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Quick Reference

1. The File menu provides commands for importing and exporting sounds, patterns, kits, and many other elements, including Performances, which are a "snapshot" of the entire BPM window.

2. BPM conveniently routes incoming MIDI data to the bank or part you are working on, but you can also control where MIDI input goes.

3. BPM lets you sample external live audio signals, such as a microphone connected to your computer’s audio interface, or audio track output from your host software. You can even sample directly into a pad.

4. This menu lets you choose the audio input source for sampling. You can even choose BPM to record BPM’s output back into itself.

5. This “virtual LCD screen” displays BPM’s many features, including sequencers, editors, the mixer, effects slots and others. Shown is the pad step sequencer. Use the tabs to the right (below the BPM logo) to choose what is displayed here.

6. Apply grooves globally to all BPM output, including all patterns and loops. Many classic preset grooves are provided (MPC, LinnDrum, etc.) Save and apply your own, too.

7. Master tune and volume.

8. These tabs give you access to BPM’s various main features, displayed to the left in the “virtual LCD display”.

9. These browser tabs give you direct access to BPM’s extensive sound library, which includes kits, patterns, loops, samples and instruments.

10. The browser organizes BPM’s sound library into stylistic categories. BPM provides many fully programmed grooves, but it also gives you their individual elements (referenced by the same name) so you can easily “deconstruct” or “reconstruct” them to make your own unique rhythms.

11. BPM provides extensive drag & drop functionality. You can drag items from the browser into target areas in the BPM window, which highlight as you drag to indicate they can accept what you are dragging.

12. Most BPM presets indicate their original tempos (in beats per minute) in the name of the preset.

13. When AutoLoad is enabled, items in the browser are loaded as soon as you click them. This makes for very fast, interactive browsing. The check box options let you control what gets loaded.

14. This play/stop button lets you control AutoPreviewing in the browser. The pad matrix to the right lets you choose which pads get loaded (black) and which ones don’t (gray) when AutoLoading a kit.

15. Quantize mode for recording MIDI into bank patterns and part sequences.

16. BPM’s main transport controls.

17. Overdub record mode for loop recording into bank patterns and part sequences.

18. When running BPM as a plug-in, you can lock its tempo and transports to your host software to make it an integral part of your virtual studio.

19. Each bank holds up to 16 patterns, one of which is active at a time.

20. Build scenes and trigger them live or use them to build a song.

21. Synth parameters for the currently selected bank pad or rack part. Each one can have its own synth settings.

22. The pad banks are highly programable, with unlimited sample layers and independent settings: for volume, pan, FX, synth settings, etc.

23. BPM provides four independent banks of 16 pads, which can all play simultaneously.

24. BPM provides two racks, which hold an unlimited number of parts. A part can be an instrument sound (like bass, guitar, etc.) or an audio loop (REX file, Apple Loop, etc.)

25. Live mode lets you trigger scenes on the fly from the on-screen pads or your MIDI controller.

26. Song mode lets you build an entire song out of multiple scenes.
CHAPTER 1  About BPM

BPM is an advanced urban rhythm production instrument for Mac and Windows. BPM runs on Mac or Windows, either standalone or as an instrument plug-in for your favorite host software, including Digital Performer, Cubase, Live, Logic, Pro Tools, SONAR, and others via all major audio plug-in formats (MAS, VST, AAX, RTAS, and Audio Units).

Universal plug-in or standalone operation
As a standalone application, BPM turns your Mac or PC into a urban rhythm production powerhouse with 19 GB of all new, never before released sounds. Standalone operation also allows you to use BPM with music software applications that do not host third-party instrument plug-ins. Standalone operation is virtually identical to plug-in operation, except for a few additional settings for audio/MIDI input and output.

As a plug-in, BPM can be used as a rhythm production center directly within your projects. You can save all BPM settings with the project for instant and total recall. Since all BPM settings are saved with your host application session, you enjoy the highest degree of convenience and speed because there is no separate application or associated documents to manage.

Collaborate across platforms
Because BPM supports every major audio production platform, you can effortlessly move from one platform to another — or collaborate with colleagues who use different audio software. For example, you could compose and track a project in Digital Performer, Logic, or Cubase and then move to Pro Tools for mixing. Simply save a BPM performance (a snapshot of all its settings) in DP, Logic, or Cubase and then load it into BPM running in Pro Tools. All settings are exactly preserved, and BPM is ready to go.

Operation at a glance
BPM makes it easy to choose patterns and drum kits independently, and then mix and match them to quickly create your own unique beats simply by browsing the virtually infinite possible combinations. BPM displays all essential settings in one window, with a “virtual LCD screen” providing additional, contextual controls. Advanced settings are just one click away.

Included sounds, loops and instruments
To get you going right away, BPM provides hundreds of preset patterns and kits to choose from, built from an all-new 19 GB core sample library of never before released samples, loops, beats and multi-sample instruments. Included are over 10,000 individual samples and over 1,000 new loops — all recorded at 24-bit 96kHz resolution and mastered at Sterling Sound, New York by renowned urban mastering engineer Chris Gehringer. Included is Beat Box Anthology, a comprehensive collection of authentic sounds from 80 legendary drum machine models from the the 1970s, 80s, and 90s. From classic beat box to cutting-edge urban rhythms, you can use BPM’s comprehensive selection of sounds for many musical styles, including R&B, hip hop, techno, electro, house, and even pop, rock and others.

BPM even includes a programmable Drum Synthesizer with over 250 factory presets, or create your own. Synth drum sounds can add infinite variety and serious punch to your beats.
24-bit 96kHz samples
BPM sampled sounds are provided in 24-bit 96kHz resolution. BPM also provides on-the-fly upsampling and downsampling, allowing you to play BPM sounds at any sample rate that your current project calls for, without the need for lengthy sample rate conversion operations.

Interactive browsing
Find and organize patterns and sounds with BPM’s integrated browser and file management tools. BPM makes it easy to browse and locate exactly the sounds you are looking for. Quickly scan expandable folders to audition and select patterns, kits, kits+patterns, loops, individual drum samples and instrument presets. BPM plays — or even loads — items as you click them, so you can quickly find the right drum hit, loop or pattern. You can also drag and drop from the browser or desktop — including audio files, MIDI files and loops in all standard formats. BPM is designed to be live and interactive.

A complete rhythm production center
BPM is a powerful all-in-one rhythm instrument designed with smooth and seamless workflow in mind. Record individual samples or loops from any external source. Just click the Quick Sampling button to record directly into the currently selected drum pad. You can even record BPM’s output back into itself. Mix and match multiple drum samples and drum synth sounds — even on the same pad via unlimited layers, where you can play them based on rules such as cycle, random or random cycle.

Building beats and kits
Building beats and kits is fast and easy. As you would expect, each kit consists of a bank of 16 pads, but BPM provides four separate kits per scene, each with its own step sequencer. That’s 64 pads playing simultaneously.

Each pad has dedicated solo, mute, gain and pan controls. Click the pad for more detailed controls, including velocity, fine/coarse tuning, fill, timeshift, filter cutoff, resonance, decay, and others. Each sample layer can be fine-tuned with its own amplitude envelope, filter, drive, aux sends, pitch envelope, and more. Plus, you can apply unlimited insert effects per layer and per pad.

If you need to edit the samples themselves, you can use the built-in waveform editor with fade in/out, normalize, silence, gain and more. BPM gives you unprecedented pin-point control within a beat production instrument.

Pattern programming with advanced features
BPM’s pattern programming feels so familiar, you can start using it right away. Use the independent step sequencer to program, record, overdub and quantize patterns interactively in real time from the on-screen pads. The Graph Sequencer produces ultra-dynamic expression for individual notes with just a few clicks. Or, record live from a MIDI keyboard or drum pad controller for that true, hands-on MPC-style experience with useful features such as Note Repeat, Record Undo, and MIDI Select. When you’re done, you can apply grooves with independent control over timing and velocity. Choose among dozens of groove presets or create and apply your own. An advanced arpeggiator provides variations to your live or sequenced performance.

Are you a fan of the unique sound of the classic E-mu SP1200? BPM’s exclusive SP Mode faithfully reproduces the edgy sound and beat box grit of this legendary rhythm machine.

Unlimited loops and instruments
Two independent rack modules hold loops, audio phrases and instrument sounds with unlimited parts in each rack. These rack parts play simultaneously with BPM’s four drum kit banks to make
up a scene. This is where you can add bass parts, rhythm guitar, audio phrases such as background vocals, breakbeat loops, and much more.

**Loops and phrases**
Just drag and drop to import any audio into a part, including REX files, Apple Loops, AIFF, WAV and all standard audio file formats. BPM will automap REX loop slices so you can work with them either as audio clips or individual MIDI-triggered slices. BPM time-stretches and grooves any audio file in real time with audio quality that sounds incredible, even at extreme tempos.

BPM provides a powerful set of tools for manipulating looped audio. Essential controls such as tempo, sync, audio drag and drop, MIDI mapping and MIDI drag and drop are accessed in the Loop Editor.

**Multi-sample instruments**
When it's time to add guitar, bass, keys, or other instrument sounds, BPM includes a great selection of instrument presets at your fingertips. Use BPM's familiar piano roll editor and pencil tool to sequence instrument parts, or record them live from up to 64 separate MIDI channels. Apply effects with unlimited effects slots per instrument part. The same goes for loops and phrases.

**Compatibility with other UVI instruments**
If you own another UVI-based instrument from MOTU, such as MachFive 2, Electric Keys, Ethno Instrument or Symphonic Instrument, you can load sounds from their libraries into BPM's two rack modules to incorporate them into your BPM rhythm productions.

BPM is also compatible with BPM Expander packs and other UVI SoundCards from UVISoundSource.com.

---

**Powerful synthesis engine**
The central section of BPM window shows an amplitude envelope, filters, velocity response curves and LFO. These parameters let you carefully shape the sound of any individual sample, pad, loop or instrument. The award-winning UVI-Engine that powers BPM delivers virtually unlimited polyphony and ultra-low latency.

**Complete mixing**
Use BPM's graphic mixer to refine your mix with channel strips for all 64 pads, loops and instrument parts. BPM also provides stereo main outs plus 16 stereo aux channel outputs for sending sub-mixes to your host audio software.

**Comprehensive effects processing**
BPM provides the most comprehensive and flexible effects architecture ever devised in a rhythm instrument. You can apply professional quality effects at any point in the signal chain, from individual samples, pads, loops, and instruments, to entire drum kit banks, racks, aux returns and even BPM's master output.

You get dozens of effects, including EQ, compressor/gate, filter, delay, reverb, phaser, chorus, drive, distortion, reverb and many more.

**Convolution reverb and real acoustic spaces**
For the very best in reverb technology, BPM includes a convolution reverb processor to produce the most realistic acoustic spaces available. From directly in the BPM window, you can audition and choose plates, halls and authentic acoustic spaces, such as studio rooms, concert halls and cathedrals.

**Live performance and song programming**
BPM provides a complete set of features for live performance and song creation. Combine kits, patterns and sequences into a scene. Create multiple scenes and then trigger them during live
performance by clicking the on-screen pads or playing notes on your MIDI keyboard or controller — a unique and powerful performance feature.

Build an entire song in seconds by simply dragging and dropping multiple scenes and adjusting their length. Sync your song to your host audio software, or export the song as a stereo audio file.

BPM is complete beat production environment. BPM delivers the perfect balance of smooth operation, advanced features, fresh patterns and sounds, superb audio quality and across-the-board compatibility.

**MIDI Remote Control**
BPM and a drum pad controller give you a true beat box experience. Map hardware pads to BPM’s sixteen on-screen pads and you are on your way. BPM includes template files that you can load into popular pad controller models to get going quickly. Or program your favorite MIDI keyboard to control BPM, both from the keyboard and any knobs, buttons, and sliders it may have. Then use BPM’s MIDI Remote Control features to map additional controls such as knobs, buttons, and sliders.
CHAPTER 2  Installation

Thank you for purchasing BPM, the advanced urban rhythm instrument.

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PACKAGE CONTENTS
Your BPM package includes:

- BPM installer CD-ROM disc
- Two BPM soundbank DVD discs
- One Beat Box Anthology soundbank DVD disc
- BPM User Guide with tear-out registration card

ATTENTION NEW USERS: AN ILOK IS REQUIRED
If you are a new BPM user: this product requires an iLok Smart Key, a small USB device (sold separately) that holds the license for your MOTU software. Before you install and use your MOTU software, you must obtain an iLok, if you don’t already have one.

You will not be able to use your BPM software without an iLok.

Do you already own an iLok?
You may already own an iLok if:

- you upgraded from BPM 1.0
- you own another MOTU instrument product
- you own a 3rd-party product that uses iLok

If so, you can skip to “Preparing your iLok USB Smart Key”.

Purchasing an iLok
If you do not already own an iLok, you can purchase one from your local music retail shop, an on-line music technology reseller, or iLok.com.

iLok compatibility
MOTU instrument products are compatible with iLok 1 or 2 (Figure 2-1).

PREPARING YOUR iLOK USB SMART KEY
BPM will not run unless it detects an iLok Smart Key plugged into any available USB port on your computer. In addition, the iLok must hold both a BPM license and a Beat Box Anthology license.

Downloading your BPM licenses to your iLok
Your BPM package includes a two-sided card with unique iLok license redemption codes printed on it for your BPM software and the Beat Box Anthology soundbank included in your BPM software.
package. Follow the instructions on the card to redeem each code and download the resulting two software licenses to your iLok.

BPM will not run without the downloaded BPM and Beat Box Anthology licenses in your iLok, so be sure to follow the important instructions on the card before proceeding to install and use BPM.

Managing iLok licenses
If you have multiple iLoks, you can consolidate all of your licenses onto a single iLok. Use iLok License Manager to move product licenses from one iLok to another, consolidate them onto one iLok, protect them from loss or damage, or otherwise manage your product license assets.

If you have further questions about your iLok, visit www.iLok.com, or contact MOTU Customer Service at +1 (617) 576-2760.

SYSTEM REQUIREMENTS
BPM 1.5.3 has the following minimum and recommended system requirements:

- Mac or PC with Intel Core Duo CPU 1.83 GHz or faster; multiple processors or a multi-core processor is required. Intel Core 2 Duo CPU 2.0 GHz or faster recommended. Macs with PowerPC CPUs are not supported.
- 2 GB of RAM is required; 4 GB or more is highly recommended.
- CD/DVD disc drive for installation.
- Mac OS X version 10.5.8 or later, or Windows 8, 7 or Vista (32- or 64-bit; Vista SP2 or later is required).
- Large hard disk, preferably at least 100 GB. The disk on which the sounds are stored must be a fast hard disk. Refer to the BPM User Guide Installation chapter for details.
- Available USB port for the iLok SmartKey.
- A digital audio workstation program or other program that hosts AU, VST, or RTAS instrument plug-ins. Alternatively, BPM can be used as a standalone application.

64-bit operation
For native 64-bit operation, BPM has the following additional requirements:

- Mac OS X v10.6, Windows 8, or a 64-bit version of Windows 7 or Vista
- 64-bit CPU
- 64-bit plug-in host application, if using the 64-bit plug-in

Hard disk format
Due to the large size of BPM’s factory soundbank UFS files, the disk containing the soundbank files must be able to support individual files larger than 4 GB. This is determined by the disk’s file system format.

The default file system format for disk drives on Mac OS X and Windows are compatible with BPM’s soundbank files:

- Mac OS X: HFS+ (Mac OS Extended, journaled or unjournaled)
- Windows: NTFS

The FAT32 format is not compatible with BPM’s soundbank files, as it does not allow file sizes greater than 4 GB.

If you experience trouble copying the UFS files to your hard disk, refer to the troubleshooting chapter in the BPM User Guide.
INSTALLATION

Run the BPM installer
Run the BPM installer first before you copy the UFS soundbank files from the soundbank DVDs, as follows:

1 Insert the BPM Installer CD; or, if you have downloaded the BPM installer, locate the folder containing the download.

2 Double-click BPM Installer (Mac), Setup32.exe (Windows 32-bit), or Setup64.exe (Windows 64-bit).

3 Follow the directions the installer gives you.

Windows VST users: The BPM VST plug-in is installed in:

startup disk:\Program Files\MOTU\Vstplugins

Point your host application to this folder, or copy the BPM.dll and BPMSampler.dll files to the Vstplugins folder of your choice.

Copy the UFS soundbank files to your hard drive
BPM version 1.5 includes two 8 GB (dual layer) soundbank DVDs that contain a total of 15 GB of drum samples, loops, phrases and multi-sampled instruments. These sounds are organized into two separate UFS’ soundbank files on these DVDs: BPM.ufs and BPM.ufs1. Additionally, the Beat Box Anthology.ufs soundbank DVD contains another 4 GB of drum samples, loops, kits, and patterns.

Installing the BPM soundbank files
To install the BPM.ufs and BPM.ufs1 soundbank files, copy them from the DVDs to the following location:

Mac OS X
startup disk/Library/Application Support/MOTU/BPM/

Windows
startup disk:\Program Files\MOTU\BPM\

The term startup disk in the path names above is the name of your system hard drive (usually Macintosh HD or C).

Place the UFS files directly in this location. Alternatively, you can place the UFS files in another location (possibly on an external or second hard drive), create aliases (Mac OS X) or shortcuts (Windows) to them, and then place the aliases or shortcuts in this location.

☛ If you create aliases or shortcuts, the names must be the same as their corresponding UFS files. If the alias or shortcut name includes the words alias or shortcut to, it will not work.

☛ The BPM.ufs and BPM.ufs1 files must be placed in the same folder.

Installing the Beat Box Anthology soundbank file
To install the Beat Box Anthology.ufs soundbank file, copy it from the Beat Box Anthology DVD to the following location:

Mac OS X
startup disk/Library/Application Support/UVISoundBanks/

Windows
startup disk:\Program Files\UVISoundBanks\

Place the UFS files directly in this location, or create an alias or shortcut to the file in this location, as described for the BPM.ufs and BPM.ufs1 files.

Presets for hardware controllers
The BPM installer disc includes a folder of presets for popular hardware pad controller products, including the Akai MPD16, Akai MPD32, Korg padKONTROL and the M-Audio Trigger Finger. If you own one of these products, load the supplied BPM pad preset into the hardware’s utility software to load BPM’s pad configuration into the controller hardware. For details, consult the documentation for your pad controller.
CONNECT YOUR ILOK
Connect your BPM USB iLok SmartKey to any available USB port.

BPM will not run unless it detects that your iLok SmartKey is plugged into any available USB port on your computer.

If you wish to transfer the authorization in your BPM iLok to another iLok, or if you have questions about your iLok, visit www.ilok.com for further information, or contact MOTU Technical Support (as explained on page 259).

GETTING STARTED
Follow the directions in the next few chapters of this guide to successfully install and begin using BPM.

FAMILIARITY WITH YOUR COMPUTER
This manual assumes that you are familiar with using your computer. If not, please review your computer’s user guide before proceeding.

PLEASE REGISTER YOUR SOFTWARE
MOTU can only provide customer service and technical support to registered users. Therefore, it is important for you to register your software immediately after purchase.

To do so, visit www.motu.com/registration to register online. Or, fill out and mail in the registration card found at the beginning of the User Guide (leave the rest of the cardboard page in the manual for your future reference).

If you purchased an upgrade from an earlier version at motu.com, you are already registered and no further action is necessary.

VISIT MOTU.COM FOR SOFTWARE UPDATES
Software updates are periodically posted on our website, so check our web site for the latest updates at www.motu.com.

TECHNICAL SUPPORT
If you have questions, please review this manual carefully first. You can reach MOTU tech support as follows:

- 24-hour online tech support database with search engine: www.motu.com
- Online: www.motu.com/support
- Phone: +1 (617) 576-3066 (9 a.m. – 6 p.m. Eastern)
- Downloads: www.motu.com
CHAPTER 3 Tutorial 1: QuickStart Guide

Open BPM

1. After BPM installation, launch your audio sequencer or MIDI software.

2. Open BPM in the usual fashion, either as a standalone application or as a plug-in from within your audio sequencer.

Choose a kit+pattern

A pattern is a rhythm that can be applied to any kit. A kit is a collection of drum sounds assigned to BPM’s sixteen drum pads. A kit+pattern is a combination of the two that BPM provides as a preset. All kit+pattern presets are also available as independent kit and pattern presets.

3. Click the Sequence Editor button (Figure 3-1) so you will be able to see the pattern that will be loaded.

4. Notice that the Sequence Editor is currently empty (Figure 3-2).

5. Click the Kit+Pattern tab (Figure 3-3).

6. Open the Dirty South folder.

7. Make sure the AutoLoad button is enabled (yellow) at the bottom of the browser (Figure 3-4).

If the browser is empty at this point, then BPM has lost the location of the BPM.ufs and/or BPM.ufs1 files. See “When I try to access the browser, the browser is empty. Why is it empty?” on page 255.
TUTORIAL 1: QUICKSTART GUIDE

8 Click 076-Brick and Stick (Figure 3-5).

9 As soon as you click, the kit+pattern will load and you will see the notes in the Pattern Editor (Figure 3-6):

10 If the kit+pattern is not playing, click the play button to hear it.

11 If you are running BPM as a plug-in inside your audio sequencer host, the BPM track has an audio output assignment. Make sure that it is assigned to the appropriate audio output in your system (the headphone outs, main outs, or whatever you are using for listening).

12 If you are running BPM as a standalone application, open the preferences (in the File menu) and click the Audio Device tab. Check the Output Device assignment and make sure the sample rate setting matches the setting on your audio hardware (or the built-in audio hardware of your computer, if that is what you are using).

If you don’t hear anything
13 Check the audio output assignment for the track on which BPM is instantiated. Make sure it is assigned to your headphones, main speakers, or whatever you are listening to.

Try a different kit
BPM lets you choose kits and patterns independently so there are virtually unlimited possibilities. Let’s keep the same pattern going, but try it with a different kit:

14 Click the Kits tab in the browser.

Check the audio output assignment
11 If you are running BPM as a plug-in inside your audio sequencer host, the BPM track has an audio output assignment. Make sure that it is assigned to the appropriate audio output in your system (the headphone outs, main outs, or whatever you are using for listening).

12 If you are running BPM as a standalone application, open the preferences (in the File menu) and click the Audio Device tab. Check the Output Device assignment and make sure the sample rate setting matches the setting on your audio hardware (or the built-in audio hardware of your computer, if that is what you are using).

If you don’t hear anything
13 Check the audio output assignment for the track on which BPM is instantiated. Make sure it is assigned to your headphones, main speakers, or whatever you are listening to.

Try a different kit
BPM lets you choose kits and patterns independently so there are virtually unlimited possibilities. Let’s keep the same pattern going, but try it with a different kit:

14 Click the Kits tab in the browser.
15 Open the Dancehall folder.

16 Click a few of the kits in the Dancehall folder to audition them. Notice that the pattern stays the same, but the drum sounds change as you try different kits.

**Try a different pattern**
Once you find a kit that you like, let it play while you try different patterns with it.

17 Click the Patterns shortcut in the browser.

18 Open the Hiphop-Rnb-Bpm V1 > Machine folder.

19 Click a few of the patterns in the Machine folder to audition them. Notice that the kit stays the same, but the pattern changes as you try different patterns.

20 If you ever want to hear the “original” pattern that goes with a kit, or vice versa (the original kit that goes with a pattern), just go to the Kits+Patterns folder (Figure 3-3 on page 15) and click the Kit+Pattern with the same name.

21 For the purposes of this demo, go back to the Kit+Pattern folder and choose the Kit+Pattern called 086-Dentist (in the Machine folder) before proceeding.

---

**Replace a snare sound**
As you’ve seen and heard so far, patterns and kits can be chosen independently. The same is true for individual drum pad sounds. For example, you might find a beat you like, but you might want to change the snare drum sound (or any other individual sound).

22 Make sure the pattern you are currently playing has a few snare drum 1 (SD1) hits. If not, you can add a few by clicking on the cells in the SD1 row in the pattern grid as shown below.

Click the SD1 pad in to select it.
23 Click the Sound tab in the browser.

24 Notice that individual sounds are organized by type (BD for bass drum, SD for snare drum, HH for hi hat, Clap, Shaker, etc.) In the (Categories) folder at the top of the list, the same sounds are organized by the same categories as the drum kits and patterns (Acoustic Mood, Beat City, etc.), so you can easily find an individual sound that is part of a Kit or Kit+Pattern.

25 Open the SD (Snare Drum) folder.

26 Click a few different snare sounds to audition them.

27 For the purposes of this tutorial, choose SD-Z Rock (near the end of the list).

Add reverb to the snare
BPM lets you add effects processing to your beats in just about every way imaginable, from individual samples to your entire mix. Let’s add a little reverb to your snare sound. For the purposes of this tutorial, it would be best to choose a snare sound that is fairly dry to begin with (there is not a lot of reverb on the original sample).

28 Make sure the SD1 pad is still selected (Figure 3-11 on page 17).

29 Click the Edit button.

30 You should now see a waveform display that represents the audio for the snare drum sample currently loaded into the SD1 pad. Click the FX button.

31 Click the Add FX button in the upper right-hand corner of the FX list.
32 Choose a Simple Reverb, such as Jazz Club, as shown below.

33 If you don’t hear the reverb very well, turn up the Mix parameter.

34 Switch from Bank A (the pattern and kit you are currently playing) to Rack A. These two racks are where you can add instruments like guitar and bass, as well as loops and audio phrases.

35 Click the Instruments tab in the browser.

36 Open the Synth Bass folder.

37 Click DSP Bass. This loads the bass instrument sound into the first part.

38 Use the scroll arrow to the left of the small keyboard at the bottom of the rack (Figure 3-18) to scroll down to C1 octave on the keys.

39 Click a few keys in this octave to hear the bass sound.

Add a bass part
Now let’s try recording in a bass line to go with your beat.

Figure 3-15: Adding an effect.

Figure 3-16: Choosing a reverb.

Figure 3-17: Adjusting the reverb mix.

Figure 3-18: Click the Rack A button to switch to it.

Figure 3-19: Instruments tab.
Set up MIDI keyboard input to BPM

You could record the bass part by clicking on the on-screen keys with the mouse as you record them live, while the beat plays. However, for a bass part it might be more fun — and more musical — to record from your MIDI keyboard.

40 If you are running BPM as a plug-in inside your audio sequencer host, you'll see BPM as a virtual instrument destination for your MIDI controller. Set up your host software so that it sends live MIDI input from your controller to BPM.

41 If you are running BPM as a standalone application, open the Audio and MIDI Settings (in the File menu) and click the MIDI Devices tab.

Click anywhere on the bass part.

Figure 3-20: Confirming that an available MIDI device is available for MIDI input.

42 Make sure that an available MIDI device connected to your system is chosen for MIDI Port A.

43 Set the Route MIDI input to menu to Selected Bank/Part and make sure the check box is checked, as shown below.

Figure 3-21: use these settings to route live MIDI input to the bass part.

44 Click the bass part in the list to select it. It gets a bright red border around it when it is selected.

Figure 3-22: Selecting the bass part for MIDI recording.

Play the bass sound with your keyboard controller

45 Try playing your MIDI controller. You should now hear the same bass sound you heard back in step 39.

46 If you hear it, you are ready to record the bass part.

If you don't hear anything

47 Check to see if the MIDI light for the bass part is blinking when you play notes on your MIDI controller. If it blinks, then MIDI is OK. If not, check your MIDI cables, connections and software settings again.

Recording a bass part

48 Press the play button (Figure 3-7 on page 16) to begin playing the drum loop again (if it is not already playing).

49 Switch back to the Sequence Editor, as shown in Figure 3-1 on page 15.

50 You'll see the playback wiper move across the note grid.

51 Use the scroll bar to the right of the note grid to scroll down to the C1 octave range so you can see the notes appear as you record them.
Press the red Record button to the right of the play button (Figure 3-7 on page 16) to engage recording. You’ll hear a “blip” metronome sound when recording is engaged.

Wait for the wiper to come around to the beginning of the loop, and then play your bass part. For the purposes of this tutorial, play a bass line where the root note is C1.

If you don’t like what you played, use the selection cursor to select the notes and then hit the delete key to erase them. Then just record again.

When you are finished recording, click the red record button again to disengage recording.

Add a loop
BPM includes a large library of loops that you can freely mix and match with patterns, kits, instruments and other loops.

Back in the rack, click the empty part below the bass part to select it.

Click the Loops tab in the Browser.

Open the Various folder.

Open the 099-C-Martink folder.

Click 099-Martinik DrmLoop.

Now let’s add another loop. Click the empty part below the Martinik DrmLoop part to select it.

Click 099-C-Martink Gtr+Vox.

Balance the parts in the mixer
BPM provides a complete mixing environment just a click away.

Click the Mix button.
Figure 3-27: Opening the mixer.

**64** Bring down the volume Part 2 (the drum loop) a little bit to settle it into the mix. Bring up Part 3 (the guitar and vocals) so you can hear them a little better.

**65** To mix the individual elements of the Kit+Pattern that you currently have loaded in Bank A, click the Bank A button.

**Export your mix**

BPM provides many drag and drop tabs. To finish this tutorial, drag and drop the new mix to the desktop. Everything done so far is stored in Scene 1. A scene is a a snapshot of the patterns and sequences loaded in each bank and rack.

**66** To drag and drop Scene 1 to the desktop, press on the word SCENE above the scene menu and then drag to your computer desktop. There will be a short pause while BPM generates the audio, and then a WAVE file will appear on your desktop.

**Save a performance**

A performance is a snapshot of all settings in BPM, including all scenes, plus all the kits, loops and instruments that might be loaded in the four banks and two racks, along with effects, mix settings — everything. Saving a performance at the end of a session is a good idea because it preserves all the work you have done in BPM in that session. You can save a performance to disk to archive it and share it with a colleague.

**67** Choose Save Performance from the File menu in the BPM window, as shown below.

**Congratulations**

You are now ready to create your own beats with BPM and learn more about BPM’s many other advanced features.
CHAPTER 4  Tutorial 2: Building a Song

Overview
The first tutorial focused on perfecting a single scene; this tutorial focuses on using multiple scenes to build a complete track entirely in BPM.

Scenes
A Scene is a snapshot of the patterns & sequences loaded in each bank & rack part. There are 16 scenes available in each instance of BPM.

Two important things to remember about scenes:
- Only one scene is active at a given time.
- The kits and instruments loaded in the Banks and Racks don't change when you change scenes — only the patterns/sequences change.

Scene Editor
The Scene Editor provides a simple display to show which patterns & sequences are assigned to each scene.

1 Click the Scene tab.

By default, each scene uses the patterns of the same number. That is, Scene 1 has pattern 1 loaded in each bank, Scene 2 has pattern 2 loaded in each bank, and so on. However, you can freely assign any pattern to any scene.

In the Scene Editor, each bank and rack part has a column, and each scene has a row. The number shown at the intersection of a row and column is the pattern that will play for that bank/part in that scene. For example, if a 4 is shown at the intersection of Scene 3 and Bank C, that means Bank C's Pattern #4 will play during Scene 3.

To change the pattern in any cell, click it and choose the desired pattern from the pop-up menu.
**Loading the tutorial file**
For this tutorial, you are going to load a performance that already has a few patterns programmed and assigned to a number of scenes.

Use the *Load Performance* command under the File menu to load the “tutorial 2” performance file.

**Song mode**
In Song mode, scenes are placed end-to-end to create a sequential timeline.

1. To enable Song mode, press the Song button in the lower left corner.

![Figure 4-4: The Song mode button.](image)

Note that the pads have changed from BD1, BD2, etc. to Scene1, Scene2, etc.

Above the pads, you’ll see the Song Editor, which is currently empty:

![Figure 4-5: The Song Editor.](image)

3. To add Scene1 to the song, click and drag the Scene1 pad to the Song Editor and drop it at bar 1.

![Figure 4-6: Dragging Scene1 into the Song Editor.](image)

4. Scene1 is 4 bars long. Let’s repeat it 2 times (ending at the beginning of bar 9).

When you hover the mouse near the right edge of Scene1, the cursor will change to the edge-edit cursor. Click and drag to stretch the Scene1 block to bar 9.

![Figure 4-7: Stretching Scene1 to repeat it.](image)

5. To zoom out to see more of the song, hover over the Song Editor timeline. When you see the hand cursor, click & drag upward to zoom out.

![Figure 4-8: Zooming the Song timeline.](image)

6. Let’s add more scenes to the song. Drag the Scene2 pad to the Song Editor and drop it at bar 9, then drag Scene3 to bar 13, and finally, Scene1 again to bar 17.
7 To hear the song, press Play: you’ll see the playback wiper advance, as well as the playback position fields above the timeline.

If you’re using BPM as a plugin within a sequencer/DAW, the song playback position will follow the host.

8 To export the entire song as a new audio file, choose Export Song as Audio from the File menu.

9 Live mode
Instead of planning out your scene changes in Song mode, you can trigger scenes on-the-fly using Live mode. In this mode, you change scenes using MIDI input (from a keyboard or a sequencer/DAW application) or by clicking on the 16 pads in the BPM user interface.

10 To enable Live mode, press the Live button in the lower left corner.

11 Each scene is assigned a MIDI note chromatically beginning at C1: Scene 1 is triggered by C1, Scene 2 by C#1, and so on.

Play C1 on your MIDI controller keyboard: Scene 1 starts playing.

12 While Scene 1 is playing, play C#1: Scene 2 plays.

13 Now click on the Scene3 pad: Scene 3 plays.

Sequencing Live mode from your host
Live mode is also great for programming scene changes from your host sequencer. Since the scene changes are controlled by MIDI notes, you can insert MIDI notes in your host that can be cut, copied, pasted, repeated, etc. just like any other MIDI notes.

14 In your host sequencer, instantiate BPM in the normal fashion and assign a MIDI track to BPM channel A-1.
14 In BPM, load the “Tutorial 2” performance file in the same manner as before.

15 Open the Scene Editor and click on the Options tab. Change Latch to “False”.

For details on Latch mode, see “Latch” on page 103.

16 Back in your sequencer, insert or record a C1 from the beginning of bar 1 until bar 5.

17 Insert a few more notes in the following measures, using C1, C#1, and D1.

18 Press Play in your host: as it reaches each MIDI note, BPM changes to the corresponding scene.

The next step
You’re now ready to build your own songs with BPM. Keep reading for all of the details about BPM’s powerful features.
CHAPTER 5  BPM Application

OVERVIEW
BPM is supplied in two forms:

■ As a standalone application
■ As a plug-in

This chapter explains how to use the BPM standalone application. For information about operating BPM as a plug-in, see chapter 6, “BPM Plug-in” (page 35).

STANDALONE OPERATION
BPM can operate as a standalone instrument application, independent of a plug-in host, turning your Mac or PC into a streamlined urban rhythm production powerhouse. Standalone operation also allows you to:

■ play BPM from an external MIDI keyboard, pad controller or other MIDI controller, allowing you to use BPM as a live instrument
■ use BPM as a comprehensive rhythm instrument for an external MIDI sequencer or MIDI-capable music software running on another computer
■ use BPM as a comprehensive rhythm instrument for MIDI-capable music software that does not host third-party instrument plug-ins but that is running on the same computer as BPM

These three scenarios are briefly described below. The rest of this chapter explains the settings in BPM necessary to establish MIDI and audio connections for these scenarios.

Playing BPM as a live instrument from MIDI controller
To play BPM as a live instrument from a MIDI controller, you need to route MIDI data from your controller to BPM via a MIDI interface connected to the computer, and then route the audio output from BPM to your computer's audio hardware, as shown below. The MIDI data triggers sounds in BPM, which then produces audio signal to be routed to your headphones or speakers in your studio:

MIDI connections
There are several ways to get MIDI data into your computer. Here are a few:

■ A USB MIDI keyboard or pad controller that connects directly to the computer
- A MIDI-equipped keyboard connected to a USB MIDI interface, or to an audio interface that doubles as a MIDI interface, via a standard MIDI cable

**Audio connections**

There are many ways to play audio from your computer. The simplest method is to use the computer’s built-in audio capabilities. You can also use a third-party audio interface. A perfect example is the MOTU UltraLite-mk3, an affordable, bus-powered FireWire audio interlace that also provides MIDI input and output, as shown below:

![MIDI setup diagram](image)

**Figure 5-2: An example setup for standalone operation using a MOTU UltraLite-mk3 audio interface. In this example, the UltraLite-mk3 is also handling MIDI data transmission from the keyboard controller to the computer and BPM.**

**Using BPM as a sound source for music software running on another computer**

When running as a standalone application on a computer by itself, BPM can serve as a sound source for MIDI equipped music software, such as an audio sequencer application, running on another computer.

The advantage of this “satellite” setup is that you can fully dedicate the BPM satellite computer’s processing resources to BPM, without affecting the performance of your audio sequencer, notation program or other MIDI authoring software running on your main computer.

The disadvantage to this setup is that you must manage the operational overhead of two (or more) computers. For example, you will need to save BPM settings on the satellite computer in a way that lets you easily cross-reference them to the corresponding file or project for your authoring software on your main computer. If you prefer to save BPM settings directly in your host authorizing software, you are better off running BPM as a plug-in. But if processing resources are at a premium, and you have an extra computer on which to run BPM, this “satellite” computing scenario can be very beneficial.

The setup for running BPM on a satellite computer is similar to the live keyboard scenario described in the previous section, except that audio sequencer software or other authoring software running on your main computer serves as the source of MIDI data being sent to BPM running on the satellite computer, as demonstrated in Figure 5-3. MIDI data is transmitted from the host computer via a FastLane MIDI interface and MIDI cable to the UltraLite-mk3 audio/MIDI interface connected to the laptop running BPM.
Figure 5-3: An example setup for standalone operation using a MOTU UltraLite-mk3 audio interface. In this example, the UltraLite-mk3 is also handling MIDI data transmission from the keyboard controller to the computer and BPM.

The example setup shown in Figure 5-3 shows one satellite computer. But you can use this same basic idea for two or more satellite computers, each running virtual instruments as well. For multiple satellite computer setups, you may also want to consider using just one or two computer monitors connected to a computer monitor switcher. These devices, available from your favorite computer supplies retailer, allow you operate multiple computers from the same screen, keyboard and mouse.

Running BPM standalone on the same computer as your host software

If you are planning to run BPM on the same computer as your audio sequencer, notation program or other MIDI authoring software, it will be most convenient for you to run BPM as a plug-in inside your host software.

If, however, your authoring software does not have the ability to host instrument plug-ins, it is possible that you might be able to run BPM in standalone mode and trigger BPM sounds from your host software using inter-application MIDI transmission, if your host software supports this feature. Inter-application MIDI transmission is when one program sends MIDI data to another program that is running at the same time. In essence, both programs are running side by side as standalone applications, and they pass MIDI data (and perhaps even audio streams) between each other.

Inter-application MIDI

On the Mac, inter-application MIDI functionality is supported by the Mac operating system (OS) itself, and many current music software packages support the Mac OS’s inter-application features. Consult your host software documentation for details. On the Mac, you can set up a compatible host application to publish a virtual MIDI device (stream), which then appears in BPM’s MIDI Device tab menus.
Inter-application audio
The audio output from BPM can either play directly to your audio interface hardware connected (via the settings described later in this chapter), or you can use third-party downloadable utilities (such as Cycling 74’s Sound Flower utility for Mac OS or other similar downloadable 3rd-party audio utility) to route BPM’s audio output back into your host audio sequencer application (or any other audio software running on the same computer).

MANAGING LATENCY WITH STANDALONE OPERATION
Latency is the time it takes for MIDI data from your controller to reach BPM and then for BPM to respond to it and produce sound. See “Managing latency” on page 36, which discusses ways to manage latency that apply to both plug-in operation and standalone operation.

OPENING THE STANDALONE VERSION
On the Mac, the standalone version of BPM can be found in your Applications folder. On Windows, it can be found under the Start menu> Programs> MOTU.

Standalone operation is identical to plug-in operation as described in chapter 7, “BPM Window” (page 49), with the exception of the additional standalone settings described in this chapter.
The standalone version of BPM has a few basic settings that can be found in File menu > Audio and MIDI Settings:

**Figure 5-5: The standalone version Audio and MIDI settings.**

### AUDIO DEVICE TAB

The Audio Device tab settings (Figure 5-5) let you make several audio hardware device settings.

**API**

Choose the desired audio driver for the audio interface you are using for BPM. For Mac OS X, this will almost always be set to Core Audio. If your Windows audio device provides both MME and ASIO driver support, you are free to choose either driver for BPM, but ASIO is recommended.

**Output device**

Choose the desired audio hardware from the Output Device menu (Figure 5-5). For example, you could choose your computer’s built-in audio hardware. If you have a third party audio interface installed or connected, and you do not see it in the menu, be sure that you have correctly installed its driver and that it is otherwise functioning properly, independently of BPM. For example, can you access the hardware from the system software (Mac OS or Windows) and other audio applications?

**Sample Rate**

Choose the desired Sample Rate (Figure 5-5) for playback. The choices in this menu are provided by your audio hardware driver, and the setting you choose here is the sample rate your hardware will be set to. 44.1 kHz is the standard rate for audio compact discs. BPM samples are all provided in 24-bit resolution at 96 kHz, but if you choose to operate at a different sample rate, they are sample-rate converted on the fly to match the rate you’ve chosen.

**Buffer size (Mac)**

Choose the desired Buffer size for your audio hardware’s processing resources. A buffer size of 256, 128 or 64 samples produces better latency performance. But lower settings place higher demand on your computer’s processor.
ASIO Config (Windows only)
Click the ASIO config button to open the ASIO driver configuration window. Consult your audio hardware documentation for details about the settings in this window for configuring your hardware’s ASIO driver.

Refresh Audio Devices
If you make changes to your audio device configuration (outside of BPM), click the Refresh Audio Devices button (Figure 5-5) to see those changes reflected in the BPM Audio Devices tab.

ROUTING TAB
The standalone version of BPM provides 17 independent stereo outputs (a main out pair, plus 16 additional separate output pairs numbered 2 through 17) to which you can freely assign each part (instrument), as explained in “Outputs” on page 98.

The Routings tab (Figure 5-6) provides a way for you to map each BPM output to a physical output connector on your audio hardware. For example, you might map the BPM’s “Main Out Left/Right” output pair to the headphone output of your audio interface.

The connectors you see in the Physical Output menus (Figure 5-6) are provided by your hardware and its software driver. If you do not see the desired hardware device outputs in the menus, be sure that you have correctly installed its driver and that it is otherwise functioning properly, independently of BPM. For example, can you access the hardware from the system software (Mac OS X or Windows) and other audio applications?
MIDI DEVICES TAB

The MIDI Devices tab (Figure 5-7) lets you configure how external MIDI sources are mapped to BPM’s 64 MIDI channels (four ports of 16 channels each).

As defined by the MIDI specification, MIDI channels are supplied in banks of 16 channels. For example, one MIDI cable carries 16 MIDI channels. On multiport MIDI interfaces, such as the MOTU MIDI Express 128, each MIDI port carries its own set of 16 MIDI channels.

This means that there is no such thing as MIDI channel 17, 18, 19, etc. So how does BPM provide 64 MIDI channels? The answer is: by dividing them into four ports of 16 channels each: Port A, Port B, Port C and Port D. Each port represents one MIDI cable — or MIDI port on a MIDI interface. The MIDI Devices tab (Figure 5-7) lets you map external MIDI sources to each port. These sources could be any of the following:

- A MIDI IN port on a MIDI interface that is connected to the computer
- A “virtual” MIDI cable from MIDI software running concurrently with BPM (such as Digital Performer)
- A USB MIDI controller (a keyboard controller that is connected directly to the computer via a USB cable)
- An audio interface that also supplies one or more MIDI IN ports (such as the MOTU 828mk3 or Traveler-mk3)

When any of these devices are “on line” (that is, they are connected to your computer with their drivers properly installed — or in the case of MIDI software programs, they are running simultaneously with BPM), they will display their available MIDI ports in the four MIDI port menus shown in Figure 5-7.

You can choose any source you wish for each port. If you choose the same source for two or more port, just be aware that you will trigger the same MIDI channel on both port. For example, if you assign your controller to both Port A and Port B, and it transmits on MIDI channel 1, you will trigger any BPM parts that are assigned to either channel A1 or B1. To make channel A1 and B1 independent from one another, assign them to different sources in the MIDI Devices tab.
Refresh MIDI Devices
If you make changes to your MIDI device configuration (outside of BPM), click the Refresh MIDI Devices button to see those changes reflected in the BPM MIDI Devices tab.
CHAPTER 6  BPM Plug-in

OVERVIEW
BPM is supplied in two forms:

- As a standalone application
- As a plug-in

This chapter provides basic setup and operation instructions for each supported plug-in format, with specific explanations for a variety of popular host audio software applications. After reading the first two sections (for all users), turn to the section that applies to you.

For information about operating the standalone application, see chapter 5, “BPM Application” (page 27).

When operating BPM as a plug-in inside a host audio program, you can open — or instantiate — BPM on two or more tracks at a time. Each independently operating BPM is referred to as an instance of BPM. For example, you could say that it is possible to open multiple instances of BPM in a project. Each one opens as a separate window and operates independently.

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CONSERVING CPU RESOURCES
Regardless of your host application, BPM provides several settings that are crucial for managing your computer’s precious processing (CPU) resources. Another setting, generally referred to as *hardware buffer size*, can also dramatically impact BPM performance. This last setting is not in BPM; instead, you’ll find it either in your host application or in your audio hardware driver configuration settings.

The Polyphony setting
The Polyphony setting (see “Pad polyphony” on page 65) lets you control the maximum allowed number of stereo notes that can be played simultaneously by an individual pad. The upper limit is 256. This setting can be adjusted separately for each pad. Keep it as low as possible to conserve CPU bandwidth.

Here are three ways you can optimize BPM performance:

1. The filter requires processing bandwidth, so disable the filter (click the Off button) when not using it.
2. Long envelope times can increase the polyphony count — without being obvious. Make sure your amplitude envelope is set as short as necessary. For details, see “Amplitude Envelope” on page 87.
3. BPM’s effects will increase the CPU load. Reverb is the most CPU-intensive effect, particularly the convolution (IR) reverb.

Hardware buffer size
A crucial setting for managing your system’s resources is the *hardware buffer size*. This setting is discussed more specifically for each host application later in this chapter. In general, under Mac OS X, this setting is managed by (and found in) your host audio software. Under Windows, some host audio applications, such as SONAR, control this setting, and you’ll find it in the host software. For other Windows applications, such as Cubase and Pro Tools, it is managed by the audio hardware driver and is usually found in the driver configuration software for your audio hardware. In general, settings of 256, 128 or 64 samples produce better latency performance. But lower settings place higher demand on your computer’s processor.

MANAGING LATENCY
*Latency* is a term used to refer to the very small delay that can occur between when a MIDI note is played and the resulting BPM sound is triggered. The discussion below explains how to best reduce — and in some cases completely eliminate — latency. However, regardless of which host application you use, there are two general situations that you should be aware of in which latency may be an issue:

- During live MIDI input
- During MIDI track playback

Live MIDI input
*Live input latency* can occur when you play your MIDI controller to trigger sounds “live” in BPM, as demonstrated below in Figure 6-1. The most important setting to control live input latency, regardless of your host application, is the “Hardware buffer size” on page 36. Lower hardware buffer settings (512 samples or below) make live input latency almost inaudible. The lower the setting, the more accurate live playing will feel. However, lower settings place higher demand on the computer, so if you are placing high demands on BPM, you may not want to go much lower than 512 samples. If you can live with a little “sponginess” when playing live parts, you could even set the buffer size to 1024 samples. This will give you even better BPM performance.
It is important to note that live input latency has no effect whatsoever on the accuracy with which the MIDI data is recorded. This is only a monitoring issue (i.e. what you hear when you play live).

**MIDI track playback**

MIDI sequencers store streams of MIDI data in their tracks. When you play back the sequence, this MIDI data is sent to BPM (and other MIDI instruments) to trigger sounds. The question is: how much time elapses between when a MIDI data event is played from the track and when BPM plays the sample being triggered? This period of time, if any, could be referred to as *MIDI playback latency*.

The latest versions of the host applications described in this chapter all have ways to completely eliminate MIDI playback latency for virtual instruments like BPM: their MIDI track playback is extremely accurate — even sample-accurate in some cases. (Host applications either send the MIDI data a little early or cue up BPM's audio playback a little early so that it plays exactly when the MIDI note plays.) For a few host applications, however, this period of time is affected by the "Hardware buffer size" on page 36: the higher the buffer size, the longer the playback latency. The following sections explain which applications are affected by this setting with regard to MIDI track playback. As with live input latency, lower buffer settings result in more accurate playback, but at the expense of increased processing load on your computer.

---

**Figure 6-1: Latency during live MIDI input.** You press a key on your controller keyboard. The note gets sent to BPM, which then plays a note in response to the received MIDI data. Latency is the time it takes between when you play the note and then hear it. High latency feels "spongy." In other words, notes seem to play consistently a little late. Live input latency has no effect whatsoever on the accuracy with which the MIDI data is recorded. This is only a monitoring issue (i.e. what you hear when you play live).
DIGITAL PERFORMER (MAC OS X)
For Digital Performer, BPM operates as a standard MAS instrument plug-in. Alternatively, you may use BPM as an Audio Unit (AU) instrument; the process is the same as described for MAS.

For complete details about running instrument plug-ins in Digital Performer, refer to your DP documentation. Here is a brief overview of how to use BPM in DP.

Installation for DP
BPM Installer places BPM plug-in in the MAS plug-ins folder:
/Library/Audio/Plug-ins/MAS/

Calling up BPM on an instrument track
BPM is accessed from an instrument track in Digital Performer’s Mixing Board. To create a new instrument track with BPM already instantiated on it, choose Project menu> Add Track> Instrument Track> BPM. To instantiate BPM on an existing instrument track, just choose it from the topmost insert menu.

Working with multiple instances of BPM
You can open as many instances of BPM in Digital Performer as your computer’s processing resources will allow. Keep in mind that BPM operates as a multitimbral instrument, so each instance of BPM is capable of playing different instruments (triggered from separate MIDI channels).

Using BPM in a V-rack
If you are working with multiple sequences in a Digital Performer project document, and the sequences are making use of the same sounds in BPM, consider instantiating BPM in a V-rack. By doing so, you will only have to instantiate BPM once, in the V-rack, instead of multiple times in each individual sequence. This is a much more highly efficient way to work, as it speeds up the time it takes for the project to open and the amount of time to switch between sequences. It also takes up much less computer memory.

Initiating BPM operation
Before you can begin using BPM, you need to load a kit into a bank or load at least one instrument or loop into a rack. For details, see chapter 3, “Tutorial 1: QuickStart Guide” (page 15).

Specifying audio output
By default, BPM sends the output of all banks and parts to the audio output assignment of the instrument track on which it is instantiated. But it also supplies multiple independent outputs that let you send parts to different destinations in the Digital Performer mixing environment, including the separate outputs on your audio hardware. For details, see “Outputs” on page 98.

MIDI I/O
MIDI I/O between BPM and Digital Performer is handled by Mac OS X’s built-in MIDI services (Core MIDI). When you first instantiate a BPM plug-in, BPM publishes 64 MIDI channels to
Digital Performer. (Each instance of BPM publishes its own set of 64 channels.) These MIDI channels appear in the output assignment menus of DP’s MIDI tracks.

BPM must be instantiated in the project before you’ll see its MIDI channels displayed in the MIDI output menus in DP.

To send MIDI data from a DP track to a specific BPM bank or rack part, assign the MIDI track to the corresponding BPM MIDI channel for the bank or part. BPM banks A, B, C, and D respond to MIDI channels A1 through A4, respectively. The first part in Rack A defaults to MIDI channel A5, but rack parts can be assigned to any MIDI input channel you wish. For further important details about MIDI channel assignments in BPM, see “MIDI channel” on page 71).

Near sample-accurate MIDI playback

In regard to “Managing latency” on page 36, DP’s MIDI track playback (the timing between MIDI tracks in Digital Performer and the audio being triggered in BPM) is accurate to within one sample. In other words, BPM audio will never trigger more than one sample earlier or later than the exact sample location prescribed by the MIDI data event triggering the sample. This is because both DP and BPM take advantage of Mac OS X’s MIDI time-stamping features. This allows DP to accurately pre-cue MIDI data for playback. BPM plays back in DP with the tightest timing possible.

Reducing live input latency

In regard to “Managing latency” on page 36, you can minimize live input latency with BPM by keeping Digital Performer’s Buffer Size setting as low as possible. This setting is found in Setup menu > Configure Audio System > Configure Hardware Driver. Try values of 256 samples or lower, if your computer can handle them. Lower settings produce higher processing demands on your computer’s CPU resources.

PRO TOOLS (MAC & WINDOWS)

BPM operates as a standard AAX or RTAS plug-in. For complete details about running AAX or RTAS plug-ins in Pro Tools, refer to your Pro Tools documentation. Here is a brief overview of how to use BPM in Pro Tools.

Installation for Pro Tools

The BPM installer places the BPM plug-in here:

<table>
<thead>
<tr>
<th>Platform</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mac OS X</td>
<td>/Library/Application Support/Digidesign/Plug-ins</td>
</tr>
<tr>
<td>Windows</td>
<td>\Program Files\Common Files\DAE\Plug-ins</td>
</tr>
</tbody>
</table>

Calling up BPM on an instrument track

BPM is accessed from the insert menus of any instrument track in Pro Tools. Just choose it from the insert menu and it will open as a plug-in.

Working with multiple instances of BPM

You can open as many instances of BPM in Pro Tools your computer’s processing resources will allow. Keep in mind that BPM operates as a multitimbral instrument, so each instance of BPM is capable of playing different instruments (triggered from separate MIDI channels).
Initiating BPM operation
Before you can begin using BPM, you need to load a kit into a bank or load at least one instrument or loop into a rack. For details, see chapter 3, “Tutorial 1: QuickStart Guide” (page 15).

Specifying audio output
By default, BPM sends the output of all banks and parts to the audio output assignment of the instrument track on which it is instantiated. But it also supplies multiple independent outputs that let you send parts to different destinations in the Pro Tools mixing environment, including the separate outputs on your audio hardware. For details, see “Outputs” on page 98.

MIDI I/O
MIDI I/O between BPM and Pro Tools is handled by Mac OS X’s built-in MIDI services (Core MIDI). When you first instantiate a BPM plug-in, BPM publishes 64 MIDI channels to Pro Tools. (Each instance of BPM publishes its own set of 64 channels.) These MIDI channels appear in the output assignment menus of Pro Tool’s MIDI tracks.

BPM must be instantiated in the session before you’ll see its MIDI channels displayed in the MIDI output menus in Pro Tools (Figure 6-5) below.

To send MIDI data from a Pro Tools track to a specific BPM bank or rack part, assign the MIDI track to the corresponding BPM MIDI channel for the bank or part. BPM banks A, B, C, and D respond to MIDI channels A1 through A4, respectively. The first part in Rack A defaults to MIDI channel A5, but rack parts can be assigned to any MIDI input channel you wish. For further important details about MIDI channel assignments in BPM, see “MIDI channel” on page 71).

Reducing buffer latency
In regard to “Managing latency” on page 36, you can minimize both live MIDI input latency and MIDI track playback latency by keeping your Pro Tools DAE Buffer Size setting as low as possible. Consult your Pro Tools manual for details about adjusting the DAE buffer size. Lower settings produce higher processing demands on your computer’s CPU resources.
LOGIC (MAC OS X)
For Logic, BPM operates as a standard Audio Unit (AU) plug-in.

Installation for Logic
BPM Installer places BPM AU plug-in in the Components plug-in folder:
/Library/Audio/Plug-ins/Components/

Opening BPM on an instrument track
In Logic, create an audio instrument track. Then open a stereo BPM on the instrument track.

Figure 6-6: Opening BPM on a Logic instrument track (from the track settings panel in this example).

Working with multiple instances of BPM
You can open as many instances of BPM in Logic as your computer’s processing resources will allow. Keep in mind that BPM operates as a multitimbral instrument, so each instance of BPM is capable of playing different instruments (triggered from separate MIDI channels).

Initiating BPM operation
Before you can begin using BPM, you need to load a kit into a bank or load at least one instrument or loop into a rack. For details, see chapter 3, “Tutorial 1: QuickStart Guide” (page 15).

Specifying audio output
By default, BPM sends the output of all banks and parts to the audio output assignment of the instrument track on which it is instantiated. But it also supplies multiple independent outputs that let you send parts to different destinations in the Logic mixing environment, including the separate outputs on your audio hardware. For details, see “Outputs” on page 98.

MIDI I/O
MIDI I/O between BPM and Logic is handled by Mac OS X’s built-in MIDI services (Core MIDI). When you first instantiate a BPM plug-in and choose a preset, BPM publishes 16 MIDI channels to Core MIDI and Logic. (Each instance of BPM publishes its own set of 16 channels.) These MIDI channels will automatically become available in Logic on BPM’s instrument track. No extra preparation is necessary.

BPM must be instantiated in your Logic session before you'll see its MIDI channels displayed in the MIDI output menus in Logic.

To send MIDI data from a Logic track to a specific BPM bank or rack part, send MIDI data to the corresponding BPM MIDI channel for the bank or part. For further important details about MIDI channel assignments in BPM, see “MIDI channel” on page 71).

In the Logic instrument track for BPM (or any other tracks assigned to BPM instrument object), each MIDI data event is tagged with a MIDI channel. Use Logic’s list editor to assign existing notes to a MIDI channel, and then assign that same MIDI channel to the desired part (or parts) in BPM (as explained in “MIDI channel” on page 71). Any notes in the instrument track that match a part’s MIDI receive channel in BPM will play that part. The same is true for any new data recorded, or live data that is ’patched through’ to BPM from your controller keyboard. In this scenario, make sure BPM instrument track channel (in the track settings panel) is set to All or “0” (zero).
You can also route data from other MIDI tracks to BPM by assigning the track to BPM audio instrument and tag all notes in the track to the necessary MIDI channel for BPM.

**Latency**

In regard to “Managing latency” on page 36, Logic’s I/O Buffer Size setting (as shown below in Figure 6-7) has no effect on either live MIDI input latency or MIDI track playback, as Logic has other ways of managing them. In general, BPM will perform as well as any other virtual instrument that you use in Logic.

**OTHER AUDIO UNIT HOSTS (MAC OS X)**

For Mac OS X audio/MIDI applications that support Audio Units (AU) plug-ins, BPM operates as a standard AU plug-in. The AU host application must also support MIDI sequencing and Mac OS X’s built-in MIDI services (*Core MIDI*) to send MIDI data to BPM. BPM sounds are triggered by MIDI data received from the host application.

### Installation for AU hosts

BPM Installer places BPM AU plug-in in the Components plug-in folder:

/Library/Audio/Plug-ins/Components

### Calling up BPM on an audio track

BPM is accessed in an Audio Unit host application in the standard fashion as an AU plug-in.

### Working with multiple instances of BPM

You can open as many instances of BPM in your host application as your computer’s processing resources will allow. Keep in mind that BPM operates as a multitimbral instrument, so each instance of BPM is capable of playing different instruments (triggered from separate MIDI channels).

### Initiating BPM operation

Before you can begin using BPM, you need to load a kit into a bank or load at least one instrument or loop into a rack. For details, see chapter 3, “Tutorial 1: QuickStart Guide” (page 15).

### Specifying audio output

By default, BPM sends the output of all banks and parts to the audio output assignment of the instrument track on which it is instantiated. But it also supplies multiple independent outputs that let you send parts to different destinations in your host software’s mixing environment, including the separate outputs on your audio hardware. For details, see “Outputs” on page 98.
MIDI I/O
MIDI I/O between BPM and an AU plug-in host application is handled by Mac OS X’s built-in MIDI services \textit{(Core MIDI)}. When you first instantiate an BPM plug-in, BPM publishes itself as a MIDI destination to the AU host and appears in the output assignment menus of the AU host’s MIDI tracks.

\textbf{BPM} must be instantiated in the AU host project before you’ll see it displayed in the MIDI output menus in the host.

To send MIDI data from your AU host software track to a specific BPM bank or rack part, assign the host MIDI track to the corresponding BPM MIDI channel for the bank or part. BPM banks A, B, C, and D respond to MIDI channels A1 through A4, respectively. The first part in Rack A defaults to MIDI channel A5, but rack parts can be assigned to any MIDI input channel you wish. For further important details about MIDI channel assignments in BPM, see “MIDI channel” on page 71).

\textbf{Reducing buffer latency}
In regard to “Managing latency” on page 36, the hardware buffer size may or may not impact live MIDI input latency and MIDI track playback: it depends on the host software. Consult the documentation for your host software for information about using virtual instruments.

\textbf{CUBASE AND NUENDO (MAC & WINDOWS)}
For Cubase or Nuendo, BPM operates as a standard VST instrument \textit{(VSTi)}.

\textbf{Installation for Cubase or Nuendo (Mac OS X)}
BPM Installer places BPM VST plug-in here:

\begin{tabular}{|c|c|}
\hline
\textbf{Platform} & \textbf{Location} \\
\hline
Mac OS X & /Library/Audio/Plug-Ins/VST \\
\hline
Windows & \textbackslash Program Files\textbackslash MOTU\textbackslash Vstplugins \\
& \quad If you want to install the VST in another \textbackslash Vstplugins folder, copy the BPM VST files from this folder to the desired location. \\
\hline
\end{tabular}

\textbf{Opening a BPM VSTi}
Go to the VST Instruments rack and choose BPM in a slot, as shown below:

\includegraphics[width=\textwidth]{figure6-8.png}

\textit{Figure 6-8: Opening BPM in the VST Instruments window (same for Mac and Windows).}

Alternatively, you can create an instrument track, as shown below:
Working with multiple instances of BPM
You can open as many instances of BPM in the VST Instruments rack as your computer’s processing resources will allow. Keep in mind that BPM operates as a multitimbral instrument, so each instance of BPM is capable of playing different instruments (triggered from separate MIDI channels).

Initiating BPM operation
Before you can begin using BPM, you need to load a kit into a bank or load at least one instrument or loop into a rack. For details, see chapter 3, “Tutorial 1: QuickStart Guide” (page 15).

Setting up audio outputs
Use the Device Setup window to enable VST outputs as usual. Then, add the desired output busses in the VST Connections window (Devices menu). For complete information about setting up audio outputs for VST instruments, refer to your Cubase or Nuendo manual.

Once you’ve set up the desired output bus, go to the Mixing Board and assign BPM output (BPM) to the desired output bus:

MIDI I/O
MIDI I/O between BPM and Cubase or Nuendo is handled by VST. When you first instantiate a BPM plug-in, BPM publishes 16 MIDI channels to Cubase or Nuendo. (Each instance of BPM publishes its own set of 16 channels.) These MIDI channels automatically appear in the output assignment menus of Cubase or Nuendo’s MIDI tracks:

BPM must be opened in your Cubase or Nuendo project before you’ll see its MIDI channels displayed in the MIDI output menus in Cubase or Nuendo.
To send MIDI data from your Cubase or Nuendo MIDI track to a specific BPM bank or rack part, assign the MIDI track to the corresponding BPM MIDI channel for the bank or part. BPM banks A, B, C, and D respond to MIDI channels A1 through A4, respectively. The first part in Rack A defaults to MIDI channel A5, but rack parts can be assigned to any MIDI input channel you wish. For further important details about MIDI channel assignments in BPM, see “MIDI channel” on page 71.

**Reducing buffer latency**

In regard to “Managing latency” on page 36, Cubase and Nuendo provide ways to manage virtual instrument playback timing (consult your user guide for details). You can minimize live input latency with BPM by keeping their Audio Buffer Size setting as low as possible. Try values of 256 samples or lower, if your computer can handle them. Lower settings produce higher processing demands on your computer’s CPU resources.

Under Mac OS X, the Audio Buffer setting is found in the Device Setup window under the VST Audio System list item (Figure 6-12).

Under Windows, open the Device Setup window and choose your audio hardware from the list on the left, found under VST Audio System (Figure 6-13). Click the Control Panel button to launch your audio hardware’s configuration software.

![Figure 6-12: Setting the Audio Buffer Size in Cubase or Nuendo (Mac).](image)

![Figure 6-13: Setting the Audio Buffer Size in Cubase or Nuendo (Windows).](image)
LIVE (MAC & WINDOWS)
For Ableton Live running on Mac OS X or Windows, BPM operates as a standard VST instrument (VSTi). Alternatively, you may use BPM as an Audio Unit (AU) instrument when running Live on Mac OS X; the process is the same as described for VST.

Installation for Live
The BPM Installer places the BPM VST plug-in here:

<table>
<thead>
<tr>
<th>Platform</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mac OS X</td>
<td>/Library/Audio/Plug-Ins/VST</td>
</tr>
<tr>
<td>Windows</td>
<td>Program Files\MOTU\Vstplugins</td>
</tr>
</tbody>
</table>

If you want to install the VST in another Vstplugins folder, copy the BPM VST files from this folder to the desired location.

Opening an BPM VSTi
Go to the Plug-in Device Browser and drag the BPM VST onto a MIDI track, or into the Clip/Device Drop Area, to create a new track.

Initiating BPM operation
Before you can begin using BPM, you need to load a kit into a bank or load at least one instrument or loop into a rack. For details, see chapter 3, “Tutorial 1: QuickStart Guide” (page 15).

Setting up audio outputs
Use the Preferences > Audio window to enable outputs as usual. Once you’ve set up the desired outputs, assign the output of the BPM track to the desired bus. Choose Master to assign it to the master output bus, or choose Ext. Out and select a different output from the menu below.

MIDI I/O
When you first instantiate an BPM plug-in, BPM publishes itself as a MIDI destination to Live, which appears in the output assignment menus of Live’s MIDI tracks.

BPM must be opened in your Live project before you’ll see it displayed in the MIDI output menus in Live.

To send MIDI data from a Live track to a specific BPM bank or rack part, assign the MIDI track to the corresponding BPM MIDI channel for the bank or part. BPM banks A, B, C, and D respond to...
MIDI channels A1 through A4, respectively. The first part in Rack A defaults to MIDI channel A5, but rack parts can be assigned to any MIDI input channel you wish. For further important details about MIDI channel assignments in BPM, see “MIDI channel” on page 71).

Reducing buffer latency
In regard to “Managing latency” on page 36, Live provide ways to manage virtual instrument playback timing (consult your user guide for details). You can minimize live input latency with BPM by keeping the Audio Buffer Size setting as low as possible. Try values of 256 samples or lower, if your computer can handle them. Lower settings produce higher processing demands on your computer’s CPU resources.

In Live, the Buffer Size setting is found in the Preferences > Audio window (Figure 6-16). On Mac OS X, you can directly change that setting. On Windows, click the Hardware Setup button to launch your audio hardware’s configuration software.

OTHER VST HOSTS (MAC & WINDOWS)
For other VST hosts running on Mac OS X or Windows, BPM operates as a standard VST instrument (VSTi).

Installation for Your VST host
The BPM Installer places the BPM VST plug-in here:

<table>
<thead>
<tr>
<th>Platform</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mac OS X</td>
<td>/Library/Audio/Plug-Ins/VST</td>
</tr>
<tr>
<td>Windows</td>
<td>\Program Files\MOTU\Vstplugins</td>
</tr>
</tbody>
</table>

If you want to install the VST in another Vstplugins folder, copy the BPM VST files from this folder to the desired location.

You can copy the BPM VST file from the directory listed above to the Vstplugins folder of your choice after installation completes. Or you can point your host application to the directory listed above.

Calling up BPM on an audio track
BPM is accessed in a VST host application in the standard fashion as an VST plug-in.

Working with multiple instances of BPM
You can open as many instances of BPM in your host application as your computer’s processing resources will allow.

Initiating BPM operation
Before you can begin using BPM, you need to load a kit into a bank or load at least one instrument or loop into a rack. For details, see chapter 3, “Tutorial 1: QuickStart Guide” (page 15).

Specifying audio output
BPM sends its audio output to the audio output assignment of the instrument track on which it is instantiated.

Figure 6-16: Setting the Audio Buffer Size in Live.
MIDI I/O
When you first instantiate an BPM plug-in, BPM publishes itself as a MIDI destination to the VST host and appears in the output assignment menus of the VST host’s MIDI tracks.

» BPM must be instantiated in the VST host project before you’ll see it displayed in the MIDI output menus in the host.

To send MIDI data from a VST host track to a specific BPM bank or rack part, assign the MIDI track to the corresponding BPM MIDI channel for the bank or part. BPM banks A, B, C, and D respond to MIDI channels A1 through A4, respectively. The first part in Rack A defaults to MIDI channel A5, but rack parts can be assigned to any MIDI input channel you wish. For further important details about MIDI channel assignments in BPM, see “MIDI channel” on page 71).

Reducing buffer latency
In regard to “Managing latency” on page 36, the hardware buffer size may or may not impact live MIDI input latency and MIDI track playback: it depends on the host software. Consult the documentation for your host software for information about using virtual instruments.
CHAPTER 7  BPM Window

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Figure 7-1: The BPM window.
READ THIS FIRST: BASIC BPM CONCEPTS

Here are a few basic concepts that lay the groundwork for how BPM works.

**Kits**
A *kit* is a bank of 16 drum pads loaded with sounds. Each pad has its own name and settings, and it can hold an unlimited number of drum sound layers, each with their own settings. You can apply unlimited effects processing to the pad or its individual drum sound layers.

**Pattern**
A *pattern* is a series of notes in the drum pad Step Sequencer or the instrument Piano Roll Editor that together make up a rhythm. Patterns are recorded, imported and exported as MIDI note data. Patterns do not contain actual drum sounds. They consist of rhythmic information that can be applied independently to any kit (set of sounds).

**Kit+Pattern**
A *kit+pattern* is a combination of a pattern with a kit that can be saved and loaded together. Kit+patterns are especially convenient for layering using BPM’s four banks. For example, you could load a basic beat (kit+pattern) in Bank A and then layer a conga kit+pattern in Bank B.

**Loop**
A *loop* is a short audio clip of anything (drums, percussion, an instrument sound such as guitar or bass, etc.) that is meant to be played over and over again. Most of the loops in BPM’s included library of sounds are *sliced loops*, similar to REX files, which means they have predefined slices that can be accessed and played individually, if desired.

**Phrase**
A *phrase* is an audio clip that is generally not intended to loop. Instead, phrases are meant to be played in a “one-shot” fashion, such as a vocal phrase or guitar lick. Phrases in BPM’s browser are indicated with a “PHR” at the end of their name.

**Sound**
A *sound* is a short audio clip of anything, such as an individual drum hit (snare hit, bass drum hit, hi-hat, etc.), a sound effect or even an instrument note. BPM’s included library has a Sounds category mostly made up of drum hits that are suitable for loading into individual drum pads to build custom kits. However, you could also load a sound into one of BPM’s two instrument/loop racks.

**Instrument**
An *instrument* is a multi-sampled instrument such as a bass, guitar, piano, synth pad, etc. BPM lets you load and play instruments along with loops, patterns and kits.

**Working with kits and patterns**
At its most basic level, BPM lets you load a Kit+Pattern from its library, so you can hear a pattern with the original kit of sounds that goes with it. However, you can easily switch to a different kit to hear the same rhythmic pattern played by different drum sounds.

Conversely, you can keep playing the same kit (sounds), and try different patterns (rhythms) with that same kit.

BPM provides four separate banks (A, B, C and D), each of which can hold a different pattern and kit, allowing you to layer multiple kit+pattern combinations.

**Working with sounds**
Once you find a kit and pattern combination that you like, you might then decide that you would like to change individual drum pad sounds. Perhaps the snare needs to be a tighter, or the kick needs to be a little deeper. BPM makes it easy to browse and swap out individual pad sounds.

This basic process is covered step by step in the chapter 3, “Tutorial 1: QuickStart Guide” (page 15).
You can also layer multiple sounds on a single pad and program BPM to switch between them via note velocity or other rules. This process is covered later in “Pad Editor” on page 63.

Adding loops and instruments
Once you've programmed your beat by choosing a kit, pattern and perhaps individual sounds, you can layer as many loops and instruments as you wish using BPM's two Rack modules. These racks hold an unlimited number of loops and instruments. For further details about rack operation, see "Racks" on page 69.

CONVENTIONS AND SHORTCUTS
BPM provides the following user interface conventions and shortcuts.

Scroll wheel support
BPM supports the scroll wheel on your mouse.

Right-clicking
There is extensive support for right-clicking in BPM. Except where noted, Mac users can use Control-clicking as an alternative to right-clicking.

Option/Alt key
In this manual, the convention Option/Alt is used for any operation or shortcut that involves the Option key on the Mac or the Alt key on a PC.

Shortcuts for changing BPM settings
Here are several shortcuts for changing settings for BPM's controls, knobs, sliders and so on:

<table>
<thead>
<tr>
<th>Action</th>
<th>Shortcut</th>
</tr>
</thead>
<tbody>
<tr>
<td>Return to default</td>
<td>Option/Alt-click</td>
</tr>
<tr>
<td>Enter numeric value</td>
<td>double-click</td>
</tr>
<tr>
<td>Fine adjustment</td>
<td>hold Option/Alt</td>
</tr>
<tr>
<td>Relative adjustment</td>
<td>hold Shift</td>
</tr>
<tr>
<td>MIDI learn</td>
<td>right-click</td>
</tr>
<tr>
<td>Play/stop (standalone</td>
<td>spacebar</td>
</tr>
<tr>
<td>application only)</td>
<td></td>
</tr>
</tbody>
</table>

USING THE BPM SOUND LIBRARY
Of course, BPM allows you to build your own kits and patterns, either from the ground up or by modifying existing ones. But to get you going quickly, BPM’s sound library provides a vast collection of pre-programmed patterns, kits, kit+patterns, loops, phrases, sounds and instruments. BPM allows you to freely browse and combine these elements independently, a degree of flexibility that produces infinite possible combinations. The browser gives you access to all of these elements in the BPM sound library.
Navigating the browser
Double-click a folder or click its disclosure triangle to open it. To go back up one level, double-click the Parent Folder item at the top of the list, or click the path menu (Figure 7-3).

Tempo indication
Most patterns and loops indicate their original tempo at the beginning of their name: a three digit number in beats per minute (BPM). But you can play them at any tempo you want.

Construction kits
A core collection of BPM sound library kits, patterns, loops and sounds are organized into 200+ “construction kits” organized by the stylistic categories shown in Figure 7-2. A construction kit is a kit+pattern for which BPM provides all the individual elements separately, organized by the same name (Figure 7-5) so you can easily access the individual elements that make up the kit.

Construction kits give you a great deal of flexibility. For example, if you find a loop that you like, but you’d like to work with the individual elements separately, you can go to the loop’s corresponding Kit+Pattern for complete control over every
individual element. The Kit+Pattern will sound exactly like its corresponding loop, except that you have access to the individual notes in the Pattern Sequencer and the individual sounds in each pad.

Here's another example: if you find a Kit+Pattern that you like, and you'd like to hear some instrument parts that go with it, such as guitar, bass or vocals, BPM likely provides them as loops. Just go to the Loops sub-folder with the same name as the Kit+Pattern. For example, in Figure 7-5 you can see in the Loop elements sub-folder there is a bass loop and instrument loop that goes with the original Five Billion Kit+Pattern.

‘Xtra’ folders
BPM's sound library also includes “xtra” folders that provide a great deal of additional material, above and beyond the construction kit elements.

The User tab
The User tab (Figure 7-2) provides access to the rest of your computer system.

![Figure 7-6: Accessing your computer system](image)

Soundbanks
The Soundbanks section of the User tab (Figure 7-6) displays UVI-based sample instrument libraries installed in your system. BPM can read presets from the libraries of these other products. See “UVI soundbanks” below.

Places
The Places section of the User tab (Figure 7-6) displays favorite locations. You can add your own favorites by navigating to a folder and then right-clicking on the folder. Then choose Add to favorites from the menu. To remove it from your favorites, navigate to the folder, right-click the Current Directory bar (Figure 7-6) and choose Remove from favorites.

UVI soundbanks
BPM can load loops and multi-sample instrument sounds from any MOTU instrument library or any other third-party UVI soundbank.

If the instrument libraries from your other MOTU instruments are placed in their proper locations (refer to each instrument's documentation), they will be available in BPM without any additional steps.

To access other UVI soundbanks, place them (or an aliases to them) in your computer’s UVI SoundBanks folder:

Mac:

/Library/Application Support/ UVI SoundBanks

Windows:

\Program Files\UVI SoundBanks

Using Beat Box Anthology presets
In addition to BPM's included kits, patterns, and kit+patterns, the Beat Box Anthology soundbank included with BPM version 1.5 and later provides its own kits, patterns, kit+patterns, and loops.
To access the Beat Box Anthology kits, select the Kits tab in the browser, click the path menu (as shown in Figure 7-7, below), and select Beat Box Anthology from the drop-down menu. The Kits tab will then display the Beat Box Anthology kits.

The same process can be followed when other browser tabs are selected (Kit+Pattern, Loop, etc.).

**AutoLoad**

When *AutoLoad* is on (yellow), items that you click in the browser load and play immediately, as soon as you click them. If the transport is engaged (figure Figure 7-60 on page 90), you will hear patterns and loops play as soon as you click them for fast and convenient browsing.

*AutoLoad* allows you to quickly “surf” different patterns with the same kit, or different kits with the same pattern. You can also quickly browse loops.

When AutoLoad is off, you need to drag and drop the item to any location in the BPM window that accepts that type of item to load it (explained later), or double-click the item.

**AutoLoading patterns and kits**

To *AutoLoad* patterns and kits:

1. Click the Bank A button (Figure 7-1 on page 49).
2. Click the *Kit+Pattern* tab in the browser (Figure 7-2) and open any folder.
3. Each time you click a Kit+Pattern, it will load the kit and pattern combination. (Press play to listen it.)
4. Click the *Pattern* tab ((Figure 7-2), open any folder and preview different patterns with the same loaded kit.

**Autoloading sounds**

To replace a sound in a pad, *AutoLoad* works the same way as described above.

1. Click a pad to select it (it turns red).
2. Click the *Sound* tab in the browser (Figure 7-2) and open any folder.
3. Sounds load as soon as you click them.

**Autoloading loops and instruments into a part**

To *autoload* a loop or instrument into a rack part, the procedure is the same as described above.
AutoLoad options
When using AutoLoad, the AutoLoad options (Figure 7-8) let you control what gets loaded into banks when browsing patterns and kits.

<table>
<thead>
<tr>
<th>AutoLoad option</th>
<th>What it does</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kit Settings</td>
<td>When checked, all current kit settings are overwritten with those saved with the kit. Settings include pad volumes, pan settings, effects, etc.</td>
</tr>
<tr>
<td>Load bank FX</td>
<td>When checked, all current bank effects are overwritten with any bank effects saved with the bank.</td>
</tr>
<tr>
<td>Overwrite Tempo</td>
<td>When checked, BPM’s global tempo setting is changed to the original, saved tempo of any kit+pattern when you load it.</td>
</tr>
<tr>
<td>AutoPreview</td>
<td>Causes loops and phrases to play once when you click them in the browser.</td>
</tr>
<tr>
<td>Preview start/stop</td>
<td>Plays or stops AutoPreview playback.</td>
</tr>
<tr>
<td>Preview volume</td>
<td>Preview playback level.</td>
</tr>
<tr>
<td>Pad selector</td>
<td>Lets you “lock” pads so that they are not changed in any way when loading kits.</td>
</tr>
</tbody>
</table>

BANKS AND PADS
A bank is a set of sixteen drum pads and their loaded kit sounds, pad settings and patterns. BPM provides four separate banks (A, B, C and D) that operate independently. All four banks can play simultaneously with each other. This allows you to load and play up to four independent Kit+Pattern combinations.

Four bank buttons
Click a bank button to view the pads and other settings for the bank. Below each bank button are Mute and Solo buttons that allow you to mute and solo the entire bank during playback. Each bank also has an SP Mode button next to it. For details, see “SP mode” on page 89.

Loading a kit into a bank
To load a kit sounds into a bank of pads:

1. Click the bank button (Figure 7-9) for the bank you wish to load.
2. Go to the browser and navigate to either a kit or a kit+pattern (Figure 7-2 on page 51).
3. If AutoLoad (Figure 7-8) is turned on, simply click the kit or kit+pattern to load it into the bank pads.
4. If AutoLoad is turned off, drag and drop the kit or kit+pattern from the browser onto the sixteen pads or onto the Step Sequencer window area (above the pads).

The target area highlights when you move the mouse over it to indicate that it can accept what you are dragging.
Loading a sliced loop into a bank
In addition to using loops in rack parts, you can load sliced loops as kits. When a sliced loop is loaded in a bank, the first 16 slices of the loop will be mapped to the pads.

You can load a sliced loop in a bank by selecting it in the browser while viewing a bank. If you want to load the entire loop on a single pad, turn off Auto-Load and drag & drop the file directly onto a single pad. To load a sliced loop as a kit via drag & drop, drag the sample to the areas between the pads, rather than directly onto a pad (the highlighted region will clue you in to which way it will load).

Drag and drop into the Step Sequencer
You can drag and drop patterns from the browser (with AutoLoad turned off), and MIDI files from your computer desktop, into the Step Sequencer. When importing MIDI files, drag and drop works best when using single-channel MIDI files of a reasonable length.

Loading a sound into a pad
The procedure for loading an individual sound into a pad is similar to loading a kit or kit+pattern.

1. Click the bank button (Figure 7-9) for the bank you wish to work with.
2. Click the pad you wish to load a sound into to select it (it turns red).
3. Go to the browser and navigate to any sound in the Sounds folder (Figure 7-2 on page 51).
4. If AutoLoad (Figure 7-8) is turned on, simply click any sound in the browser to load it into the currently selected pad.

Dragging and dropping into a pad
If AutoLoad is turned off, you can drag and drop the sound from the browser onto the desired pad. Alternatively, you can drag and drop an audio file from your computer desktop. Either way, dragging directly to the pad replaces any sounds currently in the pad with the newly dropped sound.

To drag multiple samples onto separate pads, drag & drop the selected samples from the browser or computer desktop to the space between pads.

To load the sound as a new, independent layer (this preserves existing sounds already loaded in the pad), you can drag and drop a sound to the top portion of the Pad Editor (Figure 7-27). See “Loading multiple samples into a pad” on page 63 for details.

Playing a kit using the pads
Once you’ve loaded sounds into the pads as explained in the previous sections, click the pads to play the sounds. If a pattern is also currently loaded, press the play button (Figure 7-60 on page 90) to play the pattern using the sounds currently loaded in the pads. You can also play the pads from your MIDI controller and even record patterns this way. See “Recording” on page 93 for further details.

Recording a pattern using the pads
You can record patterns by clicking on the pads while recording in real time. For details, see “Recording” on page 93.

Pad settings
Each pad has its own name, volume slider, pan slider, mute button, solo button and synth section settings (see “Synth Parameters” on page 86 for details).

Figure 7-11: Pad settings.
Selecting a pad
Click a pad to select it and view its synth settings, access the pad editor, and other tasks related to the pad.

Alternatively, pads can be selected by incoming MIDI notes. When MIDI Select is enabled (Figure 7-12), playing a note on your MIDI controller or playing back a note from your host software will select the pad that is assigned to that note.

Renaming a pad
Option/Alt–double-click the pad name to change it. Or right-click to access the Rename pad setting command (Figure 7-13). You can also double-click the pad name in the pattern Step Sequencer (Figure 7-16 on page 59).

Pad settings menu
Right-click to access further pad settings:

Assigning a MIDI note to a pad
Each pad can be played via a corresponding MIDI note sent from your sequencer or MIDI controller. The sixteen pads adhere to standard general MIDI conventions for their factory default MIDI note assignments, starting at C1 for the bass drum (BD) pad and ending at A#3 for the shaker (SHK) pad. However, you can reassign a pad to any MIDI note you wish using the Learn MIDI Key command in the pad settings menu (Figure 7-13).

Assigning MIDI notes to all pads
To load a pad template, right-click in the space between pads and choose a template from the list — you’ll see both factory and user-created pad templates in the list. To save the current pad assignments as a template, choose Save Pad Template from the contextual menu.

Clearing a pad
Right-click to use the Clear Pad command to clear all settings and samples from the pad.

Assigning MIDI controllers to pad controls
To assign a MIDI controller to a pad control, pan, mute or solo, right-click the item to either choose the desired controller from a menu or play it from your MIDI controller. See “MIDI automation” on page 92.
Pad synth parameters
BPM provides synth parameter settings for each pad (to the right of the pads). Click the pad to select it and then view and adjust its synth settings. See “Synth Parameters” on page 86. Also see “Edit All Layers” on page 65.

PATTERNS
A bank holds up to sixteen patterns, accessed via the Pattern menu (Figure 7-15). Only one pattern is active for the bank at a time (the currently chosen pattern in the menu). This is the pattern that accepts patterns from the browser, and it is the pattern you hear during playback. The sixteen pattern slots in the menu start out empty and you load them by choosing them from the menu and then loading a pattern from the browser. You can then freely switch among the sixteen patterns at any time by choosing them from the Pattern menu. To rename the currently selected pattern, double-click the name.

Copying, pasting and clearing patterns
Use the buttons next to the pattern menu to copy, clear or paste into the current pattern. The copy and paste buttons let you transfer patterns among banks, duplicate them and then modify the duplicate, etc.

Sequences
When viewing a rack part, the Pattern menu changes to Sequences, a slightly different term for what is essentially the same thing: a sequence of MIDI data that plays the notes for the part (or the slices for a sliced loop).

Exporting a pattern
You can export a pattern as a WAVE file to your host software or your computer desktop with the following drag and drop technique: click the word Pattern above the Pattern menu (Figure 7-15) and then drag to your host or desktop. To export the pattern as a MIDI file, hold Option/Alt, click the word Pattern above the Pattern menu, and then drag to your host or desktop.

STEP SEQUENCER
The Step Sequencer (Figure 7-16) provides a complete environment for programming a pattern for the current bank.

Accessing the Step Sequencer
To access the Step Sequencer, select a pad and then click the Seq (Sequencer) display tab in the BPM window (Figure 7-1 on page 49).

Two editors
The Step Sequencer has two editors accessed via their buttons (Figure 7-16): Tracks (Step Sequencer) and Graphs (Graph Sequencer). To access the Graph Sequencer, click the Graphs button (Figure 7-16).

Track Editor
The Track Editor shown in Figure 7-16 displays one row for each pad with the pad name in the left-hand column. All notes for the current bank are shown. Selecting a pad highlights its corresponding row, and vice versa. Each column in the track editor represents one step at whatever resolution you are currently working (see “Resolution” on page 59).
Zoom
Click the Zoom button (Figure 7-16) to toggle between viewing eight pads at a time or all sixteen pads at once. Most patterns use the first eight pads, so this view gives you a convenient close-up of the first eight pads, with a scroll bar on the right-hand side to scroll between pads 1-8 and 9-16. When viewing all sixteen pads, the rows are smaller but you can see all sixteen at once (Figure 7-17).

![Figure 7-17: The Track editor zoomed out to show all sixteen pads.](image)

AutoScroll
If the number of steps exceeds the width of the editor display, BPM activates the Page scroll bar (Figure 7-16) and pages left and right to display all the steps. When AutoScroll is enabled, BPM automatically scrolls left and right to follow playback. You can disable AutoScroll to focus on a page during playback, and scroll manually instead.

Bypass
Click Bypass (Figure 7-16) to turn off the Step Sequencer entirely. This lets you use the bank purely as a sound source for an external MIDI controller or sequencer.

Steps
The Steps menu (Figure 7-16) lets you specify the number of steps (overall length) of the pattern.

Resolution
The Resolution menu (Figure 7-16) lets you specify the duration of each step, as indicated below:

<table>
<thead>
<tr>
<th>Resolution</th>
<th>Metric value</th>
</tr>
</thead>
<tbody>
<tr>
<td>8</td>
<td>Eighth note</td>
</tr>
<tr>
<td>8T</td>
<td>Eighth note triplet</td>
</tr>
<tr>
<td>16</td>
<td>Sixteenth note</td>
</tr>
<tr>
<td>16T</td>
<td>Sixteenth note triplet</td>
</tr>
<tr>
<td>32</td>
<td>Thirty second note</td>
</tr>
</tbody>
</table>
The pattern plays at the currently chosen resolution. You can freely change the resolution at any time, but doing so affects how the pattern plays. For example, if you start with a 16th note resolution and then switch to 32, the pattern will play twice as fast. If you switch to 16T, it will play with a 16th-note triplet feel.

**Time line**
The **Time line** (Figure 7-16) indicates measure and beats. For example, 2.3 indicates measure 2, beat 3. The number of measures, as well as the number of cells per beat, are determined by the **Steps** and **Resolution** settings.

**Working with the Step Sequencer grid**
Click a cell to enter a hit. The size of the square indicates its velocity (strength). Here is a summary of techniques for working in the Step Sequencer:

<table>
<thead>
<tr>
<th>Do this</th>
<th>To do this</th>
</tr>
</thead>
<tbody>
<tr>
<td>Click an empty step</td>
<td>Enter a hit at the default velocity</td>
</tr>
<tr>
<td>Click a step with a hit</td>
<td>Remove the hit</td>
</tr>
<tr>
<td>Option/Alt-click</td>
<td>Enter a hit at a lower velocity</td>
</tr>
<tr>
<td>Shift-click</td>
<td>Enter a hit at maximum velocity</td>
</tr>
<tr>
<td>Double-click pad name</td>
<td>Rename the pad</td>
</tr>
<tr>
<td>Right-click &gt; Fill Line</td>
<td>Fill a line (all steps) at medium velocity</td>
</tr>
<tr>
<td>Right-click &gt; Copy Line</td>
<td>Copy line</td>
</tr>
<tr>
<td>Right-click &gt; Paste Line</td>
<td>Paste line</td>
</tr>
<tr>
<td>Right-click &gt; Line Templates</td>
<td>Fill a line with a pattern template</td>
</tr>
<tr>
<td>Right-click &gt; Save Line</td>
<td>Save your own line pattern</td>
</tr>
<tr>
<td>Right-click &gt; Clear Line</td>
<td>Clear line</td>
</tr>
<tr>
<td>Right-click &gt; Clear Pattern</td>
<td>Clear entire pattern</td>
</tr>
<tr>
<td>Right-click &gt; Duplicate Pattern</td>
<td>Double length of pattern</td>
</tr>
<tr>
<td>Right-click &gt; Double resolution</td>
<td>Keeps current pattern and doubles the grid resolution</td>
</tr>
</tbody>
</table>

**Line templates**
To fill a line in the Step Sequencer with a preset pattern from BPM's extensive collection of line pattern templates, right-click, choose **Line Templates** and then choose the desired template from the sub-menus (Figure 7-18).
GRAPH SEQUENCER

The Graph Sequencer (Figure 7-19) lets you edit note parameters one at a time, allowing you to program a great deal of expression for each individual note.

Accessing the Graph Sequencer

To access the Graph Sequencer, click the pad you wish to edit to select it and then click the Seq (Sequencer) display tab in the BPM window (Figure 7-1 on page 49), and then click the Graphs button Figure 7-16 on page 59).

Note menu

The Graph Sequencer displays parameters for the currently selected pad. Click the desired pad, or choose it from the note menu (Figure 7-19).

Note parameters

Various note parameters are displayed in the left column below the note menu. Click a parameter name to edit it. The Graph Sequencer displays one parameter at a time. In Figure 7-19 below, note Velocity (loudness) is currently being edited.

Roll

The Roll parameter (Figure 7-19) is the number of notes that will play within a step, to easily make rolls on any step. When roll is set to one (no graph bar visible, the default setting), entering a step (in the step row at the top of the grid) will trigger one hit at that location. As you raise the graph bar, two, three, or more hits will occur during that step. Note that when you view other graphs (velocity, pan, etc.) the graph will be divided according to the Roll parameter which allows you to tweak each hit.

TimeShift

TimeShift (Figure 7-21) lets you advance the step ahead of the beat (above the center line) or delay it after the beat (below the line).
Velocity
The *Velocity* parameter (Figure 7-19) is similar to MIDI note velocity and controls loudness.

Length
The *Length* parameter (Figure 7-19) lets you control the duration of the step.

Pan
The *Pan* parameter (Figure 7-19) controls the panning of each step.

Semi and Fine tuning
The *Semi* and *Fine* tuning parameters (Figure 7-19) allow you to control the pitch of a step in semitones and cents (100ths of a semitone), respectively.

CutoffMod, ResonanceMod and DecayMod
These three Graph Editor parameters (Figure 7-19) control filter cutoff, resonance and decay, respectively.

Working with the Graph Sequencer grid
Click anywhere in a parameter cell to set the value for that cell. You can also drag vertically and/or horizontally to sweep across multiple steps and create smooth curves or lines (such as a crescendo for the velocity parameter).

Advanced graph programming
Right-click anywhere on the Graph Sequencer to access the Graph Sequencer menu (Figure 7-22).

Functions and Graph Templates
The *Functions* and *Graph Templates* sub-menus (Figure 7-22) provide convenient preset patterns for the Graph Sequencer, such as the sine wave pattern shown in Figure 7-23.

![Figure 7-23: The sinus (sine wave) template for the Graph Sequencer.](image)

The *Graph Templates* sub-menu (Figure 7-24) provides templates specifically designed for velocity and pitch, but they can be used for any parameter you wish.

![Figure 7-24: The Graph Templates sub-menu.](image)

Resetting the graph
Choose *Reset* from the Graph Sequencer menu (Figure 7-22) to reset all cells to the default value.
Saving your own Graph Sequencer patterns
Choose 'Save Graph' from the Graph Sequencer menu (Figure 7-22) to save any Graph Sequencer pattern, which then appears by name at the bottom of the Graph Templates sub-menu (Figure 7-26).

Figure 7-26: A saved graph can be applied to any parameter.

Saving your own grooves
When viewing either the Velocity or TimeShift parameters (Figure 7-19 on page 61), the 'Save Groove' menu item appears in the Graph Sequencer menu (Figure 7-22 on page 62), allowing you to save the current velocity and timeshift settings as a custom groove, which then appears in BPM’s Groove menu (Figure 7-62). See “Groove” on page 91.

Applying grooves
You can apply the factory groove presets as well as your own saved grooves to the Velocity and Time Shift graphs.

PAD EDITOR
The Pad Editor (Figure 7-27) provides in-depth programming of individual pads.

Accessing the Pad Editor
To access the Pad Editor, make sure a bank is currently selected, click the pad you wish to edit to select it and then click the 'Edit' tab in the BPM window (Figure 7-1 on page 49).

Loading multiple samples into a pad
An unlimited number of samples can be loaded into a pad. When a pad is loaded with its first sample, this sample is placed in Layer 1, as shown in Figure 7-27.

To create additional, empty sample layers, right-click in the empty area to the right of Layer 1, above the waveform (Figure 7-28).

Figure 7-28: Right-click to add sample layers.
Alternatively, you can drag and drop a sound from the desktop or the browser to this same empty space (Figure 7-29), and the new audio file is added as a new layer.

![Figure 7-29: Drag and drop a sample to the empty space above the waveform to add the sample or audio clip as a new, separate layer.](image)

When you drag and drop a sample or audio file directly onto a pad, as explained earlier in “Dragging and dropping into a pad” on page 56, all current layers are replaced by a new Layer 1 that holds the new sample.

Here are some basic techniques for working with multiple sample layers:

<table>
<thead>
<tr>
<th>Do this</th>
<th>To do this</th>
</tr>
</thead>
<tbody>
<tr>
<td>Click a layer</td>
<td>Select the layer (to view its waveform and layer-specific settings)</td>
</tr>
<tr>
<td>Right-click a layer &gt;</td>
<td>Delete the layer</td>
</tr>
<tr>
<td>Del Layer</td>
<td>Add a new layer</td>
</tr>
<tr>
<td>Right-click the empty space to the right of current layers &gt;</td>
<td>Add Layer</td>
</tr>
<tr>
<td>Add Layer</td>
<td>Duplicate the layer</td>
</tr>
</tbody>
</table>

**Sample layer settings**

Each sample layer has its own relative volume, pan, solo/mute controls and velocity range (Figure 7-30).

![Figure 7-30: Layer settings.](image)

**Sample layer velocity programming**

You can specify an independent velocity range for each layer (Figure 7-30) in a pad. Layers are triggered when the pad is played within their velocity range. If samples share the same velocity range, or if their ranges overlap, they will play together when triggered at a shared velocity. In the example shown in Figure 7-30, there are three sample layers divided into three separate velocity ranges with no overlap: 1-39, 40-79 and 80-127. In this case, only one sample layer will play at a time, depending on the velocity played.

When programming velocity layers, be sure there are no gaps in the velocity range between sample layers. If there are any velocity ranges not assigned to at least one layer, you will hear silence when the pad is played at those orphaned velocity values.

**Layer switching using layer rules**

The Layer Rules menu (Figure 7-27) provides two modes for randomly triggering sample layers as you strike the pad to provide an extra dimension of realism and “human feel”.

- **Random** mode plays all layers randomly.
- **Random Cycle** mode plays all layers randomly, but only once per cycle. When all layers have finally been played once, a new cycle begins. Random Cycle mode helps prevent repetition, as a sample is not played again until the current cycle is complete.

Here is a simple example with three layers:

- random choice among (1,2,3) -> 2
- random choice among (1,3) -> 3
- random choice among (1) -> 1
- restart cycle with (1,2,3)
Both modes can produce excellent results, depending on the samples involved and the effect you are trying to achieve. You can experiment with each mode to see which one sounds best.

**Pad polyphony**
The *Polyphony* setting (Figure 7-27) determines how many stereo notes the pad can play simultaneously. For example, a setting of 12 lets you play 12 stereo notes. You might think that for a stereo drum sample, you only need a polyphony of 1. However, the sample might overlap itself if you trigger it multiple times. Therefore, the default value of 16 is adequate for most typical situations. However, if you are working with multiple sample layers, you might need to raise it. The maximum settings is 256 stereo notes (per pad). Note that this is a per pad setting, and it controls the currently selected pad.

Caution: higher polyphony settings demand more of your host computer’s processing power. For example, if you set the polyphony to 64 voices and played only 12 notes, then BPM would require much more computer processing power than it would when playing those same 12 notes with a polyphony setting of 12. Try to keep the polyphony setting as low as possible — only use what you know you’ll need for the pad. This setting is one of the most significant ways of optimizing BPM CPU usage and managing your computer's processing resources.

**Edit All Layers**
As explained earlier, BPM provides synth parameter settings for each pad (to the right of the pads). Click the pad to select it and then view and adjust its synth settings. If the *Edit All Layers* option (Figure 7-27) is enabled, then synth parameter settings apply to all layers in the currently selected pad. When this option is disabled, you can adjust synth parameters independently for each layer. For further details about synth parameters, see “Synth Parameters” on page 86.

**Exclusive pad groups**
An exclusive pad group is a group of two or more pads that cut each other off when they play. This allows you to create the classic open/closed hi-hat effect, where the closed hat sample cuts off the open hat sample. You can include as many pads as you want in a pad group. BPM allows you to define up to 32 different pad groups across all four banks.

Caution: the exclusive pad group setting applies to all layers in the pad; it cannot be set independently per layer.

**Creating a pad group**
To assign two or more pads to an exclusive pad group:

1. Click the desired bank and pad to select it.
2. Click the *Edit* button in the Window buttons portion of the BPM window (Figure 7-1 on page 49) to access the pad editor (Figure 7-27).
3. Double-click the *Ex. Group* (Exclusive Group) setting (Figure 7-27) and set it to any pad group you wish between 1 and 32.
4. Click the second pad you wish to include in the group to select it, and assign it to the same Exclusive Group number.
5. Repeat step 4 above for any other pads you wish to include in the group.

**Removing a pad from an exclusive pad group**
To remove a pad from an exclusive pad group:

1. Assign it to group zero (0).
Sample Editor

Click the Sample/Oscillator Editor button to access the Sample Editor for the currently selected sample layer (Figure 7-27 on page 63). This is a basic waveform editor that lets you do basic editing on the actual sample data.

Setting sample and loop start/end points

Drag the “S” and “E” markers to set the sample start/end times (Figure 7-27). Similarly, you can drag the “L” and “R” markers to adjust the Loop Start and Loop End times for sample loops.

Making selections for editing

Drag across the waveform to select a portion of it. Double-click to Select All.

Insertion Point

Click anywhere on the waveform to place the Insertion Point. This is the location where sample material in the clipboard will be inserted.

Drag and drop in the sample editor

You can drag and drop audio selections into the sample editor. You can also drag and drop the current selection in the sample editor to any other portion of the BPM window that accepts audio clips. To do so, hold down Shift-Option/Alt and then drag and drop the current selection.

Sample Editor menu

Right-click to access the Sample Editor menu (Figure 7-31). Here is a brief summary of the menu operations.

Unlimited Undo/Redo

The Sample Editor supports unlimited Undo/Redo. Use the Undo/Redo commands (Figure 7-31) to step forwards or backwards through the undo history.

Destructive editing

The standard Cut, Copy and Paste (Figure 7-31) commands operate in the standard fashion on the currently selected portion of the waveform. These destructive editing commands actually modify the waveform data. Remember, however, that editing only occurs in RAM. To permanently save your edits, you must use one of the various commands in the File menu that save samples.

Cut

The Cut command (Figure 7-31) removes the selected sample data and fills the gap. So Cut actually removes time and makes the sample shorter. If you wish to maintain sample length (and simply remove waveform data), use the Silence command (Figure 7-31).

Copy

Copy (Figure 7-31) places the currently selected sample data in the clipboard for pasting.
Paste
To Paste sample data that you have just copied or cut into the clipboard (Figure 7-31), you must first determine where to paste, as follows:

<table>
<thead>
<tr>
<th>Method for choosing where to paste</th>
<th>Result when you paste</th>
</tr>
</thead>
<tbody>
<tr>
<td>Click anywhere in the waveform to place the Insertion Point</td>
<td>Clipboard data is inserted at the insertion point, and all data after the insertion point is moved later in the sample.</td>
</tr>
<tr>
<td>Make a selection</td>
<td>The selected portion of the waveform is replaced with the clipboard data, even if their lengths don’t match. For example, if you select 1 second and paste 2 seconds, the 1-second portion of the waveform is replaced with the 2 seconds of material on the clipboard.</td>
</tr>
</tbody>
</table>

Crop
The Crop command (Figure 7-31) removes all sample data that is not within the current selection. To use Crop, you must first make a selection over the sample data you wish to preserve. Then use Crop to remove everything else.

Delete
The Delete command (Figure 7-31) does the same thing as Cut, except that it does not place the deleted material on the clipboard. This command allows you to remove sample data without affecting any data currently on the clipboard.

Normalize
The Normalize command (Figure 7-31) boosts amplitude by whatever amount is needed to make the loudest peak reach digital full scale (zero dB).

Silence
The Silence command (Figure 7-31) gives all sample data within the current selection a value of zero (silence).

Reverse
The Reverse command (Figure 7-31) makes the current selection play backwards.

Fade In/Fade Out
The Fade In/Fade Out commands (Figure 7-31) apply a linear fade to/from zero dB.

PlaySelection
The PlaySelection command (Figure 7-31) plays whatever is currently selected in the waveform.

Change Playing Direction to Reverse/Forward
The Change Playing Direction to Reverse command (Figure 7-31) makes the entire sample layer play in reverse. To make it play forward again, choose Change Playing Direction to Forward.

Set As One Shot
When Set As One Shot is enabled (Figure 7-31) and its amplitude envelope is configured as ADSR, the note-off event is ignored and the entire sample will be played.

Create Loop/Delete Loop
The Create Loop command (Figure 7-31) lets you make a selection in the waveform and then loop that selection. You can drag the loop points as needed to adjust them. To get rid of the loop, choose Delete Loop from the Sample Editor menu (Figure 7-31).

Pad Editor effects tab
Click the FX tab (Figure 7-27 on page 63) to access the sample layer effects list (Figure 7-32). The effects list provides unlimited effects slots for each sample layer.

Applying effects to a layer
To apply an effect to a sample layer, click the layer to select it, click the FX tab (Figure 7-32) and then click the Add FX button to open the effects browser. You can add as many effects as you wish to the list for the currently selected layer, and each layer can have its own set of effects. For further details about working with effects, see “Effects” on page 99.
Drum synthesizer
BPM provides a drum synthesizer (Figure 7-33) with dozens of preset sounds. You can use the drum synthesizer just like a sample layer and even mix and match drum synth layers with sample layers using all of the multi-layer features discussed earlier.

Accessing the drum synthesizer
To access the drum synthesizer, right-click the Sample/Oscillator tab (Figure 7-27 on page 63) to open the Change Oscillator Type menu (Figure 7-34) and choose DrumOscillator. You can use this menu to freely switch the layer between sample playback and the Drum Synth.
Drum synth (osc) layers work just like sample layers

A drum synth layer operates in much the same way as a sample layer, as discussed earlier in this chapter. This includes velocity layering, layer switching by rules, polyphony and effects.

Drum synth presets

The drum synth preset menu (Figure 7-33) provides many useful preset sounds organized by category. These are a great place to start, even when you wish to program your own sound with the many available parameters.

Drum synth parameters

The Drum Synth provides straightforward oscillator settings (Figure 7-33), including basic waveform (sine, triangle, saw or pulse), oscillator frequency, simple two-stage attack/decay amplitude envelope and pitch modulation with rate and depth controls.

Use the Mix control (Figure 7-33) to blend the oscillator output with the noise generator, which provides a standard low/high/band-pass filter, plus a two-stage amplitude envelope.

The Master section (Figure 7-33) provides built-in EQ, distortion volume and velocity sensitivity controls for the oscillator amplitude, oscillator pitch modulation and noise amplitude.

RACKS

A rack (Figure 7-36) holds multi-sample instruments, loops and phrases. Each individual instrument, loop or phrase is loaded into the rack as a part. A part is like a channel on a mixing console or instrument track in your audio workstation software; it can have its own preset and settings.

Similar to banks, BPM provides two separate racks (A and B) that operate independently, but play simultaneously with each other and the four pad banks. You can load and play an unlimited number of instrument and loop parts in each rack.

Two rack buttons

Click a rack button (Figure 7-36) to view its parts list. Below each rack button are Mute and Solo buttons that allow you to mute and solo the entire rack during playback. Each rack also has an SP Mode button next to it. For details, see “SP mode” on page 89.

Selecting a part

Click a part to select it. A red border appears around it. The currently selected part is loaded with any loop, phrase or sound that you select in the browser with AutoLoad enabled. You can also select a part to view its synth parameter settings to the right of the part list.

Adding, deleting and clearing parts

To add a part, click the ADD button (Figure 7-36). You can also add a part by dragging and dropping an audio file onto any empty part in the list. If you are dragging a loop into the part list from the browser, be sure to turn off AutoLoad first. Otherwise, the loop you drag will be loaded into the currently selected part as soon as you click it.

To clear a part of the current loop or instrument, right-click and choose Empty.
To delete a part, select it and click the **DEL** button (Figure 7-36).

**Browsing loops and instruments with AutoLoad**

The basic procedure for browsing loops and instrument parts with AutoLoad mode enabled is described in “AutoLoad” on page 54. AutoLoad lets you hear loops as you browse, as long as BPM’s main play button (Figure 7-60 on page 90) is engaged. When playback is stopped, you can still hear loops as you browse using the AutoPreview option (“AutoLoad options” on page 55), which plays loops as you click them. Use the Preview Start/Stop button (Figure 7-8 on page 54) to control preview playback.

**Drag and drop into the part list**

If AutoLoad is turned off, you can drag and drop a loop or instrument preset from the browser onto an existing part, or an empty part slot. Alternatively, you can drag and drop an audio file from your computer desktop. Either way, dragging directly to a part replaces any loop or instrument currently in the part.

**Playing a part using the keyboard**

Once you’ve loaded a loop or instrument into a part as explained in the previous sections, select the part and then click the keyboard (Figure 7-36) to play the part. Use the left/right arrows to scroll to lower or higher octaves. The red line above the keys indicates the note range for the current slice loop or instrument preset. If you have loaded a preset from MachFive that includes key switches, key switch keys are indicated in blue.

**Playing a part using the Piano Roll Sequencer**

If a pattern is also currently loaded into the Piano Roll Sequencer for the part, press BPM’s main play button (Figure 7-60 on page 90) to play the pattern.
for the part. You can also play the part from your MIDI controller and even record patterns this way. See “Recording” on page 93 for further details.

**Recording a pattern using the keyboard**
You can record patterns by clicking on the keyboard while recording in real time. For details, see “Recording” on page 93.

**Part settings**
Each part has the following settings:

- **MIDI (note) activity LED**
  The MIDI activity LED (Figure 7-37) lights up when the part receives MIDI data or note data from the Piano Roll Sequencer.

- **Next/previous preset buttons**
The Next/Previous preset buttons (Figure 7-37) let you easily browse through a series of presets.

- **MIDI channel**
  Press the MIDI channel menu for a part (Figure 7-37) to choose the desired MIDI receive channel for the part (the channel from your sequencer or external MIDI keyboard or other controller).

BPM provides 64 separate MIDI channels, divided into four banks of 16 channels each: Bank A, B, C and D. MIDI channels in Bank A are designated as A1, A2, A3, A4, etc. up to A16. Similarly, channels in Bank B are designated as B1, B2, B3, B4, etc. and so on for banks C and D as well. When you choose MIDI channels for BPM in your host software or in the part list (as shown in Figure 7-37), you will always see them presented in this fashion (bank letter plus MIDI channel number). You can use any MIDI channel you wish for any of BPM’s 64 parts. Parts (as many as you wish) can also share any MIDI channel.

This feature (multiple banks of MIDI I/O) is supported by the standalone, MAS and RTAS versions of BPM. As of this writing, the VST and Audio Unit (AU) standards do not support multiple banks of MIDI channels. If you are using BPM in one of these plug-in formats, and you need more than 16 parts, open a second instance of the plug-in.

Rack parts can be assigned to any MIDI input you want. By default, the first part in Rack A defaults to A5, the second part to A6, and so on. This is because pad banks A, B, C, and D respond to MIDI channels A1 through A4, so the parts start at channel A5 to avoid a MIDI channel conflict with the pad banks.

For details about setting up MIDI I/O with the standalone version of BPM, see “MIDI Devices tab” on page 33. For setting up MIDI I/O with the plug-in version running in your favorite host, see chapter 6, “BPM Plug-in” (page 35).

**Creating instrument “stacks”**
With 64 available MIDI channels, you can assign each part to its own MIDI channel, if you wish. But you can also assign multiple parts to the same channel to easily create layers ("stacks"), where all instruments that share the same MIDI channel play exactly the same notes.

**Part volume, pan, mute and solo**
The drag vertically on the part volume or pan (Figure 7-37) control to adjust it, or double-click to edit the value numerically. Volume range is from -144 to +6 dB. Pan goes from -1.00 to +1.00, where zero is center (C).
Click the **Mute** button (Figure 7-37) to temporarily silence the part. When you mute a part, it no longer expends system resources.

Both volume and pan can be automated with the standard MIDI controllers #7 (volume) and #10 (pan), although you can use any controller you wish, as explained below. Mute and Solo can also be automated via MIDI.

**Play/Autoplay**
The **Autoplay** and **Part Play** buttons (Figure 7-37) are inactive and grayed out, unless a the part has a loop, and the loop is currently set to **Slice** mode without mapping. For details about these loop settings, see “Slice” on page 80.

If a loop has been loaded into the part and it is in **Slice** mode without mapping, the **AutoPlay and Part Play** buttons (Figure 7-37) become activated. Click the **Part Play** button to play or stop the loop.

Click the **AutoPlay** button to toggle the part’s **AutoPlay** status. When AutoPlay is enabled for the part, the loop will follow BPM’s main transports. When it is disabled, the loop will only play when you click the part’s Play button. For complete details about the transports, see “Transport Control and Tempo” on page 90.

Assigning MIDI controllers to part controls
To assign a MIDI controller to a part volume, pan, mute or solo, right-click the item to either choose the desired controller from a menu or play it from your MIDI controller (Figure 7-63 on page 92).

**Part synth parameters**
BPM provides synth parameter settings for each part (to the right of the parts list). Click the part to select it and then view and adjust its synth settings. See “Synth Parameters” on page 86.

**PIANO ROLL SEQUENCER**
The Piano Roll Sequencer (Figure 7-38) provides a basic sequencer for the currently selected part.

**Accessing the Piano Roll Sequencer**
To access the Piano Roll Sequencer, select a part and then click the **Seq** (Sequencer) tab in the BPM window (Figure 7-1 on page 49).

**Pitch Ruler**
The Piano Roll grid is a simple grid with time going horizontally and pitch going vertically. The Pitch Ruler (Figure 7-38) indicates the pitch for each note, where C3 is middle C.
**Timeline**
The **Timeline** (Figure 7-38) indicates measure and beats. For example, 2.3 indicates measure 2, beat 3. The number of measures is determined by the **Length** (in bars).

**Zooming the timeline**
Click on the time line (Figure 7-38) and drag vertically to zoom the resolution of the piano roll grid.

**Length**
The length setting (Figure 7-38) lets you specify the length of the time line in the Piano Roll Sequencer for the part. Each part can have a unique length. Length is specified in a number of complete bars.

**Grid**
The **Grid** menu (Figure 7-38) lets you specify the grid resolution for editing, as indicated below:

<table>
<thead>
<tr>
<th>Resolution</th>
<th>Metric value</th>
</tr>
</thead>
<tbody>
<tr>
<td>8</td>
<td>Eighth note</td>
</tr>
<tr>
<td>8T</td>
<td>Eighth note triplet</td>
</tr>
<tr>
<td>16</td>
<td>Sixteenth note</td>
</tr>
<tr>
<td>16T</td>
<td>Sixteenth note triplet</td>
</tr>
<tr>
<td>32</td>
<td>Thirty second note</td>
</tr>
</tbody>
</table>

**Snap to Grid**
Enable the **Snap to Grid** option (Figure 7-38) to cause edits and note insertions to automatically conform to the current Grid resolution.

**Bypass**
Click **Bypass** (Figure 7-38) to turn off the Piano Roll Sequencer entirely. This lets you use the part purely as a sound source for an external MIDI controller or sequencer.

**Tools**
The Selection tool, Pencil and Eraser (Figure 7-38) provide standard selection, insertion and deletion capabilities for the grid. Here is a summary of techniques:

<table>
<thead>
<tr>
<th>To do this</th>
<th>Do this</th>
</tr>
</thead>
<tbody>
<tr>
<td>Insert a note with the duration of the current grid</td>
<td>Click with the Pencil, or Double-click with the Selection tool</td>
</tr>
<tr>
<td>Insert a note of any length</td>
<td>Drag with the Pencil</td>
</tr>
<tr>
<td>Change the pitch of a note</td>
<td>Drag it up or down</td>
</tr>
<tr>
<td>Change the pitch of several notes</td>
<td>Select them and drag up or down</td>
</tr>
<tr>
<td>Change the velocity of one or more notes</td>
<td>Select them and Shift-drag up or down</td>
</tr>
<tr>
<td>Delete a note</td>
<td>Double-click it, or click it or drag over it with the Eraser, or Select it and hit delete.</td>
</tr>
</tbody>
</table>

Delete multiple notes
Select them with the Selection tool and then hit delete.

**Piano Roll Sequencer menu**
Right-click to access the Piano Roll Sequencer menu (Figure 7-39).

---

Figure 7-39: Right-click the piano roll to access its contextual menu.
Here is a brief summary of the menu operations:

<table>
<thead>
<tr>
<th>Menu item</th>
<th>What it does</th>
</tr>
</thead>
<tbody>
<tr>
<td>Selection Tool / Pencil / Eraser</td>
<td>Selects the corresponding tool.</td>
</tr>
<tr>
<td>Cut</td>
<td>Places the currently selected MIDI data in the clipboard for pasting, removing the data from the sequence.</td>
</tr>
<tr>
<td>Copy</td>
<td>Places the currently selected MIDI data in the clipboard for pasting, leaving the data in the sequence.</td>
</tr>
<tr>
<td>Paste</td>
<td>Pastes the MIDI data in the clipboard.</td>
</tr>
<tr>
<td>Select All/Deselect All</td>
<td>Selects or deselects all notes.</td>
</tr>
<tr>
<td>Clear Selection</td>
<td>Removes all currently selected notes.</td>
</tr>
<tr>
<td>Clear All</td>
<td>Removes all notes and other data.</td>
</tr>
<tr>
<td>Delete All Notes</td>
<td>Removes all notes.</td>
</tr>
<tr>
<td>Delete All But Notes</td>
<td>Removes all data except for notes.</td>
</tr>
<tr>
<td>Quantize</td>
<td>Moves all notes, or the currently selected notes, to nearest grid location.</td>
</tr>
<tr>
<td>Apply Groove</td>
<td>Applies the chosen groove to all notes, or the currently selected notes.</td>
</tr>
</tbody>
</table>

**Drag and drop into the Piano Roll Sequencer**

You can drag and drop patterns from the browser (with AutoLoad turned off), and MIDI files from your computer desktop, into the Piano Roll Sequencer. When importing MIDI files, drag and drop works best when using single-channel MIDI files of a reasonable length.

**Applying grooves**

The Apply Grooves menu item (Figure 7-39) provides many classic drum machine groove “feels”, including MPC swing and LinnDrum presets (Figure 7-40). You can also create and apply your own grooves. See “Saving your own grooves” on page 63.

**Working with slice loops in the Piano Roll Sequencer**

When you load a slice loop into a part, each slice is mapped to an individual note and the notes are automatically loaded into the Piano Roll Editor. The first loop slice is mapped to note C3 and from there slices are mapped sequentially in ascending order, chromatically, up the keyboard. The resulting cascade of notes is similar to what is shown in Figure 7-38. You can edit the slice notes in the grid to modify the loop. You can play slices from the on-screen keyboard, a MIDI keyboard, a pad controller or any other MIDI controller.

Essentially, these mapped slice notes give you a great deal of control over manipulating the loop.

**PART EDITOR**

The Part Editor (Figure 7-41) provides in-depth programming of individual rack parts. The Part Editor provides a wide range of controls (such as envelopes, multimode filters, LFOs, and pitch controls) that allow you to shape and mold the instrument sound or loop in the currently selected part.

**Accessing the Part Editor**

To access the Part Editor, make sure a rack is currently selected, click the part you wish to edit to select it and then click the Edit tab in the BPM window (Figure 7-1 on page 49).

**MIDI automation of part editor parameters**

Part Editor parameters can be automated by sending MIDI control messages to BPM. Right-click any parameter to either choose the desired controller from a menu or play it from your MIDI controller (as shown in Figure 7-63 on page 92).

**LFOs (1 to 4)**

The Part Editor LFO section (Figure 7-41) provides four LFOs to shape your parts. Click an LFO button (1, 2, 3 or 4) to select a specific LFO. Click the LFO menu to choose a waveform for the...
LFO. Choose among nine different waveforms for each LFO, allowing for a great deal of control in shaping the part you are working with.

**Retriggering**

Retriggering causes each new note that is played to restart the LFO waveform. LFO 1 and 2 are retrigger. LFO 3 and 4 are non-retrigger.

**Rate**

Rate (Figure 7-41) controls the speed of the currently selected LFO.

**Depth**

Depth (Figure 7-41) controls the intensity of the LFO.

**Sync**

Sync (Figure 7-41) allows the LFO’s rate to be synced to BPM’s global tempo.

**Transpose**

The Part Editor Transpose section (Figure 7-41) provides general pitch controls for each part.

**Bend**

The Bend setting (Figure 7-41) controls the pitch bend range for the part. The range is from 0 to 24 semitones (2 octaves).

**Constant pitch (“Const”)**

Enable the Constant Pitch (Const) button (Figure 7-41) if you would like to maintain the same pitch, regardless of what MIDI note is being played. Use the Octave and Semitone settings (below) to adjust the pitch as desired. This setting is especially useful for loops, phrases or drum hits that you do not wish to transpose.

**MIDI**

The Octave and Semitone (Semi) settings (Figure 7-41) transpose the current part in octaves and semitones, respectively. The octave range is from -2 to +2 octaves. The semitone range is from -24 to +24 semitones (two octaves).
Play
The Part Editor Play section (Figure 7-41) provides general controls for part playback.

Glide
Portamento is used to smooth the transition between played notes. When in Mono mode, the Glide setting (Figure 7-41) controls the length of the portamento transition. The portamento range is from 0.00 ms (milliseconds) to 10.00 second.

Polyphony
The Polyphony setting (Figure 7-41) determines how many stereo notes the currently selected part can play simultaneously. For example, a setting of 12 lets you play 12 stereo notes at a time. The maximum setting is 256 stereo notes (per part).

Mono
Click the Mono button (Figure 7-41) to make the currently selected part play like a monophonic synth, where only one note can play at a time. Each new note played replaces any currently sustaining note, with a degree of glide between them (see Glide above). Mono mode is ideal for solo instruments.

Velocity curve
Click the desired Velocity curve button (Figure 7-41) to set the note-on velocity response curve for the current part.

The flat line option plays all struck notes at the same velocity. By default, the Flat velocity value is 127, but can be set to any value from 1-127. To edit this value, double-click the Flat velocity button and enter a new value. You can then type in a velocity from your computer keyboard, or you can play a note on your MIDI controller, and then press Enter, to confirm the value. Now when you play the part, the notes will be played at the note-on velocity that you specified.

Choose the linear curve for a 1-to-1 response curve (all notes are played at the velocity at which the key is struck). This is the normal response for MIDI data.

The exponential curve produces medium velocity values that result in a lower volume than linear mode. This curve is well suited for soft keyboards that send high velocity MIDI values with a light touch.

The logarithmic curve produces higher velocity values that result in a higher volume than linear mode. This curve is good for piano-action keyboards that require harder action to send high velocity values.

Modulations
You can modulate the pitch, pan, amplitude, and filter cut-off parameters to further mould the sound of the part. Use a parameter’s modulator menu to choose the type of modulation for that parameter, and use the Depth control to set the amount of modulation that is applied. The modulator menu is shown below:

![Figure 7-43: The modulators.](image-url)
Here is a brief explanation of the modulation sources shown in Figure 7-43:

<table>
<thead>
<tr>
<th>Modulation source</th>
<th>Explanation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Off</td>
<td>Turns off modulation.</td>
</tr>
<tr>
<td>Pitch Env.</td>
<td>These options use their corresponding dedicated envelope.</td>
</tr>
<tr>
<td>Amp. Env</td>
<td></td>
</tr>
<tr>
<td>Filter Env.</td>
<td></td>
</tr>
<tr>
<td>LFOs</td>
<td>These options use their corresponding dedicated LFO.</td>
</tr>
<tr>
<td>Key</td>
<td>Modulation is controlled by the chosen type of MIDI data. Key refers to MIDI pitch.</td>
</tr>
<tr>
<td>Pitch Bend</td>
<td></td>
</tr>
<tr>
<td>After Touch</td>
<td></td>
</tr>
<tr>
<td>Velocity</td>
<td></td>
</tr>
<tr>
<td>Wheel -&gt;</td>
<td>These options use the chosen LFO from the LFO section, with the addition that the mod wheel controls LFO depth.</td>
</tr>
<tr>
<td>Organ Pan</td>
<td>See below.</td>
</tr>
<tr>
<td>Wheel</td>
<td></td>
</tr>
<tr>
<td>Alternate</td>
<td></td>
</tr>
<tr>
<td>Random</td>
<td></td>
</tr>
</tbody>
</table>

**External modulation via MIDI**

As shown in Figure 7-43, modulation can be controlled from a variety of MIDI sources, including notes (key number), pitch bend, etc.

**Organ Pan modulation**

The Organ Pan modulation option (Figure 7-43) is based on the way organ pipes are set in a church organ. This option is primarily for panning samples, but it can be used for other creative effects, too. This option determines modulation values depending on incoming MIDI pitch numbers. For pitches lower than 36, maximum and minimum values are sent alternately (i.e. note 32 will be generating a value of 0, 33 will generate 127). For pitches between 36 and 108, the alternating continues but with smaller and smaller amplitude, until finally, above note 108, all notes generate a value of 64.

**Wheel modulation**

The Wheel modulation option (Figure 7-43) applies mod wheel (CC 1) as the modulation source.

**Alternate modulation**

The Alternate modulation option (Figure 7-43) sends maximum and minimum modulation values alternately. For example, if applied to pan with a depth of 1, this modulation source would alternate between the hard-right and hard-left pan position. To lower the values, just lower the depth.

**Random modulation**

The Random modulation option (Figure 7-43) generates a new, random value each time a note-on is received.

**Arpeggiator**

Each rack part has an independent arpeggiator, as shown in Figure 7-44 on page 78.

**Accessing the Arpeggiator**

Select a rack part, click the Edit display tab, then select the Arp tab in the virtual LCD screen. To enable the arpeggiator, click the Enable button.

**Steps**

The number of steps is set with the NumSteps knob, from 1 to 128. The Resolution knob sets the value of the steps, in metric values from 32 bars to 64th note triplets.

You can manipulate each step in the following ways.

<table>
<thead>
<tr>
<th>To do this</th>
<th>Do this</th>
</tr>
</thead>
<tbody>
<tr>
<td>Enable/disable step</td>
<td>Click checkbox</td>
</tr>
<tr>
<td>Merge with previous step</td>
<td>Shift-click checkbox</td>
</tr>
<tr>
<td>Change velocity</td>
<td>Drag slider/up down</td>
</tr>
<tr>
<td>Change length</td>
<td>Shift-drag slider left/right</td>
</tr>
</tbody>
</table>

Additionally, the step length can be set globally with the StepLen knob. The StepLen knob setting is combined with the setting of each individual step. For example, if you have shortened a step to 50% by Shift-dragging it and have the StepLen knob set to 50%, that step will be 25% of the usual length.
The *VelBlend* knob controls the depth of the steps' velocity. At 0%, the full velocity range is used; at 100%, a constant velocity is used (effectively making all steps the same velocity, regardless of their individual values).

**Trigger Mode**
*Trigger Mode* determines where in the pattern of steps each note will start.

**Note:** Each played note restarts the from the first step.

**Legato:** the first played note starts on the first step, and the pattern of steps continues as additional notes are played. If all held notes are released, the pattern will restart from the first step when the next note is played.

**Song Position:** the position in the pattern is determined by the song position, regardless of how notes are being played.

**Hold**
When *Hold* is set to True, arpeggiated notes are held.

**Mode**
The *Mode* menu determines the order in which the arpeggiated notes are played.

**Octave**
The *Octave* knob determines how many octaves above or below the played notes will be arpeggiated.

**Strike and Repeat**
To further tailor the way in which each arpeggiated note is triggered, use the following settings:

**Strike:** the number of times the note is triggered before moving on to the next note.

**RepeatBottom:** the bottom note is repeated.

**RepeatTop:** the top note is repeated.

**Swing**
The *Swing* knob applies swing to the steps.

**Arpeggiator presets**
Arpeggiator settings can be saved and recalled with the arpeggiator preset controls.
A variety of factory presets are included, and you can also save and recall your own. Presets can be loaded by selecting them from the menu, or with the next/previous preset buttons.

Disabling the arpeggiator
To temporarily disable the arpeggiator, click the Bypass button. To remove the arpeggiator, deselect the Enable button.

The arpeggiator returns to its default settings when the arpeggiator is removed. If you would like to recall your current arpeggiator settings before removing it, or use Bypass instead.

LOOP EDITOR
The Loop Editor (Figure 7-46) provides in-depth programming of individual rack parts that are currently loaded with a loop. The Loop Editor provides a wide range of controls that allow you to control the playback behavior and other parameters of the loop in the currently selected part.

Accessing the Loop Editor
To access the Loop Editor, make sure a rack is currently selected, click the part you wish to edit to select it, click the Edit tab in the BPM window (Figure 7-1 on page 49) and then click the Loop Editor tab (Figure 7-41 on page 75). Note that the Loop Editor tab only appears when the currently selected part is loaded with a loop (not an instrument).

Loops versus phrases
In the following discussion, the terms phrase and loop have the following meaning:

- **Loop** — a pre-sliced audio file such as a ReCycle (REX) file, Apple Loop, UVI library Loop, etc. where each beat has been identified as its own slice. Almost all loops in BPM’s included library are slice loops.
- **Phrase** — any other audio file (WAVE, AIFF, Sound Designer II, etc.)

Loop waveform display
The loop waveform display (Figure 7-46) provides an overview of the loop’s waveform. It is for display purposes only.
Three loop modes
Click the desired loop mode button (Figure 7-46) to put the part into one of three possible loop modes:

<table>
<thead>
<tr>
<th>Loop mode</th>
<th>What it does</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sample</td>
<td>Plays the loop like a regular sampler. As you play notes up and down the keyboard, both tempo and pitch change.</td>
</tr>
<tr>
<td>Stretch</td>
<td>As you play notes up and down the keyboard, pitch changes but not tempo.</td>
</tr>
<tr>
<td>Slice</td>
<td>Same as stretch mode, except that the loop can also be played as individual slices. Also, slice loops can be autoplained (without being triggered from MIDI or the Piano Roll Sequencer).</td>
</tr>
</tbody>
</table>

A native “sliced” sound file (REX file, Apple Loop, etc.) can be switched to Stretch or Sample mode, but a “non-sliced” sound file cannot be switched to Slice mode.

As with other loop parameters, each part can have its own loop mode setting. The mode you use for a loop or phrase will depend on the nature of loop or phrase itself and how you would like to use it within a musical context.

Sample
Click the Sample mode button (Figure 7-46) to put the loop or phrase into Sample mode. In Sample mode, the loop or phrase is triggered like a traditional sampler: as you play the loop with different keys up and down your MIDI controller, both the pitch and the duration of the audio will change. The higher the note, the higher the pitch of the audio and the faster it plays. The lower the note, the lower and slower the audio plays. BPM’s global tempo setting (and the tempo setting of the host software, if any) is ignored. The sample plays at the speed dictated by the note played.

To play the loop at its original pitch and tempo, play the note indicated by its Key setting, if any (Figure 7-46).

Slice
Click the Slice mode button (Figure 7-46) to put the loop into Slice mode. If a “non-sliced” loop or other sound file is loaded in the currently selected part, slice mode is not available and so the Slice button is grayed out. Just about all of the loops in BPM’s included loop library are slice loops. There are a few audio clips that are non-slice phrases (as indicated by “PHR” at the end of their name).

If you have your own loop material, and it is not yet in a slice loop format (such as a REX file), you can slice the loop using the Clip window, or use MachFive or other software. See “Slicing a loop” on page 85.

When AutoPlay is deactivated on the selected part (see “Play/Autoplay” on page 72), Slice mode works the same way as described above for Stretch mode: the MIDI note you play to trigger the loop or phrase affects the sample's pitch, but not the tempo. For example, if you play a three-note chord, all three triggered loops (or phrases) will play at the same speed (but at the different pitches you played). Playback speed is determined by the speed controls. Stretch Mode locks the loop's tempo to BPM’s global tempo setting (and/or the tempo setting of the host software, if any).

Sample mode is good for material such as vocal phrases, where precise tempo control is not required. It is also good for producing the “sampler effect”.

Stretch
Click the Stretch mode button (Figure 7-46) to put the loop or phrase into Stretch mode. In Stretch mode, the MIDI note you play to trigger the loop or phrase affects the sample’s pitch, but not the tempo. For example, if you play a three-note chord, all three triggered loops (or phrases) will play at the same speed (but at the different pitches you played). Playback speed is determined by the speed controls. Stretch Mode locks the loop's tempo to BPM’s global tempo setting (and/or the tempo setting of the host software, if any).

To ensure that Stretch mode produces high-quality results, BPM employs very high quality real-time audio time-stretching DSP technology.
phrase affects its pitch, but not the tempo. For example, slice mode allows you to play chords, just like Stretch mode.

Slice mode differs from Stretch mode in that it allows the part to play the loop without any MIDI triggering. It’s like having a very basic loop sequence for the part. For details, see “Sync menu” on page 83.

**Map**

In Slice mode, you can enable the Map button (Figure 7-46). The Map button splits up the loop into individual beat slices, mapped chromatically to MIDI notes starting at C3. This allows you to play each individual slice by itself from a note on your MIDI controller.

By playing the notes upwards chromatically, you can recreate the original loop. But you can mix up the notes to play the slices in any order you want, allowing you to create your own rhythms based on the slices of the original loop. Mapping opens up a world of possibilities for restructuring the beats of a loop, quantizing or groove quantizing loop slices, and so on.

To trigger a sliced loop that has been mapped, make sure that the part that currently holds the sliced loop is properly receiving MIDI. See “MIDI channel” on page 71.

Map mode also allows you to drag and drop the loop’s MIDI data into a MIDI track in your host software. You can then manipulate the loop as MIDI data in your host. For details, see “Loop export via Drag & Drop” on page 84.

### Loop mode summary

Here is a summary of the loop modes discussed above:

<table>
<thead>
<tr>
<th>Loop mode</th>
<th>Typically used with</th>
<th>MIDI note affects</th>
<th>Tempo is determined by</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sample</td>
<td>Loops, Phrases</td>
<td>Pitch and duration</td>
<td>MIDI note</td>
</tr>
<tr>
<td>Stretch</td>
<td>Loops, Phrases</td>
<td>Pitch only</td>
<td>Speed, tempo and loop sync controls</td>
</tr>
<tr>
<td>Slice</td>
<td>Loops only</td>
<td>Pitch only</td>
<td>Speed, tempo and loop sync controls</td>
</tr>
<tr>
<td>Slice with Map</td>
<td>Loops only</td>
<td>Slice played</td>
<td>N/A</td>
</tr>
</tbody>
</table>

#### Sample Start

The Sample Start slider (Figure 7-46) lets you specify any location in the loop or phrase as the sample start time. This is the location at which the loop or phrase will begin playing.

In Sample mode or Stretch mode, the Sample Start slider provides a range from zero percent (0%) to 100%, where zero is the very beginning of the loop or phrase.

In Slice mode (without mapping), the Sample Start slider provides a range from the first slice (0) to the last slice. The number of the last slice depends on the length of the loop and the number of slices. For example, if a two-bar loop is divided into 16th note slices, it will have 32 slices total. This means that slice 17 is the downbeat of measure 2. So if you set the Sample Start slider to 17, the loop will start on the downbeat of measure 2.

The Sample Start parameter is disabled when the loop is in Slice+Map mode (because in this mode, you play slices individually).

#### Speed control

The Speed control slider (Figure 7-46 on page 79) lets you speed up or slow down the selected loop or phrase. This setting is applied relative to the other sync and tempo settings. The speed range is from...
50% slower to 50% faster than the original tempo, which is represented by the center position of the slider. Option/Alt-click the slider to return to zero. Double-click to type in a value numerically.

The Speed parameter is disabled when the loop is in Sample mode (because speed is governed by the MIDI note that you play).

**Half/Double**

The Half and Double Speed buttons (Figure 7-46 on page 79) let you slow down the loop or phrase to one half (50%) or one quarter (25%) of the current tempo, or speed it up to twice (200%) or four times (400%) the current tempo. Similar to the Speed Control slider, this setting is applied relative to the other sync and tempo settings. It can be combined with the Speed Control slider, allowing you to specify any tempo within a range of 25% to 400% of the current tempo, giving you an extremely wide range of tempo control.

Half/Double speed parameter is disabled when the loop is in Sample mode (because speed is governed by the MIDI note that you play).

**Latch**

When the Latch button (Figure 7-46 on page 79) is off (disabled), a loop or phrase plays for as long as you hold down its corresponding note on your MIDI keyboard (or any other controller).

When Latch is on (enabled), a loop or phrase continues to play, even if you lift your finger from the key on your controller. If the loop or phrase is a loop in Slice mode (without mapping), it will continue to repeat indefinitely. If the loop or phrase is in Sample or Stretch mode, it will play once and then stop. In either case, play the same key again to make the loop or phrase stop playing. You can also disengage the Latch button to stop all latched notes.

**Latch Start menu**

The Latch Start menu (to the right of the Latch button in Figure 7-46 on page 79) lets you specify when the loop or phrase begins to play after you trigger it. Latch Start is different from the Sample Start control (explained above), which determines the point (in the actual loop) where the loop will start to play. Instead, Latch Start determines when a loop begins to play, relative to other loops currently playing in BPM.

Latch is also governed by BPM’s global tempo setting and/or your host software tempo (if BPM is synchronized to it).

In Stretch mode (“Stretch” on page 80), loops and phrases always begin playing at the beginning of the loop or phrase (plus any offset added by the Sample Start slider). So, if you choose Next Beat, the loop or phrase will begin playing at the next beat from its beginning. This may or may not be what you want musically. For example, if you trigger the loop or phrase just after beat 2, it will come in on beat 3, but start playing at its beginning (beat 1). If
you are creating poly rhythms in this manner, this might be just what you want. But if you want the loop to come in on beat 3 playing its own beat 3, then use Slice mode (“Slice” on page 80) with Position sync (see “Position” below). The Position sync setting keeps the loop’s beats aligned with the global tempo, regardless of when the loop begins playing (on the next beat or next bar). Position sync is only available for loops, not phrases.

Key
The Key display (Figure 7-46 on page 79) shows the root key for the loop or phrase, if any. This is for informational purposes and it cannot be changed. To transpose the key, put the loop or phrase into Sample mode and play a different note, or use the Pitch controls in the synth settings section (see “Pitch settings” on page 88).

Sync menu
The settings in the Loop Sync menu (Figure 7-46 on page 79) let you synchronize the loop or phrase to BPM’s global tempo setting. If the Sync to Host option is enabled (Figure 7-60 on page 90), the loop or phrase will also synchronize to the tempo of your host software.

<table>
<thead>
<tr>
<th>Sync menu setting</th>
<th>What it does</th>
</tr>
</thead>
<tbody>
<tr>
<td>Off</td>
<td>The loop or phrase does not sync to tempo.</td>
</tr>
<tr>
<td>Tempo</td>
<td>The loop or phrase follows tempo, but not position. Loops and phrases always start at the beginning.</td>
</tr>
<tr>
<td>Position</td>
<td>Not available for phrases. Loops follow both tempo and position (their beats and barlines always align with the tempo).</td>
</tr>
</tbody>
</table>

Tempo sync
When you choose Tempo from the Sync menu (Figure 7-46 on page 79), the loop or phrase will play at the tempo indicated by BPM’s tempo setting, or as determined by the host software if the Sync to Host option is enabled (Figure 7-60 on page 90). However, in this mode, the loop or phrase always starts at the beginning (or at the location determined by the Sample start setting). In addition, it begins to play at the instant it is triggered, so it is up to you to trigger it “on the beat”. If you trigger it at between beats, it will play in tempo, but offset from the beat by what you played.

Position
The Position sync setting in the Sync menu (Figure 7-46 on page 79) only affects loops, and only when they are in Slice mode without mapping (“Slice” and “Map” on page 81). When a loop is in Slice mode with Position sync, it might be helpful to think of the loop as looping indefinitely, whether you are actually playing the loop or not.

When you play a note to “trigger” the loop, you are actually just “unmuting” it, and it begins to play at the position in the loop that currently matches BPM’s tempo. For example, if the loop is two bars long, and you trigger it at the second measure of your music, then it plays starting at bar two of the loop.

Loop Sync summary
Putting a loop into Slice mode and choosing Position sync gives you the highest degree of tempo synchronization because the loop will not only play in tempo, but its beats and barlines will always match the beats and barlines prescribed by the tempo.

Here’s a summary of the different loop modes and sync settings:

<table>
<thead>
<tr>
<th>Sync menu setting</th>
<th>Sync off</th>
<th>Tempo sync</th>
<th>Position sync</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sample</td>
<td>Sync setting has no effect.</td>
<td>Sync setting has no effect.</td>
<td>Sync setting has no effect.</td>
</tr>
<tr>
<td>Stretch</td>
<td>Plays at original tempo.</td>
<td>Follows tempo but does not automatically align beats.</td>
<td>Follows tempo but does not automatically align beats.</td>
</tr>
<tr>
<td>Slice</td>
<td>Plays at original tempo.</td>
<td>Follows tempo but does not automatically align beats.</td>
<td>Follows tempo and aligns beats.</td>
</tr>
<tr>
<td>Slice+map</td>
<td>No effect</td>
<td>No effect</td>
<td>No effect</td>
</tr>
</tbody>
</table>
Loop export via Drag & Drop

The Drag & Drop button (Figure 7-46 on page 79) lets you export loops and phrases into the tracks of your host software, or onto your computer desktop.

Loops and phrases are transferred as a standard audio clip. Loops that are in Slice mode with mapping ("Map" on page 81) can be dragged as MIDI data (MIDI notes) into a MIDI track, which can then trigger the mapped loop in BPM.

In either case, once the loop is placed in your host software, it is completely independent of BPM at that point, and you can treat it as regular audio or MIDI data. This opens up a world of possibilities for manipulating the raw audio or MIDI data using the features in your host software.

Dragging audio data

When you see the audio data icons shown in Figure 7-47, this means that you are dragging a standard mono or stereo audio clip. You can drag and drop it anywhere into your host software that accepts audio clips via drag and drop.

Here is a good rule of thumb: if it works from your computer desktop, it should work from BPM.

If your host makes a distinction between mono and stereo audio material and therefore places restrictions on where the audio can be placed based on the channel format, use the waveform display shown in Figure 7-46 on page 79 to determine if the loop or phrase you are dragging from BPM is mono or stereo.

Conforming to the host tempo

If the Sync to Host option is enabled ("Sync to Host" on page 90) when you perform the drag and drop operation, the loop or phrase will snap to the host's tempo when you place it in an audio track, such that it conforms to the host's time line. If your host software has the ability to snap the drag and drop operation to measures and/or beats, this will help produce rhythmically accurate results quickly.

If Sync to Host is disabled, the loop or phrase retains its original tempo when placed in the track.

Dragging MIDI data

When you see the MIDI data icon shown in Figure 7-48, this means that you are dragging a sliced, mapped loop in the form of MIDI data. Therefore, you should find a destination in your host software that accepts MIDI data, such as a MIDI track, although your host may also provide other possible destinations. For example, in Digital Performer, you could drag a MIDI loop into a clipping window.

Triggering BPM slices from the host

When a mapped MIDI loop is dropped into a MIDI track, it looks similar to the MIDI data shown in Figure 7-48. Each MIDI pitch triggers a different loop slice. If you play notes chromatically upwards from C3, you will recreate the original loop. If you play them rhythmically in a different
order, you’ll play the individual slices but the result will sound quite different from (but similar to) the original loop.

Make sure that the MIDI track is assigned to play its MIDI data output to the BPM part that holds the mapped loop. Otherwise, the MIDI data from the track will not reach the sliced mapped loop. Also, clear or bypass the loop’s Piano Roll Sequencer, so the part does not receive different MIDI input from two places at once.

**Slicing a loop**
The Clip window can be used to create slices in audio files that do not already have slices.

Sample or drag some audio into the Clip window. You’ll see controls for slicing in the lower left corner: the Slice on/off button to toggle slicing, and the pop-up menu to choose if slices will determined by **Transients** or the **Grid**. When Transients is chosen, a sensitivity slider is shown (see Figure 7-50, below); when Grid is chosen, a menu with grid settings is shown (1/4, 1/8, 1/16, etc., including dotted and triplet options).

To manually edit slices:

<table>
<thead>
<tr>
<th>To do this</th>
<th>Do this</th>
</tr>
</thead>
<tbody>
<tr>
<td>Create slice</td>
<td>Double-click in the top ruler</td>
</tr>
<tr>
<td>Move slice</td>
<td>Click and drag a slice</td>
</tr>
<tr>
<td>Lock slice</td>
<td>Right-click a slice and choose Lock</td>
</tr>
<tr>
<td>Mute slice (temporarily disable)</td>
<td>Right-click a slice and choose Mute</td>
</tr>
<tr>
<td>Delete slice</td>
<td>Right-click a slice and choose Delete</td>
</tr>
</tbody>
</table>

To audition a selection in the waveform, press the Play button at the top, next to the Sampling button, or right-click the waveform and choose Play Selection from the contextual menu. You can easily select a slice to audition it by double-clicking on the slice’s waveform.

After the loop is sliced, you can use the menu in the upper left to save the entire file as a sliced loop (Save as...) or export the slices as individual files (Export slices). Alternatively, you could export the slices directly to the current bank’s pads by clicking the Map on Pads button in the lower left.

When using the Clip window’s Map on Pads feature, it will map each slice to the current bank’s pads starting with BD1. However, if some of those
pads already contain samples and you don’t want their contents to be overwritten, you can “lock” pads by using the Pad selector grid in the browser.

**SYNTH PARAMETERS**

The Synth Parameters section of BPM window (Figure 7-53) provides settings for the currently selected bank pad or rack part. (See “Selecting a pad” on page 57 and “Selecting a part” on page 69.) The parameters discussed below apply to any BPM material that is currently loaded in the pad or part (samples, instruments, loops and phrases).

**Filter**

The filter section (Figure 7-54) provides several filter types for shaping the sound of the pad or part.

**Filter Type**

Choose the type of filter you wish to apply from the menu (Figure 7-54). BPM provides the following filter types:

<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>HP</td>
<td>High Pass</td>
</tr>
<tr>
<td>LP</td>
<td>Low Pass</td>
</tr>
<tr>
<td>BP</td>
<td>Band Pass</td>
</tr>
<tr>
<td>Rez</td>
<td>Resonant</td>
</tr>
<tr>
<td>Comb+</td>
<td>Comb filter with positive feedback</td>
</tr>
<tr>
<td>Comb-</td>
<td>Comb filter with negative feedback</td>
</tr>
</tbody>
</table>
Cutoff (Cutoff Frequency)

Turn the large Cutoff knob (Figure 7-54) to set the cutoff frequency of the filter. The cutoff frequency can be automated by sending a MIDI controller to BPM, as explained in “MIDI automation” on page 92.

Res (Resonance)

Resonance (Figure 7-54) emphasizes the cutoff frequency of the filter. Higher resonance values can significantly boost gain, so you may need to attenuate the volume of the pad or part to achieve a clean sound. Resonance can be automated by sending a MIDI controller to BPM, as explained in “MIDI automation” on page 92.

Drive

The Drive setting (Figure 7-54) sets the type and amount of distortion (if any) that's applied to the filter output. In addition to the default setting of Off, you have three different drive settings to choose from: Analog, Mild, and Strong. Once you set the distortion type, use the Drive knob to set the amount of distortion that is applied.

Filter envelope

BPM provides a dedicated envelope for filter modulation. Think of the filter envelope (Figure 7-54) as a hard-wired control signal for the filter cutoff frequency (although it can also be used as a modulation source for other parameters, too). The filter envelope provides the following conventional 4-stage controls:

<table>
<thead>
<tr>
<th>Stage</th>
<th>Name</th>
<th>Unit</th>
<th>Range</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>Attack</td>
<td>msec</td>
<td>0.00 msec to 10 seconds</td>
</tr>
<tr>
<td>D</td>
<td>Decay</td>
<td>msec</td>
<td>0.00 msec to 20 seconds</td>
</tr>
<tr>
<td>S</td>
<td>Sustain</td>
<td></td>
<td>0.00 to 1.00 (full scale)</td>
</tr>
<tr>
<td>R</td>
<td>Release</td>
<td>msec</td>
<td>0.00 msec to 20 seconds</td>
</tr>
</tbody>
</table>

Alternatively, you can choose a conventional AHD envelope from the envelope type menu (Figure 7-54):

<table>
<thead>
<tr>
<th>Envelope stage</th>
<th>Unit</th>
<th>Range</th>
</tr>
</thead>
<tbody>
<tr>
<td>Attack (A)</td>
<td>msec</td>
<td>0.00 msec to 10 seconds</td>
</tr>
<tr>
<td>Hold (H)</td>
<td>msec</td>
<td>0.00 msec to 10 seconds</td>
</tr>
<tr>
<td>Decay (D)</td>
<td>msec</td>
<td>0.00 msec to 20 seconds</td>
</tr>
</tbody>
</table>

Env (Envelope) Depth

The Env Depth knob (Figure 7-54) is like a valve that governs the amount of envelope control signal you want to apply to the filter. Positive envelope depth values open up the filter relative to the cutoff frequency; negative values close (invert) it. A value of +1.00 applies the envelope in full, and -1.00 applies the envelope in full, but completely inverted.

Velocity

Velocity (Figure 7-54) allows you to control how much affect the MIDI note-on velocity has on the triggering of the envelope. This control has a range from 0 to 1. If you wish the filter envelope to be independent of velocity, set this control to zero (0).

Amplitude Envelope

The amplitude envelope (Figure 7-56) lets you control the attack (A), decay (D), sustain (S) and release (R) characteristics of the sample, instrument, loop or phrase loaded into the currently selected pad or part. Alternatively, you can choose an AHD envelope from the menu: attack (A), hold (H) and decay (D).

![Figure 7-56: The Amplitude Envelope is provided in two forms: ADSR and AHD.](image)
ADSR envelope
The attack, decay and release parameters are time-based parameters (a length of time), whereas the sustain parameter is a level (volume) parameter. When a note is played, the envelope generator begins to rise to its full level at the rate set by the attack parameter. Upon reaching peak attack level, it begins to fall at the rate set by the decay parameter down to the volume level set by the sustain parameter. The envelope remains at the sustain level as long as the note sustains. When the note stops, level returns to zero at the rate set by the release parameter.

Below is a summary:

<table>
<thead>
<tr>
<th>Envelope stage</th>
<th>unit</th>
<th>range</th>
</tr>
</thead>
<tbody>
<tr>
<td>Attack (A)</td>
<td>msec</td>
<td>0.00 msec to 10 seconds</td>
</tr>
<tr>
<td>Decay (D)</td>
<td>msec</td>
<td>0.00 msec to 20 seconds</td>
</tr>
<tr>
<td>Sustain (S)</td>
<td>percent</td>
<td>zero to 1.00 (full scale)</td>
</tr>
<tr>
<td>Release (R)</td>
<td>msec</td>
<td>0.00 msec to 20 seconds</td>
</tr>
</tbody>
</table>

AHD envelope
The AHD envelope parameters (Figure 7-56) are all time-based parameters. When a note is played, the envelope generator begins to rise to its full level at the rate set by the attack parameter. Upon reaching peak level, it remains there for as long as the hold parameter specifies. At the end of this period, it begins to fall at the rate set by the decay parameter down to zero.

<table>
<thead>
<tr>
<th>Envelope stage</th>
<th>unit</th>
<th>range</th>
</tr>
</thead>
<tbody>
<tr>
<td>Attack (A)</td>
<td>msec</td>
<td>0.00 msec to 10 seconds</td>
</tr>
<tr>
<td>Hold (H)</td>
<td>msec</td>
<td>0.00 msec to 10 seconds</td>
</tr>
<tr>
<td>Decay (D)</td>
<td>msec</td>
<td>0.00 msec to 20 seconds</td>
</tr>
</tbody>
</table>

Pitch settings
The pitch settings (Figure 7-57) let you modify the pitch reference for the currently selected part.

Global, Semi and Fine tune
The Global knob lets you adjust pitch in semitones over a two-octave range (-25.00 to +25.00) with the precision of one cent (one one-hundredth of a semitone). This is audio transposition (not MIDI). The Semi (semitone) and Fine (fine-tune) settings (Figure 7-57) provide more precise control, transposing the pad or part in only semitones or cents, respectively. The Semi range is from -24 to +24 semitones. The Fine Tune range is from -100 to +100 cents (one semitone). The Global setting essentially combines the functionality of the other two knobs into one: it provides the two-octave range of the semi knob combined with the precision (in cents) of the Fine knob.

Pitch envelope
The pitch envelope controls (Figure 7-57) let you apply a pitch bend envelope to the pad or part. The basic shape of the envelope is shown by the graph. The Depth knob sets the amount of pitch bend to be applied by the pitch envelope (in semitones). This is the amount of transposition above or below the root note that the pitch bend will begin. The Time knob sets the amount of time it takes for the pitch bend to go from the initial transposed (depth) setting to the final root pitch of the sample, loop or instrument note.

Aux Send
The Aux Send section (Figure 7-58) provides access to the auxiliary (aux) effects busses. The three aux send knobs control the amount of signal being fed by the pad or part to the aux busses.
There are two kinds of aux effects: master and bank. A switch is provided to toggle the knobs between the master and bank aux sends. Both sets of aux sends are active simultaneously; that is, setting the switch to bank does not mute the master aux sends, or vice versa.

For details about how to set up the Aux effects, see “Effects” on page 99.

**Master aux effects**
Master aux effects busses are shared by all bank pads and rack parts, but the send levels to the busses are independent for each pad or part.

**Bank aux effects**
Bank aux effects provide a flexible way to utilize and save effects along with a kit. Bank aux effects operate similarly to the master aux effects, except bank aux effects are saved with the bank. This enables you to use an aux send to an effect from a single pad, for example, but still save the effect along with the bank.

---

**SP MODE**
BPM has four pad banks and two racks for loops and instruments. Each bank and rack has an SP Mode on/off switch:

When SP Mode is enabled for a bank or rack, BPM applies advanced DSP technology to emulate the “gritty” sound of the classic E-mu SP1200 rhythm machine, as well as the unique sample transposition behavior of the SP1200.

SP Mode only affects the bank(s) or rack(s) for which it is enabled, and it affects all audio output from the bank or rack.
TRANSPORT CONTROL AND TEMPO

BPM provides a Play and Stop button, along with a tempo setting, that allows you play all currently loaded patterns, sequences and loops in tempo with one another.

**Figure 7-60: The transport and tempo controls.**

**Play and Stop buttons**
Click **Play** and **Stop** (Figure 7-60) to start and stop playback. This includes all currently loaded banks (with kits and patterns loaded), all currently loaded instrument parts (with their accompanying sequences) and parts loaded with loops that have their individual **AutoPlay** setting enabled (see “Play/Autoplay” on page 72).

**Record, Quantize and Overdub**
The **Record**, **Quantize** and **Overdub** buttons (Figure 7-60) can be used for real-time MIDI recording directly into BPM. For complete details, see “Recording” on page 93.

**Metronome**
Click the metronome icon to toggle the metronome on or off, and drag the slider to set the metronome level.

**Tempo (BPM)**
The **Tempo** setting (Figure 7-60) lets you specify the tempo in BPM (beats per minute). Drag up or down on the text, or double-click to type in the desired tempo. All loops are time-stretched in real time to match this global tempo setting. When BPM is syncing its tempo to your host software, this setting reflects the current host software tempo setting and it cannot be changed.

**Host AutoPlay**
When the host **AutoPlay** option (Figure 7-60) is enabled, the plug-in version of BPM follows the main transports of the host software. You can also still use BPM’s Play and Stop buttons independently from the host. In other words, BPM’s play button won’t start the host, but the host’s play button will start BPM.

In the standalone version of BPM, the AutoPlay option is disabled (because there is no host software present).

**Sync to Host**
When the **Sync to Host** option (Figure 7-60) is enabled in the plug-in version of BPM, the BPM setting becomes disabled (it cannot be directly modified) and instead displays the current tempo setting of the host software. BPM follows the tempo of the host software, so that all BPM loops play in tempo with your host software tracks. Use the tempo controls in the host software to control overall tempo of both BPM and the host software tracks.

In the standalone application, when the Sync button in the transport is enabled BPM will sync to MIDI Beat Clock messages received on any of its MIDI input ports (as chosen in the **Audio and MIDI Settings > MIDI Devices** tab).

**Tap Tempo**
Click the **Tap Tempo** button (Figure 7-60) to set BPM’s tempo by tapping your mouse. This allows you to set the tempo intuitively, by “feel”, rather than by specifying a number.
Loop tempos and authentic rhythmic feel
BPM loops have been recorded and prepared with the utmost care in programming a unique, original rhythmic feel for the loop. As a result, you may sometimes hear loops with different styles that sound like they are not playing in tempo with each other. This is not because the loops are being incorrectly played by BPM. The tempo settings of the loops themselves and BPM’s tempo-matching features are extremely sophisticated, accurate and true. Instead, loops won’t necessarily always “groove” with each other, due to their unique, and possibly irregular, timing. These timing variances are an essential musical component of the loop, dutifully preserved by BPM during playback.

In cases like these, you might try applying BPM’s groove quantization or other tempo and beat matching features. These features can work wonders on loop tempos, giving you complete control over them. For example, you can quantize loops to a more precise rhythmic grid, apply the groove of one loop to another to match them, and many other beat and tempo-related operations. For details, see “Groove” on page 91 and “Saving your own grooves” on page 63.

MASTER VOLUME AND TUNE
The master section (Figure 7-61) provides general settings that affect the entire plug-in as a whole (all parts).

Global volume
The Volume setting in the master section (Figure 7-61) serves as a overall volume setting for the entire BPM plug-in. It is applied as a final, additional gain stage for BPM’s Main output.

Tune
The Tune knob (Figure 7-61) is a global tuning stage for BPM window. It is applied to the entire plug-in as a whole, in addition to any other instrument-specific tuning adjustments that have been made. For example, you could tune BPM to reference A at 442 Hz (instead of 440). The range is from 420 Hz to 460 Hz. Option/Alt-click the knob to return to the default value of 440 Hz. Double-click it to enter the desired value numerically.

If you have multiple BPM plug-ins instantiated in your software, this global tune setting affects each plug-in separately.

GROOVE
A groove consists of slight variations in the timing of the beats, along with variations (emphasis and de-emphasis) of the loudness (velocity) of beats. The groove controls in the master section (Figure 7-61) let you apply an overall groove to BPM’s playback. All patterns and slice loops are affected. Choose the desired groove from the Groove menu (Figure 7-62) and then adjust the amount of position and velocity to be applied with the Pos and Vel knobs, respectively. The range of these settings is 0.00 to 1.00, where zero is no effect and 1.00 is full effect. This allows you to apply different amounts of timing and velocity.

Figure 7-61: The Global section.

Figure 7-62: The Groove menu provides dozens of classic grooves, including MPC and LinnDrum grooves.
Custom grooves
If you have created and saved any custom grooves, they appear at the bottom of the Groove menu (Figure 7-62). See “Saving your own grooves” on page 63.

MIDI AUTOMATION
You can send MIDI continuous controller data to any BPM knob or slider to control it remotely from your MIDI controller or automate it from recorded controller data in a MIDI track in your audio sequencer.

To assign a MIDI controller to a knob or slider, right-click it. A window appears:

Choose the desired controller from the menu provided, or send the desired controller from your keyboard. As you move it, the controller data type is accepted and the window is dismissed.

To remove a controller, right-click the control and choose the None option (Figure 7-63).

Automation is assigned per pad/part
When you assign a MIDI controller as described above, it is connected to the control for the currently selected pad or part. This gives you the maximum amount of flexibility, allowing you to control multiple parts simultaneously.

MIDI automation examples
Here are a few examples of how you could use MIDI automation to control BPM.

Controlling the volume of each pad and part
To control the volume of each bank pad and rack part individually, perhaps from a MIDI controller device with faders on it, control-click or right-click its volume slider in the mixer (Figure 7-74 on page 97) and then move the desired fader on your controller to complete the assignment. Repeat this procedure for each pad and/or part you wish to control.

Controlling synth parameters
MIDI automation is an ideal way to have hands-on, real-time dynamic control over the timbre of any bank pad or rack part. Here are just a few examples:

- Control the filter cutoff
- Control filter or amplitude envelope depth

Default MIDI controllers
By default, each bank and each rack part has MIDI controller numbers 7, 10 and 11 assigned to volume, pan and expression. These assignments can be edited or removed in the Mixer view.

MIDI MODULATION
MIDI Modulation is an extension of BPM’s MIDI automation capabilities. MIDI Modulation works as a real time control that modulates a parameter’s value without changing the parameter’s setting itself. It can either add to or subtract from the parameter’s current value, while at the same time preserving the original value of the parameter.

Option/Alt-right-click to bring up the MIDI Modulation window. The MIDI Modulation window looks very much like the MIDI Control window, except this window also has a slider. For a negative modulation value, drag the slider to the left; for a positive value, drag the slider to the right.
This is useful to provide an extra degree of control and variance over the details of your sounds. For example, try using MIDI Modulation to modify the filter cutoff frequency. You can also use it to create crossfades between different controls. For example, you could assign two banks to the same controller: modulate volume on one bank with Expression (CC 11) and drag the slider to the right, and modulate volume on the other bank with Expression and drag the slider to the left. The result is that you could crossfade between the banks by moving your expression controller.

**RECORDING**

BPM lets you record into the Step Sequencer for a pad bank (Figure 7-16 on page 59), or the Piano Roll Sequencer for rack part (Figure 7-38 on page 72), from the following sources:

- The on-screen pads
- The on-screen keyboard
- A MIDI controller
- A host sequencer

**Choose the bank or part to record into**

If you are recording into a bank, click its bank button (A, B, C or D) to make it the current bank. If you are recording into a rack part, click its rack button (A or B) and then click the part you want to record into to select it.

**Viewing your record pass**

To view your record pass as you record it, click the Seq (Sequencer) display tab in the BPM window (Figure 7-1 on page 49).

**MIDI input**

If you will be recording from an external MIDI source (a MIDI controller or host sequencer), you need to route MIDI input to the bank or part you are recording.

The Route MIDI input to option in the top left corner of the BPM window (Figure 7-65) ensures that incoming MIDI data is always routed to the currently selected bank or rack part. Just make sure that the box is checked and the menu says Selected Bank/Part, as shown below. This convenient feature means you won’t have to keep changing your controller’s transmit channel as you move around in BPM.

The MIDI input menu shown in Figure 7-65 also lets you choose a specific MIDI channel. This allows you to move around in BPM while always routing the incoming MIDI to a particular Bank or Rack part. Banks A, B, C, and D respond to MIDI channels A1 through A4. (See “MIDI channel” on page 71 for an explanation of BPM’s four banks of MIDI channels.) Rack parts can be assigned to any MIDI input you want. By default, the first part in Rack A defaults to channel A5, the second part to A6, and so on, to avoid a MIDI channel conflict with the pad banks. See “MIDI channel” on page 71 for details on making part MIDI channel assignments.

If you uncheck the Route MIDI input to option (Figure 7-65), incoming MIDI data will be routed to any bank or part that is set to receive on the same channel.
Quantize
If you would like to quantize your input as you record, enable the Quantize button in BPM’s main transports (Figure 7-60 on page 90). Quantizing records the notes you play precisely on the step grid. When quantizing is off, notes are recorded exactly with the timing and feel you play them with. You can quantize them later using the TimeShift Graph Sequencer (see “TimeShift” on page 61).

Overdub
Each time BPM cycles back to the beginning of the pattern or sequence, a new record pass begins. If you would like to keep any data you have already recorded in previous passes and simply layer more new material on top of them, enable Overdub record mode in BPM’s main transports (Figure 7-60 on page 90). If you would like to wipe out the previous record pass as you record each new one, disable Overdub.

Begin recording
To begin recording, press the Record button in BPM’s main transports (Figure 7-60 on page 90). During recording, you’ll hear a synthetic click sound on the beats to help you play in rhythm. This is also an audible indication that BPM is in record mode.

To record from the on-screen bank pads (Figure 7-9 on page 55), click them.

To record from the keyboard below the rack part list (Figure 7-36 on page 70), click its keys.

To record from a MIDI controller, play the controller.

To record from your host sequencer, make sure that BPM’s Sync to Host and Host AutoPlay options (Figure 7-60 on page 90) are enabled and then start playback from the host.

Note Repeat
The Note Repeat function repeats incoming notes in metric values. This can be a useful performance tool, as well as a helpful way to record repetitive note patterns into BPM’s step sequencer.

Using Note Repeat
To enable Note Repeat, enable the Note Repeat checkbox (Figure 7-66).

The rate of the repeated notes is controlled by the Note Repeat rate menu, which ranges in metric values from 32 bars to 64th note triplets.

Repeated note velocity
By default, the velocity of the repeated notes will be the same as the note-on velocity of the initially triggered note. However, you can use polyphonic aftertouch to vary the velocity of the repeated notes; this requires a MIDI controller or a plug-in host which supports polyphonic aftertouch.

Akai MPD32 users: The MPD32’s pads are configured to use monophonic (channel) aftertouch by default. To control the velocity of repeated notes in BPM, change the pads to use polyphonic aftertouch. Refer to the MPD32 User Guide for information on how to configure your MPD32.

Record Undo
The Record Undo button in the Transport section will undo the previous record pass in BPM’s sequencer. You can simply click the button to activate it, or control it via MIDI Remote Control.
SAMPLING
In addition to its extensive drag and drop import capabilities, BPM also allows you to sample live audio input. You can sample any audio material you wish, including individual drum hits, loops or any audio phrase. Then newly sampled material can then be assigned to a pad as part of a kit, or you can load it into a part and use it as a loop or phrase. This opens a world of possibilities for creating truly unique rhythms with your own custom sounds.

BPM lets you sample audio from outside audio sources. You can also sample BPM’s main output back into itself (self-sampling).

BPM provides two ways to sample audio:
- Direct sampling into a pad
- Sampling into the Clip window

The sampling controls
The sampling controls are located at the top of the BPM window:

![Figure 7-67: The sampling controls.](image)

The BPMSampler application
To sample outside sources, such as a microphone connected to your computer's audio interface, launch the BPMSampler application. This is located side by side with the BPM standalone application in your Applications folder (Mac) or Program Files\MOTU\BPM (Windows).

![Figure 7-68: The BPMSampler application](image)

Sampling from an external source
To set up sampling from an external source:

1. In BPMSampler, choose Stereo or Mono as desired from the Configuration menu.

2. Choose File menu > Audio and MIDI Settings (Figure 7-69):

![Figure 7-69: Choosing an input to sample from.](image)

3. Click the Audio Devices tab to specify the audio device driver for your audio interface (or other audio source). This is the audio input device installed in (or connected to) your computer that you would like to sample from.

4. Choose the desired mono or stereo inputs from the Physical Inputs menus. These are the physical inputs on your audio interface that you will be sampling.
5 If you would like to monitor the inputs, choose the desired outputs from the Physical Inputs menus. Choose None if you don’t want to monitor the input.

☛ Make sure that the outputs you’ve chosen won’t cause a feedback loop.

6 Click OK.

7 Use the level meters (Figure 7-68) to set the level for the input.

8 Leave the BPMSampler applet running during your sampling session. You can quit from it when you are done.

Sampling from an audio track in your host audio software
BPM can also sample the audio output of any track in your host audio sequencer or other software. To set up sampling from your host, instantiate the BPMSampler FX plug-in on the desired track, just as you would any standard FX plug-in. The plug-in should already be present in your host’s effects plug-in menu:

Figure 7-70: To record the audio output of a track in your host software, instantiate the BPMSampler plug-in in the normal fashion for a standard effects plug-in menu.

Source
Back in BPM, choose the Source that you would like to sample from (Figure 7-67). The Source menu shows the BPMSampler input, plus BPM’s own output:

Figure 7-71: Choosing the BPMSampler as the source for sampling.

If you would like to sample BPM’s output back into itself, choose BPMSA 1 Output, where SA refers to the standalone version. Alternatively, this could be MAS (for the MAS version), VST (for the VST version), etc.

The number (1, 2, etc.) in the name of the source refers to which instance when there are multiple instances running. For example, you might have the standalone BPMSampler running, as well as the plug-in version (within your host software).

Sampling into a pad
To sample into a pad, click the desired pad and click the sampling Record button (Figure 7-67). Click Done when you are finished, or click Cancel to discard the recording.

Figure 7-72: Sampling into a pad.

☛ When sampling, be sure to use the sampling record button at the top of the window (Figure 7-67 on page 95), not the record button in BPM’s main transports (which is used for MIDI recording into the Step Sequencer).

Sampling a clip
The clip window lets you record independently from the pads. To use audio recorded in the clip window in a pad, make a selection in the waveform and then drag and drop the selection into the BPM window to any destination that accepts clips (pads, parts, etc.).

To sample a clip:
Choose the desired input from the Source menu (Figure 7-71).

2 Click the Clip button (Figure 7-67 on page 95). The Clip window appears (Figure 7-73).

3 Confirm the source from the menu provided.

4 Click the Sampling button to begin sampling.

5 Click the Sampling button again to stop.

6 Select the desired portion of the waveform, or double-click to select all.

7 Press Command/Control-C to copy the selected waveform and then paste the selection into the sample editor (see “Paste” on page 67), OR

8 Hold down Shift-Option/Alt and then drag the selection to any destination in the BPM window that accepts audio clips.

MIXING

The Mixer (Figure 7-74) provides a complete environment for mixing all components of BPM output.

Accessing the mixer
To access the Mixer, click the Mix display tab in the BPM window (Figure 7-1 on page 49).

Bank and Rack mixer tabs
Click a Bank or Rack mixer tab (Figure 7-74) to view the individual mixer channel strips for the each bank pad or rack part. Each bank and rack has its own tab.

Channel strips
The pad and part channel strips (Figure 7-74) provide conventional mixer controls for volume, pan, mute (m), solo (s), and output assignment.
 Outputs

The Output channel strip setting (Figure 7-74) let you assign each part to one of 17 possible stereo output pairs (main outs plus 16 stereo aux outputs). Each output pair can be assigned to (or routed by your host audio software to) a pair of physical outputs on your audio hardware. This provides you with a great deal of flexibility in sub-mixing BPM’s four banks, two racks and unlimited parts.

The list of stereo pairs that you see in each Outputs menu depends on the situation in which you are running BPM.

Multiple outputs and plug-in operation

If you are running BPM as a plug-in, the output menu displays whatever outputs are made available to the plug-in by your host software. For example, in Digital Performer, you will see pairs of busses, as supplied by Digital Performer’s current studio configuration (Setup menu). Your host software allows you to map the busses to the physical outputs on your audio hardware.

Master mixer tab

Click a Master mixer tab (Figure 7-74) to view the master channels for each bank pad or rack part. This tab also displays BPM’s master output channel and three Aux bus channels, as shown below.

Bank and rack master channels

The bank and rack master channels control the overall output of each bank and rack. The FX button provides direct access to the bank/rack effects. You can assign each bank or rack to its own independent audio output pair.

Aux channels

The three Aux (auxiliary) channels (Figure 7-76) serve as independent busses with their own effects processing, volume and pan, similar to a conventional mixing console. Use the Aux sends (see “Aux Send” on page 88) to assign bank pads or rack parts to them. Apply the desired aux channel effects (Figure 7-77 on page 99) via the FX button, and use the desired level and pan. The aux channel
has no output assignment because it is fed back into the master channel (at the top of the channel, before master effects).

Master channel
The master channel (Figure 7-76) provides a final, global mix stage for BPM’s main stereo output. The FX button provides direct access to the master effects (Figure 7-77 on page 99). The output assignment for the standalone version of BPM is made in the Audio and MIDI Settings window (Figure 5-6 on page 32). When running BPM as a plug-in, the master output assignment is handled by the host software.

EFFECTS
BPM provides unlimited effects slots at many points in its signal chain, from individual sample layers in a pad, all the way up to master effects on the master output fader. You can apply unlimited effects independently to the following BPM elements:

- Pad layers
- Pads
- Rack parts
- Rack presets
- Banks
- Racks
- Aux busses
- Bank aux busses
- Master fader

Accessing effects
To access BPM’s effects (Figure 7-77), click the FX display tab in the BPM window (Figure 7-1 on page 49).

Effects tabs
To view the effects for a pad, part, bank or rack, select it and then click its tab in the Effects display (Figure 7-77). To view the effects for the aux busses or master fader, click their corresponding tab at any time.

Bypassing a tab
Use the tab bypass button (Figure 7-77) to temporarily bypass all effects currently loaded in the tab.

Adding, deleting, bypassing and replacing effects slots
To add an effect to the list, click the Add FX button (Figure 7-77). Each effect slot has its own bypass and delete button. If an effect has more parameters than the slot can display at one time, use the slot’s...
next/previous parameter buttons to access them. To replace an existing effect with a different one, right-click its name to open the FX browser.

**Unlimited effects slots**
You can add an unlimited number of effects to the effect slot list. Use the scroll bar to access the entire list of effects. Note that signal flows from top to bottom in the list, so order your effects accordingly.

**The effects browser**
When you click the Add FX button (Figure 7-77), you’ll see BPM’s multi-column effects browser (Figure 7-78), where effect presets are conveniently organized by category and sub-category.

**The effects**
BPM provides dozens of included advanced, professional quality effects. For details about each effect and its presets, see Appendix B, “Effects” page (239).

**Effect controls**
Each effect has a unique set of controls. You can adjust them directly in the effect slot. Drag them to adjust their setting with the mouse. Double-click to enter values numerically. Right-click to assign automation, as explained in “MIDI automation” on page 92. For details on the settings for each specific effect, see Appendix B, “Effects” page (239).

**Sync**
Some effects have parameters, such as delay taps, that can be synced to BPM’s tempo (or the tempo of your host). To do so, enable the Sync button (Figure 7-77). Doing so changes the Effect controls, allowing you to adjust timing via a linear time reference (such as seconds/milliseconds) or a beat-based time reference (fractions or multiples of BPM’s beat and tempo).

**Preset effects**
Preset effects (Figure 7-77) are similar to pad/part effects in that they apply to the currently selected pad or part. However, they differ in that they represent any effects that have been saved as part of the preset loaded from BPM’s preset library. The preset tab gives you access to these original, saved effects.

If you add preset effects to a preset, you must remember to save them as part of a bank (see “Banks” on page 106).

**Pad layer effects**
When you program multiple sample layers on a pad, BPM lets you apply independent effects to each pad layer, if you wish. Because pad layer effects are so intimately tied to layer programming, they are not accessed through the Effects tabs shown in Figure 7-77. Instead, you can access them in the Pad Editor effects tab (Figure 7-32 on page 68).
SONG ARRANGING
BPM provides advanced features for arranging rhythm beds for entire songs, for both studio production and live performance on stage. Before diving into these features, it will help to review the following terminology:

- **Pattern** — programmed notes and controllers in a bank’s Step Sequencer.
- **Sequence** — programmed notes in a rack part’s Piano Roll Sequencer.
- **Scene** — a snapshot of the current pattern or sequence loaded in each bank or rack part. The scene includes all four banks and both racks.
- **Song** — scenes strung together sequentially.

**Patterns and sequences**
Patterns and sequences are very similar: they are essentially short MIDI sequences that trigger drum sounds (in a kit) or notes in an instrument (or slices in a sliced loop). Therefore, for the rest of this discussion, we’ll refer to banks and patterns to simplify the explanation, but note that the discussion also applies to both banks/patterns and rack parts/sequences, unless otherwise noted.

As explained in “Patterns” on page 58, each bank holds sixteen possible patterns, one of which is the current pattern. Similarly, each Rack Part can hold sixteen sequences.

Here’s a summary:

- Banks have sixteen possible patterns.
- Rack parts have sixteen possible sequences.
- One sequence or pattern plays at a time for each bank and part.
- The sounds being played by the pattern or sequence remains the same when switching patterns or sequences. In other words, the kit, slice loop or instrument preset loaded into the bank or rack part does not change when you change the pattern or sequence. Only the pattern or sequence changes.

The above concepts serve as a basis for the next element of song-building: **Scenes**.

**SCENES**
A Scene is a snapshot of the current pattern or sequence loaded in each bank or rack part. The scene includes all four banks and both racks. There are sixteen scenes available in each instance of BPM, accessed via the Scene menu (Figure 7-79). Only one scene is active at a given time.

![Scene menu](image)

The controls for the Scene menu are similar to those in the Pattern menu (“Patterns” on page 58), except that there are two copy functions, explained below.

**Copy Scene**
The *Copy Scene* button (Figure 7-79) performs a “deep copy” that includes pattern mapping and pattern contents.

**Mirror Scene**
The *Mirror Scene* button (Figure 7-79) performs a “shallow copy” that only includes pattern mapping (not pattern contents).
Exporting a scene
You can export a scene as a WAVE file to your host software or your computer desktop with the following drag and drop technique: click the word Scene above the Scene menu (Figure 7-79) and then drag to your host or desktop.

SCENE EDITOR
The Scene Editor (Figure 7-80) lets you program which pattern or sequence will play for each bank and rack part. You can set up different combinations for each scene, and then switch scenes on the fly to call up across-the-board combinations of bank patterns and part sequences.

Accessing the Scene Editor
To access BPM’s Scene Editor (Figure 7-80), click the Scene tab in the BPM window (Figure 7-1 on page 49).

Mapping patterns and sequences
In the Scene Editor, each bank and rack part has a column, and each scene has a row. The number shown at the intersection of a row and column is the pattern (or sequence) that will play for that bank or part in that scene. For example, if a 4 is shown at the intersection of Scene 3 and Bank C, that means Bank C’s Pattern #4 will play during Scene 3.

To change the pattern or sequence in any cell, click it and choose the desired pattern or sequence from the pop-up menu.

Alternatively, you can change the pattern or sequence for the current bank or rack part from the Pattern menu (Figure 7-15 on page 58). If so, you’ll see the corresponding cell in the Scene Editor update as well.

By default, each scene contains the patterns of the same number — e.g., scene 1 has pattern 1 loaded in each bank, scene 2 has pattern 2 loaded in each bank, etc.

Using scenes to build songs
Scenes allow you to program up to sixteen “building blocks” for your song. Each scene can be completely different, although in most common applications, you will have common patterns and sequences among scenes. Certain elements may remain the same across different sections of your song, such as the basic kit (kick, snare, hat, etc.), whereas other elements, such as percussion, might change a lot across different scenes.
LIVE MODE
Once you’ve programmed two or more scenes, click the Live button (Figure 7-81) to enter Live mode. In Live mode, you can trigger scenes using either a MIDI keyboard or BPM’s sixteen pads. Each pad displays its scene name. The scenes are assigned chromatically beginning at C1: Scene 1 is triggered by C1, Scene 2 by C#1, and so on. You can send these MIDI triggers on any MIDI channel.

Scene trigger options
Click the options tab in the Scene Editor (Figure 7-80) to access the scene triggering options.

Trigger mode
The trigger mode menu (Figure 7-82) provides options that work similarly to Latch mode for loops.

<table>
<thead>
<tr>
<th>Trigger Mode</th>
<th>What happens</th>
</tr>
</thead>
<tbody>
<tr>
<td>Immediate</td>
<td>Plays immediately, as soon as the scene is triggered.</td>
</tr>
<tr>
<td>Next Beat</td>
<td>Begins playing at the next beat</td>
</tr>
<tr>
<td>Next Bar</td>
<td>Begins playing at the downbeat of the next measure.</td>
</tr>
</tbody>
</table>

Sync position
The Sync menu (Figure 7-82) determines where scenes start when they are triggered.

<table>
<thead>
<tr>
<th>sync setting</th>
<th>What it does</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tempo</td>
<td>The scene follows tempo, but not position. Patterns and sequences always start at the beginning.</td>
</tr>
<tr>
<td>Position</td>
<td>The scene starts at the current playback position, wherever it is.</td>
</tr>
</tbody>
</table>

Latch
Choose True from the Latch menu (Figure 7-82) if you want the scene to continue playing, even after you lift your finger from the pad or MIDI controller key. Choose False if you only want it to play while you hold your finger down.

Exiting Live mode
To exit Live mode, disable the Live button (Figure 7-81). Doing so returns you to BPM’s normal programming state, where only one scene plays at a time, continuously.
SONG MODE
Once you’ve programmed two or more scenes, click the Song button (Figure 7-83) to enter Song mode. In Song mode, scenes can be placed end-to-end to create a sequential timeline. One scene plays at a time, and each scene starts at its beginning.

Accessing the Song Editor
To access BPM’s Song Editor (Figure 7-83), click the Song tab (Figure 7-1 on page 49).

Building a song
To build a song, drag and drop scenes from the sixteen pads into the Song Editor, as shown in Figure 7-83. When you first drop the scene, it snaps to the timeline at its original length. If you position the cursor over the right edge of the scene, the cursor changes and you can drag the right edge of the scene to change its length (longer or shorter). To move the scene, drag it left or right. To delete a scene, click it to select it and hit the delete key. Or right-click and choose Delete from the menu.

Timeline
The song timeline displays time in measures. You can zoom the timeline in or out by clicking on it and then dragging vertically. The timeline is synchronized to the host when running BPM as a plug-in.

Figure 7-83: Song Editor.
FILE MENU
The File menu (Figure 7-1 on page 49) provides extensive support for loading and saving BPM sounds, patterns, banks and other basic elements of BPM operation.

Performances
A performance is like a “snapshot” of the BPM window. It saves the entire window in its current state, except for the actual samples being used. A performances includes all preset parameters and all global parameters. The performance includes the preset (sound) for each pad and part, all pad/part settings, all patterns and sequences, etc. Essentially, if you save a performance and then load it again later, it will hear exactly the same as the originally saved performance.

If you are using BPM as a plug-in, it is not necessary to save a performance if the BPM settings you have made are only used in the current project you have open in your host audio software.

Because BPM operates as a plug-in, your host audio software will save all current BPM settings with the project (just like it does for other plug-ins). Only destructive edits made to the samples need to be saved independently.

Performances are a powerful and convenient way to transfer BPM settings to other projects, clients, colleagues, and even other host applications.

Load Performance
Load Performance (Figure 7-84) lets you locate and open a previously saved performance on disk.

Save Performance
Save Performance (Figure 7-84) saves any changes that have been made in the BPM window to the last-saved performance. If a Performance hasn’t been saved yet, BPM prompts you name the new performance and choose a location on disk for saving.

Save Performance As
Save Performance As (Figure 7-84) lets you save the performance as a separate file on disk with a different name.

Save Performance And Samples As
Save Performance And Samples As (Figure 7-84) lets you save the performance as a separate file on disk with a different name, along with all of the audio files you’re currently using.

Clear Performance
Clear Performance (Figure 7-84) removes the current performance settings from the BPM window.

Renaming a performance
To rename a saved performance, simply rename the performance file on your hard drive.
Banks
The bank-related commands in the File menu (Figure 7-84) apply to BPM’s four pad banks. The commands operate on the current bank (A, B, C or D), as determined by the currently selected bank button (Figure 7-9 on page 55). The operate similarly to the Load, Save As and Clear commands for Performances (above). Keep in mind that saved banks include the following data:

- The bank’s currently loaded kit (see “Kits” on page 50)
- The bank’s effects (see “Effects” on page 99)
- The bank’s sixteen patterns (see “Patterns” on page 58)

Patterns+Kits
The 
Load Pattern+Kit and Save Pattern+Kit
commands (Figure 7-84) operate on the pattern and kit for the current bank. They allow you to load and save a pattern and kit combination as a single preset.

Kits
The 
Load Kit, Save Kit and Clear Kit
commands (Figure 7-84) operate on the current bank. They allow you to save, load and clear your own kit presets. These commands do not include the actual sample data in the saved preset. Instead, they simply save pointers to the sample data in the BPM UFS libraries (or your own custom samples save on your hard drive, if any). The 
Save Kit and Samples As
command allows you to include the actual samples in the saved kit preset. This makes the preset much larger on disk, but it ensures that the samples are present when the preset is reloaded. This can be very useful when sharing kit presets with colleagues or moving them from one computer to another.

Load from MachFive Program
The 
Load from MachFive Program
command (Figure 7-84) lets you load kit sounds from a program created in MachFive (Version 2 or higher).

Oscillators
The 
Load Oscillator and Save Oscillator
commands (Figure 7-84) operate on the oscillator (drum synth settings) for the currently selected bank pad. They allow you to load and save the drum synth sound as a preset on disk. If you save them in the default location (that first appears in the file navigator when you save the preset), the preset will appear at the bottom of the Drum Synthesizer preset menu (Figure 7-33 on page 68 and Figure 7-35 on page 69).

Pads
The 
Load Pad and Save Pad
commands (Figure 7-84) operate on the currently selected bank pad. They allow you to load and save all the settings for the pad (including all layers, layer effects, volume, pan, pad effects, etc.) as a preset on disk.

Patterns
The 
Load Current Pattern and Save Current Pattern As
commands (Figure 7-84) operate on the pattern for the current bank (or the sequence for the current rack part). They allow you to save and load your own patterns/sequences as presets. These commands do not include any actual kit sounds, just pattern data.

Import MIDI In Current Pattern
The 
Import MIDI In Current Pattern
command (Figure 7-84) lets you import any MIDI file into the current bank pattern or rack part sequence. Importing MIDI files works best when using single-channel MIDI files of a reasonable length. This command produces the same results as dragging and dropping the MIDI file, as explained
in “Drag and drop into the Step Sequencer” on page 56 and “Drag and drop into the Piano Roll Sequencer” on page 74.

**Pad Sample**  
*Save Pad Sample As* saves the audio file loaded in the current pad’s selected layer.

**Export commands**  
The Export commands (Figure 7-84) allow you to export the various items either as MIDI or audio data, as indicated by the name of the command.

**Preferences**  
See “Preferences”, below.

**PREFERENCES**  
There are three preference panes: Main, Mapping, and Remote.

**Main**  
The Main Preferences command (Figure 7-84) provides several self-explanatory options for recording, scrolling and pads, as shown below in Figure 7-85.

![Image of Main preferences](image)

**Mapping**  
The grid of numbers represents the MIDI note numbers assigned to each pad. Assign the desired notes, then click *Save* to save a pad template. If you would like to use the mapping that’s currently displayed as your default, click *Save As Default*. To load a pad template from disk, click *Load*.

![Image of Mapping preferences](image)

**MIDI Remote Control**  
*MIDI Remote Control* provides a way to control BPM from your MIDI controller. MIDI Remote Control assignments directly control the items currently shown in the BPM user interface, enabling extensive control over BPM’s operations from your MIDI controller.

For example, you can use a single MIDI CC to control the Filter Cutoff knob regardless of which bank or rack part is currently selected. Additionally, many parts of BPM’s user interface can be controlled remotely, such as the display tabs (Sequence, Edit, FX, etc.).

**Configuring MIDI Remote Control**  
To configure the MIDI Remote Control assignments, open the BPM Preferences window and select the Remote icon, as shown in Figure 7-87.
To change an assignment choose *MIDI CC* or *MIDI Note* as the Event Type, then type the CC number or note number in the Event Value column. Alternatively, press the MIDI Learn button, then send the desired MIDI CC or MIDI note from your MIDI controller.

When you wish to save your changes, press the *Save* button.

Disabling MIDI Remote Control
To disable MIDI Remote Control, deselect *Enable MIDI remote*.

When to use MIDI Remote Control and when to use MIDI Automation
MIDI Remote Control and MIDI Automation perform similar functions, but are used for different purposes.

- If you want to use a single MIDI CC to always control the parameter that you're currently viewing, use MIDI Remote Control.
- If you want a specific parameter to be controlled by a MIDI controller regardless of whether it is currently shown or not, use MIDI Automation. This is necessary if you want to record part-specific automation in your host sequencer.

### DRAG & DROP

BPM provides extensive support for drag & drop import and export of both MIDI and audio data.

#### Import

The following areas of the BPM window are targets for drag & drop import:

<table>
<thead>
<tr>
<th>Drag &amp; drop target</th>
<th>Format</th>
<th>For more information</th>
</tr>
</thead>
<tbody>
<tr>
<td>Individual sample layers</td>
<td>Audio</td>
<td>“Loading multiple samples into a pad” on page 63</td>
</tr>
<tr>
<td>Individual pads</td>
<td>Audio</td>
<td>“Dragging and dropping into a pad” on page 56</td>
</tr>
<tr>
<td>Sample Editor</td>
<td>Audio</td>
<td>“Drag and drop in the sample editor” on page 66</td>
</tr>
<tr>
<td>Pad bank</td>
<td>MIDI</td>
<td>“Loading a kit into a bank” on page 55</td>
</tr>
<tr>
<td>Step Sequencer</td>
<td>MIDI</td>
<td>“Drag and drop into the Step Sequencer” on page 56</td>
</tr>
<tr>
<td>Piano Roll Editor</td>
<td>MIDI</td>
<td>“Drag and drop into the Piano Roll Sequencer” on page 74</td>
</tr>
<tr>
<td>Rack part list</td>
<td>Audio</td>
<td>“Drag and drop into the part list” on page 70</td>
</tr>
</tbody>
</table>

Target areas that can accept what you are currently dropping into BPM will highlight with a border when the cursors hovers over them.

#### Export

BPM provides the following drag and drop export features:

<table>
<thead>
<tr>
<th>Drag &amp; drop item</th>
<th>Format</th>
<th>For more information</th>
</tr>
</thead>
<tbody>
<tr>
<td>Loops</td>
<td>Audio &amp; MIDI</td>
<td>“Loop export via Drag &amp; Drop” on page 84</td>
</tr>
<tr>
<td>Pattern</td>
<td>Audio &amp; MIDI</td>
<td>“Exporting a pattern” on page 58</td>
</tr>
<tr>
<td>Scene</td>
<td>Audio</td>
<td>“Exporting a scene” on page 102</td>
</tr>
</tbody>
</table>
APPENDIX A  Sound and Pattern Library

OVERVIEW
BPM provides an extensive 19 GB urban rhythm sound library. Here is a brief summary of this comprehensive collection of sounds:

- Over 19 GB of all-new, never before released loops, samples and beats
- Over 10,000 individual samples
- Over 1,000 new drum and percussion loops
- 24-bit 96 kHz audio quality
- Mastered at Sterling Sound, NYC by top mastering engineer Chris Gehringer
- Over 200 drum kits + patterns organized by style categories (Beat City, Old School, etc.)
- Over 100 multi-sampled urban instruments, including piano, bass, guitars, synths, pads and others
- Comprehensive percussion samples, patterns and loops
- Includes Beat Box Anthology, a comprehensive library of sounds from 80 classic drum machines
- Hundreds of patterns in many styles (hip hop, R’n’B, house, electro, techno, funk, soul, pop, rock, etc.)
- Play any pattern in any style with any drum kit (included or programmed) for virtually infinite combinations
- Load any MOTU instrument sound from MachFive, Ethno, Electric Keys, etc.
- Load any UVI instrument sound
- Add new sounds with BPM Expander packs and UVI SoundCards from UVISoundSource.com

CREDITS
Sound Design / Beat Production / Consulting
Eric K. Roz
for Black Rose Corporation
www.eric-k-roz.com

Mastering
Chris Gehringer
Sterling Sound, New York
www.sterling-sound.com

BPM PRESETS
This chapter provides a list of BPM presets. For information on how to access presets in the browser, see “Using the BPM sound library” on page 51.

1 — Kit+Pattern ........................................ 110
2 — Kit ................................................. 113
3 — Pattern .......................................... 116
4 — Loop ................................................ 122
5 — Sound ........................................... 132
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BEAT BOX ANTHOLOGY PRESETS
The following sections list Beat Box Anthology presets. For information on how to access these presets, see “Using Beat Box Anthology presets” on page 53.

7 — Anthology Kit+Pattern .......................... 169
8 — Anthology Kit ................................. 169
9 — Anthology Pattern .......................... 169
10 — Anthology Loop ............................. 171
11 — Anthology Sound ........................... 178
12 — Anthology Instruments ................. 234
<table>
<thead>
<tr>
<th>Kit+Pattern</th>
<th>ELECTRO</th>
<th>Beat City</th>
</tr>
</thead>
<tbody>
<tr>
<td>BIG BEAT</td>
<td>125—Elektrik (8 patterns)</td>
<td>081—Five Balloons.btpk</td>
</tr>
<tr>
<td></td>
<td>126—Du Chic (7 patterns)</td>
<td>082—Jean Live.btpk</td>
</tr>
<tr>
<td></td>
<td>126—The Winner (8 patterns)</td>
<td>082—Massive Stone A.btpk</td>
</tr>
<tr>
<td></td>
<td>127—Electrophonic (8 patterns)</td>
<td>082—Massive Stone B.btpk</td>
</tr>
<tr>
<td></td>
<td>127—Evilastic (8 patterns)</td>
<td>092—Low Ride A.btpk</td>
</tr>
<tr>
<td></td>
<td>128—Lovin Her (7 patterns)</td>
<td>092—Low Ride B.btpk</td>
</tr>
<tr>
<td></td>
<td>129—By Law (7 patterns)</td>
<td>095—Kelly Mouth.btpk</td>
</tr>
<tr>
<td></td>
<td>130—Cat Beazzz (8 patterns)</td>
<td>095—Space Trive.btpk</td>
</tr>
<tr>
<td></td>
<td>130—Gamerz (7 patterns)</td>
<td>098—Before the Show A.btpk</td>
</tr>
<tr>
<td></td>
<td>130—Robotix (8 patterns)</td>
<td>098—Before the Show B.btpk</td>
</tr>
<tr>
<td></td>
<td>131—Hemisphere (7 patterns)</td>
<td>098—Locks in the City A.btpk</td>
</tr>
<tr>
<td></td>
<td>135—Venus (8 patterns)</td>
<td>098—Locks in the City B.btpk</td>
</tr>
<tr>
<td></td>
<td>136—After Hall (8 patterns)</td>
<td>098—London Jam A.btpk</td>
</tr>
<tr>
<td></td>
<td>136—Pacific (7 patterns)</td>
<td>098—London Jam B.btpk</td>
</tr>
<tr>
<td></td>
<td>137—Clubtrance (7 patterns)</td>
<td>099—4 Sky A.btpk</td>
</tr>
<tr>
<td></td>
<td>138—Spice Fire (8 patterns)</td>
<td>099—4 Sky B.btpk</td>
</tr>
<tr>
<td></td>
<td>140—Speciality (8 patterns)</td>
<td>100—Electro Tape A.btpk</td>
</tr>
<tr>
<td></td>
<td>143—Uranium (7 patterns)</td>
<td>100—Electro Tape B.btpk</td>
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<tr>
<td></td>
<td>145—Saturdays (8 patterns)</td>
<td>100—Funky Moisha A.btpk</td>
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<tr>
<td></td>
<td>155—Overload (7 patterns)</td>
<td>100—Funky Moisha B.btpk</td>
</tr>
<tr>
<td></td>
<td>155—Reco (7 patterns)</td>
<td>100—Killa System.btpk</td>
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<tr>
<td>HARD TRANCE</td>
<td>131—Hemisphere (7 patterns)</td>
<td>100—LA Century.btpk</td>
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<td></td>
<td>135—Venus (8 patterns)</td>
<td>100—Military Dance.btpk</td>
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<tr>
<td></td>
<td>136—After Hall (8 patterns)</td>
<td>100—Roots Tree.btpk</td>
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<tr>
<td></td>
<td>136—Pacific (7 patterns)</td>
<td>101—Zapan Club A.btpk</td>
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<tr>
<td></td>
<td>137—Clubtrance (7 patterns)</td>
<td>101—Zapan Club B.btpk</td>
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<tr>
<td></td>
<td>138—Spice Fire (8 patterns)</td>
<td>104—Clappin Tap.btpk</td>
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<tr>
<td></td>
<td>140—Speciality (8 patterns)</td>
<td>104—Missle Command A.btpk</td>
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<tr>
<td></td>
<td>143—Uranium (7 patterns)</td>
<td>104—Missle Command B.btpk</td>
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<tr>
<td></td>
<td>145—Saturdays (8 patterns)</td>
<td>106—My Game.btpk</td>
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<tr>
<td></td>
<td>155—Overload (7 patterns)</td>
<td>120—Boosta Piano.btpk</td>
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<tr>
<td>HIP HOP-RNB-BPM V1</td>
<td>Acoustic Mood</td>
<td>Big Star</td>
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<tr>
<td></td>
<td>079—Red Pain A.btpk</td>
<td>080—Egyptian Tim A.btpk</td>
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<tr>
<td></td>
<td>079—Red Pain B.btpk</td>
<td>080—Egyptian Tim B.btpk</td>
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<td>082—CIA Smooth.btpk</td>
<td>082—Black Evil A.btpk</td>
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<td>082—Secret FBI.btpk</td>
<td>082—Black Evil B.btpk</td>
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<td>085—Z Rock.btpk</td>
<td>082—Shynese.btpk</td>
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<td>082—Voodood Riddim A.btpk</td>
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<tr>
<td></td>
<td>089—One Way B.btpk</td>
<td>082—Voodood Riddim B.btpk</td>
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<td>083—Empire A.btpk</td>
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<td>090—Dark Soul.btpk</td>
<td>083—Empire B.btpk</td>
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<tr>
<td></td>
<td>090—Doctor Hyde A.btpk</td>
<td>083—Money Money.btpk</td>
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<tr>
<td></td>
<td>090—Doctor Hyde B.btpk</td>
<td>085—You and Me.btpk</td>
</tr>
<tr>
<td></td>
<td>091—Phat Rock.btpk</td>
<td>085—Fizzle A.btpk</td>
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<tr>
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<td>092—Jungle West.btpk</td>
<td>085—Fizzle B.btpk</td>
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<td></td>
<td>092—Street Light A.btpk</td>
<td>089—Candy Wood A.btpk</td>
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<td>092—Street Light B.btpk</td>
<td>089—Candy Wood B.btpk</td>
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<td>092—Underworld.btpk</td>
<td>090—Big Life.btpk</td>
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<td>093—Eden Power A.btpk</td>
<td>090—Dark Hood.btpk</td>
</tr>
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<td>093—Eden Power B.btpk</td>
<td>092—Kimmy.btpk</td>
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<td>096—New Frito Shock.btpk</td>
<td>092—Sunset Trip A.btpk</td>
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<tr>
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<td>096—Very Deep.btpk</td>
<td>092—Sunset Trip B.btpk</td>
</tr>
<tr>
<td></td>
<td>100— straight Way.btpk</td>
<td>096—Paradise A.btpk</td>
</tr>
<tr>
<td></td>
<td>101—Rage Cave.btpk</td>
<td>096—Paradise B.btpk</td>
</tr>
<tr>
<td></td>
<td>104—Amazon A.btpk</td>
<td>097—Jeezo A.btpk</td>
</tr>
<tr>
<td></td>
<td>104—Amazon B.btpk</td>
<td>097—Jeezo B.btpk</td>
</tr>
<tr>
<td></td>
<td>104—Jamaica City.btpk</td>
<td>097—La Belle A.btpk</td>
</tr>
<tr>
<td></td>
<td>115—Smile.btpk</td>
<td>097—La Belle B.btpk</td>
</tr>
</tbody>
</table>

**APPENDIX A: SOUND AND PATTERN LIBRARY**
APPENDIX A: SOUND AND PATTERN LIBRARY

079-Dirty Teeth A.btpk
079-Dirty Teeth B.btpk
082-Pump the Rolls A.btpk
082-Pump the Rolls B.btpk
082-Under Floor A.btpk
082-Under Floor B.btpk
083-Loud Cloud.btpk
085-Queen Bridge.btpk
086-Dentist.btpk
086-White Line A.btpk
086-White Line B.btpk
089-Foxy Night.btpk
090-Don't Play A.btpk
090-Don't Play B.btpk
092-Dont Touch.btpk
092-Dont Touch.btpk
092-Down with the King.btpk
092-Smoke Road Mdn A.btpk
092-Smoke Road Mdn B.btpk
092-Smoke Road Vnl.btpk
092-Waiting Room.btpk
093-Baby Cycle A.btpk
093-Baby Cycle B.btpk
094-Steel Diamond A.btpk
094-Steel Diamond B.btpk
096-Daddy Donkey A.btpk
096-Daddy Donkey B.btpk
100-Farm Food A.btpk
100-Farm Food B.btpk
100-One Two A.btpk
100-One Two B.btpk
100-Tom Island.btpk
101-Serenity A.btpk
101-Serenity B.btpk
103-Big Fire A.btpk
103-Big Fire B.btpk
105-Baya Dance.btpk
105-First Splash A.btpk
105-First Splash B.btpk
South
075-4x4.btpk
075-Ambassador.btpk
079-Boom Heart A.btpk
079-Boom Heart B.btpk
080-Hacienda A.btpk
080-Hacienda B.btpk
082-Not Guilty A.btpk
082-Not Guilty B.btpk
082-Saint Louis A.btpk
082-Saint Louis B.btpk
085-Back the F up.btpk
086-Shake It.btpk
092-Las Palmas.btpk
093-For My Homies A.btpk
093-For My Homies B.btpk
095-Dusty Bass A.btpk
095-Dusty Bass B.btpk
095-Generic.btpk
096-All Starz.btpk
096-Electric Lya.btpk
096-Train Station.btpk
098-Let Me See A.btpk
098-Let Me See B.btpk
099-Tribuszone.btpk
100-Domi Nos Party.btpk
100-Fantasy Dream A.btpk
100-Fantasy Dream B.btpk
103-Spacial Tour A.btpk
103-Spacial Tour B.btpk
110-Zino A.btpk
110-Zino B.btpk
115-Taop A.btpk
115-Taop B.btpk
120-Kemockey.btpk
132-Run Run A.btpk
132-Run Run B.btpk
139-K-Billy A.btpk
139-K-Billy B.btpk
Various
060-First Floor.btpk
064-Keishally.btpk
076-Like This.btpk
082-On and On.btpk
082-Tell Me Why.btpk
082-Think About Me.btpk
085-Midnight Glock A.btpk
085-Midnight Glock B.btpk
086-B.R.C. A.btpk
086-B.R.C. B.btpk
086-Jumpin Frog.btpk
089-Diamond.btpk
089-Sad Day.btpk
089-What do you Think.btpk
090-All is Here A.btpk
090-All is Here B.btpk
West Coast
070-Mo A.btpk
070-Mo B.btpk
076-One Dollar A.btpk
076-One Dollar B.btpk
082-Reggae Like A.btpk
082-Reggae Like B.btpk
085-Flame A.btpk
085-Flame B.btpk
087-Hood Child A.btpk
087-Hood Child B.btpk
090-Cheese A.btpk
090-Cheese B.btpk
093-You Know.btpk
095-One Day A.btpk
095-One Day B.btpk
095-Spanish Street.btpk
096-Escalade A.btpk
096-Escalade B.btpk
## APPENDIX A: SOUND AND PATTERN LIBRARY

### HOUSE
- **Influence** (8 patterns)
- **On Tour** (7 patterns)
- **Dolly G** (7 patterns)
- **Deep House** (7 patterns)
- **Screen Light** (8 patterns)
- **Tribal House** (8 patterns)
- **Soft Club** (8 patterns)
- **Survivor** (8 patterns)

### JUNGLE-DRUM BASS
- **Nir Wanna**
- **Bat Jazz**
- **Lion Party**
- **On Demand**
- **Blank Box**
- **Da Bun**
- **Density**
- **Domicide**
- **Fun Station**
- **Homies Nation**
- **Madison Av**
- **Two Space**
- **Go To**
- **Jungle End**

### MINIMAL
- **Ace T** (7 patterns)
- **Precious** (7 patterns)
- **Arcadia** (7 patterns)
- **Morning Flat** (7 patterns)
- **Wild Beat** (8 patterns)
- **Mekanism** (8 patterns)
- **Mentalism** (8 patterns)
- **Minimal** (7 patterns)
- **The Place** (8 patterns)
- **Panorama** (6 patterns)

### PROGRESSIVE
- **Barcelona** (8 patterns)
- **Cardiod** (7 patterns)
- **Berlin Wall** (8 patterns)
- **Hahan** (7 patterns)
- **Judge** (8 patterns)
- **Lost Road** (8 patterns)
- **Motivation** (7 patterns)
- **Oriental** (7 patterns)
- **Progression** (7 patterns)
- **Way Out** (8 patterns)

### RAGGA
- **Coolness**
- **Expert**
- **Field Old**
- **Hey You**
- **Phat So**
- **Raggan Vader**
- **Smoke a Bell**
- **Tribal Muffin**

### TRIP HOP
- **Slow Night**
- **Welcome Home**
- **Face**
- **Inside**
- **Simple Plan**
- **Kashmir**
- **Tazzer Beat**
- **Hope**
- **Try2**
- **Outside**
- **When It's Good**
- **Organic**

### VINYLIZED
- **You Too 2**
- **101 2**
- **Waiting People 2**
- **Crazy Horse 2**
- **British Dub 2**
- **Dooobadoo 2**
- **Bombay Loop 2**
- **Fourthy Cents 2**
- **Rock Party 2**
- **Casino 2**
- **Georgia 2**
- **Hardcore 2**

### XTRA-PERCUSSION
- **Bongo**
  - **01.btpk**
  - **02.btpk**

### Single Percussion
- **Afoxe 8th.btpk**
- **Afoxe Hi.btpk**
- **Afoxe Maracas.btpk**
- **Cowbell.btpk**
APPENDIX A: SOUND AND PATTERN LIBRARY

Cricket 4th.btpk
Guiro 16th.btpk
Guiro 8th.btpk
Maracas 1.btpk
Maracas 16th.btpk
Maracas 2.btpk
Maracas 3.btpk
Maracas 4.btpk
Maracas 8th.btpk
Maracas WoodBlock.btpk
Maracas.btpk
Shaker Maracas 1.btpk
Shaker Maracas 2.btpk
Shakers 8th A.btpk
Shakers 8th B.btpk
Shekere Maracas.btpk
Shekere Shaker 1.btpk
Shekere Shaker 2.btpk
Shekere Shaker 3.btpk
Shekere Shaker 4.btpk
Shekere.btpk
Tambourine 16th A.btpk
Tambourine 16th B.btpk
Tambourine 8th.btpk
Tambourine.btpk
Triangles 16th.btpk
Triangles 8th A.btpk
Triangles 8th B.btpk
Triangles.btpk
Woodblock.btpk

Small Perc Mix
All Percs.btpk
Maracas Mix 1.btpk
Maracas Mix 2.btpk
Maracas Mix 3.btpk
Maracas Mix 4.btpk
Maracas Mix 5.btpk
Maracas Mix 6.btpk
Maracas Mix 7.btpk
Misc Small Perc.btpk
Shekere Mix 1.btpk
Shekere Mix 2.btpk
Shekere Mix 3.btpk
Shekere Mix 4.btpk
Triangles Mix 1.btpk
Triangles Mix 2.btpk
Triangles Mix 3.btpk
Triangles Mix 4.btpk
Triangles Mix 5.btpk
Triangles Mix 6.btpk

Udu
Udu 01.btpk
Udu 02.btpk
Udu 03.btpk
Udu 04.btpk
Udu 05.btpk
Udu 06.btpk
Udu 07.btpk
Udu 08.btpk
Udu 09.btpk
Udu 10.btpk
Udu 11.btpk
Udu 12.btpk
Udu 13.btpk
Udu 14.btpk
Udu 15.btpk
Udu 16.btpk
Udu 17.btpk

2 — Kit

BIG BEAT
105-Invisible
110-Beat Hit
110-Steel Garage
125-Can U See
130-High Jack
135-Big Pop
135-Scream Here
140-Big Daddy
140-Flame Thrower
140-Jumpin
145-1 Scream
150-8 Stand
150-Straight
160-Blowing
170-Jungle June

DANCEHALL
112-Jam Store
112-Jungle Fever
114-Black Pom Pom
120-Baila Todos
120-Batista
120-Bipper
120-Club One
120-Dance Whole
120-Nori Gang
120-O.P.A.
120-Snow in July

DIRTY SOUTH
064-Cash Money
072-Basic South
072-Trainer
076-Brick and Stick
076-C Loop
076-Daddy Smooth
076-Hey Ya
076-Rolling Beat
078-Touch Me
080-Bronxi
082-Dirty One

DUB
058-Dub Indus
060-Waiting
066-U Can See
067-Apartment
070-Reduction
075-Bleeping
077-That’s Good
080-Ball hi Ball lo
123-Another Land
130-New One
135-Blast
155-All Right

ELECTRO
125-Elektrik
126-Da Chic
126-The Winner
127-Electrophonic
127-Evilastic
128-Lovin Her
129-By Law
130-Cut Brazil
130-Gamerz
130-Robotix

HARD TRANCE
131-Hemisphere
135-Venus
136-After Hall
136-Pacific
137-Clubtrance
138-Spice Fire
140-Speciality
143-Uranium
145-Saturland
155-Overload

HIP HOP-RNB-BPM V1

Acoustic Mood
079-Red Pain A.btpk
079-Red Pain B.btpk
082-CIA Smooth.btpk
082-Secret FBI.btpk
085-Z Rock.btpk
089-One Way A.btpk
089-One Way B.btpk
090-Blues Unity.btpk
090-Dark Soul.btpk
090-Doctor Hyde A.btpk
090-Doctor Hyde B.btpk
090-Jazz Avenue.btpk
091-Phat Rock.btpk
092-Jungle West.btpk
092-Street Light A.btpk
092-Street Light B.btpk
092-Underworld.btpk
093-Eden Power A.btpk
093-Eden Power B.btpk
096-New Fezo Shock.btpk

APPENDIX A: SOUND AND PATTERN LIBRARY
APPENDIX A: SOUND AND PATTERN LIBRARY

096-Very Deep.btpk
100-Straight Way.btpk
101-Rage Cave.btpk
104-Amazone A.btpk
104-Amazone B.btpk
104-Jamaica A.btpk
104-Jamaica B.btpk
115-Smile.btpk
128-Slow Keys A.btpk
128-Slow Keys B.btpk

Beat City
081-Five Billion.btpk
082-Jean Live.btpk
082-Massive Stone A.btpk
082-Massive Stone B.btpk
092-Low Ride A.btpk
092-Low Ride B.btpk
095-Kelly Mouth.btpk
095-Space Trive.btpk
098-Before the Show A.btpk
098-Before the Show B.btpk
098-Chase the Car A.btpk
098-Chase the Car B.btpk
098-Return.btpk
098-Scotty Jacket.btpk
100-Atlantime.btpk
100-Bounty Attack A.btpk
100-Bounty Attack B.btpk
100-Lee John.btpk
107-Dirty Food A.btpk
107-Dirty Food B.btpk
107-Obession A.btpk
107-Obession B.btpk
111-One One One A.btpk
111-One One One B.btpk
111-Palm Beach A.btpk
111-Palm Beach B.btpk
132-Pretty Mad A.btpk
132-Pretty Mad B.btpk

Machine
079-Dirty Teeth A.btpk
079-Dirty Teeth B.btpk
082-Pump the Rolls A.btpk
082-Pump the Rolls B.btpk
082-Under Floor A.btpk
082-Under Floor B.btpk
083-Loud Cloud.btpk
085-Queen Bridge.btpk
086-Dentist.btpk
086-White Line A.btpk
086-White Line B.btpk
089-Foxy Night.btpk
090-Don't Play A.btpk
090-Don't Play B.btpk
092-Clap My Door.btpk
092-Clap My Door.btpk
092-Coffee Street.btpk
092-Don't Touch.btpk
092-Down with the King.btpk
092-Smoke Road Mdn A.btpk
092-Smoke Road Mdn B.btpk
092-Smoke Road Vnl btpk
092-Waiting Room.btpk
093-Baby Cycle A.btpk
093-Baby Cycle B.btpk
094-Steel Diamond A.btpk
094-Steel Diamond B.btpk
096-Daddy Donkey B.btpk
096-Daddy Donkey B.btpk
098-Return.btpk
100-Farm Food A.btpk
100-Farm Food B.btpk
100-One Two A.btpk
100-One Two B.btpk
100-Tom Island.btpk
101-Serenity A.btpk
101-Serenity B.btpk
103-Big Fire A.btpk
103-Big Fire B.btpk
105-Bay Dance.btpk
105-First Splash A.btpk
105-First Splash B.btpk

Old School
080-You Too Mdn.btpk
080-You Too Vnl.btpk
083-Pipe Line Mdn.btpk
083-Pipe Line Vnl.btpk
084-101 Mdn.btpk
084-101 Vnl.btpk
084-B Совет That Mdn.btpk
084-B Совет That Vnl.btpk
084-Clasy Mdn.btpk
084-Clasy Vnl.btpk
084-Club A Mdn.btpk
084-Club B Mdn.btpk
084-Club Vnl.btpk
084-Copacabana Mdn.btpk
084-Copacabana Vnl.btpk
084-Enigmatic Mdn.btpk
084-Enigmatic Vnl.btpk
084-Waiting People Mdn.btpk
084-Waiting People Vnl.btpk
089-Crazy Horse A Mdn.btpk
089-Crazy Horse B Mdn.btpk
089-Crazy Horse Vnl.btpk
089-Golden Way Mdn.btpk
089-Golden Way Vnl.btpk
095-British Dub Mdn.btpk
095-British Dub Vnl.btpk
095-Doobidoo Mdn.btpk
095-Doobidoo Vnl.btpk
095-Doobidoo Vnl.btpk
095-Doobidoo Vnl.btpk
095-Doobidoo Vnl.btpk
095-Doobidoo Vnl.btpk
095-Shorter Mdn.btpk
095-Shorter Vnl.btpk
095-Shorter Vnl.btpk
100-Bombay Loop Mdn.btpk
100-Bombay Loop Vnl.btpk
100-Bombay Loop Vnl.btpk
100-Bombay Loop Vnl.btpk
100-Bombay Loop Vnl.btpk
100-Bombay Loop Vnl.btpk
100-Bombay Loop Vnl.btpk
100-Public School Mdn.btpk
100-Public School Vnl.btpk
100-Purple Jam Mdn.btpk
100-Purple Jam Vnl.btpk
100-Purple Jam Vnl.btpk
100-Snoop Corn Mdn.btpk
100-Snoop Corn Mdn.btpk
100-Snoop Corn Vnl.btpk
100-Snoop Corn Vnl.btpk
100-Snoop Corn Vnl.btpk
101-Fourty Cents Mdn.btpk
101-Fourty Cents Vnl.btpk
101-Rock Party Mdn.btpk
101-Rock Party Vnl.btpk
107-Casino Mdn.btpk
107-Casino Vnl.btpk
107-Casino Vnl.btpk
107-Casino Vnl.btpk
107-Casino Vnl.btpk
107-Casino Vnl.btpk
107-Casino Vnl.btpk
107-Casino Vnl.btpk
107-Casino Vnl.btpk
107-Casino Vnl.btpk
107-Casino Vnl.btpk

APPENDIX A: SOUND AND PATTERN LIBRARY

112-Giorgia A Mdn.btpk
112-Giorgia B Mdn.btpk
112-Giorgia Vnl.btpk
119-Hardcore Mdn.btpk
119-Hardcore Vnl.btpk
168-Oncle Tom A Mdn.btpk
168-Oncle Tom B Mdn.btpk
168-Oncle Tom Vnl.btpk

South
075-4X4.btpk
075-Ambassador.btpk
079-Boom Heart A.btpk
079-Boom Heart B.btpk
080-Hacienda A.btpk
080-Hacienda B.btpk
081-Not Guilty A.btpk
081-Not Guilty B.btpk
082-Saint-Louis A.btpk
082-Saint-Louis B.btpk
085-Back the F up.btpk
086-Shake It.btpk
092-Las Palmas.btpk
093-For My Homies A.btpk
093-For My Homies B.btpk
095-Duty Bass A.btpk
095-Duty Bass B.btpk
096-All Starz.btpk
096-Electric Lya.btpk
096-Train Station.btpk
098-Let Me See A.btpk
098-Let Me See B.btpk
099-Tribuzone.btpk
100-Domi Nos Party.btpk
100-Fantasy Dream A.btpk
100-Fantasy Dream B.btpk
103-Spacial Tour A.btpk
103-Spacial Tour B.btpk
110-Zino A.btpk
110-Zino B.btpk
115-Taop A.btpk
115-Taop B.btpk
120-Kentooky.btpk
132-Run Run A.btpk
132-Run Run B.btpk
139-K-Billy A.btpk
139-K-Billy B.btpk

Various
060-First Floor.btpk
064-Ketihally.btpk
076-Like This.btpk
082-On and On.btpk
082-Tell Me Why.btpk
082-Think About Me.btpk
085-Midnight Glock A.btpk
085-Midnight Glock B.btpk
086-B.R.C. A.btpk
086-B.R.C. B.btpk
086-Jumpin Frog.btpk
089-Diamond.btpk
089-Sad Day.btpk
089-What do you Think.btpk
090-All is Here A.btpk
090-All is Here B.btpk
090-Classic Car A.btpk
090-Classic Car B.btpk
090-Gray Desert A.btpk
090-Gray Desert B.btpk
090-Pretty Amelie A.btpk
090-Pretty Amelie B.btpk
090-Shut Up.btpk
092-Bronx A.btpk
092-Bronx B.btpk
092-My Time.btpk
096-Happy Ring.btpk
096-Wallup A.btpk
096-Wallup B.btpk
097-Ubanana A.btpk
097-Ubanana B.btpk
099-Fifth Avenue A.btpk
099-Fifth Avenue B.btpk
099-Martini A.btpk
099-Martini B.btpk
100-Arabic Lion A.btpk
100-Arabic Lion B.btpk
100-Clap Dance A.btpk
100-Clap Dance B.btpk
100-Harbour of Heaven A.btpk
100-Harbour of Heaven B.btpk
100-Lil Queen A.btpk
100-Lil Queen B.btpk
100-Smack Back A.btpk
100-Smack Back B.btpk
100-To the King A.btpk
100-To the King B.btpk
101-Big Store.btpk
102-Faya A.btpk
102-Faya B.btpk
104-Tahiti Stone A.btpk
104-Tahiti Stone B.btpk
107-Give ito Me A.btpk
107-Give ito Me B.btpk

West Coast
070-Mo A.btpk
070-Mo B.btpk
076-One Dollar A.btpk
076-One Dollar B.btpk
082-Reggae Like A.btpk
082-Reggae Like B.btpk
085-Flame A.btpk
085-Flame B.btpk
087-Hood Child A.btpk
087-Hood Child B.btpk
090-Cheese A.btpk
090-Cheese B.btpk
093-You Know.btpk
095-One Day A.btpk
095-One Day B.btpk
095-Spanish Street.btpk
096-Escalade A.btpk
096-Escalade B.btpk
096-GooDDe A.btpk
096-GooDDe B.btpk
096-Solar.btpk
100-Bang Bang A.btpk
100-Bang Bang B.btpk
100-K2000 A.btpk
100-K2000 B.btpk
100-Relax.btpk
100-Time is Money A.btpk
100-Time is Money B.btpk
102-The Caire A.btpk
102-The Caire B.btpk
103-Years Ago.btpk
104-Get Out A.btpk
104-Get Out B.btpk
116-Wind Time A.btpk
116-Wind Time B.btpk
120-Tequila A.btpk
120-Tequila B.btpk

HOUSE
120-Influence
120-On Tour
121-Delly G
121-Old School
122-Deep House
122-Latino House
123-Screen Light
123-Tribal House
124-Soft Club
125-Survivor

JUNGLE-DRUM BASS
160-Nir Wanna
163-Bat Jazz
168-Lion Party
169-On Demand
170-Blank Box
170-Da Bun
170-Density
170-Domicide
170-Fun Station
170-Homies Nation
170-Madison Av
170-Two Space
171-Go To
174-Jungle End

MINIMAL
120-Ace T
120-Precious
121-Arcadia
122-Morning Flat
122-Wild Beat
123-Mekanism  
123-Mentalism  
124-Minimal  
124-The Place  
126-Panorama

**PROGRESSIVE**  
125-Barcelona  
128-Cardioid  
130-Berlin Wall  
130-Hahan  
130-Judge  
130-Lost Road  
130-Motivation  
130-Oriental  
130-Progression  
131-Way Out

**RAGGA**  
089-Coolness  
096-EXpert  
096-Field Old  
096-Hey You  
096-Phat So  
096-Raggin Vader  
096-Smoke a Bell  
100-Da Beat Ude  
100-Drive Out  
100-Fig Hall You  
100-Sahara

**TRIP HOP**  
052-Slow Night  
053-Welcome Home  
060-Face  
060-Inside  
062-A Simple Plan  
063-Kashmir  
065-Tazzer Beat  
070-Hope  
077-Try2  
080-Outside  
080-When It's Good  
082-Organic

**VINYLIZED**  
080-You Too 2  
084-101 2  
084-Waiting People 2  
089-Crazy Horse 2  
095-British Dub 2  
095-Doobidoo 2  
100-Bombay Loop 2  
101-Fourty Cents 2  
101-Rock Party 2  
107-Casino 2  
112-Giorgia 2  
119-Hardcore 2

120-Batista  
120-Bipper  
120-Club One  
120-Dance Whole  
120-Nori Gang  
120-O.P.A.  
120-Snow in July

**DIRTY SOUTH**  
064-Cash Money  
072-Basic South  
072-Train  
076-Brick and Stick  
076-CLoop  
076-Daddy Smooth  
076-Hey Ya  
076-Rolling Beat  
078-Touch Me  
080-Bronxi  
082-Dirty One

**DUB**  
058-Dub Indus  
060-Waiting  
066-U Can See  
067-Apartment  
070-Reduction  
075-Bleeping  
077-That's Good  
080-Ball hi Ball lo  
123-Another Land  
130-New One  
135-Blast  
155-All Right

**ELECTRO**  
125-Elektrik (8 patterns)  
126-Da Chic (7 patterns)  
126-The Winner (8 patterns)  
127-Electrophonic (8 patterns)  
127-Evlastic (8 patterns)  
128-Lovin Her (7 patterns)  
129-By Law (7 patterns)  
130-Cut Brazil (8 patterns)  
130-Gamerz (7 patterns)  
130-Robotix (8 patterns)

**HARD TRANCE**  
131-Hemisphere (7 patterns)  
135-Venus (8 patterns)  
136-After Hall (8 patterns)  
136-Pacific (7 patterns)  
137-Clubtrance (7 patterns)  
138-Spice Fire (8 patterns)  
140-Speciality (8 patterns)  
143-Uranium (7 patterns)  
145-Saturland (8 patterns)  
155-Overload (7 patterns)

**3 — Pattern**

**BIG BEAT**  
105-Invisible  
110-Beat Hit  
110-Steel Garage  
125-Can U See  
130-High Jack  
135-Big Pop  
135-Scream Here  
140-Big Daddy  
140-Flame Thrower  
140-Jumpin  
145-I Scream  
150-8 Stand  
150-Straight  
160-Blowing  
170-Jungle June

**DANCEHALL**  
112-Jam Store  
112-Jungle Fever  
114-Black Pom Pom  
120-Baila Todos  
120-Baila  
120-Club One  
120-Dance Whole  
120-Nori Gang  
120-O.P.A.  
120-Snow in July

**XTRA ACOUTIC**  
Bongo.bkit  
Congas.bkit  
Natural Drum Kit.bkit  
Small Perc 1.bkit  
Small Perc 2.bkit  
Udu.bkit  
Vinyl.bkit

**XTRA CLASSIC BOXES**  
808 Bbox.bkit  
909 Bbox.bkit  
DrmTracks.bkit  
HR Sixteen.bkit  
QY Ten.bkit  

**XTRA ELECTRONIC**  
Basic Synth Drum Kit.bkit  
Electro House.bkit  
Euro Tonic.bkit  
Gabbering.bkit  
Happy Crunch.bkit  
Hell de Trance.bkit  
Hot Yen Salute.bkit  
Kitch Electrosh.bkit  
Mini Clubbing.bkit  
Play That Game.bkit  
Small Electro Perc.bkit  
Synth FX (not a drumkit).bkit

**APPENDIX A: SOUND AND PATTERN LIBRARY**
HIP HOP-RNB-BPM V1

Acoustic Mood
079-Red Pain A.btpk
079-Red Pain B.btpk
082-CIA Smooth.btpk
082-Secret FBI.btpk
085-Z Rock.btpk
089-One Way A.btpk
089-One Way B.btpk
090-Blues Unity.btpk
090-Dark Soul.btpk
090-Doctor Hyde A.btpk
090-Doctor Hyde B.btpk
092-Jungle West.btpk
092-Street Light A.btpk
092-Street Light B.btpk
092-Jazz Avenue.btpk
092-Underworld.btpk
093-Eden Power A.btpk
093-Eden Power B.btpk
096-New Fezo Shock.btpk
096-Very Deep.btpk
100-Straight Way.btpk
101-Rage Cave.btpk
104-Amazone A.btpk
104-Amazone B.btpk
104-Jamaitac A.btpk
104-Jamaitac B.btpk
107-Dirty Food A.btpk
107-Dirty Food B.btpk
111-One One One A.btpk
111-One One One B.btpk
111-Palm Beach A.btpk
111-Palm Beach B.btpk
128-Slow Keys A.btpk
128-Slow Keys B.btpk

Beat City
081-Five Billion.btpk
081-Jean Live.btpk
082-Black Evil A.btpk
082-Black Evil B.btpk
082-Shynese.btpk
082-Voodoo Riddim A.btpk
082-Voodoo Riddim B.btpk
083-Empire A.btpk
083-Empire B.btpk
083-Money Money.btpk
083-You and Me.btpk
085-Fizzle A.btpk
085-Fizzle B.btpk
089-Candy Wood A.btpk
089-Candy Wood B.btpk
090-Big Life.btpk
090-Dark Hood.btpk
092-Sunset Trip A.btpk
092-Sunset Trip B.btpk
096-Paradise A.btpk
096-Paradise B.btpk
097-Jeezo A.btpk
097-Jeezo B.btpk
097-La Belle A.btpk
097-La Belle B.btpk
097-My Game Two A.btpk
097-My Game Two B.btpk
098-Chase the Car A.btpk
098-Chase the Car B.btpk
098-Return.btpk
098-Scotty Jacket.btpk
100-Atlantime.btpk
100-Bounty Attack A.btpk
100-Bounty Attack B.btpk
100-Lee John.btpk
107-Dirty Food A.btpk
107-Dirty Food B.btpk
107-Obsession A.btpk
107-Obsession B.btpk
111-One One One A.btpk
111-One One One B.btpk
111-Palm Beach A.btpk
111-Palm Beach B.btpk
132-Pretty Mad A.btpk
132-Pretty Mad B.btpk

Big Star
080-Egyptian Tim A.btpk
080-Egyptian Tim B.btpk
082-Black Evil A.btpk
082-Black Evil B.btpk
082-Shynese.btpk
082-Voodoo Riddim A.btpk
082-Voodoo Riddim B.btpk
083-Empire A.btpk
083-Empire B.btpk
083-Money Money.btpk
083-You and Me.btpk
085-Fizzle A.btpk
085-Fizzle B.btpk
089-Candy Wood A.btpk
089-Candy Wood B.btpk
090-Big Life.btpk
090-Dark Hood.btpk
092-Kimmy.btpk
092-Sunset Trip A.btpk
092-Sunset Trip B.btpk
096-Paradise A.btpk
096-Paradise B.btpk
097-Jeezo A.btpk
097-Jeezo B.btpk
097-La Belle A.btpk
097-La Belle B.btpk
097-My Game Two A.btpk
097-My Game Two B.btpk
098-Chase the Car A.btpk
098-Chase the Car B.btpk
098-Return.btpk
098-Scotty Jacket.btpk
100-Atlantime.btpk
100-Bounty Attack A.btpk
100-Bounty Attack B.btpk
100-Lee John.btpk
107-Dirty Food A.btpk
107-Dirty Food B.btpk
107-Obsession A.btpk
107-Obsession B.btpk
111-One One One A.btpk
111-One One One B.btpk
111-Palm Beach A.btpk
111-Palm Beach B.btpk
132-Pretty Mad A.btpk
132-Pretty Mad B.btpk

Machine
079-Dirty Teeth A.btpk
079-Dirty Teeth B.btpk
082-Pump the Rolls A.btpk
082-Pump the Rolls B.btpk
082-Under Floor A.btpk
082-Under Floor B.btpk
083-Loud Cloud.btpk
085-Queen Bridge.btpk
086-Dentist.btpk
086-White Line A.btpk
086-White Line B.btpk
089-Foxy Night.btpk
090-Den’t Play A.btpk
090-Den’t Play B.btpk
092-Clap My Door.btpk
092-Coffee Street.btpk
092-Den’t Touch.btpk
092-Down with the King.btpk
092-Smoke Road Mdn A.btpk
092-Smoke Road Mdn B.btpk
092-Smoke Road Vnl.btpk
092-Waiting Room.btpk
093-Baby Cycle A.btpk
093-Baby Cycle B.btpk
094-Steel Diamond A.btpk
094-Steel Diamond B.btpk
096-Daddy Donkey A.btpk
096-Daddy Donkey B.btpk
100-Farm Food A.btpk
100-Farm Food B.btpk
100-One Two A.btpk
100-One Two B.btpk
100-Ton Island.btpk
101-Serenity A.btpk
101-Serenity B.btpk
103-Big Fire A.btpk
103-Big Fire B.btpk
105-Baya Dance.btpk
105-First Splash A.btpk
105-First Splash B.btpk

Old School
080-You Too Mdn.btpk
080-You Too Vnl.btpk
083-Pipe Line Mdn.btpk
083-Pipe Line Vnl.btpk
084-101 Mdn.btpk
084-101 Vnl.btpk
084-Beat like That Mdn.btpk
084-Beat like That Vnl.btpk
084-Classy Mdn.btpk
084-Classy Vnl.btpk
084-Club A Mdn.btpk
084-Club B Mdn.btpk
084-Club Vnl.btpk
084-Copacabana Mdn.btpk
084-Copacabana Vnl.btpk
084-Enigmatic Mdn.btpk
084-Enigmatic Vnl.btpk
084-Waiting People Mdn.btpk
084-Waiting People Vnl.btpk
089-Crazy Horse A Mdn.btpk
089-Crazy Horse B Mdn.btpk
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<tr>
<th>South</th>
<th>West Coast</th>
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<tr>
<td>089-Crazy Horse Vnl.btpk</td>
<td>070-Mo A.btpk</td>
<td>120-Influence</td>
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<tr>
<td>089-Golden Way Mdn.btpk</td>
<td>070-Mo B.btpk</td>
<td>(8 patterns)</td>
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<tr>
<td>089-Golden Way Vnl.btpk</td>
<td>076-One Dollar A.btpk</td>
<td>120-On Tour</td>
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<td>095-British Dub Mdn.btpk</td>
<td>076-One Dollar B.btpk</td>
<td>(7 patterns)</td>
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<td>082-Reggae Like A.btpk</td>
<td>121-Delly G</td>
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<td>082-Reggae Like B.btpk</td>
<td>(7 patterns)</td>
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<td>095-Doobidoo Vnl.btpk</td>
<td>085-Flame A.btpk</td>
<td>121-Old School</td>
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<td>095-Shorter Mdn.btpk</td>
<td>085-Flame B.btpk</td>
<td>(7 patterns)</td>
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<td>095-Shorter Vnl.btpk</td>
<td>095-One Day A.btpk</td>
<td>122-Deep House</td>
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<td>100-Bombay Loop Mdn.btpk</td>
<td>095-One Day B.btpk</td>
<td>(7 patterns)</td>
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<td>095-Spanish Street.btpk</td>
<td>122-Latino House</td>
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<td>100-Public School Mdn.btpk</td>
<td>096-Escalade A.btpk</td>
<td>(7 patterns)</td>
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<td>100-Public School Vnl.btpk</td>
<td>096-Escalade B.btpk</td>
<td>123-Screen Light</td>
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<td>100-Purple Jam A Mdn.btpk</td>
<td>096-GooDee A.btpk</td>
<td>(8 patterns)</td>
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<td>100-Purple Jam B Mdn.btpk</td>
<td>096-GooDee B.btpk</td>
<td>123-Tribal House</td>
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<td>100-Purple Vnl.btpk</td>
<td>096-Solar.btpk</td>
<td>(8 patterns)</td>
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<td>101-Rock Party Mdn.btpk</td>
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<td>101-Rock Party Vnl.btpk</td>
<td>100-Time is Money A.btpk</td>
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<tr>
<td>107-Casino Mdn.btpk</td>
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<td>107-Casino Vnl.btpk</td>
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<td>116-Wind Time B.btpk</td>
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<td>168-Oncle Tom B Mdn.btpk</td>
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**Various**

| 060-First Floor.btpk      | 064-Keishhally.btpk  |                 |
| 076-Like This.btpk        | 082-On and On.btpk   |                 |
| 082-Tell Me Why.btpk      | 085-Midnight Glock A.btpk |                 |
| 085-Midnight Glock B.btpk | 086-B.R.C. A.btpk    |                 |
| 086-B.R.C. B.btpk         | 086-Jumpin Frog.btpk |                 |
| 089-Diamond.btpk          | 089-Sad Day.btpk     |                 |
| 089-What do you Think.btpk| 090-All is Here A.btpk|                 |
| 090-All is Here B.btpk    | 090-Classic Car A.btpk|                 |
| 090-Classic Car B.btpk    | 090-Gray Desert A.btpk|                 |
| 090-Gray Desert B.btpk    | 090-Pretty Amelie A.btpk|                 |
| 090-Pretty Amelie B.btpk  | 090-Shut Up.btpk     |                 |
| 092-Bronx A.btpk          | 092-Bronx B.btpk     |                 |
| 092-My Time.btpk          | 096-Happy Ring.btpk  |                 |
| 096-Walloo A.btpk         | 096-Walloo B.btpk    |                 |
| 097-Urbanbana A.btpk      | 097-Urbanbana B.btpk |                 |
| 099-Fifth Avenue A.btpk   | 099-Fifth Avenue B.btpk |                 |
| 099-First Floor.btpk      | 099-Martinink A.btpk |                 |
| 099-Martinink B.btpk      | 100-Arabic Lion A.btpk|                 |
| 100-Arabic Lion B.btpk    | 100-Clap Dance A.btpk|                 |
| 100-Clap Dance B.btpk     | 100-Harbour of Heaven A.btpk |                 |
| 100-Harbour of Heaven B.btpk | 100-Lil Queen A.btpk |                 |
| 100-Lil Queen B.btpk      | 100-Martinink B.btpk |                 |
| 100-Smack Back A.btpk     | 100-Smack Back B.btpk|                 |
| 100-To the King A.btpk    | 100-To the King B.btpk|                 |
| 100-To the King B.btpk    | 101-Big Store.btpk   |                 |
| 102-Faya A.btpk           | 102-Faya B.btpk      |                 |
| 104-Tahiti Stone A.btpk   | 104-Tahiti Stone B.btpk |                 |
| 107-Give ito Me A.btpk    | 107-Give ito Me A.btpk|                 |
| 107-Give ito Me B.btpk    | 107-Give ito Me B.btpk|                 |
| 100-All Starz.btpk        | 100-Fantasy Dream A.btpk |                 |
| 100-Fantasy Dream B.btpk  | 100-Fantasy Dream B.btpk |                 |
| 100-Fantasy Dream B.btpk  | 100-Fantasy Dream B.btpk |                 |
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| 100-Fantasy Dream B.btpk  | 100-Fantasy Dream B.btpk |                 |
| 100-Fantasy Dream B.btpk  | 100-Fantasy Dream B.btpk |                 |
APPENDIX A: SOUND AND PATTERN LIBRARY

JUNGLE-DRUM BASS
120-Survivor (8 patterns)
160-Nir Wanna
163-Bat Jazz
168-Lion Party
169-On Demand
170-Blank Box
170-Da Bun
170-Density
170-Domicide
170-Fun Station
170-Homies Nation
170-Madison Av
170-Two Space
171-Go To
174-Jungle End

MINIMAL
120-Ace T (7 patterns)
120-Precious (7 patterns)
121-Arcadia (7 patterns)
122-Morning Flat (7 patterns)
122-Wild Beat (8 patterns)
123-Mekanism (8 patterns)
123-Mentalism (8 patterns)
124-Minimal (7 patterns)
124-The Place (8 patterns)
126-Panorama (6 patterns)

PROGRESSIVE
125-Barcelona (8 patterns)
128-Cardsud (7 patterns)
130-Berlin Wall (8 patterns)
130-Hahan (7 patterns)
130-Judge (8 patterns)
130-Lost Road (8 patterns)
130-Motivation (7 patterns)
130-Oriental (7 patterns)
130-Progression (7 patterns)
131-Way Out (8 patterns)

RAGGA
089-Coolness
096-EXpert
096-Field Old
096-Hey You
096-Phat So
096-Raggin Vader
096-Smoke a Bell
096-Tribal Muffin
100-Da Beat Ude
100-Drive Out
100-Fig Hall You
100-Sahara

TRIP HOP
052-Slow Night
053-Welcome Home
060-Face

VINYLIZED
080-You Too 2
084-101.2
084-Waiting People 2
089-Crazy Horse 2
095-British Dub 2
095-Doobidoo 2
100-Bombay Loop 2
101-Fourty Cents 2
101-Rock Party 2
107-Castno 2
112-Gorgia 2
119-Hardcore 2

XTRA-CLASSIC URBAN
(97 files)
075-DSouth 1.mid
075-DSouth 2.mid
075-DSouth 3.mid
075-DSouth 4.mid
075-DSouth 5.mid
080-Africa.mid
080-Criminal.mid
080-In da Mood.mid
080-One Day.mid
080-Slow.mid
080-Soulfull.mid
085-Beatzilla.mid
085-BlackBerry.mid
085-Deep.mid
085-Five.mid
085-Hard.mid
085-Heavy.mid
085-Husler.mid
085-Rippin.mid
085-Smart.mid
090-Busta.mid
090-Chocolate.mid
090-Crush.mid
090-Da Block,mid
090-Da Shoe.mid
090-Free.mid
090-Good.mid
090-In your Face.mid
090-Killer Beat.mid
090-Machine.mid
090-Motors.mid
090-Muzic.mid
090-Ruff.mid
090-Show.mid
090-Soft Mood.mid
090-South.mid
092-Dig it.mid
092-James.mid
092-Kick.mid
092-New Style.mid
092-White Beat.mid
092-Yeah.mid
094-West Coast 1.mid
094-West Coast 2.mid
094-West Coast 3.mid
094-West Coast 4.mid
094-West Coast 5.mid
095-AUTHENTIC.mid
095-Dynasty.mid
095-East Coast 1.mid
095-East Coast 2.mid
095-East Coast 3.mid
095-East Coast 4.mid
095-East Coast 5.mid
095-Graff.mid
095-Herbie.mid
095-Large.mid
095-Pedal.mid
095-Rage.mid
100-Addict.mid
100-Blast.mid
100-Bronx.mid
100-Fight.mid
100-Ghetto.mid
100-Hey DL.mid
100-In da Hood.mid
100-Not Bad.mid
100-Play.mid
100-Race.mid
100-Spring.mid
100-Stone,mid
100-Tweet.mid
100-West In.mid
100-XXL.mid
105-In da West.mid
105-Old School.mid
110-Bad.mid
110-Dec.mid
110-Drum Box.mid
110-Electronic.mid
110-Escalade.mid
110-Grand.mid
110-ICQ.mid
110-Law.mid
110-Lox.mid
110-Lush.mid
110-More Bounce.mid
110-Process.mid
110-Pump Up.mid
110-Pure Max.mid
110-Right.mid
120-Glitch.mid
120-James B.mid
APPENDIX A: SOUND AND PATTERN LIBRARY

120-Loopism.mid
120-North East.mid
120-Streets.mid
120-Tach.mid

XTRA-FUNK, SOUL
(92 files)
Funk A 1.mid
Funk A 2.mid
Funk A 3.mid
Funk B 1.mid
Funk B 2.mid
Funk B 3.mid
Funk C 1.mid
Funk C 2.mid
Funk C 3.mid
Funk D.mid
Funk E 1.mid
Funk E 2.mid
Funk E 3.mid
Funk F 1.mid
Funk F 2.mid
Funk F 3.mid
Funk G 1.mid
Funk G 2.mid
Funk G 3.mid
Funk G 4.mid
Funk H 1.mid
Funk H 2.mid
Funk H 3.mid
Funk H 4.mid
Funk I 1.mid
Funk I 2.mid
Funk I 3.mid
Funk I 4.mid
Funk I 5.mid
Funk J 1.mid
Funk J 2.mid
Funk J 3.mid
Funk K 1.mid
Funk K 2.mid
Funk L 1.mid
Funk L 2.mid
Funk L 3.mid
Funk M 1.mid
Funk M 2.mid
Funk N 1.mid
Funk N 2.mid
Funk N 3.mid
Funk N 4.mid
Funk N 5.mid
Funk N 6.mid
Funk N 7.mid
Funk O 1.mid
Funk O 2.mid
Funk O 3.mid
Funk O 4.mid
Funk O 5.mid
Funk O 6.mid
Funk P 1.mid
Funk P 2.mid
Funk P 3.mid
Funk P 4.mid
Funk P 5.mid
Funk P 6.mid
Funk P 7.mid
Funk Q 1.mid
Funk Q 2.mid
Funk Q 3.mid
Funk Q 4.mid
Funk R 1.mid
Funk R 2.mid
Funk R 3.mid
Funk R 4.mid
Funk R 5.mid
Funk R 6.mid
Funk S 1.mid
Funk S 2.mid
Funk S 3.mid
Funk S 4.mid
Funk S 5.mid
Funk S 6.mid
Funk S 7.mid
Funk T 1.mid
Funk T 2.mid
Funk T 3.mid
Funk T 4.mid
Funk T 5.mid
Funk U 1.mid
Funk U 2.mid
Funk U 3.mid
Funk U 4.mid
Funk V 1.mid
Funk V 2.mid
Funk V 3.mid
Funk W 1.mid
Funk W 2.mid
Funk W 3.mid
Funk W 4.mid

XTRA-PERCUSSION
Bongo
Bongo 01.btp
Bongo 02.btp
Bongo 03.btp
Bongo 04.btp
Bongo 05.btp
Bongo 06.btp
Bongo 07.btp
Bongo 08.btp
Bongo 09.btp
Bongo 10.btp
Bongo 11.btp
Bongo 12.btp
Bongo 13.btp
Bongo 14.btp
Bongo 15.btp

Conga
Conga 16h 01.mid
Conga 16h 02.mid
Conga 16h 03.mid
Conga 16h 04.mid
Conga 16h 05.mid
Conga 16h 06.mid
Conga 16h 07.mid
Conga 16h 08.mid
Conga 16h 09.mid
Conga 16h 10.mid
Conga 16h 11.mid
Conga 16h 12.mid
Conga 16h 13.mid
Conga 16h 14.mid
Conga 8th 01.mid

120-Dance Floor.mid
120-Hypnotic.mid
120-Impression.mid
120-Last Chance.mid
120-Love Song.mid
120-Spirit.mid
120-Store.mid
120-Thank You.mid
103-Funk.mid
103-Rap 1.mid
103-Rap 2.mid
103-Rap 3.mid
103-Rap 4.mid
105-Five Stars.mid
105-Fusion 1.mid
105-Fusion 2.mid
110-Basic.mid
110-Drummer.mid
110-Roger.mid
110-Teddy.mid
115-Fast Track A.mid
115-Fast Track B.mid
115-Fast Track C.mid
115-Fast Track D.mid

XTRA-NEW SCHOOL
080-Activated.mid
080-Around.mid
080-Down Tempo.mid
080-Fresh Air.mid
080-Hip Hop.mid
080-Lounge Rap.mid
080-Ragga Dub.mid
080-Slow Motion.mid
085-Hot Stuff.mid
085-R’n’B.mid
095-Hip Hop A.mid
095-Hip Hop B.mid
095-Hip Hop C.mid
095-Hip Hop D.mid
095-Hip Hop E.mid
095-Hip Hop F.mid
095-Hip Hop G.mid
095-Hip Hop H.mid
APPENDIX A: SOUND AND PATTERN LIBRARY

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**Small Perc Mix**
- All Perc.bid
- Maracas Mix 1.bid
- Maracas Mix 2.bid
- Maracas Mix 3.bid
- Maracas Mix 4.bid
- Maracas Mix 5.bid
- Maracas Mix 6.bid
- Misc Small Perc.bid
- Shekere Mix 1.bid
- Shekere Mix 2.bid
- Shekere Mix 3.bid
- Shekere Mix 4.bid
- Triangles Mix 1.bid
- Triangles Mix 2.bid
- Triangles Mix 3.bid
- Triangles Mix 4.bid
- Triangles Mix 5.bid
- Triangles Mix 6.bid

**Udu**
- Udu 01.bid
- Udu 02.bid
- Udu 03.bid
- Udu 04.bid
- Udu 05.bid
- Udu 06.bid
- Udu 07.bid
- Udu 08.bid
- Udu 09.bid
- Udu 10.bid
- Udu 11.bid
- Udu 12.bid
- Udu 13.bid
- Udu 14.bid
- Udu 15.bid
- Udu 16.bid
- Udu 17.bid

**XTRA-POP ROCK**
(107 files)
- Pop Rock A 1.bid
- Pop Rock A 2.bid
- Pop Rock A 3.bid
- Pop Rock A 4.bid
- Pop Rock A 5.bid
- Pop Rock A 6.bid
- Pop Rock B 1.bid
- Pop Rock B 2.bid
- Pop Rock B 3.bid
- Pop Rock B 4.bid
- Pop Rock C 1.bid
- Pop Rock C 2.bid
- Pop Rock C 3.bid
- Pop Rock C 4.bid
- Pop Rock C 5.bid
- Pop Rock C 6.bid
- Pop Rock C 7.bid

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**Single Percussion**
- Afoxe 8th.bid
- Afoxe Hi.bid
- Afoxe Maracas.bid
- Cowbell.bid
- Cricket 4th.bid
- Guiro 16th.bid
- Guiro 8th.bid
- Maracas 1.bid
- Maracas 16th.bid
- Maracas 2.bid
- Maracas 3.bid
- Maracas 4.bid
- Maracas WoodBlock.bid
- Maracas.bid
- Shaker Maracas 1.bid
- Shaker Maracas 2.bid
- Shakers 8th A.bid
- Shakers 8th B.bid
- Shekere Maracas.bid
- Shekere Shaker 1.bid
- Shekere Shaker 2.bid
- Shekere Shaker 3.bid
- Shekere.bid
- Tambourine 16th A.bid
- Tambourine 16th B.bid
- Tambourine 8th.bid
- Tambourine.bid
- Triangles 16th.bid
- Triangles 8th A.bid
- Triangles 8th B.bid
- Triangles.bid
- Woodblock.bid

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APPENDIX A: SOUND AND PATTERN LIBRARY

XTRA-TRANCE, ELECTRO, HOUSE...
(135 files)

125-Basic A.mid
125-Basic B.mid
125-Electro A.mid
125-Electro B.mid
125-Electro C.mid
125-Electro D.mid
125-Garage House A.mid
125-Garage House B.mid
125-Garage House C.mid
125-Garage House D.mid
125-Garage House E.mid
125-Garage House F.mid
125-Garage House G.mid
125-Garage House H.mid
130-Electro A.mid
130-Electro B.mid
130-Electro C.mid
130-Electro D.mid
130-Fusion.mid
130-Progressive A.mid
130-Progressive B.mid
130-Progressive C.mid
130-Progressive D.mid
130-Progressive E.mid
130-Pure House A.mid
130-Pure House B.mid
130-Pure House C.mid
130-Pure House D.mid
130-Pure House E.mid
130-Pure House F.mid
130-Pure House G.mid
130-Pure House H.mid
130-Tek A.mid
130-Tek B.mid
130-Two Step.mid
130-UK Garage A.mid
130-UK Garage B.mid
135-Electro A.mid
135-Electro B.mid
135-Electro C.mid
135-Electro D.mid
135-Electro E.mid
135-House A.mid
135-House B.mid
135-House C.mid
135-House D.mid
135-Progressive A.mid
135-Progressive B.mid
135-Progressive C.mid
135-Progressive D.mid
135-Progressive E.mid
135-Trance A.mid
135-Trance B.mid
135-Trance C.mid
135-Trance D.mid
135-Trance E.mid
135-Trance F.mid
135-Two Step A.mid
135-Two Step B.mid
135-Two Step C.mid
135-Two Step D.mid
135-Two Step E.mid
135-Two Step F.mid
140-Euro Trance A.mid
140-Euro Trance B.mid
140-Euro Trance C.mid
140-Euro Trance D.mid
140-Euro Trance E.mid
140-Euro Trance F.mid
140-Euro Trance 01.mid
140-Euro Trance 02.mid
140-Euro Trance 03.mid
140-Euro Trance 04.mid
140-Euro Trance 05.mid
140-Euro Trance 06.mid
140-Euro Trance 07.mid
140-Euro Trance 08.mid
140-Euro Trance 09.mid
140-Euro Trance 10.mid
140-Euro Trance 11.mid
140-Euro Trance 12.mid
140-Euro Trance 13.mid
140-Euro Trance 14.mid
140-Euro Trance 15.mid
140-Euro Trance 16.mid
140-Euro Trance 17.mid
140-Euro Trance 18.mid
140-Euro Trance 19.mid
140-Hard House A.mid
140-Hard House B.mid
140-Hard House C.mid
140-Hard House D.mid
140-Hard House E.mid
140-Hard House F.mid
140-Hard House G.mid
140-Hard House H.mid
140-House A.mid
140-House B.mid
140-House C.mid
140-House D.mid
140-Progressive A.mid
140-Progressive B.mid
140-Progressive C.mid
140-Progressive D.mid
140-Progressive E.mid
140-Progressive F.mid
140-Trance A.mid
140-Trance B.mid
140-Trance C.mid
140-Trance D.mid
140-Trance E.mid
140-Trance F.mid
140-Trance G.mid
140-Trance H.mid
140-Trance I.mid
140-Trance J.mid
140-Trance K.mid
140-Trance L.mid
140-Trance M.mid
140-Trance N.mid
140-Trance O.mid
140-Trance P.mid
140-Trance Q.mid
140-Trance R.mid
140-Trance S.mid
140-Trance T.mid
140-Trance U.mid
140-Trance V.mid
140-Trance W.mid
140-Trance X.mid
140-Trance Y.mid
140-Trance Z.mid
150-Hard House A.mid
150-Hard House B.mid
150-Hard House C.mid
150-Hard House D.mid
150-Trance A.mid
150-Trance B.mid
150-Trance C.mid
150-Trance D.mid
150-Trance E.mid
150-Trance F.mid
150-Trance G.mid
150-Trance H.mid
150-Trance I.mid
150-Trance J.mid
150-Trance K.mid
150-Trance L.mid
150-Trance M.mid
150-Trance N.mid
150-Trance O.mid
150-Trance P.mid
150-Trance Q.mid
150-Trance R.mid
150-Trance S.mid
150-Trance T.mid
150-Trance U.mid
150-Trance V.mid
150-Trance W.mid
150-Trance X.mid
150-Trance Y.mid
150-Trance Z.mid
160-Gabber A.mid
160-Gabber B.mid
160-Gabber C.mid
160-Gabber D.mid
160-Gabber E.mid
160-Gabber F.mid
160-Gabber G.mid
160-Gabber H.mid
160-Gabber I.mid
160-Gabber J.mid
160-Gabber K.mid
160-Gabber L.mid
160-Gabber M.mid
160-Gabber N.mid
160-Gabber O.mid
160-Gabber P.mid
160-Gabber Q.mid
160-Gabber R.mid
160-Gabber S.mid
160-Gabber T.mid
160-Gabber U.mid
160-Gabber V.mid
160-Gabber W.mid
160-Gabber X.mid
160-Gabber Y.mid
160-Gabber Z.mid

4 — Loop

ACOUSTIC MOOD

079-A#-Red Pain
079-A#-Red Pain Chor.ai
079-Red Pain BD+SD.ai
APPENDIX A: SOUND AND PATTERN LIBRARY

082-C8-Massive Stone Sample.aif
082-Massive Stone BD+SD.aif
082-Massive Stone DrmLoop.aif
082-Massive Stone HH.aif

092-F-Low Ride
092-F-Low Ride Bass.aif
092-F-Low Ride Synth.aif
092-Low Ride BD+SD+Clap.aif
092-Low Ride DrmLoop.aif
092-Low Ride HH+Shaker.aif

095-D-Kelly Mouth
095-Kelly Mouth BD+SD.aif
095-Kelly Mouth DrmLoop.aif
095-Kelly Mouth HH+Shaker.aif

095-F#-Space Trive
095-F#-Space Trive Instr.aif
095-F#-Space Trive Synth 1.aif
095-F#-Space Trive Synth 2.aif
095-Space Trive BD+Clap.aif
095-Space Trive DrmLoop.aif
095-Space Trive HH.aif

098-B-Before the Show
098-Bf the Shw Instr.aif
098-Bf the Shw Synth1.aif
098-Bf the Shw BD+Clap.aif
098-Bf the Shw DrmLoop.aif
098-Bf the Shw HH.aif
098-Bf the Shw Perc.aif

098-C-Locks in the City
098-C-Locks in the City Gtr+Pulse.aif
098-C-Locks in the City Synth+Bass+Gtr+Pulse.aif
098-Locks in the City BD+SD.aif
098-Locks in the City DrmLoop.aif
098-Locks in the City HH.aif

098-G-London Jam
098-G-London Jam Sample.aif
098-London Jam BD+Clap+Rim.aif
098-London Jam DrmLoop.aif
098-London Jam Perc.aif
098-London Jam Shaker.aif

099-C-4 Sky
099-C4 Sky BD+Rim.aif
099-C4 Sky DrmLoop.aif
099-C4 Sky HH.aif
099-C4 Sky Bass+Synth.aif
099-C4 Sky Instr.aif

100-A-Military Dance
100-Military Dance BD.aif
100-Military Dance DrmLoop.aif
100-Military Dance HH.aif

100-A-Military Dance Instr.aif
100-A - Military Dance Synth2.aif

100-B-Roots Tree
100-B-Roots Tree Instr.aif
100-B-Roots Tree Synth+FX.aif
100-Roots Tree BD+SD.aif
100-Roots Tree DrmLoop.aif
100-Roots Tree HH+Metal.aif

100-C-Electro Tape
100-C-Electro Tape Instr.aif
100-C-Electro Tape Synth.aif
100-Electro Tape BD+Clap.aif
100-Electro Tape Cowb+Metal.aif
100-Electro Tape DrmLoop.aif

100-C-Killa System
100-C-Killa System Bass.aif
100-C-Killa System Instr.aif
100-C-Killa System Synth+Piano.aif
100-Killa System BD+Clap.aif
100-Killa System DrmLoop.aif
100-Killa System HH+Perc.aif
100-Killa System HH.aif

100-C- LA Century
100-C- LA Century Bass.aif
100-C- LA Century Instr.aif
100-C- LA Century Piano+Synth.aif
100- LA Century BD+Clap.aif
100- LA Century DrmLoop.aif
100- LA Century HH.aif

100-F#-Funky Moicha
100-F#-Funky Moicha Synth1.aif
100-F#-Funky Moicha Synth2.aif
100-Funky Moicha BD+SD+Clap.aif
100-Funky Moicha DrmLoop.aif
100-Funky Moicha Perc.aif
100-Funky Moicha Shaker.aif

101-D-Zapan Club
101-D-Zapan Club Instr.aif
101-Zapan Club BD+SD+Clap.aif
101-Zapan Club DrmLoop.aif
101-Zapan Club Shaker+HH.aif

104-A#-Clappin Tap
104-A#-Clappin Tap Instr.aif
104-Clappin Tap BD+Clap+Metal.aif
104-Clappin Tap DrmLoop.aif
104-Clappin Tap Perc.aif

104-F-Missile Command
104-Missile Command FX+Synth.aif
104-Missile Command Lead FX.aif
104-Missile Command BD+SD.aif
104-Missile Command DrmLoop.aif
104-Missile Command Perc+HH.aif

106-D-My Game
106-D-My Game FX+Synth.aif
106-D-My Game Instr.aif
106-D-My Game PHR.aif
106-My Game BD+Clap+Rim.aif
106-My Game DrmLoop.aif
106-My Game HH+Shaker.aif

120-C-Boosta Piano
120-Boosta Piano BD+SD.aif
120-Boosta Piano DrmLoop.aif
120-Boosta Piano HH.aif
120-C-Boosta Piano Bass.aif
120-C-Boosta Piano Instr.aif
120-C-Boosta Piano PHR.aif
120-C-Boosta Piano Pno+Vox FX.aif
120-C-Boosta Piano Pno.aif
120-C-Boosta Piano Synth.aif

BIG STAR

080-A-Egyptian Tim
080-A-Egyptian Tim BD+Clap.aif
080-A-Egyptian Tim DrmLoop.aif
080-Egyptian Tim HH+Tim.aif
080-Egyptian Tim Rim+Perc.aif

082-A-Shynese
082-A-Shynese Instr.aif
082-Shynese BD+Clap.aif
082-Shynese DrmLoop.aif
082-Shynese HH+Shk.aif
082-Shynese Rim.aif

082-A-Voodoo Riddim
082-A-Voodoo Riddim Instr.aif
082-Voodoo Riddim BD+Clap.aif
082-Voodoo Riddim DrmLoop.aif
082-Voodoo Riddim Perc.aif

082-F-Black Evil
082-Black Evil BD+SD.aif
082-Black Evil DrmLoop.aif
082-Black Evil HH+Crash+Roll.aif
082-F-Black Evil Instr.aif
082-F-Black Evil Synth.aif

083-A-Empire
083-A-Empire Instr.aif
083-A-Empire Synth+Strings.aif
083-Empire BD+SD.aif
083-Empire DrmLoop.aif
083-Empire HH.aif

083-A-You and Me
083-A-You and Me Instr.aif
083-You and Me BD+Clap.aif
083-You and Me DrmLoop.aif
083-You and Me HH+Perc.aif
083-You and Me Rim.aif
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<th>Code</th>
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<tr>
<td>083-</td>
<td>Money Money</td>
<td>Money Money.aif, Money Money BD+SD.aif, Money Money Clap+Tamb.aif</td>
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<td>085-</td>
<td>C#-Fizzle</td>
<td>C#-Fizzle Instr.aif, C#-Fizzle PHR.aif, C#-Fizzle Synth+Vox.aif, C#-Fizzle Synth.aif, C#-Fizzle BD+SD.aif, C#-Fizzle DrmLoop.aif, C#-Fizzle Fizzle+Snap.aif</td>
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<td>089-</td>
<td>D-Candy Wood</td>
<td>Candy Wood BD+SD.aif, Candy Wood DrmLoop.aif, Candy Wood HH.aif, Candy Wood Perc+Shaker.aif, Candy Wood Inst.aif, Candy Wood Strings+Synth+Shk2.aif, Candy Wood Strings+Synth2.aif, Candy Wood Wind.aif</td>
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<td>090-</td>
<td>A#-Big Life</td>
<td>A#-Big Life Bass.aif, A#-Big Life Instr.aif, A#-Big Life BD+SD.aif, A#-Big Life DrmLoop.aif, A#-Big Life HH.aif, A#-Big Life Perc.aif</td>
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<td>090-</td>
<td>G#-Dark Hood</td>
<td>Dark Hood DrmLoop.aif, Dark Hood HH.aif, Dark Hood Perc.aif, Dark Hood Inst.aif, Dark Hood Sample+Synth.aif</td>
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<td>092-</td>
<td>C#-Sunset Trip</td>
<td>C#-Sunset Trip Instr.aif, C#-Sunset Trip Synth.aif, C#-Sunset Trip BD+SD.aif, C#-Sunset Trip DrmLoop.aif, C#-Sunset Trip HH.Laf, C#-Sunset Trip Triangle+Snap+Tamb.aif</td>
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<td>096-</td>
<td>C#-Paradise</td>
<td>C#-Paradise Bass.aif, C#-Paradise Gtr+Synth+Brass.aif, C#-Paradise Instr.aif, Paradise BD+Clap.aif, Paradise DrmLoop.aif</td>
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<td>097-</td>
<td>C-Game Two</td>
<td>My Game Two Bass.aif, My Game Two Instr.aif, My Game Two PHR.aif, My Game Two Synth.aif, My Game Two BD+Clap.aif, My Game Two DrmLoop.aif, My Game Two HH+Perc.aif</td>
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<td>097-</td>
<td>E-La Belle</td>
<td>E-La Belle Bass.aif, E-La Belle PHR.aif, E-La Belle Instr.aif, E-La Belle Synth.aif, E-La Belle BD+Clap.aif, E-La Belle DrmLoop.aif, E-La Belle HH+HHO.aif, E-La Belle HH2.aif</td>
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<td>098-</td>
<td>F#-Chase the Car</td>
<td>Chase the Car BD+Clap.aif, Chase the Car DRMLoop.aif, Chase the Car HH+HHO+Perc.aif, F#-Chase the Car Instr.aif, F#-Chase the Car Synth.aif</td>
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<td>098-</td>
<td>F-Scotty Jacket</td>
<td>F-Scotty Jacket Instr.aif, F-Scotty Jacket BD+SD.aif, F-Scotty Jacket DrmLoop.aif, F-Scotty Jacket Shaker+Perc+Rim.aif</td>
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<td>A-Bounty Attack</td>
<td>A-Bounty Attack Strings.aif, Bounty Attack BD+SD.aif, Bounty Attack DrmLoop.aif, Bounty Attack HH.aif, Bounty Attack Perc.aif</td>
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<td>100-</td>
<td>C-Atlantime</td>
<td>Atlantime BD+Rim.aif, Atlantime DrmLoop.aif</td>
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<td>100-</td>
<td>E-Dirt Teeth</td>
<td>E-Dirt Teeth BD+SD.aif, E-Dirt Teeth DrmLoop.aif, E-Dirt Teeth HH.Laf</td>
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<td>100-</td>
<td>F-Under Floor</td>
<td>F-Under Floor Instr.aif, F-Under Floor BD+SD.aif, F-Under Floor DrmLoop.aif, F-Under Floor HH+HHO+Perc.aif</td>
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**APPENDIX A: SOUND AND PATTERN LIBRARY**
082-Under Floor HH.aif
082-Pump the Rolls
082-Pump the Roll BD+Rim.aif
082-Pump the Rolls HH+Bell+Effect.aif
082-Pump the Rolls HH.aif
082-Pump the Rolls HH+Bell+Effect.aif
083-D#-Loud Cloud
083-D#-Loud Cloud Instr.aif
083-D#-Loud Cloud Synth+Effect.aif
083-Loud Cloud BD+SD.aif
083-Loud Cloud DrmLoop.aif
083-Loud Cloud HH.aif
085-Queen Bridge
085-Queen Bridge BD+SD+Clap.aif
085-Queen Bridge DrmLoop.aif
085-Queen Bridge HH.aif
086-A-Dentist
086-A-Dentist Bass.aif
086-A-Dentist Instr.aif
086-A-Dentist Synth+Effect.aif
086-A-Dentist Synth.aif
086-Dentist BD+SD+Rim.aif
086-Dentist DrmLoop.aif
086-Dentist HH+Vinyl.aif
086-A-White Line
086-A-White Line Bass.aif
086-A-White Line Effect.aif
086-A-White Line Instr.aif
086-White Line BD+SD.aif
086-White Line DrmLoop.aif
086-White Line HH.aif
089-A#-Foxy Night
089-A#-Foxy Night Bell+Strings.aif
089-A#-Foxy Night Instr.aif
089-A#-Foxy Night Strings.aif
089-Foxy Night BD+SD.aif
089-Foxy Night DrmLoop.aif
089-Foxy Night HH+Shk+Perc.aif
089-Foxy Night HH.aif
089-Foxy Night HH2+Shk+Perc.aif
090-D-Don't Play
090-D-Don't Play Instr.aif
090-D-Don't Play Piano+WindEffect+Effect.aif
090-D-Don't Play Piano.aif
090-D-Don't Play BD+SD.aif
090-D-Don't Play DrmLoop.aif
090-D-Don't Play HH+Shk+Perc.aif
090-D-Don't Play WindEffect.aif
092-C-Coffee Street
092-C-Coffee Street Instr.aif
092-C-Coffee Street Piano.aif
092-Coffee Street BD+SD.aif
092-Coffee Street DrmLoop.aif
092-Coffee Street HH.aif
092-Coffee Street HH2.aif
092-D-Down with the King
092-D-Down with the King HH.aif
092-D-Down with the King HH+Vinyl.aif
092-D-Don't Touch
092-D-Don't Touch Bass.aif
092-D-Don't Touch Instr.aif
092-D-Don't Touch HH+Vinyl.aif
092-D-Don't Touch HH.aif
094-G#-Steel Diamond
094-G#-Steel Diamond Instr.aif
094-G#-Steel Diamond Piano FX.aif
094-G#-Steel Diamond Piano+Vio-lin.aif
094-G#-Steel Diamond Piano.aif
094-G#-Steel Diamond Violin FX.aif
094-G#-Steel Diamond Violin.aif
094-Steel Diamond BD+SD+Clap.aif
094-Steel Diamond DrmLoop.aif
094-Steel Diamond HH.aif
094-Steel Diamond Vinyl 1.aif
094-Steel Diamond Vinyl 2.aif
094-Steel Diamond Vinyl 3.aif
096-D-Daddy Donkey
096-Daddy Donkey Instr.aif
096-Daddy Donkey Synth+2.aif
096-D-Daddy Donkey Synth2.aif
096-Daddy Donkey BD+Clap.aif
096-Daddy Donkey DrmLoop.aif
096-Daddy Donkey HH.aif
100-E-Farm Food
100-E-Farm Food FX+Hit Effect+Hit1.aif
100-E-Farm Food FXs+Hit Instr.aif
100-Farm Food BD+Clap.aif
100-Farm Food DrmLoop.aif
100-Farm Food HH+Perc.aif
100-F-Tom Island
100-F-Tom Island Bass+Gtr.aif
100-F-Tom Island Guitar FX.aif
100-F-Tom Island Guitar.aif
100-F-Tom Island Instr.aif
100-F-Tom Island Synth FX.aif
100-F-Tom Island Synth.aif
100-Tom Island BD+SD+Clap.aif
100-Tom Island DrmLoop.aif
100-Tom Island HH+Shaker.aif
100-One Two
100-One Two BD+SD+Clap+Rim.aif
100-One Two BD+Clap.aif
100-One Two DrmLoop.aif
100-One Two HH+Perc+Clap+Rim.aif
100-One Two HH+Perc.aif
101-C-Serenity
101-C-Serenity Instr.aif
101-C-Serenity Synth+Vox.aif
101-C-Serenity BD+Clap.aif
101-Serenity DrmLoop.aif
101-Serenity Shk+Perc.aif
103-D-Big Fire
103-Big Fire BD+Clap.aif
103-Big Fire DrmLoop.aif
103-Big Fire HH+Shaker.aif
103-D-Big Fire Instr.aif
105-C-First Splash
105-C-First Splash Instr.aif
105-First Splash BD+SD.aif
105-First Splash HH+Shaker.aif

105-G-Baya Dance
105-Baya Dance BD+SD+Clap.aif
105-Baya Dance DrmLoop.aif
105-Baya Dance Effect1.aif
105-Baya Dance Perc.aif
105-G-Baya Dance Effect+Strings.aif
105-G-Baya Dance Instr.aif

OLD SCHOOL
080-F#-You Too
080-F#-You Too Instr.aif
080-You Too DrmLoop.aif
080-You Too HH+Shk+Rim.aif
080-You Too Modern Drums.aif
080-You Too Vinyl Drums+BD+SD.aif

083-C-Pipe Line
083-C-Pipe Line Synth.aif
083-Pipe Line BD+SD.aif
083-Pipe Line DrmLoop.aif
083-Pipe Line Modern Drums.aif
083-Pipe Line Perc.aif
083-Pipe Line Vinyl Drums+BD+SD.aif
083-Pipe Line Vinyl Drums.aif

084-A#-101
084-101 BD+SD.aif
084-101 DrmLoop.aif
084-101 HH+Cowbell.aif
084-101 Modern Drums.aif
084-101 Vinyl Drums+BD+SD.aif
084-101 Vinyl Drums.aif
084-A#-101 Dirty Synth.aif
084-A#-101 Synth.aif

084-C#-Copacabana
084-C#-Copacabana Bass.aif
084-C#-Copacabana Gtr.aif
084-C#-Copacabana Instr.aif
084-Copacabana DrmLoop.aif
084-Copacabana HH+Perc+Metal.aif
084-Copacabana Modern Drums.aif
084-Copacabana Vinyl Drums+BD+SD.aif
084-Copacabana Vinyl Drums.aif

084-C-Beat like That
084-Beat like That DrmLoop.aif
084-Beat like That HH.aif
084-Beat like That Modern Drums.aif
084-Beat like That Vinyl Drums+BD+Clap.aif
084-Beat like That Vinyl Drums.aif

084-C-Club
084-C-Club Flute.aif
084-C-Club Instr.aif
084-C-Club Oud1.aif
084-C-Club Oud2.aif
084-Club DrmLoop.aif
084-Club Modern Drums.aif
084-Club Sample+BD+SD.aif
084-Club SD.aif
084-Club Vinyl Drums.aif

084-C-Enigmatic
084-C-Enigmatic Flute.aif
084-C-Enigmatic Instr.aif
084-C-Enigmatic Sitar.aif
084-Enigmatic DrmLoop+Hit.aif
084-Enigmatic Modern Drums.aif
084-Enigmatic Vinyl Drums.aif

084-F-Classy
084-Classy DrmLoop.aif
084-Classy HH.aif
084-Classy Modern Drums.aif
084-Classy Vinyl Drums+BD+SD.aif
084-Classy Vinyl Drums.aif
084-F-Classy Instr.aif

084-G-Waiting People
084-G-Waiting People FX Pad.aif
084-Waiting People Auto SD.aif
084-Waiting People DrmLoop.aif
084-Waiting People HH Loop+SD Loop+BD+Snap.aif
084-Waiting People Modern Drums.aif
084-Waiting People Perc.aif
084-Waiting People Vinyl Drums.aif

089-A#-Crazy Horse
089-A#-Crazy Horse Bass+Gtr.aif
089-A#-Crazy Horse Bass.aif
089-A#-Crazy Horse Gtr.aif
089-A#-Crazy Horse Instr.aif
089-Crazy Horse DrmLoop.aif
089-Crazy Horse HH+SD.aif
089-Crazy Horse Modern Drums.aif
089-Crazy Horse Vinyl Drums+BD+Sub+SD.aif
089-Crazy Horse Vinyl Drums.aif

089-D#-Golden Way
089-D#-Golden Way Bass.aif
089-D#-Golden Way GH3.aif
089-D#-Golden Way HH.aif
089-Golden Way DrmLoop+Hit.aif
089-Golden Way Modern Drums+Hit.aif
089-Golden Way Vinyl Drums+BD+Rim.aif
089-Golden Way Vinyl Drums.aif

095-C#-Doobidoo
095-C#-Doobidoo Bass.aif
095-C#-Doobidoo DrmLoop+Brass+Hit.aif
095-C#-Doobidoo Hi+Brass.aif
095-C#-Doobidoo Instr.aif
095-Doobidoo BD Vinyl Drums+Vinyl Drums Rim+BD+Rim.aif
095-Doobidoo DrmLoop.aif
095-Doobidoo HH.aif
095-Doobidoo Modern Drums.aif
095-Doobidoo Vinyl Drums.aif

095-E-British Dub
095-British Dub DrmLoop.aif
095-British Dub HH.aif
095-British Dub Modern Drums.aif
095-British Dub Vinyl Drums+BD+SD.aif
095-British Dub Vinyl Drums.aif
095-E-British Dub Bass.aif
095-E-British Dub Gtr.aif

095-G#-Shorter
095-G#-Shorter Bass.aif
095-Shorter DrmLoop.aif
095-Shorter HH.aif
095-Shorter Modern Drums.aif
095-Shorter Perc Vinyl Drums+SD Vinyl Drums+BD+SD+Rim.aif
095-Shorter Vinyl Drums.aif

100-B-Public School
100-B-Public School Effect1.aif
100-B-Public School Effect2.aif
100-B-Public School Instr.aif
100-Public School BD+SD.aif
100-Public School DrmLoop.aif
100-Public School Modern Drums.aif
100-Public School Vinyl Drums+BD+SD.aif
100-Public School Vinyl Drums.aif

100-F-Snoop Corn
100-F-Snoop Corn Bass.aif
100-F-Snoop Corn Synth.aif
100-Snoop Corn DrmLoop.aif
100-Snoop Corn HH.aif
100-Snoop Corn Modern Drums.aif
100-Snoop Corn Vinyl Drums+BD+SD.aif
100-Snoop Corn Vinyl Drums.aif

100-G-Bombay Loop
100-Bombay Loop DrmLoop.aif
100-Bombay Loop HH.aif
100-Bombay Loop Modern Drums.aif
### 100-Bombay Loop Vinyl
- Drums+BD+SD.aif
- Drums.aif
- Ethno Vox.aif
- Loop Vinyl Drums.aif
- Loop Vinyl HH+Perc.aif
- Loop Vinyl Modern Drums.aif
- Loop Vinyl Perc.aif
- Loop Vinyl Vinyl Drums.aif

### 100-G-Bombay Loop Ethno Vox
- aif
- Drums+BD+SD.aif

### 100-G-Purple Jam
- aif
- Drums+BD+SD.aif
- Drums.aif
- HH+Shk.aif
- HH1+HH2.aif
- HH3+Shk.aif
- Loop Vinyl Modern Drums.aif
- Loop Vinyl Vinyl Drums.aif

### 101-E-Fourty Cents
- Instr.aif
- Organ.aif
- DrmLoop.aif
- HH.aif
- Modern Drums.aif
- Vinyl.aif

### 101-Fourty Cents DrmLoop
- aif
- HH.aif
- Modern Drums.aif
- Vinyl.aif

### 101-G-Rock Party
- Bass.aif
- DrmLoop.aif
- HH.aif
- Modern Drums.aif
- Vinyl.aif

### 107-G#-Casino
- aif
- BD+SD.aif
- DrmLoop.aif
- HH.aif
- Modern Drums.aif
- Vinyl.aif

### 112-G#-Casino Instr.aif
- Bass.aif
- Casino Instr.aif
- Generic.aif

### 112-E-Giorgia
- Bass.aif
- DrmLoop.aif
- Ethnic.aif
- Modern Drums.aif
- Vinyl.aif

### 119-D-Hardcore
- Bass.aif
- DrmLoop.aif
- HH.aif
- Loop Vinyl aif
- Loop Vinyl Vinyl Drums.aif

### 168-G-Oncle Tom
- aif
- Loop Vinyl HH+Perc.aif
- Loop Vinyl Modern Drums.aif
- Loop Vinyl Drums+BD+SD.aif
- Loop Vinyl Vinyl Drums.aif

### SOUTH

#### 075-A-Ambassador
- aif
- DrmLoop.aif
- HH+aif
- Ambassador HH.aif

#### 075-C-4X4
- aif
- 4X4 HH+Perc.aif
- 4X4 Perc.aif
- 4X4 HH+Perc.aif
- 4X4 HH.aif

#### 079-F#-Boom Heart
- aif
- Boom Heart HH+aif
- Boom Heart Perc.aif
- Boom Heart Perc.aif
- Boom Heart Perc.aif
- Boom Heart Strings.aif

#### 080-E-Hacienda
- aif
- Hacienda HH+aif
- Hacienda Perc.aif
- Hacienda HH+aif

#### 082-A-Saint-Louis
- aif
- Saint-Louis HH+aif
- Saint-Louis Perc.aif
- Saint-Louis HH+aif

#### 082-E-Not Guilty
- aif
- Not Guilty Perc.aif
- Not Guilty Perc.aif
- Not Guilty Perc.aif
- Not Guilty Perc.aif

#### 085-G#-Back the F up
- aif
- Back the F up HH+aif
- Back the F up Perc.aif
- Back the F up HH+aif

#### 092-C-Las Palmas
- aif
- Las Palmas HH+Tamb.aif
- Las Palmas HH+Perc.aif
- Las Palmas HH+aif

#### 093-G-For My Homies
- aif
- For My Homies HH+Perc.aif
- For My Homies Perc.aif
- For My Homies HH+aif

#### 095-C#-Duty Bass
- aif
- Duty Bass HH+aif
- Duty Bass Perc.aif
- Duty Bass HH+aif

#### 096-C-Electric Lya
- aif
- Electric Lya HH+aif
- Electric Lya Perc.aif
- Electric Lya Perc.aif

#### 096-D#-All Starz
- aif
- All Starz HH+Tamb.aif
- All Starz HH+aif
- All Starz HH+aif

#### 096-E-Train Station
- aif
- Train Station HH+aif
- Train Station Perc.aif
- Train Station HH+aif

### APPENDIX A: SOUND AND PATTERN LIBRARY
APPENDIX A: SOUND AND PATTERN LIBRARY

096-Train Station BD+SD+Rim.aif
096-Train Station DrmLoop.aif
096-Train Station HH.aif
096-Train Station Perc.aif

098-G#-Let Me See
098-G#-Let Me See Guitar.aif
098-G#-Let Me See Instr.aif
098-G#-Let Me See Synth+Gtr.aif
098-G#-Let Me See Synth.aif
098-Let Me See BD+Clap.aif
098-Let Me See DrmLoop.aif
098-Let Me See HH.l.aif
098-Let Me See Shk+Clave.aif

099-D#-Tribuzone
099-D#-Tribuzone Bass+Synth.aif
099-D#-Tribuzone Bass.aif
099-D#-Tribuzone Instr.aif
099-D#-Tribuzone Synth.aif
099-Tribuzone BD+SD.aif
099-Tribuzone DrmLoop.aif
099-Tribuzone HH+Shk.aif

100-C-Domi Nos Party
100-C-Domi Nos Party Instr.aif
100-C-Domi Nos Party Synth FX.aif
100-C-Domi Nos Party Synth.aif
100-Domi Nos Party BD+SD.aif
100-Domi Nos Party DrmLoop.aif
100-Domi Nos Party HH+Shk.aif

100-C-Fantasy Dream
100-C-Fantasy Dream Instr.aif
100-C-Fantasy Dream DrmLoop.aif
100-C-Fantasy Dream HH.aif

103-C-Spacial Tour
103-C-Spacial Tour Bass.aif
103-C-Spacial Tour Instr.aif
103-C-Spacial Tour Synth.aif
103-Spacial Tour BD+SD+Clap.aif
103-Spacial Tour DrmLoop.aif
103-Spacial Tour HH.aif

110-C-Zino
110-C-Zino Instr.aif
110-Zino BD+SD.aif
110-Zino DrmLoop.aif
110-Zino HH+Shk.aif
110-Zino Perc.aif

115-C-Taop
115-C-Taop Instr.aif
115-Taop BD+SD.aif
115-Taop DrmLoop.aif
115-Taop HH.aif
115-Taop Perc.aif

120-A-Kentooky
120-A-Kentooky Gtr+Sample.aif
120-A-Kentooky Instr.aif
120-A-Kentooky Sample.aif
120-Kentooky BD+SD.aif
120-Kentooky DrmLoop.aif
120-Kentooky HH.aif

132-D#-Run Run
132-D#-Run Run Instr.aif
132-D#-Run Run PHR 1.aif
132-D#-Run Run PHR 2.aif
132-D#-Run Run PHR 3.aif
132-D#-Run Run Synth.aif
132-Run Run BD+SD.aif
132-Run Run DrmLoop.aif
132-Run Run HH.aif

139-D-K-Billy
139-D-K-Billy Instr.aif
139-K-Billy BD+SD.aif
139-K-Billy DrmLoop.aif
139-K-Billy HH+Shk.aif
139-K-Billy HH.aif

VARIous

060-G-First Floor
060-First Floor BD+SD+Clap.aif
060-First Floor DrmLoop.aif
060-First Floor HH.aif
060-G-First Floor Bass.aif
060-G-First Floor Instr.aif
060-G-First Floor Synth.aif

064-F-Keishally
064-F-Keishally Bass.aif
064-F-Keishally Instr.aif
064-F-Keishally PHR.aif
064-Keishally BD+SD+Rim.aif
064-Keishally DrmLoop.aif
064-Keishally HH.aif

076-D#-Like This
076-D#-Like This Instr.aif
076-D#-Like This Strings+Synth.aif
076-Like This BD+SD.aif
076-Like This DrmLoop.aif
076-Like This HH.aif

082-A-On and On
082-A-On and On Bass.aif
082-A-On and On Instr.aif
082-A-On and On Synth P.aif
082-On and On BD+Clap.aif
082-On and On DrmLoop.aif
082-On and On HH.aif
082-On and On Tom.aif

082-D#-Tell Me Why
082-D#-Tell Me Why Instr.aif
082-D#-Tell Me Why Sample.aif
082-D#-Tell Me Why Synth.aif
082-Tell Me Why BD+SD.aif
082-Tell Me Why DrmLoop.aif
082-Tell Me Why HH.aif

082-D#-Think About Me
082-D#-Think About Me Instr.aif
082-D#-Think About Me BD+SD.aif
082-Th ink About Me DrmLoop.aif
082-Th ink About Me HH.aif

085-G-Midnight Glock
085-G-Midnight Glock Bass.aif
085-G-Midnight Glock Instr.aif
085-G-Midnight Glock Synth.aif
085-Midnight Glock BD+Rim+Clap.aif
085-Midnight Glock DrmLoop.aif
085-Midnight Glock Loop Perc.aif

086-D-B.R.C.
086-B.R.C. BD+Snap.aif
086-B.R.C. DrmLoop.aif
086-B.R.C. HH.aif
086-D-B.R.C. Instr.aif

086-E-Jumpin Frog
086-E-Jumpin Frog Instr.aif
086-Jumpin Frog BD+SD.aif
086-Jumpin Frog DrmLoop.aif
086-Jumpin Frog HH.aif

089-C-Diamond
089-C-Diamond Gtr+Pizz+EPiano.aif
089-C-Diamond Instr.aif
089-Diamond BD+Clap.aif
089-Diamond DrmLoop.aif
089-Diamond HH+Shk.aif

089-D-Sad Day
089-D-Sad Day Instr.aif
089-D-Sad Day Piano.aif
089-Sad Day BD+SD.aif
089-Sad Day DrmLoop.aif
089-Sad Day Metal+Perc.aif

089-D-What do you Think
089-D-What do u Thk Instr.aif
089-D-What do u Thk Piano.aif
089-What do u Thk BD+SD.aif
089-What do u Thk DrmLoop.aif
089-What do u Thk HH.aif
089-What do u Thk Perc.aif
089-What do u Thk Sub Effect.aif

090-A#-Gray Desert
090-A#-Gray Desert Bass.aif
090-A#-Gray Desert Flute.aif

100-A#-Gray Desert
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090-A#-Gray Desert Instr.aif
090-A#-Gray Desert Oud.aif
090-Gray Desert BD+SD.aif
090-Gray Desert DrmLoop.aif
090-Gray Desert HH.aif
090-Gray Desert Rim+Perc.aif

090-A#-Pretty Amelie
090-A#-Pretty Amelie Hit.aif
090-A#-Pretty Amelie Instr.aif
090-A#-Pretty Amelie Sample.aif
090-Pretty Amelie BD+Clap+Rim.aif
090-Pretty Amelie DrmLoop.aif
090-Pretty Amelie HH.aif

090-A#-All is Here
090-A#-All is Here Instr.aif
090-A#-All is Here PHR.aif
090-All is Here BD+Clap.aif
090-All is Here DrmLoop.aif
090-All is Here HH.aif

090-A#-Pretty Amelie
090-A#-Pretty Amelie Hit.aif
090-A#-Pretty Amelie Instr.aif
090-A#-Pretty Amelie Sample.aif
090-Pretty Amelie BD+Clap+Rim.aif
090-Pretty Amelie DrmLoop.aif
090-Pretty Amelie HH.aif

090-A#-Classic Car
090-Classic Car BD+SD.aif
090-Classic Car DrmLoop.aif
090-Classic Car HH.aif
090-G#-Classic Car Instr.aif

091-G-Snow Man
091-G-Snow Man Instr.aif
091-Snow Man BD+Clap.aif
091-Snow Man DrmLoop.aif
091-Snow Man Shk+HH.aif

092-B-Bronx
092-B-Bronx Instr.aif
092-Bronx BD+SD+Clap.aif
092-Bronx DrmLoop.aif
092-Bronx HH.aif

092-B-My Time
092-B-My Time Instr.aif
092-B-My Time Orchestra.aif
092-My Time BD+SD.aif
092-My Time DrmLoop.aif
092-My Time Perc.aif

096-D-Happy Ring
096-D-Happy Ring Gtr.aif
096-D-Happy Ring Instr.aif
096-Happy Ring BD+SD+Clap.aif
096-Happy Ring DrmLoop.aif

096-D-Happy Ring
096-D-Happy Ring Gtr.aif
096-D-Happy Ring Instr.aif
096-Happy Ring BD+SD+Clap.aif
096-Happy Ring DrmLoop.aif

100-D-Clap Dance
100-Clap Dance BD+Clap.aif
100-Clap Dance Clave+Rim.aif
100-Clap Dance DrmLoop.aif
100-Clap Dance Perc.aif

100-F#-Arabic Lion
100-Arabic Lion BD+Clap.aif
100-Arabic Lion DrmLoop.aif
100-Arabic Lion Perc.aif
100-Arabic Lion SHK.aif
100-F#-Arabic Lion Bass+Sub.aif
100-F#-Arabic Lion Instr.aif
100-F#-Arabic Lion Sample+Synth.aif
100-F#-Arabic Lion Synth.aif

100-G#-Harbour of Heaven
100-G#-Harbour of Heaven Bass.aif
100-G#-Harbour of Heaven Gtr+Pizz+Effect.aif
100-G#-Harbour of Heaven Instr.aif
100-G#-Harbour of Heaven Sample+Synth.aif
100-G#-Harbour of Heaven HH+Metal.aif
100-Harbour of Heaven Perc.aif

100-G#-Smack Back
100-G#-Smack Back Bass+Sub.aif
100-G#-Smack Back Guitar.aif
100-G#-Smack Back Instr.aif
100-Smack Back BD+Clap.aif
100-Smack Back DrmLoop.aif
100-Smack Back HH.aif
100-Smack Back Perc.aif

101-A#-Big Store
101-A#-Big Store Bass.aif
101-A#-Big Store Instr.aif
101-Big Store BD+Clap.aif
101-Big Store DrmLoop.aif
101-Big Store Perc.aif
101-Big Store Tamb.aif

102-F#-Faya
102-F#-Faya Bass.aif
102-F#-Faya Strings.aif
102-Faya BD+Clap.aif
102-Faya DrmLoop.aif
102-Faya Perc+Loop Perc.aif
102-Faya Shaker.aif

104-A#-Tahiti Stone
104-A#-Tahiti Stone Instr.aif
104-Tahiti Stone BD+Clap+Rim.aif
104-Tahiti Stone DrmLoop.aif
104-Tahiti Stone HH.aif
104-Tahiti Stone Perc.aif

107-G-Give ito Me
107-G-Give ito Me Bass.aif
107-G-Give ito Me Instr.aif
107-G-Give ito Me Synth.aif
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107-Give ito Me BD+Clap.aif
107-Give ito Me DrmLoop.aif
107-Give ito Me Perc.aif

WEST COAST
070-A#-Mo
070-A#-Mo Instr.aif
070-Mo BD.aif
070-Mo DrmLoop.aif
070-Mo HH+Triangle.aif
076-C#-One Dollar
076-C#-One Dollar Guitar.aif
076-One Dollar BD+Clap.aif
076-One Dollar DrmLoop.aif
076-One Dollar HH+Triangle.aif
076-One Dollar Shk+Triangle.aif
082-G#-Reggae Like
082-G#-Reggae Like Instr.aif
082-G#-Reggae Like Synth.aif
082-Reggae Like BD+SD.aif
082-Reggae Like DrmLoop.aif
082-Reggae Like Perc.aif
082-Reggae Like Shaker.aif
085-B-Flame
085-B-Flame Instr.aif
085-B-Flame Piano1.aif
085-B-Flame Piano3.aif
085-Flame DrmLoop.aif
085-Flame HH.aif
085-Flame Rim.aif
087-G-Hood Child
087-G-Hood Child Bass.aif
087-G-Hood Child Instr.aif
087-G-Hood Child Vox+Violin.aif
087-Hood Child BD+SD.aif
087-Hood Child DrmLoop.aif
087-Hood Child HH.aif
087-Hood Child Loop.aif
090-G-Cheese
090-Cheese BD+SD.aif
090-Cheese DrmLoop.aif
090-Cheese HH+Scratch.aif
090-G-Cheese Instr.aif
093-D#-You Know
093-D#-You Know Bass.aif
093-D#-You Know Guitar.aif
093-D#-You Know Instr.aif
093-You Know BD+Rim+Click.aif
093-You Know DrmLoop.aif
093-You Know HH.aif
095-C-One Day
095-C-One Day Instr.aif
095-C-One Day Sample+Synth1.aif
095-C-One Day Sample.aif
095-C-One Day Synth1.aif
095-C-One Day Synth2.aif
095-One Day BD+Clap.aif
095-One Day DrmLoop.aif
095-One Day HH.aif
095-D-Spanish Street
095-D-Spanish Street Hit.aif
095-D-Spanish Street Instr.aif
095-D-Spanish Street Pizz.aif
095-Spanish Street BD+Clap+Snap.aif
095-Spanish Street DrmLoop.aif
095-Spanish Street HH.aif
096-A-Escalade
096-A-Escalade Instr.aif
096-A-Escalade Pizz.aif
096-A-Escalade Synth+Bass+Vox.aif
096-Escalade BD+SD+Rim.aif
096-Escalade DrmLoop.aif
096-Escalade HH+Shk.aif
096-D-GooDee
096-D-GooDee FXBass+Synth.aif
096-D-GooDee Instr.aif
096-D-GooDee DD+Clap.aif
096-GooDee DD+DrmLoop.aif
096-GooDee DD+Shk.aif
096-GooDee Perc.aif
096-E-Solar
096-E-Solar Bass.aif
096-E-Solar Instr.aif
096-E-Solar Sample+Violin.aif
096-E-Solar Strings.aif
096-Solar BD+Water Clap.aif
096-Solar DrmLoop.aif
096-Solar HH.aif
100-C-K2000
100-C-K2000 Bass.aif
100-C-K2000 Ethno.aif
100-C-K2000 Guitar.aif
100-C-K2000 Instr.aif
100-C-K2000 PHR.aif
100-C-K2000 BD+SD.aif
100-K2000 DrmLoop.aif
100-K2000 HH+Shk.aif
100-D-Bang Bang
100-Bang Bang BD+HH.aif
100-Bang Bang DrmLoop.aif
100-Bang Bang Scratch.aif
100-Bang Bang Snap+Tamb.aif
100-D-Bang Bang Instr.aif
100-D-Bang Bang Orchestra.aif
100-D-Relax
100-D-Relax Instr.aif
100-D-Relax BD+SD.aif
100-Relax DrmLoop.aif
100-Relax HH.aif
100-G-Time is Money
100-G-Time is Money Instr.aif
100-G-Time is Money Voices.aif
100-Time is Money BD+SD.aif
100-Time is Money DrmLoop.aif
100-Time is Money HH.aif
102-B-The Caire
102-B-The Caire Instr.aif
102-B-The Caire BD+Clap.aif
102-The Caire DrmLoop.aif
102-The Caire HH+Shk.aif
102-The Caire Perc.aif
103-A-Years Ago
103-A-Years Ago Instr.aif
103-A-Years Ago BD+SD.aif
103-A-Years Ago DrmLoop.aif
103-A-Years Ago HH.aif
103-A-Years Ago Perc.aif
104-D-Get Out
104-D-Get Out Bass.aif
104-D-Get Out BD+SD.aif
104-D-Get Out DrmLoop.aif
104-D-Get Out HH.aif
104-D-Get Out Perc1.aif
104-D-Get Out Perc2.aif
104-D-Get Out Tamb+Perc.aif
116-G#-Wind Time
116-G#-Wind Time Effect+Sample.aif
116-G#-Wind Time Effect.aif
116-Wind Time BD+SD.aif
116-Wind Time DrmLoop.aif
116-Wind Time HH+Shk.aif
120-G#-Tequila
120-G#-Tequila Bass.aif
120-G#-Tequila Instr.aif
120-G#-Tequila PHR 1.aif
120-G#-Tequila PHR 2.aif
120-G#-Tequila PHR 3.aif
120-G#-Tequila PHR 4.aif
120-G#-Tequila Sub.aif
120-G#-Tequila Synth.aif
120-Tequila BD+Clap.aif
120-Tequila DrmLoop.aif
120-Tequila HH.aif
120-Tequila Rim+Perc.aif

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5 — Sound

(CATEGORIES)

Acoustic Mood

079-A#—Red Pain
BD-Red Pain.aif
FX-Red Pain 1.aif
FX-Red Pain 2.aif
FX-Red Pain 3.aif
HH-Red Pain 2.aif
HH-Red Pain 2P.aif
SCR-Red Pain 1 D#1.aif
SCR-Red Pain 1P D#1.aif
SCR-Red Pain 2 D#1.aif
SCR-Red Pain 3 D#1.aif
SCR-Red Pain 3P D#1.aif
SCR-Red Pain 4 D#1.aif
SCR-Red Pain 4P D#1.aif
SCR-Red Pain 5.aif
SCR-Red Pain 5P.aif
SCR-Red Pain 6.aif
SCR-Red Pain 6P.aif
SD-Red Pain P.aif
SD-Red Pain.aif
VOX-Red Pain.aif

082-C—Secret FBI
BD-Secret FBI 1.aif
BD-Secret FBI 2.aif
BDHH-Secret FBI.aif
HH-Secret FBI 1.aif
HH-Secret FBI 2.aif
SD-Secret FBI 1.aif
SD-Secret FBI 1P.aif
SD-Secret FBI 2.aif
SD-Secret FBI 2P.aif
SYN-Secret FBI 1 G4.aif
SYN-Secret FBI 2 D5.aif
SYN-Secret FBI 3 C5.aif
SYN-Secret FBI 4 D#5.aif

082-D#—CIA Smooth
BASS-CIA Smooth 1 D#1.aif
BASS-CIA Smooth 2 D#1.aif
BD-CIA Smooth.aif
BDHH-CIA Smooth 1.aif
BDHH-CIA Smooth 2.aif
GTR-CIA Smooth 1 C3.aif
GTR-CIA Smooth 2 G3.aif
GTR-CIA Smooth C3.aif
HH-CIA Smooth P.aif
HH-CIA Smooth.aif
RM-CIA Smooth.aif
VOX-CIA Smooth.aif

085-E—Z Rock
BD-Z Rock.aif
BDFX-Z Rock.aif
BDHH-Z Rock.aif
GTR-Z Rock 1 C#2.aif
GTR-Z Rock 1P C#2.aif
GTR-Z Rock 2 D#2.aif
GTR-Z Rock 2P D#2.aif
HH-Z Rock 1.aif
HH-Z Rock 2 0Pn.aif
HIT-Z Rock 1.aif
HIT-Z Rock 2.aif
PERC-Z Rock P.aif
PERC-Z Rock.aif
SD-Z Rock.aif
SYN-Z Rock 1 E3.aif
SYN-Z Rock 1P E3.aif
SYN-Z Rock 2 E3.aif

089-G#—One Way
BD-One Way 1.aif
BD-One Way 2.aif
BD-One Way 3.aif
BDHH-One Way.aif
FX-One Way 1.aif
FX-One Way 2.aif
HH-One Way 1.aif
HH-One Way 2.aif
SD-One Way.aif
VOX-One Way 1.aif
VOX-One Way 2.aif

090-A—Dark Soul
BASS-Dark Soul 1 D1.aif
BASS-Dark Soul 2.aif
BASS-Dark Soul 3 A0.aif
BASS-Dark Soul 4 D#1.aif
BD-Dark Soul.aif
BDFX-Dark Soul 1.aif
BDFX-Dark Soul 2.aif
BDFX-Dark Soul 3.aif
BDHH-Dark Soul.aif
HH-Dark Soul 1.aif
HH-Dark Soul 2 0Pn.aif
HIT-Dark Soul 1 C3.aif
HIT-Dark Soul 1P C3.aif
HIT-Dark Soul 2 G3.aif
HIT-Dark Soul 2P G3.aif
HIT-Dark Soul 3.aif
RIM-Dark Soul.aif
SD-Dark Soul.aif

090-C#—Jazz Avenue
BD-Jazz Avenue 1.aif
BD-Jazz Avenue 2.aif
BDHH-Jazz Avenue.aif
HH-Jazz Avenue.aif
INST-Jazz Avenue F#4.aif
SD-Jazz Avenue.aif
SYN-Jazz Avenue F#3.aif
SYN-Jazz Avenue P F#3.aif
VOX-Jazz Avenue.aif

090-E—Doctor Hyde
BASS-Doctor Hyde 1 E1.aif
BASS-Doctor Hyde 2 B1.aif
BASS-Doctor Hyde 3 B0.aif
BD-Doctor Hyde.aif
BDFX-Doctor Hyde.aif
BDHH-Doctor Hyde.aif
HH-Doctor Hyde P.aif
HH-Doctor Hyde.aif
RIM-Doctor Hyde 1.aif
RIM-Doctor Hyde 2.aif
SD-Doctor Hyde P.aif
SD-Doctor Hyde.aif
SYN-Doctor Hyde 1 E3.aif
SYN-Doctor Hyde 2 G3.aif
SYN-Doctor Hyde 3 E3.aif
SYN-Doctor Hyde 4 D#3.aif
SYN-Doctor Hyde 5 D3.aif
SYN-Doctor Hyde 6 C#3.aif

090-G#—Blues Unity
BD-Blues Unity.aif
BDHH-Blues Unity.aif
GTR-Blues Unity A.aif
HH-Blues Unity.aif
HIT-Blues Unity.aif
PERC-Blues Unity.aif
SD-Blues Unity P.aif
SD-Blues Unity.aif
SHK-Blues Unity.aif
SYN-Blues Unity 1 G#4.aif
SYN-Blues Unity 2 G#4.aif

091-A—Phat Rock
BASS-Phat Rock 1.aif
BASS-Phat Rock 2.aif
BD-Phat Rock.aif
BDFX-Phat Rock.aif
BDHH-Phat Rock 1.aif
BDHH-Phat Rock 2.aif
HH-Phat Rock 1.aif
HH-Phat Rock 2 0Pn.aif
SD-Phat Rock.aif
SHK-Phat Rock.aif
SYN-Phat Rock 1 C4.aif
SYN-Phat Rock 2 C5.aif
SYN-Phat Rock 3 A2.aif
SYN-Phat Rock 4 A3.aif

092-C#—Street Light
BD-Street Light 1.aif
BD-Street Light 2.aif
BD-Street Light 3.aif
CLAP-Street Light P.aif
CLAP-Street Light.aif
HH-Street Light.aif
PERC-Street Light P.aif
PERC-Street Light.aif
RIM-Street Light P.aif
RIM-Street Light.aif
SD-Street Light.aif
SHK-Street Light.aif

092-F#—Underworld
BD-Underworld 1.aif
BD-Underworld 2.aif
BDFX-Underworld.aif
FX-Underworld 1.aif
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FX-Underworld 2.aif
FX-Underworld 3.aif
FX-Underworld 4.aif
FX-Underworld 5.aif
FX-Underworld 5P.aif
FX-Underworld 6.aif
FX-Underworld 6P.aif
HH-Underworld.aif
HIT-Underworld.aif
RIM-Underworld.aif
SD-Underworld 1.aif
SD-Underworld 2.aif
SYN-Underworld 1 E3.aif
SYN-Underworld 2 F#2.aif
SYN-Underworld 3 F#1.aif
SYN-Underworld 4 F#1.aif
SYN-Underworld 4P F#1.aif
092-F-Jungle West
BASS-Jungle West 1 F0.aif
BASS-Jungle West 2 F0.aif
BASS-Jungle West 3 F0.aif
BASS-Jungle West 4 E0.aif
BASS-Jungle West 5 C0.aif
BASS-Jungle West 6 F0.aif
BASS-Jungle West.aif
BD-Jungle West.aif
BDHH-Jungle West.aif
BDHH-Jungle West 1.aif
BDHH-Jungle West 2.aif
BDHH-Jungle West 3.aif
HH-Jungle West 1.aif
HH-Jungle West 2.aif
HH-Jungle West 3.aif
HH-Jungle West 4.aif
PERC-Jungle West P.aif
PERC-Jungle West.aif
SD-Jungle West.aif
093-D#-Eden Power
BASS-Eden Power 1 D#1.aif
BASS-Eden Power 2 F#1.aif
BD-Eden Power.aif
BDHH-Eden Power.aif
HH-Eden Power.aif
HIT-Eden Power 1.aif
HIT-Eden Power 2.aif
SD-Eden Power P.aif
SD-Eden Power.aif
SYN-Eden Power 1 B2.aif
SYN-Eden Power 2 B2.aif
SYN-Eden Power 3 B2.aif
SYN-Eden Power 4 B2.aif
SYN-Eden Power 5 B2.aif
SYN-Eden Power 6 B2.aif
VOX-Eden Power G#3.aif
096-B-New Fezo Shock
BASS-New Fezo 01 B1.aif
BASS-New Fezo 02 E2.aif
BASS-New Fezo 03 B1.aif
BASS-New Fezo 04 D2.aif
BASS-New Fezo 05 B1.aif
BASS-New Fezo 06 E2.aif
BASS-New Fezo 07 B1.aif
BASS-New Fezo 08 D2.aif
BASS-New Fezo 09 B1.aif
BASS-New Fezo 10 B1.aif
BASS-New Fezo 11 B1.aif
BD-New Fezo.aif
CLAP-New Fezo P.aif
CLAP-New Fezo.aif
HIT-New Fezo 1.aif
HIT-New Fezo 2.aif
RIM-New Fezo.aif
SHK-New Fezo.aif
SYN-New Fezo 1 B1.aif
SYN-New Fezo 2 A1.aif
VOX-New Fezo P.aif
VOX-New Fezo.aif
096-F-Very Deep
BASS-Very Deep F0.aif
BD-Very Deep 1.aif
BD-Very Deep 2.aif
BDFX-Very Deep.aif
BDHH-Very Deep.aif
HH-Very Deep.aif
PERC-Very Deep P.aif
PERC-Very Deep.aif
SD-Very Deep.aif
SD-Very Deep 1 F3.aif
SD-Very Deep 2 C4.aif
SYN-Very Deep 1 F3.aif
SYN-Very Deep 2 C4.aif
SYN-Very Deep 3 G3.aif
SYN-Very Deep 4 C4.aif
SYN-Very Deep 5 F3.aif
SYN-Very Deep 6 C4.aif
SYN-Very Deep 7 G3.aif
SYN-Very Deep 8 C4.aif
100-G-Straight Way
BASS-Straight Way 1 G0.aif
BASS-Straight Way 2.aif
BASS-Straight Way 3.aif
BASS-Straight Way 4.aif
BASS-Straight Way 5.aif
BASS-Straight Way 6.aif
BASS-Straight Way 7.aif
BASS-Straight Way 8.aif
BASS-Rage Cave 3 G1.aif
BASS-Rage Cave 4 A1.aif
BD-Rage Cave.aif
BDHH-Rage Cave.aif
CLAP-Rage Cave P.aif
CLAP-Rage Cave.aif
HIT-Rage Cave 1.aif
101-A-Rage Cave
BASS-Rage Cave 1 A0.aif
BASS-Rage Cave 2 A0.aif
BASS-Rage Cave 3 G1.aif
BASS-Rage Cave 4 A1.aif
BD-Rage Cave.aif
BDHH-Rage Cave.aif
CLAP-Rage Cave P.aif
CLAP-Rage Cave.aif
HIT-Rage Cave 1.aif
HH-Rage Cave 1P.aif
HH-Rage Cave 2
SD-Rage Cave.aif
SYN-Rage Cave 1 A#4.aif
SYN-Rage Cave 1P A#4.aif
SYN-Rage Cave 2 A4.aif
SYN-Rage Cave 2P A4.aif
SYN-Rage Cave 3 A#4.aif
SYN-Rage Cave 4 A4.aif
104-A-Amazone
BASS-Amazone 1 A0.aif
BASS-Amazone 2 A0.aif
BD-Amazone.aif
BDFX-Amazone 1.aif
BDFX-Amazone 2.aif
BDHH-Amazone.aif
HH-Amazone 1.aif
HH-Amazone 1P.aif
HH-Amazone 2.aif
HH-Amazone 3.aif
SD-Amazone 1P.aif
SD-Amazone 2P.aif
SYN-Amazone 1 A3.aif
SYN-Amazone 1P A3.aif
SYN-Amazone 2 A2.aif
SYN-Amazone 2P A2.aif
104-D-Jamaitac
BASS-Jamaitac 1 D1.aif
BASS-Jamaitac 2 D1.aif
BASS-Jamaitac 3 F1.aif
BD-Jamaitac.aif
BDHH-Jamaitac.aif
FLUT-Jamaitac 1 A3.aif
FLUT-Jamaitac 2 A#3.aif
FLUT-Jamaitac 3 C4.aif
HH-Jamaitac.aif
MTL-Jamaitac.aif
PERC-Jamaitac 1.aif
PERC-Jamaitac 2.aif
SD-Jamaitac.aif
STR-Jamaitac 2 A2.aif
STR-Jamaitac 3 A#2.aif
STR-Jamaitac 4 C3.aif
STR-Jamaitac 5 C3.aif
TAMB-Jamaitac.aif
115-G#-Smile
BASS-Smile G#1.aif
BD-Smile.aif
BDFX-Smile.aif
HH-Smile 1.aif
HH-Smile 2.aif
HIT-Smile 2.aif
HIT-Smile 3.aif
SNAP-Smile.aif
SYN-Smile 1 A#3.aif
SYN-Smile 2 G#3.aif
SYN-Smile 2P G#3.aif
SYN-Smile 3 G#3.aif
## APPENDIX A: SOUND AND PATTERN LIBRARY

<table>
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<td>128-G#—Slow Keys</td>
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<td>095-F#—Space Trive</td>
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<td>095-D—Kelly Mouth</td>
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<td>009-G—London Jam</td>
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<td>098-C—Locks in the City</td>
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<td>082-C#—Massive Stone</td>
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<td>092-F—Low Ride</td>
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**082-B—Jean Live**
- BD—Jean Live.aif
- BDHH—Jean Live.aif
- RIM—Jean Live.aif
- HARP—Jean Live 1.aif
- HARP—Jean Live 2.aif
- HH—Jean Live.aif
- SD—Jean Live 1.aif
- SD—Jean Live 1P.aif

**082-C#—Massive Stone**
- BD—Massive Stone.aif
- BDFX—Massive Stone.aif
- HH—Massive Stone.aif
- PNO—Massive Stone C#1.aif
- PNO—Massive Stone 2 A0.aif
- PNO—Massive Stone 3 F5.aif
- PNO—Massive Stone 4 F#5.aif
- PNO—Massive Stone 5 F5.aif
- PNO—Massive Stone 6 F#5.aif
- PNO—Massive Stone 7 E5.aif
- SD—Massive Stone P.aif
- SD—Massive Stone.aif
- STR—Massive Stone C#m7.aif

**092—F—Low Ride**
- BD—Low Ride 1.aif

**095—F#—Space Trive**
- BD—Space Trive.aif
- BDFX—Space Trive.aif
- CLAP—Space Trive.aif
- HH—Space Trive P.aif
- HH—Space Trive 1.aif
- HH—Space Trive 2.aif
- HH—Space Trive 3.aif
- SYN—Space Trive 01 F#2.aif
- SYN—Space Trive 01P F#2.aif
- SYN—Space Trive 02 C2.aif
- SYN—Space Trive 02P C2.aif
- SYN—Space Trive 03 E2.aif
- SYN—Space Trive 03P E2.aif
- SYN—Space Trive 04 F#2.aif
- SYN—Space Trive 04P F#2.aif
- SYN—Space Trive 05 C2.aif
- SYN—Space Trive 05P C2.aif
- SYN—Space Trive 06 E2.aif
- SYN—Space Trive 06P E2.aif
- SYN—Space Trive 07 E2.aif
- SYN—Space Trive 07P E2.aif
- SYN—Space Trive 08 F#3.aif
- SYN—Space Trive 09 F#3.aif
- SYN—Space Trive 10 G3a
- SYN—Space Trive 12 G#3.aif

**095—D—Kelly Mouth**
- BASS—Kelly Mouth.aif
- BDFX—Kelly Mouth.aif
- GTR—Kelly Mouth P.aif
- HH—Kelly Mouth 1.aif
- HH—Kelly Mouth 2.aif
- HH—Kelly Mouth 3.aif
- SD—Kelly Mouth 1.aif
- SD—Kelly Mouth 1P.aif
- SD—Kelly Mouth 2.aif
- SHK—Kelly Mouth.aif
- VOX—Kelly Mouth 1.aif
- VOX—Kelly Mouth 2.aif

**095—F#—Space Trive**
- BD—Space Trive.aif
- BDFX—Space Trive.aif
- CLAP—Low Ride.aif
- HH—Low Ride 1.aif
- HH—Low Ride 2.aif
- RIM—Low Ride P.aif
- RIM—Low Ride.aif
- SHK—Low Ride.aif
- SYN—Low Ride 1 F2.aif
- SYN—Low Ride 2 G#2.aif
- SYN—Low Ride 3 A#2.aif
- SYN—Low Ride 4 C3.aif
- SYN—Low Ride 5 G#3.aif
- SYN—Low Ride 6 C3.aif
- SYN—Low Ride 7 A#2.aif
- SYN—Low Ride 8 G#2.aif

**095—D—Kelly Mouth**
- BASS—Kelly Mouth.aif
- BDFX—Kelly Mouth.aif
- GTR—Kelly Mouth P.aif
- HH—Kelly Mouth 1.aif
- HH—Kelly Mouth 2.aif
- HH—Kelly Mouth 3.aif
- SD—Kelly Mouth 1.aif
- SD—Kelly Mouth 1P.aif
- SD—Kelly Mouth 2.aif
- SHK—Kelly Mouth.aif
- VOX—Kelly Mouth 1.aif
- VOX—Kelly Mouth 2.aif

**098—C—Locks in the City**
- BASS—Locks in the City 1 F1.aif
- BASS—Locks in the City 2 G1.aif
- BASS—Locks in the City 3 C#2.aif
- BASS—Locks in the City 4 A0.aif
- BD—Locks in the City 1.aif
- BD—Locks in the City 2.aif
- BDHH—Locks in the City.aif
- FX—Locks in the City.aif
- GTR—Locks in the City Cm.aif
- GTR—Locks in the City P Cm.aif
- HH—Locks in the City.aif
- HIT—Locks in the City 1 C3.aif
- HIT—Locks in the City 2 C3.aif
- HIT—Locks in the City 2P C3.aif
- HIT—Locks in the City 3 A#2.aif
- HIT—Locks in the City 3P A#2.aif
- SD—Locks in the City 1.aif
- SD—Locks in the City 1P.aif
- SD—Locks in the City 2.aif
- SYN—Locks in the City 1 C2.aif
- SYN—Locks in the City 2 G2.aif
- SYN—Locks in the City 3 A#2.aif
- SYN—Locks in the City 4 C3.aif

**098—G—London Jam**
- BD—London Jam 1.aif
- BD—London Jam 2.aif
- BDFX—London Jam.aif
- CLAP—London Jam P.aif
- CLAP—London Jam.aif
- PERC—London Jam 1.aif
- PERC—London Jam 1P.aif
- PERC—London Jam 2.aif
- PERC—London Jam 3.aif
- RIM—London Jam.aif
- SHK—London Jam 1.aif
- SHK—London Jam 2.aif
APPENDIX A: SOUND AND PATTERN LIBRARY

XYLO-London Jam 1 D4.aif
XYLO-London Jam 2 D4.aif
XYLO-London Jam 3 A#3.aif
XYLO-London Jam 4 C4.aif
XYLO-London Jam 5 C4.aif
XYLO-London Jam 6 D5.aif
XYLO-London Jam 7 D5.aif
XYLO-London Jam 8 A#4.aif

099-C-4 Sky
BASS-4 Sky.aif
BD-4 Sky.aif
BDFX-4 Sky.aif
BDHH-4 Sky.aif
HH-4 Sky 1.aif
HH-4 Sky 1P.aif
HH-4 Sky 2.aif
HH-4 Sky 3.aif
RIM-4 Sky.aif
SD-4 Sky.aif
SYN-4 Sky 1.aif
SYN-4 Sky 1P.aif
SYN-4 Sky 2.aif
SYN-4 Sky 2P.aif

100-A-Military Dance
BDFX- Military Dance 1.aif
BDFX- Military Dance 2.aif
BDFX- Military Dance 3.aif
BDFX- Military Dance 4.aif
BDFX- Military Dance 4P.aif
BD- Military Dance 2.aif
FX- Military Dance 1.aif
FX- Military Dance 2.aif
FX- Military Dance 3.aif
HH- Military Dance.aif
SNAP- Military Dance.aif
SYN- Military Dance 1 F3.aif
SYN- Military Dance 2 E3.aif
SYN- Military Dance 3 E2.aif
SYN- Military Dance 4 E4.aif
SYN- Military Dance 5 G2.aif

100-B-Roots Tree
BASS-Roots Tree B0.aif
BD-Roots Tree 1.aif
BD-Roots Tree 2.aif
BDFX-Roots Tree.aif
BDHH-Roots Tree.aif
HH-Roots Tree P.aif
HH-Roots Tree.aif
MTL-Roots Tree 1.aif
MTL-Roots Tree 1P.aif
MTL-Roots Tree 2.aif
MTL-Roots Tree 2P.aif
MTL-Roots Tree 3.aif
SD-Roots Tree 1.aif
SD-Roots Tree 2.aif

100-C-Electro Tape
BASS-Electro Tape C1.aif
BASS-Electro Tape P C1.aif
BD-Electro Tape.aif
BDFX-Electro Tape.aif
CLAP-Electro Tape P.aif
CLAP-Electro Tape.aif
COWB-Electro Tape.aif
HIT-Electro Tape.aif
MTL-Electro Tape P.aif
MTL-Electro Tape.aif

100-C-Killa System
BASS-Killa System 1 G1.aif
BASS-Killa System 2 G#1.aif
BD-Killa System.aif
BDHH-Killa System.aif
CLAP-Killa System P.aif
CLAP-Killa System.aif
HH-Killa System 1.aif
HH-Killa System 1P.aif
HH-Killa System 2.aif
HH-Killa System 2P.aif
PERC-Killa System P.aif
PERC-Killa System.aif
PNO-Killa System 1 D#3 P.aif
PNO-Killa System 1 D#3.aif
PNO-Killa System 2 D3 P.aif
PNO-Killa System 2 D3.aif
SYN-Killa System P.aif
SYN-Killa System.aif

100-C-LA Century
BASS-LA Century 1 C1.aif
BASS-LA Century 2 G0.aif
BASS-LA Century 3 A#0.aif
BASS-LA Century 4 F0.aif
BASS-LA Century 5 G0.aif
BASS-LA Century 6 A#0.aif
BD-LA Century.aif
BDHH-LA Century.aif
CLAP-LA Century P.aif
CLAP-LA Century.aif
HH-LA Century 1.aif
HH-LA Century 1P.aif
HH-LA Century 2 Opn.aif
HH-LA Century 2 Opn.piaf
PNO-LA Century 1 D#3 P.aif
PNO-LA Century 1 D#3.aif
PNO-LA Century 2 D3 P.aif
PNO-LA Century 2 D3.aif
SYN-LA Century.aif
SYN-LA Century.piaf

100-F#-Funky Moicha
BD-Funky Moicha.aif
CLAP-Funky Moicha P.aif
CLAP-Funky Moicha.aif
PERC-Funky Moicha 1.aif
PERC-Funky Moicha 2.aif
RIM-Funky Moicha P.aif
RIM-Funky Moicha.aif
SHK-Funky Moicha.aif
SYN-Funky Moicha 1 A3.aif
SYN-Funky Moicha 1 P A3.aif
SYN-Funky Moicha 2 D3.aif
SYN-Funky Moicha 2 P D3.aif
SYN-Funky Moicha 3 D3.aif
SYN-Funky Moicha 3 P D3.aif
SYN-Funky Moicha 4 F#3.aif
SYN-Funky Moicha 4 P F#3.aif
VOX-Funky Moicha F#3.aif

101-D-Zapan Club
BASS-Zapan Club B1 D1.aif
BASS-Zapan Club2 A0.aif
BASS-Zapan Club3 D1.aif
BASS-Zapan Club4 A0.aif
BD-Zapan Club.aif
BDHH-Zapan Club.aif
CLAP-Zapan Club 1.aif
CLAP-Zapan Club 1P.aif
CLAP-Zapan Club 2.aif
HH-Zapan Club 1.aif
HH-Zapan Club 2 Opn.aif
SD-Zapan Club.aif
SHK-Zapan Club.aif
SYN-Zapan Club A2.aif
SYN-Zapan Club P A2.aif
VOX-Zapan Club.aif

104-A-Clappin Tap
BD-Clappin Tap.aif
BDFX-Clappin Tap 1.aif
BDFX-Clappin Tap 2.aif
BDFX-Clappin Tap 3.aif
CLAP-Clappin Tap P.aif
CLAP-Clappin Tap aif
GTR-Clappin Tap P.aif
GTR-Clappin Tap.aif
MTL-Clappin Tap P.aif
MTL-Clappin Tap.aif
PERC-Clappin Tap 1.aif
PERC-Clappin Tap 1P.aif
PERC-Clappin Tap 2.aif
PERC-Clappin Tap 2P.aif
SYN-Clappin Tap 01 A91.aif
SYN-Clappin Tap 02 C4.aif
SYN-Clappin Tap 03 C4.aif
SYN-Clappin Tap 04 C4.aif
SYN-Clappin Tap 05 C4.aif
SYN-Clappin Tap 06 C4.aif
SYN-Clappin Tap 07 C4.aif
SYN-Clappin Tap 08 C4.aif
SYN-Clappin Tap 09 C4.aif
SYN-Clappin Tap 10 C4.aif

104-F-Missile Command
SCR-Missile Command P.aif
SCR-Missile Command.aif
SYN-Missile Command 1 F3.aif
SYN-Missile Command 1P F3.aif
SYN-Missile Command 2 C4.aif
SYN-Missile Command 2P C4.aif
SYN-Missile Command 3 B3.aif
SYN-Missile Command 3P B3.aif

106-D-My Game
BASS-My Game D1.aif
BD-My Game.aif
BDFX-My Game 1.aif
BDFX-My Game 2.aif
CLAP-My Game 1.aif
CLAP-My Game 1P.aif
CLAP-My Game 2.aif
CLAP-My Game 2P.aif
FX-My Game.aif
HH-My Game 1.aif
HH-My Game 2.aif
HH-My Game 3.aif
RIM-My Game.aif
SHK-My Game.aif
SYN-My Game 2 A3.aif

120-C-Boosta Piano
HH-Boosta Piano 1.aif
HH-Boosta Piano 1P.aif
HH-Boosta Piano 2.aif
HH-Boosta Piano 3.aif
HH-Boosta Piano 4.aif
PNO-Boosta Piano 1 D#2.aif
PNO-Boosta Piano 2 C2.aif
PNO-Boosta Piano 3 F2.aif
PNO-Boosta Piano 4 G2.aif
PNO-Boosta Piano 5 C2.aif
PNO-Boosta Piano 6 F2.aif
PNO-Boosta Piano 7 D#2.aif
SD-Boosta Piano P.aif
SD-Boosta Piano.aif
SYN-Boosta Piano 1 C2.aif
SYN-Boosta Piano 1P D2.aif
SYN-Boosta Piano 2 D2.aif
SYN-Boosta Piano 3 F2.aif
SYN-Boosta Piano 4 A#1.aif
SYN-Boosta Piano 5 F1.aif
VOX-Boosta Piano.aif

Big Star
080-A-Egyptian Tim
BD-Egyptian Tim 1.aif
BD-Egyptian Tim 1P.aif
BD-Egyptian Tim 2.aif
CLAP-Egyptian Tim 1.aif
CLAP-Egyptian Tim 1P.aif
CLAP-Egyptian Tim 2.aif
CLAP-Egyptian Tim 2P.aif
FX-Egyptian Tim.aif
HH-Egyptian Tim 1.aif
HH-Egyptian Tim 1P.aif
INST-Egyptian Tim 01 B3.aif
INST-Egyptian Tim 02 C4.aif
INST-Egyptian Tim 03 D4.aif
INST-Egyptian Tim 04 B5.aif
INST-Egyptian Tim 05 C4.aif
INST-Egyptian Tim 06 A3.aif
INST-Egyptian Tim 07 A3.aif
INST-Egyptian Tim 08 A3.aif
INST-Egyptian Tim 09 A3.aif
INST-Egyptian Tim 10 B3.aif
INST-Egyptian Tim 11 C4.aif
INST-Egyptian Tim 12 D4.aif
INST-Egyptian Tim 13 B3.aif
INST-Egyptian Tim 14 C4.aif
INST-Egyptian Tim 15 A3.aif
INST-Egyptian Tim 16 A3.aif
INST-Egyptian Tim 17 A3.aif
INST-Egyptian Tim 18 A3.aif
PERC-Egyptian Tim 1.aif
PERC-Egyptian Tim 2.aif
RIM-Egyptian Tim 1.aif
RIM-Egyptian Tim 2.aif

082-A-Shynese
BD-Shynese 1.aif
BD-Shynese 2.aif
BDHH-Shynese.aif
CLAP-Shynese P.aif
CLAP-Shynese.aif
FX-Shynese.aif
GTR-Shynese 1 F#2.aif
GTR-Shynese 1P F#2.aif
GTR-Shynese 2 F#2.aif
GTR-Shynese 2P F#2.aif
HH-Shynese P.aif
HH-Shynese.aif
RIM-Shynese P.aif
RIM-Shynese.aif
SHK-Shynese.aif

082-A-Voodoo Riddim
BD-Voodoo Riddim 1.aif
BD-Voodoo Riddim 2.aif
CLAP-Voodoo Riddim P.aif
CLAP-Voodoo Riddim.aif
FX-Voodoo Riddim P.aif
FX-Voodoo Riddim.aif
PERC-Voodoo Riddim P.aif
SYN-Voodoo Riddim 1.aif
SYN-Voodoo Riddim 2.aif
SYN-Voodoo Riddim 3.aif

082-F#-Black Evil
BASS-Black Evil G0.aif
BD-Black Evil.aif
CC-Black Evil P.aif
CC-Black Evil.aif
HH-Black Evil 1.aif
HH-Black Evil 1P.aif
HH-Black Evil 2.aif
HH-Black Evil 3.aif
HH-Black Evil 4.aif
SD-Black Evil P.aif
SD-Black Evil.aif
SYN-Black Evil 1 F#4.aif
SYN-Black Evil 2 F#4.aif
TOM-Black Evil 1.aif
TOM-Black Evil 1P.aif
TOM-Black Evil 2.aif

083-A-Empire
BASS-Empire A1.aif
BD-Empire.aif
HH-Empire P.aif
HH-Empire.aif
SD-Empire 1.aif
SD-Empire 2.aif
STR-Empire 1 B2.aif
STR-Empire 2 C3.aif
STR-Empire 3 D3.aif
STR-Empire 4 E3.aif
STR-Empire 5 G2.aif
STR-Empire 6 G2.aif
SYN-Empire 1 C4.aif
SYN-Empire 1P C4.aif
SYN-Empire 2 G3.aif
SYN-Empire 2P G3.aif

083-A-You and Me
BASS-You and Me 1.aif
BASS-You and Me 2.aif
BASS-You and Me 3.aif
BD-You and Me.aif
BD-You and Me 1.aif
BD-You and Me 2.aif
BDHH-You and Me.aif
CLAP-You and Me P.aif
CLAP-You and Me.aif
HH-You and Me P.aif
HH-You and Me.aif
HIT-You and Me 1 D2.aif
HIT-You and Me 1P D2.aif
HIT-You and Me 2.aif
PERC-You and Me.aif
SYN-You and Me A3.aif

083-Money Money
BD-Money Money 1.aif
BD-Money Money 2.aif
BD-Money Money 3.aif
BDFX-Money Money.aif
BDFX-Money Money 1.aif
CLAP-Money Money P.aif
CLAP-Money Money 1P.aif
CLAP-Money Money 2.aif
CLAP-Money Money 2P.aif
SD-Money Money P.aif
SD-Money Money.aif
TAMB-Money Money 1.aif
TAMB-Money Money 2.aif
TAMB-Money Money 3.aif

085-C#-Fizzle
BASS-Fizzle 1 C#1.aif
BASS-Fizzle 2 G0.aif
BD-Fizzle.aif
BDFX-Fizzle 1.aif
BDFX-Fizzle 2.aif
BDHH-Fizzle.aif
HH-Fizzle 1.aif
HH-Fizzle 2.aif
### APPENDIX A: SOUND AND PATTERN LIBRARY

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SYN-Jeezo 6 E4.aif
SYN-Jeezo 7 F#4.aif
VOX-Jeezo P.aif
VOX-Jeezo.aif
098-A-Return
BASS-Return 1 F1.aif
BASS-Return 2 A1.aif
BASS-Return 3 A1.aif
BD-Return.aif
CLAP-Return P.aif
CLAP-Return.aif
FX-Return.aif
INST-Return C5.aif
INST-Return P C5.aif
PERC-Return 1.aif
PERC-Return 1P.aif
PERC-Return 2.aif
PERC-Return 3.aif
PERC-Return 4.aif
PERC-Return 5.aif
SHK-Return.aif
SNAP-Return P.aif
SNAP-Return.aif
SYN-Return 1 F1.aif
SYN-Return 2 E1.aif
SYN-Return 3 A2.aif
SYN-Return 4 A1.aif
SYN-Return 5.aif
098-F#-Chase the Car
BD-Chase the Car.aif
CLAP-Chase the Car P.aif
CLAP-Chase the Car.aif
HH-Chase the Car.aif
PERC-Chase the Car P.aif
PERC-Chase the Car.aif
SHK-Chase the Car.aif
STR-Chase the Car.aif
SYN-Chase the Car 1.aif
SYN-Chase the Car 2.aif
098-F-Scotty Jacket
BD-Scotty Jacket.aif
CLAP-Scotty Jacket.aif
HIT-Scotty Jacket 1 F1.aif
HIT-Scotty Jacket 1P F1.aif
HIT-Scotty Jacket 2 F1.aif
HIT-Scotty Jacket 3 F3.aif
HIT-Scotty Jacket 3P F3.aif
PERC-Scotty Jacket P.aif
PERC-Scotty Jacket P.aif
PERC-Scotty Jacket.aif
RIM-Scotty Jacket.aif
SHK-Scotty Jacket 1.aif
SHK-Scotty Jacket 2.aif
SN-Scotty Jacket A#3.aif
SYN-Scotty Jacket P A#3.aif
100-A-Bounty Attack
BD-Bounty Attack P.aif
BD-Bounty Attack.aif
BDFX-Bounty Attack.aif
FX-Bounty Attack.aif
HH-Bounty Attack 1.aif
HH-Bounty Attack 2.aif
PERC-Bounty Attack 1.aif
PERC-Bounty Attack 2.aif
SD-Bounty Attack P.aif
SD-Bounty Attack.aif
STR-Bounty Attack 1 A2.aif
STR-Bounty Attack 2 A3.aif
STR-Bounty Attack 3 C4.aif
STR-Bounty Attack 4 G3.aif
STR-Bounty Attack 5 B3.aif
STR-Bounty Attack 6 D3.aif
STR-Bounty Attack 7 F3.aif
100-C-Atlantime
BD-Atlantime 1.aif
BD-Atlantime 1P.aif
BD-Atlantime 2.aif
BDHH-Atlantime.aif
HH-Atlantime 1.aif
HH-Atlantime 2.aif
PERC-Atlantime 1.aif
PERC-Atlantime 2.aif
PERC-Atlantime 3.aif
PERC-Atlantime 4.aif
PERC-Atlantime 5.aif
PNO-Atlantime 1 C1.aif
PNO-Atlantime 2 G3.aif
PNO-Atlantime 3 C4.aif
PNO-Atlantime 4 D4.aif
PNO-Atlantime 5 D#4.aif
PNO-Atlantime 6 F4.aif
RIM-Atlantime.aif
SNAP-Atlantime.aif
SYN-Atlantime 1 C2.aif
SYN-Atlantime 1P C2.aif
SYN-Atlantime 2 C3.aif
100-Lee John
BD-Lee John 1 aif
BD-Lee John 2 aif
PERC-Lee John P.aif
PERC-Lee John.aif
SD-Lee John P.aif
SD-Lee John.aif
107-B-Obsession
BD-Obsession 1.aif
BD-Obsession 2.aif
BD-Obsession 2P.aif
BDFX-Obsession.aif
BDFX-Obsession.aif
HH-Obsession 1.aif
HH-Obsession 2.aif
HH-Obsession 3.aif
HIT-Obsession 1.P.aif
HIT-Obsession 1.P.aif
HIT-Obsession 2.aif
PERC-Obsession 1.aif
PERC-Obsession 2.aif
PERC-Obsession 2P.aif
RIM-Obsession.aif
SD-Obsession 1.aif
SD-Obsession 2.aif
SD-Obsession 2P.aif
SYN-Obsession 1.aif
SYN-Obsession 2.aif
SYN-Obsession 3.aif
SYN-Obsession 4.aif
107-Dirty Food
BD-DirtFood.aif
BDHH-DirtFood.aif
CC-DirtFood 1.aif
CC-DirtFood 2.aif
HH-DirtFood 1.aif
HH-DirtFood 2.aif
HH-DirtFood 3 Opn.aif
HH-DirtFood 4 Opn.aif
PERC-DirtFood 1.aif
PERC-DirtFood 2.aif
SD-DirtFood.aif
111-A-Palm Beach
BASS-Palm Beach G0.aif
BASS-Palm Beach P G0.aif
BD-Palm Beach.aif
BDHH-Palm Beach.aif
HH-Palm Beach.aif
SD-Palm Beach P.aif
SD-Palm Beach.aif
111-F-One One One
BD-One One One.aif
CLAP-One One One 1.aif
CLAP-One One One 1P.aif
CLAP-One One One 2.aif
CLAP-One One One 2P.aif
CLAP-One One One 3.aif
CLAP-One One One 3P.aif
FX-One One One P.aif
FX-One One One.aif
HH-One One One 1.aif
HH-One One One 1P.aif
HH-One One One 2.aif
PNO-One One One 1 C0.aif
PNO-One One One 2.aif
PNO-One One One 2P.aif
SCR-One One One.aif
VOX-One One One.aif
132-D#-Pretty Mad
BD-Pretty Mad 1.aif
BD-Pretty Mad 2.aif
BDFX-Pretty Mad.aif
BDHH-Pretty Mad.aif
CC-Pretty Mad P.aif
CC-Pretty Mad.aif
GTR-Pretty Mad 1 D#2.aif
GTR-Pretty Mad 1P D#2.aif
GTR-Pretty Mad 2 F#3.aif
GTR-Pretty Mad 3 G#3.aif
APPENDIX A: SOUND AND PATTERN LIBRARY

HH-Pretty Mad P.aif
HH-Pretty Mad.aif
SD-Pretty Mad P.aif
SD-Pretty Mad.aif

Machine
079-E - Dirty Teeth
BD-Dirty Teeth.aif
HH-Dirty Teeth 1.aif
HH-Dirty Teeth 2.aif
HH-Dirty Teeth 3 Opn.aif
RIM-Dirty Teeth.aif
SD-Dirty Teeth 1.aif
SD-Dirty Teeth 2.aif
SYN-Dirty Teeth 1 E2.aif
SYN-Dirty Teeth 2 E4.aif
SYN-Dirty Teeth 3 E3.aif
SYN-Dirty Teeth 4 E3.aif
SYN-Dirty Teeth 5 G3.aif
SYN-Dirty Teeth 6 B4.aif

082-F# - Under Floor
BD-Under Floor.aif
BDHH-Under Floor.aif
CC-Under Floor.aif
FX-Under Floor 1.aif
FX-Under Floor 2.aif
HH-Under Floor.aif
HIT-Under Floor 1.aif
HIT-Under Floor 2.aif
HIT-Under Floor 3.aif
PERC-Under Floor 1.aif
PERC-Under Floor 2.aif
SD-Under Floor P.aif
SD-Under Floor.aif
SYN-Under Floor 1.aif
SYN-Under Floor 2.aif
SYN-Under Floor 3.aif

082-Pump the Rolls
BD-Pump the Rolls.aif
BDHH-Pump the Rolls.aif
CC-Pump the Rolls P.aif
CC-Pump the Rolls.aif
COWB-Pump the Rolls P.aif
COWB-Pump the Rolls.aif
HH-Pump the Rolls 1.aif
HH-Pump the Rolls 2.aif
HH-Pump the Rolls 3.aif
RIM-Pump the Rolls.aif

083-D# - Loud Cloud
BASS-Loud Cloud C#1.aif
BD-Loud Cloud.aif
BDFX-Loud Cloud 1.aif
BDFX-Loud Cloud 2.aif
BDHH-Loud Cloud.aif
FX-Loud Cloud 1.aif
FX-Loud Cloud 1P.aif
FX-Loud Cloud 2.aif
FX-Loud Cloud 2P.aif
FX-Loud Cloud 3.aif

HH-Loud Cloud 1.aif
HH-Loud Cloud 2.aif
HH-Loud Cloud 2P.aif
HIT-Loud Cloud.aif
SD-Loud Cloud P.aif
SD-Loud Cloud.aif
SYN-Loud Cloud 1.aif

085-G - Queen Bridge
BASS-Queen Bridge C#1.aif
BD-Queen Bridge.aif
BDHH-Queen Bridge 1.aif
BDHH-Queen Bridge 2.aif
CC-Queen Bridge 1.aif
CC-Queen Bridge 1P.aif
CC-Queen Bridge 2.aif
CLAP-Queen Bridge P.aif
CLAP-Queen Bridge.aif
HH-Queen Bridge.aif
SD-Queen Bridge P.aif
SD-Queen Bridge.aif
SHK-Queen Bridge.aif

086-A - Dentist
BD-Dentist.aif
BDHH-Dentist.aif
FX-Dentist 1.aif
FX-Dentist 1P.aif
FX-Dentist 2.aif
FX-Dentist 2P.aif
FX-Dentist 3.aif
FX-Dentist 3P.aif
FX-Dentist 4.aif
FX-Dentist 4P.aif
FX-Dentist 5.aif
FX-Dentist 5P.aif
FX-Dentist 6.aif
FX-Dentist 6P.aif
FX-Dentist 7.aif
FX-Dentist 8.aif
FX-Dentist 9.aif
HH-Dentist 1.aif
HH-Dentist 1P.aif
HH-Dentist 2.aif
HH-Dentist 3.aif
RIM-Dentist.aif
SD-Dentist 1.aif
SD-Dentist 1P.aif
SYN-Dentist 1 A.aif
SYN-Dentist 2 G.aif
SYN-Dentist 3 A#.aif

086-A - White Line
BD-White Line.aif
BDFX-White Line.aif
BDHH-White Line.aif
FX-White Line.aif
GTR-White Line A.aif
GTR-White Line P A.aif
HH-White Line 1.aif
HH-White Line 2.aif
HH-White Line 3.aif
SD-White Line P.aif
SD-White Line.aif
SHK-White Line.aif

089-A# - Foxy Night
BASS-Foxy Night 1 C1.aif
BASS-Foxy Night 2 C1.aif
BASS-Foxy Night 3 A0.aif
BD-Foxy Night.aif
BDFX-Foxy Night 1.aif
BDFX-Foxy Night 2.aif
BDFX-Foxy Night 3.aif
BDHH-Foxy Night 1.aif
BDHH-Foxy Night 2.aif
BELL-Foxy Night 1 A#.aif
BELL-Foxy Night 1P A#.aif
BELL-Foxy Night 2 A#.aif
BELL-Foxy Night 2P A#.aif
HH-Foxy Night 1.aif
HH-Foxy Night 2.aif
HH-Foxy Night 3.aif
HH-Foxy Night 4.aif
HIT-Foxy Night.aif
PERC-Foxy Night 1.aif
PERC-Foxy Night 2.aif
PERC-Foxy Night 2P.aif
PERC-Foxy Night 3.aif
PERC-Foxy Night 3P.aif
SD-Foxy Night 1.aif
SD-Foxy Night 1P.aif
SD-Foxy Night 2.aif
SHK-Foxy Night P.aif
SHK-Foxy Night.aif

090-D - Don’t Play
BD-Don’t Play 1.aif
BD-Don’t Play 2.aif
BDHH-Don’t Play 1.aif
BDHH-Don’t Play 2.aif
FX-Don’t Play.aif
PERC-Don’t Play 1.aif
PERC-Don’t Play 2.aif
PERC-Don’t Play 3.aif
SD-Don’t Play P.aif
SD-Don’t Play.aif
SHK-Don’t Play 1.aif
SHK-Don’t Play 2.aif
SUB-Don’t Play.aif

092-C - Coffee Street
BD-Coffee Street.aif
BDFX-Coffee Street.aif
BDHH-Coffee Street.aif
HH-Coffee Street 1.aif
HH-Coffee Street 2.aif
HH-Coffee Street 3 Opn.aif
PNO-Coffee Street.aif
SD-Coffee Street 1.aif
SD-Coffee Street 2.aif
SD-Coffee Street 2P.aif
SUB-Coffee Street.aif

092-D# - Down with the King
BASS-Down with the King D#1.aif
BASS-Down with the King P D#1.aif
BD-Down with the King.aif
APPENDIX A: SOUND AND PATTERN LIBRARY

BDHH-Down with the King.aif
HH-Down with the King 1.aif
HH-Down with the King 2.aif
PNO-Down with the King 1 A#4.aif
PNO-Down with the King 2 F5.aif
PNO-Down with the King 3 C#5.aif
RIM-Down with the King.aif
SYN-Down with the King 1 D#4.aif
SYN-Down with the King 2 D#3.aif
SYN-Down with the King 2P D#3.aif
SYN-Down with the King 3 F4.aif
SYN-Down with the King 3P F4.aif
SYN-Down with the King 4 F3.aif
SYN-Down with the King 4P F3.aif
SYN-Down with the King 5 F#4.aif
SYN-Down with the King 5P F#4.aif
SYN-Down with the King 6 F#3.aif
SYN-Down with the King 6P F#3.aif
SYN-Down with the King 7 G#4.aif
SYN-Down with the King 7P G#4.aif
SYN-Down with the King 8 G#3.aif
SYN-Down with the King 8P G#3.aif

092-D-Don't Touch
BASS-Don't Touch 1 D1.aif
BASS-Don't Touch 2 D2.aif
BD-Don't Touch.aif
BDHH-Don't Touch.aif
CLAP-Don't Touch 1.aif
CLAP-Don't Touch 2.aif
HH-Don't Touch.aif
HIT-Don't Touch.aif
PERC-Don't Touch P.aif
PERC-Don't Touch.aif
SD-Don't Touch.aif

092-G#-Clap My Door
BD-Clap My Door.aif
BDHH-Clap My Door 1.aif
BDHH-Clap My Door 2.aif
FX-Clap My Door P.aif
FX-Clap My Door.aif
HH-Clap My Door 1.aif
HH-Clap My Door 2.aif
HIT-Clap My Door 1.aif
HIT-Clap My Door 2.aif
PERC-Clap My Door P.aif
PERC-Clap My Door.aif
SD-Clap My Door.aif
SYN-Clap My Door 1 G#4.aif
SYN-Clap My Door 2 G#4.aif
SYN-Clap My Door 3 D#4.aif

092-G#-Smoke Road
BASS-Smoke Road P.aif
BASS-Smoke Road.aif
BD-Smoke Road.aif
CLAP-Smoke Road.aif
FX-Smoke Road.aif
GTR-Smoke Road 1 F3.aif
GTR-Smoke Road 1P F3.aif

092-G#-Steel Diamond
BD-Steel Diamond.aif
BDHH-Steel Diamond.aif
CLAP-Steel Diamond P.aif
CLAP-Steel Diamond.aif
HH-Steel Diamond.aif
HH-Steel Diamond P.aif
PNO-Steel Diamond 1 G#2.aif
PNO-Steel Diamond 1P G#2.aif
PNO-Steel Diamond 2 E3.aif
PNO-Steel Diamond 2P E3.aif
SD-Steel Diamond P.aif
SD-Steel Diamond.aif
VLN-Steel Diamond 1 E4.aif
VLN-Steel Diamond 2 D#4.aif

096-D-Daddy Donkey
BASS-Daddy Donkey 1.aif
BASS-Daddy Donkey.aif
BDHH-Daddy Donkey.aif
CLAP-Daddy Donkey.aif
HH-Daddy Donkey 1.aif
HH-Daddy Donkey 2.aif
HH-Daddy Donkey 3.aif
SYN-Daddy Donkey 1 D4.aif
SYN-Daddy Donkey 2 D#4.aif
SYN-Daddy Donkey 3 F#4.aif
SYN-Daddy Donkey 4.aif
SYN-Daddy Donkey 4P.aif

100-E-Farm Food
BD-Farm Food.aif
CLAP-Farm Food.aif
HH-Farm Food.aif
HIT-Farm Food 1 E min.aif
HIT-Farm Food 2 E min.aif
HIT-Farm Food 3 E min.aif
HIT-Farm Food 4 E min.aif
HIT-Farm Food 5 E min.aif
HIT-Farm Food 6 E4.aif
HIT-Farm Food 7 E4.aif
PERC-Farm Food 1.aif
PERC-Farm Food 2.aif

100-F-Tom Island
BASS-Tom Island D#1.aif
BD-Tom Island.aif
BDHH-Tom Island.aif
BDFX-Tom Island 1.aif
BDFX-Tom Island 2.aif
CLAP-Tom Island P.aif
CLAP-Tom Island.aif
HH-Tom Island P.aif
HH-Tom Island.aif
SD-Tom Island P.aif
SD-Tom Island.aif
SHK-Tom Island 1.aif
SHK-Tom Island 2.aif
SYN-Tom Island 1 F4.aif
SYN-Tom Island 2 D#4.aif
SYN-Tom Island 3 C#4.aif
SYN-Tom Island 4 C#4.aif

100-One Two
BD-One Two.aif
BDHH-One Two.aif
CLAP-One Two P.aif
CLAP-One Two.aif
HH-One Two P.aif
HH-One Two.aif
PERC-One Two 1.aif
PERC-One Two 2.aif
RIM-One Two.aif
SD-One Two.aif

101-C-Serenity
BASS-Serenity C0.aif
BD-Serenity.aif
BDHH-Serenity 1.aif
BDFX-Serenity 2.aif
BDFX-Serenity 3.aif
CLAP-Serenity 1.aif
CLAP-Serenity 2.aif
PERC-Serenity 1.aif
PERC-Serenity 2.aif
SHK-Serenity 1.aif
SHK-Serenity 2.aif
SYN-Serenity 1 C#1.aif
SYN-Serenity 2 C#1.aif
VOX-Serenity 1.aif

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APPENDIX A: SOUND AND PATTERN LIBRARY

103-D-Big Fire
BD-Big Fire.aif
BDHH-Big Fire.aif
CLAP-Big Fire 1.aif
CLAP-Big Fire 1P.aif
CLAP-Big Fire 2.aif
HH-Big Fire P.aif
HH-Big Fire.aif
SHK-Big Fire.aif
SYN-Big Fire D3.aif
SYN-Big Fire P D3.aif
VOX-Big Fire P.aif
VOX-Big Fire.aif

105-C-First Splash
BD-First Splash.aif
BDFX-First Splash 1.aif
BDFX-First Splash 2.aif
BDFX-First Splash 3.aif
GTR-First Splash 1 C2.aif
GTR-First Splash 2 C2.aif
GTR-First Splash 3P C2.aif
HH-First Splash 1.aif
HH-First Splash 1P.aif
HH-First Splash 2.aif
SD-First Splash P.aif
SD-First Splash.aif
SHK-First Splash.aif
SYN-First Splash C2.aif
SYN-First Splash P C2.aif
VOX-First Splash P.aif
VOX-First Splash.aif

105-G-Baya Dance
BD-Baya Dance 1.aif
BD-Baya Dance 2.aif
BD-Baya Dance 2P.aif
BD-Baya Dance 3.aif
BD-FX-Baya Dance 1.aif
BD-FX-Baya Dance 2.aif
BD-FX-Baya Dance 3.aif
BD-FX-Baya Dance 4.aif
CLAP-Baya Dance P.aif
CLAP-Baya Dance.aif
FX-Baya Dance 1.aif
FX-Baya Dance 2.aif
PERC-Baya Dance P.aif
PERC-Baya Dance.aif
STR-Baya Dance D3.aif
STR-Baya Dance P D3.aif
SUB-Baya Dance.aif
TGL-Baya Dance 1.aif
TGL-Baya Dance 2.aif
TOM-Baya Dance.aif

Old School
080-F#-You Too
BD-You Too.aif
BDFX-You Too 1.aif
BDFX-You Too 2.aif
BDFX-You Too 3.aif
BDFX-You Too 4.aif
BDHH-You Too 1.aif
BDHH-You Too 2.aif
BDHH-You Too 3.aif
GTR-You Too 1 F#Maj.aif
GTR-You Too 2 D9min.aif
GTR-You Too 3 D#3.aif
HH-You Too.aif
HHFX-You Too.aif
PERC-You Too.aif
RIM-You Too.aif
SD-You Too 1.aif
SD-You Too 1P.aif
SD-You Too 2.aif
SD-You Too 3.aif
SD-You Too 3P.aif
SDFX-You Too 1.aif
SDFX-You Too 2.aif
SDFX-You Too 3.aif
SDFX-You Too 3P.aif
SHK-You Too.aif

084-A#-101
BD-101.aif
BDFX-101 1.aif
BDFX-101 2.aif
BDFX-101 3.aif
BDFX-101 4.aif
BDHH-101 1.aif
BDHH-101 2.aif
BDHH-101 2P.aif
BDHH-101 3.aif
BDHH-101 3P.aif
FX-101.aif
HH-101 1.aif
HH-101 1P.aif
HH-101 2.aif
HH-101 3.aif
PERC-101 1.aif
PERC-101 1P.aif
PERC-101 2.aif
PERC-101 3.aif
PERC-101 4.aif
SD-101 1.aif
SD-101 1P.aif
SD-101 2.aif
SD-101 2P.aif
SD-101 3.aif
SDFX-101 1.aif
SDFX-101 2.aif
SDFX-101 3.aif
SYN-101 1 A#1.aif
SYN-101 2 A#0.aif
SYN-101 3 D#2.aif
SYN-101 4 C#2.aif
SYN-101 5 C2.aif
SYN-101 6 F3.aif
SYN-101 7 F3.aif
SYN-101 8 F4.aif
SYN-101 9 F#3.aif

084-C-Copacabana
BASS-Copacabana 1 C1.aif
BASS-Copacabana 2 A#1.aif
BASS-Copacabana 3 C2.aif
BD-Copacabana 1.aif
BD-Copacabana 2.aif
BD-Copacabana 3.aif
BDHH-Copacabana 1.aif
BDHH-Copacabana 2.aif
BDHH-Copacabana 3.aif
BDHH-Copacabana 4.aif
GTR-Copacabana 1 A3.aif
GTR-Copacabana 2 A3.aif
GTR-Copacabana 3 A3.aif
HH-Copacabana.aif
PERC-Copacabana 1.aif
PERC-Copacabana 2.aif
PERC-Copacabana 3.aif
PERC-Copacabana 4.aif
RIM-Copacabana.aif
SD-Copacabana 1.aif
SD-Copacabana 1P.aif
SD-Copacabana 2.aif
SD-Copacabana 3.aif
SD-Copacabana 3P.aif
SDFX-Copacabana 1.aif
SDFX-Copacabana 2.aif
SHK-Copacabana.aif

084-C-Beat like That
BD-Beat like That 1.aif
BD-Beat like That 2.aif
BDHH-Beat like That 1.aif
BDHH-Beat like That 2.aif
BDHH-Beat like That 2P.aif
BDHH-Beat like That 3.aif
BDHH-Beat like That 4.aif
BDHH-Beat like That 5.aif
BDHH-Beat like That 6.aif
CLAP-Beat like That 1.aif
CLAP-Beat like That 1P.aif
CLAP-Beat like That 2.aif
HHFX-Beat like That.aif
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INST-Beat like That 1 C2.aif
INST-Beat like That 2 C2.aif
INST-Beat like That 3 A#1.aif
INST-Beat like That 4 C2.aif
SD-Beat like That P.aif
SD-Beat like That.aif
SDFX-Beat like That 1.aif
SDFX-Beat like That 1 P.aif
SHK-Beat like That.aif
VOX-Beat like That.aif

084-C-Club
BD-Club 1.aif
BD-Club 2.aif
BDFX-Club 1.aif
BDFX-Club 2.aif
BDHH-Club 1.aif
BDHH-Club 2.aif
BDHH-Club 3.aif
CLAP-Club 1.aif
CLAP-Club 2.aif
CLAP-Club 3.aif
CLAP-Club 3P.aif
CLAP-Club 4.aif
HH-Club 1.aif
HH-Club 2.aif
HH-Club 3.aif
HH-Club 4 Opn.aif
INST-Club 1.aif
INST-Club 2.aif
SDFX-Club.aif

084-G-Waiting People
BD-Waiting People.aif
BD-Waiting Room.aif
BDFX-Waiting People 1.aif
BDFX-Waiting People 2.aif
BDFX-Waiting People 3.aif
BDHH-Waiting Room 1.aif
BDHH-Waiting Room 2.aif
HH-Waiting Room 1.aif
HH-Waiting Room 1P.aif
HH-Waiting Room 2.aif
HHFX-Waiting People.aif
RIM-Waiting Room.aif
SD-Waiting People 1.aif
SD-Waiting People 2.aif
SD-Waiting People 3.aif
SD-Waiting People 4.aif
SD-Waiting Room P.aif
SD-Waiting Room.aif
SDFX-Waiting People 1.aif
SDFX-Waiting People 2.aif
SDFX-Waiting People 3.aif
SNAP-Waiting People P.aif
SNAP-Waiting People.aif
SUB-Waiting People G#1.aif

084-A#-Crazy Horse
BASS-Crazy Horse 1 A#0.aif
BASS-Crazy Horse 2 C#0.aif
BASS-Crazy Horse 3 A#1.aif
BASS-Crazy Horse 4 A#1.aif
BASS-Crazy Horse 5 D#1.aif
BD-Crazy Horse.aif
BDFX-Crazy Horse 1.aif
BDFX-Crazy Horse 2.aif
BDFX-Crazy Horse 3.aif
BDFX-Crazy Horse 4.aif
BDFX-Crazy Horse 5.aif
BDFX-Crazy Horse 6.aif
BDHH-Crazy Horse.aif
CLAP-Crazy Horse P.aif
CLAP-Crazy Horse.aif
GTR-Crazy Horse 1 A#1.aif

089-D#-Golden Way
BASS-Golden Way 1 D#1.aif
BASS-Golden Way 2 A#0.aif
BASS-Golden Way 3 C#1.aif
BASS-Golden Way 4 D#0.aif
BD-Golden Way.aif
BDHH-Golden Way 1.aif
BDHH-Golden Way 2.aif
BDHH-Golden Way 2P.aif
BDHH-Golden Way 3.aif
BDHH-Golden Way 4.aif
BDHH-Golden Way 4P.aif
BDHH-Golden Way 5.aif
BDHH-Golden Way 6.aif
BDHH-Golden Way 6P.aif
BDHH-Golden Way 7.aif
BDHH-Golden Way 8.aif
BDHH-Golden Way 8P.aif
GTR-Golden Way 1 D#2.aif
GTR-Golden Way 2 D#2.aif
HH-Golden Way 1.aif
HH-Golden Way 1P.aif
HH-Golden Way 2.aif
HH-Golden Way 2P.aif
HH-Golden Way 3.aif
HH-Golden Way 3P.aif
HH-Golden Way 4.aif
HH-Golden Way 4P.aif
HH-Golden Way 5.aif
HH-Golden Way 6.aif
HH-Golden Way 6P.aif
HH-Golden Way 7.aif
HH-Golden Way 8.aif
HH-Golden Way 8P.aif
RIM-Golden Way.aif
SD-Golden Way.aif
SDFX-Golden Way P.aif
SDFX-Golden Way.aif

095-C#-Doobidoo
BASS-Doobidoo 1 C#.aif
BASS-Doobidoo 2 C#.aif
BASS-Doobidoo 3 B1.aif
BD-Doobidoo 1.aif
BD-Doobidoo 2.aif
BD-Doobidoo 3.aif
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BD-Rock Party 2.aif
BDFX-Rock Party 1.aif
BDFX-Rock Party 2.aif
BDFX-Rock Party 3.aif
CLAP-Rock Party P.aif
CLAP-Rock Party.aif
HH-Rock Party.aif
HHFX-Rock Party.aif
HIT-Rock Party.aif
SDFX-Rock Party 1.aif
SDFX-Rock Party 1P.aif
SDFX-Rock Party 2.aif

107-G#-Casino
BASS-Casino 1 G#.aif
BASS-Casino 2 E1.aif
BASS-Casino 3 D#1.aif
BD-Casino 1.aif
BD-Casino 2.aif
BDFX-Casino 1.aif
BDFX-Casino 2.aif
BDHH-Casino 1.aif
BDHH-Casino 2.aif
BDHH-Casino 3.aif
CLAP-Casino P.aif
CLAP-Casino.aif
HH-Casino 1.aif
HH-Casino 2.aif
HH-Casino 3.aif
HHFX-Casino 1.aif
HHFX-Casino 2.aif
HHFX-Casino 3.aif
HHFX-Casino 4.aif
HIT-Casino D#3.aif
PERC-Casino 1.aif
PERC-Casino 2.aif
PERC-Casino 3.aif
PERC-Casino 4.aif
PERC-Casino 5.aif
SD-Casino 1.aif
SD-Casino 1P.aif
SD-Casino 2.aif
SD-Casino 2P.aif
SDFX-Casino.aif
SHK-Casino.aif

112-E-Giorgia
BASS-Giorgia 1 E1.aif
BASS-Giorgia 2 B1.aif
BASS-Giorgia 3 A#1.aif
BD-Giorgia 1.aif
BD-Giorgia 2.aif
BDFX-Giorgia 1.aif
BDFX-Giorgia 2.aif
BDFX-Giorgia 3.aif
BDFX-Giorgia 4.aif
BDFX-Giorgia 5.aif
BDFX-Giorgia 6.aif
BDFX-Giorgia 7.aif
BDHH-Giorgia.aif
HH-Giorgia 1.aif
HH-Giorgia 2 Opn.aif
HH-Giorgia 3 Opn.aif
PERC-Giorgia 1.aif
PERC-Giorgia 2.aif
PERC-Giorgia 3.aif
PERC-Giorgia 4.aif
PERC-Giorgia 5.aif
SD-Giorgia P.aif
SD-Giorgia.aif
SDFX-Giorgia 1.aif
SDFX-Giorgia 2.aif
SDFX-Giorgia 3.aif
SHK-Giorgia 1.aif
SHK-Giorgia 2.aif
SHK-Giorgia 3.aif
SHK-Giorgia 4.aif

119-D-Hardcore
BASS-Hardcore 1 D1.aif
BASS-Hardcore 2 E1.aif
BASS-Hardcore 3 F1.aif
BASS-Hardcore 4 D1.aif
BD-Hardcore.aif
BDFX-Hardcore 1.aif
BDFX-Hardcore 2.aif
BDFX-Hardcore 3.aif
BDHH-Hardcore 1.aif
BDHH-Hardcore 2.aif
BDHH-Hardcore 3.aif
FX-Hardcore.aif
HH-Hardcore 1.aif
HH-Hardcore 2 Opn.aif
SD-Hardcore 1.aif
SD-Hardcore 1P.aif
SD-Hardcore 2.aif
SD-Hardcore 2P.aif
SDFX-Hardcore 1.aif
SDFX-Hardcore 2.aif
SYN-Hardcore 1 D3.aif
SYN-Hardcore 1P D3.aif
SYN-Hardcore 2 F#3.aif
SYN-Hardcore 2P F#3.aif
SYN-Hardcore 3 F#3.aif
SYN-Hardcore 3P F#3.aif
SYN-Hardcore 4 F4.aif
SYN-Hardcore 5 D3.aif
SYN-Hardcore 6 D4.aif

168-G-Oncle Tom
BD-Oncle Tom.aif
BDFX-Oncle Tom 1.aif
BDFX-Oncle Tom 2.aif
BDHH-Oncle Tom 1.aif
BDHH-Oncle Tom 2.aif
CLAP-Oncle Tom 1.aif
CLAP-Oncle Tom 2.aif
FX-Oncle Tom.aif
HH-Oncle Tom.aif
HIT-Oncle Tom.aif
PERC-Oncle Tom.aif
PERC-Oncle Tom 1.aif
PERC-Oncle Tom 2.aif
SDFX-Oncle Tom 1.aif
SDFX-Oncle Tom 2.aif
SDFX-Oncle Tom 3.aif
SDFX-Oncle Tom 4.aif
SDFX-Oncle Tom 5.aif
SUB-Oncle Tom F0.aif
SYN-Oncle Tom.aif

South
073-A-Ambassador
BASS-Ambassador 1 A0.aif
BASS-Ambassador 2 A1.aif
BD-Ambassador 1.aif
BD-Ambassador 2.aif
BDHH-Ambassador 1.aif
BDHH-Ambassador 2.aif
HH-Ambassador P.aif
HH-Ambassador.aif
SD-Ambassador 1.aif
SD-Ambassador 2.aif
SYN-Ambassador 1 A4.aif
SYN-Ambassador 2 C5.aif
SYN-Ambassador 3 E5.aif
SYN-Ambassador 4 F5.aif
SYN-Ambassador 5 G5.aif
075-C-4X4
BASS-4X4 1 C1.aif
BASS-4X4 2 C1.aif
BD-4X4.aif
BDHH-4X4.aif
FX-4X4 1.aif
FX-4X4 2.aif
FX-4X4 3.aif
FX-4X4 4.aif
HH-4X4.aif
SD-4X4 P.aif
SD-4X4.aif
SYN-4X4 1 C4.aif
SYN-4X4 2 C4.aif
SYN-4X4 3 D4.aif
079-F#-Boom Heart
BD-Boom Heart 1.aif
BD-Boom Heart 2.aif
BD-Boom Heart 3.aif
PERC-Boom Heart.aif
SD-Boom Heart.aif
SNAP-Boom Heart.aif
STR-Boom Heart 1 G#5.aif
STR-Boom Heart 1P G#5.aif
STR-Boom Heart 2 A3.aif
STR-Boom Heart 2P A3.aif
080-E-Hacienda
BASS-Hacienda E1.aif
BD-Hacienda.aif
BDFX-Hacienda.aif
FX-Hacienda.aif
GTR-Hacienda 1 D#3.aif
GTR-Hacienda 1P D#3.aif
GTR-Hacienda 2 F#3.aif
GTR-Hacienda 2P F#3.aif
GTR-Hacienda 3 F#3.aif
GTR-Hacienda 3P F#3.aif
PERC-Hacienda 1.aif
PERC-Hacienda 1P.aif
PERC-Hacienda 2.aif
SD-Hacienda P.aif
SD-Hacienda.aif
<table>
<thead>
<tr>
<th>Appendix A: Sound and Pattern Library</th>
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<tbody>
<tr>
<td><strong>082-A Saint-Louis</strong></td>
</tr>
<tr>
<td>SHK-Hacienda.aif</td>
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<tr>
<td>SNAP-Hacienda.aif</td>
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<tr>
<td><strong>082-E Not Guilty</strong></td>
</tr>
<tr>
<td>BASS-Not Guilty A0.aif</td>
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<td>BD-Not Guilty 1.aif</td>
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<td>SD-Not Guilty 1.aif</td>
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<tr>
<td><strong>082-F Back the F up</strong></td>
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<tr>
<td>BASS-Back the F up 1 G#0.aif</td>
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<tr>
<td><strong>086-G# Shake It</strong></td>
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<tr>
<td>BD-Shake It.aif</td>
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<tr>
<td>BDHH-Shake It.aif</td>
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<tr>
<td>CLAP-Shake It.aif</td>
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<tr>
<td>CLAP-Shake It P.aif</td>
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<tr>
<td><strong>145</strong></td>
</tr>
<tr>
<td><strong>092-C Las Palmas</strong></td>
</tr>
<tr>
<td>BASS-Las Palmas 1 C1.aif</td>
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<tr>
<td>BASS-Las Palmas 2 C1.aif</td>
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<tr>
<td><strong>093-G For My Homies</strong></td>
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<tr>
<td>BD-For My Homies 1.aif</td>
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<tr>
<td>BD-For My Homies 2.aif</td>
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<tr>
<td>BDHH-For My Homies.aif</td>
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<tr>
<td>HH-For My Homies 1.aif</td>
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<td>HH-For My Homies 2.aif</td>
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<tr>
<td><strong>095-C# Duty Bass</strong></td>
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<td>BASS-Duty Bass C#1.aif</td>
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<tr>
<td>BASS-Duty Bass P C#1.aif</td>
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<tr>
<td><strong>095-G Generic</strong></td>
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<tr>
<td>BASS-Generic 1 G1.aif</td>
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<tr>
<td>BASS-Generic 2 G#1.aif</td>
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<td>BASS-Generic 3 A#2.aif</td>
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<td>BASS-Generic 4 G2.aif</td>
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<td>BASS-Generic 5 F2.aif</td>
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<td><strong>096-D# All Starz</strong></td>
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<tr>
<td>BASS-All Starz 2 G1.aif</td>
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<td><strong>096-E Train Station</strong></td>
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<td>BD-Train Station.aif</td>
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<td>BDHH-Train Station 1.aif</td>
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<td>BDHH-Train Station 2.aif</td>
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<td>FX-Train Station.aif</td>
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<td><strong>SNAP Hacienda aif</strong></td>
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<td><strong>082 A Saint-Louis</strong></td>
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<tr>
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<td><strong>BD Saint-Louis 2 aif</strong></td>
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<td><strong>CLAP Saint-Louis aif</strong></td>
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<td><strong>INST Saint-Louis 1 aif</strong></td>
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<td><strong>INST Saint-Louis 2 aif</strong></td>
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<td><strong>INST Saint-Louis 3 aif</strong></td>
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<tr>
<td><strong>INST Saint-Louis 4 aif</strong></td>
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<tr>
<td><strong>145</strong></td>
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<td><strong>082 E Not Guilty</strong></td>
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<tr>
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<td><strong>BD Not Guilty 2 aif</strong></td>
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<tr>
<td><strong>BDFX Not Guilty aif</strong></td>
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<tr>
<td><strong>CLAP Not Guilty aif</strong></td>
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<td><strong>GTR Not Guilty 1 E2 aif</strong></td>
</tr>
<tr>
<td><strong>GTR Not Guilty 2 C2 aif</strong></td>
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<td><strong>GTR Not Guilty 3 G2 aif</strong></td>
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<td><strong>SD Not Guilty 1 aif</strong></td>
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<td><strong>SD Not Guilty 2 aif</strong></td>
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<td><strong>SD Not Guilty 3 aif</strong></td>
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<td><strong>STR Not Guilty 1 C3 aif</strong></td>
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<td><strong>STR Not Guilty 2 E3 aif</strong></td>
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<td><strong>STR Not Guilty 5 B2 aif</strong></td>
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<tr>
<td><strong>SYN Not Guilty E3 aif</strong></td>
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<tr>
<td><strong>085 G# Back the F up</strong></td>
</tr>
<tr>
<td><strong>BASS Back the F up 1 G#0 aif</strong></td>
</tr>
<tr>
<td><strong>BASS Back the F up 2 G#0 aif</strong></td>
</tr>
<tr>
<td><strong>BASS Back the F up 3 G#1 aif</strong></td>
</tr>
<tr>
<td><strong>BASS Back the F up 4 G#1 aif</strong></td>
</tr>
<tr>
<td><strong>BASS Back the F up 5 D#2 aif</strong></td>
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<tr>
<td><strong>BD Back the F up aif</strong></td>
</tr>
<tr>
<td><strong>HH Back the F up 1 aif</strong></td>
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<tr>
<td><strong>HH Back the F up 2 aif</strong></td>
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<tr>
<td><strong>PERC Back the F up 1 aif</strong></td>
</tr>
<tr>
<td><strong>PERC Back the F up 1P aif</strong></td>
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<tr>
<td><strong>PERC Back the F up 2 aif</strong></td>
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<tr>
<td><strong>PERC Back the F up 2P aif</strong></td>
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<tr>
<td><strong>SD Back the F up P aif</strong></td>
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<tr>
<td><strong>SD Back the F up aif</strong></td>
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<tr>
<td><strong>SNAP Back the F up aif</strong></td>
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<tr>
<td><strong>SYN Back the F up 1 G#2 aif</strong></td>
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<tr>
<td><strong>SYN Back the F up 3 D#3 aif</strong></td>
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<td><strong>SYN Back the F up 4 F#3 aif</strong></td>
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<tr>
<td><strong>SYN Back the F up 5 E4 aif</strong></td>
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<tr>
<td><strong>SYN Back the F up 6 D#4 aif</strong></td>
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<tr>
<td><strong>086 G# Shake It</strong></td>
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<tr>
<td><strong>BD Shake It aif</strong></td>
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<tr>
<td><strong>BDHH Shake It aif</strong></td>
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<tr>
<td><strong>CLAP Shake It P aif</strong></td>
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</tbody>
</table>
SD-Train Station 2.aif
SD-Train Station 2P.aif
098-G#-Let Me See
BD-Let Me See.aif
CLAP-Let Me See P.aif
CLAVE-Let Me See P.aif
FX-Let Me See 1.aif
FX-Let Me See 1P.aif
FX-Let Me See 2.aif
FX-Let Me See 3.aif
HH-Let Me See 1.aif
HH-Let Me See 2.aif
SHK-Let Me See.aif
SYN-Let Me See 1 B2.aif
SYN-Let Me See 1P B2.aif
099-D#-Tribuzone
BD-Tribuzone.aif
CLAP-Tribuzone P.aif
CLAP-Tribuzone.aif
FX-Tribuzone.aif
HH-Tribuzone 1.aif
HH-Tribuzone 2.aif
HH-Tribuzone 3 Opn.aif
SHK-Tribuzone.aif
SYN-Tribuzone 1 D#3.aif
SYN-Tribuzone 2 A#3.aif
SYN-Tribuzone 3 G#3.aif
SYN-Tribuzone 4 F#3.aif
100-C-Domi Nos Party
BASS-Domi Nos Party 1 C1.aif
BASS-Domi Nos Party 2 C1.aif
BASS-Domi Nos Party 3 G2.aif
BD-Domi Nos Party.aif
BDHH-Domi Nos Party.aif
CLAP-Domi Nos Party P.aif
CLAP-Domi Nos Party.aif
HH-Domi Nos Party 1.aif
HH-Domi Nos Party 1P.aif
HH-Domi Nos Party 2.aif
HH-Domi Nos Party 3.aif
HH-Domi Nos Party 4.aif
SHK-Domi Nos Party 1.aif
SHK-Domi Nos Party 2.aif
SYN-Domi Nos Party 1.aif
SYN-Domi Nos Party 1P.aif
SYN-Domi Nos Party 2.aif
SYN-Domi Nos Party 2P.aif
SYN-Domi Nos Party 3.aif
SYN-Domi Nos Party 3P.aif
SYN-Domi Nos Party 4.aif
SYN-Domi Nos Party 4P.aif
100-C-Fantasy Dream
BASS-Fantasy Dream 1 G2.aif
BASS-Fantasy Dream 2 G2.aif
BASS-Fantasy Dream 3 D#2.aif
BASS-Fantasy Dream 4 D2.aif
BASS-Fantasy Dream 5 D2.aif
BD-Fantasy Dream.aif
BDHH-Fantasy Dream.aif
HH-Fantasy Dream P.aif
HH-Fantasy Dream.aif
SD-Fantasy Dream P.aif
SD-Fantasy Dream.aif
SYN-Fantasy Dream 1 C3.aif
SYN-Fantasy Dream 2 C3.aif
SYN-Fantasy Dream 3 A#2.aif
SYN-Fantasy Dream 4 G#2.aif
SYN-Fantasy Dream 5 G2.aif
SYN-Fantasy Dream 6 D#3.aif
SYN-Fantasy Dream 7 G#2.aif
103-C-Spacial Tour
BASS-Spacial Tour 1 G#1.aif
BASS-Spacial Tour 2 A#1.aif
BASS-Spacial Tour 3 C2.aif
BD-Spacial Tour.aif
CLAP-Spacial Tour P.aif
CLAP-Spacial Tour.aif
HH-Spacial Tour 1.aif
HH-Spacial Tour 1P.aif
HH-Spacial Tour 2.aif
HH-Spacial Tour 3.aif
HH-Spacial Tour 4.aif
SD-Spacial Tour P.aif
SD-Spacial Tour.aif
SYN-Spatial Tour 1 C4.aif
SYN-Spatial Tour 2 D#4.aif
SYN-Spatial Tour 3 G4.aif
SYN-Spatial Tour 4 G#4.aif
110-C-Zino
BASS-Zino 1 C0.aif
BASS-Zino 2 C1.aif
BD-Zino.aif
BDHH-Zino.aif
CLAP-Zino P.aif
CLAP-Zino.aif
HH-Zino 1.aif
HH-Zino 2.aif
HH-Zino 3.aif
HH-Zino 4.aif
PERC-Zino 1.aif
PERC-Zino 2.aif
PERC-Zino 3.aif
SD-Zino.aif
SHK-Zino.aif
SYN-Zino 1 C3.aif
SYN-Zino 1P C3.aif
SYN-Zino 2 G#3.aif
SYN-Zino 2P G#3.aif
SYN-Zino 3 G3.aif
SYN-Zino 3P G3.aif
115-C-Taop
BD-Taop.aif
BDFX-Taop.aif
BDHH-Taop.aif
FX-Taop 1.aif
FX-Taop 1P.aif
FX-Taop 2.aif
HH-Taop 1.aif
HH-Taop 2.aif
HH-Taop 2P.aif
HH-Taop 3.aif
PERC-Taop.aif
SD-Taop P.aif
SD-Taop.aif
SYN-Taop 1 C3.aif
SYN-Taop 2 D#3.aif
120-A-Kentooky
BASS-Kentooky A1.aif
BD-Kentooky.aif
BDHH-Kentooky.aif
GTR-Kentooky 1 Amin.aif
GTR-Kentooky 1P Amin.aif
GTR-Kentooky 2 Amin.aif
GTR-Kentooky 2P Amin.aif
GTR-Kentooky 3 Emin.aif
GTR-Kentooky 3P Emin.aif
HH-Kentooky.aif
SD-Kentooky P.aif
SD-Kentooky.aif
SMPL-Kentooky 1 E3.aif
SMPL-Kentooky 2 E3.aif
132-D#-Run Run
BASS-Run Run 1.aif
BASS-Run Run 2.aif
BD-Run Run 1.aif
BD-Run Run 2.aif
BD-Run Run 3.aif
BDHH-Run Run.aif
CC-Run Run P.aif
CC-Run Run.aif
HH-Run Run 1.aif
HH-Run Run 1P.aif
SD-Run Run P.aif
SD-Run Run.aif
139-D-K-Billy
BASS-K-Billy 1 C1.aif
BASS-K-Billy 2 D1.aif
BD-K-Billy 1.aif
BD-K-Billy 2.aif
GTR-K-Billy P C4.aif
GTR-K-Billy P C4.aif
HH-K-Billy 1.aif
HH-K-Billy 2.aif
SD-K-Billy 1.aif
SD-K-Billy 2.aif
SD-K-Billy 3.aif
SHK-K-Billy.aif
Various
060-G-First Floor
BASS-First Floor 1 G1.aif
BASS-First Floor 2 A1.aif
BD-First Floor.aif
APPENDIX A: SOUND AND PATTERN LIBRARY

064-F-Keishally
BASS-Keishally 1 D#1.aif
BASS-Keishally 2 F1.aif
BASS-Keishally 3 A#1.aif
BASS-Keishally 4 G#1.aif
BASS-Keishally 5 G1.aif
BASS-Keishally 6 F1.aif
BASS-Keishally 7 G1.aif
BASS-Keishally 8.aif

BASS-Keishally 9.aif
BASS-Keishally 10.aif
BASS-Keishally 11.aif
BASS-Keishally 12.aif
BASS-Keishally 13.aif
BASS-Keishally 14.aif
BASS-Keishally 15.aif
BASS-Keishally 16.aif
BASS-Keishally 17.aif
BASS-Keishally 18.aif
BASS-Keishally 19.aif
BASS-Keishally 20.aif
BASS-Keishally 21.aif
BASS-Keishally 22.aif
BASS-Keishally 23.aif
BASS-Keishally 24.aif
BASS-Keishally 25.aif
BASS-Keishally 26.aif
BASS-Keishally 27.aif
BASS-Keishally 28.aif
BASS-Keishally 29.aif
BASS-Keishally 30.aif

064-Keishally
BASS-Keishally 1 D#1.aif
BASS-Keishally 2 F1.aif
BASS-Keishally 3 A#1.aif
BASS-Keishally 4 G#1.aif
BASS-Keishally 5 G1.aif
BASS-Keishally 6 F1.aif
BASS-Keishally 7 G1.aif
BASS-Keishally 8.aif

BASS-Keishally 9.aif
BASS-Keishally 10.aif
BASS-Keishally 11.aif
BASS-Keishally 12.aif
BASS-Keishally 13.aif
BASS-Keishally 14.aif
BASS-Keishally 15.aif
BASS-Keishally 16.aif
BASS-Keishally 17.aif
BASS-Keishally 18.aif
BASS-Keishally 19.aif
BASS-Keishally 20.aif
BASS-Keishally 21.aif
BASS-Keishally 22.aif
BASS-Keishally 23.aif
BASS-Keishally 24.aif
BASS-Keishally 25.aif
BASS-Keishally 26.aif
BASS-Keishally 27.aif
BASS-Keishally 28.aif
BASS-Keishally 29.aif
BASS-Keishally 30.aif

066-Bass
BASS-Keishally 1 D#1.aif
BASS-Keishally 2 F1.aif
BASS-Keishally 3 A#1.aif
BASS-Keishally 4 G#1.aif
BASS-Keishally 5 G1.aif
BASS-Keishally 6 F1.aif
BASS-Keishally 7 G1.aif
BASS-Keishally 8.aif

BASS-Keishally 9.aif
BASS-Keishally 10.aif
BASS-Keishally 11.aif
BASS-Keishally 12.aif
BASS-Keishally 13.aif
BASS-Keishally 14.aif
BASS-Keishally 15.aif
BASS-Keishally 16.aif
BASS-Keishally 17.aif
BASS-Keishally 18.aif
BASS-Keishally 19.aif
BASS-Keishally 20.aif
BASS-Keishally 21.aif
BASS-Keishally 22.aif
BASS-Keishally 23.aif
BASS-Keishally 24.aif
BASS-Keishally 25.aif
BASS-Keishally 26.aif
BASS-Keishally 27.aif
BASS-Keishally 28.aif
BASS-Keishally 29.aif
BASS-Keishally 30.aif

082-A-On and On
BASS-On and On 1 A0.aif
BASS-On and On 2 C#1.aif
BASS-On and On 3 D1.aif
BASS-On and On 4 E1.aif
BASS-On and On 5 A1.aif
BASS-On and On 6 D2.aif
BASS-On and On 7 C4.aif
BASS-On and On 8 A3.aif
BASS-On and On 9 C4.aif
BASS-On and On 10 A1.aif
BASS-On and On 11 A#1.aif
BASS-On and On 12 D2.aif
BASS-On and On 13 A3.aif
BASS-On and On 14 C4.aif
BASS-On and On 15 D2.aif
BASS-On and On 16 C4.aif
BASS-On and On 17 D2.aif
BASS-On and On 18 C4.aif
BASS-On and On 19 D2.aif
BASS-On and On 20 C4.aif
BASS-On and On 21 D2.aif
BASS-On and On 22 C4.aif
BASS-On and On 23 D2.aif
BASS-On and On 24 C4.aif
BASS-On and On 25 D2.aif
BASS-On and On 26 C4.aif
BASS-On and On 27 D2.aif
BASS-On and On 28 C4.aif
BASS-On and On 29 D2.aif
BASS-On and On 30 C4.aif

082-On and On
BASS-On and On 1 A0.aif
BASS-On and On 2 C#1.aif
BASS-On and On 3 D1.aif
BASS-On and On 4 E1.aif
BASS-On and On 5 A1.aif
BASS-On and On 6 D2.aif
BASS-On and On 7 C4.aif
BASS-On and On 8 A3.aif
BASS-On and On 9 C4.aif
BASS-On and On 10 A1.aif
BASS-On and On 11 A#1.aif
BASS-On and On 12 D2.aif
BASS-On and On 13 A3.aif
BASS-On and On 14 C4.aif
BASS-On and On 15 D2.aif
BASS-On and On 16 C4.aif
BASS-On and On 17 D2.aif
BASS-On and On 18 C4.aif
BASS-On and On 19 D2.aif
BASS-On and On 20 C4.aif
BASS-On and On 21 D2.aif
BASS-On and On 22 C4.aif
BASS-On and On 23 D2.aif
BASS-On and On 24 C4.aif
BASS-On and On 25 D2.aif
BASS-On and On 26 C4.aif
BASS-On and On 27 D2.aif
BASS-On and On 28 C4.aif
BASS-On and On 29 D2.aif
BASS-On and On 30 C4.aif

085-D-Midnight Clock
BD-Midnight Clock.aif
CLAP-Midnight Clock P.aif
CLAP-Midnight Clock.aif
CLAP-Midnight Clock 1.aif
CLAP-Midnight Clock 2.aif
CLAP-Midnight Clock 3.aif
CLAP-Midnight Clock 4.aif
CLAP-Midnight Clock 5.aif
CLAP-Midnight Clock 6.aif
CLAP-Midnight Clock 7.aif
CLAP-Midnight Clock 8.aif
CLAP-Midnight Clock 9.aif
CLAP-Midnight Clock 10.aif
CLAP-Midnight Clock 11.aif
CLAP-Midnight Clock 12.aif
CLAP-Midnight Clock 13.aif
CLAP-Midnight Clock 14.aif
CLAP-Midnight Clock 15.aif
CLAP-Midnight Clock 16.aif
CLAP-Midnight Clock 17.aif
CLAP-Midnight Clock 18.aif
CLAP-Midnight Clock 19.aif
CLAP-Midnight Clock 20.aif
CLAP-Midnight Clock 21.aif
CLAP-Midnight Clock 22.aif
CLAP-Midnight Clock 23.aif
CLAP-Midnight Clock 24.aif
CLAP-Midnight Clock 25.aif
CLAP-Midnight Clock 26.aif
CLAP-Midnight Clock 27.aif
CLAP-Midnight Clock 28.aif
CLAP-Midnight Clock 29.aif
CLAP-Midnight Clock 30.aif

086-D-B.R.C.
BD-B.R.C. 1.aif
BD-B.R.C. 2.aif
BD-FX-B.R.C.aif
BDHH-B.R.C.aif
PERC-B.R.C.aif
SNAP-B.R.C.P.aif
SNAP-B.R.C.aif
SYN-B.R.C. 01 D1.aif
SYN-B.R.C. 01P D1.aif
SYN-B.R.C. 02 E1.aif
SYN-B.R.C. 02P E1.aif
SYN-B.R.C. 03 E1.aif
SYN-B.R.C. 03P E1.aif
SYN-B.R.C. 04 F2.aif
SYN-B.R.C. 04P F2.aif
SYN-B.R.C. 05 D2.aif
SYN-B.R.C. 05P D2.aif
SYN-B.R.C. 06 G2.aif
SYN-B.R.C. 06P G2.aif
SYN-B.R.C. 07 F3.aif
SYN-B.R.C. 08 E3.aif
SYN-B.R.C. 09 C2.aif
SYN-B.R.C. 10 D2.aif
SYN-B.R.C. 11 F2.aif
SYN-B.R.C. 12 D2.aif

089-C-Diamond
BASS-Diamond A#0.aif
BD-Diamond.aif
BDFX-Diamond.aif
BDHH-Diamond.aif
CLAP-Diamond P.aif
CLAP-Diamond.aif
GTR-Diamond 1 G2.aif
GTR-Diamond 1P G2.aif
GTR-Diamond 2 G2.aif
GTR-Diamond 2P G2.aif
HH-Diamond 1.aif
HH-Diamond 2.aif
INST-Diamond D4 P.aif
INST-Diamond D4.aif
PNO-Diamond 1.aif
PNO-Diamond 1P.aif
PNO-Diamond 2.aif
PNO-Diamond 2P.aif
PNO-Diamond 3.aif
PNO-Diamond 3P.aif
PNO-Diamond 4.aif
PNO-Diamond 4P.aif
SHK-Diamond.aif

089-D-Sad Day
BASS-Sad Day 1 D2.aif
BASS-Sad Day 2 D1.aif
BD-Sad Day 1.aif

APPENDIX A: SOUND AND PATTERN LIBRARY
APPENDIX A: SOUND AND PATTERN LIBRARY

089-D-What do you Think
BD-Wht do u Thk.aif
FX-Wht do u Thk Bass P.aif
FX-Wht do u Thk Bass.aif
HH-Wht do u Thk P.aif
HH-Wht do u Thk.aif
PERC-Wht do u Thk.aif
PNO-Wht do u Thk 1 E5.aif
PNO-Wht do u Thk 1P E5.aif
PNO-Wht do u Thk 2 D5.aif
PNO-Wht do u Thk 2P D5.aif
PNO-Wht do u Thk 3 A4.aif
PNO-Wht do u Thk 3P A4.aif
PNO-Wht do u Thk 4 G4.aif
PNO-Wht do u Thk 4P G4.aif
SD-Wht do u Thk.aif
SUB-Wht do u Thk.aif

090-A#-Gray Desert
BD-Gray Desert.aif
BDFX-Gray Desert.aif
HH-Gray Desert.aif
INST-Gray Desert 01 A#3.aif
INST-Gray Desert 02 C4.aif
INST-Gray Desert 03 C#4.aif
INST-Gray Desert 04 E4.aif
INST-Gray Desert 05 F#4.aif
INST-Gray Desert 06 G#4.aif
INST-Gray Desert 07 G#4.aif
INST-Gray Desert 08 C#5.aif
INST-Gray Desert 09 E5.aif
INST-Gray Desert 10 C#5.aif
PERC-Gray Desert.aif
RIM-Gray Desert.aif
SD-Gray Desert P.aif
SD-Gray Desert.aif

090-A#-Pretty Amelie
ACC-Pretty Amelie 1 A#2.aif
ACC-Pretty Amelie 2 C3.aif
ACC-Pretty Amelie 3 C#3.aif
BD-Pretty Amelie.aif
GTR-Pretty Amelie A#3.aif
GTR-Pretty Amelie P A#3.aif
HH-Pretty Amelie.aif

090-A-All is Here
BD-All is Here.aif
BDHH-All is Here.aif
CLAP-All is Here P.aif
CLAP-All is Here.aif
FX-All is Here.aif
PERC-All is Here 1.aif
PERC-All is Here 1P.aif
PERC-All is Here 2.aif
PERC-All is Here 2P.aif
PERC-All is Here 3.aif
PERC-All is Here 3P.aif
PERC-All is Here 4.aif
PERC-All is Here 4P.aif
STR-All is Here B1.aif
STR-All is Here 1 B1.aif
STR-All is Here 2 B1.aif
STR-All is Here 3 B1.aif
STR-All is Here 4 B1.aif
PERC-All is Here 1.aif
PERC-All is Here 1P.aif
PERC-All is Here 2.aif
PERC-All is Here 2P.aif
PERC-All is Here 3.aif
PERC-All is Here 3P.aif
PERC-All is Here 4.aif
PERC-All is Here 4P.aif
VOK-All is Here 1.aif
VOK-All is Here P.aif
VOK-All is Here 1P.aif
VOK-All is Here 2.aif
VOK-All is Here 2P.aif
VOK-All is Here 3.aif
VOK-All is Here 3P.aif
VOK-All is Here 4.aif
VOK-All is Here 4P.aif
VOK-All is Here 1P.aif
VOK-All is Here 2P.aif
VOK-All is Here 3P.aif
VOK-All is Here 4P.aif

090-G#-Classic Car
BD-Classic Car.aif
BDHH-Classic Car.aif
FX-Classic Car 1.aif
FX-Classic Car 1P.aif
FX-Classic Car 2.aif
FX-Classic Car 2P.aif
FX-Classic Car 3.aif
FX-Classic Car 3P.aif
FX-Classic Car 4.aif
FX-Classic Car 4P.aif
GTR-Classic Car 1 A#3.aif
GTR-Classic Car 1P A#3.aif
GTR-Classic Car 2 C4.aif
GTR-Classic Car 2P C4.aif
GTR-Classic Car 3 G#4.aif
GTR-Classic Car 3P G#4.aif
GTR-Classic Car 4 A#4.aif
GTR-Classic Car 4P A#4.aif
HH-Classic Car P.aif
HH-Classic Car.aif
SD-Classic Car P.aif
SD-Classic Car.aif
SYN-Classic Car 1 A#3.aif
SYN-Classic Car 2 G#2.aif
SYN-Classic Car 3 A#2.aif
SYN-Classic Car 4 A#3.aif
SYN-Classic Car 5 G#3.aif
SYN-Classic Car 6 A#3.aif

091-G-Snow Man
BASS-Snow Man 1 G0.aif
BASS-Snow Man 2 F#1.aif
BASS-Snow Man.aif
BD-Snow Man.aif
BDFX-Snow Man.aif
BDHH-Snow Man.aif
CLAP-Snow Man P.aif
CLAP-Snow Man.aif
SHK-Snow Man 1.aif
SHK-Snow Man 1P.aif
SHK-Snow Man 2.aif
SHK-Snow Man 3.aif
SYN-Snow Man 1 C#4.aif
SYN-Snow Man 1P C#4.aif
SYN-Snow Man 2 A4.aif
SYN-Snow Man 2P A4.aif
SYN-Snow Man 3 A4.aif
SYN-Snow Man 3P A4.aif
SYN-Snow Man 4 F#4.aif
SYN-Snow Man 4P F#4.aif
VOX-Snow Man.aif
VOX-Snow Man P.aif
VOX-Snow Man 1.aif
VOX-Snow Man 1P.aif
VOX-Snow Man 2.aif
VOX-Snow Man 3.aif
VOX-Snow Man 4.aif
VOX-Snow Man 5.aif
VOX-Snow Man 6.aif
VOX-Snow Man 7.aif
VOX-Snow Man 8.aif
VOX-Snow Man 9.aif
VOX-Snow Man 10.aif
VOX-Snow Man 11.aif
VOX-Snow Man 12.aif
VOX-Snow Man 13.aif
VOX-Snow Man 14.aif
VOX-Snow Man 15.aif
VOX-Snow Man 16.aif
VOX-Snow Man 17.aif
VOX-Snow Man 18.aif
VOX-Snow Man 19.aif
VOX-Snow Man 20.aif
VOX-Snow Man 21.aif
VOX-Snow Man 22.aif
VOX-Snow Man 23.aif
VOX-Snow Man 24.aif
VOX-Snow Man 25.aif
VOX-Snow Man 26.aif
VOX-Snow Man 27.aif
VOX-Snow Man 28.aif
VOX-Snow Man 29.aif
VOX-Snow Man 30.aif

092-B-Bronx
BD-Bronx.aif
BDHH-Bronx.aif
HH-Bronx 1.aif
HH-Bronx 1P.aif
HH-Bronx 2.aif
HH-Bronx 2P.aif
PERC-Bronx 1.aif
PERC-Bronx 1P.aif
PERC-Bronx 2.aif
PERC-Bronx 2P.aif
SD-Bronx P.aif
SD-Bronx.aif
STR-Bronx 1.aif
STR-Bronx 1P.aif
STR-Bronx 2.aif
STR-Bronx 2P.aif
VOX-Bronx P.aif
VOX-Bronx.aif

092-B-My Time
BD-My Time.aif
BDHH-My Time.aif
HH-My Time 1.aif
HH-My Time 1P.aif
HH-My Time 2.aif
HH-My Time 2P.aif
PERC-My Time 1.aif
PERC-My Time 1P.aif
PERC-My Time 2.aif
PERC-My Time 2P.aif
SD-My Time P.aif
SD-My Time.aif

096-D-Happy Ring
BASS-Happy Ring 1 D1.aif
BASS-Happy Ring 2 F2.aif
BASS-Happy Ring 3 D1.aif
BD-Happy Ring.aif
CLAP-Happy Ring 1.aif
CLAP-Happy Ring 1P.aif
CLAP-Happy Ring 2.aif
CLAP-Happy Ring 2P.aif
GTR-Happy Ring 1 B1.aif
GTR-Happy Ring 1P B1.aif
GTR-Happy Ring 2 B1.aif
GTR-Happy Ring 2P B1.aif
HIT-Happy Ring 1 B1.aif
HIT-Happy Ring 2 B1.aif
HIT-Happy Ring 3 B1.aif
HIT-Happy Ring 4 B1.aif
PERC-Happy Ring 1.aif
PERC-Happy Ring 1P.aif
PERC-Happy Ring 2.aif
PERC-Happy Ring 2P.aif
SD-My Time P.aif
SD-My Time.aif

APPENDIX A: SOUND AND PATTERN LIBRARY
APPENDIX A: SOUND AND PATTERN LIBRARY

104-A#-Tahiti Stone
BD-Tahiti Stone.aif
BDFX-Tahiti Stone.aif
CLAP-Tahiti Stone.aif
HH-Tahiti Stone.aif
INST-Tahiti Stone 1 A2.aif
INST-Tahiti Stone 1P A2.aif
INST-Tahiti Stone 2 G2.aif
INST-Tahiti Stone 2P G2.aif
PERC-Tahiti Stone 1.aif
PERC-Tahiti Stone 1P.aif
PERC-Tahiti Stone 2.aif
PERC-Tahiti Stone 2P.aif
PERC-Tahiti Stone 3.aif
RIM-Tahiti Stone.aif
SHK-Tahiti Stone.aif

107-G-Give ito Me
BD-Give ito Me.aif
BDFX-Give ito Me.aif
CLAP-Give ito Me P.aif
CLAP-Give ito Me.aif
PERC-Give ito Me 1.aif
PERC-Give ito Me 1P.aif
PERC-Give ito Me 2.aif
PERC-Give ito Me 2P.aif
SYN-Give ito Me 1 G#2.aif
SYN-Give ito Me 2 C3.aif
SYN-Give ito Me 3 D#3.aif
SYN-Give ito Me 4 D3.aif
SYN-Give ito Me 5 G2.aif
SYN-Give ito Me 6 D3.aif

West Coast

070-A#-Mo
BD-Mo.aif
BDHH-Mo.aif
FX-Mo P.aif
FX-Mo.aif
HH-Mo 1.aif
HH-Mo 1P.aif
HH-Mo 2.aif
HH-Mo 3.aif
SMPL-Mo 1 C4.aif
SMPL-Mo 1P C4.aif
SMPL-Mo 2 G#2.aif
SMPL-Mo 2P G#2.aif
SMPL-Mo 3 D#3.aif
SMPL-Mo 3P D#3.aif
SMPL-Mo 4 D#3.aif
SMPL-Mo 4P D#3.aif
SMPL-Mo 5.aif
SMPL-Mo 5P.aif
SYN-Mo 1 F3.aif
SYN-Mo 1P F3.aif
SYN-Mo 2 F#3.aif
SYN-Mo 2P F#3.aif
TGL-Mo 1.aif
TGL-Mo 1P.aif
TGL-Mo 2.aif

107-A#-Faya
BASS-Faya 1 F#0.aif
BASS-Faya 2 A#0.aif
BASS-Faya 3 G#1.aif
BASS-Faya 4 B0.aif
BD-Faya.aif
CLAP-Faya P.aif
CLAP-Faya.aif
FX-Faya 1.aif
FX-Faya 1P.aif
FX-Faya 2.aif
FX-Faya 3.aif
PERC-Faya 1.aif
PERC-Faya 2.aif
PERC-Faya 2P.aif
SHK-Faya 1.aif
SHK-Faya 2.aif
SHK-Faya 3.aif

085-B-Flame
BD-Flame.aif
CLAP-Flame 1.aif
CLAP-Flame 1P.aif
CLAP-Flame 2.aif
CLAP-Flame 2P.aif
HH-Flame 1.aif
HH-Flame 1P.aif
HH-Flame 2.aif
HH-Flame 3.aif
INSTR-Flame 1.aif
INSTR-Flame 2.aif
INSTR-Flame 3.aif
INSTR-Flame 4.aif
INSTR-Flame 5.aif
RIM-Flame.aif
SD-Flame P.aif
SD-Flame.aif

087-G-Hood Child
BASS-Hood Child 1 G0.aif
BASS-Hood Child 2 B2.aif
SYN-Reggae Like 2 B2.aif
SYN-Reggae Like 3 D#3.aif

076-C#-One Dollar
BD-One Dollar.aif
CLAP-One Dollar 1.aif
CLAP-One Dollar 1P.aif
CLAP-One Dollar 2.aif
CLAP-One Dollar 2P.aif
HH-One Dollar 1.aif
HH-One Dollar 1P.aif
HH-One Dollar 2.aif
HH-One Dollar 3.aif
OGN-One Dollar 1 D2.aif
OGN-One Dollar 2 D2.aif
SHK-One Dollar.aif
TAMB-One Dollar.aif
TGL-One Dollar 1.aif
TGL-One Dollar 2.aif
TGL-One Dollar 2P.aif

082-G#-Reggae Like
BASS-Reggae Like 1 G#0.aif
BASS-Reggae Like 2 B0.aif
BASS-Reggae Like 3 A#0.aif
BD-Reggae Like 1.aif
BD-Reggae Like 2.aif
BDFX-Reggae Like.aif
PERC-Reggae Like 1.aif
PERC-Reggae Like 2.aif
SD-Reggae Like P.aif
SD-Reggae Like.aif
SHK-Reggae Like.aif
SYN-Reggae Like 1 G#2.aif
SYN-Reggae Like 2 B2.aif
SYN-Reggae Like 3 D#3.aif

APPENDIX A: SOUND AND PATTERN LIBRARY
APPENDIX A: SOUND AND PATTERN LIBRARY

BD-Hood Child.aif
BDFX-Dark Hood.aif
BDHH-Dark Hood.aif
FX-Hood Child 1.aif
FX-Hood Child 1P.aif
FX-Hood Child 2.aif
HH-Dark Hood.aif
HH-Dark Hood Child 1.aif
HH-Dark Hood Child 2.aif
HH-Hood Child 1.aif
HH-Hood Child 1 Opn.aif
HH-Hood Child 2.aif
HH-Hood Child 3 Opn.aif
HH-Hood Child 4 Opn.aif
INSTR-Hood Child 1 D3.aif
INSTR-Hood Child 1P D3.aif
INSTR-Hood Child 2 G3.aif
INSTR-Hood Child 2P G3.aif
PERC-Hood Child P.aif
PERC-Hood Child.aif
SD-Dark Hood P.aif
SD-Dark Hood.aif
SD-Hood Child 1.aif
SD-Hood Child 1P.aif
VOX-Hood Child P.aif
VOX-Hood Child.aif

090-G-Cheese
BD-Cheese.aif
FX-Cheese 1.aif
FX-Cheese 2.aif
GTR-Cheese G2.aif
GTR-Cheese P G2.aif
HH-Cheese 1.aif
HH-Cheese 2.aif
SCR-Cheese 1.aif
SCR-Cheese 2.aif
SD-Cheese P.aif
SD-Cheese.aif
SYN-Cheese G5.aif
SYN-Cheese P G5.aif

093-D#-You Know
BASS-You Know 1 D#1.aif
BASS-You Know 2 C#1.aif
BASS-You Know 3.aif
BD-You Know.aif
GTR-You Know D#3.aif
GTR-You Know P D#3.aif
HH-You Know 1.aif
HH-You Know 2.aif
PERC-You Know P.aif
PERC-You Know.aif
RIM-You Know P.aif
RIM-You Know.aif

095-D-Spanish Street
BASS-Spanish Street 1 C1.aif
BASS-Spanish Street 2 C1.aif
BD-Spanish Street.aif
CLAP-Spanish Street P.aif
CLAP-Spanish Street.aif
HH-Spanish Street 1.aif
HH-Spanish Street 2.aif
HH-Spanish Street 3.aif
HH-Spanish Street 4.aif
SNAP-Spanish Street.aif

096-D#-GoodDee
BASS-GoodDee 1 D#1.aif
BASS-GoodDee 2 E1.aif
BASS-GoodDee 3 G#1.aif
BASS-GoodDee 3P G#1.aif
BD-GoodDee.aif
CLAP-GoodDee P.aif
CLAP-GoodDee.aif
HH-GoodDee P.aif
HH-GoodDee.aif
PERC-GoodDee 1.aif
PERC-GoodDee 1P.aif
PERC-GoodDee 2.aif
PERC-GoodDee 3.aif
PERC-GoodDee 3P.aif
PERC-GoodDee 4.aif
PERC-GoodDee 5.aif
PERC-GoodDee 6.aif
SHK-GoodDee.aif
SYN-GoodDee 1 D#4.aif
SYN-GoodDee 1P D#4.aif
SYN-GoodDee 2 E4.aif
SYN-GoodDee 2P E4.aif

096-E-Solar
BASS-Solar 1 E1.aif
BD-Solar.aif
CLAP-Solar P.aif
CLAP-Solar.aif
FX-Solar.aif
HH-Solar 1.aif
HH-Solar 2.aif
INSTR-Solar 1 A3.aif
INSTR-Solar 2 E4.aif
INSTR-Solar 2P E4.aif
SYN-Solar 1 B4.aif
SYN-Solar 2 B3.aif
SYN-Solar 3 A3.aif
SYN-Solar 4 G3.aif
SYN-Solar 5 F#3.aif

100-C-K2000
BASS-K2000 C1.aif
BD-K2000 1.aif
BD-K2000 1P.aif
BD-K2000 2.aif
BD-K2000 2P.aif
GTR-K2000 1 D#3.aif
GTR-K2000 2 C4.aif
HH-K2000.aif
PERC-K2000.aif
SD-K2000 P.aif
SD-K2000.aif
SHK-K2000 1.aif
SHK-K2000 2.aif

100-D-Bang Bang
BASS-Bang Bang 1 C#1.aif
BASS-Bang Bang 2 B0.aif
BD-Bang Bang.aif
BDHH-Bang Bang.aif
FX-Bang Bang P.aif
FX-Bang Bang.aif
PNO-Bang Bang B5.aif
PNO-Bang Bang P B5.aif
SCR-Bang Bang P.aif
SCR-Bang Bang.aif
SD-Bang Bang P.aif
SD-Bang Bang.aif
SNAP-Bang Bang P.aif
SNAP-Bang Bang.aif
APPENDIX A: SOUND AND PATTERN LIBRARY

TAMB-Bang Bang.aif
100-D-Relax
BASS-Relax 1 A0.aif
BASS-Relax 2 D1.aif
BD-Relax.aif
BDHH-Relax.aif
CLAP-Relax.aif
HH-Relax 1.aif
HH-Relax 2.aif
SYN-Relax C2.aif
SYN-Relax P C2.aif

100-G-Time is Money
BASS-Time is Money G3.aif
BASS-Time is Money P G3.aif
BD-Time is Money.aif
BD-Time is Money P.aif
SD-Time is Money 1.aif
SD-Time is Money 1P.aif
SD-Time is Money 2.aif
SD-Time is Money 2P.aif
VOX-Time is Money.aif

102-B-The Caire
BD-The Caire 1.aif
BD-The Caire 2.aif
BD-The Caire 2P.aif
CLAP-The Caire P.aif
CLAP-The Caire.aif
HH-The Caire P.aif
HH-The Caire.aif
HIT-The Caire.aif
INSTR-The Caire 1 F#3.aif
INSTR-The Caire 2.aif
INSTR-The Caire 3 G3.aif
INSTR-The Caire 4 A3.aif
INSTR-The Caire 5 G3.aif
PERC-The Caire 1.aif
PERC-The Caire 2.aif
PERC-The Caire 3.aif
PERC-The Caire 3P.aif
PERC-The Caire 4.aif
SHK-The Caire.aif

103-A-Years Ago
BD-Years Ago.aif
HH-Years Ago 1.aif
HH-Years Ago 2 Opn.aif
HH-Years Ago 2P Opn.aif
HIT-Years Ago P.aif
HIT-Years Ago.aif
PERC-Years Ago 1.aif
PERC-Years Ago 2.aif
PERC-Years Ago 3.aif
SD-Years Ago 1P.aif
SD-Years Ago 2.aif
SD-Years Ago 3.aif
SYN-Years Ago 1 A3.aif
SYN-Years Ago 1P A3.aif
SYN-Years Ago 2 G4.aif

104-D-Get Out
BASS-Get Out 1 aif
BASS-Get Out 2.aif
BD-Get Out.aif
HH-Get Out 1.aif
HH-Get Out 2.aif
HIT-Get Out.aif
PERC-Get Out 1.aif
PERC-Get Out 2.aif
PERC-Get Out 3.aif
SD-Get Out P.aif
SD-Get Out.aif
TAMB-Get Out 1.aif
TAMB-Get Out 2.aif

116-G#-Wind Time
BD-Wind Time.aif
BDHH-Wind Time 1.aif
BDHH-Wind Time 2.aif
HH-Wind Time.aif
SD-Wind Time P.aif
SD-Wind Time.aif
SHK-Wind Time.aif
SYN-Wind Time 01 D#4.aif
SYN-Wind Time 01P D#4.aif
SYN-Wind Time 02 D#4.aif
SYN-Wind Time 02P D#4.aif
SYN-Wind Time 03 D#4.aif
SYN-Wind Time 03P D#4.aif
SYN-Wind Time 04 D#4.aif
SYN-Wind Time 04P D#4.aif
SYN-Wind Time 05 C#4.aif
SYN-Wind Time 05P C#4.aif
SYN-Wind Time 06 D#4.aif
SYN-Wind Time 06P D#4.aif
SYN-Wind Time 07 D#4.aif
SYN-Wind Time 08 E4.aif
SYN-Wind Time 09 B3.aif
SYN-Wind Time 10 A#3.aif

120-G#-Tequila
BASS-Tequila 1 G#1.aif
BASS-Tequila 2 F#1.aif
BD-Tequila.aif
BDHH-Tequila.aif
CLAP-Tequila P.aif
CLAP-Tequila.aif
HH-Tequila P.aif
HH-Tequila.aif
PERC-Tequila 1.aif
PERC-Tequila 2.aif
RIM-Tequila P.aif
RIM-Tequila.aif
SUB-Tequila A1.aif

BD
(267 files)
BD-101.aif
BD-4 Sky.aif
BD-4X4.aif
BD-All is Here.aif
BD-All Starz BD.aif
BD-Amazone.aif
BD-Ambassador 1.aif
BD-Ambassador 2.aif
BD-Arabic Lion.aif
BD-Atlantime 1.aif
BD-Atlantime 2.aif
BD-B.R.C. 1.aif
BD-B.R.C. 2.aif
BD-Baby Cycle.aif
BD-Back the F up.aif
BD-Bang Bang.aif
BD-Baya Dance 1.aif
BD-Baya Dance 2.aif
BD-Beat like That 1.aif
BD-Beat like That 2.aif
BD-Bf the Shw.aif
BD-Big Fire.aif
BD-Big Life 1.aif
BD-Big Life 2.aif
BD-Big Store.aif
BD-Black Evi.aif
BD-Blues Unity.aif
BD-Bombay Loop 1.aif
BD-Bombay Loop 1P.aif
BD-Bombay Loop 2.aif
BD-Boom Heart 1.aif
BD-Boom Heart 2.aif
BD-Boom Heart 3.aif
BD-Bounty Attack P.aif
BD-Bounty Attack.aif
BD-British Dub.aif
BD-Bronx.aif
BD-Candy Wood.aif
BD-Casino 1.aif
BD-Casino 2.aif
BD-Chase the Car.aif
BD-Chess.aif
BD-CLA Smooth.aif
BD-Clap Dance 1.aif
BD-Clap Dance 2.aif
BD-Clap My Door.aif
BD-Clappin Tap.aif
BD-Classic Car.aif
BD-Classy.aif
BD-Club 1.aif
BD-Club 2.aif
BD-Coffee Street.aif
BD-Copacabana 1.aif
BD-Copacabana 2.aif
BD-Copacabana 3.aif
BD-Crazy Horse.aif
BD-Daddy Donkey.aif
BD-Dark Hood.aif
BD-Dark Soul.aif
BD-Dentist.aif
BD-Diamond.aif
BD-Dirty Food.aif
BD-Dirty Teeth.aif
APPENDIX A: SOUND AND PATTERN LIBRARY

BD-Doctor Hyde.aif
BD-Domi Nos Party.aif
BD-Don't Play 1.aif
BD-Don't Play 2.aif
BD-Don't Touch.aif
BD-Doobidoo 1.aif
BD-Doobidoo 2.aif
BD-Doobidoo 3.aif
BD-Down with the King.aif
BD-Eden Power.aif
BD-Egyptian Tim 1.aif
BD-Egyptian Tim 1P.aif
BD-Egyptian Tim 2.aif
BD-Electric Lya.aif
BD-Electro Tape.aif
BD-Empire.aif
BD-Enigmatic.aif
BD-Escalade.aif
BD-Fantasy Dream.aif
BD-Farm Food.aif
BD-Faya.aif
BD-First Floor.aif
BD-First Splash.aif
BD-Five Billion 1.aif
BD-Five Billion 2.aif
BD-Fizzle.aif
BD-Flame.aif
BD-For My Homies 1.aif
BD-For My Homies 2.aif
BD-Fourty Cents.aif
BD-Funky Moicha.aif
BD-Generic 1.aif
BD-Generic 2.aif
BD-Get Out.aif
BD-Giorgia 1.aif
BD-Giorgia 2.aif
BD-Give ito Me.aif
BD-Golden Way.aif
BD-GoodDee.aif
BD-Gray Desert.aif
BD-Hacienda.aif
BD-Happy Ring.aif
BD-Harbour of Heaven.aif
BD-Hardcore.aif
BD-Hood Child.aif
BD-Jamaicat.aif
BD-Jazz Avenue 1.aif
BD-Jazz Avenue 2.aif
BD-Jean Live.aif
BD-Jeeno 1.aif
BD-Jeeno 2.aif
BD-Jeeno 3.aif
BD-Jumpin Frog.aif
BD-Jungle West.aif
BD-K-Billy 1.aif
BD-K-Billy 2.aif
BD-K2000 1.aif
BD-K2000 1P.aif
BD-K2000 2.aif
BD-K2000 2P.aif
BD-Keishally.aif
BD-Kelly Mouth.aif
BD-Kentooky.aif
BD-Killa System.aif
BD-Kimmy.aif
BD-La Belle.aif
BD-LA Century.aif
BD-Las Palmas.aif
BD-Lee John 1.aif
BD-Lee John 2.aif
BD-Let Me See.aif
BD-Like This.aif
BD-Lil Queen.aif
BD-Locks in the City 1.aif
BD-Locks in the City 2.aif
BD-London Jam 1.aif
BD-London Jam 2.aif
BD-Loud Cloud.aif
BD-Low Ride 1.aif
BD-Low Ride 2.aif
BD-Martinik.aif
BD-Massive Stone.aif
BD-Midnight Glock.aif
BD-Mo.aif
BD-Money Money 1.aif
BD-Money Money 2.aif
BD-Money Money 3.aif
BD-My Game Two 1.aif
BD-My Game Two 2.aif
BD-My Game.aif
BD-New Fezo.aif
BD-Not Guilty 1.aif
BD-Not Guilty 1P.aif
BD-Not Guilty 2.aif
BD-Not Guilty 3.aif
BD-Obession 1.aif
BD-Obession 2.aif
BD-Obession 2P.aif
BD-On and On 1.aif
BD-On and On 2.aif
BD-Oncele Tom.aif
BD-One Day.aif
BD-One Dollar.aif
BD-One One One.aif
BD-One Two.aif
BD-One Way 1.aif
BD-One Way 2.aif
BD-One Way 3.aif
BD-Palm Beach.aif
BD-Paradise.aif
BD-Phat Rock.aif
BD-Pipe Line.aif
BD-Pretty Amelie.aif
BD-Pretty Mad 1.aif
BD-Pretty Mad 2.aif
BD-Pump the Rolls.aif
BD-Purple Jam 1.aif
BD-Purple Jam 2.aif
BD-Queen Bridge.aif
BD-Rage Cave.aif
BD-Red Pain.aif
BD-Reggae Like 1.aif
BD-Relax.aif
BD-Return.aif
BD-Rock Party 1.aif
BD-Rock Party 2.aif
BD-Roos Tree 1.aif
BD-Roos Tree 2.aif
BD-Run Run 1.aif
BD-Run Run 2.aif
BD-Run Run 3.aif
BD-Sad Day 1.aif
BD-Sad Day 2.aif
BD-Saint-Louis 1.aif
BD-Saint-Louis 2.aif
BD-Secret FBI 1.aif
BD-Secret FBI 2.aif
BD-Serenity.aif
BD-Shake It.aif
BD-Shut Up P.aif
BD-Shut Up.aif
BD-Shythmese 1.aif
BD-Shythmese 2.aif
BD-Slow Keys.aif
BD-Smack Back 1.aif
BD-Smack Back 2.aif
BD-Smack Back 2P.aif
BD-Smack Back 2aif
BD-Smack Back 2P.aif
BD-Smack Back 2P.aif
BD-Smack Back 2aif
BD-Smack Back 2P.aif
BD-Space Trive.aif
BD-Spatial Tour.aif
BD-Spanish Street.aif
BD-Steel Diamond.aif
BD-Straight Way.aif
BD-Street Light 1.aif
BD-Street Light 2.aif
BD-Street Light 3.aif
BD-Sunset Trip.aif
BD-Tahiti Stone.aif
BD-Taop.aif
BD-Tell Me Why.aif
BD-Tequila.aif
BD-The Caire 1.aif
BD-The Caire 2.aif
BD-The Caire 2P.aif
BD-The Caire 2aif
BD-The Caire 2P.aif
BD-The Caire 2aif
BD-The Caire 2P.aif
BD-The Caire 2aif
BD-The Time is Money.aif
BD-To the King.aif
BD-To the King.aif
BD-To the King.aif
BD-To the King.aif
BD-Train Station.aif
APPENDIX A: SOUND AND PATTERN LIBRARY

BD-Tribuzone.aif
BD-Under Floor.aif
BD-Underworld 1.aif
BD-Underworld 2.aif
BD-Urbanana 1.aif
BD-Urbanana 2.aif
BD-Very Deep 1.aif
BD-Very Deep 2.aif
BD-Voodoo Riddim 1.aif
BD-Voodoo Riddim 2.aif
BD-Wating People.aif
BD-Waiting Room.aif
BD-Wallup 1.aif
BD-Wallup 2.aif
BD-What do Think.aif
BD-White Line.aif
BD-Wind Time.aif
BD-Years Ago.aif
BD-You and Me.aif
BD-You Know.aif
BD-You Too.aif
BD-Z Rock.aif
BD-Zapan Club.aif
BD-Zino.aif
BD+HH
(BD+HH)
(173 files)
BDHH-101 1.aif
BDHH-101 2.aif
BDHH-101 3.aif
BDHH-101 4.aif
BDHH-4 Sky.aif
BDHH-4X4.aif
BDHH-All is Here.aif
BDHH-Amazonia.aif
BDHH-Ambassador 1.aif
BDHH-Ambassador 2.aif
BDHH-Atlantime.aif
BDHH-Baby Cycle.aif
BDHH-Bang Bang.aif
BDHH-Beat like That 1.aif
BDHH-Beat like That 2.aif
BDHH-Beat like That 2P.aif
BDHH-Beat like That 3.aif
BDHH-Beat like That 4.aif
BDHH-Beat like That 5.aif
BDHH-Beat like That 6.aif
BDHH-Bf the Shw.aif
BDHH-Big Fire.aif
BDHH-Big Life.aif
BDHH-Blues Unity.aif
BDHH-British Dub 1.aif
BDHH-British Dub 2.aif
BDHH-British Dub 3.aif
BDHH-Bronx.aif
BDHH-Candy Wood.aif
BDHH-Casino 1.aif
BDHH-Casino 2.aif
BDHH-Casino 3.aif
BDHH-CIA Smooth 1.aif
BDHH-CIA Smooth 2.aif
BDHH-Clap Dance P.aif
BDHH-Clap Dance.aif
BDHH-Clap My Door 1.aif
BDHH-Clap My Door 2.aif
BDHH-Classic Car.aif
BDHH-Classy.aif
BDHH-Club 1.aif
BDHH-Club 2.aif
BDHH-Club 3.aif
BDHH-Club 4.aif
BDHH-Club 5.aif
BDHH-Club 6.aif
BDHH-Club 7.aif
BDHH-Clap Dance.aif
BDHH-Coprabana 1.aif
BDHH-Coprabana 2.aif
BDHH-Coprabana 3.aif
BDHH-Coprabana 4.aif
BDHH-Crazy Horse.aif
BDHH-Daddy Donkey.aif
BDHH-Dark Hood.aif
BDHH-Dark Soul.aif
BDHH-Dentist.aif
BDHH-Diamond.aif
BDHH-Dirty Food.aif
BDHH-Doctor Hyde.aif
BDHH-Domi Nos Party.aif
BDHH-Don’t Touch.aif
BDHH-Doobidoo 1.aif
BDHH-Doobidoo 2.aif
BDHH-Doobidoo 3.aif
BDHH-Doobidoo 4.aif
BDHH-Doobidoo 5.aif
BDHH-Doobidoo 6.aif
BDHH-Don’t Touch.aif
BDHH-Coparabana.aif
BDHH-Eden Power.aif
BDHH-Electric Lyra.aif
BDHH-Enigmatic.aif
BDHH-Fantasy Dream.aif
BDHH-Fifth Avenue.aif
BDHH-First Floor.aif
BDHH-Five Billion.aif
BDHH-Fizzle.aif
BDHH-For My Homies.aif
BDHH-Fourty Cents 1.aif
BDHH-Fourty Cents 2.aif
BDHH-Fourty Cents 3.aif
BDHH-Foogy Night 1.aif
BDHH-Foogy Night 2.aif
BDHH-Giorgia.aif
BDHH-Golden Way 1.aif
BDHH-Golden Way 2.aif
BDHH-Golden Way 2P.aif
BDHH-Golden Way 3.aif
BDHH-Golden Way 4.aif
BDHH-Golden Way 5.aif
BDHH-Golden Way 6.aif
BDHH-Golden Way 6P.aif
BDHH-Golden Way 7.aif
BDHH-Golden Way 8.aif
BDHH-Golden Way 8P.aif
BDHH-Hardcore 1.aif
BDHH-Hardcore 2.aif
BDHH-Jamaitec.aif
BDHH-Jazz Avenue.aif
BDHH-Jean Live.aif
BDHH-Jumpin Frog.aif
BDHH-Jungle West 1.aif
BDHH-Jungle West 2.aif
BDHH-Jungle West 3.aif
BDHH-Kenally.aif
BDHH-Kelly Mouth.aif
BDHH-Kentook.y.aif
BDHH-Killa System.aif
BDHH-LA Century.aif
BDHH-Lil Queen.aif
BDHH-Locks in the City.aif
BDHH-Loud Cloud.aif
BDHH-Martimik 1.aif
BDHH-Martimik 2.aif
BDHH-Missile Command.aif
BDHH-Mo.aif
BDHH-Obsession.aif
BDHH-Oncle Tom 1.aif
BDHH-Oncle Tom 2.aif
BDHH-One Two.aif
BDHH-One Way.aif
BDHH-Palm Beach.aif
BDHH-Paradise.aif
BDHH-Phat Rock 1.aif
BDHH-Phat Rock 2.aif
BDHH-Pretty Mad.aif
BDHH-Public School 1.aif
BDHH-Public School 2.aif
BDHH-Pump the Rolls.aif
BDHH-Purple Jam 1.aif
BDHH-Purple Jam 2.aif
BDHH-Purple Jam 3.aif
BDHH-Purple Jam 4.aif
BDHH-Purple Jam 5.aif
BDHH-Purple Jam 6.aif
BDHH-Queen Bridge 1.aif
BDHH-Queen Bridge 2.aif
BDHH-Rage Cave.aif
BDHH-Relax.aif
BDHH-Roots Tree.aif
BDHH-Run Run.aif
BDHH-Secret FBI.aif
BDHH-Shake It.aif
BDHH-Shorter 1.aif
BDHH-Shorter 2.aif
BDHH-Shyessen.aif
BDHH-Slow Keys.aif
BDHH-Smack Back 2.aif
BDHH-Snoop Corn 1.aif
BDHH-Snoop Corn 2.aif
BDHH-Snoop Corn 3.aif
BDHH-Snoop Corn 4.aif
BDHH-Snow Man.aif
BDHH-Steel Diamond.aif
BDHH-Sunrise Trip.aif
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<tr>
<th>BDHH-Taop.aif</th>
<th>BDHH-Casino 2.aif</th>
<th>BDHH-Hardcore 3.aif</th>
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<tbody>
<tr>
<td>BDHH-Tell Me Why.aif</td>
<td>BDHH-Clappin Tap 1.aif</td>
<td>BDHH-Izeo.aif</td>
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<td>BDHH-Tequila.aif</td>
<td>BDHH-Clappin Tap 2.aif</td>
<td>BDHH-Jumpin Frog.aif</td>
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<td>BDHH-Think About Me.aif</td>
<td>BDHH-Clappin Tap 3.aif</td>
<td>BDHH-Jungle West.aif</td>
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<td>BDHH-Time is Money.aif</td>
<td>BDHH-Clasy 1.aif</td>
<td>BDHH-Keishally.aif</td>
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<td>BDHH-Train Station 1.aif</td>
<td>BDHH-Clasy 2.aif</td>
<td>BDHH-Kelly Mouth.aif</td>
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<td>BDHH-Train Station 2.aif</td>
<td>BDHH-Clasy 3.aif</td>
<td>BDHH-Kimmy 1.aif</td>
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<td>BDHH-Under Floor.aif</td>
<td>BDHH-Clasy 4.aif</td>
<td>BDHH-Kimmy 2.aif</td>
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<td>BDHH-Very Deep.aif</td>
<td>BDHH-Clasy 5.aif</td>
<td>BDHH-Let Me See.aif</td>
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<td>BDHH-Waiting Room 1.aif</td>
<td>BDHH-Clasy 6.aif</td>
<td>BDHH-Like This.aif</td>
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<td>BDHH-Clasy 7.aif</td>
<td>BDHH-Lil Queen 1.aif</td>
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<td>BDHH-White Line.aif</td>
<td>BDHH-Club 1.aif</td>
<td>BDHH-Lil Queen 2.aif</td>
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<td>BDHH-Wind Time 1.aif</td>
<td>BDHH-Club 2.aif</td>
<td>BDHH-London Jam.aif</td>
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<td>BDHH-Wind Time 2.aif</td>
<td>BDHH-Coffee Street.aif</td>
<td>BDHH-Loud Cloud 1.aif</td>
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<td>BDHH-You and Me.aif</td>
<td>BDHH-Crazy Horse 1.aif</td>
<td>BDHH-Loud Cloud 2.aif</td>
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<td>BDHH-You Too 1.aif</td>
<td>BDHH-Crazy Horse 2.aif</td>
<td>BDHH-Low Ride.aif</td>
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<tr>
<td>BDHH-You Too 2.aif</td>
<td>BDHH-Crazy Horse 3.aif</td>
<td>BDHH-Martinik.aif</td>
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<tr>
<td>BDHH-You Too 3.aif</td>
<td>BDHH-Crazy Horse 4.aif</td>
<td>BDHH-Massive Stone.aif</td>
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<td>BDHH-Z Rock.aif</td>
<td>BDHH-Crazy Horse 5.aif</td>
<td>BDHH-Missile Command 1.aif</td>
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<td>BDHH-Zapan Club.aif</td>
<td>BDHH-Crazy Horse 6.aif</td>
<td>BDHH-Missile Command 2.aif</td>
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<td>BDHH-Zino.aif</td>
<td>BDHH-Dark Soul 1.aif</td>
<td>BDHH-Money Money.aif</td>
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<td><strong>BD FX</strong></td>
<td>BDHH-Dark Soul 2.aif</td>
<td>BDHH-My Game 1.aif</td>
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<td><strong>(177 files)</strong></td>
<td>BDHH-Dark Soul 3.aif</td>
<td>BDHH-My Game 2.aif</td>
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<td>BDFFX-Military Dance 1.aif</td>
<td>BDFFX-Dark Soul 4.aif</td>
<td>BDHH-My Time 1.aif</td>
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<td>BDFFX-Military Dance 2.aif</td>
<td>BDFFX-Dark Soul 5.aif</td>
<td>BDHH-My Time 2.aif</td>
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<td>BDFFX-Military Dance 4.aif</td>
<td>BDFFX-Don't Guilty.aif</td>
<td>BDHH-Not Guilty.aif</td>
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<td>BDFFX-Military Dance 5.aif</td>
<td>BDFFX-Don't Touch.aif</td>
<td>BDHH-Obsession.aif</td>
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<td>BDFFX-Military Dance 5P.aif</td>
<td>BDFFX-Doobidoo.aif</td>
<td>BDHH-On and On.aif</td>
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<td>BDFFX-101 1.aif</td>
<td>BDFFX-Electro Tape.aif</td>
<td>BDHH-Oncle Tom 1.aif</td>
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<tr>
<td>BDFFX-101 2.aif</td>
<td>BDFFX-Enigmatic 1.aif</td>
<td>BDHH-Oncle Tom 2.aif</td>
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<td>BDFFX-101 3.aif</td>
<td>BDFFX-Enigmatic 2.aif</td>
<td>BDFFX-Phat Rock.aif</td>
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<tr>
<td>BDFFX-101 4.aif</td>
<td>BDFFX-Enigmatic 3.aif</td>
<td>BDFFX-Pipe Line 1.aif</td>
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<tr>
<td>BDFFX-4 Sky.aif</td>
<td>BDFFX-Fifth Avenue.aif</td>
<td>BDFFX-Pipe Line 2.aif</td>
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<tr>
<td>BDFFX-All Starz.aif</td>
<td>BDFFX-First Floor.aif</td>
<td>BDFFX-Pipe Line 3.aif</td>
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<tr>
<td>BDFFX-Amazone 1.aif</td>
<td>BDFFX-First Splash.aif</td>
<td>BDFFX-Pipe Line 4.aif</td>
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<td>BDFFX-Amazone 2.aif</td>
<td>BDFFX-Fizzle 1.aif</td>
<td>BDFFX-Pipe Line 5.aif</td>
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<td>BDFFX-R.R.C.aif</td>
<td>BDFFX-Fizzle 2.aif</td>
<td>BDFFX-Pretty Mad.aif</td>
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<tr>
<td>BDFFX-Baby Cycle 1.aif</td>
<td>BDFFX-For My Homies.aif</td>
<td>BDFFX-Public School 1.aif</td>
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<tr>
<td>BDFFX-Baby Cycle 2.aif</td>
<td>BDFFX-Fourty Cents 1.aif</td>
<td>BDFFX-Public School 2.aif</td>
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<td>BDFFX-Baya Dance 1.aif</td>
<td>BDFFX-Fourty Cents 2.aif</td>
<td>BDFFX-Reggae Like.aif</td>
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<tr>
<td>BDFFX-Baya Dance 2.aif</td>
<td>BDFFX-Fosy Night 1.aif</td>
<td>BDFFX-Rock Party 1.aif</td>
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<tr>
<td>BDFFX-Baya Dance 3.aif</td>
<td>BDFFX-Fosy Night 2.aif</td>
<td>BDFFX-Rock Party 2.aif</td>
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<tr>
<td>BDFFX-Baya Dance 4.aif</td>
<td>BDFFX-Fosy Night 3.aif</td>
<td>BDFFX-Rock Party 3.aif</td>
</tr>
<tr>
<td>BDFFX-Bf the Shw 1.aif</td>
<td>BDFFX-Generic 1.aif</td>
<td>BDFFX-Roots Tree.aif</td>
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<td>BDFFX-Bf the Shw 2.aif</td>
<td>BDFFX-Generic 2.aif</td>
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<td>BDFFX-Shorter 1.aif</td>
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<td>BDFFX-Straight Way.aif</td>
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BDFX-Taop.aif
BDFX-Think About Me.aif
BDFX-To the King.aif
BDFX-Tom Island 1.aif
BDFX-Tom Island 2.aif
BDFX-Underworld.aif
BDFX-Urbanana 1.aif
BDFX-Urbanana 2.aif
BDFX-Very Deep.aif
BDFX-Waiting People 1.aif
BDFX-Waiting People 2.aif
BDFX-Waiting People 3.aif
BDFX-White Line.aif
BDFX-You and Me 1.aif
BDFX-You and Me 2.aif
BDFX-You Too 1.aif
BDFX-You Too 2.aif
BDFX-You Too 3.aif
BDFX-You Too 4.aif
BDFX-Z Rock.aif

CLAP
(196 files)
CLAP-All is Here P.aif
CLAP-All is Here.aif
CLAP-Arabic Lion P.aif
CLAP-Arabic Lion.aif
CLAP-Baya Dance P.aif
CLAP-Baya Dance.aif
CLAP-Beat like That 1.aif
CLAP-Beat like That 1P.aif
CLAP-Beat like That 2.aif
CLAP-Bf the Shw P.aif
CLAP-Bf the Shw.aif
CLAP-Big Fire 1.aif
CLAP-Big Fire 1P.aif
CLAP-Big Fire 2.aif
CLAP-Big Store P.aif
CLAP-Big Store.aif
CLAP-Casino P.aif
CLAP-Casino.aif
CLAP-Chase the Car P.aif
CLAP-Chase the Car.aif
CLAP-Clap Dance P.aif
CLAP-Clap Dance.aif
CLAP-Clapper Tap P.aif
CLAP-Clapper Tap.aif
CLAP-Classy P.aif
CLAP-Classy.aif
CLAP-Club 1.aif
CLAP-Club 2.aif
CLAP-Club 3.aif
CLAP-Club 3P.aif
CLAP-Club 4.aif
CLAP-Crazy Horse P.aif
CLAP-Crazy Horse.aif
CLAP-Daddy Donkey.aif
CLAP-Diamond P.aif
CLAP-Diamond.aif
CLAP-Domi Nos Party P.aif
CLAP-Domi Nos Party.aif
CLAP-Don't Touch 1.aif
CLAP-Don't Touch 2.aif
CLAP-Egyptian Tim 1.aif
CLAP-Egyptian Tim 1P.aif
CLAP-Egyptian Tim 2.aif
CLAP-Egyptian Tim 2P.aif
CLAP-Electro Tape P.aif
CLAP-Electro Tape.aif
CLAP-Enigmatic P.aif
CLAP-Enigmatic.aif
CLAP-Farm Food.aif
CLAP-Faya P.aif
CLAP-Faya.aif
CLAP-Fifth Avenue P.aif
CLAP-Fifth Avenue.aif
CLAP-Flame 1.aif
CLAP-Flame 1P.aif
CLAP-Flame 2.aif
CLAP-Flame 2P.aif
CLAP-Funky Moicha P.aif
CLAP-Funky Moicha.aif
CLAP-Give ito Me P.aif
CLAP-Give ito Me.aif
CLAP-GooDee P.aif
CLAP-GooDee.aif
CLAP-Happy Ring 1.aif
CLAP-Happy Ring 1P.aif
CLAP-Happy Ring 2.aif
CLAP-Harbour of Heaven P.aif
CLAP-Harbour of Heaven.aif
CLAP-Jean Live P.aif
CLAP-Jean Live.aif
CLAP-Jeero P.aif
CLAP-Jeero.aif
CLAP-Killa System P.aif
CLAP-Killa System.aif
CLAP-Kimmy P.aif
CLAP-Kimmy.aif
CLAP-La Belle P.aif
CLAP-La Belle.aif
CLAP-LA Century P.aif
CLAP-LA Century.aif
CLAP-Las Palmas P.aif
CLAP-Las Palmas.aif
CLAP-Let Me See P.aif
CLAP-Let Me See.aif
CLAP-Lil Queen 1.aif
CLAP-Lil Queen 1P.aif
CLAP-Lil Queen 2.aif
CLAP-Lil Queen 2P.aif
CLAP-London Jam P.aif
CLAP-London Jam.aif
CLAP-Low Ride.aif
CLAP-Midnight Glock P.aif
CLAP-Midnight Glock.aif
CLAP-Money Money 1.aif
CLAP-Money Money 1P.aif
CLAP-Money Money 2.aif
CLAP-Money Money 2P.aif
CLAP-My Game 1.aif
CLAP-My Game 1P.aif
CLAP-My Game 2.aif
CLAP-My Game 2P.aif
CLAP-New Fezo P.aif
CLAP-New Fezo.aif
CLAP-Not Guilty.aif
CLAP-On and On P.aif
CLAP-On and On.aif
CLAP-Onle Tom 1.aif
CLAP-Onle Tom 2.aif
CLAP-One Day 1.aif
CLAP-One Day 1P.aif
CLAP-One Day 2.aif
CLAP-One Day 2P.aif
CLAP-One Dollar 1.aif
CLAP-One Dollar 1P.aif
CLAP-One Dollar 2.aif
CLAP-One Dollar 2P.aif
CLAP-One One One 1.aif
CLAP-One One One 1P.aif
CLAP-One One One 2.aif
CLAP-One One One 2P.aif
CLAP-One One One 3.aif
CLAP-One Two P.aif
CLAP-One Two.aif
CLAP-Paradise P.aif
CLAP-Paradise.aif
CLAP-Queen Bridge P.aif
CLAP-Queen Bridge.aif
CLAP-Rage Cave P.aif
CLAP-Rage Cave.aif
CLAP-Relax.aif
CLAP-Return P.aif
CLAP-Return.aif
CLAP-Rock Party P.aif
CLAP-Rock Party.aif
CLAP-Saint-Louis P.aif
CLAP-Saint-Louis.aif
CLAP-Scotty Jacket.aif
CLAP-Serenity 1.aif
CLAP-Serenity 2.aif
CLAP-Shake It P.aif
CLAP-Shake It.aif
CLAP-Shut Up 1.aif
CLAP-Shut Up 1P.aif
CLAP-Shut Up 2.aif
CLAP-Shut Up 2P.aif
CLAP-Smash P.aif
CLAP-Smash.aif
CLAP-Smash Back 1.P.aif
CLAP-Smash Back 2.aif
CLAP-Smoke Road.aif
APPENDIX A: SOUND AND PATTERN LIBRARY

CLAP
- Snow Man P.aif
- Snow Man.aif
- Solar P.aif
- Solar.aif
- Space Trive P.aif
- Space Trive.aif
- Spacial Tour P.aif
- Spacial Tour.aif
- Spanish Street P.aif
- Spanish Street.aif
- Steel Diamond P.aif
- Steel Diamond.aif
- Street Light P.aif
- Street Light.aif
- Tahiti Stone.aif
- Tequila P.aif
- Tequila.aif
- The Caire P.aif
- The Caire.aif
- Tom Island P.aif
- Tom Island.aif
- Tribuzone P.aif
- Tribuzone.aif
- Urbanana P.aif
- Urbanana.aif
- Voodoo Riddim P.aif
- Voodoo Riddim.aif
- Wallup 1.aif
- Wallup 2.aif
- You and Me P.aif
- You and Me.aif
- Zapan Club 1.aif
- Zapan Club 1P.aif
- Zapan Club 2.aif
- Zapan P.aif
- Zino P.aif
- Zino.aif

CYMBAL
- Black Evil P.aif
- Black Evil.aif
- Dirty Food 1.aif
- Dirty Food 2.aif
- Pretty Mad P.aif
- Pretty Mad.aif
- Pump the Rolls P.aif
- Pump the Rolls.aif
- Queen Bridge 1.aif
- Queen Bridge 1P.aif
- Queen Bridge 2.aif
- Run Run P.aif
- Run Run.aif
- Under Floor.aif

FX
(121 files)
- Military Dance 1.aif
- Military Dance 2.aif
- Military Dance 3.aif
- 101.aif
- 4X4 1.aif
- 4X4 2.aif
- 4X4 3.aif
- 4X4 4.aif
- A is Here.aif
- Bang Bang P.aif
- Bang Bang.aif
- Big Store.aif
- Bounty Attack.aif
- Cheese 1.aif
- Cheese 2.aif
- Cheese 2P.aif
- Clap My Door P.aif
- Clap My Door.aif
- Classic Car 1.aif
- Classic Car 2.aif
- Classic Car 3.aif
- Classic Car 4.aif
- Dentist 1.aif
- Dentist 1P.aif
- Dentist 2.aif
- Dentist 2P.aif
- Dentist 3.aif
- Dentist 3P.aif
- Dentist 4.aif
- Dentist 4P.aif
- Dentist 5.aif
- Dentist 5P.aif
- Dentist 6.aif
- Dentist 6P.aif
- Dentist 7.aif
- Dentist 8.aif
- Dentist 9.aif
- Don’t Play.aif
- Egyptian Tim.aif
- Fay.aif
- Fay P.aif
- Fay.aif
- Fay 2.aif
- Fay 3.aif
- First Floor 1.aif
- First Floor 2.aif
- Foursy Cents.aif
- Hacienda.aif
- Harbour of Heaven P.aif
- Harbour of Heaven.aif
- Hardcore.aif
- Hood Child 1.aif
- Hood Child 1P.aif
- Hood Child 2.aif
- Jumpin Frog 1.aif
- Jumpin Frog 2.aif
- Kimmy 1.aif
- Kimmy 1P.aif
- Kimmy 2.aif
- Kimmy 2P.aif
- Kimmy 3.aif
- Kimmy 3P.aif
- La Belle.aif
- Let Me See 1.aif

FX
- Let Me See 1P.aif
- Let Me See 2.aif
- Let Me See 3.aif
- Locks in the City.aif
- Loud Cloud 1.aif
- Loud Cloud 1P.aif
- Loud Cloud 2.aif
- Loud Cloud 2P.aif
- Loud Cloud 3.aif
- Mo P.aif
- Mo.aif
- My Game.aif
- My Time 1.aif
- My Time 1P.aif
- My Time 2.aif
- My Time 2P.aif
- Oncle Tom.aif
- One One One P.aif
- One One One.aif
- One Way P.aif
- One Way 2.aif
- Public School 1 B4.aif
- Public School 2 C#5.aif
- Public School 3 E4.aif
- Purple Jam.aif
- Red Pain 1.aif
- Red Pain 2.aif
- Red Pain 3.aif
- Return.aif
- Roots Tree 1.aif
- Roots Tree 2.aif
- Roots Tree 2P.aif
- Shorter.aif
- Shynese.aif
- Smoke Road.aif
- Solar.aif
- Taop 1.aif
- Taop 1P.aif
- Taop 2.aif
- Think About Me P.aif
- Think About Me.aif
- Train Station.aif
- Tribuzone.aif
- Under Floor 1.aif
- Under Floor 2.aif
- Underworld 1.aif
- Underworld 2.aif
- Underworld 3.aif
- Underworld 4.aif
- Underworld 5.aif
- Underworld 5P.aif
- Underworld 6.aif
- Underworld 6P.aif
- Voodoo Riddim P.aif
- Voodoo Riddim.aif
- What do Think Bass P.aif
- What do Think Bass.aif
- White Line.aif
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<td>HH-Bf the Shw 1.aif</td>
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<td>HH-Doobidoo 1.aif</td>
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<tr>
<td>HH-Killa System 2.aif</td>
<td>HH-Kimmy.aif</td>
<td>HH-La Belle 1.aif</td>
<td>HH-La Belle 2.aif</td>
</tr>
<tr>
<td>HH-La Belle 2.aif</td>
<td>HH-La Belle 3.aif</td>
<td>HH-LA Century 1.aif</td>
<td>HH-LA Century 1P.aif</td>
</tr>
<tr>
<td>HH-LA Century 1P.aif</td>
<td>HH-LA Century 2 Opm.aif</td>
<td>HH-Las Palmas 1.aif</td>
<td>HH-Las Palmas 2.aif</td>
</tr>
</tbody>
</table>
| HH-Las Palmas 2.aif | HH-Let Me See 1.aif | }
APPENDIX A: SOUND AND PATTERN LIBRARY

HH-Let Me See 2.aif
HH-Like This P.aif
HH-Like This.aif
HH-Lil Queen 1.aif
HH-Lil Queen 2.aif
HH-Locks in the City.aif
HH-Loud Cloud 1.aif
HH-Loud Cloud 2.aif
HH-Loud Cloud 2P.aif
HH-Low Ride 1.aif
HH-Low Ride 2.aif
HH-Martinik 1.aif
HH-Martinik 1P.aif
HH-Martinik 2.aif
HH-Martinik 3 Opn.aif
HH-Massive Stone.aif
HH-Military Dance.aif
HH-Missile Command.aif
HH-Mo 1.aif
HH-Mo 1P.aif
HH-Mo 2.aif
HH-Mo 3.aif
HH-My Game 1.aif
HH-My Game 2.aif
HH-My Game Two.aif
HH-My Time P.aif
HH-My Time.aif
HH-Obsession 1.1af
HH-Obsession 2.aif
HH-Obsession 3.aif
HH-On and On P.aif
HH-On and On.aif
HH-Oncle Tom.aif
HH-One Day 1.aif
HH-One Day 2.aif
HH-One Dollar 1.aif
HH-One Dollar 1P.aif
HH-One Dollar 2.aif
HH-One Dollar 3.aif
HH-One Dollar One 1.aif
HH-One Dollar One 1P.aif
HH-One Dollar One 2.aif
HH-One Dollar One 2P.aif
HH-One Dollar One 3.aif
HH-One Dollar Two 1.aif
HH-One Dollar Two 2.aif
HH-Paradise.aif
HH-Paradise 1.aif
HH-Paradise 2.aif
HH-Phat Rock 1.aif
HH-Phat Rock 2 Opn.aif
HH-Pipe Line 1.aif
HH-Pipe Line 2.aif
HH-Pretty Amelie.aif
HH-Pretty Mad P,aif
HH-Pretty Mad.aif
HH-Public School.aif
HH-Pump the Rolls 1.aif
HH-Pump the Rolls 2.aif
HH-Pump the Rolls 3.aif
HH-Purple Jam 1.aif
HH-Purple Jam 2.aif
HH-Purple Jam 3.aif
HH-Purple Jam 4.aif
HH-Queen Bridge.aif
HH-Rage Cave 1.aif
HH-Rage Cave 1P.aif
HH-Rage Cave 2.aif
HH-Red Pain 2.aif
HH-Red Pain 2P.aif
HH-Relax.aif
HH-Rock Party.aif
HH-Roots Tree P.aif
HH-Roots Tree.aif
HH-Run Run 1.aif
HH-Run Run 1P.aif
HH-Secret FBI 1.aif
HH-Secret FBI 2.aif
HH-Shake It 1.aif
HH-Shake It 2.aif
HH-Shorter 1.aif
HH-Shorter 2.aif
HH-Slynese.aif
HH-Slynese P.aif
HH-Slow Keys.aif
HH-Smack Back 1.aif
HH-Smack Back 2 Opn.aif
HH-Smack Back 3.aif
HH-Smile 1.aif
HH-Smile 2.aif
HH-Snoop Corn 1 Opn.aif
HH-Snoop Corn 2 Opn.aif
HH-Solar 1.aif
HH-Solar 2.aif
HH-Space Trive P.aif
HH-Space Trive.aif
HH-Spacial Tour.aif
HH-Spanish Street 1.aif
HH-Spanish Street 2.aif
HH-Spanish Street 2P.aif
HH-Spanish Street 3.aif
HH-Spanish Street 4.aif
HH-Steel Diamond.aif
HH-Straight Way 1.aif
HH-Straight Way 2 Opn.aif
HH-Space Light.aif
HH-Sunset Trip.aif
HH-Tahiti Stone.aif
HH-Taop 1.aif
HH-Taop 1P.aif
HH-Taop 2.aif
HH-Taop 2P.aif
HH-Taop 3.aif
HH-Tell Me Why P.aif
HH-Tell Me Why.aif
HH-Tequila P.aif
HH-Tequila.aif
HH-The Caire.aif
HH-Think About Me P.aif
HH-Think About Me.aif
HH-Time is Money P.aif
HH-Time is Money.aif
HH-To the King P.aif
HH-To the King.aif
HH-Tom Island P.aif
HH-Tom Island.aif
HH-Train Station 1.aif
HH-Train Station 2.aif
HH-Tribuzone 1.aif
HH-Tribuzone 2.aif
HH-Tribuzone 3 Opn.aif
HH-Under Floor.aif
HH-Underworld.aif
HH-Urbanana.aif
HH-Very Deep.aif
HH-Waiting Room 1.aif
HH-Waiting Room 1P.aif
HH-Waiting Room 2.aif
HH-What do Think P.aif
HH-What do Think.aif
HH-White Line 1.aif
HH-White Line 2.aif
HH-Wind Time.aif
HH-Years Ago 1.aif
HH-Years Ago 1P.aif
HH-Years Ago 2 Opn.aif
HH-Years Ago 2P Opn.aif
HH-You and Me P.aif
HH-You and Me.aif
HH-You Know 1.aif
HH-You Know 2.aif
HH-You Too.aif
HH-Z Rock 1.aif
HH-Z Rock 2 Opn.aif
HH-Zapan Club 1.aif
HH-Zapan Club 2 Opn.aif
HH-Zino 1.aif
HH-Zino 2.aif

HIT
(87 files)
HIT-Baya Dance P.aif
HIT-Baya Dance.aif
HIT-Big Store P.aif
HIT-Big Store.aif
HIT-Blues Unity.aif
HIT-Casino D#3.aif
HIT-Clap My Door 2.aif
HIT-Clap My Door 2 Opn.aif
HIT-Classy 1 F1.aif
HIT-Classy 2 F3.aif
HIT-Classy 3 C#3.aif
HIT-Crazy Horse A#3.aif
HIT-Dark Soul 1 C3.aif
HIT-Dark Soul 1P G3.aif
HIT-Dark Soul 2 G3.aif
HIT-Dark Soul 2P G3.aif
HIT-Dark Soul 3.aif
HIT-Dark Soul 3 Opn.aif
HIT-Dark Soul 4.aif
HIT-Dark Soul 4 P.aif
HIT-Don’t Touch.aif
HIT-Doobidoo 1 C#3.aif
HIT-Doobidoo 2 C#3.aif
HIT-Duty Bass 1.aif
HIT-Duty Bass 2.aif
HIT-Eden Power 1.aif
HIT-Eden Power 2.aif
HIT-Electric Lya.aif
HIT-Electro Tape.aif
HIT-Farm Food 1 E min.aif
HIT-Farm Food 2 E min.aif
HIT-Farm Food 5 Emin.aif
HIT-Farm Food 6 E4.aif
HIT-Farm Food 7 E4.aif
HIT-First Splash 1.aif
HIT-First Splash 2.aif
HIT-Foxy Night.aif
HIT-Generic.aif
HIT-Get Out.aif
HIT-Golden Way 1.aif
HIT-Golden Way 2.aif
HIT-Locks in the City 1 C3.aif
HIT-Locks in the City 1P C3.aif
HIT-Locks in the City 2 C3.aif
HIT-Locks in the City 2P C3.aif
HIT-Locks in the City 3 A#2.aif
HIT-Locks in the City 3P A#2.aif
HIT-Loud Cloud.aif
HIT-My Time 1 B1.aif
HIT-My Time 2 B1.aif
HIT-My Time 3 B1.aif
HIT-My Time 4 B1.aif
HIT-New Fezo 1.aif
HIT-New Fezo 2.aif
HIT-Obssesion 1.aif
HIT-Obssesion 1P.aif
HIT-Obssesion 2.aif
HIT-Oncle Tom.aif
HIT-Purple Jam G3.aif
HIT-Rock Party.aif
HIT-Scotty Jacket 1 F1.aif
HIT-Scotty Jacket 1P F1.aif
HIT-Scotty Jacket 2 F1.aif
HIT-Scotty Jacket 3 F3.aif
HIT-Scotty Jacket 3P F3.aif
HIT-Serenity.aif
HIT-Shorter A3.aif
HIT-Slow Keys.aif
HIT-Smack Back.aif
HIT-Smile 1.aif
HIT-Smile 2.aif
HIT-Smile 3.aif
HIT-Space Trive 1.aif
HIT-Space Trive 2.aif
HIT-Space Trive 3.aif
HIT-Straight Way.aif
HIT-The Caire.aif
HIT-Under Floor 1.aif
HIT-Under Floor 2.aif
HIT-Under Floor 3.aif
HIT-Underworld.aif
HIT-Years Ago P.aif
HIT-Years Ago.aif
HIT-You and Me 1 D2.aif
HIT-You and Me 1P D2.aif
HIT-You and Me 2.aif
HIT-Z Rock 1.aif
HIT-Z Rock 2.aif

PERC (LARGE)
(231 files)

MTL-Clappin Tap P.aif
MTL-Clappin Tap.aif
MTL-Electro Tape P.aif
MTL-Electro Tape.aif
MTL-Harbour of Heaven P.aif
MTL-Harbour of Heaven.aif
MTL-Jamaitac.aif
MTL-Roots Tree 1.aif
MTL-Roots Tree 1P.aif
MTL-Roots Tree 2.aif
MTL-Roots Tree 2P.aif
MTL-Roots Tree 3.aif
MTL-Sad Day 1.aif
MTL-Sad Day 2.aif
MTL-Sad Day 3.aif
MTL-Sad Day 4.aif
PERC-101 1.aif
PERC-101 1P.aif
PERC-101 2.aif
PERC-101 3.aif
PERC-101 4.aif
PERC-All is Here 1.aif
PERC-All is Here 2.aif
PERC-All Starz P.aif
PERC-All Starz.aif
PERC-Arabic Lion 1.aif
PERC-Arabic Lion 2.aif
PERC-Arabic Lion 3.aif
PERC-Atlantime 1.aif
PERC-Atlantime 2.aif
PERC-Atlantime 3.aif
PERC-Atlantime 4.aif
PERC-Atlantime 5.aif
PERC-B.R.C..aif
PERC-Back the F up 1.aif
PERC-Back the F up 1P.aif
PERC-Back the F up 2.aif
PERC-Back the F up 2P.aif
PERC-Baya Dance P.aif
PERC-Baya Dance.aif
PERC-BF the Shw 1.aif
PERC-BF the Shw 1P.aif
PERC-BF the Shw 2.aif
PERC-Big Store 1.aif
PERC-Big Store 2.aif
PERC-Big Store 3.aif
PERC-Big Store 3P.aif
PERC-Blues Unity.aif
PERC-Bombay Loop.aif
PERC-Boom Heart.aif
PERC-Bounty Attack 1.aif
PERC-Bounty Attack 2.aif
PERC-Brons 1.aif
PERC-Brons 1P.aif
PERC-Brons 2.aif
PERC-Candy Wood P.aif
PERC-Candy Wood.aif
PERC-Casino 1.aif
PERC-Casino 2.aif
PERC-Casino 3.aif
PERC-Chase the Car P.aif
PERC-Chase the Car.aif
PERC-Clap Dance 1.aif
PERC-Clap Dance 1P.aif
PERC-Clapin Tap 1.aif
PERC-Clapin Tap 1P.aif
PERC-Clapin Tap 2.aif
PERC-Clapin Tap 2P.aif
PERC-Classy.aif
PERC-Copacabana 1.aif
PERC-Copacabana 2.aif
PERC-Copacabana 3.aif
PERC-Copacabana 4.aif
PERC-Dirty Food 1.aif
PERC-Dirty Food 2.aif
PERC-Don’t Play 1.aif
PERC-Don’t Play 2.aif
PERC-Don’t Play 3.aif
PERC-Don’t Touch P.aif
PERC-Don’t Touch.aif
PERC-Duty Bass.aif
PERC-Egyptian Tim 1.aif
PERC-Egyptian Tim 2.aif
PERC-Electric Lya.aif
PERC-Farm Food 1.aif
PERC-Farm Food 2.aif
PERC-Feya 1.aif
PERC-Feya 2.aif
PERC-Feya 2P.aif
PERC-Fifth Avenue P.aif
PERC-Fifth Avenue.aif
PERC-For My Homies.aif
PERC-Foxy Night 1.aif
PERC-Foxy Night 2.aif
PERC-Foxy Night 2P.aif
PERC-Foxy Night 3.aif
PERC-Funky Moicha 1.aif
PERC-Funky Moicha 2.aif
PERC-Generic 1.aif
PERC-Generic 2.aif
PERC-Get Out 1.aif
PERC-Get Out 2.aif
PERC-Get Out 3.aif
PERC-Georgia 1.aif
PERC-Georgia 2.aif
APPENDIX A: SOUND AND PATTERN LIBRARY

PERC-Giorgia 3.aif
PERC-Giorgia 4.aif
PERC-Giorgia 5.aif
PERC-Give ito Me 1.aif
PERC-Give ito Me 1.P.aif
PERC-GooDee 1.aif
PERC-GooDee 1P.aif
PERC-GooDee 2.aif
PERC-GooDee 3.aif
PERC-GooDee 3P.aif
PERC-GooDee 4.aif
PERC-GooDee 5.aif
PERC-GooDee 6.aif
PERC-Gray Desert.aif
PERC-Hacienda 1.aif
PERC-Hacienda 1P.aif
PERC-Hacienda 2.aif
PERC-Harbour of Heaven 1.aif
PERC-Harbour of Heaven 1P.aif
PERC-Harbour of Heaven 2.aif
PERC-Harbour of Heaven 2P.aif
PERC-Harbour of Heaven 3.aif
PERC-Harbour of Heaven 3P.aif
PERC-Harbour of Heaven 4.aif
PERC-Hood Child P.aif
PERC-Hood Child.aif
PERC-Jamaitac 1.aif
PERC-Jamaitac 2.aif
PERC-Jeezo 1.aif
PERC-Jeezo 2.aif
PERC-Jeezo 3.aif
PERC-Jeezo 3P.aif
PERC-Jumpin Frog.aif
PERC-Jungle West P.aif
PERC-Jungle West.aif
PERC-K2000.aif
PERC-Killa System P.aif
PERC-Killa System.aif
PERC-Lee John P.aif
PERC-Lee John.aif
PERC-London Jam 1.aif
PERC-London Jam 1P.aif
PERC-London Jam 2.aif
PERC-London Jam 3.aif
PERC-Martini.aif
PERC-Midnight Glock 1.aif
PERC-Midnight Glock 2.aif
PERC-Midnight Glock 3.aif
PERC-Midnight Glock 4.aif
PERC-Missile Command.aif
PERC-My Game Two 1.aif
PERC-My Game Two 1P.aif
PERC-My Game Two 2.aif
PERC-My Time 1.aif
PERC-My Time 2.aif
PERC-Obession 1.aif
PERC-Obession 2.aif
PERC-Oncle Tom.aif
PERC-One Two 1.aif
PERC-One Two 2.aif
PERC-Pipe Line 1.aif
PERC-Pipe Line 2.aif
PERC-Pipe Line 3.aif
PERC-Reggae Like 1.aif
PERC-Reggae Like 2.aif
PERC-Return 1.aif
PERC-Return 1P.aif
PERC-Return 2.aif
PERC-Return 2P.aif
PERC-Return 3.aif
PERC-Return 4.aif
PERC-Return 5.aif
PERC-Sad Day.aif
PERC-Scotty Jacket P.aif
PERC-Scotty Jacket.aif
PERC-Serenity.aif
PERC-Shorter.aif
PERC-Smack Back 1.aif
PERC-Smack Back 2.aif
PERC-Smoke Road.aif
PERC-Street Light P.aif
PERC-Street Light.aif
PERC-Tahiti Stone 1.aif
PERC-Tahiti Stone 2.aif
PERC-Tahiti Stone 2P.aif
PERC-Tahiti Stone 3.aif
PERC-Taop.aif
PERC-Tequila 1.aif
PERC-Tequila 2.aif
PERC-The Caire 1.aif
PERC-The Caire 2.aif
PERC-The Caire 3.aif
PERC-The Caire 3P.aif
PERC-The Caire 4.aif
PERC-Train Station.aif
PERC-Under Floor 1.aif
PERC-Under Floor 2.aif
PERC-Urbanana P.aif
PERC-Urbanana.aif
PERC-Very Deep P.aif
PERC-Very Deep.aif
PERC-Voodoo Riddim.aif
PERC-What do Think.aif
PERC-Years Ago 1.aif
PERC-Years Ago 2.aif
PERC-Years Ago 3.aif
PERC-You and Me.aif
PERC-You Know P.aif
PERC-You Know.aif
PERC-You Too.aif
PERC-Z Rock P.aif
PERC-Z Rock.aif
PERC-Zimo 1.aif
PERC-Zimo 2.aif
PERC-Zimo 3.aif
TOM-Baya Dance.aif
TOM-Baya Dance 1.aif
TOM-Baya Dance 2.aif
TOM-Black Evil 1.aif
TOM-Black Evil 1P.aif
TOM-Black Evil 2.aif
TOM-Black Evil 3.aif
TOM-On and On P.aif
TOM-On and On.aif

PERC (SMALL)

CLAVE-Clap Dance P.aif
CLAVE-Clap Dance.aif
CLAVE-Let Me See P.aif
CLAVE-Let Me See.aif
COWB-Electro Tape P.aif
COWB-Electro Tape.aif
COWB-Pump the Rolls P.aif
COWB-Pump the Rolls.aif
TAMB-All Starz 1.aif
TAMB-All Starz 2.aif
TAMB-All Starz 3.aif
TAMB-Bang Bang.aif
TAMB-Big Store.aif
TAMB-For My Homies P.aif
TAMB-For My Homies.aif
TAMB-Get Out 1.aif
TAMB-Get Out 2.aif
TAMB-Jamaitac.aif
TAMB-Money Money 1.aif
TAMB-Money Money 2.aif
TAMB-Money Money 3.aif
TAMB-One Dollar.aif
TAMB-Pipe Line P.aif
TAMB-Sunset Trip P.aif
TAMB-Sunset Trip.aif
TGL-Baya Dance 1.aif
TGL-Baya Dance 2.aif
TGL-Mo 1.aif
TGL-Mo 1P.aif
TGL-Mo 2.aif
TGL-Mo 2P.aif
TGL-Mo 3.aif
TGL-One Dollar 1.aif
TGL-One Dollar 1P.aif
TGL-One Dollar 2.aif
TGL-One Dollar 2P.aif
TGL-Sunset Trip.aif

RIM

RIM-4 Sky.aif
RIM-Atlantime.aif
RIM-Big Life.aif
RIM-CIA Smooth.aif
RIM-Clap Dance P.aif
RIM-Clap Dance.aif
RIM-Copacabana.aif
RIM-Dark Soul.aif
RIM-Dentist.aif
RIM-Dirty Teeth.aif
RIM-Doctor Hyde 1.aif
RIM-Doctor Hyde 2.aif
RIM-Doojidoos.aif
APENDIX A: SOUND AND PATTERN LIBRARY

RIM-Down with the King.aif
RIM-Egyptian Tim 1.aif
RIM-Egyptian Tim 2.aif
RIM-Escalade.aif
RIM-First Splash P.aif
RIM-First Splash.aif
RIM-Five Billion.aif
RIM-Flame.aif
RIM-Funky Moicha P.aif
RIM-Funky Moicha.aif
RIM-Golden Way.aif
RIM-Gray Desert.aif
RIM-Jeezo.aif
RIM-Keishally.aif
RIM-Like This P.aif
RIM-London Jam.aif
RIM-Low Ride P.aif
RIM-Low Ride.aif
RIM-Martink P.aif
RIM-Martink.aif
RIM-Midnight Glock.aif
RIM-My Game.aif
RIM-New Fezo.aif
RIM-Obsession.aif
RIM-Once Two.aif
RIM-Pretty Amelie.aif
RIM-Pump the Rolls.aif
RIM-Scotty Jacket.aif
RIM-Shorter P.aif
RIM-Shorter.aif
RIM-Shynese P.aif
RIM-Shynese.aif
RIM-Slow Keys.aif
RIM-Snoopp Corn P.aif
RIM-Snoopp Corn.aif
RIM-Street Light P.aif
RIM-Street Light.aif
RIM-Tahiti Stone.aif
RIM-Tequila P.aif
RIM-Tequila.aif
RIM-To the King P.aif
RIM-To the King.aif
RIM-Train Station.aif
RIM-Underworld.aif
RIM-Waiting Room.aif
RIM-You Know P.aif
RIM-You Know.aif
RIM-You Too.aif
RIM-You Too.aif

SD-All Starr P.aif
SD-All Starr.aif
SD-Amazone 1P.aif
SD-Amazone 2P.aif
SD-Ambassador 1.aif
SD-Ambassador 2.aif
SD-Baby Cycle P.aif
SD-Baby Cycle.aif
SD-Back the F up P.aif
SD-Back the F up.aif
SD-Bang Bang P.aif
SD-Bang Bang.aif
SD-Beat like That P.aif
SD-Beat like That.aif
SD-Big Life 1.aif
SD-Big Life 1P.aif
SD-Big Life 2.aif
SD-Big Life 2P.aif
SD-Black Evil P.aif
SD-Black Evil.aif
SD-Blues Unity P.aif
SD-Blues Unity.aif
SD-Bombay Loop 1.aif
SD-Bombay Loop 2.aif
SD-Bombay Loop 3.aif
SD-Bombay Loop 3P.aif
SD-Boom Heart.aif
SD-Boosta Piano P.aif
SD-Boosta Piano.aif
SD-Bounty Attack P.aif
SD-Bounty Attack.aif
SD-British Dub P.aif
SD-British Dub.aif
SD-Bronx P.aif
SD-Bronx.aif
SD-Candy Wood P.aif
SD-Candy Wood.aif
SD-Casino 1.aif
SD-Casino P.aif
SD-Cheese P.aif
SD-Cheese.aif
SD-Clap My Door P.aif
SD-Clap My Door.aif
SD-Classic Car P.aif
SD-Classic Car.aif
SD-Classic 1.aif
SD-Classic 1P.aif
SD-Classic 2.aif
SD-Classic 2P.aif
SD-Coffee Street 1.aif
SD-Coffee Street 2.aif
SD-Copacabana 1.aif
SD-Copacabana 1P.aif
SD-Copacabana 2.aif
SD-Copacabana 3.aif
SD-Copacabana 3P.aif
SD-Crazy Horse 1.aif
SD-Crazy Horse 1P.aif
SD-Crazy Horse 2.aif
SD-Crazy Horse 2P.aif
SD-Crazy Horse 3P.aif
SD-Dark Hood P.aif
SD-Dark Hood.aif
SD-Dark Soul.aif
SD-Dentist 1.aif
SD-Dentist 1P.aif
SD-Dirty Food.aif
SD-Dirty Teeth 1.aif
SD-Dirty Teeth 2.aif
SD-Doctor Hyde P.aif
SD-Doctor Hyde.aif
SD-Don’t Play P.aif
SD-Don’t Play.aif
SD-Don’t Touch.aif
SD-Doobidoo P.aif
SD-Doobidoo.aif
SD-Duty Bass.aif
SD-Eden Power P.aif
SD-Eden Power.aif
SD-Electric Lya 1.aif
SD-Electric Lya 1P.aif
SD-Electric Lya 2.aif
SD-Electric Lya 2P.aif
SD-Empire 1.aif
SD-Empire 2.aif
SD-Enigmatic 1.aif
SD-Enigmatic 1P.aif
SD-Enigmatic 2.aif
SD-Enigmatic 2P.aif
SD-Escalade P.aif
SD-Escalade.aif
SD-Fantasy Dream P.aif
SD-Fantasy Dream.aif
SD-First Floor P.aif
SD-First Floor.aif
SD-Fizzle P.aif
SD-Fizzle.aif
SD-Flame P.aif
SD-Flame.aif
SD-For My Homies 1.aif
SD-For My Homies 1P.aif
SD-For My Homies 2.aif
SD-Fourty Cents 1P.aif
SD-Fourty Cents 2P.aif
SD-Foxy Night 1.aif
SD-Foxy Night 1P.aif
SD-Foxy Night 2.aif
SD-Generic P.aif
SD-Generic.aif
SD-Get Out P.aif
SD-Get Out.aif
SD-Georgia P.aif
SD-Georgia.aif
SD-Golden Way.aif
SD-Gray Desert P.aif
SD-Gray Desert.aif
SD-Hacienda P.aif
SD-Hacienda.aif
SD-Hardcore 1.aif
SD-Hardcore 1P.aif

SD (281 files)
SD-101 1.aif
SD-101 1P.aif
SD-101 2.aif
SD-101 2P.aif
SD-101 3.aif
SD-4 Sky.aif
SD-4X4 P.aif
SD-4X4.aif

APPENDIX A: SOUND AND PATTERN LIBRARY
APPENDIX A: SOUND AND PATTERN LIBRARY

SD-Hardcore 2.aif
SD-Hardcore 2P.aif
SD-Hardcore 3.aif
SD-Hood Child 1.aif
SD-Hood Child 1P.aif
SD-Jamaitac.aif
SD-Jazz Avenue.aif
SD-Jean Live 1.aif
SD-Jean Live 1P.aif
SD-Jumpin Frog.aif
SD-Jungle West.aif
SD-K-Billy 1.aif
SD-K-Billy 2.aif
SD-K-Billy 3.aif
SD-K2000 P.aif
SD-K2000.aif
SD-Keishally P.aif
SD-Keishally.ai
SD-Kelly Mouth 1.aif
SD-Kelly Mouth 1P.aif
SD-Kelly Mouth 2.aif
SD-Kentooky P.aif
SD-Kentooky.ai
SD-Kimmy P.aif
SD-Kimmy.ai
SD-La Belle P.ai
SD-La Belle.ai
SD-Lee John P.ai
SD-Lee John.ai
SD-Locks in the City 1.ai
SD-Locks in the City 1P.ai
SD-Locks in the City 2.ai
SD-Loud Cloud P.ai
SD-Loud Cloud.ai
SD-Martink P.ai
SD-Martink.ai
SD-Massive Stone P.ai
SD-Massive Stone.ai
SD-Missile Command P.ai
SD-Missile Command.ai
SD-Money Money P.ai
SD-Money Money.ai
SD-My Time P.ai
SD-My Time.ai
SD-Not Guilty 1.ai
SD-Not Guilty 1P.ai
SD-Not Guilty 2.ai
SD-Not Guilty 2P.ai
SD-Obession 1.ai
SD-Obession 1P.ai
SD-One Two.ai
SD-One TwoP.ai
SD-Palm Beach P.ai
SD-Palm Beach.ai
SD-Phat Rock.ai
SD-Pipe Line 1.ai
SD-Pipe Line 2.ai
SD-Pipe Line 3.ai
SD-Pretty Amelie P.ai
SD-Pretty Amelie.ai
SD-Pretty Mad P.ai
SD-Pretty Mad.ai
SD-Public School 1.ai
SD-Public School 1P.ai
SD-Public School 2.ai
SD-Public School 2P.ai
SD-Public School 3.ai
SD-Public School 3P.ai
SD-Purple Jam 1.ai
SD-Purple Jam 1P.ai
SD-Purple Jam 2.ai
SD-Purple Jam 3.ai
SD-Queen Bridge P.ai
SD-Queen Bridge.ai
SD-Rage Cave.ai
SD-Red Pain P.ai
SD-Red Pain.ai
SD-Reggae Like P.ai
SD-Reggae Like.ai
SD-Roots Tree 1.ai
SD-Roots Tree 2.ai
SD-Run Run P.ai
SD-Run Run.ai
SD-Sad Day P.ai
SD-Sad Day.ai
SD-Secret FBI 1.ai
SD-Secret FBI 1P.ai
SD-Secret FBI 2.ai
SD-Secret FBI.ai
SD-Shorter 1.ai
SD-Shorter 2.ai
SD-Shorter 3.ai
SD-Shorter 4.ai
SD-Shorter 4P.ai
SD-Shorter 5.ai
SD-Smoke Road.ai
SD-Snoop Corn 1.ai
SD-Snoop Corn 1P.ai
SD-Snoop Corn 2.ai
SD-Snoop Corn 2P.ai
SD-Snoop Corn 3.ai
SD-Snoop Corn 4.ai
SD-Snoop Corn 4P.ai
SD-Special Tour P.ai
SD-Special Tour.ai
SD-Steel Diamond P.ai
SD-Steel Diamond.ai
SD-Straight Way P.ai
SD-Straight Way.ai
SD-Straight Way.ai
SD-Street Light.ai
SD-Sunset Trip.ai
SD-Taop P.ai
SD-Taop.ai
SD-Tell Me Why P.ai
SD-Tell Me Why.ai
SD-Thinks About Me.ai
SD-Time is Money 1.ai
SD-Time is Money 1P.ai
SD-Time is Money 2.ai
SD-Time is Money 2P.ai
SD-To the King P.ai
SD-To the King.ai
SD-Tom Island P.ai
SD-Tom Island.ai
SD-Train Station 1.ai
SD-Train Station 1P.ai
SD-Train Station 2.ai
SD-Train Station 2P.ai
SD-Under Floor P.ai
SD-Under Floor.ai
SD-Underworld 1.ai
SD-Underworld 2.ai
SD-Very Deep.ai
SD-Waiting People 1.ai
SD-Waiting People 1P.ai
SD-Waiting People 2.ai
SD-Waiting People 3.ai
SD-Waiting People 4.ai
SD-Waiting Room P.ai
SD-Waiting Room.ai
SD-Wallup.ai
SD-What do Think.ai
SD-White Line P.ai
SD-White Line.ai
SD-Wind Time P.ai
SD-Wind Time.ai
SD-Years Ago 1P.ai
SD-Years Ago 2.ai
SD-Years Ago 3.ai
SD-You Too 1.ai
SD-You Too 1P.ai
SD-You Too 2.ai
SD-You Too 3.ai
SD-You Too 3P.ai
SD-Z Rock.ai
SD-Zapan Club.ai
SD-Zano.ai

SD FX
SDFX-101 1.ai
SDFX-101 2.ai
SDFX-101 3.ai
SDFX-Beat like That 1.ai
SDFX-Beat like That 1P.ai
SDFX-Bombay Loop 2.ai
SDFX-Bombay Loop 3.ai
SDFX-British Dub 1.ai
SDFX-British Dub 2.ai
SDFX-Casino.ai
SDFX-Classic 1.ai
SDFX-Classic 2.ai
SDFX-Classic 3.ai
SDFX-Classic 4.ai
SDFX-Classic 5.ai
SDFX-Club.ai
SDFX-Copacabana 1.ai
SDFX-Copacabana 2.ai
SDFX-Crazy Horse 1.ai
SDFX-Crazy Horse 2.ai
SDFX-Crazy Horse 3.ai
SDFX-Crazy Horse 4.ai
SDFX-Doobidoo.ai
SDFX-Enigmatic.ai
APPENDIX A: SOUND AND PATTERN LIBRARY

SDFX-Fourty Cents 1.aif
SDFX-Fourty Cents 1P.aif
SDFX-Fourty Cents 2.aif
SDFX-Fourty Cents 3.aif
SDFX-Fourty Cents 4.aif
SDFX-Giorgia 1.aif
SDFX-Giorgia 2.aif
SDFX-Golden Way P.aif
SDFX-Golden Way.aif
SDFX-Hardcore 1.aif
SDFX-Hardcore 2.aif
SDFX-Oncle Tom 1.aif
SDFX-Oncle Tom 2.aif
SDFX-Oncle Tom 3.aif
SDFX-Oncle Tom 4.aif
SDFX-Oncle Tom 5.aif
SDFX-Pipe Line.aif
SDFX-Public School.aif
SDFX-Rock Party 1.aif
SDFX-Rock Party 1P.aif
SDFX-Rock Party 2.aif
SDFX-Shorter 1.aif
SDFX-Shorter 2.aif
SDFX-Shorter 2P.aif
SDFX-Waiting People 1.aif
SDFX-Waiting People 2.aif
SDFX-Waiting People 3.aif
SDFX-You Too 1.aif
SDFX-You Too 2.aif
SDFX-You Too 3.aif

SCRATCH
SCR-Bang Bang P.aif
SCR-Bang Bang.aif
SCR-Cheese 1.aif
SCR-Cheese 2.aif
SCR-Missile Command P.aif
SCR-Missile Command.aif
SCR-One One One.aif
SCR-Red Pain 1 D#1.aif
SCR-Red Pain 1P D#1.aif
SCR-Red Pain 2 D#1.aif
SCR-Red Pain 3 D#1.aif
SCR-Red Pain 3P D#1.aif
SCR-Red Pain 4 D#1.aif
SCR-Red Pain 4P D#1.aif
SCR-Red Pain 5.aif
SCR-Red Pain 5P.aif
SCR-Red Pain 6.aif
SCR-Red Pain 6P.aif
SCR-Shake It.aif

SHAKER
(87 files)
SHK-Arabic Lion.aif
SHK-Baby Cycle.aif
SHK-Baya Dance.aif
SHK-Beat like That.aif

SHK-Bl the Shw.aif
SHK-Big Fire.aif
SHK-Big Life.aif
SHK-Blues Unity.aif
SHK-Bombay Loop 1.aif
SHK-Bombay Loop 2.aif
SHK-Candy Wood 1.aif
SHK-Candy Wood 2.aif
SHK-Casino.aif
SHK-Chase the Car.aif
SHK-Clasy.aif
SHK-Copacabana.aif
SHK-Diamond.aif
SHK-Domi Nos Party 1.aif
SHK-Domi Nos Party 2.aif
SHK-Don’t Play 1.aif
SHK-Don’t Play 2.aif
SHK-Duty Bass.aif
SHK-Electric Lya.aif
SHK-Escalade.aif
SHK-Faya 1.aif
SHK-Faya 2.aif
SHK-Faya 3.aif
SHK-Fifth Avenue.aif
SHK-First Splash.aif
SHK-For My Homies.aif
SHK-Foxy Night P.aif
SHK-Foxy Night.aif
SHK-Funky Moicha.aif
SHK-Generic 1.aif
SHK-Generic 2.aif
SHK-Giorgia 1.aif
SHK-Giorgia 2.aif
SHK-Giorgia 3.aif
SHK-Giorgia 4.aif
SHK-GoodDee.aif
SHK-Hacienda.aif
SHK-Jeero.aif
SHK-K-Billy.aif
SHK-K2000 1.aif
SHK-K2000 2.aif
SHK-Kelly Mouth.aif
SHK-Las Palmas.aif
SHK-Let Me See.aif
SHK-Lil Queen 1.aif
SHK-Lil Queen 2.aif
SHK-London Jam 1.aif
SHK-London Jam 2.aif
SHK-Low Ride.aif
SHK-My Game.aif
SHK-New Feno.aif
SHK-One Dollar.aif
SHK-Paradise P.aif
SHK-Paradise.aif
SHK-Phat Rock.aif
SHK-Purple Jam.aif
SHK-Queen Bridge.aif
SHK-Reggae Like.aif
SHK-Return.aif
SHK-Scotty Jacket 1.aif

SNAP
SNAP-Military Dance.aif
SNAP-Atlantime.aif
SNAP-B.R.C P.aif
SNAP-B.R.C.aif
SNAP-Back the F up.aif
SNAP-Bang Bang P.aif
SNAP-Bang Bang.aif
SNAP-Boom Heart.aif
SNAP-Fizzle P.aif
SNAP-Fizzle.aif
SNAP-Hacienda.aif
SNAP-Return P.aif
SNAP-Return.aif
SNAP-Smile.aif
SNAP-Spanish Street.aif
SNAP-Sunset Trip 1.aif
SNAP-Sunset Trip 2.aif
SNAP-Waiting People P.aif
SNAP-Waiting People.aif

SUB
SUB-Arabic Lion P.aif
SUB-Arabic Lion.aif
SUB-Baby Cycle 1.aif
SUB-Baby Cycle 2.aif
SUB-Baya Dance.aif
SUB-Coffee Street.aif
SUB-Crazy Horse A0.aif
SUB-Don’t Play.aif
SUB-First Floor F0.aif
SUB-Keishally.aif
SUB-Oncle Tom F0.aif
SUB-Public School.aif
## APPENDIX A: SOUND AND PATTERN LIBRARY

**XTRA ACOUSTIC PERC**

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APPENDIX A: SOUND AND PATTERN LIBRARY

6 — Instrument

Bass & Sub
CS70M Sine Sub
Dist my Bass
Fuzz my Bass
Fuzz my Sub
Motown Acoustic Bass
Rock Bass
Round Electric Bass
Seventies Combo
Sub Bass

Guitar
Clean Electric
Clean Strat Guitar
Crunch Strat Guitar
Gipsy Jazzy Guitar
Guild Acoustic
LesP Twin Clean
Martin Steel Guitar
Pure Guitar

Keyboards
Acoustic Grand Piano
Da Ham Organ
Hip Brite Piano
More than Old EP
My Dream Piano
My Dyno
My Dynoto Pan
Old Electric Piano
Soft & Zen Piano
Standard Organ

Pad & Strings
Analog Pad
Beauty Zen
Brian Juno
CS70M Fluty Pad
Expressive Strings
Give Me Fifth
I Saw You
IX Presise
Mellow Choir
Other Strings
Pizzicati
Popular Chamber
Rezo Nable Pad
Sine Mood
Strings Hybrid
Sweep on Wheel

Synth Aggressive
Da Stressor
Hybrid Spectral
Just B Classic
Mega Saw
Phat Mono Synth
Phat Poly Synth
Power Mono
Sync Five
Terminatorynx

**Synth Bass**
Dirty Viral Bass
Double Evangel Bass
DSP Bass
Evangel Bass
June Bass
Kanye Analog
Reverse Acid Bass
Shy Filter Bass
Techno Bass
Typical MG

**Synth Poly & Leads**
Analog School
CS70M Sine
Dist my Lead
Jupiter Sync
Lead in your face
Plastic Tone
Poly Phaser
Soft Plug
Softy Brass
Square Lead
Tangerine Sequence
Vintage Brass

**World**
African Guitar
African Pluck
Chinese Log
Loonies World Bell
Oriental Mono
Oriental Strings
Pluck my World
Ring my Bell
Yanniesk Sitar

**X-Samples**
Note: These sampled instruments are designed as urban-style “sample hits”. Presets that include (w) in their name use the modwheel on your MIDI controller to switch between different textures.

**Bass FX**
Bass - 4 Sky
Bass - Amazone
Bass - Bombay Loop
Bass - Candy Wood
Bass - Chase the Car
Bass - Clappin Tap
Bass - Daddy Donkey
Bass - Doctor Hyde
Bass - Down with the King
Bass - Duty Bass

**Bass Round**
Bass - 3Golden Way
Bass - 4X4
Bass - Ambassador
Bass - Bang Bang
Bass - Black Evil
Bass - British Dub
Bass - CIA Smooth
Bass - Copacabana
Bass - Crazy Horse
Bass - Dark Hood
Bass - Dark Soul
Bass - Diamond
Bass - Domi Nos Party
Bass - Empire
Bass - Faya
Bass - Fifth Avenue
Bass - Foxy Night
Bass - Hacienda
Bass - Harbour of Heaven
Bass - Hood Child
Bass - Jamaitac
Bass - Jeezo
Bass - Jungle West
Bass - Kimmy
Bass - Like This

Bass - Loud Cloud
Bass - Martinik
Bass - My Game
Bass - Not Guilty
Bass - On and On
Bass - Paradise
Bass - Queen Bridge
Bass - Return
Bass - Rock Party
Bass - Snoop Corn
Bass - Snow Man
Bass - Sunset Trip
Bass - Tahiti Stone
Bass - Think About Me
Bass - Tom Island
Bass - Urbanana
Bass - Very Deep

**Guitar**
Gtr Harmonics - Down with the King
Guitar - Blues Unity
Guitar - CIA Smooth
Guitar - Clappin Tap
Guitar - Classic Car (w)
<table>
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| **Strings**                    |               |
| Strings - Baya Dance (w)       |               |
| Strings - Boom Heart (w)       |               |
| Strings - Bounty Attack        |               |
| Strings - Bronx (w)            |               |
| Strings - Candy Wood (w)       |               |
| Strings - Chase the Car        |               |
| Strings - Dark Hood (w)        |               |
| Strings - Empire              |               |
| Strings - Jamaica             |               |
| Strings - LA Century          |               |
| Strings - Massive Stone       |               |
| Strings - Not Guilty          |               |
| Strings - Scouty Jacket (w)    |               |
| Strings - Shut Up (w)          |               |
| Strings - Solar               |               |
| Strings - Steel Diamond       |               |
| Strings Pizz - Escalade        |               |
| Strings Pizz - Harbour of Heaven |             |
| Strings Pizz - Return (w)      |               |
| Strings Pizz - Solar          |               |
| Strings Synth - Hardcore       |               |
| Strings Synth - Wind Time (w)  |               |
| **Synth Long**                 |               |
| Synth - 101                    |               |
| Synth - Atlantime (w)          |               |
| Synth - B.R.C. (w)             |               |
| Synth - Big Store              |               |
| Synth - Black Evil             |               |
| Synth - Clappin Tap            |               |
| Synth - Dark Hood (w)          |               |
| Synth - Dentist                |               |
| Synth - Dirty Teeth            |               |
| Synth - Doctor Hyde            |               |
| Synth - Down with the King (w) |               |
| Synth - Enigmatic              |               |
| Synth - Fantasy Dream          |               |
| Synth - Fizzile                |               |
| Synth - Keishally              |               |
| Synth - Killa System (w)       |               |
| Synth - La Belle               |               |
| Synth - Low Ride               |               |
| Synth - Missile Command (w)    |               |
| Synth - Mo (w)                 |               |
| Synth - New Pezo               |               |
| Synth - On and On (w)          |               |
| Synth - One Day                |               |
| Synth - Return                 |               |
| Synth - Serenity               |               |
| Synth - Slow Keys              |               |
| Synth - Space Trive            |               |
| Synth - Urbana                 |               |
| Synth - Wind Time (w)          |               |
| Synth - You and Me             |               |
| **Synth Short**                |               |
| Synth - 4 Sky (w)              |               |
| Synth - 4X4                    |               |
| Synth - All Starz (w)          |               |
| Synth - Amazone (w)            |               |
| Synth - Ambassador             |               |
APPENDIX A: SOUND AND PATTERN LIBRARY

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Synth - Back the F up
Synth - If the Show (w)
Synth - Blues Unity
Synth - Candy Wood
Synth - Cheese (w)
Synth - Clap Dance
Synth - Clap My Door
Synth - Daddy Donkey
Synth - Duty Bass
Synth - Electro-Tape (w)
Synth - Escalade (w)
Synth - Fifth Avenue
Synth - First Splash (w)
Synth - For My Homies
Synth - GooDee (w)
Synth - Jazz Avenue (w)
Synth - Jeezo
Synth - Kimmy (w)
Synth - Locks in the City
Synth - My Game
Synth - Not Guilty
Synth - Obsession
Synth - Paradise
Synth - Phat Rock
Synth - Pipe Line
Synth - Rage Cave (w)
Synth - Secret FBI
Synth - Shake It (w)
Synth - Smile (w)
Synth - Snoop Corn
Synth - Snow Man (w)
Synth - Spanish Street
Synth - Sunset Trip
Synth - Taop
Synth - Tell Me Why (w)
Synth - Think About Me (w)
Synth - Tom Island
Synth - Tribuzone
Synth - Underworld (w)
Synth - Very Deep (w)
Synth - Voodoo Riddim
Synth - Years Ago (w)
Synth - Z Rock (w)
Synth - Zapat Club (w)
Synth - Zino (w)

7 — Anthology Kit

707-727 Bossa.btpk
Classic R-78 Rhumba.btpk
D.Rhythm 220E Disco.btpk
Dyn ADD1 Basic Rock&Roll.btpk
KPR Five 2 Shuffle.btpk
Rock and 8o8.btpk
RZ One Disco.btpk

SMS Clap Beat.btpk
Synsonic Reggae.btpk
Tam Star 500 Electro.btpk
YDD Ten Foxtrot.btpk

The 66
The 77
The Kit
Tom ED Toms only
TR Clone 8o8
TR Clone 9o9
UniVox
VermoDrums
Wers Matic
YMR Ten

3 Digital
Arranger Drums
Bhm Drums
D.Rhythm 110
D.Rhythm 220
D.Rhythm 220E
D.Rhythm Pad Vel Pitch
Drum Performer
Drumstar
Dyn ADD1 Basic
Dyn ADD1 Electro
Dyn ADD1 Power
K-DDD One 1
K-DDD One 2 Hi
K-DDD One 3 Low
K-DDD One Electro
K-DDD One Gate Reverb
K-MR Sixteen
K-5 Three Acoustic
K-5 Three Electronic
L 9000
MDP Forty
OMB Five
P Drum X
SMS 9
SMS MTX
SMS Trix
SR Drums
The 505
The 626
Wers Drums
XR Ten
YDD Ten
YQY Ten
YRX Eight
YRX Seven

9 — Anthology Pattern

Beats and Breaks
Beat A
Beat B
Beat C
Beat D
Beat E
Beat F
Beat G
Beat H
Beat I
Beat J
BeatBox A
BeatBox B
BeatBox C
BeatBox D
BeatBox E
Break A
Break B
Break C
Break D
Break E
Metro

Caribbean
Beguine A
Beguine B
Beguine C
Beguine D
Beguine E
Beguine F
Beguine G
Beguine H
Beguine I
Beguine J
Beguine K
Beguine L
Beguine M
Beguine N
Beguine O
Beguine P
Beguine Q
Calypso A
Calypso B
Calypso C
Calypso D
Calypso E
Calypso F
Calypso G
Calypso H
Calypso I
Reggae A
Reggae B
Reggae C
Reggae D
Reggae E
Reggae F

Disco
Disco A
Disco B
Disco C
Disco D
Disco E
Disco F
Disco G
Disco H
Disco I
Disco J
Disco K
Disco L
Disco M
Disco N
Disco O
Disco P
Disco Q
Disco R
Disco S
Disco T
Disco U
Disco V
Disco W
Disco X
Disco2 A
Disco2 B
Disco2 C
Disco2 D
Disco2 E
Disco2 F
Disco2 G

Ethnic
Enka A
Enka B
Enka C
Enka D
Enka E
Tribal A
Tribal B
Tribal C
Tribal D
Tribal E
Tribal F
Tribal G
Western A
Western B
Western C
Western D

Jazz
Dixieland A
Dixieland B
Dixieland C
Dixieland D
Dixieland E
Shuffle A
Shuffle B
Shuffle C
Shuffle D
Shuffle E
Shuffle F
Shuffle G
Shuffle H
Swing A
Swing B
Swing C
Swing D
Latin
Baion A
Baion B
Baion C
Baion D
Baion E
Baion F
Baion G
Baion H
Baion I
Baion J
Baion K
Bolero A
Bolero B
Bossa Nova A
Bossa Nova B
Bossa Nova C
Bossa Nova D
Bossa Nova E
Bossa Nova F
Bossa Nova G
Bossa Rock A
Bossa Rock B
Bossa Rock C
Chacha A
Chacha B
Chacha C
Habanera A
Habanera B
Habanera C
Habanera D
Habanera E
Habanera F
Habanera G
Habanera H
Habanera I
Habanera J
Habanera K
Habanera L
Habanera M
Habanera N
Mambo A
Mambo B
Mambo C
Mambo D
Mambo E
Mambo F
Merengue A
Merengue B
Merengue C
Merengue D
Merengue E
Merengue F
Rumba A
Rumba B
Rumba C
Rumba D
Samba A
Samba B
Samba C
Samba D
Samba E
Samba F
Samba G
Samba H
Samba I
Tango A
Tango B
Tango C
Tango D
Tango E

Modern
Dance A
Dance B
Dance C
Dance D
Dance E
Electro A
Electro B
Electro C

Oldies
Boogie Woogie A
Boogie Woogie B
Boogie Woogie C
Boogie Woogie D
Foaftrot A
Foaftrot B
Foaftrot C
Foaftrot D
Foaftrot E
Foaftrot F
Foaftrot G
Foaftrot H
Foaftrot I
March A
March B
March C
March D
Polka A
Polka B
Polka C

R 'n B
Rhythm & Blues A
Rhythm & Blues B
Rhythm & Blues C
Rhythm & Blues D
Rhythm & Blues E
Rhythm & Blues F
Soul A
Soul B
Soul C
Soul D
Soul E
Soul F
Soul G
Soul H

Rock
Ballad A
Ballad B
Ballad C
Ballad D
Ballad E
Ballad F
Rock A
Rock B
Rock C
Rock D
Rock E
Rock F
Rock G
Rock H
Rock I
Rock J
Rock K
Rock L
Rock M
Rock N
Rock O
Rock P
Rock Q
Rock R
Rock S
Rock & Roll A
Rock & Roll B
Rock & Roll C
Rock & Roll D
Rock & Roll E
Rock & Roll F
Rock & Roll G
Rock & Roll H
Rock & Roll I
Slow Rock A
Slow Rock B
Slow Rock C
Slow Rock D

Waltz
Waltz A
Waltz B
Waltz C
Waltz D
Waltz E
Waltz F
Waltz G
Waltz H
Waltz I
Waltz J


10 — Anthology Loop

1 CLASSIC
AceT 1
AceT1-Beguine.aif
AceT1-Bossa Nova.aif
AceT1-Cha-cha.aif
AceT1-Dixieland.aif
AceT1-Fox Trot.aif
AceT1-Mambo.aif
AceT1-March.aif
AceT1-Rumba.aif
AceT1-Rock'n Roll.aif
AceT1-Samba.aif
AceT1-Shuffle.aif
AceT1-Slow Rock.aif
AceT1-Swing.aif
AceT1-Tango.aif
AceT1-Waltz.aif
AceT1-Western.aif

AceT 6
AceT6-Ballad A.aif
AceT6-Ballad B.aif
AceT6-Ballad C.aif
AceT6-Beguine A.aif
AceT6-Beguine B.aif
AceT6-Beguine C.aif
AceT6-Bossa Nova A.aif
AceT6-Bossa Nova B.aif
AceT6-Bossa Nova C.aif
AceT6-Cha Cha A.aif
AceT6-Cha Cha B.aif
AceT6-Cha Cha C.aif
AceT6-Fox Trot 1 A.aif
AceT6-Fox Trot 1 B.aif
AceT6-Fox Trot 1 C.aif
AceT6-Fox Trot 2 A.aif
AceT6-Fox Trot 2 B.aif
AceT6-Fox Trot 2 C.aif
AceT6-Haba Nera A.aif
AceT6-Haba Nera B.aif
AceT6-Haba Nera C.aif
AceT6-Mambo A.aif
AceT6-Mambo B.aif
AceT6-Mambo C.aif
AceT6-March A.aif
AceT6-March B.aif
AceT6-March C.aif
AceT6-Rumba A.aif
AceT6-Rumba B.aif
AceT6-Rumba C.aif
AceT6-Rock'n Roll A.aif
AceT6-Rock'n Roll B.aif
AceT6-Rock'n Roll C.aif
AceT6-Samba A.aif
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<tr>
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<td>Waltz B.aif</td>
</tr>
<tr>
<td></td>
<td>Waltz C.aif</td>
</tr>
</tbody>
</table>

| Classic R-78        | Disco 1.aif                   |
|                     | Disco 2.aif                   |
|                     | Disco 3.aif                   |
|                     | Disco 4.aif                   |
|                     | Guiro 1 Loop.aif              |
|                     | Guiro 2 Loop.aif              |
|                     | Rock 1.aif                    |
|                     | Rock 2.aif                    |
|                     | Rock 3.aif                    |
|                     | Rock 4.aif                    |
|                     | Rock 5.aif                    |
|                     | Rock 6.aif                    |
|                     | Rock 7.aif                    |
|                     | Rock 8.aif                    |
|                     | Waltz 1.aif                   |
|                     | Waltz 2.aif                   |

| Classic R-8000      | Intro 1.aif                   |
|                     | Intro 2.aif                   |
|                     | Intro 3.aif                   |
|                     | Intro 4.aif                   |
|                     | Intro 5.aif                   |
|                     | Intro 6.aif                   |
|                     | Intro 7.aif                   |
|                     | Intro 8.aif                   |

| Regular Intros      | Beguine.aif                  |
|                     | Bossanova.aif                |
|                     | Cha Cha.aif                  |
|                     | Disco.aif                    |
|                     | Enka.aif                     |
|                     | Foxtrot.aif                  |
|                     | Habanera.aif                 |
|                     | Mambo.aif                    |
|                     | Merengue.aif                 |
|                     | Rhumba.aif                   |
|                     | Rock 1.aif                   |
|                     | Rock 2.aif                   |
|                     | Rock 3.aif                   |
|                     | Rock 4.aif                   |
|                     | Rock 5.aif                   |
|                     | Rock 6.aif                   |
|                     | Samba 1.aif                  |
|                     | Samba 2.aif                  |
|                     | Tango.aif                    |

| 2 ANALOG             | Beguine.aif                  |
|                     | Cha Cha.aif                  |
|                     | Dixieland.aif                |
|                     | Fox Trot.aif                 |
|                     | Mambo.aif                    |
|                     | March.aif                    |
|                     | Rock'n Roll.aif              |
|                     | Samba.aif                    |
|                     | Shuffle.aif                  |
|                     | Slow Rock.aif                |
|                     | Swing.aif                    |

| AceT2               | Tango.aif                    |
|                     | Waltz.aif                    |
|                     | Western.aif                  |

| Ace8                | Baiom.aif                    |
|                     | Ballad.aif                   |
|                     | Bass 2bt.aif                 |
|                     | Bass8Snare 2bt.aif           |
|                     | Bass8Snare 4bt.aif           |
|                     | Bolero.aif                   |
|                     | Bossa Nova.aif               |
|                     | Cha-Cha.aif                  |
|                     | Fox Trot 1.aif               |
|                     | Fox Trot 2.aif               |
|                     | Jazz Waltz.aif               |
|                     | Mambo.aif                    |
|                     | March.aif                    |
|                     | Parade.aif                   |
|                     | Rhumba.aif                   |
|                     | Rock'n Roll 1.aif            |
|                     | Rock'n Roll 2.aif            |
|                     | Samba.aif                    |
|                     | Shuffle.aif                  |
|                     | Slow Rock.aif                |
|                     | Swing 1.aif                  |
|                     | Swing 2.aif                  |
|                     | Swing 3.aif                  |
|                     | Tango.aif                    |
|                     | Waltz.aif                    |

| Concert Mate        | Bossa Rock.aif               |
|                     | Bossa Waltz.aif              |
|                     | Bossa.aif                    |
|                     | Fox Trot Waltz.aif           |
|                     | Fox Trot.aif                 |
|                     | Latin Fox Trot.aif           |
|                     | Latin Rock.aif               |
|                     | Latin Waltz.aif              |
|                     | Latin.aif                    |
|                     | Metro.aif                    |
|                     | Rock Waltz.aif               |
|                     | Rock.aif                     |
|                     | Swing.aif                    |
|                     | Waltz Swing.aif              |
|                     | Waltz.aif                    |

| Drumaker            | 5-4 1.aif                    |
|                     | 5-4 2.aif                    |
|                     | 5-4 3.aif                    |
|                     | 6-8 1.aif                    |
|                     | 6-8 2.aif                    |
|                     | 6-8 3.aif                    |
|                     | Bajon.aif                    |
|                     | Begenie 1.aif                |
|                     | Begenie 2.aif                |
APPENDIX A: SOUND AND PATTERN LIBRARY

DrMkr-Beguine 3.aif
DrMkr-Bossa Nova 1.aif
DrMkr-Bossa Nova 2.aif
DrMkr-Bossa Nova 3.aif
DrMkr-Cha-Cha 1.aif
DrMkr-Cha-Cha 2.aif
DrMkr-Cha-Cha 3.aif
DrMkr-Disco.aif
DrMkr-FoxTrot.aif
DrMkr-Mambo.aif
DrMkr-March 1.aif
DrMkr-March 2.aif
DrMkr-March 3.aif
DrMkr-Rock 1.aif
DrMkr-Rock 2.aif
DrMkr-Rumba.aif
DrMkr-Samba 1.aif
DrMkr-Samba 2.aif
DrMkr-Samba 3.aif
DrMkr-Shuffle.aif
DrMkr-Slow Rock 1.aif
DrMkr-Slow Rock 2.aif
DrMkr-Slow Rock 3.aif
DrMkr-Soul 1.aif
DrMkr-Soul 2.aif
DrMkr-Swing 1.aif
DrMkr-Swing 2.aif
DrMkr-Tango 1.aif
DrMkr-Tango 2.aif
DrMkr-Tango 3.aif
DrMkr-Waltz.aif

KPR Five 2
KPRF2-2 Afro.aif
KPRF2-2 Ballad 1.aif
KPRF2-2 Ballad 2.aif
KPRF2-2 Ballad 3.aif
KPRF2-2 Beguine.aif
KPRF2-2 Bossa Nova 1.aif
KPRF2-2 Bossa Nova 2.aif
KPRF2-2 Bossa Nova 3.aif
KPRF2-2 Cha Cha.aif
KPRF2-2 Disco 1.aif
KPRF2-2 Disco 2.aif
KPRF2-2 Disco 3.aif
KPRF2-2 Disco 4.aif
KPRF2-2 Disco 5.aif
KPRF2-2 Disco 6.aif
KPRF2-2 Enka.aif
KPRF2-2 Fox Trot.aif
KPRF2-2 Habanera.aif
KPRF2-2 Jazz Waltz.aif
KPRF2-2 Mambo.aif
KPRF2-2 March.aif
KPRF2-2 Pops 1.aif
KPRF2-2 Pops 2.aif
KPRF2-2 Rock 1.aif
KPRF2-2 Rock 2.aif
KPRF2-2 Rock 3.aif
KPRF2-2 Rock 4.aif
KPRF2-2 Rock 5.aif
KPRF2-2 Rock 6.aif
KPRF2-2 Rock 7.aif
KPRF2-2 Rock 8.aif

KPR Three 2
KPR3-2 5-4 Beat 1.aif
KPR3-2 5-4 Beat 2.aif
KPR3-2 5-4 Beat 3.aif
KPR3-2 Afro.aif
KPR3-2 Ballad 1.aif
KPR3-2 Ballad 2.aif
KPR3-2 Ballad 3.aif
KPR3-2 Beguine.aif
KPR3-2 Bossa Nova 1.aif
KPR3-2 Bossa Nova 2.aif
KPR3-2 Bossa Nova 3.aif
KPR3-2 Chacha.aif
KPR3-2 Disco 1.aif
KPR3-2 Disco 2.aif
KPR3-2 Disco 3.aif
KPR3-2 Disco 4.aif
KPR3-2 Disco 5.aif
KPR3-2 Disco 6.aif
KPR3-2 Enka.aif
KPR3-2 FoxTrot.aif
KPR3-2 Habanera.aif
KPR3-2 Jazz Waltz.aif
KPR3-2 Mambo.aif
KPR3-2 March.aif
KPR3-2 Pops 1.aif
KPR3-2 Pops 2.aif
KPR3-2 Pops 3.aif
KPR3-2 Rock 1.aif
KPR3-2 Rock 2.aif
KPR3-2 Rock 3.aif
KPR3-2 Rock 4.aif
KPR3-2 Rock 5.aif
KPR3-2 Rock 6.aif
KPR3-2 Rock 7.aif
KPR3-2 Rock 8.aif

Mini Pops
MPops-Ballad.aif
MPops-Bossanova.aif
MPops-Chacha.aif
MPops-Fox Trot.aif
MPops-Latin Beat.aif
MPops-Mambo.aif
MPops-Polka.aif
MPops-Rock 1.aif
MPops-Rock 2.aif
MPops-Waltz.aif

OMB Two
OMBT-2 Beguine 1.aif
OMBT-2 Beguine 2.aif
OMBT-2 Bossa Nova 1.aif
OMBT-2 Bossa Nova 2.aif
OMBT-2 March Fox Trot.aif
OMBT-2 Rock.aif
OMBT-2 Slow Rock.aif
OMBT-2 Swing.aif
OMBT-2 Tango.aif
OMBT-2 Waltz.aif

Organ Drums
OGND-2 Afro.aif
OGND-2 Beguine.aif
OGND-2 Boogie Woogie.aif
OGND-2 Bossa Nova.aif
OGND-2 Cha Cha.aif
OGND-2 Jazz Rock.aif
OGND-2 Mambo.aif
OGND-2 March.aif
OGND-2 Rhumba.aif
OGND-2 Rhythm&Blues.aif
OGND-2 Samba.aif
OGND-2 Shake.aif
OGND-2 Slow Rock.aif
OGND-2 Swing.aif
OGND-2 Tango.aif
OGND-2 Waltz.aif

The 55
T55-Ballad-0.aif
T55-Ballad-1.aif
T55-Ballad-2.aif
T55-Ballad-3.aif
T55-Ballad-4.aif
APPENDIX A: SOUND AND PATTERN LIBRARY

T55-Bass 2bt.aif
T55-Bass 4bt.aif
T55-Bass&Sn 2bt-0.aif
T55-Bass&Sn 2bt-F.aif
T55-Bass&Sn 2bt-M.aif
T55-Bass&Sn 4bt-0.aif
T55-Bass&Sn 4bt-F.aif
T55-Bass&Sn 4bt-M.aif
T55-Beguine-0.aif
T55-Beguine-F.aif
T55-Beguine-M.aif
T55-Bossa Nova-0.aif
T55-Bossa Nova-F.aif
T55-Bossa Nova-M.aif
T55-Cha Cha-0.aif
T55-Cha Cha-F.aif
T55-Cha Cha-M.aif
T55-Foxtrot 1-0.aif
T55-Foxtrot 1-F.aif
T55-Foxtrot 1-M.aif
T55-Foxtrot 2-0.aif
T55-Foxtrot 2-F.aif
T55-Foxtrot 2-M.aif
T55-Mambo-0.aif
T55-Mambo-F.aif
T55-Mambo-M.aif
T55-March-0.aif
T55-March-F.aif
T55-March-M.aif
T55-Parade-0.aif
T55-Parade-F.aif
T55-Parade-M.aif
T55-Rhumba-0.aif
T55-Rhumba-F.aif
T55-Rhumba-M.aif
T66-Bass&Sn8 1A.aif
T66-Bass&Sn8 1B.aif
T66-Bass&Sn16 0.aif
T66-Bass&Sn16 1A.aif
T66-Bossa Nova 0A.aif
T66-Bossa Nova 0B.aif
T66-Bossa Nova 1A.aif
T66-Bossa Nova 1B.aif
T66-Bossa Nova 2A.aif
T66-Bossa Nova 2B.aif
T66-Cha Cha 0A.aif
T66-Cha Cha 0B.aif
T66-Cha Cha 1A.aif
T66-Cha Cha 1B.aif
T66-Cha Cha 2A.aif
T66-Cha Cha 2B.aif
T66-Cha Cha 3A.aif
T66-Cha Cha 3B.aif
T66-Cha Cha 4A.aif
T66-Cha Cha 4B.aif
T66-Foxtrot 1 0A.aif
T66-Foxtrot 1 0B.aif
T66-Foxtrot 1 1A.aif
T66-Foxtrot 1 1B.aif
T66-Foxtrot 1 2A.aif
T66-Foxtrot 1 2B.aif
T66-Foxtrot 2 0A.aif
T66-Foxtrot 2 0B.aif
T66-Foxtrot 2 1A.aif
T66-Foxtrot 2 1B.aif
T66-Foxtrot 2 2A.aif
T66-Foxtrot 2 2B.aif
T66-Habanera 0A.aif
T66-Habanera 0B.aif
T66-Habanera 1A.aif
T66-Habanera 1B.aif
T66-Habanera 2A.aif
T66-Habanera 2B.aif
T66-Habanera 3A.aif
T66-Habanera 3B.aif
T66-JzWaltz 0A.aif
T66-JzWaltz 0B.aif
T66-JzWaltz 1A.aif
T66-JzWaltz 1B.aif
T66-JzWaltz 2A.aif
T66-JzWaltz 2B.aif
T66-JzWaltz 3A.aif
T66-JzWaltz 3B.aif
T66-Mano 0A.aif
T66-Mano 0B.aif
T66-Mano 1A.aif
T66-Mano 1B.aif
T66-Mano 2A.aif
T66-Mano 2B.aif
T66-March 0A.aif
T66-March 0B.aif
T66-March 1A.aif
T66-March 1B.aif
T66-March 2A.aif
T66-March 2B.aif
T66-Parade 0A.aif
T66-Parade 0B.aif
T66-Parade 1A.aif
T66-Parade 1B.aif
T66-Parade 2A.aif
T66-Parade 2B.aif
T66-Rhumba 0A.aif
T66-Rhumba 0B.aif
T66-Rhumba 1A.aif
T66-Rhumba 1B.aif
T66-Rhumba 2A.aif
T66-Rhumba 2B.aif
T66-Rock 1 0A.aif
T66-Rock 1 0B.aif
T66-Rock 1 1A.aif
T66-Rock 1 1B.aif
T66-Rock 1 2A.aif
T66-Rock 1 2B.aif
T66-Rock 2 0A.aif
T66-Rock 2 0B.aif
T66-Rock 2 1A.aif
T66-Rock 2 1B.aif
T66-Rock 2 2A.aif
T66-Rock 2 2B.aif
T66-Rock 2 3A.aif
T66-Rock 2 3B.aif
T66-Rock 3 0A.aif
T66-Rock 3 0B.aif
T66-Rock 3 1A.aif
T66-Rock 3 1B.aif
T66-Rock 3 2A.aif
T66-Rock 3 2B.aif
T66-Rock 4 0A.aif
T66-Rock 4 0B.aif
T66-Rock 4 1A.aif
T66-Rock 4 1B.aif
T66-Rock 4 2A.aif
T66-Rock 4 2B.aif
T66-Rock 5 0A.aif
T66-Rock 5 0B.aif
T66-Rock 5 1A.aif
T66-Rock 5 1B.aif
T66-Rock 5 2A.aif
T66-Rock 5 2B.aif
T66-Rock 6 0A.aif
T66-Rock 6 0B.aif
T66-Rock 6 1A.aif
T66-Rock 6 1B.aif
T66-Rock 6 2A.aif
T66-Rock 6 2B.aif
T66-Rumba 0A.aif
T66-Rumba 0B.aif
T66-Rumba 1A.aif
T66-Rumba 1B.aif
T66-Rumba 2A.aif
T66-Rumba 2B.aif
T66-Shuffle 0A.aif
T66-Shuffle 0B.aif
T66-Shuffle 1A.aif
T66-Shuffle 1B.aif
T66-Shuffle 2A.aif
T66-Shuffle 2B.aif

The 66

T66-Bass&Sn8 1A.aif
T66-Bass&Sn8 1B.aif
T66-Bass&Sn8 2A.aif
T66-Bass&Sn8 2B.aif
T66-Bass&Sn16 0.aif
T66-Bass&Sn16 1A.aif
T66-Bass&Sn16 1B.aif
T66-Bass&Sn16 2A.aif
T66-Bass&Sn16 2B.aif
T66-Beguine 0A.aif
T66-Beguine 0B.aif
T66-Beguine 1A.aif
T66-Beguine 1B.aif
T66-Beguine 2A.aif
T66-Beguine 2B.aif
T66-Bossa Nova 0A.aif
T66-Bossa Nova 0B.aif
T66-Bossa Nova 1A.aif
T66-Bossa Nova 1B.aif
T66-Bossa Nova 2A.aif
T66-Bossa Nova 2B.aif
T66-Cha Cha 0A.aif
T66-Cha Cha 0B.aif
T66-Cha Cha 1A.aif
T66-Cha Cha 1B.aif
T66-Cha Cha 2A.aif
T66-Cha Cha 2B.aif
T66-Foxtrot 1 0A.aif
T66-Foxtrot 1 0B.aif
T66-Foxtrot 1 1A.aif
T66-Foxtrot 1 1B.aif
T66-Foxtrot 1 2A.aif
T66-Foxtrot 1 2B.aif
T66-Foxtrot 2 0A.aif
T66-Foxtrot 2 0B.aif
T66-Foxtrot 2 1A.aif
T66-Foxtrot 2 1B.aif
T66-Foxtrot 2 2A.aif
T66-Foxtrot 2 2B.aif
T66-Habanera 0A.aif
T66-Habanera 0B.aif
T66-Habanera 1A.aif
T66-Habanera 1B.aif
T66-Habanera 2A.aif
T66-Habanera 2B.aif
T66-JzWaltz 0A.aif
T66-JzWaltz 0B.aif
T66-JzWaltz 1A.aif
T66-JzWaltz 1B.aif
T66-JzWaltz 2A.aif
T66-JzWaltz 2B.aif
T66-Mano 0A.aif
T66-Mano 0B.aif
T66-Mano 1A.aif
T66-Mano 1B.aif
T66-Mano 2A.aif
T66-Mano 2B.aif
T66-March 0A.aif

The 77
T77-6-8 March.aif
T77-Baion.aif
T77-Bass 2bt.aif
T77-Bass 4bt.aif
T77-Bass & Sn 4bt.aif
T77-Beguine.aif
T77-Bolero.aif
T77-Bossa Nova.aif
T77-ChaCha.aif
T77-ChaChA.aif
T77-Dance 2.aif
T77-Dance 4.aif
T77-Dance 6.aif
T77-Drum Loop 1.aif
T77-Drum Loop 2.aif
T77-Fight.aif
T77-Fox Trot 1.aif
T77-Fox Trot 2.aif
T77-Jazz Waltz.aif
T77-Jazz Waltz 1.aif
T77-Jazz Waltz 2.aif
T77-Jazz Waltz 3.aif
T77-Jazz Waltz 4.aif
T77-Jazz Waltz 5.aif
T77-Jazz Waltz 6.aif
T77-Jazz Waltz 7.aif
T77-Jazz Waltz 8.aif
T77-Karate.aif
T77-Mambo.aif
T77-March.aif
T77-Metro.aif
T77-Parade.aif
T77-Rumba.aif
T77-Rumba 0.aif
T77-Rumba 1.aif
T77-Rumba 2.aif
T77-Rumba 3.aif
T77-Rumba 4.aif
T77-Rumba 5.aif
T77-Rumba 6.aif
T77-Samba 1.aif
T77-Samba 2.aif
T77-Samba 3.aif
T77-Samba 4.aif
T77-Samba 5.aif
T77-Samba 6.aif
T77-Samba 7.aif
T77-Samba 8.aif
T77-Swing 1.aif
T77-Swing 2.aif
T77-Swing 3.aif
T77-Tango.aif
T77-Waltz.aif
T77-Western.aif
UniVox
Balance 0
UniVx-Baio-Beguine.aif
UniVx-Baio-Bossa Nova.aif
UniVx-Baio-Cha-Cha.aif
UniVx-Baio-Habanera.aif
UniVx-Baio-Jazz Waltz.aif
UniVx-Baio-Mambo.aif
UniVx-BalF-Beguine.aif
UniVx-BalF-Bossa Nova.aif
UniVx-BalF-Cha-Cha.aif
UniVx-BalF-Habanera.aif
UniVx-BalF-Jazz Waltz.aif
UniVx-BalF-Latin Swing.aif
UniVx-BalF-Mambo.aif
UniVx-BalF-Merengue.aif
UniVx-BalF-Rock 1.aif
UniVx-BalF-Rock 2.aif
UniVx-BalF-Rock 3.aif
UniVx-BalF-Rock 4aif
UniVx-BalF-Rumba.aif
UniVx-BalF-Samba.aif
UniVx-BalF-Slow Rock.aif
UniVx-BalF-Swing.aif
UniVx-BalF-Tango.aif
UniVx-BalF-Waltz.aif
Full
UniVx-Full-Beguine.aif
UniVx-Full-Bossa Nova.aif
UniVx-Full-Cha-Cha.aif
UniVx-Full-Habanera.aif
UniVx-Full-Jazz Waltz.aif
UniVx-Full-Latin Swing.aif
UniVx-Full-Mambo.aif
UniVx-Full-Merengue.aif
UniVx-Full-Rock 1.aif
UniVx-Full-Rock 2.aif
UniVx-Full-Rock 3.aif
UniVx-Full-Rock 4.aif
UniVx-Full-Rumba.aif
UniVx-Full-Samba.aif
UniVx-Full-Slow Rock.aif
UniVx-Full-Swing.aif
UniVx-Full-Tango.aif
UniVx-Full-Waltz.aif
VermoDrums
VrmDr-BEAT 1.aif
VrmDr-BEAT 2.aif
VrmDr-Beguine.aif
VrmDr-Bossa Nova.aif
VrmDr-Cha-Cha.aif
VrmDr-Fox.aif
VrmDr-March.aif
UniVx-Bal-F-Latin Swing.aif
UniVx-Bal-Mambo.aif
UniVx-Bal-Merengue.aif
UniVx-Bal-Rock 1.aif
UniVx-Bal-Rock 2.aif
UniVx-Bal-Rock 3.aif
UniVx-Bal-Rock 4.aif
UniVx-Bal-Rumba.aif
UniVx-Bal-Samba.aif
UniVx-Bal-Slow Rock.aif
UniVx-Bal-Swing.aif
UniVx-Bal-Tango.aif
UniVx-Bal-Waltz.aif
Balance F
UniVx-BalF-Beguine.aif
UniVx-BalF-Bossa Nova.aif
UniVx-BalF-Cha-Cha.aif
UniVx-BalF-Habanera.aif
UniVx-BalF-Jazz Waltz.aif
UniVx-BalF-Latin Swing.aif
UniVx-BalF-Mambo.aif
UniVx-BalF-Merengue.aif
UniVx-BalF-Rock 1.aif
UniVx-BalF-Rock 2.aif
UniVx-BalF-Rock 3.aif
UniVx-BalF-Rock 4.aif
UniVx-BalF-Rumba.aif
UniVx-BalF-Samba.aif
UniVx-BalF-Slow Rock.aif
UniVx-BalF-Swing.aif
UniVx-BalF-Tango.aif
UniVx-BalF-Waltz.aif
The Kit
tK-HH Loop 1-3-4 4bt.aif
tK-HH Loop 1-3-4 8bt.aif
tK-HH Loop 1-3-4 disco.aif
tK-HH Loop 1-4-4 4bt.aif
tK-HH Loop 1-4-4 8bt.aif
tK-HH Loop 1-4-4 disco.aif
tK-HH Loop 2-3-4 4bt.aif
tK-HH Loop 2-3-4 8bt.aif
tK-HH Loop 2-3-4 disco.aif
tK-HH Loop 2-4-4 8bt.aif
tK-HH Loop 2-4-4 disco.aif
tK-HH Loop 3-3-4 4bt.aif
tK-HH Loop 3-3-4 8bt.aif
tK-HH Loop 3-3-4 disco.aif
tK-HH Loop 3-4-4 4bt.aif
tK-HH Loop 3-4-4 disco.aif
tK-HH Loop 4-3-4 4bt.aif
tK-HH Loop 4-3-4 8bt.aif
tK-HH Loop 4-3-4 disco.aif
tK-HH Loop 4-4-4 4bt.aif
tK-HH Loop 4-4-4 8bt.aif
tK-HH Loop 4-4-4 disco.aif
UniVx-Bal-Latin Swing.aif
UniVx-Bal-Mambo.aif
APPENDIX A: SOUND AND PATTERN LIBRARY

VrmDr-Rhumba.aif
VrmDr-Rock.aif
VrmDr-Samba.aif
VrmDr-Shuffle.aif
VrmDr-Slow Beat.aif
VrmDr-Slow Rock.aif
VrmDr-Slow Waltz.aif
VrmDr-Tango.aif
VrmDr-Waltz.aif

Wers Matic
WerMa-6-8 Marsch.aif
WerMa-Bajon.aif
WerMa-Beguine.aif
WerMa-Bossa Nova.aif
WerMa-Cha Cha.aif
WerMa-Foxtrott.aif
WerMa-Mambo.aif
WerMa-Marsch Beat.aif
WerMa-Marsch I.aif
WerMa-Marsch II.aif
WerMa-Philli I.aif
WerMa-Philli II.aif
WerMa-Rock’n Roll.aif
WerMa-Samba Beat.aif
WerMa-Samba.aif
WerMa-Shuffle.aif
WerMa-Slow Rock.aif
WerMa-Soul Beat.aif
WerMa-Swing.aif
WerMa-Tango.aif
WerMa-Twist Beat.aif
WerMa-Twist.aif
WerMa-Walzer.aif

YMR Ten
YMRt-Ballad.aif
YMRt-Bossa Nova.aif
YMRt-Disco.aif
YMRt-Jazz Rock.aif
YMRt-Mambo.aif
YMRt-March.aif
YMRt-Rhumba.aif
YMRt-Samba.aif
YMRt-Slow Rock.aif
YMRt-Swing.aif
YMRt-Tango.aif
YMRt-Waltz.aif

3 DIGITAL
Bhm Drums
BhmD-Beguine Var1.aif
BhmD-Beguine Var2.aif
BhmD-Beguine Var3.aif
BhmD-Bossa Nova Var1.aif
BhmD-Bossa Nova Var2.aif
BhmD-Bossa Nova Var3.aif
BhmD-Cha Cha Var1.aif
BhmD-Cha Cha Var2.aif
BhmD-Cha Cha Var3.aif
BhmD-Disco Var1.aif
BhmD-Disco Var2.aif
BhmD-Disco Var3.aif
BhmD-Fox Trot Var1.aif
BhmD-Fox Trot Var2.aif
BhmD-Fox Trot Var3.aif
BhmD-Jazz Waltz Var1.aif
BhmD-Jazz Waltz Var2.aif
BhmD-Jazz Waltz Var3.aif
BhmD-Jive R&R Var1.aif
BhmD-Jive R&R Var2.aif
BhmD-Jive R&R Var3.aif
BhmD-Mambo Var1.aif
BhmD-Mambo Var2.aif
BhmD-Mambo Var3.aif
BhmD-Marsch Beat.aif
BhmD-Marsch I.aif
BhmD-Marsch II.aif
BhmD-Polka March B. Var1.aif
BhmD-Polka March B. Var2.aif
BhmD-Polka March B. Var3.aif
BhmD-Pop I Var1.aif
BhmD-Pop I Var2.aif
BhmD-Pop I Var3.aif
BhmD-Pop II Var1.aif
BhmD-Pop II Var2.aif
BhmD-Pop II Var3.aif
BhmD-Pop III Var1.aif
BhmD-Pop III Var2.aif
BhmD-Pop III Var3.aif
BhmD-Pop IV Var1.aif
BhmD-Pop IV Var2.aif
BhmD-Pop IV Var3.aif
BhmD-Pop V Var1.aif
BhmD-Pop V Var2.aif
BhmD-Pop V Var3.aif
BhmD-Samba Var1.aif
BhmD-Samba Var2.aif
BhmD-Samba Var3.aif
BhmD-Shuffle Fox Var1.aif
BhmD-Shuffle Fox Var2.aif
BhmD-Shuffle Fox Var3.aif
BhmD-Slow Rock Var1.aif
BhmD-Slow Rock Var2.aif
BhmD-Slow Rock Var3.aif
BhmD-Slow Waltz Var1.aif
BhmD-Slow Waltz Var2.aif
BhmD-Slow Waltz Var3.aif
BhmD-Swing Var1.aif
BhmD-Swing Var2.aif
BhmD-Swing Var3.aif
BhmD-Tango Var1.aif
BhmD-Tango Var2.aif
BhmD-Tango Var3.aif
BhmD-Twist Var1.aif
BhmD-Twist Var2.aif
BhmD-Twist Var3.aif
XRt-Ballad A.aif
XRt-Ballad B.aif
XRt-Ballad C.aif
XRt-Beat Box 1A.aif
XRt-Beat Box 1B.aif
XRt-Beat Box 1C.aif
XRt-Beat Box 2A.aif
XRt-Beat Box 2B.aif
XRt-Beat Box 2C.aif
XRt-Beat Box 3A.aif
XRt-Beat Box 3B.aif
XRt-Beat Box 3C.aif
XRt-Bossa 1A.aif
XRt-Bossa 1B.aif
XRt-Bossa 1C.aif
XRt-Bossa 2A.aif
XRt-Bossa 2B.aif
XRt-Bossa 2C.aif
XRt-Bossa 3A.aif
XRt-Cha Cha 1A.aif
XRt-Cha Cha 1B.aif
XRt-Cha Cha 1C.aif
XRt-Cha Cha 2A.aif
XRt-Cha Cha 2B.aif
XRt-Cha Cha 2C.aif
XRt-Country A.aif
XRt-Country B.aif
XRt-Country C.aif
XRt-Dance 1A.aif
XRt-Dance 1B.aif
XRt-Dance 1C.aif
XRt-Dance 2A.aif
XRt-Dance 2B.aif
XRt-Dance 2C.aif
XRt-Dance 3A.aif
XRt-Dance 3B.aif
XRt-Dance 3C.aif
XRt-Dance 4A.aif
XRt-Dance 4B.aif
XRt-Dance 4C.aif
XRt-Dance 5A.aif
XRt-Dance 5B.aif
XRt-Dance 5C.aif
XRt-Disco 1A.aif
XRt-Disco 1B.aif
XRt-Disco 1C.aif
XRt-Disco 2A.aif
XRt-Disco 2B.aif
XRt-Disco 2C.aif
XRt-Disco 3A.aif
XRt-Disco 3B.aif
XRt-Disco 3C.aif
XRt-Disco 4A.aif
XRt-Disco 4B.aif
XRt-Disco 4C.aif
XRt-Disco 5A.aif
XRt-Disco 5B.aif
XRt-Disco 5C.aif
XRt-Electro 1A.aif
XRt-Electro 1B.aif
XRt-Electro 1C.aif
XRt-Electro 2A.aif
XRt-Electro 2B.aif
XRt-Electro 2C.aif
XRt-Electro 3A.aif
XRt-Electro 3B.aif
| XRt-Electro 3C.aif | XRt-Samba 2C.aif |
| XRt-Electro 4A.aif | XRt-Shuffle 1A.aif |
| XRt-Electro 4B.aif | XRt-Shuffle 1B.aif |
| XRt-Electro 4C.aif | XRt-Shuffle 2A.aif |
| XRt-Electro 5B.aif | XRt-Shuffle 2C.aif |
| XRt-Electro 5C.aif | XRt-Shuffle 3A.aif |
| XRt-Electro 5C.aif | XRt-Shuffle 3B.aif |
| XRt-Electro 5C.aif | XRt-Shuffle 3C.aif |
| XRt-Funk 1A.aif | XRt-Slow Rock 1A.aif |
| XRt-Funk 2B.aif | XRt-Slow Rock 1B.aif |
| XRt-Funk 2C.aif | XRt-Slow Rock 2A.aif |
| XRt-Funk 3A.aif | XRt-Swing A.aif |
| XRt-Funk 3B.aif | XRt-Swing B.aif |
| XRt-Funk 3C.aif | XRt-Swing C.aif |
| XRt-Funk 4A.aif | XRt-Tribal A.aif |
| XRt-Funk 4B.aif | XRt-Tribal B.aif |
| XRt-Funk 4C.aif | XRt-Tribal C.aif |
| XRt-Funk 5A.aif | XRt-Twist A.aif |
| XRt-Funk 5B.aif | XRt-Twist B.aif |
| XRt-Funk 5C.aif | XRt-Twist C.aif |
| XRt-Funk 6A.aif | XRt-Waltz A.aif |
| XRt-Funk 6B.aif | XRt-Waltz B.aif |
| XRt-Funk 6C.aif | XRt-Waltz C.aif |

**YDD Ten**

| YDDt-5Beat Bossa.aif | YDDt-5Beat Rock.aif |
| YDDt-5Beat Funk.aif | YDDt-7Beat Bossa.aif |
| YDDt-6Beat Rock.aif | YDDt-8Beat.aif |
| YDDt-9Beat aif | YDDt-12Beat Jazz.aif |
| YDDt-16 Beat.aif | YDDt-16Shuffle aif |
| YDDt-16Shuffle Disco.aif | YDDt-16Shuffle Funk.aif |
| YDDt-16Shuffle aif | YDDt-50's Rock 'n' Roll.aif |
| YDDt-3 Beat Jazz.aif | YDDt-Afro Dance.aif |
| YDDt-Afro Rock.aif | YDDt-Afro Rock.aif |
| YDDt-Baton aif | YDDt-Beguine.aif |
| YDDt-Big Band.aif | YDDt-Bolero.aif |
| YDDt-Boogie Woogie 1.aif | YDDt-Boogie Woogie 2.aif |
| YDDt-Boogie Woogie 1.aif | YDDt-Bossa Nova.aif |
| YDDt-Bossa Waltz.aif | YDDt-Calypso Rock.aif |
| YDDt-Calypso R&B.aif | YDDt-Calypso Shuffle.aif |
| YDDt-Calypso aif | YDDt-Cha-Cha-Cha.aif |
| YDDt-Cha-Cha-Cha.aif | YDDt-Computer 16.aif |
| YDDt-Computer Disco.aif | YDDt-Computer Funk.aif |
| YDDt-Computer Rock.aif | YDDt-Computer Swing.aif |
| YDDt-Conga 1.aif | YDDt-Conga 2.aif |
| YDDt-Country.aif | YDDt-Disco Mambo.aif |
| YDDt-Disco Shuffle.aif | YDDt-Disco Shuffle.aif |
| YDDt-Disco aif | YDDt-Disco aif |
| YDDt-Flamenco.aif | YDDt-Funk Waltz.aif |
| YDDt-Funk.aif | YDDt-Funky 12Beat.aif |
| YDDt-Habanera.aif | YDDt-Hard 16 Beat.aif |
| YDDt-Hard Funk.aif | YDDt-Hard Rock.aif |
| YDDt-Heavy Funk.aif | YDDt-Heavy Metal.aif |
| YDDt-Hula Dance.aif | YDDt-Indian Beat.aif |
| YDDt-Japanese Taiko.aif | YDDt-Jazz Samba 1.aif |
| YDDt-Jazz Samba 2.aif | YDDt-Jazz Waltz.aif |
| YDDt-Jingo.aif | YDDt-Latin Swing 1.aif |
| YDDt-Latin Swing 2.aif | YDDt-Light Rock.aif |
| YDDt-Mambo 1.aif | YDDt-Mambo 2.aif |
| YDDt-Mambo Fast.aif | YDDt-March.aif |
| YDDt-Merengue.aif | YDDt-Modern Jazz 1.aif |
| YDDt-Old 16 Beat.aif | YDDt-Old 16 Beat.aif |
| YDDt-Pop Rock 1.aif | YDDt-Pop Rock 2.aif |
| YDDt-Pop Rock 2.aif | YDDt-Reggae 1.aif |
| YDDt-Reggae 1.aif | YDDt-Reggae 2.aif |
| YDDt-Rhumba Fast.aif | YDDt-Rhumba.aif |
| YDDt-Rhumba.aif | YDDt-Rhythm&Blues.aif |
| YDDt-Rock a-Ballad.aif | YDDt-Rock Waltz.aif |
| YDDt-Rock Waltz.aif | YDDt-Rock Waltz.aif |
| YDDt-Rock Waltz.aif | YDDt-Samba Carnival.aif |
| YDDt-Samba Combo 1.aif | YDDt-Samba Combo 2.aif |
| YDDt-Samba Combo 2.aif | YDDt-Shuffle.aif |
| YDDt-Samba Combo 2.aif | YDDt-Slow Blues.aif |
| YDDt-Slow Rock 1.aif | YDDt-Slow Rock 2.aif |
| YDDt-Slow Rock 2.aif | YDDt-Soft 16 Beat.aif |
| YDDt-Soft Rock'n Roll.aif | YDDt-Son Afro.aif |
| YDDt-Swing 3Beat.aif | YDDt-Swing 7Beat.aif |
| YDDt-Swing Bossa.aif | YDDt-Swing Hi-Hat.aif |
| YDDt-Swing Reggae.aif | YDDt-Swing Rock.aif |

**APPENDIX A: SOUND AND PATTERN LIBRARY**

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APPENDIX A: SOUND AND PATTERN LIBRARY

YDtt-Swing.aif
YDtt-Tamborito.aif
YDtt-Tango.aif
YDtt-Turkish March.aif

**YQYt Ten**
YQYt-24 FU4 Buzz.aif
YQYt-25 FU4 Jammy.aif
YQYt-26 FU4 LA Pop.aif
YQYt-27 FU4 Slam.aif
YQYt-28 FU4 NY Pop.aif
YQYt-29 FU4 Kick A.aif
YQYt-30 FU4 Power.aif
YQYt-31 FU4 HiTec.aif
YQYt-32 FU8 LA Fun.aif
YQYt-33 FU4 Brass.aif
YQYt-34 EU4 Euro1.aif
YQYt-35 EU4 Euro2.aif
YQYt-36 EU4 Floor.aif
YQYt-37 EU4 EL Pop.aif
YQYt-38 EU4 EL Pop.aif
YQYt-39 EU2 Go2.aif
YQYt-40 FS4 Easy.aif
YQYt-41 FS4 SBeat.aif
YQYt-42 FS4 Carib.aif
YQYt-43 FS4 NY Fun.aif
YQYt-44 FS4 Strut.aif
YQYt-45 FS4 Funk.aif
YQYt-46 FS4 Hip.aif
YQYt-47 BA2 Dark.aif
YQYt-48 BA1 Slow1.aif
YQYt-49 BA1 Slow2.aif
YQYt-50 BA4 Soul2.aif
YQYt-51 BA4 Funk1.aif
YQYt-52 BA4 Funk2.aif
YQYt-53 BA4 NuAge.aif
YQYt-54 CR2 Lyin.aif
YQYt-55 CR4 Drops.aif
YQYt-56 CR4 Sals1.aif
YQYt-57 CR4 Sals2.aif
YQYt-58 CR4 Sals3.aif
YQYt-59 CR4 Salsa.aif
YQYt-60 CR4 Bosa1.aif
YQYt-61 CR4 Bosa2.aif
YQYt-62 ET4 Bari.aif
YQYt-63 SW4 Jaxx1.aif
YQYt-64 SW4 Jaxx2.aif
YQYt-65 SW2 B各省.aif
YQYt-66 SW8 Waltz.aif
YQYt-67 BB9 Drop1.aif
YQYt-68 BB9 Jamca.aif
YQYt-69 RP4 Brass.aif
YQYt-70 RP4 Cloth.aif
YQYt-71 RP4 Rime.aif
YQYt-72 RP2 Royal.aif
YQYt-73 HR2 Heavy.aif
YQYt-74 HR2 Metal.aif
YQYt-75 HR4 Prock.aif
YQYt-76 RR4 Fire.aif
YQYt-77 RR4 Zero.aif
YQYt-78 RR2 One.aif

**YQYt-79** RR2 Two.aif
YQYt-80 RR4 Three.aif
YQYt-81 RS2 Bgs1.aif
YQYt-82 RS2 Bgs2.aif
YQYt-83 RS2 Steal.aif
YQYt-84 RS2 Heavy.aif
YQYt-85 BL4 Jam1.aif
YQYt-86 BL2 Jam2.aif
YQYt-87 RR4 Brass.aif
YQYt-88 RR4 FGood.aif
YQYt-89 RB4 MCity.aif
YQYt-90 GB8 Spell.aif
YQYt-91 RB4 House.aif
YQYt-92 RB4 Kick A.aif
YQYt-93 CW4 Grass.aif
YQYt-94 BK1 One.aif
YQYt-95 BK1 Two.aif
YQYt-96 BK1 Three.aif
YQYt-97 BK1 Four.aif
YQYt-98 BK2 Five.aif
YQYt-99 BK2 Drums.aif

**1 CLASSIC**

**AceT1**
AceT1-BD.aif
AceT1-BD+HH+TOM2.aif
AceT1-BD+HHO.aif
AceT1-CLV.aif
AceT1-CWB.aif
AceT1-HH1.aif
AceT1-HH2.aif
AceT1-HHO.aif
AceT1-SD1.aif
AceT1-SD2.aif
AceT1-TOM1.aif
AceT1-TOM2.aif
AceT1-TOM3.aif
AceT1-TOM3+CLV.aif

**AceT6**
AceT6-BD+HHO.aif
AceT6-BD+RIM.aif
AceT6-BD+RIM+HHO.aif
AceT6-BD+SD.aif
AceT6-BD1.aif
AceT6-BD2.aif
AceT6-BD2+HH2.aif
AceT6-BD2+SD2.aif
AceT6-CLV.aif
AceT6-CLV+HH.aif
AceT6-HH1.aif
AceT6-HH2.aif
AceT6-HHO.aif

**Classic R-78**
cR78-BD.aif
cR78-Guiro Lng.aif
cR78-Guiro Sh1.aif
cR78-Guiro Sh2.aif
cR78-RIM.aif
cR78-SD1.aif
cR78-SD2.aif
cR78-TOM.aif

**Classic R-8000**
cR8K-BD-Acc.aif
cR8K-BD.aif
cR8K-Bgo.aif
cR8K-CC-Acc.aif
cR8K-CC.aif
cR8K-Cpa1Hi-Acc.aif
cR8K-Cpa1Hi.aif
cR8K-Cpa2Lo-Acc.aif
cR8K-Cpa2Lo.aif
cR8K-CLP-Acc.aif
cR8K-CLP.aif
cR8K-CLV.aif
cR8K-CWB-Acc.aif
cR8K-CWB.aif
cR8K-HHC-Acc.aif
cR8K-HHC.aif
cR8K-HHC0-Acc.aif
cR8K-HHC0.aif
cR8K-SD-Acc.aif
cR8K-SD.aif

**DR Tracks**
1 Bass Drum
DR1k-BD 01.aif
DR1k-BD 02.aif
DR1k-BD 03.aif
APPENDIX A: SOUND AND PATTERN LIBRARY

2 Snare Drum
DRtk-BD 01.aif
DRtk-BD 02.aif
DRtk-BD 03.aif
DRtk-BD 04.aif
DRtk-BD 05.aif
DRtk-BD 06.aif
DRtk-BD 07.aif
DRtk-BD 08.aif
DRtk-BD 09.aif
DRtk-BD 10.aif
DRtk-BD 11.aif
DRtk-BD 12.aif
DRtk-BD 13.aif
DRtk-BD 14.aif
DRtk-BD 15.aif
DRtk-BD 16.aif

3 Rimshot
DRtk-RIM 01.aif
DRtk-RIM 02.aif
DRtk-RIM 03.aif
DRtk-RIM 04.aif
DRtk-RIM 05.aif
DRtk-RIM 06.aif
DRtk-RIM 07.aif
DRtk-RIM 08.aif
DRtk-RIM 09.aif
DRtk-RIM 10.aif
DRtk-RIM 11.aif
DRtk-RIM 12.aif
DRtk-RIM 13.aif
DRtk-RIM 14.aif
DRtk-RIM 15.aif
DRtk-RIM 16.aif

4 Tom 1
DRtk-Tom1-01.aif
DRtk-Tom1-02.aif
DRtk-Tom1-03.aif
DRtk-Tom1-04.aif
DRtk-Tom1-05.aif
DRtk-Tom1-06.aif
DRtk-Tom1-07.aif
DRtk-Tom1-08.aif
DRtk-Tom1-09.aif
DRtk-Tom1-10.aif
DRtk-Tom1-11.aif

4 Tom 2
DRtk-Tom2-01.aif
DRtk-Tom2-02.aif
DRtk-Tom2-03.aif
DRtk-Tom2-04.aif
DRtk-Tom2-05.aif
DRtk-Tom2-06.aif
DRtk-Tom2-07.aif
DRtk-Tom2-08.aif
DRtk-Tom2-09.aif
DRtk-Tom2-10.aif
DRtk-Tom2-11.aif
DRtk-Tom2-12.aif
DRtk-Tom2-13.aif
DRtk-Tom2-14.aif
DRtk-Tom2-15.aif
DRtk-Tom2-16.aif

5 Closed Hi Hat
DRtk-HHC 01.aif
DRtk-HHC 02.aif
DRtk-HHC 03.aif
DRtk-HHC 04.aif
DRtk-HHC 05.aif
DRtk-HHC 06.aif
DRtk-HHC 07.aif
DRtk-HHC 08.aif
DRtk-HHC 09.aif
DRtk-HHC 10.aif
DRtk-HHC 11.aif
DRtk-HHC 12.aif
DRtk-HHC 13.aif
DRtk-HHC 14.aif
DRtk-HHC 15.aif
DRtk-HHC 16.aif

5 Open Hi Hat
DRtk-HHO 01.aif
DRtk-HHO 02.aif
DRtk-HHO 03.aif
DRtk-HHO 04.aif
DRtk-HHO 05.aif
DRtk-HHO 06.aif
DRtk-HHO 07.aif
DRtk-HHO 08.aif
DRtk-HHO 09.aif
DRtk-HHO 10.aif
DRtk-HHO 11.aif
DRtk-HHO 12.aif
DRtk-HHO 13.aif
DRtk-HHO 14.aif
DRtk-HHO 15.aif
DRtk-HHO 16.aif

6 Crash
DRtk-CC 01.aif
DRtk-CC 02.aif
DRtk-CC 03.aif
DRtk-CC 04.aif
DRtk-CC 05.aif
DRtk-CC 06.aif
DRtk-CC 07.aif
DRtk-CC 08.aif
DRtk-CC 09.aif
DRtk-CC 10.aif
DRtk-CC 11.aif
DRtk-CC 12.aif
DRtk-CC 13.aif
DRtk-CC 14.aif
DRtk-CC 15.aif
DRtk-CC 16.aif

6 Ride
DRtk-RI 01.aif
DRtk-RI 02.aif
DRtk-RI 03.aif
DRtk-RI 04.aif
DRtk-RI 05.aif
DRtk-RI 06.aif
DRtk-RI 07.aif
DRtk-RI 08.aif
DRtk-RI 09.aif
DRtk-RI 10.aif
DRtk-RI 11.aif
DRtk-RI 12.aif
DRtk-RI 13.aif
DRtk-RI 14.aif
DRtk-RI 15.aif
DRtk-RI 16.aif

7 Cabasa
DRtk-Cbs 01.aif
DRtk-Cbs 02.aif
DRtk-Cbs 03.aif
DRtk-Cbs 04.aif
DRtk-Cbs 05.aif
DRtk-Cbs 06.aif
DRtk-Cbs 07.aif
DRtk-Cbs 08.aif
DRtk-Cbs 09.aif
DRtk-Cbs 10.aif
DRtk-Cbs 11.aif
DRtk-Cbs 12.aif
DRtk-Cbs 13.aif
DRtk-Cbs 14.aif
DRtk-Cbs 15.aif
DRtk-Cbs 16.aif

7 Claps
DRtk-CLP 01.aif
DRtk-CLP 02.aif
DRtk-CLP 03.aif
DRtk-CLP 04.aif
DRtk-CLP 05.aif
DRtk-CLP 06.aif
DRtk-CLP 07.aif
DRtk-CLP 08.aif
DRtk-CLP 09.aif
DRtk-CLP 10.aif
<table>
<thead>
<tr>
<th>File Name</th>
<th>Description</th>
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<tr>
<td>DRtk-CLP 11.aif</td>
<td>Cowbell 1</td>
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APPENDIX A: SOUND AND PATTERN LIBRARY
### APPENDIX A: SOUND AND PATTERN LIBRARY

#### 8 Shakers
- HRsx-Agg-P1.aif
- HRsx-Agg-P2.aif
- HRsx-CWB1-P1.aif
- HRsx-CWB1-P2.aif
- HRsx-CWB1-P3.aif
- HRsx-CWB1-P4.aif
- HRsx-CWB1-P5.aif
- HRsx-CWB2-P1.aif
- HRsx-CWB2-P2.aif
- HRsx-CWB2-P3.aif
- HRsx-CWB2-P4.aif
- HRsx-CWB2-P5.aif
- HRsx-Tgl-P1.aif
- HRsx-Tgl-P2.aif
- HRsx-Tgl-P3.aif
- HRsx-Tgl-P4.aif
- HRsx-Tgl-P5.aif

#### 8 Snap
- HRsx-Snap-P1.aif
- HRsx-Snap-P2.aif
- HRsx-Snap-P3.aif
- HRsx-Snap-P4.aif
- HRsx-Snap-P5.aif

#### 8 Wood Percussions
- HRsx-CLV-P1.aif
- HRsx-CLV-P2.aif
- HRsx-CLV-P3.aif
- HRsx-CLV-P4.aif
- HRsx-CLV-P5.aif
- HRsx-Stk-P1.aif
- HRsx-Stk-P2.aif
- HRsx-Stk-P3.aif
- HRsx-Stk-P4.aif
- HRsx-Stk-P5.aif

#### 2 Snare Drum
- HRsx-90’s Gated SD-P1.aif
- HRsx-90’s Gated SD-P2.aif
- HRsx-90’s Gated SD-P3.aif
- HRsx-90’s Gated SD-P4.aif
- HRsx-90’s Gated SD-P5.aif
- HRsx-Aggressive SD-P1.aif
- HRsx-Aggressive SD-P2.aif
- HRsx-Aggressive SD-P3.aif
- HRsx-Aggressive SD-P4.aif
- HRsx-Aggressive SD-P5.aif

#### 3 Hand Clap
- HRsx-Gated CLP-P1.aif
- HRsx-Gated CLP-P2.aif
- HRsx-Gated CLP-P3.aif
- HRsx-Gated CLP-P4.aif
- HRsx-Gated CLP-P5.aif

#### 3 Rimshot - Side Stick
- HRsx-Gated SStk-P1.aif
- HRsx-Gated SStk-P2.aif
- HRsx-Gated SStk-P3.aif
- HRsx-Gated SStk-P4.aif
- HRsx-Gated SStk-P5.aif

#### 4 Tom
- HRsx-Aggressive TOM-P1.aif
- HRsx-Aggressive TOM-P2.aif
- HRsx-Aggressive TOM-P3.aif
- HRsx-Aggressive TOM-P4.aif
- HRsx-Aggressive TOM-P5.aif
- HRsx-Hi Power TOM-P1.aif
- HRsx-Hi Power TOM-P2.aif
- HRsx-Hi Power TOM-P3.aif
- HRsx-Hi Power TOM-P4.aif
- HRsx-Mid Power TOM-P1.aif
- HRsx-Mid Power TOM-P2.aif
- HRsx-Mid Power TOM-P3.aif
- HRsx-Mid Power TOM-P4.aif
- HRsx-Mid Power TOM-P5.aif

#### HR SixteenB

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<th>1 Bass Drum</th>
<th>HRsx-Big Foot-P1.aif</th>
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<td>HRsx-Monster BD-P1.aif</td>
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<td>HRsx-Rap BD-P5.aif</td>
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<td>HRsx-Tight BD-P1.aif</td>
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<td>HRsx-Tight BD-P3.aif</td>
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<td>HRsx-Tight BD-P4.aif</td>
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<td>HRsx-Tight BD-P5.aif</td>
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<td>HRsx-Tiled Room BD-P1.aif</td>
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<td>HRsx-Tiled Room BD-P2.aif</td>
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<td>HRsx-Tiled Room BD-P3.aif</td>
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<td>HRsx-Tiled Room BD-P5.aif</td>
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5 Hi-Hat
HRsxB-HHC-P1.aif
HRsxB-HHC-P2.aif
HRsxB-HHC-P3.aif
HRsxB-HHC-P4.aif
HRsxB-HHC-P5.aif
HRsxB-HHH-P1.aif
HRsxB-HHH-P2.aif
HRsxB-HHH-P3.aif
HRsxB-HHH-P4.aif
HRsxB-HHH-P5.aif
HRsxB-HHO-P1.aif
HRsxB-HHO-P2.aif
HRsxB-HHO-P3.aif
HRsxB-HHO-P4.aif
HRsxB-HHO-P5.aif
HRsxB-HHO-P1.aif
HRsxB-HHO-P2.aif
HRsxB-HHO-P3.aif
HRsxB-HHO-P4.aif
HRsxB-HHO-P5.aif
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HRsxB-HHO-P2.aif
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HRsxB-HHO-P4.aif
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HRsxB-HHO-P1.aif
HRsxB-HHO-P2.aif
HRsxB-HHO-P3.aif
HRsxB-HHO-P4.aif
HRsxB-HHO-P5.aif
HRsxB-HHO-P1.aif
HRsxB-HHO-P2.aif
HRsxB-HHO-P3.aif
HRsxB-HHO-P4.aif
HRsxB-HHO-P5.aif
6 Cymbals
HRsxB-CC-P1.aif
HRsxB-CC-P2.aif
HRsxB-CC-P3.aif
HRsxB-CC-P4.aif
HRsxB-CC-P5.aif
HRsxB-RI-P1.aif
HRsxB-RI-P2.aif
HRsxB-RI-P3.aif
HRsxB-RI-P4.aif
HRsxB-RI-P5.aif
7 Agogo
HRsxB-AggHi-P1.aif
HRsxB-AggHi-P2.aif
HRsxB-AggHi-P3.aif
HRsxB-AggHi-P4.aif
HRsxB-AggHi-P5.aif
7 Cabasa
HRsxB-Cbs-P1.aif
HRsxB-Cbs-P2.aif
HRsxB-Cbs-P3.aif
HRsxB-Cbs-P4.aif
HRsxB-Cbs-P5.aif
HRsxB-Fast Cbs-P1.aif
HRsxB-Fast Cbs-P2.aif
HRsxB-Fast Cbs-P3.aif
HRsxB-Fast Cbs-P4.aif
HRsxB-Fast Cbs-P5.aif
7 Conga - Bongo
HRsxB-Bgo Ambient-P1.aif
HRsxB-Bgo Ambient-P2.aif
HRsxB-Bgo Ambient-P3.aif
HRsxB-Bgo Ambient-P4.aif
HRsxB-Bgo Ambient-P5.aif
HRsxB-CgaOP-P1.aif
HRsxB-CgaOP-P2.aif
HRsxB-CgaOP-P3.aif
HRsxB-CgaOP-P4.aif
HRsxB-CgaOP-P5.aif
HRsxB-CgaSL-P1.aif
HRsxB-CgaSL-P2.aif
HRsxB-CgaSL-P3.aif
HRsxB-CgaSL-P4.aif
HRsxB-CgaSL-P5.aif
8 FX Percussions
HRsxB-Bottles-P1.aif
HRsxB-Bottles-P2.aif
HRsxB-Bottles-P3.aif
HRsxB-Bottles-P4.aif
HRsxB-Bottles-P5.aif
HRsxB-Glass Break-P1.aif
HRsxB-Glass Break-P2.aif
HRsxB-Glass Break-P3.aif
HRsxB-Glass Break-P4.aif
HRsxB-Jam Block-P1.aif
HRsxB-Jam Block-P2.aif
HRsxB-Jam Block-P3.aif
HRsxB-Jam Block-P4.aif
HRsxB-Jam Block-P5.aif
HRsxB-Jam Block-P6.aif
HRsxB-Jam Block-P7.aif
HRsxB-Jam Block-P8.aif
HRsxB-Jam Block-P9.aif
HRsxB-Pipe-P1.aif
HRsxB-Pipe-P2.aif
HRsxB-Pipe-P3.aif
HRsxB-Pipe-P4.aif
HRsxB-Pipe-P5.aif
HRsxB-Scratch-P1.aif
HRsxB-Scratch-P2.aif
HRsxB-Scratch-P3.aif
HRsxB-Scratch-P4.aif
HRsxB-Scratch-P5.aif
HRsxB-Synth Block-P1.aif
HRsxB-Synth Block-P2.aif
HRsxB-Synth Block-P3.aif
HRsxB-Synth Block-P4.aif
HRsxB-Synth Block-P5.aif
HRsxB-Torque Wrench-P1.aif
HRsxB-Torque Wrench-P2.aif
HRsxB-Torque Wrench-P3.aif
HRsxB-Torque Wrench-P4.aif
HRsxB-Torque Wrench-P5.aif
HRsxB-Trash Can-P1.aif
HRsxB-Trash Can-P2.aif
HRsxB-Trash Can-P3.aif
HRsxB-Trash Can-P4.aif
HRsxB-Trash Can-P5.aif
8 Voices
HRsxB-Ambient Puh-P1.aif
HRsxB-Ambient Puh-P2.aif
HRsxB-Ambient Puh-P3.aif
HRsxB-Ambient Puh-P4.aif
HRsxB-Ambient Puh-P5.aif
HRsxB-Lip Pop-P1.aif
HRsxB-Lip Pop-P2.aif
HRsxB-Lip Pop-P3.aif
HRsxB-Lip Pop-P4.aif
HRsxB-Lip Pop-P5.aif
K-DDM2 Hundred
KDDM2h-AggHi.aif
KDDM2h-AggLo.aif
KDDM2h-Cbs.aif
KDDM2h-CgaHi.aif
KDDM2h-CgaLo.aif
KDDM2h-CWB.aif
KDDM2h-Tamb.aif
KDDM2h-Timb.aif
KDDM2h-Wbk.aif
K-DDM Hundred
KDDMh-BD.aif
KDDMh-CC.aif
KDDMh-CLP.aif
KDDMh-HHC.aif
KDDMh-HHO.aif
KDDMh-HiTOM.aif
KDDMh-LoTOM.aif
KDDMh-RIM.aif
KDDMh-SD.aif
L Drum
LDrum-BD1.aif
LDrum-BD2.aif
LDrum-CC.aif
LDrum-Cga P1.aif
LDrum-Cga P2.aif
LDrum-Cga P3.aif
LDrum-Cga P4.aif
LDrum-Cga P5.aif
LDrum-Cga P6.aif
LDrum-Cga P7.aif
LDrum-CLP.aif
LDrum-CWB.aif
LDrum-HHC D1.aif
LDrum-HHC D2.aif
LDrum-HHC D3.aif
LDrum-HHC D4.aif
LDrum-HHC D5.aif
LDrum-HHC D6.aif
LDrum-HHC D7.aif
LDrum-HHO.aif
LDrum-RI.aif
LDrum-RIM P1.aif
LDrum-RIM P2.aif
LDrum-RIM P3.aif
LDrum-RIM P4.aif
APPENDIX A: SOUND AND PATTERN LIBRARY

<table>
<thead>
<tr>
<th>Pattern</th>
<th>File Names</th>
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<td><strong>5 Crash Cymbal 1</strong></td>
<td>RHnd-CC1 P01.aif, RHnd-CC1 P02.aif, RHnd-CC1 P03.aif, RHnd-CC1 P04.aif, RHnd-CC1 P05.aif, RHnd-CC1 P06.aif, RHnd-CC1 P07.aif, RHnd-CC1 P08.aif, RHnd-CC1 P09.aif, RHnd-CC1 P10.aif, RHnd-CC1 P11.aif, RHnd-CC1 P12.aif, RHnd-CC1 P13.aif, RHnd-CC1 P14.aif, RHnd-CC1 P15.aif, RHnd-CC1 P16.aif</td>
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<td><strong>5 Ride Cymbal 1</strong></td>
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</table>
APPENDIX A: SOUND AND PATTERN LIBRARY

**7 Agogo**
- RHnd-Agg P01.aif
- RHnd-Agg P02.aif
- RHnd-Agg P03.aif
- RHnd-Agg P04.aif
- RHnd-Agg P05.aif
- RHnd-Agg P06.aif
- RHnd-Agg P07.aif
- RHnd-Agg P08.aif
- RHnd-Agg P09.aif
- RHnd-Agg P10.aif
- RHnd-Agg P11.aif
- RHnd-Agg P12.aif
- RHnd-Agg P13.aif
- RHnd-Agg P14.aif
- RHnd-Agg P15.aif
- RHnd-Agg P16.aif

**7 Conga**
- RHnd-Cga P01.aif
- RHnd-Cga P02.aif
- RHnd-Cga P03.aif
- RHnd-Cga P04.aif
- RHnd-Cga P05.aif
- RHnd-Cga P06.aif
- RHnd-Cga P07.aif
- RHnd-Cga P08.aif
- RHnd-Cga P09.aif
- RHnd-Cga P10.aif
- RHnd-Cga P11.aif
- RHnd-Cga P12.aif
- RHnd-Cga P13.aif
- RHnd-Cga P14.aif
- RHnd-Cga P15.aif
- RHnd-Cga P16.aif

**7 Tambourine**
- RHnd-Tamb P01.aif
- RHnd-Tamb P02.aif
- RHnd-Tamb P03.aif
- RHnd-Tamb P04.aif
- RHnd-Tamb P05.aif
- RHnd-Tamb P06.aif
- RHnd-Tamb P07.aif
- RHnd-Tamb P08.aif
- RHnd-Tamb P09.aif
- RHnd-Tamb P10.aif
- RHnd-Tamb P11.aif
- RHnd-Tamb P12.aif
- RHnd-Tamb P13.aif
- RHnd-Tamb P14.aif
- RHnd-Tamb P15.aif
- RHnd-Tamb P16.aif

**7 Timbale**
- RHnd-Timb P01.aif
- RHnd-Timb P02.aif
- RHnd-Timb P03.aif
- RHnd-Timb P04.aif
- RHnd-Timb P05.aif
- RHnd-Timb P06.aif
- RHnd-Timb P07.aif
- RHnd-Timb P08.aif
- RHnd-Timb P09.aif
- RHnd-Timb P10.aif
- RHnd-Timb P11.aif
- RHnd-Timb P12.aif
- RHnd-Timb P13.aif
- RHnd-Timb P14.aif
- RHnd-Timb P15.aif
- RHnd-Timb P16.aif

**RZ One**
- RZ1-BD.aif
- RZ1-CC.aif
- RZ1-CLP.aif
- RZ1-CWB.aif
- RZ1-HHC.aif
- RZ1-HHO.aif
- RZ1-RI.aif
- RZ1-RIM.aif
- RZ1-SD.aif
- RZ1-Smpl BD.aif
- RZ1-Smpl CLP.aif
- RZ1-Smpl HH.aif
- RZ1-Smpl SD.aif
- RZ1-TOM1.aif
- RZ1-TOM2.aif
- RZ1-TOM3.aif

**SMS 400**

**3 Cycle Toms**
- TOM1
  - S400-TOM1-1.aif
  - S400-TOM1-2.aif
  - S400-TOM1-3.aif
  - S400-TOM1-4.aif
  - S400-TOM1-5.aif
  - S400-TOM1-6.aif
  - S400-TOM1-7.aif
  - S400-TOM1-8.aif
- TOM2
  - S400-TOM2-1.aif
  - S400-TOM2-2.aif
  - S400-TOM2-3.aif
  - S400-TOM2-4.aif
  - S400-TOM2-5.aif
  - S400-TOM2-6.aif
  - S400-TOM2-7.aif
  - S400-TOM2-8.aif
- TOM3
  - S400-TOM3-1.aif
  - S400-TOM3-2.aif
  - S400-TOM3-3.aif
  - S400-TOM3-4.aif
  - S400-TOM3-5.aif
  - S400-TOM3-6.aif
  - S400-TOM3-7.aif
  - S400-TOM3-8.aif

**3 Toms**
- S400-CusTOM1.aif
- S400-CusTOM2.aif
- S400-CusTOM3.aif
- S400-CusTOM4.aif

**4 Hi-Hat**
- S400-HH1.aif
- S400-HH2.aif
- S400-HH3.aif
- S400-HH4.aif
- S400-HH5.aif
- S400-HH5.aif

**5 Crash Cymbal**
- S400-CC1.aif
- S400-CC2.aif

**6 FX**
- S400-FX1.aif
- S400-FX2.aif
- S400-FX3.aif
- S400-FX4.aif
- S400-FX5.aif
- S400-FX6.aif

**Standard Kit**
- S400-Std TOM1.aif
- S400-Std TOM2.aif
- S400-Std TOM3.aif
- S400-Std TOM4.aif

**SMS Clap**
- SCp-BC-CP0-CD0.aif
- SCp-BC-CP0-CD1.aif

**1 Bass Drum**
- S400-BD01.aif
- S400-BD02.aif
- S400-BD03.aif
- S400-BD04.aif
- S400-BD05.aif
- S400-BD06.aif
- S400-BD07.aif
- S400-BD08.aif
- S400-BD09.aif
- S400-BD10.aif
- S400-BD11.aif
- S400-BD12.aif

**2 Snare Drum**
- S400-SD1.aif
- S400-SD2.aif
- S400-SD3.aif
- S400-SD4.aif
- S400-SD5.aif
- S400-SD6.aif
- S400-SD7.aif
- S400-SD8.aif

**3 Toms**
- S400-CusTOM1.aif
- S400-CusTOM2.aif
- S400-CusTOM3.aif
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SCp-BM-NP5-CP1-CD2.aif
SCp-BM-NP5-CP1-CD3FX.aif
SCp-BM-NP5-CP2-CD0.aif
SCp-BM-NP5-CP2-CD1.aif
SCp-BM-NP5-CP2-CD2.aif
SCp-BM-NP5-CP2-CD3FX.aif
SCp-BM-NP5-CP3-CD0.aif
SCp-BM-NP5-CP3-CD1.aif
SCp-BM-NP5-CP3-CD2.aif
SCp-BM-NP5-CP3-CD3FX.aif
SCp-BM-NP5-CP4-CD0.aif
SCp-BM-NP5-CP4-CD1.aif
SCp-BM-NP5-CP4-CD2.aif
SCp-BM-NP5-CP4-CD3FX.aif
SCp-BM-NP5-CP5-CD0.aif
SCp-BM-NP5-CP5-CD1.aif
SCp-BM-NP5-CP5-CD2.aif
SCp-BM-NP5-CP5-CD3FX.aif
SCp-BM-NP5-CP6-CD0.aif
SCp-BM-NP5-CP6-CD1.aif
SCp-BM-NP5-CP6-CD2.aif
SCp-BM-NP5-CP6-CD3FX.aif
Noise Pitch 6
SCp-BM-NP6-CP0-CD0.aif
SCp-BM-NP6-CP0-CD1.aif
SCp-BM-NP6-CP0-CD2.aif
SCp-BM-NP6-CP0-CD3FX.aif
SCp-BM-NP6-CP1-CD0.aif
SCp-BM-NP6-CP1-CD1.aif
SCp-BM-NP6-CP1-CD2.aif
SCp-BM-NP6-CP1-CD3FX.aif
SCp-BM-NP6-CP2-CD0.aif
SCp-BM-NP6-CP2-CD1.aif
SCp-BM-NP6-CP2-CD2.aif
SCp-BM-NP6-CP2-CD3FX.aif
SCp-BM-NP6-CP3-CD0.aif
SCp-BM-NP6-CP3-CD1.aif
SCp-BM-NP6-CP3-CD2.aif
SCp-BM-NP6-CP3-CD3FX.aif
SCp-BM-NP6-CP4-CD0.aif
SCp-BM-NP6-CP4-CD1.aif
SCp-BM-NP6-CP4-CD2.aif
SCp-BM-NP6-CP4-CD3FX.aif
SCp-BM-NP6-CP5-CD0.aif
SCp-BM-NP6-CP5-CD1.aif
SCp-BM-NP6-CP5-CD2.aif
SCp-BM-NP6-CP5-CD3FX.aif
SCp-BM-NP6-CP6-CD0.aif
SCp-BM-NP6-CP6-CD1.aif
SCp-BM-NP6-CP6-CD2.aif
SCp-BM-NP6-CP6-CD3FX.aif
SCp-BM-NP6-CP6-CD4.aif
SCp-BM-NP6-CP6-CD5.aif
SCp-BM-NP6-CP6-CD6.aif
SCp-BM-NP6-CP6-CD7.aif
SCp-BM-NP6-CP6-CD8.aif
SCp-BM-NP6-CP6-CD9.aif
SCp-BM-NP6-CP6-CD10.aif
SCp-BM-NP6-CP6-CD11.aif
Balance Noise
SCp-NP0.aif
SCp-NP1.aif
SCp-NP2.aif
SCp-NP3.aif
SCp-NP4.aif
SCp-NP5.aif
SCp-NP6.aif
Humanizer
H1
SCp-H1-1.aif
SCp-H1-2.aif
SCp-H1-3.aif
SCp-H1-4.aif
SCp-H1-5.aif
SCp-H1-6.aif
SCp-H1-7.aif
H2
SCp-H2-1.aif
SCp-H2-2.aif
SCp-H2-3.aif
SCp-H2-4.aif
SCp-H2-5.aif
SCp-H2-6.aif
SCp-H2-7.aif
H3
SCp-H3-1.aif
SCp-H3-2.aif
SCp-H3-3.aif
SCp-H3-4.aif
SCp-H3-5.aif
SCp-H3-6.aif
SCp-H3-7.aif
H4
SCp-H4-1.aif
SCp-H4-2.aif
SCp-H4-3.aif
SCp-H4-4.aif
SCp-H4-5.aif
SCp-H4-6.aif
SCp-H4-7.aif
H5
SCp-H5-1.aif
SCp-H5-2.aif
SCp-H5-3.aif
SCp-H5-4.aif
SCp-H5-5.aif
SCp-H5-6.aif
SCp-H5-7.aif
H6
SCp-H6-1.aif
SCp-H6-2.aif
SCp-H6-3.aif
SCp-H6-4.aif
SCp-H6-5.aif
SCp-H6-6.aif
SCp-H6-7.aif
The 6o6
T6o6-BD-Acc.aif
T6o6-BD.aif
T6o6-CC-Acc.aif
T6o6-CC.aif
T6o6-HHC-Acc.aif
T6o6-HHC.aif
T6o6-HHO-Acc.aif
T6o6-HHO.aif
T6o6-HiTOM-Acc.aif
T6o6-HiTOM.aif
T6o6-LeTOM-Acc.aif
T6o6-LeTOM.aif
T6o6-SD-Acc.aif
T6o6-SD.aif
The 7o7
T7o7-BD1.aif
T7o7-BD2.aif
T7o7-CC.aif
T7o7-CLP.aif
T7o7-CWB.aif
T7o7-HHC1.aif
T7o7-HHC2.aif
T7o7-HHO.aif
T7o7-RL.aif
T7o7-RIM.aif
T7o7-SD1.aif
T7o7-SD2.aif
T7o7-Tamb.aif
T7o7-TOM1.aif
T7o7-TOM2.aif
T7o7-TOM3.aif
The 8o8
1 Bass Drum
T8o8-BD-T01
T8o8-BD-T02
T8o8-BD-T03
APPENDIX A: SOUND AND PATTERN LIBRARY

3 Rimshot
T8o8-SD-T07-D04.aif
T8o8-SD-T07-D05.aif
T8o8-SD-T07-D06.aif
T8o8-SD-T07-D07.aif
T8o8-SD-T07-D08.aif
T8o8-SD-T07-D09.aif
T8o8-SD-T07-D10.aif
T8o8-SD-T07-D11.aif

T8o8-SD-T08
T8o8-SD-T08-D01.aif
T8o8-SD-T08-D02.aif
T8o8-SD-T08-D03.aif
T8o8-SD-T08-D04.aif
T8o8-SD-T08-D05.aif
T8o8-SD-T08-D06.aif
T8o8-SD-T08-D07.aif
T8o8-SD-T08-D08.aif
T8o8-SD-T08-D09.aif
T8o8-SD-T08-D10.aif
T8o8-SD-T08-D11.aif

T8o8-SD-T09
T8o8-SD-T09-D01.aif
T8o8-SD-T09-D02.aif
T8o8-SD-T09-D03.aif
T8o8-SD-T09-D04.aif
T8o8-SD-T09-D05.aif
T8o8-SD-T09-D06.aif
T8o8-SD-T09-D07.aif
T8o8-SD-T09-D08.aif
T8o8-SD-T09-D09.aif
T8o8-SD-T09-D10.aif
T8o8-SD-T09-D11.aif

T8o8-SD-T10
T8o8-SD-T10-D01.aif
T8o8-SD-T10-D02.aif
T8o8-SD-T10-D03.aif
T8o8-SD-T10-D04.aif
T8o8-SD-T10-D05.aif
T8o8-SD-T10-D06.aif
T8o8-SD-T10-D07.aif
T8o8-SD-T10-D08.aif
T8o8-SD-T10-D09.aif
T8o8-SD-T10-D10.aif
T8o8-SD-T10-D11.aif

T8o8-SD-T11
T8o8-SD-T11-D01.aif
T8o8-SD-T11-D02.aif
T8o8-SD-T11-D03.aif
T8o8-SD-T11-D04.aif
T8o8-SD-T11-D05.aif
T8o8-SD-T11-D06.aif
T8o8-SD-T11-D07.aif
T8o8-SD-T11-D08.aif
T8o8-SD-T11-D09.aif
T8o8-SD-T11-D10.aif
T8o8-SD-T11-D11.aif

3 Hand Clap
T8o8-CLP.aif

4 Tom (Hi)
T8o8-HITOM-T01.aif
T8o8-HITOM-T02.aif
T8o8-HITOM-T03.aif
T8o8-HITOM-T04.aif
T8o8-HITOM-T05.aif
T8o8-HITOM-T06.aif
T8o8-HITOM-T07.aif
T8o8-HITOM-T08.aif
T8o8-HITOM-T09.aif
T8o8-HITOM-T10.aif
T8o8-HITOM-T11.aif

4 Tom (Low)
T8o8-LoTOM-T01.aif
T8o8-LoTOM-T02.aif
T8o8-LoTOM-T03.aif
T8o8-LoTOM-T04.aif
T8o8-LoTOM-T05.aif
T8o8-LoTOM-T06.aif
T8o8-LoTOM-T07.aif
T8o8-LoTOM-T08.aif
T8o8-LoTOM-T09.aif
T8o8-LoTOM-T10.aif
T8o8-LoTOM-T11.aif

4 Tom (Mid)
T8o8-MITOM-T01.aif
T8o8-MITOM-T02.aif
T8o8-MITOM-T03.aif
T8o8-MITOM-T04.aif
T8o8-MITOM-T05.aif
T8o8-MITOM-T06.aif
T8o8-MITOM-T07.aif
T8o8-MITOM-T08.aif
T8o8-MITOM-T09.aif
T8o8-MITOM-T10.aif
T8o8-MITOM-T11.aif

5 Hi-Hat (Closed)
T8o8-HHC.aif

5 Hi-Hat (Open)
T8o8-HHO-D01.aif
T8o8-HHO-D02.aif
T8o8-HHO-D03.aif
T8o8-HHO-D04.aif
T8o8-HHO-D05.aif
T8o8-HHO-D06.aif
T8o8-HHO-D07.aif
T8o8-HHO-D08.aif
T8o8-HHO-D09.aif
T8o8-HHO-D10.aif
T8o8-HHO-D11.aif

6 Crash Cymbal
T8o8-CC-T01
T8o8-CC-T01-D01.aif
T8o8-CC-T01-D02.aif
T8o8-CC-T01-D03.aif
T8o8-CC-T01-D04.aif
T8o8-CC-T01-D05.aif

T8o8-CC-T01-D06.aif
T8o8-CC-T01-D07.aif
T8o8-CC-T01-D08.aif
T8o8-CC-T01-D09.aif
T8o8-CC-T01-D10.aif
T8o8-CC-T01-D11.aif

T8o8-CC-T02
T8o8-CC-T02-D01.aif
T8o8-CC-T02-D02.aif
T8o8-CC-T02-D03.aif
T8o8-CC-T02-D04.aif
T8o8-CC-T02-D05.aif
T8o8-CC-T02-D06.aif
T8o8-CC-T02-D07.aif
T8o8-CC-T02-D08.aif
T8o8-CC-T02-D09.aif
T8o8-CC-T02-D10.aif
T8o8-CC-T02-D11.aif

T8o8-CC-T03
T8o8-CC-T03-D01.aif
T8o8-CC-T03-D02.aif
T8o8-CC-T03-D03.aif
T8o8-CC-T03-D04.aif
T8o8-CC-T03-D05.aif
T8o8-CC-T03-D06.aif
T8o8-CC-T03-D07.aif
T8o8-CC-T03-D08.aif
T8o8-CC-T03-D09.aif
T8o8-CC-T03-D10.aif
T8o8-CC-T03-D11.aif

T8o8-CC-T04
T8o8-CC-T04-D01.aif
T8o8-CC-T04-D02.aif
T8o8-CC-T04-D03.aif
T8o8-CC-T04-D04.aif
T8o8-CC-T04-D05.aif
T8o8-CC-T04-D06.aif
T8o8-CC-T04-D07.aif
T8o8-CC-T04-D08.aif
T8o8-CC-T04-D09.aif
T8o8-CC-T04-D10.aif
T8o8-CC-T04-D11.aif

T8o8-CC-T05
T8o8-CC-T05-D01.aif
T8o8-CC-T05-D02.aif
T8o8-CC-T05-D03.aif
T8o8-CC-T05-D04.aif
T8o8-CC-T05-D05.aif
T8o8-CC-T05-D06.aif
T8o8-CC-T05-D07.aif
T8o8-CC-T05-D08.aif
T8o8-CC-T05-D09.aif
T8o8-CC-T05-D10.aif
T8o8-CC-T05-D11.aif

T8o8-CC-T06
T8o8-CC-T06-D01.aif
T8o8-CC-T06-D02.aif
T8o8-CC-T06-D03.aif
T8o8-CC-T06-D04.aif
APPENDIX A: SOUND AND PATTERN LIBRARY

T8o8-CC-T06-D05.aif
T8o8-CC-T06-D06.aif
T8o8-CC-T06-D07.aif
T8o8-CC-T06-D08.aif
T8o8-CC-T06-D09.aif
T8o8-CC-T06-D10.aif
T8o8-CC-T06-D11.aif
T8o8-CC-T07
T8o8-CC-T07-D01.aif
T8o8-CC-T07-D02.aif
T8o8-CC-T07-D03.aif
T8o8-CC-T07-D04.aif
T8o8-CC-T07-D05.aif
T8o8-CC-T07-D06.aif
T8o8-CC-T07-D07.aif
T8o8-CC-T07-D08.aif
T8o8-CC-T07-D09.aif
T8o8-CC-T07-D10.aif
T8o8-CC-T07-D11.aif

T8o8-CC-T08
T8o8-CC-T08-D01.aif
T8o8-CC-T08-D02.aif
T8o8-CC-T08-D03.aif
T8o8-CC-T08-D04.aif
T8o8-CC-T08-D05.aif
T8o8-CC-T08-D06.aif
T8o8-CC-T08-D07.aif
T8o8-CC-T08-D08.aif
T8o8-CC-T08-D09.aif
T8o8-CC-T08-D10.aif
T8o8-CC-T08-D11.aif

T8o8-CC-T09
T8o8-CC-T09-D01.aif
T8o8-CC-T09-D02.aif
T8o8-CC-T09-D03.aif
T8o8-CC-T09-D04.aif
T8o8-CC-T09-D05.aif
T8o8-CC-T09-D06.aif
T8o8-CC-T09-D07.aif
T8o8-CC-T09-D08.aif
T8o8-CC-T09-D09.aif
T8o8-CC-T09-D10.aif
T8o8-CC-T09-D11.aif

T8o8-CC-T10
T8o8-CC-T10-D01.aif
T8o8-CC-T10-D02.aif
T8o8-CC-T10-D03.aif
T8o8-CC-T10-D04.aif
T8o8-CC-T10-D05.aif
T8o8-CC-T10-D06.aif
T8o8-CC-T10-D07.aif
T8o8-CC-T10-D08.aif
T8o8-CC-T10-D09.aif
T8o8-CC-T10-D10.aif
T8o8-CC-T10-D11.aif

T8o8-CC-T11
T8o8-CC-T11-D01.aif
T8o8-CC-T11-D02.aif
T8o8-CC-T11-D03.aif
T8o8-CC-T11-D04.aif
T8o8-CC-T11-D05.aif
T8o8-CC-T11-D06.aif
T8o8-CC-T11-D07.aif
T8o8-CC-T11-D08.aif
T8o8-CC-T11-D09.aif
T8o8-CC-T11-D10.aif
T8o8-CC-T11-D11.aif

7 Conga (Hi)
T8o8-CgaHi-T01.aif
T8o8-CgaHi-T02.aif
T8o8-CgaHi-T03.aif
T8o8-CgaHi-T04.aif
T8o8-CgaHi-T05.aif
T8o8-CgaHi-T06.aif
T8o8-CgaHi-T07.aif
T8o8-CgaHi-T08.aif
T8o8-CgaHi-T09.aif
T8o8-CgaHi-T10.aif
T8o8-CgaHi-T11.aif

7 Conga (Low)
T8o8-CgaLo-T01.aif
T8o8-CgaLo-T02.aif
T8o8-CgaLo-T03.aif
T8o8-CgaLo-T04.aif
T8o8-CgaLo-T05.aif
T8o8-CgaLo-T06.aif
T8o8-CgaLo-T07.aif
T8o8-CgaLo-T08.aif
T8o8-CgaLo-T09.aif
T8o8-CgaLo-T10.aif
T8o8-CgaLo-T11.aif

7 Conga (Mid)
T8o8-CgaMi-T01.aif
T8o8-CgaMi-T02.aif
T8o8-CgaMi-T03.aif
T8o8-CgaMi-T04.aif
T8o8-CgaMi-T05.aif
T8o8-CgaMi-T06.aif
T8o8-CgaMi-T07.aif
T8o8-CgaMi-T08.aif
T8o8-CgaMi-T09.aif
T8o8-CgaMi-T10.aif
T8o8-CgaMi-T11.aif

8 Claves
T8o8-CLV.aif

8 Cowbell
T8o8-CWB.aif

8 Maracas
T8o8-Mar.aif

The 909
1 Bass Drum 1
Decay 1
Attack 1
T9o9-BD1 D1 A1 T1.aif
T9o9-BD1 D1 A1 T2.aif
T9o9-BD1 D1 A1 T3.aif
T9o9-BD1 D1 A1 T4.aif
T9o9-BD1 D1 A1 T5.aif
T9o9-BD1 D1 A1 T6.aif

Attack 2
T9o9-BD1 D1 A2 T1.aif
T9o9-BD1 D1 A2 T2.aif
T9o9-BD1 D1 A2 T3.aif
T9o9-BD1 D1 A2 T4.aif
T9o9-BD1 D1 A2 T5.aif
T9o9-BD1 D1 A2 T6.aif

Attack 3
T9o9-BD1 D1 A3 T1.aif
T9o9-BD1 D1 A3 T2.aif
T9o9-BD1 D1 A3 T3.aif
T9o9-BD1 D1 A3 T4.aif
T9o9-BD1 D1 A3 T5.aif
T9o9-BD1 D1 A3 T6.aif

Attack 4
T9o9-BD1 D1 A4 T1.aif
T9o9-BD1 D1 A4 T2.aif
T9o9-BD1 D1 A4 T3.aif
T9o9-BD1 D1 A4 T4.aif
T9o9-BD1 D1 A4 T5.aif
T9o9-BD1 D1 A4 T6.aif

Attack 5
T9o9-BD1 D1 A5 T1.aif
T9o9-BD1 D1 A5 T2.aif
T9o9-BD1 D1 A5 T3.aif
T9o9-BD1 D1 A5 T4.aif
T9o9-BD1 D1 A5 T5.aif
T9o9-BD1 D1 A5 T6.aif

Attack 6
T9o9-BD1 D1 A6 T1.aif
T9o9-BD1 D1 A6 T2.aif
T9o9-BD1 D1 A6 T3.aif
T9o9-BD1 D1 A6 T4.aif
T9o9-BD1 D1 A6 T5.aif
T9o9-BD1 D1 A6 T6.aif

Decay 2
Attack 1
T9o9-BD1 D2 A1 T1.aif
T9o9-BD1 D2 A1 T2.aif
T9o9-BD1 D2 A1 T3.aif
T9o9-BD1 D2 A1 T4.aif
T9o9-BD1 D2 A1 T5.aif
T9o9-BD1 D2 A1 T6.aif

Attack 2
T9o9-BD1 D2 A2 T1.aif
T9o9-BD1 D2 A2 T2.aif
T9o9-BD1 D2 A2 T3.aif
T9o9-BD1 D2 A2 T4.aif
T9o9-BD1 D2 A2 T5.aif
T9o9-BD1 D2 A2 T6.aif

Attack 3
T9o9-BD1 D2 A3 T1.aif
T9o9-BD1 D2 A3 T2.aif
T9o9-BD1 D2 A3 T3.aif
T9o9-BD1 D2 A3 T4.aif
T9o9-BD1 D2 A3 T5.aif
### APPENDIX A: SOUND AND PATTERN LIBRARY

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APPENDIX A: SOUND AND PATTERN LIBRARY
APPENDIX A: SOUND AND PATTERN LIBRARY
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APPENDIX A: SOUND AND PATTERN LIBRARY

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T9o9-SD2 S4 Tn5 T5.aif
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Tone 6
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T9o9-SD2 S4 Tn6 T2.aif
T9o9-SD2 S4 Tn6 T3.aif
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3 Hand Clap
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3 Rimshot
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4 Tom (Hi)

HI TOM 1
Decay 1
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T9o9-HITOM1 D1 T4.aif
T9o9-HITOM1 D1 T5.aif
T9o9-HITOM1 D1 T6.aif

Decay 2
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T9o9-HITOM1 D2 T3.aif
T9o9-HITOM1 D2 T4.aif
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## APPENDIX A: SOUND AND PATTERN LIBRARY

### Concert Mate
- CMate-BD.aif
- CMate-BD+CC.aif
- CMate-BD+HH.aif
- CMate-BD+HH+CLV.aif
- CMate-CC.aif
- CMate-HH.aif
- CMate-SD.aif

### Drumaker
- DrMkr-BD.aif
- DrMkr-CLV.aif
- DrMkr-CWB.aif
- DrMkr-HH1.aif
- DrMkr-HH2.aif
- DrMkr-HHO.aif
- DrMkr-RIM.aif
- DrMkr-SD.aif
- DrMkr-TOM1.aif
- DrMkr-TOM2.aif
- DrMkr-TOM3.aif

### ETI Drum Synth
- ETIDrS-BD1.aif
- ETIDrS-BD2.aif
- ETIDrS-BD3.aif
- ETIDrS-BD4.aif
- ETIDrS-BD5.aif
- ETIDrS-BD6.aif
- ETIDrS-BD7.aif
- ETIDrS-BD8.aif
- ETIDrS-FX.aif
- ETIDrS-HH 1.aif
- ETIDrS-HH 2.aif
- ETIDrS-HH 3.aif
- ETIDrS-HH 4.aif
- ETIDrS-HH 5.aif
- ETIDrS-HH 6.aif
- ETIDrS-HH 7.aif
- ETIDrS-HH 8.aif
- ETIDrS-TOM1.aif
- ETIDrS-TOM2.aif
- ETIDrS-TOM3.aif
- ETIDrS-TOM4.aif
- ETIDrS-TOM5.aif
- ETIDrS-TOM6.aif
- ETIDrS-TOM7.aif
- ETIDrS-TOM8.aif

### KPR Five 2
- KPR52-BD.aif
- KPR52-CLV.aif
- KPR52-CWB.aif
- KPR52-HH1.aif
- KPR52-HH2.aif
- KPR52-HHO.aif
- KPR52-RI.aif
- KPR52-RIM.aif
- KPR52-SD.aif
- KPR52-TOM1.aif
- KPR52-TOM2.aif

### KPR Seven 2
- KPR72-BD-Acc.aif
- KPR72-CC1-Acc.aif
- KPR72-CC2-Acc.aif
- KPR72-C3-aiff
- KPR72-C3.mf
- KPR72-C3.wav
- KPR72-C3.wav
- KPR72-CLP1-Acc.aif
- KPR72-CLP2-Acc.aif
- KPR72-HHC-Acc.aif
- KPR72-HHC.wav
- KPR72-HHC.wav
- KPR72-LOTom-Acc.aif
- KPR72-LOTom.wav
- KPR72-LOTom.wav
- KPR72-Metro 1.wav
- KPR72-Metro 2.wav
- KPR72-SD-Acc.aif
- KPR72-SD.wav

### KPR Three 2
- KPR32-BD1.aif
- KPR32-BD2.aif
- KPR32-CLV.aif
- KPR32-CWB.aif
- KPR32-HH1.aif
- KPR32-HH2.aif
- KPR32-HHO.aif
- KPR32-RIM.aif
- KPR32-SD1.aif
- KPR32-SD2.aif
- KPR32-TOM1.aif
- KPR32-TOM2.aif

### Mini Pops
- MPops-BD1.aif
- MPops-BD2.aif
- MPops-CLV.aif
- MPops-HH1.aif
- MPops-HH2.aif
- MPops-SD1.aif
- MPops-SD2.aif

### OMB Two
- OMBt-BD+HH1.aif
- OMBt-BD+SD+HH2.aif
- OMBt-HH1.aif
- OMBt-HH2.aif
- OMBt-HHO.aif
- OMBt-SD+HH1.aif

### Organ Drums
- OgnDr-BD+CWB.aif
- OgnDr-BD+HH.aif
- OgnDr-BD+HH1.aif
- OgnDr-BD+HH2.aif
- OgnDr-HH1.aif
- OgnDr-HH2.aif
- OgnDr-SD1.aif
- OgnDr-SD2.aif
- OgnDr-TOM1.aif
- OgnDr-TOM2.aif

### P Fight
- PFight-BD T1 D1.aif
- PFight-BD T1 D2.aif
- PFight-BD T1 D3.aif
- PFight-BD T2 D1.aif
- PFight-BD T2 D2.aif
- PFight-BD T2 D3.aif
- PFight-BD T3 D1.aif
- PFight-BD T3 D2.aif
- PFight-BD T3 D3.aif
- PFight-BD T4 D1.aif
- PFight-BD T4 D2.aif
- PFight-BD T4 D3.aif
- PFight-BD T4 D4.aif
- PFight-BD T5 D1.aif
- PFight-BD T5 D2.aif
- PFight-BD T5 D3.aif
- PFight-BD T5 D4.aif
- PFight-BD T5 D5.aif

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**Note:** The above list includes file names for various sound and pattern libraries, organized by their respective categories. Each category contains a variety of files, such as `.aif` and `.wav` files, which are likely used for different drum sounds or pattern libraries in a music production context.
### APPENDIX A: SOUND AND PATTERN LIBRARY

**SM800-TOM 16.aif**  
**SM800-TOM 17.aif**  
**SM800-TOM 18.aif**  
**SM800-TOM F1.aif**  
**SM800-TOM F2.aif**  
**SM800-TOM F3.aif**  
**4 Hi-Hat - Cymbal**  
**SM800-TOM F1.aif**  
**SM800-TOM F2.aif**  
**SM800-TOM F3.aif**  
**SMS800-TOM 16.aif**  
**SMS800-TOM 17.aif**  
**SMS800-TOM 18.aif**  
**SMS800-TOM F1.aif**  
**SMS800-TOM F2.aif**  
**SMS800-TOM F3.aif**  
**5 Percs**  
**SM800-CLP.aif**  
**SM800-CLV.aif**  
**SM800-CWB1.aif**  
**SM800-CWB2.aif**  
**SM800-CWB3.aif**  
**6 FX**  
**SM800-FX01.aif**  
**SM800-FX02.aif**  
**SM800-FX03.aif**  
**SM800-FX04.aif**  
**SM800-FX05.aif**  
**SM800-FX06.aif**  
**SMS V**  
**SMSV-BD1.aif**  
**SMSV-BD2.aif**  
**SMSV-BD3.aif**  
**SMSV-BD4.aif**  
**SMSV-SD1.aif**  
**SMSV-SD2.aif**  
**SMSV-SD3.aif**  
**SMSV-SD4.aif**  
**SMSV-TOM1-1.aif**  
**SMSV-TOM1-2.aif**  
**SMSV-TOM1-3.aif**  
**SMSV-TOM1-4.aif**  
**SMSV-TOM2-1.aif**  
**SMSV-TOM2-2.aif**  
**SMSV-TOM2-3.aif**  
**SMSV-TOM2-4.aif**  
**SMSV-TOM3-1.aif**  
**SMSV-TOM3-2.aif**  
**SMSV-TOM3-3.aif**  
**SMSV-TOM3-4.aif**  
**Synsonic**  
**1 Bass Drum**  
**Synsc-BD.aif**  
**2 Snare Drum**  
**Synsc-SD1.aif**  
**Synsc-SD2.aif**  
**Synsc-SD3.aif**  
**Synsc-SD4.aif**  
**3 Tom 1**  
**Tune 01**  
**Synsc-TOM1 T01 v1.aif**  
**Synsc-TOM1 T01 v2.aif**  
**Synsc-TOM1 T01 v3.aif**  
**Tune 02**  
**Synsc-TOM1 T02 v1.aif**  
**Synsc-TOM1 T02 v2.aif**  
**Synsc-TOM1 T02 v3.aif**  
**Tune 03**  
**Synsc-TOM1 T03 v1.aif**  
**Synsc-TOM1 T03 v2.aif**  
**Synsc-TOM1 T03 v3.aif**  
**Tune 04**  
**Synsc-TOM1 T04 v1.aif**  
**Synsc-TOM1 T04 v2.aif**  
**Synsc-TOM1 T04 v3.aif**  
**Tune 05**  
**Synsc-TOM1 T05 v1.aif**  
**Synsc-TOM1 T05 v2.aif**  
**Synsc-TOM1 T05 v3.aif**  
**Tune 06**  
**Synsc-TOM1 T06 v1.aif**  
**Synsc-TOM1 T06 v2.aif**  
**Synsc-TOM1 T06 v3.aif**  
**Tune 07**  
**Synsc-TOM1 T07 v1.aif**  
**Synsc-TOM1 T07 v2.aif**  
**Synsc-TOM1 T07 v3.aif**  
**Tune 08**  
**Synsc-TOM1 T08 v1.aif**  
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**Tune 09**  
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**Synsc-TOM1 T09 v2.aif**  
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**Tune 10**  
**Synsc-TOM1 T10 v1.aif**  
**Synsc-TOM1 T10 v2.aif**  
**Synsc-TOM1 T10 v3.aif**  
**Tune 11**  
**Synsc-TOM1 T11 v1.aif**  
**Synsc-TOM1 T11 v2.aif**  
**Synsc-TOM1 T11 v3.aif**  
**4 Tom 2**  
**Synsc-TOM2 v1.aif**  
**Synsc-TOM2 v2.aif**  
**Synsc-TOM2 v3.aif**  
**Synsc-TOM2 v4.aif**  
**5 Hi-Hat**  
**Synsc-HH v1.aif**  
**Synsc-HH v2.aif**  
**Synsc-HH v3.aif**  
**Synsc-HH v4.aif**  
**6 Crash Cymbal**  
**Synsc-CC v1.aif**  
**Synsc-CC v2.aif**  
**Synsc-CC v3.aif**  
**Synsc-CC v4.aif**  

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**TR Clone**  
**8o8 Clone**  
**1 Bass Drum**  
**TRc-8o8-BD01.aif**  
**TRc-8o8-BD02.aif**  
**TRc-8o8-BD03.aif**  
**TRc-8o8-BD04.aif**  
**TRc-8o8-BD05.aif**  
**TRc-8o8-BD06.aif**  
**TRc-8o8-BD07.aif**  
**TRc-8o8-BD08.aif**  
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**TRc-8o8-BD24.aif**  
**TRc-8o8-BD25.aif**  
**TRc-8o8-BD26.aif**  
**TRc-8o8-BD27.aif**  
**TRc-8o8-BD28.aif**  
**TRc-8o8-BD29.aif**  
**TRc-8o8-BD30.aif**  
**TRc-8o8-BD31.aif**  

**2 Snare Drum**  
**TRc-8o8-SD01.aif**  
**TRc-8o8-SD02.aif**  
**TRc-8o8-SD03.aif**  
**TRc-8o8-SD04.aif**  
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### Tam Star 500

**Acoustic**
- TS500-Acou-BD.aif
- TS500-Acou-SD.aif

**Custom**
- TS500-Cat-BD 1.aif
- TS500-Cat-BD 2.aif
- TS500-Cat-BD 3.aif
- TS500-Cat-BD 4.aif
- TS500-Cat-BD 5.aif
- TS500-Cat-BD 6.aif
- TS500-Cat-BD 7.aif
- TS500-Cat-BD 8.aif
- TS500-Cat-BD 9.aif
- TS500-Cat-CC 1.aif
- TS500-Cat-CC 2.aif

**BD**
- T55-BD.aif
- T55-CLV.aif
- T55-CWB.aif
- T55-HH.aif
- T55-HHO.aif
- T55-RIM.aif
- T55-SD.aif
- T55-TOM1.aif
- T55-TOM2.aif

**Electric**
- TS500-Elec-BD.aif
- TS500-Elec-SD.aif
- TS500-Elec-TOM1.aif
- TS500-Elec-TOM2.aif

**Percussive**
- TS500-Perc-BD.aif
- TS500-Perc-SD.aif
- TS500-Perc-TOM1.aif
- TS500-Perc-TOM2.aif

### The 55
- T55-BD.aif
- T55-CLV.aif
- T55-CWB.aif
- T55-HH.aif
- T55-HHO.aif
- T55-RIM.aif
- T55-SD.aif
- T55-TOM1.aif
- T55-TOM2.aif

### The 66
- T66-BD.aif
- T66-CLV.aif
- T66-CWB.aif
- T66-HH.aif
- T66-HHO.aif
- T66-RIM.aif
- T66-SD.aif
- T66-TOM1.aif
- T66-TOM2.aif
- T66-TOM3.aif

### The 77
- T77-BD.aif
- T77-CLV.aif
- T77-CWB.aif
- T77-HH.aif
- T77-HHO.aif
- T77-Metro.aif
- T77-RI.aif
- T77-RIM.aif
- T77-SD.aif
- T77-TOM1.aif
- T77-TOM2.aif
- T77-TOM3.aif

### The Kit

**1 Bass Drum**
- tK-BD v1.aif
- tK-BD v2.aif
- tK-BD v3.aif
- tK-BD v4.aif
APPENDIX A: SOUND AND PATTERN LIBRARY

2 Snare Drum
- tK-BD v5.aif
- tK-BD v6.aif
- tK-SD 1.aif
- tK-SD 2.aif
- tK-SD 3.aif

3 Toms
- tK-HiTOM v1.aif
- tK-HiTOM v2.aif
- tK-HiTOM v3.aif
- tK-HiTOM v4.aif
- tK-LoTOM v1.aif
- tK-LoTOM v2.aif
- tK-LoTOM v3.aif
- tK-LoTOM v4.aif

4 Hi-Hat
- tK-HH 1.aif
- tK-HH 2.aif
- tK-OH 1.aif
- tK-OH 2.aif
- tK-OH 3.aif
- tK-OH 4.aif

5 Cymbals
- tK-CC T0-1.aif
- tK-CC T0-2.aif
- tK-CC T0-3.aif
- tK-CC T1-1.aif
- tK-CC T1-2.aif
- tK-CC T1-3.aif
- tK-CC T2-1.aif
- tK-CC T2-2.aif
- tK-CC T2-3.aif

YMR Ten
1 Bass Drum
- YMRt-BD-P1.aif
- YMRt-BD-P2.aif
- YMRt-BD-P3.aif
- YMRt-BD-P4.aif
- YMRt-BD-P5.aif

2 Snare Drum
- YMRt-SD-P1.aif
- YMRt-SD-P2.aif
- YMRt-SD-P3.aif
- YMRt-SD-P4.aif
- YMRt-SD-P5.aif

3 Toms
- YMRt-HiTOM-P1.aif
- YMRt-HiTOM-P2.aif
- YMRt-HiTOM-P3.aif
- YMRt-HiTOM-P4.aif
- YMRt-HiTOM-P5.aif
- YMRt-LoTOM-P1.aif
- YMRt-LoTOM-P2.aif
- YMRt-LoTOM-P3.aif
- YMRt-LoTOM-P4.aif
- YMRt-LoTOM-P5.aif

4 Crash Cymbal
- YMRt-CC-P1.aif
- YMRt-CC-P2.aif
- YMRt-CC-P3.aif
- YMRt-CC-P4.aif

UniVox
- UniVx-BD1.aif
- UniVx-BD2.aif
- UniVx-CC.aif
- UniVx-CLV.aif
- UniVx-CWB.aif
- UniVx-Guiro 1.aif
- UniVx-Guiro 2.aif
- UniVx-Guiro 3.aif
- UniVx-1HL.aif
- UniVx-1HH.aif
- UniVx-1HO.aif
- UniVx-1S1.aif
- UniVx-1S2.aif
- UniVx-TOM1.aif
- UniVx-TOM2.aif
- UniVx-TOM3.aif

VermoDrums
- VrmDr-BD.aif
- VrmDr-CLV.aif
- VrmDr-CWB.aif
- VrmDr-HH.aif
- VrmDr-OL.aif
- VrmDr-SD.aif
- VrmDr-SH Lng.aif
- VrmDr-SH Loop 1.aif
- VrmDr-SH Loop 2.aif
- VrmDr-SH Sht.aif
- VrmDr-TOM1.aif
- VrmDr-TOM2.aif

Wers Matic
- WerMa-BD1.aif
- WerMa-BD2.aif
- WerMa-CgaHi.aif
- WerMa-CgaLo.aif
- WerMa-CC-aif
- WerMa-CLV.aif
- WerMa-CWB.aif
- WerMa-Guiro.aif
- WerMa-HH.aif
- WerMa-HH0.aif
- WerMa-RL.aif
- WerMa-SD.aif
- WerMa-TOM 1.aif
- WerMa-TOM 2.aif
- WerMa-TOM 3.aif

3 DIGITAL
Arranger Drums
- ArgD-BD-Acc.aif
- ArgD-BD.aif
- ArgD-CC-Acc.aif
- ArgD-CC.aif
- ArgD-CgaOP-Acc.aif
- ArgD-CgaOP.aif
- ArgD-CgaSL-Acc.aif
- ArgD-CgaSL.aif
- ArgD-CWB-Acc.aif
- ArgD-CWB.aif
- ArgD-HHC-Acc.aif
- ArgD-HHC.aif
- ArgD-HHF-Acc.aif
- ArgD-HHF.aif
- ArgD-HHO-Acc.aif
- ArgD-HHO.aif
- ArgD-HITOM-Acc.aif
- ArgD-HITOM.aif
- ArgD-LoTOM-Acc.aif
- ArgD-LoTOM.aif
- ArgD-RM-Acc.aif
- ArgD-RM.aif
- ArgD-SH-K-Acc.aif
- ArgD-SH-K.aif
- ArgD-Tamb-Acc.aif
- ArgD-Tamb.aif
- ArgD-Timb-Acc.aif
- ArgD-Timb.aif

Bhm Drums
- BhmD-BD.aif
- BhmD-Bgo.aif
- BhmD-Cga.aif
- BhmD-CLV.aif
- BhmD-CWB.aif
- BhmD-HHC.aif
- BhmD-HHF.aif
- BhmD-HHO.aif
- BhmD-HL.aif
- BhmD-RM.aif
- BhmD-Timb.aif
- BhmD-Timb+CLP.aif
- BhmD-Timb.aif
- BhmD-TOM.aif

D.Rhythm 110
- D.R110-Acc.aif
- D.R110.aif

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<td><strong>D.R220E-LoTOM.aif</strong></td>
<td>220E-LoTOM.aif</td>
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**4 Hand Clap**
- **D.R.P-CLP-P1.aif**
- **D.R.P-CLP-P2.aif**
- **D.R.P-CLP-P3.aif**
- **D.R.P-CLP-P4.aif**
- **D.R.P-CLP-P5.aif**

**5 Crash Cymbal**
- **D.R.P-CC-P1.aif**
- **D.R.P-CC-P2.aif**
- **D.R.P-CC-P3.aif**
- **D.R.P-CC-P4.aif**
- **D.R.P-CC-P5.aif**

**Drum Performer**
- **DrPerf-BD1.aif**
- **DrPerf-BD2.aif**
- **DrPerf-BgoHi.aif**
- **DrPerf-BgoLo.aif**
- **DrPerf-CC.aif**
- **DrPerf-CgaHi.aif**
- **DrPerf-CgaLo.aif**
- **DrPerf-Clave.aif**
- **DrPerf-CLP.aif**
- **DrPerf-CWB.aif**
- **DrPerf-HH.Caif**
- **DrPerf-HF.aif**
- **DrPerf-HO.aif**
- **DrPerf-Mar.aif**
- **DrPerf-RI.aif**
- **DrPerf-RIM.aif**
- **DrPerf-Roll.aif**
- **DrPerf-S1.aif**
- **DrPerf-S2.aif**
- **DrPerf-Sd.aif**
- **DrPerf-Tamb.aif**
- **DrPerf-TOM1.aif**
- **DrPerf-TOM2.aif**
- **DrPerf-TOM3.aif**
- **DrPerf-TOM4.aif**
- **DrPerf-Wbk.aif**

**Drumstar**
- **Drstar-AggHi.aif**
- **Drstar-AggLo.aif**
- **Drstar-BD1.aif**
- **Drstar-BD2.aif**
- **Drstar-BgoHi.aif**
- **Drstar-BgoLo.aif**
- **Drstar-Clave.aif**
- **Drstar-CLP.aif**
- **Drstar-CWB.aif**
- **Drstar-CC.aif**
- **Drstar-CgaHi.aif**
- **Drstar-CgaLo.aif**

**Appendix A: Sound and Pattern Library**
APPENDIX A: SOUND AND PATTERN LIBRARY

Drstar-Guiro.aif
Drstar-HHF.aif
Drstar-HHO.aif
Drstar-RL.aif
Drstar-RIM.aif
Drstar-SD1.aif
Drstar-SDe1.aif
Drstar-SD2.aif
Drstar-SDe2.aif
Drstar-RI.aif
Drstar-RIM.aif
Drstar-SD1.aif
Drstar-SD2.aif
Drstar-SDe1.aif
Drstar-SDe2.aif
Drstar-Tamb.aif
Drstar-Tgl L.aif
Drstar-Tgl S.aif
Drstar-TOM1.aif
Drstar-TOM2.aif
Drstar-TOM3.aif

Dyn ADD1

1 Bass Drum
dADD1-BD01.aif
dADD1-BD02.aif
dADD1-BD03.aif
dADD1-BD04.aif
dADD1-BD05.aif
dADD1-BD06.aif
dADD1-BD07.aif
dADD1-BD08.aif
dADD1-BD09.aif
dADD1-BD10.aif
dADD1-BD11.aif

2 Snare Drum
dADD1-SD01.aif
dADD1-SD02.aif
dADD1-SD03.aif
dADD1-SD04.aif
dADD1-SD05.aif
dADD1-SD06.aif
dADD1-SD07.aif
dADD1-SD08.aif
dADD1-SD09.aif
dADD1-SD10.aif
dADD1-SD11.aif

3 Toms
dADD1-HiTOM 1.aif
dADD1-HiTOM 2.aif
dADD1-HiTOM 3.aif
dADD1-HiTOM 4.aif
dADD1-LoTOM 1.aif
dADD1-LoTOM 2.aif
dADD1-LoTOM 3.aif
dADD1-LoTOM 4.aif

4 Hi-Hat - Cymbals
dADD1-CC1.aif
dADD1-CC2.aif
dADD1-CC3.aif
dADD1-CC4.aif
dADD1-HH.aif

5 Percussions
dADD1-BgoHi.aif
dADD1-BgoLo.aif
dADD1-CgaHi.aif
dADD1-CgaLo.aif
dADD1-CLP 1.aif
dADD1-CLP 2.aif
dADD1-CLP 3.aif
dADD1-CLP 4.aif
dADD1-CWB.aif
dADD1-TimbHi.aif
dADD1-TimbLo.aif

6 FX
dADD1-FX1.aif
dADD1-FX2.aif
dADD1-Noiz.aif
dADD1-Saw.aif
dADD1-Sine 1.aif
dADD1-Sine 2.aif
dADD1-Squ.aif

K-DDD One

1 Bass Drum 1
kd2o1-BD1 T1 D1.aif
kd2o1-BD1 T1 D2.aif
kd2o1-BD1 T1 D3.aif
kd2o1-BD1 T1 D4.aif
kd2o1-BD1 T2 D1.aif
kd2o1-BD1 T2 D2.aif
kd2o1-BD1 T2 D3.aif
kd2o1-BD1 T2 D4.aif
kd2o1-BD1 T3 D1.aif
kd2o1-BD1 T3 D2.aif
kd2o1-BD1 T3 D3.aif
kd2o1-BD1 T3 D4.aif
kd2o1-BD1 T5 D1.aif
kd2o1-BD1 T5 D2.aif
kd2o1-BD1 T5 D3.aif
kd2o1-BD1 T5 D4.aif

2 Snare Drum
kd2o1-SD1 T1 D1.aif
kd2o1-SD1 T2 D1.aif
kd2o1-SD1 T2 D2.aif
kd2o1-SD1 T2 D3.aif
kd2o1-SD1 T2 D4.aif
kd2o1-SD1 T3 D1.aif
kd2o1-SD1 T3 D2.aif
kd2o1-SD1 T3 D3.aif
kd2o1-SD1 T3 D4.aif
kd2o1-SD1 T4 D1.aif
kd2o1-SD1 T4 D2.aif
kd2o1-SD1 T4 D3.aif
kd2o1-SD1 T4 D4.aif

3 Timpani
kd2o1-SD1 T5 D1.aif
kd2o1-SD1 T5 D2.aif
kd2o1-SD1 T5 D3.aif
kd2o1-SD1 T5 D4.aif

2 Snare Drum 2
kd2o1-SD2 T1 D1.aif
kd2o1-SD2 T1 D2.aif
kd2o1-SD2 T1 D3.aif
kd2o1-SD2 T1 D4.aif
kd2o1-SD2 T2 D1.aif
kd2o1-SD2 T2 D2.aif
kd2o1-SD2 T2 D3.aif
kd2o1-SD2 T2 D4.aif
kd2o1-SD2 T3 D1.aif
kd2o1-SD2 T3 D2.aif
kd2o1-SD2 T3 D3.aif
kd2o1-SD2 T3 D4.aif
kd2o1-SD2 T4 D1.aif
kd2o1-SD2 T4 D2.aif
kd2o1-SD2 T4 D3.aif
kd2o1-SD2 T4 D4.aif
kd2o1-SD2 T5 D1.aif
kd2o1-SD2 T5 D2.aif
kd2o1-SD2 T5 D3.aif
kd2o1-SD2 T5 D4.aif

1 Bass Drum 2
kd2o1-BD2 T1 D1.aif
kd2o1-BD2 T1 D2.aif
kd2o1-BD2 T1 D3.aif
kd2o1-BD2 T1 D4.aif
kd2o1-BD2 T2 D1.aif
kd2o1-BD2 T2 D2.aif
kd2o1-BD2 T2 D3.aif
kd2o1-BD2 T2 D4.aif
kd2o1-BD2 T3 D1.aif
kd2o1-BD2 T3 D2.aif
kd2o1-BD2 T3 D3.aif
kd2o1-BD2 T3 D4.aif
kd2o1-BD2 T5 D1.aif
kd2o1-BD2 T5 D2.aif
kd2o1-BD2 T5 D3.aif
kd2o1-BD2 T5 D4.aif

3 Rimshot
kd2o1-RIM T1 D1.aif
kd2o1-RIM T1 D2.aif
kd2o1-RIM T1 D3.aif
kd2o1-RIM T2 D1.aif
kd2o1-RIM T2 D2.aif
kd2o1-RIM T2 D3.aif
kd2o1-RIM T3 D1.aif
kd2o1-RIM T3 D2.aif
kd2o1-RIM T3 D3.aif
kd2o1-RIM T3 D4.aif
APPENDIX A: SOUND AND PATTERN LIBRARY

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APPENDIX A: SOUND AND PATTERN LIBRARY

7 Cabasa
kD2o1-Cbs T1 D1.aif
kD2o1-Cbs T1 D2.aif
kD2o1-Cbs T1 D3.aif
kD2o1-Cbs T1 D4.aif
kD2o1-Cbs T2 D1.aif
kD2o1-Cbs T2 D2.aif
kD2o1-Cbs T2 D3.aif
kD2o1-Cbs T2 D4.aif
kD2o1-Cbs T3 D1.aif
kD2o1-Cbs T3 D2.aif
kD2o1-Cbs T3 D3.aif
kD2o1-Cbs T3 D4.aif
kD2o1-Cbs T4 D1.aif
kD2o1-Cbs T4 D2.aif
kD2o1-Cbs T4 D3.aif
kD2o1-Cbs T4 D4.aif

7 Cowbell
kD2o1-CWB T1 D1.aif
kD2o1-CWB T1 D2.aif
kD2o1-CWB T1 D3.aif
kD2o1-CWB T1 D4.aif
kD2o1-CWB T2 D1.aif
kD2o1-CWB T2 D2.aif
kD2o1-CWB T2 D3.aif
kD2o1-CWB T2 D4.aif
kD2o1-CWB T3 D1.aif
kD2o1-CWB T3 D2.aif
kD2o1-CWB T3 D3.aif
kD2o1-CWB T3 D4.aif
kD2o1-CWB T4 D1.aif
kD2o1-CWB T4 D2.aif
kD2o1-CWB T4 D3.aif
kD2o1-CWB T4 D4.aif

7 Hand Clap
kD2o1-CLP T1 D1.aif
kD2o1-CLP T1 D2.aif
kD2o1-CLP T1 D3.aif
kD2o1-CLP T1 T1.aif
kD2o1-CLP T2 D1.aif
kD2o1-CLP T2 D2.aif
kD2o1-CLP T2 D3.aif
kD2o1-CLP T2 D4.aif
kD2o1-CLP T3 D1.aif
kD2o1-CLP T3 D2.aif
kD2o1-CLP T3 D3.aif
kD2o1-CLP T3 D4.aif
kD2o1-CLP T4 D1.aif
kD2o1-CLP T4 D2.aif
kD2o1-CLP T4 D3.aif
kD2o1-CLP T4 D4.aif

7 Tambourine
kD2o1-Tamb T1 D1.aif
kD2o1-Tamb T1 D2.aif
kD2o1-Tamb T1 D3.aif
kD2o1-Tamb T1 D4.aif
kD2o1-Tamb T2 D1.aif
kD2o1-Tamb T2 D2.aif
kD2o1-Tamb T2 D3.aif
kD2o1-Tamb T2 D4.aif
kD2o1-Tamb T3 D1.aif
kD2o1-Tamb T3 D2.aif
kD2o1-Tamb T3 D3.aif
kD2o1-Tamb T3 D4.aif
kD2o1-Tamb T4 D1.aif
kD2o1-Tamb T4 D2.aif
kD2o1-Tamb T4 D3.aif
kD2o1-Tamb T4 D4.aif

K-DDD One Extensions

1 Bass Drums

Bass Drum 1
kD2o2-BDI T1 D1.aif
kD2o2-BDI T1 D2.aif
kD2o2-BDI T1 D3.aif
kD2o2-BDI T1 D4.aif
kD2o2-BDI T2 D1.aif
kD2o2-BDI T2 D2.aif
kD2o2-BDI T2 D3.aif
kD2o2-BDI T2 D4.aif
kD2o2-BDI T3 D1.aif
kD2o2-BDI T3 D2.aif
kD2o2-BDI T3 D3.aif
kD2o2-BDI T3 D4.aif
kD2o2-BDI T4 D1.aif
kD2o2-BDI T4 D2.aif
kD2o2-BDI T4 D3.aif
kD2o2-BDI T4 D4.aif

Bass Drum 2
kD2o2-BD2 T1 D1.aif
kD2o2-BD2 T1 D2.aif
kD2o2-BD2 T1 D3.aif
kD2o2-BD2 T1 D4.aif
kD2o2-BD2 T2 D1.aif
kD2o2-BD2 T2 D2.aif
kD2o2-BD2 T2 D3.aif
kD2o2-BD2 T2 D4.aif
kD2o2-BD2 T3 D1.aif
kD2o2-BD2 T3 D2.aif
kD2o2-BD2 T3 D3.aif
kD2o2-BD2 T3 D4.aif
kD2o2-BD2 T4 D1.aif
kD2o2-BD2 T4 D2.aif
kD2o2-BD2 T4 D3.aif
kD2o2-BD2 T4 D4.aif

Bass Drum 3
kD2o2-BD3 T1 D1.aif
kD2o2-BD3 T1 D2.aif
kD2o2-BD3 T1 D3.aif
kD2o2-BD3 T1 D4.aif
kD2o2-BD3 T2 D1.aif
kD2o2-BD3 T2 D2.aif
kD2o2-BD3 T2 D3.aif
kD2o2-BD3 T2 D4.aif
kD2o2-BD3 T3 D1.aif
kD2o2-BD3 T3 D2.aif
kD2o2-BD3 T3 D3.aif
kD2o2-BD3 T3 D4.aif
kD2o2-BD3 T4 D1.aif
kD2o2-BD3 T4 D2.aif
kD2o2-BD3 T4 D3.aif
kD2o2-BD3 T4 D4.aif

Bass Drum 4
kD2o2-BD4 T1 D1.aif
kD2o2-BD4 T1 D2.aif
kD2o2-BD4 T1 D3.aif
kD2o2-BD4 T1 D4.aif
kD2o2-BD4 T2 D1.aif
kD2o2-BD4 T2 D2.aif
kD2o2-BD4 T2 D3.aif
kD2o2-BD4 T2 D4.aif
kD2o2-BD4 T3 D1.aif
kD2o2-BD4 T3 D2.aif
kD2o2-BD4 T3 D3.aif
kD2o2-BD4 T3 D4.aif
kD2o2-BD4 T4 D1.aif
kD2o2-BD4 T4 D2.aif
kD2o2-BD4 T4 D3.aif
kD2o2-BD4 T4 D4.aif
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<tr>
<th>Sound Type</th>
<th>Pattern 1</th>
<th>Pattern 2</th>
<th>Pattern 3</th>
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<tbody>
<tr>
<td>Snare Drum 1</td>
<td>kD2o9-SD1 T1 D1.aif</td>
<td>kD2o9-SD1 T1 D2.aif</td>
<td>kD2o9-SD1 T1 D3.aif</td>
</tr>
<tr>
<td>Snare Drum 2</td>
<td>kD2o9-SD2 T1 D1.aif</td>
<td>kD2o9-SD2 T1 D2.aif</td>
<td>kD2o9-SD2 T1 D3.aif</td>
</tr>
<tr>
<td>Snare Drum 3</td>
<td>kD2o9-SD3 T1 D1.aif</td>
<td>kD2o9-SD3 T1 D2.aif</td>
<td>kD2o9-SD3 T1 D3.aif</td>
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</tbody>
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**2 Snare Drums**

<table>
<thead>
<tr>
<th>Snare Drum 1</th>
<th>Pattern 1</th>
<th>Pattern 2</th>
<th>Pattern 3</th>
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</thead>
<tbody>
<tr>
<td>Snare Drum 1</td>
<td>kD2o9-SD1 T1 D1.aif</td>
<td>kD2o9-SD1 T1 D2.aif</td>
<td>kD2o9-SD1 T1 D3.aif</td>
</tr>
<tr>
<td>Snare Drum 2</td>
<td>kD2o9-SD2 T1 D1.aif</td>
<td>kD2o9-SD2 T1 D2.aif</td>
<td>kD2o9-SD2 T1 D3.aif</td>
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**3 Rock**

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<th>Pattern 1</th>
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<tr>
<td>Rock BD</td>
<td>kD2o8-BD T1 D1.aif</td>
<td>kD2o8-BD T1 D2.aif</td>
<td>kD2o8-BD T1 D3.aif</td>
</tr>
<tr>
<td>Rock SD</td>
<td>kD2o8-SD T1 D1.aif</td>
<td>kD2o8-SD T1 D2.aif</td>
<td>kD2o8-SD T1 D3.aif</td>
</tr>
<tr>
<td>Rock HH1</td>
<td>kD2o8-HH1 T1 D1.aif</td>
<td>kD2o8-HH1 T1 D2.aif</td>
<td>kD2o8-HH1 T1 D3.aif</td>
</tr>
<tr>
<td>Rock HH2</td>
<td>kD2o8-HH2 T1 D1.aif</td>
<td>kD2o8-HH2 T1 D2.aif</td>
<td>kD2o8-HH2 T1 D3.aif</td>
</tr>
</tbody>
</table>
APPENDIX A: SOUND AND PATTERN LIBRARY

Rock TOM1
- kD2o8-TOM1 T1 D1.aif
- kD2o8-TOM1 T1 D2.aif
- kD2o8-TOM1 T1 D3.aif
- kD2o8-TOM1 T1 D4.aif
- kD2o8-TOM1 T2 D1.aif
- kD2o8-TOM1 T2 D2.aif
- kD2o8-TOM1 T2 D3.aif
- kD2o8-TOM1 T2 D4.aif
- kD2o8-TOM1 T3 D1.aif
- kD2o8-TOM1 T3 D2.aif
- kD2o8-TOM1 T3 D3.aif
- kD2o8-TOM1 T3 D4.aif
- kD2o8-TOM1 T4 D1.aif
- kD2o8-TOM1 T4 D2.aif
- kD2o8-TOM1 T4 D3.aif
- kD2o8-TOM1 T4 D4.aif
- kD2o8-TOM1 T5 D1.aif
- kD2o8-TOM1 T5 D2.aif
- kD2o8-TOM1 T5 D3.aif
- kD2o8-TOM1 T5 D4.aif

Rock TOM2
- kD2o8-TOM2 T1 D1.aif
- kD2o8-TOM2 T1 D2.aif
- kD2o8-TOM2 T1 D3.aif
- kD2o8-TOM2 T1 D4.aif
- kD2o8-TOM2 T2 D1.aif
- kD2o8-TOM2 T2 D2.aif
- kD2o8-TOM2 T2 D3.aif
- kD2o8-TOM2 T2 D4.aif
- kD2o8-TOM2 T3 D1.aif
- kD2o8-TOM2 T3 D2.aif
- kD2o8-TOM2 T3 D3.aif
- kD2o8-TOM2 T3 D4.aif
- kD2o8-TOM2 T4 D1.aif
- kD2o8-TOM2 T4 D2.aif
- kD2o8-TOM2 T4 D3.aif
- kD2o8-TOM2 T4 D4.aif
- kD2o8-TOM2 T5 D1.aif
- kD2o8-TOM2 T5 D2.aif
- kD2o8-TOM2 T5 D3.aif
- kD2o8-TOM2 T5 D4.aif

4 Cymbals
- Ride Cymbal 1
  - kD2o3-RI1 T1 D1.aif
  - kD2o3-RI1 T1 D2.aif
  - kD2o3-RI1 T1 D3.aif
  - kD2o3-RI1 T1 D4.aif
  - kD2o3-RI1 T2 D1.aif
  - kD2o3-RI1 T2 D2.aif
  - kD2o3-RI1 T2 D3.aif
  - kD2o3-RI1 T2 D4.aif
  - kD2o3-RI1 T3 D1.aif
  - kD2o3-RI1 T3 D2.aif
  - kD2o3-RI1 T3 D3.aif
  - kD2o3-RI1 T3 D4.aif
- Ride Cymbal 2
  - kD2o3-RI2 T1 D1.aif
  - kD2o3-RI2 T1 D2.aif
  - kD2o3-RI2 T1 D3.aif
  - kD2o3-RI2 T1 D4.aif
  - kD2o3-RI2 T2 D1.aif
  - kD2o3-RI2 T2 D2.aif
  - kD2o3-RI2 T2 D3.aif
  - kD2o3-RI2 T2 D4.aif
  - kD2o3-RI2 T3 D1.aif
  - kD2o3-RI2 T3 D2.aif
  - kD2o3-RI2 T3 D3.aif
  - kD2o3-RI2 T3 D4.aif
  - kD2o3-RI2 T4 D1.aif
  - kD2o3-RI2 T4 D2.aif
  - kD2o3-RI2 T4 D3.aif
  - kD2o3-RI2 T4 D4.aif
  - kD2o3-RI2 T5 D1.aif
  - kD2o3-RI2 T5 D2.aif
  - kD2o3-RI2 T5 D3.aif
  - kD2o3-RI2 T5 D4.aif

Splash Cymbal 1
- kD2o4-Spl1 T1 D1.aif
- kD2o4-Spl1 T1 D2.aif
- kD2o4-Spl1 T1 D3.aif
- kD2o4-Spl1 T1 D4.aif
- kD2o4-Spl1 T2 D1.aif
- kD2o4-Spl1 T2 D2.aif
- kD2o4-Spl1 T2 D3.aif
- kD2o4-Spl1 T2 D4.aif
- kD2o4-Spl1 T3 D1.aif
- kD2o4-Spl1 T3 D2.aif
- kD2o4-Spl1 T3 D3.aif
- kD2o4-Spl1 T3 D4.aif
- kD2o4-Spl1 T4 D1.aif
- kD2o4-Spl1 T4 D2.aif
- kD2o4-Spl1 T4 D3.aif
- kD2o4-Spl1 T4 D4.aif
- kD2o4-Spl1 T5 D1.aif
- kD2o4-Spl1 T5 D2.aif
- kD2o4-Spl1 T5 D3.aif
- kD2o4-Spl1 T5 D4.aif

Splash Cymbal 2
- kD2o4-Spl2 T1 D1.aif
- kD2o4-Spl2 T1 D2.aif
- kD2o4-Spl2 T1 D3.aif
- kD2o4-Spl2 T1 D4.aif
- kD2o4-Spl2 T2 D1.aif
- kD2o4-Spl2 T2 D2.aif
- kD2o4-Spl2 T2 D3.aif
- kD2o4-Spl2 T2 D4.aif
- kD2o4-Spl2 T3 D1.aif
- kD2o4-Spl2 T3 D2.aif
- kD2o4-Spl2 T3 D3.aif
- kD2o4-Spl2 T3 D4.aif
- kD2o4-Spl2 T4 D1.aif
- kD2o4-Spl2 T4 D2.aif
- kD2o4-Spl2 T4 D3.aif
- kD2o4-Spl2 T4 D4.aif
- kD2o4-Spl2 T5 D1.aif
- kD2o4-Spl2 T5 D2.aif
- kD2o4-Spl2 T5 D3.aif
- kD2o4-Spl2 T5 D4.aif

Swish Cymbal
- kD2o4-Swi T1 D1.aif
- kD2o4-Swi T1 D2.aif
- kD2o4-Swi T1 D3.aif
- kD2o4-Swi T1 D4.aif
- kD2o4-Swi T2 D1.aif
- kD2o4-Swi T2 D2.aif
- kD2o4-Swi T2 D3.aif
- kD2o4-Swi T2 D4.aif
- kD2o4-Swi T3 D1.aif
- kD2o4-Swi T3 D2.aif
- kD2o4-Swi T3 D3.aif
- kD2o4-Swi T3 D4.aif
- kD2o4-Swi T4 D1.aif
- kD2o4-Swi T4 D2.aif
- kD2o4-Swi T4 D3.aif
- kD2o4-Swi T4 D4.aif
- kD2o4-Swi T5 D1.aif
- kD2o4-Swi T5 D2.aif
- kD2o4-Swi T5 D3.aif
- kD2o4-Swi T5 D4.aif

Electronic Drums
- Electronic Bass Drum 1
  - kD2o5-BD1 T1 D1.aif
  - kD2o5-BD1 T1 D2.aif
  - kD2o5-BD1 T1 D3.aif
  - kD2o5-BD1 T1 D4.aif
  - kD2o5-BD1 T2 D1.aif
  - kD2o5-BD1 T2 D2.aif
  - kD2o5-BD1 T2 D3.aif
  - kD2o5-BD1 T2 D4.aif
  - kD2o5-BD1 T3 D1.aif
  - kD2o5-BD1 T3 D2.aif
  - kD2o5-BD1 T3 D3.aif
  - kD2o5-BD1 T3 D4.aif
  - kD2o5-BD1 T4 D1.aif
  - kD2o5-BD1 T4 D2.aif
  - kD2o5-BD1 T4 D3.aif
  - kD2o5-BD1 T4 D4.aif
  - kD2o5-BD1 T5 D1.aif
  - kD2o5-BD1 T5 D2.aif
  - kD2o5-BD1 T5 D3.aif
  - kD2o5-BD1 T5 D4.aif
- Electronic Bass Drum 2
  - kD2o5-BD2 T1 D1.aif
  - kD2o5-BD2 T1 D2.aif
  - kD2o5-BD2 T1 D3.aif
APPENDIX A: SOUND AND PATTERN LIBRARY

Electronic Snare Drum 1
- kD2o5-SD1 T1 D1.aif
- kD2o5-SD1 T1 D2.aif
- kD2o5-SD1 T1 D3.aif
- kD2o5-SD1 T1 D4.aif
- kD2o5-SD1 T2 D1.aif
- kD2o5-SD1 T2 D2.aif
- kD2o5-SD1 T2 D3.aif
- kD2o5-SD1 T2 D4.aif
- kD2o5-SD1 T3 D1.aif
- kD2o5-SD1 T3 D2.aif
- kD2o5-SD1 T3 D3.aif
- kD2o5-SD1 T3 D4.aif
- kD2o5-SD1 T4 D1.aif
- kD2o5-SD1 T4 D2.aif
- kD2o5-SD1 T4 D3.aif
- kD2o5-SD1 T4 D4.aif
- kD2o5-SD1 T5 D1.aif
- kD2o5-SD1 T5 D2.aif
- kD2o5-SD1 T5 D3.aif
- kD2o5-SD1 T5 D4.aif

Electronic Snare Drum 2
- kD2o5-SD2 T1 D1.aif
- kD2o5-SD2 T1 D2.aif
- kD2o5-SD2 T1 D3.aif
- kD2o5-SD2 T1 D4.aif
- kD2o5-SD2 T2 D1.aif
- kD2o5-SD2 T2 D2.aif
- kD2o5-SD2 T2 D3.aif
- kD2o5-SD2 T2 D4.aif
- kD2o5-SD2 T3 D1.aif
- kD2o5-SD2 T3 D2.aif
- kD2o5-SD2 T3 D3.aif
- kD2o5-SD2 T3 D4.aif
- kD2o5-SD2 T4 D1.aif
- kD2o5-SD2 T4 D2.aif
- kD2o5-SD2 T4 D3.aif
- kD2o5-SD2 T4 D4.aif
- kD2o5-SD2 T5 D1.aif
- kD2o5-SD2 T5 D2.aif
- kD2o5-SD2 T5 D3.aif
- kD2o5-SD2 T5 D4.aif

Electronic Tom 1
- kD2o5-TOM1 T1 D1.aif
- kD2o5-TOM1 T1 D2.aif
- kD2o5-TOM1 T1 D3.aif
- kD2o5-TOM1 T1 D4.aif
- kD2o5-TOM1 T2 D1.aif
- kD2o5-TOM1 T2 D2.aif
- kD2o5-TOM1 T2 D3.aif
- kD2o5-TOM1 T2 D4.aif
- kD2o5-TOM1 T3 D1.aif
- kD2o5-TOM1 T3 D2.aif
- kD2o5-TOM1 T3 D3.aif
- kD2o5-TOM1 T3 D4.aif
- kD2o5-TOM1 T4 D1.aif
- kD2o5-TOM1 T4 D2.aif
- kD2o5-TOM1 T4 D3.aif
- kD2o5-TOM1 T4 D4.aif
- kD2o5-TOM1 T5 D1.aif
- kD2o5-TOM1 T5 D2.aif
- kD2o5-TOM1 T5 D3.aif
- kD2o5-TOM1 T5 D4.aif

Electronic Tom 2
- kD2o5-TOM2 T1 D1.aif
- kD2o5-TOM2 T1 D2.aif
- kD2o5-TOM2 T1 D3.aif
- kD2o5-TOM2 T1 D4.aif
- kD2o5-TOM2 T2 D1.aif
- kD2o5-TOM2 T2 D2.aif
- kD2o5-TOM2 T2 D3.aif
- kD2o5-TOM2 T2 D4.aif
- kD2o5-TOM2 T3 D1.aif
- kD2o5-TOM2 T3 D2.aif
- kD2o5-TOM2 T3 D3.aif
- kD2o5-TOM2 T3 D4.aif
- kD2o5-TOM2 T4 D1.aif
- kD2o5-TOM2 T4 D2.aif
- kD2o5-TOM2 T4 D3.aif
- kD2o5-TOM2 T4 D4.aif
- kD2o5-TOM2 T5 D1.aif
- kD2o5-TOM2 T5 D2.aif
- kD2o5-TOM2 T5 D3.aif
- kD2o5-TOM2 T5 D4.aif

6 Gate Reverb
Gate Rvb Bass Drum
- kD2o6-BD T1 D1.aif
- kD2o6-BD T1 D2.aif
- kD2o6-BD T1 D3.aif
- kD2o6-BD T1 D4.aif
- kD2o6-BD T2 D1.aif
- kD2o6-BD T2 D2.aif
- kD2o6-BD T2 D3.aif
- kD2o6-BD T2 D4.aif
- kD2o6-BD T3 D1.aif
- kD2o6-BD T3 D2.aif
- kD2o6-BD T3 D3.aif
- kD2o6-BD T3 D4.aif
- kD2o6-BD T4 D1.aif
- kD2o6-BD T4 D2.aif
- kD2o6-BD T4 D3.aif
- kD2o6-BD T4 D4.aif
- kD2o6-BD T5 D1.aif
- kD2o6-BD T5 D2.aif
- kD2o6-BD T5 D3.aif
- kD2o6-BD T5 D4.aif

Gate Rvb Snare Drum 1
- kD2o6-SD1 T1 D1.aif
- kD2o6-SD1 T1 D2.aif
- kD2o6-SD1 T1 D3.aif
- kD2o6-SD1 T1 D4.aif
- kD2o6-SD1 T2 D1.aif
- kD2o6-SD1 T2 D2.aif
- kD2o6-SD1 T2 D3.aif
- kD2o6-SD1 T2 D4.aif
- kD2o6-SD1 T3 D1.aif
- kD2o6-SD1 T3 D2.aif
- kD2o6-SD1 T3 D3.aif
- kD2o6-SD1 T3 D4.aif
- kD2o6-SD1 T4 D1.aif
- kD2o6-SD1 T4 D2.aif
- kD2o6-SD1 T4 D3.aif
- kD2o6-SD1 T4 D4.aif
- kD2o6-SD1 T5 D1.aif
- kD2o6-SD1 T5 D2.aif
- kD2o6-SD1 T5 D3.aif
- kD2o6-SD1 T5 D4.aif

Gate Rvb Snare Drum 2
- kD2o6-SD2 T1 D1.aif
- kD2o6-SD2 T1 D2.aif
- kD2o6-SD2 T1 D3.aif
- kD2o6-SD2 T1 D4.aif
- kD2o6-SD2 T2 D1.aif
- kD2o6-SD2 T2 D2.aif
- kD2o6-SD2 T2 D3.aif
- kD2o6-SD2 T2 D4.aif
- kD2o6-SD2 T3 D1.aif
- kD2o6-SD2 T3 D2.aif
- kD2o6-SD2 T3 D3.aif
- kD2o6-SD2 T3 D4.aif
- kD2o6-SD2 T4 D1.aif
- kD2o6-SD2 T4 D2.aif
- kD2o6-SD2 T4 D3.aif
- kD2o6-SD2 T4 D4.aif
- kD2o6-SD2 T5 D1.aif
- kD2o6-SD2 T5 D2.aif
- kD2o6-SD2 T5 D3.aif
- kD2o6-SD2 T5 D4.aif

Gate Rvb Tom 1
- kD2o6-TOM1 T1 D1.aif
- kD2o6-TOM1 T1 D2.aif
- kD2o6-TOM1 T1 D3.aif
- kD2o6-TOM1 T1 D4.aif
- kD2o6-TOM1 T2 D1.aif
- kD2o6-TOM1 T2 D2.aif
- kD2o6-TOM1 T2 D3.aif
- kD2o6-TOM1 T2 D4.aif
- kD2o6-TOM1 T3 D1.aif
- kD2o6-TOM1 T3 D2.aif
- kD2o6-TOM1 T3 D3.aif
- kD2o6-TOM1 T3 D4.aif
- kD2o6-TOM1 T4 D1.aif
- kD2o6-TOM1 T4 D2.aif
- kD2o6-TOM1 T4 D3.aif
- kD2o6-TOM1 T4 D4.aif
- kD2o6-TOM1 T5 D1.aif
- kD2o6-TOM1 T5 D2.aif
- kD2o6-TOM1 T5 D3.aif
- kD2o6-TOM1 T5 D4.aif
## K-MR Sixteen

| Acoustic        | KMRsxC-AggHi.aif  | KMRsxC-AggLo.aif  | KMRsxB-D.aif  | KMRsxC-Cbs.aif  | KMRsxC-CC.aif  | KMRsxC-CgaHi.aif  | KMRsxC-CgaLo.aif  | KMRsxC-CLP.aif  | KMRsxC-CWB.aif  | KMRsxC-HHC.aif  | KMRsxC-HHO.aif  | KMRsxC-HiTOM.aif  | KMRsxC-LoTOM.aif  | KMRsxC-Metro f.aif  | KMRsxC-Metro p.aif  | KMRsxC-RIM.aif  | KMRsxC-RIMLo.aif  | KMRsxC-RIMHi.aif  | KMRsxC-RI.aif  | KMRsxC-RIM.aif  | KMRsxC-SD.aif  | KMRsxC-Tamb.aif  | KMRsxC-Timb.aif  | KMRsxC-Wbk.aif  |
|-----------------|-------------------|-------------------|----------------|-----------------|----------------|-------------------|-------------------|----------------|----------------|----------------|----------------|------------------|------------------|-------------------|-------------------|----------------|-------------------|----------------|----------------|----------------|----------------|----------------|----------------|
|                |                   |                   |                |                 |                |                   |                   |                |                 |                 |                 |                 |                  |                   |                   |                 |                   |                 |                 |                 |                 |                 |                 |

## K-S Three

### 1 Bass Drum

**Acoustic**
- KSth-BD1.aif
- KSth-BD2.aif
- KSth-BD3.aif
- KSth-BD4.aif
- KSth-BD5.aif
- KSth-BD6.aif
- KSth-BD7.aif
- KSth-BD8.aif
- KSth-BD9.aif

**Electronic**
- KSth-BDe1.aif
- KSth-BDe2.aif
- KSth-BDe3.aif
- KSth-BDe4.aif
- KSth-BDe5.aif

### 2 Snare Drum

**Acoustic**
- KSth-SD1.aif
- KSth-SD2.aif
- KSth-SD3.aif
- KSth-SD4.aif
- KSth-SD5.aif
- KSth-SD6.aif
- KSth-SD7.aif
- KSth-SD8.aif
- KSth-SD9.aif
- KSth-SDFX.aif

**Electronic**
- KSth-SDe1.aif
- KSth-SDe2.aif
- KSth-SDe3.aif
- KSth-SDe4.aif
- KSth-SDe5.aif

## Percussions 1

**KSth**
- SD6.aif
- SD6.aif
- SD6.aif
- SD6.aif
- SD6.aif
- SD6.aif
- SD6.aif
- SD6.aif

### 3 Rimshot

- KSth-RIM1.aif
- KSth-RIM2.aif

### 4 Toms

- KSth-eTOM1-1.aif
- KSth-eTOM1-2.aif
- KSth-eTOM1-3.aif
- KSth-eTOM1-4.aif
- KSth-TOM1-1.aif
- KSth-TOM1-2.aif
- KSth-TOM1-3.aif
- KSth-TOM1-4.aif
- KSth-TOM2.aif
- KSth-TOM2-1.aif
- KSth-TOM2-2.aif
- KSth-TOM2-3.aif
- KSth-TOM2-4.aif
- KSth-TOM3.aif
- KSth-TOM3-1.aif
- KSth-TOM3-2.aif
- KSth-TOM3-3.aif
- KSth-TOM3-4.aif
- KSth-TOMFX.aif

### 5 Hi-Hat

- KSth-Electro HH.aif
- KSth-Electro HHO.aif
- KSth-HHC1.aif
- KSth-HHC2.aif
- KSth-HHF1.aif
- KSth-HHF2.aif
- KSth-HHO1.aif
- KSth-HHO2.aif
- KSth-HHO3.aif

### 6 Cymbals

- KSth-CC1.aif
- KSth-CC2.Lng.aif
- KSth-CC2.Sht.aif
- KSth-CC3.Hi.aif
- KSth-CC3.Lo.aif
- KSth-Chi.aif
- KSth-R1.Bell.Lng.aif
- KSth-R1.Bell.Sht.aif
- KSth-R11.aif
- KSth-R12.aif
- KSth-R13.aif

### 7 Percussions 2

- KSth-CLP1.aif
- KSth-CLP2.aif
- KSth-CLP3.aif
- KSth-CLV1.aif
- KSth-CLV2.aif
- KSth-CWB1.aif
- KSth-CWB2.Lng.aif
- KSth-CWB2.Sht.aif
- KSth-CWB3.aif
- KSth-SHK1.aif
- KSth-SHK2.aif
- KSth-SHK3.aif

### 8 Percussions 3

- KSth-Bgo.FX.aif
- KSth-BgoHi.aif
- KSth-BgoLo.aif
- KSth-BgoOpn.aif
- KSth-Cga1.aif
- KSth-Cga2.aif
- KSth-Electro BgoHi.aif
- KSth-Electro BgoLo.aif
- KSth-Electro Timb.aif
- KSth-Electro TimbHi.aif
- KSth-Electro TimbLo.aif

### 9 FX

- KSth-FX CC 1.aif
- KSth-FX CC 2.aif
- KSth-FX CC 3.aif
- KSth-FX CC 4.aif
- KSth-FX CC 5.aif
- KSth-FX HH.aif
- KSth-FX Lng 1.aif
- KSth-FX Lng 2.aif
- KSth-FX Lng 3.aif
- KSth-FX Lng 4.aif
- KSth-FX Lng 5.aif
- KSth-FX Lng 6.aif
- KSth-FX Lng 7.aif
- KSth-FX Lng 8.aif
- KSth-FX SHK.aif
- KSth-FX Shrt 1.aif
- KSth-FX Shrt 2.aif
- KSth-FX Shrt 3.aif
- KSth-FX Syn 1.aif
- KSth-FX Syn 2.aif
- KSth-FX Syn 3.aif
- KSth-FXShk1.aif
- KSth-FXShk2.aif

### L 9000

#### 1 Bass Drum

- L9000-BD-T1.aif
- L9000-BD-T2.aif
- L9000-BD-T3.aif
- L9000-BD-T4.aif
- L9000-BD-T5.aif
- L9000-BD-T6.aif

#### 2 Snare Drum

- L9000-SD-T1.aif
- L9000-SD-T2.aif
APPENDIX A: SOUND AND PATTERN LIBRARY

L9000-SD-T3.aif  L9000-SD-T4.aif  L9000-SD-T5.aif  L9000-SD-T6.aif
3 Rimshot

4 Hand Clap

5 Toms
6 Hi-Hat
7 Cymbals
8 Congas
9 Percussions

MDP Forty
MDPF-BD.aif  MDPF-CLP.aif  MDPF-CWB.aif  MDPF-HHC.aif  MDPF-HHO.aif  MDPF-RL.aif  MDPF-RIM.aif  MDPF-SD.aif  MDPF-SHK.aif  MDPF-TOM.aif

OMB Five
OMB-F-AggHi.aif  OMB-F-AggLo.aif  OMB-F-BD1.aif  OMB-F-BD2.aif  OMB-F-BgoAcc.aif  OMB-F-BgoHi.aif  OMB-F-BgoLo.aif  OMB-F-CC.aif  OMB-F-CgaAcc.aif  OMB-F-CgaHi.aif  OMB-F-CgaLo.aif  OMB-F-CLP.aif  OMB-F-CLV.aif  OMB-F-CWB.aif  OMB-F-Guero.aif  OMB-F-HH1.aif  OMB-F-HH2.aif  OMB-F-HHF.aif  OMB-F-HHO.aif  OMB-F-RL.aif  OMB-F-RIM.aif  OMB-F-SD1.aif  OMB-F-SD2.aif  OMB-F-SDe1.aif  OMB-F-SDe2.aif  OMB-F-Tamb.aif  OMB-F-TgL.Laif  OMB-F-TgL.Saif  OMB-F-Tom1.aif  OMB-F-Tom2.aif  OMB-F-Tom3.aif

P Drum X
1 Bass Drum
2 Snare Drum
PDrX-SD-Kit1.aif  PDrX-SD-Kit2.aif  PDrX-SD-Kit3.aif  PDrX-SD-Kit4.aif  PDrX-SD-Kit5.aif  PDrX-SD-Kit6.aif  PDrX-SD-Kit7.aif  PDrX-SD-Kit8.aif
3 Toms
APPENDIX A: SOUND AND PATTERN LIBRARY

PDrx-TOM3 Kit1.aif
PDrx-TOM3 Kit2.aif
PDrx-TOM3 Kit3.aif
PDrx-TOM3 Kit4.aif
PDrx-TOM3 Kit5.aif
PDrx-TOM3 Kit6.aif
PDrx-TOM3 Kit7.aif
PDrx-TOM3 Kit8.aif

SMS 9
1 Bass Drum
SMS9-BD 01.aif
SMS9-BD 02.aif
SMS9-BD 03.aif
SMS9-BD 04.aif
SMS9-BD 05.aif
SMS9-BD 06.aif
SMS9-BD 07.aif
SMS9-BD 08.aif
SMS9-BD 09.aif
SMS9-BD 10.aif
SMS9-BD 11.aif
SMS9-BD 12.aif
SMS9-BD 13.aif
SMS9-BD 14.aif
SMS9-BD 15.aif
SMS9-BD 16.aif
SMS9-BD 17.aif
SMS9-BD 18.aif
SMS9-BD 19.aif
SMS9-BD 20.aif

2 Snare Drum
SMS9-SD 01.aif
SMS9-SD 02.aif
SMS9-SD 03.aif
SMS9-SD 04.aif
SMS9-SD 05.aif
SMS9-SD 06.aif
SMS9-SD 07.aif
SMS9-SD 08.aif
SMS9-SD 09.aif
SMS9-SD 10.aif
SMS9-SD 11.aif
SMS9-SD 12.aif
SMS9-SD 13.aif
SMS9-SD 14.aif
SMS9-SD 15.aif
SMS9-SD 16.aif
SMS9-SD 17.aif
SMS9-SD 18.aif
SMS9-SD 19.aif
SMS9-SD 20.aif

3 Rimshot
SMS9-RIM 01.aif
SMS9-RIM 02.aif
SMS9-RIM 03.aif
SMS9-RIM 04.aif
SMS9-RIM 05.aif
SMS9-RIM 06.aif
SMS9-RIM 07.aif
SMS9-RIM 08.aif
SMS9-RIM 09.aif
SMS9-RIM 10.aif
SMS9-RIM 11.aif
SMS9-RIM 12.aif
SMS9-RIM 13.aif
SMS9-RIM 14.aif
SMS9-RIM 15.aif
SMS9-RIM 16.aif
SMS9-RIM 17.aif
SMS9-RIM 18.aif
SMS9-RIM 19.aif
SMS9-RIM 20.aif

4 Low Tom
SMS9-LoTOM 01.aif
SMS9-LoTOM 02.aif
SMS9-LoTOM 03.aif
SMS9-LoTOM 04.aif
SMS9-LoTOM 05.aif
SMS9-LoTOM 06.aif
SMS9-LoTOM 07.aif
SMS9-LoTOM 08.aif
SMS9-LoTOM 09.aif
SMS9-LoTOM 10.aif
SMS9-LoTOM 11.aif
SMS9-LoTOM 12.aif
SMS9-LoTOM 13.aif
SMS9-LoTOM 14.aif
SMS9-LoTOM 15.aif
SMS9-LoTOM 16.aif
SMS9-LoTOM 17.aif
SMS9-LoTOM 18.aif
SMS9-LoTOM 19.aif
SMS9-LoTOM 20.aif

5 Mid Tom
SMS9-MiTOM 01.aif
SMS9-MiTOM 02.aif
SMS9-MiTOM 03.aif
SMS9-MiTOM 04.aif
SMS9-MiTOM 05.aif
SMS9-MiTOM 06.aif
SMS9-MiTOM 07.aif
SMS9-MiTOM 08.aif
SMS9-MiTOM 09.aif
SMS9-MiTOM 10.aif
SMS9-MiTOM 11.aif
SMS9-MiTOM 12.aif
SMS9-MiTOM 13.aif
SMS9-MiTOM 14.aif
SMS9-MiTOM 15.aif
SMS9-MiTOM 16.aif
SMS9-MiTOM 17.aif
SMS9-MiTOM 18.aif
SMS9-MiTOM 19.aif
SMS9-MiTOM 20.aif

6 Hi Tom
SMS9-HiTOM 01.aif
SMS9-HiTOM 02.aif
SMS9-HiTOM 03.aif
SMS9-HiTOM 04.aif
SMS9-HiTOM 05.aif
SMS9-HiTOM 06.aif
SMS9-HiTOM 07.aif
SMS9-HiTOM 08.aif
SMS9-HiTOM 09.aif
SMS9-HiTOM 10.aif
SMS9-HiTOM 11.aif
SMS9-HiTOM 12.aif
SMS9-HiTOM 13.aif
SMS9-HiTOM 14.aif
SMS9-HiTOM 15.aif
SMS9-HiTOM 16.aif
SMS9-HiTOM 17.aif
SMS9-HiTOM 18.aif
SMS9-HiTOM 19.aif
SMS9-HiTOM 20.aif

SMS MTX
Cabasa
Smtx-Cs 1.aif
Smtx-Cs 2.aif
Smtx-Cs 3.aif
Smtx-Cs 4.aif
Smtx-Cs 5.aif
Smtx-Cs FX.aif
Clap
Smtx-CLP 1.aif
Smtx-CLP 2.aif
Smtx-CLP 3.aif
Smtx-CLP FX.aif
Clave
Smtx-CLV 1.aif
Smtx-CLV 2.aif
Smtx-CLV 3.aif
Smtx-CLV FX.aif
Conga
Smtx-Cga 1.aif
Smtx-Cga 2.aif
Smtx-Cga 3.aif
Smtx-Cga 4.aif
Smtx-Cga 5.aif
Smtx-Cga 6.aif
Cowbell
Smtx-CWB 1.aif
Smtx-CWB 2.aif
Smtx-CWB 3.aif
Smtx-CWB 4.aif
Smtx-CWB 5.aif
Smtx-CWB 6.aif
Sidestick
Smtx-SStk.aif
Tambourine
Smtx-Temb 1.aif
Smtx-Temb 2.aif
Smtx-Temb 3.aif
Smtx-Temb 4.aif
Smtx-Temb FB.aif
APPENDIX A: SOUND AND PATTERN LIBRARY

Timbale
Smtx-Timb 1.aif
Smtx-Timb 2.aif
Smtx-Timb 3.aif
Smtx-Timb 4.aif
Smtx-Timb 5.aif

To m
Smtx-Dry TOM 1.aif
Smtx-Dry TOM 2.aif
Smtx-Dry TOM 3.aif
Smtx-Dry TOM 4.aif
Smtx-Elec TOM 1.aif
Smtx-Elec TOM 2.aif
Smtx-Elec TOM 3.aif
Smtx-Elec TOM 4.aif
Smtx-Elec TOM 5.aif
Smtx-Elec TOM 6.aif
Smtx-Power TOM 1.aif
Smtx-Power TOM 2.aif
Smtx-Power TOM 3.aif
Smtx-Power TOM 4.aif

SMS Trix
No Reverb
Kit1 - Rock 1
Smtx-Rk1 BD-T1.aif
Smtx-Rk1 BD-T2.aif
Smtx-Rk1 BD-T3.aif
Smtx-Rk1 BD-T4.aif
Smtx-Rk1 BD-T5.aif
Smtx-Rk1 HITOM-T1.aif
Smtx-Rk1 HITOM-T2.aif
Smtx-Rk1 HITOM-T3.aif
Smtx-Rk1 HITOM-T4.aif
Smtx-Rk1 HITOM-T5.aif
Smtx-Rk1 MiTOM1-T1.aif
Smtx-Rk1 MiTOM1-T2.aif
Smtx-Rk1 MiTOM1-T3.aif
Smtx-Rk1 MiTOM1-T4.aif
Smtx-Rk1 MiTOM1-T5.aif
Smtx-Rk1 MiTOM2-T1.aif
Smtx-Rk1 MiTOM2-T2.aif
Smtx-Rk1 MiTOM2-T3.aif
Smtx-Rk1 MiTOM2-T4.aif
Smtx-Rk1 MiTOM2-T5.aif
Smtx-Rk1 SD-T1.aif
Smtx-Rk1 SD-T2.aif
Smtx-Rk1 SD-T3.aif
Smtx-Rk1 SD-T4.aif
Smtx-Rk1 SD-T5.aif

Kit2 - Rock 2
Smtx-Rk2 BD-T1.aif
Smtx-Rk2 BD-T2.aif
Smtx-Rk2 BD-T3.aif
Smtx-Rk2 BD-T4.aif
Smtx-Rk2 BD-T5.aif
Smtx-Rk2 HITOM-T1.aif
Smtx-Rk2 HITOM-T2.aif
Smtx-Rk2 HITOM-T3.aif

Kit3 - Jazz
Smtx-Jz BD-T1.aif
Smtx-Jz BD-T2.aif
Smtx-Jz BD-T3.aif
Smtx-Jz BD-T4.aif
Smtx-Jz BD-T5.aif
Smtx-Jz HITOM-T1.aif
Smtx-Jz HITOM-T2.aif
Smtx-Jz HITOM-T3.aif
Smtx-Jz HITOM-T4.aif
Smtx-Jz HITOM-T5.aif
Smtx-Jz MiTOM1-T1.aif
Smtx-Jz MiTOM1-T2.aif
Smtx-Jz MiTOM1-T3.aif
Smtx-Jz MiTOM1-T4.aif
Smtx-Jz MiTOM1-T5.aif
Smtx-Jz MiTOM2-T1.aif
Smtx-Jz MiTOM2-T2.aif
Smtx-Jz MiTOM2-T3.aif
Smtx-Jz MiTOM2-T4.aif
Smtx-Jz MiTOM2-T5.aif
Smtx-Jz SD-T1.aif
Smtx-Jz SD-T2.aif
Smtx-Jz SD-T3.aif
Smtx-Jz SD-T4.aif
Smtx-Jz SD-T5.aif

Kit4 - Electronic
Smtx-El BD-T1.aif
Smtx-El BD-T2.aif
Smtx-El BD-T3.aif
Smtx-El BD-T4.aif
Smtx-El BD-T5.aif
Smtx-El HITOM-T1.aif
Smtx-El HITOM-T2.aif
Smtx-El HITOM-T3.aif
Smtx-El HITOM-T4.aif
Smtx-El HITOM-T5.aif
Smtx-El MiTOM1-T1.aif
Smtx-El MiTOM1-T2.aif
Smtx-El MiTOM1-T3.aif
Smtx-El MiTOM1-T4.aif
Smtx-El MiTOM1-T5.aif
Smtx-El MiTOM2-T1.aif
Smtx-El MiTOM2-T2.aif
Smtx-El MiTOM2-T3.aif
Smtx-El MiTOM2-T4.aif
Smtx-El MiTOM2-T5.aif
Smtx-El MiTOM1-T1.aif
Smtx-El MiTOM1-T2.aif
Smtx-El MiTOM1-T3.aif
Smtx-El MiTOM1-T4.aif
Smtx-El MiTOM1-T5.aif
Smtx-El MiTOM2-T1.aif
Smtx-El MiTOM2-T2.aif
Smtx-El MiTOM2-T3.aif
Smtx-El MiTOM2-T4.aif
Smtx-El MiTOM2-T5.aif
Smtx-El MiTOM1-T1.aif
Smtx-El MiTOM1-T2.aif
Smtx-El MiTOM1-T3.aif
Smtx-El MiTOM1-T4.aif
Smtx-El MiTOM1-T5.aif
Smtx-El MiTOM2-T1.aif
Smtx-El MiTOM2-T2.aif
Smtx-El MiTOM2-T3.aif
Smtx-El MiTOM2-T4.aif
Smtx-El MiTOM2-T5.aif

With Reverb
Kit1 - Rock 1
Smtx-Rk1 BD-T1 Rv.aif
Smtx-Rk1 BD-T2 Rv.aif
Smtx-Rk1 BD-T3 Rv.aif
Smtx-Rk1 BD-T4 Rv.aif
Smtx-Rk1 BD-T5 Rv.aif
Smtx-Rk1 HITOM-T1 Rv.aif
Smtx-Rk1 HITOM-T2 Rv.aif
Smtx-Rk1 HITOM-T3 Rv.aif
Smtx-Rk1 HITOM-T4 Rv.aif
Smtx-Rk1 HITOM-T5 Rv.aif
Smtx-Rk1 MiTOM1-T1 Rv.aif
Smtx-Rk1 MiTOM1-T2 Rv.aif
Smtx-Rk1 MiTOM1-T3 Rv.aif
Smtx-Rk1 MiTOM1-T4 Rv.aif
Smtx-Rk1 MiTOM1-T5 Rv.aif
Smtx-Rk1 MiTOM2-T1 Rv.aif
Smtx-Rk1 MiTOM2-T2 Rv.aif
Smtx-Rk1 MiTOM2-T3 Rv.aif
Smtx-Rk1 MiTOM2-T4 Rv.aif
Smtx-Rk1 MiTOM2-T5 Rv.aif
Smtx-Rk1 SD-T1 Rv.aif
Smtx-Rk1 SD-T2 Rv.aif
Smtx-Rk1 SD-T3 Rv.aif
Smtx-Rk1 SD-T4 Rv.aif
Smtx-Rk1 SD-T5 Rv.aif

Kit2 - Rock 2
Smtx-Rk2 BD-T1 Rv.aif
Smtx-Rk2 BD-T2 Rv.aif
Smtx-Rk2 BD-T3 Rv.aif
Smtx-Rk2 BD-T4 Rv.aif
Smtx-Rk2 BD-T5 Rv.aif
Smtx-Rk2 HITOM-T1 Rv.aif
Smtx-Rk2 HITOM-T2 Rv.aif
Smtx-Rk2 HITOM-T3 Rv.aif
Smtx-Rk2 HITOM-T4 Rv.aif
Smtx-Rk2 HITOM-T5 Rv.aif
Smtx-Rk2 MiTOM1-T1 Rv.aif
Smtx-Rk2 MiTOM1-T2 Rv.aif
Smtx-Rk2 MiTOM1-T3 Rv.aif
Smtx-Rk2 MiTOM1-T4 Rv.aif
Smtx-Rk2 MiTOM1-T5 Rv.aif
Smtx-Rk2 MiTOM2-T1 Rv.aif
Smtx-Rk2 MiTOM2-T2 Rv.aif
Smtx-Rk2 MiTOM2-T3 Rv.aif
Smtx-Rk2 MiTOM2-T4 Rv.aif
Smtx-Rk2 MiTOM2-T5 Rv.aif

Kit3 - Jazz
Smtx-Jz BD-T1 Rv.aif
Smtx-Jz BD-T2 Rv.aif
Smtx-Jz BD-T3 Rv.aif
Smtx-Jz BD-T4 Rv.aif
Smtx-Jz BD-T5 Rv.aif
Smtx-Jz HITOM-T1 Rv.aif
Smtx-Jz HITOM-T2 Rv.aif
Smtx-Jz HITOM-T3 Rv.aif
Smtx-Jz HITOM-T4 Rv.aif
Smtx-Jz HITOM-T5 Rv.aif
Smtx-Jz MiTOM1-T1 Rv.aif
Smtx-Jz MiTOM1-T2 Rv.aif
Smtx-Jz MiTOM1-T3 Rv.aif
Smtx-Jz MiTOM1-T4 Rv.aif
Smtx-Jz MiTOM1-T5 Rv.aif
Smtx-Jz MiTOM2-T1 Rv.aif
Smtx-Jz MiTOM2-T2 Rv.aif
Smtx-Jz MiTOM2-T3 Rv.aif
Smtx-Jz MiTOM2-T4 Rv.aif
Smtx-Jz MiTOM2-T5 Rv.aif
Smtx-Jz SD-T1 Rv.aif
Smtx-Jz SD-T2 Rv.aif
Smtx-Jz SD-T3 Rv.aif
Smtx-Jz SD-T4 Rv.aif
Smtx-Jz SD-T5 Rv.aif
APPENDIX A: SOUND AND PATTERN LIBRARY

SMSTx-Rk2 SD-T3 Rv.aif
SMSTx-Rk2 SD-T4 Rv.aif
SMSTx-Rk2 SD-T5 Rv.aif

Kit 3 - Jazz
SMSTx-Jz BD-T1 Rv.aif
SMSTx-Jz BD-T2 Rv.aif
SMSTx-Jz BD-T3 Rv.aif
SMSTx-Jz BD-T4 Rv.aif
SMSTx-Jz BD-T5 Rv.aif
SMSTx-Jz HiTOM-T1 Rv.aif
SMSTx-Jz HiTOM-T2 Rv.aif
SMSTx-Jz HiTOM-T3 Rv.aif
SMSTx-Jz MitOM1-T1 Rv.aif
SMSTx-Jz MitOM1-T2 Rv.aif
SMSTx-Jz MitOM1-T3 Rv.aif
SMSTx-Jz MitOM1-T4 Rv.aif
SMSTx-Jz MitOM1-T5 Rv.aif
SMSTx-Jz MitOM2-T1 Rv.aif
SMSTx-Jz MitOM2-T2 Rv.aif
SMSTx-Jz MitOM2-T3 Rv.aif
SMSTx-Jz MitOM2-T4 Rv.aif
SMSTx-Jz MitOM2-T5 Rv.aif
SMSTx-Jz SD-T1 Rv.aif
SMSTx-Jz SD-T2 Rv.aif
SMSTx-Jz SD-T3 Rv.aif
SMSTx-Jz SD-T4 Rv.aif
SMSTx-Jz SD-T5 Rv.aif

Kit 4 - Electronic
SMSTx-El BD-T1 Rv.aif
SMSTx-El BD-T2 Rv.aif
SMSTx-El BD-T3 Rv.aif
SMSTx-El BD-T4 Rv.aif
SMSTx-El BD-T5 Rv.aif
SMSTx-El HiTOM-T1 Rv.aif
SMSTx-El HiTOM-T2 Rv.aif
SMSTx-El HiTOM-T3 Rv.aif
SMSTx-El HiTOM-T4 Rv.aif
SMSTx-El MitOM1-T1 Rv.aif
SMSTx-El MitOM1-T2 Rv.aif
SMSTx-El MitOM1-T3 Rv.aif
SMSTx-El MitOM1-T4 Rv.aif
SMSTx-El MitOM1-T5 Rv.aif
SMSTx-El MitOM2-T1 Rv.aif
SMSTx-El MitOM2-T2 Rv.aif
SMSTx-El MitOM2-T3 Rv.aif
SMSTx-El MitOM2-T4 Rv.aif
SMSTx-El MitOM2-T5 Rv.aif
SMSTx-El SD-T1 Rv.aif
SMSTx-El SD-T2 Rv.aif
SMSTx-El SD-T3 Rv.aif
SMSTx-El SD-T4 Rv.aif
SMSTx-El SD-T5 Rv.aif

SR Drums
1 Bass Drum
SRDr-BD 01.aif

SR Drums
2 Snare Drum
SRDr-SD1-01.aif
SRDr-SD1-02.aif
SRDr-SD1-03.aif
SRDr-SD1-04.aif
SRDr-SD1-05.aif
SRDr-SD1-06.aif
SRDr-SD1-07.aif
SRDr-SD1-08.aif
SRDr-SD1-09.aif
SRDr-SD1-10.aif
SRDr-SD1-11.aif
SRDr-SD1-12.aif
SRDr-SD2-01.aif
SRDr-SD2-02.aif
SRDr-SD2-03.aif
SRDr-SD2-04.aif
SRDr-SD2-05.aif
SRDr-SD2-06.aif
SRDr-SD2-07.aif
SRDr-SD2-08.aif
SRDr-SD2-09.aif
SRDr-SD2-10.aif
SRDr-SD2-11.aif
SRDr-SD2-12.aif
SRDr-SDb.aif

3 Hand Clap
ADM5-CLP 1.aif
ADM5-CLP 2.aif
ADM5-CLP 3.aif
ADM5-CLP 4.aif
ADM5-CLP 5.aif
ADM5-CLP 6.aif
3 Rimshot
SRDr-RIM 1.aif
SRDr-RIM 2.aif
SRDr-RIM 3.aif
SRDr-RIM 4.aif
SRDr-RIM 5.aif
SRDr-RIM 6.aif
SRDr-RIM 7.aif
SRDr-RIM 8.aif
4 Tom Hi 1
SRDr-HiTOM1 Elec.aif
SRDr-HiTOM1-1.aif
SRDr-HiTOM1-2.aif
SRDr-HiTOM1-3.aif
SRDr-HiTOM1-4.aif
SRDr-HiTOM1-5.aif
SRDr-HiTOM1-6.aif
SRDr-HiTOM1-7.aif

4 Tom Hi 2
SRDr-HiTOM2 Elec.aif
SRDr-HiTOM2-1.aif
SRDr-HiTOM2-2.aif
SRDr-HiTOM2-3.aif
SRDr-HiTOM2-4.aif
SRDr-HiTOM2-5.aif
SRDr-HiTOM2-6.aif
SRDr-HiTOM2-7.aif

4 Tom Lo 1
SRDr-LoTOM1 Elec.aif
SRDr-LoTOM1-1.aif
SRDr-LoTOM1-2.aif
SRDr-LoTOM1-3.aif
SRDr-LoTOM1-4.aif
SRDr-LoTOM1-5.aif
SRDr-LoTOM1-6.aif
SRDr-LoTOM1-7.aif

4 Tom Lo 2
SRDr-LoTOM2 Elec.aif
SRDr-LoTOM2-1.aif
SRDr-LoTOM2-2.aif
SRDr-LoTOM2-3.aif
SRDr-LoTOM2-4.aif
SRDr-LoTOM2-5.aif
SRDr-LoTOM2-6.aif
SRDr-LoTOM2-7.aif

4 Tom Mid 1
SRDr-MiTOM1 Elec.aif
SRDr-MiTOM1-1.aif
SRDr-MiTOM1-2.aif
SRDr-MiTOM1-3.aif
SRDr-MiTOM1-4.aif
SRDr-MiTOM1-5.aif
SRDr-MiTOM1-6.aif
SRDr-MiTOM1-7.aif

4 Tom Mid 2
SRDr-MiTOM2 Elec.aif
SRDr-MiTOM2-1.aif
SRDr-MiTOM2-2.aif
SRDr-MiTOM2-3.aif
SRDr-MiTOM2-4.aif
SRDr-MiTOM2-5.aif
SRDr-MiTOM2-6.aif
SRDr-MiTOM2-7.aif

5 Hi-Hat (Closed)
SRDr-HHC 1.aif
SRDr-HHC 2.aif
SRDr-HHC 3.aif
SRDr-HHC 4.aif
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<tr>
<th>5 Hi-Hat (Foot)</th>
<th>5 Hi-Hat (Half Open)</th>
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<tr>
<td>SRDr-HHC 5.aif</td>
<td>SRDr-HHF 5.aif</td>
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<td>SRDr-HHF 6.aif</td>
<td>SRDr-HHO 6.aif</td>
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<td>SRDr-HHF 7.aif</td>
<td>SRDr-HHO 7.aif</td>
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<td>SRDr-HHF 8.aif</td>
<td>SRDr-HHO 8.aif</td>
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<td>SRDr-HHF 9.aif</td>
<td>SRDr-HHO 9.aif</td>
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<td>SRDr-HHC 10.aif</td>
<td>SRDr-HHF 10.aif</td>
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<th>6 Chinese Cymbal</th>
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<th>6 Ride Cymbal</th>
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<tr>
<td>ADM5-Chi 1.aif</td>
<td>SRDr-CC 1.aif</td>
<td>SRDr-R1 1.aif</td>
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<td>SRDr-CC 8.aif</td>
<td>SRDr-R1 Bell 1.aif</td>
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<td>SRDr-CC 9.aif</td>
<td>SRDr-R1 Bell 2.aif</td>
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<td>SRDr-AggHi 1.aif</td>
<td>SRDr-FX 01.aif</td>
<td>SRDr-Bottle Hi.aif</td>
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<td>SRDr-FX 02.aif</td>
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<td>SRDr-FX 03.aif</td>
<td>SRDr-HIT Hi.aif</td>
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<td>SRDr-AggLo 2.aif</td>
<td>SRDr-FX 04.aif</td>
<td>SRDr-HIT Lo.aif</td>
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<td>SRDr-Scratch Pull.aif</td>
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<td>SRDr-FX 10.aif</td>
<td>SRDr-Scratch Push.aif</td>
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<td>SRDr-Cga Elec 3.aif</td>
<td>SRDr-FX 11.aif</td>
<td>The 505</td>
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<td>SRDr-Cga Hi Op.aif</td>
<td>SRDr-FX 12.aif</td>
<td>T5o5-BD-Acc.aif</td>
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<td>SRDr-CgaLo.aif</td>
<td>SRDr-FX 13.aif</td>
<td>T5o5-BD.aif</td>
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<td>SRDr-CLV.aif</td>
<td>SRDr-FX 14.aif</td>
<td>T5o5-CC-Acc.aif</td>
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<td>T5o5-CC.aif</td>
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<td>SRDr-FX 16.aif</td>
<td>T5o5-CgoGP-Acc.aif</td>
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<td>T5o5-CgoGP.aif</td>
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<td>SRDr-FX 18.aif</td>
<td>T5o5-CgaSL-Acc.aif</td>
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<td>SRDr-Jingle Bell.aif</td>
<td>SRDr-FX 19.aif</td>
<td>T5o5-CgaSL.aif</td>
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<td>SRDr-Ratchet.aif</td>
<td>SRDr-FX 20.aif</td>
<td>T5o5-CLP-Acc.aif</td>
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<td>T5o5-CWB Hi-Acc.aif</td>
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<td>SRDr-FX 23.aif</td>
<td>T5o5-CWB Hi.aif</td>
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<td>SRDr-Tamb.aif</td>
<td>SRDr-FX 25.aif</td>
<td>T5o5-CWB Lo.aif</td>
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<td>SRDr-TglLng.aif</td>
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<td>T5o5-HHC-Acc.aif</td>
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<td>SRDr-TglSht.aif</td>
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<td>SRDr-FX 28.aif</td>
<td>T5o5-HHC-Demo.aif</td>
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<td>SRDr-TimbLo.aif</td>
<td>SRDr-FX 29.aif</td>
<td>T5o5-HHC-Ml.aif</td>
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<td>SRDr-Vibralap.aif</td>
<td>SRDr-FX 30.aif</td>
<td>T5o5-HHC-Punch.aif</td>
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<tr>
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<td>SRDr-FX 31.aif</td>
<td>T5o5-HHC-Punch Ml.aif</td>
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<tr>
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<td>SRDr-Tom1.aif</td>
<td>SRDr-FX 33.aif</td>
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<td>SRDr-Tom2.aif</td>
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<td>SRDr-Tom3.aif</td>
<td>SRDr-FX 35.aif</td>
<td>T5o5-HHC-Punch Ml.aif</td>
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The 626

1 Bass Drum 1
<table>
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<tr>
<th>Sound Type</th>
<th>AIF Files</th>
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<tr>
<td>Chinese Splash</td>
<td>T626-Chi P01.aif, T626-Chi P02.aif, T626-Chi P03.aif, T626-Chi P04.aif, T626-Chi P05.aif, T626-Chi P06.aif, T626-Chi P07.aif, T626-Chi P08.aif, T626-Chi P09.aif, T626-Chi P10.aif, T626-Chi P11.aif, T626-Chi P12.aif, T626-Chi P13.aif, T626-Chi P14.aif, T626-Chi P15.aif</td>
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<td>Ride Cymbal (Cup)</td>
<td>T626-RI Cup P01.aif, T626-RI Cup P02.aif, T626-RI Cup P03.aif, T626-RI Cup P04.aif, T626-RI Cup P05.aif, T626-RI Cup P06.aif, T626-RI Cup P07.aif, T626-RI Cup P08.aif, T626-RI Cup P09.aif, T626-RI Cup P10.aif, T626-RI Cup P11.aif, T626-RI Cup P12.aif, T626-RI Cup P13.aif, T626-RI Cup P14.aif, T626-RI Cup P15.aif</td>
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<tr>
<td>Conga (Hi Mute)</td>
<td>T626-CgaHi Mt P01.aif, T626-CgaHi Mt P02.aif, T626-CgaHi Mt P03.aif, T626-CgaHi Mt P04.aif, T626-CgaHi Mt P05.aif, T626-CgaHi Mt P06.aif, T626-CgaHi Mt P07.aif, T626-CgaHi Mt P08.aif, T626-CgaHi Mt P09.aif, T626-CgaHi Mt P10.aif, T626-CgaHi Mt P11.aif, T626-CgaHi Mt P12.aif, T626-CgaHi Mt P13.aif, T626-CgaHi Mt P14.aif, T626-CgaHi Mt P15.aif</td>
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<tr>
<td>Conga (Low)</td>
<td>T626-CgaLo P01.aif, T626-CgaLo P02.aif, T626-CgaLo P03.aif, T626-CgaLo P04.aif, T626-CgaLo P05.aif</td>
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</table>
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7 Timbale (Hi)
T626-TimbHi P01.aif
T626-TimbHi P02.aif
T626-TimbHi P03.aif
T626-TimbHi P04.aif
T626-TimbHi P05.aif
T626-TimbHi P06.aif
T626-TimbHi P07.aif
T626-TimbHi P08.aif
T626-TimbHi P09.aif
T626-TimbHi P10.aif
T626-TimbHi P11.aif
T626-TimbHi P12.aif
T626-TimbHi P13.aif
T626-TimbHi P14.aif
T626-TimbHi P15.aif

7 Timbale (Low)
T626-TimbLo P01.aif
T626-TimbLo P02.aif
T626-TimbLo P03.aif
T626-TimbLo P04.aif
T626-TimbLo P05.aif
T626-TimbLo P06.aif
T626-TimbLo P07.aif
T626-TimbLo P08.aif
T626-TimbLo P09.aif
T626-TimbLo P10.aif
T626-TimbLo P11.aif
T626-TimbLo P12.aif
T626-TimbLo P13.aif
T626-TimbLo P14.aif
T626-TimbLo P15.aif

8 Claves
T626-CLV P01.aif
T626-CLV P02.aif
T626-CLV P03.aif
T626-CLV P04.aif
T626-CLV P05.aif
T626-CLV P06.aif
T626-CLV P07.aif
T626-CLV P08.aif
T626-CLV P09.aif
T626-CLV P10.aif
T626-CLV P11.aif
T626-CLV P12.aif
T626-CLV P13.aif
T626-CLV P14.aif
T626-CLV P15.aif

8 Cowbell
T626-CWB P01.aif
T626-CWB P02.aif
T626-CWB P03.aif
T626-CWB P04.aif
T626-CWB P05.aif
T626-CWB P06.aif
T626-CWB P07.aif
T626-CWB P08.aif
T626-CWB P09.aif
T626-CWB P10.aif
T626-CWB P11.aif
T626-CWB P12.aif
T626-CWB P13.aif
T626-CWB P14.aif
T626-CWB P15.aif

8 Tambourine
T626-Tamb P01.aif
T626-Tamb P02.aif
T626-Tamb P03.aif
T626-Tamb P04.aif
T626-Tamb P05.aif
T626-Tamb P06.aif
T626-Tamb P07.aif
T626-Tamb P08.aif
T626-Tamb P09.aif
T626-Tamb P10.aif
T626-Tamb P11.aif
T626-Tamb P12.aif
T626-Tamb P13.aif
T626-Tamb P14.aif
T626-Tamb P15.aif

8 Hand Clap
T626-CLP P01.aif
T626-CLP P02.aif
T626-CLP P03.aif
T626-CLP P04.aif
T626-CLP P05.aif
T626-CLP P06.aif
T626-CLP P07.aif
T626-CLP P08.aif
T626-CLP P09.aif
T626-CLP P10.aif
T626-CLP P11.aif
T626-CLP P12.aif
T626-CLP P13.aif
T626-CLP P14.aif
T626-CLP P15.aif

8 Shaker
T626-SHK P01.aif
T626-SHK P02.aif
T626-SHK P03.aif
T626-SHK P04.aif
T626-SHK P05.aif
T626-SHK P06.aif
T626-SHK P07.aif
T626-SHK P08.aif
T626-SHK P09.aif
T626-SHK P10.aif
T626-SHK P11.aif
T626-SHK P12.aif
T626-SHK P13.aif
T626-SHK P14.aif
T626-SHK P15.aif

Wers Drums
1 Bass Drums
WerDr-BD1 P01.aif
WerDr-BD1 P02.aif
WerDr-BD1 P03.aif
WerDr-BD1 P04.aif
WerDr-BD1 P05.aif
WerDr-BD2 P01.aif
WerDr-BD2 P02.aif
WerDr-BD2 P03.aif
WerDr-BD2 P04.aif
WerDr-BD2 P05.aif

2 Snare Drums
WerDr-SD1 P01.aif
WerDr-SD1 P02.aif
WerDr-SD1 P03.aif
WerDr-SD1 P04.aif
WerDr-SD1 P05.aif
WerDr-SD2 P01.aif
WerDr-SD2 P02.aif
WerDr-SD2 P03.aif
WerDr-SD2 P04.aif
WerDr-SD2 P05.aif
WerDr-SD3 P01.aif
WerDr-SD3 P02.aif
WerDr-SD3 P03.aif
WerDr-SD3 P04.aif
WerDr-SD3 P05.aif

3 Hand Clap
WerDr-CLP P01.aif
WerDr-CLP P02.aif
WerDr-CLP P03.aif
WerDr-CLP P04.aif
WerDr-CLP P05.aif
WerDr-CLP P06.aif
WerDr-CLP P07.aif
WerDr-CLP P08.aif
WerDr-CLP P09.aif
WerDr-CLP P10.aif
WerDr-CLP P11.aif
WerDr-CLP P12.aif
WerDr-CLP P13.aif
WerDr-CLP P14.aif
WerDr-CLP P15.aif

4 Toms
WerDr-TOM1 P01.aif
WerDr-TOM1 P02.aif
WerDr-TOM1 P03.aif
WerDr-TOM1 P04.aif
WerDr-TOM1 P05.aif
WerDr-TOM2 P01.aif
WerDr-TOM2 P02.aif
WerDr-TOM2 P03.aif
WerDr-TOM2 P04.aif
WerDr-TOM2 P05.aif
WerDr-TOM3 P01.aif
WerDr-TOM3 P02.aif
WerDr-TOM3 P03.aif
WerDr-TOM3 P04.aif
WerDr-TOM3 P05.aif
WerDr-TOM4 P01.aif
WerDr-TOM4 P02.aif
WerDr-TOM4 P03.aif
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WerDr-TOM4 P4.aif
WerDr-TOM4 P5.aif

5 Hi-Hat
WerDr-HHC P1.aif
WerDr-HHC P2.aif
WerDr-HHC P3.aif
WerDr-HHC P4.aif
WerDr-HHC P5.aif
WerDr-HHO P1.aif
WerDr-HHO P2.aif
WerDr-HHO P3.aif
WerDr-HHO P4.aif
WerDr-HHO P5.aif

6 Crash Cymbal
WerDr-CC P1.aif
WerDr-CC P2.aif
WerDr-CC P3.aif
WerDr-CC P4.aif
WerDr-CC P5.aif

6 Ride Cymbal
WerDr-RI P1.aif
WerDr-RI P2.aif
WerDr-RI P3.aif
WerDr-RI P4.aif
WerDr-RI P5.aif

7 Congas
WerDr-Cga1 P1.aif
WerDr-Cga1 P2.aif
WerDr-Cga1 P3.aif
WerDr-Cga1 P4.aif
WerDr-Cga1 P5.aif
WerDr-Cga2 P1.aif
WerDr-Cga2 P2.aif
WerDr-Cga2 P3.aif
WerDr-Cga2 P4.aif
WerDr-Cga2 P5.aif
WerDr-Cga3 P1.aif
WerDr-Cga3 P2.aif
WerDr-Cga3 P3.aif
WerDr-Cga3 P4.aif
WerDr-Cga3 P5.aif

7 Tambourine
WerDr-Tamb P1.aif
WerDr-Tamb P2.aif
WerDr-Tamb P3.aif
WerDr-Tamb P4.aif
WerDr-Tamb P5.aif

7 Timpani
WerDr-Timp P01.aif
WerDr-Timp P02.aif
WerDr-Timp P03.aif
WerDr-Timp P04.aif
WerDr-Timp P05.aif
WerDr-Timp P06.aif
WerDr-Timp P07.aif
WerDr-Timp P08.aif
WerDr-Timp P09.aif
WerDr-Timp P10.aif
WerDr-Timp P11.aif

WerDr-Temp P12.aif
WerDr-Temp P13.aif

8 Cowbell
WerDr-CWB P1.aif
WerDr-CWB P2.aif
WerDr-CWB P3.aif
WerDr-CWB P4.aif
WerDr-CWB P5.aif

8 Whistle
WerDr-Whistle P1.aif
WerDr-Whistle P2.aif
WerDr-Whistle P3.aif
WerDr-Whistle P4.aif
WerDr-Whistle P5.aif

9 Voices
WerDr-Haha P1.aif
WerDr-Haha P2.aif
WerDr-Haha P3.aif
WerDr-Haha P4.aif
WerDr-Haha P5.aif
WerDr-Whisper P1.aif
WerDr-Whisper P2.aif
WerDr-Whisper P3.aif
WerDr-Whisper P4.aif
WerDr-Whisper P5.aif

XR Ten
1 Bass Drum
XRT-BD01.aif
XRT-BD02.aif
XRT-BD03.aif
XRT-BD04.aif
XRT-BD05.aif
XRT-BD06.aif
XRT-BD07.aif
XRT-BD08.aif
XRT-BD09.aif
XRT-BD10.aif

2 Snare Drum
XRT-SD01.aif
XRT-SD02.aif
XRT-SD03.aif
XRT-SD04.aif
XRT-SD05.aif
XRT-SD06.aif
XRT-SD07.aif
XRT-SD08.aif
XRT-SD09.aif
XRT-SD10.aif

3 Rimshot
XRT-RIM1.aif
XRT-RIM2.aif

4 Toms
XRT-TO1M1.aif
XRT-TO1M2.aif
XRT-TO1M3.aif
XRT-TO1M4.aif
XRT-TO1M5.aif
XRT-TO1M6.aif
XRT-TO1M7.aif
XRT-TO1M8.aif
XRT-TO1M9.aif
XRT-TO1M10.aif

XRt-LeOTOM3.aif
XRt-LeOTOM4.aif
XRt-MiTOM1.aif
XRt-MiTOM2.aif
XRt-MiTOM3.aif
XRt-MiTOM4.aif

5 Hi-Hat
XRt-HHC P1.aif
XRt-HHC P2.aif
XRt-HHC P3.aif
XRt-HHC P4.aif
XRt-HHC P5.aif

6 Cymbal
XRt-CC Sht.aif
XRt-CC1.aif
XRt-CC2.aif
XRt-CC3.aif

7 Instruments
XRt-Bass Gtr.aif
XRt-Guitar.aif
XRt-Guitar Bk.aif
XRt-CgaOP HHA.aif
XRt-CgaOP LL.p.aif
XRt-CgaSL HHA.aif
XRt-CgaSL LL.aif
XRt-CLP.aif
XRt-CLV.aif
XRt-CWB.aif
XRt-Guiro HHA.aif
XRt-Guiro Sht.aif
XRt-Laser HHA.aif
XRt-Laser LL.aif
XRt-Whistle.aif

YDD Ten
YDDt-AggHi.aif
YDDt-AggLo.aif
YDDt-BD.aif
YDDt-BD.e.aif
YDDt-BGHi.aif
YDDt-BGLo.aif
YDDt-CC.aif
YDDt-Ghi.aif
YDDt-Glo.aif
YDDt-CLP.aif
YDDt-CLV.aif
YDDt-CWB.aif
YDDt-HHC 1.aif
YDDt-HHC 2.aif
YDDt-HHC 3.aif
YDDt-HHC 4.aif
YDDt-HHC 5.aif
YDDt-HHC 6.aif
YDDt-HePP.aif
YDDt-Klav.aif
YDDt-Whistle.aif
YDDt-RIM.aif
YDDt-SD.aif
YDDt-SDe1.aif
YDDt-SDe2.aif
YDDt-SDe3.aif
YDDt-SHK.aif
YDDt-TOM 1.aif
YDDt-TOM 2.aif
YDDt-TOM 3.aif
YDDt-TOM 4.aif
YQY Ten
YQYt-AggHi.aif
YQYt-AggLo.aif
YQYt-BD1.aif
YQYt-BD2.aif
YQYt-BD3.aif
YQYt-BD4.aif
YQYt-BD5.aif
YQYt-CC.aif
YQYt-CgaHi.aif
YQYt-CgaLo.aif
YQYt-CgaMt.aif
YQYt-CLP.aif
YQYt-CWB.aif
YQYt-HH.aif
YQYt-HHC.aif
YQYt-HHO.aif
YQYt-HiTOM.aif
YQYt-LeTOM.aif
YQYt-MTOM.aif
YQYt-RI.aif
YQYt-RIM.aif
YQYt-SD1.aif
YQYt-SD2.aif
YQYt-SD3.aif
YQYt-SD4.aif
YQYt-SHK.aif
YQYt-TimbHi.aif
YQYt-TimbLo.aif
YRX Eight
1 Bass Drum
YRXe-BD1-P1.aif
YRXe-BD1-P2.aif
YRXe-BD2-P1.aif
YRXe-BD2-P2.aif
YRXe-BD3-P1.aif
YRXe-BD3-P2.aif
YRXe-BD4-P1.aif
YRXe-BD4-P2.aif
YRXe-BD5-P1.aif
YRXe-BD5-P2.aif
2 Snare Drum
YRXe-SD1-P1.aif
YRXe-SD1-P2.aif
YRXe-SD2-P1.aif
YRXe-SD2-P2.aif
YRXe-SD3-P1.aif
YRXe-SD3-P2.aif
YRXe-SD4-P1.aif
YRXe-SD4-P2.aif
YRXe-SD5-P1.aif
YRXe-SD5-P2.aif
3 Rimshot
YRXe-RIM-P1.aif
YRXe-RIM-P2.aif
4 Toms
YRXe-TOM 1-P1.aif
YRXe-TOM 1-P2.aif
YRXe-TOM 2-P1.aif
YRXe-TOM 2-P2.aif
YRXe-TOM 3-P1.aif
YRXe-TOM 3-P2.aif
YRXe-TOM 4-P1.aif
YRXe-TOM 4-P2.aif
YRXe-TOM 5-P1.aif
YRXe-TOM 5-P2.aif
YRXe-TOM 6-P1.aif
YRXe-TOM 6-P2.aif
YRXe-TOM 7-P1.aif
YRXe-TOM 7-P2.aif
YRXe-TOM 8-P1.aif
YRXe-TOM 8-P2.aif
5 Hi-Hat
YRXe-HHC-P1.aif
YRXe-HHC-P2.aif
YRXe-HHO-P1.aif
YRXe-HHO-P2.aif
6 Cymbals
YRXe-CC-P1.aif
YRXe-CC-P2.aif
YRXe-RI Cup-P1.aif
YRXe-RI Cup-P2.aif
YRXe-RI Edge-P1.aif
YRXe-RI Edge-P2.aif
7 Instruments
YRXe-Bass 1-P1.aif
YRXe-Bass 1-P2.aif
YRXe-Bass 2-P1.aif
YRXe-Bass 2-P2.aif
YRXe-HIT-P1.aif
YRXe-HIT-P2.aif
YRXe-Marimb-P1.aif
YRXe-Marimb-P2.aif
8 Percussions
YRXe-AggHi-P1.aif
YRXe-AggHi-P2.aif
YRXe-AggLo-P1.aif
YRXe-AggLo-P2.aif
YRXe-BgoHi-P1.aif
YRXe-BgoHi-P2.aif
YRXe-BgoLo-P1.aif
YRXe-BgoLo-P2.aif
YRXe-CgaHi Mt-P1.aif
YRXe-CgaHi Mt-P2.aif
YRXe-CgaHi Op-P1.aif
YRXe-CgaHi Op-P2.aif
YRXe-CgaLo-P1.aif
YRXe-CgaLo-P2.aif
YRXe-CLP-P1.aif
YRXe-CLP-P2.aif
YRXe-Cuca-P1.aif
YRXe-Cuca-P2.aif
YRXe-CWB-P1.aif
YRXe-CWB-P2.aif
YRXe-SHK-P1.aif
YRXe-SHK-P2.aif
YRXe-Tamb-P1.aif
YRXe-Tamb-P2.aif
YRXe-TimbHi-P1.aif
YRXe-TimbHi-P2.aif
YRXe-TimbLo-P1.aif
YRXe-TimbLo-P2.aif
YRXe-Whistle-P1.aif
YRXe-Whistle-P2.aif
YRX Seven
01 Bass Drum
YRXs-BD1.aif
YRXs-BD2.aif
YRXs-BD3.aif
YRXs-Fusion BD1.aif
YRXs-Heavy BD1.aif
YRXs-Heavy BD2.aif
YRXs-Jazz BD1.aif
YRXs-Processed BD1.aif
YRXs-Processed BD2.aif
02 Snare Drum
YRXs-Heavy SD1.aif
YRXs-Heavy SD2.aif
YRXs-Heavy SD3.aif
YRXs-PicoSD.aif
YRXs-Processed SD1.aif
YRXs-Processed SD2.aif
YRXs-Processed SD3.aif
YRXs-SD1.aif
YRXs-SD2.aif
YRXs-SD3.aif
03 Rimshot
YRXs-RIM1.aif
YRXs-RIM2.aif
04 Toms
YRXs-eTOM1.aif
YRXs-eTOM2.aif
YRXs-eTOM3.aif
YRXs-eTOM4.aif
YRXs-FM Perc 1.aif
YRXs-FM Perc 2.aif
YRXs-FM Perc 3.aif
YRXs-Fusion TOM1.aif
YRXs-Fusion TOM2.aif
YRXs-Fusion TOM3.aif
YRXs-Fusion TOM4.aif
YRXs-Heavy TOM1.aif
YRXs-Heavy TOM1.aif
YRXs-Heavy TOM2.aif
YRXs-Heavy TOM3.aif
YRXs-Heavy TOM4.aif
YRXs-Processed TOM1.aif
YRXs-Processed TOM2.aif
YRXs-Processed TOM3.aif
YRXs-Processed TOM4.aif
YRXs-TOM1.aif
YRXs-TOM2.aif
YRXs-TOM3.aif
YRXs-TOM4.aif
YRXs-TOM5.aif
YRXs-TOM6.aif
YRXs-TOM7.aif
APPENDIX A: SOUND AND PATTERN LIBRARY

05 Hi-Hat
YRXs-HHC.aif
YRXs-HHF.aif
YRXs-HHO.aif

06 Cymbals
YRXs-CC.aif
YRXs-Chi.aif
YRXs-RI Cup.aif
YRXs-RI Edge.aif

07 Instruments
YRXs-Brass.aif
YRXs-Clav.aif
YRXs-eBass Hi.aif
YRXs-eBass Lo.aif
YRXs-Gtr Cut D.aif
YRXs-Gtr Cut U.aif

08 Percussions
YRXs-AggHi.aif
YRXs-AggLo.aif
YRXs-Belltree.aif
YRXs-BgoHi.aif
YRXs-BgoLo.aif

09 FX
YRXs-Camera.aif
YRXs-Car Door.aif
YRXs-Door Slam.aif

10 Voices
YRXs-Bon!.aif
YRXs-Get funky!.aif
YRXs-Ha!.aif
YRXs-Hey!.aif

YRXs-Ow!.aif
YRXs-Uk!.aif

11 Reverse
YRXs-Rev BD.aif
YRXs-Rev CC.aif
YRXs-Rev eTOM.aif
YRXs-Rev RI Edge.aif
YRXs-Rev SD.aif
YRXs-Rev TOM.aif

SORTED ELEMENTS

1 Bass Drum
AceT1-BD.aif
AceT2-BD+HH.aif
AceT2-TOM1+BD.aif

226
SMSTx-Jz BD-T1.aif
SMSTx-Rk1 BD-T1 Rv.aif
SMSTx-Rk1 BD-T1.aif
SMSTx-Rk2 BD-T1 Rv.aif
SMSTx-Rk2 BD-T1.aif
SMSTx-Rk2 SD-T1 Rv.aif
SMSV-BD1.aif
SMSV-BD2.aif
SMSV-BD3.aif
SMSV-BD4.aif
SRDr-BD 01.aif
SRDr-BD 07.aif
SRDr-BD 13.aif
SRDr-BD 16.aif
Sync-BD.aif
T5o5-BD-Acc.aif
T6o6-BD-Acc.aif
T7o7-BD1.aif
T7o7-BD2.aif
T8o8-BD-T01-D03.aif
T8o8-BD-T02-D06.aif
T8o8-BD-T04-D07.aif
T8o8-BD-T07-D05.aif
T8o8-BD-T09-D01.aif
T8o8-BD-T11-D09.aif
T9o9-BD1 D1 A3 T3.aif
T9o9-BD1 D1 A5 T6.aif
T9o9-BD1 D5 A2 T5.aif
T9o9-BD1 D5 A5 T6.aif
T9o9-BD1 D6 A1 T6.aif
T9o9-BD2 D1 A4 T2.aif
T9o9-BD2 D4 A4 T5.aif
T9o9-BD2 D6 A1 T3.aif
T9o9-BD2 D6 A6 T6.aif
T35-BD.aif
T66-BD.aif
T77-BD.aif
T78-BD1.aif
T78-BD2.aif
T8o8-BD-T01-D03.aif
T8o8-BD-T02-D06.aif
T8o8-BD-T04-D07.aif
T8o8-BD-T07-D05.aif
T8o8-BD-T09-D01.aif
T8o8-BD-T11-D09.aif
T9o9-BD1 D1 A3 T3.aif
T9o9-BD1 D1 A5 T6.aif
T9o9-BD1 D5 A2 T5.aif
T9o9-BD1 D5 A5 T6.aif
T9o9-BD1 D6 A1 T6.aif
T9o9-BD2 D1 A4 T2.aif
T9o9-BD2 D4 A4 T5.aif
T9o9-BD2 D6 A1 T3.aif
T9o9-BD2 D6 A6 T6.aif
T35-BD.aif
T66-BD.aif
T77-BD.aif
T78-BD1.aif
T78-BD2.aif
T8o8-BD-T01-D03.aif
T8o8-BD-T02-D06.aif
T8o8-BD-T04-D07.aif
T8o8-BD-T07-D05.aif
T8o8-BD-T09-D01.aif
T8o8-BD-T11-D09.aif
T9o9-BD1 D1 A3 T3.aif
T9o9-BD1 D1 A5 T6.aif
T9o9-BD1 D5 A2 T5.aif
T9o9-BD1 D5 A5 T6.aif
T9o9-BD1 D6 A1 T6.aif
T9o9-BD2 D1 A4 T2.aif
T9o9-BD2 D4 A4 T5.aif
T9o9-BD2 D6 A1 T3.aif
T9o9-BD2 D6 A6 T6.aif
T35-BD.aif

2 Snare Drum

AceT1-SD1.aif
AceT2-SD.aif
AceT6-SD1.aif
AceT6-SD2.aif
AceT8-SD.aif
Amdk100-BD+SD.sht.aif
Amdk100-BD+SD.aif
Amdk100-SD.aif
ArgD3-SD-Acc.aif
BhmD-SD.aif
CMate-SD.aif
cR8K-SD-Acc.aif
cR78-SD1.aif
cR78-SD2.aif
D.R-tp-SD-P1.aif
D.R-tp-SD-P3.aif
D.R110-SD-Acc.aif
D.R220-SD-Acc.aif
D.R220E-SD-Acc.aif
daADJ1-SD01.aif
daADJ1-SD03.aif
daADJ1-SD07.aif
daADJ1-SD10.aif
DrMkr-SD.aif
Drmlator-SD.aif
DrPerf-SD1.aif
DrPerf-SD2.aif
Drstar-SD1.aif
Drstar-SD2.aif
Drstar-SDe1.aif
Drstar-SDe2.aif
DPX-SD K11.aif
DPX-SD K18.aif
FPFIGHT-SD T3 D1.aif
FPFIGHT-SD T4 D1.aif
FPFIGHT-SD T5 D4.aif
RHEighty-SD.aif
RHnd-SD P08.aif
RHnd-SD P08.aif
RHnd-SD P08.aif
RZ1-SD.aif
RZ1-Smpl SD.aif
S400-SD7.aif
SMS9-SD 01.aif
SMS9-SD 16.aif

APPENDIX A: SOUND AND PATTERN LIBRARY
APPENDIX A: SOUND AND PATTERN LIBRARY

SMSTx-El SD-T1 Rv.aif
SMSTx-El SD-T1.aif
SMSTx-Jr SD-T1 Rv.aif
SMSTx-Jr SD-T1.aif
SMSTx-Rk1 SD-T1 Rv.aif
SMSTx-Rk1 SD-T1.aif
SMSTx-Rk2 SD-T1.aif
SMSV-SD1.aif
SMSV-SD2.aif
SMSV-SD3.aif
SMSV-SD4.aif
SRDr-SD1-02.aif
SRDr-SD1-09.aif
SRDr-SD2-05.aif
SRDr-SD2-09.aif
Sync-SD v1.aif
Sync-SD v4.aif
T5o5-SD-Acc.aif
T6o6-SD-Acc.aif
T7o7-SD1.aif
T7o7-SD2.aif
T8o8-SD-T01-D11.aif
T8o8-SD-T02-D06.aif
T8o8-SD-T06-D07.aif
T8o8-SD-T10-D03.aif
T9o9-SD1 S3 Tn3 T4.aif
T9o9-SD1 S5 Tn2 T2.aif
T9o9-SD1 S5 Tn3 T4.aif
T9o9-SD1 S6 Tn2 T3.aif
T9o9-SD2 S2 Tn4 T6.aif
T9o9-SD2 S2 Tn6 T6.aif
T9o9-SD2 S5 Tn3 T2.aif
T9o9-SD2 S6 Tn4 T6.aif
T9o9-SD2 S6 Tn4 T6.aif
T55-SD.aif
T66-SD.aif
T77-SD.aif
T626-SD1 P06.aif
T626-SD2 P06.aif
T626-SD3 P06.aif
tK-SD 1.aif
tK-SD 3.aif
TRc-8o8-SD07.aif
TRc-8o8-SD16.aif
TRc-8o8-SD23.aif
TRc-9o9-SD01.aif
TRc-9o9-SD02.aif
TRc-9o9-SD13.aif
TS500-Acou-SD.aif
TS500-Cst-SD.aif
TS500-Perc-SD.aif
UniVx-SD1.aif
UniVx-SD2.aif
VrmDr-SD.aif
WerDr-SD1 P3.aif
WerDr-SD2 P3.aif
WerDr-SD3 P3.aif
WerMa-SD.aif
XRt-SD01.aif
XRt-SD02.aif
XRt-SD03.aif
YDDr-SD.aif
YDDr-SD1.aif
YMMr-SD-P1.aif
YQYr-SD1.aif
YQYr-SD2.aif
YQYr-SD3.aif
YRXr-SD1-P1.aif
YRXr-SD2-P1.aif
YRXr-SD3-P1.aif
YRXr-SD3-P1.aif
YRXr-SD4.aif
YRXr-SD4.rif
YRXr-SD5.aif
YRXr-Heavy SD1.aif
YRXr-P10.aif
YRXr-Processed SD1.aif
YRXr-Processed SD1.aif
3 Hand Clap
ADM5-CLP 1.aif
ADM5-CLP 3.aif
c88K-CLP-Acc.aif
D.R.P-CLP-P3.aif
D.R.P-ph-CLP-P3.aif
D.R110-CLP-Acc.aif
D.R220-CLP-Acc.aif
D.R220E-CLP-Acc.aif
daDD1-CLP 1.aif
daDD1-CLP 2.aif
Drmlator-CLP.aif
DrPerf-CLP.aif
Drstar-CLP.aif
Drstar-CLP.aif
TS204-CLP no Verb.aif
TS204-CLP Rv1 P3.aif
TS204-CLP Rv4 P1.aif
TS204-CLP Rv6 P2.aif
TS204-CLP Rv7 P2.aif
WerDr-CLP P3.aif
XR-CLP.aif
YDDr-CLP.aif
YQYr-CLP.aif
YRXr-CLP-P1.aif
YRXr-CLP-P1.aif
YRXr-CLP-P1.aif
YRXr-CLP-P1.aif
3 Rimshot
AceT6-RIM.aif
AceT8-RIM.aif
ArgD-RIM-Acc.aif
BhmD-RIM.aif
c88K-RIM.aif
cR78-RIM.aif
D.R220-RIM-Acc.aif
DrMkr-RIM.aif
Drmlator-RIM.aif
DrPerf-RIM.aif
Drsr-RIM.aif
Drmlator-RIM.aif
HRsx-RIM-P2.aif
HRsx-SStk-P2.aif
HRsx-E-P2.aif
HRsx-Hi Piccolo RIM-P3.aif
kD2o1-RIM T2 D4.aif
KDDMh-RIM.aif
KMRsx-RIM.aif
KPR2-RIM.aif
KPR2-RIM.aif
Ksh-RIM.aif
L9000-RIM-T4.aif
LDrum-RIM-P4.aif
MDP-RIM.aif
OMBF-RIM.aif
RZ1-RIM.aif
SMS9-RIM 01.aif
SRDr-CLP 1.aif
SRDr-CLP 3.aif
SRDr-CLP 5.aif
SRDr-CLP 7.aif
SRDr-CLP 9.aif
T505-RIM-P3.aif
T77-RIM.aif
T66-RIM.aif
T77-RIM.aif
APPENDIX A: SOUND AND PATTERN LIBRARY

T626-RIM P06.aif
Trc-808-RIM.aif
Trc-909-RIM.aif
XRt-RIM1.aif
YDDt-RIM.aif
YQYt-RIM.aif
YRXe-RIM-P1.aif
YRXf-RIM1.aif
YRXf-RIM2.aif
YRXs-RIM1.aif
YRXs-RIM2.aif
4 Tom
AceT1-TOM1.aif
AceT1-TOM2.aif
AceT1-TOM3.aif
AceT2-TOM1.aif
AceT2-TOM2.aif
AceT6-TOM1.aif
AceT6-TOM2.aif
AceT8-TOM1.aif
AceT8-TOM2.aif
AceT8-TOM3.aif
ArgD-HiTOM-Acc.aif
ArgD-LoTOM-Acc.aif
BhmD-TOM.aif
cR8K-HiTOM-Acc.aif
cR8K-LoTOM-Acc.aif
cR8K-LoTOM-Acc.aif
cR78-TOM.aif
D.R220-HiTOM-Acc.aif
D.R220-LoTOM-Acc.aif
D.R220-MiTOM-Acc.aif
D.R220E-HiTOM-Acc.aif
D.R220E-LoTOM-Acc.aif
dADD1-HiTOM1.aif
dADD1-HiTOM2.aif
dADD1-LoTOM1.aif
DADD1-LoTOM2.aif
DrMkr-TOM1.aif
DrMkr-TOM2.aif
DrMkr-TOM3.aif
Drmlator-TOM1.aif
Drmlator-TOM2.aif
Drmlator-TOM3.aif
DrMX-TOM1-P1.aif
DrMX-TOM2-P1.aif
DrMX-TOM3-P1.aif
DrMX-TOM4-P1.aif
DrMX-TOM5-P1.aif
DrMX-TOM6-P1.aif
DrPerf-TOM1.aif
DrPerf-TOM2.aif
DrPerf-TOM3.aif
DrPerf-TOM4.aif
DrPerf-TOM5.aif
Drstar-TOM1.aif
Drstar-TOM2.aif
Drstar-TOM3.aif
DDrk-Tom1-07.aif
DDrk-Tom2-07.aif
HRtx-eTOM-P2.aif
HRtx8-Agressive TOM-P3.aif
HRtx8-Hi Power TOM-P3.aif
HRtx8-Mid Power TOM-P3.aif
kD2e1-TOM1 T2 D4.aif
kD2e1-TOM2 T2 D4.aif
kD2e5-TOM1 T2 D4.aif
kD2e5-TOM2 T2 D4.aif
kD2e6-TOM1 T2 D4.aif
kD2e6-TOM2 T2 D4.aif
kD2e8-TOM1 T2 D4.aif
kD2e8-TOM2 T2 D4.aif
KDDMb-HiTOM.aif
KDDMb-LoTOM.aif
KMDRXs-HiTOM.aif
KMDRXs-LoTOM.aif
KPR2-TOM1.aif
KPR2-TOM2.aif
KPR2-HiTOM-Acc.aif
KPR2-LoTOM-Acc.aif
KPR2-TOM1.aif
KPR2-TOM2.aif
KSh-eTOM2-2.aif
KSh-eTOM2-4.aif
KSh-TOM1-2.aif
KSh-TOM1-4.aif
KSh-TOM2-2.aif
KSh-TOM2-4.aif
L9000-HHO-T3.aif
L9000-TOM-T3.aif
MDPf-TOM.aif
MPops-TOM1.aif
MPops-TOM2.aif
OgnDr-TOM1.aif
OgnDr-TOM2.aif
OMBf-Tom1.aif
OMBf-Tom2.aif
OMBf-Tom3.aif
PDrX-TOM1 Kit1.aif
PDrX-TOM1 Kit6.aif
PDrX-TOM2 Kit3.aif
PDrX-TOM3 Kit1.aif
PDrX-TOM3 Kit7.aif
PFight-Floor T1 D1.aif
PFight-HiTOM T1 D1.aif
PFight-LoTOM T1 D1.aif
RhEighty-TOM1.aif
RhEighty-TOM2.aif
RHnd-HiTOM P08.aif
RHnd-LoTOM P08.aif
RHnd-MiTOM P08.aif
RZ1-TOM1.aif
RZ1-TOM2.aif
S400-Std TOM1.aif
S400-Std TOM2.aif
S400-Std TOM3.aif
SMS9-HiTOM 01.aif
SMS9-LoTOM 01.aif
SMS9-MiTOM 01.aif
SMS800-TOM 04.aif
SMS800-TOM 10.aif
SMTx-HiTOM-T1.aif
SMTx-LoTOM-T1.aif
SMTx-MiTOM-T1.aif
SMTx-JrHITOM-T1.aif
SMTx-JrMIOM-T1.aif
SMTx-Rk1 HiTOM-T1.aif
SMTx-Rk1 MiTOM-T1.aif
SMTx-Rk2 HiTOM-T1.aif
SMTx-Rk2 MiTOM-T1.aif
SMS-V-TOM-1.aif
SMS-V-TOM-2.aif
SMS-V-TOM-3.aif
SMS-V-TOM-4.aif
SMS-V-TOM-2.aif
SMS-V-TOM-3.aif
SMS-V-TOM-4.aif
SMTx-Dry-TOM 1.aif
SMTx-Elec-TOM 1.aif
SMTx-Power-TOM 1.aif
SRDr-HiTOM1 Elec.aif
SRDr-HiTOM2 Elec.aif
SRDr-HiTOM4 Elec.aif
SRDr-HiTOM2 Elec.aif
SRDr-LoTOM1 Elec.aif
SRDr-LoTOM2 Elec.aif
SRDr-LoTOM3 Elec.aif
SRDr-LoTOM4 Elec.aif
Sync-TOM1 T06 v3.aif
Sync-TOM2 v4.aif
T505-TOM1-Acc.aif
T505-TOM2-Acc.aif
T505-TOM3-Acc.aif
T606-HiTOM-Acc.aif
T606-LoTOM-Acc.aif
T707-TOM1.aif
T707-TOM2.aif
T707-TOM3.aif
T808-HiTOM-T01.aif
T808-LoTOM-T01.aif
T808-MiTOM-T01.aif
T909-HiTOM D6 T1.aif
T909-MiTOM D6 T1.aif
T909-HiTOM D6 T1.aif
T909-HiTOM D6 T1.aif
| T9o9-LoTOM2 D6 T1.aif | YRXe-TOM 1-P1.aif | HRx8B-Rock HH-P3.aif |
| T9o9-MiTOM1 D6 T1.aif | YRXe-TOM 2-P1.aif | kD2o1-HHC1 T2 D4.aif |
| T9o9-MiTOM2 D6 T1.aif | YRXe-TOM 3-P1.aif | kD2o1-HHC2 T2 D4.aif |
| T55-TOM1.aif | YRXe-TOM 4-P1.aif | kD2o8-HH1 T2 D4.aif |
| T55-TOM2.aif | YRXe-TOM 5-P1.aif | kD2o8-HH2 T2 D4.aif |
| T66-TOM1.aif | YRXe-TOM 6-P1.aif | KDDMh-HHC.aif |
| T66-TOM2.aif | YRXe-TOM 7-P1.aif | KMRx-HHC.aif |
| T66-TOM3.aif | YRXe-TOM 8-P1.aif | KPR2-HH1.aif |
| T77-TOM1.aif | YRXe-TOM-M1-1.aif | KPR2-HHC-Acc.aif |
| T77-TOM2.aif | YRXI-TOM1-2.aif | KPR2-HH1.aif |
| T77-TOM3.aif | YRXI-TOM1-3.aif | KPR2-HH2.aif |
| T626-HiTOM1 P06.aif | YRXI-TOM2-1.aif | KSH-Electro HH.aif |
| T626-HiTOM2 P06.aif | YRXI-TOM2-2.aif | KSH-HHC1.aif |
| T626-LoTOM1 P06.aif | YRXI-TOM2-3.aif | KSH-HH1.aif |
| T626-LoTOM2 P06.aif | YRXI-TOM2-4.aif | L9000-HH1-T3.aif |
| T626-MiTOM1 P06.aif | YRXs-eTOM1.aif | L9000-HH2-T3.aif |
| T626-MiTOM2 P06.aif | YRXs-eTOM2.aif | LDrum-HHC D4.aif |
| tK-HITOM v4.aif | YRXs-eTOM3.aif | MDPI-HHC.aif |
| tK-LoTOM v4.aif | YRXs-FM Perc 1.aif | MPops-HH1.aif |
| TomED-TOM 2.aif | YRXs-Fusion TOM1.aif | MPops-HH2.aif |
| TomED-TOM 4.aif | YRXs-Fusion TOM3.aif | OgnDr HH1.aif |
| TomED-TOM 6.aif | YRXs-Heavy TOM2.aif | OgnDr-HHF1.aif |
| TRc-8o8-HITOM 1.aif | YRXs-Processed TOM1.aif | OgnDr-HHF2.aif |
| TRc-8o8-HITOM 2.aif | YRXs-Processed TOM1.aif | OMB-HH1.aif |
| TRc-8o8-LoTOM 1.aif | YRXs-Processed TOM2.aif | OMB-HH2.aif |
| TRc-8o8-LoTOM 2.aif | YRXs-Processed TOM3.aif | OMB-HHF1.aif |
| TRc-8o8-MiTOM 1.aif | YRXs-Heavy TOM2.aif | OMB-HHF2.aif |
| TRc-8o8-MiTOM 2.aif | YRXs-Processed TOM1.aif | OMB-HH1.aif |
| TRc-9o9-HITOM 1.aif | YRXs-Processed TOM2.aif | OMB-HH2.aif |
| TRc-9o9-HITOM 2.aif | YRXs-Processed TOM3.aif | OMB-HHF1.aif |
| TRc-9o9-LoTOM 1.aif | YRXs-Heavy HH-P3.aif | OMB-HHF2.aif |
| TRc-9o9-LoTOM 2.aif | YRXs-Heavy TOM2.aif | OMB-HH1.aif |
| TS500-Acou-TOM2.aif | YRXs-Heavy TOM2.aif | OMB-HH2.aif |
| TS500-Cst-TOM1 3.aif | YRXs-Heavy TOM2.aif | OMB-HHF1.aif |
| TS500-Elec-TOM3.aif | YRXs-Heavy TOM2.aif | OMB-HHF2.aif |
| TS500-Perc-TOM3.aif | YRXs-Heavy TOM2.aif | OMB-HH1.aif |
| UniVx-TOM1.aif | YRXs-Heavy TOM2.aif | OMB-HH2.aif |
| UniVx-TOM2.aif | YRXs-Heavy TOM2.aif | OMB-HHF1.aif |
| UniVx-TOM3.aif | YRXs-Heavy TOM2.aif | OMB-HHF2.aif |
| VrmDr-TOM1.aif | YRXs-Heavy TOM2.aif | OMB-HH1.aif |
| VrmDr-TOM2.aif | YRXs-Heavy TOM2.aif | OMB-HH2.aif |
| WerDr-TOM1 P3.aif | YRXs-Heavy TOM2.aif | OMB-HHF1.aif |
| WerDr-TOM2 P3.aif | YRXs-Heavy TOM2.aif | OMB-HHF2.aif |
| WerDr-TOM3 P3.aif | YRXs-Heavy TOM2.aif | OMB-HH1.aif |
| WerDr-TOM4 P3.aif | YRXs-Heavy TOM2.aif | OMB-HH2.aif |
| WerMa-TOM 1.aif | YRXs-Heavy TOM2.aif | OMB-HHF1.aif |
| WerMa-TOM 2.aif | YRXs-Heavy TOM2.aif | OMB-HHF2.aif |
| WerMa-TOM 3.aif | YRXs-Heavy TOM2.aif | OMB-HH1.aif |
| XRT-HITOM1.aif | YRXs-Heavy TOM2.aif | OMB-HH2.aif |
| XRT-HITOM2.aif | YRXs-Heavy TOM2.aif | OMB-HHF1.aif |
| XRT-LoTOM1.aif | YRXs-Heavy TOM2.aif | OMB-HHF2.aif |
| XRT-LoTOM2.aif | YRXs-Heavy TOM2.aif | OMB-HH1.aif |
| XRT-MiTOM1.aif | YRXs-Heavy TOM2.aif | OMB-HH2.aif |
| XRT-MiTOM2.aif | YRXs-Heavy TOM2.aif | OMB-HHF1.aif |
| YDDr-TOM 1.aif | YRXs-Heavy TOM2.aif | OMB-HHF2.aif |
| YDDr-TOM 2.aif | YRXs-Heavy TOM2.aif | OMB-HH1.aif |
| YMR-HITOM-P1.aif | YRXs-Heavy TOM2.aif | OMB-HH2.aif |
| YMR-LoTOM-P1.aif | YRXs-Heavy TOM2.aif | OMB-HHF1.aif |
| YQQt-HITOM1.aif | YRXs-Heavy TOM2.aif | OMB-HHF2.aif |
| YQQt-LoTOM1.aif | YRXs-Heavy TOM2.aif | OMB-HH1.aif |
| YQQt-MiTOM1.aif | YRXs-Heavy TOM2.aif | OMB-HH2.aif |

5 Hi-Hat (Closed)

| AcT1-HH2.aif | YRXs-FM Perc 1.aif | PiFight-HH D1.aif |
| AcT6-HH1.aif | YRXs-Fusion TOM1.aif | RhEgty-HH1.aif |
| AcT6-HH2.aif | YRXs-Fusion TOM2.aif | RhEgty-HH2.aif |
| AcT8-HH1.aif | YRXs-Processed TOM1.aif | RHnd-HHC P08.aif |
| AcT8-HH2.aif | YRXs-Processed TOM2.aif | RZ1-HH1.aif |
| Amdd100-HHC.aif | YRXs-Processed TOM3.aif | RZ1-Smp1 HH1.aif |
| AngD-HHC-Acc.aif | YRXs-Processed TOM3.aif | S400-HH2.aif |
| AngD-HHC-Acc.aif | YRXs-Processed TOM3.aif | SMS800-HH2.aif |
| AngD-HHC-Acc.aif | YRXs-Processed TOM3.aif | SRDr-HHC 1.aif |
| AngD-HHC-Acc.aif | YRXs-Processed TOM3.aif | SRDr-HHC 1.aif |
| AngD-HHC-Acc.aif | YRXs-Processed TOM3.aif | Synse-HH r2.aif |
| BhmD-HHC.aif | YRXs-Processed TOM3.aif | TS5-HHC Acc.aif |
| BhmD-HHC.aif | YRXs-Processed TOM3.aif | T606-HHC-Acc.aif |
| CMat-HH.aif | YRXs-Processed TOM3.aif | T767-HHC1.aif |
| c88K-HHC-Acc.aif | YRXs-Processed TOM3.aif | T767-HHC2.aif |
| D.R110-HHC-Acc.aif | YRXs-Processed TOM3.aif | T868-HHC.aif |
| D.R220-HHC-Acc.aif | YRXs-Processed TOM3.aif | T969-HHC D1.aif |
| D.R220E-HHC-Acc.aif | YRXs-Processed TOM3.aif | T969-HHC D3.aif |
| daDj01-HH.aif | YRXs-Processed TOM3.aif | T55-HH.aif |
| DrMr-HH1.aif | YRXs-Processed TOM3.aif | T66-HH.aif |
| DrMr-HH2.aif | YRXs-Processed TOM3.aif | T77-HHC.aif |
| DrMr-HH2.aif | YRXs-Processed TOM3.aif | T77-HHC.aif |
| DrMr-HH2.aif | YRXs-Processed TOM3.aif | T626-HHC P06.aif |
| DrMr-HH2.aif | YRXs-Processed TOM3.aif | 1-HH 1.aif |
| DrMr-HH2.aif | YRXs-Processed TOM3.aif | 1-HH 2.aif |
| DrMr-HH2.aif | YRXs-Processed TOM3.aif | TRc-8o8-HH2.aif |
| DrMr-HH2.aif | YRXs-Processed TOM3.aif | TRc-8o8-HH3.aif |
| DrMr-HH2.aif | YRXs-Processed TOM3.aif | TRc-9o9-HH1.aif |
| DrMr-HH2.aif | YRXs-Processed TOM3.aif | TRc-9o9-HH3.aif |
| DrMr-HH2.aif | YRXs-Processed TOM3.aif | TRc-9o9-HH5.aif |

APPENDIX A: SOUND AND PATTERN LIBRARY
APPENDIX A: SOUND AND PATTERN LIBRARY

WerDr-HHc.P3.aif  T77-HHO.aif  T626-Chi.P06.aif  IK-CC.T0.1.aif  
WerMa-HH.aif  T626-HHO.P06.aif  tK-CC.T0.2.aif  TRC-808-CC2.aif  
Xrt-HH1.aif  TRc-808-HH2.aif  TRc-909-CC1.aif  TRC-808-CC2.aif  
Xrt-HH2.aif  T626-CC.Acc.aif  T7500-Cst-CC1.aif  UniVx-CC.aif  
Xrt-HH3.aif  UniVx-HHO.aif  WerDr-HHc.P3.aif  WerDr-HHc.P3.aif  
YDDr-HHc.1.aif  VrmDr-0Hf.aif  WerDr-HHc.P3.aif  WerMa-HH.aif  
YDDr-HHc.2.aif  WerDr-HHc.P3.aif  WerMa-HH.aif  WerMa-HH.aif  
YDDr-HHf.aif  T612-CC.T0.1.aif  YDDr-CC.aif  YMRt-CC.P3.aif  
YQY-HH.aif  YQYt-HHO.aif  YQRt-CC.P3.aif  YQRt-CC.P3.aif  
YQY-HHC.aif  YQYt-HHC.aif  YQRt-CC.P3.aif  YQRt-CC.P3.aif  
YQY-HHF.aif  YQYt-HHF.aif  YQRt-CC.P3.aif  YQRt-CC.P3.aif  
5 Hi-Hat (Open)  
AceT2-HHO1.aif  ADM5-Chi1.aif  ArgD-CC.Acc.aif  
AceT6-HHO.aif  ADM5-Chi1.aif  CMate-CC.aif  
AceT8-HHO.aif  ADM5-Chi1.aif  cR8K-CC.Acc.aif  
Amdk100-HHO.aif  ADM5-Chi1.aif  D.R.P-CC-P3.aif  
BhmD-HHO.aif  ADM5-Chi1.aif  D.R110-CC.Acc.aif  
BhmD-HHO.aif  ADM5-Chi1.aif  D.R220-CC.Acc.aif  
D.R110-HHO.Acc.aif  ADM5-Chi1.aif  D.R220E-CC.Acc.aif  
D.R220-HHO.Acc.aif  ADM5-Chi1.aif  daDj31-CC2.aif  
D.R220E-HHO.Acc.aif  ADM5-Chi1.aif  DrMX-CC-P1.aif  
DrMx-HHO.aif  ADM5-Chi1.aif  DrPerf-CC.aif  
Drmy-HHO-P1.aif  ADM5-Chi1.aif  Drstar-CC.aif  
DrPerf-HHO.aif  ADM5-Chi1.aif  DRRtk-CC.07.aif  
Drstar-HHO.aif  ADM5-Chi1.aif  HRRx8-CC.P2.aif  
DRk-HHO.07.aif  ADM5-Chi1.aif  kD204-CC.T2.D4.aif  
HRx-HHO-CC-P3.aif  ADM5-Chi1.aif  kD204-SP2.T2.D4.aif  
KD201-CHH1.T2.D4.aif  ADM5-Chi1.aif  kD204-SP2.T2.D4.aif  
KD201-CHH2.T2.D4.aif  ADM5-Chi1.aif  kD204-Swi.T2.D4.aif  
KDDMb-HHO.aif  ADM5-Chi1.aif  KDDMb-CC.aif  
KMDx-HHO.aif  ADM5-Chi1.aif  KMDx-HHO.aif  
KPR2-HHc.aif  ADM5-Chi1.aif  KPR2-HHc.aif  
KPR2-HHO.Acc.aif  ADM5-Chi1.aif  KPR2-HHO.Acc.aif  
KPR2-HHO.aif  ADM5-Chi1.aif  KPR2-HHO.aif  
KSt-HHc-Electro.HHO.aif  ADM5-Chi1.aif  KSt-HHc-Electro.HHO.aif  
KSt-HHc1.aif  ADM5-Chi1.aif  KSt-HHc1.aif  
LDrum-HHO.aif  ADM5-Chi1.aif  LDrum-HHO.aif  
MDPf-HHO.aif  ADM5-Chi1.aif  MDPf-HHO.aif  
Ogndr-HHO.aif  ADM5-Chi1.aif  OMBf-HHO.aif  
OMBf-HHO.aif  ADM5-Chi1.aif  OMBf-HHO.aif  
PFlight-HH.D5.aif  ADM5-Chi1.aif  PFlight-HH.D5.aif  
RHznd-HHO.P08.aif  ADM5-Chi1.aif  RHznd-HHO.P08.aif  
RZ1-HHO.aif  ADM5-Chi1.aif  RZ1-HHO.aif  
SMS800-HHO.aif  ADM5-Chi1.aif  SMS800-HHO.aif  
SRDr-HHO.02.aif  ADM5-Chi1.aif  SRDr-HHO.02.aif  
TS05-HHO.Acc.aif  ADM5-Chi1.aif  TS05-HHO.Acc.aif  
T606-HHO.Acc.aif  ADM5-Chi1.aif  T606-CC.Acc.aif  
T757-HHO.aif  ADM5-Chi1.aif  T757-HHO.aif  
T808-HHO-D1.aif  ADM5-Chi1.aif  T808-CC.T05.D04.aif  
T909-HHO-D6.aif  ADM5-Chi1.aif  T808-CC.T11.D07.aif  
T55-HHO.aif  ADM5-Chi1.aif  T909-CC.T3.aif  
T66-HHO.aif  ADM5-Chi1.aif  T626-CC.P06.aif  

6 Crash Cymbal  
ADM5-Chi1.aif  ArgD-CC.Acc.aif  CMate-CC.aif  
cR8K-CC.Acc.aif  D.R.P-CC-P3.aif  D.R110-CC.Acc.aif  
D.R220-CC.Acc.aif  D.R220E-CC.Acc.aif  daDj31-CC2.aif  
DrMX-CC-P1.aif  DrPerf-CC.aif  Drstar-CC.aif  
DRtk-CC.07.aif  HRRx8-CC.P2.aif  kD201-CC.T2.D4.aif  
kD204-CC.T2.D4.aif  kD204-SP2.T2.D4.aif  kD204-Swi.T2.D4.aif  
KDDMb-CC.aif  KMDx-HHO.aif  kD204-SP2.T2.D4.aif  
KPR2-HHc.aif  KPR2-HHO.aif  kD204-SP2.T2.D4.aif  
Kpm-CC1-Lng.aif  KSt-HC53.Lng.aif  KSt-HC53 Lo.aif  
L9000-C5.T3.aif  LDrum-CC.aif  OMBf-CC.aif  
PFlight-CC.aif  RHnd-CC1.P08.aif  RHnd-CC2.P08.aif  
RHnd-CC2.P08.aif  RHnd-CC2.P08.aif  RHnd-Chi.P08.aif  
RHnd-Chi.P08.aif  RHnd-Chi.P08.aif  RHnd-Chi.P08.aif  
RHnd-Chi.P08.aif  RZ1-CC.aif  S400-CC.aif  
RZ1-CC.aif  S400-CC.aif  SM800-CC.aif  
SRDr-CC01.aif  SyncC-CC.v2.aif  TS05-CC.Acc.aif  
T606-CC.Acc.aif  T606-CC.Acc.aif  T757-CC.aif  
T626-CC.P06.aif  T626-CC.P06.aif  T626-CC.P06.aif  

6 Ride Cymbal  
ArgD-RI.Acc.aif  BhmD-RI.aif  D.R220-RI.Acc.aif  
D.R220E-RI1.Acc.aif  Drmator-RI.aif  DrMX-RI1-P1.aif  
DrMX-RI2-P1.aif  DrPerf-RLaif  Drrtar-RLaif  
DRtk-RI.07.aif  HRRx-RI-Bell.P2.aif  HRRx-RI.P2.aif  
HRRx8-RI.P3.aif  kD201-RI.T2.D4.aif  kD203-RI-T2.D4.aif  
KPR2-RLaif  KSh-RI-Bell.Lng.aif  KSh-RI1.aif  
KSh-RI3.aif  L9000-RI1-T3.aif  L9000-RI2-T3.aif  
LDrum-RLaif  MDPf-RLaif  OMBf-RLaif  
PFlight-RLaif  RHnd-RI1.P08.aif  RHnd-RI2.P08.aif  
RHnd-RI2.P08.aif  RHnd-RI2.P08.aif  RHnd-RI2.P08.aif  
RZ1-RLaif  SRDtr-RI1.aif  SRDtr-RI1.aif  
SRDtr-RI1.aif  T505-RI-Acc.aif  T757-RLaif  
T909-RI-T3.aif  T757-RLaif  T626-RL Cop.P06.aif  
T626-RI.P06.aif  TRC-909-RLaif  WerDr-Rl.P3.aif  
WerMa-RLaif  XRS-RLaif
7 Cowbell - Claves and co

7 Misc Percussion

APPENDIX A: SOUND AND PATTERN LIBRARY

HRsxB-Scratch-P3.aif
HRsxB-SSsk-P3.aif
HRsxB-Synth Block-P3.aif
HRsxB-Tamb-P3.aif
HRsxB-Torque Wrench-P3.aif
kD2o1-Tamb T2 D4.aif
KDDM3h-CgaHi.aif
KDDM3h-CgaLo.aif
KDDM3h-Tamb.aif
KDDM3h-Timb.aif
Ksh-Bgo FX.aif
Ksh-BgoHi.aif
Ksh-BgoLo.aif
Ksh-Bgo Opn.aif
Ksh-Cga1.aif
Ksh-Cga2.aif
Ksh-Timb.aif
Ksh-TimbHi.aif
Ksh-TimbLo.aif
L9000-Cga-T3.aif
L9000-Cga2-T3.aif
L9000-Tamb-T3.aif
LDrum-Cga P4.aif
LDrum-Tamb.aif
OMBf-BgoAcc.aif
OMBf-BgoHi.aif
OMBf-BgoLo.aif
OMBf-CgaAcc.aif
OMBf-CgaHi.aif
OMBf-CgaLo.aif
OMBf-Guiro.aif
OMBf-Tamb.aif
OMBf-Timb.aif
OMBf-TimbHi.aif
OMBf-TimbLo.aif
SRDr-BgoAcc.aif
SRDr-BgoHi.aif
SRDr-BgoLo.aif
SRDr-BgoOpn.aif
SRDr-Cga1.aif
SRDr-Cga2.aif
SRDr-Timb.aif
SRDr-TimbHi.aif
SRDr-TimbLo.aif
SRDr-Vibraslap.aif
SRDr-WbkHi.aif
SRDr-WbkLo.aif
T5o5-CgaOP-Acc.aif
T5o5-CgaSL-Acc.aif
T626-CgaHi Mt P06.aif
T626-CgaHi Op P06.aif
T626-CgaLo P06.aif
T626-Tamb P06.aif
T626-TimbHi P06.aif
T626-TimbLo P06.aif
T727-BgoHi Acc.aif
T727-BgoLo Acc.aif
T727-CgaHi Mt Acc.aif
T727-CgaHi Op Acc.aif
T727-CgaLo Acc.aif
T727-Quijada Acc.aif
T727-Star Chime Acc.aif
T727-TimbHi.aif
T727-TimbLo.aif
TRc-8o8-CgaHi.aif
TRc-8o8-CgaLo.aif
TRc-808-CgaHi.aif
TRc-808-CgaLo.aif
TRc-808-CgaMi.aif
UniVx-Guiro 1.aif
UniVx-Guiro 2.aif
UniVx-Guiro 3.aif
WerMa-CgaHi.aif
WerMa-CgaLo.aif
WerMa-Guiro.aif
Xrt-AggHi.aif
Xrt-AggLo.aif
Xrt-CgaOP Hi.aif
Xrt-CgaOP Lo.aif
Xrt-CgaSL Hi.aif
Xrt-CgaSL Lo.aif
Xrt-Guiro Lng.aif
Xrt-Guiro Sht.aif
Xrt-Snap.aif
Xrt-TimbHi.aif
Xrt-TimbLo.aif
Xrt-Vibraslap.aif
YDDr-AggHi.aif
YDDr-AggLo.aif
YDDr-BgoHi.aif
YDDr-BgoLo.aif
YDDr-CgaHi.aif
YQYrt-AggHi.aif
YQYrt-AggLo.aif
YQYrt-CgaHi.aif
YQYrt-CgaLo.aif
YQYrt-CgaMt.aif
YQYrt-TimbHi.aif
YQYrt-TimbLo.aif
YRXe-AggHi-P2.aif
YRXe-BgoHi-P1.aif
YRXe-BgoLo-P1.aif
YRXe-CgaHi Mt-P1.aif
YRXe-CgaHi Op-P1.aif
YRXe-CgaLo-P1.aif
YRXe-Cuica-P1.aif
YRXe-Timb-P1.aif
YRXe-TimbHi-P1.aif
YRXe-TimbLo-P1.aif
YRXf-Tamb.aif
YRXs-AggHi.aif
YRXs-AggLo.aif
YRXs-Belltree.aif
YRXs-BgoHi.aif
YRXs-BgoLo.aif
YRXs-Castnet.aif
YRXs-CgaHi Mt.aif
YRXs-CgaHi Op.aif
YRXs-CgaLo.aif
YRXs-Cuica.aif
YRXs-Tamb.aif
YRXs-TimbHi.aif
YRXs-TimbLo.aif
YRXs-Timp.aif
YRXs-Vibraslap.aif
7 Shaker and co
ArgD-SHK-Acc.aif
bHmD-SHK.aif
cR798-Guiro Lng.aif
cR798-Guiro Sht 1.aif
DrMX-SHK1-P1.aif
DrMX-SHK2-P1.aif
Drstar-Cbs.aif
DRtk-Cbs 07.aif
HRxx-Cbs-P2.aif
HRxx-Mar1-P2.aif
HRxx-Mar2-P2.aif
HRxx-SHK-P2.aif
HRxx-B-Cbs-P3.aif
HRRxB-Fast Cbs-P3.aif
kD3o1-Cbs T2 D4.aif
KDDM2b-Cbs.aif
KMRSx-Cbs.aif
Ksh-SHK1.aif
Ksh-SHK3.aif
L9000-Cbs-T3.aif
LDrum-SHK.aif
MDPI-SHK.aif
MPops-CLV.aif
OMBi-Cbs.aif
## APPENDIX A: SOUND AND PATTERN LIBRARY

### 8 FX and more

- dADD1-FX1.aif
- dADD1-FX2.aif
- ETIDrs-FX.aif
- ETIDrs-R1 a.aif
- ETIDrs-SD2.aif
- ETIDrs-SD7.aif
- ETIDrs-TOM3.aif
- HRssB-Ambient Puh-P3.aif
- HRssB-Lip Pop-P3.aif
- KSbh-FX Lng 3.aif
- KSbh-FX Sym 1.aif
- KSbh-FX Sym 3.aif
- S400-FX1.aif
- S400-FX2.aif
- S400-FX3.aif
- S400-FX4.aif
- S400-FX5.aif
- S400-FX6.aif
- SMS800-FX01.aif
- SMS800-FX02.aif
- SMS800-FX06.aif
- SMS800-SD1.aif
- SMS800-SDe 1a.aif
- SMS800-SDe 3.aif
- SRDr-Bottle Lo.aif
- SRDr-FX01.aif
- SRDr-FX03.aif
- SRDr-FX11.aif
- SRDr-FX16.aif
- SRDr-Laser.aif
- SRDr-Punch.aif
- SRDr-Scratch Push.aif
- WerDr-Haha P3.aif
- WerDr-Hey P3.aif
- WerDr-Whistle P3.aif
- XRs-HIT.aif
- XRt-Laser Hi.aif
- XRt-Laser Lo.aif
- XRt-Whistle.aif
- YRXe-HIT-P1.aif
- YRXe-Whistle-P1.aif

### 12 — Anthology Instruments

#### GM KITS

**1 Classic**

- AceT 1
- Classic R-78
- Classic R-8000
- Drmlator
- Drum MX
- HR Sixteen
- HR SixteenB
- K-DDM Hundreds
- L Drum
- R Hundred
- RZ One
- SMS 600
- SMS C1
- SMS Clap 2
- The 606
- The 767-727
- The 808 Basic
- The 808 Basic
- The 909 Decay
- The 909 Short
- YRX Five

**2 Analog**

- AceT 2
- AccT 8
- Amdek 100
- Concert Mate

#### 3 Digital

- Arranger Drums
- Bhm Drums
- D.Rhythm 110
- D.Rhythm 220
- D.Rhythm 220E
- D.Rhythm Pad Vel Pitch
- Drum Performer
- Drumstar
- Dyn ADD1 Basic
- Dyn ADD1 Electro
- Dyn ADD1 Power
- K-DDD One 1
- K-DDD One 2 Hi
- K-DDD One 3 Low
- K-DDD One Electro
- K-DDD One Gate Reverb
- K-MR Sixteen
- K-S Three Acoustic
- K-S Three Electronic
- L 9000
- MDP Forty
- OMB Five
- P Drum X
- SMS 9
- SMS MTX
- SMS Trix
- SR Drums
- The 505
- The 626
- Wers Drums
- XR Ten

Drum maker

- Eti Drum Synth 1
- Eti Drum Synth 2
- KPR Five 2
- KPR Seven 2
- KPR Three 2
- Mini Pops
- OMB Two
- Organ Drums
- P Fight
- Rhythm Eighty
- SMS 800
- Synsonic
- Tam Star 500 Acoustic
- Tam Star 500 Percussive
- The 55
- The 66
- The 77
- The Kit
- Tom ED Toms only
- TR Clone 8o8
- TR Clone 9o9
- UniVox
- VermonDrums
- Wers Matic
- YMR Ten
YDD Ten
YQY Ten
YRX Eight
YRX Seven

KIT MENU

1 Classic
DR Tracks Menu
DR Tracks BD+SD+RIM+CLP+CWB
DR Tracks HH+CC+RI
DR Tracks TOM+Chs+Tamb
Drum MX Menu
Drum MX Menu 1
Drum MX Menu 2
HR SixteenB Menu
HR SixteenB Menu 1
HR SixteenB Menu 2
HR SixteenB Menu 3
HR Sixteen Menu
HR Sixteen Menu 1
HR Sixteen Menu 2
HR Sixteen Menu 3
R Hundred Menu
R Hundred Menu 1
R Hundred Menu 2
R Hundred Menu 3
R Hundred Menu 4
R Hundred Menu 5
SMS Clap Menu
SMS Clap Menu 1
SMS Clap Menu 2
SMS Clap Menu 3
The 808 Menu
The 808 Menu 1
The 808 Menu 2
The 808 Menu 3
The 909 Menu
The 909 Menu 1
The 909 Menu 2
The 909 Menu 3
The 909 Menu 4
The 909 Menu 5
The 909 Menu 6
The 909 Menu 7
The 909 Menu 8
The 909 Hi Tom Menu
The 909 Low Tom Menu
The 909 Mid Tom Menu
---------
AceT 1
AceT 6
Classic R-78
Classic R-8000
Dr Tracks
Dmlator
Drum MX
HR Sixteen
HR SixteenB
K-DDM Hundreds
L Drum
R Hundred
RZ One
SMS 400
SMS Clap 1
SMS Clap 2
The 606
The 707-727
The 808 Basic
The 808 Punch
The 909 Basic
The 909 Decay
The 909 Short
YRX Five

2 Analog
P Fight Menu
P Fight All BD+SD
P Fight All HH and Cymbals
P Fight All Toms
TR Clone Menu
TR Clone 808
TR Clone 909
Tam Star 200 Menu
Tam Star 200 Tu0 Menu 1
Tam Star 200 Tu0 Menu 2
Tam Star 200 Tu1 Menu 1
Tam Star 200 Tu1 Menu 2
---------
AceT 2
AceT 8
Am8k 100
Concert Mate
Drumaker
ETI Drum Synth 1
ETI Drum Synth 2
KPR Five 2
KPR Seven 2
KPR Three 2
Mini Pops
OMB Two
Organ Drums
P Fight
Rhythm Eighty
SMS 800
SMS V

3 Digital
K-DDD One Extensions Menu
K-DDD One Ext 1 All BD
K-DDD One Ext 2 All SD
K-DDD One Ext 3 All BD+SD
K-DDD One Ext 3 All HH+TOM
K-DDD One Ext 4 All Ride Cymbals
K-DDD One Ext 4 All Splash and Swish
K-DDD One Ext 5 All Elec BD
K-DDD One Ext 5 All Elec SD
K-DDD One Ext 5 All Elec TOM
K-DDD One Ext 6 All Gate BD+SD
K-DDD One Ext 6 All Gate TOM
K-DDD One Ext 7 All CC+HH
K-DDD One Ext 7 All Ri+TOM
K-DDD One Menu
K-DDD One Ext 1 All BD
K-DDD One Ext 2 All SD
K-DDD One Ext 3 All RIM
K-DDD One Ext 4 All TOM
K-DDD One Ext 5 All HH
K-DDD One Ext 6 All Cymbals
K-DDD One Ext 7 All Perc
K-5 Three Menu
K-5 Three Menu 1
K-5 Three Menu 2
L 9000 Menu
L 9000 Menu 1
L 9000 Menu 2
SMS 9 Menu
SMS 9 All BD+SD+RIM
SMS 9 All Toms
SMS Trix Menu
SMS Trix All No Rvb
SMS Trix All With Rvb
SR Drums Menu
SR Drums All BD+SD
SR Drums All Clap + Rim
SR Drums All Cymbals
SR Drums All Percussions
SR Drums All Toms
SR Drums All Toms
SR Drums Fix and Misc Menu
The 626 Menu
The 626 All Agg+SHK+cTamb

APPENDIX A: SOUND AND PATTERN LIBRARY
**ANTHOLOGY ABBREVIATIONS**
The following abbreviations are used for BeatBox Anthology presets.

### General

<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>BD</td>
<td>Bass Drum</td>
</tr>
<tr>
<td>SD</td>
<td>Snare Drum</td>
</tr>
<tr>
<td>SD_e</td>
<td>Electronic Snare Drum</td>
</tr>
<tr>
<td>HHC</td>
<td>Closed Hi-Hat</td>
</tr>
<tr>
<td>HHF</td>
<td>Foot Closed Hi-Hat</td>
</tr>
<tr>
<td>HI</td>
<td>Hi-Hat (Generic)</td>
</tr>
<tr>
<td>RI</td>
<td>Cup Ride (Cup)</td>
</tr>
<tr>
<td>RI_e</td>
<td>Bell Ride (Bell)</td>
</tr>
<tr>
<td>TOM</td>
<td>Tom (Generic)</td>
</tr>
<tr>
<td>HITOM</td>
<td>Hi Tom</td>
</tr>
<tr>
<td>MITOM</td>
<td>Mid Tom</td>
</tr>
<tr>
<td>PERC</td>
<td>Misc. Perc</td>
</tr>
<tr>
<td>CWB</td>
<td>Cowbell</td>
</tr>
<tr>
<td>CLP</td>
<td>Hand Claps</td>
</tr>
<tr>
<td>Stk</td>
<td>Sticks</td>
</tr>
<tr>
<td>Mar</td>
<td>Maracas</td>
</tr>
<tr>
<td>Tamb</td>
<td>Tambourine Timbale</td>
</tr>
<tr>
<td>Timp</td>
<td>Timpani</td>
</tr>
<tr>
<td>CgaOP</td>
<td>Open Conga</td>
</tr>
<tr>
<td>CgaHi</td>
<td>Hi Conga</td>
</tr>
<tr>
<td>CgaLo</td>
<td>Low Cong</td>
</tr>
<tr>
<td>TglS</td>
<td>Triangle Short</td>
</tr>
<tr>
<td>AggLo</td>
<td>Low Agogo</td>
</tr>
<tr>
<td>Bgo</td>
<td>Bongo (Generic)</td>
</tr>
<tr>
<td>BgoHi</td>
<td>Hi Bongo</td>
</tr>
<tr>
<td>SHK</td>
<td>Shaker</td>
</tr>
<tr>
<td>Spl</td>
<td>Splash Cymbal</td>
</tr>
<tr>
<td>Chi</td>
<td>Chinese Splash</td>
</tr>
<tr>
<td>Metro p</td>
<td>Metronome piano</td>
</tr>
</tbody>
</table>

### Tam Star 200

<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tu</td>
<td>Tune</td>
</tr>
<tr>
<td>ST</td>
<td>Sweep Time</td>
</tr>
</tbody>
</table>

### The 909

<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>S</td>
<td>Snappy (SD)</td>
</tr>
</tbody>
</table>
## APPENDIX A: SOUND AND PATTERN LIBRARY

### SMS CLAP
- **BM**: Balance Medium
- **BN**: Balance Noise
- **CP**: Clap Pitch
- **H**: Humanizer

### Misc
- **Acc**: Accented
- **Sh**: Short
- **P**: Pitch
- **Hi**: High
- **Mi**: Mid
- **Rv**: Reverb
- **Op**: Open
- **Bde**: Electronic Bass Drum
- **SDb**: Brush Snare Drum
- **RIM**: Rimshot
- **HHO**: Open Hi-Hat
- **HHH**: Half Open Hi-Hat
- **RI**: Ride (Generic)
- **RI Edge**: Edge Ride (Edge)
- **CC**: Crash Cymbal
- **eTOM**: Electronic Tom
- **LoTOM**: Low Tom
- **HIT**: Orchestra Hit
- **CLV**: Claves
- **SStk**: Sidestick
- **Wbk**: WoodBlock
- **Cbs**: Cabasa
- **Timb**: Timbales (Generic)
- **TimbLo**: Low Timbale
- **Cga**: Conga (Generic)
- **CgaSL**: Conga Slap
- **CgaMi**: Mid Conga
- **Tgl**: Triangle (Generic)
- **TgL L**: Triangle Long
- **AggHi**: Hi Agogo
- **BgoAcc**: Accented Bongo
- **BgoLo**: Low Bongo
- **Swi**: Swish Cymbal
- **Metro**: Metronome (Generic)
- **Metro f**: Metronome forte
- **SR**: Sweep Range

<table>
<thead>
<tr>
<th>DT</th>
<th>Decay Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tn</td>
<td>Tone</td>
</tr>
<tr>
<td>BC</td>
<td>Balance Clap</td>
</tr>
<tr>
<td>NP</td>
<td>Noise Pitch</td>
</tr>
<tr>
<td>CD</td>
<td>Clap Decay</td>
</tr>
<tr>
<td>dAcc</td>
<td>Delayed Accent</td>
</tr>
<tr>
<td>T</td>
<td>Tune</td>
</tr>
<tr>
<td>D</td>
<td>Decay</td>
</tr>
<tr>
<td>Lo</td>
<td>Low</td>
</tr>
<tr>
<td>Lng</td>
<td>Long</td>
</tr>
<tr>
<td>Mt</td>
<td>Mute</td>
</tr>
<tr>
<td>Smpl</td>
<td>Sampled</td>
</tr>
</tbody>
</table>
APPENDIX B  Effects

OVERVIEW
BPM provides dozens of included DSP effects (Figure B-1). Each effect is described briefly in this appendix, along with a list of factory presets for each effect. You can also create as many of your own user presets as you wish.

For general information about using effects processing in BPM, see “Effects” on page 99.

Sync
Some effects have parameters, such as delay taps, that can be synced to BPM’s tempo (or the tempo of your host). To do so, enable the sync button provided, as demonstrated with the Simple Delay effect (page 240). When the sync button is engaged, the time line is specified in note values, rather than in seconds or milliseconds (msec).

This is the same setting as explained in “Sync” on page 100.

Figure B-1: Double-click on an effects slot menu to open the effects browser.

Delays ........................................... 240
Reverberation ................................... 241
IR Verb ............................................. 243
Modulation ....................................... 246
Filters ............................................. 247
EQ .................................................. 248
Stereo & Amplitude ............................. 249
Drive & distortion .............................. 250
Dynamics ........................................... 251
3 Band Processors .............................. 252
Miscellaneous .................................. 253
DELAYS

Simple Delay
This is a basic all-purpose delay. The delay time can be entered in seconds or synchronized to the host application’s tempo. Use cutoff to add a low-pass or high-pass filter to the delay feedback.

Stereo Delay
This delay has all the capabilities of the simple delay, including the feedback filter, plus independent left- and right-channel delay times. As the name implies, it only supports stereo signals.

Fat Delay
Fat delay is a versatile effect. It is in fact four delays with their parameters initially linked: your signal is mixed and sent to the two first delays (one left and one right). The result of this first delay stage is then mixed with the original signal being again delayed in a left/right delay with two different delay times. Each delay pair has an independent left and right delay time that is calculated from the diffusion parameter:

- Left delay 1 = Delay time
- Right delay 1 = Delay Time + Diffusion
- Left delay 2 = Left delay time + (1 - Diffusion)
- Right delay 2 = Right delay time + (1 - Diffusion)

This simple scheme, combined with the feedback parameter and the ubiquitous delay filter, allows you to create advanced delays with incredible repeating patterns and even reverb like sounds.

Fat Delay presets
- Delayverb.fxps
- Dreamland.fxps
- Fat Eight.fxps
- Wanna Fight.fxps

FX Delay
This effect is phunky! Built on the simple delay, a bit of magic is added that sounds a lot like a distorted filter inside the delay.

FX Delay presets
- Nice one.fxps
- One bar pan.fxps
- Robotic.fxps
- Shake it.fxps

Ping Pong Delay
This effect is a simple stereo ping-pong delay in which you can easily set how much stereo effect you want just by adjusting the stereo spread parameter. Of course, the filter is still there, as well as the ability to sync it to your host application’s tempo.

Ping Pong Delay presets
- Before Eight.fxps
- Doubling.fxps
- Eight Miles.fxps
- Mono for Stereo.fxps
- Sixteen.fxps
- Springly.fxps
Analog Tape Delay
The Analog Tape Delay effect is modeled after classic analog tape delays. In addition to the standard controls for controlling wet/dry mix, delay and feedback, this delay adds several additional settings: Trash adds an element of “dirt” to the sound, as you might experience with dust on a piece of magnetic tape. Spread adds stereo spread to the delay lines. Dist Mode lets you choose between three distinct vintage sounds: tape, tape/tube and analog.

Analog Tape Delay presets
- Eight Tape.fxps
- Four Tube.fxps
- Radio Delay.fxps
- Retro Sixteen.fxps

REVERBERATION

Fast reverbs
If your computer cannot handle the convolution reverb acoustic spaces provided by IR Verb (page 243), try using the fast reverbs described in this section. These are non-convolution (synthesized) reverbs that place a negligible load on your host computer.

Fast reverb settings
Fast reverbs have the following settings:

<table>
<thead>
<tr>
<th>Fast reverb setting</th>
<th>Unit</th>
<th>Range</th>
<th>Explanation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Decay time</td>
<td>sec</td>
<td>0-10</td>
<td>Reverb time controls the length of the reverber tail (the portion of the sound as it trails off to silence). Longer reverb times make your music sound like it is in a larger space; shorter times sound like a smaller space. The maximum allowed time varies and depends on the specific acoustic space you have chosen.</td>
</tr>
<tr>
<td>High Damp</td>
<td>-</td>
<td>0-1</td>
<td>A low pass filter that reduces high frequencies as you increase the high damp setting.</td>
</tr>
<tr>
<td>Mix</td>
<td>dB</td>
<td>−∞ to 6</td>
<td>A signal with no reverb applied to it is commonly referred to as being dry. Therefore, a signal that is being processed with reverb is referred to as being wet. The Mix setting controls the amount (volume) of the treated (wet) signal. If you want more reverb, turn up this setting; if you want less reverb, turn it down.</td>
</tr>
</tbody>
</table>
Simple Reverb
This is a musically useful reverberation effect. Of course, a filter has been added, so that you can control which part of the signal gets affected (for example, you can get rid of muddy bass). The filter, combined with the dampening parameter, will keep your reverberated sound fresh and clean.

Simple Reverb presets
- Background Verb.fxps
- Big Cathedral.fxps
- Big Room.fxps
- Canyon Percussion.fxps
- Concert Hall.fxps
- Jazz Club.fxps
- Large Hall.fxps
- Opera Cosmic.fxps
- Piano Room.fxps
- Short Verb.fxps
- Warm Quartet Room.fxps
- Warm Room.fxps

Predelay Reverb
This effect is built on the simple reverb, but it’s been tweaked it a bit with delay lines to produce a predelay reverb. Again, the predelay time can be synced to your host application’s tempo.

Predelay Reverb presets
- Madness.fxps
- Perc Room.fxps
- Roomate.fxps
- Subtle.fxps

Gate Reverb
This effect takes the Predelay & reverb effect a bit further by adding a gate effect to the reverberated sound, producing a gated reverb right out of the 1980s. As usual, tweaking the knobs will get you some new incredible sounds from it, not just the usual “thump” gated drums.

Gate Reverb presets
- Drum Gate.fxps
- Radical.fxps
- Sixteen HiHats.fxps
IR VERB

BPM is equipped with convolution (sampled) reverb processing called IR Verb. Convolution is a process where the characteristics of a real acoustic space are directly sampled, such as a church, concert hall, theater, or outdoor space. The resulting impulse response (IR) consists of an audio file that holds the actual sound decay characteristics of the acoustic space. By sophisticated signal processing, that impulse response can then be applied to any audio material, making it sound exactly as if it were being heard in the acoustic environment captured by the impulse response. Convolution reverb is the most realistic type of reverb ever developed because it faithfully reproduces the actual characteristics of real acoustic spaces. As a result, it requires intense processing. Therefore, when you use IR Verb, be mindful of the amount of processing demands it imposes on your computer.

Computer performance

Because of the intensive processing required to produce a convolution reverb in real time, a fast PC or Mac computer is highly recommended when using IR Verb. The processing demands of convolution reverb can be reduced by the following techniques:

- Shorter reverb times require less processing power. Choose shorter reverbs. You can also simply turn down the reverb (see “Time (0-100%)” in the next section).
- Raise the buffer size of your hardware as explained in “Hardware buffer size” on page 36.
- Employ the CPU conservation techniques discussed in “Conserving CPU resources” on page 36.

- If your host audio application has a track freeze or bounce-to-disk feature, you can use it to “print” CPU-intensive BPM tracks and then take them off line.

IR Verb settings

Here is a brief summary of the reverb settings for IR Verb.

Predelay (0-100msec)

PreDelay is the amount of time before you hear the very first reflections. For example, if you are in a large room, it takes longer for the first reflections to return. PreDelay is useful for clarifying the original sound. For example, if you apply a larger amount of predelay to an instrument, the reflections won’t start until after a note has been played.

To conserve CPU bandwidth, try to keep the predelay setting to 40 msec or longer. Shorter predelay times impose a much larger hit on the computer's processor.

Time (0-100%)

Time controls the length of the reverb tail (the portion of the sound as it trails off to silence). Longer reverb times make your music sound like it is in a larger space; shorter times sound like a smaller space.

The maximum allowed time varies and depends on the specific acoustic space you have chosen.

Longer reverb times cause your computer to work harder. So you can conserve computer resources by choosing shorter reverb times.

DampingLow (-1 to +1)

DampingLow is a high pass filter that reduces low frequencies as you increase the HP damp setting. Positive values damp high frequencies; negative values expand high frequencies.
DampingHigh (-1 to +1)
DampingHigh is a low pass filter that reduces high frequencies as you increase the LP damp setting. Positive values damp low frequencies; negative values expand low frequencies.

Width (-1 to +1)
Width controls the stereo imaging of the reverb. If you turn this control down, the reverb effect will become mono.

Wet (-∞ to +6dB)
A signal with no reverb applied to it is commonly referred to as being dry. Therefore, a signal that is being processed with reverb is referred to as being wet. The Wet setting does what its name implies: it controls the amount (volume) of the treated (wet) signal. If you want more reverb, turn up this setting; if you want less reverb, turn it down.

Dry (-∞ to +6dB)
Dry controls the volume of the original dry (unprocessed) signal. This allows you to precisely control the amount of the original dry signal that is mixed in with the wet (processed) signal.

IR Verb presets
Real acoustic spaces throughout the world were carefully selected and recorded to be included with BPM. A wide variety of spaces are provided, and each space can be fine-tuned even further by adjusting the reverb settings. These reverbs were captured in cathedrals, temples, concert halls, forests, canyons, caves and other locations.

☛ Remember, the longer the reverb time, the more processing it requires, and the greater the demand placed on your computer.

IR Verb organizes its factory supplied convolution reverb presets into five sub-menus.

Cathedrals & Churches
- Big Chapel Hall.fxp
- Bright Cathedral.fxp
- Cathedral Hall.fxp
- Cathedral Organ.fxp
- Church Organ Hall.fxp
- Church Reflections.fxp
- Huge Church.fxp
- Mystic Canyon.fxp
- Requiem Room.fxp
- Small Chapel.fxp
### Concert Halls
- Bright Concert Hall.fxps
- Concert Hall.fxps
- Concert Hall.fxps
- Large Ensemble Room.fxps
- Majestic Room.fxps
- Open Opera Space.fxps
- Symphonic Hall.fxps
- Warm Ambiance.fxps

### Other Rooms
- Capital Hall.fxps
- Close Piano Room.fxps
- Pink Concert Room.fxps
- Quartet Room.fxps
- Small Concert Hall.fxps
- Small Concert Room.fxps
- Warm and Small Room.fxps
- Wood Ambiance.fxps

### Deluxe Reverb
- Flat Room.fxps
- Large Hall.fxps
- Large Plate.fxps
- Medium Hall.fxps
- Medium Plate.fxps
- Small Hall.fxps
- Small Plate.fxps
- Warm Room.fxps
- Wood & Large.fxps

### Temple & Co
- Calm And Beauty.fxps
- Hypnotic Reflections.fxps
- Meditation Temple.fxps
- Small Temple Ambiance.fxps
- Spacious Church.fxps
- THE Cathedral.fxps
- Warm Chapel.fxps
MODULATION

Chorus
There is no such thing as a multi-effect section without a chorus. BPM is no exception and provides a nice 4-stage stereo chorus that you can even sync to your host application’s tempo.

Chorus presets
- Deep Chorus.fxps
- Deep Slow.fxps
- Dimension.fxps
- Ensemble.fxps
- Mild Chorus.fxps

Flanger
This flanger can give you a varied palette of sounds, from smooth to deadly to synced and fast flange.

Flanger presets
- Boolart.fxps
- Cool Flange.fxps
- Extreme.fxps

Phaser
In the phaser you can control the minimum and maximum frequency of the sound on which the phaser will operate. You can also set the speed — syncable to your host application’s tempo as usual — of the feedback and the depth of this 6-stage phaser.

Phaser presets
- My phase.fxps
- My tron.fxps
- Nono.fxps
- Sync me.fxps

Cross Phaser
The Cross Phaser is essentially an enhanced double phaser with stereo cross-feedback in between the 12 stages of the effect.

Cross Phaser presets
- Low phase.fxps
- Stereo phase.fxps
- Synchro.fxps
- Whistle.fxps

Analog Chorus
The Analog Chorus is modeled after a very popular chorus/flanger guitar pedal. It produces smooth analog sound with pleasing, authentic transient shaping.

Analog Chorus presets
- Analog Feel.fxps
- Chorus Deluxe.fxps
- Make it Big.fxps
- My Pedal.fxps
- Nice and Slow.fxps

Analog Flanger
Similar to the Analog Chorus, the Analog Flanger is modeled after a very popular chorus/flanger guitar pedal.

Analog Flanger presets
- Anna Flange.fxps
- Flanger Mania.fxps
- My F Pedal.fxps
- Subtle Guitar.fxps
### FILTERS

**Analog Filter**  
The Analog Filter is modeled after the filter section of a very popular American synth.

<table>
<thead>
<tr>
<th>Analog Filter presets</th>
</tr>
</thead>
<tbody>
<tr>
<td>BP.fxps</td>
</tr>
<tr>
<td>HP.fxps</td>
</tr>
<tr>
<td>LP.fxps</td>
</tr>
<tr>
<td>Synth.fxps</td>
</tr>
</tbody>
</table>

**Rez Filter**  
The Rez Filter is modeled after the filter section of a very popular Japanese synth.

<table>
<thead>
<tr>
<th>Rez Filter presets</th>
</tr>
</thead>
<tbody>
<tr>
<td>BP.fxps</td>
</tr>
<tr>
<td>HP.fxps</td>
</tr>
<tr>
<td>LP.fxps</td>
</tr>
<tr>
<td>Synth.fxps</td>
</tr>
</tbody>
</table>

**TalkBox Filter**  
The TalkBox Filter is a vowel filter with lowpass, highpass and bandpass capability as well.

<table>
<thead>
<tr>
<th>TalkBox Filter presets</th>
</tr>
</thead>
<tbody>
<tr>
<td>HP Words.fxps</td>
</tr>
<tr>
<td>Roger.fxps</td>
</tr>
<tr>
<td>TalkBoxing.fxps</td>
</tr>
<tr>
<td>Vocal Filter.fxps</td>
</tr>
</tbody>
</table>

**UVI Filter**  
This is a simple resonant filter that can be used in two ways: low-pass and high-pass. You can change the resonance of the filter to sharpen any sound.

<table>
<thead>
<tr>
<th>UVI Filter presets</th>
</tr>
</thead>
<tbody>
<tr>
<td>Da filter.fxps</td>
</tr>
<tr>
<td>HP Eq.fxps</td>
</tr>
<tr>
<td>Low Pass.fxps</td>
</tr>
<tr>
<td>UFilter.fxps</td>
</tr>
<tr>
<td>Very High.fxps</td>
</tr>
</tbody>
</table>

**Autowah**  
The BPM Autowah can be used in sync or in free mode. In free mode the input level will drive the wah filter frequency. When synchronized, an internal LFO will change this frequency over time. You can change the level of sensibility with the input gain and sens parameters, and the color of the effect can be changed thanks to the resonance and the amount of overdrive to add to the filter output.

<table>
<thead>
<tr>
<th>Autowah presets</th>
</tr>
</thead>
<tbody>
<tr>
<td>Disto Wah.fxps</td>
</tr>
<tr>
<td>Metro Wah.fxps</td>
</tr>
<tr>
<td>Orange.fxps</td>
</tr>
</tbody>
</table>
**EQ**

**2-band EQ**

This two-band equalizer can adjust the frequency content of any instrument — or even a complete mix as a master effect.

**2-band EQ presets**

- Boost Bass.fxps
- Hi-Fi.fxps
- High Guitar.fxps
- Punchy.fxps
- Telephonic.fxps

**3-band EQ**

This is a simple, effective 3-band equalizer. You can adjust the low and high frequencies by controlling the two shelving filters, and the third band is a parametric middle filter with adjustable resonance, frequency and gain.

**3-band EQ presets**

- Bass.fxps
- Medium Air.fxps
- Not Flat.fxps
- Percussion.fxps
- Phone.fxps
- Vocal.fxps

**8-band EQ**

Use the scroll bar to access all of the 8-band EQ’s parameters in the left-hand column.

**8-band EQ presets**

- All On Flat.fxps
- Boost a Sub.fxps
- Clean Guitar.fxps
- Dark Bass.fxps
- Dig a Loop.fxps
- EQ my Bass.fxps
- Telephone 1.fxps
- Telephone 2.fxps
- Vocal Female.fxps
- Vocal Male.fxps
- Vinyl Refresh.fxps

**Tube Tape**

The Tube Tape effect combines the emulation of analog tape saturation and classic aural exciter effects.

**Tube Tape presets**

- Mix Tape.fxps
- Tube Rules.fxps
- Tubissimo.fxps
STEREO & AMPLITUDE

Tremolo
This very simple volume effect from the sixties lets you control the depth and speed — and synchronize it to your host application’s tempo using the Sync button.

Tremolo presets
- Fast Tremolo.fxps
- FX Tremolo.fxps
- Sixteen Deep.fxps

Autopan
This easy-to-use autopan effect modulates the signal across the stereo spectrum.

Autopan presets
- FX Tremolo.fxps
- Slowly.fxps
- Sync Rhodes.fxps

Rotary Speaker
This double-rotating speaker simulation will work miracles on all vintage keyboards and guitar sounds. Even the microphone distance is simulated.

Rotary Speaker presets
- Full.fxps
- Good A Organ.fxps
- Like it.fxps

Rotary Simple
The simple version of our rotary speaker emulation contains only one speaker, but is still very effective.

Rotary Simple presets
- For Fun.fxps
- JK Organ.fxps
- Make Big.fxps
- Try It.fxps

UVI Wide
UVI Wide is a stereo enhancer that employs phase and delay to produce a unique widening effect.

UVI Wide presets
- Extension.fxps
- Mono.fxps
- More Stereo.fxps
- Pacific Time.fxps
- Really Wide.fxps
DRIVE & DISTORTION

UVI Drive
This unique combination of an analog overdrive simulation and a UVI Filter can give a nice tone to most guitars, drums and keyboards.

UVI Drive presets
- Bad Radio.fxps
- Bass drive.fxps
- Color.fxps
- Electric.fxps
- Out da Club.fxps

Double Drive
The Double Drive combines an analog drive simulation, followed by a UVI Filter that is reinjected into a strong digital distortion effect.

Double Drive presets
- Animal Style.fxps
- Double Double.fxps
- Extremely.fxps
- Hard Drive.fxps

Guitar Amps (boxes)
The Guitar Amps effect emulates the sound of fourteen popular guitar cabinets.

Guitar Amps presets
- Bass Deluxe.fxps
- Cheap Radio.fxps
- Chelsea.fxps
- Chipped Glass.fxps
- Classic.fxps
- Combo.fxps
- Electric Shock.fxps
- Jazz.fxps
- Leicester Combo.fxps
- Lincoln Standard.fxps
- Metal Bowl.fxps
- Northbridge.fxps
- Sweep.fxps
- Tin Can.fxps
- Vintage.fxps

Analog Crunch
The Analog Crunch effect emulates classic “crunchy” guitar distortion.

Analog Crunch presets
- Crunchy.fxps
- Hardcore.fxps
- Honnest.fxps
- Subtle.fxps
**Fuzz**
The Fuzz effect emulates classic “fuzz” guitar distortion.

**Fuzz presets**
- Fuzz Mania.fxps
- Middle.fxps
- Rasta Fuzz.fxps
- Strong.fxps

**Overdrive**
The Overdrive effect emulates classic “overdrive” guitar distortion.

**Overdrive presets**
- Driving.fxps
- For my Guitar.fxps
- No Limit.fxps
- Overdrive.fxps

**DYNAMICS**

**Compressor**
The BPM compressor provides conventional controls and superior sonic performance.

**Compressor presets**
- Good for Drums.fxps
- Guitar Compression.fxps
- Power Mix.fxps

**Gate & Expander**
The BPM Gate & Expander has also provides conventional controls and exceptional sonic performance.

**Gate & Expander presets**
- Cut Me.fxps
- More Attack.fxps
- Slow Attack.fxps

**Studio Limiter**
The BPM Studio Limiter is a high-performance limiter with three basic controls. It performs as effectively as the very best software limiters available, on a wide variety of audio material.

**Studio Limiter presets**
- Hard Limiting.fxps
- Soft Limiter.fxps
3 BAND PROCESSORS

3 Band Compressor
The 3 Band Compressor provides classic three-band compression.

3 Band Compressor presets
- Bass and High.fxps
- Discrete Punchy Percs.fxps
- Focus in High.fxps
- Focus In Low.fxps
- More NRJ.fxps
- Subtle HiFi.fxps

3 Band Limiter
The 3 Band Limiter provides classic three-band limiting.

3 Band Limiter presets
- Bass Saving.fxps
- Extreme Boarding.fxps
- Hardcore Limiting.fxps
- Percs Efficiency.fxps
- Sweety Punchy.fxps

UVI Master
UVI Master provides advanced mastering processing with combined 3-band compression, limiting, EQ and tape emulation.

UVI Master presets
- Classical Piece.fxps
- Extreme Makeover.fxps
- Grunge Tube.fxps
- Hip Hop.fxps
- Jazz Club.fxps
- Limitube.fxps
- Master Pro.fxps
- Mix Tape Master.fxps
- More Bass.fxps
- Phat and Subtle.fxps
- Punchy Mix.fxps
- Rock Master.fxps
- Techno System.fxps
- Ultra Compression.fxps
MISCELLANEOUS

UVInyl
UVInyl makes audio sound like it is being played from a vinyl record on a turntable. Settings include (needle) wear amount, dust amount, year (era) and turntable RPM (33, 45 or 78).

UVInyl presets
Maxi Vinyl.fxps
Seventies.fxps
Sixties.fxps
Too Old.fxps

UVI Destructor
The UVI Destructor has it all in one package:

■ Bit reduction. You can simulate any number of bits, from (almost) 0 to 24 bits.
■ Sample rate reduction from 2,000Hz to 48kHz.
■ An Analog overdrive.
■ A UVI Filter.
■ All of the above in series.

UVI Destructor presets
Abuse.fxps
Crushy.fxps
Insect.fxps
Mirage.fxps
S906.fxps

Ring Modulator
This is a very basic ring modulator. A ring modulator has the ability to add harmonics to a signal in an odd fashion. For example, if you play a 1000Hz signal into a ring modulator at 100Hz, you will obtain a signal that contains the original 1000Hz signal mixed with a composited 900Hz and 1100Hz signal (1000-100 and 1000+100, respectively). It is very effective for creating special effects on drums and even guitars and synth sounds. You can set the frequency of the composited signal from 0.1Hz to 1000Hz.

Ring Modulator presets
Parasite.fxps
Pure ring.fxps
Useless.fxps

Robotizer
The Robotizer is a ring modulator with a twist: it adds a frequency modulation parameter (that distorts the frequency of the ring modulator) and a UVI filter to smoothen the resulting sound.

Robotizer presets
Brotomoto.fxps
Cricket.fxps
Ulysse.fxps
Vocalise.fxps

FreezBeat
The best way to learn about FreezBeat is to try it!

FreezBeat presets
Mister FreezBeat.fxps
Say the Baroone.fxps
Off Shore.fxps
APPENDIX C  Troubleshooting

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BPM FAQ

When installing BPM, should I install those huge UFS files?
BPM ships with 19 gigabytes (GB) of included sounds. All of these sounds are stored in the .ufs/.ufs1 files, so to use BPM, you must also install those files on your hard drive. You can place them on any available drive. The faster the hard drive, the better, as sounds will load faster.

Where should I put my BPM UFS files? Can I change the location later?
It doesn’t matter where you put the .ufs/.ufs1 files on your hard drive. The only thing that matters is that there are Mac OS X aliases or Windows shortcuts to them, with exactly the same names, in the correct folder or directory.

For the BPM .ufs/.ufs1 files, those locations are:

Mac
<startup disk>/Library/Application Support/MOTU/BPM

Win
<startup disk>/Program Files (x86)/MOTU/BPM/

For the Beat Box Anthology.ufs file, those locations are:

Mac
<startup disk>/Library/Application Support/UVISoundBanks/

Win
<startup disk>/Program Files (x86)/UVISoundBanks/

When I try to copy the UFS files to my hard drive, I get an error message and it won’t copy successfully. What should I do?
First, make sure that you have enough free disk space; the .ufs/.ufs1 files are up to 8 GB each, for a total of 19 GB. Next, check the format of your hard drive. The UFS files cannot be copied to a FAT32 formatted hard drive, as the FAT32 format has a 4 GB file size limit.

For Macs, you should copy the UFS files to a hard drive formatted as Mac OS Extended (also called HFS+) or Mac OS Extended (Journaled). To check the format of your drive, go to /Applications/Utilities and launch Disk Utility. Select the drive from the list on the left, and check the Format item in the info strip along the bottom of the window. Mac OS Extended (Journaled) is the default drive format for OS X.

For Windows, you should copy the UFS files to a hard drive formatted as NTFS. To check the format of your drive, go to My Computer, right-click the drive, and choose Properties. In the Properties window, check the File system item. NTFS is the default file system for Windows XP and later.

When I try to access the browser, the browser is empty. Why is it empty?
If the preset menu is empty, then BPM has lost the location of the BPM soundbank files. These are the .ufs/.ufs1 files in which BPM stores all of its sounds. If this happens, quit your host application. Search your hard drive for BPM.ufs. When you find it, make a Mac OS X alias or Windows shortcut for it, place the alias or shortcut in the correct folder, and make sure that the alias is renamed to BPM.ufs with no extra text. (Its name must exactly match the BPM.ufs file name.) The correct folder is located here:
Mac
<startup disk>/Library/Application Support/MOTU/BPM

Win
<startup disk>/Program Files/MOTU/BPM/

Then repeat these steps with the BPM.ufs1 file.

How do I make BPM work in my sequencer?
BPM is an audio instrument plug-in. You will call up BPM in your sequencer on an audio track, aux track, or instrument track, depending on how your sequencer handles virtual instruments.

To get MIDI into BPM, you need a MIDI track (or instrument Track). The MIDI or instrument track must be record-enabled in order to receive MIDI from an external source into BPM. For complete setup details, see chapter 6, “BPM Plug-in” (page 35).

I have a kit / instrument sound loaded, but I don’t hear anything.
If you are playing notes from an external controller, make sure the MIDI track or instrument track in your host software is record-enabled. For other MIDI troubleshooting tips, see “MIDI troubleshooting” on page 258.

BPM’s MIDI activity LEDs are flashing, so it’s receiving MIDI data successfully, but I still don’t hear any sound.
Be sure you are playing within the kit or instrument’s note range. If you are not sure what the note range is, try playing some notes through the entire range of the keyboard. If you still don’t hear any sound, it’s time to check audio. See “Audio troubleshooting” on page 259.

When I play on my keyboard, there’s a delay before I hear a note.
In order to get the fastest possible response from BPM, you’ll need to set the sample buffer of your audio hardware driver to a low number.
Experiment with this setting to get the best response and computer performance. For complete details, see “Managing latency” on page 36. Also refer to the section in chapter 6, “BPM Plug-in” (page 35) that refers to your host software.

When I load a loop, it plays but sounds weird, as if the pitch of the loop starts low and keeps going up. The loop’s map mode is turned off and the entire loop is being triggered by the slice notes in the Piano Roll Sequencer. Click the Sequencer button and then click Bypass button above the grid. Stop BPM’s main transports and start again. Now the loop should play normally. Alternatively, you can enable map mode for the loop.

When I click a loop in the browser to AutoLoad it into a part, it sounds like two loops are playing instead of just one, and their tempos don’t match. This can happen when both AutoLoad and AutoPreview are enabled. AutoLoad causes the loop to load and begin playing, as usual, but the browser’s AutoPreview option also causes the loop to play — at its original tempo, which may be different than BPM’s current tempo setting. The result is two loops playing at the same time, out of tempo with each other. To avoid this, turn off AutoPreview when using AutoLoad while BPM is playing back.

How do I get BPM to send each pad or part to a different audio output?
See “Outputs” on page 98.

When I move the cutoff frequency knob for the Filter, nothing happens.
Make sure the envelope depth in the filter section is set to a value where you can actually hear the envelope. For example, if you have set the depth to a value of 1 and the attack of the envelope is 0.00, the filter will have no effect at all. See “Env (Envelope) Depth” on page 87.
Why is the output of BPM distorted?
It is possible for BPM to output more than unity gain. This can happen if you layer presets, or in some cases, if you use filter resonance that adds gain. Keep an eye on the output level of BPM track and attenuate that signal if it gets too hot.

How do I record the audio output of BPM?
Some sequencers have a freeze function that renders the output of BPM as an audio file. If your sequencer doesn't have this feature, bus the output of BPM track to another audio track, and record the audio output of BPM onto that track. Here is a step by step procedure for sequencers without a freeze function:

1. Create a new stereo audio track (not the one where BPM is used) and name it Record BPM.
2. Route BPM track to an unused bus (e.g.: Bus 1-2).
3. Select Bus 1-2 as the input pair for your Record BPM track.
4. Record-enable the Record BPM track, and start recording.

If you wish to hear BPM while recording, select auto-input monitor in the Operations menu.

That's it! BPM audio output will be recorded into the new track.

Everything is working fine, except that intermittently, samples don't play for no apparent reason. Why?
Check your polyphony setting for the pad or part. If you're sure the pad/part has more than enough voices, make sure that all of the notes being played actually fall within the kit or instrument's note range; each kit responds to 16 notes, and most instruments do not play the entire range of the keyboard. Next, check how many samples have you loaded into BPM. As a general rule of thumb, you shouldn't load more than about 70% of the total amount of RAM your computer has (±10%). For example, if your computer is equipped with 1 GB, don't load more than around 700 MB of samples into BPM.

Note to Mac OS X users: because of Mac OS X's built-in memory management features, there is potentially an unlimited amount of "virtual RAM", but when Mac OS X runs out of real RAM, it starts caching the overflow to disk. This can wreak havoc on BPM performance. Unfortunately, Mac OS X doesn't provide any means for applications to know — or report to the user — that it has run out of real RAM, so there is no way for BPM to alert you if Mac OS X is caching BPM samples to disk. Therefore, if you are loading lots of presets, you need to keep an eye on how much RAM they use up. There are third-party utilities available that can help you keep tabs on your RAM usage.

IMPROVING PERFORMANCE
See "Conserving CPU resources" on page 36 and "Managing latency" on page 36 for tips on how to get the best performance from BPM.

GENERAL TROUBLESHOOTING
Troubleshooting is always simplest and most effective when the exact problem can be specified clearly and concisely. If you are surprised by an error message or by seemingly erratic behavior in the program, take a moment to jot down the relevant details: exactly what the error message said (including any error ID numbers), what actions were done just before the problem occurred, what kind of file you were working with, how you recovered from the problem, and any unusual conditions applying during the occurrence of the problem. This may not enable you to solve the problem at once, but will greatly aid in isolating the problem should it reoccur.
If the problem you are encountering seems inconsistent, try to determine what the necessary pattern of actions are that will cause it to occur. Genuine bugs in application software like BPM are almost always consistent in their manifestation: the same set of actions under the same conditions invariably brings about the same results. Determining the exact cause of a bug often requires experiments that replicate the problem situation with one factor changed: choosing a different (smaller) preset, opening BPM in a different host application, etc.

If the problem is truly inconsistent, then it is likely to be a hardware problem: a faulty hard drive, a failing computer motherboard, a loose connection, etc.

Isolate the problem…
One of the best troubleshooting techniques is to try to isolate the problem. If you can whittle down a complicated setup or scenario to a much simpler case, chances are you’ll zero in on the problem more quickly. For example, you could try running BPM in a different host application to see if the problem persists. If it does, it may have to do with the actual samples, presets, and/or performances being used.

Simplify your setup…
One of the most common causes of problems is a conflict with other software in the system. Run BPM by itself, with no other plug-ins or virtual instruments, and see if the problem you are having still happens.

Check the ‘Read Me First’…
It’s human nature to blow right past the Read Me First, but you’ll probably be glad you took the time. If you experience problems with BPM, check the Read Me notes that ship with the current version you are using.

If you cannot open a particular BPM project or session in your host application…
First try opening other existing files, or a new file, to be sure BPM is working at all. If other files work fine, try temporarily removing BPM plug-in, or disable audio in your host application. If other files also exhibit similar behavior, then you know that the problem is not specific to one file.

MIDI TROUBLESHOOTING
The most important tool for tracking down MIDI input problems are the MIDI activity indicators for each pad or part (pads will darken when receiving MIDI, and rack parts have special MIDI input LEDs). If there is a hardware problem, or if your channel assignments are wrong, the problem should be apparent by looking at the MIDI LEDs.

In order for external MIDI to get to BPM, the MIDI track or Instrument track must be record-enabled. A quick test to determine whether MIDI is reaching the track is to hit record and tap a few notes on your controller. If no MIDI appears in the track, check that your controller and MIDI interface are set up properly. If MIDI data does show up in the track, and your sequencer uses a separate MIDI and audio track for virtual instruments, make sure the MIDI track output is assigned to BPM and is assigned to a part that has a preset sound ready to go.

If BPM is unable to play any MIDI data…
Does your host software receive MIDI data from your MIDI controller? Does MIDI play back successfully to other MIDI instruments? If the answer is no to either question, double-check your cable connections and MIDI controller settings. See if your controller registers in the MIDI system management software on your computer, if any (Audio MIDI Setup on Mac OS X).
If you are trying to play BPM from your MIDI controller, make sure that BPM MIDI track or instrument track in your host software is record-enabled.

Often only A/B tests will reveal the source of the problem. It may be necessary to switch your MIDI cables, and if possible, to try using a different MIDI interface or synthesizer for input/output. The easiest way to test if MIDI data is actually getting to BPM is to look at the MIDI activity LEDs in the Parts section.

**AUDIO TROUBLESHOOTING**

In order for audio to be heard from BPM, the output of the audio, aux, or instrument track in your host software must be sent to an output that is connected to speakers or headphones. Can you play back any pre-recorded audio? That’s always a good way to check that the rest of the audio system is set up correctly. In some cases, a sequencer requires an available voice for BPM playback. Make sure all outputs and voice assignments are correct for BPM track.

If you still don’t hear sound, check the following things:

- Make sure the volume is turned up on the pads or parts you are playing, as well as BPM’s global volume setting.
- Make sure that the appropriate faders are up in your host application.
- Make sure you have cables connected to the correct plugs on the outputs of your audio hardware.

**PREVENTING CATASTROPHE**

*Keep up-to-date backups* of your BPM projects, so that you always have copies of the most recent work you have done. *Almost any software problem is survivable as long as you have kept backups of your work.*

*Keep plenty of free space* on your hard drives. This will prevent the computer from running out of disk space.

**TECHNICAL SUPPORT**

We are happy to provide customer support to our registered users. If you haven’t already done so, please take a moment to complete the registration card in the front of the manual and send it in to us, or visit motu.com to register online. When we receive your card, you’ll be properly registered for technical support.

Registered users who are unable, with their dealer’s help, to solve problems they are encountering with BPM may contact our technical support department in one of the following ways:

- Phone: (617) 576-3066
- Online: motu.com/support
- Web site (for information, tech support database and downloads): www.motu.com

Technical support is staffed Monday through Friday 9 AM to 6 PM, Eastern Time.

If you decide to contact technical support, please have your BPM manual at hand, and be prepared to provide the following information to help us solve your problem as quickly as possible:

- **The serial number of the program.** This is printed on the cardboard page (at the front of the manual) that holds the registration card. (If you purchased BPM as an upgrade, your manual won’t have this cardboard page. Instead, MOTU will have notified you separately of your serial number.) Be sure to retain this page in the manual for your reference. You must be able to supply this number to receive technical support.
- **The version of BPM you are working with.** This is displayed in the lower right corner of BPM window.
■ The host application software you are using to run BPM.

■ A brief explanation of the problem, including the exact sequence of actions that cause it, and the contents of any error messages that appear on the screen. It is often very helpful to have brief written notes to refer to.

■ The pages in the manual that refer to the parts of the program that you are having trouble with.

We’re not able to solve every problem immediately, but a quick call to us may yield a suggestion for a problem that you might otherwise spend hours trying to track down.

Our technical support telephone line is dedicated to helping registered users solve their problems quickly. In the past, many people have also taken the time to write to us with their comments, criticism and suggestions for improved versions of our software. We thank them. If you have features or ideas you would like to see implemented in our music software, we’d like to hear from you. Please log on to motu.com/suggestions, or write to BPM Development Team, MOTU Inc., 1280 Massachusetts Avenue, Cambridge, MA 02138.

Although we do not announce release dates and features of new versions of our software in advance, we will notify all registered users immediately by mail as soon as new releases become available. If you move or otherwise change your mailing address, please send us a note with your change of address so that we can keep you informed of future upgrades and releases.
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