The Best of Bolder

Suspended Slate Rocks

140 megabytes
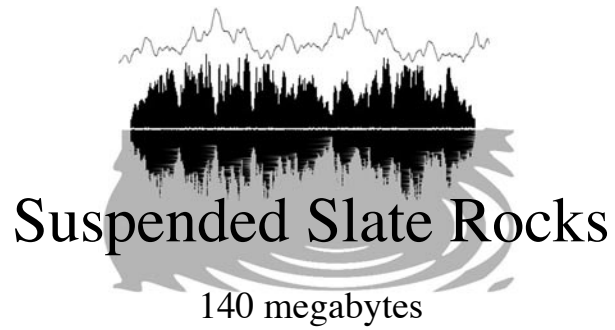
Apple EXS 24

Suspended Slate Rocks - I remember the cold Colorado winter day when I was out in the rock-yard banging on piles of rocks with a mallet. The guys that worked there thought I was nuts! I explained to them that some rocks can be used as musical instruments and also make some very definite pitches.... they thought that was cool and next thing I know there's three other guys digging through a pile of rocks with me and banging on each one to find the "magical sound". This is definitely one of the more unusual sound sets in this collection. I don't believe you'll find this sample set anywhere else.

The slate rocks were recorded in stereo with a set of Nuemann KM 184 omni mics and a Grace Designs 201 mic pre-amp.These were recorded at 24 bit resolution and then dithered down to 16 bits. You'll notice that the slate rock numbering system I've used is not consecutive...they are numbered 1, 2, 4, 8, 9, 10, and 11. I actually sampled 15 different slate rocks, I chose to use 7 of those rocks in this sample set.

Slate Rock Keyboard Mapping

There are 2 keymaps which follow the layout of the below graphic - **All Slates Vel Switched** is all 230 slate samples in this soundset set up as a velocity switch map. One velocity switched key may have as few as 3 samples up to 7 samples per velocity range. You will know when you have "switched" slates when you encounter a key with no samples assigned to it. Sharper attacks are mapped in the upper part of each slate zone.

All Slates 3 Round Robin uses the same keymap. The difference here is each key has 3 slate samples assigned to it and upon each consecutive repetition of the same key, the sample triggered will rotated in a cycle of 3. This gives repeated notes much more life and dynamic motion.

When a program indicates **samples at pitch** we have a mapping of that particular rock mapped out at it's original pitch mapped chromatically with different types of hits with everything from soft mallets, hard mallets, sticks, to the flesh of my hand.

Programs with **pitch scaling** in the title mean that the pitch of the rocks ascend as you go up the keyboard, which seems "normal". However it is not at all normal when pertaining to one rock. One rock makes one or perhaps as many as three different pitches depending on where it it hit. But the basic nature of a percussion instrument is one pitch only, however they do take on very different traits when transposed and can be quite effective musically.

Programs indicating **random pitch maps** are just that......... the pitch of each key is determined by myself in a somewhat random manner. So you can play in a "linear" manner and get non-linear results. Many programs employ transposing the samples downward, these rocks have a wonderful sonic quality when transposed downward... the overtones play back at a slower speed thus making them a bit more present.

Combination maps like <u>map 1 & 2</u> layers 2 different rocks on top of each other. Sometimes I'll transpose only one of the layers down an octave... sometimes this effect will be controlled by the Mod Wheel position. Maps # 1, 2, and 3 are mixed and matched maps from various rocks. One map may contain samples from rocks 2, 8 and 11, the next map might use 4, 9, and 10. MANY combinations are possible here.... I had to stop somewhere! There are also maps which include just **sharp** attacks. These were mostly produced by hitting the rock with a wooden stick.

Velocity Combination presets bring in another layer of mixed and matched keymaps when velocity levels increase.

Special thanks to my good friend Tom Wasinger who tutored me in the art of slate rock selection!

Thank You!
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