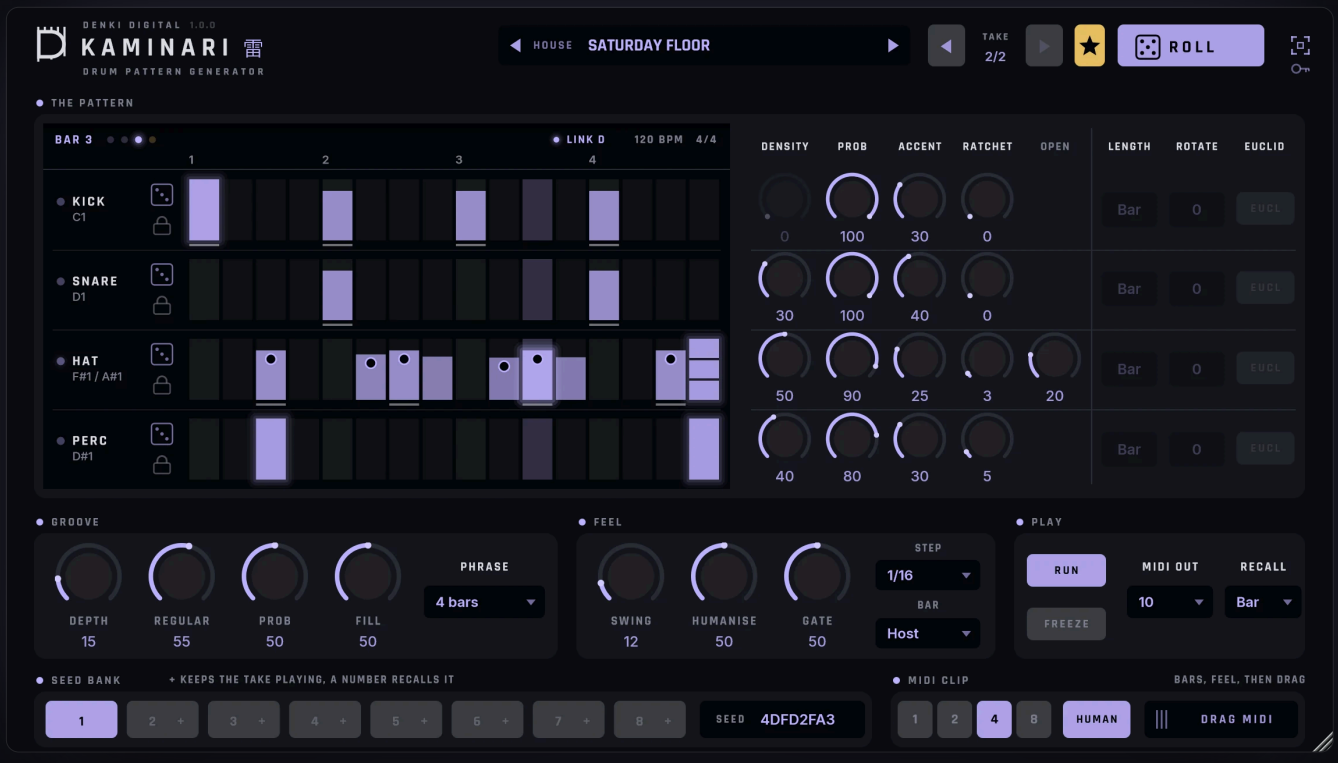
DRUM PATTERN GENERATOR

Kaminari

雷 thunder

Kaminari is a drum pattern generator. Roll a groove in one of fourteen genres, lock the lanes you like, roll again, and drag the one you keep into your track. It makes no sound of its own: it plays your drums.



CONTENTS

雷

Kaminari, from the first sound to the last setting.

壱	Welcome	03
弐	Playing a synth from Kaminari	04
参	The panel	06
肆	The pattern and its lanes	08
伍	Genres, takes and the clip	11
陸	Groove and feel	14
漆	The notes it sends, and MIDI	16
捌	The generators together	18
玖	Factory programs	19
拾	Programs and your presets	22
拾壱	Installing and unlocking	24
拾弐	Technical	27
拾参	Notices	28

Thunder for your own drums.

Welcome

Kaminari is a drum pattern generator. It writes grooves for four lanes, kick, snare, hat and percussion, and sends them as MIDI notes to your own drums. It makes no sound of its own.

Choose a genre and Kaminari plays by its grammar. The grammar says what must not change, the anchors: where the kick lands, where the backbeat sits, where the open hats fall. It also marks the places where there is room to play, the ornament slots. Each lane's **Density** says how many of those slots fill, and the take decides which. In Free there is no grammar: the metre and the take place every hit.

A take is four numbers, a seed for each lane. Everything Kaminari plays is worked out from the controls, the take and the song's position, so a take always plays the same groove, any bar can be worked out without playing the bars before it, and the pattern on the panel is exactly what is sent. **ROLL** draws a new take; each lane's die rolls that lane alone, and a padlock keeps a lane through a roll.

Five minutes with Kaminari

1. Put Kaminari on a track, and your drums (a Drum Rack, a drum sampler, a drum synth) on a second track that listens to it. Playing a synth from Kaminari shows how in your host.
2. Press play in your host. Kaminari opens on Open Field, a program in Free.
3. Click the program's name and choose Factory, then House, then Saturday Floor: four on the floor, the clap on 2 and 4, open hats on the off-beats.
4. Click **ROLL** a few times. The anchors stay; the ghosts, shakers and pickups change.
5. Like the kick? Click its padlock, then roll again: everything else changes and the kick stays. Click the hat's die to change only the hats.
6. Click the star to keep the take in the seed bank. The arrows beside TAKE step back through your last 32.
7. Drag **DRAG MIDI** into your host. Four bars of the groove, as you heard it, become a clip.

> TIP
>
> Kaminari's notes are General MIDI drums to start: kick on C1, snare on D1, hats on F#1 and A#1, a clap on D#1. A Live Drum Rack kit plays them as they are. For any other drums, see The notes it sends.

Playing a synth from Kaminari

Kaminari sends MIDI notes. To hear them, they have to reach your drums: a Drum Rack, a drum sampler, a drum synth, or a drum machine on the desk. Every host can do this, each in its own way.

Kaminari loads as an instrument, under Denki Digital as Kaminari Drums, with a silent stereo output. Its notes go out on the channel set by **MIDI Out**, channel 10 to start, General MIDI's drum channel; a Drum Rack takes any channel, and drums that listen on one channel need the same one. The notes are General MIDI drums to start (see The notes it sends, and MIDI). The steps below are the usual routes in each host. Menu names move between versions, and your host's own manual has the current ones.

Ableton Live

1. Put Kaminari on a MIDI track.
2. Put a Drum Rack, or your drums, on a second MIDI track.
3. On the drums' track, set MIDI From to Kaminari's track, and in the chooser under it choose Kaminari. Set Monitor to In.
4. Press play. The drums play Kaminari's groove.

On a Mac, Live loads Kaminari as a VST3 only. If Kaminari isn't in Live's list, turn on Use VST3 Plug-in System Folders in Live's Settings, under Plug-ins, and rescan (see Installing on a Mac).

Bitwig Studio

Put Kaminari on an instrument track, then put your drums after it in the same device chain. A plugin's notes pass on to the device after it, so the drums play what Kaminari sends.

Reaper

Put Kaminari on a track, then add your drums to the same track's FX chain, below Kaminari. Reaper passes the MIDI a plugin sends on to the next plugin in the chain.

FL Studio

Load Kaminari and your drums in the Channel rack. Open Kaminari's plugin window, click the cog for its wrapper settings, and under MIDI choose an output port number. In your drums' wrapper settings, choose the same number as their input port.

Cubase

Add Kaminari on an instrument track. Add a MIDI track for your drums: set its input to Kaminari's MIDI output, which the input menu lists under Kaminari's name, set its output to your drums, and switch on its monitor.

Logic Pro (Mac)

On a Mac, Kaminari's Audio Unit is a MIDI effect, so in Logic Pro it sits on the same track as your drums, in front of it. Make a software instrument track with a drum instrument on it. Click the track's MIDI FX slot, above the instrument slot, and choose Audio Units, then Denki Digital, then Kaminari. Press play: the drums play Kaminari's groove. MainStage takes it the same way. GarageBand has no MIDI effect slot, so the generators don't run in it. Other Mac hosts load the VST3, as above.

In any host: drag the clip

The **MIDI clip** strip, at the bottom right of the panel, gives you the groove as a MIDI clip. Drag **DRAG MIDI** onto a clip slot or a track that plays your drums, and the groove is in your arrangement as notes you can edit. This works in every host, and it is how you keep a take for good. See The MIDI clip.

The standalone application

The standalone plays from its own clock at 120 BPM. To play a drum machine on the desk, or another program, open its audio and MIDI settings with the Options button at the top left of its window, and choose a MIDI output.

When your host is stopped

Kaminari is at its best with your host playing. It follows the song's tempo, bars and loop, and every generator on the same link letter plays in time with the song and with each other.

Stop the host and, with **Run** on (as Kaminari starts), it carries on from a clock of its own at the host's tempo, so you can audition grooves without starting the song. The ruler reads HOST STOPPED · OWN CLOCK.

- **The generators keep together.** Generators on the same link letter share that clock: load one while the host is stopped, however late, and it joins the others in time.
- **Press play and everything locks to your song,** from wherever the song starts. Stop again, and the generators carry on together from there.
- **On link letter Off,** a generator keeps a clock of its own, and won't line up with the others while the host is stopped.
- **Switch Run off** and Kaminari plays only while the host plays.

> TIP
>
> If the generators ever sound out of step, press play. With the host running, every generator follows the song.

The panel



Kaminari on Saturday Floor, a House program, playing with the host stopped.

1 Program	The genre and the program's name. Click the name for the program menu; the arrows step through the programs.
2 History and star	Back and forward through your last 32 takes, with TAKE showing where you are. The star keeps the take playing now in the seed bank.
3 ROLL	A new take for every lane that isn't locked: a new groove from the same controls.
4 Size and key	The window's size, and the licence key beneath it.
5 Ruler	The bar playing, a dot for each bar of the phrase (the last in yellow when it may fill), the beats, the tempo and the metre.
6 Link Off, A to D	The letter the pattern is shared on, so the other generators can play with it. See The generators together.
7 Lane	Its name (click to switch the lane off or on), the lamp that flashes as it sends a note, and the note it sends (click to change it).

8	**Die and padlock**	Roll this lane alone; keep this lane through a roll.
9	**The pattern**	The bar playing now, lane by lane, as it is sent. Click a step to force it on or off.
10	**Lane controls**	Density, Prob, Accent and Ratchet for each lane, and the hat's Open.
11	**Length, Rotate, Euclid**	For each lane, in Free: its own length, a shift, and even spacing. Greyed out in a genre.
12	**Groove**	Depth, Regular, Prob and Fill, and the Phrase a fill ends.
13	**Feel**	Swing, Humanise and Gate; the Step the pattern is written on, and the Bar.
14	**Play**	Run and Freeze, the MIDI Out channel, and when a recalled take comes in.
15	**Seed bank**	Eight takes kept, and the take playing now as one number.
16	**MIDI clip** 1, 2, 4 or 8 bars	The clip's length, HUMAN or GRID, and the grip to drag it into your host.

Hover over anything for a reminder of what it does. Right-click a knob, a switch, a padlock or the link to learn a MIDI controller for it (see The notes it sends, and MIDI).

The pattern and its lanes

The display shows the bar playing now, lane by lane, worked out by the same code that sends the notes. What you see is what goes out.



Night Shift, a Techno program, in the last bar of its phrase: the fill in lightning yellow, the kick locked.

Reading it

A hit	A bar from the foot of the step. Its height and brightness follow its velocity; an accent is full height and glows.
A roll	Notches across the hit: one for each extra stroke.
An open hat	A ring on top of the hit. In a roll, only the last stroke rings open.
An outline	A hit in the pattern that Prob has let pass this time round.
A line beneath	One of the genre's anchors: a hit that always plays.
Yellow	The fill, at the end of the phrase.
A notch or a cross	Your step edits: a corner notch on a step forced on, a cross on a step forced off.

While the host is stopped and Run is off, the ruler reads MIDI only: send its MIDI to your drums. While Kaminari plays from its own clock, it reads Host stopped · own clock.

Each lane

Click a lane's name to switch it off or on; a lane switched off sends nothing and its row dims. The die beside the name rolls that lane alone, and lights as it rolls. The padlock below it keeps the lane through a roll: shut and lit, the lane stays as it is. A lane's die is dimmed while it is locked.

Density 0 to 100	How full the lane is. In a genre, the share of the grammar's ornament slots that play, on top of the anchors; where a genre leaves a lane no slots (Techno's kick, say), Density is greyed out. In Free, the share of the bar's steps. Choosing a genre sets each lane's Density to suit it, and a double-click returns it there.
Prob 0 to 100	The chance that a hit in the pattern plays, drawn afresh every time round. In a genre, the anchors always play. To start: kick and snare 100, hat 90, perc 80.
Accent 0 to 100	How often a hit is accented. In a genre the anchors keep their written strength, and Accent shapes the ornaments.
Ratchet 0 to 100	How often a hit becomes a roll of two to four strokes in its step, two most often, falling away or building. In Trap, how often the hats roll trap's way.
Open 0 to 100	The hat only: how often a hat is open. 20 to start. In a genre, the grammar's open hats are written in; Open adds more among the ornaments.
Length Bar, or 1 to 32 steps	Free only. The lane's own length: at anything but Bar it repeats on its own cycle, across the bar line, for a polymetric groove.
Rotate 0 to 31 steps	Free only. Shifts the lane's pattern later by so many steps.
Euclid On or off	Free only. Spreads Density's hits as evenly as they will go, instead of placing them by the metre and the seed.

Length and Rotate are numbers in small windows: drag up or down, or turn the wheel. A double-click on any knob or number returns it to its default.

> PLAY ALONG
>
> Kaminari passes on any MIDI that comes into its track, so you can play the drums by hand over the pattern from the same keyboard.

Editing steps

The pattern is yours to correct. Click any step on the grid: one the pattern plays is forced off, one it leaves empty is forced on. Click an edited step again to give it back to the pattern. An edit holds in every bar.

Right-click a step for the same choices by name (Always play this step, Never play this step, As the pattern has it), and to clear one lane's edits or every lane's.

Forced on A corner notch	Plays a plain hit, at a normal velocity, where the pattern had none. A hit the pattern already plays there stays as it was.
Forced off A cross	Nothing plays on the step, whatever the pattern or a fill would have played.

Rolling a lane clears its edits: a new pattern, a fresh start. A locked lane keeps them. Edits go with the project, into presets and programs, into the dragged clip, and through the link to the other generators: Nagare's bass hears a kick you placed by hand.

Genres, takes and the clip

The genres

Choose a genre from the program menu's Genre submenu, or load a program in it. Choosing a genre this way also sets each lane's Density and Ratchet and the Swing it suits; automation or a project loading changes only the genre. In a genre, the grammar is written in sixteenths of a 4/4 bar: at another step or metre, only the hits that fall on those sixteenths play.

GENRE	WHAT IT PLAYS
FREE	No grammar. The metre and the take place every hit, with Regular deciding how much the metre counts. Length, Rotate and Euclid work here only.
HOUSE	Four on the floor; the clap on 2 and 4, with room for a pickup before the bar; open hats on the off-beats, closed sixteenths between; shaker and congas in the gaps. A light swing that wanders (Swing 12 to start).
DEEP HOUSE	Swung (24 to start); hats on the off-beats, the last one open, with shuffle ghosts; congas and shaker in the gaps.
TECHNO	Straight and driving: four on the floor, a sparse clap on 2 and 4, open hats on the off-beats, closed hats and shaker only as ornaments. The kick has no slots.
TRANCE	Four on the floor, straight and tight; a clap on 2 and 4 and nothing more until the fill, when the snare builds through the bar: a hit on beat 1, eighths on 2, sixteenths on 3, thirty-seconds on 4, louder as it climbs. Open hats on the off-beats, a rolling percussion layer between the kicks.
ELECTRO	A syncopated kick over two bars, an accented backbeat with no ghosts, eighth-note hats with sixteenths between as ornaments, a cowbell on the off-beats. Only the hats have ornaments, so Fill adds nothing here.
INDUSTRIAL	Four on the floor, a hard accented snare on 2 and 4, closed hats on the off-beats, and a hammering metal layer on the sixteenths between. Straight and mechanical.

GENRE	WHAT IT PLAYS
TRAP	Half time: the snare on beat 3, the kick on 1 and the 'and' of 3 with syncopated pushes, eighth-note hats with one open. The hats roll trap's way: a thirty-second pair, a sixteenth triplet across the eighth, or a triplet burst in one sixteenth. The hat's Ratchet (20 to start) says how often.
HIP HOP	Boom bap: the kick on 1 and the 'and' of 3, with room for a ghost kick; a heavy snare on 2 and 4; eighth-note hats; a rim or shaker in the gaps. Swung and loose (36 to start).
BREAKBEAT	A two-bar broken kick that pushes ahead of beat 3 and answers late in bar 2; a heavy snare on 2 and 4 with ghosts around it; eighth-note hats, the last open, with sixteenths between; shaker and rim in the gaps. A little swing (10 to start). 125 to 135 BPM.
DRUM N BASS	Two-step: the kick on 1 and the 'and' of 3, a little later in bar 2; the snare on 2 and 4 with ghosts that roll (the snare's Ratchet, 12 to start); eighth-note hats with sixteenths between. Nearly straight. Set your host to about 170 BPM.
BLEEP	Sparse and straight: an 808 kick on the beat, a clap on 2 and 4, closed hats on the off-beats, a rim on the off-sixteenths. The room left for a sub and the bleeps above it. 120 to 126 BPM.
ACID	Four on the floor, a clap on 2 and 4 with a pickup, open hats on the off-beats with sixteenths between, shaker in the gaps. A little swing (12 to start), under a running bass line.
IDM	An irregular two-bar kick and a backbeat that slips in bar 2, with ghosts and shuffled ornaments around it. The hats run in twelve sixteenths and the perc in seven, counted from the start of the song, so they drift against the bar and the pattern only comes round again after many bars. Swing 10 to start.
GLITCH	A kick that stops and starts, a snare that lands late, clipped hats, a perc that runs in five. Any hit may stutter, by its lane's Ratchet: two to six strokes inside its sixteenth, or six across the eighth. And as **Depth** rises, whole beats drop to silence, every lane at once (never a bar's first beat; about a quarter of the others at full Depth).

In IDM and Glitch the lanes that run in a length of their own do so by the grammar: the Length, Rotate and Euclid controls still stand aside, as in every genre.

Rolling

ROLL gives every lane that isn't locked a new seed: a new groove from the same controls. A lane's die rolls that lane alone. Rolling a lane clears your step edits in it; a locked lane keeps them. While **Freeze** is on, nothing rolls.

The history and the star

Kaminari remembers your last 32 takes, whatever changed them: a roll, a die, a recall from the seed bank. The arrows beside TAKE step back and forward through them, and TAKE 3/7 says where you are. Roll after stepping back and the takes ahead of you are dropped, as a browser's history does. The history goes with the project.

The star keeps the take playing now in the first empty slot of the seed bank, and lights while that take is kept. Click it again to clear the slot. If the bank is full, Kaminari says so: right-click a slot to clear it.

The seed bank

Eight slots for takes you want to come back to. Click an empty slot (marked +) to keep the take playing now in it. Click a kept slot to recall its take: it blinks yellow while it waits, and comes in at the next bar, the next beat, or at once, as **Recall** says. The slot of the take playing now is lit. Right-click a slot to keep, recall or clear it. The window at the right shows the take playing now as one number.

Your keyboard can recall them too: notes 84 to 91 (C5 to G5 as Live names them) recall slots 1 to 8, and go no further. The lowest of them is the Seed Note parameter, which you can change in your host's list of Kaminari's parameters.

The MIDI clip

The MIDI CLIP strip turns the groove into a clip. Choose its length, **1**, **2**, **4** or **8** bars, and **HUMAN** (as Kaminari plays it, Humanise and all) or **GRID** (every hit on its step, every velocity as written). Then drag the grip, DRAG MIDI, into your host: onto a clip slot in Live, onto a track in most others. Right-click the grip to save the clip as a MIDI file instead.

The clip is what Kaminari plays from the top of the song: the same take and controls, your edits, a fill at each phrase's end, at the tempo and metre playing now, on the MIDI Out channel and the notes of the note map. It loops cleanly: a hit Humanise pulls early from the next bar is left out, and a roll on the last step keeps every stroke. It is named for what it is, for example Kaminari Techno 4 bars 7A3F, with straight on a GRID clip.

Groove and feel

The groove

Depth
0 to 100
How far the pattern wanders from itself. In a genre, how much the ornaments change from one four-bar phrase to the next; at 0 they never change. In Free, how much each bar differs from the last. 15 to start.

Regular
0 to 100
Free only. How much the metre outweighs the seed in placing hits: high, on the beats; low, anywhere. 55 to start.

Prob
0 to 100
Every lane's Prob at once. At 50 the lanes play as set; below, every lane drops more; above, up to twice as likely.

Fill
0 to 100
The chance of a fill in the last bar of each phrase. In a genre, a fill crowds the snare's and the percussion's ornament slots over the last half or quarter of the bar (Trance builds its snare instead), and the anchors hold. In Free, the snare and perc pile in, the kick pushes, the hats get out of the way, rolls grow likelier and the last hits are accented. 50 to start.

Phrase
Off, 2, 4, 8 or 16 bars
How many bars to a phrase, and so how often a fill may come. 4 bars to start.

The feel

Swing
0 to 100
From straight (0, 50 %) to a heavy shuffle (100, 75 %). At 0 the groove is always straight. With Humanise up, a genre that swings lets the swing breathe a little from phrase to phrase, within its own bounds.

Humanise
0 to 100
Timing and dynamics as a drummer plays them: the downbeats firm, the ghosts soft, hits moved a few milliseconds (up to 22 ms at most, less in the tighter genres), early hits harder and late ones softer. 50 to start; at 0 every hit is exactly on its step at its written velocity.

Gate
0 to 100
How long each note is held, up to a sixteenth. 50 to start. Most drum samplers ignore note length; a drum synth or a gated sample does not.

Step
1/8, 1/16, 1/32, 1/8 T, 1/16 T
The grid the pattern is written on. 1/16 to start.

Bar
Host, 3/4, 4/4, 5/4, 6/8, 7/8, 9/8, 11/8, 12/8
The bar the pattern counts in: the host's time signature, or one of Kaminari's own.

Play

Run On or off	With the host stopped, Kaminari keeps playing at the host's tempo, on the generators' shared clock, picking up from where the host stopped. On to start. Off, it plays only while the host plays.
Freeze On or off	Holds the whole pattern as it stands in the bar you switched it on in, Depth's changes too. ROLL, the dice, the history and recalls all wait until it is off.
MIDI Out 1 to 16	The channel the notes go out on. 10 to start, General MIDI's drum channel.
Recall Bar, Beat, Now	When a take recalled from the seed bank comes in.

The notes it sends, and MIDI

Kaminari sends five kinds of hit, each on a note of its own. They start as General MIDI drums, which a Live Drum Rack kit and most drum samplers play as they are.

HIT	GENERAL MIDI	NOTE	DRUM RACK: FIRST PADS	NOTE
KICK	C1	36	C1	36
SNARE	D1	38	C#1	37
CLOSED HAT	F#1	42	D1	38
OPEN HAT	A#1	46	D#1	39
PERC	D#1	39 (hand clap)	E1	40

Note names follow Live: middle C, note 60, is C3. The hat lane sends two notes, its closed hat and its open hat; in a roll only the last stroke rings open.

Changing them

Under each lane's name is the note it sends (the hat shows both). Click it for its menu:

Learn	Learn: play the note on your controller. The lane's note reads Play a note (or Play open) and blinks; the next note played into Kaminari's track becomes the lane's note, and goes no further. Handy with a drum machine on the desk: hit the pad you want.
Choose a note	Every note from 0 to 127, by octave.
Every lane	General MIDI sets all five as in the table's first columns; Drum Rack: first pads sets them to the first five pads of a Drum Rack, C1 upwards, for a rack you have filled pad by pad. The layout the notes match now is ticked.

Each of the five notes is also a parameter (Kick Note, Snare Note, Closed hat Note, Open hat Note, Perc Note), so your host can set them too. The notes and the dragged clip both follow the map. The map belongs to the track: programs and presets leave it alone.

> YOUR DRUMS
>
> Using a kit laid out differently? Learn each lane in turn from your pads, or choose the notes from the menu. For a sampler that takes one sample a note, put your five sounds on whichever notes you like and point the lanes at them.

Automation and MIDI learn

Every control is a parameter your host can automate, the lanes' padlocks and on switches included, as well as the note map, the link letter and the Seed Note. Your host can also step through the 58 factory programs.

Right-click a knob, a number, a switch, a padlock or the link to learn a MIDI controller: choose Learn MIDI control, then move a control or press a key on your controller. A control learned to a key flips a switch each time you press it. Right-click again to forget it. Learned controllers work whether or not the panel is open, and go with the project. A key learned as a control moves its control and is not passed on to your drums.

MIDI in

Everything that comes into Kaminari's track passes through to its MIDI out, except the notes that recall the seed bank, a note being learned for a lane, and keys you have learned as controls.

Bypass

Bypassed in your host, Kaminari ends every note it has sounding and sends nothing until it is back.

The generators together

Kaminari is the drummer of Gakudan: Kiri leads with chords, Nagare plays bass, Hibari plays the melody, and Kaminari keeps time for all of them.

Each of the four has a link letter on its display: Off, or A to D, with A to start. Generators on the same letter find each other, in one project or across your host's separate processes, on the same computer. Click LINK in Kaminari's ruler to choose its letter.

WHO	ON THE LINK
KAMINARI	Shares its pattern: the controls, each lane's seed and the steps you forced on or off. Never the notes themselves: each partner works out the drums for itself, a bar ahead, from the song's position.
KIRI	Shares its chords, and keeps the kick's time.
NAGARE	Hears every kick a bar ahead, the ones you placed by hand included, and plays with them, around them, or free of them. It plays under Kiri's chords, or shares its own when no Kiri is on the letter.
HIBARI	Hears the kicks and keeps the drums' time and swing; plays over Kiri's chords (or Nagare's) and answers in the bass's gaps.

The letter in the ruler is lit while Kaminari is sharing its pattern. One Kaminari leads a letter: put two on the same letter and the first keeps it, while the second shows its letter in yellow and shares nothing. For two bands in one project, give each its own letter.

The factory programs are paired across the four: Saturday Floor in each is the drums, the bass, the chords and the melody of one track. Load the same program in all four and press play.

> **HOW IT WORKS**
>
> Kaminari shares settings, not notes, so a partner can work out any bar on its own. Nagare and Hibari remember what they last heard from Kaminari, keep it with the project, and keep playing with it when Kaminari stops.

Factory programs

Fifty-eight starting points: two in Free and four in each genre. The first of each genre is the genre as it starts; the others each change a few settings and play a take of their own.

Open Field
Free, as Kaminari starts: four lanes placed by the metre and the take.

Loose Wires
Free and loose: Regular down to 35 so hits fall off the beat, more hats and perc, Depth 40, Swing 16, Humanise 70.

Saturday Floor
House as it starts: four on the floor, the clap on 2 and 4, open hats on the off-beats.

Shaker Light
House with fewer hats and a busy shaker and conga lane (Density 70, Prob 90), swung a little more.

Warm Room
House with more snare and hat ornaments, Depth 30 so they move, and Humanise 65.

Clap Pickup
House with the snare's pickups and ghosts up and accented, and a likely fill every eight bars.

Low Lamp
Deep House as it starts: swung, shuffle ghosts on the hats, congas in the gaps.

Velvet Hours
Deep House swung harder (30) and looser (Humanise 70), more perc and fewer hats.

Conga Rain
Deep House with the congas and shaker nearly full and accented, and Depth 35.

Slow Tide
Deep House pared back: few snare ghosts, sparse hats and perc, a gentle fill every eight bars.

Concrete Hall
Techno as it starts: straight and driving.

Night Shift
Techno with more hats and the odd hat roll, more perc, and Depth 30.

Iron Pulse
Techno with a busy, accented metal layer, sparse hats, and tighter timing (Humanise 30).

Lights Out
Techno stripped to the anchors: few hats, almost no perc, no snare ornaments, and a likely fill every eight bars.

Ascent
Trance as it starts: the clap, the rolling perc, and the snare build when the phrase fills.

Long Horizon
Trance with the snare build at the end of every eight bars, and more perc.

First Light
Trance with busier hats, lighter perc, and Depth 25.

Gatekeeper
Trance with rolling perc (Ratchet 15), fewer hats, and the build every sixteen bars.

Signal Box
Electro as it starts: the syncopated kick, the backbeat, the cowbell.

Neon Pavement
Electro with more hats, hat rolls and a little swing.

Cold Grid
Electro with sparse hats, almost on the grid (Humanise 20).

Body Pop

Electro with more hats, moving more from phrase to phrase (Depth 40).

Foundry

Industrial as it starts: the hard snare and the hammering metal layer.

Pressure Plant

Industrial with the metal layer nearly full and accented, and busier hats.

Rust Belt

Industrial thinned out, almost mechanical (Humanise 15).

Hammer Floor

Industrial with the metal layer rolling (Ratchet 25), Depth 35, and a likely fill.

Midnight Rolls

Trap as it starts: half time, the hats rolling now and then.

Glass Hats

Trap with busier hats rolling far more often (Ratchet 35).

Half Time Smoke

Trap held back: fewer kick pushes, fewer rolls, little perc.

Triplet Rain

Trap with more kick pushes, more snare, and the hats rolling often (Ratchet 30).

Dusty Crates

Hip Hop as it starts: boom bap, swung and loose.

Stoop Sessions

Hip Hop swung harder (42) and looser (Humanise 75), with more ghost kicks.

Boom Room

Hip Hop with few ghost kicks or snare ghosts, more hats and more rim and shaker.

Late Swing

Hip Hop at its heaviest swing (50), with more hats and snare, and a likely fill.

Cut Loose

Breakbeat as it starts: the broken kick, the snare and its ghosts.

Ghost Notes

Breakbeat with the snare's ghosts nearly full and seldom accented, swung more (18) and looser (Humanise 60).

Street Lamp Breaks

Breakbeat with more kick pushes, busier hats and perc, moving from phrase to phrase (Depth 40).

Rewind Room

Breakbeat with snare rolls (Ratchet 12) and a likely fill every eight bars.

Two Step Rain

Drum n Bass as it starts: two-step, ghost snares that roll now and then.

Rolling Night

Drum n Bass with the ghost snares fuller and rolling often (Ratchet 22), and busier hats.

Liquid Hours

Drum n Bass swung a touch (10) and loose (Humanise 60), with busier hats and shaker.

Halftime Haze

Drum n Bass pared back to its bones: few kick pushes or ghosts, sparse hats and perc.

Test Tone

Bleep as it starts: sparse and straight, the rim on the off-sixteenths.

Sub Bleeps

Bleep with fewer hats and a busier, accented rim.

Cold Circuit

Bleep with busier hats and the odd roll, almost on the grid (Humanise 20).

Night Bus Bleep

Bleep at its sparsest, with a gentle fill every eight bars.

Acid Dawn

Acid as it starts: four on the floor, open hats on the off-beats.

Warehouse Light

Acid with busier hats and shaker, swung more (18) and looser (Humanise 50).

Rubber Floor

Acid with more snare pickups, a light shaker, and Depth 35.

Long Summer

Acid with a fill likely at the end of every sixteen bars, and fewer hat ornaments.

Clockwork Garden

IDM as it starts: the hats in twelve and the perc in seven, drifting.

Seven Against Twelve

IDM with the drifting hats and perc fuller, moving more from phrase to phrase (Depth 45).

Quiet Machinery

IDM held back: sparse kick and snare ornaments, light hats, swung (16) and loose.

Paper Circuits

IDM with hats, perc and snare rolling often (Ratchet 30, 30 and 15), Depth 55.

Skipping Disc

Glitch as it starts: stutters now and then, a few beats dropping out.

Buffer Underrun

Glitch with busy hats stuttering often (Ratchet 45).

Static Shards

Glitch with the snare and perc stuttering (Ratchet 25 and 35) and a fuller perc.

Dropout

Glitch at Depth 85: whole beats drop to silence often, every lane at once.

Ways to start

A GROOVE, FAST	The first program of your genre, then ROLL until it moves you. Lock what you like and roll the rest.
SOMETHING LESS OBVIOUS	Free, with Regular low and Euclid on one lane; give the perc a Length of 3 or 5 for a cycle across the bar. Or IDM, which drifts on its own.
BROKEN BEATS	Breakbeat or Drum n Bass; turn the snare's Density up for more ghosts, its Ratchet up for rolls.
STOPS AND STARTS	Glitch, with Depth for how often a beat drops out and the lanes' Ratchet for how often a hit stutters.
A TRACK THAT BUILDS	Automate Density on the hats and perc, and Fill, over the arrangement; Freeze the pattern where it must hold.
VERSE AND CHORUS	Two takes in the seed bank, recalled by MIDI note on the bar.
WITH THE OTHERS	The same program name in Kiri, Nagare, Hibari and Kaminari, on one link letter.

Programs and your presets

Kaminari keeps two kinds of starting point: the factory programs it ships with, which never change, and your own presets, plain text files you can keep, copy and share. A program is settings, not notes: a genre, what it changes from the genre's own starting point, and the take it plays, with any steps you have edited.

Click the program's name, in the window at the top of the panel, to open the program menu. The arrows at the window's ends step through every program in turn: the factory programs, then your own, then any designer banks. The genre is shown small at the window's left. A star after the name (Night Shift *) means you have changed something since it loaded.

The program menu

Factory	The 58 factory programs, in a submenu for each genre. Choosing one replaces the settings, the take and the step edits.
User	Your own presets, grouped by the category you gave them.
Designer	Banks of presets from other designers, if you have added any. They load like your own, but can't be overwritten: save a changed one under a new name.
Genre	The genre alone: its grammar, and the lanes' Density and Ratchet and the Swing it starts from. The take and every other setting stay as they are.
Save	Saves over your own preset of the same name. Only offered while one of your own is loaded.
Save As...	Saves a new preset, with a name, a category (the genre, to start) and an author. If you already have a preset of that name, Kaminari asks before replacing it.
Rename...	Renames your own preset, and its file with it.
Delete...	Deletes your own preset, after asking. Its file goes, so this can't be undone.
Import Preset...	Adds a preset file someone has sent you to your own, and loads it.
Export Preset...	Saves a copy of the loaded preset wherever you choose, ready to send.
Open Preset Folder	Shows the folder in File Explorer, or in the Finder on a Mac.

What a program holds

Every setting that makes the groove: the genre, the lanes' controls, the groove and the feel, the hat's Open, the take and your step edits. It leaves alone what sets Kaminari up in its place: MIDI Out, Recall and the seed bank's notes, the note map, the link letter, Run, Freeze and the lanes' padlocks. Loading a program starts every setting it holds from its default, then from the genre's own, then applies what the program says; so a factory program says only what it changes.

Where they live

Your presets are in `Documents/Denki Digital/Kaminari/Presets`, one `.txt` file each. Designer banks go beside them, in `Documents/Denki Digital/Kaminari/Banks`, one folder per bank. Back the folder up with your music.

Your host saves everything else with the project: the settings, the take, the seed bank, the roll history, your step edits, the MIDI controllers you have learned and the window's size. A project always opens as you left it, whether or not the preset is still in the folder.

Installing and unlocking

Installing on Windows

Kaminari is one of the four generators in **Gakudan** 楽団: Kiri, Nagare, Hibari and Kaminari, installed together on Windows by one installer.

1. **Close your music software.** Windows can't replace a plugin that is in use.
2. Run `Gakudan-1.0.0-Windows.exe`. Windows asks whether to allow it to make changes; the publisher should read Denki Digital Limited. If it says Unknown publisher, don't run it, and write to **hello@denkidigital.com**.
3. **If Windows shows "Windows protected your PC",** choose More info, check the publisher, then Run anyway. Windows says this about new releases while it learns to recognise them.
4. **Choose what to install.** The VST3 plugin always installs; the standalone application is ticked too.
5. **Open your music software.** Kaminari is under Denki Digital, listed as Kaminari Drums. If it isn't there, ask your host to rescan its plugins.

PLUGIN	`C:\Program Files\Common Files\VST3\Kaminari.vst3`
STANDALONE	`C:\Program Files\Denki Digital\Gakudan`, and in the Start menu under Denki Digital
THIS MANUAL	`Kaminari Manual.pdf` beside the standalones, and in the Start menu under Denki Digital Manuals
YOUR PRESETS	`Documents/Denki Digital/Kaminari`
LICENCES	`Documents/Denki Digital/Licences`

Installing on a Mac

Kaminari runs on macOS 12 or later, Apple silicon or Intel. On a Mac each of the four generators has its own installer.

1. **Close your music software.**
2. Open `Kaminari-1.0.0-Mac.pkg`. It is signed by Denki Digital Limited and notarised by Apple, so it opens without a warning. If your Mac says it can't check it for malicious software, don't open it, and write to **hello@denkidigital.com**.
3. **Agree to the licence, and choose what to install.** The VST3 plugin, the Audio Unit and the standalone application are all ticked; Customise leaves any out. Your Mac asks for your password, as it does for any plugin installed for everyone on the computer.

4. **Open your music software.** In Logic Pro, Kaminari is a MIDI effect (see Logic Pro under Playing a synth from Kaminari). Ableton Live can't load an Audio Unit MIDI effect, so it finds only Kaminari's VST3: if Kaminari isn't in Live's list, open Live's Settings, choose Plug-ins, turn on Use VST3 Plug-in System Folders and rescan, and it is under VST3, then Denki Digital. Other hosts load it as on Windows, under Denki Digital.

VST3 PLUGIN	`/Library/Audio/Plug-Ins/VST3/Kaminari.vst3`
AUDIO UNIT	`/Library/Audio/Plug-Ins/Components/Kaminari.component`
STANDALONE	`/Applications/Denki Digital/Kaminari/Kaminari.app`
THIS MANUAL	`Kaminari Manual.pdf` beside the standalone, whichever parts you install, and on www.denkidigital.com, from Kaminari's page
YOUR PRESETS	`Documents/Denki Digital/Kaminari`
LICENCES	`Documents/Denki Digital/Licences`

Where it goes

Kaminari makes MIDI, not sound: it plays your drums on another track, or after it in a chain. Playing a synth from Kaminari, near the start of this manual, shows how in each of the common hosts.

Unlocking

Your licence comes with your order, in the email and on the order page: a few lines of text that begin Denki Digital licence and end with a signature. It carries your name, and nothing in it needs the internet: no account and no activation, now or later.

1. **Copy all of it,** from Denki Digital licence to the end of the signature line. Then click the small key under the window-size control and choose Paste licence from the clipboard.
2. **Or keep it as a file:** paste it into a plain text file (ending `.txt` or `.denkilicence`) and drop that onto the panel, or choose Load licence file... from the same key.
3. **That's all.** The key's menu now reads Licensed to your name, and every instrument the licence covers unlocks at once, in every open project.

Before it is unlocked, Kaminari works fully, with no time limit, and rests for two seconds once a minute: it sends no notes for those two seconds, and a clip dragged out of it leaves out the last beat of every bar. A small Demo notice on the panel says so, with Buy and Load licence; its cross closes it until the panel is next opened. The key's menu also shows the licences folder, and the notices for the fonts and code inside.

The window

The window-size control, the square of corner marks at the right-hand end of the nameboard, sets the window's size, from 60 % to 160 % of its natural size, with Fit to screen for the largest that fits. You can also drag the window's corner. The size is kept with your project, and the window never opens bigger than the screen it is on. In the standalone application, Full screen in the same menu, or the F11 key (Control-Cmd-F on a Mac), fills the whole screen with the panel; the same key or Esc brings the window back.

On a Mac: where this manual says Ctrl, press Cmd; where it says Alt, press Option; and a right-click is a Control-click, or a two-finger click on a trackpad.

Ableton Live on Windows: if the window looks soft, right-click the title of Kaminari's device in Live's Device View, untick Auto-Scale Plug-In Window, then open the window again. Kaminari scales itself to your screen and stays sharp at any size; Live's auto-scaling stretches a smaller picture instead.

Updating and moving

Run a newer installer over the old one; your presets, licence and projects are left as they are. On a new computer, Windows or Mac, install, then copy `Documents/Denki Digital` across: your licences and presets come with it. To uninstall on Windows, open Windows Settings, then Apps, then Installed apps, and choose Gakudan. On a Mac, drag the plugin files and the standalone's folder, where the table above shows them, to the Bin. Either way, your files in Documents stay where they are.

The full guide, with each host's rescan menu, is at **www.denkidigital.com/support/install**.

Technical

TYPE	Drum pattern generator, MIDI out
LANES	Kick, snare, hat (closed and open), perc
GENRES	Fourteen, and Free
PER LANE	Density, probability, accent, ratchet, length, rotate, Euclid, a lock and a die
CLIPS	1, 2, 4 or 8 bars, humanised or on the grid, dragged into your host
NOTES	General MIDI, Drum Rack pads, or your own; any channel
FACTORY PROGRAMS	58, plus a library for your own
CPU	A small fraction of one core
SOUND	None of its own: it plays your drums
MIDI OUT	Notes on one channel, 1 to 16 (10 to start), and whatever MIDI comes in, passed through
LATENCY	None. The pattern is decided 32 ms ahead of the playhead, and every note is sent at its own sample
LINK	Four letters, A to D, between the generators on one computer
FORMAT	VST3 plugin and standalone application; on a Mac also an Audio Unit, a MIDI effect
SYSTEM	Windows 10 or 11, 64-bit; or macOS 12 or later, Apple silicon or Intel
VERSION	1.0.0

Notices

Kaminari is © 2026 Denki Digital Limited. Its sounds, programs, panel and this manual are the studio's own.

Using Kaminari is governed by Denki Digital's end-user licence agreement, which the installer shows before it installs, and which is at **www.denkidigital.com/licence**. In short: use it on any of your own computers, for any music; what you make with it is yours; keep your licence file to yourself; every update is free.

Its panel is set in Rajdhani and Inter, both under the SIL Open Font License 1.1, and it carries code from the open-source projects listed in its notices: choose Third-party notices… from the key's menu, or open `THIRD-PARTY-NOTICES.txt` in the `Licences` folder beside the standalone.

VST is a trademark of Steinberg Media Technologies GmbH, registered in Europe and other countries. Windows is a trademark of the Microsoft group of companies. Apple, Mac, macOS, Finder, Logic Pro, MainStage and GarageBand are trademarks of Apple Inc., registered in the U.S. and other countries. Other names of music software in this manual belong to their owners and are used only to say what Kaminari works with.





Inspired by Tokyo. Built in Aberdeen.

東京に着想を得て、アバディーンで作る。

www.denkidigital.com · hello@denkidigital.com
Denki Digital Limited, registered in England and Wales, number 17280402
167–169 Great Portland Street, London W1W 5PF
© 2026 Denki Digital Limited. Kaminari 1.0.0.