

ProDrummer Virtual Instruments
Volume 1: Mark “Spike” Stent
Volume 2: Joe Chiccarelli

Users’ Manual

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Welcome

About EastWest ProDrummer

This release from EastWest is actually two libraries that can be used individually or together. Each library, which requires its own license, is, to start with, an extensive set of drum kits by two of the leading music producers in the industry. Mark "Spike" Stent put together Volume 1 expressly for EastWest. His drummer in the recording sessions was Steve Sidelnyk. And Joe Chiccarelli created his EastWest drum kits for Volume 2. Joe selected Matt Chamberlain as his drummer. Both libraries were co-produced by EastWest Producer Doug Rogers.

If you're familiar with EastWest products then you know that our approach is to give you not only sounds that can be used with pride exactly as they were recorded, but we also give you many ways to modify and expand on those performances to accommodate your needs and your taste.

A drum kit in ProDrummer specifies not only the physical instruments in front of the drummer, but also the room in which the performances were recorded. Each drum kit is available in multiple versions, each with its own unique sound. They vary based on:

- the actual selection of physical drums and cymbals used in the performances
- which mics were used, how they were placed, and how those mic channels were mixed
- the kinds of preamp used on each mic
- what distortion or other effects processing (if any) was applied to each mic channel

And you have complete control over all those factors if you choose to come up with something new. The range of ways you can customize these sounds is virtually endless, but you may often decide to stay very close to the sounds of these experienced music producers who have won award after award.

Also included in each volume are MIDI Groove files that you can use to audition each drum kit, or that you can stitch together in the included Song Builder to create an entire piece. Once you have your drum track the way you want it, you can export it to the sequencer of your choice. And, if you decide to make changes at a later time, all the included grooves can be copied to your sequencer and positioned wherever you like.

You will definitely want to start by auditioning each drum kit in all of its variations. Then move on to playing with the Velocity Processor or the included Ohmicide plug-in effects processor. You'll want to try turning off some of the mics and/or turning on some that were recorded but not included in the original mix, just to see how those changes modify the audio output. There's a lot to explore if you're going to use the full power of EastWest ProDrummer. So read through the descriptions in this manual and have fun.

Producer: Mark “Spike” Stent

Mark “Spike” Stent is an English producer/mixing engineer who has worked with many international artists including: Coldplay, Lady Gaga, Beyoncé, Muse, Usher, U2, Madonna, Linkin Park, Björk, Depeche Mode, Maroon 5, Gwen Stefani, Moby, No Doubt, Oasis, Keane, Massive Attack, and Bastille, plus others.

Stent mixed two international #1 albums in 2014 (Coldplay and Ed Sheeran), and has won three Grammys, including Best Rock Album in 2010 for Muse “The Resistance,” Best Contemporary R&B Album in 2009 for Beyoncé “I Am … Sasha Fierce,”, and Best Dance Electronica Album in 2006 with Madonna “Confessions on a Dance Floor.”



At the 53rd Annual Grammy Awards, Stent was nominated across four different genres: Album of the Year with Lady Gaga for “Fame Monster,” Best Rock Album with Muse for “The Resistance” (Winner), Best Dance Electronica Album with Goldfrapp for “Head First,” and Best Contemporary R&B Album with Usher for “Raymond V Raymond.”

Producer: Joe Chiccarelli

Joe Chiccarelli is a producer, mixer and engineer who has worked with U2, Beck, The Killers, The Raconteurs, The White Stripes, The Strokes, Morrissey, Jason Mraz, Elton John, My Morning Jacket, Rufus Wainwright, Cafe Tacuba, and others.



Chiccarelli was a Grammy Award Winner for Best Alternative Album with The White Stripes "Icky Thump," and Best Engineered Album with The Raconteurs "Consolers of The Lonely."

He has won a total of Ten Grammy Awards, and has received a Nomination for Producer of the Year in 2007 for The Shins "Wincing The Night Away."

Producer: Doug Rogers

With over 30 years experience in the audio industry, founder and producer Doug Rogers is the recipient of over 70 industry awards, more than any other sound developer.

Most recently, his productions include Quantum Leap Pianos, the most detailed virtual piano collection ever produced; Fab Four, inspired by the sounds of the Beatles; The Dark Side (Fab Four and The Dark Side were both M.I.P.A. Award winners, judged by 100 music magazines); Hollywood Strings, Hollywood Brass, Hollywood Orchestral Woodwinds, Hollywood Orchestral Percussion; ProDrummer 1, co-produced with Mark "Spike" Stent; ProDrummer 2, co-produced with Joe Chiccarelli; and Ghostwriter, co-produced with Steven Wilson.



Over the last 17 years he has partnered with producer/composer Nick Phoenix and set up the Quantum Leap imprint, a subsidiary of EastWest, to produce high-quality, no-compromise virtual instruments. EastWest/Quantum Leap virtual instruments are considered the best available and are in daily use by the who's who of the industry.

Credits for EW ProDrummer Volume 1: Mark "Spike" Stent

Producers

Doug Rogers and Mark "Spike" Stent

Sound Engineer

Mark "Spike" Stent

Engineering Assistance

MixSuite LA: Ken Sluiter, Matty Green
EastWest Studios: Ken Sluiter, Brendan Dekora, Jeremy Miller

Drums

Steve Sidelnyk

Production Coordinator

Rhys Moody

Programming

Justin Harris, Jason Coffman, Andrzej Warzocha

Editing

Justin Harris, Jason Coffman, Andrzej Warzocha

Art Direction

Doug Rogers, Steven Gilmore, Thomas Merkle, Shaun Ellwood

Software

Klaus Lebkücher, Wolfgang Kundrus, Bartlomiej Bazior,
Stefan Holek, Helen Evans, Truc Phan, Doug Rogers, Rhys Moody

Manual

John Philpit, Andrew Hlynsky, Helen Evans, Jason Coffman

Credits for EW ProDrummer Volume 2: Joe Chiccarelli

Producers

Doug Rogers and Joe Chiccarelli

Sound Engineer

Joe Chiccarelli

Engineering Assistance

Ken Sluiter, Brendan Dekora, Jeremy Miller

Drums

Matt Chamberlain

Production Coordinator

Rhys Moody

Programming

Justin Harris, Jason Coffman, Andrzej Warzocha

Editing

Justin Harris, Jason Coffman, Andrzej Warzocha

Art Direction

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Software

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Stefan Holek, Helen Evans, Truc Phan, Doug Rogers, Rhys Moody

Manual

John Philpit, Andrew Hlynsky, Helen Evans, Jason Coffman

How to Use This and the Other Manuals

All documentation for the EastWest PLAY Advanced Sample System and its libraries is provided as a collection of Adobe Acrobat files, also called PDFs. They can be viewed on the computer screen or printed to paper.

Each time you install one of the PLAY System libraries, two manuals are copied to the file system on your computer:

- **The manual that describes the whole PLAY System**. This, the largest of the manuals, addresses how to install and use all aspects of the software that are common to all libraries.
- **The library-specific manual**, such as the one you are currently reading. This smaller document describes aspects that differ from one library to the next, such as the user interface and the list of included instruments and articulations.

Using the Adobe Acrobat Features

By opening the Bookmarks pane along the left edge of the Adobe Acrobat Reader, the user can jump directly to a topic from the section names. Note that some older versions of Acrobat Reader might not support all these features. The latest Acrobat Reader can be downloaded and installed at no cost from the Adobe web site. (As an example of a hyperlink, you can click on the last words of the previous sentence ("Adobe web site") to be taken directly to the Adobe site.)

When reading this and other manuals on the computer screen, you can zoom in to see more detail in the images or zoom out to see more of the page at once. If an included picture of the user interface, or a diagram, seems fuzzy or illegible, then zoom in using one of several means provided in the Acrobat Reader software. Note that images are clearest and screen shots most legible at 200% and next best at 100%.

Important Note:

If you have a computer or tablet with a touch screen, you might have received preinstalled a version of Acrobat Reader designed to work with touches to the screen. In some cases, these touch-friendly versions don't behave exactly the same way as the official Adobe product. If you are encountering problems navigating through this document, consider downloading the free Acrobat Reader from the adobe.com website. (It is OK to have both versions installed at the same time.)

The Master Navigation Document

Because the EastWest PLAY System is a collection of components, each with its own Users' Manual, a Master Navigation Document (MND) is provided to allow users to jump quickly between these PDFs when being read on the computer screen. This MND is a one-page file with hyperlinks to the PLAY System documentation and to all the library manuals. Hyperlinks to this Master Navigation Document are found on the title page of each chapter in each document. From there, you can open any other document in the collection.

As one example, if you're reading some chapter in this documentation for the ProDrummer libraries, and need to open the manual for the PLAY System as well, go to any chapter title page and click on the link at the bottom of the page that says, "Click on this text to open the Master Navigation Document." It opens in a new window on the screen. In that document, click on the icon for the PLAY System; its manual opens in the same window, hiding the MND. You now have both the ProDrummer manual and the PLAY System manual open in separate windows so you can refer to them both.

Online Documentation and Other Resources

For the most up to date information, visit the support pages at EastWest's web site. There you can find:

- information made available after these manuals were written
- FAQ pages that may already list answers to questions you have
- suggestions from EastWest and other users of the EastWest PLAY System
- news about upcoming releases

The address is:

http://support.soundsonline.com

You can also visit the EastWest online forums. There you can read comments and questions from others who use EastWest products and post your own. The many forum participants are a good source of helpful information about both the technical and musical aspects of this software.

The address of the forums is:

http://www.soundsonline-forums.com

If you visit the forums to receive support from EastWest (instead of going directly to the support site listed above), make sure you post your support request in the Support forum and not in the General Discussion forum.



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ProDrummer, An Overview

Virtual Instruments by Master Producers

ProDrummer™ certainly includes lots of professionally produced drum sounds, as you might expect from an industry leader like EastWest. But it goes beyond that by inviting producers who record and mix some of the biggest names in the music industry to include pre-mixed drum kits for inclusion in your compositions. These mixes are defined by not only the exact physical drums that were played, but also the selection of mics and preamps, as well as the settings within various effects processors, all to enrich the sound and take your work to a higher level of professionalism. You can either use their mixes as they are, or use them as starting points that you can customize to your needs and taste with the state-of-the-art tools that are an important part in the ProDrummer software.



A drum kit being recorded for ProDrummer with lots of mics.

This initial release includes 2 volumes, each designed by one of the legends in the music production business. You can purchase a license for the library designed by either one of these producers, or buy both licenses to have access to these two sets of unique drum kit sounds.

ProDrummer Volume 1

This first volume includes approximately 60 GB of drum kits produced by Mark “Spike” Stent and multi-award winning EastWest producer Doug Rogers. The drums were played by Steven Sidelnyk (Madonna, Seal, Massive Attack).

The kits in this volume include Drum Workshop, Slingerland, Gretsch, Ludwig, Yamaha, Orange County, and Zildjian instruments, with all of them recorded in 5 different rooms to exploit the various sonic possibilities of the spaces.

ProDrummer Volume 2

The second ProDrummer volume includes about 40 GB of drum kits produced by Joe Chiccarelli and multi-award winning EastWest producer Doug Rogers, with drums played by Matt Chamberlain (Pearl Jam, Bruce Springsteen, Peter Gabriel, and others).

ProDrummer Volume 2 includes Craviotto, Ludwig, Tama, Slingerland, Gretsch, Istanbul, and Zildjian instruments recorded in 3 different rooms to give you options about the kind of audio space you want to create in your music.

EastWest Producer Doug Rogers was a co-producer on both of these volumes. His most recent virtual instruments productions include ProDrummer 1 with Mark "Spike" Stent, ProDrummer 2 with Joe Chiccarelli; Steven Wilson's Ghostwriter; Hollywood Strings, Hollywood Brass, Hollywood Orchestral Woodwinds, and Hollywood Orchestral Percussion all with Nick Phoenix and Thomas Bergersen; The Dark Side with Dave Fridmann; and Fab Four with Ken Scott. Fab Four and The Dark Side both won M.I.P.A Awards, judged by over 100 international music magazines

MIDI Grooves

Both volumes include the same set of MIDI Grooves that can be used for a quick audition of any instrument. Or you can also use these MIDI files in your own pieces, either as they are or as you'd like to modify them. Get a fast start on a drum track with professionally created grooves. Feel free to piece them together in the Song Builder that included within the ProDrummer software. Or simply add one or more of them to the MIDI tracks in your sequencer.

What's Included

This ProDrummer library you purchased includes all of the following:

- a complete set of sample-based instruments, enumerated later in this manual
- Volume 1 includes approximately 60 Gigabytes of 24-bit, 44.1 kHz samples
- Volume 2 includes approximately 40 Gigabytes of 24-bit, 44.1 kHz samples
- the EastWest PLAY 4 Advanced Sample Engine (Note that PLAY 4 is required; earlier versions are not supported with this library.)
- the EastWest Installation Center to download, install, and authorize your product
- manuals in Adobe Acrobat (.PDF) format for both the EastWest PLAY 4 System and the ProDrummer Virtual Instrument
- when purchasing your library on a hard drive, an installer to set up your library on your computer

This library can be authorized onto either your computer or an iLok security key. The iLok key is not usually included in your purchase. If you already have one you can use it. Oth-

erwise you may acquire one from one of the many retailers that sell EastWest products or buy one at online at:

www.amazon.com

Hardware Requirements

See the PLAY System manual for a complete list of the Hardware and Software Requirements for installing and running any PLAY System library.

The ProDrummer software and its libraries are larger than some of the other EastWest titles, especially if you install both libraries. For that reason, you may need an even more capable system than what is recommended for those other libraries, for example:

- Intel or AMD quad-core processor, or higher, running at a minimum of 2.66 GHz
- 8 GB of RAM or more
- a 64-bit operating system; and a 64-bit host when running PLAY 4 as a plug-in

Note that this is a recommended system, and is more powerful than the minimum of what is required.

Solid State Drives

There is no doubt solid state drives (SSDs) are a revolution for storing and streaming samples. While currently more expensive than traditional hard drives, the seek and retrieval times are almost instantaneous, which means you may be able to create even larger projects and/or to use lower latencies without needing workarounds to avoid disruption of the audio output. When using ProDrummer, SSDs may be your best option for using the most capable of the instrument files. ("Lite" patches are provided for other users.) Installing 2 or more smaller SSDs with a true hardware RAID 0 solution offers the best performance. For professional users, we recommend consulting computer system specialists to achieve the best performance.

EastWest has done extensive testing in which PLAY 4 running with solid state drives for the samples and instruments was able to reproduce over 700 concurrent voices without any pops, clicks, or other artifacts that can occur when the same sequence streams from a traditional hard drive.

This data indicates that it is not the PLAY 4 software that provides the bottleneck in the data flow, but rather the "seek time" required to locate the many hundreds of samples on a traditional hard drive when they need to be streamed to the CPU all at once. For those composers and orchestrators looking to build large projects using the kinds of instruments that add realism through the use of complex cross-fades, solid state drives (along with more than 8 GB of RAM) can help make that happen.

Requirements for Sample Storage

The available space on the hard drive required for an installation of ProDrummer Volume 1: Mark "Spike" Stent is approximately 60 GB (Gigabytes).

The available space on the hard drive required for an installation of ProDrummer Volume 2: Joe Chiccarelli is approximately 40 GB (Gigabytes).



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The ProDrummer User Interface

Each PLAY library presents its own interface when one of its instruments is the current one, as specified in the Instruments drop-down in the upper right corner of the window. For those familiar with other PLAY libraries, the ProDrummer UI is very different from the array of knobs, buttons, data fields that characterize other PLAY products' on-screen appearance. Instead, the central part of the window displays a drum kit as seen from the perspective of the drummer.



Note that the PLAY 4 System manual contains descriptions of controls that are common to multiple EastWest libraries. If you don't find a ProDrummer control listed in this chapter, that means it's already described in that other manual so please look there. It was written to your hard drive during installation and can be opened from the Master Navigation Document described in Chapter 1, on page 7.

As with other PLAY libraries, there are 3 views that you can switch between with the buttons at the top of the Window:

- Player
- Browser
- Mixer

Most of this chapter is devoted to the Player view. The Mixer view is described in full in the PLAY 4 System manual, but some of the ProDrummer-specific effects processors that can be opened from the Mixer controls are described starting on page 21. The Browser view is very much the same across all libraries, so it is described in detail in the PLAY 4 System manual.

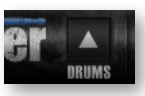
There is also no keyboard at the bottom of the Player window as in other PLAY titles. The image of the drum kit actually functions in much the same way as the keyboard, in that you can play an instrument by clicking on its image or, if you're running ProDrummer on a computer with a touch-sensitive screen, by tapping on any drumhead, cymbal, or pedal with your finger or a stylus.

And, as with the PLAY on-screen keyboard, you can watch the drums respond as they are played.

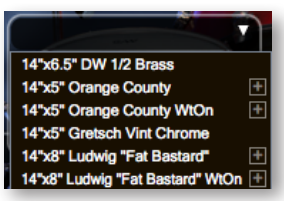
There is a playable keyboard at the bottom of the Mixer view. You may want to use that to audition the various drums and their articulations that are mapped to MIDI notes. See the table that lists that mapping starting on page 40.

Only one basic articulation of each drum can be previewed from the image of the drums. In order to have access to all articulations, use a MIDI keyboard or the keyboard at the bottom of the Mixer view, or run ProDrummer in a sequencer.

The Drums Button



Click on the DRUMS button located at the bottom to the right side of the ProDrummer logo, to display an overlay on top of each drum. In addition to illuminating the button, the name of each currently loaded drum appears, along with a "T" button to access the Tuning/Volume Control and a "-" button to remove the currently loaded drum.



In the top-right corner of each drum's overlay is a downward arrow that opens a drop-down menu displaying a list of available drums. To add an additional drum layer to the existing one, click on the "+" button next to the drum name.

Once a drum layer is added, the "+" button will disappear from the drop-down menu, indicating that it is currently loaded and available to edit in the main overlay window alongside the other loaded drums.

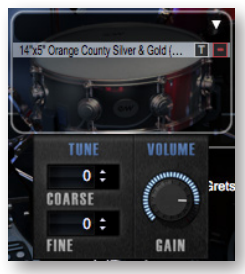
To replace a currently loaded drum layer in the main overlay with an alternative drum layer, first highlight the layer name in the main overlay by clicking on it, then

click on the downward arrow in the top-right corner to display the drop down menu of available drum layers. Now click on the desired drum layer name to replace the existing one. If no currently loaded drum layer is highlighted, clicking on the drum layer name within the drop down menu will replace the drum layer at the bottom of the list in the main overlay.

The features in the Drums overlay allow the user to replace or stack any sounds listed from the menu on top of, or in place of, the currently loaded drum. Please note that not every kit and not all drums within a kit offer this option. Sometimes only the one currently loaded drum appears in the drop-down list, which means there are no other options available.

Tuning and Volume Control

With the Drums Overlay window open you access tuning and volume controls for each individual drum loaded by clicking on the small "T" button next to the drum's name in the overlay window. This pop-up window allows you to further adjust the exact sound you want to achieve.



Tune

There are two spin boxes for tuning: Coarse and Fine. The Coarse control brings the pitch of the drum up or down by a half step per number. The Fine control adjusts the pitch by the indicated number of cents: plus for up and negative for down. Fifty cents equals one half step.

Volume

The Volume knob sets the overall gain of the individual drum. This does not adjust the velocity sample to be played. If a high-velocity note is played with the drum volume turned down, a high velocity sample is played at a low volume. Note that this control applies to only that drum across all its mics. This approach means that the relative loudness of the mics in the Mixer view stays the same.

The Velocity Processor

The Velocity Processor works similarly to a compressor except it doesn't process the dynamic range of the audio directly but modifies instead the MIDI data before the samples are triggered. The data gets processed in real time resulting in immediate changes to the dynamics of the drum performance. The Velocity Processor has four controls:

Vel Proc Button



This button shows the on/off state of the Velocity Processor. If it is lit up blue (as in the image at the right) the Velocity Processor is active; if the button is dark it is turned off. Click on the button to turn the Velocity Processor on or off. Most instruments that come with any of the ProDrummer libraries have the Velocity Processor turned on by default.

Threshold Knob

The Threshold knob determines a MIDI velocity value above which the notes are processed according to the Ratio setting. Below that value, no changes are made.

Ratio Knob

This knob adjusts the ratio of the input velocity to the resulting velocity. At a value of 1.000 the velocity is unaffected. For values greater than 1.000, the resulting velocity is lower than the input, for values below 1.000 the resulting velocity is higher. This only affects velocity values above the threshold.

It may seem counterintuitive that larger numbers make the output softer. But remember that this set of controls works like a compressor, with reduction of the loudest sounds as the goal. It's doing its job when loud sounds are reduced in volume in order to avoid clipping in the output.



Makeup Knob

This knob adjusts the overall gain of the velocity curve. For values above 0, the MIDI velocity of every note, even those below the threshold, is raised by the number selected here, and similarly lowered for values below 0.

Graph Button

This button opens a graph displaying the Velocity Processor settings in a curve. The horizontal axis represents the input of the MIDI velocity while the vertical axis shows the resulting velocity with the current settings applied. If you're not sure of how the knobs described above work, try playing with them while this graph is open.

Note that adjusting the Velocity Processor parameters affects every drum and every layer in the kit.

The Grooves Button



ProDrummer includes a vast library of MIDI grooves that can be sequenced internally using the Song Builder, or externally using any sequencer. These files can be accessed through the Groove Browser which is opened by clicking the Grooves button at the bottom and to the left of the ProDrummer logo (see image at the right).

At the top of the Groove Browser are five category lists which function as search filters for the MIDI files. A large image of the Groove Browser appears after the text below. The grooves that match the criteria are displayed in the Search Results window in the lower half of the Groove Browser. (And at the upper right is an X button used to close this pop-up window.)

The five categories of Genre, SubGenre, Style, Type, and Time Signature should be self-explanatory. The search works in a left to right hierarchy, which means that

choosing a filter limits the choices in the categories to the right of this filter. You can choose several options in each category, except the Genre category. Here you can only select one option and changing this selection resets all other search filters. To remove a selection that's already highlighted, click it again.

As you make your choices, the Search Results window updates to display all matching files. In addition to the categories which correspond to the search filters above, the search results also list the original tempo and the length in bars of each groove.



To preview the sound of a specific groove from the search results with your selected drum kit, press the small play icon at the far left of the groove's name. And click on the same icon to stop playback. The star to the right of the small play button indicates a favorite clip. Click on this star to turn it on. All favorite clips appear at the top of every new search request (as long as they belong to the categories selected).

You can reorder the search results alphabetically (or numerically) by clicking in the heading of any column. And clicking that column heading again reverses the order. This behavior is consistent with the ordering in most such arrays viewed on a computer.

These grooves can be dragged directly into your host (such as a sequencer) or dragged into the built-in Song Builder, which is near the bottom of the window (and is discussed next).

The Song Builder Control

The Song Builder, which runs the full width of the window just above the ProDrummer logo at the bottom, is used to create MIDI sequences using the library of MIDI grooves included in ProDrummer. The control consists of the following elements.

Timeline

This is the main part of the Song Builder. Here is where the grooves from the Groove Browser are dropped and edited to create your song. Drag-and-drop in as many as you need, including using the same groove over and over. The beginning of a groove positions itself on the beat, so don't worry about being off just a little in timing. And when the start of a groove clip gets close to the end of another one, they line up exactly end-to-start. If you want to use only part of a clip, use the mouse to drag either end inwards (the end of the clip turns red when ready to be dragged in that way).

To select a groove clip, click on that groove. And then hold down the Shift key while you click to add more clips to your selection. Selecting multiple clips at once is useful when you want to move them backward or forward by the same amount of time or to delete them simultaneously.



Ruler

This scale along the top displays the bars and beats according to the selected time signature. You can change the number of beats per measure with the time signature control mentioned below (but only when PLAY is running in standalone mode).

Playback Cursor

The red cursor (vertical line) indicates the current playback position in the timeline. (In the image above it's exactly at the zero point.)

Loop Range

The grayed-in area in the ruler displays the part of the timeline that is looped during playback when the loop button is enabled. To adjust the loop range, drag the markers at either end. (In the image above, the loop range is the first bar.)

Scroll Bar

A horizontal scroll bar lies directly below the timeline. Drag its thumb left or right, or push the arrow key at either end, to scroll the timeline display left or right.

Undo/Redo Buttons

Click the backward and forward arrows at the left to undo or redo any edits to Song Builder.



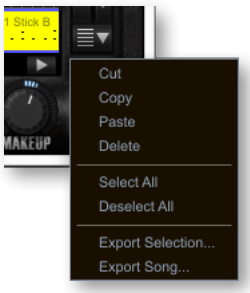
Trash Can Button

Clicking this button deletes the currently selected MIDI clip from the timeline. Note that the computer's Delete key cannot be used to remove clips.

Zoom Buttons



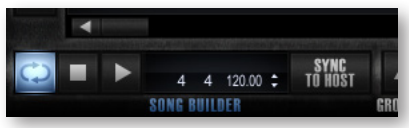
The + and - buttons at the right serve as zoom in and out buttons. As the zoom is adjusted, the resolution of the ruler (how close together the beats are in the Ruler visually) increases or decreases.



Edit Menu

The button with the horizontal lines at the right of the timeline contains the usual Edit Menu functions (Cut, Copy, Paste, and Select/Deselect), as well as the options to export selected clips or the entire song as a MIDI file to your hard drive.

Transport Section



Buttons for Play and Stop, as well as a button to toggle the Loop functionality on and off for the timeline are here. To the right of them are controls to set the time signature and the tempo. Note that tempo and time signature can only be edited when PLAY is running in standalone mode. When using ProDrummer as a plug-in, these settings are determined by the host.

Sync to Host

When this button is enabled, the timeline automatically begins and ends playback with the host, staying in sync with the host playback position. Obviously, this button has an effect only when being run as a plug-in.

How to Use these Controls to Construct Arrangements

Any MIDI file can be dragged from the Search Results of the Groove browser directly into the Song Builder's timeline where it is displayed as a MIDI clip. The grooves can be freely placed at any position in the timeline, but only starting on a beat, not between beats. Double clicking a groove in the Search Results places the file directly after the previously added file.

Once a groove has been placed into the timeline it can be moved, copied, deleted or trimmed to fit your arrangement. To select a MIDI region simply click on it with the mouse; to select several regions hold down the Shift key after selecting the first clip as you add other desired regions to the selection. Highlighted color and a blue border around the edges indicate the currently selected regions.

To move a region's position in the arrangement simply drag it to another location within the timeline.

Hovering the mouse over either end of a MIDI region changes the mouse cursor to a left/right arrow which allows you to trim the region non-destructively. This means that after trimming a region you are always able to extend it back to its original length. To trim a region, simply drag either end in the desired direction after the cursor has changed into the arrow tool. Note that you can shorten the region from either end, but not lengthen it beyond its original start and end points.

Use the transport section to play back your Timeline arrangement. Make sure the time signature matches that of your MIDI grooves. Only MIDI grooves of the same time signature can be used concurrently. If you need a change of time signature during a song, that's only an option when using the grooves in your host directly.

When you've completed your arrangement you can drag your song to your host sequencer. To do this select all MIDI regions you want to drag over and holding down the Alt key (Option key on a Mac) drag them to a MIDI track in your sequencer.

The Mixer View

The Mixer View is a standard feature of PLAY libraries, but the ProDrummer libraries include some effects that are not available in other libraries from EastWest. This section focuses on the ProDrummer-specific features:

- Ohmicide
- EastWest's Amp Simulator

See the PLAY 4 System manual for other feature of this view.



Switch to the Mixer View with a drum kit open (by clicking on the Mixer button at the top of the PLAY interface). The image at the right shows the bottom of the first 2 mixer strips. The illuminated yellow button at the right side of the strip indicates that the individual components of this instrument have been displayed in the several strips to the right. Clicking on this button hides these sub-strips but retains any values that have been set.

The button labeled FX opens the Effects "drawer," which is where the two features mentioned above are visible. It's blue when engaged, as in the image above, or gray when turned off. Click on this button to open this drawer. The image below is the top part of the drawer that opens within Pro-Drummer. This upper part contains the two effects processors discussed in this manual: Amp Simulator and Ohmicide.



How many controls are below these two effects processors depends on whether you're opening the channel's main strip or one of its components. In the latter case, you see only as much more on the screen as appears in the next image. It's the Solid State Logic effects processor that combines several filters, an Equalizer, a Transient Shaper, a Compressor, and a Gate/Expander, all in a single unit. How to use this SSL processor is described in the EastWest PLAY 4 System manual. Use the Master Navigation document, (as described on page 7) to open this PLAY System overview.



If you're looking at the main channel strip, you see, in addition, two more effects processors at the bottom of the drawer, the EastWest convolution reverb and the SSL Stereo Bus Compressor. Again, these are described in the EastWest PLAY 4 System manual.



The ProDrummer-specific Effects Processors

These two effects processors are included to give you control over both what kind of amp you want to hear and what kind of distortion and other effects to include in the output from your drum kit.

EastWest Amp Simulator

This effects processor provides distortion and re-amping characteristics to the sounds of ProDrummer. There are about eighty options in the Preset drop-down list

included with these libraries. Each of these options can be tweaked and manipulated using the Amp Simulator's parameters as described below.

This effects processor is turned on or off by clicking in the button in the upper-left corner. In the image it's illuminated yellow, meaning that it's turned on.



Preset Menu

Clicking on the Preset control at the left displays a drop-down menu displaying the Amp Simulator's starting points, which you can then customize to fit your needs. To select an item, click on its name. Each name in the list is the name of an amp followed by the name of a mic it's paired with. For example, selecting "Marshall EV RE-20" gives you a simulation of an Electrovoice RE20 microphone run through a Marshall amp.

The image above shows only the top of the drop-down menu, because the full list is large, at almost 80 entries. Note that the check mark in the list indicates which item is the current selection.



Once you've selected an amp and mic combination, you can use the other controls here to customize the audio output. They're described below.

Drive Knob

The Drive knob controls how much signal is sent into the Amp Simulator's virtual circuit. Turning the Drive knob increases or decreases the amount of distortion and saturation to create either a more or a less intense effect.

Note that overdriving the Amp Simulator can result in reduced dynamic range and reduced punch of the drum's sound. Use the SSL Channel Strip's Transient Shaper to compensate for this side effect, if necessary.

Bass, Middle, and Treble Knobs

Each of these 3 knobs boosts or cuts the range of frequencies named in the button's title, and always after the distortion is applied. Together they act as a rough equalizer of the distortion output.

Pre/Post

This up-down switch effects where the Amp Simulator sits in the chain of effects. When Pre is selected, then it is the first effect in the chain. When Post is selected, it comes after the SSL Channel Strip.

Dry/Wet

The Dry/Wet knob adjusts how much of dry incoming signal is mixed back into the output from this effects processor. When this knob is set to 100% Wet, only the processed signal is heard. When set to 0%, none of the Amp Simulator's processing is heard.

Master

The Master knob controls the volume of the signal coming out of the Amp Simulator. This differs from the Drive knob in that the Master knob controls the volume post-processing, while the Drive knob controls the loudness of the signal coming into the effect.



On all these knobs, hover over the knob with the mouse to see the current numerical value in a small tool tip window, as shown at the left.

Ohmicide

Ohmicide is an advanced multiband dynamics and distortion effects processor. Each of the four bands has an array of distortion, saturation, width, gate, and feedback controls. There are also over eighty different types of distortions. Ohmicide can produce a wide variety of different distortion effects from slight tape saturation, to ruckus overdrive. Its creator, Ohmforce, calls it an "audio-mangling tool."

When the EastWest FX drawer is first opened, the Ohmicide window is closed. It appears as a narrow strip across the drawer, as seen in the image below.



Click on the Edit button to open the full window. Note that any parameters you've set in the window are still in effect when the window is closed. Once opened, this effects processor appears as in the image below.

Note that if you click the Edit button to open the Ohmicide UI, you're turning it on. But when you close the UI it stays on even when the UI is hidden. If you want to turn off the Ohmicide processing, you need to use the power button that can be seen to the left of the Ohmicide logo in the image above.



First of all, for users familiar with the Ohmicide plug-in in other contexts, please note that preset morphing using the Melohman feature is not available in this version. This difference also affects some of the items in the Setup menu, namely Load, Save + Autoload settings, all MIDI settings, Program Change Assignation, and Melohman Settings.

Setting up Oversampling

One Setup feature that you might find most useful is Oversampling, found in the Setup menu, which you can open by clicking on the wrench symbol in the upper-left corner of the UI. It is an optional Ohmicide feature that reduces unwanted aliasing artifacts produced by the distortion process. Turn on Oversampling by selecting the High Quality mode near the bottom of the Setup menu. Be aware that turning on this feature asks your computer to do extra processing and, therefore, might cause problems with other software running on a less capable computer.

Setting Up the Ohmicide Input Signal Trim for Each Song

Ohmicide's developers introduced input signal trimming to attenuate the incoming signal before it gets to the main stages of Ohmicide in order to tame its wild nature. You need to ensure that the trimming of the input signal is calibrated correctly for the song you're working on. Once you accomplish that, you're able to adjust the distortion without

having to make drastic changes to the band gains, thus allowing you to shape your sound faster and in a more intuitive way. This means:

- that the overall perceived volume, when changing parameters, ends up closer to the level of the input signal (unless you change the main output gain)
- that presets sound more like their designers' original intentions
- that morphs are more consistent in their overall loudness



Immediately above the Trim knob is a red indicator that shows 3 small red lights inside. To calibrate any given input, adjust the Trim knob so that the left light is on constantly in response to the incoming sounds, the center light flickers, and the right-most light does not flicker at all. The image at the left shows the Trim knob (near the left edge) set to a value of -15.9 dB, as shown in the value at the top of the large red readout (far to the right and above the graph). If you look closely in the image, you can see that the left of the three lights directly above the Trim knob is lit (is a brighter red).

If the lights behave as described above, the signal is roughly calibrated, and that may be all you need to do. However, you might want to run the following simple test, to see whether you need to fine-tune the Trim:

1. While still playing the audio, right click on a Distortion Gain knob, and raise it to the 3 o'clock position.
2. If the overall volume remains constant as the gain increases, you're set to go!
3. If the overall volume rises, then increase the Trim.
4. If the overall volume lessens, then decrease the Trim.

That's it! You're now in the optimal operation range for Ohmicide.

Note that you can double-click on the Trim knob to set it back to 0.0 dB.

Setting Up the Output Stage

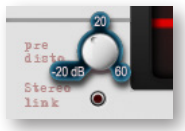


As a result of the calibration process above, the input and output signals are now matched in volume. You might need to change the main output to suit your needs. The Output knob is at the right edge of the UI. In the image at the right, you can see that the output has been raised by 5.9 dB, as shown at the top of the red screen.

Below the Out knob is the smaller Mix knob, which allows you to adjust the wet/dry mix of the output signal.

Double-clicking the Out knob resets it to 0.0 dB. And double-clicking the Mix knob resets it to 100% wet.

The Ohmicide Controls



The image at the right shows 2 controls to the left of the central display in Ohmicide: the Pre-distortion knob and the Stereo Link button. As with all knobs in this plug-in, the current value as you turn a knob is shown at the top of the large red display in the center. Also, as you turn a knob, a ring appears around it showing the values at the left, center, and right of the knob's range.

The Pre-distortion Knob

The Pre-distortion knob (abbreviated "Pre disto" in the UI) allows you to add some color and distortion to the audio signal without affecting its original dynamic quality and prior to the signal reaching the main effect stages.

Stereo Link Button

Some sections of Ohmicide are triggered by the levels in the signal and the Stereo Link button affects the way the signal levels are detected.

When this button is active, the two stereo signals are merged prior to level detection, so that both channels behave the same dynamically. When inactive, the level detection is done separately on each channel. In both cases, the signal processing remains in stereo.

Stereo Link has an impact on the following behaviors:

- The Dynamic section: You have a more faithful stereo image if it's active.
- The Gate section: Left and right channels are gated synchronously if it's active.
- Feedback behaves the same on both channels if it's active.

Per-Band Processing

One of the main features of Ohmicide is that you can split your audio into frequency bands and apply the main effects sections to each band separately. For example, assume you have a drum loop playing and you want to apply distortion to everything except the kick drum. By setting up two bands, you can get a drum loop that sounds as though it's just gone through an overdriven blender in the higher frequencies and yet still retain a clean and powerful kick. Each band also has dynamic and feedback sections, which means that the possibilities are endless.

If you want to set a parameter on the four bands at once, right-click on the controls instead of left-clicking.

Here's what you can do with each band:

Setting the Frequency Range of Each Band

You can have up to four active bands, which are stacked on top of each other in such a way that the ceiling cutoff frequency of one band acts as the floor cutoff frequency of the next band (hence the need for only three frequency cutoff knobs).



The floor of Band One is fixed at 20hz, and the ceiling of Band Four at 20khz. The three frequencies that divide the bands are set with the three shown knobs in the image above. As you turn the knobs, the exact setting is shown at the top of the red display, as is always the case with knobs.

Note that if your sample rate is less than 42106 Hz then your range is smaller than 20 Hz to 20 kHz. The maximum range is, in any case, 0.475 times the sample frequency.

Also, any band that has its floor set to any value between 20000 and 20480 Hz (the upper limit of the operating range) is effectively disabled, which means that if all knobs are set to 20khz (far right), then only Band One is active and processing audio.

Finally, to maintain the frequency band design of Ohmicide, the frequency knobs may move automatically in order to insure that the value in every knob is less than or equal to the value in all knobs to the right of it.

ADVANCED: The filters that do the dividing into band, as with any filters, may introduce frequency-dependent phase shifts. These shifts are cancelled out by the reconstructing filters post-band.

The per-band processing is divided into six steps:

- Mid/Size
- Gate
- Dynamics
- Distortion
- Gain and Stereo Field
- Feedback

These controls are the same for each of Ohmicide's 4 bands.

Mid/Side Button



One unusual feature of Ohmicide is its ability to process a band in Mid/Side mode, which you activate by clicking the Side button in the band's Stereo Control section. The image at the left shows this button in the context of other controls near the bottom of the plug-in.

This feature works as follows: Instead of processing normal stereo left/right channels, the stereo image is split up into middle and side channels, with the mid signal sent to the left channel for processing and the side signals sent to the right channel.

Switching to and from Mid/Side mode produces an audible click in the audio. You should take caution when changing this parameter.

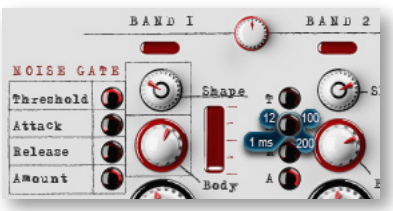
Gate Controls

Traditionally, Noise Gates are used to remove unwanted sound in an audio track. They work by allowing audio to pass through only when it exceeds a user-defined decibel threshold.

But a gate can also be used creatively, such as when a guitarist uses a gate before a distortion pedal to get sharp and well defined chords.

More advanced gates, such as what are in Ohmicide, have two inputs, one to process the audio, and one, known as a side-chain, to trigger the gate by comparing its signal to the threshold. Generally, the audio to be processed is also the side-chain, but you can come up with useful results that use a different audio signal to trigger the gate, such as a kick drum on a bass guitar track to tighten up both instruments.

In Ohmicide the side chain is the main, pre-split signal. Which means that each band's gate threshold comparison is made using the same signal, and if they have the same threshold value, then they'll open and close at the same time. But controlling the parameters of the side chain independently, as described below, gives more creative results.



Before describing the Gate controls, here's an image that shows the controls for Bands 1 and 2. For Band 1, the names of the four small knobs on the far left are spelled out. For the other three bands, the names are abbreviated: T A R A. In the image, in Band 2, you see the typical green value bubbles that appear whenever you're setting a knob with the mouse.

You control the gate by using the following knobs:

- Threshold
- Attack Time
- Release Time
- Amount

The Threshold knob defines the decibel level needed to open the gate. There's a fixed hysteresis on the gate, which means that the close-gate threshold is lower than the gate-open threshold; that way, the gate does not chatter while the signal level is near the threshold setting.

The Attack and Release Time knobs control how fast the gate opens and closes.

The Amount knob sets how much the gate closes. It closes all the way when set to 100%, and barely closes when set to 0%. With a negative setting, the gate shape is inverted, which means it opens below the threshold, and closes above it.

The gate can add snap to a sound, such as making shorter drum hits. Or by inverting the gate on a band you can have one band's gate open while the other's closes.

The gate works best with sounds having a lot of dynamic movement. A pad won't gate so well because it has very slow Attack and Decay envelopes.

Dynamics: Shape and Body Knobs

The Shape parameter determines how the audio dynamics are changed:

- In the neutral position (center), the audio is unmodified.
- In the Phat zone (left), the audio is compressed, that is, dynamics are reduced, but the overall sound is perceived to be louder and sustained longer. This is not a compressor in the traditional sense, as it usually just increases low volume levels, leaving higher levels untouched.
- In the Sharp zone (right), the audio is expanded, that is, dynamics are increased and attacks emphasized, producing percussive and generally faster-decaying sounds.



Use the Body parameter to adjust the amount that the Shape parameter affects the audio. In addition, Body also progressively adds a limiter to the end of the band processing, so that even if Shape is set to the central, neutral position, Body may have an affect on the audio.

The red VU-meter to the right uses its white line to give you visual feedback on how much the section affects the audio gain. It also lights up in red when the limiter kicks in.

Distortion Controls

After the Dynamics stage, described above, the band signal can be optionally distorted. The parameters for this stage are:

- Type
- Gain
- Bias
- Mode

Ohmicide provides 28 distortion algorithms with three variants (Standard, Xxx, and Odd) for a total of 84 distortion types.

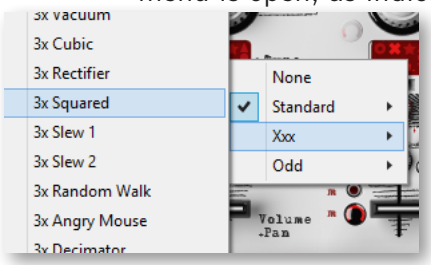


To select a distortion algorithm you can either:

- Click on the lighter red up and down arrows at the right side of the small red display labeled Type to cycle through the patch names, with each name abbreviated at the bottom of the small red display and also in full at the top of the large red display near the top of the window. Or click on the center of the small red display and move your mouse up or down (just as you would do on a knob) to change the distortion without repeated clicking. In the image above, the names inside the red display are Crest, Vacuum, and Porridge.

At the top of those small red displays are icons for the three variants, from left to right: a circle for Standard, an X for Xxx, and a star for Odd. Click one to select it.

- Alternatively, click in the small red Type display and choose a type from a pop-up menu, as shown partially in the following image. Select the variant first, which opens a menu of all 28 distortion algorithms for that variant. In the image, the Xxx variant menu is open, as indicated by the blue highlight.



The Gain knob (above the small red display) is adjustable in a range from –20 dB to +60 dB. The higher the gain, the more distortion is applied to the sound. However, the overall perceived volume should not deviate by too much (though this is somewhat dependent on the level you're listening at), and provided the Trim has been correctly set.

Refer to the Trim section starting on page 25 for more information on balancing the input level.

The two controls Bias and Alteration can be used to further color the chosen distortion type, though bear in mind that for some algorithms the controls are irrelevant and are grayed out.

The horizontal Bias slider (below the small red display) emulates malfunctioning hardware circuitry and adds a DC offset before the distortion is applied. The control is very sensitive, so even very small changes can make dramatic changes to the sound. To break up the sound completely, move the slider all the way to the right.

The Alteration knob further changes the color of the distortion. This change depends greatly on the Distortion type, so you should audition various levels to see whether any setting works in your song.

Gain and Stereo Controls

The output volume of each band can be set by moving its fader near the bottom of the band controls. It has a range of –∞ dB to +20 dB.



The Gain stage is before the limiter and you can see on the band's dynamic VU meter that increasing the band's Volume fader (as seen in the image at the right) activates the limiter. Directly above the Volume fader is the Pan control, which can be used in conjunction with the other bands' pans to create wider sounds. In the image, the green value markers indicate the 3 values of Left, Center, and Right because the knob has just been turned with the mouse.

When the Mid/Side mode is active (see page 28), the Pan control behaves differently: turning the Pan knob to the left attenuates the side channel, and turning it to the right attenuates the mid channel.

The remaining controls in this section are the Wet/Dry knob (labeled Mix in the interface) and the Mute and Solo buttons. The Solo button takes precedence over the Mute control, which means that a soloed band is heard regardless of its mute state. The Solo state is ignored if the band is turned off using the Band Split knobs as described on page 27.

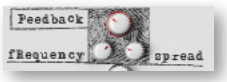
Feedback Controls

The Feedback section simulates a microphone recording the signal coming out of loudspeakers and then amplified back into the signal chain.

For Ohmicide, turning on feedback takes the wet signal, after the signal reconstruction, and loops it back, with a slight delay, into the signal path before the Gate section.

The Feedback behavior works on each band independently, so that you can use a different configuration of the parameters on each band. Note, however, that the feedback frequency content can exceed the boundaries of the current band and, therefore, can leak into the other bands!

- The Feedback parameters are:
- Amount
- Frequency
- Spread



The Amount knob (the control at the top of the section) determines the simulated microphone sensitivity. To turn off all feedback on this band, turn this knob all the way to zero.

The Frequency sets the Feedback frequency, in a range from 16 Hz to 1024 Hz, and simulates the distance separating the microphone from the loudspeaker. The further away the microphone, the lower is the resulting pitch. The fact that you can set this parameter per band goes beyond reality, and does not reflect a real world phenomenon. It is, however, sonically interesting and that's what matters!

The Spread control changes the stereo field of the feedback. At mid position, the feedback is mono, while on the right, the feedback is stereo. When turned left of center, the feedback crosses channels (left channel feeds the right channel and *vice versa*).

Overall Tone Setting

After the per-band processing, the signals are mixed together and a low pass filter can optionally be applied to attenuate any hyper-bright frequencies. The two controls are located to the right of the large red display:

- PP Shape
- PP Frequency

The PP Shape knob determines the color of the filter. Turned to the far left, the filter is disabled. Raising it to the mid position increases the slope, effectively making it a 48 dB/octave low pass filter. Turning further right adds some resonance.

The PP Frequency knob has a range from 2 KHz to 8 KHz and it determines the cutoff frequency of the filter.

The Browser View

The Browser behaves identically among all PLAY System libraries. Read the main PLAY System manual for information about how to use that view.

Multi-channel Audio Output

It is often the case that a composer wants different parts of the audio output to go to different channels so that mixing can be done either in the host or in an external mixing board in the studio. In many PLAY libraries, that selection of output channels can be performed in the Player view. In ProDrummer, it is in either the Browser view or the Mixer view that the user makes such a selection.



In the Browser View

On the left side of the Browser sits a control for assigning a pair of output channels to each open instrument. The image at the right shows the drop-down list of outputs that appears when a user clicks on the Output. Here the stereo channels 5 and 6 have been selected for the drum kit highlighted at the top.

In the Mixer View

Along the bottom of the Mixer view, just below the buttons that turn on or off an instrument or a mic, is a row of Output controls. At the far left of the image at the left is the strip for the instrument. Note that when the instrument was assigned to output channels 5 and 6 in the Browser view, that same selection appeared here, as well. The other three strips in the image are individual mic positions. When a value of Default is selected, then PLAY uses the output assigned to the whole instrument, in this case channels 5 and 6.



If a different output pair is selected, such as the 3 and 4 being selected for the Snare Top mic in the image, then that selection overrides the selection for the whole instrument. In this example, the Kick Drum mic will be output on channels 5 and 6 (because Default is selected) and the Snare Top mic will be output on channels 3 and 4.



4. The ProDrummer Drum Kits

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36 How the Selection of Mics and Other Parameters Affects the Sound
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57 Joe Chiccarelli Drum Kits

Click on this text to open the Master Navigation Document

The ProDrummer Drum Kits

ProDrummer is a collection of Drum Kits. But you're not only selecting from a long list of kits. This chapter provides the information you need to understand the ways in which the ProDrummer instruments are organized. And when you find a drum kit that comes close to what you want, what options you have to find something more exactly like what you're looking for.

This chapter starts by describing the hierarchy of instruments you might open in ProDrummer and PLAY. Next comes a table of the mappings between the MIDI notes that ProDrummer receives and the drum/articulation that is triggered. After that are the tables that specify what drums are in each drum kit and in each instrument.

The next few pages contain very important information about what is provided right "out of the box," and what you can do to customize these sounds. If you read nothing else in this manual, you'll want to read these sections.

How the Drum Kits Are Organized

The drum kits in ProDrummer are presented in a hierarchy. At the top level are the volumes, each of which is devoted to the work of the producer whose name is featured in the title. At the time of this writing, two volumes are being released. So we have a volume for Spike Stent and a volume for Joe Chiccarelli.

For each of those volumes, the next level down contains the drum kits that appear in the browser as a number of folders. Each has a name with the drum kit and (usually) the location where it was recorded. For Spike Stent, the kits are:

- Kit 1 – MixSuite LA Tracking Room
- Kit 2 – MixSuite LA Kitchen
- Kit 3 – EW Studio 2
- Kit 4 – EW Studio 3 A
- Kit 5 – EW Studio 3 B
- Kit 6 – EW Studio 1 Kick & Snare
- Kit 7 – Hybrid

For Joe Chiccarelli, the kits are:

- Kit 1 – EW Studio 1
- Kit 2 – EW Studio 2 Booth
- Kit 3 – EW Studio 2 Live room
- Kit 4 – Hybrid

"EW" in these names refers to EastWest Studios where much of the recording was done.

Within each of these drum kit folders are:

- a subfolder called Lite
- a subfolder called Powerful System
- a collection of instrument files listed in the Browser in the same folder as those two subfolders

Each of the two subfolders contains a collection of instruments similar to the list mentioned as the third bullet above. That is, for each drum kit, there are three lists whose items are named the same, except that there's an "LT" at the end of those in the Lite folder, and a "PS" at the end of those in the Powerful System folder. To make the discussion easier, we'll call them simply the "Normal," "Lite," and "Powerful System" Instruments.

The Normal instruments can be thought of as the starting point for creating the other two collections.

The Powerful System instruments include extra Round Robin articulations and some Double articulations that the Normal files don't include.

- Round Robin technology plays different samples on consecutive sounding of the same note. The goal is to avoid the repetitive sound of the same sample being played multiple times in quick succession, called "The Machine Gun Effect."
- Double articulations can determine that the same drum is being played very shortly after it was just played. The sound of a drumstick hitting a drum that is still vibrating from a previous hit sounds a little different than when hitting a non-vibrating instrument. The Double articulations use programming inside PLAY to determine when to fire these other "Double" samples.

These extra features of the Powerful System instruments can put a strain on less capable computers. If you try running an instrument from the Powerful System folder and you encounter problems with playback in real time, or the instruments take longer to load than you want to wait, then consider using the Normal or Lite files.

The Lite instruments are trimmed down versions of the Normal instruments. They do not include the top 2 octaves of the Normal instruments. It is in that upper part of the range that the edge hits are located and other articulations you may not need. Only MIDI notes from A#0 to A2 (MIDI notes 34 to 57) are playable. Two advantages of using Lite instruments are (a) they load faster and (b) they are less likely to put a strain on your computer that causes unwanted audio artifacts during playback.

How the Selection of Mics and Other Parameters Affects the Sound

Each drum kit in these ProDrummer libraries was recorded on many more mics than would be usual in any one recording session. Some mics were very close to the drum whose sound was being captured; some were further away, but still directed at a specific piece of equipment; and still others were positioned to capture the ambient sound in the room.

In addition to those close mics, some of the other mics can be characterized as follows. They are often known by their abbreviations:

- **Room, mRm**: These are the main room mics, including sometimes a mono room mic.
- **Dst**: An abbreviation for "Distortion," this is a set of mics that passes through an effects processor, or a chain of them.
- **Kit 1, Kit 2**: These are alternate room mics, or small spot mics. Usually they are not "clean" sounding but, instead, give a cool effected sound when they're mixed in.
- **Sht**: A shotgun mic, is very directional, and pointed down at the snare drum. Mixing this in gives a nice way of bringing out the snare drum in a drum mix.
- **PA**: Those kits with a PA mic were recorded with drums going through a PA (public address) speaker and recorded in real time. They function as a mic to mix in for the purpose of giving a fat low end on the kick, snare, and toms.
- **OH**: The overhead mics are above the drums they are positioned to capture.
- **OHm**: These are mono versions of the Overhead mics described above.
- **Bld**: The Bleed channel is a combo of all close mics of the drum that is not being hit at the moment. It adds space to the sound. An example to try is hitting the snare drum and soloing the Bleed channel; you hear what was being recorded on the close mics for the kick drum, the toms, and the hi hat. That is, it's what bleeds into other mics.

The producer then selected a subset of these mics to create each instrument file as well as how to balance them dynamically. And he selected yet a different subset to create a different file. He also decided to modify how each mic was heard in the mix—its volume adjusted relative to the others, its panning adjusted, its routing through an effects processor, if any, and which amplifier simulation to use—all these parameters and more were considered when mastering the final sound of each instrument file.



But you don't have to stick with exactly the decisions that the producer made. The PLAY software allows you to make modifications to all the parameters mentioned in the previous paragraph. The image above shows how some of the mics in an instrument file appear. Two of them, Kit 1 and PA, have been turned off to customize the sound. Not shown in this image is the array of dynamics sliders above these buttons that adjust the level of each mic. And all these decisions, whether by the producer or by the end user, can make significant changes to the overall sound of the drum kit: sometimes subtle, sometimes drastic.

The "J37 Tape" Mics

For the Joe Chiccarelli instruments you can also notice a mic channel called "J37 Tape." These are alternate mics that were run through a J37 Tape Machine. They are used on the kick, the snare, and the toms; plus, one drum kit uses such a Room mic instead of Toms. Because of tape machine wow and flutter, these mics naturally phase with the corresponding regular close mics. Care must be taken to use one or the other, not both, unless you're purposely looking for a phasing and flanging sound.

You First Need to Select a Drum Kit

It is important to understand that when selecting the drum kit, for example, Kit 2 – EW Studio 2 Booth, you're making two initial selections that affect the sound:

- You're selecting the physical drums you have available in the kit you're working with. The tables later in this chapter list all the drums in a kit. Those same tables also list which drums were selected as the producer's defaults in each instrument file.
- You're selecting the room in which the recording of the samples took place. The room affects the ambience, including the natural reverb of the space.



Earlier in this manual, on page 15, this manual described the Drums button that's visible in Player view. Pressing that button shows you what physical drum is currently assigned to each position in the drum kit, as indicated by the check mark. And opening the drop-down menu of available drums let's you see the other drums (if any) that you might substitute for the default drum that the producer selected.

The instrument files within any one folder (for example, Spike Stent Kit 2) all work from the same selection of possible drums. Different .ewi files within a given kit may have a different selection of drums and cymbals set up as the defaults. Or, and this is important, two different instrument files might have an identical set of default drums, but still sound quite different. That's because the different instrument files within a kit can also differ, for example, in which mics are turned on and which are inactive, how the mics are mixed, which effects processors are applied, and which velocity processor settings are used.

The Instrument Files are Really Presets

Part of the power of ProDrummer is that famous music producers are building on their experience in the industry to deliver drum kit sounds that they might use on a project. And at the same time, these drum kits are immensely customizable to your needs and your taste. Swap out one or more drums and/or cymbals. Change the way the mics are used. Modify or add distortions and other effects to create a sound that might be nothing like the drum kit you're starting from.

To see your options about what drums and cymbals are available, use the Drums button in Player view. To change how the mics and effects are used, go to the Mixer view.



The image above shows only the bottom of the Mixer view. For the channel assigned to the drum kit as a whole, the yellow button has been pressed to show all these (and more) subordinate strips. Each governs the input from a single mic, as named on the buttons

at the bottom. Note that some mics are on (illuminated) and some are off (dark). You can turn on or off any of these mics. At the far right, one of the mics has been muted (the red button), but you can turn it on if you want to include the Room mic in your mix.

Some strips have the blue FX button illuminated indicating that one or more effects have been set up for the input from the one mic for that mixer strip. Click on the FX button to open the drawer where you can see what's running and change it any way you like.

The numbers at the top of this image are the current setting of the gain sliders which sit above and have been cropped out of this image. Go to the main PLAY 4 System manual to see more about the Mixer view.

Sometimes, a producer-designed drum kit is perfect for your needs as is. And sometimes, you may want to go wild in modifying the sound to fit your aesthetic. If you change the instrument file and might want to use that sound again, then use Save As … from PLAY's main menu to store it on your hard drive for recall at a later time. You will likely want to save it under a different name so that you do not write over the original preset.

Note that the name of each instrument file gives you a hint of its sound. Phrases like "Late 70's Style" and "FunkyFunk" give a sense of the style of music that might benefit from this instrument, as preset by the producer. Words such as "Dry" and "Arena" tell you something about the sonic environment. The word "Master" indicates that all the mics are turned on; this is a good starting point if you want to try selectively turning off mics to focus the sound the way you want.

Special Note About the Hybrid Drum Kits



There are Hybrid drum kits in both the Joe Chiccarelli and Spike Stent volumes. And the approach for each one is the same. Each of these kits is a composite of the drums and cymbals available in each of the other kits from that producer. For example, if you open the list of drums available as replacements in each position within an instrument file (as described on page 15), you see the names of all the physical instruments from the other kits. Each drum is associated in the list with its original kit, because that kit specifies the room in which the drum was recorded. For example, when you see the same name twice, as in the two highlighted names in the image at the right, the "Kit1" and "Kit3" specify the room in which it was recorded, in this case, LA Tracking Room and EW Studio 2. That difference in the sonic environment means that the sound is colored in different ways by the room depending on which version of that drum you select.

To accommodate your ability to select drums recorded in different rooms, there are no Room mics in any Hybrid instrument file in the ProDrummer library. Nor are there any of the mics from the list on page 37. (But that's with the exception of the OH and OHm mics; they don't really function as Room mics, but rather the principal mics in which the cymbals are heard.) This means that you may want to add your own reverberation processing to the ProDrummer output.

Also, note that the Hybrid drum kit in the "Spike" Stent library has a few extra 'Electro' instrument files that have samples not appearing anywhere else in this library. These are samples from electronic drums, specifically for the Kick, Snare, and Hi Hat. They are marked in the table with an "E" instead of a kit number.

Drum Kit Key-Mapping

All the drum kits in ProDrummer use the same mapping between, for example, any given MIDI note and a Hi Hat Pedal played slowly. Specifically, every time a ProDrummer library receives MIDI note A#2 (MIDI note number 58) the PLAY software outputs the sound of the Hi Hat played slowly with the Pedal, regardless of which drum kit is open.

In this way, if you decide to switch out one Hi Hat for another, even switching from a Spike Stent drum kit to a Joe Chiccarelli drum kit, you get the same instrument played in the same manner.

This mapping is provided in the table that starts below and extends onto the next page. The three columns are: the name of the articulation, the MIDI note name, and the MIDI note number. (Remember that note numbers are always the same in all implementations of MIDI, while note names can vary from one vendor to the next. EastWest uses the convention that Middle C, note number 60, is called C3. Sometimes you see Middle C referred to as C4 or C5.)

To understand the sound of each articulation, it's suggested that you listen to them instead of relying on the textual description below. (And when auditioning them, it's best to turn off any effects processing so that you hear the unprocessed sound that was captured during the original performance.)

DRUM KIT KEY-MAPPING

Articulation Name	Note Name	Note Number
Hi Hat Pedal Fast	A#0	34
Kick Hard	B0	35
Kick Felt	C1	36
Snare X-Stick	C#1	37
Snare Center	D1	38
Snare Flams	D#1	39
Snare Rim & Head	E1	40
Floor Toms Center	F1	41
Hi Hat Closed	F#1	42
Rack Tom 1 Center	G1	43
Hi Hat Half Open	G#1	44
Rack Tom 2 Center	A1	45

DRUM KIT KEY-MAPPING

Articulation Name	Note Name	Note Number
Hi Hat Open	A#1	46
Floor Tom Flams	B1	47
Rack Tom 1 Flams	C2	48
Hi Hat H&C Center Fast	C#2	49
Rack Tom 2 Flams	D2	50
Ride Bell	D#2	51
Ride Center	E2	52
Ride Short Stop	F2	53
Crash 1 Center Left	F#2	54
Crash 1 Short Stop	G2	55
Crash 2 Center Right	G#2	56
Crash 2 Short Stop	A2	57
Hi Hat Pedal Slow	A#2	58
Kick Hard	B2	59
Kick Felt	C3	60
Snare Rimshot / X-Stick	C#3	61
Snare Edge	D3	62
Snare Short Rolls	D#3	63
Snare Long Rolls	E3	64
Floor Toms Rimshot / Center	F3	65
Hi Hat Edge Closed	F#3	66
Rack Tom 1 Rimshot / Center	G3	67
Hi Hat Edge Half Open	G#3	68
Rack Tom 2 Rimshot / Center	A3	69
Hi Hat Edge Open	A#3	70
Floor Tom Rim and Head	B3	71
Rack Tom 1 Rim and Head	C4	72
Hi Hat H&C Edge Fast	C#4	73
Rack Tom 2 Rim and Head	D4	74
Ride Bell	D#4	75
Ride Edge	E4	76

DRUM KIT KEY-MAPPING		
Articulation Name	**Note Name**	**Note Number**
Ride Long Stop	F4	77
Crash 1 Edge Left	F#4	78
Crash 1 Long Stop	G4	79
Crash 2 Edge Right	G#4	80
Crash 2 Long Stop	A4	81

What's in Each Drum Kit

Each drum kit you see in the PLAY Browser has a table in this chapter. For each drum kit, there are two kinds of information presented in its table. Looking at only the first column, highlighted in blue, you can see all the drums available in the kit. In some cases, there's only one option per drum. For example, the only instrument that can be assigned to the Left Crash Cymbal in the first table below is the 17" Zildjian K. And sometimes there are 2 or more options. For example, in the same table you can see that both the 22" Red Gretsch and the 24" by 16" Blue Gretsch are available as Bass Drums.

The second kind of information in the same tables is which drum or drums were actually set up in each instrument. (In this case, the word "instrument" refers to the .ewi instrument file that appears in the PLAY Browser. In the first table, there are 8 PLAY instruments available in the drum kit called "Kit 1 – MixSuite LA Tracking Room." The following image from the PLAY Browser shows these 8 .ewi files, called instruments, in the right-most column (under the 2 folders listed there). These 8 files appear as the numbers at the top of the columns with the white background in the table.



In the tables, the check marks in each column specify which one or more of the drums the producer selected to be available when the instrument file is first opened. As discussed on page 15 when describing the Drums control in the Player view, you can open a list of available drums and either change the drum, or layer two or more drums together. It is in these tables where you can see all the drums available without having to open the lists in the UI.

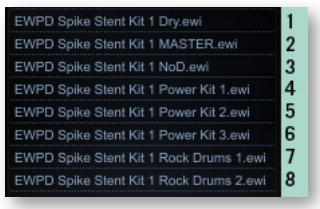
When looking at the following tables, it's important to remember that the differences among the instrument files are a lot more than only the selection of drums in each file.

When two instrument files list exactly the same drums as defaults, they do differ in other ways: the arrangement of the mics, which effects processors are engaged and their settings, and other ways that make all these instrument files the unique drumkits from the master producers who put them together.

Spike Stent Drum Kits

Kit 1 – MixSuite LA Tracking Room

The screen shot at the right shows the 8 instrument files included in Kit 1 from Spike Stent: MixSuite LA Tracking Room. The numbers at the right, against the light green background, map to the same 8 numbers at the top of the table below. If you want to know what drums are included in one of those .ewi files, find its number and look at the check marks in that numbered column below.



Conversely, if you wonder which instrument files use a given drum by default, then follow that drum across the table and see which columns it's included in, based on the check marks.

Note that when 2 or more drums have been layered together, such as the snares in columns 5 and 6 below, that's indicated by red checks within tan cells.

SPIKE STENT, KIT 1 – MIXSUITE LA TRACKING ROOM

Instrument key:	1	2	3	4	5	6	7	8				
Bass Drums												
22 Red Gretsch	✓	✓		✓	✓	✓	✓	✓				
24 by 16 Blue Gretsch			✓									
Snares												
14 x 5 Orange County Silver & Gold	✓	✓			✓	✓	✓					
14 x 5 Orange County Silver & Gold Wt On												
14 x 5.5 Orange County Silver and Black								✓				
14 x 6.5 DW 1/2 Brass				✓								
14 x 6.5 DW 1/2 Brass Snare Off												
14 x 5 Vintage Slingerland												
14 x 5 Vintage Gretsch												
14 x 8 Orange County ProType Silver & Wood					✓	✓						
14 x 8 Ludwig Fat Bastard												
10 x 8 Orange County Piccolo Snare			✓									

SPIKE STENT, KIT 1 – MIXSUITE LA TRACKING ROOM												
Instrument key:	1	2	3	4	5	6	7	8				
Tom 1												
10 x 8 Gretsch	✓	✓	✓	✓	✓	✓	✓	✓				
Tom 2												
12 x 10 Gretsch	✓	✓	✓	✓	✓	✓	✓	✓				
Tom 3												
15 x 12 Gretsch	✓	✓	✓	✓	✓	✓	✓	✓				
Hi Hat												
14 Zildjian Master Sound	✓	✓	✓	✓	✓	✓	✓	✓				
Left Crash												
17 Zildjian K	✓	✓	✓	✓	✓	✓	✓	✓				
Right Crash												
19 Zildjian K	✓	✓	✓	✓	✓	✓	✓	✓				
Ride												
21 Zildjian K Heavy	✓	✓	✓	✓	✓	✓	✓	✓				

Kit 2 – MixSuite LA Kitchen



The screen shot at the right shows the 6 instrument files included in Kit 2 from Spike Stent: MixSuite LA Kitchen. The numbers at the right, against the light green background, map to the same 6 numbers at the top of the table below. If you want to know what drums are included in one of those .ewi file, find its number and look at the check marks in that numbered column below.

Note that when 2 or more drums have been layered together, such as the snares in column 6 below, that's indicated by red checks within tan cells.

SPIKE STENT, KIT 2 – MIXSUITE LA KITCHEN												
Instrument key:	1	2	3	4	5	6						
Bass Drums												
22 by 16 Red Gretsch Snare Off												
24 by 16 Red Gretsch Snare On	✓	✓	✓	✓	✓	✓						
Snares												
14x 5.5 Orange County Wood	✓	✓	✓	✓	✓	✓						
14x 8 Ludwig "Fat Bastard"												
14x 6.5 DW Maple "Dom"						✓						
13x 6 Orange County Green Sparkle												

SPIKE STENT, KIT 2 – MIXSUITE LA KITCHEN												
Instrument key:	**1**	**2**	**3**	**4**	**5**	**6**						
Tom 1												
10 x 8 Red Gretsch	✓	✓	✓	✓	✓	✓						
Tom 2												
12 x 10 Red Gretsch	✓	✓	✓	✓	✓	✓						
Tom 3												
15 x 12 Red Gretsch	✓	✓	✓	✓	✓	✓						
Hi Hat												
14 Zildjian Master Sound	✓	✓	✓	✓	✓	✓						
Left Crash												
17 Zildjian K Custom Hybrid	✓	✓	✓	✓	✓	✓						
Right Crash												
19 Zildjian K Custom Hybrid	✓	✓	✓	✓	✓	✓						
Ride												
21 Zildjian K Custom Hybrid	✓	✓	✓	✓	✓	✓						

Kit 3 – EW Studio 2

The screen shot at the right shows the 8 instrument files included in Kit 2 from Spike Stent: EW Studio 2. The numbers at the right, against the light green background, map to the same 8 numbers at the top of the table below. If you want to know what drums are included in one of those .ewi file, find its number and look at the check marks in that numbered column below.

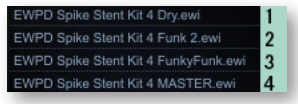


Note that when 2 or more drums have been layered together, such as the bass drums in columns 6 and 7 below, that's indicated by red checks within tan cells.

SPIKE STENT, KIT 3 – EW STUDIO 2

Instrument key:	1	2	3	4	5	6	7	8				
Bass Drums												
22 Red Gretch Snare Off	✓	✓	✓	✓	✓			✓				
22 Red Gretch Snare On						✓	✓					
22 by 16 Wine Red Gretsch Snare Off												
22 by 16 Wine Red Gretsch Snare On	✓											
24 Blue Gretsch Snate Off												
24 Blue Gretsch Snare On						✓	✓					
Snares												
14 x 6.5 DW 1/2 Brass		✓	✓	✓	✓							
14 x 5 Orange Country												
14 x 5 Orange County Wallet On						✓						
14 x 5 Gretsch Vint Chrome												
14 x 8 Ludwig “Fat Bastard”							✓					
14 x 8 Ludwig “Fat Bastard” Wallet On	✓						✓					
14 x 6 Orange County “Red Shoe”								✓				
14 x 6 Orange County “Red Shoe” Sn Off												
Tom 1												
10 x 8 Red Gretsch	✓	✓	✓	✓	✓	✓	✓	✓				
Tom 2												
12 x 10 Red Gretsch	✓	✓	✓	✓	✓	✓	✓	✓				
Tom 3												
15 x 12 Red Gretsch	✓	✓	✓	✓	✓	✓	✓	✓				
Hi Hat												
14 Zildjian Master Sound “A”	✓	✓	✓	✓	✓	✓	✓	✓				
Left Crash												
17 Zildjian K	✓	✓	✓	✓	✓	✓	✓	✓				
Right Crash												
19 Zildjian K	✓	✓	✓	✓	✓	✓	✓	✓				
Ride												
21 Zildjian Heavy Ride	✓	✓	✓	✓	✓	✓	✓	✓				

Kit 4 – EW Studio 3 A

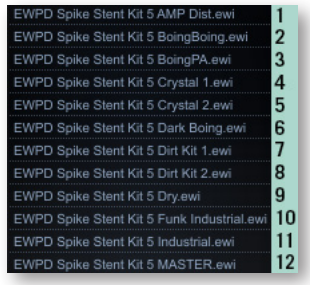


The screen shot at the right shows the 4 instrument files included in Kit 2 from Spike Stent: EW Studio 3 A. The numbers at the right, against the light green background, map to the same 4 numbers at the top of the table below. If you want to know what drums are included in one of those .ewi file, find its number and look at the check marks in that numbered column below.

SPIKE STENT, KIT 4 – EW STUDIO 3 A												
Instrument key:	**1**	**2**	**3**	**4**								
Bass Drums												
22 Red Gretch Snare Off	✓		✓	✓								
22 Red Gretch Snare On		✓										
Snares												
13 x 7 Yahama Maple	✓			✓								
14 x 6.5 DW 1/2 Brass “Dom”		✓										
13 x 6 Orange County “Fat Bastard”			✓									
Tom 1												
(none)												
Tom 2												
12 x 10 DW	✓	✓	✓	✓								
Tom 3												
15 x 12 DW	✓	✓	✓	✓								
Hi Hat												
13 Zildjian Master Sound “A”	✓	✓	✓	✓								
Left Crash												
16 Zildjian A Med-Thin	✓	✓	✓	✓								
Right Crash												
18 Zildjian A Med-Thin	✓	✓	✓	✓								
Ride												
21 Zildjian A “Sweet Ride”	✓	✓	✓	✓								

Kit 5 – EW Studio 3 B

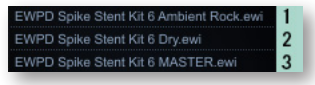
The screen shot at the right shows the 12 instrument files included in Kit 5 from Spike Stent: EW Studio 3 B. The numbers at the right, against the light green background, map to the same 12 numbers at the top of the table below. If you want to know what drums are included in one of those .ewi file, find its number and look at the check marks in that numbered column below.



Note that when 2 or more drums have been layered together, such as the snares in columns 8 and 11 below, that's indicated by red checks within tan cells.

SPIKE STENT, KIT 5 – EW STUDIO 3 B												
Instrument key:	**1**	**2**	**3**	**4**	**5**	**6**	**7**	**8**	**9**	**10**	**11**	**12**
Bass Drums												
22 x 16 Red Gretch Snare Off	✓			✓	✓		✓	✓	✓		✓	✓
22 x 16 Red Gretch Snare On		✓	✓			✓		✓		✓		
Snares												
14 x 6.5 DW 1/2 Brass "Dom"	✓		✓	✓			✓	✓	✓		✓	✓
14 x 7 Orange County Red & Black		✓			✓	✓		✓		✓	✓	
14 x 7 Orange County Red & Black Wlt On								✓			✓	
Tom 1												
(none)												
Tom 2												
12 x 9 DW "Black Ice"	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Tom 3												
15 x 13 DW "Black Ice"	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Hi Hat												
13 Zildjian Master Sound	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Left Crash												
16 Zildjian A Med-Thin	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Right Crash												
18 Zildjian A Med-Thin	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Ride												
21 Zildjian A "Sweet Ride"	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓

Kit 6 – EW Studio 1 Kick & Snare



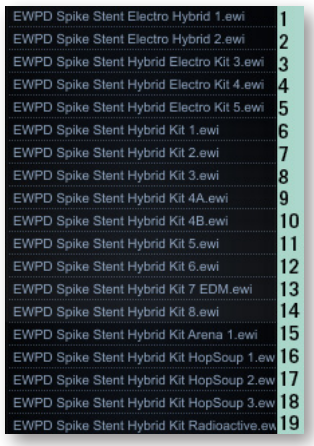
The screen shot at the right shows the 3 instrument files included in Kit 6 from Spike Stent: EW Studio 1 Kick & Sname. The numbers at the right, against the light green background, map to the same 3 numbers at the top of the table below. If you want to know what drums are included in one of those .ewi file, find its number and look at the check marks in that numbered column below.

Note that when 2 or more drums have been layered together, such as the snares in column 1 below, that's indicated by red checks within tan cells.

SPIKE STENT, KIT 6 – EW STUDIO 1 KICK & SNARE												
Instrument key:	**1**	**2**	**3**									
Bass Drums												
24 Blue Gretch	✓	✓	✓									
Snares												
14 x 6.5 DW 1/2 Brass	✓	✓	✓									
14 x 5 Orange County	✓											
Tom 1												
12 x 10 Red Gretsch	✓	✓	✓									
Tom 2												
10 x 8 Red Gretsch	✓	✓	✓									
Tom 3												
15 x 12 Red Gretsch	✓	✓	✓									
Hi Hat												
14 Zildjian Master Sound A	✓	✓	✓									
Left Crash												
17 Zildjian K	✓	✓	✓									
Right Crash												
19 Zildjian K	✓	✓	✓									
Ride												
21 Zildjian Heavy Ride	✓	✓	✓									

Kit 7 – Hybrid

The screen shot at the right shows the 19 instrument files included in Kit 7 from Spike Stent: Hybrid. This kit provides the maximum flexibility in selecting your drums and cymbals from those used across all the other Spike Stent drum kits (and a few extras), so the two tables have many more rows than other drum kits.



The numbers at the right, against the light green background, map to the same 19 numbers at the top of the 2 tables below. If you want to know what drums are included in one of those .ewi file, find its number and look at the check marks in that numbered column below. Note that there are too many instruments for one table, so they're spit into two tables: instruments 1–10 are first and then 11–19 follow in their own table.

Note that when 2 or more drums have been layered together, such as the snares in columns 5 and 6 below, that's indicated by red checks within tan cells.

The column labeled "Kit" specifies the kit for which the drum was originally sampled, so it also specifies the room in which that drum was recorded. In a few cases, this column contains the letter E, which tells you that this is an electronic drum that was not included in any of the other kits. It is used only in those instrument files with "Electro" in the name.

SPIKE STENT, KIT 7 – HYBRID (PART 1: FILES 1–10)

Instrument key:	Kit	1	2	3	4	5	6	7	8	9	10
Bass Drums											
22 Red Gretch	1	✓	✓				✓	✓			
24 x 16 Blue Gretsch	1							✓	✓		
22 x 16 Red Gretsch Snare On	2										
22 x 16 Red Gretsch Snare Off	2								✓		
22 Snare Red Gretsch Snare Off	3										
22 Snare Red Gretsch Snare On	3										
22 x 16 Wine Red Gretsch Snare Off	3								✓		
22 x 16 Wine Red Gretsch Snare On	3										
24 Blue Gretsch Snare Off	3									✓	✓
24 Blue Gretsch Snare On	3									✓	✓
22 Red Gretsch Snare Off	4										
22 Red Gretsch Snare On	4										
22 x 16 Red Gretsch Snare Off	5										
22 x 16 Red Gretsch Snare On	5										

SPIKE STENT, KIT 7 – HYBRID (PART 1: FILES 1–10)

Instrument key:	Kit	1	2	3	4	5	6	7	8	9	10
24 Blue Gretsch	6										
808 Kick A	E			✓	✓	✓					
808 Kick B	E										
E Kick A	E			✓	✓	✓					
E Kick B	E			✓	✓	✓					
E Kick C	E										
E Klck D	E										
E Kick E	E			✓	✓	✓					
Snares											
14 x 5 Orange County Silver & Gold	1	✓	✓				✓				
14 x 5 Orange County Silver & Gold Wt On	1										
14 x 5.5 Orange County Silver and Black	1										
14 x 6.5 DW 1/2 Brass	1							✓			
14 x 6.5 DW 1/2 Brass Snare Off	1										
14 x 5 Vintage Slingerland	1								✓		
14 x 5 Vintage Gretsch	1			✓	✓						
14 x 8 Orange Cty ProType Silver & Wood	1										
14 x 8 Ludwig “Fat Bastard”	1									✓	✓
10 x 8 Orange County Piccolo Snare	1								✓		
14 x 5.5 Orange County Wood	2										
14 x 8 Ludwig “Fat Bastard”	2									✓	✓
14 x 6.5 DW Maple “Dom”	2										
13 x 6 Orange County Green Sparkle	2										
14 x 6.5 DW 1/2 Brass	3										
14 x 5 Orange County	3										
14 x 5 Orange County Wallet On	3										
14 x 5 Gretsch Vintage Chrome	3										
14 x 8 Ludwig “Fat Bastard”	3										
14 x 8 Ludwig “Fat Bastard” Wallet On	3										
14 x 6 Orange Cnty “Old Red”	3										
14 x 6 Orange Cnty “Old Red” Snare Off	3										

SPIKE STENT, KIT 7 – HYBRID (PART 1: FILES 1–10)

Instrument key:	Kit	1	2	3	4	5	6	7	8	9	10
13 x 7 Yamaha Maple	4										
14 x 6.5 DW 1/2 Brass “Dom”	4										
14 x 6.5 Orange County “Fat Bastard”	4										
14 x 6.5 DW 1/2 Brass “Dom”	5										
14 x 7 Orange Cnty Red & Black	5										
14 x 7 Orange Cnty Red & Black Wt On	5										
14 x 5 Slingerland Chrome	6										
14 x 6 Orange County Wood	6										
808 Snare	E										
Clap (D only)	E										
E Snare A	E			✓	✓	✓					
E Snare B	E			✓	✓						
E Snare C	E										
E Snare D	E					✓					
Tom 1											
10 x 8 Gretsch	1	✓	✓				✓	✓	✓	✓	✓
10 x 8 Red Gretsch	2			✓	✓	✓					
10 x 8 Red Gretsch	3								✓	✓	✓
Tom 2											
12 **x** 10 Gretsch	1	✓	✓				✓	✓	✓	✓	✓
12 **x** 10 Red Gretsch	2										
12 x 10 Red Gretsch	3								✓	✓	✓
12 x 10 DW	4										
12 x 9 DW Black Ice	5			✓	✓	✓					
Tom 3											
15 x 12 Gretsch	1	✓	✓				✓	✓	✓	✓	✓
15 x 12 Red Gretsch	2										
15 x 12 Red Gretsch	3								✓	✓	✓
15 x 12 DW	4										
15 x 13 DW “Black Ice”	5			✓	✓	✓					

SPIKE STENT, KIT 7 – HYBRID (PART 1: FILES 1–10)

Instrument key:	Kit	1	2	3	4	5	6	7	8	9	10
Hi Hat											
14 Zildjian Master Sound	1	✓	✓				✓	✓	✓		
14 Zildjian Master Sound	2										
14 Zildjian Master Sound "A"	3									✓	✓
13 Zildjian Master Sound A	4										
13 Zildjian Master Sound	5										
808 HiHat	E			✓	✓	✓					
Tambourine	E										
E HiHat	E			✓	✓	✓					
Tambourine 2	E										
Left Crash											
17 Zildjian K Hybrid	1	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
17 Zildjian K Custom Hybrid	2										
17 Zildjian K	3										
16 Zildjian A Med-Thin	4										
16 Zildjian A Med-Thin	5										
Right Crash											
19 Zildjian K	1	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
19 Zildjian K Custom Hybrid	2										
19 Zildjian K	3										
18 Zildjian A Med-Thin	4										
18 Zildjian A Med-Thin	5										
Ride											
21 Zildjian K Heavy	1	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
21 Zildjian K Custom Hybrid	2										
21 Zildjian Heavy Ride	3										
21 Zildjian A "Sweet Ride"	4										
21 Zildjian A "Sweet Ride"	5										

SPIKE STENT, KIT 7 – HYBRID (PART 2: FILES 11–19)

Instrument key:	Kit	11	12	13	14	15	16	17	18	19
Bass Drums										
22 Red Gretch	1	✓	✓				✓	✓	✓	✓
24 x 16 Blue Gretsch	1	✓	✓		✓	✓				
22 x 16 Red Gretsch Snare On	2					✓				
22 x 16 Red Gretsch Snare Off	2									
22 Snare Red Gretsch Snare Off	3									
22 Snare Red Gretsch Snare On	3									
22 x 16 Wine Red Gretsch Snare Off	3									
22 x 16 Wine Red Gretsch Snare On	3									
24 Blue Gretsch Snare Off	3		✓						✓	
24 Blue Gretsch Snare On	3									
22 Red Gretsch Snare Off	4									
22 Red Gretsch Snare On	4									
22 x 16 Red Gretsch Snare Off	5									
22 x 16 Red Gretsch Snare On	5					✓				
24 Blue Gretsch	6			✓		✓				
808 Kick A	E						✓	✓	✓	✓
808 Kick B	E						✓	✓		✓
E Kick A	E									
E Kick B	E									
E Kick C	E									
E Klck D	E									
E Kick E	E									
Snares										
14 x 5 Orange County Silver & Gold	1						✓		✓	✓
14 x 5 Orange County Silver & Gold Wt On	1									
14 x 5.5 Orange County Silver and Black	1									
14 x 6.5 DW 1/2 Brass	1					✓				
14 x 6.5 DW 1/2 Brass Snare Off	1									
14 x 5 Vintage Slingerland	1									
14 x 5 Vintage Gretsch	1									
14 x 8 Orange Cty ProType Silver & Wood	1									

SPIKE STENT, KIT 7 – HYBRID (PART 2: FILES 11–19)

Instrument key:	Kit	11	12	13	14	15	16	17	18	19
14 x 8 Ludwig "Fat Bastard"	1									
10 x 8 Orange County Piccolo Snare	1				✓					
14 x 5.5 Orange County Wood	2									
14 x 8 Ludwig "Fat Bastard"	2									
14 x 6.5 DW Maple "Dom"	2		✓	✓		✓				
13 x 6 Orange County Green Sparkle	2					✓				
14 x 6.5 DW 1/2 Brass	3		✓			✓				
14 x 5 Orange County	3									
14 x 5 Orange County Wallet On	3									
14 x 5 Gretsch Vintage Chrome	3									
14 x 8 Ludwig "Fat Bastard"	3									
14 x 8 Ludwig "Fat Bastard" Wallet On	3									
14 x 6 Orange Cnty "Old Red"	3	✓								
14 x 6 Orange Cnty "Old Red" Snare Off	3									
13 x 7 Yamaha Maple	4		✓							
14 x 6.5 DW 1/2 Brass "Dom"	4									
14 x 6.5 Orange County "Fat Bastard"	4		✓							
14 x 6.5 DW 1/2 Brass "Dom"	5									
14 x 7 Orange Cnty Red & Black	5									
14 x 7 Orange Cnty Red & Black Wt On	5									
14 x 5 Slingerland Chrome	6									
14 x 6 Orange County Wood	6									
808 Snare	E						✓	✓		✓
Clap (D only)	E						✓	✓		✓
E Snare A	E									
E Snare B	E									
E Snare C	E									
E Snare D	E									
Tom 1										
10 x 8 Gretsch	1	✓	✓	✓	✓	✓	✓	✓	✓	✓
10 x 8 Red Gretsch	2									
10 x 8 Red Gretsch	3									

SPIKE STENT, KIT 7 – HYBRID (PART 2: FILES 11–19)

Instrument key:	Kit	11	12	13	14	15	16	17	18	19
Tom 2										
12 **x** 10 Gretsch	1	✓	✓	✓	✓	✓	✓	✓	✓	✓
12 **x** 10 Red Gretsch	2									
12 x 10 Red Gretsch	3									
12 x 10 DW	4									
12 x 9 DW Black Ice	5									
Tom 3										
15 x 12 Gretsch	1	✓	✓	✓	✓	✓	✓	✓	✓	✓
15 x 12 Red Gretsch	2									
15 x 12 Red Gretsch	3									
15 x 12 DW	4									
15 x 13 DW “Black Ice”	5									
Hi Hat										
14 Zildjian Master Sound	1	✓	✓	✓	✓	✓	✓	✓	✓	✓
14 Zildjian Master Sound	2									
14 Zildjian Master Sound “A”	3									
13 Zildjian Master Sound A	4									
13 Zildjian Master Sound	5									
808 HiHat	E						✓	✓		✓
Tambourine	E						✓	✓	✓	✓
E HiHat	E									
Tambourine 2	E									
Left Crash										
17 Zildjian K Hybrid	1	✓	✓	✓	✓	✓	✓	✓	✓	✓
17 Zildjian K Custom Hybrid	2									
17 Zildjian K	3									
16 Zildjian A Med-Thin	4									
16 Zildjian A Med-Thin	5									
Right Crash										
19 Zildjian K	1	✓	✓	✓	✓	✓	✓	✓	✓	✓
19 Zildjian K Custom Hybrid	2									
19 Zildjian K	3									
18 Zildjian A Med-Thin	4									
18 Zildjian A Med-Thin	5									

SPIKE STENT, KIT 7 – HYBRID (PART 2: FILES 11–19)											
Instrument key:	Kit	11	12	13	14	15	16	17	18	19	
Ride											
21 Zildjian K Heavy	1	✓	✓	✓	✓	✓	✓	✓	✓	✓	
21 Zildjian K Custom Hybrid	2										
21 Zildjian Heavy Ride	3										
21 Zildjian A “Sweet Ride”	4										
21 Zildjian A “Sweet Ride”	5										

Joe Chiccarelli Drum Kits

Kit 1 – EW Studio 1



The screen shot at the right shows the 13 instrument files included in Kit 1 from Joe Chiccarelli: EW Studio 1. The numbers at the right, against the light green background, map to the same 13 numbers at the top of the table below. If you want to know what drums are included in one of those .ewi file, find its number and look at the check marks in that numbered column below.

Conversely, if you wonder which instrument files use a given drum by default, then follow that drum across the table and see in which columns it’s included in, based on the check marks.

JOE CHICCARELLI, KIT 1 – EW STUDIO 1													
Instrument key:	1	2	3	4	5	6	7	8	9	10	11	12	13
Bass Drums													
24 Craviotto Maple	✓	✓	✓	✓	✓		✓	✓	✓	✓	✓	✓	✓
22 Craviotto Hybrid Walnut & Maple Snr Off													
22 Craviotto Hybrid Walnut & Maple Snr On													
22 Green Ludwig “Club Date” Snare Off						✓							
22 Green Ludwig “Club Date” Snare On													

JOE CHICCARELLI, KIT 1 – EW STUDIO 1

Instrument key:	1	2	3	4	5	6	7	8	9	10	11	12	13
Snares													
5.5 Craviotto Stacked Maple & Mahogony	✓	✓	✓	✓		✓	✓	✓	✓	✓	✓	✓	✓
5.5 Craviotto Stacked Mpl & Mhg NT Sn Off													
5.5 Craviotto Stacked Mpl & Mhg NT Sn On													
6.5 Craviotto Chrome Over Brass					✓								
6.5 Tama Bell Brass													
5.5 Craviotto Birch Timeless Timber													
5.5 Craviotto Birch Timeless Timber Brush													
20 x 6.5 Craviotto Super WIde													
Tom 1													
13 60's Ludwig	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Tom 2													
15 60's Ludwig	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
15 60's Ludwig Brush													
Tom 3													
16 60's Ludwig	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
16 60's Ludwig Brush													
Hi Hat													
14 60's Zildjian K	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
14 60's Zildjian K Brush													
Left Crash													
20 Istanbul MPL Louis Crash	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
20 50's Zildjian Brush													
Right Crash													
20.5 Istanbul 25th Anniversary Crash	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
18 Istanbul 30th Anniversary Brush													
Ride													
22 Istanbul Sultan Ride	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
22 Istanbul Sultan Ride Brush													

Kit 2 – EW Studio 2 Booth

The screen shot at the right shows the 9 instrument files included in Kit 1 from Joe Chiccarelli: EW Studio 2 Booth. The numbers at the right, against the light green background, map to the same 9 numbers at the top of the table below. If you want to know what drums are included in one of those .ewi file, find its number and look at the check marks in that numbered column below.



Conversely, if you wonder which instrument files use a given drum by default, then follow that drum across the table and see in which columns it's included in, based on the check marks.

Note that when 2 or more drums have been layered together, such as the bass drums and snares in columns 1 below, that's indicated by red checks within tan cells.

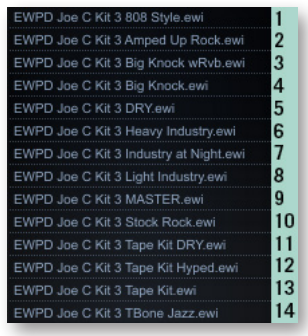
JOE CHICCARELLI, KIT 2 – EW STUDIO 2 BOOTH

Instrument key:	1	2	3	4	5	6	7	8	9
Bass Drums									
22 Green Ludwig "Club Date" Sn Off REV	✓			✓	✓	✓	✓	✓	✓
22 Green Ludwig "Club Date" Snare On	✓								
16 60's Slingerland Cocktail Snare Off		✓	✓						
16 60's Slingerland Cocktail Snare On									
Snares									
6.5 60's Ludwig REV	✓	✓	✓		✓	✓	✓	✓	✓
10 Dunnett Fiberglass									
14 x 5 70's Ludwig Acrolite "Joe C Special"	✓			✓					
Tom 1									
(none)									
Tom 2									
13 60's Ludwig Snare Off	✓	✓	✓	✓	✓	✓	✓	✓	✓
13 60's Ludwig Snare On									
Tom 3									
16 60's Ludwig Snare Off	✓	✓	✓	✓	✓	✓	✓	✓	✓
16 60's Ludwig Snare On									
Hi Hat									
14 Zildjian Newbie REV	✓	✓	✓	✓	✓	✓	✓	✓	✓
12 Zildjian Istanbul									

JOE CHICCARELLI, KIT 2 – EW STUDIO 2 BOOTH														
Instrument key:	1	2	3	4	5	6	7	8	9					
Left Crash														
20 Istanbul MPL Louis Crash	✓	✓	✓	✓	✓	✓	✓	✓	✓					
Right Crash														
20.5 Istanbul 25th Anniversary Crash	✓	✓	✓	✓	✓	✓	✓	✓	✓					
Ride														
22 Zildjian A	✓	✓	✓	✓	✓	✓	✓	✓	✓					

Kit 3 – EW Studio 2 Live Room

The screen shot at the right shows the 14 instrument files included in Kit 1 from Joe Chiccarelli: EW Studio 2 Live Room. The numbers at the right, against the light green background, map to the same 14 numbers at the top of the table below. If you want to know what drums are included in one of those .ewi file, find its number and look at the check marks in that numbered column below.



Conversely, if you wonder which instrument files use a given drum by default, then follow that drum across the table and see in which columns it's included in, based on the check marks.

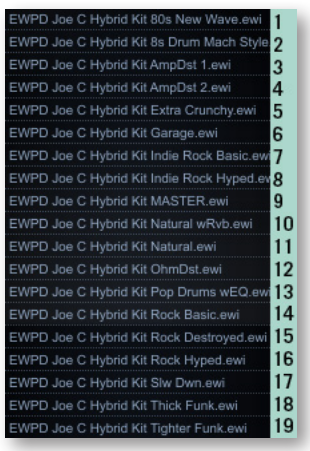
Note that when 2 or more drums have been layered together, such as the bass drums in columns 1 and 2 below, as indicated by red checks within tan cells.

JOE CHICCARELLI, KIT 3 – EW STUDIO 2 LIVE ROOM														
Instrument key:	1	2	3	4	5	6	7	8	9	10	11	12	13	14
Bass Drums														
24 Gretsch Snare Off	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
24 Gretsch Snare On														
25 Calfskin Ludwig Snare Off	✓	✓								✓				
25 Calfskin Ludwig Snare On														
Snares														
5 70's Ludwig Black Beauty	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
5.5 Craviotto Wood-Hoop Wooden Snare														
3 Ludwig "Cupcake" Piccolo Snare No Btm														
5.5 Craviotto Copper Snare														
5.5 Craviotto Copper Snare Brush														

JOE CHICCARELLI, KIT 3 – EW STUDIO 2 LIVE ROOM														
Instrument key:	1	2	3	4	5	6	7	8	9	10	11	12	13	14
Tom 1														
13 Calfskin Ludwig Snare Off	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
13 Calfskin Ludwig Snare On														
Tom 2														
13 Gretsch Snare Off	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
13 Gretsch Snare On														
Tom 3														
16 Gretsch Snare Off	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
16 Gretsch Snare On														
16 Calfskin Ludwig Snare Off														
16 Calfskin Ludwig Snare On														
Hi Hat														
14 Zildjian K	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Left Crash														
20 Istanbul MPL Louis Crash	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Right Crash														
20.5 Istanbul 25th Anniversary Crash	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Ride														
22 60's Zildjian Ride	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓

Kit 4 – Hybrid

The screen shot at the right shows the 19 instrument files included in Kit 4 from Joe Chiccarelli: Hybrid. This kit provides the maximum flexibility in selecting your drums and cymbals from those used across all the other Joe Chiccarelli drum kits, so the two tables have many more rows than other drum kits.



The numbers at the right, against the light green background, map to the same 19 numbers at the top of the 2 tables below. If you want to know what drums are included in one of those .ewi file, find its number and look at the check marks in that numbered column below. Note that there are too many instruments for one table, so they're spit into two tables: instruments 1–10 are first and then 11–19 follow in their own table.

Note that when 2 or more drums have been layered together, such as the bass drums in columns 5 and 6 below, that's indicated by red checks within tan cells.

The column labeled “Kit” specifies the kit for which the drum was originally sampled, so it also specifies the room in which that drum was recorded.

JOE CHICCARELLI, KIT 4 – HYBRID (PART 1: FILES 1–10)

Instrument key:	Kit	1	2	3	4	5	6	7	8	9	10		
Bass Drums													
24 Craviotto Maple	1	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓		
22 Craviotto Hybrid Walnut & Maple Snr Off	1						✓						
22 Craviotto Hybrid Walnut & Maple Snr On	1												
22 Green Ludwig “Club Date” Snare Off	1												
22 Green Ludwig “Club Date” Snare On	1					✓							
22 Green Ludwig “Club Date” Sn Off	2												
22 Green Ludwig “Club Date” Snare On	2												
16 60’s Slingerland Cocktail Snare Off	2					✓							
16 60’s Slingerland Cocktail Snare On	2												
24 Gretsch Snare Off	3												
24 Gretsch Snare On	3												
25 Calfskin Ludwig Snare Off	3												
25 Calfskin Ludwig Snare On	3												
Snares													
5.5 Craviotto Stacked Maple & Mahogony	1	✓	✓	✓	✓	✓		✓	✓	✓	✓		
5.5 Craviotto Stacked Mpl & Mhg NT Sn Off	1												
5.5 Craviotto Stacked Mpl & Mhg NT Sn On	1												
6.5 Craviotto Chrome Over Brass	1												
6.5 Tama Bell Brass	1					✓	✓						
5.5 Craviotto Birch Timeless Timber	1												
5.5 Craviotto Birch Timeless Timber Brush	1												
20 x 6.5 Craviotto Super WIde	1												
6.5 60’s Ludwig	2												
10 Dunnett FIberglass	2												
14 x 5 70’s Ludwig Acrolite “Joe C Special”	2												
5 70’s Ludwig Black Beauty	3												
5.5 Craviotto Wood-Hoop Wooden Snare	3						✓						
3 Ludwig “Cupcake” Piccolo Snare No Btm	3												
5.5 Craviotto Copper Snare	3												
5.5 Craviotto Copper Snare Brush	3												

JOE CHICCARELLI, KIT 4 – HYBRID (PART 1: FILES 1–10)

Instrument key:	Kit	1	2	3	4	5	6	7	8	9	10		
Tom 1													
13 60's Ludwig	1	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓		
13 Calfskin Ludwig Snare Off	3					✓							
13 Calfskin Ludwig Snare On	3												
Tom 2													
15 60's Ludwig	1	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓		
15 60's Ludwig Brush	1												
13 60's Ludwig Snare Off	2												
13 60's Ludwig Snare On	2												
13 Gretsch Snare Off	3					✓							
13 Gretsch Snare On	3												
Tom 3													
16 60's Ludwig	1	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓		
16 60's Ludwig Brush	1												
16 60's Ludwig Snare Off	2												
16 60's Ludwig Snare On	2												
16 Gretsch Snare Off	3												
16 Gretsch Snare On	3												
16 Calfskin Ludwig Snare Off	3					✓							
16 Calfskin Ludwig Snare On	3												
Hi Hat													
14 60's Zildjian K	1	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓		
14 60's Zildjian K Brush	1												
14 Zildjian Newbie	2												
12 Zildjian Istanbul	2												
14 Zildjian K	3												
Left Crash													
20 Istanbul MPL Louis Crash	1	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓		
20 50's Zildjian Brush	1												
20 Istanbul MPL Louis Crash	2												
20 Istanbul MPL Louis Crash	3												

JOE CHICCARELLI, KIT 4 – HYBRID (PART 1: FILES 1–10)

Instrument key:	Kit	1	2	3	4	5	6	7	8	9	10
Right Crash											
20.5 Istanbul 25th Anniversary Crash	1	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
18 Istanbul 30th Anniversary Brush	1										
20.5 Istanbul 25th Anniversary Crash	2										
20.5 Istanbul 25th Anniversary Crash	3										
Ride											
22 Istanbul Sultan Ride	1	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
22 Istanbul Sultan Ride Brush	1										
22 Zildjian A	2										
22 60's Zildjian Ride	3										

JOE CHICCARELLI, KIT 4 – HYBRID (PART 2: FILES 11–19)

Instrument key:	Kit	11	12	13	14	15	16	17	18	19
Bass Drums										
24 Craviotto Maple	1	✓	✓	✓	✓	✓	✓	✓	✓	✓
22 Craviotto Hybrid Walnut & Maple Snr Off	1									
22 Craviotto Hybrid Walnut & Maple Snr On	1									
22 Green Ludwig "Club Date" Snare Off	1									
22 Green Ludwig "Club Date" Snare On	1				✓	✓	✓		✓	✓
22 Green Ludwig "Club Date" Sn Off	2									
22 Green Ludwig "Club Date" Snare On	2									
16 60's Slingerland Cocktail Snare Off	2			✓	✓	✓	✓		✓	✓
16 60's Slingerland Cocktail Snare On	2									
24 Gretsch Snare Off	3									
24 Gretsch Snare On	3									
25 Calfskin Ludwig Snare Off	3									
25 Calfskin Ludwig Snare On	3									
Snares										
5.5 Craviotto Stacked Maple & Mahogony	1	✓	✓	✓	✓	✓	✓	✓	✓	✓
5.5 Craviotto Stacked Mpl & Mhg NT Sn Off	1									
5.5 Craviotto Stacked Mpl & Mhg NT Sn On	1									
6.5 Craviotto Chrome Over Brass	1									
6.5 Tama Bell Brass	1			✓	✓	✓	✓		✓	✓

JOE CHICCARELLI, KIT 4 – HYBRID (PART 2: FILES 11–19)

Instrument key:	Kit	11	12	13	14	15	16	17	18	19			
5.5 Craviotto Birch Timeless Timber	1												
5.5 Craviotto Birch Timeless Timber Brush	1												
20 x 6.5 Craviotto Super Wlde	1												
6.5 60's Ludwig	2												
10 Dunnett Flberglass	2												
14 x 5 70's Ludwig Acrolite "Joe C Special"	2												
5 70's Ludwig Black Beauty	3												
5.5 Craviotto Wood-Hoop Wooden Snare	3												
3 Ludwig "Cupcake" Piccolo Snare No Btm	3												
5.5 Craviotto Copper Snare	3												
5.5 Craviotto Copper Snare Brush	3												
Tom 1													
13 60's Ludwig	1	✓	✓	✓	✓	✓	✓	✓	✓	✓			
13 Calfskin Ludwig Snare Off	3				✓	✓	✓		✓	✓			
13 Calfskin Ludwig Snare On	3												
Tom 2													
15 60's Ludwig	1	✓	✓	✓	✓	✓	✓	✓	✓	✓			
15 60's Ludwig Brush	1												
13 60's Ludwig Snare Off	2												
13 60's Ludwig Snare On	2												
13 Gretsch Snare Off	3				✓	✓	✓		✓	✓			
13 Gretsch Snare On	3												
Tom 3													
16 60's Ludwig	1	✓	✓	✓	✓	✓	✓	✓	✓	✓			
16 60's Ludwig Brush	1												
16 60's Ludwig Snare Off	2												
16 60's Ludwig Snare On	2												
16 Gretsch Snare Off	3												
16 Gretsch Snare On	3												
16 Calfskin Ludwig Snare Off	3				✓	✓	✓		✓	✓			
16 Calfskin Ludwig Snare On	3												

JOE CHICCARELLI, KIT 4 – HYBRID (PART 2: FILES 11–19)

Instrument key:	Kit	11	12	13	14	15	16	17	18	19			
Hi Hat													
14 60's Zildjian K	1	✓	✓	✓	✓	✓	✓	✓	✓	✓			
14 60's Zildjian K Brush	1												
14 Zildjian Newbie	2												
12 Zildjian Istanbul	2												
14 Zildjian K	3												
Left Crash													
20 Istanbul MPL Louis Crash	1	✓	✓	✓	✓	✓	✓	✓	✓	✓			
20 50's Zildjian Brush	1												
20 Istanbul MPL Louis Crash	2												
20 Istanbul MPL Louis Crash	3												
Right Crash													
20.5 Istanbul 25th Anniversary Crash	1	✓	✓	✓	✓	✓	✓	✓	✓	✓			
18 Istanbul 30th Anniversary Brush	1												
20.5 Istanbul 25th Anniversary Crash	2												
20.5 Istanbul 25th Anniversary Crash	3												
Ride													
22 Istanbul Sultan Ride	1	✓	✓	✓	✓	✓	✓	✓	✓	✓			
22 Istanbul Sultan Ride Brush	1												
22 Zildjian A	2												
22 60's Zildjian Ride	3												

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