

# DRUMITY

ACOUSTIC DRUMS    E-DRUMS



LATIN PERCUSSION    ORCHESTRA PERCUSSION    WORLD PERCUSSION    MALLETS    SYNTEHSIZER

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 list of registrations on the left and a detailed parameter view on the right. The registration '001 Acoustic Pop' is selected, showing a 'Hi Hat Settings' button. The parameter view is organized into sections: BASS DRUM (36), SNARE (38), SNARE RIMSHOT (40), SIDE STICK (37), TOM 1 (48), and TOM 2 (45). Each section contains a list of drum sounds with their respective parameters (Sound, Volume, Panorama, Reverb, Room, Coarse Pitch, Fine Pitch, Attack, Decay, Filter Cutoff) and control knobs.

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
006 Jazz 60th	21/22 SN 5" Pop gate	91	0	10	10	0	0	0	64	64
007 Rock 50th	21/21 SN 5" Pop gate /Rs	90				0	0	0	64	64
009 R&B 2000	21/24 SN 5" Pop gate /Si	85				0	0	0	64	64
013 Latin Pop	40/3 Toms 1a 10x8	90	-11	10	10	0	0	0	64	64
014 Dance 2020	40/4 Toms 1a 10x8 Rim	90				0	0	0	64	64

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## Legend

<b>HP/HPF</b>	High Pass Filter
<b>BP/BPF</b>	Band Pass Filter
<b>LP/LPF</b>	Low Pass - all instruments use Low Pass Filter if not otherwise marked
<b>Notch</b>	Notch Filter
<b>RR - Round Robin</b>	Different, automatically changing sample per velocity zone. Many instruments offer 6 velocity zones and 3 Round Robin samples.
<b>Exclusive group</b>	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 37
<b>MN</b>	MIDI note number
<b>127 Silence</b>	Call up this instrument is a simple way to have no sound on the trigger without changing value like volume etc...

# 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 38.

## 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 36.

## 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 36 & 37.

## 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

## 50 - Cymbal Crash - Stick

### Column [No.] in this sound list

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

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.

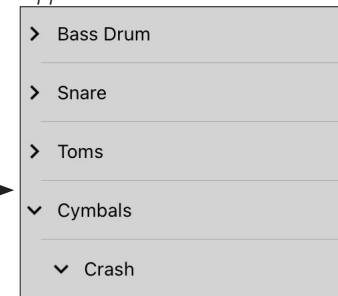
This helps you to identify the selected sound. You will find variations or other tuning of this sound in the same group.



50/1 Crash 20" m/h HP

50/2 Crash 20" s/h HP

### App view - V3 Drum Control



## Percussion articulations - crossover special

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

number 1 and 2 (21-22 / 41-42 / 61-62 / 81-82 / 101-102 )

are special sounds 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.

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 36 & 37.

### Percussion - Latin

No.	Sound	Articulation
1	Tumba 1	Special 1
2	Tumba 1	Special 2
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	Articulation
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 tuned percussion special

Some chromatic tuned percussion are experimental percussion instruments that normally only exist in one tuning. These samples have been chromatically mapped, making it possible to play a melody. See the Indian table Instrument group 65 as an example.

## Chromatic instruments

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

Example

	Note number	
Marimba	45	A
	48	C
	50	D
	52	E

If you play on a Multi Pad and you would like to play a Marimba in 8 pads, think about the notes you would like to play.

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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27	Snare 7"	14
34	Snare Big Reverb Layer	15
35	E-Snare 808	16
36	E-Snare Vintage	17
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65	India 1	24
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67	Turkey 1	24
68	Turkey 2	24
69	Turkey 3	24
70	Middle East	24
71	China	25
72	Thailand	25
73	Asia	25
74	Africa 1	25
75	Africa 2	25
76	Classic Orchestra 1	26
77	Classic Orchestra 2	26
78	World 1	26
79	World 2	26
80	World 3	26

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83	Cymbals Ride	22
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92	China 1	25
93	China 2	25
94	Thailand	25
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96	Afrika	25
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98	World Percussion 4	26
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	Hi-hat controlled by cc4	Page
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111	Hi-hat processed	23
112	Hi-hat Electronic	23

COPY

COPY

COPY

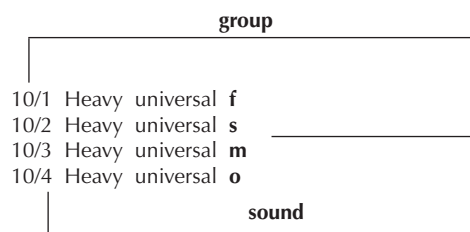
# Bass Drum

## 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 F, M, O, S 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	full	f
2		semi	s
3		medium	m
4		soft	o

App view - V3 Drum Control

10 BD - Acoustic	
10/1 BD24" Heavy univ.	f
10/1 BD24" Heavy univ.	s
10/1 BD24" Heavy univ.	m
10/1 BD24" Heavy univ.	o

## Dynamic variation

**f** = full 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	full	semi	medium	soft
1 hardest	1			
2	2	3	3	
3	3			6
4	4	4	4	
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	11
12	12	12		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

No.	Sound	Size	Layer	Genre	
1	BD Pork Pie	24" x 18"	full	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

No.	Sound	Size	Layer	Genre	
1-4	Bass Drum Ludwig	22" x 18"	full - soft	Metal	universal
5-8			-"	Metal	bright
9-12			-"	Metal	more attack
13-16			-"	Metal	universal
17-20	Bass Drum Pearl Ref.	26" x 14"	-"	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"	full - soft	Rock	universal
107-108			full - soft	Rock	universal
109-111	Bass Drum Slingerland	24" x 18"	full - soft	Jazz	universal
112-114			full - soft	Jazz	universal
115-117			full - soft	Rock	bright
118-120	Bass Drum Yamaha	24" x 18"	full - soft	Acoustic	front head off
121-123			full - soft	Rock	universal
124-126			full - soft	Acoustic	universal
127	silence - no sound				

## 12 - Bass Drum Acoustic 3

No.	Sound	Size	Layer	Genre	
1	Bass Drum Ludwig Blue	26" x 14"	full	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			full-med.	Metal	universal
126			full-med.	Metal	universal
127	silence - no sound				

## 13 - Bass Drum Acoustic 4

No.	Sound	Size	Layer	Genre	
1-4	Bass Drum Tama Art St.	24" x 18"	full - 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 14"	-"	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	26" 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"	full-semi	Pop/Rock	universal
105-106	Bass Drum Yamaha	22" x 14"	full-semi	Pop/Rock	universal
107-108	Bass Drum Yamaha		full-semi	Jazz	universal
109-110	Bass Drum Yamaha		full-semi	Pop/Rock	universal
111-113	Bass Drum GMS	22" x 14"	full	Vintage	direct - overh. - room
114-116	Bass Drum GMS	22" x 14"	full	Pop/Rock	direct - overh. - room
117-119	Bass Drum Yamaha	15" x 24"	full	Jazz	direct - overh. - room
120-123	Bass Drum GMS+	22" x 14"	full-semi	Pop/Rock	universal
124	Bass Drum Yamaha	22" x 14"	full	Pop/Rock	universal
125	Bass Drum Yamaha	22" x 14"	full	Soul	universal
126	Bass Drum	Partial	one	Partial	Sub only
127	silence - no sound				

## 17 - Bass Drum Electronic

## 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
51-124	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 37.

## 18 - Bass Drum Techno

No.	Sound	Genre
1-5	Bass Drum	Techno
6-10	Bass Drum	Techno House
11-15	Bass Drum	Minimal Techno
16-20	Bass Drum	Dark Techno
21-25	Bass Drum	Melodic Techno
26-30	Bass Drum	House
31-35	Bass Drum	Industrial
36-38	HipHop	HipHop

## 18 - Bass Drum Partial

No.	Sound	Filter
61	Dance Attack	LP
62	808 Attack	HP
63	808 Distortion Attack	HP
64	808 Attack	HP
65	808 Attack	HP
66	808 Attack	LP
67	CR78 Attack	HP
68	CR78 Attack	LP
69	CR78 Attack	LP
70	MT4 Attack bright	LP
71	Techno Attack	LP
72	Techno Attack	HP
73	Techno Attack	HP
74	BD Attack Acoustic	LP
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.

In this column you will find the filter type that is available.

The filter cutoff parameter allows for easy adjustment of high and low frequencies.

## Snare Drum

### Snare articulation

The snare has 5 different articulations.

- „21/1 Rimshot
- „21/2 Open Hit „
- „21/3 Shallow Rimshot
- „21/4 Side 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 no EQ /Rs
21/2 SN 5" Jazz no EQ
21/3 SN 5" Jazz no EQ /Sr
21/4 SN 5" Jazz no EQ /Si
21/5 SN 5" Jazz no EQ /Sh

No.	Sound	Size	Articul.	Genre	Mix
1	Ludwig Acrolite	14x5"	Rimshot	Jazz	no EQ
2	Ludwig Acrolite	14x5"		Jazz	no EQ
3	Ludwig Acrolite	14x5"	Shallow Rimshot	Jazz	no EQ
4	Ludwig Acrolite	14x5"	Side Stick	Jazz	no EQ
5	Ludwig Acrolite	14x5"	Shallow Hit	Jazz	no EQ

## 20 - Snare Drum Acoustic 4"

No.	Sound	Size	Articul.	Genre	Mix
1	Pearl Piccolo	10" x 4"	Rimshot	Pop	no EQ
2			Open Hit		
3			Shallow Rimshot		
4			Side Stick		
5			Shallow Hit		
6-10	Pearl Piccolo	10" x 4"	-"-	Pop	more buzzer
11-15			-"-	Pop	bright
16-20	DW Piccolo	12x4"	-"-	Pop	no EQ
21-25			-"-	Pop	bright
26-30			-"-	Pop	dark
31-35			-"-	Pop	compressed
36-40			-"-	Rock	power
41-45			-"-	Pop	dry
46-50			-"-	Pop	LoFi
51-55			-"-	Pop	top mic.
56-60			-"-	Pop	compressed
61-65			-"-	Pop	bright

## 20 - Snare Drum Acoustic 5"

No.	Sound	Size	Articul.	Genre	Mix
66-70	Ludwig Cooper	14x5"	-"-	Studio	no EQ
71-75			-"-	Studio	bright overhead
76-80			-"-	Studio	bright more direct
81-85			-"-	Studio	bright less overh.
86-90			-"-	Studio	high compressed
91-95			-"-	Studio	bright buzzer
127	silence - no sound				

## 21 - Snare Drum Acoustic 5"

No.	Sound	Size	Articul.	Genre	Mix
1	Ludwig Acrolite	14x5"	Rimshot	Jazz	no EQ
2			Open Hit		
3			Shallow Rimshot		
4			Side Stick		
5			Shallow Hit		
6-10			-"-	Jazz	brighter
11-15			-"-	Pop	punch
16-20			-"-	Jazz	bright
21-25			-"-	Pop	bright gate
26-30			-"-	Jazz	more direct
31-35			-"-	Pop	bright
36-40	Ludwig Supraphonic 400	14x5"	-"-	Disco 70	no EQ
41-45			-"-	Disco 70	bright
46-50			-"-	Vintage	punch
51-55			-"-	Vintage	bright
56-60			-"-	Vintage	bright
61-65			-"-	Vintage	universal
66-70	Ludwig Vintage	14x5"	-"-	60th	no EQ
71-75			-"-	60th	more overh.
76-80			-"-	Rock	gate
81-85			-"-	Vintage	short
86-90			-"-	Vintage	power
91-95			-"-	Pop	bright
127	silence - no sound				

## 22 - Snare Drum Acoustic 5"

No.	Sound	Size	Articul.	Genre	Mix
1	Trump	14x5"	Rimshot	Pop	no EQ
2			Open Hit		
3			Shallow Rimshot		
4			Side Stick		
5			Shallow Hit		
6-10	Trump	14x5"	-"-	Jazz	more overhead
11-15			-"-	Pop	more compression
16-20			-"-	Pop	overhead brighter
21-25			-"-	Pop	gate
26-30			-"-	Rock	power
31-35			-"-	Pop	soft
36-40	Zildjian Alloy	14x5"	-"-	Rock	no EQ
41-45			-"-	Rock	dark
46-50			-"-	Rock	bright
51-55			-"-	Rock	bright
56-60			-"-	Rock	gate
61-65			-"-	Rock	bright
66-70			-"-	Rock	top mic. mix
71-75			-"-	Rock	brighter
76-80			-"-	Rock	punch
81-85			-"-	Rock	universal
86-90	Pearl Reference	14x5"	-"-	Funk	no EQ
91-95			-"-	Funk	EQ compressed
96-100			-"-	Funk	compressed bright
101-105			-"-	Funk	more overhead
106-110			-"-	Funk	gate
111-115			-"-	Funk	dark
116-120			-"-	Rock	power
121-125			-"-	Funk	soft
127	silence - no sound				

## 23 - Snare Drum Acoustic 5"

No.	Sound	Size	Articul.	Genre	Mix
1	Sonor Designer	14x5"	Rimshot	Studio	no EQ
2			Open Hit		
3			Shallow Rimshot		
4			Side Stick		
5			Shallow Hit		
6-10	Sonor Designer	14x5"	-"-	Studio	bright
11-15			-"-	Studio	brighter
16-20			-"-	Studio	direct
21-25			-"-	Rock	power
26-30			-"-	Pop	soft
31-35	Gretsch Hammered	14" x 5"	-"-	Metal	no EQ
36-40			-"-	Metal	direct
41-45			-"-	Metal	more overhead
46-50			-"-	Metal	saturation
51-55			-"-	Metal	short ENV
56-60			-"-	Metal	more atk. short
61-65			-"-	Distortion	distortion
66-70			-"-	Pop	top mic. mix
71-75			-"-	Pop	crispy
76-80			-"-	Pop	short
81-85			-"-	Rock	compression
86-90			-"-	Rock	compression
91-95			-"-	Pop	universal
96-100			-"-	Rock	dark
101-105			-"-	Pop	bright
106-110			-"-	Vintage	vintage
111-115			-"-	Rock	power
116-120			-"-	Pop	soft
121-125			-"-	Rock	compressed
127	silence - no sound				

## 24 - Snare Drum Acoustic 5,5"

No.	Sound	Size	Articul.	Genre	Mix
1	DW Craviotto	14x5,5"	Rimshot	Rock	no EQ
2			Open Hit		
3			Shallow Rimshot		
4			Side Stick		
5			Shallow Hit		
6-10	DW Craviotto	14x5,5"	-"-	Rock	power gate
11-15			-"-	Studio	top mic. no EQ
16-20			-"-	Studio	bright
21-25			-"-	Rock	bright
26-30			-"-	Pop	saturation
31-35	Premier Spirit	14x5,5"	-"-	Indie	no EQ
36-40			-"-	Indie	bright
41-45			-"-	Indie	bright
46-50			-"-	Indie	bright compressed
51-55			-"-	Pop	bright
56-60			-"-	Pop	bright

## 24 - Snare Drum Acoustic 6"

No.	Sound	Size	Articul.	Genre	Mix
61-65	Brazil Ciaxa	12x6"	-"-	Brazil	no EQ
66-70			-"-	Brazil	more overhead
71-75			-"-	Brazil	bright
76-80			-"-	Brazil	dark
81-85			-"-	Brazil	power
86-90			-"-	Brazil	direct
91-95	Custom (no Buzzer)	14x6"	-"-	Universal	no EQ
96-100			-"-	Universal	bright
101-105			-"-	Universal	dark
127	silence - no sound				

## 25 - Snare Drum Acoustic 6,5"

No.	Sound	Size	Articul.	Genre	Mix
1	Ludwig Nickel	14x6,5"	Rimshot	Rock	no EQ
2			Open Hit		
3			Shallow Rimshot		
4			Side Stick		
5			Shallow Hit		
6-10	Ludwig Nickel	14x6,5"	-"-	Pop	more buzzer
11-15			-"-	Pop	more attack
16-20			-"-	Pop	less overhead
21-25			-"-	Pop	more direct mic.
26-30			-"-	Pop	more direct mic.
31-35			-"-	Pop	more direct mic.
36-40	Ludwig Supra. 402	14x6,5"	-"-	Vintage	no EQ
41-45			-"-	Vintage	more overhead
46-50			-"-	Vintage	more attack
51-55			-"-	Vintage	more top mic.
56-60			-"-	Vintage	power
61-65			-"-	Vintage	more top mic.
66-70			-"-	Vintage	bight
71-75			-"-	Vintage	more attack
76-80	Tama Bell Brass	14x6,5"	-"-	Ac.Pop	short
81-85			-"-	Pop	more overhead
86-90			-"-	Pop	more attack
91-95			-"-	Pop	more attack
96-100			-"-	Vintage	dry
101-105			-"-	Vintage	top mic. no EQ
106-110			-"-	Pop	bright
111-115			-"-	Pop	brighter
116-120			-"-	Rock	power
121-125			-"-	Pop	more attack
127	silence - no sound				

## 26 - Snare Drum Acoustic 6,5"

No.	Sound	Size	Articul.	Genre	Mix
1-5	Pearl Signature	14x6,5"	-"-	Rock	no EQ
6-10			-"-		more overhead
11-15			-"-		more buzzer
16-20			-"-		compressor
21-25			-"-		bright
26-30			-"-		universal
31-35			-"-		top mic no EQ
36-40			-"-		bright
41-45			-"-		short
46-50			-"-		short EQ
51-55			-"-		more attack
56-60			-"-		distortion
61-65	Pork Pie Brass	14x6,5"	-"-	Heavy	no EQ
66-70			-"-		more overhead
71-75			-"-		more buzzer
76-80			-"-		more overhead
81--85			-"-		more overhead
86-90			-"-		power
91-95			-"-		top mic no EQ
96-100			-"-		bright
101-105			-"-		direct
106-110			-"-		more attack dark
127	silence - no sound				

## 27 - Snare Drum Acoustic 7"

No.	Sound	Size	Articul.	Genre	Mix
1-5	Craviotto Custom	14x7"	-"	Rock	no EQ
6-10			-"		more overhead
11-15			-"		more buzzer
16-20			-"		compressor
21-25			-"		more attack
26-30			-"		soft+atk.
31-35			-"		distortion

## 27 - Snare Drum - Partial

No.	Sound	Size	Articul.	Genre	Mix
110	Snare Click	6,5"	1		Round Robin
111	Snare Click	5"	1		Round Robin
112	Snare Click Cooper	5"	1		Round Robin
113	Snare Click Ferrone	6,5"	1		Round Robin
114	Snare Click Piccolo	4"	1		Round Robin
115	Snare Click Caxia	6"	1		Round Robin
121	Buzzer noise 1		1		
122	Buzzer noise 2		1		
123	Buzzer noise 3		1		
124	Buzzer noise 4		1		
125	Buzzer noise 1 - 2		1		Round Robin
126	Buzzer noise 1 - 2 - 3		1		Round Robin
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 and get a buzzer noise.

## 34 - Snare Reverb Layer

No.	Sound	Size	Articul.	Prg.	Note
1-5	Ludwig Nickel	14x6,5"	Rimshot	25	use as snare layer
			Open Hit		
			Shallow Rims.		
			Side Stick		
			Shallow Hit		
6-10	Ludwig Supra. 402	14x6,5"	-"	25	"
11-15	Pearl Signature	14x6,5"	-"	26	"
16-20	Pork Pie Brass	14x6,5"	-"	26	"
21-25	Tama Bell Brass	14x6,5"	-"	25	"

### 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
1	Premier	14x5,5"	Hit	Jazz	
2			Shallow		
3			Hit		
4			Hit		
5			Hit		
6			Swirl long		
7			Swirl short		decay adjust lenght
20			silence		mute others
21-27	Premier copy from 1-7 You can use the Swirl in a separate Excl. Group.	14x5,5"	-"	Jazz	

### Snare Brush Swirl - copy no. 21-27

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 37.



## 35 - Snare Electronic

No.	Sound	Genre	Variation	Note
1-32	E-Snare			velocity crossover
	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		
38-42	E-Snare	Techno House		
43-47	E-Snare	Minimal Techno		
48-52	E-Snare	Dark Techno		
53-57	E-Snare	Melodic Techno		
58-62	E-Snare	House		
63-67	E-Snare	Industrial		
68	E-Snare 808a		tone 1	
69			tone 2	
70			tone 3	
71			velocity split 1 2 3	
72			velocity split 1 2 3	Band Pass
73	E-Snare 808b		tone 1	
74			tone 2	
75			tone 3	
76			tone 4	
77	E-Snare 808c		1 2 3 4	velocity split
78			1 2 3 4	vel.sp.Band Pass
79			tone 1	
80			tone 2	
81			tone 3	
82			tone 4	
83			tone 4	bright
84	E-Snare 808d		1 2 3 4	velocity split
85			1 2 3 4	vel.sp. Notch
86			tone 1	
87			tone 2	
88			tone 3	
89			tone 4	
90			tone 5	
91			tone 6	

## 35 - Snare Electronic

No.	Sound	Genre	Variation	Note
92	E-Snare 808e		1 2 3 4	velocity split
93			1 2 3 4	vel.sp. LP 24db
94			tone 1	
95			tone 2	
96			tone 3	
97			tone 4	
98	E-Snare 808f		tone 1	
99			tone 2	
100			tone 3	
101			tone 4	
102	E-Snare 808g		tone 1	
103			tone 2	
104	E-Snare CR78a		tone 1	
105			tone 2	
106			tone 3	
107			tone 4	
108			tone 5	
109			tone 6 accent	
110			tone 7 dynamic	velocity split
111	E-Snare CR78b		tone 1	
112			tone 2	
113			tone 3 dynamic	velocity split
114			tone 4 dynamic	velocity split
115	E-Snare MT400V		tone 1	
116-118	E-Snare	Hip Hop		
119-120	E-Snare	House		
121-123	CR78 Rimshot			
124	TR808 Rimshot			
125	MT400V Rimshot			
126	Side Stick			
127	silence - no sound			

### 36 - Snare Electronic Vintage 1960 - 2015

No.	Sound		
1-126	Vintage Drum Computer		
127	silence - no sound		

### 37 - Snare Electronic Vintage 1960 - 2015

No.	Sound		
1-126	Vintage Drum Computer	short tone	transient boost
127	silence - no sound		

### 38 - Snare Electronic Vintage 1960 - 2015 - Rimshot

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

## 40 - Toms Acoustic

No.	App	Sound		
1	1a	Toms DW Collector	8x7	
2	1a		8x7	Rim
3	1a		10x8	
4	1a		10x8	Rim
5	1a		12x8	
6	1a		12x8	Rim
7	1a		14x11	
8	1a		14x11	Rim
9	1a		16x14	
10	1a		16x14	Rim
11	1a		16x16	
12	1a		16x16	Rim
13-24	1b	Toms DW Collector	-"-	bright
25-36	1c	Toms DW Collector	-"-	universal
37-48	1d	Toms DW Collector	-"-	bright
49-60	1e	Toms DW Collector - Big Reverb	-"-	Rock
127		silence - no sound		

## 41 - Toms Acoustic

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

## 42 - Toms Acoustic

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

## 43 - Toms Acoustic

No.	App	Sound		
1	4a	Toms Pearl	8x7	
2	4a		8x7	Rim
3	4a		10x8	
4	4a		10x8	Rim
5	4a		12x10	
6	4a		12x10	Rim
7	4a		14x14	
8	4a		14x14	Rim
9	4a		16x16	
10	4a		16x16	Rim
11	4a		18x16	
12	4a		18x16	Rim
13-24	4b	Toms Pearl	-"-	direct mix
25-36	4c	Toms Pearl	-"-	overhead mix
127		silence - no sound		

## 44 - Toms Acoustic

No.	App	Sound		
1	5a	Toms Alto	8x7	Direct
2	5a		8x7	Rim
3	5a		10x8	
4	5a		10x8	Rim
5	5a		12x8	
6	5a		12x8	Rim
7	5a		14x11	
8	5a		14x11	Rim
9	5a		16x14	
10	5a		16x14	Rim
11	5a		16x16	
12	5a		16x16	Rim
13-24	5b	Toms Alto	-"-	Overhead
25-36	5c	Toms Alto	-"-	Overhead + Direct
37-48	5d	Toms Alto	-"-	soft
49-60	5e	Toms Alto	-"-	Pitch ENV
127		silence - no sound		

## 45 - Toms Acoustic - Brush

No.	App	Sound		
1	6a	Toms Premier Brush	8x8	
2	6a		8x8	Rim
3	6a		10x8	
4	6a		10x8	Rim
5	6a		12x8	
6	6a		12x8	Rim
7	6a		14x11	
8	6a		14x11	Rim
9	6a		16x14	
10	6a		16x14	Rim
11	6a		16x16	
12	6a		16x16	Rim
13-24	6b	Toms Premier Brush soft	-"-	soft mapping
127		silence - no sound		

## 45 - Toms Acoustic - Big Reverb Layer

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

No.	Sound	
1-120	Toms Electronic	Use parameter course tune to adjust high, middle, low... to get different tunings.
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 37.

## 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 37.

## 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

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		
11-92	Cymbal Electronic Vintage		
127	silence - no sound		

# Hi-hat

## 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 37.

### 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	Sabian HHX 14"	Brush
	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	61-70
60	Conga 2	Latin	81-90
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	101-109
62	Surdo 1 High	Latin	1-12
62	Surdo 1 Low	Latin	21-32
62	Surdo 2 Low	Latin	41-50
62	Agogo Low	Latin	61-69
62	Agogo Medium	Latin	81-89
62	Agogo High	Latin	101-109
63	Cowbell 1 Cha Cha Bell	Latin	1-9
63	Cowbell 2 Bongo Bell	Latin	21-30
63	Cowbell 3 Low	Latin	41-51
63	Cowbell 4 Low	Latin	61-71
63	Cowbell 5 High	Latin	81-87
63	Quika	Latin	101-117
64	Triangle 1 Low	Latin	1-8
64	Triangle 2 High	Latin	21-26
64	Guiro 1	Latin	41-51
64	Guira 1	Latin	61-68
64	Tambourine A	Latin	81-86
64	Tambourine B & C	Latin	101-108+109-17

## Percussion - Latin

Grp.	Sound		No.
90	Bongo 1 Hembra	Latin	1-12
90	Bongo 1 Macho	Latin	21-32
90	Bongo 2 Hembra	Latin	41-51
90	Bongo 2 Macho	Latin	61-68
90	Tamborim 1	Latin	81-90
90	Tamborim 2	Latin	101-111
91	Jamblock	Latin	1-4
91	Claves 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

## 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	101-111
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	101-110

## Percussion - Middle East

Exclusive group

Grp.	Sound		No.
70	Tupan Drum	Middel East	1-19
70	Metal Riq	Middel East	21-36
70	Riq	Middel East	41-55
70	Gaval	Middel East	61-78
70	Tar	Middel East	81-94
70	Bendir 3	Middel East	101-120

### 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 37.

## 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	Kuailan	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 - 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	21-27
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	1-12
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

### 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 37.

## 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	1-7
96	Maroccan Bongo L	Africa	21-29
96	Maroccan Bongo H	Africa	41-50
96	Bata Small	African	61-72
96	Donke Rattle & Vibraslap	Africa	81-87+88
96	-		

## Percussion - Orchestra

Exclusive group

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"	81-87
76	Classic Snare 1	101-116
77	Cymbal 18"	1-15
77	Cymbal 24"	21-35
77	Gong	41-51
77	Triangle 1	61-73
77	Triangle 2	81-92
77	Tambourine	101-110

## Percussion - Orchestra

Grp.	Sound	No.
97	Grand Casa 32"	1-5
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

### 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 37.

## Percussion - World

Exclusive group

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	21-32
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	1-11
80	Metal Rattle	World	21-34
80	Metal Shoes	World	41-52
80	Bell Stick	World	61-69
80	Large tambourine	World	81-96
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	101-107
99	Clay Bongos High	World	1-9
99	Clay Bongos Low	World	21-29
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	61-72
100	Shaker Tree	World	81-88
100	Triple Shaker	World	101-112
101	Rusty Rattle	World	1-8
101	Wood Bells	World	21-28
101	Sleigh Bells	World	41-52
101	Chimes-Chimes	World	61-68+69-77
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	61-69
103	Cabasa	World	81-85
103	Crotales	Latin	101-104

## 89 - Percussion - 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	silence - no sound		127

## 106 - Percussion Electronic

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

Grp.	Sound		No.
107	Claps Electronic 808		1-4
107		Round Robin	5
107	Claps Electronic CR		6-12
107		Round Robin	13
107	Claps Electronic Vintage		14-60
107	silence - no sound		127

## 108 - FX Electronic

Grp.	Sound	No.
108	FX Electronic	1-72
108	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 37.

**TUNED PERCUSSION**

**CLASSIC INSTRUMENTS**

**SYNTHESIZER**

**EFFECTS**

## 53 - Mallets Orchestra

No.		MN	Tone
1	Xylophon	53	F
2		60	C
3		67	G
4		69	A
5		74	D
6		76	E
7		77	F
8		79	G
9		83	B
10		84	C
11		86	D
12		88	E
13		91	G
14		96	C
15		98	D
16	Marimba	45	A
17		48	C
18		50	D
19		52	E
20		53	F
21		57	A
22		60	C
23		65	F
24		69	A
25		72	C
26		74	D
27		76	E
28		79	G
29		81	A
30		83	B
31		84	C
32		86	D
33		88	E
34		89	F
35		91	G

MN MIDI note number



No.		MN	Tone
36	Glockenspiel	55	G
37		59	B
38		60	C
39		64	E
40		65	G
41		67	G
42		69	A
43		71	B
44		72	C
45		74	D
46		76	E
47		77	F
48		79	G
49		81	A
50		83	B
51		84	C
52		88	E
53	Celesta	60	C
54		62	D
55		64	E
56		65	F
57		67	G
58		69	A
59		71	B
60		72	C
61		74	D
62	Chimes	60	C
63		65	F
64		72	C
65	Cortales	60	C
66		67	G
67		69	A
68		72	C
69		76	E
70		79	G
71		84	C

## 53 - Mallets Orchestra

No.		MN	Tone
72	Vibraphon	53	F
73		55	G
74		57	A
75		59	B
76		60	C
77		62	D
78		64	E
79		67	G
80		69	A
81		71	B
82		72	C
83		74	D
84		76	E
85		79	G
86		81	A
87		83	B
88		84	C
89		86	D
90		88	E
91		91	G

No.		Key	
92	Vibraphon Tremol.	53	F
93		55	G
94		57	A
95		59	B
96		60	C
97		62	D
98		64	E
99		67	G
100		69	A
101		71	B
102		72	C
103		74	D
104		76	E
105		79	G
106		81	A
107		83	B
108		84	C
109		86	D
110		88	E
111		91	G
112	Musicbox	60	C
113		69	G
114		76	E
115		84	C
116		88	E
117		91	G
118		96	C
119		100	E
120	Timpani	53	F
121		60	C
122	Kalimba	60	C
123		67	G
124		72	C
125		79	G
126		84	C
127	Silence	-	

## 54 - Tuned Instruments Ethno

No.		MN	Tone
1	Alpine Bells	60	C
2		65	F
3		67	G
4		69	A
5		72	C
6		76	E
7		77	F
8		81	A
9		84	C
10	Steel Drums 1	60	C
11		67	F
12		72	C
13		76	E
14		81	A
15		84	C
16	Steel Drums 2	65	F
17		69	A
18		72	C
19		74	D
20		79	G
21		81	A
22		84	C
23	Sonice Tone	60	C
24	Hang 1 Root	29	F
25	Hang 1 Solo	60	C
26		64	E
27		65	F
28		67	G
29		69	A
30		70	Bb
31		72	C

No.		MN	Tone
32	Hang 1 Percussive	x	
33		x	
34		x	
35		x	
36		x	
37		x	
38		x	
39		x	
40	Hang 2 Solo	48	C
41		55	G
42		62	D
43		67	G
44	Angklung	72	C
45		74	D
46		76	E
47		79	G
48		81	A
49		84	C
50	Gamelan	60	C
51		64	E
52		67	G
53		69	A
54		72	C
55		74	D
56		76	E
57		79	G
58		81	A
59		84	C
60	Gong	48	C
61		60	C
62		72	C

## 54 - Tuned Instruments Ethno

No.		MN	Tone
63	Japan Bowls Low	60	C
64		72	C
65	Japan B. HPF	60	C
66		72	C
67	Japan B. NOTCH	60	C
68		72	C
69	Japan Bowls Med.	60	C
70	Japan B. High BPF	60	C
71		72	C
72	Renart EK	60	C
73		62	D
74		65	F
75		66	Gb
76		67	G
77		69	A
78		72	C
79		74	D
80		76	E
81		78	Gb
82		79	G
83		81	A
84		82	Bb
85		84	C
86		86	D
87		87	Eb
88		88	E
89	Renart Toom	48	C
90		53	F
91		56	Ab
92		58	Bb
93		60	C
94		62	D
95		63	Eb
96		65	F
97		67	G
98		69	A

No.		Key	
99	Renart Toom	71	B
100		72	C
101		74	D
102		76	E
103	Ta Pon Big	60	C
104	Ta Pon Big + Oct	60	C
105	Wong	60	C
106		65	F
107		67	G
108		69	A
109		72	C
110		76	D
111		79	G
112		81	A
113		83	B
114		84	C
115		88	E
116		91	G
117	Tabla TA	48	C
118		55	G
119		60	C
120		62	D
121		65	F
122		69	G
123		mute	-
127	Silence	-	

## 55 - Tuned Instruments China

No.		MN	Tone
1	Bianzhong	36	C
2		48	C
3		50	D
4		52	E
5		53	F
6		57	A
7		62	D
8		67	G
9		69	A
10		74	D
11		78	Gb
12		79	G
13		81	A
14		84	C
15		86	D
16		88	E
17		91	G
18		92	Ab
19		93	A
20		95	B
21		96	C
22		98	D
23		100	E
24	Bianzhong Notch	36	C
25		48	C
26		50	D
27		52	E
28		53	F
29		57	A
30		62	D
31		67	G
32		69	A
33		74	D
34		78	Gb
35		79	G
36		81	A

No.		MN	Tone
37	Bianzhong Notch	84	C
38		86	D
39		88	E
40		91	G
41		92	Ab
42		93	A
43		95	B
44		96	C
45		98	D
46		100	E
47	Gong	60	C
48		69	G
49		79	G
50	Bantang	60	C
51	Bell	60	C
52	Large Bell	53	F
53		57	A
54		64	E
55		72	C
56		84	C
57	Qing	60	C
58		64	E
59		69	A
60		74	D

## 55 - Tuned Percussion

No.		MN	Tone
61	Tumba	60	C
62	Tumba & Dynamic	60	C
63	Timbales Hembra	60	C
64	Timbales H. & Dyn.	60	C
65	Timbales Macho	60	C
66	Timbales M. & Dyn.	60	C
67	Surdo Low	60	C
68	Surdo Low & Dyn.	60	C
69	Agogo Low	60	C
70	Agogo Low Short	60	C
71	Cowbell ChaCha Bell	60	C
72	Triangle High	60	C
73	Triangle Low	60	C
74	TinklePing	84	C
75	Organ Reiteration	60	C
76		64	E
77		67	G
78		69	A
79		72	C
80		76	E
81		79	G
82		81	A
83		84	C
84	Tempelblock	48	C
85		60	C
86		72	C
87		74	D
88		77	F
89		81	A
90		84	C

No.		Key	
127	Silence	-	



## 56 - Synthesizer

No.		MN	Tone
1	FM Vibra	60	C
2		67	G
3		72	C
4	Wood Plate	48	C
5		60	C
6		72	C
7		84	C
8	FM XBell	48	C
9		60	C
10		72	C
11		84	C
12	FM Tubular	48	C
13		60	C
14		72	C
15		84	C
16	FM Steel	48	C
17		60	C
18		72	C
19		84	C
20	ABS Ello	48	C
21		60	C
22		72	C
23		84	C
24	ABY Mallet	60	C
25		84	C
26	Plingg	60	C
27	Arpe HPF24	60	C
28	Morph 24db A	60	C
29	Morph 24db B	60	C
30	Mporg Oct.	60	C
31	Sparkl LPF24	60	C
32	StabBrass LPF12	60	C
33		72	C
34		84	C

No.		MN	Tone
35	JXBell LPF24Reso	72	C
36		84	C
37	JXDCO LPF24Reso	60	C
38		72	C
39	JXBarimba LPF24R	48	C
40		60	C
41		72	C
42		84	C
43	JP8 Arp LPF24Reso	60	C
44		72	C
45		84	C
46	REss LPF24Reso	72	C
47	Gritty LPF24	60	C
48		72	C
49		84	C
50	Carppy	48	C
51		60	C
52		72	C
53		84	C
54	KX11 LPF24Reso	60	C
55		72	C
56	PWD LPF24	72	C
57		84	C
58	Pulse 8 LPF24	72	C
59	Pulse1 LPF24Reso	60	C
60	DanceBell LPF24R	72	C
61	DanceBell NOTCH	72	C
62	Brass LPF12	60	C
63		72	C
64		84	C

## 56 - Synthesizer

No.		MN	Tone
65	PPMachine LPF24	48	C
66		60	C
67		72	C
68	OBStrings LPF24	72	C
69	OBA Bell LPF24Reso	60	C
70	OBA Bell Pitch up	60	C
71	OBA Arp LPF24	48	C
72	OBA LPF24Reso	60	C
73	OBLead LPF24Reso	72	C
74	OBLead LPF24	72	C
75	M12 Brass LPF24	48	C
76		60	C
77		72	C
78	Moog3 LPF24	36	C
79		48	C
80		60	C
81		72	C
82		84	C
83	Maron LPF24	72	C
84	KBell HPF6	60	C
85		72	C
86		84	C
87	K5000 Bell HPF6	60	C
88		72	C
89		84	C
90	Panion Notch	60	C
91		72	C
92		84	C
93	VZ1Heavy LPF24Res	60	C
94		84	C
95	VZBell LPF12	72	C
96	Axcel LPF6	48	C
97		60	C
98		72	C

No.		MN	Tone
99	Digi LPF12	48	C
100		60	C
101		72	C
102		84	C
103	Varimba LPF24	60	C
104		72	C
105	Astra LPF24Reso	72	C
106	Razzo LPF24	60	C
107	Grace LPF12	60	C
108		72	C
109		84	C
110	DigiHit LPF12	60	C
111		67	G
112		72	C
113		84	C
114	Phrase LPF12	72	C
115	Hook LPF24	36	C
116		48	C
117		60	C
118		72	C
119		84	C
120	F8B BPF24Reso	72	C
121	FMPluck LPF24	72	C
122	OBXPoly LPF6	36	C
123		48	C
124		60	C
125		72	C
126		84	C
127	Silence	-	

## 57 - Synthesizer

No.		MN	Tone
1	DX1Toy LPF12	60	C
2		67	G
3		72	C
4		79	G
5		84	C
6	Moog55 LPF24Reso	72	C
7	StarThem LPF12	72	C
8	Brightness LPF6	60	C
9		69	A
10		72	C
11		79	G
12		84	C
13	Crystal LPF12	48	C
14		60	C
15		72	C
16		84	C
17	Vangeli LPF24Reso	48	C
18		60	C
19		67	G
20		72	C
21		79	G
22		91	G
23	IceRain	72	C
24	MetalPad LPF6	48	C
25		60	C
26		72	C
27		84	C
28	Fantasia LPF6	60	C
29		67	G
30		72	C
31		79	G
32		84	C
33		91	G
34		96	C

No.		MN	Tone
35	Lead LPF24Reso	36	C
36		48	C
37		60	C
38		72	C
39		84	C
40	Space HPF6	48	C
41		55	G
42		60	C
43		67	G
44		72	C
45		79	G
46		84	C
47		91	G
48		96	C
49	Vox LPF6	72	C
50		84	C
51		96	C
52	Chang LPF12	72	C
53	Chiffer LPF6	72	C
54		84	C
55		96	C
56	Caliop LPF6	84	C
57		96	C
58	SawLeadLPF6	36	C
59		43	G
60		48	C
61		50	D
62		53	F
63		55	G
64		60	C
65		64	E
66		67	G
67		72	C
68		74	D
69		77	F
70		81	A

## 57 - Synthesizer

No.		MN	Tone
71	SawLeadLPF6	84	C
72		89	F
73		93	A
74		96	C
75	SquareLead LPF	60	C
76	PolySyn LPF6	72	C
77	MassHel HPF24Re	60	C
78		96	C
79	Bambim LPF24	60	C
80		84	C
81	UBell LPF24	60	C
82	VinPe LPF24PRes.	60	C
83	VBell HPF12	60	C
84	Sparkl HPF12	60	C
85	Wavsta NOTCH	60	C
86	WaveBlip HPF12	60	C
87	DanceBell HPF12	72	C
88	Super BPF24	72	C
89	OB LPF24Reso	72	C
90	MoogB BPF24Reso	48	C
91		60	C
92		72	C
93	Shine HPF24	72	C
94	Shimmer HPF12	72	C
95	JPSynBS LPF12	24	C
96		31	G
97		36	C
98		43	G
99		48	C

No.		MN	Tone
100	CSBass LPF6	24	C
-			
119	Fade up LPF12	-	
120	Fade down LPF12	-	
121	ABY Reso stereo	-	
122	ABY Reso mono	-	
123	XNoise LPF12Res	-	
124	OBNoise LPF24	-	
125	Noisx NOTCH	-	
126	SparkelDigi	-	
127	Silence	-	

## 58 - Instruments

No.		MN	Tone
1	Harp LPF 6	55	G
2		57	A
3		60	C
4		65	F
5		67	G
6		69	A
7		72	C
8		74	D
9		77	F
10		81	A
11	Grand Piano LPF6	48	C
12		50	D
13		53	F
14		55	G
15		57	A
16		60	C
17		62	D
18		65	F
19		67	G
20		69	A
21		71	B
22		72	C
23		74	D
24		77	F
25		79	G
26		81	A
27		84	C
28	Harpsi LPF6	48	C
29		55	G
30		60	C
31		64	E
32		69	A
33		74	D

No.		MN	Tone
34	Metal FM LPF24	48	C
35		55	G
36		60	C
37		67	G
38		72	C
39		79	G
40		84	C
41	EP Tines LPF6	60	C
42		64	E
43		65	F
44		69	A
45		71	B
46		72	C
47		74	D
48		77	F
49		79	G
50		84	C
51	HouseOrg LPF12	48	C
52		60	C
53		72	C
54		84	C
55	ClassicStrings LPF6	48	C
56		50	D
57		53	F
58		60	C
59		64	E
60		67	G
61		72	C
62		74	D
63		77	F
64		81	A
65		84	C
66		91	G

## 58 - Instruments

No.		MN	Tone
67	M12Str LPF12	48	C
68		55	G
69		60	C
70		72	C
71		79	G
72		91	G
73		96	C
74	Nylon Git. LPF6	48	C
75		50	D
76		52	E
77		53	F
78		55	G
79		57	A
80		60	C
81		62	D
82		64	E
83		67	G
84		69	A
85		71	B
86		72	C
87	E-Bass NOTCH	24	C
88		28	E
89		31	G
90		36	C
91		38	D
92		41	F
93	Dulcimer LPF6	53	F
94		55	G
95		59	B
96		60	C
97		62	D
98		64	E
99		65	F
100		67	G
101		69	A
102		72	C

No.		MN	Tone
103		74	D
104		77	F
105		79	G
106	BrassSec. LPF6	67	G
107		69	A
108		72	C
109		74	D
110		76	EE
111		77	F
112		79	G
113		81	A
114		83	B
115		84	C
116		88	E
117	-	-	
118	-	-	
119	-	-	
120	-	-	
121	-	-	
122	-	-	
123	-	-	
124	-	-	
125	-	-	
126	-	-	
127	Silence	-	

## 59 - Voice &amp; FX

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

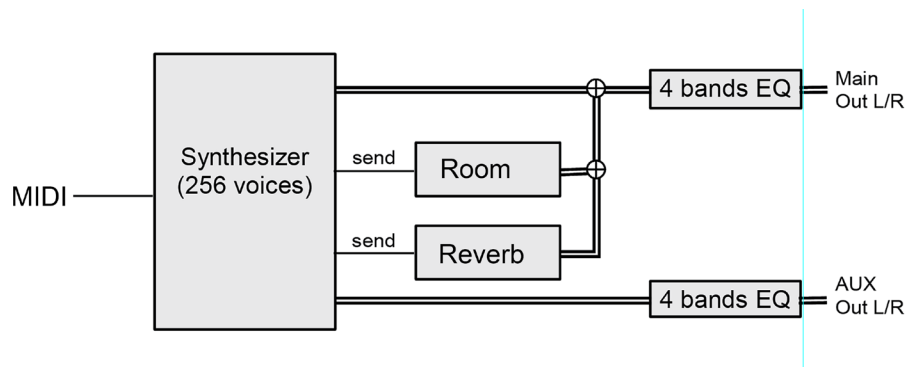
No.	
38	Vocal Snare 1
39	Vocal Clap
40	Vocal Snare 2
41	Vocal Floor Tom
42	Vocal Cl. Hi-hat
43	Vocal Low Tom
44	Vocal Pedal Hi-hat
45	Vocal Mid Tom 2
46	Vocal Open Hi-hat
47	Vocal Mid Tom 1
48	Vocal Hi Tom 2
49	Vocal Cr. Cymbal
50	Vocal High Tom 1
51	Vocal Ride Cymbal
52	Male Ad Lib 1
53	Male Ad Lib 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 &amp; FX

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 <b>as long they are not from the same Trigger Group.</b>  If you want to use this feature, read more about it on page 37.
Bass Drum	Head	36	1
Snare	Head	38	2
	Rim	40	
	X-Rim / Side 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 36).

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 - page 37.

# 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 and 0x3725.

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
<b>General</b>		
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)

## 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 37
CTRL 04	B9H 05H cc	Hi-hat Control, see page 37
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
<b>Main Output 4-bands Equalizer</b>		
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
<b>Aux Output 4-bands Equalizer</b>		
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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