

Hollow Sun

Hand Crafted Sample Libraries

The image displays a vertical stack of four digital piano instrument panels from the Hollow Sun sample library. Each panel is titled with the instrument name and includes a small image of the piano. The panels are:

- CP70 II**: CP70 Electric Grand. Controls include Level (0.0 dB), Bass (0.00 dB), Middle (0.00 dB), Treble (0.03 dB), Tremolo Speed (4.7 Hz), Tremolo Depth (0 %), Envelope Decay (Off ms), and Envelope Release (134.2 ms).
- Pianet T II**: Controls include Level (0.0 dB), Bass (0.00 dB), Middle (0.00 dB), Treble (-1.6 dB), Tremolo Speed (4.7 Hz), Tremolo Depth (0 %), Envelope Decay (Off ms), and Envelope Release (134.2 ms).
- RMI Electrapiano II**: Controls include Level (0.0 dB), Bass (0.00 dB), Middle (0.00 dB), Treble (0.00 dB), Tremolo Speed (4.7 Hz), Tremolo Depth (0 %), Envelope Decay (Off ms), and Envelope Release (134.2 ms).
- Wurli EP200**: Controls include Level (0.0 dB), Bass (0.00 dB), Middle (0.00 dB), Treble (0.03 dB), Tremolo Speed (4.7 Hz), Tremolo Depth (0 %), Envelope Decay (Off ms), and Envelope Release (134.2 ms).

Each panel also features a 'Master' button, a 'Control Panel' button, and an 'Effects' button. The interface includes various utility buttons like 'Output', 'Voices', 'Max', 'Purge', 'Midi Ch.', and 'Memory'.

DEFINITIVE CP70II USER GUIDE

INTRODUCTION

Thank you for purchasing the Hollow Sun Definitive CP70II. It features samples from possibly the ultimate electric piano with bonus sounds from other classic EPs.

ABOUT THE PIANOS

The Yamaha CP70 electric grand piano was a miniature grand piano. It used fewer and shorter strings thus allowing a smaller frame to be used. Yamaha claimed it was 'portable' but at 313lbs, you needed at least two fairly burly blokes to transport it!

It made a great sound and has been played by a host of eminent keyboard players. It was a signature sound of Tony Banks in the later years of Genesis and the band Keane revived the sound as a prominent feature in their music in their early days but other players include Peter Gabriel, Phil Collins, Abba, U2, Simple Minds, George Duke, Bruce Hornsby, Jeff Lorber and many, many others.

In its time, the Wurlitzer EP200 was the only serious alternative to the Rhodes electric piano and found fame with bands such as the Small Faces, Supertramp and many, many others. Generally, it tended to be more popular in the UK than elsewhere where the Rhodes was favoured (especially in 'jazzier' circles). Like the Rhodes, the sound was created by a hammer hitting small flat 'reeds'. The vibration of these reeds was turned into an electrical signal using an electrostatic pickup going to a mono output. The sound is not dissimilar to a Rhodes but has a brighter, more aggressive quality to it (exaggerated in Supertramp's hit 'Dreamer').

The Hohner Pianet came from the same stable as the renowned Clavinet. It used similar principles too - each key had a sticky rubber pad that 'plucked' a tine and this was amplified using an electro-magnetic pickup and the signal was then fed to a single, mono output. It had no controls and was a one-trick pony producing just the single sound without any means to modify it. That said, it was a good little electric piano that found favour with Tony Banks (Genesis) and Chick Corea in the early days of their careers

The RMI Electrapiano was very popular with many prog-rock bands of the '70s. Probably the most famous user was Tony Banks of Genesis and you can hear it in abundance on many of their albums most notably, perhaps, in 'The Carpet Crawlers' from their album 'The Lamb Lies Down On Broadway' where it provides a rapidly arpeggiated backdrop throughout the whole song (in those pre-sequencer days, his fingers must have ached when they performed that one live!). Other users include proggers Rick Wakeman and Dave Greenslade.

PAGE TABS

At the bottom of each synth are three tabs which select different operating areas. Click on the tabs as required.



MASTER PAGE



Here, you can set parameters related to velocity, keyboard range and tuning. It is functionally identical for every piano in the collection.

VELOCITY

VELOCITY CURVE Select from a variety of different velocity curves.

VEL > VOL Set velocity sensitivity to taste with this control, even off.

INPUT

RANGE Set the keyboard range for the selected instrument. Click **LEARN** and play a low and then a high note on your MIDI controller to set the range.

TRANPOSE You can transpose the instrument with this control.

TUNING

COARSE Tune the instrument in semitone steps.

FINE Fine tune the instrument in cents.

PITCHBEND

DOWN Set the interval (in semitones) for downwards pitch bend.

UP Set the interval (in semitones) for upwards pitch bend.

CONTROL PANEL PAGE



This is the meat and potatoes of all the pianos' operation, where you can shape the sounds' TONE and envelope and add a tremolo effect. This recreates the experience of using the actual originals, especially the CP70 which had these very controls (except the envelope of course). The controls are:

LEVEL

LEVEL

Sets the level of the piano sound. Although normally kept at 0.00dB, this is useful for increasing or decreasing level to compensate for changes in cut and boost in the tone controls.

TONE

BASS

You can cut/boost the low frequencies with this control.

MIDDLE

You can cut/boost the mid frequencies with this control.

TREBLE

You can cut/boost the high frequencies with this control.

TREMOLO

SPEED

Set the rate of the tremolo (amplitude modulation) effect.

DEPTH

Set the amount of the tremolo effect here.

ENVELOPE

DECAY

Set the decay time for the sound. Fully clockwise, the sound's natural decay is heard but you can shorten that if you wish.

RELEASE

Set the release time for the sound here.

EFFECTS PAGE

If the CONTROL PANEL is the meat and potatoes for each of the pianos, the EFFECTS page is the dessert trolley!



The page is identical for all the instruments. The controls are as follows:

PHASE SHIFTER

AMOUNT

Set the amount of phase shifting effect here. It is fully variable and gradually introduces more effect as the control is turned clockwise.

RATE

Sets the speed of the phase shifting effects.

The phase shifting effect is stereo. It uses an LFO where one channel is inverted so while one phase shift is rising in one channel, the effects is descending in the other. This gives a very 'swirly' sound.

CHORUS

AMOUNT

Sets the amount of chorus effect, often popularly heard applied to electric pianos.

REVERB

AMOUNT

Sets the amount of reverb applied. This uses the simple reverb effect (to keep CPU usage to a minimum) and is set to a hall ambience appropriate for the lush string sounds and big layered textures.

The small print...

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USING THIS WITH THE FREE KONTAKT PLAYER

You CAN use this collection with the free Kontakt Player and it will play and work perfectly but with the following restrictions:

- There is a time limit. This varies according to the version of the Player you have.
- You can edit the sounds to your requirements exactly as though you have a full working copy of Kontakt but you cannot save any edits or tweaks you make.
- When the Player times out, you can restart it immediately and continue (although you will, of course, have to reload everything).

To enjoy Hollow Sun's Vintage String Synth Collection to its full, it is recommended you buy a full version of Kontakt.