

# ARABIC OUD

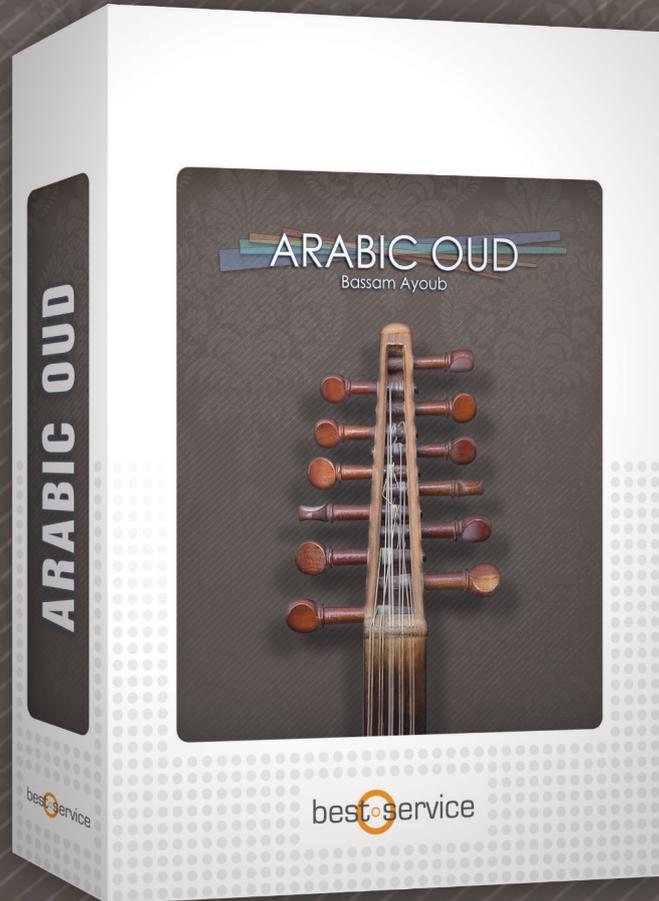
Bassam Ayoub



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Best Service & Bassam Ayoub presents

# ARABIC OUD



**Arabic Oud** offers breathtaking 39 articulations with velocity layers and up to 8 Round Robins and brings one of the oldest string instruments to life right under your fingertips.

The versatile sound spectrum, which extends over a total of 3 recorded instruments, can enrich any kind of music and the integrated microtunings are very appealing to professional Maqam performers! Because of its wide range of playing styles, the Arabic Oud is ideal for both studio and live performances.

Enrich your compositions with the spirit of a thousand and one nights!

## The Queen of Instruments

The Arabic oud, or al 'ud, is probably best known in the West as the forerunner of the European lute; but it has an independent life in the history of early music, based on the medieval cultural exchange between East and West. Although the origins of this instrument are uncertain, the popularity of the oud has spread across the Mediterranean Sea, the Middle East and North and East Africa, where it is still popular today.

In order to offer a wide sound spectrum, three high quality instruments were recorded for Arabic Oud, all between 35 and 40 years old, led by **Oud 1**, Bassam Ayoub's personal main instrument. Sustains of **Oud 2** and **Oud 3** were recorded with great attention to detail and complement each other perfectly with the extended articulations of Oud 1, which all three instruments share. This gives you a choice of 3 different colors with a wide range of expressive possibilities, while keeping the overall footprint as low as possible. Together with the included LITE Versions of each instrument, Arabic Oud is also perfectly suited for small setups and live-performances.



## Bassam Ayoub



Born in Syria, Bassam Ayoub is a musician and singer who has travelled with various bands to many Arab countries and Europe. As head of his recording studio in Wiesbaden, Germany, he has worked with renowned manufacturers of keyboards and expanders such as Korg and Farfisa.

Arabic Oud is the result of his many years of experience in sampling oriental instruments and together with Engine 2 brings playability and realism to the next level.

## The Interface

INFO 5

### ARABIC OUD

Bassam Ayoub

B 1	TRILL 4 FAST (RR)
A#1	TRILL 3 FAST (RR)
A 1	TRILL 2 FAST (RR)
G#1	TRILL 1 FAST (RR)
G 1	TRILL 2 SLOW (RR)
F#1	TRILL 1 SLOW (RR)
F 1	TREMOLO 2 (RR)
E 1	TREMOLO
D#1	LEGATO/PORTA
D 1	VIBRATO FAST
C#1	UP STROKE
C 1	SUSTAIN
B 0	MUTES
A#0	STRUM TREMOLO
A 0	STRUM FAST
G#0	STRUM SLOW
G 0	STRUM MUTE
F#0	HARMONICS

MICROTUNING 3  
01 Bayati C

TRILL 4	F 0
TRILL 3	E 0
TRILL 2	D#0
TRILL 1	D 0
SLIDE UP	C#0
SLIDE DOWN	C 0
BODY FX	B-1
TUNING FX	A#-1
GLISSANDO 12 UP	A-1
GLISSANDO 9 UP	G#-1
GLISSANDO 8 UP	G-1
GLISSANDO 7 UP	F#-1
GLISSANDO 6 UP	F-1
GLISSANDO 5 UP	E-1
GLISSANDO 4 UP	D#-1
GLISSANDO 3 UP	D-1
GLISSANDO 2 UP	C#-1
GLISSANDO 1 UP	C-1
GLISSANDO 1 DOWN	B-2
GLISSANDO 2 DOWN	A#-2
GLISSANDO 3 DOWN	A--2

ATTACK RELEASE DYN. CURVE NOISE VOL VOLUME PAN EXPRESSION REVERB VOL

### 1. Controls:

- Attack
- Release
- Dynamic Curve: Changes the instrument's velocity response and allows an extended dynamic range.
- Noise Vol: Volume of playing and string changes FX
- Volume (CC7)

- Pan (CC10)

- Expression (CC11)

- Reverb Vol: Controls the volume of the reverb.

### 2. Reverb ON/OFF:

enables / disables the reverb.

## 3. Microtuning:

Arabic Oud contains the essential and most used microtunings of oriental music: Bayati, Rast, Saba and Seka.

Each tuning is offered in two variations (Normal and Syriac Church) and the free choice of the key.



Click in the Microtuning field to open the dropdown menu. Then select the tuning with your preferred key - this allows you to adapt the microtuning to the key of your piece of music.

## 4. Articulations:

Arabic Oud contains a total of 39 articulations played and recorded by Bassam Ayoub with several Velocity Layers and up to **8 Round Robins**. The main focus was on achieving an authentic sound with the best possible playability. Therefore the articulations can be roughly divided into two groups: **Recorded performances** (e.g. the fast **Tremolo** recorded over several seconds) and **freely playable articulations** (e.g. the **Tremolo 2** articulation, which allows you to play each stroke separately by pressing and releasing a keyboard key and thus determine the speed of the tremolo). The Interface gives you information about the type of articulation and the corresponding Keyswitch on your keyboard. If you change an articulation via a Keyswitch, it will light up on the interface so that you always know which is currently activated. The two **Latch Keyswitches Sustain (C1)** and **Legato/Porta (D#1)** are an exception. These light up red and remain activated as long as no other Keyswitch is pressed. These are also the only articulations that can be selected directly on the interface with the mouse.

## 5. Info Page:

This button takes you to the Info Page, which contains an introduction to Bassam Ayoub and a list of all **Midi Song Keys**, the corresponding tunings and speeds, and a description of the feature.

More information about **Midi Song Keys** can be found below.

Midi Key	Tempo	Microtuning
F5	98 bpm	Seka E
G5	120 bpm	Rast C
A5	94 bpm	Seka D
B5	94 bpm	Seka D
C6	90 bpm	Standard
D6	92 bpm	Saba A
E6	92 bpm	Saba A
F6	92 bpm	Saba A

## Keyboard:



**Keyswitches** allow you to switch between articulations, which can then be played on the **playing range** to create incredibly realistic performances. You have to distinguish between **Latch** and **Hold Keyswitches**. While **Latch Keyswitches** remain active after the key is released, **Hold Keyswitches** remain active only as long as they are pressed and held by the player - after the key is released, the articulation changes to the last selected **Latch Keyswitch**. More information about all keyswitches can be found on the next page.

The green **Midi Song Keys** above the **playing range** play short midi sequences, which demonstrate the numerous playing possibilities of Arabic Oud. Since the original songs differ in speed and microtuning, you have to adjust them manually to get the intended sound of a song. A list of all songs can be found on the **Info Page**.

# Keyswitches Overview:

B 1	TRILL 4 FAST (RR)
A#1	TRILL 3 FAST (RR)
A 1	TRILL 2 FAST (RR)
G#1	TRILL 1 FAST (RR)
G 1	TRILL 2 SLOW (RR)
F#1	TRILL 1 SLOW (RR)
F 1	TREMOLO 2 (RR)
E 1	TREMOLO
D#1	LEGATO/PORTA
D 1	VIBRATO FAST
C#1	UP STROKE
C 1	SUSTAIN
B 0	MUTES
A#0	STRUM TREMOLO
A 0	STRUM FAST
G#0	STRUM SLOW
G 0	STRUM MUTE
F#0	HARMONICS

## F#1 - B1: Freely playable Trills (Hold-Keyswitches)

The **Trills (RR)** were divided into individual segments and can be freely played and repeated as often as desired in a musical phrase. The number corresponds to the semitones between the two trill notes played. In addition to the genre-specific fast trill (FAST), there are two slow alternatives (SLOW).

**Note: Playing Range varies.**

## E1 - F1: Tremolos: (Hold-Keyswitches)

The fast **Tremolo (E1)**, recorded over several seconds, sounds authentic and is easy to use. The **Tremolo 2 (RR)** articulation, on the other hand, allows you to play every single up/down stroke individually by pressing and releasing a key on the keyboard, allowing you to control the speed of the tremolo. Two different lengths have been recorded, which alternate depending on the performance. It is important to note that after a fast played tremolo the Keyswitch key should be released before the last note in order to let ring the string.

## D#1: Legato / Portamento

This articulation is only playable monophonic and simulates the realistic sound when playing fast musical lines. In addition to the fast legato, a portamento / glissando can also be achieved by playing with low velocity when connecting two notes (Vel 1-36, up to 12 semitones upwards and 3 semitones downwards).

**Note: Legato/Porta is not a Hold-Keyswitch and remains activated even after the Keyswitch key has been released.**

## B0-D1: Sustains: (Hold-Keyswitches, except „C1 Sustain“)

The sustains are among the most frequently used articulations of the Arabic Oud, **Sustain (C1)** being the base articulation.

Sustains with real vibrato were recorded at two speeds: **Vibrato Fast (D1)** and **Vibrato Slow**. The latter is the only articulation that doesn't have a Keyswitch and can only be switched with the Modwheel (CC1) if no other Keyswitch is held.

Note: **Sustain (C1)** is not a Hold-Keyswitch and remains activated even after the Keyswitch key has been released.

## G0 - A#0: Strums

Strums played in four variations. **Strum Tremolo** works in the same way as the **Tremolo 2** articulation (see page 8).

## F#0: Harmonics

### D0-F0: Trills - recorded performances

Unlike the **Trills (RR)**, these are trill performances recorded over several seconds. The number corresponds to the semitones between the two trill notes played.

### C0-C#0: Slide Up/Down

Slides always start from the note played and are good for decorating melodies or for transitions.

### A-2 - B-1: FX and Glissando

The last group contains two FX Keyswitches (note: limited playing range) and long Glissandos (up to 12 semitones upwards and 3 semitones downwards, depending on the note played). The length can vary depending on the velocity played (the louder the shorter).

TRILL 4	F 0
TRILL 3	E 0
TRILL 2	D#0
TRILL 1	D 0
SLIDE UP	C#0
SLIDE DOWN	C 0
BODY FX	B-1
TUNING FX	A#-1
GLISSANDO 12 UP	A-1
GLISSANDO 9 UP	G#-1
GLISSANDO 8 UP	G-1
GLISSANDO 7 UP	F#-1
GLISSANDO 6 UP	F-1
GLISSANDO 5 UP	E-1
GLISSANDO 4 UP	D#-1
GLISSANDO 3 UP	D-1
GLISSANDO 2 UP	C#-1
GLISSANDO 1 UP	C-1
GLISSANDO 1 DOWN	B-2
GLISSANDO 2 DOWN	A#-2
GLISSANDO 3 DOWN	A--2

# ARABIC OUD

## Arabic Oud vs Arabic Oud Lite

The image displays two side-by-side screenshots of the software interface for 'ARABIC OUD' and 'ARABIC OUD LITE' by Bassam Ayoub. Each interface features a central image of an oud and a control panel at the bottom with knobs for Attack, Release, DYN. CURVE, NOISE VOL, VOLUME, PAN, EXPRESSION, and REVERB VOL. The 'ARABIC OUD' interface has a larger list of articulations and keyswitches, while 'ARABIC OUD LITE' has a smaller list with some differences in articulation names.

Arabic OUD	Arabic Oud Lite
B 1 TRILL 4 FAST (RR)	B 1 STRUM SLOW
A#1 TRILL 3 FAST (RR)	A#1 TRILL 3 FAST (RR)
A 1 TRILL 2 FAST (RR)	A 1 TRILL 2 FAST (RR)
G#1 TRILL 1 FAST (RR)	G#1 TRILL 1 FAST (RR)
G 1 TRILL 2 SLOW (RR)	G 1 TRILL 2 SLOW (RR)
F#1 TRILL 1 SLOW (RR)	F#1 TRILL 1 SLOW (RR)
F 1 TREMOLO 2 (RR)	F 1 TREMOLO 2 (RR)
E 1 TREMOLO	E 1 TREMOLO
D#1 LEGATO/PORTA	D#1 LEGATO/PORTA
D 1 VIBRATO FAST	D 1 VIBRATO FAST
C#1 UP STROKE	C#1 UP STROKE
C 1 SUSTAIN	C 1 SUSTAIN
B 0 MUTES	B 0 MUTES
A#0 STRUM TREMOLO	A#0 STRUM TREMOLO
A 0 STRUM FAST	A 0 STRUM FAST
G#0 STRUM SLOW	G#0 STRUM SLOW
G 0 STRUM MUTE	G 0 STRUM MUTE
F#0 HARMONICS	F#0 HARMONICS

Each of the three instruments in Arabic Oud also comes as an alternative version, the **Arabic Oud Lite**. These patches mainly contain the freely playable articulations for realistic sounding melody lines and are also useful for live performances or weaker systems because of the smaller amount of loaded samples. In addition, the Keyswitches start at key C1, which is why this version is fully playable on most 49-key keyboards without transposition. Please note that the last Keyswitch (**B1**) was changed for this purpose - **Strum Slow** instead of **Trill 4 Fast (RR)** - otherwise both versions are compatible with each other. If you decide at a later time to replace the Lite version with the bigger brother, you will need to transpose the **Keyswitch B1** to **G#0** in your MIDI editor.

# Credits

Bassam Ayoub: Oud Recording, Production, Development  
and Concept

Dan Corches: Development, Beta Testing, GUI and  
Manual Design

Recording: STUDIO AYOUB in Wiesbaden

Ouds played and recorded by Bassam Ayoub

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