



### Sound Control - 3 : New Sounds in Revision 35 - Part 1

In OAS-7.1 Revision 35, issued in October 2008, twenty-five new sounds were provided by Wersi to all owners of OAS-7, quite free of charge. In the next five articles of this series we shall look closely at how Sound Control can be used to modify (ie edit) these sounds. Five sounds will be the subject of each article. In this, the first of these articles, we shall be looking at the following sounds:

**Tenor Sax Legato**  
**Mouth Organ Blues**  
**Clarinet Swing**  
**Flute**  
**Classical Large Strings**

In each case the factory settings for each of the six Sound Control parameters will be presented in a table from my own Sounds database. The result of adjusting each of the parameters will be outlined with some recommendations of suitable values to achieve particular results. The comments are, of course, just my opinion!

#### Tenor Sax Legato : 093-000-077

This sound has many facets. There is a breath effect which pervades the whole sound but is slightly louder with the attack. The envelope provides a slow fade in volume and there is a slow vibrato whose depth increases from C3 downwards. Upon release of the key there is a mild drop in pitch. The total effect makes it one of the best Sax sounds within the Wersi catalogue. Experimenting with some of the Dynamic Curve values shows that many of them could be used with this sound. Aftersound has no effect.

The parameters for Sound Control and the "Inst" values set within the sound are shown in the following shot:

SC Number	SC Parameter	SC Inst Value
1	Release	25
2	Attack	0
3	Color	63
4	Tone	127
5	Attack Shape	10
6	Mono Poly	0

The **SC Inst Value** column provides the values referred to as "Inst" when looking into **Sound Control** under **Selectors**.

**Release** and **Attack** are regulars within Sound Control. The Release value of 25 works well, with slightly higher values increasing the instrument's reverb as well as emphasizing the pitch drop upon key release. Lower values produce a drier sound and at a value of zero there is no release pitch drop. Raising the Attack value is not particularly successful, losing the breathy attack and introducing further undesirable effects as the value increases.

**Tone** can be taken down to 63 to provide an increasingly mellow sax sound. Below that value it becomes rather too dull. **Color** goes through various switching points at which the sound changes. These are 0, 14, 35, 67, 98. All values between these figures provide the same effect. The default value of 63 therefore lies within the 35 to 66 colour.

**Attack Shape** has a narrow effect, virtually switching around 63. High values give an almost banjo-like quality to the sound.

**Mono Poly** switches from monophonic up to 63 to polyphonic from 64 to 127.

#### Mouth Organ Blues : 093-000-078

This sound has a pronounced vibrato which comes in very quickly after the key is pressed though is absent initially. Aftersound provides a slight increase in volume, if the key has been struck quickly in the first place.

The parameters for Sound Control and the “Inst” values set within the sound are shown in the following shot:

SC Number	SC Parameter	SC Inst Value
1	Release	0
2	Attack	0
3	Reso	0
4	Tone	127
5	Brighter	0
6	Attack Shape	0

**Release** can be increased with care to increase the reverb of this sound but high values create a metallic effect which is undesirable.

**Attack** can be increased slightly to provide a slow, lazy harmonic, suitable for “The John Dunbar Theme”, for example.

**Reso** and **Tone** seem to make no difference to the sound.

**Brighter** does what it says though the effect is quite small over the full range of 127 values. It gives the sound a sharp edge as well as making it brighter. Used in combination with Attack, a useful pair of settings could result.

**Attack Shape** seems to have no effect.

The Modulation Wheel acts as a Tone control.

It's a pity there's no way to control the vibrato, but otherwise this is a much richer sound than the original Harmonica.

### Clarinet Swing : 093-000-079

This sound just has to be described as a beautiful, most realistic Clarinet sound. The envelope has a decay which is very natural, sending the volume to a lower level as the key is held down. Vibrato is applied just after the key is first pressed. Aftertouch has no further effect – it's not needed anyway. A Dynamic Curve value of 4 is just right.

The parameters for Sound Control and the “Inst” values set within the sound are shown in the following shot:

SC Number	SC Parameter	SC Inst Value
1	Release	25
2	Attack	0
3	Color	62
4	Tone	127
5	Attack Shape	0
6	Mono Poly	0

The Inst **Release** value of 25 works very well – increase it if you want more individual reverb to this sound though be careful of very high values as they can introduce a synthetic effect to the sound. Increase the **Attack** value to produce a lazy Clarinet for very slow pieces – a value around 70 works well though any dynamic effect is lost.

**Tone** and **Color** are usually related in their effects but here Tone has no effect. Color works best between 51 and 75. Lowering the value reduces the vibrato frequency and makes the sound more mellow while raising the value has the opposite

effect. It would have been good to have had these two results separable. More extreme values are, in my opinion, too synthetic to be usable.

Increasing the value of **Attack Shape** changes the envelope, eventually losing the delayed entry of the vibrato and the natural decay of the held note. Additionally, the sound at higher pitches becomes unusable.

**Mono Poly** is a switched parameter, values of 0 to 63 causing polyphony while 64 to 127 cause monophony.

### Flute : 093-000-080

This is undoubtedly the best Flute sound from Wersi yet. It does not suffer the attack foibles of the others. It does have a breathy layer throughout, with a mild attack effect and a vibrato whose frequency drops as the key being struck drops below G3. Aftertouch has no effect.

SC Number	SC Parameter	SC Inst Value
1	Release	24
2	Attack	0
3	Color	63
4	Tone	127
5	Attack Shape	0
6	Mono Poly	0

**Release** can be increased quite considerably to give a stronger reverb to this sound, though do remember that very high values produce a sound which continues for quite a time after release of the key.

**Attack** can, as before, be increased to give a slow, lazy flute.

**Color** controls vibrato frequency, low values providing low modulation frequencies and vice versa. The modulation depth remains the same, however.

**Tone** does what it says, with values down to around 75 being eminently usable. The Inst value of 127 provides maximum brightness.

Increasing the value of **Attack Shape** reduces the breath effect.

**Mono Poly** provides polyphony with values up to 63 and monophony with values from 64 to 127.

### Classical Large Strings : 093-000-081

This sound is large in scale with an obvious layering of different samples. Aftertouch has no effect.

SC Number	SC Parameter	SC Inst Value
1	Release	65
2	Treble	63
3	Bass	63
4	Violins	63
5	Celli	63
6	Contrabass	63

**Release** can be increased in value very effectively for that Mantovani effect but avoid lowering its value for that gives a peculiar effect.

Instead of a single Tone control there are separate **Treble** and **Bass** controls. Each of these is particularly effective and can be adjusted according to what you are playing.

The remaining three controls are for each of the three sample layers of this sound. I think it's clear which instruments each controls. There is also a pitch range for each.

Assuming the Manual is set at 8' pitch the volume levels of each sample can be controlled as follows:

**Violins** - effective from Eb2 upwards.

**Celli** - effective between F#0 and C#4.

**Contrabass** - effective from F#1 downwards.

With a judicious use of these Sound Control parameters you don't have just one Classical Large Strings sound but an almost infinite number of such sounds.

In the second of these articles looking at the new sounds given with Revision 35 of OAS-7.1 we shall have a close look at how Sound Control can be used with the next five sounds in Midi Program Number sequence:

**Vocals Aah**

**Vocals Aah Woman**

**Vocals Ooh Woman**

**Vocals Opera**

**Trumpet Mariachi**

In the meantime, enjoy your explorations.

Colin  
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