propellerhead

UMPF RETRO BEATS

OPERATION MANUAL

propellerhead

Umpf Retro Beats

Introduction

The Umpf Retro Beats Rack Extension is an eight-channel drum sample player, designed for creating production-ready drum sounds with a heavy touch of the 80's. Umpf Retro Beats is especially tailored for genres like Vaporwave, Synthwave, Italo, Classic House, Dub and Vintage Pop - but can of course be used for any genre.

Umpf Retro Beats features three different insert effects as well as an EQ per drum channel. There are also three send effects that are shared among the eight drum channels, plus a Tape Master insert effect.

In addition to this, you can also modulate various selectable parameters from two separate LFOs - and also create custom made modulations using the Modulation Matrix.

Panel overview

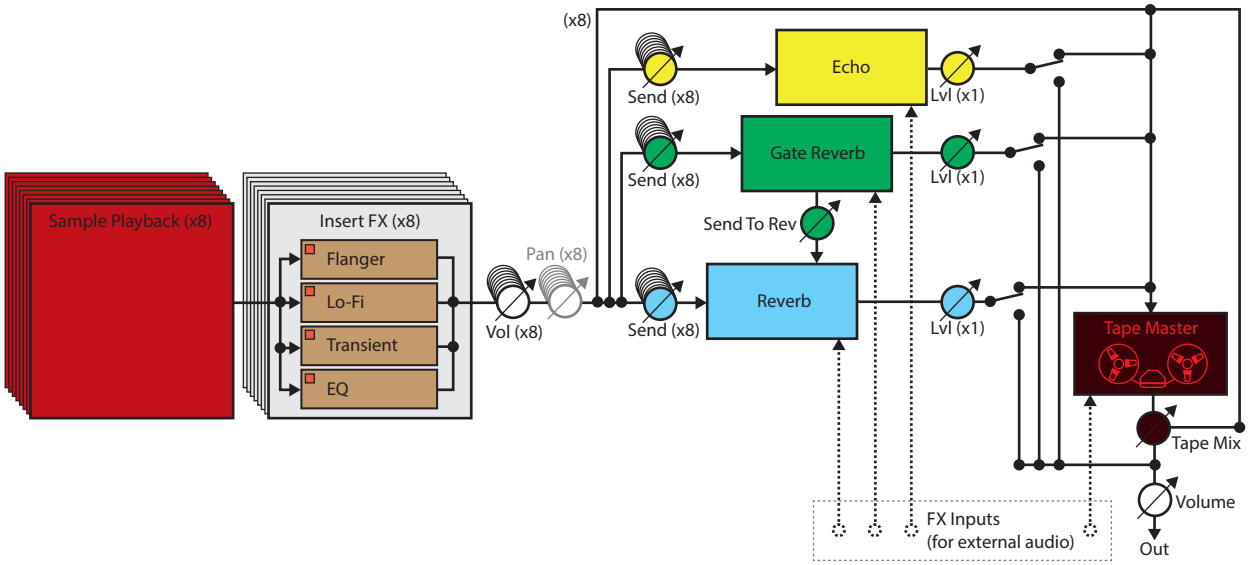
The Umpf Retro Beats front panel contains the following sections:

The Umpf Retro Beats front panel sections.

- **1. Patch Selector (for browsing, loading and saving patches).**
- **2. Drum Channel section.**
- **3. Sample Playback section (for the currently selected Drum Channel).**
- **4. Insert Effects and EQ (up to three simultaneous effects plus EQ for the currently selected Drum Channel).**
- **5. Send Effect, Pan and Volume controls (for the currently selected Drum Channel).**
- **6. Send Effects and Tape Master section (global for all eight Drum Channels).**
- **7. Send Effects return levels, To Tape switches, and global Tape Mix and Volume controls.**
- **8. Modulation Matrix section.**

Signal flow

The picture below shows the basic signal flow in Umpf Retro Beats:



Umpf Retro Beats signal flowchart.

- **Umpf Retro Beats features eight Sample Playback engines.**
  Each Sample Playback engine features a Sample section, where you can load your samples - or sample your own. Here, you can also set the pitch, start position, root note, velocity, playback direction, and Attack-Hold-Release envelope.
- **The audio from the Sample Playback engines are then routed to an Insert Effects section (one per Drum Channel).**
  You can choose to route the audio from the Sample Playback engine to (up to) three different Insert Effects - Flanger, Lo-Fi distortion and Transient Shaper - plus a Lo/Hi cut EQ. You can also choose to bypass any Insert Effects if you like.
- **The signal from each Sample Playback engine can then be panned in stereo - and have its own individual volume.**
- **The audio of each Sample Playback engine can also be sent to the three global Send Effects - Echo, Gate Reverb and Reverb.**
  The signal levels to each of these send effects can be set individually for each Sample Playback engine.
- **Finally, the signals of all eight Drum Channels, plus the Send Effects, are sent via the Tape Master compressor and output as a stereo signal.**
  It's also possible to output the desired Drum Channel signals individually via separate audio outputs - if you want to process the signals outside of the Umpf Retro Beats device. The output is then tapped after the Pan knob in the signal flowchart above and also includes Insert Effects (if used).
- **The remaining section in Umpf Retro Beats - the Modulation Matrix - can be used for modulating desired parameters from LFOs and/or from desired modulation sources.**

Global controls

Loading and saving patches

Loading and saving patches is done in the same way as with any other internal Reason/Reason Intro/Reason Lite device. See the “Sounds and Patches” chapter in the Reason/Reason Intro/Reason Lite Operation Manual pdf for details.

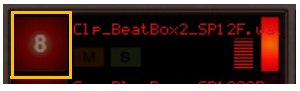
Mod wheel

The Mod wheel can be freely assigned to control/modulate desired destination parameters - and/or for scaling LFO modulation levels - using the Modulation Matrix (see “The Modulation Matrix section”).

The Drum Channel section

Auditioning samples

- **Click a Drum Channel number to play back the sample of the corresponding Drum Channel.**
  By clicking the Drum Channel number you also automatically select the Drum Channel (see below).

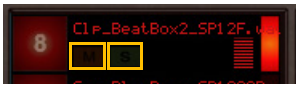


Selecting a Drum Channel

- **Click a Drum Channel selection button - or a Drum Channel number - to select the desired Drum Channel:**

Muting and soloing Drum Channels

- **Click the M(ute) or S(olo) button in a Drum Channel to mute or solo the desired Drum Channel:**



Setting the Drum Channel volumes

- **Click or click and drag up/down on the Volume control to set the volume of a Drum Channel:**
  This control is hardwired to the corresponding Volume slider to the right of the Insert Effect section (see "Vol").

The Sample Playback section

The Sample Playback section contains all sample related controls and parameters for the currently selected Drum Channel. The currently selected Drum Channel is indicated by the lit Drum Channel selection button (see "Selecting a Drum Channel").

The Sample Playback section features the following parameters and controls:

The Sample section

Sample Select/Load/Sampling/Edit buttons

→ **Load a sample using drag & and drop, or by clicking the Browse sample button, or by using the Up/Down buttons to scroll and load a sample from the currently selected folder.**
You can also drag & drop samples to specific Drum Channels - if you drop the samples in the Drum Channels section instead of in the Sample Playback display:

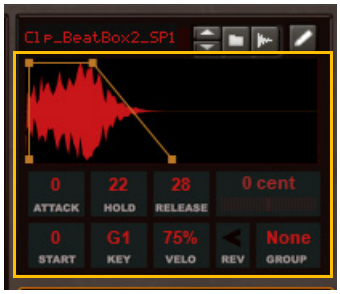
→ **Alternatively, sample straight into Umpf Retro Beats by clicking the Start sampling button.**
See the "Sampling" chapter in the Reason/Reason Intro/Reason Lite Operation Manual for more information about setting up for sampling.

→ **Click the Edit Sample button to open up the existing sample in the Sample Edit window.**
See "Editing samples" in the Sampling chapter in the Reason/Reason Intro/Reason Lite Operation Manual for more information about editing samples.

• **It's also possible to load/sample stereo samples.**

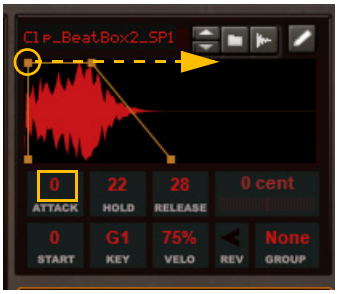
! **Like with the other sampler devices in Reason, the Umpf Retro Beats patch does not include the actual samples - only references to them. Therefore, the samples have to be stored separately (self-contained with the song, or already on disk or in a ReFill on your computer).**

Sample parameters



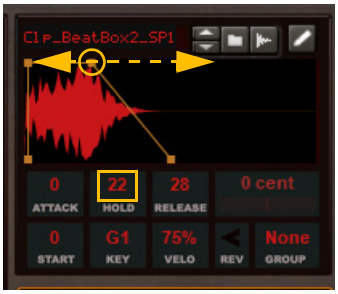
Attack

- **Click and drag the Attack point in the display sideways to change the attack time. Alternatively, click and drag the figure in the Attack box below up/down:**



Hold

- **Click and drag the Hold point in the display sideways to change the hold time. Alternatively, click and drag the figure in the Hold box below up/down:**



Release

- **Click and drag the Release point in the display sideways to change the release time. Alternatively, click and drag the figure in the Release box below up/down:**

Pitch

→ **Click and drag up/down in the Pitch box to tune the sample:**
Range: +/- 2400 cent.

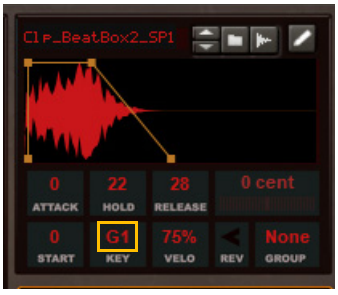
Start

→ **Click and drag the figure in the Start box up/down to set the sample start:**
The Attack, Hold and Release points will follow along in the display.

! **Please note that it's not possible to drag the "Start" point in the display - it has to be "moved" using the Start box.**

Key

→ **Click and drag the figure in the Key box up/down to assign the sample to a keyboard note:**
The set key will then trigger the sample from a MIDI keyboard (or On-screen Piano Key).



Velo

→ **Click and drag the figure in the Velo box up/down to set the Velocity sensitivity for the sample:**
Range: 0-100%, where 0% is “always full level” and 100% is full velocity range.

Rev

→ **Click the figure in the Rev box reverse the sample playback:**
The sample will be reversed in the display.

Group

Mute/Choke Groups can be used if you want the sound in a Drum Channel to automatically mute/choke any already sustaining sound of a Drum Channel assigned to the same Group. This can be very useful if you, for example, want an open hi-hat sound to be choked by a closed hi-hat sound. Then, just select the same Group for both the open and closed hi-hat Drum Channels.

If only one single Drum Channel is assigned to a Group, playing the Drum Channel will automatically choke any already sustaining part of the sound in that Drum Channel - kind of like a “monophonic” playback mode.

→ **Click and drag the figure in the Group box up/down to assign the Drum Channel to a Mute/Choke Group:**
There are eight separate Groups (plus None) to choose between.

The Insert Effects section

- **Click the On/Off LED buttons to activate/deactivate the corresponding Insert Effects for the selected Drum Channel.**
- **Click the Insert Effect name tag/tab to reveal the panel of the desired Insert Effect.**

! **Note that several Insert Effects can be active simultaneously, if you want to process the Drum Channel sound using several simultaneous effects.**

Flanger

The Flanger can be used for creating a wide variety of chorus effects and frequency swirls. The principle is to play back two identical signals on the left and right channels respectively, with a varying delay time between the two signals.

Speed

- **Set the delay time change rate with the Speed knob.**
  Range: 0.10-10.0 Hz.

Manual

- **Set the initial delay time between the two signals - also referenced to as “center frequency”.**
  Range: 0.00-12.00 ms.

Width

- **Set the phase offset between the two signals.**
  High values produce nice stereo images.

  Range: 0-180 degrees.

Depth

- **Set the delay time modulation range.**
  Range: 0.00-12.00 ms.

Color

- **Intensify the flange effect by adding resonance peaks via feedback.**

Lo-Fi

The Lo-Fi effect is used for creating digital distortion effects, by utilizing sample rate and bit depth reduction. The effect of this type of distortion is often a harsh and “digital” sound.

Sampler

- **Set the (down)sampling rate.**
  A low sample rate will generate plenty of digital aliasing effects.

  Range: 2-50 kHz.

Bit Depth

- **Set the sample resolution.**
  A low bit depth will generate heavily distorted and harsh digital effects.

  Range: 2-16 bits.

Drive

- **Set the “transistor type” distortion amount with the Drive knob.**
  A high value will overdrive the pre-amp and generate more distortion, while still keeping the volume at an even level.

Dry/Wet

- **Set the mix between the dry and effect signals.**

Transient Shaper

The Transient Shaper can be used for accentuating or reducing the transient levels, independent of the audio level.

Attack

- **Set whether you want to cut (-) or boost (+) the attack transients.**
  Range: -15 dB to +15 dB.

Sustain

- **Set the length of the attack cut/boost.**
  Range: -100% to +100%.

Level

→ **Set the Transient Shaper level attenuation.**
Range: - Inf to 0.0 dB.

EQ

The EQ section features a Lo Cut (Highpass) and a Hi Cut (Lowpass) filter. Perfect for removing any rumble (Lo Cut) and/or hiss (Hi Cut), for example.

Lo Cut

→ **Set the cutoff frequency of the Highpass filter with the knob.**
Range: 20 Hz to 25 kHz.

Hi Cut

→ **Set the cutoff frequency of the Lowpass filter with the knob.**
Range: 20 Hz to 25 kHz.

The Drum Channel “mixer” controls

To the right of the Sample Playback and Insert FX sections is a vertical “channel strip” with controls for the currently selected Drum Channel.

Echo

- **Set the level of the Drum Channel to the Echo send effect.**
  This works like a Send Effect level knob on a traditional mixer. See "Echo" for more information about the Echo send effect.

Gate

- **Set the level of the Drum Channel to the Gate Reverb send effect.**
  This works like a Send Effect level knob on a traditional mixer. See "Gate Reverb" for more information about the Gate Reverb send effect.

Reverb

- **Set the level of the Drum Channel to the Reverb send effect.**
  This works like a Send Effect level knob on a traditional mixer. See "Reverb" for more information about the Reverb send effect.

Pan

- **Turn the Pan knob to set the Drum Channel's pan position in the stereo image.**

Vol

- **Set the output level of the Drum Channel.**
  This function is also mirrored in the Drum Channel section, see "Setting the Drum Channel volumes".

The Send Effects and Tape Master section

The three global effects - Echo, Gate Reverb and Reverb - work as Send Effects for the respective Drum Channels. All Send Effects can be used by all Drum Channels simultaneously, and all effects are active simultaneously. The global Tape Master effect works as a master insert effect for the entire Drum Channels "mix".

- **Set the desired effect level to the Echo, Gate Reverb and Reverb effects with the corresponding knobs in the respective Drum Channel section:**

The Echo, Gate Reverb and Reverb send level knobs in the Drum Channel section.

- **Set the return level of the respective Send Effects using the corresponding level sliders in the Mixer section, see "The Mixer section".**

Echo

→ **Click the Echo tab to bring up the Echo control panel.**

The Echo effect simulates the classic tape echo effect. It's also possible to tempo sync the repeats to the main sequencer tempo in Reason/Reason Intro/Reason Lite.

Time

→ **Set the time between the echo repeats.**
If Tempo Sync is active (see below), the Time parameter now controls the time divisions.

Range: 0.0-8000 ms.

Tempo Sync

→ **Click the Tempo Sync button to sync the echo Time to the main sequencer Tempo.**
Set the sync division with the Time knob (see above).

Flutter

→ **Set the random Time fluctuation amount with the Flutter knob.**
Flutter makes the Time vary up and down randomly around the set Time value.

Feedback

→ **Set the number of echo repeats.**
Set all the way up to 100% the feedback time is infinite (until you turn the knob back).

Saturation

→ **Set the level of tape saturation (a kind of distortion) for the echo repeats.**

Hi Damp

→ **Set the amount of high frequency damping.**
The high frequency damping will increase for each echo repeat.

Range: 1-25 kHz.

Lo Damp

→ **Set the amount of low frequency damping.**
The low frequency damping will increase for each echo repeat.

Range: 20 Hz to 2 kHz.

Pan

→ **Set the panning of the echo repeats in the stereo panorama.**

← Modulate the Pan from an LFO in the **"The Modulation Matrix section"** for auto-pan effects.

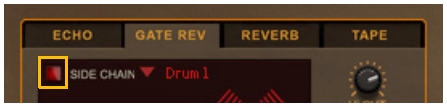
Gate Reverb

This is a gated reverb. The gated reverb can also be side chained from one of the eight Drum Channels of your choice.

→ **Click the Gate Rev tab to bring up the Gate Reverb control panel.**

Side Chain On/Off

Side chaining the Gate Reverb makes it possible to trigger the gate from one specific Drum Channel. This means that you, for example, could have only the Kick drum trigger the gate for all Drum Channels that have the Gate knob in the Drum Channel "mixer" section set to a value >0.



→ **Click the Side Chain On/Off LED button to activate the side chain function.**

Side Chain Source

→ **Click the Side Chain Source selector to select the side chain source.**
Range: Drum 1- Drum 8

Gate Threshold

→ **Drag the Gate Threshold marker sideways in the display to set the desired threshold value.**
When the audio level reaches the set threshold value, the gate is triggered and the reverb is introduced according to the Attack, Hold and Decay settings (see below). The Gate display to the right lights up when the reverb is active.

Range: -60 db to 0 dB.

Attack

This governs how quickly the reverb is introduced when signals rise above the set Gate Threshold (see above).

Range: 0.0-1000 ms.

Hold

This determines the reverb gate time, i.e. for how long the gate should be open. For that typical “gated drums” sound set the Decay to a fairly low value.

Range: 0.0-1000 ms.

Decay

This determines the time it should take for the reverb to decay to silence after the reverb gate closes.time, i.e. for how long the gate should be open.

Range: 0.0-1000 ms.

Hi Cut

This is essentially a lowpass filter.

→ **Lower the Hi Cut value to cut off the high frequencies of the reverb, thereby creating a smoother, warmer effect.**
Range: 2.0-20.0 kHz.

Low Cut

This is essentially a highpass filter.

- **Raise the Lo Cut value to cut the low frequencies of the reverb signal and make the reverb effect less “muddy”.**
Range: 20 Hz to 2.0 kHz.

Send to Rev

Here you can choose to tap the gated reverb signal straight to the Reverb effect (see “Reverb” below). This can be very useful for adding some natural ambience to the gated reverb.

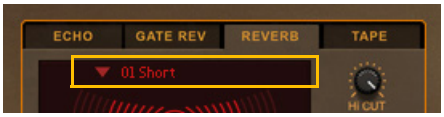
Reverb

This is a stereo convolution reverb with a selection of reverb types (impulse responses) to choose from.

→ **Click the Reverb tab to bring up the Reverb control panel.**

Reverb Type

→ **Select the desired Reverb Type in the selector:**



The following reverb types (impulse responses) can be selected:

- **Short**
- **Metallic**
- **Dispersive**
- **Washy**
- **Creative Reverse**
- **Medium Long**
- **Long**
- **Snare Plate**
- **Impact Room**
- **Very Long**

Pre Delay

→ **Set the pre-delay time of the reverb.**
This defines when you what the reverb effect to kick in after the audio has been fed into the effect.

Range: 0-200 ms.

Decay

→ **Set the length of the reverb effect.**
Middle position is the default decay time for the selected Reverb Type (see “Reverb Type”).

Range: -100% to +100%.

Hi Cut

This is essentially a lowpass filter.

→ **Lower the Hi Cut value to cut off the high frequencies of the reverb, thereby creating a smoother, warmer effect.**
Range: 20 Hz to 25 kHz.

Low Cut

This is essentially a highpass filter.

- **Raise the Lo Cut value to cut the low frequencies of the reverb signal and make the reverb effect less “muddy”.**
Range: 20 Hz to 25 kHz.

Tape Master

The Tape Master insert effect simulates an analog reel-to-reel tape recorder, with all the pros and cons that formed the characteristic "tape" sound back in the days. The Tape Master "level" is controlled from the Tape Master Mix knob in the Mixer section - see "Tape".

→ **Click the Tape tab to bring up the Tape Master control panel.**

Drive

The Drive parameter increases the compression (lowers the compressor threshold and increases its output gain) and the drive of a tube-style distortion (which is completely clean when drive is at minimum).

Compress

This simulates the classic "tape compression" effect you would get from an analog tape machine if you raised the input signals a little too much.

Bass

The Bass knob controls a 100 Hz bell EQ last in the Tape Master signal chain.

Range: -6dB (left) to 0dB (12 o'clock) to +3dB (right).

Treble

The Treble knob controls a 9.2 kHz EQ band last in the Tape Master signal chain, plus the Drive's high cut, and a 12dB/octave lowpass filter, to simulate the HF response of magnetic tape.

Hiss

This simulates the (unwanted) hiss noise you could get when playing back reel-to-reel tapes on a not so well calibrated tape machine.

Hum

This simulates ground noise. Normally not a desired effect but could be fun for emulating "old crappy analog tape machines".

- **It's also possible to tune the Hum frequency with the Hum Freq knob on the rear panel of Umpf Retro Beats, see "Hum Freq".**

The Mixer section

In the Mixer section you can set the return levels of the send effects, as well as the Tape Master mix and the Master Volume.

The controls in the Mixer section are global for all Drum Channels.

Echo

→ **Set the return level of the Echo send effect signal.**

Gate

→ **Set the return level of the Gate Reverb send effect signal.**

Reverb

→ **Set the return level of the Reverb send effect signal.**

To Tape

→ **Click the To Tape LED buttons to route the respective send effect signals to the Tape Master effect.**
If not active, the send effect signal(s) will bypass the Tape Master effect and go straight to the Volume control (see below).

Tape

→ **Set the Tape Master mix.**
The Tape Master Mix knob makes it possible to set the relation of the Tape Master effect signal and the “clean” signal in the final mix - kind of like parallel processing.

Volume

→ **Set the master volume of the Umpf Retro Beats device.**

The Modulation Matrix section

The Modulation Matrix section can be used for routing the global LFO1 and LFO2, plus three selectable modulation Sources, to selectable modulation Destinations. This creates a very flexible routing system that complements the "pre-wired" routing in Umpf Retro Beats.

There are three "LFO1 –> Destination" busses, three "LFO2 –> Destination" busses and three "Source –> Destination" busses.

- **Note that it is possible to assign the same source parameter as Source in several busses. This allows you to control more than one Destination parameter from the same Source. Similarly, it's also possible to have one Destination parameter be controlled from several Source parameters.**

LFO1 and LFO2

The LFO1 and LFO2 sections are identical in functionality, so here we will only describe the LFO1 section:

- **Click the LFO1 (or LFO2) tab to bring up the control panel.**

Waveform selector

- **Select the desired waveform by either clicking and dragging up/down in the waveform display - or by clicking the Up/Down selector buttons:**

Rate

- **Set the desired LFO rate by clicking and dragging the Rate knob up/down:**

Range: 0.01-100 Hz.

- **To sync the Rate to the Sequencer Tempo, click the SYNC button.**
  Range: 4/1 to 1/32th T.

Amount and Destination section

→ **Set the desired modulation amount by clicking and dragging the corresponding AMT knob up/down, or by clicking and dragging vertically in the corresponding AMT value box:**

→ **Select the desired modulation Destination by clicking the desired DEST box and selecting from the list:**

Please, refer to the "Modulation Matrix Destination parameters." list for a complete list of assignable Destination Parameters.

Scale by Mod Wheel

→ **Click the "Scale by Mod Wheel" box to automatically scale all three LFO Modulation Amounts from the Mod Wheel:**

- **When you scale by the Mod Wheel, the modulation amounts will all begin at zero when the Mod Wheel is all the way down, and continuously increase to the set modulation amount values when the Mod Wheel is all the way up.**

MOD

The MOD section allows you to freely assign modulation sources to modulation destinations.

→ **Click the MOD tab to bring up the control panel.**

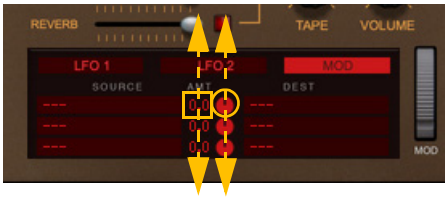
1. **Select the desired Source parameter by clicking in the corresponding Source box and selecting from the list.**

The following parameters can be used as modulation Sources:

Parameter	Description
---	No source.
CV In 1/2/3	This takes the current values on the CV 1/CV 2/CV3 inputs on the rear panel and sends to the desired destination(s).
Mod Wheel	This allows you to modulate parameters from the Mod Wheel.
Pitch Bend	This allows you to modulate parameters from the Pitch Bend control.
Aftertouch	This allows you to modulate parameters from Keyboard Aftertouch (channel aftertouch)
Breath Control	This allows you to modulate parameters from the Breath performance controller
Sustain Pedal	This allows you to modulate parameters from a connected sustain pedal. Note that continuous sustain data (0-127) is supported - not just on/off.
Expression	This allows you to modulate parameters from the Expression performance controller

Modulation Matrix Source parameters.

2. **Set the Amount for the Destination(s) by turning the corresponding Amount knob, or by clicking and dragging vertically in the corresponding Amount box:**



! **Note that the Amount range is +/-100. This means that the Amount value can exceed the modulated parameter's range. When this happens, the modulated parameter simply stays at its extreme value until the Amount value gets within the parameter's range again.**

3. **Click the desired Destination box and select the Destination parameter from the list.**

The following parameters can be used as modulation Destinations:

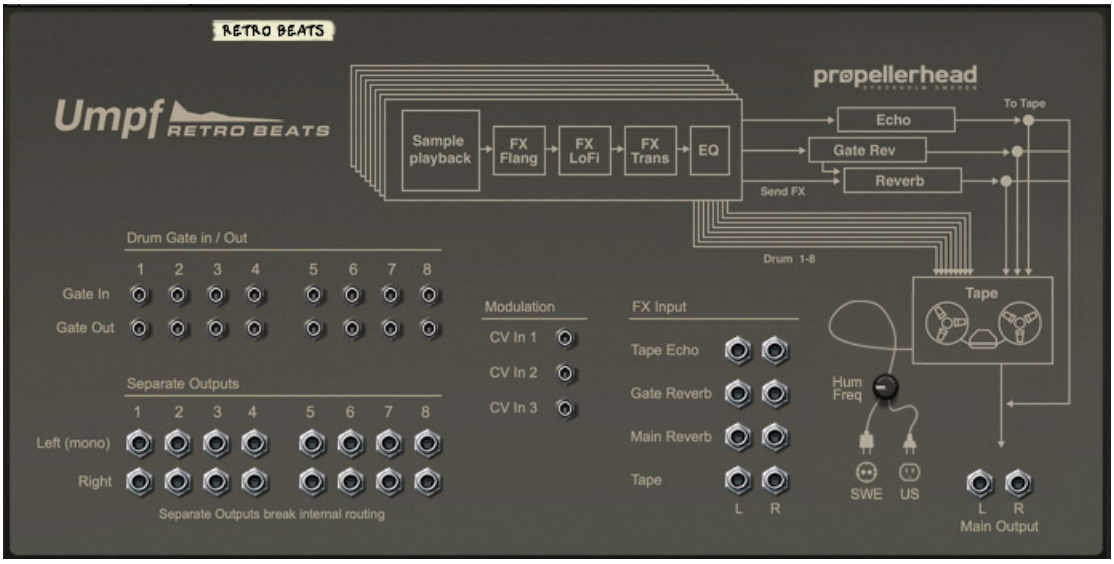
Parameter	Description
---	No destination.
Drum 1-8: Volume	This affects the Volume control of the corresponding Drum Channel.
Drum 1-8: Pan	This affects the Pan control of the corresponding Drum Channel.
Drum 1-8: Pitch	This affects the (full range) pitch of the corresponding Drum Channel oscillator.
Drum 1-8: Hold	This affects the Hold time of the corresponding Drum Channel amp envelope.
Drum 1-8: Release	This affects the Release time of the corresponding Drum Channel amp envelope.
Drum 1-8: Hi Cut	This affects the Hi Cut EQ parameter of the corresponding Drum Channel.
Drum 1-8: Lo Cut	This affects the Lo Cut EQ parameter of the corresponding Drum Channel.
Drum 1-8: Echo Send Level	This affects the Echo Send Level parameter of the corresponding Drum Channel.
Drum 1-8: Gate Rev Send Level	This affects the Gate Reverb Send Level parameter of the corresponding Drum Channel.
Drum 1-8: Reverb Send Level	This affects the Reverb Send Level parameter of the corresponding Drum Channel.

Parameter	Description
Drum 1-8: Flanger Speed	This affects the Speed parameter of the Flanger effect in the corresponding Drum Channel.
Drum 1-8: Flanger Depth	This affects the Depth parameter of the Flanger effect in the corresponding Drum Channel.
Drum 1-8: Flanger Manual	This affects the Manual parameter of the Flanger effect in the corresponding Drum Channel.
Drum 1-8: Lo-Fi Drive	This affects the Drive parameter of the Lo-Fi effect in the corresponding Drum Channel.
Drum 1-8: Lo-Fi Sample Rate	This affects the Sample Rate parameter of the Lo-Fi effect in the corresponding Drum Channel.
Drum 1-8: Lo-Fi Bit Depth	This affects the Bit Depth parameter of the Lo-Fi effect in the corresponding Drum Channel.
Drum 1-8: Lo-Fi Dry/Wet	This affects the Dry/Wet parameter of the Lo-Fi effect in the corresponding Drum Channel.
Echo Time	This affects the Time parameter in the Echo send effect.
Echo Synced Time	This affects the Time parameter in the Echo send effect when Tempo Sync is used.
Echo Feedback	This affects the Feedback parameter in the Echo send effect.
Echo Pan	This affects the Pan parameter in the Echo send effect.
Gate Rev Threshold	This affects the Gate Threshold parameter in the Gate Reverb send effect.
Gate Rev Hold	This affects the Hold parameter in the Gate Reverb send effect.
Gate Rev Decay	This affects the Decay parameter in the Gate Reverb send effect.
Gate Rev To Reverb	This affects the “Send to Rev” parameter in the Gate Reverb send effect.
Tape Master Mix	This affects the Tape Master Mix parameter in the “Mixer” section.
Echo Output Level	This affects the Echo Output Level parameter in the “Mixer” section.
Gate Rev Output Level	This affects the Gate Reverb Output Level parameter in the “Mixer” section.
Reverb Output Level	This affects the Reverb Output Level parameter in the “Mixer” section.

Modulation Matrix Destination parameters.

- **To clear an assigned Source, or Destination parameter, hold down [Ctrl](Win) or [Cmd](Mac) and click the Source/Destination box. Alternatively, click the Source/Destination box and select “---” from the list.**
- **To reset an Amount value to 0, hold down [Ctrl](Win) or [Cmd](Mac) and click the desired Amount box or knob.**

Rear panel and connections



! **Remember that CV connections are NOT stored in the Umpf Retro Beats patches! If you want to store CV connections between devices, put them in a Combinator device and save the Combi patch.**

Drum Gate In/Out

The Drum Gate inputs allow you to play Umpf Retro Beats from another CV/Gate device. The Drum Gate inputs respond to “Note On/Off” along with Velocity.

The Drum Gate outputs allow you to control other CV/Gate equipped devices from Umpf Retro Beats. The Drum Gate outputs send out “Note On/Off” along with Velocity.

Separate Outputs

The separate outputs can be used for routing individual Drum Channels to external destinations, for further processing.

! **Note that Drum Channels routed to separate outputs will be automatically disconnected from the Main Output mix. Note, though, that the signal can still be sent to the Send Effects (Echo, Gate Reverb and Reverb).**

Modulation CV Inputs

These CV inputs can be used for controlling desired destination parameters in the Modulation Matrix. In the Modulation Matrix, select CV1, CV2 or CV3 as Source parameters to control the desired Destination parameters. See “MOD” for more details about the Modulation Matrix.

FX Input

These audio inputs can be used for routing external audio into the Send Effects and Tape Master effect.

Hum Freq

Here you can set the frequency of the Hum noise in the Tape Master effect, see “Hum”.

Main Output L & R

These are the main audio outputs. When you create a new Umpf Retro Beats device, these outputs are auto-routed to the first available Mix Channel in the Reason main mixer. If there is no Mix Channel available, a new one will be automatically created.

Credits

The Umpf Retro Beats factory sound library features patches created by the following sound designers:

Michael Oakley

Chimp Spanner

Heathered Pearls

Lukas Lyrestam