OVDRUM
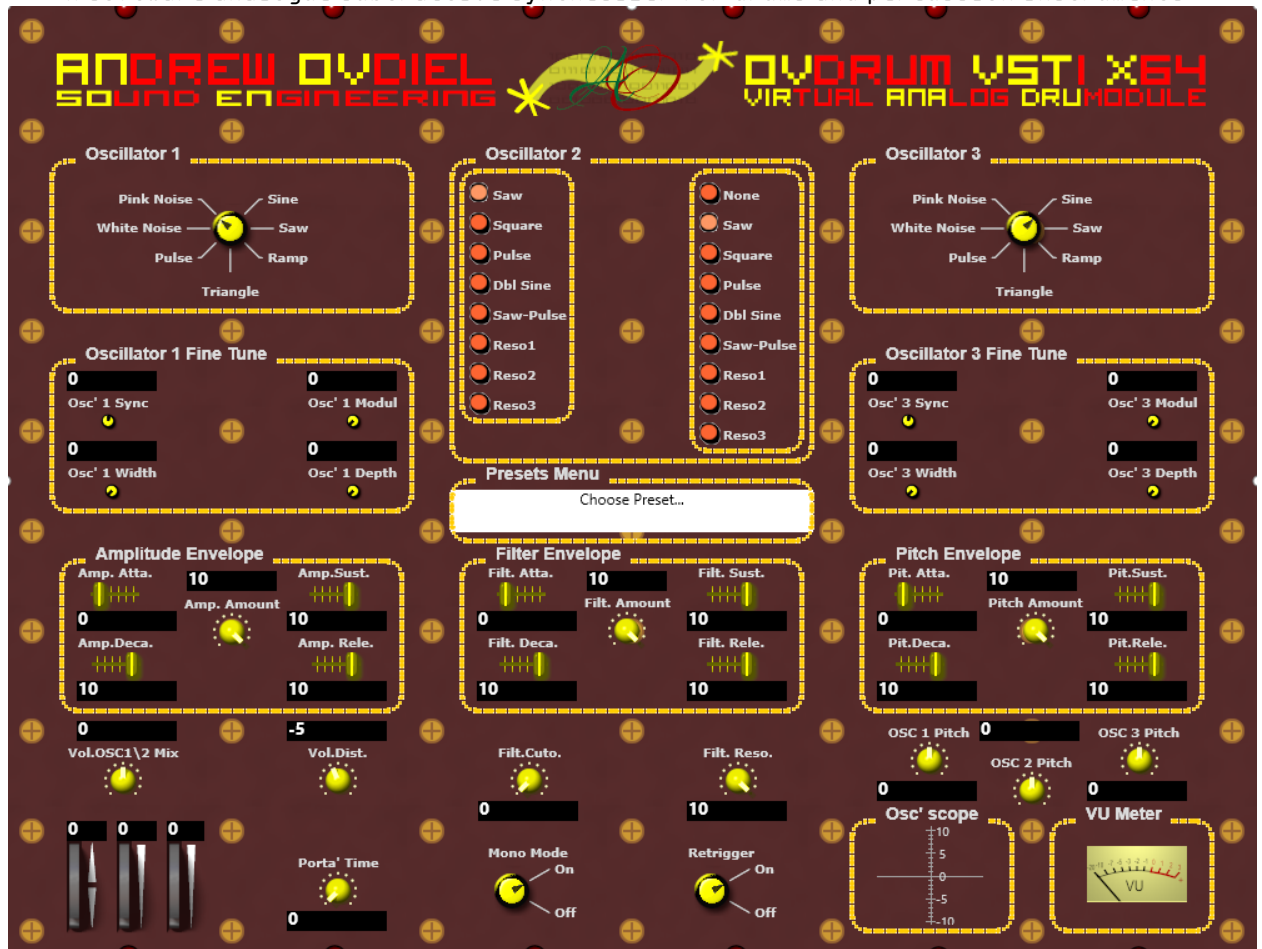
A software analogue subtractive synthesizer for drums and percussion instruments.

OvDrum is a virtual studio technology synthesizer designed for recording and playing all kinds of drums and percussion instruments. This is a real analog laboratory for simulating bass drums, snare drums, tom-tom-drums, hi-hat cymbals, crash cymbals, ride cymbals, cow bells and other leather, wood and metal percussion. Perfect for 70's and 80's style music, as well as experiments in analog drum and percussion synthesis. Due to the fact that this synthesizer is a regular analog instrument, and not a button drum machine, each pressed key on a MIDI controller connected to it can produce more and more new sounds, including those that are not were named in the title of the supplied presets. OvDrum was created in the SynthEdit software development environment, is free, distributed freely - however, you can transfer any free amount to the author by sending it to the wallets of sound engineer Andrey Ovdiel.

ADVANTAGES:

- Absolutely free (well, until its creator comes up with a profitable way to sell it? ..)

- Bit depth: x64 bit.

- Distributed in VST2 (* .dll) and VST3 (* .vst3) formats.

- Average size of the working panel, takes up just under 1/6 of a UHD monitor.

- 3 analog oscillators, including a phase distortion oscillator.

- 2 types of noise sawtooth curves + many varieties of other waveforms.

- Fine tuning of 1 and 3 oscillators: sync, width, modulation and depth.

- Amplitude, filter cutoff and key envelopes with strength control.

- Drop-down menu with presets included in the package (42 presets).

- A regulator for mixing signals from 1 and 3 oscillators.

- Volume control (below zero) with the possibility of strong signal overload (above zero).

- Low-pass Moog © filter cutoff and resonance controls.

- Tone controls for each individual oscillator, + \ - ~ 24 octaves.

- Standard tone wheel (left, bottom corner, 12 semitones), as well as 2 modulation wheels to change the cutoff (center) and resonance (right) Moog © filter.

- Portamento regulator, mono and retrigger switch.

- Oscilloscope (sounding waveform) and voltmeter (voltage level).

LIMITATIONS:

• This synthesizer is produced in the SynthEdit © modular development environment. In this regard, it is not much different from many other VST synthesizers ever created in this program, and cannot be called in any way unique ... In addition: this development environment has numerous defects (and just strange behavior) that could cause problems with use. Using this synthesizer, you fully agree that you are using it at your own peril and risk, and, in case of possible malfunctions, first of all you contact the creators of SynthEdit, and only then contact the sound engineer Andrew Ovdiel. The author of this synthesizer is not a trained electrician or designer, the synthesizer is created by an electronic music lover.

• Due to the aforementioned malfunctions of this synthesizer, the key wheel may be clamped down when loaded into a DAW or HOST. This does not affect the sound in any way, the wheel works fine if you turn it. After spinning, the wheel goes to the standard middle position.

• Only x64 bit !!! The release of an x32 bit version of this synthesizer is no longer planned, due to the fact that most DAWs (Cubase, Reason and other popular great programs) today no longer support 32-bit plug-ins ...

• This synthesizer emulates the sound of analog physical synthesizer systems, so, like all similar VST synthesizers, it can be VERY overloading your CPU. The author recommends Intel i9 Unlocked CPU for more comfortable work with multiple instances of this synthesizer in your DAW \ your HOST application.

TIPS FOR USE:

- • Hi-Hat. The author of this drum and percussion synthesizer tried to make the sound of hi-hat cymbals as realistic as possible, but, unfortunately, he was unable to create a sufficiently believable sound of an open hi-hat cymbal ... But there is a solution to this: using the mouse cursor or pre-written automation (or slider on the MIDI controller), you can dynamically change the sustain level of the amplitude envelope (in the left middle part of the instrument) - this will allow you to simulate an open hi-hat even when playing live (and, in fact, in general, emulates the principle of its sound).

- • Tom-tom. The author tried to make drums tom-tom-drums as realistic as possible, however, being a lover of disco / funk / soul music, he created in this drum and percussion synthesizer the patches with tom drums with a VERY LONG RELEASE. What to do is an homage to the sound engineers who tuned the equipment to the musicians playing this kind of music. But you can make the tom-tom-drum patches on this synth more believable by lowering the Decay and Release values in the Amplitude EG (left of center) and Pitch EG (right of center) settings. You have to do a little bit of exercise, but you can end up with a tom-drum sound from some popular analog drum machine from the 80's.

- • Crash. The author, again due to his great sympathy for electronic club music (in particular, for Euro Disco), made Crash cymbals quite specific: very noisy, with the use of an envelope that dampens the frequency cut of the Moog © filter, and even with a certain amount of those tonal special effects, which are often used to sound "cosmic" sounds (tonal vibration with a slow decrease in pitch). The author understands that these crash cymbals sound unnatural and too stylized, but to imitate regular crash cymbals you can use ride cymbals: they sound very close to real ride cymbals, so all that is required is to increase the level the release slider located on the Amplitude Envelope panel (to the left of the middle).

- • Some patches (mostly cymbals, but cow bells too) may have strange overtones, such as iron clanging or metal rattling. They can be caused by the increased resonance level of the Moog © filter. Please, if these overtones interfere with your mixing, then just try to reduce the resonance by 2-4 values (turn counterclockwise).

- • Be extremely careful when overloading the output signal from the oscillators and filter !!! Not only can it spoil your hearing, it can also start to hum at too high, extreme, values! Since the overload is carried out in a primitive way (feeding the VCA a higher volume level than its initial level), along with the signal level from the oscillators and the filter, the LEVEL FROM THE AMPLITUDE GENERATOR also INCREASES - therefore, at an extremely high level, a clean signal starts to sound from oscillators and filters, which the ADSR generator can no longer influence! The author recognizes this design flaw and will try to correct it in the future ...

ABOUT THE AUTHOR:

Andrew Ovdiel Sound Engineering,
Green Wave Studios, Rus. Ekb.
Creative Holding "OAY Creations",
12.25.2020.

CONDITIONS:

• Distribute this VST synthesizer
in any way other than the ways that
allow you to get any profit for it
Spread.
• Do not appropriate authorship and
do not modify this synthesizer!
• When publishing anywhere this
synthesizer, indicate below the following
link to its author's blog next to it:
https://ovdielengineering.blogspot.com/

DOTATION:

The author asks you to list him

any amount to his EPS-wallets,

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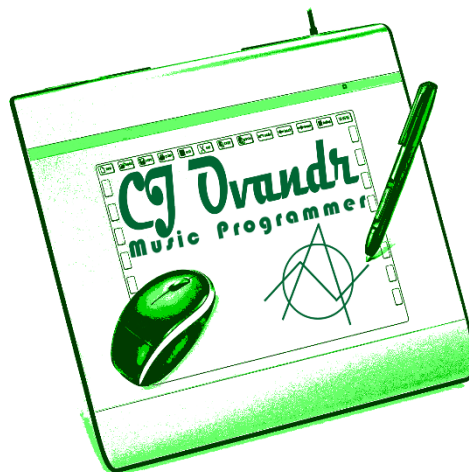very useful to you and like it.

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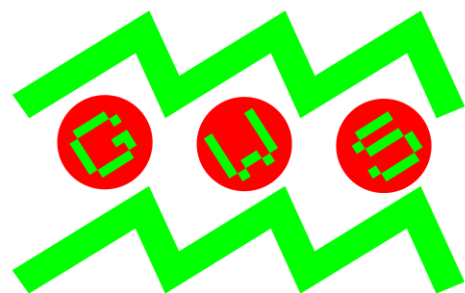paypal.me/ovchiandrey

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Ethereum:

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