Eastern Percussion Module

VERSION 1.0

USER MANUAL

1. INTRODUCTION

Thank you for purchasing the Zero-G Eastern Percussion Module.

This fantastic library was created to help musicians and composers to achieve realistic Middle Eastern percussion sounds, rhythms and styles. EPM gives you over 5000 high quality drum samples with full mixing control coupled with high quality effects and a huge selection of MIDI grooves covering Middle Eastern, Egyptian, North African, and Turkish Styles. Each individual percussion instrument can be manipulated in a multitude of ways to create totally unique percussion instruments and tracks.

EPM gives you everything you need to create realistic percussion tracks for all kinds of music production. It is a fantastic source of inspiration for all music and soundtrack producers and can enhance and give an exotic feel to any style of music.

This manual will help you to install, use and fully understand the instrument and its capabilities. It also covers the most important elements to get you started.

2. FEATURES:

- Over 5000 44.1 KHz, 24bit compressed samples.
- Ready to use programmed mixes with 30 user preset mix slots.
- 15 instrument channels.
- Controllable EQ, transients, compressor, saturator, pan, volume, tune, RR, AHD, mute, solo, and reverb send for each channel.

- Master reverb with 41 room impulses.
- 82 pre-programmed MIDI grooves and styles with 12 variations for each, totaling almost 1000 individual rhythms.

- Drag and drop MIDI to DAW functionality.
- Swing and quantize function with double and half speed all synced to host tempo.
- 12 controlled round robins for increased realism.
- Automatic dynamic velocity.

3. RECORDED / SAMPLED INSTRUMENTS:

Two variations of 22" Bandirs,
Six variations of 18" Bandirs,
Four variations of 16" Bandirs,
Four variations of 14" Bandirs,
Six variations of Riqs,
Four variations of Doholas,
Four variations of Darabukas,
One Djembe,
Five different Claps,
Seven variations of Sagat,
And an extra channel with Arabic and Latin percussion such as conga, bongos, triangle, shaker, cup, kasser, ras, davul, tar, daf, and other Arab gulf "*Khaligi*" percussion kits.

INSTALLATION

- **NB.** EPM requires the FULL version of Kontakt 5.6.8 or higher – it will not work with the free Kontakt Player!
- Select a destination on your Hard Drive for the "EPM Library" folder and copy the file that you downloaded from our web site.

- In Kontakt 5 go to the File tab and search the folder that you copied to your computer earlier.
- Browse to the "EPM Library" folder and load EPM.
- You can use also the "Quick Load" function to load the library into Kontakt - please see the Kontakt 5 reference manual.

- **System requirements**
- 64bit Intel multi-core processor (Intel i5 or faster recommended)
- 1Gb RAM (4Gb or more recommended)
- 1Gb of free Hard Drive SPACE
- Kontakt 5.6.8 or higher

4. INSTRUMENT MODES:

To start using the EPM library you will need to understand the instrument modes. The instrument has two main modes: the first is the **PLAY MODE** and the second is the **MIDI MODE**. Modes can be selected using the Mode knob in the upper left hand corner of the instrument interface.

PLAY MODE: is selected to play and record your own notes using the instrument kits.

MIDI MODE: is selected to use programmed MIDI grooves.

5. CHANNELS:

In order to play sounds you will need to select play mode first, and then select the channel of the instrument or sound you want to play, the selected channel will be indicated by a grey color. Once you select a channel you can listen to the sound of the selected channel when you hit a note on your midi keyboard. Each channel / instrument has different mapping and key ranges, the key range of the selected channel is shown on KONTAKT keyboard. You can select a channel by clicking the instrument button located under each instrument picture on the interface.

Channel 11 / Darabuka is selected and its key range is shown on the keyboard

⚠ While in MIDI mode you cannot play sounds using your midi keyboard, MIDI mode is for use with programmed MIDI grooves only.

5.1   **VOLUME:** You can control channel volume by using the volume slider. The volume value readout is shown under each channel's volume slider reading volume value in dB.

5.2   **MUTE / SOLO BUTTONS:** You can select the mute / solo state of a channel by using the mute / solo buttons.

5.3   **PAN:** Controls the stereo panorama of each channel.

5.4   **SEND:** Controls the reverb send amount of each channel, reverb settings and room IRs can be adjusted by selecting the last channel which is the master reverb.

⚠ All channels controllers are fully automated via MIDI, right click on any channel controller to use the learn midi CC automation function and control or record automation via MIDI.

⚠ To reset a controller to its default value Ctrl+left click in Windows and Command+ left click on a Mac".

6. SETTINGS TAB:

Once a channel is selected, its settings tab will be automatically selected. The settings tab consists of: TYPE, HUMANIZE, TUNE, ATTACK, HOLD, and DECAY knobs. These controllers cannot be automated via MIDI. They control different aspects of each channel. When the settings tab is selected its text will be indicated in white.

The settings tab

6.1   **TYPE:** Some instruments have more than one version of that particular instrument. If the instrument has one type only the TYPE knob won't appear on the settings tab. When you change instrument type the picture of the selected channel's instrument will be changed to indicate the new type.

DARABUKA TYPES A B &C

6.2   **HUMANIZE:** This controls the number of round robins for each sample in an instrument channel. These round robins alternate randomly every time you play a note on your keyboard. While in MIDI mode or if playing the programmed MIDI grooves, this knob will be faded as the value of this knob is set automatically to play the maximum value which is 12 and cannot be adjusted when using MIDI grooves.

6.3   **TUNE:** The TUNE knob changes the pitch of the selected instrument. The range of the TUNE knob is limited to values that are relatively realistic to that particular instrument.

6.4   **ATTACK, HOLD, and DECAY:** These knobs are controls for a typical AHD volume envelope for each selected instrument. Increasing the ATTACK value adds more of a fade-in to the beginning of the sound. The HOLD knob adjusts how long the sound stays at maximum volume. The DECAY knob adjusts how quickly the sound fades out after the HOLD time has passed.

7. EQ:

The EQ tab shows the equalizer settings of the selected instrument/channel. The EQ has up to four frequency ranges that can be adjusted with high precision. The EQ has to be turned on in order to adjust its settings.

- The LF frq, LMF frq, HMF frq & HF frq knobs set the center frequency that is being adjusted with the EQ.
- For the two mid frequency ranges, there are Q knobs to adjust the width of the bell Curve for the adjusted frequency range.

- The respective Gain knobs adjust the gain boost or gain reduction of the selected frequencies.
- The low and the high frequencies can switch between bell curve and shelf modes by clicking on the BELL button.
- The OUTPUT knob adjusts the overall output level.

EQ Parameters

8. Transient Master:

The Transient Master can subtly or drastically change the sound of the instrument, depending on how you want to use it. The Transient Master has to be turned on in order to adjust its settings and parameters.

- The INPUT knob adjusts the level of the input signal going into the effect.
- The ATTACK knob adjusts the level of the attack of the signal.
- The SUSTAIN knob adjusts how long the sound will ring out, which can effectively sound like changing the dampening or the size of the percussions, or even changing the size of the room that the instruments are in.

- The OUTPUT knob on the right side adjusts the overall output level.

Transient Master Parameters

9. **Compressor:**

Clicking the compressor tab will show the compressor parameters, the compressor has to be turned on to adjust its parameters.

Compressor Parameters

- The ATTACK knob adjusts the amount of time in milliseconds that it takes for the compressor to reach the ratio after the input signal exceeds the threshold level.

- The RELEASE knob adjusts the amount of time in milliseconds that the compressor will take to stop affecting the sound after the input signal falls below the threshold.

- The THRESHOLD knob adjusts the level in dB that the input signal must exceed before the compressor starts affecting the sound.

- The RATIO knob controls the amount of compression expressed as a ratio of "input level" to "output level change". The higher the RATIO knob is set, the more the output level will be reduced as the sound goes beyond the threshold.

- The MIX knob allows you to add the dry signal to the mix as well, for a parallel compression sound.

- The MAKEUP knob allows you to increase the overall output level of the compressed sound.
- The OUTPUT knob adjusts the overall output level.

10. Tape Saturator:

The Tape Saturator adds the simulated warmth of sound that comes from an analog tape machine. The Tape Saturator has to be turned on to adjust its parameters.

- The WARMTH knob manipulates the frequencies of the audio to give a "warming" tone to the sound.
- The GAIN knob adjusts the amount that the input signal is boosted with the saturated sound.
- The HF knob takes away the highest frequencies in a similar way that analog tape rolls off those high frequencies.

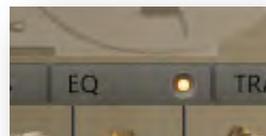- The OUTPUT knob on the right side adjusts the overall output level.

Tape Saturator Parameters

⚠ All effects have to be turned on in order to be able to adjust their parameters. To turn an effect on; simply select its tab and use the tab on/off button.
⚠ All effects and settings parameters cannot be automated via midi.

EQ OFF

EQ ON

11. MIDI GROOVES:

The MIDI grooves panel has a browser with a library of organized MIDI grooves that can be used to quickly create percussion parts for a song or production. You can edit several parameters to change the beats, and all grooves can be dragged into your host sequencer. The groove panel at the top right of the interface allows you to play the groove with the play button and select through the variations of that groove with the right and left arrow buttons.

MIDI GROOVES PANEL

11.1 TIGHTNESS: The TIGHTNESS knob changes the amount of "groove" in the beat. The center value is the original sounding played beat. When turned all the way to the right, the beat is completely quantized and "machine-like". As the knob is turned to the left, the beat gets looser until it sounds very "sloppy" when turned all the way to the left. Depending on the type of music, all knob positions can be useful for different styles.

11.2 SWING: The SWING knob adjusts the amount of swing in the beat. Swing allows for rhythmic shifting of a groove where the first note in a series plays longer than the one that follows it. When the knob is all the way to the right, the swing is the most severe. When all the way to the left, a "negative" swing is applied, where the first note in the series is actually shorter than the one that follows. Different time signatures affect the swing in different ways, so it is often best just to try the SWING knob to see how it sounds with the selected groove.

11.3 GRID: The GRID knob allows you to select different quantization timings for the SWING knob. For example, selecting 1/8 will push the grooves towards or away from the 8th notes of the beat when using the SWING knob.

11.4 TEMPO BUTTONS: The TEMPO selection buttons allow you to immediately change the tempo of the groove or fill to be half the speed or double the speed of the originals. This can be useful when a song is recorded at a high BPM tempo, but the feel of the song is actually half of that speed or vice versa.
Browse-Play-Previous-Next -Tempo buttons-

11.5 PLAY BUTTON: The PLAY button allows you play/stop the selected MIDI groove. Playback is always synced to the host tempo and/or the KONTAKT master BPM, it also follows the host song position if available.

11.6 NEXT/PREVIOUS GROOVE BUTTONS: These buttons are used to skip to the next or previous groove or fill, they can be used whether playback is running or not.

11.7 BROWSE BUTTON: The browse button allows you open/close the MIDI grooves browser to select the desired MIDI groove. The browser has three columns:

- The first column has two main folders named after the groove or fill arranger. To select or open a folder, simply click on it.
- The middle column contains folders with groove names, original tempo information and time signatures. You can open a folder by clicking on it.

- The third column includes the grooves themselves. You can load a groove to play by double clicking it. The groove folder contains 2 intros, 2 fills, 4 basics, and 4 variations for each individual groove.

11.8   GROOVE DISPLAY: This displays the active MIDI groove name. The active groove display is also used to drag and drop MIDI grooves or fills to your DAW.

Groove Display

12.   MIXER PRESETS:

Mixer presets can be called up using the Mixer Presets menu, which is located under the Modes knob on the interface. There are five pre-programmed presets and thirty user preset slots to save your own mixes, when you save a preset every parameter value on the interface is saved with it excluding MIDI groove panel controllers, modes knob, and reverb parameters, the only reverb parameter that can be saved with user mixer presets is the room IR.

- To load a preset click the white arrow pointing down on the mixer presets menu and choose a mix.
- To save a mixer preset adjust the interface parameters i.e. volume, pan, settings, and effects parameters then double click the mixer presets menu and type a name for your mix and click the save button. Once your mix is saved it will appear in the mixer presets menu with the name you specified.

- To delete a mix simply load the mix you want to delete and use the delete button.
- You can skip to the next or previous mixes by using the next/previous mix buttons.

⚠ It is not recommended that you load mixer presets while playback is running as loading a preset will purge groups, which will result in not correctly loading all the mixer parameters during playback.
⚠ Programmed mixer presets cannot be deleted or renamed.

13. REVERB:

You can adjust the Master Reverb parameters by selecting the reverb channel and choosing from one of the 41 different reverb types, which you can then adjust to your liking with the following parameters:

- **ROOM IR MENU:** Selects the desired room IR.
- **LOW PASS:** Attenuates frequencies above the chosen cut-off frequency.
- **HIGH PASS:** Attenuates frequencies below the chosen cut-off frequency.
- **REVERB SIZE:** Controls the size of the selected reverb.
- **PRE DELAY:** This determines the room size by adding a small amount of pre-delay to the reverb.
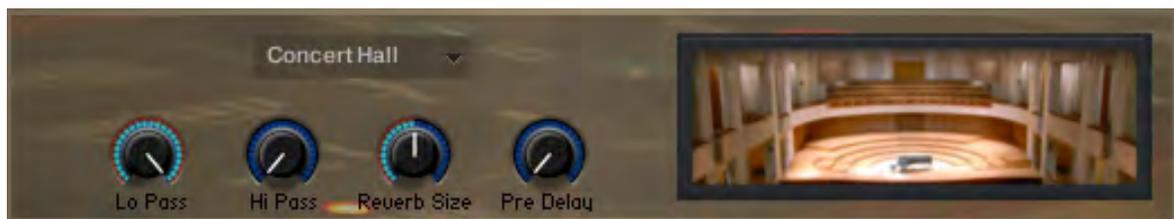
14. Credits:

Product Concept: Fayez Saidawi
Graphic Design: Fayez Saidawi, Abdulla Atia
Recording: Aly Hamed, DR Raed Marji
Sampling: Fayez Saidawi
KONTAKT Scripting: Fayez Saidawi
Percussionists: Sameh Gerges, Yozart
MIDI Grooves: Fayez Saidawi, Yozart