CINESAMPLES, LLC - DRUMS OF WAR 2

USER MANUAL AND USER AGREEMENT

CINESAMPLES TEAM:

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CONCEPT/INTRODUCTION

Recently it has been our intention to follow up the original Drums of War with a similarly stylized expansion. If you consider the original Drums of War to be the soundscape of an ancient epic battlefield then Drums of War II is the soundscape of a future battlefield. A tight, refined, produced sound. Thus was our intent with this new volume of Drums of War.

Drums of War 2 contains completely new content - featuring an assortment of taikos, metals, frame drums and other percussion. As with Drums of War I, all the sounds have been carefully assembled to create a complete sonic palette, with out the need to use any other products. In this volume you will find it especially easy to add layers to the massive foundation of the library, the Taiko ensemble. Starting with the taikos we added the other instruments, each in their own frequencies and sonic space. Each of the instruments were recorded in their own space, whether it be left, right or center - no artificial panning was used. Additionally we used a detailed close-stage mix, allowing the percussion to be in the forefront of the track without being distastefully wet. The result is a stunningly wide, tight sound unique to this product.

Since the essence of this library resides in the specific combinations of microphones implemented, we decided to offer two variations of this mix, dry and wet. The wet mix is more produced then the dry mix, otherwise they are the same.
PATCH LIST
Chang Chang
Djun Djuns
Doumbek
Frame Drum
Gong
Hang Drum
Kissing Fish
Shaker
Metals
Mixing Bells
Mondo Toms
One Shot Shaker
Shime Daikos
Sub Boom
Tabla
Taiko

USING THE LIBRARY
It is best to think classify the patches in Drums of War 2 into levels or layers. Each layer has its own specific place in the mix and function in the track. Each layer can be added to any other layer without issue, but instruments of the same layer may compete against each other for a role in the orchestration and space in the mix. It is also handy to think of these layers as parts of a recipe you can use to add or subtract density to the track.

MAIN LAYER
- Taikos

SECONDARY LAYER
- Shime Daikos

TERTIARY LAYER
- Frame Drums, Djun Djuns

"FILLS" LAYER
- Mondo Toms

"SUB" LAYER
- Sub Booms

ETHNIC LAYER
- Doumbek, Tabla

MAIN METAL LAYER
- Chang Chang

SECONDARY METAL LAYER
- Metals, Mixing Bells, Hang Drum, Gong

SHAKER LAYER
- One Shot Shaker, Kissing Fish Shaker

Using the above chart you can see the foundation of the drums is the Taikos, the foundation of the metals is the Chang Chang and the other instruments are used to support those patches. To add density to the Taikos, you can first use the
shime daikos, to add more density you can than use the frame drums and/or djun djuns. To “accessorize” the drums you can use the mondo toms and sub booms. This of course is just a guide, but it can give you an idea of how the patches can cooperate according to the factory standard.

SOLI AND ENSEMBLE PATCHES

A key component to getting this very produced sound is double tracking. We have given you two options for double tracking; pre-made/auto-double ensemble patches and solo patches. Often in the studio we will double a rhythmic figure with 2-4 different drums across the panoramic spectrum. The solo patches you find in the taikos, djun djuns, frame drums, mondo toms and shime diakos were each different drums. The ensemble patch is in fact a combination of these same drums, carefully produced to get those delightful mini-flams which is the hallmark of a top-level percussionist. Indeed the percussionist is aware that having two hits be exactly simultaneous is a less desirable then having the two hits be only a few milliseconds apart. We did our best to produce the same effect in our sampling sessions. Therefore if you decide to use the solo patches and do your own doubling don’t quantize exactly, a little humanization will go a long way.

In each folder you will find different types of patches. The solo patches (identified by individual name and number) and ensemble patches contain three different types of mappings - typical RR (blue), velocity spaced regions (green), and mod controlled rolls (red). On the lowest C of the keyboard you will find some keyswitches which correspond to power switch (bypass) on the effects in the Kontakt GUI.

All patches contain all the instruments comprised in the ensemble (as well as by themselves) with out the velocity-spaced region mapping. An ensemble patch is just the ensemble by itself - without the other solo instruments.

INSTALL

To install the library first drag the folder to where you store your Kontakt samples. Open and complete the installer. This library requires the full version of Kontakt 3.5 + - the embedded Kontakt Player (Library Tab) is not available for this product.

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