



THE ROOMS OF  
**HANSA**  
SDX

BY MICHAEL ILBERT



# A WALL OF SOUND.

*A massive collection of drums captured in the four different rooms of the Hansa Tonstudio.*

**The Rooms of Hansa SDX** features drums produced by Grammy Award-winning recording/mixing engineer **Michael Ilbert** in one of the most iconic studios currently in existence: the Hansa Tonstudio in Berlin, Germany. With a broad and handpicked collection of drums captured in all four available rooms on the studio premises, this SDX showcases an incredible width in regard to both tonal range and ambience.

Welcome to a unique collection of drums, all touched by the inimitable soul of a studio whose legacy is forever etched in music history.

## FEATURE SPOTLIGHT

- Six (6) complete kits in addition to many optional configurations
- In total, 12 snares and 7 kicks as well as a broad collection of hi-hats and cymbals
- Produced by Grammy Award-winning recording/mixing engineer Michael Ilbert (Adele, Taylor Swift, Katy Perry, Pink, Muse, Ed Sheeran)
- Recorded at the legendary Hansa Tonstudio in Berlin, Germany
- Features four individual room configurations including the iconic “Meistersaal”
- “Meistersaal” setup recorded in 5.1 surround with two additional height/ambience microphone pairs
- Also includes an extra stereo ambience captured in the famous Hansa staircase (available for select kits)
- Comes with a collection of drum MIDI grooves

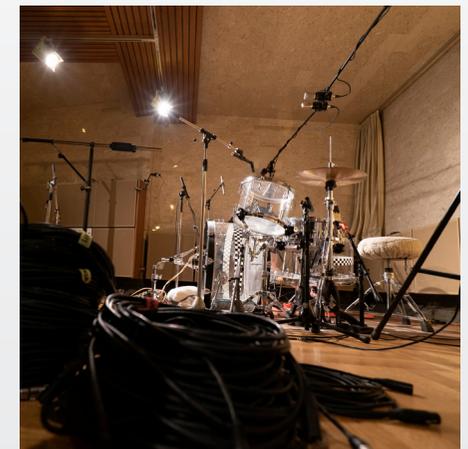
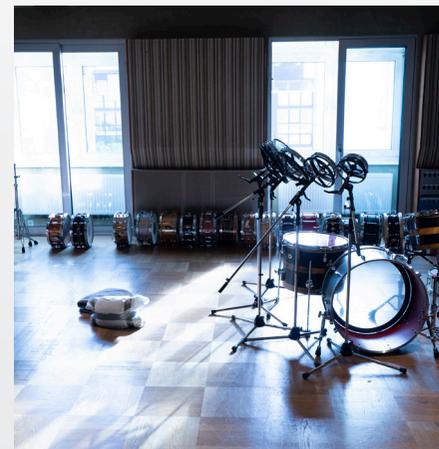
A dark, textured wall with vertical lines and a cobblestone floor. The wall is made of large, dark grey panels with visible vertical joints. The floor is made of light-colored cobblestones. The overall scene is dimly lit, with a strong shadow cast across the wall from the left.

**HANSA  
— THE STUDIO  
BY THE WALL.**

# HANSA STUDIOS.

Since its inception in 1913, the magnificent building on Köthener Straße No. 38 that houses Hansa Tonstudios and the iconic Meistersaal – just a stone's throw away from Potsdamer Platz in Berlin's Kreuzberg district – has served as a ballroom, a concert hall, a theatre and a place for the arts. However, what forever ingrained the spirit of this place in the fabric of our culture was neither of those things – it was the music immortalized between its four walls decades later.

The Meistersaal was first converted to a studio in 1961, the same year as the Berlin Wall was erected just shy of 150 meters from the building. But it wasn't until the mid-'70s, when the Meisel brothers Tomas and Peter bought the building and restored it to fully meet the standards of a recording studio, that its true golden years under the Hansa Tonstudios monicker began. Since then, countless classic albums have been recorded and mixed inside the building – many of which literally changed the course of music history.





**David Bowie** “Low” and  
“Heroes” (1977)

**Iggy Pop** “The Idiot” and  
“Lust for Life” (1977)

**Marillion** “Misplaced Childhood”  
(1985)

**Depeche Mode** “Black  
Celebration” (1986)

**U2** “Achtung Baby” (1991)

**R.E.M.** “Collapse into Now” (2011)



# THE ROOMS & THE DRUMS.



For this SDX, our ambition was to represent the **entire sonic scope** of natural ambiances that **Hansa** has to offer. As a result, we scoured the land for the best-suited drums, captured all four rooms in the building and felt compelled to also blend in some elements recorded in the famous Hansa staircase. Combined, the sonic possibilities are endless – from tight, minimal and dry to big, reverberant and massive.



*“This is the definition of a versatile recording room. Simply a great room for big-sounding and punchy rock drums.” – Michael Ilbert*

## THE MARBLE ROOM.

Contradictory of its somewhat moderate size, the reflective surface of the walls and ceiling of this “stone” room makes for an ambience that sounds huge. Luckily, the hardwood flooring effectively breaks up the diffusion and keeps the decay in check – making it the perfect ambience for controlled but still reverberant rock drums. In combination with the additional ambience channel recorded in the all-concrete environment of the adjacent Hansa staircase, you’ll be able to dial in drum mixes with an enormous and unique natural reverb.



## THE TWIN SHELL KIT.

This is a very special kit, custom-built by Berlin-based boutique drum manufacturer Udo Masshoff. The stand-out feature in these drums is the so-called “twin shells.” These shells make use of both steel and maple, resulting in drums that produce very warm, powerful and unique tones with an amazing frequency range.

*“These are simply my all-time favorite drum kits and snares. Udo just got it right with these! They can be played hard without choking and also soft and still sound huge with a lot of presence and a great low end.” – Michael Ilbert*

### **KICK**

14x24” Masshoff Stainless Steel /  
Maple Twin Shell  
**Batter head:** Evans Level 360 Head  
**Resonance head:** Remo  
Powerstroke 3 Ebony  
**Beater:** Wood

### **SNARE**

6.5x14” Masshoff Stainless Steel /  
Maple Twin Shell  
**Batter head:** Remo Controlled Sound  
Coated Black Dot  
**Resonance head:** Remo  
Ambassador Hazy

### **RACK TOM**

9x13” Masshoff Stainless Steel /  
Maple Twin Shell  
**Batter head:** Remo Emperor Coated  
**Resonance head:** Aquarian  
Performance II

### **FLOOR TOMS**

14x16” Masshoff Stainless Steel /  
Maple Twin Shell  
**Batter head:** Remo Emperor Coated  
**Resonance head:** Aquarian  
Performance II

14x18” Masshoff Stainless Steel /  
Maple Twin Shell

**Batter head:** Remo Emperor Coated  
**Resonance head:** Aquarian  
Performance II

### **HI-HAT**

15” Paiste 2002 Red Label Heavy  
Hi-Hats

### **RIDE**

24” Paiste 2002 Red Label Medium  
Ride

### **CRASH CYMBALS**

18” Paiste 2002 Red Label Medium  
Crash  
16” Paiste Formula 602 Modern  
Essentials Crash  
20” Paiste 2002 Red Label Medium  
Crash

### **ADDITIONAL INSTRUMENTS.**

#### **KICK**

14x22” Masshoff Stainless Steel  
**Batter head:** Evans Emad Clear  
**Resonance head:** Remo  
Powerstroke 3  
**Beater:** Wood



# THE TWIN SHELL KIT (DAMPED).

As an alternative, we recorded the Twin Shell Kit in a more damped way by applying tea towels to the toms. We also added Michael Ilbert's personal and favorite Masshoff snare drum, the mighty 14x8" "Big Chief" – a pure powerhouse made of stainless steel.

## KICK

14x24" Masshoff Stainless Steel /  
Maple Twin Shell (tuned low)

**Batter head:** Remo Emperor  
Coated

**Resonance head:** Remo  
Ambassador Coated

**Beater:** Felt

## SNARE

8x14" Masshoff "Big Chief" Stainless  
Steel (copper finish)

**Batter head:** Remo Fiberskyn  
(damped with Snareweight, Moongel  
and tissue)

**Resonance head:** Remo  
Ambassador Hazy

## RACK TOM

9x13" Masshoff Stainless Steel /  
Maple Twin Shell

**Batter head:** Remo Emperor  
Coated (damped with tea towel)

**Resonant head:** Aquarian  
Performance II

## FLOOR TOMS

14x16" Masshoff Stainless Steel /  
Maple Twin Shell

**Batter head:** Remo Emperor  
Coated

**Resonance head:** Aquarian  
Performance II (damped with tea  
towel)

14x18" Masshoff Stainless Steel /  
Maple Twin Shell

**Batter head:** Remo Emperor  
Coated

**Resonance head:** Aquarian  
Performance II (damped with tea  
towel)

## ADDITIONAL INSTRUMENTS.

### SNARE

8x14" Masshoff "Big Chief" Stainless  
Steel (gold ceramic finish)

**Batter:** Remo Ambassador  
Renaissance

**Resonance head:** Remo  
Ambassador Hazy



## THE ACRYLIC KIT.

This is the personal kit of German drummer icon Armin Ruehl and the very same one he's played on many of his many tours with Herbert Grönemeyer. The acrylic shells of this kit produce a very direct and focused sound – rich with higher-mid overtones although with a warm, round tone with a deep low-end. To make it even more interesting tone-wise, we added four 6" acrylic octobans in varying lengths of 8, 10, 12 and 14" – giving you monster kit with seven toms.

*"This is a unique and one-of-a-kind kit. Instant vibe with big tom sounds."*  
– Michael Ilbert

### KICK

16x24" Wahan Supreme Classic Acrylic

**Batter head:** Remo Powerstroke 3 Clear

**Resonance head:** Remo Powerstroke 4 Clear

**Beater:** Wood

### SNARE

14x5.5" Masshoff Stainless Steel / Maple Twin shell

**Batter head:** Remo Controlled Sound Coated Black Dot Head

**Resonance head:** Remo Ambassador Hazy

### HIGH TOMS

6x8" Wahan Acrylic Octoban

**Batter head:** Remo Ambassador Clear

6x10" Wahan Acrylic Octoban

**Batter head:** Remo Ambassador Clear

6x12" Wahan Acrylic Octoban

**Batter head:** Remo Ambassador Clear

6x14" Wahan Acrylic Octoban

**Batter head:** Remo Ambassador Clear

### RACK TOM

8x12" Wahan Supreme Classic Acrylic

**Batter head:** Remo Pinstripe Clear

**Resonance head:** Remo Ambassador Clear

### FLOOR TOMS.

14x14" Wahan Supreme Classic Acrylic

**Batter head:** Remo Pinstripe Clear

**Resonance head:** Remo Ambassador Clear

14x16" Wahan Supreme Classic Acrylic

**Batter head:** Remo Pinstripe Clear

**Resonance head:** Remo Ambassador Clear

### ADDITIONAL INSTRUMENTS.

#### CHINA

18" Paiste 2002 Novo Red Label China



## THE ROTOTOMS KIT.

Why stop at octobans? For the Acrylic Kit, we also recorded a setup featuring rototoms in 6, 8, 10, 12, and 14" sizes. These were recorded to go in the standard tom positions and will provide that characteristic, piercing slap sound for the toms. In combination with the thunderous Wahan bass drum, the smack of the Masshoff snare and the soaring voice of the Red Label cymbals, you'll have a classic but still profoundly unusual kit.

### KICK

24x16" Wahan Supreme Classic  
Acrylic

**Batter head:** Remo Powerstroke 3  
Clear

**Resonance head:** Remo  
Ambassador Coated w/ 6" hole

**Beater:** Wood

### SNARE

14x7.5" Wahan Wood

**Batter head:** Remo Controlled Sound  
Coated Black Dot

**Resonance head:** Remo  
Ambassador Hazy

### HIGH TOMS

6" Remo Rototom

**Batter head:** Remo Pinstripe Clear  
8" Remo Rototom

**Batter head:** Remo Pinstripe Clear

### RACK TOMS

10" Remo Rototom

**Batter head:** Remo Pinstripe Clear

### FLOOR TOMS

12" Remo Rototom

**Batter head:** Remo Pinstripe Clear

14" Remo Rototom

**Batter head:** Remo Pinstripe Clear



*“This is just a unique room. Put any instrument in there, mic it up and it comes out amazing. I think this is a room that makes you a better performer. If those walls could speak...”*  
– Michael Ilbert

## THE MEISTERSAAL.

Located directly below the main/live space is the Meistersaal – the indisputable crown jewel of the Hansa legacy and arguably one of the most iconic recording rooms in the world. The majestic ambience of the Meistersaal can be heard on seminal works by the likes of Nick Cave, U2 and R.E.M., just to name a few. Still to this day, the Meistersaal remains a vivid Berlin landmark and is a common stop on guided tours of the city. Since this room no longer is officially an operational part of Hansa, the amount of projects recorded here are few and selected very carefully. However, with the help of Michael Ilbert and the owners of Hansa Tonstudios, we were given the unique opportunity to capture drums in this

historic space. This SDX would simply not have been complete without the iconic ambience and aura of the “Big Hall by the Wall.” The gear Michael used to capture the Meistersaal drums features a handpicked selection of U67s, extremely rare M50s and a whole array of V72 pre-amps, just to give a few examples. We also captured the room with a classic 5.0 surround microphone positioning setup with the addition of four extra height microphones, giving you even more surround possibilities. Furthermore, an additional amplifier was set up in the room to play back and enhance the low frequencies of bass drums and toms.



## THE TWIN SHELL KIT.

This is the same kit as the one that was recorded in the Marble Room. In the Meistersaal, though, it has an altogether different voice. It sounds huge! We also captured it with mallets which again, introduces a completely new voice.

### KICK

14x28" Masshoff Custom Vintage

**Batter head:** Calfskin

**Resonance head:** Calfskin

**Beater:** Felt

### SNARE

6.5x14" Masshoff Stainless Steel /  
Maple Twin Shell

**Batter head:** Remo Controlled  
Sound Coated Black Dot

**Resonance head:** Remo

Ambassador Hazy

### RACK TOM

9x13" Masshoff Stainless Steel /  
Maple Twin Shell

**Batter head:** Remo Ambassador  
Coated

**Resonance head:** Aquarian  
Performance II

### FLOOR TOMS

14x16" Masshoff Stainless Steel /  
Maple Twin Shell

**Batter head:** Remo Ambassador  
Coated

**Resonance head:** Aquarian  
Performance II

14x18" Masshoff Stainless Steel /  
Maple Twin Shell

**Batter head:** Remo Ambassador  
Coated

**Resonance head:** Aquarian  
Performance II

### HI-HATS

18" Paiste Formula 602 Thin Crash  
(top), 18" Paiste Giant Beat Crash  
(bottom)

### RIDE

22" Paiste Signature Dark Energy  
Mark II Ride ('Sticks' only)

### CRASH CYMBALS

20" Paiste Formula 602 Thin Crash

22" Paiste Formula 602 Thin Crash

### ADDITIONAL INSTRUMENTS.

#### KICK

14x24" Masshoff Stainless Steel /  
Maple Twin Shell

**Batter head:** Aquarian Super Kick  
II Clear

**Resonance head:** Aquarian Coated  
w/ 6" Hole

**Beater:** Felt

#### SNARE

6.5x14" Paiste Jeff Ocheltree Spirit  
of 2002

**Batter head:** Remo Emperor X  
Coated

**Resonance head:** Remo  
Ambassador Hazy

*“Definitely my favorite  
recording room  
for very dry drum  
sounds. So punchy  
and warm!”  
– Michael Ilbert*



## THE VOCAL BOOTH.

Although this room likely never was intended as a drum room, it has proven time and time again that if you're after dry and muffled drum tones – this is where to get them. This room has a special something that pushes each instrument to the edge of the speakers without making it sound contained or claustrophobic. For beat-making, mixing and matching or hybrid kit creation, these drum tones are optimal – transparent, direct and dry but still very graphic in the mix. In other words: dead but very much alive.



## THE MAHOGANY STAVE KIT.

This is another choice rather off the beaten track when it comes to drum selection – but for a reason. For the tight and dry space of the Vocal Booth, Michael Ilbert specifically wanted to record one of the beautiful high end kits of Californian custom drum builder Sugar Percussion. These shells, all individually crafted from solid mahogany chunks, really sound unlike any other drums – extremely articulate, nuanced and deep. The beauty of these drums is that they project a wonderful wooden tone even when played with very low velocities, something Michael was specifically looking for in the Vocal Booth tones.

*“This kit is kind of like my secret weapon kit...until now! Again, beautiful craftsmanship and amazing-sounding instruments. To me, this sounds just like a wood kit should!” – Michael Ilbert*

### KICK

14x22" Sugar Percussion Mahogany Stave

**Batter head:** Powerstroke 3 Clear

**Resonance head:** Remo Emperor Coated w/ 6" hole

**Beater:** Felt

### SNARE

14x5.5" Sugar Percussion Macassar Ebony Stave

**Batter head:** Remo Controlled Sound Coated

**Resonance head:** Remo Ambassador Hazy

### RACK TOM

7x12" Sugar Percussion Mahogany Stave

**Batter head:** Remo Emperor Coated

**Resonance head:** Remo Ambassador Coated

### FLOOR TOM

15x16" Sugar Percussion Mahogany Stave

**Batter head:** Remo Emperor Coated

**Resonance head:** Remo Ambassador Coated

### HI-HAT

15" Paiste 2002 Black Label Medium Hi-Hat

### RIDE

20" Paiste Formula 602 Modern Essentials Ride

### CRASH CYMBALS

8" Paiste Formula 602 Modern Essentials Crash

20" Paiste Formula 602 Modern Essentials Crash

### ADDITIONAL INSTRUMENTS.

#### KICK

Sugar Percussion 14x22" – Low tuned

**Batter head:** Powerstroke 3 Clear

**Resonance head:** Remo Emperor Coated w/ 6" hole

**Beater:** Felt

#### SNARE

6.5x14" Sonor 'One of a Kind' Macassar Ebony

**Batter head:** Remo Ambassador Coated

**Resonance head:** Remo Ambassador Hazy



## THE 1960s ITALIAN KIT.

This Meazzi Wooding kit from the 1960s is truly something of a sonic revelation. The moment you hear it you'll know why. It has a deep and mellow tone that fit perfectly for this confined space. This is the second set from Armin Ruehl's personal collection and one that Michael Ilbert knew very well from previous recordings of his. He had a clear plan of how to capture it for this SDX and it came out beautifully.

*"This 'Wooding' kit is another one of Armin's personal sets. It just sounds 'right' to me, especially when played at softer to medium levels." – Michael Ilbert*

### KICK

14x22" Meazzi Wooding

**Batter head:** Remo Powerstroke 3 Clear

**Resonance head:** Ambassador Coated

**Beater:** Plastic

### SNARE

6.5x14" Maszoff 'Hansa Edition'

**Batter head:** Evans Hydraulic

**Resonance head:** Evans Level 360

### RACK TOM

8x12" Meazzi Wooding

**Batter head:** Remo Ambassador Coated

**Resonance head:** Ambassador Clear

### FLOOR TOM

6x16" Meazzi Wooding

**Batter head:** Remo Ambassador Coated

**Resonance head:** Ambassador Clear

### ADDITIONAL INSTRUMENTS.

#### SNARE

6x14" Wahan Copper

**Batter head:** Remo Ambassador Coated top

**Resonance head:** Remo Ambassador Hazy



# THE LIVE ROOM.

From the mid-'70s and through to today, the cream of the crop of European and international artists have recorded timeless works in this room. In here, anything from insanely popular German schlager to pop, rock and metal has been captured. For drums, it's a perfect room – spacious but with a relatively moderate ceiling height, making it ambient without sounding overpowering. Simply put, the definition of a perfectly crafted and versatile drum room.



## THE 1970s L.A. KIT.

Early during the planning for this SDX, Michael expressed his desire to record a classic Camco kit in the Marble Room. We eventually found the ideal one over in the UK and ended up shipping it over to Berlin for the session. This specific set is from the brand's 1970s L.A. era and this kit is probably best described as the perfect allround choice for a kit. Having a thick and warm sound but still a really crisp finish to its tones, it really works in any mix or style of music.

*“This Camco was the only vintage kit I brought in for this session. I’ve been a fan of these drums for a long time already. I think they were the perfect choice for the Live Room.” – Michael Ilbert*

### KICK

14x24" Camco L.A. Era  
**Batter head:** Emperor Coated  
**Resonance head:** Remo Ambassador Coated w/ 6" hole  
**Beater:** Plastic

### SNARE

6.5x14" Dunnett Classic Titanium  
**Batter head:** Remo controlled sound Coated  
**Resonance head:** Remo Ambassador Hazy

### RACK TOM

10x14" Camco L.A. Era  
**Batter head:** Remo Ambassador Coated  
**Resonance head:** Remo Ambassador Coated

### FLOOR TOM

16x18" Camco L.A. Era  
**Batter head:** Remo Ambassador Coated  
**Resonance head:** Remo Ambassador Coated

### HI-HAT

14" Paiste Formula 602 Modern Essentials

### RIDE

20" Paiste 2002 Black Label Ride

### CRASH CYMBALS

18" Paiste Giant Beat Crash  
 20" Paiste Giant Beat Crash

### ADDITIONAL INSTRUMENTS.

#### SNARES

8x14" Masshoff 'Big Chief' Stainless Steel (gold ceramic finish)  
**Batter head:** Remo Emperor Renaissance w/ Evans E-Ring  
**Resonance head:** Remo Ambassador Hazy

6.5x14" DW (Custom model 1/7, cryogenically treated by Frank Gegerle)  
**Batter head:** Remo DW Coated  
**Resonance head:** Remo Ambassador Hazy

### KICKS

14x24" Camco L.A. Era (dry)  
**Batter head:** Powerstroke 3 Clear  
**Resonance head:** Emperor Coated

14x24" Camco L.A. Era  
**Batter head:** Powerstroke 3 Clear  
**Resonance head:** None



## GERMAN CRAFTSMANSHIP & BOUTIQUE INSTRUMENTS.

From the onset of this project, both Michael Ilbert and the sound design team at Toontrack had a joint vision of not only focusing on finding the perfect drums for each room but also to make sure that the instruments had a close connection to Hansa, Berlin and Germany on a whole.

*"Knowing that Michael has a long working relationship with in particular Udo Masshoff, we knew we had the perfect way in with one of Germany's premier instrument makers,"* says Norman Garschke, sampling drummer and one of the initiators of this project.

*"I really could write a book about this man and his drums."*  
– Michael Ilbert

*"I really could write a book about this man and his drums. Udo is a good friend and an amazing visionary in the craft of drum making,"* comments Michael Ilbert.

*"Our collaboration started many years ago when I hired him as a drum tech. By that time he hadn't made his first snare drum design yet, which was his first instrument to later be released. The next time we met, he brought this big fat 8" stainless steel snare in. When I heard it for the first time, I immediately felt that there was something different about this instrument. Later down the line when he'd built his first prototype kit and I heard that, I instantly knew that 'there's a new kit in town.' This is the exact kit we captured for this SDX, and I couldn't be happier with how it came out. Udo's drums make drum recording a lot easier and faster – it's like they're already*

*EQ'ed. They just have the right frequencies and dynamics built into the shells. I love them."*

In addition to the prototype **Masshoff** kit, several unique Masshoff-built snares were also captured for this SDX.

Another local brand that makes extraordinary drums is **Wahan**. Since 1995, the top-shelf instruments handcrafted by Wahan "Willy" Cherbettchian have made their way onto tons of records and been embraced by top drummers around the world. One of his absolutely most unique kits is of course the Supreme Classic Acrylic, solely made out of acrylic shells. We were lucky to sample this kit not only with a regular set of toms, but also with four octabans built from the very same shell material. This kit even has a deeper story worth noting.



*"Through Michael's many years of engineering for Herbert Grönemeyer and his producer Alex Silva, we were lucky to get direct access to drummer Armin Ruel's personal kits and snares with the help of Armin's personal drum tech Jan Dehling. The Acrylic Kit is actually one of the sets he used on many Grönemeyer albums and tours, most notably the 'Mensch' album which to this day is Germany's best-selling record ever,"* says Norman Garschke.

In addition to the German-made drums, this SDX also features many other carefully selected drums and unique instruments from around the world – perhaps most notably the cryogenically treated ones from the personal collection of Munich-based cymbal manufacturer Frank Gegerle.



# UNCOMPROMISING INSTRUMENT DETAIL.

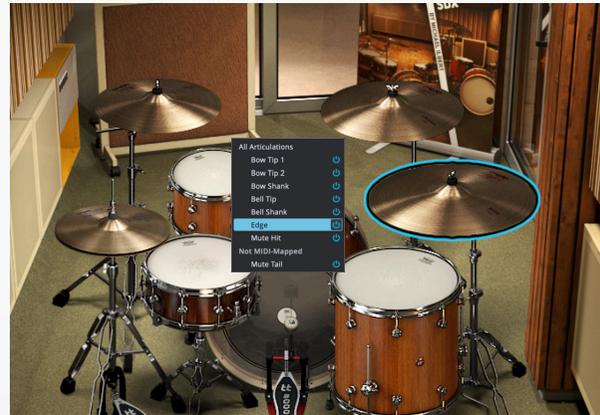
To us, sampling sounds for an SDX is more than merely recording instruments. It is the craft of capturing the essence and every unique voice of each instrument to give you, the user, the ability to produce limitless and stunningly real performances.

# EXAMPLES OF ARTICULATIONS.

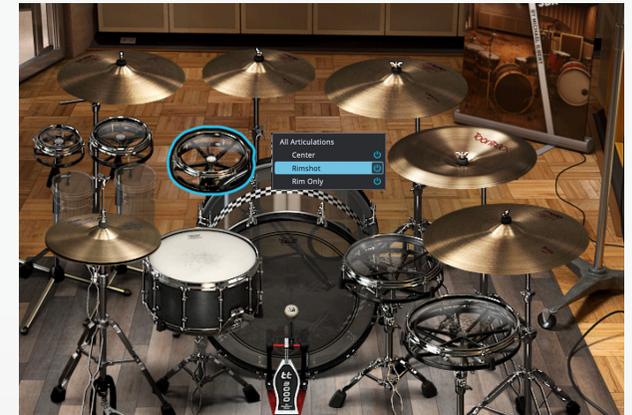
Below is an example of articulations recorded for The Rooms of Hansa SDX. The exact same set of articulations were multi-sampled with unparalleled velocity detail for each instrument type, configuration and striking tool. This means that you can swap seamlessly between instruments with the same tool/configuration and maintain the exact same nuance in your performance.



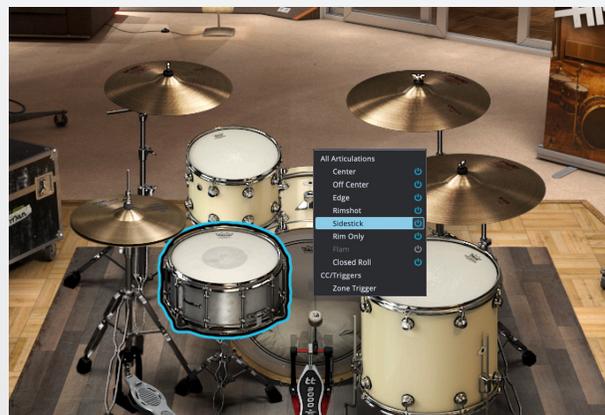
**HI-HAT.** Due to the complex nature and immense variation in voicing this instrument offers, the hi-hats were recorded with up to 27 unique multi-sampled articulations.



**RIDE CYMBALS.** The ride cymbals were sampled with up to seven articulations and cover a broad range of voices, enabling you to produce stunningly detailed performances.



**TOMS, OCTOBANS & ROTOTOMS.** All these instruments were sampled with three unique articulations: center hits, rimshots and rims only. This will enable you to produce deeply detailed performances expressing the entire tonal range of each drum.



**SNARE.** The snares sampled with 'wires on' and sticks include eight unique articulations.



**CRASH CYMBALS.** The crashes were sampled in up to six articulations, allowing you to produce anything from subtle crescendos to using any crash cymbal essentially as a leading instrument.



# MEET THE ENGINEER — **MICHAEL ILBERT.**

Michael Ilbert has been recording and mixing records non-stop since the mid-'80s. His career began on the west coast of Sweden, working for rock, punk and up-and-coming pop bands of the time. The quality of his work quickly transitioned into gigs in the mainstream realm with productions for the likes of Roxette and many more. Since 2007 Michael works out of his own room at Hansa, delivering mixes back to back for the absolute top tier of the industry. Some of his recent recording engineering work includes **Grammy Award-winning records for Adele and Taylor Swift**, to name but a few. With a background in recording and mixing anything from punk and metal to electronic pop, his experience is enormous – something that shines through in the broad range of sounds and engineering techniques that The Rooms of Hansa SDX presents.

## What was your overall vision for this project?

When I was approached by Toontrack, I told them that if they want to record with me I need to do it my way – which they did. I didn't want to do different drum kits in one room, but instead use specific kits for each space that this studio has to offer. First of all, I proposed that we'd do four different room setups. For example, I used a stainless steel kit in the loud 'Marble Room' and warm-sounding maple kits in the 'Vocal Booth.' It was a lot of fun to tailor each room with suiting kit and cymbals. In the 'Meistersaal' we used a 28" kick. You know, things like that. Second, I wanted to make drum sounds that quickly could be inspiring for users, so therefore I included some of my go-to parallel chains in the recordings as well.

## Now that the product is done and you've had a chance to work with the sounds, engineer presets and really put the kits through the grinder, what are your thoughts on how it turned out?

I am very pleased with the outcome and extremely impressed with the program! I have been able to tweak my recordings in a way you can not do in real life, getting the polarity right on each drum and additional mics. This brings out the full capacity of the recordings and the plugin. It really captures the essence of the rooms at Hansa. I would like to thank Toontrack and everyone who made this possible – my favorite team Pierre-Olivier Margerand, Martin Brängesjö and Udo Masshoff as well as the amazing Hansa staff, Alex Wende and Nanni Johansson. Finally, a salute to the best drummer there is, Mr. Norman Garschke.

Without him this would have never been possible.

## How do you see yourself using these drum sounds in your work?

Well, every day I need to add something to a missing recording – sometimes close mics or just the room mics.

## To you, what defines a great drum sound?

Oh, that is a big question with as many answers...but to me, it's not always about the loudest, fattest whatever sound – it's all about the song. To me, the drum sound needs to compliment that. I think when you hear my presets, you'll get the picture. I think Hansa was the perfect place to capture this SDX and my vision for drums on a whole. This is a place that inspires you to create and that pushes you harder and

further into record-making. The history of this place speaks for itself.

## Walk us through a typical day in the life of Michael Ilbert!

It starts waking up at 06:30 AM, prepping breakfast for my daughter and then walk our dog. Then, check some emails and head to the studio. These days it's all about mixing. I work without an assistant engineer, so either I start by doing some revisions or setting up the next song to mix. Then, food break between 3:30-4:30 after which I keep mixing a few more hours to finally get the song done and go home.



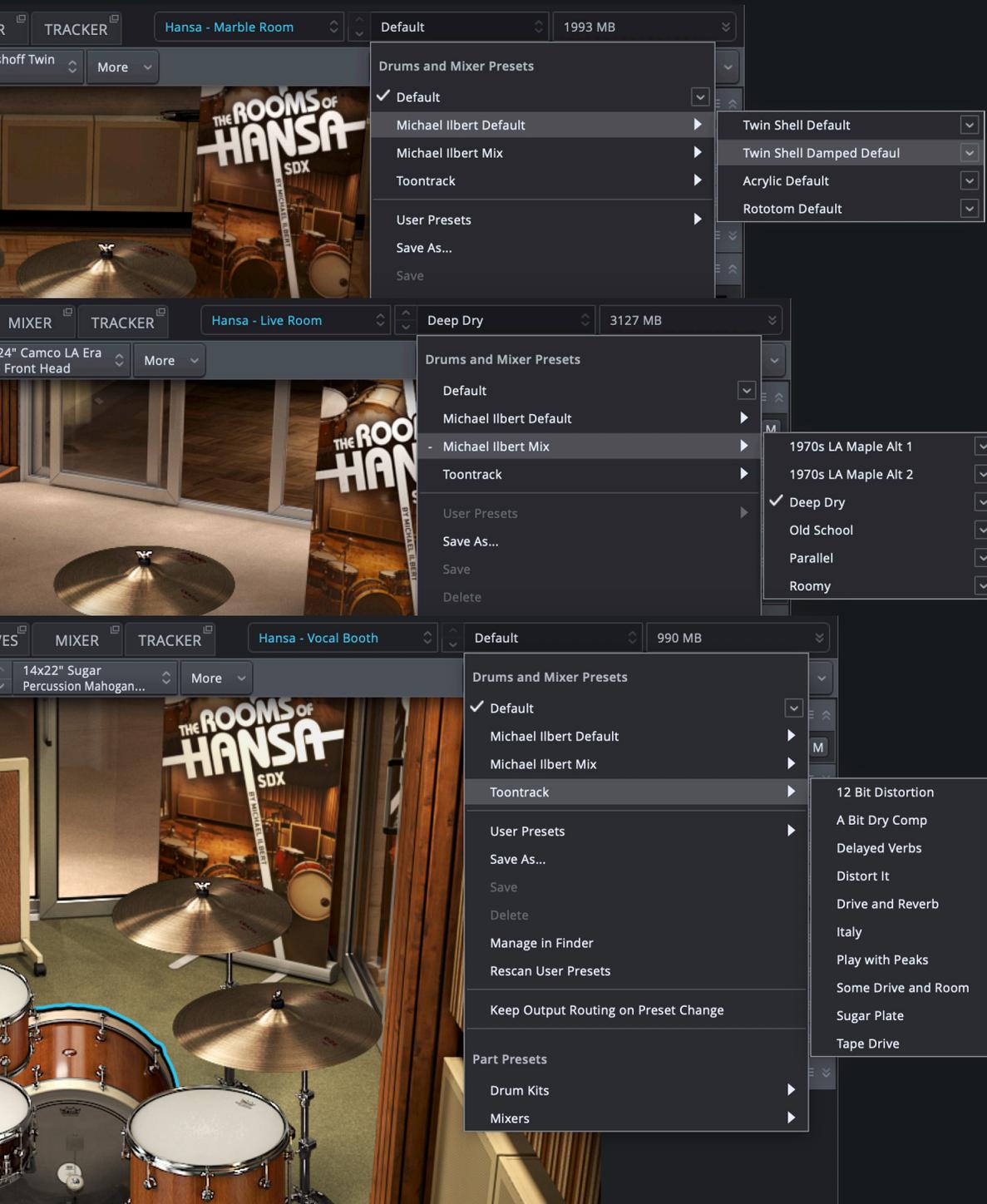
## SELECT MIXING/ ENGINEERING DISCOGRAPHY.

- Ed Sheeran "No. 6 Collaborations Project" (2019)
- Muse "Simulation Theory" (2018)
- Pink "Beautiful Trauma" (2017)
- Alphaville "Strange Attractor" (2017)
- Travis "Where You Stand" (2016)
- Kent "Då som nu för alltid" (2016)
- Adele "25" (2015)
- Adam Lambert "The Original High" (2015)
- Taylor Swift "1989" (2014)
- Tove Lo "Queen of the Clouds" (2014)
- Katy Perry "Prism" (2013)
- Herbert Grönemeyer "I Walk" (2012)
- A-ha "Analogue" (2006)
- Robyn "Robyn" (2005)
- Supergrass "Road to Rouen" (2005)
- The Hives "Tyrannosaurus Hives" (2004)
- The Cardigans "Long Gone Before Daylight" (2003)

# THE PRESETS.

To inspire and enable you to make music instantly, The Rooms of Hansa SDX includes a broad range of mix-ready presets showcasing the different rooms, kits and expansive width of styles the included drums can be used for.





## DEFAULT PRESETS – BY MICHAEL ILBERT.

Michael's idea behind these presets was to demonstrate the most honest and natural state of the different kits and configurations. Each preset involves careful consideration in terms of instrument choices as well as extreme scrutinization in regard to microphone balancing, leveling, phase correction and instrument bleed. Aside from all of that, the processing is minimal, giving you a raw but expertly engineered starting point to continue to build on. This collection of presets is perfect for quickly auditioning the massive amount of options this SDX has to offer and for finding something on the fly that works for the song you're working on.

## MIX PRESETS – BY MICHAEL ILBERT.

In the second batch of presets, Michael digs deeper into the endless ways of working with the sound shaping tools that Superior Drummer 3 has to offer. While still very much on the acoustic and natural side of things, these presets will cater to a more niched use and involve a heavier portion of processing. Tight, snappy, heavy, roomy and squashed – these settings will go great with anything from tight pop to roomy rock.

## TOONTRACK PRESETS.

For these presets, the Toontrack sound design team unleashed their creativity to engineer a variety of kit presets that range from round and warm and to edgy, modern and downright out-of-this-world-like.



# THE MIDI.

To give you the perfect battery of grooves and fills to get you started on your journey through this SDX, Michael Ilbert and drummer Norman Garschke weighed in not only the rich history of records recorded at Hansa but also what type of grooves would work the best for each room, the different kits and the era or style they best represent. Each room has its own designated library of MIDI, making it easy to call up a groove, a kit and a preset that all harmonize perfectly both on a sonic and a performance level.

## THE MARBLE ROOM

Here you'll find MIDI that perfectly fits the rather aggressive, rough and edgy sonic characteristics of this room and kits. Think new wave, alt-rock, punk-inspired rock and, well, any kind of loud rock that calls for an edgy kit and the perfect grooves to go with it.

## THE MEISTERSAAL

The MIDI for this room was greatly inspired by some of the iconic artists that recorded seminal works in this majestic hall. In short, this section provides thunderous rock grooves and big fills – tailored for use with the breathtaking ambience of the Meistersaal.

## THE LIVE ROOM

The grooves we chose to lay down for this section work great with the warm, thick and lively sound of the different variations of the 1970s L.A. Kit. These drums really shine when played slightly laid back and not hammered upon, so expect grooves with loads of nuance and feel.

## THE VOCAL BOOTH

The extremely dry and absorbing space of this room brings out the most bare and honest nature of these beautiful drums. For that reason, Michael had a crystal-clear vision of showcasing these amazing instruments

with a collection of subtle, nuanced and balanced grooves that really give the drums room to shine – all performed at low velocities and with a relaxed feel.

## MALLETS AND ROTOTOMS

This category gives you material specifically suited for use with the rototoms and octabans of the Marble Room kit configurations and/or the Meistersaal Twin Shell Kit recorded with mallets. Mix, match and have fun with these many groove variations showcasing the unique mapping and extensive expression that these instruments offer.



## SYSTEM REQUIREMENTS.

64-bit Windows 7 or newer, 8 GB RAM (16 GB RAM or more recommended).  
Mac OS X 10.6 or higher, 64-bit Intel-based Mac with 8 GB RAM (16 GB RAM or more recommended).

For the full Installation of this product you will need approximately 122 GB of free hard drive space, plus an additional 122 GB is required for the installation process. A working Superior Drummer 3.1.7 (or above) installation.

### MINIMAL INSTALLATION

**Basic Setup:** This is a basic install of the library featuring all close, primary overhead and primary ambience microphones.

**Size:** Approx. 23 GB

### PARTIAL INSTALLATION

**Default Mix Setup:** This install of the library is suitable for most applications and includes all microphone channels used in the default mix presets.

**Size:** Approx. 82 GB

### FULL INSTALLATION

**Full Bleed Setup:** This is the full install of the library. It features all microphones and bleed.

**Size:** Approx. 122 GB