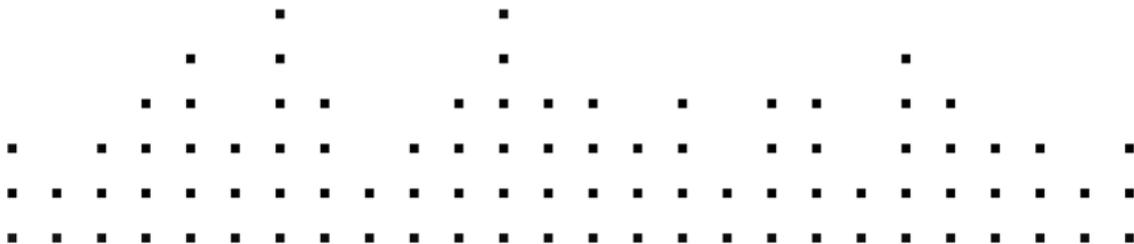


# HEAVYOCITY DAMAGE



Manual



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## 2 Quick Start

This chapter contains a short description of the features and functionality of DAMAGE for a quick start. Chapter [↑3, Using the Instruments](#) contains a more in-depth description of all of the functions.

DAMAGE provides you with five different instrument types. Each instrument type contains three edit windows with various functions. These are accessed by simply clicking on the tabs on the top right of the program window. When you load any instrument preset, the main edit window will be displayed.

### 2.1 Overview of the Library

DAMAGE is arranged in two main percussion categories, Rhythmic Suites and Percussive Kits. These 2 categories form the top-level preset groups in the KONTAKT Instrument browser. Within the Rhythmic Suites category, there are two sub-folders, Loop Menus and Single Loops. Within the Percussive Kits Category, you will find five sub-folders organized by genre: Epic Organic Drums, Ethnic Drums, Metals, Hybrid Hits, and Damage Kits.

#### 2.1.1 Rhythmic Suites

With over 700 beat-sliced loops, this category is arranged into 2 sub-folders, providing loops in 4 main genres: Epic Organic, Epic Tech, Industrial, and Mangled Pop.

- **Loop Menus:** The Loop Menus category is suitable for quickly creating tempo-synced grooves, providing menu style presets of tempo-synced/beat-sliced loops. These menus are arranged in four styles: Epic Organic, Epic Tech, Industrial, and Mangled Pop. All of the suites are geared to work well with one another, allowing you to mix and match different styles to create unique rhythmic layers. The four presets labeled “Full” provide menus of stacked, or layered, loops on each key. The twelve presets labeled “Elements” provide individual loops on each key.
- **Single Loops:** The Single Loops category contains over 900 presets of single loops. This category is suitable for rearranging and tweaking individual loops, allowing you to truly make them unique. These presets allow you to quickly modify and remix a loop, including a drag [MIDI to HOST](#) option. Each of these presets has a loop playback key, as well as each slice mapped to individual keys.

### 2.1.2 Percussive Kits

Containing well over 200 deeply sampled percussion sources, and over 500 individual single shot elements, these presets provide playable kits, single shot hits, and tweaked drum-like kits in a wide range of styles. These kits are particularly useful for creating unique percussion for your compositions. This category is comprised of four different types of presets.

- **Round Robin Kits with Mixer:** These presets are comprised of deeply sampled percussion sources, and are suitable for intricate performance based beats. You can quickly place your percussion in the stereo field and mix the three microphone positions using the included program windows.
- **Single Shot Kits with Mixer:** These presets are comprised of single-shot hits and impacts. These are suitable for emphasizing beats, adding extra impact, and heightening emotion at specific points in a composition. You can quickly place the hit in the stereo field, mix the three microphone positions, and equalize and affect the sound using the three included program windows.
- **Single Shot Damage Kits:** These presets are comprised of single-shot effected drums, arranged in the style of a drum kit. These are suitable for performance-based drumbeats with glitchy, effected, tweaked, sounds. You can stutter, further effect, equalize and filter the sounds using the included program windows.
- **Hybrid FX Hits:** These presets are comprised of single-shot hits, impacts, and tails. This category also contains the signature “Damage Hits” preset. This preset contains one-shot Impacts and Tails that can be controlled independently via the modwheel. These hybrid hits are suitable for trailer-like stings and transitions, or emphasis on specific points in a composition.

## 2.2 Rhythmic Suites User Interface

This section will provide a brief overview of the included user interfaces and their functionalities. Chapter [↑3, Using the Instruments](#) provides further descriptions and more in depth explanations of the functions available on the user interfaces.

## 2.2.1 Loop Menus – Main Page



Main page of the Rhythmic Suite's Loop Menu.

The Loop Menu's Main page provides controls over important global parameters.

- **Master Effects:** [Distortion](#), [LoFi](#), [Compression \(Cmp\)](#), [Reverb](#), and [Delay](#)
- **Amp Envelope:** Provides global [ATTACK](#), [DECAY](#), [SUSTAIN](#), and [RELEASE](#) Control
- **Amp Sequencer:** Midi-key triggered patterns for gating the sound via performance. Mapped to midi keys A6 through C7
- **Loop Controls:** [Level](#), [Pan](#), [Tuning \(Tune\)](#), and waveform view for each loop.

## 2.2.2 Loop Menus – Trigger FX (T-FX) Page



T-FX page of the Rhythmic Suite's Loop Menus.

The Trigger FX (T-FX) provide performance based effects mapped to keys C6 through G6. Further control of the effects is provided via the knobs and pattern switchers. These effects include:

- **Punch** (C6)
- **Phaser** (C#6)
- **Rotator** (D6)
- **LoFi** (D#6)
- **Glitcher** (E6)
- **Pitch Env.** (F6)
- **Filter Env.** (F#6)
- **Delay** (G6)

For all of the presets that contain the Trigger FX, the controls provided are identical.

## 2.2.3 Loop Menus – EQ/Filter Page



EQ/Filter page of the Rhythmic Suite's Loop Menu.

The EQ/Filter page provides control of 3 key parameters: Equalization, High Pass and Low Pass filters, and the signature **PUNISH** Knob. The **PUNISH** knob creates unique sonic compression and distortion, greatly altering the sound as you increase the value on the knob.

## 2.2.4 Single Loops – Main Page



Main page of the Rhythmic Suite's Single Loops.

The Main page of the Single Loop presets provides control over important global parameters.

- **Master Effects:** [Distortion](#), [LoFi](#), [Compression \(Cmp\)](#), [Reverb](#), and [Delay](#)
- **Amp Envelope:** Provides global [ATTACK](#), [DECAY](#), [SUSTAIN](#), and [RELEASE](#) Control
- **Individual Slice Controls:** [Level](#), [Pan](#), [Tuning \(Tune\)](#), of each slice (per key)
- **Drag Midi To Host:** Click and drag to map the midi notes of the loop to your host

## 2.2.5 Single Loops – Loop Modifier Page



Loop page of the Rhythmic Suites' Single Loops.

The Loop Modifier page provides deep control over the beat-sliced loop. The additional controls provided on this page allow you to remix and alter the loop on the fly. Holding down C1 will provide the loop playback, while the trigger keys seen on this page affect the loop as it is played.

- **Loop Randomizer** (A-1 to C0)
- **Slice Freezer** (C#0 to E0)
- **Slice Dropper** (F0 to G#0)
- **Reverse Play** (B0)

## 2.2.6 Single Loops – EQ/Filter Page

The controls on this page are identical to those described in chapter [↑2.2.3, Loop Menus – EQ/Filter Page](#).

## 2.3 Percussive Kits User Interface

This section will provide a brief overview of the user interface pages for the Round Robin percussive kits with a mixer. The single shot percussive kits with the mixer have identical pages to these.

### 2.3.1 Round Robin Kits w/ Mixer – Main Page



Main page of the Percussive Kit's Round Robin Kits w/ Mixer.

The Main page provides controls over important global parameters.

- **Master Effects:** Distortion, LoFi, Compression (Cmp), Reverb, and Delay
- **Amp Envelope:** Provides ATTACK, DECAY, SUSTAIN, and RELEASE control for the Close, Room, and Hall microphone positions
- **Mixer:** Control the volume, solo, mute, and purge the samples of the Close, Room, and Hall microphone positions

- **Individual Drum Tuning:** Control the [Tuning](#) of each drum
- **Velocity Sensitivity:** Global control for the velocity sensitivity ([Key Sens](#)) of the preset

### 2.3.2 Round Robin Kits w/ Mixer – Stage Page



Stage page of the Percussive Kit's Round Robin Kits w/ Mixer.

The Stage provides unique control over the position of a drum in the stereo field. You can place each drum as if it were located in a specific place on an orchestral stage. Additionally, by option clicking, you can place all the drums in the same location, or click [RESET](#) to bring all of the positions back to default (center). There is an on/off switch to allow toggling between using the stage and not.

### 2.3.3 Round Robin Kits w/ Mixer – EQ/Filter Page



EQ/Filter page of the Percussive Kit's Round Robin Kits w/ Mixer.

Similar to the Rhythmic Suite presets, the EQ/Filter page provides control of 3 key parameters: Equalization, High Pass and Low Pass filters, and the signature **PUNISH** knob. The **PUNISH** knob creates unique sonic compression and distortion, greatly altering the sound as you increase the value on the knob. One key difference is that you are provided with control of EQ and Filter for each specific drum in the preset, in addition to global EQ and filters.

### 2.3.4 Damage Kits – Main Page



Main page of the Percussive Kit's Damage Kits.

The Damage Kits Main page provides controls over important global parameters.

- **Master Effects:** [Distortion](#), [LoFi](#), [Compression \(Cmp\)](#), [Reverb](#), and [Delay](#)
- **Amp Envelope:** Provides global [ATTACK](#), [DECAY](#), [SUSTAIN](#), and [RELEASE](#) Control
- **Amp Sequencer:** Midi-key triggered patterns for gating the sound via performance. Mapped to midi keys A6 through C7
- **Loop Controls:** [Level](#), [Pan](#), [Tuning \(Tune\)](#), and waveform view for each key.

### 2.3.5 Damage Kits – Trigger FX Page

The T-FX page for the Damage Kits provides the same effects and controls as the T-FX page in the Loop Menu presets. For more information please see chapter [↑2.2.2, Loop Menu – Trigger FX \(T-FX\) Page](#).

### 2.3.6 Damage Kits – EQ/Filter Page

The EQ/Filter page for the Damage Kits provides equalization and filter control over each drum, similar to the round robin percussive kits. For more information please see chapter [↑2.3.3, Round Robin Kits w/ Mixer – EQ/Filter Page](#).

### 2.3.7 Damage Hits



Main page of the Percussive Kit's Damage Hits.

The signature Damage Hits instrument provides a unique view of the waves for the user, displaying two screens with which you can monitor the waveforms. Similar to the Damage Kits category, this preset contains the Trigger FX (T-FX) and EQ/Filter pages. The Main page also provides control over important Global parameters.

- **Master Effects:** Distortion, LoFi, Compression (Cmp), Reverb, and Delay
- **Amp Envelope:** Provides ATTACK, DECAY, SUSTAIN, and RELEASE control for both the Hits and Tails, independently

- **Individual Drum Tuning:** Control the Tuning ([Tune](#)) of each drum
- **Velocity Sensitivity:** Global control for the velocity sensitivity ([Key Sens](#)) of the preset

## 3 Using the Instruments

### 3.1 Common Controls

As you may have noticed from earlier sections of the manual, certain controls are shared between the different instrument types. These controls and their use will be described in this section of manual.

#### 3.1.1 Tabs & Basic Navigation

To the top right of every instrument's performance view you will see three tabs. These are used to navigate between the three different pages of controls for the instrument.



User Interface Navigation Tabs.

In all instruments the first tab will be labeled **MAIN** and will take you to the Main page (the first page you see when you open the instrument), which contains the general instrument controls. The third tab is always **EQ/FILTER** and will take you to a page containing controls for these effects. The second tab will differ depending on the instrument type:

- For the Loop Menus it is labeled **T-FX** and will take you to the Trigger FX control page.
- For the Single Loops it is labeled **LOOP** and will take you to the Loop Modifier page.
- For Percussive Kits with a mixer, it is labeled **STAGE** and will take you to the Drum Position control page.
- For all other Percussive Kits it has the same function and look as the Loop Menus.

#### 3.1.2 Master Effects

On the left side of the Main page you will find the master effects section of the instrument. This area contains 5 different effects that you can turn on or off using the LED button to the right of the effect's name. You can also view the effect's controls by clicking on its name. Each effect has four control knobs to help you shape the sound of the instrument.



Compressor in the Master Effects section of the Main page.

The 5 effects and their controls are as follows:

### Distortion

A guitar style distortion based on KONTAKT's Screamer effect.

- **TONE:** Sets the brightness of the processed signal.
- **DRIVE:** Controls the amount of distortion.
- **BASS:** Controls the gain of the lower frequencies.
- **BRIGHT:** Controls the gain of the higher frequencies.

### LoFi

A digital degradation tool used for adding grit or completely decimating the sound.

- **BITS:** Sets the resolution, or theoretical bit-depth, of the sound. Lower values apply a bit-crusher style distortion.
- **SAMP RATE:** Artificially reduces the sample rate of the audio, creating aliasing in the signal.
- **NOISE:** Controls the amount of background noise.

- **COLOR**: Sets the tonality of the noise. If the **NOISE** knob is set to its lowest, this control will have no effect.

## Reverb

An algorithmic room simulator, used to add space to the sound. It is worth noting that this is a send effect, so it is routed in parallel.

- **DELAY**: Sets the delay time before the wet signal.
- **SIZE**: Sets the size of the artificial space.
- **DAMP**: Sets the amount of absorption in the artificial room, reducing high frequencies in the processed signal.
- **GAIN**: Controls the return level of the effect.

## Delay

The classic echo effect. Like the reverb, this is also a send style effect.

- **TIME**: Sets the delay time (the time between echoes).
- **WIDTH**: Controls the stereo spread of the echoes.
- **FEEDBACK**: Feeds a certain amount of the output back into the effects input, creating repeating echoes.
- **GAIN**: Controls the return level of the effect.

## Compressor (Cmp)

A tool for shaping the dynamics of the instrument, based on analogue modeling.

- **COMPRESS**: Controls the compression amount. Higher values apply more compression to the signal.
- **RATIO**: Sets the compression ratio. A setting of 4 will mean an input signal 4dB above the threshold will only increase by 1dB at the output.
- **ATTACK**: Controls the attack time of the compressor, i.e. how quickly it responds to increases in signal level.
- **RELEASE**: Controls the release time of the compressor, i.e. how quickly the gain reduction returns to normal after a drop in signal level.

### 3.1.3 Volume Envelope



Global Amp Envelope on the Main Page.

On the right side of the Main page there is an ADSR envelope for modulating the instrument volume. This envelope is triggered with every note and can be used to shape the volume of the played note. The four controls for the envelope are as follows:

- **ATTACK:** Controls the attack time, or fade-in, of the envelope.
- **DECAY:** Controls the decay time, which is the amount of time it takes to get from the maximum volume to the volume set by the **SUSTAIN** control. The decay phase occurs after the attack phase is finished.
- **SUSTAIN:** Sets the level at which the envelope will rest after the decay phase is finished. The sustain phase will last for as long as the key is pressed.
- **RELEASE:** Sets the fade-out time that occurs after the triggering note is lifted (or released).

For the Damage Hits instrument, you have access to two separate envelopes, one for the main hit, and one for the tail layer. To access the different sets of controls, just click on the **HIT** or **TAIL** tabs above and below the four knobs.

## Percussive Kit Envelopes

The Percussive Kits that have mixer controls have a unique envelope system. There is the main set of controls, like all of the other instruments, but there are also controls available to scale the envelope values for the different microphone channels.



Microphone position amp envelope for Percussive Kits.

- ▶ By clicking the **All** tab above the envelope knobs, you have access to the master envelope controls, which behave like the normal ADSR controls described above.
  - ▶ Clicking on the **Close**, **Room** or **Hall** tabs will open four controls that add or subtract to the main control value for the selected microphone channel only.
- This means you can set the main envelope for the whole instrument very quickly using the **All** section, then fine tune these values for the separate microphone sources if you wish.

### 3.1.4 EQ & Filter Page

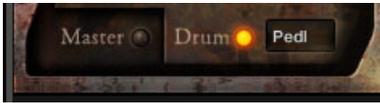


EQ/Filter page of the Rhythmic Suite.

As mentioned in the Tabs chapter, all instruments have an EQ and Filter page, containing a 3 band parametric EQ, a 4-pole lowpass filter, a 4-pole highpass filter and a **PUNISH** control. In all instruments you have access to these master effects, and for all except the Single Loops you also have access to EQs and Filters per sound.

#### Parametric EQ

DAMAGE offers a 3-band, fully parametric EQ, which can be used to fine-tune the frequency content of the instrument. To activate an EQ, just click on the LED button at the bottom of the EQ controls. For the Single Loops this is labeled **On**, but for other instruments there will be two LEDs one to turn on the global (**Master**) EQ that is applied to the whole instrument, and one for the selected drum or loop, which is labeled accordingly.



Master and Drum specific EQ.

- ▶ If two switches are offered, you can tab between the EQ controls by clicking on the label.
- ▶ To select a drum or loop for editing, just hit the corresponding MIDI key, and the controls are automatically displayed for that sound.

The controls offered for each band of the EQ are as follows:

- **Level:** Sets the volume cut or boost applied to the frequency band.
- **Freq:** Sets the central frequency of the band.
- **Width:** Sets the width, or size of the band.

## Filters

The filters also shape the frequency content of the sound, but they are a lot coarser and are thus mainly used as an effect.

The filter controls are similar to the EQ controls in that certain presets give the option for **Global** and per Drum/Loop filters.



Global and Drum specific filter.

Activating and selecting the filters is handled in the same way as the EQs.

The two filters on offer are:

- **A 4-pole Highpass:** used to remove low frequency signals. The signal is reduced at a rate of -24dB per octave below the cutoff frequency.
- **A 4-pole Lowpass:** used to remove high frequency signals. The signal is reduced at a rate of -24dB per octave above the cutoff frequency.

The cutoff frequency for each is controlled with the **CUTOFF** knob. The **RESONANCE** knob can be used to add a gain boost at the cutoff frequency.

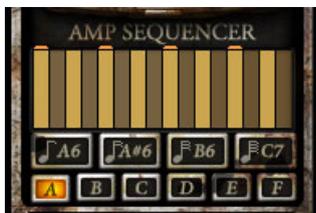
## Punish

The big knob in the center of the EQ & Filter page is the **PUNISH** knob. It is a combination of saturation and dynamic effects that are designed to give your drums what is coming to them. You can use this control lightly to add loudness and overtones, or you can turn it up to full to transform the sound. The form of punishment is up to you.

You can turn the effect on or off using the LED below the knob.

## 3.2 The Amp Sequencer

The Loop Menus and the more basic Percussive Kits offer an Amp Sequencer, which is a 16-step sequencer that modulates the output level of the instrument. It is a useful way to add a stutter or glitch style effect.



Amp Sequencer on the Main page.

The rate of the sequencer is always synchronized to the host tempo (or KONTAKT's master tempo).

- ▶ To trigger the sequencer, you can either click on one of the four rate buttons located below the sequencer table, or press the corresponding key-switch.
- ▶ To deactivate the sequencer, you can either release the MIDI key, or click on the button again.
- ▶ To edit a sequence, simply click and drag on the table. It's as easy as that.

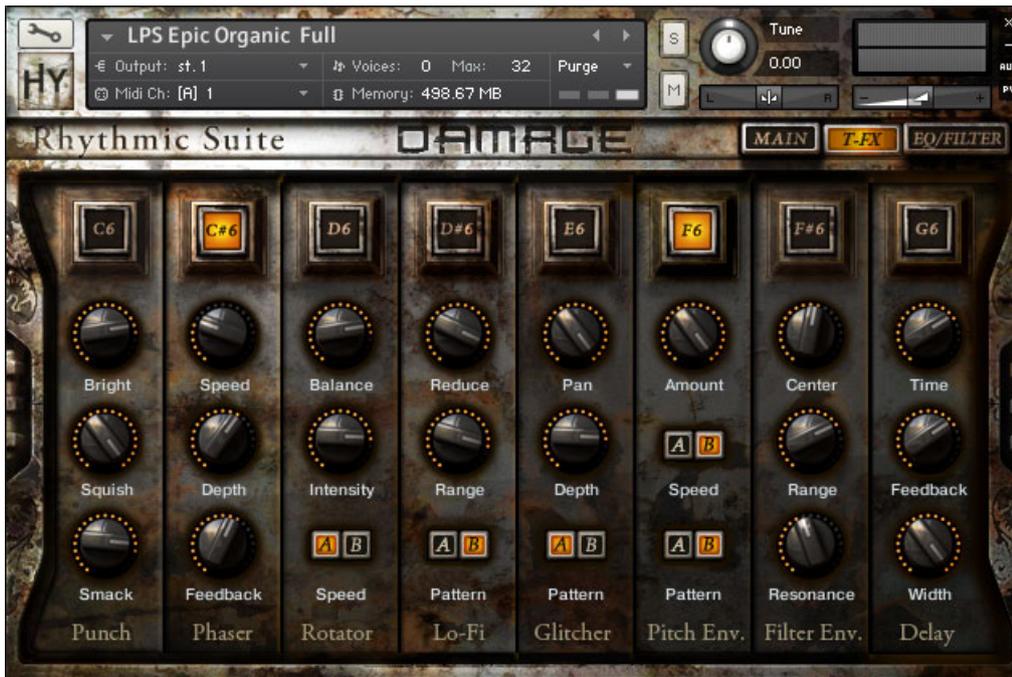


The Amp Sequencer works best when the input starts and releases are both quantized.

## Pattern Banks

For each instrument you have a selection of six different patterns, which can be recalled by clicking on one of the buttons labeled A to F or can be selected with the MIDI keys D7 – G7. Any editing to the pattern is automatically stored in the selected bank; the banks are then saved with the nki file. If you do not save the nki file, the changes to all patterns within the instrument will be lost.

## 3.3 The Trigger FX



T-FX (Trigger FX) page.

DAMAGE takes the Trigger FX concept that was introduced with Evolve Mutations 2 one step further. For every trigger effect you have three controls for extra tweaking possibilities. DAMAGE's Trigger FX are triggered with the MIDI keys C6-G6, or can be turned on and off by clicking on the corresponding buttons.

The eight effects available to you are:

- **Punch** (C6): Compression/Saturation combination.
- **Phaser** (C#6): The classic modulated all-pass filter for adding a sweeping sound to the instrument.
- **Rotator** (D6): A rotary speaker emulation.
- **LoFi** (D#6): A modulated digital LoFi effect, tempo-synced to your host tempo or KONTAKT's master clock.
- **Glitcher** (E6): Fast volume and pan modulation.
- **Pitch Env.** (F6): Tempo-synced pitch modulation.
- **Filter Env.** (F#6): Applies a modulated lowpass filter to the instrument.
- **Delay** (G6): Opens a send to an additional delay effect.

## 3.4 Rhythmic Suites – Loop Menus

The Loop Menus are divided into 2 types of presets, Full and Elements. The 4 Full Menus provide beat-sliced loops stacked together on keys to provide a “one-hit” full loop. The elements provide only one layer per key, allowing you to quickly and intuitively construct percussive beds.



We've taken specific care to create very clean beat-sliced content. Individual loops tend to contain optimal tempo ranges, or sweet spots, spanning 80-160 bpm. However, you can create very interesting textures by pushing the tempo beyond this range. The beat-sliced loops can be synced to either the MasterKontrol or host sequencer tempo.

### 3.4.1 Mapping

In each of the Loop Elements Menus, the loops are intuitively mapped from low to high timbre. On the lower end of the 88 key-range are the larger, deeper, darker sounds. As you move up the register, the loop-types shift towards higher, wispier types of sounds. This intuitive system allows you to build complex beats with ease.



The very top range of the keyboard (octave 6) is where you will find the key-switches for the Trigger FX and the Amp Sequencer.

### 3.4.2 Main Page



Main page of the Rhythmic Suite's Loop Menu.

The Main page contains the familiar Master Effect and Envelope controls, both of which were described earlier in the manual. The central section of this page holds a waveform display of the last triggered loop, the Amp Sequencer controls, and extra loop controls at the bottom. The loop controls allow you to alter the [Level](#), [Pan](#), and [Tune](#) of the selected loop. You can select a loop either by playing the respective MIDI note, or by clicking and dragging on the note display inside the loop waveform display. You can also double-click on this area to enter a MIDI note and navigate directly between loops.



Use the Amp Sequencer and the Trigger FX together to create more radical changes to the loop playback.

## 3.5 Rhythmic Suites – Single Loops

### 3.5.1 Mapping

Each of the Single Loop presets contains 1 loop mapped to C1 and the loop's slices mapped chromatically up starting on D1. Below C1 there is just over one octave of controls for re-arranging and re-mixing the loop on C1.

The Single Loop presets are created from the associated Loop Menu, and are named according to the key mapped and timbre of the loop. For example, “04 LP Ep Org (E1 02) D#0 Boom.nki” is found in the preset “LPS Epic Organic Elements 02.nki” on the key D#0.

### 3.5.2 Main Page



Main page of the Rhythmic Suite's Single Loops.

On the Main page of the Single Loops you have access to per slice, [Level](#), [Pan](#) and [Tune](#) controls, as well as a MIDI to Host drag and drop option.

### **MIDI Drag and Drop**

Each Single Loop patch comes with a corresponding MIDI file. If you wish to edit this file in your own MIDI editing software, you can easily export the MIDI file by clicking on the area labeled [MIDI To HOST](#), dragging the mouse to wherever you want to place the file, then releasing the mouse to let the file drop into your host or computer folder.

### **Per Slice Controls**

The per slice controls are similar to the controls offered for the loop menus, but they effect the slices of both the main loop played back on MIDI note C1, as well as the individual slices mapped from D1 onwards.

To select a slice for editing you can either press the corresponding MIDI key, or use the MIDI note display located below the MIDI to Host area.



You can apply the same Level, Pan or Tuning changes to all slices at once by holding the ALT key while moving the knob.

### 3.5.3 Using The Loop Modifier Page



The Rhythmic Suite's Loop Modifier page.

The Loop Modifier page is accessed by clicking on the **LOOP** tab. Here you have a larger waveform display that indicates the slice points and the selected slice. You also have duplicates of the per slice **Level**, **Pan**, and **Tune** knobs.

Below this area are the loop modifier controls. These controls allow you to re-arrange and re-mix the main loop that is played from MIDI note C1. There are four main loop modifier types, three of which have four intensity levels. The modifiers can either be activated by clicking on the buttons on the instrument's interface, or by using one of the key-switches located on MIDI notes A-1 to B0.

- **Loop Randomizer** (A-1 to C0): Randomizes the loop based on the true position. The amount of randomization increases with each button from left to right, or as the key-switch note increases.

- **Slice Freezer** (C#0 to E0): Freezes the current slice and repeats it at a specified rate. The four intensity levels designate the rate of playback. A quick and easy way to add rolls or glitch effects.
- **Slice Dropper** (F0 to G#0): Skips beats to create odd patterns. The number of beats skipped is controlled by the intensity level of the button or key-switch.
- **Reverse Play** (B0): Reverses the playback order of the slices, without reversing the audio. Can be used to add interesting variation to the rhythmic loop.

The loop modifiers are designed for real-time use and are always synced to the host tempo.



The Loop Modifiers will work best if the input starts and releases of the input keys are both quantized.



Using the drop slice modifiers can very quickly alter the feel of the beat. This modifier works best if you retrigger the loop using C1 after hitting the modifier. This will quickly return the beat to its original playback



Trigger C1 to use the modifiers, then add additional beats and impacts with the key-mapped slices starting on D1.

## 3.6 Single Percussion Instruments

### 3.6.1 Mapping

Many of the percussive hits sampled for this library have multiple variations on each velocity to avoid what is called the "machine gun" effect of repeating the same sample again and again. To take advantage of this feature, each hit with multiple variations (or round robins) will be mapped to two sequential keys. This makes it easier to play rolls or fast rhythmical patterns on your MIDI keyboard.

If you look at the virtual keyboard provided by KONTAKT's interface, the hits are color-coded alternately blue and yellow to help you see where each hit is mapped. If a hit has no variations, the key is colored green. Usually, these types of hits are mapped above those that do have variations.

### 3.6.2 Using the Mixer



3 microphone position mixer on Main page.

For most of the Percussive Kits you have three different microphone sources available to you on three separate mixer channels. The output levels of each of these channels can be changed using the faders provided on the Main Page. Below the Faders are Mute and Solo buttons (marked with an **M** and **S** respectively) for each channel.

If you are sure you will not use one of the three channels for a project, you have a **Purge** button which, when pressed, will unload the samples of that channel from RAM, saving memory and improving performance. If you change your mind, you can always re-load the samples by clicking on the button again.

### 3.6.3 Using the Stage (Drum Position)



Stage providing drum placement in the stereo field.

For the Percussive Kits that have a Mixer, you will also have a Stage page. The Stage page is an easy to use way of placing the drum in the recorded space by altering the gain and pan of the three different channels for that drum.

To place a drum using the Stage all you need to do is...

1. Make sure the Stage is active by checking if the On LED at the bottom of the interface is glowing.
2. If the Stage is not active, you can activate it by clicking on the On LED.
3. Next, select the drum you wish to position, either by hitting the corresponding MIDI key or by clicking and dragging on the area labeled Key.
4. Finally, place the drum by clicking on one of the positions offered on the 7 by 5 matrix of LED buttons.



You can place all of the drums to the same position at once by holding the alt key while you click on the position LED.

If you are unhappy with the positioning choices you have made to the kit, you can reset all of the drums to the center position by clicking on the [RESET](#) button.

### 3.6.4 Damage Hits & Damage Kits



Main page of the Percussive Kit's Damage Hits.

The Damage Hits instrument can be found in the folder named “04 Hybrid FX Hits”. This is a unique Kit as it has an additional tail layer under the main percussive hits. The volume level of the tail is controlled using the Modulation Wheel.



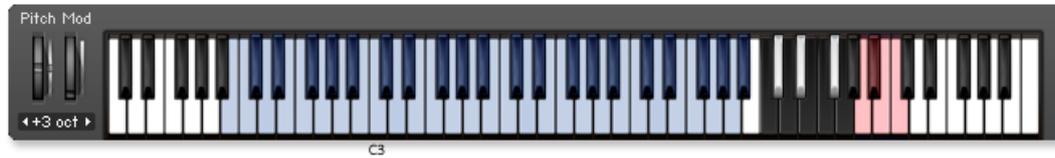
If you want to deactivate the television static animation, you can click on the LED to the bottom left of the screen.

Because the Damage Hits and Kits do not have multiple microphone sources, the Trigger FX page replaces the Stage page. The Trigger FX work in the same way for these kits as they do for the Loop Menus.

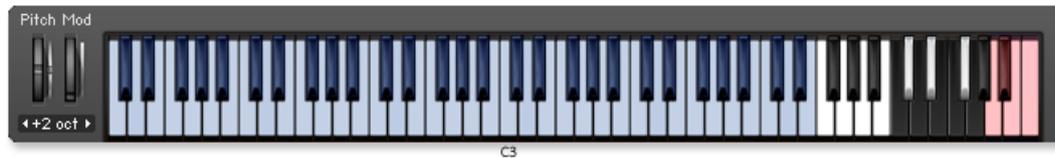
The Damage Kits, in contrast to the signature Damage Hits instrument, offer the Amp Sequencer, which is described in [Chapter 3.2, The Amp Sequencer](#).

## 4 Instrument Key Mappings

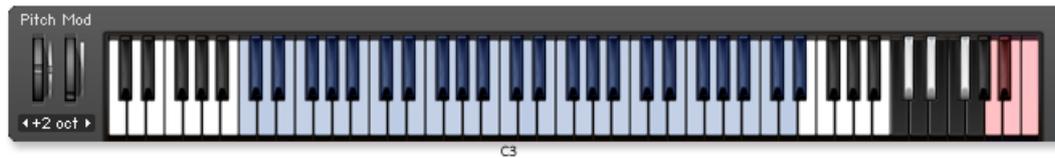
### 4.1 Rhythmic Suites – Loop Menus



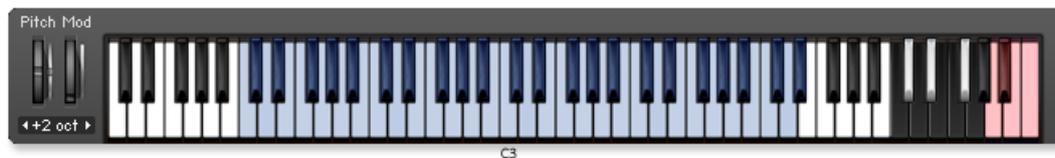
LPS Epic Organic Full: B1 – A#5.



LPS Epic Organic Elements 01: A0 – G#5.



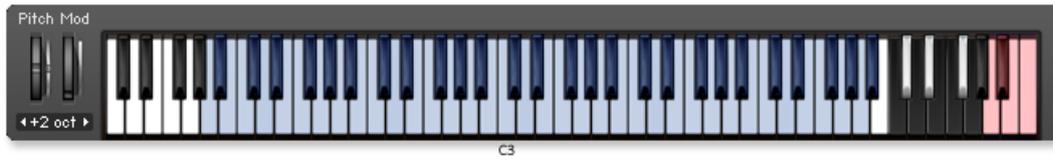
LPS Epic Organic Elements 02: C0 – E5.



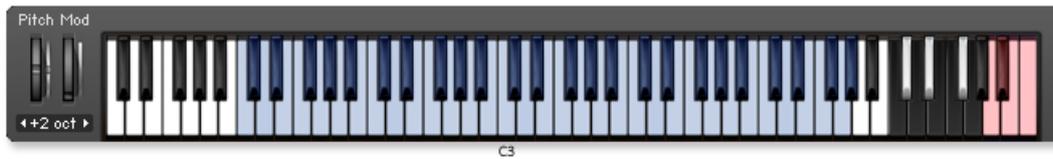
LPS Epic Organic Elements 03: C1 – D#5.



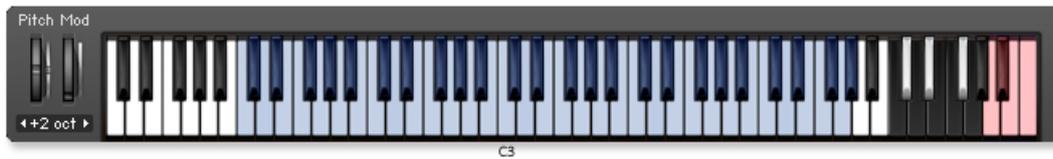
LPS Epic Tech Full: B1 – A#5.



LPS Epic Tech Elements 01: A0 – A#5.



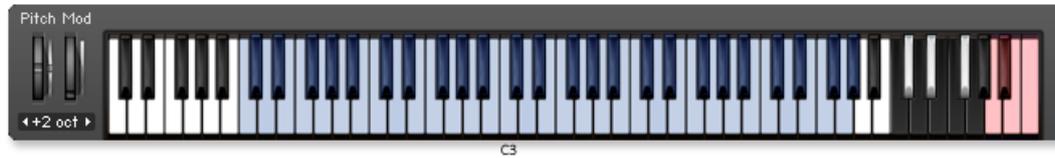
LPS Epic Tech Elements 02: A0 – G5.



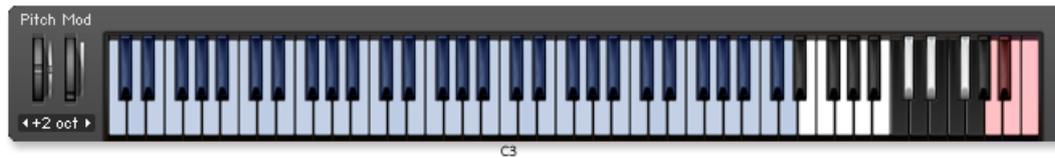
LPS Epic Tech Elements 03: C1 – G#5.



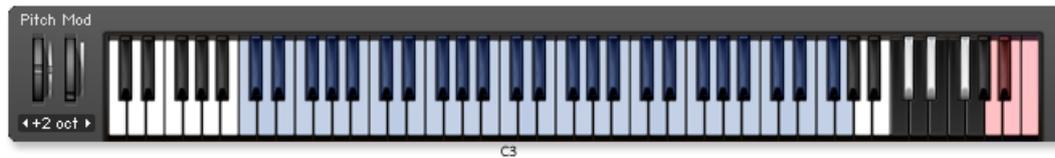
LPS Industrial Full: A1 – A5.



LPS Industrial Elements 01: C1 – G#5.



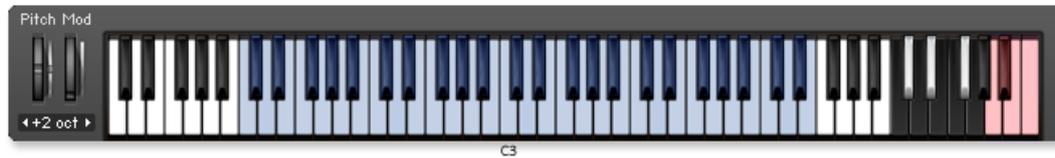
LPS Industrial Elements 02: C0 – D5.



LPS Industrial Elements 03: C1 – G5.



LPS Mangled Pop Full: G1 – A5.

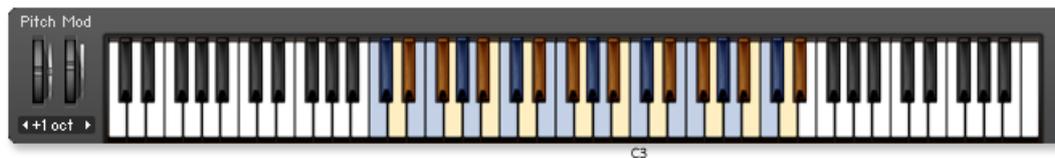


LPS Mangled Pop Elements 01: C1 – E5.





PERC Studio Concert Bass Drum: C1 – F1.



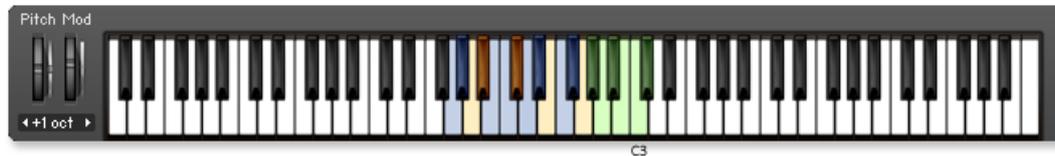
PERC Studio Drum Kit: C1 – D#4.



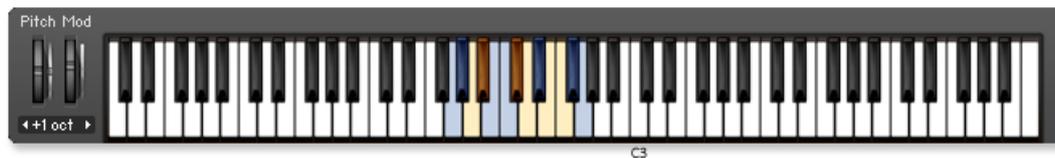
PERC Studio Epic Drum n Metal Ens: C1 – D#1.



PERC Studio Kicks: C1 – F1.



PERC Studio Roto Toms: G1 – C#3.



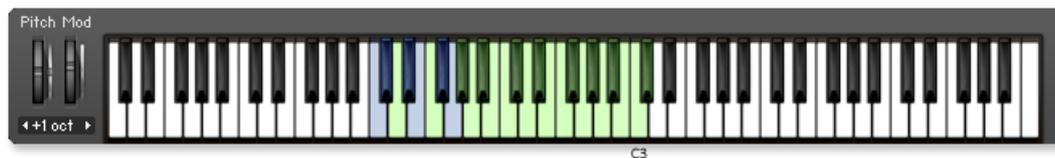
PERC Studio Snares: G1 – G2.



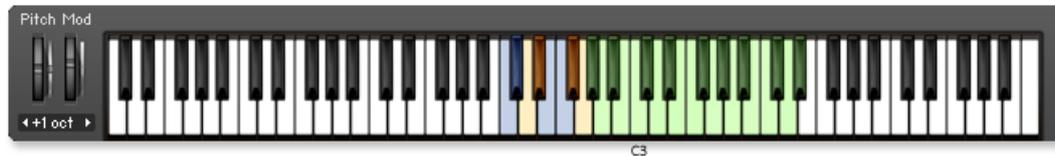
PERC Studio Toms Mallet: A2 – A#3.



PERC Studio Toms Stick: A2 – F4.



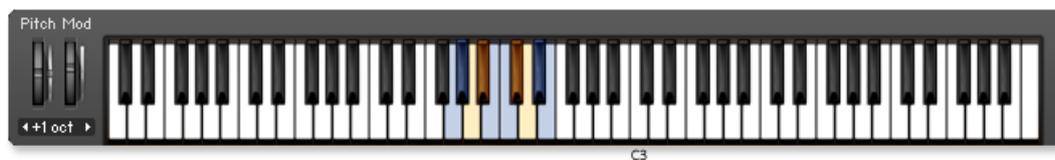
PERC Church Kick Drum Kit: C1 – C#3.



PERC Church Octobans: C2 – D#4.

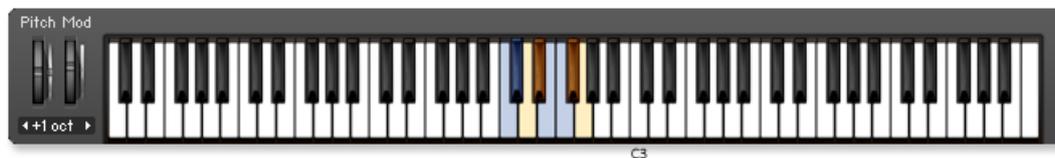


PERC Church Snares: C2 – G#5.



PERC Church Toms: G1 – E2.

## 4.2.2 Ethnic Drums



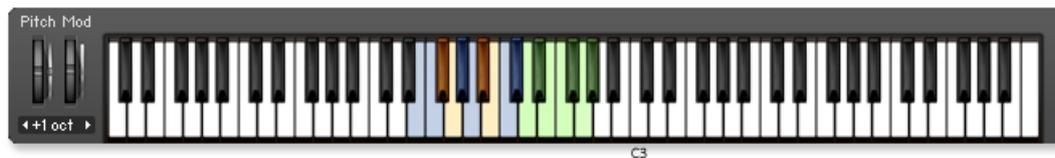
PERC Ethnic Ens Percussion: C2 – G2.



PERC Ethnic Woods Menu: C2 – B3.



PERC Ethnic Drums Menu: C2 – F#4.



PERC Ethnic Drums Buffalo: E1 – G#2.



PERC Ethnic Drums Dumbek and Tabla: C3 – A#4.



PERC Ethnic Drums Frame: C2 – G#2.



PERC Ethnic Drums Udu: C2 – G#2.



PERC Ethnic Guiro and Blocks: C2 – F3.



PERC Ethnic Small Drums: C3 – A3.



PERC Ethnic Tribal Drums: C2 – A3.

### 4.2.3 Metals



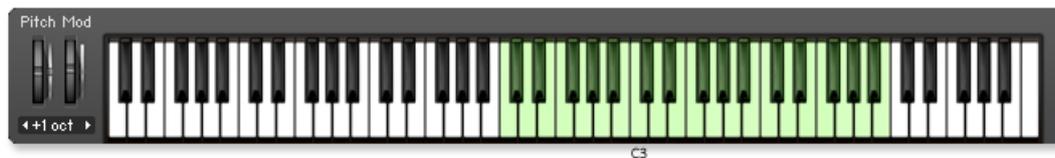
PERC Dumpster: C3 – G4.



PERC Metal Menu 1: C2 – B4.



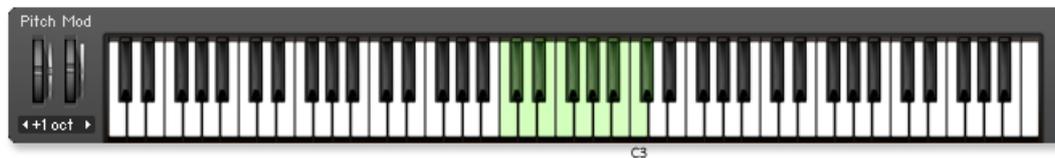
PERC Metal Menu 2 small: C2 – G4.



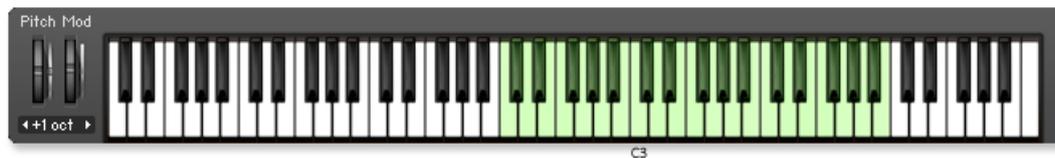
PERC Metal Menu 3: C2 – B4.



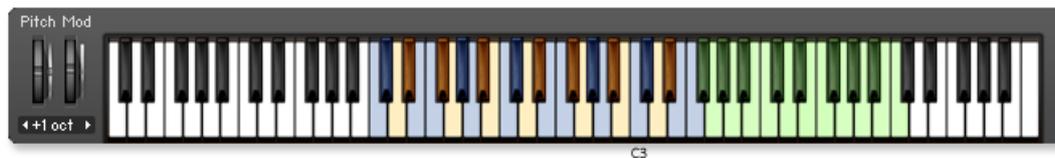
PERC Oil Drum: A2 – G#4.



PERC Cym-bow FX: C2 – C#3.



PERC Cymbal Performance FX: C2 – B4.



PERC Cymbals Menu Studio: C1 – C5.



PERC Hex Cymbal Fx Menu: C3 – A4.



PERC Hi Hat Studio (no choke): C3 – B3.



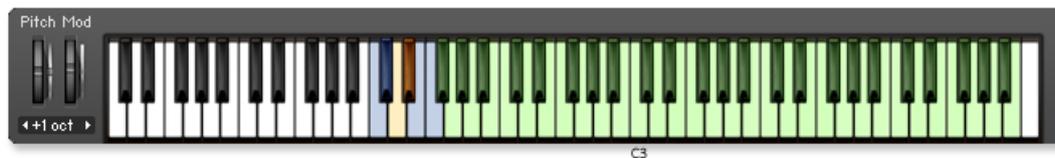
PERC Hi Hat Studio: C3 – B3.



PERC Hi Hats kit Church: C2 – G3.

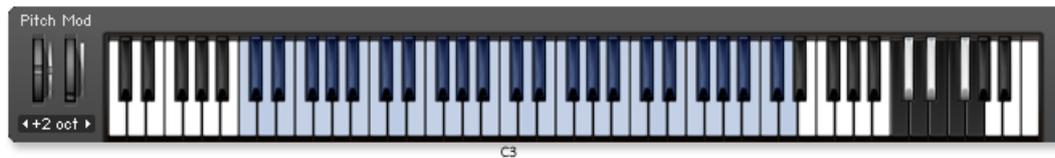


PERC Sheet Metal: C3 – G3.

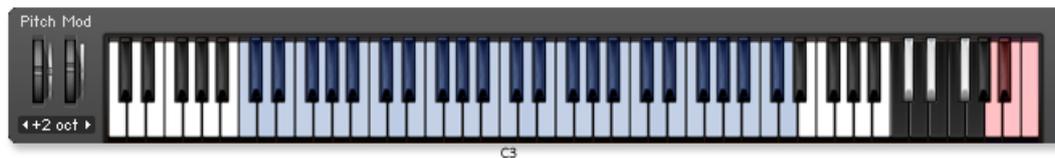


PERC Spring Drum FX: C1 – B5.

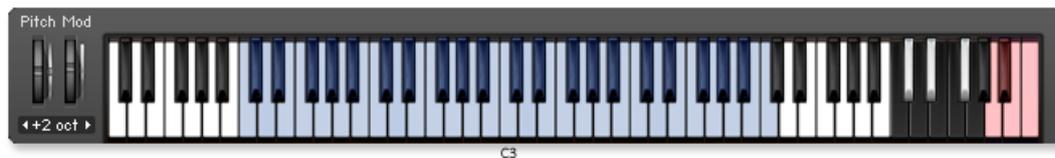
## 4.2.4 Hybrid FX Hits



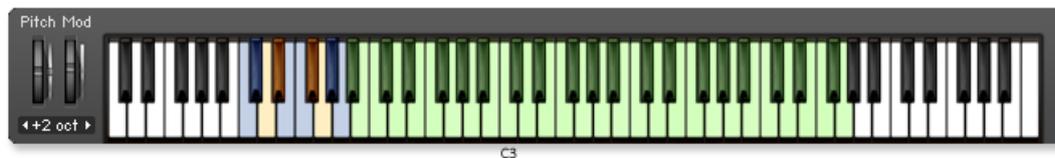
PERC Damage Hits MW: C1 – D5.



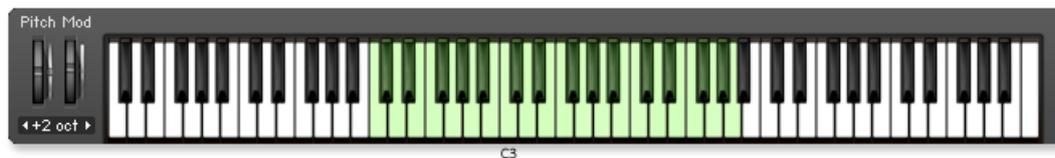
PERC Damage Hit Impacts: C1 – D5.



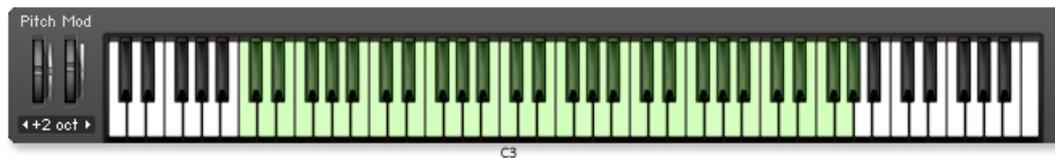
PERC Damage Hit Tails: C1 – D5.



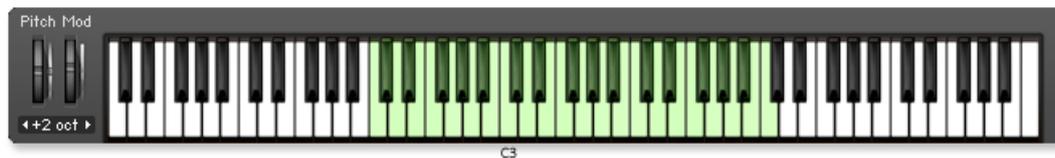
PERC DaMaGeD Piano: C1 – G5.



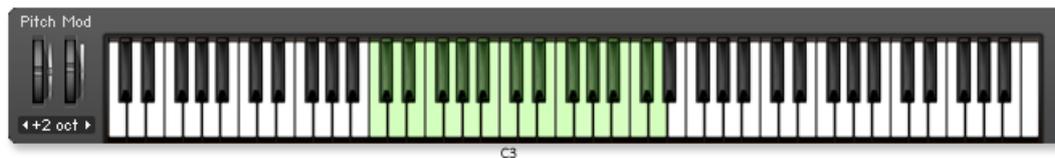
PERC Broken Pianos: C2 – A4.



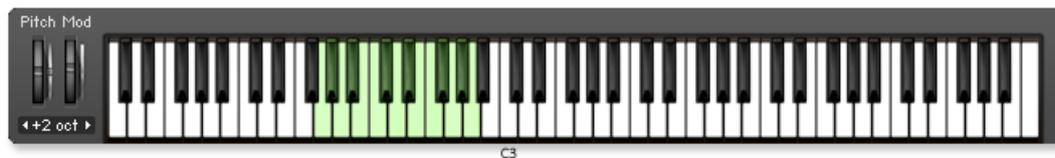
PERC Dark Impacts: C1 – G#5.



PERC Exploding Cars: C2 – C5.

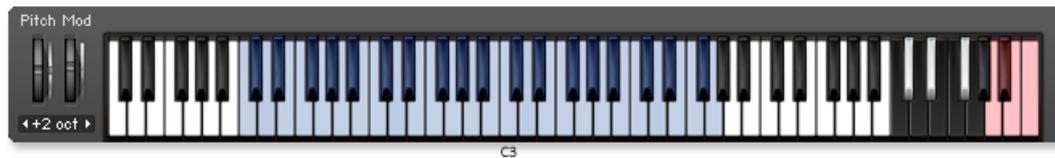


PERC Junk Yard Metals: C2 – D4.



PERC Low Drum Skin FX: G1 – A2.

## 4.2.5 Damage Kits



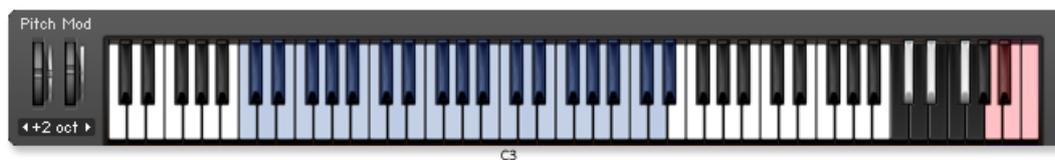
PERC Bad A Krunch Kit: C1 – G4.



PERC Bad A Punch Kit: C1 – G#4.



PERC Big Organo Kit: C1 – F#4.



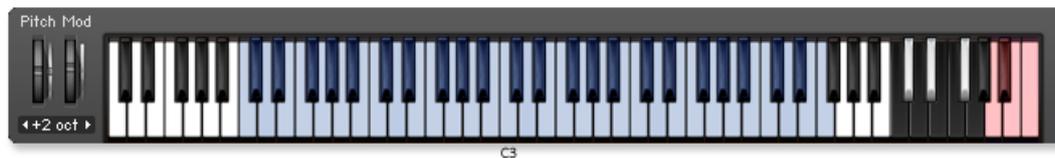
PERC Captn Crunch n Punch Kit: C1 – D#4.



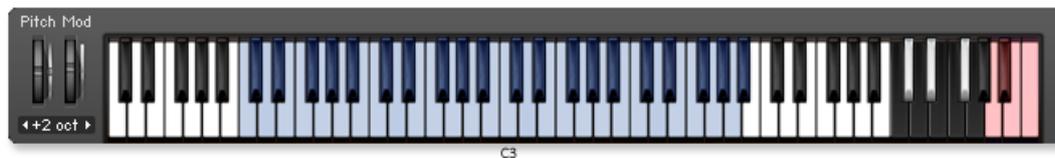
PERC Crumble Kit: C1 – A4.



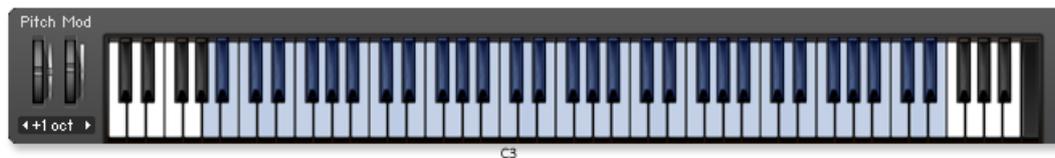
PERC Disruption Bits Kit: C1 – C5.



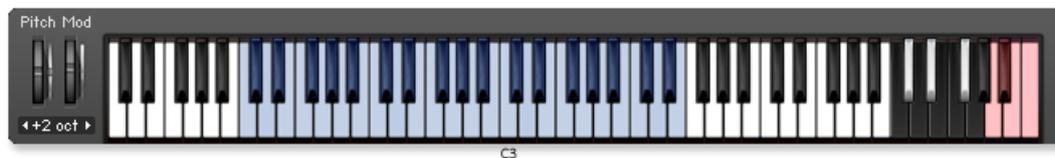
PERC Electro Blitz Kit: C1 – F5.



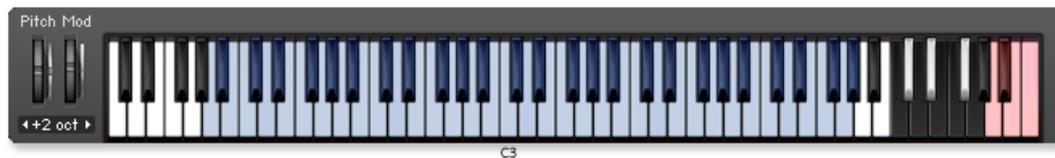
PERC Electro Effects Kit: C1 – A#4.



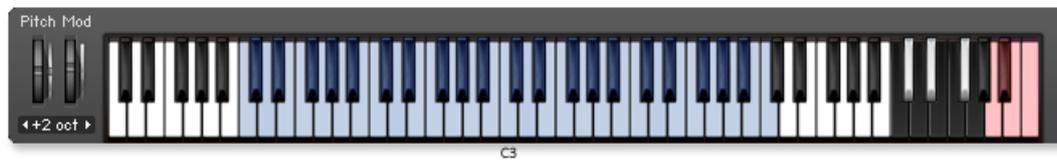
PERC Electro Smack Kit: A-1 – E5.



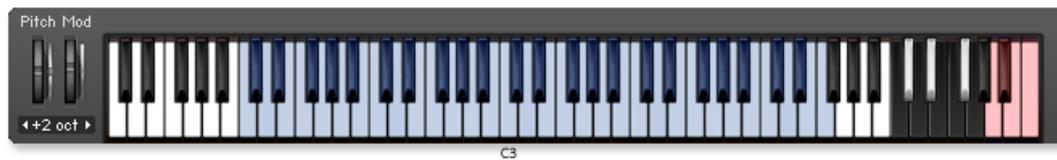
PERC Epik Elektro Kit: C1 – E4.



PERC Hybrid Dirty Sin Kit: A0 – G#5.



PERC Industrial Decimator Kit: C1 – C5.



PERC Tweak Skool Kit: C1 – F5.

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## 5 Credits

**Product Concept and Design:** Heavyocity Media – Dave Fraser, Neil Goldberg, Ari Winters

**Content Creation:** Heavyocity Media – Neil Goldberg, Dave Fraser, Ari Winters

**Additional Content Creation:** Robert Dudzic, Otto Cate

**KONTAKT Scripting:** Adam Hanley

**Recording Studios:**

- Heavyocity Studios – Engineers Neil Goldberg, Dave Fraser, Ari Winters
- Skyline Studios New York – Engineers Argel Anaya, Neil Goldberg
- Prism Sound Studios “The Church” – Engineer John Ellis

**Performers:** Heavyocity Media, Mike Mangini

**Additional Performances:** Robert Dudzic, Justin Wasack, Thomas Bramley

**Sample Editing:** Heavyocity Media, Justin Wasack, Robert Dudzic, Scott Frieman

**Artwork:** Shaun Ellwood, Dave Fraser

**Strategic Planning:** Garrison Street Partners- Evan Goldberg

**Heavyocity Interns:** Ling-Hsuan (Sophie) Lu, Gisela Fullà-Silvestre, Jon Schwarz, Matt Romagna, George Koltsiou

**Special Thanks:** Jonathan Mover, PSP Audioware, Collaborate: Ideas and Images – Lauren Anders Brown

**Additional Functionality Design:** Adam Hanley