

CPU: 5% RAM: 304 MB: 100%: 0

VST3 & AU for Mac
VST3 for Windows
Version 1.0.1
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MAJETONE

DREAM KIT : ZENITH

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BURDEN OF DRUMS

MAJETONE - DREAM KIT : ZENITH

This instrument is kind of a long held dream for me. I first came up with it when I was refinishing my early 80's Gretsch kit in 2015 - originally the idea was a kit & the marimba like shell tone (*Preset 'SHELLFI'*).

That didn't work, the sound of the shells wasn't the same as the drums. It sounded weird, BUT it planted a seed.

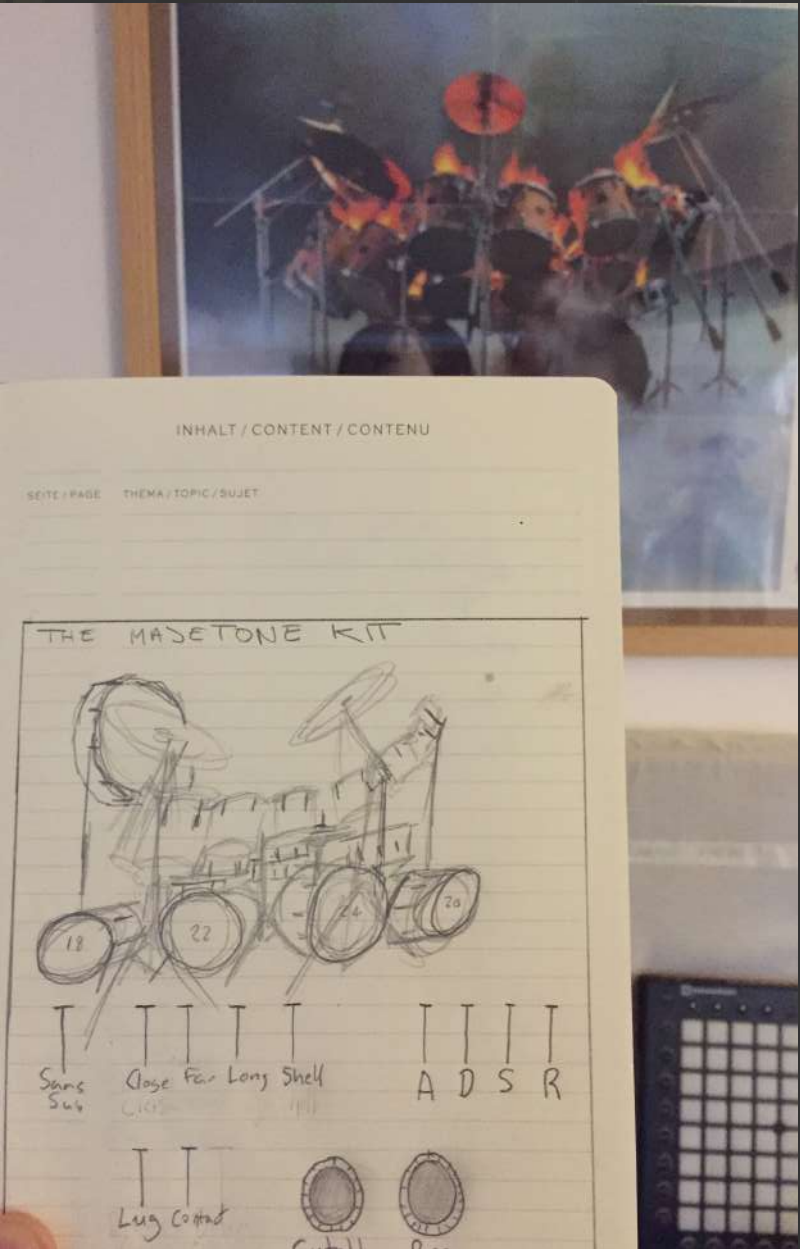
What if I chromatically tuned everything and it would sort of be like a synth?

But how?

It began with the AC08 - I chromatically tuned a bass drum to be like an 808 - sort of... The problem then became the room mics - the tuning would be clear and defined in the close mics, but not the rooms. So I thought what if I tuned each drum, recorded it as I normally would but then re-amped the tuned drum back into the room. Like reality, but better?

The instruments in *Dream Kit : Zenith* are not intended to be realistic per se, although they are real enough to hopefully make someone think 'what is that, how have they made that sound?' Beyond real, in a way.

The reality of dreams and dreams of reality.



Throughout the 4 years I've been working on this and a decade thinking about it I came across so many cool sounds, both acoustically and digitally.

As I went along the mission shifted. It became something sort of influenced by the ideas of *Fergus Henderson's 'Nose to Tail eating'* - but applied to drums:

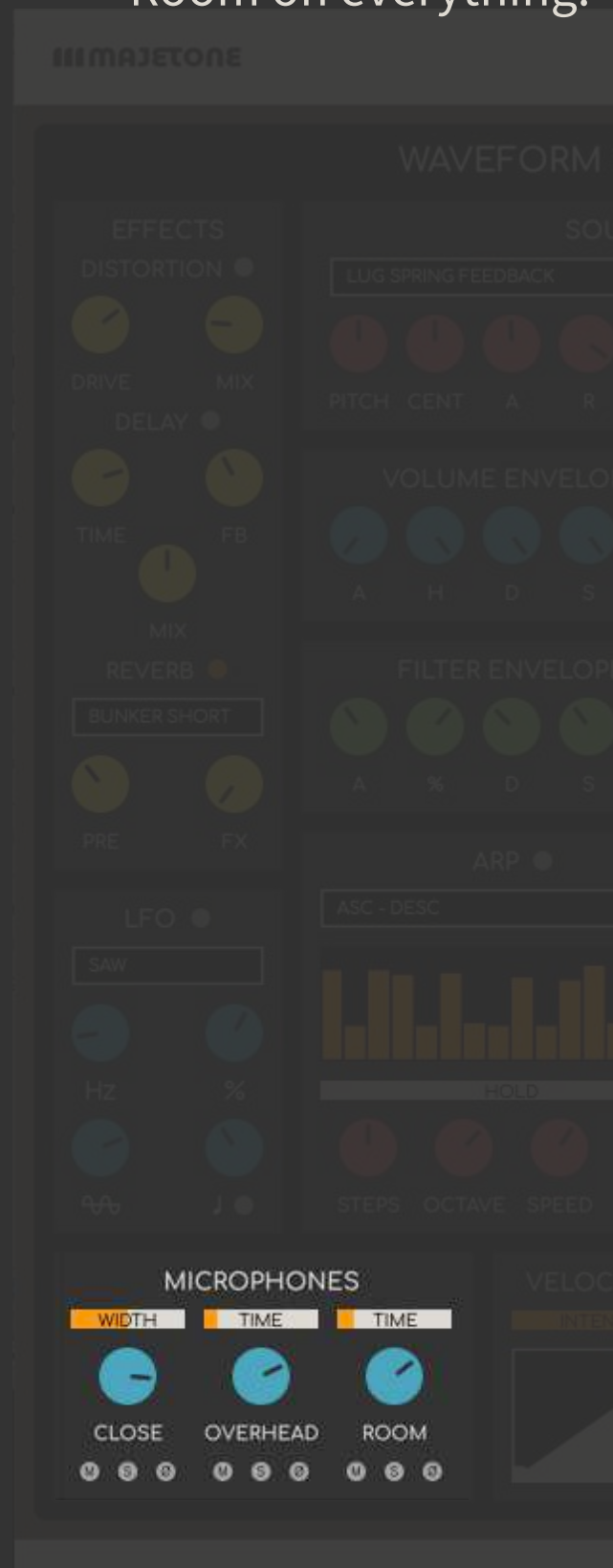
What if I sampled and tuned every component part of the drum set?

Beyond that I tried to include sounds that felt musical and that felt inspiring including:

*Nuts and bolts,
Lugs,
Tuning Rods,
Floor Tom Legs,
Shells,
Heads,
Drums,
Toms,
Snares,
Cymbals,
Pedals and Stands,
Percussion,
Rims,
Granular processing.*



There's 120 different 'waveforms' ranging from deeply multisampled stuff with up to 38 velocity layers, multiple round robins to interesting one shots and everything in between. Stretched and tuned across 5 octaves then reamped at Otterhead Studios giving Close, Overhead and Room on everything.



It's been the most frustrating, interesting, annoying, huge and crucially; fun project I've ever done. I recorded 6tb of samples, and I think well over 1,000,000 audio files. Condensed in to 42,000 samples & 17.5 hours of sample reamping playback that myself and Otterhead assistant Ellis sat through.

Interrupted by coffee breaks and Dappy from N-DUBZ picking up a model airplane. Another story.

Its 16.7gb on download which expands to around 21.7gb of hard drive space



I spent months recording lug springs and a jig to tune and record snare wires. This just two examples of many. The ingredients are familiar, but the treatment and results unique and brand new.

‘if you tune snare wires, are they still snare wires?’



The goal became try and make some part of a drum kit meet each of the major food groups found in synths: *Rhythmic, Harmonic, Melodic, Bass, Sound Fx*.

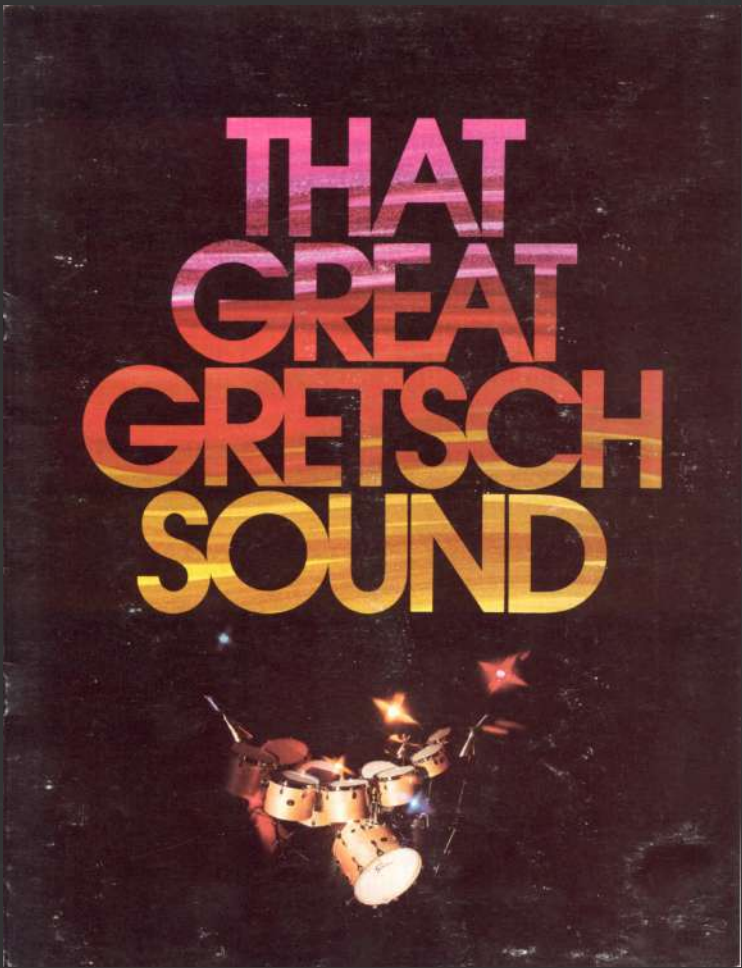
I wanted to lay this out as a synth not a drum kit. It's not a drum kit per se, that will come later. I figured those who want the kit, might not want the synth and vice versa.

I find a lot of plug-ins irritating with ‘*minimal controls*’ or controls that don't immediately make sense. I wanted it to feel like hardware - everything accessible, like a classic analog synth.

I realised with *Extended Glockenspiel* lots of things I didnt like. It's kind of why there's been such a long time between instruments. With each instrument I release I hope I’m learning and improving what I'm doing, I'm using this stuff too - I want it to be the best it can be and it’s all part of one larger understanding and work.

I wanted it to be like a 3 Oscillator synth. 2 waveforms and a Sub waveform.

You can dive in and know where you are if you haven’t used it for a bit, or just grab a preset and get going.



Toby @ Bureau de Fatigue designed the GUI.

The initial design thought came from classic analog stuff - the starting point was 70s Gretsch Catalogues and Conny Planks '*The Plank*' console



THE PHYSICALITY OF SOUND

When I was younger, I played drums in a band. In 2010 we played a festival called ‘Urban Explorers’ in Dordrecht, Holland.

It was a long day for us, we started it in Prague, drove to Berlin, caught a flight to Amsterdam. I played 2 gigs with 2 bands, The Pattern Theory & Declining Winter.

Later Tim Hecker was playing in an old power station, I wanted to sleep but my friend Paul insisted I watch Tim. Thanks Paul.

It was at the end of a 2 week tour that included our van catching fire and a million other mishaps. I laid on the floor as Tim’s music washed over me, like waves.



The Pattern Theory c. 2010



That is why every sound has Close, Overheads & Room. Re-amped in the glorious live room at Otterhead Studios.



Lukas, Me, Elaine & Tim Hecker, Dortrecht 2010 photo by Paul Elam

It was as close to a spiritual experience as I’ve had.

As artists, we were all staying in the same place and went out for beers the next day, I possibly bored Tim with my questions and he described the effect as ‘The Physicality of Sound’.

That was the start of an obsession with ‘The Physicality of Sound’. As I got in to recording, this translated to Room mics. Context. Space. Many of these sounds are small, but suddenly re-amped they become larger than life, otherworldly.



Otterhead Studios, Live Room, Rugby UK 2024

All the drums share the same overhead mics & room mics

Spaced Overheads - AKG C414 EBs in cardioid

Ribbon Overheads - Extinct Audio Valkyr

Mono Overhead - Electro-Voice 635a

Close Room - Xaudia Reslo

Far Room - Spaced Coles 4038

Mono Room - STC 4021 'Ball & Biscuit'

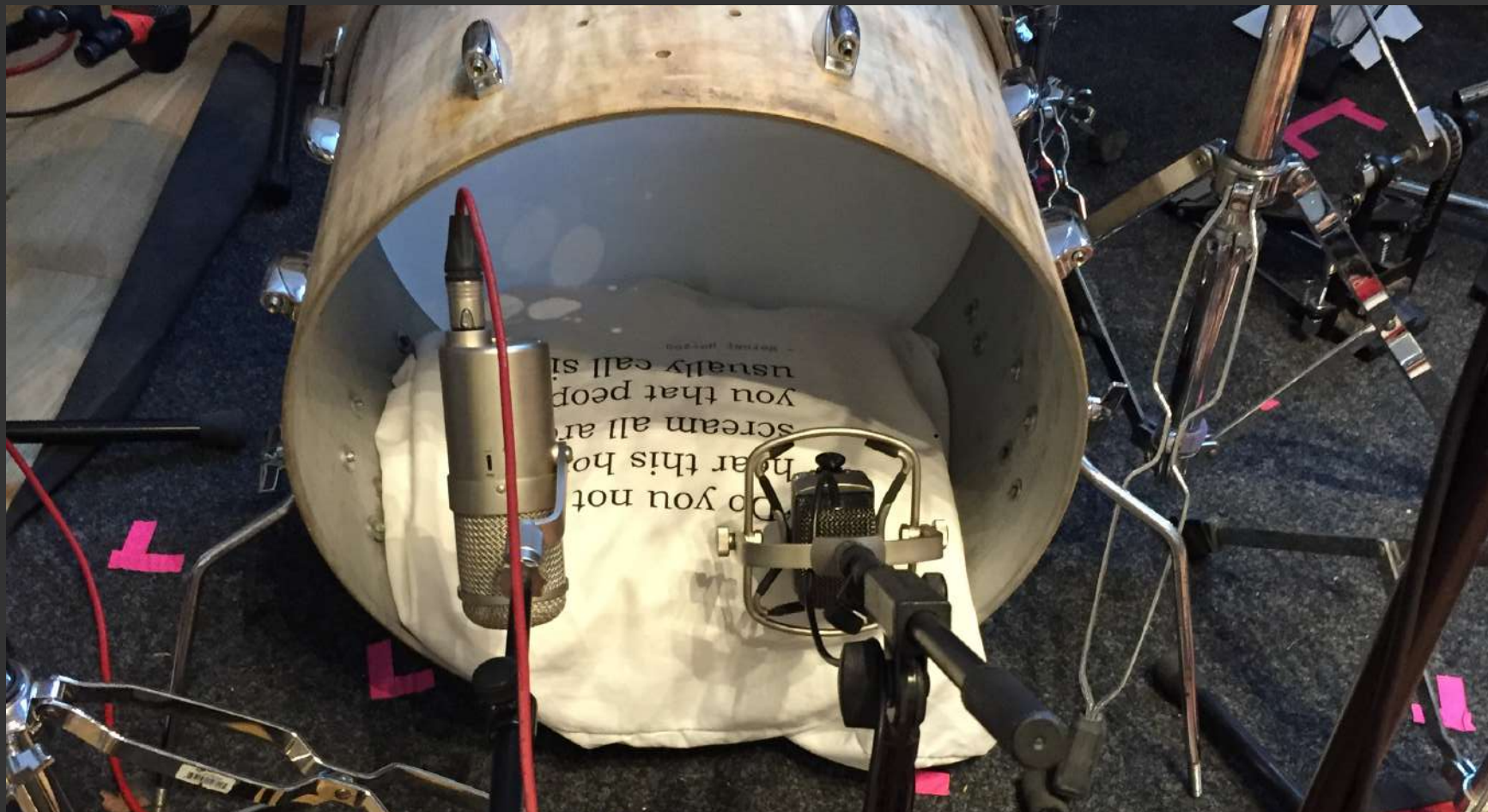
Kicks - AKG D25 or Dr Alien 8 & United Fet 47

Rack Toms - Calrec CM1050C on Bottom & MD421 on Top

Floor Toms - MD421 or D112 on top & Neumann U87i on bottom

Snares - Calrec CM1050C on top & Neumann KM84i on bottom.

Concert Toms - Sennheiser MD421 on the bottom & either Neumann KM84i or Calrec CM1050C on Top



INSTRUMENTS

6, 8, 10, 12, 13, 14, 15 , 16 & 18" Gretsch Concert Toms
10, 12, 13, 14, 16, 18" Gretsch Toms
22x14" Ludwig Vistalite Kick
27x12" Premier Kick
14x5" Gretsch 4160 Snare
14x6.5" Ludwig Black Beauty Snare
14x5" Premier Olympic Snare
14x8" Murray Majetone Snare
15" Gretsch Diecast Hoop
16" Trixon Hoop
14" Van Kleeef Steel Hoop
12x8" Drummers World Tom (*Dream of Elvin*)
20" Gretsch Metal Bass drum hoop
Mark's squeaky Ludwig Speed King Pedal
Premier Cymbal Stand
Gretsch Floor Tom Legs
21" Collingwood
21" Collingwood Sizzle
14" Matt Nolan Hihats
20" Paiste 'Stribul'
18" Istanbul Agop
15" Wuhan China
22" K Zildjian (scrapes)
Roland 808
LP Clave
LP Fiberglass Conga
LP Kalimba
LP Cowbell



Hands (on Remo Ambassador)
Remo Ebony Pinstripe
Cello Bow
1970s Vintage Gretsch Lugs (small & large)
Gretsch Nuts & Bolts
14x7" Majetone Snare (with speaker)
Pro Mark Broomsticks
Vater Sweet Ride
Majetone Friction Mallet
14" Majetone Vellum head
Puresound 14" Snares (20 Strand)
13" Asba Conga (Wet Conga)
16" 'Chinese' Tom
15" Massive Tambourine
20" Gretsch Kick with snares
Woodblock
Hand Bell



DREAM KIT : ZENITH

120 Drum kit based sound sources & performances

Over 1000 custom presets.

Various playing & sound design techniques (thumb rolls, feedback, sticks, mallets, shells, heads, nuts & bolts, hardware, lugs etc)

Tuned and presented as a synth across 5 octaves

22 Custom Reverbs

Analog modeled delay unit

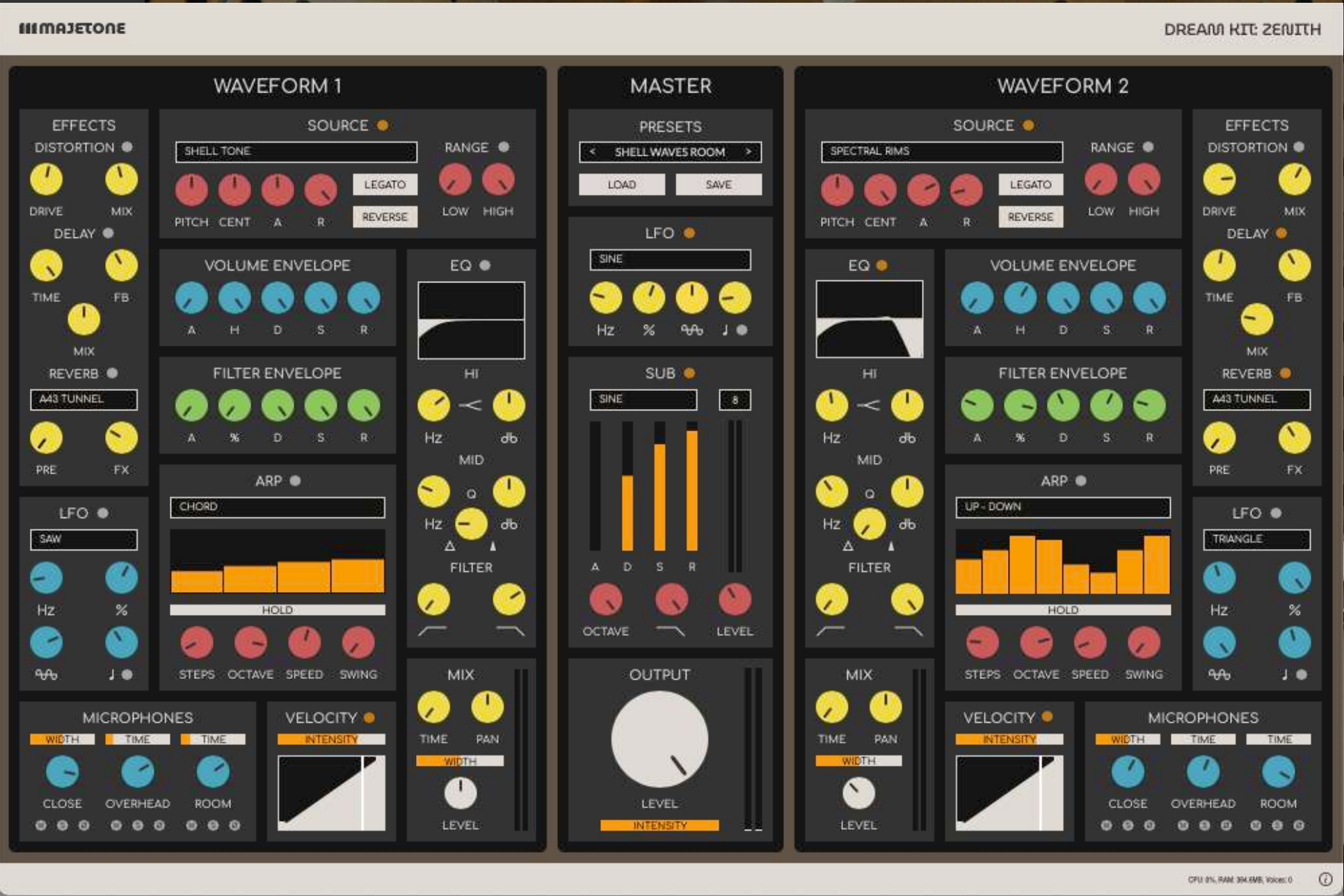
Custom made percussion instruments & sound design textures.

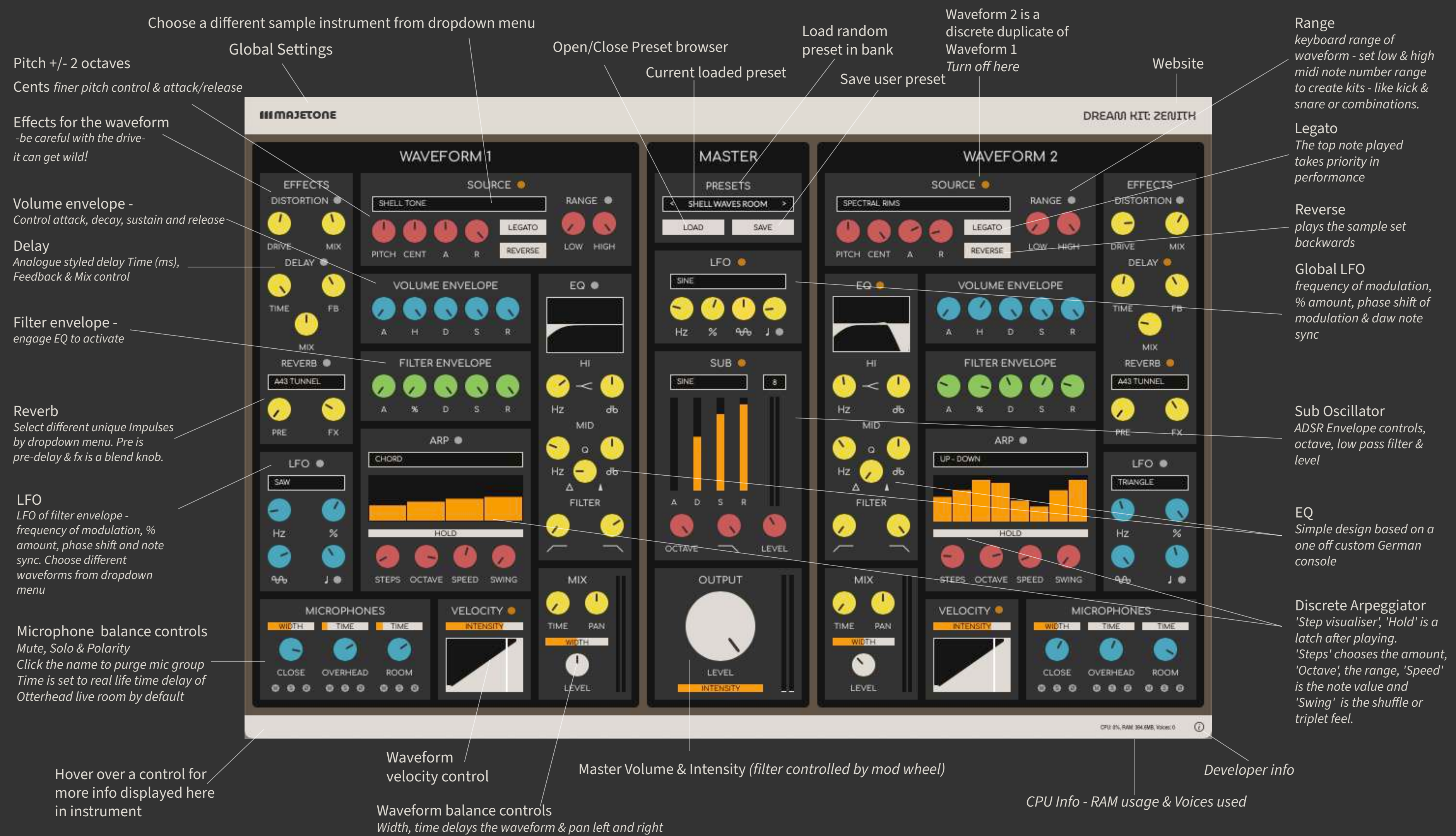
Recorded at Otterhead Studios.

Audio Files: 42,062

Lossless compressed 21.7gb

Size on download: 16.1 gb





Pitch +/- 2 octaves
Cents finer pitch control & attack/release

Effects for the waveform
-be careful with the drive-
it can get wild!

Volume envelope -
Control attack, decay, sustain and release

Delay
Analogue styled delay Time (ms),
Feedback & Mix control

Filter envelope -
engage EQ to activate

Reverb
Select different unique Impulses
by dropdown menu. Pre is
pre-delay & fx is a blend knob.

LFO
LFO of filter envelope -
frequency of modulation, %
amount, phase shift and note
sync. Choose different
waveforms from dropdown
menu

Microphone balance controls
Mute, Solo & Polarity
Click the name to purge mic group
Time is set to real life time delay of
Otterhead live room by default

Choose a different sample instrument from dropdown menu

Global Settings

Open/Close Preset browser

Current loaded preset

Load random
preset in bank

Save user preset

Waveform 2 is a
discrete duplicate of
Waveform 1
Turn off here

Website

Range
keyboard range of
waveform - set low & high
midi note number range
to create kits - like kick &
snare or combinations.

Legato
The top note played
takes priority in
performance

Reverse
plays the sample set
backwards

Global LFO
frequency of modulation,
% amount, phase shift of
modulation & daw note
sync

Sub Oscillator
ADSR Envelope controls,
octave, low pass filter &
level

EQ
Simple design based on a
one off custom German
console

Discrete Arpeggiator
'Step visualiser', 'Hold' is a
latch after playing.
'Steps' chooses the amount,
'Octave', the range, 'Speed'
is the note value and
'Swing' is the shuffle or
triplet feel.

Hover over a control for
more info displayed here
in instrument

Waveform
velocity control

Master Volume & Intensity (filter controlled by mod wheel)

Waveform balance controls
Width, time delays the waveform & pan left and right

CPU Info - RAM usage & Voices used

Developer info

PRESET BROWSER

When a bank is chosen you can choose a random preset by hitting 'PRESETS'

Clicking the LOAD button to open/close the browser

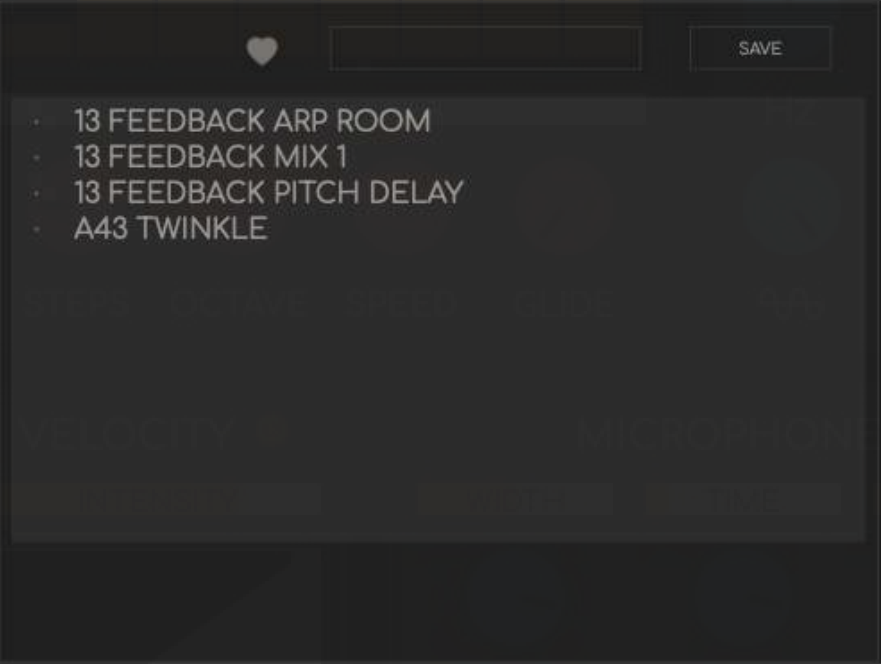
BANK -

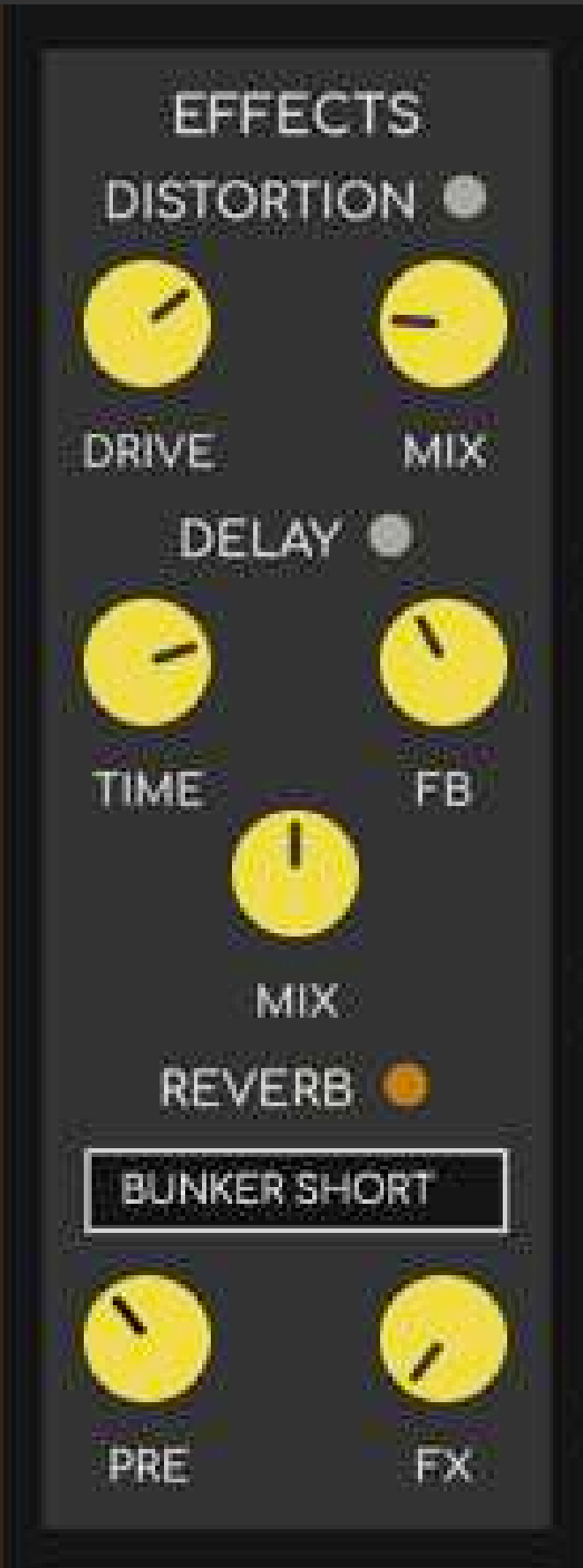
- ALL - Every factory preset in one place
- CONCEPT - It's reality, but it doesn't always sound like that...
- KITS - Zenith is not really a drum kit instrument, but using the range function you can create unique combinations
- MAJETONE - Presets used for my own work
- REVERSE - Backwards fun stuff
- SNARES - a Gretsch 4160 & Ludwig Black Beauty and beyond!
- SUSTAIN - The beginning of this crazy journey - how do you make drums sustain like a synth...
- SYNTH - The waveforms from the upcoming free instrument 'Pantomime 4' included within the Zenith
- TOMS - I LOVE Toms. 15 Vintage Stop Sign Badge Gretsch toms.

Once a bank is chosen you can cycle through using the left/right arrows

PRESETS- select a preset - depending on the size of the sample set this may take a moment to load.

FAVOURITE SELECT - click on the dot to the left to favourite a preset. By clicking on the heart at the top it will open the favourite menu:





DISTORTION - *harmonics makes everything come alive!*

DRIVE - *adds saturation*

MIX - *parallel amount*

Be careful with levels when adding distortion.

DELAY- *More space, movement! A custom Majetone bit of Analogue modelled DSP from an obscure vintage unit*

TIME - *delay in MS*

FEEDBACK - *amount of repeats*

MIX - *parallel amount*

REVERB- *a collection of Majetone impulses, from guerrilla recorded stuff like a tunnel under the A43 and a WW2 era Bunker, the Truck from Truck drums to an AKG BX20 (my favourite!), an EMT Plate to a homemade Majetone Plate. Gretsch Lug Springs are a unique addition*



- REVERB
- A43 TUNNEL
- ✓ A43 TUNNEL
- BUNKER LONG 1
- BUNKER LONG 2
- BUNKER SHORT
- CHEAP SPRING 1
- CLASSROOM
- EMT PLATE
- GATED VERB
- GRETSCH LUG SPRINGS
- LONDON BX20
- LONDON STUDIO
- MAJETONE PLATE 1
- MK TUNNEL
- OTTERHEAD BX20 LONG
- OTTERHEAD BX20 MID
- OTTERHEAD BX20 RE201
- OTTERHEAD BX20 SHORT
- OTTERHEAD CLS_RM
- OTTERHEAD FAR_RM
- OTTERHEAD HALLWAY
- STAIRWAY
- TRUCK





WAVEFORM - Choose one of the 120 sample instruments (*dropdown menu*)

PITCH +/- 2 Octaves (*hold shift for macro moves*)

CENT - *microtuning +/- 1 Octave*

ATTACK / RELEASE - *Envelope control of Cent tuning*

LEGATO - *chooses the most recent note to play out*

REVERSE - *Reverse the chosen waveform*

RANGE - *Set the midi playable range for the waveform.*





VOLUME ENVELOPE

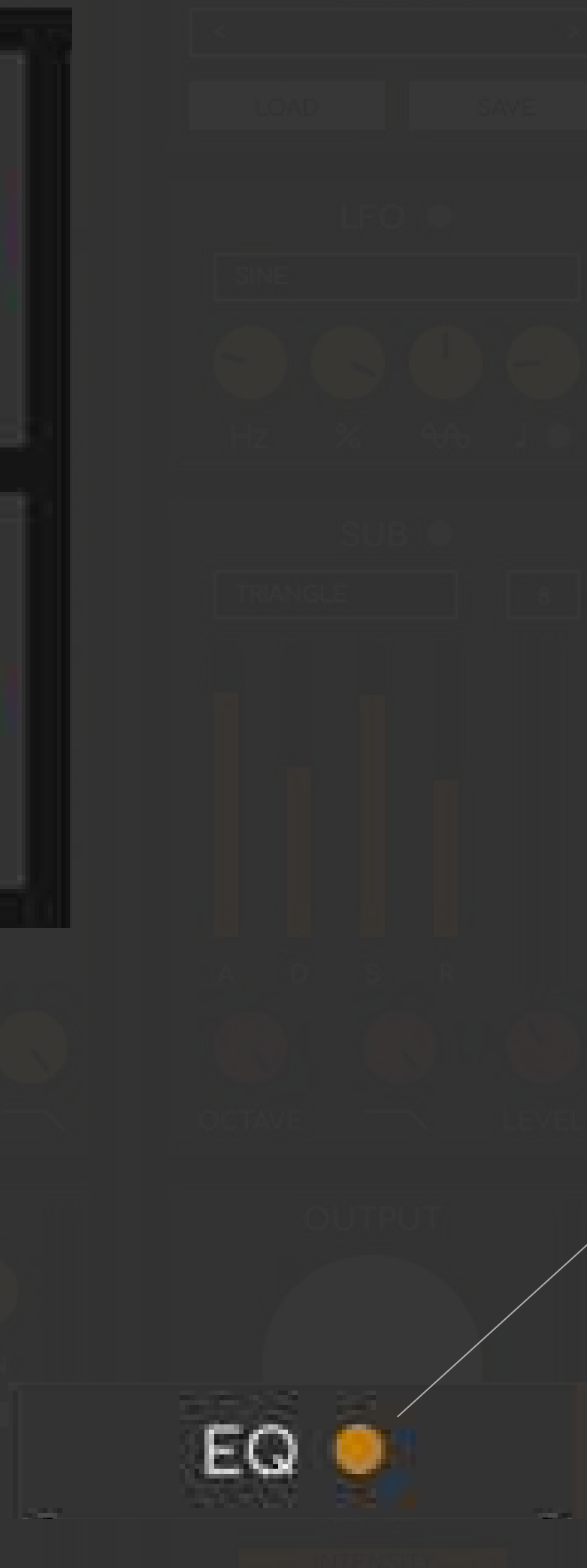
Attack, Hold, Decay, Sustain & Release

settings of the envelope

FILTER ENVELOPE

Attack, Amount, Decay, Sustain & Release

settings of the envelope (turn on filter by selecting the EQ)



ARP
Discrete Arpeggiator for waveforms

Dropdown menu -

- CHORD
- UP
- DOWN
- UP - DOWN
- DOWN - UP
- ASC - DESC
- DESC - ASC
- ALTERNATE UP
- ALTERNATE DOWN

- HOLD - Latch after notes played
- STEPS - Amount of steps in the sequence
- OCTAVE - Amount of reach the arpeggiator has
- SPEED - The note division of the sequence
- GLIDE - blending between notes in sequence

ARP

UP

HOLD

STEPS OCTAVE SPEED SWING

WAVEFORM 1

EFFECTS

DISTORTION

DRIVE MIX

DELAY

TIME FB

MIX

REVERB

A43 TUNNEL

PRE FX

LFO

SAW

Hz %

Hz %

Hz %

SOURCE

SHELL TONE

PITCH CENT A R

RANGE

LEGATO

REVERSE

LOW HIGH

VOLUME ENVELOPE

A H D S R

FILTER ENVELOPE

A % D S R

ARP

CHORD

HOLD

STEPS OCTAVE SPEED SWING

MICROPHONES

WIDTH TIME TIME

CLOSE OVERHEAD ROOM

VELOCITY

INTENSITY

LEVEL

EQ

HI

Hz db

MID

Hz db

FILTER

MIX

TIME PAN

WIDTH

LEVEL

MICROPHONES

CLOSE - Close microphones with Width control
OVERHEADS - Overhead Microphones (either AKG C414 eb or Extinct Audio Valkyr)
2ms delay
ROOM - Room Microphone (Coles 4038 or Reslo Ribbons) 5ms delay



The time delays applied to the distance mics mirror the reality of the room at Otterhead.

If you wanted it to be super tight the mics can be moved with the delay. The phase relationship may change so you can alter that on each channel with the invert switch: ø

Each channel has Solo, Mute & Polarity invert & by clicking the channel name you can purge those mics (for example: if you're not using room mics)



LFO

Dropdown Menu of LFO frequency -

- SINE
- TRIANGLE
- SAW
- SQUARE

The lfo is related to the filter envelope & filter (eq)



Jake Stanton - assisting on the first kit session

Hz - Frequency of oscillation

% - Amount

Variable phase of oscillation

Sync - note sync **interestingly, this isn't discrete so you can apply sync and then add variation with the frequency knob**



VELOCITY

INTENSITY - *the amount of velocity control.*
The graph changes the ramp in relation to the velocity of the samples.



TOM TOMS

Gretsch staggered lamination 6-ply wood drum shells are joint butted at six cross stressed points around the full perimeter of the shell to assure you of a truly round drum. Gretsch true-round shells assure you of no dead spots on your Gretsch drums and unmatched tonal projection. The Gretsch synthetic resin bonding agent which binds the 6-ply lamination layer by layer, gives greatly reduced shell reaction to humidity and temperature changes.

Gretsch true-ring die-cast hoops add to tonal stability. Warp free and sturdy, these hoops allow even tension over the complete drum head eliminating dead spots and choking. Chrome plated and highly polished to give lasting beauty to your drums. Gretsch self-sealing, self-aligning, strip-proof lug casings complete the tom toms pictured.

DOUBLE HEAD FLOOR TOM

Model	Size	Weight
4417	14x14 w/legs	24.5 lb
4417W	14x14 w/legs	24.5 lb
4418	16x16 w/legs	28.5 lb
4418W	16x16 w/legs	28.5 lb
4419	18x18 w/legs	32.5 lb
4419W	18x18 w/legs	32.5 lb
4420	20x20 w/legs	36.5 lb
4420W	20x20 w/legs	36.5 lb

CONCERT FLOOR TOM

Model	Size	Weight
4450	14x14 w/legs	24.5 lb
4450W	14x14 w/legs	24.5 lb

CONCERT SINGLE HEAD

Model	Size	Weight
4412	5x9	11.5 lb
4412W	5x9	11.5 lb
4413	5x10	12.5 lb
4413W	5x10	12.5 lb
4414	6x9	11.5 lb
4414W	6x9	11.5 lb
4415	6x10	12.5 lb
4415W	6x10	12.5 lb
4416	8x12	14.5 lb
4416W	8x12	14.5 lb
4417	10x14	16.5 lb
4417W	10x14	16.5 lb
4418	12x16	18.5 lb
4418W	12x16	18.5 lb

Gretsch wide area twin head muffling surface tone control and chrome head control knob. #5540 pictured.



Recording Muffled Concert Toms.
Stick of choice is Vater Sweet Ride/Recording/5Bs except for the Bell Brass is the Wincent Tomas Haake model. (Of course)

WAVEFORM 1

EFFECTS

DISTORTION ☐ **DRIVE** **MIX**

DELAY ☐ **TIME** **FB**

MIX

REVERB ☐ **A43 TUNNEL** **PRE** **FX**

LFO ☐ **SAW** **Hz** **%** **Arb** **J**

SOURCE ☒ **SHELL TONE** **PITCH** **CENT** **A** **R** **LEGATO** **REVERSE** **RANGE** **LOW** **HIGH**

VOLUME ENVELOPE **A** **H** **D** **S** **R**

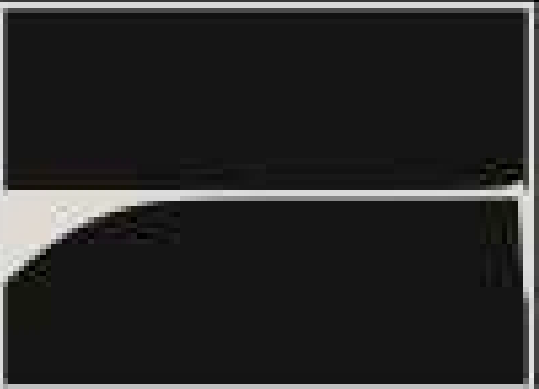
FILTER ENVELOPE **A** **%** **D** **S** **R**

ARP ☐ **CHORD** **HOLD** **STEPS** **OCTAVE** **SPEED** **SWING**

MICROPHONES **WIDTH** **TIME** **TIME** **CLOSE** **OVERHEAD** **ROOM**

VELOCITY ☒ **INTENSITY** **TIME** **PAN** **WIDTH** **LEVEL**

EQ



HI

Hz

db

MID

Hz

db

FILTER

Hz

db

HI - *Hi Shelf*
 Hz - *Frequency*
 db - *Amount -/+*

Variable mid range
 Hz - *Frequency*
 Q - *Width*
 db - *Amount -/+*

Filters

Hi-pass filter 6db per octave curve

Lo-pass filter 6db per octave curve
(controllable by filter envelope & lfo)



WAVEFORM 1

EFFECTS

DISTORTION

DRIVE

MIX

DELAY

TIME

FB

MIX

REVERB

A43 TUNNEL

PRE

FX

LFO

SAW

Hz

%

Hz

%

ARP

CHORD

STEPS

OCTAVE

SPEED

SWING

MICROPHONES

WIDTH

TIME

TIME

CLOSE

OVERHEAD

ROOM

VELOCITY

INTENSITY

MIX

TIME

PAN

LEVEL

SOURCE

SHELL TONE

PITCH

CENT

A

R

LEGATO

REVERSE

RANGE

LOW

HIGH

EQ

HI

Hz

db

MID

Hz

db

FILTER

MIX

TIME

PAN

LEVEL

MIX

TIME - *time delay of the waveform channel*

PAN - *Pan of the channel*

WIDTH - *0 = Mono, 100 = Stereo, 200 = Wide Stereo*

LEVEL - *amount going to master*

Waveform 2 is a discrete mirror of Waveform 1



The mighty Distressor. Mixing at Otterhead Studio 2022/2023



MASTER /GLOBAL CHANNELS

LFO

Global lfo volume envelope

Dropdown menu of LFO frequency -

- SINE
- TRIANGLE
- SAW
- SQUARE

Hz - Frequency of oscillation

% - Amount

Variable phase of oscillation

Sync - note sync **interestingly, this isn't discrete so you can apply sync and then add variation with the frequency knob*



A sub oscillator/wave generator
Dropdown menu of available waveforms:

- SINE
- TRIANGLE
- SAW
- SQUARE
- NOISE
- TRI 2
- SQ 2

Dropdown menu voice amount select 1-8

Envelope:

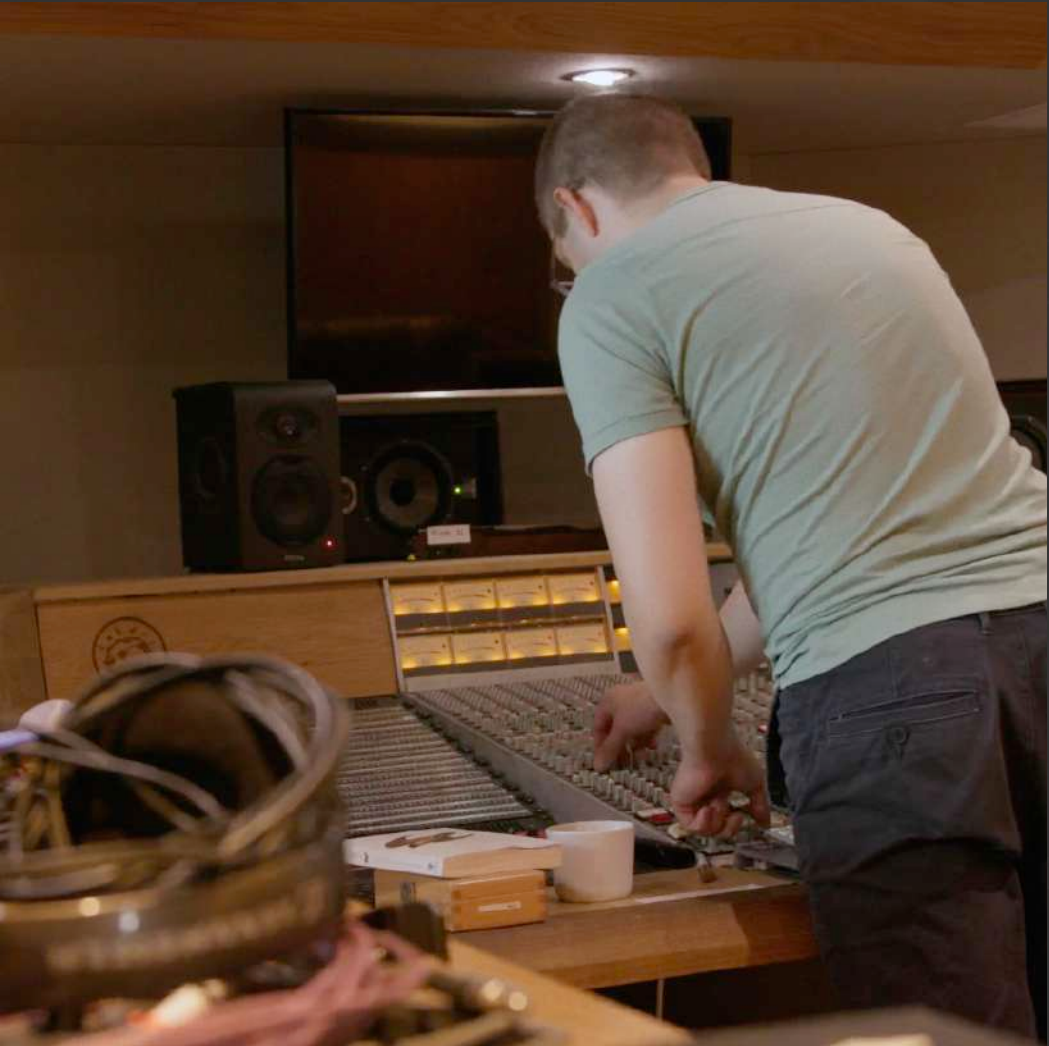
- Attack, Hold, Decay, Sustain & Release
- Octave -/+ 1 Octave
- Lo Pass filter



Master

Level - Output level

Intensity - *Global filter, factory mapped to cc1 control for performance control*



Mixing at Otterhead Studio 2022/2023.

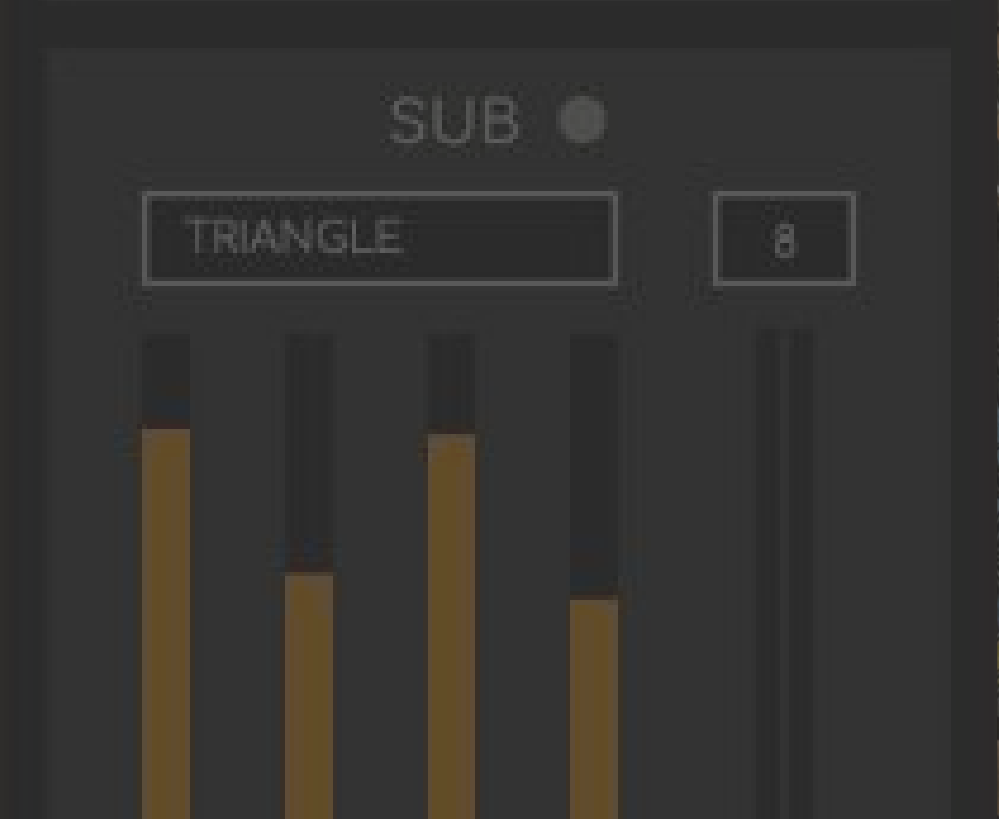
PRESETS

Current preset loaded

< > - scroll through presets

Load - Brings up the preset menu

Save - Saves current settings in the User Presets Folder



Here's a few of my favourites:

"KIT 2 DETUNED" Yes! I know I've spent the whole manual saying DKZ isn't a drum kit, but using the midi range function you can make some super unique 2 piece kits. I love detuned drums. Beefy.

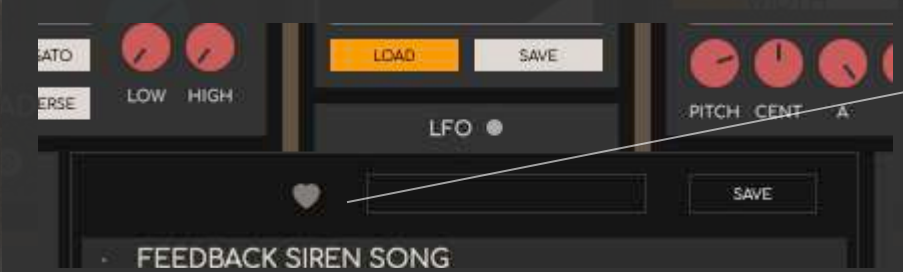
"WIZARDS BLOOD" The sound of thumb rolls on a thunderous 18" Gretsch Floor tom & a 13" Gretsch tom self oscillating, an ominous synth tone which might not be out of place supporting Agent Dale Cooper.

"FEEDBACK SIREN SONG" - The feedbacking tom was hard to control a specific pitch from and should be viewed as a performative example.

"PARADIDDLE SHELLS" a paradiddle is a rudiment that focuses on combining single and double stroke rolls - RLRRLRLL - but it has a wonderful melody to it. Here it's programmed into the arpeggiator and ready to create beautiful Reich like textures.

"SPEEDKING SQUEAK PAD" The squeaky Ludwig Speed King bass drum pedal - as heard on Led Zeppelin albums, used by Ringo, Bonham, Phil Collins... but here re-imagined as a pad - celebrating an often cursed sound of popular music.

To access the favourites menu, load the preset menu and hit the heart.



SETTINGS - *click*



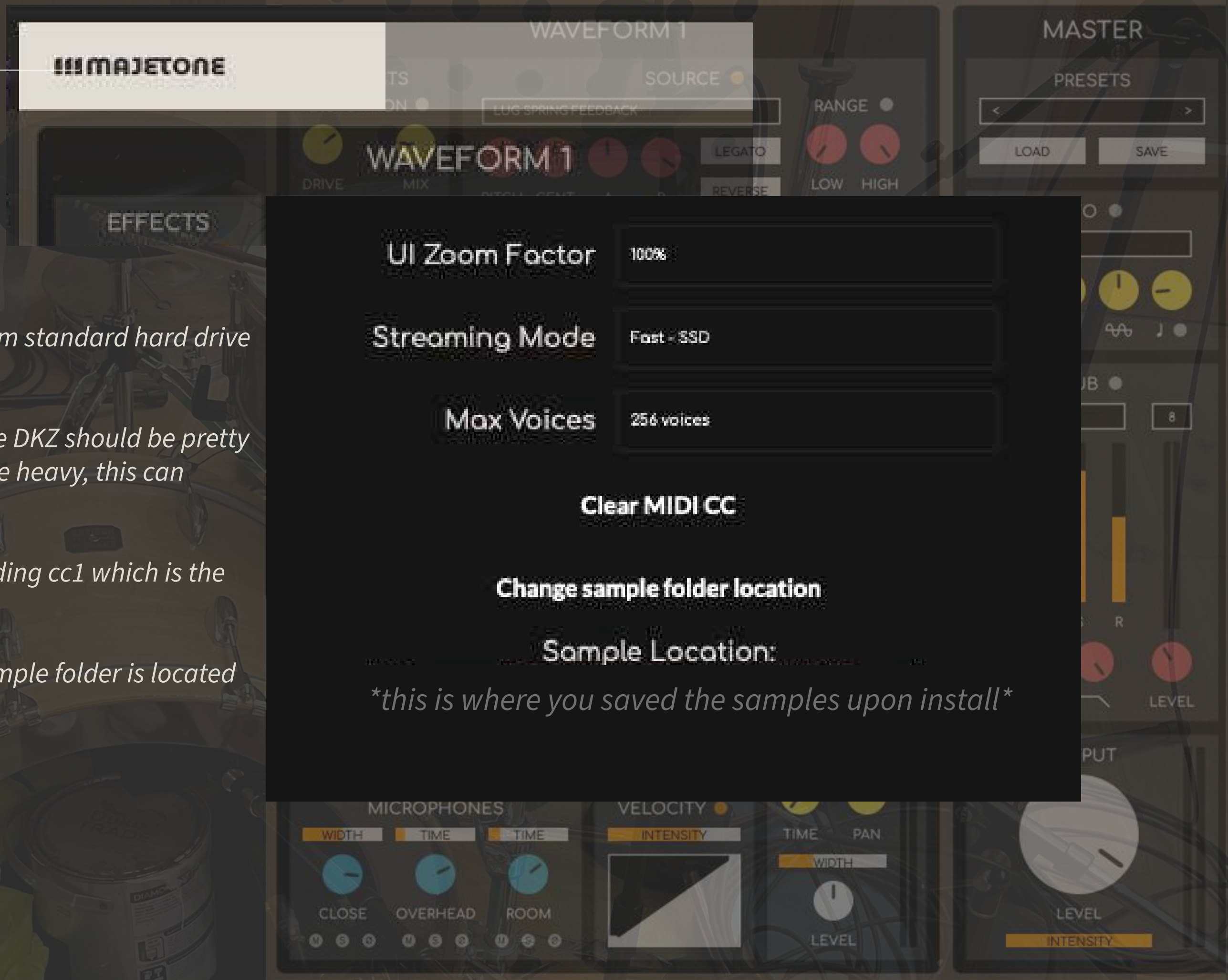
UI ZOOM - 50 - 200%

Streaming Mode - *set for streaming samples from standard hard drive or SSDs (we recommend SSDs)*

Max Voices - *Set maximum amount of voices, the DKZ should be pretty lean, but with room mics it can get pretty sample heavy, this can optimise that.*

Clear Midi CC - *clears all assigned midi cc, including cc1 which is the mod wheel & master intensity control*

Change sample location - *change where the sample folder is located*



A SPADE A SPADE

This instrument feels to me like the culmination of my first 20 years in production, starting experimenting with DAWs and recording my drums, building drums, engineering, studios, business.

I love all my other samples, but this is the best thing I've made and I truly hope it inspires and that you love it as much as I do. I want it to make sense at a glance and that the manual will help with the deep dives, but it should be simple enough to get going and tweak without it. Randomly selecting a sound will inspire something unexpected! Hopefully it does!

I've done everything myself, I've built some of the drums, engineered, edited, produced & coded. I was helped (hugely) by Bureau de Fatigue in the design. Ellis Powell-Bevan, Jake Stanton, Will Sandbach & Louie Carrigan assisted the sessions, other than that this has ruined my life for four/five years (I joke. Sort of).

At the moment I've kept it to VST3 & AU for Mac & VST3 for PC. AAX compatibility will come - updates will be free, but Majetone is just me. This is a passion project made with love and probably against better judgment.

I do absolutely adore it and I hope you will too. There will probably be more 'waveforms' to add, this is the beginning.

Thanks,

James Yates

Majetone LTD 2025



LIST / DESCRIPTION OF WAVEFORMS

6 TOM GRANULAR STRETCH	<i>Granular processed 6" Gretsch Tom Shell</i>
8 TOM CRACKLE LOOP	<i>Bowed 8" Gretsch Tom Shell</i>
13 FEEDBACK M1	<i>13" Self Oscillating Gretsch Tom Mix 1 (Mix 1 is the Akg 414ebs & Coles Rooms)</i>
13 FEEDBACK M2	<i>13" Self Oscillating Gretsch Tom Mix 2 (Mix 2 is the Extinct Audio Valkyr & Reslo Rooms)</i>
13 FEEDBACK SS M1	<i>13" Self Oscillating Gretsch Tom Short Start - an edited unnatural start to allow for envelope shaping</i>
13 SOFT FBACK	<i>13" Self Oscillating Gretsch Tom</i>
13 THUMB LOOP	<i>13" Tom Thumb Roll Loop</i>
13 THUMB M1	<i>13" Tom Thumb Roll (Mix 1)</i>
13 THUMB M2	<i>13" Tom Thumb Roll (Mix 2)</i>
13 THUMB SS M1	<i>13" Tom Thumb Roll</i>
14 THUMB	<i>14" Tom Thumb Roll</i>
15 HOOP GAMELAN	<i>15" Gretsch Diecast Hoop played with vibraphone mallet - it has a beautiful imperfection</i>
15 HOOP	<i>15" Gretsch Diecast</i>
16 MALLET	<i>16" Gretsch Floor Tom Shell (no hardware) played with Vibraphone Mallet</i>
16 PALM 2	<i>16" Gretsch Floor Tom Shell (no hardware) played with Palm (see 90's DW videos)</i>
16 PALM	<i>16" Gretsch Floor Tom Shell (no hardware) played with Palm</i>
16 SUPERBALL	<i>16" Gretsch Floor Tom Shell scraped with a superball bouncy ball</i>
16 THUMB LOOP	<i>16" Tom Thumb Roll Loop</i>
16 THUMB PITCH	<i>16" Tom Thumb Roll with digital pitch shifting</i>

16 THUMB WARP	<i>16" Tom Thumb Roll with granular warping</i>
18 CRASH	<i>18" Istanbul Agop Crash stretch tuned</i>
18 THUMB SHORT	<i>18" Tom Thumb Roll Short for envelope shaping</i>
18 THUMB SOFT	<i>18" Tom Thumb Roll Short for envelope shaping</i>
18 THUMB WHOMP	<i>18" Tom Thumb - a superball dug in hard that creates a synthetic, yet REAL 'whomp'</i>
18 THUMB	<i>18" Tom Thumb Roll</i>
20 HOOP RATTLE	<i>In the 70's Gretsch moved to metal bass drum rims, my ones rattled. Here's the rattle.</i>
21 TRASH CRASH	<i>A 1960s Paiste 'Stambul' crash, it's a disgustingly perfect cymbal.</i>
808 KICK	<i>As close to perfection as a drum machine can get. Reamped and wonderful</i>
808 SNARE	<i>If I did the kick, I had to do the snare.</i>
808 TOM	<i>AND why not do the tom. I reckon this sound could do a pretty good 'Waiting Man' by King Crimson</i>
AC08 KICK	<i>My first attempt as found in the AC08 instrument - a Ludwig Vistalite bass drum, tuned and then re-amped at Otterhead.</i>
BIG TAMBO	<i>A 14" tambourine & majetone heads captured with ultrasonic mics</i>
CHINA DROP	<i>A china type cymbal I found in a bin. It's wonderful and broken. Here, I threw it across the room.</i>
CHINESE TOM	<i>An amazing drum. Listen for the spring to ward off evil spirits.</i>
CLAVE	<i>A vintage 1970s clave tone.</i>

COLLINGWOOD SIZZLE CYMBAL	<i>Dave Collingwood makes some of the most unique and wonderful cymbals</i>
CONGA	<i>A vintage LP conga recorded with a u87 and stretch tuned.</i>
CRACKED CHINA	<i>A china type cymbal I found in a bin. It's wonderful and broken.</i>
CT MFM1	<i>Every Gretsch Concert tom from their 1978 catalogue - muffled - Mic Group 1 (Top, Akg 414 & Coles Rooms)</i>
CT MFM2	<i>Every Gretsch Concert tom from their 1978 catalogue - muffled - Mic Group 2 (Bottom, Valkyr & Reslo Rooms)</i>
CT MFM3	<i>Every Gretsch Concert tom from their 1978 catalogue - muffled - Mic Group 3 (Lug Springs, Balance of other mics)</i>
CT RIMS	<i>Every Gretsch Concert tom from their 1978 catalogue Rims played with Vater Sweet Ride Sticks</i>
CT WOM1	<i>Every Gretsch Concert tom from their 1978 catalogue Wide Open - Mic Group 1 (Top, Akg 414 & Coles Rooms)</i>
CT WOM2	<i>Every Gretsch Concert tom from their 1978 catalogue Wide Open - Mic Group 2 (Bottom, Valkyr & Reslo Rooms)</i>
CT WOM3	<i>Every Gretsch Concert tom from their 1978 catalogue - muffled - Mic Group 3 (Lug Springs, Balance of other mics)</i>
CYMBAL SCRAPE 1	<i>A 1950'S 22" K Zildjian Cymbal Scrape performance 1</i>
CYMBAL SCRAPE 2	<i>A 1950'S 22" K Zildjian Cymbal Scrape performance 2</i>
CYMBAL SCRAPE 3	<i>A 1950'S 22" K Zildjian Cymbal Scrape performance 3</i>
CYMBAL SCRAPE 4	<i>A 1950'S 22" K Zildjian Cymbal Scrape performance 4</i>
CYMBAL STAND FLUTE	<i>Blowing across a vintage Premier cymbal stand, sort of like a flute... ish....</i>
DOUBLE TOMS M1	<i>Gretsch Double headed Toms - Mic Group 1 (Top, Akg 414 & Coles Rooms)</i>
DOUBLE TOMS M2	<i>Gretsch Double headed Toms - Mic Group 2 (Bottom, Valkyr & Reslo Rooms)</i>

DOUBLE TOMS M3	<i>Gretsch Double headed Toms - Mic Group 3 (Lug Springs, Balance of other mics)</i>
DREAM OF ELVIN	<i>I had a recurring dream of the apocalypse.</i> <i>In the dream, humanity is saved by celestial Elvin Jones coming down on a cloud banishing evil with a 12" rack tom & telepathically communicating the phrase:</i> <i>"Drums Against".</i> <i>This is a tribute to that.</i>
FLOOR TOM LEG	<i>Floor Tom Legato. A 16" Gretsch tom, playing the floor tom leg with a cello bow.</i>
HANDS 1	<i>Hands softly scraping coated drum heads - made to be blended or combined.</i>
HANDS 2	<i>Hands softly scraping coated drum heads - made to be blended or combined.</i>
HEADHOLE	<i>A hole in a Remo Ambassador head, played with a cello bow.</i>
HI DELAY	<i>A granular processed 16" tom recording. This came about during the post production process, I liked it so it's here.</i>
KALIMBA THROUGH TOM	<i>A kalimba resting on a 6" Gretsch tom & recorded through the lug springs.</i>

LO LEVEL THUMB	<i>An 18" Gretsch Floor tom, a quiet low level thumb roll - this is my favourite of the thumb rolls.</i>
LUG SPRING FEEDBACK	<i>Making a lug spring self oscillate. You no longer have to imagine it.</i>
LUG SPRING KALIMBA 1	<i>In trying to get a lug spring impulse, plucking it I thought 'that sounds like a kalimba', it took me 4 months to figure how to record it. Out of hundreds discarded I had two options I liked the most. Here's the first one.</i>
LUG SPRING KALIMBA 2	<i>This is the second one.</i>
LUG SPRING PAUL	<i>Stretched using the seminal 90's granular stretch programme 'Paul Stretch', (the new version is cool btw, but nothing beats the original imho)</i>
LUGATO LOOP	<i>A tension rod, bowed with a cello bow.</i>
LUGATO	<i>A tension rod, bowed with a cello bow.</i>
MORE COWBELL	<i>If you have a fever, the cure is 5 octaves of cowbell.</i>
MURRAY SHELL 1	<i>A 14" Snare shell made from some dense hardwood by Fraser Murray, played with a drumstick</i>
MURRAY SHELL 2	<i>A 14" Snare shell made from some dense hardwood by Fraser Murray, played with a xylophone mallet</i>
MURRAY SOFT	<i>A 14" Snare shell made from some dense hardwood by Fraser Murray, played with a vibraphone mallet</i>
NOLAN HIHATS	<i>Beautiful 14" hihats made in the UK by Matt Nolan</i>
NUTS AND BOLTS	<i>All of the nuts and bolts from a 1970s Gretsch Kit</i>
PEDAL SQUEAK	<i>The unspoken classic sound of rock music: The squeak of a Ludwig Speedking pedal</i>
PERC NUTS AND BOLTS	<i>The only non-chromatically tuned waveform in the instrument. Performances of nuts, bolts, rims and tension rods.</i>
REAMP 808 SNARE	<i>I made a snare drum and fitted it with a speaker inside the drum, the original intention was to have it trigger eurorack units when played.</i>

RIDE BELL	<i>A 22" Istanbul Agop Traditional Ride.</i>
ROOT BRUSH	<i>The Chinese Tom played with a Pro Mark Broomstick</i>
SHELL TONE	<i>The initial experiment of trying to make drums sustain, this is a 12" Gretsch tom, digitally manipulated.</i>
SHELL WAVES	<i>A 16" Tom snapshotted granularly</i>
SHELLFI	<i>Glorious 1970s Gretsch 6 ply Jasper shells, as they've never been heard before.</i>
SHELLO	<i>A 13" Gretsch tom shell played with a cello bow/</i>
SHEPHERD DRUMS	<i>Another post production happy accident, multiple thumb roll performances played simultaneously creating a discordant shepherd like tone. Ominous.</i>
SNARE 4160 CROSS STICK	<i>A Gretsch 4160 snare: Cross stick</i>
SNARE 4160 LOOP	<i>A Gretsch 4160 snare: Thumb roll loop</i>
SNARE 4160 MUFFLED	<i>A Gretsch 4160 snare: Muffled</i>
SNARE 4160 PITCH	<i>A Gretsch 4160 snare: Pitch manipulated loop</i>
SNARE 4160 SHORT	<i>A Gretsch 4160 snare: Thumb roll short</i>
SNARE 4160 WARP	<i>A Gretsch 4160 snare: Thumb roll granular pitch</i>
SNARE 4160 WO	<i>A Gretsch 4160 snare: Wide open snare drum</i>

SNARE BB MUFFLED	<i>A Ludwig Black Beauty Snare Muffled</i>
SNARE BB WO	<i>A Ludwig Black Beauty Snare Wide Open</i>
SNARE BEEF	<i>A 14x5 modified 'Jack Parnell' Ajax snare, tuned down.</i>
SNARE BROOM	<i>A Premier Olympic steel snare (aka 'the worlds greatest snare' *tongue in cheek name*) played with a broomstick</i>
SNARE BUZZ ROLL	<i>A Tama Bell Brass snare, performing a buzz roll & tuned. It turns a rock classic in to an ethereal strange layer.</i>
SNARE FEEDBACK 2	<i>A Gretsch 4160 snare: self Oscillating 2</i>
SNARE FEEDBACK	<i>A Gretsch 4160 snare: self Oscillating 1</i>
SNARE OFF FRICTION	<i>A thumb roll on a drum with the snares turned off.</i>
SNARE PALACE	<i>Snare Palace is a technique I made up, an omni u87 in the middle of 3 snares, records a slightly distant snare drum</i>
SNARE WIRE MARXOPHONE	<i>A chopstick dropping on a tensioned snare wire, picked up by a single coil pickup and c-ducer contact mic.</i>
SNARE WIRE MUTED	<i>I was really trying to get that glorious late nineties Touch & Go records, muted guitar but in this case it's not guitars but snare wires.</i>
SNARE WIRE STRUM	<i>Tension and roughly even, then strummed with a plectrum.</i>
SNICK DRUM	<i>A 20" snare drum played as a kick drum.</i>
SPECTRAL RIMS	<i>I split a Gretsch Diecast hoop in to spectral layers - this is the only waveform that doesn't feature close, overhead and room mics. Here they are low, mid and high spectral controls. (You can use the reverb to add space)</i>
TINY BELL RING	<i>A singular ring of a small bell</i>
TINY BELL RINGING	<i>Ringing</i>
TINY BELL SINGLE	<i>A bell hit with a mallet</i>

TRIXON HOOP MALLET	<i>The Trixon hoops sounded almost cleaner than the Gretsch. Beautiful when blended. Played with a vibraphone mallet</i>
TRIXON HOOP TINE	<i>Played with a glockenspiel mallet.</i>
ULTAN SHORT	<i>The same sound as Ultan but coming in immediately for shaping with the Volume Envelope.</i>
ULTAN	<i>I don't totally remember what this was or where the name derives - but it really meant something at the time. There's some granular processing and I was moving away from just the drum sound.</i>
VELLUM 2	<i>The second instance of wet Vellum.</i>
VELLUM	<i>The sound of wet freshly tucked vellum has been a favourite of mine for years! So much sub and low end, it's incredible. I've recorded it in two instances here.</i>
VK STEEL HOOP	<i>Alan Van Kleef makes beautiful drums that are wonderful instruments and works of art. Here I've played some of his stainless steel hoops with a stick. It's delicate and small. Wonderful.</i>
WAVE SAW	<i>I thought it might make sense to add actual waveforms for blending and shaping. A sawtooth wave</i>
WAVE SINE	<i>A sine wave</i>
WAVE SQUARE	<i>A square wave</i>
WAVE TRIANGLE	<i>A triangle wave</i>
WET CONGA	<i>Wet conga (see vellum) conga heads are much thicker, which leads to a different tone.</i>
WOODBLOCK	<i>A woodblock, when stretch tuned creates very synth like texture - perfect for arpeggiated figures.</i>

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Mac OS: VST3 & AU 64 *bit only*



Windows OS: VST3 64 *bit only*



Requires at least 25gb of hard drive space

Mac OS 10.3+

Windows 11+

Daws tested:

Cubase, Reaper, Ableton, Logic

Rosetta compatible with Intel & Silicon

Not compatible with Reason or any 32 bit programmes.

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Dream Kit : Zenith

VST3 & AU for Mac

VST3 for Windows

Version 1.0.1

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Credits:

Recorded, Engineered, Mixed, Performed, Edited, Coded: James Yates between 2020 & 2025

Assisted by Jake Stanton, Ellis Powell-Bevan

Photos by James Yates, Jake Stanton, Paul Elam, Will Sandbach & Louie Carrigan

Recorded & Mixed at Otterhead Studios, Rugby UK & Majetone HQ.

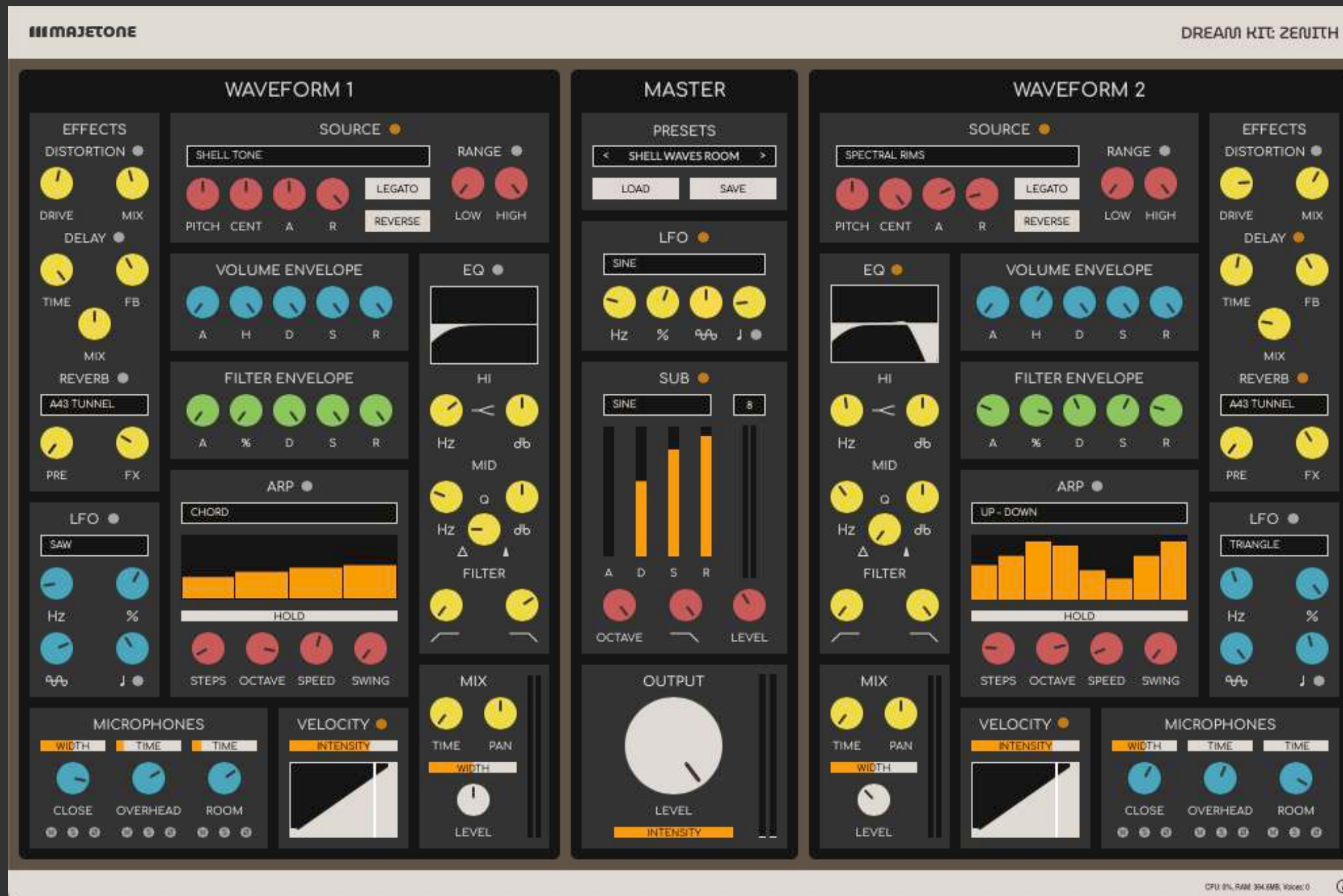
GUI design by Bureau de Fatigue

With thanks to Oscar & family, Mark @ Rusty, Tristan @ Drumattic, Simon @ London Drum Co, Sam @ Make Noise Pro Audio and the many who've all helped with development of this.

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Manual written and designed by James Yates
Proof read by Al Lawson (legend!)





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