



BATTERY 3

Library Manual

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Users Guide written by Paul Maurer

Special thanks to the Beta Test Team, who were invaluable not just in tracking down bugs, but in making this a better product.



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Battery 3 Library Manual

Introduction

Welcome to the Battery 3 drum kit library! This library includes a total of almost 12 gigabytes of samples, with over 8 gigabytes of brand new samples and drum kits. These kits and samples were created by top notch sound designers and sample developers, and all drum kits were made specifically for Battery 3. We know that you will thoroughly enjoy this library!

- Your Native Instruments Sound Design Team

Library Overview

The library has six different categories of kits. These categories are:

Acoustic Kits – These kits are clean, well-produced and studio ready. Samples are all recorded from acoustic drums and no electronic sounds.

Production Kits – Drum kits based on acoustic samples, but processed in unique ways for that specific sound needed in your production.

Percussion Kits – World and orchestral percussion sounds are the essence of these kits.

Electronic Kits – Kits that contain sounds commonly used in the electronic genres of music, including classic drum machine sounds.

Synthetic Kits – The best way to describe these kits would be to say that they are hyper-produced, experimental, or digitally twisted.

Special Kits – These kits don't fall into any specific category; some are sound effect kits, some are concept kits, and others are just plain amusing.

The library can be accessed by using the drop-down menu at the top of the application. You will notice that the kit categories listed above are the names of folders 1-6 respectively. Each of these folders contains the Battery 3 formatted drum kit files for all kits from Battery 1, 2 and 3, sorted by category.

Folders 7-9 are the kits from each version of Battery saved in separate folders. This will allow you to quickly access the kits that were included with each version of the product. All samples included with the kits are also located in these folders. The new Battery 3 kits in "07 – Battery 3 Kits" are the same as the ones in folders 1-6, sorted again for convenience. The kits in folders "08 – Battery 2 Kits" and "09 – Battery 1 Kits" are the originals that were

included with Battery 2 and 1, and have the original file and folder structure. The Battery 2 and 1 kits saved in folders 1-6 have been updated with the new Battery 3 features.

Folder 10 is the Cell Library. This folder is not visible in the drop down menu, but is instead available when you right click on a cell. The cell library is explained in detail below.

For detailed descriptions of each kit, please refer to the kit descriptions later in this manual.

Cell Library

The cell library is an excellent new feature in Battery 3. It allows you to quickly create custom kits by selecting cells from drum categories sorted by type. It also allows you to add or replace cells in existing kits to make them even better for your compositions. The cell library included with Battery 3 has all of the important cells from the Battery 1, 2, and 3 libraries, but feel free to add your own cells to the collection.

The cell library is activated by right clicking on a cell and moving your mouse over the "Cell Library" option at the top of the list. You will then see the following ten categories of cell types:

01 – Bass Drums: This category contains all varieties of the most common drum sound in music. It contains the basic acoustic kick drums, digital bass drums, kick drums that were originally acoustic but processed in a unique way (such as with distortion, filters, etc.), analog kicks, and sub bass sounds.

02 – Snare Drums: All of your snare drums are here in this category. There are also sub categories with articulations that are most common for snares, such as rolls, brush hits, rim shots, and side sticks.

03 – Hihats: The hihats are divided into closed and open categories, each with distinctions from acoustic, analog, and digital sounds. There is also a foot pedal and half open category for those particular hihat cells.

04 – Cymbals: The cymbals are divided into crash, ride, china, and splash categories. There is also a "processed" category which contains varieties of all of these cymbals that have had certain effects applied.

05 – Toms: The two acoustic tom categories are divided into "high" and "low". The other two categories are analog toms and processed acoustic toms.

06 – Percussion: Here is where you will find all kinds of percussion sounds not listed above. There are many sub categories here, containing various ethnic, orchestral and hand percussion, as well as a few specialty percussion

categories.

07 – Synthetic: This category is by far the hardest to arrange in a comprehensive way. But despite this fact, we have managed to do so in a way that has proven to be very useful. Most of the sub categories describe the sound of the cell, such as "crackle" or "buzz". Other familiar categories include "classic percussion" with analog or drum machine percussion sounds, and "clapz", which contains the popular digital clap sounds.

08 – Pitched: This category contains sounds which have a specific pitch associated with them. There are bass sounds, short chords, and other pitched sounds.

09 – Loops: All cells with full rhythmic loops are in this category. There are not many included with this cell library, but it is a category that will surely be populated by many user created cell library entries.

10 – FX: Sounds that are more like sound effects than typical drum kit sounds are included here, although most of them are still percussive and can easily be added to many kits. Categories such as machines, metal, noise, and vocal are in this folder.

When you select one cell from a certain sub category, you can try out other cells in the same category by holding the "alt" key and clicking on the left and right arrows. You can also use the "Prev" and "Next" buttons on the Cell page, located under the cell name.

Demos

Each drum kit is accompanied by a MIDI demo. These demos can be loaded into your host sequencer to be used with Battery 3, and will give you an idea of how each kit could be used in a production. There are demos for almost every kit included with Battery 3. For fast listening, MP3s are included that are rendered from the MIDI files. The demos are located in the "Demos" folders.

Sample Library Overview

The following lists give you an overview of each kit included with the library in Battery 3.

1 - Acoustic	2 - Production	3 - Percussion
Basic Kit*	60's Garage Kit*	Afro Cuban Kit**
Full Jazz Kit	70's Funk Kit*	Bongo Kit**
GM Kit**	70's Reggae*	Conga Kit**
Heavy Rock Kit°	Dragon Kit	East Asian Kit
Jazz Brush**	Dub Kit*	Marching Band Kit
Multi Mic**°	Dub Remix Kit	Middle Eastern Kit
Multi Stick**	Elektro Akoustic	North Indian Kit
Old Jazz Kit**	GVA Kit	OrchestralPercussion**
Pop Kit	Hardcore Gothik	Timbale Kit**
Rock Kit°	Harsh Kit*	Timpani Kit**
Soul Kit**°	Hip Hop Kit*	West African Kit
Tight Kit	Jazz Kit*	World Music Kit
Vintage Kit*	Live Scrapyard Kit	
	NuPop Kit	
	Reggae Kit*	
	Rock Kit*	
	Soul Kit*	
	Stevland's Vinyl*	
	Studio Gong Kit	

4 - Electronic	5 - Synthetic	6 - Special
Apparat Kit**	Alais Kit*	Armageddon Kit
80's Electro Kit*	Alkaloid Kit *	Beatbox Eliot Kit**
Argon Kit*	Arcocen Kit **	Berlin Headquarters
Ate Oh Wait Kit	Best of Absynth**	CD Kit 1**
Big Beat Kit*	Best of FM7**	CD Kit 2**
Clik Dub Kit	Best of Krypt**	Factory Kit
D'n'B Kit*	Best of Limelite**	Microwave Kit
Dakeat Kit	Dusty Circuit**	Noise Kit
Dance 1 Kit*	Earth Kit *	Prepared Percussion
Dance 2 Kit*	French Kit *	Simple Waveform**
Distinct Kit*	Glitch Kit	Strom Kit *
Drum'n'Bass Kit*	Mega Synthetic	
Hessy Eye Drum Trax	MK2 Kit **	
Hip Hop Kit**	Off Topic Kit *	
Lend Drum Kit	Orgami Kit	
Nein Oh Nein Kit	Reaktor Kit *	
New York House Kit *	Robati Kit	
Overtime DnX Kit	Sev Kit *	
R&B Kit**	Sinheti Kit	
See Our 7T8 Kit	Vrtrel Kit	
Toksin Kit 1**	Wicked Kit *	
Toksin Kit 2**	Wooden Clog Kit	
° denotes Multi Mic Kits		
** denotes Battery 3 version of Battery 2 Kits		
* denotes Battery 3 version of Battery 1 Kits		

Battery 3 Kits

Here are detailed descriptions of each new Battery 3 kit, most of which were written by the sound designers themselves.

1. Acoustic Kits

Full Jazz Kit

This kit puts the new expanded matrix feature to good use. The production goal was to get a very classy and detailed jazz drum kit sound featuring all the most common techniques and two sets of sticks: jazz brushes (up to C4) and standard wooden sticks (from C4 and up). The kit is a handmade 1988 Tamburo jazz kit with an 18" bass drum and a set of three Tom Toms. The cymbals all come from the drummer's private collection of rare Paiste cymbals. The lower ranges (A#-1 to B0) are dedicated to brushing techniques; please note that most of these sounds require holding the notes on the keyboard rather than hitting them since the sliding techniques are mostly about keeping the time with a continuous movement across the snare. Also note that the lowest range (A#-1 to F0) features sliding techniques at 4 different speeds, so you can find the most appropriate slides for the tempo of your song.

The main snare hits feature Round Robin allocation alternating left and right handed hits. All of the cymbals feature different playing positions and techniques.

Demos:

Full Jazz Kit Demo.mp3 / Full Jazz Kit Demo.mid

Kits:

- Full Jazz Kit.kt3 (729 MB): full kit
- Full Jazz Kit Preview.kt3 (74 MB): one sample per cell for previewing

Drumkit:

18" Tamburo bass drum

10", 13", 15" Tamburo Toms and Floor Toms

14" x 6.5" Ludwig Snare Drum

14" Paiste Hi Hat
22" Vintage Jazz Ride
20" Paiste Riveted Ride (Sizzle)
17" Paiste Crash
18" Paiste Crash

Microphones and Preamps used:

Bass Drum: AKG D112

Snare: AKG 414 TLII

Hi Hat: Neumann KM184

Overheads/Kit: Groove Tubes GT61 x 2

Room: Vintage Shure Ribbon Mic

Recorded with Apogee converters through Avalon, George Massenburg Labs and Midas preamps.

Credits:

Producer: Simone Coen for Chocolate Audio – www.chocolateaudio.com

Engineer: Simone Coen

Assistant Engineer: Fabrizio Campanelli

Drums played by: Elio Rivagli

Recorded at: Candle Studio – Milano (Italy) – www.candlestudio.it

Edited, Mixed and Programmed at Chocolate Studio by Simone Coen

Heavy Rock Kit – Multi Mic

Rare, Vintage 70s, Fibes with smokey grey acrylic shells. See below for more details on the drum kit.

The drums are recorded with five different microphones, each with a unique position or sound. These microphones are in separate rows in the matrix, while the columns are the full set of mics for each instrument. Although the default outputs of each cell are to the main outs, you can select different outputs for each row, enabling you to create a separate mix for each mic.

There are two full kits included; one with the standard setup and another with extra drums that can replace the ones in the standard setup kit so you can customize the kit's configuration.

Drumkit:

Drums

- A. 24 X 16 Kick
- B. 14 X 6.5 Vintage 70s Pearl Maple Snare
- C. 13 X 12 Rack Tom
- D. 16 X 14 Floor Tom
- E. 18 X 16 Floor Tom
- x. LP mounted tambourine
- y. LP Cowbell

Cymbals

- 1. 14" Zildjian New Beat Hi Hats
 - 2. 20" Zildjian K Custom China
 - 3. 16" Zildjian A Medium Crash
 - 4. 6" Zildjian A Custom Splash
 - 5. 22" Zildjian Pre-Aged K Custom Ride
 - 6. 15" Zildjian K Custom Medium Crash
- Remo Coated Ambassador drum heads for all toms and snare drum.
Remo Coated Power Stroke 3 for Kick Drum Head
Played with Vater Fusion Wood Tip drum sticks

Microphones and Preamps used:

Direct Mics

- Kick (inside - bb) Shure Beta 52 - Chandler Ltd.TG2 preamp
Kick (outside - cc) Yamaha NS-10 Speaker Cone - Quad-Eight preamps
Snare (top) Shure SM57 - API 3124 preamp
Snare (bottom) Neumann KM84 - API 3124 preamp
Rack Tom (C) Sennheiser MD421- Quad-Eight preamp
Floor Toms (D&E) Sennheiser MD441s - Quad-Eight preamps
Hi Hats (1) two Oktava MK012s panned hard L & R - API 312 preamps
Cymbals and Perc (2-6, x and y) AKG 414s - API 3124 preamps

Ambient Mics

- Over Heads (aa) Sony C27s - Neve 1066 preamps

Room Mics (ee) Royer F121s - API 312 preamps

Pzm Mics (ff) Shure Beta 91s - Telefunken V76 preamps

Trash Mic (dd) Vintage Shure police dispatcher mic - Chandler Ltd.TG2 pre-amp

Credits:

Programmed, edited, and produced by Tony “digital-t” Austin and Robin “sharks” Lynn

Produced at Soundwarrior Studios, Los Angeles

Pop Kit

This kit features a complete contemporary acoustic pop kit sound sampled from a signature Gretsch drum kit and a set of cymbals from Ufip. The kit features three different Kick Drum sounds and two different Snares in order to fit any kind of contemporary pop rock milieu. Special attention was given to the expressivity of each single drum and the number of velocity layers is high enough to cover different styles that use different velocity spans. For example using 127 as the top velocity will give a popping and aggressive pop sound, almost rocking, while lowering the top velocities to around 95 will result in a more mellow and intimate sound while keeping a good level of expressivity.

The snares feature separate left and right hits together with dedicated ghost notes, side sticks, rim shots and reverse stick (butt end) hits. Toms feature left and right hits while the hi-hat has five degrees of opening either controllable with Mod Wheel on A#1 or on separate keys from F4 to C5.

Demos:

Pop Kit Demo.mp3 / Pop Kit Demo.mid

Kits:

- Pop Kit.kt3 (391 MB): full kit
- Pop Kit Preview.kt3 (29 MB): one sample per cell for previewing

Drumkit:

24” x 14” Gretsch bass drum played with a plastic beater

22” x 16” Gretsch bass drum played with a felt beater

24" x 16" Gretsch bass drum without inner pillow
14" x 5" Pearl Ultracast aluminum snare drum
Set of 10", 13", 16", 18" Gretsch Toms and Floor Toms
14" Ufip HiHat
22" Ufip Ride cymbal
17" and 18" Ufip Crash cymbals
8" and 10" Ufip Splash cymbals
2 different LP cowbells
3 different CrossStick sounds (count-off)

Microphones and Preamps used:

Bass Drum inside: Shure Beta 52
Bass Drum outside: AKG D112
Snare top: Shure SM57
Snare side: Shure SM57
Snare bottom: Shure SM57
Toms: Beyerdynamic M420N x 2
Floor Toms: Beyerdynamic M201TG x 2
Hi Hat: Shure SM81
Ride: AKG 451
Overheads: AKG 414C TLII x 2
Ambience: Rode K2 x 2
Recorded with Apogee converters through Millennia and Presonus preamps.

Credits:

Producer: Simone Coen for Chocolate Audio - www.chocolateaudio.com
Engineer: Simone Coen
Assistant Engineer: Lucrezio De Seta
Drums played by: Lucrezio De Seta – Gretsch and Ufip official endorser
Recorded at: Thalia Studio – Roma (Italy) - www.thaliaservices.it
Studio Contractor: Andrea Scuto
Edited, Mixed and Programmed at Chocolate Studio by Simone Coen

Rock Kit – Multi Mic

1985 Limited Edition Premier Signia with wooden drum hoops, gold lugs, and jet black lacquer finish. See below for more details on the drum kit.

This is another multi-mic kit where the drums are recorded with five different microphones, each with a unique position or sound. These microphones are in separate rows in the matrix, while the columns are the full set of mics for each instrument. Although the default outputs of each cell are to the main outs, you can select different outputs for each row, enabling you to create a separate mix for each mic.

There are two full kits included; one with the standard setup and another with extra drums that can replace the ones in the standard setup kit so you can customize the kit's configuration.

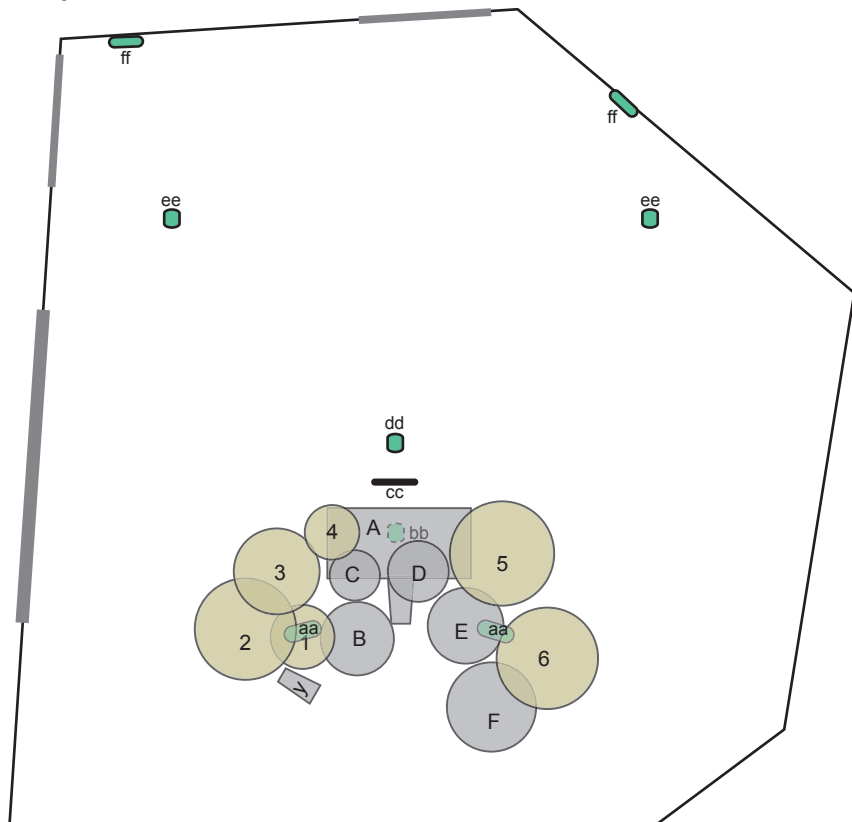
Demos:

Rock Kit Demo.mp3 / Rock Kit Demo.mid

Kits:

- Rock Kit.kt3 (1 GB): full kit
- Rock Kit Preview.kt3 (123 MB): one sample per cell for previewing
- Rock Kit Direct.kt3 (160 MB): only the direct mic cells
- Rock Kit Add-On.kt3 (438 MB): additional drums to customize kit
- Rock Kit Add-On Preview.kt3 (65 MB): one sample per cell for previewing
- Rock Kit Add-On Direct.kt3 (78 MB): only the direct mic cells

Setup:



Drumkit:

Drums

- A. 22 X 16 Kick
- B. 14 X 5 Vintage 70s Ludwig Stereophonic Snare
- C. 10 X 8 Rack Tom
- D. 12 X 10 Rack Tom
- E. 14 X 13 Floor Tom
- F. 16 X 14 Floor Tom
- y. LP Jam Block

Cymbals

1. 14" Zildjian Session Hi Hats
2. 20" Zildjian Oriental Custom Trash
3. 15" Zildjian K Custom Fast Crash
4. 4" Zildjian k Custom Fast Splash
5. 20" Zildjian K Dark Custom Ride
6. 17" Zildjian K Custom Fast Crash

Remo Clear Pin Stripe drum heads for all toms

Remo Coated Ambassador drum head for Snare Drum

Aquarian EMAD drum head for Kick Drum

played with Vater Fusion Wood Tip drum sticks

Microphones and Preamps used:

Direct Mics

Kick (inside - bb) Shure Beta 52 - Chandler Ltd.TG2 preamp

Kick (outside - cc) Yamaha NS-10 Speaker Cone - Quad-Eight preamps

Snare (top) Shure SM57 - API 3124 preamp

Snare (bottom) Neumann KM84 - API 3124 preamp

Rack Tom (C) Sennheiser MD421- Quad-Eight preamp

Floor Toms (D&E) Sennheiser MD441s - Quad-Eight preamps

Hi Hats (1) two Oktava MK012s panned hard L & R - API 312 preamps

Cymbals and Perc (2-6, x and y) AKG 414s - API 3124 preamps

Ambient Mics

Over Heads (aa) Sony C27s - Neve 1066 preamps

Room Mics (ee) Royer F121s - API 312 preamps

Pzm Mics (ff) Shure Beta 91s - Focusrite ISA155 preamps

Trash Mic (dd) Vintage Shure police dispatcher mic - Quad-Eight preamp
and LA3A Compressor

Credits:

Programmed, edited, and produced by Tony "digital-t" Austin and Robin "sharks" Lynn

Produced at Soundwarrior Studios, Los Angeles

Tight Kit

This kit pays homage to the funk era but with a modern twist; its sound fits well in modern funk and R&B contexts. Some wild tuning of the drums was required for this kit in order to get a different and edgier sound out of a pretty standard DW drum kit. You can ride the HiHat opening using the Mod Wheel on A#1.

Demos:

Tight Kit Demo.mp3 / Tight Kit Demo.mid

Kits:

- Tight Kit.kt3 (239 MB): full kit
- Tight Kit Preview.kt3 (21 MB): one sample per cell for previewing

Drumkit:

A DW Kit with 22" Bass Drum, 10", 12", 14" and 16" Toms

A 14" Premier maple snare

A set of Paiste Cymbals including a 14" Hat, a 20" Ride, 14" and 18" Crashes, 16" China and 8" and 10" Splashes

Microphones and Preamps used:

Bass Drum: AKG D112 and Neumann TLM170

Snare: Shure SM57, Neumann TLM170

Hi Hat: Neumann KM184

Ride: AKG 414 TLII

Toms: Sennheiser MD421 x 4

Overheads: AKG C2000 x 2

Room: AKG C451B x 2

Recorded with Apogee converters through Focusrite and SSL preamps.

Credits:

Producer: Simone Coen for Chocolate Audio - www.chocolateaudio.com

Engineer: Simone Coen

Drums played by: Elio Rivagli

Recorded at: Chocolate Studio – Milano (Italy)

Edited, Mixed and Programmed at Chocolate Studio by Simone Coen

2. Production Kits

Dragon Kit

A heavily saturated kit with an atmospheric 'Kung-fu' influence. Hard Kicks and snares (multiple layered) combine with deep gong sounds, percussive knocks and sword-like metallic hits. An excellent kit for Wu-Tang style Hip-Hop or heavy Drum & Bass. A second, heavily processed multi-layered snare is included further up the keyboard for an unusual contrast with the first, natural snare. The main drums are sampled with dynamic tape saturation, and sound more distorted as the kit is played harder.

Demos:

Dragon Kit Demo.mp3 / Dragon Kit Demo.mid

Kit:

- Dragon Kit.kt3 (37 MB)

Credits:

Produced by Soniccouture
www.soniccouture.com

Dub Remix Kit

This kit is a sound designed rendition of a very high quality drum set. The production approach was to give the user a ready to use kit for a large number of styles, from trip hop and electronica to rock and nu-metal. The kit is overly processed and transposed, but the use of heavy compression makes it a good choice to build custom breakbeats. In order to accomplish this, a deep rendition of the kit was required so the number of velocity layers is quite staggering. Feel free to use the new Battery 3 compressor and limiter to squeeze the sound even more and to get that typical pumping effect between bass drum, snare drum and the cymbals, which are very characteristic of these styles. You can ride the HiHat opening using the Mod Wheel on A#1.

Demos:

Dub Remix Kit Demo.mp3 / Dub Remix Kit Demo.mid

Kits:

- Dub Remix Kit.kt3 (401 MB): full kit
- Dub Remix Kit Preview.kt3 (27 MB): one sample per cell for previewing

Drumkit:

A Custom DW Kit with 24" Bass Drum, 10", 12", 14" and 16" open Toms
A 14"x6" Ludwig brass snare

A set of Paiste Cymbals including a 15" Hat, a 20" Ride, 14" and 18" Crashes,
16" China and 8" and 10" Splashes

Microphones and Preamps used:

Bass Drum: AKG D112 and Neumann TLM170

Snare: Shure SM57, Neumann TLM170 and a unidentified Beyerdynamic

Hi Hat: Neumann KM84

Ride: AKG 414 TLII

Toms: Sennheiser MD421 x 4

Overheads: AKG C4000 x 2

Room: Groove Tubes GT62 x 2

Recorded with Apogee converters through Focusrite, Avalon and Neve pre-amps.

Credits:

Producer: Simone Coen for Chocolate Audio - www.chocolateaudio.com

Engineer: Simone Coen

Drums played by: Elio Rivagli

Recorded at: Chocolate Studio – Milano (Italy)

Edited, Mixed and Programmed at Chocolate Studio by Simone Coen

Elektro Acoustik Kit

This kit represents an experiment: get an electronic drum-machine-like sound out of an acoustic drum kit recorded in a pro studio. Using some advanced plugins and outboards it was possible to recreate that almost synthetic and lo-fi sound without sampling or copying any kind of vintage drumbox. Two kick and two snares are provided for expanded versatility. You can ride the HiHat opening using the Mod Wheel on A#1.

Demos:

Elektro Acoustik Kit Demo.mp3 / Elektro Acoustik Kit Demo.mid

Kits:

- Elektro Acoustik Kit.kt3 (165 MB): full kit
- Elektro Acoustik Kit Preview.kt3 (13 MB): one sample per cell for previewing

Drumkit:

A DW Kit with 22" Bass Drum, a 14" snare drum, 10", 12", 14" and 16" Toms

A set of Paiste Cymbals including a 14" Hat, a 20" Ride, 14" and 18" Crashes, 16" China and 8" and 10" Splashes

Microphones and Preamps used:

Bass Drum: AKG D112 and Neumann TLM170

Snare: Shure SM57, Neumann TLM170

Hi Hat: Neumann KM184

Ride: AKG 414 TLII

Toms: Sennheiser MD421 x 4

Overheads: AKG C2000 x 2

Room: AKG C451B x 2

Recorded with Apogee converters through Focusrite and SSL preamps.

Credits:

Producer: Simone Coen for Chocolate Audio - www.chocolateaudio.com

Engineer: Simone Coen

Drums played by: Elio Rivagli

Recorded at: Chocolate Studio – Milano (Italy)

Edited, Mixed and Programmed at Chocolate Studio by Simone Coen

GVA Kit

A fattened up jazz kit for funk-ed-up booty shakin riddims. A sprinkle of digital and a pinch of ethnic sounds make this kit a good starting point for both chilly, laid-back and in-your-face, snappy drum lines. Topped with bass licks, grooves, and drum loops it is a good tool for building a solid rhythm section. Electro-rock and roll to go.

Demos:

GVA Kit Demo.mp3 / GVA Kit Demo.mid

Kit:

- GVA Kit.kt3 (63 MB)

Credits:

Produced by Korzen

Hardkore Gothik Kit

This kit was created by heavily processing real drums using tube distortion and room simulation. It has an industrial sound that works well in avant-garde rock or electronica, occupying a sonic space somewhere between the two genres. This gnarled, grimy kit sound is used in styles from Wax Trax, Ministry, Revolting Cocks, Front 242, etc., right through to Marilyn Manson and hard techno.

Demos:

Hardkore Gothik Demo.mp3 / Hardkore Gothik Kit Demo.mid

Kit:

- Hardkore Gothik Kit.kt3 (84 MB)

Credits:

Produced by Soniccuture

www.soniccuture.com

Live Scrapyard Kit

This is the result of a drum recording session with a different approach to the instruments. Most of the instruments were nearly trashed due to the shape they were in, and this session gave them a second life. Bowed strings, saws and cymbals ultra-close miked using a dynamic and a condenser microphone yielded sounds usually not heard by the human ear. The standard basic components - the snare, the hi-hats and the kick drum - were fattened up in post-processing. A number of hits have been taken out of live playing sessions so you'll find a kick or a snare with a hi-hat or other harmonics and/or tails present in live drumming. Suited for chemical beats, hip-hop or edgy pop with a Freddy Krueger twist.

Demos:

Live Scrapyard Kit Demo.mp3 / Live Scrapyard Kit Demo.mid

Kit:

- Live Scrapyard Kit.kt3 (19 MB)

Credits:

Produced by Korzen

NuPop Kit

This kit features a modern sound style for heavy guitar pop or modern electronic rock. Heavily distorted guitars and a dirty bass would go well with this kind of style. All samples were recorded dry, so that you can use the internal convolution reverb and the included impulse-file while mixing.

Demos:

NuPop Kit Demo.mp3 / NuPop Kit Demo.mid

Kit:

- NuPop Kit.kt3 (28 MB)

Drumkit:

22" Yamaha Custom Absolute Bass Drum
14" Pearl Ian Price Signature Snare Drum
10" Yamaha Custom Absolute Tom
12" Yamaha Custom Absolute Tom
14" Yamaha Custom Absolute Tom
14" Zildjian A-Custom HiHat
19" Zildjian A-Custom Crash
21" Zildjian A-Custom Ride

Microphones and Preamps used:

Bass Drum

Microphones: Yamaha Subkick
 Neumann TLM 103
Preamp: Rupert Neve Portico 5012
Processing: UAD-1 Neve 1073 EQ
 UAD-1 1176LN
 UAD-1 Precision Multiband

Snare Drums

Microphones: Shure SM57
 Neumann TLM 103
Preamp: Rupert Neve Portico 5012
Processing: Sony Oxford EQ
 UAD-1 Precision Multiband

HiHat and Ride

Microphone: Neumann TLM 103
Preamp: Rupert Neve Portico 5012
Processing: Sony Oxford EQ
 UAD-1 Pultec EQP1-A
 UAD-1 Precision Multiband

Crash

Microphone: Neumann TLM 103
Preamp: Rupert Neve Portico 5012
Processing: Sony Oxford EQ
UAD-1 Pultec EQP1-A
UAD-1 Precision Multiband
Creamware Scope

Toms

Microphone: AKG C414 B-XL II
Preamp: Rupert Neve Portico 5012
Processing: Sony Oxford EQ
TC NonLin Reverb
UAD-1 Precision Multiband

Credits:

Producer: Thorsten Walter
Engineers: Thorsten Walter, Hagen Fin
Drums played by: Hagen Fin
Recorded at STUDIOTOOLS Recording Booths in Griesheim, Germany

Studio Gong Kit

Meticulously sampled studio kit with a set of tuned Paiste (R) gongs. Then equally carefully mangled to deliver a crusty dark feel, especially in the cymbals range. Effects were applied to all layers with the softer velocities sounding closer to the dry originals and higher velocities more processed and wet. The only unprocessed instruments are the gongs. Suited for anything between experimental rock music and ambient music that may need a distinct flavor for the transients.

Demos:

Studio Gong Kit Demo.mp3 / Studio Gong Kit Demo.mid

Kit:

- Studio Gong Kit.kt3 (119 MB)

Credits:

Produced by Korzen

3. Percussion Kits

East Asian Kit

Gongs, taikos, and more are included in this kit with origins from the eastern regions of Asia. See below for details about the instruments included in this kit.

Demos:

East Asian Kit Demo.mp3 / East Asian Kit Demo.mid

Kits:

- East Asian Kit.kt3 (870 MB): full kit
- East Asian Kit Preview.kt3 (179 MB): one sample per cell for previewing

Instruments:

Tuned Gongs (C0 – B0)

These tuned gongs are miniature Chinese gongs that were specifically constructed in temperament to a western chromatic scale. Typically one would mount a series of these gongs, in chromatic order, in a shape similar to that of the keys of one octave of a piano.

Taiko Drums (C1 – F#2)

Taikos have perhaps the most internationally notorious reputation of any of the drums in the Japanese percussion family. In early Japanese history, Taikos were often used as time-keepers to help motivate marching troops in battle. Taikos are most commonly constructed from large wooden barrels with some sort of animal skins stretched over both openings of the barrel.

Lion Drums (G2 – D3)

The Lion Drums appear similar to and are constructed in the same fashion as Taikos but are much smaller. The particular ones used in this library were hand made in the United States by a custom drum maker.

Kendong – large and small (D#3 – C4)

This Indonesian drum is generally used as a lead instrument in Gamelan ensembles. It is constructed of a conical-shaped wooden shell with goatskin stretched across each side. It is played with two hands, or one hand and one stick.

Bajiaoqu (C#4 – E4)

The Bajiaoqu originates from China. This drum is most often used in "tan xian pai zi qu", a popular style of narrative music found in Beijing. This very small drum is constructed much like a Tambourine.

Assorted Gongs – large and small (F4 – A6)

The gongs that were sampled in this library range for many different regions in Asia. Much care was taken to sample a lot of extended articulations, such as bowing, stick hits, j-claw scrapes, super ball rubs, and even knitting needle hits; many of these extended articulations are not frequently performed on gongs.

Temple Bowls (A#6 – C7)

Temple Bowls originate from Tibet. They are most commonly used for meditation purposes and are typically constructed from mixtures of brass and/or porcelain. They look much like rice bowls and are played by striking or rotating around the side with a small wooden, bat like, stick.

Credits:

Programmed, edited, and produced by Tony “digital-t” Austin and Robin “sharks” Lynn

Produced at Soundwarrior Studios, Los Angeles

Marching Band Kit

This kit features the sounds of a modern marching drumline percussion section. These sounds come from Virtual Drumline 2 by Tapspace and feature recordings of the world-champion Santa Clara Vanguard drumline. Instruments were sampled at a moderate distance to best simulate the most common listening vantage of a drumline.

Demos:

Marching Band Kit Demo.mp3 / Marching Band Kit Demo.mid

Kit:

- Marching Band Kit.kt3 (110 MB)

Instruments:

Marching Snares

This kit includes both "section" samples and "solo" samples. The section was comprised of 8 rudimental snare drummers. Unlike concert or drumset snare drums, marching snares typically use Kevlar heads and are tuned to extremely high tensions. In this kit, you will have the common articulations of regular hits, rimshots, rim clicks, and buzz rolls. In addition, there is the sound of the snareline striking their harness as when they "dress center."

Marching Tenors (Quads)

These are sectional samples (five players) played on the four main tenor drums found in the modern drumline. From high to low, the drum sizes are 10", 12", 13", and 14". The most commonly used articulations are included for each drum (hits, rim shots, rim clicks, buzz rolls).

Marching Bass Drums

Most modern drumlines use "tonal" bass drums, meaning, each bass drummer carries a different sized drum. As such, they can play split parts that have a tonal and melodic nature to them. Included in this kit are solo hits on five separate and different sized bass drums (18", 22", 24", 28", 32"), as well as unison articulations where all five players play hits and buzz rolls.

Marching Cymbals

Drumline cymbal players are often called upon to create more sounds than the standard "crash." Included in this kit are:

Solo crashes (1 player) on 20" Zildjian Stadium series cymbals

Section crashes (5 players) on 20" Zildjian Stadium series cymbals

Solo crash on 18" Zildjian Symphonic Viennese

Solo sizzle crash on 18" Zildjian Symphonic Viennese

Solo crash on 18" Zildjian Constantinople

Solo sizzle crash on 18" Zildjian Constantinople

Solo "sizzle/suck" on 20" Zildjian Stadium (sizzle on attack, vacuum "suck")

on release)

Unison "Crunch" HH sound (all edges strike together)

Unison HH (clamshell motion, less abrasive than crunch)

Other sounds

In addition to the primary drumline sounds listed above, a few others are included in this kit such as 6.5 inch depth concert snare (hits, press rolls, rimshot), Pearl "firecracker" drum (hits, press roll, rimshot), some hand claps, stick clicks, and drum major whistles.

Credits:

Samples – Virtual Drumline 2 by Tapspace (www.tapspace.com)

Recorded and produced by Jim Casella

Drumline recorded – Santa Clara Vanguard, Santa Clara, California

Kit Programming – Paul Maurer & Gerald Zollner



Middle Eastern Kit

Hand percussion and other sounds from the Middle East are in this kit, with many articulations of each instrument. Below are more details about this kit's instruments.

Demos:

Middle Eastern Kit Demo.mp3 / Middle Eastern Kit Demo.mid

Kits:

- Middle Eastern Kit.kt3 (725 MB): full kit
- Middle Eastern Kit Preview.kt3 (78 MB): one sample per cell for previewing

Instruments:

Tonbak (C0-F0)

The Tonbak is the main skinned percussion instrument of Persian art music. Many people believe the name of the instrument comes from two of the sounds that are created from it in performance – playing the drum in the center creates a ‘ton’ like sound, while playing the drum on the edge creates the ‘bak’ like sound. The bod, and resonator of the drum, is made of wood. The skin is glued to the body and commonly cut from the skin of a goat.

Large Dunbek (F#0-B0)

This goblet-shaped drum is native to the Middle East and North Africa. The body is commonly constructed from metal, wood or clay with the skin of an animal (most commonly goatskin) stretched over the top of the goblet body. The ‘dun’ sound comes from striking the center of the drum, the ‘bek’ sound comes from striking the rim or edge.

Tapan (C1-D#1)

The Tapan, originating in ancient Macedonia and the Middle East, is a conical-shaped wooden drum made of beech, walnut or chestnut and stretched with goat or sheep skin on either side. Each skin is fastened to the body by rings which are joined to either side via ropes which alternate diagonally. It is commonly played with two sticks, one struck on either side. The kukuda is made of walnut wood and shaped like a pipe and the pracka a thin switch made of either dogwood or willow. This drum has both sacred and secular origins.

Daf (E1-A#1)

The Daf is a large-sized tambourine-like frame drum used in traditional and popular Persian music. It is considered the national frame drum of Iran. It is a thin band of wood containing metal rings, with goatskin covering one side. It has sacred origins and is often used in prayer ceremonies by Sufis. Characteristically, players of the Daf develop a very rich rhythmic vocabulary, and as a result of its performance, the complicated rhythms put anyone listening into a meditative state.

Tar (B2-F#2)

The Tar is also a frame drum similar to the Daf but originates from a different region.

Darabuka (G2-B2)

The Darabuka is similar in design to the Dunbek. Darabuka is the most common name for this kind of goblet drum.

Bendhir (C3-D#3)

Originating in the Middle East, the Bendhir is a large wooden frame drum with a membrane stretched across one side. Touching the inside of the skin is a snare-like object made of two strings of gut which give resonance to the drum. It is used in the sacred ceremonies of the Sufis.

Dunbek (E3-A3)

See Large Dunbek above.

Dayereh (A#3-F4)

The Dayereh is used in both traditional and popular Persian music. It is a medium-sized frame-drum. Jingles hang from hooks mounted on the inside of the wooden rim. An animal skin is stretched and glued over one side of the drum.

Nagereh (F#4-A4)

This was the name given to this drum by a custom Middle Eastern drum creator. The origins of this drum are unknown.

Davul (A#4-C#5)

The Davul, originating from Anatolia and Central Asian geographic regions is said to be one of the oldest percussion instruments. Today it is one of the most fundamental elements of Turkish music and is commonly used in performance with the sharp sound of the zurna. Performance duties of the Davul are both sacred and secular. The Tapan is similar in style and construction to the Davul.

Ghaval (D5-A5)

Similar to the Dayereh, the Ghaval is a frame drum with rings and is used in the folk and art music of the Azerbaijani.

Doira (A#5-E6)

Also similar to the Ghaval, the Doira is a frame drum but is more characteristically used as a solo instrument.

Tajira (F6-G6)

This is another name for a custom Middle Eastern drum which has an unknown origin.

Riq (G#6-G7)

The Riq is a tambourine-like drum used in both classical and folk Arabic music. It has a wooden or metal frame with two sets of parallel jingles fastened through it and animal skin stretched across the top of one side. Players of the Riq also have a very accomplished rhythmic vocabulary and are able to demonstrate a high level of musicianship on this small drum.

Moroccan Bongos (G#7-E8)

Brightly patterned ceramic double drums with goat skin heads traditional to Morocco. They vary in sizes.

Credits:

Programmed, edited, and produced by Tony “digital-t” Austin and Robin “sharks” Lynn

Produced at Soundwarrior Studios, Los Angeles

North Indian Kit

Many tabla articulations and other northern Indian percussion instruments are arranged in this kit. More details on these instruments are below.

Demos:

North Indian Kit Demo.mp3 / North Indian Kit Demo.mid

Kits:

- North Indian Kit.kt3 (371 MB): full kit
- North Indian Kit Preview.kt3 (54 MB): one sample per cell for previewing

Instruments:

Tabla (C1-C2)

Tabla is probably the most popular drum from the Indian region. The ,right hand' drum, called the dayan (also called the dahina, or the tabla) is an almost cylindrical drum shell carved out of a solid piece of hard wood. The dayan's shell has one ,open' end, covered by a composite membrane. The base of the drum has a slightly larger diameter than the top. The ,left hand' drum, called the bayan (also called the duggi) is a hemispherical bowl shaped drum made of polished copper, brass, bronze, or clay. Like the dayan, a composite membrane covers the bayan's open end.

Pakawaj (C#2-F#2)

The pagawaj is the ancient ancestor to the tabla. For that reason it is very similar in sound and function to the tabla. In fact, many say that the tablas were invented by cutting the Pakawaj in half. The Pakawaj is a barrel shaped drum with one end larger in diameter than the other. A drum skin, similar to the tabla, is stretched across both ends.

Edaka (G2-B2)

This is a small Indian frame drum similar to the Middle Eastern Riq but with no jingles attached to the frame.

Kanjara (C3-F3)

This medium sized frame drum is similar to the Middle Eastern Riq.

Dholak (F#3-A#3)

A very common folk and classical music instrument of North India, the Dholak is barrel shaped with a single skin stretched across each end. On the left side there is a composite membrane made of tar, as clay lowers frequency and defines tone. This drum is either laced with rope or lined with metal turnbuckles that function in tuning the instrument to pitch.

Ghatom (B3-D4)

This is a clay pot also known as the Ud.

Thola (D#4-F#4), Zil (G4-A#4), Elephant Bells (B4-E5), Camel Bell (F5-G5), Ankle Bell (G5-B5)

Accompanying Indian metals used in sacred and secular performance.

Credits:

Programmed, edited, and produced by Tony “digital-t” Austin and Robin “sharks” Lynn

Produced at Soundwarrior Studios, Los Angeles

West African Kit

Drum, bells, and shakers from the western regions of Africa are included in this kit, with a large variety of instruments and articulations to choose from. See below for more details about the instruments in this kit.

Due to the large number of instruments and articulations, this kit is divided into two, one with only drums and the other with bells and shakers.

Demos:

West African Kit Demo.mp3 / West African Kit Demo.mid

Kits:

- West African Kit (Drums).kt3 (406 MB): full kit with drums
- West African Kit (Drums) Preview.kt3 (35 MB): one sample per cell for previewing
- West African Kit (Bells + Shakers).kt3 (162 MB): full kit with bells and shakers
- West African Kit (Bells + Shakers) Preview.kt3 (49 MB): one sample per cell for previewing

Instruments:

From “Drums” Kit:

5Ft FromTomFrom (C0-F#0)

Originates from Ghana. This large wooden drum has a cow-skin head.

Brekete (G0-G#0)

Originates from the Ewe indigenous region of Ghana. A cylindrical-shaped drum with animal skin stretched on each side and a piece of string tied across the skin that gives it resonance and vibration.

Djun Djun (A0-B0)

A cylindrical double-headed bass drum carved from wood and stretched with cow skin membranes. It is worn over the shoulder, played with two sticks and is made in three sizes.

Ceremony Drum (C1-F1)

West African ceremonial drum creates a booming frequency.

Djembe (F#1-C2), Djembe Ksing Ksing (C#2-G2)

Origins are from the Malian empire – it is one of the most common West African instruments. This is a goblet-shaped skin-covered hand drum that has a rich vocabulary of tones and techniques.

Shekere (G#2-A2)

African percussion instrument made of a dried gourd surrounded by a net with beads woven into it.

Kroboto (A#2-D#3)

Originates from the Ewe indigenous region of Ghana. It is similar in shape and size to the Boba but tuned differently.

Talking Drum (E3-A3)

This hourglass-shaped West African drum has heads at either end of the drum's wooden body cut from hide, fish-skin or other membranes and wrapped around a wooden hoop. Leather cords or thongs that run the length of the drum's body are wrapped around both wooden hoops. Squeezing these cords under your arm tightens the drum heads and changes the instrument's pitch.

Boba (A#3-G4)

Originates from the Ewe indigenous region of Ghana. It has a fat cylindrical shaped body with stretched animal skin for a head. The animal skin is stretched and fastened with rope tied to wooden pegs that fit into holes in the body near head-side of the drum. These pegs aid to the tuning of the drum. It can be both a lead and accompanying drum and is most characteristically played with a stick.

Bata (G#4-C#5)

A double headed drum worn by hanging from a strap around the player's neck and played with one hand on each side.

Kidi (D5-A#5)

Originates from the Ewe indigenous region of Ghana. It is a higher pitched version of the Boba and is characteristically a supporting drum.

Sabar (B5-G6)

The royal drum of Senegal, played only in Senegal. Wooden drum, tuned by a series of seven pegs which attach to the goat-skin head via a series of ropes.

Large + Small Sakara (G#6-E7)

Small hand drums made from clay with animal skin stretched across one side and played with a small stick.

From "Shakers" Kit:

Ewe Bombshell (C1-C#1), Ewe Large Cowbell (D1-D#1), Ewe Bell (E1-G1)

West African metals mostly used as supporting instruments and timekeepers in musical ensembles.

Toke (G#1-C#2)

The Toke is made of iron and is played with a small metal rod.

Deer Hooves (D2-D#2)*, Deer Antler Bell + Deer Hoof (E2-A2)*, Clack Clack (A#2-B2)*, Caxixi (C3-D#3)*, Y-Rattles (E3-F#3)*

West African shakers mostly used as supporting instruments and time-keepers in musical ensembles.

Credits:

Programmed, edited, and produced by Tony “digital-t” Austin and Robin “sharks” Lynn

Produced at Soundwarrior Studios, Los Angeles

World Music Kit

A nice collection of both non-tonal and melodic world percussion are included

in this smaller percussion kit. Drums include the djembe, udu, frame drum, and other bells and shakers. A sansa (similar to a kalimba) was also sampled for a nice musical touch. Samples of the room are also included with each sound, which can be mixed separately by assigning different outs to the rows, or muted with the row mute buttons.

Demos:

World Music Kit Demo.mp3 / World Music Kit Demo.mid

Kit:

- World Music Kit.kt3 (76 MB)

Credits:

Produced by Kevin Lamb

4. Electronic Kits

Ate Oh Wait Kit

The TR-808 is a classic analogue drum machine. The sounds are thin and have a pure quality, but that was exactly what made them popular and unique. Techno and House-Producers as well as Hip-Hop and R&B performers love and use it. The sound-portfolio consists of a Bass Drum, Snare Drum, Low-, Mid- and Hi-Tom and Conga, Claves, Rim Shot, Maracas, Hand Clap, Cow Bell, Cymbal, Open and Closed Hi Hats. Standard sounds and variations made with the “little knobs” on the machine can be found in this kit.

Use the Pitchwheel to tune the sound and try the Modwheel to add some nasty saturation.

Special features of the original machine: This drum machine has individual outputs for its sounds, a sequencer and Roland’s DIN Sync but no MIDI.

Originally built: 1981 - 1984

Manufacturer: Roland

Demos:

Ate Oh Wait Kit Demo.mp3 / Ate Oh Wait Kit Demo.mid

Kit:

- Ate Oh Wait Kit.kt3 (2 MB)

Credits:

Sampling & kit programming by Boris Alexander Pipiorke, eLife Music, www.elife-music.de

Clik Dub Kit

An atmospheric, abstract tech-dub kit. Similar in its starting point to the Glitch Kit in the Synthetic Kits category, it was created from strange audio sources from the edges of sound design. This collection moves off in a different direction towards spatial Dub. Warm and evocative, this kit has a huge array of sonic effects, from processed vocal snippets, to strange low end experiments that seem half bass, half drum. This kit could be employed in a wealth of musical genres, from dub house, techno, ambient, drum and bass - its sheer sonic breadth enables it to add percussive icing to any type of production.

Demos:

Clik Dub Kit Demo.mp3 / Clik Dub Kit Demo.mid

Kit:

- Clik Dub Kit.kt3 (6 MB)

Credits:

Produced by Soniccouture

www.soniccouture.com

Dakeat Kit

A loose collection of various hits, quite versatile due to the variation of samples and their original sources. From tight and punchy to loose, from bright to toned down, the kit allows one to sequence completely different drums just by transposing a single hit across the key range (try the snare for example). Stabs and chords of different sorts add a flavoring option in the rhythm layer. Use them to spice up things or just toss a sample salad.

Demos:

Dakeat Kit Demo.mp3 / Dakeat Kit Demo.mid

Kit:

- Dakeat Kit.kt3 (7 MB)

Credits:

Produced by Korzen

Hessy Eye Drum Tracks Kit

The Drumtraks is a programmable classic drum machine which was built back in 1984. The sound of that drum machine is not as popular as the Roland boxes, but it is quite unique. Every sound has a tuning option and you can find lots of individual outputs, one mono mix output and a cassette interface to store the memory. All sounds provided by that machine, as well as some tuned variations, are included this Kit: Bass Drum, Snare Drum, Rim Shot, Toms, Crash and Ride Cymbal, Open and Closed Hihats, Claps, Tambourine, Cow Bell and Cabasa.

Use the Pitchwheel to tune the sound and try the Modwheel to add some nasty saturation.

Special features of the original machine: It can be programmed and it can send Roland sync/clock to control a TR-808, TR-909 or TB-303. It is also fully MIDI capable and can be synced. The sound of the Drumtraks suits perfect to electro beats.

Originally built: 1984

Manufacturer: Sequential Circuits

Demos:

Hessy Eye Drum Tracks Kit Demo.mp3 / Hessy Eye Drum Tracks Kit Demo.mid

Kit:

- Hessy Eye Drum Tracks Kit.kt3 (1 MB)

Credits:

Sampling & kit programming by Boris Alexander Pipiorke, eLife Music, www.elife-music.de

Lend Drum Kit

The LinnDrum was an upgraded version of the original LM-1 made by Linn Electronics. An additional Ride and Crash Cymbal came with that machine. The LinnDrum also uses samples of acoustic drums.

The LinnDrum Kit contains sampled sounds and variations including: Bass Drum, Snare Drum, Side Stick, Hi Hat, Crash, Ride, Cabasa, Tambourine, Congas, Cowbell, Claps and Toms. Lots of individual controls are available for tuning, panning and mixing.

Use the Pitchwheel to tune the sound and try the Modwheel to add some nasty saturation.

Special features of the original machine: This machine has a couple of nice features included with its sequencer. It has 15 individual outputs for each sound and external sync and trigger, but no MIDI.

Originally built: 1982 -1985

Manufacturer: Linn Electronics

Demos:

Lend Drum Kit Demo.mp3 / Lend Drum Kit Demo.mid

Kit:

- Lend Drum Kit.kt3 (1 MB)

Credits:

Sampling & kit programming by Boris Alexander Pipiorke, eLife Music, www.elife-music.de

Nein Oh Nein Kit

The TR-909 is one of the (if not the) most popular drum machines in the world! Hundreds of electronic songs contain its unique and recognizable sound – and the success story is not over yet. This kit represents all the sounds of this machine created by the Japanese Manufacturer Roland including Bass Drum, Snare Drum, Low- Mid- and Hi Toms, Rim Shot, Hand Clap, Open- and Closed Hi Hats, Crash- and Ride-Cymbals. All the sounds are sampled in their standard state and with variations provided by the machine.

Use the Pitchwheel to tune the sound and try the Modwheel to add some

nasty saturation.

Special features of the original machine: This Drum machine is equipped with Roland's DIN Sync and MIDI, individual outputs, external memory cartridge and has a pattern sequencer.

Originally built: 1984 – 1985

Manufacturer: Roland

Demos:

Nein Oh Nein Kit Demo.mp3 / Nein Oh Nein Kit Demo.mid

Kit:

- Nein Oh Nein Kit.kt3 (2 MB)

Credits:

Sampling & kit programming by Boris Alexander Pipiorke, eLife Music, www.elife-music.de

Overtime DnX Kit

The Oberheim DMX is another classic drum machine. The sounds that come from this machine are sampled recordings from real drums. These include a Bass Drum, Snare Drum, Hi Hat (Closed/Open), Toms, Ride&Crash-Cymbal, Tambourines, Rim Shot, Shaker and Clap. All sounds are available in this kit. The DMX was used originally in lots of Hip Hop and Rap productions and is even suitable for all kinds of electronic music productions to this day.

Use the Pitchwheel to tune the sound and try the Modwheel to add some nasty saturation.

Special features of the original machine: The machine has eight separate outputs for individual processing and a storage capacity for many sequences and songs.

Originally built: 1980

Manufacturer: Oberheim

Demos:

Overtime DnX Kit Demo.mp3 / Overtime DnX Kit Demo.mid

Kit:

- Overtime DnX Kit.kt3 (1 MB)

Credits:

Sampling & kit programming by Boris Alexander Pipiorke, eLife Music, www.elife-music.de

See Our 7T8 Kit

The CR-78 is a classic analogue rhythm machine. It's not a drum machine like the TR's mentioned above, and was the first to use a microprocessor. It has built in preset rhythm patterns which can be varied. These patterns include Disco, Rock, Waltz, etc.

The CR-78 offers the following fixed sounds which can all be found in this kit: Bass Drum, Snare Drum, Rim Shot, Cow Bell, Hi Hats, Cymbals, Maraca, Congas, Bongos, Cow Bell, Tambourine and Guiros. This machine has a unique sound which can be used in any kind of electronic music.

Use the Pitchwheel to tune the sound and try the Modwheel to add some nasty saturation.

Originally built: 1978 - 1981

Manufacturer: Roland

Demos:

See Our 7T8 Kit Demo.mp3 / See Our 7T8 Kit Demo.mid

Kit:

- See Our 7T8 Kit.kt3 (1 MB)

Credits:

Sampling & kit programming by Boris Alexander Pipiorke, eLife Music, www.elife-music.de

5. Synthetic Kits

Glitch Kit

A clipped, electronic kit composed of glitches, ticks, thuds, squelches and other minute percussive sounds. The sounds were generated using many different techniques - drum synths fed through effects, microphone recordings, and generally degrading audio into strange shapes. Sequence them together at a fast tempo to achieve a Warp records, Aphex Twin/Autechre sound. Use the many high-end percussive sounds together to build a chattery, unstable hi-hat line, and alternate the low end kick sounds to develop pitched rhythms at the bottom end.

Demos:

Glitch Kit Demo.mp3 / Glitch Kit Demo.mid

Kit:

- Glitch Kit.kt3 (2 MB)

Credits:

Produced by Soniccuture

www.soniccuture.com

Mega Synthetic Kit

This kit uses all 128 available cells in Battery 3! There is a huge variety of digital samples which are all available in a single kit. There are even too many sounds to describe here, so it is best to try the kit out yourself and listen to the different cells that are available to you.

Demos:

Mega Synthetic Demo.mp3 / Mega Synthetic Kit Demo.mid

Kit:

- Mega Synthetic Kit.kt3 (41 MB)

Credits:

Produced by Richard Devine

Orgami Kit

Raw oysters, everyday one-shots twisted into blunted percussion. Anything and the kitchen sink. Effervescent water fall spray. Useful pops, clicks, and chimes. Shake and stir your soul with these nourishing sonic treats.

Demos:

Orgami Kit Demo.mp3 / Orgami Kit Demo.mid

Kit:

- Orgami Kit.kt3 (20 MB)

Credits:

Produced by postrik

Robati Kit

Captured by robatical extremists, harshly digital, guillotine public decimation, artificially grimey, blasted sub-conscious, lonely buzzards, bip-hop.

Demos:

Robati Kit Demo.mp3 / Robati Kit Demo.mid

Kit:

- Robati Kit.kt3 (15 MB)

Credits:

Produced by postrik

Sintheti Kit

Ambient doom, horror soundtrack, ends of the world, spacious swept filters, deep depth charged, waiting for the sun, synthetic beauty.

Demos:

Sintheti Kit Demo.mp3 / Sintheti Kit Demo.mid

Kit:

- Sintheti Kit.kt3 (42 MB)

Credits:

Produced by postrik

Vrtrel Kit

This kit was made using Serge, Doepfer Modular systems, and advancing modeling techniques using the Kyma System and the Hartmann Nueroon. Many modulations are applied to this kit to twist the sounds even more than they already are.

Demos:

Vrtrel Kit Demo.mp3 / Vrtrel Kit Demo.mid

Kit:

- Vrtrel Kit.kt3 (46 MB)

Credits:

Produced by Richard Devine

Wooden Clog Kit

This kit was created by sampling a wide assortment of strange instruments and objects, including waterphones, a huge 50 foot iron tower, a tall empty water tower, a wide assortment of metal objects and wooden claves. Some cells also have samples of prepared African wooden finger pianos and thunder drums.

Demos:

Wooden Clog Kit Demo.mp3 / Wooden Clog Kit Demo.mid

Kit:

- Wooden Clog Kit.kt3 (28 MB)

Credits:

Produced by Richard Devine

6. Special Kits

Armageddon Kit

The time has come. It is Armageddon day, and all you have to defend yourself with is this kit. This kit has explosions, gunfire, crashes, bombs...everything you would expect to hear when the day arrives. The samples are arranged in such a way that these world-ending sounds could actually be used as a drum kit. But don't expect them to sound close to typical.

All of the samples in this kit were provided by Sound Ideas, the leading producer of sound effect samples.

Demos:

Armageddon Kit Demo.mp3 / Armageddon Kit Demo.mid

Kit:

- Armageddon Kit.kt3 (79 MB)

Credits:

Samples provided by Sound Ideas (www.sound-ideas.com)

Kit Programming – Paul Maurer



www.sound-ideas.com

Berlin Headquarters Kit

Ever wanted the CEO of Native Instruments to tap his phone keys to the groove of your track? And did you know what a dirty bass drum the NI president's Bisley container makes?

The Berlin Headquarters kit consists entirely of samples recorded at the NI headquarters in Berlin Kreuzberg. It features sounds such as sliding conference doors, knocks on tables, electronic door openers, light switches, etc. Some of the sounds even have multiple velocity layers. The kit also includes a playable bass, made from the sound of a running fan.

The idea behind this kit is that everyday sounds can make a great drumkit – if you layer the right sounds together or tweak them with EQ, envelopes, etc. The raw samples are completely unprocessed and all processing is done using Battery 3's internal effects. For some sounds, the processing is more extensive, and others just use a little compression.

Demos:

Berlin Headquarters Kit Demo.mp3 / Berlin Headquarters Kit Demo.mid

Kit:

- Berlin Headquarters Kit.kt3 (10 MB)

Instruments:

Background Noise: One recording session was after Germany won the quarter final of the soccer world cup, and this was the noise of cars driving through the streets

Bass Speaker Scratch: Scratch over the bass driver of a desktop monitor speaker

Beeper: The sound of the transponder door opener of the Development department

Bisley NI President: Hit at the side of the NI President's Bisley container

Cabinet Door: Closing noise of a small cabinet in the large meeting room

Chair of the CEO: Sound of the adjustment lever of the NI CEO's chair

Desk Knock Smack: Knock on the desk with a different "articulation"

Desk Knock: Knock on the desk

Door Opener Clean: Sound of the door opener to the IT department on the

4th floor

Door Opener Dirty: The same sound in a different "flavor"

Entrance Latch: Sound of the entrance latch of the Sales/Marketing dept. on the 4th floor

Entrance Right: Closing door of the Sales/Marketing dept.

Left Entrance: Closing door of the IT dept.

Fan Adjust: Noise of the fan being height adjusted

Fan Buttons: Pushing the buttons of a fan

Fan Running: Running fan mic'd from the side

Lock Click: Noise of the lock of the IT dept.

Meeting Door Close: Closing sound of the two sliding wooden doors of the large meeting room

Meeting Door Slide: Sound of the sliding doors of the large meeting room

Phone of the CEO: Ring tone of the NI CEO

Phone Keys: the CEO tapping the keys of his phone

Radiator Crash: Hit on the radiator, mic'd on the opposite side of the device

Radiator Ride: Hit on the radiator, mic'd directly at the hitpoint

Rubbermaid Lid: Hit in the lid of the trashcan in one of the meeting rooms

Scratch Meeting: Scratch over the rippled surface of the door of one of the meeting rooms

Scratch Shelf: Same thing over the back of the shelf

Shipping Box L: Kick against the large shipping box

Shipping Box M: Knock against the medium shipping box

Sign NI Inside: Flip of the NI monitor sign

Speaker Buzz: Buzz of the meeting room monitor speakers connecting the laptop

Speaker Tap: Tap against the bass cone of the monitor speakers in the large meeting room

Microphones and Preamps used:

Microphone: Neumann TLM 170, cardioid setting

Preamp: SPL Gainstation, tube stage off

All samples were recorded using a Metric Halo MIO 2882.

Credits:

Produced and programmed by Florian Sarges

Factory Kit

All of the sounds that you would typically hear in a large factory are included in this kit. There are a large assortment of machines that loop perfectly for any desired length, and some even have release triggers for the sound of the machines powering down. Other typical factory "one shots" are included, such as anvils, hammers, metal, glass, wood, and stone sounds. Many of these sounds are even velocity layered to give a nice full range of use.

These sounds can be used for creating unique beats with these sounds of the industry, or they can be used as sound effects for any kind of production.

All sounds were recorded in the Bildhauerwerkstatt in Berlin, Germany, part of Kulturwerk des bbk Berlins.

Demos:

Factory Kit Demo.mp3 / Factory Kit Demo.mid

Kit:

- Factory Kit.kt3 (145 MB)

Credits:

Samples recorded by Paul Maurer, Gösta Wellmer, Gerald Zollner, Martin Jann, and Markus Krieg.

Kit programmed and engineered by Paul Maurer.

Microwave Kit

A kit comprised of basic waves (sine, square, triangle, etc.) and their variations, all played at C1, noise and loops produced using the kit's sounds. The loops are heavily processed and they point the way of the potential application. However, the kit can also be used for ambient, cliq-hop, and other heavily digital genres and Led Zeppelin remixes.

Demos:

Microwave Kit Demo.mp3 / Microwave Kit Demo.mid

Kit:

- Microwave Kit.kt3 (13 MB)

Credits:

Produced by Korzen

Noise Kit

All of the sounds in this kit are a type of noise. Whether it is a typical pro-audio noise such as white, pink, or brown noise, other noises associated with recording such as AC power hum, tape his, or amp noise, or just noises that come through on recordings or simply annoy people, like fans, plumbing, appliances, etc. Some "melodic" noises are even given a playable range on the keyboard (like AC power hum).

This kit takes these unwanted noises and makes them the basis of a full drum kit. Turn that disadvantage into an advantage.

Demos:

Noise Kit Demo.mp3 / Noise Kit Demo.mid

Kit:

- Noise Kit.kt3 (18 MB)

Credits:

Produced and programmed by Paul Maurer

Prepared Percussion Kit

Like a prepared piano, these percussion sounds are completely processed into an ambient collection of sounds that cannot be used in the typical percussive way. Although we will certainly not stop you from trying...

Demos:

Prepared Percussion Kit Demo.mp3 / Prepared Percussion Kit Demo.mid

Kit:

- Prepared Percussion Kit.kt3 (84 MB)

Credits:

Produced by Kevin Lamb

Battery 2 Kits

The following kits were originally from the Battery 2 library, and are included with the Battery 3 library.

1. Acoustic Kits

Acoustic Kit - multi mic

This kit features a complete acoustic kit with each drum recorded with multiple microphones. Each column contains samples for one instrument.

The default setting routes every cell to the main outs. However if your host sequencer supports multiple outputs, try routing for example rows C to F on discrete channels. By doing so you can mix the amount of the pzm, overhead, room and trash mics in your host mixer.

Demos:

Acoustic Kit - multi mic.mp3 / Acoustic Kit - multi mic.mid

Kits:

- Multi Mic Kit - preview.kt2 (46 MB): one sample per cell for previewing
- Multi Mic Kit.kt2 (261 MB): full kit

Drumkit:

22" x 18" Premier Series Maple Traditional Bass Drum

14" x 5,5" Premier Modern Classic Maple Snare Drum

10" x 8" Premier Series Maple Traditional Tom

12" x 9" Premier Series Maple Traditional Tom

16" x 13" Premier Series Maple Traditional Tom

14" Paiste Signature Dark Crisp Reflector HiHat

16" Paiste Traditional Thin Crash

18" Paiste Dark Energy Mark I Crash

21" Paiste Dark Energy Mark II Ride

Microphones used:

Bass Drum

Microphone: Sennheiser E602 intern
Neumann TLM 170 extern

Preamp: Amek System 9098

Snare Drum

Microphone: Shure SM57 Top
Neumann KM 84 Top
Beyerdynamik 201 Bottom

Preamp: Universal Audio 2108

Hihat

Microphone: Microtech Gefell UMT 70S

Preamp: Amek System 9098

Toms

Microphone : Sennheiser 421
AKG C-1000

Preamp: Amek System 9098

Overhead

Microphone: Audiotecnica 4051

Preamp: Amek System 9098

PZM

Microphone: CROWN PZM 30D

Preamp: Amek System 9098

Room

Microphone: AKG 414 BTL

Preamp: dbx 386 Tube Preamp

TRASH MIC

Microphone: Shure SM57

Preamp: TL Audio VP-5051 Valve

The samples were recorded using a Motu 896 HD with Emagic Logic Audio Pro and cut in Digidesign Protools.

Credits:

Producer: Modo Bierkamp

Engineer: Jochen Wollenhaupt

Drums played by: Michael Wolpers

Recorded at BIGHOUSE STUDIO in Hannover, Germany

Acoustic Kit - multi stick

This acoustic kit features a complete acoustic kit, played with six different kinds of mallets. Each column contains samples for one instrument, while each row represents one mallet type. The drums are mapped according to General Midi, however the midi notes C3, D3, E3, F3, G3, A3 activate rows A to F respectively (note the field marked Cell Activation in the Cell sub-page menu in BATTERY 2). So while playing back your groove in your sequencer, you can switch from sticks to brushes to multirods and so forth by pressing these keys in real time.

Demos:

Multi Stick Kit.mp3 / Multi Stick Kit.mid

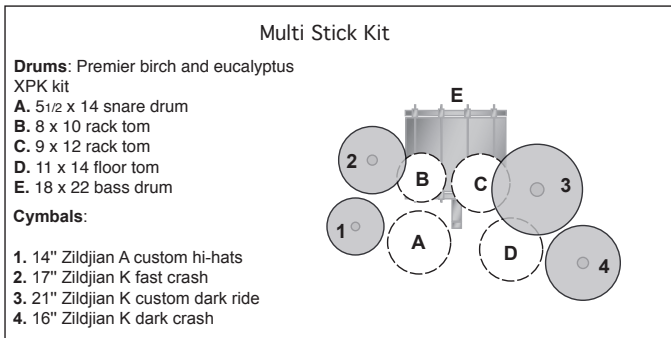
Kits:

- Multi Stick Kit - preview.kt2 (65 MB): one sample per cell for previewing
- Multi Stick Kit - small.kt2 (192 MB): smaller version of the full kit
- Multi Stick Kit.kt2 (528 MB): full kit

The drums were performed with sticks, brushes, soft mallets, hard mallets, multirods and hands.

The bass drum features six different kinds of beaters.

Setup:



Credits:

Programmed, edited and produced by Tony „digital-t“ Austin & Robin „sharks“ Lynn

Recorded, engineered and mixed by John Potoker

Instruments performed by Tony „digital-t“ Austin

Produced at Soundwarrior Studios, Los Angeles

Additional performances by Edson Gianesi

Additional programming by Jared Selter

GM Kit

This is a high quality GM Kit. All instruments were recorded in the same room to ensure a homogenous sound.

Demos:

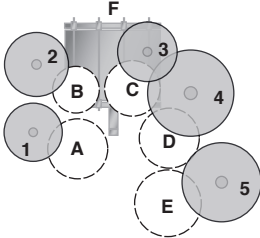
GM Kit Drums.mp3 / GM Kit Drums.mid

GM Kit Percussion.mp3 / GM Kit Percussion.mid

Kits

- GM Kit - preview.kt2 (19 MB): one sample per cell for previewing
- GM Kit.kt2 (161 MB): full kit

Setup:

<p>Drums: DW drum kit w/ Perl brass snare drum A. 6 1/2 x 14 snare drum B. 8 x 10 rack tom C. 10 x 12 rack tom D. 11 x 14 floor tom E. 14 x 16 floor tom F. 18 x 22 bass drum</p> <p>Cymbals: 1. 15" Zildjian K vintage hi-hats 2. 16" Zildjian A custom dark crash 3. 14" Zildjian A custom crash 4. 22" Zildjian K pre-aged custom ride 5. 21" Zildjian Oriental trash</p>	<p>GM Kit</p> 
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Credits:

Programmed, edited and produced by Tony „digital-t“ Austin & Robin „sharks“ Lynn

Recorded, engineered and mixed by John Potoker

Instruments performed by Tony „digital-t“ Austin

Produced at Soundwarrior Studios, Los Angeles

Additional performances by Edson Gianesi

Additional programming by Jared Selter

Jazz Brush Kit

This kit is a „classic acoustic kit”, played with brushes.

Note that the snare samples (column 2) have a cell for each hand (left/right). These cells make use of BATTERY’s „Round Robin” feature, which means if you hit D1 (for example), you’ll trigger the left hand sample; hit D1 again and you’ll trigger the right hand sample. The same is true for D#1 (Snare Stir) and E1 (Snare Stir Soft).

Demos:

Jazz Brush Kit.mp3 /Jazz Brush Kit.mid

Kits:

- Jazz Brush Kit - preview.kt2 (27 MB): one sample per cell for previewing
- Jazz Brush Kit.kt2 (115 MB): full kit

Setup:

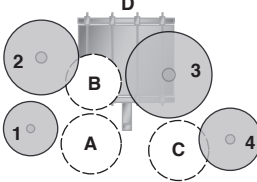
Jazz Brush Kit

Drums: Getsch mahogany kit w/
Ludwig steel snare drum

A. 5 x 14 snare drum
B. 8 x 12 rack tom
C. 14 x 14 floor tom
D. 16 x 18 bass drum

Cymbals:

1. 14" Zildjian K new beat hi-hats
2. 19" Bosphorus flat ride w/ rivets
3. 21" Istanbul "Mel Lewis" ride
4. 15" Zildjian vintage crash



Credits:

Programmed, edited and produced by Tony „digital-t“ Austin & Robin „sharks“ Lynn

Recorded, engineered and mixed by John Potoker

Instruments performed by Tony „digital-t“ Austin

Produced at Soundwarrior Studios, Los Angeles

Additional performances by Edson Gianesi

Additional programming by Jared Selter

Old Jazz Kit

This is the same kit as the Jazz Brush Kit, but played with sticks and recorded with other playing styles. It is great for use as a „classic“ kit for organic hip-hop, soul, jazz etc.

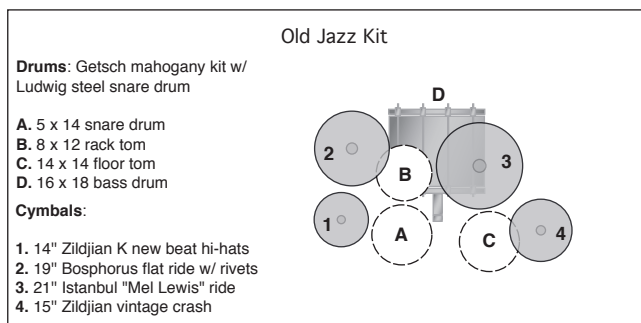
Demos:

Old Jazz Kit.mp3 / Old Jazz Kit.mid

Kits:

- Old Jazz Kit - preview.kt2 (16 MB): one sample per cell for previewing
- Old Jazz Kit.kt2 (131 MB): full kit

Setup:



Credits:

Programmed, edited and produced by Tony „digital-t“ Austin & Robin „sharks“ Lynn

Recorded, engineered and mixed by John Potoker

Instruments performed by Tony „digital-t“ Austin

Produced at Soundwarrior Studios, Los Angeles

Additional performances by Edson Gianesi

Additional programming by Jared Selter

Soul Kit - multi mic

Another kit with each instrument recorded with different microphones. Three cells belong to each instrument: direct microphone (mono), overheads (stereo) and room mics (stereo). You could route all cells with direct microphone to discrete mono channels in your host mixer, then select rows B and E, route them to a stereo pair and select C and F and route them to a different stereo pair. With this setup you could play back your groove and then mix the amount of direct, overhead and room microphones in your host mixer.

Demos:

Soul Kit - multi mic.mp3 / Soul Kit - multi mic.mid

Kits:

- Soul Kit - multi mic.kt2 (139 MB): full kit
- Soul Kit - preview.kt2 (23 MB): one sample per cell for previewing

Drumkit:

Yamaha Maple Custom

Credits:

Producer: Chris Pfannschmidt

Engineer: Uli Baronowski

Recorded at Woodhouse Studio Hagen, Germany

2. Percussion Kits

Afro-Cuban Kit

The Afro-Cuban Kit is made up of congas, bongos, timbale and small percussion. Playing techniques and left/right hand playing is arranged downwards, so cell B7 „Open Slap” means that an open slap tone is played on the low bongo by the left hand.

Demos:

Afro-Cuban Kit.mp3 / Afro-Cuban Kit.mid

Kits:

- Afro-Cuban Kit - preview.kt2 (15 MB): one sample per cell for previewing
- Afro-Cuban Kit.kt2 (170 MB): full kit with all instruments
- Bongo Kit.kt2 (30 MB): all bongo samples
- Conga.kt2 (40 MB): all conga samples
- Small Percussion Kit.kt2 (56 MB): all percussion samples (bells, clave etc.)
- Timbale Kit.kt2 (46 MB): all timbale samples

Details:

The Afro-Cuban kit consists of many of the typical percussion instruments that you would expect in an Afro-Cuban salsa band. Each percussion instrument features the most common articulations that would be played for that instrument. If you're not familiar with the instruments comprised in this kit, you may find some of the drums and articulations a bit unfamiliar.

Included in this library are three separate congas. The „Tumbadora”, „Conga” and „Quinto”. The „Tumbadora” is the lowest pitched conga of the trio. The „Conga” is the most commonly known drum and is played with the „Tumbadora” in order to create conversational type patterns between the two drums. The „Quinto” is the highest pitched drum and most commonly plays solo type patterns. Most contemporary percussionists combine all three drums together in order to create advanced conversational patterns that would almost seem melodic in sound.


Many of the hand drums (ie. Congas, and Bongos) feature a group of arti-

culations named „Heel”, „Tip” and „Muffled Slap”. These articulations were included in order to play the basic rhythm patterns that you would expect in the typical Afro-Cuban percussion section. The „Heel”, „Tip” and „Muffled Slap” are played in a very particular sequence in order to create a rhythmic pattern that most people refer to as „Marcha” or „March”. The most basic pattern that includes the „Marcha” pattern for the congas is played like this:

MUSIC KEY	
conga muffle slap	X
conga tip	●
conga heel	○
conga open tone	●
tumba open tone	●



The Timbales feature an articulation named „Cascara”. Cascara translates to „Shell” in English. This articulation is played on the side of the shell of the Timbales. The most common pattern for this articulation is called „Cascara”. The pattern is played like this:

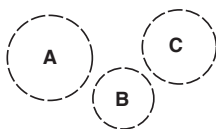


This pattern is played in order to help keep „Time” between the whole Afro-Cuban percussion section. It also outlines one of the most basic patterns that most Afro-Cuban rhythms are based on, the „Clave”.

If you are interested in learning more about some of the rhythms that are played in a typical Afro-Cuban band, visit your local music bookstore. There are many books and videos that have been published, by a multitude of Afro-Cuban musicians, that describe in detail, a lot of the basic and advanced patterns that are played for these instruments.

Setup:

Congas



Drums: L.P. Potato congas

A. 12 1/2" Tumbadora

B. 11" Quinto

C. 11 3/4" Conga

Bongos



Drums: L.P. Galaxy bongos

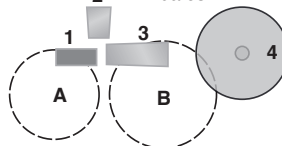
A. 7 1/4" bongo

B. 8 5/8" bongo

Accessories

1. L.P. Mambo bell

Timbales



Drums: L.P. Tito Punte timbales

A. 13" timbale

B. 14" timbale

Accessories

1. L.P. red wood block

2. L.P. Cha Cha bell

3. L.P. Salsa bell

4. 17" Zildjian A custom crash

Credits:

Programmed, edited and produced by Tony „digital-t“ Austin & Robin „sharks“ Lynn

Recorded, engineered and mixed by John Potoker

Instruments performed by Tony „digital-t“ Austin

Produced at Soundwarrior Studios, Los Angeles

Additional performances by Edson Gianesi

Additional programming by Jared Selter

Afro-cuban instruments provided courtesy of Kiko Cornejo

Orchestral Percussion Kit

Ultra high-quality orchestral percussion samples, made using some of the world's finest instruments. Extensive velocity layering ensures maximum realism and playability. The samples include single strokes, flams, ruffs, and rolls with various dynamic curves including constant volume, crescendo, and diminuendo.

Demos:

Orchestral Percussion.mp3 / Orchestral Percussion.mid

Kits:

- Orchestral - preview.kt2 (60 MB): one sample per cell for previewing
- Orchestral - rolls.kt2 (253 MB): all rolls from the full kit
- Orchestral - single hits.kt2 (178 MB): all single hits from the full kit
- Orchestral Percussion.kt2 (469 MB): full kit

Details:

INSTRUMENT	TYPE	STICKS USED
cymbals	Zildjian Classic Orchestral prototypes, 19"	
high gong	Thai gong, Ab	Encore 35 YR
low gong	largest gong from gamelan, A natural below middle C	fists with socks on
tam	26" Ludwig	Balter GM1 General
snare - snares on	6" Grover	Promark. Freer General Orchestral
snare - snares off	6" Grover	Promark. Freer General Orchestral
field drum	Remo field drum 10x14	Regal Tip Tim Adams Military

bass drum	Ludwig 26" x 11"	Duff 6's for rolls. Gauger 4 for strokes
sus cym, strokes and rolls	Zildjian, A, Classic Orchestral, 19"	Yamaha, Keiko Abe 2 tones, red
sus cym, arco	Zildjian, A, Classic Orchestral, 19"	bass bow
sus cym, scrape	19" Zilco	Stoessel brown triangle beater
tambourine	Grover german silver	
triangle	Grover 9"	Stoessel brown
castagnets	Black Swamp, large	
anvil	Metal pipe, 40 grade aluminum	hammer
wooden chimes	bamboo chimes	
finger cyms	Zildjian	
claves	unknown	
peking opera gong	authentic	Balter 25, vibe mallet
brake drum	authentic	Encore npx 1
woodblocks	lowest to highest: Bullfrog #6, a different Bullfrog #6, Vaughncraft #3, Bullfrog #5	unwrapped, but latex covered RVS 14, rattan
temple blocks	Bullfrog	same as above
wind chimes	Treeworks	
ratchet	Ludwig	

Credits:

Lawson White/So Percussion Group

Timpani Kit

These kits consist of an octave of timpani samples, recorded at a variety of velocities and with several playing techniques, including single-strokes, flams, ruffs, and crescendo, diminuendo, and constant-volume rolls.

Demos:

Timpani Kit.mp3 / Timpani Kit.mid

Kits:

- Timpani - all preview.kt2 (128 MB): one sample per cell for previewing
- Timpani - crescendo rolls.kt2 (190 MB): velocity controls length of roll
- Timpani – decrescendo rolls.kt2 (145 MB): velocity controls length of roll
- Timpani – flams.kt2 (130 MB)
- Timpani – rolls.kt2 (260 MB)
- Timpani – single hits.kt2 (141 MB)
- Timpani – three-stroke ruff.kt2 (131 MB)

The samples consist of a chromatic octave (F1-F2), recorded on Adams Philharmonic, Cloyd Duff model drums. The low F-B were recorded on a 32“, the Bb-C on a 29“ and the D-F on a 26“.

Credits:

Lawson White/So Percussion Group

3. Electronic Kits

Apparat Kit

„This kit contains a lot of recent sounds I used on various records. I’ve been using BATTERY for ages and most of my songs were composed using different apparat-kits. This one is a collection of those - a kind of ‘best of’.

Every row has a different ‘theme’ starting with more ‘ravy’ stuff to just little noises in the end.

A lot of the tones are samples recorded with microphones or sounds I built with my second love from NI - Reaktor.” - Sascha Ring

Demos:

Apparat.mp3 / Apparat.mid

Kit:

- Apparat.kt2 (5 MB)

Credits:

Apparat (Sascha Ring)

Arcocen Kit

Analog/FM/AM hybrid kit with top-quality production values, created with unique filter algorithms and some granular processing. Tight, punchy, and innovative sound design, along with a wide variety of sounds makes this kit suitable for industrial, techno, trance, UK garage, two-step, jungle, and avantgarde electronica.

Taken from the Synthetic Drums library.

Demos:

Arcocen.mp3 / Arcocen Kit (140bpm).mid

Kit:

Arcocen.kt2 (20 MB)

Credits:

Author: Thomas Krarup

Best of Absynth Kit

This kit uses samples made from patches in the Absynth factory library, and is perfect for a wide variety of experimental and electronic styles. The first octave has been loosely mapped according to the GM specification.

Demos:

Best of Absynth.mp3 / Best of Absynth.mid

Kit:

- Best of Absynth.kt2 (9 MB)

Credits:

sounds by various designers, kit programming by Dennis DeSantis/Martin Jann

Best of FM7 Kit

This kit has been carefully assembled from the „FM7 Sounds Volume 1” collection. Most cells contain 5 velocity layers, and become more inharmonic at higher volumes. These samples have bite, and are perfect for use in industrial or experimental electronic music.

Demos:

Best of FM7.mp3 / Best of FM7.mid

Kit:

- Best of FM7.kt2 (8 MB)

Credits:

Authors: various

Kit programming: Dennis DeSantis

Best of Krypt Kit

Loosely mapped according to the General MIDI specifications, this kit contains 52 samples drawn from Lazyfish's „Krypt” ensemble from „Reaktor Electronic Instruments Vol. 2”. These are punchy sounds, well-suited for techno or any experimental electronic productions.

Demos:

Best of Krypt.mp3 / Best of Krypt.mid

Kit:

- Best of Krypt.kt2 (4.1 MB)

Credits:

Samples: Lazyfish

Kit programming: Dennis DeSantis

Best of Limelite Kit

Loosely mapped according to the General MIDI specifications, this kit contains 52 samples drawn from James Walker Hall's „Limelite” ensemble from „Reaktor Electronic Instruments Vol. 2.” These diverse sounds are perfect for any style, but work particularly well for hip-hop.

Demos:

Best of Limelite.mp3 / Best of Limelite.mid

Kit:

- Best of Limelite.kt2 (3 MB)

Credits:

Samples: James Walker Hall

Kit programming: Dennis DeSantis

Dusty Circuit Kit

This pure analog kit was created with a Roland® Jupiter 6. Extra warmth and deepness was added through post processing. This is percussive analog synthesis at its best, and can be used wherever fat, warm sounds are desirable.

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Taken from the Synthetic Drums library.

Demos:

Dusty Circuit.mp3 / Dusty Circuit.mid

Kit:

Dusty Circuit.kt2 (18 MB)

Credits:

Producer: Steffen Müller

Hip hop Kit

R&B Kit

This pair of kits comes from top producers J&Sweet and Dwayne „DCat” Cornelius, and consists of raw, natural samples perfect for contemporary urban styles.

Demos:

Hip hop Kit Demo.mp3 / Hip hop Kit Demo.mid

R&B Kit Demo.mp3 / Hip hop Kit Demo.mid

Kits:

- Hip hop.kt2 (3 MB)
- R&B.kt2 (2 MB)

Credits:

J&Sweet and Dwayne „DCat” Cornelius

MK2 Kit

Basic tech-house set with loads of little extra gimmicks that are perfect for rounding out your arrangement and adding a little flourish. One of the best features is the heavily processed TR909 Bass drum, which bangs extremely hard in the clubs.

Taken from the Synthetic Drums library.

Demos:

MK2.mp3 / MK2.mid

Kit:

- MK2.kt2 (13 MB)

Credits:

Producer: Rob Acid

Toksin Kits 1 & 2

Toksin Kit1:

This first kit is intended for music styles like breakbeats, electro clash and progressive.

Toksin Kit2:

This kit is more in the vain of Atari teenage riot, nin or for any styles that require some more nasty sounds.

Enjoy ;)

Most of the sounds were created from scratch, using source material from various drummachines like the machinedrum and also custom software like drumsynth. All source sounds were then sent through the Distressor compressor then edited and processed in Kyma, Reaktor and other various plugins.

All kits created, edited and processed by Sascha Dikiciyan. Sascha has done remix work for BT, Deepsky and Taxidoll under the name Toksin and also produced music for videogames like Quake II, Quake III Arena and James Bond „tomorrow never dies“. For more info check www.toksin.com and

www.sonicmayhem.com.

Demos:

Toksin 2.mp3 / Toksin 2.mid

Kits:

- toksin_kit1.kt2 (13.3 MB)
- toksin_kit2.kt2 (13.1 MB)

Credits:

Sascha Dikiciyan

4. Special Kits

beatBox Eliot

A massively multi-sampled human beatbox kit.

Demos:

beatBox Eliot.mp3 / beatBox Eliot.mid

Kits:

- beatboxEliot.kt2 (59 MB)
- beatboxEliot preview.kt2 (3.5 MB)

Details:

For four years I've been attracted to the idea of doing an authentic Beatbox kit, ever since the time of the production of the sampler „the mystery of BeatBox - vol. 1.0” - the first record ever which uses beats „out of the mouth” only.

That's why I'm so glad to realize this project with Native Instruments and Kraans De Lutin (producer) on such a high level.

The difficulty in producing Beatbox samples lies in the fact that through simple repetition of the same sound one loses „human feel”. The production will eventually sound like a programmed drum pattern and not like a person beat boxing. I believe there's no instrument as „dirty” as the beatbox (that is, the sounds never resemble each other, although this is also considered to be the skill of an experienced beat boxer (tightness and the most exact repetition of sound and dynamic possible). In any case, one can only obtain the characteristic „organic” feel when using as many samples as possible of one particular sound.

So we've come up with 56 „instruments” with over 1300 (!) samples, recorded with a Shure SM 58 Beta. This means an average of 23 velocity layers per instrument. Especially for much-used instruments like snare and kick we've used ca. 40 velocity layers - in fact the hi-hat has one sample for every velocity! The whole production was indeed very time consuming, but the result is for sure the most realistic sounding beatbox kit available.

In order to achieve a realistic „human” sound, we recommend to take some time experimenting with the velocity layer of each sound when producing. All sounds are recorded at different volumes and durations. Grade snares, for

example, always varies in pitch and duration and properly used, it'll groove like hell...

We also took care of letting the beat boxer breathe, so we recorded some breathing samples as well. Breathing in beat boxing is not so much catching air, but it is rather used as a percussive rhythmic element, which is embodied in the beat (many people wonder how beat boxers breathe, as breathing is incorporated in a way so that it is not perceived as breathing). Of course one can emphasize breathing and by doing so create interesting beats. Also,

breathing is often used in open hi-hat sounds for example (in producing our loops and midi files, Kraans has taken great care in employing breathing in the most natural way possible).

We have constructed the kit in so that certain sounds can not be played together - a vibrant bass box with a long decay can not be performed together with a snare as they are mutually exclusive. As an experienced beat boxer I can cover this up of course, so that it'll sound as if they sound together, but this has to be planned precisely (vocals and beat simultaneously is therefore the „high art” of beat boxing). But this is only possible in live situations and not in a drum kit (as an example, the midi file starts within natural boundaries, and proceeds toward the end into the „no limit” zone...).

One should emphasize that all sounds originate only from the mouth and have been mixed in BATTERY 2 only. Also I'd like to mention that I do have countless sounds up my sleeve (brass, bass lines, guitar riffs, fx voices, scratches, disco sounds and so forth), so I'm looking forward to continuing to work with Native Instruments on more kits.

For me this kit means a small dream come true, not only because my beatbox is captured permanently and is made available for everyone, but also the fact that the possibilities of the „mystical instrument” beatbox (everyone knows about it, but few are capable of doing it) are being extended and popularized.

So I'll hope this kit will bring fun, delight and last but not least new sounds and inspirations into your production. I'd like to say: „Mission accomplished!”

beatbox 4 life!

BeatBox Eliot

www.beatboxeliot.de

Credits:

BeatBox Eliot

Production & programming: Kraans De Lutin

Simple Waveform Kit

Welcome to the smallest kit of the BATTERY 2 library. This kit makes use of only five samples (sine, triangle, square and saw wave plus white noise). Since the samples itself are made up of exactly 512 sample values, they could be referred to as wavetables rather than samples.

Each row represents one waveform, while the programming of the cells of each column is the same, meaning if you step through the column, the waveform changes but not the sound shaping.

This kit demonstrates BATTERY 2's sound shaping features, like the pitch envelope, filter, LFO, Saturation, Bit Reduction, sample rate reduction, compressor and so forth.

Demos:

simple waveform.mp3 / simple waveform.mid

Kit:

- simple waveform.kt2 (5 KB !)

Credits:

Producer: Nicki Marinic

CD Kit 1 / CD Kit 2 (Clay Duncan)

Two kits packed with a variety of aggressive and eerie noises, some punchy, some spacious, all built by master sound designer Clay Duncan.

„Kit 2 is a bit of an abused waterharp sometimes put through a MesaBoogie Cabinet. Synth weirdness from Cwejman S1. Slitdrum and crystal bowl hits and scrapes. A few guitar harmonics and some bowed bass sounds. Made these over the past few months while working on the film 'Blade Trinity' and a TV miniseries 'The Grid' and I put in a couple from last summer from 'Bad Boys II'.

Kit 1 sounds are from MachineDrum, MonoMachine, Waterharp, Cwejman S1, and MusicMan Bass. Sometimes played through little tiny speakers just to make it sound awful enough and with a little help from Creamware's SSB Modulator and a little bit of spring reverb. These sounds I started making and using this year for the movie 'Thunderbirds' and on 'The Grid' and 'Blade Trinity'."

Demos:

Clay Duncan 1.mp3 / Clay Duncan 1.mid

Kits:

CD Kit 1.kt2 (21 MB)

CD Kit 2.kt2 (42 MB)

Credits:

Clay Duncan

Battery 1 Kits

The following kits were originally from the Battery 1 library, and are also included with the Battery 3 library.

60's Garrage Kit

A reminder for some of the good ol' days, practicing drums on your first drum set in a garage back in the 60's.

Demos:

60's Garrage Kit Demo.mp3 / 60's Garrage Kit Demo.mid

Kit:

- 60's Garrage Kit.kt3 (86 MB)

70's Funk Kit

A nice kit for that retro 70's funk sound.

Demos:

70's Funk Kit Demo.mp3 / 70's Funk Kit Demo.mid

Kit:

- 70's Funk Kit.kt3 (61 MB)

70's Reggae Kit

Drums from the old Reggae production sound that we all know well.

Demos:

70's Reggae Kit Demo.mp3 / 70's Reggae Kit Demo.mid

Kit:

- 70's Reggae Kit.kt3 (85 MB)

80's Electro Kit

This kit is a great collection of electronic drum machine sounds from the 80's.

Demos:

80's Electro Kit Demo.mp3 / 80's Electro Kit Demo.mid

Kit:

- 80's Electro Kit.kt3 (2 MB)

Alias Kit

Almost all of the sounds in this kit are distorted and crunchy, great for that heavy industrial track you've been working on.

Demos:

Alias Kit Demo.mp3 / Alias Kit Demo.mid

Kit:

- Alias Kit.kt3 (8 MB)

Alkaloid Kit

The sounds of this kit are a combination of processed acoustic sounds and noise.

Demos:

Alkaloid Kit Demo.mp3 / Alkaloid Kit Demo.mid

Kit:

- Alkaloid Kit.kt3 (14 MB)

Argon Kit

Percussive noise and processed classic electronic sounds make up the majority of this kit.

Demos:

Argon Kit Demo.mp3 / Argon Kit Demo.mid

Kit:

- Argon Kit.kt3 (4 MB)

Basic Kit

As the name suggests, this kit gives you a basic acoustic drum kit.

Demos:

Basic Kit Demo.mp3 / Basic Kit Demo.mid

Kit:

- Basic Kit.kt3 (20 MB)

Big Beat Kit

Another kit with standard sounds, with some “extras” like orchestra hits and snaps.

Demos:

Big Beat Kit Demo.mp3 / Big Beat Kit Demo.mid

Kit:

- Big Beat Kit.kt3 (6 MB)

D'n'B Kit

All the sounds you'll need for a nice drum and bass beat.

Demos:

D'n'B Kit Demo.mp3 / D'n'B Kit Demo.mid

Kit:

- D'n'B Kit.kt3 (69 MB)

Dance 1 Kit

Ready to make that Dance track? Now you have the drums for it.

Demos:

Dance 1 Kit Demo.mp3 / Dance 1 Kit Demo.mid

Kit:

- Dance 1 Kit.kt3 (1 MB)

Dance 2 Kit

Another great collection of sounds for dance music.

Demos:

Dance 2 Kit Demo.mp3 / Dance 2 Kit Demo.mid

Kit:

- Dance 2 Kit.kt3 (1 MB)

Distinct Kit

Harsh and low electronic sounds for many different types of music.

Demos:

Distinct Kit Demo.mp3 / Distinct Kit Demo.mid

Kit:

- Distinct Kit.kt3 (7 MB)

Drum'n'Bass Kit

Another good collection of samples for the drum and bass genre.

Demos:

Drum'n'Bass Kit Demo.mp3 / Drum'n'Bass Kit Demo.mid

Kit:

- Drum'n'Bass Kit.kt3 (4 MB)

Dub Kit

That good low compressed processed sound for dub music is in this kit.

Demos:

Dub Kit Demo.mp3 / Dub Kit Demo.mid

Kit:

- Dub Kit.kt3 (3 MB)

Earth Kit

This kit contains many processed percussion sounds and sub basses.

Demos:

Earth Kit Demo.mp3 / Earth Kit Demo.mid

Kit:

- Earth Kit.kt3 (7 MB)

French Kit

Digital and to the point, this kit has some good simple synthetic sounds.

Demos:

French Kit Demo.mp3 / French Kit Demo.mid

Kit:

- French Kit.kt3 (3 MB)

Harsh Kit

There is a good variety of kicks, snares, and hi-hats in this kit, all with a nice bit of extra processing.

Demos:

Harsh Kit Demo.mp3 / Harsh Kit Demo.mid

Kit:

- Harsh Kit.kt3 (11 MB)

Hip Hop Kit

Not too many cells in this kit, but enough to give you a good starting point for some nice Hip Hop tracks.

Demos:

Hip Hop Kit Demo.mp3 / Hip Hop Kit Demo.mid

Kit:

- Hip Hop Kit.kt3 (4 MB)

Jazz Kit

A small old-time jazz feeling comes along with this kit.

Demos:

Jazz Kit Demo.mp3 / Jazz Kit Demo.mid

Kit:

- Jazz Kit.kt3 (5 MB)

New York House Kit

House is in the house with this kit. All of your basic house sounds are here, including a small selection of hand percussion.

Demos:

New York House Kit Demo.mp3 / New York House Kit Demo.mid

Kit:

- New York House Kit.kt3 (2 MB)

Off Topic Kit

The sounds of this kit are a combination of processed acoustic sounds and noise. Like the Alkaloid Kit...

Demos:

Off Topic Kit Demo.mp3 / Off Topic Kit Demo.mid

Kit:

- Off Topic Kit.kt3 (14 MB)

Reaktor Kit

These sounds were all taken from and processed with Reaktor.

Demos:

Reaktor Kit Demo.mp3 / Reaktor Kit Demo.mid

Kit:

- Reaktor Kit.kt3 (8 MB)

Reggae Kit

This kit has all the great reggae drum and percussion sounds that you need for a good reggae track.

Demos:

Reggae Kit Demo.mp3 / Reggae Kit Demo.mid

Kit:

- Reggae Kit.kt3 (3 MB)

Rock Kit

A very basic kit that fits well with a rock music style.

Demos:

Rock Kit Demo.mp3 / Rock Kit Demo.mid

Kit:

- Rock Kit.kt3 (51 MB)

Senv Kit

More distorted and harsh digital sounds are here in this cell collection.

Demos:

Senv Kit Demo.mp3 / Senv Kit Demo.mid

Kit:

- Senv Kit.kt3 (12 MB)

Soul Kit

That smooth soul sound can be achieved with this drum kit.

Demos:

Soul Kit Demo.mp3 / Soul Kit Demo.mid

Kit:

- Soul Kit.kt3 (2 MB)

Steveland's Vinyl Kit

All the sounds in this kit were processed so that they all sound like they are from vinyl, and they go well together in this way.

Demos:

Steveland's Vinyl Kit Demo.mp3 / Steveland's Vinyl Kit Demo.mid

Kit:

- Steveland's Vinyl Kit.kt3 (4 MB)

Strom Kit

Most of these sounds were based on short waveform processing and turned into percussive sounds.

Demos:

Strom Kit Demo.mp3 / Strom Kit Demo.mid

Kit:

- Strom Kit.kt3 (2 MB)

Vintage Kit

The rock sound in this kit was obtained by sampling a collection of vintage drums.

Demos:

Vintage Kit Demo.mp3 / Vintage Kit Demo.mid

Kit:

- Vintage Kit.kt3 (5 MB)

Wicked Kit

This kit has about an equal split of processed acoustic and purely digital sounds.

Demos:

Wicked Kit Demo.mp3 / Wicked Kit Demo.mid

Kit:

- Wicked Kit.kt3 (19 MB)