

Cr2 Sample Pack Guidelines

Sample Tools by Cr2

Cr2 is a world renowned and highly respected dance music brand associated with releasing quality music such as Fedde le Grand's "Put your Hands Up for Detroit" and Chuckie's "Let the Bass Kick in Miami bitch". Their roster includes some of the biggest names in dance music. The aim of Cr2 samples is to produce quality sample packs that are aimed at the novice to intermediate level producer. We want our packs to be as versatile and useable as possible. To ensure maximum flexibility we would like all melodic parts to be included as MIDI files so if the buyer loves a progression but wants a different sound then they can easily change it.

The most important thing for each pack is the demo. In terms of production quality, the pack's demo needs to match what people are hearing on the main Beatport chart. There is no point in making packs and demos that do not reach this level. It is a very competitive market so music of the highest quality and credibility is required to cut through the noise! To that end, you need to treat the demo as if it were one of your own tracks; take pride in getting it as good as possible. This will allow you to maximize on income from the packs you create. The demo must take you on a journey into your pack. You can treat it like a DJ mix almost taking the listener up and down and showcasing the different moods in the pack.

As Cr2 operates primarily as a record label, it is important that packs do not rip-off any other producers sounds too blatantly as this could harm relationships for the label. This is obviously a challenge given that as mentioned earlier, demos must sound like Beatport top 100 style tracks. We simply ask that you treat other producers tracks as a 'vibe' to follow rather than copying the groove/parts and changing the sounds a bit. Please contact us if you are unsure and we can advise.

You have been selected to produce packs for Cr2 as we believe you have the talent and experience to deliver premium quality packs. We would like to thank you for coming on board.

Below are a series of guidelines for how we would like packs organised, named and delivered.

Structure

Our packs MUST NOT exceed 500MB

We have found this to mean that they have a rough structure of -

10 x Bass or Synth or Vocal Hits

20 x 2 bar Bass Loops (AUDIO and corresponding MIDI) These must have a variation in the second bar.

20 x Claps

20 x Hats

20 x Kicks

20 x Percussion

20 x Snares

20 x 2 bar Drum Loops split into full loops, Stripped (kick and snare), Kick Free, Top Loops, Perc only. These must have a variation in the second bar.

15 x FX and Fills

4, 5 or 6 x Songstarters (a 30 second idea including a build/break/drop) bounced into loops and one-shots + corresponding MIDI files. The number of these depends on how big the pack is shaping up. Ideally try to save synth presets used for Massive, Spire or Sylenth in the songstarter folder.

20 x 2 bar synth loops (AUDIO and corresponding MIDI) These must have a variation in the second bar.

20 x Massive or Spire Presets covering a wide range of sounds

EVERY SINGLE MELODIC PART MUST HAVE A CORRESPONDING MIDI FILE so make sure all the bass/synth and songstarter melodic parts have corresponding MIDI parts.

FORMAT

Samples need to be provided in WAV format - 44.1kHz and 24 bit.

There should be no clicks or pops in your one shots and loops. You must have zero crossings at the start and end of your loops and one shots. There should be no silence at the start and the end of sounds. Sounds must be cropped properly so you do not waste space on the pack. This cheats the people buying our packs! This is your responsibility to check before delivery. Likewise loops should also be at the correct BPM so please check this for all your sounds. **Tempo should be the same across the pack unless previously agreed.**

ONE SHOTS/SOURCE MATERIAL

It is not acceptable to use copyright material in creating your material. You cannot take one shots from existing sample packs to create your drum loops. The bottom line is if you want to use sounds from sources subject to copyright, then you must tune, layer and process the sounds until they cannot be traced back i.e. they exist as a new unrecognisable sound. It is difficult to create a wide range of different drum sounds like claps, cowbells and hats. There are lots of drum plugins available though and you can blend these sounds together and with other samples.

Where ever possible we would like one shot kick drum samples to be key labelled. Tuned kick drums are very popular on Beatport so ideally we would like all our packs to have tuned kick drums in there as its a great selling point. If you are unsure on how to achieve this, please contact us but I recommend purchasing Nicky Romero Kick plugin from Sonic Academy.

LEVELS

Your sounds should not clip or be limited excessively. We are catering for producers who aren't necessarily that experienced with mixing/sound design so it is fine to have sounds that are fairly processed. Reverb/Delay/Compression/Distortion can be added to make your sounds fit the bill. Even mild limiting is ok if its needed to keep the sound in check but please do not overdo it. Digital clipping is however not acceptable.

The sounds can be bounced out at the kind of volumes that the sound would appear in a track. A pad sound for instance would not usually be peaking at 0db in a track so can be bounced out at a lower volume to say a drum loop that would peak at 0db.

Individual drum hits need to be bounced out as close to 0db as possible so when you are auditioning samples they are of equal level.

ALL LOOPS MUST HAVE THE SAME LEVEL - i.e if you are going through all the bass loops, they must not change in volume.

NAMING

Taking the example of G-House -

Bass Hits - 01 GH Bass Hit G#

Bass Loops - 01 GH Bass Loop 122bpm C

Bass Loops - 01 GH Synth Loop 122bpm C

Kicks - 01 GH Kick G#

Drums Loops - 01 GH Drum Loop Full 120bpm

01 GH Drum Loop Kick Free 120bpm

01 GH Drum Loop Kick Stripped 120bpm

01 GH Drum Loop Perc 120bpm

01 GH Drum Loop Tops 120 bpm

Drum Fills - 01 GH Drum Fill 120bpm

FX - 01 GH FX

MIDI Loops - 01 GH Bass Loop C

- 01 GH Synth Loop B

Vocal Hits - 01 GH Vocal Hit

Basically the naming is

Sequential Number + Pack initials + Sound type + Tempo (for loops) + Key (where applicable)

Songstarters

These must have a name and a key e.g. Escalate F# then have a folder containing the individual loops and one shots. Pls do not include kick/clap/snare loops but instead include individual one shots. Every melodic part must have a corresponding MIDI part with the same name. i.e. Bass loop 1.wav/ Bass loop 1.mid. Please keep individual loops to 1 or 2 bars where appropriate. Typical naming might be -

!Mixdown
Kick
Snare
Drum Loop
Top Loop
Drop Synth
Intro Synth
Main Hook
Uplifter
Downlifter
White Noise
Bass Loop
Impact FX
etc...

For Songstarters please include an overall mixdown of the complete idea. This is named as

!Mixdown

as the exclamation mark means it appears first in the list. **PLS INCLUDE THESE AS A 320 MP3**

Demos

The demos must be a minimum of 2:30 and max of 3:30. As we mentioned earlier, this must sell the pack and is the single most important element in selling the product. It should showcase the quality and also versatility of the pack. Ideally, elements should be changing every 8 bars. The demos can't just meander along with your best kick drum and drum loop while you change bass loops. The listener needs to be introduced to the many different elements that your packs contain and you need to have them imagining how much better their music will sound if they buy your pack. Transitions between ideas should be introduced using FX, risers and impacts. Treat the demo as your sample pack mini-mix. **ALL DEMOS MUST BE 320 MP3**

Ideally we would have more than 3 demos.

- 1 x full demo
- 1 x full demo 2
- 1 x drums demo
- 1 x melodics demo

The Melodics and Drums demo can be 1 minute and length and contain your best synth and drum loops which change every 8 bars. (Try not to repeat the same content that is in the full demo although a bit of crossover is fine)

Tutorial Files

We need 10 production tips for our bundled booklet - these must directly reference sounds from the pack. E.g

SYNTH STEREO

(Synth Loop 04) The stereo width of this synth loop was enhanced by using multiple audio files panned and FX'd. The initial sound was created using a monosynth and then bounced to audio. The audio track was then duplicated and hard panned right and left. One of these audio tracks was delayed by a few milliseconds. The feeling of width was then enhanced by adding slightly different amounts of reverb and a slightly different EQ setting (right boosted at 1K and left boosted around 5K). These slight differences across the channels give a feeling of width. Experiment with different settings to see where your sound is placed within your stereo field.

Once again thanks very much for getting involved with Cr2 samples. If you have any suggestions on anything or pack ideas we would love to hear them.