handheldsound

MAD - RocknFunk - v1.0

Produced by Eitan Teomi

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INTRODUCTION

In an overflowing sea of drum kit libraries out there, can there possibly be something new and exciting?

Absolutely! Welcome to our MAD world…

The **MAD** Drum kit series is HandheldSound's approach to how Drum kit libraries should sound and behave like. The concept is to produce focused collections of Drum kits in different musical styles and pack them with innovative features, raw power, and elegant usability.

All MAD drum kits share an initial concept that combines deep sampling with a focus on a wide dynamic range. This ensures full access to the entire tonal range of each kit and makes it possible to implement innovative features around playability and control.

This collection: **MAD - RocknFunk** focuses on Rock and Funk styles.
It includes 3 kits:

- **MAD_Red** - Custom Funk Kit. Includes smaller than usual Toms and Kick drum giving the kit a very punchy and resonant sound.

- **MAD_White** - 6-piece beast. Dark and heavier tone. Recorded in an isolation booth for a tight and vibey sound.

- **MAD_Blue** - Exotic maple 5-piece. Featuring an open and detailed sound with lots of separation. Recorded in a Scoring Room and includes various sets of room mic configurations.

Each kit was recorded in a different space with unique features tailored to that venue. The User Interface sports an integrated performance environment utilizing a full-featured mixer, numerous performance controls, and an expanded collection of ready- to-use MIDI grooves.

These kits sound as intended - RAW, DYNAMIC, DETAILED, & beautifully LOUD!

OUR PHILOSOPHY

HandHeldSound's vision is to create ultra usable sample library products for composers, sound designers, and music producers. The kind of products that fuse real innovative quality with simplicity of design and ease of use.

All our instruments are a product of love and dedication!
When using them, it should feel very close to playing a real instrument with a vibrant and organic sound.

Our entire production cycle - from instruments selection, engineering, processing, and implementation is done with a non-compromising attention to detail. HandHeldSound uses cutting edge technology for implementation and superior noise reduction techniques to produce truly lifelike virtual instruments.

All in all, we are committed to release ground-breaking, hair-raising, arm flailing, and eye-popping sample libraries and virtual instruments!

INSTALLATION

STEP 1

Download and install our custom download manager. The download manager ensures a proper and reliable download of all contents.

Next, run the download manager and paste your activation code/s to begin the download.

Most often, the content is divided into compressed parts using the RAR compression method.

By the way, we have E-mailed you with links and codes to start this process.

STEP 2

After you have completed the download, it's time to un-compress the RAR files.
The download manager can do this for you, but you can uncompress manually too.
Both Mac and PC platform have free utilities to successfully do this.

For Mac we recommend: UnRARX
For PC we recommend: WinRAR

NOTE: you only need to un-compress the 1st RAR part.
Consecutive parts are un-compressed automatically.

STEP 3

MAD requires a **full** retail copy of Kontakt version 5.5 and above.
It will not run on the Free Player.

In order to use it with your existing Kontakt libraries simply move the entire un-compressed contents to the hard disk of your choice.

When launching Kontakt you can find MAD by using the Kontakt file browser and load any instrument.

NOTE: this product doesn't use the "Add Library" feature in Kontakt, nor is available through the Library Tab. It can be accessed using the browser's Files Tab.

THE INSTRUMENTS

MAD - RocknFunk includes 3 Drum Kits.
Each kit is represented by a single patch, which includes all articulations and features.

MAD_Red *

- **Kick – 16X24**
- **Snare – Golden Crown Snare**
- **Hats – Zildjian**
- **Rack Toms – 7X10 and 8X12**
- **Floor Tom – 12X14**
- **Crashes – 2X Zildjian**
- **Ride – Paiste**

Recorded in a medium size resonant room along with a miked PA system.

* Originally featured in the Legacy MAD library

MAD_Blue

- **Kick – 20X22**
- **Snare – 5X14**
- **Hats – Zildjian New Beat**
- **Rack Toms – 8X10 and 10X12**
- **Floor Tom – 12X14**
- **Crashes – 16", 18" Zildjian Medium thin**
- **Splash - Zildjian thin Splash**
- **Ride – 21" Zildjian Sweet Ride**
- **Unknown Broken Cymbal**

Recorded in a Scoring Room and includes various sets of room mic configurations.

MAD_White

- **Kick – 22X24**
- **Snare – 5.5X14**
- **Hats – Paiste**
- **Toms – 7X10 and 8X12 Rack Toms**
- **Floor Tom – 12X14 Floor Tom**
- **Crashes – 2X Zildjian Crashes**
- **Ride – Paiste Ride Cymbal**

Recorded in a small isolation Drum Booth.

RECORDING / SAMPLING / TECH

Each kit features a similar sampling approach and offers near identical articulation selection and tech. However, in order to make the kits individually unique, each was recorded in different (and contrasting) spaces utilizing carefully selected microphones/preamps and recording topologies that complement the sound.

The kits offer up to 14 microphone channels including various types of room perspectives and a variety of convolution impulses (Red and White kit only). The Drums sport a detailed, raw, and ultra wide dynamic range with up to 20 velocity layers, 4x Round Robin samples, and numerous layers of microphone bleed channels that are easily controlled in the mixer.

When sampling the kits, it was crucial for us to capture realistic dynamics without needing to process them using velocity based attenuation.
The result is a thick and powerful sound with lots of impact and superior authenticity at ALL dynamic levels!

(Relying on volume modulation via Velocity does extend the dynamic range BUT it works by <u>attenuating</u> the audio level. This is counter productive as the sound is weaker! We never ever rely on that method!!)

The following is a partial gear list that we used across all recording sessions:

Microphones	Mic Pres
- AKG D112 - Shure: Beta 52, VP 88 - Sennheiser MD421 - Sennheiser e604 - AKG 414 (C12 capsules) - Royer Labs: R121 - Royer Labs: R122 - Royer Labs: SF24v - Earthworks M30 - Line Audio CM3 - Neumann TLM103	- Demeter Amps VTMP-2B - API 512c - Millennia Media HV-35 - Avedis Audio MA5 - A Designs Pacifica - Neve 1073 - Great River MP-2NV
* We exclusively use custom Mogami Neglex and/or Canare Starquad cables throughout our sessions!	

MAD-RocknFunk features custom scripting and an easy to use interface. Traditional mixing tools are extended with a unique approach to microphone blending and bleed control, allowing flexible sonic design that's otherwise impossible to achieve with a traditional mixing console!

We have deeply sampled each kit incorporating numerous articulations from multiple drum zones, up to 20 velocity layers, 4x round Robin, and separate Right/Left hand samples.

Our custom scripts enhance the performance quality with unique features and playability options, making it easier to play realistic fills, ghost notes, and Hi-Hat patterns.

To round it off, MAD comes loaded with over 700 integrated MIDI loops featuring Core grooves with matching alternates and fills and an easy to use Groove Engine.

Special features at a glance:

- **Variable velocity sensitivity -**
  MAD follows velocity responses that stay true to the instrument featuring a realistic extended dynamic range. The velocity response is variable from Convex thru Linear to Concave curves.

- **Legato grace notes -**
  Snare grace notes can be played on the fly with legato transitions that help with unnecessary mapping bloat.

- **Hi-Hat engine with modulation** -
  An extensive Hi-Hat engine that incorporates several playing styles, 6 degrees of modulatable close-to-open articulations, auto foot stomp, and layer transition technology.

- **Auto cymbal chokes -**
  Multi velocity Cymbals choke from a single key.

- **Dedicated Groove engine with drag and drop functionality -**
  Choose between Core patterns with matching alternate grooves and fills. Easy drag and drop to your DAW.

- **GM remapping -**
  Transform the default mapping into a GM compatible note mapping with a single click.

- **Extensive control over microphone bleed and up to 14 audio channels -**
  Gain access to multiple microphone perspectives using a full featured mixing environment. Go beyond traditional mixing capabilities with full control over microphone bleed.
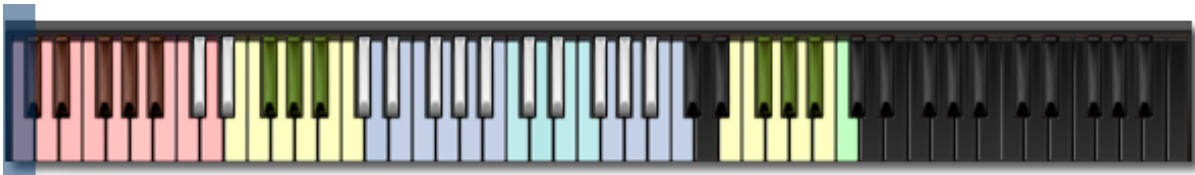
ARTICULATIONS

There are numerous articulations available representing all you'd expect when playing a real drum kit with sticks. Every key uses multi samples, plenty of velocities, and Round Robin samples so there are lots of nuances to be unleashed.

The note mapping is logical and color coded for easy orientation:
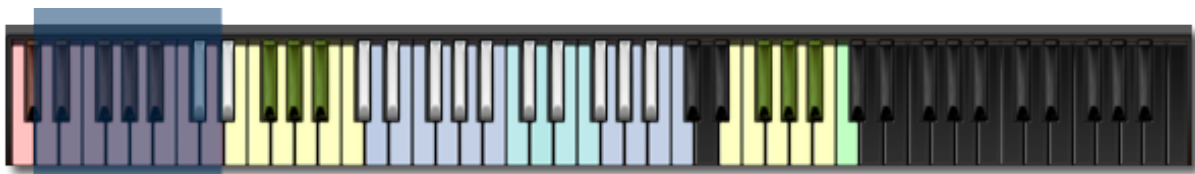
Red = Kick/Snare Drum; **Yellow** = Hi-Hat;
White = Cymbals; **Blue/Cyan** = Toms; **Black** = Unused.

Kick -

The Kick Drum is mapped to **C0** with an alternate at **B-1** for fast double Kick hits.

Snare -

The Snare features multiple articulations, drum zones, and separate Left/Right hand samples. The Left/Right hand spread is mirrored (Left hand on the Left - Right hand on the Right) for fast trills and easy triggering between drum zones:

ARTICULATION	MAD_Red	MAD_White	MAD_Blue
Left hand - Center to Rim	D0, E0, F0, G0		
Right hand - Rim to Center	A0, B0, C1, D1		
Cross Stick/Side Stick	C#0, D#0		
Buzz Rolls	F#0, G#0	-	-
Looped Rolls	A#0	G#0, G#3, A#3	G#0
Legato Grace Notes	E0-G0 / C1-A0		

The Snare articulations feature other extended features:

- **Legato Grace notes**

- **"Dupe Guard"**

* Read the special features section in the manual for more info.

Hi-Hat -

MAD includes a robust Hi-Hat engine that maximizes realistic playback by following various logical mechanics specific to performing Hi-Hat patterns.

ARTICULATION	MAD_Red	MAD_White	MAD_Blue
Tight near the Tip	E1/E4	E1/E5	E1/E4
Center	F1/F4	F1/F5	F1/F4
Foot Stomp	F#1		
Edge (Normal playing pos.)	G1/G4	G1/G5	G1/G4
Open	G#1		
Rods	A1/A4	A1/A5	A1/A4
Half Open	A#1/A#4	A#1/A#5	A#1/A#4
Modulation	B1/F#4/G#4/B4	B1/F#5/G#5/B5	B1/F#4/G#4/B4
Open/Close	C2		

In addition to the typical monophonic functionality between open and closed Hi-Hat articulations, the Hi-Hat engine includes an intelligent note stealing mechanism and a comprehensive modulation with 6 degrees of Close-To-Open articulations and layer transitions.

Finally, MAD automatically adds foot pedal stomps When playing Open-Closed patterns for super realistic grooves!

* Read the special features section in the manual for more info.

Toms -

The Toms are mapped from high to low. Shown here is the mapping for 3 Toms (2 Rack Toms and 1 Floor Tom).

NOTE: The White kit features 4 Toms so the mapping is slightly different.

The Toms feature separate Left/Right hand samples and multiple articulations.
The Left/Right spread is mirrored for fast trills and easy move between drum zones:

ARTICULATION	MAD_Red	MAD_White	MAD_Blue
Tom 1 Rim, Center Left/Right	G3, A3 | B3, C4	B3, C4 | D4, E4	G3, A3 | B3, C4
Tom 2 Rim, Center Left/Right	C3, D3 | E3, F3	E3, F3 | G3, A3	G3, A3 | B3, C4
Floor Tom 1 Rim, Edge, Center Left/Right	D2, E2, F2 | G2, A2, B2	A2, B2 | C3, D3	D2, E2, F2 | G2, A2, B2
Floor Tom 2 Rim, Edge, Center Left/Right	-	D2, E2 | F2, G2	-

Just like the Snare, the Toms utilize the "Dupe Guard" feature.
* Read the special features section in the manual for more info.

Cymbals -

The Cymbals articulations are spread across the mapping and move
between the available Cymbals (Crashes, Rides, Splash etc.).

ARTICULATION	MAD_Red	MAD_White	MAD_Blue
Crash 1	C#1, D#1, F#2, A#2	C#1, D#1, F#2, G#2	C#1, D#1, C#2
Crash 2	C#2, D#2, C#3, D#3	C#2, D#2, A#2, C#3	D#2, F#2, G#2
Ride	F#3, G#3, A#3, C#4, D#4	-	C#3, D#3, F#3, G#3
Splash	-	-	A#3
Jankie Crash	-	-	A#2
Choke	C5 (Triggering the Choke key after any Cymbal hit initiates automatic Cymbal Choke respective to the last played Cymbal articulation).		

SPECIAL FEATURES

Grace Notes

The Snare articulations have a 'hidden' feature for Grace Notes (sometimes called - ghost notes). Instead of bloating the mapping with different grace note samples, we have implemented a Legato-like feature that automatically triggers appropriate Snare grace notes.

When playing a Snare articulation, continue to hold the key and play an adjacent Snare articulation. A matching grace note sample will sound respective to the held Snare articulation. Experiment by holding a starting key while playing different target keys to hear the different types of grace notes.

Important - Grace notes will <u>not</u> play if the legato interval crosses Left to Right hand articulations or vice versa (drummers tend to play Snare graces with the same dominant hand.)

The Grace note feature won't mess with your flams & rolls even if you have note overlaps.

Try it :)

Hi-Hat Modulation

MAD's Hi-Hat implementation includes 6 degrees of Close-To-Open layers controlled via the modulation wheel. The modulation works only with the **B1** key and duplicated at **B4**.

When the mod wheel is fully closed, so is the Hi-Hat. Opening the mod wheel is simulating releasing pressure from the foot pedal and allowing the hi-hat to open. The 6 layers include custom transition technology that greatly improves the realistic sound of Hi-Hat action.

For instance - play a closed Hi-Hat and then quickly open the Hi-Hat. If you're fast enough, the Hi Hat will resonate and turning the mod wheel will still produce some open Hi-Hat sound!

Alternatively, when fully closing the mod wheel, a foot pedal sound is triggered. It's even velocity sensitive based on the speed of the wheel movement (!)

Finally, the Hi-Hat engine blends a pedal stomp sample whenever a closed Hi-Hat articulation is played *just* after an open articulation!

Dupe Guard

MAD includes a feature that helps eliminating double and/or erroneous note duplication when playing live or when sequencing.

It does that by minimizing impossible 'same-hand' maneuvers.

For example - when trying to perform a Snare Flam between 2 articulations of the left hand...

Additionally, the Dupe guard helps to clean up the MIDI data whenever 2 notes are played together and produce an impossible hit combination.

 For instance, hitting the 2 Kick Drum notes together.

This feature allows you to still rock out on your keyboard and have less mess to clean up later on!

This feature can be turned On or Off in the Easy page.

USER INTERFACE
EASY

MAD's easy page gives you access to the most essential features of each kit.

Appropriate kit elements will flash as you trigger keys, clearly orienting you with all the kits have to offer.

The main window area includes a master channel and three toggle switches:
Flip - switches the panning perspective of the kit.

Dupe Guard - switches the dupe guard feature on.

GM - Remaps the kit to fit the General MIDI standard.

The knob panel at the bottom brings several macro controls that can be used to quickly modify the mix and tonality of the kit.
(Most of these controls can be further controlled within the Mix page)

- **OH** - Controls the level of the Overhead Stereo channel. *

- **Room** - Controls the level of the Room channel/s.

- **Bleed** - Controls the amount of global microphone bleed. *

- **HH.Att** - Softens the Hi-Hat attack.
  (Try mapping the knob to CC for automating Hi-Hat attacks - great for realistic 16 beat patterns!)

- **Pitch** - Global pitch control.

- **Decay** - Custom decay envelopes scaled individually for Kick, Snare and Toms.

- **Vel** - Variable velocity curve thru Convex-linear-cocave curves.

* In the Easy page these controls are global based on the settings within the Mix page!

MIX

The mixer page includes serious mixing features with some that exceed what's possible with a traditional mixer. It is where you can access the EQ, Compressor, and the Snapshots.

The mixer is equipped with smooth long-throw faders, mute/solo/pan/sends, and bussing capabilities.

Each kit includes slight variations to the mixer layout and scope. *"MAD_Blue"*, illustrated here, has the most expanded mixer with a total of 14 audio channels and two Sends/Returns.

At the bottom of each channel strip are the channel name faceplates and the Buss assignment menu. By default, MAD is internally bussed, but it's possible to utilize Kontakt's multi-outs and route channels to separate outputs.
To do this, you need to make sure that Kontakt's output section is properly set. Then you can select any available outs by clicking "Default" and choosing from the drop down menu. Next, you must connect your host to Kontakt's outputs. Refer to your DAW manual to properly utilize multi-out instruments.

To help with uniformity between the kits, some of the mixer channels are "toggle based". Click on the channel name at the bottom of the strip to toggle it. You can individually set parameters for each channel. If you Solo a toggle channel and then toggle it, the Solo will flash alerting you that there is a "hidden" Solo.

Toggle channels: Blue Kit	Toggle channels: White Kit
Kick In -> Kick Out	Snare Top -> Snare Bottom
Snare Top -> Snare Bottom	Overheads 1 -> Overheads 2

By default, no EQ is used and it's disabled. When an EQ is engaged, the indicator turns Green. It's then possible to bypass the EQ as seen on the left.

Each kit includes multiple microphone perspectives including several types of room channels. The Red and White kits use custom impulses of various room sizes. The Blue kit offers more control with actual Room and Outriggers channels that capture the recording space. In all kits, the room channels function as send/returns. This way it's possible to add room sound to individual channels and have more control over the overall tone of the kit.

In the Blue kit this becomes exceptionally powerful as there are 2 separate sends that represent actual room perspectives.
Think of it as natural reverb sends that are actual room ambience rather than an artificial effect.

Using the Sends is very straightforward. Simply set the level of the return channel/s and use the Send knob to send any channel.
Each send can operate **Pre,** or **Post** fader (Blue kit only).
By default they're set to **Post**.
Switch it to Pre Fader using the "**P**" switch next to the knob.

As mentioned, the Blue Kit has 2 separate Sends. Click the Send engage buttons located within each room channel strip to flip between Room and Outrigger Sends. The respective Send knobs are color coded to match the Room channel color for easy identification.

The control panel at the bottom of the Mix page extends the one found in the Easy page with more control over sound shaping.

- **O. Head** - Control individual kit elements from within the Overheads Stereo channel. By using the **HH** and **CYM** knobs you can change the levels of the cymbals and Hi-Hat *independently* within the Stereo Overheads mixer channel.

  By default, moving the Overheads mixer channel moves the HH and CYM knobs in unity. Changing the knobs' position to either boost or attenuate the level will override this behavior. Moving the Overheads channel again will retain the new balance between the knobs and the fader allowing you to re-level the balance inside the Stereo Overheads.

  To quickly go back to unity - move the Overheads fader all the way down and back up!

- **Bleed** - MAD features a comprehensive microphone bleed control. The 2 designated knobs are multifunctional. Pressing the inner area cycles between all mic bleed perspectives. The outer ring adjusts the level of the bleed. Max level is unity gain.

  The following table illustrates each knob's setting and it's properties:

Knob Label	Source	Thru Microphone	Notes
K → SD	Kick	Snare Bottom	Adds Snare rattle
T1/T2 → SDT/B	Tom1/Tom2	Snare Top+Bottom	Adds Snare rattle and fullness
T1/T2/FT → HH	Tom1/Tom2/Floor Tom	Hi Hat	Adds air and dimension
FT → SDT/B	Floor Tom	Snare Top+Bottom	Adds Snare rattle
FT → T2/FT	Floor Tom	Tom 2/Floor Tom	Adds power and fullness
SD → TT	Snare	Toms	Add character and punch

- **Pitch, Decay** and the **Vel** knobs function exactly the same as in the Easy page.

EQ. Compression. Snapshots.

The mixer page gives access to the EQ, Buss Compressor, and Snapshots tabs.

The signal flow is straight-forward. Each channel has an EQ insert point and the Master output has Buss Compression capability.

By default, channels are mixed internally but they can be routed to external Busses via the Buss assignments at the bottom of the channel strip.

- **The EQ Tab** -
  Each channel in the mixer (excluding the Room and Master output) has an EQ insert point. Clicking on the EQ tab brings the EQ module where each channel can be accessed and EQ can be assigned. To return back to the main Mixer page, simply click the EQ tab again. The EQ features standard Parametric controls including Low and High Shelving/Bell bands and 2 Bell shaped Mid bands.

  To use the EQ, select a channel from the list on the right, and start adjusting knobs. As soon as you begin tweaking, the EQ is inserted and activated automatically!

- **The Buss Compressor** -
  The compressor tab brings the Buss Compressor module. The Compressor is internally routed to the Mixer's Master output and functions like a classic Buss Compressor. It features standard controls such as Threshold, Ratio, Attack, and Release. It also features Makeup gain and Mix knob for parallel compression.

  When the channels are bussed through external outputs - the EQ and Compressor have no effect on the signal!

- **The Snapshots** -
  MAD includes a snapshot system that you can use to save and recall presets and complete kit configurations.

  MAD has 7 factory Kit presets that demonstrate some of the possibilities to shape the kit. There are also 13 user preset slots.

  Snapshots write all the kit parameters to file.
  By using the selectors on the right, you can specify which segments you wish to load with any saved snapshot.
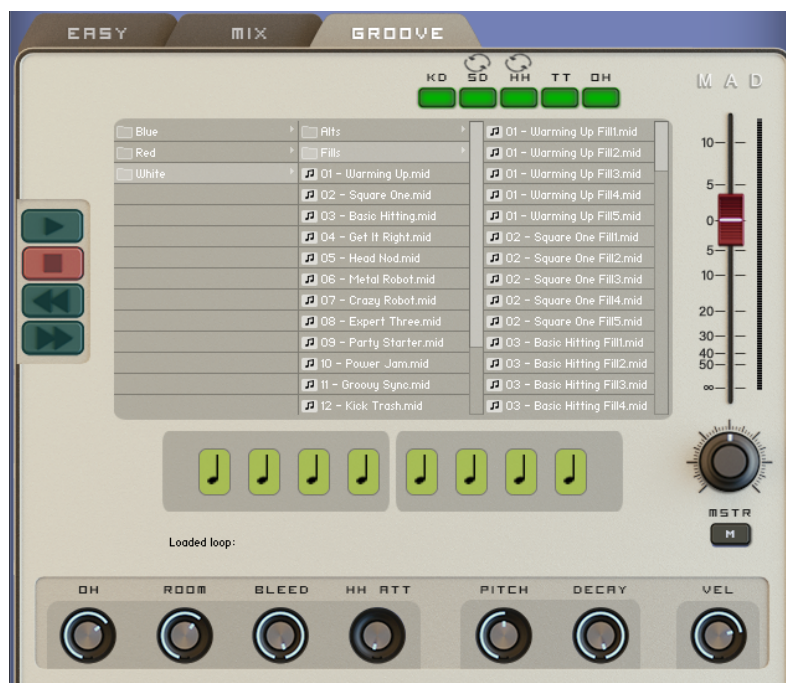
GROOVE

The Groove page includes a useful collection of Rock and Funk Core looped patterns with corresponding alts and fills.

Easily audition grooves by double clicking on any pattern or by using the transport controls.

The groove browser has several columns. The left column is the Master Groove section organized by kit. The middle exposes Core grooves, and the right, exposes Alts and Fills. Each Core Groove has 5 corresponding alts that range from light to heavy alteration.

Similarly, every Core Groove has 5 corresponding fill-ins that range from sparse to dense. The core groove naming corresponds with the respective Alternate and Fill groove names for easy access.

<p align="center">ALL grooves are 2-bars and 4/4 time signature and aren't quantized!</p>

The Groove engine includes additional useful features:

The top right section of the main window has on/off buttons for main elements (Kick, Snare, Hats, Toms, Cymbals). Additionally, the Snare and Hats have a 'cycle' toggle button. Pressing the cycle button switches the Snare articulations to side-stick and the Hi-Hat cycles through all available articulations.

Below the Grooves browser, there is a metronome-like area with indicators that cycle through each beat within the loop. Dragging from this area to your DAW will add a MIDI track with the currently loaded MIDI Groove straight to your project!

<p align="center">Dragged loops will retain any muted or cycled elements reflected in the top control buttons!</p>

SPECS

- 20GB and 24,000+ individual samples.

- Up to 20 velocity layers, 4x Round Robin, unique Left and Right hand samples.

- Extended dynamic range and realistic velocity curves suitable for drumming.

- Up to 14 microphone perspectives, multiple room options and exotic microphones and mic pre selection.

- Extensive microphone bleed samples and full control of bleed levels.

- **Totally** noiseless without artifacts!

- Extensive Hi-Hat engine with multiple articulations, variable attack, 6 degrees of Close-To-Open modulation, automatic foot pedal, and Legato transitions.

- Separate Left/Right hand samples for Snare and Toms with multiple drum zone articulations.

- Intelligent Legato Snare Grace notes, Cymbal Chokes, and Automatic 'Dupe guard' helps to keep your programming or live triggering realistic.

- Custom user interface with a full mixer, EQ and Compression, custom output assignments, and a sophisticated control panel.

- Optimized for studio production and live E-drums.

- Integrated groove engine with 700+ Rock and Funk grooves, fills, & alternates.

- GM remapping capability.

SUPPORT

We are here for you, so feel free to contact us for questions,
comments, praises, complaints, confessions, and if you just want to say hi!

info@handheldsound.com

The best way to keep in touch and hear about special promotions, discounts, offers
and news, is by joining our mailing list and checking the site often.

Visit our site at handheldsound.com

Best regards,

HandHeldSound

THANKS & CREDITS

Thanks to my family, friends, and colleagues for their support,
good comments, and positive feedback!

More thanks...
REMO Drums, Royer Microphones, EarthWorks Microphones, David Johnson,
Justin DeHart, and Brian Foreman.

Produced, recorded and programmed by **Eitan Teomi**
Remo kit played by **Eitan Teomi**
Yamaha Kit played by **Justin DeHart**
DW Kit played by **Brian Foreman**

Scripting and additional programming - **Andreas Lemke**

UI by **Rok Uhan**

EULA

END-USER LICENSE AGREEMENT

INTRODUCTION

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EPILOGUE

The MAD journey began in 2009 when I decided to produce a new Drum kit series that will raise the bar. Although, there were plenty of drum libraries around even then, they all lacked some fundamental aspects like: authentic dynamic range, variations in articulations, and a realistic Hi Hat sound. Overall, while the market was flooded with drum libraries, it was always a challenge to produce truly authentic

sounding drum tracks with ease.

Drum kits are the most intricate instruments to record and they have a sound that is very well established in modern recording repertoire.

I was set to create a sample library that will deliver that sound with all it has to offer, to truly present you with the opportunity to produce energetic and organic drum tracks with unmatched quality and ease of use!

When we released the original MAD library, we were overwhelmed by the amount of praise and appreciation from customers!

MAD RocknFunk is the first installment of a truly unique drum library concept.

We dare to say that our MAD series may be the only drum libraries you will ever need to produce any kind of music.

Enjoy!

Eitan Teomi, 2017