

Bolder Sounds

presents

Tibetan Singing Bowls

for the Apple EXS24



Welcome to the Tibetan Singing Bowls!

I've chosen 6 bowls to sample for this sound set with the following naming conventions -

TBD 95 (9.5 inches in diameter)

TBD 65 (6.5 inches in diameter)

TBD 625 (6.25 inches in diameter)

TBM 7 (7 inches in diameter)

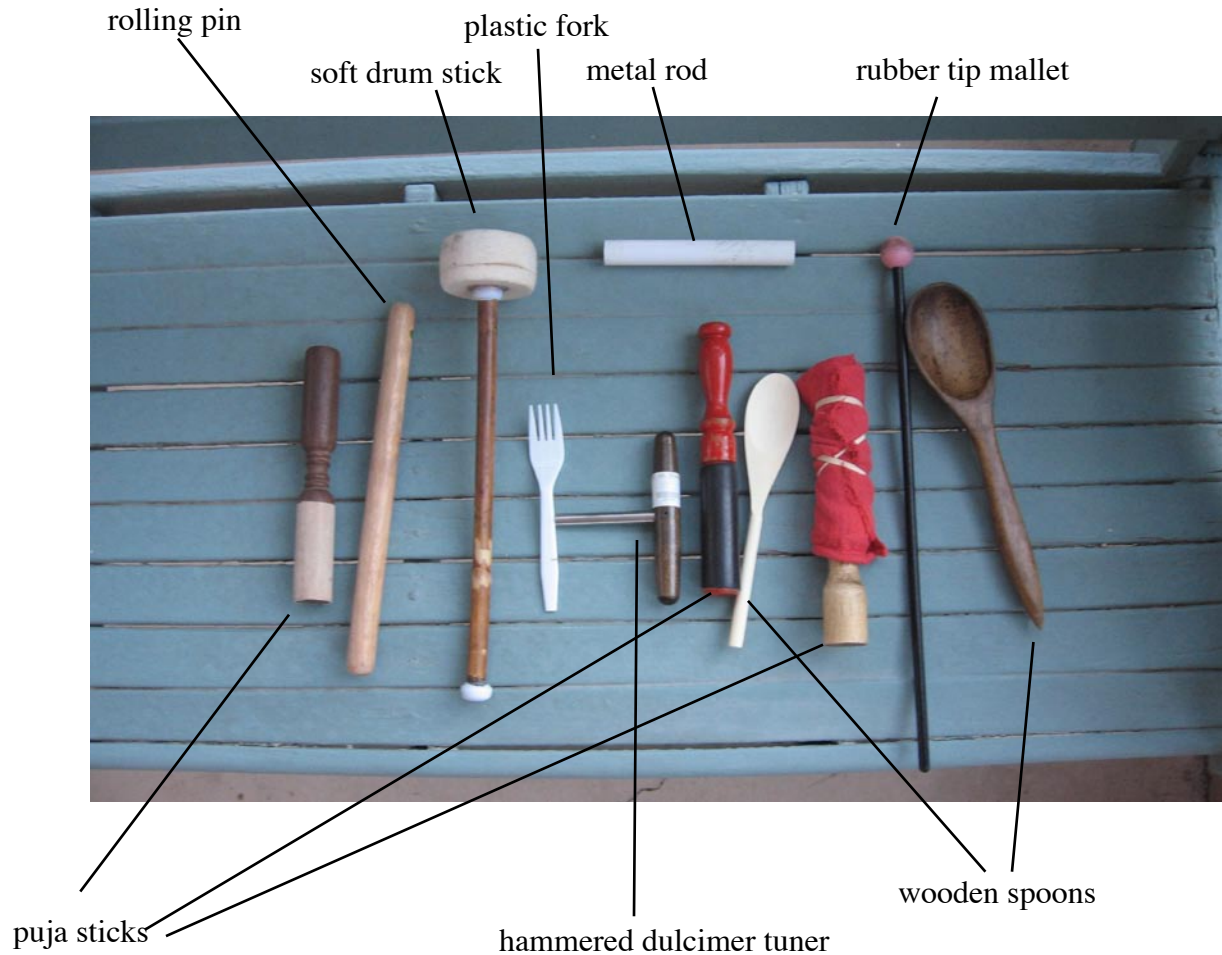
TBM 65 (6.5 inches in diameter)



TBR 575 (5.75 inches in diameter)



Below are some of the items these beautiful bowls were struck with -



Installation for the EXS24

This is a very simple process . You have 2 sets of folders;

Tibetan Bowl samples - These can reside anywhere on your hard drive.

Tibetan Bowls EXS instruments - These belong in the following folder path;
Library/Application Support/Logic/Sampler Instruments
(Consult you EXS24 reference manual if this is confusing.)

Specifications

The Tibetan Singing Bowls consist of 760 megabytes of stereo 24 bit samples. The bowls were “played” hit and also sustained. The sustained samples are what people refer to as “singing” bowls. This sound is created by running the puja stick along the rim of the bowl, similar to the way you can run a wet finger along the edge of a crystal glass and make it “sing”. Some of the sustained samples are intentionally metallic or abrasive in nature.

Most of the **hit** samples are quite long averaging around 18 seconds in length, with some are as long as 30 seconds. Most samples use a short loop at the tail end of the sample in case a user would like to extend the length even further. The **hit** samples are organized in to BRIGHT and SOFT categories.

EXS Instrument Folders

TB Ensembles - this folder contains samples that were created with numerous bowls being hit at the same time creating quite a strong dissonant quality. This folder also has a few loops. The loops are **not** tempo matched to each other.

TBD 65

sub folders: TBD 65 hits / TBD 65 sustains

TBD 95

sub folders: TBD 95 hits / TBD 95 sustains

TBD 625

sub folders: TBD 625 Hit-Sus Combos / TBD 625 hits / TBD 625 sustains

TBM 7

sub folders: TBM 7 hit+sus layers / TBM 7 hits / TBM 7 sustains

TBM 65

sub folders: TBM 65 hit+sus layers / TBM 65 hits / TBM 65 sustains

TBR 575

sub folders: TBR 575 hit+sus layers / TBM 575 hits / TBM 575 sustains

also included in the TBR 575 folder are some Tingsha bell samples

TSB combinations - This folder has combination instruments mixing all 6 bowls together.

As you can see above there are folders for **hits**, **sustains** and combinations of the two. The sustains were created by rubbing the puja stick along the edge of the bowl. I also used numerous other items for different tone colors for the sustained effect, such as a metal rod, a crystal glass and a hammered dulcimer tuning tool.

Also in the **sustained** folders you will find what are called **Sustain Releases**. These were created by using the puja stick rubbing the rim of the bowl and then quickly (or slowly) releasing it from the bowl and letting the bowl continue to ring. I’ve programmed the release samples to occur on the KEY RELEASE in some instruments but I’ve also programmed it to happen *preceding* a sustain, so it acts as an attack type of effect.

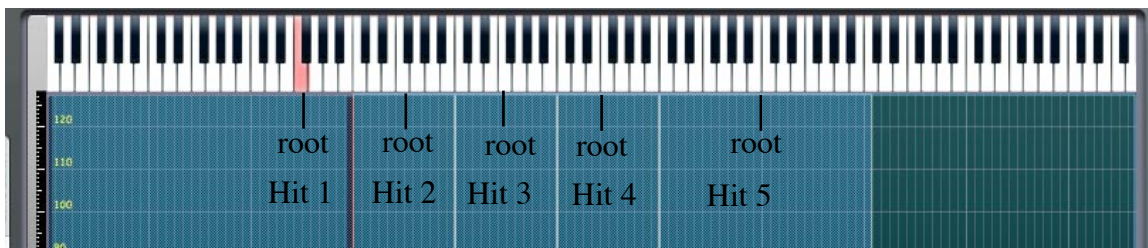
A note about the tuning of the Tibetan Bowls

These bowls have many strong frequencies. Certain frequencies stand out more depending on how the bowl was played. So you might find the same bowl mapped to different root notes depending upon which frequency I have chosen as the root. I have also chosen to tune the bowls to the closest equal temperament Tuning available. You can easily undo this by choosing *disable pitch* in the EXS instrument editor if you wish. Most bowls were retuned no more than 50 cents.

Mapping of the hit and sustain samples

Hit and sustained sample are generally mapped out over the keyboard spanning approximately an octave in width with the root not as close to the center of that octave span as was possible. This gives you the flexibility of triggering the bowl at pitches other than it's original root note shifted up or down approximately a fifth.

for example:



About the abbreviations in the .EXS instrument titles

My instrument titles tend to be pretty cryptic being as I am trying to explain the mapping or some kind of programming feature in the title. Here are some examples:

TBD 95 sus then release.exs - Tibetan Bowl 9.5 inches in diameter. On key down a sustained sample is set into motion. On the key release the release sample is triggered.

TBD 95 Release-Sus.exs - The release sample is the first thing you hear, then the sustain sample comes in with a slow attack and slow release.

TB All hit Tun C-1-B5.exs - This is a mapping of ALL the bowl **hit** samples. They are tuned and span from C1 through B5. Between each bowl is an empty key telling you that your are hearing a different bowls samples. These are presented at the original pitch with just a bit of tuning. If you see a instrument with OP in the title, it means “original pitch” with NO tuning, just the bowl as it actually sounded. Most users prefer the bowls to be tuned for use with other tuned instruments in their music, but not always.

Abbreviations used in titles of EXS instruments

MW - Modulation Wheel (cc #1)
Filt - Filter (Lopass, Hipass, Bandpass or Notch)
OP - Original Pitch
SUS - Sustains
REL - Release
MX - Mixer
Sft - soft
Brt - bright
Lps - loops
Boom - Boomerang (a DSP function used in Bias-Peak editing software)

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Andrea Gozzi at Redmatica

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Thank You!
Dennis @ Bolder
<http://boldersounds.com>



POSTSCRIPT

On the day I was taking photos of the bowls, our friend Big Eric stopped by to say hello!

