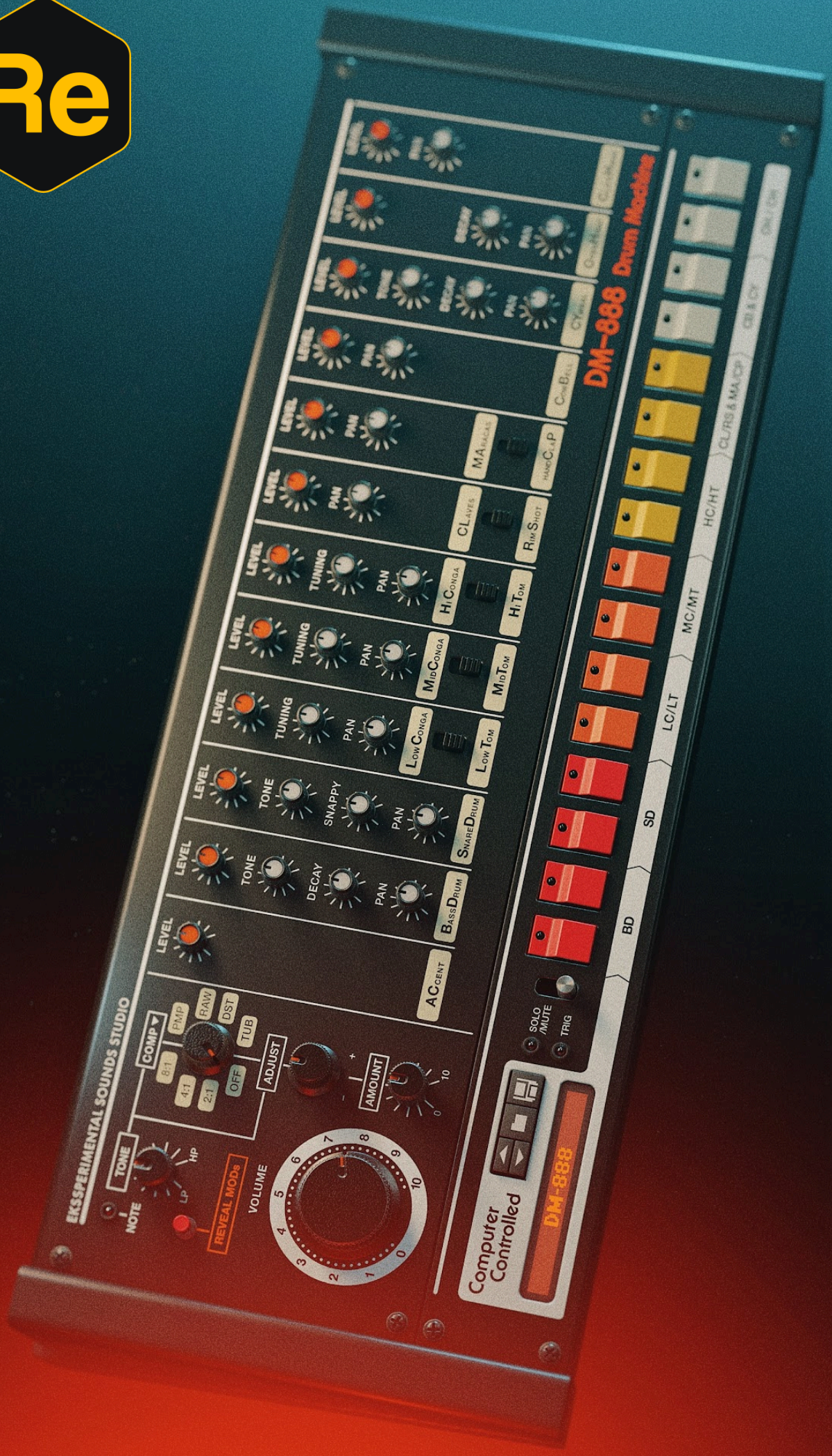
EKSSPERIMENTAL SOUNDS STUDIO
DM-888 Drum Machine
Computer Controlled
DM-888
VOLUME
ADJUST
AMOUNT
REVEAL MODs
TONE
NOTE
COMP
OFF
RAW
DST
TUB
PMP
ACCENT
BASS DRUM
SNARE DRUM
LOW TOM
MID TOM
HI TOM
RIM SHOT
CLAVES
MARACAS
HANDCLAP
LOW CONGA
MID CONGA
HI CONGA
LEVEL
TUNING
TONE
DECAY
SNAPPY
PAN
SOLO
MUTE
TRIG
BD
SD
LC/LT
MC/MT
HC/HT
CL/RS & MA/CP

DM-888 Drum Machine

Welcome to the DM-888 Drum Machine Quick Guide!

Thank you for choosing the DM-888 Drum Machine by Ekssperimental Sounds Studio. This quick guide will take you through the features and functions of your new drum machine.

The DM-888 is a detailed emulation of the most famous analog drum machines of them all. Every sound synthesised, recreated by studying the original schematics and calibrated against a real hardware unit. Explore the MOD panel and the CV connections for controls the original never had, and the assignable Custom Out for parallel routing, included dynamic, spatial and modulation effects..

INTERFACE

PATCH BROWSE / LOAD / SAVE

At the top of the front panel you'll find the Patchbrowser — use it to browse, load and save patches or "kits". The Patchbrowser can also be accessed in folded view.

TRIGGERING DRUMS

DM-888 accepts MIDI (see the chart on page 4). Received notes are indicated by the LED below the main **VOLUME** knob.

The 16 push buttons have two functions, toggled with the BUTTON FUNCTION switch.

Set to **TRIG** to play drums by hand. Bass Drum, Snare and the three Tom/Congas have both an accented and an unaccented button.

Set to **SOLO / MUTE** to solo and mute the eight drum groups. Solo wins over mute. Both work on the main output only — a drum patched to its own individual output keeps playing.

ACCENT & VELOCITY

DM-888 features 3 velocity levels:

Velocity level	Resulting hit
1 – 40	Soft
41 – 100	Normal
101 – 127	Accented

An accented note has the same strength as a normal note plus the value set by the **ACCENT** knob. A soft note is the same sound turned down..

Accent can be modulated by control voltage via the Accent CV input on the back panel.

The **chromatic notes**; Bass Drum below C1 and Cowbell from C3 to C6, have the full velocity range.

MOD PANEL

The **MOD** button reveals a panel with a set of extra trimmers for every drum. A few are real trimmers from inside the original machine; most are unique additions, placed where a small change does something interesting.

Everything on the **MOD** panel defaults to its calibrated setting, so an untouched panel sounds like the reference unit. Click while holding **CMD** will reset a trimmer to the default value. Use these trimmers to reconfigure the sounds and save as your own personalized kits.

AUDIO OUTPUTS

All drums are normalled to the **MAIN** outputs. They also have individual outputs in stereo pairs. Connecting the individual jack makes the drum leave the main mix.

A separate **CUSTOM OUT** pair can mirror any drum group without removing it from anywhere. See ***CV & Connectivity****, page 10*.

TRIGGER KEYS

< C1	Bass Drum chromatically
C1	Bass Drum
C#1	Rim Shot / Claves
D1	Snare Drum
D#1	Hand Clap / Maracas
E1	Snare Drum
F1	Low Tom / Conga
F#1	Closed Hi-Hat
G1	Low Tom / Conga
G#1	Pedal Hi-Hat
A1	Mid Tom / Conga
A#1	Open Hi-Hat
B1	Mid Tom / Conga
C2	High Tom / Conga
C#2	Cymbal
D2	High Tom / Conga
G#2	Cowbell
C3 – C6	Cowbell chromatically

THE DRUMS

BASS DRUM

LEVEL - Volume, **TONE** - Attack character, **DECAY** - Time, **PAN** - Stereo placement

MOD PANEL CONTROLS:
PITCH - Pitch, **PITCH** MOD - Pitch modulation amount. Below centre the sweep flattens and eventually inverts.

Decay follows the extended-decay modification, so it runs *far longer* than a stock machine. Repeated hits add to the decay already running rather than restarting it, so fast rolls accumulate energy and ring on longer - accurate to how the hardware react.

SNARE DRUM

LEVEL - Volume, **TONE** - Colour, **SNAPPY** - Level of the noise, **PAN** - Stereo placement

MOD PANEL CONTROLS:
TUNE - Pitch. **NOISE DECAY** - Decay of the noise element
At SNAPPY zero a normal hit is drum tone only. The upper half of the knob goes beyond the original.

LOW, MID & HI TOM / CONGA

LEVEL - Volume **MODE -** Tom or Conga, **TUNING** - Pitch, **PAN** - Stereo placement

MOD PANEL CONTROLS: DETUNE - Pitch offset

RIM SHOT / CLAVES

LEVEL - Volume, **MODE** - Rim Shot or Claves, **PAN** - Stereo placement

MOD PANEL CONTROLS:
OSC 1 TUNE - Pitch of VCO 1. Not used in Claves mode. **OSC 2 TUNE** - Pitch of VCO 2

HAND CLAP / MARACAS

LEVEL - Volume, **MODE** - Hand Clap or Maracas, **PAN** - Stereo placement

MOD PANEL CONTROLS:
TUNE - *Clap*: spacing of the individual claps. *Maracas*: length trim. **REVERB** - *Clap*: level of the tail. *Maracas*: length of the shake. **REVERB FREQ** - Filter frequency offset REVERB RESO - Filter resonance

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COWBELL

LEVEL - Volume **PAN** - Stereo placement

MOD PANEL CONTROLS: **DECAY** - Time

HI-HATS

OPEN LEVEL / **CLOSED LEVEL** - Volume of each hat **OPEN DECAY** - Decay of the open hat **PAN** - Stereo placement for each hat

MOD PANEL CONTROLS:
ALL DECAY - Decay offset for both hats and the cymbal body

The closed hat chokes the open hat, with no release. G#1 plays a “pedal hi-hat”, a sound of its own, like a mix of OH and CO, also produced by playing a closed and an open hat together, accurate to the hardware.

CYMBAL

LEVEL - Volume, **TONE** - Tone colour, **DECAY** - Time, **PAN** - Stereo placement

MOD PANEL CONTROLS:
BP1 FREQ - Lower band frequency **BP2 FREQ** - Upper band frequency. Shared with the hi-hats.

THE METAL SECTION

Cowbell, hi-hats and cymbal share one bank of six tone generators and two band filters, as in the original machine.

- Cowbell uses generators 5 and 6 directly.
- Hi-hats use the upper band, BP2.
- Cymbal uses both bands.

SHARED MOD PANEL CONTROLS:
TUNE OSC 1–4 - Generators heard by the cymbal and hi-hats, **TUNE OSC 5–6** - Generators heard by the cowbell, and by the cymbal and hi-hats through the band filters, **DUTY CYCLE** - Pulse width of all six generators

Playing the cowbell chromatically *retunes generators 5 and 6*, which shifts the colour of the hi-hats and cymbal along with it. The bank stays retuned until the next cowbell trigger — G#2 returns it to standard tuning.

EFFECT / DYNAMICS

A master processor before the volume control. **MODE** picks the category, **SELECT** picks the effect, and each mode remembers its own selection.

TONE - Pre-filter. Below centre rolls off the top, above centre rolls off the bottom. **ADJUST** - Character. See below. **AMOUNT** - Depth or mix.

COMP

	ADJUST	AMOUNT
2:1 / 4:1 / 8:1	Attack and release, slow to fast	Compression amount
PMP	Recovery speed	Duck depth
RAW	Dark / bright tilt	Overdrive
DST	Post-clip filter	Hard clipping
TUB	Clean and bright to thick and dark	Tube drive

PMP is ducked by the bass drum. The recovery follows the BD DECAY knob, and the bass drum itself is not ducked — it stays solid while the rest of the kit pumps around it. If the bass drum is patched to its own output or muted, the whole mix ducks instead.

RAW, **DST** and **TUB** are fully dry at **AMOUNT** zero.

TIME

	ADJUST	AMOUNT
DLY	Delay time	Feedback and mix
PING	Delay time	Feedback and mix
TAPE	Delay time	Feedback, mix, wow, saturation and damping
ROOM	Decay	Mix
HALL	Decay	Mix
PLATE	Tail length	Mix
SPRG	Tail length	Mix

PING alternates the echoes left and right. Sweeping the delay time glides, for a tape-style pitch slur. **PLATE** and **SPRG** ring out when you switch away.

MOD

	ADJUST	AMOUNT
FLG1 / FLG2	Depth and rate, bipolar	Mix and feedback
CHR1 / CHR2	Depth and rate, bipolar	Mix
PHS1 / PHS2	Depth and rate, bipolar	Mix and feedback
TREM	Rate	Depth

CV & CONNECTIVITY

NOTE / GATE IN

A monophonic pair that plays the device like MIDI — the gate fires and the note picks the drum. The gate level sets the accent. These auto-route, so a CV sequencer dropped below the DM-888 connects to them automatically.

GATE IN

Trigger each drum by feeding a short gate:
BD · SD · LTLC · MTMC · HTHC · RIM · CLAP · CH · OH · CB · CYM

The gate level sets the accent.

GATE OUT

These drums output a short gate on every hit:
BD · SD · LTLC · MTMC · HTHC · RIM · CLAP · CB

The gate carries the accent it was played at, so patching one into another gate input passes your dynamics along with the trigger.

CONTROL VOLTAGE INPUTS

Accent	Level
Bass Drum	Level & Decay
Snare Drum	Level & Tone
Toms / Congas	Level & Tune
Cowbell	Tune & Decay
Hi-Hats	Decay
Cymbal	Decay

All are bipolar and add to the knob. Cowbell Tune retunes the shared generators, so it moves the hi-hats and cymbal too. Hi-Hats Decay stretches both hats and the cymbal body.

CUSTOM OUT

An extra output pair with a **SOURCE** selector:
OFF · BD · SD · TOMS · CL/RS · MA/CP · CB · CYM · HATS

Unlike the individual outputs, this is a parallel tap — the selected drum still feeds its own jack and the main mix. Use it to sidechain a compressor elsewhere in the rack from the bass drum, or to send a drum to an effect and blend it back in without pulling it out of the mix.

THANK YOU FOR SUPPORTING
EKSSPERIMENTAL SOUNDS STUDIO!

Ekssperimental Sounds Studio is a one man project driven by
the passion for experimental electronic sounds,
new and old synthesizers and music gear.

As a Reason user since 2001 it truly is a dream come true
to finally be able to create my own synthesizers
and effects for the Reason rack.

Thanks to all of you who buy my products I can continue
to learn and develop more fun and inspiring devices for our beloved rack.

I hope you will enjoy the DM-888 Drum Machine!

Cheers, Erik Söderberg 2026

HTTPS://EKSS.SE