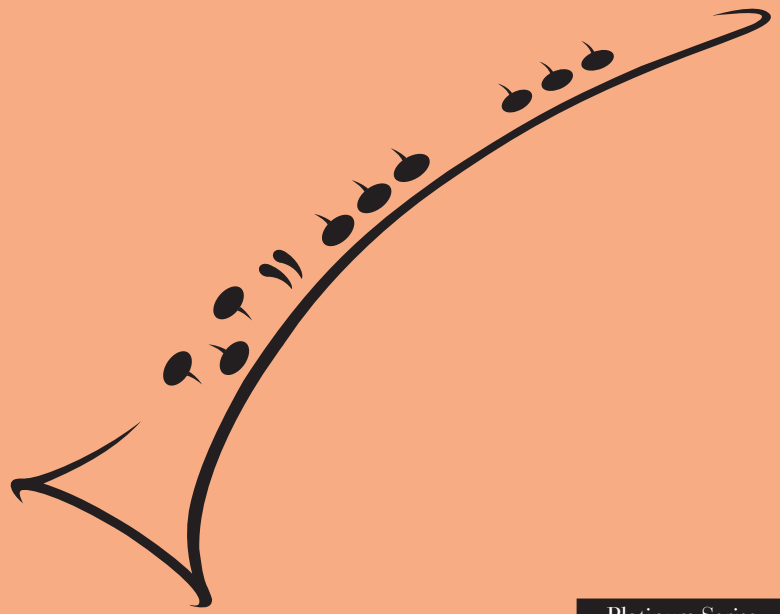
Dan Dean

Solo Woodwinds



Platinum Series

AKAI

Thank you for your purchase of the **Dan Dean Solo Woodwinds/AKAI**! We are finally pleased to offer this unique award winning orchestral collection, unsurpassed in both sound quality and programming features, in the world's most widely accepted sampling format - AKAI S-1000. There are a huge number of both samples and presets created for each of the instruments. What's different about this library? Sound quality. Timbre. Playability. You have access to samples with different dynamics, which allows extreme expressiveness, control and realism in these woodwinds.

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 and increased sonic detail. If the instrument is to be used in a solo situation, the lack of reverb allows the user to place the instrument forward in the stereo image. If you wish to put the instrument "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.

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 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

DDSWW was recorded in 4 basic articulations:

Legato Non Vibrato (NV)

Legato Vibrato (V)*

Staccato (ST)

Portato/Mezzo Staccato (PT)

**In orchestral playing, both the Clarinet and the Bass Clarinet do not use Vibrato. The DDSWW being an orchestral collection, these instruments are presented only in Non Vibrato.*

Why are there so many layers and samples in **The Dan Dean Solo Woodwinds?** 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 woodwinds 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.

Alto **Flu**te	**AFT**	Contra **B**assoon	**CB**
Bass **Cla**rinet	**BSCLR**	English **H**orn	**EH**
Bass **Flu**te	**BFT**	**Flu**te	**FLT**
Bassoo**n**	**BSN**	**O**boe	**OB**
Clarinet	**CLR**	**P**iccolo	**PC**

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

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 Flute ST, for example contains the following 3 dymanic layers: p, mp and ff. 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 DDSWW/AKAI 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 included in an instrument or bank, a brief description of the instrument or bank, and the instrument or bank size in megabytes.

Disk 1 (470.3 MB)

Partition	Preset	Description		Layers	Size/MB
A:	FLTNVP	Flute NV p	(Non Vibrato/piano)	1	29.1
	FLTNVMP	Flute NV mp	(Non Vibrato/mezzo piano)	1	27.6
B:	FLTNVMF	Flute NV mf	(Non Vibrato/mezzo forte)	1	29.0
	FLTNVFF	Flute NV ff	(Non Vibrato/fortissimo)	1	27.7
C:	FLTVP	Flute V p	(Vibrato/piano)	1	29.1
	FLTVMP	Flute V mp	(Vibrato/mezzo piano)	1	29.0
D:	FLTVMF	Flute V mf	(Vibrato/mezzo forte)	1	28.8
	FLTVF	Flute V f	(Vibrato/forte)	1	28.8
E:	FLTNV1A	Flute NV 1A (loud)	(Non Vibrato mp/f layers/Upper 1/2)	2	30.4
	FLTNV1B	Flute NV 1B (loud)	(Non Vibrato mp/f layers/Lower 1/2)	2	28.1
F:	FLTNV2A	Flute NV 2A (soft)	(Non Vibrato p/mf layers/Upper 1/2)	1	27.6
	FLTNV2B	Flute NV 2B (soft)	(Non Vibrato p/mf layers/Lower1/2)	1	30.5
G:	FLTV1A	Flute V 1A (loud)	(Vibrato mp/ff layers/Upper 1/2)	2	26.0
	FLTV1B	Flute V 1B (loud)	(Vibrato mp/ff layers/Lower 1/2)	2	29.2
H:	FLTV2A	Flute V 2A (soft)	(Vibrato p/mf layers/Upper 1/2)	2	27.8
	FLTV2B	Flute V 2B (soft)	(Vibrato p/mf layers/Lower1/2)	2	28.8
I:	FLTPT	Flute PT	(Portato p/mp/ff layers)	3	8.3
	FLTST	Flute ST	(Staccato p/mp/ff layers)	3	3.8

Disk 2 (473.7 MB)

Partition	Preset	Description		Layers	Size/MB
A:	AFTNVP	Alto Flute NV p	(Non Vibrato/piano)	1	28.8
	AFTNVMF	Alto Flute NV mf	(Non Vibrato/mezzo forte)	1	28.9
B:	AFTNVF	Alto Flute NV f	(Non Vibrato/forte)	1	27.8
	AFTVP	Alto Flute V p	(Vibrato/piano)	1	29.0
C:	AFTVMF	Alto Flute V mf	(Vibrato/mezzo forte)	1	29.1
	AFTVF	Alto Flute V f	(Vibrato/forte)	1	29.0
D:	AFTNV1A	Alto Flute NV 1A (loud)	(Non Vibrato mf/f layers/Upper 1/2)	2	29.6
	AFTNV1B	Alto Flute NV 1B (loud)	(Non Vibrato mf/f layers/Lower 1/2)	2	27.3
E:	AFTNV2A	Alto Flute NV 2A (soft)	(Non Vibrato p/mf layers/Upper 1/2)	2	30.1
	AFTNV2B	Alto Flute NV 2B (soft)	(Non Vibrato p/mf layers/Lower 1/2)	2	27.6
F:	AFTV1A	Alto Flute V 1A (loud)	(Vibrato mf/f layers/Upper 1/2)	2	30.3
	AFTV1B	Alto Flute V 1B (loud)	(Vibrato mf/f layers/Lower 1/2)	2	27.6
G:	AFTV2A	Alto Flute V 2A (soft)	(Vibrato p/mf layers/Upper 1/2)	2	30.3
	AFTV2B	Alto Flute V 2B (soft)	(Vibrato p/mf layers/Lower1/2)	2	27.6
H:	AFTST	Alto Flute ST	(Staccato p/mf/f layers)	3	4.2
	AFTPT	Alto Flute PT	(Portato p/mf/f layers)	3	8.3
	BFTNVPP	Bass Flute NV pp	(Non Vibrato/pianissimo)	1	28.6
I:	BFTNVP	Bass Flute NV p	(Non Vibrato/piano)	1	29.0

Disk 3 (478.0MB)

Partition	Preset	Description		Layers	Size/MB
A:	BFTNVMF	Bass Flute NV mf	(Non Vibrato/mezzo forte)	1	28.0
	BFTVPP	Bass Flute V pp	(Vibrato/pianissimo)	1	29.0
B:	BFTVP	Bass Flute V p	(Vibrato/piano)	1	29.0
	BFTVMF	Bass Flute V mf	(Vibrato/mezzo forte)	1	29.0
C:	BFTNV1A	Bass Flute NV 1A (loud)	(Non Vibrato p/mf layers/Upper 1/2)	2	30.3
	BFTNV1B	Bass Flute NV 1B (loud)	(Non Vibrato p/mf layers/Lower 1/2)	2	27.4

Partition	Preset	Description		Layers	Size/MB
D:	BFTNV2A	Bass Flute NV 2A (soft)	(Non Vibrato pp/p layers/Upper 1/2)	2	28.9
	BLTNV2B	Bass Flute NV 2B (soft)	(Non Vibrato pp/p layers/Lower1/2)	2	28.7
E:	BFTV1A	Bass Flute V 1A (loud)	(Vibrato p/mf layers/Upper 1/2)	2	29.0
	BFTV1B	Bass Flute V 1B (loud)	(Vibrato p/mf layers/Lower 1/2)	2	30.3
F:	BFTV2A	Bass Flute V 2A (soft)	(Vibrato pp/p layers/Upper 1/2)	2	30.3
	BFTV2B	Bass Flute V 2B (soft)	(Vibrato pp/p layers/Lower1/2)	2	29.0
G:	BFTPT	Bass Flute PT	(Portato pp/p/mf layers)	3	9.3
	BFTST	Bass Flute ST	(Staccato pp/p/mf layers)	3	4.9
	PCVNPP	Piccolo NV pp	(Non Vibrato/pianissimo)	1	29.0
H:	PCNVP	Piccolo NV p	(Non Vibrato/piano)	1	28.5
	PCNVMP	Piccolo NV mp	(Non Vibrato/mezzo piano)	1	27.9
I:	PCNVF	Piccolo NV f	(Non Vibrato/forte)	1	28.2

Disk 4 (467.4 MB)

Partition	Preset	Description		Layers	Size/MB
A:	PCVPP	Piccolo V pp	(Vibrato/pianissimo)	1	29.0
	PCVP	Piccolo V p	(Vibrato/piano)	1	29.0
B:	PCVMP	Piccolo V mp	(Vibrato/mezzo piano)	1	28.3
	PCVF	Piccolo V f	(Vibrato/forte)	1	26.7
C:	PCNV1A	Piccolo NV 1A (loud)	(Non Vibrato mp/f layers/Upper 1/2)	2	28.0
	PCNV1B	Piccolo NV 1B (loud)	(Non Vibrato mp/f layers/Lower 1/2)	2	28.1
D:	PCNV2A	Piccolo NV 2A (soft)	(Non Vibrato pp/mp layers/Upper 1/2)	2	29.3
	PCNV2B	Piccolo NV 2B (soft)	(Non Vibrato pp/mp layers/Lower1/2)	2	27.6
E:	PCV1A	Piccolo V 1A (loud)	(Vibrato mp/f layers/Upper 1/2)	2	27.4
	PCV1B	Piccolo V 1B (loud)	(Vibrato mp/f layers/Lower 1/2)	2	27.6
F:	PCV2A	Piccolo V 2A (soft)	(Vibrato pp/mp layers/Upper 1/2)	2	29.7
	PCV2B	Piccolo V 2B (soft)	(Vibrato pp/mp layers/Lower1/2)	2	27.6

Partition	Preset	Description		Layers	Size/MB
G:	PCPT	Piccolo PT	(Portato pp/f layers)	2	8.7
	PCST	Piccolo ST	(Staccato pp/f layers)	2	3.8
	CLRP	Clarinet NV p	(Non Vibrato/piano)	1	29.0
H:	CLRMP	Clarinet NV mp	(Non Vibrato/mezzo piano)	1	29.0
	CLRMF	Clarinet NV mf	(Non Vibrato/mezzo forte)	1	29.0
I:	CLRFF	Clarinet NV ff	(Non Vibrato/fortissimo)	1	29.0

Disk 5 (466.6 MB)

Partition	Preset	Description		Layers	Size/MB
A:	CLRNV1A	Clarinet NV 1A (loud)	(Non Vibrato mf/ff layers/Upper 1/2)	2	28.9
	CLRNV1B	Clarinet NV 1B (loud)	(Non Vibrato mf/ff layers/Lower1/2)	2	29.0
B:	CLRNV2A	Clarinet NV 2A (soft)	(Non Vibrato p/mp layers/Upper 1/2)	2	29.0
	CLRNV2B	Clarinet NV 2B (soft)	(Non Vibrato p/mp layers/Lower1/2)	2	28.9
C:	CLRPT	Clarinet PT	(Portato mp/ff layers)	2	9.4
	CLRST	Clarinet ST	(Staccato mp/ff layers)	2	3.1
	BSCLRP	Bass Clarinet NV p	(Non Vibrato/piano)	1	29.0
D:	BSCLRMP	Bass Clarinet NV mp	(Non Vibrato/mezzo piano)	1	29.0
	BSCLRMF	Bass Clarinet NV mf	(Non Vibrato/mezzo forte)	1	29.0
E:	BSCLRFF	Bass Clarinet NV ff	(Non Vibrato/fortissimo)	1	29.0
	BSCLR1A	Bass Clarinet NV 1A (loud)	(Non Vibrato mf/f layers/Upper1/2)	2	29.0
F:	BSCLR1B	Bass Clarinet NV 1B (soft)	(Non Vibrato mf/f layers/Lower 1/2)	2	28.9
	BSCLR2A	Bass Clarinet NV 2A (loud)	(Non Vibrato p/mf layers/Upper 1/2)	2	30.3
G:	BSCLRPT	Bass Clarinet PT	(Portato p/mf/f layers)	3	14.0
	BSCLRST	Bass Clarinet ST	(Staccato p/mf/f layers)	3	4.9
	BSCLR2B	Bass Clarinet NV 2B (soft)	(Non Vibrato p/mp layers/Lower 1/2)	2	27.6
H:	BSNNVP	Bassoon NV p	(Non Vibrato/piano)	1	29.0
	BSNNVMF	Bassoon NV mf	(Non Vibrato/mezzo forte)	1	29.0
I:	BSNNVF	Bassoon NV f	(Non Vibrato/forte)	1	29.0

Disk 6 (476.9 MB)

Partition	Preset	Description		Layers	Size/MB
A:	BSNVP	Bassoon V p	(Vibrato/piano)	1	29.0
	BSNVMF	Bassoon V mf	(Vibrato/mezzo forte)	1	29.0
B:	BSNNVF	Bassoon V f	(Vibrato/forte)	1	28.9
	BSNNV1A	Bassoon NV 1A (loud)	(Non Vibrato mf/f layers/Upper1/2)	2	29.0
C:	BSNNV1B	Bassoon NV 1B (loud)	(Non Vibrato mf/f layers/Lower1/2)	2	29.0
	BSNNV2A	Bassoon NV 2A (soft)	(Non Vibrato p/mf layers/Upper 1/2)	2	28.9
D:	BSNNV2B	Bassoon NV 2B (soft)	(Non Vibrato p/mf layers/Lower 1/2)	2	29.0
	BSNV1A	Bassoon V 1A (loud)	(Vibrato mf/f layers/Upper 1/2)	2	29.0
E:	BSNV1B	Bassoon V 1B (loud)	(Vibrato mf/f layers/Lower1/2)	2	28.9
	BSNV2A	Bassoon V 2A (soft)	(Vibrato p/mf layers/Upper 1/2)	2	30.3
F:	BSNV2B	Bassoon V 2B (soft)	(Vibrato p/mf layers/Lower 1/2)	2	27.6
	BSNPT	Bassoon PT	(Portato p/f/ff layers)	3	11.0
	BSNST	Bassoon ST	(Staccato p/f/ff layers)	3	3.4
G:	CBNVP	Contra Bassoon NV p	(Non Vibrato/piano)	1	28.8
	CBNVMP	Contra Bassoon NV mp	(Non Vibrato/mezzo piano)	1	28.4
H:	CBNVMF	Contra Bassoon NV mf	(Non Vibrato/mezzo forte)	1	28.4
	CBNVFF	Contra Bassoon NV ff	(Non Vibrato/fortissimo)	1	28.5
I:	CBVP	Contra Bassoon V p	(Vibrato/piano)	1	29.0

Disk 7 (477.8 MB)

Partition	Preset	Description		Layers	Size/MB
A:	CBVMP	Contra Bassoon V mp	(Vibrato/mezzo piano)	1	29.1
	CBVMF	Contra Bassoon V mf	(Vibrato/mezzo forte)	1	28.2
B:	CBVFF	Contra Bassoon V ff	(Vibrato/fortissimo)	1	29.0
	CBNV1A	Contra Bassoon NV 1A (loud)	(Non Vibrato mf/ff layers/Upper1/2)	2	29.2
C:	CBNV1B	Contra Bassoon NV 1B (loud)	(Non Vibrato mf/ff layers/Lower 1/2)	2	27.8
	CBNV2A	Contra Bassoon NV 2A (soft)	(Non Vibrato p/mf layers/Upper 1/2)	2	27.0
D:	CBNV2B	Contra Bassoon NV 2B (soft)	(Non Vibrato p/mf layers/Lower 1/2)	2	29.8
	CBV1A	Contra Bassoon V 1A (loud)	(Vibrato mf/ff layers/Upper1/2)	2	28.7

Partition	Preset	Description		Layers	Size/MB
E:	CBV1B	Contra Bassoon V 1B (loud)	(Vibrato mf/ff layers/Lower 1/2)	2	28.5
	CBV2A	Contra Bassoon V 2A (soft)	(Vibrato p/mf layers/Upper 1/2)	2	29.5
F:	CBV2B	Contra Bassoon V 2B (soft)	(Vibrato p/mf layers/Lower 1/2)	2	27.7
	CBPT	Contra Bassoon PT	(Portato mp/ff layers)	2	13.0
	CBST	Contra Bassoon ST	(Staccato mp/ff layers)	2	5.1
G:	EHNVP	English Horn NV p	(Non Vibrato/piano)	1	28.9
	EHNVMP	English Horn NV mp	(Non Vibrato/mezzo piano)	1	28.8
H:	EHNVMF	English Horn NV mf	(Non Vibrato/mezzo forte)	1	28.9
	EHNVF	English Horn NV f	(Non Vibrato/forte)	1	28.9
I:	EHVP	English Horn V p	(Vibrato/piano)	1	29.0

Disk 8 (479.7 MB)

Partition	Preset	Description		Layers	Size/MB
A:	EHVMP	English Horn V mp	(Vibrato/mezzo piano)	1	29.0
	EHVMF	English Horn V mf	(Vibrato/mezzo forte)	1	29.0
B:	EHVF	English Horn V f	(Vibrato/forte)	1	29.0
	EHNV1A	English Horn NV 1A (loud)	(Non Vibrato mp/f layers/Upper1/2)	2	30.3
C:	EHNV1B	English Horn NV 1B (loud)	(Non Vibrato mp/f layers/Lower 1/2)	2	27.5
	EHNV2A	English Horn NV 2A (soft)	(Non Vibrato p/mf layers/Upper 1/2)	2	30.2
D:	EHNV2B	English Horn NV 2B (soft)	(Non Vibrato p/mf layers/Lower 1/2)	2	28.9
	EHV1A	English Horn V 1A (loud)	(Vibrato mp/f layers/Upper1/2)	2	29.0
E:	EHV1B	English Horn V 1B (loud)	(Vibrato mp/f layers/Lower 1/2)	2	30.3
	EHV2A	English Horn V 2A (soft)	(Vibrato mp/mf/f layers/Upper 1/2)	2	29.0
F:	EHV2B	English Horn V 2B (soft)	(Vibrato mp/mf/f layers/Lower 1/2)	2	29.0
	CBPT	English Horn PT	(Portato p/mf/f layers)	3	11.5
	CBST	English Horn ST	(Staccato p/mf/f layers)	3	3.9
G:	OBNVP	Oboe NV p	(Non Vibrato/piano)	1	28.6
	OBNVMP	Oboe NV mp	(Non Vibrato/mezzo piano)	1	28.8
H:	OBNVMF	Oboe NV mf	(Non Vibrato/mezzo forte)	1	28.2
	OBNVFF	Oboe NV ff	(Non Vibrato/fortissimo)	1	28.5
I:	OBVP	Oboe V p	(Vibrato/piano)	1	28.5

Disk 9 **(330.9 MB)**

Partition	Preset	Description		Layers	Size/MB
A:	OBVMF	Oboe V mf	(Vibrato/mezzo forte)	1	28.4
	OBVMP	Oboe V mp	(Vibrato/mezzo piano)	1	28.9
B:	OBVFF	Oboe V ff	(Vibrato/fortissimo)	1	28.7
	OBNV1A	Oboe NV 1A (loud)	(Non Vibrato mp/f layers/Upper1/2)	2	29.7
C:	OBNV1B	Oboe NV 1B (loud)	(Non Vibrato mp/f layers/Lower 1/2)	2	27.6
	OBNV2A	Oboe NV 2A (soft)	(Non Vibrato p/mf layers/Upper 1/2)	2	29.4
D:	OBNV2B	Oboe NV 2B (soft)	(Non Vibrato p/mf layers/Lower 1/2)	2	28.9
	OBV1A	Oboe V 1A (loud)	(Vibrato mf/ff layers/Upper1/2)	2	28.2
E:	OBV1B	Oboe V 1B (loud)	(Vibrato mf/ff layers/Lower 1/2)	2	28.9
	OBV2A	Oboe V 2A (soft)	(Vibrato p/mf layers/Upper 1/2)	2	29.5
F:	OBPT	Oboe PT	(Portato p/mf/f layers)	3	10.9
	OBST	Oboe ST	(Staccato p/mf/f layers)	3	5.1
	OBV2B	Oboe V 2B (soft)	(Vibrato p/mf layers/Lower 1/2)	2	26.2

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 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.

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