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Setup

Installation

To install the Tony Coleman Drums software and content:

1. Double-click the .exe (Windows) or .pkg (Mac OS X) installer file you downloaded.
2. Follow the on-screen instructions to continue the installation.
   
   **Important:** Due to the quantity and quality of samples included in the software, allow some time for the installation to complete. This could take several minutes.

3. Authorize your installation of Tony Coleman Drums. See Authorization below to learn how to do this.
Authorization

To authorize your version of Tony Coleman Drums:

1. Do one of the following to open the Tony Coleman Drums Authorizer:
   - Double-click the Tony Coleman Drums Authorizer on your computer desktop.
   - Open Tony Coleman Drums on a MIDI track in your digital audio workstation (DAW).

2. In the window that appears, enter the authorization code you received with your installation, and then click Activate. Alternatively, click Try to start using a trial version of the software, or click Cancel to exit the authorization process.

3. After clicking Activate, the next window will ask you for your authorization code. Enter the code you received with your purchase, and then click Next.

4. The next window will ask for your e-mail address.
   - If you already have an iLok account, enter your e-mail address, check the Register with my existing iLok.com account box, and then click Continue.
   - If you do not have an iLok account, enter your e-mail address, and then click Continue.
5. If you already have an iLok account, the next window will ask for your account information. Enter your iLok **User ID** and **Password**, and then click **Next**. Continue on to **Step 6** below.

If you do **not** have an iLok account, the next window will where you want to store your new iLok license. Click the **Store** button next to **On my computer**.

The next window will confirm that your activation was successful. Click **Continue** to finish the authorization. You’re now ready to use Tony Coleman Drums—skip the following steps, and start making music!

6. Select where you want to store your iLok license. Any available locations will appear in the panel in the window, including your computer or any physical/hardware iLoks registered with your iLok account (and are also connected to your computer).

After you have selected your desired location, click **Next**.

7. The next window will confirm that your activation was successful. Click **Continue** to finish the authorization. You’re now ready to use Tony Coleman Drums!
When you view Tony Coleman Drums plugin after scanning it, you’ll notice there are two versions: a standard version and one labeled 16Out.

For the standard version of Tony Coleman Drums, all three of the plugin’s built-in effects will be applied to the entire preset.

The 16-Out version of Tony Coleman Drums lets you route each drum or cymbal sound of a preset to a specific output (1–8). You can then route each output to a specific mixer channel in your digital audio workstation (DAW) for further mixing and processing. This capability allows you to set up different effects chains for each output, letting you further customize the sound of the kit.

To learn how to route a sound to an output, see Drum Edit > Outputs (16-Out Version Only).
To learn how to set the effects for an output, see Effects > Outputs (16-Out Version Only).
Also, refer to the documentation for your DAW for information on setting up routing for multichannel plugins. This is a necessary step for using the 16-Out version; Outputs 2–8 will not be heard unless your DAW is configured for this multichannel plugin.

Other than this output routing feature, both versions are identical.
Operation

Overview

The software's interface is made up of three main areas: (1) the **Global Controls**, (2) the **Control Panel**, and (3) the **Virtual Drum Kit**.

We recommend reading **Using Presets** to learn about loading and saving sounds in the software.

See the **MIDI Learn** chapter to learn how to assign or “map” the software controls to a hardware MIDI controller as well as how to save and load them later.
Global Controls

The global controls show the output level and global controls of Tony Coleman Drums, icons that allow you to load and save your presets or MIDI Learn files.

The output meters display the real-time level of the stereo output. Use these meters to gauge how “hot” your signal is.

Click and drag the Vol knob to adjust the output level. Click and drag the Pan knob to adjust the balance of the signal between the left and right channels.

The preset selector displays the name of the currently loaded preset. Click it and use the menu that appears to select and load a preset.

**Important:** Due to the quantity and quality of samples included in a preset, allow a moment for the preset to load. The preset selector will act as a “progress bar” to indicate how much time is remaining.
The icons let you manage your presets, MIDI Learn files, and software settings.

- Click the **folder** icon to load a preset (.svx) or MIDI Learn file (.sml).
- Click the **downward arrow** icon () to save a preset (.svx) or MIDI Learn file (.sml). You can also save your current MIDI Learn assignments as the default assignments for the software overall.
- Click the **gear** icon to open the **Settings** window. See **Settings** to learn more about this.
- Click the **Learn** button to enter or exit MIDI Learn Mode. See **MIDI Learn** to learn how to assign or “map” the software controls to a hardware MIDI controller as well as how to save and load them later.

See **Using Presets** to learn about loading and saving sounds in the software.
The Control Panel will display one of three different views: **Drum Edit**, **Mixer**, or **Effects**. Switch between the views by clicking the corresponding icon. The icon for the current view will be lit.

## Drum Edit

Click the drum kit icon to see the Drum Edit view.

All of the settings in this view affect only the current drum in the current preset. The name of the current drum appears above the Amp/Pitch button.

To select a different drum, click it on the virtual drum kit.

**Important:** Some drums or cymbals may have different “articulations.” For example, the snare drum has Center, Edge, Rimshot, etc. and the hi-hat has Closed, Open, Stomp-Closed, etc. Right-click the drum or cymbal and select the desired articulation. Make sure you click the drum or cymbal after selecting the articulation to ensure it is selected.

For each parameter, click and drag its knob up or down to adjust its setting. For the envelopes, click and drag its anchor point to the desired position (or click and drag its value up or down).

**Tips:**

For each parameter in Drum Edit view, you can alternatively adjust its setting by double-clicking the value under it, typing a new value, and then pressing **Enter** on your computer keyboard.

For each knob in Drum Edit view, you can set it to its center (“12 o’clock”) position by pressing **Ctrl** (PC) or **⌘** (Mac) on your computer keyboard and then clicking the knob.
Output (16-Out Version Only)
The 16-Out version of Tony Coleman Drums lets you assign each drum or cymbal sound to a specific output channel (1–8). Each output channel can have its own effects chain, letting you further customize the sound of the kit. See Effects > Outputs (16-Out Version Only) to learn more.

Amp/Pitch
While in Drum Edit view, click Amp/Pitch to view the amplitude and pitch envelopes of current drum in the preset.

These envelopes let you shape and control the volume (amplitude) and pitch of a drum sound over a given period of time. The upper half of the control panel shows the Amp envelope while the lower half shows the Pitch envelope.

Tony Coleman Drums uses AHDSR envelopes. The following happens when you trigger a note:
1. Within the period of time you have defined with the attack (Atk) parameter, the volume of that drum’s sound rises to its maximum value.
2. The sound’s maximum volume will be maintained during the hold (Hld) phase.
3. During the decay (Dcy) phase, the sound’s volume will gradually drop to the sustain level.
4. The sound’s volume will stay at the sustain (Sus) level until the note stops.
5. After the note stops, the sound will trail off based on the release (Rel) parameter.
To adjust each parameter, do any of the following:

- Click and drag its anchor point to the desired position.
- Click and drag its value up or down to raise or lower the value.

For the **Amp** envelope:

- Click and drag the **Volume** knob to adjust that drum's maximum volume level.
- Click and drag the **Pan** knob to adjust that drum’s position in the stereo field.

For the **Pitch** envelope:

- Click and drag the **Tune** knob to set the normal pitch of that drum’s sound in semitones.
- Click and drag the **Env Amt** (envelope amount) knob to set how much the envelope affects the sound. At its minimum position, sounds will bypass the envelope. At its maximum position, sounds will follow the envelope precisely.
Equalizer

While in Drum Edit view, click **Equalizer** to view the equalization of current drum in the preset. This applies equalization to the sound, boosting (increasing) or cutting (reducing) different frequency bands to shape it.

- **On/Off:** Click the on/off button in each column to activate/deactivate the equalization for that frequency. Each button will be green when on.
  - **Lo Shelf:** A shelving equalization that will boost or cut all frequencies below the cutoff frequency.
  - **Parametric 1:** A standard equalization that will boost or cut the center frequency.
  - **Parametric 2:** A standard equalization that will boost or cut the center frequency.
  - **Hi Shelf:** A shelving equalization that will boost or cut all frequencies above the cutoff frequency.
- **Freq:** For Lo Shelf and Hi Shelf, this is the cutoff frequency. For Parametric 1 and 2, this is the center frequency. This setting is affected by the Q and Gain settings.
- **Q:** For Lo Shelf and Hi Shelf, this is the slope at which the frequency is boosted or cut. For Parametric 1 and 2, this is the resonance of the frequency (determined by the Freq knob) that is affected by the Gain setting. Use a higher value to narrow the frequency band or a lower value to widen it.
- **Gain:** This is how much the frequencies (determined by the Freq knob) are boosted or cut.
Note Repeat (Note Rpt)

When Note Repeat is active for a drum, you can continuously re-trigger that drum’s sound at a specified rate by holding its note (e.g., pressing and holding a pad on a hardware MIDI controller or drawing a long MIDI note event in your project).

To turn Note Repeat on or off, click its on/off button. The button will be red when on.

To set the rate of Note Repeat, click and drag the field up or down. The values are divisions of a beat at the current tempo of your project. A T indicates a triplet-based time division.

Intelligent Rhythm Control (IRC)

If you’ve written music with MIDI before, you know how difficult the concept of time can be to realizing an effective and artistically rewarding piece of music, especially if you’re capturing a performance or creating a track in real time.

IRC automatically adjusts and corrects your playing to make it “in time” in real time, based on your host DAW’s tempo setting. IRC also lets you “humanize” your performance by letting some notes play out of time (a little or a lot) based on your preference.

IRC uses the beat resolution you set as a guideline for controlling incoming MIDI notes and pushing “early” hits to the next beat. For example, when IRC is set to 1/4, each time you trigger a MIDI note, IRC will look at where this note falls in relation to quarter-note intervals. If you miss the quarter-note, IRC will push it to the next note interval so that it plays in time.

To set IRC’s beat resolution, click and drag the IRC field up or down. The lowest position is Off. The field will be red when on.

IRC’s gate lets you set a window of time in which it will not time-correct your notes. For example, if you set the gate to 16th Note, you can play up to a 16th note behind IRC’s quantization, and IRC will not correct your notes.

To set IRC’s gate, right-click the IRC field and select the desired setting.
Mixer

Click the faders icon to see the Mixer view, which lets you adjust the volume levels of the “virtual microphones” of the current preset.

Click and drag each fader up or down to raise or lower the volume level of each microphone. Alternatively, click a point on the fader line to make the fader “jump” to that point.

- **Kick**: The kick/bass drum volume.
- **Snare**: The snare drum volume.
- **Hi-Hat**: The volume of the hi-hats.
- **Toms**: The volume of the toms.
- **OH**: The volume of the “overhead” microphones, which pick up all drums and cymbals.
- **Room**: The volume of the “room” (ambient) microphones, which pick up all drums and cymbals.
Effects

Click the waveform icon to see the Effects view, where you can apply compression, equalization, or reverb to the current preset.

For each parameter, click and drag its knob up or down to adjust its setting.

**Important:** For the standard version of Tony Coleman Drums, all three effects will be applied to the entire preset. For the 16-Out version, each output (of eight total) will have its own unique configuration of the three effects (see below to learn more).

**Tips:**

For each parameter in the Effects view, you can alternatively adjust its setting by double-clicking the value under it, typing a new value, and then pressing Enter on your computer keyboard.

For each knob in Drum Edit view, you can set it to its center (“12 o’clock”) position by pressing and holding Ctrl (PC) or ⌘ (Mac) on your computer keyboard and then clicking the knob.

Output (16-Out Version Only)

The 16-Out version of Tony Coleman Drums lets you route each drum or cymbal sound to a specific output (1–8) and then configure the three effects differently to each output, letting you further customize the sound of the kit.

To route a sound to an output, see Drum Edit > Outputs (16-Out Version Only).

To set the effects for an output, click the Output drop-down menu, and select an output (1–8). Any adjustments you make to all three effects will affect the sounds routed to that output only. Essentially, each output can have its own unique configuration of effects.
Compressor

This applies compression to the preset (or output in the 16-Out version), reducing the audio signal if it exceeds a certain level (the threshold).

Click the on/off button at the top to activate/deactivate the compressor. The button will be green when on.

This effect has the following controls:

- **Input**: This setting lets you raise or lower the gain level of the signal going into the compressor. Use this in conjunction with the **Threshold** setting to control when compression is applied.

- **Threshold**: This is the volume level at which compression will be applied. Any sound at this volume or higher will be compressed. Use this in conjunction with the **Input** setting. Any signal lower than this setting will bypass the compressor.

- **Attack**: This is how much time (in milliseconds) the compressor takes to start applying compression to the incoming signal once it exceeds the threshold. High settings may allow some signal peaks to bypass the compressor.

- **Release**: This is how much time (in milliseconds) the compressor takes to stop applying compression to the incoming signal once it falls below the threshold.

- **Ratio**: This determines how much compression is applied to any signal that exceeds the threshold. For example, if the Ratio is set to the maximum setting (20.00), a threshold increase of level above the threshold will result in a 1 dB increase in output (above the threshold). The minimum setting (1.00) results in no compression.
• **Knee:** This determines how quickly the compressor applies its full amount of compression once the signal exceeds the threshold. The minimum setting (1.00%) results in a “hard-knee” compression; the fullest amount of compression is applied almost immediately. The maximum setting (100%) results in a “soft-knee” compression; gentle compression is applied and increases gradually as the signal level increases, producing a smoother compression.

• **Output:** This setting lets you raise or lower the gain level of the compressed signal. If the signal is heavily compressed, you may want to set this to a higher value.

• **Dry/Wet:** This control blends the “wet” (affected) signal with the “dry” (unaffected) signal. It’s important to strike the right balance between them.
Equalizer

This applies equalization to the preset (or output in the 16-Out version), boosting (increasing) or cutting (reducing) different frequency bands to shape it.

Click the on/off button at the top to activate/deactivate the equalizer. The button will be green when on.

The equalizer lets you apply the following types of equalization:

- **Lo Shelf**: A shelving equalization that will boost or cut all frequencies below the cutoff frequency.
- **Parametric 1**: A standard equalization that will boost or cut the center frequency.
- **Parametric 2**: A standard equalization that will boost or cut the center frequency.
- **Hi Shelf**: A shelving equalization that will boost or cut all frequencies above the cutoff frequency.

Each type of equalization has the following controls:

- **Freq**: For Lo Shelf and Hi Shelf, this is the cutoff frequency. For Parametric 1 and 2, this is the center frequency. This setting is affected by the Q and Gain settings.
- **Q**: For Lo Shelf and Hi Shelf, this is the slope at which the frequency is boosted or cut. For Parametric 1 and 2, this is the resonance of the frequency (determined by the Freq knob) that is affected by the Gain setting. Use a higher value to narrow the frequency band or a lower value to widen it.
- **Gain**: This is how much the frequencies (determined by the Freq knob) are boosted or cut.
Reverb

This applies a reverberation effect to the preset (or output in the 16-Out version), emulating the sound traveling and reflecting off of surfaces in a virtual room or space.

Click the on/off button at the top to activate/deactivate the reverb. The button will be green when on.

This effect has the following controls.

- **Pre-Delay**: This is the amount of time (in milliseconds) between the original sound and when you hear its first reflection.
- **Width**: This is the "spread" of the effect's signal in the stereo field.
- **Size**: This is the size of the virtual room—the emulated reverberant space.
- **Time**: This is the rate at which the reverberation decays.
- **Mix**: This control blend the "wet" (affected) signal with the "dry" (unaffected) signal. It’s important to strike the right balance between them, which affects how the listener imagines the sound being played in a particular room or other space.
- **HF Time**: This controls the sound of the high frequencies of the reverb's decay. From -100.00% to 0.00%, this acts as a high-frequency dampening effect. From 0.00% to 100.00%, this boosts the high frequencies.
This is the virtual drum kit shows which parts of the preset are being played. You can click on a drum or cymbal to trigger it. Alternatively, use a hardware MIDI controller to trigger each drum or cymbal (if you have already used MIDI Learn). Each drum or cymbal will light up when you play it and when its MIDI note is played on its track in your software.

**Important:** Some drums or cymbals may have different “articulations.” For example, the snare drum has Center, Edge, Rimshot, etc. and the hi-hat has Closed, Open, Stomp-Closed, etc. Right-click the drum or cymbal and select the desired articulation. Make sure you click the drum or cymbal after selecting the articulation to ensure it is selected.
Presets are the collections of sounds inside the software. Any Tony Coleman Drums file with the extension .svx is a preset file. The software includes dozens of presets for you to get started.

To play a preset, you must load it first. You can also edit any preset and save it as a user preset.

**To load a preset:**
1. Click the folder icon.
2. Choose **Load SVX File**.
3. Locate and select the preset file (.svx) you want to play, and click **Open**.

   **Tip:** Alternatively, click the preset selector’s down arrow (▼) and use the menu that appears to select and load a preset.

   **Important:** Due to the quantity and quality of samples included in a preset, allow a moment for the preset to load. The preset selector will act as a “progress bar” to indicate how much time is remaining.

**To save a preset:**
1. Click the downward arrow icon (▼).
2. Choose **Save SVX File**.
3. Select where you want to save the preset file (.svx), enter a name for the preset, and click **Save**.
The MIDI Learn feature lets you assign or “map” Tony Coleman Drums’s controls to any hardware MIDI controller. You can create or “learn” a MIDI assignment in Learn Mode. You can later remove that assignment (or all assignments), as well.

**To create (“learn”) a MIDI assignment:**
1. Click the **Learn** button (in the window’s upper-right corner) to enter Learn Mode, which lets you assign hardware MIDI controls to the parameters. The Learn button will turn **blue**.
2. To assign an adjustable parameter, adjust it in Tony Coleman Drums and then move a knob or slider on your hardware MIDI controller. That knob or slider will now control that parameter.
   To assign a note, click the drum in the Virtual Drum Kit and then press a key or pad on your hardware MIDI controller. That key or pad will now trigger that note.
   **Important:** Some drums or cymbals may have different “articulations,” each of which you can assign to a hardware MIDI controller. For example, the snare drum has **Center**, **Edge**, **Rimshot**, etc. and the hi-hat has **Closed**, **Open**, **Stomp-Closed**, etc. Right-click the drum or cymbal and select the desired articulation. Make sure you click the drum or cymbal after selecting the articulation to ensure it is selected.
3. Click the **Learn** button again to exit Learn Mode.

**To remove a MIDI assignment:**
1. Right-click the software control you wish to reassign or unlearn. (You don’t need to be in Learn Mode to do this.)
2. Select one of the two options:
   - **Remove Learn**: Clears the hardware control assignment for the selected parameter only.
   - **Remove Learn [All]**: Clears the hardware control assignments for all parameters.
   You can now assign that knob to another MIDI hardware control.
Settings

The Settings window lets you configure certain elements of the software to your preference. Click the gear icon in the upper-right corner of the window to open it.

You can configure the following settings:

- **Sample Content Directory**: This is the file path for your audio samples. Click Browse to set a new file path.
- **Browser Database**: Click Rebuild to rescan your presets.
- **Tooltips**: When you hover the mouse cursor over a control in the software, you may see a tooltip that provides additional information about it. Use this menu to turn tooltips On or Off.
- **Polyphony**: Click and drag this value up or down to set the number of voices (notes) that can be sounding simultaneously, from 4 to 128. If Tony Coleman Drums triggers a voice beyond this limit, it will sound, but another voice (usually the one triggered first) will be muted to “make room” for the new voice within the polyphonic limit.

To save your changes and close the Settings window, click OK. To close the window without saving your changes, click Cancel.
## MIDI Note Mapping

### By Drum/Cymbal Articulation

<table>
<thead>
<tr>
<th>Drum/Cymbal Articulation</th>
<th>Note Number</th>
<th>Note Name</th>
<th>Drum/Cymbal Articulation</th>
<th>Note Number</th>
<th>Note Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kick 1</td>
<td>36</td>
<td>C1</td>
<td>Hi-Hat Closed</td>
<td>42</td>
<td>F#/G'1</td>
</tr>
<tr>
<td>Kick 2</td>
<td>35</td>
<td>B0</td>
<td>Hi-Hat Open</td>
<td>46</td>
<td>A#/B'1</td>
</tr>
<tr>
<td>Snare Center</td>
<td>38</td>
<td>D1</td>
<td>Hi-Hat Stomp-Closed</td>
<td>44</td>
<td>G#/A'1</td>
</tr>
<tr>
<td>Snare Edge/Brush-Swirl Loop*</td>
<td>40</td>
<td>E1</td>
<td>Hi-Hat Semi-Open</td>
<td>53</td>
<td>F2</td>
</tr>
<tr>
<td>Snare Rimshot/Brush-Swirl*</td>
<td>39</td>
<td>D#/E'1</td>
<td>Hi-Hat Stomp-Open</td>
<td>55</td>
<td>G2</td>
</tr>
<tr>
<td>Snare Sidestick/Brush Light*</td>
<td>37</td>
<td>C#/D'1</td>
<td>Hi-Hat Bell Closed**</td>
<td>57</td>
<td>A2</td>
</tr>
<tr>
<td>Snare Flam</td>
<td>50</td>
<td>D2</td>
<td>Hi-Hat Bell Open**</td>
<td>59</td>
<td>B2</td>
</tr>
<tr>
<td>Snare Roll**</td>
<td>62</td>
<td>D3</td>
<td>Hi-Hat Dynamic***</td>
<td>60</td>
<td>C3</td>
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<tr>
<td>Sticks**</td>
<td>61</td>
<td>C#/D'3</td>
<td>20” Crash</td>
<td>49</td>
<td>C#/D'2</td>
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<tr>
<td>High Rack Tom</td>
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<td>C2</td>
<td>18” Crash</td>
<td>51</td>
<td>D#/E'2</td>
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<td>Fast Crash</td>
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<td>Low Rack Tom</td>
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<td>Ride Center</td>
<td>54</td>
<td>F#/G'2</td>
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<tr>
<td>Floor Tom 1</td>
<td>43</td>
<td>G1</td>
<td>Ride Bell</td>
<td>56</td>
<td>G#/A'2</td>
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<tr>
<td>Floor Tom 2</td>
<td>41</td>
<td>F1</td>
<td>Ride Bash**</td>
<td>58</td>
<td>A#/B'2</td>
</tr>
</tbody>
</table>

* Not available for presets with Snare 1 off or Snare 2 off.

** Not available for Brush or Hot Rods kits.

*** Hi-Hat Dynamic responds to both the modulation wheel and CC#4 to dynamically open and close the hi-hat. When using electronic drum kits, assign this articulation to your hi-hat controller.
## By MIDI Note

<table>
<thead>
<tr>
<th>Note Number</th>
<th>Note Name</th>
<th>Drum/Cymbal Articulation</th>
<th>Note Number</th>
<th>Note Name</th>
<th>Drum/Cymbal Articulation</th>
</tr>
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<tbody>
<tr>
<td>35</td>
<td>B0</td>
<td>Kick 2</td>
<td>49</td>
<td>C#/D'2</td>
<td>20&quot; Crash</td>
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<tr>
<td>36</td>
<td>C1</td>
<td>Kick 1</td>
<td>50</td>
<td>D2</td>
<td>Snare Flam</td>
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<tr>
<td>37</td>
<td>C#/D'1</td>
<td>Snare Sidestick/Brush Light*</td>
<td>51</td>
<td>D#/E'2</td>
<td>18&quot; Crash</td>
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<tr>
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<td>D1</td>
<td>Snare Center</td>
<td>52</td>
<td>E2</td>
<td>Fast Crash</td>
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<td>D#/E'1</td>
<td>Snare Rimshot/Brush-Swirl*</td>
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<td>Hi-Hat Semi-Open</td>
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<td>E1</td>
<td>Snare Edge/Brush-Swirl Loop*</td>
<td>54</td>
<td>F#/G'2</td>
<td>Ride Center</td>
</tr>
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<td>41</td>
<td>F1</td>
<td>Floor Tom 2</td>
<td>55</td>
<td>G2</td>
<td>Hi-Hat Stomp-Open</td>
</tr>
<tr>
<td>42</td>
<td>F#/G'1</td>
<td>Hi-Hat Closed</td>
<td>56</td>
<td>G#/A'2</td>
<td>Ride Bell</td>
</tr>
<tr>
<td>43</td>
<td>G1</td>
<td>Floor Tom 1</td>
<td>57</td>
<td>A2</td>
<td>Hi-Hat Bell Closed**</td>
</tr>
<tr>
<td>44</td>
<td>G#/A'1</td>
<td>Hi-Hat Stomp-Closed</td>
<td>58</td>
<td>A#/B'2</td>
<td>Ride Bash**</td>
</tr>
<tr>
<td>45</td>
<td>A1</td>
<td>Low Rack Tom</td>
<td>59</td>
<td>B2</td>
<td>Hi-Hat Bell Open**</td>
</tr>
<tr>
<td>46</td>
<td>A#/B'1</td>
<td>Hi-Hat Open</td>
<td>60</td>
<td>C3</td>
<td>Hi-Hat Dynamic***</td>
</tr>
<tr>
<td>47</td>
<td>B1</td>
<td>Mid Rack Tom</td>
<td>61</td>
<td>C#/B'3</td>
<td>Sticks**</td>
</tr>
<tr>
<td>48</td>
<td>C2</td>
<td>High Rack Tom</td>
<td>62</td>
<td>D3</td>
<td>Snare Roll**</td>
</tr>
</tbody>
</table>

* Not available for presets with Snare 1 off or Snare 2 off.
** Not available for Brush or Hot Rods kits.
*** Hi-Hat Dynamic responds to both the modulation wheel and CC#4 to dynamically open and close the hi-hat. When using electronic drum kits, assign this articulation to your hi-hat controller.
System Requirements and Product Support

For complete system requirements, compatibility information, and product registration, visit the SONiVOX website: sonivoxmi.com.
For additional support, visit sonivoxmi.com/support.

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