

DRUMITY



V3 SOUND

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Overview of control - optional hardware

Drumity has 6,300 programs and 16,200 samples which are equipped with special functions such as: the open Hi-hat is stopped by a closed Hi-hat.

The hardware has no display, no controller and no memory to change parameters and save settings. All these settings must be controlled via MIDI.

App V3 Drum Control & Bluetooth receiver

With the V3 Drum Control app and the V3 Bluetooth receiver, you can control Drumity without the hassle of cables and with the greatest possible overview: from sound selection to editing sound parameters to saving and loading registrations, you have everything perfectly under control.

The apps for tablets with Google Android and Apple iOS can be downloaded free of charge from the respective online stores. The data exchange between apps and sound expanders only works wirelessly via our optional V3 Bluetooth receiver. A standard Bluetooth connection or a USB cable cannot be used in connection with this App.

Why is it not possible to use a standard Bluetooth or wired connection?

The development of an App for iOS and Android was only possible by sending blocks of data and not standard MIDI. The receiver decodes and verifies the packets, and the processor in the receiver then generates MIDI.

Latency

A technical trick prevents any latency when using the app. The sound triggers are directly connected to MIDI-IN at the same time the app sends control signals through USB-IN.

MIDI

In principle, all parameters can also be controlled with standard sequencer software.

You will find a file with all MIDI data of a setup in our support area.

The MIDI implementation is at the end of the manual.

The screenshot shows the V3 Drum Control app interface. At the top, there is a blue header with a menu icon, the title 'V3 Drum Control', and navigation options: 'File: Unbenannt', 'Global Settings', and 'Mit USB-Receiver verbinden'. Below the header, there is a 'Registration' section with a list of 16 registrations. The first registration is '001 Acoustic Pop'. To the right of the registration list, there is a 'Hi Hat Settings' button. Below the registration list, there is a table of parameters for each registration. The parameters are: Sound, Volume, Panorama, Reverb, Room, Coarse Pitch, Fine Pitch, Attack, Decay, and Filter Cutoff. The parameters are grouped into categories: BASS DRUM (36), SNARE (38), SNARE RIMSHOT (40), SIDE STICK (37), TOM 1 (48), and TOM 2 (45). Each parameter has a numerical value and three control buttons: a minus sign, a plus sign, and a reset button.

Registration	Sound	Volume	Panorama	Reverb	Room	Coarse Pitch	Fine Pitch	Attack	Decay	Filter Cutoff
001 Acoustic Pop	10/1 BD24" Heavy univ. f	94	0	10	10	0	0	0	64	64
002 Pop 80th										
003 Rock 90th										
004 Rock 80th										
005 Metal										
006 Jazz 60th	21/22 SN 5" Pop gate	91	0	10	10	0	0	0	64	64
007 Rock 50th										
008 Disco 74th										
009 R&B 2000	21/21 SN 5" Pop gate /Rs	90				0	0	0	64	64
010 Classic kit										
011 Techno	21/24 SN 5" Pop gate /Si	85				0	0	0	64	64
012 Techno Minimal										
013 Latin Pop	40/3 Toms 1a 10x8	90	-11	10	10	0	0	0	64	64
014 Dance 2020										
015 Rockn Roll 50th	40/4 Toms 1a 10x8 Rim	90				0	0	0	64	64
016 Indie										

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Legend

HP/HPF	A high-pass filter (HPF) is an electronic filter that passes signals with a frequency higher than a certain cutoff frequency and attenuates signals with frequencies lower than the cutoff frequency.
BP/BPF	A band-pass filter or bandpass filter (BPF) is a device that passes frequencies within a certain range and rejects (attenuates) frequencies outside that range.
LP/LPF	A low-pass filter is a filter that passes signals with a frequency lower than a selected cutoff frequency and attenuates signals with frequencies higher than the cutoff frequency.
Notch Filter	In signal processing, a notch or band-rejection filter is a filter that passes most frequencies unaltered, but attenuates those in a specific range.
RR - Round Robin	Different, automatically changing sample per velocity zone. Many instruments offer 6 velocity zones and 3 Round Robin samples.
Exclusive group	For example: an open conga hit is stopped by a subsequent mute hit or a silent sample. If you want to use this function, read the information on page 31 & 32.
MN	MIDI note number
127 Silence	Call up this instrument is a simple way to have no sound on the trigger without changing value like volume etc...

Used filter type - global overview

Bass Drum sounds use the low pass filter 6db.

E-Bass Drum sounds use the low pass filter 24db.
If another filter is used, you will find the hint in the name of the sound.

Snare sounds use low and high pass filter. You can find the information in the sound list.

E-Snare sounds use different filter types. You can find the information in the sound list.

Percussion sounds use notch filter.

Cymbals use different types of filters. You can find the information in the sound list.

Hi-hat sounds use high pass filter.

Synth Claps sounds use low and high pass filter.

Human Percussion, Synth FX, E-Percussion and E-Cymbals use notch filter.

Group, Instrument, Program, Excl. group, Trigger group

Groups & instruments

DRUMITY uses Instrument Groups and Sounds. When using our APP, simply select a sound from a list. If you use your own controller or sequencer, you will need to send NRPN messages. You can find out more about this on page 31 & 32.

MIDI trigger 1 - 26

You can choose 26 sounds for 26 triggers. The trigger notes you can use are fixed.

Bass drum is note 36
Snare open is note 38...

The table can be found on page 31.

Exclusive group & Trigger group

For example: an open conga hit is stopped by a subsequent mute hit or a silent sample.

If you want to use this function, see page 31 & 32.

Program change

The sound expander does not use standard program changes. A standard program change selects one sound for all keys on a MIDI channel. We need 26 different sounds on 26 different trigger notes on MIDI channel 10.

MIDI channel

The unit plays only on MIDI channel 10.

Name

Column [No.] in this sound list

Our app V3 DRUM CONTROL offers a very simple way to get the instrument you need.

50 - Cymbal Crash - Stick

No.	Sound			Filter
1	Crash	20"	med. to hard	HP
2		20"	soft to hard	HP
3		20"	med. to hard	LP

Select a group,

select an sound from the group.

Any sound name in our app starts with a number:
50/1 Crash 20" m/h HP

This means: This sound comes from group 50 and it is sound number 1.

This helps you to identify the selected sound. You will find variations or other tuning of this sound in the same group.

▼ Crash

50/1 Crash 20" m/h HP

50/2 Crash 20" s/h HP

App view - V3 Drum Control

- > Bass Drum
- > Snare
- > Toms
- ▼ Cymbals
 - ▼ Crash

Percussion articulations - crossover special

The first two sound in group 60-89 and 90-103

number 1
(21 / 41 / 61 / 81 / 101)

is a special sound, in which a standard open sample is layered with a selected articulation, which is only audible beginning at a specific dynamic level. Sound dynamics are therefore possible with just one trigger.

The third sound in group 60-89 and 90-103

number 3
(23 / 43 / 63 / 83 / 103)

is always the main standard articulation followed by existing recordings.

The second sound is also a standard articulation, but only with piano samples.

Every sound from group 60-89 and 90-103 can have 20 or only 3 articulations.

Exclusive group

For example: an open conga hit is stopped by a subsequent mute hit or a silent sample.

Only sounds from groups 60 - 89 are capable of using this feature.

If you want to use this function, read the information on page 31 & 32.

Percussion - Latin

No.	Sound	Articulation
1	Tumba 1	Special 1
2	Tumba 1	Main standard piano
3	Tumba 1	Main standard
4	Tumba 1	Articulation
5	Tumba 1	Articulation
6	Tumba 1	Articulation
7	Tumba 1	Articulation
8	Tumba 1	Articulation
9	Tumba 1	Articulation
10	Tumba 1	copy no. 3 Main
11	Tumba 1	Articulation
12	Tumba 1	Articulation

App view - V3 Drum Control

▼ Percussion Latin
▼ 60 Congas
60/1 Tumba 1 1
60/2 Tumba 1 2
60/3 Tumba 1 3
60/4 Tumba 1 4
60/5 Tumba 1 5
60/6 Tumba 1 6
60/7 Tumba 1 7

Chromatic instruments

Chromatic instruments, like the marimba or synthesizer sounds, are available as a selected note.

Example

	Note number	
Alpine Bells	60	C
	65	F
	67	G
	69	A

If you need A Bb C D Eb, you will discover that there is no Bb.

To get a missing key, you select, for example, an A and tune it with the app parameter coarse tune 1, coarse tune up, or select a C and tune it 2 semi tones down.

Overview Groups

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21	Snare 5"	12
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27	Snare 7"	14
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52	Cymbals Ride	22

COPY Cymbals
Use this sounds if your cymbal trigger does not send choke messages.
More about page 31 & 32.

COPY more about 31 & 32

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69	Turkey 3	25
70	Middle East	25
71	China	27
72	Thailand	25
73	Asia	25
74	Africa 1	25
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92	China 1	27
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Hi-hat copy.
Use this sounds if you have no CC4 controller.
More about page 31 & 32.

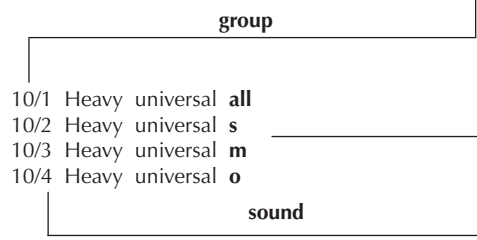
Bass Drum

Bass Drum dynamic variation

The Bass drum sounds 1,2,3 and 4 in group 10 use the same samples. It's the same instrument.

With the designations ALL, S, M, O you get the hint which dynamic variant you are using.

The numbers and name ending mean:



10 - Bass Drum Acoustic 1

No.	Instrument	Layer	
1	Bassdrum	all	all
2		semi	s
3		medium	m
4		soft	o

App view - V3 Drum Control

10/1 BD24" Heavy univ. s
10/1 BD24" Heavy univ. m
10/1 BD24" Heavy univ. o

Dynamic variation

all = all zones; up to 13 velocity layers.

s = semi

The hardest hit sample from the recording is not used. Sometimes, a bass drum can pitch up too much or lose a bit of bass.

m = medium

Lowest and hardest samples not used. If you hit very softly or very hard, the sounds does not change so much in tone.

o = soft

Only the softest hits are taken; something to experiment with. Also for ballads where it should sound very soft, but loud.

velocity split	all	semi	medium	soft
1 hardest	1			
2	2			
3	3	3	3	
4	4	4	4	6
5	5	5	5	
6	6	6	6	
7	7	7	7	7
8	8	8	8	8
9	9	9	9	9
10	10	10	10	10
11	11	11		11
12	12	12	11	12
13 softest	13	13		13

* Note: This is an example where 13 velocity samples are used for a bass drum. There are also bass drum sounds with fewer samples.

10 - Bass Drum Acoustic 1 (LPF)

No.	Sound	Size	Layer	Genre	
1	BD Pork Pie	24" x 18"	all	Heavy	universal
2			semi	Heavy	
3			medium	Heavy	
4			soft	Heavy	
5-8	BD Pork Pie	24" x 18"	-"	Heavy	direct mix
9-12			-"	Power	saturation + compr.
13-16			-"	Metal	brighter
17-20			-"	Vintage	front micro
21-24			-"	Rock	less overhead
25-28			-"	Rock	saturation + compr.
29-32			-"	Power	distortion
33-36			-"	Rock	transient + brigther
37-40	BD L&L	22" x 14"	-"	Pop	universal
41-44			-"	Pop	saturation bright
45-48			-"	Pop	saturation
49-52			-"	Pop	saturation bright
53-56			-"	Pop	saturation & atk.
57-60			-"	Pop	universal
61-64			-"	Pop	universal
65-68			-"	Power	saturation
69-72			-"	Pop	more low end
73-76			-"	Power	saturation
77-80			-"	Acoustic	universal
81-84			-"	Metal	bright
85-88			-"	Acoustic	soft
89-92			-"	Sub	more low end
93-96	BD Ice Custom	26" x 14"	-"	Indie	universal
97-100			-"	Dance	universal
101-104			-"	Indie	universal
105-108			-"	Indie	front mic.
109-112			-"	Dance	universal
113-116			-"	Indie	universal
117-126	BD Pork Pie & Sub Layer		semi	Rock	Sub & attack layer
127	silence - no sound				

11 - Bass Drum Acoustic 2 (LPF)

No.	Sound	Size	Layer	Genre	
1-4	Bass Drum Ludwig	22" x 18"	all - soft	Metal	universal
5-8			-"	Metal	bright
9-12			-"	Metal	more attack
13-16			-"	Metal	universal
17-20	Bass Drum Pearl Ref.	22" x 16"	-"	Funk	universal
21-24			-"	Metal	bright
25-28			-"	Pop	universal
29-32			-"	Metal	bright
33-36			-"	Power	universal
37-40			-"	Funk	universal
41-44			-"	Metal	bright
45-48			-"	Funk	universal
49-52			-"	Metal	bright
53-56			-"	Pop	universal
57-60			-"	Power	bright
61-64			-"	LoFi	distortion
65-68			-"	Funk	front microphone
69-72			-"	Metal	universal
73-76	Bass Drum Premier 1	18" x 14"	-"	Jazz	universal
77-80			-"	Jazz	universal
81-84			-"	Jazz	more overhead
85-88			-"	Jazz	front microphone
89-92	Bass Drum Premier 2	18" x 14"	-"	Jazz	soft
93-96			-"	Jazz	soft attack
97-100			-"	Jazz	brighther
101-104			-"	Jazz	soft attack
105-106	Bass Drum Ludwig	24" x 18"	all - soft	Rock	universal
107-108			all - soft	Rock	universal
109-111	Bass Drum Slingerland	24" x 18"	all - soft	Jazz	universal
112-114			all - soft	Jazz	universal
115-117			all - soft	Rock	bright
118-120	Bass Drum Yamaha	24" x 18"	all - soft	Acoustic	front head off
121-123			all - soft	Rock	universal
124-126			all - soft	Acoustic	universal
127	silence - no sound				

12 - Bass Drum Acoustic 3 (LPF)

No.	Sound	Size	Layer	Genre	
1	Bass Drum Ludwig Blue	26" x 14"	all	Vintage	universal
2			semi	Vintage	
3			medium	Vintage	
4			soft	Vintage	
5-8	Bass Drum Ludwig Blue	26" x 14"	-"	Vintage	direct
9-12			-"	Vintage	more attack
13-16			-"	Vintage	mono
17-20			-"	Vintage	mono
21-24			-"	Vintage	universal
25-28			-"	Vintage	universal
29-32			-"	Rock	universal
33-36			-"	Distortion	LoFi
37-40			-"	Rock	universal
41-44	Bass Drum Ludwig Black	20" x 16"	-"	Vintage	front microphone
45-48			-"	Pop	Lofi
49-52			-"	Vintage	front mic
53-56			-"	Pop	distortion
57-60			-"	Pop	universal
61-64			-"	Pop	universal
65-68	Bass Drum DW Coll.	20" x 16"	-"	Prog	low resonance
69-72			-"	Prog	low end
73-76			-"	Prog	front mic.
77-80			-"	Prog	low end
81-84			-"	Prog	universal
85-88			-"	Prog	transient up
89-92			-"	Disco	universal
93-96			-"	Vintage	universal
97-100	Bass Drum Sonor Des.	24" x 18"	-"	StudioPop	universal
101-104			-"	StudioPop	low end
105-108			-"	StudioPop	universal
109-112			-"	StudioPop	low end
113-116			-"	StudioPop	universal
117-120			-"	StudioPop	low end
121-124			-"	StudioPop	transient
125			all-med.	Metal	universal
126			all-med.	Metal	universal
127	silence - no sound				

13 - Bass Drum Acoustic 4 (LPF)

No.	Sound	Size	Layer	Genre	
1-4	Bass Drum Tama Art St.	24" x 18"	all - soft	Rock	universal
5-8			-"	Rock	low end
9-12			-"	Rock	universal
13-16			-"	Rock	low end
17-20			-"	Rock	universal
21-24			-"	Rock	low end
25-28			-"	Rock	brighter
29-32	Bass Drum Gretsch Sign.	24" x 16"	-"	Acoustic	universal
33-36			-"	Acoustic	low end
37-40			-"	Acoustic	open tone
41-44			-"	Acoustic	open low end
45-48			-"	Acoustic	open tone
49-52			-"	Acoustic	open low end
53-56			-"	Metal	mono
57-60	Bass Drum Gretsch RB	22" x 14"	-"	Acoustic	universal
61-64			-"	Acoustic	low end
65-68			-"	Acoustic	universal
69-72			-"	Acoustic	low end
73-76			-"	Acoustic	universal
77-80			-"	Acoustic	universal
81-84	Bass Drum DW&Woofers	22" x 20"	-"	Jazz	direct microphone
85-88			-"	Dance	universal
89-92			-"	Jazz	overhead
93-96			-"	Acoustic	+ attack
97-100			-"	Acoustic	low end
101-104	Bass Drum Yamaha	20" x 16"	all-semi	Pop/Rock	universal
105-106	Bass Drum Yamaha	22" x 14"	all-semi	Pop/Rock	universal
107-108	Bass Drum Yamaha		all-semi	Jazz	universal
109-110	Bass Drum Yamaha		all-semi	Pop/Rock	universal
111-113	Bass Drum GMS	22" x 14"	all	Vintage	direct - overh. - room
114-116	Bass Drum GMS	22" x 14"	all	Pop/Rock	direct - overh. - room
117-119	Bass Drum Yamaha	15" x 24"	all	Jazz	direct - overh. - room
120-123	Bass Drum GMS+	22" x 14"	all-semi	Pop/Rock	universal
124	Bass Drum Yamaha	22" x 14"	all	Pop/Rock	universal
125	Bass Drum Yamaha	22" x 14"	all	Soul	universal
126	Bass Drum	Partial	one	Partial	Sub only
127	silence - no sound				

17 - Bass Drum Electronic (LPF)

Copy 84

No.	Sound	Genre	
1-23	Bass Drum	Dance	universal
24-26	Bass Drum	Dance	Sub
27	Bass Drum 808a	808a	short
28		808a	short/long velocity
29		808a	short/long velocity (no dyn)
30		808a	long
31	Bass Drum 808b	808b	short
32		808b	short/long velocity
33		808b	short/long velocity (no dyn)
34		808b	long
35	Bass Drum 808c	808c	short
36		808c	short/long velocity
37		808c	short/long velocity (no dyn)
38		808c	medium
39		808c	long
40-48	Bass Drum CR78	CR78	variations
49-50	Bass Drum MT400	MT400	variations
51-55	Vintage units 1950-2000		
56-60	909		
61-63	808		
64	909		
65	909 BPF 12		
66	909 BPF 24		
67	909 LPF 24 standard		
68	909 LPF 24 Reso		
69-77	Vintage units 1950-2000		
78-79	Vintage units		HPF
80-92	Vintage units 1950-2000		
93	copy EBD no. 1		BPF
94	copy EBD no. 2		HPF
95	copy EBD no. 3		HPF
96-124	Vintage units 1950-2000		
127	silence - no sound		

Copy Group 84 - Exclusive group

The Bass Drum Electronic Sounds from Group 84 offer the following function:

Stop a long 808 bass drum with a second trigger to mute or a short variation of an 808 bass drum.

This allows the drummer to play long/short 808 bass drums live with two triggers.

Group 84 is a copy from group 17.

If you want to use this function, read the information on page 31 & 32.

18 - Bass Drum Techno (LPF)

No.	Sound	Genre	Filter
1-5	Bass Drum	Techno	LPF24
6-10	Bass Drum	Techno House	LPF24
11	Bass Drum	Minimal Techno	BPF24
12-15	Bass Drum	Minimal Techno	LPF24
16-19	Bass Drum	Dark Techno	LPF24
20	Bass Drum	Dark Techno	BPF24
21-25	Bass Drum	Melodic Techno	LPF24
26-27	Bass Drum	House	LPF24
28	Bass Drum	House	BPF24
29-30	Bass Drum	House	LPF24
31-35	Bass Drum	Industrial	LPF24
34	Bass Drum	Industrial	BPF24
35	Bass Drum	Industrial	LPF24
36-38	HipHop	HipHop	

18 - Bass Drum Partial

No.	Sound	Filter
61	Dance Attack	LPF
62	808 Attack	HPF
63	808 Distortion Attack	LPF
64	808 Attack	HPF
65	808 Attack	LPF
66	808 Attack	LPF
67	CR78 Attack	LPF
68	CR78 Attack	LPF
69	Hard Attack	LPF
70	Dance Attack bright	LPF

No.	Sound	Filter
71	Techno Attack	LPF
72	Techno Attack	LPF
73	BD Attack Acoustic	LPF
74	BD Attack Acoustic	LPF
75	Attack Dance	LPF
76	Attack Dance	LPF
77	Attack Dance	LPF
78	Attack Dance	LPF
127	silence - no sound	

The Bass Drum attack sounds numbers 61-74, are developed to layer them with a standard Bass Drum sound. Make the Bass Drum attack more visible with such a layered sound.

Snare Drum

Snare articulation

The snare has 5 different articulations.

- 21/1 Rimshot
- 21/2 Open Hit
- 21/3 Shallow Rimshot
- 21/4 Cross Stick
- 21/5 Shallow Hit

Rs
Sr
Si
Sh

App view - V3 Drum Control

▼ Snare			
➤ 20 Snare 4 & 5"			
▼ 21 Snare 5"			
21/1	SN 5" Jazz	/Rs	
21/2	SN 5" Jazz		
21/3	SN 5" Jazz	/Sr	
21/4	SN 5" Jazz	/Si	
21/5	SN 5" Jazz	/Sh	

No.	Sound	Size	Articul.	Genre	Mix	Filter	Pos.Se.
1	Ludwig Acrolite	14x5"	Rimshot	Jazz	direct	HPF	
2			Open Hit			HPF	✓
3			Shallow RS			HPF	↑
4			Cross Stick			HPF	
5			Shallow Hit			HPF	

Position Sensing - Pos.Se.

Each snare marked ✓ offers position sensing samples.

To play position sensign snare samples, your trigger controller must send the MIDI controller CC16. MIDI controller 16 has been an unofficial standard for position sensing for years.

Positional sensing is a term coined by electronic percussion manufacturers to describe the ability of a sound module to register and respond to hits at different locations of a drum pad or head. Most important example might be a snare drum that sounds full when struck dead center but has progressively more ring as you strike closer and closer to the edge.

20 - Snare Drum Acoustic 4"

No.	Sound	Size	Articul.	Genre		Filter	Pos.Se.
1	Pearl Piccolo	10"x4"	Rimshot	Pop	direct & overhead	HPF	
2			Open Hit			HPF	✓
3			Shallow RS			HPF	
4			Cross Stick			HPF	
5			Shallow Hit			HPF	
<hr/>							
6-10	Pearl Piccolo	10"x4"	-"	Pop	EQ & Compressor	HPF	✓
11-15			-"	Pop	Distortion	HPF	✓
<hr/>							
31-35	DW Piccolo	12"x4"	-"	Pop	direct	HPF	✓
36-40			-"	Pop	direct & overhead	HPF	✓
41-45			-"	Pop	EQC direct	LPF	✓
46-50			-"	Pop	EQC d. & overhead	LPF	✓
<hr/>							
71-75	Pearl Piccolo	13"x4"	-"	Pop	direct & overhead	HPF	✓
76-80			-"	Pop	EQ d. & overhead	LPF	✓
81-85			-"	Pop	EQC d. & overhead	LPF	✓
<hr/>							
127	silence - no sound						

EQ

Equaliser were used. In most cases, the sound is also brighter, and the Cutoff parameter works as a lowpass filter

EQC

Equaliser and compressor were used. In most cases, the sound is also brighter, and the Cutoff parameter works as a lowpass filter

21 - Snare Drum Acoustic 5"

No.	Sound	Size	Articul.	Genre	Mix	Filter	Pos.Se.
1	Ludwig Acrolite	14x5"	Rimshot	Jazz	direct	HPF	
2			Open Hit			HPF	✓
3			Shallow RS			HPF	
4			Cross Stick			HPF	
5			Shallow Hit			HPF	
6-10			-"	Jazz	direct & overhead	HPF	✓
11-15			-"	Jazz	EQC direct	LPF	✓
16-20			-"	Jazz	EQC d. & overhead	LPF	✓
21-25			-"	Jazz	only overhead	HPF	✓
26-30	Ludwig Supra. 400	14x5"	-"	Disco	direct	HPF	✓
31-35				Disco	EQC direct	LPF	✓
36-40	Ludwig Supra. 400	14x5"	-"	Pop	direct	HPF	✓
41-45			-"	Pop	direct & overhead	HPF	✓
46-50			-"	Pop	EQC direct	LPF	✓
51-55			-"	Pop	EQC d. & overhead	LPF	✓
66-70	Ludwig Vintage	14x5"	-"	60th	direct	HPF	✓
71-75			-"	60th	direct & overhead	HPF	✓
76-80			-"	Vintage	EQC direct	LPF	✓
81-85			-"	Vintage	EQC d. & overhead	LPF	✓
91-95	Trojan	14x5"	-"	Jazz	direct & overhead	HPF	✓
96-100			-"	Jazz	brighter	LPF	✓
127	silence - no sound						

EQ

← Equaliser were used. In most cases, the sound is also brighter, and the Cutoff parameter works as a lowpass filter

EQC

← Equaliser and compressor were used. In most cases, the sound is also brighter, and the Cutoff parameter works as a lowpass filter

22 - Snare Drum Acoustic 5"

No.	Sound	Size	Articul.	Genre	Mix	Filter	Pos.Se.
1	Trump	14x5"	Rimshot	Pop	direct	HPF	
2			Open Hit			HPF	✓
3			Shallow RS			HPF	
4			Cross Stick			HPF	
5			Shallow Hit			HPF	
6-10	Trump	14x5"	-"	Pop	direct & overhead	HPF	✓
11-15			-"	Pop	EQC direct	LPF	✓
16-20			-"	Pop	EQC d. & overhead	LPF	✓
36-40	Zildjian Alloy	14x5"	-"	Rock	direct	HPF	✓
41-45			-"	Rock	direct & overhead	HPF	✓
46-50			-"	Rock	EQC direct	LPF	✓
51-55			-"	Rock	EQC d. & overhead	LPF	✓
56-60			-"	Rock	Special DSP direct	HPF	✓
61-65			-"	Rock	Special DSP d.&oh.	HPF	✓
81-85	Ludwig Cooper	14x5"	-"	Studio	direct	HPF	✓
86-90			-"	Studio	direct & overhead	HPF	✓
91-95			-"	Studio	EQC direct	LPF	✓
96-100			-"	Studio	EQC d. & overhead	LPF	✓
101-105			-"	Pop	EQC dir. - damped	HPF	✓
106-110			-"	Pop	EQC d.&oh-damped	HPF	✓
127	silence - no sound						

49 - Snare Drum Acoustic 5" (Custom)

No.	Sound	Size	Articul.	Genre	Mix	Filter	Pos.Se.
1	Massoff	14x5"	Rimshot	Acoustic	direct & overhead	LPF	
2			Open Hit			LPF	✓
3			Shallow RS			LPF	
4			Cross Stick			LPF	
5			Shallow Hit			LPF	
6-10	Massoff	14x5"	-"	Acoustic	direct & o.h. brighter	HPF	✓
11-15	Massoff		-"	Acoustic	only overhead	HPF	✓

23 - Snare Drum Acoustic 5"

No.	Sound	Size	Articul.	Genre	Mix	Filter	Pos.Se.
1	Sonor Designer	14x5"	Rimshot	Rock	direct	HPF	
2			Open Hit			HPF	✓
3			Shallow RS			HPF	
4			Cross Stick			HPF	
5			Shallow Hit			HPF	
6-10	Sonor Designer	14x5"	-"	Rock	direct & overhead	HPF	✓
11-15			-"	Rock	EQC direct	LPF	✓
16-20			-"	Rock	EQC d. & overhead	LPF	✓
31-35	Gretsch Hammered	14x5"	-"	Metal	direct	HPF	✓
36-40			-"	Metal	direct & overhead	HPF	✓
41-45			-"	Metal	EQC direct	LPF	✓
46-50			-"	Metal	EQC d. & overhead	LPF	✓
61-65	Craviotto	14x5"	-"	Rock	direct & overhead	HPF	✓
66-70			-"	Rock	EQ d. & overhead	LPF	✓
71-75			-"	Rock	EQC d. & overhead	LPF	✓
81-85	Montineri	14x5"	-"	Pop	direct & overhead	HPF	✓
86-90			-"	Pop	EQ d. & overhead	LPF	✓
91-95			-"	Pop	EQC d. & overhead	HPF	✓
101-105	DW Cooper	14x5"	-"	Rock	direct & overhead	HPF	✓
106-110			-"	Rock	direct & over. bright	LPF	✓
111-115			-"	Rock	direct & over. fat	LPF	✓
116-120			-"	Rock	direct	LPF	✓
127	silence - no sound						

EQ

Equaliser were used. In most cases, the sound is also brighter, and the Cutoff parameter works as a lowpass filter

EQC

Equaliser and compressor were used. In most cases, the sound is also brighter, and the Cutoff parameter works as a lowpass filter

24 - Snare Drum Acoustic 5,5"

No.	Sound	Size	Articul.	Genre	Mix	Filter	Pos.Se.
1	Craviotto	14x5,5"	Rimshot	Rock	direc	HPF	
2			Open Hit			HPF	✓
3			Shallow RS			HPF	
4			Cross Stick			HPF	
5			Shallow Hit			HPF	
6-10	Craviotto	14x5,5"	-"	Rock	direct & overhead	HPF	✓
11-15			-"	Pop	EQC direct	LPF	✓
16-20			-"	Pop	EQC d. & overhead	LPF	✓
41-45	Ayotte	14x5,5"	-"	Rock	direct & overhead	HPF	✓
46-50			-"	Rock	EQ d. & overhead	LPF	✓
51-55			-"	Rock	EQC d. & overhead	LPF	✓
61-65	Ludwig	14x5,5"	-"	Pop	direct & overhead	HPF	✓
66-70			-"	Pop	EQ d. & overhead	LPF	✓
71-75			-"	Pop	EQC d. & overhead	LPF	✓

24 - Snare Drum Acoustic 6"

No.	Sound	Size	Articul.	Genre	Mix	Filter	Pos.Se.
81-85	Brazil Ciaxa	12x6"	-"	Brazil	direct	HPF	✓
91-95	Custom (noBuzzer)	14x6"	-"	Universal	direct	HPF	✓

24 - Snare Drum Acoustic 6,5"

No.	Sound	Size	Articul.	Genre	Mix	Filter	Pos.Se.
101-105	Sonor Designer	14x6,5"	-"	Rock	direct & overhead	HPF	✓
106-110			-"	Rock	direct & over. bright.	LPF	✓
111-115			-"	Pop	direct & overhead	LPF	✓
116-120			-"	Vintage	direct & overhead	LPF	✓
127	silence - no sound						

25 - Snare Drum Acoustic 6,5"

No.	Sound	Size	Articul.	Genre	Mix	Filter	Pos.Se.
1	Ludwig Supra. 402	14x6,5"	Rimshot	Vintage	direct	HPF	✓
6-10	Ludwig Supra. 402	14x6,5"	-"	Vintage	direct & overhead	HPF	✓
11-15			-"	70th	direct & big overhead	HPF	✓
16-20			-"	60th	only overhead	HPF	✓
21-25			-"	Vintage	EQ direct	LPF	✓
26-30			-"	Vintage	EQ d. & overhead	LPF	✓
31-35			-"	70th	EQ direct & big over.	LPF	✓
36-40			-"	60th	EQ only overhead	LPF	✓
41-45			-"	80th GATE	direct	HPF	✓
46-50			-"	80th GATE	direct & overhead	HPF	✓
51-55			-"	80th GATE	direct & big overhead	HPF	✓
56-60			-"	80th GATE	only overhead	HPF	✓
76-80	Tama Bell Brass	14x6,5"	-"	Pop	direct	HPF	✓
81-85			-"	Pop	direct & overhead	HPF	✓
86-90			-"	Pop	EQC direct	LPF	✓
91-95			-"	Pop	EQC d. & overhead	LPF	✓
127	silence - no sound						

26 - Snare Drum Acoustic 6,5"

No.	Sound	Size	Articul.	Genre	Mix	Filter	Pos.Se.
1-5	Pearl Signature	14x6,5"	-"	Rock	direct	HPF	✓
6-10			-"	Rock	direct & overhead	HPF	✓
11-15			-"	Rock	EQC direct	LPF	✓
16-20			-"	Rock	EQC d. & overhead	LPF	✓
31-35	Pork Pie Brass	14x6,5"	-"	Heavy	direct	HPF	✓
36-40			-"	Heavy	EQC d. & overhead	HPF	✓
41-45			-"	Heavy	EQC direct	LPF	✓
46-50			-"	Heavy	EQC d. & overhead	LPF	✓
61-65	Ludwig BB	14x6,5"	-"	Pop	direct & overhead	HPF	✓
66-70			-"	Pop	EQ d. & overhead	LPF	✓
71-75			-"	Pop	EQC d. & overhead	LPF	✓
81-85	Surgical Steel	14x6,5"	-"	Rock	direct & overhead	HPF	✓
86-90			-"	Rock	EQ d. & overhead	LPF	✓
91-95			-"	Rock	EQC d. & overhead	LPF	✓
127	silence - no sound						

27 - Snare Drum Acoustic 7"

No.	Sound	Size	Articul.	Genre	Mix	Filter	Pos.Se.
1-5	Craviotto Custom	14x7"	-"	Acoustic	direct	HPF	✓
6-10			-"	Acoustic	direct & overhead	HPF	✓
11-15			-"	Acoustic	EQC direct	LPF	✓
16-20			-"	Acoustic	EQC d. & overh.	LPF	✓
31-35	Tama	14x8"	-"	Pop	direct & overhead	HPF	✓
36-40					d. & o h. brighter	LPF	✓
41-45					d. & o h. brighter	LPF	✓
51-55	Tama Big Fad	14x8"	-"	Pop	direct & overhead	HPF	✓
56-60					d. & o h. brighter	LPF	✓
61-65					less Root tone	LPF	✓
127	silence - no sound						

33 - Snare Drum - Click (LPF)

No.	Sound	Size	Articul.	Genre	Mix	Filter
1	Snare Click	6,5"	1		Round Robin	LPF
2	Snare Click	5"	1		Round Robin	LPF
3	Snare Click Cooper	5"	1		Round Robin	LPF
4	Snare Click Ferrone	6,5"	1		Round Robin	LPF
5	Snare Click Piccolo	4"	1		Round Robin	LPF
6	Snare Click Caxia	6"	1		Round Robin	LPF
7	Snare Click DW	5"	3		Round Robin	LPF
8	Snare Click Massoff	5"	3		Round Robin	LPF
9	Snare Click Sonor	6,5"	3		Round Robin	LPF
10	Snare Click Tama	8"	3		Round Robin	LPF
11	Snare Click Tama Low	8"	3		Round Robin	LPF
12	Snare Click Trojan	5,5"	3		Round Robin	LPF

33 - Snare Drum - Partial Buzzer (LPF)

No.	Sound	Size	Articul.	Genre	Mix	Filter
21	Buzzer noise 1		1		Round Robin	HPF
22	Buzzer noise 2		1		Round Robin	HPF
23	Buzzer noise 3		1		Round Robin	HPF
24	Buzzer noise 4		1		Round Robin	HPF
25	Buzzer noise 1 - 2		1		Round Robin	HPF
26	Buzzer noise 1 - 2 - 3		1		Round Robin	HPF
27	Buzzer noise DW		1		Round Robin	HPF
28	Buzzer noise Massoff		2		Round Robin	HPF
29	Buzzer noise Sonor		3		Round Robin	HPF
30	Buzzer noise Tama		2		Round Robin	HPF
31	Buzzer noise Tama		3		Round Robin	HPF
32	Buzzer noise Troyan		4		Round Robin	HPF
41	Brush stroke				Round Robin	HPF
127	silence - no sound					

Buzzer noise

The „Buzzer noise“ samples only make sense in connection with the LINK function in our app. You layer this sound with a snare or bass drum.

34 - Snare Reverb Layer (LPF)

No.	Sound	Size	Articul.	Note	Filter
1-5	Ludwig Nickel	14x6,5"	Rimshot	use as snare layer	LPF
			Open Hit		LPF
			Shallow Rims.		LPF
			Cross Stick		LPF
			Shallow Hit		LPF
6-10	Ludwig Supra. 402	14x6,5"	-"-	"	LPF
11-15	Pearl Signature	14x6,5"	-"-	"	LPF
16-20	Pork Pie Brass	14x6,5"	-"-	"	LPF
21-25	Tama Bell Brass	14x6,5"	-"-	"	LPF

Attention - Drop outs

The Snare Reverb Layer sounds were designed to overlay an extremely long reverb sample onto an existing snare drum.

Rolls are not possible because the Reverb sample uses the entire reverb time from the processor, which causes drop outs.

88 - Snare Drum - Brush 5,5" - Exclusive group

No.	Sound	Size	Articul.	Genre	Note	Filter	Pos.Se.
1	Ludwig Acrolite	14x5,5"	Rimshot	Jazz	direct & overhead	HPF	
2			Open Hit			HPF	✓
3			Shallow RS			HPF	
4			Cross Stick			HPF	
5			Shallow Hit			HPF	
6			Swirl short			HPF	
7			Swirl long			HPF	
8			Special Position Sensing mapping: Center = Brush Hit Edge = Open			HPF	✓
9			Special Position Sensing mapping: Velocity 1-64 Center = Swirl long Edge = Swirl long			HPF	✓
			Velocity 65-127 Center = Brush Hit Edge = Open				
20			Mute sound 1-19				
21-40	copy no. 1-20	14x5,5"	sequence scheme like 1-20			HPF	✓
61-80	Ludwig Acrolite	14x5,5"	sequence scheme like 1-20		Only overhead microphones	HPF	✓
81-100	copy no. 61-80	14x5,5"	sequence scheme like 1-20		Only overhead microphones	HPF	✓

Snare Brush - copy no. 21-40 / 81-100

You get the same brush snare twice. You can create a group just for the swirl effect and an additional group for the hit.

This way the swirl sound is not stopped by a hit, but only by another swirl or mute trigger.

Exclusive group

The Snare Brush sounds from the Group 88 offer the following function:

Stop a long Swirl with a second trigger to mute, or another variation of this sound.

This allows the drummer to play Swirl stopped by a hit live with two triggers. If you want to use this function, read the information on page 31 & 32.

35 - Snare Electronic

No.	Sound	Genre	Variation	Note	Filter
1-17	E-Snare	Dance		velocity crossover	HPF6
18	E-Snare	Dance		velocity crossover	BPF24
19-32	E-Snare	Dance		velocity crossover	HPF6
	The snare sounds 1-32 are newly constructed sounds. Two selected snare samples are mixed with velocity cross over. The sounds come from a selection of all the following electronic snare samples.				
33-37	E-Snare	Techno			LPF24Res
38-42	E-Snare	Techno House			LPF24Res
43-47	E-Snare	Minimal Techno			LPF24Res
48-52	E-Snare	Dark Techno			LPF24Res
53-57	E-Snare	Melodic Techno			LPF24Res
58-62	E-Snare	House			LPF24Res
63-67	E-Snare	Industrial			LPF24Res
68	E-Snare 808a		tone 1		LPF6
69			tone 2		LPF6
70			tone 3		LPF6
71			velocity split 1 2 3		LPF6
72			velocity split 1 2 3		BPF
73	E-Snare 808b		tone 1		LPF6
74			tone 2		LPF6
75			tone 3		LPF6
76			tone 4		LPF6
77	E-Snare 808c		1 2 3 4	velocity split	LPF6
78			1 2 3 4	velocity split	BPF
79			tone 1		LPF6
80			tone 2		LPF6
81			tone 3		LPF6
82			tone 4		LPF6
83			tone 4	bright	LPF6
84	E-Snare 808d		1 2 3 4	velocity split	LPF6
85			1 2 3 4	velocity split	NOTCH
86			tone 1		LPF6
87			tone 2		LPF6
88			tone 3		LPF6
89			tone 4		LPF6
90			tone 5		LPF6
91			tone 6		LPF6

35 - Snare Electronic

No.	Sound	Genre	Variation	Note	Filter
92	E-Snare 808e		1 2 3 4	velocity split	LPF6
93			1 2 3 4	velocity split	LPF24
94			tone 1		LPF6
95			tone 2		LPF6
96			tone 3		LPF6
97			tone 4		LPF6
98	E-Snare 808f		tone 1		LPF6
99			tone 2		LPF6
100			tone 3		LPF6
101			tone 4		LPF6
102	E-Snare 808g		tone 1		LPF6
103			tone 2		LPF6
104	E-Snare CR78a		tone 1		LPF6
105			tone 2		LPF6
106			tone 3		LPF6
107			tone 4		LPF6
108			tone 5		LPF6
109			tone 6 accent		LPF6
110			tone 7 dynamic	velocity split	LPF6
111	E-Snare CR78b		tone 1		LPF6
112			tone 2		LPF6
113			tone 3 dynamic	velocity split	LPF6
114			tone 4 dynamic	velocity split	LPF6
115	E-Snare MT400V		tone 1		LPF6
116-118	E-Snare	Hip Hop			LPF6
119-120	E-Snare	House			LPF6
121-123	CR78 Rimshot				LPF6
124	TR808 Rimshot				LPF6
125	MT400V Rimshot				LPF6
126	Cross Stick				LPF6
127	silence - no sound				

36 - Snare Electronic Vintage

No.	Sound	Filter	
1-43	Vintage Drum Computer	HPF6	
44	Vintage Drum Computer	LPF24	
45-126	Vintage Drum Computer	HPF6	
127	silence - no sound		

37 - Snare Electronic Vintage - DSP modified

No.	Sound	Filter	
1-25	Vintage Drum Computer	Notch	
26	Vintage Drum Computer no.8	BPF	
27-115	Vintage Drum Computer	Notch	
116	Vintage Drum Computer cross over	LPF24 Reso	
117	Vintage Drum Computer cross over	BPF24	
118	Vintage Drum Computer cross over	LPF24 Reso / velocity	
119-126	Vintage Drum Computer	Notch	
127	silence - no sound		

38 - Snare Electronic Vintage - Rimshot

No.	Sound	Filter	
1-63	Vintage Drum Computer	LPF6	
127	silence - no sound		

39 - Snare Electronic - Position Sensing

No.	Sound	Filter	
1	TR808 Rimshot	HP6	
2	TR808 open	HP6	Position Sensing
3	TR808 Shallow Rimshot	HP6	
4	TR808 Cross Stick	HP6	
5	TR808 Shallow Hit	HP6	
6	CR8 Rimshot	HP6	
7	CR8 open	HP6	Position Sensing
8	CR8 Shallow Rimshot	HP6	
9	CRk Cross Stick	HP6	
10	CR8 Shallow Hit	HP6	
11	MT400 Rimshot	LP6	
12	MT400 open	LP6	Position Sensing
13	MT400 Shallow Rimshot	LP6	
14	MT400 Cross Stick	LP6	
15	MT400 Shallow Hit	LP6	
16	TR808 Rimshot	BPF	
17	TR808 open	BPF	Position Sensing
18	TR808 Shallow Rimshot	BPF	
19	TR808 Cross Stick	BPF	
20	TR808 Shallow Hit	BPF	

39 - Snare Electronic Hybride - Position Sensing

No.	Sound	Filter	
64	TR808 & Ludwig Rimshot	HP6	
65	TR808 & Ludwig open	HP6	Position Sensing
66	TR808 & Ludwig Shallow Rimshot	HP6	
67	TR808 & Ludwig Cross Stick	HP6	
68	TR808 & Ludwig Shallow Hit	HP6	

40 - Toms Acoustic (LPF)

No.	Sound		
1	Toms DW Collector	8x7	
2		8x7	Rim
3		10x8	
4		10x8	Rim
5		12x8	
6		12x8	Rim
7		14x11	
8		14x11	Rim
9		16x14	
10		16x14	Rim
11		16x16	
12		16x16	Rim
13-24	Toms DW Collector	-"-	Bright
25-36	Toms DW Collector	-"-	Universal
37-48	Toms DW Collector	-"-	Brighter
49-60	Toms DW Collector - Big Reverb HPF	-"-	Rock Reverb HPF
127	silence - no sound		

41 - Toms Acoustic (LPF)

No.	Sound		
1	Toms Ludwig	8x8	
2		8x8	Rim
3		10x8	
4		10x8	Rim
5		12x8	
6		12x8	Rim
7		13x9	
8		13x9	Rim
9		16x16	
10		16x16	Rim
11		18x16	
12		18x16	Rim
13-24	Toms Ludwig	-"-	Bright
25-36	Toms Ludwig	-"-	Universal
127	silence - no sound		

42 - Toms Acoustic (LPF)

No.	Sound		
1	Toms Premier	8x8	
2		8x8	Rim
3		10x8	
4		10x8	Rim
5		12x8	
6		12x8	Rim
7		14x11	
8		14x11	Rim
9		16x14	
10		16x14	Rim
11		16x16	
12		16x16	Rim
13-24	Toms Premier	-"-	Overhead & buzzer
127	silence - no sound		

43 - Toms Acoustic (LPF)

No.	Sound		
1	Toms Pearl	8x7	
2		8x7	Rim
3		10x8	
4		10x8	Rim
5		12x10	
6		12x10	Rim
7		14x14	
8		14x14	Rim
9		16x16	
10		16x16	Rim
11		18x16	
12		18x16	Rim
13-24	Toms Pearl	-"-	Direct mix
25-36	Toms Pearl	-"-	Overhead & buzzer
127	silence - no sound		

44 - Toms Acoustic (LPF)

No.	Sound		
1	Toms Alto	8x7	Direct
2		8x7	Rim
3		10x8	
4		10x8	Rim
5		12x8	
6		12x8	Rim
7		14x11	
8		14x11	Rim
9		16x14	
10		16x14	Rim
11		16x16	
12		16x16	Rim
13-24	Toms Alto	-"-	Overhead & buzzer
25-36	Toms Alto	-"-	Overhead & direct
37-48	Toms Alto	-"-	Soft
49-60	Toms Alto	-"-	Pitch ENV
127	silence - no sound		

45 - Toms Acoustic - Brush (LPF)

No.	Sound		
1	Toms Premier Brush	8x8	
2		8x8	Rim
3		10x8	
4		10x8	Rim
5		12x8	
6		12x8	Rim
7		14x11	
8		14x11	Rim
9		16x14	
10		16x14	Rim
11		16x16	
12		16x16	Rim
13-24	Toms Premier Brush soft	-"-	Soft mapping
25-36	Toms Premier Brush	--	Overhead & buzzer
127	silence - no sound		

48 - Toms Acoustic - Big Reverb Layer (LPF)

No.	App	Sound	
61	1R	Toms - only Reverb	10x8
62	1R	Toms - only Reverb	12x8
63	1R	Toms - only Reverb	14x11
64	1R	Toms - only Reverb	16x14

Attention - Drop outs

The Tom Reverb Layer sounds were designed to overlay an extremely long reverb sample onto an existing tom.

Rolls are not possible because the Reverb sample uses the entire reverb time from the processor and you get drop outs.

105 - Toms Electronic (LPF)

No.	Sound	
1-120	Toms Electronic	Use parameter course tune to adjust high, middle, low... to get different tunings.
127	silence - no sound	

49 - Custom

No.	Sound	
1-126	These program slots are kept free for future update.	
127	silence - no sound	

50 - Cymbal Crash - Stick

COPY 81

No.	Sound			Filter
1	Paiste	20"	med. to hard	HP
2		20"	soft to hard	HP
3		20"	med. to hard	LP
4		20"	soft to hard	LP
5	Zildjian ZAV	19"	med. to hard	HP
6		19"	soft to hard	HP
7		19"	med. to hard	LP
8		19"	soft to hard	LP
9	ZildjianMCL	18"	med. to hard	HP
10		18"	soft to hard	HP
11		18"	med. to hard	LP
12		18"	soft to hard	LP
13	Zildjian XCL	18"	med. to hard	HP
14		18"	soft to hard	HP
15		18"	med. to hard	LP
16		18"	soft to hard	LP
17	Zildjian ZZX	18"	med. to hard	HP
18		18"	soft to hard	HP
19		18"	med. to hard	LP
20	Mute sound 1-19			
21	Paiste	18"	med. to hard	HP
22		18"	soft to hard	HP
23		18"	med. to hard	LP
24		18"	soft to hard	LP
25	Zildjian ZAV	18"	med. to hard	HP
26		18"	soft to hard	HP
27		18"	med. to hard	LP
28		18"	soft to hard	LP
29	Paiste	18"	med. to hard	HP
30		18"	soft to hard	HP
31		18"	soft to med.	HP
32	Trad. Thin	17"	med. to hard	HP
33		17"	soft to hard	HP
34		17"	med. to hard	LP
35		17"	soft to hard	LP
40	Mute sound 21-39			

No.	Sound			Filter
41	Zildjian ZAV	16"	med. to hard	HP
42		16"	soft to hard	HP
43		16"	med. to hard	LP
44		16"	soft to hard	LP
45	Paiste 2002	16"	med. to hard	HP
46		16"	soft to hard	HP
47		16"	med. to hard	LP
48		16"	soft to hard	LP
49	Paiste FC	16"	med. to hard	HP
50		16"	soft to hard	HP
51		16"	med. to hard	LP
52		16"	soft to hard	LP
53	Paiste 2002	16"	med. to hard	HP
54		16"	soft to hard	HP
55		16"	med. to hard	LP
56		16"	soft to hard	LP
57	Paiste	16"	med. to hard	LP
58		16"	soft to hard	LP
59	Sabian	16"	med. to hard	HP
60	Mute sound 41-59			
61	Trad. Thin	15"	med. to hard	HP
62		15"	soft to hard	HP
63		15"	med. to hard	LP
64		15"	soft to hard	LP
65	Paiste	15"	med. to hard	HP
66		15"	soft to hard	HP
67		15"	soft to med.	HP
68	Paiste 3000	14"	med. to hard	HP
69		14"	soft to hard	HP
70		14"	med. to hard	LP
71		14"	soft to hard	LP
72	ZildjianMCL	14"	med. to hard	HP
73		14"	soft to hard	HP
74		14"	med. to hard	LP
75		14"	soft to hard	LP

50 - Splash COPY 81

No.	Sound			Filter
76	Trad. Thin	14"	med. to hard	HP
77		14"	soft to hard	HP
78		14"	med. to hard	LP
79		14"	soft to hard	LP
80	Mute sound 61-79			
81	Splash SF	14"	soft to hard	HP
82			soft to hard	LP
83	Paiste	14"	med. to hard	HP
84		14"	soft to hard	HP
85		14"	soft to med.	HP
86	SBM	12"	medium	HP
87		12"	medium	LP
88	Splash SF	12"	medium	HP
89		12"	medium	LP
90	Spl. Sabian	12"	medium	HP
91		12"	medium	LP
92	Splash	12"	med. to hard	HP
93		12"	med. to hard	LP
94	Splash	10"	soft to hard	HP
95	Splash	10"	med. to hard	HP
96	Zildjian BAB	10"	medium	LP
97	Splash	8"	med. to hard	HP
98		8"	soft to hard	HP
99	Splash	6"	-	LP
100	Mute sound 81-99			

Cymbal check

We offer two different ways to stop a cymbal.

1. Key Aftertouch

Each cymbal can be stopped with Key Aftertouch.

Many e-drum controllers support this way.

50 - China COPY 81

No.	Sound			Filter
101	China Thin	20"	med. to hard	LP
102	China	19"	med. to hard	HP
103		19"	soft to hard	HP
104		19"	soft to med.	HP
105	China M	18"	med. to hard	HP
106		18"	soft to hard	HP
107		18"	med. to hard	LP
108		18"	soft to hard	LP
109	China Thin	18"	med. to hard	HP
110		18"	med. to hard	LP
111	Meinl Alloy	18"	med. to hard	HP
112		18"	soft to hard	HP
113		18"	med. to hard	LP
114		18"	soft to hard	LP
115	China Thin	16"	medium	HP
116	China Thin	12"	RoundRobin	HP
117	Cymbal	10"	Bell	HP
118	-			
119	-			
120	Mute sound 101-119			
127	silence - no sound			

2. Exclusive group

If your device does not send key aftertouch when you stop an electric cymbal by hand, we offer the option to use the exclusive group function.

The cymbal sounds in groups 81, 82 and 83 (copies of 50, 51, 52) are available for this. If you want to use this function, read the information on page 31 & 32.

51 - Cymbals Crash - Brush

COPY 82

No.	Sound			Filter
1	Thin	17"	med. to hard	HP
2		17"	soft to hard	HP
3		17"	med. to hard	LP
4		17"	soft to hard	LP
5	Zildjian ZCu	16"	med. to hard	HP
6		16"	soft to hard	HP
7		16"	med. to hard	LP
8		16"	soft to hard	LP
9	Paiste	16"	soft to med.	HP
10		16"	soft to med.	LP
11	Meinl Cl.	16"	soft to hard	HP
12		16"	med. to hard	HP
13		16"	soft to hard	LP
14		16"	med. to hard	LP
15	Thin	15"	med. to hard	HP
16		15"	soft to hard	HP
17	Splash Brush	10"	med. to hard	HP
18		10"	soft to hard	HP
19	-			
20	Mute sound 1-19			

51 - Cymbals - Rods

COPY 82

No.	Sound			Filter
41	Thin	17"	med. to hard	HP
42		17"	soft to hard	HP
43		17"	med. to hard	LP
44		17"	soft to hard	LP
45	Paiste	16"	med. to hard	HP
46		16"	soft to hard	HP
47		16"	med. to hard	LP
48		16"	soft to hard	LP

No.	Sound			Filter
49	Thin	15"	med. to hard	HP
50		15"	soft to hard	HP
51		15"	med. to hard	LP
52		15"	soft to hard	LP
53	Splash	12"	soft to hard	HP
54		12"	soft to hard	LP
60	Mute sound 41-59			

51 - Cymbals - Stop

COPY 82

No.	Sound			Filter
61	Cymbal	19"	Stop	LP
62	Cymbal	18"	Stop	LP
63	Cymbal	18"	Stop	LP
64	Cymbal	18"	Stop	LP
65	Cymbal	18"	Stop	LP
66	Cymbal	17"	Stop	LP

No.	Sound			Filter
67	Cymbal	16"	Stop	LP
68	Cymbal	15"	Stop	LP
69	Cymbal	14"	Stop	LP
70	Cymbal	12"	Stop	LP
71	Cymbal	11"	Stop	LP
72	Cymbal	10"	Stop	LP
80	Mute sound 61-79			

51 - Cymbals Crash - Mallet

COPY 82

No.	Sound			Filter
21	China Thin	20"	medium	HP
22		20"	soft Gong	HP
23	Paiste	20"	soft to hard	HP
24		20"	soft to hard	LP
25	Crash	17"	med. to hard	HP
26		17"	soft to hard	HP
27		17"	med. to hard	LP
28		17"	soft to hard	LP

No.	Sound			Filter
29	Paiste	16"	med. to hard	HP
30		16"	soft to hard	HP
31		16"	med. to hard	LP
32		16"	soft to hard	LP
33	Thin	15"	med. to hard	HP
34		15"	med. to hard	LP
40	Mute sound 21-39			

51 - Cymbals - Effects

COPY 82

No.	Sound			Filter
81	Cymbal	20"	Roll fast	HP
82	China	20"	Roll	HP
83	Rivet	20"	Roll	HP
84	Paiste Crash	16"	Roll fast	HP
85		16"	Roll medium	HP
100	Mute sound 81-99			

No.	Sound			Filter
101	China	20"	Scrap FX	HP
102	Cymbal	19"	Scrap FX	HP
103	Cymbal	17"	Scrap FX	HP
104	Cymbal	15"	Bell Wired	HP
105	Cymbal	8"	Cup Bell	HP
120	Mute sound 101-119			

Cymbal Chock feature page 31 & 32.

52 - Cymbals Ride - Stick

COPY 83

No.	Sound			Filter
1	Earth Ride	22"	Bell m-h	HP
2		22"	Bell s-h	HP
3		22"	Tip in	HP
4		22"	Tip out	HP
5		22"	Edge	HP
6		22"	Bell m-h	LP
7		22"	Bell s-h	LP
8		22"	Tip in	LP
9		22"	Tip out	LP
10		22"	Edge	LP
11	Groove Ride	21"	Bell	HP
12		21"	Tip	HP
13		21"	Edge	HP
14		21"	Bell	LP
15		21"	Tip	LP
16		21"	Edge	LP
20	Mute sound 21-39			
21	Ghost Ride	21"	Bell	HP
22		21"	Tip in 1	HP
23		21"	Tip in 2	HP
24		21"	Tip out	HP
25		21"	Edge	HP
26		21"	Bell	LP
27		21"	Tip in 1	LP
28		21"	Tip in 2	LP
29		21"	Tip out	LP
30		21"	Edge	LP
31		21"	in/out velocity	LP
40	Mute sound 21-39			

No.	Sound			Filter
41	Ride 2002	21"	Bell soft/hard	HP
42		21"	Bell soft/med.	HP
43		21"	Bell soft/med.	HP
44		21"	Tip m/h RR.	HP
45		21"	Tip m/h	HP
46		21"	Tip m/h thin	HP
47		21"	Tip soft/hard	HP
48		21"	Edge	HP
49		21"	Shaft	HP
50		21"	Crash	HP
	Mute sound 41-59			
61	Rock Ride	20"	Bell	HP
62		20"	Tip in	HP
63		20"	Tip out	HP
64		20"	Edge/Crash	HP
65		20"	Bell	LP
66		20"	Tip in	LP
67		20"	Tip out	LP
68		20"	Edge/Crash	LP
80	Mute sound 61-79			
81	Ride	20"	Bell	HP
82		20"	Tip 1	HP
83		20"	Tip 2	HP
84		20"	Edge	HP
85	Ride TMed	20"	Bell	HP
86		20"	Tip	HP
87		20"	Crash	HP
88	Pasite 2002	20"	Bell	HP
89		20"	Tip in	HP
90		20"	Tip out	HP
91		20"	Edge	HP
	Mute sound 81-99			

52 - Cymbals Ride - Brush

COPY 83

No.	Sound			Filter
101	Brush	21"	Tip out	HP
102	Brush	21"	Tip out	LP
103	Pasite 2002	20"	Brush Tip	HP
104	Ride TMed	20"	Brush Tip	HP
105		20"	Brush Bell	HP
120	Mute sound 101-119			

109 - Cymbals Electronic (Notch Filter)

No.	Sound		
1	Cymbal Electronic 808a		
2	Cymbal Electronic 808a	velocity dynamic	
3	Cymbal Electronic 808b		
4	Cymbal Electronic 808b	velocity dynamic	
5	Cymbal Electronic 808c		
6	Cymbal Electronic 808c	velocity dynamic	
7-10	Cymbal CR78		
11-91	Cymbal Electronic Vintage		
92	Hi-hat MT400		BPF
127	silence - no sound		

Cymbal Chock feature page 31 & 32.

Hi-hat (HPF)

Hi-hat

We offer two ways to use our Hi-hat sounds.

1. Standard - Groups 110, 111 and 112

These Hi-hats use note numbers and MIDI controller 4 to select the articulations.

Our firmware takes care of the complete control. If you hit the open Hi-hat trigger note number 46, the value of CC4 will be analyzed and depending on how far the Hi-hat is open, one of our four different open samples will be used.

Your trigger system must send for closed Hi-hat note number 42, and for open Hi-hat note number 46.

There is a feature which allows you to change the threshold points.

App view - V3 Drum Control

Full Open	0			22
Open	23	-	+	45
Half Open	46	-	+	68
Semi Open	69	-	+	91
Closed	92	-	+	113
Tight Closed	114	-	+	127

2. Exclusive group - 85, 86 and 87

If you have no Hi-hat controller sending CC4.

Hi-hat in group 85, 86 and 87 are copies from 110 to 112 for a special feature.

When using the Hi-hat sounds from group 110, 111 and 112, the last note-on in each exclusive group zone will stop an active sound in the same zone.

This means:

Any note-on of instrument 1-19 stops any sound in the same zone.

To use this method, you need a minimum of two triggers: One trigger for closed Hi-hat and one trigger for open Hi-hat.

If you want to use this function, read the information on page 31 & 32.

Hi-hat mapping

only needed for group 85, 86 and 87.

Note	Note	Note	Articulation		
1	21	41 etc...	Open	100%	Bow
2	22		Open	75%	Bow
3	23		Open	50%	Bow
4	24		Open	25%	Bow
5	25		Closed		Bow
6	26		Tight closed		Bow
7	27		Open	100%	Edge
8	28		Open	75%	Edge
9	29		Open	50%	Edge
10	30		Open	25%	Edge
11	31		Closed		Edge
12	32		Tight closed		Edge
13	33		Pedal Chick		
14	34		Pedal Splash		
15	35		Closed Bell		
16	36		Open Bell		

110 - Hi-hat Acoustic - copy 85

No. App	if you use copy 85 mapping start from	Sound	
1	1	Sabian AAX 14"	Studio
2	21	Zildijan QB 14"	Heavy
3	41	Zildijan NB 15"	Metal
4	61	Sabian HHX 14"	Jazz
5	81	Iversons 16"	Acoustic
6	101	Sabian HHX 14"	Brush
	127	silence - no sound	

111 - Hi-hat Acoustic brighter - copy 86

No. App	if you use copy 86 mapping start from	Sound	
1	1	Sabian AAX 14"	Studio
2	21	Zildijan QB 14"	Heavy
3	41	Zildijan NB 15"	Metal
4	61	Sabian HHX 14" & Tambourine	Jazz
5	81	Iversons 16"	Acoustic
6	101	Tambourine	Percussion
	127	silence - no sound	

112 - Hi-hat Electronic - copy 87

No. App	if you use copy 87 mapping start from	Sound	
1	1	TR808	
2	21	CR78	
3	41	CR8k	
4	61	MT400V	
5	81	Techno	
6	101	Techno	
	127	silence - no sound	

The electronic Hi-hat does not have as many articulations as the acoustic Hi-hat. But we keep all the same notes to keep the note number scheme.

Percussion - Latin

Exclusive group

Grp.	Sound		No.
60	Tumba 1	Latin	1-12
60	Conga 1	Latin	21-32
60	Quinto 1	Latin	41-52
60	Tumba 2	Latin	61-72
60	Conga 2	Latin	81-92
60	Quinto 2	Latin	101-112
61	Timbales Hembra	Latin	1-12
61	Timbales Macho	Latin	21-32
61	Pandeiro Mute	Latin	41-52
61	Pandeiro Choro	Latin	61-72
61	Pandeiro Samba	Latin	81-92
61	Caixa	Latin	101-112
62	Surdo 1 High	Latin	1-12
62	Surdo 1 Low	Latin	21-32
62	Surdo 2 Low	Latin	41-52
62	Agogo Low	Latin	61-72
62	Agogo Medium	Latin	81-92
62	Agogo High	Latin	101-112

Percussion - Latin

Grp.	Sound		No.
63	Cowbell 1 Cha Cha Bell	Latin	1-12
63	Cowbell 2 Bongo Bell	Latin	21-32
63	Cowbell 3 Low	Latin	41-52
63	Cowbell 4 Low	Latin	61-72
63	Cowbell 5 High	Latin	81-92
63	Cuica	Latin	101-117
64	Triangle 1 Low	Latin	1-12
64	Triangle 2 High	Latin	21-32
64	Guiro 1	Latin	41-60
64	Guira 1	Latin	61-70
64	Tambourine A	Latin	81-86
64	Tambourine B & C	Latin	101-108 / 109-120

Exclusive group

For example: an open conga hit is stopped by a subsequent mute hit or a silent sample.

If you want to use this function, read the information on page 31 & 32.

Percussion - Latin

Grp.	Sound		No.
90	Bongo 1 Hembra	Latin	1-12
90	Bongo 1 Macho	Latin	21-32
90	Bongo 2 Hembra	Latin	41-52
90	Bongo 2 Macho	Latin	61-72
90	Tamborim 1	Latin	81-92
90	Tamborim 2	Latin	101-112
91	Jamblock	Latin	1-4
91	Claves High & Low	Latin	21-28
91	Caxixi Low & Medium	Latin	41-52+53-60
91	Maracas 1 & 2	Latin	61-64+65-72
91	Maracas 3 + Mar. Metal	Latin	81-92+93-100
91	Shekere + Shaker	Latin	101-108+109-15

Artikulation Mapping

No.	Congas	Timb/Tambourim	Pandeiro	Caixa	Surdo	Bongos	Agogo	Cowbell	Quica	Triangle	Guiro / Guira	Caxixi
1	* open slap	* open cascara	* open octave	* open octave	* open octave	* open slap	* open & oct.	* open & rim	* open & rim	* open & tune	* open & stop	* LFO Amp
2	open soft	open soft	open soft	open soft	open soft	open soft	open soft	open soft	open soft	open soft	stoke soft	1 soft
3	open 6 zones	open 6 zones	open 5 zones	open	open	open	open	open (edge)	open	open	stroke all	1 stroke 3 zone
4	open medium	open medium	open medium	open medium	open medium	open medium	open medium	open medium	open medium	open medium	stroke medium	1 medium
5	slap open	center closed	slap thumb	trillo	muffled	slap open	mute	mute (mouth)	rim	mute	short	2 stroke 3 zone
6	slap mute	finger closed	slap finger	trillo medium	muffled soft	mute	mute medium	mute medium	rim medium	mute medium	short /move 1	2 medium
7	finger	finger open	frame	trillo soft atk.	hand stroke	finger closed	mute soft	mute soft	rim soft	mute soft	short /move 2	2 soft
8	tip	cascara	high tone	trillo soft atk.	hand stroke soft	finger open	stop	stop	8-17 rubbing	stop	mute / move 3	3 stroke 3 zone
9	palm	cascara med.	trillo	trillo short	rim	thump med.	stop soft	stop soft		stop soft	mute / move 4	3 medium
10	copy 3	copy 3	copy 3	copy 3	copy 3	copy 3	copy 3	copy 3		copy 3	copy 3	3 soft
11	mute (slide)	bend down	bend down	bend random	bend up	short open	bend down	bend down		open P-LFO	-	4 slow
12	palm & fing.sl.)	bend up	trillo	frame	rim soft	short op. soft	bend up	bend up		open A-LFO	-	4 slow

* velocity layer, not a real articulation.

Percussion - India Exclusive group

Grp.	Sound		No.
65	Tabla Studio C	India	1-12
65	Tabla Studio D	India	21-32
65	Tabla Studio F	India	41-52
65	Tabla Studio A	India	61-72
65	Bayan Big Drum 1	India	81-92
65	Kohl	India	101-112
66	Tabla 2	India	1-14
66	Bayan Big Drum 2	India	21-34
66	Mrdangam	India	41-52
66	Pakhavaj	India	61-78
66	Kanjira	India	81-91
66	Ghattam 2	India	101-114

Percussion - Turkey Exclusive group

Grp.	Sound		No.
67	Arbane	Turkey	1-17
67	Asma Davul	Turkey	21-35
67	Bas Darbuka	Turkey	41-60
67	Bendir 1	Turkey	61-80
67	Bendir 2	Turkey	81-97
67	Darbuka	Turkey	101-120
68	Def 1	Turkey	1-20
68	Def 2	Turkey	21-40
68	Firca	Turkey	41-55
68	Hollo	Turkey	61-75
68	Prmak Zil	Turkey	81-88
68	Kabuk	Turkey	101-112
69	Bongo	Turkey	1-11
69	El Zilli 1 & El Zilli 2	Turkey	21-26+27-32
69	Kasik	Turkey	41-47
69	Sekir 1 & 2	Turkey	61-66+67-73
69	Tumba 1	Turkey	81-94
69	Tumba 2	Turkey	101-109

Percussion - Middle East Exclusive group

Grp.	Sound		No.
70	Tupan Drum	Middel East	1-19
70	Metal Riq	Middel East	21-37
70	Riq	Middel East	41-58
70	Gaval	Middel East	61-78
70	Tar	Middel East	81-94
70	Bendir 3	Middel East	101-118

Percussion - Thailand Exclusive group

Grp.	Sound		No.
72	Ta Pon Big	Thailand	1-7
72	Charp Medium	Thailand	21-27
72	Charp Large	Thailand	41-49
72	Klong	Thailand	61-71
72	Perng Mang	Thailand	81-92
72	Ching	Thailand	101-109

Percussion - Thailand

Grp.	Sound		No.
94	Ta Pon Small	Thailand	1-7
94	Charp Small	Thailand	21-26
94	-		
94	-		
94	-		
94	-		

Percussion - Asia Exclusive group

Grp.	Sound		No.
73	Spike Tree	World	1-12
73	Taiko 1	Japan	21-35
73	Tibet Bell	Tibet	41-47
73	Temple Bells	Tibet	61-68
73	Mini Cymbal	World	81-87
73	Tambourine	China	101-112

Percussion - Asia

Grp.	Sound		No.
95	Taiko 2	Japan	1-10
95	Ohkawa	Japan	21-26
95	Hyoshigi	Japan	41-43
95	Gong Hit & Action roll	Asia	61-68
95	Tibet Gong	Tibet	81-88
95	Anklung	Indonesien	101-110

Percussion - Africa Exclusive group

Grp.	Sound		No.
74	Djembe	Africa	1-12
74	Djembe Low	Africa	21-32
74	Djembe	Africa	41-54
74	Dumbac	Africa	61-73
74	Bata Large	African	81-92
74	Bata Medium	African	101-112
75	Talking Drum Large	Africa	1-14
75	Talking Drum Small	Africa	21-35
75	Sakara	Africa	41-52
75	Soogoo	Africa	61-79
75	Dumbac High	Africa	81-93
75	Igba	African	101-110

Percussion - Africa

Grp.	Sound		No.
96	Small Moroccan Bongo	Africa	1-10
96	Maroccan Bongo L	Africa	21-30
96	Maroccan Bongo H	Africa	41-51
96	Bata Small	African	61-72
96	Donke Rattle & Vibraslap	Africa	81-87+88
96	-		

Exclusive group

For example: a long Taiko hit is stopped by a subsequent mute hit or a silent sample.

If you want to use this function, read the information on page 31 & 32.

Percussion - Orchestra

Exclusive group

Exclusive group

For example: a long Grand Casa hit is stopped by a subsequent mute hit or a silent sample.

If you want to use this function, read the information on page 31 and 32.

Grp.	Sound	No.
76	Grand Casa 1	1-16
76	Grand Casa 2	21-34
76	Concert Cymbals 24"	41-59
76	Concert Cymbals 18"	61-66
76	Concert Cymbals 19"	81-86
76	Classic Snare 1	101-116
77	Cymbal 18"	1-15
77	Cymbal 24"	21-35
77	Gong	41-51
77	Triangle 1	61-72
77	Triangle 2	81-92
77	Tambourine	101-110

Percussion - Orchestra

Grp.	Sound	No.
97	Grand Casa 32"	1-5
97	Grand Casa 1 - copy for polyphon play	6-20
97	Cymbal Roll	21-24
97	Tam Tam 1	41-46
97	Tam Tam 2	61-74
97	Claves	81-87
97	Castagnets	101-106

Artikulation Mapping

No.	Grand Casa 1	Grand Casa 2	Concert Cym. 24"	Concert Cymbals 18"	Concert Cymbals 19"	Classic Snare	Cymbal 18" & 24"	Triangle 1 & 2	Tambourin
1	* dynamic crossover	* dynamic crossover	* full dyn. crossover 1	* dynamic crossover	* dynamic crossover	* full dyn. crossover 1	* full dyn. cr. hard	open AMP LFO	* full dyn. cr. hard
2	* dyn. crossover shot	* dyn. crossover low	* full dyn. crossover 2	open soft attack	open soft attack	* full dyn. crossov. copy	* full dyn. cr. hard short	open soft	open 1
3	open ff	open forte	full open (3 zones)	open	open	* full dyn. crossover 2	open 3 zone	open	open 2
4	open ff short	open forte short	full open move ff	open medium	open medium	* full dyn. crossover	open forte	open medium	stroke 1
5	open mezzo	open mezzo	full open move mezzo	stop	stop	ff	open mezzo	mute	stroke 2
6	open mezzo short	open mezzo short	full open move piano	stop	stop	f	open piano	mute	stroke 4
7	open piano	open piano	open (3 zones)	-	-	mf	medium 3 zone	mute	stroke 5
8	open piano short	open piano short	open ff	-	-	mp	medium forte	mute	stroke 6
9	open pp	open pp	open mezzo	-	-	p	medium mezzo	roll	roll
10	open pp short	open pp short	open piano	-	-	pp	medium piano	open copy	-
11	roll crescendo	open mezzo 2	stop (3 zones)	-	-	Rimshot	soft atk. 3 zone	roll	-
12	roll loop / adjust decay	open mezzo 2 short	stop long ff	-	-	Flam 1	soft atk. forte	roll	-
13	open ff soft attack	stop 1	stop long mezzo	-	-	Flam 2	soft atk. mezzo	-	-
14	open mezzo soft atk.	stop 2	stop long piano	-	-	Flam 3	soft atk. piano	-	-
15	open piano soft atk.	-	stop short (3 zone)	-	-	Flam 4	Cymbal roll	-	-
16	open pp soft attack	-	stop short ff	-	-	-	-	-	-
17	-	-	stop short mezzo	-	-	-	-	-	-
18	-	-	stop short piano	-	-	-	-	-	-
19	-	-	Effect	-	-	-	-	-	-
20	-	-	-	-	-	-	-	-	-

Percussion - China

Exclusive group

Grp.	Sound		No.
71	Big Drum	China	1-9
71	Large Cymbal	China	21-33
71	Medium Cymbal	China	41-48
71	Small Cymbal	China	61-66
71	Qing	China	81-89
71	Small Bell	China	101-107

Percussion - China

Grp.	Sound		No.
92	Bejing Opera	China	1-11
92	Bianzhong Mallet	China	21-40
92	Gong China	China	41-53
92	Kuaiban	China	61-72
92	Big Drum	China	81-89
92	Banbang	China	101-107
93	Bell	China	1-7
93	Large Bell	China	21-26
93	Muyu	China	41-46
93	Shenbo	China	61-65
93	Slide Bell	China	81-84
93	Chinese Tom	China	101-111

Percussion - World

Grp.	Sound		No.
78	Bass Drum	World	1-12
78	Oil Drum	World	21-39
78	Frame Drum	World	41-60
78	Bohdran	Celtic	61-80
78	Cajon 3 Large	World	81-91
78	Washboard	World	101-110
79	Clay Drum	World	1-16
79	Clay Pot	World	21-31
79	Pu Shaker	Hawaii	41-47
79	Puili Rattles	Hawaii	61-69
79	Ipu Gourd	Hawaii	81-88
79	Beat Pot	World	101-112
80	Metal Shaker R	World	1-10
80	Metal Rattle	World	21-34
80	Metal Shoes	World	41-52
80	Bell Stick	World	61-69
80	Large tambourine	World	81-97
80	Small tambourine	World	101-111

Percussion - World

Grp.	Sound		No.
98	Pipe Snare	Celtic	1-7
98	Cajon 1	World	21-40
98	Cajon 2	World	41-50
98	Cajon 4 Small	World	61-75
98	Cajon 5	World	81-100
98	Cave Drum	World	101-105
99	Clay Bongos High	World	1-10
99	Clay Bongos Low	World	21-30
99	Woodlog	World	41-50
99	Wood Stick	World	61-67
99	Spoons	World	81-87
99	Rainmaker	World	101-106
100	Kaiaaw	Hawaii	1-7
100	Kae Keeke	Hawaii	21-26
100	Ili Ili	Hawaii	41-43
100	Metal Shaker	World	61-70
100	Shaker Tree	World	81-88
100	Triple Shaker	World	101-112
101	Rusty Rattle	World	1-8
101	Wood Bells	World	21-27
101	Sleigh Bells	World	41-52
101	Chimes-Chimes	World	61-68+69+77-79
101	Bell Tree Chimes	World	81-88
101	Bamboos+Tree	World	101-111
102	Metalospheres + Small	World	1-9+10-15
102	Wind Chimes	World	21-26
102	Ratchet + Devil Chaser	World	41-47+48-53
102	Broom	World	61-68
102	Flexaton+ Lotus Flute	World	81-83+84-85
102	Benzasard	World	101-107
103	Spinner Large... Tube	World	1-5+6-11+12-16
103	Saw Sounding	World	21-29
103	Springbell	World	41-44
103	Zilli Cubuk	World	61-68
103	Cabasa	World	81-85
103	Crotales	Latin	101-104

89/104 - Perc. - Human Exclusive group

Grp.	Sound		No.
89	Clap Single	Human	1-20
89	Clap Group	Human	21-27
89	Finger Snap	Human	28-37
89	Body Percussion	Human	41-56
89	Body Percussion Group	Human	61-71
89	Room Clapper	Human	81-90
89	Reverse various	-	101-115
89	-		116-120
89	silence - no sound		127

106 - Percussion Electronic (Notch)

Grp.	Sound		No.
106	Percussion 808	Claves	1
106		Cowbell	2
106		Maracas	3
106	Percussion CR78	Bongo	4-7
106		Claves	8-9
106		Conga	10
106		Cowbell	11-14
106		Guiro	15-18
106		Guiro short	19
106		Maracas	20
106		Metal	21-23
106		Tambourine	24-26
106		Claves	27
106		Cowbell	28-30
106		Conga	31-32
106	Percussion Techno		33-42
106	Percussion Elec. Vintage		43-84
106	silence - no sound		127

107 - Claps Electronic (Notch Filter)

Grp.	Sound		No.
107	Claps Electronic 808		1-3
107	Claps Electronic 808	BPF Filter	4
107	Claps808 - Round Robin		5
107	Claps Electronic CR		6-11
107	Claps Electronic CR	BPF Filter	12
107	Claps CR - Round Robin		13
107	Claps Electronic Vintage	303	14-15
107		309	16
107		808	17
107		909	18
107		9000	19
107		-	20-37
107		Jomo	38
107		Linn	39
107		-	40-49
107		Rx	50
107		Rx Reverb	51
107		-	52-55
107		SDS7	56
107		SP12	57
107		-	58-60
107	silence - no sound		127

Exclusive group

For example: an long Grand Casa hit is stopped by a subsequent mute hit or a silent sample.

If you want to use this function, read the information on page 31 & 32.

108 - FX Electronic (Notch Filter)

Grp.	Sound	No.
108	FX Electronic	1-72
108	silence - no sound	127

57 - Instruments & Effects

No.		MN	Tone
1	Xylophon	60	C
2	Marimba	36	C
3	Glockenspiel	72	C
4	Celesta	60	C
5	Chimes	48	C
6	Timpani	41	F
7		48	C
8	Alpine Bells	60	C
9		65	F
10		67	G
11		69	A
12		72	C
13	Steel Drums	60	C
14		67	F
15		72	C
16		76	E
17		81	A
18		84	C
19	Sonice Tone	60	C
20	Hang 1 Percussive	x	
21		x	
22		x	
23		x	
24		x	
25		x	
26		x	
27		x	
28	Hang	60	C



No.		MN	Tone
29	Angklung	72	C
30	Gong	48	C
31		60	C
32		72	C
33	Ta Pon Big	60	C
34	Ta Pon Big + Oct	60	C
35	Tabla TA	48	C
36	Tabla	mute	-
37	Bianzhong	36	C
38		72	C
39	Tempelblock	60	C

57 - Instruments & Effects

No.		MN	Tone
100	Fade up LPF12	-	
101	Fade down LPF12	-	
121	ABY Reso stereo	-	
122	ABY Reso mono	-	
123	XNoise LPF12Res	-	
124	OBNoise LPF24	-	
125	Noise NOTCH	-	
127	Silence	-	

MN	MIDI note number
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59 - Voice & FX (LPF)

No.	
1	Vint.FX Bird LPF6
2	Cymbal
3	Firebell
4	Klaxon
5	Snare
6	Whistle 1
7	Whistle 2
8	Klaxon
9	Scratch LPF6
10	Scratch LPF6
11	Scratch LPF6
12	Scratch LPF6
13	Scratch LPF6
14	Scratch LPF6
15	Scratch LPF6
16	Scratch LPF6
17	Breath 1
18	Breath 2
19	Finger Snaps
20	Male Count: 'One'
21	Male Count: 'Two'
22	Male C.: 'Three'
23	Male Count: 'Four'
24	Male Count: 'a'
25	Female C.: 'One'
26	Female C.: Two'
27	Female C.: 'Three'
28	Female C.: 'Four'
29	Female Count: 'a'
30	Vocal Bass Drum 3
31	Vocal Snare 4
32	Vocal Rim Shot
33	Vocal Bass Drum 2
34	Vocal Snare 3
35	Vocal Bass Drum 1
36	Vocal Bass Drum
37	Vocal Cross Stick

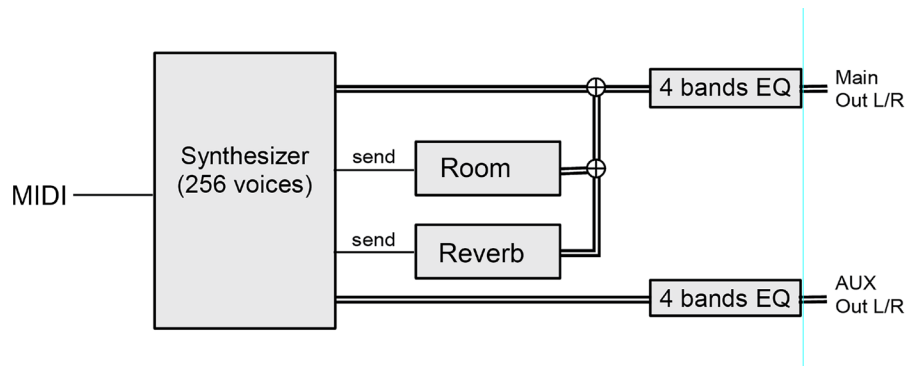
No.	
38	Vocal Snare 1
39	Vocal Clap
40	Vocal Snare 2
41	Vocal Floor Tom
42	Vocal Cl. Hi-hat
43	Vocal Low Tom
44	Vocal Pedal Hi-hat
45	Vocal Mid Tom 2
46	Vocal Open Hi-hat
47	Vocal Mid Tom 1
48	Vocal Hi Tom 2
49	Vocal Cr. Cymbal
50	Vocal High Tom 1
51	Vocal Ride Cymbal
52	Male Ad Lib 1
53	Male Ad Lib 2
54	Male Ad Lib 3
55	Male Ad Lib 4
56	Male Ad Lib 5
57	Male Ad Lib 6
58	Vibra Slap
59	Male: Hmm Hmm
60	Female: ',Next'
61	Fe: 'Here We Go'
62	Fe: 'Play With Acc.'
63	Fe: ',Manual Play'
64	Better L- NextTime'
65	Pl. Pr. Any Pads'
66	Female: ',Go'
67	Female: 'Ouch'
68	Female: 'Uh Oh'
69	Female: 'Chuckle'
70	Female: 'Oh Yeah'
71	Female: 'Yep'
72	F: ',Fantastic! New..

59 - Voice & FX (LPF)

No.	
73	Shout Tyrol Holla
74	Halaradidiaido
75	Juchuhuhu
76	Juhuhuhui
77	Leiti
78	Vocal Cuica High
79	Vocal Cuica Low
80	Male ',All Right'
81	Male ',Get Down'
82	Male 'Chicka'
83	Male 'Ku-Chi-Ka'
84	Male 'Everyb. Come..
85	Male 'Huh'
86	Male 'That's Good!'
87	Male 'Ow!'
88	Male 'Yeah!'
89	Male 'Ah'
90	Male 'That's Bad'
91	Male 'Hit The Key'
92	Hey LPF6
93	India LPF6 - TA
94	KA
95	DI
96	MI
97	TA
98	KA
99	JHU
100	NU
101	TA
102	DI
103	GE
104	NA
105	TUM

No.	
106	Haba Goba Laba Loba
107	Baudika Bibidika
108	Sheki Neki Khaise
109	Tuki Taki Taki Tuk
110	Ej..
111	Taki...
112	GM FX Cym Rev.
113	GM FX Applaus
114	GM FX SeaShore
115	GM FX Gun
116	-
117	-
118	-
119	-
120	-
121	-
122	-
123	-
127	Silence

Signal Processing Synoptic



Trigger List - Trigger Group

Instrument	Articulation	Note number	Trigger Group
			Instruments belonging to the Exclusive group feature mute each other as long they are not from the same Trigger Group. If you want to use this feature, read more about it on page 32.
Bass Drum	Head	36	1
Snare	Head	38	2
	Rim	40	
	X-Rim / Cross Stick	37	
Tom 1	Head	48	3
	Rim	50	
Tom 2	Head	45	4
	Rim	47	
Tom 3	Head	43	5
	Rim	58	
Tom 4	Head	41	6
	Rim	39	
Ride	Bow	51	7
	Bell	53	
	Edge	59	
Crash 1	Bow	49	8
	Edge	55	
Crash 2	Bow	57	9
	Edge	52	
Hi-hat	Open	46	10
	Open Edge	26	
	Closed	42	
	Pedal Chick	44	
	Pedal Splash	21	
Various 1		54	11
Various 1		56	12

All these drums sounds are triggered through MIDI channel 10.

Exclusive group & Trigger group

Usage

A sound is stopped by another sound, or muted. For example: an open conga hit is stopped by a subsequent mute hit or a silent sample.

This function must be variable because sometimes it is needed and sometimes it is not.

For example: A large orchestra drum should be stopped - Exclusive group is required. A second large orchestra drum should sound at the same time with two different triggers to simulate two large orchestra drums.

In order to use the Exclusive group feature, three points must be fulfilled:

- ❶ The sounds are from one of the designated groups 60-89.
- ❷ The sounds are from the same group and the same zone.

For example: TUMBA 1
Group 60
Sound No. 3 & 4

Information about sound list:

The Tumba is listed as sound 1-12, which denotes its Zone.

Grp.	Sound		No.
60	Tumba 1	Latin	1-12

Therefore, you could play the Tumba with 12 trigger pads and use all available articulations: open, slap, slap mute, mute, finger...

Any new stroke will stop the sounding sample.

- ❸ The trigger is **not** from the same trigger group (table page 31 & 32).

Instrument	Articulation	Note number	Trigger Group
Bass Drum	Head	36	1
Snare	Head	38	2
	Rim	40	
	X-Rim	37	
Tom 1	Head	48	3
	Rim	50	

A trigger with note number 36 will stop any sound activated with a trigger note number 38, 40 or 37.

A trigger with note number 38 will **not** stop a sound activated with a trigger note number 40 or 37.

Usage - Cymbal chock

We offer two different ways to stop a cymbal.

Key Aftertouch

Each cymbal can be stopped with Key Aftertouch.

Many e-drum controllers support this way.

Exclusive group

If your device does not send key aftertouch when you stop an electric cymbal by hand, we offer the option to use the Exclusive group function.

You can use the cymbals in groups 81, 82 and 83 (copies of 50, 51, 52) to stop any sounding cymbal.

When using the cymbals from groups 81, 82 and 83, the last sound in each key zone will stop another sound in the same key zone, as long the trigger are not from the same trigger group.

Sound 20 stops all sounds 1-19.

Sound 40 stops all sounds 21-39...

To use this method, you need two triggers per cymbal. One to trigger a cymbal and one to stop.

Hi-hat

We offer two ways to use our Hi-hat sounds.

Standard - Group 110, 111 and 112

These Hi-hats use note numbers and MIDI controller 4 to select the articulations.

Our firmware takes care of the complete control. If you hit the open Hi-hat trigger note number 46, the value of CC4 will be analyzed and depending on how far the Hi-hat is open one of our four different open samples will be used.

Your trigger system must send for closed Hi-hat note number 42, and for open Hi-hat note number 46.

Note: There is a feature which allows you to change the threshold points with NRPN messages.

Exclusive Group - 85, 86 and 87

If you have no Hi-hat controller sending CC4.

Hi-hat in group 85, 86 and 87 are copies from 110 to 112 for a special feature.

When using the Hi-hat sounds from group 110, 111 and 112, the last note-on in each Exclusive group zone will stop an active sound in the same zone.

This means:

Any note-on of sound 1-19 stops any sound in the same zone.

To use this method, you need a minimum of two triggers. One trigger for closed Hi-hat and one trigger for open Hi-hat.

Hi-hat mapping

Only needed for group 85, 86 and 87.

MIDI Implementation

Drum Kit Edit

Following is the list of available Edit Controls for the Pads/Triggers mentioned in the table above:

MIDI Message	HEX Code	Description
Drum Sound Settings ("rr" is the MIDI note number of the according Pad/Trigger)		
NRPN 10rrH	B9H 63H 10H 62H rr 06H vv	Envelope Attack time, range 0..127, 0 = default 1=0.38ms,... 16=6ms, ... 32=12ms, ... 48=25ms, ... 64=50ms, ... 80=100ms, 96=200ms, 112=400ms, 127=1sec
NRPN 11rrH	B9H 63H 11H 62H rr 06H vv	Envelope Decay time, range 0..127, 64 = default
NRPN 16rrH	B9H 63H 16H 62H rr 06H vv	Sound Group vv=0..maxNB (maxNB depends on sound bank) corresponds to the Prg# of drum set in sound bank***
NRPN 17rrH	B9H 63H 17H 62H rr 06H vv	Sound vv= 0..maxNB (maxNB depends on sound bank) corresponds to the Key# in sound bank drum set -1
NRPN 18rrH	B9H 63H 18H 62H rr 06H vv	Coarse Pitch vv=40..64..88 = -24..0..+24 semitones
NRPN 19rrH	B9H 63H 19H 62H rr 06H vv	Fine Pitch vv=0 (no modify)...127 (+1 semitone)
NRPN 1ArrH	B9H 63H 1AH 62H rr 06H vv	Sound Volume, vv=0..127 (default 100)
Pad Settings*		
NRPN 12rrH	B9H 63H 12H 62H rr 06H vv	Tone (filter cut frequency), range 0..127, (default 64)
NRPN 1BrrH	B9H 63H 1BH 62H rr 06H vv	Pad Volume, vv=0..127 (default 127)
NRPN 1CrrH	B9H 63H 1CH 62H rr 06H vv	Panning, vv=0..127, 64 = center (default 64)
NRPN 1DrrH	B9H 63H 1DH 62H rr 06H vv	Reverb1 send level, vv=0..127 (default 20)
NRPN 1ErrH	B9H 63H 1EH 62H rr 06H vv	Reverb2 send level, vv=0..127 (default 20)
NRPN 1FrrH	B9H 63H 1FH 62H rr 06H vv	Main/Aux Mix, vv=0..127, 0=only Main (default), 127 = only Aux-Out

Hi-hat Pedal Control

The E-Drum firmware accepts MIDI Control 4 message (Foot Controller) to receive the actual position of the Hi-hat controller pedal. Depending on the Hi-hat controller value, the triggered sound will not be the same:

Foot Controller value 0 to 22*:	Note On 46 will play the Full-Open Hi-hat sound
Foot Controller value 23* to 45*:	Note On 46 will play the Open Hi-hat sound
Foot Controller value 46* to 68*:	Note On 46 will play the Half-Open Hi-hat sound
Foot Controller value 69* to 91*:	Note On 46 will play the ¼-Open Hi-hat sound
Foot Controller value 92* to 114*:	Note On 46 will play the Closed Hi-hat sound
Foot Controller value 115* to 127:	Note On 46 will play the Tight-Closed Hi-hat sound

(*values can be modified using NRPN 0x3721, 3722, 3723, 3724, 3725. More about on page 32.

The Host CPU doing the Trigger detection and Hi-hat-Pedal should send a Hi-hat "Chick" Note On (44) message upon crossing a defined threshold (e.g. value 64). The velocity should be calculated using the speed of pedal action. When "hitting" the Hi-hat controller pedal (pressing and releasing very quickly), a Hi-hat "Splash" Note On (21) message should be sent.

Cymbal Choke

For Ride cymbal choke, a Key-Aftertouch message with value 127 should send to Ride-Edge note (59):

AnH 3Bh 7Fh
"n" is the MIDI channel, default n=9 (MIDI channel 10)

All Ride cymbal sounds will be muted (51,53,59).

For Crash cymbal choke, a Key-Aftertouch message with value 127 should send to Crash-Edge note (55).
For Crash2 cymbal choke, a Key-Aftertouch message with value 127 should send to Crash2-Edge note (52).

MIDI Implementation

Special NRPN Controls

NRPN sending method: CTRL#99=NRPN high byte, CTRL#98=NRPN low byte, CTRL#6=value

Example: In order to set General Synth Master Volume (NRPN 3707h) to value 64 (40h), send

- CTRL#99=55 (37h) (MIDI code: Bnh 63h 37h)
- CTRL#98=07 (07h) (MIDI code: Bnh 62h 07h)
- CTRL#6 =64 (40h) (MIDI code: Bnh 06h 40h), with “n” is the MIDI channel (default 9)

NRPN # (High Low)	Description	Power-up default
General		
3707h	Synth Master Volume 0 (mute) to 7Fh (max)	7Fh
371Ch	MAIN Output Level 0=mute, 40h=0dB, to 7Fh=+6dB	5Ch (~+3dB)
371Dh	AUX Output Level 0=mute, 40h=0dB, to 7Fh=+6dB	5Ch (~+3dB)
371Fh	Kick-Variou 1 layer 0=OFF, else ON	0 (OFF)
3720h	Snare-Variou 2 layer 0=OFF, else ON	0 (OFF)
3721h	Hi-hat Foot Control Open position threshold	23
3722h	Hi-hat Foot Control Half-Open position threshold	46
3723h	Hi-hat Foot Control ¼-Open position threshold	69
3724h	Hi-hat Foot Control Closed position threshold	92
3725h	Hi-hat Foot Control Tight-Closed Open position threshold	114
3751h	Auto-Test	-
3755h	Equalizer ON/OFF: 0=OFF, 1=AUX Output EQ ON, 2=MAIN Output EQ ON, 3=both EQs ON	3 (EQs ON)
0102h	Time Reverb	64

Detailed MIDI Implementation (for MIDI channel 10)

MIDI Message	HEX Code	Description
NOTE ON	99h kk vv	Note ON #kk(1-127), velocity vv(1-127). vv=0 means NOTE OFF
NOTE OFF	89h kk vv	Not used
KEY AFTERTOUCH	A9h kk vv	Cymbal Choke, see page 31 & 32
CTRL 04	B9H 05H cc	Hi-hat Control, see page 31 & 32
CTRL 06	B9H 06H cc	NRPN Data entry
CTRL 07	B9H 07H cc	Drum Kit Volume (default=100)
CTRL 98	B9H 62H vv	NRPN low
CTRL 99	B9H 63H vv	NRPN high
CTRL 120	B9H 78H 00H	All sound off (abrupt stop of sound)
CTRL 123	B9H 7BH 00H	All notes off

NRPN # (High Low)	Description	Power-up default
Main Output 4-bands Equalizer		
3708h	Equalizer Low Band Gain 0=-12dB, 40h=0dB, 7Fh=+12dB	4Ah (+2dB)
3709h	Equalizer Low Mid Band Gain 0=-12dB, 40h=0dB, 7Fh=+12dB	40h (0dB)
370Ah	Equalizer High Mid Band Gain 0=-12dB, 40h=0dB, 7Fh=+12dB	40h (0dB)
370Bh	Equalizer High Band Gain 0=-12dB, 40h=0dB, 7Fh=+12dB	50h (+3dB)
370Ch	Equalizer Low Band Freq 0=0Hz, 64=400Hz, 127=800Hz	0Ah (100Hz)
370Dh	Equalizer Low Mid Band Freq 0=0Hz, 64=1.28KHz, 127=2.5kHz	18h (500Hz)
370Eh	Equalizer High Mid Band Freq 0=60Hz, 64=5.1KHz, 127=10.7kHz	68h (8KHz)
370Fh	Equalizer High Band Freq 0=1kHz, 64=3.4KHz, 127=5.8kHz	7Fh
3710h	Equalizer Low Mid Band Q 0:Q=1, 40h:Q=2, 7Fh:Q=20	40h
3711h	Equalizer High Mid Band Q 0:Q=1, 40h:Q=2, 7Fh:Q=20	40h
Aux Output 4-bands Equalizer		
3712h	Equalizer Low Band Gain 0=-12dB, 40h=0dB, 7Fh=+12dB	4Ah (+2dB)
3713h	Equalizer Low Mid Band Gain 0=-12dB, 40h=0dB, 7Fh=+12dB	40h (0dB)
3714h	Equalizer High Mid Band Gain 0=-12dB, 40h=0dB, 7Fh=+12dB	40h (0dB)
3715h	Equalizer High Band Gain 0=-12dB, 40h=0dB, 7Fh=+12dB	50h (+3dB)
3716h	Equalizer Low Band Freq 0=0Hz, 64=400Hz, 127=800Hz	0Ah (100Hz)
3717h	Equalizer Low Mid Band Freq 0=0Hz, 64=1.28KHz, 127=2.5kHz	18h (500Hz)
3718h	Equalizer High Mid Band Freq 0=60Hz, 64=5.1KHz, 127=10.7kHz	68h (8KHz)
3719h	Equalizer High Band Freq 0=1kHz, 64=3.4KHz, 127=5.8kHz	7Fh
371Ah	Equalizer Low Mid Band Q 0:Q=1, 40h:Q=2, 7Fh:Q=20	40h
371Bh	Equalizer High Mid Band Q 0:Q=1, 40h:Q=2, 7Fh:Q=20	40h

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