
Analog Drums

sample pack

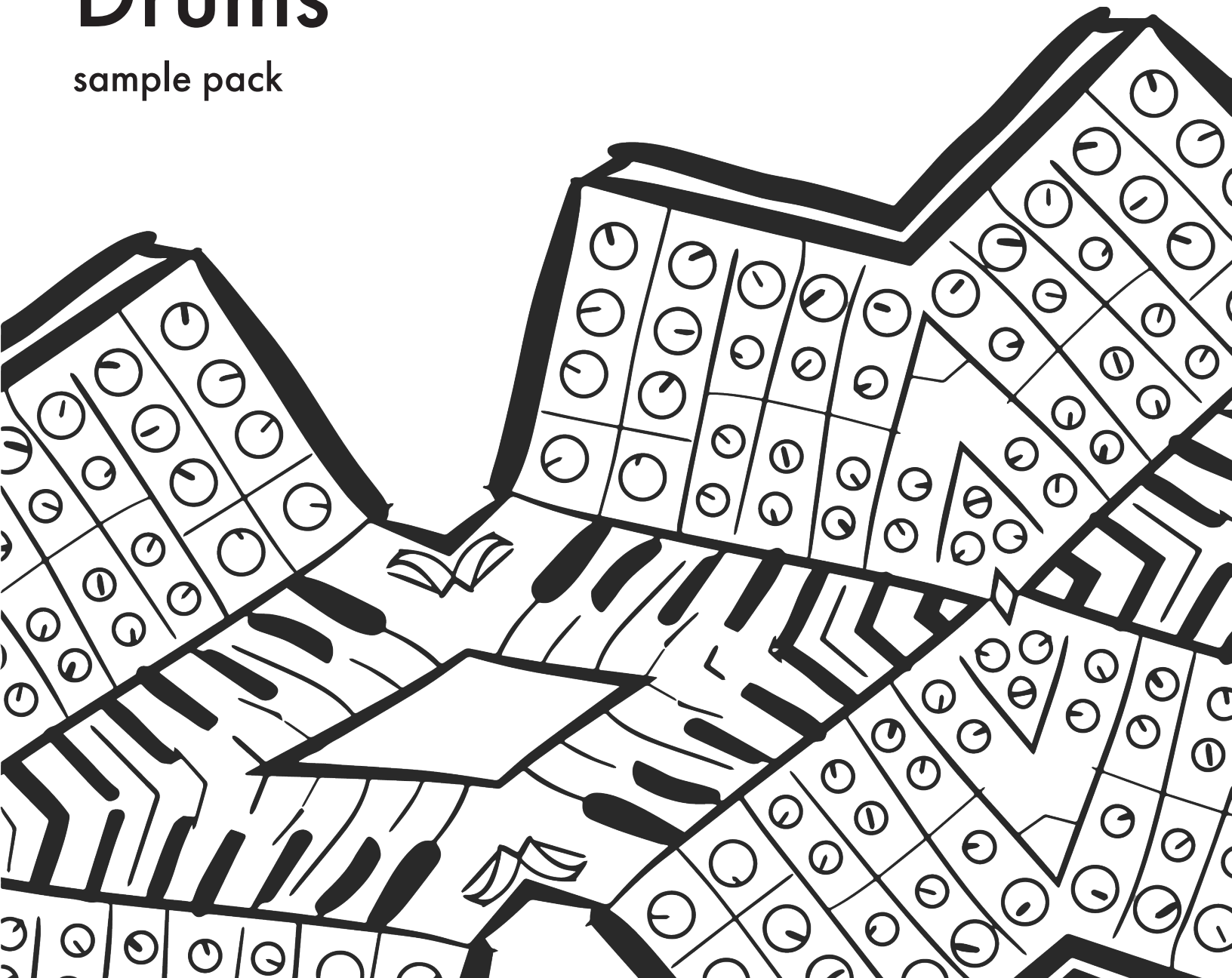


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Unpredictable, textured, alive. Analog circuits are wiggly creatures, the electric organisms of modern music.

They've inspired us to make this pack - hundreds of odd drums and drummish sounds made with electricity and love, patch cables and good old fashioned hardware analog synthesis. The pack includes lossless samples, loops, and three paradigms of Ableton racks.

We hope you take the sounds in this collection and explore, repurpose, mangle, and destroy them in the spirit of analog.

One shots

So that you can spend more time making music and less time sample-digging, all of the **693** one shots have been grouped into folders of similar sounding samples. This was something of a futile task, of course, as each sound is its own little snowflake which eludes straightforward classification and often overlap with many different categories. Despite the fuzziness of it all, we've included descriptions of each grouping and a few ideas for using them below to help find your way.

Every 24 bit WAV sample in this pack has been normalized and cropped to the first transient, beginning at a zero crossing to avoid unwanted clicks. An Ableton .asd analysis file is included for each sample and by default warping is turned off.

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Kicks

An pitch envelope is the basis of most electronic kicks, creating a punchy transient in the attack. Most of these kick samples were made using this technique in combination with other forms of envelope shaping. Remember that you can always add more "punch" to any sound (including kicks) by using this trick. In Ableton's Simplr, click "pitch" in the controls tab then increase the amount and play with the decay until you find a sound you like.



The pitch envelope section in Ableton Live's Simplr instrument.

Many of these sounds work best when stacked up in several layers. Use kick drum layering rhythmically to emphasize more important beats and create more movement in your tracks. Quieter copies of the same sample pitched one octave up can be one of many techniques you use to keep kick parts from feeling stale.

Below These aggressive kicks have plenty of bottom and occasionally dip into laser gun territory with descending high frequencies directing the listener's attention toward a fat low end. These dueling qualities can be isolated with simple hi and lo pass filters, making it easy to layer them with another kick sound that might be lacking those features.

Beneath These sounds have a crispy, crackly decay phase, making them perfect for layering some presence and interest. Play with the decay/release parameter to add a bit of this sizzle to a drum's off beats.

Beside These sounds have a growly beginning and often a longer tonal decay phase, allowing them to cut through and "be heard" while still having overall transparency. You may find it useful to analyze the fundamental and harmonics of these sounds so you can adjust the pitch to fit your track accordingly.

Between These sounds tend to be smoother and rounder with an emphasis on sine waves and fewer overtones. Of the kick groups, these are the most like the traditional 808/909 style, but also have shades of acoustic and electronic toms.

Beyond These sounds have a noisy but muffled high end, similar to a lo-fi recording of real kick drums. You might even find these recall the distorted sound of chopped vinyl breakbeats!

Snares

While many producers emphasize tuning bass drums, don't forget that snares often have a tonal core that should be adjusted to fit the track as well. Tuning snares doesn't have to stop at simply matching the song's root note, though. Drastic shifts of +/- 5 octaves can draw out artifacts and aspects of the original sample that would

go completely unnoticed if the pitch was not altered. Experiment with different warp modes and you might find what was once a snare is now the perfect auxiliary percussion sound.

Snares love to be layered. Try mixing our samples with tried and true snares and claps from the Roland x0x drum machines to create your own personal frankensnares. If you get into the habit of setting these up, bounce them down at the end of your session - it won't be long before you have a massive folder of unique snare shots.

Layering can also be used to add width: combining multiple distinct snares with slight variations in panning can create a more interesting wider stereo image than simpler techniques like delaying the left from the right signal slightly. Good thing this pack gives you so many options to experiment with!

Doofus These sounds emphasize the pitched tonal qualities that are generated by the vibrating drum skin. Great for chopping up into smaller slivers of texture and arranging them in a beat as appropriate.

Hymen These are all-arounders with good decay. You can tighten up the hit with an envelope, or you can add loads of reverb to let the tail for huge cavernous hits.

Loki These are the wacked out oddballs of the bunch with a bit-crushed, ring modulated feel. Great for experimental use or layered in any other sound -- remember, just because we're calling them snares doesn't mean you have to use them that way!

Stik These are shorter and often thinner sounds like those you might hear when hitting the rim of the snare. If you use them to bat out a playful rhythm, try using a few of them - the interlocking layers will create a kind of dynamics all their own.

Wired These sounds emphasize the sonic contribution of taught snare wires vibrating across the bottom of a drum. In electronic drum creation, this can be accomplished by increasing the blend of white noise in the mix, shaped by an envelope. You'll find a good variety of sound in this folder, as well as some that are repeated with slight variation. Use these to replicate some of the unpredictable, constantly changing feel of generating sound with a synthesizer.

Hats

A real hi-hat's timbre changes drastically according to where it's hit, how hard it's hit, and a myriad of other variables. We've included lots of hats to try to draw out the complexity of a real drummer using only synthesis - try round-robin or random multisampling with similar sounds to capture a bit of this.



Similar hats can contain wildly different frequency content.

This pack's hats were made primarily with a combination of ring modulation and white noise to form many variations on the traditional sound. Treat these as starting points for your favorite warp stretching and envelope shaping techniques for getting the most out of your hats.

Clamp These short sounds emulate the top and bottom high hats coming together and dampening as the pedal closes. A nice, versatile staccato blip.

Odd These sounds have strange tones peaking through, so pitch them up or down to fit the context of your song. You can either keep them stable on the root note of the key or use them in a sampler to create small micro-melodies in your high hat lines.

Reg These sounds are less tonal and more akin to a real high hat. Try using several in a single track to keep the hats fresh, or simply use the included analogulated closed hat rack (explained on Page 10) to automate this process. Another great candidate for multisample variations.

Cymbals + Open hats

Much like the hats but with longer decay stages. You should find these useful for traditional cymbal roles, or interesting noise sources for other purposes.

Noi These smoother sounds lack a distinct pitch and have a heavier blend of resonant filtered noise.

Ribosome These wacked out cymbals have a tonal component that is more “alive” with a faint pitch that is chaotic and unstable.

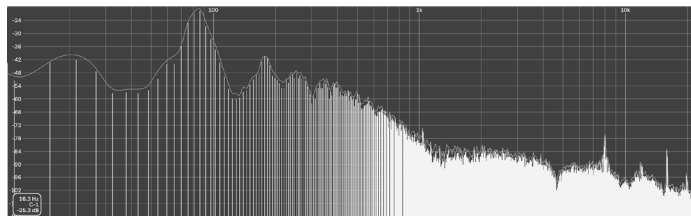
Stain-parade These cymbals are also tonal, but have a relatively stable pitch component. Spend some time on the tuning to add pleasing harmonics or uneasy disharmony - the choice is yours.

Toms

Realistic tom sounds are best left to recordings of physical drums, but that doesn't mean synthesized toms don't have a place in your tracks with their unique quirky retro-charm. And trust us, they're useful for something other than a cheesy 80's callback.

Because they tend to be lower frequency and sine-heavy, you might find electronic toms get burried in the mix more easily. In these cases, add higher frequency information to them so they can cut through the mix. There are many ways to do that but here are two options:

Quick and dirty - Distortion and saturation add harmonically-related overtones to whatever low sounds you apply them to. Throw Ableton's Saturator, Amp, Dynamic Tube, or Overdrive on the toms to bring out these higher frequencies.



Toms have strong fundamentals and need midrange to be heard.

FM precision - Toss a tom sound into Ableton's Sampler and turn on the FM modulation oscillator in the Pitch/Osc tab and play with the sine modulator's volume, coarse tuning, and fine tuning parameters. This is great for creating modern “hollowed out” sounds.

Over These sounds are the higher register toms.

Under These sounds are the lower register toms.

Woodblocks

Blocks can spice up a simple kick, snare, and hat line by adding them in triplets to create a polyrhythm. Try adding blocks as half note triplets (three equally spaced notes that take up half a bar) to a basic 4-on-the-floor beat and you will already have a more interesting feel.

Blocks can also be used as melodic instruments in themselves. Try layering 2 or 3 of the tonal blocks on different chains of an instrument rack (adjusting for pitch) and add a convolution

reverb to the rack for a quick, unique pluck sound. In some ways, the more stacatto the input, the more the instrument is defined by the reverb it is processed through.

Also useful as a mellower alternative to harsher stock metronome or click track tones. Refer to your DAW's manual (or Google) for how to swap out the default metronome.

Bisque These sounds are more atonal and "woody" blocks. You can usually hear an audible "pluh" or "pluck" sound in the midrange.

Tonal These sounds have a distinct pitch. Great candidates for building instruments out of - especially with generous reverb, as mentioned.

Cowbells

These are variations on the polarizing but classic 808 cowbell sound. Voxelated dairy farm vibes.

Claves

You can use these straight for the backbone of synthesized latin percussion or pitch them up an octave or two to add a natural sounding and defined transient to any sampled percussion or synth stab in your collection.

These make terrific sound design starting points, if only due to the challenge they present. Can you make a kick from a clave? A bass? How about wavy pad? There is plenty of harmonic

content in the short temporal space to work from if you know how to use your tools right.

Hand Drums

These sounds evoke a wide variety of percussion instruments from around the world with particular emphasis on conga, bongo, and tabla sounds. Like the toms, these sounds can often benefit from enhancing harmonic content through subtle distortion and saturation.

Try processing these drums by chaining multiple Ableton saturators in series using low dry/wet settings and slightly different parameters for each. This should help bring out hidden details that can be overwhelmed by the fundamental in the dry signal.

squish-hi Higher pitched percussion without a defined transient. These are kind of the "kid's sampler" version of those percussion instruments.

squish-lo Lower pitched percussion without a defined transient. A slightly muffled, underwater video game.

Ting-hi Higher pitched percussion with a defined transient. Sounds like a curious drummer was set loose in a kitchen.

Ting-lo Lower pitched percussion with a defined transient. Semi robotic.

Sound FXs

Analog patching lends itself to creating wild sound effects. Timestretch the longer samples and add volume fades and effects to layer into your transition or build ups. Add the shorter stab-like sounds alongside more traditional drums to keep your percussion tracks interesting. Not all percussion needs to sound like an acoustic drum set!

All the sound fx samples take especially well to time-warping and pitch-shifting techniques. They're fairly untamable, so just try to find the most interesting sound to match your track.

Detergent The sound of a sequencer modulating the frequency of a high resonance filter for unpredictable, grungy noises.

Face-tension If water could talk. These are ideal for transition layers with their smoothly dissipating blips. Don't forget that if it works forwards it works backwards, so don't be shy with the reverse button.

Membrano Tiny mercurial pops and space debris stabs. A kind of microscope to peer into an unseen world.

Racks

Drum Rack and Instrument Rack are two of Ableton Live's most powerful features which can be used in a practically infinite number of ways. They are in many ways the perfect vehicles for

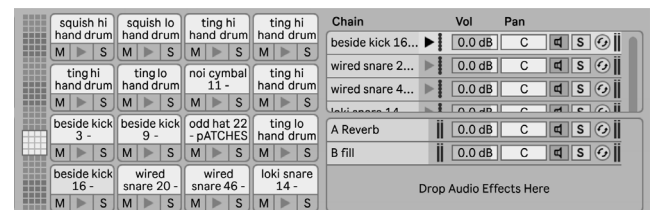
the one shot samples, so we have curated them into a diverse range of instruments.

We have used three distinct approaches: one traditional and deterministic, one aggressive and maximalist, and the other organic and chaotic.

Static Racks

These racks use the racks in a fairly straightforward way, providing a cohesive sounding drum kit with pre-mapped macros that provide global control over sample parameters, sends, and effects.

Skint Stretched skin drums on the top two rows of pads, club hits on the bottom. Cranking up **fill** will increase the complexity of the hand drum patterns you have programmed, adding more tribal energy to a section of your track.



The Skint drum rack

Stoop Clove You are the stoop kid afraid to leave your stoop. It's raining but you find shelter under the awning. Turn up the rain with **boot dirt**, **exit sign**, and **foyer**.

No Simulation If Roland made a combination drum machine/pogo stick it would sound like this. Turn up **toning**, add some **reverb** and automate the **tuning**

knob to use it as a tuned melodic instrument. Use three of these in conjunction and automate tuning to make an odd harmonic instrument that can play chords, with each note constantly changing it's articulation (which pad) and rhythm (how the notes are sequenced). Turn up **fifthitize** all the way to add a fifth to each note.

Water Moccasin Deep bass and toms to the forefront. The top row of macro knobs gives you fast, independent control of the tuning and decay of the bass and snare drums. Try turning up the reverb (**bat home**) on sparser parts of your track and dialing it back when other elements take up more room.



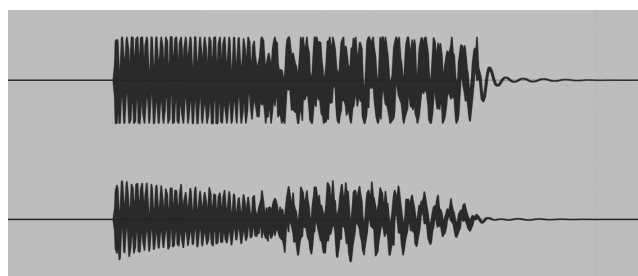
Empty Urn Sounds from a sci-fi space funeral. If your drums are starting to get lost in the mix, add a punchy transient to anything with the "bite" control. Blend in resonated tuned chords with the "hope" and "despair" knobs to add emotion to a solo percussion track.

Hottest Tubes

Hottest tubes disects and re-animates the Analog Drums samples in a lab powered by guitar pedals.

The sounds these racks produce is almost unrecognizable from the input samples. So much of the interesting harmonic detail is too quiet to be heard in normal conditions - these chains crunch, compress, and distort to squeeze out every little drop.

Burnt Ends Extremely aggressive industrial grunge. Feels at once cinematic and underground night club. The **distortion type** dial offers several distinct saturated timbres. Crank the **vocal** and **bit distortion** knobs to transform the rack into a satellite for picking up distress calls from disastrous space explorations. Or just sound like nine inch nails.



There isn't much room for subtlety with Burnt Ends.

Heated Springs Steam exhaust in a mechanical factory. Map **wiggling** to your most accessible midi controller and switch it up in key moments to add extra accented flare.

Pepper Jack Like the cheese, familiar, well-liked, and goes good in just about anything. You can use the **soften** knob to define sections of your song or crank all the **beg** dials and manually play with the **rate**.

Toaster Box The crispiest among these. What if every drum sound tried to bogart the best qualities of a closed hi hat? Modulating the **fire** controls gives you immediate transport to darker, less natural places.



Vermin Sounds like a long-lost cult classic vintage drum machine. Controls for washing the bad taste out of your mouth abound.

Analogulated Racks

These “analogulated” racks are inspired by (but not an emulation of) analog hardware and its ability to make each drum hit sound a bit different than the last. Each rack contains a large number of the samples included in this pack. With “staticize” at its off (leftmost) position, triggering one of the 4 bottom pads (c1, c#1, d1, & d#1)

will randomly fire one of a collection of similar sounding samples. Turning the staticize knob will slowly limit the sample selection randomness until it reaches its maximum, where it will behave like a traditional static drum rack filled with many samples.

Available in the following varieties:

Closed hat
Open hat
Hand drum
Percussion
Kick
Snare
Tom

Usage

As a more organic electronic instrument

Nothing is more fatiguing to the ears than hearing the same sound over and over again. With each midi note triggering a slightly different sample of type of drum, this can keep your listeners engaged and wanting to hear more. Slightly shorten the decay on the analogulated closed hat rack and try out 16th or 8th note patterns on midi note C1. Much like a human drummer, each hit of the hat will have a slightly different flavor but the effect is subtle. You’ll find that your hats have a human quality that you can’t get just by changing the velocity of a single sample.

As a happy accident generator

Set up a simple rhythmic pattern using the the bottom pads (c1, c#1, d1, & d#1) on a midi track containing one of the analogulated racks and send it’s audio output to an audio track to record. After recording 15-20 random variations, listen

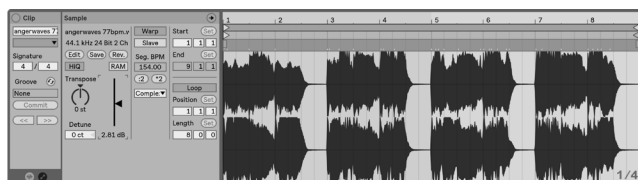
back to the audio for any sweet spots. Use the sweet spot with some effects processing as the basis of a new loop. String a few of these loops together and pretty soon you will have the start of a new track. If you embrace the randomness you can use this technique to come up with ideas that you would have never thought of using a more rigid top-down approach.

Loops

Sonic clay to mold into your tracks. The loops included with this pack demonstrate some of the possibilities of the one shots and racks. The associated .asd file is included for each .wav as well for immediate sync'ing and looping in Ableton Live.

In total, you'll find four distinct categories of loops.

Buy a new speaker After playing these, you might have to. Absolutely filthy and heavy industrial drums that split the skin of the original one shots to reveal something entirely new.



Highly distorted and compressed loops.

Computer Computer-controlled blip bloops. These loops feature more tonal sounds and light staccato hits. A kind of digital facsimile of the famous C78 drum machine.

Loosehop Lo-fi hip-hop inspired beats with plenty of boom bap and swing.

Tiny rave Throw a party. Featuring faster tempos, dance beats, and electronic madness, these loops are like putting all your tiny sound-makers - your Volcas, your Pocket Operators, etc. - into a live rig and gathering all your friends for some late-night performance and celebrating.

Usage

As a track nucleation point

Every pearl starts with a grain of sand, layered and polished over time into something entirely un-sandlike. Drop a full loop into an empty project and build around it. Soon something entirely new will emerge.

As slicing fodder

While these loops were created using the one shots and racks in this pack, the sounds were all processed in a way that is unique to the loop. Use the slicing feature in Ableton's Simpler to make new drum kits which have a cohesive sound. Use the "convert" function to create new drum racks which you can save and further manipulate

As midi drum templates

Use the "convert drums to new midi track" function, then swap out the samples with new ones and move notes around on the piano roll. While this function gives kooky results, it's a great way to quickly generate happy accidents. No matter what, the whole feel of the loop will change.

One Shots Manifest

| Category | Sub-category | # | Total |
|-------------------|--------------|----|-------|
| clave | - | 15 | |
| | | | 15 |
| cowbell | - | 8 | |
| | | | 8 |
| cymbal + open hat | Noi | 19 | |
| | Ribosome | 23 | |
| | Stain parade | 38 | |
| | | | 80 |
| hand drum | Squish hi | 24 | |
| | Squish lo | 25 | |
| | Ting hi | 24 | |
| | ting lo | 19 | |
| | | | 92 |
| hat | Clamp | 9 | |
| | odd | 29 | |
| | reg | 93 | |
| | | | 131 |
| sound fx | Detergent | 13 | |
| | Face Tension | 17 | |
| | Membrane | 10 | |
| | | | 40 |

One Shots Manifest (cont'd)

| Category | Sub-category | # | Total |
|-----------|--------------|----|------------|
| kick | Below | 20 | |
| | beneath | 12 | |
| | Beside | 20 | |
| | Between | 45 | |
| | Beyond | 9 | |
| | | | 106 |
| snare | doofus | 33 | |
| | hymen | 16 | |
| | loki | 26 | |
| | Stik | 8 | |
| | Wired | 54 | |
| | | | 137 |
| tom | over | | |
| | under | 29 | |
| | | | 71 |
| woodblock | bisque | 17 | |
| | tonal | 19 | |
| | | | 36 |
| Total | | | 693 |

Information

Download

The download link for this pack can be found here:
<https://www.patches.zone/analog-drums>

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<https://www.patches.zone/samples>

Contact

Comment or query? Suggestions? Just want to say hi?
We'd love to hear from you!

Send an email to: **contact@patches.zone**



Manual written and designed by Max Jersak and Dan Hilse.
Analog Drums is a product of patches.zone, a website dedicated to creating resources for music producers.
Are fake throws ok?

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