ROOM SOUND
PREMIUM DRUM SAMPLES

KURT BALLOU

SIGNATURE SERIES DRUMS - VOLUME 2

CREDITS

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SYSTEM REQUIREMENTS

Kurt Ballou Signature Series Drums Volume 2 runs inside the free Kontakt Player from Native Instruments. This allows the virtual instrument to work with all major DAWs and as a standalone application.

Kontakt Player 6:

Mac: macOS 10.13, 10.14, 10.15, or 11 (latest update), i5 processor or better

Windows: Windows 7, 8, or 10 (latest Service Pack), Intel Core i5 or equivalent CPU

Graphics hardware support for OpenGL 2.1 or higher.

- 8 GB RAM (12 GB or more RAM recommended for optimal performance and use of all features)
- 24 GB free disk space

SUPPORTED PLUG-IN FORMATS

macOS: Standalone Application, VST, VST3, AU, AAX

Windows (64-bit only): Standalone Application, VST, VST3, AAX

## ACTIVATING YOUR SOFTWARE

Step 1: Install Kontakt Player

- Quit your DAW if it is currently running (including running in the background)
- Install the free Kontakt Player available here: DOWNLOAD KONTAKT PLAYER

NOTE: If you already have Kontakt Player installed, make sure it is updated to the latest version to ensure compatibility with our drum libraries. To update your Kontakt Player installation, log into Native Access using your Native Instruments login/password and click the "AVAILABLE UPDATES" tab.

Step 2: Register Your Serial Number

- Open the NATIVE ACCESS application and sign in using your Native Instruments login/password
- Click the "ADD A SERIAL" button in the top left corner of the window
- Enter the serial number from your purchase e-mail
- Click the "ADD SERIAL" button
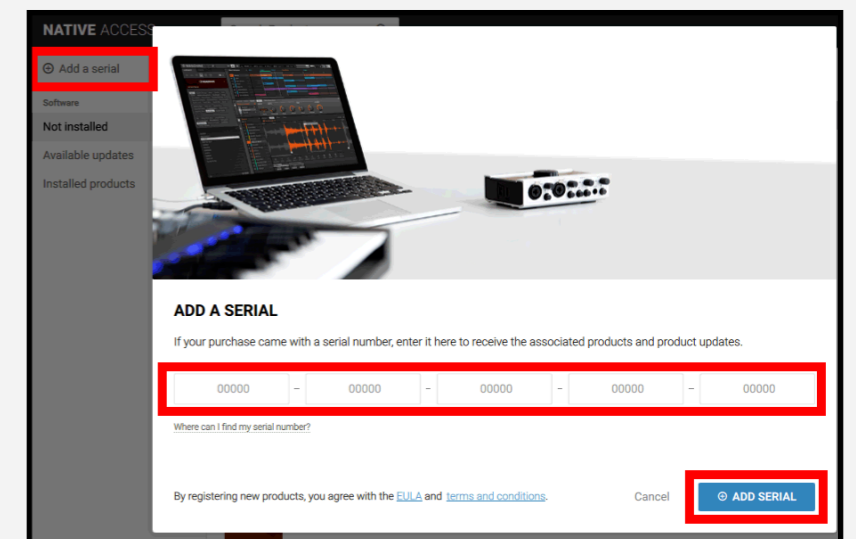
Step 3: Install Your Product

- Click the "NOT INSTALLED" tab on the left side of the NATIVE ACCESS window
- Click the "INSTALL" button next to the library you wish to install
- Follow the prompts to complete your installation

KONTAKT PLAYER FEATURES

Kurt Ballou Signature Series Drums Volume 2 runs inside the free Kontakt Player application from Native Instruments. After Kontakt has been properly installed, the Kontakt Player plug-in should be available for your DAW in addition to a standalone application for use when audio/midi recording is not required. Kontakt Player is a very CPU efficient, feature-rich sampler technology, and explaining all of its features in depth is not within the scope of this operation manual. If you need more information about the Kontakt Player than is provided by this operation manual, consult the in-depth documentation provided by Native Instruments here: KONTAKT PLAYER MANUAL

THE MAIN CONTROL PANEL

The main control panel is located on the upper top of the Kontakt Player interface and contains most of the controls needed to adjust Kontakt-specific user interface settings. The most important sections of this control panel are as follows:
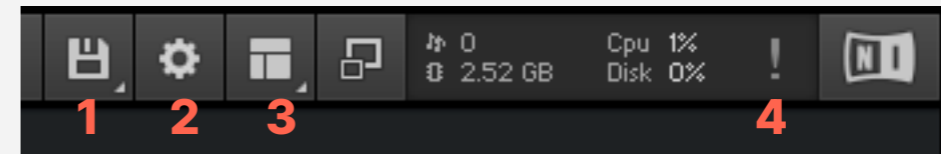
1) File Menu:
Use this menu to load and save Kontakt INSTRUMENTS and MULTIS. Saving your Kontakt INSTRUMENT will allow you to either overwrite (not recommended if using a built-in preset) or create a new file containing all of your instrument settings. Kontakt MULTI presets contain your ALL loaded INSTRUMENTS along with the current output configuration (accessible via the WORKSPACE menu in the MAIN CONTROL PANEL).

2) Options:
In the options dialog box you can set various Kontakt-specific parameters such as Audio Playback and MIDI Devices when using the standalone Kontakt Player application. If you're having trouble getting audio output or MIDI input when using the standalone application, the fix is likely inside this dialog box. NOTE: It is strongly recommended that you change the default "MIDI channel assignment for loaded patches" option to "OMNI" inside the "HANDLING" tab.

3) Workspace Menu:
The workspace menu allows users to show/hide parts of the Kontakt Player user interface. The most commonly used UI elements are:

● BROWSER - Contains the LIBRARIES tab, which allows quick access to installed Kontakt Player sound libraries
● OUTPUTS - The outputs section exists between your currently-loaded Kontakt instruments and the outputs of your interface (if running standalone) or DAW (if running as a plug-in)
● KEYBOARD - A color-coded virtual on-screen keyboard

4) "!" Button
Clicking this button restarts all loaded Kontakt Player instruments without changing their settings. This is useful if a CPU overload or hang occurs, or if instruments are behaving strangely.

THE INSTRUMENT HEADER

The instrument header appears at the top of every Kontakt Player instrument and contains information about the instrument. By clicking on the camera icon, you can save customized instrument presets called SNAPSHOTS.
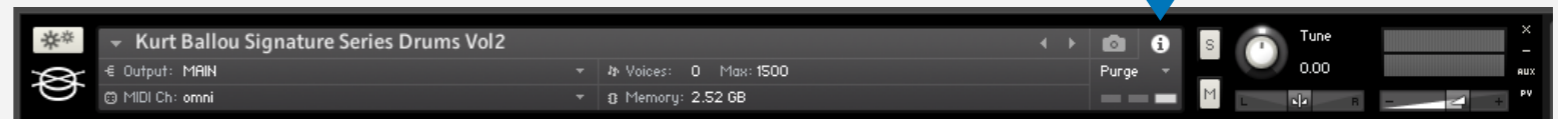
NOTE: If you have correctly set up MIDI routing, yet you're still not getting MIDI input, the most likely fix is to set "MIDI Ch" to "OMNI" from the dropdown menu in the **INFO VIEW**.

KIT SELECT TAB

In the KIT SELECT tab, you can audition and choose which kit pieces you wish to use to construct your drum kit.

Click the drum selector dropdown menu next to each kit piece to select which drum or cymbal is loaded in the slot.   To change a kit piece, select a new kit piece from the menu. To unload the kit piece from RAM, select "NONE" from the menu.

Each kit piece has several attributes that can be adjusted independently of the other kit pieces, allowing for extremely flexible and granular control of the character of drums and cymbals in your kit.   To change these attributes, select the kit piece you wish to adjust by clicking on it or selecting it from the "KIT PIECE SELECTION" dropdown menu, then choose the attribute you wish to adjust from the tabs.

PITCH

The "PITCH" control adjusts the pitch of the selected kit piece.   This pitch adjustment can range from -600 cents to +600 cents. To reset the pitch control to its default value (no pitch adjustment), command+click (macOS) or control+click (Windows) on the slider.

You can audition your changes against the default without changing your settings by clicking the activation button on the left corner of the "PITCH" tab.

To reset the pitch control to its default value (no pitch adjustment), click the gear icon on the right side of the "PITCH" tab and make the appropriate selection.   You can also command+click the pitch slider (macOS) or control+click (Windows) to reset the slider to the default value.

SUSTAIN

The "SUSTAIN" controls adjust the decay time of the selected kit piece on a per-microphone basis. For example, this would be useful if you want to keep the direct microphones on the drum shells short and punchy, but still have the long decay and reverberation of the room mics. Alternately, you could adjust all of the microphone positions to short decay times if you want to make the drum sound extremely dry and punchy.

You can audition your changes against the default settings (full sustain) by clicking the activation button on the left corner of the "SUSTAIN" tab.

To reset the sustain controls to their default value (full sustain), click the gear icon on the right side of the "SUSTAIN" tab and make the appropriate selection. You can also command+click the sliders (macOS) or control+click (Windows) to reset each individual slider to its default value.

NOTE: Sustain controls are available for shells, but not for cymbals.

KIT SELECT TAB (CONTINUED)

ARTICULATIONS

This section allows for volume changes to be applied to individual articulations of the selected kit piece. Note that this is not a substitute for the per-channel mixer controls in the "MIXER" tab of the interface.

Clicking on the articulation name will play back that articulation through the current mixer settings.

You can audition your changes against the default settings by clicking the activation button on the left corner of the "ARTICULATIONS" tab.

To reset the controls to their default value (no volume adjustment), click the gear icon on the right side of the "ARTICULATIONS" tab and make the appropriate selection. You can also command+click the pitch slider (macOS) or control+click (Windows) to reset the individual sliders to the default value.
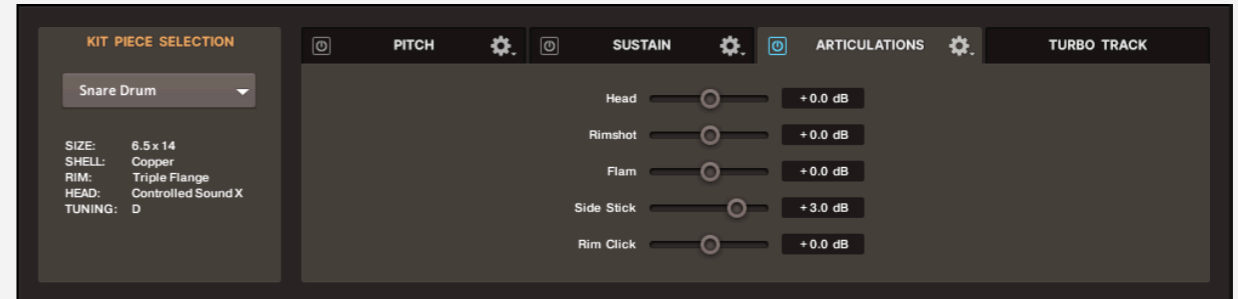
TURBO TRACK

On certain close microphone positions, an additional copy of the close microphone signal has been heavily processed by Kurt's outboard gear at Godcity Recording Studio. These hyper-processed "turbo tracks" can be blended in parallel with the unprocessed sound to achieve a level of punch and clarity not possible otherwise.

There are two areas of the instrument where turbo track settings can be adjusted. In the "KIT SELECT" tab, the SOURCE of the turbo track is selected, and additional sound-shaping controls are located in the "MIXER" tab depending on the SOURCE selection.

There are three options for the SOURCE of the turbo track:

- **"NONE"** will eliminate the turbo track and its associated controls.

- **"KB Signature"** will load the version of the kit piece with heavy processing from Godcity Recording Studio.

- **"ONE-SHOT: Imported WAV"** will allow drag-and-drop importing of a user WAV file. Selecting this option will also reveal controls to adjust pitch and polarity of the imported sample to help ensure proper blending and phase relationships between the imported one-shot WAV sample and the selected kit piece.
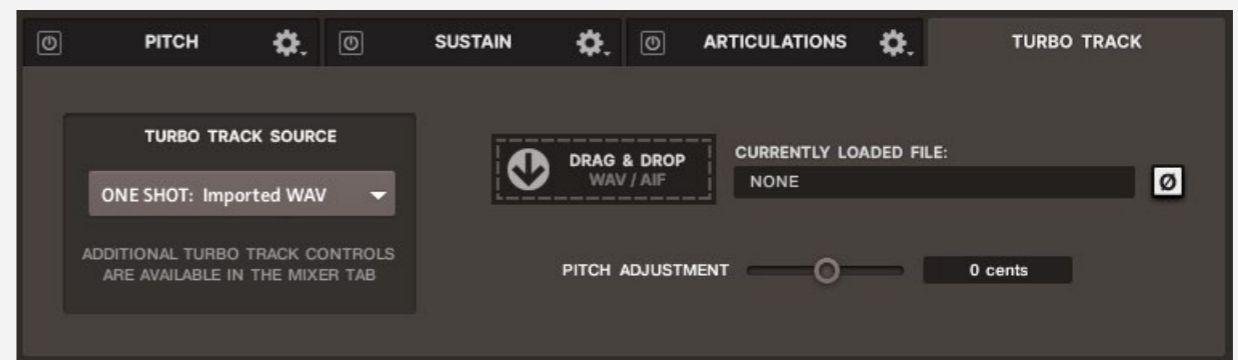
KIT SELECT TAB (CONTINUED)

ADDITIONAL OPTIONS

Full Microphone Bleed:

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 resulting drum sound.

Kurt Ballou Signature Series Drums Volume 2 offers two levels of microphone bleed:

- **"FULL MICROPHONE BLEED" Enabled:** all active mixer channels will include bleed from every loaded kit piece. Please note that this mode takes quite a bit more RAM and CPU power than when "FULL MICROPHONE BLEED" is deactivated.

- **"FULL MICROPHONE BLEED" Deactivated**: microphone bleed is limited to overheads and room microphone channels. All other close microphone channels will only play back sounds from their respective kit pieces.

For example, with "FULL MICROPHONE BLEED" deactivated, playing a snare drum hit will result in sound coming through the snare top, snare bottom, overheads, and room mics, but not through the kick drum, toms, or spot cymbal microphones.

**Kit Piece Selection Chases MIDI:**

Enabling this control will cause the selected kit piece to automatically change based on the last MIDI note received by the instrument. (Playing a snare hit will cause the selected kit piece to change to the snare, playing a kick drum hit will select the kick drum, etc.)

MIDI GROOVE CONTROLS

The currently-loaded MIDI groove from the "GROOVES" tab is listed here, along with a play/stop button to control playback.

Additionally, two arrows allow for fast and easy navigation between the currently-selected groove and other grooves in the same folder from the "GROOVES" tab.

To drag and drop the currently-loaded groove into your DAW, click and drag from the groove name.
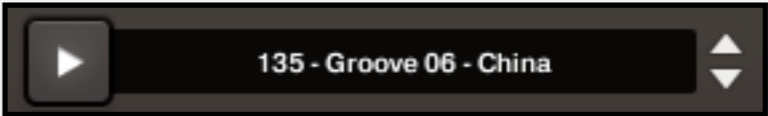
THE MIXER TAB

Kurt Ballou Signature Series Drums Volume 2 features a fully-integrated 16 channel mixer, along with a 5-slot, DAW-style insert system with 20 studio-quality effects.

Additional routing options include stereo master processing and pre/post-fader aux sends for reverbs and advanced parallel routing configurations.

Using the advanced controls available in this part of the user interface, it is possible to construct a complete, mix-ready sound for a wide range of styles and genres with just a stereo output from Kontakt Player. No external mixing or expensive plug-ins required!

THE MIXER CHANNEL STRIP

Pan Knob:
This knob controls the position of the track in the stereo field. This control can be automated.

Volume Fader:
This knob controls the volume level at the output of the track, however, it does not affect the signal level being sent to the PRE-FADER aux sends. This control can be automated.

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

Solo / Mute Buttons:
These buttons control the solo and/or mute status of the track. This control can be automated.

Polarity Button:
This button reverses the polarity of the selected mixer track, which is useful when blending the drums with other drum libraries or with an acoustic drum recording. This control can be automated.

Channel Selection Button:
Each channel has its own set of controls for effects and routing options. The channel selection button at the bottom of the mixer channel strip will illuminate blue to indicate the currently selected channel. The master channel effects and reverb send processing can be adjusted by selecting the "MASTER CHANNEL FX" button at the top of the MIXER tab.

## THE MIXER TAB (CONTINUED)
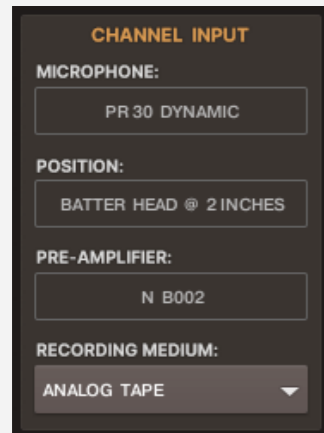
CHANNEL INPUT:
The CHANNEL INPUT section gives details about the currently-selected channel in the mixer.

The samples in KURT BALLOU SIGNATURE SERIES DRUMS VOLUME 2 were recorded via an analog signal chain into high-performance digital converters. These digital recordings were then sent back through the Studer A820 at Electrical Audio and processed through 2-inch analog tape.

The "RECORDING MEDIUM" setting allows the user to choose between the sound of pristine digital converters, or warm analog tape on a per-channel basis. Selecting "UNLOADED" will unload the channel from RAM and can reduce the CPU requirements for playback.
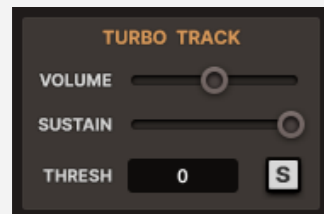
TURBO TRACKS:
On certain close microphone positions, an additional copy of the close microphone signal has been heavily processed by Kurt's outboard gear at Godcity Recording Studio. These hyper-processed "turbo tracks" can be blended in parallel with the unprocessed sound to achieve a level of punch and clarity not possible otherwise.

There are two areas of the instrument where turbo track settings can be adjusted. In the "KIT SELECT" tab, the SOURCE of the turbo track is selected, and additional sound-shaping controls are located in the "MIXER" tab depending on the SOURCE selection.

● **Volume:** adjusts the volume of the TURBO TRACK in the currently selected channel, blending it in parallel with the unprocessed sound.

● **Sustain:** slider adjusts the sustain of the TURBO TRACK samples independently of the sustain values set in the "KIT SELECT" tab. The

● **Threshold:** This is the MIDI velocity above which the TURBO TRACK will play. This is useful for when you want the hyper-processed TURBO TRACK to play back only on the hardest hits of a drum, leaving the natural sound for lower-velocity playing

● **Solo:** This button solos the TURBO TRACK on the selected channel, muting the natural sound. This is useful for more easily auditioning and adjusting the TURBO TRACK SUSTAIN control.

NOTE: The selected track must also be in SOLO in the main channel strip, or else sound from the other channels will still play through the mixer.
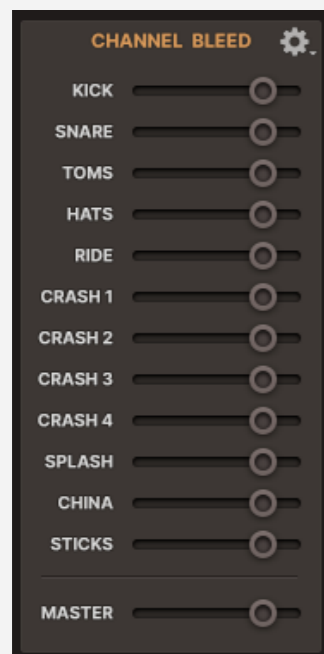
CHANNEL BLEED:
For each channel, the bleed of various kit pieces into the microphone can be adjusted by moving the relevant slider. More bleed options will be available when the "FULL MICROPHONE BLEED" option is activated.

The MASTER bleed slider is a separate gain stage from the other sliders. By using the MASTER bleed slider, the relative balances of all of the other sliders can be maintained while adjusting the overall level of bleed for the selected channel.

To reset the bleed controls to their default values, click the gear icon on the right side of the "CHANNEL BLEED" section and make the appropriate selection. You can also command+click the sliders (macOS) or control+click (Windows) to reset a slider to its default value.

THE MIXER TAB (CONTINUED)


INSERT EFFECTS:

Each of the 16 mixer channels and the stereo master channel have a 5-slot insert rack for further processing of the signal. The modular nature of the effect slots allows for a great deal of flexibility when building a mix, and altering the processing order can make a dramatic difference in the character of the resulting sound.

Effects can be activated or deactivated by choosing from the dropdown menu to the right of the slot number. To view or adjust the settings of the effect, click the name of the effect next to the dropdown menu.

The bypass button will inactivate the effect on the insert slot and allow audio to pass through to the following insert slots (if applicable).

Effects can be moved between slots while maintaining their settings by clicking the gear button at the right of the currently engaged insert slot.

For more information about insert effects and their operation, see MIXER EFFECTS section of this product manual.
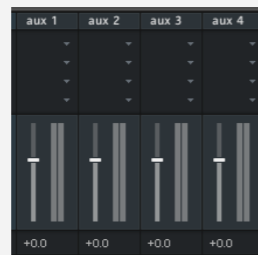
PRE-FADER AUX SENDS:

There are four pre-fader aux sends on each channel that route in parallel with the main channel output to the four auxes in the Kontakt Player OUTPUTS section. This is useful for building advanced parallel processing chains within the Kontakt environment.

These aux sends are PRE-FADER, meaning that the output level being sent to the aux is independent and unaffected by level changes made via the main channel fader.
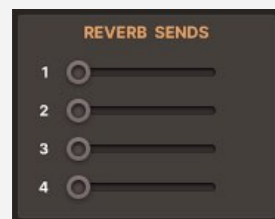
REVERB SENDS:

Four customizable reverb slots are available on the "MASTER CHANNEL FX" panel. Using these REVERB SENDS on each channel, parallel reverb routing is available.

The REVERB SENDS are POST-FADER, meaning that the output level being sent to the corresponding slot in the "MASTER CHANNEL FX" panel is also affected by the output of the main channel fader. In this way, the level of the wet (affected) reverb signal will scale relative to the volume of the dry (unaffected) main channel output signal at all times.

The four reverb slots always return their wet (affected) signal to the main output of the instrument, which can be changed in the instrument header if desired.

THE MIXER TAB (CONTINUED)
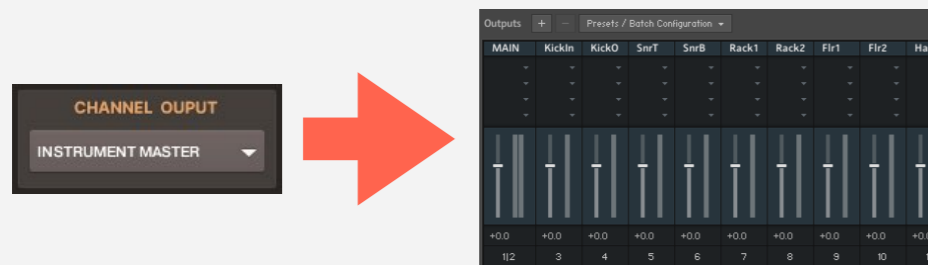
CHANNEL OUTPUT:

This selector routes the mixer channel to an output channel in the Kontakt OUTPUTS section (accessible via the WORKSPACE menu item in the MAIN CONTROL PANEL at the top of the Kontakt interface).
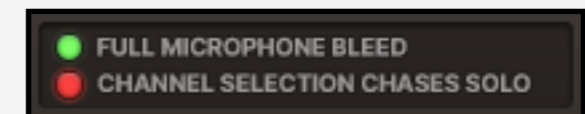
If the output configuration has changed since the instantiation of the Kontakt Player instrument, click the "!" Button at the top of the Kontakt Player window to re-populate this menu with the currently available outputs.

For more information on multi-output routing, see the Kontakt Player Manual: KONTAKT PLAYER MANUAL

ADDITIONAL OPTIONS

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Channel Selection Chases Solo:
Enabling this control will cause the currently selected channel to automatically change based on the last SOLO button activation.

MIDI GROOVE CONTROLS

The currently-loaded MIDI groove from the "GROOVES" tab is listed here, along with a play/stop button to control playback.

Additionally, two arrows allow for fast and easy navigation between the currently-selected groove and other grooves in the same folder from the "GROOVES" tab.

To drag and drop the currently-loaded groove into your DAW, click and drag from the groove name.
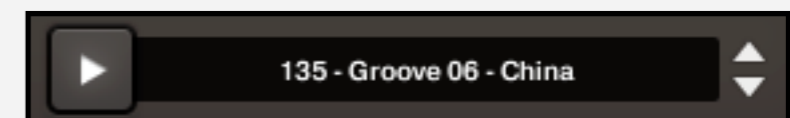
MIDI OPTIONS TAB

In the MIDI OPTIONS tab, the articulation associated with each of the 128 MIDI notes can be configured.

Additionally, this tab provides functionality to aid in quickly constructing alternate (non-default) mappings for compatibility with a wide range of electronic drum kits and MIDI files with mappings that differ from the Room Sound default settings.

KEY MAP
Using the articulation selection dropdown menus, the user can assign any articulation to any of the 128 MIDI notes by first choosing which note you wish to map, then assigning an articulation to it. This allows for extremely flexible and intuitive remapping to accommodate MIDI information from other MIDI groove libraries and electronic drum kits.

All Room Sound drum sample libraries share a common basic MIDI mapping assignment, however certain libraries include different kit pieces, depending on the recording setup during sampling.

This library will automatically route MIDI designated as "Rack Tom 3" to the "Rack Tom 2" articulation, as there were only two rack toms recorded for this library. This will ensure that MIDI composed with three rack toms in mind will still sound acceptable, with no gaps in the playback when using the "Rack Tom 3" articulation.

DISPLAY
This switch allows the user to quickly switch between viewing the MIDI labels as either numbers or note names. Clicking on the note number/name will play back the currently selected articulation through the settings in the "MIXER" tab.

MIDI LEARN
The MIDI LEARN function makes mapping articulations quick and easy, and is especially useful when setting up an electronic drum kit. To use this function, select the articulation you wish to map from the dropdown menu, and then strike the pad (or play a key on a MIDI keyboard) for the note you wish to use for the articulation you've selected.

It is also possible to use MIDI LEARN to configure the CC NUMBER being generated by a knob or pedal controller. This is useful when configuring the hi hat clutch position of an electronic drum kit.

HI HAT CONTROL
This section adjusts the way that the software reacts to a continuous-controller-enabled electronic hi-hat pedal. Many electronic drum kits use continuous-controller data to add realism to the open/closed action of their hi-hat pedal response.

When CC CONTROL is turned ON, the openness of the various SHOULDER and TIP articulations are ignored and the incoming continuous-controller data determines the hi-hat clutch position. You can adjust the position at which the articulations change between the various levels of openness by dragging the breakpoints on the right side of the meter.

For step-by-step assistance in configuring your electronic drum kit (including the hi-hat pedal), use the "ELECTRONIC DRUM KIT SETUP WIZARD", which is accessible via the MAPPING PRESETS menu.
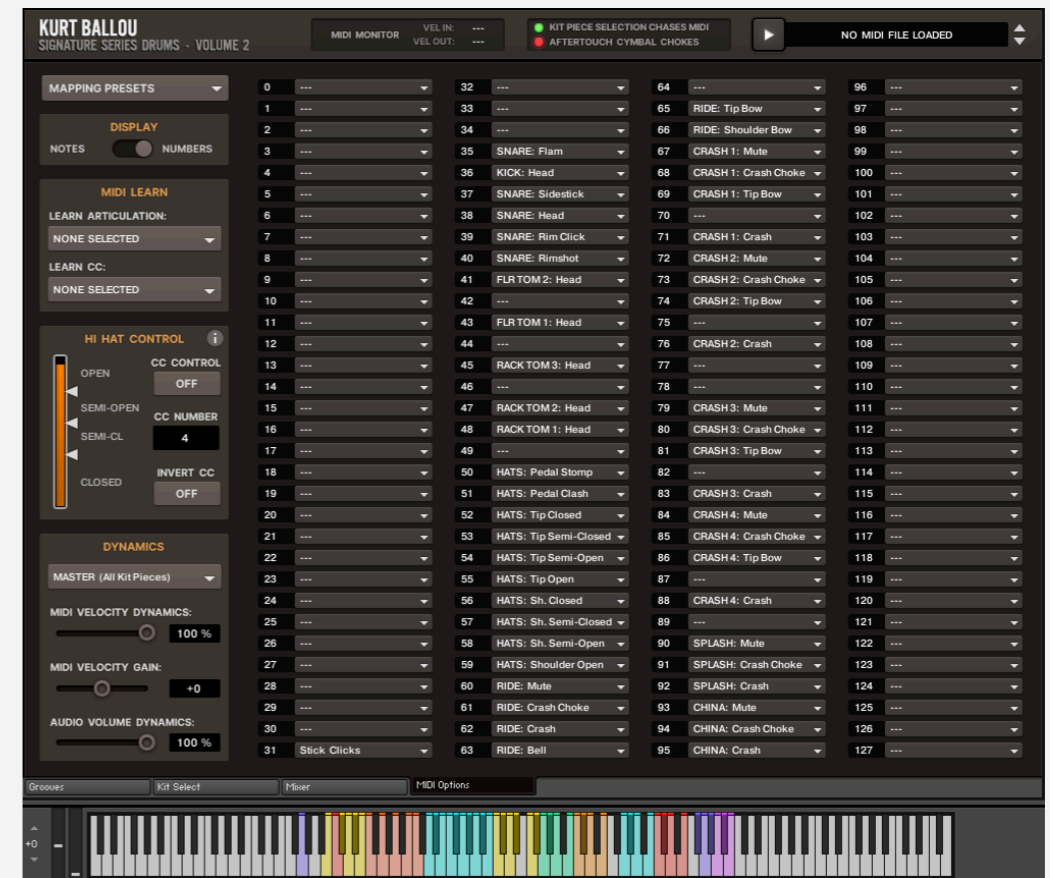
MIDI OPTIONS TAB (CONTINUED)
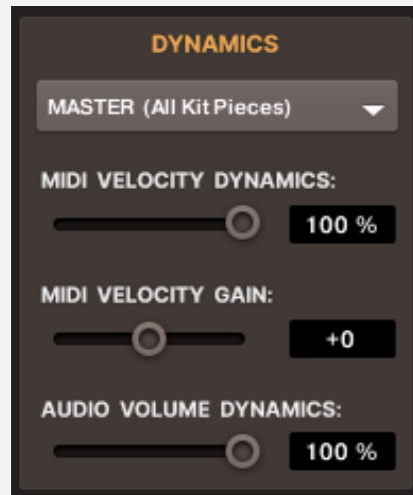
DYNAMICS

The dynamics section adjusts the way that the library responds to incoming MIDI velocity data. Selecting "MASTER" from the dropdown menu will apply the settings to all kit pieces. Individual kit pieces can also be selected, allowing for more granular control of the velocity behavior of individual kit pieces.

● **MIDI Velocity Dynamics:** Using the MIDI VELOCITY DYNAMICS slider adjusts the dynamic range of the MIDI velocity data globally or on a per-drum basis (depending on the selection in the dropdown menu). At the 0% slider position, all incoming MIDI data will be changed to velocity 127 (no dynamics). At the 100% slider position, the full dynamics of the incoming MIDI data will be retained (full dynamics). To reset this control to its default value (full dynamics), command+click (macOS) or control+click (Windows) on the slider.

● **MIDI Velocity Gain:** The MIDI VELOCITY GAIN slider will apply gain to the incoming MIDI velocity data on a global or per-drum basis AFTER the MIDI VELOCITY DYNAMICS setting has been applied. When used in combination with the MIDI VELOCITY DYNAMICS control, this can allow for extreme flexibility in adjusting the character of a drum performance.

● **Audio Volume Dynamics:** The AUDIO VOLUME DYNAMICS slider controls the velocity-to-volume behavior of the instrument. In the default position (100% dynamics), the volume of the audio playback scales in a linear fashion in relation to the incoming MIDI velocity data. This retains the exact audio volume dynamics of the instrument as it was recorded in the studio. At the lowest setting (0%), incoming MIDI at the lowest velocity will still trigger the lower sample velocity layers, but the samples will be played back at the same peak audio volume level as the higher sample velocity layers. At extreme settings, this sounds very unnatural, but at more reasonable settings this control can help to make MIDI files composed with other, less dynamic drum libraries sound more natural.
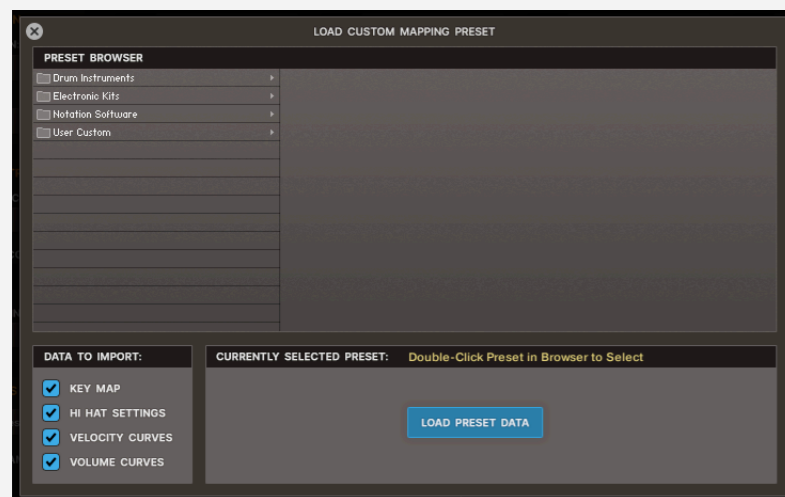
MAPPING PRESETS MENU

The MAPPING PRESETS menu allows the user to load and save custom mapping information for easy recall of settings. The browser contains pre-configured mapping information for many electronic drum kits and other drum sampler software, making it very easy to use MIDI from other manufacturers with the sounds from KURT BALLOU SIGNATURE SERIES DRUMS.

Using the "LOAD CUSTOM MAPPING" dialog box also enables granular control over which aspects of the MIDI options are imported. For example, if you have already configured your preferred hi-hat response settings but wish to import the key map for an alternate drum kit, you can choose to ignore the settings for the hi-hat.

The MAPPING PRESETS menu also contains the "E-KIT SETUP WIZARD". This step-by-step guide makes setting up any electronic drum kit quick and easy.

MIDI OPTIONS TAB (CONTINUED)
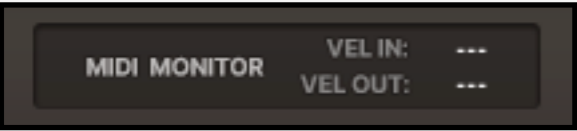
MIDI MONITOR:

When incoming MIDI data is received, a green indicator light will flash in this section. "VEL IN" will display the incoming MIDI velocity of the last MIDI note received. "VEL OUT" will display the MIDI velocity data AFTER if has passed through the DYNAMICS section.

ADDITIONAL OPTIONS

Full Microphone Bleed:

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 resulting drum sound.

Kurt Ballou Signature Series Drums Volume 2 offers two levels of microphone bleed:

- **"FULL MICROPHONE BLEED" Enabled:** all active mixer channels will include bleed from every loaded kit piece. Please note that this mode takes quite a bit more RAM and CPU power than when "FULL MICROPHONE BLEED" is deactivated.

- **"FULL MICROPHONE BLEED" Deactivated**: microphone bleed is limited to overheads and room microphone channels. All other close microphone channels will only play back sounds from their respective kit pieces.

For example, with "FULL MICROPHONE BLEED" deactivated, playing a snare drum hit will result in sound coming through the snare top, snare bottom, overheads, and room mics, but not through the kick drum, toms, or spot cymbal microphones.

Aftertouch Cymbal Chokes:

Use this option to allow polyphonic aftertouch data to trigger the "MUTE" articulation on cymbals. This is primarily used with electronic drum kits that use aftertouch data to trigger manual cymbal mutes.

**MIDI GROOVE CONTROLS**

The currently-loaded MIDI groove from the "GROOVES" tab is listed here, along with a play/stop button to control playback.

Additionally, two arrows allow for fast and easy navigation between the currently-selected groove and other grooves in the same folder from the "GROOVES" tab.

To drag and drop the currently-loaded groove into your DAW, click and drag from the groove name.
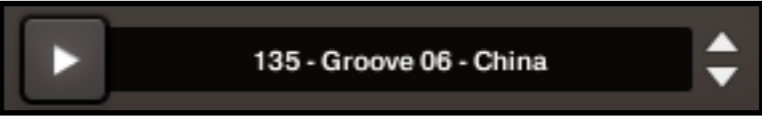
GROOVES TAB

In the GROOVES tab, you can audition and choose MIDI grooves to construct the foundational drum parts for your song.

SELECTING A GROOVE
Inside the groove browser, double-click the groove you wish to load into the groove browser.

IMPORTANT: Simply highlighting the groove will not load it into memory. You MUST double-click the groove to load.

Once the groove has been loaded, its name will appear in the groove player in the upper right corner of the interface. Once a groove has been loaded into the groove player, you can cycle through other grooves from the same folder using the up and down arrows to the right of the groove player.

MIDI PLAYBACK SPEED
Because MIDI conforms to the tempo of the open session in the DAW, a situation might arise where the tempo information is set at a multiple of the actual speed of the MIDI.

For example, in a fast punk song, the actual tempo may reach 220 BPM, but the tempo track might be set at 110 BPM. The tempo is still "right" in that it matches with the music, but using a groove designed to be played back at 220 BPM will cause the groove to play back at half speed. In this case, selecting "2x" will make the resulting MIDI behave correctly in the context of the song.
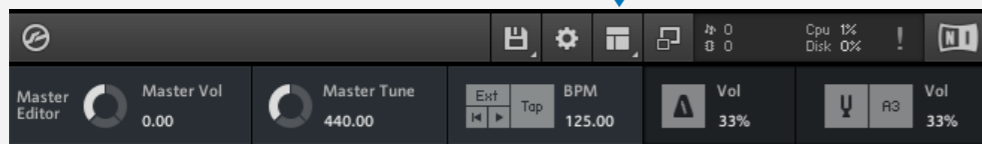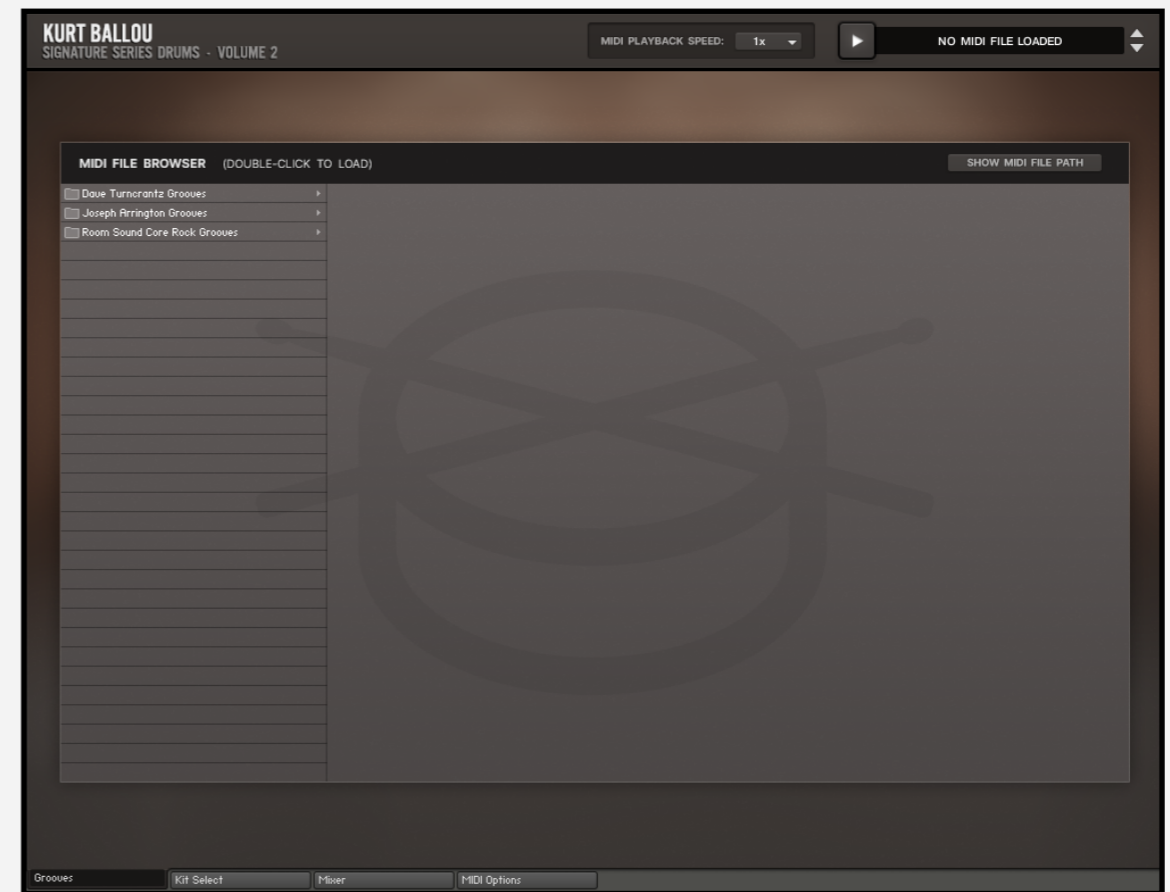
When operating using the standalone Kontakt Player application, there is no tempo track for Kontakt Player to sync with, so the session tempo indicated in the "MASTER" section is used. The "MASTER" section can be made visible by selecting it in the main control panel of the Kontakt Player instance.

EXPORTING MIDI
The currently-loaded MIDI file can be easily exported when working in a DAW by clicking and dragging from the groove name into the relevant track in the DAW. Alternately, grooves can be dragged into the file explorer (Windows) or Finder (macOS) in the same way.

LOADING ADDITIONAL MIDI GROOVES
Loading additional MIDI grooves is as easy as dragging them into the MIDI directory of the library. You can reveal the exact location of the "MIDI Files" directory by clicking the "SHOW MIDI FILE PATH" button.

NOTE: When using MIDI files from other software manufacturers, the key map will not match the default Room Sound key mapping. In this case, use the "MIDI OPTIONS" tab and load the correct mapping preset from the "MAPPING PRESETS" menu.

FILTERS AND EQ

HIGH PASS / LOW PASS FILTERS
This simple filter rolls off low frequency information (Low Cut) or high frequency information (High Cut) based on the value set by the user. The SLOPE of the filter determines the strength of the roll off at the frequency cutoff value.

BRIT 4K EQ
This 4-band equalizer is based on the channel strip EQ of a famous recording console designed in Oxford, England.
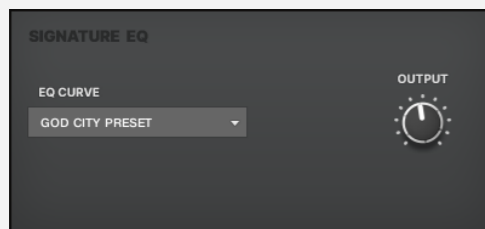
SIGNATURE EQ
All of the samples in this drum library were recorded raw, with no EQ or compression printed on the tracks going into the multi-track recorder. The samples were then mixed by Kurt at Godcity Recording Studio with his outboard EQ hardware units. These analog EQ curves were modeled meticulously, and can be applied using the SIGNATURE EQ insert. Each microphone position has been optimized for the currently-selected kit piece. Changing the kit piece will automatically change the signature EQ curve to match the currently-selected kit piece.

DYNAMIC RANGE CONTROL

FET 76 COMPRESSOR
This FET compressor is based on a famous vintage design from the 60s and 70s used to give drums an aggressive punch.

DISTO COMPRESSOR
This high-end tube compressor emulation is extremely musical and has several different flavors of saturation and spectral character manipulation.

DYNAMIC RANGE CONTROL (CONTINUED)

4K BUS COMPRESSOR
This compressor emulation 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 ratio and is useful for keeping short, fast peaks from overloading the output.

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

DISTORTION
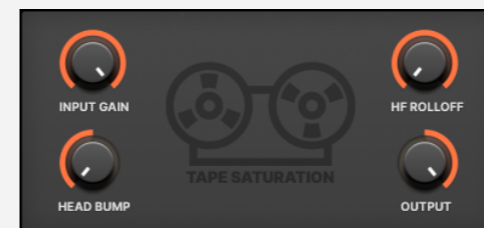
TAPE SATURATION
This module emulate the soft compression and distortion characteristics of analog tape and can add warmth to a sound source.
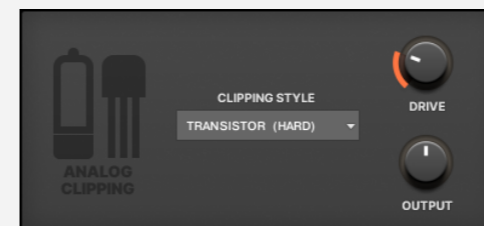
ANALOG CLIPPING
This module causes distortion by clipping the top and bottom of waveforms, adding artificial harmonics to the signal.

DISTORTION (CONTINUED)

BIT CRUSHER
This module adds various digital artifacts such as quantization noise and aliasing to a clean signal. It works well for "roughing up" sounds.

SKREAMER PEDAL
This overdrive is an emulation of a famous green guitar pedal.

DISTO ONE PEDAL
This is an emulation of a classic guitar distortion pedal.

RODENT PEDAL
This famous distortion pedal is ideal for blues and rock guitar tones, but can be used on many other sources for an aggressive edge.

REVERB & DELAY

PLATE REVERB
This smooth-sounding reverb effect emulates the sound of vibrations echoing across a metal sheet and is particularly useful on snare drums.

REVERB & DELAY (CONTINUED)
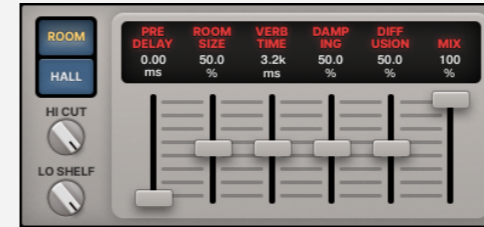
ROOM / HALL REVERB
This reverb emulates a wide variety of acoustic spaces with granular control of many of the parameters of the algorithm used to generate the reverberation.

CONVOLUTION REVERB
This reverb is generated through a complex mathematical process that replicates the linear behavior of a system by using an impulse response. There are many impulse responses from Kurt's favorite hardware and software reverbs modeled here. In addition, users can import their own IR files.
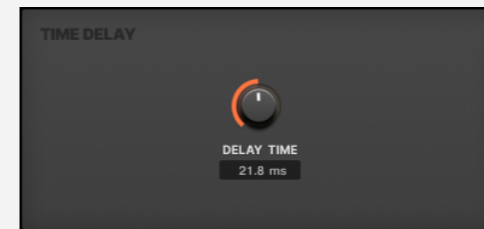
TIME DELAY
This module delays the signal by an amount indicated by the DELAY TIME control.

OTHER EFFECTS

STEREO WIDENER
This module expands the width of a stereo audio signal. Mono sources are not affected by adding stereo width.

	SOURCE	MICROPHONE *	TYPE	POSITION	PRE-AMPLIFIER *
1	Kick In	Shure Beta 91a	Boundary	Inside Kick Drum	Neve B002
2	Kick Out	Beyerdynamic M380	Dynamic	Outside Resonant Kick Drum Head	Electrical Audio EAPre-Q
3	Snare Top	Heil PR30	Dynamic	Snare Close Top	Neve B002
4	Snare Bottom	Sennheiser MD441	Dynamic	Snare Close Bottom	Electrical Audio EAPre-Q
5	Rack Tom 1	Josephsen e22s	SDC	Top & Bottom Heads (Summed)	Neve B002
6	Rack Tom 2	Josephsen e22s	SDC	Top & Bottom Heads (Summed)	Neve B002
7	Floor Tom 1	Josephsen e22s	SDC	Top & Bottom Heads (Summed)	Neve B002
8	Floor Tom 2	Josephsen e22s	SDC	Top & Bottom Heads (Summed)	Neve B002
9	Hats	AKG C451	SDC	Underside Hi-Hats Pointing Up	Neotek Elite Console Channel
10	Ride	AKG C451	SDC	Underside Ride Pointing Up	Neotek Elite Console Channel
11	Overheads 1 (Stereo)	SE RN17 (2)	SDC	ORTF (Near Coincident) Over Kit	Electrical Audio EAPre-Q
12	Overheads 2 (Stereo)	Coles 4038 (2)	Ribbon	Spaced Pair Over Kit	AEA RPQ-2
13	Near Room	RCA R44-BX	Ribbon	Mono Front-of-Kit @ 6' (Kentucky)	John Hardy M-2
14	Mid Room (Stereo)	Neumann CMV-563 (2)	LDC	Stereo Front-of-Kit @ 6' (Kentucky)	John Hardy M-2
15	Far Room 1 (Stereo)	Calrec Soundfield MK4	LDC	Stereo Adjacent Live Room (Centerfield)	Soundfield Microphone Pre-Amplifier
16	Far Room 2 (Stereo)	AKG C414B-ULS (2)	LDC	Stereo Adjacent Live Room (Studio B)	Neotek Series 2 Console Channel

* All product names used are trademarks of their respective owners, which are in no way associated with Room Sound, LLC. These trademarks are used solely to identify the products whose sounds were studied during the development of the virtual instrument.

SNARES	*Based On	Size	Shell Material	Rim Type	Head	Tuning (Batter/Reso)
Copper	Ludwig Copperphonic	6.5×14	Copper	Triple Flange	Remo Controlled Sound X	D / F#
Brass	Tama Bell Brass	6.5×14	Brass	Die Cast	Remo Vintage Emperor	C / E
Basalt	Jenkins Martin Black Basalt	7×14	Spun Basalt	Triple Flange	Remo Controlled Sound	A / C

KICKS	*Based On	Size	Shell Material	Rim Type	Head	Tuning (Batter/Reso)
Stainless Steel	Ludwig Pro Beat 24	14×24	Stainless Steel	Wood	Remo Powerstroke 3	A / C
Maple / Poplar	Ludwig Club Date	14×20	Maple / Poplar / Maple	Wood	Aquarian Superkick II	E / E
Maple	Ludwig Mod Orange Big Beat	14×22	Maple	Wood	Mystery Head	D / F#
Wound Fiberglass	Jenkins Martin Custom	18×24	Wound Fiberglass	Wood	Mystery Head	A / D

TOMS	*Based On	Size	Shell Material	Rim Type	Head	Tuning (Batter/Reso)
Rack Tom: Stainless Steel (High)	Ludwig Stainless Reissue	9×13	Stainless Steel	Triple Flange	Remo Vintage Ambassador	E / A
Rack Tom: Stainless Steel (Low)	Ludwig Stainless Reissue	9×13	Stainless Steel	Triple Flange	Remo Vintage Ambassador	C# / E
Floor Tom: Stainless Steel (High)	Ludwig Stainless Reissue	16×16	Stainless Steel	Triple Flange	Remo Emperor	A / C#
Floor Tom: Stainless Steel (Low)	Ludwig Stainless Reissue	16×16	Stainless Steel	Triple Flange	Remo Emperor	F# / A
Rack Tom: Maple / Poplar	Ludwig Club Date	9×12	Maple / Poplar / Maple	Triple Flange	Remo Renaissance	F# / A
Floor Tom: Maple / Poplar	Ludwig Club Date	14×14	Maple / Poplar / Maple	Triple Flange	Remo Renaissance	D / F#

CYMBALS	*Based On	Size	Shell Material	Rim Type	Head	Tuning (Batter/Reso)
Crash: 17 inch	Istambul Traditional	17 inch	n/a	n/a	n/a	n/a
Crash: 19 inch	Istambul Traditional	19 inch	n/a	n/a	n/a	n/a
Crash: 20 inch	Istambul Traditional Medium	20 inch	n/a	n/a	n/a	n/a
Crash: 22 inch	Istambul Xist	22 inch	n/a	n/a	n/a	n/a
Hi Hats: 15 inch	Istambul Agop Traditional Light	15 inch	n/a	n/a	n/a	n/a
Ride: Vintage	Istambul Traditional Medium	22 inch	n/a	n/a	n/a	n/a
Ride: Modern	Istambul Xist Ride	22 inch	n/a	n/a	n/a	n/a
Splash: 12 inch	Zildjian Z Custom	12 inch	n/a	n/a	n/a	n/a
China: 20 inch	Zildjian Wuhan	20 inch	n/a	n/a	n/a	n/a

OCTAVE	NOTE	#	ARTICULATION
2	B	59	Hats - Shoulder Open
	Bb	58	Hats - Shoulder Semi Open
	A	57	Hats - Shoulder Semi Closed
	Ab	56	Hats - Shoulder Closed
	G	55	Hats - Tip Open
	F#	54	Hats - Tip Semi Open
	F	53	Hats - Tip Semi Closed
	E	52	Hats - Tip Closed
	Eb	51	Hats - Pedal Clash
	D	50	Hats - Pedal Stomp
	C#	49	
	C	48	Rack Tom 1 - Head
1	B	47	Rack Tom 2 - Head
	Bb	46	
	A	45	Rack Tom 3 - Head (Re-Mapped to Rack Tom 2)
	Ab	44	
	G	43	Floor Tom 1 - Head
	F#	42	
	F	41	Floor Tom 2 - Head
	E	40	Snare - Rimshot
	Eb	39	Snare - Rim Click
	D	38	Snare - Head
	C#	37	Snare - Sidestick
	C	36	Kick
0	B	35	Snare - Flam
	Bb	34	
	A	33	
	Ab	32	
	G	31	Stick Clicks

OCTAVE	NOTE	#	ARTICULATION
5	B	95	China - Shoulder Crash
	Bb	94	China - Choke
	A	93	China - Mute
	Ab	92	Splash - Shoulder Crash
	G	91	Splash - Choke
	F#	90	Splash - Mute
	F	89	
	E	88	Crash 4 - Shoulder Crash
	Eb	87	
	D	86	Crash 4 - Tip Bow
	C#	85	Crash 4 - Choke
	C	84	Crash 4 - Mute
4	B	83	Crash 3 - Shoulder Crash
	Bb	82	
	A	81	Crash 3 - Tip Bow
	Ab	80	Crash 3 - Choke
	G	79	Crash 3 - Mute
	F#	78	
	F	77	
	E	76	Crash 2 - Shoulder Crash
	Eb	75	
	D	74	Crash 2 - Tip Bow
	C#	73	Crash 2 - Choke
	C	72	Crash 2 - Mute
3	B	71	Crash 1 - Shoulder Crash
	Bb	70	
	A	69	Crash 1 - Tip Bow
	Ab	68	Crash 1 - Choke
	G	67	Crash 1 - Mute
	F#	66	Ride - Shoulder Bow
	F	65	Ride - Tip Bow
	E	64	
	Eb	63	Ride - Bell
	D	62	Ride - Shoulder Crash
	C#	61	Ride - Crash Choke
	C	60	Ride - Mute