sc.Dave!'s Kicks'n'Bits

Volume 1

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PLEASE READ THE INSTRUCTIONS ON THE NEXT PAGE TO MAKE SURE YOU GET THE MOST OUT OF THEM (and not ruin your hearing).

About:

In this pack you'll find over 1,500 analogue kicks, weird blips and other "percussion" sounds for you to download and use however you please. These were recorded in one long session, cut up to around 15 minutes, and then individually exported using ReCycle.

These sounds are *completely unprocessed*. Meaning, this is just the raw recording. I've not added any FX like compression, limiting, distortion (etc). It was recorded using the Novation AFX Station, basically a re-skinned version of the Bass Station II with more fun stuff added in the firmware.

This pack is meant to be free and always will be. **I highly encourage people to host this on other sites for others to download!** Google drive can be a bit fickle, and Gumroad isn't everyone's cup of tea.

If you found this pack via a torrent/hosting service that wasn't via the original bandcamp link and want to send a couple quid as thanks, use my Ko-Fi link here http://ko-fi.com/scdave. Completely optional, but highly appreciated.

Please share this pack for free if you feel like it. Only requirement I ask is that you don't resell this anywhere else. That's it, use it in anything you want, commercial or otherwise.

Cheers,

sc.Dave! <3

Instructions

The following is by far the easiest way to organise, process and view these files. There's a lot of them, so taking the time to find the ones you like is the best way to make the most of this pack.

STEP 1: The setup

First of all, using your DAW of choice, make a new sampler based instrument that has the ability to quickly change sounds on the fly (i.e, by clicking the up/down arrows). For Reason users, I'd recommend NNXT or ReDrum.

Once you've done that, in the mix channel where that instrument is, **insert a sharp low-pass filter with a cut off at about 17-19kHz**.

Why? As I said, this is completely unprocessed. Because of the nature of Analogue synths being as raw as they come, quite a few of these samples are incredibly sharp to listen to at high volumes. Most are not, and doing this won't affect the sound that much. This is just a precautionary measure more than anything!

Set up your DAW to about 130(ish) BPM, create a short midi loop at the root note of your sampler (normally middle C or whatever) and loop it. Then you can hear all the sounds in context. Sick.

STEP 2: Organising

Once you got that out the way, it's time to sift through all these sounds. This will take about half an hour to an hour (depending on how fast you are).

There's 2 ways of doing this:

Method 1, using your OS:

- Window your DAW and make it take up half of your screen. Alternatively if you have 2 (or more) monitors, put your DAW on one of your monitors.

- In the remaining space, create 3 folders (wherever you want) called
    - Good Kicks
    - Good Percs
    - Good SFX

  Really it doesn't matter what you call them, it's up to you.

- In addition, open up the original folder you have unzipped the sample pack into and open it up as a window.

- Now cue the samples one by one. If you find a sound you like, simply copy/paste (or drag) that sound into each of your respective folders for future use.

Method 2, using your DAW

- In Reason at least, you can create a list in your sample dictionary that is essentially a favourite sounds folder. A few other DAWS have this feature, so if it does this will be the easiest way.

- Create 3 lists (like above) with the same names, and start cuing the sounds. If you find something you like, drag it into your favourite list you've created.

This might be easier, or not. Keep in mind this is just a suggestion and you're welcome to make your own method!

You don't have to do this all at once, there's a lot to go through, but in future this is a good way to deal with large packs like these.

Step 3: Processing

So you've organised the sounds you like. Nice!

For most of the sounds, I would recommend first normalising the sound you wanna use (if they're super quiet). For the kicks at least, I would create a HPF that cuts off at around 20-30hz so you don't get any infrasound that could affect other sounds in your project.
I would also highly recommend using some sort of compression to bring out the attack of these sounds a bit more. A lot are fine "as is", but this might be handy.

Depending on what exactly you wanna use as well, that low pass filter you put on your mix-channel would also be very handy. After that, it's completely up to you.

I've gotten the best results from layering different sounds together and processing them all in a bus channel. I.e, using a more distorted kick layers on top of one that's all bass. After that, you can just bounce down what you've made and use as you wish!

FAQ

"I've just checked, there's only 1,473 individual sounds! That's not more than 1,500! Grumble!"

Good eye. You're right. The files in the folder are just all the sounds I've personally chopped up. However, those are just the tip of the iceberg.

The full recording session was over an hour and half in length. The chopped samples are from segments in that massive session that amounted to around 15 or so minutes in total. Therefore, there's still an hour and a bit left untouched.

I've included this gigantic file in "Fulls" folder. These also include the bits I chopped out. If you want, listen to the full recording at your own leisure and manually slice out the bits you like. I didn't chop up the full session as that would take a mammoth amount of time to do, and I chopped out (for me anyway) the most "interesting" bits.

Really "1,500+" is a massive under-estimation of how many they are. Quick mafs (1500 * 6) means there are *at least* 9,000 individual hits in total if you were to manually do this yourself. This doesn't even take into account the BPM variations in the original recording, so there's probably more than 10,000. I'm not counting.

"A few of the sounds sound like they're playing twice. Why?"

I created a pattern in the synth that was basically a loop that played a note at every beat, and then a 1/16th note just before the end of it. I included this so I could accurately assess what the punch sounded like in a better context. When this does happen, you'll find that (because analogue), the quick punch before the main sound is often slightly different.

The program I used to slice up the samples (ReCycle) did manage to find and chop a lot of these, but didn't find all of them. I tried to find bits where ReCycle couldn't pick the transients and manually do them, however there's a few that remain.

As the main point of this pack is for you to go through these sounds and process them in the way *you* like, It wouldn't make much sense either. If I released a much smaller pack that had more processing, I would have done this, but I wanna keep it **RAAAWWWWWWWW**.

"These 2 sounds sound the same"

Probably! I was constantly making very small incremental changes when this was happening, so of course a lot of the sounds might sound similar. Honestly I consider it an advantage. If you scrub through the samples and think "This needs more x", chances are one nearby will be what you're looking for.

"What's with the filenames?"

You'll see that the files are sorted by *[scDKnBV1]-X-YYY*. Here's what that means and why

scD - *sc.Dave! / me*
KnB - *Kicks'n'Bits (the name of this pack)*
V1 - *Volume 1*

Alright you probably guessed that.

X - *The recording this originated from / Chapter (for lack of a better term)*
YYY - *Sample number*

In short, I've exported the sounds in various chunks to make organisation easier for myself and the end user. If you find a sound you like, you can quickly reference the chapter number (between 1-6) and then find other things within that chapter you like.

This is a much easier way of breaking everything down in my opinion. Plus if you are talking about the sounds in this pack with another person, you can just say "I like the sound at 4, 100" for example.

"What's the file type / bitrate?"

16-bit .wav @44.1kHz. Mostly for convenience sake. If wanted, I can record things at 24/96. Let me know if you'd prefer that instead and next time I do one of these, I'll set up my recording software to factor this in mind.

“I use Reason and it’s automatically warping the sound at like 130(ish) BPM, what gives?”

Weird one this. I used ReCycle (by Reason Studios) in order to slice up and export all of these. In order for ReCycle to behave, you have to specify how long the “loop” is in beats. Thing is, by doing so, it also writes to the file (somewhere?) the BPM ReCycle has given it. As the BPM of the synth was set to (around) 130, that’s the best I could do to make it behave.

As this isn’t really a loop of any kind, it’s a bit annoying when using it this way as when you open it in Reason, it now thinks the file is part of a loop. To fix this, right click and go “Disable Stretching” if you’re working with it in the sequencer. Although, disabling stretching may be a disadvantage.

Annoyingly, I have no idea how to fix this. I’ve tried various methods to remove all the meta-data from the .wav file with no luck. **If you’re a Reason/ReCycle user and know how to fix this, let me know?** It’d be very appreciated. Contact me on twitter.com/scdotdave.

In addition, I’ve also included the .rex2 file to make things easier. Do keep in mind that if you try to play the entire thing in Dr.Octo Rex, you will run into problems as there isn’t enough keys to play all the files. That said, you can drag individual .wav’s into NNXT, right click and sort chromatically so you have a full (ish) keyboard of these sounds.

“Make more!”

Let’s see how this one goes. If there’s enough interest, I’ll make another pack in the future!

That’s it!

Thanks for downloading. I’d love to hear what you end up making with this.

- sc.Dave!