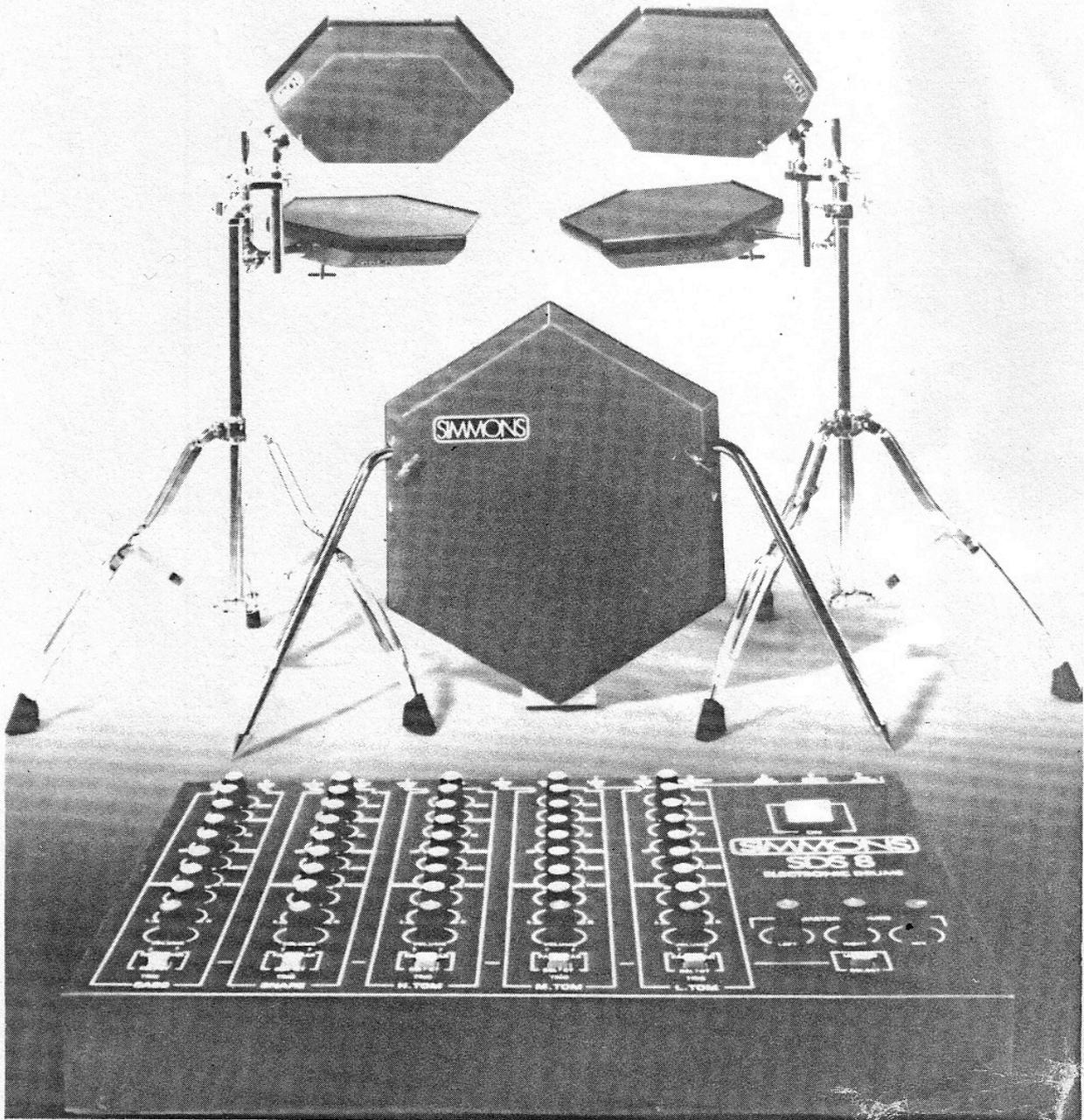


SIMMONS



SDS 8

OPERATING INSTRUCTIONS

CONCEPT

The Simmons electronic drum kit, SDS 8, is part of a revolution that is currently changing the face of drums. The "skins and shells" concept has remained basically unchanged for thousands of years while every other instrument in rock music has enjoyed the application of new technology, allowing them to evolve into more creative and exciting tools for the making of music. At Simmons Electronics we decided to do something about this injustice and dedicated ourselves to producing percussion instruments for the eighties. By purchasing the SDS 8, you have joined the front line of the revolution. CONGRATULATIONS! The SDS 8 is not a complicated instrument, however we do request that you read this manual carefully as it has been written to ensure that you are able to use your Simmons electronic drum kit as creatively as possible.

GOOD LUCK.

ABOUT YOUR SDS 8

The SDS 8, (Simmons Drum Synthesizer 8), is an electronic drum kit which has been designed to accurately reproduce the sound of a well amplified acoustic drum kit while offering the infinite range of sounds available from modern electronics as applied to musical instruments. The SDS 8 has individual channels for bass drum, snare drum and three tom-toms. Each channel has a factory pre-set sound and a programmable option enabling drummers to construct their own sounds. The controls affect parameters that it would be desirable to adjust on acoustic drums and later in this manual the explanation of these controls is made by relating their effect to the individual components of an acoustic drum sound. This will give you the ability to analyse an acoustic drum sound and program it electronically.

Each channel has two pre-sets - the first is a factory programmed sound and the second can be programmed by you to create your own unique drum sound. The factory and user programmed sounds can be selected on each channel individually and a footswitch facilitates the simultaneous switching of all five channels from one pre-set sound to the other.

A stereo mixer is built into the synthesizer console, along with individual audio outputs for each channel. The subject of amplifying the SDS 8 is covered in some depth later in this manual.

The drum pads are fitted with newly developed "softened" playing surfaces which closely emulate the feel of a conventional drum head whilst offering a wide range of dynamic control. With their hexagonal shape and vibrant colouring, Simmons drums are designed for maximum visual appeal. At Simmons, we believe this to be very important.

BEFORE YOU START

Unpacking

When you unpack your SDS 8, inspect the unit carefully for damage. If there is any evidence of damage to the pads or synthesizer console, inform your Simmons dealer immediately.

Your SDS 8 should comprise:

- 1 Five channel synthesizer console
- 1 Bass drum pad
- 4 Small drum pads
- 2 Drum pad stands
- 2 bass pad spurs
- 5 Jack connector cables
- 1 Mains connector cable
- 1 Footswitch

This manual

If any of these components are missing, inform your Simmons dealer immediately.

Connecting to a mains supply

Europe mains voltage

Connect an appropriate mains plug to the mains connector cable according to the following colour code.

Brown - Live

Blue - Neutral

Green/Yellow - Earth (Ground)

Check that the voltage label on the back panel matches your domestic mains supply.

- 240v - G.B. and Australia
- 220v - Europe
- 115v - U.S.A. and Canada
- 100v - Japan

SETTING UP

The drum pads

The single, large bass drum pad is a freestanding unit and should be supported by locating the two spiked bass drum spurs into the mountings on either side of the drum. These should be angled to touch the floor allowing the drum to sit vertically, with the base plate parallel to the floor. This plate will accept any conventional bass drum pedal.

The drum pad stands should be placed on either side of the bass drum pad and used to support the four small drum pads (two on each stand) in a comfortable playing position. In the case of the snare drum pad, it is advisable to invert the jointed arm in the stand mounting.

Special care should be taken to ensure that all of the drum pads are secure on the stands with the clamping bolts (located on the drum pads) finger tightened.

Connecting Up

The five jack leads should be used to connect the drum pads to the pad inputs on the back panel of the synthesizer console. These inputs are marked at the top of each channel. The bass pad should be connected to the bass pad input, snare to snare etc.

The synthesizer console must be connected to a suitable amplifier and speaker system using an appropriate cable. For further details see the "Amplifying and Recording" section of this manual.

Having first connected the synthesizer console to a suitable mains electricity supply, switch the "power" switch to the on position. One of the lights above the blue "select" buttons at the base of each channel will illuminate indicating that the unit is on. Using the "select" buttons, set each channel to produce the factory pre-set sound (light marked "FAC" illuminated). Set the sensitivity controls at the top of each channel to the "12 o'clock" position and strike each of the drums in turn. The glorious sounds that assault your ears are the factory pre-set sounds of the SDS 8. If you hear nothing, yet the "trigger" lights at the base of each channel illuminate when the corresponding drum pad is struck, refer immediately to "Amplifying and Recording".

Pressing the "Master Select" key switches all the channels to the variable or user programmable option. Now the fun really starts - read on.

PROGRAMMING SOUNDS

In this section of the manual, the function of each of the six controls per channel, provided for the purpose of programming the "variable" pre-set, is explained by relating their effect to the individual components of an acoustic drum sound.

These controls, from top to bottom, are:

FILTER, PITCH, BEND, DECAY, BALANCE and CLICK.

However, for the purposes of programming a drum sound, these controls should be used in the following order:

(1) PITCH: The drum sounds produced by the SDS 8 are compiled from a controlled blend of "tone" and "noise". A conventional drum head vibrates at a certain pitch depending upon the tension and size of the drum head. The "Pitch" control of the SDS 8 enables tuning from a six inch tom-tom to a large timpani.

(2) FILTER: The sound of any drum contains a lot of noise, the pitch or brightness of which falls as the drum sound decays. The "filter" control sets the overall brightness of the noise content.

(3) BALANCE: The relative levels of the "tone" and "noise" components of the sound are set by this control. A timp would require a lot of noise and a tabla very little.

(4) BEND: As a conventional drum is struck, the skin stretches, thus the pitch starts somewhat higher than the actual tuned note of the drum. As the sound decays, the head relaxes therefore, the pitch drops. The intensity of this effect is controlled by "Bend" in the "Down" range of its function. When used to bend the sound "Up", tabla like sounds can be constructed along with an infinite variety of interesting percussive effects.

(5) CLICK: Striking the plastic head of a conventional drum generates a very loud but short burst of noise, This is represented by the "Click" control of the SDS 8 and can be adjusted in level relative to the actual body of the drum sound. If the drum head in question was a calf skin head, the click would be duller than the bright smack of a plastic head. The brightness of the click is simultaneously affected by the "Filter" control.

(6) DECAY: Finally, the drum sound dies away completely. A conventional drum will have a decay characteristic dependant upon head size, tension and damping. Thus, a timpani will have a long sound and a bongo a short sound. The decay control of the SDS 8 is used to set this parameter.

While this is the easiest way to describe the functions of these controls, we suggest that you treat the SDS 8 as an instrument in its own right and program sounds that you like rather than consciously trying to emulate conventional drum sounds. In short
- HAVE FUN!