

# DRUM VAULT

## SNARE ARSENAL

The **Snare Arsenal** was created at Drumforge to give you an ambitious, one-of-a-kind TCI / Wav pack spanning 4 different rooms and 4 unique collections of drums. Each collection of snares was specifically chosen and tuned to perform best for the room it was recorded in. You will not find another collection of snares on the market that offers such a unique diversity of sounds, drums, and rooms in one package.

Each room has a specific array of engineering setups to give you complete control over the type of tone and ambiance your snare needs in your mix. Instead of telling you what microphones, drums, and gear we used, we decided it was better to let you only use your ears to find exactly what sounds and works best for your unique style.

To achieve this type of user experience, common musical names were used like “tight,” “depth,” etc to reflect the types of tones that were created to be used in a mix. While some of the names may overlap across different rooms, the mixing doesn’t always correlate. This means a “depth” sample could be a mono room in one, a stereo room in another, and an overhead mic with a hardware reverb in another room. What matters is not what was done in mixing, but what texture inspires you to create.

# THE WOOD ROOM

The wood room is a room where every surface is made of wood. It's got a lively character which is very versatile. We recorded a large collection of different drums, including a lot of higher-pitched snares for more aggressive music. This room has the most engineering setups of any room due to its size, the amount of gear in the studio, and its unique tonal attributes.

A lot of API and Neve gear were used to capture and mix these sounds. A few microphones were intentionally clipped on input to achieve the highly desired, saturated sound. Some high-end hardware reverbs were also used to add additional size to a few of the engineering setups.

## ENGINEERING SETUPS:

- DIRECT** - A direct microphone for a punchy snare sound to cut through a mix.
- SIZZLE** - A bottom microphone EQed for air and top-end energy. Useful to add realism during snare rolls and fills.
- THUMP** - A distorted and highly EQed thud mic sound to add body to your snare tone.
- SPREAD** - A wide overhead sound to add stereo size to the snare with a natural decay.
- TIGHT** - A close room sound to add ambiance without making the snare sound too roomy.
- SPLAT** - A highly compressed middle room microphone pair to give you a balanced amount of ambiance. Not too tight or big, but very versatile and with different compression characteristics than any other setup.
- LENGTH** - A long, mono room is used to glue the snare sound to the mix. Very useful during fills, and songs with fast snare drum parts.
- DEPTH** - Wide long-tail room for massive size and ambiance.

# THE BRICK ROOM

The brick room is a medium-sized brick room where the floor is wood, but all the walls are brick. It's got a bright, but natural character. It can be tight, but we've given you options to achieve more ambiance. A lot of higher-pitched snares were recorded in this room because they sounded best in this space versus lower tunings.

A lot of vintage gear and boutique microphones were used to capture and mix these sounds. Some high-end hardware reverbs were also used to add additional size to a few of the engineering setups. You may find these snares sound a bit more natural and organic compared to the other rooms, yet still retain a lot of punch.

## ENGINEERING SETUPS:

- DIRECT** - A direct microphone for a punchy snare sound to cut through a mix.
- SIZZLE** - A bottom microphone EQed for a crunchy sound. Useful to add realism during snare rolls and fills.
- THUMP** - A distorted and highly EQed thud mic sound to add weight and punch in the snare.
- SPREAD** - A wide overhead sound to add stereo size to the snare with a tight decay.
- TIGHT** - A medium-sized room sound to add ambiance with a longer decay. Has a lot of snap to it to add extra attack to your snare mix.
- LENGTH** - A long, stereo room with a tight used to add size. Sounds dryer than the other room options to give a different type of room vibe.
- VERB** - A very explosive ambient room reverb.

# THE VIBE ROOM

The vibe room is a smaller, yet surprisingly powerful sound room, with lower ceilings. We recorded a lot of low-pitched, deep, modern rock and country-inspired snares in this room. We chose these types of tunings because the room really accentuated the impact of the drum instead of having a massive ambient tail like some of the other rooms. These snares really shine in mixes where you want a fat, deep, impactful snare sound.

A nice mix of modern and vintage gear was used to capture and mix these drum sounds. Some high-end hardware reverbs were also used to add additional size to a few of the engineering setups. You might find the character of these snares to be aggressive and modern in this room.

## ENGINEERING SETUPS:

- DIRECT** - A direct microphone with a powerful hit sound.
- SIZZLE** - A bottom microphone EQed for a very bright, crispy sound. Useful to add extra treble during a mix.
- THUMP** - A distorted parallel compressed sound to add more weight and punch to the snare.
- SPREAD** - A tight, thick overhead sound to add stereo width and low mids snare.
- TIGHT** - A medium-sized room sound with a lot of "crack" to add punchy ambiance to the drum.
- DEPTH** - A hallway microphone, "bombed out" with a vintage compressor for massive size and ambiance.

# THE HYBRID ROOM

The hybrid room is half wood, half concrete room with a lot of baffling and high ceilings. A lot of vintage gear was used to capture and mix these sounds, including some really unique old tube preamps. The room has a very versatile and live sound to it. Some high-end hardware reverbs were also used to add additional size to a few of the engineering setups.

You will find a large variety of interesting snare sounds that have a lot of versatility in this collection. They are great for a very large variety of musical styles. This was the most unique collection of snare drums recorded out of all the rooms with some very rare pieces sampled.

## ENGINEERING SETUPS:

- DIRECT** - A direct microphone with a great "crack" sound.
- SIZZLE** - A bottom microphone EQed for crunchy air. Useful to add depth and tone to the snare.
- SPREAD** - A bright middle room sound to add width and air to the snare.
- TIGHT** - A warm overhead sound to add detail to the snare.
- SPLAT** - A highly compressed close room microphone pair with a lot of crunch.
- DEPTH** - A long dry ambiance for size and air.

# PROCESSING METHODOLOGY

The samples in the Snare Arsenal are mix ready. Mix ready doesn't mean they will fit perfectly in your mix immediately. It means they are mixed to be competitive to commercial standards. While they are mix ready, they are not over-processed, meaning you can add a lot of additional processing if you like super hyped drum sounds. They take well to additional transient modification, compression, and eq. The most processed of the rooms is the brick room which has a very unique and distinct character.

Each room was mixed so that its unique character is highlighted. While it could be argued that certain rooms may lend themselves more to certain genres of music, you should be able to cover a very wide variety of sounds in each room. Different collections of drums sounded better in certain rooms. For example, the vibe room has a lot of low-tuned deep snares whereas the wood room has a lot more mid-range tuned snares. Whatever your mix requires, you should be able to easily find your sound in the Snare Arsenal.

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