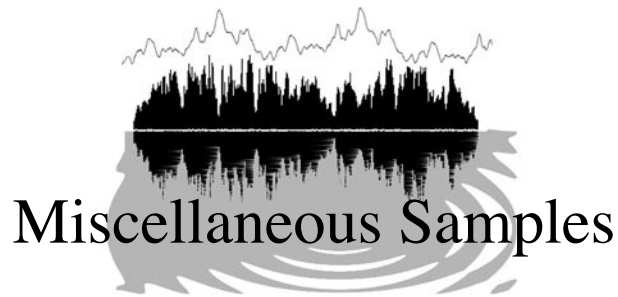# The Best of Bolder

Miscellaneous Samples

For Tascam Gigastudio 2

These sound sets did not fit neatly into any of my predefined categories from the Best Of Bolder Collection.

Accordions - Two accordions sampled here were given the colorful names of #1 and #2. They are presented by themselves as well as in layers with each other. Accordion 2 was sampled with 2 register settings labeled 2a and 2b. The MW-mixer program mixes accordion 1 and 2a together.

Bassoon - This bassoon was sampled in mono with 3 articulations - no vibrato, with vibrato and "lyrical bassoon". The Lryical Bassoon is is with a very warm tone as well as a delayed vibrato which I feel is very expressive. The "MW=3way bassoon" uses the mod wheel to switch between these 3 articulations - 1st MW position, no vibrato - 2nd MW position, lyrical bassoon - 3rd MW position bassoon with vibrato.. "Lyric MW=attack speed" uses the mod wheel to control the attack speed of the amplitude envelope. This way you can have a very slow attack or a fairly quick one depending on the position of the modulation wheel.

Celtic Harp - This stereo sample set was originally made for the Kurzweil. Nothing too tricky here in the programming...pretty self explanatory. The detuned program simply has the harp duplicated as another layer and then tuned slightly sharp to give a more synthetic feel to it. The "velocity = attack speed" program uses the above explained technique.

Classical Guitar - This is my personal guitar made by Agostino Lo Prinzi in Clearwater Florida. This bank begins with a velocity switch between nail and flesh attacks. Then those articulations are presented alone. Harmonics are also presented. The program "velocity switch darker nail attack" simply employs the nail layer being darkened further by use of a lowpass filter as compared to the previous velocity switch program. This stereo instrument was recorded with a set of Nuemann Km 183 omni microphones.

Electric Guitar Volume Swells - These 2 pad-like sounds were created with my Fender Stratocaster played through a Korg A1 multi effects unit. Various filter settings are employed as well as layering the 2 sample sets together with control of mixing via the Mod Wheel.
James Taylor used this sample on his Grammy award winning "Hour Glass" CD (track 1, "Line Em' Up"). This sound is created by striking a note with the volume knob on zero, then quickly swinging the volume to maximum position thus missing the attack sound of the guitar all together for a somewhat violin-like effect.

Monochord - This Monochord is an instrument that has 14 strings all tuned to the same note. It makes a wonderful natural resonant sweep when strummed. I strummed this instrument with both a pick as well as my fingers. Programs 0 - 12 are single sample strums mapped out across a very wide range. Programs 13 - 24 are various layer combinations. Silver Wave recording artist Joanne Shanendoah used this sample on" Peacemaker's Journey" which won a 2001 INDIE Award for 'Native American Album of the Year'.

Spring Drum - Individual samples at the original pitch are mapped from C4 to G#4. "Spring Drum Spread" simply maps the samples out in a more spread out fashion so you have more pitch choices. " Spring Drum low" transposes the samples downward. The "ghost" programs employ a slow VCA attack for a "spooky" atmoshperic effect.

Steel Drums - Here I sampled 2 sets of steel drums. "Steel Drums 1" is a brighter set of drums than #2, #2 has a nice "soft sheen" to it. they are programmed to be used as individual programs, then the 2 sets of drums are layered together. "I & 2 wider" utilizes a wider "spread" in the stereo image of the 2 drum layer, creating a "psuedo-stereo" effect..

Taylor Acoustic Bass Guitar - This is an acoustic bass guitar recorded in stereo with a mic and a direct line out of the piezo built in pickup. In program 1 the mod wheel mixes the level of the 2 signals so you can use it as a balance control. "Resonant" in the last 2 programs refers to the use of a resonant lowpass filter.

Upright Jazz Bass - I sampled 2 velocity levels here - mf and ff. The first program velocity crossfades between those 2 articulations. Typically I would not program a crossfade on an instrument such as this, I would just set up a switch, but the crossfade seemed to sound smoother to my ears this time. The 2nd program sets up a true "switch" between the mf and ff layers. Program 5 is a set of harmonic samples. Program 6 velocity crossfades a mf pluck with a layer of harmonics.

Water - This is a set of samples which range from a rainstorm to a kitchen sink and bath tub. Be sure to play with the mod wheel controlled programs being as they are great fun! Be sure your bladder is empty before loading these into Giga or they will certainly have you running to the bathroom in short order: ;))

Wind Chimes - I've given each chime a program to itself mapped out across the entire keyboard since each chime has such a unique character. then I combine them into a "all chimes" program. "All slow pan" uses all the chimes yet the left side of the stereo filed is delayed somewhat so you get a quasi-panning effect. the last program called "stereo pitch offset" transposes one side of the stereo sample creating a most interesting and dissonant effect.

Zon Fretless Bass - This bass plays like butter! Thanks to Jeff Valone for letting me sample his 'baby". I sampled natural notes, harmonics, and some random slides. The programming is pretty self explanatory in the name of each program and besides.... I'm really getting tired of typing! Go make some music!

Acknowledgements to the following people for their contributions to making this sound set possible.

Thank You!
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