

Commission

User Manual

A Playground For Drums

=====



AFTER THE "EVENT"

by

The Crow Hill Company

INTRO

HELLO THERE....

WHILST I ALWAYS FEEL LIKE AN IMPOSTER STANDING IN FRONT OF AN ORCHESTRA I DO QUALIFY MYSELF AS AN EXPERIENCED DRUM PROGRAMMER. IT'S HOW I STARTED OUT, AND WHERE I WILL ALWAYS RETURN. SO AFTER 25 YEARS OF MAKING BEATS AND ATTEMPTING TO PUT ORCHESTRAS ON THEM, I GOT TOGETHER WITH SOME OTHER BEAT-MAKING PALS TO MAKE WHAT WE HOPE IS THE ULTIMATE SOLUTION FOR DRUM PROGRAMMING. FROM THE RECORDINGS WE MADE, TO THE MENTAL GUI AND FUNCTIONS WE'VE PUT INTO THIS THING. ITS BASICALLY A PLAYGROUND DESIGNED FROM THE GROUND UP BY PEOPLE WHO HAVE BEEN GOING "IF ONLY..." AND "IMAGINE IF WE COULD..." FOR A COUPLE OF DECADES NOW.

THERE'S VERY MUCH A FULLY SELF CONTAINED ELEMENT TO THIS WHICH EXCITES ME FROM AN "EVERYTHING YOU COULD POSSIBLY NEED" ENCYCLOPAEDIA OF THE BEST DRUM SAMPLES I'VE EVER WORKED WITH TO DEDICATED DRUM PROCESSING AND DYNAMIC CONTROL THAT SHOULD ENABLE US ALL TO EXCHANGE PRESETS, MIDI FILES AND IDEAS IN A TOTALLY DAW AGNOSTIC MANNER. THIS FOR ME IS THE MEAT N' TATERS OF WHAT CROW HILL IS ALL ABOUT.

TO BE PART OF THE CONVERSATION, OUR NETWORK, GET PRESET PACKS, SHARE YOUR OWN AND BE PART OF THE DEVELOPMENT OF CONCUSSION JOIN OUR HANGOUT AT THECROWHILLCOMPANY.COM

THANKS AGAIN FOR YOUR SUPPORT.

CHRISTIAN HENSON 2024 XXX

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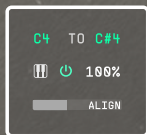
FRESH FRUIT

We are incredibly proud of this collection of recordings. They're our Christmas list of what we think is required to create bothersome music. In addition to the mics, dynamic layers, round robins and techniques there are some surprises in there. Not least with a full Bodhran ensemble and use of Strings as percussion instruments which you won't find in other collections.

BUT...

... what sets this plugin aside from others. Makes it feel fresh and adhere's to Crow Hill's mantra of "if its already been done why do it again?". Is in its foundational feature set. Containing everything you would need to create up-to-the-minute, drum soundtracks. Along with these rare and unique features:

PRINTOUT FROM WEBSITE



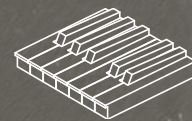
CUSTOM DRUM MAPPING

Map & Layer your own drum presets into 8 dedicated drum tracks



INDIVIDUAL DRUM PROCESSING

Independent control of pitch, EQ, filter, drive & transients for each drum.



KEY EFFECTS

Play in effects as part of a performance via key triggers



AUGMENT

Augment drum sounds with vintage synthesis.



FOCUS

Alter pitch of drums without losing the nature of the transient attack.



CUSTOM PRESETS

Load, save and share your presets with a growing community of users

INSTALLATION

1. Getting The Installer

Each instrument has a dedicated download utility to assist in downloading each instrument's installer. This download utility (e.g. The Vertical Piano Downloader) is only a few megabytes in size and can be found directly from the product page or in your customer account on thecrowhillcompany.com

2. Opening The Downloader

Once downloaded, navigate to your download folder to open the utility. If on macOS this will be a .zip file that needs to be opened to show the .app and on Windows a .exe file.

Once you have opened the utility it will ask you to choose a desired download location.

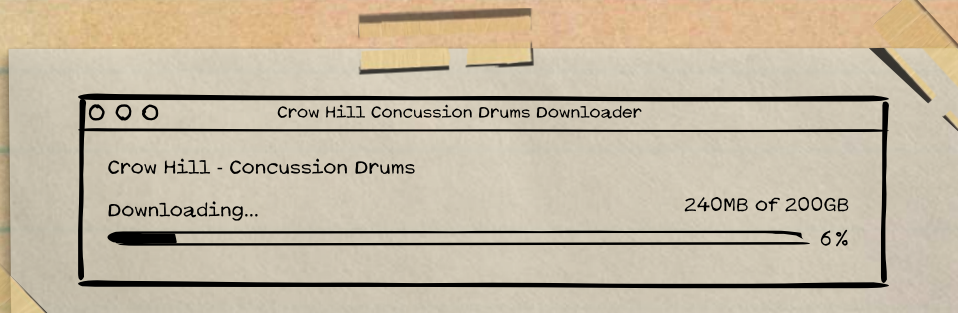
By default, this will be your Download folder, but if you are low on system disk space you can choose to download to an external drive.



3. Downloading

Once opened the download utility will automatically download the instrument installer and open/mount the installer file.

!! What if the download has been completed and the installer files have not automatically opened after several minutes? In this rare case, you can locate them in your chosen download location and open them directly by clicking on the file.



INSTALLATION

4. Installing

The installer has on-screen instructions to guide you through the process.

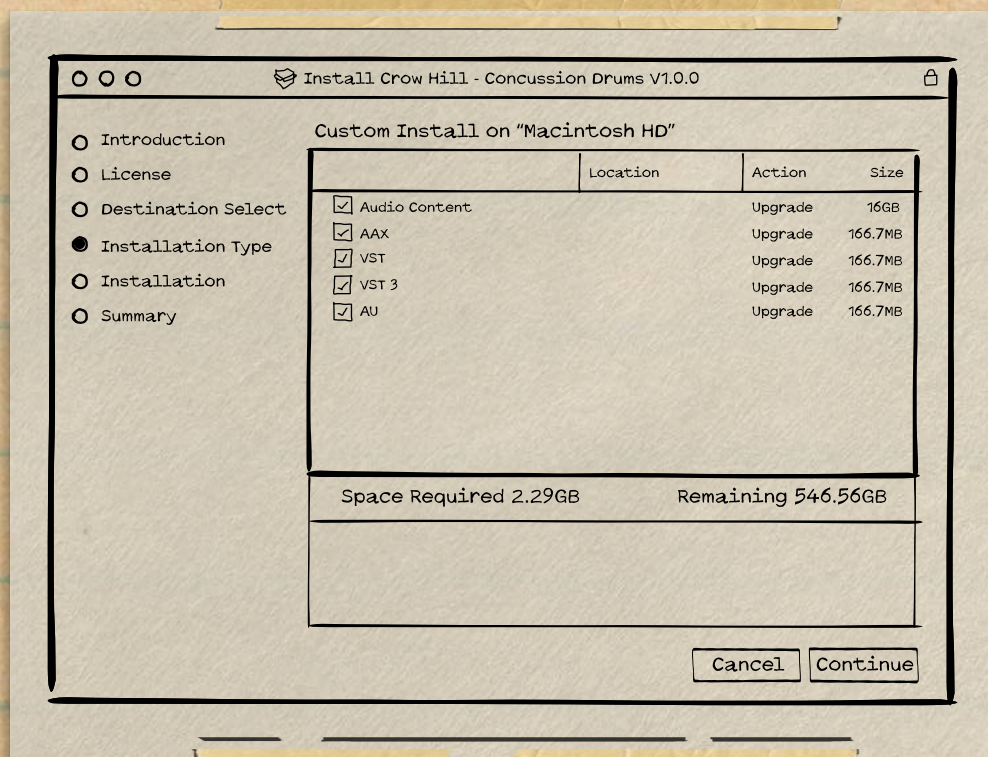
By clicking continue you are shown the End-User Licence Agreement. To install and use Crow Hill products this agreement should be read and agreed to. This agreement can be saved for your records and can be found in each instrument's user manual. Clicking Agree will take you to the next stage. Clicking Disagree will end the installation process.

5. Choosing A Sample Location

When installing your instrument, you will be presented with the option to select an install location for the audio content (.blob) and to de-select un required plug-in formats. The default install location for the audio content is your system drive. For smaller products, this is perfectly fine. However, if you are running low on disk space you may install your instrument on an external drive. Select your desired location from the dropdown menu and proceed as instructed.

6. Choosing Required Plug-In Formats

If you only require a specific format (e.g. AU) then de-selecting other formats is a great way to save on disk space. If you are unsure what plug-in format your D.A.W (Digital Audio Workstation) requires, we suggest installing them all to ensure maximum compatibility. By default, all formats are pre-selected.



INSTALLATION

7. Confirming space

After clicking Continue the next screen confirms the amount of system disk space the installation will require. This is a great time to double-check you are only installing the formats you require and if you want to use an external drive or not. To make changes to your previous selection simply select "Go Back".

8. Time To Install

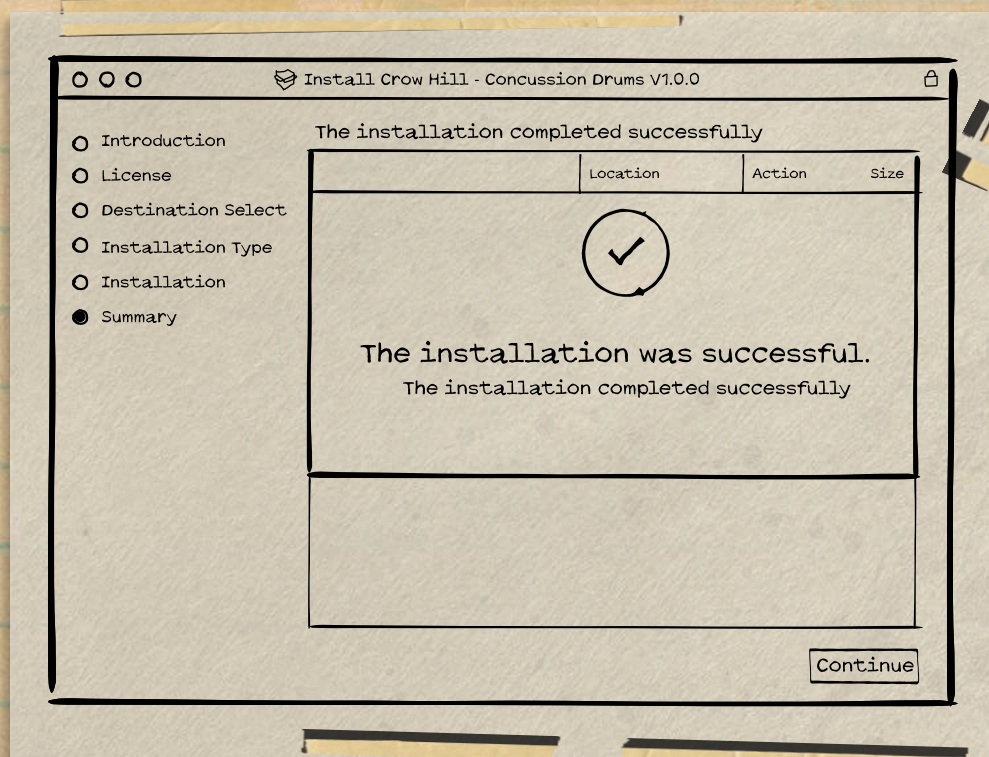
Once you are happy to proceed click "Install". Your operating system will then ask you to enter login credentials.

As the installer runs you will see onscreen progress. This process should only take several minutes with an estimated time presented throughout.

9. Next Steps

After a successful install your computer will ask you (macOS) whether you want to keep the installer or move it to your bin. We suggest keeping a backup of all installers so, if needed you can use them again without having to re-download.

You are now ready to load up your favourite audio workstation, create a new instrument track, find the Crow Hill folder and load your new Plug-In.



THE "PLAYGROUND"

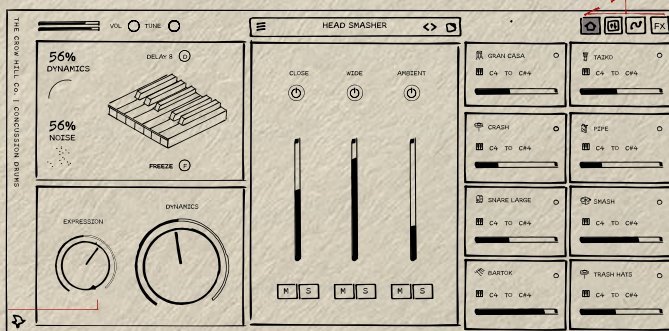
When booting up Concussion you will be presented with the default "Home" screen. But this is just one four "panels" that can be accessed via the panel selector top right of every screen. Here's a quick overview of them.

OVERVIEW SHEET

HOME PANEL

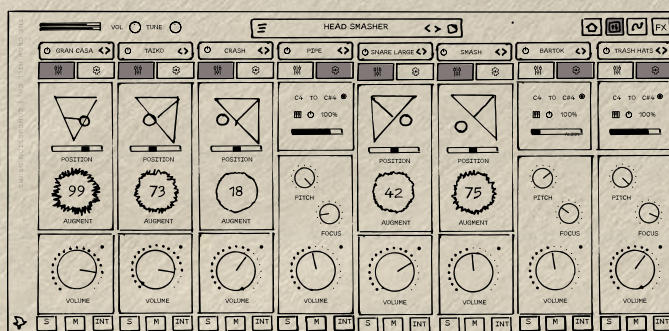
The default panel gives you a broad selection of controls over your preset.

Live KeyFX, control of volume to adjust the feel of the preset. Microphone attenuators to alter the tightness and width of your mix and one of the two views that enable you to browse, map and mix your individual drums.



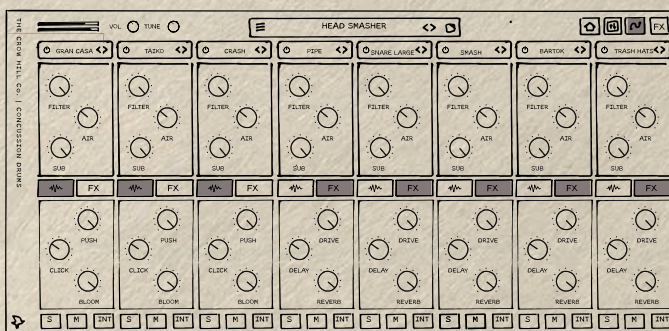
EDITOR PANEL

The editor panel will give you deeper control over each of your drum "tracks" from mapping of drums, to stereo positioning and width controls. Each track can be tuned and mixed independently of the others with totally new features "augment" and "focus" described in greater detail on page 14.



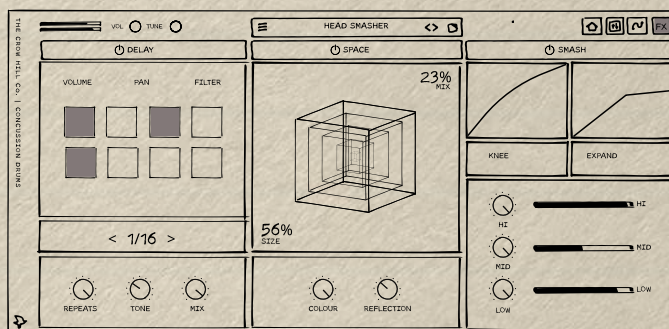
PROCESS PANEL

The process page allows you to process each drum track independently of each other. With a filter & EQ stage. A modulation and effects send stage and some detailed unique transient stage exclusive to Concession. More info on page 15.



EFFECTS PANEL

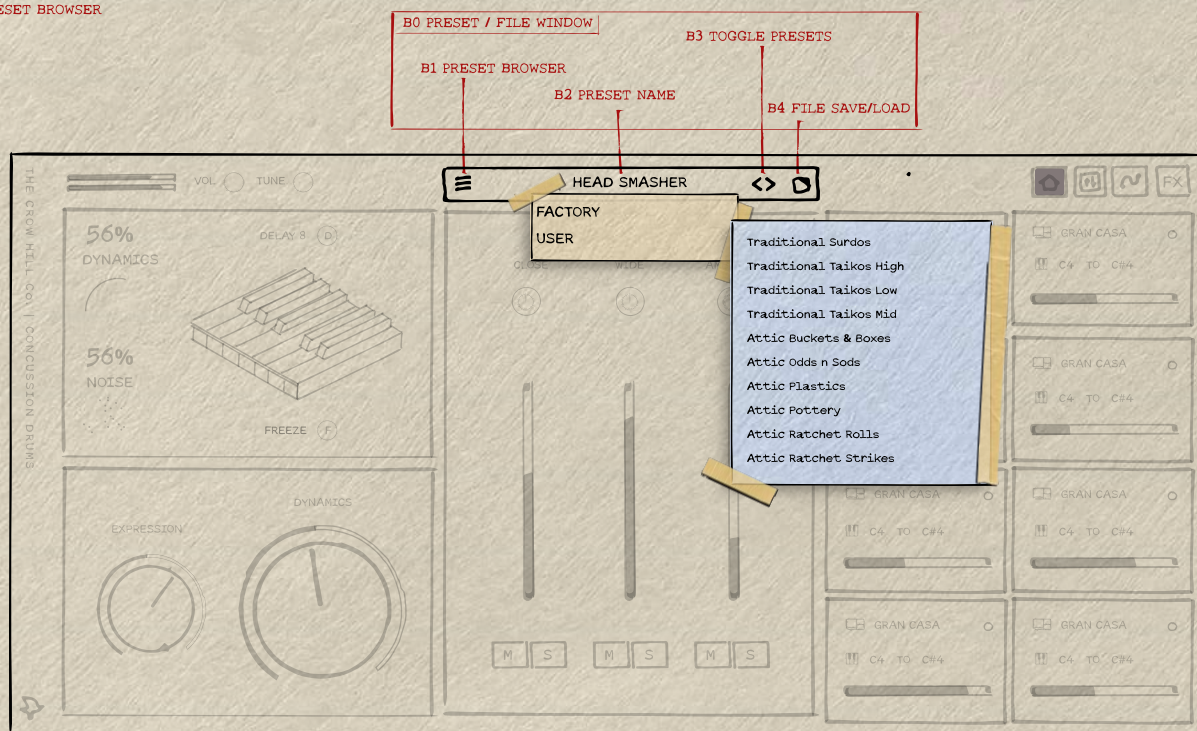
Whilst a much requested feature is "separate outputs" which we have delivered on. The default "instrument" out will sum all signals into this panel, with an 8 step tap delay, reverb control before smashing the whole thing together in a multi band limiter to give you YOUR preset.



GETTING STARTED - PRESETS

The best way of getting a measure of concussion is via the massive library of presets that we have created and shipped, with concussion. A library that we're already growing here on the hill!

HOME PAGE & PRESET BROWSER



Click on B1 or B2 the Preset name to pull up two dropdowns. To see what we have shipped click "factory" clicking on the desired preset will close the dropdowns and you're ready to go.

Alternatively click on the arrows (B3) to advance to the next or previous preset in that list.

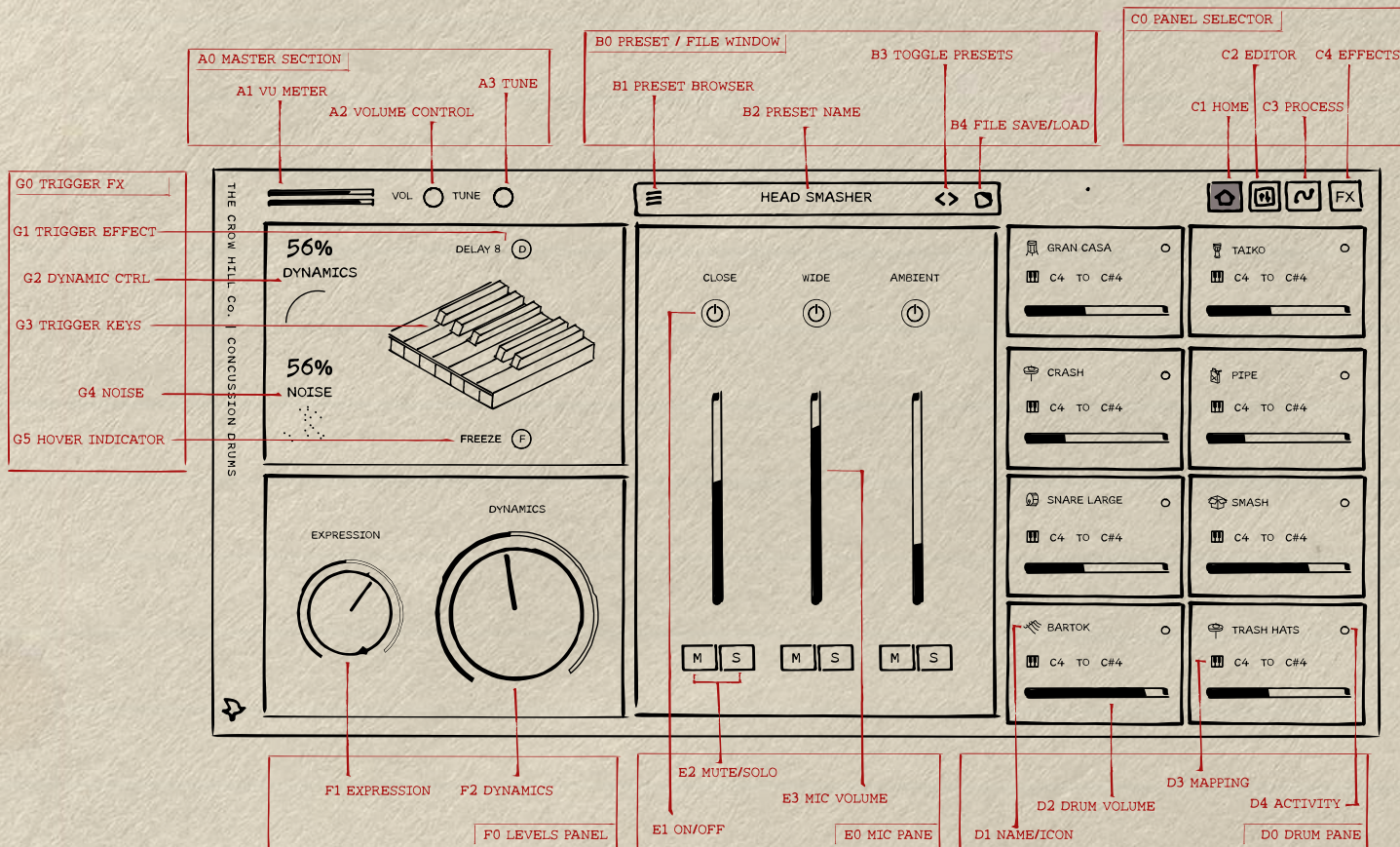
B4 is how to save your own presets. These will then be listed in the "USER" list. Use B4 to save your tweaked preset (if you have edited one from your user list and wish to overwrite it simply use the same preset name (the save button will darken as an indication that you're about to overwrite an existing preset). Otherwise simply enter a name and your preset will now become part of your user list.

For more information about managing presets. Saving, sharing and loading presets skip over to page 19.

HOME SWEET HOME

This is the home panel which gives you a general control of the preset you're working with. You'll see with just these very basic controls how versatile and instantly pimpable Concussion is.

HOME PANEL



A0 MASTER SECTION

- A1 VU METER - Lets you see how hard you're cranking
- A2 VOLUME CONTROL - Controls the general volume.
- A3 TUNE - General course and fine tune.

B0 PRESET/FILE WINDOW

- B1 PRESET BROWSER - Takes you to the browser
- B2 PRESET NAME - Displays current preset
- B3 TOGGLE PRESETS - Advances to/back next preset
- B4 FILE SAVE/LOAD - Save, share and load back!

C0 PANEL SELECTOR - (current will be illuminated)

- C1 HOME - Takes you back to home panel
- C2 EDITOR PANEL - Takes you to the editor
- C3 PROCESS PANEL - Takes you to the process panel
- C4 EFFECTS PANEL - Takes you to the effects section

D0 DRUM PANE - Displays the 8 drums loaded

- D1 - NAME/ICON - Shows loaded drum in panel
- D2 - DRUM VOLUME - Volume control for drum
- D3 - MAPPING - Selects range drum is mapped to
- D4 - ACTIVITY - Illuminates when drum is triggered

E0 MIC PANE - Controls general mic levels

- E1 ON/OFF - Loads / Unloads mic signals & samples
- E2 MUTE/SOLO - Mutes & Solos that signal.
- E3 MIC VOLUME - Alters volume of that signal

F0 LEVELS PANE - All important expression & dynamics

- F1 EXPRESSION - Mapped to C11
- F2 DYNAMICS - Mapped to C1 - This controls the sensitivity of velocity vs drum timbre. All Cam does it control a filter or mixture?

G0 TRIGGER FX - Trigger effects on the fly! No need for any fancy automation simply play / program in the effects as part of the performance.

- G1 TRIGGER EFFECT - Displays effect triggered.
- G2 DYNAMICS - Dynamic curve adjustment to suit you controller
- G3 TRIGGER KEYS - Hover over these keys to see what effect sits on each key (effect is displayed in G5)
- G4 NOISE - Controls the amount of room tone playing in realtime
- G5 HOVER INDICATOR - Displays what KeyFX sits on keys you hover above on GUI.

THE DRUMS

The venue, Clockwork Studios, Glasgow... A fortnight of snapping, cracking, shaking, banging, plucking and splanging. By the best in the business.



MAHLER HAMMER



TAIKO



KITS



CHAINS



STRINGS



JUNK



NAPPING BASS



CAM

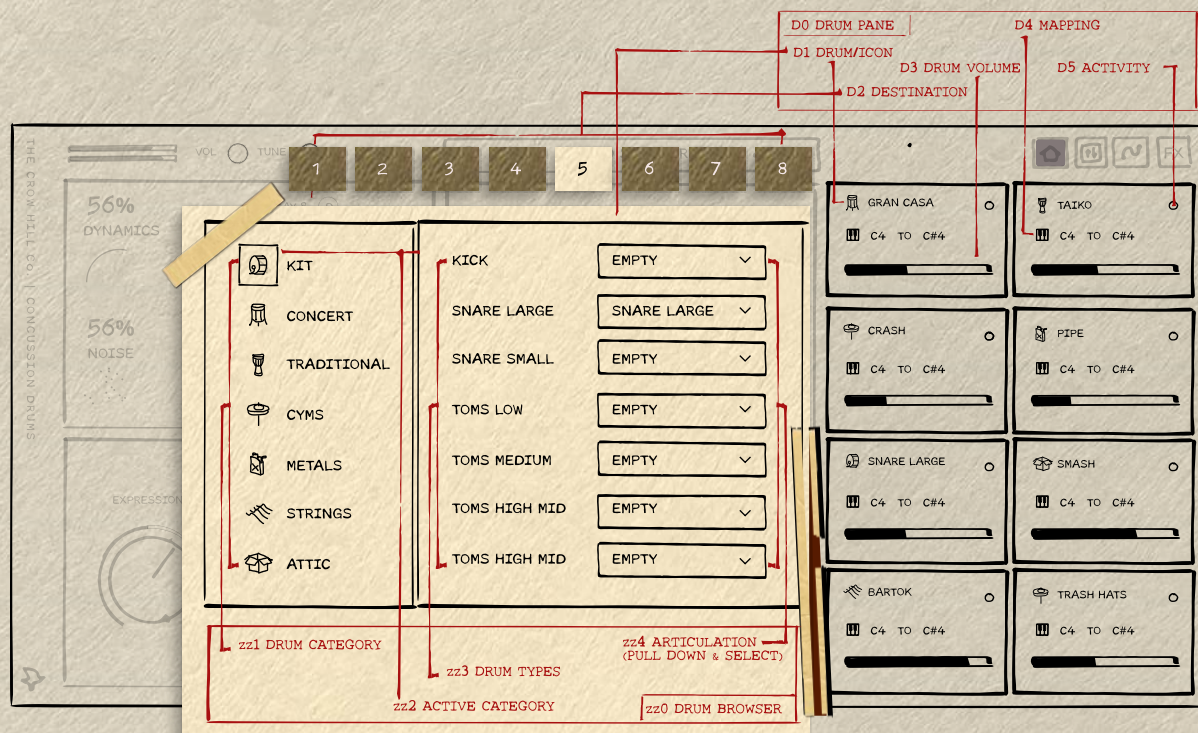


BODHRANS

LOADING DRUMS INTO PRESETS

What sets Concussion apart from other drum libraries is the ability to create customise and share your insane drum preset creations. You can browse and map drums from the editor Page but also the Home page as displayed here.

HOME PAGE & DRUM BROWSER



Clicking on D1 (either the icon or drum name) will open up a pop-up a mapping menu.

zz1 - Are 7 categories of drums to allow you to filter to the type of drum you're browsing for.

Clicking on zz2 or the drum name will reveal a list (zz3) of drums in that category.

Each drum has been recorded with a variety of playing styles. This will be displayed in the drop-downs (zz4). Click on the drum you want to exit this screen and return to home.

D2 click on these to choose the destination tracks for the drums (this one has been loaded into to bay / track 5)

D3 attenuates volume for that individual set of drum samples.

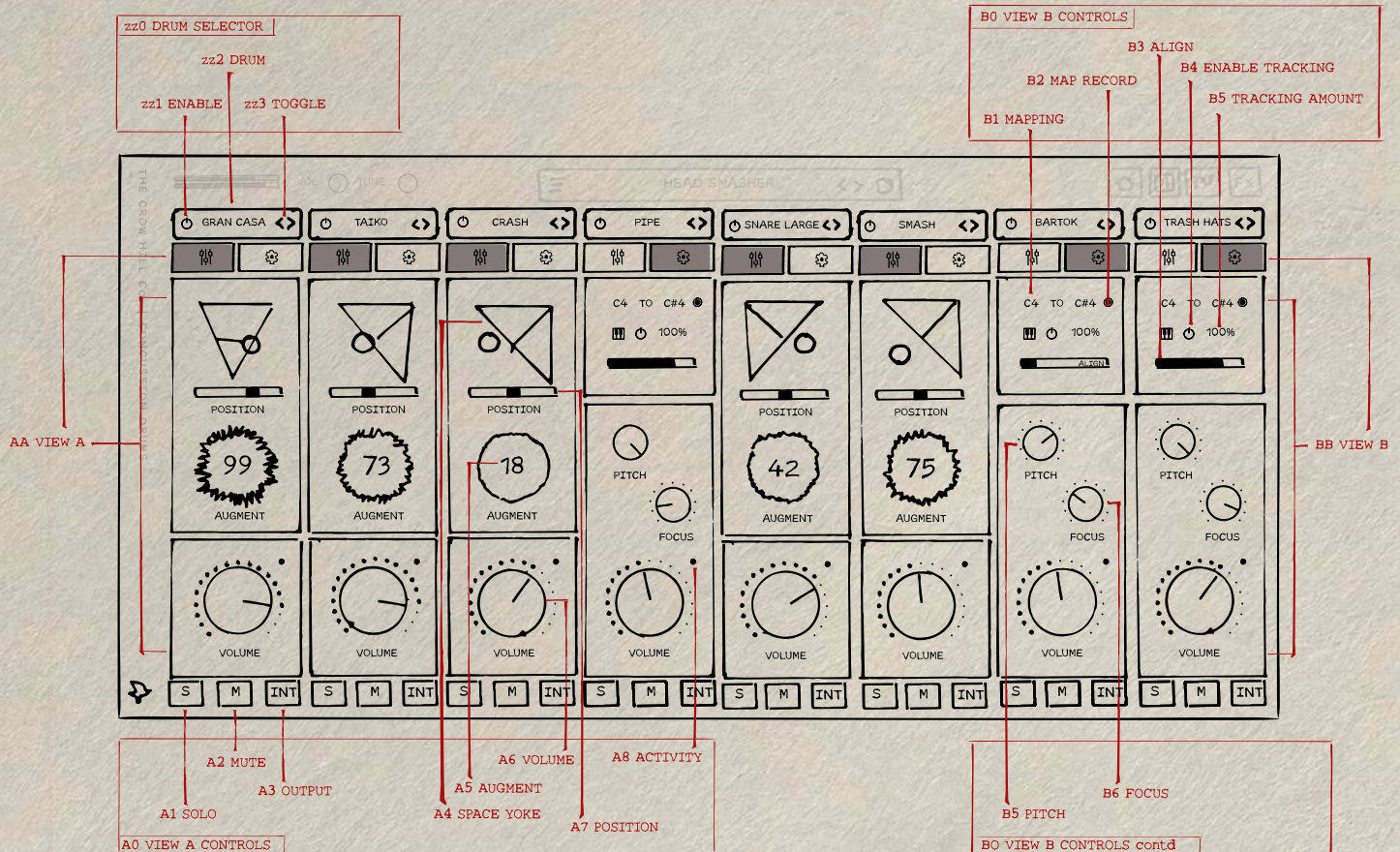
D4 maps your selected drum and style.

D5 will show you when it is being triggered.

THE EDITOR

The meat and taters... The plugin is divided into 8 "tracks" you can position a drum on each track and alter the pitch, volume, position, augmentation on this panel but also a bunch of processing controls within the process panel (overleaf).

EDITOR PANEL



YOU HAVE 8 TRACKS TO WORK WITH AND CAN LOAD ANY DRUM INTO ANY TRACK.

zz00 DRUM SELECTOR

- zz01 - Enables/disables track
- zz02 - Indicates/selects drum
- zz03 - Loads next/previous drum

EACH TRACK ON YOUR EDITOR HAS TWO VIEW MODES.

A = BALANCE CONTROLS

B = DEEPER EDITING CONTROLS

AA - INDICATES & TOGGLES THE A VIEW

BB - INDICATES & TOGGLES THE B VIEW

A0 VIEW A CONTROLS

- A1 SOLO - Puts that track into solo
- A2 MUTE - Mutes that track
- A3 OUTPUT - Selects how your track is outputted
- A4 SPACE YOKE - This has dual control of the position slider (see below) on the X axis and stereo spread on the Y axis
- A5 AUGMENT - Augments sound with synthesised counterparts
- A6 VOLUME - Controls general volume of your track
- A7 POSITION - Determines position in stereo field
- A8 ACTIVITY - Indicates when drums are triggered

B0 VIEW B CONTROLS

B1 RANGE - Indicates mapping of your drum. Click on this to alter manually...

B2 MAP - Or use this to map them via your controller. When click on it will turn red. Hit your preferred low note to map to and your high. The red lamp will come off indicating that the drum is now mapped.

B2 ALIGN - If you want a more natural (looser) attack of the drums to capture more of the sample this lever rolls back the sample start time. (Compensate on your DAW with pre-delay)

B3 ENABLE - Switched pitch tracking on/off. This means the drum will change pitch across the key range. It will do this by looking at the low note and the high note and calculates the half way point in between (which will become the root note)

B4 PERCENTAGE - This controls how much your drum tracks pitch 100% = 1 semi (or half) tone per step 0% = No change in pitch.

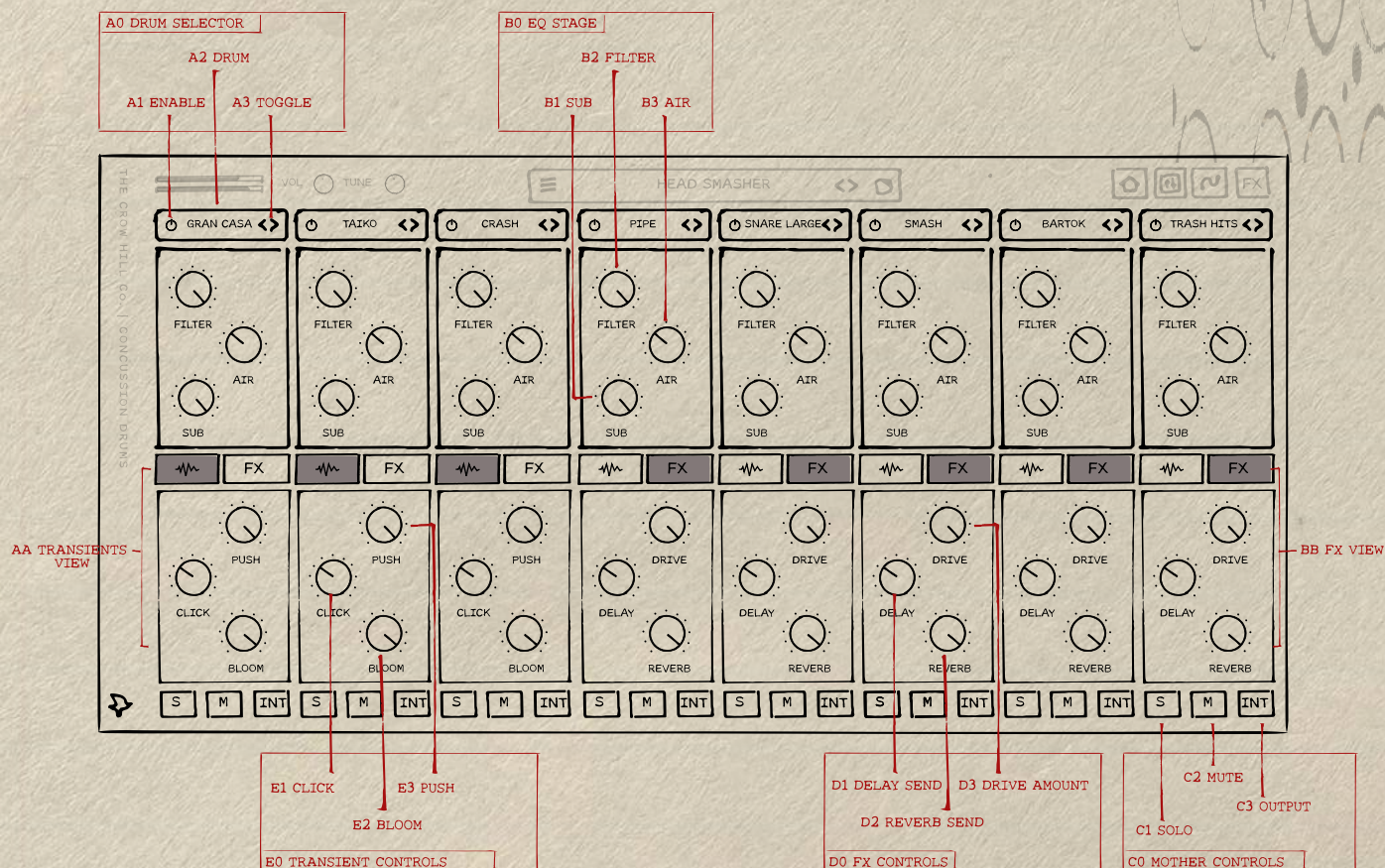
B5 PITCH - Alters pitch of drum within track

B6 FOCUS - Like Pitch but only changes the tonal frequencies, so you maintain the original transient followed by a re-pitched decay.

PROCESS

As we get deeper into concussion you will unlock its true potential. Each drum track has its own dedicated processing controls in two stages; EQ/Filter and then FX control determining delay, reverb and drive amounts.

PROCESS PANEL



THE TOP HALF OF THE PROCESS PANEL HAS ONE GENERAL VIEW (EQ STAGE) WITH THE LOWER HALF SPLITTING OFF INTO A 2nd AND 3rd VIEW.

AA TRANSIENTS VIEW - Access transient controls

BB FX VIEW - Access Drive and FX sends

A0 DRUM SELECTOR

- A1 - Enables/disables track
- A2 - Indicates/selects drum
- A3 - Loads next/previous drum

B0 EQ STAGE (and filter and sub!)

- B1 SUB - Adds a subharmonic synthesizer and octave beneath your drum track
- B2 FILTER - A specially curated LPF (low pass filter)
- B3 AIR - A hi-end shelf engineered to give you more iris contracting crack

C0 Mother controls -

- A1 SOLO - Puts that track into solo
- A2 MUTE - Mutes that track
- A3 OUTPUT - Selects how your track is outputted

DO FX CONTROLS (toggled to via BB)

- D1 DELAY - Sends a signal into the delay bus which is accessible on the FX panel overleaf.
- D2 REVERB SEND - As with delay but along the reverb bus
- D3 DRIVE AMOUNT - A dedicated drive unit for your channel

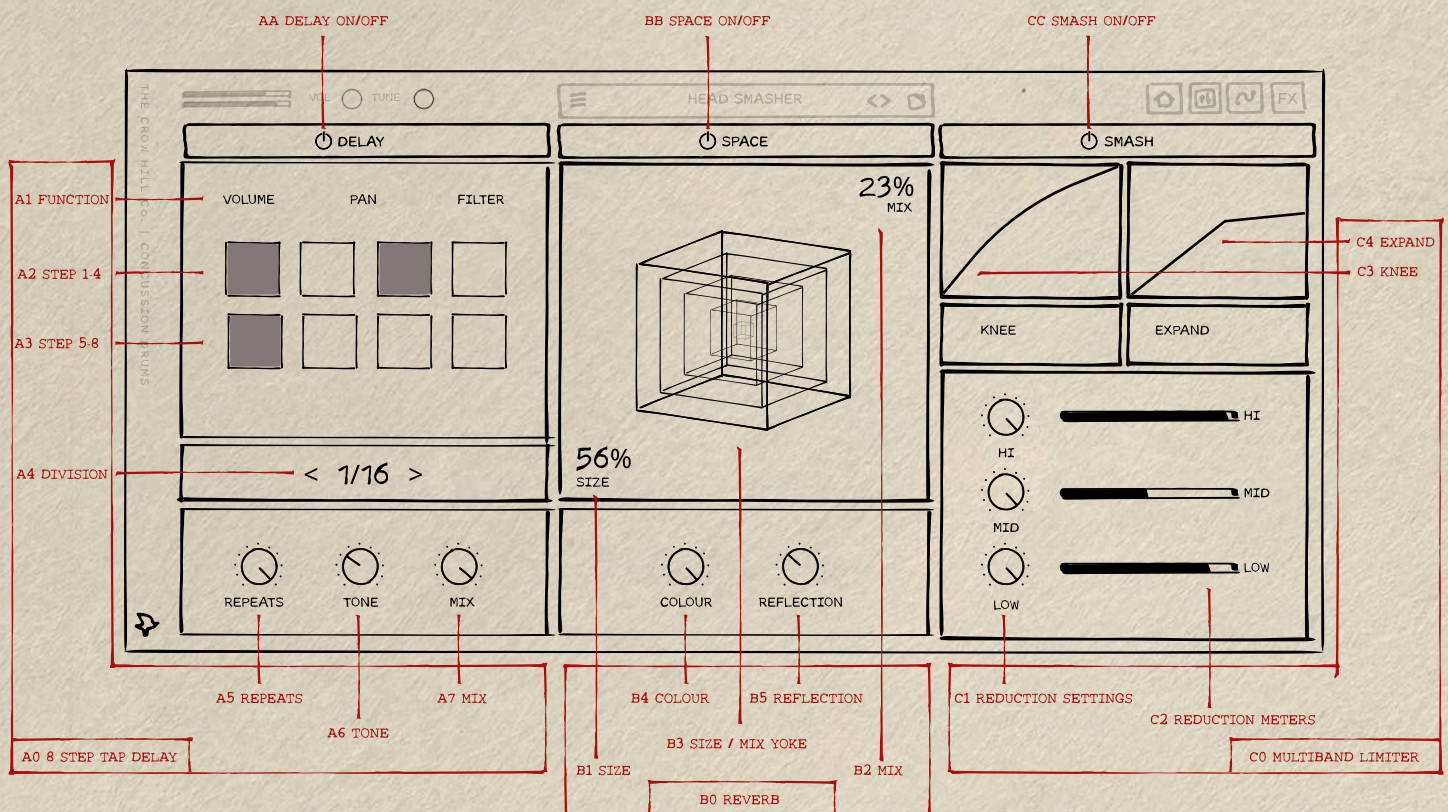
E0 TRANSIENT CONTROLS (toggled to via AA)

- E1 CLICK - Classic transient shaper
- E2 BLOOM - Creates a hit suck and sweep
- E3 PUSH - Classic compressor module for that individual track.

EFFECTS

Provided all your drum tracks are bussed or outputted to the "INT" channel (see next page for more info on outputting) all roads lead to here. Where many of us feel the fun really starts. An 8 step multi tap delay, essential splosh and smash.

EFFECTS PANEL



Any drum track routed through the default "instrument" output (see page 00X) will be summed together on this panel. This occurs at the "smash" stage. The delay and reverb stage are simply effect returns based on the send amounts you have set in the "process" panel.

AA, BB, CC - Disable all of these effects (CC doesn't disable the summing element of this stage)

A0 - Is a multi-function 8-step multi tap delay.

A1 FUNCTION - Defines one of three different functions for the delay sequencer, volume, pan and filter.

A2/3 STEPS 1-8 - Click on these to determine steps you wish to activate.

- Volume is basically your delay stage, and determines the pattern according to what steps you activate. (there's a deet here when you double tap?)
- Pan defines whether the step is in the middle of the stereo field (off) or on the left (colour?) or right (click again to make the step colour?)
- Filter activates a Low Pass Filter for that stage (different clicks do anything?).

A5 REPEATS - Determines the number of times you cycle the step sequencer.

A6 TONE - Is a general LPF that softens the tone of all the repeats.

A7 MIX - Alters the amount of delay mixed in with your dry signals (0 = 100% dry, 50% = 50/50 dry vs wet, 100% = 100% reverb no dry signal).

B0 REVERB - This stage adds a specially curated drum verb to your dry signals.

B1 SIZE - Controls the size (length) of the reverb.

B2 MIX - Controls the level mix between your dry signals and the reverb signal (remember the individual signal amount that is going into the reverb is determined by the send amounts determined on the "process" panel).

B3 YOKE - Control the Size & Mix with this very handsome yoke.

B4 COLOUR - Control the overall tonal balance of the applied reverb.

B5 REFLECTION - Sets the amount of "pre-delay" applied to the reverb, this is another way of expanding the scale of the reverb.

C1 REDUCTION SETTINGS

C2 REDUCTION METERS

C0 MULTIBAND LIMITER

Cont'd →

EFFECTS - Cont'd

SMASH is a 3 band limiter. This is the point at which all instruments bussed to the "instrument" output are summed (mixed together, see right). As your drums have all been treated individually through their dedicated tracks "smash" is a way of glueing the kit together and making it sound like a record. Extreme use can produce a sucking effect and allow you to boost the general (or rather percieved) volume of your preset without it clipping. As mentioned before we encourage you to play, there are no rules here.

Being a three band limiter means the way Concussion responds to different frequencies.

C1 REDUCTION SETTINGS - Determines how much limiting you want on each of the three frequencies.

C2 METERS - Useful indicators to show you how the limiter is behaving between the three frequency bands.

C3 EXPAND - The overall compression ratio applied to the signal for all bands.

C4 KNEE - The amount or "smoothness" of the increase in ratio above the chosen compression threshold.

OUTPUTS

This is where things may get a big head-spaghetti-ish. It involves how Concussion talks to your DAW's routing, and how that DAW routes to your audio interface. So we'll have to speak in fairly general terms here. If you can't be bothered, the default settings we've made work just fine for most cases.

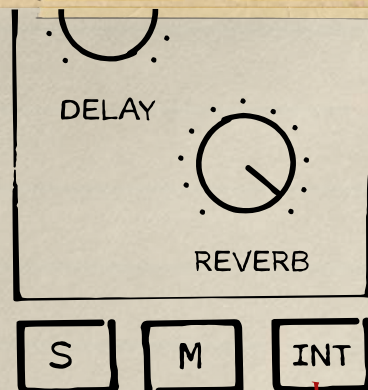


fig. 1

OUTPUT DROPDOWN

fig 1 Displays the "output" switch that you can find on both the Editor and Process panel. Clicking this will bypass the output or bus you have sent Concussion to (fig 2, this displays Logic Pro). It will also bypass the effects and summing stage of Concussion (see previous page)

Likely options presented to you in the drop-down.

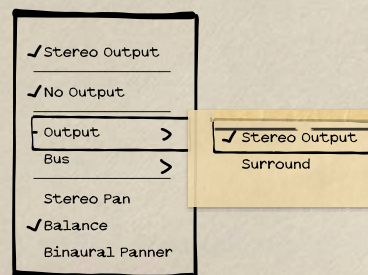
"Instrument" - This is the default position and sends your drum(s) through the entire signal chain of Concussion and routes it out of the selected output bus of your DAW (fig. 2)

"ST 1-2" - This is the first output of your DAW/Interface and may be the same as the output you selected on the Concussion channel in your DAW (fig. 2). HOWEVER your drum(s) will not pass through the effects, or summing stage of the Concussion plugin.

"ST 3-4" - The next output of your DAW/interface which will probably mean your drum(s) are destined to somewhere entirely separate to those coming out of that of fig. 2

"Bus 1-2" - If you have set up a bus or auxillary channel (say if you're stemming) then this again will bypass the effects and summing stage and route directly through that bus.

fig. 2



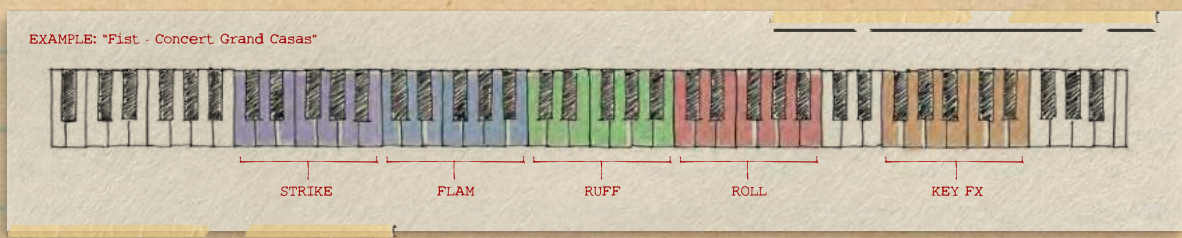
PRESETS - A DEEPER DIVE

There are two types of users of audio plugins. Those who curate what they're given. Organise presets and sounds into their favourite "go-to's". Then there are those who like to roll their sleeves up, pull the hood up and get all creative. We can be both of those types of users depending on our deadlines AND how serious a bout of procrastination we are enduring.

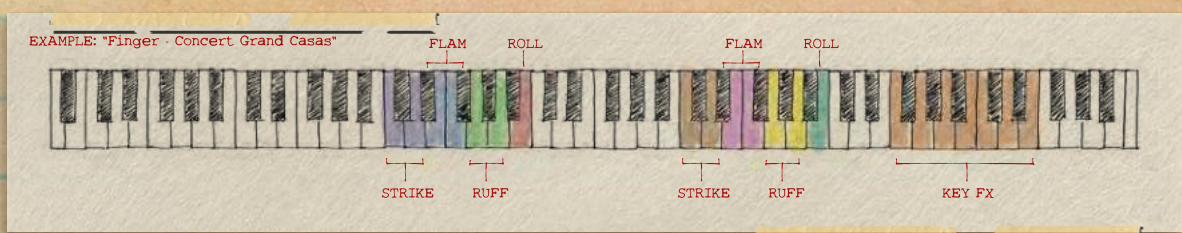
With this in mind we hope Concussion gives you the best of both worlds, or use cases. Enabling you to dive straight in to a new rhythmic cue or lose countless hours in the mother of all rabbit holes.

First lets start with some of the Factory Presets shipped with Concussion as the easiest way to find your way around all the instruments without having to create and map presets of your own (remember you can simply hit the arrow toggles left or right to navigate or locate presets by clicking on the preset bar. We've organised these into

- **ENSEMBLES** - Single instrument types organised by articulation in octaves C1-B4. Great for those of us who play with our fists and want our drums to sound like lots (of drums). Key tracking set at 20 percent to offer a mild pitch variation within each octave articulation.

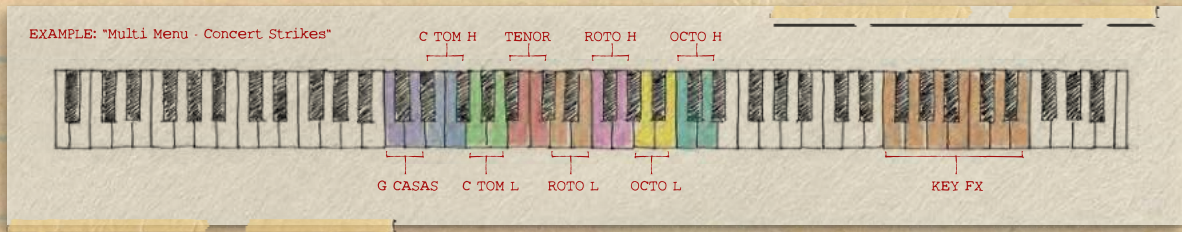


- **SINGLE** - Single instrument types duplicated across two octaves for two handed / two fingered playing. This is a more precise and popular way of laying down drum tracks. Key tracking at 20 percent to give you a very slight variation in pitch between the key pairs.

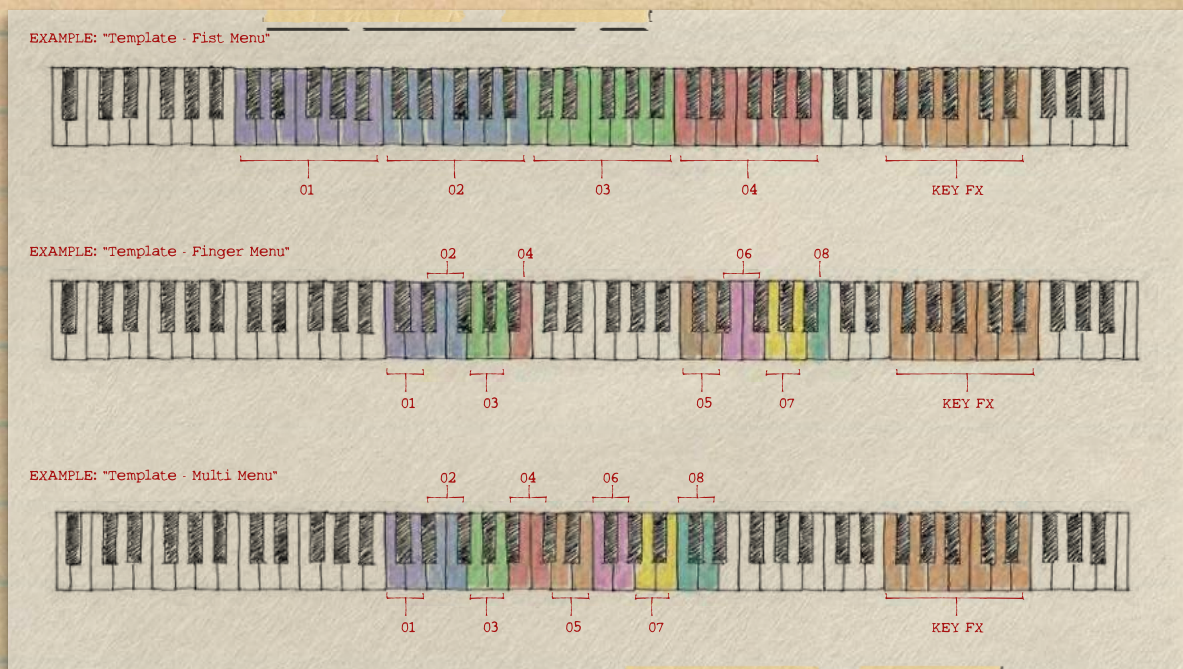


PRESETS - CONT'D

- **MULTI MENUS** - Concussion instruments are divided into seven categories. We have created menu presets for the strikes from each category. These are instant ensembles ideal for sketching out action sequences but also investigating surprising combinations of instruments.



- **TEMPLATES** - If you like the way we have mapped these basic presets out for you we have also got empty versions that can serve as templates for you to use as starting points for your presets. Each track/bay is mapped thusly:



We plan to make a ton of these presets over the forthcoming days, weeks, months and years so please join our mailing list at thecrowhillcompany.com

If you wish to install other people's presets or indeed tidy up your own collection they live here on your local drive.

DOCUMENTS > CROW HILL > CONCUSSION DRUMS > PRESETS

When creating presets or a bank of presets to share with people we suggest you put a "prefix" at the beginning of each preset. So if your name is Joe Blogs you could put "JOBLO - Name Of Preset" into this sub folder as an example.

CREDITS



CONCUSSION WOULDN'T BE POSSIBLE IF IT WASN'T FOR THE EFFORTS OF THESE AMAZING, TALENTED AND GENEROUS INDIVIDUALS.

RECORDED AT: - CLOCKWORK STUDIOS, GLASGOW

ENGINEER: - DAVID DONALDSON

ASSISTANT ENGINEER - JIMI MAFFEI

PRODUCED BY: - CALUM MINUTI-GOOLD & CHRISTIAN HENSON

DEVELOPMENT: - CALUM MINUTI-GOOLD

EDITING: - KIERAN GREIG

ART: - PROKOPI CONSTANTINOU

LOGO & USER MANUAL DESIGN - CHRISTIAN HENSON

CONTENT PRODUCTION - ANNA O'DONELLY, JACK ROSAM AND ROBBIE CRAWFORD

SOCIAL MEDIA MARKETING - MOTIVE UNKNOWN

TRAILER PRODUCTION - PREHUMAN.CO.UK

WEB ENGINEERING & CX: - MARLEY PETROPOULOS

ADDITIONAL CONCEPT WORK - DOT ALLISON

TECH STACK: - STEPHEN TALLAMY

MUSICIAN'S FIXER - KOBUS FRICK

CONDUCTOR - ADAM ROBINSON

A VERY SPECIAL THANKS MUSICIANS FOR THEIR TIME, PATIENCE, RESILIENCE AND GENEROSITY.

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INSTRUMENT LIST

ALL INSTRUMENTS DISPLAYED ARE x 3 PLAYERS/DRUMS

save for

- * b & c strikes are solo kicks
- ** larger ensemble of 6 x players
- *** larger ensemble of 8 x players
- **** strings (6 x basses, 6 x cellos)

ANALOGUE SYNTH "AUGMENT" - Layer for each drum and every articulation.

ARTICULATION KEY

st = Strike
fl = Flam
rf = Ruff
ro = Roll
cs = Cross Stick
rs = Rimshot
a,b,c etc = Strike Variants

ARTICULATION KEY cont'd

cl = Closed
so = Semi Open
op = Open
ch = Choked
pd = Pedal
bl = Bell

KIT

- KICK - a,b*,c*
- SNARE LOW - st,cs,rs,fl,rf,ro
- SNARE HIGH - st,cs,rs,fl,rf,ro
- TOMS LOW - st,fl,rf,ro
- TOMS MID - st,fl,rf,ro
- TOMS HIGH MID - st,fl,rf,ro
- TOMS HIGH - st,fl,rf,ro

CONCERT

- GRAN CASA - st,fl,rf,ro
- CONCERT TOM LOW - st,fl,rf,ro
- CONCERT TOM HIGH - st,fl,rf,ro
- TENOR DRUM - st,fl,rf,ro
- ROTOTOM LOW - st,fl,rf,ro
- ROTOTOM HIGH - st,fl,rf,ro
- OCTOBAN LOW - st,fl,rf,ro
- OCTOBAN HIGH - st,fl,rf,ro
- MAHLER HAMMER - a,b

TRADITIONAL

- SURDOS - st,fl,rf,ro
- TAIKO LOW - st,fl,rf,ro
- TAIKO HIGH - st,fl,rf,ro
- DJEMBE LOW - st,fl,rf,ro
- DJEMBE HIGH - st,fl,rf,ro
- DARBUKAS LOW - st,fl,rf,ro
- DARBUKAS HIGH - st,fl,rf,ro
- BODHRÁNS** LOW - st,fl,rf,ro
- BODHRÁNS** MID - st,fl,rf,ro
- BODHRÁNS** HIGH - st,fl,rf,ro
- FRAME DRUMS - st,fl,rf,ro
- CONGAS LOW - st,fl,rf,ro
- CONGAS MID - st,fl,rf,ro
- CONGAS HIGH MID - st,fl,rf,ro
- CONGAS HIGH - st,fl,rf,ro
- BONGOS LOW - st,fl,rf,ro
- BONGOS HIGH - st,fl,rf,ro
- CAJONS LOW - st,fl,rf
- CAJONS HIGH - st,fl,rf,ro
- STICKS*** - st

CYMBALS

- HI-HATS - cl,so,op,ch,pd
- RIDES - st,bl,ro
- CRASHES LOW - st,bl,ro
- CRASHES HIGH - st,bl,ro
- CHINAS - st,bl,ro
- SPLASHES - st,bl,ro
- CRASHERS - st,bl,ro
- TRASH HAT - st,bl,ro

METALS

- ANVIL - a,b
- SPRINGS - a,b
- BRAKE DRUMS - st
- CHAINS - a,b
- SCRAP METALS - st
- JERRY CANS - a,b,c
- GAS CYLINDERS - st
- SAW BLADE a,b

ATTIC

- RATCHETS LOW - st,ro
- RATCHETS MID - st,ro
- RATCHETS HIGH - st,ro
- BUCKET - a,b
- PACKING BOXES - a,b
- PVC PIPES - st
- PLASTIC CONTAINERS - a,b
- PLANT POTS - a,b
- CERAMICS - a,b
- GLASS BOTTLES - st
- WOOD CANES - st
- BODIES - a,b

STRINGS****

- STACCATO
- JETÉ
- PIZZICATO
- COL LEGNO
- BARTOK
- TREMOLO

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