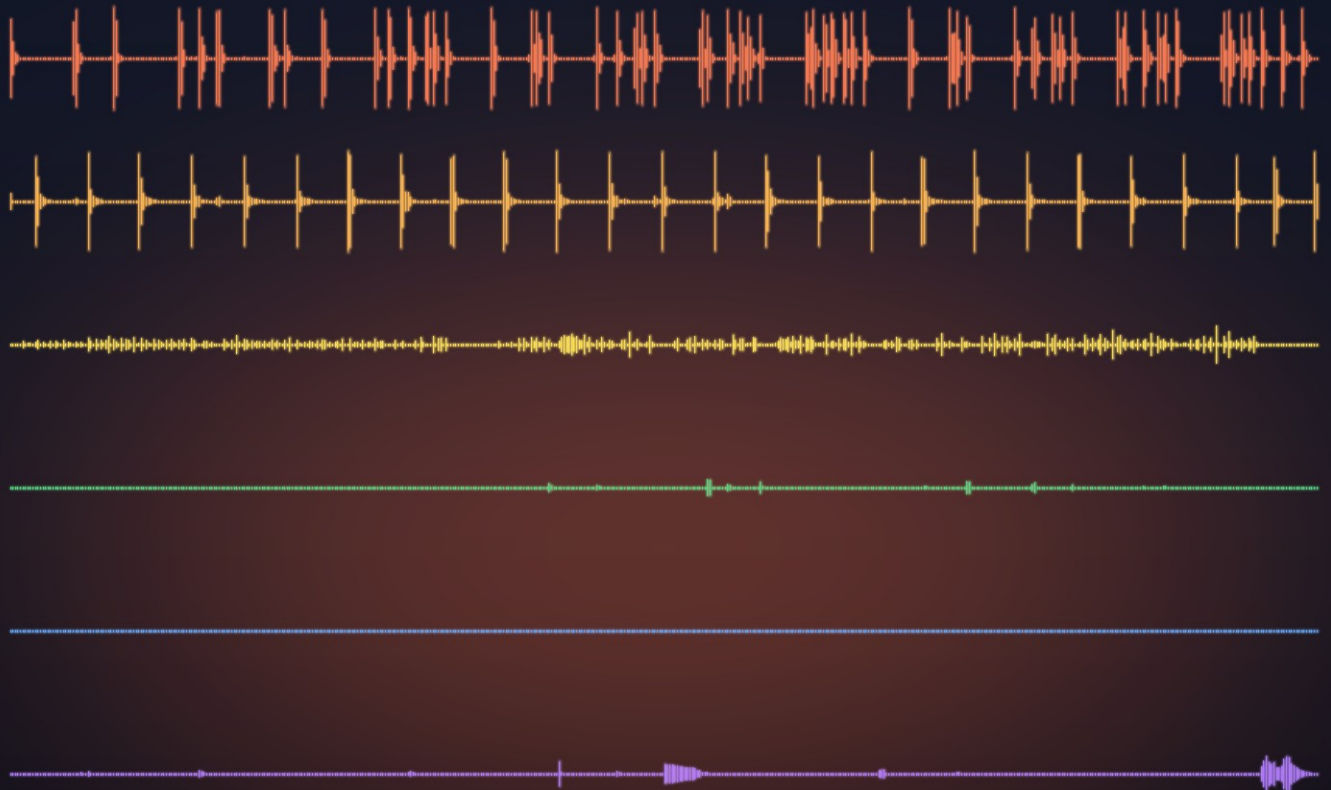


DRUMAGOG 6

USER'S GUIDE



WaveMachine Labs

Version 6.0.6

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Welcome to Drumagog 6

Drumagog listens to a drum recording, finds every hit the drummer played, and plays your own samples in their place, lined up with the original hits and matched to how hard each one was played. Version 6 can also do this for a whole kit at once in realtime.

Drop Drumagog 6 on a snare close mic and it works the way Drumagog always has, with a newer detector listening for the hits. On a drum bus or an overhead pair, switch it to Kit mode instead. Drumagog then separates the recording into the kick, snare, hi-hat, toms, ride and crash. Each of those six drums can have a new sound of its own.



Figure 1. Drumagog 6 in Kit mode on a whole drum kit. The six drums run across the top of the page, with the selected snare shown larger below them.

What Drumagog does

When Drumagog hears a hit, it measures how hard the drummer played it. It then plays one of your samples at a matching strength, lined up exactly with the original hit. Matching each hit's strength is what keeps a replaced track sounding like a real performance.

The samples can come from your own audio files, like a WAV file or from a **GOG** file. A GOG file is Drumagog's sample file, and it holds dozens or hundreds of samples of one drum. They are sorted by how hard the drum was struck, by articulation (a center hit or a rimshot, for example), and by which microphone captured them.

Drumagog picks the right sample for every hit by itself. All you have to do is choose the GOG. To help with that, the library ranks your GOGs by how close they sound to your drum (Chapter 7).

The three modes at a glance

Drumagog has three modes. You pick one with the **LIVE**, **DRUM** and **KIT** buttons in the title bar, the strip along the top of Drumagog's window.

- **Live mode** is meant for live performance. It replaces one drum with almost no delay.
- **Drum mode** is the everyday choice for mixing. It replaces one drum and lets you check and fix every hit.
- **Kit mode** replaces a whole kit from a drum bus or an overhead pair. In Kit mode each drum gets its own row, called a lane.

To find the hits, each mode has to look a little way ahead in the audio. Your DAW automatically makes up for the delay this causes, known as latency. The current latency amount is shown in the title bar at all times. If you're not sure which mode a track needs, Chapter 4 helps you choose.

What's new since Drumagog 5

On a single drum, Drumagog 6 still works the way you know. These are the biggest changes.

- **Kit mode** replaces a whole kit from one copy of Drumagog on the drum bus.
- **You can edit the hits.** Drum hits show up as markers on the waveform. These markers are adjustable, allowing you to fine tune the hit position after it has been detected, or change how loud it plays. And there's also a powerful new tool - Drumagog now lets you click on a detected trigger and tell it to remove all other drum hits that sound similar to it. Or to only keep hits that sound like it and delete the rest.
- **The library sorts itself for your drum.** Drumagog measures the drum on your track and sorts every GOG you own by how close it sounds to your original track. On the LIBRARY page, you can hover over a dot on the map to hear a preview of that GOG play.
- **PITCH keeps the length.** Re-tuning a sample no longer makes it longer or shorter. Chapter 8 shows how to get the Drumagog 5 behavior back.
- **A mixer for every drum.** The MIX page gives each drum its own channel strip, with effects such as EQ and reverb.
- **MIDI for every drum.** Drumagog sends the performance out as MIDI notes for your DAW or another drum instrument. Because every note comes from a hit TrigNet 2 found in your recording, it lands exactly where the drummer played.
- **GOGs you can build.** When you drop a folder of WAV files on the window, Drumagog turns them into a GOG (Chapter 14).
- **The Community.** Other Drumagog users share the GOGs they make, and one click puts any of them in your library. You can share your own GOGs there too (Chapter 15).

A word about how that ranking is done. Instead of using a neural network to create sound fingerprints, Drumagog 6 uses a novel approach that directly measures 57 of the drum's unique characteristics, including the drum's attack, tone, resonance, decay and more. It compares these characteristics with sounds in your sample library to help you find a similar replacement quickly. Everything is done directly on your computer with nothing uploaded to a cloud or website.

COMING FROM DRUMAGOG 5

Drumagog 6 plays every GOG Drumagog 5 could write, as it is, without converting anything. A GOG saved from Drumagog 6 won't open in Drumagog 5, though. And because Drumagog 6 can't read Drumagog 5's settings, your old sessions keep using Drumagog 5.

How this guide is organized

You don't have to read this guide from start to finish. If you'd like to start replacing drums straight away, go to Chapter 3. The other chapters will be here when you need them.

Part	Chapters
Getting started	2 Installing and Activating · 3 Quick Start · 4 Choosing a Mode
Everyday work	5 A Look Around the Window · 6 Checking and Fixing the Hits · 7 Finding the Right Sound · 8 Shaping the Sound · 9 The MIX Page
Going further	10 The Synth Layer · 11 Using Your Own Drum Instrument · 12 MIDI · 13 Hi-Hats and Toms · 14 Making Your Own GOGs · 15 The Community
Your setup	16 Your DAW and the Standalone App · 17 Settings · 18 Using Several Instances Together
Help and reference	19 Tips and Techniques · 20 Troubleshooting · 21 Questions and Answers · 22 Reference

NOTE

The screenshots in this guide were taken on a Mac. On Windows, only the window frame and the file dialogs look different.

Installing and Activating

This chapter gets Drumagog 6 onto your computer and unlocks it. It also shows you where your sounds come from.

What you need to run Drumagog 6

	Mac	Windows
Operating system	macOS 10.13 (High Sierra) or later, on Apple Silicon or Intel	Windows 10 or later, 64-bit
Plugin formats your DAW can load	AU, VST3 or AAX	VST3 or AAX
Disk space	About 1 GB, plus room for the GOG library	About 1 GB, plus room for the GOG library

One installer covers both kinds of Mac. Drumagog 6 is not available as a VST2 plugin.

IMPORTANT

Kit mode asks much more of your computer than the other two modes. Chapter 4 explains what to do if yours can't keep up.

Installing Drumagog 6

1. Sign in at drumagog.com and download the installer from your account page.
2. On a Mac, open *Install Drumagog 6.dmg* and then run *Install Drumagog 6.pkg*. It asks for your administrator password because it installs Drumagog for everyone who uses the computer.
3. On Windows, run *Install Drumagog 6.exe*.
4. Let the installer finish. You don't need to choose anything along the way.
5. Open your DAW. If it keeps a list of plugins, rescan so that it finds Drumagog 6.

The installer leaves Drumagog 5 alone. You can keep both versions on the same computer.

WARNING

On a Mac, two installed copies of the same plugin get in each other's way. macOS DAWs look in your home folder (~Library/Audio/Plug-Ins) before they look in the machine-wide folder the installer writes to. An old copy left in your home folder therefore keeps loading after every update. When Drumagog detects this, it shows a notice titled **Two copies of Drumagog 6 are installed**. To fix it, move the copy in your home folder to the Trash and then restart your DAW.

Activating your license

Drumagog 6 is licensed to your drumagog.com account. You sign in once on each computer you use. After that, Drumagog keeps working without an internet connection.

The first time you open Drumagog 6, a sign-in box covers the window. Your audio passes through untouched until you sign in or start a trial.

1. Open Drumagog 6 on a track, or open the standalone app.
2. In the sign-in box, type the email address you use at drumagog.com into the **Username** field.
3. Type your password and click **Log In**.

If you haven't bought Drumagog yet, click **Buy Now** in the same box to open the purchase page.

Starting a free trial

The trial lasts seven days with every feature switched on, including everything in Platinum. Each computer can use its trial once.

1. In the sign-in box, click **Start Free Trial**. The trial sign-up page opens in your web browser.
2. Enter your name and email address on that page.
3. Click the confirmation link in the email you receive, then go back to Drumagog.
4. The trial starts by itself. Until you click the link, the sign-in box reminds you to check your email.

While the trial runs, the sign-in box shows how many days are left each time you open Drumagog. Click **Continue Trial** to carry on working.

Getting your sounds

The installer puts five Smart Studio demonstration GOGs in the **Demo Collection** for you to use during the trial. They are a kick, a snare, a hi-hat, a crash and a set of toms.

A paid Pro or Platinum license includes the full GOG library at no extra charge. It comes as a separate download.

1. When you activate a paid license, a message titled **Your included GOG library** appears.
2. Click **DOWNLOAD**. Drumagog opens the LIBRARY page and starts the download.
3. Let the download finish. Drumagog installs the files for you. If the connection drops, it keeps trying until the connection comes back.

If you'd rather wait, click **LATER**. The **Included GOG library** banner at the top of the LIBRARY page lets you start the download whenever you like. While the download runs, you can stop it with the banner's **PAUSE** button and pick it up later with **RESUME**.

Checking your license in the ACCOUNT window

To check your license later, click the **gear** at the top right of Drumagog's window. Then click **MANAGE** in the **ACCOUNT** section of the Settings page.

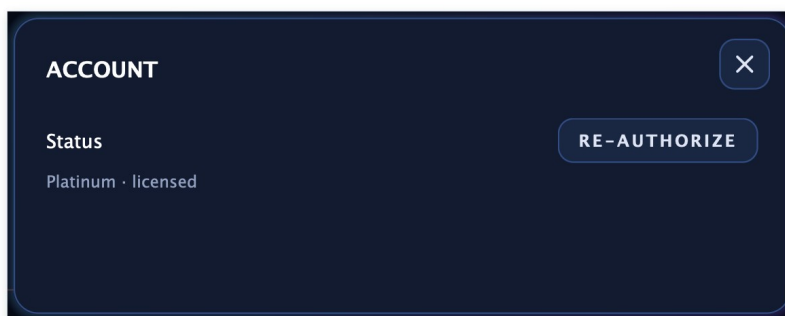


Figure 2. The ACCOUNT window on a computer with a Platinum license. The Status line shows the edition.

To do this	In the ACCOUNT window
See which edition you have	Read the Status line, for example <i>Platinum · licensed</i> or <i>Trial · 5 days left</i> .
Activate an upgrade you've bought	Click RE-AUTHORIZE beside the Status line, then log in again.
Sign in to your account	Click RE-AUTHORIZE to open the sign-in box, then log in with your drumagog.com email address and password. If the account has no Drumagog 6 license yet, the box tells you so. Any trial you've started keeps running.
Start a free trial	Click START FREE TRIAL . The Trial row only appears while this computer has no paid license.
Fix a sound pack that plays silence	Click RE-AUTHORIZE and log in with the account that bought the pack. Drumagog then downloads its key again.

Pro and Platinum

Drumagog 6 comes in two editions, Pro and Platinum. Your license decides which features are switched on.

	Pro	Platinum
Live and Drum modes	•	•
GOGs for every drum type, with ROOM CHANNELS	•	•
EQ, ENVELOPE and VELOCITY	•	•
The synth layer	•	•
MIDI output	•	•
Kit mode, for a whole kit in one plugin		•
Automatic hi-hat and tom tracking		•
STACK, for playing several GOGs on one drum		•
Gate and transient shaper		•
Convolution reverb		•
Morph Engine, the effect that reshapes each hit		•

	Pro	Platinum
PLUGIN HOSTING, for loading an instrument plugin inside Drumagog		•

The word beside the Drumagog logo in the title bar shows the edition you're running, **PRO** or **PLATINUM**. A trial shows PLATINUM, because the trial includes every Platinum feature. With no license, no word appears there.

PLATINUM

Pro leaves the Platinum features out of the interface entirely. Nothing is dimmed or locked, because every page is laid out for the features you have. If you activate Platinum later, the extra buttons and sections appear right away.

Quick Start

This chapter takes you from a new plugin to a replaced drum in a few steps. Start with a single snare. When that's working, try a whole kit or open a file in the standalone app.

Replacing a snare in Drum mode

1. Insert Drumagog 6 on your snare track, the same way you'd add any other effect.
2. In the top-right corner of Drumagog's window, click **DRUM**.
3. Play the song from the start and let it run to the end. As it plays, Drumagog draws the snare's waveform and puts a small triangle on every hit it finds.
4. Look at the list in the left-hand panel, under **RANKED BY SIMILARITY**. The sounds closest to your snare are now at the top. The percentage beside each name shows how close it is. If the list is showing another kind of drum, click **SNARE** just above it.
5. Click a sound in the list to load it.
6. Play the song again to hear your new snare. If you want some of your original snare back in the mix, turn **BLEND** down a little. BLEND is the slider at the top of the right-hand panel.

Some DAWs can hand Drumagog the whole track at once through a technology called ARA (Chapter 16). If the waveform and its triangles are already there before you press play, your DAW is using ARA and you can skip step 3.

TIP

To try several sounds quickly, click one in the list and then use the ↑ and ↓ keys. Each press loads the next sound in the list.

Quick fixes for missed or extra hits

If Drumagog misses a hit, or finds one that isn't really there, stop the song first. Then fix it in one of these ways.

- If a lot of quiet hits are missing, drag the dashed **THRESHOLD** line down until they appear.
- If one hit is missing, double-click the waveform where the hit should be.
- If a hit is extra, click its triangle and then click the X button in the hit bar at the bottom of the window.
- If the kick or the hi-hat is setting off the snare, click one of those wrong hits and then click **REMOVE SIMILAR**. Drumagog removes every hit that sounds like it.

A removed hit stays on screen as a red X. If you change your mind, undo or **RESET** brings it back. Chapter 6 covers everything else you can do with the hits.

Replacing a whole kit in Kit mode

Kit mode needs Platinum or a trial. It also needs a fast computer (Chapter 4).

1. Insert Drumagog 6 on your drum bus. An overhead pair or a room mic works too.
2. Click **KIT** in the top-right corner.
3. Play the song from the start and let it run to the end. Kit mode always needs this one pass, even in a DAW running Drumagog through ARA. As the song plays, six lanes fill in across the top of the page for **KICK, SNARE, HI-HAT, TOMS, RIDE** and **CRASH**.
4. Click the **KICK** lane to select it. The list in the left-hand panel now ranks kick sounds against your kick. Click one to load it.
5. Select the next drum you want to replace and choose a sound for it in the same way.
6. For a drum you'd like to keep as it was recorded, such as the cymbals, select its lane and turn its **BLEND** all the way down to 0%.
7. Play the song again. To balance the drums against each other, click **MIX** and then **POST-TRIGGER**. Each drum has its own fader there (Chapter 9).

If Drumagog says this computer can't keep up with Kit mode, try the standalone app instead, as described next.

Trying a file in the standalone app

Drumagog 6 also runs on its own as an app. It's a handy way to try Drumagog on a recording without opening your DAW. In Kit mode, the app prepares all six drums before you press play. That makes it a good choice on a computer that can't run Kit mode in realtime, although it may take a while on an older machine.

1. Open the Drumagog 6 app. On a Mac, you'll find it in the Drumagog 6 folder inside Applications. On Windows, it's in *C:\Program Files\Drumagog 6*.
2. Choose **DRUM** or **KIT** in the top-right corner. The first time you open the app, it's set to Drum mode.
3. Click **LOAD** in the title bar and choose a drum recording. A progress box shows how far Drumagog has got as it works through the file. You don't need to play the file through first.
4. Choose your sounds in the left-hand panel, just as you would in the plugin. In Kit mode, click each drum's lane before you choose its sound.
5. Press the spacebar, or the play button beside **EXPORT**, to play the file. Press Return to go back to the start.
6. When you like the result, click **EXPORT** to save the replaced track as a WAV file.

IMPORTANT

Use **LOAD** to open your recording. If you drag an audio file onto the window instead, Drumagog loads it as the drum's new sound.

A yellow bar across the top of the app's window says *Audio input is muted to avoid feedback loop*. It's there to protect your speakers from feedback. But the file you load still plays and exports normally (Chapter 16).

Where to go from here

- To check and fix the hits in detail, see Chapter 6.
- To find the best sound for your drum, see Chapter 7.
- To shape how the sample plays, see Chapter 8.
- To mix the drums with EQ, reverb and faders, see Chapter 9.

Choosing a Mode

This chapter helps you choose between Drumagog's three modes for each track you work on.

The **LIVE**, **DRUM** and **KIT** buttons sit in the top-right corner of the window. You can switch modes at any time without reloading the plugin.

Which mode for which track

Mode	Use it for
Live	Playing live or tracking, when the drummer needs to hear the new sound straight away.
Drum	Mixing a single drum, such as a snare or kick close mic, when you want to check and fix the hits.
Kit	A drum bus, overheads or a room mic, when you want to replace several drums at once. It also suits a close mic that picks up a lot of the other drums.

When to use Live mode

Live mode is meant for live tracking and for performing on stage in real time. It replaces one drum with about 2 ms of latency. At that speed, a drummer playing through Drumagog in Live mode hears the replacement at the same moment as the drum.

To be that fast, Live mode plays each sample the moment the drum crosses the **THRESHOLD** line. You edit hits in Drum and Kit mode (Chapter 6).

Live mode listens to every hit every time it hears it. If you play a part of the song again, it plays those hits again just as it did the first time.

When to use Drum mode

Drum mode is the everyday choice for mixing a single drum. Because it builds a complete timeline of the hits, you can check and fix any of them afterwards (Chapter 6).

Drum mode has a latency of 80 ms. Because your DAW makes up for this delay automatically, you'll only notice it if you listen through the plugin while you play.

When to use Kit mode

Kit mode replaces a whole kit from a single copy of Drumagog on a drum bus, an overhead pair or a room mic. Each of the six drums (kick, snare, hi-hat, toms, ride and crash) gets a lane of its own, with its own GOG and its own strip on the MIX page.

Kit mode is part of Platinum and the trial. In Pro, the title bar has only the **LIVE** and **DRUM** buttons.

Kit mode has more latency than the other two modes because it looks further ahead. On macOS the figure is a little over 300 ms. If you work in Pro Tools, read about its delay limit in Chapter 16.

NOTE

Kit mode plays back only its six drums. Anything else on the track, such as a click or a cowbell, is left out. On a full mix, the rest of the band would disappear as well. Use Kit mode on drum tracks and drum buses.

Kit mode and your computer's speed

Kit mode needs far more from the computer than Live or Drum mode. A modern machine runs one Kit mode instance on the drum bus comfortably, but it will struggle with a dozen spread across a session. Use Kit mode on the bus and Drum mode on the close mics.

On a Mac with Apple silicon, Kit mode does much of its work on the computer's graphics whenever they are fast enough. Windows PCs with a capable graphics card work the same way. That leaves far more of the processor free for the rest of your session. You don't have to switch anything on.

If Kit mode can't keep up, Drumagog says that this computer can't keep up with Kit mode, and Kit mode stays silent until it catches up. Drum and Live modes still work on the same computer.

On a computer like that, choose Drum or Live mode instead. You can also use Kit mode in the standalone app, because it prepares the whole file before you play it (Chapter 16).

Switching between modes

Live mode and Drum mode share the same loaded GOG. Switching between them changes how Drumagog listens without changing your sound. But Kit mode keeps its own set of six GOGs. If you move to Kit mode and back again, both setups are still as you left them.

How Drumagog hears your track

In Drum and Kit mode, Drumagog has to hear the track before it can show you the hits. Usually that means playing the song through once. Some DAWs can give Drumagog the whole track at once, using a technology called ARA. In those, Drum mode doesn't need the pass, although Kit mode still does (Chapter 16).

If you edit the drum track later, Drum mode notices the change and listens to that part again. Kit mode won't notice a change like that. After changing the audio on a track in Kit mode, press **RE-DETECT** and play the song through again (Chapter 6).

IMPORTANT

In a DAW, RE-DETECT in Kit mode clears the hits you added by hand, and it asks you first. Because this can't be undone, finish changing the audio before you start adding hits.

A Look Around the Window

This chapter takes you on a short tour of Drumagog's window and gives each part a name. You don't need to learn it all before you start. Whenever the guide mentions a part you can't place, come back here.



Figure 3. The TRIGGER page in Kit mode, with the snare selected and one of its hits picked out.

The title bar

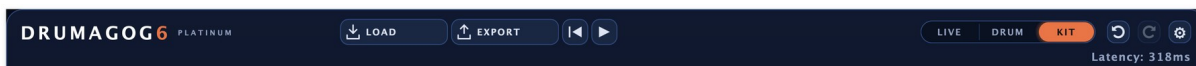


Figure 4. The title bar, as it looks in the standalone app.

The strip across the top of the window is the title bar. From left to right, it holds these parts.

- **The Drumagog logo**, with the edition you're running beside it (Chapter 2).
- **LOAD**, **EXPORT** and the two playback buttons. You'll see these only in the standalone app (Chapter 16).
- **LIVE**, **DRUM** and **KIT**, the buttons for the three modes (Chapter 4).
- **The undo and redo arrows**. They undo anything you do in Drumagog, from moving a hit to moving a fader. While the GOG editor is open, they undo your changes in the editor instead.
- **The gear**. It opens the Settings page (Chapter 17). Click it again to close the page.

The figure under the undo, redo and gear buttons is Drumagog's latency, the delay your DAW makes up for automatically (Chapter 16).

When a new version of Drumagog is available, **Update available** appears below the latency, level with the page tabs. Click it to open the release page.

The four pages



Figure 5. The four page tabs, with TRIGGER selected.

Under the title bar, four tabs switch between Drumagog's pages. Drumagog always opens on the TRIGGER page.

Page	What you do there
TRIGGER	Check the hits Drumagog found, then choose and shape the sound that replaces them. Chapters 6 to 8.
MIX	Mix the drums on a channel strip for each drum, plus a master strip for Drumagog's output. Chapters 9 to 11.
MIDI	See the performance as MIDI notes and send it to other instruments. Chapter 12.
LIBRARY	Find sounds in your collection, get GOGs other users share in the Community, or buy more in the store. Chapters 7 and 15.

The parts of the TRIGGER page

You'll spend most of your time on the TRIGGER page, shown in Kit mode at the start of this chapter. From left to right, it has these parts.

- **The left-hand panel** is where you choose a GOG for the drum. Its **MATCH** tab lists your GOGs with the ones that sound most like your drum at the top. To see the folders on your computer instead, switch to the **BROWSE** tab. **EDIT GOG** opens the GOG editor (Chapter 14).
- **The lanes** run across the top of the page in Kit mode, one for each drum. Click a lane to work on that drum. Because Drum and Live mode handle a single drum, they don't show lanes.
- **The waveform** of the selected drum fills the middle of the page. Every drum hit shows up as a marker on the waveform. Above it sits the row that names the loaded GOG and holds the buttons for checking the hits.
- **The hit bar** along the bottom holds the buttons for fixing hits. Chapter 6 covers these and the waveform.
- **The right-hand panel** holds the controls that shape the selected drum's sound, from **BLEND** at the top down to the **ENVELOPE** and **VELOCITY** tabs (Chapter 8).

Pages that open over the window

Settings, the store, the GOG editor and the synth editor each open as a page over the whole window. The title bar stays in view and keeps working while they're open.

To get back, click the page's own close or **Back** button. Clicking a button in the title bar, such as a mode button, also closes the page and does that button's job. On the Settings page you can press Escape as well.

Using knobs, faders and sliders

Every knob, fader and slider in Drumagog works the same way.

To	Do this
Change a value	Drag up or down on a knob or fader, or sideways on a horizontal slider. The mouse wheel works too.
Go back to the default	Double-click the control.
Type an exact value	Double-click the number and type the value, then press Return. You can also right-click the control and choose Type a value...
Set all six drums at once	Hold ⌘ (Alt on Windows) while you move the control. This works on the controls each drum has its own copy of, such as BLEND and most of the MIX page. A small link mark appears at the control's corner while you hold the key.

If you'd rather turn knobs in a circle, set **Knob mode** to CIRCULAR in Settings (Chapter 17).

Dropping files onto the window

You can drag files from your computer straight onto Drumagog's window. What happens depends on what you drop.

Drop	What happens
A GOG	It loads onto the selected drum.
One audio file	It loads as the selected drum's sample.
Several audio files, or a folder of them	Drumagog builds a new GOG from them and loads it (Chapter 14).
Audio files while the GOG editor is open	They're added to the GOG you're editing.

Before you let go, a message in the middle of the window tells you what's about to happen, for example **DROP TO LOAD SAMPLE**.

Changing the window's size

To make the window bigger or smaller, drag its edge or the grip in the bottom-right corner. Because everything is redrawn at the new size, text stays crisp. Drumagog remembers the size and opens at it next time.

Checking and Fixing the Hits

Every drum hit Drumagog finds shows up as a marker on the waveform. This chapter shows you how to check those markers and fix any that Drumagog got wrong.

Everything here happens on the TRIGGER page in Drum or Kit mode.

A good order to work in

You'll finish fastest if you deal with the big problems first and leave single hits for last.

1. Play the song through once so that Drumagog can find the hits. In a DAW that supports ARA, Drum mode skips this step (Chapter 16).
2. If a lot of quiet hits are missing, lower the **THRESHOLD** line until Drumagog finds them.
3. If another drum is setting off false hits, select one of them and press **REMOVE SIMILAR**.
4. Fix whatever is left by hand, one hit at a time.
5. Turn on **Show Alignment** and check that each new sample sits on the original hit.

Picking a drum in Kit mode

In Kit mode, each drum gets its own row across the top of the page, called a lane. Click a lane to work on that drum. The large waveform below the lanes switches to the drum you picked. So do the right-hand panel and the MIX page.

To load a GOG on a lane without selecting it first, drag the GOG from the **MATCH** or **BROWSE** list onto that lane.

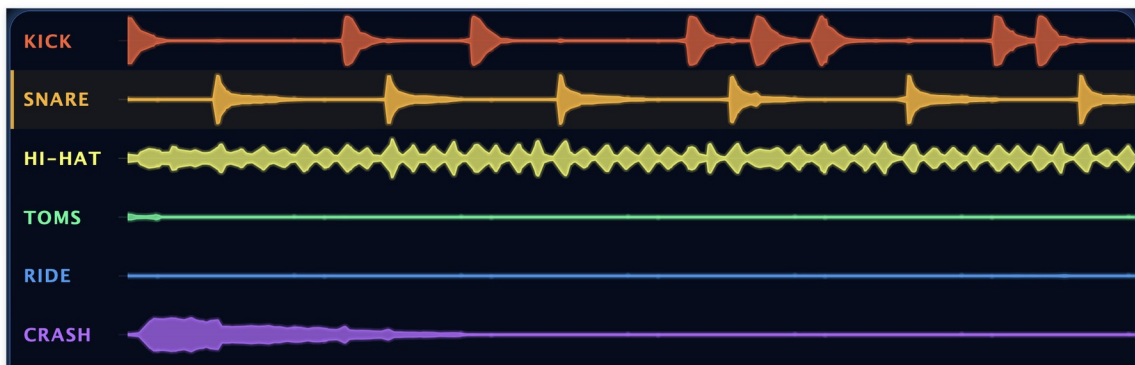


Figure 6. The six lanes in Kit mode, with the snare lane selected.

In Kit mode the row above the waveform also has **M** and **S** buttons. They mute and solo the selected drum.

Reading the waveform

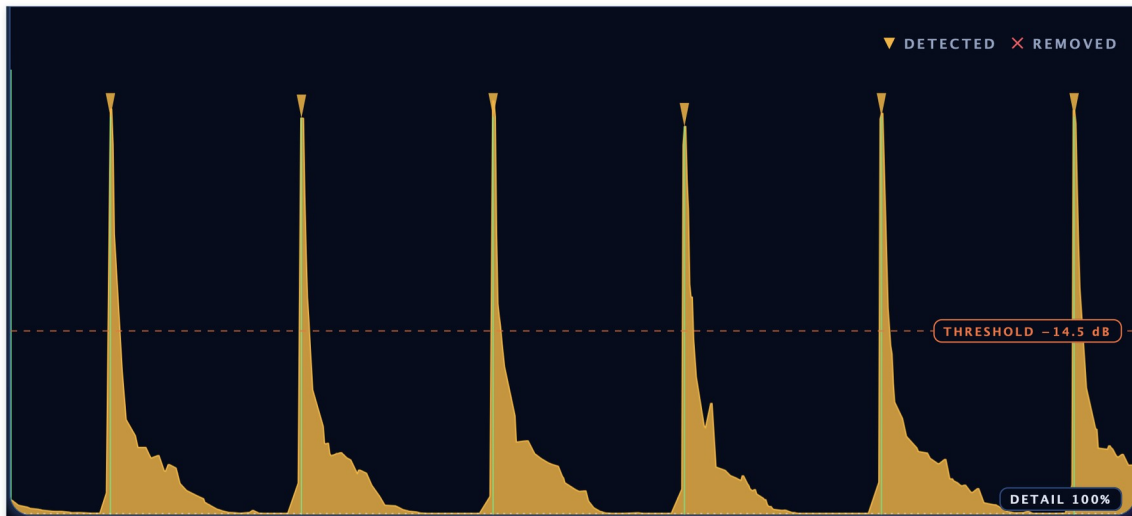


Figure 7. The snare's waveform, with a triangle on each hit Drumagog found and the dashed THRESHOLD line across it.

The large waveform shows the selected drum, with a triangle on top of every hit Drumagog found. To see how hard a hit was played, look at the height of its triangle. Drumagog calls this the hit's velocity.

Ghost notes are easy to spot, because their triangles sit much lower than the backbeat's. A red X marks a hit that won't play, most often one you removed.

If part of the waveform is empty, Drumagog hasn't heard that part of the song yet. Until you play it, a message such as **Play to capture waveform** shows in the middle of the waveform.

Live mode shows **Waiting for audio** instead, until sound starts coming in. Its waveform works differently, as described in What you can do in Live mode below.

Moving around the waveform

To zoom in and out, use the two magnifier buttons at the right end of the row above the waveform. The mouse wheel zooms too, around the pointer. To scroll along the song, drag the waveform itself or scroll sideways with the mouse wheel.

While the song plays, the view follows the playhead. If you scroll by hand, the view stops following until you press play again.

Stepping through the hits with Tab

Press **Tab** to jump to the next hit, or **Shift+Tab** to go back to the one before. Whichever hit you land on is selected and moved into the middle of the view. You'll hear it too, because Drumagog plays each hit as you reach it.

Tab comes into its own when you have zoomed in far enough to work on hits properly. At that zoom you can only see a few hits at a time, and scrolling to the next one by hand is slow. Tabbing along the track keeps the view exactly where you want it and walks you from hit to hit. When you reach the last one, the next Tab takes you back to the first.

TIP

Tab works from anywhere on the TRIGGER page. Once you've tabbed to a hit, the arrow keys move it straight away. If you prefer them, the [and] keys do the same job as Tab.

Fixing one hit at a time

The row of buttons along the bottom of the page is the hit bar. Most of its buttons work on the hit you've selected.

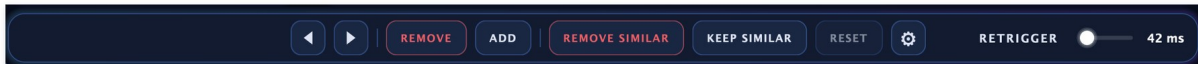


Figure 8. The hit bar, with the buttons for fixing hits and the RETRIGGER slider.

Selecting a hit

Click a hit's triangle to select it. The row above the waveform then shows that hit's velocity and the sample it will play.



Figure 9. The row above the waveform with a hit selected, showing its velocity (89) and the sample it will play.

The ◀ and ▶ buttons on the hit bar step to the previous or next hit and play it for you.

To select several hits, hold ⌘ (Ctrl on Windows) or ⌘ and click each one. You can also hold ⌘ and drag across an empty part of the waveform. With several hits selected, the X button, the **HIT VELOCITY** box and the drum chip on the toms and hi-hat (Chapter 13) change all of them at once. If you change your mind, a single undo puts every one of them back. Clicking an empty part of the waveform, or pressing Esc, clears the selection.

Moving a hit

Drag the triangle left or right. Press on the triangle itself, because dragging anywhere else on the waveform scrolls the view instead. If a quiet hit's triangle is hard to grab, zoom in first.

Making a hit harder or softer

Drag the triangle up to make the hit harder, or down to make it softer. You can also type a new value into the **HIT VELOCITY** box above the waveform and press Return.

Adding a hit that was missed

Double-click the waveform where the hit belongs. The new hit plays at the level of the drum hit under it, just like the hits Drumagog finds on its own. If you want it louder or softer, change its velocity like any other hit. The + button on the hit bar adds a hit at the playhead's position instead.

The A key adds a hit at the playhead, just like the + button. While the song plays, A adds the hit at the playback position. That way you can tap in missing hits as you listen.

On the toms and the hi-hat, a hit you add plays the drum Drumagog hears at that spot, just like the hits it found itself.

Removing a hit

Select the hit and click the **X** button on the hit bar. The hit turns into a red **X** and won't play any more.

Fixing hits from the keyboard

For fine work the keyboard is quicker than the mouse. Click a hit to select it, then use these keys. Chapter 22 lists every shortcut.

Key	What it does
← →	Move the selected hit a little earlier or later. Hold ⇧ to move it ten times as far, or ⌘ to move it by a single sample.
↑ ↓	Raise or lower its velocity by one. Hold ⇧ to change it by ten.
Tab ⇧ Tab	Go to the next hit, or back to the one before. Drumagog plays each hit as you land on it.
R or Delete	Remove the selected hit.
A	Add a hit at the playhead, just like the + button. While the song plays, A adds one at the playback position.
Esc	Deselect the hit.

On Windows, ⇧ is the Shift key and ⌘ is Alt.

Choosing the sample for one hit

Drumagog normally decides which sample from the GOG each hit plays. Sometimes you'll want to choose it yourself, for example when one hit in a fill should be a rimshot.

1. Select the hit.
2. Click the sample name beside **HIT VELOCITY**. The **CHOOSE SAMPLE** panel opens and lists every sample in the GOG.
3. To hear a sample first, click the ▶ beside it.
4. Click the sample you want. Drumagog pins it to this hit and marks it with a dot.

To let Drumagog choose again, open the same panel and click **AUTOMATIC**.

Fixing many hits at once

When Drumagog makes the same mistake many times, you don't have to fix each one by hand. Two buttons on the hit bar take a decision you made about one hit and apply it to every hit that's similar to it.

- **REMOVE SIMILAR** removes every hit on this drum that sounds like the selected one. If the hi-hat is setting off false hits on the snare, select one of those hits and press REMOVE SIMILAR.
- **KEEP SIMILAR** keeps the hits that sound like the selected one and removes everything else on the drum. If Drumagog found nine good snare hits and one stray, select a good one and press KEEP SIMILAR.

Whatever these buttons remove, a single undo brings it all back.

Taking back your fixes

Any change you make to a hit can be undone with the undo arrow in the title bar. To start over on one drum, press **RESET** on the hit bar. It brings back every hit you removed and returns each hit you moved to the place and velocity Drumagog first gave it. Hits you added yourself stay where they are.

Setting what counts as a hit

Fixing hits one at a time is the slow way round. When a lot of hits are missing, or when Drumagog keeps marking sounds that aren't really hits, it's quicker to change what counts as a hit in the first place. Three controls decide that. On the waveform you'll find two of them, the **THRESHOLD** and **DETAIL** lines. The third is the **RETRIGGER** slider on the hit bar.

The **THRESHOLD** line

The dashed **THRESHOLD** line is the level a hit has to reach before Drumagog counts it. Drag the line down to catch quiet ghost notes, or up to ignore quiet sounds you don't want. To put it back where it started, double-click the line. If you change your mind, a single undo returns it to where you had it.

Once the threshold is where you want it, you can lock the line so a stray click can't move it while you edit the hits around it. Right-click the line or its label (Control-click on a Mac) and choose **Lock threshold**. A small padlock appears on the label. From then on, a click on the line reaches the hits under it instead of the line. To move the line again, right-click its label and choose **Unlock threshold**. The lock is saved with your session.

The **DETAIL** line

The **DETAIL** line sets how much fine detail Drumagog pays attention to when it listens for hits. It starts at the bottom of the waveform, where it catches the most. If you drag it up, Drumagog listens only for the strongest hits. To send it back to the bottom, double-click the line.

As you drag either line, Drumagog finds the hits again straight away. You can hear the change while you drag.

Each line has a label at its right-hand end that shows its value. The labels are see-through, letting you see the waveform and the hits behind them. When you point at a line or drag it, its label turns solid and the value is easy to read.

The **RETRIGGER** slider

After each hit, Drumagog ignores any new hit that arrives within the **RETRIGGER** time. This stops one stroke from being counted twice. The default is 42 ms.

- If rolls are coming out as doubled hits, raise RETRIGGER.
- If a flam is being read as a single hit, lower it.

While you hold the slider, a green tint on the waveform shows the time it covers after each hit. Any hit inside the tint turns into a red X. That way you can see which hits are being swallowed before you let go.

THRESHOLD and **DETAIL** in Kit mode

In Kit mode each drum has a threshold and a detail setting of its own. The two lines show the settings for the drum you've selected. Their labels name that drum. With the snare selected they read **THRESHOLD (SNARE)** and **DETAIL (SNARE)**. When you click another drum, the lines move to its settings. Moving them changes only that drum.

Nothing you set in Kit mode changes the THRESHOLD and DETAIL of Drum mode or the THRESHOLD of Live mode.

In Kit mode, each drum's THRESHOLD line locks on its own. Locking the snare's line leaves the kick's free to move.

The **THRESHOLD (SNARE)** line is the level a hit must reach in the separated snare before Drumagog replaces it. It starts at the bottom of the waveform, where every snare hit Drumagog finds is replaced. The **DETAIL (SNARE)** line starts at the bottom too, where every hit counts. As you drag it up, Drumagog replaces only the snare hits it is most sure about. That helps when other drums bleed into the snare.

In Kit mode the new settings apply to the next hits Drumagog hears. The hits already shown for that drum stay on screen until you play that part of the song again. Drumagog then finds them again with the new settings. The other drums keep the hits they have.

Each drum's settings are saved with your project. Your DAW can also automate them.

Checking the timing with Show Alignment

Once the hits look right, check that each new sample lines up with the drum it replaces. Click **Show Alignment** in the row above the waveform. It's the button with two small waves on it, just to the left of RE-DETECT. The original waveform dims. Each replacement sample is then drawn over it in white, at the spot where it will sound.

Each white sample should start right on the original hit. If the samples sit early or late, try the other alignment setting.

1. Click the  button on the hit bar.
2. Choose **Align to Transient**. This puts the start of each sample exactly on the start of the original hit.

The default setting, **Align to Phase**, lines up the body of each sample with the original. Align to Transient helps when the sample and your drum are tuned differently.

If the samples line up but the drum sounds thin or hollow when you blend in the original, press **PHASE** on the drum's strip on the MIX page (Chapter 9).

Starting over with RE-DETECT

RE-DETECT is the button with two curved arrows, just to the left of the zoom buttons. It makes Drumagog look for the hits all over again. But you won't need it often, because moving THRESHOLD, DETAIL or RETRIGGER already finds the hits again straight away.

The time to use it is after you change the audio on a track in Kit mode, because Kit mode doesn't notice when the audio changes. Press RE-DETECT with playback stopped, then play the song through again. Drum mode notices changed audio and listens to that part again by itself.

Inside a DAW, RE-DETECT usually clears every hit on every drum and the waveform. The sounds you picked for hits and your other fixes stay, and they come back on the same hits the next time you play the song. Hits you added by hand are cleared and hits you took out with REMOVE SIMILAR or KEEP SIMILAR come back, so Drumagog asks you first when there are any. The exception is Drum mode in a DAW running Drumagog

through ARA (Chapter 16). There, and in the standalone app, RE-DETECT finds the hits again and keeps everything you did by hand.

IMPORTANT

When RE-DETECT clears hits, it can't be undone. If you think you'll need it, press it before you start adding hits by hand.

What you can do in Live mode

In Live mode the waveform works like a live meter. It shows the sound coming into Drumagog as it arrives, with a triangle for every hit Drumagog played. The newest sound enters at the green line near the right edge, and the older sound slides away to the left.

The waveform isn't tied to the song's timeline. If you go back and play part of the song again, Drumagog listens to it again and plays every hit again, just as it did the first time. The waveform keeps scrolling on from where it was.

The waveform never stops moving, even when the DAW is stopped. With nothing coming in it carries on as a flat line. Any hits already on the screen drift off to the left, much like the visual triggering window in Drumagog 5. If a drummer keeps playing through Drumagog between songs, those hits show up as they happen.

Live mode never shows the waveform or the hits that Drum or Kit mode keeps for the song, and it doesn't change them. When you switch back to Drum or Kit mode, they are just as you left them.

In Live mode the hit bar's buttons are grayed out and do nothing, apart from the ☰ menu. RE-DETECT is grayed out too.

You can still zoom, scroll and drag the THRESHOLD line. The DETAIL line is grayed out in Live mode.

Finding the Right Sound

Once Drumagog has heard the drum on your track, it sorts your whole sample collection by how close each sound is to it. This chapter shows you how to use that ranking to find a sound you like, and where to buy more sounds in the store.

Let Drumagog hear your drum first

Before you go looking for a sound, play the song through once. While it plays, Drumagog measures the drum on your track. By the time you stop, the list of sounds is sorted with the closest matches at the top. Until then, it's in alphabetical order. In Kit mode, a lane that isn't sorted yet shows what to play at the top of its list.

Instead of using a neural network to create sound fingerprints, Drumagog 6 uses a novel approach that directly measures 57 of the drum's unique characteristics, including the drum's attack, tone, resonance, decay and more. It compares these characteristics with sounds in your sample library to help you find a similar replacement quickly. Everything is done directly on your computer with nothing uploaded to a cloud or website.

Where to look for sounds

There are two places to choose sounds. On the TRIGGER page it's the left-hand panel beside the waveform, in view the whole time you work. For more room, open the **LIBRARY** page at the end of the four page tabs, where the same tools get the full window. Whatever drum, filter or sound you pick in one place is waiting for you in the other, because the two stay in step with each other.

Both places have two views. In **MATCH** view, Drumagog ranks every sound in your library against your drum. Switch to **BROWSE** to look through the folders on your computer instead. On the LIBRARY page that view is called **BROWSER**.

The LIBRARY page has a third view as well. **COMMUNITY** holds the GOGs other Drumagog users have shared, which you can listen to and get with a click (Chapter 15).



Figure 10. The LIBRARY page in MATCH view, with the snare selected. Each dot on the map is a GOG. In the list, the snare GOGs are ranked by how close they sound to the recorded snare.

Picking a sound from the ranked list

1. Select the drum you want a sound for. In Kit mode, click its lane on the TRIGGER page or its drum button at the top of the LIBRARY page.
2. Look at the list under **RANKED BY SIMILARITY**. The closest matches to your drum are at the top, each with a percentage showing how close it is.
3. Click a sound to load it. The list keeps its order when you do.
4. Play the song and listen. To try the next sound, press the down arrow key. Each press loads the next sound in the list.
5. When you find one you like, click the ♥ at the end of its row to add it to your favorites.

On the TRIGGER page, scroll the list with the mouse wheel, or jump to a page with the numbered buttons under it.

A GOG with more than one articulation (a center hit and a rimshot, say) gets a row for each one, with the articulation's name in brackets. In Kit mode, while the toms or the hi-hat lane is selected, each GOG gets a single row instead, because those lanes play the whole GOG. The row shows the percentage of its closest articulation.

When you select a drum, MATCH turns to that drum's category and shows the sound the drum is playing at the top of the list, highlighted, and BROWSE opens its folder with the file selected. This works even when a project plays a GOG from a folder outside your library, as long as your library has the same file. The LIBRARY page does the same each time you open it, even if you were browsing another category when you left. The sound's name also shows at the top of the LIBRARY page, just as the TRIGGER page shows it above the waveform.

Right-click a row for a menu with a few more choices.

- **Preview** plays a hit of the GOG.
- **Edit GOG** opens it in the GOG editor (Chapter 14).

- **Delete...** asks you first and then moves the file to the Trash or Recycle Bin.

Exploring the similarity map

On the map, your library appears as colored dots, one for each GOG. Every type of drum has its own area. Inside an area, GOGs that sound alike sit close together.

Once Drumagog has heard your drum, a marker labeled **RECORDED SNARE** (or whichever drum it is) appears in that drum's area. The nearer a dot sits to the marker, the closer that GOG sounds to your drum.

On the map	What happens
Hover over a dot	Shows the GOG's name. On the LIBRARY page you also hear a preview of that GOG play.
Click a dot	Loads that GOG.
Drag	Moves the map around.
Scroll wheel	Zooms in or out around the pointer.
Double-click an empty spot	Fits the whole map back into view.

The speaker in the top-right corner of the LIBRARY map turns the hover previews on and off. Beside it, a square button stops a preview that's still playing.

In the left-hand panel, click **SIMILARITY MAP** to fold the small map away and give the list more room.

Hearing each sound as you pick it

With auto preview on, Drumagog plays each sound as you select it. You can then click or arrow your way down the list and hear every candidate without starting the song. To switch it on, click the speaker at the right end of the **SIMILARITY MAP** row in the left-hand panel. On the LIBRARY page, the speaker at the right end of the top row is the same switch. Auto preview only plays while the song is stopped.

Narrowing the list with tags

In MATCH view, the LIBRARY page has a row of six descriptor tags beside the search box. For a snare they include **CRACK** and **FAT**. Click a tag to show only the GOGs that have that character. The tags change with the drum you're choosing for.



Figure 11. The descriptor tags for a snare, followed by the heart that shows only your favorites.

Drumagog gives each GOG its tags by measuring its sound. If you light more than one tag, a GOG that matches any of them stays in the list. The ♥ after the tags shows only your favorites. Typing in the search box narrows the list by name.

The ♥ also remembers how you set a GOG up. If a GOG is loaded when you mark it as a favorite, Drumagog saves its **PITCH**, **SPEED** and **LOCK** settings with it. It saves the GOG's room channel levels and its articulation as well.

To load a favorite with those settings, click it while the ♥ is lit. Anything you change while it's loaded that way is saved with the favorite too. Click the same GOG anywhere else and it loads with its default settings instead.

WARNING

While any tag is lit, GOGs of other drum types disappear from the map and from the list. If sounds seem to be missing, turn the tags off again.

Choosing which drum a sound is for

In Kit mode, the drum buttons at the top of the LIBRARY page (**KICK**, **SNARE**, **HI-HAT**, **TOMS**, **RIDE** and **CRASH**) decide which drum you're loading a sound onto. On the TRIGGER page, the lane you've selected does the same job. A sound loads onto that drum whatever kind of drum it was made from. If you want a ride sample on the crash, go ahead.

In Drum and Live mode, loading a GOG made from another kind of drum switches Drumagog to that drum type. This matters for the hi-hat and the toms, because automatic articulation works only on those two (Chapter 13).

The four buttons just above the ranked list (**KICK**, **SNARE**, **TOMS** and **CYMBALS**) choose which drums the list shows. **CYMBALS** covers hi-hats, rides and crashes.

The heatmap button switches the map between two ways of coloring its dots. On the LIBRARY page it sits in the map's top-right corner beside the stop button. On the TRIGGER page it sits beside the speaker in the **SIMILARITY MAP** row. While the heatmap is on, the button shows a small grid of colored squares.

With the heatmap on, which is how Drumagog starts, the group you've picked is colored like a heatmap of how close each GOG sounds to your drum. The colors run from orange for the closest matches through yellow, green and blue to purple for the farthest. The other groups keep their own drum colors.

With the heatmap off, each group of drums keeps its own family of colors instead. The button you've picked above the list then lights up in its group's color. Kicks are red, snares are orange, toms are yellow and cymbals are green. Because no group ever takes on another group's colors, a dot's color always tells you what kind of drum it is.

Within the group you've picked, the closest matches are the brightest dots. As the matches get farther away, the color shades toward magenta for kicks, brown for snares, chartreuse for toms and purple for cymbals. The other groups' dots keep their own color but are dimmer.

Browsing the folders on your computer

Switch to **BROWSE** in the left-hand panel, or **BROWSER** on the LIBRARY page, when you know which folder a sound is in. On the LIBRARY page your usual places, such as Home and Desktop, are listed down the left. Click any part of the path above the files to jump back to that folder.

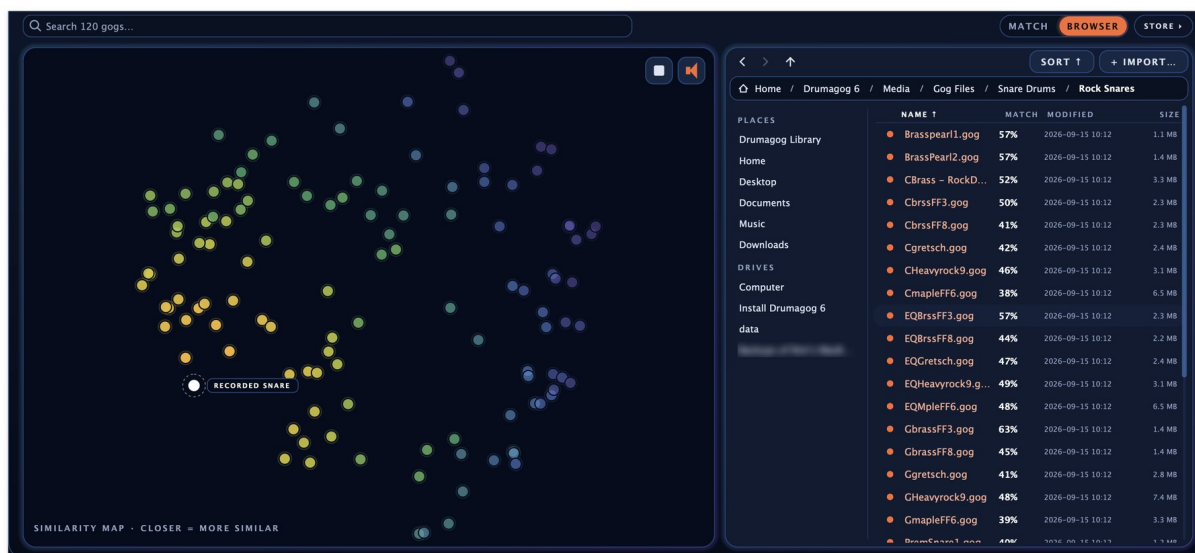


Figure 12. The *LIBRARY* page in *BROWSER* view. On the right, one folder's files are listed with their match percentages. The map beside the list places those same files by sound.

The map in this view spreads the drums you're browsing across every color, from orange for the closest match to purple for the farthest.

- Click a file to load it onto the selected drum.
- Double-click a folder to open it. Backspace takes you up one folder.
- Type in the search box to find files and folders anywhere inside the folder you're in. Empty the box to see the folder again.
- Right-click a file for the same menu as in the ranked list.

Any file *BROWSE* lists can be a favorite, whether it's a GOG, a WAV or another kind of sample. Right-click it and choose **Add to favorites**. To see your favorites, click **Favorites** at the top of the places list, or click the ♥. Choosing another place takes you back to your folders.

If a favorite's file has been moved or deleted, it stays in the list, dimmed and marked **Missing**. Right-click it and choose **Remove from favorites** to take it off the list.

The **+ IMPORT...** button on the *LIBRARY* page turns your own samples into GOGs. Chapter 14 explains how to make GOGs of your own.

COMING FROM DRUMAGOG 5

GOGs from Drumagog 3, 4 and 5 load and play as they are, with nothing to convert first. Click one in the browser or drop it onto Drumagog's window.

Your Sample Library

MATCH searches the folders in your **Sample Library** and everything inside them. To begin with, that's the Gog Files folder Drumagog installed. The included GOG library and the libraries you buy in the store go there too. For how to download the included library, see Chapter 2.

To add GOGs you keep somewhere else, open Settings and click **+ ADD LOCATION** under **SAMPLE LIBRARY** (Chapter 17). You can add as many folders as you like, and **REMOVE** takes one out of the library without deleting its files. If a folder has moved, click **RELINK** beside it and show Drumagog where it is now. Opening a folder in the file browser doesn't add it to your Sample Library.

Buying sounds in the store

The store lets you listen to more sample libraries and buy them without leaving Drumagog. To open it, click **STORE ▶** at the right end of the search row on the **LIBRARY** page. To close it, click the **×** at the top right.

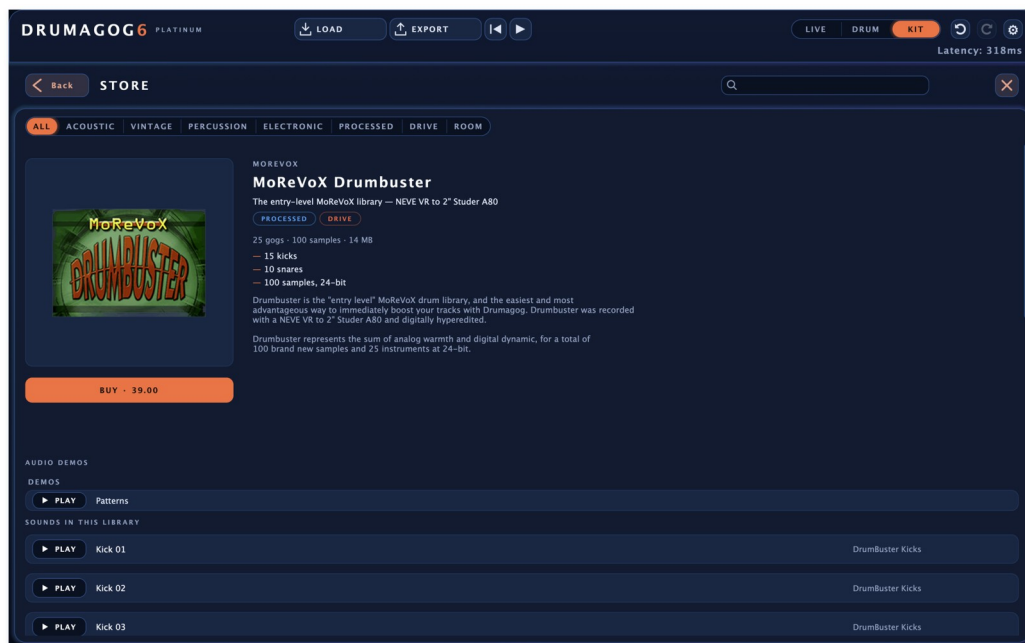


Figure 13. A library's page in the store, with its buy button on the left and a **PLAY** button for the demo and for each drum.

1. Click a library to open its page. The buttons along the top, such as **ACOUSTIC** and **VINTAGE**, sort the libraries by character.
2. Listen first. Many libraries have audio demos on their page. You don't need to own a library to listen.
3. The buy button shows what the complete library costs, because libraries are only ever sold whole. Click it to pay through the checkout in your web browser.
4. Come back to Drumagog, then close the store and open it again. The store only checks what you own when it opens.
5. Click **DOWNLOAD**. When the button reads **INSTALLED ✓**, the new GOGs are already in your library. You don't need to restart anything.

TIP

If a library you've bought ever plays silence, for instance on a new computer, click **RE-AUTHORIZE** in the **ACCOUNT** window (Chapter 2). Log in with the account that bought the library. Drumagog then downloads its key again.

Shaping the Sound

Once you've loaded a sound, the right-hand panel of the TRIGGER page lets you fit it to your track. This chapter explains each of its controls, starting with the ones you'll use most.

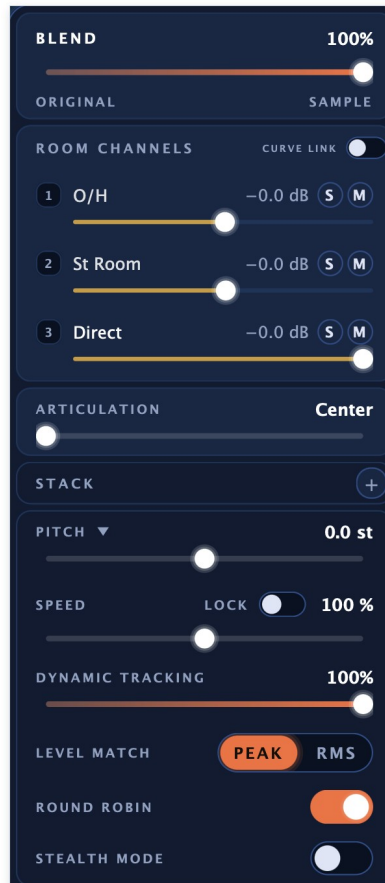


Figure 14. The right-hand panel, from BLEND at the top down to STEALTH MODE. The SPEED row is open under PITCH.

Most of these controls are set separately for each drum. In Kit mode, click a drum's lane before you set its sound. Until a GOG is loaded on the drum, the controls are dimmed.

Blending the sample with your recording

BLEND, at the top of the panel, sets the balance between your original drum and the sample. At the **ORIGINAL** end you hear only your recording, and at the **SAMPLE** end only the replacement. To start with, BLEND sits at 100%, all the way over at SAMPLE.

Most replacement work happens somewhere in the middle. With a snare at 60%, for example, you keep the room and the character of the original take while the sample adds the crack that a dull head lost. If you're replacing a kick outright, leave its BLEND at 100%.

When you load a different GOG, BLEND stays where you left it.

TIP

Each drum has its own BLEND. On a drum bus in Kit mode, you might replace the kick entirely and blend the snare halfway. Setting the cymbals' BLEND to 0% leaves them as they were recorded. To give all six drums the same value, hold ⌘ (Alt on Windows) while you drag. This also works on PITCH, SPEED and DYNAMIC TRACKING.

Choosing the kind of hit

A GOG can hold more than one articulation, meaning a different way of playing the drum. In a snare GOG that might be a center hit, a rimshot and a sidestick. To choose which one every hit plays, use the **ARTICULATION** slider.

With Platinum, the hi-hat and the toms also get an **AUTO** switch in this section. AUTO listens to each hit and picks the articulation for you (Chapter 13).

Loading a different GOG returns the articulation settings to their defaults, including AUTO. A favorite loaded while the ♥ is lit brings back the articulation you saved with it.

Tuning the sample with PITCH and SPEED

PITCH tunes the sample up or down by as much as twelve semitones. When you tune it, the sample keeps its length. A snare taken down two semitones rings for exactly as long as it did before.

Click the word **PITCH**, or the small triangle after it, to open the **SPEED** row. SPEED plays the sample faster or slower without changing its pitch, anywhere from half speed to double speed. It's a handy way to shorten a snare that rings too long without making it go sharp.

If you'd like SPEED to follow PITCH, turn on the small **LOCK** switch beside it. Tuning a sample down then makes it longer, as it did in Drumagog 5.

When you load a different GOG, PITCH goes back to zero, SPEED to 100% and LOCK turns off. A favorite you load while the ♥ is lit brings back its own settings instead.

Keeping the drummer's dynamics

DYNAMIC TRACKING sets how much the drummer's own dynamics shape the level of each sample. At 100%, where it starts, how hard each hit was played decides both which sample plays and how loud it is.

As you turn it down, the loud and soft hits move closer together in level. The choice of sample still follows the playing. That makes DYNAMIC TRACKING a gentler way to even out an uneven take than a compressor. At 0%, every hit plays at the same level.

Measuring each hit with LEVEL MATCH

LEVEL MATCH chooses how Drumagog measures how loud each hit is. That measurement sets the sample's level and picks which of the GOG's dynamics plays.

- **PEAK**, the default, measures the loudest point of the hit, as Drumagog 5 did.
- **RMS** measures the hit's energy. Claps and sustained hits match more closely this way.

Adding variation with ROUND ROBIN

ROUND ROBIN is on to start with. For each hit, it picks one of the GOG's recordings at that dynamic at random. It never plays the same recording twice in a row. That keeps fast rolls from sounding mechanical. With **ROUND ROBIN** off, every hit at the same dynamic plays the same recording.

Hand switching works together with **ROUND ROBIN**. When hits come quickly, Drumagog alternates between two sets of recordings, the way a drummer alternates hands. It's on to start with. If you turn **ROUND ROBIN** off, hand switching stops with it. You'll find its switch and its timing under **TRIGGERING** in **Settings** (Chapter 17).

COMING FROM DRUMAGOG 5

ROUND ROBIN is the feature that earlier versions of Drumagog called **Random Multisample**.

Replacing only the hits with STEALTH MODE

STEALTH MODE is off to start with. When you switch it on, Drumagog replaces your track only around the hits themselves. Between the hits, your original track plays through untouched.

Use it when you want to change the hits and leave everything between them alone. You might want more weight on the kick, for example, without touching the room sound between the beats.

Mixing the GOG's microphones

A GOG can hold recordings from more than one microphone. Besides the close mic, it can carry up to three room mics. For those there's the **ROOM CHANNELS** section, a small mixer of its own. In it, the close mic is the row called **Direct**. The room mics sit above it, under the names the GOG gives them.

Each row has a level slider, a dB figure, and **S** and **M** buttons for solo and mute. When you load a GOG, the sliders start at the mix its maker chose. Whoever made the GOG sets that mix in the **Room Channel Default Levels** panel of the GOG editor (Chapter 14). The dB figure shows the level the row plays at and moves with the slider. To trim a row by a finer amount, drag the dB figure up or down.

Click a row's name to select that microphone. The **ENVELOPE** and **VELOCITY** tabs then work on that microphone alone. That's how you can give a room mic a shorter tail than the close mic.

CURVE LINK, at the top of the section, ties the microphones together. While it's on, dragging one trim moves them all. Every microphone also follows the **Direct** row's velocity curve and envelope.

Layering GOGs with STACK

PLATINUM

STACK is part of Platinum. In Pro this section isn't shown.

STACK lets one drum play several GOGs at once. You could stack a tight snare with a big one to get the crack of the first and the body of the second.

1. Load the first GOG on the drum.

2. Click the + to the right of the word **STACK**. The GOG becomes the first row of the stack.
3. Load another GOG, then click + again to add it.
4. Balance the layers with each row's level. To take a layer out, click its – button.

IMPORTANT

Once the stack has any rows, the drum plays only the GOGs in the stack. A GOG you load after that isn't heard until you add it with +. If you remove every row, the drum goes back to playing the loaded GOG.

Click a row to select it. The ROOM CHANNELS section, the ENVELOPE and VELOCITY tabs and PITCH then work on that GOG alone. That lets you tune one layer high and another low. BLEND and the other controls still apply to the whole drum.

Shortening a sample with ENVELOPE



Figure 15. Left, the ENVELOPE tab with the envelope still off, drawn over one of the GOG's samples. Right, the VELOCITY tab, where the bands show the GOG's dynamic groups and the dots are hits from the track.

The **ENVELOPE** tab at the foot of the panel shapes how each sample starts and how long it lasts. Behind the handles you can see one of the GOG's samples.

The envelope starts switched off, with every sample playing to its natural end. As soon as you drag one of its handles, the envelope takes over. The graph then dims the part of the sample you'll no longer hear.

- **Attack** fades the sample in. It can take the click off a kick sample without any EQ.
- **Hold** keeps the sample at full level for the time you set.
- **Release** fades the sample out. Use it to shorten a ringing snare or to cut a cymbal short.

For finer control, hold ⌘ (Shift) while you drag a handle. To switch the envelope off and let the whole sample play again, double-click anywhere on the graph.

TIP

The envelope only shapes the sample. With Platinum, you can shorten your original track with the gate on the MIX page instead (Chapter 9).

Matching samples to the playing with VELOCITY

The **VELOCITY** tab, beside ENVELOPE, shows how the drummer's playing is matched to the GOG's samples. Hits run along the bottom of the graph, from the softest at the left to the hardest at the right.

The light and dark bands are the GOG's dynamic groups, each of them a set of samples recorded at one strength. Whichever band a hit lands in, it plays a sample from that group.

The dots are the hits in your track, placed at the strength the drummer played them. Whenever a sample plays, a white dot flashes in its band. Watching the dots tells you whether the performance ever reaches the GOG's loudest samples.

To change which band a hit lands in, drag up or down anywhere in the graph to bend the curve. When you drag down, a hit has to be played harder to reach the loud samples. Dragging up does the opposite. If the dots never reach the loudest band, bend the curve up until they do.

The **SAMPLE RANGE** and **SPREAD** grips

Two small grips sit along the top edge of the graph and two along the bottom.

- The top pair sets the **SAMPLE RANGE**. If you pull the right-hand grip to the left, even the hardest hits play a sample from a quieter band. Moving the left-hand grip to the right keeps the softest hits away from the softest samples.
- The bottom pair sets the **SPREAD**. When you move these grips inward, a narrower range of playing reaches every dynamic the GOG has. This suits a drummer who plays within a small range.

To start again, double-click anywhere in the graph. The curve goes back to a straight line and both ranges open fully.

The MIX Page

The MIX page is Drumagog's own mixer. You can use it to clean up a drum before Drumagog listens for hits. After that, you can shape and balance the drums it plays.

Each drum has a channel strip of its own. In Kit mode you'll see six strips side by side. In Drum and Live mode there's a single strip for your drum. The **MASTER** strip at the right end looks after Drumagog's overall output.

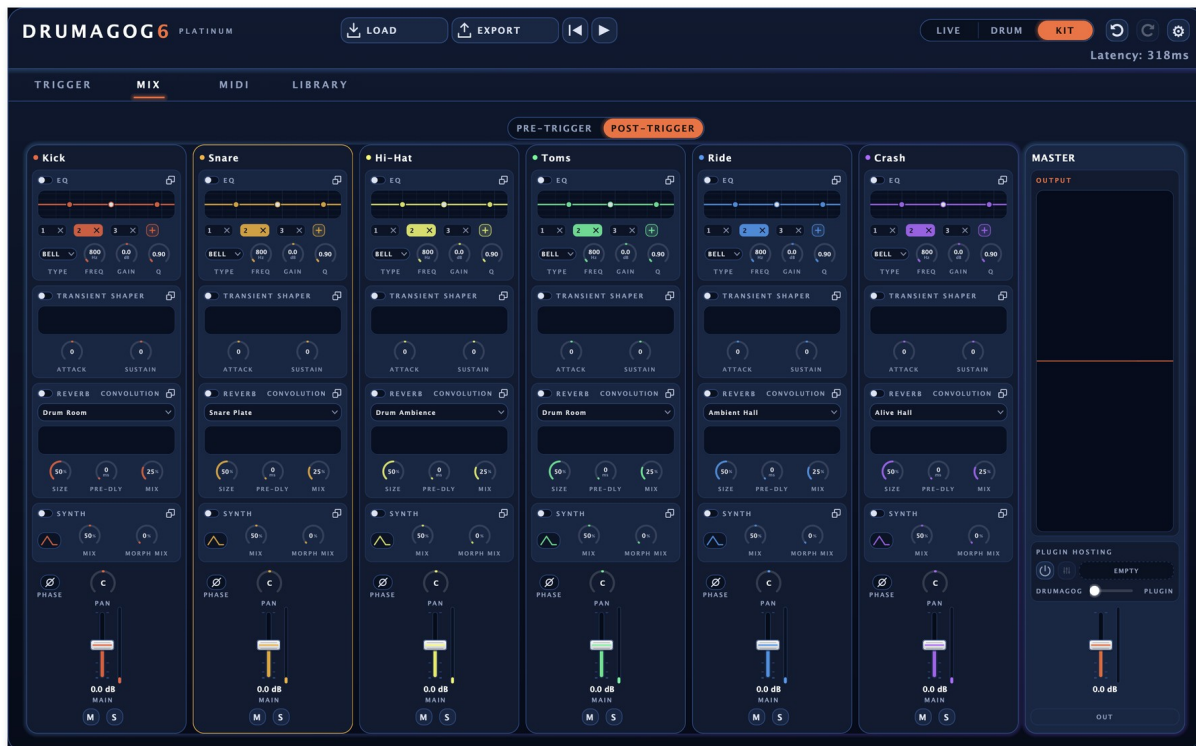


Figure 16. The MIX page in Kit mode, showing the POST-TRIGGER page. Each of the six drums has its own strip, with the MASTER strip at the right end.

The PRE-TRIGGER and POST-TRIGGER pages

Above the strips, a switch chooses between two pages of effects, **PRE-TRIGGER** and **POST-TRIGGER**. *Trigger* here means the moment Drumagog detects a hit and plays a sample for it.

Page	What it works on	What's on it
PRE-TRIGGER	The drum on its way into Drumagog, before it listens for hits. The original track you blend back in passes through here too.	GATE, EQ, TRANSIENT SHAPER
POST-TRIGGER	Everything that comes out of Drumagog. This is the page you mix on.	EQ, TRANSIENT SHAPER, REVERB, SYNTH, pan and fader

The EQ and the transient shaper appear on both pages, each with settings of its own. If you can't find the reverb or the synth, click **POST-TRIGGER**.

Switching an effect on

Every effect starts switched off. You don't need to switch one on first, because a section switches itself on as soon as you change one of its settings. After that, the switch at the left of its title lets you compare the sound with and without the effect.

PLATINUM

The gate, the transient shaper, the reverb and Morph|Engine are part of Platinum. In Pro each strip holds just the EQ and the synth. Its EQ display grows into the space the other sections would take. The synth row there has no **MORPH MIX** knob.

Cleaning up a drum before Drumagog listens

A close mic always picks up some of the other drums. If Drumagog finds hits that aren't really there, or the kick sets off the snare, clean up the signal on the PRE-TRIGGER page. The gate is the best place to start.

1. Click **MIX**, then click **PRE-TRIGGER** above the strips.
2. Play the song and watch the display in the drum's **GATE** section, where the sound the gate lets through is green and the sound it cuts is red.
3. Turn up **THRESH** until the hits stay green and the bleed between them turns red.
4. To hear the drum the way Drumagog hears it, press the small headphone button beside the word **GATE**. Press it again to stop.
5. If the kick is still setting off the snare, use the snare's **EQ** on the same page to cut the low end. A **LOW CUT** band does this job.

With **BLEND** at 100% you hear only the samples. The gate then changes what Drumagog listens to without changing what you hear. If you blend some of your original track back in, or switch on **STEALTH MODE**, you'll hear that original track gated.

When a PRE-TRIGGER change is heard

In Drum mode in a DAW, Drumagog keeps the hits it found the first time each part of the song played. A PRE-TRIGGER change only affects the parts it hasn't heard yet. To use your new settings on the whole song, press **RE-DETECT** on the TRIGGER page and play the song through again. Because RE-DETECT also clears the hits you added by hand (Chapter 6), it's best to set up this page before you start adding hits.

When your DAW hands Drumagog the whole track through ARA (Chapter 16), the PRE-TRIGGER sections are grayed out and read **Not available in ARA mode**.

Using the gate

The gate silences the drum between hits. It opens when the sound rises above the threshold and closes again once the hit has passed.

- **THRESH** is the level the sound has to reach to open the gate.
- **ATTACK** sets how quickly the gate opens.
- **HOLD** keeps the gate open for a moment after the sound drops below the threshold.
- **RELEASE** sets how quickly the gate closes.

If the gate cuts off the end of each hit, turn up **HOLD** or **RELEASE**.



Figure 17. The kick's gate opened in a larger window. In it, what the gate lets through is green and what it cuts is red. The dashed line marks the threshold.

You can also drag the dashed threshold line up or down and watch the red spread or shrink.

Using the EQ

Use the PRE-TRIGGER EQ to help Drumagog hear the drum and the POST-TRIGGER EQ to shape the sound you hear.

Each EQ starts with a low shelf, a bell and a high shelf, all set flat. To those you can add more bands, up to eight in all. Behind the curve, a live display shows the sound coming out of the EQ.

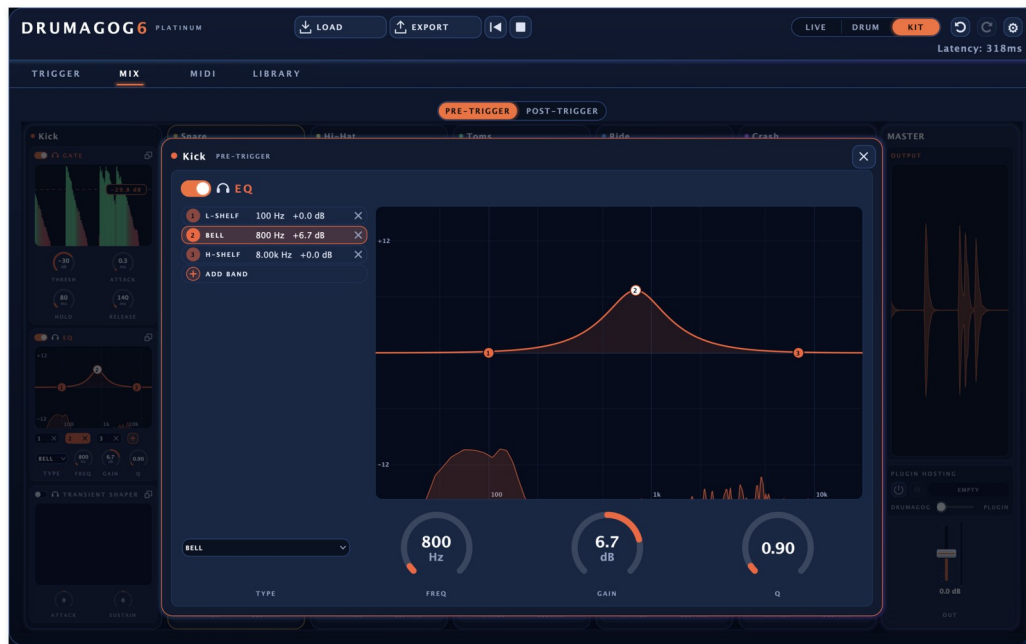


Figure 18. The kick's PRE-TRIGGER EQ opened in a larger window, with the middle band raised. The bands are listed down the left.

Each band is a numbered point on the curve, with a matching numbered button under the curve. Click a button to select its band, then adjust it with the **TYPE** menu and the **FREQ**, **GAIN** and **Q** knobs.

To do this	Do this
Change a band's frequency and level	Drag its point on the curve.
Make a band wider or narrower	Scroll the mouse wheel over its point.
Add a band	Double-click an empty part of the curve, or click + and choose a type.
Change a band's type	Right-click its point, or use the TYPE menu.
Reset a band	Double-click its point.
Remove a band	Click the × on its numbered button.

Using the transient shaper

The transient shaper changes the shape of each hit. **ATTACK** works on the front of the hit. Turn it up to sharpen the hit or down to soften it. The body of the hit belongs to **SUSTAIN**. Turning it up makes the body longer and brings up the room. Turn it down and the body gets shorter.

On the PRE-TRIGGER page, sharpening a soft attack can help Drumagog find hits it would otherwise miss.

Adding reverb to a drum

Each drum has its own convolution reverb on the POST-TRIGGER page. It recreates a real space from a recording of that space, called an impulse response. The thirty impulse responses that come with Drumagog were created by MoReVoX sound designer Sabino Cannone.

1. On the **MIX** page, click **POST-TRIGGER**.

2. Switch the drum's **REVERB** section on with the switch at the left of its title.
3. Click the impulse menu, the drop-down that shows the name of the space, such as *Snare Plate*. Choose a space from the list.
4. Play the song and turn **MIX** up or down until you like the amount of reverb.

Turn **SIZE** down for a shorter reverb. **PRE-DLY** holds the reverb back for a moment after the drum. To use a space of your own, choose **Load IR file...** at the bottom of the impulse menu.

NOTE

The reverb's **MIX** knob works the way it did in Drumagog 5. Up to 50%, turning it up adds reverb and leaves the drum at full level. Above 50%, the drum itself starts to fade out instead. At 100% you hear only the reverb.

The SYNTH section

The **SYNTH** section on the POST-TRIGGER page adds a small synthesiser under the drum's samples. To open the synth editor, click the small waveform picture in the section. Chapter 10 covers the synth and its controls.

Balancing the drums

The bottom of each strip on the POST-TRIGGER page holds the usual mixer controls.

- **PAN** places the drum between left and right.
- The **fader** sets the drum's level.
- **M** mutes the drum. In Kit mode, **S** solos it.
- **PHASE** flips the polarity of the samples. If blending the samples with your original track makes the sound thinner, try **PHASE** first.

All the strips are mixed into Drumagog's main stereo output. In Kit mode, Drumagog can also send each strip to an output of its own (Chapter 16).

The meter beside each fader reads the drum before the fader. It doesn't change when you pull the fader down or mute the drum.

TIP

To give all six drums the same setting, hold ⌘ (Alt on Windows) while you move a knob, a fader or a switch. Chapter 5 explains this shortcut.

The master strip

At the top of the **MASTER** strip, the **OUTPUT** display shows a rolling picture of the last few seconds of sound. The master fader at the bottom sets Drumagog's overall level. Between them, the **PLUGIN HOSTING** section lets you load a drum instrument of your own inside Drumagog (Chapter 11).

Opening a section in a larger window

To work on a section at a comfortable size, click the small button at the right end of its title. The section opens in a larger window. To close it again, press Escape or click anywhere outside it.

The Synth Layer

Every drum has a small synthesiser that can play under its samples. Once you switch it on, it plays on every hit along with the sample.

You can use it to add an electronic tone under a real drum, or to reinforce only the hardest hits.

Adding a synth under a drum

1. On the **MIX** page, click **POST-TRIGGER**.
2. In the drum's **SYNTH** section, click the small waveform picture. The synth editor opens.
3. Choose a starting sound from the **PRESET** menu. Choosing one switches the drum's synth on.
4. Play the song. Use **MIX** in the **BLEND** section to set how much synth you hear against the sample.
5. Click the X at the right end of the header to close the editor.



Figure 19. The synth editor for the snare. The displays along the top show one synth hit and its spectrum.

Beside the preset menu, the ◀ and ▶ buttons step through the presets one at a time. The **SYNTH** switch in the editor's header turns the synth off and on.

MIX runs from the sample alone at 0% to the synth alone at 100%. It starts at 50%, where you hear each at half level. Because of that, your sample gets quieter when the synth comes on. For just a little synth under the sample, turn MIX down toward 0%.

The parts of the synth editor

Below the two displays, the controls are grouped into sections.

Section	What it's for
TONE	The basic sound. Choose one of seven waveforms and set the note with FREQ . For hats and cymbals, use the last waveform, CLUSTER .
PITCH	A quick pitch sweep at the start of each hit. A downward sweep is what makes an electronic kick sound like a kick.
NOISE	Noise for snare wires, hi-hats and the attack of other drums.
FILTER · DRIVE	A filter for darkening or thinning the sound, with DRIVE for saturation.
ENVELOPE · CLICK	How quickly each hit starts and how long it lasts. CLICK adds a click at the front of the hit.
DYNAMICS	How the synth follows the playing. HUMANIZE varies each hit slightly.
BLEND	How the synth sits with the sample. MIX balances the two. SOLO lets you hear the synth on its own.
Morph Engine	An effect that reshapes the drum, and reshapes it differently on every hit. Part of Platinum.

Most of the displays are controls as well. Drag in a display to change that section's main settings. Double-click it to put them back where they started.

TIP

The bar along the bottom of the **DYNAMICS** section decides which hits play the synth. It has no label of its own. Drag its ends toward the top to reinforce only the hard hits, or toward the bottom to fill in only the ghost notes. If the synth plays on some hits and not on others, pull those ends back out.

Comparing and copying synth settings

The **A** and **B** buttons in the header hold two versions of the drum's synth for you to compare. Closing the editor keeps the version you're on.

COPY TO sends the synth to another drum, or to every drum with **ALL LANES**. It switches the synth on for each drum it goes to. With **MIX** at its starting 50%, the samples on those drums get quieter.

Reshaping the drum with Morph|Engine

Morph|Engine is the effect that came in with Drumagog 5. It was created in collaboration with MoReVoX sound designer Sabino Cannone. Unlike an ordinary filter or saturator, it reshapes each hit according to how hard that hit was struck. Because of that, the effect moves with the dynamics of the playing instead of sitting on top of it. On a snare it adds an organic growl. Kicks can come out sounding as though they have a looser, liquid skin.

PLATINUM

Morph|Engine is part of Platinum. In Pro the synth editor has no **MORPH|ENGINE** section, and **BLEND** is wider to fill its space.

1. Click **Select...** in the section and double-click a morph bank to load it. The bank names describe what each one does to a drum, such as *Air*, *MetalTank* or *SonicTube*.
2. Drag on the pad. Moving across it changes **HUE**, the color of the effect. Moving down it raises **MIX**, from none at the top to the full effect at the bottom.
3. Try the numbered **VARIATION** buttons. Each is a different version of the same bank. Some push the effect much further than others.

If you want more banks, **UltraDimensions** from MoReVoX adds 150 of them, each with eight variations. You can buy it in the Drumagog 6 store. Once it is installed, its banks appear in the same **Select...** list as the ones that come with Drumagog.

IMPORTANT

Dragging on the pad switches on Morph|Engine and the drum's synth together. If you want the effect without the synth, set **MIX** in the **BLEND** section to 0%. **MORPH MIX** on the MIX page is the same control as the pad's MIX. Moving it switches both on too.

Using Your Own Drum Instrument

If you own a drum instrument such as Superior Drummer, EZdrummer or BFD, you can load it inside Drumagog. It plays from the same hits as your GOGs. You can listen to it on its own or blend it with Drumagog's own sound.

It doesn't have to be a drum instrument. Drumagog can load any VST3 instrument, on a Mac or on Windows. On a Mac it can load Audio Unit instruments too.

PLATINUM

Loading an instrument inside Drumagog is part of Platinum. In Pro the MASTER strip has no **PLUGIN HOSTING** section. Its OUTPUT display grows to fill that space.

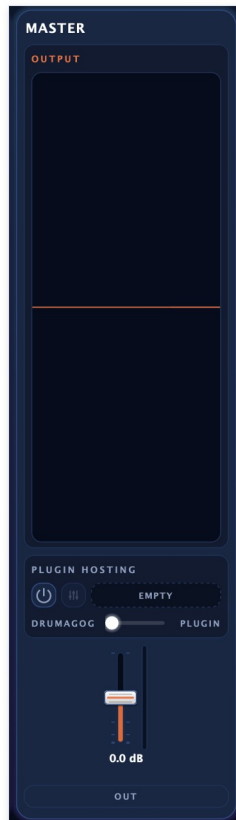


Figure 20. The MASTER strip. The **PLUGIN HOSTING** section sits between the **OUTPUT** display and the master fader. Its slot reads **EMPTY** until you load an instrument.

Loading an instrument inside Drumagog

1. On the **MIX** page, find the **PLUGIN HOSTING** section on the **MASTER** strip.
2. Click the slot marked **EMPTY**. A list of your instruments opens.

3. Click an instrument. When it has loaded, its name appears in the slot. **PLUGIN HOSTING** switches itself on at the same time.
4. Click the  button at the right of the slot to open the instrument's own window. Choose a kit there.
5. Move the **DRUMAGOG ↔ PLUGIN** slider to the right to hear the instrument.

IMPORTANT

The slider starts all the way over at **DRUMAGOG**. Until you move it, the instrument stays silent, even though it's loaded and receiving notes.

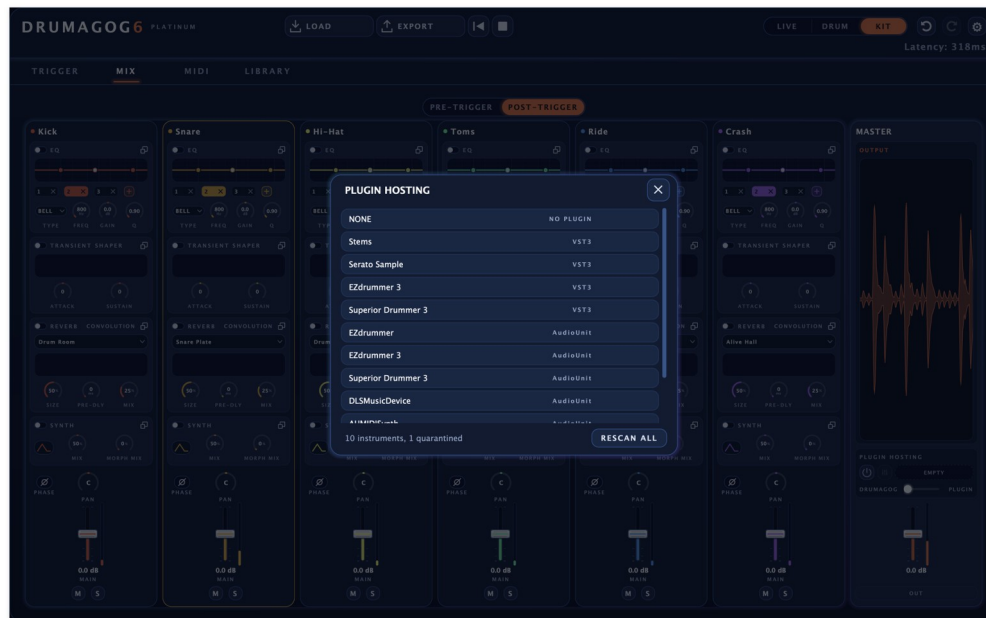


Figure 21. The list of instruments. It shows instruments only, each with its format.

The first time you open the list, Drumagog searches your computer for instruments, including the ones an installer filed in a folder of its own. As it works, the bottom of the list counts through your plugins and each instrument appears as soon as it's found. After you install a new instrument, press **RESCAN ALL** to find it. To change or remove the instrument you've loaded, click its name in the slot to open the list again. Choosing **NONE** at the top of the list unloads it.

If an instrument is missing from the list or won't load, Chapter 20 explains what to check.

Blending the instrument with Drumagog

The **DRUMAGOG ↔ PLUGIN** slider crossfades between Drumagog's own sound and the instrument. With the slider all the way to the right you hear only the instrument.

The master meter and the OUTPUT display show Drumagog's own sound before the instrument is added. When you listen to the instrument alone, they don't move.

Mixing the instrument's outputs

Many drum instruments have separate outputs for the kick, the snare, the overheads and the room. You can balance these from inside Drumagog.

While an instrument is loaded, click the small mixer button beside the power button. The **OUTPUT MIX** window opens with a fader for each of the instrument's outputs, named the way the instrument names them. At a glance, the meters show which outputs are carrying sound.

The faders can't turn an output all the way off. To remove an output completely, switch it off in the instrument itself.

Which notes the instrument plays

The instrument plays the same notes that Drumagog sends from the MIDI page, one for every hit it finds, each carrying the velocity of its hit. If you fix a hit on the TRIGGER page, it's fixed for the instrument as well.

The note map on the MIDI page sets which note each drum sends (Chapter 12). It has ready-made maps for General MIDI instruments (**GM**) and for Toontrack's instruments (**SD3** and **EZD**). If the wrong drum sounds when a hit plays, check the note map first.

WARNING

Drumagog doesn't make up for any delay the instrument adds by itself. An instrument with latency of its own plays a little late against Drumagog's samples. If yours has a low-latency or zero-latency mode, switch it on.

MIDI

At the same time as it plays its samples, Drumagog can send out every hit it finds as a MIDI note. This chapter shows you how to get those notes into your DAW or into another drum instrument, and how to tidy them up on the MIDI page first.

The MIDI page at a glance

Click **MIDI** in the row of page tabs to open the MIDI page. Most of the page is a piano roll. Each note in it is one of the hits Drumagog found, placed where the drum was struck.



Figure 22. The MIDI page in Kit mode. On the left are the note map and the INPUT and OUTPUT sections. The piano roll on the right shows every hit as a note, with a row for each drum.

In Kit mode each drum has a row of its own. In Drum and Live mode there's a single row called **DRUM**.

In Live mode the piano roll stays empty. Your notes are all still there when you switch back to Drum or Kit mode.

The **Drag** box has nothing to drag in Live mode. To capture the MIDI that Live mode sends, record Drumagog's MIDI output on a track in your DAW.

The notes aren't a guess at what the drummer played. Every one of them comes from a hit that TrigNet 2, Drumagog's triggering engine, found in the audio. Because of that, each note sits where the drum was struck and plays at the strength it was struck with.

Editing a note edits the hit itself. When you move a note here, the hit's marker on the TRIGGER page moves with it. When you delete a note, that hit stops playing its sample as well. Both pages share one undo history.

Getting the notes into your DAW

There are three ways to get the notes into your DAW. The easiest is to drag them out as a MIDI clip. You can also load a drum instrument inside Drumagog and skip the MIDI routing altogether (Chapter 11).

Dragging out a MIDI clip

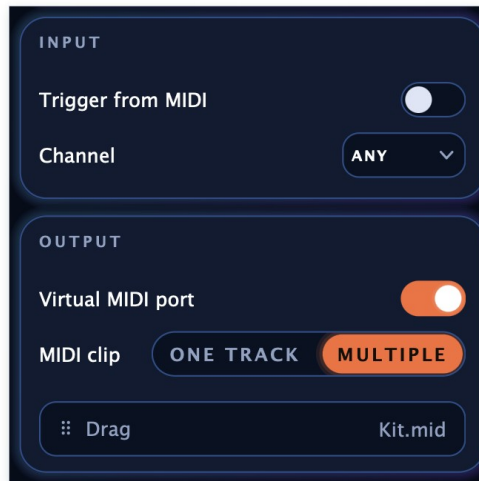


Figure 23. The INPUT and OUTPUT sections of the MIDI page. The Drag box at the bottom holds the whole performance as a MIDI clip, ready to drag onto a track.

1. Make sure Drumagog has found the hits. If the waveform on the TRIGGER page is still empty, play the song through once.
2. Open the **MIDI** page. In the **NOTE MAP** section, pick the layout your drum instrument uses, such as **GM**.
3. In Kit mode, choose a layout beside **MIDI clip**. **ONE TRACK** puts every drum on a single track. **MULTIPLE** gives each drum a track of its own.
4. Drag the **Drag** box at the bottom of the OUTPUT section onto a track in your DAW. If you drop it at the start of bar one, the clip lines up with the audio.

The clip always holds the whole song. Any notes you've muted are left out.

Recording Drumagog's MIDI output

Drumagog always sends its notes out of the plugin's MIDI output. If your DAW can record a plugin's MIDI output, record it onto a MIDI track the way you normally would.

Using the virtual MIDI port

Some DAWs, Logic among them, can't record a plugin's MIDI output at all. For those, Drumagog can appear on your computer as a MIDI device that any DAW can record from.

1. On the MIDI page, switch on **Virtual MIDI port** in the OUTPUT section.
2. In your DAW, set a MIDI track's input to the device called **DRUMAGOG 6**. On Windows, choose the port named **Drumagog 6**.

3. Record-enable the track and play the song.

NOTE

On Windows, the virtual MIDI port needs Windows 11 25H2 or later. On an earlier version the **Virtual MIDI port** row has no switch. Use the Drag box or your DAW's own MIDI recording there instead.

Matching the notes to your drum instrument

A drum instrument expects each drum on a particular MIDI note. The buttons at the top of the **NOTE MAP** section choose a layout to match it.

- **GM** follows the General MIDI drum layout.
- **SD3** and **EZD** follow Toontrack's layouts.
- **CUSTOM** is a map of your own. The map switches to CUSTOM as soon as you change any note.

To change a drum's note or its MIDI channel, click its row. Every drum starts on channel 10. Because Drumagog names notes with middle C as C3, the kick's note 36 shows as C1.

The hi-hat and the toms each have an **AUTO** switch in the map. With AUTO on, each kind of hit gets its own note. An open hi-hat hit, for example, sends a different note from a closed one.

With AUTO off, the group shrinks to a single row called **ALL HITS**. Every hit on that drum then sends the same note. To reach the trigger ranges that Chapter 13 describes, click the gear beside AUTO.

Sending hi-hat openness

On every hi-hat hit, Drumagog measures how open the hat was. It sends that measurement as a MIDI controller just before the note, on **CC4** unless you choose another one. To switch this on and off, use the **Hi-hat openness** row at the bottom of the note map.

WARNING

Under **GM**, a value of 127 means fully open. In the Toontrack layouts it means fully closed. Because the two run in opposite directions, make sure the layout you choose matches your instrument. Drumagog takes the direction from that layout.

The controller also works the other way round. If an electronic kit's pedal sends the same controller on the hi-hat's channel, Drumagog uses it as the pedal position.

PLATINUM

Measuring the openness is part of automatic hi-hat tracking in Platinum. Pro's note map has no **Hi-hat openness** row.

Editing notes in the piano roll

You can fix hits on the TRIGGER page (Chapter 6) or here. The piano roll is handy when you'd like to work in notes and beats, for example to quantize a part or to copy a fill.



Figure 24. The piano roll toolbar, with the pointer, draw and erase tools at the left and the zoom buttons at the right.

The three tools at the left of the toolbar are the pointer, draw and erase. With the draw tool, click empty space to add a note. With the erase tool, click a note to delete it, or drag across several notes to delete them all. Most editing happens with the pointer tool.

With the mouse	What it does
Click a note	Selects the note and plays it. $\hat{=}$ -click or $\mathbb{H}$ -click adds a note to the selection or takes it out.
Drag a note	Moves it. Dragging up or down moves it to another drum.
Drag a tom or hi-hat note up or down	With AUTO on, click the arrow beside TOMS or HI-HAT to show a row for each drum. Then drag a note to another row to choose which drum it plays.
$\backslash$ -drag a note	Copies it.
Drag a note's right edge	Changes its length.
Drag across empty space	Selects every note inside the box you draw.
Right-click a note	Opens a menu for muting, quantizing and other edits.
Scroll wheel	Zooms around the pointer. Hold $\hat{=}$ while you scroll to move sideways.

A muted note stays on screen as an outline. To zoom out and see the whole song, click **FIT**. Chapter 22 lists the piano roll's keyboard shortcuts.

Snapping and quantizing notes

While **SNAP** is on, notes you draw or move land on the grid. The menu beside SNAP chooses the grid. In a DAW, the grid follows your song's tempo and time signature. In the standalone app, type the tempo into the **BPM** box on the toolbar.

To straighten the timing of a part, quantize it like this.

1. Select the notes you want to straighten. If nothing is selected, every note is quantized.
2. Click **QUANTIZE**, or press Q.
3. Choose a **Resolution**, such as **16th (1/16)**. Then click **Quantize**.

If you don't like the result, a single undo puts every note back.

Changing note velocities

Along the bottom of the piano roll, a bar for each note shows how hard that note will be sent. To change one note, drag its bar up or down. To reshape a whole passage, drag across the empty space between the bars instead. Every note you pass over takes the velocity under the pointer.

To make all of one drum's notes louder or softer, drag the small offset slider on that drum's row at the left of the piano roll. Double-click the slider to set it back to zero.

Triggering Drumagog from MIDI notes

Drumagog can also work the other way round and play its GOGs from MIDI notes instead of from the audio. You might use this with an electronic kit, or to play a part you've programmed in your DAW.

1. On the MIDI page, switch on **Trigger from MIDI** in the INPUT section.
2. Set **Channel** to the channel you're sending on. Leave it on **ANY** to accept notes on every channel.
3. Send MIDI notes to the track Drumagog is on.

In Drum and Live mode, any note plays the drum Drumagog is working on. In Kit mode, Drumagog looks each note up in the note map and plays the drum it belongs to. A drum only plays when it has a GOG loaded.

NOTE

MIDI doesn't pass through Drumagog. Before it sends its own notes, anything that arrives on its track is cleared. If some of that MIDI is meant for another instrument, route it around Drumagog instead.

Hi-Hats and Toms

A drummer rarely plays the hi-hat the same way twice. It might be closed tight on one beat and ring wide open on the next. With the toms, the drummer might play anything from the deep floor tom all the way up to the small high tom. In this chapter, you'll see how Drumagog follows these changes and plays the right sound for every hit.

It all starts with the **AUTO** switch. Once AUTO is on, Drumagog listens to every hi-hat and tom hit to work out what kind of hit it was. It then plays the matching sound from your GOG and sends the matching MIDI note.

PLATINUM

Automatic hi-hat and tom tracking comes with Platinum. Pro doesn't have the AUTO switch or the trigger ranges. Instead, the ARTICULATION slider picks one sound for every hit, just as it does on the other drums.

NOTE

Drumagog 6.0.7 brought big changes to the toms. If what you see on screen doesn't match this chapter, download the latest version from drumagog.com.

How Drumagog tells hi-hat and tom hits apart

To judge a hi-hat hit, Drumagog listens to how long it rings. A closed hi-hat goes quiet almost at once. An open one keeps ringing for much longer. Based on that, each hit is sorted into **CLOSED**, **HALF** or **OPEN**.

Toms are told apart by their pitch, because each one is tuned a little differently. Drumagog listens for that pitch and sorts every tom hit into one of four sizes, from **FLOOR** up to **HIGH**.

In Kit mode, Drumagog pulls the hi-hat and the toms out of the rest of the kit before it judges each hit. That's why AUTO works on a whole drum bus as well as on a single hi-hat or tom mic.

Switching on AUTO for hi-hats and toms

1. Select the hi-hat or the toms. In Kit mode, you do this by clicking that drum's lane. In Drum or Live mode, loading a hi-hat or tom GOG selects the drum for you.
2. If the drum doesn't have a GOG yet, load one. **AUTO** stays grayed out until it does.
3. In the ARTICULATION section on the right, switch **AUTO** on.
4. Play the song. From now on, each hit plays the sound that matches it.

Switching AUTO off brings back the regular ARTICULATION slider. Every hit then plays the one sound you choose with it.

Choosing a sound for each tom size

With **AUTO** on, the toms' **ARTICULATION** section has a row for each tom size, from **FLOOR** and **LOW** up to **MID** and **HIGH**. Each row shows the name of the sound that size plays.

When your GOG holds several tom sounds, Drumagog spreads them across the rows for you. If you'd like a row to play something else, open its menu and choose a different sound.

Now and then, Drumagog can't tell which tom a hit is. This happens with a hit it hasn't listened to yet, for example. A hit like that plays whatever the **MID** row plays.

A row can also play a GOG of its own. That way, a floor tom from one library can play right alongside rack toms from another. To set this up, click **CHOOSE A GOG...** in the row's menu and pick a tom from your library. Dragging a tom GOG file onto the row works too. You can also drag a GOG, or one of its sounds, from the **MATCH** or **BROWSE** list onto a row. Whenever you want the row to use the loaded GOG again, open the same menu and click **USE** followed by the GOG's name.

Setting the tom ranges

Three lines decide where one tom size ends and the next one begins. Drumagog places these lines for you, right between the toms it hears in your song. However your drums are tuned, each tom ends up with a range of its own.

If you want to check the lines or move them yourself, open the tom window.

1. Click the gear beside **AUTO** to open the **TOM TRIGGER RANGES** window.
2. Play the song. Each tom hit shows up as a dot at its pitch, with the low toms near the bottom.
3. If two of your toms land in the same band, drag the lines until each tom has a band to itself.
4. When you're finished, click **DONE** or press Escape.

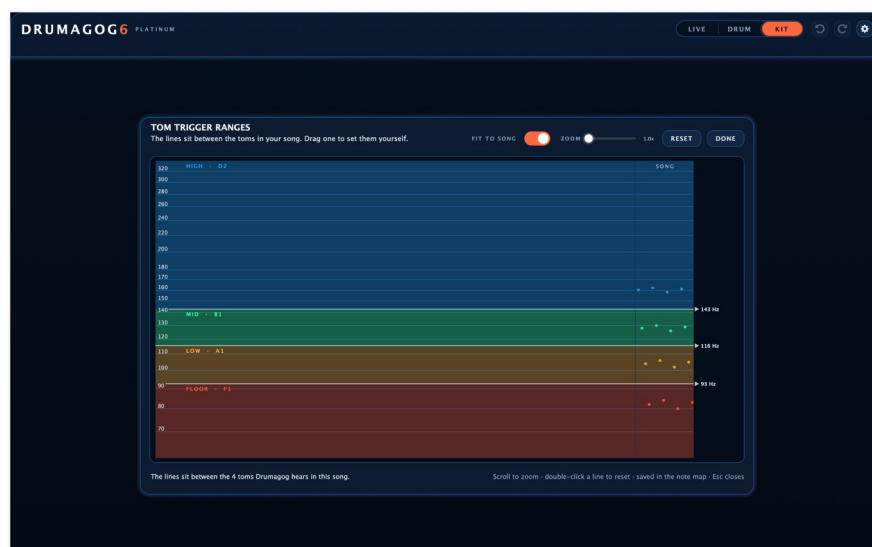


Figure 25. The **TOM TRIGGER RANGES** window with **FIT TO SONG** switched on. The three lines split the toms into **FLOOR**, **LOW**, **MID** and **HIGH** bands. Each band also shows the **MIDI** note it sends. On the right, the **SONG** strip shows the tom hits from your song.

As soon as you drag a line, **FIT TO SONG** switches off and the lines stay where you put them. If you change your mind, click **RESET**. Drumagog then places the lines around your song's toms again.

Besides picking the row, the lines also decide which MIDI note each tom sends.

Setting the hi-hat ranges

The hi-hat has a window of its own. To open it, click the gear beside the hi-hat's **AUTO** switch. **HI-HAT TRIGGER RANGES** works much like the tom window, except that its scale runs from closed to open and two lines divide it into three bands.

Play the song with the window open. As the hits come in, drag the two lines until the bands hold the hits you'd call closed, half open and open.



Figure 26. The HI-HAT TRIGGER RANGES window. Each dot is a hi-hat hit. The more open the hit was, the higher its dot sits.

On the hi-hat, these lines decide which MIDI note each hit sends and which of the hi-hat's rows it belongs to. Unless that row has a GOG of its own, the sound comes from the **PEDAL POSITION** bar, covered in the next section.

Using the PEDAL POSITION bar

With **AUTO** on, the hi-hat's **ARTICULATION** section swaps the slider for the **PEDAL POSITION** bar. This bar runs from closed on the left to open on the right. Along the way, it's divided into the GOG's own articulations. When a hit comes in, Drumagog plays the articulation that covers how open that hit was.

While the song plays, a fill moves along the bar to show how open each hit is.

- Drag a divider to move it. Double-clicking a divider spaces the articulations evenly again.
- Drag an articulation sideways to change the order.
- Right-click the bar to choose which of the GOG's articulations take part.

When **AUTO** is on, Drumagog lines up the GOG's sounds along the bar for you, from closed to open. You can still drag them into a different order.

A hi-hat GOG's foot sounds, such as a stomp or a pedal chick, stay off the bar, so a hit you play with a stick never plays a foot sound. To hear one on a particular hit, choose it in that hit's **CHOOSE SAMPLE** panel (Chapter 6).

For finer control of the hi-hat, try **Auto HH threshold** and **Auto HH choke** in Settings (Chapter 17).

Choosing a GOG for each hi-hat row

Under the bar, the hi-hat has a row for **CLOSED**, **HALF** and **OPEN** hits. Each row shows the name of the sound most of those hits play.

Just like a tom row, a hi-hat row can play a GOG of its own. Click **CHOOSE A GOG...** in the row's menu and pick a hi-hat from your library, or drag a hi-hat GOG onto the row from the **MATCH** or **BROWSE** list or from your files. To go back to the loaded GOG, open the same menu and click **USE** followed by the GOG's name.

Choosing the drum for one hit

With **AUTO** on, Drumagog chooses the drum each tom and hi-hat hit plays. To see which one, select the hit and look at the chip beside the sample name. It shows the drum that hit plays, for example **TOM • Floor - 16 in.** If a hit plays the wrong drum, click the chip and choose the drum you want. Choosing **AUTO** hands the decision back to Drumagog.

If several hits need the same fix, select them all first and change them in one go (Chapter 6). On the MIDI page, dragging a tom or hi-hat note onto another drum's row does the same thing (Chapter 12).

Hits you add by hand play the right drum as well. Drumagog listens to them just like the hits it finds on its own.

Four different toms

A GOG that holds several toms fills all four rows by itself. If your toms come from separate GOGs, give each row a GOG of its own instead, as described in Choosing a sound for each tom size.

NOTE

In Live mode, Drumagog plays each hit the moment it arrives, before it has heard enough to judge it. Each hi-hat hit therefore plays the loaded GOG, following how open the hit before it was. Every tom plays the sound on the **MID** row.

Making Your Own GOGs

You can build a GOG from your own drum samples, or from the best hits of the track you're working on. This chapter shows you how to start one, sort it in the GOG editor and save it.

Starting a GOG from your own samples

There are two ways to turn your own samples into a GOG.

Dropping samples on the window

Drop several audio files, or a folder of them, on Drumagog's window while the GOG editor is closed. Drumagog builds a new GOG from them and loads it on the selected drum. As it builds, it sorts the samples from soft to loud.

The new GOG plays straight away, although it only joins your library once you save it.

Importing samples into your library

1. On the LIBRARY page, switch to **BROWSER**.
2. Click + **IMPORT**....
3. Choose some audio files, a folder of them, or a GOG file. You can choose more than one.

The files you choose become one new GOG. A folder becomes a GOG named after the folder. When the folder has folders inside it, each of those becomes a GOG of its own too.

There is no limit on how much you import at once. You can choose a whole Drumagog 5 library. A folder you choose keeps its shape in *User Gogs*, with every folder inside it in the same place as before.

Nothing already in *User Gogs* is replaced. When a name is taken, the new GOG or folder gets a number after its name.

A big import takes a while. A bar at the top of the LIBRARY page shows how far it has got. Click **STOP** to end it early. The GOGs imported so far stay in your library. The import carries on if you close Drumagog's window.

Drumagog sorts the samples by how hard each one was hit and saves the new GOG in *User Gogs*. WAV, AIFF, FLAC and the other formats the browser lists all work. A GOG you choose is added to your library as it is.

Anything in a folder that isn't audio, such as a readme, a PDF or cover art, is skipped. Once the import is done, Drumagog tells you how many of those files it skipped. Damaged audio files that can't be read are left out too. Because that is a real problem, the message counts those audio files on their own and ends with an error number.

If Drumagog can't save the new GOGs into your Gog Files folder, the message says why and what to do about it. The disk might be full, for example, or the folder names might be too long. That message ends with error 413.

Both ways trim each sample for you as it comes in, as long as **Auto-trim samples on import** is on in Settings. Playback then starts right at the attack and stops 10 ms after the sound fades below -90 dB. At that level even a slow-fading ride keeps its whole tail. Because the whole recording is kept, you can move either end back out later in **EDIT SAMPLE**.

IMPORTANT

Don't normalize your samples before you build a GOG. Because Drumagog judges each sample's dynamic from the recording itself, normalized samples all land in one group. The GOG then has no dynamic response at all.

Opening the GOG editor

To open the GOG editor, click **EDIT GOG** at the top of the left-hand panel on the TRIGGER page. To open a particular GOG, right-click it in the ranked list or on the similarity map and choose **Edit GOG**.

The LIBRARY page has its own **EDIT GOG** and **NEW GOG** buttons beside the speaker at the right end of its top row. **EDIT GOG** opens the GOG the selected drum is playing. To start an empty GOG from there, click **NEW GOG**.

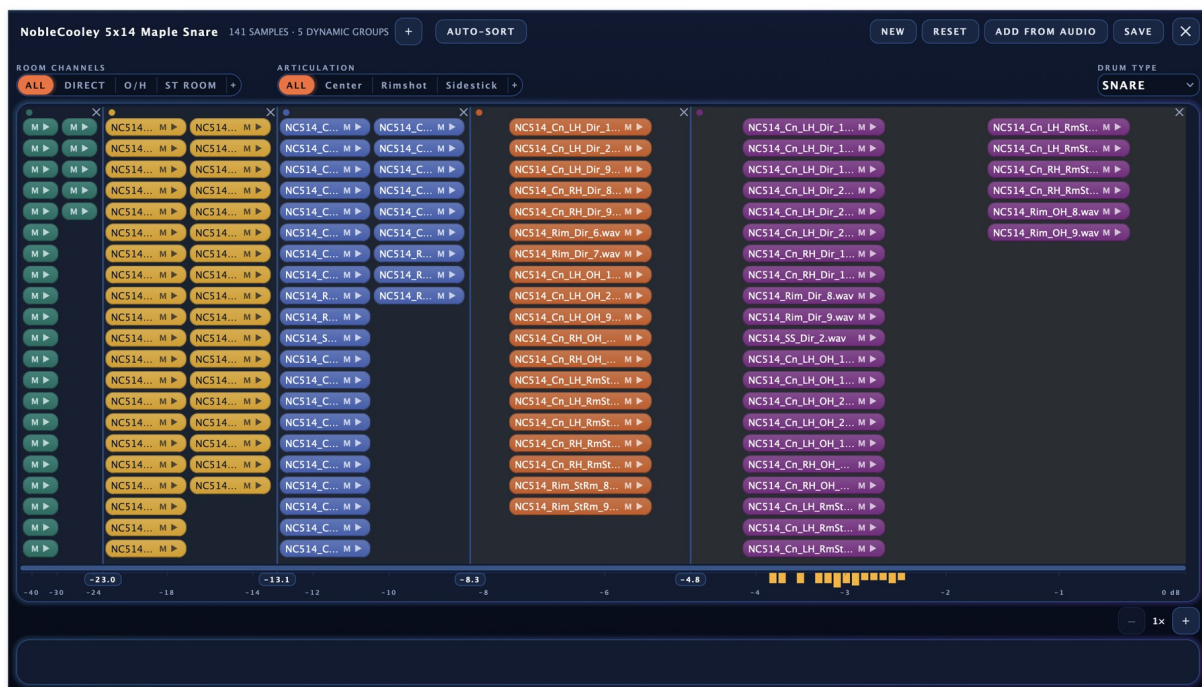


Figure 27. The GOG editor with a snare GOG open. The columns are the dynamic groups, from soft at the left to loud at the right.

To start an empty GOG, click **NEW**. When you've finished, close the editor with the X at the top right.

When the editor is open on the GOG a drum is playing, that drum plays your changes as you make them, so you can hear them before you save. If you close the editor without saving, the drum goes back to the GOG as it was.

How the GOG editor is laid out

A GOG sorts its samples in three ways at once. The editor shows you all three.

- **Dynamic groups** are the columns, from the softest samples at the left to the loudest at the right.
- **Room channels** are the microphones. A GOG can hold a close mic and up to three room mics.
- **Articulations** are the ways the drum was played, such as a center hit, a rimshot or a sidestick.

The **ROOM CHANNELS** and **ARTICULATION** rows above the columns choose which samples you see. Choose **ALL** in a row to see them all again.

Each sample appears as a small colored button with its name on it. Click its ► to hear it, or click **M** to mute it.

Set **DRUM TYPE**, at the top right, to the kind of drum this is. It decides where the GOG appears in the library.

Sorting samples by how hard they were hit

When you add samples, they land in the middle column. Drumagog then measures how hard each one was struck. If a sample belongs in a different column, it gets a red ring. To move every ringed sample to the column that matches its loudness, click **AUTO-SORT**. The whole sort is a single undo step.

To place a sample yourself, drag it into another column. AUTO-SORT won't move it after that. To hand it back to AUTO-SORT, right-click it and choose **Include in Auto Sort**.

Changing the dynamic groups

To change where one group ends and the next begins, drag the divider between two columns. Moving a divider doesn't move any samples. Click AUTO-SORT afterwards to refile them.

- The + at the top of the editor adds a group.
- The X on a column deletes that group. Its samples move into the group next to it.

Adding more samples to a GOG

With the GOG editor open, drop audio files on the window, or choose **ADD FROM AUDIO ► Add from audio file....** Drumagog finds each hit in the files and adds it to the GOG as a sample of its own. New samples go into the middle column, ready for AUTO-SORT.

Capturing samples live from your track

You can also collect samples straight from the track you're working on, such as the best hits of a take.

1. In the GOG editor, choose **ADD FROM AUDIO ► Extract samples live from the track....** A **Listening...** box opens.
2. Play the song. Drumagog captures each hit as it goes by and adds it to the GOG. The box keeps a running count.
3. Click **Cancel** when you have enough.

Room channels and articulations in the GOG editor

Every sample belongs to one room channel and one articulation. To change them, right-click the sample and choose from the menu. The same menu can also delete the sample.

To add a room channel, click the + at the end of the **ROOM CHANNELS** row. The first click adds Room A, the next one Room B and the one after that Room C. The new channel appears in the row straight away, ready for

samples. To move a sample onto it, right-click the sample and choose the channel from the **Room channel** menu. A GOG can hold the direct mic and up to three room mics, as in Drumagog 5. Once Room C is there, the **+** is grayed out.

Each room sample plays along with a direct sample, the close-mic recording of the same hit. When you save, Drumagog pairs them from their names, just as GOG Maker does. For example, *Snare 3 Direct* pairs with *Snare 3 Room A*. If a room sample has no direct sample to pair with, Drumagog still saves the GOG and lists that sample in a message. Until it is paired, that room sample stays silent. GOG Maker's **Match room samples** list can pair the ones Drumagog leaves for you.

To add an articulation, click the **+** at the end of the **ARTICULATION** row. The new entry shows up once you've given it a sample. To change the order of the articulations, drag one sideways.

Room channel default levels

Every room channel also has a default level. It's where that channel's slider starts in the **ROOM CHANNELS** section of the **TRIGGER** page when the GOG is loaded. To change it, click the small sliders button right after the **+** in the **ROOM CHANNELS** row. That opens a panel called **Room Channel Default Levels**, with a slider for the direct mic and one for each room mic in the **ROOM CHANNELS** row.

At 100% a channel plays at the full level it was recorded at. Drag a slider to the left to have that channel start out quieter. While you drag, the channel's slider on the **TRIGGER** page moves along with it, so you can hear the new level as you set it. When you save the GOG, the levels are saved in it too. Like any other edit, each change can be undone. To close the panel, click anywhere outside it.

TIP

To build a GOG that plays four different toms, add each tom's samples and give each drum an articulation of its own. Chapter 13 shows how to point the tom sizes at them.

Editing a single sample

Double-click a sample to open **EDIT SAMPLE**. Here you can trim the sample, fade it and adjust its level. Nothing changes in the GOG until you apply the edit.

To trim the sample, drag the handles at the edges of the region. Trimming never throws any audio away.

Control	What it does
AUTO-TRIM	Trims the sample to its loudest hit, with short fades at both ends.
TRIM SILENCE	Cuts the silence from both ends. THR sets the level that counts as silence.
NORMALIZE	Sets the peak level of the trimmed region to -0.3 dBFS.
FADE IN · FADE OUT	Fades the start or the end. SHAPE chooses the curve.
GAIN	Raises or lowers the level by up to 24 dB.

Press the spacebar to play the sample. When you're done, click **DONE** and choose **Apply** to keep your changes.

Saving your GOG

Click **SAVE** when you're happy with the GOG. You can save over the GOG you opened, or save a new one under a name you type. Factory GOGs are always saved as a new GOG.

When you save a GOG you started with **NEW**, Drumagog asks where to put it, starting in your gog library. A GOG made from samples you dropped onto Drumagog works the same way. As for a copy of a factory GOG, it goes into the *User Gogs* folder inside Gog Files by itself. Chapter 22 shows where that folder is.

RESET takes the GOG back to how it was when you opened it. A reset can't be undone.

WARNING

Saving over a Drumagog 5 GOG turns it into a Drumagog 6 GOG, even if you haven't changed anything. After that it won't open in Drumagog 5. If you still need it there, copy it in the Finder or File Explorer before you open it here.

The Community

The Community is where Drumagog users share the GOGs they make. It lives on the LIBRARY page, where you can listen to any shared GOG before adding it to your library with a single click. This chapter shows how to find and get GOGs there, and how to share your own.

Opening the Community

On the LIBRARY page, click **COMMUNITY** beside **MATCH** and **BROWSER**. The button shows up once Drumagog has reached the Community, which happens the first time you open the LIBRARY page while you're online.

The first time you open the Community, it asks you to read and agree to the Community terms. Click **I AGREE** to go on.

When it opens, the Community shows two shelves of cards. The first, **MATCHES YOUR RECORDED SNARE**, holds the shared GOGs that sound closest to the drum on your track, ranked the same way Drumagog ranks your own library. Its last word is whichever drum you recorded. Below it, **TRENDING THIS WEEK** shows what other users are getting most. Down the right-hand side are the collections, each one a whole folder of samples that somebody shared together.

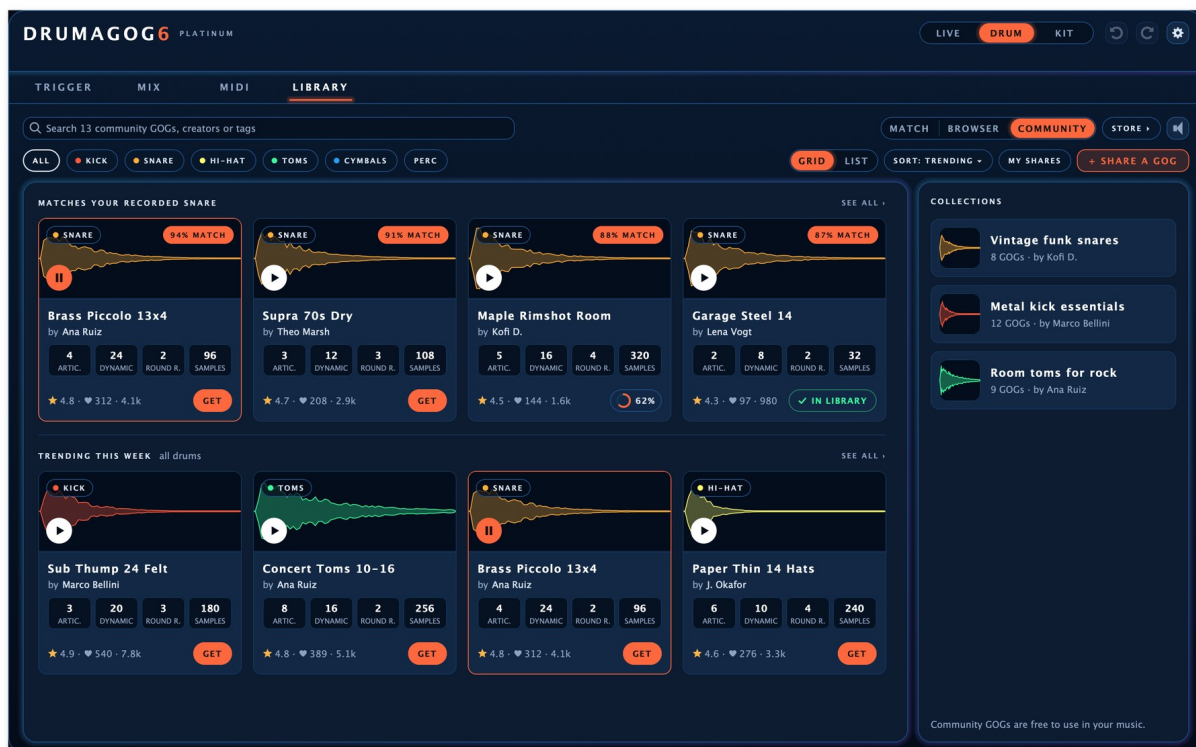


Figure 28. The Community's front page. The top shelf holds the shared GOGs that sound closest to the recorded snare, and the collections are listed on the right.

Searching and sorting

Type in the search box to look for a name, a tag or the handle of the person who shared a GOG. To see one kind of drum, click its button in the row of drums. **Sort** changes the order of the cards. Besides **Best match** and **Trending**, it can put the newest GOGs first, or the best rated, the most liked and the most downloaded. Other choices sort by what a GOG holds, such as the most dynamic groups or round robins.

LIST shows the same GOGs as rows instead of cards. Its columns show what each GOG holds, along with its size, rating and downloads. Click a column's heading to sort by it. In the list, **FILTERS** hides the GOGs that have fewer dynamic groups, round robins or articulations than you ask for.

Listening before you get a GOG

Every card has a play button over its waveform. Click it to hear the GOG's preview hit. If the LIBRARY page's preview speaker is switched on, a card plays its preview as soon as the pointer moves over it.

Click anywhere else on a card to open the GOG's own page. There you'll find each of its articulations with a **PLAY** button and the soft, medium and hard previews the Community made for it. **AUDITION AT VELOCITY** plays the preview nearest to the spot you click along its strip. The page also lists how many samples, dynamic groups and round robins the GOG holds, along with its size and its format.

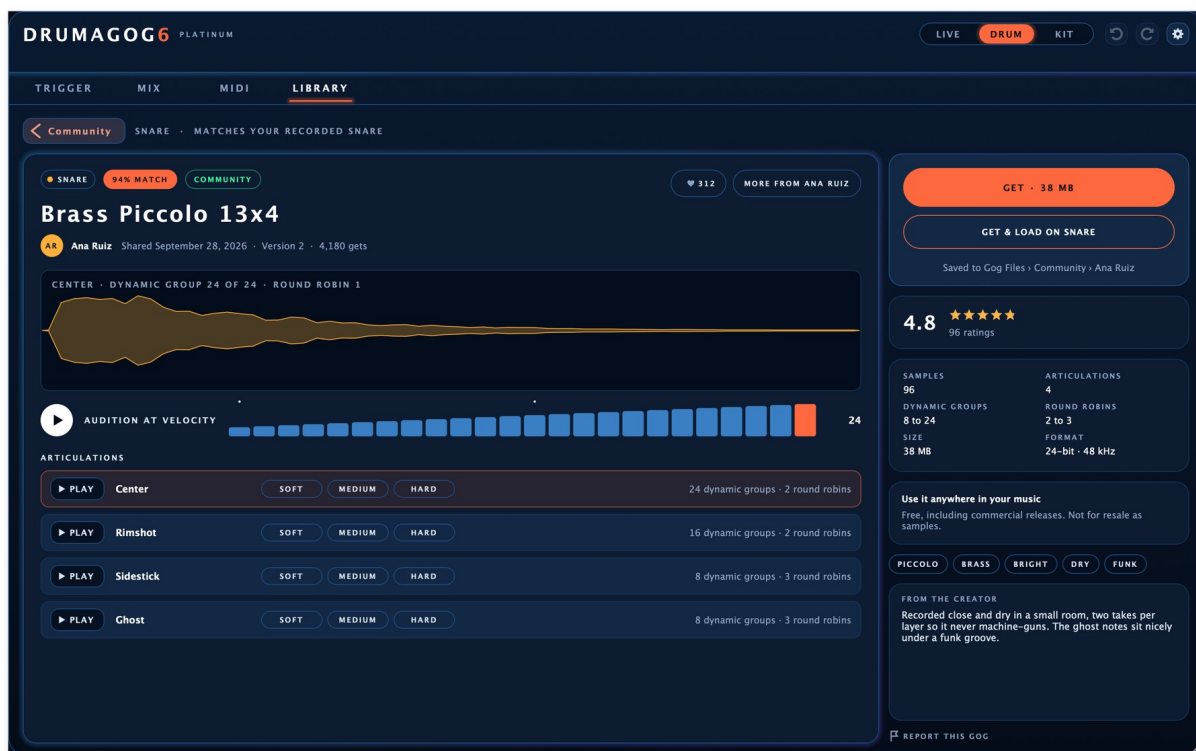


Figure 29. A shared GOG's own page, with a PLAY button for each articulation and the GET buttons at the top right.

Getting a GOG

To add a GOG to your library, click **GET**. There's nothing to fill in. While the GOG downloads in the background, the button shows how far along it is. Once the GOG is here, it reads **IN LIBRARY**.

On a GOG's own page, **GET & LOAD ON SNARE** gets the GOG and loads it on that drum the moment it arrives. The button names the drum that's selected on the TRIGGER page.

Every GOG you get goes into your Sample Library, in a folder called *Community* inside Gog Files. Inside it, each person who shared something has a folder of their own. From then on it's an ordinary GOG that works offline. You'll find it in MATCH and BROWSER with the rest of your library. Like any other GOG, it also opens in the GOG editor.

A collection's page lists every GOG in it. **GET ALL** gets the whole collection at once, into a folder named after it.

When a new version comes out

The person who shared a GOG can share a new version of it later. When that happens, the GOG you got shows **UPDATE** in the Community and in the lists on the LIBRARY page. Click it to download the new version, which replaces the copy you got under the same name. Drumagog looks for new versions once per session, the first time the LIBRARY page opens while you're online.

If a drum is already playing that GOG, it keeps the version it loaded. To hear the new version on that drum, load the GOG again.

TIP

An update replaces the copy you got. To keep changes of your own, save them in the GOG editor as a new GOG.

Community GOGs on the similarity map

The similarity map on the LIBRARY page can show the Community's GOGs among your own sounds. To see them, click the **Community** button in the top right corner of the map, the one with two people on it. Every shared GOG of the drums you're browsing then appears as a ring, while your own GOGs stay solid dots. Drumagog remembers the setting for next time.

Point at a ring to see the GOG's name and who shared it. A click on the ring plays its preview. To get the GOG, double-click the ring, and its own page opens in the Community. Once a GOG is in your library, it shows as one of your own dots instead.

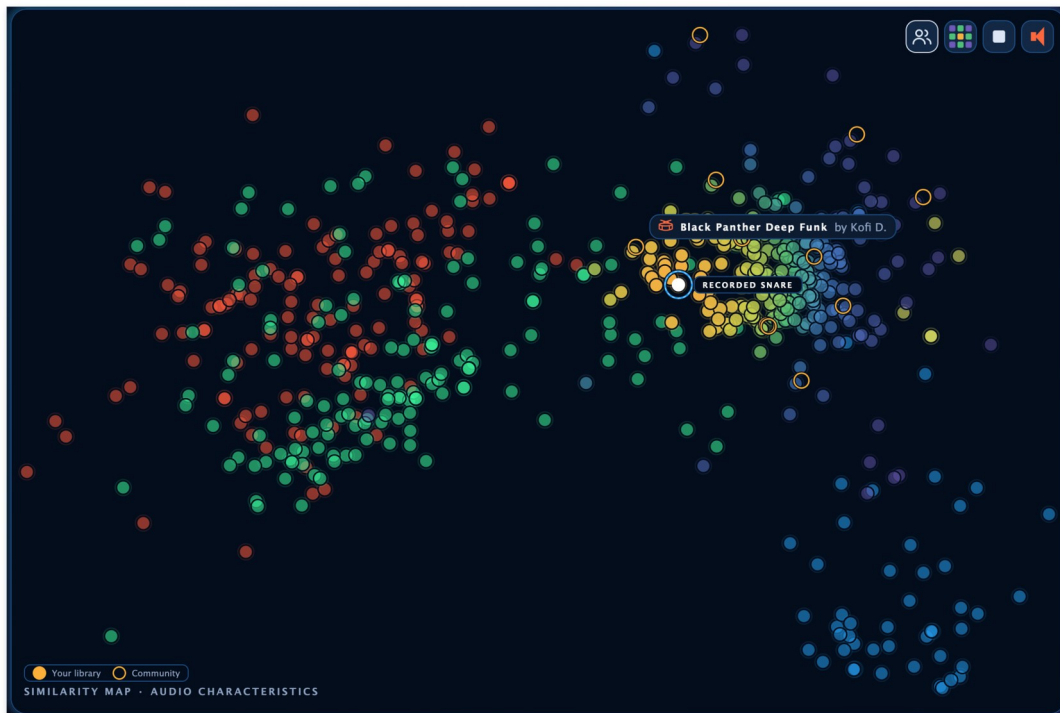


Figure 30. The similarity map with the Community button turned on. Community GOGs show as rings among your own GOGs, and pointing at one shows its name and who shared it.

Rating, liking and reporting

To like a GOG, click the ♥ on its page. Once you've got a GOG, you can also give it one to five stars under **YOUR RATING**. Likes and ratings help other users find the best sounds. You can't like or rate a GOG you shared yourself.

If a GOG holds samples it shouldn't, isn't what its name says, or has an offensive name, click **REPORT THIS GOG** at the bottom of its page. Choose a reason, add a note if you like, then click **SEND REPORT**. WaveMachine Labs looks at every report.

Sharing a GOG

Any GOG you made can be shared, and so can the GOGs of the factory library. There are three ways to start.

- On the **LIBRARY** page, right-click the GOG in the ranked list, on the similarity map or in the file browser, and choose **Share to Community...**
- In the GOG editor, click **SHARE** beside **SAVE**. A GOG is shared as it was last saved, so Drumagog offers to save any changes first.
- On the Community's front page, click **+ SHARE A GOG** and choose **A GOG...**

The share window shows the card the way everyone else will see it, with a waveform drawn from the GOG's own sound.

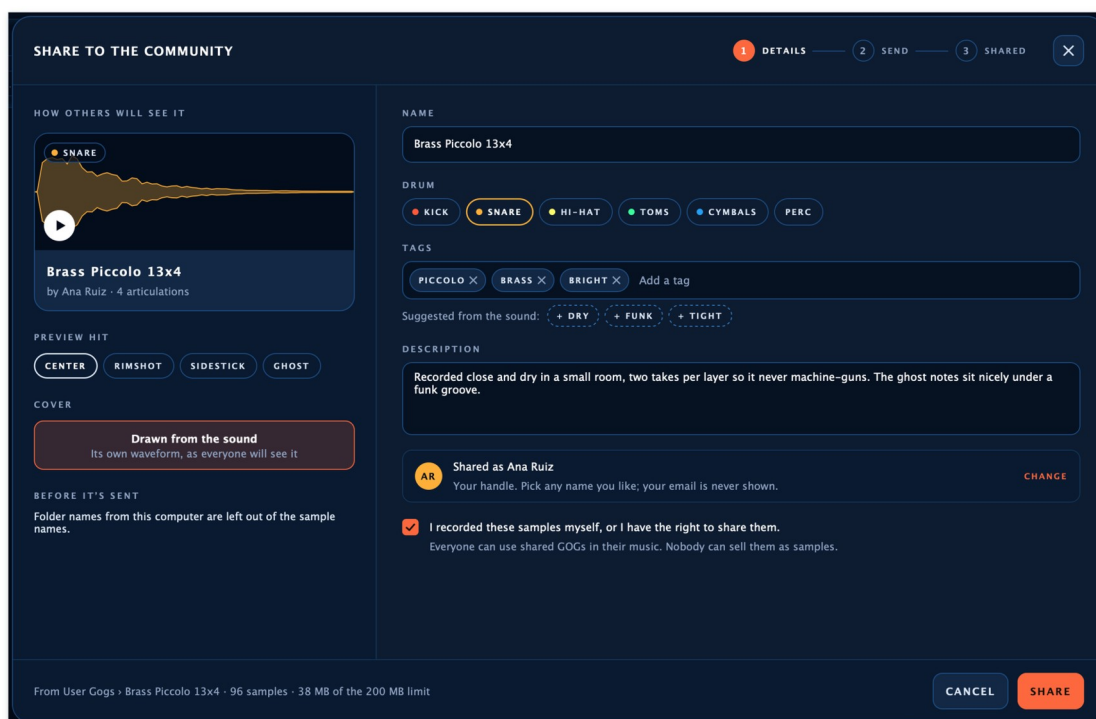


Figure 31. The share window. The card on the left shows the GOG the way everyone else will see it.

1. Check the **NAME** and the **DRUM**. Both start out as the GOG's own.
2. Add **TAGS** and a **DESCRIPTION** to help people find it. Drumagog suggests a few tags from the sound.
3. Under **PREVIEW HIT**, choose the articulation people hear when they click the card's play button.
4. Tick the box to confirm that you recorded the samples yourself, or have the right to share them.
5. Click **SHARE**.

The first time you share, Drumagog asks for a handle. Whatever you pick becomes the name shown on everything you share. Your email address is never shown to anyone.

Before the GOG is sent, Drumagog takes the names of folders on your computer out of its sample names and description. Email addresses come out of the description too. The window lists anything it left out.

After you click **SHARE**

The window follows the GOG as it's sent. You can close it at any time, because sending carries on in the background. Once the GOG has arrived, it usually goes live within a minute or two.

On the Community's front page, a small button beside **+ SHARE A GOG** shows how the share is going. Clicking it opens the share window again. If you're working on another page when the GOG goes live, a dot appears on the **LIBRARY** tab instead of a message over your work. Open the **LIBRARY** page and a note at the top tells you the GOG is live. **VIEW** takes you to its page in the Community. To put the note away instead, click the X.

When the Community doesn't take a GOG, the share window says why and what you can do about it. A GOG that's an exact copy of one already in the Community isn't shared a second time. In that case, the window names the GOG it matches.

Sharing a folder of samples

A folder of single drum hits, such as a set of WAV files, can be shared in one go. Each file becomes a GOG of its own with a single sample. In the Community, the GOGs from one folder stay together as a collection.

1. Right-click the folder in the LIBRARY page's file browser and choose **Share folder to Community....** You can also click **+ SHARE A GOG** in the Community and choose **A folder of samples....**
2. Check the list of files. Each WAV, AIFF or FLAC file gets a GOG named after it, with a drum Drumagog guesses from the file's name. To change a drum, click it and choose a drum for that file or for every file.
3. Give the collection a name, tags and a description. **DRUM WHEN THE NAME DOESN'T SAY** sets the drum for files whose names give no clue.
4. Tick the box to confirm that you may share the samples, then click **SHARE ALL**.

Files that aren't audio or can't be read are listed as skipped, and so is a file that repeats another one in the folder. A collection can hold up to 500 files. To include the folders inside the folder, switch on **Include subfolders**.

Drumagog makes and sends the GOGs two at a time, showing each one's progress in the window. Closing the window doesn't stop the sharing. If Drumagog itself closes before the job is done, sharing picks up again the next time it opens. **STOP AFTER THESE** finishes the GOGs that are on their way and leaves the rest unsent.

My Shares

Click **MY SHARES** on the Community's front page to see everything you've shared. For each GOG, it shows whether it's live, how many people got it in the last 30 days, its rating and its likes. A folder you shared appears as a single row that opens to show its GOGs.

To share a new version of a GOG, click **SHARE NEW VERSION** on its row. Its gets and likes carry over to the new version. Everyone who got the old one then sees **UPDATE**.

When a GOG wasn't shared or was taken down, its row says why. Where an edit can solve the problem, **FIX IT** opens the GOG in the GOG editor. **DETAILS** shows exactly what happened. To stop sharing a GOG, open the menu at the end of its row and choose **Unshare....** Copies that people already got stay in their libraries. If you'd rather remove a GOG from My Shares for good, choose **Delete...** in the same menu. That takes it out of the Community as well. The GOG file on your computer stays where it is.

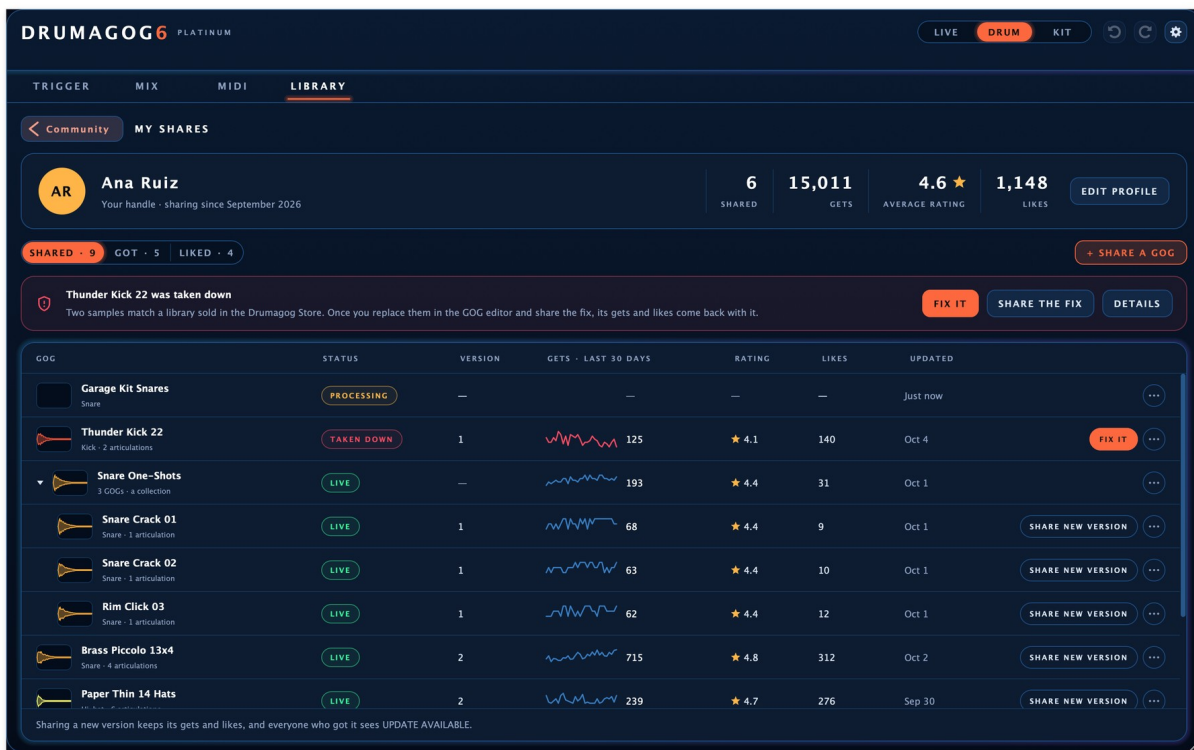


Figure 32. My Shares, with the status of every GOG you've shared. A GOG that was taken down has a **FIX IT** button on its row.

Under **GOT** and **LIKED**, My Shares also lists the GOGs you got and the ones you liked.

What can't be shared

GOGs bought from the Store can't be shared. Their right-click menus have no **Share to Community...** item. In the GOG editor, their **SHARE** button is grayed out.

The Community also turns away a GOG that holds samples from a Store library, even when they were copied into a GOG of your own. When that happens, the share window shows which samples it found. **SHARE WITHOUT THEM** shares a copy of your GOG with those samples left out. Your own GOG isn't changed. To replace the samples yourself, click **OPEN GOG EDITOR**, which opens the GOG with them selected. If you think the match is a mistake, **CONTACT SUPPORT** starts an email to us.

Each GOG can be up to 2 GB. Please share only sounds you recorded yourself or have the right to share. Everyone may use a shared GOG in their music, commercial releases included. Nobody may sell or give away a community GOG, or the samples inside it, as samples or as part of a sample library. The Community terms at drumagog.com/drumagog6/community-terms have the details.

The Community on a trial

During the free trial you can browse the Community and listen to every GOG. Getting and sharing GOGs takes a Drumagog 6 license. On a trial, the **GET** button reads **BUY TO GET**. The share commands open the page where you can buy Drumagog 6 instead.

With a license, Drumagog may ask you to sign in before your first GET or share. If it does, the button reads **SIGN IN** and opens the sign-in box.

Without an internet connection, the Community can't show anything new. Every GOG you already got keeps working, though. Once you're connected again, click **TRY AGAIN**.

Your DAW and the Standalone App

Most of the time you'll use Drumagog as a plugin in your DAW. For working on a single audio file, it also comes as an app of its own. This chapter covers what you need to know in each.

Adding Drumagog to a DAW track

Insert Drumagog 6 on a drum track the way you'd add any other effect. That can be a close mic, such as the snare, or the drum bus if you're going to use Kit mode (Chapter 4).

On a stereo track, Drumagog's main output is a stereo pair. On a mono track it can be mono too, just as Drumagog 5 was. In Logic Pro and Pro Tools, you choose a mono or a stereo output when you insert Drumagog. In Kit mode, all six drums are mixed together inside Drumagog and leave it through the main output. You balance them on the MIX page (Chapter 9).

Sending each Kit drum to its own track

Alongside the main output, Drumagog has six more stereo outputs, one for each drum strip on the MIX page. In Kit mode, each output carries exactly what that strip sends into the mix. Route them to their own tracks in your DAW and every drum gets its own channel strip, sends and automation.

Output	What it carries
1 · Main Mix	Everything Drumagog plays, with the master strip applied
2 · Kick	The kick strip
3 · Snare	The snare strip
4 · Hi-Hat	The hi-hat strip
5 · Toms	The toms strip
6 · Ride	The ride strip
7 · Crash	The crash strip

Each drum output follows its strip's **BLEND**, effects, fader and mute. With the snare's BLEND at 100%, for example, the snare output carries only the replacement snare and the snare strip's own processing. The master strip and any instrument loaded in PLUGIN HOSTING only affect the Main Mix.

The drum outputs only carry sound in Kit mode. Using Kit mode takes Drumagog 6 Platinum or a trial. In Drum and Live mode they stay silent. Because their timing matches the Main Mix exactly, you can blend them with it freely.

NOTE

Only DAWs that let an effect plugin send out extra outputs can use them. In Pro Tools and REAPER, they work. Logic Pro, Cubase, Nuendo, Studio One and Ableton Live offer extra outputs to instrument plugins only. In those DAWs you'll hear the Main Mix alone.

Pro Tools

1. Insert Drumagog on the drum track and switch it to Kit mode.
2. Create an **Aux Input** track for each drum you want on its own track.
3. Set the input of each Aux Input to the Drumagog output that carries that drum.
4. Play the session. Each drum now arrives on its own Aux Input.

TIP

Once the Aux Inputs are set up, you can route them to audio tracks and record a pass. The drums then live in your session as ordinary audio.

REAPER

1. Insert Drumagog on the drum track and switch it to Kit mode.
2. Raise the track's channel count to **14** with **Route ▶ Track channels**.
3. Open Drumagog's pin connector, the button on the FX window that reads *2 in 2 out*, and check that outputs 3 to 14 go to channels 3 to 14.
4. Create a child track for each drum and have it receive the matching pair of channels from the Drumagog track.

Letting Drumagog hear the track

In Drum and Kit mode, Drumagog has to hear the track before it can show you the waveform and the hits. In most DAWs you simply play the song through once, from start to finish (Chapter 4).

ARA: the DAWs that hand over the whole track

Some DAWs (REAPER, Studio One, Fender Studio Pro, Cubase and Nuendo) can give Drumagog the whole track at once, using a technology called ARA. In these DAWs, Drum mode doesn't need a play-through. The waveform and the hits appear by themselves shortly after you add Drumagog.

While Drumagog reads the track, the message **Reading audio from the DAW...** shows in the middle of the waveform. It goes away once the hits are in place.

Kit mode still needs one play-through, even under ARA. In Studio One and Fender Studio Pro, add Drumagog to an audio event as an Event FX, and it reads that whole event at once. On an ordinary insert there, you play the song through as you would in any other DAW.

In Studio One 6.2 and later, dropping Drumagog onto an audio event adds it as an Event FX. Its window then opens in the Edit view at the bottom of the screen. To use Drumagog as an ordinary insert instead, add it to the track's Inserts in the Console or the Inspector.

Latency in your DAW

To be sure a sound really is a hit, Drumagog has to hear a little of what comes after it. The delay this causes is called latency. Because Drumagog tells your DAW exactly how much latency it adds, your DAW makes up for it automatically. That keeps the replaced drums in time with the rest of the song.

The current latency amount is shown in the title bar at all times. You'll only notice the delay if a drummer listens through Drumagog while you record. For that, use Live mode (Chapter 4). It adds only about 2 ms of delay.

If you switch between Live and Drum mode while the song is playing, the change takes effect when you stop.

If the replaced drums ever sound late against your other tracks, your DAW isn't making up for the delay. Check that delay compensation is switched on in your DAW and that it covers the track Drumagog is on.

IMPORTANT

Pro Tools can only make up for a limited amount of delay. At 44.1 and 48 kHz, Kit mode stays within that limit. At 88.2 kHz and above it goes past the limit. Pro Tools then leaves part of the delay uncorrected. If you work at those rates, check that the replaced drums still line up with your other tracks.

Saving and reopening a DAW session

Everything you do in Drumagog is saved with your DAW project, from the GOGs you've loaded to every hit you've fixed. When you reopen the project, the waveform and the hits are already there.

Drumagog doesn't have presets of its own. To keep a setup you like, save it as a plugin preset in your DAW. A preset saved that way holds Drumagog's whole state.

When you bounce a track offline, the result sounds exactly like what you heard during playback.

Using the standalone app

The standalone app is Drumagog without a DAW. You open an audio file in it and replace the drums on that file. When you're done, you export the result.

Working on an audio file in the standalone app

1. Open the Drumagog 6 app. The first time you open it, it starts in Drum mode.
2. Click **LOAD** in the title bar and choose your recording.
3. Choose the mode you want. Then pick a sound for each drum the same way you would in a DAW (Chapter 7).
4. Press the spacebar, or click the play button in the title bar, to listen. Press Return to go back to the start.
5. When you're happy with the result, click **EXPORT**. Drumagog saves a WAV file named after your recording, with (*Drumagog*) added to the name.

The exported file goes into the folder you last exported to. The first time, that's your Music folder.

In Kit mode, the app prepares all six drums before you press play. That makes it a good way to use Kit mode on a computer that can't run it in real time (Chapter 4).

Click anywhere on the waveform to move the playhead. Always open your recording with **LOAD**, because a file you drag onto the window loads as the selected drum's sound.

The next time you open the app, it comes back in the mode you left it in. To carry on with your audio file, open it again with **LOAD**.

The yellow bar in the standalone app

At the top of the app, a yellow bar reads *Audio input is muted to avoid feedback loop*. It's there to protect your speakers from feedback. As for the file you loaded, it still plays and exports normally.

If you want to process a live input instead of a file, click **Settings...** on the bar and unmute the input.

The standalone app's Options menu

The **Options** button at the top left of the app opens a menu with four entries.

Audio/MIDI Settings...	Choose your audio and MIDI devices, the sample rate and the buffer size.
Save current state...	Saves the GOGs, the hits and every setting to a file. The audio file itself isn't included.
Load a saved state...	Brings back a file you saved with Save current state....
Reset to default state	Starts Drumagog afresh with every setting at its default. Preferences such as Knob mode are kept.

Settings

The Settings page holds a handful of preferences. You'll set most of them once and forget them, although a few change how triggering feels.

To open Settings, click the gear at the top right of the window. To close it again, click **Back** at the top left or click the gear. Pressing Escape closes it too.

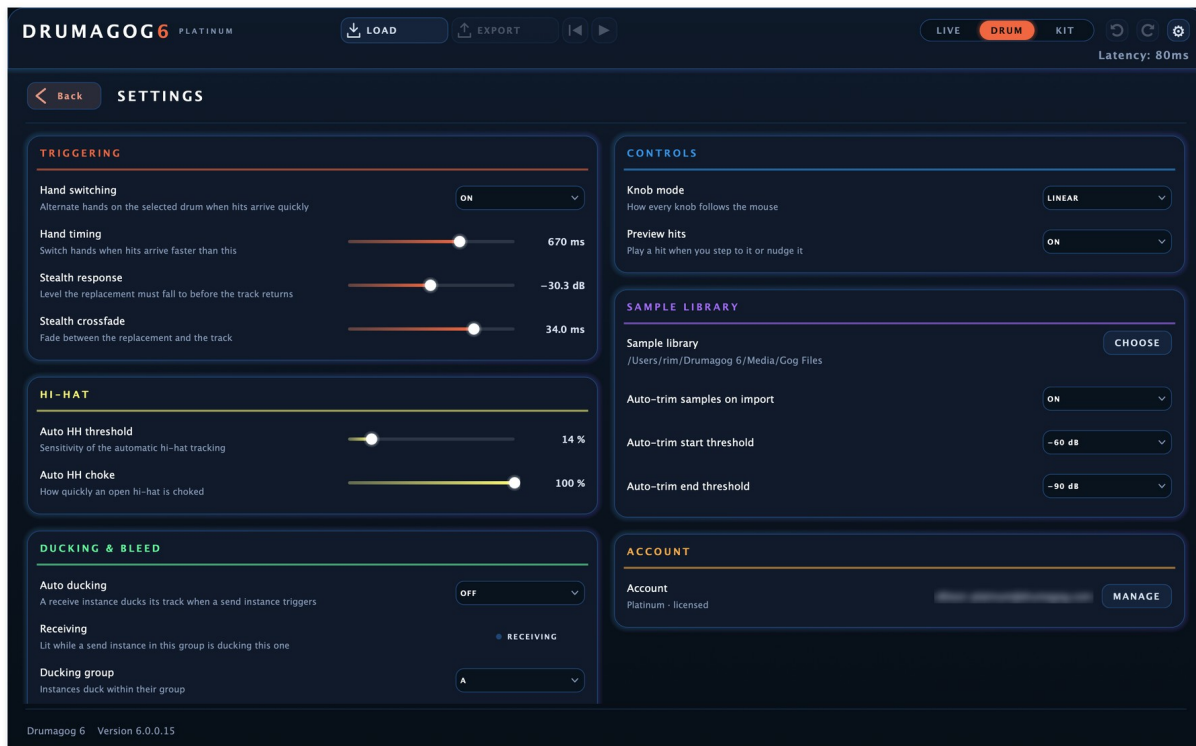


Figure 33. The Settings page. On the left are the sections that belong to this instance of Drumagog. The sections on the right apply to every instance on this computer.

On the left, the sections belong to the instance of Drumagog you're looking at. Their settings are saved with your session and can be automated from your DAW. To set preferences for this computer instead, use the sections on the right. They apply to every instance you open.

To reset a slider, double-click it. If you'd like to type a value instead, double-click the number beside the slider.

Triggering and hi-hat settings

Setting	What it does
Hand switching	When hits come quickly, Drumagog alternates between two sets of recordings, the way a drummer alternates hands (Chapter 8). It's on at first. The row applies to whichever drum is selected. Select that drum before you open Settings.

Setting	What it does
Hand timing	Hits that come faster than this switch hands. A longer time makes Drumagog alternate on slower passages too.
Stealth response	In STEALTH MODE , the level the replacement has to fall to before your original track comes back.
Stealth crossfade	How long that handover from the replacement to your track takes.
Auto HH threshold	How readily the automatic hi-hat tracking calls a hit open (Chapter 13). Raising it makes every hit count as more open.
Auto HH choke	How quickly an open hi-hat is cut off when the next hit closes it.

PLATINUM

Automatic hi-hat tracking is part of Platinum. With a Pro license, Settings doesn't show the HI-HAT section.

Ducking, bleed and resampling settings

The **DUCKING & BLEED** section is for sessions that use more than one instance of Drumagog. Chapter 18 explains how to use it.

In the **RESAMPLING** section, **Quality** sets how carefully Drumagog processes a sample when PITCH or SPEED is moved away from the middle. The default, **BETTER**, sounds clean for ordinary work. If you push those controls to extremes, **BEST** is there for it, although it uses more processing power.

Preferences for this computer

Setting	What it does
Knob mode	With LINEAR , the default, you turn a knob by dragging up and down. With CIRCULAR , the knob follows the mouse around its arc.
Preview hits	When this is on, Drumagog plays a hit whenever you nudge it or move to it with the Tab key. It's on at first.
Sample library	The folders Drumagog treats as your sample library, with how many GOGs each one holds. Click + ADD LOCATION to add another folder, REMOVE to take one out (its files stay where they are) or RELINK when a folder has moved. The map and the ranked list on the LIBRARY page show what's inside these folders (Chapter 7).
Auto-trim samples on import	When this is ON , the default, samples you import start right at the attack and lose the silence at the end. Turn it OFF to bring in whole files (Chapter 14).
Auto-trim start threshold	How loud the sound must get before a trimmed sample starts. The default is -60 dB .
Auto-trim end threshold	How quiet the sound must get before a trimmed sample ends. At the default of -90 dB , cymbals keep their long tails. Raise it if your recordings have a noisy background that never drops that low.

Setting	What it does
Account	Shows your edition and the state of your license. Click MANAGE to open the ACCOUNT window (Chapter 2).

The version number is in the bottom-left corner of the page. The sign-in box shows it too, along its bottom edge. When an update is available, a line appears in the bottom-right corner, as well as under the latency at the top of the window. Click it to open the release page.

Using Several Instances Together

If you use more than one Drumagog in a session, two settings help the instances work together.

In the usual case, a kick mic and a snare mic each have their own Drumagog in Drum mode. Each instance hears some of the other drum through the bleed, without being able to see what the other instance decided. Look for both settings in the **DUCKING & BLEED** section of Settings, and set them separately in each instance.

Stopping the kick from triggering the snare

1. In the kick's Drumagog, open Settings and set **Bleed reduction** to **SEND**.
2. In the snare's Drumagog, set **Bleed reduction** to **RECEIVE**.

From then on, the snare's instance is told whenever the kick fires. It then ignores the thump of the kick that reaches the snare mic a moment later. Because only quiet hits arriving just after a kick are ignored, a firm snare hit played together with the kick still triggers.

Ducking one track when another drum plays

Auto ducking turns a track down whenever another instance fires. Set it to **SEND** in the instance that should do the ducking, such as the kick. Then set it to **RECEIVE** in the instance whose track should get quieter, such as the snare. This keeps the snare mic out of the way of a replaced kick without any fader automation.

Ducking level sets how far the track is turned down. While ducking is happening, the **RECEIVING** light comes on. When you see it light up, you know the two instances have found each other.

Keeping groups of instances apart

Ducking group lets you keep separate sets of instances apart. There are four of these groups, A to D. An instance only works with others in the same group. This applies to bleed reduction as well as to ducking. With groups, two drum kits in one session can each have their own senders and receivers.

TIP

If you have Platinum, try Kit mode on the drum bus first. One instance that hears the whole kit needs none of these settings.

Tips and Techniques

Here are a few ways to get a good result quickly. Each one uses controls that earlier chapters describe in more detail.

PLATINUM

Some of these tips use Kit mode, the gate, the STACK, automatic hi-hat tracking or an instrument loaded inside Drumagog. Each of those features is part of Platinum (Chapter 2).

A snare that keeps triggering on bleed

The easiest fix is Kit mode. Put Drumagog on the drum bus instead of the snare mic, then click the snare's lane. Because Drumagog separates the drums before it looks for hits, the kick and the hi-hat are already out of the way. The threshold you used to keep adjusting can then be set once and left alone.

If you'd rather stay on the close mic in Drum mode, use the gate instead. On the MIX page, switch to **PRE-TRIGGER** and set the **GATE** hard. With **BLEND** at 100%, the gate only cleans up what Drumagog listens to. It changes nothing you hear (Chapter 9).

Keeping the performance natural

Leave **ROUND ROBIN** and **Hand switching** on, as they are when you start (Chapter 8). Keep **DYNAMIC TRACKING** at 100% so that soft hits stay soft.

After that, click the **VELOCITY** tab and look at the graph. The light and dark bands are the GOG's dynamic groups, from soft on the left to hard on the right. On the same graph, each dot is a hit the drummer actually played. If the dots never reach the loudest band, the GOG's loudest samples never play. Drag up on the graph to bend the curve until the hardest hits get there.

Layering two GOGs on one drum

The **STACK** plays several GOGs on one drum at once (Chapter 8). If you stack a tight snare with a big one, you hear the crack of one with the body of the other. Click a row and use the **ENVELOPE** tab to keep that layer short. The other layer can then carry the tail.

Dialing in the hi-hat

Load a hi-hat GOG that has closed, half and open articulations. Leave **AUTO** switched on in the **ARTICULATION** section, then play the song and watch the **PEDAL POSITION** bar. Drag its dividers until each hit plays the articulation you'd expect to hear. If you also send the hi-hat out as MIDI, set the hi-hat ranges as well (Chapter 13).

Playing another drum instrument from the hits

You can load the instrument inside Drumagog and blend it with Drumagog's own sound (Chapter 11). In any DAW, you can also send it Drumagog's MIDI notes (Chapter 12).

Comparing before and after

Turn on **Show Alignment** and look at a few hits. Each replacement should sit right on the start of the original hit. If one doesn't, Chapter 20 explains what to do.

After that, check the result by ear as well. With the levels matched, set **BLEND** to 0% and back again a few times. When the replacement is doing its job, you'll hear the difference. If you can't tell the two apart, the track may not need replacing at all.

Troubleshooting

Most problems have a simple fix. Look for the heading that describes what you're seeing.

Nothing is being replaced

- **Is a GOG loaded?** When a drum has no GOG, the controls in the right-hand panel are dimmed. Choose a sound from the list on the left of the TRIGGER page.
- **Is BLEND at 0%?** At 0% you hear only your original track.
- **Has the song been played through?** In Drum and Kit mode, play it through once. A part Drumagog hasn't heard yet says **Play to capture waveform**. If **Preparing Kit mode** shows over the waveform, Drumagog is getting Kit ready, which takes about a second, and if you choose Kit while your DAW is stopped it is ready before you press play.
- **Does the STACK have rows?** Once it does, only the stacked GOGs play. If every row's level is at zero, the drum is silent.
- **Are you using Pro with a session saved in Kit mode?** Kit mode is part of Platinum. When Pro opens a session that was saved in Kit mode, the audio passes through untouched. You can tell because neither **LIVE** nor **DRUM** is lit in the title bar. The TRIGGER page also shows a short note about it. Click **DRUM** or **LIVE** to start replacing drums again.
- **Is Drumagog licensed?** Without a license or a trial, Drumagog passes the audio through untouched. The message **UNLICENSED — PASSTHROUGH** then appears in the bottom-right corner.

The waveform stays empty

Drumagog draws what it has heard. As you play the song, the waveform fills in under the playhead. Under ARA, Drum mode can skip the play-through, although Kit mode always needs one (Chapter 16).

If a lane says **Kit unavailable**, Kit mode couldn't start on this computer. Open Settings and click **MANAGE** to check that this computer is activated for Platinum or has a trial running. If the message doesn't go away, reinstall Drumagog 6 and contact support.

The hits don't follow a change to the audio

Drumagog holds on to the hits it has already found. In Drum mode, it notices changed audio and listens to that part again by itself. In Kit mode, click **RE-DETECT** and play the song through again.

Read about RE-DETECT in Chapter 6 before you use it. In a DAW it clears the hits you added by hand, and that can't be undone.

Hits are missed, or extra hits appear

- **Quiet hits are missed.** Drag the THRESHOLD line down. Also check that the DETAIL line is at the bottom of the waveform, where it's most sensitive.

- **Another drum sets off hits on this drum.** Select one of the false hits and click **REMOVE SIMILAR**. In Drum mode, the PRE-TRIGGER gate on the MIX page helps too (Chapter 9).
- **Rolls produce doubled hits.** Raise **RETRIGGER** on the hit bar.
- **Flams come out as one hit.** Lower **RETRIGGER**.

REMOVE SIMILAR and **KEEP SIMILAR** can fix a whole group of mistakes in one click. Try them before you start editing hits one at a time (Chapter 6).

The replacement sounds late or thin

Turn on **Show Alignment** and look. If a sample is drawn beside the original hit instead of on top of it, select the hit and nudge it with the ← and → keys.

If a drum's replacements keep landing slightly off the attack, click the ⚙ button beside **RESET** on the hit bar and choose **Align to Transient**.

If the samples line up but the blend sounds hollow, press **PHASE** on that drum's channel strip on the MIX page.

The replaced drums are late against the rest of the song

Your DAW isn't making up for Drumagog's latency. Chapter 16 explains what to check, including a note about Kit mode in Pro Tools at high sample rates.

Kit mode says the computer isn't fast enough

The message *This computer can't keep up with Kit mode* means Kit mode couldn't keep up, not that anything is wrong with your session or your files. Kit mode stays silent until it catches up. To give Drumagog more room, close other applications and use one Kit mode instance on the drum bus. If that isn't enough, switch to Drum or Live mode. Chapter 4 explains the other options.

The PRE-TRIGGER sections are grayed out

Under ARA (Chapter 16), the PRE-TRIGGER effects on the MIX page are switched off. Their sections read **Not available in ARA mode**. Since your settings are kept, they come back as soon as Drumagog is used on an ordinary insert.

The reverb or the synth seems to be missing

On the MIX page, the reverb, the synth, the pan and the fader are all on the POST-TRIGGER page. Click **POST-TRIGGER** above the strips to find them (Chapter 9).

The sample got quieter when the synth came on

The synth's **MIX** control starts at 50%. At that setting you hear the sample and the synth at half level each. To bring the sample back up, turn **MIX** down or switch the synth off (Chapter 10).

An instrument inside Drumagog is silent or missing

Chapter 11 explains loading an instrument in full. These are the usual problems.

- **It's loaded but silent.** Move the **DRUMAGOG ↔ PLUGIN** slider on the MIX page to the right. Until you do, you hear only Drumagog's own sound.
- **It isn't in the list.** Click **RESCAN ALL** after installing a new instrument. The list shows instruments only. Effect plugins don't appear in it.
- **It's listed as couldn't be scanned.** When Drumagog tried the instrument, it crashed, took too long or wouldn't load. The list names which of these happened. Click **RESCAN ALL** to try it again, for example after updating the instrument.
- **The slot goes back to EMPTY.** The instrument failed to load.

Signing in doesn't work

When the sign-in box can't reach drumagog.com, it says **Could not connect to the server**. After that comes what went wrong with the connection, followed by an error number. For example, it might read *A proxy on this network needs a login. (Error 315)*. Errors 308 to 317 each stand for a different problem along the way, such as no network at all, a firewall or a proxy.

First check that the computer is online. If the message asks you to check the date and time, set the computer's clock correctly and sign in again. On a company or school network, the network itself may be blocking the connection. In that case, show the message to whoever looks after the network, because it tells them what to allow. If you contact us, quote the error number.

A pack I bought plays silence

1. Open Settings and click **MANAGE** in the ACCOUNT section.
2. Click **RE-AUTHORIZE**. The sign-in box opens.
3. Log in with the account that bought the pack. Drumagog then downloads the keys for everything you own.

This is the usual fix after moving to a new computer.

On a Mac, an old version keeps loading

macOS DAWs look in your home folder (`~/Library/Audio/Plug-Ins`) before they look in the machine-wide folder Drumagog installs to. Because of that, an old copy left in your home folder keeps loading after every update. Drumagog warns you with a notice titled *Two copies of Drumagog 6 are installed*. To fix it, move the copy in your home folder to the Trash and restart your DAW.

On Windows, the virtual MIDI port is missing

The virtual MIDI port needs Windows 11 25H2 or later. On earlier versions, use the Drag box on the MIDI page instead (Chapter 12).

Error numbers

When something goes wrong that Drumagog can't fix by itself, its message includes a short error number, such as (*Error 302*). Quote that number when you contact support. It tells us exactly which step failed.

Questions and Answers

These are the questions people ask most often about Drumagog 6.

Will Drumagog 6 open my Drumagog 5 GOGs?

Yes. It opens all of them as they are, with nothing to convert. To load one, click it in the browser or drag it onto the window. A GOG saved from Drumagog 6 won't open in Drumagog 5, though. That includes a Drumagog 5 GOG you save over in the GOG editor (Chapter 14).

Can I run Drumagog 5 and Drumagog 6 side by side?

Yes. The two versions install to different places and don't share anything. Sessions that use Drumagog 5 keep using it.

Do my Drumagog 5 presets and sessions carry over?

No. Drumagog 6 can't read what Drumagog 5 saves in a session. Only your GOGs carry over.

Does Drumagog need an internet connection?

Only for a few things. To sign in for the first time on each computer you need a connection. The same goes for downloading the included library and for using the store. Once those are done, Drumagog works offline for as long as you like.

Is there a dongle?

No. Drumagog 6 is licensed to your drumagog.com account and doesn't use a dongle.

Which edition am I running?

Look at the word beside the Drumagog logo in the title bar. It reads **PRO** or **PLATINUM**, depending on your license. In Settings, the status line in the ACCOUNT section names it too, for example *Platinum · licensed*. Chapter 2 explains what each edition includes.

Why does Kit mode have more latency than Drum mode?

Because it does more work. Finding six drums in one recording needs a longer look ahead than finding the hits on a single drum. In the title bar you can always see the latency of the mode you're in.

Can I send the six drums to separate outputs?

Yes, in Kit mode, as long as your DAW lets an effect plugin use extra outputs. Both Pro Tools and REAPER do. In those DAWs, each output carries one drum strip from the MIX page, with its blend, effects and fader. Chapter 16 shows how to set them up.

Does it work on a full mix?

Drumagog isn't made for that. In Kit mode it plays back only its six drums and leaves everything else out. On a full mix, that means the rest of the band disappears from the track. Use it on drum tracks and drum buses.

Why doesn't PITCH change the sample's length any more?

Because that's what most people want most of the time. If you'd like the old behavior back, click the small triangle beside PITCH to show SPEED. Then turn **LOCK** on in that row.

Is there a preset browser?

No. Drumagog saves everything with your DAW project. To keep a setup, save it as a plugin preset in your DAW. In the standalone app, use **Save current state...** in the Options menu. The synth layer has presets of its own (Chapter 10).

Why doesn't the meter move when I pull a drum's fader down?

On each drum's channel strip, the meter shows the sound arriving at the strip, before the fader. It's there to show you that the drum is being detected and played. For Drumagog's own output, after the master fader, watch the master meter instead.

Can I use Drumagog on stage?

Yes. Live mode is the mode for live tracking and for performing on stage in real time. It adds only about 2 ms of latency and replaces one drum without any editing.

Reference

This chapter gathers the details you might want to look up later.

Keyboard and mouse shortcuts

On Windows, use Alt where this guide shows $\mathbb{A}$ and Ctrl where it shows $\mathbb{C}$. The $\mathbb{S}$ key is Shift on both.

Keys on the TRIGGER page

Key	What it does
$\leftarrow \rightarrow$	Nudge the selected hit a little earlier or later
$\mathbb{S} \leftarrow \mathbb{S} \rightarrow$	Nudge it ten times as far
$\mathbb{A} \leftarrow \mathbb{A} \rightarrow$	Nudge it by a single sample
$\uparrow \downarrow$	Raise or lower the hit's velocity (hold $\mathbb{S}$ for steps of ten)
Tab $\mathbb{S}$ Tab	Go to the next hit, or back to the one before. Drumagog plays it as you land on it
[]	The same as $\mathbb{S}$ Tab and Tab
R or Delete	Remove the selected hit
A	Add a hit at the playhead, just like the + button. While the song plays, add one at the playback position
Esc	Deselect the hit

Click the waveform before you use $\uparrow$ and $\downarrow$, R, Delete or Esc. None of the keys in this table do anything in Live mode.

Keys on the MIDI page

Key	What it does
1 · 2 · 3	Choose the pointer, draw or erase tool
Q	Open the quantize options
M	Mute or unmute the selected notes
Delete	Delete the selected notes
$\leftarrow \rightarrow$	Nudge the selected notes
$\uparrow \downarrow$	Move the selected notes to the drum above or below
$\mathbb{A} \uparrow \mathbb{A} \downarrow$	Raise or lower the velocity (hold $\mathbb{S}$ for steps of ten)
$\mathbb{C}A \cdot \mathbb{C}C \cdot \mathbb{C}V \cdot \mathbb{C}D$	Select all, copy, paste and duplicate

Key	What it does
⌘+ · ⌘– · ⌘0	Zoom in, zoom out and fit the whole song
Esc	Deselect

Click the piano roll first so that these keys go to it.

Shortcuts that work everywhere

Shortcut	What it does
Double-click a control	Reset it to its default
Double-click a number	Type a new value
Right-click a knob or slider	Choose Type a value... or Reset to default
⌘-drag a control	Set the same value on all six drums, on the TRIGGER and MIX pages
Spacebar	Play and stop, in the standalone app
Return	Go back to the start, in the standalone app

Where files live

	macOS	Windows
Standalone app	/Applications/Drumagog 6/	C:\Program Files\Drumagog 6\
GOG library	/Applications/Drumagog 6/Gog Files/	C:\Program Files\Drumagog 6\Gog Files\
GOGs you save or import	/Applications/Drumagog 6/Gog Files/User Gogs/	C:\Program Files\Drumagog 6\Gog Files\User Gogs\
Reverb impulses	/Applications/Drumagog 6/IR Files/	C:\Program Files\Drumagog 6\IR Files\
Morph banks	/Applications/Drumagog 6/Morph Files/	C:\Program Files\Drumagog 6\Morph Files\
VST3 plugin	/Library/Audio/Plug-Ins/VST3/	C:\Program Files\Common Files\VST3\
Audio Unit plugin	/Library/Audio/Plug-Ins/Components/	—
AAX plugin	/Library/Application Support/Avid/Audio/Plug-Ins/	C:\Program Files\Common Files\Avid\Audio\Plug-Ins\

Plugin formats

Format	macOS	Windows
VST3	yes	yes
Audio Unit	yes	—
AAX (Pro Tools)	yes	yes
Standalone app	yes	yes

In the DAWs that support ARA, the VST3 and Audio Unit versions can read the whole track at once (Chapter 16). Drumagog 6 is not available as a VST2 plugin.

Automating Drumagog from your DAW

From your DAW you can automate nearly every control in Drumagog. Each one appears in your DAW's automation list by name, with the drum's name first, as in *Snare Blend* or *Hi-Hat Gate Threshold*. If there's one thing you can't automate, it's loading a different GOG.

If you need help

Support lives at drumagog.com/support. You can also write to support@drumagog.com. A few details up front usually save a round trip.

- Which DAW you use and its version.
- Which version of Drumagog 6 you have. Look in the bottom-left corner of the Settings page.
- Whether you are on macOS or Windows, and which version.
- The error number, if Drumagog showed you one.

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Making GOGs with GOG Maker

GOG Maker is a free app for building Drumagog 6 GOGs from your own recordings. Because it runs on its own, you can use it on any Mac or PC without Drumagog, an account or an internet connection.

Inside is the same GOG editor that Drumagog uses. For that reason, everything Chapter 14 says about the editor works here as well. What follows covers the parts that belong to GOG Maker alone.

Installing GOG Maker

GOG Maker has an installer of its own for each kind of computer, just like Drumagog.

- On a Mac, open **Install GOG Maker.dmg** and double-click **Install GOG Maker.pkg**. The installer puts GOG Maker in your Applications folder.
- On Windows, run **Install GOG Maker.exe**. It installs GOG Maker and adds it to the Start menu and the desktop.

Starting a new GOG in GOG Maker

1. Click **NEW GOG**.
2. Type a name under **GOG NAME**.
3. Set the number of **Dynamic groups**, **Room channels** and **Articulations**. Click – or + to change a number, or type it in.
4. If you like, type the names of the articulations under **ARTICULATION NAMES**. Separate them with commas.
5. Click **CREATE GOG**.

A GOG can have up to 127 dynamic groups and 128 articulations. Alongside the direct mic, it can hold up to three room channels called Room A, B and C. If you need more later, the + buttons in the editor add them.

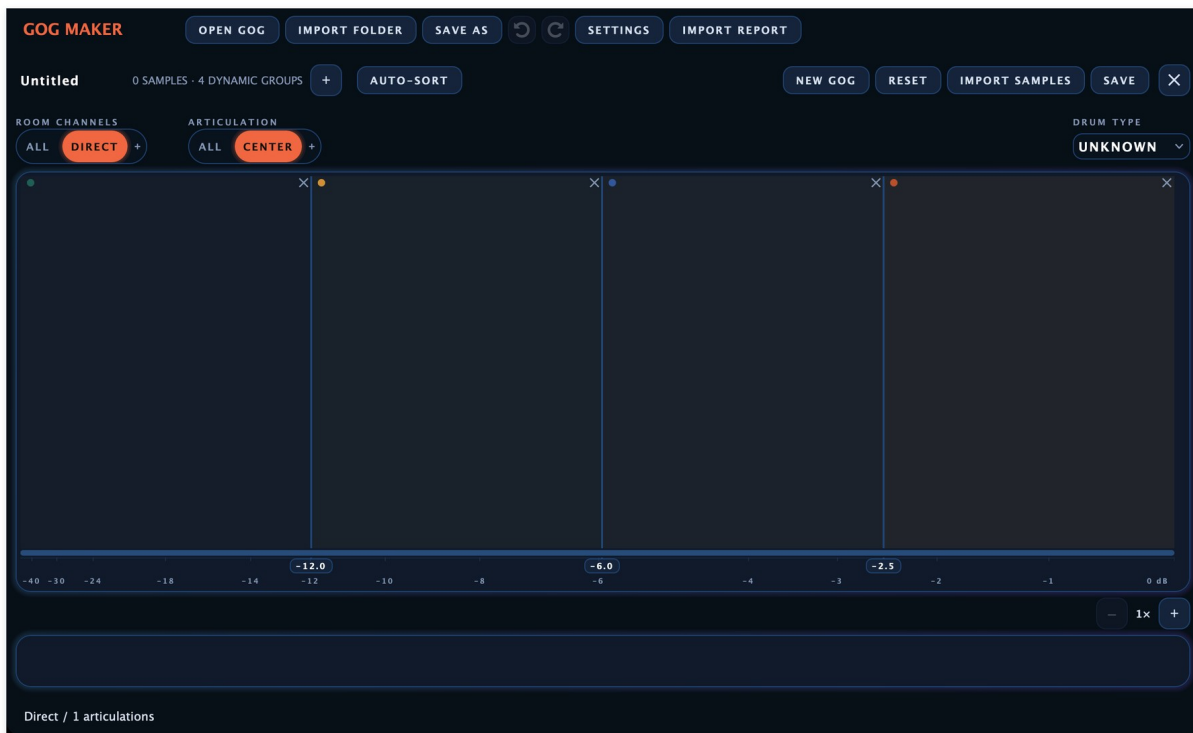


Figure 34. *GOG Maker with a new, empty GOG. The four columns are its dynamic groups.*

Bringing in your samples

Before you import anything, choose where the samples should go. Pick a room channel in the **ROOM CHANNELS** row and an articulation in the **ARTICULATION** row. Imported samples land on the ones you picked. Because **ALL** only changes what you see, choose a real entry in each row first. A whole sample library is the one exception, because GOG Maker sorts its files into channels and articulations for you.

You can bring samples in three ways.

- Drop audio files, or a whole folder, onto the window.
- Click **IMPORT SAMPLES** and choose the files.
- Click **IMPORT FOLDER** to bring in a folder along with every folder inside it. If the folder holds a whole sample library, GOG Maker shows you what it found before anything comes in.

As you drag files over a column, that column lights up. Dropping them there puts every sample in that dynamic group. If you drop them anywhere else instead, GOG Maker sorts them into the groups by how hard each one was hit.

Each file becomes one sample. In Drumagog, **ADD FROM AUDIO** finds every separate hit inside a file. GOG Maker keeps the file whole instead. That way a roll or a flam stays as a single sample.

Your recordings come in whole and at their own sample rate. At no point does GOG Maker normalize them or change the original files. Each new sample is also trimmed for you as it comes in. Playback starts right at the attack and stops 10 ms after the sound fades below -90 dB. At that level even a slow-fading ride keeps its whole tail.

Because the rest of the recording is kept, you can move either end back out later in **EDIT SAMPLE**. If you'd rather bring in whole files, turn off **Auto-trim samples on import** in **SETTINGS**.

While an import runs, **CANCEL** stops it and leaves the GOG as it was. Afterwards, **IMPORT REPORT** lists any audio file that couldn't be read or was already in the GOG. It also names any file you chose or dropped that isn't audio.

GOG Maker reads mono and stereo WAV, AIFF, FLAC, Ogg Vorbis and MP3 files. Recordings with more than two channels can't be imported.

TIP

How much audio a GOG can hold depends on how much memory your computer has. When an import would be too much, GOG Maker tells you before it reads the files. You can then make several smaller GOGs instead, for example one for each articulation or mic.

Importing a whole sample library

Sample libraries often record each drum with several mics. To bring in a whole library like that, click **IMPORT FOLDER** and choose the library's folder. You can also drop the folder anywhere on the window outside the columns. GOG Maker reads through it first and shows you what it found on the **Import library** card.

Under **MICROPHONES**, each mic has a row with its name, its number of files and an example file name. The menu at the end of the row shows the channel those files will go to. You can change it to **Direct**, **Room A**, **Room B** or **Room C**, or choose **Skip** to leave that mic out. Below the mics, **ARTICULATIONS** lists the ways the drum was played. You can rename any of them before you import.

A GOG holds a single drum. When the folder holds several, choose the one you want from the **DRUM** menu at the top of the card.

Wherever GOG Maker isn't sure about something, it shows **CHECK**. The lines at the top of the card say what to look at. If GOG Maker got it right, click **CONFIRM**. If it didn't, change the mic's channel, or click **READ AS ...** to read the drum's folders the other way.

Some libraries include the same hits twice, for example in a second file format. In that case GOG Maker brings in one copy and sets the other aside on **Skip**. A line at the top of the card tells you what was set aside.

When everything looks right, click **IMPORT**. GOG Maker adds any channels and articulations the GOG doesn't have yet. Each file then goes into its mic's channel and its articulation. The room samples are paired with their direct samples too, as "Recordings from room mics" explains. To take the whole import back out, undo once.

Sorting samples into dynamic groups

The dividers between the columns start out evenly spaced. When you click **AUTO-SORT**, GOG Maker compares the attack of each recording in the articulation you're viewing. Each sample is then filed by its loudness. File names, file lengths and the silence before a hit play no part in it.

A sample you dropped into a column yourself stays where you put it. Chapter 14 shows how to move the dividers and how to add or remove groups.

IMPORTANT

As in Drumagog, don't normalize your samples before you import them. GOG Maker judges each sample's dynamic from the recording itself. Normalized samples all end up in one group.

Recordings from room mics

If you recorded the drum with room mics, import each mic's files into its own room channel, or bring in the whole library at once as described above. GOG Maker reads the file names and pairs each room recording with the direct recording of the same hit. For example, *Kick Amb 03.wav* pairs with *Kick In 03.wav*.

A sample that has found its partner shows a small link mark. A room sample that's still waiting for one shows an amber dot instead. When you click a sample, its partner is outlined and named in the strip under the columns. To choose a different partner, click **PAIR** in that strip and pick a direct sample.

When some room samples can't be paired from their names alone, the **Match room samples** list opens. Each one has a row there, with the direct sample that fits it best already chosen. Look the rows over and fix any that are wrong. Then click **PAIR**. If a whole set of room samples follows one naming pattern, the list asks about the set in a single line. Clicking **PAIR BY NAME** on that line pairs the whole set at once. **LATER** closes the list for now.

A room sample always sits in the same dynamic group as its direct sample. GOG Maker won't save the GOG while a room sample is still waiting for its partner. Clicking **SAVE** opens the **Match room samples** list instead. There, **PAIR AND SAVE** pairs the samples and saves the GOG in one step. If a room recording has no direct recording at all, delete it before you save.

You can also choose how loud each mic starts out in Drumagog's mixer. Click the small sliders button after the + in the **ROOM CHANNELS** row to open the **Room Channel Default Levels** panel. It's the same panel as in Drumagog (Chapter 14). Every channel you create starts at its full recorded level of 100%.

Editing and saving in GOG Maker

To trim a sample, fade it or change its level, double-click it to open **EDIT SAMPLE**. It works just as Chapter 14 describes. Because trimming never throws audio away, you can open the sample again later and move either end back out.

Click **SAVE** to save the GOG, or **SAVE AS** to save it under a new name. Before GOG Maker replaces the file, it reads the new GOG back to make sure it opens cleanly.

OPEN GOG opens a GOG you've already made. When you open a factory GOG or a Drumagog 5 GOG, save your changes with **SAVE AS**. The original then stays untouched. GOGs bought in the store are protected and can't be opened here.

To use your GOG in Drumagog, save it in the *User Gogs* folder. Chapter 22 shows where that folder is.

Making a GOG with an AI assistant

GOG Maker can also work with the AI assistants on your computer, such as Claude and Codex. The first time you open GOG Maker, it connects itself to each assistant it finds and tells you which ones. After you restart

them, you can ask for a GOG in your own words, for example *“Make a GOG from the snare samples in my Downloads folder.”*

If the Claude app is open at the time, quit it while GOG Maker is still open. You can open it again right away.

On a Mac, GOG Maker must be in the Applications folder before it can connect.

To disconnect GOG Maker from every assistant, turn off **Connect to AI assistants** in **SETTINGS**, and turn it back on to connect again. If your assistant isn’t one GOG Maker finds by itself, click **COPY SETUP** and paste the setup into that assistant’s settings.

Before you delete GOG Maker on a Mac, turn off **Connect to AI assistants**.

GOG Maker settings and shortcuts

At the top of **SETTINGS** is the **Auto-trim samples on import** switch, turned on when you first install GOG Maker. Its **Start threshold** and **End threshold** work just like Drumagog’s (Chapter 17). Under them are the **Connect to AI assistants** switch and its **COPY SETUP** button. Further down, you choose the audio output that GOG Maker plays samples through, along with its sample rate and buffer size. Since GOG Maker only plays audio, it never opens an audio input.

Key	What it does
⌘N	Start a new GOG
⌘O	Open a GOG
⌘S	Save the GOG
⇧⌘S	Save the GOG under a new name
⌘,	Open SETTINGS

On Windows, use Ctrl where this table shows ⌘.

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