



## An Impact Soundworks Sample Library for Reason™

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

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Recorded by Cody Cichowski and Joel Metzler (Milkboy Studios), Tony Mascara (The Audio Lab) and John Gump (Real Music Media)

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## INTRODUCTION

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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, and downsampled to 16-bit, 44.1kHz for use in Reason's NN-XT sampler. 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

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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 two subfolders: Patches and Samples. The Patches folder contains various subfolders containing .SXT and .CMB files, while Samples contains all of the audio content.

Patches from **Groove Bias** are loaded and used simply by opening an instance of NN-XT and loading the .SXT instrument you wish to play. You can also load full kit Combinator presets by going to the "Full Kits" folder (more on this later.) 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 Samples folder and open up any of the subfolders. Always make backups before editing, however!

# CONTENT OVERVIEW

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Patches for *Groove Bias* fall into two folder categories: Components and Full Kits.

**Components** contains 80 .SXT 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. **Use these if you want to construct your own Combi patches.**

**Full Kits** contains four .CMB files, each of which is mapped with an entire drum kit or percussive set in one Combinator instance. These patches contain lots of NN-XT instances as well as mixers, submixers and effects, giving you great flexibility over the balance and sound of the kit. You can also switch out individual kit components by editing any of the individual NN-XT instances. **To get up and running quickly without worrying about host mixing, start here.**

## DRUM KIT COMPONENTS

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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.

**Snare**s – 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.

**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

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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

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Each of these patches contains an entire drumkit in a single Combinator, complete with some useful effects presets – reverb, distortion, compression and mono mixing, all controllable from the Combinator unit. The drum kits also have a switch which will change the closed hihats from loose to tight, and vice versa.

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. Total patch size: 33.74mb.

**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. Total patch size: 118.56mb.

**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. Total patch size: 314.32mb.

**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. Total patch size: 172.14mb.

## ABOUT THE KITS

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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.

## TROUBLESHOOTING & FEEDBACK

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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](mailto:support@impactsoundworks.com). We’d love to hear from you!

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