



VERSION 2.0 (October 27, 2017)

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

Performed by Joel Metzler and Tony Mascara

Recorded by Cody Cichowski, Joel Metzler (Milkboy Studios) Tony Mascara (The Audio Lab)

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.

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 sound. The result is what we think you'll agree is the funkier, "phattest" acoustic drum (and hand percussion) library around. We hope you enjoy **Groove Bias Percussion!**

VERSION 2.0

We're proud to announce that we've given new life to an old favorite! Groove Bias 2.0 has been rebuilt from the ground up to add new features, improved functionality and a modern GUI.

ABOUT THE KITS

The three custom kits of **Groove Bias** were recorded and performed in three studio locations, 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 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 running high gain through all tubes: no overdrive, saturation, or compression 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.

LIST OF KIT COMPONENTS

Percussion

Agogo (High and Low)
Bongos (High and Low)
Claps (Single and Group)
Cowbell
Shaker
Tambourine
Triangle (Open and Muted)
Woodblock (High and Low)

Cymbals and Hihats

2x Closed Hihats (Normal and Loose)
2x Crashes
3x Pedal Hihats
2x Rides

2x Splashes

Snares

5x Snares
2x Snare Rims

Kicks and Toms

4x Kicks
3x Floor Toms
3x Med Toms
3x High Toms

INTERFACE

The **Main page** is divided into 2 sections. On the right you'll find 16 instrument slots, each displaying the icon of the currently loaded instrument group (kicks, snares, etc). Clicking on an icon brings up deeper controls in the gray box on the left of the UI. Here, you can use the dropdown to select a different sound, when available. The knobs below provide control over the drum's volume, panning, tuning, mic levels and other characteristics.



Moving back to the instrument slots, each also has a small colored button to the lower left that allows you to change the color of its corresponding key on the Kontakt keyboard (as well as all NKS-compatible controllers).



Above the Instrument slots there's a menu for accessing an additional page for cases when you'd like to load more than 16 Instruments. You'll also find a button at the top right represented by a small keyboard. This brings up the custom Mapping page where you can see where all Instrument groups are currently mapped on your keyboard. Clicking on the small "MIDI-learn" buttons allows you to create your own configurations. Use the small "X" button to mute specific groups.

Finally, the Groove Bias 2.0 update also adds our FX rack where you can add up to 8 common FX for drums including a Transient Designer, Compressor and EQ as well as a few extras for sound design like Bitcrusher and Scream.



TROUBLESHOOTING AND FEEDBACK

Have you used **Groove Bias** in a project recently? Got an awesome track you'd like to share? Drop us a line (admin@impactsoundworks.com) and we might post it on our website! Or, tell the world at our Facebook page here: <http://www.facebook.com/ImpactSoundworks>

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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