Groove Bias: Vintage Drum Sounds

An Impact Soundworks Sample Library
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Overview

Groove Bias is all about reviving the classic drum sounds of the 50s, 60s, and 70s. Hip hop, rock, dance, funk, and R&B producers have been emulating the sound for decades, and many samples have been created using pristine, modern recording equipment. Our approach is the opposite: our motto was "the more tubes, the better" and we armed ourselves with beat-up mics, analog gear, vintage drums, and tape machines.

The library spans three custom drum kits and a set of percussion: kicks, snares, toms, hats, rides, crashes, splashes, rims, and more. Unlike more complicated drum libraries out there, we consolidated things by mixing down mic positions and combining drum components into single kit patches. And though we used only classic and vintage equipment, all the audio for the project was ultimately captured and trimmed at a very high resolution to preserve that beautiful grungy detail.

We spent nearly a year on the meticulous recording and editing process, whole sessions going by before we were finally satisfied with a single snare sound. We think you'll agree that the result is worth it: the funkiest, "phattest" acoustic drum library around. Enjoy **Groove Bias!**

Sound Content

The three drum kits and single percussion kit are mapped in full within four **Combinator** patches. Individual snares, toms, and hi-hats can be loaded as NN-XT patches (80+ in all) if you want to mix and match kits. In total, there are: 5 snares, 4 kicks, 9 toms, 3 hats (closed, loose, open, pedal), 2 rides, 2 crashes, 2 splashes, 2 rimshots, handclaps, tambourine, shaker, agogo, bongos, woodblocks, cowbell, and triangle.

We meticulously recorded countless samples for these kits with multiple velocity (dynamic) layers, round robin (RR) variations to achieve maximum realism, flexibility, and depth.

User Interface (UI)

All patches share some common features in the Combinator UI.

* Reverb: Mixes in reverb ambience to the signal.
* Lo-Fi: Toggles a drastic lo-fi effect, like a beat-up record or tape machine.
* Comp Amount: Controls the amount of compression added to the signal.
* Comp On: Toggles the compressor on and off.
* Comp Output: Controls the compressor's output gain.
* Mix to Mono: Collapses the stereo field to mono.
* Extra Dirt: Adds extra saturation, warmth, and phatness if "DIRTY" is enabled.

Patch List

For more information about each kit, scroll down to the section of the manual labeled "About the Kits". Otherwise, below is information about how the specific drum components are mapped and triggered, common to each kit. Note that mapping generally follows the **General MIDI standard**.

Kicks
All kicks are mono, close-miced, and mapped to **B0** and **C1**. Kick patches labeled with "OH" are overhead tracks that add stereo room sound to the normally mono kick signal. They are intended to be layered on the accompanying non-OH patches.

Snares
Like kicks, snares are also mono and close-miced. They are mapped to either **D1** or **E1**. Snares mapped to D1 have (D) at the end of their filename, and snares mapped to E1 are labeled (E). Snare patches labeled OH are overheads.

Rims
Rims function like snares in terms of their micing and are mapped to **C#1**.

Closed HH
Closed hihats are mapped to **F#1** and miced using stereo overheads. Closed HH patches labeled with **RM** are room mic tracks that add a lo-fi, mono room sound to the mix and should be layered with their accompanying non-RM patches.

Pedal HH
Pedal hihats function like closed hihats in terms of micing and RM tracks. They are mapped to **G#1**.

Open HH
Open hihats function like closed and pedal hihats in terms of micing and RM tracks. They are mapped to **A#1**. Open hihats can be "choked" (cut off) using F#1 or G#1.

High, Med, Floor Toms
These toms are mapped to **A1, G1,** and **F1**, respectively. All toms were recorded in stereo using a combination of overhead and close mics.

Crashes
All crashes are mapped to **C#2** and are miced using stereo overheads. Crash patches labeled with **RM** are room mic tracks.

Rides
Ride cymbals function like crashes in terms of their micing and accompanying RM tracks. They are mapped to **D#2**.

Splashes
Splash cymbals function like crashes in terms of their micing and accompanying RM tracks. They are mapped to **F2**.

Combo
Any patch with the word **Combo** in it contain both close and distant mic samples layered together.

Agogo High, Low
Two tuned agogo bells (pitched a fifth apart), mapped to **G3** (high) and **G#3** (low).

Bongos High, Low
These bongos were played using open palm strikes and are mapped to **C3** (high) and **C#3** (low).

Claps Low
A selection of low-sounding hand claps performed by a small group and mapped to **D#2**.

Claps Menu (NN-XT only)
A set of hand claps mapped across a range of keys. There are no round robins per-key in this patch, and it is not mapped to the general MIDI standard. No black notes are used. Keys **C1** through **G1** trigger low claps, **A2** through **C2** trigger medium claps and **D2-E2** trigger high claps. This mapping scheme is also present two octaves higher, starting on **C3**.

Cowbell
A classic of percussion, faithfully reproduced here on **A#2**.

Shaker
A small, egg-shaped hand shaker recorded with slower shakes (lower velocities) and more aggressive, tight ones (higher velocities), mapped to **A#3**.

Tambourine
As with the shaker, a variety of shakes (velocities 1-99) and hits (100-127) are included and mapped to **F#2**.

Triangle & Mute
A simple, metal percussive triangle mapped to **A4** (open) and **G#4** (mute). As with the open hihats, even if the mute patch is not loaded, the open patch will still be choked if **G#4** is struck.

Woodblock High, Low
Two old, beat-up wooden blocks mapped to **E4** (low) and **F4** (high).

About the Kits

The three custom kits of **Groove Bias** were recorded and performed in three studio locations across the United States, then chopped, tweaked and edited by Andrew Aversa.

"**Superfreak**" (Milkboy Studios, Ardmore, PA) - As the name suggests, most of this 60s Ludwig 'Silver Comet' kit is rumored to have originally belonged to a certain funk music icon. The drums were recorded using high-end ribbon mics into an all-analog signal path, most notably a 70s Neve console with a few busted channels and lots of character. Outboard processors in the chain included gear by Empirical Labs, Tube-Tech, and Anthony DeMaria Labs. The saturation present on the higher velocities of some of the sounds, like the kick and snare, came solely from high gain running through all the tubes; no overdrive, distortion, or compressor saturation was applied!

"**Tape**" (The Audio Lab, Milville, NJ) – This one was a real hybrid, the centerpiece being a 30s Ludwig Pioneer Black Beauty snare. The kicks and toms were Tamburo original series, along with an extra 22" Tama kick. Our hats, cymbals and rides were a mishmash of faded, junked up old metal… just what we wanted. Everything in the kit was recorded through an analog signal path then finally to an authentic, 24-track Otari tape machine before being dumped into Pro Tools. Mics used for this kit ranged in age and manufacturer. Various workhorse mics from EV, Sennheiser, Shure and Audix were used throughout, and to get the trashy, crunchy room sound, we used a trashy 70s General Electric cassette recorder mic along with an RCA SK-30.

"**Herodotus**" (Real Music Media, Minneapolis, MN)) – John Gump (a.k.a. Herodotus) recorded this set, the same make and model as Cream drummer Ginger Baker's drums! Mics were a pair of Neumann KM-184s and Sennheiser 441s plus a Royer R-121. This went into some serious outboard gear like a classic UA 1176, Manley Labs VOXBOX, UA 2-610S and Manley Vari-Mu before finally going to a TASCAM reel-to-reel tape machine to seal the deal.

Credits

Groove Bias was designed, edited, and produced by Andrew Aversa. The library was performed by Joel Metzler, Tony Mascara, and John Gump. Engineering was done by Cody Cichowski and Joel Metzler (Milkboy Studios), Tony Mascara (The Audio Lab) and John Gump (Real Music Media). Reason conversion by Andrew Aversa and Anthony Mena.

Troubleshooting and Feedback

Have you used this library in a project recently or have a demo or song that you'd like to share? You can email us (admin@impactsoundworks.com) or tell the world at our Facebook page here: http://www.facebook.com/ImpactSoundworks

You can also catch us on Twitter at @ISoundworks!

We encourage all our users to share and promote their work. Word of mouth is the #1 way people find our samples, so it also helps us to produce more great libraries for you! For any technical support issues regarding the library, don't hesitate to email support@impactsoundworks.com.

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