

The **Electronic** Catalouge

Version 1.45 - September 1998



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NEW SOUNDS GOOD WEB SITE FROM Q4 1998: <http://www.soundsgood.se>

WHAT'S **New** in this version?

- φ There has been some changes of local Distributors. [Go To List](#)
- φ A Sounds Good RealAudio™ Jukebox should be included on this CD.
[Some Basic Info](#)
- φ [New Review](#) of Methods of Mayhem. From the new and very promising [DwarfBoy Sampling Site](#)
- φ Info on our new .sounds series. [It is here](#)



INTROseDUCTION



Sounds Good creates Samples. Samples of the highest Quality. To us Quality is much more than Sound Quality - it's also the many other aspects that help make it quick, easy and rewarding to create music with Samples. And safe. Hence our **Safe Sampling™** guarantee.

When you use our products you will appreciate the fabulous sounds and the intelligent way they are presented and organised. All to help your creative juices flowing. Our **LoopConnector™** system makes our various titles to work like one big library of Interchangeable sounds.

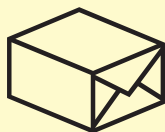
No matter if you are an experienced professional with Hardware Samplers or a novice Desktop Musician with a Soundcard in your computer you will appreciate the way our Samples can blow life and vitality into your music. Programming a Drum pattern with Individual Sounds is an Art and not many people can come even close to the sound and feel of a real Drummer. A Sample of a groove played by a world class drummer & recorded to the absolute highest standard is an instant way of adding the real thing to your music.

The same goes for many other types of sounds: how easily can you get hold of a Didgeridoo player, an expert Hip Hop producer or a Tekno whiz kid that can help you with Loops and Riffs that have a happening Groove, Current Sounds & The Attitude. Can you find them? Can you afford to pay them? Do you have the means to and know how to record them?

Well, all you have to do is look through this catalogue and you will find a mindblowing array of loops, sounds and sonic colours. On Audio CDs or CD-ROMs. At an incredibly cheap price compared to the other options. Load some into your machine and you are ready to go.



Shopping for Sounds



Shopping Info - Sounds Good products

You can e-mail orders, fax or call them in. However, usually it's faster and more convenient to shop from your local distributor or music store.

Sounds Good accepts the following methods of payment:

International Cheques, made payable to Sounds Good AB

MasterCard / EuroCard / Visa

We are currently evaluating various electronic means of payment. Until implemented, we recommend fax as the safest way to transmit credit card information.

Prices includes air mail postage worldwide. Delivery times varies from 1-10 weekdays.

Orders are processed within 24 hours.

Prices:

Our "Full Length" Products

Sampling CDs	\$99
AKAI CD-ROMs	\$149

Sampling Sound System

Mixed Mode	\$30
AKAI CD-ROMs	\$60

SALES:

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Contacts Around the globe

To purchase or for more information about products in the Sounds Good line please contact your local music shop or the local distributor. The World Wide Distribution is handled by TimeSignature, if you are interested in distributing ours and other Sound products please get in touch with them at:

TimeSignature
 Ugandavej 111, B10
 DK-2770 Kastrup
 Denmark
 sales@timesignature.com
[Website](http://www.timesignature.com) (www.timesignature.com)

Since distributors are added (or exchanged) you might have problems finding our products where you live, if so please check out the TimeSignature web site for updated info. You can always purchase Sounds Good products (and others) directly from us. INFO

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USA+Canada	EastWest	Website	213 656 4135	213 656 4457
Germany (+CH, AT)	Best Service	Website	089 34 50 26	089 39 73 96
Japan	Crypton	Website	11 222 6655	11 222 0707
South Africa	Sample Division		11 8803 576	11 88 04 124
Australia	Soundwarehouse		02 363 0493	02 327 1848
Benelux	BMI Groothandel BV		070 320 24 25	
Italy	Midiware	Website	06 372 4639	06 3735 1952
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France	Arbiter France	Website	2 40 11 05 05	
Sweden	Sounds Good AB	Website	08 84 03 43	08 84 03 88
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Safe Sampling™

& licence agreements



Safe Sampling™



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That last sentence is to protect ourselves from "idiot lawsuits" in the US (i.e. Drying Cats In Micro-oven stuff) and is to be interpreted against that background not as a contradiction to the Safe Sampling™ guarantee.

Safe Sampling™

in plain English

Safe Sampling™

Here is a list in plain English of what you can and can not do with our sound libraries:

- ⌀ You can use them in any type of music production, for example: making records, remixes, commercials, jingles, commissioned pieces, soundtracks for film, theatre, musicals, computer games and multimedia.
- ⌀ They can NOT be used for making music or sounds that will be licensed or sold as Library Music, Sound Clips or other Sampling products.
- ⌀ The Individual Sounds can not be used on their own as "music", background noises or Sound FXs in computer games, Multimedia productions etc. They are only to be used as material for producing music. Per definition they are not music in themselves.
- ⌀ You can not trade, resell, lend, rent, copy, duplicate, upload or download to any Database, BBS or Server this product or any of the sounds on it. In effect any such action is piracy and illegal and will be prosecuted to the fullest extent of the law. We will show no mercy with Pirates if caught.
- ⌀ The single user license you purchase is non transferable, this means you can not sell any discs second hand, by the same logic you can not use any sounds from second hand products legally in productions.
- ⌀ If your company requires several members of the staff to have access to the sounds of a SG disc, then you must purchase an individual copy for each person or a Multi User License (which is a cheaper alternative). If you run a commercial studio and offer our sounds to a number of clients then you are required to have a Multi User License. Contact us for more info.



LoopConnector™ - Mix`n`Match

The LoopConnector™ indicates that the product adheres to this Sounds Good standard



This System was created so that all our titles will work interactively as one big library of interchangeable loops. All loops adhere strictly to SG's BPM Templates in which all loops are in tempos of even 10's. The tonalities of instrument loops are also standardised to enable maximum ease of mixing'n'matching loops and riffs within and between the various titles.

This system is great for all setups and particularly helpful when using a hard disk system to play back the sounds. Many HD systems now play back between 4-32 tracks on standard equipment (Check out the amazing **Cubase VST technology** from **Steinberg** for example) so it's possible to substitute a Sampler with Hard Disc Recordings for triggering of Loops, Riffs and FXs.

Audio triggering within a hard disk system is almost always fixed which means it plays the files as they are saved onto the harddisk (i.e the pitch and tempo can not be changed in realtime. This is possible with a Sampler which holds the Samples in RAM memory). The user must time stretch/pitch change loops of different tempos/pitches to a common tempo/pitch to make them work together. Many HD Recording systems do not even have professional quality time stretch and pitch correction if any. It can take a long time to perform these tasks and it slows down the whole process of making music and Inspiration easily gets lost. The LoopConnector™ system takes away the hassels and let you focus on making music and not endless file processing.

Product Overview

Full Length Titles

Drum Loops for Pop & Rockheads

Drum Tools

The one and only Loop CD dedicated to Rock & Pop Loops. Everything is played live - nothing is programmed. The most flexible Drum Loop CD ever with Tempo Sets, Inspiration Grooves, & Individual Hits so you can make drum tracks with a flow and a natural feel.

Magic Percussion Loops

New World Order Journey #1

Percussion & Drum Loops from all over the world. Loops you can't find on any other Sampling product. Loops from both Percussion Ensembles and Individual Drums.

A mixture of field recordings, studio recordings and programming to give you the maximum flavor and variation. Some of this planets' most popular and time-tested grooves.

The Trip of a Lifetime

New World Order Journey #2

Double CD with ethnic Instrument Loops from all over the world. Loads of totally unique material. All safe and sounding good! More than 1 800 Samples. BPM given for all loops. The Whole World brought into your studio on Silver Platters!



4 On D Floor

Eurotech

The #1 product on the market for Eurotekno/ Eurohouse/Europop. Here is all the Sound Raw Material you need: Add Melodies, Hooks, Vocals & Stir. Serve while hot!

Ear Bondage

Methods Of Mayhem

A brutal and sweet Sampling Product for Industrial Music, Hardcore & Intelligent Techno etc. In short: For anything in need of an Experimental Edge. It's time to get ugly. Yes? A little refreshing Mayhem, anyone?

Hip Hop in Full Swing

On The Jazz Tip

Is based on a "virtual band" kicking out some stomping grooves, licks and loops played in pre-determined keys and tempos to be used interactively or independently. This is the perfect production tool for all Dance styles with HipHop, Rap, Soul, Acid Jazz and Funky flavors - for any music project that needs a sting, swing or that Jazz thing!

Everything is Permitted

Sample Material

A sonic collage from the sound libraries of visionary New York Producer Bill Laswell. Atmospheric Ambiences, TranceScapes, Ethic Loops and Riffs, Metafield Grooves & Kaos. Ammunition for all Sonic Wizards who want to create music with no boundaries.



The First Wave

SAMPLING SOUND SYSTEM

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SAMPLING SOUND SYSTEM



Safe Sampling™

POPPED

Cream, Who, Small Faces, New Order, Pulp, Oasis, Blur, U2, Suede, Red Hot Chili Peppers, Verve. These are some of the groups that have inspired the grooves on this disc. It's all powerful pop and rough rock grooves.

LAIDBACK

Unusual, Cool and Laidback grooves in the spirit of David Sylvain, Daniel Lanois, Peter Gabriel. Also some ballad grooves in 70's style. To emulate these kind of grooves by programming is Mission Impossible. Absolute Inspiration!

BRUSHED

Rock and Pop grooves all played with different kind of brushes: Hot Rods, Blasticks, Wire and Plastic Brushes. This gives the grooves a totally unique sound with much expressiveness. The sparseness of many of these loops makes them perfect for anybody

wanting to customise their rhythms, using these solid, alive and breathing grooves as the fundament.

HOUSE

Who's in the House? A steady stream of innovators and traditionalist it seems. House and HipHop are styles that have been around for a long time. They will stay on because they are constantly evolving and moving on. Keeping the basic characteristics while incorporating new sounds, ideas and attitudes. This vitality is reflected in this product which presents grooves & sounds which are both up to date and forward looking.

G-SOUL

The Soul and R'n'B of today are very much influenced by HipHop both musically and in attitude. The beats, booming basses and gangsta attitude is wrapped up in a glossy and ultra-smooth production to present something fresh. Groups like TLC is a per-

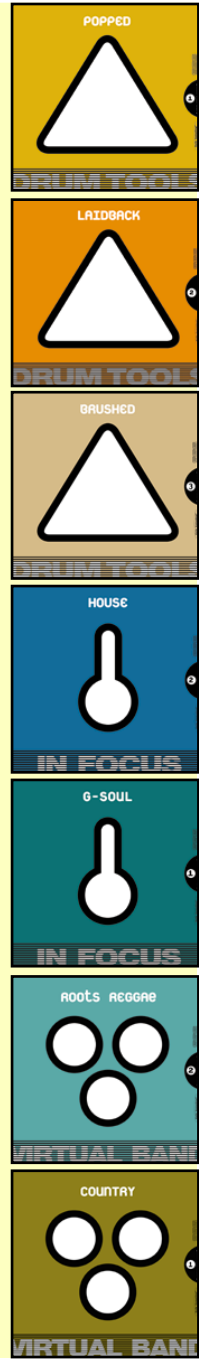
fect mix of HipHop and classical soul music. Here are the first product to present Samples for this style of music.

COUNTRY

Country Samples, many pinched towards Bluegrass. Here's the chance to use your Sampler to put together some live backing for writing country /country inspired songs or to pick some of these unique flavours to experiment with in other settings.

ROOTS REGGAE

For the first time available on a Sampling Product: Roots Reggae Samples! No programmed Dancehall or Ragga like previous "Reggae" Sampling CDs's. All played live on real instruments by ital reggae musicians. Great Samples for Ambient and Dub. Spliffs not included.



General Info



Sampling Sound System is an extremely affordable, fully professional series of Sampling products.

2 Formats :

AKAI: S-1000 formatted CD-ROMs compatible with many Sampler models from AKAI, EMU, ENSONIQ, KURZWEIL, PEAVEY, ROLAND and YAMAHA.

A great convenience if you have a CD-ROM player and a supported Sampler.

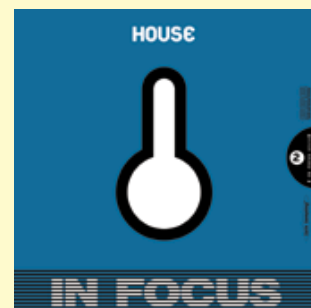
Multi-format: Includes Audio, PC-Wav and AIFF-Mac files for compability with everything that can play back Samples!

Features :

- 300-400 Samples per title.
- All material is recorded/programmed especially for this series. No rehashing of old material or second hand fillers.
- Safe Sampling™ - The Sounds Goods guarantee of original and license free Samples.
- LoopConnector™ - The CDs work interactively as one big library of interchangeable loops.

All titles adhere strictly to SG's BPM Templates. All loops are intempes of even 10's. The tonalities of instrument loops are also standardised to enable maximum ease of mixing'n'matching loops and riffs.

- Samples are well organised with full Information in the booklets of tempos and tonality for quick and easy use.
- Some of the titles go where no other Sampling products have been before to bring you totally unique Sounds.
- No licensing, registration or additional fees to use the sounds in commercial music production.
- In contrast to other products in this price range the SSS series not only contain raw data but Sounds that can be looped is so.



Prices >>>

Drum Tools



With the 1994 release of the disc Drum Tools we set the standard for Drum Loops for Rock & Pop Music. After many excellent reviews and pleads for more from enthusiastic users world wide we are glad to present the new generation of Drum Tools. The focus is still set on Rock and Pop music in the broadest sense. Each of the new Grooves are played and produced to have a unique character and lots of "personality". The new titles are excellent add-ons to the original Drum Tools and equally useful on their own. Each Groove comes with a lot of variations in form of Full Loops, Variations (Grooves with some drums dropped out to be used as intros, breaks, etc.) Fills, Separate HiHat and Ride Patterns. All to get the natural flow and feeling of a real drummer playing real drums. In addition to the loops there are also sections of Individual Drum Samples on each title. Produced in collaboration with people from the Roxette team. Several different drummers contributed for great variation in styles and sound. Only Acoustic Drums used, recorded and mixed with valve technology.

POPPED:

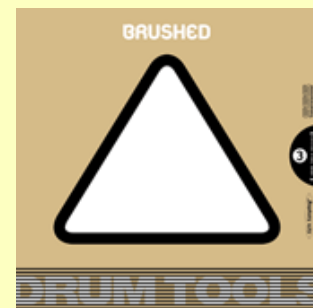
Cream, Who, Small Faces, New Order, Pulp, Oasis, Blur, U2, Suede, Red Hot Chili Peppers, Verve. These are some of the groups that have inspired the grooves on this disc. It's all powerful pop and rough rock grooves.

LAIDBACK:

Unusual, Cool and Laidback grooves in the spirit of David Sylvain, Daniel Lanois, Peter Gabriel. Also some ballad grooves produced in 70's style. It's very hard to program basic rock & pop grooves to sound like live drums. To emulate these kind of grooves by programming is Mission Impossible. Absolute Inspiration!

BRUSHED:

Rock and Pop grooves all played with different kind of brushes: Hot Rods, Blasticks, Wire and Plastic Brushes. This gives the grooves a totally unique sound with much expressiveness. Full Loops, Loops of Brushed Snare only and Separated Loops with the Bass Drum and Snare Drum in one channel each. The Separated loops gives user full control of mixing levels, EQ-ing and applying FXs. The sparseness of many of these loops makes them perfect for anybody wanting to customise their rhythms, using these solid, alive and breathing grooves as the fundament.



InFocus!



Here we cover specific genres of music, styles or instruments.

HOUSE

Who's in the House? A steady stream of innovators and traditionalist it seems.

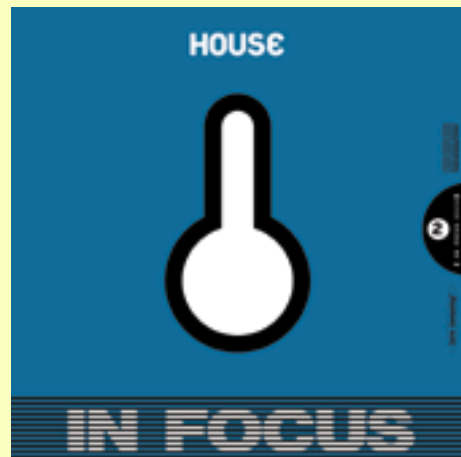
House and HipHop are styles that have been around for a long time. They will stay on because they are constantly evolving and moving on. Keeping the basic characteristics while incorporating new sounds, ideas and attitudes. This vitality is reflected in this product which presents grooves & sounds which are both up to date and forward looking.

Drum Grooves, Bass & Synth Loops, Drum and Percussion Hits, Bases, String & FX Pads, Chords, Stabs & Hits, Synth & Organs, FX. 110-140 BPM.

G-SOUL

The Soul and R'n'B of today are very much influenced by HipHop both musically and in attitude. The beats, booming basses and gangsta attitude is wrapped up in a glossy and ultra-smooth production to produce something fresh. Groups like TLC is a perfect mix of HipHop and classical soul music. Here are the first product to present Samples for this style of music.

Drum Grooves, Guitar Riffs, Drum and Percussion Hits, Bases, Stabs & Hits, Synth & Organs, FX. 70-110 BPM



Virtual Bands



Covering a particular style of music the Sounds Good Virtual Band presents Loops & Riffs that can be used either as a construction kit to put together songs or used separately to get some of the special flavours.

COUNTRY

Country Samples, many pinched towards Bluegrass. Here's the chance to use your Sampler to put together some live backing for writing country/country inspired songs or to pick some of these unique flavours to experiment with in other settings.

Loops and Riffs in 4 Keys at 5 different tempos.

Drums, Bass (Electric & Acoustic), Guitar (Electric & Acoustic), Pedal Steel, Mandolin, Banjo.

ROOTS REGGAE

For the first time available on a Sampling Product:

Roots Reggae Samples!

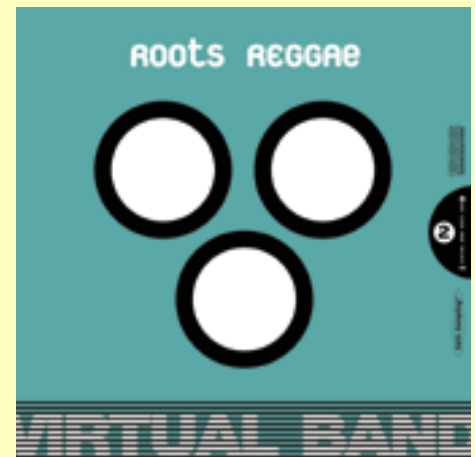
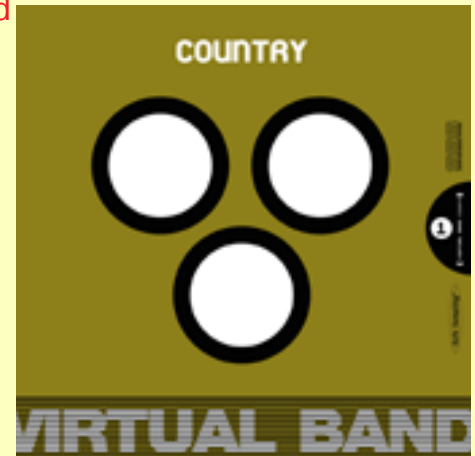
No programmed Dancehall or Ragga like previous "Reggae" Sampling CDs's. All played live on real instruments by ital reggae musicians.

Great Samples for Ambient and Dub.

Loops and Riffs in 4 Keys at 4 tempos.

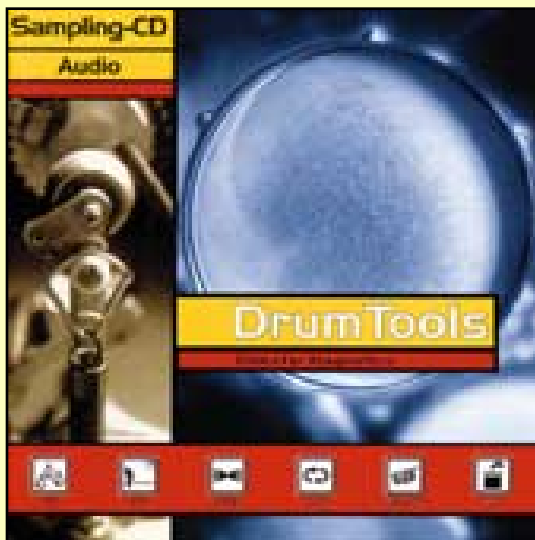
Drums (Grooves, Fills and Individual Hits), Bass, Guitar (Riffs and Chords), Hammond B-3 (Riffs and Chords), Clavinet, Percussion.

The CD Babylon been waiting for. Spliffs not included.



Drum Tools

The one and only Loop CD dedicated to Pop & Rock loops. Everything is played live. The most flexible Loop CD ever with Tempo Sets, Inspiration Grooves & Individual Hits so you can make Drum Tracks with a flow and a natural feel.



Styles covered: 4/4 Straight, 4/4 Shuffled, 6/8, Blues, Brush + Big Section of Inspiration Grooves. Several Tempo Sets to each style.

Tempo sets typically include: Full Loops (BD, SD & HiHat/Ride), Fills, Separate HiHat & Ride Loops, Percussion Loops & Flams. Many variations in each group. Most Loops & Samples available in three versions: Stereo Dry, Stereo Ambience & Mono Dry.

Made by people from the Roxette team, Drum Tools makes you a Master of Loopology!



Safe Sampling®

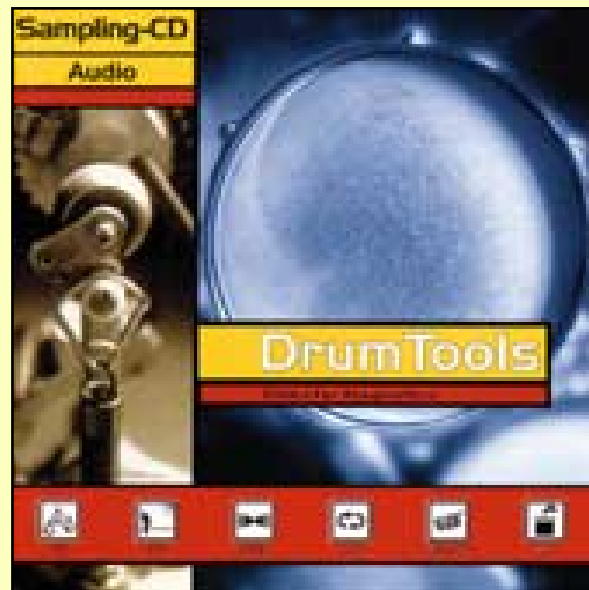
Drum Tools

Keyboard - USA June 1995

Sound Quality: 5 stars
Selection: 5 stars
Bang for the Buck: 5 stars

Formats: Audio, Akai and Ensoniq CD-ROM
Overview: Pop, rock and blues-orientated drum and percussion loops, fills and individual hits.
Content: 93 tracks, 20 "inspiration" tracks, 2 demos, one reference tone track.
Shuffles: 12 full loops, 16 fills, 7 hi-hat loops, 13 percussion loops, 8 flams.
4/4 Grooves: 24 full loops, 23 fills, 24 hi-hat/ride loops, 55 percussion loops, 16 flams.
6/8 Grooves: 21 full loops, 18 fills, 21 hi-hat/ride loops, 37 percussion loops, 13 flams.
Brushes 9 full/snare loops, 6 fills, 14 percussion loops. Blues: 15 full loops, 9 fills, 4 hi-hat loops, 22 percussion loops, 8 flams. Single Hits: 66
(Note: none of the above tallies include the "ambience" or "mono dry" versions of the loops, fills and flams.)

Just when we thought the ante couldn't get higher, along comes another great loop disc to make our heads spin. Sounds Good AB's Drum Tools does just that. Crisp, punch drum sounds and primo performance at an affordable price. With nary a mug shot or celebrity name on the cover, one wonders who's responsible for the grooves. A bit of digging through the fine print and you'll find: "People from the Roxette team," which translates to the Swedish braintrust of drummer Christer Jansson, engineer Alar Suurna and producers Anders Herrlin and Thomas Tibert (See our Fe. '94 issue for more on Roxette).



"Everything has been played live," say the disc producers. "No programmed loops to be found." We're not familiar with Janssons previous work, but on Drum Tools some of his deep-down grooves conjure visions of Jim Keltner and the late, great Jeff Porcaro. World -class stuff.

While we've seen a plethora of packages that focus on the funkier side of the musical spectrum, this disc sets its sights primarily on the pop, rock, and blues worlds. The disc is loaded with spot-on 4/4 grooves, tasty shuffles, 6/8 blues, country-style train beats, Bo Diddley stomp, fills, pickups, turnarounds, flames, brush sweeps, and solo percussion grooves (conga, shaker, triangle and so on to name a few. You'll also

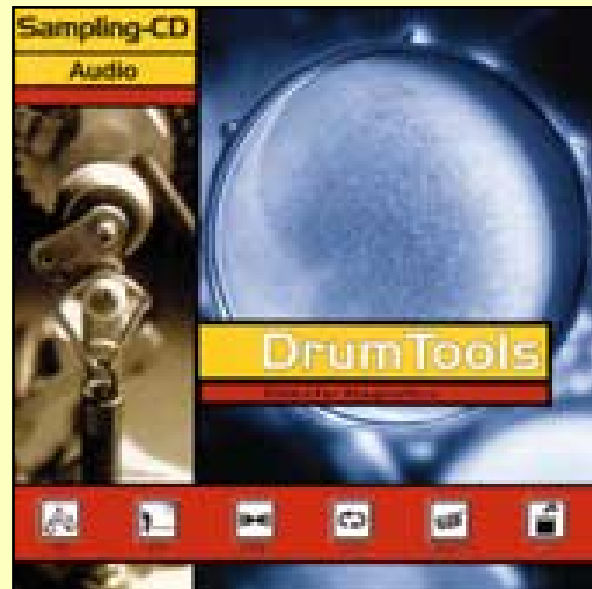
Drum Tools

Keyboard - USA June 1995

find individual hits, solo hi-hat and ride cymbal patterns, a pair of demos, and a reference track for setting the input levels for your sampler. Not to say Drum Tools isn't appropriate for the dance maniac. "Some of these grooves are funky" howls ER. And indeed, a number of Jansson's shuffles could serve a righteous dance beds. But a majority of the material seems to be aimed at the styles listed in the contents section above.

A group of patterns called "inspirational grooves" more than live up to their name. When we see titles such as "Little Feat", "Bruford", and "Keltner", we expect to hear nothing but the best, and that's just what Jansson delivers. His fat, deep-pocketed beats must be heard (and samples) to be appreciated. ER agrees: "The first three sound like they're direct from the Neville Brothers."

The patterns cruise by at a bullet-like pace; loops are fired back-to-back with little space in between, which makes the cueing and sampling process a bit difficult at times, but it also allows for more material on the disc. A majority of the loops are presented in three formats: stereo dry, stereo with natural ambience, and mono dry. Each type is organized under its own index header. Consistent track-by-track formatting makes this disc a joy to use.

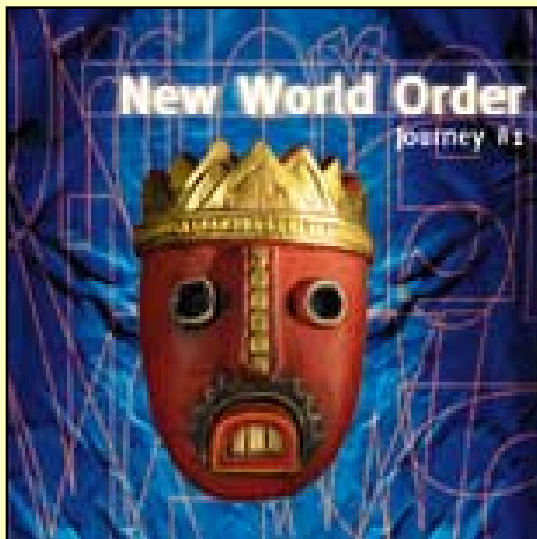


So let's summarize. Performances: excellent. Sound quality: excellent. Formatting: excellent. Documentation: excellent. "A veritable encyclopedia of killer grooves", ER concludes. In general, this collection is as good as we've seen. Final thought: Loop discs are getting so darn good these days that we've demoted our drum machine to click-track-only duty. With packages like Drum Tools to choose from, we may soon be bidding goodbye to those buttons once and for all.

-GR

New World Order # 1

Percussion & Drum Loops from all over the world. Loops you are guaranteed not to find on any other Sampling product. Loops from both Percussion Ensembles and single drums. A mixture of field recordings, studio recordings & programming to give you the maximum flavor and variation. An Adventure in Rhythm! Some of this planets most popular and time-tested grooves.



AFRICA: Tribal Rhythm, Ritual, Hi-Life, Djembe, Talking Drums.

THE ARAB WORLD: Huge section from the Middel East and North Africa, Daf & Dumbek Loops.

LATIN AMERICA: Brazil, Calypso, Jamaica- Reggae Loops & Fills, Haitian Voodoo Rhythms, Congas & Bongos, Latin Funk, Top Loops & a huge Afro-Cuban section.

INDIA & JAPAN: Tabla Loops, Indian Ensemble Loops, Taiko and other Rhythms from Japan.

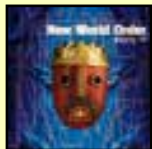
EUROPE & NORTH AMERICA: Bodhran & Bones from Ireland, Street Beats & Shuffles from Texas & New Orleans.

WORLD BEATS: An amazing section of Hybrid loops and some FX Loops.



Safe Sampling

NWO#1 **List Of Content**



The **Tribal** Section is a collection of loops from the Sub Sahara Africa, especially from West Africa. Many of the World's oldest and most powerful rhythms come from West Africa. Many of the other loops found on this CD from other parts of the world are descendants or adoptions of West African Rhythms.

The **Ritual** Section is a collection and simulations of Rhythms and voices from callings, processions and trance sessions.

Akua is a rhythm from Ghana and it's different parts are broken down here.

Hi life is a West African pop beat and some of the loops are soloed HiHat, Drum and Conga patterns.

Djembe is a traditional drum from West Africa and this section includes some licks/fills beside the loops.

The Talking Drum in this section comes from Senegal.

The **North Africa** hosts several different styles as: Rai, Belly Dance, Bedouin Rhythms and Modern Arab.

The **Middle East** section covers a wide area including Iran, Iraq, Kurdistan, Turkey, Syria.

The **Daf** in this section is from Kurdistan. A huge frame drum with jingles, it's a beautiful and very expressive instrument.

The **Dumbek** is one of the most common handdrum used in music from the Middle East and North Africa.

The **Brazil** Section includes Carnival Samba variations, Bahia style beats, Bossa Nova Beats and Bãio Beats.

The **Jamaica** section includes some Dance Hall, Rocker and Bhangra styles. Reggae Fills include both old and new styles.

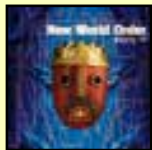
The **Calypso** section includes basic calypso beats with some variations.

The **Voodoo** section consists of Trance inducing rhythms from French Guyana and Haiti.

Afro Cuban is the category that holds many traditional Latin American grooves. Cuba is the major area where the rhythms from Africa were preserved and from these mother rhythms many variations have been created. Santoria, Clave, Mambo, Rhumba, Palito, Guaguaco and Bomba are some styles presented here.

NWO#1

List Of Content



The **Congos & Bongas** section consists of, that's right, conga and bongo loops.

The **Latin Funk** are Drums Loops with congas in a Latin style of course. Top Loops are Shaker, Bell and Clave loops.

Rhythms of **India** consist of thavil, mrdangam, kangira, tabla and some frame drum loops.

The **Tabla** section is made up of solo tabla loops.

The **Bodhran** is a Celtic frame drum that is most commonly associated with Ireland. Here are loops played both with stick and brush.

The **Bones**, Celtic style Bones.

Japan is home of some very special rhythms. Here is Taiko Drums, Noh rhythms and more.

The **New Orleans** section consists of some second line beats, a Blue Rhumba and Zydeco beats.

The **Texas** section consists of some old and new Texas style shuffles and trains.

The **World Beat** section is a huge collection of hybrid loops combining styles from all over the World.

FX Loops, the name pretty much says it all.

NWO#1

Keyboard - USA April 1995

SOUND QUALITY 4 Stars
SELECTION 4 Stars
BANG FOR THE BUCK 4 Stars

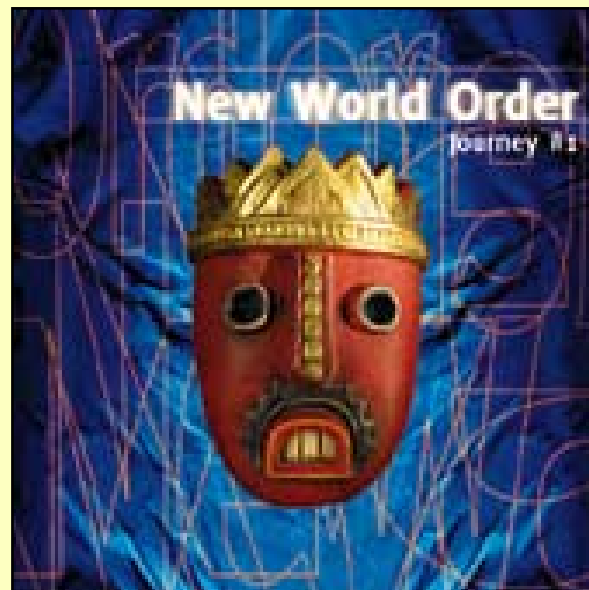
Overview: One-bar and two-bar percussion loops from around the world.

Contents: 88 tracks with 12 loops each. African (14 tracks), talking drum (4 tracks), Arab (12), dumbek (4), Latin American (16), congas & bongos (3), India (9), Japan (4), Ireland (8), New Orleans (2), etc..

Building looped rhythm tracks? Lowdown kicks and 808 hi-hats will only take you so far. What about the spice? If you're looking for ethnic percussion to blend (or cut) into a groove to give it that exotic edge, look no further. New World Order is an amazing compendium of authentic rhythm soundbites from around the world. Some kick and snare patterns are provided, but here too emphasis is on offshore styles, notably Afro-Cuban and Brazilian.

The disc is well organized; each of the 88 tracks (ignoring track 1, which contains a demo with voice-over) contains 12 samples, often closely related in timbre, tempo, or both. The booklet breaks the samples down by tempo in bpm - but frankly, there were a few selections where the drummers were syncopating so wildly that we couldn't hear the indicated pulse in the two-plus-a-downbeat bars before the sound was abruptly cut off.

With only one or two exceptions in the more than 1000 samples, the patterns appear to have been



played by real percussionists, not programmed into drum machines.

Credited percussionists include P. Singh, Emanuel Anoaing, El Flaco, Naser Rozzazi, Abdulla Hofti... you get the idea. We're not ethnomusicologists, but the performance techniques sounded very authentic to us. It's quite apparent that the CD was not made by having a bunch of Swedish studio musicians bang on pots and pans.

While the beats are all 4/4 except for a few tracks of fills, the musicians generally don't syncopate or articulate the pulse the way American rock and hip-hop artists do. The spice isn't just in the tone colors coming from the drums,

NWO#1

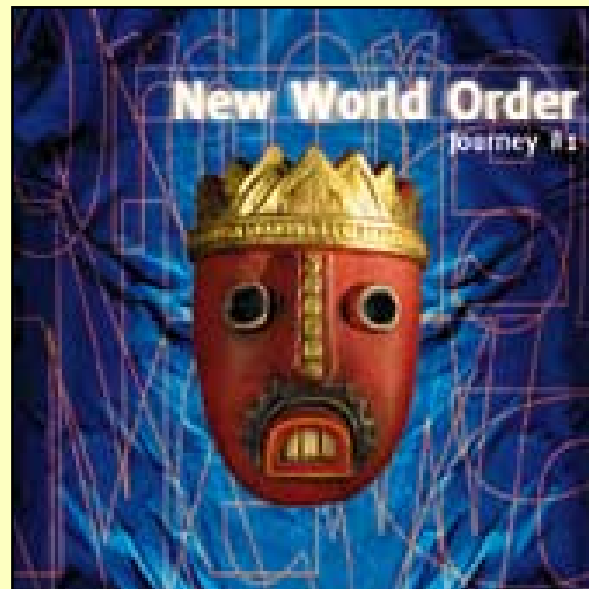
Keyboard - USA April 1995

it's in the rhythms themselves. Bongo rolls and tabla flourishes abound.

The audio quality varies in interesting ways: Some of the loops are crystal-clear studio recordings, some are well recorded but seemingly in acoustic spaces, and a few sound as if they were taken at a street fair with a portable cassette deck. Some of the tracks are solos by single drummers, while others, notably the African "Ritual" tracks, have the loose enthusiasm of a larger ensemble. Stereo imaging is more noticeable on some tracks than others.

Among our favorite solo tracks were the talking drum, dumbek, and Celtic bones. (A few of the latter are spoiled by the vocal chanting of the drummer.) The "Top Loops" track, which features 12 miscellaneous patterns with nothing but clickers, ratchets, and tambourines, is bound to be useful in mixes. The processed "FX Loops" are fascinating. At the other extreme, the New Orleans second-line beats have a charming muffled, nostalgic quality.

One big regret: These ensembles play so deliciously that we'd like to hear more of each pattern. Rather than being cut off after one or two bars, it would be nice if some of them were extended, with natural variations, for eight or 16 bars. That way, you could slice out closely related two-bar chunks and deploy them as needed. Given how repetitive pop music is, though, maybe, maybe we're having fantasies about something that's not important. Longer samples would also have been nice in cases where the recording ends with some room ambience or a ringing cym



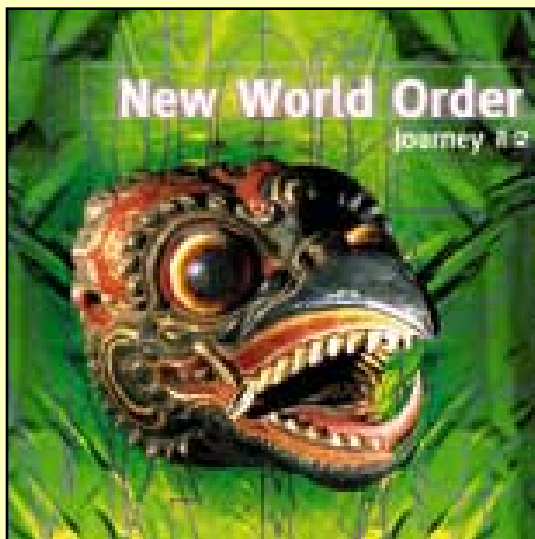
bal that is abruptly cut off.

If Doerschuk were writing this review, he'd probably raise some provocative question about the cultural exploitation of Third World musicians in postmodern audio collage. He might ask whether, shorn of their context, these beats have any real emotional impact, or whether they're only a cynical, jaded substitute for musicianship. Since he's not writing it, we won't even raise the issue. We'll just say, "Hey, happenin' loops!" - JA

New World Order # 2

Double CD with ethnic instrumental loops from all over the world. Loops and instruments you can't find on any other sampling product. All Safe and Sounding Good!

Featuring forays into:



AFRICA: Kora & Riti.

THE ARAB WORLD: Oud, Saz, Tar, Setar, Santoor, Kamanche, Gombri & Zummara.

ASIA & AUSTRALIA: Didgeridoo, Gamelan Ensembles from Java & Bali, Sheng, Moon Lute & Kén.

INDIA: Sitar, Sarod, Sabahar & Tambor.

RUSSIA: Balalalikas, Zjaleika & Dudka.

SCANDINAVIA: Swedish Bagpipe, Nyckelharpa, Stråkharpa, Moraharpa, Spilåpipa & Swedish HurdyGurdy

EUROPE: Rommelpot, Jaws Harp, Dudelsack, Mandocello, Irish Banjo & Tin Whistle, Highland & Cauldwind

Bagpipes, HurdyGurdy, Galician bagpipe

USA: 5-String & Clawhammer Banjo

WORLD FLUTES: Bolivian Long Flute, Ney, Ocarina, Russian Recorder, Irish Box flute & Willow Flute.

WORLD VOCALS: Rai, Sudanese, Kurdish, Russian Monks

AEROBLASTS: Slide Flute, Bagpipe Practice Chanter, Greek waterflute....

DRONES: From HurdyGurdys, Psalmodikon, Bagpipes...

BIRD CALLS



Safe Sampling™

AUDIO & AKAI CD-ROM

NWO#2

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This is the order the Instruments appear on the Discs.

Disc 1

The **Didgeridoo** is a long wooden horn indigenous to the Aborigines of Australia. It is made from an eucalyptus tree branch hollowed out by termites. Didgeridoos are elaborately decorated with clay paintings and are traditionally allowed only to be played by men. The end is usually placed on the ground to increase resonance in the sound and add vibration to the player's feel. The playing technique requires circular breathing to produce the long and continuous patterns of the music.

The **Gamelan** Ensemble consists of a matching set of tuned gongs, chimes, metallophones, and hand drums. One artist usually builds, tunes, and decorates the instruments in a whole ensemble. The music is based on different but related patterns played amongst the different instruments. The Gamelan

dates back to Java and the 8:th century. It was brought to Bali in the 16:th century where it still flourishes today. The music is based on two tuning systems involving 5 and 7 note scales. There is usually at least three parts played simultaneously, the melody, a counter melody or melodic embellisher, and an accenter which also functions as a timekeeper.

The **Moon Lute** or Yueqin gets it's name from it's round shape. Used in small Chinese operas, puppet shows and orchestras. It has 4 strings and it's origins date back to the 6:th century.

The **Kén** is a double reed Shawm with eight fingerholes, from the northern regions of Vietnam.

The **Sheng** is believed to be the oldest harmonic instrument known to man. This Chinese mouth organ is the forerunner to the harmonica and the reed organ. It consists of 17 bamboo pipes and is connected to a metal bowl.

You can blow or suck into the Sheng and it will always play the 5:th.

The **Sabahar** is the bass version of the sitar. It is usually played in slow tempos where it can show off it's note bending capacity and deep, resonant tone. The model recorded on this CD was made in 1924 and has been played by many masters.

The **Sarod** is the metal necked lute of northern India. It has seven melody and eleven sympathetic strings. The player uses his finger nails on the metal neck to produce a bright and sharp sound.

The **Sitar** is a wonderfully expressive, long necked lute from India. The sitar is believed to have been brought to India by invading Muslims who introduced the Setar to the region. The Indians added melody and sympathetic strings, as well as other modifications to make it a unique instrument. It has movable frets that are tuned to specific scales or ragas.

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Most sitars have twenty strings, seven melody and thirteen sympathetic. The sitar is most often heard in the classical music of north India and Pakistan.

The **Oud** or Ud is a plucked lute with a short neck and a large, oblong shaped body. This 5 paired stringed instrument is the forefather of the European lute and the bouzouki. It has the reputation of being the king of the middle eastern solo instruments and it's practitioners are expected to be highly proficient.

The **Saz** is another middle eastern lute popular in Turkey, Kurdistan, Iraq and Syria. This is a paired stringed, small bodied instrument.

The **Tar** is a 6 paired stringed lute from central Asia. Originally played in Persian court music, the Tar has movable frets and a variety of tuning systems. Kurdish, Persian, and contemporary styles are demonstrated in this section.

The **Kamanche** is a central Asian spike fiddle, the only bowed instrument in traditional Persian music, dating back to the 15:th century. It is used both as an ensemble and solo instrument. Traditionally the Kamanche had 3 silk strings, modern ones usually have 4 made of steel. The Instrument is played in a sitting position with the Kamanche in front of the player vertically. A characteristic playing technique is moving the fiddle while keeping the bow stationary.

The **Santoor** is a Hammer Dulcimer and the forefather of the piano. It consists of a wooden box base with wire strings and is played with two felt mallets. It has many variations throughout the world. This model is popular in the Middle East.

The **Setar** is a mystical 3-stringed instrument played by the dervishes in Persian court music. Similar, but more mellow sounding than the Tar and primarily used as a solo instrument. It has mo-

vable frets and this particular model has the updated 4:th string.

The **Tambor** is a droned, long necked lute popular in Central Asia/Northern Asia. The model used on NWO#2 is from Tadjikistan.

The **Gombri** or Sintir is a 3-stringed north African lute played mostly in Morocco and Algeria. It's a very important instrument for religious ceremonies and processions. Made with wood, camel skin and gut strings it often has a tin metal resonator that is perched on top of the neck that gives it a buzzing sound. It has also been called the bass of the desert.

The **Tunisian Shawmn** is a simple reed, 5-holed Arabic folk clarinet.

The **Egyptian Lute** is a one string lute from the middle east. The instrument played on this CD is a replica of an original. Usually the player accompanies vocally, with a call and response or theme

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and variation style.

The **World Flute** Section contains licks from the Ney, the Bolivian long flute, the Montezuma flute, the Irish box flute, the Greek water-flute and the Ocarina porcelain flute of Italy.

Disc 2

The **Kora** is the beautiful west African gourd harp that is played mostly in Senegal and Gambia. This 21-stringed instrument consists of a large hollow gourd covered by an animal skin, which gives it a bright and resonant sound. It has a wooden neck and roped tuning collars. The tuning and playing techniques are highly specialized and developed.

The **Riti** is a 1-stringed fiddle from west Africa. The player often sings and accompanies himself in a call and response manner.

The **Galician Bagpipe** is from the Galician province of northern Spain. It has 1 co-

nical chanter with a double reed and a single reed drone.

The **French HurdyGurdy** (not to be confused with barrel organ as the HurdyGurdy is referred to in America) is a mechanically operated instrument string that probably originated in central Europe in the 10:th century and redeveloped in France around the 12:th century. It consists of 2 melody strings, 4 drone strings, and 4 sympathetic strings. The strings are stopped by wooden keys in a chromatic keyboard. The strings are activated by a wheel, turned by a crank, which acts as an eternal bow. One of the drones is called a trompette and it rests over a loose bridge which produces a buzzing sound when the crank is turned by distinct strokes.

The **Rommelpot** is a friction drum that is similar to the Latin American Quica. The samples is based on the sound and rhythm of a European Medieval music.

The **Dudelsack**, a German

Bagpipe has a double reed chanter and two single reed drones. The pipe played on this CD is a replica based on Medieval and Renaissance models.

The **Jaws Harp** or Mouth Harp is found all over the world. Usually made of iron with a thin metal center blade. Changing the shape of the mouth changes the pitch. German made Jaws harps were mostly used on this CD. Jaws Harps made of Bamboo can be heard on some samples in the Bali Gamelan section.

The **Irish Tin/Penny Whistle** has a high, shrill sound due to it's plastic mouthpiece and brass tube construction. It has 6 finger-holes and can produce a rapid vibrato style.

The **Highland Bagpipes** are the national instrument of Scotland, where they originated in the 16:th century. The Highland pipes were developed to lead armies to battle, so they have a loud and powerful sound.

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It is made of a sheepskin bag and wooden pipes.

The **Cauldwind pipes** or Northumbrian pipes, unlike the Highland pipes, are bellows induced bagpipes. A bellows under the player's arm pushes air into the bag. It consists of an animal skin bellows and bag, wooden pipes and cane or elder reeds.

The **Mandocello** or Irish Bozouki consists of 8 strings, 4 paired, which give it a full and ringing sound.

The **Irish Tenor Banjo** is a 4-stringed banjo with a goat skin head which gives it a more mellow sound than its 5-stringed cousin.

Moraharpa, a simple keyed fiddle, is an older variety of Nyckelharpa. It has only 3 strings and one is for melody. The Moraharpa played here is a replica of a 16:th century original from the Mora, Dalarna province, Sweden.

Nyckelharpa is a keyed fiddle found all over Scandin-

avia. The model used non this this CD is a Contra bass model and was made in the 18:th century and rebuilt in the 19:th century, in the province of Uppland, Sweden. Like the HurdyGurdy, the strings are stopped with wooden keys. Early models had one melody string, and later added another with several drone strings and a mixture string to add harmonics to the main melody string. This bowed instrument also has several sympathetic strings, not touched by the bow.

The **Stråkharpa** is a 3 stringed fiddle/harp with no fingerboard, that is played with a bow. The strings are made of horse hair and it originated in the nBaltic/Scandinavian areas.

The Swedish Hurdy Gurdy or **Groddalira** played on this CD is a replica of an HurdyGurdy from Fleringe, Gotland, an island in the southern Baltic Sea. Gotland was once a major trading area, first with the Vikings,

and later with Hanseatic merchants. It consists of 1 melody string, 1 drone string and trompette string, which can buzz a rhythm to the melody.

The **Spilåpipa** is a folk flute from the central regions of Sweden.

The **Swedish Bagpipe**, of which two different ones were played here, is a mouth-blown, single reed and a bellows-blown with three single reeds from the Dalarna region of Sweden.

The **Balalaika** is 3-stringed Russian lute, which is characterized by its triangle shape. The balalaiki come in different sizes and is played both as an solo instrument as well as in huge ensembles. For this CD we have recorded a prim, an alto, and a very large bass model.

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The **Russian Flute** is a recorder style, vertically played, wooden flute. These type flutes are commonly used in solo and ensemble playing in Russia and vary in size.

The Russian **Zjaleika** is a single reed horn pipe with seven fingerholes.

The **Dudka** or Russian Shawm is a double reed horn pipe.

The **Banjo** is the 5-stringed American version heard here. The body is tambourine shaped with an open back and has wire or steel strings. It has a drone or thumb string that stops in the middle of the neck. The Clawhammer banjo is also a 5-stringed instrument. It is the smaller and more mellow sounding banjo heard in our Banjo section.

The **Areophone FX** Section contains blasts from the Zummara, a practice bagpipe chanter, a Zjaleika, a Slide flute, a Polish Sheppards Horn, a bellows pumped Swedish bagpipe and a Willow flute.

The **Willow Flute** or Sälglöjt has a recorder type mouthpiece, but is side-blown. There are no fingerholes, melodies are built by using air pressure and alternately covering the end hole to move from the tonic to overtones.

The **Polish Sheppard Pipe** is a wooden trumpet with no fingerholes from Poland /Bohemia regions.

The **Zummara** is a double clarinet, simple reed horn from the Middle east. It has various names and variations throughout the world.

The **Drone** Section contains drones from the HurdyGurdy, the Zummara, the Swedish Bagpipe, and the Psalmodikon, a monochord instrument from Sweden.

The **Bird Whistles** Section was mostly played by Sergei Batashin, using just a piece of cellophane under his lips. Some of the other bird calls were produced by Jan Winter on the Greek water flute, a clay flute filled with water.

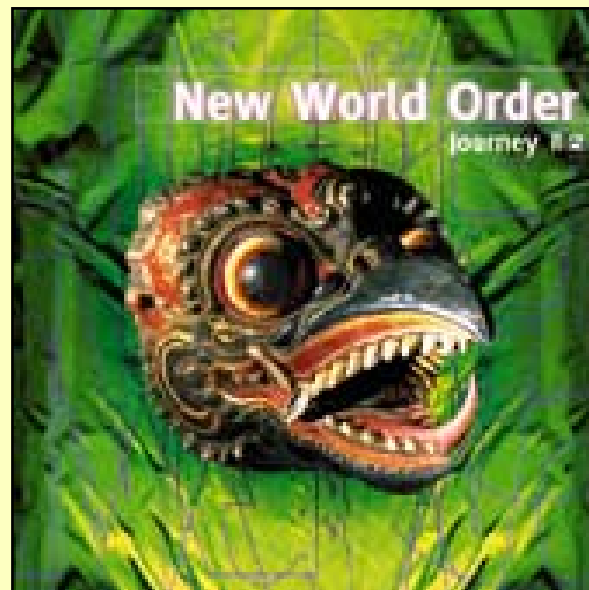
NWO#2 Keyboard - USA September 1995

Sound quality: 4
Selection: 4
Bang for the buck 5

Overview: Two discs of acoustic instrument and vocal performance samples from a variety of music cultures.

Contents: 1,200 Mb. 153 tracks, each containing 12 clips, from 1 to 8 seconds long. Instruments (# of tracks): Didgeridoo (8), Balinese gamelan (8), Javanese gamelan (2), Chinese yueqin (2), Chinese sheng (2), Vietnamese shawm (1), Indian sabahar (3), Indian sarod (5), Indian sitar (8), Iranian oud (4), Iranian tar (6), Iranian kamanche (5), Iranian santoor (2), Iranian setar (1), Tadzhik tambor (1), Moroccan gombri (4), Moroccan shenai (1), Egyptian oud (1), miscellaneous flutes and ocarinas (2), Senegalese kora (4), Senegalese riti (3), Galician bagpipe (1), French hurdy-gurdy (4), pennywhistle (1), Irish mandocello (4), Irish banjo (3), highland bagpipes (2), rommelpot (1), dudelsack (1), jaw's harp (3), Swedish moraharpa (4), Swedish nyckelharpa (5), Swedish stråkharpa (1), Swedish gotlandslira (2), Swedish spilåpipa (1), Swedish bagpipes (1), Russian balalaika (8), Russian zjaleika (1), Russian dudka (1), Russian flute (1), American banjo (4), Russian vocals (4), Kurdish vocals (3), Senegalese vocals (2), Sudanese vocals (3), Algerian rai (1), miscellaneous vocals (1), aerophone effects (5), drones (1), bird calls (2).

Seems like no matter how you order the world, there are still utopias and trouble spots. The same can be said for New World Order, Journey #2.



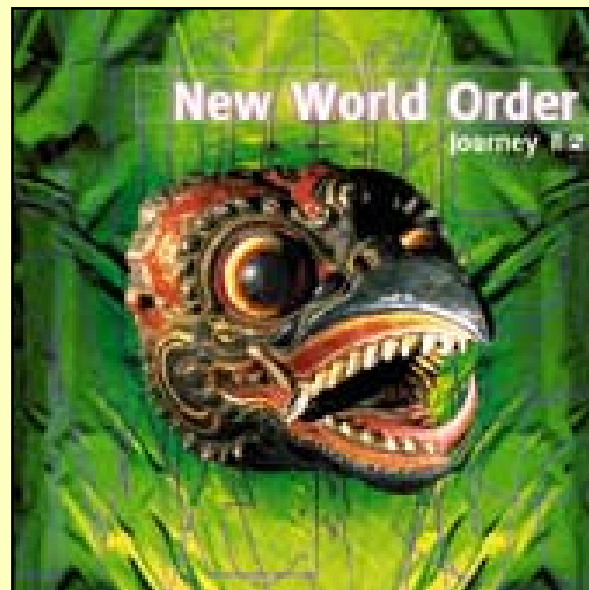
Masterfully played performances of exotic-sounding instruments rub shoulders with rock 'n' roll crossover noodling. Gorgeous vocal phrases decrescendo to a whisper in one track, others are abruptly cut off in the middle of a note in the next. Tance-inducing drones abound, but finding two at the same pitch center may take a bit of searching.

Fortunately, the sheer quantity of its contents and its low cost put this two-disc set squarely in the realm of Most Favored Disc trading status. The discs are packed with hummin' hurdy-gurdies and other unique European folk instruments, the likes of which we haven't yet seen on any other disc set. All samples are phrase samples, not individual notes, so everything is ready to loop. The

extensive documentation goes a long way towards alleviating the great Ethnic Music Information Famine by including information on the musicians who played them.

Many of these instrument and vocal phrases sound very authentic and musical. Others are completely inauthentic, however. While I see nothing wrong with recording a performance by an informed musician who is from outside of a particular music culture, I do object to samples of an instrument of one culture being played in the style of another. This isn't splitting hairs in an arcane academic argument, either, not when you're talking about playing blues licks on Asian instruments. Don't get us wrong - there are good musical uses for the material. But it shouldn't be represented as a disc of "ethnic" samples when it demonstrates nothing of the idiosyncratic nature of certain instruments. JA pointed out, however, that if you're using short sampled loops in your music, you probably don't insist upon authenticity anyway. Still, he would prefer to see the non-traditional material labelled as such, rather than indiscriminately mixed with authentic samples.

Whether a track is authentic or not, other problems crop up in many places on the discs. Most annoying is the fact that most of the samples are very short, usually eight, four, or even as brief as two beats. On a percussion-pattern-oriented disc, this would pose no problem. But New World Order consists primarily of melodic phrases. Even the Indonesian Gamelan, which is essentially an ensemble of pitched percussion instruments, plays melodic phrases that have some length to them. What you get is a large number of snippets, rather than a complete collection of phrases. For



many uses, a short clip will be plenty. Even so, it would be nice if you could decide the length of a loop yourself.

Our other gripes are less serious. Each track consists of 12 unindexed samples, many of which come from different instruments or ensembles, and consequently different pitch centers. This can hang you up a bit if you use these samples tonally, as you'll have to dig around to find the samples that match. "Totally weird", said JA of the Galician bagpipe track in which adjacent samples had drones a half-step apart. The BPM numbers on some samples are suspect, in our opinion; in some instances adjacent samples are listed with very different BPMs even though the pulse seems the same.

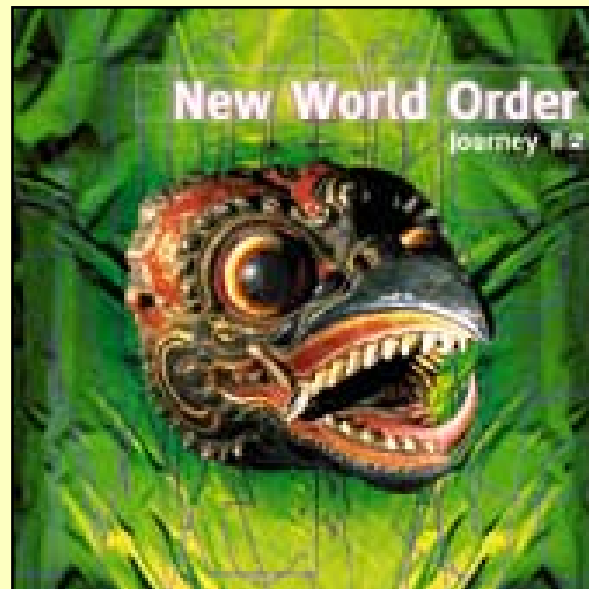
NWO#2 Keyboard - USA September 1995

The cool stuff begins with the didgeridoo tracks. Didgeridoo music involves a tremendous variety of tonal colors produced by differences in air pressure, vowel formants, and even exclamations made by the performer. Nearly every conceivable color seems to be represented here, and it's a fantastic collection of hypnotic sounds.

The Indonesian gamelan tracks cover a surprising range of ensembles from Bali and Java. There is a great deal more going on in those islands than the familiar gong and metallophone orchestras, and you get a sense of that here, with examples of soft, loud, angklung, and theatrical styles as well. We wish that each sample lasted long enough to cover more of a single rhythmic and melodic cycle. Even so, these tracks have a wonderfully transcendental sound. JA wished that there could have been solo tracks of the gamelan vocals which he called "highly evocative", to isolate them from the instrumental textures.

The Arabic instruments are a knockout. The oud, tar, saz (all lute-type instruments), kamanche (spiked fiddle), and santoor (hammer dulcimer) performances are soulful and exotic-sounding to the Western ear. There are interesting variations in tuning, scales, and string materials, so there is more variety than you'd suspect from scanning the liner notes.

The west African kora (harp-lute with sympathetic strings) and riti (a one-stringed lute-type instrument) practically ooze authenticity, with plenty of scratchy tone, very interesting intonation, and wild vibrato. An instrument called "Egyptian Lute", which in our experience is also



an oud, is similarly intriguing.

By far the most outstanding samples are the European folk instruments. Well played, well recorded, and edited seemingly with more care than the rest of the collection, this group includes a wonderful selection of folk bagpipes from Spain, Scotland, Northumberland, Sweden and Germany. Other rare catches are the hurdy-gurdies from France and Sweden, Scandinavian keyed fiddles, jaw harp, and bowed harp. The pipes have very distinct characters, and you'd be hard-pressed to come up with anything that sounds similar between the tracks. The keyed fiddles are very rhythmic, with rather exotic tunings and intervals. The jaw harp tracks will give you tons of rhythmic looping material, and they exhibit very

NWO#2

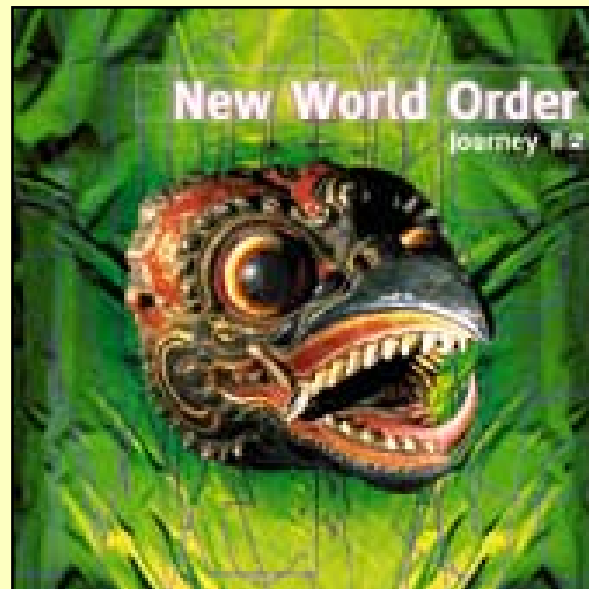
Keyboard - USA September 1995

subtle harmonic melodies as well, the result of expert vowel placement.

Representing Russia are many balalaika tracks, and if you consider "The Flight of the Bumblebee" and "Kalinaka" to be folk music, then they're authentic. The dudka and flute are great, and the phrases here are among the few on the entire disc that are long enough to use from breath to breath without being chopped off in the middle.

Of the 13 vocal tracks, four are of "Russian Monks". Far from chanting, they seem to be singing some sonorous liturgical arrangements in 19th-century style. Those famous Russian basses are heard on a few of the tracks and they're great for a thrill. The Kurdish, Sudanese, Senegalese, and Algerian solo vocals are very melodic, but the latter two are most often chopped off in the middle of a phrase. "The Kurdish vocals are wonderful", noted JA.

Most of the Indian instruments were played by a talented New Yorker who demonstrated his mastery by playing blues and rock licks in addition to the more traditional-sounding samples. It's a great demo for him, and it makes me want to hear a CD of his music. But it sure is a waste on an ethnic sampling CD, and in his case, it makes it very hard to find the authentic phrases among the 16 sitar, sahar, or sarod tracks.



In spite of the short samples and inappropriate crossover playing, New World Order #2 still has a lot of excellent material on it. The folks at Sounds Good are to be commended for making an effort to provide background information on the instruments, and for crediting the musicians. With the lame samples represented the Indian subcontinent, it may be more like a vacation than a journey, but it's a great vacation at a good price. - ER

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42	BASS LOOP 2

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45	BASS DRUM 3
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51	TOM 1
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71	DANCE 2
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Bass + Chords + Tekno + Synth Samples

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74	BASS 2
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FX + Vox

88	SWEEPS
89	ANALOG FX 1
90	ANALOG FX 2
91	MIXED FX 1
92	MIXED FX 2
93	FUN FX 1
94	FUN FX 2
95	FUN FX 3
96	HITS
97	ROBOT VOICE
98	TALK/HOOKS
99	NEW WORLD

Most tracks have 12 Samples each, some have 24.

Eurotech

Sound On Sound - England Feb 96

***** (FIVE STARS OUT OF FIVE)

Eurotech is a 99-track audio CD with its production feetplanted firmly in the dance clubs of Europe, and it comes stuffed full of the hardest hard-core material you are likely to find.

The emphasis, as you might expect, is on drum loops, and with over 37 tracks, each containing between 12 and 24 individual loops, there are more than enough to keep even the pickiest of techno fans happy for quite some time. These are followed by a huge selection of individual drum and percussion samples, with a good number of bass, effects, keyboard and vocal hooks thrown in for good measure.

If you are looking for a good supply of techno drum loops, you've come to the right place. The loop tempos range from a massive 170 bpm all the way down to a positively sedate 120 bpm. The grouping on the CD is very well thought-out too, meaning that all the loops contained in any one track are always the same tempo (even if they vary in style and length), providing quick and easy access to a wide range of material. The loops themselves have a solid and totally dancefloor feel to them. They draw heavily on the likes of Roland's TR series of analogue vintage drum machines, which you might think would relegate them to the 'where haven't I heard that before?' pile. By clever use of EQ, however, and additional signal processing, these loops gain a much harder, '90s edge, making nearly all of them eminently usable in one way or another.



One of the refreshing elements of EuroTech is the experimental spirit that makes dance music so interesting at the moment. The producers obviously aren't afraid to experiment with the form or overall sound of these loops, and often employ unusual phasing and pitch-shifting effects to give their sound a unique quality.

Following on from the drum loops is a selection of short 'Multi loops'. These are essentially percussion loops split into three sections, each with more instrumentation than the loop before. These provide a good deal of flexibility when constructing the next dancefloor smash, but if you do get stuck, there's always the 360 individual drum and percussion samples on tracks 43 to 72.

Eurotech

Sound On Sound - England Feb 96

These are very logically laid out, starting with bass drum, snare and hi-hat samples, and moving on through to cymbals, toms and additional percussion samples such as congas, cabasas, claves and hand claps.

These sounds are generally well recorded and processed sensibly. It's worth noting that many of the samples come straight from a number of well-known drum machines, so collectors of drum modules may feel slightly hard done-by in the value-for-money department. However, there is more than enough fresh material here to provide scope for endless techno construction.

Bass sounds next; a total of 96, ranging from tight digital 'twang', to fat and juicy analogue 'squidge'. Again, a homage to the likes of the TB303 and Minimoog synthesizers, but extremely effective and perfect techno fodder all the same. Most notes are sampled at C (although one claims to be sampled at 'H'!), (possibly the German for B - Ed), and the recording quality is very good, leaving plenty of options for additional processing in a mix. The sounds just keep on coming, with another 10 tracks of some 240 different techno blips, buzzes, chords and sweeps. This is before the 132 analogue and other sound effects, including thunder, sirens, and a wonderful scratchy old 78 vinyl effect.

The short selection of voices and vocal hooks tucked away at the end of the CD is a bit of a disappointment, and most seem to be trying very hard to suppress a strong German accent. This, however, is obviously not the main emphasis of Eurotech, and represents the only real 'hit and miss'



element of this otherwise excellent release. One of the best things about Eurotech is undoubtedly the sheer amount of usable material that it contains. It's quite a specialist product, in so much as not everyone will appreciate its hardcore and often experimental feel, but anyone else even remotely involved in the world of techno, house, or rave could do a lot worse than check this one out. Paul Farrer

Eurotech

The Mix- England February 1996

Hot on the heels of urban's Techno Europa collection, introducing the cheesy synths and slammin' 140+bpm rhythms of Euro Tekno to these shores, comes EUROTECH, a sample CD comprising every cheesy synth sound and corny synth stab you'll ever need to produce more of the same. Cheese and Corn are perjorative here, they comprise the essential ingredients of one of the worlds finest foods, nachos as well as describing the sounds most used in this energetic music. Natch this CD includes a goodly selection of hard, acidic basses, searing lead sounds, orchestral stabs and filter sweeps, more than plenty for commercial techno, providing enough of a range to explore it's big brother trance, fast storming up the charts over here in it's Goan and BT incarnations.

The best bit though is the first 42 tracks which feature 504 of the bangingest loops I've ever come across. I'm not normally given to using drum loops, preferring to program up my own grooves, but these may just make me change the working habit of a decade of dance and start. There's not just drum loops here, melody loops also make an appearance, sensibly labelled with their key for easy arrangements. With the addition of 348 single percussion sounds and a few dozen vocal snatches you have all you need on one sample CD to produce the next 180bpm monster to storm up the European charts.

Many have slated the sample'n'mix approach this sample CD encourages as being the downside of dance, preferring to program their own original material and that is a valid argument. Yet much of current techno is missing the essential element which makes electronic music so truly post-post-



modern, the deconstructionist approach which endlessly recycles modern idioms for immediate cultural relevance and reference. A quick trip to Germany, Belgium or Holand exposes a techno scene which hasn't lost site of the plot and continues the recycling of beats, melodies and phrases which only hip hop and trip hype seem allowed to indulge in over here. EUROTECH could mark the beginning of British dance rediscovering its electro/hip hop roots and getting busy with the sampler. It's certainly a damn good place to start!

Roger Brown

Methods Of Mayhem

Methods Of Mayhem, a journey to the edge of Ugly.
An organized chaos engine that takes you from the Hard-
ness to the Weirdness - From Twisted Guitar Riffs and
Distorted Synthloops, to Feedback Rhythms and
Mouthbox Beats.



Methods Of Mayhem is the missing link between the noisemaking pio-
neers of the 70's and 80's like
Throbbing Gristle, Kraftwerk,
DAF, Severed Heads and Suicide -
and todays Sonic explorers such as
Autechre, Aphex Twin, LFO, The
Prodigy and The Orb.

We gonna get medieval on
your ears.



AUDIO

Methods Of Mayhem

List Of DisContent (Track by Track)



02-07	Analoops	Analogue Melody Lines
08-12	Locode	Rhythmic Vocoding
13-20	Drumb Beats	Various Programmed And Processed Rhythms
21-23	Ugly Loops	Feedback And Noise Rhythms
24-26	Atonalogue	Atonal Analogue Loops
27-30	Treated Guitars	Heavily Processed Riffs
31-34	Grind Control	Traditionally Distorted Guitar Riffs And -Licks
35-37	Tribal Düsseldorf	Fluristic Beats With A Tribal Touch
38-39	Bass Guitar	Distorted Basslines
40-43	Mouth Control	606 Patterns And Synth Riffs Through The Golden Throat
44	Knob Control	Long Analogue Sequences With VCF Changes
45-47	Dirtscapes	Noisy Atmospheres And Backgrounds
48-49	Gain Control	Feedback And Squeals
50	Ground Control	Hums And Hisses
51-52	Electro Harmonix	Noise Vintage Ear Bondage
53	Old School	Metal On Metal Single Hits
54-61	Analogue Percussive	Oscillator Generated Drum Sounds
62-64	Misc. Drumb-Sounds	Single Hits On The Loose
65-72	Single Analogue Sounds	Single Analogue Synthesizer Sounds
73-76	Shortcuts	Short Synth Sounds And Stabs
77	LFO FX	SciFi FX with a high pain factor
78-80	Old Control	Space And Horror Vibes From 40's And 50's Movies
81-86	Talk The Talk	Spoken word from the 40's and 50's
88-89	Extra Roots FX	Some little old noises

Methods Of Mayhem

Keyboard - USA September 1996

SELECTION: 5
SOUND QUALITY: 5
BANG FOR THE BUCK: 5

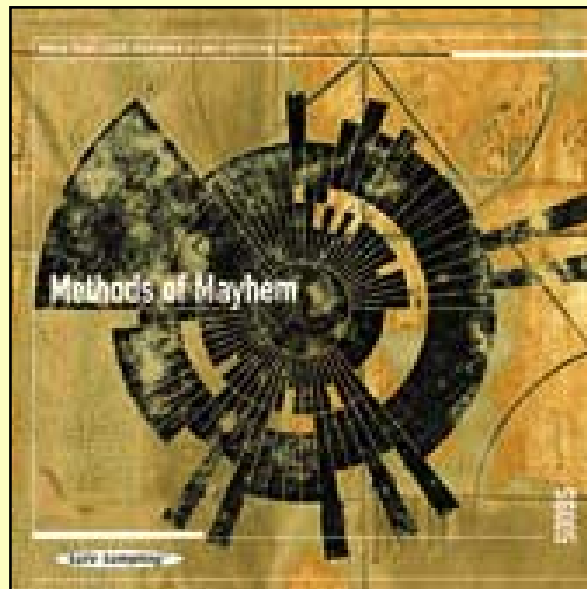
Overview: Nasty hardcore techno loops.
Contents: 89 tracks, 12 samples per track.
Analoops, Talk the Talk (6 tracks each); Locoder (5 tracks); Drumb Beats, Single Analogue Synthesizer Sounds, Analogue Percussive (8 tracks each); Treated Guitars, Grind Control, Mouth Control, Shortcuts (4 tracks each); Bass Guitar, Gain Control, Electro Harmonix Noise (2 tracks each); Ugly Loops, Atonalogue, Tribal Düsseldorf, Dirtscapes, Misc. Drumb Sounds, Old Control, Misc. (3 tracks each); Knob Control, Ground Control, and Old School (1 track each).

Licensing: License-free for music production.

This one arrived almost too late for review, but we just had to jam it in. It's too chillin' right up there with the hottest industrial and jungle loop CDs on the market.

Methods of Mayhem lays out hundreds of aggressive samples that are ready to pound into a track, everything from roller-coaster analog synth loops and percolator percussion to grinding machine noise and exotic snippets of dialog from old sci-fi movies ("I need your body as a dwelling-place while I am here on your Earth"). The "Analoops" include both pitched and unpitched patterns, with timbres from classic plucky beeps to wild filter growls.

The "Locoder" set is similar, but it also includes vocodered synth chords, and leans more toward patterns of discrete notes than toward single tones that swoop up and down. Selective filtering



is also used in the power guitar chopping in the "Treated Guitars" section. If you don't have a skinhead guitar player handy, this stuff will definitely fill the gap.

The "Drumb Beats" tend not to include big kicks. (You were going to use your own anyway, right?) Instead, the focus is on weird scratchy stuff that chugs along like a freight train. A few madly distorted beats reminiscent of the Spectrasonics Distorted Reality CD are also included.

The "Ugly Loops" are programmed using assorted grinding, pounding, and beeping noises.

Methods Of Mayhem

Keyboard - USA September 1996

The "Atonalogue" loops are even more fun; you'll find a few with strategically programmed effects (mainly delay), but most are dry and in your face. Classic sample-and-hold is included, but there's so much else going on that it flies past in a hurry. The "Tribal Düsseldorf" section is also analog, but with a focus on thudding, quacking filters that vaguely evoke conga drumming. "I haven't heard a dog yet," Greg commented after listening to 50 or 60 loops. "It's well formatted too, and packed. They mixed it up nicely, with a lot of different beats." If he had stuck around a little longer, he could have checked out the stellar clanks, zaps, thwips, and wurfles in the single hits section. Not a cough in a carload, as they used to say. Most of the loops are either one bar or two. In a few cases, several variations are given, but it would have been nice to hear a few longer loops with more variation, especially in the "Throatbeats" section, where an overall filter contour is applied to a distorted beat. (The "Knob Control" section contains a few long filter sweeps, but the rhythms are less interesting.)

Tempos range from 100 to 170 bpm, with most in the 130-150 range. The liner notes provide tempo for all rhythmic samples, key center where appropriate, and an indication of whether the sound is stereo or mono.

If I were an industrial type of individual, I would pawn my grannie's steel-toed galoshes to get the money to buy Methods of Mayhem. It's that good. JA



Methods Of Mayhem

DwarfBoy Web Site (www.sounduser.com)

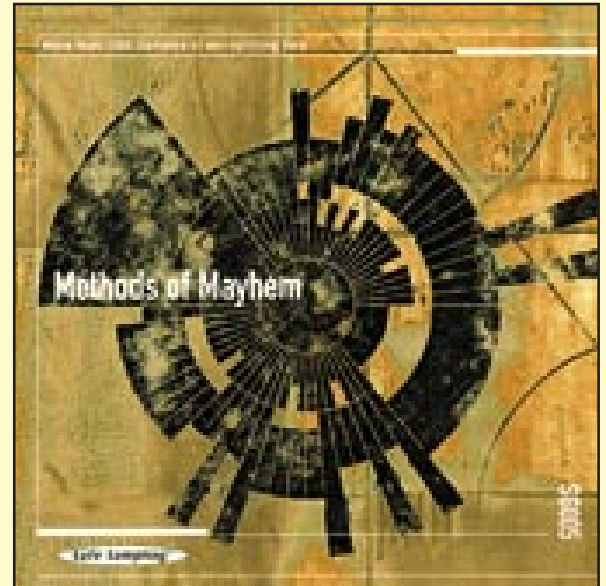
Produced by Sounds Good
No.Tracks 89
Playing Time 69:57
Audio CD
Released 1995

A glance at the cover of this CD from Sounds Good and we see that it is "for the makers of hard-core techno, Old and New School Industrial and Noise lovers in general. In short, for anything in need of an experimental edge, or a twist of ugly. These are not your everyday samples, but uniquely weird and savage stuff. Methods of Mayhem provides you with a complete menu of unheard loops and sounds." Sounds promising....

The CD has been produced by Mattias Tegner, who in the preliminary notes describes the CD as being between the early pioneers of noise making music - Throbbing Gristle, Kraftwerk (!), DAF, Severed Heads and Suicide and latter day acts such as Autechre, Aphex Twin, LFO, the Prodigy and the Orb. Certainly many of these influences can be heard throughout this offering.

The CD kicks off with a two minute demo track that kicks through a few styles, which could almost be a compilation of extracts off a recent Depeche Mode or Prodigy album, exactly what these sorts of demo tracks should be, short and showing off the samples on offer.

The inlay card is quite excellent and contains all you need in order to assist in using the CD to its best effect. The CD is broken down into 24 sec-



tions, apart from the track listing at the beginning, at the top of each page you get a short description of the section. Then each sample within the section is listed, with a number, name, BPM (if appropriate), key (if appropriate) and if the sample is in stereo or mono. The loops are all tuned to BPM's in multiples of 10, i.e. 90, 100, 110, 140 etc. in keeping with other Sounds Good sample CD's.

The idea being that you can interchange loops from any of their CD's without having to worry about altering the BPM's of the loops yourself.

Methods Of Mayhem

DwarfBoy Web Site (www.sounduser.com)

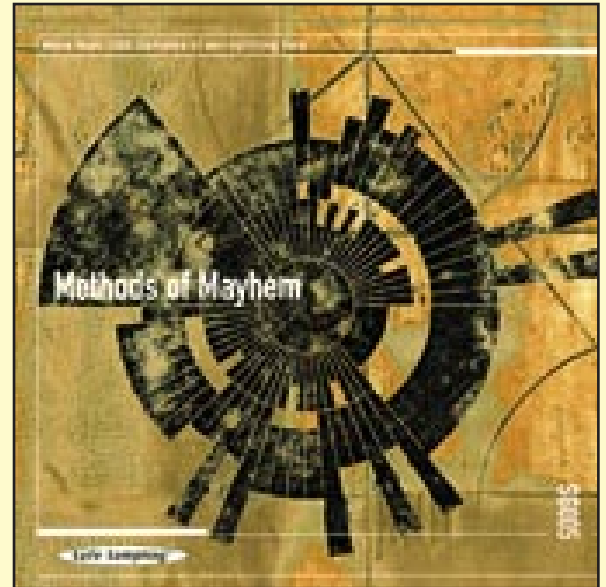
There is no mention of the source of the sounds on the CD, except a note on the rear cover about some sounds being sourced from vintage equipment, and some of the Mouth Control loops being sourced from a Roland 606.

Note - Every track has 12 samples

Analoops - 6 tracks - The CD starts of with a collection of analogue loops that have BPM's of 120, 130 or 140. These range from blippy almost Kraftwerk like loops, to hard edged distorted analogue loops and quite a few points in-between. About a dozen of the loops come in two variations. Lots of distortion and lots of movement within many of the loops, maintaining interest through their 2 or 4 bars. Though even the most distorted sounds still manage to just stay within listenable sonic ranges, no total ear splitting screeches here. Very solid collection here that could form an underpin of many tracks..

Locoder - 5 tracks - As you can guess from the title this loop collection of beats from 100-160 BPM has been effected using a Vocoder to produce some more unusual sounding loops. There are 43 loops, with some having up to 4 variations presented. The loops are generally quite open, with varying percussive and short synth effects, all with that classic Vocoder effected sound.

Drumb Beats - 8 tracks - 75 loops that range in BPM from 100-170, most loops just have a single variation, though a dozen or so have 2 or 3 variations supplied. You get a whole range of styles and effects in here, within the genres that the CD is targeted at, with a variety of fill effects that



take these loops away from your normal, kick, snare and hi-hat variety dance loops. Excellent sounding, if your looking for something just a little away from the ordinary then you'll find something here.

Ugly Loops - 3 tracks - As the name suggests nasty, distorted, noisy and hard edged sounding loops, that have a BPM of 100-160 and as in previous sections some loops have up to 4 variations. Despite being heavily effected and deliberately sounding dirty these loops still retain their listenability, avoiding the realms of screech that some sample offerings wander off into.

Methods Of Mayhem

DwarfBoy Web Site (www.sounduser.com)

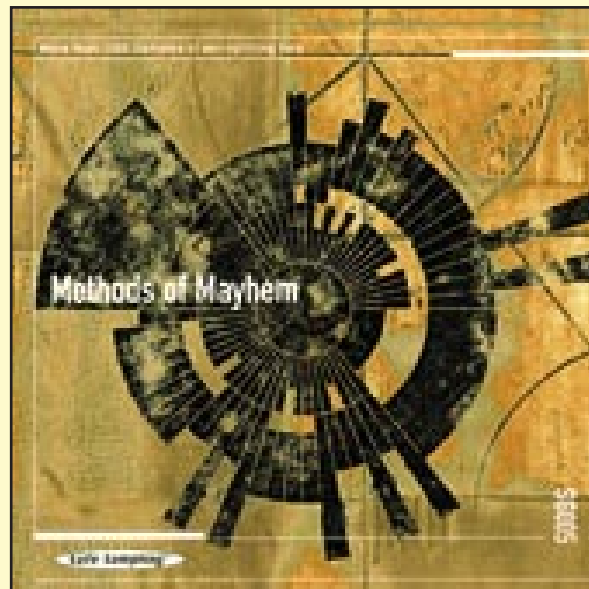
Atonalogue - 3 tracks - Synth arpeggio's type loops, mostly heavily effected, and as the name suggests pretty toneless. That isn't a bad comment, just the way they sound. Range in BPM from 100-150 with up to 5 variations. Whilst there are some good ones in here, there are some "I wonder how I could use these" type samples. Interesting nonetheless though.

Treated Guitars - 4 tracks - Heavily distorted and effected guitars, a few of which sound so unlike guitars that by ear alone you'd never be able to tell. Many of the sounds are gated and filtered or played in that stuttering type fashion, and sound suitably deep and hard edged, not much subtle guitar technique here. Quite excellent sounding.

Grind Control - 4 tracks - Again heavily distorted guitars, though with less processing than the previous section to give a more usual guitar sounds and effects. Once again not your normal sample material and quite excellent sounding. Ideal for adding an edge to a track if you have no ready made guitar player in your setup.

Tribal Dusseldorf - 3 tracks - Somewhat change of tack here as we have Kraftwerk style loops, somewhat open sounding with light percussive effects and synth blips and bass lines.

Bass Guitar - 2 tracks - A whole variety of rapid bass lines in differing styles and sounds, at 130 & 150 BPM, from overdriven, slurred, muffled and so on. My only criticism is that there isn't enough, very good.



Mouth Control - 4 tracks - More loops, from 120-160 BPM that have been effected to sound vaguely vocal like. Mostly quite open sounding, these like many of the offerings on the CD, sound just a little different from your normal loops. Some have been sourced from a Roland 606, while the last track contains vocalish sounding riffs.

Knob Control - 1 track - Quite long synth arpeggios that are altered in differing ways as they play along by altering the filters. Quite interesting effects here, and if you don't like the extremes of the alterations you can just sample the earlier parts.

Methods Of Mayhem

DwarfBoy Web Site (www.sounduser.com)

Dirtscapes - 3 tracks - Atmospheres and pad type sounds that are noisy, dirty and pretty much fit the description very well. How you might use some of these sounds is another question, perhaps more suitable for soundtrack work, but if your looking for this effect there are some excellent sounds here.

Gain Control - 2 tracks - Assorted feedback and squeal effects that sound suitably horrible. Skip if you have a hangover !

Ground Control - 1 tracks - A collection of hums and hiss type sounds, rather akin to the dirtscape section.

Electro Harmonix Noise - 2 tracks - More screeches and scrapes make for uncomfortable listening. Not quite sure how you might use some of these sounds, but if its an effect your after...

Old School - 1 track - A dozen metallic hit sounds, very powerful sounding.

Analogue Percussive - 8 tracks - 24 assorted kick drums, 12 "chunk" sounds, heavy blip/squeak sounds, 12 clicks, 12 "dunks", electronic sounding hits, and 36 percussive effects, short electronic blips, hits, clangs, scratches and noises. All sourced from analogue equipment, and could be used in a whole variety of music styles, from Kraftwerk to Industrial.

Misc Drumb Sounds - 3 tracks - 36 assorted kicks, snares and hits, somewhat more realistic sounding than the analogue percussion section.



Single Analogue Sounds - 8 tracks - This section starts off with a dozen bass sounds, some of which are rather noisy, though otherwise very usable. Next we have 7 tracks of multisampled analogue sounds, 4 tracks of long sounds and 3 of short. Most are multisampled 3 times though a few only twice. Most of the sounds are fairly simple classic sounding analogue tones. There are few real "wow" sounds here, most being fairly straightforward, however that does make for mixing into a track a little easier.

Shortcuts - 4 tracks - Lots of short synth blips, hits, chords and squeaks. Ripe for making up into arpeggio's or parts of a rhythm loop.

Methods Of Mayhem

DwarfBoy Web Site (www.sounduser.com)

LFO FX - 1 track - Assorted sounds that have their LFO altered throughout to produce some interesting effects.

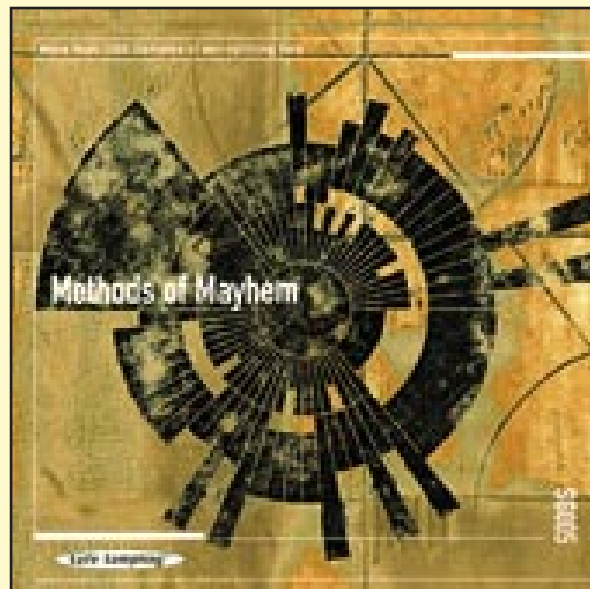
Old Control - 3 tracks - Samples, often quite noisy, sourced from old 40's and 50's films, if you can imagine an old Sci-fi B or Horror movie, then these are the sorts of sound effects and musical effects that are here. Again a little different if your looking for an odd effect like this. Does rather make a lie of the cover though "...unheard sounds...", though we'll give the producer some licence !

Talk the Talk - 6 tracks - Similar to the previous section these are vocal snippets from 40's and 50's films, again imagine an old Sci-fi or horror movie trailer or film. Rather naive sounding these days and rather camp, an interesting effect to drop into a track.

Extra Roots FX - 3 tracks - A track of heavily vocoded robot like voices and two tracks of assorted synthesised effects that I guess didn't fit in anywhere else.

There is no test tone on this CD.

Summary - Audio quality through out is very good. There is some noise in places. In some areas its deliberate and to be expected, for example in the dirtscapes and old movie extracts, though in a few other places I expect its been caused by the instruments being recorded rather than a defect in the recording process. You might want to use some noise reduction software though if this is a problem on a sample your using. I wouldn't say



any sample is unusable because of this though.

I really liked this CD, there a lot of sounds here that are just a step away from the norm, something to introduce that something a little bit different into your tracks. For anyone making industrial, hard-core techno, hard dance or electronic music will find a lot of usable samples here. Even those on the fringe will find material that can be used, from Kraftwerk style blips and loops to anyone wanting to use a collection of vintage synth sounds or those B style movie extracts.

The loops are great, with quite a few differing styles offered by the various different sections.

Methods Of Mayhem

[DwarfBoy Web Site](http://www.dwarfboy.com) (www.sounduser.com)

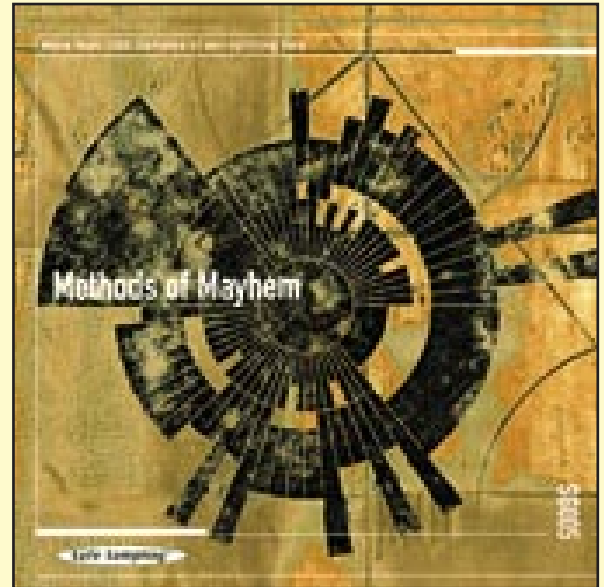
The guitar sections are excellent, and whilst the synth and percussive hits can't offer the variety of more dedicated sample CD's they're not bad and make for a diverse collection. Sections like the dirtscapes and movie extracts are probably an acquired taste, if

you can make use of them then there is an excellent variety, if not then they don't take up much space. Throughout the samples in this whole collection are quite short so you get lots, no 8 identical bar loops, or 60 second pads here.

Probably the one area where the CD lacks is in having really powerful loops, that would fit in with the genre of music that this CD will appeal to most. You might want to layer a big kick drum to add a bit of bite.

Overall - Must have for anyone into hard edged sounding music - 9/10.

For others a useful addition to a sample library with some different sounds - 7/10.



Methods of Mayhem User Comments (from DwarfBoy Site)

submitted by: borderline@iname.com

i'll just start with the bottom line, i have one of those and i love it. ok, why?

thank god the disc does not provide cliched "industrial dance" sounds with phat drumloops and metal guitars <yawn>

Methods Of Mayhem

DwarfBoy Web Site (www.sounduser.com)

the programmer manages to give modern, well-programmed sounds that are as hifi as necessary (see i dont say "as possible"), presenting a tool-kit you can use for creating modern apex twin-ish music as well as something in the vein of test department.

odd enough, i found that i still want to program my very own aggressive sounds for industrial songs but rely on this disc heavily if i program a synth-pop song that needs an unusual edge, these (for "industrial", far too tame) drum loops work great under a syn pop song, the electro harmonix effects are killer if thrown into a break, the old movie snippets can be used always and everywhere, if you dont have a vcr to track your own favorite movies down, its a good thing anyway.

come to think of it, its tough to find this disc's weak spot, maybe some of the analogue synth loops are a little *too* atonal and might have taken a *little* more harmony, maybe the disc's name gives a slightly wrong impression, apart from that: a *winner* disc definitely and worth every penny and more !! :-)

my virtual rating: sound quality: 9 out of 10 (sorry guys, i *love* noise even if its to the degree of annoying the listener ;-))

originality: 10 out of 10 (yeah, everyone had those sounds before taken from lots of different sources, but for a single sample cd, its simply a great selection)



"industriality": 6 out of 10 (i wouldnt consider too many of those sounds "industrial", not tough enough, not experimental enough at times. a distortion pedal helps a lot though)

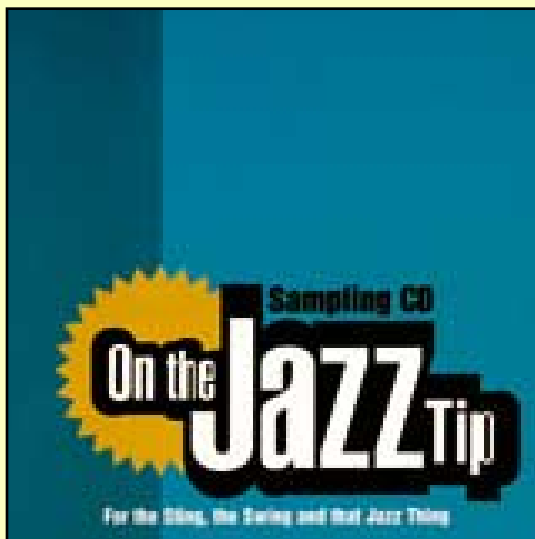
usability: 10 out of 10 (bread and butter for *everyone* who does modern electronic music imho)

On The Jazz Tip

Hip Hop In Full Swing!

On A Jazz Tip is a swinging, innovative disc that breaks some new ground.

This is the perfect production tool for all Dance styles with Hip-Hop, Rap, Soul, TripHop, Acid Jazz and Funky flavors. On A Jazz Tip got something for any music project that needs a Sting, a Swing or that Jazz Thing. Produced and played by musicians who love and respects the music.



Two Main Themes and a Twisted Outro:

The Virtual Band :

Seven instruments playing loops and grooves in set tempos and keys to be used interactively or independently. Bass, Bongos, Drums, Guitar, Rhodes, Sax & Trumpet.

The Jazz Tip Toolbox:

Rhodes & Guitar Chords and Progressions. Guitar FX, Flute Riffs, Sax Squeals, Bass 'n' Drum Loops, Top Loops, a section with Single Drum and Percussion Hits.

The Reboop/TripHop Section:

Reboop Pads, TipTrip Loops, TripHop Drum Loops, FX Horns.



Safe Sampling™

AUDIO

On The Jazz Tip

Keyboard -USA September 1996

SOUND QUALITY: 4
SELECTION: 5
BANG FOR THE BUCK: 5

Overview: Acid and hip-hop jazz instrumental loops, arranged by tempo and key.

Contents: Instrumental loops at 70, 80, 90, 100, 110, and 120 bpm. Samples in each tempo category: Acoustic and electric bass (6 in A, 6 in Bb, 6 in C, 6 in F); 12 bongos; 12 drum loops; electric guitar (6 in A, 6 in Bb, 6 in C, 6 in F); Rhodes electric piano (3 in A, 3 in Bb, 3 in C, 3 in F); tenor sax (3 in A, 3 in Bb, 3 in C, 3 in F); trumpet (3 in A, 3 in Bb, 3 in C, 3 in F). Not in tempo categories: 24 guitar chords, 12 guitar II-V-I progressions, 12 guitar FX, 24 Rhodes chords, 12 Rhodes progressions, 24 flute samples in C, 12 tenor sax squeals. Various bpm: 12 bass and drum loops, 36 percussion loops, 24 "Rebop" pads, 24 "Tiptrip" loops, 9 horn FX. Drum single hits: 144 samples.

Licensing Agreement: No additional license required for use as part of a musical performance, live or recorded, or in audio post-production.

One of the cool by-products of the recent meeting of hip-hop and jazz was the resurrection of the sound of the Fender Rhodes electric piano. For a while there, every other club you walked by sounded like Herbie Hancock was inside, blowing over a funk groove, sometimes live, sometimes looped. Since it's a cool sound, it was just a matter of time before a sampling CD came out that provided the sounds, loops, hip chords, and to a degree, even the blowing. This is that disc.



Using a construction kit format, Sounds Good provides a pretty interesting selection of licks and loops for a complete combo at six different tempos. The drum grooves vary from half-time blues to straight swing, and from funk to hip-hop, even within a single tempo. For the most part, the drums are heavily processed or EQ'd, for the benefit of those who aren't already accomplished remix artists; just sample these drum loops straight and you're done.

Bongo phrases are included, too.

The acoustic, fretted electric, and fretless electric bass licks cover similar variations in groove territory, and are well-played.

On The Jazz Tip

Keyboard -USA September 1996

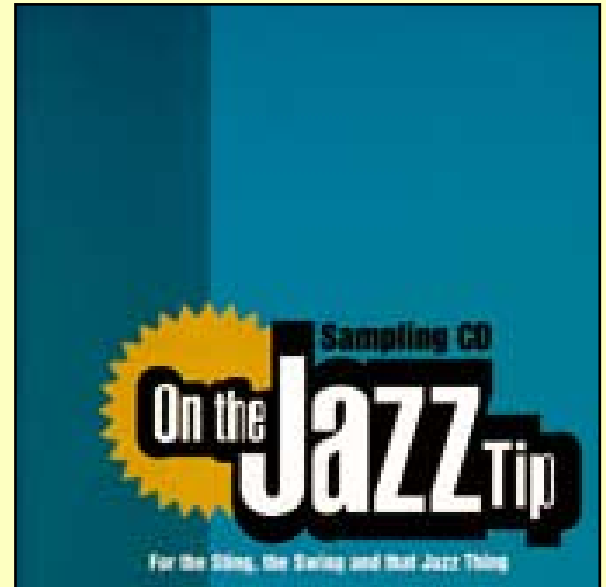
Plenty of guitar licks are available, the best of which are in a funk vein with processing; the swing lines sound a little stiff, though they have a characteristic tone. The Rhodes licks are great, I just wish there were more of them. The tenor sax licks are fabulous, with lots of soul. Some trumpet licks are played open horn, some with a Harmon mute for that Miles Davis sound. "Nice call-and-response phrasing on the trumpet tracks," notes Mark. "The flute material is great, too, with spits, fast arpeggios, and octave vocalizations."

The single chords and progressions on Rhodes and guitar, though not encyclopedic in scope, give you a fair palette for customizing the sound of your tracks.

A construction-kit drumset is included as well, as are some flute licks, sax squeals, and several locked-together bass and drum grooves. To complete the picture, the disc includes several tracks of "Rebop" pads (sampled and distorted loops from jazz or R&B LPs) and "TipTrip" loops (psychedelically processed drum loops).

The tracks are presented at different levels and with different processing. This may be a limiting factor on one hand, if you want to make your track sound like a real band; on the other hand, it's also a characteristic of the style that the component instruments sound as though they were lifted from different records.

In addition, Mark says, "some samples, such as in the percussion tracks, are stacked so close together that you're bound to sample more than you want. Also, while individual riffs are located in the liner notes by time location, the time indications are often inaccurate."

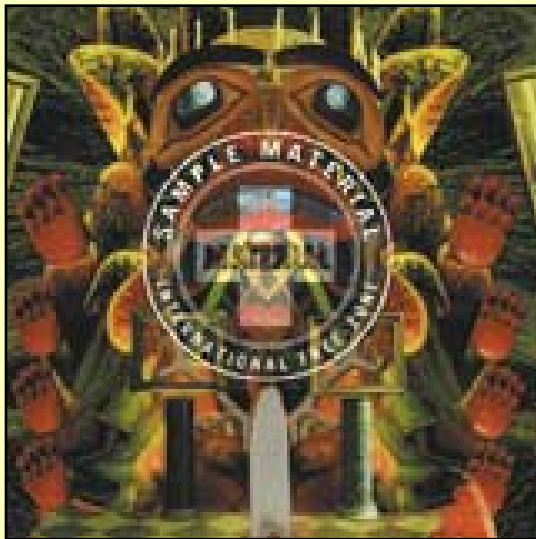


The goal with this disc is to give you everything you need to create convincing looped hip-hop jazz tracks, and by golly, the basics are certainly here, and well-performed at that.

A fine disc. ER

Sample Material

Sample Material is a sonic collage based on the sound libraries of visionary New York producer Bill Laswell. The Laswell/Material cadre have produced a stunning array of music that crisscrosses, combines and destroys genres and barriers. Transcending towards a new edged multi-directional musical freedom.



The concept behind Sample Material is to remain true to the Material Vision by providing you with the broadest spectrum of unique Samples available. From Ambient Soundscapes to FX-ed Beats, from Funk Guitars to Ethnic Grooves, there is a multitude of inspiration to be found on this disk.

The CD is divided into four areas: Zone Ambient, Zone Rhythm, Zone Instrument and Zone Sound. The Rhythmic and Instrument Loops have been set to whole beat increments of 10 (90,100...) which makes this product easier to use and compatible with other Sounds Good products which adhere to this system(i.e. LoopConnector™).

EVERYTHING IS PERMITTED
NOTHING IS TRUE.

PRODUCED BY BILL LASWELL AND BOB MUSSO



Safe Sampling™

AUDIO

Sample Material

Sound On Sound - England August 96

***** (FIVE STARS OUT OF FIVE)

The title may appear non-committal, but is in fact a well-concealed way of telling us that this CD is the work of seminal producer Bill Laswell and his Material project-the title should really be an instruction: Sample! by Material. Bill certainly lives up to his reputation-there's nothing half-hearted about the material on this CD. The first nine tracks contain 96 different ambient textures and effects which range from Alien-type spacey filtered noise to heavily-treated natural sounds, including dripping water, voices and machine noises. Most of these are the type of thing you'd use as they are, rather than assigning them to keys and trying to play tunes on them, but some will need looping to achieve the required length. Many of the ambient sounds are designed as one-off spot effects, and some are hugely atmospheric. After 'Ambience' comes a brief flirtation with the elements in the form of 'Birds', 'Rainforest' and 'Traffic', before launching into various loops and grooves, many with an earthy, ethnic feel. Most of these could provide the basis for really effective chill-out tracks; the recording quality and application of effects is first rate. Even when the collection strays back into techno rhythm territory, the use of ethnic and/or heavily-processed sounds lifts the loops above the commonplace. Rap enthusiasts will love the 'Street Grooves', while old hippies like me should find the numerous tabla loops somewhat more appealing! The 'World Grooves' are also wonderfully organic, and feature clay drums, talking drums, surdo, congas and 50 on.

Also very practical are the 'Top Loop' percussion parts, which are single instrument rhythms de-



signed to be overlaid on existing rhythms-just the thing to bring life to a drum machine backbeat. Instruments include bells, shakers, tambourine, and cabaças.

'Bass Loops' and 'Bass Licks' come next, and again there are numerous examples to choose from. Some are played a little too wimpishly for my taste, but others are really good, especially the fretless, slap and heavily treated examples. 'Bass FX' are mainly hybrid electronic/acoustic-sounds while the 'Guitar Loops' contain funky wah-wah riffs, rockabilly licks, skanky chords and a whole load of other stuff-but no heavy metal! Pleased? Every time I think I've reached the end of this collection, another page turns up-there are 'Clarinet Licks/FX', 'Organ Licks'. 'Synth Licks' and even 'World Licks' (I don't know quite

Sample Material

Sound On Sound - England August 96

how you play a world-where are you supposed to fix the strap?). These actually include flutes, pipes, Tibetan throat singing (or is it the roadies at barf time~), Indian drones, Arabic market sounds and various African-style improvised percussion. Some of these are quite superb, especially the Arabic flutes and Indian tamburas. And yes- there's some digeridoo in there!

The 'Kaos FX' sound like the SOS office at deadline time while someone is digging up the road outside during a hurricane, and you get around 60 of these to choose from, few of which, it has to be said, are entirely relaxing [you astound me-Assistant Ed]. After this, the 48 'Scratch and

Tape FX' and 'Tape Start Hits' sound positively tranquil, as do the heavily echoed Dub Hits. The collection draws to a dignified close with a huge selection of treated drum hits, featuring standard kit and electronic drum sounds, plus all the ethnic drums, gongs and sproings used elsewhere on the disc

In all, this disk contains 71 tracks with 12 samples per track, the majority of which is first class both artistically and technically. For anyone interested in soundtrack work, or in exploring modern dance rhythms using ethnic sounds. this disk is a must. It's one of the best collections I've heard so far, and the amount of stuff you get for your money is unbelievable. Paul White.



Sample Material

The Mix - England July 1996

Featuring a veritable plethora of samples based on the sound libraries of New York producer Bill Laswell, this CD offers a superb palette of eclectic and distinctive sounds and loops suited to a huge variety of different musical styles. Sample material is split into four areas: Zone Ambient, Zone Rhythm, Zone Instrument, and Zone Sound, and incorporates Ambient Soundscapes, FX-ed beats, Funk guitars, Ethnic grooves and transformed sound effects. Sample Material's claim that the collection moves towards a "new-edged, multi-directional musical freedom" is not a million miles from the truth. The various banks of loops, including drums, percussion, bass, guitar, clavinet, synth and 'World' are thoughtfully arranged in banks of identical tempos, making for superb ease of use, and also promoting compatibility with other Sounds Good titles. Since many of the samples here are evidently taken from Laswell's multitrack recordings, there is a certain amount of crosstalk from other instrument tracks and a certain degree of extraneous noise, but this is minimal and really shouldn't cause any problems. The individual sounds section provides a varied array of kicks and snares combined with some beautifully recorded percussion hits including djembe, tablas, tambourines, chantans and talking drums.

Retailing at £59.95, Sample Material – International Free Zone deserves to find its way into any serious samplist's collection, regardless of musical bias, whether to find that elusive sound to complete a composition or indeed to use as sounds that form the bedrock of the track.

Nick Serre.



.sounds

The new Sampling series from Sounds Good and Steinberg

This hot new series of Sampling products is set for release in Q4 of 1998.

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Audio for any and all Samplers.
WAV files for use with all Windows/PC Music Software.
AIFF files for use with all Mac MusicSoftware.
REX files for use with Cubase VST and other compatible software. **REX files explained.**
- ➡ Safe Sampling™.
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Check out the Demos in the .sounds folder in the SG RA Jukebox on this CD-ROM.

The first 6 titles are:

HipHop Riddims

Fresh HipHop loops a plenty. DrumLoops and Hits. Lots of of Vocoder, Talkbox and other Leftfield stuff to spice up the beats. Add some of the killing Mouthbox loops and Scratches to that and you are ready to rock di nation. If you are into Drum'n'Bass you will also find a lot of useable stuff here.

The Electro Age

IHLEKTRO! A combination of the current styles of Electro and the classical Kraftwerk Stylee. A huge collection of Loops & Single Sounds - Drum Loops & Hits, Melody Loops, Basses, FX, Leads, Pads, Sequenser Sounds and Strings.

On A Latin Tip

Loops and Riffs from Bass (Electric and Acoustic), Flute, Guitar (Electric and Acoustic), Percussion, Piano (Acoustic and Rhodes), Sax and Vibraphone! All played live by a large number of different musicians to capture a variety of styles and expressions. Like On A Jazz Tip this is spices

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The new Sampling series from Sounds Good and Steinberg

that will work perfectly in many styles of music. Perfect live elements for HipHop, R'n'B, Drum'n'Bass. Adds interesting and contrasting textures to House, Techno and all varieties of electronic Dance music.

Cold Fusion Technologic

Current, Underground Techno. Drum Loops, Bass Loops and Melody Loops. All the individual sounds that were used to make the loops are also included. These are looped where appropriate. All Drum Loops are available in several versions.

Chemical Big Beats

This title has nothing but Drumloops, but what a killing selection of leftfield beats. Influences range from Dub, Ragga, Industrial, DnB etc - great programming of loops that pushes, pulls and flows in great style. Lot's of clever programming and sophisticated production tricks. Looking for fresh and unique loops? Look no further.

Drum'n'Bass Delights

Drum-Loops, Fills and Hits. Jazz Elements, Pads and Bass Sounds. The Drum-loops covers the whole spectrum of this dynamic genre; Hardcore-Jazzy-Funky. A cool section with Leftfield Drum and FX Loops to push your songs into new dimensions.

These products can be purchased at your local Steinberg dealer. For more info please check at the Steinberg Web Site at: www.steinberg.net

OK, what about them REX files?

REX files are loops that have been sliced up into it's components in the great program Recycle! from Propellerheads/Steinberg. These files can be played back from Audio Tracks in Cubase VST and you can change the tempo of the song and REX loops will adjust and play correctly. This makes mixing and matching loops very easy as different tempos are no longer any obstacle. Also opens up creative possibilities since the hits/notes of a loop are available as separate regions.

Sounds Good RealAudio™ Jukebox



On this CD-ROM there is a Folder called SG Jukebox. Here you will find RA files (Real Audio) of a selection of tracks from our existing titles. The selection was made to present the major sections of each disc. Some music stores in larger cities around the world have Jukeboxes where one can listen to Sampling CDs. This is great system, but we think it's a lot more convenient for you to sit at your computer and listen when you have the time and inclination. Every system has it's drawbacks and the compromise here is the sound quality. The RA sound is a bit muffled, fuzzy and with some phasing artifacts but we think it's very good for getting a clear picture of what's on offer.

These RA files are taken from a huge collection of tracks from Sampling titles that is available for playback in realtime on our [new web](http://www.soundsgood.se) site (www.soundsgood.se). If you want to have a listen to all the new Sampling CD's as they are released this is the place to visit regularly. Enjoy!

If you don't have a Real Player, or if the one you have is old, they are free to download from www.real.com. Here you will also find tons of links to interesting places on the net.

