HEAVYOCITY

DAMAGE
ROCK GROOVES

SURVIVAL GUIDE

THE ULTIMATE GROOVE STARTER

Welcome to Damage Rock Grooves — a collection of dynamic, hard-hitting drum loops designed to complement heavy guitar riffs and driving bass lines, laying the groundwork for your next aggressive cue. Delivering an all-new assortment of loop content, unlike anything you've ever experienced, from driving rhythms, thunderous kicks, punchy snares, and explosive toms — all sourced from Heavyocity's catalog of award-winning percussive instruments.

This guide should serve as a starting point to familiarize you with the layout, featuresets and workflow of Damage Rock Grooves. For more helpful videos, visit the Heavyocity.com or the Heavyocity YouTube channel.

- The Heavyocity Team

LET THE GROOVES BEGIN!

Damage Rock Grooves contains over 750 production-ready drum loops, organized in the following categories: Clean Grooves, Heavy Grooves, and Damage Guitar Grooves. The Clean and Heavy Grooves are loops that have been carefully curated to offer a wide range of percussive sounds that will provide a solid starting point for your composition. These loops can be combined, stacked, and modified to bring your creative vision to life. The Damage Guitar Grooves are the perfect counterpart to our Damage Guitars product. Originating from the Clean and Heavy Grooves, they have been produced and composed to be a 1:1 match of the content contained in Damage Guitars and will seamlessly round out your scoring palette.

All the loops contained in Damage Rock Grooves are housed in the dynamic Damage 2 Loop Designer, enabling you to stack, mangle and tweak them as much, or as little as you desire—unleash your creativity with out-of-the-box grooves or experiment with personalized combinations that best suit your needs.

The instrument loads a single NKI and provides 43 indiviual snapshots organized across several categories for playback.
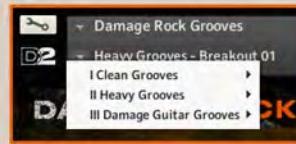
SNAPSHOT STUCTURE AND KEY-MAPPING LAYOUT

Damage Rock Grooves snapshots are divided into 3 categories: Clean Grooves, Heavy Grooves, and Damage Guitar Grooves. While the Clean and Heavy Groove categories (I and II respectively) were created for general use and inspiration across both lighter and heavier musical vibes, the Damage Guitar Grooves (category III) was curated specifically to layer with Heavyocity's Damage Guitars clean and heavy guitar/bass riffs.
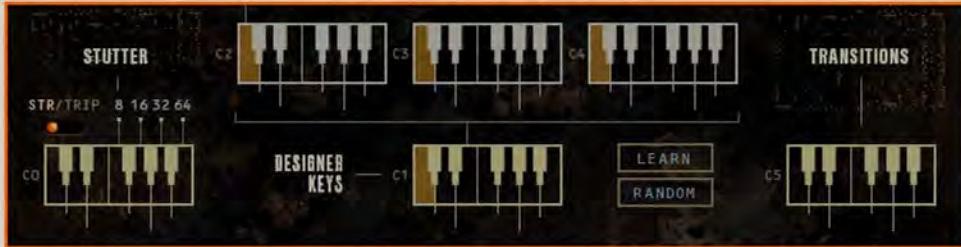
Banks of loops are mapped from C2 to B4 (three banks in total). An additional bank of tempo-synced reverses is mapped from C5 to B5. The designer keys (C1 to B1) allow loops to be stacked from the three individual loop banks (C2-B4). A set of five keys on the bottom of the preset (F0, G0, A0, B0) create interesting stutter effects of loops playing back in real time.

Now that you're familar with the Damage Rock Grooves preset and key-mapping structures, let's dive deeper into how they relate to interface functionality and workflow features.

DAMAGE ROCK GROOVES INTERFACE OVERVIEW
LOOP PAGE

The **LOOP** page displays the loops playing back in both the waveform display up top and down below on the keybeds. Thirty-six loops are mapped from C2 to B4 (each octave represents a BANK of 12 individual loop sources, similar to the format in the Drum Ensemble Designer). The current loop displayed has edit controls beneath the waveform display (**VOLUME, PAN, TUNE, SPEED, SEND**). In addition, controls for **LOOP START**, **LOOP START SLICE**, and **LOOP END SLICE** for that loop can be adjusted to re-compose the playback. Twelve **DESIGNER** keys (C1-B1) allow multiple loop playback from the three banks (explained below in more detail). **STUTTER** keys (F0, G0, A0, B0) correspond to 1/8th, 1/16th, 32nd, and 64th note slice-stuttering on playback when triggered; releasing the stutter keys will resume playback of the loop without losing sync. Tempo-synce reverses in different beat increments are mapped from C5 to B5 and are good for accenting parts of loops on the fly.

SNAPSHOT PRESETS

LOOP START
Click and drag to change start of loop playback

LOOP START SLICE
Click and drag to move beginning of loop cycle

LOOP SETTINGS
Explained below

**STUTTER KEYS
(F0, G0, A0, B0)**
Tempo-synced stutters in realtime
STR/TRP
toggles meter

CURRENT SELECTED LOOP

LOOP END SLICE
Click and drag to adjust the ending loop point

LOOP BANKS (C2-B4)
Bank 1 (C2-B2)
Bank 2 (C3-B3)
Bank4 (C4-B4)

TRANSITIONS
(C5-B5)
Hits and swells to add more drama!

DESIGNER KEYS: BUILDING CUSTOM LOOP STACKS

MIDI trigger or manually click on a desired **DESIGNER KEY** (C1-B1). The highlighted keys above represent which loops are stacked for playback. Loops can be added and removed from the stacks by clicking on the keys manually, or clicking **LEARN** enables loops to assign via MIDI controller. Once you are happy with the stacks, be sure to disable **LEARN** to prevent changing the assigned loops. One loop per bank can be assigned per designer key. **RANDOM** will roll the dice and assign random loops to the currently-selected **DESIGNER KEY**.

LOOP SETTING PARAMETERS
VOLUME: Adjust individual loop level to sit better amongst other loops
PAN: Place the loop in a specific spot in the stereo field
TUNE: Individual loop tuning (+/- 24 semi-tones)
SPEED: Alter individual loop playback speed to half time or double time and more
SEND: Amount of signal sent from an individual loop to the **SEND FX**

DAMAGE ROCK GROOVES INTERFACE OVERVIEW
SOURCE PAGE

A total of 36 loops can be loaded individually or by bank (from C2 to B4; each bank represents a single octave). Click on a desired **CATEGORY** and either **BANK** (sets of 12 organized loops) or **LOOP** (single loops). Available banks/loops appear in the central, scrolling list for selection and loading onto the vertical key-bed on the right (**"DROP SAMPLES HERE"**). The blue pull-down menu on the top right side of the center list refines searchable loops within each category. Clicking on a loop reveals its description beneath the list. A preview can be heard by clicking on the speaker directly below the categories.

In addition to the three octaves of loops (C2-B4), **TRANSITIONS** (the final category) can be loaded on the top octave (C5-B5). Clicking on the hollow dot directly to the left of a loop turns it red and adds it to the **FAVORITES** category.

CATEGORY MENU
Click the menu pull-dovn for refined listings
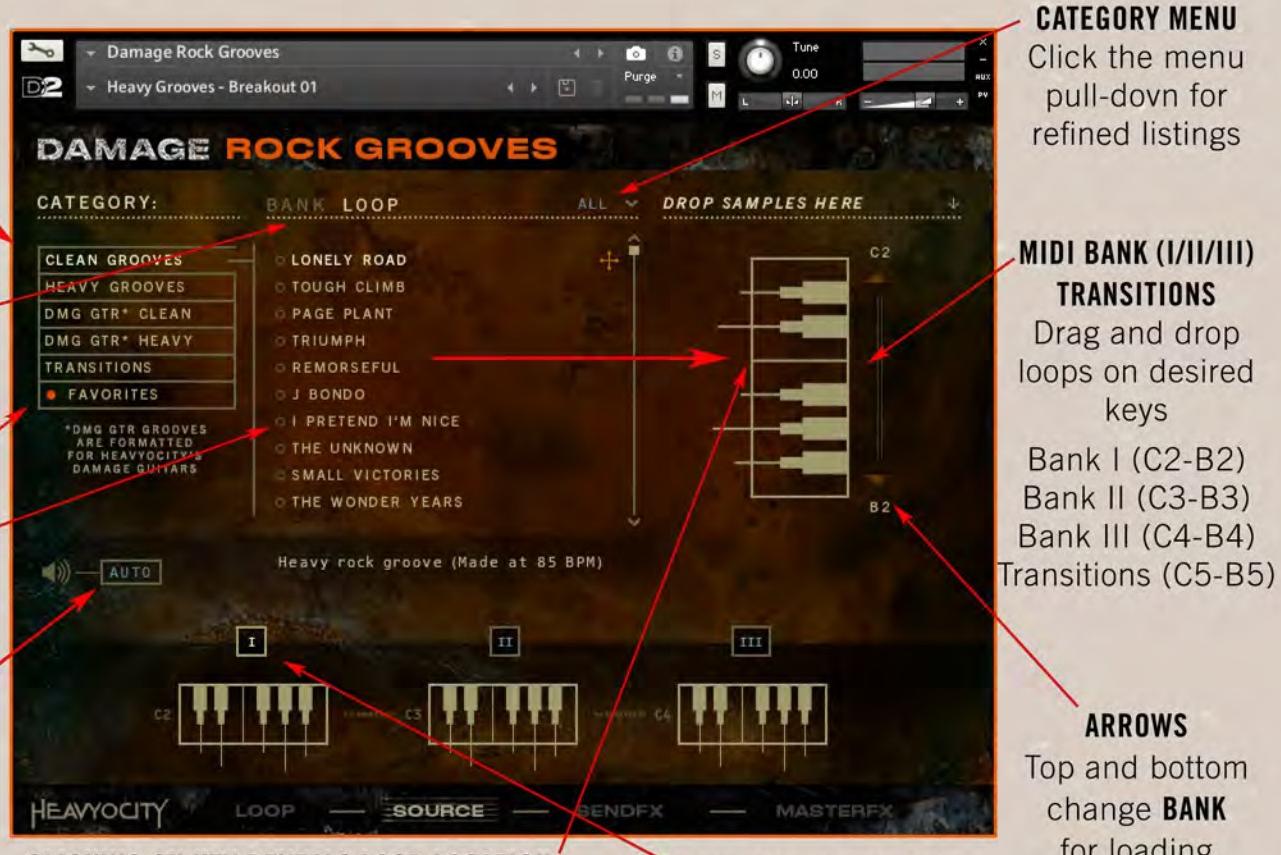
CATEGORY
Click desired loop type or transitions

BANK/LOOP
BANK loads 12
LOOP loads 1

FAVORITES
Click on **HOLLOW DOT** to add loop to **FAVORITES** list

PREVIEW
Plays sample of selected loop

MIDI BANK (I/II/III)
TRANSITIONS
Drag and drop loops on desired keys
Bank I (C2-B2)
Bank II (C3-B3)
Bank III (C4-B4)
Transitions (C5-B5)

ARROWS
Top and bottom change **BANK** for loading

CLICKING ON KEY REVEALS LOOP LOCATION

BANKS (I/II/III/TRANS):
Toggles current bank active for Loop loading

DRUM GROOVE CATEGORIES:
Damage Drum Grooves offers both lighter and heavier groove types, detailed below. Each delivers a wide host of full loops, wtih breakouts of each loop into 4 stems (full mix, low stem, mid stem, high stem). This allows for mixing and matching elements to create unique new grooves on the fly.

CLEAN GROOVES: The lighter side of rock based drum grooves, great for opening a track.
HEAVY GROOVES: More aggreesive, in-your-face, hard rock and metal drum grooves.
DMG GTR CLEAN GROOVES: Clean grooves designed to layer with the clean riffs in Damage Guitars.
DMG GTR HEAVY GROOVES: Heavy grooves designed to layer with the heavy riffs in Damage Guitars.
TRANSITIONS: Tempo-synced reverses in different beat increments.
• **FAVORITES:** Select your favorite loops and they'll show up here for you to find more easily.

DAMAGE ROCK GROOVES INTERFACE OVERVIEW
SEND FX PAGE

The **SEND FX** page is home to a 4-slot effect chain for real-time effect modulation of the loops. Timbral and spatial effects, outlined below, allow for interesting results, depending how the effects are combined - from spacey to aggressive and distorted, almost anything is possible. The center **MASTER SEND FX KNOB** determines how much overall signal is being fed to the effect chain (this is directly dependent on how much **SEND** is assigned from individual loops...**SEND** is last parameter under the loop waveform display found on the **LOOP** page). For more interesting results the **MASTER FX KNOB** can be automated. Click the **OPEN MOD** button to bring up an advanced page (outlined on following page). Not all the loops need or should be sent to the **SEND FX.** For example, all the low loops could have no send for a drier playback, but mid and high loops could have send effects turned up to give upper register frequency ranges a more spatial/ambient quality.

MASTER SEND FX KNOB
Turn this up to feed individual loop sends to the effect chain

OPEN SEND FX MODULATION CONTROLS

POWER
On/Off

SEND FX POWER
Turns effect chain On/Off

TIMBRAL EFFECTS
drag and drop to any of the four center FX slots

SPATIAL EFFECTS
Drag and drop to any of the four center FX slots
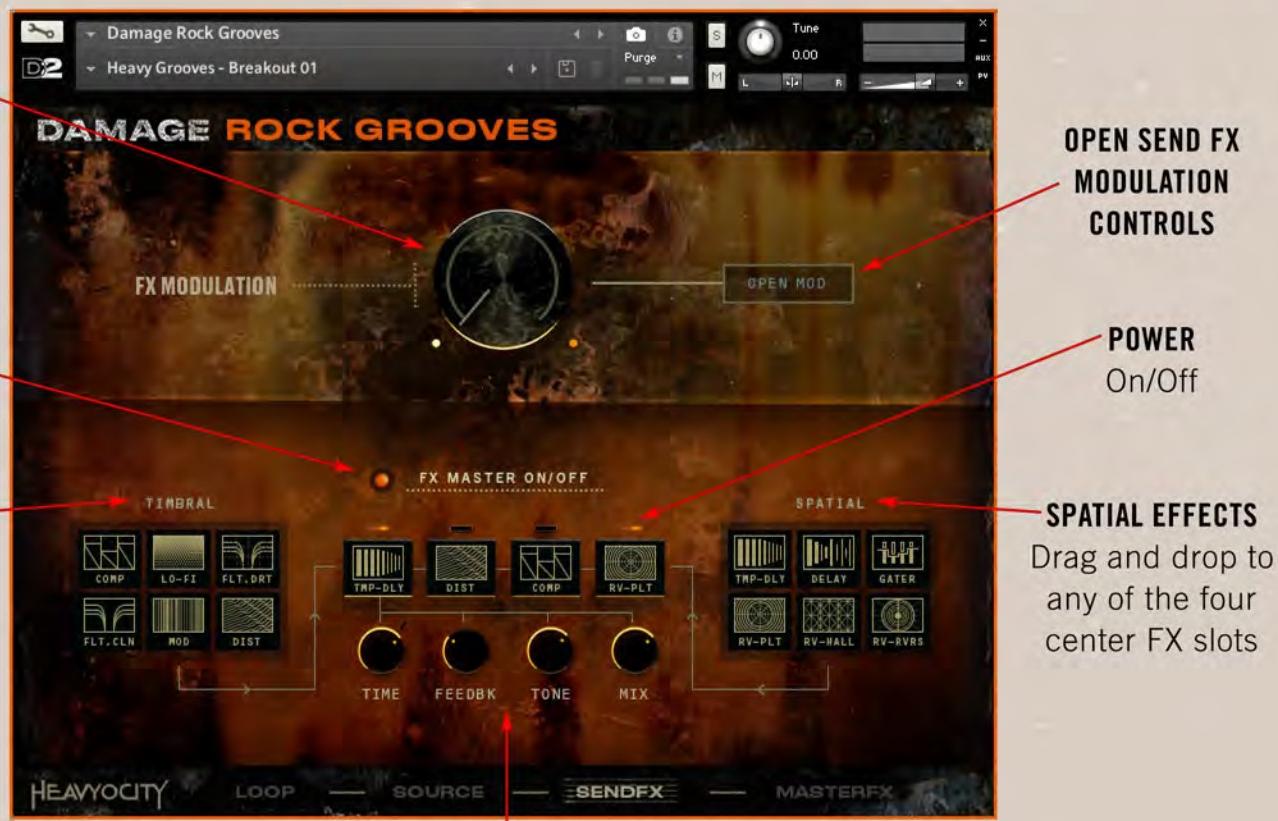
LOADING UP THE SEND FX CHAIN
Drag and drop any of the **TIMBRAL** or **SPATIAL** effect modules onto any of the four center effect slots. Clicking on any of the four slots will bring up that effect's parameters to edit. The four slots can be clicked and dragged to rearrange in any order. The individual effects can be toggled on and off by the orange power buttons directly above the effect slots.

TIMBRAL EFFECTS:
COMPRESSOR (threshold, ratio, attack, makeup)
LO-FI (bits, sample rate, drive, tone)
FILTER CLEAN (HP cut, HP reso, LP cut, LP reso)
FILTER DIRTY (cutoff, resonance, LP/HP, drive)
MODULATOR (rate, depth, character, mix)
DISTORTION (drive, tone low, tone high, out)

SPATIAL EFFECTS:
TEMPO-SYNCED DELAY (time, feedback, tone, mix)
DELAY (MS) (time, feedback, tone, mix)
GATER (rate, depth, shape, width)
REVERB PLATE (pre-delay, size, color, mix)
REVERB HALL (pre-delay, size, color, mix)
REVERSE REVERB (pre-delay, size, color, mix)

DAMAGE ROCK GROOVES INTERFACE OVERVIEW
SEND FX - ADVANCED MODULATION

The **SEND FX** advanced page introduces controls to automate the send level of the **MASTER SEND FX** knob in realtime. Think of it as a way to choreograph your effects rhythmically. To do this, turn on the center **STEP SEQUENCE TABLE**. To the right of the table determine meter (**STR/TRP**), the number of **STEPS**, the **PERFORMANCE** type, and the **RATE** of playback. To the left of the table set a desired **RANGE** (the amount of modulation, which will be indicated by a yellow glowing ring that appears inside the **MASTER SEND FX** knob when turned up, see below). Then determine the **SMOOTHING** amount (a higher value irons out jumps between steps for smoother knob automation). Next, create a pattern in the sequence table by selecting one of five wave types directly below or drawing your own. Depending on the **SEND FX** level of the individual loops, the automation will adjust the send according to the step sequence values as they playback.

SEQUENCE TABLE

POWER
Turns table
On/Off

SMOOTHING
Amount of
smoothing
between steps

RANGE
Determines
amount of
modulation;
depicted by
glowing ring

**MODULATION
INDICATOR**
Tick mark
indicator of
current value of
MASTER SEND FX

CLOSE ADV PAGE

STR/TRIP
Toggles between
straight or triplet
note values

TABLE SETTINGS

TABLE WAVEFORMS
Menus to quickly
draw preset waves
into the sequence
table

DAMAGE ROCK GROOVES INTERFACE OVERVIEW
MASTER FX PAGE

The **MASTER FX** provides global mastering and polishing with seven timbral/spatial effects. **FX MODULES** run chained together in a sequence (like a channel strip), and can be arranged in any order to suit your taste (simply click and drag on individual effects to re-order them). Each **FX MODULE** can be turned on or off with the power button directly above its respective slot. The highlight of the effects chain is the central **PUNISH** knob. Combining compression and saturation, **PUNISH** adds either a subtle warmth and punch when used modestly, or it can completely decimate, producing highly-aggressive tones when pushed to the limit. Choose from three intensity levels of **PUNISH,** and adjust the **RESPONSE** and **TONE** to dial in your sound. The **MASTER FX** page is identical across the three instrument types in Damage 2; please refer back to this page for both the Kit Designer and Loop Designer.

PUNISH KNOB
Compression and saturation

TONE
Adds or subtracts top-end sheen to the sound

RESPONSE
Adjusts the release of **PUNISH** compression

FX MODULES
Click and drag to reorder individual FX in the chain

PUNISH TYPES
Choose one of 3 options; from warm punch to MELT YOUR FACE OFF!!

PUNISH POWER
On/Off

FX MODULE POWER
On/Off
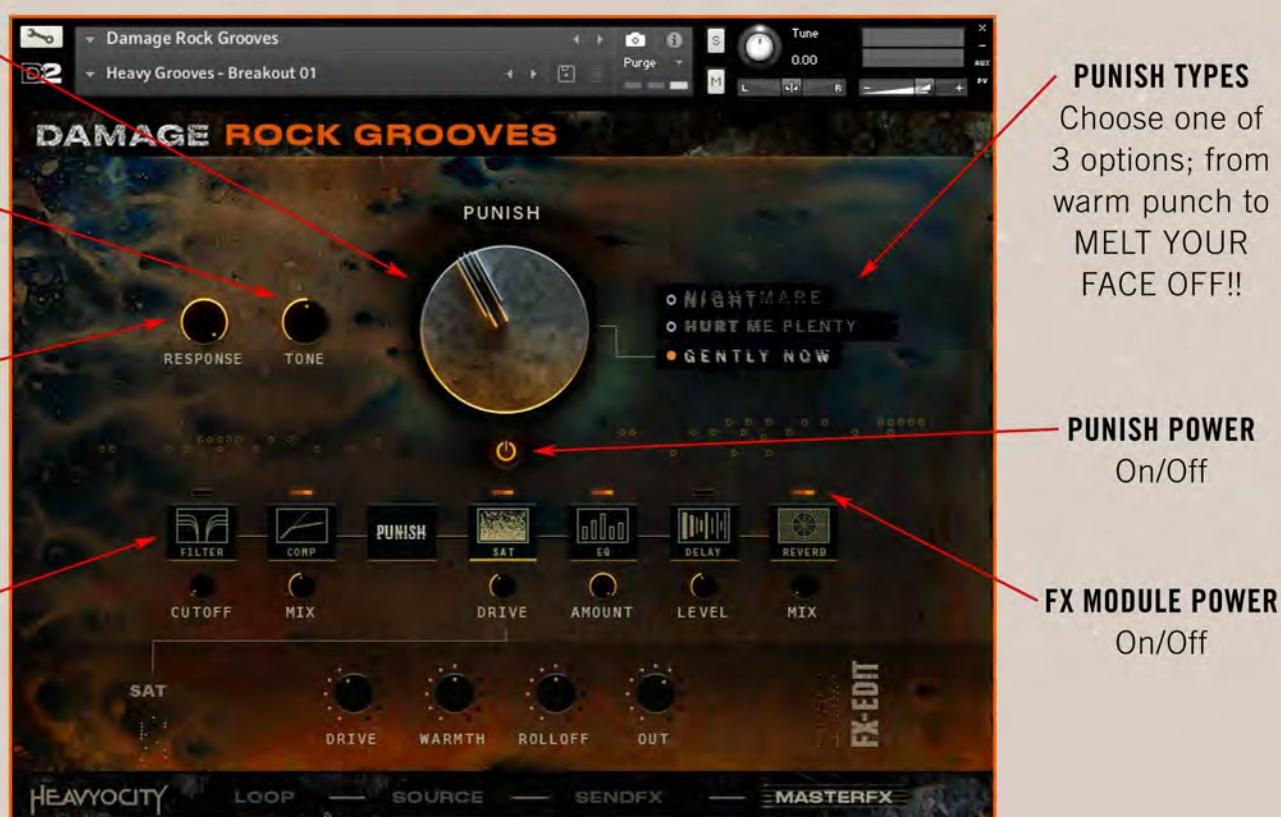
Click on individual **FX MODULES** (**PUNISH** controls are above) to reveal their respective parameters on the lower third for editing/tweaking

FX MODULES in the signal chain:

EQ: Fine-tune the top and bottom with three selectable **FREQUENCY** bands, each with individual **GAIN**

FILTER: Choose one of eight discrete types (LP, HP, etc.), and dial in appropriate **FREQUENCY** and **RESONANCE**

COMPRESSION: **FEEDBACK** or **BUS** compression with controls for **THRESHHOLD**, **RATIO**, **ATTACK**, **DECAY**, and **MAKEUP**

SATURATION: Add subtle grit or distortion by adjusting the **DRIVE**, **WARMTH**, **ROLLOFF,** and **OUTPUT**

DELAY: **MODERN** or **VINTAGE** types with controls for **TIME**, **FEEDBACK**, **TONE**, **QUALITY,** and **LEVEL**

REVERB: **PLATE**, **ROOM**, or **HALL** types with controls to adjust **PRE-DELAY**, **SIZE**, **TONE LO**, **TONE HI,** and **MIX**