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WARRANTY

REGISTRATION CARD
What is PROCUSSION?
Procussion is a multi-timbral percussion instrument whose sounds are based on actual digital recordings of “real” instruments. With Procussion, you can instantly have hundreds of different drum and percussion instruments at the tip of your drumstick.

Procussion begins with sound. Four megabytes of the highest quality 16 bit percussion samples selected from the Emulator III sound library and stored on ROM (Read Only Memory) for instant access.

But this is only the beginning. Procussion gives you the ability to literally take these sounds apart and re-assemble them into an almost limitless number of entirely new percussion sounds, combining parts of one instrument with another or with any of a selection of digital waveforms also stored on ROM. The extensive cross-switching functions allow a high degree of musical expression not normally attainable from sampled percussion instruments. The 16 bit samples are arranged into 128 kit locations, 64 of which are user-programmable.

Procussion also features 32 voice polyphony allowing you to take full advantage of its layering capabilities (up to 8 sounds on each key or drum pad) and its ability to respond multi-timbrally to all 16 MIDI channels makes it ideally suited for multitrack sequencing and composing using a MIDI sequencer.

Other features include 3 stereo outputs for individually processing sounds (also configurable as 6 polyphonic submixes with fully programmable panning), integral sends and returns to allow the addition of external effects units without the need for a separate mixer, and of course, an extensive MIDI implementation.
PROCUSSION INTRO

Procussion is organized as shown in the simplified diagram below.

A number of sampled percussion instruments are mapped across a keyboard or set of drum pads. Each instrument has many individual attributes such as tuning, volume, pan, etc.

The Kit is a complete set of all program parameters for a set of up to 24 Procussion drum Stacks. There are 128 kit locations in the Procussion.

Kits 0-63 are unalterable factory kits; Kits 64-127 are user kits which can be changed.

Stacks, which can be made of up to 4 percussion Instruments, are assigned to MIDI key ranges called Zones. Up to 24 zones may be assigned in one kit.

The instruments in a stack can be modulated in many ways or switched on and off depending on various parameters such as velocity (how hard a drum is played) or perhaps the position of the high hat pedal, sticking speed, etc.
**CONNECTION INSTRUCTIONS**

**Setup #1  BASIC PAD SETUP**

This diagram shows a typical equipment setup for the Procussion.

**MIDI In** - Procussion is controlled by MIDI messages received at the MIDI In connector. Connect the MIDI In of the Procussion to the MIDI Out connector of a MIDI controller such as a MIDI keyboard, MIDI Drum Pads or MIDI sequencer.

**Outputs** - Procussion is a high quality, stereo audio device. In order to reproduce its wide dynamic range and frequency response, use a high quality amplification and speaker system such as a keyboard amplifier or home stereo system. A stereo setup is highly desirable because of the added realism of stereophonic sound. Headphones can be used if an amplifier and speaker system is not available. Plug stereo headphones into the Left Main output jack. The Right Main output jack serves as a mono output when the left jack is not plugged in.
QUICK SETUP

Using the PROCUSSION with a MIDI Keyboard

These instructions will get you up and running in the shortest amount of time. Connect Procussion to your sound system and MIDI keyboard as shown on the following page and turn everything on.

SET LEVELS
1) Turn the Procussion’s volume control to minimum.

2) Press the Master button on Procussion.

3) Turn the Data knob clockwise to the very last screen which reads, “DEMO SEQUENCE”.

4) Press the Cursor button to move the flashing cursor to the bottom line in the display.

5) Press Enter to start the demo sequence, then slowly turn up the volume control to a comfortable listening level. You may have to adjust the volume of your sound system. Press Enter again to stop the demo.

PROCUSSION SETUP

The Zone Map function re-maps every kit in Procussion to fit your MIDI keyboard. This is much easier than having to modify each individual kit.

1) Press the Master button on Procussion.

2) Turn the Data knob to the screen which reads, “ZONE MAPS”.

3) Verify that the bottom line of the display reads “Kit”. If the display reads something other than “Kit”, press the Cursor button to move the flashing cursor to the bottom line in the display, then press it again so that the flashing cursor line is underneath the word in the lower line. Turn the data knob until it does read “Kit”.

4) Press the Master button to return to the main screen.

5) Play your MIDI keyboard. You should now be hearing sound. If not, verify that the MIDI light on Procussion flashes as the keys are played. If it doesn't flash, check the MIDI connection.

6) Turn the data knob clockwise to select another kit. Remember, Procussion has 128 different kits! Have fun.
Setup #2  KEYBOARD SETUP

**MIDI In** - Procussion is controlled by MIDI messages received at the MIDI In connector. Any MIDI controller such as a MIDI keyboard, MIDI drum pads or a computer can be connected.

**MIDI Out** - The MIDI Out jack is normally used to transmit program data to a computer or other device.

**MIDI Thru** - MIDI Thru transmits an exact copy of the messages received at the MIDI In jack to additional MIDI devices.

**Outputs** - Procussion has three sets of programmable stereo outputs; Main, Sub 1, and Sub 2. Specific sounds can be routed to one of these stereo pairs in order to be further processed or mixed separately.
QUICK SETUP
Using the PROCUSSION with Drum Pads

These instructions will get you up and running in the shortest amount of time. Connect Procussion to your sound system and MIDI drum pads as shown on the facing page (or on page 7) and turn everything on.

1) Play your MIDI drum pads and verify that the MIDI light on Procussion flashes as the pads are played. If not, check the MIDI connection.

2) Set Procussion to Kit 000, “Ampitheater” (or any of the kits marked with an asterisk in the kit listing).

3) Assign each pad of your MIDI drum pad controller to a MIDI note number using the Standard Factory Kit Layout on page 91. Set the MIDI pads up however you like, but be sure to save your layout to the pad controller when you have finished.

4) Turn the data knob on Procussion clockwise to select another kit. Since you used one of the Standard Kits as your model, most other Procussion factory kits (marked *) will follow the same pad layout.

Use the Standard Factory Kit Layout to assign your Drum Pads so that most of the Procussion Factory Kits will match up with your pad assignments.
SETUP #3  LIVE PERFORMANCE SETUP

**MIDI In** - Procussion is controlled by MIDI messages received at the MIDI In connector. Connect the MIDI In of Procussion to the MIDI Out connector of a MIDI controller such as a MIDI percussion controller, or MIDI keyboard.

**MIDI Thru** - The MIDI Thru jack is used to connect additional MIDI devices onto the MIDI chain. MIDI Thru transmits an exact copy of the messages received at the MIDI In jack.

**Outputs** - Each of the Sub 1 and Sub 2 output jacks on the Procussion are stereo jacks. The tip of each jack (accessed when a standard phone plug is inserted) connects to the left or right output of that group. If a stereo plug is inserted, the Ring of the stereo plug serves as a signal Return which sums into the Main outputs. See page 13 for additional details.
SETUP #4  FULL ELECTRONIC DRUMKIT

- Make sure that the velocity response is correctly calibrated on your MIDI Drum Pads.

< When using the Anatek Pocket Pedal, the first pedal movement determines the pedal’s polarity.

Down 1st = Normal
Up 1st = Reversed

The diagram above shows how to connect the Procussion as a full electronic drum kit containing: a Kick Drum Pedal, Hi-Hat Pedal, MIDI Drum Controller (with 2 external pads) and a Control Footswitch.

Kick Drum Pedal In - In this example, a spring-loaded trigger pedal by Drum Workshop is used. Connect the output of the pedal to Trigger #1 of your MIDI drum pads.

Hi-Hat Pedal In - A standard electronic music voltage pedal functions as a combination Hi-Hat/Control Pedal. In this example, an Anatek Pocket Pedal is used to merge the pedal into the MIDI data. Connect the Footswitch and CV Pedal to the inputs of the Pocket Pedal as shown in the example above. See your dealer about obtaining a suitable control pedal.

MIDI - Connect MIDI Out from your MIDI drum pads to MIDI In of the Pocket Pedal. Connect MIDI Out of the Pocket Pedal to MIDI In of Procussion.

Outputs - Connect the audio outputs to your other equipment as shown in setup procedures 1, 2, and 3.
If a stereo plug is inserted into a Sub jack, the Ring of the stereo plug serves as a signal Return which sums into the Main outputs.

*Therefore, the Sub 1 and Sub 2 jacks can serve as effect sends and returns in order to further process selected instruments and then return them to the main mix.*

The diagram below shows the Sub 1 and Sub 2 jacks being used as send/returns in order to further process selected Procussion instruments without using the effects bus on the mixing board. In a pinch, the effect returns could also be used to sum additional instruments into the main outputs of the Procussion.

![Diagram of Procussion Output Section](image)

*The Sub 1 and Sub 2 jacks can be used as effect returns to the Main Outputs.*

**POWER UP!**

The power switch is located on the left side of the front panel. The Procussion and its MIDI controller may be turned on in any order. When power is applied, the liquid crystal display will light, indicating that the Procussion is operating.

You may have noticed that there is no 110/220 Volt power selector switch on the Procussion.

*Procussion automatically switches itself for 110 or 220 Volt operation.*
BASIC OPERATION
BASIC OPERATION

MAIN CONTROLS

- **Power Switch** - Switches AC power to the Procussion ON and OFF.
- **MIDI Activity LED** - Indicates that MIDI data is being received.
- **Master Menu Select Button** - The Master menu contains parameters that affect the entire machine, not just certain Kits. An illuminated LED above the button indicates that you are in the Master menu.
- **Edit Menu Select Button** - The Edit menu is used when you want to change parameters of a Kit. An illuminated LED above the button indicates that you are in the Edit menu.
- **Enter Button** - The Enter button is used as a “Home” key or to initiate a particular operation within the Procussion. The red LED above the enter button flashes to indicate that the Procussion is waiting for your response.
- **Cursor Control** - This button moves the cursor to the next parameter on the display. (The cursor is a little flashing line underneath one of the parameters in the display.) Press the cursor control repeatedly until the cursor is underneath the desired parameter. The cursor can also be moved bidirectionally using the data entry control while the cursor select button is being held down (i.e. Press and hold the cursor button and turn the data entry knob).
- **Data Entry Control** - The data entry control is a stepped, variable control which is used to change parameter values. The control increments or decrements the current value one unit with each click.
- **Volume Control** - This is the master volume control for all audio outputs. Note: For maximum dynamic range, set this control at full level.
BASIC OPERATION

**KIT SELECTION**
Press the cursor key repeatedly until the cursor is underneath the kit number. (The cursor is a little flashing line underneath one of the parameters in the display.) As the data entry control is rotated, the kit number and name will change. The displayed kit will be assigned to the displayed MIDI channel. Kit numbers range from 000 to 127.

![C01 Vol127 Pan=K 000 Kit Name](MIDI Channel Parameters) ÷ Kit Information

**MIDI CHANNEL SELECTION**
Press the cursor key repeatedly until the cursor is underneath the channel number. (The cursor is a little flashing line underneath one of the parameters in the display.) Rotate the data entry control to select MIDI channel 01-16. As the channel is changed, the display will change to show the kit, volume and pan associated with the displayed channel.

![C01 Vol127 Pan+0 000 Kit Name](MIDI Channel Parameters)

**CHANNEL VOLUME**
Press the cursor key repeatedly until the cursor is underneath the volume value. Rotate the data entry control to select volume 00-127. (This is the same parameter as MIDI volume control #7, and changes made over MIDI will be shown in the display.)

**CHANNEL PAN**
Press the cursor key repeatedly until the cursor is underneath the pan value. Rotate the data entry control to select pan values -7 to +7 or “K”. When “K” is selected, the pan value specified in the kit is selected. Any other value will override the pan parameter in the kit. (This is the same parameter as MIDI pan control #10, and changes made over MIDI will be shown in the display.)

- Channel Pan should normally be set to “K” unless real time control of panning is desired. This will allow the preprogrammed pan settings for each zone or stack to be used.
- If your Procussion is not responding properly or plays the wrong kit, make sure that Procussion and your MIDI controller are set to the same MIDI channel and that the MIDI Volume is turned up.

For more information about MIDI, see MIDI Realtime Controls on page 44.
MULTI-TIMBRAL OPERATION

Multi-timbral operation means that the Procussion can play more than one kit at the same time. For example, a MIDI sequencer could be playing one kit while you play along on another. To access multiple kits on different MIDI channels simultaneously, follow these instructions:

1. Set the MIDI mode to MULTI-Mode, using the MIDI mode function in the Master menu (page 24).

2. Decide which MIDI channels you wish the Procussion to receive, and turn all other channels OFF using the MIDI Enable function in the Master menu (page 26). **Up to 16 channels can be selected simultaneously!**

3. Select the desired kit for each of the MIDI channels you wish the Procussion to receive using the MIDI Channel/Kit selection screen (see previous instructions).

4. Procussion will now respond multi-timbrally on the MIDI channels you have specified. The volume and pan position parameters can be adjusted over MIDI (for each MIDI channel) or using the Cursor and Data Entry control in the MIDI Channel/Kit selection screen.

```
Channel 01  Volume  Pan  KIT
Channel 02  Volume  Pan  KIT
Channel 03  Volume  Pan  KIT
   •       •        •   •
Channel 16  Volume  Pan  KIT
```

*Each of the 16 MIDI channels can be assigned to play a specific kit in Procussion.*
The Master menu contains functions that affect the overall operation of the Procussion. For example, changing the Master Tune will change the tuning of all the drum kits, not just the one currently displayed.

**TO ENABLE THE MASTER MENU**
Press the Master key, lighting the LED. The current screen will be the one most recently selected since powering up the Procussion. The cursor will appear underneath the first character of the screen heading on line one.

**TO SELECT A NEW SCREEN**
Press the cursor key repeatedly (or hold the cursor key while turning the data entry control) until the cursor is underneath the screen title heading. (You may also press the Enter button to return the cursor to “Home” position.) Rotate the data entry control to select another screen.

**TO MODIFY A PARAMETER**
Press the cursor key repeatedly (or hold the cursor key while turning the data entry control) until the cursor is underneath the parameter value. Rotate the data entry control to change the value.

**TO RETURN TO KIT SELECT MODE**
Press the Master key, turning off the LED.

**MASTER MENU FUNCTIONS**

**MASTER TUNE**
Master Tune adjusts the overall tuning of all kits so that the Procussion may be tuned to other instruments. The master tuning range is ± 1 semitone in 1/64th semitone increments. A master tune setting of "00" would indicate that the Procussion is perfectly tuned to concert pitch (A=440 Hz).
TRANSPOSE
This function transposes the key of the Procussion in half-step intervals. The transpose range is ±12 semitones or one octave.

SUBMIX OUTPUTS
The function provides a convenient method of assigning types of instruments a particular output. For example, you might want to direct the kick drum to one of the submix output for external processing. Each zone may be assigned to a particular submix group for each kit (As programmed in the Edit menu). The Submix Output function assigns each of the 16 Submixes to a particular output channel or turns the submix Off. The Submix Output function selects at which output jack each submix group will appear. The choices are: Main, Sub 1, Sub 1L, Sub 1R, Sub 2, Sub 2L, Sub 2R, or Layer. When Layer is selected, each layer in the stack will be directed to a separate output jack. This function also allows you to change the output assignment of the factory kits.

If no plugs are inserted into the sub outputs, the audio will be automatically directed to the main outputs.
MIDI MODE

This function selects one of the four MIDI modes and the MIDI system exclusive ID number.

- **Omni mode** - Procussion responds to note information on all MIDI channels and plays the kit currently displayed in the main screen.

- **Poly mode** - Procussion only responds to note information received on the currently selected MIDI channel (on the kit selection screen) and plays that channel’s associated kit.

- **Multi mode** - Procussion responds to data on any combination of MIDI channels and plays the specific kit associated with each of the MIDI channels.

- **ID number** - This function allows an external programming unit to distinguish between multiple Procussion units. When an external programmer is being used, each Procussion should have a different ID number. When transferring SysEx data from one Procussion to another, both units must have the same ID number.

<table>
<thead>
<tr>
<th>MIDI MODE</th>
<th>ID</th>
</tr>
</thead>
<tbody>
<tr>
<td>Omni</td>
<td>00</td>
</tr>
</tbody>
</table>

GLOBAL VELOCITY CURVE

Incoming velocity data can be modified by a velocity curve in order to provide different types of dynamics in response to your playing or to better adapt to a MIDI controller. This function allows you to select one of the 9 velocity curves or leave the velocity data unaltered (Linear) for each MIDI channel. When "Kit" is selected, the velocity curves selected in the kits are used. For more information on the velocity curves, see page 43.

| GLOBAL VEL CURVE | C01 Curve #4 |
GLOBAL TRIGGER TEMPO

Trigger Tempo is a function which generates a control signal based on the tempo of your playing. When your playing tempo exceeds the selected Trigger Tempo, the amount of the control signal begins to increase from zero. This control signal can be used either to switch between drums in a stack or as a general controller which can affect virtually any parameter (set in the Edit menu). For example, Trigger Tempo could be routed to brighten the Tone as you play faster. The Global Trigger Tempo can be set to any tempo from 20 BPM (Beats-Per-Minute) to 260 BPM or set to use incoming MIDI clocks as the reference. Alternately, the Trigger Tempo set in each kit may be used (turn data knob all the way counter-clockwise).

GLOBAL TR TEMPO
101 BPM

ZONE MAPS

This function automatically sets up Procussion to respond to various types of MIDI pad controllers without reprogramming the controller. Select the Zone Map for the type of controller you are using. There are preset Zone Maps to match many popular controllers as well as two user definable maps. If you are using a MIDI keyboard, use the Kit Zone Map. Zone Maps can be selected for each of the 16 MIDI channels.

ZONE MAPS
C01 Drum Kat

Your MIDI Controller assigns each Pad a MIDI Number

<table>
<thead>
<tr>
<th>Note #60</th>
<th>Note #58</th>
</tr>
</thead>
<tbody>
<tr>
<td>Note #50</td>
<td>Note #53</td>
</tr>
<tr>
<td>Note #48</td>
<td>Note #46</td>
</tr>
<tr>
<td>Note #43</td>
<td>Note #46</td>
</tr>
<tr>
<td>Note #65</td>
<td>Note #65</td>
</tr>
</tbody>
</table>

Zone Maps assign MIDI Numbers to Zones

- Note #43 -> Zone 3 = Snare Stack 1
- Note #46 -> Zone 4 = Ambient Snare Stack
- Note #48 -> Zone 11 = Tiny Tom Stack
- Note #50 -> Zone 12 = Med. Tom Stack
- Note #53 -> Zone 13 = Big Tom Stack
- Note #55 -> Zone 14 = Huge Tom Stack
- Note #58 -> Zone 7 = Hi-Hat Stack
- Note #60 -> Zone 17 = Splash Stack
- Note #62 -> Zone 16 = Crash Stack
- Note #65 -> Zone 15 = Ride Stack

This diagram shows how MIDI key numbers are “mapped” to Procussion Zones.

- When the tempo of your playing exceeds the selected Trigger Tempo, the amount of the control signal increases from zero.

- Make sure you are setting the Zone Map for the correct MIDI channel.

- When using a preprogrammed Zone Map, set your MIDI controller to the following Kit numbers:
  - Alesis - default
  - drumKat - Kit 21
  - E-mu SP-12 - default
  - Impulse - default
  - Roland Octa I - Kit A
  - Roland Octa II - Kit 11
  - Roland Pad80 - Kit 11
  - Roland SPD8 - Kit 1
  - Roland R5 - default
  - Roland R8 - default
**USER ZONE MAP 1 + 2**

This function allows you to program the two user definable Zone Maps. The User Zone Maps are useful to route MIDI note data from existing drum machine patterns to the appropriate stacks in Procussion for drum replacement. Each zone may be assigned a MIDI key range. The User Zone Maps are retained in memory when power is removed.

```
USER ZONE MAP 1
Z01 036 -> 037
```

**DRUM REPLACEMENT WITH THE USER ZONE MAPS**

The two User Zone Maps can be used to replace tracks from your drum machine or MIDI sequencer with killer Procussion Stacks.

1) Press the Master button on Procussion.

2) Turn the data knob until you find the screen:

```
ZONE MAPS
C01 Kit
```

3) Press the cursor button twice so that the flashing cursor line is underneath the word “Kit”. (There may be another word there, but place it underneath the word in the second line, OK?)

4) Turn the data knob until the display reads:

```
ZONE MAPS
C01 User 1
```

5) Press the Enter button and turn the data knob until the display reads:

```
USER ZONE MAP 1
Z01 036->036
```
6) Press the cursor button to move the flashing cursor line to the second line of the display under Z01. Turning the data knob will show you the key numbers which are currently mapped to each zone.

7) Assign each of your drum machine buttons to a zone. Place the cursor underneath the key number and press the button on your drum machine to automatically assign the correct number. The chart at the bottom of this page shows which types of Procussion drum sounds will be assigned to each zone. For example, if you want the first button on your drum machine to function as a snare drum, and it is assigned to note number 43, set up the display to look like this:

```plaintext
USER ZONE MAP 1
Z03 043->043
```

8) Continue assigning zones until each button on your drum machine is assigned to a different zone, then press the Master button to exit the module.

9) Start the drum machine and verify that the correct types of drums are being played. If the sounds are not assigned as you want them, go back into the “User Zone Map” screen and re-assign them.

The chart below shows how the various types of drums are mapped to the User Zone Maps in the Procussion factory presets.

**PROCUSSION FACTORY ZONE ASSIGNMENTS**

<table>
<thead>
<tr>
<th>Zone 1 ..............</th>
<th>Kick Drum</th>
<th>Zone 13 .............</th>
<th>Tom</th>
</tr>
</thead>
<tbody>
<tr>
<td>Zone 2 ..............</td>
<td>Kick Drum</td>
<td>Zone 14 .............</td>
<td>Tom</td>
</tr>
<tr>
<td>Zone 3 ..............</td>
<td>Snare Drum</td>
<td>Zone 15 .............</td>
<td>Cymbal</td>
</tr>
<tr>
<td>Zone 4 ..............</td>
<td>Snare Drum</td>
<td>Zone 16 .............</td>
<td>Cymbal</td>
</tr>
<tr>
<td>Zone 5 ..............</td>
<td>Snare Drum</td>
<td>Zone 17 .............</td>
<td>Cymbal</td>
</tr>
<tr>
<td>Zone 6 ..............</td>
<td>Snare Drum</td>
<td>Zone 18 .............</td>
<td>Cymbal</td>
</tr>
<tr>
<td>Zone 7 ..............</td>
<td>Hi-Hat</td>
<td>Zone 19 .............</td>
<td>Misc. Percussion</td>
</tr>
<tr>
<td>Zone 8 ..............</td>
<td>Hi-Hat</td>
<td>Zone 20 .............</td>
<td>Misc. Percussion</td>
</tr>
<tr>
<td>Zone 9 ..............</td>
<td>Hi-Hat</td>
<td>Zone 21 .............</td>
<td>Misc. Percussion</td>
</tr>
<tr>
<td>Zone 10 .............</td>
<td>Hi-Hat</td>
<td>Zone 22 .............</td>
<td>Misc. Percussion</td>
</tr>
<tr>
<td>Zone 11 .............</td>
<td>Tom</td>
<td>Zone 23 .............</td>
<td>Misc. Percussion</td>
</tr>
<tr>
<td>Zone 12 .............</td>
<td>Tom</td>
<td>Zone 24 .............</td>
<td>Misc. Percussion</td>
</tr>
</tbody>
</table>

*All Procussion kits will not fit into the factory zone assignment scheme so this chart should be used as a basic guide rather than an absolute rule.*
ENVELOPE MODE

This function allows you to select either a Trigger or Gate mode for each of the 16 MIDI channels when MIDI note on messages are received. For more information on the Envelope Generators, see page 36.

- Trigger mode allows a sound’s volume envelope to cycle through all its stages when a note on is received. Trigger mode is almost always used with MIDI drum pads and even when using a MIDI keyboard.

- Gate mode allows a sound's volume envelope to cycle through its Attack and Hold stages when a MIDI note on command is received. When the MIDI note off command is received, the Decay phase begins immediately. Gate mode is used when you want the length of the sound to be controlled by how long a key is held.

MIDI ENABLE

When in MIDI Multi mode, this function lets you turn each MIDI channel On or Off. This is useful when you have other MIDI devices connected and do not want the Procussion to respond to the MIDI channels reserved for the other devices. MIDI Enable only operates when in Multi Mode.

PROGRAM CHANGE

This function lets the Procussion utilize or ignore incoming MIDI program (also called Preset or Kit) change commands for each channel.
**MIDI MODE CHANGE**

This function selects whether or not MIDI mode change commands (omni, poly, etc.) are accepted or ignored when received over MIDI (see MIDI Mode).

![MIDI MODE CHANGE Disabled]

**MIDI CONTROLLER ASSIGN**

The Procussion allows you to assign up to six realtime control sources from your MIDI controller. These control sources could be foot pedals, data sliders or whatever. In this screen, you set up which controllers will be received by Procussion. What effect the controller will have is programmed separately for each Kit. Volume and Pan each have their own controller. Four other MIDI controllers are assigned a letter A-D. Each of the controllers can be assigned to a MIDI realtime controller number from 01-31. The MIDI controller number will be automatically sensed by simply moving the controller (pedal, wheel, etc.) when the cursor is underneath the value. This way you don’t have to remember the controller numbers. For more information, see MIDI Realtime Controls in the Programming Basics section.

![CONTROLLER# VOL:07 PAN:10]

Next Screen:

![CONTROLLER# ABCD 01 02 03 04]

---

Some of the standard MIDI Controller numbers are listed below.

1 - Modulation Wheel or Lever
2 - Breath Controller
3 - Pressure: Rev 1 DX7
4 - Foot Pedal
5 - Portamento Time
6 - Data Entry
7 - Volume
8 - Balance
9 - Undefined
10 - Pan
**MASTER MENU**

**MIDI FOOTSWITCH ASSIGN**

Like the MIDI Controllers, 4 MIDI footswitches can be assigned to MIDI footswitch numbers. Footswitches may be assigned numbers from 64-79. The MIDI footswitch number can be automatically sensed by simply pressing the footswitch when the cursor is underneath the value. Destinations for the footswitch controllers are programmed in the Edit menu.

Note that Procussion does not have footswitch inputs on the rear panel. Use the footswitch inputs on your MIDI controller and set Procussion to receive the footswitch commands over MIDI.

Some of the standard MIDI switch numbers are listed below.

- 64 - Sustain Switch (on/off)
- 65 - Portamento Switch (on/off)
- 66 - Sostenuto (chord hold, on/off)
- 67 - Soft Pedal (on/off)
- 69 - Hold Pedal 2 (on/off)

**MIDI PROGRAM → KIT**

Incoming MIDI program changes can be “mapped” to call a different numbered kit. This is a handy feature when you want a specific program number sent from your controller to be linked with a specific kit on the Procussion. Simply selecting a program on your MIDI controller will automatically call up the proper Procussion kit. Any of the kits in the Procussion may be mapped to any incoming MIDI program change number.

This chart shows how MIDI program changes can be re-mapped. In this example, program changes 10-29 have been re-mapped. All other programs will be selected normally.
**AUTO SELECT**

When editing a zone or stack parameter, the current zone or stack can be "auto-selected" by simply playing it. While this is a very handy feature, it can sometimes be confusing. Therefore, Auto-Select can be turned On or Off.

| AUTO-SELECT | On |

**REMOTE EDIT**

The Remote Edit function allows access to the front panel controls using MIDI note-on events. When Remote Edit is turned On, MIDI key numbers 0-5 activate the following functions.

<table>
<thead>
<tr>
<th>MIDI NOTE #</th>
<th>FUNCTION</th>
</tr>
</thead>
<tbody>
<tr>
<td>0</td>
<td>Play Current Zone</td>
</tr>
<tr>
<td>1</td>
<td>Toggle MASTER menu</td>
</tr>
<tr>
<td>2</td>
<td>Toggle EDIT menu</td>
</tr>
<tr>
<td>3</td>
<td>Cursor</td>
</tr>
<tr>
<td>4</td>
<td>Increment Value</td>
</tr>
<tr>
<td>5</td>
<td>Decrement Value</td>
</tr>
</tbody>
</table>

Remote Edit is designed to be used with MIDI drum pads. Create a preset on your MIDI drum pads which assigns the pads to MIDI key numbers 0-5. Now you can program Procussion without putting down your sticks.

**Example** - To change the stack assigned to a zone using Remote Edit:

a) Hit pad 2 (Edit) to enter the edit menu.
b) Hit pad 4 twice (Increment) to move to the stack select screen.
c) Hit pad 3 twice (Cursor) to move the cursor down to the lower line.
d) Hit pad 4 (Increment) to increment the stack number.
e) Hit pad 0 (Play Current Zone) to hear the new stack.
f) Alternate between steps "d" and "e" until you have the desired stack.

| REMOTE EDIT | Off |
**Send MIDI Data**

This function will send MIDI System Exclusive data to the MIDI Out port of Procussion. The MIDI data can either be sent to a computer/sequencer or to another Procussion. Using the cursor key and the data entry control, select the type of MIDI data you wish to transmit. The choices are:

- **Master Settings**: Transmits all parameters in the Master menu except program/kit map and viewing angle. This includes the Kit, Volume, and Pan information for all 16 MIDI channels.
- **Program/Kit Map**: Transmits only the program/kit map.
- **User Zone Maps**: Transmits user zone maps 1 and 2.
- **Factory Kits**: Transmits all the factory kits.
- **User Kits**: Transmits all the user kits.
- **Any Individual Kit**: Transmits only the selected kit.

The Enter LED will be flashing. Press the Enter button to confirm the operation. To receive MIDI data, simply send the MIDI data into Procussion from another Procussion or your sequencer.

**Viewing Angle**

This function allows you to change the viewing angle of the display so that it may be easily read from either above or below. The angle is adjustable from +7 to -8. Positive values will make the display easier to read when viewed from above. Negative values make the display easier to read from below.
**DEMO SEQUENCE**

Procussion contains a play-only sequencer in order to give you some idea of what is possible using this amazing machine. Press the cursor switch to move the cursor to the bottom line of the display. The Enter LED will begin flashing. Press the Enter switch to start the sequence. The Enter LED will be lit and the bottom line of the display will change to "Stop". Pressing the Enter button again will stop the sequence.
Procussion utilizes digital recordings of real percussion instruments for the basis of its sound. This is similar to a tape recorder except that in the Procussion, the sounds are permanently recorded on digital memory chips.

To perform this modern miracle, sounds and instrument waveforms are first sampled into the Emulator III, our top of the line, 16 bit stereo digital sampler. After the sounds and waveforms have been truncated, looped and processed, they are “masked” into the Procussion ROM (Read Only Memory) chips.

Conceptually, the sampling process is very simple, as shown in the Basic Sampling System diagram. As a sound wave strikes the diaphragm of a microphone, a corresponding voltage is generated. To sample the sound, the voltage level is repeatedly measured at a very high rate and the voltage measurements are stored in memory. To play the sound back, the numbers are read back out of memory, converted back into voltages, then amplified and fed to a speaker which converts the voltage back into sound waves. Of course, playing back 32 channels at different pitches tends to complicate matters, but this is basically how it works. In Procussion, we have left out the Analog/Digital converter stage since the sounds are already sampled for you.
PROGRAMMING BASICS
Your initial involvement with the Procussion will most likely consist of using the existing kits and selecting MIDI channels. While the factory kits are very good, there are probably some things you would like to change, perhaps the tuning, or the tone of a stack. You may also want to make your own custom kits using complex modulation routings. Entirely new sounds can be created by combining the attack portion of one sound with the body of another sound or by combining the digital waveforms with sampled sounds. There are 64 user locations (64-127) available to store your own creations or edited factory kits. Best of all, it’s easy to edit or create new kits using the edit menu.

Creating your own custom kit is easy. First, you select the key range for a zone. Then you can simply select the desired stack from the palette of pre-programmed factory stacks. Repeat these two steps until you have a large enough drum kit. You may assign up to 24 stacks to a kit and a zone may contain up to 4 instruments. MIDI drum pads may be programmed to trigger successive note numbers within a given zone for easy tuned percussion.
Procussion has an extensive modulation implementation using multi-wave LFO’s (Low Frequency Oscillators), envelope generators and the ability to respond to multiple MIDI controllers. You can simultaneously route any combination of these control sources to multiple destinations.

MODULATION
Modulation means to *dynamically change* a parameter, whether it be the volume (amplitude modulation), the pitch (frequency modulation), or whatever. Turning the volume control on your home stereo rapidly back and forth would be an example of amplitude modulation. To modulate something we need a modulation *source* and a modulation *destination*. The source is your hand turning the knob, and the destination is the volume control. If we had a device that would automatically turn the volume control, we would also call that device a modulation source. The Procussion is designed so that for each of the variable parameters, such as the volume, there is an initial setting which can be changed by a modulation source. Therefore in the case of volume, we have an initial volume and we can change or modulate that volume with a modulation source. Two main types of modulation sources on the Procussion are *Envelope Generators* and *Low Frequency Oscillators*. In the example above, an envelope generator could be routed to automatically turn the volume control as programmed by the envelope. Or, a low frequency oscillator could be routed to automatically turn the volume control up and down in a repeating fashion.

*Turning the volume control back and forth on your home stereo is an example of Amplitude Modulation.*
MODULATION SOURCES
Procussion has several different types of modulation sources, including:

- **Velocity** - How hard the key or pad is played.

- **Key Number** - Generates a value at the start of the note. Outputs a value of zero at the center of the zone's range and increases in the positive (+) direction as keys are played up the scale and in the negative (-) direction as keys are played down the scale.

- **Trigger Tempo** - A value which increases as the playing tempo increases beyond a programmed threshold.

- **Random** - Generates a random value at the start of the note.

- **MIDI Controllers A/B/C/D (4)** - Any type of MIDI controller data.

- **Keyboard Pressure (mono aftertouch)** - Key pressure applied after the key is initially pressed.

- **Pitch Wheel** - A synthesizer pitch bend wheel.

- **Low Frequency Oscillator** - Generates repeating waves.

- **Envelope Generator** - Generates a programmable “contour” which changes over time when a note is played.

FOOTSWITCH MODULATION SOURCES
Changes a parameter when one of the three MIDI footswitches are pressed. The footswitches can be programmed to switch: Sustain (Layers 1, 2, 3, 4 or All), Alternate Volume Envelope (Layers 1, 2, 3, 4 or All), Alternate Volume Release (Layers 1, 2, 3, 4 or All), or Reverse the Sound (Layers 1, 2, 3, 4 or All).

Note that the Procussion does not have actual footswitch input jacks. Your MIDI controller (keyboard, MIDI drum pads, etc.) should have footswitch input jacks and be able to send MIDI footswitch commands.
PROGRAMMING BASICS

ENVELOPE GENERATORS

An envelope can be described as a “contour” which can be used to shape the sound in some way over time. Each channel of the Procussion contains two envelope generators. One of the envelope generators, the Alternate Volume Envelope, controls the volume of each instrument and has 3 stages, Attack, Hold and Decay. The other envelope, the Pitch Envelope, is permanently routed to control the pitch of an instrument and has only one stage, Decay.

There are two envelope modes on Proformance: Trigger Mode (most often used with drum pads) and Gate Mode (most often used with a keyboard). In Trigger mode, the envelope always completes the Attack-Hold-Decay stages, regardless of how long the key was held down. In Gate Mode, the envelope follows the Attack and Hold phases only as long as a key is pressed and held. At any time the key is released, the Decay phase begins. The Envelope parameters can be described as follows:

■ **Attack** - The time it takes to go from zero to the peak (full) level.

■ **Hold** - The time the envelope will stay at the peak level before starting the decay phase. If a footswitch is being used to control Sustain, the envelope will remain in this stage as long as the footswitch is pressed.

■ **Decay** - The time it takes the envelope to fall to the zero level after the key is released or the hold time has elapsed (in trigger mode).

These are generalized volume envelopes of a few types of sounds.
**LOW FREQUENCY OSCILLATORS (LFOs)**

A Low Frequency Oscillator is simply a wave which repeats at a slow rate. Procussion has two multi-wave LFOs for each percussion stack. The LFO waveforms are: Triangle, Sine, Sawtooth and Square.

By examining the diagram of the LFO waveforms, you can see how the LFO will affect a modulation destination. Suppose we are modulating the pitch of an instrument. The sine wave looks smooth, and will smoothly change the pitch. The square wave changes abruptly, and will abruptly change the pitch from one pitch to another. The sawtooth wave smoothly increases, then abruptly changes back down. The sound’s pitch will follow the same course. Controlling the pitch of an instrument is an easy way to hear the effects of the LFO waves.

When the amount of an LFO is a negative value, the LFO shape will be inverted. For example, inverting the sawtooth wave produces a wave that smoothly decreases, then instantly resets up.
**PROGRAMMING BASICS**

**MODULATION PATCHES**
Connecting a modulation source to a destination is called a patch.
Procussion lets you connect the modulation sources in almost any possible way to the modulation destinations. Each patch also has an amount parameter which determines “how much” modulation is applied to the destination. The modulation amount can be positive or negative and will either add or subtract from the initial value. Modulation sources can be simultaneously patched to any 4 of the 57 destinations for each stack.

In the example above, Velocity (or how hard a key or pad is played) is “Patched” to control the LFO rate. Since the modulation amount is negative, the harder the note is played, the slower the LFO rate. If the modulation amount was set to a positive value, the LFO rate would increase, the harder the key was played.

**ACCENT AND VOLUME**
Accent and Volume both control loudness, but behave in a slightly different way when they are modulated. Volume can be modulated between zero and the maximum initial programmed level. When Accent is modulated, it adds to the initial level.

Volume Cannot Exceed Initial Volume Level

Accent ADDs to Initial Volume Level
**PROGRAMMING BASICS**

**INSTRUMENT LAYER BLOCK DIAGRAM**

The diagram above shows the basic architecture of a single instrument layer. The large, horizontal lines and arrows show the audio signal path. The small vertical arrows indicate parameters which can be modulated.

The **Instrument** is one of the 221 sampled percussion sounds stored in ROM. The instrument can be reversed or delayed and the pitch, tone and sample start point can be modulated as shown by the small arrows.

Following the signal path, the sound passes through a **DCA** (Digitally Controlled Amplifier) which controls the volume of the instrument. In addition to Volume and Accent modulation, a **Volume Envelope Generator** can control the DCA in order to shape the volume of the instrument over the course of the note.

Lastly, the sound reaches the **Panning Network**, which positions the instrument in the stereo field.

**KEY NUMBER**

Key Number is a value generated at the start of the note which varies according to which key is played. The center of the zone acts as a zero reference (no effect at the center) and increases in the positive and negative direction as shown above. The end keys of the zone are always the maximum values (-127, +128), but these can be scaled in the patch.
PROGRAMMING BASICS

STACK BLOCK DIAGRAM

The diagram above shows the organization of a Procussion Stack. You can think of a stack as a single sound, although it can be made up of up to four different instruments. "Stacking" instruments, in combination with the various modulation parameters can create almost unlimited variations in the final sound.

At the stack level, a modulation source can control up to four destinations or one destination can be controlled by up to four sources. The modulation sources can be applied to an individual instrument layer or all four layers simultaneously. The possible modulation routings are completely flexible as shown in the example above.

Three of the modulation destinations, Tone, Sample Start, and Pan cannot be dynamically varied during the course of the note. Their value is "locked in" at the start of the sound. All the other destinations marked with black arrows can be dynamically varied over time.

Drum Kits may be assembled using the factory stacks or by creating your own custom stacks. There are 8 custom stacks for each kit in Procussion.
**VELOCITY CURVES**

Incoming velocity values can be scaled by one of the 10 velocity curves in order to match your playing style or better adapt to the MIDI controller. Selecting "Linear" leaves the velocity data unaltered and "Constant" always outputs the maximum value of 127. The velocity curve can be selected globally (for all kits) for each MIDI channel (Master menu), or be programmed separately for each individual kit. Experiment with the curves to find the one that works best for your style and MIDI controller.

- **Compresses Velocity Range. For Hard Hitters.**
- **Expands Velocity Range. Soft -> Loud.**
- **Outputs High Values. Linear Dynamics.**
- **Shifts Velocity Values Upward. Good Dynamic Range.**
- **Leaves Incoming Velocity Values Unaltered.**
- **Outputs Medium Values. Compressed Dynamics.**
- **Expands Velocity Range. Soft -> Loud.**
- **Outputs High Values Only. Limits Dynamics.**
- **Outputs High Values Only. Limits Dynamics.**
- **Outputs Maximum Value Only. No Dynamics.**
PROGRAMMING BASICS

MIDI REALTIME CONTROLS

The MIDI realtime controllers may seem confusing at first, but they are really very simple to understand. You probably already know that there are 16 MIDI channels that can be used. Each of the 16 MIDI channels uses 3 basic types of messages; note on/off, program changes, and continuous controller messages. Your MIDI keyboard or MIDI drum pads, in addition to telling Procussion which note was played, may also send realtime control information, which simply means occurring in real time or live. (You may be using a MIDI device other than a keyboard, but for simplicity’s sake we’ll presume that you’re using a keyboard.) Realtime control sources include such things as pitch wheels or levers, modulation wheels or levers, control pedals, aftertouch, etc. and are used to add more expression or control. Your MIDI keyboard sends out realtime controller information on separate channels called continuous controller channels. There is a set of 32 continuous controller channels for each of the 16 MIDI channels. Some of the controller channels, such as pitch wheel, volume, and pan have been standardized. For example, volume is usually sent on continuous controller channel #7.

Common realtime controllers such as the pitch wheel, volume, pan and pressure are pre-programmed to their proper destinations. Your keyboard may have other realtime controls such as a control pedal or data slider which can also be programmed to control most of the parameters on Procussion.

The Procussion is equipped with a sophisticated MidiPatch™ system, which allows you to route any continuous controller to any realtime modulation destination. The MidiPatch system is also very easy to use. First, you must know which controller numbers your keyboard or pad setup can transmit.
Let’s say for instance, that you are using a Yamaha DX7 as your master keyboard. The DX has pitch and modulation wheels, a breath controller, a data slider and a foot pedal, all of which transmit their values over MIDI. The standard MIDI controller numbers for the controls are listed below (the pitch wheel has a dedicated controller, PWH). First, we would go to the Master menu, MIDI Controller Assign and define the 4 MIDI controllers that we wish to use. Assign each controller number to one of the letters A-B-C-D.

01 - Modulation Wheel A
02 - Breath Controller B
04 - Foot Pedal C
06 - Data Entry D

To complete the connections for a particular kit, go to the Edit menu, Realtime Control, and route the MIDI A, B, C, D to the desired destinations. These could be patched to any 4 destinations or even to the same destination. The MIDI Controller Amount menu, (in the Edit menu) allows you to scale the amounts of each of the controllers by a positive or negative value. The signal flow is shown in the diagram below.

The MIDI controllers A-B-C-D must have both a source (0-31), and a control destination assigned.
PROGRAMMING BASICS

STEREO MIX OUTPUTS
Procussion has three sets of polyphonic stereo outputs (Main, Sub 1, Sub 2). Each zone in a particular kit may be directed to appear at any of these three stereo outputs. This feature is useful for signal processing (EQ, reverb, etc.) of individual sounds prior to final mixdown.

Each zone in a kit can be assigned to one of the submix groups. In general, all the kick drums will be assigned to "Kick", snare drums to "Snare", and so on.

Suppose you wanted to add heavy reverb just to the snare drum. Simply go into the Master menu, Submix Outputs and assign Snare to a particular output. The snare drum will now be directed to that output for processing, regardless of what kit you are using.

Note: All kits will be automatically routed to the Main outputs unless plugs are inserted into the Sub 1 or Sub 2 outputs.

The Edit menu zone assignments are made for each particular kit, while the Master menu output assignments apply to all kits.
EDIT MENU
The edit menu contains functions that can be modified by the user and then saved as kit information in one of the user kits. For example, the tuning or other parameter can be edited, then the kit can be saved to a user location (64-127).

While the Edit menu is activated, incoming MIDI kit changes are ignored. This is a quick and easy way to temporarily turn MIDI Program Change OFF.

**WARNING!**
Changes made in the Edit menu will be forever lost unless the kit is “saved” using the Save Kit function (page 69) before changing the kit.

**TO ENABLE THE EDIT MENU**
Press the Edit button, lighting the LED. The current screen will be the one most recently selected since powering up the machine. The cursor will appear underneath the first character of the screen heading on line one.

**TO SELECT A NEW SCREEN**
Press the cursor key repeatedly (or hold the cursor key while turning the data entry control) until the cursor is underneath the parameter value. (You may also press the Enter button to return the cursor to “Home” position.) Rotate the data entry control to select the screen.

**TO MODIFY A PARAMETER**
Press the cursor key repeatedly (or hold the cursor key while turning the data entry control) until the cursor is underneath the parameter value. Rotate the data entry control to change the value.

Note: In many cases, such as selecting Key Ranges, and Zones, the value may be changed from your MIDI controller by simply playing the proper key or drum pad. For example, to select a particular Zone, you would simply play the key or drum pad to which the Zone is assigned.

**TO RETURN TO KIT SELECT MODE**
Press the Edit button, turning off the LED.
EDIT MENU

PROCUSSION BLOCK DIAGRAM

The Procussion is organized as shown in the diagram above.

A Procussion kit can be organized into four levels:
1) **Kit** - Parameters which affect the entire kit.
2) **Zone** - Parameters affecting the key assignment range.
3) **Stack** - A composite percussion sound.
4) **Instrument** - An individual instrument.

The Edit menu encompasses all levels of the kit. The display reveals information about which level you are currently editing.

- **Up to 24 Zones**
- **Up to 24 Stacks per Kit**
- **8 Custom Stacks per Kit**

---

<table>
<thead>
<tr>
<th>Zone</th>
<th>Key Range</th>
<th>Z01</th>
<th>032 &gt; 035</th>
<th>Zone Level</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Stack</th>
<th>Stack Vol</th>
<th>S1L1</th>
<th>110</th>
<th>Stack Level</th>
</tr>
</thead>
</table>

---

<table>
<thead>
<tr>
<th>Kit</th>
<th>Stack</th>
<th>Instrument</th>
<th>Zone</th>
<th>Layer</th>
</tr>
</thead>
</table>

---
EDIT KIT FUNCTIONS

KIT NAME
Kit Name allows you to name each of the user kits with a name of up to 12 characters. Position the cursor under the character location and use the data entry control to change the character. The keyboard can also be used to select characters. The charts below show the keyboard character assignment.
**EDIT MENU**

- Zones can be easily selected by playing the MIDI note number assigned to that zone.

- The Key Range can be selected by simply playing the MIDI note numbers when the cursor is under the key numbers on the display.

- Most factory stacks have been tuned to C.

- If the Key Range function does not seem to be working properly, make sure the Zone Map function in the Master menu is set to Kit. You may be re-mapping the key assignments.

**STACK SELECT**

This function allows you to select which of the available instrument sounds (or none) will be placed in each zone of the current user kit.

```
STACK SELECT Z01
S002 Robert
```

**KEY RANGE**

This function allows you to assign each of the 24 zones to a range of MIDI keys. Zones may overlap, but only 2 zones may be assigned to the same key. If more than two zones are assigned, only the lowest numbered two zones will play. The original pitch of the stack will always be assigned to the exact center of the key range. If there are an even number of keys in the range, then the original pitch will be placed on the lower of the two center keys.

```
KEY RANGE Z01
036 -> 039
```

```
ZONE #1

CENTER of ZONE

ZONE #2

CENTER of ZONE

= Original Pitch
```

Zone #1 has an **Odd** number of keys in its range (25), so the original pitch of the stack falls exactly on the center of the zone. Zone #2 has an **Even** number of keys in its range (34) and the center of the zone is a key boundary, therefore the original pitch falls on the next lower key.

**ZONE TUNING**

This function allows you to change the overall tuning of the selected zone. Coarse tuning is in semitone intervals with a range of ±48 semitones. Fine tuning is in 1/64 semitone intervals (approx. 1.56 cents) with a range of ±1 semitone.

```
TUNING Z01
CRSE+00 FINE+00
```
ZONE VOLUME AND PAN
Volume sets the overall amplitude of the selected zone. This function also allows you compensate for the relative volume differences between stacks.

```
VOLUME  PAN  Z01
127     =Stack
```

Zone Pan allows you to set the initial pan position for each zone in the kit. A value of -7 pans the zone hard left and a value of +7 pans the zone hard right. This pan setting overrides the pan settings made at the stack level unless the screen is set to Pan = Stack. The pan setting made here is only valid if “K”, for kit pan, is selected in the main display.

```
VOLUME  PAN  Z01
127     -7
```

The Pan Setting on the Main Screen Overrides Zone Pan!

```
C01 VOL127 PAN=K
071 Conga
```

NONTRANSPOSE
Nontranspose mode allows a stack to play throughout its assigned keyboard range, but at its original pitch only - there will be no transposition. Nontranspose mode can be turned On or Off for each zone.

When the Procussion is used with a MIDI keyboard you might want to play several keys at once for a thicker sound. Turning Nontranspose mode On would let all the notes play at the same pitch.

```
NONTRANSPOSE Z01
Off
```

Assign a non-transposed sound and play several keys at once for phasing/flanging effects.
There are a total of 32 output channels on the Procussion. The assignment mode affects note polyphony and interaction. Using assignment mode, each zone can be programmed to be polyphonic, with a certain number of available channels, or can be made monophonic with special assignments.

The various assignment modes are described below.

**POLY (32)**
Notes are played polyphonically, with dynamic channel assignment, using all 32 channels.

**POLY (8)**
Notes are played polyphonically, with dynamic channel assignment, but using no more than 8 channels at a time.

**POLY (4)**
Notes are played polyphonically, with dynamic channel assignment, but using no more than 4 channels at a time.

**MONO**
Any layer in the zone interrupts itself or any other layer, but does not affect other zones.

**LAYER MONO 1**
Any layer in the stack interrupts itself, but does not affect other layers or other zones.

**LAYER MONO 2**
Any layer in the zone interrupts any other layer, but does not affect its own layer or other zones.

**EXCLUSIVE 1-8**
The zone’s stack is assigned to one of the 8 exclusive “channels”. Notes in any zone in the kit will interrupt each other if they are assigned to the same exclusive channel.

For example, playing a fast roll on a ride cymbal in *Poly (32)* mode will assign a new channel on each strike which might tend to “muddy” the sound or use up too many output channels. One solution might be to use *Poly (4)* mode, which only allows the cymbal to use 4 channels.

You also might want the closed High Hat to cut off the open High Hat. In this case, you would assign the High Hats a *Mono* assignment.
If you had a cymbal crash on one drum pad and a choked cymbal on another, you might assign both zones to *Exclusive 1* (or any of the other exclusive channels) so that hitting the choke pad would cut off the crash.

**ZONE SUBMIX**

This function allows you to assign each zone to one of the 16 submix busses. The submix busses are routed to an output jack in the Master menu. For more information on Submixes, see pages 23 and 46.

The submix buss makes it easy to keep track of your output assignments.

**MODULATION ENABLE**

This function allows the Modulation 1 and 2 routings to be turned On or Off for each zone in the kit. (Modulation 1 and 2 affect the entire kit.)

For example, suppose you are using Modulation 1 to route Velocity-to-Volume, but you want your snare drum to be at a constant level. Simply turn Mod 1 Off for the snare drum zone.
EDIT MENU

FOOTSWITCH ENABLE
This function allows the Footswitch 1 and 2 routings to be turned On or Off for each zone in the kit. (Footswitches 1 and 2 affect the entire kit.) For example, suppose you want Footswitch 1 to reverse zone 1 only. Simply turn FTSW 1 Off for all zones except zone 1.

FTSW ENABLE Z01
1:On 2:Off

MODULATION PATCH 1 AND 2
These functions allow you to route modulation sources to any of the modulation destinations and affect all zones in the kit, although they may be turned On or Off for each zone. For each of the two modulation patches, there is a Modulation Source, a Modulation Destination, and an Amount parameter which is variable from -128 to +127. Place the cursor under the appropriate parameter and change the patch number, modulation source, modulation destination, or the amount using the data entry control. If a parameter is not labeled with a layer number, it affects all.

MODULATION 1
Vel >Vol4  +072

If the Modulation Patches do not seem to be working, check to make sure that the Modulation Enable is turned On for the Zone.

Modulation Sources:
- Velocity
- Key Number
- Trigger Tempo
- Random
- MIDI Control A/B/C/D
- Pressure
- Pitch Wheel

Destinations:
- Pitch, Pitch 1/2/3/4
- Volume, Volume 1/2/3/4
- Accent, Accent 1/2/3/4
- Attack, Attack 1/2/3/4
- Hold, Hold 1/2/3/4
- Decay, Decay 1/2/3/4
- Pitch Env. Amount
- Pitch Env. Amt 1/2/3/4
- Pitch Env. Decay
- Pitch Env. Dcy 1/2/3/4
- Pan, Pan 1/2/3/4
- Tone, Tone 1/2/3/4
- Sample Start
- Sample Start 1/2/3/4
- LFO Rate, LFO Amount
FOOTSWITCH CONTROL
This function allows you to route the two kit level footswitches (1 and 2) to any of the footswitch destinations. These two “patchcords” affect all zones in the kit, although they may be turned On or Off for each zone. The footswitches can be routed to switch: Sustain (Layers 1/2/3/4 or All), Alternate Volume Envelope (Layers 1/2/3/4 or All), Reverse Sound (Layers 1/2/3/4 or All), or may trigger a Note-on event on any of the zones 1-8.

VELOCITY CURVE
Incoming velocity data can be modified by a velocity curve in order to provide different types of dynamics in response to your playing or better adapt to your MIDI controller. Velocity curves affect the entire kit. This function allows you select one of the 8 velocity curves, leave the data unaltered (Linear), or have the velocity scaled to full level (Constant). This velocity curve selection is only valid if the Global Velocity Curve in the Master menu is set to “Kit”.

EDIT MENU
- The Alternate Envelope must be initially turned Off in order for the footswitch to turn it On.
- If the Footswitches do not seem to be working, check to make sure that the Footswitch Enable is turned On for the Zone.
- Use a footswitch as a kick drum pedal by triggering a Note-on event.
**EDIT MENU**

**VELOCITY CURVES**

- **CURVE 1**
- **CURVE 2**
- **CURVE 3**
- **CURVE 4**
- **CURVE 5**
- **CURVE 6**
- **CURVE 7**
- **CURVE 8**

Each curve shows a graph with the x-axis labeled 'Input' and the y-axis labeled 'Output'. The curves vary in shape, indicating different velocity behaviors.
**TRIGGER TEMPO**

Trigger Tempo is a function which generates a control signal based on the tempo of your playing. When your playing tempo exceeds the selected Trigger Tempo, the amount of the control signal begins to increase from zero. This control signal can be used either to switch between drums in a stack or as a general controller which can affect virtually any parameter (see pages 64 + 67). For example, Trigger Tempo could be routed to raise the pitch as you play faster. Any tempo from 20 BPM (Beats-Per-Minute) to 260 BPM can be programmed. This Trigger Tempo setting is only valid if the Global Trigger Tempo set in the Master menu is set to “Per Kit”.

**STACK NAME**

Stack Name allows you to name each of the 8 custom stacks (for each kit) with a name of up to 12 characters. Position the cursor under the character location and use the data entry control to change the character. A MIDI keyboard can also be used to select characters. The chart below shows the keyboard character assignment.
EDIT MENU

STACK INSTRUMENTS
This function allows you to select one of the available instrument sounds for each layer in the 8 custom stacks.

STACK TUNE
This function allows you to change the coarse and fine tuning of each layer in the 8 custom stacks. The coarse tuning range is ±48 semitones (8 octaves) in semitone steps. The fine tuning range is ±1 semitone in 1/64 semitone steps (approx. 1.56 cents).

STACK VOLUME
Stack Volume sets the amplitude of each layer in the 8 custom stacks. This function allows you to blend the four instrument layers or compensate for the relative volume differences between instruments.

STACK PAN
Stack Pan allows you to independently set the initial pan position of each layer in the 8 custom stacks. A value of -7 pans the zone hard left and a value of +7 pans the zone hard right. The pan setting made here is only valid if “Stack” is selected in the zone pan setting and if “K”, for kit pan, is selected in the main display.
For Stack Pan to Have any Effect:

<table>
<thead>
<tr>
<th>C01 VOL127 PAN=K</th>
</tr>
</thead>
<tbody>
<tr>
<td>079 Tibetan Bell</td>
</tr>
</tbody>
</table>

Kit Pan must be set to “K”...

and

PAN          Z01
=Stack

Zone Pan must be set to “Stack”

STACK PAN   S1L1
+5

DELAY/SOUND START

Delay varies the time between MIDI Note-on reception and the onset of the sound for each layer in the 8 custom stacks. The delay time is adjustable from 0-13 seconds (0-63).

Sound Start allows you to set where in the sample the instrument begins playing. A setting of 000 plays the instrument from the beginning; higher values move the sound start point toward the end of the sound.

<table>
<thead>
<tr>
<th>DELAY START S1L1</th>
</tr>
</thead>
<tbody>
<tr>
<td>00 000</td>
</tr>
</tbody>
</table>

The Delay parameter is very useful in producing echo type effects and the Sound Start parameter can be used to remove the attack portion of the sound for “Procussion Synthesis” or to “fine tune” when modulating the Sound Start parameter with velocity or any other modulation source.
EDIT MENU

REVERSE
When reverse is turned On, the instrument will be played backwards. Reverse can be turned On or Off for each layer in the 8 custom stacks.

![Reverse Screen]

ALTERNATE ENVELOPE
Each instrument layer in the stack has its own preset Attack/Hold/Decay volume envelope which is normally employed. If a programmable volume envelope is desired, the alternate envelope is used. This screen allows you to turn the alternate envelope On or Off and set the Attack, Hold and Decay parameters for each layer in the 8 custom stacks.

![Alternate Envelope Screen]

PITCH ENVELOPE
The Pitch Envelope is a “decay only” envelope which can control the pitch of an instrument. This screen allows you to turn the pitch envelope On or Off, and set the Decay and Amount parameters for each layer in the 8 custom stacks. Larger decay values increase the decay time. Similarly, larger amount values will increase the amount of pitch modulation. A positive envelope amount setting will sweep the pitch downward and a negative setting will sweep the pitch upward.
LOW FREQUENCY OSCILLATOR

This screen controls the Waveshape, Rate, Amount and Destination of the LFO. There is one LFO per stack which can be routed to the Pitch of layers 1, 2, 3, 4 or all, or Volume of layers 1, 2, 3, 4 or all. (If a parameter is not labeled 1, 2, 3, or 4 it affects all.) The LFO can be used to produce vibrato (when routed to pitch), or tremolo (when routed to control volume). The four LFO waveshapes are: Triangle, Sine, Sawtooth, and Square. The amount can be varied from -128 to +127. Negative values will produce inverted waveshapes.

Since the LFO always starts from the beginning of its cycle at the start of a note, it can be used as an extra envelope generator when set to a slow rate.
EDIT MENU

STACK MODULATION CONTROL
These functions allow you to route modulation sources to any of the destinations in the eight custom stacks. Up to 4 simultaneous patches may be programmed (3-6). For each of the modulation patches, there is a Modulation Source, a Modulation Destination, and an Amount parameter. The amount parameter is variable from -128 to +127. Place the cursor under the appropriate parameter and change the Patch Number, User Stack Number, Modulation Source, Modulation Destination, and the Amount using the data entry control. If a modulation destination is not labeled with a layer number, it affects all layers.

Modulation Sources:
Velocity
Key Number
Trigger Tempo (Rate)
Random
MIDI Control A/B/C/D
Pressure
Pitch Wheel
LFO

Destinations:
Pitch, Pitch 1/2/3/4
Volume, Volume 1/2/3/4
Accent, Accent 1/2/3/4
Attack, Attack 1/2/3/4
Hold, Hold 1/2/3/4
Decay, Decay 1/2/3/4
Pitch Env. Amount
Pitch Env. Amt 1/2/3/4
Pitch Env. Decay
Pitch Env. Dcy 1/2/3/4
Pan, Pan 1/2/3/4
Tone, Tone 1/2/3/4
Sample Start
Sample Start 1/2/3/4
LFO Rate, LFO Amount
STACK FOOTSWITCH 3 AND 4
This function allows you to route the two stack level footswitches (3 and 4) to any of the footswitch destinations for each of the 8 custom stacks. The footswitches can be routed to switch: Sustain (Layers 1/2/3/4 or All), Alternate Volume Envelope (Layers 1/2/3/4 or All), or Reverse Sound (Layers 1/2/3/4 or All).

STACK FOOTSWITCH 3 S1
->Reverse1

SWITCH MODE
The Super-Switch feature allows a control input (velocity, a control pedal, trigger rate, etc.) to determine which stack layer(s) will be heard. This function selects the switch mode for each of the 8 custom stacks.

SWITCH MODE S1
Threshold

OFF
All layers within the stack are played at their programmed volumes. The control input is ignored.

CROSSFADE
The control input determines the relative volumes of the layers. As the control input is increased, layer 1 will crossfade into layer 2, layer 2 will crossfade into layer 3, then layer 3 will crossfade into layer 4. Unassigned layers will not be included in the level calculation.

In this example, a control pedal feeds the control input. When the pedal is fully up, only layer 1 will play. As the pedal is moved down, layer 2 will be faded in as layer 1 is faded out. Next, layer 3 will fade in as layer 2 is faded out. Finally, layer 4 will fade in as layer 3 is faded out.

Note that other modulation sources (Velocity, Trigger Rate, Random, etc.) besides a pedal may be used to control switch mode. Velocity is commonly used to switch between different layers as the drum pad is struck harder.

There are 8 Custom Stacks for each Kit.
**EDIT MENU**

**THRESHOLD**
If the control input is between 0 and switch point 1, then layer 1 will be played. If the control input is between switch points 1 and 2, then layer 2 will be played. Likewise for layers 3 and 4.

![Threshold Mode Diagram]

In this example velocity feeds the control input. When the velocity value is below the first switch point, only layer 1 will play. When the velocity value is between switch points 1 and 2, only layer 2 will be played. When the velocity value is between switch points 2 and 3, only layer 3 will be played. When the velocity exceeds switch point 3, only layer 4 will play.

**HI-HAT**
This mode is similar to Threshold mode in the first 3 layers, but simulates an actual Hi-Hat pedal in that layer 4 is only triggered when the control input crosses points 2 and 3 and is equal or greater than switch point 3. The control source must be controller A, B, C, or D.

![Hi-Hat Mode Diagram]

**ALTERNATE 1**
If the control input is *less* than switch point 1, then layer 1 will be played. Otherwise, a layer will be selected in a cyclical manner.

**ALTERNATE 2**
If the control input is *greater* than switch point 1, then layer 1 will be played. Otherwise, a layer will be selected in a cyclical manner.

▼ Only ONE hi-hat zone is allowed per kit (low-number priority). If other zones are set to hi-hat mode, they will simply behave as if in threshold mode.

■ Instruments 45-54 are particularly useful with Hi-Hat mode. Use Mono assignment mode for the most realistic effect.

▼ Only controller A, B, C or D can be used as the control source when in hi-hat mode. If another source is selected, it will revert to threshold mode behavior.
**EDIT MENU**

**RANDOM 1**
If the control input is *less* than switch point 1, then layer 1 will be played. Otherwise, a layer will be selected at random.

**RANDOM 2**
If the control input is *greater* than switch point 1, then layer 1 will be played. Otherwise, a layer will be selected at random.

**SWITCH GROUP**
This function operates together with Switch Mode and selects either 4-way switching (1/2/3/4) or 2-way switching (1+2/3+4) for each of the 8 custom stacks. If a given stack does not have an instrument assigned, it will not be used. Only the first switch point is used in 2-way switching. In 2-way switching, layers 1 and 2 will play when the switch source is below switch point 1. When the switch source exceeds switch point 1, layers 3 and 4 will play.

```
SWITCH GROUP S1
1/2/3/4
```

**SWITCH SOURCE**
This function selects the control input for switch mode. The control input can be:

- **Layer switches depending on:**
  - **Velocity** How hard a pad or key is played.
  - **Trigger Rate** How fast a pad or key is played.
  - **Random Number** A random number.
  - **Controller A/B/C/D** The position of a MIDI controller.
  - **Footswitch 1/2/3/4** The position of a footswitch.

The footswitches generate a value of 127 when depressed.

```
SWITCH SOURCE S1
Velocity
```
EDIT MENU

SWITCH POINTS
This function selects the control input switch points used in Switch Mode (for each of the 8 custom stacks).

<table>
<thead>
<tr>
<th>SWITCH PTS</th>
<th>S1</th>
</tr>
</thead>
<tbody>
<tr>
<td>032 064 096</td>
<td></td>
</tr>
</tbody>
</table>

Switch Point 1  Switch Point 2  Switch Point 3

AUDITION LAYER
When Audition Layer is turned on, only the selected layer will be heard. This function is useful when editing a specific layer in a stack.

COPY ZONE
This function allows you to copy a zone from any kit, and place it in any zone location of the currently selected kit.

To Copy a Zone:
1) First select the kit containing the zone you want to copy. Move the cursor to the bottom line, select the kit and press the Enter button.

COPY ZONE from 127 Eartha

2) Next, select the source and destination zones, and confirm by pressing the Enter button. The source zone is from the kit you selected in the previous step. The destination zone is always in the current kit.

COPY ZONE from Z01 to ZZ4

▼ Remember to turn Audition Layer Off when you are finished auditioning.
COPY STACK
This function allows you to copy a stack from any kit, and place it in any of the 8 custom stack locations of the currently selected kit.

To Copy a Stack:
1) First select either the user kit containing the stack you want to copy or select “Factory Stacks”. Move the cursor to the bottom line, select the kit (or Factory Stacks) and press the Enter button.

COPY STACK from 127 Eartha

2) Next, select the stack you wish to copy, and confirm by pressing the Enter button. The selected stack is from the kit you selected in the previous step.

COPY STACK from S001 Kicker

3) Select the destination stack, and confirm by pressing the Enter button. The destination stack is always in the current kit.

COPY STACK to S001 Custom #1

SAVE KIT
Changes made to a kit in the Edit menu are not made permanent until the Kit is Saved. To save a kit, move the cursor to the bottom line and select the location for the new kit with the data entry control. The Enter LED will be flashing. Pressing the Enter button will confirm the operation. Any user kit (64-127) can be selected using the data entry control. Writing to a user kit erases the existing kit in that location. Make sure that the destination preset does not contain information that you wanted to keep.

SAVE KIT to 127 --Default--

To Save a Kit:
1. Select the new location.
2. Press Enter.
PROGRAMMING PROCUSSION
PROGRAMMING PROCUSSION

CREATING A CUSTOM KIT
Creating your own custom kit is easy. First, you select the key range for the zone. Then you may simply select the desired stack from the palette of pre-programmed factory stacks. Repeat the two steps until you have a large enough drum kit. You may assign up to 24 stacks to a kit and a zone may contain 1 or 2 stacks.

BUILDING A CUSTOM KIT … STEP BY STEP
1) Select one of the “--default--” kits which are located at numbers 105-127.
2) Press the Edit button and go to the second screen, “STACK SELECT”.
3) Play the Pad or Key to select the Zone.
4) Move the Cursor underneath the Stack number and use the Data Knob to change stacks until you find one you like.
5) Repeat steps 3 and 4 until your kit is complete. Then press Enter.
6) If you wish to rename your new kit, do so now using the “KIT NAME” function.
7) Rotate the Data Knob to the last screen, “SAVE KIT”. Move the Cursor to the lower line and press Enter.

If you are using the Procussion with a MIDI keyboard, set the Zone Map to “Kit” (Master Menu). If you are using MIDI drum pads or a drum machine you should use one of the User Zone Maps or a Zone Map which is preprogrammed for your controller.

The center of the zone is always the original pitch of the stack. The original pitch of most factory stacks is set at “C”. If the zone is out of tune, use the Zone Tuning function to tune the stack to the correct pitch.
EDITING KITS

The easiest way to make a kit is to edit an existing kit. This is also an excellent way of becoming familiar with Procussion. You can find a kit that is almost the way you want it and then slightly modify it to suit your taste. If you don’t like what you hear, simply change the kit and Procussion reverts back to the original sound. Changes are not made permanent until you save them using the “SAVE KIT” function, which is the last screen in the Edit menu. We’ll start with a function that has an obvious effect on the sound; Stack Tuning. First, choose a kit that strikes your fancy and press the Edit button.

CHANGING THE TUNING OF A ZONE

Changing the tuning of a zone is something you will often want to do. And it’s so easy. Scroll through the Edit menu until you come to the screen:

```
TUNING Z01
CRSE+00 FINE+00
```

Move the cursor under the Zone Number (using the cursor button) and play the keyboard key or drum pad containing the stack you want to tune. The proper zone will automatically be selected.

Next, move the cursor to the bottom line so that it is underneath the Coarse Tuning amount. As you play the stack, turn the data knob to change the tuning in semitone intervals. The Fine Tuning parameter changes the tuning in 1/64 of a semitone intervals.

By moving the cursor back under the Zone Number you could select the next zone to be tuned. Easy, isn’t it? And, if you wanted to save the new tunings? Press the Enter button and continue.

SAVING YOUR WORK

Every time you have made a series of changes to a kit that you would hate to lose, you should SAVE your work using the “SAVE KIT” function which is the last screen in the Edit menu. Kits can be save to any of the User Kit locations 64-127. Kits 105-127 have been left empty to encourage you to modify and save your own custom kits.
**PROGRAMMING PROCUSSION**

**TO SAVE A KIT**
1) Turn the **Data Knob** clockwise until you get to the last screen, “SAVE KIT”.

2) Move the **Cursor** to the lower line in the display.

3) Turn the **Data Knob** to select the Kit number where the new kit will be placed (64-127). **Remember** - Writing to a kit location erases whatever kit was already there.

4) When you have selected the new kit location, press **Enter**. The display will say, “SAVING KIT”. The kit is now saved.

**BUILDING YOUR OWN STACKS**
Let’s go a step further now and create a hot new sound completely from scratch. In order to get the most out of this section, you should have already read the Programming Basics section of this manual and have a basic understanding of the Procussion architecture.

**Assign a Custom Stack**
There are 8 Custom Stacks for each User Kit in Procussion.

1) Select one of the “--default--” kits which are located at numbers 105-127.

2) Press the **Edit** button and turn the **Data Knob** clockwise to the second screen, “STACK SELECT”.

3) Move the **Cursor** to the lower line and select “Custom #1”, then press **Enter**.

4) Turn the **Data Knob** clockwise to the next screen, “KEY RANGE”. Choose zone 1 with cursor or data knob or by playing a key.

5) Move the **Cursor** to the lower line by pressing it twice. The display should look like this, with the cursor under the first key number:

```
KEY RANGE    Z01
036 -> 036
```
PROGRAMMING PROCUSSION

6) Play a note on your Keyboard or Drum Pad, and press the Cursor.

7) Play the note again and press Enter to assign the zone to a one-note range. (The one-note range is only for simplicity. You may of course, assign a wider range if desired.)

Select and Tune Instruments

8) Turn the Data Knob clockwise until you find the screen:

```
STACK INST  S1L1
I000 None
```

Set the Stack and Layer numbers to S1 L1 as shown above.

9) Move the Cursor to the lower line as shown above.

10) While playing the note that you assigned in step 7, turn the Data Knob until you find an instrument that you like. Press Enter.

11) Turn the Data Knob clockwise to the next screen:

```
STACK TUNE  S1L1
CRSE+00  FINE+00
```

12) Move the Cursor to the lower line underneath the Coarse Tuning value. Now turn the Data Knob to change the tuning. Notice how you can completely change the character of the sound by tuning it out of its normal range. Also notice the distortionless pitch shifting from Procussion that makes this possible. Tune this first layer to your liking, then press Enter.

13) Now go back to the “STACK INST” screen to select the instrument for layer 2.

14) Move the Cursor underneath the Instrument Layer parameter (see the diagram above) and use the Data Knob to select Layer 2.
15) Now move the Cursor back down to the bottom line and repeat steps 10 through 12. Try to find an instrument which complements the first one you selected. Remember that the tunings have a lot to do with how an instrument sounds. Play around awhile with the instruments and tunings until you have a composite sound that you like. If you want, you can even add a third or fourth layer to the brew. In any case, press Enter to select the next screen.

This might be a good time to introduce another cool feature, “Audition Layer”. This feature allows you to completely mute all layers but the one you are working on. It is often useful, when working on a complex sound, to be able to hear exactly what you are doing to a single layer.

16) Turn the Data Knob until you find the screen “AUDITION LAYER” and move the cursor down to the lower line. Use the Data Knob to select Layers 1, 2, 3, or 4. When you are finished, be sure to turn Audition Layer “Off” again and press Enter. Now, back to our programming.

**Volume and Panning**

17) Turn the Data Knob counter-clockwise until you find the screen:

```
STACK VOL S1L1
100
```

Now we will adjust the relative volumes of the instruments. This can really “fine tune” the composite sound.

18) Go back and forth between the Layer and the Volume amount while playing the sound until you get the mix just right. Don’t turn any of the levels up full or you won’t be able to add accents later (the volume will already be “Maxed”). A maximum setting of around 100-110 will leave a little headroom.

19) Move the cursor back up to the top line by either pressing Enter or simply pressing the Cursor button until it is underneath “Stack Vol”.

---

**PROGRAMMING PROCUSSION**

---
PROGRAMMING PROCUSSION

20) Turn the Data Knob to the next screen, “STACK PAN”. Adjust the pan positions to hear how this separates the layers. Leave them set near center (0-2) and press Enter.

Delay, Sound Start and Reverse

21) Turn the Data Knob to the next screen, “DELAY/START”. Play around with these two parameters and note the effects. Delay will be obvious. Sound Start removes samples from the start of the sound. A setting of 000 plays the sound from the beginning, higher values move the start point toward the end of the sound. These parameters may or may not appeal to your artistic sensibilities. In any case, now you know what they do. Next…

22) Let’s move on to the next screen - Reverse. Reverse can be turned on or off for each layer. Try reversing each layer and note the effects. Reverse works especially well for special effects. Next function …

23) Alternate Envelope. This function allows you to change the default volume envelope for each instrument. The Alternate Envelope is a really powerful function for shaping the sound. Percussion sounds and waveforms can be shaped and blended over the course of the sound, creating new and dramatic textures.

   When first working with this function, keep track of which layer you are working on and where your cursor is located. It’s easy to get confused and modify the wrong layer. You may want to make use of the Audition Layer function while experimenting with the Alternate Envelope, as it will allow you to hear each layer separately.

24) Pitch Envelope. The Pitch Envelope allows you to add a pitch sweep (up or down) to each layer of your stack. The decay time of the sweep and the amount are adjustable. Positive amounts sweep the pitch down and negative amounts sweep the pitch up. This is another powerful synthesis function which can completely change the character of a sound. The effect of this function can be subtle or very obvious. Try changing the initial tuning of the instrument as it relates to the Pitch Envelope.

25) LFO. The LFO (or Low Frequency Oscillator) allows you to cyclically sweep either the pitch or the volume of any layer. Note that there is...
only one LFO for all four layers. There are four different LFO waveforms from which to choose from, as well as a rate (speed) and amount parameter. Modulating the pitch is an easy way to hear the effects of the different waveforms.

26) **Stack Modulation Routings 3-6.** We'll walk you through this one since it can be confusing. You can make four “patches” in this module (3, 4, 5, 6) to connect modulation sources to destinations.

Note how the screen parameters relate to the stack block diagram. Try making a few “patches” and note the effects. The flexible modulation routing scheme is probably the most powerful feature of Procussion because it allows you to produce subtle variations in the sound using performance parameters such as velocity, playing speed, etc. Remember that everything is “legal” when it comes to making music. Experiment!
PROGRAMMING PROCUSSION

27) Using Trigger Tempo. Trigger Tempo is a modulation source which increases from zero when your playing speed exceeds a preset tempo. First of all, go into the Master menu and turn to the Global Trigger Tempo screen. Set it to 150 beats-per-minute as shown below.

![GLOBAL TR TEMPO
150 BPM](image)

Go back to the Edit menu, Stack Modulation screen and route Trigger Tempo to control the Pitch as shown below. Now start playing, slowly at first, then faster. Notice that the pitch stays constant until you play faster than 150 BPM, then it begins to increase. That’s how it works!

![MODULATION 3
Trig->Pitch +100](image)

Further your experiments by using Trigger Tempo as a switch source to switch in different instrument layers depending on your playing speed. As an example, copy Stack 150, “Rapper Snare” to a User location (in a Default Kit). Set Switch Mode → Threshold; Switch Source → Trigger Rate and play. The Tempo controls which layers are heard.

28) Routing the Pitch Wheel to Control … Pitch. This is something that you might want to do either at the Stack level (to affect only one Stack) or at the Kit level (to affect all the Stacks in the Kit). For now let’s control the pitch of the entire Kit. The Modulation 1 and 2 parameters affect the entire Kit. Simply set the Modulation 1 (or 2) screen as shown below and voilà, Pitch Wheel control. Incidentally, the setting of +114 will produce a pitch bend interval of a perfect fifth. See the Pitch Modulation Interval Charts (in the Reference Section) for more information.

![MODULATION 1
PWhl->Pitch +056](image)
HI-HAT INVESTIGATION
The Hi-Hat is perhaps the most expressive part of a drum set. Procussion offers expressive Hi-Hat control; up to 4 different Hi-Hat samples can be switched-in depending on the position of a pedal or control wheel. Many of the factory kits already have a Hi-Hat programmed to respond to the Modulation Wheel of a MIDI keyboard. The Hi-Hat is assigned to MIDI key number 52 (Zone 9). Play key number 52 (E) while moving the Modulation Wheel. You will notice that the closed Hi-Hat sound triggers as the wheel nears maximum. If you are using a MIDI drum pad setup, you will need a continuous controller pedal which has its output translated into MIDI. The diagram on page 12 shows one such arrangement.

Copy Stack
In order to modify a factory stack, it must first be copied to a user location.
1. Start with a Default Kit (105-127) in the Edit Menu.
2. Press the Edit button and move to the second to last screen, Copy Stack.
4. Copy to: Custom #1 (or any of the Custom Stacks).

Assign the Hi-Hat
1. Set Stack Select, Zone 9 to: ModHiHat 2
2. Set Key Range, Zone 9: 052 -> 052.
3. Play MIDI Key # 52. You should be hearing the Hi-Hat.

Examination of the Hi-Hat
1. Go to the Stack Inst. screen. Move the cursor to the Layer (L1) and turn the data knob. You will see that the ModHiHat 2 stack is made up of four instruments; L1-HihatB open, L2-HihatB 2/3, L3-HihatB 1/3, L4-HihatB shut. Press Enter to return to the screen identifier.
2. Turn to the Switch Mode screen. Notice that the switch mode is Hi-Hat.
3. Turn to the Switch Source screen. Notice that the switch source is Control A. Control A is normally a Modulation Wheel. Alternately, a control pedal can be used as shown in the drum kit diagram on page 12. (If you do not understand the concept of Control A, see pages 44 and 45.) There are other possible sources such as: Velocity, Trigger Rate, etc., but when in Hi-Hat mode, only controllers A-D will have any effect.
4. Turn to the next screen, Switch Points. Think of the Modulation Wheel or Pedal as going from 0-127. These are the points at which the different Hi-Hat Instruments will be switched in. Try changing the switch points and note the effects. The points should be in an ascending order for this function to work correctly. Now continue on your own. Experiment!
PROGRAMMING PROCUSSION

ON YOUR OWN
In the course of these exercises you have hopefully learned a little about programming a Procussion Stack. You can experiment as much as you want and when you come up with something good, save it to one of the empty kit locations. Feel free to try out all the other parameters that we did not cover such as the Footswitches and other Super-Switch modes. Simply trying out the various functions will remove a lot of the mystery associated with them. Procussion is an extremely powerful tool which will do a lot of things that no one has even thought of yet. Dig in and discover them yourself.

PROGRAMMING TIPS and IDEAS

- Use the Stack Select screen in the Edit menu to monitor which stacks you are playing. This is also a quick way to temporarily disable MIDI program changes.

- Routing Velocity to Sound Start with a negative amount will remove the Attack portion of the drum when played softly, simulating the effect of an actual drum head.

- Remember that the center of the Zone is always the original pitch of the Stack (usually C), so you may have to retune the stack using the Zone Tune function when creating tuned instruments such as Marimbas.

- Key Number can be routed to control Pitch (+ or -) in order to change the normal equal tempered tuning relationship between notes.

- Remember that Sample Start, Tone, Attack and Pan Position are set at the beginning of the note. Continuous controllers used after the start of the note (such as pressure) will not have any effect.

- In order to modify a Factory Stack, it must first be copied to a Custom Stack location.

- Interesting factory ROM stacks may be analyzed by first copying them to RAM stack locations and then examining the various parameters.
**PROCUSSION SYNTHESIS**

Procussion Synthesis is a form of additive synthesis. Normal additive synthesis uses simple sine waves as the basis of its sound. In Procussion Synthesis, we start off with complete sampled sounds or complex waveforms and combine all or part of these together to form new sounds. The process is illustrated below.

In this example, portions of two sounds are dynamically crossfaded in order to produce a new sound containing elements of both.

The envelope generators controlling the DCAs (digitally controlled amplifiers) can be used to fade between up to four instruments during the course of a note. This powerful technique allows you to combine elements of different instruments together to form completely new sounds. New sounds that are totally natural, because they are based on natural sounds. Procussion also contains many digitally generated waveforms that may be combined with other digital waves or with the sampled instruments in order to change the character of the sound, perhaps to add a digital “edge” or add more bottom. In addition to the envelope generators, parameters such as Tone, Tuning, Delay, Sound Start, and Super-Switch allow you to further control the texture and blend of the four instruments.
As an example, let’s combine two cymbals in order to create a new cymbal containing elements of both. Use one of the 8 Custom Stacks in a “Default Kit” for your experiments. Refer to the Edit menu parameters in the chart below and do not change any parameters but the ones specified.

The **Ride Bell** instrument is used for the “Attack” (or the sound you hear when the cymbal is first struck). We’ll put this sound on layer 1. The **19" Pang** instrument is used for the “Decay” (or the sound you hear after the initial strike until the sound fades away). The Pang sound will be layer 2. The 19" Pang cymbal doesn’t seem to quite fit with the Ride cymbal somehow, but by tuning it up an octave, it sounds fine. Next we’ll adjust the Delay of the Pang so that it comes in after the Ride Bell sound. Moving the Sound Start parameter of the 19" Pang to 124 removes the attack portion of the cymbal since we only want to hear the Ride Bell at the start of the note. The Alternate Envelope generators are used to fade out the Ride Bell during the decay portion of the sound and also to shorten the 19" Pang’s decay a little. Finally we adjust the volume of the Pang cymbal to match it up with the Ride Bell. That’s it! You have just bought yourself a new cymbal!

<table>
<thead>
<tr>
<th>Stack Name: Ride Pang</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Layer 1</strong></td>
</tr>
<tr>
<td>Instrument: Ride Bell</td>
</tr>
<tr>
<td>Tuning: C:00 F:00</td>
</tr>
<tr>
<td>Volume: 100</td>
</tr>
<tr>
<td>Pan: +0</td>
</tr>
<tr>
<td>Delay: 00</td>
</tr>
<tr>
<td>Sound Start: 000</td>
</tr>
<tr>
<td>On A 21</td>
</tr>
</tbody>
</table>

The example above shows one way that you can transform the ROM instruments into completely new sounds. In this example we have only used two layers and no modulation parameters at all! Remember that you can have up to *eight* layers by assigning two zones to a key range.

Next, we’ll cover another exciting new technique, *Spatial Convolution*. 
**SPATIAL CONVOLUTION**

“It’s technical…” Spatial Convolution is a technique of adding reverb ambience to the sound by combining a “convolved” reverb sound with a “dry” drum sound of the same type. Convolution involves combining two sounds so that only frequency components common to both sounds are accentuated while uncommon frequencies are discarded. In simple terms this produces a nearly ideal reverb “tail” that can be tuned and shaped like an ordinary sample. There are four Spatial Convolution “spaces” (instruments 132-135) in Procussion which were created using the Transform Multiplication function on our Emax II 16-bit sampler.

Enough tech talk. Let’s get busy and add some space to the sound. As before, use one of the 8 Custom Stacks in a “Default Kit” for your experiments. Set up the Edit menu parameters as in the chart below and change only the parameters specified.

<table>
<thead>
<tr>
<th>Stack Name: Ambient Snare</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Layer 1</strong></td>
</tr>
<tr>
<td>Instrument: Dry Snare8b</td>
</tr>
<tr>
<td>Tuning: C:00 F:-55</td>
</tr>
<tr>
<td>Volume: 100</td>
</tr>
<tr>
<td>Pan: +0</td>
</tr>
<tr>
<td>Delay: 00</td>
</tr>
<tr>
<td>Sound Start: 000</td>
</tr>
</tbody>
</table>

Examine the first two layers. This is a straightforward combination of two snare sounds. Layer 1 has been slightly detuned in order to “fatten up” the sound a bit. In layers 3 and 4 things start to get interesting. Notice that we are using the same instrument (#134-Snare Space) on both layers, one panned hard right and the other hard left. In addition they are quite detuned from each other in order to give each one a separate identity. The Delay and Sound Start parameters are used on layer 4 to prevent flanging effects which occur when identical samples are mixed together. Use the Audition Layer function in order to hear what each layer contributes to the overall sound. You will be impressed!

The reverb tail can be further shaped using the Alternate Envelope, Reverse, the Pitch Envelope or any of the other modulation parameters.
PROGRAMMING PROCUSSION

USING PROCUSSION WITH A SEQUENCER
We thought you’d never ask. Procussion was designed from its conception with multi-timbral sequencing in mind. Just take a look at the main screen.

```
C01 Vol127 Pan=K
000 Ampitheatre
```

The kit for each MIDI channel is selected from the main screen. Press the cursor button to move the cursor up so that it is underneath the channel number.

```
C01 Vol127 Pan=K
000 Ampitheatre
```

Turn the data entry control and you will see that every MIDI channel has a kit assigned to it. Just select a kit for each of the MIDI channels. It’s simple! In order to respond to multiple MIDI channels, Procussion must be in Multi-Mode. Multi-Mode is selected in the Master menu. Press the Master menu button and use the data entry control to scroll through the screens until you find MIDI MODE.

```
MIDI MODE    ID
Multi        00
```

Move the cursor down to the second line and change the mode to Multi as shown. Procussion will now respond to multiple MIDI channels.

MORE ADVANCED SEQUENCING

PRE-SEQUENCE SETUP
Suppose that you want to have your sequencer set up everything for you before the start of the song. Good idea. This will make the Procussion setup procedure automatic and prevent the wrong kits from playing.
PROGRAMMING PROCUSSION

The basic idea of a pre-sequence setup is to send out MIDI information just before the start of the song. This MIDI information will select all the proper kits, adjust the mix, and pan positions of each kit.

**Note:** Procussion setup information should be transmitted from the sequencer before the song actually starts, perhaps during a lead-in measure or countdown. DO NOT send setup information just before the first beat of the song or MIDI timing errors could result.

**INITIAL SETUP**
1) Set PAN in the main screen to any setting other than Kit. This allows Procussion to receive pan data over MIDI.

In the **Master menu:**
2) Turn ON Multi-Mode
3) Turn ON Kit Change enable for each channel.
4) Turn OFF MIDI Enable on MIDI channels that are to be used for other instruments.

**KIT, VOLUME and PAN SETUP**
Program your MIDI sequencer to transmit the following information before the song starts.

1) Select the proper kits for each MIDI channel used on Procussion (program change command).

2) Send MIDI volume information (controller #7) for each MIDI channel used on Procussion.

3) Send MIDI pan information (controller #10) for each MIDI channel used on Procussion.

Now your song will play perfectly every time using the proper kits, volumes and pan positions. In addition, kits, volumes and pan positions (or anything else for that matter) can be adjusted in realtime during the song. **Note:** If the wrong kits are being selected, check the MIDI Program -> Kit map.

To carry the pre-sequence setup even further, you can even include kit data for each kit used in the sequence. See page 30 for details.
**PROGRAMMING PROCUSSION**

**CHANNEL RIPOFF**
In very rare instances you may encounter what is commonly known as “channel ripoff”. When Procussion uses up all its 32 channels and needs more, it steals a channel from the key that has been held the longest. Because percussion sounds are generally so short and because 32 instruments are almost never played all at once, the “ripoff” effect would probably only occur when using Procussion in multi-timbral mode. Since Procussion dynamically allocates channels as needed, to eliminate ripoff you must either, play fewer notes, or use simpler stacks (ones without all four layers used).

**USING EXTERNAL PROCESSING**
Don’t be afraid to use external processing on specific sounds if you feel the urge. The submix sends and returns on Procussion are there for a reason. In many instances a bit of reverb or EQ will be just the thing a drum stack needs to give it a distinct identity. By dedicating a multi-effects box to a submix out/in, you can open up a whole new world of possibilities by effecting only those drums you have routed through the submix.

---

![Diagram of Procussion outputs and auxiliary processing](image-url)
PROCUSION FACTORY KITS

ROM KITS

0. Ampitheater *
1. Mega Drums *
2. Rock n Roll *
3. Palladium *
4. Jazz Drums *
5. Metal Drums *
6. Rap Session *
7. Latin Drums
8. Percussion 1
9. Tool Kit
10. Ambient Rock *
11. Acoustic Kit *
12. Thundadome
13. Disco Ball
14. Vibrations
15. Rock Drums *
16. House Machine *
17. Fusion Stix *
18. Found Sound
19. Marimba
20. Space Drums *
21. Hard Rock *
22. Stadium Rox *
23. Dance 2000 *
24. Industry
25. Heavy Metal *
26. Hip Hop *
27. Rosewood Tine
28. Percussion 2
29. Sound FX
30. Sluggo Drums *
31. Beat Box
32. Rocket Drums
33. Huge Room *
34. Churchyard
35. Drum Dance *
36. Percussion 3
37. Mallet Bells
38. Hip House
39. Latin Layers
40. Big Band
41. Multi FX
42. Heavyosity *
43. Ritual Night
44. Dance Club *
45. Indo Steel
46. Orch Perc
47. Country Kit *
48. Killer Synth
49. Heavy Handed
50. Percussives
51. Mystic Land
52. Beach Party
53. Intervallix
54. Jazzy Traps
55. Clavarimba
56. Rockabilly *
57. Control Snares
58. Lotsa Kicks
59. All Snares
60. More Toms
61. More Cymbals
62. More Percussion
63. More Basses

The ROM kits listed on this page are permanently located in kits 0-63.

The User Kits 64-127, are listed on a separate insert page which allows them to be easily updated.

Kits marked with an asterisk (*), follow the standard kit layout shown on the following page.
This diagram shows the layout of the standard trap kits in Procussion. Special kits, such as Latin Percussion or Sound Effects, will not follow the standard layout.
PROCUSSION FACTORY STACKS

9. Dry Kick 1
10. Dry Kick 2
11. Dry Kick 3
12. Dry Kick 4
13. Dry Kick 5
14. Dry Kick 6
15. Room Kick 1
16. Room Kick 2
17. Gated Kick
18. Round Kick
19. The Kicker
20. Fat Kick
21. Mansion Kick
22. Big Foot
23. Bonzo Kick
24. Good Kick
25. Wet Kick 1
26. Wet Kick 2
27. Wet Kick 3
28. Wet Kick 4
29. Wet Kick 5
30. Thick Kick
31. Kick Punch
32. Reek Keek
33. ModSnapKik
34. Kahnbo Kick
35. Metal Kick
36. Havok Kick
37. Cave Kick
38. Boom Bass
39. Bellow Kik
40. Kooky Kick
41. Kick Space
42. DrkK-Space
43. House Kick 1
44. House Kick 2
45. House Kick 3
46. Dance Kick
47. Rap Kick
48. ModToneRap
49. Cymbal Kick
50. Floor Kick
51. Janz Kick
52. Mambo Kick
53. Rapper Kick
54. Kick In
55. SuprSinKik
56. Butt Kicker
57. Space Kick
58. Growth Kick
59. Tam Kick 1
60. Tam Kick 2
61. Tam Kick 3
62. Kick Shake 1
63. Kick Shake 2
64. Tik Kick
65. Kidz Kick
66. Trash Kick
67. Orch Bass
68. Earth Kick
69. Big Bass Drum
70. Stereo BD
71. Timpani
72. Kettle Drum
73. Kettle Drum 2
74. Jazz Kick
75. Dry Snare
76. Dry Rim
77. Dry Click 1
78. Dry Click 2
79. Arid Snare
80. Brush Snare A
81. Brush Snare B
82. Brush Snare C
83. Snap Snare 1
84. Snap Snare 2
85. Snap Snare 3
86. Snap Snare 4
87. Snap Snare 5
88. Snap Snare 6
### PROCUSSION FACTORY STACKS

<table>
<thead>
<tr>
<th>Number</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>89.</td>
<td>Brush Sweep</td>
</tr>
<tr>
<td>90.</td>
<td>Room Snare 1</td>
</tr>
<tr>
<td>91.</td>
<td>Room Snare 2</td>
</tr>
<tr>
<td>92.</td>
<td>Stereo Snare</td>
</tr>
<tr>
<td>93.</td>
<td>Big Snare</td>
</tr>
<tr>
<td>94.</td>
<td>Body Snare</td>
</tr>
<tr>
<td>95.</td>
<td>God's Snare</td>
</tr>
<tr>
<td>96.</td>
<td>Tight Snare</td>
</tr>
<tr>
<td>97.</td>
<td>Big Whack</td>
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<tr>
<td>98.</td>
<td>Smack Snare</td>
</tr>
<tr>
<td>99.</td>
<td>Modern Snare</td>
</tr>
<tr>
<td>100.</td>
<td>Tonal Snare</td>
</tr>
<tr>
<td>101.</td>
<td>Bonzo Snare</td>
</tr>
<tr>
<td>102.</td>
<td>Dan's Snare</td>
</tr>
<tr>
<td>103.</td>
<td>Tite Snare</td>
</tr>
<tr>
<td>104.</td>
<td>Slap Snare</td>
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<tr>
<td>105.</td>
<td>Modern Twin</td>
</tr>
<tr>
<td>106.</td>
<td>Snare Center</td>
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<tr>
<td>107.</td>
<td>Space Snare</td>
</tr>
<tr>
<td>108.</td>
<td>Aerobic Snare</td>
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<tr>
<td>109.</td>
<td>Big Fat Snare</td>
</tr>
<tr>
<td>110.</td>
<td>Wet Snare 1</td>
</tr>
<tr>
<td>111.</td>
<td>Wet Snare 2</td>
</tr>
<tr>
<td>112.</td>
<td>Wet Snare 3</td>
</tr>
<tr>
<td>113.</td>
<td>Wet Snare 4</td>
</tr>
<tr>
<td>114.</td>
<td>Ambient Snare</td>
</tr>
<tr>
<td>115.</td>
<td>Ambi-Snare 1</td>
</tr>
<tr>
<td>116.</td>
<td>Ambi-Snare 2</td>
</tr>
<tr>
<td>117.</td>
<td>Krakatoa!</td>
</tr>
<tr>
<td>118.</td>
<td>Mod Verb Snare</td>
</tr>
<tr>
<td>119.</td>
<td>Mod Verb Rim</td>
</tr>
<tr>
<td>120.</td>
<td>Mod Pan Snare</td>
</tr>
<tr>
<td>121.</td>
<td>ReverbaRim</td>
</tr>
<tr>
<td>122.</td>
<td>Rim Snare</td>
</tr>
<tr>
<td>123.</td>
<td>Metal Snare</td>
</tr>
<tr>
<td>124.</td>
<td>Prairie Snare</td>
</tr>
<tr>
<td>125.</td>
<td>SNARE 1157</td>
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<tr>
<td>126.</td>
<td>SNARE AMB!</td>
</tr>
<tr>
<td>127.</td>
<td>Noisy SNR</td>
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<tr>
<td>128.</td>
<td>BigOSnare</td>
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<tr>
<td>129.</td>
<td>HerboSnare</td>
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<td>130.</td>
<td>Kooky Snare</td>
</tr>
<tr>
<td>131.</td>
<td>Tough Snare</td>
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<tr>
<td>132.</td>
<td>Snare Smash</td>
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<tr>
<td>133.</td>
<td>Pipe Snare</td>
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<tr>
<td>134.</td>
<td>Sewer Snare</td>
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<tr>
<td>135.</td>
<td>Ringer</td>
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<tr>
<td>136.</td>
<td>Ratt Dance</td>
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<tr>
<td>137.</td>
<td>Canon Snare 1</td>
</tr>
<tr>
<td>138.</td>
<td>Canon Snare 2</td>
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<tr>
<td>139.</td>
<td>Canon Snare 3</td>
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<tr>
<td>140.</td>
<td>Dance Snare</td>
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<tr>
<td>141.</td>
<td>Analog Snare</td>
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<tr>
<td>142.</td>
<td>Synth Snare</td>
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<tr>
<td>143.</td>
<td>House Snare 1</td>
</tr>
<tr>
<td>144.</td>
<td>House Snare 2</td>
</tr>
<tr>
<td>145.</td>
<td>House Snare 3</td>
</tr>
<tr>
<td>146.</td>
<td>House Snare 4</td>
</tr>
<tr>
<td>147.</td>
<td>House Snare 5</td>
</tr>
<tr>
<td>148.</td>
<td>House Snare 6</td>
</tr>
<tr>
<td>149.</td>
<td>PW Snarey</td>
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<tr>
<td>150.</td>
<td>Rapper Snare</td>
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<tr>
<td>151.</td>
<td>Tambo Snare</td>
</tr>
<tr>
<td>152.</td>
<td>Deep Tam Snare</td>
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<tr>
<td>153.</td>
<td>Garbage Boy</td>
</tr>
<tr>
<td>154.</td>
<td>Trash Snare 1</td>
</tr>
<tr>
<td>155.</td>
<td>Trash Snare 2</td>
</tr>
<tr>
<td>156.</td>
<td>Trash Snare 3</td>
</tr>
<tr>
<td>157.</td>
<td>Trash Snare 4</td>
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<tr>
<td>158.</td>
<td>Bullet Snare</td>
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<tr>
<td>159.</td>
<td>Brush Dance</td>
</tr>
<tr>
<td>160.</td>
<td>Rim Tin Tin</td>
</tr>
<tr>
<td>161.</td>
<td>Vel-XSnare</td>
</tr>
<tr>
<td>162.</td>
<td>Tam Snare 1</td>
</tr>
<tr>
<td>163.</td>
<td>Tam Snare 2</td>
</tr>
<tr>
<td>164.</td>
<td>Clave Snare</td>
</tr>
<tr>
<td>165.</td>
<td>Clap Snare</td>
</tr>
<tr>
<td>166.</td>
<td>Backward Snare 1</td>
</tr>
<tr>
<td>167.</td>
<td>Backward Snare 2</td>
</tr>
<tr>
<td>168.</td>
<td>Backward Snare 3</td>
</tr>
</tbody>
</table>
### PROCUSSION FACTORY STACKS

| 169. | Backward Snare 4 |
| 170. | Rev Snare 1 |
| 171. | Rev Snare 2 |
| 172. | Rev Snare 3 |
| 173. | Center Reverse |
| 174. | Bband Snare |
| 175. | Bband Rim |
| 176. | Bband Click |
| 177. | Psyko Snare |
| 178. | Swept Snare |
| 179. | Dry 12" Tom |
| 180. | Dry 16" Tom |
| 181. | Brushed Tom |
| 182. | Punch Tom |
| 183. | Sloppy Toms |
| 184. | 2 Head Tom |
| 185. | Tim & Tom |
| 186. | Tuned Tom |
| 187. | Rock Tom X |
| 188. | Room Tom 1 |
| 189. | Room Tom 2 |
| 190. | Electro Tom |
| 191. | SubaTomic |
| 192. | Ambi Tom 1 |
| 193. | Ambi Tom 2 |
| 194. | Power Toms |
| 195. | Power Tom 1 |
| 196. | Power Tom 2 |
| 197. | Power Tom 3 |
| 198. | Power Tom 4 |
| 199. | Real Tom |
| 200. | Epic Tom |
| 201. | ResonanTom |
| 202. | EleckTom |
| 203. | Tom Stack X |
| 204. | dB Toms |
| 205. | Tom Hall |
| 206. | Tommy Toon |
| 207. | Homie Tom |
| 208. | House Toms |
| 209. | Tuned Tomz |
| 210. | Analog Toms |
| 211. | Roto Dance |
| 212. | Roto 2 |
| 213. | Minor Tom |
| 214. | Apache |
| 215. | Tacky Bang |
| 216. | Pots & Pans |
| 217. | Stereo Tom |
| 218. | Bband Tom |
| 219. | Wunder Tom |
| 220. | Echo Tom |
| 221. | Pitch Toms |
| 222. | Syn-Tom |
| 223. | AcousRoto 1 |
| 224. | ElecTomic |
| 225. | Echo Tom X |
| 226. | Falling Tom |
| 227. | Backward Tom |
| 228. | Mod Tom Fall |
| 229. | Mod Wund Tom |
| 230. | Mod Brush Tom |
| 231. | Mod Echo Tom |
| 232. | Hihat A shut |
| 233. | Hihat A 1/3 |
| 234. | Hihat A 2/3 |
| 235. | Hihat A open |
| 236. | Hihat A stomp |
| 237. | Hihat B shut |
| 238. | Hihat B 1/3 |
| 239. | Hihat B 2/3 |
| 240. | Hihat B open |
| 241. | Hihat B stomp |
| 242. | Mod Hihat 1 |
| 243. | Mod Hihat 2 |
| 244. | Closed Tip Hat A |
| 245. | Open Hihat A |
| 246. | Open Hihat B |
| 247. | Closed Tip Hat B |
| 248. | 1/2 Open Hat B |
### PROCUSSION FACTORY STACKS

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
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<tbody>
<tr>
<td>249. Pedal Hat B</td>
<td>289. 19” Pang</td>
</tr>
<tr>
<td>250. Metal Hat 1</td>
<td>290. Ride Ping</td>
</tr>
<tr>
<td>251. Metal Hat 2</td>
<td>291. Ride Bell</td>
</tr>
<tr>
<td>252. Metal Hat 3</td>
<td>292. Mallet Cymbal</td>
</tr>
<tr>
<td>253. Syn Hat 1</td>
<td>293. China Gong</td>
</tr>
<tr>
<td>254. Syn Hat 2</td>
<td>294. Mallet Roll</td>
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<td>295. Combo Crash</td>
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<td>256. Synth Hat B</td>
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<tr>
<td>257. Elec Hat 1</td>
<td>297. Cymbal Decay</td>
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<tr>
<td>258. Elec Hat 2</td>
<td>298. HypeRidCym</td>
</tr>
<tr>
<td>259. Elec Hat 3</td>
<td>299. Pang Cymbal</td>
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PROCSSION FACTORY STACKS

409. Quinto Tip
410. Quinto Heel
411. Hembra Tone
412. Hembra Slap
413. Macho Tip Left
414. Macho Tip Right
415. Macho Rim
416. Macho Tone
417. Macho Slap
418. Slide Conga
419. Shake It
420. Conga Set
421. Indo Steel
422. Bongo! Boy!
423. Tone Drum
424. Velocity Guiro
425. Bass 1
426. Balzy Bass
427. Synth Bass
428. Lazer Bass
429. Bass Stack
430. Mod Bass Tone
431. Mod Woof Tone
432. Mod Saw Tone
433. Mod Pipe Tone
434. Monsta Bass
435. Hip Moog
436. Rap Moog
437. Warm Bass
438. Stone Bone
439. Amazon
440. Hallowell
441. Star Tree
442. Thundadome
443. ShakerDrum
444. Drumborine
445. Gutt Bust
446. Dust Pang
447. Warble Wave
448. Temple Bell
449. Vox Freak 1
450. Vox Freak 2
451. Synth Lead
452. Metalimba
453. Red Sky
454. Jungle Night
455. Kalimdrum
456. Pit o Doom
457. Shaker Drum 2
458. Silvoon
459. Big Al
460. Woodpecker
461. Ganga Log
462. Pipeline
463. Springz
464. Melodic Bel
465. Shaker Bell 1
466. Shaker Bell 2
467. Mutant Mal 1
468. Mutant Mal 2
469. Backward Agogo
470. Big Pipe
471. Marimboid
472. House Pipe
473. Weird O Slap
474. Tinkle Tine
475. Bellhause
476. Golden Gate
477. Mod Shots
478. Surfin' USA
479. Velocity Sweep
480. Metl Ketl
481. Klincker
482. Crackssss!
483. Space Stone
484. Fantasy 99
485. Zapster
486. Cymbaline
487. Mega Garbo
488. BAM BAM
PROCUSSION FACTORY STACKS

| 489. Super Spring | 529. Pipegg Right |
| 490. Tone Drum 2 | 530. Rocket #1 |
| 491. Industry | 531. Rocket #2 |
| 492. Master Blast | 532. Tweek |
| 493. Ice Missile | 533. Ear Splitter |
| 494. Fire Biter | 534. Space Block |
| 495. DUNK | 535. Cool FX |
| 496. Klinkle | 536. Qool KlanQ |
| 497. Pipertam | 537. Stick/Tamb |
| 498. Bellism | 538. The Shaker |
| 499. Jangler | 539. The Stick |
| 500. Double Drum | 540. Twank |
| 501. Mystic Land | 541. Mega Planks |
| 502. Macho Cow | 542. Temple O Doom |
| 503. Inner Val | 543. Glong |
| 504. Fibersnap | 544. Giant Ratchet |
| 505. Whole Tone 1 | 545. Echo Thud |
| 506. Whole Tone 2 | 546. Awk Bosk |
| 507. Gong Pow | 547. Gymnasium |
| 508. Ritual Drum | 548. Klicker |
| 509. Cymbal Drum | 549. Der Aufish |
| 510. Springy | 550. Bubl Trubl |
| 511. Baby Breath | 551. FunkinNoys |
| 512. Bent China | 552. Lazer Stew |
| 513. Ant Itch | 553. Kloggers |
| 514. Water Pin | 554. Rasparity |
| 515. Sigh... | 555. Drum Tree |
| 516. Indian Man | 556. They're Here |
| 517. Hat Thang |          |
| 518. Thwack |          |
| 519. Crack |          |
| 520. CirckeNoys |          |
| 521. Gong Attack |          |
| 522. UFOs |          |
| 523. Cheering |          |
| 524. Generator X |          |
| 525. Noise FX |          |
| 526. Snare Pegg Left |          |
| 527. Snare Pegg Right |          |
| 528. Pipegg Left |          |
**PROCUTION INSTRUMENTS**

**SAMPLED SOUNDS**

1. Dry Kick 1  
2. Dry Kick 2  
3. Dry Kick 3  
4. Room Kick 1  
5. Room Kick 2  
6. Wet Kick 1  
7. Wet Kick 2  
8. Wet Kick 3  
9. Machine K1  
10. Machine K2  
11. Rap Kick  
12. Orch Bass  
13. Dry Snare 1  
14. Dry Snare 2  
15. Dry Snare 3  
16. Dry Rim 3  
17. Dry Click 3  
18. Dry Click 4  
19. Dry Snare 5  
20. Dry Snare 6  
21. Dry Snare 7  
22. Dry Snare 8a  
23. Dry Snare 8b  
24. Dry Snare 8c  
25. Wet Snare 1  
26. Wet Snare 2  
27. Wet Snare 3  
28. Wet Snare 4  
29. Wet Snare 5  
30. Wet Snare 6  
31. Snap’n Snare  
32. Dance Snare  
33. Analog Snare  
34. Synth Snare  
35. Brush Snare A  
36. Brush Snare B  
37. Brush Snare C  
38. Brush Sweep  
39. Dry 12" Tom  
40. Dry 16" Tom  
41. Room Tom 1  
42. Room Tom 2  
43. Brushed Tom  
44. Electro Tom  
45. Hi-Hat A shut  
46. Hi-Hat A 1/3  
47. Hi-Hat A 2/3  
48. Hi-Hat A open  
49. Hi-Hat A stomp  
50. Hi-Hat B shut  
51. Hi-Hat B 1/3  
52. Hi-Hat B 2/3  
53. Hi-Hat B open  
54. Hi-Hat B stomp  
55. Mallet Roll  
56. 16" Crash 1  
57. 16" Choke 1  
58. 16" Crash 2  
59. 19" Pang  
60. Ride Ping  
61. Ride Bell  
62. Springy  
63. Cowbell  
64. Side Stick  
65. Tambourine  
66. Finger Snap  
67. Hand Claps  
68. Noise Hat A  
69. Noise Hat B  
70. Noise Hat C
## PROCUSSION INSTRUMENTS

| 71. Noise Burst                          | 106. Shekere Net                          |
| 72. Big Thwack                           | 107. Shekere Snap                          |
| 73. White Noise                          | 108. Shaker Back                           |
| 74. Big Rasp                             | 109. Shaker Front                          |
| 75. Big Hammer                           | 110. Timbale 1a                            |
| 76. Metal Stack                          | 111. Timbale 1b                            |
| 77. Stiletto                             | 112. Timbale 1c                            |
| 78. Pipe                                 | 113. Timbale 2a                            |
| 79. Clank                                | 114. Timbale 2b                            |
| 80. Lazer Hit                            | 115. Timbale 2c                            |
| 81. Sonic Crack                          | 116. Tumba Tone                            |
| 82. Rap Scratch 1                        | 117. Tumba Rim                             |
| 83. Rap Scratch 2                        | 118. Quinto Tone                           |
| 84. Syn Scratch                          | 119. Quinto Slap Open                      |
| 85. Hand Drum                            | 120. Quinto Slap Closed                    |
| 86. Analog Tick                          | 121. Quinto Tip                            |
| 87. Vox Eek !                            | 122. Quinto Heel                           |
| 88. HypeRideCym                          | 123. Hembra Tone                           |
| 89. Temple Block                         | 124. Hembra Slap                           |
| 90. Agogo Bell                           | 125. Macho Tip L                           |
| 91. Triangle                             | 126. Macho Tip R                           |
| 92. Triangle Mute                        | 127. Macho Rim                             |
| 93. Mambo Open                           | 128. Macho Tone                            |
| 94. Mambo Closed                         | 129. Macho Slap                            |
| 95. Campana Open                         | 130. Marimba                               |
| 96. Campana Heel                         | 131. Celeste                               |
| 97. Cha Cha Open                         | 132. Kick Space                            |
| 98. Cha Cha Closed                       | 133. DarkK-Space                           |
| 99. Cabasa Front                         | 134. Snare Space                           |
| 100. Cabasa Back                         | 135. DarkSnSpace                           |
| 101. Cabasa Roll                         | 136. Synth Bass                            |
| 102. Wood Block                          | 137. SE Bass                               |
| 103. Claves                              | 138. Filter Bass                           |
| 104. Guiro Down                          | 139. Saw Bass                              |
| 105. Guiro Up                            | 140. Woofer Pulse                          |
PROCSSION INSTRUMENTS

CLASSIC WAVEFORMS
141. Sine Wave
142. Triangle Wave
143. Square Wave
144. Sawtooth

HARMONIC WAVEFORMS
145. Oct 1 (Sine)
146. Oct 2 All
147. Oct 3 All
148. Oct 4 All
149. Oct 5 All
150. Oct 6 All
151. Oct 7 All
152. Oct 2 Odd
153. Oct 3 Odd
154. Oct 4 Odd
155. Oct 5 Odd
156. Oct 6 Odd
157. Oct 7 Odd
158. Oct 2 Even
159. Oct 3 Even
160. Oct 4 Even
161. Oct 5 Even
162. Oct 6 Even
163. Oct 7 Even
164. Low Odds
165. Low Evens
166. Four Octaves

Starting from the first octave (fundamental), the harmonic waveforms contain the harmonics (odd, even, or all) present in each octave. In each successive octave the number of harmonics doubles. By combining (layers 1-4) the harmonic waveforms in various amounts (volume), and transposing them (coarse/fine tuning), a broad range of timbres may be produced.

The harmonic waveforms can also be combined with the sampled instruments to accent certain harmonics or to create synthesized types of sounds.

As an example, this chart shows the harmonics present in the Octave 5 Odd waveform.
PROCUSSION INSTRUMENTS

DIGITAL WAVEFORMS

167. Pulse 33%  
168. Pulse 25%  
169. Pulse 10%  
170. Saw Odd Gone  
171. Ramp  
172. Ramp Even Only  
173. Buzzoon  
174. Brassy Wave  
175. Reedy Buzz  
176. Growl Wave  
177. Harpsiwave  
178. Fuzzy Gruzz  
179. Power 5ths  
180. Filter Saw  
181. Moog Lead  
182. Synth Cycle 1  
183. Synth Cycle 2  
184. Synth Cycle 3  
185. Bite Cycle  
186. Buzzy Wave  
187. Metalphone 1  
188. Metalphone 2  
189. Metalphone 3  
190. Duck Cycle 1  
191. Duck Cycle 2  
192. Wind Cycle 1  
193. Wind Cycle 2  
194. Wind Cycle 3  
195. Wind Cycle 4  
196. Organ Cycle  
197. Soft Bell  
198. Swirly  
199. Tack Attack  
200. Shimmer Wave  
201. B3 SE  
202. Mild Tone  
203. Piper  
204. Ah Wave  
205. Vocal Wave  
206. Fuzzy Clav  
207. Electrhode  
208. Whine 1  
209. Whine 2  
210. Metal Drone  
211. Silver Race  
212. Metal Attack  
213. Ice Bell  
214. Bronze Age  
215. Iron Plate  
216. Aluminum  
217. Lead Beam  
218. Steel Extract  
219. Winter Glass  
220. Town Bell Wash
## LFO, DELAY and ENVELOPE TIMES

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</tbody>
</table>
### PITCH MODULATION INTERVAL CHARTS

#### Positive Stack Modulation

<table>
<thead>
<tr>
<th>Amount</th>
<th>Interval</th>
</tr>
</thead>
<tbody>
<tr>
<td>+8</td>
<td>minor 2nd</td>
</tr>
<tr>
<td>+16</td>
<td>major 2nd</td>
</tr>
<tr>
<td>+24</td>
<td>minor 3rd</td>
</tr>
<tr>
<td>+32</td>
<td>major 3rd</td>
</tr>
<tr>
<td>+40</td>
<td>perfect 4th</td>
</tr>
<tr>
<td>+49</td>
<td>minor 5th</td>
</tr>
<tr>
<td>+57</td>
<td>perfect 5th</td>
</tr>
<tr>
<td>+65</td>
<td>minor 6th</td>
</tr>
<tr>
<td>+73</td>
<td>major 6th</td>
</tr>
<tr>
<td>+81</td>
<td>minor 7th</td>
</tr>
<tr>
<td>+89</td>
<td>minor 9th</td>
</tr>
<tr>
<td>+97</td>
<td>major 9th</td>
</tr>
<tr>
<td>+105</td>
<td>octave</td>
</tr>
<tr>
<td>+113</td>
<td>minor 10th</td>
</tr>
<tr>
<td>+121</td>
<td>major 10th</td>
</tr>
</tbody>
</table>

When Pitch Wheel is used as the controller, **double** the Modulation Amounts shown.

#### Negative Stack Modulation

<table>
<thead>
<tr>
<th>Amount</th>
<th>Interval</th>
</tr>
</thead>
<tbody>
<tr>
<td>-8</td>
<td>minor 2nd</td>
</tr>
<tr>
<td>-16</td>
<td>major 2nd</td>
</tr>
<tr>
<td>-24</td>
<td>minor 3rd</td>
</tr>
<tr>
<td>-32</td>
<td>major 3rd</td>
</tr>
<tr>
<td>-40</td>
<td>perfect 4th</td>
</tr>
<tr>
<td>-48</td>
<td>minor 5th</td>
</tr>
<tr>
<td>-56</td>
<td>perfect 5th</td>
</tr>
<tr>
<td>-64</td>
<td>minor 6th</td>
</tr>
<tr>
<td>-72</td>
<td>major 6th</td>
</tr>
<tr>
<td>-80</td>
<td>minor 7th</td>
</tr>
<tr>
<td>-88</td>
<td>minor 9th</td>
</tr>
<tr>
<td>-96</td>
<td>major 9th</td>
</tr>
<tr>
<td>-104</td>
<td>octave</td>
</tr>
<tr>
<td>-113</td>
<td>minor 10th</td>
</tr>
<tr>
<td>-121</td>
<td>major 10th</td>
</tr>
</tbody>
</table>

#### Positive LFO

<table>
<thead>
<tr>
<th>Amount</th>
<th>Interval</th>
</tr>
</thead>
<tbody>
<tr>
<td>+16</td>
<td>minor 2nd</td>
</tr>
<tr>
<td>+33</td>
<td>major 2nd</td>
</tr>
<tr>
<td>+49</td>
<td>minor 3rd</td>
</tr>
<tr>
<td>+65</td>
<td>major 3rd</td>
</tr>
<tr>
<td>+81</td>
<td>perfect 4th</td>
</tr>
<tr>
<td>+97</td>
<td>minor 5th</td>
</tr>
<tr>
<td>+113</td>
<td>perfect 5th</td>
</tr>
</tbody>
</table>

#### Negative LFO

<table>
<thead>
<tr>
<th>Amount</th>
<th>Interval</th>
</tr>
</thead>
<tbody>
<tr>
<td>-16</td>
<td>minor 2nd</td>
</tr>
<tr>
<td>-32</td>
<td>major 2nd</td>
</tr>
<tr>
<td>-48</td>
<td>minor 3rd</td>
</tr>
<tr>
<td>-64</td>
<td>major 3rd</td>
</tr>
<tr>
<td>-80</td>
<td>perfect 4th</td>
</tr>
<tr>
<td>-96</td>
<td>minor 5th</td>
</tr>
<tr>
<td>-112</td>
<td>perfect 5th</td>
</tr>
<tr>
<td>-128</td>
<td>minor 6th</td>
</tr>
</tbody>
</table>

#### Pitch Envelope

<table>
<thead>
<tr>
<th>Amount</th>
<th>Interval</th>
</tr>
</thead>
<tbody>
<tr>
<td>±8</td>
<td>minor 2nd</td>
</tr>
<tr>
<td>±16</td>
<td>major 2nd</td>
</tr>
<tr>
<td>±32</td>
<td>major 3rd</td>
</tr>
<tr>
<td>±40</td>
<td>perfect 4th</td>
</tr>
<tr>
<td>±48</td>
<td>minor 5th</td>
</tr>
<tr>
<td>±56</td>
<td>perfect 5th</td>
</tr>
<tr>
<td>±64</td>
<td>minor 6th</td>
</tr>
<tr>
<td>±72</td>
<td>major 6th</td>
</tr>
<tr>
<td>±80</td>
<td>minor 7th</td>
</tr>
<tr>
<td>±88</td>
<td>minor 9th</td>
</tr>
<tr>
<td>±96</td>
<td>major 9th</td>
</tr>
<tr>
<td>±104</td>
<td>octave</td>
</tr>
<tr>
<td>±112</td>
<td>minor 10th</td>
</tr>
<tr>
<td>±120</td>
<td>major 10th</td>
</tr>
</tbody>
</table>

Etc. up to ±256

- These charts may prove helpful when modulating pitch. Setting the amounts as shown, will produce the indicated intervals.
There are four different factory zone maps resident in ROM. The chart below shows how the Zone Maps translate MIDI key numbers to Zones.

### ZONE MAP CHART

<table>
<thead>
<tr>
<th>Sound</th>
<th>Zone</th>
<th>Standard Key #</th>
<th>Roland Key #</th>
<th>SP-12 Key #</th>
<th>Default Key #</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kick</td>
<td>1</td>
<td>36</td>
<td>35</td>
<td>36</td>
<td>36</td>
</tr>
<tr>
<td>Kick</td>
<td>2</td>
<td>52</td>
<td>36</td>
<td>38</td>
<td>38</td>
</tr>
<tr>
<td>Snare</td>
<td>3</td>
<td>38</td>
<td>38</td>
<td>40,41</td>
<td>40</td>
</tr>
<tr>
<td>Snare</td>
<td>4</td>
<td>53</td>
<td>40</td>
<td>39</td>
<td>41</td>
</tr>
<tr>
<td>Snare</td>
<td>5</td>
<td>57</td>
<td>60</td>
<td>43</td>
<td>43</td>
</tr>
<tr>
<td>Snare</td>
<td>6</td>
<td>74</td>
<td>65</td>
<td>45</td>
<td>45</td>
</tr>
<tr>
<td>Hi-Hat</td>
<td>7</td>
<td>42</td>
<td>42</td>
<td>42</td>
<td>47</td>
</tr>
<tr>
<td>Hi-Hat</td>
<td>8</td>
<td>44</td>
<td>44</td>
<td>44</td>
<td>48</td>
</tr>
<tr>
<td>Hi-Hat</td>
<td>9</td>
<td>54</td>
<td>46</td>
<td>46</td>
<td>50</td>
</tr>
<tr>
<td>Hi-Hat</td>
<td>10</td>
<td>56</td>
<td>75</td>
<td>37</td>
<td>52</td>
</tr>
<tr>
<td>Tom</td>
<td>11</td>
<td>40, 41</td>
<td>41</td>
<td>47</td>
<td>53</td>
</tr>
<tr>
<td>Tom</td>
<td>12</td>
<td>43</td>
<td>43</td>
<td>48</td>
<td>55</td>
</tr>
<tr>
<td>Tom</td>
<td>13</td>
<td>45</td>
<td>45</td>
<td>50</td>
<td>57</td>
</tr>
<tr>
<td>Tom</td>
<td>14</td>
<td>47, 48</td>
<td>47,48</td>
<td>52</td>
<td>59</td>
</tr>
<tr>
<td>Cymbal</td>
<td>15</td>
<td>49</td>
<td>49</td>
<td>56</td>
<td>60</td>
</tr>
<tr>
<td>Cymbal</td>
<td>16</td>
<td>50</td>
<td>50</td>
<td>58</td>
<td>62</td>
</tr>
<tr>
<td>Cymbal</td>
<td>17</td>
<td>51</td>
<td>51</td>
<td>54</td>
<td>64</td>
</tr>
<tr>
<td>Cymbal</td>
<td>18</td>
<td>65</td>
<td>53</td>
<td>60-67</td>
<td>65</td>
</tr>
<tr>
<td>Claps</td>
<td>19</td>
<td>37</td>
<td>39</td>
<td>49</td>
<td>67</td>
</tr>
<tr>
<td>Misc. Perc.</td>
<td>20</td>
<td>39</td>
<td>54</td>
<td>59</td>
<td>69</td>
</tr>
<tr>
<td>Misc. Perc.</td>
<td>21</td>
<td>46</td>
<td>56</td>
<td>57</td>
<td>71</td>
</tr>
<tr>
<td>Misc. Perc.</td>
<td>22</td>
<td>58</td>
<td>68</td>
<td>53</td>
<td>72</td>
</tr>
<tr>
<td>Misc. Perc.</td>
<td>23</td>
<td>59</td>
<td>69</td>
<td>55</td>
<td>74</td>
</tr>
<tr>
<td>Misc. Perc.</td>
<td>24</td>
<td>60</td>
<td>71</td>
<td>51</td>
<td>76</td>
</tr>
</tbody>
</table>

**Note:** Always check the Zone Map if zones seem to disappear or are not being correctly assigned.

**Note:** In the Default Zone Map, the 24 zones fall on consecutive white keys starting at key number 36.

**Note:** Do not confuse the Standard Zone Map with the Standard Factory Kit Layout.
TECHNICAL SPECIFICATIONS

Audio Channels: 32
Audio Outputs: 6
Submix Inputs: 4
Max. Output Level: +4 dB into 600Ω
Output Impedance: 100Ω
MIDI: In, Out, Thru
Data Encoding: 16 bit Linear
Sample Playback Rate: 39kHz
Signal to Noise: >90 dB
Dynamic Range: >90 dB
Frequency Response: 20Hz-18kHz
THD +N: <.05%
IMD: <.05%

Power Requirements: 25 Watts
Operating Temperature: 110° F Max.
Dimensions: H: 1.75”  W: 19”  L: 8.5”
Weight: 4 lb, 7 oz  (2 Kg)
# MIDI SPECIFICATIONS

## RECEIVED CHANNEL COMMANDS

Channels number (n) = 0-15. Message bytes are represented in hex. All other numbers are decimal.

<table>
<thead>
<tr>
<th>Command</th>
<th>Message</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Note Off</td>
<td>8n kk vv</td>
<td>release velocity is ignored</td>
</tr>
<tr>
<td>Note On</td>
<td>9n kk vv</td>
<td>velocity 0 = note off</td>
</tr>
<tr>
<td>Program Change</td>
<td>Cn pp</td>
<td></td>
</tr>
<tr>
<td>Channel Pressure</td>
<td>Dn pp</td>
<td></td>
</tr>
<tr>
<td>Pitch Wheel</td>
<td>En ll mm</td>
<td>l = lsb, m = msb</td>
</tr>
<tr>
<td>Realtime Controller</td>
<td>Bn cc vv</td>
<td>cc = 00-31</td>
</tr>
<tr>
<td>Footswitch</td>
<td>Bn cc vv</td>
<td>cc = 64-79, vv ≥ 64 = on</td>
</tr>
<tr>
<td>Volume</td>
<td>Bn 07 vv</td>
<td></td>
</tr>
<tr>
<td>Pan</td>
<td>Bn 0A vv</td>
<td>0 = hard left, 127 = hard right</td>
</tr>
<tr>
<td>Reset All Controllers</td>
<td>Bn 79 00</td>
<td>ignored in omni mode</td>
</tr>
<tr>
<td>All Notes Off</td>
<td>Bn 7B 00</td>
<td>ignored in omni mode</td>
</tr>
<tr>
<td>Omni Mode</td>
<td>Bn 7D 00</td>
<td>forces all notes &amp; controls off</td>
</tr>
<tr>
<td>Mono Mode</td>
<td>Bn 7E 00</td>
<td>forces all notes &amp; controls off</td>
</tr>
<tr>
<td>Poly Mode</td>
<td>Bn 7F 00</td>
<td>forces all notes &amp; controls off</td>
</tr>
</tbody>
</table>
### MIDI SPECIFICATIONS

**RECEIVED SYSTEM COMMANDS**

For system exclusive commands, the following format is used:

<table>
<thead>
<tr>
<th>Command</th>
<th>Message</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kit Data Request</td>
<td>F0 18 06 dd 00 ll mm F7</td>
<td>ll = kit # lsb, mm = msb</td>
</tr>
<tr>
<td></td>
<td>1024 = bank 0 (0-63)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>1025 = bank 1 (64-127)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>1026 = bank 2, .. thru max bank</td>
<td></td>
</tr>
<tr>
<td>Kit Data</td>
<td>F0 18 06 dd 01 ll mm ... cs F7</td>
<td>cs = checksum = sum of all data bytes</td>
</tr>
<tr>
<td>Parameter Value Req.</td>
<td>F0 18 06 dd 02 pl pm F7</td>
<td>pl = parameter # lsb, pm = msb</td>
</tr>
<tr>
<td>Parameter Value</td>
<td>F0 18 06 dd 03 pl pm vl vm F7</td>
<td>vl = value lsb, vm = msb</td>
</tr>
<tr>
<td>User Zone Map Request</td>
<td>F0 18 06 dd 04 zz F7</td>
<td>zz = map #</td>
</tr>
<tr>
<td>User Zone Map Data</td>
<td>F0 18 06 dd 05 zz ... F7</td>
<td></td>
</tr>
<tr>
<td>Program Map Request</td>
<td>F0 18 06 dd 06 F7</td>
<td></td>
</tr>
<tr>
<td>Program Map Data</td>
<td>F0 18 06 dd 07 ... F7</td>
<td></td>
</tr>
<tr>
<td>Master Settings Request</td>
<td>F0 18 06 dd 08 F7</td>
<td></td>
</tr>
<tr>
<td>Master Settings Data</td>
<td>F0 18 06 dd 09 ... F7</td>
<td></td>
</tr>
<tr>
<td>Configuration Request</td>
<td>F0 18 06 dd 0A F7</td>
<td></td>
</tr>
<tr>
<td>List Request</td>
<td>F0 18 06 dd 0C ll F7</td>
<td>ll: 0 = kits, 1 = stacks, 2 = instruments</td>
</tr>
</tbody>
</table>

Two MIDI bytes (lsb, msb) are required for each 14 bit data word. Bits 0-6 are sent first, followed by bits 7-13 in the next MIDI byte. All data words are signed 2's complement values with sign-extension out to the most significant bit (bit 13). This convention applies to all data words, regardless of the parameter's value range.
TRANSMITTED SYSTEM COMMANDS

<table>
<thead>
<tr>
<th>Command</th>
<th>Message</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kit Data</td>
<td>F0 18 06 dd 01 ll mm ... cs F7</td>
<td>cs = checksum = sum of all data bytes</td>
</tr>
<tr>
<td>Parameter Value</td>
<td>F0 18 06 dd 03 pl pm vl vm F7</td>
<td>vl = value lsb, vm = msb</td>
</tr>
<tr>
<td>User Zone Map Data</td>
<td>F0 18 06 dd 05 zz ... F7</td>
<td>zz = map #</td>
</tr>
<tr>
<td>Program Map Data</td>
<td>F0 18 06 dd 07 ... F7</td>
<td></td>
</tr>
<tr>
<td>Master Settings Data</td>
<td>F0 18 06 dd 09 ... F7</td>
<td></td>
</tr>
<tr>
<td>Configuration</td>
<td>F0 18 06 dd 0B vv r1 r2 r3</td>
<td>v1 = version, kl, km = # of kits</td>
</tr>
<tr>
<td></td>
<td>kl km sl sm s1 l1 m1 s2 l2 m2 F7</td>
<td>r1, r2, r3 = revision #, s1 = sound set 1</td>
</tr>
<tr>
<td></td>
<td></td>
<td>s2 = sound set 2, kl, m1 = # of insts</td>
</tr>
<tr>
<td></td>
<td></td>
<td>l1, m2 = # of insts</td>
</tr>
<tr>
<td>List Data</td>
<td>F0 18 06 dd 0D ll ... F7</td>
<td>ll: 0 = kits, 1 = stacks, 2 = instruments</td>
</tr>
</tbody>
</table>

Note: When sending a bank of kits to Procussion, the host should pause for about 100 milliseconds between each kit message.

MIDI GLOBALS

One group of global parameters determines how the machine will respond to all MIDI commands. These variables are stored in nonvolatile RAM, and can be modified from the front panel or edited with system exclusive commands. The standard MIDI program change, volume, and pan commands can also be used “on the fly” for individual channels.

One of three mutually exclusive modes (omni, poly, multi) is selectable by the user. A MIDI mode change command will turn off all notes and reset all controllers.
MIDI SPECIFICATIONS

PARAMETER EDITING
Parameters may be edited individually using system exclusive commands. The kit being edited is the current kit. The value of a given parameter may be changed by sending a parameter value command. The value of a parameter may be read by sending a parameter value request, to which the machine will respond by sending back the parameter value command.

Kit data may also be transmitted or received in a single block (one complete kit) using system exclusive commands. A kit data request may be issued by a host computer, to which the machine will respond by sending the data block for the requested kit. Conversely, the computer may send new kit data which will replace the specified kit currently in the machine.

DATA DUMPS
The user can send kits and global data via MIDI for backup onto a sequencer or other device. The options are:

- Master settings
- MIDI program/kit map
- User zone maps
- Factory kits
- All user kits
- One kit

PROGRAM/KIT MAP
MIDI program changes will normally correspond to internal kit numbers 0 to 127. However, the user may ‘re-map’ any MIDI program number, assigning it to an arbitrary internal kit. This feature allows any of the internal kits to be selected from a MIDI keyboard controller.

SOUND SETS
A sound set consists of 4 Megabytes of sample data (sound ROMs), plus additional instrument data in the program ROMs. Procussion may contain one or two complete sound sets. Each sound set has a unique ID number.
In order to achieve compatibility between different configurations, it is necessary to include the sound set number as part of the instrument number when exchanging data. The instrument number (as expressed over MIDI) contains two fields: bits 9-11 specify the sound set (0-7) and bits 0-8 specify the instrument within the sound set (0-511).

Instrument bit fields:

<table>
<thead>
<tr>
<th>11</th>
<th>9</th>
<th>8</th>
<th>0</th>
</tr>
</thead>
<tbody>
<tr>
<td>←—sound set—→</td>
<td>←—instrument #—→</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(3 bits)</td>
<td>(9 bits)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Within any given sound set, the first instrument is #1, and #0 selects “None”. The first version of Procussion will contain sound set #0.

**CONFIGURATION MESSAGE**

External software may request the machine’s configuration. The configuration message consists of the following information:

- version
- software revision string
- number of kits
- number of stacks
- number of instruments in each sound set
- sound set ID numbers

**LIST REQUEST**

The list request allows external software to upload the names of kits, instruments, and stacks as an array of ASCII strings. This allows editor/librarian programs to automatically configure to any future versions of Procussion. Each element in the array is a 13-byte string consisting of 12 ASCII name bytes followed by a null (zero) terminator.
MIDI SPECIFICATIONS

DATA FORMATS

Parameter Changes: All individual parameter changes use signed 14-bit values to represent the parameter number and value. Two MIDI bytes (lsb, msb) are required for each 14-bit data word. Bits 0-6 are sent first, followed by bits 7-13 in the next MIDI byte. All data words are signed 2’s complement values with sign-extension out to the most significant bit (bit 13). This convention applies to all data words, regardless of the parameter’s value range.

Kits: Kit data is transmitted and received using the following format: The standard system exclusive header (described below) is followed by the kit number (lsb, msb), 1 or 2 bytes for each parameter value (see parameter list), a one-byte checksum, and the end-of-exclusive byte (F7). The checksum is the modulo 128 sum of all the parameter value bytes; that is, all of the data bytes following the kit number and before the checksum.

The kit is transferred in the following sequence:

- general kit parameters
- zone parameters for zone #0, 1, 2 ... 23
- stack parameters for stack #0, 1, 2, ... 7

Within each stack, the sequence is:

- general stack parameters
- layer parameters for layer #0,1,2,3

Refer to the parameter list for the actual ordering within each group.

Master Settings: The master settings are transferred in a group using 1 or 2 bytes for each parameter value. The sequence is as follows:

- global parameters
- MIDI channel parameters for channel #0, 1, 2, ... 15

Program/Kit Map: Each entry in the program/kit map is a 14-bit word in lsb, msb format as described above for parameter changes.

User Zone Map: The user zone map is transmitted as a 7-bit low key and high key for each zone, for a total of 48 MIDI bytes (excluding the sys ex header and EOX).
## PARAMETERS

### Parameter Number Encoding

Because of the large number and different types of parameters in Procussion, the parameter number is actually a code made up of several “bit fields” which contain different information. Within the 14-bit parameter number, the two most-significant bits (the “T” field) determine the parameter type, and the meaning of the other bits is dependent on the type, as follows:

<table>
<thead>
<tr>
<th>MSB</th>
<th>LSB</th>
</tr>
</thead>
<tbody>
<tr>
<td>13 12 11 10 9 8 7</td>
<td>6 5 4 3 2 1 0</td>
</tr>
<tr>
<td>0 0</td>
<td>X</td>
</tr>
</tbody>
</table>

#### Kit parameter:
- **T** = 0
- **P** = parameter #
- **X** = don’t care

<table>
<thead>
<tr>
<th>MSB</th>
<th>LSB</th>
</tr>
</thead>
<tbody>
<tr>
<td>13 12 11 10 9 8 7</td>
<td>6 5 4 3 2 1 0</td>
</tr>
<tr>
<td>0 1</td>
<td>Z</td>
</tr>
</tbody>
</table>

#### Zone parameter:
- **T** = 1
- **Z** = zone # (0-23)
- **P** = parameter #

<table>
<thead>
<tr>
<th>MSB</th>
<th>LSB</th>
</tr>
</thead>
<tbody>
<tr>
<td>13 12 11 10 9 8 7</td>
<td>6 5 4 3 2 1 0</td>
</tr>
<tr>
<td>1 0</td>
<td>S L</td>
</tr>
</tbody>
</table>

#### Stack/layer parameter:
- **T** = 2
- **S** = stack # (0-7)
- **L** = layer # (0-3) if applicable, else don’t care
- **P** = parameter #

<table>
<thead>
<tr>
<th>MSB</th>
<th>LSB</th>
</tr>
</thead>
<tbody>
<tr>
<td>13 12 11 10 9 8 7</td>
<td>6 5 4 3 2 1 0</td>
</tr>
<tr>
<td>1 1</td>
<td>X C</td>
</tr>
</tbody>
</table>

#### Master parameter:
- **T** = 3
- **C** = MIDI ch. (0-15) if applicable, else don’t care
- **P** = parameter #
- **X** = don’t care
**MIDI SPECIFICATIONS**

Please note: In the following tables, the “size” specification refers to the number of MIDI bytes used when transferring kit data or master settings as a whole; when sending or reading individual parameter values, two MIDI bytes are always used.

### KIT PARAMETERS (T=0)

<table>
<thead>
<tr>
<th>Parameter #</th>
<th>Parameter Name</th>
<th>Size</th>
<th>Range</th>
</tr>
</thead>
<tbody>
<tr>
<td>P= 0-11</td>
<td>kit name (12 ascii chars)</td>
<td>12</td>
<td>32-127</td>
</tr>
<tr>
<td>12</td>
<td>mod source 1</td>
<td>1</td>
<td>0-9</td>
</tr>
<tr>
<td>13</td>
<td>mod dest 1</td>
<td>1</td>
<td>0-57</td>
</tr>
<tr>
<td>14</td>
<td>mod amount 1</td>
<td>2</td>
<td>-128 to +127</td>
</tr>
<tr>
<td>15</td>
<td>mod source 2</td>
<td>1</td>
<td>0-9</td>
</tr>
<tr>
<td>16</td>
<td>mod dest 2</td>
<td>1</td>
<td>0-57</td>
</tr>
<tr>
<td>17</td>
<td>mod amount 2</td>
<td>2</td>
<td>-128 to +127</td>
</tr>
<tr>
<td>18</td>
<td>footswitch dest 1</td>
<td>1</td>
<td>0-39</td>
</tr>
<tr>
<td>19</td>
<td>footswitch dest 2</td>
<td>1</td>
<td>0-39</td>
</tr>
<tr>
<td>20</td>
<td>trigger tempo</td>
<td>2</td>
<td>0-240</td>
</tr>
<tr>
<td>21</td>
<td>velocity curve</td>
<td>1</td>
<td>0-9</td>
</tr>
</tbody>
</table>

### ZONE PARAMETERS (T=1)

<table>
<thead>
<tr>
<th>Parameter #</th>
<th>Parameter Name</th>
<th>Size</th>
<th>Range</th>
</tr>
</thead>
<tbody>
<tr>
<td>P= 0</td>
<td>stack select</td>
<td>2</td>
<td>0- # of stacks</td>
</tr>
<tr>
<td>1</td>
<td>low key</td>
<td>1</td>
<td>0-127</td>
</tr>
<tr>
<td>2</td>
<td>high key</td>
<td>1</td>
<td>0-127</td>
</tr>
<tr>
<td>3</td>
<td>coarse tune</td>
<td>1</td>
<td>-48 to +48</td>
</tr>
<tr>
<td>4</td>
<td>fine tune</td>
<td>1</td>
<td>-64 to +63</td>
</tr>
<tr>
<td>5</td>
<td>volume</td>
<td>1</td>
<td>0-127</td>
</tr>
<tr>
<td>6</td>
<td>pan</td>
<td>1</td>
<td>-8 to +7</td>
</tr>
<tr>
<td>7</td>
<td>output</td>
<td>1</td>
<td>0-15</td>
</tr>
<tr>
<td>8</td>
<td>assign mode</td>
<td>1</td>
<td>0-13</td>
</tr>
<tr>
<td>9</td>
<td>nontranspose</td>
<td>1</td>
<td>0-1</td>
</tr>
<tr>
<td>10</td>
<td>enable patch 1</td>
<td>1</td>
<td>0-1</td>
</tr>
<tr>
<td>11</td>
<td>enable patch 2</td>
<td>1</td>
<td>0-1</td>
</tr>
<tr>
<td>12</td>
<td>enable footswitch 1</td>
<td>1</td>
<td>0-1</td>
</tr>
<tr>
<td>13</td>
<td>enable footswitch 2</td>
<td>1</td>
<td>0-1</td>
</tr>
</tbody>
</table>
### STACK PARAMETERS (T=2)

<table>
<thead>
<tr>
<th>Parameter #</th>
<th>Parameter Name</th>
<th>Size</th>
<th>Range</th>
</tr>
</thead>
<tbody>
<tr>
<td>P= 0-9</td>
<td>stack name (10 chars)</td>
<td>10</td>
<td>32-127</td>
</tr>
<tr>
<td>10</td>
<td>mod source 3</td>
<td>1</td>
<td>0-9</td>
</tr>
<tr>
<td>11</td>
<td>mod dest 3</td>
<td>1</td>
<td>0-57</td>
</tr>
<tr>
<td>12</td>
<td>mod amount 3</td>
<td>2</td>
<td>-128 to +127</td>
</tr>
<tr>
<td>13</td>
<td>mod source 4</td>
<td>1</td>
<td>0-9</td>
</tr>
<tr>
<td>14</td>
<td>mod dest 4</td>
<td>1</td>
<td>0-57</td>
</tr>
<tr>
<td>15</td>
<td>mod amount 4</td>
<td>2</td>
<td>-128 to +127</td>
</tr>
<tr>
<td>16</td>
<td>mod source 5</td>
<td>1</td>
<td>0-9</td>
</tr>
<tr>
<td>17</td>
<td>mod dest 5</td>
<td>1</td>
<td>0-57</td>
</tr>
<tr>
<td>18</td>
<td>mod amount 5</td>
<td>2</td>
<td>-128 to +127</td>
</tr>
<tr>
<td>19</td>
<td>mod source 6</td>
<td>1</td>
<td>0-9</td>
</tr>
<tr>
<td>20</td>
<td>mod dest 6</td>
<td>1</td>
<td>0-57</td>
</tr>
<tr>
<td>21</td>
<td>mod amount 6</td>
<td>2</td>
<td>-128 to +127</td>
</tr>
<tr>
<td>22</td>
<td>footswitch dest 3</td>
<td>1</td>
<td>0-15</td>
</tr>
<tr>
<td>23</td>
<td>footswitch dest 4</td>
<td>1</td>
<td>0-15</td>
</tr>
<tr>
<td>24</td>
<td>LFO amount</td>
<td>2</td>
<td>-128 to +127</td>
</tr>
<tr>
<td>25</td>
<td>LFO shape</td>
<td>1</td>
<td>0-3</td>
</tr>
<tr>
<td>26</td>
<td>LFO rate</td>
<td>1</td>
<td>0-63</td>
</tr>
<tr>
<td>27</td>
<td>LFO dest</td>
<td>1</td>
<td>0-10</td>
</tr>
<tr>
<td>28</td>
<td>switch mode</td>
<td>1</td>
<td>0-7</td>
</tr>
<tr>
<td>29</td>
<td>switch group</td>
<td>1</td>
<td>0-1</td>
</tr>
<tr>
<td>30</td>
<td>switch source</td>
<td>1</td>
<td>0-10</td>
</tr>
<tr>
<td>31</td>
<td>switch point 1</td>
<td>1</td>
<td>0-127</td>
</tr>
<tr>
<td>32</td>
<td>switch point 2</td>
<td>1</td>
<td>0-127</td>
</tr>
<tr>
<td>33</td>
<td>switch point 3</td>
<td>1</td>
<td>0-127</td>
</tr>
</tbody>
</table>
# MIDI SPECIFICATIONS

## LAYER PARAMETERS

<table>
<thead>
<tr>
<th>Parameter #</th>
<th>Parameter Name</th>
<th>Size</th>
<th>Range</th>
</tr>
</thead>
<tbody>
<tr>
<td>P= 64</td>
<td>layer instrument</td>
<td>2</td>
<td>0-# of insts</td>
</tr>
<tr>
<td>65</td>
<td>coarse tune</td>
<td>1</td>
<td>-48 to +48</td>
</tr>
<tr>
<td>66</td>
<td>fine tune</td>
<td>1</td>
<td>-64 to +63</td>
</tr>
<tr>
<td>67</td>
<td>volume</td>
<td>1</td>
<td>0-127</td>
</tr>
<tr>
<td>68</td>
<td>pan</td>
<td>1</td>
<td>-7 to +7</td>
</tr>
<tr>
<td>69</td>
<td>reverse</td>
<td>1</td>
<td>0-1</td>
</tr>
<tr>
<td>70</td>
<td>delay</td>
<td>1</td>
<td>0-63</td>
</tr>
<tr>
<td>71</td>
<td>start offset</td>
<td>2</td>
<td>0-255</td>
</tr>
<tr>
<td>72</td>
<td>alt env on/off</td>
<td>1</td>
<td>0-1</td>
</tr>
<tr>
<td>73</td>
<td>alt env attack</td>
<td>1</td>
<td>0-63</td>
</tr>
<tr>
<td>74</td>
<td>alt env hold</td>
<td>1</td>
<td>0-63</td>
</tr>
<tr>
<td>75</td>
<td>alt env decay</td>
<td>1</td>
<td>0-63</td>
</tr>
<tr>
<td>76</td>
<td>pitch env on/off</td>
<td>1</td>
<td>0-1</td>
</tr>
<tr>
<td>77</td>
<td>pitch env decay</td>
<td>1</td>
<td>0-63</td>
</tr>
<tr>
<td>78</td>
<td>pitch env amount</td>
<td>2</td>
<td>-256 to +255</td>
</tr>
</tbody>
</table>

## MASTER PARAMETERS (T=3)

<table>
<thead>
<tr>
<th>Parameter #</th>
<th>Parameter Name</th>
<th>Size</th>
<th>Range</th>
</tr>
</thead>
<tbody>
<tr>
<td>P= 0</td>
<td>MIDI basic channel</td>
<td>1</td>
<td>0-15</td>
</tr>
<tr>
<td>1</td>
<td>master tune</td>
<td>1</td>
<td>-64 to +63</td>
</tr>
<tr>
<td>2</td>
<td>transpose</td>
<td>1</td>
<td>-12 to +12</td>
</tr>
<tr>
<td>3</td>
<td>MIDI mode</td>
<td>1</td>
<td>0-2</td>
</tr>
<tr>
<td>4</td>
<td>device id number</td>
<td>1</td>
<td>0-15</td>
</tr>
<tr>
<td>5</td>
<td>mode change enable</td>
<td>1</td>
<td>0-1</td>
</tr>
<tr>
<td>6</td>
<td>volume controller #</td>
<td>1</td>
<td>0-95</td>
</tr>
<tr>
<td>7</td>
<td>pan controller #</td>
<td>1</td>
<td>0-95</td>
</tr>
<tr>
<td>8-11</td>
<td>controller A-D numbers</td>
<td>4</td>
<td>0-95</td>
</tr>
<tr>
<td>12-15</td>
<td>footswitch 1-4 numbers</td>
<td>4</td>
<td>0-95</td>
</tr>
<tr>
<td>16</td>
<td>global trigger tempo</td>
<td>2</td>
<td>0-242</td>
</tr>
<tr>
<td>17</td>
<td>auto-select</td>
<td>1</td>
<td>0-1</td>
</tr>
<tr>
<td>18</td>
<td>remote edit</td>
<td>1</td>
<td>0-1</td>
</tr>
<tr>
<td>19</td>
<td>audition layer</td>
<td>*</td>
<td>0-4</td>
</tr>
<tr>
<td>32-47</td>
<td>submix output</td>
<td>16</td>
<td>0-8</td>
</tr>
</tbody>
</table>

* This parameter is not included in the “master settings” message.
**MIDI SPECIFICATIONS**

**PER MIDI CHANNEL**

<table>
<thead>
<tr>
<th>Parameter #</th>
<th>Parameter Name</th>
<th>Size</th>
<th>Range</th>
</tr>
</thead>
<tbody>
<tr>
<td>P= 64</td>
<td>kit select</td>
<td>2</td>
<td>0- max kit #</td>
</tr>
<tr>
<td>65</td>
<td>MIDI volume</td>
<td>1</td>
<td>0-127</td>
</tr>
<tr>
<td>66</td>
<td>MIDI pan</td>
<td>1</td>
<td>-8 to +7</td>
</tr>
<tr>
<td>67</td>
<td>global velocity curve</td>
<td>1</td>
<td>0-10</td>
</tr>
<tr>
<td>68</td>
<td>envelope mode</td>
<td>1</td>
<td>0-1</td>
</tr>
<tr>
<td>69</td>
<td>MIDI channel enable</td>
<td>1</td>
<td>0-1</td>
</tr>
<tr>
<td>70</td>
<td>MIDI prog change enable</td>
<td>1</td>
<td>0-1</td>
</tr>
<tr>
<td>71</td>
<td>zone map</td>
<td>1</td>
<td>0-10</td>
</tr>
</tbody>
</table>

**SysEx MESSAGE SIZES**

**Kit Data**
F0 18 06 dd 01 ll mm (1273 data bytes) cs F7 = **1282 bytes total**

**User Zone Map**
F0 18 06 dd 05 zz (48 data bytes) F7 = **55 bytes total**

**Program Map**
F0 18 06 dd 07 (256 data bytes) F7 = **262 bytes total**

**Master Settings**
F0 18 06 dd 09 (180 data bytes) F7 = **186 bytes total**

**List Data**
F0 18 06 dd 0D ll (13 bytes x # of entries) F7
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