Hollow Sun
Hand Crafted Sample Libraries

MOOG TAURUS 1

USER GUIDE

INTRODUCTION

Thank you for purchasing the Hollow Sun Moog Taurus 1. It features samples from the classic trouser flapping bass pedals sp beloved of prog rock bands.

ABOUT THE TAURUS

The Moog Taurus bass pedal synth was a totally unique product (then and now) in that it was a simple bass synth that could be played with the feet.

The Taurus was originally planned as a component of a big synth system comprising a PolyMoog (for chords), a MultiMoog (for melodies) and the Taurus pedals for bass accompaniment and the proposed system was not unlike some huge (and expensive!) hi-tech organ. Of course, this system never really saw the light of day but the items were sold separately instead.

The Moog Taurus bass pedals were released in the mid-'70s to much acclaim.... they hit the spot with the then popular progressive rock bands for adding an extra element to their productions.

Quite honestly, the unit was a bit of a rip-off costing almost as much as a MiniMoog but with considerably less in the way of synth facilities and functionality. The Taurus synth engine was a very simple 2-oscillator affair through the famous Moog filter and two simple envelopes - one for the filter, the other for amplitude shaping - with switchable release. As you can see, a very unremarkable synth. What users were paying for, however, was the 'concept'.... the notion of being able to add bass lines to their music whilst their two hands were otherwise occupied. They were also paying for the Taurus' astonishing build quality - it was a big, heavy affair that was built like a tank to withstand being stamped on.

But despite the synth's minimal functionality, the sound of the Taurus is legendary... thick and fat with pulsating detuned oscillators and, of course, that famous Moog sound. The actual Taurus preset is a classic - it has a moderately bright attack which decays to a deep, powerful and solid sustain.... it is just about the perfect bass sound for adding weight to a track.

Famous users include Mike Rutherford of Genesis who replaced his old Dewtron bass pedals with the Taurus. He would use the Taurus whilst playing 12-string guitar and the sound is evident on many of the post-Gabriel Genesis albums, especially the live album 'Seconds Out'. Fellow band member, Steve Hackett, also used them (and apparently Tony Banks, the band's keyboard player). Other users include Rush, the Police, Marillion and many others.

Moog have recently revived the concept with their limited production run of the Moog Taurus 3.

PAGE TABS

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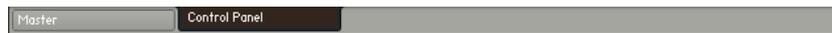
MASTER PAGE

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

TRANSPOSE   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 the Taurus' operation where you can shape the sound's filter and envelope. This goes some way to recreating the experience of using the actual thing. The controls are:

FILTER

CUTOFF — Set the lowpass filter's cutoff frequency with this control.

RESO — Set the filter's resonance here.

DECAY — You can set the decay rate for the filter envelope here.

AMOUNT — This allows you to set the amount the filter envelope will sweep the filter. Please note that this control is 'signed' in that it allows negative modulation.

LOUDNESS

LEVEL — Sets the level of the sound. Although normally kept at 0.00dB, this is useful for increasing or decreasing level to compensate for level changes that can occur depending on the settings of the filter.

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.

NOTE: To emulate the original as closely as possible, the sound is set to single triggering monophonic.

The small print…

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THANK YOU.

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.