

Serban Nichifor

"Dr. Rhythm DR-55"
for tape

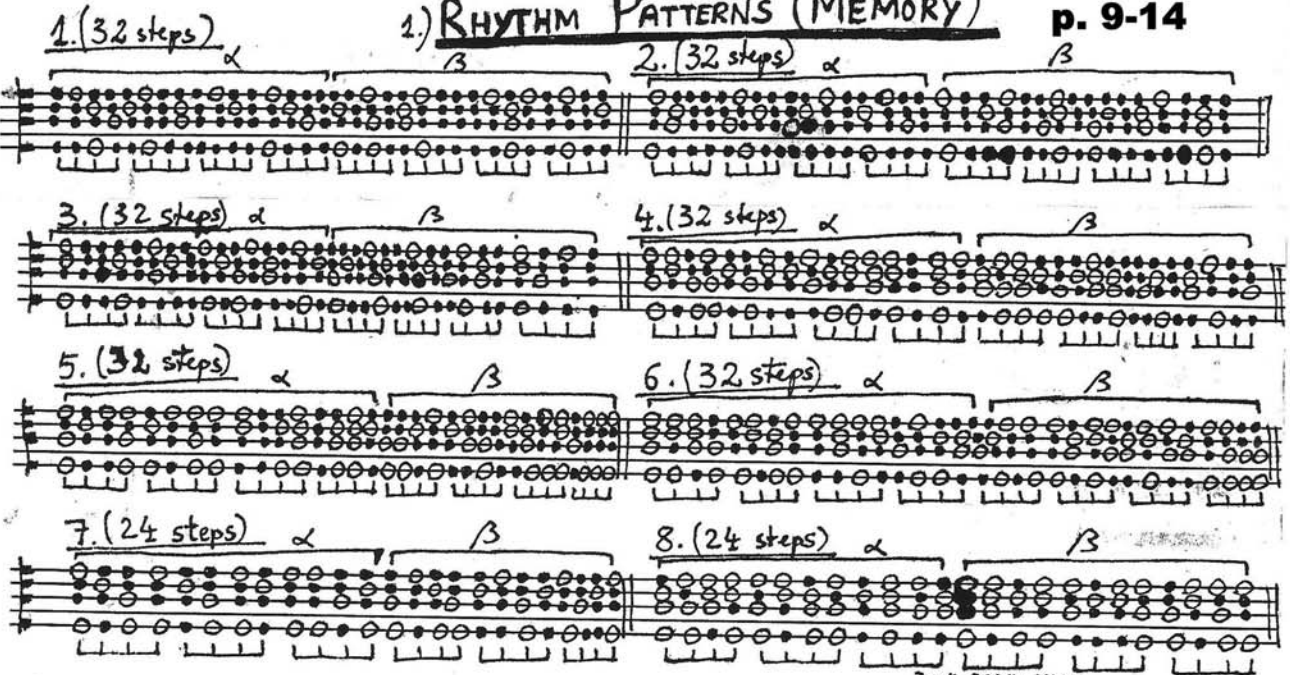


*) see APPENDIX -

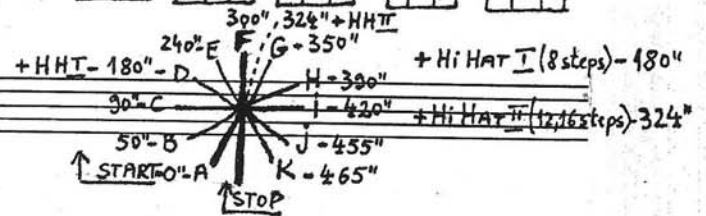
p. 9-14

1) RHYTHM PATTERNS (MEMORY)

B.D.
S.D.
R.S.
AC.



2) TEMPI



- TEMPO A = 17" / pattern (32 steps)

- TEMPO B = 16" / pattern

- TEMPO C = 11,5" / pattern

- TEMPO D = 7,5" / pattern

- TEMPO E = 5,3" / pattern

- TEMPO F = 4,2" / pattern

- TEMPO G = 3" / pattern

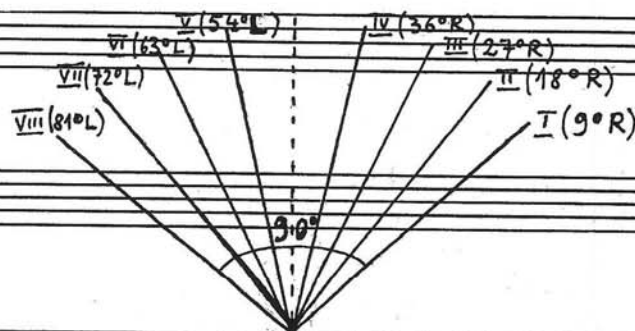
- TEMPO H = 2,4" / pattern

- TEMPO I = 1,8" / pattern

- TEMPO J = 1,4" / pattern

- TEMPO K = 1,1" / pattern

3) PAN POT OF CHANNELS I-VIII



Serban Nichifor
(1986)

"Dr. Rhythm DR-55" for tape

Time: ~ 8'06"

Quasi "Toaca" (accelerando perpetuo)

START

Tempo A sempre accelerando

Tempo B

(~50")

60"

Channel I
(9°)

Channel II
(18°)

Channel III
(27°)

Channel IV
(36°)

Channel V
(54°)

Channel VI
(63°)

Channel VII
(72°)

Channel VIII
(81°)

Patterns ($\alpha + \beta$):

1 4 2 8 5

PPP poco a poco crescendo

(sempre accelerando) → **Tempo C** → (sempre decelerando)

(~90") (110") 120"

Patterns: 1 4 2
(2+3)

I

II

III

IV

V

VI

VII

VIII 7 1 8 5 7 1 4 2

PP sempre crescendo

(sempre accelerando) ----->

(~ 150")

180"

I 8 5 7 1 8 5 7 1 4 2 8 3 5 7 1 4 2

II

III Patterns (A+B)
1 4 2 8 5 7 1 8 5

IV

V

VI

VII

VIII 8 3 5 7 1 4 2 8 5 3 1 2 5 2 4

P sempre crescendo ----->

+ Hi HAT I (8 steps)

Tempo D (*sempre accelerando*)

($\sim 205''$)

($\sim 225''$)

240''

Handwritten musical notation on a grand staff with eight staves, labeled I through VIII on the left. The notation consists of numbers written on the staves, organized into measures by vertical dashed lines. The first measure contains numbers 8 5 3 1 2 5 2 4. The second measure contains 2 5 7 8 1 6 8. The third measure contains 7 1 4 2 8 3 5 7. The fourth measure contains 1 4 2 8 5 3 1 2. The fifth measure contains 5 7 1 4 2. The sixth measure contains 8 5 3 1 2 5 7. The seventh measure contains 6 4 5 7. The eighth measure contains 7 1 4 2 8 5 3 1 2. The notation is written in a cursive, handwritten style.

Patterns ($\alpha + \beta$):

Patterns ($\alpha + \beta$):

mp *sempre crescendo*

Tempo E (sempre accelerando) ----->

(~248")

(~275")

(~290")

300"

I

7 1 6 4 5 7 1 8 5 2 3 1 8 6 5 8 2 5 8 1 6 4 6

II

7 1 8 5 7 1 4 2 8 3 5 7 1 4 2 8 5 3 4 2 5 2 4

III

4 7 2 5 3 7 2 4 6 1 5 3 2 4 7 8 1 5 3 7 2 4 8

IV

Patterns ($\alpha + \beta$):

1 4 2 8 5 7 1 8 5 7 1

V

8 3 5 6 2 8 5 1 4 3 7 5 1 2 6 4 3 1 2 4 5 3

VI

Patterns ($\alpha + \beta$):

1 4 2 8 5

VII

Patterns ($\alpha + \beta$):

1 4 2 8 5 7 1 8 5 7 1 4 2 8 3 1 6 8 7

VIII

1 8 5 2 3 1 8 6 5 8 2 5 8 1 6 4 6 1 2 1 5

mf sempre crescendo ----->

+ Hi HAT II (12, 16 steps)

Tempo F (*sempre accelerando*)

Tempo G

(~324")

(~350")

360"

I 1 2 1 5 3 7 2 6 1 4 5 2 4 3 1 8 5 7 2 6 3 1 5 4
 < *pola* > < > < > < > < >

II 2 5 7 8 1 6 8 7 1 4 3 3 7 1 6 4 5 7 1 8 5
 < *pola* > < > < > < > < >

III 1 6 4 3 7 2 4 8 1 3 2 6 5 1 4 8 3 8 7 2 1
 < *pola* > < > < > < > < >

IV 2 8 3 5 6 4 7 2 6 3 5 1 8 3 8 6 2 5 1 4 3 2 5 1
 < *pola* > < > < > < > < > < >

V 2 5 6 7 1 4 3 6 2 5 1 3 8 6 1 2 4 3 5
 < *pola* > < > < > < > < >

VI 7 1 8 5 7 1 2 6 8 5 3 1 6 5 7 1 8 6 3 2 5 1 4
 < *pola* > < > < > < > < > < >

VII 4 2 5 3 1 8 6 7 8 2 5 3 1 8 6 5 2 4 1 3 7
 < *pola* > < > < > < > < > < >

VIII 3 7 2 6 1 4 5 2 4 3 1 8 5 7 2 6 3 1 5 4 7 8 2
 < *pola* > < > < > < > < > < >

f *sempre crescendo*

Reverberation poco a poco

(sempre accelerando)

Tempo H

(~390")

420"

Handwritten musical score for a single melodic line, consisting of eight staves (I-VIII) and a final instruction. The notation includes numbers 1-8 on a five-line staff, with various accidentals (sharps, flats, naturals) and articulation marks (accents, slurs, 'piv' markings). A vertical dashed line divides the score into two halves.

Staff I: 7 8 2 1 6 5 3 2 4 7 1 3 2 5 7 8 2 3 5 6 1
 > < piv > < > < > < > < > < > < > < >

Staff II: 2 3 8 6 5 1 4 3 7 2 4 6 5 1 4 7 2 4 1 3 7
 < > < piv > < > < > < > < > < > < > < > < >

Staff III: 6 3 7 2 5 8 1 3 7 2 4 6 1 3 2 7 5 4 1
 < piv > < > < > < > < > < > < > < > < > < > < >

Staff IV: 3 5 1 4 7 8 6 7 3 1 2 5 8 7 6 4 5 1 2 8 3 5 6 1
 < piv > < > < > < > < > < > < > < > < > < > < > < >

Staff V: 6 8 7 1 3 2 5 8 6 2 5 1 6 7 2 8 3 5 6 4
 < piv > < > < > < > < > < > < > < > < > < > < > < >

Staff VI: 3 6 8 5 1 4 2 3 5 1 6 2 7 3 8 1 5 8 7 3 5 1 2 8 7
 < piv > < > < > < > < > < > < > < > < > < > < > < > < >

Staff VII: 8 2 5 4 7 6 2 8 3 1 4 6 7 2 3 4 1 6 5 2 4 2
 > < > < piv > < > < > < > < > < > < > < > < > < >

Staff VIII: 1 6 5 3 2 4 1 3 2 5 7 8 2 3 5 6 1 4 3 2 7 6 1 4
 < > < piv > < > < > < > < > < > < > < > < > < > < >

Final instruction: ben f sempre crescendo

(sempre Reverberation) - - - - -

+N6"



(sempre accelerando) - - - - -

Tempo J

(N445")

molto affrettando - - - - -

Tempo K

(N465")

480"

Handwritten musical notation for eight staves (I-VIII). Each staff contains a sequence of numbers (e.g., 4 7 8 3 5 4 6 2 7 3 4 5 1) and a circled letter (e.g., 1(B), 2(G), 3(B), 4(A+B), 5(A), 6(G), 7(B), 8(A+B)). Below the numbers are arrows indicating dynamics, with the word "molto" written under some. The word "possibile" is written at the end of each staff. A vertical dashed line runs through the middle of the staves. At the bottom, the text "ff sempre crescendo" is written, followed by "fff" and "possibile".

STOP

l.v.

20.II.1986

Suhau Nichifor

APPENDIX

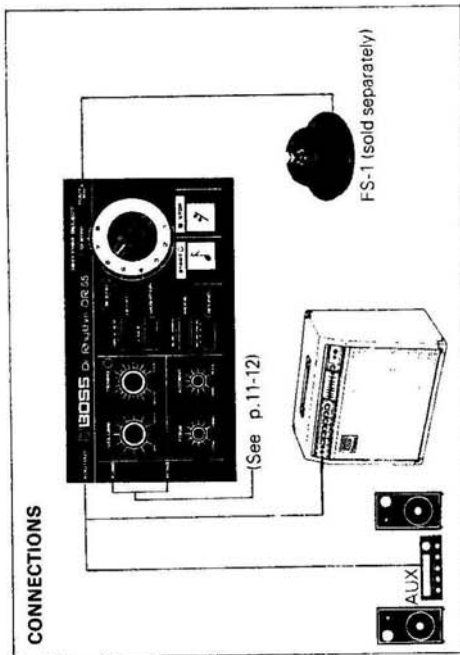
BOSS DR-55 Dr.Rhythm OWNER'S MANUAL



FEATURES DR-55

Dr. Rhythm is an extremely small and compact programmable rhythm machine. Sixteen different rhythm patterns can be loaded into the memory, and will be remained even when the power switch is turned off. Each rhythm pattern is divided into sixteen steps with each step loaded one at a time for quick and accurate loading. The three rhythm sounds are: bass drum, snare drum, and rim shot. A standard pattern hi hat sound can also be added to each rhythm. Accorns can also be programmed into each pattern. Other machines such as a sequencer or synthesizer can be used with Dr. Rhythm.

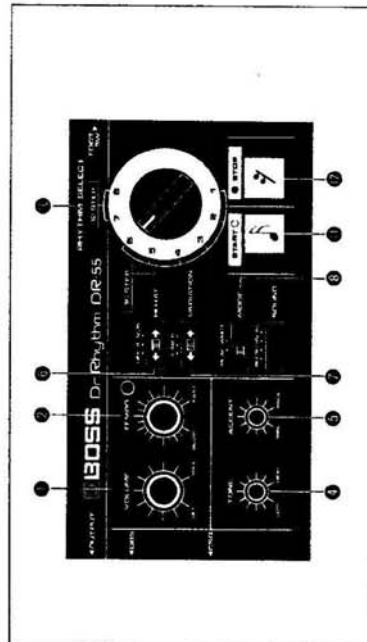
2



CONNECTIONS

OPERATION **PLAY** Mode.

Standard rhythm patterns were loaded into memory at the time of manufacture so that Dr. Rhythm is ready to use right out of the box.



1. Set the controls as shown in the drawing.
2. Press **START** ① to start the rhythm and **STOP** ① to stop it.
3. Adjust the loudness of the sound with the **VOLUME** control ⑧ and the external amplifier volume control.
4. While listening to the rhythm, try the **TEMPO** ②, **TONE** ③, **ACCENT** ④, **HI HAT** ⑤, **VARIATION** ⑥, and **RHYTHM SELECT** ⑦ controls to see what effect they have. These controls are covered in detail in the following pages.

NOTE: Do not change the position of the **MODE** switch ⑨.

Writing a rhythm into memory will erase any previous rhythm pattern written there, so be sure that the RHYTHM SELECT **1** and VARIATION **7** switches are set as desired before writing new patterns.

With Dr. Rhythm, each measure is divided into sixteen steps (or twelve steps). Rhythm patterns are written into memory separately for each sound, one step at a time for one (or two) measures. For the purposes of writing rhythm patterns, the patterns should be thought of in terms of sixteenths. In other words, think

To load this pattern, press                                                                                                                                                             



1 Set RHYTHM SELECT **1** as desired; set the VARIATION switch **7** at "A" or "B". In the example, the rhythm pattern will be loaded as rhythm pattern -A.

2 Set the MODE switch **3** at WRITE: the TEMPO indicator **3** should light indicating the beginning of the measure.

NOTE: The MODE switch ① should be changed to the WRITE position *only* when the rhythm pattern is not running. If the TEMPO indicator ⑤ does not light, use either of these two methods:

Press  enough times to light the TEMPO indicator. Set the MODE switch **8** at PLAY

3 Select the desired sound with the SOUND switch ④.
BD = bass drum; SD = snare drum;
RS = rim shot; AC = accent
In the example, the bass drum sound
has been selected for loading.

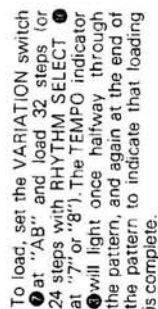
4 Write the rhythm using the **1** and **2** buttons. After loading sixteen steps, the TEMPO indicator **3** will light showing that the measure is fully loaded.

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Set RHYTHM SELECT **16** at either "7" or "8". Load in the same manner as above, but using twelve steps instead of sixteen.

12-step rhythm patterns can be used for triple rhythms such as 3/4 and 3/2.

If the VARIATION switch **V** is at "AB", the rhythm pattern will alternate between A and B when played. Often, the pattern loaded into B is a variation of the A pattern in order to get more variety during performance; however, if the two 16-step (or 12-step) measures produced by the AB pattern are thought of as one 32-step (or 24-step) measure, patterns based on 32 and 24 steps can be programmed.

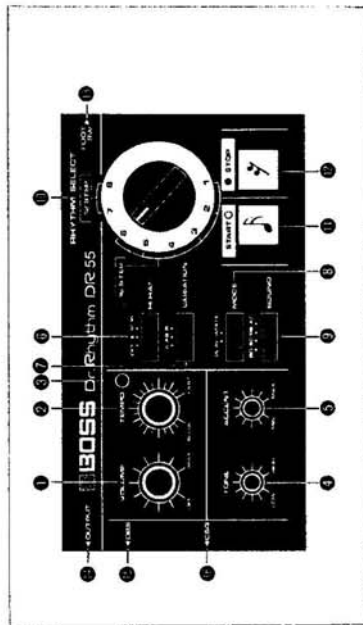


Example of use:

With a little forethought, it would be possible to load various rhythm patterns such as an introduction fill-in, breaks, etc. into the various memory slots in such a way that the rhythm part for an entire composition could be produced non-stop by changing the RHYTHM SELECT  and VARIATION  switches while the rhythm pattern runs. To accomplish this, rhythm patterns at the beginning of the composition should be loaded into the lower numbered

places of the RHYTHM SELECT switch ⑤. For example, the introduction should be loaded into position 1. The main rhythm patterns for the composition should be near the center; positions 3 and 4, for example. Position 6 would be used for the close. In this way, the RHYTHM SELECT ⑤ switch need be moved only one step at a time when a change occurs. Changes in RHYTHM SELECT ⑤ and the VARIATION switch ⑦ should be made as close to the bar lines as possible in order to produce a smooth transition.

NAMES AND FUNCTIONS OF THE CONTROLS



8

① VOLUME Control/POWER Switch

The VOLUME control ② also serves as the POWER switch. Turn the VOLUME control ② fully counter-clockwise to turn the DR-55 off.

NOTE: The POWER switch function is interlocked to the OUTPUT jack ⑨. If there is no connection at the OUTPUT jack ⑨, the DR-55 cannot be turned on.

② TEMPO Control

Controls the tempo of the rhythm when played.

③ TEMPO Indicator LED

Flashes at the beginning of each measure.

In the PLAY mode, the TEMPO indicator ③ gives a visual indication of the tempo.

In the WRITE mode, the TEMPO indicator ③ indicates the point where loading can begin, and after loading the correct number of steps (12 or 16),

function of the DR-55 remotely when in the PLAY mode.

④ OUTPUT Jack

For connection to an amplifier. A cord must be connected to this jack to be able to turn on the POWER SWITCH ①.

⑤ DBS Jack

For controlling external devices with the DR-55.

DBS: Outputs a pulse for each step in the rhythm pattern.

CSQ: Outputs a pulse at each step where an accent is programmed. When this jack is used, accents no longer occur in the programmed rhythm patterns.

With new batteries, the output pulses are:

DBS: +5v, 8ms

CSQ: +4v, 10ms

Remember that these pulse levels will

⑥ START/STOP Button

⑦ STOP Button

In the PLAY mode, these buttons control the start and stop of the rhythm patterns. Pressing START will always start the rhythm from the beginning of the measure. When the rhythm is not running, the STOP button ⑦ can be used to return the rhythm sequence to the first beat in the measure.

In the WRITE mode, these buttons are used to load the sound selected with the SOUND switch ④. The rhythm is loaded one step at a time; press ① for those steps where the sound is to occur and press ⑦ where no sound is to occur.

⑧ FOOT SWITCH Jack

By connecting a foot switch (such as the Roland FS-1, sold separately) to the FOOT SWITCH jack ⑧, it is possible to control the START/STOP

10

⑨ VARIATION Switch

For each position of RHYTHM SELECT ①, it is possible to load two rhythm patterns: A and B. In other words, using the A and B variations and the eight positions of RHYTHM SELECT ①, it is possible to load sixteen separate rhythm patterns.

In the PLAY mode:

At "A" or "B", the A and B variations are produced. At "AB", the A and B patterns are played one after the other in series: A, B, A, B, etc.

In the WRITE mode:

The VARIATION switch ⑨ determines which variation memory (A or B) the pattern will enter when loaded. At "AB", two measures can be loaded in series.

it comes on again to indicate that loading is complete.

⑩ TONE Control

Controls the tone color of the percussion sounds.

⑪ ACCENT Control

Controls the dynamic range of the rhythm patterns. At MIN, the programmed accents will be weak; at MAX, strong.

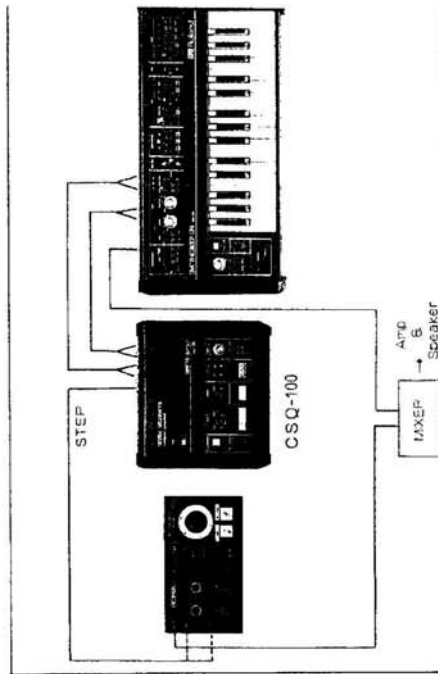
If accents are not programmed, this control has no effect on the sound.

⑫ HI HAT Switch

This switch is for adding the hi hat sound to the programmed pattern. At OFF, there is no hi hat sound. At "8", the hi hat sound will occur eight times per measure. At "12/16", the hi hat will occur twelve times per measure in the 12-beat rhythm and sixteen times for the 16-beat rhythm.

USING EXTERNAL DEVICES

1. Using the CSQ-100 Digital Sequencer



11

A. DBS jack ⑥ to the CSQ-100 STEP INPUT jack

The CSQ-100 will advance one step each time the DR-55 advances one step. (one step = sixteenth note).

B. CSQ jack ⑦ connected to CSQ-100 STEP INPUT jack

The CSQ-100 will advance one step at each point where an accent is programmed.

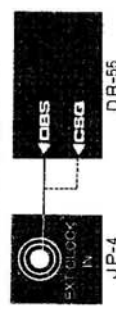
If the position of RHYTHM SELECT ① is changed at the end of each measure, twelve measures of different melody rhythm can be played.

If the CSQ jack ⑦ is connected to the CSQ-100 GATE INPUT jack, the CSQ-100 GATE REWRITE mode can be used for programming rhythm patterns loaded into the DR-55.

	DR-55	CSQ-100
(a) DBS	 DBS Pulse	 LOAD MODE (CV ONLY)
(b) CSQ	 CSQ Pulse	
	 CSQ Pulse	
	 CSQ Pulse	

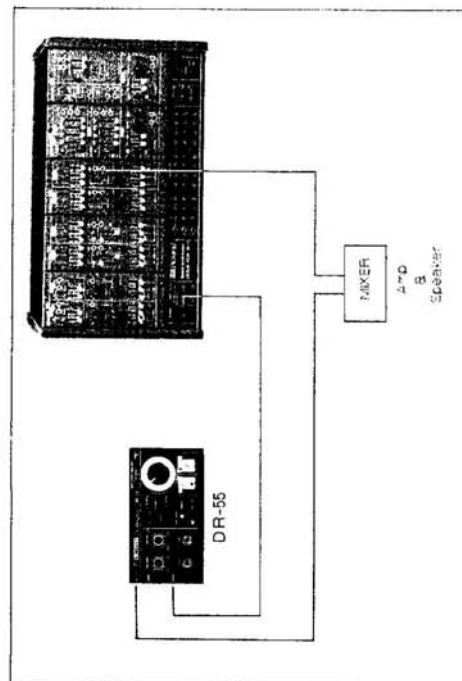
2. Using the JP-4 Polyphonic Synthesizer

The DBS output ⑥ can be used to control the JP-4 arpeggio rate.

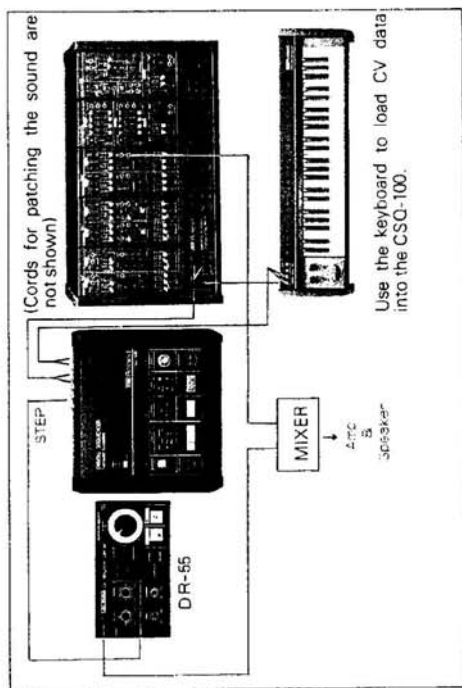


3. Using the System 100M Synthesizer

A percussion voice can be synthesized with the System 100M Synthesizer and triggered from the CSQ jack ⑦. In this way, another voice can be added to the DR-55 rhythm patterns.



Examples: Use the CSQ-100 Digital Sequencer for percussion voices with pitch or tone color changes.



CHANGING BATTERIES

When the batteries have become one year old, or when the tone color of the percussion sounds begins to deteriorate, the batteries should be replaced. If the new batteries are inserted within approximately three minutes of removing the old batteries, the rhythm patterns contained in the memory will remain intact.

TO REPLACE:

1. Turn off the POWER switch ②; remove the screw and open the lid.
2. Being careful of the wires, remove the battery case from the compartment and un-snap the connector from the battery case.
3. Replace the old batteries with new batteries; **OBSERVE POLARITY**.
4. Re-connect the connector.
5. Being careful not to pinch the wires, replace the battery case in its compartment.
6. Close the lid and replace the screw.

Connection cord (PJ-1)

FOOT SWITCH Jack **⑩** (for FS-1)

manufacture.

[illegible][illegible]

The first system of musical notation for 'The Bird Song' is written on a single five-line staff. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of a series of eighth and sixteenth notes, with some notes beamed together. There are two section markers: a bracket labeled 'A' under the first four measures and a bracket labeled 'B' under the last four measures. The notation is in a simple, clear style suitable for a children's songbook.

The first system of musical notation for 'The Rose Tree' is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of several measures, including a half note, a quarter note, and eighth notes. The lyrics 'The Rose Tree' are written below the staff, aligned with the notes.

[illegible]

A musical score for the song 'The Rose Tree'. It features a piano introduction and a vocal melody. The piano part is in the left hand, and the vocal part is in the right hand. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes a piano introduction, a vocal melody, and a piano accompaniment. The lyrics are written below the vocal line.

(LED)

VARIATION ⇒ A, B or AB

HI/HAT OFF

☀ LED ☀ LED ☀ LED

B-D SD AC

LED **LED**

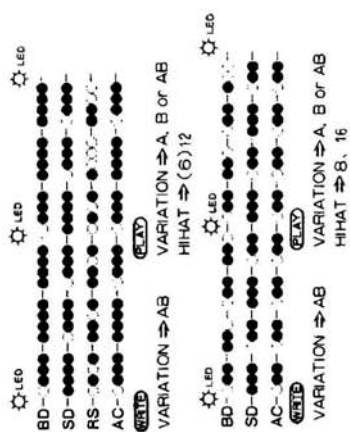
BD — ●●●●●●●● — SO — ●●●●●●●● — RS — ●●●●●●●● — AC — ●●●●●●●●

VARIATION ⇒ B
VARIATION ⇒ AB

(6-27)

HINT ⇒ B, 18

[illegible][illegible]



DR-55 OWNER'S MANUAL '82 JAN. E-3

