

# DEMON DROP 01

## CIRCUIT DRUMS

MADE IN GREAT BRITAIN BY THECROWHILLCOMPANY.COM - MAKE MUSIC YOUR MUSIC

24TH OF APRIL 2024 - DEMON DROP TIME 19:00HRS BST - DROP LOCATION: EDINBURGH, MIDLOTHIAN, SCOTLAND.



PARENTAL  
ADVISORY  
EXPLICIT CONTENT

If you bought this, we're sorry. Because a whole bunch of people didn't have to pay for it.

We're trying to build an international network of music makers where "making music your music" is our primary goal. Doesn't matter where you come from, your age, colour, gender. It doesn't matter how much attention you paid at school or if you went to college (but if you did well done). You don't need to play an instrument or read music, understand harmony or know Bartok from Beethoven. Anyone can become part of this community, this kindred spirit, this creed. In order to foster appreciation and thanks to those of you who want to take part we will be doing more of these Demon Drops. So when joining up to thecrowhillcompany.com make sure you join the mailing list too. That way you'll know the next time we drop something like this.

Crow Hill is a bunch of music makers and creative powerhouses who came together in Edinburgh, Scotland to try something new. To try and convince people that making music, your music, not cover versions, or easy pieces for you to practise written by other people (not that there's anything wrong with that). But the very action of totally creating from scratch, a series of soundwaves, that can make people's hair stand on end, their eyes well up. Well that should be something no human should leave this mortal coil without trying because it feels so bloody good.

There are many excuses not to give making music a go, and we have found that most people's reticence is because of a lack of support around them. Crow Hill wants to offer that support. To encourage, inspire, celebrate... and if we can, offer opportunity too.



THE CROW HILL COMPANY

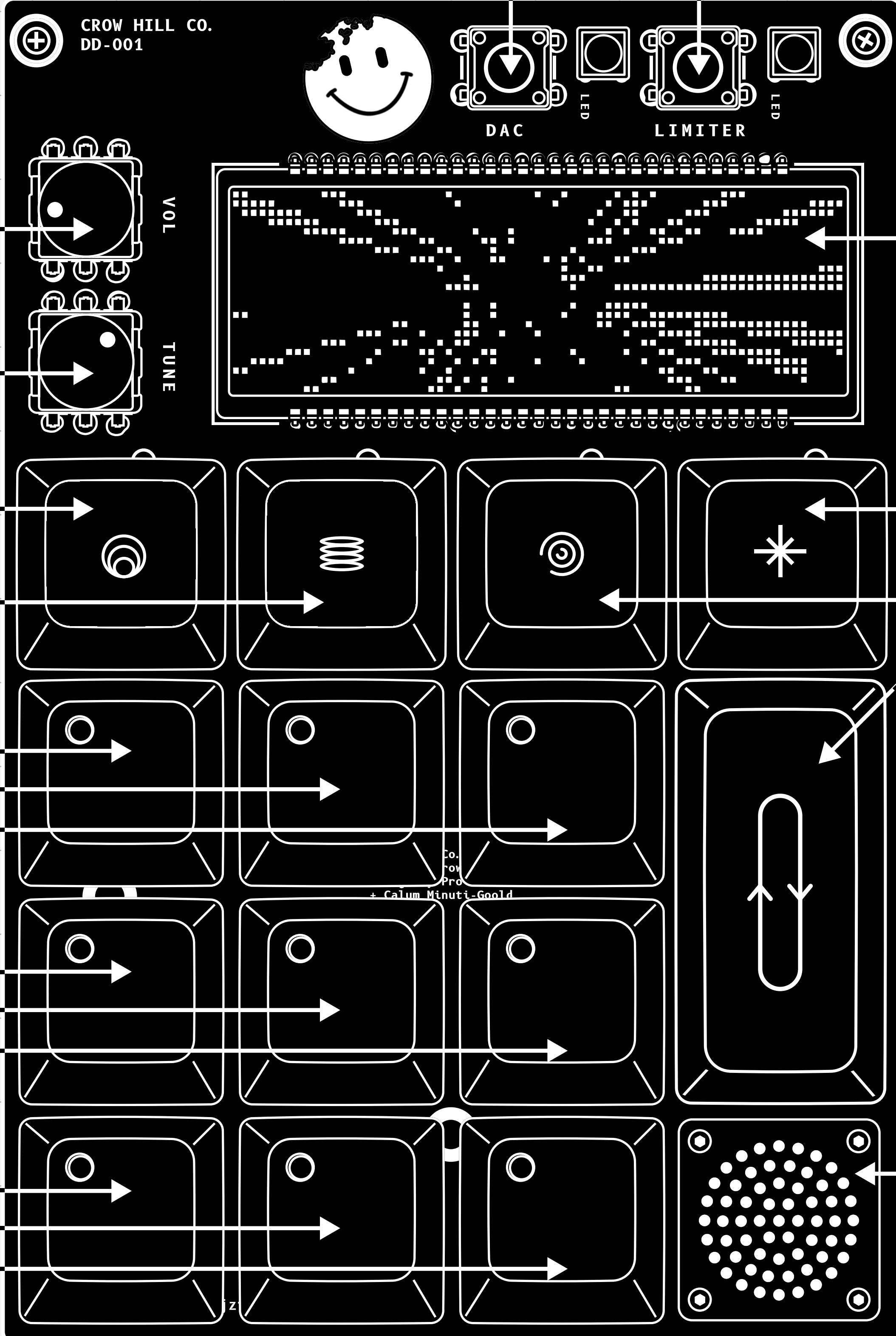
## USER MANUAL

### CREDITS

We make serious stuff too. But a fundamental part of us setting this company up is to have fun, push the boat out, confound and surprise. So here is a list of mutually touched nutters who went into making this.

Concept & Development..... Calum Minuti Goidl  
Art Direction & GUI Design ..... Prokopio Constantinou  
Sound Design & Sampling ..... Calum Minuti Goidl  
Sound Design & Sampling ..... Christian Hanson  
User Manual ..... Christian "Muggins" Henson  
Additional Development ..... Kieran Greig  
Tech Stack..... Stephen Tallamy  
Crow Hill Managing Director..... Dot Allison

### OVERHEAD ORTHOGRAPHIC



DAC  
QUALITY REDUCTION

LIMITER (see right)

DAC

LIMITER

### NOTES ON LIMITING

Compression is a dynamic effect that will react to sound sources of different volumes and depending on settings react accordingly to soft vs loud. Limiters work on the same principal but will simply not allow the destination signal to go above a certain level. They're kind of like the brick wall of the dynamic world. None shall pass, for there is a trigger wall just ahead.

Drums are highly dynamic so we thought it may be fun to introduce a single control that smashes your drums to smithereens. Drives them straight into that brick wall without you having to think about what you're doing. We know what sounds you're using, so we have calibrated a limiter to the exact characteristics of the device.

KIT / PRESET DISPLAY

### SCREEN BACKSTORY

Hover over the screen with your mouse to change kits or alter settings

This library is made predominately from vintage analogue electronic drum tech. But also modern analogue tech that harks back to those heady years in the 80's. We thought it would be fun to create an environment that eschewed a simpler age. The only computer games you got to play was in arcades. The only arcades you could go to was in malls. Doing battle with simple pixelated monochrome images with that all important high score at the end.

REVERB  
As with all effects switches can be latched on triggered momentarily via your keyboard.

DELAY  
A vintage style tape delay.

### REPEATER

### THE REPEATER

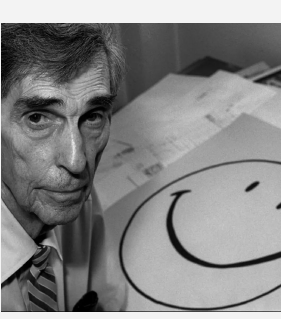
What we love about tech and music is we always fear it. But eventually adopt it, embrace it, make love to it, and then subvert it. Whilst we have every right to be cautious about AI, I suspect we haven't heard what a musical genius can do with it yet. We suspect it may usher in a new "Black Swan" moment in music... Possibly long overdue.

So, computers, drum machines. This would spell the death of live drums. Whilst it did, certainly curtail the work of a select few session musicians. It opened up the world of being able to produce drum tracks in your bedroom. Anyone, anywhere could have a go, and when the net goes wider we find new and amazing creative minds.

This repeat key is a prime example of making something that was designed for something do something it was never intended to but gave us a new avenue of experimentation.

Whether it be 90's RnB or Trap, this repeat does what you need it to do... and likely what no drummer would want to. But, its an electronic drum pack, so...

### THE SMILEY FACE



The iconic smiley face, a symbol of cheer and goodwill, was created by commercial artist Harvey Ball in 1963. He was commissioned by State Mutual Life Assurance Company of America to create a simple design to boost employee morale. Ball completed the design in less than 10 minutes and was paid \$45 for his work. Little did he know, his simple creation would become a universal symbol of happiness & illegal raves.

SPEAKER (Don't touch it!)

### SPEAKER LOVE

Here is our top five favourite shit sounding mini speakers.

1. iPhone Speaker
2. Any Speaker in another room
3. Speak & Spell (Mattel)
4. Tobac Voice Changer
5. Fisher Price Telephone



### INGREDIENTS

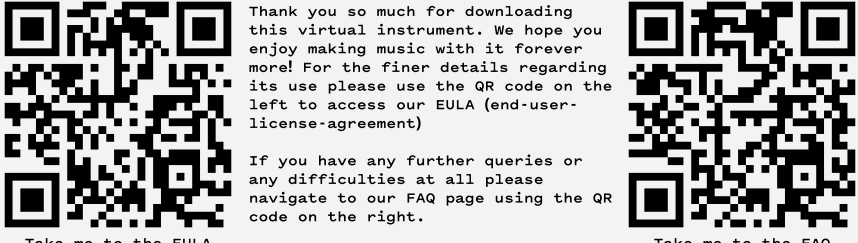
A whole selection of eurorack modules running into a Colossus synth and then a "Lombardi" desk from the 70's that refuses to clip.

A series of ever modulating frequencies cascading into themselves until they dare mimic what a drum wishes it could be.

A selection of rare and sought after oddities captured in all their purity, ready to be torn apart and re assembled again.

Noise, mixed with a little spice before being filtered beyond recognition.

### ORIGINS



Thank you so much for downloading this virtual instrument. We hope you enjoy making music with it forever more! For the finer details regarding its use please use the QR code on the left to access our EULA (end-user-license-agreement)

If you have any further queries or any difficulties at all please navigate to our FAQ page using the QR code on the right.

We love analogue synths, drum machines and outboard because of the tactile human interaction you have with them. They're designed by people and we get to touch their design, feel their engineering and at points familiarise ourselves with the madness of the maker.

Take the classic 808 drum machine by Roland (a company name that was born of Ishtar Rakehah - the founder - looking at a phone book in the USA in order to find a westernised name that was easy to say). Constructed from a dotty batch of chips he bought on the cheap that lent to the 808's unique and hard to emulate sonic character. The faulty chips added a harmonic distortion into the signal that made the drums sit in mixes that much better. Whilst Roland went on to 'improve' on its drum machine range none of these were left the affectionate mark so much as the 808.

Which is why we decided to take a bunch of our drum toys, plus analogue synths, cottage industry turn rack modules, and the imposing figure of the Colossus synth. Pumped it all through outboard like a vintage 1970s Italian Lombardi desk. So you could get a feel for 808 madness and insert this very unique set of electronic grease paints into your music.



### OPERATION

Don't worry, this time you want to hear the buzzer.

Demon Drop - Circuit Drums is designed to be simple for those who want it to be, and a little bit adventurous for those seeking more.

At its core lives 9 drum pads, each corresponding to a different key on your MIDI keyboard (there might be more, but let's call that an Easter egg). You can audition each sound straight from the user interface. Or, as with most instruments, through your keyboard. C2 is where the fun begins, this is your Kick drum, and likely the reason we are all here today. From here you can build your rhythms, patterns, beats and dad-rock to your heart's content.

The big mysterious orange button in the room. This is your Repeat key, often referred to as "ratcheting", while active this will re-play any drum played thereafter & a great way to build simple rhythms or create short bursts of accented patterns. This effect can also be triggered via your keyboard (G6). You can change the rate at which the sound re-triggers on the settings page. Hover over the main screen, click through to Settings, and use the Repeats Rate dropdown menu. And Yes, they all tempo sync.

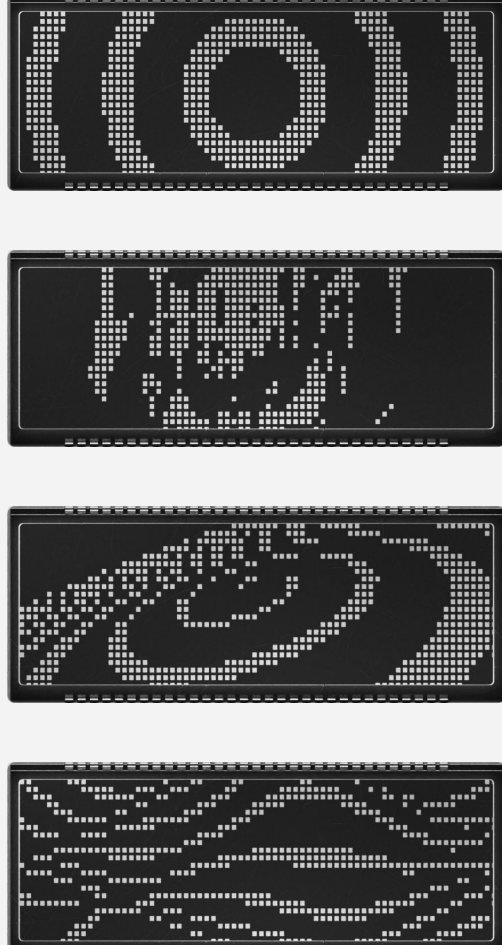
Directly above your drum keys live your performance effects. These can be toggled on/off like any ol' effect, or for those so inclined, can be sequenced, played & even right overruled by triggering them via your MIDI controller keyboard (G6 onwards, while notes only). This methodology of using bus-based send effects via key switches is the quickest route to beat maker satisfaction. Choosing exactly which beat or pulse gets that reverb tail, accenting kicks with some compression, creating a counter pattern using only distortion or throwing a little Flare by delaying a hit right before a drop. This is where we go to have fun.

Want to remix a kit? Completely flip the tuning? Well, who wouldn't? Just click the drum you want to adjust, then move the VOLUME and/or TUNE dial to taste. Move on to the next drum and create your very own kit. Went a little too far? Just repeat the above but double-click the control to set it back to default. You can keep an eye on values or fine tune parameters by typing them in via the included settings page. (Hover over the screen and click through to settings.)

So this Limiter and DAC thing? In the spirit of immediate gratification we have included 2 simple but powerful tools right in the master output. A Limiter to make sure you don't clip your instrument track, or at least really have to be trying to. And a DAC (Digital to Analogue Converter), well, in this case a DAC-DAC-ABO (see why we didn't name it that?). A simple one-click button that simulates the noise, jitter, aliasing & frequency changes that occur when converting signals countless times on vintage sampling gear.

So there we have it, the Demon Drop, and remember, the speaker does nothing, do not touch the speaker.

### KITS



KIT 1. Our take on a classic, an original and only slightly suspiciously stated 808. True to its namesake capable of creating perfectly iconic transistor-based rhythms.

KIT 2. We couldn't go all out on a Demon Drop without some demonically inspired drums. An incompressible array of frequency modulated sources creating sounds that vague nod to oscillators interlarded to create something we can all agree sound like drums if you squint just right.

KIT 3. Who says FM Synths should be relegated to 80's cover bands? We took some well-loved classics and did our very best at turning them into a hyper expressive kit.

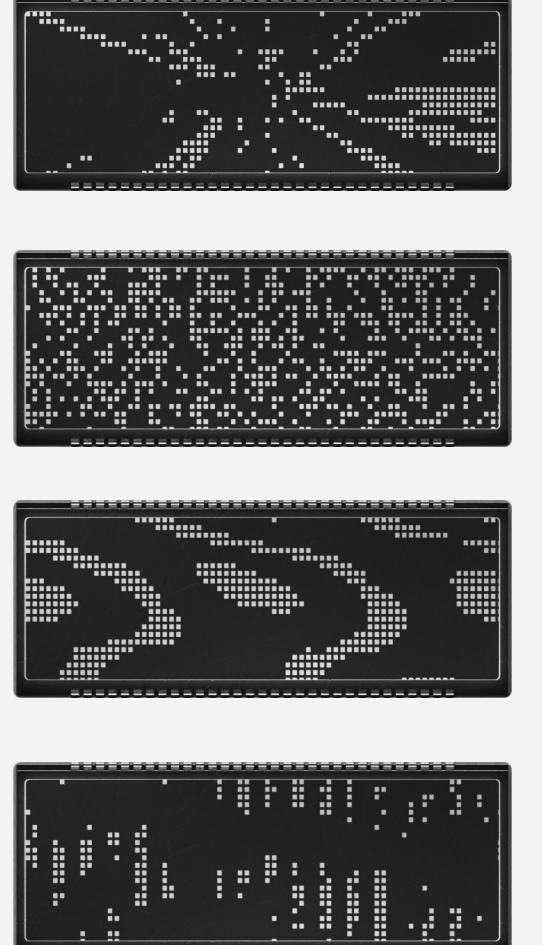
KIT 4. As close to being polite as we get, modern, clean, precise, a little crunchy and frankly begging to be smashed through some processing.

KIT 5. No digital goods were harmed in the making of this kit, using purely analogue signal paths we crafted a collection of aggressive percussive elements ready and waiting for the next time you need to add a little analogue flavour to your track.

KIT 6. One for the noise connoisseurs. Refined, filtered, distorted and modulated. An unhealthy large stack of noise-based oscillators interlarded to create something we can all agree sound like drums if you squint just right.

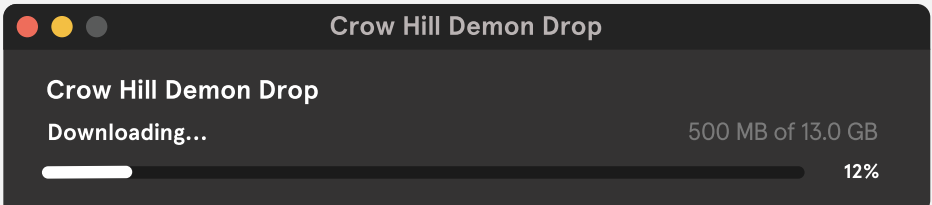
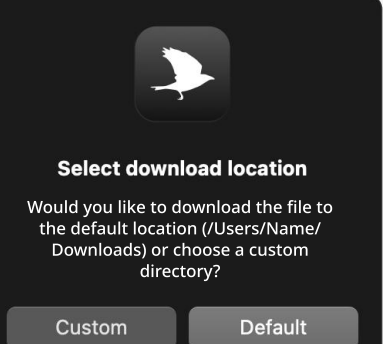
KIT 7. The Annex at its finest. Join Christian in his synth playground, creating a variety of interference based sounds by pushing his Euro rack collection to its very limits.

KIT 8. A rude drum kit is exactly what the Doctor ordered. Taking a series of cutting edge & bespoke Euro rack modules & feeding them through a 70's mixing console. Close your eyes as channels weren't clipping, they were screaming. Literally.

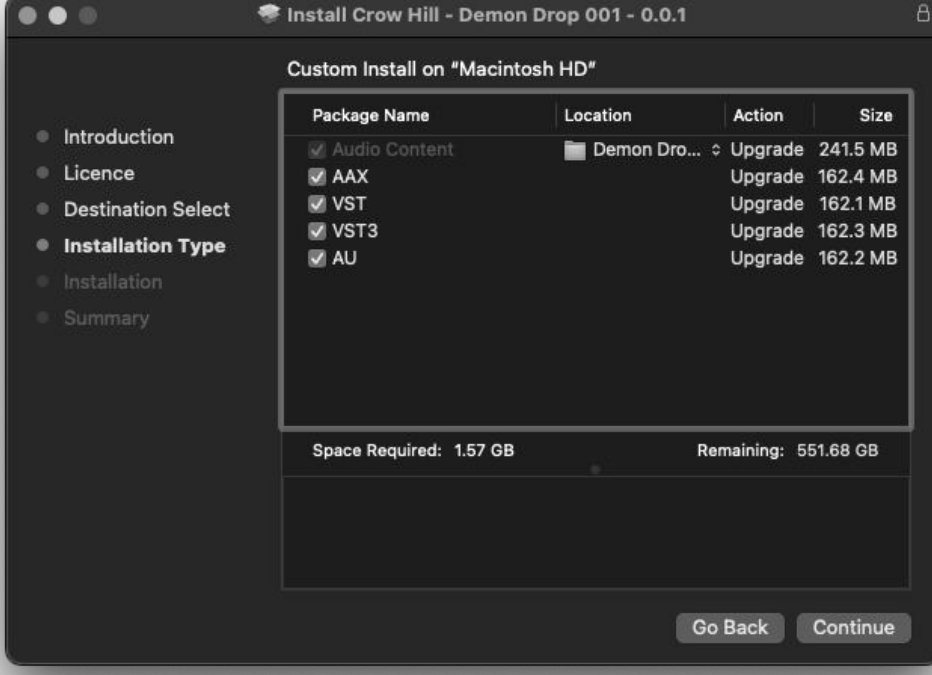


### INSTALLATION

1. Getting The Installer  
The installer has a dedicated download utility to assist in downloading each instrument's installer. This download utility is only a few megabytes in size and can be found directly from the product page or in your customer account on thecrowhillcompany.com
2. Opening The Download  
Once downloaded, navigate to your download folder to open the utility. If on macOS this will be a .zip file that needs to be opened to show the .app and on Windows a .exe file. Once you have opened the utility it will ask you to choose a desired download location. By default, this will be your Download Folder, but if you are low on system disk space you can choose to download to an external drive.



4. Installing  
The installer has onscreen instructions to guide you through the process.
  5. Choosing A Sample Location  
When installing your instrument, you will be presented with the option to select an install location for the audio content (.libos) and to de-select an required plug-in formats.
  6. Choosing Required Plug-In Formats  
If you only require a specific format (e.g. AU) then de-selecting other formats is a great way to save on disk space. If you are unsure what plug-in format your DAW (Digital Audio Workstation) requires, we suggest installing them all to ensure maximum compatibility.
- By default, all formats are pre-selected.



7. Confirming space  
After clicking Continue the next screen confirms the amount of system disk space the installation will require. This is a great time to double-check you are only installing the formats you require and if you want to use an external drive or not. To make changes to your previous selection simply select "Go Back".
  8. Time To Install  
Once you are happy to proceed click "Install". Your operating system will then ask you to enter login credentials. As the installer runs you will see onscreen progress. This process should only take several minutes with an estimated time presented throughout.
  9. Next Steps  
After a successful install your computer will ask you (macOS) whether you want to keep the installer or move it to your bin. We suggest keeping a backup of all installers so, if needed you can use them again without having to re-download.
- You are now ready to load up your favourite audio workstation, create a new instrument track, find the Crow Hill directory and load your new Plug-In.

