Drumagog User Manual

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Drumagog User Manual

This may happen as a result of the following Javascript is disabled or blocked by an extension ad blockers for example Your browser does not support cookies Please make sure that Javascript and cookies are enabled on your browser and that you are not blocking them from loading. The samples can be played at dynamics that mirror the recorded track, or you can have them trigger at a set level. Drumagog can also be used for sending and receiving MIDI notes to and from outboard equipment and virtual plugin instruments. Inserting Drumagog on a track, choosing a drum sample, and dialing in your trigger settings is all it takes to start tweaking your sound. We checked out Platinum Version 5.11, which can be installed on Windows XP, Vista, or 7 and Mac OSX 10.4.11 or higher. The plugin can be run on 32 or 64bit systems and requires 6 GB of available harddrive space for installing the included samples. The installation process is painless, and if you have Drumagog 4 already on your system it will not be overwritten, leaving you the option to access that version's samples in Drumagog 5. Drumagog 5's updated GUI graphic user interface has made it easier to navigate through all of the software's functions within a single window, which is partitioned into five sections with easily accessible controls. The dialstyle pots in earlier versions have been replaced with slider controls, making it simpler to adjust the various settings when needed. Doubleclicking a sample will send it to the samples window, or you can drag and drop audio samples directly into the sample window for triggering. Adding your oftenused samples to the "favorites" folder will cut down on future search times. Privacy Policy. Just insert the Drumagog plugin and try out a selection in real time. However, its a lot more versatile than that. Essentially, what Drumagog does is to detect whenever the level of an audio track exceeds a certain threshold, and each time this happens it triggers your choice of new sample.http://www.texmet.pl/userimages/criminal-litigation-and-sentencing-manual.xml

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Various other applications have taken a similar approach to slicing audio into beats Propellerheads Recycle lets you manipulate the separate audio regions after slicing, by moving them in relation to each other to adapt to a new tempo, while BeatBurner PC Notes July 2002 triggers a sophisticated software synth to create melodies from the original rhythm. You can thus use it in real time to replace any recorded drum sound with a new one, all the while preserving the feel of the original drummer. So far, so good, but what raises it way above novelty value is that its many extra functions can add the subtlety, variation, and random elements offered by a real drummer — so that as well as being able to sound like a drum machine if required, Drumagog can also transform drum tracks into living, breathing grooves with your choice of sounds, but still locked in perfect sync with the original. A VST version is also planned, while a Mac version might eventually appear as well. You can download a free 14day demo version of DrumagogProfessional 3.0; if you like it and want to buy it, you can then unlock its unique CPU ID code permanently by registering. Wide selection of drum sounds available, and its easy to import your own sounds. Capable of many more unusual effects from subtle to extreme.Occasional clicks using Stealth mode.The Main page is awash with controls, mostly for tweaking the triggering levels, although I found many tracks locked on perfectly after just a couple of tweaks to the default settings. Sensitivity alters the threshold setting to accurately trigger each beat a red LED flashes to indicate each successful trigger, while Resolution determines how long Drumagog waits after each one before allowing another. This provides a fairly foolproof way to avoid dithery multiple triggering, but it can also be adjusted to trigger on alternate beats, or

just on the first beat of each bar — ideal for beefing up an existing groove.http://allindiamocktest.com/userfiles/criminal-investigations-manual.xml

A zoomed version of this window is also available to make the process clearer, and using these controls I found Drumagog easy to use and absolutely transparent in operation for straightforward single drum replacement. It has an Audition mode to let you hear the postfiltered original sounds, and I successfully used this to isolate kick drums from snares. However, its Level control is currently a little confusing to set up, and the lowpass mode could do with going down to 100Hz to isolate kick drums more easily, rather than the current 572Hz developer Rim Buntinas told me he plans to rewrite this section soon. Theres also the rather more sophisticated Stealth Mode, which allows incoming audio to be heard except when your replacement samples are triggered, crossfading it back in afterwards. With a little care, and a few adjustments to the Stealth Response and Crossfade times in the Advanced page, this works very well, allowing you to replace just one drum in a complete kit recording, although I did experience a few clicks with some source files. You can adjust the new sound from soft to hard by altering the input level to the trigger, while the overall dynamics can also be varied using a rotary control in the Advanced page, or disabled altogether if required. A masterstroke is that just as a real drum never sounds exactly the same each time you hit it, Drumagog also supports Random Multisamples — if you tick this box youll get a slightly different timbre each time, with suitably prepared sounds. The downloadable demo of Drumagog comes complete with a single bass drum, snare, cymbal and tom sample set to get you started, but a comprehensive library of additional sounds is also available in two ways.

Registered users have free access to the sample download area of the web site, or a few dollars extra depending on where you live, you can have Drumagog shipped to you on CDR, complete with 300MB of additional drum samples, separated into four categories — Bass Drums, Cymbals, Snares and Toms — along with a 60page printed manual. Each category of sounds resides in its own folder, chosen from a dropdown menu at the top left of the Main page, while a scrolling list of sounds in the chosen category then appears below. There are plenty of individual CR78, TR606, TR808, TR909 and techno samples, but the remaining library has been sampled at eight velocity levels and with three sets of Random Multisamples, adding a great deal of expressiveness. Clicking on one of these boxes displays extra controls that let you audition each sample and allocate it a dynamic position in the set, either automatically from peak amplitude, or manually. You can add new samples to the collection, either as WAV, AIF, SND or GIG in the Pro version only files, or grab audio from your track using the Add From Track function. In the currently supplied library this only works with the hihat, and offers four alternatives from closed to open, but it could also for instance offer cymbal strikes from bell to edge, or different snare hits and rim shots. Tracking Window is a simple rotary control that adjusts the accuracy of the main tracking algorithm. Higher values results in better volume tracking, but at the expense of higher latency. The default latency is 3.6ms. MIDI Output is a handy way to trigger external synth sounds in sync with your groove, by letting you choose a MIDI port, channel and note. It also provides a latency compensation slider to pull audio and MIDI together, although I did find a slight audible delay on my synths even on its minimum 1.1ms setting.

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Auto Sample Rate Conversion lets you use sounds using different sample rates from your project, but converts them during the import process so they can be used within Drumagog and saved within GOG files. In the Pro version, GIG file support is also offered as an alternative import format to the standard AIF, SND and WAV formats. As long as your track has a steady beat, its tempo can be extracted and the Lock LED will illuminate, or you enter its tempo manually. Once locked, the extra beats can be added at any overall level, with userdefined level randomness. A Manual mode lets you activate the ghost notes only when you click on the large Engage button for spot effects, and with a little care it proved possible to achieve some very useful effects ranging from the odd extra thwack

to jazzstyle noodling between the beats. Apart from various functions available in the Pro version only see box, above, the Advanced page also contains the Dynamic Tracking, Stealth Response and Crossfade controls mentioned previously, while Polyphony can be set to 2, 4, 8, 16 the default setting, 32 or 256 voices, or Choke. The latter is more suitable for cymbals, while the other settings are a trade off between increased CPU overhead and audible noterobbing, and can cope with anything from simple drum parts to fast rolls. As a guide, with the default settings Drumagog consumed a modest 9 percent of my Pentium III 1GHz processor power. When you work like this, the various Auto Ducking controls help you to automatically drop levels in other channels when triggering occurs. In the Advanced page you can set Auto Ducking to Off, Send or Receive, while a Ducking LED shows when a received signal has ducked your drum by the desired amount. Six groups are provided so that you can link multiple track pairs.

Casual users will find it very easy for quick prerecorded drum replacement, largely using the default settings, but after Id perfected the use of the various tracking controls I found many other intriguing avenues to explore. You can even trigger Drumagog from a MIDI track if you assign it to a soft synth and then insert it as an effect. The default for DrumagogBasic is just 3.6ms, plus an additional 0.6ms if you activate Stealth Mode. This is a subtle shift, but if you want to correct for it, it should be easy to move the treated tracks forward by exactly this amount in your sequencer. However, I found importing samples and creating my own GOG files fairly easy, so this isnt much of a restriction. This makes it ideal for remixing and for cleaning up old multitrack recordings, or you could use it in a more experimental way, to trigger completely unrelated samples or MIDI sounds in the Pro version. Its good to see that innovation is still alive and kicking! Mastering Essentials Part 1 6 days 16 hours ago. The AZ Of Audio Interfaces 1 month 2 days ago. Toontrack release Classic Rock EZX for EZdrummer 2 Most underrated synths.The contents of this article are subject to worldwide copyright protection and reproduction in whole or part, whether mechanical or electronic, is expressly forbidden without the prior written consent of the Publishers. Great care has been taken to ensure accuracy in the preparation of this article but neither Sound On Sound Limited nor the publishers can be held responsible for its contents. The views expressed are those of the contributors and not necessarily those of the publishers. It also now comes in VST, AU and RTAS formats, which replace the ageing Direct X version. It is Drumagog Platinum 4.1.0 thats reviewed here, while Drumagog Basic, Drumagog Pro and Drumagog BFD cost less and offer different, restricted feature sets theres a comparison chart showing the differences at www.drumagog.com .

Drum replacement is a common technique in music production, whether it be to tweak nearperfect recordings, to replace drums outright, or to layer new sounds with the existing ones. Many heavy metal styles use drum replacement as a matter of course, and its quite a common practice on live recordings including for very bigname bands that I cant name here! to take beats from one part of a performance, or another night on the same tour, and use them to reinforce the sound thats destined for, say, a tour DVD. If done well, its both inobtrusive and effective. Whereas some drumreplacement software works offline, Drumagog is a realtime plugin you insert it on the DAW mixer channel of the drum sound you want to replace, select the replacement sound, set the trigger threshold and sensitivity, and youll start to hear your new samples triggered pretty much in time with the original. There are then several controls you can tweak to improve the triggering and the sound of the triggered sample to make it appear more or less natural. User Interface The GUI comprises three tabs Main, Samples, and Advanced. For setting the threshold, I find it much easier to use the Visual Mode, which switches the entire display to show the amplitude of input waveforms against the threshold level. Other features accessible on the Main page include Dynamic, Random and Positional Multisamples. These, respectively, allow Drumagog to respond to the power of the original drum hits, to avoid continuously repeating the same sample, and to determine which part of the drum piece has been hit, such as a snare rim instead of the head, and reflect this in its choice of sample.

Some GOGformat libraries support alternating left and righthand hits when triggering at a certain speed, and this too is set up from the Main page.The Samples tab is where you load, edit or create libraries in the GOG sample format used by Drumagog, and can record samples from the source trigger drum track.

This is a useful and convenient feature when you want to invisibly tidy up a drum part by replacing it with carefully chosen hits taken from the same session, although some people will prefer to use their usual sample editor to extract them. Finally, for the tweakers, theres the Advanced tab, where you define what note, channel and port Drumagog sends its MIDI to, and can switch between simple and advanced modes the former places a lower burden on your CPU, while the latter is more accurate. A zerolatency mode isnt intended for use in the studio, but enables you to use Drumagog as a live drum trigger. The Autoducking feature, accessed here, allows you to employ multiple instances of Drumagog to duck one signal when another is triggered — so, for example, you could have your snare sound being triggered, and the overheads being ducked accordingly. Sound Selection Theres a good range of sounds in Drumagog that should get you up and running for most modern styles without the need for an extensive external sample library, although it is easy to create your own GOG libraries if you want to. There are 18 folders of drum samples, with 34 kickdrum multisamples in two of the folders alone, and theres a similar number of snares, toms, hihats and cymbals, including some played with brushes. You also get the free but very useable NS10 Kit Free included as standard. Alternatively, you have the option of a MIDI output — to drive synths, virtual drum instruments and so on — and an onboard synth that enables you to add a sine, square, sawtooth or one of three triangle waves, or white, pink or filtered noise, all of which can be blended with the original sound to thicken, sharpen or otherwise reinforce the sound of various pieces of your kit. The onboard sounds are multisampled, usually with three velocity layers and a selection of alternative samples that can be triggered to avoid artificialsounding repetition.

You arent limited to three layers when creating your own GOG files, though. If you already have BFD on your system, you have direct access to it from Drumagog, and to any expansion libraries you have installed youre able to select any BFD kit element from the sample menu in the Main tab and it will trigger the piece loaded into that part for BFD. Big Friendly Drumagog. Download and installation was easy although I find the challengeandresponse system rather tedious, given that my studio PC isnt connected to the Web. I opened a multitrack drum session in Cubase 4 and inserted an instance of Drumagog on the kick track — and was pleasantly surprised to find that it defaulted to a sensible threshold which needed no tweaking to get the basic triggering working. Selecting an appropriate sample from the dropdown list was quick and easy, as was adjusting the pitch, volume and blend controls to merge the sample with the recorded drums. I repeated this test with snare, which was similarly easy, and hihat, which seemed OK, except that a mix of open, closed and pedal hits of the hihat meant that the triggering didnt run altogether smoothly. That said, when blended with a wellrecorded original it was surprisingly useable anyway. Close integration with BFD is something that should set Drumagog apart from the competition, and as a user of BFD, I was keen to see just how effective this feature was. I eventually got things working well very well indeed but it was not without difficulty. My first issue was that Id loaded two instances of BFD, one for drums and another for percussion — it isnt something Fxpansion recommend, but Ive done it without problem on previous occasions. The problem was that this confused the hell out of Drumagog, because theres apparently no way for it to determine which instance of BFD it is supposed to communicate with I was rewarded with a stream of loud and unpleasant digital nastiness that crashed the system and required me to abandon ship and reboot.

I recommend you dont repeat the experiment with your speakers turned on. This way might not be a typical scenario, but it is the sort of issue Id expect good software design to protect you from. I encountered the next problem because, as so many of us often do, I failed to RTFM in more polite

parlance, consult the manual. Because it can take an age to get started, I tend to load BFD before other plugins, so having reloaded my session after the crash, I loaded BFD before inserting Drumagog on a kick drum audio track. No warnings, no hint of a problem, nothing.Had I read the guidance, Id have known that you need to load Drumagog before loading BFD, and to be fair, everything worked fine when I did that. My guess is that to make it work any other way would require Fxpansions programmers to modify the code of their plugin, and that this is the best result Wavemachine Labs could get by programming in Drumagog alone. Nonetheless, this remains an annoyance it should, at least, be easy for Drumagog to detect that BFD is already loaded and give you a warning. As it is, it means you have to plan everything out in advance; if you get it wrong, unloading and reloading BFD can take a lot of time and seriously disrupt your workflow. I also discovered that dragging and dropping to copy instances of Drumagog from one Cubase audio track to another a lazy shortcut for me when I wanted to try it on the snare having already had an instance on the kick puts Drumagog and BFD out of sync again. It isnt by any means a showstopper, but this is one are that could be improved. For all my moaning, when you get past these initial gripes everythings pretty easy and the results are very good it isnt that you cant trigger BFD using other systems but the ease of use here is stunning. The only visual difference youll notice in BFD I was using version 1.5.

45, but Drumagog Platinum also works with BFD2 is that the word Drumagog appears in conspicuous yellow capital letters next to the picture of the kit in BFD, but on closer inspection youll also find that Drumagogs Pitch control adjusts the Tune dial of the relevant kit piece in BFD this doesnt stop you adjusting the BFD Tune parameter independently. I was able to get some great results on kick and snare replacement using BFD with my favourite libraries Platinum Samples Andy Johns and Joe Barresi Evil Drums . One benefit of using BFD instead of a simple sample trigger is that you can take advantage of BFDs indepth features such as the randomisation of samples that it plays, to create a more natural feel. Another is that you get control over room mics, overhead and PZM mics and bleed into other drum mics — all of which makes it very easy to get the new sound sitting unobtrusively in your mix. I found that Drumagogs Dynamic Tracking function, which detects the level of each hit on the source track and applies this to the triggered sound, was particularly effective when used with BFD. It is worth noting one difference using BFD rather than the onboard sounds or MIDI even when you mute the audio track on which you have Drumagog inserted in Cubase — I didnt test it on other DAWs, it will still continue to trigger BFD, so to bypass that part, youll need to turn off or bypass Drumagog itself, not simply mute the audio channel. Accuracy Ive used some drum trigger software in the past that has at first seemed impressive but has, on closer inspection, not been terribly accurate — resulting in phasecancellation problems — so I decided to see just how accurate the triggering was in Drumagog. Having set the threshold and sensitivity to my satisfaction on a kick drum audio file, and set the Autoalign option as optimised for kick drums, I recorded the audio on to separate tracks for each of the possible outputs from Drumagog.

These were, in order, the onboard synth, onboard samples, BFD triggered directly, BFD triggered by Drumagogs MIDI output, and the straight MIDI output, not mapped to any synth. I placed all these tracks above one another next to the track from which they were triggered, to show visually how accurate the timing was in each case. I repeated the tests several times and consistently got the same results — which, as you can see in the screenshot above, were both interesting and a little confusing. As I mentioned earlier, Wavemachinelabs claim that Autoalign guarantees a perfect phasealigned match, but as you can see from the screen capture, the timing of the different types of output does not appear to be equal the timeline is in seconds. In relation to the source track blue the direct triggering of BFD purple from Drumagog appears very accurate. As youd expect, BFD triggered via MIDI pink has a slight delay, although I didnt experience audible problems. The onboard samples orange and synths light green may appear to have a slightly longer delay, but this is actually the result of Drumagog lining up the main attack transient — although, curiously, these

signals appear to be 180 degrees out of phase with the source. The confusing thing is how the MIDI note bottom can be so visibly delayed when BFD audio triggered live by Drumagog from the MIDI output is not. I assume that either Drumagog doesnt autoalign MIDI notes, or that theres an issue with the MIDI somewhere on my test system. Conclusion Drumagog Platinum 4 isnt without problems, then, but theyre pretty minor in the scheme of things — and it still stands head and shoulders above anything else that can be used with all the major DAW software the only serious direct competition that I know of coming from the Pro Toolsonly Drum Rehab by Trillium Lane Labs.

Much of what the current version does was present in previous versions, but the integration with BFD is a huge plus point, meaning that you can dispense with the tedious mapping of MIDI data, while effortlessly achieving tighter results. The blend and dynamic tracking functions in particular are excellent, and theres more functionality here than Ive had call to use on a project. Id like to see a few refinements in the next version, but I can say without a doubt that when I next come to weeding my VST plugin folder, this is one of those Ill be hanging on to. Alternatives For Pro Tools users, Trillium Lane Labs Drum Rehab offers arguably better functionality but is more expensive, and Digidesign Soundreplacer works offline and cant therefore be used in real time or as a live trigger.Although the integration with BFD is not exactly foolproof, it is a godsend when used as Wavemachinelabs intend. Prices include VAT. Mastering Essentials Part 1 6 days 16 hours ago. The AZ Of Audio Interfaces 1 month 2 days ago. Uplifting Trance Producer Pack Vol.2 30% OFF Intro Pr. Plugin Survey Oh dear, not again.The contents of this article are subject to worldwide copyright protection and reproduction in whole or part, whether mechanical or electronic, is expressly forbidden without the prior written consent of the Publishers. Subscribe to our free newsletter Request a new review Opening up Kontakt right inside of it is quick and easy and put all of my favorite sounds right at my finger tips inside Drumagog 5. One thing that is different from the other versions of Drumagog is that the morph engine is great; you can change the sound of everything really fast. Just with the push of a button you will have a completely different sound. OVERALL OPINION The main reason I use Drumagog so much is sometimes I don't like the snares that I used and have. So all I have to do is load them u in Drumagog and it will give you a whole new snare really fast.

It is part of my creative process not to throw my drums in this plugin jus to see what cool things it can do with it. I was definitely concerned with the price of Drumagog 5 though, now they have platinum edition out and it cost even more. I think they price is a little too much unless they juice up the effects library and let you manually choose from a ton of effects. There is no doubt that the morph engine is awesome but when it comes to manual changing things they way you want them to sound can get a little difficulty and it will take some time to actually do it. I have not had another software like this one though so I will continue to use it and upgrade it whenever a newer version comes out. It is very stable! View price information Did you find this review helpful yes no. Ive only used this software on our Pro Tools 8 HD setup at our studio, so I dont know how it responds to home LE systems. The manual is pretty clear on how to use the software, in fact its one of the most informative manuals Ive seen in a while. Its certainly tedious in the sense that it is positively loaded with information, but thats a good thing as Drumagog is certainly a multifaceted program. The setup was pretty simple overall. The functions of drumagog are really easy once you have them figured out. While it might take a little while to load, its never more than 5 seconds or so. Ive only been using Drumagog for a few months now but I feel as though Ive been using it forever. Its definitely a quick performance, as in, I get results quickly. OVERALL OPINION While I definitely have always had an issue with people taking drum samples and using them to replace drum tracks, thats another issue for another debate. When it comes to the software itself, Drumagog makes that process remarkably simple. This is a process that used to take hours for an engineer to do just to finish one song.

The amount of samples of different songs are great, in fact they have such a wide variety that I feel there is something to use for everybody. Samples ranging from Motown to Led Zeppelin to others give you quite a variety. The simple replacing of waveforms make this really easy. While Id definitely say that this is easier with some music than others, the fact is that so much music nowadays has relatively simple parts and the snare samples can be replaced easily, as can toms and kick drums, even cymbals. Not only do they provide samples of other acoustic drums, but you can provide electric and processed drum sounds as well. While I have an issue with this when it comes to recording certain types of music, Id certainly say sounds like this are necessary when recording certain kinds of electronicbased rock music. Fans of Muse and other groups like them would certainly find much to use here. This software is expensive, so Id say only purchase if a you own a professional studio or b you record a lot of acoustic drums, and wish to be able to switch back and forth between acoustic and samples. Otherwise Id say just buy a drum machine or something, but if you need both, Drumagog is the way to go. View price information Did you find this review helpful yes no. I initially bought the basic version, but I quickly opted for the pro version. After purchase, I downloaded from the site. The installation was very simple, working under macpro it is almost done alone, integration into Cubase was super intuitive. Departing not easy to understand a problem user manual in English how to use and especially how easily installed on a slice of mix, but in testing, ultimately there is no magic. No incompatibility issue that has become a huge workmate for recycling afternoon of processing drums recorded analogically.

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