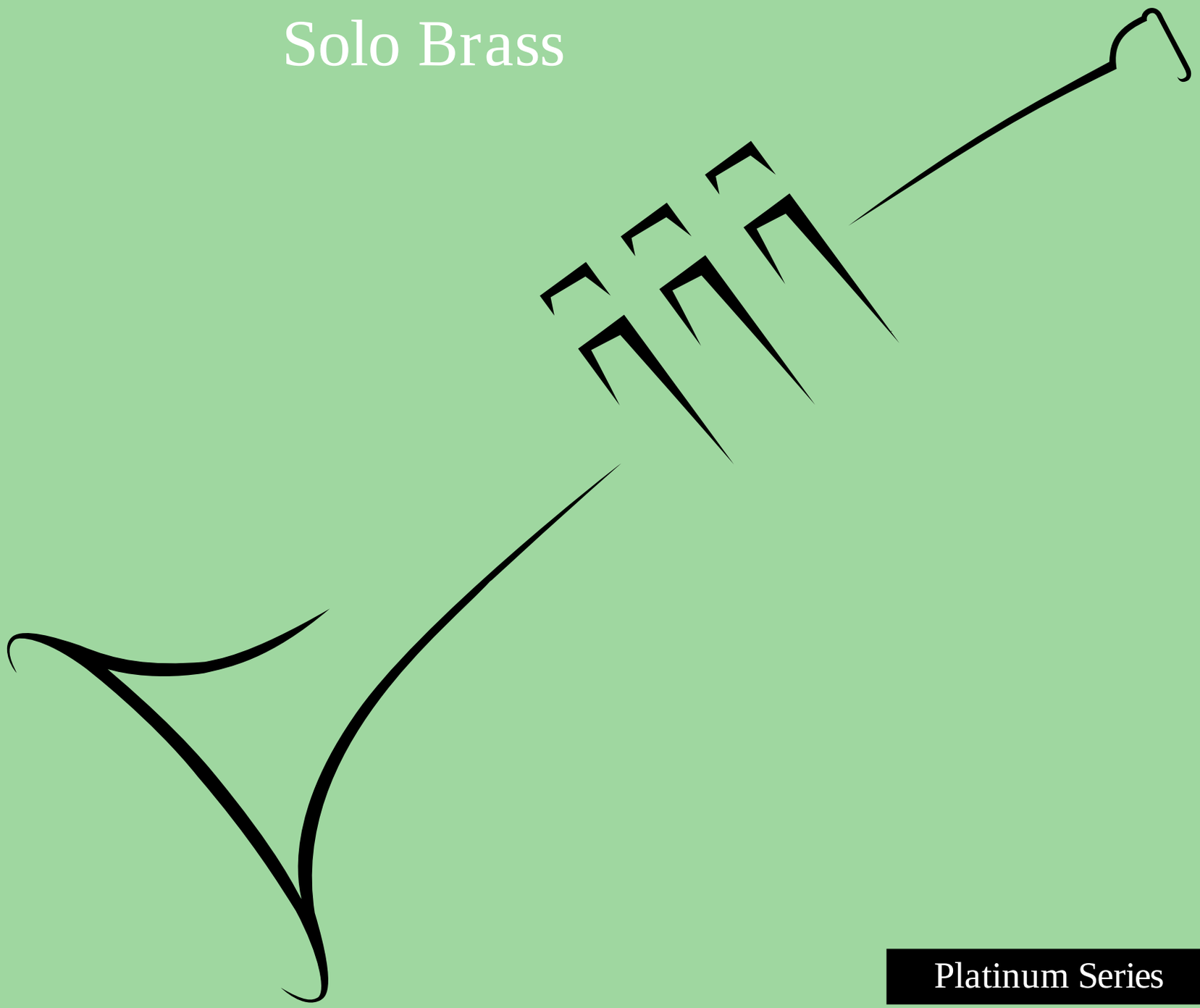
Dan Dean

Solo Brass



Platinum Series

AKAI

Thank you for purchasing the **Dan Dean Solo Brass/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 Solo Brass? In a word - *timbre*. 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.

Using our proprietary recording process, we recorded these instruments in stereo, miked moderately close with minimal room reverberation. We feel this feature gives the user the utmost in flexibility with increased sonic detail. If the instruments are to be used in solo situations, the lack of reverb allows the user to place them forward in the stereo image. If you wish to put the instruments “in an orchestral position”, you can do so by adding reverb and panning the image where desired (and rolling off some high end EQ). The basic philosophy is that you can add reverb to a sound, but you cannot remove it once it is there.

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 laters deep (or in a "vertical" fashion).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 included 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

DDSB was recorded in 9 basic articulations:

Legato Non Vibrato (NV)

Legato Vibrato (V)

Staccato (Stac)

Portato/Mezzo Staccato (Port)

forte-piano (fp)

forte-piano Long Crescendo (fp - LC)

forte-piano Medium Crescendo (fp - MC)

forte-piano Short Crescendo (fp - SC)

Straight Mute (MT)*

**Straight mutes are provided on the Trombone, Bass Trombone, and Trumpet Non-Vibrato; Vibrato is provided on the Trumpet and Piccolo Trumpet.*

Why are there so many layers and samples in **The Dan Dean Solo Brass?** 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

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

Bass **T**rom**b**one	**BTB**	**T**rom**b**one	**TB**
Tu**ba**	**TBA**	**F**rench **H**orn	**FH**
Euphonium	**EU**	**T**rum**p**e**t**	**TPT**
Ci**mb**asso	**CMB**	**P**iccolo **T**rum**p**e**t**	**PTPT**

The DDSB/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

In a number of banks you'll see the designation "1A, 1B, 2A and 2B". These are combination banks bringing 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 combination 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 DDSB 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 (448.6 MB)

Partition	Preset	Description		Layers	Size/MB
A:	BTBNVPP	Bass Trombone NV pp	(Non-Vibrato/pianissimo)	1	27.0
	BTBNVMP	Bass Trombone NV mp	(Non-Vibrato/mezzo piano)	1	27.5
B:	BTBNVF	Bass Trombone NV f	(Non-Vibrato/forte)	1	28.0
	BTBNVFF	Bass Trombone NV ff	(Non-Vibrato/fortissimo)	1	22.9
C:	BTBMTP	Bass Trombone MT p	(Mute/piano)	1	28.4
	BTBMTMP	Bass Trombone MT mp	(Mute/mezzo piano)	1	29.2
D:	BTBMTF	Bass Trombone MT f	(Mute/forte)	1	28.9
	BTBMTFF	Bass Trombone MT ff	(Mute/fortissimo)	1	23.3
E:	BTBFP	Bass Trombone fp	(forte piano)	1	28.4
	BTBMC	Bass Trombone fp MC	(forte piano/Medium Crescendo)	1	25.1
F:	BTBLC	Bass Trombone fp LC	(forte piano/Long Crescendo)	1	29.4
	BTBSC	Bass Trombone fp SC	(forte piano/Short Crescendo)	1	14.1
	BTBST	Bass Trombone ST	(Staccato mp/f/fff layers)	3	9.6
G:	BTBNV1A	Bass Trombone 1A (loud)	(Non-Vibrato f/ff layers/Upper 1/2)	2	27.2
	BTBNV1B	Bass Trombone 1B (loud)	(Non-Vibrato f/ff layers/Lower 1/2)	2	23.6
H:	BTBNV2A	Bass Trombone 2A (soft)	(Non-Vibrato pp/mp layers/Upper 1/2)	2	27.4
	BTBNV2B	Bass Trombone 2B (soft)	(Non-Vibrato pp/mp layers/Lower1/2)	2	27.0
I:	BTBPT	Bass Trombone PT	(Portato mp/f/fff layers)	3	20.8

Disk 2 (376.5 MB)

Partition	Preset	Description		Layers	Size/MB
A:	BTMT1A	Bass Trombone MT 1A (loud)	(Mute f/ff layers /Upper 1/2)	2	29.6
	BTMT1B	Bass Trombone MT 1B (loud)	(Mute f/ff layers/Lower 1/2)	2	22.6
B:	BTMT2A	Bass Trombone MT 2A (soft)	(Mute p/mp layers/Upper 1/2)	2	29.4
	BTMT2B	Bass Trombone MT 2B (soft)	(Mute p/mp layers/Lower 1/2)	2	28.2
C:	TBAPP	Tuba NV pp	(Non-Vibrato/pianissimo)	1	29.0
	TBAP	Tuba NV p	(Non-Vibrato/piano)	1	19.5
D:	TBANVMF	Tuba NV mf	(Non-Vibrato/mezzo forte)	1	19.0
	TBANVFF	Tuba NV ff	(Non-Vibrato/fortissimo)	1	12.1
	TBAPT	Tuba PT	(Portato mp/ff layers)	2	14.6
	TBAST	Tuba ST	(Staccato mp/ff layers)	2	7.1
E:	TBAFP	Tuba fp	(forte piano)	1	28.7
	TBALC	Tuba fp LC	(forte piano/Long Crescendo)	1	22.7
F:	TBAMC	Tuba fp MC	(forte piano/Medium Crescendo)	1	14.8
	TBASC	Tuba fp SC	(forte piano/Short Crescendo)	1	10.6
G:	TBANV1A	Tuba NV 1A (loud)	(Non-Vibrato p/mf layers/Upper 1/2)	2	19.0
	TBANV1B	Tuba NV 1B (loud)	(Non-Vibrato p/mf layers/Lower 1/2)	2	20.4
H:	TBANV2A	Tuba NV 2A (soft)	(Non-Vibrato pp/p layers /Upper 1/2)	2	22.9
	TBANV2B	Tuba NV 2B (soft)	(Non-Vibrato pp/p layers/Lower 1/2)	2	25.6

Disk 3 (378.1 MB)

Partition	Preset	Description			Size/MB
A:	EUNVPP	Euphonium NV pp	(Non-Vibrato/pianissimo)	1	28.9
	EUNVMP	Euphonium NV mp	(Non-Vibrato/mezzopiano)	1	27.2
B:	EUNVF	Euphonium NV f	(Non-Vibrato/forte)	1	20.9
	EUNVFF	Euphonium NV ff	(Non-Vibrato/fortissimo)	1	15.6
	EUPT	Euphonium PT	(Portato mp/ff layers)	2	13.6
	EUST	Euphonium ST	(Staccato p/ff layers)	2	5.3

Partition	Preset	Description		Layers	Size/MB
C:	EULC	Euphonium fp LC	(forte piano/Long Crescendo)	1	19.7
	EUFP	Euphonium fp	(forte piano)	1	28.3
D:	EUSC	Euphonium fp SC	(forte piano/Short Crescendo)	1	8.9
	EUMC	Euphonium fp MC	(forte piano/Medium Crescendo)	1	12.9
E:	EUNV1A	Euphonium NV 1A (loud)	(Non-Vibrato mp/f layers /Upper 1/2)	2	25.7
	EUNV1B	Euphonium NV 1B (loud)	(Non-Vibrato mp/f layers /Lower 1/2)	2	22.4
F:	EUNV2A	Euphonium NV 2A (soft)	(Non-Vibrato pp/mp layers /Upper 1/2)	2	29.4
	EUNV2B	Euphonium NV 2B (soft)	(Non-Vibrato pp/mp layers /Lower 1/2)	2	26.7
G:	CMBNVMP	Cimbasso NV mp	(Non-Vibrato/mezzo piano)	1	15.3
	CMBNVMF	Cimbasso NV mf	(Non-Vibrato/mezzo forte)	1	10.1
	CMBNVF	Cimbasso NV f	(Non-Vibrato/forte)	1	7.6
	CMBNVFF	Cimbasso NV ff	(Non-Vibrato/fortissimo)	1	5.9
	CMBPT	Cimbasso PT	(Portato mp/mf/f layers)	3	14.5
H:	CMBNV	Cimbasso NV	(Non-Vibrato mp/mf/f layers)	3	30.9
	CMBST	Cimbasso ST	(Staccato mp/mf/f layers)	3	7.3

Disk 4 (445.4 MB)

Partition	Preset	Description		Layers	Size/MB
A:	TBNNVPP	Trombone NV pp	(Non-Vibrato/pianissimo)	1	30.8
	TBNNVMP	Trombone NV mp	(Non-Vibrato/mezzo piano)	1	26.2
B:	TBNNVF	Trombone NV f	(Non-Vibrato/forte)	1	28.2
	TBNVFF	Trombone NV ff	(Non-Vibrato/fortissimo)	1	23.8
C:	TBMTPP	Trombone MT pp	(Mute/pianissimo)	1	27.6
	TBMTMP	Trombone MT mp	(Mute/mezzo piano)	1	28.4
D:	TBMTMF	Trombone MT mf	(Mute/mezzo forte)	1	28.1
	TBMTFF	Trombone MT ff	(Mute/fortissimo)	1	23.8
E:	TBFP	Trombone fp	(forte piano)	1	17.2
	TBLC	Trombone fp LC	(forte piano/Long Crescendo)	1	18.1

Partition	Preset	Description		Layers	Size/MB
E: (cont'd)	TBMC	Trombone fp MC	(forte piano/Medium Crescendo)	1	11.7
	TBSC	Trombone fp SC	(forte piano/Short Crescendo)	1	7.3
F:	TBNV1A	Trombone NV 1A (loud)	(Non-Vibrato f/ff layers/Upper 1/2)	2	23.3
	TBNV1B	Trombone NV 1B (loud)	(Non-Vibrato f/ff layers/Lower 1/2)	2	27.9
G:	TBNV2A	Trombone NV 2A (soft)	(NonVibrato mp/f layers/Upper 1/2)	2	26.4
	TBNV2B	Trombone NV 2B (soft)	(Non-Vibrato mp/f layers/Lower 1/2)	2	28.0
H:	TBMT1A	Trombone MT 1A (loud)	(Mute mf/ff layers/Upper 1/2)	2	26.8
	TBMT1B	Trombone MT 1B (loud)	(Mute mf/ff layers/Lower 1/2)	2	25.1
I:	TBPT	Trombone PT	(Portato pp/mp/f layers)	3	12.7
	TBST	Trombone ST	(Staccato pp/mp/f layers)	3	3.7

Disk 5 (396.7 MB)

Partition	Preset	Description		Layers	Size/MB
A:	TBMT2A	Trombone MT 2A (soft)	(Mute mp/mf layers/Upper 1/2)	2	29.3
	TBMT2B	Trombone MT 2A (soft)	(Mute mp/mf layers/Lower 1/2)	2	27.6
B:	FHNVP	French Horn NV p	(Non-Vibrato/piano)	1	29.4
	FHNVMP	French Horn NV mp	(Non-Vibrato/mezzo piano)	1	28.7
C:	FHNVF	French Horn NV f	(Non-Vibrato/forte)	1	28.8
	FHNVFF	French Horn NV ff	(Non-Vibrato/fortissimo)	1	28.8
D:	FHFP	French Horn fp	(forte piano)	1	28.9
	FHLC	French Horn fp LC	(forte piano/Long Crescendo)	1	28.4
E:	FHMC	French Horn fp MC	(forte piano/Medium Crescendo)	1	20.3
	FHSC	French Horn fp SC	(forte piano/Short Crescendo)	1	12.9
	FHPT	French Horn PT	(Portato mp/ff layers)	2	10.8
	FHST	French Horn ST	(Staccato mp/ff layers)	2	5.7
F:	FHNV1A	French Horn NV 1A (loud)	(Non-Vibrato f/ff layers/Upper 1/2)	2	30.0
	FHNV1B	French Horn NV 1B (loud)	(Non-Vibrato f/ff layers/Lower 1/2)	2	27.6

Partition	Preset	Description		Layers	Size/MB
G:	FHNV2A	French Horn NV 2A (soft)	(Non-Vibrato mp/f layers/Upper 1/2)	2	30.0
	FHNV2B	French Horn NV 2B (soft)	(Non-Vibrato mp/f layers/Lower 1/2)	2	28.8

Disk 6 (461.5 MB)

Partition	Preset	Description		Layers	Size/MB
A:	TPTNVPP	Trumpet NV pp	(Non-Vibrato/pianissimo)	1	28.9
	TPTNVMP	Trumpet NV mp	(Non-Vibrato/mezzo piano)	1	28.5
B:	TPTNVF	Trumpet NV f	(Non-Vibrato/forte)	1	28.4
	TPTNVFF	Trumpet NV ff	(Non-Vibrato/fortissimo)	1	27.9
C:	TPTVP	Trumpet V p	(Vibrato/piano)	1	28.9
	TPTVMP	Trumpet V mp	(Vibrato/mezzo piano)	1	28.5
D:	TPTVMF	Trumpet V mf	(Vibrato/mezzo forte)	1	29.0
	TPTVF	Trumpet V f	(Vibrato/forte)	1	29.0
E:	TPTMTP	Trumpet MT p	(Mute/piano)	1	29.0
	TPTMTMP	Trumpet MT mp	(Mute/mezzo piano)	1	29.0
F:	TPTMTMF	Trumpet MT mf	(Mute/mezzo forte)	1	28.7
	TPTMTF	Trumpet MT f	(Mute/forte)	1	28.4
G:	TPTFP	Trumpet fp	(forte piano)	1	28.7
	TPTLC	Trumpet fp LC	(forte piano/Long Crescendo)	1	29.2
H:	TPTMC	Trumpet fp MC	(forte piano/Medium Crescendo)	1	19.6
	TPTSC	Trumpet fp SC	(forte piano/Short Crescendo)	1	10.5
	TPTST	Trumpet ST	(Staccato mp/f/ff layers)	3	6.4
I:	TPTPT	Trumpet PT	(Portato mp/f/ff layers)	3	22.2

Disk 7 (483.3 MB)

Partition	Preset	Description		Layers	Size/MB
A:	TPTNV1A	Trumpet NV 1A (loud)	(Non-Vibrato mp/f layers/Upper 1/2)	2	29.3
	TPTNV1B	Trumpet NV 1B (loud)	(Non-Vibrato mp/f layers/Lower 1/2)	2	27.6

Partition	Preset	Description		Layers	Size/MB
B:	TPTNV2A	Trumpet NV 2A (soft)	(Non-Vibrato pp/f layers/Upper 1/2)	2	29.7
	TPTNV2B	Trumpet NV 2B (soft)	(Non-Vibrato pp/f layers/Lower 1/2)	2	27.6
C:	TPTV1A	Trumpet V 1A (loud)	(Vibrato mf/f layers/Upper 1/2)	2	30.3
	TPTV1B	Trumpet V 1B (loud)	(Vibrato mf/f layers/Lower 1/2)	2	27.6
D:	TPTV2A	Trumpet V 2A (soft)	(Vibrato p/mf layers/Upper 1/2)	2	30.3
	TPTV2B	Trumpet V 2B (soft)	(Vibrato p/mf layers/Lower 1/2)	2	27.6
E:	TPTMT1A	Trumpet MT 1A (loud)	(Mute mf/f layers/Upper 1/2)	2	29.6
	TPTMT1B	Trumpet MT 1B (loud)	(Mute mf/f layers/Lower 1/2)	2	27.6
F:	TPTMT2A	Trumpet MT 2A (soft)	(Mute mp/mf layers/Upper 1/2)	2	30.1
	TPTMT2B	Trumpet MT 2B (soft)	(Mute mp/mf layers/Lower 1/2)	2	27.6
G:	PTPTNVPP	Piccolo Trumpet NV pp	(Non-Vibrato/pianissimo)	1	29.0
	PTPTNVP	Piccolo Trumpet NV p	(Non-Vibrato/piano)	1	29.0
H:	PTPTNVMF	Piccolo Trumpet NV mf	(Non-Vibrato/mezzo forte)	1	29.0
	PTPTNVF	Piccolo Trumpet NV f	(Non-Vibrato/forte)	1	29.0
I:	PTPTPT	Piccolo Trumpet PT	(Portato p/mf/f layers)	3	14.2
	PTPTST	Piccolo Trumpet ST	(Staccato p/mf/f layers)	3	7.7

Disk 8 (402.8 MB)

Partition	Preset	Description		Layers	Size/MB
A:	PTPTVP	Piccolo Trumpet V p	(Vibrato/piano)	1	29.0
	PTPTVMP	Piccolo Trumpet V mp	(Vibrato/mezzo piano)	1	29.0
B:	PTPTVMF	Piccolo Trumpet V mf	(Vibrato/mezzo forte)	1	28.9
	PTPTVF	Piccolo Trumpet V f	(Vibrato/forte)	1	28.8
C:	PTPTNV1A	Piccolo Trumpet NV 1A (loud)	(Non-Vibrato p/f layers/Upper 1/2)	2	30.3
	PTPTNV1B	Piccolo Trumpet NV 1B (loud)	(Non-Vibrato p/f layers/Lower 1/2)	2	27.6
D:	PTPTNV2A	Piccolo Trumpet NV 2A (soft)	(Non-Vibrato pp/mf layers/Upper 1/2)	2	29.0
	PTPTNV2B	Piccolo Trumpet NV 2B (soft)	(Non-Vibrato pp/mf layers/Lower 1/2)	2	29.0
E:	PTPTV1A	Piccolo Trumpet V 1A	(Vibrato mp/f layers/Upper 1/2)	2	28.8
	PTPTV1B	Piccolo Trumpet V 1B	(Vibrato mp/f layers/Lower 1/2)	2	28.9

Partition	Preset	Description		Layers	Size/MB
F:	PTPTV2A	Piccolo Trumpet V 2A (soft)	(Vibrato p/mf layers/Upper 1/2)	2	30.2
	PTPTV2B	Piccolo Trumpet V 2A (soft)	(Vibrato p/mf layers/Lower 1/2)	2	27.6
G:	PTPTFP	Piccolo Trumpet fp	(forte piano)	1	29.0
	PTPTLC	Piccolo Trumpet fp LC	(forte piano/Long Crescendo)	1	10.6
	PTPTMC	Piccolo Trumpet fp MC	(forte piano/Medium Crescendo)	1	8.5
	PTPTSC	Piccolo Trumpet fp SC	(forte piano/Short Crescendo)	1	7.2

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 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 or mezzo-staccato 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 to single out repeated samples.

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Cimbasso:	Chris Olka
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Piccolo Trumpet:	Michael Bonessa
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Trumpet:	Michael Bonessa
Tuba:	Chris Olka

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