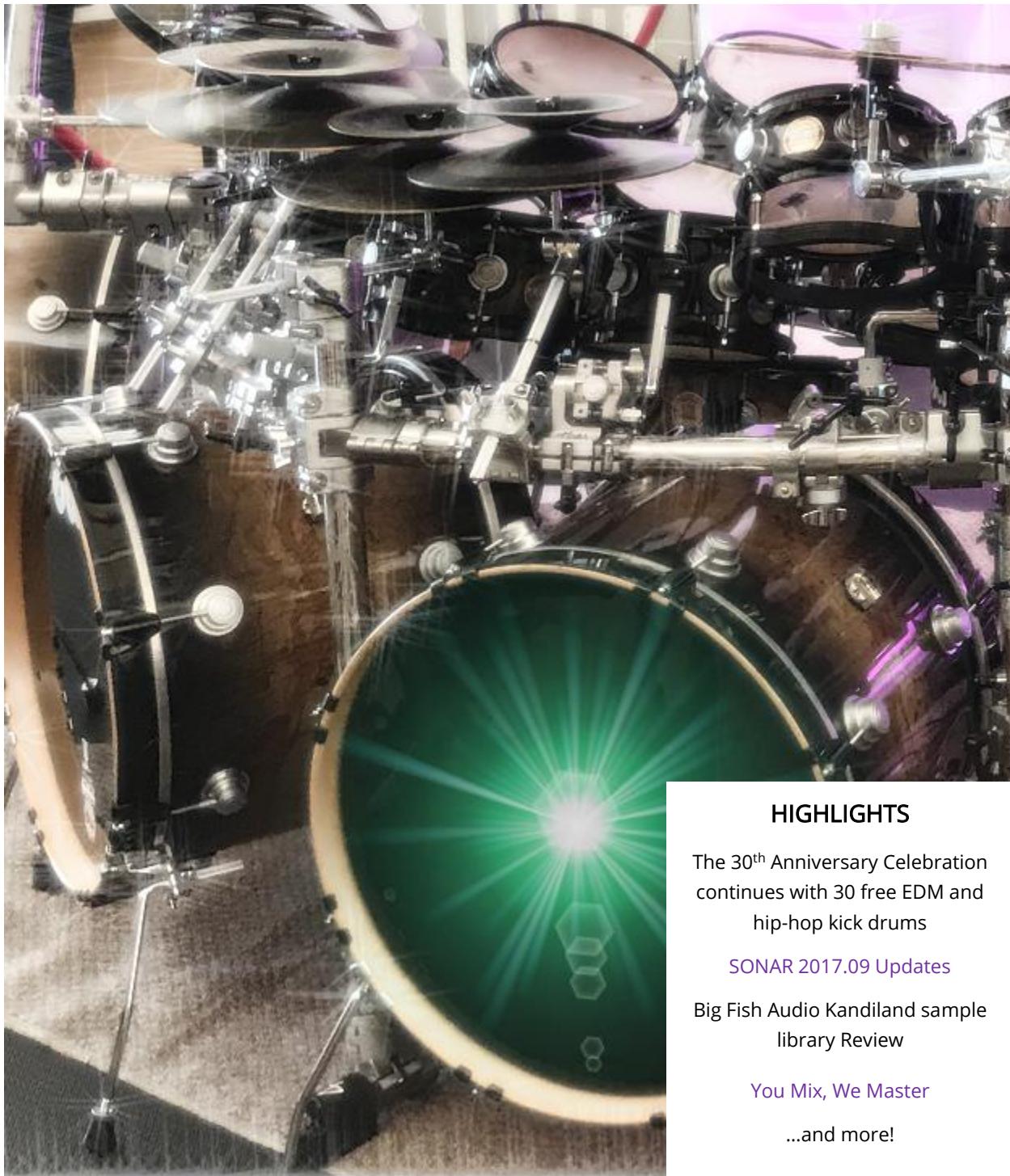


# TECH+MUSIC



## HIGHLIGHTS

The 30<sup>th</sup> Anniversary Celebration continues with 30 free EDM and hip-hop kick drums

[SONAR 2017.09 Updates](#)

Big Fish Audio Kandiland sample library Review

[You Mix, We Master](#)

...and more!



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*Double your parts and record overdubs faster than ever*

### 07 Microsoft Dial Support

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*Cakewalk's 30<sup>th</sup> Anniversary continues with more freebies! This month, beef up your beats with 15 EDM and 15 Hip-Hop kick drums*



## SONAR Update 2017.09

The following highlights apply to the Artist, Professional, and Platinum versions. For more information on these features, see the related pages.

- **Duplicate Track Function** – This replaces the Clone Track command by making it easier than ever to accommodate a common recording scenario: duplicating a track, without events, to double a part or record an overdub. If the track contains a virtual instrument, it defaults to being duplicated as well. Note that the previous “clone” options are still available via the Track View’s Track menu, under “Duplicate Track.”
- **Microsoft Dial Support** – Microsoft’s Surface Dial provides a way to interact physically with Windows and applications that run under it. Within SONAR, the Surface Dial features Smart Grid-based Transport control, precision handling of SONAR controls, and hands-on project Zooming. You can also configure it for specific SONAR functions from the Windows Wheel settings.
- **Fixes and Enhancements** – and of course, SONAR just keeps getting better.

### INSTALLING THE 2017.09 UPDATE

Open the **Cakewalk Command Center**. If you are prompted to download a newer version, please follow the on-screen instructions to download it.

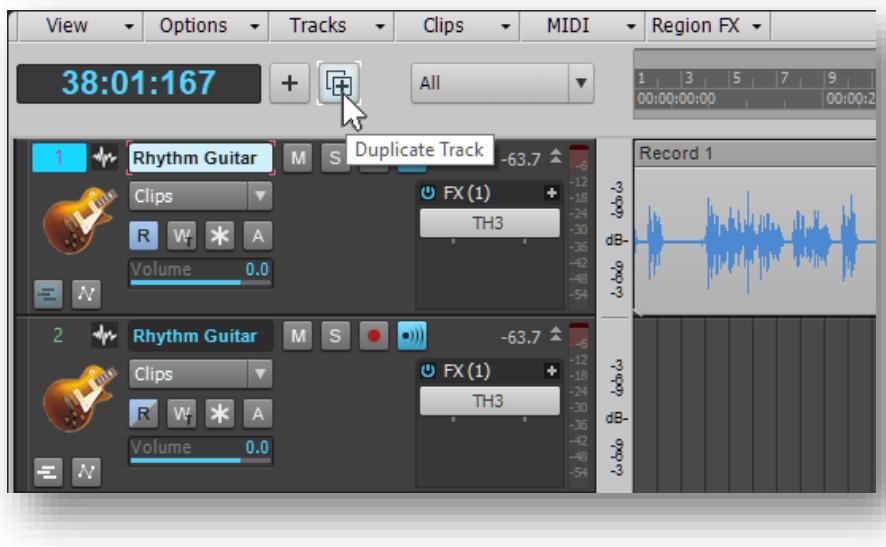
To download the **SONAR 2017.09** core update, download from the core SONAR Artist, Professional, or Platinum category. Professional and Platinum owners should also update the **Engineering FX Suite** if they haven’t yet updated the Adaptive Limiter to version 1.0.5, which offers fixes and enhancements.

## Duplicate Track Button

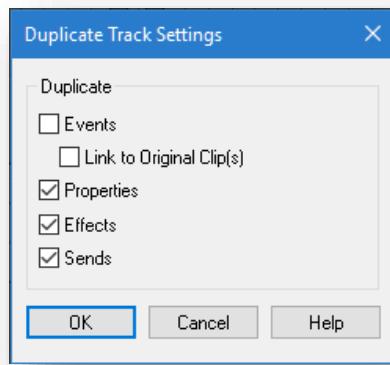
### Artist, Professional, and Platinum

Duplicating a track is a very common process in recording, particularly for doubling parts or recording overdubs.

Previously, this required going to the Clone Track menu item and entering a variety of parameters. Starting with the 2017.09 update, a Duplicate Track button to the right of the Add Track button lets you duplicate all selected tracks with a single click.



- If the Track is a Simple Instrument track, then the virtual instrument being used will be duplicated as well.
- If no track is selected, then whatever track has the focus (even if within a folded-up Track Folder) will be duplicated.



The Duplicate Track function defaults to copying the track's parameters and effects, but not events. Therefore, you can start recording immediately after duplicating and record-enabling the track. However, it's possible to change the default behavior by right-clicking on the Duplicate Track button, and choosing what you want to duplicate from the Duplicate Track Settings dialog box. The screen shot to the left shows the default Duplicate Track settings.

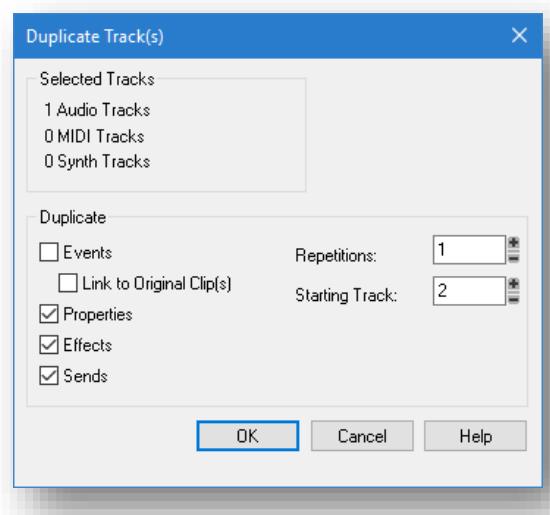
### FOLDER BEHAVIOR

Selected Tracks inside a folder will remain in the same folder when duplicated. This is particularly handy with multimbral virtual instruments, because you can duplicate a MIDI track, set it to a different channel, and start recording into another instrument.

To duplicate *all* tracks within a folder, click on the rectangle to the right of the folder header's plus sign, then click on the Duplicate Track button.

## **“CLONE TRACK(S)” IS NOW “DUPLICATE TRACK(S)”**

The less-commonly used functions formerly associated with the Clone Track(s) menu are now available by calling up the Duplicate Track(s) dialog box from the Track View’s Tracks drop-down menu. The main differences compared to the Track Settings dialog box is you’ll see a summary of the selected tracks, and the options to specify multiple repetitions as well as choose a starting track other than the default (i.e., the next highest-numbered track).



# Microsoft Surface Dial Support

## Artist, Professional, and Platinum



Microsoft's Surface Dial provides a way to interact physically with Windows 10 Creators Update or later, and applications that run under it. Although called the "Surface" Dial, it requires only Bluetooth; you do not need a Surface-family computer. However, the Surface 5 and Surface Studio do support using it on their touch-compatible screens, not just as a tabletop device.

## SETUP

As part of a new class of "Wheel" devices, the Surface Dial is set up automatically within Windows. Pair the Dial with Bluetooth...done.

Most people use the Dial for two-handed operation, with the dominant hand continuing to use primary interface devices like the mouse, Pen, or touch. So, position the Dial within easy access of your non-dominant hand.

## SUPPORTED GESTURES

**Press, hold, rotate, click.** Push and hold to open a menu that displays tools the dial can control; rotate to choose the desired tool, then click to select it.

**Rotate.** This controls knob rotations, slider movement, and similar functions.

**Click.** Push and release, like a mouse click.

The Dial also vibrates to provide haptic feedback when rotating the Dial.

To change the default settings, choose *Settings > Devices > Wheel*.

## SONAR TOOLS

Upon launching SONAR, the Surface Dial automatically allows using three different tools.

**Transport (Default).** Use the Dial to shuttle around the project and control playback.

**Dial** = Move the Now time through the project timeline, while snapping to grid

**Button** = Press once to start playback, once to stop

**Haptic feedback** = Short vibrate at each timeline tick, with long feedback at project start

**Knob or Control Tool.** To vary a control's parameter value with the Dial, click on any control in SONAR's user interface that shows a focus rectangle (e.g., fader, panpot, gain, etc.).

**Dial** = Choose the parameter value

**Button** = Press once to start playback, once to stop

**Haptic feedback** = Short vibrate at the starting or stopping value

**Horizontal Zoom.** Zoom in or out within the project.

**Dial** = Horizontal Zoom In or Out

**Button** = Press once to start playback, once to stop

**Haptic feedback** = Short vibrate at each zoom level, and long feedback at zoom start or end

# Fixes and Enhancements

## Platinum, Professional, and Artist

### Duplicate (Clone) Track

- Track gain is now copied when duplicating a track
- Duplicated simple instrument tracks will now create a new instance of the synth
- Duplicating instrument tracks previously caused issues in projects with folders
- Duplicated tracks with Lanes did not indicate Lanes until expanded
- Duplicated tracks previously did not match the original track's height
- The ProChannel's enable Post FX Rack button is now copied when duplicating a track
- Duplicating a track within a folder could create a new track outside of the folder
- Duplicated tracks now respect the "Follow Track Pan" setting
- Duplicated Track now remembers if the inline Piano Roll is selected
- Duplicated tracks previously did not set the Read Automation button state correctly
- All references to Clone Track have now been changed to Duplicate Track

### Start Screen

- Clicking the Discover tab banner previously opened the Start Screen in a browser
- Text for "Demo Projects" in the Start Screen is no longer cut off in some languages

### Touch

- Using touch to navigate, it was possible to move the timeline before the beginning of measure 1

### Miscellaneous

- VST2 plug-ins without GUIs can now be scanned and loaded in SONAR
- Track Control Manager previously listed Sends as AUX
- The Open File dialog did not display some Cakewalk file types when set to "All Cakewalk"; Projects, Templates, and Bundles will now all display with this selected

# Creating Rapture Pro Programs for MIDI Guitar

By Craig Anderton

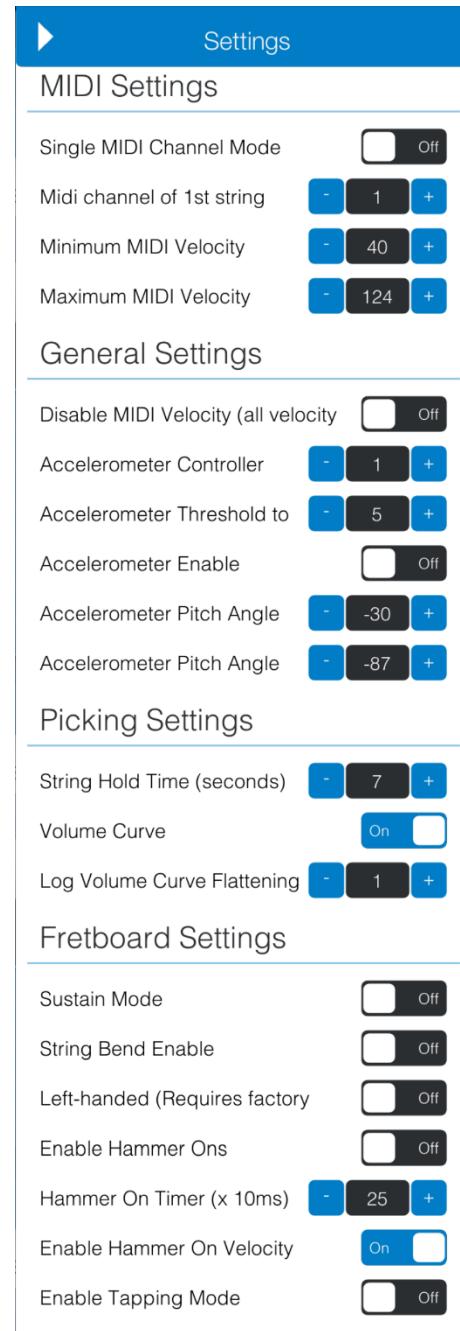
Some people love MIDI guitar, some people don't...but not everyone realizes that the results depend almost as much on how your synth sounds are programmed as on the guitar tracking itself. Lately I've been developing patches for the Zivix Jamstik+ with Rapture, and have a collection of tips on how to optimize both for MIDI. However, many of these tips apply to other MIDI guitars as well.

## JAMSTIK SETTINGS

Ideally, each controller string should transmit over its own MIDI channel. The Jamstik offers this mode (called 6 Channel mode) as well as a Single Channel mode that sends all data over one channel. You can select the mode with the Mac/iOS/Android app, or toggle between the two modes by pushing the D-Pad Enter + Right buttons simultaneously. If you're not sure which mode is operating, if Rapture Pro or Rapture Session is in Multitimbral mode (see next), you will not be able to play chords polyphonically if the Jamstik is not in 6-Channel mode.

For my playing style, the following list has the optimum settings. For example, I find tracking more reliable with hammer-ons turned off. The screen shot on the right gives more details about what types of parameters are available.

Single MIDI Channel mode = off  
MIDI Channel of 1<sup>st</sup> string = 1  
Disable MIDI velocity = off  
Accelerometer Enable = off  
String Hold Time = 7  
Volume Curve = on  
Sustain Mode = off  
String Bend Enable = off  
Enable Hammer-Ons = off

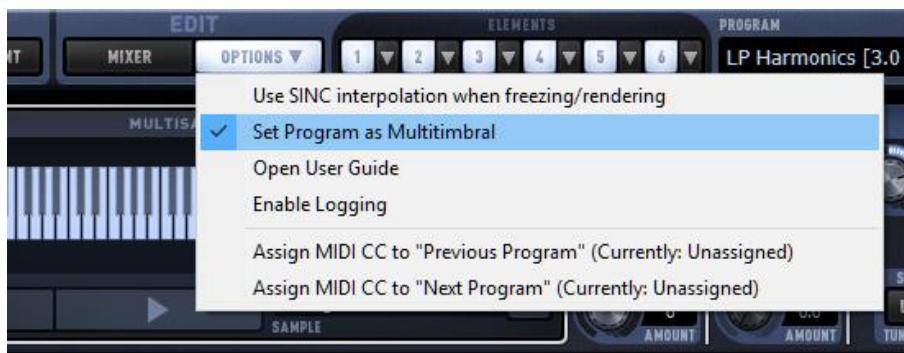


## SONAR SETTINGS

Jamstik+ generates a unique controller message when you play strings that's needed for use with their various learning apps, but aren't really necessary for what we do. Therefore, you can turn off response to controllers in *Preferences > MIDI > Playback and Recording*. As of this writing, there is a modulation option in beta so at some point modulation may become important.

## RAPTURE SETTINGS

You want Rapture Pro or Rapture Session to be in multitimbral mode. This causes Element 1 to respond to MIDI Channel 1, Element 2 to respond to MIDI channel 2, and so on up to Element 6 and is ideal for Jamstik's 6-Channel mode. If multitimbral mode is active, it's saved automatically with programs—so if you're loading a program in either version that was designed for Jamstik, you're good to go. If you're creating your own programs with Rapture Pro, under Options choose "Set Program as Multitimbral."



It's also good practice to set the number of voices in each Element to 1. This setting is in Rapture Pro's Perform section. After all, this is the way a guitar string works—you can't play two notes on a single string (even if you're Eddie Van Halen).

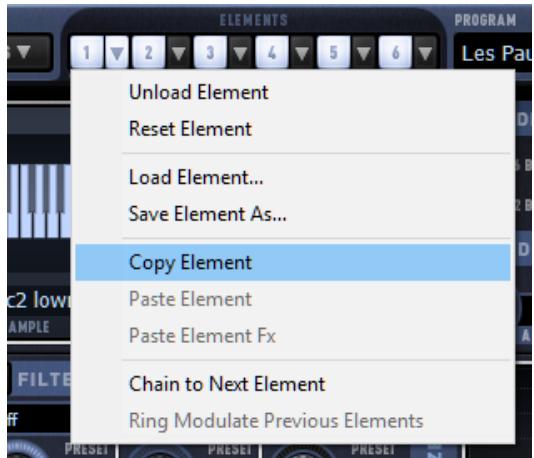


## MODULATION

If you've programmed CC1 for vibrato modulation, there's no provision on Jamstik for creating CC1 messages when running Jamstik with a DAW. And if you use a keyboard controller to "overdub" controller messages, you'll likely be disappointed because it will probably send the CC messages over only one channel, and we need to feed all six.

Fortunately, there's a solution: Use Rapture Pro's X/Y controller to add modulation, because it can feed all Elements at once if programmed to do so in the Modulation Matrix. Then, you can assign X/Y pad 1 or 2 to a single MIDI controller, and affect all elements simultaneously.

## DEVELOPING A PROGRAM



If you want to start from scratch, choose “Initialize Program” from the Program drop-down menu. Next, under options, leave “Set Program to Multitimbral” unchecked for now. This will allow you to play all strings through a single element while you develop the program.

Remember that for multimbral mode, you can play only one Element per string and you'll often want the same parameters for all six elements. So, edit one Element to perfection, then copy and paste it to the other elements. Note that Rapture Pro will not

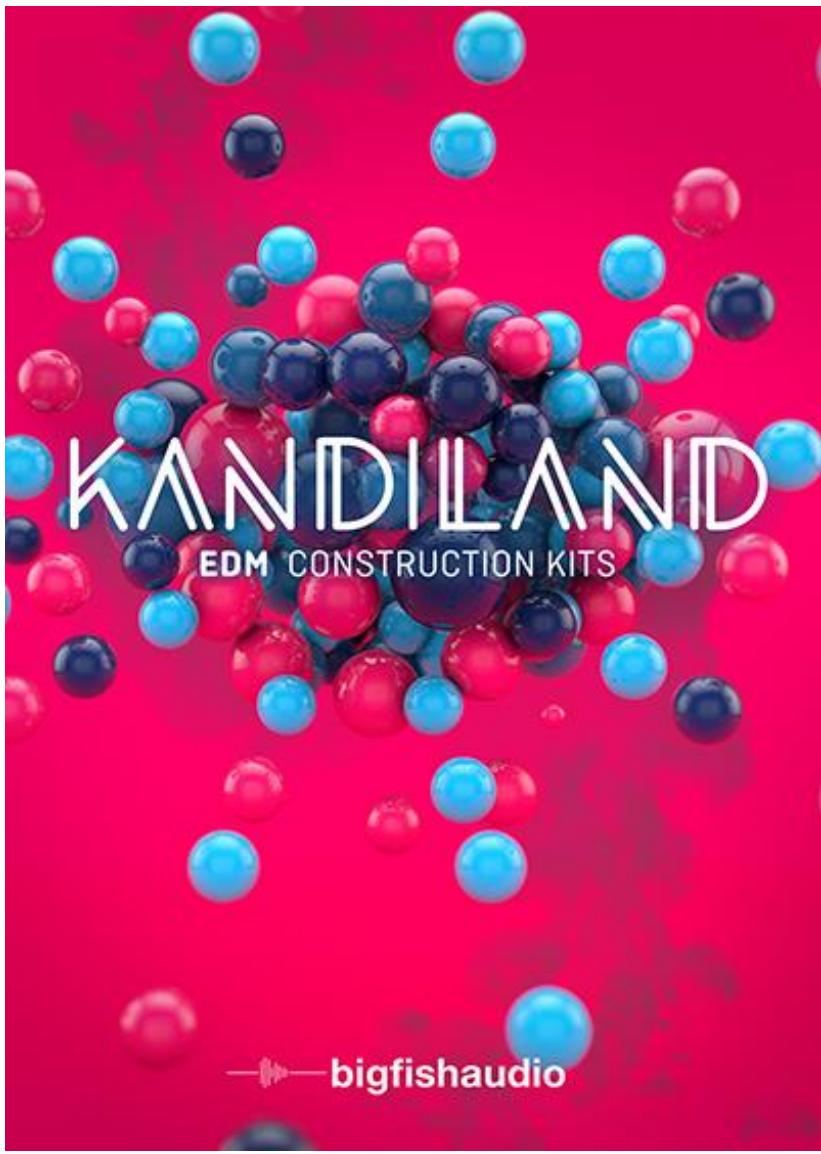
recognize the other Elements as changed until you save and reload the program. Upon re-loading, the program will reflect the edits you made.

## BASS AND OTHER MONOPHONIC PROGRAMS

Because most bass lines are single notes, if Rapture is in multimbral mode, set the Jamstik to Single Channel mode and you'll be able to play only one note at a time.

## Review of the Month: BFA Kandiland EDM Construction Kit Library

by Craig Anderton



This is not your typical “all 127 BPM, all the time” EDM loop library. Kandiland instead offers a more nuanced and varied collection of 20 EDM-friendly construction kits and loops. Stylistically, the material is similar to The Chainsmokers, Diplo, Kygo, Zedd, and the like. In other words, it continues the evolution from the high-speed, techno/trance world of the early 21<sup>st</sup> century to a more sensual, sweet orientation that also borrows a bit from the world of hip-hop.

Two versions are available: Multi Format with 24-bit/44.1 kHz Apple Loops, REX/RMX, and Acidized WAV; and the KLI (Kontakt Loop Interface) format for use with Kontakt 5.6.5 or above (note that KLI files don’t work with the free Kontakt Player). If you’re not familiar with the KLI format, it’s a custom interface for Kontakt that makes it easy to customize loops via slice manipulation

(volume, pitch pan, cutoff, etc.,) as well as compose with multiple loops simultaneously using Combo patches. That’s just the basics, so for more information, check out the informative videos on the Big Fish Audio [web site page that covers KLI](#).

This review covers the Multi Format version, which includes 760 REX/RMX files (1.11 GB), 862 Acidized WAV files (3.32 GB), and 862 Apple Loops (3.27 GB). Tempos range from 84 to 125 BPM. The Multi Format version is particularly relevant to SONAR because the program makes it possible to edit the Acidized files on a per-slice basis in the Loop Construction View (i.e., modify pitch, gain, and pan, as well as do special effects), there’s multitrack loop browsing, you can treat Rapture Pro as a six-track REX file player, and the RXP virtual instrument lets you trigger individual REX slices and change loop pitch easily.

## ORGANIZATION

Big Fish Audio has the recipe down for creating loop libraries, and they've adopted a method of organizing many of their libraries that goes beyond just a collection of loops. As one example, the accompanying Windows file explorer view shows a typical Construction Kit. Here are the elements that make up the construction kit.

- **Kit names.** These consist of an ID number, the native tempo, and native key. Over the years, I've found this kind of identification far more useful than calling a library "Cosmic Swirl" or whatever.
- **Loop and one-shot names.** These include the construction kit ID number (as well as the key). You'll appreciate this when you come back to a project after a few months, and can't remember which files came from which construction kits.
- **A demo file.** The first file in every kit plays a short demo, so you can know what kind of sounds are available without having to audition individual loops.
- **Drum Hits folder.** This includes the one-shots used to make the drum loops, so you can create new loops that fit in with the existing ones.
- **Drum Tracks folder.** Here you'll find the "stems" of the different drum sounds that make up the drum loops. So for example, if you like the kick from one drum loop, the snare from another loop, and the hi-hats from another loop, you can combine just those elements to create a new loop.
- **Dry Folder.** It's great the library contains unprocessed versions of the loops, because while the loops are processed so you can just "plug and play," you might want to add your own processing.
- **FX folder.** This has several useful one-shot FX.
- **MIDI Files folder.** This includes MIDI files for the loops (except for drums, because they already have individual hits and stems) so you can have complete control over the sounds that are used—double loops with a different instrument, create loop variations, transpose to different keys or modulate within a song, etc.



## THE CONSTRUCTION KITS

The kit instrumentation is fairly varied. Although there are the expected synth chords, drums, and bass, you'll also find sprinklings of guitar, horns, piano, voice, sub bass, pads, etc.

The editing to create stretchable files is done well. As always, there are some judgement calls—for example, if there's a tremolo effect, is it intended to sync to the tempo or have a specific rate? Fortunately with SONAR, if you want to modify how the stretching works, it's easy to open up the loops in the Loop Construction window and edit the transient markers. The REX files are also edited well, within the constraints imposed by the REX format itself.

As this point it would make sense to describe the sounds, but thanks to each construction kit providing a demo file and the miracle of the interwebz, **there's a [10-minute audio demo on YouTube that plays the first 30 seconds of each of the 20 demo files](#).** There's also text as each demo plays that displays the kit ID number, native tempo, and native key. Even with YouTube's compressed audio, you'll hear there's a certain clarity to the various samples—along with a warmer-than-usual, and sometimes sweet, sound quality.

## CONCLUSIONS

Kandiland is certainly suitable for “grab the loops and finish the commercial’s music bed before the 5 PM Fed Ex pickup,” but it also allows for taking the library deeper thanks to the drum hits, stems, dry files, and MIDI files. In particular, MIDI makes it much easier to mix and match among kits with completely different tempos and keys. The FX are also applicable to a wide variety of material, as are the drums and percussion.

The price for either the Multi Format or KLI version is the same, but it's the extras beyond merely supplying a bunch of loops that justify the price. While reviewing this library, I've already heard several drum stems and FX I want to use for existing music that's not based on the Kandiland loops. So while Kandiland's premise is indeed construction kits, the elements within those kits fit very well into a variety of contexts.

*Kandiland (Multi Format) is [now available in the Cakewalk store](#) for \$129.95—[listen to the demo](#), and you'll hear that this isn't “just another loop library.”*

# You Mix, We Master

By Craig Anderton

Sometimes you don't want a full-blown mastering job, but just a better-sounding mix. From time to time, we take a reader-submitted song and describe how to master it using SONAR's available tools. This issue's project is "Heaven's Road," an original song by Chuck Jones, a/k/a Chuckebaby in the forums

As mentioned last month I tend to subscribe to the "less is more" philosophy, and that includes mastering. Fortunately it didn't really take much to bring the stereo mix to life, so let's boot up SONAR and get started.

## ANALYSIS

For yet another month, SONAR users maintain their perfect record of sending "mastering-friendly" material—plenty of headroom, with no processing added to the master bus.

The overall vibe of the song was somewhat "collapsed." I wanted the guitars to be more distinct, and the vocals to stand out more. However they were all mixed fairly close to center, so the first task was to work on the imaging, spread the guitars a little more left and right, and bring up the voice in the center.

My go-to processors for image enhancement are the Blue Tubes Stereo Imager ST-25 but also the L-Phase processors, because they can do mid-side processing. The ST-25 isn't really that good for extreme enhancement, but it's great for opening up the mix a bit with more conservative settings, as shown in the screen shot. In this case, I wanted just enough of an image increase to give the L-Phase EQ a little more to "chew on" in mid-side mode.



Next up: EQ. The first fix was about 1.5 dB of cut around 280 Hz, with this stage set for stereo so that it could affect the entire mix. I often find that a cut in the lower mids not only gets rid of some “tubbiness,” but also makes the lows and highs a bit more prominent.



To give some more definition to the guitars and spread some “air” toward the left and right sides, adding a Side-mode treble shelf starting around 5 kHz helped quite a bit. Pushing up the mids around 2 kHz, with this stage set for Mid mode, brought up the vocal more. I went back and forth on the choice of frequencies; a higher frequency brought up intelligibility on the voice a bit, but made the guitars slightly more harsh. Ultimately there was more of the vocal in the 2 kHz range, so that’s what I chose to add the desired prominence. Arguably the sound is still a bit harsh in the mid-to-upper-mid range, but I preferred having the vocals a bit more “in your face” compared to the rest of the track.

Finally, there needed to be more “oomph” in the kick. This isn’t just to make listeners feel better about buying a subwoofer, but kick helps drive a song. The boost was in Mid mode, just in case Chuck ever wants to do a vinyl release and needs any strong bass signal centered. Boosting at 65 Hz not only gave a bit more kick to the kick, but also helps for deficiencies in a lot of speakers and headphones where the response falls off under 100 Hz.

The last processor in the chain was the Adaptive Limiter. It’s important to remember that limiting will alter the effect of the EQ, and often, magnifies those effects. Listening without the Adaptive Limiter, but only the Stereo Imager and EQ, didn’t seem all that different compared to

the original mix. However once the limiter started doing its thing, the other processors bloomed into the sound I'd wanted to hear.

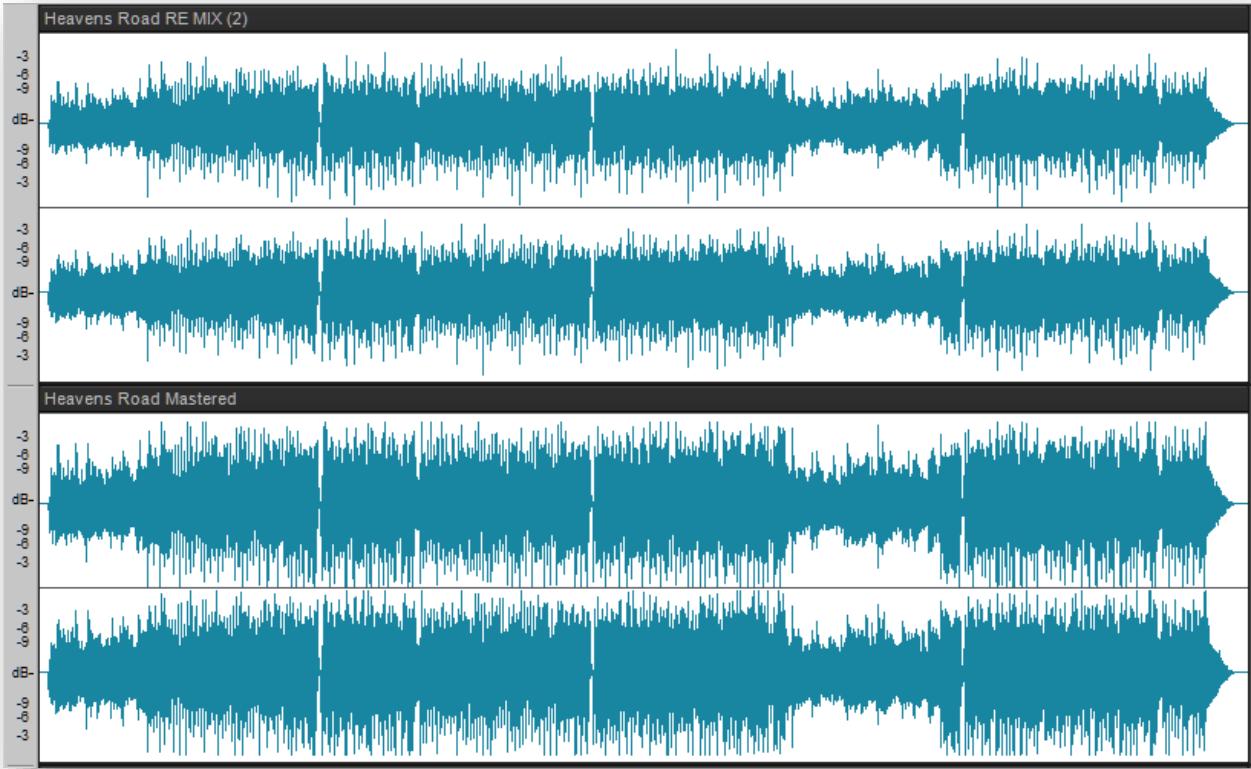


As to the Adaptive Limiter Character setting, I always just cycle through the settings until one sounds right. In this case, it was the Dynamic one. The Adaptive Limiter can let you slam the audio pretty hard if you want, but the dynamics sounded best to me with an LUFS of around -11 to -13. While not as squeezed as most music these days, it seemed like a good compromise between dynamics and participating at least half-heartedly in the loudness wars.



I also added some Console Emulator. The way I decide whether to add this or not is to hover the mouse over the power button, close my eyes, and click so many times I don't know whether it's enabled or bypassed. I click a few more times, leave it on whatever sounds best, and then open my eyes to see whether the Console Emulator was enabled or bypassed. In this case, I definitely preferred the enabled sound. The N-Type seemed best because it added an "edge," without adding to any harshness caused by the 2 kHz EQ peak.

In the following screen shot, the upper waveform is the original stereo mix, normalized to -0.1 dB. The lower, mastered waveform is also normalized to -0.1 dB. It still preserves a considerable amount of dynamics by shaving off the very highest peaks, thus allowing for a higher average level.



#### AFTER AND BEFORE EXAMPLE

To hear the mastered version followed by the original mix, [click here](#). Both versions were peak-normalized to -0.1 to make for a more valid comparison in terms of hearing how the Adaptive Limiter affected the sound.

## Anatomy of a SONAR Project: 30<sup>th</sup> Anniversary Kick Drums

By Craig Anderton

This month's 30<sup>th</sup> Anniversary download is 30 kick drums for EDM and hip-hop, although they have other uses too—like re-enforcing rock drums. But creating these wasn't just as simple as sticking a mic in front of a kick drum, so here's the anatomy of the SONAR project that resulted in these drums.

The source for the kick drums is the Kick Start Pack, which was included in the May 2015 "Everett" release for Platinum and Professional. This expansion pack for Rapture comes with 40 kick drum instruments: 10 short decay, 10 medium decay, 10 long decay, and 10 extra-long decay (i.e., hip-hop "hum drums"). Each drum has six elements, some sampled and some modeled, so it's possible to tweak the basic kick drum instruments for all kinds of music.

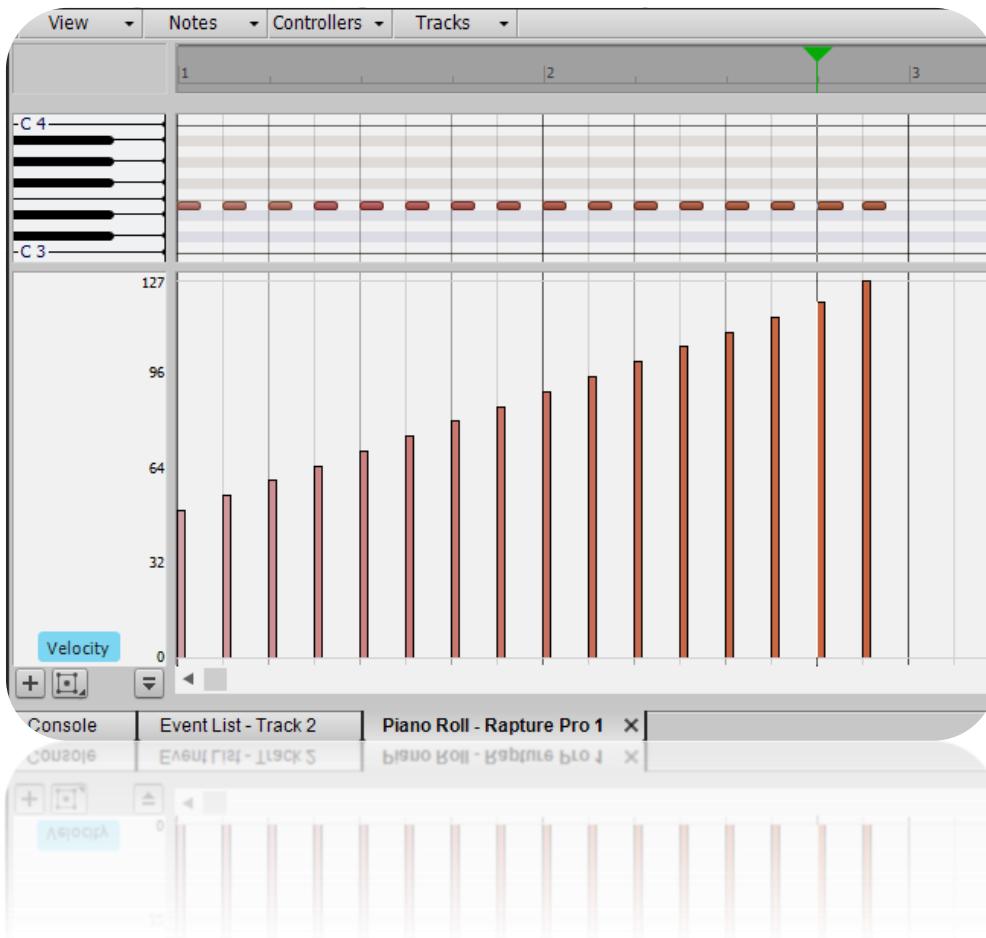


Over the years since the Kick Start Pack was introduced, I've tweaked the instruments to create a collection of EDM and hip-hop kicks for my own use. For this month's 30<sup>th</sup> Anniversary Celebration, I chose the 30 kicks that I hoped would represent the most versatile collection for SONAR users.

## ESCAPE VELOCITY

Each kick isn't just one sample, but an SFZ file that combines 16 kick samples of different velocities, and maps them to notes. Both the Drum Replacer and Session Drummer 3 can load SFZ files as well as individual samples.

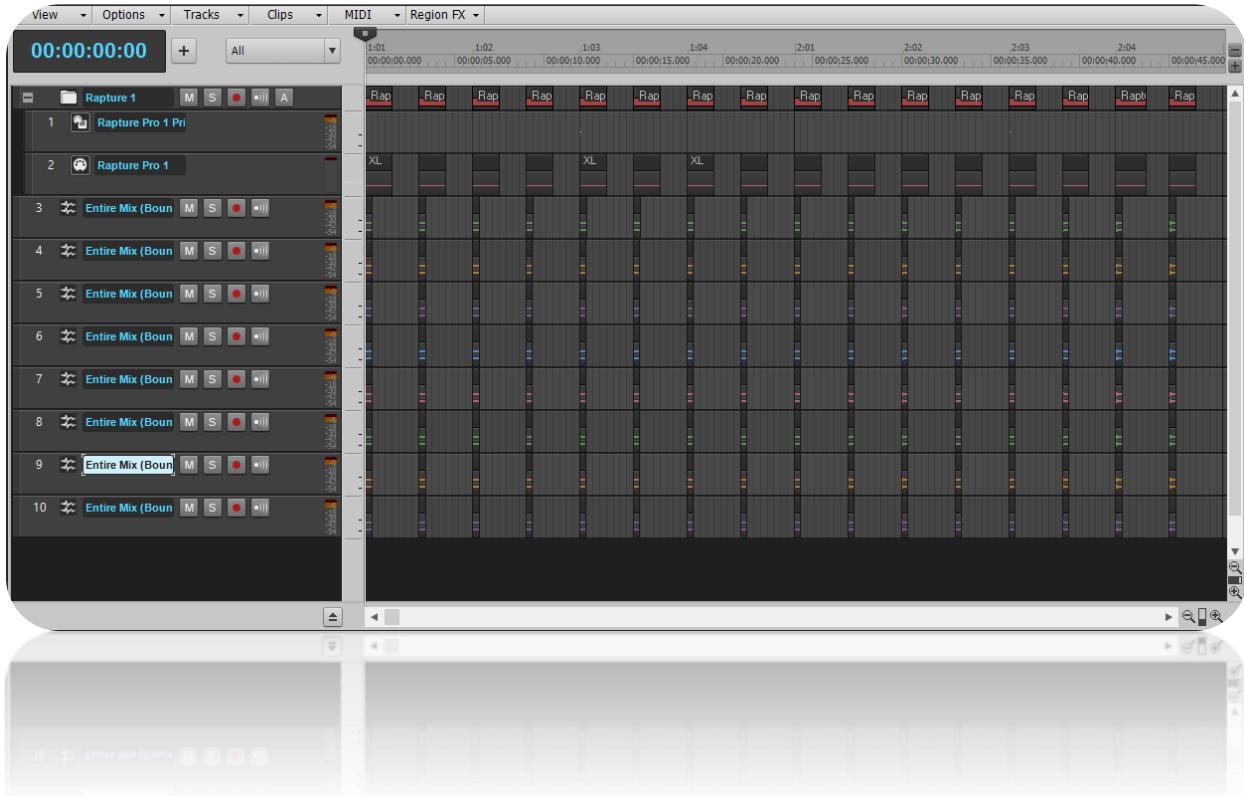
To create the 16 velocity-based samples, the first step was creating a sequence with 16 trigger notes, each at a different velocity, with enough time between them to allow the kicks with extra-long decays to ring out.



so I wanted to “automate” the project as much as possible. For example, consider a situation of creating eight EDM kicks based on Kick Start instruments—that’s 128 samples! So I set up an “assembly line” project in SONAR.

You might wonder why the minimum velocity isn't at a lower level. In practice, it seems that a kick will pretty much disappear once the velocity dips below 50 or so. I felt it was more important to have fine gradations between 1/3 and maximum velocity.

With a project of this nature, when generating dozens of kicks each with 16 velocity levels, you end up with a lot of samples. These all need to be trimmed and QCed,



In this project I'd dial up a sound within Rapture, and tweak it just the way I wanted using Rapture's controls but also, the Kickmaster FX Chain that was part of the April 2015 "Dorchester" release.



This FX Chain uses TH2 Producer (I guess I need to update this for TH3 Cakewalk Edition one of these days...) with the Darkface amp to provide distortion, Sonitus reverb to create the room ambience, Sonitus equalizer to power the Thud / Beater / Click controls, and a Sonitus Multiband to give the "tighten" effect by compressing the bands between 80 Hz and 5 kHz. The Near / Far button turns power on to a cabinet within TH2.

Then, I'd run the sequence and bounce the sound to a track. Trimming the samples was easy: after bouncing, the Remove Silence command (*Process > Apply Effect > Remove Silence*) did

what was needed when set to -50 dB open level, -50 dB close level, and 50 ms hold time. Next up was selecting all the samples, and adding a short fadeout and *extremely* short fadein to make sure there weren't any clicks. (When you've selected multiple samples, adding a short fade to one of them adds a short fade to all of them.)

```
File Edit Format View Help
//sfz definition file

//EDM Long Kicks L02

<group>
lokey=0
hikey=127
group=35
polyphony=4
loop_mode=one_shot
pitch_keycenter=36

<region>
sample=..\..\Sampledata\CA-EDM-Long-Kicks\L02\L0201.wav
lovel=0
hivel=7

<region>
sample=..\..\Sampledata\CA-EDM-Long-Kicks\L02\L0202.wav
lovel=8
hivel=15

<region>
sample=..\..\Sampledata\CA-EDM-Long-Kicks\L02\L0203.wav
lovel=16
hivel=23

<region>
sample=..\..\Sampledata\CA-EDM-Long-Kicks\L02\L0204.wav
lovel=24
hivel=31

<region>
sample=..\..\Sampledata\CA-EDM-Long-Kicks\L02\L0205.wav
lovel=32
hivel=39

<region>
sample=..\..\Sampledata\CA-EDM-Long-Kicks\L02\L0206.wav
lovel=40
```

In a way, the most time-consuming part was naming the samples so the SFZ file could reference them properly, and making sure they were in the right folder for housekeeping.

And of course it took some time to write the SFZ file that mapped the drums to different velocity, but SFZ

files aren't as daunting as some people think. The screen shot shows the coding for the six lowest-velocity drums; the remaining 10 drums just refer to different samples, and cover different velocity levels.

But the best part was that because I had named them consistently, creating a new SFZ file for another drum was simply a matter of doing a find-and replace. For example, the screen shot of the SFZ file maps the drum named L12. To create the SFZ file for the L11 samples, all I had to do was replace L12 with L11—done.

One problem was that I lost a bunch of work when I dragged the mono files into folders, only to find out that SONAR treats the mono signal as if it was stereo. This results in a mono file that's 6 dB louder, so any files over -6 dB distorted destructively upon saving...not a good thing. Fortunately, due to the assembly line nature of the project, it was easy enough to re-create the samples again, trim, and then lower the gain for all of them by -6 dB prior to exporting.

## **ONWARD TO SNARES**

Once I'd learned how to create drum samples with multiple velocities, it was time to move on to creating a set of snares; maybe they'll be a future 30<sup>th</sup> Anniversary download. And maybe toms aren't far away...granted, the process for creating these drums does take time and effort, but at least for me the results have been worth it.

## Cakewalk 30<sup>th</sup> Anniversary Celebration:

# 30 EDM and Hip-Hop Kick Drums

By Craig Anderton

Get your kicks—drums, that is—with 15 killer kicks for EDM and 15 more for hip-hop. Platinum owners can use them in the Drum Replacer, while SONAR Artist, SONAR Professional, and SONAR Platinum owners can load the kicks into Session Drummer 3, or any instrument that loads SFZ files (e.g., Rapture Pro).

### ABOUT THE EDM KICKS

Here are brief descriptions of the various EDM kicks included in this month's 30<sup>th</sup> Anniversary Celebration. Compared to the hip-hop ones, they're intended to have a bit more impact as well as a somewhat "tougher" sound. However, they're certainly applicable to hip-hop as well as other forms of music. They also work well for doubling standard kick sounds to give them more depth and body.

#### ***EDM Long Kicks***

- EDM Long Kick 01:** Deep and resonant, with an acoustic kick character and natural attack
- EDM Long Kick 02:** Similar to 01, but with a more pronounced attack
- EDM Long Kick 03:** Fuller, deeper version of 02. Exercise your subs!
- EDM Long Kick 04:** More electronic-sounding kick with slight attack pitch blip
- EDM Long Kick 05:** Bright, punchy electronic/acoustic kick
- EDM Long Kick 06:** Modelled "TR"-type kick with aggressive attack pitch blip
- EDM Long Kick 07:** Mellower "TR"-type kick, with a longer decay time
- EDM Long Kick 08:** Modelled bright, punchy kick with aggressive attack pitch blip
- EDM Long Kick 09:** Bright and deep kick, with very aggressive attack pitch blip

#### ***EDM Short Kicks***

- EDM Short Kick 01:** Mild, acoustic-sounding kick
- EDM Short Kick 02:** More aggressive and brighter variation on 01
- EDM Short Kick 03:** Short sustain for flatter, solid sound with strong attack
- EDM Short Kick 04:** "Tough"-sounding kick with strong attack and attack pitch blip
- EDM Short Kick 05:** Like 04, with a very bright, "blipped" attack that cuts through mixes
- EDM Short Kick 06:** Tight, big kick with a little bit of ambience

## ABOUT THE HIP-HOP KICKS

These have a somewhat melodic, “hum drum”—type sound. As a result the same basic long and short sounds are available in different keys.

### **Hip-Hop Long Kicks**

**HH Long Kick Key=A\_Hi:** Long sustain with strong attack in key of A

**HH Long Kick Key=A\_Lo:** Like A\_Hi, but an octave lower for super-low tone

**HH Long Kick Key=B:** Long sustain with strong attack in key of B

**HH Long Kick Key=C:** Long sustain with strong attack in key of C

**HH Long Kick Key=D:** Long sustain with strong attack in key of D

**HH Long Kick Key=E:** Long sustain with strong attack in key of E

**HH Long Kick Key=F:** Long sustain with strong attack in key of F

**HH Long Kick Key=G:** Long sustain with strong attack in key of G

### **Hip-Hop Short Kicks**

**HH Short Kick Key=A:** Short sustain with strong attack in key of A

**HH Short Kick Key=B:** Short sustain with strong attack in key of B

**HH Short Kick Key=C:** Short sustain with strong attack in key of C

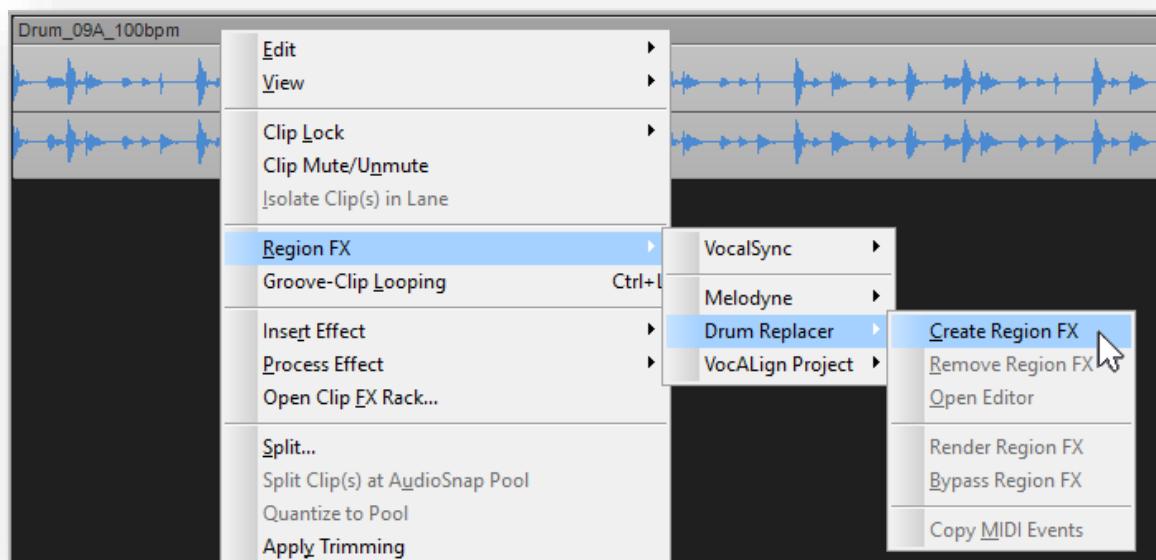
**HH Short Kick Key=D:** Short sustain with strong attack in key of D

**HH Short Kick Key=E:** Short sustain with strong attack in key of E

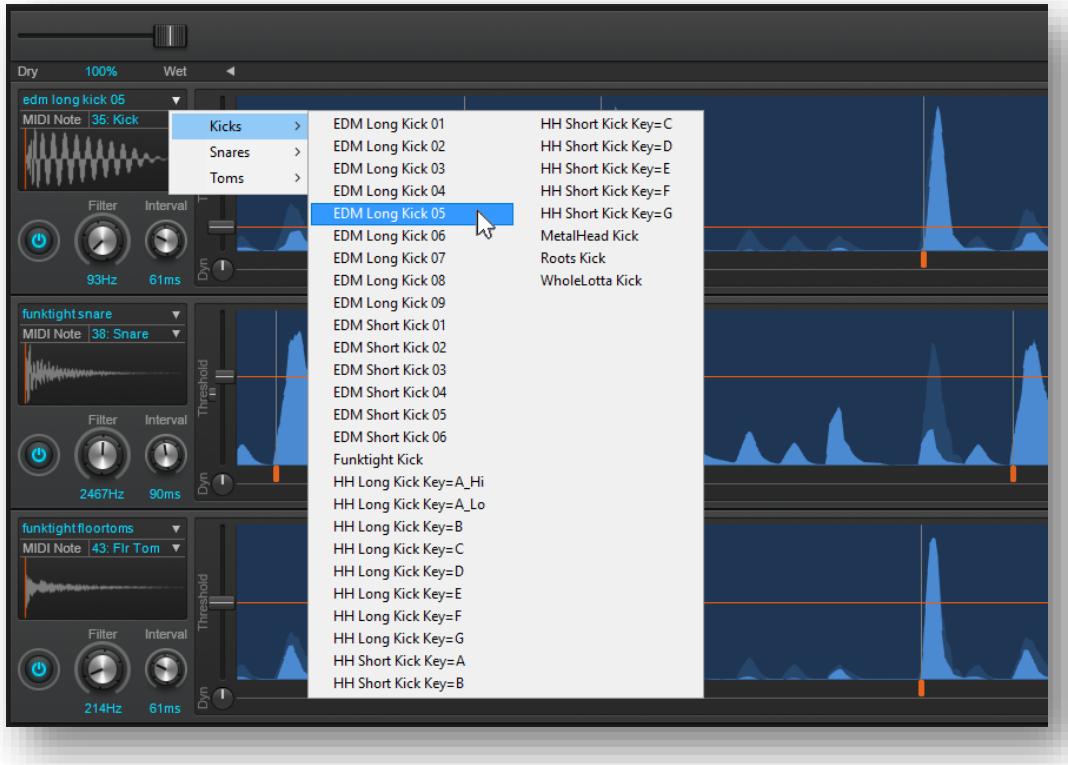
**HH Short Kick Key=F:** Short sustain with strong attack in key of F

**HH Short Kick Key=G:** Short sustain with strong attack in key of G

## USING THE KICKS WITH DRUM REPLACER



**1.** Insert Drum Replacer as a clip's Region FX, as shown above.



**2.** Click the drum sound drop-down menu for one of the three Drum Replacer “channels,” then choose the desired Kick sound.

### USING THE KICKS WITH SESSION DRUMMER 3



A Session Drummer 3 pad can load SFZ files as individual WAV files. The kick drum SFZ files are located at **C:\Cakewalk Content\Drum Replacer\Drums\Kicks**

To load an SFZ file into the SD3 kick drum pad:

1. Right-click in the kick drum graphic on either the Drumkit or Mixer page, then select Load Instrument.
2. Navigate to the file path shown above.
3. Double-click on the kick you want to load.

Note that these SFZ files cannot be dragged in from the Browser, but depending on your computer system, you may be able to drag them in from the desktop.

## USING THE KICKS WITH RAPTURE PRO

With Rapture Pro, you can stack multiple kicks, process them with Rapture Pro's synth modules, play the kicks at different pitches, and more.

In an Element's OSC/SMP field, click on Load. Navigate to the folder containing the kicks (as described above), then double-click on the kick you want to load.



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