Michael's Drums

VIRTUAL INSTRUMENT

Michael's Drums USER MANUAL

Dear customer, thank you for purchasing the Michael's Drums!

I believe that you will be satisfied, because I made this product with my heart, soul and passion. From february 2018 to november 2018, I was thinking about this project every day, sleeping with it and just tried to give the best of me what I can. Creating this library was a big challenge for me, not just because that I had to deal with different kinds of obstacles, but the biggest obstacle was to endure to the end. One day the idea had come to me and the journey began...

1. Introduction

1.1. Overview

Michael's Drums is an acoustic drum library which gives you realistic high-quality drum sound for your tracks! With 22 articulations, 8 velocity layers, 4 round robin and over 1500 samples, this library is optimized for high performance even on low-end PC's. The drum sound is designed to be vintage, raw, uncompromising, sharp and dirty.

1.2. Basic Info

Filesize	378 mb
Samples	1511
Sound quality	44.1 kHz / 24 bit
Compatibility	Kontakt 5.5 or higher (requires a full version of the Kontakt)
Version	1.0
Created	November 2018

2. The Drums

My old friend Michal Zubaty provided his own drum kit that he plays. I recorded his drum kit with his settings and tuning in a small room covered by a lot of carpets, blankets and acoustic panels to get tight, vintage, raw sound. I also used non-traditional mic settings – two mics in front of the drums. The first mic (Front MONO) is below and captures dense frequencies. The other one (Front STEREO) is above the cymbals and captures the high frequencies. This combination gives you better control over frequency balancing. This drum kit works well with rock, jazz or funky styles.

Sonor Select Force kit was recorded in small studio located in Hroznova Lhota, Czech Republic.

2.1. Installation

Michael's Drums is an instrument developed for the Native Instruments KONTAKT platform. This instrument requires a full version of Kontakt and is compatible with version 5.5 and higher. To start up, just double-click to open the Michaels Drums.nki file and then KONTAKT automatically loads the library.

2.2. Articulations

Following articulations were recorded. Each articulation has 8 velocity layers and 4 alternative versions (also called round robin) which rotate to achieve a more realistic impression. Every time you play an instrument, you get a different sound.

Kick	Damped	22"
Snare	Center L/R	14"
Snare	Sidestick	14"
Tom 1	Center L/R	10"
Tom 2	Center L/R	12"
Tom 3	Center L/R	14"
Tom 4	Center L/R	16"
Hi-Hat	Pedal	14"
Hi-Hat	Closed Tip	14"
Hi-Hat	Closed Edge	14"
Hi-Hat	Half Opened Tip	14"
Hi-Hat	Half Opened Edge	14"
Hi-Hat	Full Opened Edge	14"
Crash 1	Edge	16"
Crash 2	Edge	18"
Ride	Tip	22"
Splash	Edge	8"
China	Edge	20"
Tambourine	Edge	-
Rototom	Center L	8"
Cowbell	Tip	6"
Cowbell	Edge	6"

2.3. MIDI Mapping

| Note / Number	Instrument
C1 / 36	Kick Damped
C#1 / 37	Snare Sidestick
D1 / 38	Snare Center
D#1 / 39	Rototom Center
E1 / 40	Snare Center
F1 / 41	Tom 4 Center
F#1 / 42	Hi-Hat Pedal
G1 / 43	Tom 3 Center
G#1 / 44	Hi-Hat Closed Tip
A1 / 45	Tom 2 Center
A#1 / 46	Hi-Hat Closed Edge
H1 / 47	Tom 1 Center
C2 / 48	Crash 1 Edge
C#2 / 49	Hi-Hat Half Opened Tip
D2 / 50	Crash 2 Edge
D#2 / 51	Hi-Hat Half Opened Edge
E2 / 52	Ride Tip
F2 / 53	Splash Edge
F#2 / 54	Hi-Hat Full Opened Edge
G2 / 55	China Edge
G#2 / 56	Tambourine Edge
A2 / 57	Cowbell Tip
A#2 / 58	Cowbell Edge
H2 / 59	Crash 1 Choke (Mute)
C3 / 60	Crash 2 Choke (Mute)

3. Performance View

3.1. Navigation

In the Michael's Drums performance view, there are three main pages to work with.

DRUMS – The wallpaper of drum kit which was recorded.

MIXER – The mixing console, where you can edit the sound of kit.

OPTIONS - This page has controls for technical kit settings.
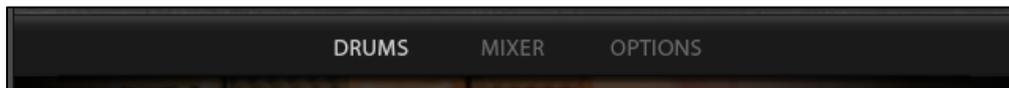
The three navigation tabs at the top of the performance view.

3.2. Mixer

Click on the MIXER tab to open the page. Here you will find a console that contains most of the same features as a real mixer. Contains controls for editing the overall sound of the kit.

All standard controls for sound design, including audio levels, pan, solo, mute and also effect consoles for each channel.

3.2.1. Microphone Channels

SELECT CHANNEL: Clicking on the label activates the channel editing. All the potentiometers in the fx console are now connected to the selected channel.
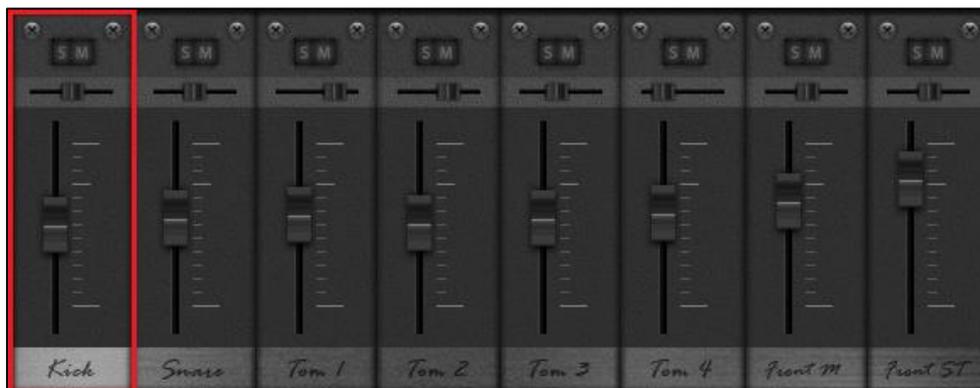
CHANNELS:

Kick	A mono microphone placed outside the kick.
Snare	A mono microphone placed under the snare.
Tom 1	A mono microphone placed close to the tom 1.
Tom 2	A mono microphone placed close to the tom 2.
Tom 3	A mono microphone placed close to the tom 3.
Tom 4	A mono microphone placed close to the tom 4.
Front M	A mono microphone placed in front of the kit. Contains all instruments. their individual ratios can be edited in the options section.
Front ST	A mono microphone placed in above the kit. Contains all instruments. their individual ratios can be edited in the options section.

SOLO: Mutes all channels that do not have active SOLO. Solo has a higher priority than MUTE. After deactivating all SOLO channels, the volume returns to the original value.

MUTE: Mutes the current channel. When deactivated, the volume returns to its original value.

VOLUME FADER: Click and drag up or down to adjust the output volume of the channel.

PAN: Click and drag to the left or right to adjust the channel position in the stereo panorama.

3.2.2. FX Console

Adjusts the channel output filter settings of the selected channel.

Individual filters - equalizer, compressor, transient and saturation - can be switched on or off by the switch at the bottom.

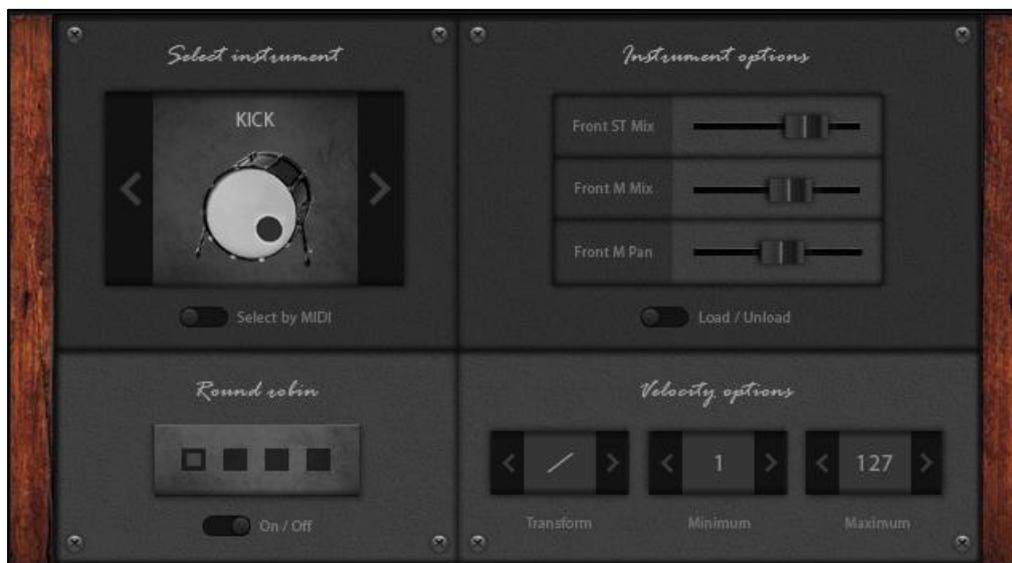**EQUALIZER:** Adjusts the frequency of the sound.

COMPRESSION: Adjusts the dynamics of the sound.

TRANSIENT: Adjusts the waveform of the sound.

SATURATION: Adjusts the warmth of the sound.

3.3. Options

Click on the OPTIONS tab to open the page.

3.3.1. Select Instrument

SELECT INSTRUMENT: Use this menu to select the instrument you want to edit. By selecting the instrument, its settings will be linked to the INSTRUMENT OPTIONS menu.

SELECT BY MIDI: If this is active, the software automatically selects the tool when it is played.

3.3.2. Instrument Options

FRONT ST MIX: Allows you to adjust the volume ratio of the selected instrument individually in the FRONT STEREO microphone.

FRONT M MIX: Allows you to adjust the volume ratio of the selected instrument individually in the FRONT MONO microphone.

FRONT M PAN: Because the FRONT M is a mono microphone, you can customize instrument position in the microphone panorama to make it more spatial.

LOAD / UNLOAD: If you do not use the selected instrument, you can turn it off to save memory. If you turn off the instrument, you can load it back using the same method.

3.3.3. Round Robin

ROUND ROBIN: Is a stroke rotation mechanism to get a more realistic impression. You can turn this mechanism on or off to save memory and increase performance when you composing a song. The monitor shows the current round robin state.

3.3.4. Velocity Options

VELOCITY TRANSFORM: Various MIDI controllers have different dynamic outputs. With this feature, you can customize the sampler to your MIDI controller. If your controller is too sensitive, activate EXP- to reduce sensitivity. If your controller is not sensitive enough, you can increase the sensitivity by activating the EXP+ curve. It adjusts response to MIDI input.

VELOCITY RANGE MIN-MAX: Limits the maximum and minimum velocity output. Click the arrows to adjust the upper and lower velocity limit. The program then recalculates the output from your controller in ratio. The output value of the velocity will be between the selected values. The maximum possible range is 127. The minimum span between the upper and lower limits is 10. The function is useful in, for example, if you want to play only gentle dynamics.

4. Support

Do you have any questions or ideas? Feel free to contact me at www.adamvitovsky.com/contact

5. Credits

Recorded, designed, programmed and produced by **Adam Vitovsky**.

Thanks to **Michal Zubaty** *for providing his beautiful drum kit.*

Thanks to **Ivan Luzan** *for testing.*

Thanks to **Tomas Nykl** *for testing.*

Thanks to **Rene Slezak** *for English correction of this document.*

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