PUNCH AND DYNAMICS

FROM TOP METAL PRODUCTIONS

BOGREN DIGITAL

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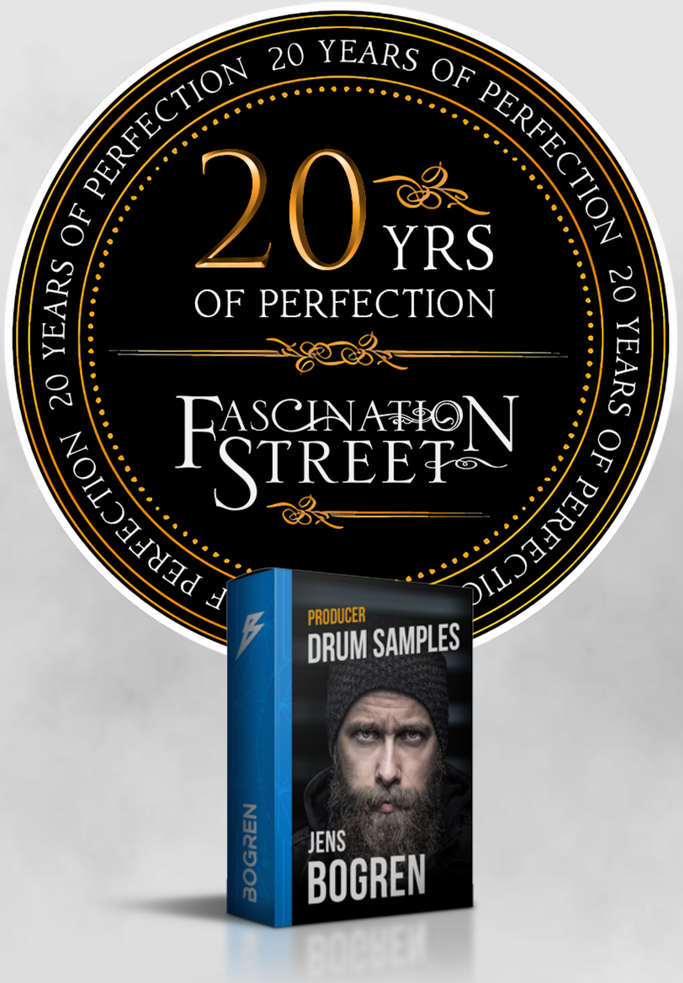

INTRODUCTION

Thank you for purchasing my drum sample pack!
It wasn't perhaps the easiest decision to make when it came to releasing this. Every engineer has their own collection and it feels somewhat personal.

The files included here are what I've been using on my mixes in the last 20 years working under the Fascination Street Studios banner. It's a great toolbox and I am confident that you will get a lot of value out of it.

It's no secret that drums define the quality of a mix. Great-sounding drums can often mask imperfections in other parts of the mix but start with bad drums and you will never be able to get the elusive feeling of a high-quality production.

I think at this point, the stigma of using drum samples is almost completely gone, though I still occasionally see people saying that using them is somewhat 'cheating'. It's not. Drum samples have been used since the 80s and they are a simple, everyday reality of music production. It's true that on a rare occasion the perfect combination of a great drummer, the right engineer, and studio happens and there is no need for using drum samples. Check out Sepultura's "Quadra" album, for example, and once you see videos of Eloy Casagrande playing drums, you will understand that this level of intensity and consistency is incredibly rare to find.

I hear people either use the same sound on all mixes (Snare 12a, anyone?) or completely flatten the natural dynamics of a drum by using a single velocity layer only and I hope I can help to address this with my drum sample pack.

Jens Bogren

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HOW ARE THESE DRUM SAMPLES DIFFERENT?

What sets these drum samples apart is the fact that they have been battle tested on actual, world-class metal albums for over two decades. I know they work well in different scenarios because I've been using them almost every day.

Drum dynamics are incredibly important for natural sounding drums, and in this pack, you will find that every sample has multiple velocity layers as well as round robins (multiple recordings at the same velocity that get randomized to introduce back a human factor).

You will also find variations of the same samples - mixed by me, separate dry and wet files, and in the Deluxe package, individual microphones that were used to build each sample. More on that in the next section.

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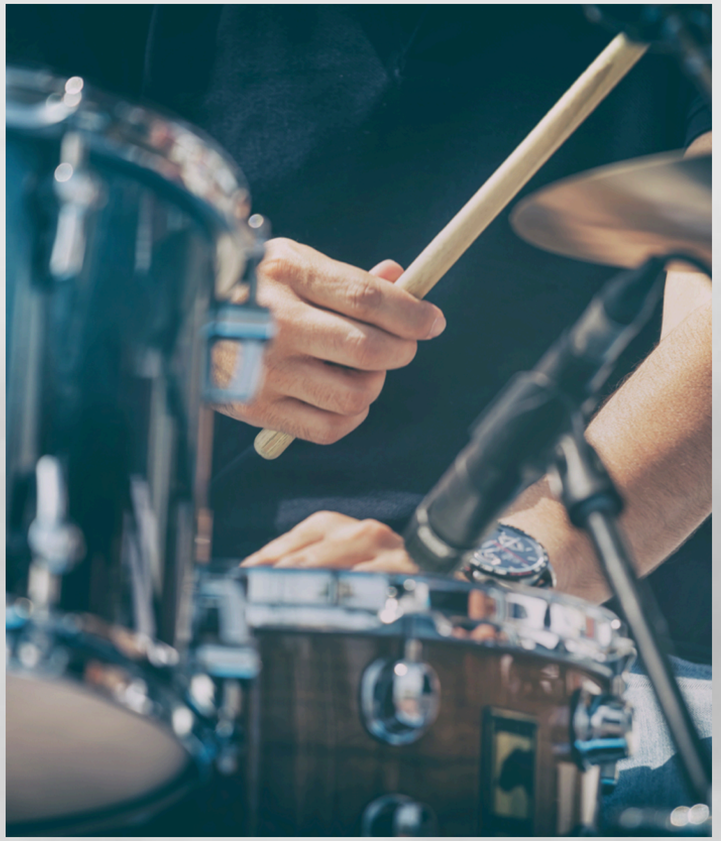

BLENDED

These are the mix-ready samples I mixed myself within the context of actual sessions. These are my personal favorites and if you want to get great results quickly, start here.

A note about tom samples... We had to make a difficult decision on how to handle panning with the blended samples and still give you stereo ambiance.

Toms need to be panned most of the time and if you pan the ambiance mics to follow the direct ones, it will probably not sound great. My engineers and I decided that the best way to go about this is to bake panning into the blended versions. If you hate it, please use the wet/dry samples instead.

WET/DRY

These are very close to the blended samples but offer a bit more flexibility and let you adjust the balance of direct and ambiance microphones yourself.

INDIVIDUALS

For ultimate tone manipulation, the Deluxe edition includes samples for each individual microphone. This lets you alter the blend between close mic, overhead, and room mic. These open up a whole world of possibilities and let you fine-tune the tone when you are looking for something very specific, or just want to peek behind the curtain to see how the sausage is made.

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WHAT'S THE 'SPIKE ME IN' SAMPLE FOR? (DELUXE ONLY)

This one is a bit of a secret weapon and something that I like to layer in when I need an extra top-end attack. For some extra excitement, try distorting it with an aggressive saturation plugin and you might notice it can even add a little bit of a 'barrel' sound, which makes sense since a barrel is also technically a drum.

Can you guess where this sample is from?

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HOW TO GET STARTED

.TCI

The included TCI files are made for Slate Trigger 2, the industry standard when it comes to triggering drum samples. All files are programmed with correct velocities and round robins. Put them in the folder where you keep all of your other TCI files and you are ready to go.

Please make sure you have the latest version of Trigger 2.

Tip: Slate Trigger can fire off samples based on audio signal (like original acoustic snare recording), or MIDI notes. Please check the Slate Trigger manual for details.

.WAV

For those who wish to use the drum samples outside by other means, we have included .WAV files for ultimate flexibility.
You can drop these into your DAW directly, or use a sampler of your choice to build your own samples - like Native Instruments Battery, or use solutions already available in your DAW:

- Logic: 'Sampler' for dynamic samples, or drum replacement function for single hits
- Reaper: Audio to MIDI drum trigger and ReaSamplOmatic5000
- Cubase: Groove Agent
- Studio One: ImpactXT
- Superior Drummer 3: video guide

.NKI (Deluxe only)

The .nki file is our MIDI instrument that can be loaded up in Native Instruments Kontakt. Please note that a full version of Kontakt 6 or newer is required.

This instrument lets you trigger our samples through MIDI notes, so whether you are working with MIDI drums and want to beef up the sound, or you like to use MIDI key spikes for triggering your samples, this should be pretty handy.

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USING THE KONTAKT INSTRUMENT

The Deluxe edition includes a MIDI instrument that can be loaded in Kontakt 6 or higher (a full version of Kontakt is required). You can still use the free Kontakt Player but it will work in demo mode only.

SETTING UP

1. After opening up Kontakt, go to the 'Files' browser in the top-left corner and select the 'NKI' folder where you extracted your drum sample pack.

   In the browser you will see three files that correspond to drum type:
   - Jens Bogren Signature Drum Samples (Kicks).nki
   - Jens Bogren Signature Drum Samples (Snares).nki
   - Jens Bogren Signature Drum Samples (Toms).nki

   If you want to use more toms, load one .nki instance per tom and map each to a different note.

2. Select 'Omni' as the MIDI channel, so your instrument can receive MIDI data from the DAW

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USING THE INSTRUMENT

- The Kontakt instrument has only a few controls:
- Direct knob: level of the direct microphone
- Ambiance knob: level of the room and overhead mics
- Sample selector
- LEARN button: If you do not want to use the default MIDI mapping, press the 'LEARN' button, then hit a MIDI note that you want to use to trigger. You can also double click on the note to enter the value manually
- Pan slider (toms only): This allows you to pan the direct only microphone. The ambiance is not affected and always stays balanced in the stereo field.

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TIPS FOR GETTING A GREAT TONE

- Start your mix by getting the best possible tone without samples. Once you have that going, look for samples that can enhance what is lacking in the original recording.

- When possible, try to use samples to augment the original recording, not completely replace it. A well balanced blend will give you a great punch and clarity from the samples, and a natural feel from the original recording.

- Trigger 2 is a fantastic plugin but I personally prefer to print my samples from it into new tracks. It's easier to catch missed triggers and it allows me to be very precise with aligning the phase between the sample and natural recording.

- Single velocity 'one shot' style samples can be exciting but are very easy to overuse and leave you with drums that sound like a machine gun.

- Experiment with changing snare pitch slightly to match the song. Sometimes this can help the snare sit much better.

- Avoid mixing drums without hearing rhythm guitars that are as close as possible to the finished sound. Distorted guitars eat up a huge chunk of the audio spectrum, so you might find that after mixing the perfect drum tone in solo, you enable the rhythm guitars, and all of a sudden the snare gets completely lost. Ever since I created my own impulse response pack for rhythm guitars, I've been using that to get a familiar guitar tone before I start mixing the drums.

- During fills (especially the fast ones), experiment with automating the drum sample volume. You will often find that letting the original recording through more, will result in a much more realistic sound.

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Thanks again and I'm excited to hear what you create with these. If you haven't already, join the Bogren Digital Facebook group to share your music and learn secrets we don't dare to share outside!

Visit bogrendigital.com for more crushing metal tones!