



etched sounds



asian drums

เปิงมางคอก

Poeng Mang Khok

etched sounds

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## Overview of the instrument

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The Poeng Mang Khok (เป็งฆ้อง) plays a percussive role in the traditional Thai Piphat Mon ensemble.

The Poeng Mang Khok is a membranophone, with 7 tuned drums covering around an octave (depending on the actual tuning). Traditionally these drums would have been leather faced, but for convenience and stable tuning we have recorded the very similar sounding synthetic head version. The instrument is played bare hands or occasionally with elbows or head. There are two types of playing. A traditional hit, creating a boomy sound and then a slap, which effectively is a muted sound of the drum

The instrument has been recorded at 24-bit and at a sample rate of 48 kHz and contains the 2 different playing styles with 15 round robins which allows for a huge variety in sound when played. Each round robin contains 5 velocity layers, allowing for a large range of dynamics.

We hope this instrument is an exciting additional to your sonic palette and excites your imagination and we look forward to hearing its usage in the world.

## Installation

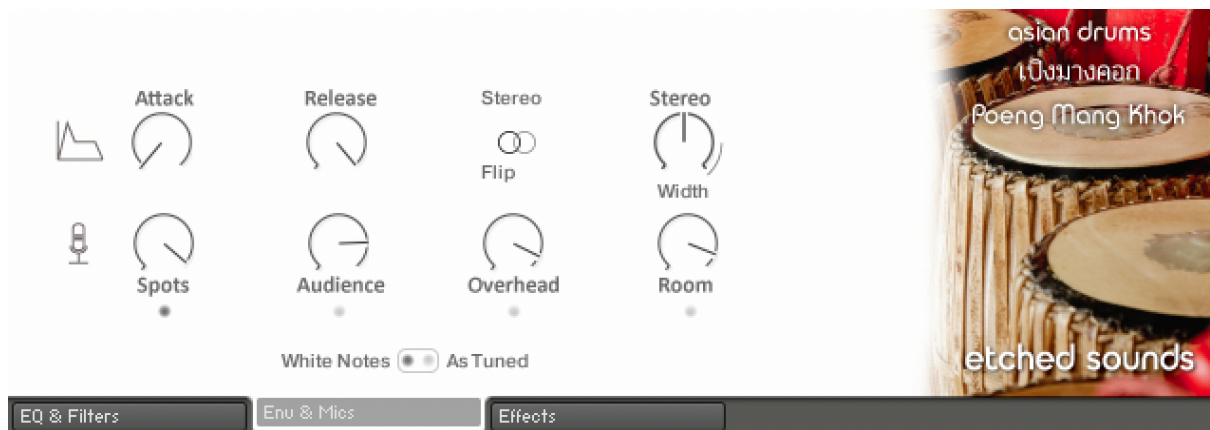
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This instrument requires a full version of Native Instruments **Kontakt 6.6.0 (R133)** and above.

This product will **not** work on the free version of Kontakt

Our downloads are managed by Pulse Downloader. To install please download the Pulse Downloader and follow their instructions how to install a sample library using this system.

## Envelope & Microphones



### Microphones

To activate (●) a specific recording position of microphone, click the grey (●) dot below the relevant dial.

**Classic** Warm tone – recorded using 7 classic pencil microphones close to the instrument

**Audience** A stereo sounding recording recorded at a distance from the instrument - using a pair of large diaphragm condenser microphones

**Overhead** A mono large diaphragm condenser overhead.

**Room** Recorded at distance from the instrument using a mono vintage mic

**Stereo width** – this widens the stereo image of the sound. The lowest setting makes the sound mono whereas past the middle, the sound gets wider. The line indicates widening amounts which may introduce mix issues.



Invert – click this symbol to swap the left channel to the right channel and vice-versa.

### (Amplitude) Envelope

**Attack** – Controls the attack time in milliseconds (ms). The lowest amount will make the sound start instantly, whereas higher ones will allow the sound to fade in gently.

**Decay** – Controls the time (ms) after the peak of the attack time into the sustain portion of the sound.

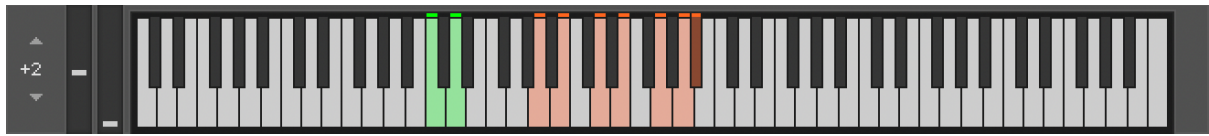
**Sustain** – This is the volume (dB) of the sound, having completed the attack and decay parts of the amplitude envelope

**Release** – This is the time (ms) that the sound dies away from the sustain level to nothing. The lowest setting will mean that the sound stops the moment the key is released, whilst higher values will make the sound fade away more gradually.

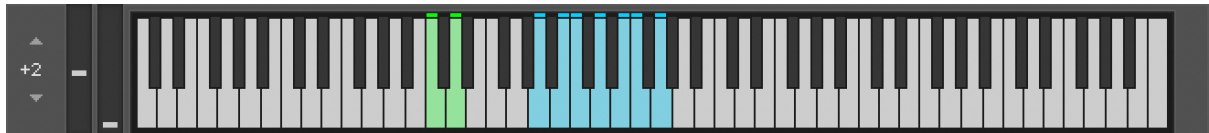
**White Notes/ As Tuned** – switch to change how the samples are mapped on the keyboard.

## Keyboard (& tuning)

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*View of keyboard when 'As Tuned' is active*



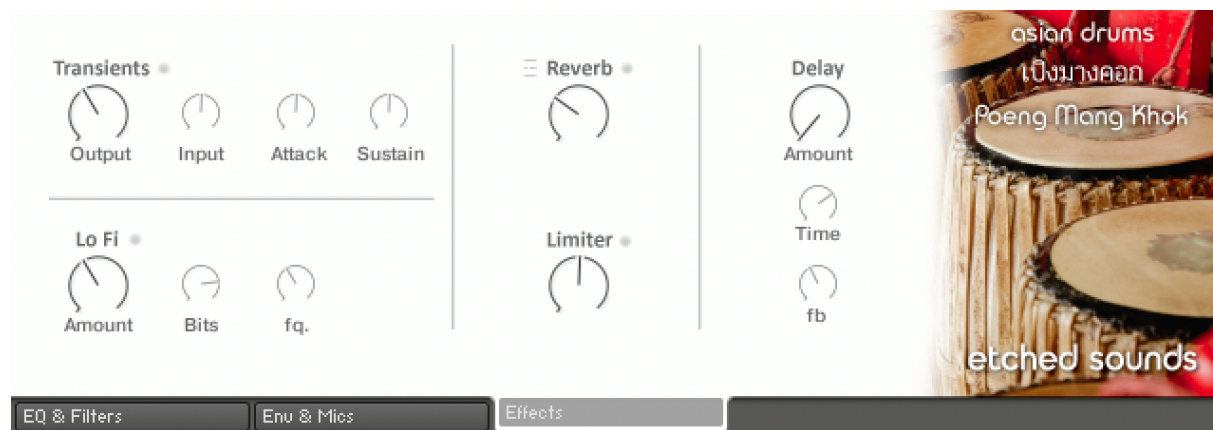
*View of keyboard when 'White Notes' is active*

**Orange notes** - These are the actual notes approximately mapped to keys based on their tuning.

**Blue notes** - These are the recorded notes constrained to white keys for ease of use.

**Green notes** - These are the key switches between hits and slap hits.

## Interface - Effects



To activate (●) a specific effect, click the grey dot (●) next to the text of the effect required.

**Transients** – this can be used to affect the attack and sustain sections of a sound.

Output – controls the overall gain of the output from the effect.

Input – controls the gain of the signal going into the effect.

Attack – scales the attack portion of the sound.

Sustain – scales the sustain portion of the sound.

### Lo-Fi

Amount – this dial sets the return amount of the effect.

Bits – set the perceived re-quantised bit depth of the sound.

Frequency – this changes the perceived sample rate of the sound.

**Reverb** – this dial sets the return amount of the effect.

☰ – Click this symbol for a dropdown menu of different reverbs.

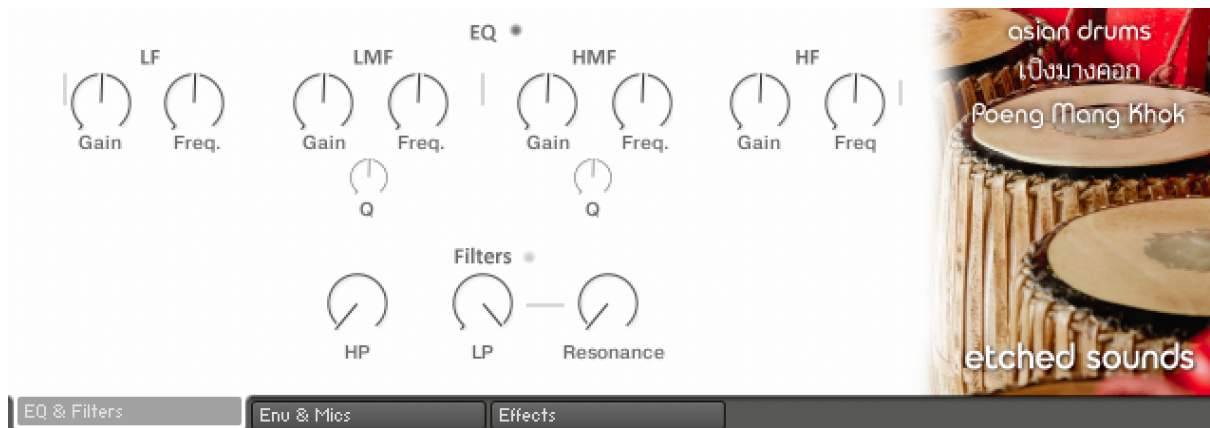
**Limiter** – this dial sets the gain input level to the effect. The output is limited to 0.0dB

**Delay** – sets the return level of the effect.

Time – controls the delay time in ms.

Feedback – the controls the amount of delay fed back into itself.

## Interface - EQ & Filters



To activate (●) a specific section, click the grey dot (●) next to the text of the section required.

### EQ

**LF & HF** – These are low and high frequency shelf EQs with gain and frequency (freq.) controls.

**LMF & HMF** – These are low mid and high mid parametric EQs. Gains, boosts or attenuates the signal. Frequency (Freq.) is the centre frequency that is affected, and Q is the sharpness of the EQ curve. In this case, the lower the Q the narrower the band effected.

### Filters

**HP** – High-pass filter - cuts away the sounds below the dial's frequency.

**LP** – Low-pass filter - cuts away the sound above the dial's frequency.

**Resonance** - this accentuates the frequencies around the Low-pass frequency.

## Credits & Additional information

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Recorded, Produced and KSP programming: Peter Mayne

Percussionist: Tossaporn Tassana

Beta product testing: Rob Kelly

Sample editing: Jonathan Swain

Poeng Mang Khok image: Suphattra - Adobe Stock

Recorded in DBS studios, Bangkok (22<sup>nd</sup> August 2024)