Thank you for checking out my soundset.

Here are a few notes to help you get the most from it.

I have saved the files in a slightly different way from the norm, to try to make it easier to locate specific sounds.

Most of the sounds use some form of modulation controller(s); nearly all use Modwheel, and a lot use the data slider. As a lot of potential users may not have a data slider, I have made all of the sounds that use it so that Definable 1 sends Data.

A lot of the sounds use velocity to control volume and other stuff. None use aftertouch.

I don't tend to save my sounds with oodles of effects already on them. Instead, I usually save them 'dry' and use the controllers and definables to build upon the basic sound.

A fair few use the Definables, so please check them out.

One sound requires special attention in this respect; SospHHat uses the Sostenuto pedal to 'open' and 'close' the Hihat. Please check this out if you have the necessary controllers, it is very effective.

 I would recommend that you stop the sequencer at each new sound, as it is very difficult to get a good overall view of these sounds in two bars.

The sounds were created on a Virus B, and although most should be fine on the A, there are a few notable exceptions.

Kick 1 relies on analog boost.
Crash 3 & 4 use FM in noise mode
Choir 1 2 & 3 all depend on the 3rd oscillator to sound anything like a choir.

BariSax relies heavily on the distortion module in the effects section.

Gimme4 is so called because the Data slider introduces the 3rd oscillator pitched a perfect 4th above the root. It is still a nice sound without it though.

A few of the sounds may have too much noise. This will be because they rely on noise 'colour' control.

I know everyone will have their own opinions, but for what it's worth, the ones I am particularly pleased with are : Cellos, Steampad, SosPHHat, JawHarp, Vibus and LaMer 2.

Some sounds have one or more variations that sound nearly identical; I have included these simply because I cannot make a decision as to which is best.

Feel free to use these sounds in any context, but I would appreciate it if you let me know of any tracks that you use them in, purely so that I can check them out.

Special thanks to Jens, Marc, Zack, Howard and James for their input.
Any feedback greatly appreciated. You can e-mail me at info@cranesmusic.com. or via the mailing list.

Enjoy!

Ben Crosland.