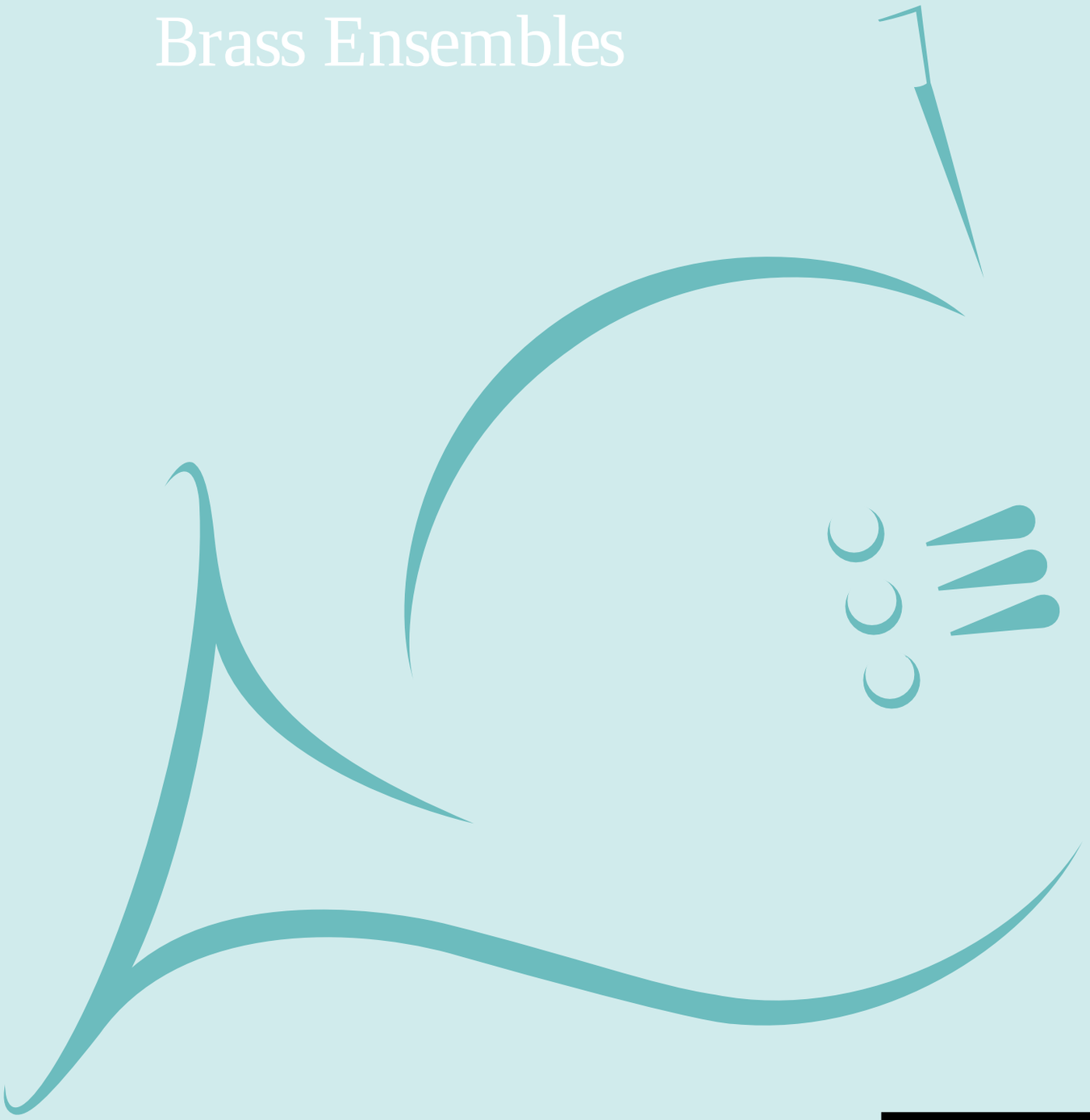
Dan Dean

Brass Ensembles



Platinum Series

Gigasampler

Dan Dean

Brass Ensembles

Thank you for purchasing the **Dan Dean Brass Ensembles**! This unique orchestral brass collection is unsurpassed in both sound quality and programming features. This 12 CD set is the result of months of location recording, editing, feature design and programming. We hope you enjoy it!

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.

Second, we have provided full release trigger implementation, which allows you to use the natural reverberation of the room on all of the articulations/layers. There are also programs that allow you to omit this feature altogether, or to add just as much natural reverberation as you wish via mod wheel. One of the most impressive features is the proper timbre not only in the various dynamic layers, but also in the release triggers! Finally, the proper natural decay characteristics for each note in up to each of 8 dynamic layers in all articulations.

We have developed some new programming features which allow unprecedented real time control over these samples. First, there are new Dynamic Crossfade (dyn-xf) presets which allow you simultaneous mod wheel, keyswitching and midi slider control over the dynamic layers, articulations and attack. We have included a number of different variations of these presets to suit your individual needs. New split keyboard presets allow you simultaneous left hand/right hand access to the samples for quick passages. These presets were designed to feature completely different samples in the left and right hands so that no "sample collisions" result whatsoever. You can play the same unison part in the left hand and right hand at the same time triggering different samples in each hand. As an adjuct to this preset, you will find "Instrument 1" and "Instrument 2" separate presets, which allow unison parts to be played on the keyboard using all different samples to avoid undesired phasing and comb filtering effects associated with sample collisions.

Basics

At first, the list of all the presets in the DDBE might appear to be overwhelming...but not to worry. If you have used any other DDP library, you'll immediately notice that the preset layout from library to library is basically similar. One difference in the DDBE is that there is an extra letter in the preset titles (either a C or an A). These letters refer to Close and Ambient perspectives.

Another thing to note is that all Disks #1 whether they be Close or Ambient, are laid out the same. The same holds true for all Disks #2. Once you've figured out what's on Disk #1 for any particular ensemble, all the other Disks #1 will basically follow that footprint.

As you look through this booklet, you'll notice that the preset list begins with the basic NV preset in Disk #1 and the basic PT preset in Disk #2. While testing the DDBE in GigaStudio, we noticed that on some occasions some disks had inverted preset lists in GigaStudio's QuickSound window. This led to some confusion on the part of some of our beta team until I noticed the problem and made reference to it with the team members. If your list appears inverted, you'll know about this issue and will be prepared to see it. The solution? DAER EHT TSIL SDRAWKCAB!...at least until the issue is resolved.

Another thing worth mentioning is space management. It is possible to load either entire instruments or single presets into GigaStudio. In the beginning while you're familiarizing yourself with DDBE, you'll probably want to load each entire instrument to try out all of the individual presets and decide which ones best suit your needs. After that, in the interest of not overtaxing GigaStudio's memory, you'll probably want to load your favorite presets one at a time. This will minimize your overall GigaStudio instrument memory usage and allow you to load more instruments at a time, free up polyphony and so forth. Here's how to do this. Use the QuickSound window at the bottom of GigaStudio to locate the various instruments in DDBE. You'll notice a plus (+) sign just to the left of the instrument name. Click on this (+) and the instrument will open to reveal its presets. Double click on a preset or click+drag and drop it into one of the 16 channel slots at the top of GigaStudio. By doing this, you'll save lots of memory fill your GigaStudio to the brim with other instruments and presets. If you want to save a pallette of instruments after loading them, choose "Save Performance" from the file menu and name the file. Your pallette will be preserved for future sessions.

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 Mutes (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 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.

Terms & Abbreviations

Below is a list of the instrument names and the corresponding abbreviations.

FHns	**F**rench **H**or**ns**
Trbs	**Tr**om**b**one**s**
Tpts	**T**rum**p**e**ts**

The DDBE was recorded in the following dynamic layers:

ppp	pianississimo layer	**mf**	mezzo forte layer
pp	pianissimo layer	**f**	forte layer
p	piano layer	**ff**	fortissimo layer
mp	mezzo piano layer	**fff**	fortississimo layer

The DDBE programming features provide access to the different dynamic layers by the following switching methods:

ks	keyswitch	A unique GigaStudio feature which allows you to switch parameters in real time by using keys outside the playing range of the instrument.
mw	mod wheel	Parameters are controlled using the mod wheel to either gradually increase or decrease values or act as a switch.
vs	velocity switch	Besides the normal layout of velocities (ie, ppp, pp, p...), velocity switching is used to combine different articulations such as NV/Staccato and so forth.
sus pdl	sustain pedal switch	Giga allows bypass of the normal sustain pedal function to allow switching between articulations.
bc	breath control	Breath amount controls access to the various layers. The harder you blow, the harder layers (f, ff, fff) are triggered, and vice versa.

Layout

The DDBE is comprised of three ensembles: French Horns, Trombones & Trumpets . Each one of these ensembles occupies 4 disks.

Disk Title	**Contents**
1. **F**rench **H**or**ns C** (**C**lose perspective) Disk 1	NV, ST
2. **F**rench **H**or**ns C (C**lose perspective) Disk 2	PT, ST, STa, MT, fp series
3. **F**rench **H**or**ns A** (**A**mbient perspective) Disk 1	NV, ST
4. **F**rench **H**or**ns A** (**A**mbient perspective) Disk 2	PT, ST, STa, MT, fp series
5. **Tr**om**b**one**s C** (**C**lose perspective) Disk 1	NV, ST
6. **Tr**om**b**one**s C** (**C**lose perspective) Disk 2	PT, ST, STa, MT, fp series
7. **Tr**om**b**one**s A** (Ambient perspective) Disk 1	NV, ST
8. **Tr**om**b**one**s A** (Ambient perspective) Disk 2	PT, ST, STa, MT, fp series
9. **T**rum**p**e**ts C** (**C**lose perspective) Disk 1	NV, ST
10. **T**rum**p**e**ts C** (**C**lose perspective) Disk 2	PT, ST, STa, STP, STPst, fp series
11. **T**rum**p**e**ts A** (**A**mbient perspective) Disk 1	NV, ST
12. **T**rum**p**e**ts A** (**A**mbient perspective) Disk 2	PT, ST, STa, STP, STPst, fp series

NV	***N**on **V**ibrato*	***ST***	***St**accato*
STa	***St**accato - **a**lternate set*	***MT***	***Mu**t**e**s (Straight)*
fp	***f**orte **p**iano*	***fp SC***	***f**orte **p**iano **S**hort **C**rescendo*
fp MC	***f**orte **p**iano **M**edium **C**rescendo*	*fp LC*	***f**orte **p**iano **L**ong **C**rescendo*
STP	***St**o**p**ped Horns (French Horns)*	*STPst*	***St**o**p**ped Horns **st**accato (French Horns)*

fp series	*fp, fp SC, fp MC & fp LC combined*
Close perspective	*dry*
Ambient perspective	*wet*

Release Triggers

The DDBE was programmed with full release triggers. What's a release trigger? Essentially, it is a separate sample triggered by the release of the key. You can do all sorts of things with release triggers, and one of the most useful ways is to trigger the very tail of the note as it rings out into silence. This way, you can release the key and Giga will play the last little bit of echo trail - no matter where the key release might be. Using this technique, you can cut right to the reverb after the note wherever you decide to end it, keeping the reverb trail. Since we recorded these ensembles in a beautifully rich acoustic space (a cathedral), you have the choice whether or not to include this natural reverb or not, by choosing presets with the suffix **rt** or **mw rt**. An **rt** preset has a predetermined amount of release triggered reverb. A **mw rt** (mod wheel controlling the release trigger level) preset allows you to add just the right amount of reverb to suit your own particular tastes by adjusting reverb level via the mod wheel. You will notice that the release triggers follow the same timbre of the note preceding it. This is because we edited each release trigger from its parent sample to make certain the ambience matches perfectly.

Dynamic Crossfade Presets

With ensembles, it is possible to apply real time crossfades that don't have the phasing artifacts when the same technique is applied to solo instruments. You'll find an array of these presets in DDBE. Using the mod wheel, you can go from one dynamic layer to the next in real time. Also in some of the dyn-xf presets, you can keyswitch at the same time and use GPC-1 (which you can apply to a midi data slider) to control the attack slope. With one preset, it is possible to keyswitch between soft and loud sample sets, control the attack response and mod wheel between the various dynamic layers all in real time! This gives you unprecedented control over the samples. There are a number of different dyn-xf options which use different combinations of layers for a wide array of color and timbral change. Use these when you want to control the timbre/loudness via the mod wheel for extra expressiveness and real time control.

Ensemble Presets

One of the programming features we devised for the Dan Dean Solo Brass was the mod wheel ensemble preset. This preset allows you to start with one layer and add successive layers via mod wheel. The result, because of the long sample lengths and dynamic nature of the note (slight variations in pitch, volume, timbre and other factors over time) creates a larger, denser overall sound. We have programmed 3 versions in the DDBE: p (soft), m (medium) and f (loud) using the ppp, pp, p and mp layers, p, mp, mf and f layers and mf, f, ff and fff layers respectively.

Split Keyboard Presets

Also found in DDBE are split keyboard presets which place 2 instruments on the keyboard for left hand/right hand access to the samples. These presets are especially useful for quick passages, when you wish to play the same pitch using 2 hands. You will find that the left hand and right hand samples are completely different, which is in the interest of preventing sample collisions that result in flanging and phasing effects. The left hand samples, which are placed lower on the keyboard due to space limitations, will include either layers 1, 3, 5 and 7 (ppp, p, mf and ff) or the full articulation (NV, ST, PT, etc). The right hand samples will include either layers 2, 4, 6 and 8 (pp, mp, f or fff), or the full articulation. Some examples: NV spltkbd (1, 3, 5 and 7 in Left hand) - (2, 4, 6 and 8 in Right Hand), NV/ST spltkbd (full NV in the Left Hand) (full ST in the Right Hand), ST/STa spltkbd (full ST in the Left Hand) (full ST alternate in the Right Hand), and so on.

We recorded and extra set of ST (Staccato) notes, called STa or ST alternate. The main reason behind this was to build split keyboard presets with every layer in every pitch different in the Left and Right hands. One of the other features of the ST alternatre banks is that they can add realism to a part. Typically, the ST alternates are comprised of notes that weren't chosen for the ST presets - that is to say they are a little "rougher" than the main ST banks. For added realism, mix a few of these in with your Staccato notes, since they are different, it helps trick the listener's ear.

Disk 1 Presets

NV	Non Vibrato	The "basic" Non Vibrato preset.
NV rt	Non Vibrato release triggers	The basic Non Vibrato preset with release samples (room reverberation) triggered by the release of the key.
NV mw rt	Non Vibrato mod wheel release triggers	The basic Non Vibrato preset with release samples triggered by the release of the key. Mod wheel amount determines the level of the release samples (room reverberation).
NV mw filter	Non Vibrato mod wheel filter	The Non Vibrato forte layer with mod wheel controlling lowpass filter frequency.
NV mw atn	Non Vibrato mod wheel attenuation	Non Vibrato with mod wheel attenuation of overall level.
NV bc atn	Non Vibrato breath controller attenuation	Non Vibrato with breath controller attenuation of overall level.
NV mw fast atk	Non Vibrato mod wheel fast attack	Non Vibrato with staccato samples crossfaded into the attacks. Mod wheel determines the intensity of the staccato samples.
NV mw fast atk2	Non Vibrato mod wheel fast attack	Non Vibrato with mod wheel control of attack time.
NV vel fast atk	Non Vibrato velocity fast attack	Non Vibrato with velocity control of attack amount.
NV/ST mw	Non Vibrato/Staccato mod wheel	Non Vibrato and Staccato switched via mod wheel.
NV layers ks	Non Vibrato layers key switch	The 8 Non Vibrato dynamic layers selectable by keyswitch. Keyswitches: (French Horns C1 to G1) (Trombones C1 to G1) (Trumpets C2 to G2)

NV/ST ks	Non Vibrato/Staccato keyswitch	Non Vibrato and Staccato switched via keyswitch. Keyswitches: (French Horns C1 to C#1) (Trombones C#1 to C#1) (Trumpets C2 to C#2)
NV/ST vs	Non Vibrato/Staccato velocity switch	7 bottom layers of Non Vibrato topped by a fortissimo layer of Staccato. This is especially useful for accenting.
NV/ST sus pdl	Non Vibrato/Staccato sustain pedal switch	Non Vibrato and Staccato switched via the sustain pedal. Pedal up = NV. Pedal down = ST. Normal pedal sustain is bypassed.
NV mw ens p	Non Vibrato mod wheel switched ensemble p (soft)	Non Vibrato layers ppp, pp, p, & mp form this ensemble. Mod wheel closed = ppp layer only. As mod wheel is opened, pp, p, and mp layers are added to create the ensemble effect.
NV mw ens m	Non Vibrato mod wheel switched ensemble f (medium)	Non Vibrato layers p, mp, mf, & f form this ensemble. Mod wheel closed = p layer only. As mod wheel is opened, mp, mf, and f layers are added to create the ensemble effect.
NV mw ens f	Non Vibrato mod wheel switched ensemble f (loud)	Non Vibrato layers mf, f, ff, & fff form this ensemble. Mod wheel closed = mf layer only. As mod wheel is opened, f, ff, and fff layers are added to create the ensemble effect.
1 NV	"Instrument" 1 Non Vibrato	Non Vibrato "odd" layers (1, 3, 5 & 7) comprise this instrument. When used with Instrument 2, a unison part can be played with no sample collisions, because there are no common samples.
2 NV	"Instrument" 2 Non Vibrato	Non Vibrato "even" layers (2, 4, 6 & 8) comprise this instrument. When used with Instrument 1, a unison part can be played with no sample collisions, because there are no common samples.
1 NV rt	"Instrument" 1 Non Vibrato/release triggers	As above, "odd" layers (1, 3, 5 & 7) with release samples (room reverberation) triggered by the release of the key.

2 NV rt	"Instrument" 2 Non Vibrato/release triggers	As above, "even" layers (2, 4, 6 & 8) with release samples (room reverberation) triggered by the release of the key.
1 NV mw rt	"Instrument" 1 Non Vibrato/mod wheel release triggers	As on previous page, "odd" layers (1, 3, 5 & 7) with release samples triggered by the release of the key. Mod wheel amount determines the level of the release samples (room reverberation).
2 NV mw rt	"Instrument" 2 Non Vibrato/mod wheel release triggers	As on previous page, "even" layers (2, 4, 6 & 8) with release samples triggered by the release of the key. Mod wheel amount determines the level of the release samples (room reverberation).
NV spltkbd	Non Vibrato split keyboard	Non Vibrato split keyboard placing "Instrument" 1 NV on the lower keys (left hand) and "Instrument" 2 NV on the upper keys (right hand). This allows you two hand control of the samples for fast, precise playing.
NV spltkbd rt	Non Vibrato split keyboard/release triggers	Non Vibrato split keyboard placing "Instrument" 1 NV on the lower keys (left hand) and "Instrument" 2 NV on the upper keys (right hand) with release samples triggered by the release of the key. This allows you two hand control of the samples for fast, precise playing.
NV spltkbd mw rt	Non Vibrato split keyboard/mod wheel release triggers	Non Vibrato split keyboard placing "Instrument" 1 NV on the lower keys (left hand) and "Instrument" 2 NV on the upper keys (right hand) with release samples triggered by the release of the key. Mod wheel amount determines the level of the release samples (room reverberation).
NV/ST spltkbd	Non Vibrato/Staccato split keyboard	Non Vibrato/Staccato split keyboard placing Non Vibrato samples on the lower keys (left hand) and Staccato samples on the upper keys (right hand).
ST	Staccato	Staccato articulation (more Staccato presets in disk 2).

NV dyn-xf ks	Non Vibrato dynamic crossfade keyswitched	Non Vibrato dynamic crossfade preset. Four keyswitches select different layer combinations. Mod wheel dynamically crossfades between the keyswitch selected layers. GPC-1 (general purpose controller-1/controller #16) which can be assigned to a midi slider or other controller, controls attack time(normal to slow). Layers: (L1 = 1,2,3,4) (ppp, pp, p, mp) (L2 = 5,6,7,8) (mf, f, ff, fff) (L3 = 2,3,6,7) (pp, p, f, ff) (L4 = 1,4,5,7) (ppp, mp, mf, ff) Keyswitches: (French Horns C1 to D#1) (Trombones C1 to D#1) (Trumpets C2 to D#2)
NV dyn-xf 1 rt	Non Vibrato dynamic crossfade 1/release triggers	Non Vibrato dynamic crossfade preset 1 . Two keyswitches select different layer combinations. Mod wheel dynamically crossfades between the keyswitch selected layers. GPC-1 (general purpose controller-1/controller #16), which can be assigned to a midi slider or other controller, controls attack time (normal to slow). Programmed with release samples triggered by the release of the key. Layers: (L1 = 1,2,3,4) (ppp, pp, p, mp) (L2 = 5,6,7,8) (mf, f, ff, fff) (L3 = 1,2,3,4 release triggers) (ppp, pp, p, mp) (L4 = 5,6,7,8 release triggers) (mf, f, ff, fff) Keyswitches: (French Horns C1 to C#1) (Trombones C1 to C#1) (Trumpets C2 to C#2)

NV dyn-xf 2 rt	Non Vibrato dynamic crossfade 2/release triggers	Non Vibrato dynamic crossfade preset 2. Two keyswitches select different layer combinations. Mod wheel dynamically crossfades between the keyswitch selected layers. GPC-1 (general purpose controller-1/controller #16), which can be assigned to a midi slider or other controller, controls attack time (normal to slow). Programmed with release samples (room reverberation) triggered by the release of the key . Layers: (L1 = 2,3,6,7) (pp, p, f, ff) (L2 = 1,4,5,8) (ppp, mp, mf, fff) (L3 = 2,3,6,7 release triggers) (pp, p, f, ff) (L4 = 1,4,5,8 release triggers) (ppp, mp, mf, fff) Keyswitches: (French Horns C1 to C#1) (Trombones C1 to C#1) (Trumpets C2 to C#2)
NV dyn-xf Soft	Non Vibrato dynamic crossfade Soft	Non Vibrato dynamic crossfade Soft. Mod wheel crossfades between dynamic layers. GPC-1 (general purpose controller-1/controller #16), which can be assigned to a midi slider or other controller, controls attack time (normal to slow). Layer: (L1 = 1,2,3,4) (ppp, pp, p, mp)
NV dyn-xf Hard	Non Vibrato dynamic crossfade Hard	Non Vibrato dynamic crossfade Hard. Mod wheel crossfades between dynamic layers. GPC-1 (general purpose controller-1/controller #16), which can be assigned to a midi slider or other controller, controls attack time (normal to slow). Layer: (L1 = 5,6,7,8) (mf, f, ff, fff)

NV dyn-xf Wide	Non Vibrato dynamic crossfade Wide	Non Vibrato dynamic crossfade Wide. Mod wheel dynamically crossfades between layers. GPC-1 (general purpose controller-1/controller #16), which can be assigned to a midi slider or other controller, controls attack time (normal to slow). Layer: (L1 = 2,3,6,7) (pp, p, f, ff)
NV dyn-xf UltraWide	Non Vibrato dynamic crossfade UltraWide	Non Vibrato dynamic crossfade UltraWide. Mod wheel crossfades between dynamic layers. GPC-1 (general purpose controller-1/controller #16), which can be assigned to a midi slider or other controller, controls attack time (normal to slow). Layer: (L1 = 1,4,5,8) (ppp, mp, mf, fff)
NV dyn-xf Soft rt	Non Vibrato dynamic crossfade Soft/release triggers	Non Vibrato dynamic crossfade Soft with release triggers. Mod wheel dynamically crossfades between layers. GPC-1 (general purpose controller-1/controller #16), which can be assigned to a midi slider or other controller, controls attack time (normal to slow). Layers: (L1 = 1,2,3,4) (ppp, pp, p, mp) (L2 = 1,2,3,4 release triggers) (ppp, pp, p, mp)
NV dyn-xf Hard rt	Non Vibrato dynamic crossfade Hard/release triggers	Non Vibrato dynamic crossfade Hard. Mod wheel dynamically crossfades between layers. GPC-1 (general purpose controller-1/controller #16), which can be assigned to a midi slider or other controller, controls attack time (normal to slow). Layers: (L1 = 5,6,7,8) (mf, f, ff, fff) (L2 = 5,6,7,8 release triggers) (mf, f, ff, fff)

NV dyn-xf Wide rt	Non Vibrato dynamic crossfade Wide release triggers	Non Vibrato dynamic crossfade Wide. Mod wheel crossfades between dynamic layers. GPC-1 (general purpose controller-1/controller #16), which can be assigned to a midi slider or other controller, controls attack time (normal to slow). Layers: (L1 = 2,3,6,7) (pp, p, f, ff) (L2 = 2,3,6,7 release triggers) (pp, p, f, ff)
NV dyn-xf UltraWide rt	Non Vibrato dynamic crossfade UltraWide w/ release triggers	Non Vibrato dynamic crossfade UltraWide. Mod wheel dynamically crossfades between layers. GPC-1 (general purpose controller-1/controller #16), which can be assigned to a midi slider or other controller, controls attack time (normal to slow). Layers: (L1 = 1,4,5,8) (ppp, mp, mf, fff) (L2 = 1,4,5,8 release triggers) (ppp, mp, mf, fff)
NV dyn-xf Soft/GPC-1 atk	Non Vibrato dynamic crossfade Soft with GPC-1 Control of attack	Non Vibrato dynamic crossfade Soft with GPC-1 control of attack. Mod wheel dynamically crossfades between layers. GPC-1 (general purpose controller-1/con-troller #16), which can be assigned to a midi slider or other controller, controls attack time (normal to fast). Layers: Layers: (L1 = 1,2,3,4) (ppp, pp, p, mp) (L2 = 1,2,3,4 release triggers) (ppp, pp, p, mp)
NV dyn-xf Medium/ GPC-1 atk	Non Vibrato dynamic crossfade Medium with GPC-1 Control of attack	Non Vibrato dynamic crossfade Medium with GPC-1 control of attack. Mod wheel dynamically crossfades between layers. GPC-1 (general purpose controller-1/ con-troller #16), which can be assigned to a midi slider or other controller, controls attack time(normal to fast). Layers: (L1 = 5,6,7,8) (mf, f, ff, fff) (L2 = 5,6,7,8 release triggers) (mf, f, ff, fff)

NV dyn-xf Wide/GPC-1 atk	Non Vibrato dynamic crossfade Wide with GPC-1 Control of attack	Non Vibrato dynamic crossfade Wide with GPC-1 control of attack. Mod wheel dynamically crossfades between layers. GPC-1 (general purpose controller-1/ con-troller #16), which can be assigned to a midi slider or other controller, controls attack time (normal to fast). Layers: (L1 = 5,6,7,8) (mf, f, ff, fff) (L2 = 5,6,7,8 release triggers) (mf, f, ff, fff)
NV dyn-xf Hard/GPC-1 atk	Non Vibrato dynamic crossfade Hard with GPC-1 Control of attack	Non Vibrato dynamic crossfade Hard with GPC-1 control of attack. Mod wheel dynamically crossfades between layers. GPC-1 (general purpose controller-1/ con-troller #16), which can be assigned to a midi slider or other controller, controls attack time (normal to fast). Layers: (L1 = 5,6,7,8) (mf, f, ff, fff) (L2 = 5,6,7,8 release triggers) (mf, f, ff, fff)

Which dyn-xf preset to use?

The dyn-xf presets use different combinations of layers to achieve their character. The Soft versions switch between layers 1, 2, 3 and 4 (ppp, pp, p and mp). In these presets, there is the least amount of timbral change, so the mod wheel gently passes though adjacent layers. The Hard versions do essentially the same thing as the Soft, except on layers 5, 6, 7 and 8 (mf, f, ff and fff). These are adjacent layers, so the timbral change is less drastic from one to the next. The Wide versions use layers 2, 3, 6 and 7 (pp, p, f and ff) which creates more timbral change more quickly because the mod wheel crosses more timbral change in its travel. The UltraWide versions switch between layers 1, 4, 5 and 8 (ppp, mp, mf and fff).This is the most tonal color range available. In all of the dyn-xf presets, you can alter the attack response with GPC-1 (general purpose controller 1/controller 16) from normal to slower.

Presets beginning with **NV dyn-xf Soft/GPC-1 atk** through **NV dyn-xf Hard/GPC-1 atk** are fast attack versions of the dynamic crossfade presets. GPC-1 control ranges from normal attack to fast attack (which is opposite from the previous dyn-xf attack setup).

Disk 2 Presets

PT	Portato (mezzo staccato)	The basic Portato preset.
PT rt	Portato release triggers	The basic Portato preset with release samples (room reverberation) triggered by the release of the key.
PT mw rt	Portato mod wheel release triggers	The basic Non Vibrato preset with release samples (room reverberation) triggered by the release of the key. Mod wheel amount determines the level of the release samples (room reverberation).
ST	Staccato	The basic Staccato preset.
ST r	Staccato release	The basic Staccato preset with release set to a longer duration enabling room reverberation.
ST mw r	Staccato mod wheel release	The basic Staccato preset with mod wheel controlling release time, enabling room reverberation.
fp	forte piano	The basic forte piano preset.
fp SC	forte piano Short Crescendo	Forte piano followed by a Short Crescendo.
fp MC	forte piano Medium Crescendo	Forte piano followed by a Medium Crescendo.
fp LC	forte piano Long Crescendo	Forte piano followed by a Long Crescendo.
MT	Mutes	Straight mutes on the Trombones & Trumpets.
MT rt	Mutes release triggers	Straight mutes on the Trombones & Trumpets with release triggers (room reverberation).
MT mw rt	Mutes mod wheel release triggers	Straight mutes on the Trombones & Trumpets with release trigger duration (room reverberation) controlled by mod wheel.

PT mw filter	Portato mod wheel filter	The Portato forte layer with mod wheel controlling lowpass filter frequency.
PT mw atn	Portato mod wheel attenuation	Portato with mod wheel attenuation of overall level.
PT bc atn	Portato breath controller attenuation	Portato with breath controller attenuation of overall level.
PT mw fast atk	Portato mod wheel fast attack	Portato with staccato samples crossfaded into the attacks. Mod wheel determines the intensity of the staccato samples.
PT mw fast atk2	Portato mod wheel fast attack 2	Portato with mod wheel control of attack time.
PT vel fast atk	Portato velocity fast attack	Portato with staccato samples crossfaded into the attacks. Velocity determines the intensity of the staccato samples.
ST mw filter	Staccato mod wheel filter	The Staccato forte layer with mod wheel controlling lowpass filter frequency.
ST mw atn	Staccato mod wheel attenuation	Staccato with mod wheel attenuation of overall level.
ST bc atn	Staccato breath controller attenuation	Staccato with breath controller attenuation of overall level.
ST mw fast atk2	Staccato mod wheel fast attack 2	Staccato with mod wheel control of attack time.
fp series mw	forte piano series mod wheel	The 4 forte piano articulations fp, fp SC, fp MC & fp LC switched via mod wheel
MT mw filter	Mutes mod wheel filter	The Mute (straight mute) forte layer with mod wheel controlling lowpass filter frequency.
MT mw atn	Mutes mod wheel attenuation	Mutes with mod wheel attenuation of overall level.

MT bc atn	Mutes breath controller attenuation	Mutes with breath controller attenuation of overall level.
MT mw fast atk2	Mutes mod wheel fast attack 2	Mutes with mod wheel control of attack time.
PT layers ks	Portato layers keyswitch	Keyswitches select the various single Portato dynamic layers from ppp to fff. Keyswitches: (French Horns C1 to G1) (Trombones C1 to G1) (Trumpets C2 to G2)
ST layers ks	Staccato layers keyswitch	Keyswitches select the various single Staccato dynamic layers from ppp to fff. Keyswitches: (French Horns C1 to G1) (Trombones C1 to G1) (Trumpets C2 to G2)
fp series ks	forte piano series keyswitch	Keyswitches select the 4 forte piano articulations fp, fp SC, fp MC & fp LC. Keyswitches: (French Horns C1 to D#1) (Trombones C1 to D#1) (Trumpets C2 to D#2)
MT layers ks	Mutes layers keyswitch	Keyswitches select the various single Mutes dynamic layers from p to f. Keyswitches: (French Horns C1 to D#1) (Trombones C1 to D#1) (Trumpets C2 to D#2)
PT mw ens p	Portato mod wheel switched ensemble p (soft)	Portato layers ppp, pp, p, & mp form this ensemble. Mod wheel closed = ppp layer only. As mod wheel is opened, pp, p, and mp layers are added to create the ensemble effect. Keyswitches: (French Horns C1 to G1) (Trombones C1 to G1) (Trumpets C2 to G2)

PT mw ens m	Portato mod wheel switched ensemble m (medium)	Portato layers p, mp, mf, & f form this ensemble. Mod wheel closed = p layer only. As mod wheel is opened, mp, mf, and f layers are added to create the ensemble effect.
PT mw ens f	Portato mod wheel switched ensemble f (loud)	Portato layers mf, f, ff, & fff form this ensemble. Mod wheel closed = mf layer only. As mod wheel is opened, f, ff, and fff layers are added to create the ensemble effect.
ST mw ens p	Staccato mod wheel ensemble p (soft)	Staccato layers ppp, pp, p, & mp form this ensemble. Mod wheel closed = ppp layer only. As mod wheel is opened, pp, p, and mp layers are added to create the ensemble effect.
ST mw ens m	Staccato mod wheel ensemble p (soft)	Staccato layers p, mp, mf, & f form this ensemble. Mod wheel closed = p layer only. As mod wheel is opened, mp, mf, and f layers are added to create the ensemble effect.
ST mw ens f	Staccato mod wheel ensemble f (loud)	Staccato layers mf, f, ff, & fff form this ensemble. Mod wheel closed = mf layer only. As mod wheel is opened, f, ff, and fff layers are added to create the ensemble effect.
MT mw ens p	Mutes mod wheel switched ensemble p (soft)	Mutes layers p, & mp form this ensemble. Mod wheel closed = p layer only. As mod wheel is opened, mp layer is added to create the ensemble effect.
MT mw ens f	Mutes mod wheel switched ensemble f (loud)	Mutes layers mf & f form this ensemble. Mod wheel closed = mf layer only. As mod wheel is opened, f layer is added to create the ensemble effect.
PT/ST vs	Portato/Staccato velocity switch	7 bottom layers of Portato topped by a loud layer of Staccato. This is especially useful for accenting.
1 PT	"Instrument" 1 Portato	Portato "odd" layers (1, 3, 5 & 7) comprise this instrument. When used with Instrument 2, a unison part can be played with no sample collisions, because there are no common samples.

2 PT	"Instrument" 2 Portato	Portato "even" layers (2, 4, 6 & 8) comprise this instrument. When used with Instrument 1, a unison part can be played with no sample collisions, because there are no common samples.
1 PT rt	"Instrument" 1 Portato/ release triggers	As above, Portato "odd" layers (1, 3, 5 & 7) with release samples (room reverberation) triggered by the release of the key.
2 PT rt	"Instrument" 2 Portato/ release triggers	As above, Portato "even" layers (2, 4, 6 & 8) with release samples (room reverberation) triggered by the release of the key.
1 PT mw rt	"Instrument" 1 Portato/ mod wheel release triggers	As on previous page, Portato "odd" layers (1, 3, 5 & 7) with release samples triggered by the release of the key. Mod wheel amount determines the level of the release samples (room reverberation).
2 PT mw rt	"Instrument" 2 Portato/ mod wheel release triggers	As on previous page, Portato "even" layers (2, 4, 6 & 8) with release samples triggered by the release of the key. Mod wheel amount determines the level of the release samples (room reverberation).
1 ST	"Instrument" 1 Staccato	Staccato "odd" layers (1, 3, 5 & 7) comprise this instrument. When used with Instrument 2, a unison part can be played with no sample collisions, because there are no common samples.
2 ST	"Instrument" 2 Staccato	Staccato "even" layers (2, 4, 6 & 8) comprise this instrument. When used with Instrument 1, a unison part can be played with no sample collisions, because there are no common samples.
1 ST r	"Instrument" 1 Staccato release	As above, Staccato "odd" layers (1, 3, 5 & 7) with extended release time allowing room reverberation .

2 ST r	"Instrument" 2 Staccato release	As above, Staccato "even" layers (2, 4, 6 & 8) with extended release time allowing room reverberation .
1 ST mw rt	"Instrument" 1 Staccato mod wheel release	As above, Staccato "odd" layers (1, 3, 5 & 7) with extended release time allowing room reverberation . Mod wheel amount determines the level of the release samples (room reverberation).
2 ST mw rt	"Instrument" 2 Staccato mod wheel release	As above, Staccato "even" layers (2, 4, 6 & 8) with extended release time allowing room reverberation . Mod wheel amount determines the level of the release samples (room reverberation).
STa	Staccato alternate	Alternate set of Staccato samples. Since they are different and a bit less refined, you can use them to add "realism".
PT spltkbd	Portato split keyboard	Portato split keyboard placing "Instrument" 1 PT on the lower keys (left hand) and "Instrument"2 PT on the upper keys (right hand). This allows you two hand control of the samples for fast, precise playing.
PT spltkbd rt	Portato split keyboard release triggers	Portato split keyboard placing "Instrument" 1 PT on the lower keys (left hand) and "Instrument" 2 PT on the upper keys (right hand). This allows you two hand control of the samples for fast, precise playing.
PT spltkbd mw rt	Portato split keyboard mod wheel release triggers	Portato split keyboard placing "Instrument" 1 PT on the lower keys (left hand) and "Instrument" 2 PT on the upper keys (right hand) with release samples triggered by the release of the key. Mod wheel amount determines the level of the release samples (room reverberation).
PT/ST spltkbd	Portato/Staccato split keyboard	Portato/Staccato split keyboard placing Portato samples on the lower keys (left hand) and Staccato samples on the upper keys (right hand).with release samples triggered by the release of the key. Mod wheel amount determines the level of the release samples (room reverberation).

ST spltkbd	Staccato split keyboard	Staccato split keyboard placing "Instrument" 1 ST on the lower keys (left hand) and "Instrument" 2 ST on the upper keys (right hand). This allows you two hand control of the samples for fast, precise playing.
ST spltkbd r	Staccato split keyboard release	Staccato split keyboard placing "Instrument" 1 ST on the lower keys (left hand) and "Instrument" 2 ST on the upper keys (right hand). This allows you two hand control of the samples for fast, precise playing with extended release time allowing room reverberation .
ST spltkbd mw rt	Staccato split keyboard mod wheel release	Staccato split keyboard placing "Instrument"1 ST on the lower keys (left hand) and "Instrument" 2 ST on the upper keys (right hand) with extended release time allowing room reverberation. Mod wheel amount determines the level of the release.
PT/MT spltkbd	Portato/Mute split keyboard	Portato and Mute split keyboard
PT/ST mw	Portato/Staccato mod wheel	Portato/Staccato switching via mod wheel.
PT/fp series mw	Portato/fp series mod wheel	Portato/forte piano series (fp, fp SC, fp MC & fp LC) switching via mod wheel.
ST/fp series mw	Staccato/fp series mod wheel	Staccato/forte piano series (fp, fp SC, fp MC & fp LC) switching via mod wheel.
ST/STa mw	Staccato/Staccato alternate mod wheel	Staccato/Staccato alternate samples switched via mod wheel.
PT/ST ks	Portato/Staccato keyswitch	Portato/Staccato selectable via keyswitch.

PT/fp series ks	Portato/fp series keyswitch	Portato/forte piano series (fp, fp SC, fp MC & fp LC) selectable via keyswitch. Keyswitches: (French Horns C1 to G1) (Trombones C1 to G1) (Trumpets C2 to G2)
ST/fp series ks	Staccato/fp series keyswitch	Staccato/forte piano series (fp, fp SC, fp MC & fp LC) selectable via keyswitch. Keyswitches: (French Horns C1 to G1) (Trombones C1 to G1) (Trumpets C2 to G2)
ST/STa ks	Staccato/Staccato alternate keyswitch	Staccato/Staccato alternate samples switched via mod wheel.
PT/ST sus pdl	Portato/Staccato sustain pedal	Portato/Staccato switching via sustain pedal (normal sustain pedal function bypassed).
PT/fp sus pdl	Portato/forte piano sustain pedal	Portato/forte piano switching via sustain pedal (normal sustain pedal function bypassed).
ST/fp sus pdl	Staccato/forte piano sustain pedal	Staccato/forte piano switching via sustain pedal (normal sustain pedal function bypassed).
STP	Stopped Horns (French Horns)	The basic preset of French Horns NV played with stopped mutes.
STP rt	Stopped Horns/release triggers	The basic preset of French Horns NV played with stopped mutes. with release samples (room reverberation) triggered by the release of the key.
STP mw rt	Stopped Horns/mw release triggers	The basic preset of French Horns NV played with stopped mutes. with release samples (room reverberation) triggered by the release of the key. Mod wheel controls release sample amount (room reverberation).
STPst	Stopped Horns staccato (French Horns)	French Horns ST played with stopped mutes.

STPst rt	Stopped Horns staccato/ release	French Horns played in the staccato articulation using stopped mutes. with extended release time allowing room reverberation .
STPst mw rt	Stopped Horns staccato mod wheel/release	French Horns played in the staccato articulation using stopped mutes. with extended release time allowing room reverberation . Mod wheel amount determines the level of the release.
STP mw filter	Stopped Horns mod wheel filter	The Stopped Horns forte layer with mod wheel controlling lowpass filter frequency.
STP mw atn	Stopped Horns mod wheel attenuation	Stopped Horns with mod wheel attenuation of overall level.
STP bc atn	Stopped Horns breath controller attenuation	Stopped Horns with breath controller attenuation of overall level.
STP mw fast atk2	Stopped Horns mod wheel fast attack 2	Stopped Horns with mod wheel control of attack time.
STPst mw filter	Stopped Horns staccato mod wheel filter	Stopped Horns staccato forte layer with mod wheel controlling lowpass filter frequency.
STPst mw atn	Stopped Horns staccato mod wheel attenuation	Stopped Horns staccato with mod wheel attenuation of overall level.
STPst bc atn	Stopped Horns staccato breath controller attenuation	Stopped Horns staccato with breath controller attenuation of overall level.
STPst mw fast atk2	Stopped Horns staccato mod wheel fast attack 2	Stopped Horns staccato with mod wheel control of attack time.
STP layers ks	Stopped Horns layers keyswitch	Keyswitches select between the 3 Stopped Horns dynamic layers from mp to f. Keyswitches: (French Horns C1 to D1) (Trombones C1 to D1) (Trumpets C2 to D2)

STPst layers ks	Stopped Horns staccato layers keyswitch	Keyswitches select between the 3 Stopped Horns staccato dynamic layers from mp to f. Keyswitches: (French Horns C1 to D1) (Trombones C1 to D1) (Trumpets C2 to D2)
ST/STa spltkbd	Staccato/Staccato alternate split keyboard	Staccato split keyboard placing ST on the lower keys (left hand) and STa on the upper keys (right hand). This allows you two hand control of the samples for fast, precise playing while maintaining maximum dynamic layers.
ST/STa spltkbd r	Staccato/Staccato alternate split keyboard release	Staccato split keyboard placing ST on the lower keys (left hand) and STa on the upper keys (right hand). The sample release time is extended allowing natural room reverberation decay .
ST/STa spltkbd mw r	Staccato/Staccato alternate split keyboard mod wheel release	Staccato split keyboard placing ST on the lower keys (left hand) and STa on the upper keys (right hand) with extended release time allowing natural room reverberation decay. Mod wheel amount determines the level of the release.
MT dyn-xf	Mutes dynamic crossfade	Mutes dynamic crossfade Medium with GPC-1 control of attack. Mod wheel dynamically crossfades between layers. GPC-1 (general purpose controller-1/con-troller #16), which can be assigned to a midi slider or other controller, controls attack time. Layers: (L1 = 5,6,7,8) (mf, f, ff, fff) (L2 = 5,6,7,8 release triggers) (mf, f, ff, fff)
–MT dyn-xf rt	Mutes dynamic crossfade with release triggers	Mutes dynamic crossfade Medium with GPC-1 control of attack. Mod wheel dynamically crossfades between layers. GPC-1 (general purpose controller-1/con-troller #16), which can be assigned to a midi slider or other controller, controls attack time. Layers: (L1 = 5,6,7,8) (mf, f, ff, fff) (L2 = 5,6,7,8 release triggers) (mf, f, ff, fff)

MT dyn-xf	Mutes dynamic crossfade	Mutes dynamic crossfade Medium with GPC-1 control of attack. Mod wheel dynamically crossfades between layers. GPC-1 (general purpose controller-1/con-troller #16), which can be assigned to a midi slider or other controller, controls attack time. Layers: (L1 = 5,6,7,8) (mf, f, ff, fff) (L2 = 5,6,7,8 release triggers) (mf, f, ff, fff)
MT dyn-xf rt	Mutes dynamic crossfade with release triggers	Mutes dynamic crossfade Medium with GPC-1 control of attack. Mod wheel dynamically crossfades between layers. GPC-1 (general purpose controller-1/con-troller #16), which can be assigned to a midi slider or other controller, controls attack time. Layers: (L1 = 5,6,7,8) (mf, f, ff, fff) (L2 = 5,6,7,8 release triggers) (mf, f, ff, fff)
STP dyn-xf/ GPC-1 atk	Stopped Horns dynamic crossfade with GPC-1 controlling attack	Non Vibrato dynamic crossfade Medium with GPC-1 control of attack. Mod wheel dynamically crossfades between layers. GPC-1 (general purpose controller-1/con-troller #16), which can be assigned to a midi slider or other controller, controls attack time. Layers: (L1 = 5,6,7,8) (mf, f, ff, fff) (L2 = 5,6,7,8 release triggers) (mf, f, ff, fff)
STP dyn-xf/ GPC-1 atk rt	Stopped Horns dynamic crossfade with GPC-1 controlling attack with release triggers	Non Vibrato dynamic crossfade Medium with GPC-1 control of attack. Mod wheel dynamically crossfades between layers. GPC-1 (general purpose controller-1/con-troller #16), which can be assigned to a midi slider or other controller, controls attack time. Layers: (L1 = 5,6,7,8) (mf, f, ff, fff) (L2 = 5,6,7,8 release triggers) (mf, f, ff, fff)

Light (LT) Presets

Because of space limitations in some computers, we created a set of light (LT) versions, should you wish to use them. The basic articulations have been split out by layer (much as in the layer keyswitch presets), one layer at a time. You'll find NV, PT, ST, STP, STPst and Mute presets split this way. Also, you'll notice that there are a number of LT designated banks for each of the instrument ensembles. These have been reduced by removing about 40% of the regions, resulting in fewer notes. The reduction is based on the elimination of the chromatic keys (black). If you're tight on memory, you might want to try one of these light versions...you give up a bit sonically, but in a mix of other elements, they are very workable.You'll find these in instrument folder 1.

NV ppp	Non Vibrato ppp	Single layer Non Vibrato pianississimo.
NV pp	Non Vibrato pp	Single layer Non Vibrato pianissimo.
NV p	Non Vibrato p	Single layer Non Vibrato piano.
NV mp	Non Vibrato mp	Single layer Non Vibrato mezzo piano.
NV mf	Non Vibrato mf	Single layer Non Vibrato mezzo forte.
NV f	Non Vibrato f	Single layer Non Vibrato forte.
NV ff	Non Vibrato ff	Single layer Non Vibrato fortissimo.
NV fff	Non Vibrato fff	Single layer Non Vibrato fortississimo.
NV LT1	Non Vibrato LT1	Reduced regions/Non Vibrato Light version 1. (layers 1, 3, 5, 7) (ppp, p, mf & ff)
NV LT2	Non Vibrato LT2	Reduced regions/Non Vibrato Light version 2. (layers 2, 4, 6, 8) (pp, mp, f & fff)

NV LT p	Non Vibrato LT p (soft)	Reduced regions/Non Vibrato Light version p. (layers 1, 2, 3, 4) (ppp, pp, p & mp)
NV LT f	Non Vibrato LT f (loud)	Reduced regions/Non Vibrato Light version f. (layers 5, 6, 7, 8) (mf, f, ff &fff)
NV LT1 rt	Non Vibrato LT1 with release triggers	Reduced regions/Non Vibrato Light version 1. (layers 1, 3, 5, 7) (ppp, p, mf & ff) with release triggers (reverb).
NV LT 2 rt	Non Vibrato LT2 with release triggers	Reduced regions/Non Vibrato Light version 2. (layers 2, 4, 6, 8) (pp, mp, f & fff) with release triggers (reverb).
NV LT1 mw rt	Non Vibrato LT1 with mod wheel control of release trigger level	Reduced regions/Non Vibrato Light version 1. (layers 1, 3, 5, 7) (ppp, p, mf & ff) with release triggers (reverb) controlled by mod wheel amount.
NV LT2 mw rt	Non Vibrato LT2 with mod wheel control of release trigger level	Reduced regions/Non Vibrato Light version 2. (layers 2, 4, 6, 8) (pp, mp, f & fff) with release triggers (reverb) controlled by mod wheel amount.
PT ppp	Portato ppp	Single layer Portato pianississimo.
PT pp	Portato pp	Single layer Portato pianissimo.
PT p	Portato p	Single layer Portato piano.
PT mp	Portato mp	Single layer Portato mezzo piano.
PT mf	Portato mf	Single layer Portato mezzo forte.
PT f	Portato f	Single layer Portato forte.
PT ff	Portato ff	Single layer Portato fortissimo.
PT fff	Portato fff	Single layer Portato fortissississimo.

PT LT1	Portato LT1	Reduced regions/Portato Light version 1. (layers 1, 3, 5, 7) (ppp, p, mf & ff)
PT LT1	Portato LT2	Reduced regions/Portato Light version 2. (layers 2, 4, 6, 8) (pp, mp, f & fff)
PT LT p	Portato LT p (soft)	Reduced regions/Portato Light version p. (layers 1, 2, 3, 4) (ppp, pp, p & mp)
PT LT f	Portato LT f (loud)	Reduced regions/Portato Light version f. (layers 5, 6, 7, 8) (mf, f, ff &fff)
PT LT1 rt	Portato LT1 with release triggers	Reduced regions/Portato Light version 1. (layers 1, 3, 5, 7) (ppp, p, mf & ff) with release triggers (reverb).
PT LT 2 rt	Portato LT2 with release triggers	Reduced regions/Portato Light version 2. (layers 2, 4, 6, 8) (pp, mp, f & fff) with release triggers (reverb).
PT LT1 mw rt	Portato LT1 with mod wheel control of release trigger level	Reduced regions/Portato Light version 1. (layers 1, 3, 5, 7) (ppp, p, mf & ff) with release triggers (reverb) controlled by mod wheel amount.
PT LT2 mw rt	Portato LT2 with mod wheel control of release trigger level	Reduced regions/Portato Light version 2. (layers 2, 4, 6, 8) (pp, mp, f & fff) with release triggers (reverb) controlled by mod wheel amount.
ST ppp	Staccato ppp	Single layer Portato pianississimo.
ST pp	Staccato pp	Single layer Portato pianissimo.
ST p	Staccato p	Single layer Portato piano.
ST mp	Staccato mp	Single layer Portato mezzo piano.
ST mf	Staccato mf	Single layer Portato mezzo forte.

ST f	Staccato f	Single layer Staccato forte.
ST ff	Staccato ff	Single layer Staccato fortissimo.
ST fff	Staccato fff	Single layer Staccato fortissisimo.
ST LT1	Staccato LT1	Reduced regions/Staccato Light version 1. (layers 1, 3, 5, 7) (ppp, p, mf & ff)
ST LT1	Staccato LT2	Reduced regions/Staccato Light version 2. (layers 2, 4, 6, 8) (pp, mp, f & fff)
ST LT p	Staccato LT p (soft)	Reduced regions/Staccato Light version p. (layers 1, 2, 3, 4) (ppp, pp, p & mp)
ST LT f	Staccato LT f (loud)	Reduced regions/Staccato Light version f. (layers 5, 6, 7, 8) (mf, f, ff &fff)
ST LT1 rt	Staccato LT1 with release triggers	Reduced regions/Staccato Light version 1. (layers 1, 3, 5, 7) (ppp, p, mf & ff) with release triggers (reverb).
ST LT 2 rt	Staccato LT2 with release triggers	Reduced regions/Staccato Light version 2. (layers 2, 4, 6, 8) (pp, mp, f & fff) with release triggers (reverb).
ST LT1 mw rt	Staccato LT1 with mod wheel control of release trigger level	Reduced regions/Staccato Light version 1. (layers 1, 3, 5, 7) (ppp, p, mf & ff) with release triggers (reverb) controlled by mod wheel amount.
ST LT2 mw rt	Staccato LT2 with mod wheel control of release trigger level	Reduced regions/Staccato Light version 2. (layers 2, 4, 6, 8) (pp, mp, f & fff) with release triggers (reverb) controlled by mod wheel amount.
MT L1	Mutes Level 1	Single layer Mutes level 1 (soft).
MT L2	Mutes Level 2	Single layer Mutes level 2 (mezzo).

MT L3	Mutes Level 3	Single layer Mutes level 3 (loud).
MT L4	Mutes Level 4	Single layer Mutes level 4 (very loud).
MT LT	Mutes Light	Reduced regions/Mutes Light version.
MT LT rt	Mutes Light with release triggers	Reduced regions/Mutes Light version with release triggers (reverb).
MT LT mw rt	Mutes Light with mod wheel controlled release triggers	Reduced regions/Mutes Light version with mod wheel controlling level of release triggers (reverb).
STP L1	Stopped Horns Level 1 (French Horns)	Single layer Stopped Horns level 1 (soft).
STP L2	Stopped Horns Level 2	Single layer Stopped Horns level 2 (mezzo).
STP L3	Stopped Horns Level 3	Single layer Stopped Horns level 3 (loud).
STP LT	Stopped Horns LT	Reduced regions/Stopped Horns Light version.
STP LT rt	Stopped Horns Light with release triggers	Reduced regions/Stopped Horns Light version with release triggers (reverb).
STP LT mw rt	Stopped Horns Light with mod wheel controlled release triggers	Reduced regions/Stopped Horns Light version with mod wheel controlling level of release triggers (reverb).
STPst L1	Stopped Horns Staccato Level 1 (French Horns)	Single layer Stopped Horns Staccato Level 1 (soft).
STPst L2	Stopped Horns Staccato Level 2	Single layer Stopped Horns Staccato Level 2 (mezzo).
STPst L3	Stopped Horns Staccato Level 3	Single layer Stopped Horns Staccato Level 3 (loud).

STPst LT	Stopped Horns ST LT	Reduced regions/Stopped Horns Staccato Light version.
STPst LT rt	Stopped Horns ST Light with release triggers	Reduced regions/Stopped Horns Staccato Light version with release triggers (reverb).
STPst LT mw rt	Stopped Horns ST Light with mod wheel controlled release triggers	Reduced regions/Stopped Horns Staccato Light version with mod wheel controlling level of release triggers (reverb).

Miscellanea

As much as we like to create things that are completely symmetrical and perfect, there are a few instances where there is a departure from the norm.

First, all of the data such as the keyswitching and ranges and so forth are dependent on the setting "Middle C is C4" in the GigaStudio Preferences. If this is set differently, life itself will be slightly different.

Next, there are certain unusable areas of the horns which we decided not to use. In the case of the French Horns, the Stopped Horns and Stopped Horns Staccato were captured in the most "usable" registers of the instruments (C3 to C5). Notes below C3 were wobbly and unstable. Notes above C5 were cracking, and in my opinion, not worthy of inclusion in the DDBE. So, note that the range on these articulations is limited to two octaves.

Similarly in the French Horns fp series, we excluded the bottom 2 pitches of A#1 and B1 for the same reasons as above. At this part of the range, it is extremely difficult to achieve the crescendos needed with consistency, so these were omitted as well.

In the Trumpets MT presets, the top 2 pitches were omitted (E6 and F6) for the same previously mentioned reasons...back pressure in the mutes makes it extremely to capture the samples in an ensemble performance with consistency.

Editing

If there are some parameters that you would like to tailor to meet your own particular needs, don't be afraid to "get to know" the Editor (GS Edit). Changing the keyswiching notes, extending the range of samples, changing the gain of individual notes, altering the attack envelopes, tuning, pan and all of the various parameters are easily user-tweakable. TIP: One of the most overlooked aspects of the Editor is that you must both "APPLY" your changes before they take place.

You will not, however, be able to edit the actual samples themselves. We have used a feature that allows the samples to be reduced in size, thereby reducing the physical size of the instruments and increasing polyphony. FYI, some of these banks before this process were in the 1+ gigabyte range at 16 bits. The entire project of all source material at 24 bit tops out at 87.4 Gigabytes.

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

Recorded by:
Reed Ruddy & Dan Dean

Programming:
Dan Dean

Additional Programming:
Ashif Hakik

Scott Lytle

Design & Illustration:
Steve Hicks

Contact info:
dandean@DanDeanPro.com

Visit our website for news, information and updates:
http://www.DanDeanPro.com

Other Dan Dean titles:
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Dan Dean Giga Bass Collection (Giga)

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