

The Best of Bolder



For Tascam Gigastudio 2

The term “world music” is actually quite ridiculous when you think about it ... what music do we hear that is not of this world? Never the less, I have used it as a Best of Bolder category for lack of a better term.

Darbuka loops & hits at @ 106 bpm - The hits are mapped F1 - G#3, the loops are on keys C4 - D5 (white keys only). I've routed the MW to a lowpass and bandreject filter for some real time EQ control.

Darbuka loops & hits at @ 113 bpm - This is the same drum as above with loops at 113 bpm. Single hits are mapped from F1 - G#3 as above, however the loops are mapped to keys E5 - A6 (white keys only).

Didjeridoo Loops - These are 24 bit stereo samples. I've categorized these loops into 3 categories: smooth loops, rhythmic loops and barking loops. They are all first presented mapped across the keyboard at their original pitch. Then they are presented in their separate categories with various mappings. “MW mix octave” programs use the mod. wheel to mix between the loops at regular pitch then gradually mixes in the same loop an octave lower. Since samples 1 octave lower play back at half speed this can create very interesting rhythmic effects while “riding” the mod wheel. Experiment with this technique!

Duduk - The Mey is the Turkish name, Duduk the Armenian term. The essential feature of this wind instrument is a short cylindrical tube with 7 or more finger holes and one thumb hole coupled to a very large flattened grass reed, with some sort of adjustable “bridle” affixed to the reed. Several sizes are found, tube lengths ranging from 6 or 7 inches to over 16 inches. You'll recognize this instrument if you are familiar with Peter Gabriels “Passion”, the soundtrack to “The Last Temptation of Christ”.

The first program “duduk basic” is a basic map of all the samples. “Brighter Samples is a keymap of just the brighter sounding samples. This will give you a smoother sound but will actually be a bit less realistic to the instrument. “Duduk sampled vibrato” is a keymap of all notes sample with vibrato, they are then combined into a velocity switch program between vibrato and non-vibrato articulations.

Cavaquinho - This is a small 4 stringed Brazilian guitar used in popular music such as samba, Choro and Bossa Nova as well as many other styles. Sampled with a flesh and nail attack of the finger. As I typically do..... there is a flesh program only, nail only and then a velocity switch program switching between the two. Also there is a Velocity cross fade program which subtly fade the over ring of the flesh attack into the nail attack. This creates a bit of chorusing effect which gives it a bit of a shimmering quality. This instrument is played both by strumming chords as well as playing single note melody lines.

Kalimba - For this set I've sampled the same kalimba (thumb piano) with both a dynamic microphone as well as a condenser. These two versions are then combined into a velocity switch program. The "short" kalimba programs simply have a shorter VCA envelope assigned to them. The condenser mic kalimba is the 2nd layer of the velocity switch program since it is a bit brighter.

Lakota Flutes - Here I've sampled a big and a smaller Native American Lakota Flute. Both flutes were recorded with and without vibrato. Switching between these two articulations is also programmed with the use of the Mod Wheel. There are a few samples labeled "gestures" (C2 - C3) - these are riffs and bends which you can insert into a sequence if they seem appropriate.

Saz - This is a plucked instrument of Turkish origin with a quasi-Sitarish quality to it.... very evocative! This was sample both plucked and tremolo, and as usual I present those articulations alone then in combination with each other using the Mod Wheel as the control source. In one program (MW = switch) the articulations are switched "cleanly" on the "MW crossfade" program the articulations are gradually faded in and out with the Mod Wheel.

South American Flutes - Here a pan flute was sampled with no vibrato, a medium intensity vibrato and a fairly aggressive wide vibrato. The program listed as "vibrato 2" is the more intense vibrato. These are presented individually and then incorporated into a 3 way velocity switch program in "pan 1 - 3 way". "Pan 2" is a different flute utilizing some "chiff" samples as well as special FX-type sounds. "Pan 3" is a darker sounding flute with "chiffs", vibrato and an FX type sample. "Flauta Loco" (crazy flute) is a flute played with a wild and wide vibrato. "High Quena" also has a wide vibrato but is pitched quite a bit higher than the "flauta loco". These samples were recorded with a Nuemann KM 183 and a Demeter mic preamp for maximum warmth.

Tabla - hits are mapped from C2 to B2 (chromatically), the loops are mapped to C3 to E4 (white keys only). The loops are at the same tempo (or I should say can be used in the same composition) but are not always of the same duration.... some of them are in quite odd meters. You can have fun with the mod wheel controlling the "tabla layered octaves" which switches the loops to 1/2 speed.... this creates some interesting rhythmic effects with experimentation.

Turkish Lute - Also called a "lauta". I recorded this exotic plucked instrument at mf (mezzo forte) and f (forte) dynamic levels in stereo. Programming is the "usual" treatment of an instrument like this.... velocity switch, mf and ff programs as well as a velocity switch program with lowpass filtering.

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