

# **BOOM || CRACK || SOUNDS**

## **THE RED SET**

User's Guide

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# 1. INTRODUCTION

THE RED SET was designed to refresh the way you work with programmed drums in a session. Each microphone channel includes bleed from all kit pieces, nothing is pre-cooked, and there are enough balancing options to cover a variety of sonic terrain.

THE RED SET features:

- 17 Microphone Channels (3 stereo)
- 7.48 GB Library Size (reduced to 2.95 GB using Kontakt's lossless sample compression)
- 7419 Samples
- Up to 12 Velocity Layers per articulation
- Up to 4 Round Robins per articulation

# 2. INSTALLATION

THE RED SET requires the full version of Kontakt to run with no restrictions. In Kontakt Player, the library will run for 15 minutes before timing out and requiring a restart.

To open the library you can double click on **THE RED SET.nki** (inside the Instrument folder) drag this file into the Kontakt interface, or select the file using the browser in Kontakt.

Do not remove any of the files or folders from the main encompassing folder - **[BOOM CRACK SOUNDS - THE RED SET]**. If you wish to move the library to another location on your computer, move this folder.

### 3. GUI

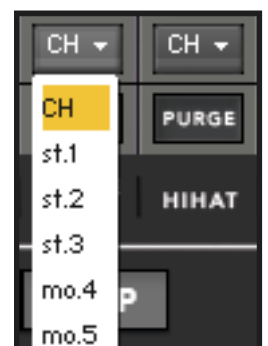
#### MAIN MIXER



After loading, you are presented with the mixer page. You'll find the usual faders, solo, mute, pan with a few other features.

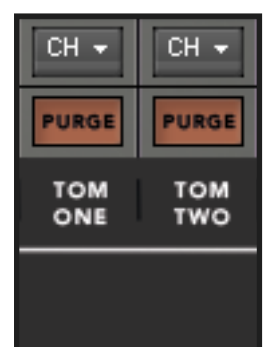
#### CHANNEL OUTPUT SELECTOR

Use Kontakt's routing to mix & record individual tracks within your DAW.



#### PURGE

Purge any channels you aren't using to save RAM.



## LIVE MODE



Each sample in THE RED SET has 10 milliseconds of space before the transient's start.

The purpose for this space is to ensure each hit is fully reproduced and it also gives you flexibility to nudge or phase align different channels.

Live mode should be used when initially writing/recording your drum parts to ensure each transient plays in-time with your host.\*

### *Suggested workflow:*

- Write/record drum parts in live mode
- Set each RED SET channel to a unique audio track in your DAW\*\* and de-select live mode
- Print the performance\*\*\* and nudge the printed tracks 10ms backwards. Proceed to mix further as necessary.

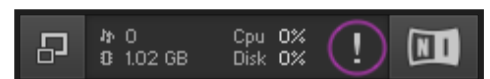
10ms is:

- 44.1 = 441 samples
- 48 = 480 samples
- 96 = 960 samples
- 192 = 1920 samples

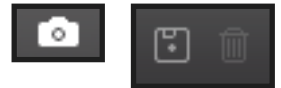
\* Live mode (when enabled) shifts each sample's start forward by 441 samples. If you are operating at samples rates higher than 44.1, you will still experience some (very) slight delay.

\*\* Steps to set up multiple DAW outputs from within Kontakt can be found on the [Native Instruments website](#).

\*\*\* If you don't print all RED SET channels at once, be sure to hit the Kontakt restart(!) button before each print to ensure the same performance on playback.

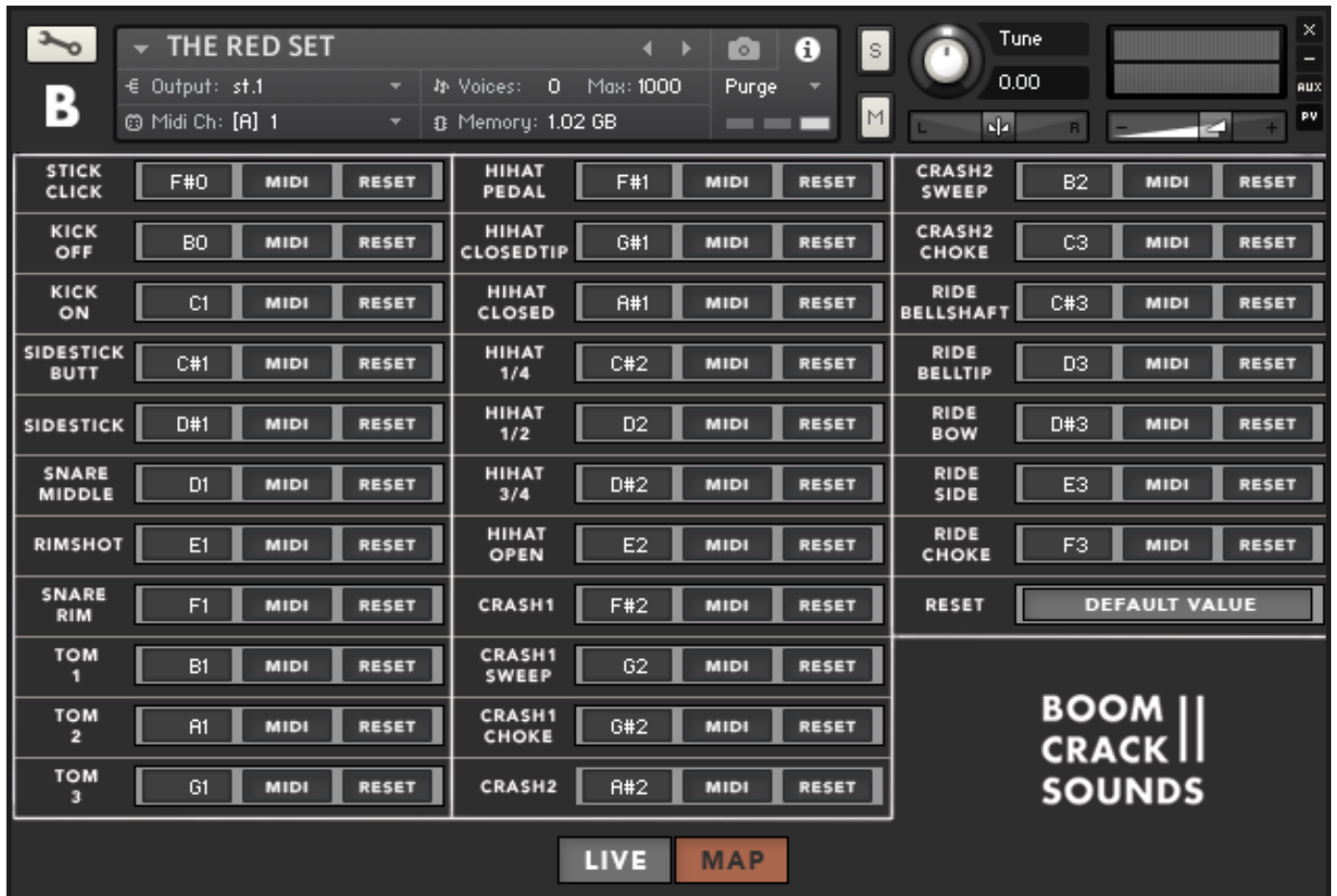


## SAVING MIXER/MIDI SETTINGS



Use the snapshot feature in Kontakt to store mixer & midi mapping templates. This feature only works with the full version of Kontakt.

## MIDI Map



Hitting the Map Button reveals the midi mapping control page.

## MIDI LEARN



Hitting MIDI lets you play a note (or hit a drum on an midi drum-kit) and have it assigned to the articulation. You must de-select this button to prevent further changes.

## MIDI RESET



Hitting RESET returns the articulation to its default MIDI value.

## MIDI DEFAULT



Hitting DEFAULT VALUE returns **all** articulations to their default values.

## 4. FINAL WORDS

Below are some suggestions for you to get the most out of the library.

- Use less mics - see how few mics you can use to get to the sound you want.
- Treat each fader as if it were a stop on an organ and blend appropriately.
- Listen to depth of field - e.g. how far forward or back do you want the snare to be? For a forward sound, use the OHBRIGHT channels & fill out the missing parts of the spectrum with the close mics. To place the snare in the background, use the UH channels and less close mics.
- Split the stereo channels into mono. Try using just one of the mono mics from the OHWIDE channel as your main drum sound.
- Experiment with phase alignment. You can get more transient energy with phase alignment, often creating a tighter sound. More transient can mean lower overall RMS.
- Mix it like a real kit! Either use bleed creatively, or gate it. See how far you can get just by balancing the faders before you reach for eq/compression.

## 5. LICENSE AGREEMENT

**Last updated: 24.06.18**

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## **Contact Information**

If you have any questions about this Agreement, please contact us at [info@boomcracksounds.com](mailto:info@boomcracksounds.com)