# The Best of Bolder

Celtic Pipes
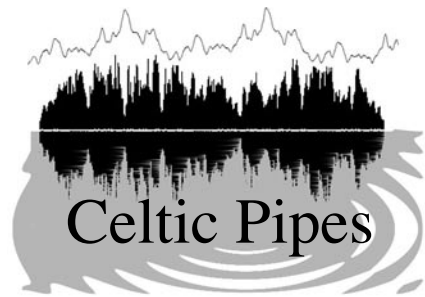
## For Tascam Gigastudio 2

**<u>Bagpipes</u>** - This sample set was originally made for the Kurzweil version of Eclectic Expanded. I recorded these pipes in both mono and stereo. I present them as individual programs and then combined the mono and stereo version into one program which are called "bagpipe bands". You'll see a reference to "long loops" and "short loops", what does this mean? "Short loops" mean the loop point is located a ways into the sample (perhaps 2 to 3 seconds). This gives what I believe to be a more realistic sound of a piper. The pitch and overtones vary over time and this is somewhat audible..... it's more human sounding. The "short loops" have the loop point kicking in very quickly, thus making the pitch and harmonic content a bit more stable as well as "perfect" sounding. So I took advantage of these 2 approaches and combined them together to get a fatter sound as well as combining stereo and mono samples. Some of the "band" programs involve some detuning which fattens it up a bit. The "drones" are usually presented in the bass range of the keyboard as well as being presented in a program by themselves. One flexible thing about sampling drones is you can play them back at any pitch, which cannot be done on the real instrument. Bass, Tenor and Chanter drones were sampled.

**<u>Pub Pipes</u>** - A very small set of Pipes for use in the Pub when you don't want to blow everyone out the door with volume. I've layered the pipes onto itself and detuned the layers in 2 programs to give a fatter effect.

**<u>Uilleann Pipes</u>** - From the "Eclectic Expanded" library. This is an instrument I've been wanting to sample for a LONG time. I used a Nuemann U87 through a Grace Designs mic pre and recorded to Pro Tools 24 bit DAW at Coupe Studios here in Boulder, CO.
I sampled this instrument in both mono and stereo, but chose to just use the mono samples. I couldn't believe what a contrast of tone there was between D4 & E4. like night and day! I asked the piper if he could perhaps get closer in color to the previous note. He said "no way, it's an open note and the other is a closed fingering". The color in the lower range actually alternates in tone color ( bright, dark, bright etc.. up a D mixolydian scale. So I thought how do deal with this? So I decided to make a keymap of all samples regardless of color exactly as they really sound.. warts and all. Then I made a map of just the bright samples and then one of just the dark samples. The darkness was not achieved by filtering, it's what they actually sound like. The more I sample the more I just let these inconsistencies "go". I also sampled this instrument with vibrato, although there are some notes in which it is virtually impossible to be a vibrato out of. "All filter matched" is a program which uses all samples and the use of various lowpass filter settings to get the tone color of each note to "match" as closely as  possible. Program 7 " U.P. bright /  lowpass" is simply a map of the "bight" samples with the use of a lowpass filter to tame them down a bit.

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Ben Holmes - Uilleann Pipes and Pub Pipes
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Thank You!
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