Dan Dean
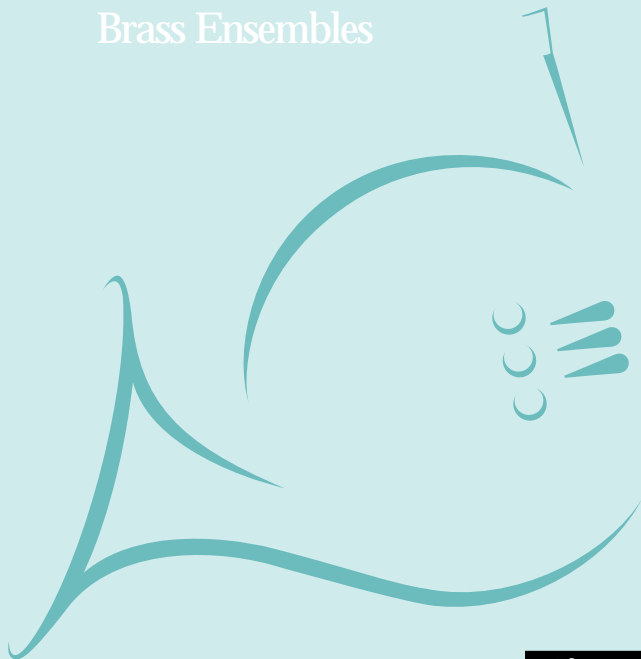
Brass Ensembles

Thank you for purchasing the **Dan Dean Brass Ensembles/AKAI**! This unique orchestral brass collection is unsurpassed in both sound quality and programming features. We are finally pleased to offer this award winning product in the world's most widely accepted sampling format - AKAI S-1000.

What's different about the Dan Dean Brass Ensembles? Timbre and sonic quality, to name just two. We set out to capture the subtle tonal differences and nuances that occur naturally as part of an acoustic performance. These different timbral layers (or dynamic layers) are sonic snapshots of the character of the instruments. In some of the banks in this AKAI collection, you have access to up to 3 dynamic layers via key velocity. This allows you a great deal of expressiveness, control and realism.

What's different about the DDBE? First, this is the initial release presented in our new multi-perspective format, which means that finally, you have a choice between wet (ambient) and dry (close) perspectives. The close perspective is brighter and less reverberant; the ambient perspective has amazing fullness, roundness and warmth. Since the recording was done in a large acoustic space comprised of stone and glass, there is a beautiful resonance and sonority in the blend of the ensembles.

The primary goal of this collection was to create the most realistic sounding instruments available. Realism in digital instruments equates to some degree of imperfection in pitch, pan, attack, note shape, note duration, timbre, the dynamic nature of the note over time and other numerous factors. We have left some of these "rough edges" or human imperfections in the final product to recreate the "presence" of the actual player. We have attempted not to overedit the samples to the point of sterility, because overedited instruments sound too perfect and begin to sound synthetic. What we have basically done is to place the musician in a room with a microphone as you might in a typical session environment. There was no EQ added. Sound was optimized by way of careful microphone placement. What you hear is what was there.

In this and all DDP AKAI releases, the prime objective is to give the AKAI user as much of the sample data contained in the Giga version as possible. Different programming designs were experimented with until a hybrid product was achieved. Because of the RAM limitations inherent in the AKAI format, it was impossible to create instruments many layers deep (in a "vertical" sense). Instead, we included the dynamic layers "horizontally" as separate banks. This method gives the AKAI user access to the various layers and timbres usually not found in AKAI releases. You will notice that there are "combination" banks entitled "1A, 1B, 2A" and so on. If you are using a sampler that allows banks greater than 32 MB to be loaded, you will be able to load and access the maximum number of notes in the various instruments. Simply load bank A and bank B and assign them the same midi channel.

Articulations & Timbre

DDBE was recorded in 10 basic articulations:

Legato Non Vibrato (NV)

Portato/Mezzo Staccato (PT)

Staccato (ST)

forte piano (fp)

forte piano Long Crescendo (fp   LC)

forte piano Medium Crescendo (fp   MC)

forte piano Short Crescendo (fp   SC)

Straight Mute (MT) (Trumpets & Trombones**)**

Stopped Horns (STP) (French Horns**)**

Stopped Horns staccato (STPst) (French Horns**)**

Why are there so many layers and samples in **The Dan Dean Brass Ensembles?** One of the most revolutionary features in this collection is the attention given to capturing timbral change. Timbre is the complex set of overtones that make up the characteristc sound or "fingerprint" of the instrument. When a musician plays a soft note, it is not only soft in volume, but its timbre is that of a soft note. As the musician plays progressively louder, not only does the loudness increase, but the timbre of the instrument changes. We have captured these subtle changes in timbre which give the instruments a far greater degree of sound realism and expression. The softer you play the on keyboard, the softer samples with the proper timbre for that playing range will be triggered. The harder you play on the keyboard, the louder/brighter samples will be triggered. We think the degree of detail captured in these horns and playability of all of the different layers/timbres/articulations sets a new standard in sampling.

You will notice that there are varying note durations throughout the different dynamic layers. This is a naturally occuring phenomenon having to do with flow rate. The louder the player blows, the more air is pushed through the instrument, the shorter the note. As in all our products, we use the highest quality components available, such as Apogee A/D-8000 converters, state of the art microphone pre-amps and microphones. Source material was captured in 24 bit and bit depth reduction was enhanced using Apogee's UV-22 process from 24 to 16 bit.

Terms & Abbreviations

Instrument Names
The AKAI format allows 8 characters for preset names. Below is a list of the instrument names and their corresponding AKAI abbreviations.

French **H**orn**s**	**FHS**
Trom**b**one**s**	**Trbs**
Trum**pets**	**Tpts**

Dynamic Layers (or Velocity Layers)
The DDBE/AKAI provides access to the different dynamic layers by splitting the multiple dynamic layers into separate banks or instruments. These layers are:

PP	pianissimo layer		**MF**	mezzo forte layer
P	piano layer		**F**	forte layer
MP	mezzo piano layer		**FF**	fortissimo layer

Perspective
The DDBE/AKAI was recorded in our new multi-perspective format, which means that for the first time, you can choose:

Close-miked perspective	**C**
Ambient perspective	**A**

So, in AKAI-ease:

FHSAPT would be:	**FHS** (French Horns) + **A** (Ambient Perspective) + **PT** (Portato)
FHSCPT would be:	**FHS** (French Horns) + **C** (Close Perspective) + **PT** (Portato)

Combination Banks

Getting back to the combination banks discussed on page 2, you will see these identified as "1A, 1B, 2A and 2B" and so on. These combination banks bring together two or more dynamic layers accessible via keyboard velocity. Strike the note harder and you'll trigger the louder samples; softer, and you'll trigger the softer samples.. The Trombone ST, for example contains the following 3 dymanic layers: pp, mp and f. Since the AKAI S-1000 format limits bank size to 32 MB, we wanted to include as many samples and dynamic layers as possible, so we began by creating large banks with multiple layers and maximal numbers of samples. We then divided these large banks into two halves, and presented tham as "1A and 1B, 2A and 2B" so that users with samplers allowing larger than 32 MB bank loads would have access to larger banks. If your sampler has only 32MB, you can still use these combination banks one at a time, but since the combi-nation banks only contain half of the instrument's samples, you'll be limited to half the range of the instrument. "A" banks are the upper 1/2 and "B" banks are the lower 1/2 of the instrument.

You will also notice that there are some disks that do not seem "full" in terms of not reaching the 650MB or 700MB capacity. The AKAI S-1000 format only allows for 128 objects per bank, so in many cases, the object limit is exceeded before the size limit is reached.

Partitions & Contents

The eight instruments of the DDBE are laid out serially over 8 disks. Starting with disk 1, each instrument's presets flow from one disk to the next. The following charts include the AKAI name for the instrument or bank, the disk on which and partition in which the instrument is found, the number of dynamic layers in each instrument or bank, which dynamic layers are in cluded in an instrument or bank, a brief description of the instrument or bank, and the instrument or bank size in megabytes.

Disk 1 (489.7 MB)

Partition	Preset	Description		Layers	Size/MB
A:	FHSAP	French Horns A p	(Non Vibrato/Ambient/pianissimo)	1	28.8
	FHSAMP	French Horns A mp	(Non Vibrato/Ambient/mezzo piano)	1	28.8
B:	FHSAMF	French Horns A mf	(Non Vibrato/Ambient/mezzo forte)	1	29.7
	FHSAF	French Horns A f	(Non Vibrato/Ambient/fortissimo)	1	26.7
C:	FHSASTPP	French Horns A STP p	(Stopped Horns/Ambient/piano)	1	29.1
	FHSASTPM	French Horns A STP mp	(Stopped Horns/Ambient/mezzo piano	1	29.0
D:	FHSASTPF	French Horns A STP f	(Stopped Horns/Ambient/forte)	1	27.9
	FHSAPT	French Horns A PT	(Portato/Ambient/p&m layer≠≠s)	2	30.4
E:	FHSAFP	French Horns A fp	(forte piano/Ambient)	1	28.9
	FHSALC	French Horns A fp LC	(forte piano/Ambient/Long Crescendo)	1	27.8
F:	FHSAMC	French Horns A fp MC	(forte piano/Ambient/Medium Crescendo)	1	28.8
	FHSASC	French Horns A fp SC	(forte piano/Ambient/Short Crescendo)	1	28.6
G:	FHSA1A	French Horns A NV 1A (loud)	(Non Vibrato/Ambient/mf&f/Upper 1/2)	2	30.3
	FHSA1B	French Horns A NV 1B (loud)	(Non Vibrato/Ambient/mf&f/Lower 1/2)	2	27.5
H:	FHSA2A	French Horns A NV 2A (soft)	(Non Vibrato/Ambient/p&m /Upper 1/2)	2	29.0
	FHSA2B	French Horns A NV 2B (soft)	(Non Vibrato/Ambient/p&m/Lower 1/2)	2	29.5
I:	FHSAST	French Horns A ST	(Staccato/mp&f)	2	28.1

Disk 2   (483.9 MB)

Partition	Preset	Description		Layers	Size/MB
A:	FHSASTP1A	French Horns A STP 1A (loud)	(Stopped Horns/Ambient /m&f/Upper 1/2)	2	28.8
	FHSASTP1B	French Horns A STP 1B (loud)	(Stopped Horns/Ambient /m&f/Lower 1/2)	2	28.1
B:	FHSASTP2A	French Horns A STP 2A (soft)	(Stopped Horns/Ambient /p&m/Upper 1/2)	2	29.4
	FHSASTP2B	French Horns A STP 2B (soft)	(Stopped Horns/Ambient /p&m/Lower 1/2)	2	28.7
C:	FHSCP	French Horns C NV p	(Non Vibrato/Close/piano)	1	28.0
	FHSCMP	French Horns C NV mp	(Non Vibrato/Close/mezzo piano)	1	28.3
D:	FHSCMF	French Horns C NV mf	(Non Vibrato/Close/mezzo forte)	1	27.7
	FHNSCF	French Horns C NV f	(Non Vibrato/Close/forte)	1	28.0
E:	FHSCSTPP	French Horns C STP p	(Stopped Horns/Close/piano)	1	28.9
	FHSCSTPM	French Horns C STP m	(Stopped Horns/Close/mezzo)	1	28.8
F:	FHSCSTPF	French Horns C STP f	(Stopped Horns/Close/forte)	1	28.0
	FHSCSTPT	French Horns C PT	(Portato/Close/)	2	28.8
G:	FHSCFP	French Horns C fp	(forte piano/Close)	1	28.0
	FHSCLC	French Horns C fp LC	(forte piano/Long Crescendo)	1	28.5
H:	FHSCMC	French Horns C fp MC	(forte piano/Close/Medium Crescendo)	1	28.5
	FHSCSC	French Horns C fp SC	(forte piano/Close/Short Crescendo)	1	28.8
I:	FHSCST	French Horns C ST	(Staccato/Close/)	2	28.6

Disk 3   (378.1 MB)

Partition	Preset	Description		Layers	Size/MB
A:	FHSC1A	French Horns C NV 1A	(Non Vibrato/Close/mf&f/Upper 1/2)	2	29.7
	FHSC1B	French Horns C NV 1B	(Non Vibrato/Close/mf&f/Lower 1/2)	2	28.8
B:	FHSC2A	French Horns C NV 2A	(Non Vibrato/Close/p&m /Upper 1/2)	2	27.3
	FHSC2B	French Horns C NV 2B	(Non Vibrato/Close/p&m/Lower 1/2)	2	29.0
C:	FHSCSTP1A	French Horns A STP1A (loud)	(Stopped Horns/Close/ /m&f/Upper 1/2)	2	28.6
	FHSCSTP1B	French Horns A STP1B (loud)	(Stopped Horns/Close/m&f/Lower 1/2)	2	28.2

Partition	Preset	Description		Layers	Size/MB
D:	FHSCSTP2A	French Horns C STP 2A (soft)	(Close/Stopped Horns/m&f/Upper 1/2)	2	27.9
	FHSCSTP2B	French Horns C STP 2B (soft)	(Close/Stopped Horns/m&f/Lower 1/2)	2	29.8
E:	TBSAP	Trombones A NV p	(Ambient/Non Vibrato/piano)	1	29.0
	TBSAMP	Trombones A NV mp	(Ambient/Non Vibrato/mezzo piano)	1	29.0
F:	TBSAMF	Trombones A NV mf	(Ambient/Non Vibrato/mezzo forte)	1	28.9
	TBSAF	Trombones A NV f	(Ambient/Non Vibrato/forte)	1	26.5
G:	TBSAMTP	Trombones A MT p	(Ambient/Mutes/piano)	1	29.0
	TBSAMTMP	Trombones A MT mp	(Ambient/Mutes/mezzo piano)	1	28.9
H:	TBSAMTMF	Trombones A MT mf	(Ambient/Mutes/mezzo forte)	1	28.6
	TBSAMTF	Trombones A MT f	(Ambient/Mutes/forte)	1	28.4
I:	TBSAPT	Trombones A PT	(Ambient/Portato/p&f)	2	28.7

Disk 4   (456.3 MB)

Partition	Preset	Description		Layers	Size/MB
A:	TBSAFP	Trombones A fp	(Ambient/forte piano)	1	29.2
	TBSALC	Trombones A fp LC	(Ambient/forte piano Long Crescendo)	1	24.9
B:	TBSAMC	Trombones A fp MC	(Ambient/forte piano Medium Crescendo)	1	18.3
	TBSASC	Trombones A fp SC	(Ambient/forte piano Short Crescendo)	1	15.4
C:	TBSA1A	Trombones A NV 1A (loud)	(Ambient/Non Vibrato/mf&f/Upper 1/2)	2	27.2
	TBSA1B	Trombones A NV 1B (loud)	(Ambient/Non Vibrato/mf&f/Lower 1/2)	2	28.2
D:	TBSA2A	Trombones A NV 2A (soft)	(Ambient/NonVibrato/mp&mf/Upper1/2)	2	28.9
	TBSA2B	Trombones A NV 2B (soft)	(Ambient/Non Vibrato/mp&mf/Lower 1/2)	2	28.9
E:	TBSAMT1A	Trombones A MT 1A (loud)	(Ambient/Mutes/m&f/Upper 1/2)	2	29.8
	TBSAMT1B	Trombones A MT 1B (loud)	(Ambient/Mutes/m&f/Lower 1/2)	2	27.3
F:	TBSAMT2A	Trombones A MT 2A (soft)	(Ambient/Mutes/p&mf/Upper 1/2)	2	28.9
	TBSAMT2B	Trombones A MT 2B (soft)	(Ambient/Mutes/p&mf/Lower 1/2)	2	28.6
G:	TBSCP	Trombones C NV p	(Close/Non Vibrato/piano)	2	29.0
	TBSCMP	Trombones C NV mp	(Close/Non Vibrato/mezzo piano)	2	27.6
H:	TBSCMF	Trombones C NV mf	(Close/Non Vibrato/mezzo forte)	2	28.9
	TBSCF	Trombones C NV f	(Close/Non Vibrato/forte)	2	27.5
I:	TBSAST	Trombones C ST	(Close/Staccato/p&f)	2	26.8

Disk 5   (451.9 MB)

Partition	Preset	Description		Layers	Size/MB
A:	TBSCMTP	Trombones C MT p	(Close/Mutes/piano)	1	29.0
	TBSCMTMP	Trombones C MT mp	(Close/Mutes/mezzo piano)	1	29.0
B:	TBSCMTMF	Trombones C MT mf	(Close/Mutes/mezzo forte)	1	28.0
	TBSCMTF	Trombones C MT f	(Close/Mutes/forte)	1	27.5
C:	TBSCFP	Trombones C fp	(Close/forte piano)	1	29.1
	TBSCLC	Trombones C fp LC	(Close/forte piano Long Crescendo)	1	22.5
D:	TBSCMC	Trombones C fp MC	(Close/forte piano Medium Crescendo)	1	15.6
	TBSCSC	Trombones C fp SC	(Close/forte piano Short Crescendo)	1	12.9
	TBSCPT	Trombones C PT	(Close/Portato/p&f)	2	17.3
E:	TBSC1A	Trombones C NV 1A (loud)	(Close/Non Vibrato/m&f/Upper 1/2)	2	28.4
	TBSC1B	Trombones C NV 1B (loud)	(Close/Non Vibrato/m&f/Lower 1/2)	2	29.4
F:	TBSC2A	Trombones C NV 2A (soft)	(Close/Non Vibrato/p&m/Upper 1/2)	2	29.0
	TBSC2B	Trombones C NV 2B (soft)	(Close/Non Vibrato/p&m/Lower 1/2)	2	27.5
G:	TBSCMT1A	Trombones C NV 1A (loud)	(Close/Mutes/m&f/Upper 1/2)	2	28.8
	TBSCMT1B	Trombones C NV 1B (loud)	(Close/Mutes/m&f/Lower 1/2)	2	26.7
H:	TBSCMT2A	Trombones C NV 2A (soft)	(Close/Mutes/p&mf/Upper 1/2)	2	28.8
	TBSCMT2B	Trombones C NV 2B (soft)	(Close/Mutes/p&mf/Lower 1/2)	2	28.2
I:	TBSCST	Trombones C ST	(Close/Staccato/p&f)	2	13.4

Disk 6   (450.7 MB)

Partition	Preset	Description		Layers	Size/MB
A:	TPSAP	Trumpets A NV p	(Ambient/Non Vibrato/piano)	1	29.0
	TPSAMP	Trumpets A NV mp	(Ambient/Non Vibrato/mezzo piano)	1	29.0
B:	TPSAMF	Trumpets A NV mf	(Ambient/Non Vibrato/mezzo forte)	1	29.0
	TPSAF	Trumpets A NV f	(Ambient/Non Vibrato/forte)	1	29.0
C:	TPSAMTP	Trumpets A MT p	(Ambient/Mutes/piano)	1	28.2
	TPSAMTMP	Trumpets A MT mp	(Ambient/Mutes/mezzo piano)	1	28.1
D:	TPSAMTMF	Trumpets A MT mf	(Ambient/Mutes/mezzo forte)	1	28.5
	TPSAMTF	Trumpets A MT f	(Ambient/Mutes/forte)	1	28.5

Partition	Preset	Description		Layers	Size/MB
E:	TPSAFP	Trumpets A fp	(Ambient/forte piano)	1	28.1
	TPSALC	Trumpets A fp LC	(Ambient/forte piano Long Crescendo)	1	27.1
F:	TPSAMC	Trumpets A fp MC	(Ambient/forte piano Medium Crescendo)	1	27.6
	TPSASC	Trumpets A fp SC	(Ambient/forte piano Short Crescendo)	1	25.3
G:	TPSAPT	Trumpets A PT	(Ambient/Portato/p&f)	2	25.8
	TPSAST	Trumpets A ST	(Ambient/Staccato/p&f)	2	29.0
H:	TPSA1A	Trumpets A NV 1A (loud)	(Ambient/Non Vibrato/m&f/Upper 1/2)	1	30.3
	TPSA1B	Trumpets A NV 1B (loud)	(Ambient/Non Vibrato/m&f/Lower 1/2)	1	27.6

Disk 7   (457.8 MB)

Partition	Preset	Description		Layers	Size/MB
A:	TPSA2A	Trumpets A NV 2A (soft)	(Ambient/Non Vibrato/p&m/Upper 1/2)	2	30.8
	TPSA2B	Trumpets A NV 2B (soft)	(Ambient/Non Vibrato/p&m/Lower 1/2)	2	27.6
B:	TPSAMT1A	Trumpets A MT 1A (loud)	(Ambient/Mutes/m&f/Upper 1/2)	2	29.0
	TPSAMT1B	Trumpets A MT 1B (loud)	(Ambient/Mutes/m&f/Lower 1/2)	2	28.3
C:	TPSAMT2A	Trumpets A MT 2A (soft)	(Ambient/Mutes/p&m/Upper 1/2)	2	26.3
	TPSAMT2B	Trumpets A MT 2B (soft)	(Ambient/Mutes/p&m/Lower 1/2)	2	30.3
D:	TPSCP	Trumpets C p	(Close/Non Vibrato/piano)	1	29.0
	TPSCMP	Trumpets C mp	(Close/Non Vibrato/mezzo piano)	1	29.0
E:	TPSCMF	Trumpets C mf	(Close/Non Vibrato/mezzo forte)	1	29.0
	TPSCF	Trumpets C f	(Close/Non Vibrato/forte)	1	29.0
F:	TPSCMTP	Trumpets C MT p	(Close/Mutes/piano)	1	28.5
	TPSCMTMP	Trumpets C MT mp	(Close/Mutes/mezzo piano)	1	28.3
G:	TPSCMTMF	Trumpets C MT mf	(Close/Mutes/mezzo forte)	1	28.3
	TPSCMTF	Trumpets C MT f	(Close/Mutes/forte)	1	27.2
H:	TPSCFP	Trumpets C fp	(Close/forte piano)	1	28.2
	TPSCLC	Trombones C fp LC	(Close/forte piano Long Crescendo)	1	28.6

Disk 8   (340.8 MB)

Partition	Preset	Description		Layers	Size/MB
A:	TPSCMC	Trumpets C fp MC	(Close/forte piano Medium Crescendo)	1	27.6
	TPSCSC	Trumpets C fp SC	(Close/forte piano Short Crescendo)	1	27.0
B:	TPSCPT	Trumpets C PT	(Close/Portato/p&f)	2	28.5
	TPSCST	Trumpets C ST	(Close/Staccato/p&f)	2	29.0
C:	TPSC1A	Trumpets C NV 1A (loud)	(Close/Non Vibrato/m&f/Upper 1/2)	2	30.3
	TPSC1B	Trumpets C NV 1B (loud)	(Close/Non Vibrato/m&f/Lower 1/2)	2	27.6
D:	TPSC2A	Trumpets C NV 2A (soft)	(Close/Non Vibrato/p&f/Upper 1/2)	2	27.6
	TPSC2B	Trumpets C NV 2B (soft)	(Close/Non Vibrato/p&f/Lower 1/2)	2	30.3
E:	TPSCMT1A	Trumpets C MT 1A (loud)	(Close/Mutes/m&f/Upper 1/2)	2	28.3
	TPSCMT1B	Trumpets C MT 1B (loud)	(Close/Mutes/m&f/Lower 1/2)	2	27.3
F:	TPSCMT2A	Trumpets C MT 2A (loud)	(Close/Mutes/p&m/Upper 1/2)	2	29.5
	TPSCMT2B	Trumpets C MT 2B (loud)	(Close/Mutes/p&m/Lower 1/2)	2	27.3

Useful Tips

If you are interested in achieving an "ensemble effect", try using 2 or more single layers together on the same part. Since the samples will all be different, there will be no flanging or phase cancellation, and the result will be similar to the same part played on different instruments.

When using a combination preset, it is possible to access the different layers simultaneously, thereby playing separate samples together at the same time. Use your sequencer to edit the different layers using low velocities to trigger the low velocity samples and high velocities to trigger higher velocity samples. The effect will be similar to the previous technique, but achievable in one bank, rather than in 2 or 3.

To create parts with a higher degree of realism, use different articulations. If there are short passages, use the Staccato preset in place of the Non-Vibrato. Also try using the Portato preset along with the Non-Vibrato. Just using the different samples alone will make a huge difference in the performance by introducing new material into the part. After a while, the ear becomes sensitive to repeated samples - this is an excellent way to "trick" the ear into believing that the part is real and not sampled. The more articulations you are able to use, the greater number of samples and the higher degree of difficulty for the listener's ear to single out repeated samples.

Produced by:
Dan Dean for Dan Dean Productions, Inc.

Recorded by:
Reed Ruddy & Dan Dean

Programming:
Dan Dean

AKAI Version:
Scott Lytle

Design & Illustration:
Steve Hicks

Contact info:
DanDean@DanDeanPro.com

Other Dan Dean titles:
Dan Dean Solo Woodwinds (Giga & AKAI)
Dan Dean Solo Brass (Giga & AKAI)
Dan Dean Solo Strings (Giga & AKAI)
Dan Dean Brass Ensembles (Giga)
Dan Dean Giga Bass Collection (Giga)

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