

Getting Started

In order to get the most out of these kits, it is recommended that you use the drumKAT poleKAT Kit, which consists of the drumKAT with 4 poleKATs, a fatKAT and a hatKAT.

When discussing the trigger layout, begin with the fatKAT as trigger ONE, followed by the first poleKAT on your left using triggers two and three, etc.

When using the hatKAT, plug a cable into the Control jack and plug that into the side control jack of the drumKAT. This will automatically take care of all your hihat needs. There is no need to use the other jacks on the hatKAT.

Please remember that you **MUST** be using a General Midi sound module in order to hear the multi-timberal sounds and programs that we created for you. Do not confuse the word general midi with the general midi note number assignments that you might have on your drum machine. A general midi synthesizer will have the words GM on the panel. A GM device is a sound module capable of playing up to 16 different instruments at the same time. Most of these demo kits are using many different sounds simultaneously. It is a GM device along with the incredible power of the drumKAT that allows "TEXTURAL DRUMMING" to be a reality.

Please note that the DEMO CHIP is a special chip designed to show off the power of the drumKAT. You can dump these kits to a sequencer, bulk dumper etc., but you **CAN NOT** permanently alter or save kits when using this demo chip. **SAVE YOUR 3.5 CHIP.** These kits will work exactly the same when using the 3.5 chip.

This chip is the first from KAT designed to specifically show the consumer the power of the drumKAT. This is just the beginning. We need to hear from talented players like yourself to write even better kits.

If you think you have a "knock your socks off" kit that you would like to share with the world, send it you us. If we are as excited about it as you , we will consider putting that kit in our next demo version. ENJOY!

Textural Drumming Hints v.1

Reafunshuff (by Chris Ryan)

Trigger One is both your bass drum and your bass guitar.

Pads One and Two are your snare drums.

Pad Three is your side stick, and your toms are stretched across pads Four, Five and Six.

Trigger Nine starts your sequence. You can actually play this kit in several different tempos depending on the way you interpret the beat. This is called hemiola. We called the kit Refunshuff because you can groove on this kit in a Reggae, funk or shuffle groove depending on how you count the sequence. To stop the sequence, hit trigger nine again.

Try using trigger 8 for cowbell and pad 9 for ride and percussion.

Triggers 6 and 7 are your organ chords. There progressions can change by hitting trigger two.

Trigger 3 can be your hihat using the hatKAT to open and close the cymbal. We've added percussion to this pad.

Pad ten is another mean organ slide.

Fried Chicken (by Doug James)

Play like a drumset using your bass drum as bass drum (also bass guitar), your hihat on pad 0 (use hatKAT for open and close) and your snare drum on pad 1. Play a funky rock pattern.

When you play the snare sound on pad 2, you will notice that the bass guitar sounds on your bass drum "freeze", that is the notes stop rotating. If you play pad two again, it will toggle back. Trigger Seven also functions as a "freeze" pad.

Pads Three, Four, Five and Six are your traditional tom tom sounds, but you will also hear a melodic pattern. Sure makes playing drums more fun doesn't it?

Pads 7 and 8 play an alternate percussion pattern, but pad 7 is also a hihat pad. Use pads 7 and 0 as your hihat using your hatKAT for open and closed. You now hear hihat and percussion at the same time.

Pad 9 plays a piano sound, but the length of the sound (gate) is determined by your hatKAT position. Interesting...

Trigger Three changes the progression of the bass pattern on trigger one (bass drum).

Triggers Four and Five and piano chords.

Dancing dKAT (by Mike Brucher)

Pads One through Eight all play drum sounds, but with a rhythmic pattern. Get into the groove.

Pads Nine and Ten(0) play a rhythmic bass pattern. So do Triggers Two and Three.

Triggers 5 Through 7 play a chop sticks piano sound. Ugly but funny.

Trigger 9 will transpose the bass and piano notes.

Dark jazz (by Mario DeCiutiis)

Start by using your bass drum pedal to play the ride cymbal. Play even quarter notes and use your hihat to play the two and four chick sound. Think jazz.

The left side of the drumKAT is your bass player. Start by playing quarter notes. Pads three and four play a certain pattern. Pad 7 lowers them in half steps. Pad 8 raises them in half steps. Pad one only plays one note, but its real function is to get the bass back to "home base" - that is back to the original pitch of the kit before you started playing it.

The right side of the instrument is your lead solo vibes. You can create thousands of little melodies when you discover the patterns underneath each pad. Create new rhythms against the quarter bass lines or better yet, find a completely new way of playing this kit!

KOToland (by Mario DeCiutiis)

Notice when you play on any of the pads (1 through 9) softly, you get one sound, but when you play harder, you hear the same note higher (up an octave).

These are the notes of the traditional Koto scale. Try making melodies with them. Playing two pads at the same time can create new sounds.

Notice when playing on pad 0 you hear this great little arpeggio. Nice! Try hitting some of the triggers. Lots of little arpeggios as well.

As an extra bonus, there are a couple of appropriate woodblock sounds on the bass drum and hihat pedals.

Steelband1 (by Mario DeCiutiis)

On your bass drum, play a Latin bass pattern.

On your hihat, play a clave pattern.

All of the pads and triggers play a nice steel drum major scale. Try rolling on them, one pad at a time while keeping the bass and clave pattern going.

Rock ^^GM (by Mario DeCiutiis)

Use pads three and six to play your bass drum, open and closed sounds. The open sound is determined by how hard you hit the pad.

Your bass drum pedal in the meantime is both a bass drum sound and a bass guitar . Set up a groove using these pads along with pads one and two which are your snare drums.

Besides having different snare drum sounds on each pad, pads one and two also play a muted guitar sound for groove effect.

All of your tom toms reside on pad 4. The harder you play, the lower the tom tom sound.

Your synth chords are on pads 5, 9 and 0. Start by using just pad 9. Each of these pads play 8 different chords each time you hit them. Tip... If you hit 5 then 9 then 0 then repeat that over and over, you'll be safe.

Ready for the bridge of the tune? Hit pad 7. The progression changes for the bass and the chords. To get back to the verse, just hit pad 8.

Bass & Drums gm (by Mario DeCiutiis)

Start by playing quarter notes on your bass drum.

The snare drum is on the hihat, so play it on two and four.

Pads 1 through 6 are electric bass sounds combined with a closed hihat sound. Start on the left side of the drumKAT (pad3) then work your way up to pad six. Come up with some interesting bass licks.

Notice that when you play the pad hard, you get the slap. You can get lots of nuance by using velocity along with the pad combinations.

Got that? Now, try playing those bass patterns with just your left hand while you play open and closed hihat on pads 9 and 0 with your right hand.

Ready to change keys? Simply hit pad 7, and the bass lick will transpose itself and get higher (then lower). If you want to get to the original key, just hit pad 8. Everything will go back to normal.

Triggers 4, 5, 6, and 7 will give you some chords to play as well. It's time to get funky!

Alive 7/8 (by Mario DeCiutiis)

There are different ways of playing this kit, BUT the way that it was conceived was to play a 7/8 pattern with your left hand. i.e.

Count to yourself 1234567 over and over. Now on pad one, play on counts 1,3, 5, 7 over and over. Once you got the groove, play a rhythm on pad two. This is the melody.

Try these pad combinations to make a complete song:

Pads One and Two
Pads Four and Five
Pads Three and Six
Pads Seven and Nine
Pads Eight and 0.

To help you count along, play the bass drum and hihat as well.

P.S. There's ways of playing this whole tune in 4/4 as well. I'm sure that you will find other ways of playing it as well.

Tunee G.M. (by Mario DeCiutiis)

Trigger nine starts and stops a motif sequence. Learn all the fun sounds on the pads first.

There are several musical instruments strategically placed on the pads and triggers. All of these pads play an interesting 8 note pattern. When you combine the patterns within the instrument, new patterns evolve. Here are the instrument groupings:

Harp-- pads 4, 7 and 8.
Vibes--pads 1, 2, 3 and trigger 4
Flute-- pads 5, 9 , triggers 2 and 5
Female Voice-- triggers 3 & 7
Male Voice-- trigger 6
Chordal Choir -- pad 0
Marimba-- Triggers 1 (bass drum) and 8
HiHAT chick-- on the hatKAT (control input)

Tunee2: GM (by Mario DeCiutiis)

This is very similar to the Tunee G.M. tune but there are some interesting differences.

The bass drum plays a short 4 note sequence every time you hit it. Combined with the hihat pedal, you can create some very interesting patterns before you even begin playing the pads.

I like to start by playing on pads 3 and 6. It creates an interesting marimba groove. Use your feet as well.

Pad one is your bass player. Keep the sequence going with the marimba, then add the bass part.

Ready for strings? Pads Two and Nine play long string sounds.

Pads 5, 0 and Triggers 6, 7 and 8 are your chorus.

Pads 4 and 8 are another instrument combination along with trumpets on pad 7 and triggers 2 and 3.

You can find extra marimba notes on triggers 4, 5 and 9.

Lullabye (by Mario DeCiutiis)

Think of the drumKAT in two halves. The left side (pads 1,3,4 & 7) are the accompanying pads. The right side (pads 2, 5, 6 and 9) are the melody pads.

Start by playing even 8th notes with your left hand on pad one. Notice the chordal pattern. While you're doing that, experiment playing some rhythms on pad two.

There are pad combinations that make melodic sense. They are

Pad One with Pad Two

Pad Four with Pad Five

Pad Three with Pad Six

Pad Seven with Pad 8 and with Pad 9

Once you get the hang of the feel of the tune, countless rhythms and permutations can be performed. That's the beauty of Textural Drumming.

Pad 0 is called a "home base" pad. It gets all of the pads back to the beginning of each of their little 8 note sequence just in case you get messed up.

Diminished (by Mario DeCiutiis)

Can't really mess up this kit. Go nuts. Try lots of combinations, different rhythms, including the bass drum.

If the sounds start getting too high in pitch, just hit pad 0 to get things back to normal.

A good way to start playing on this kit is to play 8 even strokes beginning on pad one, and going all the way up. Then start messing with the triggers.

Mr. Bebop (by Mario DeCiutiis)

Begin by hitting pad 0 to get into the groove. It will play a jazz pattern.

When your ready, start hitting each pad 8 times successively (in time)

beginning with pad one all the way up to pad 9.

When you hit pad 9, it will play a chord, then stop. Repeat by hitting pad 0.

You will find lots of different ways of playing eight notes from straight eights all the way up to shuffle and everything in between.

Try playing double time against the rhythm.

MelodyTRANS (by Mario DeCiutiis)

Ok ok..this is a weird one. But you still can have fun playing it!

Each of the pads and triggers (expect pads 7,8 and 0) play an alternate 8 note pattern. Experiment with different combinations. Some sound great together, and others sound weird. That's what makes this interesting.

While playing some pattern on these pads, hit pad 7. When you go back to your pattern, you will notice that the notes transposed. Experiment.

Pad 8 will have sounds going up and up until your ears pop. Hit pad 0 to get things back to normal.

Pad 9 will freeze the patterns. To get them to start alternating again, just hit pad 9 again.

Maurizius (by Jeff Quay)

Footswitch three is your sustain pedal. Keep it down for starters.

Think of the instrument in two sections. The accompaniment section, and the melody.

The accompaniment pads are 1, 2, 3, 4, 5, and 6. Try playing even eighths on the accompaniment pads. Think 3/4 time.

Pads 7, 8, 9, and 0 are your melody pads.

Discover which combinations make sense. Have fun.

Hear what this tune originally sounded like by getting our "Textural Drumming Video KVL1."

Quay's World and Quay's World 2 (by Jeff Quay)

This kit is to be used in combination with Rays World2.

This kit also uses footswitch three to act as a sustain.

There are certain pads that work together. They are:

Pad Three (bass) with Pad Seven (chord)

Pad Four with Pad 8

Pad Five with Pad 9

Pad Six with Pad 0

Pad One adds a melody pattern.

Pad Two adds a textural space chord.

Quay's World 2 (by Jeff Quay)

See above notes

Dark Circles (by Jeff Quay)

Here is a spacey one for you.

Pad one plays different cymbals determined by how hard you hit the pad.

Pad two plays different percussion determined by how hard you hit the pad.

Pads 3, 4, 5, and 6 play a lower bassy sound.

Pads 7, 8, 9, and 0 play space chords.

RHYM gm (by Mario DeCiutiis)

This is another one of the stranger kits.

Pads 1,2,3,4,5, 7 and 8 all have fast little sequences on them. Try getting a pattern going.

Pad 6 is the melody pad.

Pads 7 and 8 transpose all of the pads.

Pad 9 freezes the alternate patterns.

Pad 0 is a Home Base Pad that brings everything back to the beginning of the pad.

