

Metascape Media™ Presents:

Metasounds™ Samples Volume I



1 – Introduction:

Within this Sample package you will find raw waveform data ready for most modern samplers, edited, and ready for mapping across the music keyboard of your choice. All samples were created using standard CD Red Book Audio specifications at 44100 Sample Rates, in full 2 channel stereo imagery, using 16 bits per channel sampling technology.

The Metasounds Samples Volume I collection includes synthetic sounds that morph through filter peaks, classic synthesizer sounds like ARP strings, and resonant sine waves from VCF's, Fantasy sounds that morph, and echo, and Lush New Age pads. To get the most from these samples, it is recommended that you read this documentation, as it will give examples about how to map your new samples across the keys of a sampling keyboard.

On behalf of everyone here at [Metascape Media™](#) we thank you for your purchase of the [Metasounds™](#) sample collection, and sincerely hope you have many hours of playing pleasure using this sample package.

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2 – Waveform Sample List:

Samples Volume I Waveform Sample List:

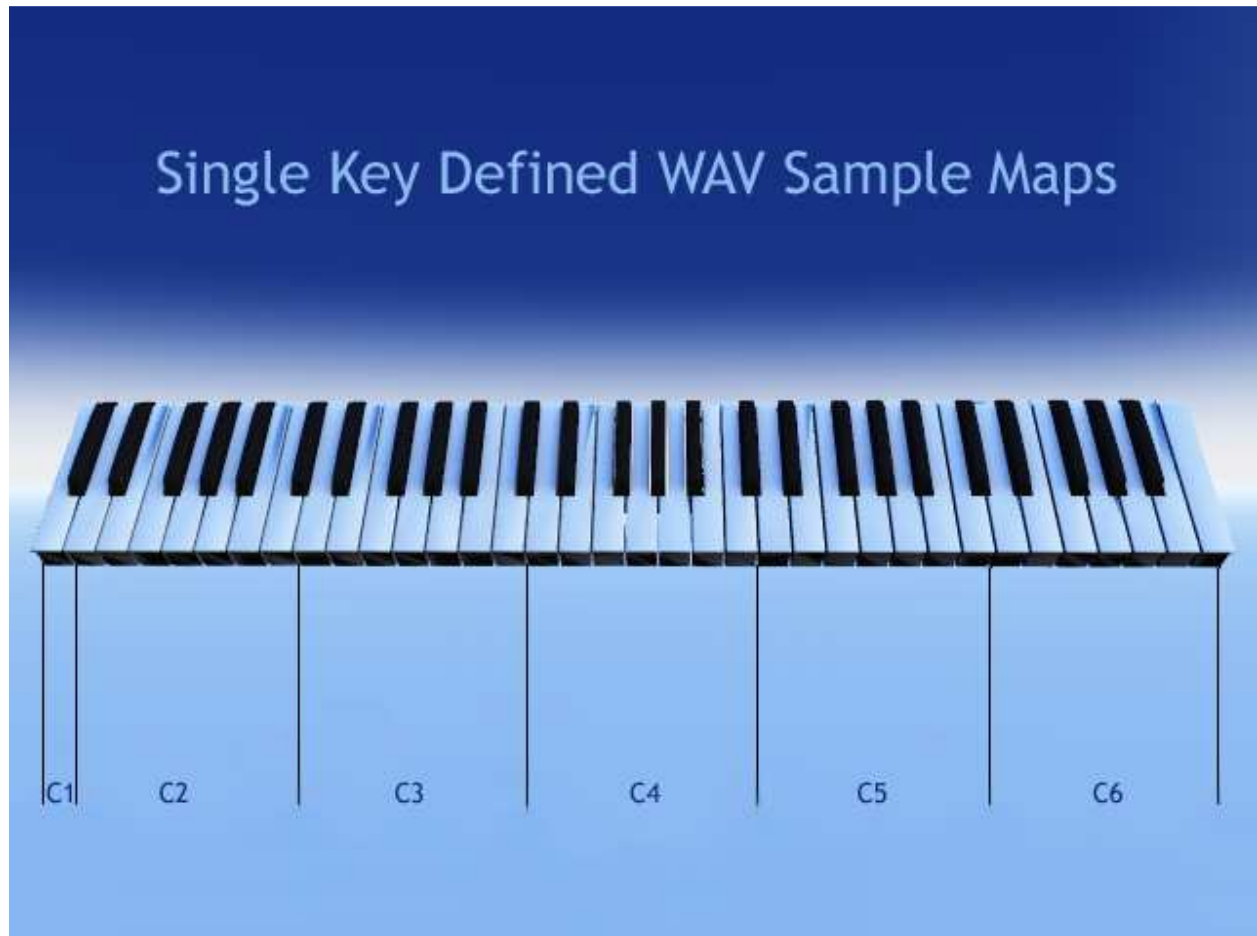
Metasounds™	Sample Data	Description
)[_K1-Synth_](6 Single PCM WAV's	A soft synthetic lullaby harp type sound with synthetic ah voices in the background.
__-AVATAR-__	6 Single PCM WAV's	A swirling fanfare of morphing frequencies mixed with a synthetic choir.
ARP_String_Synthesizer	6 Single PCM WAV's	That classic ARP Strings Sound!
CRYOGENISIS	6 Single PCM WAV's	Imagine a Comet making its way toward the distant Sun... Frozen Journeys of new beginnings.
CT_Fantasy	3 Single PCM WAV's	The sound of a distant harp played through a flute, echoing into the mystical forest.
HOLY_CHAMBER	6 Single PCM WAV's 6 Cross fading PCM WAV's	Soft airy flutes and chamber filled choirs surrounding the stereo spectrum.
MYSTIC_FLUTE	5 Single PCM WAV's 5 Single Looped PCM WAV's	A magical flute, both airy and mystical, with stereo panning.

Resonant_Ringing_Sine_Sweep	6 Single PCM WAV's	A real Resonant Ringing Sine Sweep, sampled from Real Voltage Controlled Filters!
Resonant Sine	6 Single PCM WAV's	A real Resonant Sine wave, sampled from Real Voltage Controlled Filters!
Silver^Wing2	6 Single PCM WAV's 6 Cross fading PCM WAV's	An almost FM crystal tine sound that morphs to a fantasy click.
THE_WIZARD^	6 Single PCM WAV's 6 Cross fading PCM WAV's	Crystal choir harps that morph toward a sprinkled filter spell from the Wizard!
TRANSCEND)x{	6 Single PCM WAV's 6 Cross fading PCM WAV's	A soft, new age string pad that morphs and twists into a parametric filter peak.

Please note that if you purchased a single sample within this collection, all of the samples in the list above will not be included in your package. The list above is the complete Metasounds Samples Vol-I sound list. If you did purchase a single sample package only, and wish to purchase more, you may visit the Metastore to complete your Metasounds Sample Collection by visiting: <http://www.metascapemedia.com>

The information within the next three sections assumes that you are familiar with music sampling technology, and the sampler you are currently using. This purchase documentation is not meant to teach the basics or advanced techniques of sampling, and is beyond the scope of this document. If you are new to music sampling technology, please consult your sampler's owners manual. The following generalized information is a guide that will illustrate how to Map your newly purchased Metasounds Samples across your Samplers Keyboard.

3 – Mapping Single Key Defined Samples:

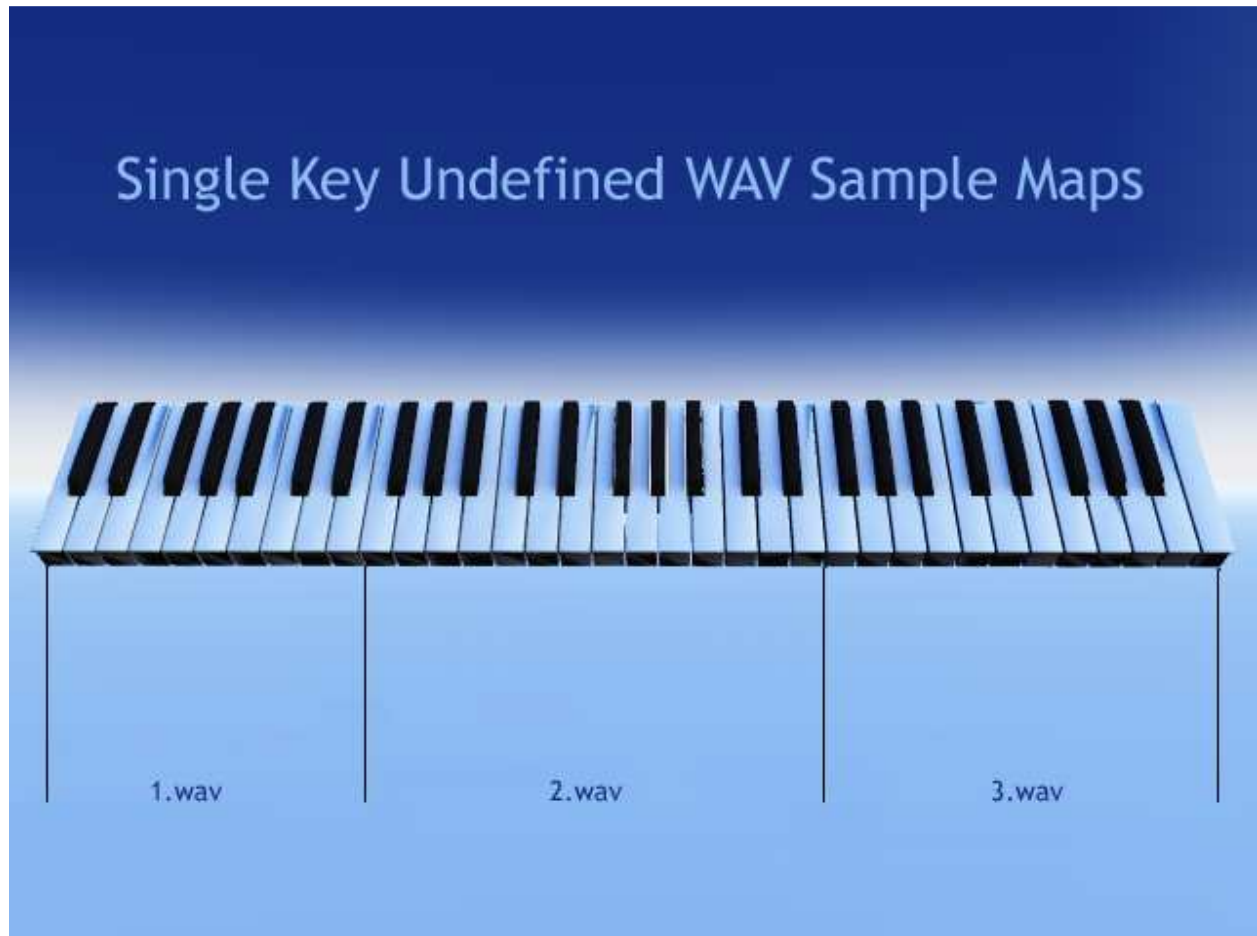


Within your Metasounds Sample Package, you will notice the RAW WAV files are labeled: C1.wav, C2.wav, C3.wav, C4.wav, C5.wav, and C6.wav. These are considered Single Key Defined WAV's. They are defined because each file is labeled to the corresponding key placement value. For instance, C1.wav means that you would place this WAV file upon the "C1" key of your sampler. Using the above illustration, you will notice that the C1.wav file is mapped on the actual C1 of the keyboard, and it is recommended that C1.wav be mapped on C1 only, as this sample is the very low end of the harmonics range within this sample set, and wasn't meant to be mapped anywhere else upon the keyboard!

As for C2.wav through C6.wav: these samples were created to have the ability of stretching across specific key ranges on your sampler's keyboard. For instance, using the illustration above, you will notice that the WAV file C2.wav can be mapped, or stretched across keys D1 through C2, thus C2.wav corresponds to mapping C2.wav from the end of the last sample, C1.wav, all the way to key C2.

Using this section's example, you may map the remaining samples: C3.wav through C6.wav upon your sampler's keyboard using this technique. Remember, this is an example only, advanced users may wish to experiment mapping these sample files differently to suit their needs.

4 – Mapping Single Undefined Samples:



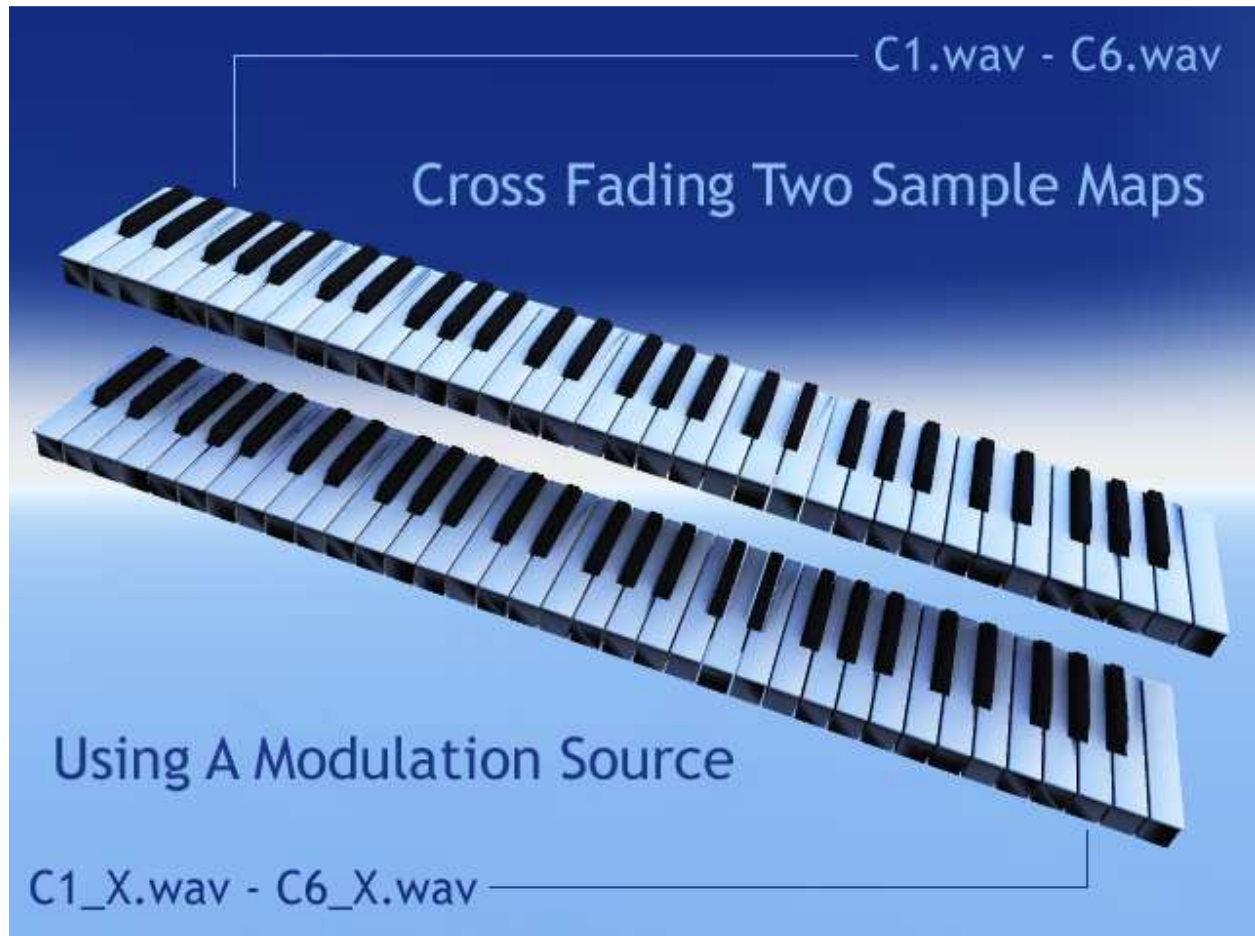
Within your Metasounds Sample Package, some of the RAW WAV files are labeled: 1.wav, 2.wav, and 3.wav. There are some sounds in the Metasounds Sample Collection that didn't benefit from being assigned to certain keys on the sampler, and thus have been termed "Undefined" samples, as these sample aren't defined by actual key values.

For instance, the above example uses the sample "CT_Fantasy" from the Metasounds Samples Vol-I Collection. If you were able to understand the previous section concerning how to map defined samples, then you should have no problem understanding how to map undefined samples.

Using the CT_Fantasy example, you will notice that 1.wav has been mapped from key C1 to E2, 2.wav has been mapped from F2 to E4, and 3.wav has been mapped from F4 to C6 on the sampling keyboard. Although it seems like this technique stretches too few WAV samples too far, it actually benefits mapping these sound types in this manner.

Remember, this is an example only, advanced users may wish to experiment mapping these sample files differently to suit their needs. Experimentation is encouraged!

5 – Mapping Cross Faded Samples:

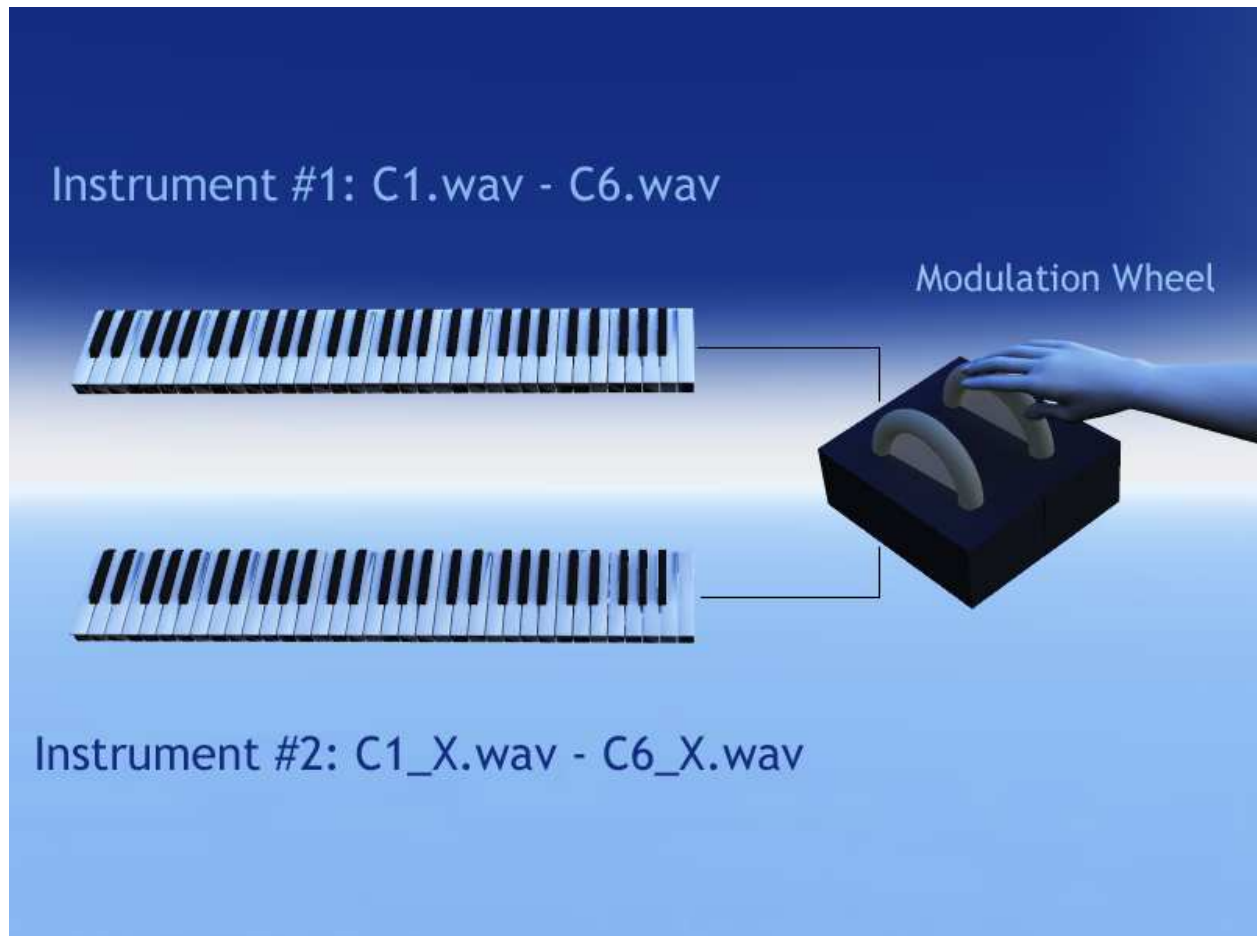


Within your Metasounds Sample Package, you will notice some of the RAW WAV files are labeled: C1_X.wav, C2_X.wav, C3_X.wav, C4_X.wav, C5_X.wav, and C6_X.wav. These particular samples were created to “Cross Fade” from one sampled sound source to another, in a smooth transition, sometimes giving a sonic morphing effect.

Reading sections 1 and 2 of this documentation, you should already understand how to map your Metasounds samples across the sampler of your choice. Cross Fading two sample maps is the equivalent of playing two instruments in one. If your sampler is not capable of creating two instruments, you may also use the “X” sample types as a single instrument. If your sampler is capable of having two instruments at a time, and gives the ability to modulate between these two instruments read on.

After creating one instrument using the C1.wav through C6.wav files, simply create another instrument in the same manner that maps C1_X.wav through C6_X.wav. An important note to remember is that you should map both the defined samples, and the “X” cross fading samples exactly parallel to each other for a smooth transition between the two instruments. Once both instruments have been created, and mapped accordingly, you will need to route a modulation source to both instruments.

An example would be using your sampler's modulation wheel to link both instruments:



In the above example a modulation wheel is used to control the volume levels of each instrument. When the modulation wheel is at 0, or turned all the way down, the volume of Instrument #1 would be turned up to its maximum level, while Instrument #2's volume was at its minimum level and thus could not be heard.

Adversely, when the modulation wheel is "pushed", or turned all the way up to 100, Instrument #2's volume level would be at its maximum level, and Instrument #1's volume level would be at its minimum. And the transition between both Instrument #1, and Instrument #2, as the modulation wheel was pushed up or down, would have their volume levels smoothly fade in at out, depending upon the position of the modulation wheel.

Although both instruments could be routed to various modulation sources that would vary how they switch back and forth between each other, the modulation wheel example above is the modulation source recommended to get the smoothest transition between both instruments.

6 – Contact, Support, and Legal Info:

On behalf of everyone here at [Metascope Media™](#) we thank you for your purchase! If you have any comments concerning this Metasounds Sample Package, please send all correspondence to:

~MEL~

melproductions@metascopemedia.com

For product support please e-mail:

techsupport@metascopemedia.com

Or create an account, and visit the Audio support forums at:

<http://www.metascopemedia.com/metaforum/viewforum.php?f=4>

Thank you!

Legal information:

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