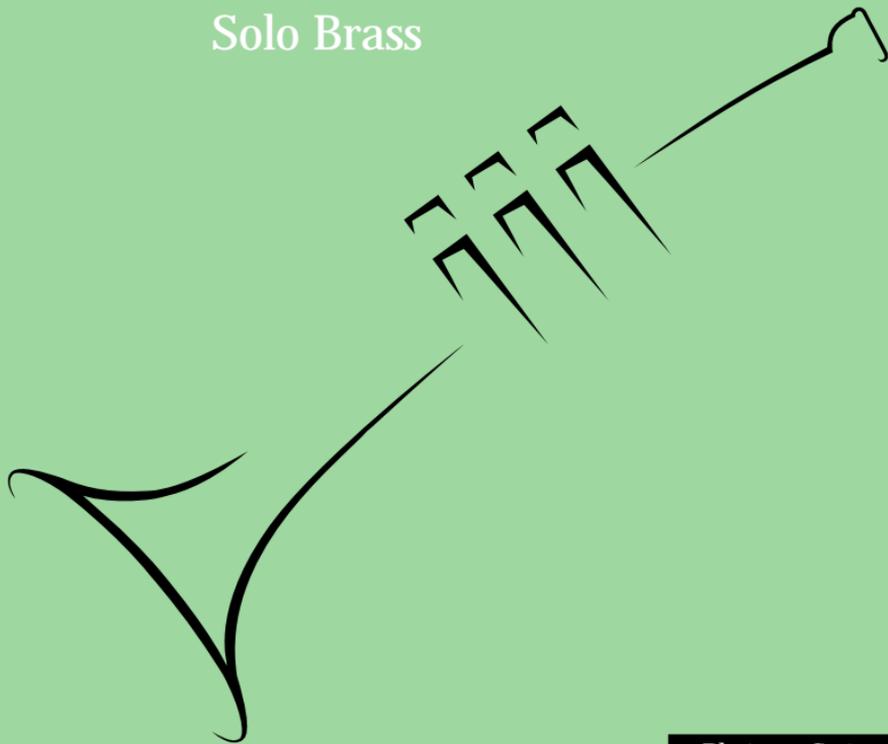


# Dan Dean

Solo Brass



Platinum Series

Gigasampler

# Dan Dean

## Solo Brass

Welcome to the Dan Dean Solo Brass! This unique orchestral collection is unsurpassed in both sound quality and programming features. There are a huge number of both samples and presets created for each instrument.

What's different about the Dan Dean Solo Brass? First, each and every note has been sampled as in our Dan Dean Solo Strings, Dan Dean Giga Bass Collection and Dan Dean Solo Woodwinds, but this time up to eight dynamic layers deep per note! In most cases, you have samples with dynamics from ppp to fff on every key. This allows extreme expressiveness, control and realism in these brass instruments.

What's else is different about this library? The incredible programming features that allow you extremely articulate control over the samples. There are some revolutionary new programming features in this collection, such as access to multiple layers simultaneously in "ensemble" presets, the crisp attack of the staccato sample followed by the legato note body found in "Fast Atk" presets, access to all individual layers in "Layers" presets for all the main articulations and so on. Using the "layers" preset, create your own ensembles by using different layers on each voice!

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. 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.

You will notice that there are varying note durations throughout the different dynamic layers. This is a naturally occurring phenomenon having to do with flow rate. The louder the player blows, the more air is pushed through the instrument, the shorter the note. Some of the Trumpet notes in the ppp layers exceed 35 seconds on 1 breath!

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.

Because there are so many samples contained in these instruments, they are large. However, we have programmed in 2 separate light versions (LT1 and LT2) of all of the presets, so users with minimal RAM can still fully use these instruments. LT1 presets reduce the number of notes but leave in all the layers. LT2 presets leave in all the notes, but reduce the number of layers. Both light versions are in the 32 class, which is the smallest of the Giga instruments. The DSP in GigaSampler and GigaStudio is so good, it is difficult to hear the difference between the full versions and light versions!

The following is a list of the instruments, sizes in megabytes, number of notes per instrument, range per instrument, number of layers per instrument, number of presets per instrument and samples per each instrument.

<b>Instrument</b>	<b>Size/MB</b>	<b>Notes</b>	<b>Range</b>	<b>Layers</b>	<b>Presets</b>	<b>Samples</b>
<b>Bass Trombone</b>	<b>252.7</b>	<b>34</b>	<b>G3 to E6</b>	<b>8</b>	<b>52</b>	<b>408</b>
<b>Cimbasso</b>	<b>451.2</b>	<b>34</b>	<b>Db2 to Bb4</b>	<b>6</b>	<b>26</b>	<b>612</b>
<b>Euphonium</b>	<b>236.7</b>	<b>30</b>	<b>C3 to F5</b>	<b>8</b>	<b>52</b>	<b>360</b>
<b>French Horn</b>	<b>412.2</b>	<b>42</b>	<b>Bb1 to Db4</b>	<b>8</b>	<b>52</b>	<b>4763</b>
<b>Piccolo Trumpet NV</b>	<b>389.4</b>	<b>28</b>	<b>Bb-1 to Db2</b>	<b>8</b>	<b>52</b>	<b>672</b>
<b>Piccolo Trumpet V</b>	<b>633.2</b>	<b>30</b>	<b>E3 to A5</b>	<b>8</b>	<b>52</b>	<b>600</b>
<b>Trombone</b>	<b>734.1</b>	<b>37</b>	<b>C4 to C7</b>	<b>8</b>	<b>52</b>	<b>918</b>
<b>Trumpet NV</b>	<b>608.4</b>	<b>30</b>	<b>Bb3 to D6</b>	<b>8</b>	<b>52</b>	<b>720</b>
<b>Trumpet V</b>	<b>592.4</b>	<b>35</b>	<b>D5 to C8</b>	<b>8</b>	<b>52</b>	<b>560</b>
<b>Tuba</b>	<b>592.4</b>	<b>35</b>	<b>D5 to C8</b>	<b>8</b>	<b>52</b>	<b>560</b>

## About the Presets

The Dan Dean Solo Brass were recorded in up to 9 basic articulations: **Legato Non Vibrato (NV)**, **Legato Vibrato (V)**, **Staccato (Stac)** and **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)** and **Straight Mute (MI)**. Straight mutes are provided on the Trombone, Bass Trombone, and Trumpet NV.

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 characteristic 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.

## **Giga Keyswitching**

When a keyswitch (KeySw) preset is loaded, you will notice purple keys on the GigaStudio keyboard in the main window. These purple keys are the keyswitches for the presets. These keys are outside (either above or below) the playing range of the instrument and allow you to instantly change articulations in real time. These will differ from instrument to instrument, so load the banks one at a time and familiarize yourself with where the Keyswitches are located and what each one does.

Every preset follows this basic order:

### **Instrument Name\_Articulation\_Programming**

There are **10 instruments**. (**Trumpet NV, V, Piccolo Trumpet NV and V are each an instrument**).

There are **9 articulations**.

There is a vast array of **programming** features which give you an unprecedented degree of control over the basic sounds.

### **Presets**

The basic articulations (**NV, V, PT, ST, fp, fp-LC, fp-MC, fp-SC and MT**) are found at the very top of the preset list. These are the instruments in their purest form.

**NV (Non Vibrato)**

**V (Vibrato)**

In these presets, if the Mod Wheel is increased, attack is trimmed off the sample. This allows you to play passages without a separate tongue for each note. The basic presets continue:

**Port (Portato or mezzo staccato)**

**Stac (Staccato)**

**fp (Fortepiano)**

**fp - LC (Fortepiano-Long Crescendo)**

**fp - MC (Fortepiano-Medium Crescendo)**

**fp - SC (Fortepiano-Short Crescendo)**

**MT (Straight Mute)**

The next presets allow you dynamic control (attenuation/volume) via the Breath Controller or Mod Wheel.

**NV Breath Attn**

**NV Mod Attn**

### **NV Fast AtkModWhl**

When the Mod wheel is set at zero, a soft staccato attack is placed at the beginning of the NV sample. When the Mod Wheel value is increased, a medium staccato attack and eventually a loud staccato attack are placed at the beginning of the NV sample. These 3 different attacks are accessible via Mod Wheel amount - soft, medium and loud. This preset especially useful when a faster attack is needed than the basic NV or V articulations provide. It is very useful in fast ensemble passages for crisp articulation.

### **NV/ST ModWhl**

### **NV/PT ModWhl**

### **NV/MT ModWhl**

In these presets, the Mod Wheel amount switches between *Non Vibrato/Staccato*, *Non Vibrato/Portato*, *Non Vibrato/Staccato and Non Vibrato/Mute*.

### **V/ModWhl Slo Atk**

### **V/ModWhl Fast Atk**

### **V/Port ModWhl**

### **V/Stac ModWhl**

These 4 presets use the previously discussed programming except on Vibrato articulations.

### **fp series ModWhl**

Mod Wheel amount selects either *forte piano*, *forte piano long*, *medium or short crescendo*.

The next group uses Giga's revolutionary keyswitching feature to vary articulations on the fly in real time. In a keyswitch preset, you will notice keys highlighted on the Giga keyboard window in purple. These are the keyswitching keys. They are programmed to be out of the playing range of the instrument, as to not interfere with the normal playing activities. Since each instrument's range is different, these will be found in different areas of the keyboard.

### **NV/ST KeySw**

### **NV/PT KeySw**

### **NV/MT KeySw**

These presets utilize keyswitching to select between Non Vibrato/Vibrato, Non Vibrato/Portato and Non Vibrato/Staccato.

### **fp series KeySw**

Keyswitching selects either *forte piano*, *forte piano long*, *medium or short crescendo*.

### **NV Layers KeySw**

### **PT Layers KeySw**

### **ST Layers KeySw**

### **MT Layers KeySw**

These presets allow you instant access to each dynamic layer in the **NV, PT ST and MT** articulations via keyswitching. If you want to select a dynamic layer manually and have key velocity control volume (as a typical synthesizer might), select the desired dynamic layer by the keyswitch. *(For example, if the keyswitches were placed at C1 to G1 on an 8 layer instrument, ppp would be selected by C1, pp by C#1 and so on).* These presets will provide very realistic results when playing multiple parts on the same instrument. If you were to have 3 French Horns parts in a score, assign each part to a different layer. Since all layers will use completely different samples, the result is very "ensemble" like.

### **NV Filter ModWhl**

This preset was constructed with a sweepable filter on the Mod Wheel. You can manually adjust the cutoff frequency and alter the filter frequency/tone of the instrument in real time for expressive effect.

### **fp Cresc Release ModWhl**

### **NV Cresc Release ModWhl**

The fp (fortepiano) Crescendo Release ModWheel preset allows you to manually crescendo in real time using the Mod Wheel. At the release of the key, a staccato note is triggered. This recreates a fp crescendo via programming that allows you to set your own crescendo rate and shape. The NV version of this preset uses the same programming features on the NV samples, rather than on the fp's.

### **NV Ens F ModWhl**

### **NV Ens P ModWhl**

### **ST Ens F ModWhl**

### **ST Ens P ModWhl**

### **PT Ens F ModWhl**

### **PT Ens P ModWhl**

### **MT Ens F ModWhl**

### **MT Ens P ModWhl**

These completely unique presets allow simultaneous access to multiple dynamic layers in NV, ST, PT and MT articulations, creating realistic ensembles. When the Mod Wheel is set to zero, the softest dynamic layer is heard by itself. As the Mod Wheel value is increased, successive louder dynamic layers are added and panned into the stereo field. There are 4 layers available at the Mod Wheel maximum.

## NV/Stac VelSw

This is the basic NV preset, but with a loud staccato at the top of the velocity range. When you play the note very hard, a crisp staccato will be produced in an otherwise legato preset. This is especially useful for accenting notes.

### LT1 and LT2 Versions

We have included 2 versions of "light" presets to be used when memory requirements are tight. **LT1** presets contain all of the dynamic layers of the full versions, but instead of being chromatically programmed, are programmed in minor 3rds. **LT2** presets are comprised of less layers (4 instead of 8), but include every note in half steps. Depending on your preference, you have the option of either full timbres or chromatically sampled "light" versions.

## Space Management Tips

When you begin familiarizing yourself with the **Dan Dean Solo Brass**, you'll probably want to initially load the entire instrument to try out all of the presets and decide which ones best suit your needs. After that, you don't need to load the entire instrument. It is possible to load in just one preset at a time. This will keep your GigaStudio from reaching critical mass, and allow you to load more instruments simultaneously. Use the QuickSound window at the bottom of GigaStudio to locate the various instruments in the **Dan Dean Solo Brass**. You'll notice a + plus sign just to the left of the instrument name. Click on this and the instrument will "open" to expose its presets. Double click on a preset and it will load into GigaStudio. You can also click + drag a preset to a desired GigaStudio channel.

In GigaStudio, you will notice a tab entitled "*Loaded Instruments*". If you click on this, you'll see what is currently loaded into GigaStudio. Instruments in current use will be assigned a GigaStudio channel to the right. All other instruments in this window NOT assigned to a GigaStudio channel are not in use. If you right click in this window, another window will pop up allowing you to "*Unload Selected*" or "*Unload All*". If you would like to lean out your GigaStudio instrument load to make room for additional presets, select the unused presets and "*Unload Selected*". This will free up space for other instruments. "Unload All" zaps all the loaded instruments and allows you to start loading from scratch.

If its hard disk space that you wish to conserve, here is a useful technique. After you have used the **Dan Dean Solo Brass** for a while and have determined what presets you use most frequently, you can delete others you don't use from your hard drive. If you're tight for hard drive space, this can really help free up room for other instruments. Using GS Edit, you can reduce the amount of presets in an instrument saved on your hard drive. Don't be worried about trying this...all of the original instruments will still be found on the CD-Roms. If you delete something you would like to use later, just reload the original instrument. Begin by loading the desired instrument into GS edit. In the preset window located in the upper left hand corner of GS edit you'll see the preset list. Right click on the presets you don't want and delete them. At the end of this process...SAVE. The next time you open the instrument in GigaStudio, it will have fewer presets and be reduced in size.

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**Other Dan Dean titles:**  
Dan Dean Solo Woodwinds  
Dan Dean Solo Strings  
Dan Dean Giga Bass Collection

**Bass Trombone:** Steve Fissel  
**Cimbasso:** Chris Olka  
**Euphonium:** Peter Ellefson  
**French Horn:** Mark Robbins  
**Piccolo Trumpet:** Allen Vizzutti  
**Trombone:** Peter Ellefson  
**Trumpet:** Allen Vizzutti  
**Tuba:** Chris Olka

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