

V-Drums

TD-17 TD-17-L

DRUM SOUND MODULE

Data List



* The illustration shows the TD-17.

Contents

| | | | |
|-------------------------|-----------|--------------------------------------|-----------|
| DRUM KIT | 3 | Multi-Effect Parameters | 17 |
| KIT Screen | 3 | DELAY | 18 |
| CLICK | 3 | TAPE ECHO | 18 |
| COACH | 4 | REVERSE DELAY | 18 |
| TIME CHECK | 4 | 3TAP PAN DELAY | 18 |
| QUIET COUNT | 4 | OD → DELAY | 19 |
| WARM UPS | 4 | DS → DELAY | 19 |
| SONG | 5 | CHORUS | 19 |
| INSTRUMENT | 6 | SPACE-D | 19 |
| ASSIGN..... | 6 | OD → CHORUS | 19 |
| LEVEL | 7 | DS → CHORUS..... | 19 |
| TUNING | 7 | PHASER A | 20 |
| MUFFLING..... | 7 | PHASER B | 20 |
| USER SAMPLE..... | 8 | STEP PHASER | 20 |
| OTHER | 9 | FLANGER..... | 20 |
| AMBIENCE | 9 | REVERB | 21 |
| MULTI FX..... | 10 | LONG REVERB | 21 |
| PAD EQ | 10 | SUPER FILTER | 21 |
| VOLUME | 10 | FILTER+DRIVE..... | 21 |
| MIDI NOTE | 11 | AUTO WAH | 22 |
| SETUP | 12 | OD/DS → TWAH | 22 |
| Bass/Treble..... | 12 | LOFI COMPRESS..... | 22 |
| Pad Settings..... | 12 | DISTORTION..... | 22 |
| Hi-Hat Settings | 14 | OVERDRIVE..... | 22 |
| MIDI..... | 15 | SATURATOR | 22 |
| LCD | 16 | T-SCREAM..... | 23 |
| USB | 16 | BIT CRUSHER | 23 |
| AUTO OFF..... | 16 | ISOLATOR | 23 |
| System Info..... | 16 | RING MODULATOR | 23 |
| | | PITCH SHIFTER..... | 23 |
| | | AUTO PAN..... | 23 |
| | | Kit List | 24 |
| | | Instrument List | 25 |
| | | User Sample List | 30 |
| | | Song List | 30 |
| | | Kit Structure | 31 |

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 ([F2] 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 ([F2] button) | | |

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

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 | 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 | 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 | RANDOM | Of the measures specified by "Measures," this setting specifies the length of the measures that will be "Quiet." 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

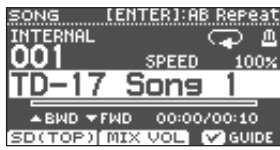
| Parameter | Value | Explanation |
|------------------|--|---|
| SETUP tab | | |
| Duration | 5 MINS | Time required: 5 minutes, Change-Up: 2 minutes, Time Check: 3 minutes |
| | 10 MINS | Time required: 10 minutes, Change-Up: 3 minutes, Auto Up/Down: 3 minutes, Time Check: 4 minutes |
| | 15 MINS | Time required: 15 minutes, Change-Up: 5 minutes, Auto Up/Down: 5 minutes, Time Check: 5 minutes |
| Grade | 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.



| 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 ([F2] 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

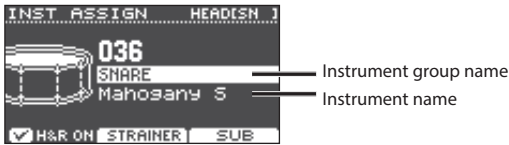
MEMO

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).

ASSIGN

1. Press the [ASSIGN] button.

The INST ASSIGN screen appears.



2. Select the pad that you want to edit.

3. Use the [Λ] [V] 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) | Instrument number |
| | U001–U100 (user sample) | Reference For more about instruments, refer to “Instrument List” (p. 25). |
| 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) | Sub-instrument number |
| | U001–U100 (user sample) | Reference For more about instruments, refer to “Instrument List” (p. 25). |
| Layer Type | These parameters specify how the sub instrument will be sounded. | |
| | MIX | <p>The main instrument (A) and sub instrument (B) always sound together as a layer.</p> |
| | FADE1 | <p>The sub instrument (B) is added as a layer only if the strike is stronger than “Fade Point.”</p> |
| | FADE2 | <p>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.</p> |
| | SWITCH | <p>Strikes weaker than “Fade Point” sound the main instrument (A), and strikes stronger than “Fade Point” switch to sound the sub instrument (B).</p> |
| 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. 25).

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. 25).

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. 25).

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.



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 ([^] [V] button) | - | Zooms the waveform display in or out. Press the [F3] button to select "X" ("ZOOM-X" is shown), and use the [^] [V] buttons to zoom-in/out on the horizontal axis. Press the [F3] button to select "Y" ("ZOOM-Y" is shown), and use the [^] [V] 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 [^] [v] 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



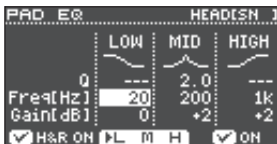
| Parameter | Value | Explanation |
|--------------------|---|--|
| [F3] button | OFF, ON | Turns room ambience on/off. |
| SEND ([F2] button) | -INF--+6.0dB | Moves to a screen where you can specify the amount of room ambience for each pad. If you press the [F1] (H&R ON) button to turn it "ON," you 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. | Value |
|----------------|---------|
| KICK | 36(C 2) |
| SNARE <HEAD> | 38(D 2) |
| SNARE <RIM> | 40(E 2) |
| SNARE <XSTICK> | 37(C#2) |
| TOM1 <HEAD> | 48(C 3) |

| 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.



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

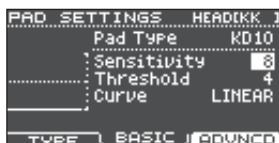


| Parameter | Value | Explanation |
|-----------------------------|---|---|
| BASS tab, TREBLE tab | | |
| Type | SHELV (Shelving), PEAK | Type of equalizer |
| Q | 0.5–8.0 (only when Type is set to "PEAK") | Width of the frequency range A higher Q narrows the affected area. |
| Freq | 20Hz–1kHz (BASS) 1kHz–16kHz (TREBLE) | Center frequency |

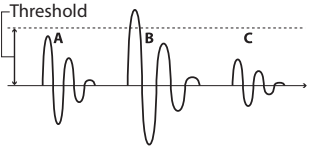
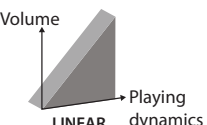
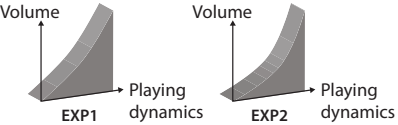
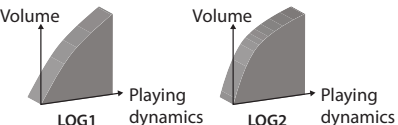
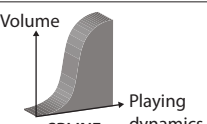
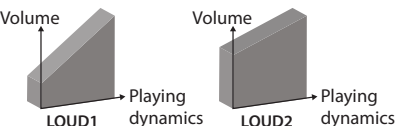
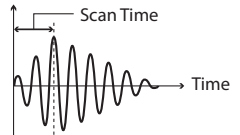
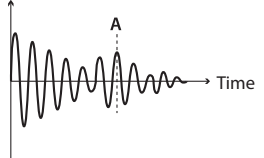
MEMO

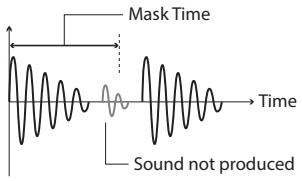
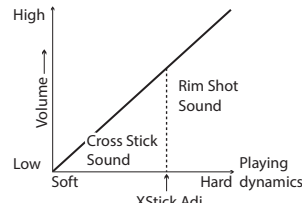
Use the [BASS]/[TREBLE] knobs to adjust the depth of BASS/TREBLE.

Pad Settings



| 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 | <p>Minimum sensitivity of the pad</p> <p>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.</p>  |
| Curve | Volume change in response to pad strike strength | |
| | LINEAR |  <p>The standard setting. This produces the most natural correspondence between playing dynamics and volume change.</p> |
| | EXP1, EXP2 |  <p>Compared to "LINEAR," strong dynamics produce a greater change.</p> |
| | LOG1, LOG2 |  <p>Compared to "LINEAR," a soft playing produces a greater change.</p> |
| | SPLINE |  <p>Extreme changes are made in response to playing dynamics.</p> |
| LOUD1, LOUD2 |  <p>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.</p> | |
| ADVANCED ([F3] button) | | |
| SCAN tab | | |
| Pad Type | Refer to "Pad Type list" (p. 15) | |
| Scan Time | 0-4.0 ms | <p>Trigger signal detection time</p> <p>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.</p> <p>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.</p> <p>* As the value is set higher, the time it takes for the sound to be played increases. Set this to the lowest value possible.</p>  |
| Retrig Cancel | 1-16 | <p>Detecting trigger signal attenuation</p> <p>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).</p> <p>This occurs in particular at the decaying edge of the waveform. Retrig Cancel detects such distortion in and prevents retriggering from occurring.</p> <p>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.</p>  <p>MEMO</p> <p>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.</p> |

| Parameter | Value | Explanation |
|------------------|----------------------------------|--|
| Mask Time | 0–64 ms | <p>Double triggering prevention</p> <p>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.</p>  <p>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.</p> <p>MEMO</p> <p>If two or more sounds are being produced when you strike the head just once, then adjust Retrig Cancel.</p> |
| XTalk Cancel | 1–80 | <p>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.</p> |
| RIM tab*1 | | |
| Pad Type | Refer to “Pad Type list” (p. 15) | |
| Rim Gain | 0–3.2 | <p>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.</p> <p>This is available for pads that support rim shots.</p> |
| Head/Rim Adj | 0–80 | <p>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.</p> <p>MEMO</p> <p>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.</p> |
| XStick Adj*2 | 0–127 | <p>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.</p> <p>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.</p> <p>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.</p>  <p>* 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.</p> |
| ExtNoiseCancel | OFF, 1–5 | <p>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).</p> <p>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.</p> <p>* The “RT-30H” does not support the Noise Cancel function</p> |

*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-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 | | | |
| 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 | ✓ | | ✓ |
| VH-10 | VH10 | ✓ | | ✓ |

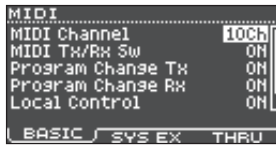
| Pad used | Pad Type | Rim shot | Bell shot | Choke play |
|----------|------------|----------|-----------|------------|
| CY-15R | CY15R | ✓ | ✓ | ✓ |
| CY-14C | CY14C | ✓ | | ✓ |
| CY-13R | CY13R | ✓ | ✓ | ✓ |
| CY-12C | CY12C | ✓ | | ✓ |
| CY-12R/C | CY12R/C | ✓ | ✓ | ✓ |
| CY-8 | CY8 | ✓ | | ✓ |
| 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



| 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). |

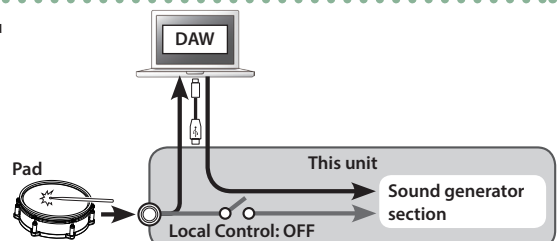
*1 This cannot be specified for the TD-17-L.

Using the Local Control setting

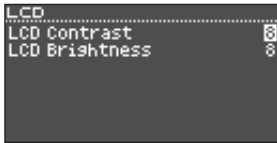
If you're using a DAW with the performance data from the pads and this unit's sound generator section, you should turn the Local Control "OFF." Here's why.

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.

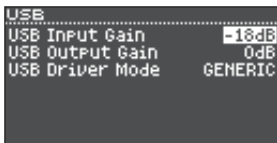


LCD



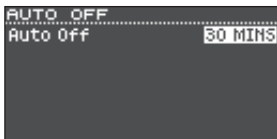
| Parameter | Value | Explanation |
|----------------|-------|--------------------|
| LCD Contrast | 1-16 | Display contrast |
| LCD Brightness | 1-16 | Display brightness |

USB



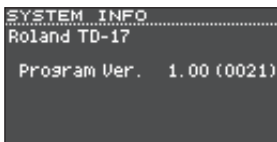
| Parameter | Value | Explanation |
|-----------------|---|--|
| USB Input Gain | -36+12dB | Adjusts the input level |
| USB Output Gain | -24+24dB | Adjusts the output level |
| USB Driver Mode | Switches between this unit's dedicated USB driver and the driver provided by your operating system. | |
| | 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.

| Effect type | Page |
|----------------|-------|
| DELAY | p. 18 |
| TAPE ECHO | p. 18 |
| REVERSE DELAY | p. 18 |
| 3TAP PAN DELAY | p. 18 |
| OD → DELAY | p. 19 |
| DS → DELAY | p. 19 |
| CHORUS | p. 19 |
| SPACE-D | p. 19 |
| OD → CHORUS | p. 19 |
| DS → CHORUS | p. 19 |
| PHASER A | p. 20 |
| PHASER B | p. 20 |
| STEP PHASER | p. 20 |
| FLANGER | p. 20 |
| REVERB | p. 21 |
| LONG REVERB | p. 21 |
| SUPER FILTER | p. 21 |
| FILTER+DRIVE | p. 21 |
| AUTO WAH | p. 22 |
| OD/DS → TWAH | p. 22 |
| LOFI COMPRESS | p. 22 |
| DISTORTION | p. 22 |
| OVERDRIVE | p. 22 |
| SATURATOR | p. 22 |
| T-SCREAM | p. 23 |
| BIT CRUSHER | p. 23 |
| ISOLATOR | p. 23 |
| RING MODULATOR | p. 23 |
| PITCH SHIFTER | p. 23 |
| AUTO PAN | p. 23 |

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 |
| Filter Slope | HPF | Frequencies above the cutoff |
| | NOTCH | Frequencies other than the region of the cutoff |
| | Amount of attenuation per octave | |
| Filter Slope | -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 At -60 dB, the sound becomes inaudible. 0 dB is equivalent to the input level of the sound. |
| Boost/Cut Mid | | |
| 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 |

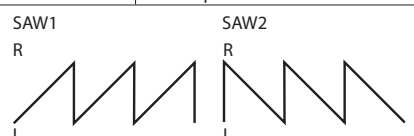
PITCH SHIFTER

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

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 | | | | | | | ✓ | ✓ | |

Instrument List

| 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 | | | | | | | | ✓ | ✓ | |

| No. | Instrument name | Instrument group | Corresponding instrument parameter | | | | | | | | Remarks |
|-----|-----------------|------------------|------------------------------------|----------|------------|---------------|------|-------|-------|-------|---------|
| | | | Tuning | Muffling | Snare Buzz | Strainer Adj. | Size | Fixed | Pitch | Decay | |
| 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 | | ✓ | | | ✓ | | | | |

Instrument List

| 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 | | | | | | | | ✓ | ✓ | |

| No. | Instrument name | Instrument group | Corresponding instrument parameter | | | | | | | | Remarks | |
|-----|-----------------|------------------|------------------------------------|----------|------------|---------------|------|-------|-------|-------|---------|--|
| | | | Tuning | Muffling | Snare Buzz | Strainer Adj. | Size | Fixed | Pitch | Decay | | |
| 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 | 04: Speed Metal |
| U002 | InYourFace_K | 18: Big Room |
| U003 | BigRoom_K | |
| U004 | BigRoom_S | |
| U005 | BigRoom SR | |
| U006 | DeepDraft_K | 08: 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

