

# The Best of Bolder



## For Tascam Gigastudio 2

**13 course Baroque Lute** - The word “course” means strings as a unit. Some of the courses on a baroque lute are 2 strings played as one (like a 12 string guitar) the higher courses are single strings. This wonderful instrument was made by Luthier Larry Brown. It was sampled by plucking with the flesh of the finger as well as a nail of the finger articulation. The programs “flesh baroque lute” and “nail baroque lute” employ those articulations presented by themselves. “BL velocity switch @ 100” employs velocity switching at a midi velocity of 100. the nail samples are engaged once you exceed a value of 100. Also included is a program which has the velocity switch occur at 110 midi velocity There is also a velocity switch program which has the “nail” layer darkened by the use of a lowpass filter. The “velocity X-fade program subtly crossfades the 2 layers with the use of velocity. This instrument was the “last of the Lute family”. The Lute began with 6 courses and eventually expanded up to 13.. ...a real headache to tune!

**Fortepiano** - This instrument was previously released for Gigasampler as a stand alone volume. But since interest in it as a stand alone volume was somewhat “subdued” I thought it would be nice to include it in this collection so more people can simply get an idea of what this instrument sounded like. I think of it as the “missing link” between the harpsichord and the modern piano. Here are the liner notes from that CD insert:

On January 27th of 1999, I received an email which began out as follows: “ Jim Aikin (Keyboard magazine) told me about you and gave me your website, which I have just visited. I am a 77 year old retired physician who has taken up electronic sound. The reason is that as a lifelong classical pianist I see the possibility of enlarging the pleasure and knowledge of others like myself by making the sounds of period pianos available to people with digital pianos who are willing to use samplers”.... from Howland Auchincloss of Cazenovia, NY. It is not everyday that you get emails from a retired physician who wants to learn about the world of sampling! So, of course I wrote back and we continued corresponding. I began teaching Howland (via email), what I knew about the craft of sampling and sound design. I also had the pleasure of having lunch with him in New York City June 1999, when I was there visiting my family. There are many arguments pertaining to the pros and cons of sampling acoustic instruments. I personally only see benefits of sampling a instrument such as the fortepiano for two reasons. These instruments are quite scarce and it gives the musician using the sample access to an instrument that in all likelihood would not be available at all. Do I think that a sample of a fortepiano can replace real thing? No, I do not. But it is definitely a valuable tool in today's digital music world. Also, it is possible that a sample such as this might generate interest from a musician who has only worked in the “digital realm” in exploring the world of early music instruments.

The second reason is that this sample-set (as well as others like it), may actually crossover into a world of early music buffs, and they may actually take a look into the world that they had never considered - that of digital sampling and its possibilities. So, I feel a project like this could possibly open up new worlds at both ends of the spectrum. The fortepiano sampled for this CD ROM was built by Chris Maene, and it is a replica of a fortepiano built by Anton Walter around 1780 in Vienna.

Fortepiano - This program is somewhat of a “default” program. It has a wide dynamic range and a moderate filter setting

Fortepiano darker - The filter is set a bit darker than the above program. The dynamic range is also slightly reduced.

Fortepiano darker bass - This version has a darker filter setting below C4.

Fortepiano panning - This version has an exaggerated panning effect employed with the use left and right balance controls in the samples stereo output.

Historical notes on the Fortepiano

By Howland Auchincloss

The piano was invented around 1700 in Florence by Bartolomeo Cristofori. He called his invention *gravicembalo col forte e piano* (harpsichord that plays loud and soft). Since that time the words *pianoforte* and *fortepiano* (among others) have been used alternatively. In the last decades, however “fortepiano” has become a standard term applied to a category of piano popular in Austria and Germany in about 1780-1800. It was the proper instrument for performing the piano works of Haydn, Mozart and early Beethoven. There are many differences between a fortepiano and a modern piano, but the most important ones to a listener are the bright tone, the sharp attack and the rapid decay. With the change of musical aesthetics in the latter part of the 18th century, the fortepiano pushed the harpsichord out of its pre-eminent place as a keyboard instrument. Such a victory was short-lived. Even in the lifetime of Beethoven there were several changes to the fortepiano as music came out of the home and into the public concert hall.

By 1900 there was an “Early Music Movement” both in Europe and in America. The principal and earliest result of this activity was the revival of the harpsichord. The fortepiano was a late-comer to the early music movement. Major credit to its revival is to be given to Malcolm Bilson of Cornell University, whose recordings on it date to the 1970s. Bilson’s most ambitious and recent undertaking has been a ten CD set of all of the Beethoven Sonatas on nine different fortepianos on the Claves label. Bilson performed seven of the sonatas, while others are performed by six of his former artist-pupils.

Malcolm Bilson was extraordinarily helpful in lending his own personal instrument for sampling. This instrument is “Maene I” in the Claves Beethoven series. With the additional help of Edward Swenson, a piano restorer, and Peter Hopper, a recording engineer, a set of good samples were obtained.

Harpsichord - from the Eclectic disc..... programs are labeled by the word “choir” also meaning “stops”, “registers” or “settings” depending on who you talk to. The “foot” number refers to the length of the string. Presented here are “8 foot choir”, “8 and 4 foot choir”, “full choir” and “lute stop” settings. Sometimes a lowpass filter is employed simply to give you a choice of a darker sounding instrument. this is not intended to be a “comprehensive” harpsichord sample with each note sampled chromatically in stereo...it is sampled in mono yet I feel it is quite effective none the less.

Hurdy Gurdy - The hurdy gurdy, known in France as the *vielle a roue* or *vielle* for short, is an ancient instrument which is undergoing a modern renaissance in Europe and America. First, to dispel a popular misconception: the hurdy gurdy was not played by the organ grinder or his monkey. They used a large music box operated by a crank. Today’s hurdy gurdy is roughly the same as those built in the middle ages. It has three to six strings which are caused to vibrate by a resined wheel turned by a crank. Melody notes are produced on one string, or two tuned in unison, by pressing keys which stop the string at the proper intervals for the scale. The other strings play a drone note. Some instruments have a “dog”, “trompette” or “buzzing bridge” A string passes over a moveable bridge, which by a clever movement of the crank in the open hand, can produce a rasping rhythm to accompany the tune by causing the bridge to hammer on the sound board. The instrument is held in the lap with a strap to hold it steady. The case can be square, lute back, or flat back with a guitar or fiddle shape. Forms of the *vielle a roue* existed not only in France, but in Germany, Italy, Britain, Russia, Spain and Hungary.

The origins of the hurdy gurdy are unknown but one theory says that when the Moors invaded Spain they brought with them many stringed and bowed instruments. There is no proof that the vielle a roue was one of them, but the possibility exists that something similar arrived in Spain at that time and dispersed throughout Europe along the pilgrim's roads.

Beginning at C4, I've mapped out the basic melodic pitches. The keys below C4 I've mapped the various drones (the fly, little bumble bee and big bumble bee). A separate program maps out the trumpet drones with the melodic pitches. There is also a program with only drones mapped out. Obviously when an instrument with a drone is sampled it can be played at any pitch offering a great deal of flexibility. I think the titles of each instrument clearly convey what is programmed.

**Renaissance Guitar** - Yes... there was a guitar in the Renaissance period! Although it is often overshadowed by the massive amount of music for the lute, this instrument has a charming delicate quality to it. I sampled it with both a pluck of the flesh as well as the nail of the finger. As usual I combined these into a velocity switch program and presented the nail and flesh articulations as programs of their own. Thanks to my old college guitar professor Charles Wolzien for loaning me his Renaissance Guitar!

**Renaissance Lute** - This is my 8 course lute made by Luthier Larry Brown Sampled and presented with both flesh as well as nail attack and then combined into a velocity switch program. (I know I'm becoming predictable here with these plucked instruments... but it does seem to offer a nice bit of flexibility in tone color).

#### **Acknowledgements and Thanks to the following people for their contributions to making this disc possible.**

Tom Wasinger, Bryan Prud'Homme, Howland Auchincloss, Bruce Zuver, all the folks at H.B. Woodsongs in Boulder, Jon Eaton at Woodsongs Lutherie, Mickey Houlihan at Wind Over The Earth Recording in Boulder, Michiel Post, Garth Hjelte, and Clif Marsiglio.

**GENERAL LICENSE CONDITIONS:** You may use these samples in any type of music production, i.e. making demos, records, remixes, commercials, jingles, post productions, commissioned pieces, soundtracks for film, theatre, musicals, live performances, computer games or multimedia.

Samples may not be utilized or resold in the form of Library Music or Sample-related endeavors (e.g. "Joe's Sample Collection" which contains our products). Written permission from Bolder Sounds is required. You CAN NOT trade, re-sell, lend, rent, copy, duplicate, upload or download to any database, BBS, or Server any of our sounds because Bolder Sounds owns the rights to the samples, Bolder is licensing these to a single user for music production.

\* On a personal note..... Please think twice before making a copy of this disc for a friend or anyone else. All the legal mumbo jumbo in the world is not going to stop piracy of discs such as this. Many hours of work has gone into this disc, I have also gone to great lengths to make this disc as affordable as I can so that this disc is NOT pirated. As always..... please put yourself in our shoes before making a decision whether to copy this data for purposes of piracy or not.

Thank You!

Dennis @ Bolder <http://boldersounds.com>

