USER GUIDE

JAY MAAS 2.0

VIRTUAL DRUM INSTRUMENT RECORDED AND MIXED BY JAY MAAS

ROOM SOUND

Signature Series

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SYSTEM REQUIREMENTS

System Requirements:
(These system requirements are subject to change without notice. The current version of the Kontakt Player is required)

KONTAKT PLAYER 6
Mac: OS X 10.12 or 10.13 or 10.14 (latest update, 64-bit only), Intel Core i5 or better.
Windows: Windows 7, Windows 8, or Windows 10 (latest Service Pack, 32/64-bit), Intel Core i5 or equivalent

An Internet connection and a graphics card that supports OpenGL 2.1 or higher are required to download and activate this product. Once installed and activated, the product can be used offline.

4 GB RAM (Minimum)
8+ GB RAM (Recommended)
12 GB Free Hard Drive Space

Supported Interfaces / Plug-In Formats:
Mac OS X (64-bit only): Stand-alone, VST, AU, AAX
Windows (32/64 bit): Stand-alone, VST, AAX

System Requirements for the current version of the Kontakt Player application can be found here:
https://www.native-instruments.com/en/products/komplete/samplers/kontakt-6-player/

ACTIVATING ROOM SOUND SOFTWARE:

STEP 1: Download and install the free **KONTAKT PLAYER** and **NATIVE ACCESS** applications from Native Instruments.

Kontakt 6 Player: https://www.native-instruments.com/en/products/komplete/samplers/kontakt-6-player/
Native Access: https://www.native-instruments.com/en/specials/native-access/

STEP 2: Download and unzip the library from the link in your confirmation email and move the resulting folder to the location on your hard drive where you wish to keep your sample library.

PLEASE NOTE: It is very important to choose the location on your hard drive where you wish to keep your library BEFORE you activate it via NATIVE ACCESS. Moving a library after installation can result in errors.

STEP 3: Launch NATIVE ACCESS and click the "Add a serial" button
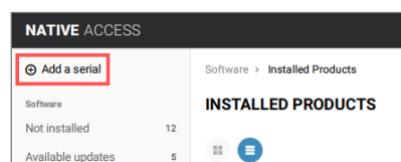
STEP 4: Add the serial number from your confirmation e-mail (if purchased online) or from the authorization card included in the box (if purchased in a retail store).

STEP 5: Click the "Browse" button.
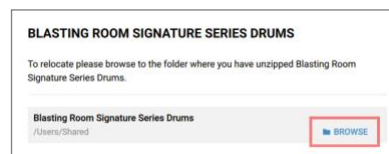
STEP 6: Navigate to the sample library folder on your hard drive for the product you are trying to install. Confirm your selection by clicking "Select Folder" (Windows) or "Open" (Mac)
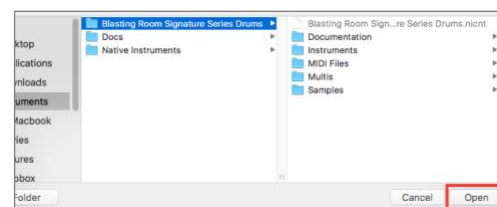
STEP 7: Click "INSTALL" to finish the set up process.

STEP 8: Open the KONTAKT PLAYER in standalone mode or via your DAW plug-in.   Your sample library will appear in the "Libraries" tab.

KIT SELECTION TAB

In this window, you can audition and choose what drums you wish to use to construct your drum kit.

Clicking on the drum selector dropdown at the bottom of each kit piece will allow you to select which drum or cymbal you wish to load or to unload. To remove a kit piece from memory, select "None". The kit piece will be unloaded from RAM and its picture will be greyed out.

Clicking on the drum picture will play back the currently-loaded kit piece for that drum slot through the mixer settings on the "Mixer" tab.

"FULL MIC BLEED" SWITCH:

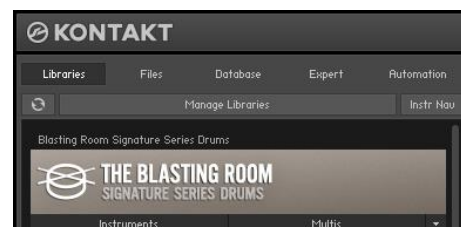When recording a live drum kit in the studio, the sound from each kit piece will bleed into all the microphones on the drum kit. This microphone bleed is often desirable and can result in a cohesive quality in the drum sound.

Jay Maas Signature Series Drums offers two levels of microphone bleed. With the "FULL MIC BLEED" option enabled on the Kit Selection Tab, all mixer channels will include bleed from every kit piece. This mode takes up quite a bit more RAM and CPU power than when "FULL MIC BLEED" is deactivated.

When the "FULL MIC BLEED" button is deactivated, microphone bleed is restricted to the Overhead and Room Microphone channels. All other close microphone channels will only play back sounds from their respective kit pieces.

For example, with "FULL MIC BLEED" button deactivated, playing a snare drum will result in sound coming through the snare top, snare side, snare bottom, overhead and room microphones, but not through the kick drum, toms or spot cymbal microphone channels.

"HUMANIZE" SWITCH:

Clicking this button will add subtle velocity and positional humanization to the incoming MIDI data. The amount of humanization has been pre-set to an optimal value for each kit piece and therefore requires no configuration other than "on" or "off".

PITCH CONTROLS:

With this knob, the pitch of each kit piece can be adjusted. Command-clicking on the individual pitch control will reset that control to the default value. The "Global Reset" button will reset the pitch controls of ALL kit pieces to their default values.
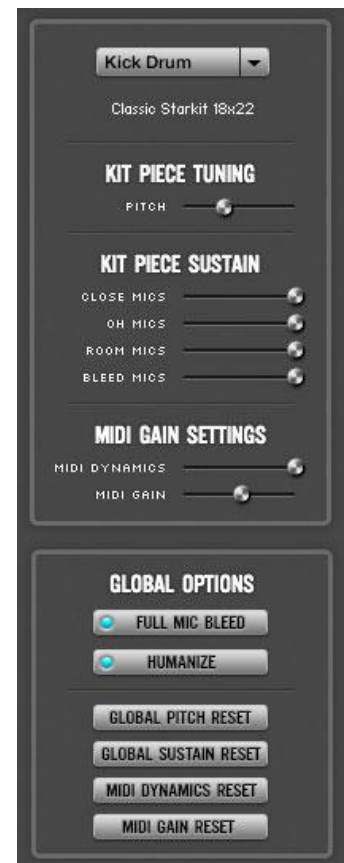
SUSTAIN CONTROLS:

On the drum shells (but not on the cymbals), the sustain of each drum can be controlled by adjusting the sliders for each microphone group. In this way, the close, overhead, room and bleed microphone sustain can be adjusted separately. The bleed microphone slider will only appear if the "FULL MIC BLEED" option is enabled. Command-clicking on the individual sustain control will reset that control to the default value. The "GLOBAL SUSTAIN RESET" button will reset the sustain controls of ALL kit pieces to their default value.

MIDI DYNAMICS / GAIN SETTINGS:

Using the "MIDI DYNAMICS" slider will adjust the dynamic range of the MIDI velocity data on a per-drum basis. At the "0%" slider position, all incoming MIDI will be changed to velocity 127. At the "100%" slider position, the full dynamics of the incoming MIDI data will be maintained.

The "MIDI VELOCITY GAIN" knob will apply gain to the incoming MIDI velocity data on a per-drum basis. When used with the "VELOCITY DYNAMICS" knob, this can allow for extreme flexibility in adjusting the character of the drum performance.

Clicking on the "MIDI DYNAMICS RESET" button will restore the MIDI dynamics of all kit pieces to their default value of 100% (full dynamics). Clicking the "MIDI GAIN RESET" button will reset the MIDI gain of all channels to their default value of zero (no adjustment).
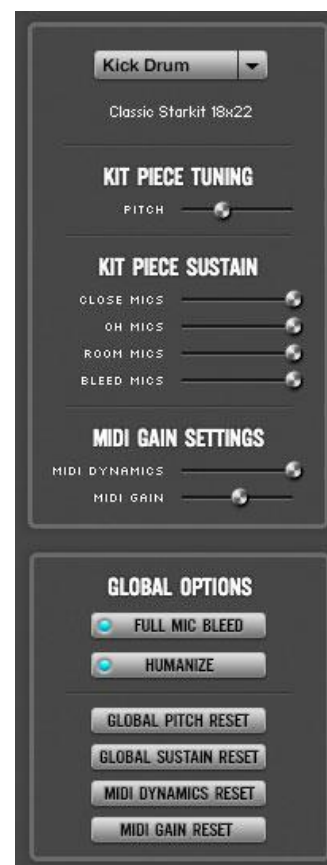
MIXER TAB

Jay Maas Signature Series Drums includes a fully integrated 12-channel mixer, along with a 5-slot DAW-style insert system with nine studio-quality effects and 4 different reverb sends for maximum mixing flexibility.

THE MIXER CHANNEL STRIP:

Pan: This knob controls the position of the track in the stereo field.

Volume: This knob controls the volume level at the output of the track, however, it does not affect the signal level being sent to the parallel (pre-fader) aux sends.

Channel Output Meter: This meter displays the post-fader, post-effects level of the channel.

Solo / Mute: These buttons control the solo and mute status of the selected track.

Polarity: This button reverses the polarity of the selected mixer track, useful for using the samples with other drum libraries or blending with a live drum performance.

MIXER CHANNEL OPTIONS:

Channel Selector Tabs:
To adjust the channel-specific FX and advanced routing options available for each track, click on the relevant track name.

Channel Insert Effects:
Each of the 12 mixer channels and the instrument master channel has a 5-slot DAW-style insert rack. Effects can be moved between slots while maintaining their settings by clicking the pulldown menu at the right of the currently engaged insert slot.   For more information on the Channel Insert Effects, see page 7 of this manual.

Reverb Sends:
Each channel contains four pre-configured reverb sends based on Jay Maas's favorite in-the-box and outboard reverb units. Each of these reverb sends can be adjusted independently on a per-channel basis.

Parallel Aux Sends: In addition to the main output of each mixer channel, there are four pre-fader aux sends on each channel that route directly to the four auxes in the Kontakt mixer. This is useful for setting up parallel routing and signal processing.
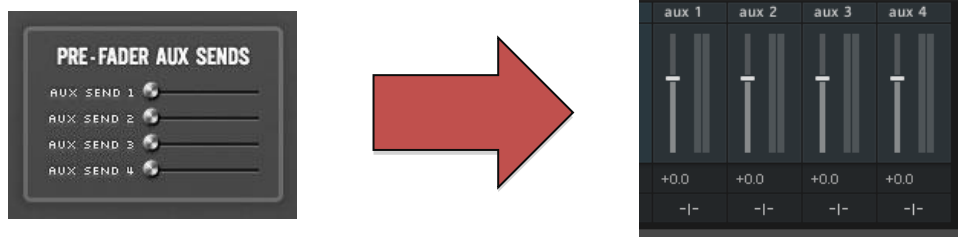
BLEED CONTROLS:

For each channel, the bleed of various kit pieces into the microphone channel can be adjusted. More bleed options will be available when the "FULL MIC BLEED" option is activated on the "Kit Select" tab.

Adjusting the "GLOBAL MSTR" slider will globally adjust the bleed amounts on all microphone channels, but not on the overhead microphones or room microphones. This option is disabled when "FULL MIC BLEED" is disengaged.

"MAAS SAUCE":

On some close microphone channels of the kick and snare, an additional copy of the close microphone signal has been heavily processed by Jay's analog gear. These hyper-processed sounds can be blended in parallel with the unprocessed sound to achieve a level of punch and clarity not possible otherwise. Additionally, the sustain of the "Maas Sauce" tracks can be adjusted separately from the other sustain controls on the "Kit Select" tab.

The "Threshold" value is the MIDI velocity value at which the "Maas Sauce" track will play. This is useful when you want the hyper-processed "Maas Sauce" track to play back only on the hardest hits of a drum, leaving the natural sound for lower-velocity playing.

Finally, the "Maas Sauce" track solo button will mute the unprocessed sound and allow only the highly-processed "Maas Sauce" track to play through the channel. This is useful for more easily auditioning and adjusting the "Maas Sauce" track sustain when blending with the unprocessed close microphone sounds.

CHANNEL OUTPUT:

This selector routes the mixer channel to an output channel in the Kontakt mixer. If the mixer/output channel configuration has changed since instantiating the instrument, click the "!" button on the top of the Kontakt interface to repopulate this menu with the currently available outputs. For more information, see the "DAW INTEGRATION" section of this manual.
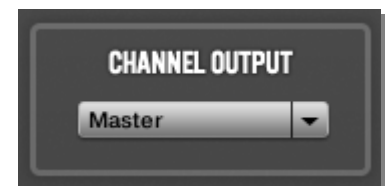
MASTER CHANNEL EFFECTS:

This button is located in the upper right portion of the mixer window and makes the parameters of the master bus effects viewable.

CHANNEL INSERT EFFECTS LIST:

EQ: FILTERS

This filter module contains adjustable high-pass and low-pass filters. Simple and effective.

EQ: 4-BAND

This 4-band equalizer is based on the channel strip EQ of a famous recording console designed in Oxford, England.

COMP: FET 76

This FET compressor is based on a famous vintage design from the 60s and 70s used to give drums an aggressive punch.

COMP: 4K CHAN

This compressor is based on the channel strip compressor of a famous recording console designed in Oxford, England.

COMP: 4K BUS

This compressor is based on the legendary master bus compressor of a famous recording console designed in Oxford, England.

LIMITER

This special form of compression has a ratio of infinity to 1 and is useful to keep short, fast peaks from overloading the output.

DISTORTION

This module causes distortion by clipping the tops of waveforms, adding artificial harmonics to the signal.

TRANSIENT SHAPER

This module is used to shape the attack and sustain by following the envelope of a sound.

TAPE SATURATION

This module is a high-quality emulation of the soft-knee compression and distortion of analog tape.

GROOVES TAB

AUDITIONING MIDI GROOVES:

This library comes with a large selection of MIDI grooves in various tempos and styles.

The grooves are organized by category. After navigating to the groove you wish to audition, double-click it to load it into the MIDI player, then click the "PLAY" button located at the top of the window.
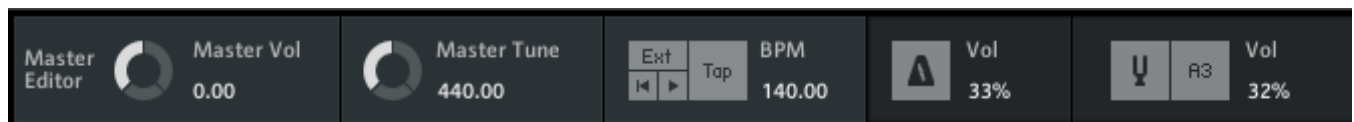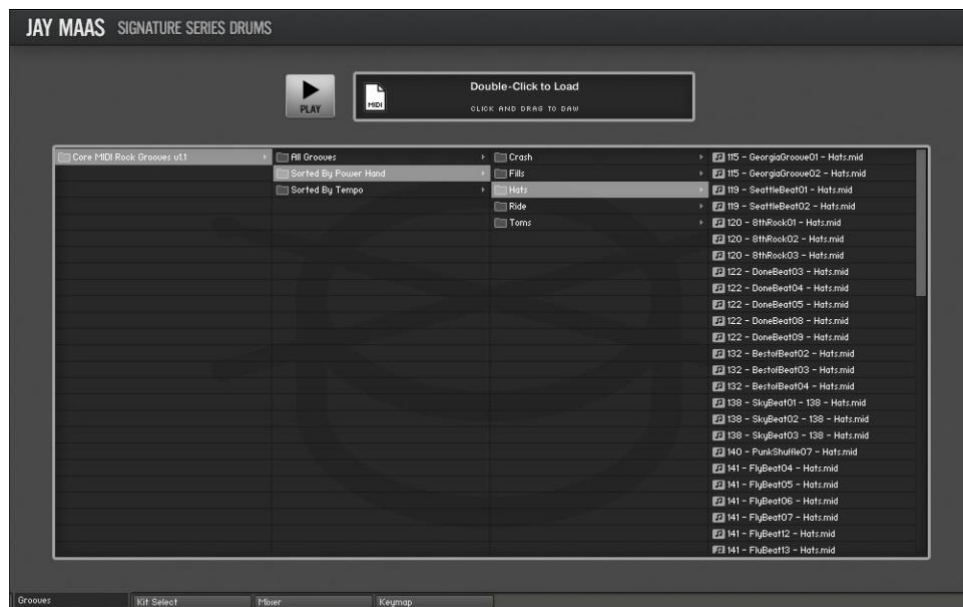
If using the Kontakt Player in Standalone Mode, the selected MIDI groove will play back at the tempo set in the MASTER EDITOR pane, which is accessible by clicking the "Master" button on the top of the Kontakt window.

When using the Kontakt Player within your DAW, the MIDI playback will conform to the current DAW tempo.

To drag-and-drop the currently selected groove into a MIDI track in your DAW, click and drag the file name of the currently loaded groove into a MIDI track in your DAW. The MIDI groove will automatically conform to the tempo of your session.

KEYMAP TAB

In this section, the user can adjust the MIDI note used for each articulation of the instrument. Immediately to the right of the key mapping display is the "MIDI Learn" button. When this button is pressed, the next incoming MIDI note will be assigned to that articulation.

This is particularly useful when mapping electronic drum kits, as each manufacturer and model often has a slightly different default mapping.

MIDI REMAPPING:

All Room Sound drum sample libraries share a common MIDI mapping assignment, however, certain libraries include different kit pieces, depending on the recording setup during sampling. For example, the default MIDI map for Room Sound sample libraries includes 5 toms, but in this library, only three tom positions were recorded. The library will automatically route MIDI from the unused tom articulations to appropriate existing articulations. In this way, all Room Sound MIDI files (even ones with 5 different toms being played) are compatible with this library without issues.

CC4 HI HAT PEDAL CONTROL:

This section allows users of electronic drum kits to use their continuous-controller-enabled hi hat pedal to choose the position of the hi hat clutch. If the activation button is engaged, the MIDI note (but not the velocity) of the SHOULDER and TIP articulations are ignored and the incoming CC4 data determines the clutch position. When the pedal is operated, the CC4 value will be displayed to aid in adjusting the sensitivity of the pedal.

PLEASE NOTE: Some amount of adjustment is typically necessary to ensure correct triggering of YOUR hi hat. This is due to differences between the hardware produced by various electronic drum kit manufacturers and is not an indication that there is something wrong with the library.

MAPPING PRESETS:

This menu contains common MIDI mappings for other drum sample libraries and electronic drum kits. You can also load and save custom mapping files using this menu. When the "LOAD CC4 SETTINGS" button is engaged, the CC4 settings saved in the preset will overwrite your existing CC4 settings on the mapping page (see above). If you have taken the time to properly calibrate your electronic hi hat, you should leave this button off when loading custom key mappings.
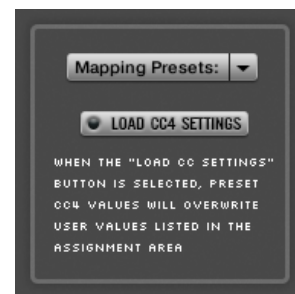
Default MIDI Map

| OCT	NOTE	#	ARTICULATION
5	B	95	China - Shoulder Crash
5	Bb	94	China - Choke
5	A	93	China - Mute
5	Ab	92	Splash - Shoulder Crash
5	G	91	Splash - Choke
5	F#	90	Splash - Mute
5	F	89	
5	E	88	Crash 4 - Shoulder Crash
5	Eb	87	
5	D	86	Crash 4 - Tip Bow
5	C#	85	Crash 4 - Choke
5	C	84	Crash 4 - Mute
4	B	83	Crash 3 - Shoulder Crash
4	Bb	82	
4	A	81	Crash 3 - Tip Bow
4	Ab	80	Crash 3 - Choke
4	G	79	Crash 3 - Mute
4	F#	78	
4	F	77	
4	E	76	Crash 2 - Shoulder Crash
4	Eb	75	
4	D	74	Crash 2 - Tip Bow
4	C#	73	Crash 2 - Choke
4	C	72	Crash 2 - Mute
3	B	71	Crash 1 - Shoulder Crash
3	Bb	70	
3	A	69	Crash 1 - Tip Bow
3	Ab	68	Crash 1 - Choke
3	G	67	Crash 1 - Mute
3	F#	66	
3	F	65	Ride - Tip Bow
3	E	64	Ride - Tip Bell
3	Eb	63	Ride - Shoulder Bell
3	D	62	Ride - Shoulder Crash
3	C#	61	Ride - Crash Choke
3	C	60	Ride - Mute
2	B	59	Hats - Shoulder Open
2	Bb	58	Hats - Shoulder Semi Open
2	A	57	Hats - Shoulder Semi Closed
2	Ab	56	Hats - Shoulder Closed
2	G	55	Hats - Tip Open
2	F#	54	Hats - Tip Semi Open
2	F	53	Hats - Tip Semi Closed
2	E	52	Hats - Tip Closed
2	Eb	51	Hats - Pedal Open
2	D	50	Hats - Pedal Closed
2	C#	49	
2	C	48	Rack Tom 1 - Head
1	B	47	Rack Tom 2 - Head
1	Bb	46	
1	A	45	Rack Tom 3 - Head
1	Ab	44	
1	G	43	Floor Tom 1 - Head
1	F#	42	
1	F	41	Floor Tom 2 - Head
1	E	40	Snare - Rimshot
1	Eb	39	Snare - Rim Click
1	D	38	Snare - Head
1	C#	37	Snare - Sidestick
1	C	36	Kick
0	B	35	
0	Bb	34	
0	A	33	
0	Ab	32	
0	G	31	Stick Clicks

KONTAKT PLAYER FEATURES

The Kontakt Keyboard:
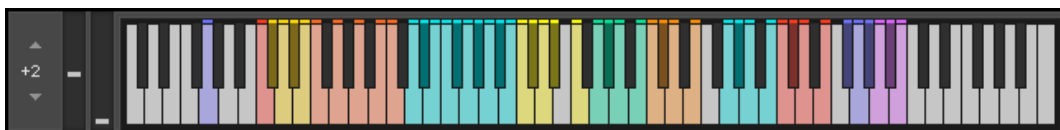
Kontakt has a built-in keyboard useful for auditioning the various articulations of this instrument. This keyboard is accessible by clicking on the "Keyboard" button on the top of the Kontakt interface. If Jay Maas Signature Series Drums is the only instrument loaded into Kontakt, the keyboard will be color-coded to match the MIDI map selected on the "KEYMAP" tab.

The Kontakt Mixer:

The Kontakt mixer exists between the Kontakt library and the outputs of your interface (if running standalone) or DAW (if running as a plug-in). This mixer allows for complex and powerful routing configurations and additional FX usage. For more information on routing individual outputs to your interface or DAW, see the "DAW INTEGRATION" section in this manual on page 12.
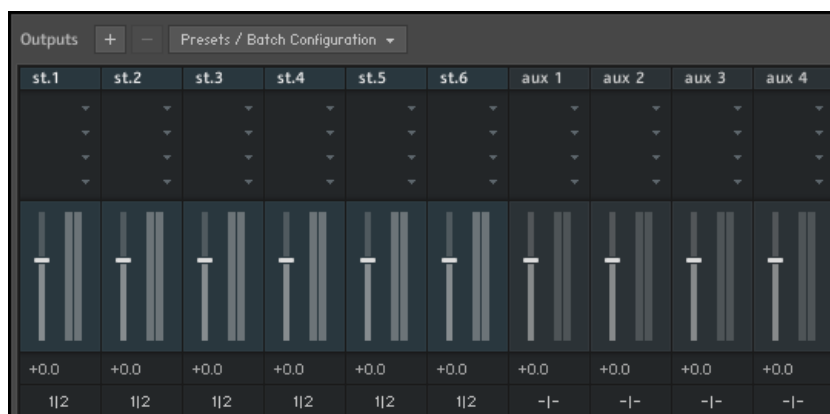
KOMPLETE KONTROL INTEGRATION:

This library is designed to integrate with your Native Instruments Komplete Kontrol keyboard for easy browsing and volume fader control of the instrument directly from the control surface.

DAW INTEGRATION

The exact procedure for routing multiple outputs to your DAW or interface varies depending on the DAW you use. Native Instruments maintains a constantly updated procedure for achieving multi-output routing at the following links:

Avid Pro Tools:

https://roomsound.com/resources/ProTools_Kontakt_MultiOut_Instructions.pdf

Steinberg Cubase:

https://www.native-instruments.com/en/support/knowledge-base/show/2647/routing-kontakt-5-to-multiple-outputs-in-cubase/

Apple Logic Pro:

https://www.native-instruments.com/en/support/knowledge-base/show/982/how-to-route-kontakt-5-to-multiple-outputs-in-logic-pro/

FL Studio:

https://www.native-instruments.com/en/support/knowledge-base/show/997/how-to-route-kontakt-5-to-multiple-outputs-in-fl-studio/

Ableton Live:

https://www.native-instruments.com/en/support/knowledge-base/show/994/how-to-route-kontakt-5-to-multiple-outputs-in-ableton-live/

Reaper:

https://youtu.be/WOK6GJmi4ZA

LIBRARY INFORMATION: DRUM LIST

SNARES	*based on
NYC Aggrolite 6.5x14	1960s Ludwig Acrolite NYC EDU Edition
FM King 7x14	1930s Slingerland Radio King
Vintage WFL 12x14	1950 WFL Mahogany w/ wood hoops
Dark Beauty 4x14	1920s Ludwig Black Beauty
Arlington 8x14	2013 Cravioto Cherry/Maple/Walnut Shell
Silver Anniversary 6.5x14	Ludwig "Silver Anniversary" Brass

KICKS	*based on
1970s Stainless 14x24	1970s Ludwig Stainless Steel Shell
2013 Arlington 15x24	2013 Craviotto Maple/Poplar/Maple Shell
Classic Starkit 18x22	Tama Starclassic Bubinga Shell
1960s Vintage 14x20	1960s Camco Maple Shell

TOMS	*based on
1970s Stainless Rack 14	1970s Ludwig Stainless Steel Shell
1970s Stainless Floor 16	1970s Ludwig Stainless Steel Shell
1970s Stainless Floor 18	1970s Ludwig Stainless Steel Shell
Classic Starkit 12 Rack	Tama Starclassic Bubinga Shell
Classic Starkit 16 Floor	Tama Starclassic Bubinga Shell
1960s Cam 14 Floor	Vintage 1960s Cam Floor Tom

CRASH CYMBALS	*based on
Turkish Dark 18in	18" Zildjian K Dark Crash
Turkish Dark 19in	19" Zildjian K Dark Crash
Ottoman X 22in	22" Istanbul Xist Crash
Ottoman Dark 22in	22" Istanbul Traditional Dark Crash

HI HATS	*based on
Turkish Dry 14in	14" Zildjian K Dry Hats

RIDE CYMBALS	*based on
Turkish Medium 24in	24" Zildjian Medium Prototype Ride
Turkish Sugar 21in	21" Zildjian Sweet Ride

MISC	*based on
Turkish Splash	10" Zildjian Splash
Turkish China	18" Zildjian Oriental China
Turkish Cymbal Stack	Various Zildjian Cymbals Stacked
Stick Clicks	Vic Firth Power 5B

LIBRARY INFORMATION: MIC LIST

SOURCE	MICROPHONE	POSITION	PRE AMP
Kick In	AKG D12	Inside Kick Drum	Great River ME-1NV
Kick Out	Neumann U67	Kick Resonant Head	Sytek MPX-4A
Snare Top	Shure SM57	Snare Top Head	API 512c
Snare Bottom	Sennheiser MD441	Snare Bottom Head	API 512c
Rack Tom	Sennheiser MD421	Rack Tom Batter Head	Thermionic Culture Rooster
Floor Tom 1	Sennheiser MD421	Floor Tom 1 Batter Head	Sytek MPX-4A
Floor Tom 2	Sennheiser MD421	Floor Tom 2 Batter Head	Sytek MPX-4A
Hats	Neumann KM184	Cymbal spot mic @6"	Sytek MPX-4A
Ride	Neumann KM184	Cymbal spot mic @ 6"	Sytek MPX-4A
Overheads	Lulu 84	X/Y stereo over kit @ 5'	Sytek MPX-4A
Room 1	AEA R88 Ribbon	Blumlein @ 8'	Mono GAMA
Room 2	AKG C414 XLS	Blumlein @ 24'	API 512c

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CREDITS

Development Team:
Jay Maas (Studio Engineering, Mixing)
Dave Piatek (Sampling, Editing, Programming, Virtual Instrument Design)
Joey Barthelette (Drum Tech & Sampling Drummer)

Drums Provided by Wood & Weather Drum Shop (www.woodandweatherdrumshop.com)

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Beta Testers:
Joe Scaletta, Charlie Abend, Ian Shuirr, Chris Foster, Paul Coutts, Elidor Madar, Sly Rawk, Cristian D'Alessandro

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