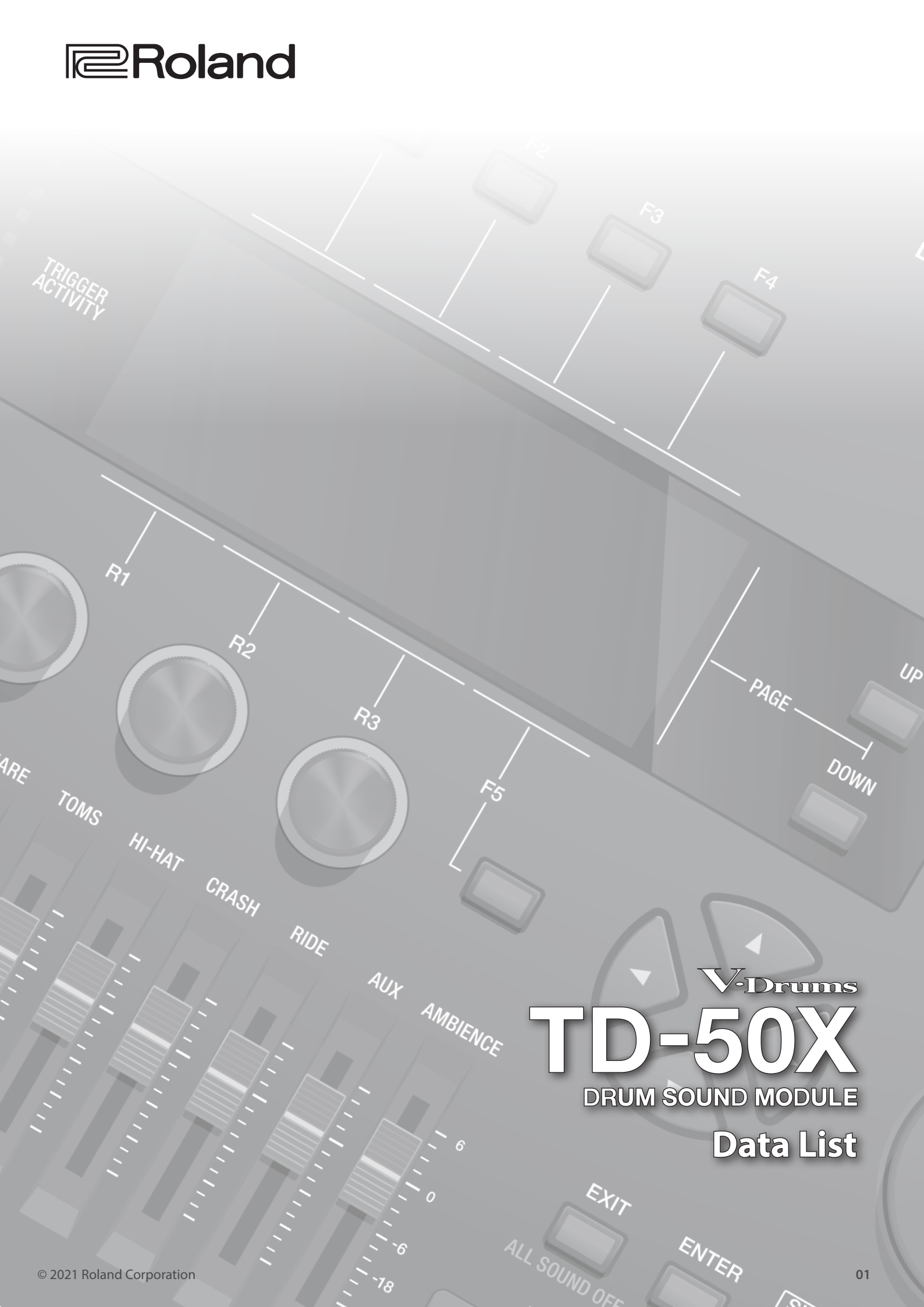
Roland



V-Drums

TD-50X

DRUM SOUND MODULE

Data List

Contents

DRUM KIT

DRUM KIT Screen

Parameter	Value	Explanation
XSTICK	OFF, ON	Specifies whether a snare pad produces the cross-stick sound (ON) or not (OFF). * If the trigger input of a pad that supports both cross-stick technique and digital connection (such as the PD-140DS) is assigned to a snare, cross-stick playing is always possible. In this case, the screen does not show the XSTICK icon.

KIT SETTINGS

1. **Press the [KIT] button.**
2. **Press the [F5] (MENU) button.**
   The menu screen appears.

3. **Use the PAGE [UP] [DOWN] buttons to access the editing screen.**
4. **Use cursor buttons to select a parameter, and use the [–] [+] buttons or the dial to edit the value.**
5. **Press the [KIT] button to return to the DRUM KIT screen.**

KIT SETTINGS 1 (page 1)

Parameter	Value	Explanation
[F4] button	Edits the name of the drum kit. **Reference** For details on how to assign a name, refer to "Renaming a Drum Kit" in the "Reference Manual" (PDF).	
VOLUME tab		
Kit Volume	-INF–+6.0 dB	Drum kit volume

Parameter	Value	Explanation
COLOR tab		
Kit Color	1: WHITE 2: RED 3: GREEN 4: BLUE 5: PINK 6: PURPLE 7: ORANGE 8: YELLOW 9: EMERALD 10: RAINBOW	Use the [KIT] button or [R1]–[R3] knobs to specify the illumination color.
FAVORITE tab		
Favorite	OFF, ON	Registers (ON)/de-registers (OFF) the drum kit in favorites.

KIT SETTINGS 2 (page 2)

Parameter	Value	Explanation
BRUSH tab		
Brush Switch	OFF, ON	Specifies whether you're performing with sticks (OFF) or brushes (ON). If this is "ON," you can perform by scraping (sweeping) the brushes.
KIT TEMPO tab		
Kit Tempo	OFF	Use a common tempo (p. 31) for the entire TD-50X. The tempo does not change when you switch drum kits.
	ON	Use the tempo that is specified by each drum kit. The click tempo and the tempo of tempo-synchronized effects can be individually specified for each drum kit.
Tempo	20–260	Tempo specified for each drum kit
FONT tab		
Kit Font	DEFAULT, TYPE 1–5	Sets how the drum kit name (on the top row) looks (the font) for each drum kit.

PAD CONTROL (page 3)

Parameter	Value	Explanation
PEDALBEND tab		
Pedal Bend Range	-24–0–24	Specifies the amount of pitch change that occurs according to the depth to which you press the hi-hat pedal. You can set this for each pad (head and rim separately) in semitone units.

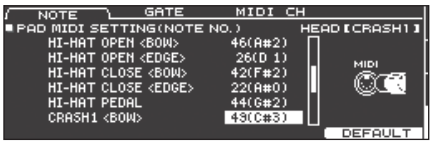
Parameter	Value	Explanation
POSITION tab		
Position Control *1	OFF, ON	Turns on/off tonal changes that occur depending on your strike location or the nuances of your rim shots. You can set this for the snare (head, rim), tom (head, rim), hi-hat (when using the VH-14D), ride (bow), and AUX (head, rim) trigger inputs. Head: Strike position Rim: Rim shot nuance Bow: Strike position, left-right detection (VH-14D only) Edge: left-right detection (VH-14D only)
POS AREA tab		
Position Area *1	INSIDE -5–DEFAULT– OUTSIDE +5	Specifies the striking area for the head or rim. "INSIDE" settings make it easier to play notes toward the inside; "OUTSIDE" settings make it easier to play toward the outside.
MUTE GRP tab		
MUTE SEND	– (OFF), 1–8	Specify the mute group number. When you strike the pad of the number specified in MUTE SEND, the sound of the pad assigned to the same number in MUTE RECEIVE is muted. * Even if you specify the same number in MUTE SEND and MUTE RECEIVE for the same location (e.g., head or rim) of the same pad, muting does not occur.
MUTE RECEIVE		

*1: This supports the following trigger inputs.

- SNARE
- TOM1–4
- HI-HAT (only when a VH-14D is assigned to the hi-hat trigger input)
- The bow (head) of RIDE
- AUX1–4

* Depending on the pad that is connected or the instrument that is selected, there might be cases in which this has no effect.

PAD MIDI (page 4)



Parameter	Value	Explanation
NOTE tab		
Note No.	0(C -)–127(G 9)	MIDI note number transmitted and received by each pad
	OFF	Note messages are not transmitted or received
GATE tab		
Gate Time	0.1– 8.0 s	Duration of the note transmitted by each pad
MIDI CH tab		
MIDI Channel	CH1–CH16	MIDI channel on which each pad transmits or receives note messages or control change messages
	GLOBAL	Transmitted and received on the transmit/receive channel specified in SETUP (p. 49)

MIDI note numbers transmitted and received by the hi-hat

Item	Explanation
HI-HAT OPEN <BOW> **HI-HAT OPEN <EDGE>**	MIDI note number transmitted and received by open hi-hat (bow, edge)
HI-HAT CLOSE <BOW> **HI-HAT CLOSE <EDGE>**	MIDI note number transmitted and received by closed hi-hat (bow, edge)
HI-HAT PEDAL	MIDI note number transmitted and received by pedal hi-hat

MIDI note numbers transmitted and received by the snare

Parameter	Explanation
SNARE <HEAD> SNARE <RIM>	MIDI note number transmitted and received by head shot and rim shot
SNARE <BRUSH>	MIDI note number transmitted and received by brush sweep
SNARE <XSTICK>	MIDI note number transmitted and received by cross stick

When setting multiple pads to the same note number

When playing the internal sound generator of the TD-50X, if an incoming note number is assigned to more than one pad, that note plays the instrument of the pad with the lowest trigger input number. If the same note number is assigned to both the head and the rim, the head instrument is sounded.

MEMO

An asterisk (*) appears at the right of the note number for trigger inputs that are not sounded.

Example:

Note number "38 (D 2)" is set for the head and rim of trigger input 2 SNARE and the head of trigger input 3 TOM 1. In this case, when note number 38 (D2) is received, the instrument assigned to the head of trigger input 2 SNARE is played.

About the gate time

Percussion sound modules normally produce sound only in response to "Note on" messages, and ignore "Note off" messages. However general-purpose sound modules or samplers do receive the note-off messages that are transmitted and respond by turning off the sound.

Since gate time is normally not necessary for a percussion sound module, this is set to the minimum value when the unit is shipped from the factory. If a note-off message is received while the sound module has this setting, it is received as an extremely brief note that has almost no time to be heard, and is nearly inaudible. (Alternatively, it is possible that this could be heard as an unwanted noise.) To avoid this, specify the note duration of the MIDI performance data that is produced when you strike each pad.

* If the same note number is sounded again in an overlapping manner, a note-off is transmitted before transmitting note-on, even if it is within the gate time.

KIT CUSTOMIZE

INSTRUMENT

1. Press the [INSTRUMENT] button.

The INSTRUMENT screen appears.

2. Select the pad that you want to edit.

3. Use the PAGE [UP] [DOWN] buttons and function buttons to select the item that you want to edit.

* The parameters that you can edit depend on the pad and instrument.

4. Use cursor buttons to select a parameter, and use the [–] [+] buttons or the dial to edit the value.

MEMO

For some parameters, you can also use the rotary knobs to edit the value.

5. Press the [KIT] button to return to the DRUM KIT screen.

INSTRUMENT (page 1)

Parameters that can be edited for each instrument

Parameter	Value	Explanation
INST tab		
Inst	001– (preset) U001–U500 (user sample)	Instrument number **Reference** For more about instruments, refer to "Instrument List" (p. 65).
ADVANCED tab		
Pad Pitch	-4800–4800	Instrument pitch (units of one cent)
Pad Pitch Sweep *1	-100–100	After the sound begins, the pitch gradually rises (falls). Positive (+) values make the pitch start high and then fall; negative (-) values make the pitch start low and then rise. Larger values produce greater change. * In some cases, changing the Pitch setting by a large amount might limit the Pitch Sweep effect.
Pad Decay *1	1–100	Length of decay
Dynamic Enhancer Sw *1	OFF, ON	Specifies whether the sense of strong strikes is enhanced (ON) or not enhanced (OFF).

*1: If a user sample is assigned to the instrument, you can't specify Dynamic Enhancer Sw. Also, if the user sample's Play Type (p. 28) is set to "LOOP ALT," the Pad Pitch Sweep and Pad Decay have no effect.

MEMO

If you press the [F5] (H&R) button to turn it "ON," you can simultaneously make settings for the head area and rim area, etc.

KICK A/KICK B

* The order shown is for TYPE1 of the V-EDIT layout (p. 47).

Parameter	Value	Explanation
INST tab		
Tuning	-100–100	Tuning of the head
Muffling	OFF, TAPE1–4, BLANKET1–3, WEIGHT1, 2	Muffling (muting) setting
BASIC 1 tab		
Shell Depth	1.0–30.0	Depth of the shell
Beater Type	FELT1, 2, WOOD, PLASTIC1, 2	Type of beater
Kit Resonance	OFF, 1–8	Amount of resonance for the entire drum kit
BASIC 2 tab		
Snare Buzz	OFF, 1–8	Resonance to the snare
Mic Distance *1	-5–NORMAL–+5	Distance from the mic to the drum
Mic Size *1	NORMAL, LARGE	Size of the mic
ADVANCED tab		
Head Type	CLEAR, COATED, PINSTRIPE	Type of head

*1: This parameter is disabled for KICK B.

SNARE/CROSS STICK/SNARE BRUSH

* The order shown is for TYPE1 of the V-EDIT layout (p. 47).

Parameter	Value	Explanation
INST tab		
Tuning	-100–100	Tuning of the head
Muffling	OFF, TAPE1–7, DONUT1, 2	Muffling (muting) setting
BASIC 1 tab		
Shell Depth *1	1.0–30.0	Depth of the shell
Overtone *2	-5–NORMAL–5	Amount of overtone components
Mic Distance *1, *3	-5–NORMAL–+5	Distance from the mic to the snare drum
BASIC 2 tab		
Strainer Adj. *3	OFF, LOOSE1–3, MEDIUM1–3, TIGHT1–3	Tension of the strainer (resonating cords)
Wire Type *3	TYPE1–3	Type of strainer
Wire Level *3	-6–NORMAL–+6	Volume of strainer

Parameter	Value	Explanation
ADVANCED tab		
Head Type *1	CLEAR, COATED, PINSTRIPE	Type of head
XStick Inst *4	1–5	Cross-stick sound selection
XStick Inst Volume *4	-INF–+6.0 dB	Cross-stick sound volume **MEMO** The "XStick Volume" can also be edited from the MIXER DRUM KIT VOLUME screen (KIT VOL tab) of the MIXER (p. 22).

*1: Unavailable if the instrument group is CROSS STICK.

*2: When the instrument group is "SNARE," this is disabled for some of the instruments. Also, this is disabled when the instrument group is "CROSS STICK" or "SNARE BRUSH."

*3: Unavailable if the instrument group is SNARE BRUSH.

*4: Only if the SNARE/CROSS STICK instrument is assigned to the rim of the snare (or to the rim of a digitally connected pad that is assigned to snare)

* PINSTRIPE is a registered trademark of Remo Inc., U.S.A.

TOM/TOM BRUSH

* The order shown is for TYPE1 of the V-EDIT layout (p. 47).

Parameter	Value	Explanation
INST tab		
Tuning	-100–100	Tuning of the head
Muffling	OFF, TAPE1–5, FELT1–4	Muffling (muting) setting
BASIC 1 tab		
Shell Depth	1.0–30.0	Depth of the shell
Snare Buzz	OFF, 1–8	Resonance to the snare
Mic Distance *1	-5–NORMAL–+5	Distance from the mic to the tom
ADVANCED tab		
Head Type	CLEAR, COATED, PINSTRIPE	Type of head

*1: This is disabled for the TOM BRUSH.

HI-HAT/HI-HAT PROC/HI-HAT ELEC

Parameter	Value	Explanation
INST tab		
Size	1.0–40.0	Hi-hat diameter
Thickness	THIN-5–STANDARD–THICK +5	Thickness of the hi-hat
BASIC 1 tab		
Fixed	NORMAL, PRESS, CLOSE, HALF1, HALF2, OPEN	Openness of the hi-hat If something other than "NORMAL" is selected, the openness of the hi-hat does not change, regardless of how you press the hi-hat pedal.

ADVANCED tab		
Pedal HH Volume	-INF–+6.0 dB	Volume of pedal hi-hat **MEMO** The "Pedal HH Volume" can also be edited from the MIXER DRUM KIT VOLUME screen (KIT VOL tab) of the MIXER (p. 22).

MEMO

The closed hi-hat position (Fixed = CLOSE) can be enabled by pressing an optional footswitch or hitting a pad switch. Please refer to "CONTROL" (p. 48).

CRASH/CHINA/SPLASH/STACKED CYMBAL

Parameter	Value	Explanation
INST tab		
Size	1.0–40.0	Cymbal diameter
Thickness	THIN-5–STANDARD–THICK +5	Thickness of the cymbal
BASIC 1 tab		
Muffling	OFF, TAPE1–19	Muffling (muting) setting
Sizzle Type	OFF, RIVET, CHAIN, BEADS	Type of sizzle
Sizzle Amount	-3–+3	Amount of sizzle
BASIC 2 tab		
Low Cut *1	OFF, HALF, FULL	Volume of low-frequency sound

*1: For some instruments, these settings are not available.

RIDE

Parameter	Value	Explanation
INST tab		
Size	1.0–40.0	Cymbal diameter
Thickness	THIN-5–STANDARD–THICK +5	Thickness of the cymbal
BASIC 1 tab		
Muffling	OFF, TAPE1–19	Muffling (muting) setting
Sizzle Type	OFF, RIVET, CHAIN, BEADS	Type of sizzle
Sizzle Amount	-3–+3	Amount of sizzle
BASIC 2 tab		
Ping Color *1	LIGHT2, 1, STANDARD, HEAVY1, 2	Tonal character of the ride's ping sound
Ping Level *1	-4–NORMAL–+5	Volume of the ride's ping sound
Low Cut *1	OFF, HALF, FULL	Volume of low-frequency sound

*1: For some instruments, these settings are not available.

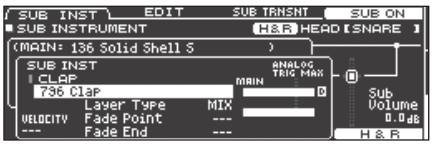
TRANSIENT (page 2)

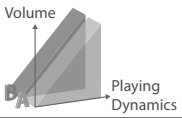
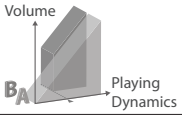
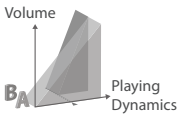
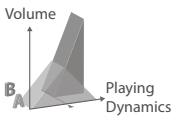
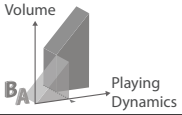
You can adjust the attack and release (transient) for each instrument.

* You may not be able to configure these for certain instrument or user sample settings.

Parameter	Value	Explanation
[F4] button	OFF, TRANSIENT ON	Turns the transient effect on/off.
Type	PRESET, TYPE 1–4	This lets you set the effects when the transient is applied to a user sample. (For the built-in sounds, "(PRESET)" is shown—these cannot be edited.)
Attack Time ([R1] knob)	1–100	Time over which the attack changes
Attack Depth ([R2] knob)	-100–+100	Adjustment of the attack
Attack Type	NORMAL, WIDE 1, WIDE 2	For the NORMAL setting, the transient attack effect is always applied. For the WIDE 1/2 setting, the attack effect becomes weaker when you strike the pad more softly. This is effective when you want to soften the attack on the transients, such as when striking the snare drum softly.
Release Depth ([R3] knob)	-100–100	Adjustment of the release
Gain	-12.0–+6.0 dB	Volume following transient adjustment

SUB INST (page 3)



Parameter	Value	Explanation
[F4] button	OFF, SUB ON	Turns the sub-instrument on/off.
SUB INST tab		
SUB INST	001– (preset) U001–U500 (user sample)	Sub-instrument number **Reference** For more about instruments, refer to "Instrument List" (p. 65).
Layer Type	These parameters specify how the sub-instrument will be sounded.	
	MIX	 The main instrument (A) and sub-instrument (B) always sound together as a layer.
	FADE1	 The sub-instrument (B) is added as a layer only if the strike is stronger than "Fade Point."
	FADE2	 If the strike is stronger than "Fade Point," the sub-instrument (B) is added as a layer according to the strength of that strike. The main instrument (A) and sub-instrument (B) are the same volume at the Fade End point.
	XFADE	 This basically works the same as FADE2, but the main instrument (A) sounds quieter when you strike the pad stronger than the Fade Point up to Fade End.
Layer Type	SWITCH	 Strikes weaker than "Fade Point" sound the main instrument (A), and strikes stronger than "Fade Point" switch to sound the sub-instrument (B).s

Fade Point *1	Specifies the force of the strike at which the sub-instrument begins to be sounded. If this is "1," the sub-instrument is sounded by a strike of any force. If this is "127" ("127+32" for a pad that supports digital connection), the sub-instrument is sounded only by the strongest strike. * This is not available if Layer Type is "MIX."	
Fade End *1	Sets the fade or crossfade range when the Layer Type is "FADE2" or "XFADE."	
Sub Volume	-INF–+6.0 dB	Volume of the sub-instrument

EDIT tab

Reference

For details on the parameters that can be edited, refer to "INSTRUMENT (page 1)" (p. 8).

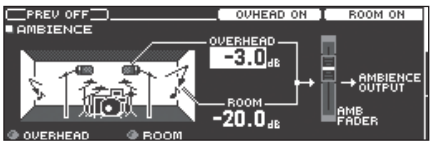
SUB TRNSNT (TRANSIENT) tab		*** You may not be able to configure these for certain instrument or user sample settings.**
Transient Switch	OFF, TRANSIENT ON	Transient on/off
Transient Type	PRESET, TYPE 1–4	This lets you set the effects when the transient is applied to a user sample. (For the built-in sounds, "(PRESET)" is shown—these cannot be edited.)
Attack Time	1–100	Time over which the attack changes
Attack Depth	-100–+100	Adjustment of the attack
Attack Type	NORMAL, WIDE 1, WIDE 2	For the NORMAL setting, the transient attack effect is always applied. For the WIDE 1/2 setting, the attack effect becomes weaker when you strike the pad more softly. This is effective when you want to soften the attack on the transients, such as when striking the snare drum softly.
Release Depth	-100–100	Adjustment of the release
Gain	-12.0–+6.0 dB	Volume following transient adjustment

*1: The Fade Point cannot be set higher than the Fade End.

AMBIENCE

1. Press the [AMBIENCE] button.

The AMBIENCE screen appears.

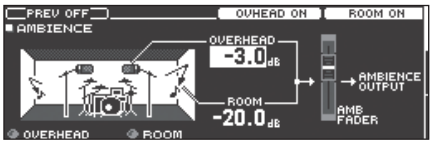


2. Use the PAGE [UP] [DOWN] buttons to access the editing screen.

3. Use cursor buttons to select a parameter, and use the [–] [+] buttons or the dial to edit the value.

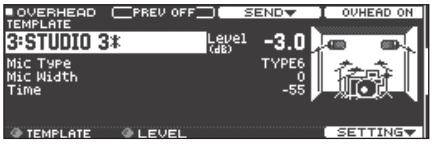
4. Press the [KIT] button to return to the DRUM KIT screen.

AMBIENCE (page 1)



Parameter	Value	Explanation
[F1] button	PREV OFF, AMB ONLY	This lets you momentarily hear just the ambience sound through the MASTER OUT and PHONES jacks (only when MASTER DIRECT for the MASTER OUT jacks is set to "NORMAL").
[F3] button	OVHEAD OFF, OVHEAD ON	Turns the overhead effect on/off.
[F4] button	ROOM OFF, ROOM ON	Turns the room ambience effect on/off.
OVERHEAD ([R1] knob)	-INF–+6.0dB	Volume of overhead
ROOM ([R2] knob)	-INF–+6.0dB	Volume of room ambience

OVERHEAD (page 2)



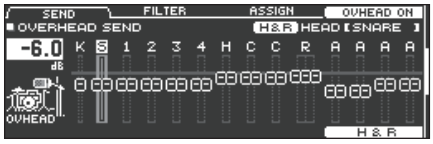
Parameter	Value	Explanation
TEMPLATE ([R1] knob)	STUDIO 1–3, SMALL CLUB 1–2, RECORDING 1–3, ROOM 1–3, STAGE 1–3, HALL 1–2	When you edit this parameter, all of the overhead settings (except for Level) and each pad's input filter selection and send amount will change to the optimal settings. To quickly obtain the sound you want, select the desired template and then edit the settings. Depending on the settings of each parameter, the template name might not match the effect. Also, if the default settings of the template do not match the current values, an "*" is shown for the template setting. If you attempt to change the template when the "*" is shown, a message indicates that the current values will be discarded in order to apply the values of the template. If you want to discard the current values and apply the values of the template, choose "OK" and press the [ENTER] button.
Level ([R2] knob)	-INF–+12.0dB	Volume of overhead
Mic Type *1	TYPE1–14	Type of mic
Mic Width *1	0–2	Distance between mics
Time *1	-64–0	Overhead reverberation time

Parameter	Value	Explanation
[F2] button	PREV OFF, AMB ONLY	This lets you momentarily hear just the ambience sound through the MASTER OUT and PHONES jacks (only when MASTER DIRECT for the MASTER OUT jacks is set to "NORMAL").
[F3] button	—	Switches to SEND screen
[F4] button	OFF, OVHEAD ON	Turns the overhead effect on/off.
[F5] button	—	Switches to the respective SETTING screen

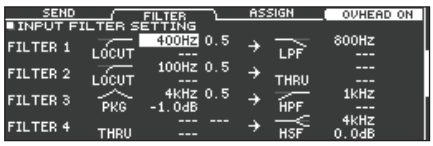
*1: This can also be edited from the MIC SETTING items.

SEND

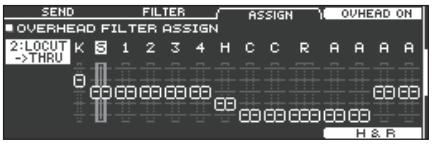
OVERHEAD SEND screen



OVERHEAD FILTER SETTING screen



OVERHEAD FILTER ASSIGN screen



Parameter	Value	Explanation	
[F1] button (SEND tab)			
OVERHEAD SEND	-INF–+6.0dB	Depth of overhead for each pad	
[F4] button	OFF, OVHEAD ON	Turns the overhead effect on/off.	
[F5] button (H & R)	H&R OFF, H&R ON	Specifies whether head and rim of instruments are selected as a set (ON) or independently (OFF).	
[F2] button (FILTER tab)			
Type	Settings for the filter in the previous stage: THRU, HICUT, LOCUT, PKG Settings for the filter in the following stage: THRU, LPF, HPF, LSF, HSF	Overhead input filter type The sound sent to the overheads can be passed through a filter. There are two filters connected in series, one in the previous stage and one in the following stage in the signal chain. The selectable settings are different for each. You can choose from one through four. By using a filter, you can input the kick, snare, toms, and cymbals into the overhead mics with the low-frequency and high-frequency regions adjusted individually for each instrument.	
		THRU	Sends the unaltered input sound through the filter in the following stage, or to the overhead.
		HICUT	Cuts the frequency region above the base frequency and sends the sound to the filter in the following stage. The Q can be adjusted.
		LOCUT	Cuts the frequency region below the base frequency and sends the sound to the filter in the following stage. The Q can be adjusted.
		PKG	Boosts or cuts the frequency region around the base frequency, and sends the sound to the filter in the following stage. The Q can be adjusted.
		LPF	Cuts the frequency region above the base frequency, and sends the sound to the overheads.
		HPF	Cuts the frequency region below the base frequency and sends the sound to the overheads.
		LSF	Boosts or attenuates the frequency region below the cutoff frequency and sends the sound to the overheads.
		HSF	Boosts or attenuates the frequency region above the cutoff frequency and sends the sound to the overheads.
Q *1	0.5–8.0	Width of the frequency range A higher Q narrows the affected area.	
Freq *2	20Hz–16kHz	Center frequency	
Gain *3	-40.0–15.0dB	Amount of boost/cut	
[F4] button	OFF, OVHEAD ON	Turns the overhead effect on/off.	

Parameter	Value	Explanation	
[F3] button (ASSIGN tab)			
OVERHEAD FILTER ASSIGN	BYPASS, 1–4	Overhead input filter selection for each pad	
		BYPASS	The input filter is not used; the sound is sent directly to the overheads.
		1–4	The sound is sent to the specified input filter.
[F4] button	OFF, OVHEAD ON	Turns the overhead effect on/off.	
[F5] button (H & R)	H&R OFF, H&R ON	Specifies whether head and rim of instruments are selected as a set (ON) or independently (OFF).	

*1: Only for the filter in the previous stage. This can be set only when Type is HICUT, LOCUT or PKG.

*2: This cannot be set when Type is THRU.

*3: This can be set only when Type is LSF, HSF, or PKG.

SETTING

Turn the [R3] knob to move to settings such as SEND/FILTER and LIMITER.

This can also be adjusted on the SEND screen (p. 15).

PAD SEND LEVEL/FILTER

Here you can specify how the overhead applies for each pad.

Parameter	Value	Explanation	
Pad Filter Select	BYPASS, 1–4	Overhead input filter selection for each pad	
		BYPASS	The input filter is not used; the sound is sent directly to the overheads.
		1–4	The sound is sent to the specified input filter.
Pad Send Level	-INF–+6.0dB	Depth of overhead for each pad	
[F2] button	PREV OFF, AMB ONLY	This lets you momentarily hear just the ambience sound through the MASTER OUT and PHONES jacks (only when MASTER DIRECT for the MASTER OUT jacks is set to "NORMAL").	
[F4] button	OFF, OVHEAD ON	Turns the overhead effect on/off.	
[F5] button (H & R)	H&R OFF, H&R ON	Specifies whether head and rim of instruments are selected as a set (ON) or independently (OFF).	

PRE COMP

This is a compressor applied before the sound is input to the overhead.

Parameter	Value	Explanation
Pre Comp Switch	OFF, ON	Turns the pre limiter on/off. (This can also be set with the [F5] button.)
Gain	-24.0–+24.0dB	Output volume of the pre limiter
Threshold	-60–0dB	Volume level at which compression begins
Ratio	1:1–100:1	Compression ratio
Knee	HARD, SOFT1–3	Attack of the sound at the moment compression is applied
Attack	0.1–100mSec	Time from when the volume goes up the threshold level until the compressor effect applies
Release	10–1000mSec	Time from when the volume falls below the threshold level until the compressor effect no longer applies

Parameter	Value	Explanation
[F2] button	PREV OFF, AMB ONLY	This lets you momentarily hear just the ambience sound through the MASTER OUT and PHONES jacks (only when MASTER DIRECT for the MASTER OUT jacks is set to "NORMAL").
[F4] button	OFF, OVHEAD ON	Turns the overhead effect on/off.

MIC SETTING

These are the overhead mic settings.

Parameter	Value	Explanation
Mic Type *1	TYPE1–14	Type of mic
Mic Width *1	0–2	Distance between mics
Time *1	-64–0	Overhead reverberation time
Distance	0–6	Distance between the mics and the performer
Output Width	DEFAULT, WIDE+1–+6	Sense of space for the overhead sound
[F2] button	PREV OFF, AMB ONLY	This lets you momentarily hear just the ambience sound through the MASTER OUT and PHONES jacks (only when MASTER DIRECT for the MASTER OUT jacks is set to "NORMAL").
[F4] button	OFF, OVHEAD ON	Turns the overhead effect on/off.

MEMO

You can reset all of the MIC SETTING values to their defaults by pressing the [F5] (MIC RESET) button.

*1: This can also be set using the parameters in ""OVERHEAD (page 2)" (p. 14).

EQ

These are the overhead EQ settings.

Parameter	Value	Explanation
MODE	STEREO, MID/SIDE	Switches the EQ mode. **STEREO:** Adjusts the input sound so that the tonal character is the same on the left and right sides. **MID/SIDE:** Adjusts the input sounds at the center of the stereo field (MID) and the sounds at the left-right sides of the stereo field (SIDE) separately. The respective Q, Freq and Gain setting values are common for the MID side of the STEREO and MID/SIDE EQ modes. **STEREO** **MID/SIDE**  
Low Frequency	20–16k (Hz)	Center frequency of the low range
Low Gain	-40.0–+15.0 (dB)	Amount of low-range boost/cut
Mid Frequency	20–16k (Hz)	Center frequency of the middle range
Mid Q	0.5–8.0	Adjusts the width of the frequency band. Higher values make the width narrower.
Mid Gain	-40.0–+15.0dB (dB)	Amount of mid-range boost/cut
High Frequency	20–16k (Hz)	Center frequency of the high range

Parameter	Value	Explanation
High Gain	-40.0–+15.0 (dB)	Amount of high-range boost/cut
[F2] button	PREV OFF, AMB ONLY	This lets you momentarily hear just the ambience sound through the MASTER OUT and PHONES jacks (only when MASTER DIRECT for the MASTER OUT jacks is set to "NORMAL").
[F4] button	OFF, OVHEAD ON	Turns the overhead effect on/off.

MEMO

You can reset all of the EQ values to their defaults by pressing the [F5] (EQ RESET) button.

POST COMP

Parameter	Value	Explanation
Post Comp Switch	OFF, ON	Turns the Post Comp on/off (this can also be set using the [F5] button).
Gain	-24.0–+24.0dB	Output volume of the post comp
Threshold	-60–0dB	Volume level at which compression begins
Ratio	1: 1–100: 1	Compression ratio
Knee	HARD, SOFT1–3	Attack of the sound at the moment compression is applied
Attack	0.1–100mSec	Time from when the volume goes up the threshold level until the compressor effect applies
Release	10–1000mSec	Time from when the volume falls below the threshold level until the compressor effect no longer applies
[F2] button	PREV OFF, AMB ONLY	This lets you momentarily hear just the ambience sound through the MASTER OUT and PHONES jacks (only when MASTER DIRECT for the MASTER OUT jacks is set to "NORMAL").
[F4] button	OFF, OVHEAD ON	Turns the overhead effect on/off.

ROOM (page 3)

Here you can apply either Room ambience or reverb effects to the drum kit.

Common parameters

Parameter	Value	Explanation
[F4] button (OFF, ROOM ON)	OFF, ROOM ON	Turns the room effect on/off.
[F1] button (ROOM tab)		
Type ([R1] knob)	ROOM, REVERB, TD-50 ROOM, WARM HALL, SRV-2000, SRV-2000(NLR)	Type of room reverberation Select your desired reverberation.
Level ([R2] knob)	-INF–+6.0dB	Volume of reverb
[F2] button (SEND tab)		
Room Send Volume	-INF–+6.0dB	Amount of room applied to each pad
[F5] button (H & R)	H&R OFF, H&R ON	Specifies whether head and rim of instruments are selected as a set (ON) or independently (OFF).
[F3] button		

Parameter	Value	Explanation
[F3] button	PREV OFF, AMB ONLY	This lets you momentarily hear just the ambience sound through the MASTER OUT and PHONES jacks (only when MASTER DIRECT for the MASTER OUT jacks is set to "NORMAL").

Specific parameters

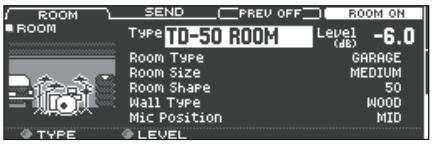
ROOM

Parameter	Value	Explanation
Room Type	SMALL STUDIO 1–4, LARGE STUDIO 1–4, LIVE HOUSE 1–4, STAGE 1–4, SMALL HALL 1–4, MIDDLE HALL 1–4	Type of room
Distance	0–6	Sense of distance for the room's reverberation
Time	-64–0	Reverberation time of the room

REVERB

Parameter	Value	Explanation
Reverb Type	ROOM 1, 2, HALL 1, 2, PLATE	Type of reverb
Pre Delay	0–100mSec	Adjusts the delay time from the direct sound until the reverb sound is heard.
Time	0.1–10.0Sec	Time length of reverberation
Density	0–127	Density of reverb sound
Diffusion	0–127	Change in the density of the reverb sound over time The higher the value, the denser the sound becomes as time elapses (The effect is more obvious for longer reverb times).
LF Damp	0–100	Adjusts the low-frequency region of the reverb sound.
HF Damp	0–100	Adjusts the high-frequency region of the reverb sound.
Spread	0–127	Spread of the reverb sound
Tone	0–127	Tonal character of reverb sound

TD-50 ROOM



Parameter	Value	Explanation
Room Type	BEACH, LIVING ROOM, BATH ROOM, STUDIO, GARAGE, LOCKER ROOM, THEATER, CAVE, GYMNASIUM, DOME STADIUM, BOOTH A, BOOTH B, STUDIO A, STUDIO B, BASEMENT, JAZZ CLUB, ROCK CLUB, BALLROOM, GATE, CONCERT HALL, SPORTS ARENA, EXPO HALL, BOTTLE, CITY, SPIRAL	Type of room reverberation
Room Size	TINY, SMALL, MEDIUM, LARGE, HUGE	Size of the room
Room Shape	0–100	Room shape and reverberation length
Wall Type	CURTAIN, CLOTH, WOOD, PLASTER, CONCRETE, GLASS	Wall material
Mic Position	NEXT DOOR, LOW FLOOR, LOW, MID LOW, MID, MID HIGH, HIGH, CEILING A, CEILING B	Tonal change caused by mic position

WARM HALL

Parameter	Value	Explanation
Pre Delay	0.0–100.0 [msec]	Adjusts the delay time from the direct sound until the reverb sound is heard.
Time	0.3–30.0 [sec]	Adjusts the decay length of the reverb sound.
Pre LPF	16–15000 [Hz], BYPASS	Frequency above which to cut the high-frequency portion of the sound entering the reverb
Pre HPF	BYPASS, 16–15000 [Hz]	Frequency below which to cut the low-frequency portion of the sound entering the reverb
PreLoop LPF	16–15000 [Hz], BYPASS	Frequency above which to cut the high-frequency portion of the extended reverberation
Diffusion	0–127	Adjusts the change in the density of the reverb over time.
HF Damp Freq	1000–8000 [Hz]	Adjusts the frequency above which to cut the high-frequency portion of the reverb.
HF Damp Ratio	0.1–1.0	Adjusts the amount by which to attenuate the high-frequency portion of the reverb.

SRV-2000

Parameter	Value	Explanation
Selection	R0.3, R1.0, R7.0, R15, R22, R26, R32, R37, H15, H22, H26, H32, H37, P-B, P-A	Selects the type of reverb offered by the Roland SRV-2000 digital reverb. **R37–R0.3:** Room reverb. Higher values increase the size of the room. **H37–H15:** Hall reverb. Higher values increase the size of the concert hall. **P-B:** Plate reverb. A more flamboyant reverb sound than P-A. **P-A:** Plate reverb.
Pre Delay	0–160	Adjusts the delay time from the direct sound until the reverb sound is heard.
Time	0.1–99.0 [sec]	Adjusts the decay length of the reverb sound.
HF Damp	0.05–1.00	Adjusts the high-frequency portion of the reverb.
Density	0–9	Adjusts the density of the late reverberation.
Attack Gain	0–9	Adjusts the gain of the early reflections.
Attack Time	0–9	Adjusts the time of the early reflections.
ER Density	0–9	Adjusts the density of the early reflections.
ER Level	0–99	Adjusts the volume of the early reflections.
EQ Low Freq	0.04–1.00 [kHz]	Frequency of the low range.
EQ Low Gain	-24–+12 [dB]	Gain of the low range.
EQ Mid Freq	0.25–9.99 [kHz]	Frequency of the middle range.
EQ Mid Gain	-24–+12 [dB]	Gain of the middle range.
EQ Mid Q	0.2–9.0	Width of the middle range. Set a higher value to narrow the range to be affected.
EQ Hi Freq	0.80–9.99 [kHz]	Frequency of the high range.
EQ Hi Gain	-24–+12 [dB]	Gain of the high range.
EQ Hi Q	0.2–9.0	Specifies the width of the high-frequency range. Set a higher value to narrow the range to be affected.

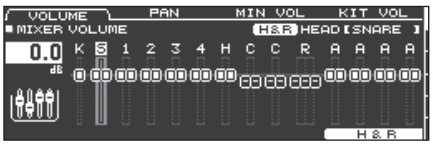
SRV-2000(NLR)

Parameter	Value	Explanation
Pre Delay	0–120	Adjusts the delay time from the direct sound until the reverb sound is heard.
Reverb Time	-0.9–+99.0 [sec]	Adjusts the decay length of the reverb sound.
Gate Time	10–450 [msec]	Adjusts the time from when the reverb starts being heard until the reverb sound is cut off.
EQ Low Freq	0.04–1.00 [kHz]	Frequency of the low range.
EQ Low Gain	-24–+12 [dB]	Gain of the low range.
EQ Mid Freq	0.25–9.99 [kHz]	Frequency of the middle range.
EQ Mid Gain	-24–+12 [dB]	Gain of the middle range.
EQ Mid Q	0.2–9.0	Width of the middle range. Set a higher value to narrow the range to be affected.
EQ Hi Freq	0.80–9.99 [kHz]	Frequency of the high range.
EQ Hi Gain	-24–+12 [dB]	Gain of the high range
EQ Hi Q	0.2–9.0	Specifies the width of the high-frequency range. Set a higher value to narrow the range to be affected.

MIXER

1. Press the [MIXER] button.

The MIXER screen appears.



2. Use the PAGE [UP] [DOWN] buttons to access the editing screen.

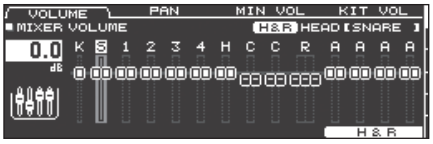
3. Use cursor buttons to select a parameter, and use the [–] [+] buttons or the dial to edit the value.

4. Press the [KIT] button to return to the DRUM KIT screen.

MIXER VOLUME (page 1)

For each drum kit, you can adjust the volume of each pad and adjust the overall volume of the entire drum kit.

You can also adjust how the volume responds to the striking force.



Parameter	Value	Explanation
VOLUME tab		
Volume	-INF–+6.0 dB	Volume of each pad
PAN tab		
Pan	L30–CTR–R30	Stereo position of each pad
MIN VOL tab		
Pad Minimum Volume *1	0–15	Minimum volume of each pad This lets you increase the volume of the softest hits while preserving the volume of the strongest hits. This can make it easier to hear ghost notes on the snare or legato notes on the ride cymbal.
Pad Maximum Volume *1	-5–0	Maximum volume of each pad This lets you decrease the volume of the strongest hits while preserving their nuances. You can limit the volume while preserving the nuances of the strongest hits. * This is available only for pads that support digital connection and for input from the MIDI IN connector.
KIT VOL tab		
Kit (Kit Volume) *2	-INF–+6.0 dB	Drum kit volume
Pedal HH (Pedal HI-HAT Volume)		Pedal hi-hat volume
XStick (Xstick Volume)		Cross-stick volume
HH Op/Cl Balance	-5–+5	Balance between open and close volume Lower values decrease the volume of the hi-hat when played while open, relative to the volume when played while closed. Higher values increase the volume of the hi-hat when played while open, relative to the volume when played while closed.

*1: Use the cursor [H] [I] buttons to choose whether you're setting the Pad Minimum Volume or the Pad Maximum Volume.

*2: You can also set "Kit Volume" in the KIT SETTINGS screen (VOLUME tab) (p. 4).

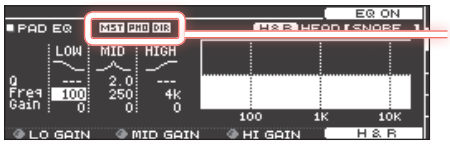
MEMO

If you press the [F5] (H&R) button to turn it "ON," you can simultaneously make settings for the head area and rim area, etc.

PAD EQ (page 2)

This is a three-band equalizer that each drum kit provides for each strike location of each pad.

You can disable the pad equalizer effect that is output from the DIRECT OUT jacks (p. 43).



This indicates whether the pad equalizer effect is output (MST PHO DIR) from each jack or is not output (MST DIR).

MST: MASTER OUT jacks

PHO: PHONES jacks (always output)

DIR: DIRECT OUT jacks

Parameter	Value	Explanation
[F4] button	OFF, EQ ON	Turns pad equalizer on/off.
Low Freq	20 Hz–1 kHz	Center frequency of the low range
Low Gain ([R1] knob)	-15–+15 dB	Amount of boost/cut for the low range
Mid Freq	20 Hz–16 kHz	Center frequency of the mid range
Mid Q	0.5–8.0	Width of the frequency range A higher Mid Q narrows the affected area.
Mid Gain ([R2] knob)	-15–+15 dB	Amount of boost/cut for the mid range
High Freq	1 kHz–16 kHz	Center frequency of the high range
High Gain ([R3] knob)	-15–+15 dB	Amount of boost/cut for the high range

MEMO

If you press the [F5] (H&R) button to turn it "ON," you can simultaneously make settings for the head area and rim area, etc.

* If the routing setting (p. 43) PadEq/Comp to direct is "OFF," the pad equalizer effect does not apply to the sound that is output from the DIRECT OUT jacks.

* If the routing setting (p. 43) PadEq/Comp to direct is "OFF," and Master OUT is set to "DIRECT," the pad equalizer effect does not apply to the sound that is output from the DIRECT OUT jacks and MASTER OUT jacks.

PAD COMP (page 3)

This is a compressor that each drum kit provides for each pad.

The pad compressor effect can be applied only to the output from the DIRECT OUT jacks. You can also disable the pad compressor effect from being applied to the PHONES jack output (p. 43).

This indicates whether the pad compressor effect is output (MST PHO DIR) from each jack or is not output (MST PHO DIR).

MST: MASTER OUT jacks

PHO: PHONES jacks

DIR: DIRECT OUT jacks

Parameter	Value	Explanation
[F4] button	OFF, COMP ON	Turns pad compressor on/off.
Type ([R1] knob)	KICK 1, 2, SNARE1, 2, TOM 1, 2, CYM 1, 2, SOFT COMP, HARD COMP, LIMITER	Character of the compressor * When you change this parameter, the pad compressor's parameters Ratio, Knee, Attack, and Release change to optimal settings for your selection. You can then make further adjustments to these parameters as necessary.
Threshold ([R2] knob)	-48–0 dB	Volume level at which compression begins
Gain ([R3] knob)	-24–+24 dB	Output level of the compressor
Ratio	1:1–100:1	Compression ratio
Knee	HARD, SOFT1–3	Attack of the sound at the moment compression is applied
Attack	0.1–100 mS	Time from when the volume goes up the threshold level until the compressor effect applies
Release	10–1000 mS	Time from when the volume falls below the threshold level until the compressor effect no longer applies

* Pad compressor settings are made for individual pads. They cannot be made for individual strike locations (such as the head or rim).

* If the routing setting (p. 43) PadEq/Comp to direct is "OFF," the pad compressor effect does not apply to the sound that is output from the DIRECT OUT jacks.

* If the routing setting (p. 43) PadEq/Comp to direct is "OFF," and Master Out is set to "DIRECT," the pad compressor effect does not apply to the sound that is output from the DIRECT OUT jacks and the MASTER OUT jacks.

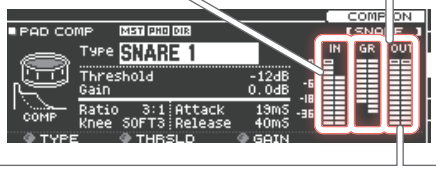
* If the routing setting (p. 43) PadComp to Phones is "OFF," the pad compressor effect does not apply to the sound that is output from the PHONES jacks.

Meters shown in the PAD COMP screen

In the PAD COMP screen, the "input meter," the "gain reduction meter," and the "output meter" are displayed.

Input meter
The "input meter" shows the level (dB) being input to the pad compressor.

Gain reduction meter
The "gain reduction meter" shows the change in level (dB) produced by the pad compressor.



Output meter
The "output meter" shows the output level (dB) following the pad compressor.

Adjust the pad compressor's "Gain" so that the output meter does not exceed 0 dB (i.e., so that it does not clip).

MULTI EFFECT (MFX) (page 4)

You can use three multi-effects simultaneously for each drum kit.

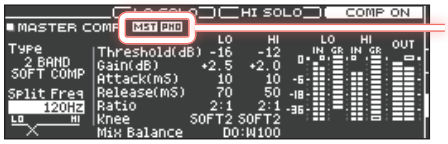
Parameter	Value	Explanation
MFX tab		
[F5] button	OFF, MFX1–3 ON	Turns on/off the multi-effect 1–3 selected by the [R1] knob.
MFX SEL ([R1] knob)	MFX1–3	You can use three multi-effects simultaneously for each drum kit.
Type ([R2] knob)	Type of multi-effect **Reference** For more about multi-effects, refer to "Multi-Effect Parameters" (p. 52).	
Level ([R3] knob)	-INF–+6.0 dB	Volume of the effect sound for the selected multi-effect
ASSIGN tab		
MFX Assign	MFX1–3	Select the multi-effect 1–3 that is applied to each pad.
SEND tab		
MFX Send Volume	-INF–+6.0 dB	Effect send level for each pad
DRY+MFX tab		
MFX DRY+WET*1	DRY+MFX	The dry sound and effect sound will be output.
	MFX ONLY	Only the effect sound will be output.

*1: MFX DRY+WET is specified for each pad. It cannot be specified for individual strike locations (such as the head or rim).
If MFX DRY+WET is set to "MFX ONLY," some multi-effect settings might cause no sound to be output.

MASTER COMP (page 5)

This is a two-band equalizer that is provided for each drum kit.

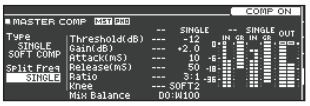
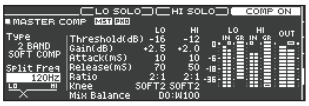
The master compressor is output from the MASTER OUT jacks and the PHONES jacks.



This indicates whether the master comp effect is output (MST PHO) from each jack or is not output (MST).

MST: MASTER OUT jacks

PHO: PHONES jacks (always output)

Parameter	Value	Explanation
[F4] button	OFF, COMP ON	Turns master comp on/off.
Type	SINGLE SOFT COMP, SINGLE HARD COMP, SINGLE LIMITER, SINGLE PARALLEL, 2BAND SOFT COMP, 2BAND HARD COMP, 2BAND LIMITER, 2BAND PARALLEL	Character of the compressor * When you change this parameter, all parameters of the master compressor change to optimal settings for your selection. You can then make further adjustments to these parameters as necessary. Depending on the settings of these parameters, the resulting effect might not match the Type setting.
Split Freq	SINGLE, 10–16000 Hz	Bandwidth of the compressor If this is "SINGLE," the master compressor operates as a single-band compressor that is used only on the high band. **SINGLE** **10–16000 Hz**  
Threshold *1	-60–0 dB	Volume level at which compression begins
Gain *1	-60–+24 dB	Output level of the compressor
Attack *1	0.1–100 mS	Time from when the volume goes up the threshold level until the compressor effect applies
Release *1	10–1000 mS	Time from when the volume falls below the threshold level until the compressor effect no longer applies
Ratio *1	1:1–100:1	Compression ratio
Knee *1	HARD, SOFT1–3	Attack of the sound at the moment compression is applied
[F2] button *2	LO SOLO	When this is operating as a two-band compressor, you can individually audition the low-frequency and high-frequency bands. * These settings are reset if you perform any of the following operations. • Respecify the Type parameter as single band compressor • Set the Split Freq parameter to "SINGLE" • Exit the MASTER COMP screen
[F3] button *2	HI SOLO	
Mix Balance	D99:W01–D0:W100	The volume balance of the sound that passes through the compressor (W) and the unprocessed sound (D)

*1: If Split Freq is set to something other than "SINGLE," the low band and high band can be set independently.

*2: Only if Split Freq is set to something other than "SINGLE"

* If the routing setting (p. 43) Master Out is "DIRECT," the master compressor does not apply to the sound that is output from the MASTER OUT jacks.

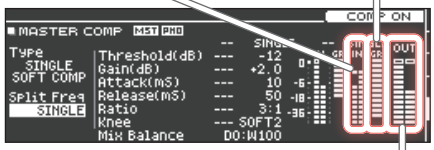
Meters shown in the MASTER COMP screen

In the MASTER COMP screen, the "input meter," the "gain reduction meter," and the "output meter" are displayed.

When Split Freq is "SINGLE" (single compressor)

Input meter
The "input meter" shows the level (dB) being input to the master comp.

Gain reduction meter
The "gain reduction meter" shows the change in level (dB) produced by the master comp.

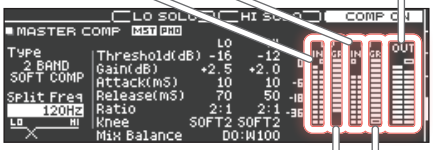


Output meter
The "output meter" shows the output level (dB) following the master comp.

When Split Freq is "10–16000 Hz" (2-band compressor)

Input meter
The "input meter" shows the level (dB) being input to the master comp.
This is shown individually for the low and high bands.

Output meter
The "output meter" shows the output level (dB) following the master comp.

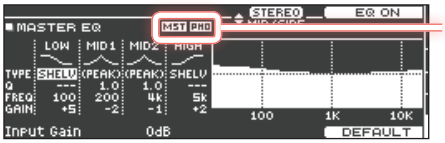


Gain reduction meter
The "gain reduction meter" shows the change in level (dB) produced by the master comp.
This is shown individually for the low and high bands.

Adjust the master comp's "Gain" so that the output meter does not exceed 0 dB (i.e., so that it does not clip).

MASTER EQ (page 6)

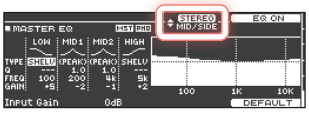
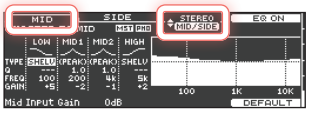
This is a four-band equalizer that is provided for each drum kit.
You can adjust the equalizer's effect (shelving and peaking) for the low frequency (LOW) and high frequency (HIGH).
The master EQ is not output from the MASTER OUT jacks and PHONES jacks.



This indicates whether the master EQ effect is output (MST PHO) from each jack or is not output (MST).

MST: MASTER OUT jacks

PHO: PHONES jacks (always output)

Parameter	Value	Explanation
[F1] button (MID) *1		Selects the MID side of the EQ when the master EQ mode is "MID/SIDE."
[F2] button (SIDE) *1		Selects the SIDE side of the EQ when the master EQ mode is "MID/SIDE."
[F3] button	STEREO, MID/SIDE	Switches the master EQ mode. **STEREO:** Adjusts the input sound so that the tonal character is the same on the left and right sides. **MID/SIDE:** Adjusts the input sounds at the center of the stereo field (MID) and the sounds at the left-right sides of the stereo field (SIDE) separately. The respective Q, Freq, Gain and Input Gain settings are common for the MID side of the STEREO and MID/SIDE master EQ modes. **STEREO**  **MID/SIDE** (MID)  **MID/SIDE** (SIDE) 
[F4] button	OFF, EQ ON	Turns master EQ on/off.
Type	SHELV (Shelving), PEAK (MID1 and MID2: fixed to "PEAK")	Type of equalizer

Parameter	Value	Explanation
Q	0.5–8.0 (only when Type is set to "PEAK")	Width of the frequency range A higher Q narrows the affected area.
Freq	20 Hz– 1 kHz (LOW) 20 Hz–16 kHz (MID1, 2) 1 kHz–16 kHz (HIGH)	Center frequency
Gain	-12–+12 dB	Amount of boost/cut
Input Gain	-12–+12dB	The volume of the input sound. When the EQ mode is "STEREO," this is "Input Gain"; and when the EQ mode is "MID/SIDE," this is "MID Input Gain" or "Side Input Gain," depending on which side is selected.

*1: This is enabled when the EQ mode is "MID/SIDE."

* If the routing setting (p. 43) Master Out is set to "DIRECT," the effect of the master EQ does not apply to the sound that is output from the MASTER OUT jacks.

MEMO

To return to the default values, press the [F5] (DEFAULT) button.

USER SAMPLE

SAMPLE LIST

Parameter	Value	Explanation
[F5] button	Renames the currently selected user sample. **Reference** For details on how to assign a name, refer to "Renaming a Drum Kit" in "Reference Manual" (PDF).	
LIST tab		
Play Type	Specifies how the user sample is sounded.	
	ONESHOT MONO	When you strike the pad, the currently-heard sound is silenced before the new sound is heard. Notes do not overlap.
	ONESHOT POLY	When you strike the pad repeatedly, the sounds of the notes are heard overlapping.
	LOOP ALT	The user sample plays repeatedly (loop). Each time you strike the pad, the sound alternately plays or stops.
Gain	-12–+12dB	Volume of user samples
START/END tab		
Zoom ([R1] knob)	–	Zooms the waveform display in or out. You can zoom-in/out on the horizontal axis by turning the [R1] knob or by holding down the [SHIFT] button and pressing the cursor [◄] [►] buttons. If you hold down the [SHIFT] button and turn the [R1] knob or use the cursor [▲] [▼] buttons, you'll zoom-in/out on the vertical axis.
Start ([R2] knob)*1	0–07937742	Adjusts the start point (the location at which the user sample starts playing).
End ([R3] knob)*1	257–07937999	Adjusts the end point (the location at which the user sample stops playing).

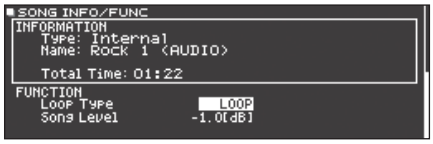
*1: You can't set the end point earlier than the start point.
You can't set the start point and end point to the same value.
For both the start point and end point, you can't specify a value that exceeds the length of the user sample.

SONG

SONG (page 1)

Parameter	Value	Explanation
Speed ([R3] knob)	50–150 %	Changes the song's (audio file) playback speed. * When you switch songs, this returns to 100%. Depending on the type of song, this might not be available.

SONG INFO (page 2)



Parameter	Value	Explanation
[F4] button *1	Change the name of recorded data. **Reference** For details on how to assign a name, refer to "Renaming a Drum Kit" in "Reference Manual" (PDF).	
Loop Type	Specifies how the song is played back.	
	ONE SHOT	Play back only once and then stop.
	LOOP	Play repeatedly.
Song Level	-INF–+6.0 [dB]	Song volume
Click Track Level *2	-INF–+6.0 [dB]	Click track volume

*1: Only recorded data

*2: Only if there is a click track corresponding to the song

SET LIST

SETUP

Parameter	Value	Explanation
[F4] button		Renames the set list. **Reference** For details on how to assign a name, refer to "Renaming a Drum Kit" in "Reference Manual" (PDF).

CLICK

Making the Click Play (Metronome)

You can sound a click and practice drumming at a steady tempo.

1. Press the [CLICK] button.

The CLICK screen appears.

Parameter	Value	Explanation
[F5] button	OFF, ON	Turns click on/off.
TEMPO tab		
Tempo ([R1] knob) *1	20–260	Tempo
Beat ([R2] knob) *1	1–9	Number of beats per measure
Rhythm ([R3] knob)	𝅗𝅥 – 𝅘𝅥𝅯	Interval of the click
SOUND tab		
Sound ([R1] knob)	METRONOME, CLICK, VOICE, BEEP 1, BEEP 2, TEK CLICK, STICKS, CLAVES, WOOD BLOCK, COWBELL, AGOGO, TRIANGLE, TAMBOURINE, MARACAS, CABASA	Sound for the click
Level ([R2] knob)	-INF–+6.0 dB	Volume of click
LED Ref ([R3] knob)	OFF, ON	Specifies whether the [CLICK] button blinks in time with the click (ON) or does not blink (OFF).
OTHER tab		
Pan	L30–CTR (CENTER)–R30	Stereo position of the click
Tap Sw	OFF, ON	You can specify the tempo by striking the pad specified by Tap Pad or by pressing a button (Tap Tempo).
Tap Pad	KICK–PREVIEW	Select the pad or button that can be struck or pressed to set the tap tempo.

*1: This cannot be changed while playing back a drum performance data song (p. 73) or recorded data.

Rhythm Training (Coach Mode)

This unit provides practice modes called "Coach Mode" which are designed to make your practicing as effective as possible.

This provides three menus: "TIME CHECK," "QUIET COUNT," and "WARM UPS." These help you improve your speed control, accuracy, and endurance. You can also change to settings that are appropriate for your level of performing skill.

See the "Reference Manual" (PDF) for details on the settings of each menu.

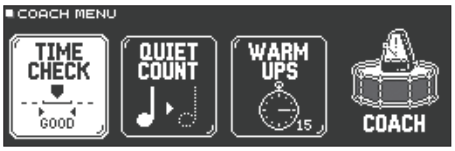
Selecting a Practice Menu

1. Press the [CLICK] button.

The CLICK screen appears.

2. Press the [F4] (COACH) button.

The COACH MENU screen appears.



3. Use the cursor buttons to select the coach menu, and press [ENTER] button.

Correctly Playing in Time with the Beat (TIME CHECK)

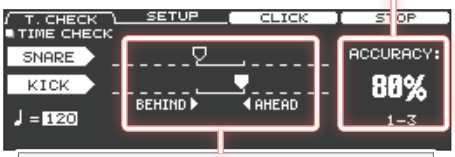
This lets you practice drumming in accurate time along with the click.

1. In the TIME CHECK screen, press the [F5] (START) button.

If you decide to stop mid-way through practice, press the [F4] (STOP) button.

2. Strike the pad in time with the click.

The percentage of your strikes that were played with accurate timing is displayed as a "%" value.

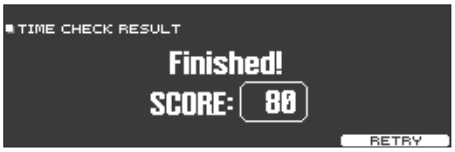


The screen indicates whether your pad strikes match the beat sounded by the click.

BEHIND: Behind the beat

AHEAD: Ahead of the beat

Your strike timing is evaluated.



To resume practicing, press the [F5] (RETRY) button.

3. Press the [EXIT] button to finish.

TIME CHECK settings

In the TIME CHECK screen, you can press the [F2] (SETUP) button to change the pads that are evaluated and the number of measures that are scored.

Parameter	Value	Explanation
Score	Specifies whether the score will be shown in the screen.	
	OFF	Your performance will not be scored. Only the timing will be checked.
	ON	The score will be shown in the screen.
	(4, 8, 16, 32 meas)	You can also specify the number of measures you'll practice before being scored.
Grade	Specifies the strictness of scoring.	
	EASY	Normal
	HARD	Timing will be checked more strictly.
Display 1 Display 2	In the screen, select the pad for which a timing graph will be shown.	
Gauge	LEFT BEHIND	The left side of the timing graph is shown as BEHIND (late).
	LEFT AHEAD	The left side of the timing graph is shown as AHEAD (early).

* You can press the [F3] (CLICK) button to make click settings (p. 31).

Developing Internal Timing Sense (QUIET COUNT)

This lets you practice keeping the tempo with your body. For the first few measures, the click is heard at the specified volume, but for the next few measures the click is not heard. This cycle of several measures will continue until you stop it.

1. In the QUIET COUNT screen, press the [F5] (START) button.

2. Strike the pad in time with the click.

- The click will sound during the first few measures. When you reach the last measure during which the click will sound, the screen will indicate "Ready.."

- When the click stops sounding, the screen indication will change to "Quiet." Continue striking the pads during this time.

- After the Quiet region, the proportion of your strikes that were played at an accurate tempo are shown as a "%."

3. Press the [F4] (STOP) button.

4. Press the [EXIT] button to finish.

Quiet Count settings

In the QUIET COUNT screen, press the [F2] (SETUP) button to access the settings screen.

Parameter	Value	Explanation
Measures	2, 4, 8, 16 (Measures)	Specify the length (measures) of the interval for which the click will alternate between "Sounding" and "Quiet."
Quiet	Of the measures specified by "Measures," this setting specifies the length of the measures that will be "Quiet."	
	RANDOM	The length of the Quiet interval will randomly change each time.
	1, 2, 4	Specifies the length (number of measures) of the Quiet interval. * This setting cannot be longer than half of the Measures value.

* You can press the [F3] (CLICK) button to make click settings (p. 31).

WARM UPS

In this mode you'll successively practice steps 1–3, be graded on your performance at each step, and then receive a final evaluation.

You can choose one of three courses (5/10/15 minutes), ranging from easy to difficult. You can also adjust the tempo according to your level of skill.

MEMO

After starting WARM UPS, you can press the [F5] (PAUSE) button to pause or resume.

While paused, you can press the [F4] (STOP) button to stop.

1. In the WARM UPS screen, press the [F5] (START) button.

Step 1: Change-Up

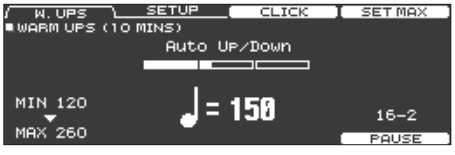
In this step, the rhythm type will change every two measures.

Starting from half notes, the note values will gradually become shorter, and will then return to half notes; this change in rhythms will be repeated.

Step 2: Auto Up/Down

The tempo will gradually be raised and lowered.

The tempo will increase by 1 BPM (beat-per-minute) for each beat until the click reaches the upper limit; then the tempo will continue slowing down by 1 BPM until it reaches the initial tempo.



MEMO

Press the [F4] (SET MAX) button when you practice to set the current tempo as the maximum. Press [F4] (CLR MAX) to return the maximum tempo to 260 BPM.

* Auto Up/Down will be executed if Duration is 10 MINS or 15 MINS.

* Auto Up/Down does not let you use the [TEMPO] knob to adjust the current tempo.

* The current tempo value will be the lower tempo limit.

Step 3:Time Check

At this step, the accuracy of your playing will be checked against the click. You can see in the screen if you are ahead, behind or on the beat.

Overall evaluation

This grades your performance at each step, and displays the overall evaluation.

To resume practicing, press the [F5] (RETRY) button.

Evaluation (display)	EXCELLENT!, VERY GOOD!, GOOD, AVERAGE, START OVER

2. Press the [EXIT] button to finish.

WARM UPS settings

In the WARM UPS screen, press the [F2] (SETUP) button to access the settings screen.

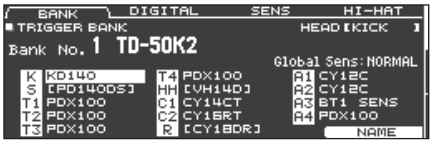
Parameter	Value	Explanation
Duration	Specifies the time.	
	5 MINS	Time required: 5 minutes Change-Up: 2 minutes Time Check: 3 minutes
	10 MINS	Time required: 10 minutes Change-Up: 3 minutes Auto Up/Down: 3 minutes Time Check: 4 minutes
	15 MINS	Time required: 15 minutes Change-Up: 5 minutes Auto Up/Down: 5 minutes Time Check: 5 minutes
Grade	Specifies the strictness of scoring.	
	EASY	Normal
	HARD	Timing will be checked more strictly.
Max Tempo	Current tempo + 1–260	Specifies the upper tempo limit during step 2: Auto Up/Down.

* You can press the [F3] (CLICK) button to make click settings (p. 31).

TRIGGER

1. **Press the [TRIGGER] button.**

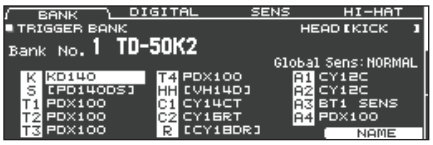
   The TRIGGER screen appears.



2. **Use the PAGE [UP] [DOWN] buttons to access the editing screen.**
3. **Use cursor buttons to select a parameter, and use the [–] [+] buttons or the dial to edit the value.**
4. **Press the [KIT] button to return to the DRUM KIT screen.**

TRIGGER

TRIG BASIC (page 1)



Parameter	Value	Explanation
[F5] button	Renames the trigger bank. **Reference** For details on how to assign a name, refer to "Renaming a Drum Kit" in "Reference Manual" (PDF).	
BANK tab		
Bank No.	1–8	Trigger bank number
Global Sens	LOW, NORMAL, HIGH	Adjusts the overall sensitivity for all pads. For a broader range of dynamic control, select "LOW." To play with a light touch, select "HIGH." This setting is enabled for each trigger bank.
Trig Type	For details, refer to "Trig Type list" (p. 38).	Specifies the model of pad (trigger type) that is connected to each trigger input. * You can't change the trigger type of a trigger input that's assigned to a pad that supports a digital connection. **MEMO** When you specify the trigger type, the trigger parameters (with the exception of certain parameters such as cross-stick cancel) are set to optimal values. These values are only general guidelines; you can make fine adjustments as appropriate according to how you attach the pad and how you use it.
DIGITAL tab		
Assign	N/A, KICK–AUX4	Specifies the trigger input to which a digitally-connected pad is assigned. A digitally connected pad for which you select "N/A" is not used; the settings of the pad connected to the TRIGGER IN jack are applied. * Only the VH-14D supports closed/open hi-hats assigned to [HI-HAT], out of all pads that support digital connectivity.
SENS tab		
Trig Type	This parameter is the same as the Trig Type parameter of the BANK tab.	
Sensitivity	1.0–32.0	You can adjust the sensitivity of the pads to accommodate your personal playing style. Increasing this value increases the sensitivity, so that even soft strikes on the pad are sounded at high volume. Decreasing this value decreases the sensitivity, so that even strong strikes on the pad are sounded at low volume.
Rim Gain	0–3.2	Adjusts the balance between the force of striking the rim or edge and the loudness of the sound. If you increase this value, even soft strikes on the rim are sounded at high volume. If you decrease this value, even strong strikes on the rim are sounded at low volume. This is available for pads that support rim shots.
Global Sens	LOW, NORMAL, HIGH	Adjusts the overall sensitivity for all pads. For a broader range of dynamic control, select "LOW." To play with a light touch, select "HIGH." This setting is enabled for each trigger bank.

Parameter	Value	Explanation
HI-HAT tab		
Trig Type	This parameter is the same as the Trig Type parameter of the BANK tab.	
Hi-Hat Type	Type of hi-hat This is set automatically according to the parameter selected in Trig Type.	
Offset *1, *2	-100–+100 (automatically)	Extent of opening Hi-Hat The bigger the value is, the wider the opening extent is. **Reference** For details on how to adjust the offset, refer to "Reference Manual." You can make fine adjustments to the hi-hat parameters as necessary.
Foot Splash Sens *2	-10–+10	Amount of how easy to make the foot splash
Noise Cancel *1, *2	1–3	Amount of strength to cancel the bow and edge noise when you play foot close. The bigger the value is, the more difficult to have a noise excluding the foot close.
Pressure Sens *2, *4	1–5	Adjusts how the sound of the closed hi-hat changes according to how hard you press down on the pedal (the pressure used) while the pedal is closed. Larger values make the sound change more easily when you press down softly.
CC MAX *2, *3	90, 127	Amount of control change that is transmitted in stepping the hi-hat pedal down completely. * There's no need to change this setting if you're performed only with the TD-50X and the pads.

*1: Only if Trig Type is set to "VH12", "VH13", or "VH14D."

*2: Digitally-connected pads aside from the VH-14D do not support hi-hat pedal playing.

*3: Only if Trig Type is set to something other than "VH12", "VH13", or "VH14D."

*4: Only if Trig Type is set to "VH14D."

Making detailed settings for digitally-connected pads

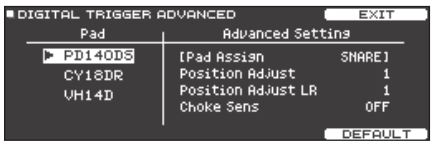
1. Press the [TRIGGER] button.

2. Press the PAGE [UP] button to access page 1 (TRIG BASIC).

3. Press the [F2] (DIGITAL) button.

4. Press the [F5] (ADVANCED) button.

The DIGITAL TRIGGER ADVANCED screen appears.



5. Use cursor buttons to select a parameter, and use the [–] [+] buttons or the dial to edit the value.

6. Press the [F4] (EXIT) button to return to the DIGITAL TRIGGER IN screen.

* The parameters that can be set differ depending on the type of pad.

Parameter	Value	Explanation
Position Adjust	1–10	Adjusts how the tonal character is affected by strike position. Lower values adjust toward the center, and higher values adjust toward the circumference.
Position Adjust LR	1–10	Adjusts how the tonal character is affected by the left-right strike position. Lower values adjust toward the center, and higher values adjust toward the circumference.
XStick Detect Sens	OFF, 1–5	Adjusts how easy it is to use cross-stick playing technique. If this is "OFF," cross-stick technique is unavailable.
Choke Sens	OFF, 1–5	Adjusts the sensitivity of choking technique. If this is "OFF," choking technique is unavailable.
Bell Gain	0–3.2	Adjusts the balance between the force of a strike on the bell (bell shot technique) and the loudness of the sound. With higher values of this setting, a high volume can be produced even by a soft strike on the bell.

Trig Type list

Used modes	Trig Type	Rim shot	Bell shot	Positional sensing		Choke play
				Head	Rim	
KD-A22	KDA22	-	-	-	-	-
KD-222	KD222	-	-	-	-	-
KD-220	KD220	-	-	-	-	-
KD-200	KD200	-	-	-	-	-
KD-180	KD180	-	-	-	-	-
KD-180L	KD180L	-	-	-	-	-
KD-140	KD140	-	-	-	-	-
KD-120	KD120	-	-	-	-	-
KD-85	KD85	-	-	-	-	-
KD-10	KD10	-	-	-	-	-
KD-9	KD9	-	-	-	-	-
KD-8	KD8	-	-	-	-	-
KD-7	KD7	-	-	-	-	-
KT-10	KT10	-	-	-	-	-
KT-9	KT9	-	-	-	-	-
PDA120	PDA120	✓	-	-	✓	-
PDA120L	PDA120L	✓	-	-	-	-
PDA100	PDA100	✓	-	-	✓	-
PDA100L	PDA100L	✓	-	-	-	-
PDA140F	PDA140F	✓	-	-	✓	-
PD-128	PD128	✓	-	✓	✓	-
PD-125X	PD125X	✓	-	✓	✓	-
PD-125	PD125	✓	-	✓	✓	-
PD-108	PD108	✓	-	✓	✓	-
PD-105X	PD105X	✓	-	✓	✓	-
PD-105	PD105	✓	-	✓	✓	-
PD-85	PD85	✓	-	✓	✓	-
PDX-100	PDX100	✓	-	✓	✓	-
PDX-12	PDX12	✓	-	-	-	-
PDX-8	PDX8	✓	-	-	-	-
PDX-6	PDX6	✓	-	-	-	-

Used modes	Trig Type	Rim shot	Bell shot	Positional sensing		Choke play
				Head	Rim	
PD-8	PD8	✓	-	-	-	✓
VH-13	VH13	✓	-	-	-	✓
VH-12	VH12	✓	-	-	-	✓
VH-11	VH11	✓	-	-	-	✓
VH-10	VH10	✓	-	-	-	✓
CY-16R-T	CY16RT	✓	✓	✓	-	✓
CY-15R	CY15R	✓	✓	✓	-	✓
CY-14C-T	CY14CT	✓	-	✓	-	✓
CY-14C	CY14C	✓	-	✓	-	✓
CY-13R	CY13R	✓	✓	✓	-	✓
CY-12C	CY12C	✓	-	✓	-	✓
CY-12R/C	CY12R/C	✓	✓	✓	-	✓
CY-8	CY8	✓	-	-	-	✓
CY-5	CY5	✓	-	-	-	✓
BT-1	BT1	-	-	-	-	-
	BT1 SENS*1	-	-	-	-	-
Generic pads	PAD1	✓	-	-	-	✓
	PAD2	✓	-	-	-	-
	PAD3	✓	-	-	-	✓
RT-30K	RT30K	-	-	-	-	-
RT-30HR	RT30HR	✓	-	-	-	-
RT-30H	RT30H SN *2	-	-	-	-	-
	RT30H TM *3	-	-	-	-	-
RT-10K	RT10K	-	-	-	-	-
RT-10S	RT10S	✓	-	-	-	-
RT-10T	RT10T	-	-	-	-	-

*1: When using the BT-1, it is possible to further increase the sensitivity for soft strikes, but this increases the possibility of unwanted triggering by vibration from the surroundings.

*2: Select this if you attach an RT-30H to the snare.

*3: Select this if you attach an RT-30H to a tom.

Trigger inputs and playing methods corresponding chart

Rim shot/cross stick

* Use a dual-trigger type pad.

Trigger Input	Rim Shot		Cross Stick
	Rubber Pad	Mesh Pad	
KICK	–	–	–
SNARE	✓	✓	✓
TOM 1–4	✓	✓	–
HI-HAT	✓	–	–
CRASH 1, 2	✓	–	–
RIDE	✓	–	–
AUX 1–4	✓	✓	–

Positional sensing/rim shot nuance

Trigger Input	Positional Sensing (Head)	Rim Shot Nuance
KICK	–	–
SNARE	✓	✓
TOM 1–4	✓	✓
HI-HAT	– *1	– *1
CRASH 1, 2	–	–
RIDE	✓	–
AUX 1–4	✓	✓

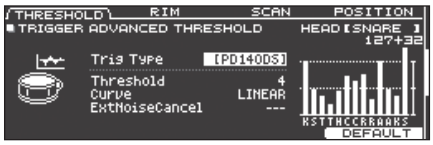
*1: Head and rim positional sensing is enabled when you assign the VH-14D to "HI-HAT" and strike the VH-14D.

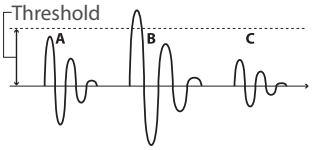
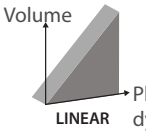
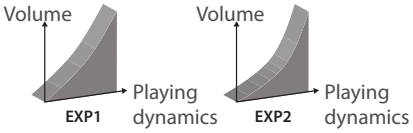
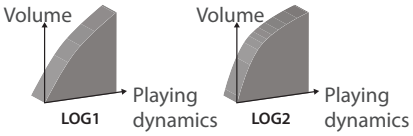
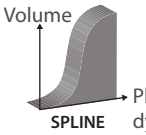
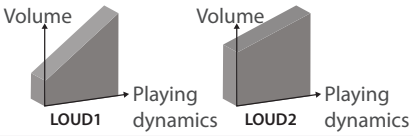
MEMO

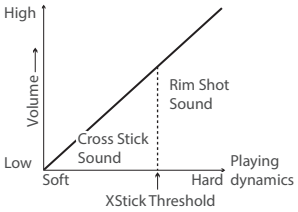
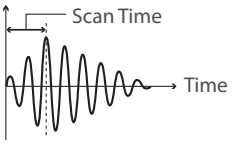
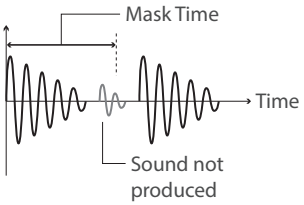
- Brush sweep can be used only SNARE.
- Each playing method can be used with the instruments corresponding to it.
- Bell shots are possible only for "RIDE."

- Cross-stick is possible only for "SNARE."

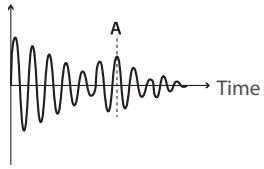
TRIG ADVANCED (page 2)



Parameter	Value	Explanation
THRESHOLD tab		
Trig Type	This is the same parameter as Trig Type (p. 36) in the BANK tab.	
Threshold	0–31	Minimum sensitivity of the pad This setting allows a trigger signal to be received only when the pad is above a determined force level (velocity). This can be used to prevent a pad from sounding because of vibrations from other pads. In the following example, B will sound but A and C will not sound. Check this and adjust accordingly. Repeat this process until you get the perfect setting for your playing style. 
Curve	Volume change in response to pad strike strength	
	LINEAR	 The standard setting. This produces the most natural correspondence between playing dynamics and volume change.
	EXP1, EXP2	 Compared to "LINEAR," strong dynamics produce a greater change.
	LOG1, LOG2	 Compared to "LINEAR," a soft playing produces a greater change.
	SPLINE	 Extreme changes are made in response to playing dynamics.
	LOUD1, LOUD2	 Very little dynamic response, making it easy to maintain strong volume levels. If you're using a drum trigger as an external pad, these settings will produce reliable triggering.
THRESHOLD tab		
ExtNoiseCancel *1	OFF, 1–5	This setting lets you prevent a drum from being triggered unwantedly by a strike on a drum to which no drum trigger is attached, or by sound or vibration from the surroundings (noise cancellation). This noise cancel function can be used if you use a stereo cable to connect an "RT-30K" or "RT-30HR" drum trigger to the following TRIGGER IN jacks and specify the Trig Type. Supported TRIGGER IN jacks • KICK • SNARE • TOM1–4 • AUX1–4 * The "RT-30H" does not support the noise cancel function.

Parameter	Value	Explanation
RIM tab		
Trig Type	This is the same parameter as Trig Type (p. 36) in the BANK tab.	
Head/Rim Adjust *2	0–80	If the rim sound is heard when you strike the head strongly, increase this value. If the head sound is heard when you play an open rim shot, decrease this value. If the head sound is heard when you softly play a rim shot, decrease this value. **MEMO** If the rim shot sound is heard when you play a head shot, or if a head shot sound is heard when you play a rim shot, make small changes to the Head/Rim Adjust values while you continue trying out the results. Extreme changes to the values will cause the wrong sound to be heard when you strike the pad, for example producing the rim shot sound when you play a head shot.
XStick Threshold *2	0–127	For a pad that is connected to a TRIGGER IN jack, this specifies the force at which to switch between the cross stick sound and open rim shot sound. Setting this to a higher value makes it easier to get cross stick sounds. When set to "0," playing a cross stick produces the open rim shot sound. For a digitally connected pad that allows cross stick technique, playing a cross stick with a strike that is stronger than the value of this setting produces the open rim shot sound.  * For a pad that is connected to a TRIGGER IN jack, be aware that if this value is raised excessively, the cross stick sound will also be heard when you play an open rim shot.
SCAN tab		
Trig Type	This is the same parameter as Trig Type (p. 36) in the BANK tab.	
Scan Time	0–4.0 ms	Trigger signal detection time Since the rise time of the trigger signal waveform may differ slightly depending on the characteristics of each pad or acoustic drum trigger (drum pickup), you may notice that identical hits (velocity) may produce sound at different volumes. If this occurs, you can adjust the "Scan Time" so that your way of playing can be detected more precisely.  While repeatedly hitting the pad at a constant force, gradually raise the Scan Time value from 0 msec, until the resulting volume stabilizes at the loudest level. At this setting, try both soft and loud strikes, and make sure that the volume changes appropriately. * As the value is set higher, the time it takes for the sound to be played increases. Set this to the lowest value possible.
Mask Time	0–64 ms	Double triggering prevention When playing a kick trigger the beater can bounce back and hit the head a second time immediately after the intended note—with acoustic drums sometimes the beater stays against the head—this causes a single hit to "double trigger" (two sounds instead of one). The Mask Time setting helps to prevent this. Once a pad has been hit, any additional trigger signals occurring within the specified "Mask Time" will be ignored.  Adjust the "Mask Time" value while playing the pad. When using a kick trigger, try to let the beater bounce back and hit the head very quickly, then raise the "Mask Time" value until there are no more sounds made by the beater rebound. **MEMO** If two or more sounds are being produced when you strike the head just once, then adjust Retrigger Cancel.

Parameter	Value	Explanation
Retrigger Cancel	1–16	Detecting trigger signal attenuation Important if you are using acoustic drum triggers. Such triggers can produce altered waveforms, which may also cause inadvertent sounding at Point A in the following figure (Retrigger). This occurs in particular at the decaying edge of the waveform. Retrigger Cancel detects such distortion in and prevents retriggering from occurring. While repeatedly striking the pad, raise the "Retrigger Cancel" value until retriggering no longer occurs. Although setting this to a high value prevents retriggering, it then becomes easy for sounds to be omitted when the drums played fast (roll etc.). Set this to the lowest value possible while still ensuring that there is no retriggering. **MEMO** You can also eliminate this problem of retriggering with the Mask Time setting. Mask Time does not detect trigger signals if they occur within the specified amount of time after the previous trigger signal was received. Retrigger Cancel detects the attenuation of the trigger signal level, and triggers the sound after internally determining which trigger signals were actually generated when the head was struck, while weeding out the other false trigger signals that need not trigger a sound.
POSITION tab		
Trig Type		This is the same parameter as Trig Type (p. 36) in the BANK tab.
Position Detect *2		Positional sensing on/off If you turn strike position detection on, you'll be able to produce tonal change by varying the strike position on the head or by changing the nuance of your rim shots.
	Head	OFF, ON — Turns head strike position detection on/off
	Rim	OFF, ON — Turns rim strike position detection on/off



*1: Only when Trig Type is set to "RT30K" or "RT30HR"

*2: For some Trig Type settings, this cannot be specified.

MEMO

To return to the default values, press the [F5] (DEFAULT) button.

The following parameters do not return to their default values when you change the Trig Type or press the [F5] (DEFAULT) button.

- Hi-hat parameters
  - Offset
  - Foot Splash Sens
  - Noise Cancel
  - Pressure Sens
  - CC MAX
- XStick Threshold
- XTalk Cancel Rate

TRIG MONITOR (page 3)

Parameter	Value	Explanation
XTALK tab		
XTalk Cancel Rate	0–80	Strength of crosstalk cancellation **Reference** For details on how to make these settings, refer to "Reference Manual."

1. Press the [SETUP] button.

The SETUP MENU screen appears.

2. Use the PAGE [UP] [DOWN] buttons and the function buttons to select the setup menu that you want to edit.

Setup menu	Explanation	Page
OUTPUT	Specifies the output destination of the sounds.	p. 42
USB AUDIO	Makes USB audio settings.	p. 45
OPTION	Makes settings for the [PREVIEW] button, the MIX IN jacks, and the display.	p. 47
CONTROL	Assigns functions to the footswitch and pads.	p. 48
MIDI	Makes MIDI settings.	p. 49
AUTO OFF	Makes AUTO OFF settings.	p. 51
INFO	Displays information about the TD-50X itself, such as the program version.	p. 51
FACTORY RESET	Returns the TD-50X to its factory settings. **Reference** For details on the factory reset operation, refer to "Reference Manual" (PDF).	–

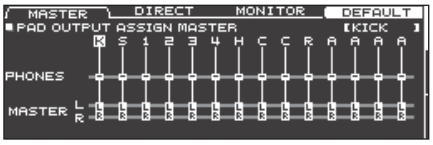
3. Edit the settings of the menu that you selected.

Reference

For details on operations in the setup menu, refer to "Reference Manual" (PDF).

OUTPUT

PAD OUTPUT (page 1)



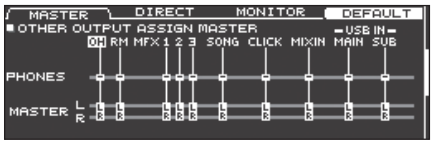
Parameter	Value	Explanation
MASTER tab		
PAD OUTPUT ASSIGN MASTER	PHONES (MASTER OFF), PHONES+MASTER LR	Specifies each pad's output from the PHONES jacks and the MASTER OUT jacks (when Master Out (p. 43) is "NORMAL").
DIRECT tab		
PAD OUTPUT ASSIGN DIRECT	OFF, 1, 2, 1+2, 3, 4, 3+4, 5, 6, 5+6, 7, 8, 7+8, MASTER DIRECT L, MASTER DIRECT R, MASTER DIRECT L+R	Specifies each pad's output from the DIRECT OUT 1–8 jacks and the MASTER OUT jacks (when Master Out (p. 43) is "DIRECT").
MONITOR tab		
Monitor the output volume of each jack. 		

MEMO

If you want to return to the default values, press the [F4] (DEFAULT) button. If the [F2] (DIRECT) button is selected, pressing the [F4] (DEFAULT) button lets you select the default values (factory-set state) or an additional output setting (STEREO ALL).

Use the cursor buttons to select "DEFAULT" if you want to return to the default values (factory-set state) or "STEREO ALL" if you want to select the other output setting; then press the [F5] (RESET) button.

OTHER OUTPUT (page 2)



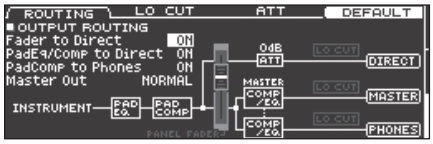
Parameter	Value	Explanation
MASTER tab		
OTHER OUTPUT ASSIGN MASTER	PHONES (MASTER OFF), PHONES+MASTER LR	Specifies how ambience and MFX are output from the PHONES jacks and the MASTER OUT jacks (when Master Out (p. 43) is "NORMAL").
DIRECT tab		
OTHER OUTPUT ASSIGN DIRECT	OFF, 1, 2, 1+2, 3, 4, 3+4, 5, 6, 5+6, 7, 8, 7+8, MASTER DIRECT L, MASTER DIRECT R, MASTER DIRECT L+R	Specifies how ambience and MFX are output from the DIRECT OUT1–8 jacks and the MASTER OUT jacks (when Master Out (p. 43) is "DIRECT").
MONITOR tab		

Monitor the output volume of each jack.

MEMO

To return to the default values, press the [F4] (DEFAULT) button.

OUTPUT ROUTING (page 3)



Parameter	Value	Explanation
ROUTING tab		
Fader to Direct *1	OFF, ON	Specifies whether the fader values are applied to the output from the DIRECT OUT jacks (ON) or are not applied (OFF). If this is "OFF," the output from the DIRECT OUT jacks is not affected by the panel faders. If the OUTPUT ROUTING Master Out is "DIRECT," and Fader to Direct is "OFF," the output from the MASTER OUT jacks is also unaffected by the panel faders. Regardless of the Fader to Direct setting, the output from the PHONES jacks is always affected by the panel faders. This means that the faders at hand can be used to adjust the balance of the sound monitored by the performer, independently of the balance adjusted by the PA.
PadEq/Comp to Direct *1	OFF, ON	Specifies whether the pad equalizer (p. 23) and pad compressor (p. 23) effects are applied (ON) or are not applied (OFF) to the sound that is output from the DIRECT OUT jacks. If this is "OFF," the pad equalizer and pad compressor are bypassed for the output of the DIRECT OUT jacks. If the OUTPUT ROUTING Master Out is "DIRECT," and PadEq/Comp to Direct is "OFF," the output from the MASTER OUT jacks also bypasses the pad equalizer and pad compressor.
PadComp to Phones	OFF, ON	Specifies whether the pad compressor (p. 23) is applied (ON) or is not applied (OFF) to the sound that is output from the PHONES jacks. If this is "OFF," the pad compressor does not affect the output from the PHONES jacks. For example, this lets you use the pad compressor to reduce the dynamic range for the drum monitor or PA, but hear the full dynamics in the monitor headphones while you perform.

Parameter	Value	Explanation
Master Out *1	NORMAL, DIRECT	Selects whether the output of the MASTER OUT jacks is the same signal as the DIRECT OUT jacks (DIRECT) or not (NORMAL). If this is "DIRECT," the output of the MASTER OUT jacks is not affected by the master compressor and master EQ, allowing you to use the MASTER OUT jacks as DIRECT OUT jacks (the setting of the [MASTER] knob does apply). This setting also applies to the USB audio output to your computer.
LO CUT tab		
LoCut Frequency	20–200 Hz	Cuts the frequency region below the specified frequency (low cut). This setting is common to all output jacks.
DirectOut *2	OFF, ON	Specifies whether low cut is applied (ON) or is not applied (OFF) to the sound that is output from the DIRECT OUT jacks.
MasterOut *2	OFF, ON	Specifies whether low cut is applied (ON) or is not applied (OFF) to the sound that is output from the MASTER OUT jacks.
PhonesOut	OFF, ON	Specifies whether low cut is applied (ON) or is not applied (OFF) to the sound that is output from the PHONES jacks.
ATT tab		
Direct Out Att *2	-12, -6, 0db	Lowers the volume of the DIRECT OUT jacks (attenuator). This lets you decrease the volume if the output of the TD-50X is too high, causing distortion on the device that receives these signals. This applies to all DIRECT OUT jacks. If Master Out is set to "DIRECT," this also applies to the output from the MASTER OUT jacks.

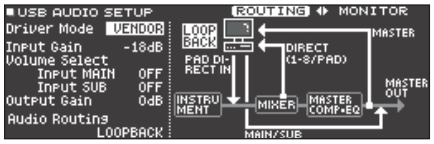
*1: This also applies to the TD-50X's sound that is output via USB audio.

*2: Low cut and attenuator do not apply to the TD-50X's sound that is output via USB audio.

MEMO

To return to the default values, press the [F4] (DEFAULT) button.

USB AUDIO



Parameter	Value	Explanation
Driver Mode	Switches between the TD-50X's dedicated USB driver and the driver provided by your operating system. **MEMO** After you change this setting, it will be enabled once you connect this unit to your computer via USB. If you've already connected this unit to your computer via USB cable, unplug the USB cable and reconnect it.	
	GENERIC	Use the driver provided by the operating system. Operation is limited to USB MIDI.
	VENDOR	Use the TD-50X's dedicated driver provided by Roland. USB MIDI and USB audio can be used.
Input Gain	-36–+12 dB	Adjusts the input level This setting is common to Input MAIN and SUB.
Volume Select **Input MAIN, SUB**	Specifies the knob that adjusts the input volume of USB audio (Input MAIN, SUB).	
	OFF	The volume is not adjusted by a knob.
	SONG	The [SONG] knob adjusts the volume.
	CLICK	The [CLICK] knob adjusts the volume.
Output Gain	-24–+24 dB	Adjusts the output level This setting is common to all outputs.
Audio Routing	NORMAL, PAD DIRECT IN, LOOPBACK	**NORMAL:** This is the typical setting. Usually, this is the setting that should be used. **PAD DIRECT IN:** Lets you directly input the USB AUDIO output from your computer to the mixer for each pad. To avoid unintentional accidents due to loopback with this setting, the USB AUDIO output from the <model name> to your computer is muted. **LOOPBACK:** Enables all USB AUDIO input/output. Use caution, as this setting may unintentionally cause a loud sound due to oscillation (loopback), depending on your computer's settings.

Configuring the Routing for USB Audio (Audio Routing)

This shows you how to configure the routing for the USB audio input/output.

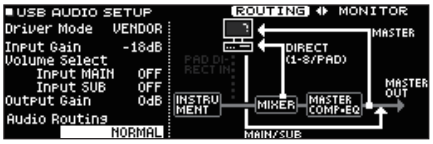
Use this to directly input the sound from your computer to the pads of the TD-50X, or to limit the sounds sent from the TD-50X to your computer.

The standard setting is "NORMAL."

MEMO

This is enabled when the Driver Mode is "VENDOR."

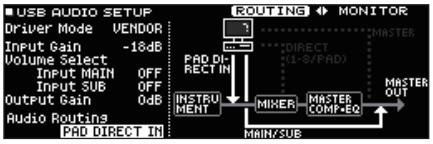
NORMAL



TD-50X → computer: MASTER OUT, DIRECT OUT 1–8, direct output of each pad

PC → TD-50X: MAIN, SUB

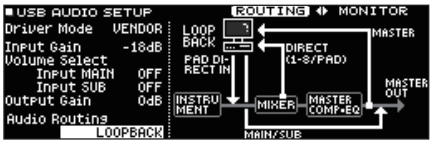
PAD DIRECT IN



TD-50X → computer: All USB audio output from the TD-50X is muted.

Computer → TD-50X: MAIN, SUB, direct input to each pad

LOOPBACK



TD-50X → computer: MASTER OUT, DIRECT OUT 1–8, direct output of each pad

Computer → TD-50X: MAIN, SUB, direct input to each pad

* A dialog box appears when you use the "LOOPBACK" setting.

NOTE

When using the loopback setting, the USB audio input and output may connect directly and inadvertently produce a very loud sound, depending on the settings of your computer and the TD-50X.

For this reason, use caution with this setting.

Audio routing I/O chart

	Audio Routing		
	NORMAL	PAD DIRECT IN	LOOPBACK
TD-50X → PC			
MASTER OUT	✓	mute	✓
DIRECT OUT	✓	mute	✓
Direct output of each pad	✓	mute	✓
PC → TD-50X			
INPUT MAIN/SUB	✓	✓	✓
PAD DIRECT IN	mute	✓	✓

USB audio input destination settings

Ch1-2	MAIN		Ch11-12	TOM2	*	Ch23-24	RIDE	*
Ch3-4	SUB		Ch13-14	TOM3	*	Ch25-26	AUX1	*
Ch5-6	KICK	*	Ch15-16	TOM4	*	Ch27-28	AUX2	*
Ch7-8	SNARE	*	Ch17-18	HI-HAT	*	Ch29-30	AUX3	*
Ch9-10	TOM1	*	Ch19-20	CRASH1	*	Ch31-32	AUX4	*
			Ch21-22	CRASH2	*			

USB audio output destination settings

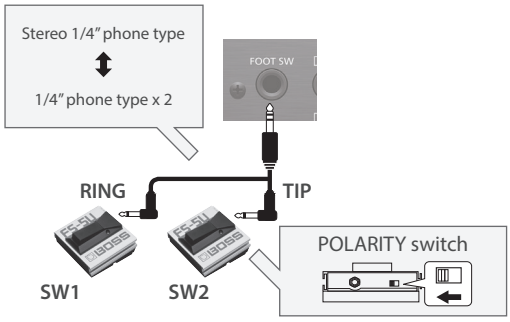
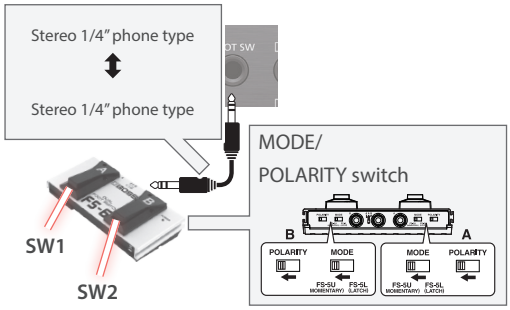
Ch1-2	MASTER		Ch9	DIRECT 7		Ch21-22	TOM4	*
Ch3	DIRECT 1		Ch10	DIRECT 8		Ch23-24	HI-HAT	*
Ch4	DIRECT 2		Ch11-12	KICK	*	Ch25-26	CRASH1	*
Ch5	DIRECT 3		Ch13-14	SNARE	*	Ch27-28	CRASH2	*
Ch6	DIRECT 4		Ch15-16	TOM1	*	Ch29-30	RIDE	*
Ch7	DIRECT 5		Ch17-18	TOM2	*	Ch31-32	AUX 1/2/3/4	*
Ch8	DIRECT 6		Ch19-20	TOM3	*			

* Only ASIO is supported for Windows users.

OPTION

Parameter	Value	Explanation
PREVIEW tab		
Preview Mode	Specifies how the sound is played when the [PREVIEW] button is pressed.	
	FIXED	The sound is heard at a fixed volume regardless of how strongly the button is pressed.
	DRUM KIT	The velocity changes depending on how strongly the button is pressed. The velocity changes in the range of 1–127 according to the pad that is connected. For a digitally connected pad, the velocity changes in the range of 1–127+32.
Velocity	1–127+32	Velocity when Preview Mode is set to "FIXED"
MIX IN tab		
This setting is common to the front panel and rear panel MIX IN jacks.		
Gain	0, +6, +12 dB	Adjusts the input level
LCD tab		
Contrast	1–16	Display contrast
Brightness	1–16	Display brightness
CUSTOMIZE tab		
Guide Display Sw	OFF, ON	Specifies whether the guide is shown (ON) or not shown (OFF) on the screen when switching pages. 
V-EDIT Layout	TYPE1, TYPE2	Lets you change the display order of the instrument V-EDIT parameters (p. 9–p. 10). **TYPE1:** TD-50X default setting **TYPE2:** TD-50 display order-

CONTROL

Parameter	Value	Explanation
FOOT SW tab		
Foot Switch 1 Func(SW1), **Foot Switch 2 Func(SW2)**	➡ "Functions that you can assign to a footswitch or pad" (p. 49)	Assigns a function to a footswitch (separately sold: BOSS FS-5U, FS-6) connected to the TD-50X. **Connecting an FS-5U**  * If you use a mono cable to connect a single FS-5U, it will operate as SW 2. * The FS-5L cannot be used. **Connecting an FS-6** 
PAD CTRL tab		
Aux3 Head Func, **Aux3 Rim Func**	➡ "Functions that you can assign to a footswitch or pad" (p. 49)	Assigns functions to a pad connected to TRIGGER IN jack 13/AUX3. You can assign separate functions to the head and to the rim.
Aux4 Head Func, **Aux4 Rim Func**		Assigns functions to a pad connected to TRIGGER IN jack 14/AUX4. You can assign separate functions to the head and to the rim.

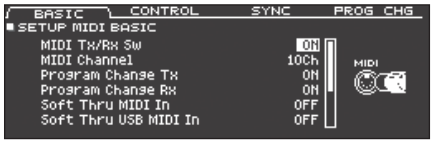
Functions that you can assign to a footswitch or pad

Value	Explanation
OFF	No function is assigned.
KIT# INC	Calls up the previous kit.
KIT# DEC	Calls up the next kit.
SETLIST# INC	Calls up the previous set list.
SETLIST# DEC	Calls up the next set list.
SONG# INC	Calls up the previous song.
SONG# DEC	Calls up the next song.
SONG PLAY	Play the song.
SONG STOP	Stop the song.
SONG TOP	Return to the beginning of the song.
SONG PLAY/STOP	Play/stop the song.
SONG AB REPEAT	Specifies A-B repeat.

Value	Explanation
MFX 1 ON/OFF	Turns on/off the multi-effect 1.
MFX 2 ON/OFF	Turns on/off the multi-effect 2.
MFX 3 ON/OFF	Turns on/off the multi-effect 3.
XSTICK ON/OFF*1	Switches between sounding or not sounding the cross-stick sound.
FIXED HH ON/OFF	Switches between setting the hi-hat Fixed (p. 10) to "CLOSE" or not.
STRAINER ON/OFF	Sets whether the Strainer Adj. (p. 9) parameter for the snare is turned off or not.
ALL SOUND OFF	Stops the currently-sounding drum performance sound or user sample playback.

*1: If the trigger input (p. 36) of a digitally-connected pad (such as the PD-140DS) is assigned to snare, "XSTICK ON/OFF" has no effect.

MIDI

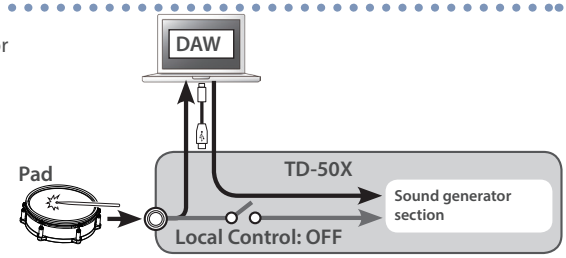


Parameter	Value	Explanation
BASIC tab		
MIDI Tx/Rx Sw	OFF, ON	Turns the transmitting and receiving MIDI messages on/off.
MIDI Channel	1–16Ch	Transmit and receive channel.
Program Change Tx	OFF, ON	Turns program change transmission on/off
Program Change Rx	OFF, ON	Turns program change reception on/off
Soft Thru MIDI In	This allows performance data from a MIDI device connected to the TD-50X's MIDI IN connector to be transmitted to another MIDI device connected to the MIDI OUT connector or to a computer connected to the USB COMPUTER port.	
	OFF	Performance data received from the TD-50X's MIDI IN connector will not be sent to the MIDI OUT connector or the USB COMPUTER port.
	ON (MIDI OUT)	Performance data received from the TD-50X's MIDI IN connector will be sent to the MIDI OUT connector.
	ON (USB MIDI)	Performance data received from the device connected to the TD-50X's MIDI IN connector will be sent to the USB COMPUTER port.
	ON (MIDI+USB)	Performance data received from the device connected to the TD-50X's MIDI IN connector will be sent to the MIDI OUT connector and the USB COMPUTER port.
Soft Thru USB MIDI In	Performance data from a computer connected to the TD-50X's USB COMPUTER port can be transmitted to a MIDI device connected to the MIDI OUT connector.	
	OFF	Performance data received via the TD-50X's USB COMPUTER port is not transmitted to the MIDI OUT connector.
	ON (MIDI OUT)	Performance data received via the TD-50X's USB COMPUTER port is transmitted to the MIDI OUT connector.
Local Control	OFF, ON	Turns on/off the connection between the performance data from the pads and the TD-50X's sound generator section Normally you'll leave this "ON." If this is "OFF," the performance data from the pads is not connected to the TD-50X's sound generator section.
Device ID	17–32	Device ID setting The setting described here is necessary only when you wish to transmit separate data to two or more TD-50X units at the same time. Do not change this setting in any other case.
Transmit Edit Data	OFF, ON	Specifies whether changes in the TD-50X's settings are transmitted as system exclusive messages (ON) or not transmitted (OFF).

Parameter	Value	Explanation
Receive Exclusive	OFF, ON	Specifies whether system exclusive messages are received (ON) or not received (OFF).
CONTROL tab		
Hi-Hat Pedal CC	OFF, 1, 2, 4, 11, 16, 17, 18, 19, 80, 81, 82, 83	Control change used for transmitting/receiving the depth to which the hi-hat pedal pressed
Snare CC		Control change used for transmitting/receiving the strike position of the snare
Ride CC		Control change used for transmitting/receiving the strike position of the ride
Toms/AUXs CC		Control change used for transmitting/receiving the strike position of the tom 1–4 and AUX 1–4
Hi-Hat CC		Control change used for transmitting/receiving the hi-hat strike position (from center to front) when connected to the VH-14D
Hi-Hat LR CC		Control change used for transmitting/receiving the hi-hat strike position (left-right) when connected to the VH-14D
HH Note# Border	0–127	This number specifies the pedal position at which to switch from open hi-hat to closed hi-hat. * There's no need to change this setting if you're performed and recording only with the TD-50X and the pads.
Hi-Reso Velocity	OFF, ON	Disables CC#88 (high resolution velocity prefix). If this is disabled, the maximum velocity handled by the TD-50X is limited to 127. Velocity is also limited to 127 for strikes on digitally-connected pads and for input via the MIDI IN connector.
Cymbal Choke Shot	OFF, ON	Switches support for the performance technique of striking a pad while choking it. If this is "ON," striking a pad while choking it immediately mutes the sound after it begins. If this is "OFF," the sound is not muted immediately even if you strike a pad while choking it.
SYNC tab		
Sync Mode	Specifies the synchronization signal according to which the TD-50X operates.	
	INTERNAL	Choose this setting if you're using the TD-50X by itself without synchronizing it to another device, or if you want another device to operate in synchronization with the TD-50X.
	EXTERNAL	The TD-50X operates as a slave device. Choose this setting if you want the TD-50X to operate according to synchronization messages that it receives from another device.
Clock Source	MIDI, USB-MIDI	When Sync Mode is "EXTERNAL," this specifies whether the TD-50X synchronizes to synchronization messages from the MIDI IN connector (MIDI) or to synchronization messages from the USB COMPUTER port (USB MIDI).
Sync Out	OFF, ON	Specifies whether MIDI synchronization messages are transmitted to another device (ON) or not transmitted (OFF).
PROG CHG tab		
MIDI Program Change	1–127	You can freely specify the correspondence between drum kits and the program change numbers that are transmitted and received.

Using the Local Control setting

If you're using a DAW with the performance data from the pads and TD-50X's sound generator section, you should turn the Local Control "OFF." Here's why.



We need to connect these sections in the following order: the performance data from the pads → a DAW → the TD-50X's sound generator section.

Since the performance data from the pads and TD-50X's sound generator section are connected internally, such a connection order would normally be impossible. However, if the Local Control is "OFF," the performance data from the pads and TD-50X's sound generator section will be independent, allowing you to use a DAW as shown here in the illustration.

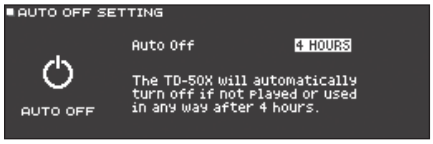
Specifying the HH Note# Border

The note number transmitted when you strike the hi-hat will change depending on the amount of pressure on the hi-hat pedal.

At the factory default value (127), the closed hi-hat note number will be transmitted only if the hi-hat pad is played with the pedal completely depressed. If you want this note number to be transmitted when the pedal is slightly raised, set this to a value such as "90."

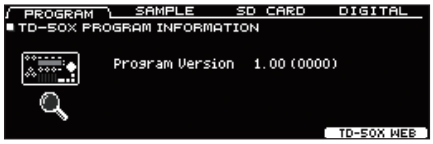
* In some cases, changing the hi-hat note number border setting might cause a song to play back differently than when it was recorded.

AUTO OFF



Parameter	Value	Explanation
Auto Off	Specifies whether the unit will turn off automatically after a certain time has elapsed. If you don't want the unit to turn off automatically, choose "OFF" setting	
	OFF	The power does not turn off automatically.
	4 HOURS	When four hours have elapsed without any pad being struck or any operation being performed, the unit will turn off automatically.

INFO



Parameter	Value	Explanation
PROGRAM tab		
Program Version	Program version	
SAMPLE tab		
Imported Sample	Number of imported user samples	
Memory Remain	Remaining amount for user samples in user memory	
SD CARD tab		
Backup All	Backup data saved on the SD card (all settings)	
1 Kit	Kit backup data saved on the SD card	
Rec Data	Number of recorded data saved on the SD card	
DIGITAL tab		
Pad	Indicates a pad that is digitally connected to the TD-50X.	
Program Version	Indicates the program version of a pad that is digitally connected to the TD-50X.	

Multi-Effect Parameters

The multi-effects feature 38 different kinds of effects. Some of the effects consist of two or more different effects connected in series.

About note values

Some effect parameters (such as Rate or Delay Time) can be set by using note values.

Sixty-fourth-note triplet	Sixty-fourth note	Thirty-second-note triplet	Thirty-second note
Sixteenth-note triplet	Dotted thirty-second note	Sixteenth note	Eighth-note triplet
Dotted sixteenth note	Eighth note	Quarter-note triplet	Dotted eighth note
Quarter note	Half-note triplet	Dotted quarter note	Half note
Whole-note triplet	Dotted half note	Whole note	Double-note triplet
Dotted whole note	Double note		

NOTE

If you set the delay time as a note value, slowing down the tempo will not change the delay time beyond a certain length. There is an upper limit for the delay time so if it is set as a note value and you slow down the tempo until this upper limit is reached, the delay time cannot change any further. This upper limit is the maximum value that can be specified when setting the delay time as a numerical value.

DELAY

This is a stereo delay.

Parameter	Value	Explanation
Tempo Sync Left, Right	OFF, ON	Specifies whether the delay time value of the left/right delay sounds is specified as a note value (ON) or not (OFF).
Delay Left, Right Time	1–1300 ms, note	Delay time from the original sound until the left/right delay sound is heard
Phase Left, Right	NORMAL, INVERSE	Phase of the delay sound
Feedback Mode	NORMAL, CROSS	Selects the way in which delay sound is fed back into the effect **NORMAL:** The left/right delay sounds are fed back without modification. **CROSS:** The left/right delay sounds are alternately exchanged when fed back.
Feedback	-98–+98 %	Adjusts the amount of the delay sound that's fed back into the effect. Negative "-" settings will invert the phase.
HF Damp	200–8000 Hz, BYPASS	Adjusts the frequency above which sound fed back to the effect is filtered out. If you don't want to filter out any high frequencies, set this parameter to BYPASS.
Low Gain	-15–+15 dB	Gain of the low frequency range
High Gain	-15–+15 dB	Gain of the high frequency range
Level	0–127	Output Level

TAPE ECHO

A virtual tape echo that produces a realistic tape delay sound. This simulates the tape echo section of a Roland RE-201 Space Echo.

Parameter	Value	Explanation
Mode	S, M, L, S+M, S+L, M+L, S+M+L	Combination of playback heads to use Select from three different heads with different delay times **S:** Short **M:** Middle **L:** Long
Repeat Rate	0–127	Tape speed Increasing this value will shorten the spacing of the delayed sounds.
Intensity	0–127	Amount of delay repeats
Bass	-15–+15 dB	Boost/cut for the lower range of the echo sound
Treble	-15–+15 dB	Boost/cut for the upper range of the echo sound
Head S Pan	L64–R63	Independent stereo location for the short, middle, and long playback heads
Head M Pan	L64–R63	
Head L Pan	L64–R63	
Tape Distortion	0–5	Amount of tape-dependent distortion to be added This simulates the slight tonal changes that can be detected by signal-analysis equipment. Increasing this value will increase the distortion.
W/F Rate	0–127	Speed of wow/flutter (complex variation in pitch caused by tape wear and rotational irregularity)
W/F Depth	0–127	Depth of wow/flutter
Level	0–127	Output level

REVERSE DELAY

This is a reverse delay that adds a reversed and delayed sound to the input sound. A tap delay is connected immediately after the reverse delay.

Parameter	Value	Explanation
Threshold	0–127	Volume at which the reverse delay will begin to be applied
Tempo Sync Rev	OFF, ON	Specifies whether the delay time value of the reverse delay is specified as a note value (ON) or not (OFF).
Rev Delay Time	1–1300 ms, note	Delay time from when sound is input into the reverse delay until the delay sound is heard
Rev Delay Feedback	-98–+98 %	Proportion of the delay sound that is to be returned to the input of the reverse delay. Negative "-" settings will invert the phase.
Rev Delay HF Damp	200–8000 Hz, BYPASS	Frequency at which the high-frequency content of the reverse-delayed sound will be cut (BYPASS: no cut)
Rev Delay Pan	L64–63R	Stereo location of the reverse delay sound
Rev Delay Level	0–127	Volume of the reverse delay sound
Tempo Sync Delay 1–3	OFF, ON	Specifies whether the delay time value of the tap delay is specified as a note value (ON) or not (OFF).
Delay 1–3 Time	1–1300 ms, note	Delay time from when sound is input into the tap delay until the delay sound is heard
Delay 3 Feedback	-98–+98 %	Proportion of the delay sound that is to be returned to the input of the tap delay (negative values invert the phase)
Delay HF Damp	200–8000 Hz, BYPASS	Frequency at which the high frequency content of the tap delay sound will be cut (BYPASS: no cut)
Delay 1 Pan, Delay 2 Pan	L64–63R	Stereo location of the tap delay sounds
Delay 1 Level, Delay 2 Level	0–127	Volume of the tap delay sounds
Low Gain	-15–+15 dB	Gain of the low frequency range
High Gain	-15–+15 dB	Gain of the high frequency range
Level	0–127	Output Level

3TAP PAN DELAY

Produces three delay sounds; center, left and right.

Parameter	Value	Explanation
Tempo Sync Left, Right, Center	OFF, ON	Specifies whether the delay time value of the left/right/center delay sound is specified as a note value (ON) or not (OFF).
Delay Left, Right, Center Time	1–2600 ms, note	Adjusts the time until the delay sound is heard.
Center Feedback	-98–+98 %	Adjusts the amount of the delay sound that's fed back into the effect. Negative "-" settings invert the phase.
HF Damp	200–8000 Hz, BYPASS	Adjusts the frequency above which sound fed back to the effect is filtered out. If you do not want to filter out any high frequencies, set this parameter to BYPASS.
Left, Right, Center Level	0–127	Volume of each delay
Low Gain	-15–+15 dB	Gain of the low frequency range
High Gain	-15–+15 dB	Gain of the high frequency range
Level	0–127	Output Level

OD → DELAY

Parameter	Value	Explanation
Overdrive Drive	0–127	Degree of distortion Also changes the volume.
Overdrive Pan	L64–63R	Stereo location of the overdrive sound
Tempo Sync	OFF, ON	Specifies whether the delay time value of the delay is specified as a note value (ON) or not (OFF).
Delay Time	1–2600 ms, note	Adjusts the delay time from the direct sound until the delay sound is heard.
Delay Feedback	-98–+98 %	Adjusts the proportion of the delay sound that is fed back into the effect. Negative "-" settings will invert the phase.
Delay HF Damp	200–8000 Hz, BYPASS	Adjusts the frequency above which sound fed back to the effect will be cut. If you do not want to cut the high frequencies, set this parameter to BYPASS.
Delay Balance	D100:0W–D0:100W	Adjusts the volume balance between the sound that is sent through the delay (W) and the sound that is not sent through the delay (D).
Level	0–127	Output Level

DS → DELAY

The parameters are essentially the same as in "OD → DELAY" with the exception of the following two.

Overdrive Drive → Distortion Drive, Overdrive Pan → Distortion Pan

CHORUS

This is a stereo chorus. A filter is provided so that you can adjust the timbre of the chorus sound.

Parameter	Value	Explanation
Filter Type	OFF, LPF, HPF	Type of filter **OFF:** no filter is used **LPF:** cuts the frequency range above the Cutoff Freq **HPF:** cuts the frequency range below the Cutoff Freq
Cutoff Freq	200–8000 Hz	Basic frequency of the filter
Pre Delay	0.0–100.0 ms	Adjusts the delay time from the direct sound until the chorus sound is heard.
Tempo Sync	OFF, ON	Specifies whether the modulation rate is specified as a note value (ON) or not (OFF).
Rate	0.05–10.00 Hz, note	Frequency of modulation
Depth	0–127	Depth of modulation
Phase	0–180 deg	Spatial spread of the sound
Low Gain	-15–+15 dB	Gain of the low range
High Gain	-15–+15 dB	Gain of the high range
Level	0–127	Output Level

SPACE-D

This is a multiple chorus that applies two-phase modulation in stereo. It gives no impression of modulation, but produces a transparent chorus effect.

Parameter	Value	Explanation
Pre Delay	0.0–100.0 ms	Adjusts the delay time from the direct sound until the chorus sound is heard.
Tempo Sync	OFF, ON	Specifies whether the modulation rate is specified as a note value (ON) or not (OFF).
Rate	0.05–10.00 Hz, note	Frequency of modulation
Depth	0–127	Depth of modulation
Phase	0–180 deg	Spatial spread of the sound
Low Gain	-15–+15 dB	Gain of the low range
High Gain	-15–+15 dB	Gain of the high range
Level	0–127	Output Level

OD → CHORUS

Parameter	Value	Explanation
Overdrive Drive	0–127	Degree of distortion Also changes the volume.
Overdrive Pan	L64–63R	Stereo location of the overdrive sound
Chorus Pre Delay	0.0–100.0 ms	Adjusts the delay time from the direct sound until the chorus sound is heard.
Tempo Sync	OFF, ON	Specifies whether the modulation rate is specified as a note value (ON) or not (OFF).
Rate	0.05–10.00 Hz, note	Frequency of modulation
Chorus Depth	0–127	Depth of modulation
Chorus Balance	D100:0W–D0:100W	Adjusts the volume balance between the sound that is sent through the chorus (W) and the sound that is not sent through the chorus (D).
Level	0–127	Output Level

DS → CHORUS

The parameters are essentially the same as in "OD → CHORUS" with the exception of the following two.

Overdrive Drive → Distortion Drive, Overdrive Pan → Distortion Pan

PHASER A

A phase-shifted sound is added to the original sound and modulated.

Parameter	Value	Explanation
Mode	4-STAGE, 8-STAGE, 12-STAGE	Number of stages in the phaser
Manual	0–127	Adjusts the basic frequency from which the sound will be modulated.
Tempo Sync	OFF, ON	Specifies whether the modulation rate is specified as a note value (ON) or not (OFF).
Rate	0.05–10.00 Hz, note	Frequency of modulation
Depth	0–127	Depth of modulation
Polarity	INVERSE, SYNCHRO	Selects whether the left and right phase of the modulation will be the same or the opposite. **INVERSE:** The left and right phase will be opposite. When using a mono source, this spreads the sound. **SYNCHRO:** The left and right phase will be the same. Select this when inputting a stereo source.
Resonance	0–127	Amount of feedback
Cross Feedback	-98–+98 %	Adjusts the proportion of the phaser sound that is fed back into the effect. Negative "-" settings will invert the phase.
Low Gain	-15–+15 dB	Gain of the low range
High Gain	-15–+15 dB	Gain of the high range
Level	0–127	Output Level

PHASER B

This simulates a different analog phaser than Phaser A.

Parameter	Value	Explanation
Speed	0–100	Frequency of modulation
Depth	0–127	Depth of modulation
Low Gain	-15–+15 dB	Gain of the low range
High Gain	-15–+15 dB	Gain of the high range
Level	0–127	Output Level

STEP PHASER

The phaser effect will be varied gradually.

Parameter	Value	Explanation
Mode	4-STAGE, 8-STAGE, 12-STAGE	Number of stages in the phaser
Manual	0–127	Adjusts the basic frequency from which the sound will be modulated.
Tempo Sync (Rate)	OFF, ON	Specifies whether the modulation rate is specified as a note value (ON) or not (OFF).
Rate	0.05–10.00 Hz, note	Frequency of modulation
Depth	0–127	Depth of modulation
Polarity	INVERSE, SYNCHRO	Selects whether the left and right phase of the modulation will be the same or the opposite. **INVERSE:** The left and right phase will be opposite. When using a mono source, this spreads the sound. **SYNCHRO:** The left and right phase will be the same. Select this when inputting a stereo source.
Resonance	0–127	Amount of feedback
Cross Feedback	-98–+98 %	Adjusts the proportion of the phaser sound that is fed back into the effect. Negative "-" settings will invert the phase.
Tempo Sync (Step Rate)	OFF, ON	Specifies whether the modulation rate of the phaser effect is specified as a note value (ON) or not (OFF).
Step Rate	0.10–20.00 Hz, note	Rate of the step-wise change in the phaser effect
Low Gain	-15–+15 dB	Gain of the low range
High Gain	-15–+15 dB	Gain of the high range
Level	0–127	Output Level

FLANGER

This is a stereo flanger. (The LFO has the same phase for left and right.) It produces a metallic resonance that rises and falls like a jet airplane taking off or landing. A filter is provided so that you can adjust the timbre of the flanged sound.

Parameter	Value	Explanation
Filter Type	OFF, LPF, HPF	Type of filter **OFF:** no filter is used **LPF:** cuts the frequency range above the Cutoff Freq **HPF:** cuts the frequency range below the Cutoff Freq
Cutoff Freq	200–8000 Hz	Basic frequency of the filter
Pre Delay	0.0–100.0 ms	Adjusts the delay time from when the direct sound begins until the flanger sound is heard.
Tempo Sync	OFF, ON	Specifies whether the modulation rate is specified as a note value (ON) or not (OFF).
Rate	0.05–10.00 Hz, note	Frequency of modulation
Depth	0–127	Depth of modulation
Phase	0–180 deg	Spatial spread of the sound
Feedback	-98–+98 %	Adjusts the proportion of the flanger sound that is fed back into the effect. Negative "-" settings will invert the phase.
Low Gain	-15–+15 dB	Gain of the low range
High Gain	-15–+15 dB	Gain of the high range
Level	0–127	Output Level

REVERB

Adds reverberation to the direct sound, simulating an acoustic space.

Parameter	Value	Explanation
Type	ROOM1, ROOM2, STAGE1, STAGE2, HALL1, HALL2	Type of reverb
Pre Delay	0.0–100 msec	Adjusts the delay time from the direct sound until the reverb sound is heard.
Time	0–127	Time length of reverberation
HF Damp	200–8000 Hz, BYPASS	Adjusts the frequency above which the reverberant sound will be cut (BYPASS: no cut).
Low Gain	-15–+15 dB	Gain of the low range
High Gain	-15–+15 dB	Gain of the high range
Level	0–127	Output Level

LONG REVERB

This is a very rich sounding reverb with a choice of character.

Parameter	Value	Explanation
Depth	0–127	Depth of the effect
Time	0–127	Time length of reverberation
Pre LPF	16–15000 Hz, BYPASS	Frequency of the filter that cuts the high-frequency content of the input sound (BYPASS: no cut)
Pre HPF	BYPASS, 16–15000 Hz	Frequency of the filter that cuts the low-frequency content of the input sound (BYPASS: no cut)
Peaking Freq	200–8000 Hz	Frequency of the filter that boosts/cuts a specific frequency region of the input sound
Peaking Gain	-15–+15 dB	Amount of boost/cut produced by the filter at the specified frequency region of the input sound
Peaking Q	0.5–8.0	Bandwidth of the filter that boosts or cuts the specified frequency region of the input sound
HF Damp	16–15000 Hz, BYPASS	Frequency at which the high-frequency content of the resonant sound will be cut (BYPASS: no cut)
LF Damp	BYPASS, 16–15000 Hz	Frequency at which the low-frequency content of the resonant sound will be cut (BYPASS: no cut)
Character	1–6	Type of reverb
EQ Low Freq	200–400 Hz	Center frequency of the low region
EQ Low Gain	-15–+15 dB	Gain of the low range
EQ High Freq	2000–8000 Hz	Center frequency of the high region
EQ High Gain	-15–+15 dB	Gain of the high range
Level	0–127	Output Level

SUPER FILTER

This is a filter with an extremely sharp slope. The cutoff frequency can be varied cyclically

Parameter	Value	Explanation
Filter Type	Filter type Frequency range that will pass through each filter	
	LPF	Frequencies below the cutoff
	BPF	Frequencies in the region of the cutoff
	HPF	Frequencies above the cutoff
	NOTCH	Frequencies other than the region of the cutoff
Filter Slope	Amount of attenuation per octave	
	-12 dB	Gentle
	-24 dB	Steep
	-36 dB	Extremely steep
Filter Cutoff	0–127	Cutoff frequency of the filter Increasing this value will raise the cutoff frequency.
Filter Resonance	0–127	Filter resonance level Increasing this value will emphasize the region near the cutoff frequency.
Filter Gain	0–+12 dB	Amount of boost for the filter output
Modulation Sw	OFF, ON	On/off switch for cyclic change
Modulation Wave	How the cutoff frequency will be modulated	
	TRI	Triangle wave
	SQR	Square wave
	SIN	Sine wave
	SAW1	Sawtooth wave (upward)
	SAW2	Sawtooth wave (downward)
		
Tempo Sync	OFF, ON	Specifies whether the modulation rate is specified as a note value (ON) or not (OFF).
Rate	0.05–10.00 Hz, note	Rate of modulation
Depth	0–127	Depth of modulation
Attack	0–127	Speed at which the cutoff frequency will change This is effective if Modulation Wave is SQR, SAW1, or SAW2.
Level	0–127	Output Level

FILTER+DRIVE

This is a low-pass filter equipped with overdrive. It cuts the upper range and adds distortion.

Parameter	Value	Explanation
Cutoff	0–127	Cutoff frequency of the filter Increasing this value will raise the cutoff frequency.
Resonance	0–127	Filter resonance level Increasing this value will emphasize the region near the cutoff frequency.
Drive	0–127	Amount of distortion
Level	0–127	Output Level

AUTO WAH

Cyclically controls a filter to create cyclic change in timbre.

Parameter	Value	Explanation
Filter Type	LPF, BPF	Type of filter **LPF:** The wah effect will be applied over a wide frequency range. **BPF:** The wah effect will be applied over a narrow frequency range.
Manual	0–127	Adjusts the center frequency at which the effect is applied.
Peak	0–127	Width of the frequency region at which the wah effect is applied Increasing this value will make the frequency region narrower.
Sens	0–127	Adjusts the sensitivity with which the filter is controlled.
Polarity	UP, DOWN	Direction in which the filter will move **UP:** Move toward a higher frequency **DOWN:** Move toward a lower frequency
Tempo Sync	OFF, ON	Specifies whether the modulation rate is specified as a note value (ON) or not (OFF).
Rate	0.05–10.00 Hz, note	Frequency of modulation
Depth	0–127	Depth of modulation
Phase	0–180 deg	Adjusts the degree of phase shift of the left and right sounds when the wah effect is applied.
Low Gain	-15–+15 dB	Gain of the low range
High Gain	-15–+15 dB	Gain of the high range
Level	0–127	Output Level

OD/DS → TWAH

Parameter	Value	Explanation
Drive Switch	OFF, ON	Turns overdrive/distortion on/off
Drive Type	OVERDRIVE, DISTORTION	Type of distortion
Drive	0–127	Degree of distortion Also changes the volume.
Tone	0–127	Sound quality of the Overdrive effect
Amp Switch	OFF, ON	Turns the Amp Simulator on/off.
Amp Type	SMALL, BUILT-IN, 2-STACK, 3-STACK	Type of guitar amp **SMALL:** small amp **BUILT-IN:** single-unit type amp **2-STACK:** large double stack amp **3-STACK:** large triple stack amp
Touch Wah Switch	OFF, ON	Wah on/off
Touch Wah Mode	LPF, BPF	Type of filter **LPF:** Produces a wah effect in a broad frequency range. **BPF:** Produces a wah effect in a narrow frequency range.
Touch Wah Polarity	DOWN, UP	Direction in which the filter will move **UP:** Move toward a higher frequency **DOWN:** Move toward a lower frequency
Touch Wah Sens	0–127	Sensitivity with which the filter is modified
Touch Wah Manual	0–127	Center frequency at which the wah effect is applied
Touch Wah Peak	0–127	Width of the frequency region at which the wah effect is applied Increasing this value will make the frequency region narrower.
Touch Wah Balance	D100:0W–D0:100W	Volume balance of the sound that passes through the wah (W) and the unprocessed sound (D)
Low Gain	-15–+15 dB	Gain of the low range
High Gain	-15–+15 dB	Gain of the high range
Level	0–127	Output Level

LOFI COMPRESS

This is an effect that intentionally degrades the tone character for creative purposes.

Parameter	Value	Explanation
Pre Filter Type	1–6	Selects the type of filter applied to the sound before it passes through the Lo-Fi effect. **1:** Compressor off **2–6:** Compressor on
LoFi Type	1–9	Degrades the tone character. The tone character grows poorer as this value is increased.
Post Filter Type	OFF, LPF, HPF	Selects the type of filter applied to the sound after it passes through the Lo-Fi effect. **OFF:** no filter is used **LPF:** cuts the frequency range above the Cutoff **HPF:** cuts the frequency range below the Cutoff
Post Filter Cutoff	200–8000 Hz	Basic frequency of the Post Filter
Low Gain	-15–+15 dB	Gain of the low range
High Gain	-15–+15 dB	Gain of the high range
Level	0–127	Output Level

DISTORTION

This is a distortion effect that provides heavy distortion.

Parameter	Value	Explanation
Drive	0–127	Degree of distortion Also changes the volume.
Tone	0–127	Sound quality of the Overdrive effect
Amp Sw	OFF, ON	Turns the Amp Simulator on/off.
Amp Type	SMALL, BUILT-IN, 2-STACK, 3-STACK	Type of guitar amp **SMALL:** small amp **BUILT-IN:** single-unit type amp **2-STACK:** large double stack amp **3-STACK:** large triple stack amp
Low Gain	-15–+15 dB	Gain of the low range
High Gain	-15–+15 dB	Gain of the high range
Pan	L64–63R	Stereo location of the output sound
Level	0–127	Output Level

OVERDRIVE

This is an overdrive that provides heavy distortion. The parameters are the same as for "DISTORTION."

SATURATOR

A saturator which distorts the sound is connected in parallel with a compressor, producing a rougher tonal character and boosting the loudness. This also cuts the low-frequency region of the input audio.

Parameter	Value	Explanation
Saturator Gain	0–127	Input volume to the saturator
Saturator Drive	0–127	Degree of distortion
Saturator Level	0–127	Output volume of the saturator
Comp Depth	0–127	Amount of compression
Comp Level	0–127	Output volume of the compressor
Hi Gain	-12–+6 dB	Gain of the high range
Level	0–127	Output Level

T-SCREAM

This models the analog overdrive of the past.

It adds a nice amount of overtones without dirtying the sound.

Parameter	Value	Explanation
Distortion	0–127	Degree of distortion Also changes the volume.
Tone	0–127	Sound quality of the Overdrive effect
Level	0–127	Output Level

BIT CRUSHER

This creates a lo-fi sound.

Parameter	Value	Explanation
Sample Rate	0–127	Adjusts the sample rate.
Bit Down	0–18	Adjusts the bit depth.
Filter	0–127	Adjusts the filter depth.
Low Gain	-15–+15 dB	Gain of the low range
High Gain	-15–+15 dB	Gain of the high range
Level	0–127	Output Level

ISOLATOR

This is an equalizer which cuts the volume greatly, allowing you to add a special effect to the sound by cutting the volume in varying ranges.

Parameter	Value	Explanation
Boost/Cut Low **Boost/Cut Mid** **Boost/Cut High**	-60–+4 dB	These boost and cut each of the High, Middle, and Low frequency ranges At -60 dB, the sound becomes inaudible. 0 dB is equivalent to the input level of the sound.
Anti Phase Low Sw	OFF, ON	Turns the Anti-Phase function on/off for the Low frequency ranges When turned on, the counter-channel of stereo sound is inverted and added to the signal.
Anti Phase Low Level	0–127	Adjusts the level settings for the Low frequency ranges Adjusting this level for certain frequencies allows you to lend emphasis to specific parts (This is effective only for stereo source.).
Anti Phase Mid Sw	OFF, ON	Settings of the Anti-Phase function for the Middle frequency ranges
Anti Phase Mid Level	0–127	The parameters are the same as for the Low frequency ranges.
Low Boost Sw	OFF, ON	Turns Low Booster on/off This emphasizes the bottom to create a heavy bass sound.
Low Boost Level	0–127	Increasing this value gives you a heavier low end * Depending on the Isolator and filter settings this effect may be hard to distinguish.
Level	0–127	Output Level

RING MODULATOR

This is an effect that applies amplitude modulation (AM) to the input signal, producing bell-like sounds. You can also change the modulation frequency in response to changes in the volume of the sound sent into the effect.

Parameter	Value	Explanation
Frequency	0–127	Adjusts the frequency at which modulation is applied.
Sens	0–127	Adjusts the amount of frequency modulation applied.
Polarity	UP, DOWN	Direction in which the frequency modulation will move **UP:** Towards higher frequencies **DOWN:** Towards lower frequencies
Low Gain	-15–+15 dB	Gain of the low range
High Gain	-15–+15 dB	Gain of the high range
Level	0–127	Output Level

PITCH SHIFTER

A stereo pitch shifter.

Parameter	Value	Explanation
Coarse	-24–+12 semi	Adjusts the pitch of the pitch shifted sound in semitone steps.
Fine	-100–+100 cent	Adjusts the pitch of the pitch shifted sound in 2-cent steps.
Tempo Sync	OFF, ON	Specifies whether the delay time value of the delay is specified as a note value (ON) or not (OFF).
Delay Time	1–1300 ms, note	Adjusts the delay time from the direct sound until the pitch shifted sound is heard.
Feedback	-98–+98 %	Adjusts the proportion of the pitch shifted sound that is fed back into the effect. Negative "-" settings will invert the phase.
Low Gain	-15–+15 dB	Gain of the low range
High Gain	-15–+15 dB	Gain of the high range
Level	0–127	Output Level

AUTO PAN

Cyclically modulates the stereo location of the sound.

Parameter	Value	Explanation
Mod Wave	TRI, SQR, SIN, SAW1, SAW2, TRP	Modulation wave **TRI:** Triangle wave **SQR:** Square wave **SIN:** Sine wave **SAW1:** Sawtooth wave (upward) **SAW2:** Sawtooth wave (downward) **TRP:** Trapezoidal wave
		
Tempo Sync	OFF, ON	Specifies whether the rate of modulation applied to the effect is specified as a note value (ON) or not (OFF).
Rate	0.05–10.00 Hz, note	Frequency of the change
Depth	0–127	Depth to which the effect is applied
Low Gain	-15–+15 dB	Gain of the low range
High Gain	-15–+15 dB	Gain of the high range
Level	0–127	Output Level

TIME CTRL DLY

A stereo delay in which the delay time can be varied smoothly.

Parameter	Value	Explanation
Tempo Sync	OFF, ON	Specifies whether the delay time value of the delay is specified as a note value (ON) or not (OFF).
Delay Time	1–1300msec, note	Delay time from when the original sound is heard to when the delay sound is heard
Acceleration	0–15	Speed at which the current delay time changes to the specified delay time when you change the delay time. This affects the speed of pitch change as well as the delay time.
Feedback	-98–+98 [%]	Adjusts the proportion of the delay sound that is fed back into the effect. Negative (-) settings will invert the phase.
HF Damp	200–8000Hz, BYPASS	Adjusts the frequency above which sound fed back to the effect is filtered out. If you don't want to filter out any high frequencies, set this parameter to BYPASS.
Low Gain	-15–+15 [dB]	Gain of the low range
High Gain	-15–+15 [dB]	Gain of the high range
Level	0–127	Output Level

PAN DELAY

Parameter	Value	Explanation
Tempo Sync	OFF, ON	Specifies whether the delay time value of the delay is specified as a note value (ON) or not (OFF).
Delay Time	1–2600msec, note	Delay time from when the original sound is heard to when the delay sound is heard
Delay Feedback	-98–+98 [%]	Adjusts the proportion of the delay sound that is fed back into the effect. Negative (-) settings will invert the phase.
Delay HF Damp	200–8000Hz, BYPASS	Adjusts the frequency above which the delay sound fed back to the effect is filtered out (BYPASS: no cut).
Delay Pan 1–2	L64–63R	Stereo location of the delay sound
Delay Level 1–2	0–127	Volume of the delay sound
Low Gain	-15–+15 [dB]	Gain of the low range
High Gain	-15–+15 [dB]	Gain of the high range
Level	0–127	Output Level

SDD-320

This models Roland's DIMENSION D (SDD-320). It provides a clear chorus sound.

Parameter	Value	Explanation
Mode	1, 2, 3, 4, 1+4, 2+4, 3+4	Switches the mode.
Low Gain	-15–+15 [dB]	Gain of the low range
High Gain	-15–+15 [dB]	Gain of the high range
Level	0–127	Output Level

SBF-325

This effect reproduces Roland's SBF-325 analog flanger. It provides three types of flanging effect (which adds a metallic resonance to the original sound) and a chorus-type effect.

Parameter	Value	Explanation
Mode	FL1, FL2, FL3, CHO	Types of flanging effect **FL1:** A typical mono flanger **FL2:** A stereo flanger that preserves the stereo positioning of the original sound **FL3:** A cross-mix flanger that produces a more intense effect **CHO:** A chorus effect
Tempo Sync	OFF, ON	Specifies whether the modulation rate is specified as a note value (ON) or not (OFF).
Rate	0.02–5.00Hz, note	Modulation frequency of the flanger effect
Depth	0–127	Modulation depth of the flanger effect
Manual	0–127	Center frequency at which the flanger effect is applied
Feedback	0–127	Amount by which the flanging effect is boosted If Mode is CHO, this setting is ignored.
CH-R Mod Phase	NORM, INV	Phase of the right channel modulation: Normally, you will leave this at Normal (NORM). If you specify Inverted (INV), the modulation (upward/downward movement) of the right channel is inverted.
CH-L Phase		Phase when mixing the flanging sound with the original sound **NORM:** normal phase **INV:** inverse phase
CH-R Phase		
Level		0–127

SPEAKER SIM

Simulates the speaker type and microphone settings used to record the speaker sound.

Parameter	Value	Explanation		
		Cabinet	Speaker	Microphone
Speaker Type	SMALL 1	Small open-back enclosure	10	Dynamic
	SMALL 2	Small open-back enclosure	10	Dynamic
	MIDDLE	Open back enclosure	12 x 1	Dynamic
	JC-120	Open back enclosure	12 x 2	Dynamic
	BUILT-IN 1	Open back enclosure	12 x 2	Dynamic
	BUILT-IN 2	Open back enclosure	12 x 2	Condenser
	BUILT-IN 3	Open back enclosure	12 x 2	Condenser
	BUILT-IN 4	Open back enclosure	12 x 2	Condenser
	BUILT-IN 5	Open back enclosure	12 x 2	Condenser
	BG STACK 1	Sealed enclosure	12 x 2	Condenser
	BG STACK 2	Large sealed enclosure	12 x 2	Condenser
	MS STACK 1	Large sealed enclosure	12 x 4	Condenser
	MS STACK 2	Large sealed enclosure	12 x 4	Condenser
	METAL STACK	Large double stack	12 x 4	Condenser
	2-STACK	Large double stack	12 x 4	Condenser
	3-STACK	Large triple stack	12 x 4	Condenser
Mic Setting	1, 2, 3	Adjusts the location of the microphone that is recording the sound of the speaker. This can be adjusted in three steps, with the microphone becoming more distant in the order of 1, 2, and 3.		
Mic Level	0–127	Volume of the microphone		
Direct Level	0–127	Volume of the direct sound		
Level	0–127	Output Level		

GUITAR AMP SIM

This is an effect that simulates the sound of a guitar amplifier.

Parameter	Value	Explanation
Amp Sw	OFF, ON	Turns the amp switch on/off.
Amp Type		**Type of guitar amp**
	JC-120	This models the sound of the Roland JC-120.
	CLEAN TWIN	This models a Fender Twin Reverb.
	MATCH DRIVE	This models the sound input to left input on a Matchless D/C-30. A simulation of the latest tube amp widely used in styles from blues and rock.
	BG LEAD	This models the lead sound of the MESA/Boogie combo amp. The sound of a tube amp typical of the late '70s to '80s.
	MS1959I	This models the sound input to Input I on a Marshall 1959. This is a trebly sound suited to hard rock.
	MS1959II	This models the sound input to Input II on a Marshall 1959.
	MS1959I+II	This models the sound of connecting inputs I and II on a Marshall 1959 in parallel. It creates a sound with a stronger low end than I.
	SLDN LEAD	This models a Soldano SLO-100. This is the typical sound of the eighties.
	METAL 5150	This models the lead channel of a Peavey EVH5150.
	METAL LEAD	This is distortion sound that is ideal for performances of heavy riffs.
	OD-1	This models the sound of the BOSS OD-1. This produces sweet, mild distortion.
	OD-2 TURBO	This is the high-gain overdrive sound of the BOSS OD-2.
	DISTORTION	This gives a basic, traditional distortion sound.
	FUZZ	A fuzz sound with rich harmonic content.
Amp Volume	0–127	Volume and amount of distortion of the amp
Amp Master	0–127	Volume of the entire pre-amp
Amp Gain	LOW, MIDDLE, HIGH	Amount of pre-amp distortion
Amp Bass	0–127	Tone of the bass/mid/treble frequency range
Amp Middle		
Amp Treble		
Amp Presence	0–127	Tone for the ultra-high frequency range
Amp Bright	OFF, ON	Turning this "On" produces a sharper and brighter sound. * This parameter applies to the "JC-120," "CLEAN TWIN," "MATCH DRIVE," and "BG LEAD" Pre Amp Types.
Speaker Sw	OFF, ON	Selects whether the sound will be sent through the speaker simulation (ON) or not (OFF)

Parameter	Value	Explanation		
		Cabinet	Speaker	Microphone
Spkr Type	SMALL 1	Small open-back enclosure	10	Dynamic
	SMALL 2	Small open-back enclosure	10	Dynamic
	MIDDLE	Open back enclosure	12 x 1	Dynamic
	JC-120	Open back enclosure	12 x 2	Dynamic
	BUILT-IN 1	Open back enclosure	12 x 2	Dynamic
	BUILT-IN 2	Open back enclosure	12 x 2	Condenser
	BUILT-IN 3	Open back enclosure	12 x 2	Condenser
	BUILT-IN 4	Open back enclosure	12 x 2	Condenser
	BUILT-IN 5	Open back enclosure	12 x 2	Condenser
	BG STACK1	Sealed enclosure	12 x 2	Condenser
	BG STACK2	Large sealed enclosure	12 x 2	Condenser
	MS STACK1	Large sealed enclosure	12 x 4	Condenser
	MS STACK2	Large sealed enclosure	12 x 4	Condenser
	METAL STACK	Large double stack	12 x 4	Condenser
	2-STACK	Large double stack	12 x 4	Condenser
	3-STACK	Large triple stack	12 x 4	Condenser
Mic Setting	1, 2, 3	Adjusts the location of the microphone that is recording the sound of the speaker. This can be adjusted in three steps, with the microphone becoming more distant in the order of 1, 2, and 3.		
Mic Level	0–127	Volume of the microphone		
Direct Level	0–127	Volume of the direct sound		
Pan	L64–63R	Stereo location of the output sound		
Level	0–127	Output Level		

LOW BOOST

Boosts the volume of the lower range, creating powerful lows.

Parameter	Value	Explanation
Boost Frequency	50, 56, 63, 71, 80, 90, 100, 112, 125 [Hz]	Center frequency at which the lower range will be boosted
Boost Gain	0–+12 [dB]	Center frequency at which the lower range will be boosted
Boost Width	WIDE, MID, NARROW	Width of the lower range that will be boosted
Low Gain	-15–+15 [dB]	Gain of the low range
High Gain	-15–+15 [dB]	Gain of the high range
Level	0–127	Output Level

ENHANCER

Controls the overtone structure of the high frequencies, adding sparkle and tightness to the sound.

Parameter	Value	Explanation
Sens	0–127	Sensitivity of the enhancer
Mix	0–127	Level of the overtones generated by the enhancer
Low Gain	-15–+15 [dB]	Gain of the low range
High Gain	-15–+15 [dB]	Gain of the high range
Level	0–127	Output Level

Drum Kit List

No.	Drum kit name	Sub name
1	Acoustic #1	Solid & Warm
2	Pure Wood	
3	Big & Fat	70s Rock
4	Modern Jazz	Aggressive
5	Funk Tight	In Your Face
6	Metal Dream	
7	Skylight	Acrylic Snare
8	BIG Bluezer	Ambient!
9	Piccolo Snap	Piccolo Snare
10	Hard Rock	
11	Superb Room	90s Punch
12	Jazz Gig	
13	Loud Rock	
14	Fat Brass	
15	Jazz Fusion	
16	The Bronze	
17	Organic DnB	Acoustic
18	R&B Ballad	Snaps
19	AirFrom Asia	Tabla
20	>COmpreSS<	Industrial Rock
21	Warm Studio	Close & Warm Mic
22	EDM BigRoomz	Bass Kick
23	AcrylPanache	Warm Room
24	Jazz Machine	3 Ride Cymbals
25	Blast Metal	Strong Attack
26	Progressive	Rock-Fusion-Jazz
27	Stadium Rock	Slam it Down!
28	Dark"n"Open	
29	Poppin'Walnt	Walnut Snare
30	SpeedMetal	Double Bass Drum
31	HeavyMetal	Hall Ambience
32	Jazz Funk	
33	Swing Jazz	
34	Hard Prog	
35	70s Muffled	
36	Electro DnB	
37	Hip-Hopper	Scratch
38	TeknoFX	
39	Orchestra	Timpani
40	Back to 80s	
41	Rock Maple	
42	Soft & Open	
43	Euro Studio	Studio Ambience
44	Wood Grain	Maple
45	VintageSwing	Big Band
46	Chop Pop	Acoustic Groove
47	Dark Rock	
48	Sharp Popper	Drive the music
49	Back Street	EQ & Comp
50	Acid	
51	Perc Tribe	Pedal:Pitch Bend
52	Vintage Rock	Studio Live Room
53	Forged Wood	Bubinga & Steel
54	Metallurgist	Heavy Duty
55	Jazz Breaks	
56	Snare Galore	Phasing Snare
57	HybrifiedK&S	
58	EDM DrumStep	Claps FX

No.	Drum kit name	Sub name
59	Evo TR	Roland Electro
60	Moon Walk	Tape Echo
61	Roots Reggae	w/ Timbales
62	Space Disco	16th Spacey Hats
63	Acoustic TR	Dry Tight Snare
64	FAT+808	RnB Hip-hop
65	Hybrid=909	2nd Hi-Hat
66	Plugs&Layers	Processed Beats
67	Trash Noiser	Slicer Electro
68	Ana Hybrid	Flanger & Phaser
69	Unplugged	Cajon Vibes
70	Latin Perc	w/ Tambourine HH
71	User Kit	
72	User Kit	
73	User Kit	
74	User Kit	
75	User Kit	
76	User Kit	
77	User Kit	
78	User Kit	
79	User Kit	
80	User Kit	
81	User Kit	
82	User Kit	
83	User Kit	
84	User Kit	
85	User Kit	
86	User Kit	
87	User Kit	
88	User Kit	
89	User Kit	
90	User Kit	
91	User Kit	
92	User Kit	
93	User Kit	
94	User Kit	
95	User Kit	
96	User Kit	
97	User Kit	
98	User Kit	
99	User Kit	
100	User Kit	

Instrument List

No.	Instrument group	Instrument name	Remarks
0	OFF	OFF	
1	KICK A	Soild 24" K	*M
2	KICK A	Warm Close 22" K	*M
3	KICK A	BirdseyeMaple K	*M
4	KICK A	ReinforcedMapleK	*M
5	KICK A	BritishVintage K	*M
6	KICK A	VintageAcrylic K	*M
7	KICK A	Ambience Maple K	*M
8	KICK A	Horn Die K	*M
9	KICK A	Jarrah Ply K	*M
10	KICK A	MapleWlnutChrryK	*M
11	KICK A	Birch 18" K	*M
12	KICK A	Bubinga 9Ply K	*M
13	KICK A	60sRoundBdge20"K	*M
14	KICK A	70s Maple 24" K	*M
15	KICK A	70sStainless24"K	*M
16	KICK A	Close Mic 22" K	*M
17	KICK A	PowerBirch 22" K	*M
18	KICK A	ClassicMpl 22" K	*M
19	KICK A	ResonantMpl18" K	*M
20	KICK A	BirchLow1 22" K	*M
21	KICK A	BirchLow2 22" K	*M
22	KICK A	Vintage1 22" K	*M
23	KICK A	Vintage2 22" K	*M
24	KICK A	Big Mic K	*M
25	KICK A	Dry Big Mic K	*M
26	KICK B	Plastic Beater K	
27	KICK B	Amb Beater K	
28	KICK B	Wooden Amb K	
29	KICK B	Amb Solid1 K	
30	KICK B	Amb Solid2 K	
31	KICK B	Amb Deep Shell K	
32	KICK B	Maple 18" K	
33	KICK B	Solid 20" K	
34	KICK B	Open 24" K	
35	KICK B	Open 18" K	
36	KICK B	Ambience Beech K	
37	KICK B	Ambience Soft K	
38	KICK B	Ambience 22" K	
39	KICK B	Ambience Birch K	
40	KICK B	Resonance K	
41	KICK PROC	Plugged Kick 1	
42	KICK PROC	Plugged Kick 2	
43	KICK PROC	Plugged Kick 3	
44	KICK PROC	Meat Kick	
45	KICK PROC	Tight Kick 1	
46	KICK PROC	Tight Kick 2	
47	KICK PROC	Tight Kick 3	
48	KICK PROC	Hard Attack Kick	
49	KICK PROC	Boom Low Kick	
50	KICK PROC	Knock & Low K	
51	KICK PROC	Full & Low K	
52	KICK PROC	Power & Low K	
53	KICK PROC	Wood & Low K	
54	KICK PROC	SubSharpness K	
55	KICK PROC	TR 2021 K	
56	KICK PROC	Hybrid 2021 K	
57	KICK PROC	Wobbly Kick	
58	KICK PROC	Metal & Low K	
59	KICK PROC	InYourFace K	
60	KICK PROC	Impact Kick	
61	KICK PROC	Hybrid Kick	
62	KICK PROC	Tronic Kick	
63	KICK PROC	Hip Hop Kick 1	
64	KICK PROC	Hip Hop Kick 2	
65	KICK PROC	Nu Hip Kick	
66	KICK PROC	Minimal House K	

No.	Instrument group	Instrument name	Remarks
67	KICK PROC	Early House Kick	
68	KICK PROC	House Kick	
69	KICK PROC	BreakBeats Kick1	
70	KICK PROC	BreakBeats Kick2	
71	KICK PROC	DnB Kick 1	
72	KICK PROC	DnB Kick 2	
73	KICK PROC	DnB Kick 3	
74	KICK PROC	DnB Kick 4	
75	KICK PROC	Lo-Fi Kick	
76	KICK PROC	Hi Jumper Kick	
77	KICK PROC	Lo Jumper Kick	
78	KICK PROC	Enhance Kick	
79	KICK PROC	Low Kick	
80	KICK PROC	Jungle Kick	
81	KICK PROC	Dance Kick	
82	KICK PROC	Dancer Kick	
83	KICK PROC	ScratchPhat Kick	
84	KICK PROC	Mellbourne Kick	
85	KICK PROC	Big Step Kick	
86	KICK PROC	Big Deep Kick	
87	KICK PROC	Dirty Kick	
88	KICK PROC	Low Stomper	
89	KICK PROC	Buzz Kick	
90	KICK PROC	TR Beef Kick	
91	KICK PROC	Electro Knock K	
92	KICK PROC	RetroFuture Kick	
93	KICK PROC	Hard Style Kick1	
94	KICK PROC	Hard Style Kick2	
95	KICK PROC	Voice Kick 1	
96	KICK PROC	Voice Kick 2	
97	KICK PROC	Processed Kick 1	
98	KICK PROC	Processed Kick 2	
99	KICK PROC	Processed Kick 3	
100	KICK PROC	Processed Kick 4	
101	KICK PROC	Processed Kick 5	
102	KICK PROC	Processed Kick 6	
103	KICK PROC	Processed Kick 7	
104	KICK PROC	Processed Kick 8	
105	KICK ELEC	Analog Kick 1	
106	KICK ELEC	Analog Kick 2	
107	KICK ELEC	Analog Kick 3	
108	KICK ELEC	Analog Kick 4	
109	KICK ELEC	Analog Kick 5	
110	KICK ELEC	Analog Kick 6	
111	KICK ELEC	CR-78 Kick	
112	KICK ELEC	TR-808 Kick 1	
113	KICK ELEC	TR-808 Kick 2	
114	KICK ELEC	TR-808 Kick Long	
115	KICK ELEC	TR-808 Atk Kick	
116	KICK ELEC	TR-808 Soft Kick	
117	KICK ELEC	TR-808 Hard Kick	
118	KICK ELEC	TR-909 Kick 1	
119	KICK ELEC	TR-909 Kick 2	
120	KICK ELEC	TR-909 Kick 3	
121	KICK ELEC	TR-909 Kick 4	
122	KICK ELEC	TR-909 Hard Kick	
123	KICK ELEC	TR-909 Dist Kick	
124	KICK ELEC	TR-909 Low Kick	
125	KICK ELEC	TR-606 Kick	
126	KICK ELEC	TR-707 Kick	
127	KICK ELEC	TR-626 Kick	
128	KICK ELEC	DR-110 Kick	
129	KICK ELEC	R-8 Kick	
130	KICK ELEC	Synth Kick	
131	KICK ELEC	TR-Synth Kick 1	
132	KICK ELEC	TR-Synth Kick 2	
133	KICK ELEC	TR-Synth Kick 3	

No.	Instrument group	Instrument name	Remarks
134	KICK ELEC	Hi-Q Kick	
135	KICK ELEC	Attack Bass Kick	
136	SNARE	Solid Shell S	*P *X *M *O
137	SNARE	Solid Shell SR	*P *X *M *O
138	SNARE	Acrylic Open S	*P *X *M *O
139	SNARE	Acrylic Open SR	*P *X *M *O
140	SNARE	Cherry Ply S	*P *X *M *O
141	SNARE	Cherry Ply SR	*P *X *M *O
142	SNARE	HammeredBrass S	*P *X *M
143	SNARE	HammeredBrass SR	*P *X *M
144	SNARE	BritishVintage S	*P *X *M
145	SNARE	BritishVintageSR	*P *X *M
146	SNARE	Modern Brass S	*P *X *M *O
147	SNARE	Modern Brass SR	*P *X *M *O
148	SNARE	BronzeAlloy S	*P *X *M *O
149	SNARE	BronzeAlloy SR	*P *X *M *O
150	SNARE	AluminumAlloy S	*P *X *M *O
151	SNARE	AluminumAlloy SR	*P *X *M *O
152	SNARE	Classic Picc S	*P *X *M *O
153	SNARE	Classic Picc SR	*P *X *M *O
154	SNARE	Jarrah Ply S	*P *X *M *O
155	SNARE	Jarrah Ply SR	*P *X *M *O
156	SNARE	MapleOilFinish S	*P *X *M *O
157	SNARE	MapleOilFinishSR	*P *X *M *O
158	SNARE	80sBeech 12Ply S	*P *X *M *O
159	SNARE	80sBeech12Ply SR	*P *X *M *O
160	SNARE	Steel TubeLugs S	*P *X *M *O
161	SNARE	SteelTubeLugs SR	*P *X *M *O
162	SNARE	WalnutPopper12"S	*P *X *M
163	SNARE	WalnutPoper12"SR	*P *X *M
164	SNARE	Stainless S	*P *X *M
165	SNARE	Stainless SR	*P *X *M
166	SNARE	40s Maple S	*P *X *M
167	SNARE	40s Maple SR	*P *X *M
168	SNARE	Mahogany S	*P *X *M
169	SNARE	Mahogany SR	*P *X *M
170	SNARE	Super Steel S	*P *X *M
171	SNARE	Super Steel SR	*P *X *M
172	CROSS STICK	Solid Shell X	*X
173	CROSS STICK	Acrylic Open X	*X
174	CROSS STICK	Cherry Ply X	*X
175	CROSS STICK	HammeredBrass X	*X
176	CROSS STICK	BritishVintage X	*X
177	CROSS STICK	Modern Brass X	*X
178	CROSS STICK	BronzeAlloy X	*X
179	CROSS STICK	AluminumAlloy X	*X
180	CROSS STICK	Classic Picc X	*X
181	CROSS STICK	Jarrah Ply X	*X
182	CROSS STICK	MapleOilFinish X	*X
183	CROSS STICK	80sBeech 12Ply X	*X
184	CROSS STICK	Steel TubeLugs X	*X
185	CROSS STICK	WalnutPopper12"X	*X
186	CROSS STICK	Stainless X	*X
187	CROSS STICK	40s Maple X	*X
188	CROSS STICK	Mahogany X	*X
189	CROSS STICK	Super Steel X	*X
190	SNARE PROC	Plugged Snare 1	
191	SNARE PROC	Plugged Snare 2	
192	SNARE PROC	Plugged Snare 3	
193	SNARE PROC	Plugged Snare 4	
194	SNARE PROC	Plugged Snare 5	
195	SNARE PROC	Plugged Snare 6	
196	SNARE PROC	Plugged Snare 7	
197	SNARE PROC	Custom Wood S	
198	SNARE PROC	Custom Wood SR	
199	SNARE PROC	Power Amb S	
200	SNARE PROC	Power Amb SR	

No.	Instrument group	Instrument name	Remarks
201	SNARE PROC	Fat Comp 1 S	
202	SNARE PROC	Fat Comp 1 SR	
203	SNARE PROC	Fat Comp 2 S	
204	SNARE PROC	Fat Comp 2 SR	
205	SNARE PROC	Power Fat S	
206	SNARE PROC	Power Fat SR	
207	SNARE PROC	Power Buzz 1 S	
208	SNARE PROC	Power Buzz 1 SR	
209	SNARE PROC	Power Buzz 2 S	
210	SNARE PROC	Power Buzz 2 SR	
211	SNARE PROC	Proc Op Metal S	
212	SNARE PROC	Proc Op Metal SR	
213	SNARE PROC	Proc Tight 1 S	
214	SNARE PROC	Proc Tight 1 SR	
215	SNARE PROC	Proc Tight 2 S	
216	SNARE PROC	Proc Tight 2 SR	
217	SNARE PROC	Layering S	
218	SNARE PROC	Layering SR	
219	SNARE PROC	Fat & Low S	
220	SNARE PROC	Fat & Low SR	
221	SNARE PROC	LA Fat Snare	
222	SNARE PROC	House Low Snare	
223	SNARE PROC	Garage Snare	
224	SNARE PROC	Hip Hop Snare 1	
225	SNARE PROC	Hip Hop Snare 2	
226	SNARE PROC	Radio Snare	
227	SNARE PROC	DnB Snare 1	
228	SNARE PROC	DnB Snare 2	
229	SNARE PROC	DnB Snare 3	
230	SNARE PROC	Dub Step Snare 1	
231	SNARE PROC	Dub Step Snare 2	
232	SNARE PROC	Fat Snare	
233	SNARE PROC	Fat Box Snare	
234	SNARE PROC	Gate Snare	
235	SNARE PROC	106 Snare	
236	SNARE PROC	Tight-o-Gate S	
237	SNARE PROC	DnBark Snare	
238	SNARE PROC	Clap Slap Snare	
239	SNARE PROC	Slap Snare	
240	SNARE PROC	Slapper Snare	
241	SNARE PROC	Clapper Snare	
242	SNARE PROC	Low&Mid Shaper S	
243	SNARE PROC	Old School Snare	
244	SNARE PROC	ShortFbk Snare 1	
245	SNARE PROC	ShortFbk Snare 2	
246	SNARE PROC	Laser Snare	
247	SNARE PROC	Echo Snare 1	
248	SNARE PROC	Echo Snare 2	
249	SNARE PROC	OD Break Snare	
250	SNARE PROC	OD Jungle Snare	
251	SNARE PROC	Stereofyer Snare	
252	SNARE PROC	R-Bright Snare	
253	SNARE PROC	Rimflection S	
254	SNARE PROC	Soprano Ring S	
255	SNARE PROC	LoFi FX Snare	
256	SNARE PROC	Voice Snare	
257	SNARE PROC	Electro Snare	
258	SNARE PROC	Thick Clap Snare	
259	SNARE PROC	Timbale Snare	
260	CROSS STICK PROC	Plugged X 1	
261	CROSS STICK PROC	Plugged X 2	
262	CROSS STICK PROC	Plugged X 3	
263	CROSS STICK PROC	Tight Buzz X	
264	CROSS STICK PROC	Voice X	
265	CROSS STICK PROC	Gate Reverb X	
266	SNARE ELEC	Analog Snare 1	
267	SNARE ELEC	Analog Snare 2	

No.	Instrument group	Instrument name	Remarks
268	SNARE ELEC	Classic Fat S	
269	SNARE ELEC	Classic Fat SR	
270	SNARE ELEC	CR-78 Snare	
271	SNARE ELEC	TR-808 Snare 1	
272	SNARE ELEC	TR-808 Snare 2	
273	SNARE ELEC	TR-808 Power S	
274	SNARE ELEC	TR-808 Power SR	
275	SNARE ELEC	TR-808 Fat 1 S	
276	SNARE ELEC	TR-808 Fat 1 SR	
277	SNARE ELEC	TR-808 Fat 2 S	
278	SNARE ELEC	TR-808 Fat 2 SR	
279	SNARE ELEC	TR-808 Fat 3 S	
280	SNARE ELEC	TR-808 Fat 3 SR	
281	SNARE ELEC	TR-909 Snare 1	
282	SNARE ELEC	TR-909 Snare 2	
283	SNARE ELEC	TR-909 S w/ Clap	
284	SNARE ELEC	TR-909 Power S	
285	SNARE ELEC	TR-909 Power SR	
286	SNARE ELEC	TR-909 DS Snare	
287	SNARE ELEC	TR-606 Snare 1	
288	SNARE ELEC	TR-606 Snare 2	
289	SNARE ELEC	TR-707 Snare	
290	SNARE ELEC	TR-707 EFX Snare	
291	SNARE ELEC	TR-626 Snare	
292	SNARE ELEC	TR-626 EFX Snare	
293	SNARE ELEC	DR-110 Snare	
294	SNARE ELEC	Synth S	
295	SNARE ELEC	Synth SR	
296	SNARE ELEC	CR-78 Rim	
297	SNARE ELEC	TR-808 Rim	
298	SNARE ELEC	TR-909 Rim 1	
299	SNARE ELEC	TR-909 Rim 2	
300	SNARE ELEC	TR-707 Rim	
301	SNARE ELEC	TR-626 Rim	
302	TOM	BirdseyeMpl10"	*M
303	TOM	BirdseyeMpl10" R	*P *M
304	TOM	BirdseyeMpl12"	*M
305	TOM	BirdseyeMpl12" R	*P *M
306	TOM	BirdseyeMpl14"	*M
307	TOM	BirdseyeMpl14" R	*P *M
308	TOM	BirdseyeMpl16"	*M
309	TOM	BirdseyeMpl16" R	*P *M
310	TOM	ReinforceMpl10"	*M
311	TOM	ReinforceMpl10"R	*P *M
312	TOM	ReinforceMpl12"	*M
313	TOM	ReinforceMpl12"R	*P *M
314	TOM	ReinforceMpl13"	*M
315	TOM	ReinforceMpl13"R	*P *M
316	TOM	ReinforceMpl14"	*M
317	TOM	ReinforceMpl14"R	*P *M
318	TOM	BritishVintg12"	*M
319	TOM	BritishVintg12"R	*P *M
320	TOM	BritishVintg13"	*M
321	TOM	BritishVintg13"R	*P *M
322	TOM	BritishVintg16"	*M
323	TOM	BritishVintg16"R	*P *M
324	TOM	Jarrah Ply 8"	*M
325	TOM	Jarrah Ply 8" R	*P *M
326	TOM	Jarrah Ply 10"	*M
327	TOM	Jarrah Ply 10" R	*P *M
328	TOM	Jarrah Ply 12"	*M
329	TOM	Jarrah Ply 12" R	*P *M
330	TOM	Jarrah Ply 14"	*M
331	TOM	Jarrah Ply 14" R	*P *M
332	TOM	Jarrah Ply 16"	*M
333	TOM	Jarrah Ply 16" R	*P *M
334	TOM	Bubinga 9Ply 10"	*M

No.	Instrument group	Instrument name	Remarks
335	TOM	Bubinga9Ply10" R	*P *M
336	TOM	Bubinga 9Ply 12"	*M
337	TOM	Bubinga9Ply12" R	*P *M
338	TOM	Bubinga 9Ply 14"	*M
339	TOM	Bubinga9Ply14" R	*P *M
340	TOM	Bubinga 9Ply 16"	*M
341	TOM	Bubinga9Ply16" R	*P *M
342	TOM	60sRoundBadge13"	*M
343	TOM	60sRoundBdge13"R	*P *M
344	TOM	60sRoundBadge16"	*M
345	TOM	60sRoundBdge16"R	*P *M
346	TOM	70sStainless 12"	*M
347	TOM	70sStainless12"R	*P *M
348	TOM	70sStainless 13"	*M
349	TOM	70sStainless13"R	*P *M
350	TOM	70sStainless 16"	*M
351	TOM	70sStainless16"R	*P *M
352	TOM	70sStainless 18"	*M
353	TOM	70sStainless18"R	*P *M
354	TOM	Custom 10"	*M
355	TOM	Custom 10" R	*P *M
356	TOM	Custom 12"	*M
357	TOM	Custom 12" R	*P *M
358	TOM	Custom 14"	*M
359	TOM	Custom 14" R	*P *M
360	TOM	Custom 16"	*M
361	TOM	Custom 16" R	*P *M
362	TOM	Custom 18"	*M
363	TOM	Custom 18" R	*P *M
364	TOM	Old Jazz 10"	*M
365	TOM	Old Jazz 10" R	*P *M
366	TOM	Old Jazz 12"	*M
367	TOM	Old Jazz 12" R	*P *M
368	TOM	Old Jazz 13"	*M
369	TOM	Old Jazz 13" R	*P *M
370	TOM	Old Jazz 16"	*M
371	TOM	Old Jazz 16" R	*P *M
372	TOM	Gong Drum 18"	*M
373	TOM	Gong Drum 18" R	*P *M
374	TOM	Gong Drum 20"	*M
375	TOM	Gong Drum 20"R	*P *M
376	TOM PROC	Plugged Tom 1 T1	
377	TOM PROC	Plugged Tom 1 T2	
378	TOM PROC	Plugged Tom 1 T3	
379	TOM PROC	Plugged Tom 1 T4	
380	TOM PROC	Plugged Tom 2 T1	
381	TOM PROC	Plugged Tom 2 T2	
382	TOM PROC	Plugged Tom 2 T3	
383	TOM PROC	Plugged Tom 3 T1	
384	TOM PROC	Plugged Tom 3 T2	
385	TOM PROC	Plugged Tom 3 T3	
386	TOM PROC	Plugged Tom 4 T1	
387	TOM PROC	Plugged Tom 4 T2	
388	TOM PROC	Plugged Tom 5 T1	
389	TOM PROC	Plugged Tom 5 T2	
390	TOM PROC	Plugged Tom 6 T1	
391	TOM PROC	Plugged Tom 6 T2	
392	TOM ELEC	Analog Tom 1 T1	
393	TOM ELEC	Analog Tom 1 T2	
394	TOM ELEC	Analog Tom 1 T3	
395	TOM ELEC	Analog Tom 1 T4	
396	TOM ELEC	Analog Tom 2 T1	
397	TOM ELEC	Analog Tom 2 T2	
398	TOM ELEC	Analog Tom 2 T3	
399	TOM ELEC	Analog Tom 2 T4	
400	TOM ELEC	Analog Tom 3 T1	
401	TOM ELEC	Analog Tom 3 T2	

No.	Instrument group	Instrument name	Remarks
402	TOM ELEC	Analog Tom 3 T3	
403	TOM ELEC	Analog Tom 3 T4	
404	TOM ELEC	Analog Tom 4 T1	
405	TOM ELEC	Analog Tom 4 T2	
406	TOM ELEC	Analog Tom 4 T3	
407	TOM ELEC	Analog Tom 4 T4	
408	TOM ELEC	Analog Tom 5 T1	
409	TOM ELEC	Analog Tom 5 T2	
410	TOM ELEC	Analog Tom 5 T3	
411	TOM ELEC	Analog Tom 5 T4	
412	TOM ELEC	Analog Tom 6 T1	
413	TOM ELEC	Analog Tom 6 T2	
414	TOM ELEC	Analog Tom 6 T3	
415	TOM ELEC	TR-808 Tom T1	
416	TOM ELEC	TR-808 Tom T2	
417	TOM ELEC	TR-808 Tom T3	
418	TOM ELEC	TR-808 Tom T4	
419	TOM ELEC	TR-909 Tom 1 T1	
420	TOM ELEC	TR-909 Tom 1 T2	
421	TOM ELEC	TR-909 Tom 1 T3	
422	TOM ELEC	TR-909 Tom 1 T4	
423	TOM ELEC	TR-909 Tom 2 T1	
424	TOM ELEC	TR-909 Tom 2 T2	
425	TOM ELEC	TR-909 Tom 2 T3	
426	TOM ELEC	TR-606 Tom T1	
427	TOM ELEC	TR-606 Tom T2	
428	TOM ELEC	TR-707 Tom T1	
429	TOM ELEC	TR-707 Tom T2	
430	TOM ELEC	TR-707 Tom T3	
431	TOM ELEC	TR-626 Tom T1	
432	TOM ELEC	TR-626 Tom T2	
433	TOM ELEC	TR-626 Tom T3	
434	HI-HAT	VintageClean HH	*P
435	HI-HAT	VintageClean HHE	*P
436	HI-HAT	Warm Vivid HH	*P
437	HI-HAT	Warm Vivid HHE	*P
438	HI-HAT	Light Sharp HH	*P
439	HI-HAT	Light Sharp HHE	*P
440	HI-HAT	Trad Lathed HH	*P
441	HI-HAT	Trad Lathed HHE	*P
442	HI-HAT	Warm & Dark HH	*P
443	HI-HAT	Warm & Dark HHE	*P
444	HI-HAT	Custom HH	*P
445	HI-HAT	Custom HHE	*P
446	HI-HAT	Session HH	*P
447	HI-HAT	Session HHE	*P
448	HI-HAT	Heavy HH	
449	HI-HAT	Heavy HHE	
450	HI-HAT	Brush HH	
451	HI-HAT	Brush HHE	
452	HI-HAT PROC	Club Hi-Hat	
453	HI-HAT PROC	Sharp Hi-Hat	
454	HI-HAT PROC	Hip Hi-Hat	
455	HI-HAT PROC	House Hi-Hat	
456	HI-HAT PROC	DnB Hi-Hat	
457	HI-HAT PROC	Low Step Hi-Hat	
458	HI-HAT PROC	Voice Hi-Hat	
459	HI-HAT PROC	Spoke Hi-Hat	
460	HI-HAT PROC	Jingle Hi-Hat	
461	HI-HAT ELEC	CR-78 Hi-Hat	
462	HI-HAT ELEC	CR-78 Metal HH	
463	HI-HAT ELEC	TR-808 Hi-Hat	
464	HI-HAT ELEC	TR-909 Hi-Hat	
465	HI-HAT FIXED ELEC	TR-808 HH Close	
466	HI-HAT FIXED ELEC	TR-808 HH Open	
467	HI-HAT FIXED ELEC	TR-909 HH Close	
468	HI-HAT FIXED ELEC	TR-909 HH Open	
469	HI-HAT FIXED ELEC	TR-606 HH Close	
470	HI-HAT FIXED ELEC	TR-606 HH Open	
471	HI-HAT FIXED ELEC	TR-707 HH Close	
472	HI-HAT FIXED ELEC	TR-707 HH Open	
473	HI-HAT FIXED ELEC	TR-626 HH Close	
474	HI-HAT FIXED ELEC	TR-626 HH Open	
475	RIDE	VintageClean Rd	*P *PING *L
476	RIDE	VintageClean RdE	*PING *L
477	RIDE	VintageClean RdB	*PING *L
478	RIDE	Warm Vivid Rd	*P *PING *L
479	RIDE	Warm Vivid RdE	*PING *L
480	RIDE	Warm Vivid RdB	*PING *L
481	RIDE	Trad Bright Rd	*P *PING *L
482	RIDE	Trad Bright RdE	*PING *L
483	RIDE	Trad Bright RdB	*PING *L
484	RIDE	Washy Rd	*P *PING *L
485	RIDE	Washy RdE	*PING *L
486	RIDE	Washy RdB	*PING *L
487	RIDE	Trad MedThin Rd	*P *PING *L
488	RIDE	Trad MedThin RdE	*PING *L
489	RIDE	Trad MedThin RdB	*PING *L
490	RIDE	Dry & Heavy Rd	*P *PING *L
491	RIDE	Dry & Heavy RdE	*PING *L
492	RIDE	Dry & Heavy RdB	*PING *L
493	RIDE	Custom Rd	*P *L
494	RIDE	Custom RdE	*L
495	RIDE	Custom RdB	*L
496	RIDE	Studio Rd	*P *L
497	RIDE	Studio RdE	*L
498	RIDE	Studio RdB	*L
499	RIDE	Dark Rd	
500	RIDE	Dark RdE	
501	RIDE	Dark RdB	
502	RIDE	Bright Rd	
503	RIDE	Bright RdE	
504	RIDE	Bright RdB	
505	RIDE	Dry & Dark Rd	
506	RIDE	Dry & Dark RdE	
507	RIDE	Dry & Dark RdB	
508	RIDE	Brush Rd	
509	RIDE	Brush RdE	
510	RIDE	Brush RdB	
511	CRASH	Warm Vivid Cr	*L
512	CRASH	Warm Vivid CrE	*L
513	CRASH	VintageClean Cr	*L
514	CRASH	VintageClean CrE	*L
515	CRASH	Trad Thin Cr	*L
516	CRASH	Trad Thin CrE	*L
517	CRASH	Warm MedThin Cr	*L
518	CRASH	Warm MedThin CrE	*L
519	CRASH	Silvery Cr	*L
520	CRASH	Silvery CrE	*L
521	CRASH	Legacy Thin Cr	*L
522	CRASH	Legacy Thin CrE	*L
523	CRASH	Power Medium Cr	*L
524	CRASH	Power Medium CrE	*L
525	CRASH	Eight-sided Cr	*L
526	CRASH	Eight-sided CrE	*L
527	CRASH	Bright Thin Cr	*L
528	CRASH	Bright Thin CrE	*L
529	CRASH	Custom Thin Cr	*L
530	CRASH	Custom Thin CrE	*L
531	CRASH	Custom Med Cr	*L
532	CRASH	Custom Med CrE	*L
533	CRASH	Dark Cr	
534	CRASH	Dark CrE	
535	CRASH	Bright Cr	

No.	Instrument group	Instrument name	Remarks
536	CRASH	Bright CrE	
537	CRASH	Thin Cr	
538	CRASH	Thin CrE	
539	CRASH	Heavy Cr	
540	CRASH	Heavy CrE	
541	CRASH	Brush Cr	
542	CRASH	Brush CrE	
543	CHINA	Warm & Dark Ch	*L
544	CHINA	Warm & Dark ChE	*L
545	CHINA	Power China	*L
546	CHINA	Power China E	*L
547	CHINA	Dark Swish Ch	*L
548	CHINA	Dark Swish ChE	*L
549	CHINA	70s Vintage Ch	*L
550	CHINA	70s Vintage ChE	*L
551	CHINA	Mini China	*L
552	CHINA	Mini China E	*L
553	CHINA	TinyPrototype Ch	*L
554	CHINA	TinyPrototypeChE	*L
555	SPLASH	Warm MedThin Sp	*L
556	SPLASH	Warm MedThin SpE	*L
557	SPLASH	BrightMedThin Sp	*L
558	SPLASH	BrightMedThinSpE	*L
559	SPLASH	NickelCoating Sp	*L
560	SPLASH	NickelCoatingSpE	*L
561	SPLASH	Chinese Type Sp	*L
562	SPLASH	Chinese Type SpE	*L
563	SPLASH	CleanSuperThinSp	*L
564	SPLASH	CleanSuprThinSpE	*L
565	STACKED CYMBAL	18"Ch+18"Ch St	*L
566	STACKED CYMBAL	18"Ch+18"Ch StE	*L
567	STACKED CYMBAL	12"Ch+12"Ch St	*L
568	STACKED CYMBAL	12"Ch+12"Ch StE	*L
569	STACKED CYMBAL	10"Ch+8"Ch St	*L
570	STACKED CYMBAL	10"Ch+8"Ch StE	*L
571	STACKED CYMBAL	10"HH+8"Ch+Sp St	*L
572	STACKED CYMBAL	10"HH+8"Ch+SpStE	*L
573	STACKED CYMBAL	18"ChCr+12"ChSt	*L
574	STACKED CYMBAL	18"ChCr+12"ChStE	*L
575	STACKED CYMBAL	18"Ch+12"Ch St	*L
576	STACKED CYMBAL	18"Ch+12"Ch StE	*L
577	STACKED CYMBAL	18"Cr+12"Ch St	*L
578	STACKED CYMBAL	18"Cr+12"Ch StE	*L
579	STACKED CYMBAL	18"Ch+11"TrashSt	*L
580	STACKED CYMBAL	18"Ch+11"TrshStE	*L
581	CYMBAL OTHERS	Accent Cymbal	
582	CYMBAL OTHERS	Chime Cymbal	
583	CYMBAL OTHERS	Cross Cymbal 1	
584	CYMBAL OTHERS	Cross Cymbal 2	
585	CYMBAL OTHERS	Mini Cymbal	
586	CYMBAL OTHERS	Metal Crasher	
587	CYMBAL OTHERS	Pair Cymbal 1	
588	CYMBAL OTHERS	Pair Cym 1 Smash	
589	CYMBAL OTHERS	Pair Cymbal 2	
590	CYMBAL OTHERS	Pair Cym 2 Choke	
591	CYMBAL PROC	Sweep Crash	
592	CYMBAL PROC	Lo-Fi Crash	
593	CYMBAL PROC	Ambient Crash	
594	CYMBAL PROC	Verby Crash	
595	CYMBAL PROC	Phasing Crash	
596	CYMBAL PROC	Voice Crash	
597	CYMBAL PROC	Trashy Ride	
598	CYMBAL PROC	Phasing Ride	
599	CYMBAL PROC	DnB Ride	
600	CYMBAL PROC	Mainly Bell Ride	
601	CYMBAL PROC	Cosmo Bell	
602	CYMBAL PROC	Electra Bell	

No.	Instrument group	Instrument name	Remarks
603	CYMBAL PROC	Reflective Bell	
604	CYMBAL PROC	Reverse Crash 1	
605	CYMBAL PROC	Reverse Crash 2	
606	CYMBAL PROC	Reverse China 1	
607	CYMBAL PROC	Reverse China 2	
608	CYMBAL PROC	Fat Box CloseHH	
609	CYMBAL PROC	HipHop CloseHH 1	
610	CYMBAL PROC	HipHop CloseHH 2	
611	CYMBAL ELEC	Analog Cymbal	
612	CYMBAL ELEC	CR-78 Cymbal	
613	CYMBAL ELEC	TR-808 Cymbal 1	
614	CYMBAL ELEC	TR-808 Cymbal 2	
615	CYMBAL ELEC	TR-909 Crash 1	
616	CYMBAL ELEC	TR-909 Crash 2	
617	CYMBAL ELEC	TR-909 Ride	
618	CYMBAL ELEC	TR-606 Cymbal 1	
619	CYMBAL ELEC	TR-606 Cymbal 2	
620	CYMBAL ELEC	TR-707 Crash	
621	CYMBAL ELEC	TR-707 Ride	
622	CYMBAL ELEC	TR-626 Crash	
623	CYMBAL ELEC	TR-626 Ride	
624	CYMBAL ELEC	TR-626 China	
625	BELL/CHIME/GONG	Finger Cymbal 1	
626	BELL/CHIME/GONG	Finger Cymbal 2	
627	BELL/CHIME/GONG	Finger Cymbal 3	
628	BELL/CHIME/GONG	Crotale	
629	BELL/CHIME/GONG	Sleigh Bells	
630	BELL/CHIME/GONG	Bell Tree	
631	BELL/CHIME/GONG	Tree Chime	
632	BELL/CHIME/GONG	Pin Chime	
633	BELL/CHIME/GONG	Tam Tam	
634	BELL/CHIME/GONG	Gong	
635	BELL/CHIME/GONG	Bend Gong	
636	BLOCK/COWBELL	Cowbell 1	
637	BLOCK/COWBELL	Cowbell 1 Tip	
638	BLOCK/COWBELL	Cowbell 2	
639	BLOCK/COWBELL	Cowbell 2 Tip	
640	BLOCK/COWBELL	Cowbell 3	
641	BLOCK/COWBELL	Cowbell 4	
642	BLOCK/COWBELL	Cowbell 5	
643	BLOCK/COWBELL	Cowbell 6	
644	BLOCK/COWBELL	Cowbell 7	
645	BLOCK/COWBELL	Mute Cowbell	
646	BLOCK/COWBELL	Hi Cowbell	
647	BLOCK/COWBELL	Agogo Hi	
648	BLOCK/COWBELL	Agogo Lo	
649	BLOCK/COWBELL	Wood Block Hi	
650	BLOCK/COWBELL	Wood Block Lo	
651	BLOCK/COWBELL	Plastic Block Hi	
652	BLOCK/COWBELL	Plastic Block Lo	
653	BLOCK/COWBELL	Mini Block	
654	BLOCK/COWBELL	Temple Block Hi	
655	BLOCK/COWBELL	Temple Block Lo	
656	PERCUSSION	Bongo Hi Open	
657	PERCUSSION	Bongo Hi Slap	
658	PERCUSSION	Bongo Lo Open	
659	PERCUSSION	Bongo Lo Slap	
660	PERCUSSION	Conga Open	
661	PERCUSSION	Conga Slap	
662	PERCUSSION	Conga Bass	
663	PERCUSSION	Conga Gliss	
664	PERCUSSION	Tumba Open	
665	PERCUSSION	Tumba Slap	
666	PERCUSSION	Tumba Bass	
667	PERCUSSION	Tumba Gliss	
668	PERCUSSION	Timbale Hi Open	
669	PERCUSSION	Timbale Hi Rim	

No.	Instrument group	Instrument name	Remarks
670	PERCUSSION	Timbale Hi Paila	
671	PERCUSSION	Timbale Mid Open	
672	PERCUSSION	Timbale Mid Rim	
673	PERCUSSION	Timbale MidPaila	
674	PERCUSSION	Timbale Lo Open	
675	PERCUSSION	Timbale Lo Rim	
676	PERCUSSION	Timbale Lo Paila	
677	PERCUSSION	Timbale2 Hi Open	
678	PERCUSSION	Timbale2 Hi Rim	
679	PERCUSSION	Timbale2 Lo Open	
680	PERCUSSION	Timbale2 Paila	
681	PERCUSSION	Cajon Open	
682	PERCUSSION	Cajon Edge	
683	PERCUSSION	Cajon Slap	
684	PERCUSSION	Cajon Bass	
685	PERCUSSION	Pandeiro Open	
686	PERCUSSION	Pandeiro Slap	
687	PERCUSSION	Pandeiro Bass	
688	PERCUSSION	Pandeiro Jingle	
689	PERCUSSION	Djembe Open	
690	PERCUSSION	Djembe Slap	
691	PERCUSSION	Djembe Bass	
692	PERCUSSION	Djembe Ears	
693	PERCUSSION	Pot Drum Side	
694	PERCUSSION	Pot Drum Bass	
695	PERCUSSION	Pot Drum Release	
696	PERCUSSION	Pot Drum Side/Mt	
697	PERCUSSION	Tabla Na	
698	PERCUSSION	Tabla Ti	
699	PERCUSSION	Tabla Tin	
700	PERCUSSION	Tabla Tun	
701	PERCUSSION	Baya Ge	
702	PERCUSSION	Baya Ge Slide	
703	PERCUSSION	Baya Gin	
704	PERCUSSION	Baya Ka	
705	PERCUSSION	Darabuka Open	
706	PERCUSSION	Darabuka Slap	
707	PERCUSSION	Darabuka Bass	
708	PERCUSSION	Hira Taiko	
709	PERCUSSION	Hira Taiko Rim	
710	PERCUSSION	Nagado Taiko	
711	PERCUSSION	Nagado Taiko Rim	
712	PERCUSSION	Timpani Hi D	
713	PERCUSSION	Timpani Lo G	
714	PERCUSSION	Concert Bass Dr	
715	PERCUSSION	Concert BD Mute	
716	PERCUSSION	Concert Snare	
717	PERCUSSION	Doumdoumba	
718	PERCUSSION	Doumdoumba Rim	
719	PERCUSSION	Repinique	
720	PERCUSSION	Repinique Rim	
721	PERCUSSION	Tamborim	
722	PERCUSSION	Surdo	
723	PERCUSSION	Bombo	
724	PERCUSSION	Bendir	
725	PERCUSSION	Tambourine 1	
726	PERCUSSION	Tambourine 2	
727	PERCUSSION	Tambourine 3	
728	PERCUSSION	Tambourine 4	
729	PERCUSSION	Triangle 1	
730	PERCUSSION	Triangle 1 Mute	
731	PERCUSSION	Triangle 2	
732	PERCUSSION	Triangle 2 Mute	
733	PERCUSSION	Castanets	
734	PERCUSSION	Clapsticks	
735	PERCUSSION	Claves 1	
736	PERCUSSION	Claves 2	
737	PERCUSSION	Afro Claves	
738	PERCUSSION	Guiro Slide	
739	PERCUSSION	Guiro Shot	
740	PERCUSSION	Maracas	
741	PERCUSSION	Metal Maracas	
742	PERCUSSION	Shaker 1	
743	PERCUSSION	Shaker 2	
744	PERCUSSION	Shaker 3	
745	PERCUSSION	Caxixi	
746	PERCUSSION	Ganza	
747	PERCUSSION	Chafchas	
748	PERCUSSION	Afuche	
749	PERCUSSION	African Bracelet	
750	PERCUSSION	African Jingle	
751	PERCUSSION	Ankle Beads	
752	PERCUSSION	Rain Stick	
753	PERCUSSION	Vibra-Slap	
754	PERCUSSION	Ratchet	
755	PERCUSSION	Metal Perc 1	
756	PERCUSSION	Metal Perc 2	
757	PERCUSSION	Flex Metal	
758	PERCUSSION	FlexMetal BendUp	
759	PERCUSSION	Waterphone Hit	
760	PERC ELEC	CR-78 Bongo	
761	PERC ELEC	CR-78 Conga	
762	PERC ELEC	CR-78 Cowbell	
763	PERC ELEC	CR-78 Claves	
764	PERC ELEC	CR-78 Guiro	
765	PERC ELEC	CR-78 Maracas	
766	PERC ELEC	CR-78 Tambourine	
767	PERC ELEC	CR-78 Metal Beat	
768	PERC ELEC	TR-808 Conga Hi	
769	PERC ELEC	TR-808 Conga Mid	
770	PERC ELEC	TR-808 Conga Lo	
771	PERC ELEC	TR-808 Cowbell 1	
772	PERC ELEC	TR-808 Cowbell 2	
773	PERC ELEC	TR-808 Claves	
774	PERC ELEC	TR-808 Maracas	
775	PERC ELEC	TR-707 Cowbell	
776	PERC ELEC	TR-707 Tamb	
777	PERC ELEC	TR-626 Conga Hi	
778	PERC ELEC	TR-626 Conga Lo	
779	PERC ELEC	TR-626 Conga Mt	
780	PERC ELEC	TR-626 Cowbell	
781	PERC ELEC	TR-626 Agogo Hi	
782	PERC ELEC	TR-626 Agogo Lo	
783	PERC ELEC	TR-626 Claves	
784	PERC ELEC	TR-626 Shaker	
785	PERC ELEC	TR-626 Tamb	
786	PERC ELEC	TR-727 Bongo Hi	
787	PERC ELEC	TR-727 Bongo Lo	
788	PERC ELEC	TR-727 TimbaleHi	
789	PERC ELEC	TR-727 TimbaleLo	
790	PERC ELEC	TR-727 Agogo	
791	PERC ELEC	TR-727 Maracas	
792	PERC ELEC	TR-727 Cabasa	
793	PERC ELEC	TR-727 Whistle	
794	PERC ELEC	TR-727 Quijada	
795	PERC ELEC	DR-55 Claves	
796	CLAP	Clap	
797	CLAP	Torio Clap	
798	CLAP	Flamenco Clap	
799	CLAP	Stereo Clap	
800	CLAP	Hands Clap	
801	CLAP	Claps	
802	CLAP	Group Claps	
803	CLAP	Ambience Clap 1	

No.	Instrument group	Instrument name	Remarks
804	CLAP	Ambience Clap 2	
805	CLAP	Ambience Clap 3	
806	CLAP	Room Clap	
807	CLAP	Verb Claps	
808	CLAP	House Clap	
809	CLAP	High Claps	
810	CLAP	TR-808 Clap 1	
811	CLAP	TR-808 Clap 2	
812	CLAP	TR-808 Clap 3	
813	CLAP	TR-808 Verb Clap	
814	CLAP	TR-909 Clap 1	
815	CLAP	TR-909 Clap 2	
816	CLAP	TR-909 EFX Clap1	
817	CLAP	TR-909 EFX Clap2	
818	CLAP	TR-707 Clap	
819	CLAP	TR-626 Clap	
820	CLAP	R-8 Clap	
821	CLAP	DR-110 Clap	
822	CLAP	MC Clap	
823	CLAP	Noise Clap 1	
824	CLAP	Noise Clap 2	
825	CLAP	White Nz Clap	
826	CLAP	Dist Clap	
827	CLAP	Hip Hop Clap 1	
828	CLAP	Hip Hop Clap 2	
829	CLAP	Fat EDM Clap 1	
830	CLAP	Fat EDM Clap 2	
831	CLAP	Metal Room Clap	
832	CLAP	Big Hall Clap	
833	CLAP	Afro Clap	
834	CLAP	Laid Back Clap	
835	CLAP	Stereo Gater	
836	CLAP	Shaker Clap	
837	CLAP	Gate S Clap	
838	CLAP	Bongo Clap	
839	CLAP	Dist Slap Snare	
840	CLAP	Clap Tail Snare	
841	CLAP	Finger Snap	
842	CLAP	Dry Snap	
843	CLAP	Ambient Snap	
844	SOUND FX	Pulse	
845	SOUND FX	Sticks	
846	SOUND FX	Dense Click	
847	SOUND FX	High Q	
848	SOUND FX	Dyna Filter	
849	SOUND FX	Random Noise 1	
850	SOUND FX	Random Noise 2	
851	SOUND FX	Beep	
852	SOUND FX	Fat Beep	
853	SOUND FX	Dist Beep	
854	SOUND FX	Techno Beef	
855	SOUND FX	Space Beep	
856	SOUND FX	Voice Beep	
857	SOUND FX	Super Low	
858	SOUND FX	Sub Drop 1	
859	SOUND FX	Sub Drop 2	
860	SOUND FX	Sub Drop 3	
861	SOUND FX	Low Boom	
862	SOUND FX	Prevision	
863	SOUND FX	Ejector	
864	SOUND FX	Echoic Shot	
865	SOUND FX	Super Shot	
866	SOUND FX	R-8 Slap	
867	SOUND FX	Rusty Iron	
868	SOUND FX	Digi Cup	
869	SOUND FX	Abstract Noise	
870	SOUND FX	Industrial 1	

No.	Instrument group	Instrument name	Remarks
871	SOUND FX	Industrial 2	
872	SOUND FX	Junk	
873	SOUND FX	Electro Bell	
874	SOUND FX	Emergency	
875	SOUND FX	Discovery	
876	SOUND FX	Cave	
877	SOUND FX	Stomped Box	
878	SOUND FX	HH FX	
879	SOUND FX	Sub Heart Beat	
880	SOUND FX	Afro Stomp	
881	SOUND FX	Dist Shaker	
882	SOUND FX	Synth Drum 1	
883	SOUND FX	Synth Drum 2	
884	SOUND FX	Synth Drum 3	
885	SOUND FX	Room Delay Clave	
886	SOUND FX	Air Horn	
887	SOUND FX	Scratch 1	
888	SOUND FX	Scratch 2	
889	SOUND FX	Scratch 3	
890	SOUND FX	Scratch 4	
891	SOUND FX	Pink Noise Hit	
892	SOUND FX	Gate T	
893	SOUND FX	Hammer On	
894	SOUND FX	FullDistortion	
895	SOUND FX	Thrilling	
896	SOUND FX	Electronica S	
897	SOUND FX	Gunshot	
898	SOUND FX	Close Door FX	
899	SOUND FX	Metal Ring	
900	SOUND FX	Explosion	
901	SOUND FX	Bomb!	
902	SOUND FX	Brass Hit	
903	SOUND FX	Waterdrop	
904	SOUND FX	Noise 1	
905	SOUND FX	Noise 2	
906	SOUND FX	Noise 3	
907	SOUND FX	Noise 4	
908	SOUND FX	Noise 5	
909	SOUND FX	Noise 6	
910	SOUND FX	Noise 7	
911	SOUND FX	Noise 8	
912	SOUND FX	White Noise 1	
913	SOUND FX	White Noise 2	
914	SOUND FX	Sweep Noise	
915	SOUND FX	Glitch Nz 1	
916	SOUND FX	Glitch Nz 2	
917	SOUND FX	Glitch Nz 3	
918	SOUND FX	Elec Tom Drop 1	
919	SOUND FX	Elec Tom Drop 2	
920	SOUND FX	Sine Wave 1kHz	
921	SOUND FX	Sine Wave C	
922	SOUND FX	Triangle Wave C	
923	SOUND FX	Square Wave C	
924	SOUND FX	SawtoothWave C 1	
925	SOUND FX	SawtoothWave C 2	
926	SOUND FX	Synth Bass C 1	
927	SOUND FX	Synth Bass C 2	
928	SOUND FX	Super Saw C	
929	SOUND FX	LP Noise	
930	ELEMENTS	Kick Low Freq 1	
931	ELEMENTS	Kick Low Freq 2	
932	ELEMENTS	Kick Low Freq 3	
933	ELEMENTS	Kick Low Freq 4	
934	ELEMENTS	Sub Kick 1	
935	ELEMENTS	Sub Kick 2	
936	ELEMENTS	Sub Kick 3	
937	ELEMENTS	Sub Kick Distort	

No.	Instrument group	Instrument name	Remarks
938	ELEMENTS	Dance Hi Lo	
939	ELEMENTS	EDM Growler Low	
940	ELEMENTS	Kick Tack Sub	
941	ELEMENTS	Kick DnBStereofy	
942	ELEMENTS	Attack 1	
943	ELEMENTS	Attack 2	
944	ELEMENTS	Attack 3	
945	ELEMENTS	Attack 4	
946	ELEMENTS	Attack 5	
947	ELEMENTS	Snare Trap Back	
948	ELEMENTS	Snare Low Mid	
949	ELEMENTS	Snare Shake	
950	ELEMENTS	Snare More Fat	
951	ELEMENTS	Snare Buzz 1	
952	ELEMENTS	Snare Buzz 2	
953	ELEMENTS	Sine50Hz 0	
954	ELEMENTS	Sine50Hz 90	
955	ELEMENTS	Sine50Hz 180	
956	ELEMENTS	Sine50Hz 270	
957	ELEMENTS	Sine50Hz Atk	
958	SNARE BRUSH	Brush Snare	*B
959	SNARE BRUSH	Brush Snare Rim	
960	TOM BRUSH	Brush Tom 12"	
961	TOM BRUSH	Brush Tom 14"	

***M:** Supports the editing of "Mic Size" and "Mic Distance" for the instrument. ("Mic Size" only applies to kick drum sounds)

***P:** Can get various changes of the sound in accordance with the positioning where on the pad you hit with a stick. In rim sounds of the snare drum, can get such various changes of the sound in accordance with the depth of the stick on the rim.

***X:** Rim shot and cross stick can be played separately.

***O:** Supports the editing of "Overtone" for the instrument.

***B:** Brush playing is supported.

***PING:** Supports the editing of "Ping Color" and "Ping Level" for the instrument.

***L:** Supports the editing of "Lo Cut" for the instrument.

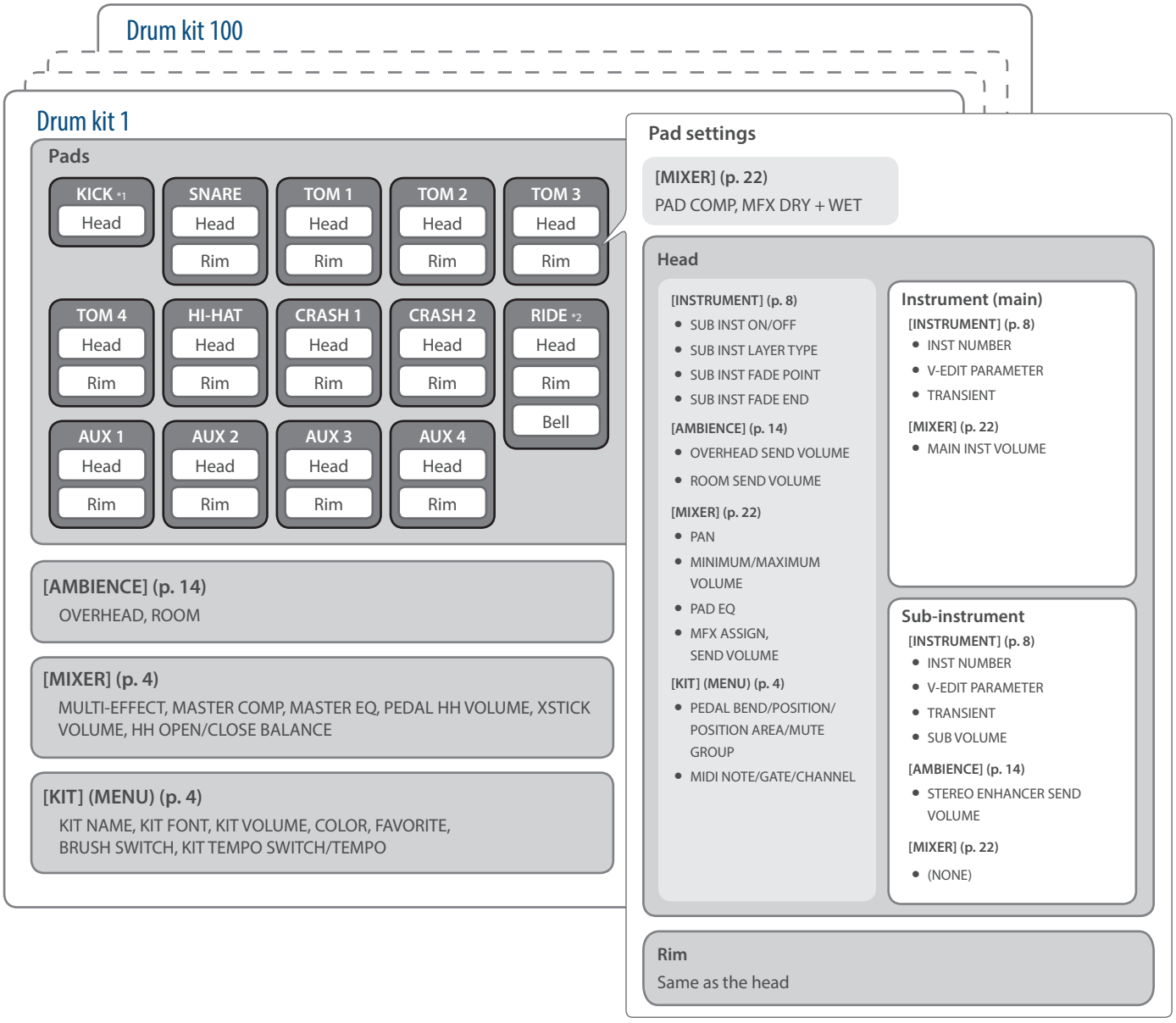
* For details on how the trigger input corresponds to your performance technique and striking position, refer to "Trig Type list" (p. 38).

Song List

001–009: Drum performance data
010–038: Audio data

No.	Song name
001	Drum Solo
002	Sound Check 1
003	Sound Check 2
004	Sound Check 3
005	Drum Phrase 16beat
006	Drum Phrase Metal
007	Drum Phrase Jazz
008	Drum Phrase Funk
009	Drum Phrase HipHop
010	Rock 1 (AUDIO)
011	Rock 2 (AUDIO)
012	Rock 3 (AUDIO)
013	Rock 4 (AUDIO)
014	Jazz 1 (AUDIO)
015	Jazz 2 (AUDIO)
016	Jazz 3 (AUDIO)
017	Jazz 4 (AUDIO)
018	Jazz 5 (AUDIO)
019	Pop 1 (AUDIO)
020	Pop 2 (AUDIO)
021	Pop 3 (AUDIO)
022	Pop 4 (AUDIO)
023	Pop 5 (AUDIO)
024	Pop 6 (AUDIO)
025	Funk 1 (AUDIO)
026	Funk 2 (AUDIO)
027	Funk 3 (AUDIO)
028	Funk 4 (AUDIO)
029	Funk 5 (AUDIO)
030	Metal 1 (AUDIO)
031	Metal 2 (AUDIO)
032	Metal 3 (AUDIO)
033	Latin (AUDIO)
034	Dance 1 (AUDIO)
035	Dance 2 (AUDIO)
036	Dance 3 (AUDIO)
037	DEMO SONG 1 (AUDIO)
038	DEMO SONG 2 (AUDIO)

Drum Kit Parameter Structure



*1: KICK does not have a rim.

*2: For RIDE, the bell can be set in the same way as the head.

Block Diagram