

# SCARABEE

R.S.P.  
'73

User's  
Manual

Version 1.0



*Keyboard* LIBRARIES

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# 1. Introduction

Scarbee is proud to present to you the **Scarbee R.S.P.' 73**, the most comprehensively sampled Rhodes® piano on earth. The depth and sophistication of this sampling project has allowed us to finally capture the elusive 'soul' of this classic keyboard.

The R.S.P.'73 consists of a collection of truly authentic 'deeply sampled' renderings of the Fender Rhodes® Stage Piano MK I - '73, captured in high definition 24 bit quality. Ingenious Danish programming has resulted in both the 24 bit Kontakt, EXS24 mk II and 24 bit Halion editions of the library being included in the same 4 CD set. The same programming system allows purchasers of the 2 CD set 16 bit Gigastudio edition to download small files which will allow installation of both the 16 bit Emagic EXS24 MK II and Steinberg Halion editions at no extra charge. This new delivery system should prove to be a major boon to both users who need to switch sample platforms from time to time, and dealers - who will be able to supply the library for any of several popular samplers simply by stocking two multi platform editions.

The R.S.P.' 73 was recorded at 24 bit resolution through a Mindprint En-Voice preamp (without any use of EQ, tube saturation or compression), and then digitally transferred to a Nuendo AudioLink 96 audio card. The piano sound was captured directly from the harp, bypassing the passive tone control on the front panel, in order to capture the full frequency range of the instrument and minimise unwanted noise. All sample editing - including noise reduction and normalizing was also done at 24 bit resolution.

## **How much detail is there in the instrument?**

To start with, all samples are full length and unlooped. Each of the 73 keys of the Mark 1 was sampled at 12 different velocities - ranging from 0 to -26 dB - but this is only half the story. In order to capture that magical feel of really 'playing' a Rhodes®, we also recorded 'release' samples for each of the 12 velocities, at



the exact same level as the corresponding 12 sustain samples. The release tone - a sound created when a damper bounces against the tine as a key is released, is an intrinsic element of what musicians recognise as the original 'Rhodes® Sound'.

To accommodate systems with RAM limitations, several 'Lite' versions of the R.S.P. '73 are included. Lite versions contain the samples of the white keys, which are stretched down a semitone to cover adjacent black keys. Lite versions come in 12, 8 and 4 velocity layer flavours.

For that duller 'old school' sound, a special Hi-cut version of each program (Giga version only) is also included.

In response to a number of requests, all programs are available in both Equal and Stretch tunings.



## 2. Register Scarbee R.S.P. '73

Enclosed with this product you'll find a R.S.P. '73 Serial Number; please take time to register on our site [www.scarbee.com](http://www.scarbee.com) to gain full access many extra features.

By registering you'll be able to get:

- Free technical support
- Free updates
- Free upgrades for other native sampler formats
- Extra documentation and files
- Special offers for upgrades
- Free info service that keeps you up to date

Also, on our site [www.scarbee.com](http://www.scarbee.com) you will be able to listen to and download some amazing demo songs, check out the other libraries from us and access the Scarbee Web-Shop to immediately acquire them from everywhere on Earth.



### 3. User Licence Agreement

*License Agreement*

*Copyright © 2003 SCARBEE.*

*All rights reserved. All sounds created by and property of SCARBEE.*

*The enclosed digitally recorded sounds are licensed, not sold to users by SCARBEE.*

*All samples are the property of SCARBEE, and are licensed to you only for use as part of a musical performance, live or recorded, or for use in audio postproduction.*

*This license expressly forbids resale or other distribution of these sounds, either as they exist on this disc, reformatted, or mixed, filtered, resynthesized or otherwise edited, for use as sounds, multi-sounds, samples, multisamples, programs or patches in a sampler or a sample playback unit. You cannot sell them or give them away for use by others in their sampling or sample playback units or computers.*

*These sounds cannot be posted electronically without written permission from SCARBEE.*

*These sounds cannot be used in any library/encyclopaedia DVD/CD-Audio or DVD/CD-ROM type products without written permission from SCARBEE. Information about licensing can be obtained by contacting SCARBEE.*

*Any use of SCARBEE samples on commercially released audio products must contain credit for the samples used.*

*This credit must include: SCARBEE & name of title used. We would also appreciate being notified of such use.*



## 4. Install

### 4.1 Optimizing System Performance

R.S.P. '73. is a demanding library made up of 1.752 – 24 Bit samples and since it is a keyboard Instrument and you want to play many notes rapidly or with sustain pedal down some additional care must be taken in order to get the best out of it.

- It is best to do a 'Defrag' or 'Speed Disk' pass on destination Hard Drive prior to installation
- On PCs: check if your System has DMA access enabled for all of the attached mass-storage peripherals
- If you have more than one Volume or Partition on destination Hard Drive, please use the highest one if possible: this choice makes sure that you will be using the fastest part of the physical Hard Disk
- Make sure you have all Virus checkers and background tasks disabled, both during install and when using R.S.P. '73
- Be careful to disable Fast Find background task usually installed by Microsoft Office on some machines



## 4.2 Copying of files

Installing R.S.P. '73 (EXS 24 mk II) from CD:

- Insert CD 1
- Copy the "Scarbee R.S.P. '73" folder to the destination Hard Disk
- Drag & Drop all the files and folders from CD 2, 3 and 4 into the "Scarbee R.S.P. '73/24 Bit samples" folder
- Copy the folder "Scarbee R.S.P. '73." inside the "EXS24 mk II/ Sampler Instruments folder" to your "Emagic/Logic 6/ Sampler Instruments"

Installing R.S.P. '73 (Kontakt + Halion) from CD:

- Insert CD 1
- Copy the "Scarbee R.S.P. '73" folder to the destination Hard Disk
- Drag & Drop all the files and folders from CD 2, 3 and 4 into the "Scarbee R.S.P. '73/24 Bit samples" folder

Now you're done installing R.S.P. '73!





Installing R.S.P. '73 (EXS 24 mk II) from DVD:

- Insert DVD
- Copy the "Scarbee R.S.P. '73" folder to the destination Hard Disk
- Copy the folder "Scarbee R.S.P. '73" inside the "EXS24 mk II/ Sampler Instruments folder" to your "Emagic/Logic 6/ Sampler Instruments"

Installing R.S.P. '73 (Kontakt + Halion) from CD:

- Insert DVD
- Copy the "Scarbee R.S.P. '73" folder to the destination Hard Disk

Now you're done installing R.S.P. '73!



## 5. History

*Written by Rick Chadwick*

If necessity is the mother of invention, Harold Rhodes and necessity must be the parents of the Rhodes® piano.

The seeds of this unique musical instrument were sown in World War II. In private life Harold had owned several music schools and developed his own music teaching system. In 1942, after joining the Army Air Corps, he saw the therapeutic potential of a portable musical instrument which could be used to teach convalescing troops how to play piano. After scavenging aluminium piping from old B-17 bombers, Rhodes came up with a two and a half octave celeste-like acoustic instrument, which could sit on the player's lap, requiring no power. The instrument was very popular, being used by about 150,000 troops during the war.

After the war, Rhodes used the tines (metal rods) of a chiming clock to build an electric version of his Army Air Corps Piano, which he called the 'Pre Piano'. In the 1950s Leo Fender bought into the venture and created a new company - Fender Rhodes®, which released its first product, the Rhodes® Bass, made famous by the deft left hand of The Doors' Ray Manzarek, in 1960.

Like many good ideas, the Rhodes® mechanism is a simple one. Each key on the keyboard has a corresponding asymmetrical tuning fork consisting of a tine and tonebar. When a wooden key is struck two things happen. 1) A damper is lifted from the tines and 2) a piano like hammer is thrown at, and strikes, the tine. The tine vibrates very close to an electromagnetic pickup similar to that found in an electric guitar. This signal is then available to be amplified in much the same way.

After CBS purchased Fender in 1965, the first full sized electric Rhodes® piano was unleashed on an unsuspecting music industry - the Suitcase 88.

Music would never sound the same again...



Musicians of all persuasions became captivated by Rhodes® Piano's expression and dynamics, which range from warm and mellow, to bright and 'barking'. The spectrum of expression possible from this instrument has enabled musicians of quite different backgrounds to make the Rhodes® 'their own sound' - from Beck to Brand New Heavies, Ray Charles to Chick Corea and Herbie Hancock, or Pink Floyd to Portishead.

The Rhodes® sound is almost uniquely versatile, which is why many musicians have been happy to endure some of its shortcomings - including its considerable size and weight, the need to retune regularly, the inconsistencies deriving from its mechanical nature, and the odd broken tine.

It is this uniqueness and versatility which has made the Rhodes® 'inimitable' - up until now.

### **Links:**

[http://emusician.com/ar/emusic\\_fender\\_rhodes\\_stage/](http://emusician.com/ar/emusic_fender_rhodes_stage/)

[http://hem.passagen.se/daveo/fender\\_english.htm](http://hem.passagen.se/daveo/fender_english.htm)

<http://www.cmd.uu.se/AcidJazz/Backup/1997-Mar/0483.html>

<http://www.fenderrhodes.org/>

<http://www.cmd.uu.se/AcidJazz/Backup/1997-Mar/0483.html>

<http://www.melmusic.com.au/articles/classicrhodes.html>



## 6. Preparing The Piano

In order to guarantee that the Rhodes® was as close to, or better than, it's original 1976 condition as possible, an exhaustive process of refurbishment was undertaken prior to the recording process.

All rubber hammer tips and damper felts were replaced. Hammers, keys and harp were modified for optimal response/action. Rubber grommets on the tone bars were replaced to improve sustain. New tines were carefully selected for ideal timbre and sustain. Tonebars, tines and pickups were also carefully adjusted to provide a perfectly balanced sound – ranging from warm and mellow to but bright and barking!

Anne Skarbye - wife of Thomas Hansen Skarbye was the boss... fortunately she just love to do stuff like this! All Rhodes parts were purchased form Major Key.

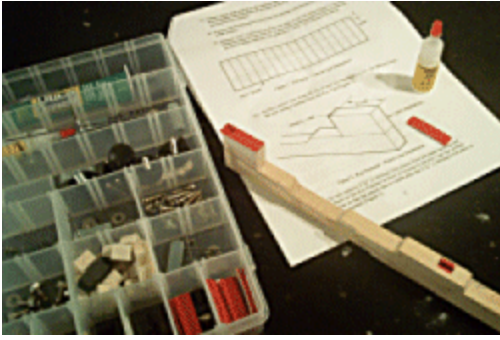
During the whole programming phase we even used a proprietary system of sampling in order to ensure that the sound, action and feel of the original was mirrored and maintained. We went to this kind of trouble because a key element in recreating the experience of playing a real Rhodes® is accurately capturing the response dynamics. As a result of this effort, the action and feel of the Scarbee R.S.P. '73 exactly duplicates that of a well "hot rodded" Rhodes® MK 1.



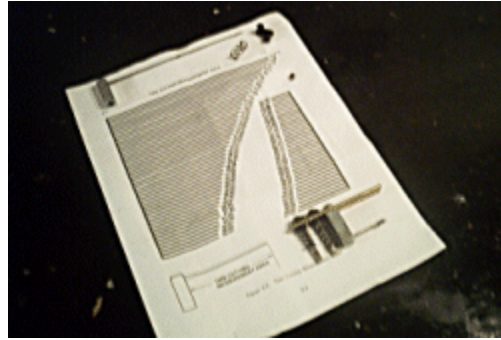
Damper felts were replaced using glue and a scalpel. Different sizes were used as directed by the manual.



All rubber hammer tips replaced using glue, a Dremel and a scalpel. The tips were color coded to make sure that they were mounted on the right place!



Keys and hammers were modified for optimal response and action.



Bad sounding tines were replaced.



Dampers, tines and pick-ups were adjusted. Lots of tweaking and tuning lasted for almost nine months!

## 7. The R.S.P. '73 "feel"

Why is the "feel" important?

If you are a composer or piano player, you will no doubt be able to answer this question for yourself. The Stage Piano MK 1 - '73 is one of a select few instruments which can honestly claim to be a writer's primary compositional workhorse. Not just a tool for committing already firm ideas to a recording medium, but an inspirational tool - an instrument which works in a synergistic way with the composer to generate fresh new musical ideas, simply through the act of sitting down with it and playing freely. We believe that this inspirational quality is largely the result of a combination of the basic timbral range of the original Rhodes® piano and its very organic dynamic response. We dare to say that the Scarbee R.S.P. '73 has, for the first time, captured that same tone and feel - the "soul" of this classic keyboard. The R.S.P. '73 is an instrument you really look forward to sitting down and just playing.\*

### **Why sampling in preference to a physical modelling approach?**

Physical modelling is a great synthesis option which allows us to break down and explore the nature of a sound, but it relies very heavily on the software engineer's ability to fathom the unique elements which combine to create that sound, to analyse and measure them, to write code which can accurately recreate them, and to find a hardware platform capable of delivering enough DSP muscle to realise the software in high resolution. This process requires that many subtle, and some not so subtle, choices be made by the engineering team. As a result, the end product is often the combination of a few individuals' opinions, a programming team's expertise in coding, and the processing abilities of the host platforms available at the time the software is designed. It's a bit like computer animated characters in movies. Although they are generated by extremely sophisticated software and hardware, and can, say, morph from a person to a grapefruit



and back in seconds, they're still just "pretty close" when it comes to delivering a credible alternative to a real actor. The Scarbee R.S.P. '73 is more like film of a human actor in comparison. Perhaps not able to morph into a grapefruit, but totally believable in its main role as a "real actor".

Unlike a modelled instrument, the Scarbee R.S.P. '73 is not a software engineer's approximation of the elements which combine to create a Rhodes®-like sound. The Scarbee R.S.P. '73 is a high definition mirror image of an actual Stage Piano MK 1 - '73 piano.



## 8. The Beta Test Team

The Scarbee R.S.P. '73 would never have been the same without my 12 beta testers! They were all great!

### **The Super Beta Team:**

*The Super Beta Team*

[Jules Bromley](#)

*Ian Stewart Cairns*

*Rick Chadwick*

[David Govett](#)

*Didier Icart*

[Nick Manson](#)

[Lennie Moore](#)

*Alfonso de Prisco*

*Thomas Serafini*

*Justin Schwinghamer*

[Lars Daniel Terkelsen](#)

*Larry Thompson*

Apart from playing and testing the R.S.P. '73 some of the guys made cool demoes for internal use (testing sound) or for official demoing: Lars, Lennie, Nick, Didier, Ian and off course Christian Vinten (who was actually not on the beta team, since we worked on a Giga version first - he owns Halion...)

Lennie was the chief in the tuning department - he borrowed a Peterson Strobe Tuner from Eric Percing (Thanks!) and did the Stretch tuned versions too. Chadwick did a scaring list of all timbre-fixes - ouch! He really made me work hard for many days...

Lars - who is the owner of the real Rhodes® was off course an expert in the sound and feel - he was really satisfied when we did the "Old School sound!! Phew! Initially I had borrowed his favourite keyboard for two weeks - nine months later it was still in my house! (Sorry)

Thomas S. did the calculations on the "Classic sound" EQ and he and Alfonso worked on some new secret Scarbee stuff ...





## 9. Sampler Formats

### 09.1. 24 bit Kontakt, EXS24 MK II and Halion

The 24 bit native Kontakt, EXS24 mk II and HALion editions are not conversions. They have been programmed 'from scratch' using the "Direct from harp" sound.

Programming this way allows us to utilise every facility available on the native sampler, rather than create something which might have taken mere minutes to port, but which was only 'pretty close' to the original version because of inaccuracy in the porting software. In fact, critical comparison of the three versions has confirmed that they have identical timbre and response.

In order to overcome the current HALion release trigger obstacle, we created 876 special release samples for the HALion version of the R.S.P '73. The result is that the sound, feel and action of all four editions (Giga, Kontakt, EXS24 and HALion) is identical!

#### Programs

<b>R.S.P. '73 – Direct</b>
RSP73 Direct 12V
RSP73 Direct 12V - Lite
RSP73 Direct 8V - Lite
RSP73 Direct 4V - Lite
RSP73 Direct 12V S
RSP73 Direct 12V – Lite S
RSP73 Direct 08V – Lite S
RSP73 Direct 04V – Lite S



Samples:

<b>Sustained Samples</b>	<b>Release Samples</b>
Sustained Hard 1	Release Hard 1
Sustained Hard 2	Release Hard 2
Sustained Hard 3	Release Hard 3
Sustained Medium 1	Release Medium 1
Sustained Medium 2	Release Medium 2
Sustained Medium 3	Release Medium 3
Sustained Medium Soft 1	Release Medium Soft 1
Sustained Medium Soft 2	Release Medium Soft 2
Sustained Medium Soft 3	Release Medium Soft 3
Sustained Soft 1	Release Soft 1
Sustained Soft 2	Release Soft 2
Sustained Soft 3	Release Soft 3

The complexity of the Scarbee R.S.P. '73 is scalable, to suit the power and resource availability of the system upon which it is installed.

The fullest realization is available in the 12V version. In the 12V there are 1752 separate samples.

Each key controls 24 unique samples: 12 different velocities of samples for the sustained notes, and another 12 velocities of samples for the release samples. These release samples are a critical factor in capturing the feel and tone of an actual Rhodes®.

We have attempted to give the user as much control over this scaling as possible. Variations in the program type are indicated by suffixes in the program title:

**12V** - 12 unique velocity level samples for sustained notes, 12 unique velocity level samples for release triggers.

**08V** - 8 unique velocity level samples for sustained notes, 8 unique velocity level samples for release triggers.



**04V** - 4 unique velocity level samples for sustained notes, 4 unique velocity level samples for release triggers.

**Lite** - Samples of white keys only, some stretched up or down a maximum of 1 semitone to cover black keys.



## 09.2. 16 bit Giga

The Giga edition includes two versions of the R.S.P. '73: The "Direct" version, was recorded directly from the harp, bypassing the passive tone controls and the "Classic" version, which simulates the output from the front panel socket, with the "bass boost" knob set at 5 (the middle position). Each Giga version utilises 1752 samples and weighs in at 1.5 gigabytes.

*Registered Scarbee R.S.P. '73 (Giga) owners freely download 16 bit Kontakt, EXS24 MK II and Halion versions!*

### Programs

<b>CD1: R.S.P. '73 – Classic</b>	<b>CD2: R.S.P. '73 – Direct</b>
RSP73 Classic 12V	RSP73 Direct 12V
RSP73 Classic 12V - Lite	RSP73 Direct 12V - Lite
RSP73 Classic 08V - Lite	RSP73 Direct 8V - Lite
RSP73 Classic 04V - Lite	RSP73 Direct 4V - Lite
RSP73 Classic Bright 12V	RSP73 Direct Bright 12V
RSP73 Classic Bright - Lite	RSP73 Direct Bright - Lite
RSP73 Classic Bright 08V - Lite	RSP73 Direct Bright 08V - Lite
RSP73 Classic Bright 04V - Lite	RSP73 Direct Bright 04V - Lite
RSP73 Classic 12V S	RSP73 Direct 12V S
RSP73 Classic 12V – Lite S	RSP73 Direct 12V – Lite S
RSP73 Classic 08V – Lite S	RSP73 Direct 08V – Lite S
RSP73 Classic 04V – Lite S	RSP73 Direct 04V – Lite S
RSP73 Classic Bright 12V S	RSP73 Direct Bright 12V S
RSP73 Classic Bright – Lite S	RSP73 Direct Bright – Lite S
RSP73 Classic Bright 08V – Lite S	RSP73 Direct Bright 08V – Lite S
RSP73 Classic Bright 04V – Lite S	RSP73 Direct Bright 04V – Lite S

### Samples:



<b>Sustained Samples</b>	<b>Release Samples</b>
Sustained Hard 1	Release Hard 1
Sustained Hard 2	Release Hard 2
Sustained Hard 3	Release Hard 3
Sustained Medium 1	Release Medium 1
Sustained Medium 2	Release Medium 2
Sustained Medium 3	Release Medium 3
Sustained Medium Soft 1	Release Medium Soft 1
Sustained Medium Soft 2	Release Medium Soft 2
Sustained Medium Soft 3	Release Medium Soft 3
Sustained Soft 1	Release Soft 1
Sustained Soft 2	Release Soft 2
Sustained Soft 3	Release Soft 3

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The fullest realization is available in the 12V version. In the 12V there are 1752 separate samples.

Each key controls 24 unique samples: 12 different velocities of samples for the sustained notes, and another 12 velocities of samples for the release samples. These release samples are a critical factor in capturing the feel and tone of an actual Rhodes®.

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**12V** - 12 unique velocity level samples for sustained notes, 12 unique velocity level samples for release triggers.

**08V** - 8 unique velocity level samples for sustained notes, 8 unique velocity level samples for release triggers.



**04V** - 4 unique velocity level samples for sustained notes, 4 unique velocity level samples for release triggers.

**Lite** - Samples of white keys only, some stretched up or down a maximum of 1 semitone to cover black keys.



## 10. The "Classic" sound – EQ

Although most Rhodes® owners record their instrument by connecting to the socket on the front panel and set the "Bass Boost" knob in the middle position (actually a bass cut!) - this is what we call the "Classic" sound. Since we decided to record directly from the harp, bypassing the passive tone control on the front panel, in order to capture the full frequency range of the instrument and minimise unwanted noise, we needed to create the "Classic " sound - simulating the behaviour of the passive tone control, by the use of EQ. The precise calculation was done by italian wizard *Thomas Serafini* - he was the main force behind the design of the audio engine in IK Multimedia's brilliant guitar amp simulator "Amplitude".

In the Giga version we made a processed version "R.S.P. '73 Classic", since GigaStudio/GigaSampler is a stand alone solution, with limited EQ possibilities. But for the EXS24 mk II and HALion versions we decided to let you set the EQ yourself - since this is very easy!

To simulate the "Bass Boost" knob at middle position you need to set a **-3.6 bass roll-off at 715 Hz**. (Exact calculation) And since the passive tone controls on the real Rhodes® dampens a lot of the high frequencies you may want to reduce the "sparkle" to for that duller 'old school' sound. Please feel free to make other EQ settings to suit your own taste!

See following examples in Cubase SX, Cubase VST and Logic.



## 10.1 Cubase SX



In **Cubase SX** open the mixer and locate the VST instrument. (Halion). Set the bass EQ (lowest - "active" icon is green) to 715 Hz and dB to **-3.6**. For that "Old school" sound - set the treble EQ (top - "active" icon is green) to 2500 Hz and dB to **-24**.



## 10.2 Cubase VST



In **Cubase VST** open the mixer and locate the VST instrument (Halion). Set the bass EQ (left - "active" icon is green) to 715 Hz and dB to **-3.6**. For that "Old school" sound - set the treble EQ (right - "active" icon is green) to 2500 Hz and dB to **-24**.

## 10.3 Logic



In **Logic** open the mixer and locate the VST instrument (EXS24 mk II or Halion). Load the Fat EQ plugin. set the bass EQ (left - "active" icon is light green) to 730 Hz and dB to **-3.5**. For that "Old school" sound - set the treble EQ (right - "active" icon is light green) to 3700 Hz and choose the treble roll off. (see light green icon on top right.)

# 11. Production Credits and Thank You's

## 11.1 Production Credits

*Recording, Editing, Programming and Production by*  
**Thomas Hansen Skarbye**

*Cover Art and Design by*  
**Anne Skarbye**

*Press release, Manual and Cover Text*  
**Rick Chadwick and Thomas Hansen Skarbye**

*Pdf User Manual Design*  
**Simone Coen**



## 11.2 Thank You's

[Christian Vinten](#) for some great demos (hey! this guy rocks!) James Garfield ([www.fenderrhodes.org](http://www.fenderrhodes.org)), John Della Vecchia & Jens Lüpke for the fantastic help with the restoration and adjustment of the Rhodes®, Julie Drake ([Major Key](#)) for all the cool spare parts and kits! Jan Mikkelsen & Hamid Hagh ([Musikhuset Aage Jensen](#)) - thanks for fast and great support! Shahid Munir & Mark Hannibal ([Supersound](#)) - more fast and great support! Stefan Kengen ([Futureware](#)) for the good vibes and friendship! Kip McGinnis ([Bardstown](#)) & Adrian Lee for helping me with the other formats, [TASCAM](#), [Best Service](#), [Time & Space](#) and [Crypton](#) for their worldwide distribution, "Kotzenschmarrn" & "Pinkcanary" (Cubase forum) for their clever "tricks", Douglas Harris for fixing a terrible midi problem (and thereby saving my marriage...).

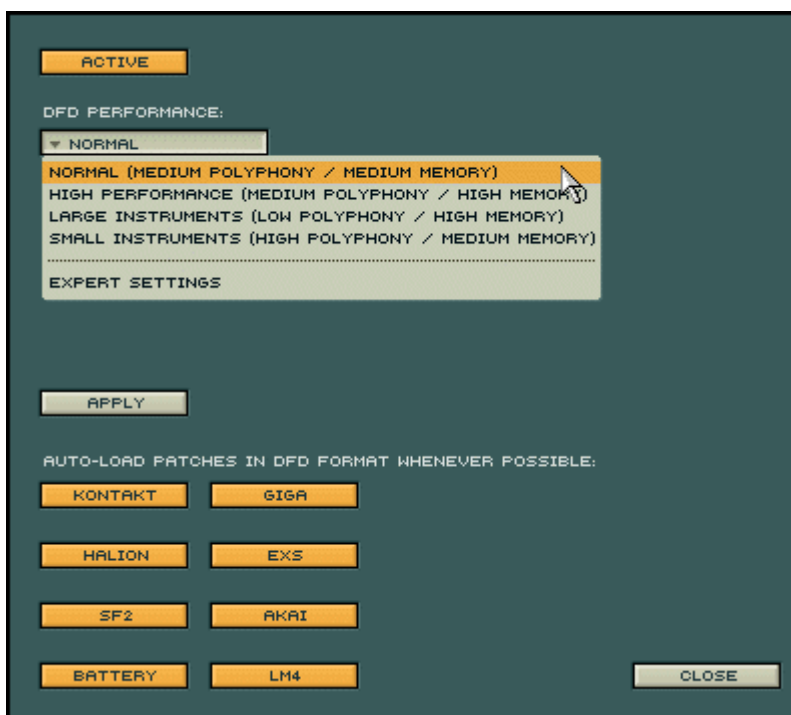
Thanks to all my helpful friends at the various forums, Michael Callender ([Native Instruments](#)), Don Grusin & [Marcus Miller](#) - thanks for the nice comments! Martin Walker ([Sound On Sound](#)), Zack Price ([Home Recording Magazine](#)), Rob Shrock ([Electronic Musician](#)), Ryan Miglierina ([www.soniccontrol.com](http://www.soniccontrol.com)) & Roman Beilharz (PC & Musik) for great press and reviews! [Gary Garritan](#), Jeff Hurchalla, [Hans Adamson](#), Garth Hjelte and the other members of I.S.D.N (The Independent Sample Developers Network), Mark Simon ([Northern Sound Source](#)) and finally a very special thanks to my wonderful children: Nikolai, Oscar & Victor and my beloved wife Anne.



## 12. Troubleshooting

Before you load the Scarbee R.S.P. '73, you may want to read this...

### 12.1 Kontakt



#### (1) The direct from disc (DFD) setup:

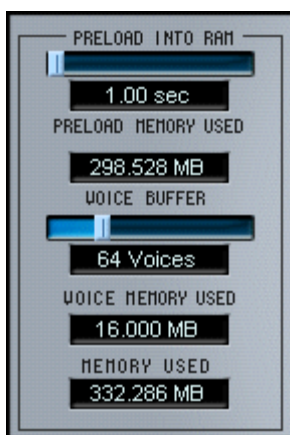
Download the DFD patch from Native Instrument website. Open Kontakt, select options and DFD - Direct From Disc. Set options to match your system.

## 12.2 Halion



### 1) Clearing the memory:

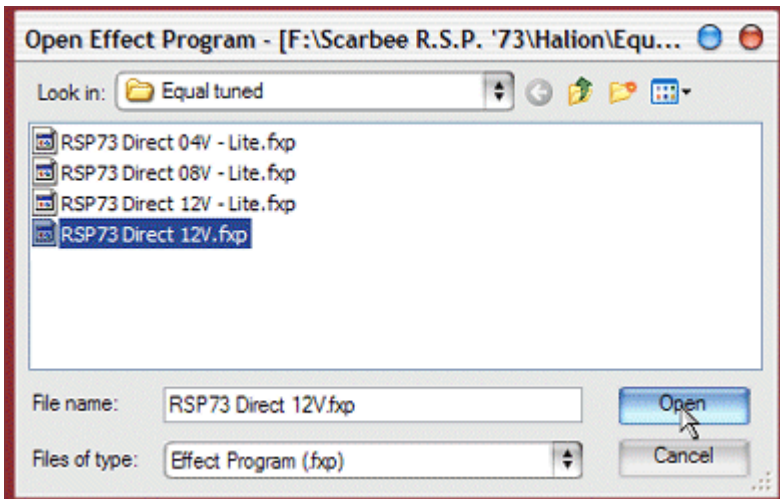
Right click (mac: cntrl+click) on bottom of sampler and select clear all.



### (2) Setting up the preload time and Voice buffer:

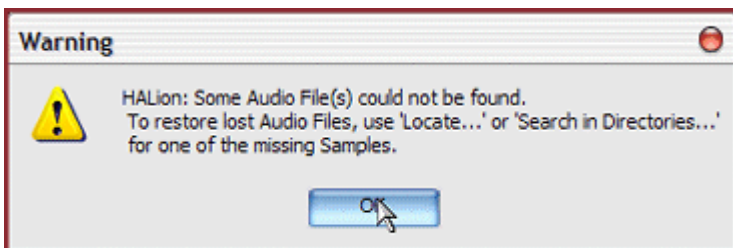
In options adjust the preload time to suit your RAM.

If you have plenty try load 2 seconds or more for better performance. Adjust Voice Buffer until you don't lose any notes. 64 voices should be cool - even with demanding stuff!



### (3) Loading the instrument:

Choose between Equal tuned or Stretch tuned versions.  
The Lite versions will reduce the need for RAM and CPU power a lot.



### (4) Missing samples.:

Right click (mac: cntrl+click) on a sample and enter.  
In the menu select "Search directory". "Choose the "Scarbee R.S.P.'73" folder and hit "OK".



**(5) Locate or search directory:**

Right click (mac: cntrl+click) on a sample and enter. In the menu select "Search directory". "Choose the "Scarbee R.S.P.'73" folder and hit "OK".



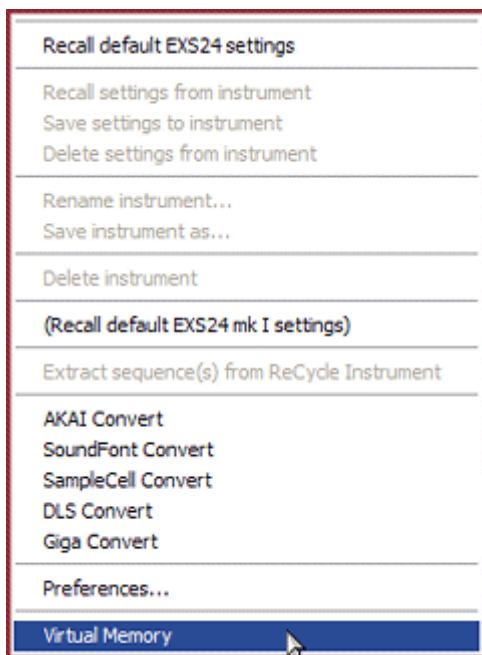


## 12.3 EXS24 MK II



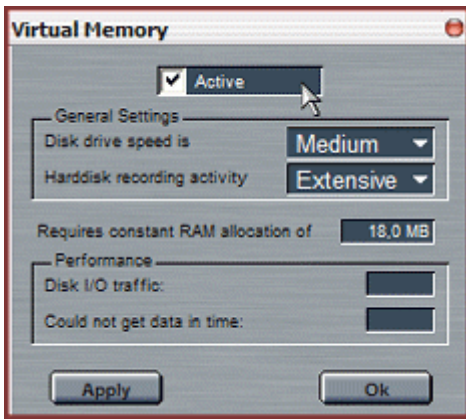
### (1) Disc Streaming:

Be sure that you have Virtual memory enabled, Click on *Options*.



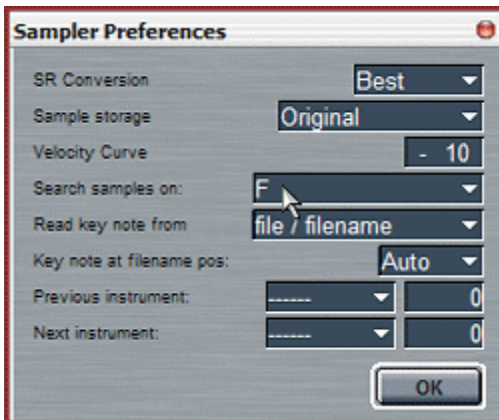
### (2) Virtual memory:

In the *Options* menu select: "Virtual Memory".



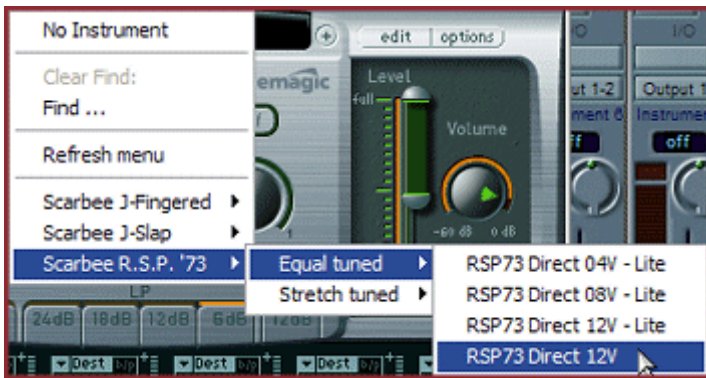
### (3) Active:

Tick the "Active" and hit "Apply".



### (4) Search samples on drives:

When you install the R.S.P. '73 for the first time you must select the drive containing the 24 bit samples to reduce search time and prevent any errors. You can set it back to "Local" when done. Please load ALL programs once - before you set it back.



### (5) Loading the instrument:

Choose between Equal tuned or Stretch tuned versions. The Lite versions will reduce the need for RAM and CPU power a lot.



## 12.4 Mac OS9 Users

The Scarbee R.S.P. '73 CD's are all burned on a PC. If you insert the CD-ROM in your Mac, file names may appear to be crippled (in the so-called 8.3 format) or files may be inaccessible.

The Joliet Volume Access extension is designed to solve these problems. Basically, this System Extension enhances the way your Macintosh computer can read CD-ROMs from other platforms, mainly Windows.

So please go to: [www.tempel.org/joliet](http://www.tempel.org/joliet) and download the Joliet Volume Access (Freeware or shareware version).

The regular Shareware single user/family price is US\$15, with a discounted price of \$9 for students and other low-income groups. See Thomas Tempelmann's order web page for more details on Joliet Volume Access.

The newer DVD Box versions (also with CD's) are all manufactured on Mac and has no such problem.



### **13. Copyright Disclaimer**

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