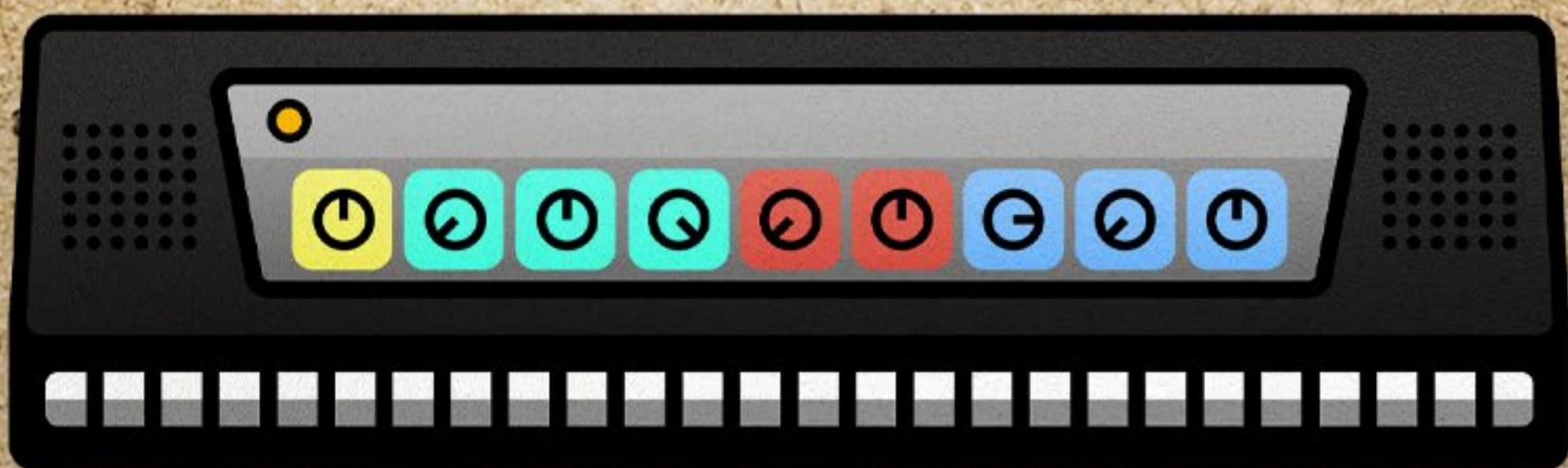




# KZQ-KEYS



**ELECTRIC PIANO —**

**— ABLETON INSTRUMENT**

**BY GOURLIE**

## Thanks for downloading KZO-KEYS!

*I am so appreciative for your support. It blows my mind that people even have an interest in the noises I make. It means more than you'll ever know!*

### To Install:

1. Ensure you are using Ableton Live 11 v11.2.7 or later. (This will work with any edition of Live)
2. In Ableton's browser, open 'User Library' and select your custom folder where you save your downloaded presets. If you don't already have a custom folder setup for this you can right-click in the User Library and choose New Folder and give it a name, for example 'Downloaded Presets' or 'Internet Packs'.
3. Click and drag the folder 'KZO-Keys by Gourlie' from your computer files into the Ableton browser folder created in step 2. The folder contains both an .adg file and a folder containing the samples. (If you only copy the .adg file then the samples won't load properly so be sure to move the whole folder)
4. You should now be able to drag the 'KZO-KEYS by Gourlie.adg' preset within that folder onto any MIDI track and start playing.

### Use of KZO-KEYS is bound by the following license terms:

- All the sounds/samples in this instrument are royalty-free and there is no need to credit Gourlie Records (although it is appreciated).
- Only the purchaser of this instrument is granted rights to use it.
- You may not redistribute the instrument or samples. If you wish to share this instrument then please direct people to the download page on my website. Redistributing this on your own is basically pirating, and pirates get scurvy and lose legs and eyeballs... don't be a pirate!

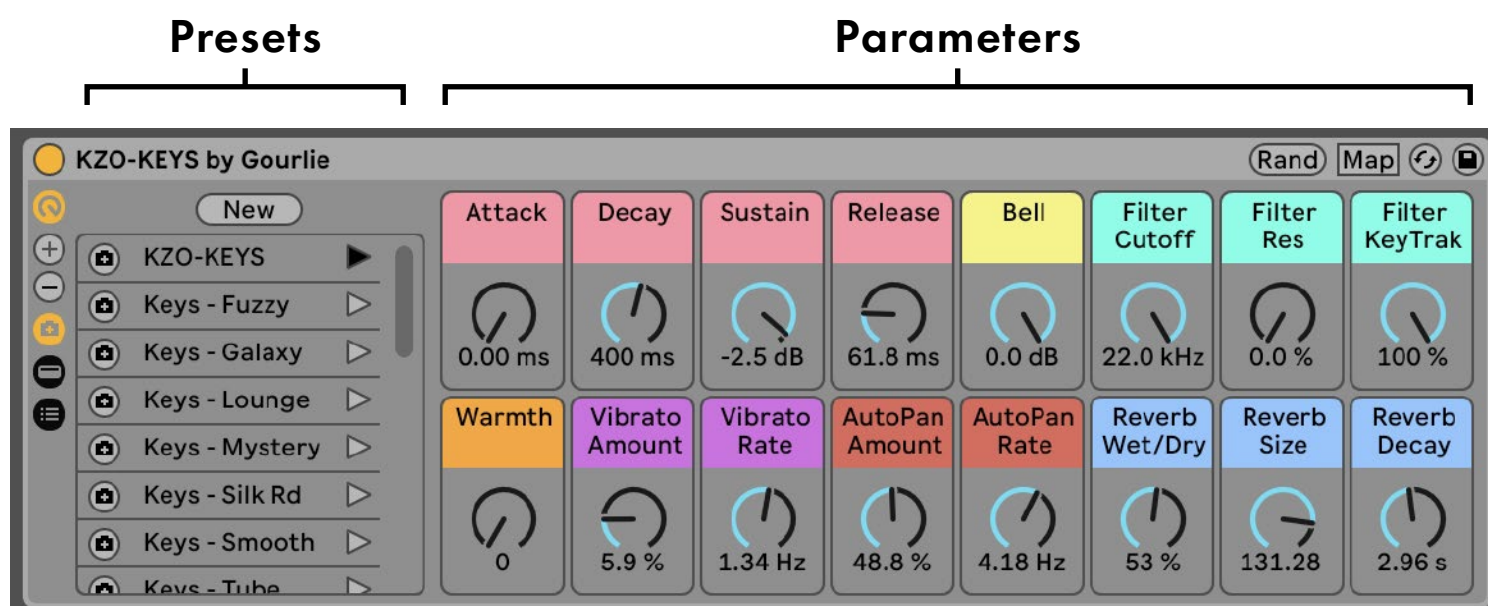


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## About KZO-KEYS

This Ableton instrument was constructed using the synthesis engine in the Casio SK-1, a really unique sampling keyboard from the mid 80s. A common application today for the SK-1 has been to convert samples into lo-fi using it's on-board 8-bit sampler engine (8-bit instruments soon inbound) but a commonly overlooked feature is the synthesizer function which allows you to apply harmonics to a basic tone and apply some really unique filters to the synthesized sound. This opens the doors for some really interesting sonic noise. I've applied this feature to generate an electric keyboard sound as well as a bell/vibraphone sound which I then built a full Ableton Live instrument around. The end result provides similar vibes to a Wurlitzer 200 or Rhodes pianos.

There are many sounds that can be generated with the SK-1 this way and I already have a few ideas for some other instruments so be on the look out for more in the KZO series.



### Presets or knobs not appearing?

The far left buttons on the rack will allow you to turn on the presets and knobs. The play button to the right of each preset name lets you activate it.



|                   |                         |                         |                          |                         |                           |                       |                         |
|-------------------|-------------------------|-------------------------|--------------------------|-------------------------|---------------------------|-----------------------|-------------------------|
| Attack<br>0.00 ms | Decay<br>400 ms         | Sustain<br>-2.5 dB      | Release<br>61.8 ms       | Bell<br>0.0 dB          | Filter Cutoff<br>22.0 kHz | Filter Res<br>0.0 %   | Filter KeyTrak<br>100 % |
| Warmth<br>0       | Vibrato Amount<br>5.9 % | Vibrato Rate<br>1.34 Hz | AutoPan Amount<br>48.8 % | AutoPan Rate<br>4.18 Hz | Reverb Wet/Dry<br>53 %    | Reverb Size<br>131.28 | Reverb Decay<br>2.96 s  |

## Parameters

**Attack/Decay/Sustain/Release** - ADSR Amp Envelope (see next page)

**Bell** - This is a one-shot bell sound generated from the SK-1. The knob controls the volume of the bell. (I've seen some vintage keyboards which have this as a knob and thought it would be fun to include)

**Filter Cutoff** - Point at which the filter begins to cutoff high frequencies. This has a slope of 24dB/octave.

**Filter Res (Resonance)** - Increases emphasis at the cutoff frequency. Adding lots of resonance can lead to some loud noises but I've added a limiter to the end of the track to help protect against this (though it can still sound quite shrill).

**Filter KeyTrak (Keyboard Tracking)** - The more this knob is turned up, the more the filter cutoff will automatically increase as higher MIDI notes are received.

**Warmth** - Adds saturation to the mix.

**Vibrato Amount** - Increases the depth of pitch vibrato.

**Vibrato Rate** - Speed of vibrato.

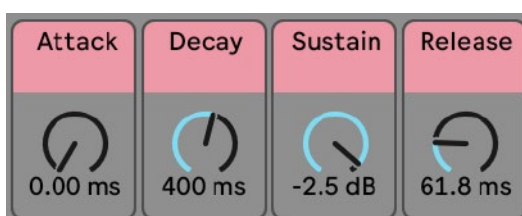
**AutoPan Amount** - The depth of how far the instrument will alternate between left/right panning. The higher amount, the farther left/right the instrument will be panned.

**AutoPan Rate** - Speed of the Auto Pan.

**Reverb Wet/Dry** - Increases the amount of reverb. At 100%, only the reverb signal is audible.

**Reverb Size** - The room size of the reverb. The larger the number, the bigger the room.

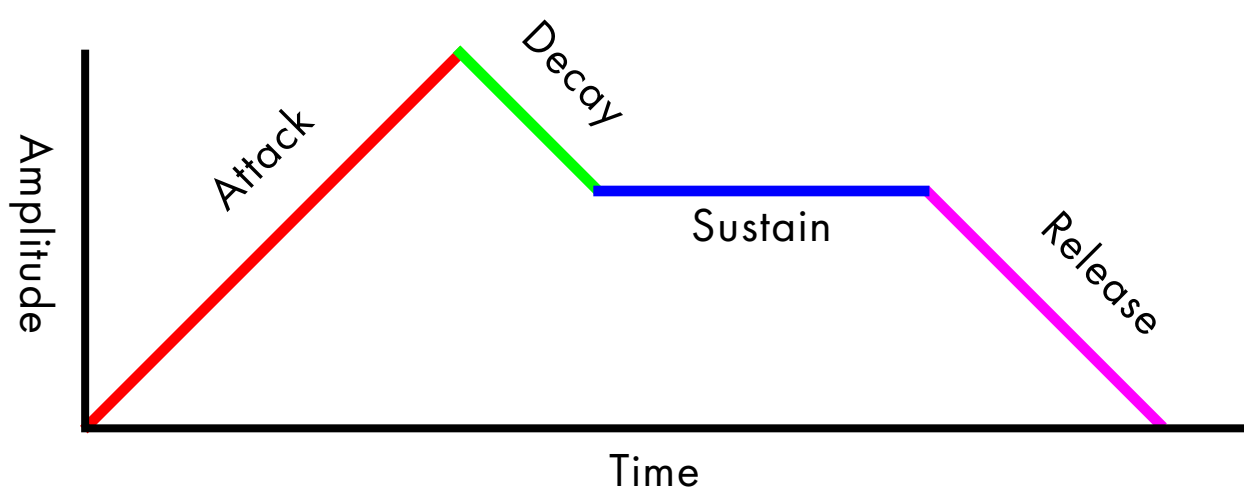
**Reverb Decay** - The amount of time in which the reverb tail fades to silent.



## Attack, Decay, Sustain, Release (ADSR)

ADSR (Attack, Decay, Sustain, Release) is a way to control the amplitude envelope of KZO-KEYS. You'll see these types of envelopes on most synths so it's an important, universal concept to learn.

There are 2 axis which make up an ADSR envelope: **Amplitude & Time**



**A (Attack)** - This is the time it takes for the amp to get to full volume. With the attack time set at 0, full amplitude is achieved right away. Turn it all the way up and it takes longer to go from no sound to full sound.

**D (Decay)** - Another time measurement which controls how long it takes for the signal to transition (decay) from full volume into the Sustained level.

**S (Sustain)** - This is not a measurement of time, but rather how loud your note will be once the Attack and Decay times have passed. Turning Sustain all the way down means once A/D times have resolved there will be no more sound as the sustain volume is set to 0. Turn it all the way up and it will sustain the note at full amplitude. Note that if you turn Sustain all the way up then Decay has basically no audible effect because there is no lower volume to "decay" the signal into.

**R (Release)** - This is the time it takes for the sound to fade to quiet after you release your notes. Turned all the way down, the sound will cease as soon as you lift your fingers (reverb signals will still be audible). Turned all the way up and the sound will slowly fade over time letting the note gradually ring until it's muted.