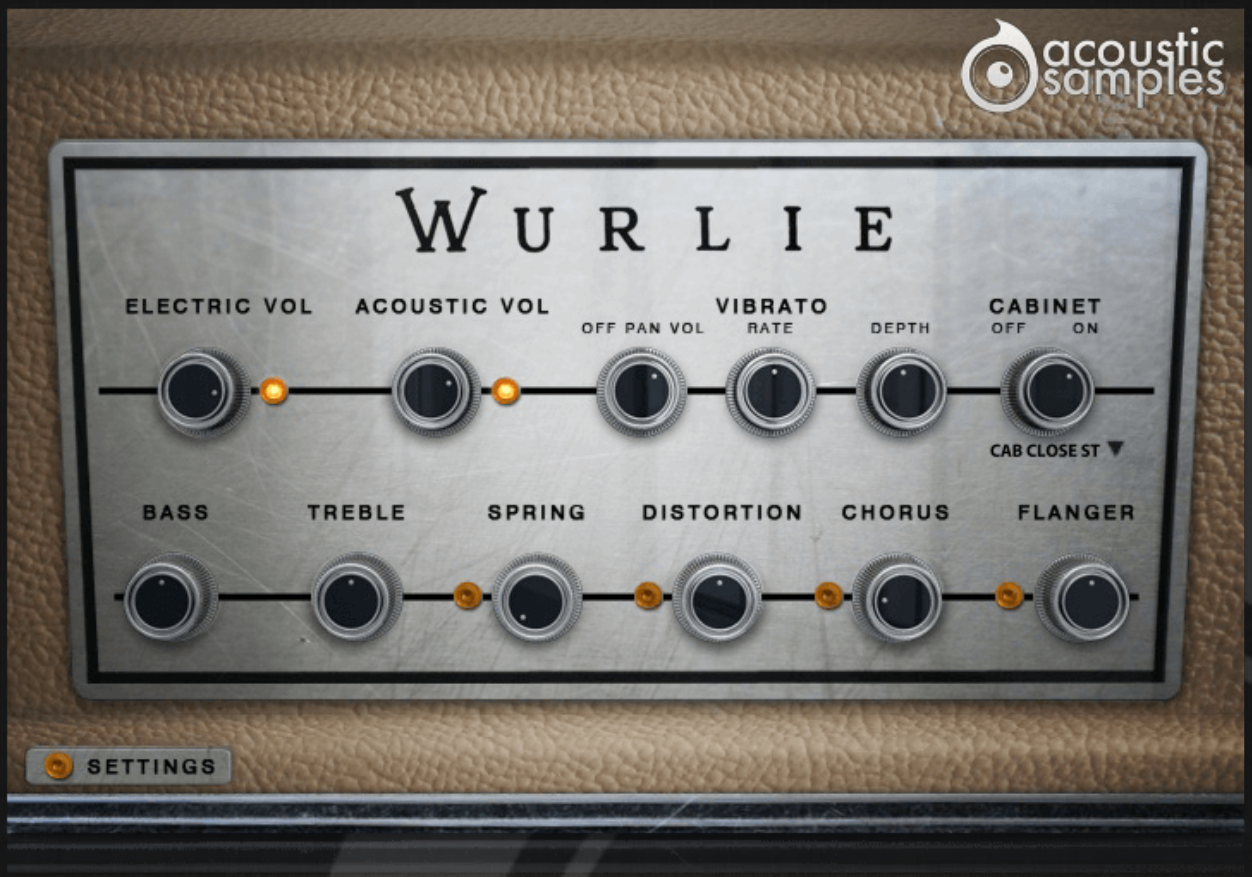


Wurlie User Guide

Welcome to Acousticsamples

Thank you for using the Wurlie library. We hope you enjoy playing the instrument and wish it supports your musical ideas or even better: inspire new ones.
In this User Guide we will provide you with an overview of how to use the Wurlie library.

If you have any questions, feel free to email us at:
samples@acousticsamples.com

or use the contact form on our website
www.acousticsamples.net

The Wurlie library, produced by
Acousticsamples

Requirements and Installation

Step 1 - Authorize your library

The first thing to do is make sure you have an iLok ID and that it is the correct one. If you never used iLok, just go to the ilok.com website and create a free account.

You will be asked to enter a user ID, this is what you will need to enter later on the authorization page. This will also be the ID you will need to get connected to the iLok license manager.

On the download/serials page, you can find the serial number associated with your library, it should look like this: PROASXX-XXXXXXX.

You can click on the authorize button or copy it and go to this page: http://acousticsamples.net/index.php?route=account/authorizeIlok you can find the link in the top menu under account as well as on the "my account" page. Of course you need to be logged in to view this page.

Now enter the serial number in the serial number box (it will be filled already if you used the authorize button) as well as your iLok id. The iLok id is the username you use to log into your iLok account, don't confuse it with the number written on the key.

Then simply hit the authorize button and wait a little. At the end of this process, you will see a message telling you if the authorization was successful. You will also get a confirmation email.

Sometimes the iLok servers will not respond and you will get a blank page, in this case, please contact us and we will proceed to the authorization for you manually.

Step 2 - Download and extract your libraries

Registering your serial number will generate your download links, they will be create and available on the downloads/serials page.

The files are delivered in RAR format and sometimes these files are split (for the large libraries).

You need to use winrar on windows or UnrarX on mac (www.unrarx.com or directly here) to extract them, other softwares will probably not extract the files properly, we use the recovery functions of Rar (to avoid download corruption) and these two softwares are are the only ones to handle it properly. If there are multiple parts (part01.rar, part02.rar), you need to put them all in the same folder before extracting. If the extraction gives you errors, then your download did not complete or got corrupted, you need to download it again.

Step 3 - Download and install UVI Workstation

Download and install the UVI workstation (our free sample player) from here: http://www.acousticsamples.net/uviworkstation.

Make sure you download the right version for your system, if you are on windows 64, but use a daw that only allows for 32bits plugins, you need to install the 32bits version of UVI Workstation.

Follow the step 4 to learn how to load a library into UVI Workstation.

Step 4 - Transfer the license to your iLok key/computer

The license manager is installed with UVI Workstation, so you just need to launch it from you applications.

Now make sure that your iLok key is plugged into your computer if you want to use it or just ignore this if you want to use the computer based authorization.

Click on Sign in and enter your iLok information, you will see the list of available licenses and your computer and iLok keys on the left panel.

Now all you need to do is just drag and drop the license to your iLok key or your computer to authorize one or the other.

Step 5 - Load your library and start playing

Now just open UVI Workstation in Standalone or one of the plugin formats in your sequencer. There are two ways of loading the library.

- You can open the browser and navigate to the ufs file manually.
- You can place the UFS in the default UVI folder: [Startup disk]:Library:Application Support:UVISoundBanks (on Mac) and C:\Program Files\UVISoundBanks (on Windows). You can also drop a shortcut to this file in this location, provided it has the same name.
- The best practice is to have all of your UFS in a folder and let UVI workstation index it. Simply go into the preferences/soundbanks and then add your UFS folder. If the authorization has been done, it will mount the UFS automatically (if automount is selected) or index it in the search (if index is selected). The recursuve is for subfolders, but too many subfolders can lead to a long indexation/mounting time.

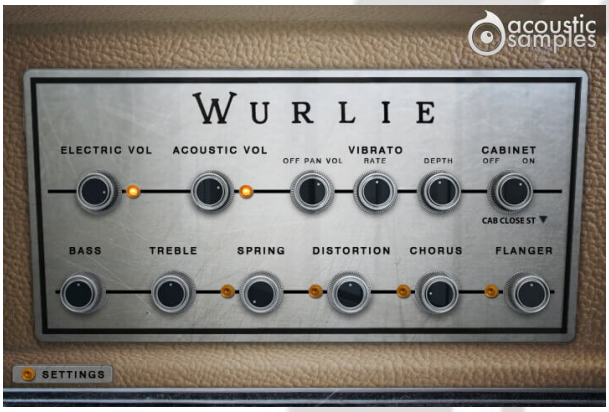
After this, when you start UVI Workstation, you will see the UFS under soundbanks, select it and just double click on the m5p file, it will load the library and you will be able to start playing.

Interface and Parameters

Wurlie is based on e a Wurlitzer&copy 206A model. The Wurlitzer&copy 206A is a student model, and is very similar to a 200A except for its beige color and built in amp/speaker (it also did not come with a tremolo). It was designed to be paired with a 206, which is the teacher model and they were mainly used in conservatories. The teacher had a headphone and microphone to be able to listen to each student individually and talk to them without others hearing them.

Once equipped with a DI output and a tremolo system (this is a very common and easy mod with just a few components to solder on the preexisting holes in the original circuit board) the 206A sounds exactly like a 200A with the exception that it also has a built in amp that is more powerful and has more bass than the two small front speakers of the 200A's.

Here are a few pictures of the model we sampled



Authentic reed sound

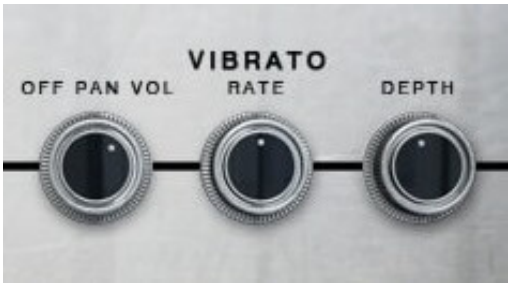
We recorded the Wurlie from both the direct output using a state of the art DI (Universal Audio Solo 610) and also using a pair of microphones right above the keys next to where the head of a player would be.

With our precise resonance model, our detailed staccato and release adjustments and the meticulous velocity layer transitions, the Wurlie is truly the most detailed and accurate recreation of the famous reeds electric piano sound.

In the default panel, you have access to many features including the mix of the Acoustic and Electric volumes.

The Acoustic volume, if you don't need it, can be loaded/unloaded on the fly by clicking on the yellow led.

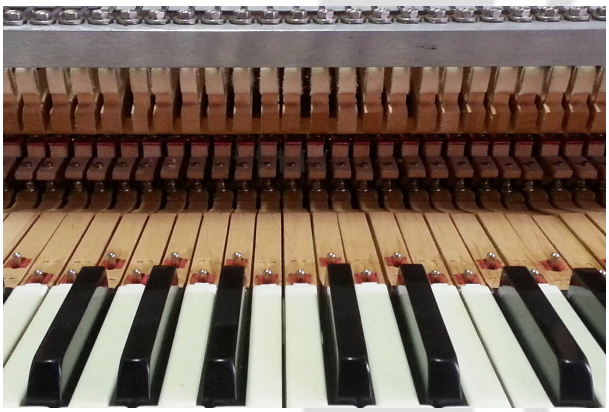
With the right Acoustic / Electric volume adjustment, you can easily transition from a live sound or to a more inimist sound of you just playing at home with the warmth of the key clicks and sound.



Adjustable vibrato

The student models don't have the vibrato circuit built in by default, but with a whole system of teacher / student com system designed for quiet music courses instead.

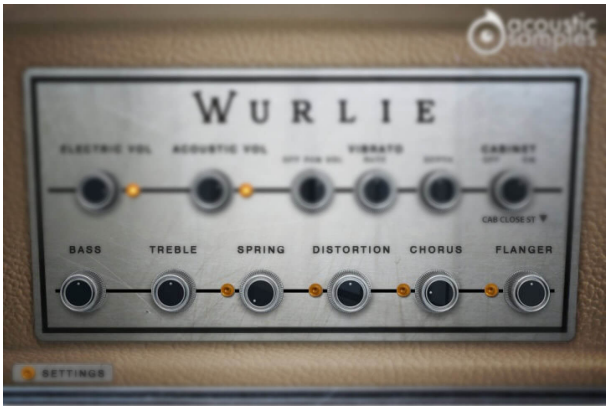
There is a common mod for these instruments that consists of adding the vibrato circuit and even add the possibility to control its depth and rate. We added these possibilities and went a step further and added the stereo pan present in Rhodes suitcase instruments.



Real resonances

Just like for every mechanical instrument, there are resonances, but in the case of the Wurlie, they are very specific.

We captured the sympathetic resonances for both pedal up and pedal down and modelled them carefully to make sure you get the most natural response.



All the FX you need

Wurlitzers© are often played with FX, we added a 2 band EQ, a Spring reverb, a tube distortion, a chorus and a flanger, and there is also a list of known amp simulations to choose from.

That's pretty much everything you need to mimic the sound of any Wurlie in any song.

You can turn on or off the amp simulation, based on a the real amp of the Wurlitzer© (at three different distances), we also added a few other amp simulations like a Mesa Boogie, a fender 210, and a Gibson. You also have the choice to load them in stereo or in mono.

The FX section contains:

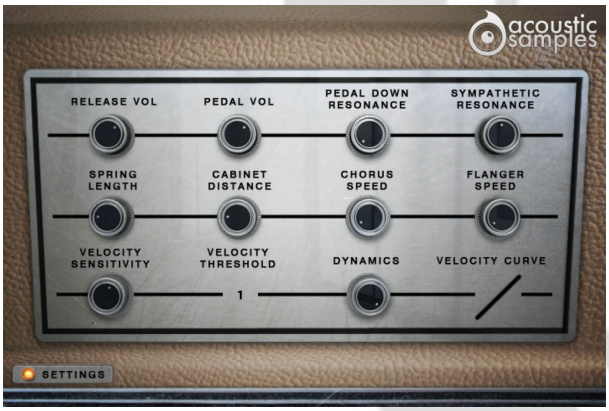
- A 2 band EQ with Bass and Treble controls.

- We used an IR of a spring reverb to mimic the most used reverb on this kind of instrument.

- A tube Distortion

- An analog Chorus

- An analog Flanger



Advanced settings and MIDI controls

The advenced panel lets you control a few things like the pedal noise or the release volume, and also a few more parameters of the FX.

There is also a complete section about the MIDI controls to tweak the response of the Wurlie and

match it exactly to how you like it.

In this panel, you can change some parameters more in depth as well as control the response of the library to your keyboard:

- The release Volume: the sound produced when you release a key if a note was going on.
- The Pedal Noise: the sound produced when you press or release the pedal, it adds a lot to the realism.
- The Pedal Down Resonance: just like on a real piano, when you play and the pedal is down, the other reeds are vibrating because they are undampened. We recorded that effect that adds realism.
- The Sympathetic Resonance: again, on a real piano, when you play a C3 and the C2 key is pressed, the reed of C2 resonates. We sampled that too.
- The Spring lenght: the spring reverb is as its name suggests, based on a spring and the lenght of the reverb depends on that spring so we figured that modifying its length should be available.
- The Cabinet Distance: we recorded a few different IRS of the cabinet at different distances that add more or less room to the sound.
- You can control the Chorus Speed as well as the flanger speed if the default values don't suit your needs.
- The Velocity Sensitivity changes the volume curve of the library.
- The Velocity Threshold is simply the minimum velocity that you will have to play to hear a sound.
- The Dynamics will set the minimum volume for velocity 1 and give you access to all the dynamics that you want.
- The velocity curve remaps midi input and will give it a concave or convex shape thus changing some sort of a "MIDI sensitivity".

Features

1.21Gb uncompressed, 278Mb compressed in lossless flac format, around 3123 samples.

10 Velocity layers for the sustain.

20 Velocities for the release.

Time based release samples for accurate staccato sound.

Sustain pedal noises (up and down), triggered automatically.

Independant mix of the acoustic/electric sound.

Sympathetic resonance on both pedal up and down.

Complete control over the midi response.

EQ.

Vibrato simulation.

Saturation, chorus and flanger effects.

Amp simulation of the real cabinet.

Spring Reverb.

Advanced UVI scripting giving you access to a simple yet powerful interface and advanced features.

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