

# THE Kit<sup>®</sup>

(ELECTRONIC DRUM KIT)



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MANUFACTURED BY:-  
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## OPERATING INSTRUCTIONS

A NEW CONCEPT IN DRUMMING

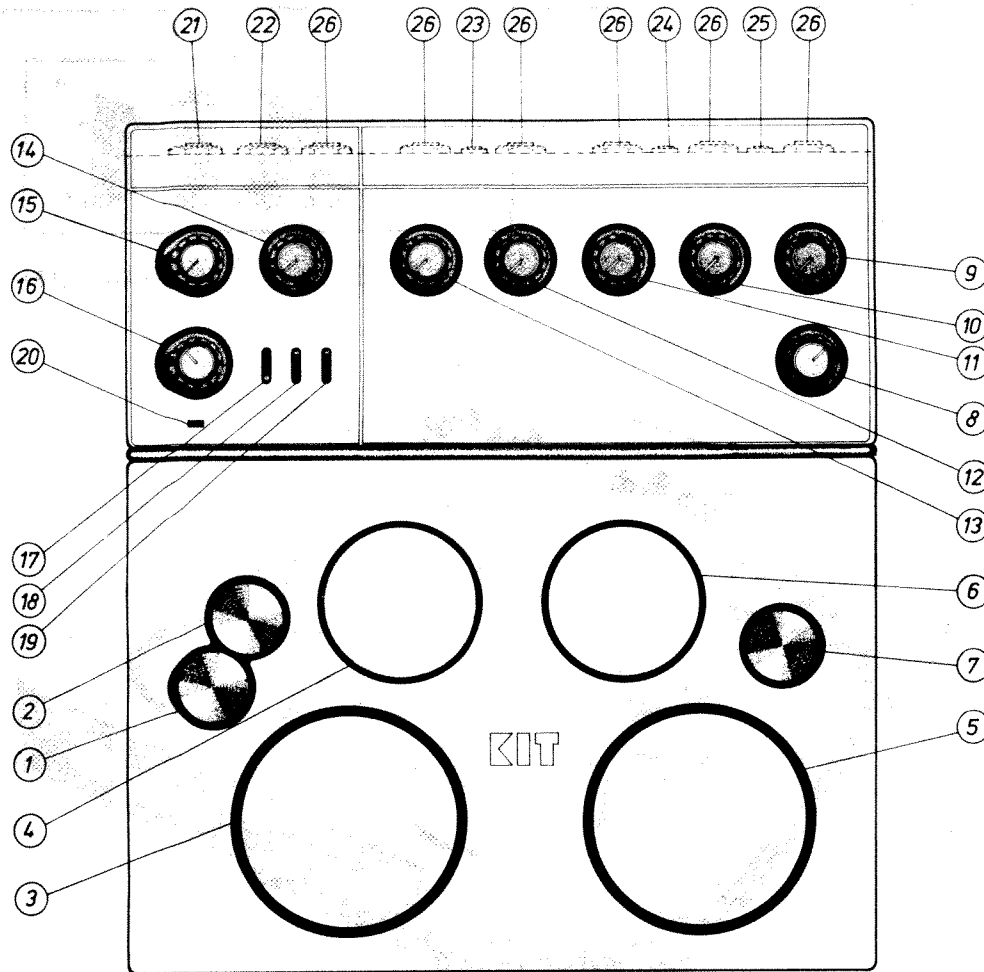
### IMPORTANT NOTICE

A ¼" Phono/Jack Plug must be inserted in the mix out socket to activate battery power supply when using individual voice outputs.

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## THE KIT (Electronic Drum Kit) OPERATING INSTRUCTIONS



### CONTROL LAYOUT

- |                                     |  |
|-------------------------------------|--|
| 1. — OPEN HI-HAT SWITCH             | 17. — HI-HAT ALTERNATIVE RHYTHM SWITCH           |
| 2. — CLOSED HI-HAT SWITCH           | 18. — HI-HAT TIME SIGNATURE SWITCH               |
| 3. — SNARE DRUM PAD                 | 19. — HI-HAT START/STOP SWITCH                   |
| 4. — HIGH TOM-TOM PAD               | 20. — TEMPO & 1ST BEAT L.E.D.                    |
| 5. — BASS DRUM PAD                  | 21. — BASS DRUM/HI-HAT FOOT CONTROL SOCKET       |
| 6. — LOW TOM-TOM PAD                | 22. — MIX OUTPUT/POWER ON SOCKET                 |
| 7. — CYMBAL SWITCH                  | 23. — TRIGGER OUTPUT 1 (HIGH TOM-TOM)            |
| 8. — CYMBAL TIMBRE CONTROL          | 24. — TRIGGER OUTPUT 2 (LOW TOM-TOM)             |
| 9. — CYMBAL LEVEL CONTROL           | 25. — 9 VOLT (D.C.) EXTERNAL SUPPLY SOCKET       |
| 10. — BASS DRUM LEVEL CONTROL       | 26. — DIRECT SIGNAL OUTPUTS (ONE FOR EACH SOUND) |
| 11. — LOW TOM-TOM LEVEL CONTROL     |  |
| 12. — HIGH TOM-TOM LEVEL CONTROL    |  |
| 13. — SNARE DRUM LEVEL CONTROL      |  |
| 14. — HI-HAT LEVEL CONTROL          |  |
| 15. — HI-HAT TEMPO CONTROL          |  |
| 16. — HI-HAT RHYTHM SELECTOR SWITCH |  |

Before using your Kit here are two important points to remember:-

- (1) The Kit is **NOT INTENDED FOR USE WITH DRUM STICKS**
- (2) The better the amplification used the better the sound. Drum sounds cover a very wide frequency range from very low i.e. The bass drum, to the very high i.e. The cymbals, and these will only be reproduced adequately through a full range (i.e. Hi-fidelity) system. Instrument amps such as guitar amps do not usually cover a wide enough frequency spectrum for best results from THE KIT.

The drum sounds from "The Kit" are produced electronically and have been designed to closely resemble the sound of a real drum set, all sounds are playable by the user with bass drum, snare drum, hi-tom tom and low tom tom being triggered from touch sensitive pads i.e. the harder you hit the pad the louder the drum sound, the cymbals are operated from small switches that require only a light touch, three of these are provided for open hi-hat, closed hi-hat and variable crash/ride cymbal sound. Each sound has its own individual level control so that the overall mix of the drum kit can be adjusted to suit the requirements of the user. The bass drum may also be played from an optional foot pedal (available as an accessory).

### VARIABLE CYMBAL

The tone or timbre of the cymbal has been made variable to give a range that can be used as either crash or ride cymbals, this range extends beyond these two uses to provide the user with a flexibility of sound limited only by his own imagination. The pitch and decay of the cymbal may also be adjusted (see "internal pre-set controls").

### HI-HAT

The Hi-hat open and closed may either be played manually or to facilitate easier operation of the unit can be automatically generated with switched variations giving 36 High-hat rhythm combinations that are fully variable in tempo (see hi-hat rhythm chart). However when using the automatic facility it is still possible to use the manual controls for adding to or modifying the automatically generated pattern, and so giving an infinite number of possible hi-hat variations.

### HI-HAT CONTROLS

**Tempo:-** Controls the tempo or speed of the automatic hi-hat rhythm with the first beat of each bar being indicated by the L.E.D.

**Start/Stop:-** Starts or stops the automatic hi-hat rhythm generator on the first beat of the bar. N.B. may also be foot operated via the F/S output socket. (Foot pedal available as an accessory).

**Hi-hat selector switch:-** Selects any one of six basic hi-hat rhythm combinations (see Hi-hat chart)

**3/4 — 4/4 switch:-** Selects either 3/4 or 4/4 time signature. By selecting 3/4 the last complete beat of the 4/4 bar is removed (see hi-hat chart).

**Disco 4—8 switch:-** In the 4 position gives 4 closed hi-hat beats to the bar, in the 8 position gives 8 beats to the bar, in the disco position adds every other 8th beat to the basic 4 beat hi-hat. (For 16 beats to the bar increase tempo control to double the speed).

### Trigger out 1 and 2

These sockets provide trigger pulse outputs for interfacing with other devices such as the "Synkit" syndrum etc. The trigger pulses are derived from the high and low tom tom pads. (The SYNKIT and other devices are available as optional extras).

### Individual outputs

Individual outputs at line level are available for each sound on the Kit, these delete the sound from the main mix output when a jack plug is inserted, and make it possible to E.Q. or add effects to any or all of the drum or cymbal sounds. It also makes it possible via an external mixer to pan the Kit sounds across a stereo image giving a very real and powerful sound.

### Bass Drum Pedal/Hi-Hat on/off switch

This accessory operates as both an on/off switch for the automatic hi-hat and a bass drum pedal. When plugged into the kit the bass drum may be played from both the panel mounted pad and the bass drum pedal.

# HI-HAT AUTOMATIC RHYTHM CHART

**TIME SIGNATURE SWITCH 4/4**  
ALTERNATIVE RHYTHM SELECTOR SWITCH

	DISCO	
4		8
1		
2		
3		
4		
5		
6		

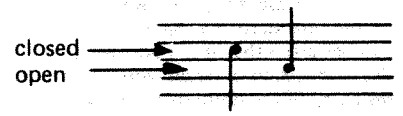
↑  
HI-HAT 6 WAY RHYTHM  
SELECTOR SWITCH POSITION

**TIME SIGNATURE SWITCH 3/4**  
ALTERNATIVE RHYTHM SELECTOR SWITCH

	DISCO	
4		8
1		
2		
3		
4		
5		
6		

↑  
HI-HAT 6 WAY RHYTHM  
SELECTOR SWITCH POSITION

THE REPRESENTATION USED FOR OPEN AND CLOSED HI-HAT  
IN THE ABOVE CHART IS:-



## OPERATING INSTRUCTIONS CONTINUED

### Supply 9v.

The external 9v supply socket is for running the unit from an A.C. adaptor instead of the internal battery. This is recommended if "The Kit" is used often for long periods.

### Battery

"The Kit" is run from one 9v battery mounted internally. A new battery will have an operational life of in excess of 50 hours. For best performance use an alkaline type battery. The battery will need replacement when the drum sounds start to become degraded. i.e. When the snare drum starts to lose its crispness etc.

### HI-FI/AMPLIFIER CONNECTION

The unit is switched on as soon as a lead is inserted in the mix output socket (to conserve battery life, unplug unit when not in use). The output is low impedance and of sufficient level to be used either through an aux/tape input on your hi-fi, or through any instrument or P.A. amplifier. The amplification system used with the Kit will noticeably affect the drum sounds. In general the better quality amplification and speakers, the clearer and crisper the drum sounds will be.

## INTERNAL PRE-SET CONTROLS

There are 11 internal pre-set controls for altering various functions of the Kit sounds. These are all carefully adjusted at the factory for the best overall sound but may be altered by the user to suit his particular needs. For this reason they have all been made accessible through the base of the unit with their individual functions clearly marked. If you should wish to alter any of these adjustments do it carefully with the trimming tool provided. The pre-set functions are as follows:-

**Pad sensitivity:-** Touch response for each drum pad.

**Drum decay:-** For each drum sound i.e. short decay for snare and bass drum and longer for tom-toms.

**Snare noise:-** Sets the "Snare" volume against the drum tone.

**Cymbal pitch:-** Sets the cymbal pitch i.e. lower pitch = bigger cymbal.

**Cymbal decay:-** Sets the length of decay.

## USE OF THE "KIT"

The Kit can be used either in a live or a recording situation, for recording either multi-track or sound on sound it may be found best to record the automatic hi-hat in conjunction with the first track put down (e.g. hi-hat and bass guitar) to keep a consistent tempo throughout the track, then add the other instruments and finally record the drum sounds last to enable you to phrase fills, etc. with the instrumental part already recorded. Alternatively, you can add the high hat afterwards by playing it via the manual open and closed controls. It will be found when using a cymbal crash that it is best played simultaneously with a bass drum beat (as a drummer would normally do) as this kind of detail within the rhythm will all help to add to a realistic sound. Because of the touch sensitivity of the drum pads you will be able to add accents within the rhythm. This you will probably find yourself doing quite naturally. It will also be found that the pads respond best when hit in the centre. Roll's around the Kit are best achieved by using both hands alternately to strike the drum pads, although with practice it is possible to use two fingers from the same hand. However the first method usually produces a more even roll, best

ended with a crash cymbal combined with a bass drum beat. When balancing the Kit sounds by using the volume controls provided, try to keep the majority of the controls set at approximately mid-way, adjusting odd ones up or down from this setting for the desired results, adjusting the overall volume with an external mixer or level control. In this way signal to noise ratio will be optimised giving a clean recording. Used in a live situation it will probably be found best to use the hi-hat on automatic all the time, selecting the rhythm required and starting and stopping them via the foot switch facility. The rhythm will always start on the first beat of the bar allowing you to come in on a roll, etc. bringing in the hi-hat as and when required. Remember that the automatic hi-hat rhythm can be added to via the manual playing controls allowing intricate hi-hat rhythms to be created. It is also possible to delete the closed hi-hat from the automatic rhythm by holding down the closed hi-hat manual switch if required.

### General

With the facility of automatic hi-hat the Kit becomes very easy to play, you don't have to be a drummer to produce good results and it can in fact be played entirely with one hand. For effective and very professional sounding results remember to "keep it simple". Listen to records and learn to accent and phrase your playing effectively. Very often a simple but well phrased piece of drumming will sound a lot better than a series of 100 m.p.h. rolls and para-diddles. (Practice makes perfect).

(LET YOUR FINGERS DO THE DRUMMING)

## ACCESSORIES AVAILABLE

**HI-HAT/BASS DRUM FOOT CONTROL.** (Complete with 1.5 metre connection lead for use with "The Kit").

**"THE SYNKIT"** Syndrum, provides all the usual range of syndrum sounds. Four controls:- volume, decay, pitch and sweep. Can be used by itself or triggered from "The Kit".

**"THE CLAP"** Gives a range of sounds from a variable multiple "clap" effect to a variety of white noise effects resembling gun shots, explosions etc. The clap and the white noise sounds can be mixed together. Four controls:- clap spread, mix (clap and noise), decay and volume. Can be used by itself or triggered from "The Kit".

**"THE TYMP"** An electronic tympany effect best used in pairs and tuned to separate pitches. Tuning control can be used to give pedal tympany effects. Four controls:- volume, pitch, mix (tone and noise) and decay. Can be used by itself or triggered from "The Kit".

**"THE KIT" TRIGGER TO ACCESSORY LEAD (MINI JACK TO MINI JACK)**

## NOTE

Open/Closed Hi-Hat Switch  
Positions Printed in Control  
Layouts are reversed and should read:

- (1) Closed Hi-Hat Switch
- (2) Open Hi-Hat Switch

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