



USER MANUAL

June 2021

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Audiofier EULA	3
A FEW IMPORTANT CONSIDERATIONS:	4
MAC RECOMMENDED SYSTEM	5
PC RECOMMENDED SYSTEM	5
SO HOW DOES IT WORK?	6
LOADING TIME WARNING	8
THE INTERFACE	9
THE SEQUENCES PAGE	10
HITS VIEW PAGE	11
THE HITS SOUNDS CONTROLS	11
THE KITS SEQUENCE CONTROLS	12
LOOPS VIEW PAGE	13
THE KIT SOUNDS CONTROLS	13
THE LOOPS LANES CONTROLS	14
RANDOMISATION CONTROLS	15
SPECIAL FUNCTIONS IN THE RANDOMISATION PROCESS	15
THE BROWSER PAGE	17
NEW INSTRUMENT OPTIONS	18
MIXER PAGE	20
THE EFFECTS PAGE	22
ADDITIONAL BUTTONS	23
SCENES MANAGEMENT	24
SYNC OPTIONS	25
AUDIO OUTPUTS	25
ADDITIONAL OPTIONS PANEL	25
TOMS TYPE MENU	25
CRASH CYMBALS OPTIONS	26
ADDITIONAL KEY SWITCHES TOGGLE	28
FILLS MEMORIES KEY SWITCHES TOGGLE	28
FILLS MEMORIES BUTTONS	29
ADDITIONAL VOLUME KNOBS	29
CRASH CYMBALS VOLUME KNOB	29
TOMS VOLUME KNOB	30

Audiofier EULA

BY DOWNLOADING AND INSTALLING PRAGMABEAT YOU AGREE TO THE FOLLOWING:

PRAGMABEAT library is licensed, not sold to you. This license is personal and non-transferrable.

YOU MAY use PRAGMABEAT in your compositions (including library music) and/or commercial work for clients/media, without any restrictions or additional fees.

YOU MAY install PRAGMABEAT on multiple computers of yours, as long as you are using the library and you are not sharing/giving/lending your license with others.

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YOU MAY NOT re-use or re-package any of PRAGMABEAT content in another virtual instrument or sample library.

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A FEW IMPORTANT CONSIDERATIONS:

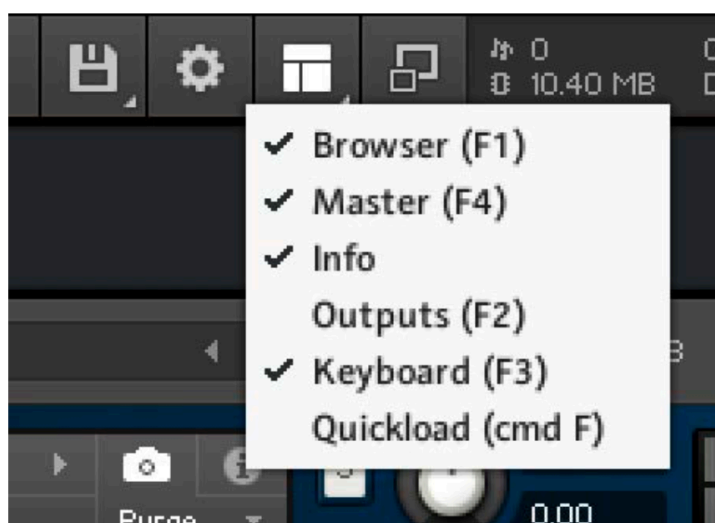
PRAGMABEAT is NOT a Kontakt player library. Therefore it does not come with an installer and won't require a Native Instruments serial number to be installed.

PRAGMABEAT's presets use Kontakt Snapshots feature. As PRAGMABEAT is NOT a Kontakt player library, the snapshots/preset will have to be installed manually by the user.

PRAGMABEAT will not show up in the Libraries panel of Kontakt.

There are a few ways to load it into Kontakt:

- Drag PRAGMABEAT.NKI file directly into Kontakt's GUI.
- Use the file browser by accessing the "Floppy disk" icon located on the top of Kontakt's GUI.
- Use the "Files" Tab located on the left panel of Kontakt's GUI (if it is not visible, click on The workspace management icon and select the Browser.
- Once you load it the first time, use the Quick load function to add PRAGMABEAT to your Favourites libraries list. To access the Quick load list, click on the workspace management icon and select the Browser.



MAC RECOMMENDED SYSTEM

- MacOS 10.12, 10.13 or 10.14 (latest update), i5, 8GB RAM
- FULL RETAIL VERSION of NI Kontakt 5.8.1(r43)

PC RECOMMENDED SYSTEM

- Windows 7, Windows 8, or Windows 10 (latest Service Pack), Intel Core i5 or equivalent CPU, 8 GB RAM
- Sound card with ASIO drivers
- FULL RETAIL VERSION of NI Kontakt 5.8.1(r43)

SO HOW DOES IT WORK?

PRAGMABEAT can be a very deep library, full of features, but it is also very straightforward if used at its basic functionality. PRAGMABEAT sounds structure includes 4 HITS layers (interchangeably called KITS or KIT PIECES) and 4 LOOPS layers. HITS are single sounds that can be sequenced (snare hit, cowbell hit), while LOOPS are prerecorded rhythms that can still be edited and sequenced as well (but in a different fashion, as we will see).

The main feature of PRAGMABEAT is the automatic sounds combination and sequence/patterns creation features. Drum kits and multi-structured patterns can be generated at the click of a button (almost literally). Given the massive amount of sounds (HITS and LOOPS) and the randomisation engine capabilities, PRAGMABEAT provides a limitless source of inspiration for any music composer/producer's rhythmic needs.

In practical terms, pressing C3 on the midi keyboard (or triggering it with a DAW) will activate the **4 HITS** sequences and **4 LOOPS**.

The key-switch C#3 will trigger **ROLLS** that use kick and snares layers (it does not matter which slots kick and snare are loaded in, the script will find them). Three available rolls patterns are triggered according to how hard the key is pressed.

The key-switch D3 will trigger randomly generated **DRUM FILLS** that use kick and snares layers (it does not matter in which layers kick and snare are loaded, the script will find them).

The key-switch D#3 will trigger randomly generated **DRUM FILLS** that use kick, snares layers and Toms (it does not matter in which layers kick and snare are loaded, the script will find them). The Toms are selected automatically when a style is chosen in the STYLE menu.

The key-switch E3 will trigger the **CRASH CYMBALS** hit. More on this later on in the manual.

The Key-switches from C4 and B5 will trigger the **SCENES** change (as we will see, PRAGMABEAT's combinations of sounds and sequences can be

stored in 24 SCENES). When these Key-switches are displayed in several colours (from yellow to red), it means a PROGRESSIVE sequences randomisation has been generated. In this case, the yellow keys will trigger less busy HITS sequences and LOOPS combinations, starting from C4, and each key will trigger a more complex scene, ending with scene 24 (B5), which will be the most complex and busiest.

The 4 Key-switches C1, D1, E1 and F1 trigger the 4 HITS sounds that can be played like with a standard drum hits library.

The 4 Key-switches C2, D2, E2 and F2 trigger the 4 LOOPS individually.

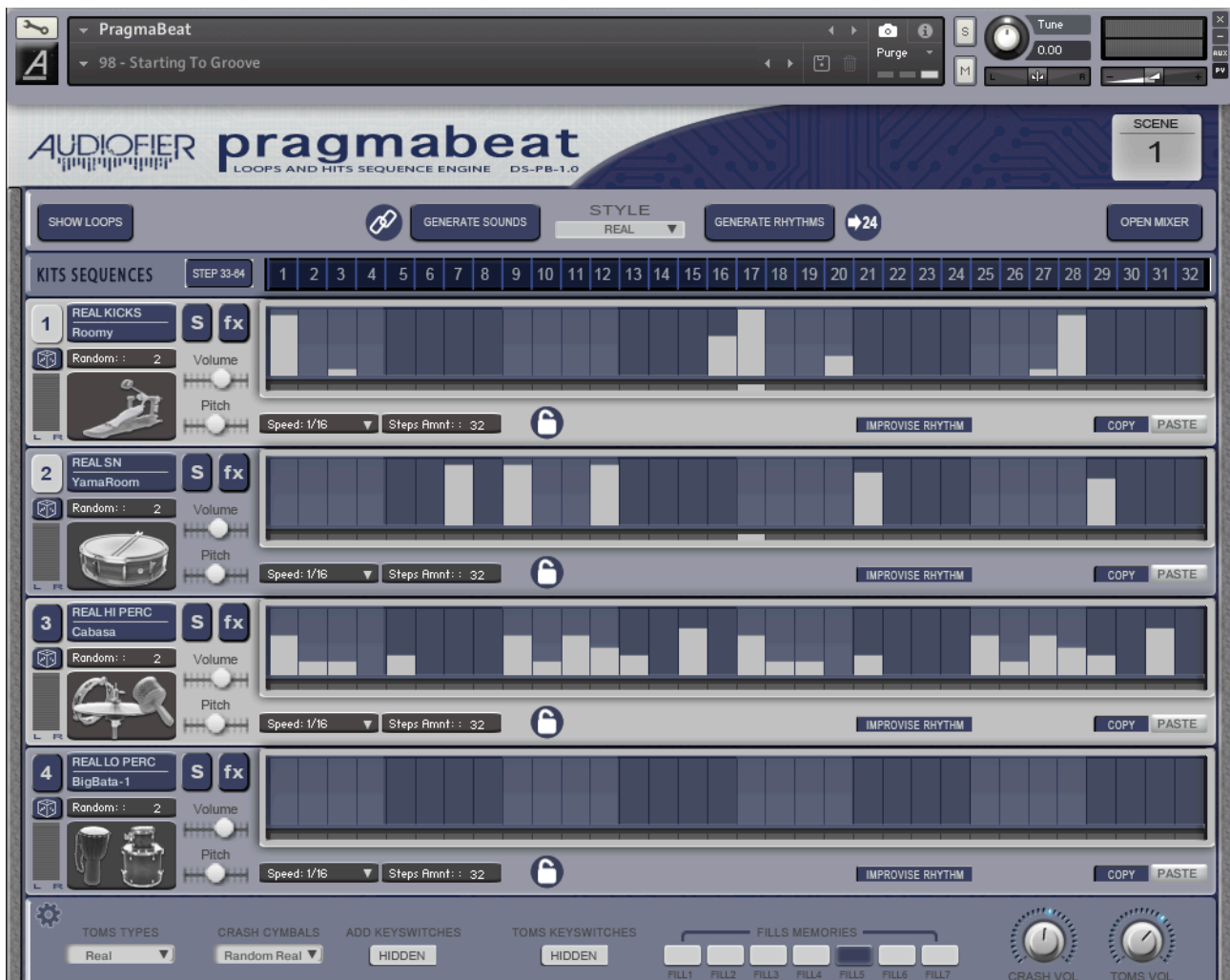
Additionally, using the MOD-WHEEL or CC1 will alter the busyness of the sequences. Lower CC1 values will make the sequences more sparse and higher CC1 values will make it busier. This is a temporary non-destructive feature. When the MOD-WHEEL is at "0", the sequence will play as programmed.

LOADING TIME WARNING

Due to the amount of samples and loops loading at boot, the user might experience longer than usual loading times after the GUI has been loaded. Please wait patiently while Kontakt loads all samples, by checking the loading bar on the upper centre of the GUI. Please do not play Pragmabeat while it is loading the samples, to avoid erratic behaviours.

Longer loading times might also be experienced while creating new sound combinations using the GENERATE SOUNDS button after a new STYLE or sound category has been selected. This is due to the fact that 1000s of samples for a specific style or category are loaded, to make the real time sound choice possible when using the browser.

THE INTERFACE

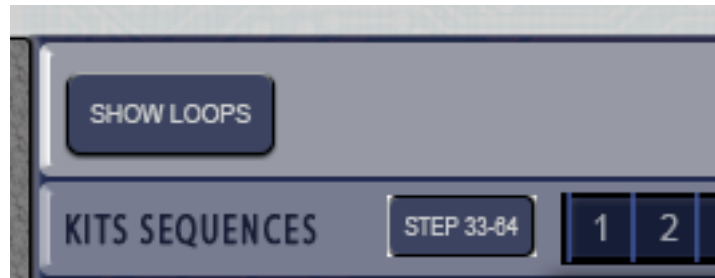


PRAGMABEAT's interface is structured in several "PAGES." In the following section, we will explore the main working PAGE, which we call the SEQUENCES PAGE, which has in 2 secondary views, the KITS SEQUENCES view and the LOOPS LANES view. Additionally, PRAGMABEAT sports a SOUNDS BROWSER page, a MIXER page and an EFFECTS page which we will explore later on in this manual.

THE SEQUENCES PAGE

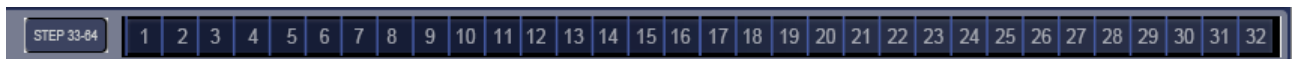
This page shows the controls of the main working area in PRAGMABEAT. It includes sounds parameters and controls, the sequences and their controls and several editing options. As mentioned above, this page offers the option to view the HITS or the LOOPS parameters.

To switch from one view to the other, press the SHOW LOOPS/SHOW KITS toggle. It will change colour.



At the top of the page we find the STEPS toggle, which will reveal each sequence from steps 1 to 32 or from steps 33 to 64.

On its right, the STEPS NUMBERS will show the effect of STEPS toggle.



HITS VIEW PAGE



As mentioned, PRAGMABEAT includes 4 HITS layers. The controls for each layer are identical; therefore, we will explore only the first one. HITS sequences are identified by a number (1 to 4), while LOOPS lanes are identified by a letter (A to D). In this page view, we will see only the HITS sequences 1 to 4.

THE HITS SOUNDS CONTROLS



Each HIT layer includes the POWER ON/OFF SWITCH, identified by the layer number (the number 1 in the picture on the left). The name of the sound and the category to which it belongs are displayed in the blue label. On its right, we find the SOLO button and the FX PAGE REVEAL for this layer (more on this later).

Underneath the POWER SWITCH, we find the SOUND RANDOMISER button (with the dice icon). This button activates the sound randomising function for this layer, which will trigger a different sound randomly at each programmed sequence step. The amount of randomised sound choices can be set with the value edit, which reads “RANDOM: 2” (in the picture). The user can set a maximum of 20 sounds, among which PRAGMABEAT’s engine will randomly choose.

Then we find the VOLUME and PITCH sliders for this layer. These controls are also duplicated in the MIXER PAGE (more on this later).

Underneath the SOUND RANDOMISER button, we find the LEVEL METER, which displays the sound activity of this layer.

Lastly, the SOUND ICON button will open the SOUND BROWSER to select the sound for this layer (more on this later).

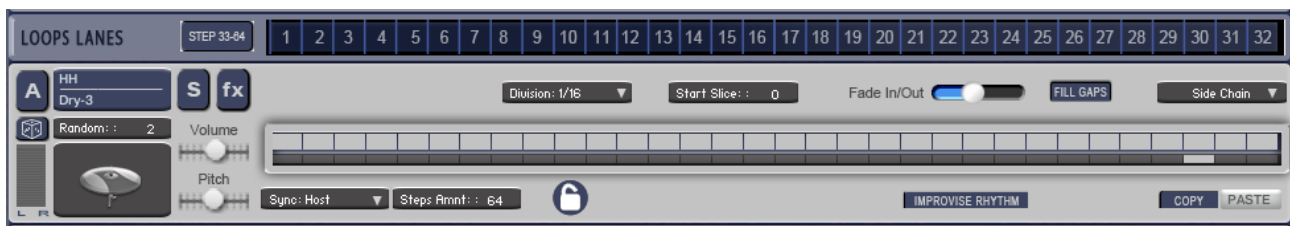
THE KITS SEQUENCE CONTROLS



This section hosts the KIT sequencer. Each column allows adjusting the velocity of each step. The speed, expressed in bar subdivisions, at which the steps run can be set using the SPEED menu (1/8, 1/16 and 1/32 are the available choices). The number of steps I can be set using the STEPS AMOUNT value edit. The LOCK button, when active, will prevent this layer's sequence from being altered during sequence randomisation (or automatic pattern creation).

The IMPROVISE RHYTHM button allows random variations within the sequence to avoid the identical repetition of the sequence at each cycle. Finally, the COPY and PASTE buttons allow to copy one layer's sequence and paste it to another layer.

LOOPS VIEW PAGE



This page is similar to the Kits view page but has a few different controls.



At the top of the page we find the STEPS toggle, which will reveal each sequence from steps 1 to 32 or from steps 33 to 64.

On its right, the STEPS NUMBERS will show the effect of STEPS toggle.



THE KIT SOUNDS CONTROLS



Each LOOP layer includes the POWER ON/OFF SWITCH, identified a letter (letter A in the picture on the left). The name of the loop and the category to which it belongs are displayed in the blue label. On its right, we find the SOLO button and the FX PAGE REVEAL for this layer (more on this later).

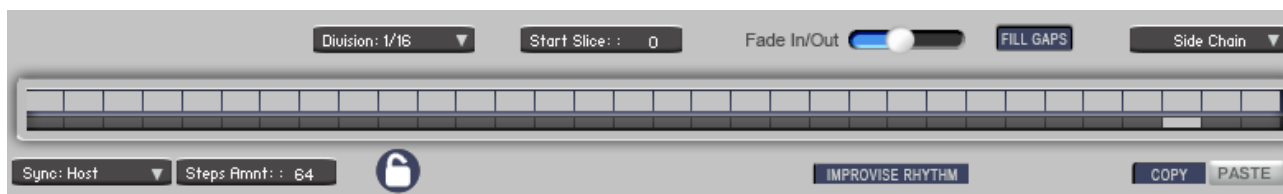
Underneath the POWER SWITCH, we find the SOUND RANDOMISER button (with the dice icon). This button activates the sound randomising function for this layer, which will randomly trigger different loop slices every few sequence step. The amount of randomised sound choices can be set with the value edit, which reads “RANDOM: 2” (in the picture). The user can set a maximum of 20 loops, among which PRAGMABEAT’s engine will randomly choose.

Then we find the VOLUME and PITCH sliders for this layer. These controls are also duplicated in the MIXER PAGE (more on this later).

Underneath the SOUND RANDOMISER button, we find the LEVEL METER, which displays the sound activity of this layer.

Lastly, the SOUND ICON button will open the SOUND BROWSER to select the sound for this layer (more on this later).

THE LOOPS LANES CONTROLS



This section has a few more controls compared to the same section of the KITS page. Starting from the upper row: the DIVISION menu offers the options to subdivide the current loop into different amounts of slices. This feature is useful when the current loop includes long sustained percussive hits (cymbals or resonant sounds) that are best handled if the sound is not “cut” into too many subdivisions, avoiding, therefore, a “sliced-like” sound.

The START SLICE value edit allows choosing from which slice the loops will start playing. This function is helpful to create interesting offbeats.

The FADE IN/OUT slider sets the fade time for each loop slice. The default value is optimal in most cases. It will need to be increased to avoid “sliced-like” sounds on loops with sustaining hits.

The FILL GAPS button allows filling all sequence steps with one click.

The SIDE CHAIN menu offers the option to link a HIT layer to the loop sequence and “gate” the loop whenever the Hit occurs.

The LOOP LANE is a sequence of switches. When a particular switch is on, the corresponding slice will be audible. When the switch is off, the slice will not emit sound; therefore, a gap in the loop will be introduced.

In the third row, the SYNC menu offers the options to set the speed at which the loop plays, including half or double speed compared to the HOST BPM.

The STEPS AMOUNT value edit sets the number of slices in the sequence, deciding its length in numbers of steps.

The LOCK button, when active, will prevent this layer’s sequence from being altered during sequence randomisation (or automatic pattern creation).

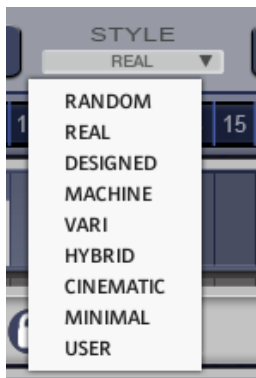
The IMPROVISE RHYTHM button allows random variations within the sequence to avoid the identical repetition of the sequence at each cycle.

Finally, the COPY and PASTE buttons allow to copy one layer’s sequence and paste it to another layer.

RANDOMISATION CONTROLS



At the top the main page, we find two main buttons. The GENERATE SOUNDS will allow the creation of new sounds combinations in the current selected SCENE.



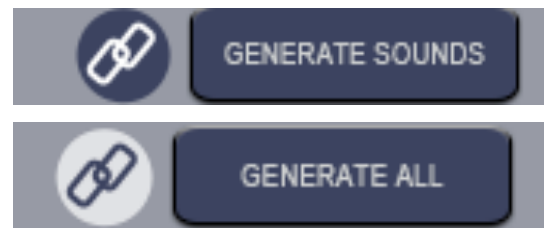
The types of sounds will be affected by the STYLE menu. Several are included, among which the VARI style offers KITS that variate dramatically at different velocities. The USER style will keep the current category of sounds at the time of randomisation.

The STYLE menu has a minimal effect on the type of generated rhythm, even though it bears more weight on the sounds selection.

The GENERATE RHYTHMS button will create new rhythms using the current sounds choice.

SPECIAL FUNCTIONS IN THE RANDOMISATION PROCESS

When the LINK button is active, the GENERATE SOUNDS button's label turns into GENERATE ALL. In this mode, when activated, this function will generate sounds and rhythms at once.



By activating the ALL SCENES AT ONCE button (with the number 24 as an icon), all the 24 scenes will be populated with new rhythms, when the GENERATE RHYTHMS button is pressed.



When the ALL SCENES AT ONCE button is active a new button will appear, the PROGRESSIVE RHYTHMS GENERATION button; when active, the GENERATE RHYTHMS function will create different rhythms for all the 24 scenes, from more sparse in the lower numbers scenes to very busy in the higher numbers scenes. The corresponding key switches from C4 to B5

will be coloured from yellow to red to signal the PROGRESSIVE RHYTHMS GENERATION.



THE BROWSER PAGE



This page is accessible by clicking on the sounds or loops icons on the main page or on the MIXER PAGE.

If this page has been accessed by clicking on a LOOP icon on a particular layer, it will show which current loop is loaded on that layer.

If this page has been accessed by clicking on a KIT PIECE icon on a particular layer, it will show which current KIT PIECE is loaded on that layer. The LOOP sound cannot be swapped with a KIT PIECE and vice versa. The browser has a column structure, displaying all the available sounds types and categories, with 100s of choices per sound. All KIT PIECES sounds are multi-sampled with up to 10 Round-Robins. The browser can be navigated using the arrows on the right or the slider above them.

Clicking on the sound icons at the bottom of the page will switch to the corresponding layer allowing for the selection of a sound for that layer.

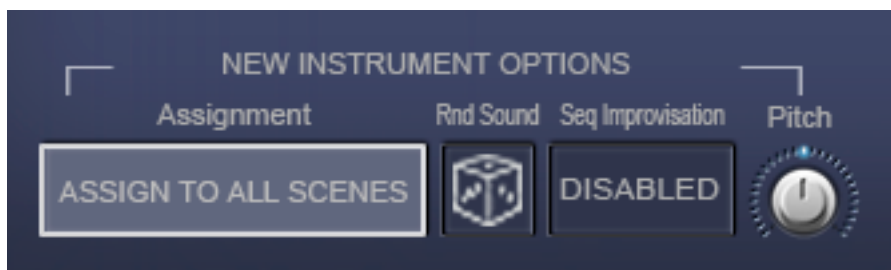
When a sound is selected in the browser for a specific layer, it is immediately available to use. Sounds can be previewed using the corresponding key switches from C1 to F1 (for the HITS) or C2 to F2 (for the loops).

On the right side of the browser, a scrollbar allows navigating through all the available sounds. It increases/decreases the row number at which each sound is located. On top of the scrollbar, the “LEVEL NUMBER” label displays the row number of the displayed sounds.

When the user is happy with the sound choice, he's required to click on the CONFIRM & CLOSE button, The sound will be stored in the current SCENE and the main sequence page will be displayed.

If the user is not happy with the sound choice and prefers returning to the sound that was loaded prior to opening the browser, he's required to click on the CANCEL & CLOSE button. The previous sound will be restored in the current SCENE and the main sequence page will be displayed.

NEW INSTRUMENT OPTIONS



The ASSIGN TO ALL SCENES button offers the option to transfer the newly selected sound to all 24 scenes with one click. When it is active, each selected sound (even if just previewed) will be transferred to all 24 scenes. When the ASSIGN TO ALL SCENE button is not active, it can be clicked even after having selected the new sound, and this will be transferred to all 24 scenes.

IMPORTANT: The sounds selected via the browser will only be loaded in the current scene unless the ASSIGN TO ALL SCENES button is active.

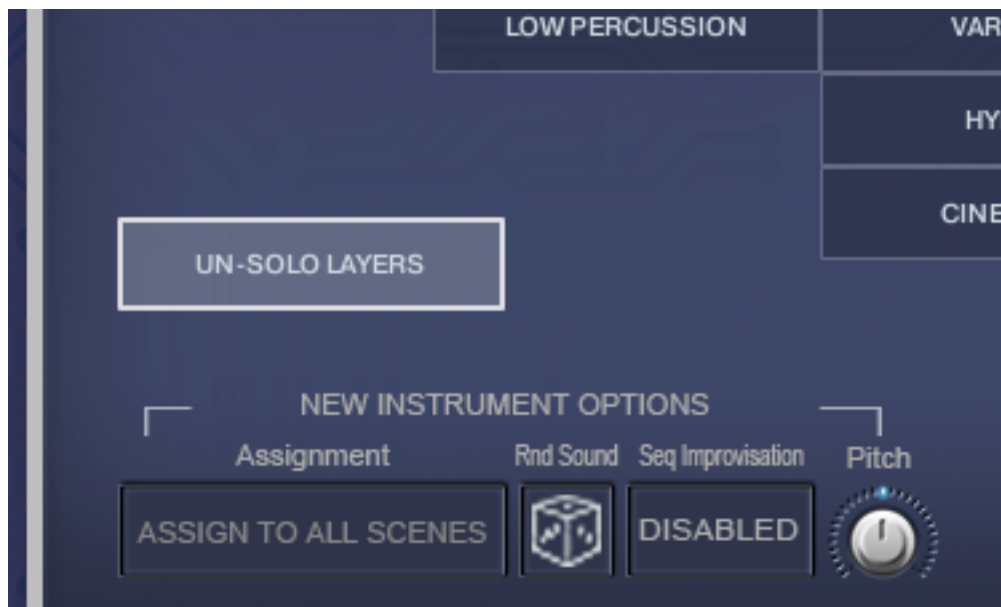
The DICE button is a reminder (or a clone) of the state of the SOUND RANDOMISER button for the selected sound layer (KIT of LOOP) that we find on the KITS or LOOP sequence pages. This button has the same function as the SOUND RANDOMISER button. This button has effect only on the current selected scene, unless the ASSIGN TO ALL SCENE button is active, in which case the SOUND RANDOMISER button state will be applied to all 24 scenes.

The SEQUENCE IMPROVISATION button is a reminder (or a clone) of the state of the SEQUENCE IMPROVISATION button for the selected sound layer (KIT of LOOP) that we find on the KITS or LOOP sequence pages. This button has the same function as the SEQUENCE IMPROVISATION button. This button has effect only on the current selected scene, unless

the ASSIGN TO ALL SCENE button is active, in which case the SEQUENCE IMPROVISATION button state will be applied to all 24 scenes.

The PITCH CONTROL knob is a reminder (or a clone) of the state of the PITCH CONTROL knob for the selected sound layer (KIT or LOOP) that we find on the KITS or LOOP sequence pages. This knob has the same function as the PITCH CONTROL knob. This knob has effect only on the current selected scene, unless the ASSIGN TO ALL SCENE button is active, in which case the PITCH CONTROL knob value will be applied to all 24 scenes.

Occasionally the UN-SOLO LAYERS button will be displayed in the BROWSER page. This means one of more layers have been soloed. In this case one or more layers won't be heard. Click on the UN-SOLO LAYERS button and all layers will work again.



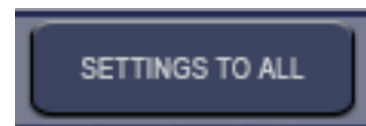
IMPORTANT: If a layer has been muted in the MIXER page, the MUTE effect will be disabled when switching to all other pages. This is to avoid confusion, especially when choosing sounds in the browser.

MIXER PAGE



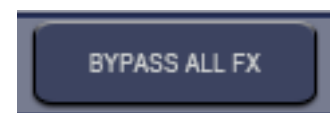
This page displays all the main mixing controls for all eight layers at once. Starting from the top, we find the INFO text line, which informs of several successful actions that have been taken.

The SETTINGS TO ALL button allows transferring all the current mixer parameters and values to all the 24 scenes at once.



IMPORTANT: it is advised to do a basic mixing of all the used layers first and transfer it to all scenes at once. Then is convenient to go to a specific scene and modify the parameters as needed.

The BYPASS ALL FX button temporarily bypasses all layers' effects. By clicking it again, the effects will be restored.



The eight layers mixer controls are identical. From top to bottom we find the PITCH control (mirrored from the main page), the FX SENDS SWITCH which will switch ON/OFF all the layers effect sends (Flanger, Phaser, Reverb, Convolution and Delay).

The EFFECT SENDS will light up when the FX SENDS



SWITCH is on. All the sends value for each layer will be set using these little sliders.

Then we find the PANPOT knob and the SOLO and MUTE buttons, followed by the FX PAGE REVEAL button (mirrored from the main page).



IMPORTANT: If a layer has been muted in the MIXER page, the MUTE effect will be disabled when switching to all other pages. This is to avoid confusion, especially when choosing sounds in the browser.

The VOLUME slider concludes the mixing controls in the MIXER PAGE.

At the bottom of the page, we find the eight sounds layers, which will take us to the browser to select a new sound.



THE EFFECTS PAGE



This page is accessible by clicking on the FX PAGE REVEAL button for each layer. It shows the effects controls for the selected layer. A new layer can be chosen using the sound icons at the bottom of the page, and consequently, its effects controls will be revealed.

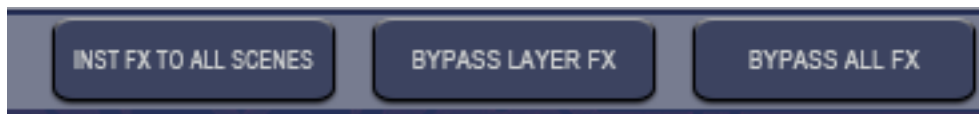


Except for the ENVELOPE effect, all the other effects include an ON/OFF switch. All the effect are relative to the selected layer except for the MASTER COMP.

IMPORTANT: The Envelope is applied to the actual instrument group, therefore it affects all 24 scenes. While each instrument can have different envelope settings, there cannot be different envelope settings on different scenes for the same instrument.

TIP: It is advised to first set the desired effects on the first scene, then copy them to all the scenes. After that, we can go to a specific scene and change its parameters.

ADDITIONAL BUTTONS

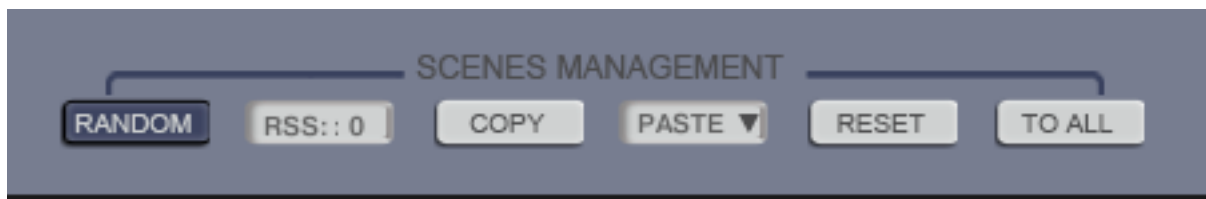


All the changes made on this page will only affect the currently selected scene. Therefore to transfer the current scene settings to all the 24 scenes, we will have to use the INSTR FX TO ALL SCENES button, which will transfer the currently selected instrument effects parameters to all 24 scenes. Alternatively the SETTINGS TO ALL button in the MIXER PAGE will transfer all layers' effects, volume and mixer settings to all scenes. Also, the COPY button in the MAIN PAGE offers a few options to transfer the effects to other scenes.

The BYPASS LAYER FX button switches on/off the currently selected instrument's effects. It will only switch back on all the effects that were previously on before the BYPASS LAYER FX button was enabled.

The BYPASS ALL FX button switches on/off all layers' effects. It will only switch back on all the effects that were previously on before the BYPASS ALL FX button was enabled.

SCENES MANAGEMENT



At the bottom of the MAIN PAGE we find the scenes management controls, including:

The RANDOM button, which will activate the SCENES RANDOMISATION feature. All the 24 scenes will play in sequence, randomly changing at a specific pace decided with the RSS button: at the value of "0", each scene will last for one bar before being replaced with another random scene. At higher values, the scenes will change more rapidly, each lasting less and less.



The COPY and PASTE buttons allow transferring the current scene parameters to another scene. First press COPY, then select a destination scene using the C4-B5 key switches and press PASTE. The PASTE menu offers several options, as the picture on the right shows.

The RESET button allows recalling the default parameters for all sequences in the current scene.

The TO ALL button must be clicked in conjunction with the SHIFT key. It will transfer all the current scene parameters to all 24 scenes at once.

SYNC OPTIONS

This section makes it possible to adjust the rhythmic feel of the HITS sequences from STRAIGHT to TRIPLETS (shuffle). Also, the amount of SWING can be set using the SWING knob.



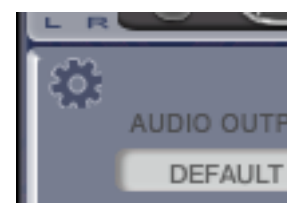
AUDIO OUTPUTS

This menu offers the option to output all the eight layers to individual outputs. Please refer to KONTAKT and the DAW manual to learn how to set up KONTAKT in multi outputs mode.

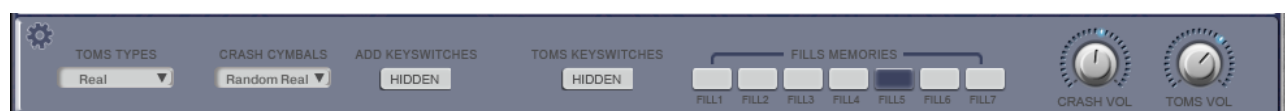


ADDITIONAL OPTIONS PANEL

This panel is accessible by pressing the gear icon.



When this panel is revealed, more controls and menus are available:



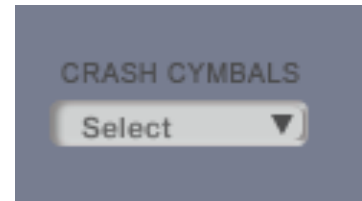
TOMS TYPE MENU

With this menu it is possible to choose what type of toms are to be used in the fills. The chosen tom type is overridden by the STYLE menu on top of the GUI.



CRASH CYMBALS OPTIONS

The user can select the Crash Cymbals sounds (which is triggered by the E3 key) in the CRASH CYMBALS menu.

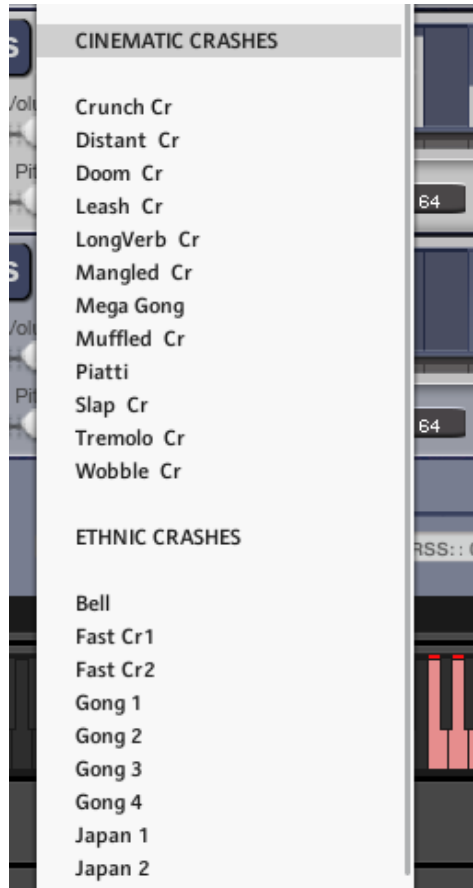
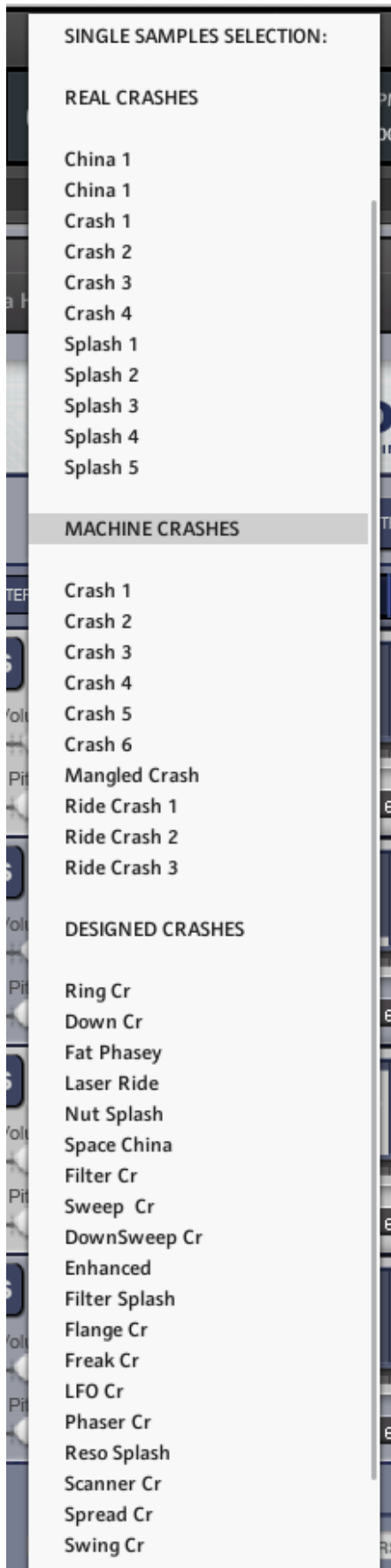


The first options in the list will choose a different cymbal sound at each E3 key press, as the script will randomise the samples among the available sound sources per STYLE.



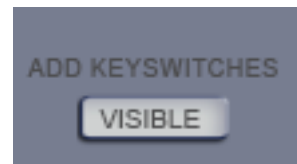
Further items in the list allow the selection of specific sounds. The styles are also listed in order. These choices will allow triggering the same sample at each E3 key press.

In the following page the full list of available Cymbals sounds (which are triggered using the E3 Key) is shown:



ADDITIONAL KEY SWITCHES TOGGLE

This button reveals additional key switches. This is only a visual tool. The key switches will be effective even when hidden.



This button hide/reveal the following key switches:

C-2 to D#-2: Green Keyswitches > Kit pieces 1-4 on/off switches

F-2 to G#-2: Yellow Keyswitches > Loops A, B, C, D on/off switches

Their effect is stored in the current scene.

C-1 to D#-1: Magenta Keyswitches > Kit pieces 1-4 improvisation switches

F-1 to G#-1: Blue Keyswitches > Loops A, B, C, D improvisation switches

These key switches are momentary (ON on keypress and OFF on key release), and their effect is not stored in the current scene.

C-0 to D#0 Magenta Keyswitches > Kit pieces 1-4 sound randomisation switches

F-0 to G#-0: Blue Keyswitches > Loops A, B, C, D sound randomisation switches

These key switches are momentary (ON on keypress and OFF on key release), and their effect is not stored in the current scene.

See below the revealed key switches from C-2:

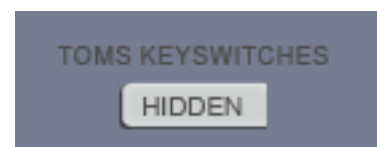


FILLS MEMORIES KEY SWITCHES TOGGLE

This button will hide/reveal the 7 fills memories yellow key switches from F3 to B3. These key switches will trigger the seven stored fills.

NOTE: if no fills have yet been generated and stored, these key switches may behave erratically.

First, create fills using the D3 or D#3 key switches, then store them in any



of the seven available memories (see below) then the seven fills memory key switches will work properly.

See below the revealed yellow key switches from F3:



FILLS MEMORIES BUTTONS



These buttons allow storing seven different drum fills:

- First, generate a fill using the D3 key switch (snare fills) or D#3 key switch (Snare+toms fill). The seven buttons will light off.
- Select one of the 7 fills memories buttons to store the generated fill. The selected button will become blue.
- Recall the fill using the corresponding key switch from F3 to B3.

ADDITIONAL VOLUME KNOBS



CRASH CYMBALS VOLUME KNOB

This button adjusts the volume of the Crash Cymbal triggered by E3 key switch.

TOMS VOLUME KNOB

This button adjusts the volume of the Toms used in the fills triggered by D#3 key switch or by F3 to B3 key switches.

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