Attack EP88

TACKED ELECTRIC PIANO

Soundbank Manual

Version 1.0

EN 160425

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Table of Contents

Introduction

Tacked Electric Piano

Attack EP88 is the world's first tacked electric piano library and possibly the most comprehensive electric piano library of any kind. Built on a foundation of over 47,000 samples, Attack EP88 is an incredibly rich sounding and deeply customizable instrument, providing numerous discrete signal paths including DI, tube, contact mic, mono mic and stereo pair, unique envelopes and effects for both the electric and acoustic signals, and discrete voicing and tuning controls for all 88 keys. The only library of its kind, Attack EP88 delivers an entirely new take on the much-loved electric piano sound, in the most user-friendly and comprehensive way we could imagine.

Tack Piano

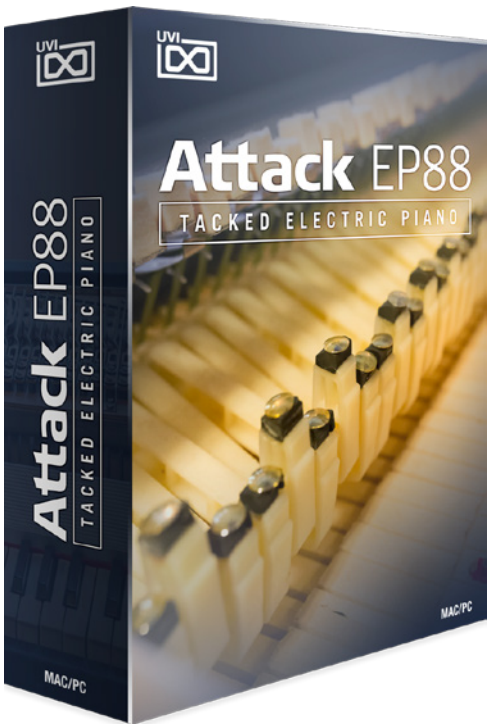
A 'tack' piano is a form of prepared piano most commonly seen on acoustic uprights where, as in this example, each of the hammers has had a brass tack or metal device installed on or between the mallets and the resonators. The sound is most definitely still piano but the initial attack phase is accentuated, it's more present, with a resonant metallic brilliance.

As it turns out this preparation is quite exceptional on electric piano. The tonal character is almost bell-like in quality, giving a completely new perspective and life to the classic electric piano sound.

Approach

Attack EP88 begins with a perfectly restored 88-key Rhodes Mark I prepared with a brass tack on the striking surface of each hammer. The goal of the project was to essentially deliver an entire virtual studio built around this instrument, allowing users to customize and explore it when and how they want. Doing this properly requires a number of sound sources and quite extensive recordings of each. Throughout, the utmost attention to quality and detail was made for everything from equipment selection to final editing, from UI and preset design to assembly.

For the acoustic signals we employed a stereo pair of Bruel and Kjaer mics, a Neumann U67 in the mono position and per-key recordings with a contact mic attached directly to the tine. For each note 8 velocities and up to 5 round-robins were recorded per-source, along with 5 round-robins for both the sustain and release samples. This was done 3 times for the electric sources, once for each of the 3 included voicings (where the tack position is shifted on the hammer, resulting in changes of color from deep to thin). Additional recordings were made to capture the pedal-up and pedal-down sounds, this was done for the mono, stereo, contact and DI signals with 7 round-robins for each. The result of this process was a working base of over 47,000 samples, a truly massive library that beautifully captured even the most subtle nuances of the piano.



Instrument

The next task was to distill this enormous sample complexity into a focused and easy-to-use instrument. Attack EP88's audio sources are routed internally via three busses, one for the contact mic, one for mono and stereo mics, and one for the DI and tube channels. Each bus is equipped with a number of useful mixing tools including envelopes and effects, making it easy to dial in particular sounds or explore new ones. The user interface was carefully designed to make editing these signals as simple as possible, with acoustic sources at the top of the UI and electric at the bottom. The acoustic busses are equipped with a 3-band EQ, Dual Delay and Sparkverb, and the electric bus with distortion, the 8-voice Thorus, phaser, Dual Delay and Sparkverb.

Full control of these busses is made across 3 pages, Main, FX and Settings. A fourth and final page provides per-note control of voicing (each of which represents an entirely unique sample set per-source) and per-note control of tuning. Attack EP88 comes with over 70 expertly designed presets which quickly display its fantastic detail and extraordinary sonic breadth. These can be used either as ready-to-play configurations or launchpads for near-endless exploration.

Unlike Any Other

Attack EP88 is an easy-to-use yet brilliantly deep instrument, one most people aren't likely to quickly exhaust. Providing everything from basic DI setups to rich and elaborate multi-channel configurations with custom envelopes and effects, Attack EP88 provides an extreme versatility, musical quality and immediacy that make it both a joy and inspiration to use.

Minimum System Requirements

- UVI Workstation 2.6.4+ or Falcon 1.1.1+
- 10GB of disk space

For more information on the installation process, please refer to the document: Soundbank Installation Guide

Interface: Main Page

The UI is divided into two sections; the lower-half is concerned with the DI or Tube signal recorded from the Rhodes Mk I's output jack, the upper-half deals with the acoustic signal - provided by Contact, Mono and Stereo pair mics. Switches in the middle allows navigation between 4 pages of controls, Main, FX,Settings and Voicing.

1 Page Navigation

Navigate between 4 pages of controls: Main, FX, Settings and Voicing

2 Stereo Signal

Provide volume and mute control for the L/R Stereo mic signal. A Mount toggle allows you to load/unload the mic samples, optimizing your patch and RAM footprint as needed.

» **Mount**
Toggle to load/unload the mic
Mic samples will dim when unloaded
» **Mute (M)**
Mute/unmute the mic
» **Volume**
Adjust the level of the mic

3 Mono Signal

» **Volume**
Volume control of the mic
» **Mute (M)**
Mute/unmute the mic
» **Mount**
Toggle to load/unload the mic
Mic samples will dim when unloaded

4 Contact Signal

» **Volume**
Volume control the mic
» **Mute (M)**
Mute/unmute the mic
» **Attack Trim**
Adjust the starting point of the sample
» **Mount**
Toggle to load/unload the mic
Mic samples will dim when unloaded

5 Electric Signal

» **Power**
Enable/disable the electric signal
» **Signal**
Toggle switch to DI and Tube of the electric signal
» **Volume**
Adjust electric signal volume
» **Bass**
EQ control for the bass frequency
» **Middle**
EQ control for the mid frequency
» **Treble**
EQ control for the treble frequency
» **Tremolo On/Off**
Toggle switch to enable/disable tremolo and autopan
» **Depth**
Adjust the tremolo/autopan depth
» **Speed**
Adjust the tremolo/autopan speed

Interface: FX Page

1 Mic Chain Toggle (acoustic)
Navigate between Contact mic and Mono/ Stereo mic signal

2 EQ (acoustic)
- **Bass**
  Adjust the level of the bass band
- **Treble**
  Adjust the level of the treble band
- **Mid Freq**
  Adjust the mid band frequency
- **Mid Gain**
  Adjust the level of the mid band

3 Delay (acoustic)
- **Sync**
  Toggle between sync and free times
- **Mix**
  Adjust the dry/wet mix amount
- **Feedback**
  Adjust the feedback amount
- **Cutoff**
  Adjust the delay cutoff frequency
- **Time**
  Adjust the delay time (short to long)
- **Width**
  Adjust the width of the stereo image

3 Sparkverb (acoustic)
- **Size**
  Adjust the size of the reverb space
- **Decay**
  Adjust the decay of the reverb
- **Mix**
  Adjust the dry/wet mix amount
- **High Decay**
  Adjust the high decay multiplier
- **High Crossover**
  Adjust the high crossover frequency
- **Low Decay**
  Adjust the low decay multiplier
- **Low Crossover**
  Adjust the low crossover frequency

4 Overdrive (electric)
- **Drive**
  Adjust the amount of drive
- **Gain**
  Adjust the amount of output gain
- **Mix**
  Adjust the dry/wet mix amount

5 Chorus (electric)
- **Speed**
  Adjust the chorus speed
- **Depth**
  Adjust the depth of the effect
- **Mode**
  Toggle between Thorus (8-voice chorus) and Ensemble

6 Phaser (electric)
- **Speed**
  Adjust the phaser speed
- **Feedback**
  Adjust the feedback amount
- **Depth**
  Adjust the effect depth

7 Delay (electric)
- **Delay Time**
  Adjust the delay time
- **Feedback**
  Adjust the feedback amount
- **Level**
  Adjust the delay mix amount
- **Mode**
  Toggle between sync and free time

8 Reverb (electric)
- **Tone**
  Adjust the reverbs tonality
- **Level**
  Adjust the reverb mix amount
- **Mode**
  Toggle between summer and winter reverb modes

Interface: Settings Page

1 Acoustic Amplitude

» **ADSR**
Typical Attack/Decay/Sustain/Release envelope control of the acoustic mic signals

2 Acoustic Settings

» **Dynamics**
Adjust the overall signal dynamics
» **Velocity Curve**
Adjust the velocity curve
» **Release Volume**
Adjust the volume of the release sound
» **Filter Velocity**
Adjust the amount at which note velocity modulates the filter
» **Filter Velocity Toggle**
Toggle Filter Velocity on/off
» **Pedal Volume**
Adjust the volume of the pedal noise

3 Stereo

» **Mode**
Change the stereo mode of the electric section: Off, Alternate (pan), or Unison
» **Color**
Shifts color based on adjacent samples
» **Spread**
Adjust the stereo width
» **Detune**
Unison mode only: detunes layers

4 Electric Amplitude

» **ADSR**
Typical Attack/Decay/Sustain/Release envelope control of the acoustic mic signals

5 Electric Settings

» **Dynamics**
Adjust the overall signal dynamics
» **Velocity Curve**
Adjust the velocity curve
» **Release Volume**
Adjust the volume of the release sound
» **Pedal Volume**
Adjust the volume of the pedal noise
» **Filter Velocity**
Adjust the amount at which note velocity modulates the filter
» **Filter Velocity Toggle**
Toggle Filter Velocity on/off

6 Stereo

» **Mode**
Change the stereo mode of the electric section: Off, Alternate (pan), or Unison
» **Color**
Shifts color based on adjacent samples
» **Spread**
Adjust the stereo width
» **Detune**
Unison mode only: detunes layers

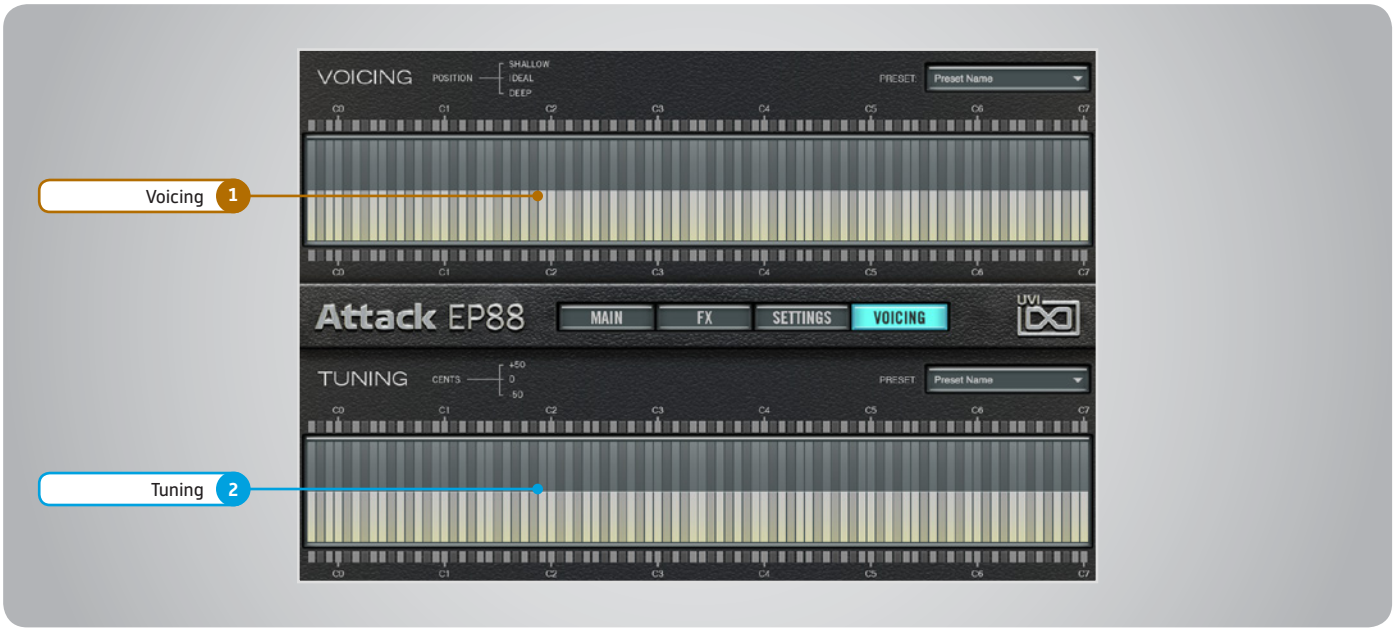
7 Wheel Strum

Toggle Wheel Strum mode on/off
To use: hold down notes and move your keyboards modwheel to strum the held notes across all octaves

8 Pitchbend Range

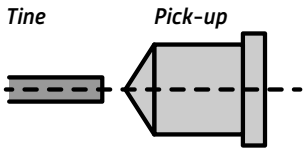
Adjust the octave range of the pitch wheel

Interface: Voicing Page

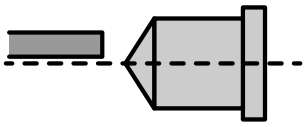


1 **Voicing** (electric only)
Per-note voicing control (adjust position of tine in relation to the pick-up)

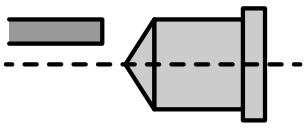
2 **Tuning**
Per-note control of tuning (+/- 50cents)



POS 1 PURE OVERTONE (SHALLOW)



POS 2 MORE OVERTONE (IDEAL)



POS 3 PURE FUNDAMENTAL (DEEP)

Preset List

Basics:
- Attack EP88 Full Default
- Attack EP88 Full Shallow
- Attack EP88 Full Voiced
- EP88 Hard Vel Ideal
- EP88 Hard Vel Shallow
- EP88 Hard Vel Voiced
- EP88 Medium Vel Voicing 1
- EP88 Medium Vel Voicing 2
- EP88 Soft Vel Deep
- EP88 Soft Vel Default
- EP88 Soft Vel Shallow
- Full Contact

Classics:
- Clean DisThorus
- Dirty Tines
- FM Voicing
- Full Shallow
- Magic Stereo Full
- Magic Stereo Hard
- Magic Stereo Medium
- Magic Stereo Soft
- Medium Vel Road
- Pan Contact One
- Pan Soft Vel Deep
- Warren G Funk

Ethereal:
- EPad 88
- Fantasia Tack
- Grandma Choir
- Little Glass
- Rise and Destroy
- Space Roadelay
- Tremo Pad
- Ultra Soft Tines

Mallet Bell:
- Attack Celeste
- Contact Pure
- Hard Vel Pluck Bell
- Little Carrillon
- Mallet Fourteen
- Marie mBala
- Medium Vel Balafon
- Music Big Box
- Soft Vel Bell
- Space China
- Steel Drumish
- TaCkaroussel
- Toy Piano 1
- Toy Piano 2

Mono Mode:
- Jimmy Zojeen
- Pick Hollow
- Solo Clean Road

Processed:
- ClavAttack
- Dark Voicing
- Heavy Detune
- Hybrid Acoustic
- Organic DX
- Phaser Softer Tacker
- Pop Road Corn
- Punky Dafty
- Rider Straight
- Short And Release
- Straturax
- Supa Trampa
- The Seventines
- Trash Fendy
- Vintage Vibes
- Wurly Crunchy

Tines Bass:
- Bass Focused 1
- Bass Focused 2
- Satur Bass

X Strums:
- Feerique
- Toy Wheeling
- Vicci CelestHarp

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Attack EP88

TACKED ELECTRIC PIANO

Credits and Thanks

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Remy Muller

GUI + Design
Nathaniel Reeves

Documents
Nathaniel Reeves
Kai Tomita

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