

POCKET AUDIO · USER MANUAL

POCKET DRUMS 3

The complete reference — main view, 5-mic console, effects & advanced panels, POCKET SAMPLER, ONE SHOT LIBRARY, kits & importing, the sequencer, and MIDI.

VERSION 3.0 · USER MANUAL



POCKET DRUMS 3
COMPLETE USER MANUAL

POCKET-DRUMS.COM
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HOW TO READ THIS MANUAL

Every control in POCKET DRUMS 3 is described the same way: what it is called on screen, where it lives, the gesture that reaches it, and what it does. Gestures are shown as chips in the left column of each table. On-screen labels are printed in CAPITALS exactly as the plugin draws them.

L-CLICK	Standard left mouse / trackpad click	R-CLICK	Right click — two-finger trackpad press. Ctrl-click works on some controls (noted where it does)
DBL-CLICK	Double-click almost any knob to reset it — the exceptions are listed in each chapter	SHIFT +	Modifier — fine adjust, multi-select, or “apply to all”
DRAG	Click and drag — adjust a value, move a panel, draw a region	DROP	Drag-and-drop a file or folder from the Finder / Explorer
WHEEL	Mouse wheel / two-finger trackpad scroll · PINCH = trackpad pinch	⌘ / CTRL	Command key (macOS) or Control (Windows) — unless a shortcut says literal Ctrl

THREE RULES THAT APPLY EVERYWHERE

- **Right-click is the “advanced” gesture.** Nearly every ordinary-looking knob on the main view hides a full panel behind a right-click: TUNE, SATURATION, BIT CRUSH, NOISE, ATTACK / SUSTAIN (Transient Designer), the EQ knobs (Parametric EQ), REVERB BUS (the reverb pedal) and REVERB send (the FX / ROOM sends window). Chapter 63 indexes every one of them.
- **Hover for help.** Hold the mouse over any icon for a tooltip. Click the **?** icon in the bottom row of the main view to switch every tooltip — main view **and** sequencer — to its long, descriptive form.
- **Nothing is modal.** Panels and pedals float over a live plugin window. Each family closes differently (chapter 19); the main window keeps working underneath.

TWO KINDS OF KIT

POCKET DRUMS 3 plays two kinds of sample sets. **5-mic sets** (the new PD3 library — every hit captured on five microphones) bring the CONSOLE (Part 2) into the main view when they are selected. **Legacy sets** (the original POCKET DRUMS library, your own imports and one-shots) play as ordinary stereo samples and never show the console. A kit can mix both — which is why the console appears and disappears as you click between drums. Wherever behaviour differs between the two, this manual says so.

Version. This manual describes POCKET DRUMS 3 version 3.0. Where a feature is present in the code but deliberately not exposed in this release, it is left out rather than described as “coming soon”.

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QUICK START

Sound in five minutes. Everything here is explained in full later — this is the shortest path from an empty track to a playing, mixed kit.

- 1 Load a kit.** In the main view, click the kit name in the **right-hand dropdown** (chapter 8) and choose one of the PD3 5-mic kits — **CATALINA KIT**, **VINTAGE GRETSCH** or their **(TAPE PR99)** twins — or any legacy POCKET kit. The plugin starts on CATALINA KIT (TAPE PR99).
- 2 Play it from a keyboard or pad controller.** POCKET DRUMS 3 follows the GM drum layout: C1 (36) kick, D1 (38) snare, F#1 (42) closed hat, and so on — the full map is in chapter 59. Notes on any MIDI channel work.
- 3 Open the sequencer.** Click the big POCKET DRUMS logo in the centre of the main view, or the **sequencer icon** (fourth from the left in the bottom row). The window grows taller.
- 4 Load a beat.** Click the **browse icon** right of the beat name to open the PATTERN & KIT BROWSER (chapter 43). Click a collection, click a beat to audition it, then **LOAD PATTERN**. (The beat name itself is also a menu — chapter 42.)
- 5 Press PLAY** — or **P** / **Return**. Set tempo with the slider at the bottom right, or click **SYNC** to lock to your DAW. Right-click PLAY for **DAW SYNC** so the host transport starts and stops the beat.
- 6 Shape the sound.** Back in the main view (click the small logo at the top of the sequencer), click a drum header and turn the INDIVIDUAL FX knobs. **Right-click any knob** for its full panel (Parametric EQ, Transient Designer, TUNE, reverb pedal ...).
- 7 Mix the mics.** With a 5-mic drum selected, click the **console icon** (fifth from the left in the bottom row) to show the five-channel CONSOLE — faders, pan, per-mic EQ / TD and ROOM sends (Part 2).
- 8 Get the MIDI into your DAW.** Drag the **MIDI** button (or **MIDI SPLIT** for one file per drum) straight onto a track. Right-click either for the export format (Superior Drummer 3, Addictive Drums 2, GM ...).
- 9 Keep it.** Kit strip → **SAVE AS NEW KIT**. Beat name → **SAVE AS NEW BEAT**. Both land in `~/Music/POCKET DRUMS/` (chapter 67).

Your own sounds. Drop a folder of samples anywhere on the main view to open the KIT BUILDER (chapter 39); use the ONE SHOT LIBRARY icon for single hits (Part 5); or chop a break in the POCKET SAMPLER (Part 4).

QUICK REFERENCE

The hidden gestures on one page. Chapter numbers in brackets. Everything not obvious from the screen is here — for the labelled buttons, just read the labels.

MAIN VIEW

LOGOS & WINDOW

CENTRE LOGO	Open the Sequencer (hidden while the console is up — use the icon) (1)
TOP-LEFT LOGO	Open the Kit Builder (39)
TOP-RIGHT LOGO L / R	Window scale up / down · also Ctrl S (literal Ctrl) (1)

DRUM HEADERS

R-CLICK	OUTPUT ROUTING menu: GLOBAL · INDIVIDUAL · MIC OUTS · ARTICULATION EDITOR... · SYNTH LAYER... (2)
DBL-CLICK	Articulation Editor directly (not TOMs / PERC) (29)
⌘← ⌘→ · []	Previous / next variation for the selected drum (3)

RIGHT-CLICK A KNOB → ITS PANEL

TUNE	TUNE panel — VEL>PITCH, HEAD BEND, DRUM HEAD mode (20)
ATTACK / SUSTAIN	Transient Designer (22) — needs a real right-click
REVERB (SEND)	REVERB SENDS window: FX SEND + ROOM SEND (legacy drums only) (16)
LOW · MID FREQ · MID · HIGH	Parametric EQ (21)
SATURATION · BIT CRUSH · NOISE	Their full panels (23 · 24 · 25)
REVERB BUS	The SPRING / PLATE reverb pedal (26)

KNOB CONVENTIONS

DBL-CLICK	Reset — except VOLUME and SATURATION (drag back by hand)
SHIFT-DRAG TUNE	Cents instead of semitones · WHEEL = next semitone (4)
LPF	Fully clockwise = OFF (filter open). Turn down to darken (7)

CONSOLE (5-MIC KITS)

CONSOLE ICON	Show / hide — it is off every time the plugin loads (12)
DBL-CLICK FADER	0 dB (GLOBAL) · trim to 0 (INDIVIDUAL) (15)
EQ / TD CHIPS	Per- mic Parametric EQ / Transient Designer — shared by every drum (13)

PEDALS & PANELS

R-CLICK PEDAL FACE	Close a pedal (SPRING/PLATE · ROOM · SYNTH LAYER); drag its top strip to move (19)
CLICK PANEL BODY	Close TUNE · SATURATION · BIT CRUSH · NOISE · Articulation Editor (19)
WHEEL / PINCH ON EQ BAND	Q of the hovered band; SHIFT = fine (21)

SEQUENCER VIEW

HEADER

CLICK BEAT NAME	The beat menu — load / save / new · sheet copy-paste · lane copy-paste (42)
R-CLICK SWING KNOB	Open the Groove Panel (52) — the only way in
R-CLICK PLAY	MIDI LEARN · DAW SYNC · play order · loop (44)
SHIFT + SHEET NO.	Add to the play chain (click order = play order) and switch to it (45)
R-CLICK MIDI / MIDI SPLIT	Export format · SELECTIVE LANE EXPORT... (61)

LANES

R-CLICK SNARE VOL	CROSS STICK FLAM panel — TIMING, GHOST VOL (49)
R-CLICK HI-HAT VOL	HAT OPENNESS panel (50)
R-CLICK LANE NAME	COPY / PASTE lane · DRUM SOUND ▸ (46)
SHIFT-DRAG STEP KNOB	Same step count on every lane · DBL-CLICK = subdivide the lane (46)
R-CLICK 4/8/16 BUTTON	Restore the lane's original step count (46)

STEPS

R-CLICK STEP	Articulation menu (SNARE · HI-HAT · CYMBAL 2 · PERC) (48)
SHIFT + R-CLICK	SET ALL IN LANE · add ⌘ for ALL SHEETS (48)
CTRL + CLICK / DRAG	Quick-delete steps (works as trackpad ctrl-click) (47)
SHIFT + CLICK	Multi-select; drag one to move all (47)
SHIFT + ⌘ + DRAG	Scale the whole lane · add ⌘ for all sheets (47)
DBL-CLICK STEP	Subdivide 1 → 2 → 3 → 4 (47)
HOVER 1.5 S	▲ / ▼ articulation arrows appear (48)

KEYBOARD (SEQUENCER)

P · RETURN · ⌘P	Play / stop (58)
⌘Z · ⌘⇧Z / ⌘Y	Undo / redo
⌘C · ⌘V	Copy / paste the current sheet
ESC	Clear the step selection

NUDGE EDITOR

DRAG HANDLE	Micro-timing ±50 units · DBL-CLICK = zero · R in the margin = reset lane (53)
R-CLICK GRID	Save / load nudge template · clear · exit (53)

POCKET SAMPLER / TRANSCRIBER

POCKET SAMPLER

DBL-CLICK WAVE / MARKER	Add a marker / delete a marker (31)
R-CLICK PAD	SEND CHOP n TO THE KIT · PAD STEMS · export as articulation (34)
R-CLICK STEM BUTTON	SOLO · CUT · (DRUMS) SEND TO TRANSCRIBER (33)
R-CLICK TUNE SLIDER	TUNE MODE — PITCH ONLY / REPITCH (32)
SPACE · ← · → · ∞ · ESC	Play file · prev / next chop · delete marker · close (35)
SHIFT + D B V G P 0 · F	Toggle a stem on the selected pad · back to FULL (33)

TRANSCRIBER

L-CLICK EMPTY WAVE	Add a marker · R-CLICK marker = ASSIGN menu · SHIFT+R-CLICK = delete (55)
P · RETURN · L	Play/pause · restart · loop
[] · { }	Set / reset TRIM IN and OUT (55)
← · → · ↑ · ↓ · 1-5 · %A · M	Piano roll: nudge · change lane · articulation · select all · lane labels (click in the roll first) (56)
WHEEL ON NOTE	Velocity of the selection, ratios preserved (56)

ICON REFERENCE

The unlabelled controls, cropped from the plugin at reference size. Hover any of them for a tooltip; with Help mode on (the ? icon) the tooltip becomes a full sentence.

MAIN VIEW · BOTTOM ROW, LEFT



- 1 ABOUT** — version, registration, links (65)
- 2 ONE SHOT LIBRARY** — import, organise and assign one-shots (36)
- 3 POCKET SAMPLER** — chop a sample into pads (30)
- 4 SEQUENCER** — open the sequencer view (41)
- 5 MIC CONSOLE** — show / hide the 5-mic console (12)
- 6 HELP MODE ?** — descriptive tooltips everywhere; lit when on (9)

MAIN VIEW · BOTTOM ROW, RIGHT



- 1 TAPE FLIP** — whole kit tape ⇄ dry (10)
- 2 TAPE DENOISE** — RX-cleaned tape twins; greyed unless a (TAPE) set is loaded (10)
- 3 MASTER VOL** — -60...+10 dB, readout appears while you drag (7)
- 4 RESIZE** — cycle window scale 75 / 100 / 125 / 150 % (1)

SEQUENCER • HEADER AND TRANSPORT ROWS (LEFT → RIGHT)



- 1 **BEAT NAME** — click for the beat menu; the right-hand ▲▼ steps beats (42)
- 2 **BROWSE** — PATTERN & KIT BROWSER (43)
- 3 **GENERATE** — GENERATE BEAT panel (54)
- 4 **LOGO** — back to the main view (41)
- 5 **8 SWING 16** — swing knobs; right-click = Groove Panel (51 · 52)
- 6 **WONK · DRIFT** — timing wobble · humanise (51)
- 7 **BPM: n** — read-out only (44)
- 8 **X2** — double-sheet view (45)
- 9 **SCROLL** — continuous timeline mode (45)
- 10 **PLAY · STOP** — right-click PLAY for MIDI LEARN / DAW SYNC (44)
- 11 **MIDI SPLIT · MIDI** — drag to your DAW; right-click = format (61)
- 12 **1 – 10** — sheets; shift-click to chain (45)

SEQUENCER • LANE CONTROLS



- 1 **LANE BADGE** — right-click for copy / paste / DRUM SOUND (46)
- 2 **S · M** — solo / mute (same switches as the main-view keys) (46)
- 3 **VOLUME** — lane level; right-click on SNARE = flam settings, on HI-HAT = hat openness (46)
- 4 **STEP** — step count 4 / 8 / 16 (3–16 in ADVANCED); shift-drag = all lanes (46)

SEQUENCER • BOTTOM ROW (LEFT → RIGHT)



- 1 **SETTINGS COG** — SEQUENCER SETTINGS (57)
- 2 **0.5x · 1.0x · 2.0x** — tempo multiplier (44)
- 3 **STEP R/A** — regular / advanced step counts (46)
- 4 **NUDGE** — nudge editor (53)
- 5 **TRANSCRIBE** — the TRANSCRIBER (55)
- 6 **MIDI OUT** — left = panel, right-click = enable / disable (62)
- 7 **MIDI IMPORT** — IMPORT MIDI panel (60)
- 8 **BPM SLIDER** — 40–250 BPM, active when SYNC is off (44)
- 9 **SYNC** — lock tempo to the host (44)

PART 1

THE MAIN VIEW

The mixer view you see when the plugin opens: ten drum headers, the sound selector, the kit strip, the INDIVIDUAL FX and GLOBAL FX panels, and the icon row along the bottom. Every advanced panel in Part 3 is launched from here.

- | | | | |
|-----------|--|-----------|--|
| 01 | Window, views & window size | 06 | Individual FX — the EQ knobs |
| 02 | Drum headers, Solo / Mute & routing | 07 | Global FX & Master volume |
| 03 | Choosing sounds — the variation selector | 08 | The Kit strip — load, save & manage kits |
| 04 | Individual FX — Volume · Pan · Tune | 09 | The bottom icon row & Help mode |
| 05 | Individual FX — Attack · Sustain · Reverb send | 10 | Tape Flip & Tape Denoise |
| | | 11 | Drag & drop onto the main view |

THE THREE LOGOS · THE TWO VIEWS · RESIZING

POCKET DRUMS 3 has two views in one window: the **main view** (below) and the **sequencer view** (Part 7). Overlays — the POCKET SAMPLER, the ONE SHOT LIBRARY and the Articulation Editor — open on top of the main view. Three POCKET DRUMS marks sit in the window, and none of them is decoration.



FIGURE 1.1 The main view with a legacy kit loaded. Numbers refer to the list below.

- | | | | |
|---|---------------------------|---------------------------------|-------------------------------|
| 1 Top-left logo → Kit Builder (39) | 9 PAN (4) | 18 SATURATION (7) | 26 POCKET SAMPLER (30) |
| 2 Centre logo → sequencer (41) | 10 TUNE (4) | 19 NOISE (7) | 27 SEQUENCER (41) |
| 3 Top-right logo → window scale | 11 ATTACK (5) | 20 REVERB BUS (7) | 28 MIC CONSOLE (12) |
| 4 Drum headers (2) | 12 SUSTAIN (5) | 21 BIT CRUSH (7) | 29 HELP MODE ? (9) |
| 5 S / M keys (2) | 13 REVERB send (5) | 22 TUBE (7) | 30 TAPE FLIP (10) |
| 6 Variation selector (3) | 14 LOW (6) | 23 LPF (7) | 31 TAPE DENOISE (10) |
| 7 Kit strip (8) | 15 MID FREQ (6) | 24 ABOUT (65) | 32 MASTER VOL (7) |
| 8 VOLUME (4) | 16 MID (6) | 25 ONE SHOT LIBRARY (36) | 33 RESIZE (1) |
| | 17 HIGH (6) | | |

THE CENTRE LOGO — SEQUENCER TOGGLE

L-CLICK	Open the sequencer view . The window grows taller (1000 × 968 reference units instead of 1000 × 818). In the sequencer a small logo at the top centre brings you back.
R-CLICK	Also opens the sequencer — there is no separate right-click menu on the logo.
HOVER	The logo dims and the cursor becomes a hand: it is a button.

5-mic kits hide the logo. When the CONSOLE is showing (Part 2) the centre logo is not drawn at all, because the console occupies that space. Use the **sequencer icon** in the bottom row instead — it is always there, on every kit.

TOP-LEFT LOGO — KIT BUILDER

L-CLICK	Open the KIT BUILDER dialog (chapter 39) empty. Click again to close it.
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TOP-RIGHT LOGO & THE RESIZE BUTTON — WINDOW SCALE

L-CLICK	Next preset scale: 75 % → 100 % → 125 % → 150 % → 75 %.
R-CLICK	Previous preset scale (cycles the other way).
RESIZE BUTTON	The orange double-square at the bottom right does the same as a left-click on the top-right logo.
CTRL S	Next preset scale from the keyboard. This is the Control key on both macOS and Windows — not ⌘.
DRAG CORNER	The bottom-right corner is a free-resize grip. The aspect ratio is locked, so the whole interface scales between 75 % and 150 %.

The window size is remembered between sessions, and so is the view: if you close the plugin window with the sequencer open, it reopens in the sequencer.

FIRST-LOAD BANNER

The first time a POCKET DRUMS 3 window opens in a DAW session, a bar across the top reads **LOADING DRUM SAMPLES...** then **DRUM SAMPLES LOADED** (or **NO DRUM SAMPLES LOADED** if the library cannot be found — see chapter 67) and vanishes after five seconds. It does not reappear when you reopen the window.

KICK • SNARE • HI-HAT • TOM 1 • TOM 2 • CYM 1 • CYM 2 • CYM 3 • PERC 1 • PERC 2

The ten headers are the drum slots. Click one to select it — every INDIVIDUAL FX knob and the variation selector follow. The selected header is orange. CYM 1/2/3 are short for CYMBAL 1/2/3, the names used everywhere else.



FIGURE 2.1 The header row with its SOLO / MUTE keys. A small orange dot to the left of a header marks a drum routed to its own output.

L-CLICK	Select the drum. On a mixed kit a legacy drum hides the console and brings the logo back; a 5-mic drum brings the console back — by design (chapter 12).
R-CLICK	Open the OUTPUT ROUTING menu (below). A host that negotiates only a stereo output opens the Articulation Editor instead; Logic always shows the menu.
DBL-CLICK	Open the ARTICULATION EDITOR for that drum (chapter 29) without going through the menu. Does nothing on TOM 1, TOM 2, PERC 1 and PERC 2 — they have nothing to edit there.

THE OUTPUT ROUTING MENU (RIGHT-CLICK A HEADER)

- **GLOBAL (1-2)** — the drum plays through the main stereo output. Ticked by default.
- **INDIVIDUAL (3-4)** — the drum leaves the main mix for its own stereo pair — KICK 3-4, SNARE 5-6, HI-HAT 7-8, TOM 1 9-10, TOM 2 11-12, CYMBAL 1 13-14, CYMBAL 2 15-16, CYMBAL 3 17-18, PERC 1 19-20, PERC 2 21-22 (enable the aux outputs in your DAW). No ROOM send on an individual output (chapter 16).
- **MIC OUTS (ALL DRUMS)** — a single kit-wide switch that turns the output pairs into per-microphone stems (chapter 17). Choosing GLOBAL or INDIVIDUAL on any drum switches MIC OUTS off again.
- **ARTICULATION EDITOR...** — chapter 29. Not offered for TOM 1 / TOM 2 / PERC 1 / PERC 2.
- **SYNTH LAYER...** — KICK and SNARE only. Opens the SYNTH LAYER pedal (chapter 28).

SOLO / MUTE KEYS

L-CLICK S	Solo the drum — the key turns green. Several drums can be soloed at once; everything not soloed is silent.
L-CLICK M	Mute the drum — the key turns red. Mute always wins over solo.

Plain clicks only — no shift-click. They are the **same switches** as the sequencer's lane keys and are host-automatable (KICK Solo , KICK Mute ...), so a change made elsewhere shows here within half a second. A muted lane also sends no MIDI OUT.

THE LEFT-HAND DROPDOWN · ORIGINAL · 5-MIC SETS · ONE SHOT LIBRARY

Each drum slot plays a **variation** — a sample set for that drum type. The selector shows the selected drum's variation in orange with prev / next arrows; its menu is re-read from disk every time it opens, so new imports appear without reloading the kit.



FIGURE 3.1 Left: the variation selector for the selected drum. Right: the kit strip (chapter 8).

L-CLICK NAME	Open the variation menu (below).
L-CLICK ▲ / ▼	Top half of the arrow box = previous variation, bottom half = next. Both wrap around. A cream dot between the arrows means there is more than one variation to step through.
	Previous / next variation for the selected drum from the keyboard — also [and] . Works while the sequencer is open and playing, so you can audition kicks against a running beat.

WHAT IS IN THE MENU

- **ORIGINAL ▶** — the legacy POCKET DRUMS factory sets for this drum, folded into one submenu. Absent if the drum has none.
- **Top-level entries** — every 5-mic set from the PD3 library and every set you have imported (Kit Builder, chapter 39). A tape-printed twin is listed as its own entry ending in **(TAPE PR99)**; RX-cleaned twins end in **(TAPE)**.
- **ONE SHOT LIBRARY ▶** — only when the drum has one-shots available. Single-articulation drums (KICK, TOM 1, TOM 2, CYMBAL 1, CYMBAL 3) list their one-shots directly; multi-articulation drums (SNARE, HI-HAT, CYMBAL 2, PERC 1, PERC 2) have one submenu per articulation. Each list starts with **CLEAR** (only while that articulation is overridden), then a **FAVOURITES** section, then one section per library. Picking a one-shot is a **per-note override**, not a variation change — see chapter 38.

Factory sets are listed in a curated order (for example the GRETSCH kicks first, then the PEARLs); everything else follows alphabetically. The current choice is ticked. While a one-shot override is active the tick moves from the variation to the ONE SHOT LIBRARY entry.

Changing a variation clears that drum's one-shots. Picking a different variation — from this menu, the arrows, the keyboard, or the sequencer's lane menu — removes any one-shot assignments on that drum. The one exception is a kit load where you answered KEEP (chapter 8).

Single-articulation drums show the one-shot's name. On KICK, TOM 1, TOM 2, CYMBAL 1 and CYMBAL 3 an assigned one-shot **is** the whole sound, so the selector shows its name instead of the variation; after a pick the arrows and keys step through that articulation's one-shots until you choose a variation again.

THE LEFT-HAND PANEL OF INDIVIDUAL FX

Everything under INDIVIDUAL FX belongs to the **selected drum** — click another header and the knobs re-bind. All knobs are drag-to-turn (vertical or horizontal drag).

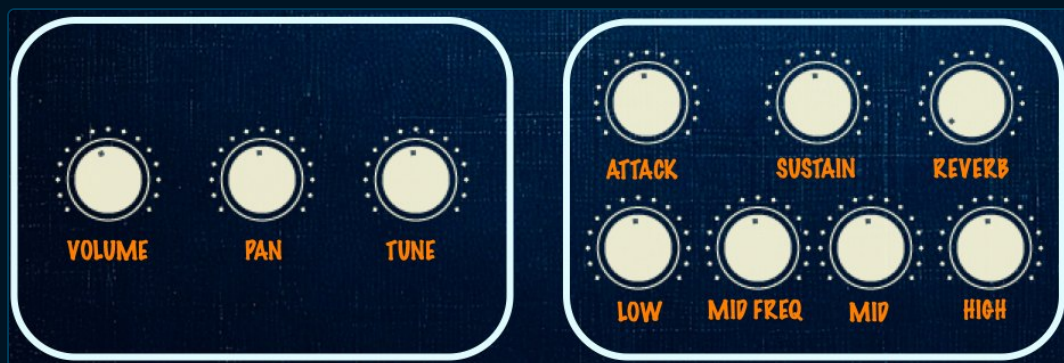


FIGURE 4.1 INDIVIDUAL FX: VOLUME · PAN · TUNE on the left; ATTACK · SUSTAIN · REVERB and the four EQ knobs on the right (chapters 5–6).

KNOB	RANGE · DEFAULT	DOUBLE-CLICK	RIGHT-CLICK
VOLUME	–60 ... +10 dB · default +4 dB	none — drag it back	—
PAN	left ... right · centre	centre	—
TUNE	–12 ... +12 semitones · 0	0	TUNE panel (20)

VOLUME — THE TAPER

The knob is not linear. The bottom 5 % of travel is OFF (–60 dB), 5–10 % sweeps quickly up to –20 dB, the working range –20 → +6 dB sits between 10 % and half-way, and the top half adds only +6 → +10 dB. So **unity-ish is near twelve o'clock**, and there is plenty of resolution where mixing happens. The same knob appears on the sequencer lane (chapter 46) — it is one parameter.

TUNE — THE HOUSE CONVENTION

DRAG	Whole semitones (about 12 px per semitone).
SHIFT + DRAG	Cents — fine tuning.
WHEEL	Step to the next whole semitone.
DBL-CLICK	Back to 0.
R-CLICK	Open the TUNE panel — velocity-to-pitch, head bend and the DRUM HEAD tuning mode (chapter 20). Ctrl-click also works here.

Whenever the drum is tuned away from 0, the orange word TUNE under the knob is replaced by a cream readout — **+3 ST**, or **+3.25 ST** after a shift-drag — and stays until the tune is back at 0. The same convention is used by the Articulation Editor's TUNE knobs and by the POCKET SAMPLER's tune sliders.

TRANSIENT SHAPING AND THE REVERB SEND, PER DRUM

KNOB	RANGE · DEFAULT	DOUBLE-CLICK	RIGHT-CLICK
ATTACK	-100 ... +100 % · 0	0	Transient Designer (22)
SUSTAIN	-100 ... +100 % · 0	0	Transient Designer (22)
REVERB	0 ... 100 % send · 0	0	REVERB SENDS window (16) — legacy drums only

ATTACK AND SUSTAIN

Quick transient shaping: ATTACK boosts or softens the hit, SUSTAIN lengthens or shortens the body. Both are the two big knobs of the Transient Designer in disguise — open the panel with a right-click and the two stay in sync both ways. This right-click needs a **real** right-click or two-finger tap; Ctrl-click does not open it.

REVERB — THE PER-DRUM SEND

How much of this drum goes to the **FX reverb** — the SPRING or PLATE pedal (chapter 26). The wet level of that reverb is the REVERB BUS knob in GLOBAL FX. The send is taken after the drum's own EQ, transient designer and volume, and **before** the global SATURATION / BIT CRUSH / TUBE / LPF block.

R-CLICK

Open the small **REVERB SENDS** window anchored to the knob: **FX SEND** (a mirror of this knob) and **ROOM SEND** — the only place a legacy drum's ROOM amount is set. Ctrl-click works too.

Nothing happens on a 5-mic drum — by design. On a 5-mic set the ROOM amount lives on the console's five ROOM SEND knobs (chapter 13), so the right-click deliberately does nothing there. It is not broken.

LOW • MID FREQ • MID • HIGH — AND THE DOOR TO THE PARAMETRIC EQ

A three-band tone control per drum. The four knobs are a shortcut into the first three bands of the drum's full **Parametric EQ**; the two stay linked in both directions.

KNOB	RANGE • DEFAULT	DOUBLE-CLICK
LOW	-15 ... +15 dB • 0 dB (low shelf, 80 Hz)	0 dB
MID FREQ	200 Hz ... 5 kHz • 1 kHz (skewed so 1 kHz sits at twelve o'clock)	1 kHz
MID	-15 ... +15 dB • 0 dB (bell)	0 dB
HIGH	-15 ... +15 dB • 0 dB (high shelf, 12 kHz)	0 dB
DRAG ANY	All four readouts appear for two seconds — LOW: -3.5 DB • FREQ: 1.2 KHZ • MID: ... • HIGH: ... — then hide together.	
R-CLICK ANY	Open the Parametric EQ for the selected drum (chapter 21): up to ten bands, analyser, three algorithms. Ctrl-click works too. Bands 1–3 of that editor are these four knobs; moving them there moves the knobs here.	

SATURATION • NOISE • REVERB BUS • BIT CRUSH • TUBE • LPF • MASTER VOL

The right-hand panel processes the **whole kit** after the drums are summed: a compressor + saturator, a noise bed, the reverb return level, a bit-crusher, a tube/tape drive and a low-pass filter. Four of the six knobs hide a full panel behind a right-click.



FIGURE 7.1 GLOBAL FX.

KNOB	RANGE • DEFAULT	DOUBLE-CLICK	RIGHT-CLICK
SATURATION	0 ... 100 % • 0	none — drag it back	Saturation panel (23)
NOISE	0 ... 100 % • 0	0	Noise panel (25)
REVERB BUS	0 ... 100 % • 50 %	50 %	Reverb pedal — SPRING / PLATE (26)
BIT CRUSH	0 ... 100 % • 0	0	Bit Crush panel (24)
TUBE	0 ... 100 % • 0	0	—
LPF	fully clockwise = OFF • default OFF	OFF	—
MASTER VOL	-60 ... +10 dB • 0 dB	0 dB	—

- **REVERB BUS** is the wet level of the FX reverb — the same parameter as the pedal's LEVEL knob, mirrored live in both directions. Per-drum amounts are the REVERB send knobs (chapter 5).
- **LPF is inverted**: fully clockwise the filter is out of the circuit (caption **LPF**). Turn it **down** to darken. While you drag, the caption becomes a cream readout of the approximate cutoff (**18.8 KHZ**, **5.40 KHZ**, **OFF**) and reverts two seconds later.
- **TUBE** is a separate tube / tape drive with no panel — it is not the same effect as SATURATION.
- **MASTER VOL** — the small blue knob at the bottom right. Its dB value (**-12.3**, **+4.0**, **-inf**) appears to its left while you drag and hides 1.5 seconds later. It does **not** affect POCKET SAMPLER chop playback (chapter 35).
- The right-clicks on NOISE and REVERB BUS need a real right-click / two-finger tap; SATURATION and BIT CRUSH also accept Ctrl-click.

Where the reverbs sit. Both reverb **returns** (FX and ROOM) join the drums **before** this block by default — so SATURATION, BIT CRUSH, TUBE and LPF ride the tails too. The **REVERB RETURNS PRE / POST** switch in the Saturation panel (chapter 23) moves them after it.

08 · THE KIT STRIP — LOAD, SAVE & MANAGE KITS

THE RIGHT-HAND DROPDOWN

A **kit** is the whole main view in a file: every drum's variation, all the knobs, the EQs, transient designers, reverb pedals, synth layers and — on 5-mic kits — the console. The kit strip is the mirror of the variation selector: name in orange, prev / next arrows on the right.

L-CLICK NAME	Open the kit menu (below).
L-CLICK ▲ / ▼	Previous / next kit in the list — loads immediately, wrapping at the ends.
NAME *	A trailing asterisk means the kit has unsaved changes.

THE KIT MENU

- **LOAD KIT** — file picker, starting in `~/Music/POCKET DRUMS/KITS`, for `.drumkit` (or `.xml`) files.
- **SAVE KIT** — save over the loaded kit. A **factory** kit cannot be overwritten, so saving one writes your copy with the same name into `KITS/USER/` — and from then on that copy **is** that kit in every list (see “one truth per name” below).
- **SAVE AS NEW KIT** — save dialog; `.drumkit` is added automatically.
- **MANAGE IMPORTS...** — opens the IMPORTED KIT MANAGER (chapter 40). If nothing has been imported you get a **NO IMPORTS** message instead.
- **DELETE KIT** — only offered when the loaded kit lives in `KITS/USER`. Confirms, then deletes the file outright (not to the Trash) and the strip resets to DEFAULT KIT.
- **SAVE LOCATION ▶** — **Save to KITS Folder** / **Save to USER Folder** (default). Only changes where the SAVE AS dialog opens.
- **The kit list** — the PD3 5-mic kits at the top level (**CATALINA KIT**, **CATALINA KIT (TAPE PR99)**, **VINTAGE GRETSCH**, **VINTAGE GRETSCH (TAPE PR99)**) plus your USER kits; every legacy factory kit is folded into a **POCKET ORIGINAL ▶** submenu. The loaded kit is ticked.

There is no rename: use SAVE AS NEW KIT under the new name, then DELETE KIT on the old one. The plugin starts on **CATALINA KIT (TAPE PR99)**.

LOADING A KIT

If any drum currently has a one-shot assigned (Part 5), a dialog asks first — **ONE-SHOTS ACTIVE: SOME DRUMS HAVE ONE-SHOT SOUNDS ASSIGNED. KEEP THEM ON THE NEW KIT, OR CLEAR THEM?** — with **CLEAR ONE-SHOTS** and **KEEP** (KEEP is the Escape-key default). The kit then loads, every selector refreshes and any open panel re-reads its values. The kit list in the sequencer's PATTERN & KIT BROWSER (chapter 43) loads without asking.

WHAT A KIT REMEMBERS

- Each drum's **variation**, and the selected drum.
- Every **INDIVIDUAL FX** knob per drum (volume, pan, tune, attack, sustain, reverb send, the four EQ knobs) and every **Articulation Editor** knob.
- **GLOBAL FX**: saturation, bit crush, tube, LPF, noise (with its panel settings) and master volume.
- The **Parametric EQ**, **Transient Designer** and **Synth Layer** states, and both **reverb pedals** (type, tank, all knobs, bypass, POST ROOM, REVERB RETURNS PRE / POST, per-drum ROOM sends and the console's per-mic ROOM sends).
- The **console**: the five mic faders, pans and TD levels, every drum's per-mic trims, the mic EQ / TD curves — and HAT OPENNESS (chapter 50).

Not in the kit: **one-shot assignments** (they save with your DAW project instead), the console's MASTER fader, BYPASS ALL, solo / mute, and the sequencer's beat. A kit saved before a feature existed resets that feature to its defaults when loaded — so a kit from before the console shipped comes in with a flat mic mix; dial it in and save once.

One truth per name. Factory kits (and beats) are read-only inside the plugin. Whenever a file in your USER folder has the same name as a factory file, yours wins everywhere. That is why SAVE KIT on a factory kit quietly becomes “save my copy”: the copy then shadows the original in both kit lists until you delete it.

ABOUT · ONE SHOT LIBRARY · POCKET SAMPLER · SEQUENCER · MIC CONSOLE · ? · TAPE FLIP · TAPE DENOISE

Eight icons run along the bottom of the main view (see the Icon Reference). They are momentary buttons unless noted; a **stateful** icon draws brighter while it is on.

ICON	CLICK	NOTES
ABOUT (i)	Opens the About panel	Version, registration, links, and during a demo the BUY NOW / IMPORT LICENCE FILE buttons (chapter 65). Click outside the box to close.
ONE SHOT LIBRARY	Opens / closes the manager overlay	Closes the POCKET SAMPLER if it is open — one overlay at a time.
POCKET SAMPLER	Opens / closes the sampler overlay	Closes the ONE SHOT LIBRARY if it is open.
SEQUENCER	Opens the sequencer view	Always present — the only route to the sequencer while the console hides the centre logo.
MIC CONSOLE	Shows / hides the console	The console is off every time the plugin loads. Does nothing visible on an all-legacy kit. Not lit when on.
? HELP MODE	Toggles descriptive tooltips	Stateful — lit while on. Affects the sequencer's tooltips as well, but the icon itself is only in the main view: switch it on before entering the sequencer.
TAPE FLIP	Kit-wide tape $\rightleftharpoons$ dry	Chapter 10. Stateful; greyed when nothing can be flipped.
TAPE DENOISE	RX-cleaned tape twins on / off	Chapter 10. Stateful; greyed unless a (TAPE) set is loaded.

TOOLTIPS

Hold the mouse over an icon for half a second. Tooltips are always shown in capitals. With HELP MODE on, every tooltip in the plugin swaps to its long form — for example the sampler icon goes from **POCKET SAMPLER** to **POCKET SAMPLER: CHOP ANY SAMPLE INTO PADS — AUTO-CHOP BY TRANSIENTS, EQUAL SLICES OR BPM, FINE-TUNE THE MARKERS, THEN SEND CHOPS TO PADS OR THE ONE-SHOT LIBRARY**. The knobs, headers, selectors and logos carry no tooltips; their behaviour is in this manual.

10 · TAPE FLIP & TAPE DENOISE

TWO ICONS FOR THE TAPE-PRINTED LIBRARY

Much of the PD3 library exists twice: the dry recording and a **(TAPE PR99)** twin printed through a Revox PR99. Both icons act on those twins.



FIGURE 10.1 TAPE FLIP and TAPE DENOISE lit, with MASTER VOL and the resize button.

TAPE FLIP	One click swaps every drum between its (TAPE PR99) variation and the dry original — the fastest way to audition a whole kit design with and without the machine. If any drum is currently on tape the whole kit goes dry; otherwise every drum that has a tape twin goes to tape. Lit while any drum is on tape; greyed when nothing can be flipped in either direction. Safe to click during playback.
TAPE DENOISE	Plays the RX-cleaned twins of the tape sets: same hits, same levels, lower tape floor. OFF (the default) = the raw prints. Greyed out unless at least one drum has a (TAPE) or (TAPE PR99) variation loaded. The denoised bank is an optional download — if it is not installed the switch has no audible effect.

11 · DRAG & DROP ONTO THE MAIN VIEW

WHAT YOU CAN DROP, AND WHAT HAPPENS

.WAV .AIF .AIFF .FLAC	Opens the KIT BUILDER (chapter 39) with the files parsed and auto-assigned to drum slots. While a file hovers, the window shows DROP SAMPLES TO OPEN KIT BUILDER .
FOLDER	Same — the folder (and its sub-folders) is scanned for audio and each sub-folder becomes a slot assignment.
.PDLICENSE	Only while the plugin is locked: imports the licence (chapter 65).

The main view refuses a drop while the KIT BUILDER, POCKET SAMPLER or ONE SHOT LIBRARY is open (those overlays are their own drop targets), and while the sequencer or the full Articulation Editor is showing. Loose `.mp3` files, `.mid` files and `.drumkit` files are not accepted here: MIDI goes to the sequencer (chapter 60), kits go through the kit menu, and mp3s are accepted by the ONE SHOT LIBRARY and the KIT BUILDER's own drop zones.

PART 2

THE CONSOLE (5-MIC KITS)

The PD3 library was recorded with five microphones on every hit — close mic, snare mic, overhead, a shoulder mic and an RE20. The console is a six-strip mixing desk for those mics that appears in the main view whenever a 5-mic drum is selected. Legacy sets never show it.

12 Meet the console

13 Channel strips

14 The MASTER strip

15 GLOBAL vs INDIVIDUAL

16 Sends — FX & ROOM

17 MIC OUTS — stems to your DAW

18 Signal chain & what a kit remembers

WHEN IT APPEARS, HOW TO SHOW IT, WHY IT HIDES



FIGURE 12.1 The console in the main view with a 5-mic KICK selected. It replaces the centre logo; everything below the headers is unchanged.

SHOWING THE CONSOLE

Click the **MIC CONSOLE** icon in the bottom row (fifth from the left). **The console is switched off every time the plugin loads** — this click is the only way in. Once on, it stays on for the rest of the DAW session, across view changes and kit loads.

Four things must all be true for the strip to draw: the console is switched on; the main view is showing; the loaded kit has at least one 5-mic variation; and **the drum selected on the headers is itself a 5-mic set**. A 5-mic set is any variation from the PD3 packs (or any import whose files carry more than two channels).

Click a legacy drum and the console disappears. On a mixed kit, selecting a header whose variation is an ordinary stereo set hides the whole console and brings the centre logo back; selecting a 5-mic drum again brings the console back. This happens in both GLOBAL and INDIVIDUAL modes and is intentional — a legacy sample has no microphones to mix.

- The console polls the kit ten times a second, so switching a drum's variation shows or hides it almost instantly.
- While it is up, the centre logo is not drawn; the two small corner logos stay clickable above it.
- The show / hide state, the GLOBAL / INDIVIDUAL mode and the colour scheme are shared by **every POCKET DRUMS 3 instance in the DAW**, and reset when the DAW restarts.
- The console has no tooltips of its own; this Part is its documentation.

13 · CHANNEL STRIPS

KICK · SNARE · OH · SHOULDER · RE20 — ONE STRIP PER MICROPHONE

Five identical channel strips, one per mic, and a MASTER strip on the right (chapter 14). Every strip is drawn from the same template; the icon at the foot of each is the microphone it represents.



FIGURE 13.1 The console face.

- 1 **Channel name** — the mic
- 2 **VU meter** — 0 VU = -18 dBFS
- 3 **S** — solo this mic
- 4 **M** — mute this mic
- 5 **Fader** — -60 ... +10 dB
- 6 **Peak meter** — -60 ... +12 dB
- 7 **dB readout** (∞ = off)
- 8 **EQ** — this mic's Parametric EQ
- 9 **TD** — this mic's Transient Designer
- 10 **Pan** — centre notch
- 11 **ROOM SEND** — this mic into the ROOM reverb
- 12 **Mic icon**
- 13 **MASTER fader**
- 14 **BYPASS ALL EQ**
- 15 **BYPASS ALL TD**
- 16 **ROOM** — opens the ROOM pedal
- 17 **GLOBAL** (globe)
- 18 **INDIVIDUAL** (reticle)

FADER (PER MIC)

DRAG	-60 ... +10 dB in 0.1 dB steps, default 0.0 dB. The throw is desk-style: most of it lives above -10 dB. The readout to the left of the chips shows the value (+3.5 , -12.0); at the bottom stop it shows ∞ — a true mute, gain exactly zero.
DBL-CLICK	Back to 0.0 dB (GLOBAL) — or the trim back to 0 (INDIVIDUAL, chapter 15).
WHEEL	Nudges the fader; $\mathbb{W}$ / Ctrl / Alt while dragging gives a slower, finer drag (a JUCE default). Shift has no special meaning on the console.

The scale to the left is printed at 10 · 0 · -10 · -20 · -30 with the ∞ symbol at the floor; the 0 mark is orange.

METERS

Each strip has an analogue **VU** (-20 ... +3 VU, 0 VU = -18 dBFS, slow needle) and a segmented **peak** bar (-60 ... +12 dB, orange from -6 dB up). Both read the mic **at its source**: after the fader, trim, master, solo/mute, drum volume and velocity, but **before** the mic EQ, transient designer and pan. The MASTER meter is the sum of the five mic peaks. Only 5-mic hits move these meters — legacy lanes in a mixed kit stay silent on the console.

S / M KEYS

Solo and mute per **microphone**, kit-wide: mute wins; if any mic is soloed the rest are silent. A change lands on the **next** hit — the console freezes its settings per hit, so notes already ringing keep the mix they were struck with. GLOBAL mode only (hidden in INDIVIDUAL).

PAN

The horizontal slider near the foot of each strip, with a centre notch above it (that notch is its only label). Balance law: centre = untouched, hard left = right channel silent. **Double-click recentres**. Pan is one kit-wide value per mic — there are no per-drum pan offsets, in either mode.

EQ • TD CHIPS

Open the full **Parametric EQ** (chapter 21) or **Transient Designer** (chapter 22) bound to this microphone. The panel title says so: **PARAMETRIC EQ - MIC:KICK (Main)**. GLOBAL mode only.

Mic EQ and TD are shared by every drum. There is one KICK-mic EQ for the whole kit: the KICK mic on the snare hit, the tom hit and the cymbal hit all pass through it. The chips are not a per-drum EQ — for that use the drum header's EQ knobs or the Articulation Editor. Read the panel title as “the KICK **microphone**”, not “the KICK drum”.

ROOM SEND (PER MIC)

The small desk knob at the foot of each strip: how much of **this mic** feeds the ROOM reverb (chapter 27). 0 ... 100%, default 0, double-click resets. These five knobs are the ROOM amount for all 5-mic content and are live in both modes. Legacy drums set their ROOM amount elsewhere (chapter 16).

14 • THE MASTER STRIP

MASTER FADER • BYPASS ALL • ROOM • THE MODE CHIPS

MASTER FADER

–60 ... +10 dB, default 0 dB, double-click = 0. A trim on **everything the sampler plays** for the kit — the five mics and any legacy content in a mixed kit alike.

BYPASS ALL • EQ / TD

Two switches under the caption **BYPASS ALL**. One click bypasses the whole console EQ bank (or TD bank) without touching any setting — click again to restore. Only the mic console chain is affected, never the drum-header or articulation EQ / TD. The orange outline marks these as **switches**; the per-mic EQ / TD chips (no outline) are **openers**.

ROOM (GLYPH)

The orange room drawing at the foot of the strip opens the **ROOM reverb pedal** (chapter 27); click it again — or the pedal's X — to close. This is the only opener for the ROOM pedal.

GLOBE / RETICLE

GLOBAL / INDIVIDUAL mode — chapter 15. The selected chip fills orange.

Hidden gesture. A right-click anywhere on the console's painted surface (not on a fader or knob) swaps its colour scheme between the navy console and a cream one. It is purely cosmetic; right-click again to go back. A right-click on an EQ / TD chip swaps the scheme instead of opening the panel — use a left-click.

ONE BLEND FOR THE KIT, PLUS A TRIM PER DRUM

The five faders are a **kit-wide** mic blend. INDIVIDUAL mode lets you offset that blend for one drum — more RE20 on the kick, less overhead on the ride — without disturbing the others. Think of it as a group fader with per-drum trims.

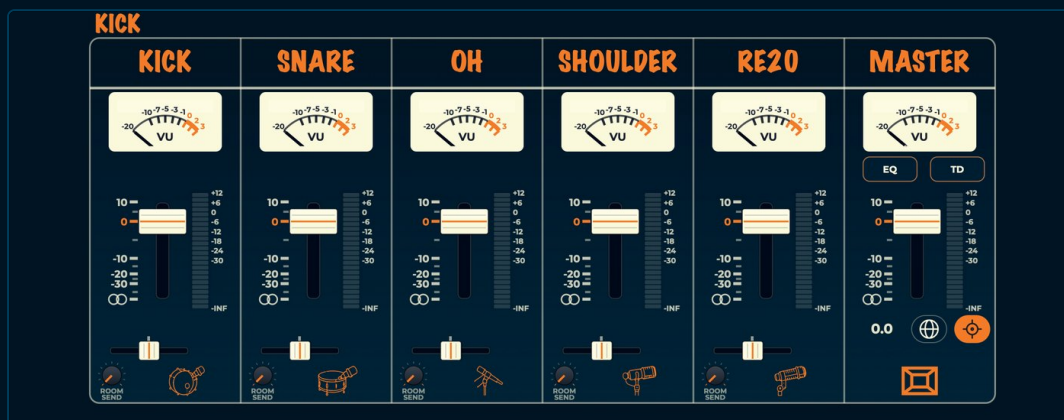


FIGURE 15.1 INDIVIDUAL mode: the bound drum's name appears top-left, an orange tick on each fader marks the GLOBAL position, and the trim amount is printed in orange beside the readout.

	GLOBAL (GLOBE)	INDIVIDUAL (RETICLE)
Faders write	the kit-wide mic level	the selected drum's trim only
Faders show	the global dB value	the effective level (global + trim), clamped -60 ... +10 dB
Orange tick on the fader	—	marks where the GLOBAL value sits
Orange number by the readout	—	the trim amount
Double-click a fader	0.0 dB	trim → 0, i.e. “inherit the kit blend”; the cap snaps to the tick
S / M keys, EQ / TD chips	shown	hidden
Pan • ROOM SEND • MASTER • BYPASS ALL • ROOM	live	live (they are kit-wide values)
Bound-drum name (top-left)	—	KICK, SNARE, HI-HAT ... PERC 2

- **Switching modes never changes the sound.** The engine always applies global + trim; the chips only change which of the two a fader edits. The caps visibly jump between the two readings — that is expected.
- In INDIVIDUAL mode the strip follows the **drum header selection**: click another header and the faders re-target to that drum's trims.
- Trims reach ± 70 dB, so the whole -60 ... +10 range is reachable from any global position; the effective level is still clamped, so a big trim against a low global fader simply pins.
- Trims are saved in the kit; the mode itself is not.

TWO REVERBS, AND WHICH KNOB FEEDS WHICH

POCKET DRUMS 3 has two reverb engines: the **FX** reverb (the SPRING / PLATE pedal, chapter 26) and the **ROOM** reverb (chapter 27). Every drum has an FX send; the ROOM send depends on what kind of content the drum is playing.



FIGURE 16.1 The REVERB SENDS window for a legacy drum.



FIGURE 16.2 Anchored to the REVERB send knob; the knob under the arrow mirrors FX SEND.

CONTENT	FX SEND	ROOM SEND
5-mic set	the header's REVERB knob	the console's five ROOM SEND knobs — per microphone
Legacy set • one-shot	the header's REVERB knob	ROOM SEND in the REVERB SENDS window (right-click the REVERB knob)
Pocket Sampler chops	none	none — chops play dry, straight to the main output

- The REVERB SENDS window has two desk knobs with percentage readouts: **FX SEND** (the same parameter as the header knob — move either) and **ROOM SEND** (settable only here). Its footer reads **LEGACY SAMPLES**; it does not open on a 5-mic drum.
- Both sends are taken **after** the drum's own EQ / transient designer / volume and **before** the global FX block, so header EQ colours what reaches the reverbs and SATURATION does not.
- A drum routed to its own DAW output (INDIVIDUAL in the routing menu) loses its ROOM send entirely.
- The ROOM engine idles three seconds after the last send goes silent and wakes on the next hit.

RIGHT-CLICK ANY HEADER → MIC OUTS (ALL DRUMS)

Instead of one output pair per drum, MIC OUTS gives you one output pair per **microphone**, plus a MISC stem and the two reverb returns — a console print of the kit that you can finish in your DAW. Enable the plugin's aux outputs in your host first.

Switch it on from the **OUTPUT ROUTING** menu on any drum header (chapter 2). It is a single kit-wide switch: while it is on, the main 1-2 output is silent, every per-drum INDIVIDUAL routing is ignored, and the ten drum output pairs carry the stems below. Choosing GLOBAL or INDIVIDUAL on any header switches it off again.

DAW OUTPUT	NAMED IN THE DAW	CARRIES IN MIC OUTS
1-2	Main	silent
3-4	Kick	KICK mic
5-6	Snare	SNARE mic
7-8	HiHat	OH (overhead) mic
9-10	Tom 1	SHOULDER mic
11-12	Tom 2	RE20 mic
13-14	Cymbal 1	MISC — legacy sets, one-shots, anything without a mic identity
15-16	Cymbal 2	FX reverb return (SPRING / PLATE)
17-18	Cymbal 3	ROOM reverb return
19-22	Perc 1 · Perc 2	silent
23-32	Mic Kick ... Mic RE20	always silent (reserved)

The output names do not change. Your DAW keeps showing the drum names (“HiHat”, “Cymbal 2” ...) because plugin bus names are fixed when the plugin is loaded. Use the table, not the labels: in MIC OUTS “HiHat” is the overhead mic and “Cymbal 2” is the FX reverb return. The “Mic Kick ... Mic RE20” outputs exist but never carry audio — leave them unrouted.

- **All faders at unity = the main mix.** The eight live stems summed at 0 dB null against the stereo output; the global SATURATION / BIT CRUSH / TUBE / LPF are printed into every stem (the dynamics move as one, so a soloed stem carries the whole mix's gain riding — the price of that null).
- The console stays live and its moves are printed: faders, trims, pan, mic EQ / TD and solo / mute all shape the stems.
- You **monitor through the stems** — what you hear is what prints.
- There is no on-screen indication that MIC OUTS is on except the tick in the header menu (and the main output going quiet). Reopen the menu to check.
- Pocket Sampler chops arrive only on the main 1-2 output, never on a stem.

HOW A 5-MIC HIT TRAVELS

Inside every 5-mic voice, per microphone and **before** tuning:

- 5-channel sample → **MIC FADER** (global level + the drum's trim, × MASTER, × solo / mute — frozen at the moment the note starts)
- → **MIC EQ** (the “MIC:” slot; skipped by BYPASS ALL EQ) → **MIC TD** (skipped by BYPASS ALL TD)
- → **PAN**, and the five mics are summed to stereo

Then the ordinary chain every drum shares:

- → TUNE / pitch → Articulation Editor EQ / TD / volume → drum header EQ / TD / volume / pan
- → **FX and ROOM sends tapped here** (post-header, pre-global-FX)
- → GLOBAL FX: SATURATION · BIT CRUSH · TUBE · LPF → main 1-2, the drum's own output pair, or the MIC OUTS stems
- → reverb returns rejoin (before or after the global FX, per the Saturation panel's REVERB RETURNS switch) → MASTER VOL

Consequences worth knowing. The mic EQ works on the **untuned** sample, so its frequencies ride with TUNE. Console moves (fader, trim, pan, solo/mute, TD levels, master) land on the **next** hit; the ROOM SEND knobs are the exception and react live. With a bare 5-mic set and no kit settings every mic sits at 0 dB — five mics at full level — so a hand-built 5-mic set is hot until you dial the faders; the factory kits ship their blend.

SAVED IN THE KIT

The five mic faders, pans and TD levels; every drum's per-mic trims; the mic EQ curves and TD shapes; the five ROOM SEND knobs; HAT OPENNESS. **Not** in the kit (they follow the DAW project instead): the MASTER fader, BYPASS ALL, mic solo / mute, and the console's show / hide, mode and colour scheme. A kit saved before the console existed loads with a reset mic mix — set the blend and save once.

PART 3

EFFECTS & ADVANCED PANELS

Behind almost every main-view knob is a full editor. This part covers the TUNE panel, the Parametric EQ, the Transient Designer, the Saturation, Bit Crush and Noise panels, the two reverb pedals, the Synth Layer pedal and the Articulation Editor — what opens them, what is on them, and how each one closes.

19 Panels — opening, moving, closing

20 TUNE panel

21 Parametric EQ

22 Transient Designer

23 Saturation panel

24 Bit Crush panel

25 Noise panel

26 FX reverb pedal — SPRING / PLATE

27 ROOM reverb pedal

28 Synth Layer pedal

29 Articulation Editor

THREE FAMILIES, THREE CLOSE GESTURES

Nothing here is modal: every panel floats over a live main view, and the drums keep playing underneath. But the three families close differently, and knowing which is which saves a lot of clicking.

FAMILY	PANELS	CLOSE	MOVE
Pedal	SPRING / PLATE · ROOM · SYNTH LAYER	the orange X top-right, or right-click anywhere on the face	drag the top strip of the face (roughly the top eighth)
Title-bar panel	PARAMETRIC EQ · TRANSIENT DESIGNER	the X in the title bar only	drag the title bar
Click-away panel	TUNE · SATURATION · BIT CRUSH · NOISE · ARTICULATION EDITOR	click the panel's own background — anywhere that is not a control (TUNE and BIT CRUSH also have an X)	fixed

- No panel closes on Escape and none closes on a click **outside** it. A left-click on a pedal face below its drag strip does nothing at all — deliberately, so you cannot dismiss a pedal while reaching for a knob.
- Only one Parametric EQ and one Transient Designer can be open at a time; opening another replaces it.
- Every panel scales with the plugin window and is kept at least 10 px inside it.
- None of these panels can be reached from the **sequencer** view; return to the main view first.

WHERE EACH ONE OPENS FROM

PANEL	OPEN WITH	CHAPTER
TUNE	right-click the TUNE knob	20
PARAMETRIC EQ	right-click LOW / MID FREQ / MID / HIGH · an Articulation Editor EQ knob · a console EQ chip · the EQ chip on either reverb pedal	21
TRANSIENT DESIGNER	right-click ATTACK / SUSTAIN · an Articulation Editor ATTACK / SUSTAIN · a console TD chip · the TD chip on either reverb pedal	22
SATURATION · BIT CRUSH · NOISE	right-click the knob of the same name	23 · 24 · 25
SPRING / PLATE pedal	right-click REVERB BUS	26
ROOM pedal	the ROOM glyph on the console's MASTER strip	27
SYNTH LAYER pedal	right-click the KICK or SNARE header → SYNTH LAYER...	28
ARTICULATION EDITOR	double-click a drum header, or right-click → ARTICULATION EDITOR...	29

VELOCITY-TO-PITCH • HEAD BEND • CLASSIC / DRUM HEAD

Right-click the TUNE knob. The panel is rebuilt each time for the drum selected at that moment — the title reads **TUNE - SNARE** and so on. Every control defaults to “off”, so an untouched panel changes nothing.

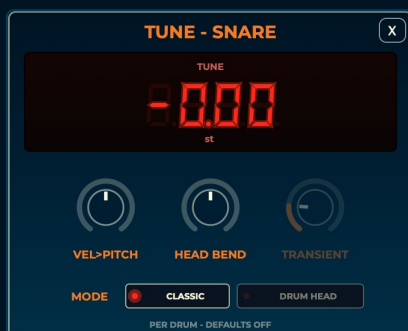


FIGURE 20.1 TUNE - SNARE.

CONTROL	WHAT IT DOES
readout	Seven-segment mirror of the TUNE knob in semitones (st)
VEL>PITCH	Semitones of pitch spread across the velocity range: + = harder hits go sharp. -2 ... +2 st, default 0 (OFF)
HEAD BEND	Semitones the attack starts away from nominal, settling over about 50 ms — the “pitch drop” of a struck head. -2 ... +2 st, default 0 (OFF)
TRANSIENT	How long the attack keeps the sample's native pitch in DRUM HEAD mode. 0 ... 50 ms, default 10. Greyed out in CLASSIC
MODE	CLASSIC (default) = plain repitch. DRUM HEAD = the attack holds native pitch for TRANSIENT ms, then settles to the target tune — preserves the click on tuned kicks and snares

Double-click any knob to return it to its default. Close with the X or a click on the panel background. Per drum; saved in the kit and in the DAW project.

TEN BANDS · ANALYSER · ORIGINAL / HQ / EQP-1

One editor serves five kinds of EQ slot: per drum (from the EQ knobs), per articulation (from the Articulation Editor), per microphone (console chips) and the send-side EQ of each reverb (pedal chips). The title tells you which you are editing — **PARAMETRIC EQ - SNARE (Main)**, ... - **SNARE (Note 38)**, ... - **MIC:OH (Main)**, ... - **REVERB SEND (Main)**.



FIGURE 21.1 The Parametric EQ at its defaults: three legacy bands (low shelf 80 Hz, bell 1 kHz, high shelf 12 kHz), analyser PRE and POST on, ±12 dB range, ORIGINAL algorithm.

TITLE BAR AND FOOTER

ANALYSER · PRE / POST	Show or hide the input (cream) and output (ice-blue) spectrum. Both on by default.
RANGE · ±6 ±12 ±24 ±30	Zoom the curve's dB scale (default ±12). The analyser keeps its own fixed scale, so the spectrum does not grow when you zoom in.
ORIGINAL · HQ · EQP-1	The algorithm. ORIGINAL = clean and light (default). HQ = analogue-matched shelves and bells with dynamic Q, and it unlocks the AIR band. EQP-1 = vintage Pultec character with tube saturation.
SAT N%	EQP-1 only: the drive bar in the footer, 0 ... 100 %, double-click = 33 %.
BYPASS	Bottom right. The graph dims and reads BYPASSED.
DRAG TITLE BAR	Move the panel. Close with the X only.

ON THE GRAPH

DRAG HANDLE	Frequency (left–right, 20 Hz – 20 kHz) and gain (up–down, ± 24 dB).
SHIFT + DRAG	Fine — quarter sensitivity, relative to where the drag started.
WHEEL / PINCH	Q of the hovered band (or the selected band if nothing is hovered). Spread the fingers to widen the bell. SHIFT for fine. Q 0.1 ... 10.
DBL-CLICK HANDLE	Enable / disable that band.
DBL-CLICK EMPTY	Add a BELL at that frequency and gain.
R-CLICK HANDLE	Band menu: FILTER TYPE ▸ BELL (12 / 24 / 36 / 48 dB per octave) · LOW SHELF · HIGH SHELF · AIR · LOW PASS (6 / 12 / 24 / 48) · HIGH PASS (6 / 12 / 24 / 48) · NOTCH · BAND PASS; DISABLE / ENABLE BAND ; SOLO BAND ; DELETE BAND (bands 4–10 only).
R-CLICK EMPTY	Add menu: ADD BELL · ADD LOW SHELF · ADD HIGH SHELF · ADD AIR BAND (HQ only) · ADD LOW PASS · ADD HIGH PASS · ADD NOTCH. At ten bands you get “Maximum of 10 EQ bands reached”.
HOLD HEADPHONE	The headphone icon above a handle solos the band while held; drag sideways while holding to sweep its frequency. Release to un-solo.
BAND STRIP	The chips along the bottom list every band with its colour, type, frequency and gain. Click a chip to select the band; the chip's headphone is a latching solo.

- The selected band's own curve is ghosted under the summed curve, and its readout (**BAND 2 BELL 1.20 kHz +3.0 dB Q 1.40**) sits top-left of the graph. A thin ring around a hovered bell shows its width.
- **Bands 1–3 are the LOW / MID / HIGH knobs.** They cannot be deleted and stay linked to the main-view knobs in both directions.
- **AIR** (HQ only) is a matched one-pole high shelf whose corner can sit above the audible band, up to 40 kHz. It has no Q, and its handle rides a compressed scale at the right edge.
- Band-pass, notch and the pass filters ignore the gain axis.
- There are no presets, no A/B and no copy-between-drums: EQ travels in the kit file and the DAW project. Loading a kit resets every EQ slot before applying the kit's own.
- The send-side EQs (the reverb pedals' chips) shape what **enters** the reverb — take the attack off a snare before it excites the spring — not the tail.

ATTACK AND SUSTAIN IN FULL

The same five-slot model as the EQ: per drum (right-click ATTACK / SUSTAIN), per articulation, per mic (console TD chips) and per reverb send (pedal TD chips). Title: **TRANSIENT DESIGNER - SNARE, ... - MIC:KICK, ... - FX:SEND.**



FIGURE 22.1 The Transient Designer at rest. The display shows one hit at a time with the live attack (green), sustain (red) and gain (orange) curves over the waveform once audio plays.

CONTROL	RANGE · DEFAULT	WHAT IT DOES
ATTACK (large)	-24 ... +24 dB · 0	Boost or soften the hit. Mirrors the main-view ATTACK knob both ways.
SPEED	0 ... 100 % · 50	How fast the attack detector opens (3 ms → 0.1 ms).
HOLD	0 ... 100 % · 100	Width of the transient window (20 → 80 ms).
RELEASE	0 ... 100 % · 100	Release of the attack envelope (10 → 150 ms).
SUSTAIN (large)	-24 ... +24 dB · 0	Lengthen or shorten the body. Mirrors the main-view SUSTAIN knob.
ATTACK (sustain side)	0 ... 100 % · 100	Attack of the sustain envelope (0.1 → 5 ms).
FAST REL	0 ... 100 % · 100	How quickly the fast sustain envelope drops after the hit (15 → 80 ms).
SLOW REL	0 ... 100 % · 0	How long the sustain is held — the main sustain length (100 → 800 ms).

MIX	0 ... 100 % · 100	Dry / processed blend.
OUTPUT	-12 ... +12 dB · 0	Make-up gain.
DIFF	off	Listen to processed minus dry — only what the designer adds or removes.
BYPASS	off	
ATK · SUS · GAIN · WAV	all on	Show / hide the attack curve, sustain curve, gain curve and waveform.
DBL-CLICK KNOB	Back to its default.	
WHEEL ON DISPLAY	Horizontal zoom (1× ... 64×, default 4×). SHIFT + wheel = vertical zoom. Pinch = horizontal zoom.	
DRAG TITLE BAR	Move. Close with the X only.	

The mic slots' big knobs are the console's per-mic attack / sustain levels; the send slots' big knobs have no automation parameter and live in the kit / project state only.

23 · SATURATION PANEL

COMP > SAT · THRESHOLD · REVERB RETURNS

Right-click the SATURATION knob. SATURATION is a compressor and a tube shaper on the whole kit; the panel sets their order, the compressor's threshold, and where the reverb returns join the chain. Close by clicking the panel background.



FIGURE 23.1 The Saturation panel.

CONTROL

WHAT IT DOES

CHAIN ORDER

COMP > SAT (default, the classic sound) or **SAT > COMP** — the compressor rides the shaper's harmonics for a “vintage bus” glue. The lit LED on the active button doubles as the chain's **input meter**: green, amber above -8 dBFS, red above -3.

THRESHOLD

The compressor threshold, -60 ... 0 dB, default -8. Dimmed and inert while AUTO is on; the readout always shows the value actually in use.

AUTO · MANUAL

AUTO (default): the threshold follows the SATURATION knob from -8 to -35 dB — the historical behaviour, so old sessions sound identical. **MANUAL** hands the knob to you, seeded with AUTO's current value so nothing jumps.

REVERB RETURNS

PRE SAT (default): the ROOM and FX returns join the drums before SATURATION / BIT CRUSH / TUBE / LPF and ride the same dynamics. **POST SAT**: clean tails after the block.

24 • BIT CRUSH PANEL

BITS • RATE • JITTER • DITHER • SMOOTH • QUANT

Right-click the BIT CRUSH knob. At its defaults the panel reproduces the classic POCKET DRUMS clipper exactly (**DEFAULTS = CLASSIC CLIPPER**); the RATE knob is what turns it into a true bit-crusher. Kit-wide. Close with the X or a click on the background.



FIGURE 24.1 The Bit Crush panel: RATE · CHARACTER scope · BITS readouts above five knobs.

CONTROL	RANGE · DEFAULT
BITS	4 ... 16 bits · 16 (inaudible)
RATE	Sample-rate reduction, OFF ... 1 kHz · OFF. The readout shows the host rate when off. The aliasing is the sound.
JITTER	Random wobble of the resample clock, 0 ... 100 % · 0
DITHER	Noise added before quantising, 0 ... 100 % · 0
SMOOTH	The anti-image filter amount, 0 ... 100 % · 35 % (the legacy law)
QUANT	TREAD (default) or RISE quantiser

25 • NOISE PANEL

VINYL / TAPE • HPF • LPF • SC DEPTH

Right-click the NOISE knob. A noise bed under the whole kit; the panel appears pinned to the bottom-right corner of the window and closes on a click anywhere that is not one of its four controls.

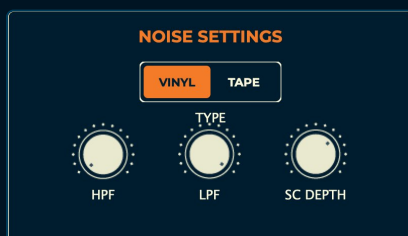


FIGURE 25.1 NOISE SETTINGS.

CONTROL	WHAT IT DOES
TYPE	VINYL (default) or TAPE — the lit half of the pill is active.
HPF	High-pass on the noise, 20 Hz ... 1 kHz (default 20 Hz = open).
LPF	Low-pass on the noise, 2 ... 20 kHz (default 20 kHz = open).
SC DEPTH	How much the kick ducks the noise bed, 0 ... 100 %, default 70 %.

The knobs have no numeric readouts; the ranges above are the mapping behind them.

TWO ENGINES ON ONE STOMP-BOX FACE

Right-click the REVERB BUS knob. The pedal opens centred and floats; the ENGINE lever switches between a spring tank and an EMT-style plate, and the knobs re-label themselves. Close with the X or a right-click on the face; drag the top strip to move.



26.1 SPRING, TANK I (SPRING 12).



26.2 SPRING, TANK II (SPRING FENDER) — a fixed print, so DECAY / TENSION / DRIP / CONTOUR / AFTERGLOW grey out.



26.3 PLATE (EMT PLATE 140).

KNOB (SPRING)	RANGE · DEFAULT	KNOB (PLATE)	RANGE · DEFAULT
LEVEL	OFF ... FULL · 50 % — the same parameter as the main-view REVERB BUS knob	LEVEL	same
DECAY	SHORT ... LONG, 0.5× ... 1.0× tank scale · 1.0 (its maximum, by design)	DECAY	0.63 ... 4.40 s · 2.46 s
TENSION	SMOOTH ... BOING · 50 %	WIDTH	NARROW ... WIDE · 70 %
DRIP	−6 ... +6 dB at the spring pile-up · 0	LOW CUT	OFF ... 1k · OFF
PRE-DELAY	0 ... 500 ms · 0 — live ms readout, shared by both engines	PRE-DELAY	same

CHIPS, LEVERS AND THE FOOTSWITCH

TANK · I / II	SPRING only. I = SPRING 12 (the default tank). II = SPRING FENDER, a fixed print of the real unit — DECAY, TENSION, DRIP, CONTOUR and AFTERGLOW grey out because there is nothing to adjust. The subtitle names the tank.
CONTOUR · RAW / PRESET	SPRING 12 only. PRESET (default) = the voiced tank; RAW = unvoiced.
AFTERGLOW · OFF / ON	SPRING 12 only. ON (default) adds the measured ring-out bed for a longer tail.
ENGINE · PLATE / SPRING	The only reverb-type switch in the plugin. Flipping it re-points knobs 2–4; the decay time carries across.
POST ROOM · OFF / ON	OFF (default): the FX reverb runs in parallel from the dry per-drum sends. ON: those sends pass through a second, dedicated ROOM first, so the spring or plate hears the roomed drums.
EQ · TD CHIPS	The send-side Parametric EQ / Transient Designer for this reverb (slot FX:SEND) — shape what goes into the tank.
FOOTSWITCH	TRUE BYPASS. LED lit = reverb on. Bypass kills the return without touching LEVEL.
DBL-CLICK KNOB	Its default.

Two DECAYs. DECAY means different things on the two engines — a tank scale on SPRING (default fully clockwise) and seconds on PLATE — and knobs 2–4 silently rebind when you flip ENGINE. LOW CUT is only on the PLATE face but also filters the spring send: set it on the plate, switch to spring, and a high-pass is now in the spring path.

27 · ROOM REVERB PEDAL

LONDON · BERLIN A · BERLIN B

Opened from the ROOM glyph on the console's MASTER strip (chapter 14) — which means the console must be showing. Three algorithmic rooms modelled from real studio captures; every control is live on all three. Same pedal chrome as SPRING / PLATE.



FIGURE 27.1 ROOM REVERB, LONDON.

CONTROL	RANGE · DEFAULT
LEVEL	OFF ... FULL · 50 % (the return level)
DECAY	TIGHT ... LONG, 0.15 ... 1.0 s · 0.27 s
POSITION	CLOSE ... FAR · CLOSE — corner-close to room-mic-up
TONE	DARK ... BRIGHT · 60 %
PRE-DELAY	0 ... 30 ms · 1.5 ms
LONDON · BERLIN A · BERLIN B	The room; the subtitle echoes it. Default LONDON. Switching rooms resets the tail.
VINTAGE · OFF / 70s	A darker, wobblier colour. Default OFF
EQ · TD	Send-side EQ / Transient Designer (slot ROOM:SEND)
FOOTSWITCH	TRUE BYPASS; LED lit = ROOM on (default on)

Where the ROOM is fed from is chapter 16: the console's five ROOM SEND knobs for 5-mic sets, the REVERB SENDS window for legacy drums. Every send defaults to 0, so a fresh session is silent until you turn one up. If you cannot see the console (legacy kit), the ROOM parameters still exist and still process — they are simply set from the sends window rather than the pedal.

SINE + NOISE REINFORCEMENT FOR KICK AND SNARE

Right-click the KICK or SNARE header → **SYNTH LAYER....** A triggered sine oscillator and a noise burst layered under the sample — POCKET DRUMS already knows the note, velocity and timing, so there is no trigger section. Off until you engage the footswitch.



28.1 KICK page.



28.2 SNARE page — the whole face re-binds to the chip you pick.

ROW · CONTROL	RANGE	KICK DEFAULT	SNARE DEFAULT
OSC · FREQ	25 ... 350 Hz	48 Hz	180 Hz
OSC · DROP	0 ... 100 % pitch glide toward 20 Hz over the release	55 %	20 %
OSC · ATTACK / RELEASE	1 ... 200 ms / 1 ... 1000 ms	2 ms / 50 ms	1.5 ms / 50 ms
OSC · LOW CUT	20 ... 400 Hz (reads OFF at 20)	OFF	90 Hz
OSC · TONE	-80 ... +6 dB (the oscillator level)	-20 dB	-20 dB
NOISE · LOW CUT / HIGH CUT	20 Hz ... 20 kHz	800 Hz / 9 kHz	1.2 kHz / 11 kHz
NOISE · ATTACK / RELEASE	1 ... 100 ms / 1 ... 200 ms	1 ms / 50 ms	1 ms / 50 ms
NOISE · STEREO	chip	ON	ON
NOISE (level)	-80 ... +6 dB	-20 dB	-20 dB

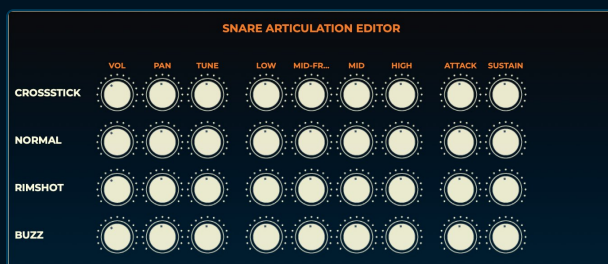
Ø POLARITY	NORMAL / INVERTED — flip if the layer thins the sample's low end instead of fattening it	NORMAL	NORMAL
OFFSET	0 ... 30 ms — delay the whole layer so the sample's own transient speaks first	0	0
OUT	-12 ... +12 dB trim	0	0
S · M keys	Solo / mute the layer. Solo silences the entire kit so you hear the layer alone; mute wins over solo	off	off
FOOTSWITCH	LAYER ON / LAYER OFF	OFF	OFF

Double-click a knob for that drum's own default. The layer is rendered into the drum's buffer, so it follows the drum's reverb sends, solo / mute, output routing and MIC OUTS; unwanted low end can be taken off with the send-side reverb EQ. Levels, on/off and solo/mute are automatable parameters; the shape (everything else) is saved in the kit and project.

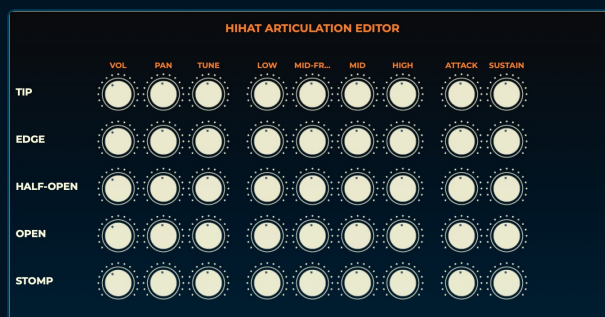
29 · ARTICULATION EDITOR

NINE KNOBS FOR EVERY ARTICULATION OF A DRUM

Double-click a drum header (or right-click → ARTICULATION EDITOR...). One row per articulation, nine knobs per row. Not available for TOM 1, TOM 2, PERC 1 and PERC 2. Close it by clicking anywhere that is not a knob — the title, a caption, empty space.



29.1 SNARE: CROSSSTICK · NORMAL · RIMSHOT · BUZZ.



29.2 HIHAT: TIP · EDGE · HALF-OPEN · OPEN · STOMP.

DRUM	ROWS (MIDI NOTE)
KICK	KICK (36)
SNARE	CROSSSTICK (37) · NORMAL (38) · RIMSHOT (39) · BUZZ (40)
HIHAT	TIP (42) · EDGE (44) · HALF-OPEN (46) · OPEN (47) · STOMP (48)
CYMBAL 1	CRASH (49)
CYMBAL 2	RIDE CRASH (50) · RIDE NORMAL (51) · HOTROD (53) · BELL SHORT (54) · BELL LONG (56)
CYMBAL 3	TRASH/CLAP (52)
VOL · PAN · TUNE	Per articulation: -60 ... +10 dB (same taper as the header VOLUME), pan, and ±12 semitones with the TUNE convention (shift-drag = cents, wheel = semitone).
LOW · MID-FREQ · MID · HIGH	±15 dB and 200 Hz – 5 kHz. Touch one and a readout strip appears above the row for two seconds. Right-click any of them for that articulation's Parametric EQ.
ATTACK · SUSTAIN	-100 ... +100 %. Right-click for that articulation's Transient Designer.
DBL-CLICK	Any knob → its default (MID-FREQ → 1 kHz).

The EQ or Transient Designer opened from here appears **inside** the Articulation Editor, which grows to fit and shrinks back when you close the sub-panel with its X. Opening one closes the other. There are no per-articulation reverb sends — sends are per drum (chapter 16).

PART 4

POCKET SAMPLER

Drop a break, a loop or any sample on the POCKET SAMPLER and it becomes 32 pads — chopped automatically by transients, equal slices or a BPM grid, playable at once from a MIDI keyboard on notes 96–127, tempo-locked to your DAW, split into stems, and exportable to the ONE SHOT LIBRARY or straight onto a drum.

30 Loading & the workspace

31 Chopping — modes, sensitivity, markers

32 Pads, audition, tune & playback modes

33 Stems

34 Sending chops out

35 Sessions, persistence & keyboard

OPENING THE SAMPLER · LOADING AUDIO · THE LAYOUT

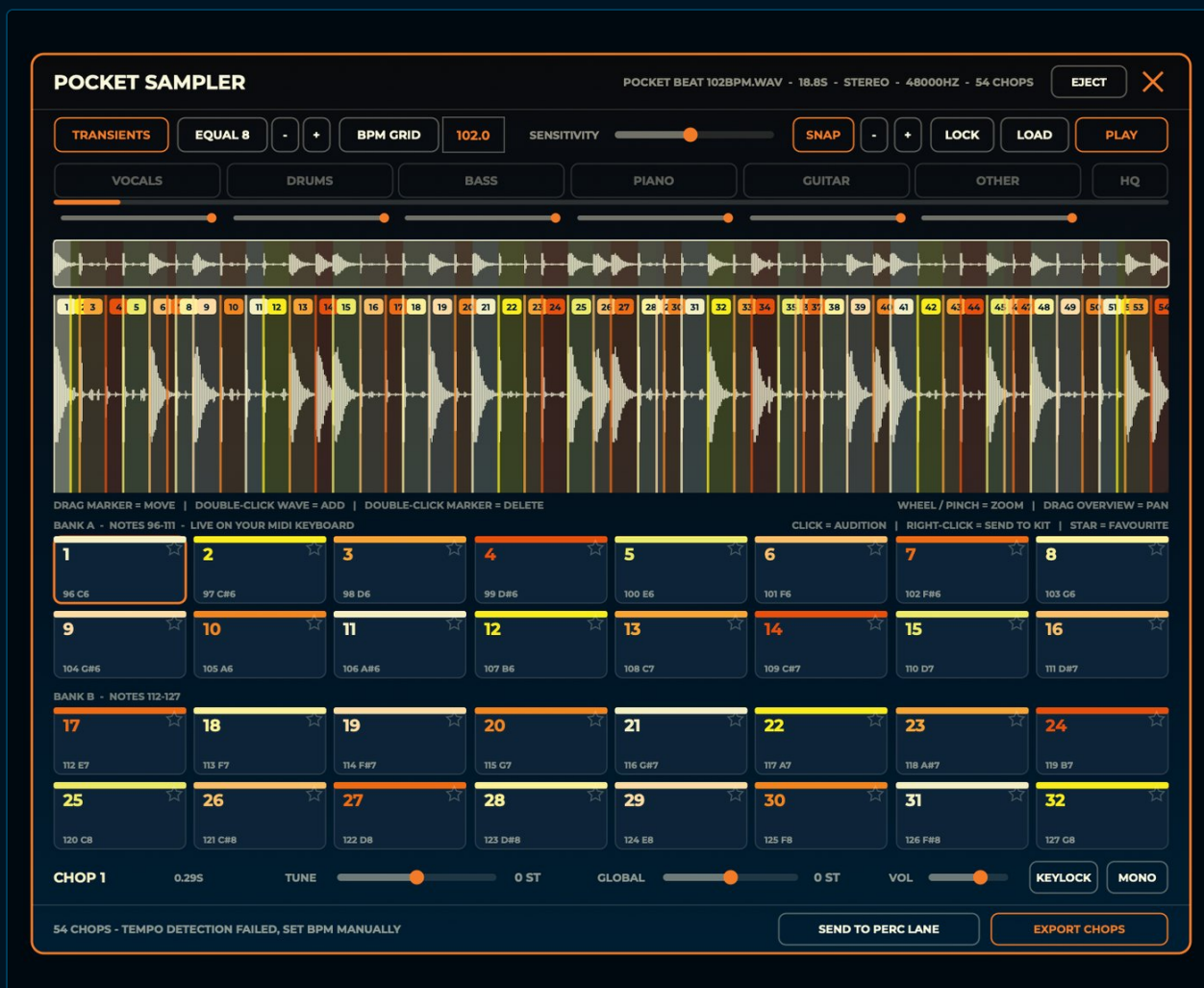


FIGURE 30.1 The POCKET SAMPLER with a 54-chop break loaded: toolbar, STEMS row, overview strip, main waveform with numbered markers, two pad banks, the tune / volume strip and the footer.

OPENING AND CLOSING

SAMPLER ICON

Third icon in the main view's bottom row. Opens the sampler as a full-window overlay; click again to close. Opening it closes the ONE SHOT LIBRARY if that is open.

X · ESC · CLICK OUTSIDE

All close the sampler. Switching to the sequencer also closes it. Closing always saves the chop session first (chapter 35).

LOADING AUDIO

.WAV .AIF .AIFF	Drop anywhere on the sampler window. The empty screen says so: DROP A SAMPLE (WAV / AIF) ANYWHERE ON THIS WINDOW . MP3 is deliberately refused (encoder delay would shift every slice).
LOAD SAMPLE · LOAD	The big button on the empty screen, or LOAD in the toolbar once something is loaded — a file chooser. LOAD swaps the file at any time.
EJECT	Top right, next to the X. Discards the sample, silences the pads and deletes that file's saved chop session . No confirmation and no undo.

On load the sampler builds the waveform, guesses a BPM (a number in the filename such as **AMEN_165** wins, then the host tempo, then 120), auto-chops by transients, and runs tempo and key detection in the background — **TEMPO DETECTED: 92.0 BPM - KEY: F# MIN** appears in the footer. If you have chopped this file before, the whole session comes back instead (... **RESTORED FROM CHOP FOLDER**) and nothing is re-detected. Files up to 90 seconds are also pre-split into stems in the background. The header shows **NAME.WAV - 4.1S - STEREO - 44100HZ - 12 CHOPS - KEY: F# MIN**.

NAVIGATING THE WAVEFORM

DRAG OVERVIEW	The thin strip above the main wave shows the whole file; drag in it to pan the view.
WHEEL / PINCH	Zoom around the cursor on the main wave; horizontal scroll pans.
- / +	Toolbar zoom out / in around the centre of the view.

A white playhead is the in-panel preview; an orange one is a pad or MIDI trigger. The hint lines under the wave repeat the gestures: **DRAG MARKER = MOVE | DOUBLE-CLICK WAVE = ADD | DOUBLE-CLICK MARKER = DELETE** and **WHEEL / PINCH = ZOOM | DRAG OVERVIEW = PAN**.

TRANSIENTS · EQUAL N · BPM GRID / BEATS · SNAP · MANUAL MARKERS

Chop **n** runs from marker **n** to marker **n+1**; the last chop runs to the end of the file. Markers are the whole edit — there are no separate start / end points per chop.

TRANSIENTS	Default. Detects hits and puts a marker on each. Each detected onset is walked back to the true foot of its attack (so no hit is clipped, soft or loud) and then snapped to a zero crossing.
SENSITIVITY	0.05 – 1.00, default 0.50. Low = only the strongest hits; high = ghost notes too. Re-chops live as you drag. Only active in TRANSIENTS and BEATS.
EQUAL N · - / +	Cut the file into n equal slices, 2 – 32. The -/+ buttons next to it change the count.
BPM GRID	One marker per beat at the tempo in the BPM field.
BEATS	Click BPM GRID again and its label becomes BEATS: grid- guided transient detection — the detector runs hotter, then keeps only the real hit nearest each 16th. Markers land on the audio, not the maths, which is what makes FOLLOW mode line up (chapter 32).
BPM FIELD	The orange number between BPM GRID and SENSITIVITY: the sample's own tempo , 30 – 300. Click and type. Drives BPM GRID / BEATS and the tempo-lock ratio.
SNAP	On by default: markers you add or drag land on the nearest zero crossing within ±5 ms.

Re-chopping wipes stars and tunes. Changing the mode, or moving SENSITIVITY, the EQUAL count or the BPM field, re-chops the file and clears every favourite star and every per-chop tune. Set the chop first, then tune and star.

MANUAL MARKERS

DBL-CLICK WAVE	Add a marker at the cursor; the new chop is selected.
DRAG MARKER	Move it — grab the line or, more easily, its numbered badge at the top. The cursor becomes a left / right arrow over a marker. Pads update on release.
DBL-CLICK MARKER	Delete it; the chop merges into the previous one.
 • DEL	Delete the selected chop's start marker (marker 1 cannot be deleted).

Every chop is rendered with a 2 ms fade-in and an 8 ms fade-out, so chops never click. Only the first 32 chops get pads and MIDI notes; chops 33 and up exist in the waveform but cannot be played.

32 • PADS, AUDITION, TUNE & PLAYBACK MODES

**BANK A • BANK B • MONO / THRU / FOLLOW •
LOCK • KEYLOCK • TUNE • GLOBAL • VOL**

THE PAD BANK

32 pads in four rows of eight: **BANK A = MIDI notes 96–111**, **BANK B = 112–127**, chop 1 on note 96 and so on. Each pad shows its chop number, a star, a colour stripe (the same colour as its region in the waveform), its note number and name (**96 C6**), any tune (**+3**) and any stem letters. The pads work from a keyboard, pad controller or DAW MIDI track at once — the sampler window does not need to be open — and velocity scales the level.

CLICK PAD	Audition the chop (honours stems, tune, lock and VOL). The pad flashes; the waveform region brightens.
CLICK WAVE REGION	Select that chop silently.
 / 	Previous / next chop, selecting and auditioning; wraps.
 STAR	Click the small star on a pad to mark it a favourite (it does not audition). Stars arrive already set in the ONE SHOT LIBRARY after EXPORT CHOPS.
SHIFT + CLICK PAD	Add / remove from a multi-selection (cream ring) — for multi-tune and EXPORT AS ARTICULATION. A plain click clears it.
R-CLICK PAD	SEND CHOP n TO THE KIT and PAD STEMS — chapters 34 and 33.
SPACE • PLAY	Play the whole file from the start (STOP while playing).

PLAYBACK MODE — MONO / THRU / FOLLOW

The button at the far right of the strip below the pads shows the **current** mode; click to cycle MONO → THRU → FOLLOW → MONO.

- **MONO** (default) — one-shots: a new chop chokes whatever is still playing, classic MPC style. Note-offs are ignored.
- **THRU** — hot-cue: the key jumps into the whole sample at that chop and keeps playing past its boundary until another key cuts it or the file ends. From a live key the note-off releases it (gate); sequencer-fired chops are not gated.
- **FOLLOW** — beat-juggling: like THRU, but a live press snaps to the nearest 16th of the lock clock. Needs TEMPO LOCK on; without it the footer says **FOLLOW NEEDS TEMPO LOCK - PLAIN THRU UNTIL LOCK IS ON.**

Retriggering the same pad always chokes in every mode; there is no polyphonic mode, no loop and no reverse.

TEMPO & PITCH

LOCK · DAW · SEQ	Toolbar. Cycles OFF → DAW → SEQ → OFF. Repitches the chops so the sample plays at the DAW's tempo (or POCKET DRUMS' own sequencer tempo), vinyl-style, following live tempo changes while the panel is open (ratio clamped 0.25× – 4×). Footer: TEMPO LOCKED: 92.0 BPM SAMPLE AT DAW 120.0 BPM (REPITCH).
KEYLOCK	Tempo lock without pitch change (true time-stretch). Off = pitch rides the speed change.
TUNE	Per-chop pitch, ±12 semitones. Drag = semitones, SHIFT-drag = cents, wheel = next semitone, double-click = 0. With a SHIFT multi-selection the slider moves every highlighted pad by the same amount. Readout: +3 ST.
GLOBAL	±12 semitones on the whole sample, on top of every per-chop tune (combined range ±24).
R-CLICK TUNE / GLOBAL	TUNE MODE: PITCH ONLY - TEMPO UNCHANGED (default) or REPITCH - SPEED FOLLOWS PITCH (CLASSIC). Only meaningful with KEYLOCK off.
VOL	The sampler's master level, 0 – 1.5 (1.0 = unity), double-click = unity. This is the only level control on chop playback — the main-view MASTER VOL does not touch chops.

The strip is silent by design. KEYLOCK, TUNE, GLOBAL, TUNE MODE and VOL never audition. Sound only comes from pads, SPACE / PLAY and the arrow keys. With KEYLOCK off and TUNE MODE = REPITCH the BPM field shows the **effective** tempo (a 70 BPM break at +12 st reads 140.0); typing still edits the real sample tempo.

VOCALS • DRUMS • BASS • PIANO • GUITAR • OTHER • HQ

Six-way source separation on the loaded sample, on macOS. Cut the DRUMS from a full track and play POCKET DRUMS over the drumless bed; or give individual pads their own stem mix.

STEM BUTTONS	The row under the toolbar. On a fresh file the first press runs the split; after that a lit button means that instrument is cut from the mix (none lit = full mix). You cannot cut everything: CAN'T CUT EVERYTHING — UN-CUT A STEM FIRST . Footer: CUT: DRUMS + BASS / FULL MIX .
STEM FADERS	The thin slider under each button, 0 – 100 % (100 = untouched), double-click = 100. Duck an instrument instead of removing it.
R-CLICK STEM	SOLO (ONLY ...) · CUT ... · and on DRUMS only, SEND TO TRANSCRIBER — writes the isolated drums to a WAV and opens it in the TRANSCRIBER (chapter 55).
HQ	The chip at the right of the row. FAST (default) is a single pass; HQ runs two time-shifted passes with more overlap for a cleaner split at roughly six times the compute. Each caches its own result.
R-CLICK PAD → PAD STEMS	Give one pad its own stem combination, overriding the global buttons: tick any stems, FULL (FOLLOW GLOBAL) to clear, CLEAR ALL PADS . Letters (D , DB ...) appear on the pad. With a SHIFT multi-selection the choice applies to all of them.
SHIFT + D B V G P O • F	Toggle DRUMS / BASS / VOCALS / GUITAR / PIANO / OTHER on the selected pad(s); SHIFT+F = back to FULL.

- Files of 90 seconds or less are split automatically in the background on load; a thin orange progress bar runs under the row (**SPLITTING STEMS... (FIRST RUN ALSO LOADS THE MODEL) → STEMS READY**). Longer files wait for a press.
- Pad stem assignments are baked into every export.
- Requires the separately installed stems model in `/Library/Application Support/POCKET DRUMS 3/STEMS/` (or the per-user Library). Without it the footer reads **STEMS MODEL NOT INSTALLED (POCKET DRUMS 3/STEMS)**. Not available on Windows in this release.

EXPORT CHOPS • SEND TO PERC LANE • SEND CHOP N TO THE KIT • EXPORT AS ARTICULATION

Four exits. All write 24-bit WAVs into your IMPORTED SAMPLES folder with every tune and stem choice baked in, level-matched to -8 dBFS peak, and the new files are playable immediately.

EXPORT CHOPS

Footer, orange. A dialog with **CHOP SET NAME** (defaults to the file name) and **DESTINATION DRUM TYPE** (default PERC 1). Every chop becomes a one-shot in a new library: `IMPORTED SAMPLES/ONE-SHOTS/<DRUM>/<SET>/<SET> 01.wav` ... Starred chops arrive starred. Re-exporting to an existing set name replaces its files. Footer: **EXPORTED 12 CHOPS -> ONE-SHOT LIBRARY: PERC 1 / AMEN BREAK.**

SEND TO PERC LANE

Footer. A menu — **PERC 1 (NOTE 57) / PERC 2 (NOTE 58)**. Exports the **selected** chop as a one-shot and assigns it to that PERC lane's note straight away, playing it once as confirmation.

R-CLICK PAD

SEND CHOP n TO THE KIT — every drum type; SNARE, HI-HAT, CYMBAL 2, PERC 1 and PERC 2 open a submenu of articulations. Same mechanism: export one chop, assign it to that exact note. Footer spells out where it went: **SENT CHOP 5 -> SNARE / RIMSHOT (NOTE 40).**

EXPORT N SELECTED AS ARTICULATION...

SHIFT-select two or more pads, right-click one. The dialog asks for **VARIATION NAME**, **DRUM**, **ARTICULATION**, **OTHER ARTICS FALLBACK** (a factory variation to cover the articulations you are not exporting — NONE leaves them silent) and **LAYERING**: ROUND-ROBINS or VELOCITY LAYERS (soft to loud). The result is a real multi-sampled variation in the drum's selector.

Everything exported here is managed afterwards in the ONE SHOT LIBRARY (Part 5) or, for articulations, the IMPORTED KIT MANAGER (chapter 40). A one-shot assigned from the sampler survives variation switches only in the same way any one-shot does (chapter 37).

CHOP SESSIONS FOLLOW THE AUDIO FILE

- **While the plugin is open**, closing and reopening the sampler restores everything, without cutting off chops that are still sounding.
- **On disk**: every chopped file gets a `.pdchop` sidecar in `~/Music/POCKET DRUMS/CHOPS/`, saved about a second after every edit and immediately on close. Load the same audio file again — in any project — and the whole session comes back: markers, mode, BPM, key, tunes, stars, pad mode, lock, keylock, stems. EJECT deletes it.
- **In the DAW project**: the live session is frozen into the project state, so reopening the project re-arms notes 96–127 without the sampler ever being opened. Since the audio is referenced by path, moving or renaming the source file leaves the pads silent. A tempo-locked session waits for the host to report a real tempo before it sounds — roll the transport once.
- Chops are never part of a kit; only exported one-shots and articulations are.

Dry by design. Chop playback goes straight to the main output after the kit: it receives no reverb send, no header EQ or transient designer, no SATURATION / BIT CRUSH / TUBE / LPF, is not touched by the main-view MASTER VOL, and never appears on a MIC OUTS stem. The sampler's VOL slider is its level. Chops are delay-compensated so they land in time with the drums.

KEYBOARD INSIDE THE SAMPLER

KEY	ACTION
ESC	Close (saves the session)
SPACE	Play / stop the whole file
← / →	Previous / next chop – selects and auditions
⌘ / DEL	Delete the selected chop's start marker
SHIFT + D / B / V / G / P / O	Toggle that stem on the selected pad(s)
SHIFT + F	Selected pad(s) back to FULL
RETURN / ESC (in a dialog)	EXPORT / CANCEL

There is no undo inside the sampler: marker deletes, EJECT and re-chops are immediate.

PART 5

ONE SHOT LIBRARY

A one-shot is a single sample that replaces one articulation of one drum — a favourite kick under the factory kit, a clap on the cross-stick, a chopped hit on PERC 1 — assigned live while the beat plays. The ONE SHOT LIBRARY manager imports, organises and assigns them.

36 The ONE SHOT LIBRARY manager

38 One-shots elsewhere in the plugin

37 Assigning one-shots

DRUM TABS · LIBRARIES · IMPORT · RESCAN · REMOVE

Open it with the second icon in the main view's bottom row (it closes the POCKET SAMPLER if that is open). Close with the orange X, Escape, or a click outside the box. The sequencer keeps playing behind it, and every click assigns straight to the live kit.

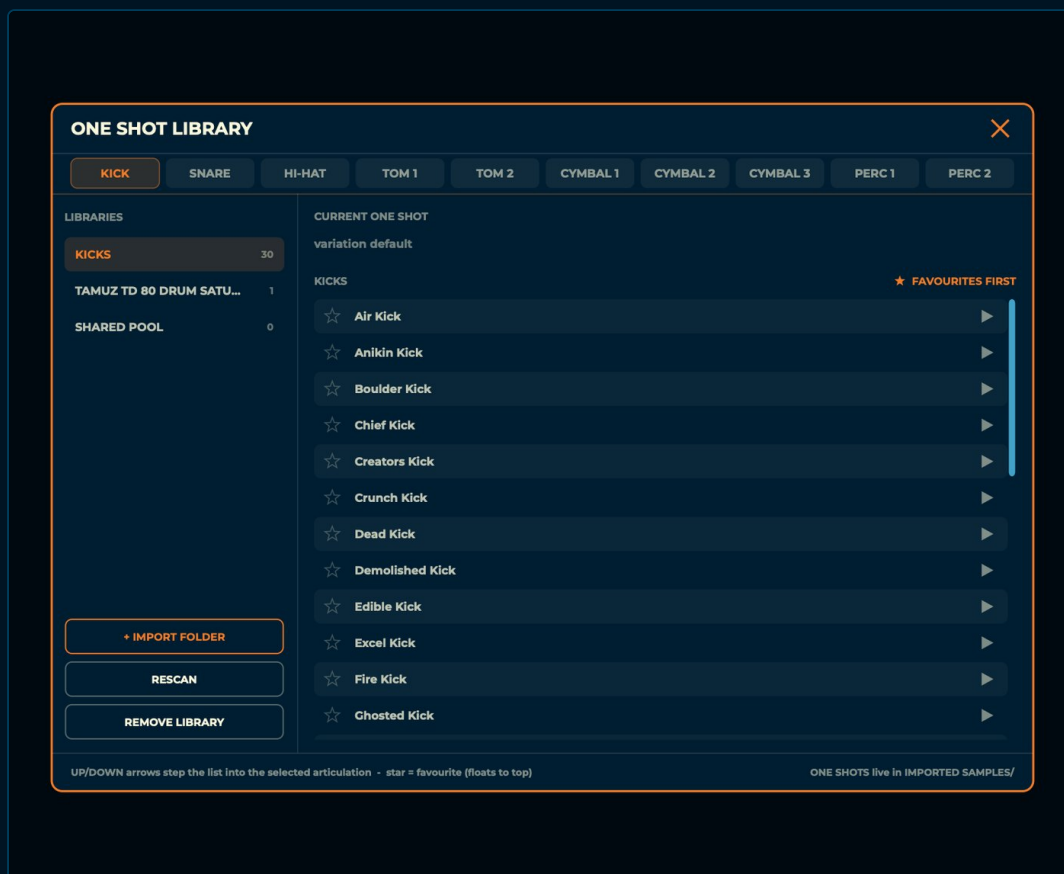


FIGURE 36.1 ONE SHOT LIBRARY: drum tabs across the top, libraries on the left, the assign area and one-shot list on the right.

LAYOUT

- **Drum tabs** — KICK · SNARE · HI-HAT · TOM 1 · TOM 2 · CYMBAL 1 · CYMBAL 2 · CYMBAL 3 · PERC 1 · PERC 2. Everything below belongs to the selected drum. The last tab is remembered for the session.
- **LIBRARIES** — one row per library with its count. Each library is a folder under `IMPORTED SAMPLES/ONE-SHOTS/<DRUM>/`. The last row is always **SHARED POOL**: loose files for that drum, which is where drag-assigned samples are copied.
- **Assign area** — top right; chapter 37.
- **One-shot list** — the selected library's files, favourites first, with **FAVOURITES FIRST** ★ in the header.
- **Footer hints** — **UP/DOWN arrows step the list into the selected articulation - star = favourite (floats to top)** and **ONE SHOTS live in IMPORTED SAMPLES/**.

IMPORTING

+ IMPORT FOLDER	Pick a folder. Every audio file at its top level (<code>.wav</code> <code>.aif</code> <code>.aiff</code> <code>.mp3</code> <code>.flac</code> ; sub-folders are ignored) is decoded, peak-normalised to -9 dBFS and written as a 24-bit WAV into a new library named after the folder, in capitals. The new library is selected.
DROP ON THE MANAGER	Drop folders and files anywhere on the dialog: each folder becomes its own library; loose files go to the SHARED POOL. Drop onto a library row to top that library up instead. Everything lands in the drum of the current tab.
RESCAN	Re-read the ONE-SHOTS folders from disk — use it after adding or renaming files in the Finder.
REMOVE LIBRARY	Confirms, then moves the selected library's folder to the Trash; any drum using a file from it returns to the variation's own sound. Not available for SHARED POOL.

Re-importing a folder is a **top-up**: files already present are skipped, never overwritten or duplicated. There is no rename inside the manager — rename in the Finder and RESCAN (a renamed file that was assigned falls back to the variation's sound).

ASSIGN TO ARTICULATION · CURRENT ONE SHOT · THE LIST · FAVOURITES

THE ASSIGN AREA

- **Multi-articulation drums** (SNARE, HI-HAT, CYMBAL 2, PERC 1, PERC 2) show **ASSIGN TO ARTICULATION** and a row of chips — one per articulation, the selected one filled orange, each showing the assigned one-shot's name or **variation default**. An assigned chip carries a small **x**: click it to clear that articulation.

DRUM	CHIPS
SNARE	NORMAL · CROSS STICK · RIMSHOT · BUZZ
HI-HAT	TIP CLOSED · PEDAL · HALF OPEN · OPEN · STOMP
CYMBAL 2	RIDE · RIDE CRASH · ART 2 · BELL · BELL LONG
PERC 1	TIGHT · LOOSE · HIT
PERC 2	SHANK · TIP · CLAVE

- **Single-articulation drums** (KICK, TOM 1, TOM 2, CYMBAL 1, CYMBAL 3) show **CURRENT ONE SHOT** with the assigned name in orange (or **variation default**) and an **x** to clear.

THE LIST

CLICK A ROW	Assign that one-shot to the selected chip (or the drum) — instantly, while the beat plays. The row gains a tick and the target articulation's name.
CLICK ►	Assign and play it once so you hear the new sound.
CLICK ★	Favourite / unfavourite. Favourites float to the top of every list and of the selector submenu.
↑ / ↓	Step through the list from the currently assigned one-shot, assigning as you go (no audition). Does not wrap.
R-CLICK A ROW	MOVE TO TRASH — confirms, then trashes the file; any assignment using it returns to the variation default.

HOW AN ASSIGNMENT BEHAVES

- It is a **per-note override**: only that articulation changes; the drum's other articulations keep playing the loaded variation. If the variation has no sample for that note, the one-shot fills the gap.
- A one-shot plays as one sample across velocity 1–127 — no velocity layers, no round-robin; dynamics come from the velocity curve alone.
- **Assignments save with your DAW project, not with the kit.** Save a kit and they are not in it; reopen the project and they come back (paths are stored relative to IMPORTED SAMPLES, so projects survive a move to another machine).
- **Changing the drum's variation clears its one-shots** (chapter 3). Loading a kit from the main-view kit strip asks **CLEAR ONE-SHOTS / KEEP**; the sequencer's PATTERN & KIT BROWSER loads without asking.
- SNARE's cross-stick flam (note 41) cannot take a one-shot — it is synthesised from two cross-stick hits.

38 · ONE-SHOTS ELSEWHERE IN THE PLUGIN

THE SELECTOR SUBMENU · DROPPING AUDIO ON A SEQUENCER LANE · THE SAMPLER

VARIATION SELECTOR

The **ONE SHOT LIBRARY** ▸ submenu (chapter 3) assigns exactly like the manager: **CLEAR** · FAVOURITES · one section per library, per articulation on multi-articulation drums. After a pick the selector's arrows and the **[]** keys step through that articulation's one-shots, wrapping.

ONE .WAV / .AIF ON A SEQUENCER LANE

Copies the file into that drum's SHARED POOL and assigns it — on SNARE, HI-HAT, CYMBAL 2 and PERC lanes a small menu asks which articulation first — then plays it once.

SEVERAL FILES · A FOLDER · .MP3 / .FLAC ON A LANE

Batch-imports into that drum's one-shot libraries instead (each folder becomes a library, loose files go to the SHARED POOL) without assigning: **N ONE SHOTS IMPORTED INTO THE SNARE ONE SHOT LIBRARY.**

POCKET SAMPLER

EXPORT CHOPS, SEND TO PERC LANE and SEND CHOP n TO THE KIT all create one-shots (chapter 34); the first two land as a library, the last two also assign.

One-shot libraries never appear in the IMPORTED KIT MANAGER (chapter 40); that dialog manages multi-sample imports only. The first time the manager opens after an update, any one-shots imported by older versions are moved into the ONE-SHOTS folder structure automatically.

PART 6

IMPORTING YOUR OWN SAMPLES

The KIT BUILDER turns folders of samples into multi-sampled variations — velocity layers and round-robins detected from the audio itself — and can save the result as a kit in one go. The IMPORTED KIT MANAGER replaces or removes what you have imported.

39 Kit Builder (multi-import)

40 Imported Kit Manager

39 · KIT BUILDER (MULTI-IMPORT)

DROP SAMPLES · ASSIGN SLOTS · IMPORT KIT

Open it by dropping audio files or folders anywhere on the main view, or click the top-left logo for an empty builder. The dialog is draggable by its top strip.

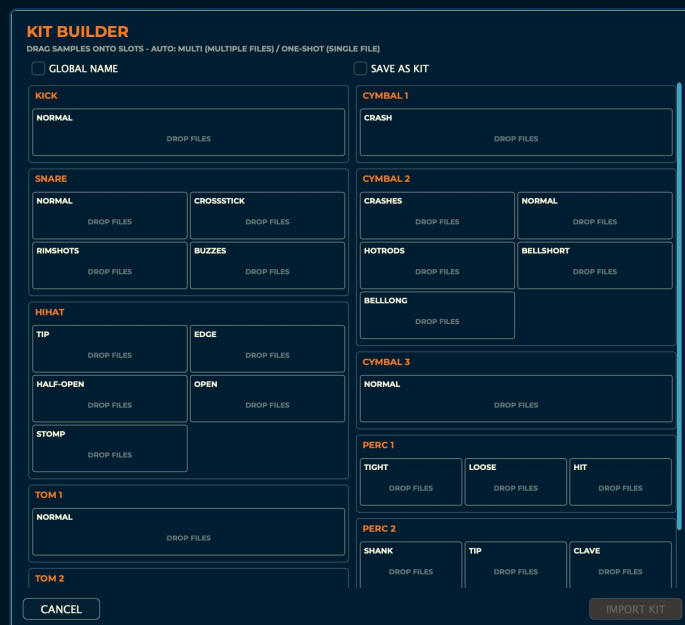


FIGURE 39.1 KIT BUILDER: one section per drum type, one slot per articulation, GLOBAL NAME and SAVE AS KIT at the top, IMPORT KIT at the bottom.

FILLING THE SLOTS

DROP ON THE MAIN VIEW	Files and folders are parsed and auto-assigned by name (the item, then its parent folder, then its grandparent) using tokens such as kick / bd , snare / sn / sd (+ buzz, cross stick, rimshot), hihat / hh / hat (+ stomp / pedal, open, half, edge, tip / closed), tom1 / rack , tom2 / floor , ride (+ bell), hotrod , crash , china / splash / fx , tambourine / shake , cowbell / clave . Sub-folders become separate assignments; anything unrecognised is left for you to drag onto a slot by hand.
DROP ON A SLOT	From the Finder — files or a folder (scanned recursively for <code>.wav .aif .aiff .flac</code>).
DRAG SLOT → SLOT	Move a filled slot's contents to another slot.
MODE BUTTON	Set automatically — one file = 1-SHOT , several = MULTI . Click to cycle MULTI → 1-SHOT → 1-SHOT VAR . A one-shot slot holds exactly one file (ONE-SHOT IS 1 FILE ONLY — use the ONE SHOT LIBRARY for a folder of them).
 · X	The gear opens ONE-SHOT VARIATION SETTINGS; X clears the slot.

- Each section has a **VARIATION NAME...** field (auto-filled **My<DRUM>** on the first drop) and a **fallback** dropdown — **NONE (SILENT)** or a factory variation that supplies the articulations you have **not** filled.
- **GLOBAL NAME + NAME FOR ALL...** uses one variation name for every drum in the import.
- **SAVE AS KIT + KIT NAME...** saves the finished import as a new kit in `KITS/USER/`.
- The green readout at the top right counts **N ARTICULATIONS / M DRUM TYPES**.

ONE-SHOT VARIATION SETTINGS (1-SHOT VAR)

Builds a full multi-sample from a single file: **2 / 4 / 8 RR** round-robins (default 4), tuning spread **OFF ... ±25 cents** (default ±15), and **VELOCITY EQ**, **ATTACK**, **SUSTAIN** shaping (all on). Result: four velocity layers × N round-robins, each subtly re-pitched, EQ'd and level-varied. **DONE** applies.

IMPORT KIT

Enabled once every filled section has a name (or GLOBAL NAME is on). For a MULTI slot every audio file in the folder of the first dropped file is peak-analysed, sorted quietest to loudest and split into velocity layers and round-robins **by measured level, never by filename**. Layers are normalised (−20 → −8 dBFS; one-shots −9 dBFS) and written as 24-bit WAV to `~/Music/POCKET DRUMS/IMPORTED SAMPLES/<DRUM>/<VARIATION>/<ARTICULATION>/`; the status line ends **Kit import complete!** or **Kit '...' saved!**. **CANCEL** discards everything.

MULTI imports the whole folder of the first dropped file (wav / aif / aiff only — `.flac` is skipped here), and user imports are limited to two channels.

REPLACE OR DELETE IMPORTED SAMPLES

Kit strip → **MANAGE IMPORTS...** Lists every Kit-Builder import as drum type → variation → articulation. One-shot libraries are managed in the ONE SHOT LIBRARY instead and do not appear here.

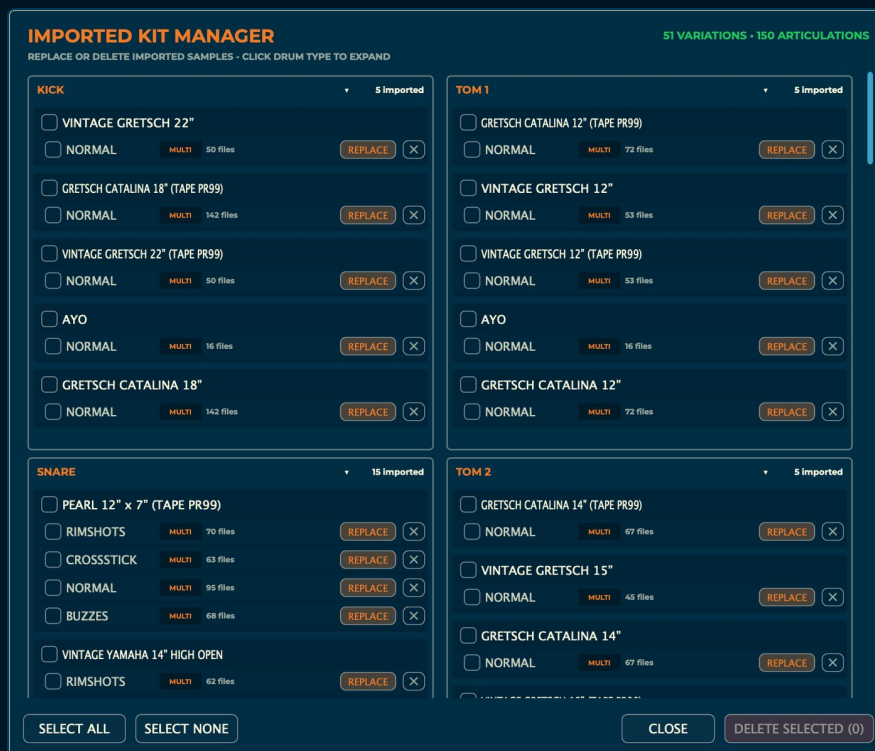


FIGURE 40.1 IMPORTED KIT MANAGER.

CLICK A DRUM HEADER

Expand / collapse its variations. Each articulation row shows a checkbox, a mode badge, its file count, **REPLACE** and a small X.

X ON A ROW

Delete that articulation (confirmed). Deleting the last articulation removes the variation; if it was the one playing, the drum switches to another variation.

SELECT ALL · SELECT NONE · DELETE SELECTED (N)

Batch delete with one confirmation.

REPLACE

The list greys out and a panel reads **REPLACING:** **<DRUM>** - **<VARIATION>** - **<ARTICULATION>**. Choose **MULTI** / **1-SHOT** / **1-SHOT VAR**, drop files on **DRAG FILES HERE** or **BROWSE FILES...**, then **APPLY REPLACEMENT**. The old files are removed and the articulation re-imported.

CLOSE

Closes and refreshes every selector.

Deletion here is permanent — imported variations and articulations are deleted, not moved to the Trash (one-shots and user kits differ: see chapters 36 and 8). The mode badge on each row always reads MULTI, even for a 1-SHOT import.

PART 7

THE SEQUENCER

A ten-lane step sequencer with ten one-bar sheets per beat, per-lane step counts and subdivisions, articulations on every step, swing and groove, per-hit nudge, a beat generator, and a transcriber that turns audio into patterns. Open it from the centre logo or the sequencer icon.

41	Tour of the sequencer view	50	Hi-hat openness
42	Beats — the pattern-name menu	51	Swing, WONK & DRIFT
43	Pattern & Kit Browser	52	Groove Panel
44	Transport, tempo & DAW sync	53	Nudge editor
45	Sheets — chaining, X2 & Scroll mode	54	Generate Beat
46	Lanes — volume, step counts & lane menu	55	Transcriber — audio to pattern
47	Steps & velocities	56	Transcriber — piano roll, export & apply
48	Articulations	57	Sequencer settings & MIDI sheet triggers
49	Cross-stick & flams	58	Keyboard shortcuts

HEADER • TRANSPORT • LANES • GRID • BOTTOM ROW

The sequencer replaces the whole window (it is taller than the main view). The small POCKET DRUMS logo at the top centre is the way back to the main view.



FIGURE 41.1 The sequencer with the factory beat POCKET SHUFFLE - 81BPM loaded, sheet 3 selected.

- | | | | | |
|-------------------------|---------------------|---------------------|----------------------|---------------------|
| 1 Beat name / menu (42) | 8 DRIFT (51) | 15 MIDI (61) | 21 The grid (47) | 28 MIDI OUT (62) |
| 2 Browse (43) | 9 BPM read-out (44) | 16 Sheets 1-10 (45) | 22 4 / 8 / 16 (46) | 29 MIDI IMPORT (60) |
| 3 Generate (54) | 10 X2 view (45) | 17 Lane badge (46) | 23 Settings cog (57) | 30 BPM slider (44) |
| 4 Logo → main view | 11 SCROLL mode (45) | 18 S · M (46) | 24 Multiplier (44) | 31 SYNC (44) |
| 5 SWING 8 (51) | 12 PLAY (44) | 19 Lane volume (46) | 25 STEP R/A (46) | |
| 6 SWING 16 (51) | 13 STOP | 20 STEP knob (46) | 26 NUDGE (53) | |
| 7 WONK (51) | 14 MIDI SPLIT (61) | | 27 TRANSCRIBE (55) | |

The ten lanes, top to bottom: KICK · SNARE · HI-HAT · TOM 1 · TOM 2 · CYMBAL 1 · CYMBAL 2 · CYMBAL 3 · PERC 1 · PERC 2 — the same order as the drum headers. Lane colours run from cream to deep orange down the page, and step fills take the lane colour or, on SNARE / HI-HAT / CYMBAL 2 / PERC lanes, the colour of the step's articulation.

Focus. The sequencer grabs the keyboard whenever the mouse enters it or you click on it, so the keyboard shortcuts (chapter 58) work as long as the window has been touched. If a key feels dead, click the grid once.

LOAD · SAVE · NEW · SHEET OPERATIONS · LANE COPY / PASTE

The beat name at the top left is not a label — any click on it opens the beat menu. A trailing * means the beat has unsaved changes. The narrow box at its right end is a stepper: top half = previous beat, bottom half = next, loading instantly.

THE MENU, IN ORDER

- **BEAT OPERATIONS**
 - **LOAD BEAT** — file chooser for `.xml` beats, starting in `~/Music/POCKET DRUMS/BEATS`.
 - **SAVE BEAT** — save over the loaded beat. A factory beat cannot be overwritten, so it becomes your copy in `BEATS/USER/` with the same name (which then shadows the factory beat everywhere).
 - **SAVE AS NEW BEAT** — save dialog, defaulting to `BEATS/USER`.
 - **NEW BEAT SHEET** — clear the current sheet (confirmed).
 - **NEW BEAT SHEET SET** — clear all ten sheets (confirmed). Both also reset the Groove Panel.
- **BEATS ▸** — one submenu per collection (**POCKET BEATS**, **CLASSIC BREAKS BEATS ...**) listing every factory and user beat; the loaded one is ticked. Picking one loads it.
- **SHEET OPERATIONS**
 - **COPY ENTIRE SHEET.**
 - **PASTE TO SHEET... ▸** SHEET 1 ... 10 (the current one marked **(Current)**, the source greyed). Greyed until something is copied; confirms before pasting.
- **LANE COPY / PASTE**
 - **COPY LANE ▸** KICK / SNARE / HI-HAT / TOM 1 / TOM 2 / CYMBAL 1 / CYMBAL 2 / CYMBAL 3 / PERCUSSION 1 / PERCUSSION 2.
 - **PASTE <LANE> FROM SHEET n ▸** — appears after a lane copy: choose the destination sheet, then the destination lane. You can paste KICK from sheet 1 onto SNARE in sheet 5.

A beat file holds all ten sheets: every lane's step arrays for every step count, articulations, subdivisions, nudges, swing / groove settings, the flam settings, tempo multiplier and the beat's own BPM (read from the name — ... - **81BPM** — or its folder). Loading a beat with SYNC off sets the internal tempo to the beat's BPM. `⌘C` / `⌘V` copy and paste the current sheet from the keyboard. There is no in-app rename or delete for user beats — use the Finder.

43 · PATTERN & KIT BROWSER

BROWSE BY COLLECTION AND TEMPO · AUDITION · LOAD A BEAT, LOAD A KIT

The browse icon right of the beat name opens the full library: about 1,200 factory beats in ten collections, your user beats, and every kit. The sequencer is hidden behind it while it is open.

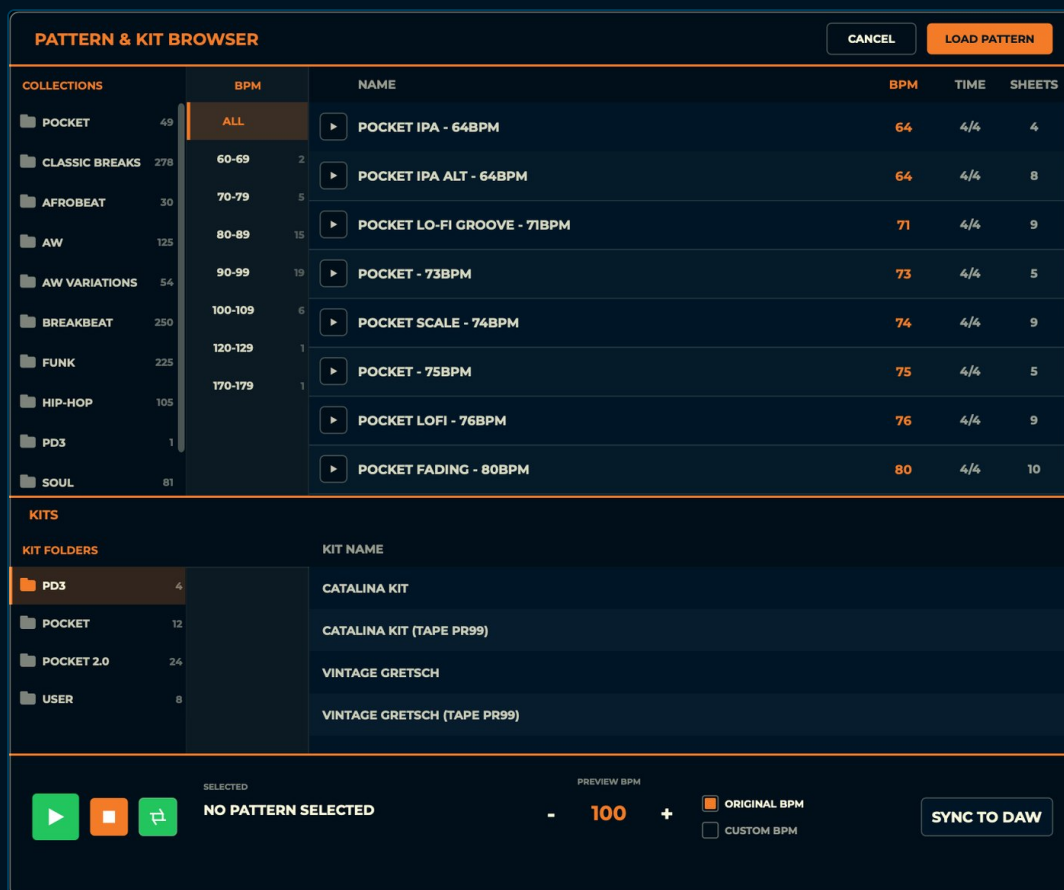


FIGURE 43.1 PATTERN & KIT BROWSER. Collections and tempo buckets on the left, the beat list in the centre, kits below, transport and preview tempo in the footer.

COLLECTIONS

POCKET first, then CLASSIC BREAKS, then AFROBEAT · AW · AW VARIATIONS · BREAKBEAT · FUNK · HIP-HOP · PD3 · SOUL and USER, each with its beat count. Click to filter.

BPM

Ten-BPM buckets built from the filtered collection, plus ALL.

BEAT ROW · CLICK

Selects the beat and **silently loads it** — the beat is now what the transport, DAW sync and sheet-trigger notes play, so you can audition in context. CANCEL restores what you had.

▶ ON A ROW · ▶ IN THE FOOTER

Preview. All the beat's non-empty sheets play in order, looping; a green bar shows progress. ■ stops.

BEAT ROW · DBL-CLICK · LOAD PATTERN	Commit: the beat replaces all ten sheets , its BPM is stamped into the sequencer (unless syncing), the dialog closes. If the current beat or kit has unsaved changes an UNSAVED CHANGES overlay asks CANCEL / PROCEED first.
ORIGINAL BPM · CUSTOM BPM · - / +	Preview at the beat's own tempo (default) or a custom one set with the ± buttons (40–300).
SYNC TO DAW	Preview at the host tempo; the readout shows ---. On LOAD this setting is pushed into the sequencer's SYNC button.
KIT FOLDERS · KIT NAME	PD3 · POCKET · POCKET 2.0 · USER. A single click on a kit loads it immediately — no confirmation, and no ONE-SHOTS prompt. The loaded kit is drawn in orange with a green dot.
CANCEL	Close, restoring the beat you had before auditioning.

- Loading clears the undo history and the nudge editor's QUANTIZE baseline.
- The dialog is read-only: saving, renaming and deleting beats live in the beat-name menu (chapter 42) and the Finder. There is no search box; use the collections and tempo buckets.
- Mouse only — the arrow keys move the highlight but do not change the selection.
- The library is cached after the first scan; the very first open in a session can take a moment.

PLAY · STOP · BPM · SYNC · MULTIPLIER · THE PLAY RIGHT-CLICK MENU

PLAY · STOP	Start / stop the internal transport. P or Return toggles play; ⌘P too (chapter 58).
BPM: N	A read-out only — it cannot be typed into or dragged.
BPM SLIDER	Bottom right: the internal tempo, 40 – 250 BPM in 1 BPM steps. Greyed while SYNC is on. Loading a beat sets it to the beat's tempo.
SYNC	Lock tempo and position to the host: BPM and time signature follow the DAW, and a host loop jump resets the bar. Default OFF. Orange = locked.
0.5X · 1.0X · 2.0X	Tempo multiplier: half speed, normal, double. Also changes the bar length in exported MIDI (chapter 61).

RIGHT-CLICK PLAY

MIDI LEARN (NOT MAPPED) CLEAR MAPPING DAW SYNC (PLAY WITH DAW TRANSPORT) DAW SYNC PLAY ORDER ✓ DAW SYNC LOOP (REPEAT CHAIN)	✓ ACTIVE SHEETS IN ORDER CURRENT SHEET ONLY SELECTED SHEETS (SHIFT-CLICK ORDER) START ON SHEET
---	---

44.1 The PLAY menu.

- **MIDI LEARN (NOT MAPPED)** — arm learning: a banner over the transport reads **PRESS A MIDI KEY**; the next note-on becomes the play / stop trigger (**LEARNED: C3**). Click the banner to cancel. The menu then reads **MIDI LEARN (CURRENTLY: C3)**. The mapping is saved globally for every project. The learned note is not swallowed, so choose one that is not a drum (36–58), a sheet trigger (60–76) or a chop pad (96–127).
- **CLEAR MAPPING.**
- **DAW SYNC (PLAY WITH DAW TRANSPORT)** — the host's play button starts and stops the sequencer, independently of the tempo lock. A host start always begins at the top of the chain.
- **DAW SYNC PLAY ORDER** ▶ — what plays under DAW SYNC: **ACTIVE SHEETS IN ORDER** (default — every non-empty sheet, 1 → 10), **CURRENT SHEET ONLY**, **SELECTED SHEETS (SHIFT-CLICK ORDER)**, or **START ON SHEET** ▶ **SHEET 1 ... 10** (the active sheets rotated to start there).
- **DAW SYNC LOOP (REPEAT CHAIN)** — on by default. Off: the chain plays once and stops.

44.2 DAW SYNC PLAY ORDER.

A pattern is always one bar long (4/4 unless the host says otherwise) with no count-in. Swing applies where a lane's grid resolves to 8ths or 16ths; the multiplier scales everything.

TEN ONE-BAR SHEETS PER BEAT

L-CLICK 1 – 10

Switch to that sheet, and make it the only selected sheet.

SHIFT + L-CLICK

Toggle the sheet in or out of the **play chain** — and switch to it. Selected sheets show an orange outline. **The chain plays in the order you shift-clicked**, not 1 → 10. With more than one sheet selected, playback advances to the next at every bar; one selected sheet loops forever.

MIDI NOTES C4 – E5

The white keys 60 – 76 trigger sheets 1 – 10 from a keyboard or pad controller (chapter 57).

A queued sheet change pulses yellow; the sheet that has just started flashes an orange ring. The currently sounding steps light up white — there is no separate playhead line.

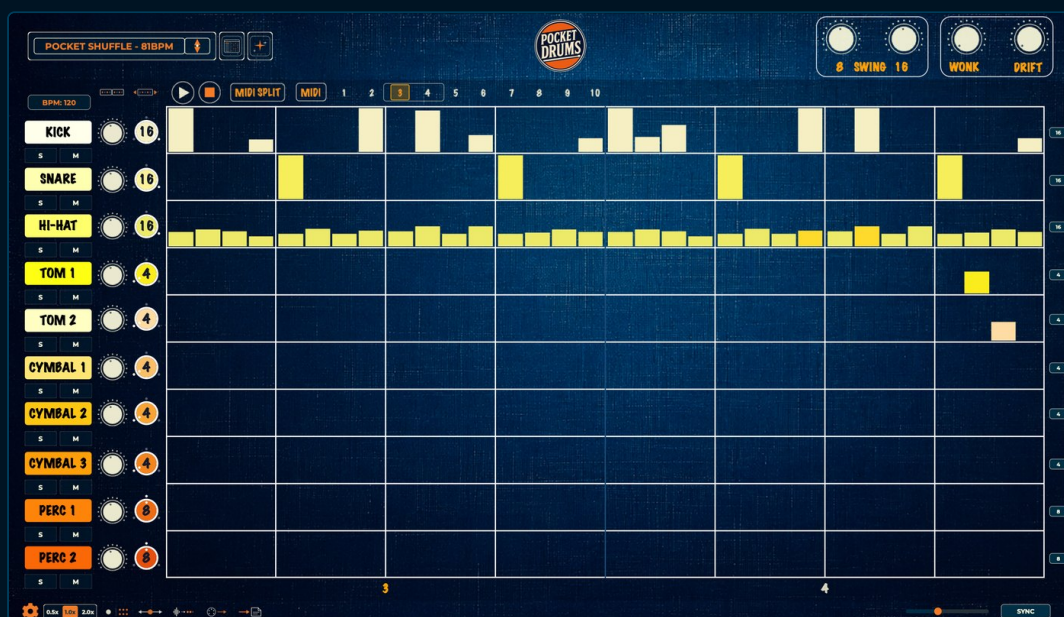
X2 — DOUBLE-SHEET VIEW

FIGURE 45.1 X2: the window widens and sheet N+1 appears to the right of sheet N at the same cell size.

Click the **X2** icon (left of PLAY). The window stretches and a second, fully editable grid appears on the right: sheet N on the left, N+1 on the right, reading as one continuous two-bar grid. Everything works on both halves. Wheel / two-finger scroll pages the pair (1+2 → 2+3 → ...). Switching sheet from anywhere scrolls the pair to include it. X2 turns off when you enter NUDGE or SCROLL mode, or leave the sequencer.

SCROLL MODE

Click the **SCROLL** icon. The grid becomes a continuous, freely pannable timeline of all ten sheets: wheel or two-finger scroll pans it, and during playback it conveyor-follows the playhead. Every gesture has an equivalent — drag for velocity, Ctrl-click to delete, right-click for articulations, Shift-⌘-drag to scale a lane, and -click / -click to step a cell's articulation forward / back. Turning SCROLL off lands on the nearest sheet.

BADGE · S / M · VOLUME KNOB · STEP KNOB · CYCLE BUTTON · STEP R/A

S · M	Solo / mute the lane — the same switches as the main-view header keys (chapter 2). Green = soloed, red = muted; mute wins. A muted lane sends no MIDI OUT either.
VOLUME KNOB	The drum's volume — the same parameter and taper as the header VOLUME knob (chapter 4). No double-click reset. Right-click on SNARE opens CROSS STICK FLAM (chapter 49); right-click on HI-HAT opens HAT OPENNESS (chapter 50). Other lanes have no right-click.
STEP KNOB · DRAG	The lane's step count. REGULAR mode: 4 → 8 → 16. ADVANCED mode: 3 · 4 · 5 · 6 · 7 · 8 · 16. Each lane keeps a separate pattern for every step count , so turning the knob never destroys anything — it switches which pattern is live.
SHIFT + DRAG STEP KNOB	Set the same step count on every lane at once.
DBL-CLICK STEP KNOB	Subdivide every step in the lane one stage further (chapter 47).
4 / 8 / 16 BUTTON	The small button at the right of the lane. Click to convert the lane between the two counts that are not its original. Only shown at 4, 8 or 16.
R-CLICK 4 / 8 / 16	Restore the lane's original count with its untouched pattern — the escape hatch, especially since triplet subdivisions survive only their first note through a conversion.
STEP R/A	Bottom row, third icon: REGULAR ⇌ ADVANCED step counts. Switching back to REGULAR snaps 3 and 5 to 4, and 6 and 7 to 8.
R-CLICK LANE BADGE	COPY <LANE> · PASTE <LANE> (SHEET n) · PASTE <LANE> (ALL SHEETS) — the last stamps the copied lane onto every sheet — and DRUM SOUND ▸ , the drum's variation list (picking one clears that drum's one-shots).
AUDIO ON A LANE	Assign a one-shot or batch-import into the drum's one-shot library — chapter 38.

Different step counts are not polymeter. Every lane is stretched across the same bar and they wrap together: a 3-step lane plays quarter-note triplets against a 16-step hat.

TOGGLE • DRAW • PAINT • QUICK-DELETE • MULTI-SELECT • SUBDIVIDE

Each cell is a vertical velocity bar. A step stores a velocity, an articulation, and its nudge — accents and ghosts are simply loud and quiet steps.

SINGLE STEPS

L-CLICK	Set velocity from where you click in the cell (top = full, bottom = off). Clicking in an empty gap of the grid toggles the nearest step on / off.
DRAG UP / DOWN	Velocity; snaps to 0 below 5 % and to full above 95 %.
DRAG ACROSS	Paint the same value onto other cells in the lane as the cursor passes them.
CTRL + CLICK / DRAG	Quick-delete — zero this cell and every cell in the lane you sweep across (one undo). On a Mac trackpad, Ctrl-click deletes; only a real right-click opens the articulation menu.
DBL-CLICK	Subdivide the step: 1 → 2 → 3 → 4 sub-cells in the same slot (1 → 2 → 3 on 16-step lanes). New sub-cells inherit the step's velocity and articulation.
R-CLICK	Articulation menu — chapter 48.

Musically, at 4 steps a subdivision reads $\frac{1}{4} \rightarrow \frac{1}{8} \rightarrow \frac{1}{8}$ -triplet $\rightarrow \frac{1}{16}$; at 8 steps $\frac{1}{8} \rightarrow \frac{1}{16} \rightarrow \frac{1}{16}$ -triplet $\rightarrow \frac{1}{32}$; at 16 steps $\frac{1}{16} \rightarrow \frac{1}{32} \rightarrow \frac{1}{32}$ -triplet. Double-click the lane's STEP knob to subdivide the whole lane.

MULTI-SELECT — LOGIC-STYLE VELOCITY EDITING

SHIFT + CLICK	Toggle a cell in or out of the selection (orange outline).
DRAG A SELECTED CELL	Move every selected cell by the same amount, each clamped, keeping their relative levels.
SHIFT + ⌘ + DRAG	Auto-select every active step in that lane on this sheet and scale them together — no need to shift-click each one.
SHIFT + ⌘ + ⌘ + DRAG	The same across all ten sheets at once.
ESC • CLICK ELSEWHERE	Clear the selection.

Holding Shift turns the cursor into an up-down arrow as a hint. There is no step-level copy / paste or rubber-band: the copy units are whole sheets and whole lanes (chapters 42, 46).

RIGHT-CLICK A STEP · HOVER ARROWS · SET ALL IN LANE · ALL SHEETS

On the SNARE, HI-HAT, CYMBAL 2, PERC 1 and PERC 2 lanes every step also chooses **which sound** of the drum plays. The step's fill takes the articulation's colour so you can read a pattern at a glance.

LANE	MENU ITEMS, IN ORDER
SNARE	REGULAR · CROSS STICK · RIMSHOT · BUZZ · CROSS STICK FLAM
HI-HAT	TIP · EDGE · HALF-OPEN · OPEN · STOMP
CYMBAL 2	REGULAR · CRASH · HOTRODS · BELL SHORT · BELL LONG (the list follows the loaded ride — some kits omit BELL LONG, and the woodblock / tambourine / cabasa variation lists those instead)
PERC 1	TIGHT · LOOSE · HIT
PERC 2	SHANK · TIP · CLAVE
KICK · TOMS · CYMBAL 1 · CYMBAL 3	one sound — no menu
R-CLICK STEP	The menu above; the current articulation is ticked.
SHIFT + R-CLICK	Menu headed SET ALL IN LANE — applies to every active step in the lane on this sheet.
⌘ + SHIFT + R-CLICK	Menu headed ALL SHEETS — every active step in the lane on all ten sheets, one undo.
HOVER 1.5 S	A small overlay with ▲ / ▼ arrows and the articulation name appears on the step; click the arrows to cycle. Switch it off with ARTICULATION HOVER in the settings (chapter 57).
ARTICULATION PREVIEW	Off by default: with it on (chapter 57), every articulation change auditions the sound.

The MIDI note each articulation sends is in chapter 59. Which **sample** answers is the drum's loaded variation — or a one-shot assigned to that articulation (Part 5).

CROSS STICK · CROSS STICK FLAM · THE FLAM PANEL

A cross-stick is a SNARE step set to the **CROSS STICK** articulation (note 37). A flam is a SNARE step set to **CROSS STICK FLAM**: two cross-stick hits — a quieter grace note and the main note — spaced by the flam timing. There is no separate flam switch; the articulation **is** the flam. Only the SNARE lane has one.

R-CLICK SNARE VOLUME	Open the CROSS STICK FLAM panel beside the knob.
TIMING	Gap between the two hits, 20 – 100 ms, default 40 ms — an absolute time, not tempo-relative.
GHOST VOL	Level of the grace note, 0 – 100 %, default 50 %.
X · CLICK BACKGROUND	Close.

Both values are saved in the beat and the project, and they also govern a flam played live on MIDI note 41 (chapter 59). Exported MIDI files carry a flam step as a single note 41; live MIDI OUT sends both hits.

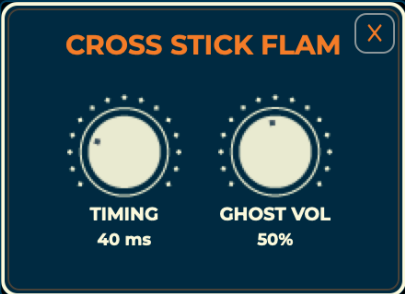


FIGURE 49.1 CROSS STICK FLAM.

HALF-OPEN 1 / 2 / 3 • ACCENT OPENS +1 • THE HI-HAT PEDAL (CC 4)

The HI-HAT lane's HALF-OPEN articulation plays MIDI note 46. On kits with graduated half-open banks, the OPENNESS knob decides which of three degrees that note resolves to — for the whole kit, not per step.

R-CLICK HI-HAT VOLUME	Open the HAT OPENNESS panel beside the knob.
OPENNESS	0 – 100 %, default 50 %. The readout names the bank: 50% (HALF-OPEN 2) . Thirds of the range map to HALF-OPEN 1 / 2 / 3.
ACCENT OPENS +1	On by default: an accented hit (velocity ≥ 85 %) plays one degree more open.
KIT HAS A SINGLE HALF-OPEN	Shown, with the controls greyed, on kits without degree banks.

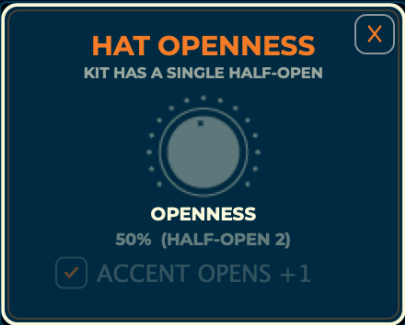


FIGURE 50.1 HAT OPENNESS.

A hi-hat pedal sending **CC 4** sets openness live — pedal up (0) = fully open, pedal down (127) = closed — and overrides the knob until you touch the knob again. The value is saved in the kit (it travels with the console settings) and in the project. Chapter 59 lists the choke rules for open hats.

THE FOUR HEADER KNOBS

KNOB	RANGE · DEFAULT	WHAT IT DOES
SWING 8	0 ... 1 · 0.5 = straight	Delays every other 8th (turn up) or pulls it early (turn down). At maximum the off-8th lands on the triplet — a full shuffle. Applies to lanes whose grid resolves to 8ths. Double-click = 0.5.
SWING 16	0 ... 1 · 0.5	The same for 16ths, on 16-step lanes.
WONK	0 ... 1 · 0.5	A fixed, wave-shaped displacement of each step, up to $\pm 5\%$ of a beat at maximum. Stays on even with the nudge editor's BYPASS off.
DRIFT	0 ... 1 · 0.5	The humanise control: timing jitter up to $\pm 5\%$ of a beat and velocity $\pm 20\%$ at maximum. It is deterministic — the same unevenness every pass, so it never actually drifts bar to bar.
R-CLICK SWING 8 OR 16	Open the GROOVE PANEL (chapter 52) — the per-lane version of all this. There is no other way in.	

The two SWING knobs are the GLOBAL row of the Groove Panel; move them in either place. All four are saved in the beat.

SWING • TRIPLET OFFSET • BACKBEAT OFFSET • 16TH DRAG — GLOBAL AND PER LANE

Right-click either SWING knob. A GLOBAL row of controls, then the same controls for every lane, then groove templates. Timing is in **groove units**: ± 50 is the full scale and equals ± 0.175 of a beat (about ± 105 ms at 100 BPM). Drag the panel by any empty area; close with its X.



FIGURE 52.1 GROOVE PANEL. A green dot at the left of a lane row marks a lane overriding the global values.

CONTROL (EACH ROW)	RANGE • DEFAULT	WHAT IT DOES
8TH • 16TH	0 ... 1 • 0.5	Swing, as chapter 51. The GLOBAL knobs are the header knobs.
TRIPLET OFFSET	-50 ... +50 • 0	Moves the last note of a triplet later (+) or earlier (-) — on lanes where each step is one beat. The small + beside it multiplies a positive offset by 1.5 (up to +75).

BACKBEAT OFFSET	-50 ... +50 · 0	Pushes (-) or lays back (+) beats 2 and 4. 2+4 / 2+3+4 above it adds beat 3.
16TH DRAG	0 ... +50 · 0	Delays the last 16th of each beat — the laid-back pocket. Delay only, never early; +50 = 70 % of a 16th. 4 / 2+4 above it also drags the second 16th.
VAR (three)	0 ... 100 % · 0	How much each offset may vary note to note (100 % = ±50 % of the amount). Deterministic — a fixed uneven feel.
SYNC / LOOSE	SYNC	GLOBAL row: SYNC = all lanes vary together at a given step; LOOSE = each lane varies independently.
ALIGN 3RD 16TH	off	Pulls the third 16th onto the offset triplet. Only available while TRIPLET OFFSET is negative.

Double-click any control for its default. There is no reset button — NEW BEAT SHEET / NEW BEAT SHEET SET from the beat menu resets the panel.

TEMPLATES

The bottom row. The dropdown (**SELECT TEMPLATE...**) loads a `.pdgroove` file at once; **SAVE AS...** names a new one into `~/Music/POCKET DRUMS/FEEL/`; **DELETE** removes a user template without confirmation (factory ones cannot be deleted). Five factory feels ship: **POCKET BACK**, **POCKET DUST**, **POCKET IPA**, **POCKET NOIR**, **WHISKEY**. A * after the name means you have moved something since loading it.

A groove template carries nudges too. Templates store every global and per-lane setting **and** the per-step nudge data of all ten sheets, so loading one replaces every manual nudge in the current beat.

MICRO-TIMING PER HIT • QUANTIZE STRENGTH • TEMPLATES • BYPASS

Click the NUDGE icon in the bottom row. The grid turns orange and every active step grows a handle you can drag earlier or later. The Groove Panel sets rules for every triplet and backbeat; the nudge editor sets exceptions for this one hit. A non-zero nudge overrides the groove for that step, so 0 always means “dead on the grid”.



FIGURE 53.1 NUDGE MODE. Each handle sits at its step's total offset; the faint line is the grid position; R glyphs in the right margin reset a lane.

DRAG HANDLE

Set the step's timing, ± 50 units (± 0.175 beat). The number above the handle shows the offset. Within ± 2 of zero it snaps to 0. One handle per subdivision, so a triplet gets three.

DBL-CLICK HANDLE

Back to 0.

R (RIGHT MARGIN)

Reset every nudge on that lane. Bright when the lane has nudges.

DRAG EMPTY SPACE

Rubber-band select handles (white ring); SHIFT-drag adds. The selection only scopes the Q slider.

ESC	Clear the selection; a second ESC exits nudge mode. A click outside the grid also exits.
R-CLICK GRID	SAVE NUDGE TEMPLATE... · LOAD NUDGE TEMPLATE... (<code>.nudge</code> files in <code>~/Music/POCKET DRUMS/NUDGE TEMPLATES/</code> , current sheet only) · CLEAR ALL NUDGES (this sheet, no confirmation) · RESET TO GROOVE PANEL (the same, confirmed) · EXIT NUDGE MODE.

THE BOTTOM ROW

ORIGINAL / TIGHT	TIGHT makes hats, toms and cymbals borrow the kick or snare timing wherever they share a grid position. Only available on beats that came from the TRANSCRIBER.
BYPASS	Plays the beat dead straight — suppresses all timing: swing, triplet, backbeat, 16th drag, DRIFT and every nudge. An A/B button for the whole feel system; red when on.
Q SLIDER · NN%	QUANTIZE strength, 0 – 100 %. Non-destructive: the nudges as they were when you entered nudge mode are the baseline, and the slider scales them toward zero. Back to 0 % restores them exactly. With nothing selected it acts on all ten sheets ; with a rubber-band selection, on the selection only. Double-click = 0.
PER BAR / AVERAGE	For transcribed beats: play each bar's own captured timing or one averaged feel.

Sheet buttons still work in nudge mode. Entering it leaves X2 view. Nudges are honoured in exported MIDI, so what you hear is what exports. No factory nudge templates ship; the five factory feels are groove templates (chapter 52).

THE ON-BOARD GROOVE MODEL

Click the GENERATE icon. Choose a genre and a feel, press GENERATE, and the model writes a new four- or eight-bar beat into sheets 1–4 (or 1–8). Everything runs on your machine; nothing is downloaded. Drag the panel by its header strip; close with its X or the icon.



FIGURE 54.1 GENERATE BEAT.

CONTROL	OPTIONS · DEFAULT
GENRE	NEO-SOUL · HIPHOP · FUNK · SOUL · AFROBEAT · BREAKBEAT
DEFAULTS	ON: picking a genre sets SUB / SWING / PLACE / DENSITY to its house feel. OFF: they stay put
BPM	60 – 160 · 85 — the tempo the beat is written at
SUB	8TH · 16TH
SWING	STRAIGHT · LIGHT · SHUFFLE
PLACE	PUSHED · ON · LAID BACK
DENSITY	SPARSE · MEDIUM · BUSY · HEAVY
KICK	STRAIGHT · DRAG M · DRAG P — the lazy “Dilla” kick, from the model or applied afterwards. NEO-SOUL and HIPHOP only; greyed otherwise
BARS	4 · 8
SNARE	AUTO · LOUD · X-STICK — which voice takes the backbeat. 8 bars only
WILDNESS	0.50 – 1.20 · 0.50 — low is safe, high is adventurous
TAKE · RND	The seed, 0 – 9999, typeable. Same TAKE + same settings = the same beat every time. RND rolls a new seed
CLOSE AFTER GENERATE	ON: the panel closes when the beat lands
RANDOM BEAT	Rolls genre, SUB, SWING, PLACE, DENSITY, BPM and TAKE, then generates (not BARS, KICK, SNARE or WILDNESS)

GENERATE

Go. Takes a few seconds; the status line reads GENERATING... then GENERATED n HITS

- If the beat already has hits, an overlay asks **REPLACE CURRENT PATTERN?** — CANCEL / REPLACE. Only the target sheets (1–4 or 1–8) are cleared and only the KICK ... CYMBAL 3 lanes are written; PERC 1 and PERC 2 are untouched.
- **Generating is not undoable** and clears the undo history.
- The beat name becomes **GENERATED - <GENRE>**. Save it from the beat menu if you like it — or write down the TAKE.
- Genre defaults: NEO-SOUL 16TH / STRAIGHT / ON / BUSY · HIPHOP 16TH / STRAIGHT / LAID BACK / MEDIUM · FUNK 16TH / LIGHT / ON / BUSY · SOUL 8TH / LIGHT / ON / MEDIUM · AFROBEAT 16TH / STRAIGHT / ON / BUSY · BREAKBEAT 16TH / STRAIGHT / PUSHED / BUSY.

55 • TRANSCRIBER — AUDIO TO PATTERN

LOAD • TRIM • DETECT • THRESHOLDS • MARKERS

Click the TRANSCRIBE icon. Drop a drum loop and the TRANSCRIBER finds the hits, classifies them as kick / snare / hi-hat / tom / cymbal, tracks the tempo, and rebuilds the groove as an editable pattern — one bar per sheet, with the feel written into the nudge editor.



FIGURE 55.1 TRANSCRIBER with a loop loaded: settings rows, the five THRESH sliders, the tempo track, the waveform with class-coloured markers, the piano roll and the action row.

LOADING AND CLOSING

LOAD · DROP	Drop a <code>.wav .aif .aiff .mp3 .flac</code> anywhere on the panel, or click LOAD. REMOVE unloads. Analysis runs immediately and takes a moment — the panel is busy while it does.
X · CANCEL · ESC	Close. APPLY and EXPORT HITS close after they run. The state is saved with the beat, and a sidecar <code>.pdaudio</code> next to your library (<code>~/Music/POCKET DRUMS/AUDIO EDITOR/</code>) caches the analysis, so reopening the same file later skips detection entirely (it keys on the file name).
FROM THE SAMPLER	Right-click the DRUMS stem in the POCKET SAMPLER → SEND TO TRANSCRIBER hands the isolated drums straight here.

SETTINGS ROWS

BARS · BPM	Type a bar count (1–16) and press Return: the tempo source becomes FROM BARS — “the region is this many bars”. Type a BPM (30–300) and press Return: the source becomes MANUAL .
TEMPO: AUTO	The tempo source chip: AUTO - DETECT FROM THE AUDIO · MANUAL - THE TYPED BPM HOLDS · FROM BARS - REGION = TYPED BARS . The tempo track above the waveform shows the per-bar BPM.
SENSITIVITY	0.10 – 1.00 (default 1.00): how many raw onsets the transient pass finds. It does nothing until you press RE-DETECT , and it is not the hit-count control — that is THRESH.
GRID	1/4 · 1/8 · 1/16 (default) · 1/32 — the drawn grid and the snap for the loop region and trim flags. Export is always at 16th resolution.
OFFSET	±30 ms shift of every marker against the grid, live.
ZOOM	1 – 20×; pinch on the waveform also zooms. Wheel scrolls horizontally.
LAB: ON / OFF	The model places hits on a 10 ms grid; LAB SNAP moves each hit onto the real attack it belongs to. ON by default — switch it off to see the raw placement.
PICKUP: WRAP / DROP	Hits in the bar before IN are wrapped into the last bar (so a pickup fill leads back into bar 1 on loop) or discarded. Default WRAP.
RESET	Clear the TRIM flags.
THRESH · KICK SNARE HH TOM CYM	0 – 1 each, default 0.50: the real hit-count control per class. Moving one re-picks hits instantly from the cached analysis; hits you have edited by hand are kept.
ALIGN · PT · SF	ALIGN previews TIGHT (hats and cymbals drawn at the kick / snare position). PT shows the classified markers (on); SF shows the grey raw-onset markers (off).

TRIM — IN AND OUT

Two cream tabs, **IN** and **OUT**, ride on the loop bar above the waveform. Drag them (snapping to the grid or a nearby hit; SHIFT for no snap), or press **[/]** to set them at the mouse or playhead and **{ / }** to reset. IN is bar 1 and OUT is the end: BARS, BPM, playback and export all measure the region. The TRIM readout turns **green** when the region is a whole number of bars — your “trimmed it right” check. Option-drag on the waveform draws the whole region in one stroke.

WAVEFORM, MARKERS AND TRANSPORT

L-CLICK EMPTY WAVE	Add a marker (green = manual). The playhead does not move.
DRAG MARKER	Move it; the piano roll follows.
R-CLICK MARKER	ASSIGN menu: KICK · SNARE · HI-HAT · TOM · CYMBAL · DELETE (the current class ticked).
SHIFT + R-CLICK	Delete the marker at once.
DRAG LOOP BAR	Draw a loop region (right-click clears it; double-click jumps the playhead).
▶ · ■ · LOOP · VOL	Bottom left. Loop is on by default. Playback comes through the plugin's own output.
ADD MARKER · DELETE · RE-DETECT · CLEAR ALL	Add at the playhead · delete the selected marker · run the full analysis again (the only way to apply a new SENSITIVITY) · remove all markers.

Markers are coloured by class — kick red, snare blue, hi-hat yellow, tom green, cymbal orange — matching the THRESH sliders and the piano roll. Only one marker can be selected at a time; group edits happen in the piano roll (chapter 56).

EDITING THE NOTES · EXPORT HITS · APPLY · SUGGEST · SYNC SEQ · MIDI

THE PIANO ROLL

Five lanes under the waveform, bottom to top KICK · SNR · HH · TOM · CYM, sharing the waveform's timeline. Note height is velocity; a cream dot marks a hand-edited note; a small label (**XS RIM BZ FL, ED HO OP ST, T2**) marks a non-default articulation. Press **M** to show the lane labels — they are hidden by default. **Click inside the roll once before using its keyboard shortcuts.**

CLICK · SHIFT+CLICK · DRAG EMPTY	Select · add to selection · rubber-band.
DRAG NOTES	Move the selection in time and lane. Option-drag duplicates it.
⌘-CLICK · DBL-CLICK EMPTY	Add a note (velocity 100). Right-click on empty space also adds.
R-CLICK NOTE	Reclassify ▶ KICK SNR HH TOM CYM · Velocity ▶ pp p mf f ff · Articulation ▶ (snare: Normal / Cross Stick / Rimshot / Buzz / XStick Flam; hi-hat: Tip / Edge / Half-Open / Open / Stomp; tom: Tom 1 / Tom 2) · DELETE (n) .
WHEEL ON A SELECTED NOTE	Velocity of the whole selection, 3 % per tick, ratios preserved.
CLICK LANE LABEL	Select every note in that lane (labels shown with M).
← → · ⬆ ⬇ ⬅ ➡	Nudge selected notes 1/16 · 1/32. With nothing selected the arrows move the playhead half a bar.
↑ ↓ · 1-5 · ⌘A · DEL · ⌘Z ⌘⇧Z	Change lane · set articulation · select all · delete · undo / redo (50 levels, shared with the waveform).

THE ACTION ROW

EXPORT HITS	The EXPORT dialog: HH/CYM: ORIGINAL / TIGHT (TIGHT snaps hats and cymbals onto the kick or snare in the same 16th) and BARS: PER BAR / AVERAGE (each bar's own timing, or one averaged feel on every sheet). Then EXPORT: bar 1 → sheet 1, bar 2 → sheet 2 ... up to ten . Each target sheet is cleared first — export replaces, never merges. Lanes become 8 or 16 steps as needed, close pairs become 32nds, velocities and articulations carry over, and the timing deviations become nudges ($\pm 50 = \pm 17.5\%$ of a beat), with the per-bar and averaged sets both stored so the nudge editor can switch between them.
APPLY	APPLY GROOVE : write only the timing onto the beat you already have — one bar to the current sheet, a bar range to a sheet range, or the average to all sheets. No steps are added or removed.
SUGGEST	Derives 8TH SWING, BACKBEAT OFFSET and 16TH NOTE DRAG from the markers and offers to APPLY TO GROOVE PANEL .
SYNC SEQ	Pull velocity and articulation edits made in the sequencer back into the markers (a step at velocity 0 deletes its marker). Positions never change.
MIDI	Save the notes as a MIDI file (<name>_groove.mid , Desktop by default). A save dialog, not a drag-out.
CANCEL	Close.

Bars 11 and up are dropped — the sequencer has ten sheets. If a saved audio file has moved, an **Audio File Not Found** dialog offers LOCATE / DISCARD / CANCEL.

THE COG PANEL • TRIGGER NOTES • TRIGGER LATCH CHAIN

ROW	DEFAULT	WHAT IT DOES
MIDI SHEET TRIGGERS	ON	White keys C4–E5 switch sheets (below). Off: those notes reach the kit instead. Returns to ON every time the plugin loads.
TRIGGER LATCH CHAIN	OFF	Held trigger pads form a bar-by-bar chain (below). Remembered per machine.
ARTICULATION HOVER	ON	The ▲ / ▼ overlay after a 1.5 s hover (chapter 48).
ARTICULATION PREVIEW	OFF	Audition a step's sound when its articulation changes.
PLAY MIDI MAPPING	NOT MAPPED	The learned play note; MIDI LEARN / CLEAR buttons — the same mapping as the PLAY right-click (chapter 44).

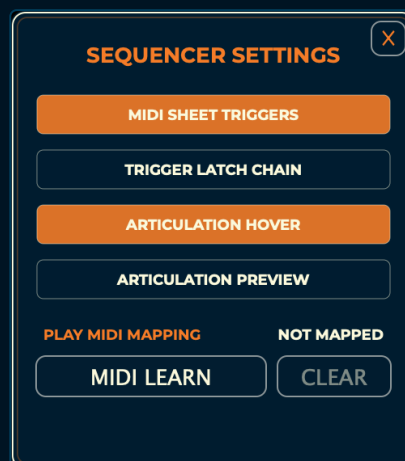


FIGURE 57.1 SEQUENCER SETTINGS, opened from the cog at the bottom left. Click the background or X to close.

MIDI SHEET TRIGGERS

The ten white keys from C4 to E5 select sheets: **60 C4 → 1 • 62 D4 → 2 • 64 E4 → 3 • 65 F4 → 4 • 67 G4 → 5 • 69 A4 → 6 • 71 B4 → 7 • 72 C5 → 8 • 74 D5 → 9 • 76 E5 → 10**, on any channel. Black keys do nothing. A trigger note is consumed — it never reaches the kit — and the sheet changes immediately, mid-bar, keeping the beat position.

Trigger pads are momentary. If the sequencer is stopped, a trigger note **starts** it on that sheet. Releasing the last held trigger note **stops** it. Hold a pad = play that sheet; let go of everything = stop. Pressing a second pad while holding the first switches without restarting the bar.

With **TRIGGER LATCH CHAIN** on and the sequencer already playing, presses **queue** instead: the held or latched notes form a loop in press order, one full bar each, and every change happens at the bar line. A press that starts playback still switches immediately. Built for latch-mode pad controllers such as the Launchpad.

EVERYTHING THE KEYBOARD DOES, BY VIEW

Only keys that are actually wired are listed. The sequencer takes the keyboard when the mouse enters it; the POCKET SAMPLER, ONE SHOT LIBRARY and TRANSCRIBER take it when they open.

KEYS	WHERE	ACTION
Ctrl S	anywhere	Next window scale (literal Control key on macOS too)
⌘ ← · ⌘ → · [·]	main view & sequencer	Previous / next variation (or one-shot) for the selected drum
P · Return	sequencer	Play / stop
⌘ P	sequencer	Play / stop – the reliable shortcut in Logic on Apple silicon, where plain P can stop responding after the window is closed and reopened
⌘ Z · ⌘ ⇧ Z · ⌘ Y	sequencer	Undo · redo. The history survives closing the window, and undoing a step edit jumps to the sheet it was on
⌘ C · ⌘ V	sequencer	Copy / paste the current sheet
Esc	sequencer	Clear the step selection (in nudge mode: clear the handle selection, then exit)
Space · ← · → · ⌘ · Esc · ⇧ D B V G P O F	Pocket Sampler	Chapter 35
↑ ↓ · Esc	One Shot Library	Step the list, assigning · close
P · Return · L · [] { } · ← · → · ⌘ Z ⌘ ⇧ Z · Del · Esc · M · ⌘ A · ↑ ↓ · 1-5	Transcriber	Chapters 55-56

Not wired: Space, the arrow keys and number keys in the sequencer grid; ⌘S. Shift alone changes the cursor to an up-down arrow as a hint that it is a velocity modifier.

PART 8

MIDI

What POCKET DRUMS 3 does with incoming notes and controllers, how it imports and exports MIDI files, and how its sequencer can drive other instruments in your DAW.

59 MIDI input map

60 MIDI import

61 MIDI export & drag-out

62 MIDI OUT — driving other instruments in your DAW

DRUMS • ARTICULATIONS • SHEET TRIGGERS • CHOP PADS • CC 4 • PLAY

Incoming MIDI is read on every channel. Notes 36–58 and 80–82 play the kit; 60–76 (white keys) switch sheets; 96–127 fire POCKET SAMPLER chops; CC 4 is the hi-hat pedal. Drums are one-shots — note length and note-off do not matter.

NOTE	PLAYS	NOTE	PLAYS
36 C1	KICK	49 C#2	CYMBAL 1 • CRASH
37 C#1	SNARE • CROSS STICK	50 D2	CYMBAL 2 • RIDE CRASH
38 D1	SNARE	51 D#2	CYMBAL 2 • RIDE
39 D#1	SNARE • RIMSHOT	52 E2	CYMBAL 3
40 E1	SNARE • BUZZ	53 F2	CYMBAL 2 • ART 2 (hotrods)
41 F1	SNARE • X-STICK FLAM	54 F#2	CYMBAL 2 • BELL
42 F#1	HI-HAT • TIP CLOSED	56 G#2	CYMBAL 2 • BELL LONG
43 G1	TOM 2 (fLooR)	57 A2	PERC 1 • TIGHT
44 G#1	HI-HAT • PEDAL (edge)	58 A#2	PERC 2 • SHANK
45 A1	TOM 1 (rack)	59 B2	PERC 1 • LOOSE
46 A#1	HI-HAT • HALF OPEN	80 G#4	PERC 1 • HIT
47 B1	HI-HAT • OPEN	81 A4	PERC 2 • TIP
48 C2	HI-HAT • STOMP	82 A#4	PERC 2 • CLAVE

- **Sheet triggers:** 60 • 62 • 64 • 65 • 67 • 69 • 71 • 72 • 74 • 76 → sheets 1–10 (chapter 57). These notes never reach the kit while MIDI SHEET TRIGGERS is on.
- **Chop pads:** 96–111 bank A, 112–127 bank B (chapter 32). Silent if no chop session is loaded.
- **CC 4** (hi-hat pedal): 0 = fully open, 127 = closed; overrides the HAT OPENNESS knob until it is touched (chapter 50). No other controller is used — no sustain, mod wheel, pitch bend or program change.
- **Play trigger:** the note learned from the PLAY menu toggles play / stop (chapter 44). It is **not** swallowed, so a note in the kit range would also play a drum.
- **Note 41 played live** is a flam: a ghost cross-stick at the GHOST VOL level, then the main cross-stick after the flam TIMING.
- **Choke:** STOMP (48), TIP (42) and PEDAL (44) choke any open or half-open hat. Nothing else chokes.
- **Velocity** picks the sample layer whose range contains it, then round-robins within it. Layer counts depend on the set — the big PD3 sets carry many.
- Note 55 is unused. Notes 77–79 are the half-open banks that note 46 resolves to — play 46, not those.

CONVERT A MIDI FILE INTO SHEETS

Drop a `.mid` / `.midi` file anywhere on the sequencer, or click the MIDI IMPORT icon in the bottom row. The IMPORT MIDI panel reads the file, remaps the notes from the source library's layout to POCKET DRUMS, and writes one bar per sheet.



60.2 MIDI IMPORT MAP — the CUSTOM source editor.

DROP A .MID · BROWSE...	The drop zone reads DROP A .MID FILE OR BROWSE; once a file is chosen the panel reports N BARS · N NOTES · nnn BPM, or CANNOT READ MIDI.
SOURCE	POCKET DRUMS · SD3 · AD2 · NATIVE INSTRUMENTS · TELETONE · GM · CUSTOM. Default GM; remembered between sessions.
EDIT CUSTOM MAP	Visible when SOURCE = CUSTOM: one row per POCKET DRUMS articulation (26 rows) with the source note that feeds it (0 = drop). Saved immediately and globally; RESET TO GM restores the GM table.
START SHEET	SHEET 1 ... 10 — where bar 1 lands.
IMPORT	Go. The panel closes when done; the beat name becomes the file's name.

WHAT THE IMPORTER DOES

- Reads every note-on from every track; ignores note-offs, controllers, pitch bend and tempo (the file's BPM is shown but the sequencer keeps its own).
- For GM, SD3, TELETONE and NATIVE INSTRUMENTS files a snare on beat 2 or 4, or hit at velocity 115 or more, becomes a RIMSHOT; the rest become ghost snares. POCKET DRUMS and AD2 files already carry articulations.
- Hits bucket to the nearest 16th; a lane becomes 8 steps if every hit is on an 8th, else 16; up to three hits in one 16th become a subdivision; any timing left over becomes nudge.
- One source bar per sheet from the START SHEET upward; leading empty bars are skipped; bars past sheet 10 are dropped. **Each target sheet is wiped first, without a confirmation.**
- Status: **N BARS IMPORTED**, with **SILENT LEAD-IN BARS SKIPPED**, **PAST SHEET 10 DROPPED** and **NOTES UNMAPPED** counts where relevant. Import clears the undo history.
- Only the eight drum lanes KICK ... CYMBAL 3 are written. PERC lanes and chop notes are not importable.

MIDI • MIDI SPLIT • EXPORT FORMAT • SELECTIVE LANE EXPORT

The two buttons in the transport row are drag handles: press and drag straight onto a DAW track or the desktop. The exported file is what you hear — swing, groove offsets, WONK, DRIFT and every nudge are written into the note positions.

DRAG MIDI

One `.mid` file containing the selected sheets (the shift-click chain, in its order — or the current sheet), one bar each, end to end. One track, channel 1, with tempo and time-signature. Note lengths follow the instrument: open hats ring, closed hats are cut before a following open hat, everything else is short.

DRAG MIDI SPLIT

One file **per lane**, always the full set — `KICK.mid` `SNARE.mid` `HIHAT.mid` `TOM1.mid` `TOM2.mid` `CYMBAL1.mid` `CYMBAL2.mid` `CYMBAL3.mid` `PERC1.mid` `PERC2.mid` `CHOPS.mid` — so the tracks stay aligned when dropped together; empty lanes give empty files. These are on channel 10 with flat 1/32 notes.

R-CLICK EITHER

The **EXPORT FORMAT** menu: POCKET DRUMS (default — native notes) • SUPERIOR DRUMMER 3 • ADDICTIVE DRUMS 2 • NATIVE INSTRUMENTS • TELETONE • GENERAL MIDI • CUSTOM. The choice lasts for the session. CUSTOM uses the map edited in the MIDI OUTPUT panel (chapter 62).

R-CLICK MIDI SPLIT → SELECTIVE LANE EXPORT...

A small panel listing KICK • SNARE • HI-HAT • TOM 1 • TOM 2 • CYMBAL 1 • CYMBAL 2 • CYMBAL 3 • PERC 1 • PERC 2 • CHOPS, all ticked. Untick what you do not want, then drag the **DRAG TO DAW OR DESKTOP** handle. With nothing ticked the handle is disabled.



FIGURE 61.1 SELECTIVE LANE EXPORT with some lanes unticked.

- The tempo multiplier changes the exported bar length (0.5× writes each sheet as two bars). With SYNC on, the tempo is read from the host at the moment you drag.
- A flam step exports as one note 41 (the two-hit rendering happens in the sampler). PERC notes are never remapped by any format; CHOPS.mid is only relevant to beats that contain chop steps.
- An empty beat gives **No MIDI data was generated to drag**.

EXPORT NOTE MAPS

Where a format differs from POCKET DRUMS' own numbers (everything not listed passes through unchanged):

PD NOTE	SD3	AD2	NI	TELEPHONE
37 cross stick	37	42	37	37
39 rimshot	40	37	39	38
40 buzz	38	40	63	39
41 x-stick flam	37	42	62	41
42 hat tip	42	49	42	42
43 tom 2	43	65	43	43
44 hat pedal	44	48	44	44
45 tom 1	45	71	47	45
46 hat half open	46	54	77	46
47 hat open	46	56	80	47
48 hat stomp	44	48	44	48
49 crash	49	77	49	49
50 ride crash	50	62	52	50
51 ride	51	60	51	51
52 cymbal 3	52	79	55	52
53 hotrods	53	61	53	53
54 · 56 bell	54 · 56	61 · 61	53 · 53	54 · 56

ROUTE THE SEQUENCER'S NOTES TO ANOTHER PLUGIN

POCKET DRUMS 3 already lives inside your DAW. With MIDI OUT enabled, the notes its sequencer plays are also placed on the plugin's MIDI output, remapped for the target library — so another instrument track in the same session (Superior Drummer, Addictive Drums, a Kontakt kit, a synth) can be triggered by the POCKET DRUMS beat, live.

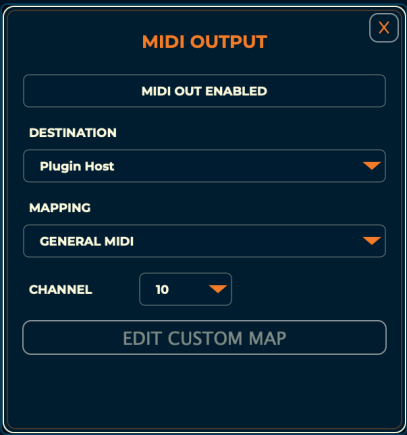


FIGURE 62.1 MIDI OUTPUT.

MIDI OUT ICON · L-CLICK	Open the MIDI OUTPUT panel (bottom row of the sequencer).
MIDI OUT ICON · R-CLICK	Enable / disable MIDI OUT in place; the icon draws brighter when on. The panel's toggle is the clearer readout.
MIDI OUT ENABLED	Master switch, off by default. Saved with the project.
DESTINATION	Plugin Host (default — the plugin's own MIDI output, sample-accurate) or any MIDI port on the machine.
MAPPING	SUPERIOR DRUMMER 3 · ADDICTIVE DRUMS 2 · NATIVE INSTRUMENTS · TELETONE · GENERAL MIDI (default; POCKET DRUMS' notes are already GM) · CUSTOM. Same tables as chapter 61.
CHANNEL	1 ... 16, default 10.

EDIT CUSTOM MAP

With MAPPING = CUSTOM: the **CUSTOM MIDI MAP** editor — one row per articulation, PD note → output note. Edits apply live and save with the project.

SETTING IT UP IN THE DAW

Enable MIDI OUT here, then on the **other** instrument's track choose the POCKET DRUMS 3 track (or plugin) as its MIDI input — in Live, MIDI From: the POCKET DRUMS track, monitor In; in Cubase or Studio One, pick the plugin's MIDI out as the track input; in Reaper, a track send with MIDI enabled. POCKET DRUMS keeps playing its own kit at the same time; mute or pull down its audio if you only want the other instrument.

- What is sent: the sequencer's notes (and both hits of a flam), remapped. Not sent: notes you play into the plugin live, CC 4, chop pads.
- While the destination is Plugin Host, incoming MIDI on the track is not passed through downstream — the output buffer carries only POCKET DRUMS' notes (this stops a keypress echoing back on itself in some hosts).
- Notes are short gates; fine for drum libraries, less so for sustaining instruments.
- Selecting CUSTOM in the MAPPING menu resets the custom map to 1:1 — edit the map **after** selecting CUSTOM, and avoid re-selecting it.
- With no valid licence nothing is sent.

Logic and the AU. Logic does not route audio-unit instrument MIDI output to other tracks. Use the VST3 in Logic for live MIDI OUT, or drag the MIDI file out instead (chapter 61).

PART 9

REFERENCE

The hidden gestures in one index, the drag-and-drop map, licensing, the behaviours that look like bugs but are not, and where everything lives on disk.

63 Right-click & hidden-control index

64 Drag & drop summary

65 Licence, demo & About

66 Notes & known behaviours

67 Folder locations

EVERY SECONDARY GESTURE, BY LOCATION

MAIN VIEW

WHERE	GESTURE	OPENS / DOES
Drum header	right-click	OUTPUT ROUTING menu (GLOBAL · INDIVIDUAL · MIC OUTS · ARTICULATION EDITOR... · SYNTH LAYER...)
Drum header	double-click	Articulation Editor
Centre logo	click	Sequencer
Top-left logo	click	Kit Builder
Top-right logo · resize button	click / right-click · Ctrl S	Window scale up / down
TUNE knob	right-click · shift-drag · wheel	TUNE panel · cents · next semitone
ATTACK · SUSTAIN	right-click	Transient Designer
REVERB (send)	right-click	REVERB SENDS window — legacy drums
LOW · MID FREQ · MID · HIGH	right-click	Parametric EQ
SATURATION · BIT CRUSH · NOISE	right-click	Their panels
REVERB BUS	right-click	SPRING / PLATE pedal
Variation selector · kit strip	click name · arrows · ⌘←→ []	Menu · previous / next
Console (any painted area)	right-click	Swap the colour scheme
Console faders · pan · ROOM SEND	double-click	Reset (0 dB · centre · 0)
Console MASTER ROOM glyph	click	ROOM pedal
Pedal face	right-click · drag top strip	Close · move
Articulation Editor EQ / ATTACK / SUSTAIN knobs	right-click	Per-articulation Parametric EQ / Transient Designer
Parametric EQ band	right-click · wheel / pinch · double-click · hold headphone	Band menu · Q · enable / disable · solo & sweep

SEQUENCER

WHERE	GESTURE	OPENS / DOES
Beat name	click · ▲ ▼ box	Beat menu · previous / next beat
SWING 8 / 16	right-click	Groove Panel
PLAY	right-click	MIDI LEARN · DAW SYNC · play order · loop
Sheet number	shift-click	Add to the play chain (and switch)
MIDI · MIDI SPLIT	drag · right-click	Export · format menu (+ SELECTIVE LANE EXPORT... on SPLIT)
MIDI OUT icon	right-click	Enable / disable
Lane badge	right-click	COPY / PASTE lane · DRUM SOUND ▶
SNARE volume knob	right-click	CROSS STICK FLAM
HI-HAT volume knob	right-click	HAT OPENNESS
STEP knob	shift-drag · double-click	All lanes · subdivide lane
4 / 8 / 16 button	right-click	Restore original count
Step	right-click · shift+R · ⌘⇧+R · ctrl-click · shift-click · double-click · hover	Articulation · all in lane · all sheets · quick-delete · multi-select · subdivide · arrows
Nudge grid	right-click · double-click handle · R glyph	Template menu · zero · reset lane
SCROLL-mode cell	⌘-click · ⌘⇧-click	Articulation forward / back

OVERLAYS

WHERE	GESTURE	OPENS / DOES
Sampler pad	right-click · shift-click · ★	SEND TO KIT / PAD STEMS / export as articulation · multi-select · favourite
Sampler stem button	right-click	SOLO · CUT · SEND TO TRANSCRIBER (DRUMS)
Sampler TUNE / GLOBAL	right-click · shift-drag · wheel	TUNE MODE · cents · semitone
Sampler wave / marker	double-click	Add / delete marker
Transcriber marker	right-click · shift+right-click	ASSIGN menu · delete
Transcriber note	right-click · wheel · ⌘-drag	Note menu · velocity · duplicate
One Shot Library row	right-click · ★ · ► · ↑↓	MOVE TO TRASH · favourite · assign + play · step

WHAT YOU CAN DROP, WHERE — AND WHAT YOU CAN DRAG OUT

DROP THIS	ONTO	RESULT
.wav .aif .aiff .flac · folder	Main view	KIT BUILDER, pre-parsed (39)
.pdlicense	Main view or licence banner (while locked)	Licence imported (65)
Audio files · folders	KIT BUILDER slot	Fill the slot; a filled slot can be dragged to another slot (39)
Audio files · folders	ONE SHOT LIBRARY	Folders → libraries, files → SHARED POOL, onto a row → top-up (36)
One .wav / .aif	Sequencer lane	Assign as that drum's one-shot (38)
Several files · folder · .mp3 / .flac	Sequencer lane	Batch-import into that drum's one-shot libraries (38)
.mid .midi	Sequencer (anywhere)	IMPORT MIDI panel, pre-loaded (60)
.wav .aif .aiff	POCKET SAMPLER	Load and chop (30)
.wav .aif .aiff .mp3 .flac	TRANSCRIBER	Load and analyse (55)
Files	IMPORTED KIT MANAGER replace zone	Replacement files (40)
DRAG THIS OUT	FROM	RESULT
MIDI button	Sequencer	One .mid of the selected sheets (61)
MIDI SPLIT button	Sequencer	Eleven .mid files, one per lane (61)
DRAG TO DAW OR DESKTOP handle	SELECTIVE LANE EXPORT panel	Only the ticked lanes (61)

Dialog title bars (KIT BUILDER, IMPORTED KIT MANAGER, GENERATE BEAT, EXPORT) are draggable; pedals drag by their top strip; the EQ and Transient Designer by their title bar; the Groove Panel by any empty area.

ACTIVATION • THE 7-DAY DEMO • TWO MACHINES • OFFLINE USE

A locked plugin shows a banner over the whole window. Drop your `.pdLicense` file on it (or anywhere on the plugin), or use IMPORT LICENSE FILE; the plugin then validates online.

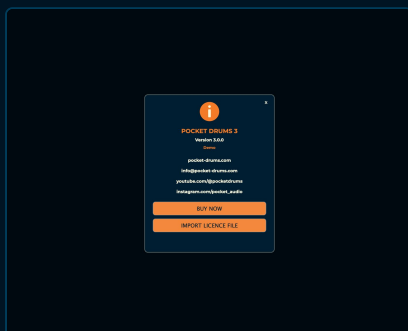


FIGURE 65.1 The About panel during a demo, with BUY NOW and IMPORT LICENCE FILE.

START FREE 7-DAY DEMO	Enter an email, press START DEMO. One demo per machine; a DEMO • N DAYS LEFT pill sits at the bottom of the main view.
BUY NOW	Opens pocket-drums.com.
IMPORT LICENSE FILE	File chooser for <code>.pdlicense</code> (starts in Downloads).
DROP .PDLICENSE	On the banner (DRAG .PDLICENSE FILE HERE) or anywhere on the locked plugin.
RE-CHECK LICENSE	Validate with the licence server again now.
MANAGE ONLINE	Opens the licence page at pocket-drums.com (shown at the machine limit or after removal).

- **Two machines** per licence (remove one online to free a slot). **Offline**: a validated licence works for 14 days without a connection, then re-validates on the next launch. After first activation the banner may ask you to remove and re-add the plugin to finish. While locked, audio and MIDI OUT are silent.
- **About** (the **i** icon): version, **Registered to ...** or **Demo**, links, and during a demo the BUY NOW / IMPORT LICENCE FILE buttons. Click outside the box to close.

THINGS THAT LOOK LIKE BUGS BUT AREN'T

The console keeps disappearing. It hides whenever the selected drum is a legacy (stereo) set, and it is switched off every time the plugin loads. Chapter 12.

Right-clicking the REVERB send does nothing. On a 5-mic drum the ROOM amount lives on the console's ROOM SEND knobs. Chapter 16.

The centre logo is gone. While the console is up, use the sequencer icon in the bottom row. Chapter 1.

Some knobs will not double-click reset. VOLUME and SATURATION are the two; every other knob resets. LPF resets to fully open (clockwise).

Ctrl-click does not open the Transient Designer. ATTACK, SUSTAIN, NOISE and REVERB BUS need a real right-click or two-finger tap; the other knobs accept either.

Ctrl-click deletes steps. On the sequencer grid, Ctrl-click is quick-delete even on a Mac trackpad; a physical right-click opens the articulation menu. Chapter 47.

My one-shots vanished. Changing a drum's variation clears that drum's one-shots; loading a kit from the PATTERN & KIT BROWSER does so without asking. Chapter 37.

The kit did not save my one-shots. Assignments are saved in the DAW project, not in the kit file. Chapter 37.

SAVE overwrote a factory beat / kit. It did not — it wrote your copy into the USER folder, which now shadows the factory one in every list. Delete the copy to see the original again. Chapters 8 and 42.

TANK II greys out most of the spring pedal. SPRING FENDER is a fixed print of the real unit. Chapter 26.

DECAY changed meaning. It is a tank scale on SPRING and seconds on PLATE. Chapter 26.

The stems buttons do nothing. The stems model is a separate install (and macOS only). Chapter 33.

My chops lost their stars and tunes. Changing chop mode or moving SENSITIVITY, EQUAL or BPM re-chops the file. Chapter 31.

The chops did not come back with the project. The source audio file was moved or renamed, or the project is tempo-locked and the transport has not rolled yet. Chapter 35.

MASTER VOL does not affect the chops. Chop playback bypasses the kit chain; the sampler's VOL is its level. Chapter 35.

The Groove Panel has no button. Right-click a SWING knob. Chapter 52.

PER BAR / AVERAGE / TIGHT are greyed out. They need a beat that came from the TRANSCRIBER. Chapter 53.

Loading a groove template moved my nudges. Templates carry nudge data for all ten sheets. Chapter 52.

GENERATE cannot be undone and clears the undo history; so does loading a beat or importing MIDI.

KICK / SNARE options greyed in GENERATE BEAT. The lazy kick exists for NEO-SOUL and HIPHOP only; SNARE needs BARS = 8. Chapter 54.

My pads stop the beat. Sheet-trigger notes are momentary: releasing the last one stops the sequencer. Use TRIGGER LATCH CHAIN or a latching controller mode. Chapter 57.

C4–E5 do not play drums. They are sheet triggers while MIDI SHEET TRIGGERS is on (and it is on every launch). Chapter 57.

SENSITIVITY does nothing in the TRANSCRIBER. It takes effect on RE-DETECT; the live hit-count controls are the THRESH sliders. Chapter 55.

A pickup fill appears in the last bar. PICKUP: WRAP is the default. Chapter 55.

%A does nothing in the piano roll. Click inside the roll first. Chapter 56.

The DAW outputs are misnamed in MIC OUTS. Bus names cannot change while the plugin is loaded; use the table in chapter 17.

Logic and MIDI OUT. Use the VST3 for live MIDI OUT in Logic, or drag the MIDI file. Chapter 62.

Descriptive help is missing in the sequencer. The ? icon is on the main view; switch it on before entering. Chapter 9.

Two colour schemes on the console. A right-click on it swaps them. Chapter 14.

Help text and dialogs are in capitals. That is the house style, not shouting.

WHERE POCKET DRUMS 3 KEEPS THINGS

WHAT	WHERE (MACOS)
Your content root	~/Music/POCKET DRUMS/
User kits	~/Music/POCKET DRUMS/KITS/USER/*.drumkit
User beats	~/Music/POCKET DRUMS/BEATS/USER/*.xml
Imported multi-samples	~/Music/POCKET DRUMS/IMPORTED SAMPLES/<DRUM>/<VARIATION>/<ARTICULATION>/
One-shot libraries · shared pools · favourites	~/Music/POCKET DRUMS/IMPORTED SAMPLES/ONE-SHOTS/<DRUM>/<LIBRARY>/
Chop sessions (.pdchop)	~/Music/POCKET DRUMS/CHOPS/
Transcriber analyses (.pdaudio)	~/Music/POCKET DRUMS/AUDIO EDITOR/
Groove templates (.pdgroove)	~/Music/POCKET DRUMS/FEEL/
Nudge templates (.nudge)	~/Music/POCKET DRUMS/NUDGE TEMPLATES/
Denoised tape bank	~/Music/POCKET DRUMS/TAPE DENOISED BANK/
PD3 sample library (.pdpack)	~/Library/Application Support/POCKET DRUMS 3/LIBRARY/ or /Library/Application Support/POCKET DRUMS 3/LIBRARY/ (an installer choice)
Stems model	/Library/Application Support/POCKET DRUMS 3/STEMS/ (or the same path under ~/Library)
Drum-stem exports from the sampler	~/Library/Application Support/POCKET DRUMS 3/STEM EXPORTS/
Licence, settings, MIDI maps, logs	~/Library/Application Support/POCKET DRUMS 3/ (Activation · Settings · Logs)
Factory beats, kits and feels	inside the plugin bundle — read-only; edits are saved as USER copies

On Windows the Application Support paths are under `%LOCALAPPDATA%\POCKET DRUMS 3\`; the content root is the Music folder as on macOS. POCKET DRUMS 3 never writes into Documents. The Settings folder holds the global MIDI files — the Play trigger, the import custom map and the latch-chain preference — which are separate from POCKET DRUMS MULTI's, so MULTI mappings do not carry over.

This manual was compiled from the live source of POCKET DRUMS 3.0. If something behaves differently in your build, the plugin is the source of truth — write to info@pocket-drums.com or use the About panel's links.

