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UMPF CLUB DRUMS
OPERATION MANUAL

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Umpf Club Drums

Introduction

The Umpf Club Drums Rack Extension is an eight-channel drum sample player, designed for creating production-ready drum sounds. Umpf Club Drums 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 master compressor.

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 Club Drums front panel contains the following sections:


The Umpf Club Drums 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. **EQ (for the currently selected Drum Channel).**
- 5. **Insert Effects (up to three simultaneous effects for the currently selected Drum Channel).**
- 6. **Send Effect, Pan, Volume and Bus controls (for the currently selected Drum Channel).**
- 7. **Send Effects and Compressor section (global for all eight Drum Channels).**
- 8. **Send Effect Returns and global level and volume controls.**
- 9. **Modulation Matrix section.**

Signal flow

The picture below shows the basic signal flow in Umpf Club Drums:
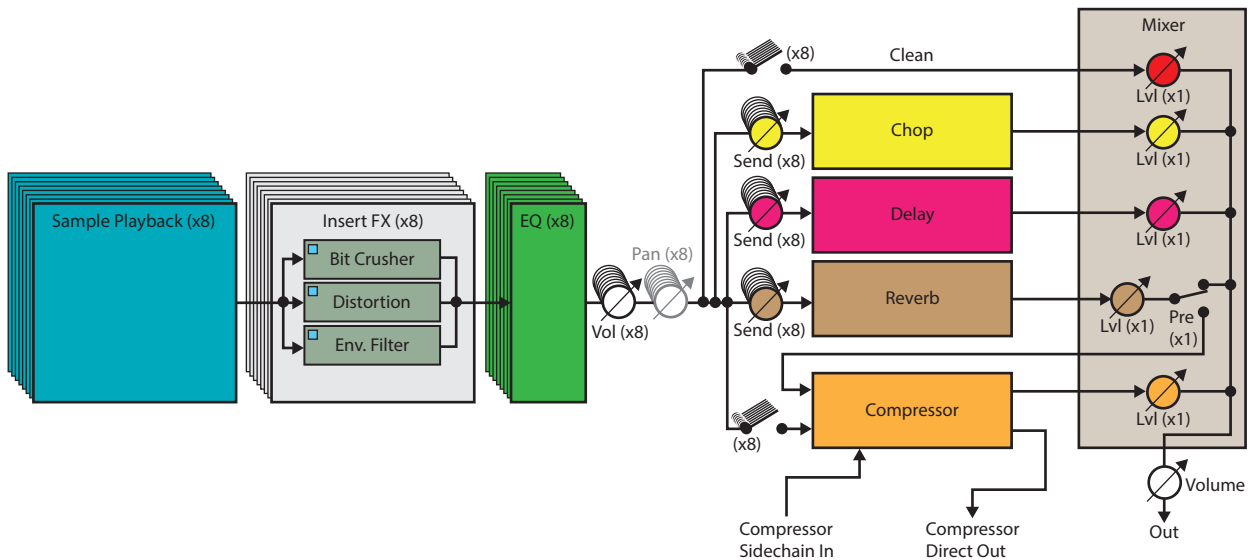
Umpf Club Drums signal flowchart.

- **Umpf Club Drums 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 - Bit Crusher, Distortion or Envelope Filter. You can also choose to bypass the Insert Effects if you like.

- **The signal is then routed to an EQ section.**
  The signal can be processed by a two-channel equalizer (one EQ per Drum Channel). You can also choose to by-pass the EQ section altogether.

- **The signal from each Drum Channel can then be panned in stereo - and have its own individual volume.**

- **Each Drum Channel can also use the three global Send Effects (Chop, Delay and Reverb), plus the Compressor.**
  The signal levels to each of these send effects can be set individually for each Drum Channel.

- **Finally, the signals of all eight Drum Channels, plus the Send Effects are mixed 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 Club Drums device. If you do that, the signal will be output after the EQ section of the Drum Channel.

- **The remaining section in Umpf Club Drums - 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).
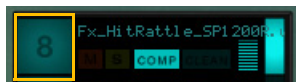
Selecting a Drum Channel

→ **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:**

Routing Drum Channels to Busses

→ **Click the Comp and/or Clean buttons in a Drum Channel to route the audio to the desired Bus:**
Clicking the Clean button routes the audio straight to the Mixer section. Clicking the Comp button routes the audio to the Compressor, see "Compressor". For "parallel compression", i.e. to route the signal both to the Mixer unaffected and "in parallel" to the Compressor, click both buttons.

If both buttons are off, no audio signal will be sent from the Drum Channel to the Clean or Compressor bus. However the signal can still be sent to any of the three Send Effects (Chop, Delay and Reverb).

The Clean and Comp buttons are hardwired to the corresponding Clean and Comp buttons to the right of the Insert Effect section (see "Clean" and "Comp").

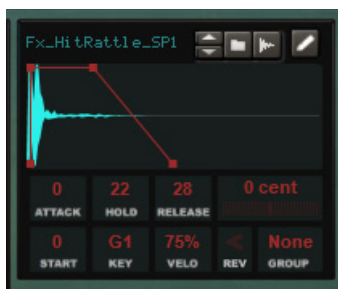# Setting the Drum Channel volumes

→ **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").
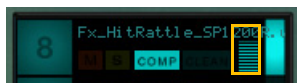
The Sample Playback section

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 Sampling 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 on 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 Club Drums 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 Club Drums 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:**
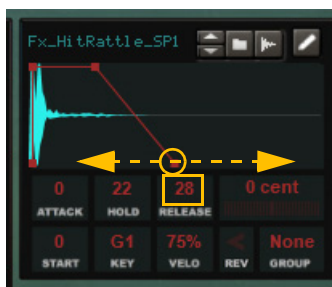

Hold

→ **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: +/- 1200 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.
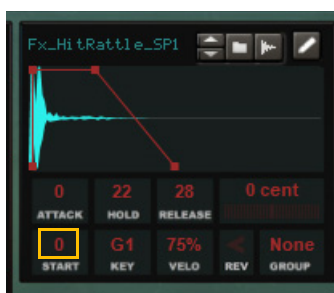
! **Please note that it's not possible to drag the "Start" point in the display - it has to be "moved" using the Start box.**

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 button to activate/deactivate the currently selected Insert Effect for the selected Drum Channel.**

→ **Click the triangular Insert Effect select button to choose the desired Insert Effect to edit from the menu.**

! **Note that several Insert Effects can be active simultaneously, if you want to process the Drum Channel sound using several effects. Select the desired Insert Effect from the selector and then activate/deactivate it with the On/Off button.**

Bit Crusher

The Bit Crusher 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.

Sample Rate

→ **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.

Jitter

→ **Set the amount of random modulation of the sample rate.**
A high jitter value will vary the sample rate heavily.

Dry/Wet

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

Distortion

The Distortion effect offers three distortion types to choose between: Tube, Transistor and Overdrive.

Distortion Type

→ **Select one of the following distortion types:**

▪ **HARD**
This is a hard-clipping type of distortion with an aggressive sound.

▪ **TUBE**
This is a warm tube type of distortion with soft clipping and DC bias.

▪ **TRANS**
This is a transistor type of distortion with hard clipping.

Drive

→ **Set the input gain to the distortion with the Drive knob.**
A high value will overdrive the pre-amp and generate more distortion.

Rectify

→ **Set the degree to which negative signal peaks are converted to positive levels.**
A high value will fold the negative peaks of the signal and generate additional distortion.

Dry/Wet

→ **Set the mix between the dry and distorted signals.**

Env Filter

The Envelope Filter is an envelope controlled Lowpass filter which allows you to create filter sweeps for your drums. This is very useful for simulating analog drum sounds, for example.

Freq

→ **Set the initial cutoff frequency with the Freq knob.**
This is the frequency the sound is cut off at after the envelope is finished.

Range: 20 Hz to 25 kHz.

Reso

→ **Set the resonance level with the Reso knob.**
A high resonance value will amplify the frequencies at, and around, the cutoff frequency (see Freq above).

Env Amt

→ **Set how much the cutoff frequency should be raised during the envelope phase.**
Note that the Attack time is always fixed at 0, whereas the Decay time can be set (see below).

Decay

→ **Set how long it should take for the cutoff frequency to return from the Env Amt value to the set Freq value.**
A low value will create a very short and snappy effect.

Range: 0 ms to 16 s.

The EQ section

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

→ **Click the EQ on/off button to activate/deactivate the EQ for the selected Drum Channel.**

Hi Cut

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

Lo Cut

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

The Drum Channel "mixer" controls

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

Chop

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

Delay

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

Comp

→ **Click the Comp button to route the audio to the Compressor bus, see "Compressor".**
This function is also mirrored in the Drum Channel section, see "Routing Drum Channels to Busses".

Clean

→ **Click the Clean button to route the audio straight to the Mixer section, see "The Mixer section".**
This function is also mirrored in the Drum Channel section, see "Routing Drum Channels to Busses".

→ **Click both the Comp and Clean buttons For "parallel compression", i.e. to route the signal both to the Mixer unaffected and "in parallel" to the Compressor.**
If both buttons are off, no audio signal will be sent from the Drum Channel to the Clean or Compressor bus.
However the signal can still be sent to any of the three Send Effects (Chop, Delay and Reverb).

The Send Effects section

The four global effects - Chop, Delay, Reverb and Compressor - 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.

→ **Set the desired effect level to the Chop, Delay and Reverb effects with the corresponding knobs in the respective Drum Channel section:**

The Chop, Delay and Reverb send level knobs in the Drum Channel section.

→ **Set the return level of the respective Send Effect using the corresponding level sliders in the Mixer section, see "The Mixer section".**
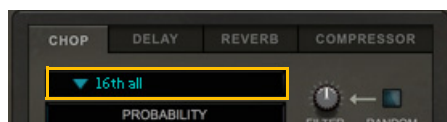
Chop

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

The Chop effect repeats, reverses and re-pitches slices of the audio from the Drum Channels according to various Probability values that you can define. A Chop Grid can be selected from a list and the tempo automatically follows the main sequencer tempo in Reason. You can also modulate the chopped audio slices with a built-in filter.

Chop Grid selector

→ **Select the desired Chop Grid in the selector:**

The following Chop Grids can be selected:

- **16th all**
  This enables the chop effect on every 16th note.

- **8th all**
  This enables the chop effect on every 8th note.

- **16th offbeats**
  This enables the chop effect on every other 16th note, in an offbeat fashion.

- **8th offbeats**
  This enables the chop effect on every other 8th note, in an offbeat fashion.

- **Random**
  This enables a random chop effect depending on the step.

- **Bouncy**
  This enables the chop effect on every third step, starting on step 1.

Repeat

→ **Click and drag up/down in the Repeat display to change the probability for repeats:**

→ **To get better precision, drag the % figure up/down.**

Reverse

→ **Click and drag up/down in the Reverse display to change the probability for reversed chops:**
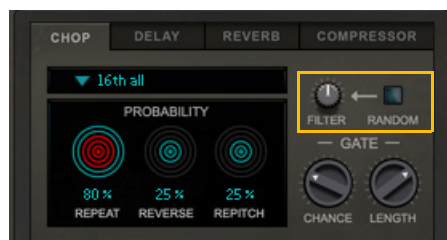

→ **To get better precision, drag the % figure up/down.**

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Repitch

→ **Click and drag up/down in the Repitch display to change the probability for re-pitched chops:**

→ **To get better precision, drag the % figure up/down.**

Filter + Random

→ **Turn the Filter knob to apply lowpass or highpass filtering of the chops.**
At the 12 o'clock position, no filtering is applied. Turning the knob counter clockwise will apply lowpass filtering and turning clockwise will apply highpass filtering.

→ **Click the Random button to apply random filtering of the chops.**
The filtering then alternates between lowpass and highpass randomly.

Gate Chance

→ **Turn the Chance knob to set the probability for a step in the Chop Grid to actually gate a chop.**

Gate Length

→ **Turn the Length knob to set the length of the gated steps before they are muted, as a proportion of the step length.**

Delay

This is a delay with three different modes. The delay repeats can also be tempo synced.

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

Time

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

Feedback

→ **Set the number of delay repeats.**

Tempo Sync

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

Ping Pong/Stereo/Cross

→ **Select Ping Pong to get the delay repeats alternating in mono between the left and right channels.**

→ **Select Stereo to get the delay repeats in stereo.**
The left channel is repeated in the left channel and the right channel is repeated in the right channel.

→ **Select Cross to get the delay repeats in stereo, with the left and right channels flipping every other delay repeat.**

Damping

→ **Set the gradual lowpass filtering of the delay repeats with the Damping knob.**
Turned fully clock wise, no damping is applied.

Time Offset

→ **Set a time offset of the repeats of the left or right channel.**
At the 12 o'clock position, no time offset is applied. Negative values reduce the left channel delay time and positive values reduce the right channel delay time.
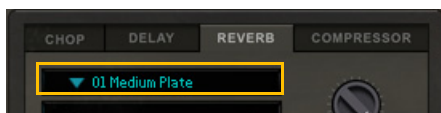
Reverb

This is a stereo reverb.

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

Reverb Type selector

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

The following reverb types can be selected:

- **Medium Plate**
- **Top End Plate**
- **Small Space**
- **Small Room**
- **Large Room**
- **Discrete Hall**
- **Dark Culvert**
- **Very Large**
- **Short Gated**
- **Reflections**

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.

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.**

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".**
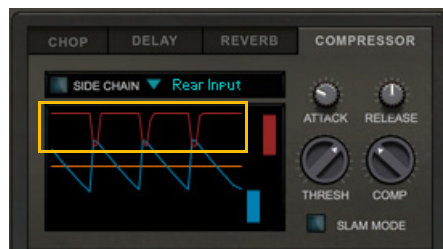
Compressor

This is a stereo compressor with optional sidechain functionality. The Compressor also features a real-time display which shows the input signal (blue curve), the Threshold level (the orange line) and the gain reduction (red curve), as well as level bars for input signal (blue bar) and gain reduction (red bar).

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

Attack

This governs how quickly the compressor will apply the gain reduction when signals rise above the set Threshold (see below). If you raise the Attack value, the response will be slower, allowing more of the signal to pass through the compressor unaffected. Typically, this is used for preserving the attacks of the sounds.

The Attack characteristics of the gain reduction is indicated by the red curve in the Compressor display:

Release

When the signal level drops below the set Threshold (see below), this determines how long it takes before the compressor lets the sound through unaffected. Set this to short values for intense, "pumping" compressor effects, or to longer values for a smoother change of the dynamics.

The Release characteristics of the gain reduction is indicated by the red curve in the Compressor display:
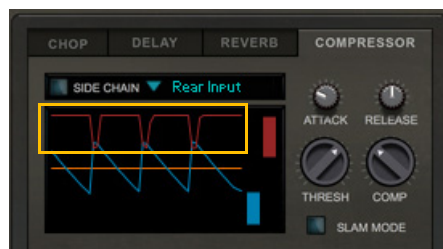
Thresh

This is the threshold level above which the compression sets in. Signals with levels above the threshold will be affected, signals below it will not. In practice, this means that the lower the Threshold setting, the more the compression effect.
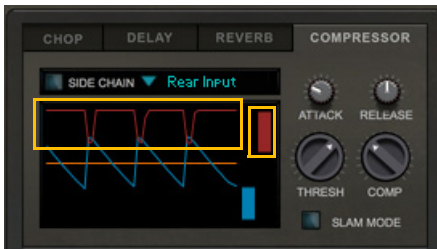
The Threshold level is indicated by the orange horizontal line in the Compressor display:
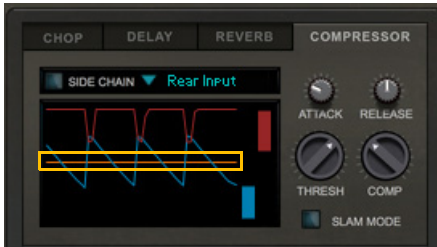
Comp

This specifies the amount of gain reduction applied to the signal above the set threshold. A high value makes the sound less dynamic and more "even" in level.
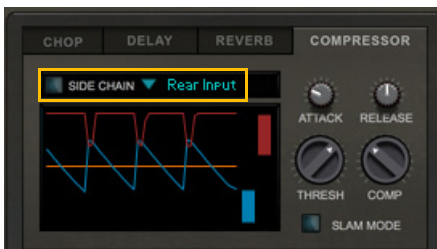
The gain reduction is indicated by the red line/curve (and red bar to the right) in the Compressor display:

Slam Mode

With Slam Mode activated, the compression ratio is boosted so much that the output signal gets quieter as the input signal gets louder.

Side Chain with input selector

The Compressor also allows for side chain control. This means you can control the gain reduction from an external signal instead of from the Compressor input signal.

1. **Click the Side Chain button to enable side chain compression.**

2. **Click the Input selector and choose one of the side chain inputs from the list.**

The available inputs are:

- **Rear Input**
  Select this to use the signal routed to the Sidechain In connectors on the rear panel, see "Compressor Sidechain In".

- **Clean Bus**
  Select this to use the internal signal of the Clean bus as side chain signal.

- **Drum 1 – Drum 8**
  Select one of these to use the internal signal of the desired Drum Channel as side chain signal.

The Mixer section

In the Mixer section you set the effect return levels of the send effects, as well as the Compressor output level, the Clean bus level, and the Master Volume.

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

Chop

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

Delay

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

Reverb

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

Pre

→ **Click the Pre button to disconnect the Reverb output signal from the mix and reroute it into the Compressor.**
  This can be great for creating "pumping" reverbs using side chain compression in the Compressor, see "Compressor". Please, also refer to "Signal flow" for a graphical description of the routing.

Comp

→ **Set the Compressor bus level in the mix.**

Clean

→ **Set the Clean bus level in the mix.**

Volume

→ **Set the master volume of the Umpf Club Drums 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 Club Drums.

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.**

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.**
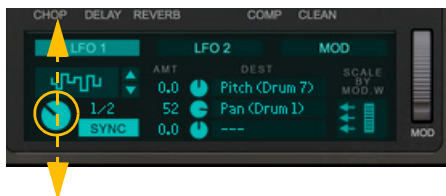
Waveform selector

→ **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.
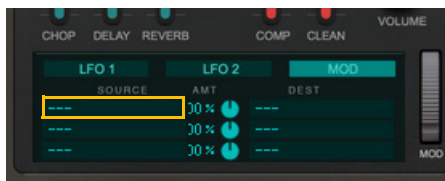
MOD

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.

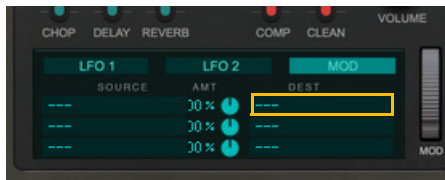The following parameters can be used as modulation Sources:

Parameter	Description
---	No source.
CV In 1/2	This takes the current values on the CV 1/CV 2 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: Chop Send Level	This affects the Chop Send Level parameter of the corresponding Drum Channel.
Drum 1-8: Delay Send Level	This affects the Delay 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: Crush Sample Rate	This affects the Sample Rate parameter of the Bit Crusher effect in the corresponding Drum Channel.
Drum 1-8: Crush Mix	This affects the Dry/Wet parameter of the Bit Crusher effect in the corresponding Drum Channel.
Drum 1-8: Dist Drive	This affects the Drive parameter of the Distortion effect in the corresponding Drum Channel.
Drum 1-8: Env. Filter Freq.	This affects the Freq parameter of the Envelope Filter effect in the corresponding Drum Channel.
Drum 1-8: Env. Filter Reso.	This affects the Reso parameter of the Envelope Filter effect in the corresponding Drum Channel.
Beat Chop Repeat Chance	This affects the Repeat parameter in the Chop send effect.
Beat Chop Reverse Chance	This affects the Reverse parameter in the Chop send effect.
Beat Chop Repitch Chance	This affects the Repitch parameter in the Chop send effect.
Beat Chop Gate Chance	This affects the Chance parameter in the Chop send effect.
Beat Chop Gate Length	This affects the Gate parameter in the Chop send effect.
Delay Feedback	This affects the Feedback parameter in the Delay send effect.
Compressor Ratio	This affects the Comp parameter in the Compressor.
Compressor Threshold	This affects the Thresh parameter in the Compressor.
Reverb Output Level	This affects the Reverb Output Level parameter in the "Mixer" section.
Delay Output Level	This affects the Delay Output Level parameter in the "Mixer" section.
Chop Output Level	This affects the Chop Output Level parameter in the "Mixer" section.
Compressor Output Level	This affects the Compressor Output Level parameter in the "Mixer" section.
Clean Output Level	This affects the Clean 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.**

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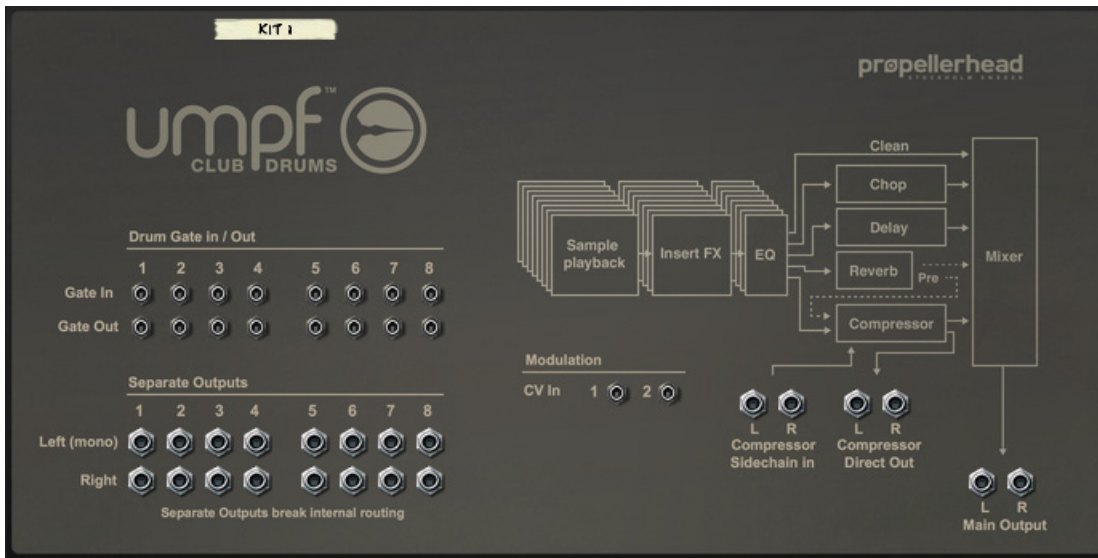
Connections

! **Remember that CV connections are NOT stored in the Umpf Club Drums 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 Club Drums 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 Club Drums. 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 Clean and Comp busses. Note, though, that the signal can still be sent to the Send Effects (Chop, Delay and Reverb).**

Modulation CV Inputs 1 & 2

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

Compressor Sidechain In

These audio inputs can be used for controlling the Compressor side chain function, see "Side Chain with input selector".

Compressor Direct Out

These audio outputs can be used for routing the Compressor output signal to external devices, for further processing.

Main Output L & R

These are the main audio outputs. When you create a new Umpf Club Drums 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 Club Drums factory sound library features patches created by the following sound designers:

Comakid

Crystal Distortion

Shadow Child

Cari Lekebusch

Lukas Lyrestam

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