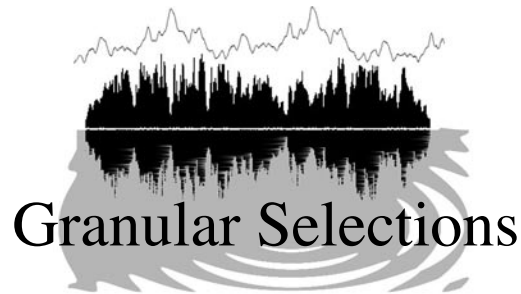


The Best of Bolder



For Tascam Gigastudio 2

Arctic Bee - This is a piano string sample mangled with the use of granular synthesis. The original sample pitch is located at C4. The Mod Wheel controls the setting of the filter indicated.... lowpass, highpass and bandpass. think of the MW as a real time EQ.

Chordal Ostinatos - These were created in the SuperCollider purely by the use of FM synthesis, no granular synthesis. But since I thought they were so cool I had to include them. If you hold down just one key, a chordal pattern is created. Augmented chords are mapped from C2 to D#2, diminished chords from B2 to C#3, major chords from C4 to B4, minor chords from C5 to B5. There are a number of filter settings as well as layered programs controlled by the Mod Wheel. The “layered octave programs layer the same sample against itself an octave lower, this creates a wonderful polyrhythmic effect. Why are there only 3 diminished chord and 3 augmented chords? Because these are all you really need to create a diminished sound or an augmented sound. Since C augmented is really the same set of notes as E aug. and G# aug. With diminished chords I’ve only given you triads.. if you need a half diminished chord or a full diminished 7th you can add that in easily with another voice (or sound in your orchestration) . Experiment with all the poly-chord possibilities you can.... example: C major against G major gives you a Cmaj9 type of chord.

Cyways - I gave this sound set this name because it reminded me of hearing vehicles passing by you on a highway, yet it seemed like a highway in the future, hence the name “Cyways”.

I created the source sound files for this set with James McCartneys SuperCollider programming language. From those sound files I did some cutting and pasting. Then I used Digidesigns Sound Designer II software (remember that?) with it’s “scrub” feature and played the sounds both forward and backward by dragging the mouse around the mouse pad at various speeds which created an acceleration type effect. That was recorded onto a separate hard disc recorder. Then I took those files and with the use of the SuperCollider granular engine, I applied various techniques of granular synthesis. The samples are mapped C2 - E4. “Cyways transposed” is a program which incorporates random transposition of each sample. These are wonderful pieces of “ear candy” which can spice up rhythmic sections of loops if placed strategically.

Granular loops & hits @ 110 bpm - These loops are presented in both “straight” and swing versions. The swing versions were “swung” with the use of Logic Audio by Emagic. Programming features the use of the Mod Wheel to modulate various filter settings. The loops are mapped to keys C2 - G2 (chromatically) and the hits go from G#2 to D4 (chromatic also). the program called “mod wheel fun!” uses the mod wheel to mix between half speed loops and regular speed loops.

Harmonic Pad - This sound was created with electric guitar harmonics and the use of granular synthesis (believe it or not). A great deal of “time dispersion” as well as elongation of the original sound file was employed. The entire sample at C4 (original pitch) is 20 seconds in length. So press C4 keep the sustain pedal down and give the whole thing a listen...then try playing it in 5ths.....a wonderful sonic event I think!

Longongs - The source sample for this sound was a gong. I call it “Longongs” because I elongated the sustain of the sound with the use of granular synthesis to a very exaggerated extreme, therefore naming them long- gongs. “Longongs at Cs has the original pitch of each sample at C2, C3, C3 and C4. The sample assigned to C4 is a gradual crescendo into the attack of the gong 13 seconds in length, so hold this one down for a while! “Slow Longongs” has a very slow VCA attack so you pretty much just hear the sustain. “Mod Wheel inversions” assign control of the filters to the Mod Wheel, yet each adjacent keymap is set to an inverted polarity. Depending on where you are playing on the keyboard you’ll have different filter interaction.... as always experimentation is the key! “Slow highpass filter MW” combines a slow VCA attack with the mod wheel routed to control the highpass filter setting.

Metalmorphic - I collected all sorts of metallic samples to make these sound files which “morph” very gradually into each other. Layers as well as Mod Wheel Mix layers are presented along with lowpass and highpass filters controlled by the Mod. Wheel. If you’re looking for an atmospheric background sound that has a great deal of “bite”... look no further.

Minor Pad - This was originally from the Modal Soundscapes section of the *Granular CD*, it was entitled “Mixolydian”. Only after finishing that disc did I realize that I left out a low G in the source sound file. This omission makes what would have been a G9 chord really a D minor chord. the sound was created by layering some electric guitar volume swells and granulating them into a elongated pad. From there I used Tom Erbe’s wonderful “Soundhack” program for the Macintosh and applied some DSP effects such as convolution and mutation, resulting in 4 variations of this sound. Programs 1 - 4 simply map out each sample individually... just press the corresponding key to the pitch you wish to create a minor chord on. You can also create complex polychord voicings by depressing different pitches. ‘Minor 4 way split’ maps each sample to G2, G3, G4 and G5. this program facilitates the use of the 4 versions of this sample to be used in conjunction with each other. “The 4 way layer MW” mixes in various degrees of each sample. “Minor 4 way split MW” uses the mod wheel to modulate the lowpass filter setting.

Moogular - I created the source sound file for this with a Realistic (Radio Shack) Moog Synthesizer. It utilizes a simple sequence of the diatonic scale gradually unfolding under the wrath of granular synthesis..... it has a nice “toothy” bite to it. Each sample was manipulated with granular synthesis as well as being processed with Tom Erbe’s Soundhack program for the Mac with varying degrees of Convolution and Mutation DSP. Those 4 version of the sound are presented alone, then they are layered into various combinations.

Mutation - The source sound for this granular adventure was a gong. I used a DSP function from Soundhack called “Spectral Extraction”. What this does is it extracts the transient part of a sound and deposits it in a separate sound file, and then in another sound file it extracts just the pitched part of the sound. Then I mutated these 2 sound files back together after granulating them.... sort of a “pull it apart and then put it back together Frankenstein operation”. “Mutation MW” simply controls the lowpass filter with the mod wheel, same for the next band reject filter.

Opaque - was created with a set of toy vibraphones. The Mod Wheel control of filtering is self-explanatory. As with all these granular “soundscapes”.... play them in open voicings of 5ths, 4ths, 9th etc.... they swirl about in the most interesting ways!

Pentatonic - I created this sound from multi-tracking a set of random electric guitar volume swells to a pentatonic major scale. "Pentatonic Grainy" begins with a course-grainy quality but eventually blossoms into a nice smooth release. You'll see the words "time dispersion" in some of the programs. This refers to a parameter of granular synthesis in which the source sound file is "looked at" and "spit out" not in the traditional linear order (as in from left to right on a computer screen). It "looks ahead" a ways and intersperses that information with the current sound data.

Psalm - This was made from a single piano string being plucked with a guitar pick and then elongated with granular synthesis. This creates a warm-lyrical sound for soft chords when played in the midrange of the keyboard.

Random Universe - Well.... what else would you call a bunch of Medieval Psaltry samples chewed up and spit back out by granular synthesis! This is one of my favorite "out there" granular files I've created period! Play it down around C2, then play it up around C4..... it's a whole different "universe".

Sea Bed - This is my favorite granular "pad" sound. It is both effective for slow single melody lines as well as chordal voicings. I created this sound with a conch shell I brought back from a trip to Mexico. Then with simple elongation and a bit of pitch and time dispersion with granular synthesis it evolved into this nice long still sound. "Sea Bed split" uses an octave voicing in the lower part of the keyboard and in the higher part a single note voicing. The octave voicing has a very nice "string-like" quality to it. The use of filters are clearly explained in the titles of each program.

Under Water - This is a granular sound which almost sounds like whistling, but the pitch is all over the place. On second thought.... if whales could whistle under water, I think this is what it might sound like.

Vudu Loops at 160 bpm - These loops were originally recorded from a Ceramic Drum before applying granular DSP to them. the loops are mapped chromatically C2 - C3. there are a few "hits" mapped from C#3 - E3 for fills or endings if needed.

A HUGE thank you to the brilliant James McCartney for his Supercollider programming language!

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