



An Impact Soundworks Sample Library for Kontakt™

Designed, edited and produced by **Andrew Aversa** of Impact Soundworks

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INTRODUCTION

The goal of **Groove Bias** was to create a set of deeply sampled acoustic drum kits inspired by classic 50s, 60s and 70s records and the timeless breakbeats we all know and love. For decades, these sounds have been imitated and sampled over and over, but many producers have preferred to try and capture old kits with pristine, modern recording methods. Not so with this library. Our motto was "the more tubes, the better," and we armed ourselves to the teeth with beat-up mics, analog gear, vintage drums and tape machines.

Groove Bias contains nearly 3,500 samples (4 gigabytes) across three custom drum kits and a set of percussion. The audio content includes five snares, four kicks, nine toms, three hats (closed, loose, open, pedal), two rides, two crashes, two splashes, two rims, handclaps, tambourine, shaker, agogo, bongos, woodblocks, cowbell and triangle. Unlike the various enormous drum libraries out there, our library simplifies mixing, combining mics into single patches (though you often have access to separate overhead/room mixing, for example, to control natural reverb.)

Despite the lo-fidelity recording method and old-school gear used, all the audio for this project was dumped and edited from Pro Tools at 24-bit, 96 kHz. The samples (WAV format) are a mix of mono and stereo, where appropriate. Every single patch has a minimum of five round robins and five velocities, all the way up to sixteen velocities and ten round robins for some patches, such as some of the snares.

We put over eight months of work into the meticulous recording and editing process, whole sessions going by before we were finally satisfied with a single snare sound. The result is what we think you'll agree is the funkier, "phattest" acoustic drum library around. We hope you enjoy **Groove Bias**!

INSTALLATION

To install the library, just move the "Groove Bias" folder from the content DVD to a directory of your choosing. If you have the download version of the product, you must have all RAR files downloaded and then extract any one of them to the location of your choice.

The unpacked folder should contain three subfolders: Patches, Samples and UI. The Patches folder contains various subfolders containing .NKL and .NKM files, while Samples contains all of the audio content and UI contains the graphics files used in the Kontakt interface.

Patches from **Groove Bias** are loaded and used simply by opening an instance of Kontakt 2 (or higher) and loading the .NKL instrument or .NKM multi file you wish to play. There is no authorization or registration required.

All audio content for this library is "unlocked" and editable in WAV format! To access the content, browse to the Patches folder, then open up one of the subfolders, such as "Components", and select a file to drag into Kontakt. This can also be done from within Kontakt's browser or the Load Instrument menu.

CONTENT OVERVIEW

Patches for **Groove Bias** fall into four folder categories: Components, Full Kits, Multis and Processed.

Components contains 107 .NKL files, each representing a single kit component or percussive instrument. These patches are all mapped in General MIDI format, with the exception of the Ride and Splash cymbals, and are all intended to be loaded on the same MIDI channel. **If you want to build a kit from scratch, start with this folder.**

Full Kits contains four .NKL files, each of which is mapped with an entire drum kit or percussive set on one MIDI channel in a single Kontakt instrument. These patches do not have multiple stereo outs, but include a basic mixer interface to control relative volume levels within the kit. **To get up and running quickly without worrying about host mixing, start here.**

Multis contains four .NKM files, each of which loads an entire drum kit or percussive set on one MIDI channel across multiple Kontakt instruments. Unlike the Full Kit presets, each individual kit component can be set to its own stereo output and has independent volume/panning control.

Processed contains 24 .NKL files, ranging from components to full kits, that utilize Kontakt effects to sweeten, mangle, or otherwise alter and morph drum sounds. These patches only scratch the surface of the editing and processing that can be done with **Groove Bias**, but they're a great starting point!

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 of Impact Soundworks.

“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. KVRAudio member Herodotus) recorded this drum set, which is the same make and model as Cream drummer Ginger Baker’s drums! Mics used were a pair of Neumann KM-184s and Sennheiser 441s plus a Royer R-121. All of 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.

DRUM KIT COMPONENTS

For the purposes of this document, Middle C is considered to be **C3**. For more information about each of the kits these components were recorded from, scroll down to the section of this manual labeled “About the Kits.”

Kicks - All kicks are close-miced, mono and mapped to **B0** and **C1**. Kick patches labeled with **OH** are overhead tracks that add stereo room sound and are intended to be layered on top of their accompanying non-OH patches.

Snares – All snares are close-miced, mono and mapped to either **D1** or **E1** – snares mapped to D1 have (D) at the end of their filename, while snares mapped to E1 have (E) instead. Snare patches labeled with **OH** are overhead tracks that add stereo room sound and should be used in conjunction with their accompanying mono tracks to round out the sound.

Rims – Rims function like snares in terms of their micing and accompanying **OH** tracks. They 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 on their accompanying non-RM patches.

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

Open HH – Open hihats function like closed and pedal hihats in terms of their micing and accompanying **RM** tracks. They are mapped to **A#1**. All open hihat patches can be “choked” (cut off) using the **F#1** or **G#1** keys regardless of whether a closed or pedal hihat is actually loaded in Kontakt.

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, as with hihats, room mic tracks that add a lo-fi mono room sound to the mix.

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

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

Combo - Any patch with the word **Combo** in it contains both close and distant mic samples mapped to the same key. Two simple mix knobs are provided to control the balance between these mics.

PERCUSSION COMPONENTS

As with drum kit mapping, Middle C is considered to be **C3**. All percussion was recorded in stereo using overhead mics, allowing for a small amount of room sound.

Agogo High, Low – Two tuned agogo bells (pitched a fifth apart) are 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 – 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 entire mapping scheme is also present two octaves higher, starting on **C3** with low claps again.

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

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

Tambourine – As with the shaker, a variety of shakes (velocities 1-99) and hits (100-127) were recorded on this tambourine. This patch is 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, then open patch will still be choked if **G#4** is struck.

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

FULL KITS

Each of these patches contains an entire drumkit on a single MIDI channel and stereo out pair. A scripted Kontakt interface is provided for easy mixing between parts. Please note that these are large patches that may take up to 45 seconds to load.

All Percussion – Consists of Agogos, Bongos, Claps Low, Cowbell, Shaker, Tambourine, Triangle & Mute, and both Woodblocks. A total of 220mb in samples.

Herodotus Kit – Consists of Kick 4, Kick 4 OH, Snare 5 (D), Snare 5 OH (D), High Tom 3, Med Tom 3, Floor Tom 3, Closed HH 3, Pedal HH 3 and Open HH 3. A total of 650mb in samples.

Superfreak Kit – Consists of Kick 1, Snare 1 (D), Snare 1 OH (D), Snare 2 (E), Rim 1, Rim 1 OH, High Tom 1, Med Tom 1, Floor Tom 1, Closed HH 1, Pedal HH 1, Open HH 1, Crash 1, Ride 1, Splash 1. A total of 1.97gb in samples.

Tape Kit – Consists of Kick 2, Kick 3, Snare 3 (D), Snare 3 OH (D), Rim 3, Rim 3 OH, Snare 4 (E), Snare 4 OH (E), High Tom 2, Med Tom 2, Floor Tom 2, Closed HH 2, Pedal HH 2, Open HH 2, Crash 2, Ride 2, Splash 2. A total of 1.06gb in samples.

MULTIS

These patches are essentially the same as the Full Kit patches, except they load a collection of NKIs rather than one NKI with multiple sounds within them. The **Combo** patches are used in all multis where possible – for example, rather than loading both Snare 5 (D) and Snare 5 OH (D), the Herodotus Kit multi simply loads Snare 5 Combo (D). By default, all instruments within a Multi are assigned to the same MIDI channel and the same stereo out pair, but this can be easily changed.

PROCESSED

These NKI patches utilize Kontakt effects to process both mono and stereo samples. All mapping is identical to normal component/kit mapping – eg. Kick sounds are all mapped to **B0** and **C1**.

14bit Kick – Dirtied-up, saturated kick sound with a big punch.

14bit Snare – Deep, overdriven snare sound designed to accompany the 14bit Kick.

80s Snare – Punchy, round snare with an 80s-style short reverb on it.

Beat-Up Kick – “Old”-sounding kick reminiscent of the Motown era.

Big Vintage Kick – Pre-layered kick with an aggressive edge and large sound.

Brightened Snare 1 – Simple modification to the Snare 1 patch bringing out the upper frequencies and harmonics.

Crunchy Claps – Handclaps processed to sound like they’re coming from an old AKAI or MPC sampler.

Dirty (High, Med, Floor) Tom – Saturated and dirtied tom hits with extra punch. Play at high velocities!

Heavy Tape Kit – Trashy, overdriven and heavily saturated kit built on the “Tape” full kit preset.

Low Punch Kick – Slightly bitcrushed kick with extra ‘oomph’ in the low frequencies.

Mid-Aggressive Kick – Modified version of Kick 1 with a more aggressive sound and less low end. Easier to mix.

Pendusnare – BIG snare sound influenced by the large snares of the DNB group Pendulum.

Phat Snare – As the name suggests, a snare with extra low end and dirt. Nice and wide in stereo image too.

Punchy Snare Combo – Readily-mixable snare sound with sweet compression and EQ already added.

Vanilla Dome Kit – Funky full-kit preset emulating the reverb and delay from an old SNES game...

Vanilla Dome Kit 2 – Same as the first Vanilla Dome preset, but with a different base kit.

TROUBLESHOOTING & FEEDBACK

If you are experiencing difficulties with **Groove Bias**, or would like to share any comments, questions, feedback, or experiences with the library (eg. projects you've used it on recently), please email support@impactsoundworks.com. We'd love to hear from you!

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