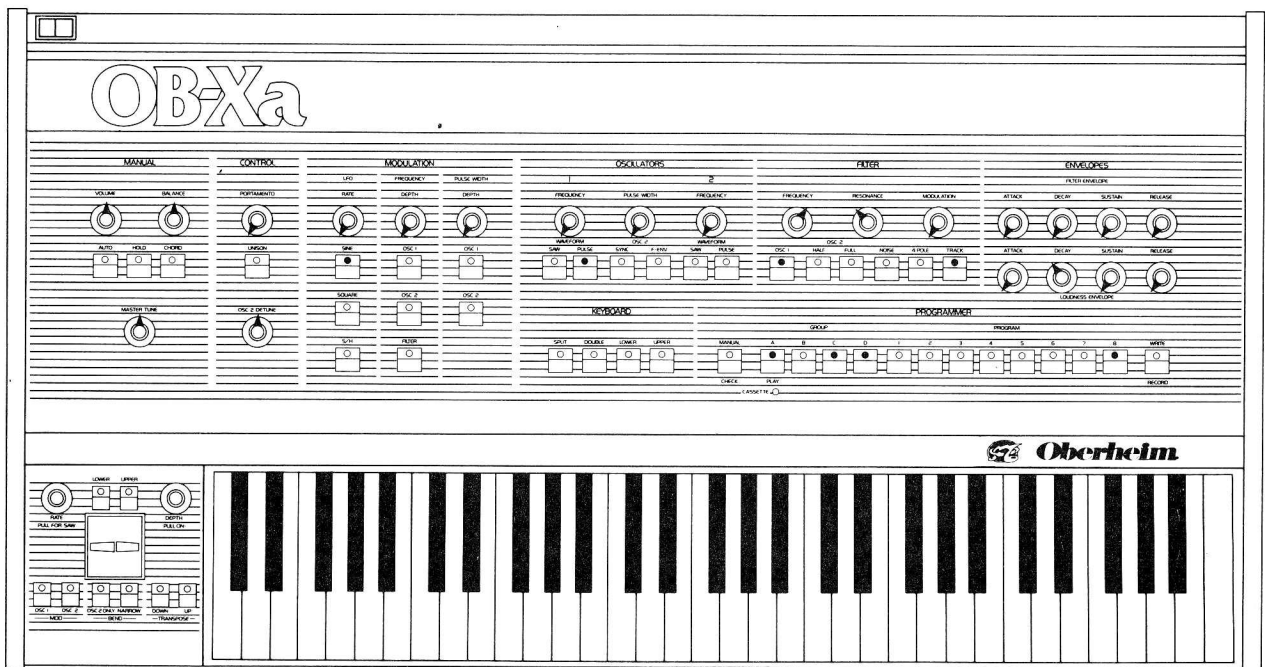
\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_



## ACD8: Pong

VC01—Normal Pitch

VC02—Off

NOTES:

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_