

Darburka
Virtual Percussionist

Darburka Virtual Percussionist



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Welcome

The overwhelming success of our first virtual musician—the Virtual Guitarist—proved that there’s a huge demand for intelligent music tools that put you in the producers’ rather than the musicians’ chair; tools that produce professional, authentic tracks based on real performances from skilled musicians. Why waste a lot of time trying to imitate a Darbuka player with a MIDI track and some multisamples? Why not just hire *the* best guys for the job?

Thanks to the proprietary FlexGroove engine Wizoo’s Virtual percussionists deliver nothing less than real performances recorded by real musicians, with you in full control. Everything from the groove, the arrangement, the timing and the tempo to the mix is in your hands, ready to make your song special.

The grooves of ‘Darbuka’ were performed by Suat Borazan and Mohamed Zaki, two of the best Middle-Eastern percussion players in the world and definitely big stars in their countries. Whether you’re into Middle-Eastern music or just want to add the flavor to your tracks—these guys deliver with cultural credibility and musical performances like nothing that was affordable for any of us—in the pre-Darbuka era that is.

Best regards,

A handwritten signature in black ink, appearing to read 'P. Gorges', with a stylized, overlapping 'G' and 'S'.

Peter Gorges

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1 System Requirements & Installation

Minimum System Requirements PC

- ❖ Pentium® III 500 MHz or AMD7. (Pentium 4/Athlon 1 GHz or faster recommended.)
- ❖ 256 MB RAM.
- ❖ 2 GB free hard disk space.
- ❖ Windows® XP.
- ❖ VST 2.0 compatible host software.
- ❖ MIDI Interface.
- ❖ DVD-ROM drive for installation.
- ❖ Internet connection for software certification.

Minimum System Requirements Mac

- ❖ Power Macintosh® G3 500 MHz. (G4 or faster recommended.)
- ❖ 256 MB RAM.
- ❖ 2 GB free hard disk space.
- ❖ Mac® OS X Version 10.3.2 or higher.
- ❖ VST 2.0, AU or RTAS compatible host software.
- ❖ MIDI Interface.
- ❖ DVD-ROM drive for installation.
- ❖ Internet connection for software activation.

The actual performance of virtual instruments depends on the performance of the computer you use.

Installing Darbuka PC

To install Darbuka on a PC:

- 1** Power up your computer and launch Windows XP.
- 2** Insert the Darbuka DVD into the computer's DVD drive.
- 3** Open the folder 'PC' from the DVD and double-click Darbuka Setup.exe.

Uninstalling Darbuka PC

To uninstall Darbuka on a PC:

- 1** Open the Control Panel of your windows system.
- 2** Double-click 'Add or Remove Programs'.
- 3** Select 'Darbuka' from the list.
- 4** Click 'Remove' and follow the instructions.

Installing Darbuka Mac

To install Darbuka on a Macintosh:

- 1** Power up your computer launching Mac OS X.
- 2** Insert the Darbuka DVD into the computer's DVD drive.
- 3** Open the folder 'OS X' from the DVD, then open the subfolder used by your host application. Please check the ReadMe files for further information.

Uninstalling Darbuka Mac

To uninstall Darbuka on a Macintosh:

- 1 Delete the Darbuka Data folder /Library/Audio/Plug-Ins/VST/Wizoo/Darbuka Data/.

If you have installed the Darbuka content somewhere else on your Macintosh and are not sure where, use the Mac OS X Find feature ([Command][F]) and search for 'Darbuka Data'.

- 2 Delete whichever Plug-ins you have installed:

- ❖ VST/Library/Audio/Plug-Ins/VST/Wizoo/Darbuka.vst
- ❖ Audio Unit/Library/Audio/Plug-Ins/Components/Darbuka.component
- ❖ RTAS/Library/Application Support/Digidesign/Plug-Ins/Darbuka.rtas

Product Certification

Product Certification is a fast and easy process that certifies your purchased Wizoo product for unlimited legal use on your system. All Wizoo products—demo and full versions—require a certification.

The certification process is integrated into your Wizoo product and can be executed using a standard web browser and email client—there is no need to install additional applications or hardware.

To certify your Wizoo product, proceed as follows:

- 1 Open your Wizoo plug-in in your host application (sequencer).
- 2 Click the 'Setup' button on the user interface.
- 3 Enter the Product Certification Code provided on the card inside the Darbuka box into the field labelled 'Product Certification'.

Note: If your plug-in does not allow you to enter text, you have to uncheck the 'Always on top' option. For this purpose, right-click into the menu bar of the plug-in window (above the actual plug-in interface graphic) and uncheck this option.

Now you have two options. If your music computer is connected to the internet, proceed with 'On-line Certification', if not refer to the 'Off-line Certification' instructions below.

On-line Certification

- 1** Make sure you have established an internet connection.
- 2** Click the button 'Certify Online'.
- 3** The plug-in retrieves the Wizoo Certification form from the server and opens it in your web browser.
- 4** Enter the required information into all fields if possible, at least fill out the ones marked with an asterisk (*). The 'Product Certificate' field will automatically get filled out by the certification server.
- 5** Click the 'Submit' button to send your certification request. Your certificate will be emailed to the address you provided.
- 6** Receive your email and double-click the file attached to it. Your Wizoo product will be certified and enabled for permanent use. As a confirmation, the 'Product Certification' field in the Setup page will read 'Product certified ...'.

If your email gets received on a computer other than your music workstation, then please transfer the attached file to your music computer and double-click it there to complete the certification process.

Off-line Certification

If your music computer is not connected to the Internet, you can carry out certification on any other computer with an internet connection—e.g. your office or home computer.

- 1** Click the button 'Certify Off-line'.
- 2** Check your desktop folder for a html file named after the product. Transfer this file to your internet-connected computer.
- 3** On your internet computer, establish a connection and double-click the html file. It will be opened in your web browser and take you to the Certification form on the Wizoo server.

- 4** Fill out all fields if possible, the fields marked with an asterisk are obligatory. The 'Product Certificate' field will be filled out automatically.
- 5** Click the 'Submit' button to complete your certification request. Your certificate will be emailed to the address you provided.
- 6** Open your email and transfer the attached file to the computer where the Wizoo product is installed.
- 7** Here, double-click the file to complete certification. As a confirmation, the 'Product Certification' field in the Setup page will read 'Product certified ...'.

Demo Licences

Included on your product installer DVD you will find other demo versions of our products. A demo version allows you to test the full product over a period of 30 days.

To activate a Wizoo demo version simply follow the procedure described above but do not enter any Certification code in the Product Certification dialog.

2 General Overview

Darbuka is a very easy to use yet sophisticated virtual percussion instrument that plays real multi-track percussion recordings at any tempo and gives you the freedom to edit numerous aspects of every instrument's performance and sound.

Let's take a quick tour of Darbuka and check out the most important general features.

What Is a Style?

A *Style* is a full authentic percussion arrangement, complete with up to fourteen individual *Tracks*, up to sixty-one *Patterns* (or arrangements), fills, mixer settings and a lot of other important information. When you save or load a *Style* you are basically saving or loading every parameter in Darbuka.

Previewing Styles

Before loading a *Style* you might like to hear what it sounds like. A short example of every *Style* (played at its original tempo) can be heard by simply choosing one in the *Styles Selector* and clicking *Listen*.



If you would like to hear a preview every time you click a *Style* in the *Styles Selector* then click *Auto*.



Listen is disabled when Darbuka is playing.

Style Info

When you click a *Style* in the *Styles Selector*, information such as tempo and time signature is displayed in the info display in the top center of Darbuka or as a tooltip above the *Styles Selector*. You can sort *Styles* by tempo and time signature by using the *Sort List* option below the *Styles Selector*.

Loading Styles

There are four easy ways to load a *Style*:

- 1 By double-clicking it in the *Styles Selector* menu on the left of Darbuka.



The *Styles Selector*.

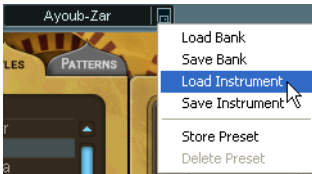
- 2 Using Drag and Drop: Click the *Style* you want from the *Styles Selector* with your left mouse button, drag it anywhere to the right of the *Styles Selector*, and release your mouse button.

When using Drag and Drop a '+' symbol is displayed next to your mouse pointer.

3 Highlighting a *Style* in the *Styles Selector* and clicking *Load*.



4 Using the usual *Load Instrument* menu provided by your host application.



The last option will probably be the slowest since you will have to navigate to the folder containing the *Styles*.

Playing Styles

Now that you've loaded a *Style*, just play a note on your MIDI keyboard (try C2) and Darbuka will start to play at the tempo of your host application, even if it is currently stopped. Try playing another note (C#2 for example), Darbuka will change to another variation of the rhythm.

If you want Darbuka to stop, play C6 on your MIDI keyboard.

Saving Styles

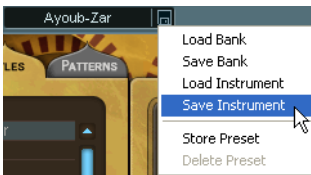
If you are using Darbuka in a sequencer project you don't need to save the *Style* you have been working on; all settings are saved with your song. If you've customized or created your own *Styles* and want to save them, there are two ways:

- 1 Click the *Save* button (bottom left) and you'll be presented with a familiar Save dialog ...



... or

- 2 choose *Save Instrument* from the usual *Save/Load* menu provided by your host application.



When you save a *Style* it will automatically be included in the *Styles Selector* listing.

The Color Keyboard

The funky looking keyboard at the bottom of Darbuka is not just a fine example of modern interface design, you can also play it by clicking your mouse on any key. The first key at the left of the *Color Keyboard* is MIDI note C₁ (36).



The Color Keyboard.

Our GUI programmer chose his favorite food colors for the keyboard display. Not only are they mouth watering but they also provide a lot of useful information about what Darbuka will do when you play a MIDI key or click the *Color Keyboard*.

- ❖ **Blue:** The blue keys show normal rhythm grooves. The light blue color is for lighter grooves (with less instruments), the dark blue for fuller grooves.

The color shading can be changed by you to help you find the rhythms you want more quickly, particularly useful in a live situation (see *Color Coding* in the *Performing With Darbuka* chapter of this manual).

- ❖ **Green:** Green keys are for fills. Light green is for light fills or solos and dark green for fuller fills.
- ❖ **Yellow:** The yellow keys are *Mute Keys*. When played they will mute or unmute *Tracks* for easy arranging 'on the fly'. For more info check out the *Performing With Darbuka* chapter of this manual.
- ❖ **Red:** The red keys are the *Stop* and *End* keys. Whenever you press a blue or green key Darbuka will play, so there is no need for a start key. The first of the red keys will play a rhythm ending and the second will stop Darbuka instantly.

All color keys can be assigned to any MIDI note (see the chapter *The Edit Page*).

Latch

The small blue square to the left of the *Color Keyboard* is the *Latch Mode Selector*.



When *Latch* mode is active Darbuka plays continuously from the moment you play the first key until it receives a *Stop* or *End*. When *Latch* mode is off Darbuka will only play while you are holding a key down.

What Is a Track?

A *Track* is the performance of a single percussionist, complete with all of the variations, fills and solos he has played for a *Style*. All *Tracks* can be loaded independently, added to an already loaded *Style*, or replace any loaded *Track*.

To see the *Tracks* available in a *Style* just click the small '+' arrow to the left of the *Style* name in the *Styles Selector*.



Track Tabs

All *Tracks* loaded into Darbuka (up to fourteen) are displayed using *Track Tabs*.



The *Track Tabs*.

Track Tabs are shown on all pages of Darbuka and display each *Track's* name, a level meter and the *Track's* Solo and Mute status.

Every *Track* can be independently edited in a multitude of ways. To select a *Track* for editing, just click its tab; all other *Track Tabs* become unselected (gray).



Your computer's [arrow left] and [arrow right] keys select *Tracks* to the left and right. The [Home] and [End] keys take you to the first and last *Track Tabs*.

Scrolling Track Tabs

Darbuka displays up to eight *Track Tabs* at a time but a *Style* may have as many as fourteen *Tracks*. There are two ways to see *Tracks* not currently displayed:

- ❖ Place your mouse pointer above any *Track Tab* and use your mouse wheel.
- ❖ Click the scroll arrows at the right of the *Track Tabs*.



The *Track* scroll arrows.

The Instrument Symbols

Below the *Track Tabs* is a dark rectangular area containing a colored symbol for the percussion instrument played by a *Track*. This area also contains a few functions that are worth mentioning.



The Instrument Symbols area.

- ❖ **Track Volumes:** Although most of your mixing will happen on the *Mix Page* we've hidden a handy little feature that no-one except you guys who read manuals will know about. Using your mouse wheel in the instrument symbol area allows you to control *Track* volumes on the *Play Page*. Give it a try, it's pretty useful.

Hold [Shift] for fine adjustment.

- ❖ **Track Info:** Right-clicking (Mac: [Ctrl]-Click) in the instrument symbol area will open an information box with a picture and description of the instrument played on that track. This information is always displayed in English but is also available in other languages in *The Instruments* chapter of this manual.



- ❖ **Track Mute Status:** When a track is muted the instrument symbol changes from colored to grey. This way you always have an overview of all muted instruments.

Adding Tracks

When you load or add a *Track* to a *Style*, you are adding all of the properties it formerly had, including information about what is played by which MIDI keys and sound edit settings.

To add a *Track* either:

- ❖ Double click it in the *Styles Selector* menu or
- ❖ drag and drop the *Track* anywhere to the right of the *Styles Selector* (except onto an existing *Track Tab*) and release your mouse button or
- ❖ select the *Track* in the *Styles Selector* and click *Load*.

Replacing Tracks

To replace a *Track* simply drag and drop the new *Track* onto the tab of the *Track* you wish to replace. This works for *Tracks* listed in the *Styles Selector* as well as for *Track Tabs*.

Copying Tracks

To make a copy of a *Track* click and drag the *Track Tab* to an empty place in the *Track Tabs* display.

Moving Tracks

To move a *Track* to a different *Tab* position hold [Shift] and drag and drop the *Tab*.

Deleting Tracks

To delete or remove an already loaded *Track* click its *Track Tab*, drag it above or below the *Tabs* strip and release your mouse button.

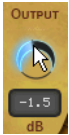
Sorting Styles in the Styles Selector

To help you find the *Style* you need quickly and easily Darbuka has three sorting modes.

- ❖ **Name:** With this option selected *Styles* are displayed in alphabetical order.
- ❖ **Region:** All of the percussion grooves in Darbuka come from particular geographical regions. When you choose *Sort List By Region* you can view *Styles* according to their area of origin.
- ❖ **Tempo:** Although Darbuka plays *Styles* at any tempo, sometimes you might like to choose a *Style* that was recorded at something close to your song tempo, or play a *Style* at its traditional tempo. The *Tempo* option collects all *Styles* of a similar original tempo and groups them into folders by bpm (beats per minute).
- ❖ **Time Sig.:** When this option is selected all *Styles* are sorted and displayed in their recorded traditional time signatures.

Changing Darbuka's Master Volume

All of the percussion *Tracks* in Darbuka have been mixed and Darbuka's output level is optimized for all *Styles*, but you still may find it occasionally useful to turn the whole percussion instrument up or down in volume. Just use the *Output* knob in the lower right hand corner.



XXL Mode

All of the percussion performances in Darbuka have been recorded and processed in extremely high audio quality. This also means large file sizes and this is *XXL Mode*.

To save you loading time and RAM we've provided a very efficient professional quality *Normal* playback mode (which uses a 'lossless' form of data compression) and a full quality *XXL* mode. The difference between these modes is virtually inaudible. Darbuka defaults to playing in *Normal* mode but if loading time and RAM are no issue for you just click the *XXL On* feature.



If you would like Darbuka to operate always in *XXL* mode, then choose *XXL On* and click the *Save As Defaults* feature on the *Setup Page*.

3 The Play Page



The first page you'll see when you start Darbuka is the *Play Page*. On this page you will find most of the general controls for the whole percussion instrument, the types of controls that affect all or most *Tracks* being played in a *Style*. Let's take a deeper look at what's possible and what might be useful when making music with Darbuka.

Speed

The *Speed* control allows you to run Darbuka at normal, half or double your song tempo. This can be very useful in some situations:

Maybe you're working on a slow groove masterpiece that's 80 beats per minute but running your host application at 160, you've been working for months and you realize that the last thing you need is some Douholas in the middle eight, you load a *Style* in anticipation and your lovely delicate middle eight is now full of drummers on Guarana, the cat gives birth, light bulbs explode... Never fear, we at Wizoo value our cats and our light bulbs: With a casual flick of the *Speed* switch to *Half* the world will become normal again.

Speed control can also be quite a useful creative tool, allowing you the flexibility to play a nice syncopated 80 BPM groove over a 160 bpm Drum'n'Bass track or an interesting half time groove over a 110 bpm pop song. It's up to you, Darbuka has no tempo limits.

Variance

Variance is a sophisticated feature with a very simple control. What it does is replace percussion hits within each *Track* with other percussion hits that sound similar from within the *Style*, in effect adding variation to each *Track*. A setting of *Max* replaces a lot of hits with similar hits and the *Off* setting plays the groove exactly as the original percussionists played it.

Timing

The *Timing* control might also be called humanize or even quantize. Setting *Timing* to the center value of fifty percent plays the percussion grooves with all the natural anticipations and feel of the real players, increasing the value towards *Tight* quantizes the timing to strict machine like precision, and decreasing towards *Loose* exaggerates the natural live timing.

Quantize

Quantize sets a maximum musical timing resolution. Any percussion hits that fall outside of this timing grid are removed. For example you may like a particular *Style* but there are a lot of 32nd and 64th note rolls and fills and what you'd really like is for the groove to be simpler. Try setting *Quantize* to a value of 1/16th, all of the busy fills are removed and only the notes that fall close to a 16th note in the bar remain, in effect simplifying the groove. Of course you can simplify *Styles* quite a lot, right down to a 1/4 note value.

Experimenting with combinations of the *Tempo* and *Quantize* features can lead to interesting and useful rhythmic variations.

Swing

Swing is a feature most are familiar with. This control pushes the timing of all *Tracks* in a *Style* from their original position in a groove towards a triplet timing. In some cases a *Style* is already naturally playing a triplet feel in which case the *Swing* control pushes the triplet beats to an even later position in the bar.

Muting Track Types



The *Tracks* activation section is a handy time saving feature and useful in many situations. All *Tracks* have been grouped together by type. The different buttons allow you to quickly activate or deactivate families of *Tracks*. This can be useful when previewing *Styles* or *Patterns*, when mixing, or maybe you only want to use particular percussion instruments in your composition.

Using the *Tracks* activation section will definitely save you time.

<i>Group</i>	<i>Tracks Assigned</i>
High	Riqq, Sagat, Tura, Shaker, Claps
Mid	Darbuka, Bendir, Bongos
Bass	Douhola, Reverse

Complexity

Despite its name, *Complexity* is easy to use and might even be called ‘simplicity’. What it does is remove the least important percussion hits played by each *Track* in the *Style*. A setting of *Mid* removes some hits and the *Low* setting removes all but the most essential hits in the groove.

Master Ambience

Ambience is a very high quality surround compatible reverb. Each percussion *Track* in a *Style* has its own *Ambience* send amount, set in the *Track Mix* on the *Mix Page* (See the *Track Mix* section of this manual).

All *Styles* have a light natural *Ambience* setting already.



Ambience in Stereo

When Darbuka is used in *Stereo* mode (set in the *Main Outputs* section of the *Setup Page*) the dry percussion mix is sent to stereo output 1 and the *Ambience* signal is sent to stereo output 2 in your host application so you can easily mix.

Support for additional outputs in Audio Unit and RTAS hosts currently depends on the version of the host application being used. To ensure maximum compatibility, the initial version of Darbuka only provides a stereo output in Audio Unit or RTAS hosts, and as a result the Front/Rear and Output controls on the Mix Page will not function. As soon as Audio Unit and RTAS host updates are available, this functionality will be implemented in Darbuka and an update will be released on the Wizoo website.

Ambience in Surround

In *Surround* mode (*Main Outputs* section of the *Setup Page*) the dry percussion mix and *Ambience* outputs are combined. Front left and right (wet and dry) go to the first stereo output, and rear left and right (wet and dry) go to the second stereo output.

Because the *Master Ambience* is a true surround reverb you will notice that when you move *Tracks* within the surround panorama, the sound character of the *Ambience* will change just like in a natural room. For example, if you pan a *Track* to the left rear corner, the *Ambience* level and early reflections of the *Ambience* will be more pronounced for that *Track* in the left rear corner.

All *Styles* already have a light *Ambience* but there's nothing to stop you from adjusting the *Ambience* to whatever you like. Just select an *Ambience* type from the drop down list, set the *Ambience* output level using the *Mix* control and adjust the length of your *Ambience* with the *Time* parameter.

Ambience Controls

Ambience has three simple and effective parameters:

- ❖ Choose the *Ambience* character from the drop down menu at the bottom of the *Ambience* feature.
- ❖ Set a balance between *Ambience* and direct signal with the *Mix* knob.
- ❖ Set an *Ambience* length with the *Time* parameter.

Master Equalizer

The *Master Equalizer* is a two band EQ, useful for sweetening your overall mix. As with the *Master Dynamics* and *Ambience*, the *Master Equalizer* is a four channel surround compatible effect.

The *Master Equalizer* is also applied to the *Ambience* signal.

Master Dynamics

The *Master Dynamics* is a high quality compressor that can be applied to control the dynamic range of the stereo and surround channels. To use the *Master Dynamics* just select one of the three presets from the drop down menu and use the *Density* control to set the compression amount you would like.



- ❖ The *Fast* preset maximizes the volume of *Tracks* while suppressing their attacks.
- ❖ *Tight* controls the dynamic range of the attack and main body of the percussion instruments in the track equally.
- ❖ *Slow* accentuates instrument attacks while minimizing un-natural sounding compression artefacts.

Stereo and Surround

In stereo mode the dry percussion mix output and the *Ambience* stereo output are linked, meaning that when the compressor is reacting to a loud signal in the dry output (for example) the compression character is also reflected in the *Ambience* output.

In surround mode the *Dynamics* affect all four channels simultaneously, meaning that if the compression reacts to a loud *Track* in the rear right channel then all other surround channels are also affected.

Support for additional outputs in Audio Unit and RTAS hosts currently depends on the version of the host application being used. To ensure maximum compatibility, the initial version of Darbuka only provides a stereo output in Audio Unit or RTAS hosts, and as a result the Front/Rear and Output controls on the Mix page will not function. As soon as Audio Unit and RTAS host updates are available, this functionality will be implemented in Darbuka and an update will be released on the Wizoo website.

4 The Mix Page



Mixing Tracks

The *Mix Page* offers all you need to balance, pan, equalize and add effects to any of the *Tracks* in your percussion groove, as well as a few other handy features.

The *Mix Page* parameters affect a *Track* for all *Patterns* used in the *Style*. If you want to tweak a *Track* just for particular *Patterns* check out the *Part Parameters* section of this manual).

Mixing Tracks Using the Stage

The fastest and easiest way to mix or balance *Tracks* is by using the *Stage* feature at the top of the *Mix Page*.



The *Stage* allows you to mix *Tracks* visually by simply clicking their instrument symbols and dragging them.

Instrument symbols of muted tracks appear gray but are still fully functional, i. e. can be selected and moved.

Limiting movement: By holding [Shift]/[Alt] you can limit dragging to horizontal/vertical direction.

Vertical Movement

To choose which mix parameter is changed when moving a *Track* vertically on the *Stage* click in the upper left corner of the *Stage* and make a selection from the drop down menu. Alternatively you can also go to the *Mix Page Vertical Axis* menu in the *Setup Page* and make a selection from the drop down menu there.



- ❖ No Vertical Axis (None): When this option is chosen, vertical movement of a *Symbol* in the *Stage* has no effect on the *Track*.
- ❖ Level: When *Level* is selected, vertical movement in the *Stage* controls individual *Track* volumes.
- ❖ Ambience: This option allows you to visually mix Ambience Send amounts for each *Track* via the *Stage*.
- ❖ Front/Rear: This may be the fastest and most intuitive setting for creating a surround panorama. The top of the *Stage* becomes the front left and right, the bottom becomes the rear left and right.

- ❖ Room Mode: Just imagine you're in a room, surrounded by percussion instruments. Simply put, that's what we call 'Room Mode'. While in all other modes the *Stage* is a X/Y coordinate system, here the *Stage* represents a top view on a real recording room with the listener in the center and the instruments around him. The borders of the *Stage* acting like real walls.

Of course, the Room Mode is most realistic in Surround Mode, because only there are the front and rear positions reflected in the resulting audio signal.

In Room Mode, Level, Ambience and Pan controls are linked together to emulate the natural acoustic behaviour of a room. I. e. when you move an instrument away from the center (listener's position) to the top right corner, the following things happen at the same time:

- Level slightly decreases.
- Ambience increases in level (less direct signal, more reflections from the walls) and changes in character to match the surround position as well as the exact distances between listener, instrument and walls.
- Pan moves all the way to the right.
- Front/Rear moves all the way to the front.

You can regard the listener—which in fact is the audio output—as being a surround microphone setup at the listener position.

Horizontal Movement

Horizontal movement of *Tracks* on the *Stage* will always affect the panning of the *Tracks*.

Occasionally *Tracks* may obscure each other on the stage. To select and bring a *Track* to the front simply click its *Track Tab*.

Anytime a *Track* is moved on the *Stage* the relevant parameter knobs will move to reflect the changes.

The Track Mixer

Each *Track* used in a *Style* has its own *Track Mixer* containing the most common and useful features you'll need to set your *Track* mix.

To choose a *Track* to mix just click its *Track Tab*.



The Track Mixer for the snare is displayed.

You might find the *Track Solo* and *Mute* buttons useful when balancing your mix.

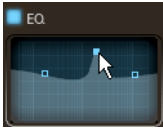
Most of the *Track Mixer* features are just like what you would find on a mixing console or in your host application mixer.

EQ

Each *Track* has its own three band equalizer. To EQ a *Track* simply click and hold your left mouse button over any of the three blue handles in the *EQ* display. Moving your mouse horizontally adjusts the center frequency of the equalizer band, vertical movement controls the volume of the frequency area.

Holding the [Alt] key and moving horizontally while holding the left mouse button allows you to define the Q setting (or range of frequencies affected) for the middle band of the equalizer.

[Control]-clicking a blue handle (Mac: [Cmd]-click) resets the Equalizer band level to zero.



The EQ on/off button (top left corner) could be useful for comparing the effect of your equalization on the original signal.

Punch

Punch is a very powerful and creative control, allowing you to change the shape of an instrument's attack and body. This could be used for example to subtly emphasize the attack of a Douhola, to make the dynamic range of the Sagat less extreme or to make a Bendir sound more processed and electronic.



Punch has four modes, each with a distinctive character and sound shaping quality. To emphasize the effect of the *Punch* feature just turn the knob clockwise; gain reduction is displayed by the meter surrounding the *Punch* knob.

- ❖ **Power:** As its name suggests *Power* will make a *Track* sound more powerful by controlling the volume of the attack portion of the instruments in a *Track* and raising the level of the body of the instruments.
- ❖ **Snap:** This mode is useful to accentuate the attack of instruments, to make them poke out of the mix.
- ❖ **Hard:** This a very strong compression setting that really forces the quieter aspects of each percussion hit to become very loud.
- ❖ **Soft:** For a gentle amount of *Punch* control over a *Track* use the *Soft* mode. This affects the attack and the body in equal amounts but doesn't have the force of the other *Punch* modes.

Using extreme amounts of *Punch* can lead to some surprising and interesting results.

Level

The *Level* control in the *Track Mixer* allows you to set the general volume of each *Track* in the *Style*. This control (as with all others in the *Track Mixer*) affects the whole *Track* for all *Patterns* used in a *Style*.

To change the volume of a *Track* for a particular *Pattern*, take a look at the *Part Parameters* section of this manual.

Pan

Places a *Track* within the stereo image and controls the left/right position when working in surround mode.

Graphical stereo panning and surround position placement is possible using the *Stage*.

Ambience

To set the send amount for any *Track* to the *Master Ambience*, use the *Ambience Send* feature in the *Track Mixer*.

The controls for the *Master Ambience* are found on the *Play Page*.

Assigning Tracks to Outputs

If you would like to send *Tracks* to individual outputs for a special EQ, effect or to simply have them on their own channels in your host application or mixer, no problem: There are up to fourteen extra outputs available.

Support for additional outputs in Audio Unit and RTAS hosts currently depends on the version of the host application being used. To ensure maximum compatibility, the initial version of Darbuka only provides a stereo output in Audio Unit or RTAS hosts, and as a result the Front/Rear and Output controls on the Mix page will not function. As soon as Audio Unit and RTAS host updates are available, this functionality will be implemented in Darbuka and an update will be released on the Wizoo website.

To assign a *Track* to an individual output simply select its *Track Tab* and choose an output from the *Indiv. Output* drop down menu.



There are no individual outputs available by default. To change this, go to the *Individual Outputs* menu on the *Setup* page and make a selection from the drop down menu.

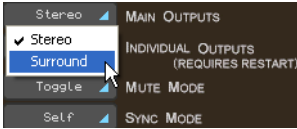
For the new outputs to become available you must close and restart Darbuka.

Working in Surround

Darbuka can be used just as easily in multi-channel surround as in the stereo world. Not only is it fast and flexible to place *Tracks* within a surround panorama but the *Equalizer*, *Dynamics* and *Ambience* features on the *Play Page* are all real multi-channel surround effects.

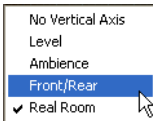
Enabling Surround Mode

To use four channel surround just select the *Setup Page* (bottom left of the instrument) and choose *Surround* from the *Main Outputs* drop down menu.



Placing Tracks in the Surround Panorama

By far the easiest and most intuitive way to place *Tracks* in the surround mix is to use the *Front/Rear* option of the *Stage* described earlier in this manual.



If you don't want to use the *Stage* for editing surround panorama then use the *Pan* control in the *Track Mixer* to set a *Track's* left/right position and the *Rear Bal* control for the front/rear position.



The multi-channel surround *Ambience* adjusts automatically to the panorama position of each *Track*.

5 The Edit Page



Whether you want to become the master arranger of the percussion group or simply want to alter the performances of a player for a groove or two, getting to know the *Edit Page* will be worth your while: this is your conductor's baton.

What Is a Part?

A *Part* is a single block or entry in the *Pattern Arranger* which allows you to determine which percussion groove each *Track* will play in a *Pattern*.

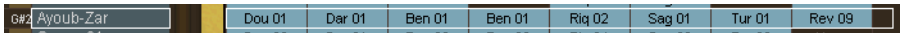
Dou 01

A *Part*.

Each *Part* has a drop down menu of percussion grooves or fills that can be individually edited and modified via the *Part Parameters* described later in this chapter.

What Is a Pattern?

A *Pattern* is an arrangement of grooves, a collection of *Parts*, assigned to your MIDI keyboard.



A *Pattern*.

A *Pattern* can contain up to fourteen *Tracks*, each playing any groove available in its *Part* menu.

Arranging with Darbuka

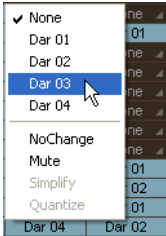
Arranging with Darbuka is fast, intuitive and easy. Probably the best way to get familiar with the *Pattern Arranger* is to do a fast tutorial. We'll even try a simple edit so you get an idea of what's possible along the way.

- 1 First load the *Style* 'Malfuf' by double-clicking it in the *Styles Selector*.
- 2 Click the *Edit Tab* to see the *Edit Page* (top right of Darbuka).
- 3 Play C2 on your MIDI keyboard (or click the second C note on the *Color Keyboard*). The percussion *Pattern* and its *Parts* will become highlighted with a white border and play.

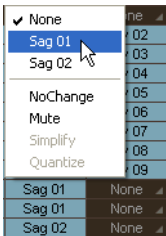


- 4 Right-click (Mac: [Ctrl]-click) on the Darbuka τ Part ‘Dar 01’ in the second column of the highlighted row of *Parts* and select ‘Dar 03’ from the drop down list. You will hear that the Darbuka rhythm is less busy now.

The listing at the top of the menu shows all available performances for the *Track*.

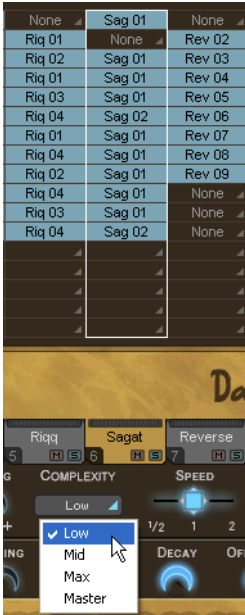


- 5 Let’s add some Sagat. Right-click (Mac: [Ctrl]-click) in the same *Pattern* row in the Sagat column and select ‘Sag 01’. Now we have a Sagat playing quite busily. Let’s simplify it.



- 6 Click the ‘Sag 01’ Part so that only it has the white border highlight and select *Low* from the *Complexity* menu in the *Part Parameters* below. Now the Sagat is playing a simpler 8th note groove.

The Edit Page



The above tutorial shows just how simple it is to change, arrange or add *Parts* in the *Pattern Arranger*.

The Pattern Selector

The list you see at the left of Darbuka on the *Edit Page* is the *Pattern Selector*. The *Pattern Selector* displays the MIDI note used to play a *Pattern* (in the left column) and its name. When clicked, a *Pattern* and all of its *Parts* become highlighted for editing.



Naming a Pattern

To name or rename a *Pattern* simply double-click the name, type in the new name and hit [Enter] or [Return] on your computer keyboard.

Moving Patterns

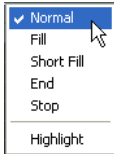
Patterns in the *Pattern Selector* can be moved, copied or removed using the cut, copy and paste buttons displayed directly below the *Pattern Selector*.

Simply select a *Pattern*, click *Cut* or *Copy*, select a destination *Pattern*, and choose *Paste*.



Setting Play Modes

Every pattern (or MIDI key) in a *Style* has a definition that tells it how to play, whether it be a normal pattern, a fill, the ending or stop. To choose the *Play Mode* right-click (Mac: [Ctrl]-click) a *Pattern* in the *Pattern Selector* and a drop down menu appears with the following options:



The play modes are color coded in the *Pattern Selector*, *Part Arranger* and on the *Color Keyboard* and are explained below.

- ❖ **Normal (Blue):** *Normal Patterns* play repetitively until another *Pattern* or the *Stop* and *End* keys are played.

All of the *Patterns* in the factory *Styles* assigned between C1 and B2 on your MIDI keyboard have a *Normal* setting.

- ❖ **Fill/Short Fill (Green):** *Fills* only play for one bar in length and then return to the last *Normal Pattern* that was playing. *Short Fill* is exactly the same as *Fill* but only two beats in length.
- ❖ **End (Bright Red):** Assigns the global *Ending* command to the *Pattern*. When the *Ending* key is played Darbuka plays until the end of its current bar and then stops. Some *Endings* have an extra hit on the first beat of the next bar. These *Styles* end this way when played traditionally.

When Darbuka is stopped *Endings* can be played via MIDI or by clicking the *Color Keyboard*.

- ❖ **Stop (Full Red):** Assigns the global *Stop* command to the *Pattern*. Darbuka will stop playing instantly after receiving a *Stop*.

Color Shading

In the *Play Mode* menu you will also find an option to highlight patterns for easier identification.

- ❖ **Highlight:** Allows you to highlight a color key (brighter shading). This can be useful for tagging important *Patterns* for a live performance or for labeling favorite *Patterns* in a studio project.

In the factory presets, lighter variations are usually highlighted.

Arranging in the Pattern Arranger

The *Pattern Arranger* is the matrix on the *Edit Page* showing *Patterns* in the horizontal axis and *Tracks* in the vertical axis. In the following section you will find all of the functions to need to work quickly and easily in the *Pattern Arranger*.

Using the Mouse Wheel

Using a Mouse wheel will allow you to scroll or navigate quickly through the *Patterns* and *Parts*.

- ❖ The Mouse Wheel scrolls the *Pattern Selector* and *Pattern Arranger* vertically.
- ❖ When used above the *Track Tabs* the Mouse Wheel scrolls the *Tabs* left and right.

Using Key Commands

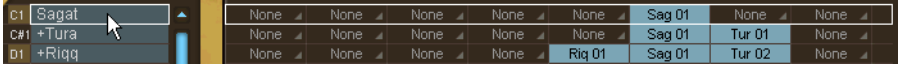
- ❖ [Arrow Left] and [Arrow Right]: Select the previous or next *Track*.
- ❖ [Arrow Up] and [Arrow Down]: Select the previous or next *Pattern*.
- ❖ [Home] and [End] keys: Move the *Track Tabs* to the first or last *Track*.
- ❖ [M] key: Mute/Unmute the current *Track*.
- ❖ [S] key: Solo/Unsolo the current *Track*.

Using [Shift][M] or [Shift][S] clears all mutes or solos.

Choosing All Parts in a Pattern

There are three easy ways to select all *Parts* in a *Pattern*:

- ❖ Clicking in the *Pattern* menu.



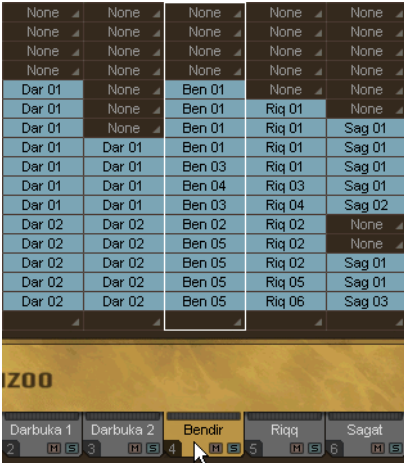
- ❖ Clicking a key on the *Color keyboard*.



- ❖ Playing a note on your MIDI keyboard or host application.

Choosing a Whole Track

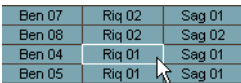
To choose a whole *Track* click the *Track Tab*.



All *Parts* for a *Track* have been selected for editing.

Choosing a Single Part

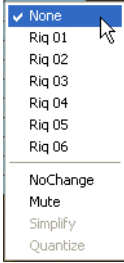
To choose a single *Part* click it in the *Pattern Arranger*.



Selecting Parts

A similar drop down menu to the one in the *Pattern Arranger* is used to select *Parts* within a *Track*.

Right-click (Mac: [Ctrl]-click) a *Part* to open the menu and choose from the list.



Special Options in the Part Menu

Included in the *Part Menu* are some special options.

- ❖ **None:** Choosing *None* in the *Part* menu means that nothing will be played in the *Track* for that *Pattern*.
- ❖ **No Change:** means that the *Track* will continue to play the previously playing *Pattern* chosen.
- ❖ **Mute:** Any key in every *Style* can be assigned to mute any *Tracks*. These are called *Track Mute Keys* and are colored yellow on the *Color Keyboard*. Using this option in the *Part Menu* will mute the chosen *Track* for that *Part*. *Mute Keys* are particularly useful for arranging and performing and you can very easily arrange favorite *Track* mute groups.

Mute Keys for each *Track* (from 1 to 14) are assigned to notes C4 to C#5 by default.

- ❖ **Simplify:** *Simplify* is only available for *Fill Patterns*. When active the *Part* is automatically thinned out, allowing you to use the same fills to create variations.
- ❖ **Quantize:** *Quantize* is also only available for *Fill Patterns* and works in the same way as the *Quantize* feature on the *Play Page*. Technically *Quantize* removes all percussion hits busier than an 1/8th note timing.

The Part Parameters

The same global features for the whole instrument found on the *Play Page* are also available for individual *Parts*, *Patterns* and *Tracks*, as well as a few more. You may be surprised at just how much you can shape and mould each performance in every *Style*.

To edit *Part Parameters* you must first select the *Parts*, *Tracks*, or *Patterns* you wish to change.



The first row of features in the *Part Parameters* should already be quite familiar to you since a lot of them exist on the *Play page* as global controls.

- ❖ **Timing:** This governs the tightness of the playing of the selected *Parts*. The default setting of 50 percent leaves the original percussion player's performance unchanged, increasing towards the *Tight* setting gradually quantizes the timing until all hits are precisely in time and decreasing towards *Loose* exaggerates the natural feel.
- ❖ **Quantize:** sets the highest possible note value, all percussion hits outside of this value are removed. For example when 1/8 is set, all 16th notes are removed, they don't fall within the 8th note timing grid.
- ❖ **Swing:** pushes the timing of the selected *Tracks* towards a triplet feel. In the situation where an *Track* is already naturally playing a triplet feel, the *Swing* control will push the triplet beats to an even later position in the bar.
- ❖ **Complexity:** This parameters thins out the Part removing the less important percussion hits. An algorithm automatically evaluates the most important percussion hits based on volume and bar position. Coupled with *Quantize*, the *Complexity* feature allows a lot of flexibility for making variations of grooves while arranging.

Complexity has a default setting of *Master*, meaning that the *Track* is governed by the master *Complexity* setting on the *Play Page*. When an *Track* is assigned a *Complexity* value in the *Part Parameters* the master *Complexity* setting is ignored.

- ❖ **Speed:** As with the *Play Page Speed* control this plays the selected *Parts* at double or half the speed they would naturally play.
- ❖ **Level:** The *Level* control sets the volume of the currently selected *Parts* relative to main *Level* control found on the *Mix Page*.
- ❖ **Dynamics:** This control scales the volume differences between the single soft and loud hits (and therefore is no signal processor). In the neutral middle position dynamics are left unchanged, increasing the value 'expands' the volume differences, leading to a more dynamic performance.
- ❖ **Variance:** replaces percussion hits for the selected *Parts* with similar sounding hits, adding variation. The *Off* setting plays the groove exactly as it was originally played, a setting of *Max* replaces a lot of hits.
- ❖ **Tuning:** *Tuning* adjusts the pitch of the selected *Parts*, this could be useful when matching a tracks tuning to other musical instruments or even as a creative control since the percussion *Tracks* can sound quite interesting at extreme *Tuning* settings.

Extreme *Tuning* settings will sound better when using *XXL On*.

- ❖ **Bend Range:** *Darbuka* responds to pitch wheel information from your MIDI keyboard or Host Application. The amount any *Track* will bend is controlled by this parameter.

The *Bend Range* setting is global for a *Track*, meaning that it affects the *Track* for all *Parts* in the *Style*.

- ❖ **Decay:** Adjusting the *Decay* parameter will reduce the length of time each percussion hit takes to fade out. The natural length of each hit is played when set to 100 percent.
- ❖ **Offset (ms):** The *Offset* control moves selected *Parts* forward or backward in milliseconds, allowing you to subtly change the way the percussion groove feels. Turning *Offset* to the left advances the *Track's* performance ahead of the beat, to the right delays it.

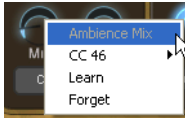
6 Performing with Darbuka

In this chapter we'll look at some of the features that will help you get the most out of Darbuka when performing both live and in the studio.

Using MIDI Controller CCs

By far the most flexible way to shape and control a performance is by using MIDI controllers. MIDI Controllers are standard commands that can be sent from the Mod Wheel, pedals or knobs of your keyboard (or from your host application) and can be assigned to a multitude of parameters, allowing you to play, edit, tweak or record all kinds of variation in a track.

Most features in Darbuka (except those found in the *Edit Page*) can be assigned MIDI Controllers, simply right-click (Mac: [Ctrl]-click) a feature and a menu like this will appear.



- ❖ The top line of the menu displays the name of the feature you've selected (in this case the *Ambience Mix*).
- ❖ The second line shows the MIDI Controller number assigned to the feature, in this case Controller number 46.

If no MIDI Controller is assigned 'No CC' will be displayed.

- ❖ The third line displays the *Learn* option. Many keyboards these days have the possibility to output MIDI Controller information via their knobs etc. When you select *Learn*, Darbuka waits for you to send Controller information, this is usually a matter of turning a knob or pushing a pedal. Darbuka assigns this Controller to the feature you have selected and now your knob controls it, fast and simple.

- ❖ The last menu option is *Forget*. When you click this option any Controller assignment linked to a feature will be removed.

Default MIDI Controller Settings

The following table describes the default MIDI Controller assignments. These can be changed at any time and saved/loaded or reset via the *Default MIDI CC Assignments* feature on the *Setup Page* (For more information see the *Setup Page* section of this manual).

<i>CC</i>	<i>Default Assignment</i>
1	Master Complexity
2	Master Variance
7	Master Volume
12	Master Ambience Time
13	Master Dynamics Density
16	Master Quantize
17	Master Swing
18	Master Timing
19	Master Tempo
91	Master Ambience Mix

MIDI Channels 2 to 15

MIDI channels 2 to 15 can be used to play individual *Tracks*. Notes played on channel 2 select the current *Pattern* for *Track 1*, channel 3 selects *Patterns* for *Track 2*, and so on.

This provides an alternative method of ‘conducting’ the playback using MIDI channels to control each *Track* independently, rather than controlling all *Tracks* at once using MIDI channel 1.

MIDI Controllers for channels 2 to 15

As well as having many assignable MIDI Controller parameters, there are some parameters permanently ‘hard wired’ to MIDI channels 2 to 15 (*Tracks 1 to 14*).

<i>CC</i>	<i>Default Assignment</i>
7	Track Level
8	Track Front/Rear Balance
10	Track Pan
91	Track Ambience Amount

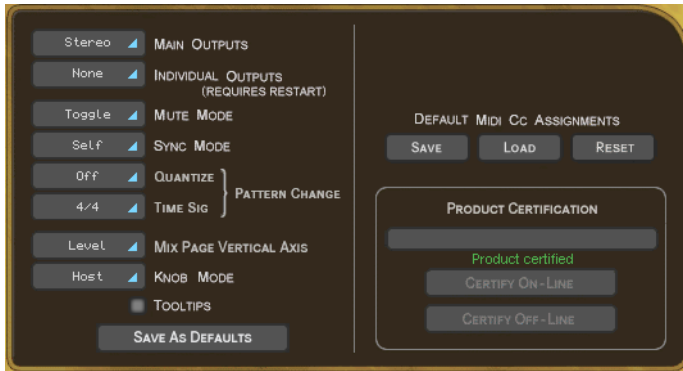
Using Track Mute Keys

Whether in a live situation or in the studio, using *Track Mute* keys gives you a lot of versatility to arrange your performance in real time on the fly. In the factory library all *Tracks* are assigned their own individual *Mute keys*, starting with *Track one* on MIDI note C₄, *Track two* on MIDI note C#₄ and so on. As well as the default settings every *Pattern* (MIDI Key) can be set by you to mute or unmute any *Track (s)* just check out the *Part Menu Options* section of this manual.

Color Coding

To help you visually locate the *Patterns* you want in a performance situation, all *Color Keys* can be highlighted or not. Simply right-click the *Pattern* in the *Pattern Selector* and select or deselect *Highlight*.

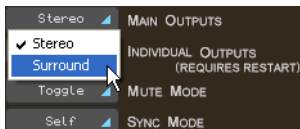
7 The Setup Page



The *Setup Page* is the home of all the general parameters and features that govern how Darbuka responds to your commands.

Main Outputs

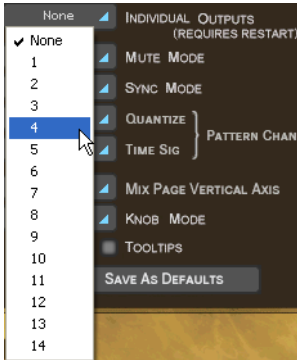
This option determines if you're working in stereo or surround.



The choice of Stereo or Surround alters how the stereo outputs are handled. For more information see the *Working in Surround* section of this manual.

Individual Outputs

Up to fourteen individual outputs are available in addition to the two main stereo outs. By default, four individual outputs are active.

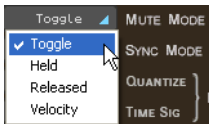


After changing the number of outputs you must restart Darbuka for them to become available. To do this:

- ❖ Save your work, then uninstanciate Darbuka and reinstanciate it or
- ❖ if you are already working on a project in your host application, just save your project and reopen it.

Mute Mode

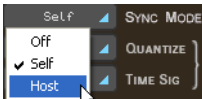
The *Mute Keys* (the yellow keys on the *Color Keyboard*) are very valuable performance and mixing tools and can behave in various ways.



- ❖ Toggle: In *Toggle* mode *Tracks* are alternately muted and unmuted each time a *Mute Key* is played.
- ❖ Held: In *Held* mode *Tracks* are only muted for the length of time that a *Mute Key* is depressed and held.
- ❖ Released: All *Tracks* are muted by default and only play when a *Mute Key* is depressed and held.
- ❖ Velocity: When a *Mute Key* is played via your MIDI keyboard with a velocity of less than 64 the *Track* is muted and remains muted until a value of more than 64 is played on that *Mute Key*.

Sync Mode

The *Sync Mode* setting determines how Darbuka responds to your host application and MIDI notes played.



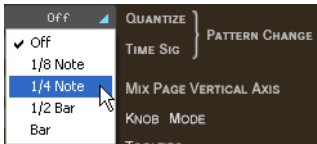
- ❖ Off: Darbuka immediately plays from beat one at your host application tempo when a MIDI note or *Color Keyboard* note is received. Although your host application and Darbuka run at the same tempo their song and beat positions are not in sync.
- ❖ Self: As in the *Off* mode, Darbuka syncs to your host application tempo but not to its bar position. Once Darbuka is playing, sync between *Patterns* is maintained, rather than triggering from the start of each note received.
- ❖ Host: Darbuka syncs to the host application's tempo and bars/beats.

Pattern Change

The two options under this headline determine how Darbuka changes patterns and places fills.

Quantize

This option determines how quickly Darbuka will change *Patterns* when you ‘play’ a pattern change—i. e. by sending a MIDI note or click the *Color Keyboard*. With a setting of 4th Darbuka will wait until the next quarter note of the bar before continuing with the new *Pattern*.



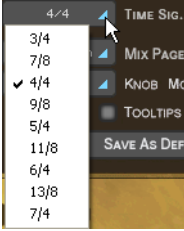
Time Sig.

It’s theoretically possible—and can by the way yield very interesting results—to combine parts of different time signatures. In such a case, Darbuka needs to know which time signature it is supposed to use globally—it uses this information for operations such as pattern changes or determining length of fills.

By changing this parameter, you can define one of the available time signatures as the global time signature, this way forcing all above mentioned operations to the signature you’ve set.

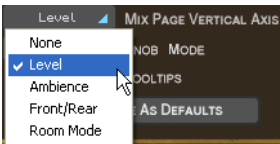
The *Time Sig.* setting applies for the current style only—when you load a new style, it will be updated with this styles’ setting.

This parameter is ‘hidden away’ on the *Setup Page* because it is a very sensitive parameter that you should leave unchanged unless you perfectly know what you’re doing and only when you create your own user styles.



Mix Page Vertical Axis

This option determines which parameter you change by moving an instrument symbol vertically in the *Mix Page*. You find the same parameter in the *Mix Page* too, but the setting here gets saved as a default setting when you click ‘Save as defaults’.



- ❖ None: vertical movement of a *Symbol* in the *Stage* has no effect on the *Track*.
- ❖ Level: vertical movement in the *Stage* controls individual *Track* volumes.
- ❖ Ambience: This option allows you to visually mix Ambience Send amounts for each *Track* via the *Stage*.
- ❖ Front/Rear: This may be the fastest and most intuitive setting for creating a surround panorama. The top of the *Stage* becomes the front left and right, the bottom becomes the rear left and right.
- ❖ Room Mode: Just imagine you’re in a room, surrounded by percussion instruments. Simply put, that’s what we call ‘Room Mode’. While in all other modes the *Stage* is a X/Y coordinate system, here the *Stage* represents a top view on a real recording room with the listener

in the center and the instruments around him. The borders of the Stage acting like real walls.

Of course, the Room Mode is most realistic in Surround Mode, because only there are the front and rear positions reflected in the resulting audio signal.

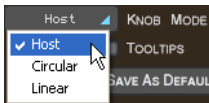
In Room Mode, Level, Ambience and Pan controls are linked together to emulate the natural acoustic behavior of a room. I. e. when you move an instrument away from the center (listener's position) to the top right corner, the following things happen at the same time:

- Level slightly decreases.
- Ambience increases in level (less direct signal, more reflections from the walls) and changes in character to match the surround position as well as the exact distances between listener, instrument and walls.
- Pan moves all the way to the right.
- Front/Rear moves all the way to the front.

You can regard the listener—which in fact is the audio output—as being a surround microphone setup at the listener position.

Knob Mode

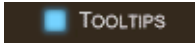
This option simply tells how you would prefer to turn your knobs.



- ❖ **Host:** Darbuka uses your host application's preference if available.
- ❖ **Circular:** Knobs are moved by clicking and dragging in a circular motion. A knob's value can be set instantly by clicking anywhere along its circular edge.
- ❖ **Linear:** To move a knob, click on it and drag up or down with the mouse button pressed, like a vertical slider.

Tooltips

Tooltips are common in many computer applications and simply display information about a feature when your mouse pointer is hovering above it. When Tooltips are switched off this information is displayed in the *Style Name* display area at the top of Darbuka.



Save As Defaults

When you have chosen the *Setup Page* settings that best suit the way you like to work, just click this button and these settings will be used in all future songs and when you load factory *Styles*.

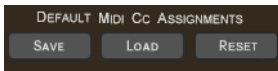


XXL and *Auto Listen* settings are also included when using *Save As Defaults*.

The default settings are not applied to previously saved projects or user saved *Styles*.

Default MIDI CC Assignments

Using MIDI Controllers (CCs) will give you a lot of performance possibilities. Once you have assigned Controllers to parameters this feature allows you to save them as a default set for all future projects. Default Controller assignments do not affect your previously saved songs, they are only applied when starting a new project.



- ❖ **Save:** Saves your current MIDI Controller settings as default set for future songs and for the factory *Styles*.
- ❖ **Load:** Loads the default MIDI Controller settings into the currently loaded *Style*, replacing any custom settings.
- ❖ **Reset:** Loads the factory default settings (listed in the *Performing With Darbuka* section of this manual) into the current *Style*. Clicking the *Save* option after *Reset* will restore the factory settings as the default settings for future songs and factory *Styles*.

8 The Producer and Percussionists

The recordings for Darbuka were produced by Lothar Krell and recorded by Stempel (one of Germany's best known engineers) over a period of four months at Klangwelt Studios in Frankfurt. Prior to recording Lothar and Ethnomusicologist Basem Darwisch-Schürmann researched and discussed the project with many Arabic and Turkish musicians and musicologists and resourced all available recorded traditional music archives.

Lothar Krell

(Producer)

As a musician, producer, keyboard player and composer, Lothar Krell is regarded as one of the most innovative professionals in Germany. Since recording his first album in 1978, Lothar has toured and recorded exhaustively with many of Germany's biggest artists and established his own record label 'Music Of One World' in 1997. Lothar is considered to be one of the most knowledgeable and experienced producers of world music in Europe.

<http://www.oneworld-media.com/english/index.htm>

Suat Borazan

(Darbuka, Douhola, Bendir)

Born and raised in Istanbul (Turkey), after completing his Masters degree in Percussion, Suat Borazan collected a wealth of live playing experience not only in Turkey, but also in Greece, Egypt and other Arabic countries. Suat ranks today as one of the most famous virtuosos of eastern percussion instruments and has very extensive knowledge of Arabic, Turkish, Egyptian and Afro-Nubian rhythms. A much in demand studio musician, Suat has recorded with the best known artists in Turkey (such as Nurai

Hafiftac, Ibrahim Tetlisis, Tarkan) and Egypt (with artists like Samira Saiid, Latifa, Mohamed Fouad) as well as with his own percussion group Harem who have sold in excess of 5 million units world wide. Suat lives today between Istanbul, Cairo and Frankfurt.

Mohamed Zaki

(Bendir, Riqq, Sagat, Tura, Bongos)

Originating from Alexandria (Egypt), Mohamed Zaki began drumming at the age of six and was already working with dancers by the age of ten. Through his varied career Mohamed has worked in Egypt with its best known musicians and dancers (such as Dandash and Hindela or Hanan and Mustapha Amar), in Germany (with artists like Mohamed Askari, Sharazad, Rita Sherif, Beata and Horacio Cifuentes, Zahrah, Nabila and Sabina Zaida) in Poland with the Philharmonia of Opole and Hannè, in Paris with Natasha Atlas and in 2001 he accompanied the world renowned author Günter Grass' project 'Novemberland' as it toured through Germany.

Basem Darwisch-Schürmann

(Co-ordination and research)

Born in Egypt, Basem studied Ethnomusicology in Cairo. Since moving to Germany 17 years ago he has been very active as a studio musician and adviser to labels and production companies for Arab and Afro Nubian music. Among Basem's clients are Arabic news station Al Jazeera, Arabic radio Largoland Frankfurt, Günther Baby Sommer, Günter Grass, Matthias Frey, Büdi Siebert und Lothar Krell. In Egypt he was co-founder of the group Rahalah, worked as an advisor for the Free Music label and as Soloist with artists such as Mohamed Mounier, Mohamed Mohey, Fathy Salama and the Sharkiat Group.

9 The Instruments

Darbuka



Also known as the Tablah or Dumbak, the Darbuka is a single-headed hollow hand-drum found in most Middle Eastern and Arabic music ensembles. The cylindrical body (goblet-shaped with a narrow waist) is held under the arm and across the player's lap and played with the fingers of both hands, one from above and one from the side. Usually the right hand plays the center of the Darbuka to produce the resonating lower tones (known as the 'dum' tones) or slaps the edge to produce brighter, crisper tones (known as the 'bek' tones). The fingers of the left hand generally play closer to the drum edge for fills. Syncopated rhythms and rolls are common.

The Darbuka was traditionally made from fired clay and the head from goat, calf, or fish skin, stretched and glued to the body. A modern Darbuka is likely to have a cast iron body and a Mylar head with adjustable skin tension. These plastic heads are favored in contemporary performances because they are louder and cut through.

Darbukas are almost always ornately decorated with wood, tile or bone inlays, etched metal, or Middle Eastern paintings and designs.

Douhola



Also known as Bass Darbuka or Dallukah, the Douhola is a slightly larger and deeper version of the Darbuka. Although looking quite similar to the Darbuka, the Douhola is tuned lower and its function in the group is to act as the bass drum pulse.

Bendir



The Bendir, known in Turkey as the Târ, is a narrow bodied circular drum with a diameter of between 10 and 24 inches and has a string snare running across the head under the frame. The Bendir is held in front of the player with both hands, the skin side away from the body and is played using the fingertips. Traditionally the head was made from goatskin, but modern drums also use plastic. Bendir drums are traditionally used for religious music and wedding processions.

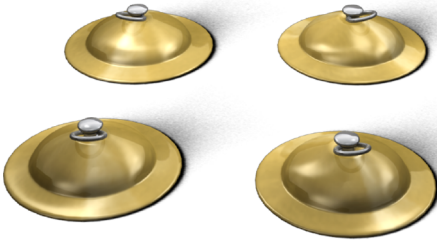
Riqq



The Riqq, or Daff in Turkish, is a small Tambourine style frame drum of around 8 or 9 inches in diameter and 2 or 3 inches deep. The Riqq usually has five double pairs of brass cymbals spaced evenly around its curved edge and was traditionally covered with goat or fish skin. Modern instru-

ments may be constructed from aluminum or wood and have a Mylar head. The riqq can produce a large variety of sounds by tapping the skin with the fingers, shaking, tapping the cymbals themselves or any combination.

Sagat



Sagat are small brass finger-cymbals, ranging in size from 1_ to 4 inches in diameter. Fastened to the middle finger and thumb of both hands, Sagat are traditionally used for religious and dance ceremonies.

Tura



Tura are a much larger version of the Sagat, roughly double the size. Although played in a similar manner to the Sagat, the Tura are traditionally used only for rituals and ceremony and not as a street instrument.

Bongos



A pair of small single headed wooden hand drums yoked together, Bongos are usually held between the knees and played in a sitting position. Typically these high-pitched drums are about 6 and 8 inches in diameter and 6 inches tall. Bongos are typically tuned at an interval of a fourth and are played with a combination of finger and open hand techniques.

Shaker



Shakers come in many shapes and forms and can be constructed from plastic, metal tubing, hard wood and even bone. The filling is also varied; anything from seeds, steel shot, beans or pebbles can be used.

Reversed

The Reversed instrument is a backwards Douhola or Darbuka which you may find useful in your tracks. The reversed instrument plays at different bar positions depending on which part you select in the Scene Editor.

10 Style Information

‘Iqaà’ means rhythm and rhythms play a very important role in the Arab, Turkish and Nubian cultures. Whether it’s work, celebration, mourning, dancing, praying, religious rites or ceremonies everything in everyday life has a connection with rhythm.

<i>Style</i>	<i>Region</i>	<i>Original Tempo</i>	<i>Additional Info</i>
Karachi	Algeria	100	A rhythm originating from India and Pakistan.
Rai	Algeria	095	Probably the most popular Algerian rhythm, well known outside of northern Africa.
Wahrani	Algeria	090	A traditional rhythm originating from the city of Wahran in Algeria.
Baio	Arabian Gulf	105	2/4 rhythm from the Arabian Gulf.
Daza	Arabian Gulf	100	Traditional Arabian Gulf rhythm.
Rumba Khaligi	Arabian Gulf	085	Arabian Rumba.
Sufi	Arabian Gulf	100	A mystical rhythm with purely religious use played in the fasting month of Ramadan in contemplation of the pilgrimage to Mecca. Tura and Bendir play an important role.
Ayoub/Zar	Egypt	100	Named Hiob in the Koran and a synonym for patience and religious dedication. This rhythm is played to drive evil spirits away and has deeply rooted religious elements.
Darig	Egypt	100	A classic ancient Egyptian spiritual rhythm used with religious songs.
Fallahi	Egypt	110	Meaning farmer rhythm. Originates from the Nile Delta and Fayoum Oasis. Often performed for female ceremonies, the night before a wedding, births etc.

Style Information

<i>Style</i>	<i>Region</i>	<i>Original Tempo</i>	<i>Additional Info</i>
Maksum	Egypt	130	One of the most popular rhythms in the modern Arab music and a standard in nearly all contemporary Arab recordings.
Malfuf	Egypt	120	Means Rondo or rhythm.
Masmoudy Kebir	Egypt	120	Meaning the big Masmoudy, an important religious rhythm.
Rumba Masri	Egypt	100	Egyptian Rumba.
Saidi	Egypt	110	Meaning upper-Egyptian. Played in the south of Egypt, this rhythm expresses originality and tradition and comes from the deepest Al Saieed.
Samai Thakil	Egypt	120	Meaning hearing, the feature instrument is the Riqq.
Wahda	Egypt	090	Meaning one. A classic Arabic rhythm used in ancient Egyptian music.
Zafa	Egypt	090	The traditional wedding rhythm. It is played by large groups of Bendir players who accompany the bridal pair on their traditional parade.
Zorofat	Egypt	120	A rarely played ancient Arabic rhythm, one of the most difficult rhythms to play.
Dabkkah	Lebanon	105	Typical Lebanese traditional rhythm often used for weddings.
Sudasi	Lebanon	120	Lebanese 6/8 rhythm used for traditional dancing.
Libi	Libya	105	Typical traditional rhythm of Libya originating from the nomadic Bedouin.
Maghrebi	Morocco	095	The most typical Moroccan traditional rhythm.
Jirk	Nubia	125	Traditional Nubian rhythm from West Asswan.
Nubian Reggae	Nubia	078	Nubian Reggae.
Nubian Samba	Nubia	115	Nubian Samba.

<i>Style</i>	<i>Region</i>	<i>Original Tempo</i>	<i>Additional Info</i>
Dishka	Sudan	075	Nubian-Sudanese rhythm from northern Sudan.
Mambo Sudani	Sudan	120	A Sudanese interpretation of the Latin Mambo rhythm.
Tom Tom	Sudan	080	A west Sudanese rhythm from Kordofan.
Fazani	Tunisia	095	A typical Tunisian traditional rhythm.
Chiftetelli	Turkey	090	Turkish traditional rhythm.
Churchuna	Turkey	090	Turkish traditional rhythm.
Laz Havasi	Turkey	130	Turkish traditional rhythm.
Roman Havasi	Turkey	125	Turkish traditional rhythm.
Wals	Turkey	125	Waltz rhythm.

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