Roland

V-Drums

TD-17 TD-17-L

DRUM SOUND MODULE

Data List

* The illustration shows the TD-17.

Bluetooth®

Contents

DRUM KIT

KIT Screen

1. Press the [DRUM KIT] button.

The KIT screen appears.

Parameter	Value	Explanation
XSTICK	OFF, ON	Specifies whether a snare pad produces the cross-stick sound (ON) or not (OFF).
MIX VOL ([2] button)		
Audio In	-INF–+6.0 dB	Input volume of the device connected to the MIX IN jack and Bluetooth (*1)
Click	-INF–+6.0 dB	Volume of the click
Song	-INF–+6.0 dB	Volume of the song
Guide Track	-INF–+6.0 dB	Volume of the guide track

*1 TD-17-L excepted

CLICK

1. Press the [CLICK] button.

The CLICK screen appears.

Parameter	Value	Explanation
Tempo*1	20–260	Tempo
[F3] button	OFF, ON	Turns click on/off.
MENU ([F1] button)		
Beat*1	1–9	Number of beats per measure
Rhythm Type	♩ – ♪	Interval of the click
Sound	METRONOME, CLICK, VOICE, BEEP 1, BEEP 2, TEK CLICK, STICKS, CLAVES, WOOD BLOCK, COWBELL, AGOGO, TRIANGLE, TAMBOURINE, MARACAS, CABASA	Sound for the click
Pan	L30–CENTER–R30	Stereo position of the click
MIX VOL ([2] button)		

This is the same parameter as the KIT screen's MIX VOL ([F2] button).

COACH

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

The COACH MENU screen appears.

2. **Press a function button to select a practice menu.**

3. **Press the [F2] (MENU) button.**

The coach menu settings screen appears.

TIME CHECK

Parameter	Value	Explanation
SETUP tab		
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 (4, 8, 16, 32 meas)	The score will be shown in the screen. 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).
CLICK tab		
This parameter is in common with the MENU ([1] button) of the CLICK (p. 3).		

QUIET COUNT

Parameter	Value	Explanation
SETUP tab		
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.
CLICK tab		
This parameter is in common with the MENU ([1] button) of the CLICK (p. 3).		

WARM UPS

Parameter	Value	Explanation
SETUP tab		
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	Specifies the upper tempo limit during step 2: Auto Up/Down.	
CLICK tab		
This parameter is in common with the MENU ([1] button) of the CLICK (p. 3).		

SONG

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

The SONG screen appears.

```
SONG      [ENTER]:AB Repeat
INTERNAL           ↻  🎵
001          SPEED    100%
TD-17 Song 1
▲BWD ▼FWD   00:00/00:10
SD(TOP) MIX VOL ☑GUIDE
```

Parameter	Value	Explanation
SPEED ([SLOW] [FAST] button)	50–150%	Changes the playback speed of the song (audio file). * When you switch songs, this returns to 100%.
GUIDE ([F3] button) *1	OFF, ON	Plays the guide track. To mute the guide track, press the [F3] button to clear the check mark.
MIX VOL ([2] button)		
This is the same parameter as the KIT screen's MIX VOL ([F2] button) (p. 3).		

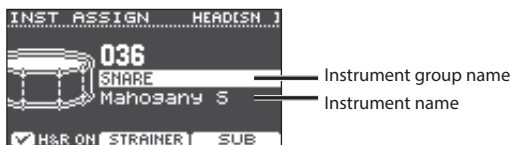*1 Only if there is a guide track for the song

MEMO

Each time you press the [F1] button, you switch between internal songs, audio files on the SD card, and songs recorded on the SD card (recorded data that you exported).
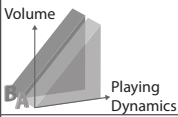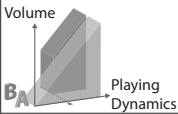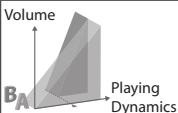
INSTRUMENT

ASSIGN

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

The INST ASSIGN screen appears.

INST ASSIGN   HEAD[SN]
036
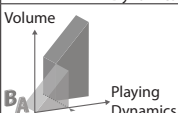SNARE ← Instrument group name
Mahogany S ← Instrument name
☑ H&R ON STRAINER SUB

2. **Select the pad that you want to edit.**

3. **Use the [∧] [∨] buttons to move the cursor to the instrument group or instrument, and use the dial to select an instrument.**

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

Parameter	Value	Explanation
Instrument	000–310 (preset) U001–U100 (user sample)	Instrument number **Reference** For more about instruments, refer to "Instrument List" (p. 26).
Snare Buzz (F2 button) *1	OFF, 1–8	Resonance to the snare
Strainer Adj. (F2 button) *1	LOOSE1–3, MEDIUM1–3, TIGHT1–3	Tension of the strainer (resonating cords)
SUB ([F3] button)		
You can select a sub-instrument (layer) and edit its settings.		
SUB ON ([F2] button)	OFF, ON	Turns the sub-instrument on/off.
SUB INST	000–310 (preset) U001–U100 (user sample)	Sub-instrument number **Reference** For more about instruments, refer to "Instrument List" (p. 26).
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. At 127 or higher, the main instrument (A) and sub instrument (B) are the same volume.
	SWITCH	Strikes weaker than "Fade Point" sound the main instrument (A), and strikes stronger than "Fade Point" switch to sound the sub instrument (B).
Fade Point	1–127	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. * This is not available if Layer Type is "MIX."
InstVolume	-INF–+6.0 dB	Volume of the sub-instrument
Pitch*1	-4800–4800	Instrument pitch (units of one cent)
Decay*1	1–100	Length of decay
Tuning*1	-100–100	Tuning of the head
Muffling*1	Muffling (muting) setting For the values of this setting, refer to MUFFLING (p. 7).	
Snare Buzz*1	OFF, 1–8	Resonance to the snare
Strainer Adj.*1	LOOSE1–3, MEDIUM1–3, TIGHT1–3	Tension of the strainer (resonating cords)
Size*1	1.0–40.0	Hi-hat/Cymbal diameter
Fixed*1	NORMAL, FIXED1–4	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.

*1 This parameter can be specified only for instruments that support it. For details, refer to "Instrument List" (p. 26).

MEMO

If the [F1] (H&R ON) button shows a check mark, the instruments for the head and rim etc. can be selected as a set. According to the instrument that you select, the recommended instruments are selected as a set.

LEVEL

1. Press the [LEVEL] button.

The INST LEVEL screen appears.

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

MEMO

If you press the [F1] (H&R ON) button to turn it "ON," you can simultaneously make settings for the head area and rim area, etc.

TUNING

1. Press the [TUNING] button.

The INST TUNING screen appears.

Parameter	Value	Explanation
TUNING*1	-100–100	Tuning of the head
SIZE*1	1.0–40.0	Hi-hat/Cymbal diameter
PITCH*1	-4800–4800	Instrument pitch (units of one cent)

*1 This parameter can be specified only for instruments that support it. For details, refer to "Instrument List" (p. 26).

MEMO

If you press the [F1] (H&R ON) button to turn it "ON," you can simultaneously make settings for the head area and rim area, etc.

MUFFLING

1. Press the [MUFFLING] button.

The INST MUFFLING screen appears.

Parameter	Value	Explanation
MUFFLING*1	Muffling (muting) setting	
	OFF, TAPE1–4, BLANKET1–3, WEIGHT1, 2	When an instrument of the KICK group is selected
	OFF, TAPE1–7, DONUT1, 2	When an instrument of the SNARE or CROSS STICK group is selected
	OFF, TAPE1–5, FELT1–4	When an instrument of the TOM group is selected
	OFF, TAPE1–19	When an instrument of the RIDE, CRASH, or SPLASH/CHINA group is selected
FIXED*1	NORMAL, FIXED1–4	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.
DECAY*1	1–100	Length of decay

*1 This parameter can be specified only for instruments that support it. For details, refer to "Instrument List" (p. 26).

MEMO

If you press the [F1] (H&R ON) button to turn it "ON," you can simultaneously make settings for the head area and rim area, etc.

USER SAMPLE

1. Press the [USER SAMPLE] button.

2. Turn the dial to move the cursor to the user sample that you want to edit.

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

The USER SAMPLE MENU screen appears.

```
USER SAMPLE MENU
     Import
    Play Type
 Adjust Start/End
     Rename
     Delete
              ENTER
```
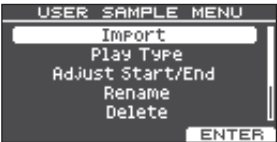
4. Use the dial to select the menu, and press the [ENTER] button.

Menu	Explanation
Import	Here's how to import an audio file into this unit as a user sample.
Play Type	Specifying how the user sample is sounded.
Adjust Start/End	Specifying the sounded region of a user sample.
Rename	Renaming a user sample.
Delete	Deleting a user sample.
Renumber	Packing user sample numbers forward.
Optimize	Optimizing the user sample area.
Delete All	Deleting all user samples.

Reference

For details on the operations of each menu, refer to "Owner's Manual."

Parameter	Value	Explanation
Play Type		
Play Type		Specifying how the user sample is sounded.
	ONESHOT MONO	When you strike the drum trigger, the currently-heard sound is silenced before the new sound is heard. Notes do not overlap (mono).
	ONESHOT POLY	When you strike the drum trigger repeatedly, the sounds of the notes are heard overlapping (poly).
	LOOP ALT	The user sample plays repeatedly (loop). Each time you strike the drum trigger, the sound alternately plays or stops.
Adjust Start/End		
ZOOM ([∧] [∨] button)	–	Zooms the waveform display in or out. Press the [F3] button to select "X" ("ZOOM-X" is shown), and use the [∧] [∨] buttons to zoom-in/out on the horizontal axis. Press the [F3] button to select "Y" ("ZOOM-Y" is shown), and use the [∧] [∨] buttons to zoom-in/out on the vertical axis.
START (dial) *1	0–07937742	Adjusts the start point (the location at which the user sample starts playing). Press the [F2] button to select "S" ("START" is shown), and turn the dial.
END (dial) *1	257–07937999	Adjusts the end point (the location at which the user sample stops playing). Press the [F2] button to select "E" ("END" is shown), and turn the dial.

*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 start point and end point, you can't specify a value that exceeds the length of the user sample waveform.

OTHER

1. Press the [OTHER] button.

The OTHER MENU screen appears.

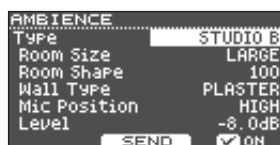**2. Use the [∧] [∨] buttons and the function buttons to select a menu item.**

3. Make settings as appropriate for the menu item that you selected.

Menu	Explanation
AMBIENCE	Adjusts the reverberation.
MULTI FX	Specifies an effect for the entire kit.
PAD EQ	Adjusts the pad equalizer.
VOLUME	Specifies the volume of the entire kit.
NAME	Edits the name of the kit.
MIDI NOTE	Specifies MIDI settings for the kit.
COPY	Copy a kit's settings, or restore the factory-set kit settings.
SAVE/LOAD	Save a kit's settings to an SD card (backed up), or write (load) them back into this unit.

Reference

For details on the operations of each menu, refer to "Owner's Manual."

AMBIENCE

Parameter	Value	Explanation
[F3] button	OFF, ON	Turns room ambience on/off.
SEND ([F2] button)	-INF–+6.0dB	Moves to a screen where you can specify the amount of room ambience for each pad. If you press the [F1] (H&R ON) button to turn it "ON," you can simultaneously make settings for the head area and rim area, etc.
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
Level	-INF–+6.0dB	Volume of room ambience

MULTI FX

Parameter	Value	Explanation
[F3] button	OFF, ON	Turns on/off the multi-effect.
SEND ([F2] button)	-INF–+6.0dB	Moves to a screen where you can specify the effect depth for each pad. If you press the [F1] (H&R ON) button to turn it "ON," you can simultaneously make settings for the head area and rim area, etc.
Type, parameter	Type of multi-effect **Reference** For more about multi-effects, refer to "Multi-Effect Parameters" (p. 17).	

PAD EQ
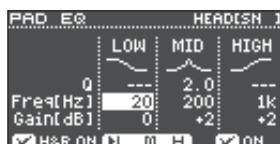
Parameter	Value	Explanation
[F3] button	OFF, ON	Turns pad equalizer on/off.
LOW Freq	20Hz–1kHz	Center frequency of the low range
LOW Gain	-15–+15dB	Amount of boost/cut for the low range
MID Freq	20Hz–16kHz	Center frequency of the mid range
MID Q	0.5–8.0	Width of the frequency range A higher Mid Q narrows the affected area.
MID Gain	-15–+15dB	Amount of boost/cut for the mid range
HIGH Freq	1kHz–16kHz	Center frequency of the high range
HIGH Gain	-15–+15dB	Amount of boost/cut for the high range

MEMO
- If you press the [F1] (H&R ON) button to turn it "ON," you can simultaneously make settings for the head area and rim area, etc.
- Each time you press the [F2] button, the selection alternates between LOW/MID/HIGH.

VOLUME

Parameter	Value	Explanation
Kit Volume		Kit volume
Xstick Volume	-INF–+6.0dB	Cross-stick volume
Pedal HH Volume		Pedal hi-hat volume
HH Open/Close Balance	-5–+5	Open/close volume balance If this value is lowered, playing the hi-hat when it is open produces a lower volume than playing it when closed. If this value is raised, playing the hi-hat when it is open produces a higher volume than playing it when closed.

MIDI NOTE

```
MIDI NOTE No.
KICK            36(C 2)
SNARE <HEAD>    38(D 2)
SNARE <RIM>     40(E 2)
SNARE <XSTICK>  37(C#2)
TOM1 <HEAD>     48(C 3)
                DEFAULT
```

Parameter	Value	Explanation
Note No.	0(C -)–127(G 9)	MIDI note number transmitted and received by each pad
	OFF	Note messages are not transmitted or received

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

MEMO

If you press the [F3] (DEFAULT) button, all values return to their default value.

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

Item	Explanation
SNARE <HEAD> SNARE <RIM>	MIDI note number transmitted and received by head shot and rim shot
SNARE <XSTICK>	MIDI note number transmitted and received by cross stick

When setting multiple pads to the same note number

If you are playing the internal sound engine of the TD-17 from an external MIDI device, and if a received note number is assigned to more than one pad, you'll hear the instrument of the pad that is shown at the highest position in the MIDI NOTE No. screen. If the note number overlaps between the head and rim, the head instrument is heard. 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:

If "38 (D 2)" is assigned to the SNARE's <HEAD> and <RIM>, and "38 (D 2) is assigned to TOM3 <HEAD>, and note number 38 (D 2) is received, you'll hear the SNARE <HEAD> instrument.

SETUP

Here's how to make settings for the overall tonal character or pads of the entire unit.

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

The SETUP MENU screen appears.

```
SETUP MENU
  Bluetooth
  SD Card
  Bass/Treble
  Pad Settings
  Hi-Hat Settings
            ENTER
```

2. **Use the dial to select the menu, and press the [ENTER] button.**

3. **Make settings as appropriate for the menu item that you selected.**

Menu	Explanation
Bluetooth*1	Make Bluetooth settings.
SD Card	Backing up data to an sd card.
Bass/Treble	Adjusts how the low and high frequency ranges are controlled.
Pad Settings	Editing the pad settings.
Hi-Hat Settings	Making hi-hat settings.
MIDI	Edit the MIDI settings for the entire unit.
LCD	Adjust the contrast of the display.
USB	Specify the USB settings.
AUTO OFF	Specify the AUTO OFF setting.
System Info	Displays the program version.
Factory Reset	Return to the factory settings.

*1 This cannot be specified for the TD-17-L.

> **Reference**
>
> For details on the operations of each menu, refer to "Owner's Manual."

Bass/Treble

```
BASS/TREBLE
Type        SHELV
Q            ---
FREQ        80Hz

      0dB

  BASS  TREBLE
```

Parameter	Value	Explanation
BASS tab, TREBLE tab		
Type	SHELV (Shelving), PEAK	Type of equalizer
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	20Hz–1kHz (BASS) 1kHz–16kHz (TREBLE)	Center frequency
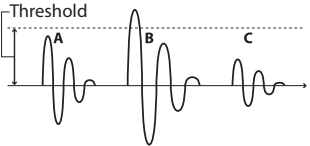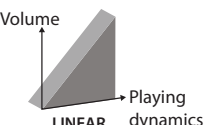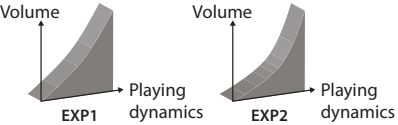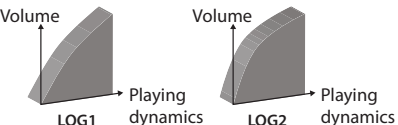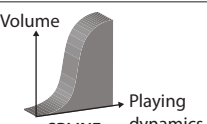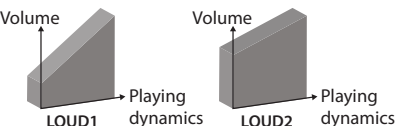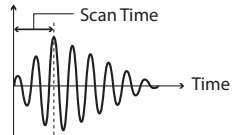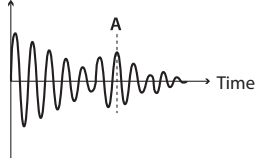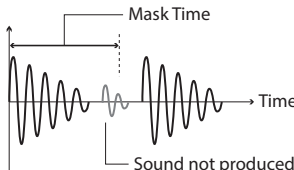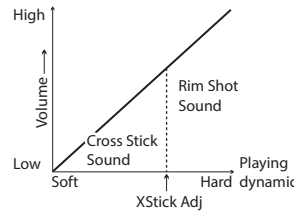
> **MEMO**
>
> Use the [BASS]/[TREBLE] knobs to adjust the depth of BASS/TREBLE.

Pad Settings

```
PAD SETTINGS  HEAD[KK ]
   Pad Type        KD10
  Sensitivity         8
  Threshold           4
  Curve          LINEAR

  TYPE  BASIC  ADVNCD
```

Parameter	Value	Explanation
TYPE tab		
Pad Type	Refer to "Pad Type list" (p. 15)	Selects the type of pad that is connected. * When you change the type, the various Pad Settings parameters change to values that are suitable for the type (except for XTalk Cancel and XStick Adj).

Parameter	Value	Explanation	
BASIC tab			
Pad Type	Refer to "Pad Type list" (p. 15)		
Sensitivity	1–32	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.	
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 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.
ADVANCED ([F3] button)			
SCAN tab			
Pad Type	Refer to "Pad Type list" (p. 15)		
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.	
Retrig 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. Retrig Cancel detects such distortion in and prevents retriggering from occurring. While repeatedly striking the pad, raise the "Retrig 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. Retrig 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.	

Parameter	Value	Explanation
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 Retrig Cancel.
XTalk Cancel	1–80	When multiple pads (or acoustic drums equipped with drum triggers) are attached to the same stand, this Crosstalk Cancel setting prevents vibrations produced by a strike from falsely triggering other pads (or drum triggers). For example if pad B is falsely triggered when you strike pad A, you should increase the XTalk Cancel value of pad B until crosstalk no longer occurs. If this value is too high, a note played on pad B might be omitted when pad A and pad B are played simultaneously.
RIM tab*1		
Pad Type	Refer to "Pad Type list" (p. 15)	
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.
Head/Rim Adj	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 Adj 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 Adj*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.
ExtNoiseCancel	OFF, 1–5	This setting prevents a drum trigger from being falsely triggered by the sound of a drum that is not equipped with a drum trigger, or by sound or vibration from an external source (Noise Cancel). This noise cancel function can be used when a RT-30K or RT-30HR drum trigger is connected to SNR, TOM1, TOM2, or TOM3 of the dedicated connection cable or to the TRIGGER IN jack (AUX) via a Roland-recommended stereo cable. * The "RT-30H" does not support the Noise Cancel function

*1 This parameter can be specified only for pad types that support it. For details, refer to "Pad Type list" (p. 15).
*2 This parameter can be specified only for a pad that is connected to "SNR."

Hi-Hat Settings

Parameter	Value	Explanation
Pad Type	Refer to "Pad Type list" (p. 15)	
Pedal HH Sens	-10–+10	Amount of how easy to make the foot splash

Pad Type list

Pad used	Pad Type	Rim shot	Bell shot	Choke play
KD-A22	KDA22			
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			
PDA120L	PDA120L	✓		
PDA100L	PDA100L	✓		
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	✓		
PD-8	PD8	✓		✓
VH-11	VH11	✓		✓

Pad used	Pad Type	Rim shot	Bell shot	Choke play
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			
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.

MIDI


```
MIDI
MIDI Channel      10Ch
MIDI Tx/Rx Sw       ON
Program Change Tx   ON
Program Change Rx   ON
Local Control       ON
 BASIC   SYS EX   THRU
```

Parameter	Value	Explanation
BASIC tab		
MIDI Channel	1–16Ch	Transmit and receive channel.
MIDI Tx/Rx Sw	OFF, ON	Turns the transmitting and receiving MIDI messages on/off.
Program Change Tx	OFF, ON	Turns program change transmission on/off
Program Change Rx	OFF, ON	Turns program change reception on/off
Local Control	OFF, ON	Turns on/off the connection between the performance data from the pads and this unit's sound generator section Normally you'll leave this "ON." If this is "OFF," the performance data from the pads is not connected to this unit's sound generator section.
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.
SYS EX tab		
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 this units at the same time. Do not change this setting in any other case.
Transmit Edit Data	OFF, ON	Specifies whether changes in this unit's settings are transmitted as system exclusive messages (ON) or not transmitted (OFF).
Receive Exclusive	OFF, ON	Specifies whether system exclusive messages are received (ON) or not received (OFF).
THRU tab		
Bluetooth*1	OFF, ON(MIDI OUT)	Specifies whether performance data received via Bluetooth MIDI is transmitted to the MIDI OUT connector (ON (MIDI OUT)) or is not transmitted (OFF).
USB	OFF, ON(MIDI OUT)	Specifies whether performance data received via this unit's USB COMPUTER port is transmitted to the MIDI OUT connector (ON (MIDI OUT)) or is not transmitted (OFF).

*1 This cannot be specified for the TD-17-L.

Using the Local Control setting

If you're using a DAW with the performance data from the pads and this unit'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 → this unit's sound generator section.

Since the performance data from the pads and this unit'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 this unit's sound generator section will be independent, allowing you to use a DAW as shown here in the illustration.

15
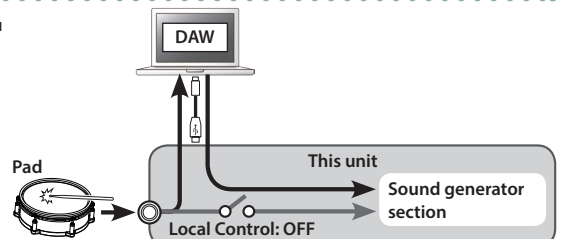
LCD
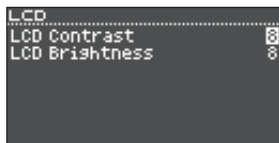
Parameter	Value	Explanation
LCD Contrast	1–16	Display contrast
LCD Brightness	1–16	Display brightness

USB
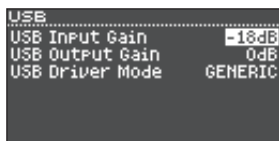
Parameter	Value	Explanation
USB Input Gain	-36–+12dB	Adjusts the input level
USB Output Gain	-24–+24dB	Adjusts the output level
USB Driver Mode		Switches between this unit's dedicated USB driver and the driver provided by your operating system. **MEMO** The setting takes effect when this unit is powered off and on again.
	GENERIC	Use the driver provided by the operating system. Operation is limited to USB MIDI.
	VENDOR	Use this unit's dedicated driver provided by Roland. USB MIDI and USB audio can be used.

AUTO OFF
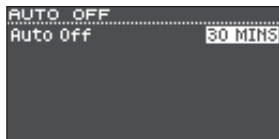
Parameter	Value	Explanation
Auto Off	OFF, 10 MINS, 30 MINS, 4 HOURS	Specifies whether the unit will turn off automatically after a certain time has elapsed. If you don't want the unit to turn off automatically, choose "OFF" setting

System Info
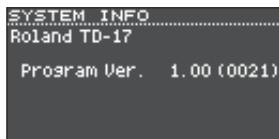
Parameter	Value	Explanation
Program Ver.		Program version

Multi-Effect Parameters

The multi-effects feature 30 different kinds of effects. Some of the effects consist of two or more different effects connected in series.

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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 L, R	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 L, R 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).
RevDelay Time	1–1300 ms, note	Delay time from when sound is input into the reverse delay until the delay sound is heard
RevDelay 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.
RevDelay 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 Delay1–3	OFF, ON	Specifies whether the delay time value of the tap delay is specified as a note value (ON) or not (OFF).
Delay1–3 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 L, R, 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 L, R, Ctr 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	-60–+4 dB	These boost and cut each of the High, Middle, and Low frequency ranges
Boost/Cut Mid		At -60 dB, the sound becomes inaudible. 0 dB is equivalent to the input level of the sound.
Boost/Cut High		
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

Kit List

No.	Kit name	Sub name	Category
1	Acoustic	All Wood	Acoustic/Pop
2	Fat Rock	Power Toms	Rock
3	Compact	Jazz Combo	Jazz/Blues
4	Speed Metal*		Metal
5	Tight Prog		Rock
6	Compact Lite	w/ Tambourine HH	Acoustic/Pop
7	Electro Wah		Electro
8	Deep Daft*		Processed/Effective
9	Nu RnB		Funk/RnB
10	JingleStacks	2nd Hi-Hat	Funk/RnB
11	Studio	Live Room	Acoustic/Pop
12	Classic Rock		Rock
13	Jazz Funk		Jazz/Blues
14	Classic Metal	80-90s	Metal
15	60s Rock		Rock
16	Modern Funk		Funk/RnB
17	Dark Hybrid		Electro
18	Big Room*	Layered	Processed/Effective
19	Raw DnB	Layered Hybrid	Processed/Effective
20	Unplugged	+Percussion	World/Percussive
21	Pop-Rock	Studio	Acoustic/Pop
22	Dry & Heavy	Folk Rock	Rock
23	Second Line		Jazz/Blues
24	Heavy Metal		Metal
25	Arena Stage		Rock
26	Warmer Funk		Funk/RnB
27	Alternative	POP	Acoustic/Pop
28	Super Boom	Layered	Processed/Effective
29	Retro House	+Percussion	Processed/Effective
30	Bottle	Phaser	Entertainment/SE
31	More Cowbell	Pop-Rock	Acoustic/Pop
32	Live Rock		Rock
33	Shuffle	Blues	Jazz/Blues
34	Alternative	METAL	Metal
35	Rockin' Gate	80s	Rock
36	West Coast	FUNK	Funk/RnB
37	Live Fusion		Jazz/Blues
38	Dark Breaks	Electro-Acoustic	Electro
39	Sharp Stick	Drum'n'Bass	Processed/Effective
40	Super Filter		Processed/Effective
41	Cassette	Lo-Fi Compress	Acoustic/Pop
42	Bigga Bop	Jazz	Jazz/Blues
43	Funk Rock		Rock
44	Alternative	ROCK	Rock
45	Dance Pop		Processed/Effective
46	Ele-DRUM	Classic	Electro
47	808		Electro
48	909		Electro
49	Deep Groove	+Percussion	World/Percussive
50	Ambient	Spiral	Entertainment/SE
51–100	(User Kit)		

* Kits in which user samples are assigned to instruments

Listed by category

Category	No.	Kit name	Sub name
Acoustic/Pop	1	Acoustic	All Wood
	6	Compact Lite	w/ Tambourine HH
	11	Studio	Live Room
	21	Pop-Rock	Studio
	27	Alternative	POP
	31	More Cowbell	Pop-Rock
	41	Cassette	Lo-Fi Compress
Electro	7	Electro Wah	
	17	Dark Hybrid	
	38	Dark Breaks	Electro-Acoustic
	46	Ele-DRUM	Classic
	47	808	
	48	909	
Entertainment/SE	30	Bottle	Phaser
	50	Ambient	Spiral
Funk/RnB	9	Nu RnB	
	10	JingleStacks	2nd Hi-Hat
	16	Modern Funk	
	26	Warmer Funk	
	36	West Coast	FUNK
Jazz/Blues	3	Compact	Jazz Combo
	13	Jazz Funk	
	23	Second Line	
	33	Shuffle	Blues
	37	Live Fusion	
	42	Bigga Bop	Jazz
Metal	4	Speed Metal*	
	14	Classic Metal	80-90s
	24	Heavy Metal	
	34	Alternative	METAL
Processed/Effective	8	Deep Daft*	
	18	Big Room*	Layered
	19	Raw DnB	Layered Hybrid
	28	Super Boom	Layered
	29	Retro House	+Percussion
	39	Sharp Stick	Drum'n'Bass
	40	Super Filter	
	45	Dance Pop	
Rock	2	Fat Rock	Power Toms
	5	Tight Prog	
	12	Classic Rock	
	15	60s Rock	
	22	Dry & Heavy	Folk Rock
	25	Arena Stage	
	32	Live Rock	
	35	Rockin' Gate	80s
	43	Funk Rock	
	44	Alternative	ROCK
World/Percussive	20	Unplugged	+Percussion
	49	Deep Groove	+Percussion
–	51–100	(User Kit)	

* Kits in which user samples are assigned to instruments

Kit List (VAD306)

No.	Kit name	Sub name	Category
1	Studio Jam	All Wood	Acoustic / Pop
2	Rock	Aggressive	Rock
3	Warm Jazz		Jazz / Blues
4	HipHop Funk		Funk / RnB
5	Laidback		Funk / RnB
6	Shallow Mini	at Cafe	Acoustic / Pop
7	Speed Metal*		Metal
8	Tight Prog		Rock
9	Impact R&B	Layered	Funk / RnB
10	Acoustic	All Wood	Acoustic / Pop
11	Compact	Jazz Combo	Jazz / Blues
12	Rock Studio	Ambient	Rock
13	AmbiFunk Duo	Layered	Funk / RnB
14	Studio	Live Room	Acoustic / Pop
15	ClassicMetal	80-90s	Metal
16	60s Rock		Rock
17	Modern Funk		Funk / RnB
18	Compact Lite	w/ Tambourine HH	Acoustic / Pop
19	Fat Rock	Power Toms	Rock
20	Unplugged	+Percussion	World / Percussive
21	Pop Hybrid*	w/ Clap	Processed / Effective
22	Electro Wah		Electro
23	Jazz Funk		Jazz / Blues
24	Deep Daft*		Processed / Effective
25	Nu RnB		Funk / RnB
26	JingleStacks	2nd Hi-Hat	Funk / RnB
27	Dark Hybrid		Electro
28	Big Room*	Layered	Processed / Effective
29	Classic Rock		Rock
30	Raw DnB	Layered Hybrid	Processed / Effective
31	Pop-Rock	Studio	Acoustic / Pop
32	Dry & Heavy	Folk Rock	Rock
33	Second Line		Jazz / Blues
34	Heavy Metal		Metal
35	Arena Stage		Rock
36	Warmer Funk		Funk / RnB
37	Alternative	POP	Acoustic / Pop
38	Super Boom	Layered	Processed / Effective
39	Retro House	+Percussion	Processed / Effective
40	Bottle	Phaser	Entertainment / SE
41	More Cowbell	Pop-Rock	Acoustic / Pop
42	Live Rock		Rock
43	Shuffle	Blues	Jazz / Blues
44	Alternative	METAL	Metal
45	Rockin' Gate	80s	Rock
46	West Coast	FUNK	Funk / RnB
47	Live Fusion		Jazz / Blues
48	Dark Breaks	Electro-Acoustic	Electro
49	Sharp Stick	Drum'n'Bass	Processed / Effective
50	Super Filter		Processed / Effective
51	Cassette	Lo-Fi Compress	Acoustic / Pop
52	Bigga Bop	Jazz	Jazz / Blues
53	Funk Rock		Rock
54	Alternative	ROCK	Rock
55	Dance Pop		Processed / Effective
56	Ele-DRUM	Classic	Electro
57	808		Electro
58	909		Electro
59	Deep Groove	+Percussion	World / Percussive
60	Ambient	Spiral	Entertainment / SE
61–100	(User Kit)		

* Kits in which user samples are assigned to instruments

Listed by category

Category	No.	Kit name	Sub name
Acoustic / Pop	1	Studio Jam	All Wood
	6	Shallow Mini	at Cafe
	10	Acoustic	All Wood
	14	Studio	Live Room
	18	Compact Lite	w/ Tambourine HH
	31	Pop-Rock	Studio
	37	Alternative	POP
	41	More Cowbell	Pop-Rock
	51	Cassette	Lo-Fi Compress
Electro	22	Electro Wah	
	27	Dark Hybrid	
	48	Dark Breaks	Electro-Acoustic
	56	Ele-DRUM	Classic
	57	808	
	58	909	
Entertainment / SE	40	Bottle	Phaser
	60	Ambient	Spiral
Funk / RnB	4	HipHop Funk	
	5	Laidback	
	9	Impact R&B	Layered
	13	AmbiFunk Duo	Layered
	17	Modern Funk	
	25	Nu RnB	
	26	JingleStacks	2nd Hi-Hat
	36	Warmer Funk	
	46	West Coast	FUNK
Jazz / Blues	3	Warm Jazz	
	11	Compact	Jazz Combo
	23	Jazz Funk	
	33	Second Line	
	43	Shuffle	Blues
	47	Live Fusion	
	52	Bigga Bop	Jazz
Metal	7	Speed Metal*	
	15	ClassicMetal	80-90s
	34	Heavy Metal	
	44	Alternative	METAL
Processed / Effective	21	Pop Hybrid*	w/ Clap
	24	Deep Daft*	
	28	Big Room*	Layered
	30	Raw DnB	Layered Hybrid
	38	Super Boom	Layered
	39	Retro House	+Percussion
	49	Sharp Stick	Drum'n'Bass
	50	Super Filter	
	55	Dance Pop	
Rock	2	Rock	Aggressive
	8	Tight Prog	
	12	Rock Studio	Ambient
	16	60s Rock	
	19	Fat Rock	Power Toms
	29	Classic Rock	
	32	Dry & Heavy	Folk Rock
	35	Arena Stage	
	42	Live Rock	
	45	Rockin' Gate	80s
	53	Funk Rock	
	54	Alternative	ROCK
World / Percussive	20	Unplugged	+Percussion
	59	Deep Groove	+Percussion
–	61–100	(User Kit)	

* Kits in which user samples are assigned to instruments

Instrument List

No.	Instrument name	Instrument group	Corresponding instrument parameter								Remarks
			Tuning	Muffling	Snare Buzz	Strainer Adj.	Size	Fixed	Pitch	Decay	
000	OFF	OFF									
001	Maple K	KICK	✓	✓	✓						
002	Birch K	KICK	✓	✓	✓						
003	Beech K	KICK	✓	✓	✓						
004	Deep Shell K	KICK	✓	✓	✓						
005	Solid K	KICK	✓	✓	✓						
006	18"Maple K	KICK	✓	✓	✓						
007	18"Open K	KICK	✓	✓	✓						
008	20"Solid K	KICK	✓	✓	✓						
009	24"Open K	KICK	✓	✓	✓						
010	PlasticBeaterK	KICK	✓	✓	✓						
011	WoodenBeater K	KICK	✓	✓	✓						
012	Soft Beater K	KICK	✓	✓	✓						
013	Resonance K	KICK	✓	✓	✓						
014	Close Mic 1 K	KICK	✓	✓	✓						
015	Close Mic 2 K	KICK	✓	✓	✓						
016	Close Mic 3 K	KICK	✓	✓	✓						
017	Off Mic K	KICK	✓	✓	✓						
018	Half-Proc 1 K	KICK	✓	✓	✓						
019	Half-Proc 2 K	KICK	✓	✓	✓						
020	Tight K	KICK PROC/ELEC							✓	✓	
021	Tight Cut K	KICK PROC/ELEC							✓	✓	
022	Retro Dance K	KICK PROC/ELEC							✓	✓	
023	House K	KICK PROC/ELEC							✓	✓	
024	Drum'n Bass K	KICK PROC/ELEC							✓	✓	
025	Break Beats K	KICK PROC/ELEC							✓	✓	
026	Impact K	KICK PROC/ELEC							✓	✓	
027	Tronic K	KICK PROC/ELEC							✓	✓	
028	ElectroKnock K	KICK PROC/ELEC							✓	✓	
029	Lo-Fi K	KICK PROC/ELEC							✓	✓	
030	Reverse K	KICK PROC/ELEC							✓	✓	
031	R-8 Low K	KICK PROC/ELEC							✓	✓	
032	TR-808 K	KICK PROC/ELEC							✓	✓	
033	TR-909 K	KICK PROC/ELEC							✓	✓	
034	TR-909 Wood K	KICK PROC/ELEC							✓	✓	
035	Analog K	KICK PROC/ELEC							✓	✓	
036	Mahogany S	SNARE	✓	✓		✓					
037	Mahogany SR	SNARE	✓	✓		✓					*R
038	Maple S	SNARE	✓	✓		✓					
039	Maple SR	SNARE	✓	✓		✓					*R
040	Steel S	SNARE	✓	✓		✓					
041	Steel SR	SNARE	✓	✓		✓					*R
042	Brass S	SNARE	✓	✓		✓					
043	Brass SR	SNARE	✓	✓		✓					*R
044	Aluminium S	SNARE	✓	✓		✓					
045	Aluminium SR	SNARE	✓	✓		✓					*R
046	Deep Shell S	SNARE	✓	✓		✓					
047	Deep Shell SR	SNARE	✓	✓		✓					*R
048	MaplePiccolo S	SNARE	✓	✓		✓					
049	MaplePiccoloSR	SNARE	✓	✓		✓					*R
050	Brush S	SNARE	✓	✓		✓					
051	Brush SR	SNARE	✓	✓		✓					*R
052	Cross Stick 1	CROSS STICK	✓	✓							
053	Cross Stick 2	CROSS STICK	✓	✓							
054	Cross Stick 3	CROSS STICK	✓	✓							
055	Cross Stick 4	CROSS STICK	✓	✓							
056	Cross Stick 5	CROSS STICK	✓	✓							
057	Cross Stick 6	CROSS STICK	✓	✓							
058	Cross Stick 7	CROSS STICK	✓	✓							
059	Cross Stick 8	CROSS STICK	✓	✓							
060	Cross Stick 9	CROSS STICK	✓	✓							
061	Cross Stick 10	CROSS STICK	✓	✓							
062	Radio S	SNR PROC/ELEC							✓	✓	
063	Short Buzz S	SNR PROC/ELEC							✓	✓	
064	Dense Click S	SNR PROC/ELEC							✓	✓	
065	Drum'n Bass S	SNR PROC/ELEC							✓	✓	
066	House S	SNR PROC/ELEC							✓	✓	
067	House Low S	SNR PROC/ELEC							✓	✓	
068	Hip Hop S	SNR PROC/ELEC							✓	✓	

No.	Instrument name	Instrument group	Corresponding instrument parameter								Remarks
			Tuning	Muffling	Snare Buzz	Strainer Adj.	Size	Fixed	Pitch	Decay	
069	Hop S	SNR PROC/ELEC							✓	✓	
070	Ambient Snap S	SNR PROC/ELEC							✓	✓	
071	Clap S	SNR PROC/ELEC							✓	✓	
072	Dirty Clap S	SNR PROC/ELEC							✓	✓	
073	Retro Dance S	SNR PROC/ELEC							✓	✓	
074	TR-808 S	SNR PROC/ELEC							✓	✓	
075	TR-808 SR	SNR PROC/ELEC							✓	✓	*R
076	TR-909 S	SNR PROC/ELEC							✓	✓	
077	TR-909 SR	SNR PROC/ELEC							✓	✓	*R
078	Analog 1 S	SNR PROC/ELEC							✓	✓	
079	Analog 2 S	SNR PROC/ELEC							✓	✓	
080	TR-808 X Stick	SNR PROC/ELEC							✓	✓	
081	TR-909 X Stick	SNR PROC/ELEC							✓	✓	
082	10"Maple T1	TOM	✓	✓	✓						
083	10"Maple T1R	TOM	✓	✓	✓						*R
084	12"Maple T2	TOM	✓	✓	✓						
085	12"Maple T2R	TOM	✓	✓	✓						*R
086	13"Maple T3	TOM	✓	✓	✓						
087	13"Maple T3R	TOM	✓	✓	✓						*R
088	16"Maple T4	TOM	✓	✓	✓						
089	16"Maple T4R	TOM	✓	✓	✓						*R
090	12"Birch T1	TOM	✓	✓	✓						
091	12"Birch T1R	TOM	✓	✓	✓						*R
092	14"Birch T2	TOM	✓	✓	✓						
093	14"Birch T2R	TOM	✓	✓	✓						*R
094	16"Birch T3	TOM	✓	✓	✓						
095	16"Birch T3R	TOM	✓	✓	✓						*R
096	18"Birch T4	TOM	✓	✓	✓						
097	18"Birch T4R	TOM	✓	✓	✓						*R
098	10"Beech T1	TOM	✓	✓	✓						
099	10"Beech T1R	TOM	✓	✓	✓						*R
100	12"Beech T2	TOM	✓	✓	✓						
101	12"Beech T2R	TOM	✓	✓	✓						*R
102	13"Beech T3	TOM	✓	✓	✓						
103	13"Beech T3R	TOM	✓	✓	✓						*R
104	16"Beech T4	TOM	✓	✓	✓						
105	16"Beech T4R	TOM	✓	✓	✓						*R
106	10"Shallow T1	TOM	✓	✓	✓						
107	10"Shallow T1R	TOM	✓	✓	✓						*R
108	12"Shallow T2	TOM	✓	✓	✓						
109	12"Shallow T2R	TOM	✓	✓	✓						*R
110	13"Shallow T3	TOM	✓	✓	✓						
111	13"Shallow T3R	TOM	✓	✓	✓						*R
112	16"Shallow T4	TOM	✓	✓	✓						
113	16"Shallow T4R	TOM	✓	✓	✓						*R
114	10"Brush T1	TOM	✓	✓	✓						
115	10"TomRimClick	TOM	✓	✓	✓						*R
116	12"Brush T2	TOM	✓	✓	✓						
117	12"TomRimClick	TOM	✓	✓	✓						*R
118	13"Brush T3	TOM	✓	✓	✓						
119	13"TomRimClick	TOM	✓	✓	✓						*R
120	16"Brush T4	TOM	✓	✓	✓						
121	16"TomRimClick	TOM	✓	✓	✓						*R
122	TR-808 T1	TOM PROC/ELEC							✓	✓	
123	TR-808 T2	TOM PROC/ELEC							✓	✓	
124	TR-808 T3	TOM PROC/ELEC							✓	✓	
125	TR-808 T4	TOM PROC/ELEC							✓	✓	
126	TR-909 T1	TOM PROC/ELEC							✓	✓	
127	TR-909 T2	TOM PROC/ELEC							✓	✓	
128	TR-909 T3	TOM PROC/ELEC							✓	✓	
129	TR-909 T4	TOM PROC/ELEC							✓	✓	
130	Analog T1	TOM PROC/ELEC							✓	✓	
131	Analog T2	TOM PROC/ELEC							✓	✓	
132	Analog T3	TOM PROC/ELEC							✓	✓	
133	Analog T4	TOM PROC/ELEC							✓	✓	
134	Elec Bend T1	TOM PROC/ELEC							✓	✓	
135	Elec Bend T2	TOM PROC/ELEC							✓	✓	
136	Elec Bend T3	TOM PROC/ELEC							✓	✓	
137	Elec Bend T4	TOM PROC/ELEC							✓	✓	

Instrument List

No.	Instrument name	Instrument group	Tuning	Muffling	Snare Buzz	Strainer Adj.	Size	Fixed	Pitch	Decay	Remarks
138	14"Session HH	HI-HAT					✓	✓			
139	14"Session HHE	HI-HAT					✓	✓			*E
140	13"Bright HH	HI-HAT					✓	✓			
141	13"Bright HHE	HI-HAT					✓	✓			*E
142	15"Heavy HH	HI-HAT					✓	✓			
143	15"Heavy HHE	HI-HAT					✓	✓			*E
144	14"Brush HH	HI-HAT					✓	✓			
145	14"Brush HHE	HI-HAT					✓	✓			*E
146	Tambourine HH	HI-HAT					✓	✓			
147	Tambourine HHE	HI-HAT					✓	✓			*E
148	Drum'n Bass HH	HH PROC/ELEC							✓	✓	
149	House HH	HH PROC/ELEC							✓	✓	
150	Sharp House HH	HH PROC/ELEC							✓	✓	
151	Low Step HH	HH PROC/ELEC							✓	✓	
152	Jingle HH	HH PROC/ELEC							✓	✓	
153	TR-808 HH	HH PROC/ELEC							✓	✓	
154	TR-909 HH	HH PROC/ELEC							✓	✓	
155	CR-78 HH	HH PROC/ELEC							✓	✓	
156	CR-78 Metal HH	HH PROC/ELEC							✓	✓	
157	20"Dark Rd	RIDE		✓			✓				
158	20"Dark RdE	RIDE		✓			✓				*E
159	20"Dark RdB	RIDE		✓			✓				*B
160	20"Bright Rd	RIDE		✓			✓				
161	20"Bright RdE	RIDE		✓			✓				*E
162	20"Bright RdB	RIDE		✓			✓				*B
163	19"Light Rd	RIDE		✓			✓				
164	19"Light RdE	RIDE		✓			✓				*E
165	19"Light RdB	RIDE		✓			✓				*B
166	21"Dry Dark Rd	RIDE		✓			✓				
167	21"DryDark RdE	RIDE		✓			✓				*E
168	21"DryDark RdB	RIDE		✓			✓				*B
169	20"Brush Rd	RIDE		✓			✓				
170	20"Brush RdE	RIDE		✓			✓				*E
171	20"Brush RdB	RIDE		✓			✓				*B
172	22"Sizzle Rd	RIDE		✓			✓				
173	22"Sizzle RdE	RIDE		✓			✓				*E
174	22"Sizzle RdB	RIDE		✓			✓				*B
175	16"Dark Cr	CRASH		✓			✓				
176	16"Dark CrE	CRASH		✓			✓				*E
177	18"Dark Cr	CRASH		✓			✓				
178	18"Dark CrE	CRASH		✓			✓				*E
179	16"Bright Cr	CRASH		✓			✓				
180	16"Bright CrE	CRASH		✓			✓				*E
181	18"Bright Cr	CRASH		✓			✓				
182	18"Bright CrE	CRASH		✓			✓				*E
183	16"Thin Cr	CRASH		✓			✓				
184	16"Thin CrE	CRASH		✓			✓				*E
185	18"Thin Cr	CRASH		✓			✓				
186	18"Thin CrE	CRASH		✓			✓				*E
187	16"Heavy Cr	CRASH		✓			✓				
188	16"Heavy CrE	CRASH		✓			✓				*E
189	19"Heavy Cr	CRASH		✓			✓				
190	19"Heavy CrE	CRASH		✓			✓				*E
191	17"Brush Cr	CRASH		✓			✓				
192	17"Brush CrE	CRASH		✓			✓				*E
193	19"Brush Cr	CRASH		✓			✓				
194	19"Brush CrE	CRASH		✓			✓				*E
195	6"Thin Splash	SPLASH/CHINA		✓			✓				
196	6"ThinSplash E	SPLASH/CHINA		✓			✓				*E
197	12"Thin Splash	SPLASH/CHINA		✓			✓				
198	12"ThinSplashE	SPLASH/CHINA		✓			✓				*E
199	8"Med Splash	SPLASH/CHINA		✓			✓				
200	8"Med Splash E	SPLASH/CHINA		✓			✓				*E
201	12"Med Splash	SPLASH/CHINA		✓			✓				
202	12"MedSplash E	SPLASH/CHINA		✓			✓				*E
203	16"China	SPLASH/CHINA		✓			✓				
204	16"China E	SPLASH/CHINA		✓			✓				*E
205	20"China	SPLASH/CHINA		✓			✓				
206	20"China E	SPLASH/CHINA		✓			✓				*E
207	14"Trash	SPLASH/CHINA		✓			✓				

No.	Instrument name	Instrument group	Corresponding instrument parameter								Remarks
			Tuning	Muffling	Snare Buzz	Strainer Adj.	Size	Fixed	Pitch	Decay	
208	14"Trash E	SPLASH/CHINA		✓			✓				*E
209	17"Trash Cr	SPLASH/CHINA		✓			✓				
210	17"Trash CrE	SPLASH/CHINA		✓			✓				*E
211	Drum'n Bass Rd	CYMBAL OTHERS							✓	✓	
212	Mainly Bell Rd	CYMBAL OTHERS							✓	✓	
213	Short&Dirty Rd	CYMBAL OTHERS							✓	✓	
214	Reverse Rd	CYMBAL OTHERS							✓	✓	
215	Sweep Cr	CYMBAL OTHERS							✓	✓	
216	Lo-Fi Cr	CYMBAL OTHERS							✓	✓	
217	Phase Cr	CYMBAL OTHERS							✓	✓	
218	Ambient Cr	CYMBAL OTHERS							✓	✓	
219	TR-808 Cr	CYMBAL OTHERS							✓	✓	
220	Analog Cr	CYMBAL OTHERS							✓	✓	
221	Reverse Cr	CYMBAL OTHERS							✓	✓	
222	Reverse Trash	CYMBAL OTHERS							✓	✓	
223	Bongo Hi Open	PERCUSSION							✓	✓	
224	Bongo Hi Slap	PERCUSSION							✓	✓	
225	Bongo Lo Open	PERCUSSION							✓	✓	
226	Conga Hi Open	PERCUSSION							✓	✓	
227	Conga Hi Slap	PERCUSSION							✓	✓	
228	Conga Lo Open	PERCUSSION							✓	✓	
229	TimbaleHi Open	PERCUSSION							✓	✓	
230	Timbale Hi Rim	PERCUSSION							✓	✓	
231	TimbaleLo Open	PERCUSSION							✓	✓	
232	Timbale Paila	PERCUSSION							✓	✓	
233	Cajon Open	PERCUSSION							✓	✓	
234	Cajon Slap	PERCUSSION							✓	✓	
235	Cajon Bass	PERCUSSION							✓	✓	
236	Cowbell 1	PERCUSSION							✓	✓	
237	Cowbell 1 Tip	PERCUSSION							✓	✓	
238	Cowbell 2	PERCUSSION							✓	✓	
239	Cowbell 3	PERCUSSION							✓	✓	
240	Claves	PERCUSSION							✓	✓	
241	Maracas	PERCUSSION							✓	✓	
242	Shaker	PERCUSSION							✓	✓	
243	Tambourine 1	PERCUSSION							✓	✓	
244	Tambourine 2	PERCUSSION							✓	✓	
245	Rain Stick	PERCUSSION							✓	✓	
246	Vibra-Slap	PERCUSSION							✓	✓	
247	Cabasa	PERCUSSION							✓	✓	
248	Surdo Open	PERCUSSION							✓	✓	
249	Surdo Mute	PERCUSSION							✓	✓	
250	Surdo Rim	PERCUSSION							✓	✓	
251	Pandeiro Thumb	PERCUSSION							✓	✓	
252	Pandeiro Slap	PERCUSSION							✓	✓	
253	PandeiroJingle	PERCUSSION							✓	✓	
254	Agogo Hi	PERCUSSION							✓	✓	
255	Agogo Lo	PERCUSSION							✓	✓	
256	Caxixi	PERCUSSION							✓	✓	
257	Cuica Hi	PERCUSSION							✓	✓	
258	Cuica Lo	PERCUSSION							✓	✓	
259	Djembe Open	PERCUSSION							✓	✓	
260	Djembe Slap	PERCUSSION							✓	✓	
261	Djembe Bass	PERCUSSION							✓	✓	
262	Pot Drum Side	PERCUSSION							✓	✓	
263	Pot Drum Mute	PERCUSSION							✓	✓	
264	Pot Drum Bass	PERCUSSION							✓	✓	
265	PotDrumRelease	PERCUSSION							✓	✓	
266	Tabla Na	PERCUSSION							✓	✓	
267	Tabla Tin	PERCUSSION							✓	✓	
268	Tabla Tun	PERCUSSION							✓	✓	
269	Tabla Ge	PERCUSSION							✓	✓	
270	Tabla Ka	PERCUSSION							✓	✓	
271	Tabla Ge Slide	PERCUSSION							✓	✓	
272	Timpani G	PERCUSSION							✓	✓	
273	Timpani C	PERCUSSION							✓	✓	
274	Wood Block Hi	PERCUSSION							✓	✓	
275	Wood Block Lo	PERCUSSION							✓	✓	
276	Triangle Open	PERCUSSION							✓	✓	

Instrument List

No.	Instrument name	Instrument group	Tuning	Muffling	Snare Buzz	Strainer Adj.	Size	Fixed	Pitch	Decay	Remarks
277	Triangle Close	PERCUSSION							✓	✓	
278	Crotale	PERCUSSION							✓	✓	
279	Sleigh Bells	PERCUSSION							✓	✓	
280	Tree Chimes	PERCUSSION							✓	✓	
281	Gong	PERCUSSION							✓	✓	
282	TR-808Cowbell1	PERC PROC/ELEC							✓	✓	
283	TR-808Cowbell2	PERC PROC/ELEC							✓	✓	
284	TR-808 Maracas	PERC PROC/ELEC							✓	✓	
285	TR-808 Claves	PERC PROC/ELEC							✓	✓	
286	TR-808 Conga	PERC PROC/ELEC							✓	✓	
287	CR-78 Cowbell	PERC PROC/ELEC							✓	✓	
288	CR-78 Guiro	PERC PROC/ELEC							✓	✓	
289	CR-78 Maracas	PERC PROC/ELEC							✓	✓	
290	CR-78 Tamb	PERC PROC/ELEC							✓	✓	
291	CR-78 Bongo	PERC PROC/ELEC							✓	✓	
292	CR-78 Claves	PERC PROC/ELEC							✓	✓	
293	CR-78MetalBeat	PERC PROC/ELEC							✓	✓	
294	Clap	SOUND FX							✓	✓	
295	House Clap	SOUND FX							✓	✓	
296	Fat Clap	SOUND FX							✓	✓	
297	TechHouse Clap	SOUND FX							✓	✓	
298	Noize Clap	SOUND FX							✓	✓	
299	TR-808 Clap	SOUND FX							✓	✓	
300	TR-909 Clap	SOUND FX							✓	✓	
301	Snaps	SOUND FX							✓	✓	
302	Snappin'	SOUND FX							✓	✓	
303	Beep	SOUND FX							✓	✓	
304	Afro Stomp	SOUND FX							✓	✓	
305	Discovery	SOUND FX							✓	✓	
306	Super Low	SOUND FX							✓	✓	
307	ReflectiveBell	SOUND FX							✓	✓	
308	Reverse&Phase	SOUND FX							✓	✓	
309	Voice-Haaa	SOUND FX							✓	✓	
310	Sin 440Hz	SOUND FX							✓	✓	

*R   Rim sound

*E   Cymbal edge sound

*B   Cymbal bell sound

User Sample List

No.	User sample name	Assigned kit
U001	SpeedMetal_K	Speed Metal
U002	InYourFace_K	Big Room
U003	BigRoom_K	
U004	BigRoom_S	
U005	BigRoom SR	
U006	DeepDraft_K	Pop Hybrid, Deep Daft
U007	DeepDraft_S	
U008–100	(Empty)	–

Song List

No.	Song name
001	Rock1
002	Dance1
003	Funk
004	Rock2
005	Jazz
006	Latin
007	Dance2

Kit Structure

Kit 100

Kit 1

Pads

KICK	SNARE	TOM 1	TOM 2	TOM 3
Head	Head	Head	Head	Head
	Rim	Rim	Rim	Rim

Pad settings
Instrument (instrumental sound, user sample), tuning, muffling, equalizer, volume, etc.

HI-HAT	CRASH 1	CRASH 2	RIDE
Head	Head	Head	Head
Rim	Rim	Rim	Rim
			Bell

AUX
Head
Rim

Ambience settings
Performance location, wall material, depth, etc.

Multi-effect settings

Overall kit settings
Volume, kit name, etc.