



ELECTRO

Expansion Pack for PulseCode

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Introduction to Electro

Electro is an expansion pack for PulseCode containing over 300 Electronic Synth Drum Elements perfect for Techno, Minimal, SynthPop and Old-School Electro styles. Each of these Elements contain multiple layers that can be used to craft and shape drum sounds inside of PulseCode's drum editor. The sounds in this expansion pack have all been designed and resampled using the Machinedrum SPS-1 and it's 12-bit sampling engine, thus creating a modern sound with subtle crunch and character. To contrast this 12-bit 'Core' sample, each Element also contains an 8-bit 'Grit' layer, resampled using the Yamaha VSS-30, which is super lo-fi. When the Grit layer is mixed in subtly, it will act to add just a little dirt and edge, or fully mixed in for ultra dirty drums. When an Element is loaded into PulseCode, you can adjust the levels, tuning and other aspects of each of the 6 layers to get drastically different sounds from a single source sample. These layers are discussed in more detail on the following page.

What's included

The Electro Expansion Pack comes included with the following:

- 300+ Elements (multi-layered samples)

- 256 Drum Presets

- Bank of 128 PulseCode Presets

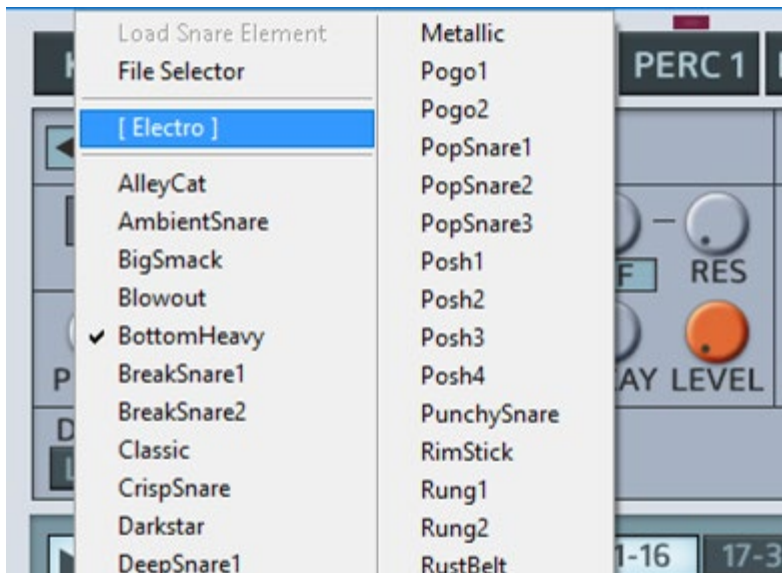
Installation

To install Electro, just run the included installer and follow the on-screen prompts. Your new Elements will be installed into the following location based on OS:

Windows: C:/Users/Public/Public
Documents/PulseCode/Elements/(drum type)/Electro/

Mac: Users/Shared/PulseCode/Elements/(drum type)/Electro/

The new Elements will now show up when selecting a new Element within PulseCode. To load an Electro Element, select the dropdown menu at the top left of the corresponding Drum panel, and select [Electro]. This will display a list of all the Drum Elements included in the expansion pack. Once an Element is selected, use the left/right arrows to navigate the other sounds within the Electro sub-folder.



Patchbank and Presets

Electro includes a Patch Bank with 128 presets, which will be installed as follows.

Installed locations

Windows: C:/Users/Public/Public Documents/PulseCode/Banks/

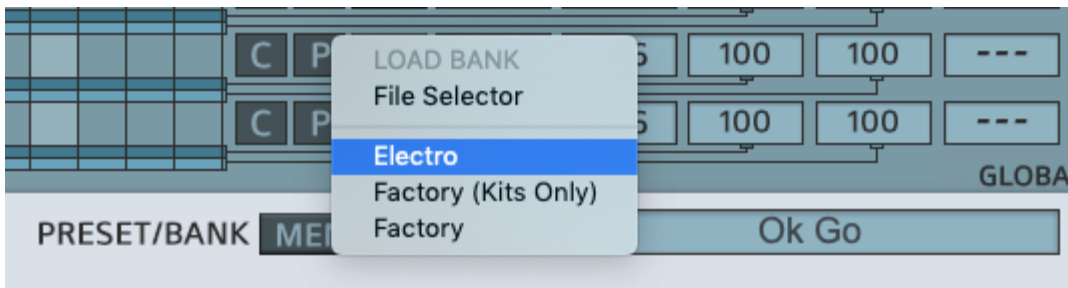
Mac: Users/Shared/PulseCode/Banks/

Loading up the Patch Bank

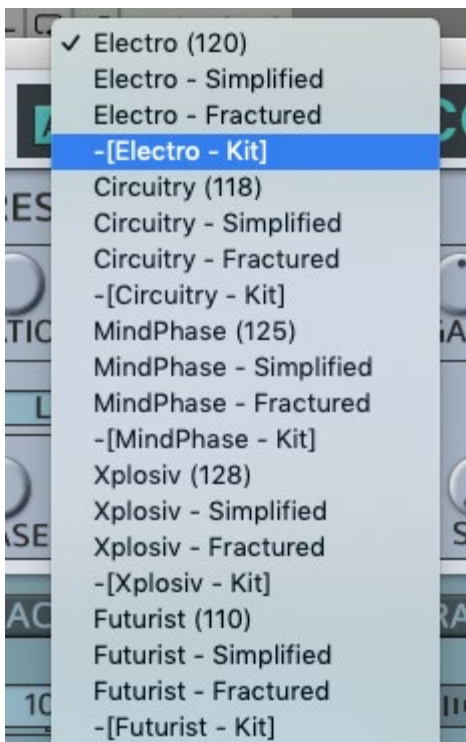
To load the Bank, click the 'B' button to open the list of installed Banks



Next, choose the 'Electro' Bank from the dropdown list



Now, click on the Preset Display bar to select from the list of 128 presets.



Patch Bank Layout

The Presets in the Electro Patch Bank contain parameter settings for the entire plugin (Drums, Sequencer controls, Patterns etc.). The Bank includes 128 PulseCode Presets total, which are divided into variations of 32 different Presets. Each of these 32 presets are layed out as follows:

Full Preset (suggested BPM)

A simplified version of this preset

A Fractured version, which uses randomization to create auto-beats

A Kit version, which is the same Drum sounds but with an empty Pattern and defaulted Sequencer controls

The full presets are typically busy patterns that show off PulseCode's features. They might have alot of things going on and work well as examples of what can be done. The simplified versions are provided as "go-to" presets for laying down a quick beat. These are more focused on the important aspects of the beat and can work well in most cases to accompany other instruments in a production track.

The Fractured version shows what Fracture can do when the controls are

latched, creating an automatic beat generator that will play a continuous randomized drum section.

The Kit versions of these presets provide a blank slate for creating your own patterns and sequences using the same drums.

Drum Presets

Also included are 256 individual Drum Presets, which are categorized as the sounds from each of the 32 Presets in the Bank.

Installed locations

Windows: C:/Users/Public/Public Documents/PulseCode/Presets/(drum type)/Electro/

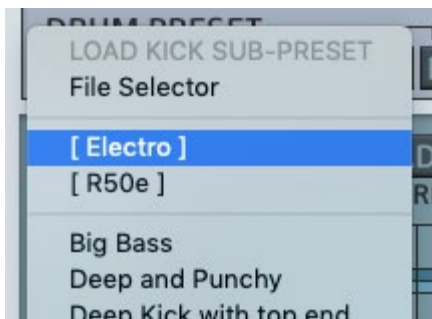
Mac: Users/Shared/PulseCode/Presets/(drum type)/Electro/

Loading up a Drum Preset

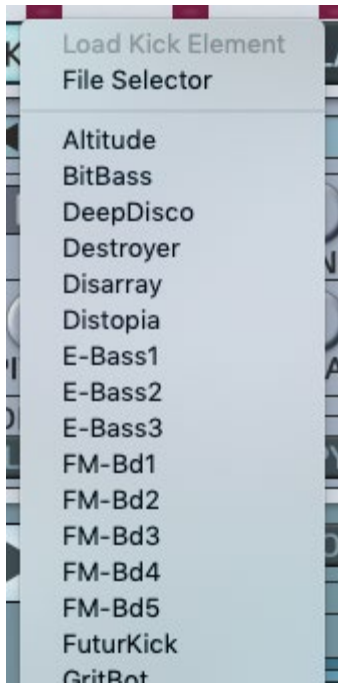
To load a Drum Preset, click on the 'Load' button on the Drum Editor panel.



Next, choose the [Electro] folder from the dropdown list



Now you can select from a list of all installed Presets for that drum.



***Note:** All of the Bank Presets and Drum Presets use only Elements from the Electro Expansion Pack.

Drum Layers



Each Element is made up of 6 layers. When an Element is loaded into PulseCode, it's layers are reflected on the corresponding drum's control panel.

The overall pitch of the Element is controlled by the Main Pitch knob. The Main Decay affects the overall amplitude decay of the entire Element, but keep in mind that the Air (reverb) layer is only affected by the Main Decay when the Gate is raised above 0.

Below is a description of each of the six layers and how to use them.

Core: The Core layer is the primary sound of the drum, that of which all other layers are based. All of the Core sounds in this pack have been sampled in 12-bit. The 'Grit' slider below the Element selector is used to mix in a lo-fi signal into this layer. More about this below.

Grit: The Grit layer is a lo-fi version of the Core sound. For this pack, the Core was resampled in 8-bit on a very lo-fi sampler. The resulting Grit sound has been specially processed to retain the higher frequencies to get a specific 'crunch'. Mixing Grit into the Core is represented by the LoFi Mix control directly beneath the Element selector. Moving the slider to the right will mix in some lo-fi grit into the Core sound of the Element. If mixed fully right, only the LoFi sound will be heard. The Grit layer can be detuned from the Core using the **Tune** knob. This can help beef up the overall Element, similar to that of detuning a 2nd oscillator.

Hit: This layer adds extra top end to the drum sound. This can give the drum more of an initial 'hit' in the form of a slap, crack or snap kind of sound. The Hit layer can be Tuned separately (+ or - 1 octave). It also has it's own Attack and Decay settings. The Attack is very short, and is meant to dull the sound if it is too sharp, removing some of the transient.

Body: This layer will add body and substance to the drum. It will typically be in the form of a low-end layer, but for some sounds where bass is not suitable, this layer might take a different form. With hihats and cymbals for example, this layer will be a variant of the Core sound, which can be down pitched from the original. For Kicks and Toms, this comes as a sub-bass layer. Essentially the Body layer will add thickness and overall body to the drum in some aspect. The Body layer can be tuned down an octave (-12/0), acting similar to a sub oscillator.

The Reverb and Noise layers are part of the same panel on the Drum Editor, which is called 'Air'. The two layers can be mixed together in a similar way as the Core and Grit layers, using a crossfader. Both sounds can be gated using the 'Gate' control.

Reverb: Each Drum Element has it's own specific Reverb layer. This is recorded from a vintage unit from 1986. For this particular Expansion Pack, the Reverb layer has not been resampled, but captured directly from the unit to retain a cleaner sound.

Noise: The Noise layer is for mixing in some white noise with the reverb. This can act to 'brighten' the reverb a little, or can be used in isolation, when only white noise is needed. This can be a useful tool for snares, hihats and cymbals especially.

Tips & Tricks

Gated Reverb



On the Air panel, turn the Gate control all the way up. Now the Reverb will follow the Main Decay control (way to the left of the editor). So if this Main Decay is short, the Reverb will be cut short as well, with a very quick fade out. For a harder gated sound, switch on the 'Hard' button above the Gate control. This will cut off the Reverb tail instantly as soon as the Main Decay ends.

"Reverse" Sounds



Any sound can use this technique to create a 'reverse' sounding effect. Here we'll use it on a snare which has more of a tail. Locate the Bend section to the right of the drum editor. Make sure it's set to LFO. Set the Rate somewhere in the center for now. Turn both the Phase and AM controls all the way up to their highest range. You'll hear a clean 'fade-in' effect. Now adjust the Rate to fine tune the length of the fade in. For longer fades, use a slower rate (left). For short fades use a faster rate (right). Keep in mind that this will depend on the length of the sound too, because Bend is a retriggering LFO that will continue to modulate. So if the wave cycle starts over before the drum sound ends, you will hear the sound continue to fade in and out. So for longer sounds like cymbals, it's better to use slower rates to achieve a convincing 'reverse' effect.

Non-Linear and "Reverse" Reverb



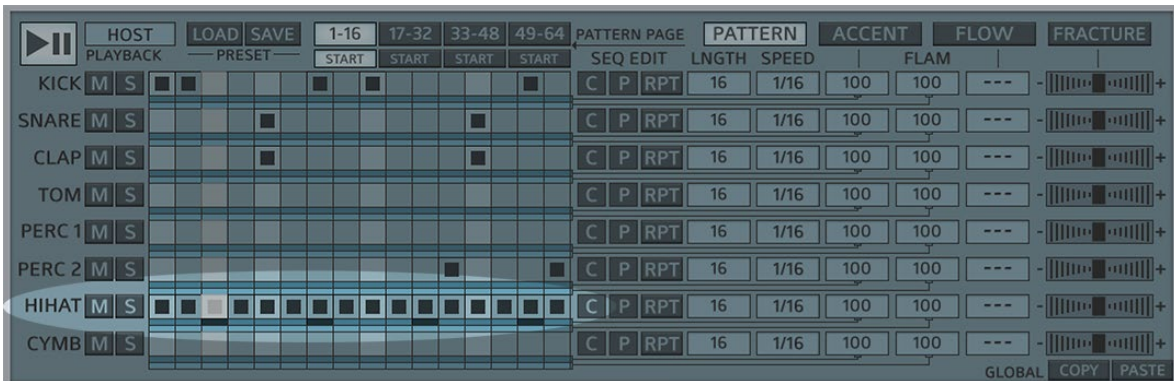
If you want to create a 'reverse reverb' effect, here's a different technique that's quite simple. Turn your Reverb level up so you can hear it. Now turn the Attack all the way up, and the Decay very low. Instant reverse reverb! If you want a longer fade-in, adjust the Decay higher, for shorter fade-ins, set the Decay lower. This technique can also be used for nonlinear reverbs, where there is a shorter fade in. You can get the best results by slightly increasing the Attack, and turning the Decay all the way down. This will give a more subtle non-linear effect where the reverb gets louder instead of fading out. This can be used along with the Gate for creating classic 80s effects.

Solo Reverb

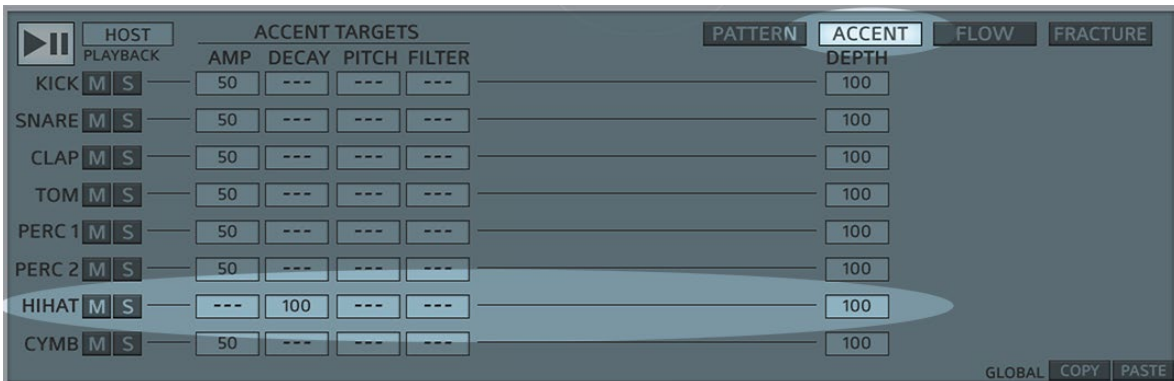


If you have a situation where you'd like to hear only the reverb of a particular sound, here's a way to do it. Turn the Air Level all the way up. Activate Direct Mode. This will force the Reverb and Noise layers to bypass the Main Filter, Compressor and Saturation. Now set the Main Filter to HPF2, and turn the Cutoff all the way up. This will filter out all of the layers completely while leaving the Reverb layer unaffected. The result is a Reverb only signal.

Open/Closed HiHats



Engage all 16 steps in a HiHat sequence, adding an Accent beneath every off-beat (steps 3, 7, 11 & 15).



Next, click on the Accent tab to open it's panel. Make sure the Accent Depth (to the right) for the HiHat lane is all the way at 100. Now locate the Decay column (to the left), and turn this to 100 for the HiHat lane. **Note this control can go into the negative range as well (-100), but here we are using the positive range (+100).



Now, on the HiHat's drum editor, turn the Main Decay all the way down. You will now hear the sound open and close while playing the sequence. If using a particularly short sound, you can 'artificially' extend the length of the HiHat by turning up the Air layer. Make sure the Gate control is all the way up so that it responds to the Main Decay opening and closing. Mix in a little noise and add a highpass filter to make it blend in. This can sound very convincing if done correctly.

Drum Element List

Kick Drums

Altitude	FM-Bd2	MoonBass
BitBass	FM-Bd3	Neptune
DeepDisco	FM-Bd4	PowderPuff
Destroyer	FM-Bd5	SolidBass
Disarray	FuturKick	Stampede
Distopia	GritBot	TR-Bass
E-Bass1	HardTec1	TR-Dirt
E-Bass2	HardTec2	TR-Knocker
E-Bass3	HardTec3	TR-Sub
FM-Bd1	MachineBass	TR-Thudd

Snare Drums

DirtySnare	NoiSnrHit	TR-PopSnr1
FM-Snare1	NoiSnrLow	TR-PopSnr2
FM-Snare2	NoiSnrPower1	TR-PopSnr3
FM-Snare3	NoiSnrPower2	TR-PopSnr4
FM-Snare4	NoiSnrRing	TR-PopSnr5
HardHit1	NoiSnrSlap	TR-PopSnr6
HardHit2	SnareSplash	TR-Punch
HeavySnare1	TR-Buffer	TR-Ringer1
HeavySnare2	TR-Buster	TR-Ringer2
NoiSnare	TR-Fresh	TR-Snappy
NoiSnrBurst	TR-Hit1	
NoiSnrCrak	TR-Hit2	

Claps

AirClap

CueClap2

MountainClap

AtmoClap

DarkClap

NoxClap

BackClap

GremlinClap

RezClap1

BasikClap

HeftyClap

RezClap2

BeefClap

HollowClap

RightOnClap

BigRoomClap

HuskClap

ShotGlassClap

BiteClap

IndustrialClap

SpotOnClap

BrakeClap

KillerClap

SynClap

BrightClap

KitchClap

TipClap

ChapClap

LoPopClap1

WhipClap

CraklClap

LoPopClap2

CueClap1

MetalHeadClap

Tom Drums

BopTom1	FM-TomMd1	SimplTomMd
BopTom2	FM-TomMd2	SynBassBit1
DeepDrum	FM-TomMd3	SynBassBit2
DropBass	FM-TomMd4	SynTomDeep
DropTop	FM-TomMd5	SynTomHi1
E-Tom1	FM-TomNoisy	SynTomHi2
E-Tom2	FM-TomPitcher	SynTomHi3
E-TomHi	NoiseTom1	SynTomHiDrop1
FM-TomHard1	NoiseTom2	SynTomHiDrop2
FM-TomHard2	NoiseTom3	SynTomHigher1
FM-TomHard3	NoiseTom4	SynTomHigher2
FM-TomHiDrop	NoiseTomHard	SynTomLo1
FM-TomHit1	PinDrop	SynTomLo2
FM-TomHit2	SimplTomBass	SynTomMd
FM-TomHit3	SimplTomHi	SynTomNoise
FM-TomLo1	SimplTomLo1	SynTomTone
FM-TomLo2	SimplTomLo2	
FM-TomLo3	SimplTomLo3	

Percussion

AirShot01	Cowbell1	NoiseHit2	SynClav05
AirShot02	Cowbell2	NoiseQhi	SynClav06
AirShot03	Cowbell3	NoiseQlo	SynClav07
AirShot04	Cowbell4	NoiseSmak1	SynClav08
AirShot05	Cowbell5	NoiseSmak2	SynClav09
AirShot06	CowbellDeep	NoiseSmak3	SynClav10
AirShot07	CowbellFM1	RimShot1	SynClav11
BassDrop	CowbellFM2	RimShot2	SynClav12
BassFX1	CowbellHi1	RimShotFM	SynClav13
BassFX2	CowbellHi2	RimShotNoise	SynClav14
BassFX3	CowbellHi3	Shaker1	SynClav15
Blip1	CowbellHi4	Shaker2	
Blip2	FM-Bloc	Shaker3	
Blip3	FM-Brut	Shaker4	
Blip4	FM-Mello	Shaker5	
BlipDrop	FM-Perc1	Shaker6	
BlipFat	FM-Perc2	ShakerRattl1	
BlipKnoc	FM-Perc3	ShakerRattl2	
Conga1	FM-Perc4	ShakerThik1	
Conga2	FM-Perc5	ShakerThik2	
Conga3	FM-	ShakerThik3	
Conga4	ThumpHi	ShakerThik4	
	FM-		

Conga5

ThumpLo

SynClav01

CongaDeep

FM-Ting

SynClav02

CongaHrmx1

FM-Zap

SynClav03

CongaHrmx2

Missile

SynClav04

NoiseHit1

HiHats

CH-Arcade	CH-Syn1	OH-Dark1
CH-Buzzer	CH-Syn2	OH-Dark2
CH-Cow	CH-Syn3	OH-Dark3
CH-Digit	CH-Syn4	OH-Dark4
CH-FM1	CH-Syn5	OH-Dense1
CH-FM2	CH-Tak1	OH-Dense2
CH-FM3	CH-Tak2	OH-Fizz
CH-FM4	CH-Tak3	OH-Ice1
CH-Frosty1	CH-Tik	OH-Ice2
CH-Frosty2	CH-Tin	OH-Ice3
CH-Frosty3	CH-Tok	OH-Never
CHIME1	CH-Tone1	OH-Peak
CHIME2	CH-Tone2	OH-Rizer
CH-Mod	CH-Wash	OH-Skid
CH-Skif	OH-Cym1	OH-Syn1
CH-Spray	OH-Cym2	OH-Syn2
		OH-SynHi

Cymbals

Beeper1	MetalHit3	Operator4
Beeper2	MetalHit4	Singe
CymBender	MetalHit5	Sizzle
FM-Noise1	MetalHit6	Symb11
FM-Noise2	MetalHit7	Symb12
FM-Noise3	Node	Symb13
FM-Noise4	NoiseCrash	Symb14
GlassFM	Operator1	
MetalHit1	Operator2	
MetalHit2	Operator3	