Roland



TD-25 V-Drums Sound Module

Parameter Guide Version 1.10 support

Owner's Manual (this document)

Read this first. It explains the basic things you need to know in order to use the TD-25.

PDF Manual (download from the Web)

- Parameter Guide This explains all parameters of the TD-25.
- Sound List This is a list of the sounds built into the TD-25.

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To obtain the PDF manual

1. Enter the following URL in your computer. http://www.roland.com/manuals/

▼

2. Choose "TD-25" as the product name.

Version Up Information

TD-25 releases new features through firmware updates. Visit **http://www.roland.com/support**/ and search for **"TD-25**" and download the latest "**TD-25 System Update**."

How to read this manual

Functions added in version 1.10 are indicated by the **Ver. 1.10** icon.

Basic Operation

In Kit Edit, you can make detailed settings for a drum kit.

- **1.** In the KIT screen, press the [F3] (MENU) button. The EDIT MENU screen appears.
- 2. Press the [F2] (KIT) button.

The KIT EDIT screen appears.



3. Use the [F2] (◀) [F3] (►) buttons to move pages.

Reverb Type	p. 2
Reverb Level	p. 2
Kit Volume	p. 3
Pedal Hi-Hat Volume	p. 3
Cross Stick Volume	p. 3
Multi Effects	p. 4
Kit Name	p. 5

- 4. Use [INSTRUMENT] knob to change value.
- 5. In some screens, pressing the [KICK] (ENTER) button takes you to a different screen.

6. Press kit selector to return to the KIT screen.

* Your changes will be saved automatically.

* You can cancel the changes you made to a kit, or return the entire kit to its factory-set condition (p. 5).

EDIT MENU

EXIT

Choosing the Reverb (Reverb Type)

Here you can select the type of reverb that is applied to the drum kit.



Parameter	Value
	OFF
	BOOTH
	STUDIO 1
Deverth True e	STUDIO 2
Reverb Type	STAGE
	ARENA
	GATE
	LONG REVERB

Adjusting the Reverb (Reverb Level)

Here you can adjust the amount of reverb.



hi-hat.

Adjusting the Kit Volume (Kit Volume)

Here you can adjust the volume of the entire drum kit.

KIT EDIT	_ ••
Kit Volume	
115	
EXIT I 4 I	Þ

Adjusting the Cross Stick Volume (Cross Stick Volume)

Here you can adjust the volume when you use cross sticking on the snare.

Depending on the snare instrument, you can play rim shots and/or cross stick sounds.

<u>KIT EDIT</u>		
Cross	Stick	Volume
	80	
EV.F.F.		

- * You must connect the snare pad to "SNR" of the dedicated connection cable, and select a sound that allows cross sticking.
- * For details on sounds that allow cross sticking, refer to "Sound List" (PDF).

Adjusting the Hi-Hat Pedal Volume (Pedal Hi-Hat Volume)

Here you can adjust the volume of foot-close and foot-splash on the

KIT EDIT Pedal Hi-Hat Volume **80**



Selecting a Multi-Effect (Multi Effects)

Here you can select an effect that is applied to the drum kit.



Effect Type

Effect Type	Explanation		
OFF	No effect is applied.		
STEREO DELAY	This is a stereo delay.		
REVERSE DELAY	This is a reverse delay that adds a reversed sound of the input sound as a delayed sound. A chorus is connected immediately after the reverse delay.		
TAPE ECHO	Simulates a tape-type echo unit of the past.		
CHORUS	This is a stereo chorus. A filter is provided so that you can adjust the timbre of the chorus sound.		
PHASER	This is a stereo phaser. A phase-shifted sound is added to the original sound and modulated.		
STEP PHASER	This is a stereo phaser. The phaser effect will be varied in stepwise motion.		
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.		
REVERB	Adds reverberation to the direct sound, simulating an acoustic space.		
LONG REVERB	This is a very rich sounding reverb with a choice of Character.		
A saturator which distorts the sound is connected in parallel with a compressor, pro SATURATOR a rougher tonal character and boosting the loudness. This also cuts the low-freque region of the input audio.			
SUPER FILTER	This is a filter with an extremely sharp slope. The cutoff frequency can be varied cyclically.		
FILTER+DRIVE	This is a low-pass filter equipped with overdrive. It cuts the upper range and adds distortion.		
AUTO WAH	Cyclically controls a filter to create cyclic change in timbre.		
LO-FI COMPRESS	This is an effect that intentionally degrades the sound quality for creative purposes.		
DISTORTION	Intensely distorts the sound. The tone quality of the distorted sound is adjusted with a filter.		
OVERDRIVE	Mildly distorts the sound. The tone quality of the distorted sound is adjusted with a filter.		
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.		
RING MODULATOR	This is an effect that applies amplitude modulation (AM) to the input signal, producing be like sounds. You can also change the modulation frequency in response to changes in the volume of the sound sent into the effect.		
STEP RINGMOD	This is a ring modulator that uses a 8-step sequence to vary the frequency at which modulation is applied.		
PITCH SHIFT	Shifts the pitch of the original sound. This pitch shift can add two pitch shifted sounds to the original sound.		
AUTO PAN	Cyclically modulates the stereo location of the sound.		

Editing the Multi-Effect

Editing detailed parameters (MFX)

In the Multi Effects screen, press the $\ensuremath{\mathsf{[KICK]}}$ (ENTER) button to access the MFX screen.

You can edit detailed parameters for the effect type that you select.



* For details on the parameters of each effect, refer to p. 18.

Specifying the routing and levels (MFX ROUTING)

In the MFX screen, press the [KICK] (ENTER) button to access the MFX ROUTING screen.

For each pad, you can specify the amount of multi-effect that is applied, and whether the unprocessed sound is mixed.



Parameter	Explanation	
	DRY+MFX	In addition to the sound that is processed by the MFX, the unprocessed (DRY) sound is also
DRY+MFX/		output.
MFX ONLY		Only the sound that is processed by the MFX
	MFX ONLY	is output.
		Lowering the MFX Level lowers the volume.
Send Level	Level sent to l	MFX
MFX Level	Output level of	of the MFX

* For details on the parameters of each effect, refer to p. 18.

Renaming a Kit (Kit Name)

You can rename a kit.

Text entry operations

1. In the Kit Name screen, press the [KICK] (ENTER) button. The DRUM KIT NAME screen appears.

ippears.

· ····································	
Operation	Function
[F2] (◀) [F3] (►) buttons	Move the cursor
[INSTRUMENT] knob	Change the character
[KICK] (ENTER) + [F2]	Delete
[KICK] (ENTER) + [F3]	Insert

DRUM KIT NAME	
D-25	
EXIT I 4 I	+

TD-25

-EDIT-

KIT EDIT

EXIT

Kit Name

Undo/Restore

Cancelling Edits to the Kit (UNDO)

You can undo changes you've made to a kit.

- * The current kit will return to the state in which it was when you selected it.
- * If you switch kits, the preceding changes cannot be undone.
- **1.** In the KIT screen, press the [F2] (UNDO) button. The UNDO SELECT screen appears.
- **2.** Press the [F2] (UNDO) button. The confirmation screen appears.
- **3.** Press the [F3] (OK) button. The changes will be undone. If you decide to cancel, press the [F1] (CANCEL) button.





Restoring the Factory-Set Kit (RESTORE CURRENT KIT)

Here's how the current kit can be restored to its factory-set condition.

- **1.** In the KIT screen, press the [F2] (UNDO) button. The UNDO SELECT screen appears.
- **2.** Press the [F3] (RESTORE) button. The RESTORE CURRENT KIT screen appears.
- 3. Use the [INSTRUMENT] knob to select a factory-set kit.
- **4.** Press the [F3] (RESTORE) button. The confirmation screen appears.
- **5.** Press the [F3] (OK) button. The RESTORE CURRENT KIT operation is executed. If you decide to cancel, press the [F1] (CANCEL) button.







Exporting the Recorded Content (EXPORT)

Content that you audio-recorded (TD-25 Owner's Manual "Recording Your Performance") can be exported to a USB flash drive.

Export Format: WAV (44.1 kHz, 16-bit)

1. While playing back the audio-recorded data, press the [F3] (EXPORT) button.

The EXPORT screen appears. Note the name of the file that will be exported.





2. Press the [F3] (EXECUTE) button.

The file is exported to the USB flash drive.

* The WAV file is saved in the root (top) folder of the USB flash drive.

Practicing in Coach Mode

The TD-25's Coach mode is a unique set of exercises specifically designed to help build speed, accuracy and stamina, as well as develop better timing skills.

Throughout the Coach modes, you will discover that some of them have programmable parameters, allowing you to adapt the functions to your specific needs.

Selecting a Practice Menu

- **1.** In the KIT screen, press the [CLICK] button to sound the click.
- 2. Ver. 1.10 Press the [F1] (COACH) button.

The COACH MENU screen appears.

* In version 1.00, press the [F1](T.CHECK) button.



3. Ver.1.10 Use the [F2] (▲) [F3] (▼) buttons to select a practice menu item, and then press the [KICK](ENTER) button.

Practicing starts as soon as you press the [KICK](ENTER) button.

Menu Item	Explanation
TIME CHECK (p. 7)	Strengthens your ability to play accurate rhythms.
QUIET COUNT (p. 7)	Strengthens your ability to maintain the tempo internally.
WARM UPS (p. 8)	Provides warm-up exercises.

If you don't want to record the click (Ver.1.10) In Setup, turn "Click Record" (p. 14) [OFF].



Correctly Playing in Time with the Beat (TIME CHECK)

This mode lets you practice playing accurately along with the metronome.

Start practicing

1. Strike the pad in time with the click.

- Your strike timing is evaluated for the kick and snare.
- The time check ends automatically after eight measures, and the score of your performance is shown.

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

your pad strikes match the beat sounded by the click.

BEHIND: Behind the beat AHEAD: Ahead of the beat



- * You can press the [F2] (SETUP) button to change the pads that are evaluated and the number of measures that are scored.
- * You can press the [F3] (CLICK) button to make click settings (p. 11).
- 2. Press the [F1] (EXIT) button to finish the time check.



Settings

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

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

* Ver. 1.10 You can press the [KICK] (ENTER) button to make click settings (p. 11).

Developing Internal Timing Sense (QUIET COUNT) Ver. 1.10

This mode will help you develop a good sense of time/tempo.

For the first few measures, the metronome will sound at the specified volume; over the next few measures, the volume will diminish until it is nearly inaudible. This cycle of several measures will continue until you stop it.

Start practicing

1. Strike the pads in time with the metronome.

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



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



- After the Quiet region, the proportion of your strikes that were played at an accurate tempo are shown as a "%" value.
- * You can press the [F3] (CLICK) button to make click settings (p. 11).

2. Press the [F1] (EXIT) button to finish the quiet count.

Settinas

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

Parameter	Value	Explanation	QUIET COUNT SET		
Measures	2, 4, 8, 16 (Measures)	Specify the length (measures) of the interval for which the metronome will alternate between "Sounding" and "Quiet."	Measures Quiet		
	Of the measures specifie the length of the measu	ed by "Measures," this setting specifies res that will be "Quiet." The length of the Quiet interval will	EXIT I 🛓		
Quiet		randomly change each time. Specifies the length (number of measures) of the Quiet interval.			
	1, 2, 4	* This setting cannot be longer than half of the Measures value.			

* You can press the [KICK] (ENTER) button to make click settings (p. 11).

WARM UPS Ver. 1.10

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

You can choose one of three courses, ranging from easy to difficult. You can also adjust the tempo according to your level of skill.

MEMO

After you've started WARM UPS, you can press the [F3] (PAUSE) button to pause the WARM UPS.

To resume practicing, press the [F3] (START) button once again. If you're finished with WARM UPS, press the [F1] (STOP) button.

Step 1: Change-Up

In this step, the rhythm type will change every two measures. Starting from half notes, the note values will gradually become shorter, and will then return to half notes; this change in rhythms will be repeated.

Step 2: Auto Up/Down

The tempo will gradually be raised and lowered.

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

- * Auto Up/Down will be executed if Duration is 10 MINS or 15 MINS.
- * Auto Up/Down does not let you use the [TEMPO] knob to adjust the tempo.
- * The current tempo value will be the lower tempo limit.

MEMO

While practicing, you can press the [F1] (SET MAX) button to specify the current tempo as the upper limit; if you press the [F1] (CLR MAX) button, the upper tempo limit will return to 260.

Step 3:Time Check

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



Overall evaluation	WARM UPS (10 MINS)	
This grades your	Finished!	
evaluation.	EXCELLENT!	
Evaluation (display) EXCELLENT!, VERY GOOD!, GOOD, AVERAGE, START OVER		EXIT [SETUP] START

Settings

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

Parameter	Value	Explanation	WARM UPS SETUP	
	Specifies the	time.	Duration	10 MINS
		Time required: 5 minutes	Grade	EASY
	5 MINS	Change-Up: 2 minutes	Change-Up May Tampo	∦ 260
		Time Check: 3 minutes		200
		Time required: 10 minutes	EXIT I 🔺	ΙΨ
D (1)		Change-Up: 3 minutes		
Duration	TO MIINS	Auto Up/Down: 3 minutes		
		Time Check: 4 minutes		
		Time required: 15 minutes		
		Change-Up: 5 minutes		
	15 MIINS	Auto Up/Down: 5 minutes		
		Time Check: 5 minutes		
	Specifies the	e strictness of scoring.		
Grade	EASY	Normal		
	HARD	Timing will be checked more strictly.		
	Step 1: Selec	ts the pattern by which the rhythm will vary		
	during Chan	ige-up.		
		J⊂J≃Л≃∭⊃∭		
		$ \longrightarrow \longrightarrow \square \longrightarrow \square \longrightarrow \square \longrightarrow \square \square$		
	▶∠ 8a			
Change-Up				
		┘⊂┘≂л≃ñ₂m	1	
	\$18518	°6		
Max Tempo	Specifies the Down.	e upper tempo limit during step 2: Auto Up/		

* You can press the [KICK] (ENTER) button to make click settings (p. 11).

WARM UPS	(10 MIN	<u>s)</u>
Aut	o UP/Do	own
	1-12	5
MIN 120)-IE	-
MAX 260		3-4
SET MAXI	SETUP	[PAUSE

SETUR I RAUSE

2-

ARM UPS (10 MINS) 🔎 🗖 🛨 –

<u>Ch</u>ange-U_R

STEP

Pause

WARM UPS (10 MINS) Change-Up

Changing the Settings of Each Song

In the SONG menu, you can make settings such as volume and loop playback for each audio file.

1. In the USB SONG screen, press the [F3] (MENU) button.

The SONG MENU screen appears.

Parameter	Explanation
Song Speed	Changes the playback speed of the song.
Diau Trus a	LOOP: Plays back repeatedly.
Play Type	ONESHOT: Plays back once and then stops.
Song Volume	Adjusts the volume of the audio file.

ONG	MENL	,	C 8 ‡
ong lay	SPeed Type Nolum		100% LOOP 100
0113	00100	-	
EX1	IT I		I Ŧ]

Ver. 1.10

If you press the [USB SONG] button without connecting a USB flash drive, the internal demo songs are selected.

The internal demo songs have the following limitations.

- The Play Type is fixed at LOOP.
- The Song Volume is fixed at 100.

In the KIT screen, you can hold down the [USB SONG] button and press the $[\blacksquare/\triangleright]$ button to play the song while remaining in the KIT screen.

A-B Repeat Settings

This function lets you repeat a specific region of the song.



1. While the song plays, press the [F3] (MENU) button to access the SONG MENU screen, and then press the [KICK] (ENTER) button.



USB SON(

The A-B REPEAT screen appears.

- 2. At the location where you want to start repeating, press the [F3](SET A) button.
 - * You can use the [F1] (◄◄) [F2] (►►) buttons to move backward or forward in five-second steps. Long-press one of these buttons to rewind or fast-forward.

	н. Б	,		-
		-	I SET	в
	N 1/2	_		
<u>USB SU</u> 001	NG			
001				

My_music.mp3

3. At the location where you want to stop repeating, press the [F3] (SET B) button.

Playback repeats between point A and point B.

USB SONG
001
My_music.mp3
A-B REPEAT
ຄູ່ອີ 00:02:00
CANCELI I RESET

* You can press the [F3] (RESET) button and reset points A/B.

Canceling A-B repeat

1. Press the [F1] (CANCEL) button.

The A-B REPEAT screen closes, and conventional playback resumes.

Basic Operation

In Setup, you can make settings that apply to the entire TD-25.

1. In the KIT screen, press the [F3] (MENU) button. The EDIT MENU screen appears.

2. Press the [F3] (SETUP) button.

The SETUP screen appears.



4. Press the [KICK] (ENTER) button to confirm.

The display shows the selected page.



5. Use the [F2] (▲) [F3] (▼) buttons to select parameter.

6. Use the [INSTRUMENT] knob to change value.

7. In some screens, pressing the [KICK] (ENTER) button takes you to a different screen.

8. Press kit selector to return to the KIT screen.

* Your changes will be saved automatically.



3. Use the [F2] (▲) [F3] (▼) buttons to select item.

Options	p. 11
Click	p. 11
Trigger Settings	p. 12
Hi-Hat Setting	p. 13
Pad Panning	p. 13
Pad Note Number	p. 13
MIDI	p. 14
Audio	p. 14
Load 1 Kit Ver. 1.10	p. 15
Save 1 Kit Ver. 1.10	p. 15
Load Backup	p. 16
Save Backup	p. 16
Delete Backup	p. 16
USB Memory Info	p. 17
USB Memory Format	p. 17
System Info	p. 17
Factory Reset	p. 17

Options

s for the entire TD-25.

OPTIONS	
LCD Contrast	12
Auto Off USB Driver	4 HOURS
EXIT 📘 🔺	1 Ŧ .

Here you can make overall settings for the entire TD-25.

Adjusting the Display

Parameter	Explanation
LCD Contrast	Adjusts the contrast of the display (Default: 12).
LCD Brightness	Adjusts the brightness of the display (Default: 8).

Changing the Auto-Off Setting

The TD-25 automatically powers-off when a certain length of time has elapsed since it was last operated or played.

With the factory settings, this is set to "4 HOURS."

* Thirty minutes before the power turns off, a message will appear in the display.

Parameter	Explanation	
A	OFF	The power will not turn off automatically.
Auto Off	4 HOURS	The power will turn off automatically when four hours have elapsed.

Using USB Audio (USB Driver Mode)

This switches the USB driver mode that's used when the TD-25 is connected to a computer via USB. After changing this setting, you must power the TD-25 off and then on again.

Paramenter	Value	Operation	Driver	Explanation
USB Driver	GENERIC	USB-MIDI	Not required	Choose this if you want to transfer MIDI messages between the TD-25 and your computer or iPad.
	VENDOR	USB-AUDIO USB-MIDI	Required	Choose this if you want to transfer audio between the TD-25 and your computer.

You can download the dedicated driver for the TD-25 from the Roland website.

http://www.roland.com/support/

For the operating requirements, refer to the Roland website. The driver program and installation procedure will differ depending on your system. Please carefully read the "Readme.htm" included with the files you downloaded.

Click

Here you can specify click settings.



Adjusting the Click

Parameter	Explanation
Beat	Time signature
Pattern	Click interval
Sound	Tone
Volume	Volume
Pan	Panning

Trigger Settings

that is connected.

TRIGGER SETTINGS Here you can specify the type and detailed parameters for each pad (HEAD Туре Sensitivity Threshold Rim Gain

EXIT

∕-0±-

PDX100

1.0 LINEAR n

Adjusting the Pads (Triggers)

Selects the type of pad or drum trigger that is connected. * Type * If you change the type, the following parameters are changed to values that are appropriate for that type (except for XTalk Cance). You can adjust the sensitivity of the pads to accommodate your personal playing style. This allows you to have more dynamic control over the sound volume, based on how hard you play. Higher sensitivity allows the pad to produce al oud volume even when played offly. Lower sensitivity will keep the pad or drum trigger is falsely triggered by vasoft strike, so you should set it to a low set level that does not allow false triggering. In the diagram at right, triggering occurs at 8, but not at A or C. Rim Gain Adjusts the rim sensitivity of the pads and drum triggers listed below. Higher value allows the rim/edge to produce a loud volume even when played softly. PD series, PDX series, CY series, RT-10S, VCE_IIID RT-30HR Adjusts the irm sensitivity of the pads and drum triggers listed below. Higher value allows the rim/edge to produce a loud volume even when played softly. PD series, PDX series, CY series, RT-10S, VCE_IIID RT-30HR Adjust this curve until the response feels as natural as possible. UNERAR Volume UNERAR Volume </th <th>Parameter</th> <th>Explanation</th> <th>1</th> <th></th> <th></th> <th></th> <th></th>	Parameter	Explanation	1				
Type * If you change the type, the following parameters are changed to values that are appropriate for that type (except for XTalk Cancel). You can adjust the sensitivity of the pads to accommodate your personal playing style. This allows you to have more dynamic control over the sound volume, beased on how hard you play. Higher sensitivity allows the pad to produce a loud volume even when played forcefully. Increase this value if a pad or drum trigger is falsely triggered by vibrations from the environment. If this value is too high, the sound will not be triggered by vibrations from the environment. If this value is too high, the sound will not be triggered by vibrations from the environment. If this value is too high, the sound will not be triggered by a soft strike, so you should set it to a lowest level that does not allow false triggering. In the diagram at right, triggering occurs at B, but not at A or C. Rim Gain Adjusts the rim sensitivity of the pads and drum triggers listed below. Higher value allows the rim/edge to produce a loud volume even when played softly. PD series, PDX series, CY series, RT-105, VCCLIDD RT-30HR Adjust this curve until the response feels as natural as possible. INNEAR Volume UNEAR Volume UNEAR Volume UNEAR Volume UNEAR Volume Volume Volume UNEAR Volume UNEAR Volume Volume Volume		 Selects the type of pad or drum trigger that is connected. * If you change the type, the following parameters are changed to values that are appropriate for that type (except for XTalk Cancel). 					
Sensitivity You can adjust the sensitivity of the pads to accommodate your personal playing style. This allows you to have more dynamic control over the sound volume, based on how hard you play. Higher sensitivity allows the pad to produce a loud volume even when played softyl. Lower sensitivity will keep the pad or drum trigger is falsely triggered by vibrations from the environment. If this value is too high, the sound will not be triggered by a soft strike, so you should set it to a low exit were that does not allow false triggering. In the diagram at right, triggering occurs at B, but not at A or C. Threshold Rim Gain Higher value allows the rim/edge to produce a loud volume even when played softyl. PD series, PDX series, CY series, RT-105, VERIAD RT-30HR Adjust this curve until the response feels as natural as possible. INREAR Volume Volume Volume Volume Volume UNEAR Volume Volume Volume Curve Volume Volume Volume Volume Volume Volume Volume Volume Volume Volume Volume Volume Volume Kinger Volume Compared to LINEAR, as oft playing produces a greater change. Volume Volume Volume Playing	Туре				rs are changed t	to values that are appropriate	
Increase this value if a pad or drum trigger is falsely triggered by vibrations from the environment. If this value is too high, the sound will not be triggered by a soft strike, so you should set it to a lowest level that does not allow false triggering. In the diagram at right, triggering occurs at B, but not at A or C. Threshold In the diagram at right, triggering occurs at B, but not at A or C. Adjusts the rim sensitivity of the pads and drum triggers listed below. Higher value allows the rim/edge to produce a loud volume even when played softly. PD series, PDX series, CY series, RT-105, Ver.110 RT-30HR Adjust this curve until the response feels as natural as possible. Volume Volume The standard setting. This produces the most natural correspondence between playing dynamics and volume change. Curve Volume Volume Playing Dynamics Compared to LINEAR, strong dynamics produces a greater change. Volume Volume Volume Playing Dynamics Compared to LINEAR, a soft playing produces a greater change. Volume Volume Playing Dynamics Compared to LINEAR, a soft playing produces a greater change. Volume Volume Playing Dynamics Extreme changes are made in response to playing dynamics.	Sensitivity	You can adjust the sensitivity of the pads to accommodate your personal playing style. This allows you to have more dynamic control over the sound volume, based on how hard you play. Higher sensitivity allows the pad to produce a loud volume even when played softly. Lower sensitivity will keep the pad producing a low volume even when played forcefully.					
Adjusts the rim sensitivity of the pads and drum triggers listed below. Higher value allows the rim/edge to produce a loud volume even when played softly. PD series, PDX series, CY series, RT-105, CETIO RT-30HR Adjust this curve until the response feels as natural as possible. Image: Curve Volume Volume The standard setting. This produces the most natural correspondence between playing dynamics and volume change. Curve Volume Volume Volume Compared to LINEAR, strong dynamics produces a greater change. Curve LOG1 Volume Volume Compared to LINEAR, a soft playing produces a greater change. Spline Volume Volume Extreme changes are made in response to playing dynamics.	Threshold	Increase this value if a pad or drum trigger is falsely triggered by vibrations from the environment. If this value is too high, the sound will not be triggered by a soft strike, so you should set it to a lowest level that does not allow false triggering. In the diagram at right, triggering occurs at B, but not at A or C.					
Adjust this curve until the response feels as natural as possible. LINEAR Volume Dynamics The standard setting. This produces the most natural correspondence between playing dynamics and volume change. EXP1 Volume Dynamics Compared to LINEAR, strong dynamics produce a greater change. Curve LOG1 Volume LOG2 Volume Dynamics Compared to LINEAR, a soft playing produces a greater change. SPLINE Volume Dynamics Volume Dynamics Extreme changes are made in response to playing dynamics.	Rim Gain	Adjusts the rim sensitivity of the pads and drum triggers listed below. Higher value allows the rim/edge to produce a loud volume even when played softly. PD series, PDX series, CY series, RT-10S, Ver. 1.10 RT-30HR					
LOUD1 Very little dynamic response, making it easy to maintain strong volume levels. If you're	Curve	Adjust this d LINEAR EXP1 EXP2 LOG1 LOG2 SPLINE	Volume LINEAR Volume EXP1 Volume SPLINE Volume	Playing Dynamics Volume EXP2 Volume LOG2 Playing Dynamics	Playing Playing Dynamics	The standard s natural corresp dynamics and Compared to L produce a great Compared to L a greater chan Extreme chang playing dynam Very little dyna to maintain str	etting. This produces the most sondence between playing volume change. INEAR, strong dynamics ater change. INEAR, a soft playing produces ge. ges are made in response to nics. amic response, making it easy rong volume levels. If you're

Parameter	Explanation
	Adjusts how easy it is to trigger a head shot or rim shot (open rim shot) on the pads and drum triggers listed below.
Head/Rim Adj	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.
	PD series (except PD-8), PDX series, RT-10S, Ver. 1-10, RT-30HR
	Adjusts the playing strength at which to switch between cross stick and rim shot (open rim shot) on the pads and drum triggers listed below.
XStick Thre	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.
	PD series (except PD-8), PDX series, RT-10S, Ver. 1.10 RT-30HR
	This setting prevents double triggering (retriggering) in response to a single strike. A : Retrigger
	In particular for a drum trigger, the waveform is irregular, which can
	cause triggering to occur at point A in the illustration. This is especially
Retrig Cancel	likely to occur as the waveform diminishes. The Retrig Cancel setting
	from occurring.
	While repeatedly striking the pad or drum trigger, gradually raise this
	value until retriggering no longer occurs. If this value is too high, notes
	may drop out when you play successive strikes or a roll.
	Specifies the detection time for the strike signal.
ScanTime (ms)	While repeatedly striking the pad with the same force, gradually raise this value until stable
	the strike until sound is heard impairing the performance response
	If the stick or beater rebounds after a strike and touches the striking surface again, triggering
	occurs a second time.
MaskTime (ms)	You can prevent this double triggering by specifying a time immediately following a strike during
waskrine (ms)	which further strikes are ignored. While repeatedly striking the pad, raise this value until double
	triggering does not occur. If this value is too high, notes may drop out when you play successive
	strikes or a roll.
Pos Detect H	Iurns strike position detection on/oπ for the head (H) or rim (R).
Pos Detect R	* TRIGGER INPUT jacks that support strike position detection: SNARE, RIDE, AUX
	This setting prevents a drum trigger from being falsely triggered by the sound of a drum
	(Noise Cancel)
ExtNoiseCancel	This size and for the set of the
Ver. 1.10	* This noise cancel function can be used when a RT-30K or RT-30HK drum trigger is connected to SNR TOM1 TOM2 or TOM2 of the dedicated connection cable as to the TRECCED IN Each
	(ALIX) via a Roland-recommended stereo cable
	* The "DT 2011" does not support the Noise Cancel function
	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
VT-II-C-	triggering other pads (or drum triggers). For example if pad B is falsely triggered when you strike
XTalk Cancel	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.

Hi-Hat Setting



Adjusting the Hi-Hat

Parameter	Explanation
Foot Splash Sens	Adjusts how easily the foot splash can be played.
VH-11 CALIB	Watch this meter while you adjust the VH-11's offset.
	For detail, refer to "Calibrating the Hi-Hat" in the TD-25 Owner's Manual.

Pad Panning

PAD PANNING	
Kick	CENTER
Snare	CENTER
Tom1	L 2
Tom2	B 2
Tom3	Ř 4 L

Adjusting the Panning of Each Pad

Parameter	Explanation
Kick	
Snare	
Tom1	
Tom2	
Tom3	Adjust the left/right position of each pad.
Hi-Hat	These settings are shared by all of the drum kits.
Crash1	
Crash2	
Ride	
AUX	

Pad Note Number



Specifying the Note Number of Each Pad

Parameter	Explanation
Kick Snare Head Snare Rim Snare Brush Snare XStick Tom1 Head Tom1 Rim Tom2 Head Tom2 Rim Tom3 Head Tom3 Rim HH Open Bow HH Open Edge HH Close Edge HH Close Edge HH Pedal Crash1 Bow Crash1 Edge Crash2 Bow Crash2 Edge Ride Bow Ride Edge Ride Bell AUX Head AUX Rim	Specify the note number that is transmitted and received by each pad. These settings are shared by all of the drum kits. * If you select a note number that is also assigned to another pad, an "*" is shown at the right of the note number.

MIDI

Audio

AUDIO SETUP	- -
AUDIO IN Gain(dB) USB Input Gain(dB)	+0
USB Output Gain(dB)	+0
BASS Freq(Hz)	63
EXIT I 🔺 I	Ŧ

MIDI	
MIDI_Channel_	CH10
Local Control Program Change	
Program Change	RX ON
HHPedal CC	F00T(4)
EXIT I 🔺	I Ŧ]

MIDI-Related Settings

* These settings are shared by all of the drum kits.

Parameter	Explanation		
MIDI Channel	Specifies the transmit/receive channel of the drum kit (Default: CH10).		
Local Control	If this is "OFF," the TD-25's pads are disconnected from its internal sound generator. Normally you will leave this "ON" (Default: ON).		
Program Change Tx	If this is "ON," a program change message is transmitted when you switch drum kits (Default: ON).		
Program Change Rx	If this is "ON," program change messages can be received to switch drum kits (Default: ON).		
HHPedal CC	Control change used for transmitting/receiving the depth to which the hi-hat pedal pressed.		
Snare CC	Control change used for transmitting/receiving the strike position of the snare, ride, and		
AUX CC	AUX.		
HH Note# Border	This setting lets you transmit MIDI messages that are appropriate for the MIDI sound module you're using.		
	The note number transmitted when you strike the hi-hat will change depending on the amount of pressure on the hi-hat pedal.		
	HH Note# Border allows you to adjust the pedal position at which the Control Change message value switches from the open hi-hat to the closed hi-hat. As you monitor the note number transmitted by the TD-25 and the Control Change message value, adjust the setting until the note number is switched at the pedal position you want (Default: 90).		
	* If you change the HH Note# Border setting, the actual hi-hat performance may not match the plavback of the recorded MIDI data.		

Adjusting the Volume of the AUDIO INPUT and USB

Parameter	Explanation
AUDIO IN Gain (dB)	Adjusts the volume of the AUDIO INPUT jack.
USB Input Gain (dB)	Adjusts the volume of the sound received from the computer via USB audio.
USB Output Gain (dB)	Adjusts the volume of the sound sent to the computer via USB audio.

Specifying the TONE Frequencies

Parameter	Explanation
TONE BASS Freq (Hz)	Specifies the frequency that is adjusted by the TONE [BASS] knob.
TONE TREBLE Freq (Hz)	Specifies the frequency that is adjusted by the TONE [TREBLE] knob.

Audio REC Settings (Ver. 1.10)

Parameter	Explanation		
	If this is "OFF," the click is not recorded (Default: ON).		
AUDIO REC CIICK Record	This is forcibly turned "OFF" if "Backing Record" is "OFF."		
AUDIO REC Backing	If this is "OFF" the backing cound is not recorded (Default: ON)		
Record	II THIS IS OFF, THE DACKING SOUTH IS HOLTECOIDED (DEIdult: ON).		

Load 1 Kit Ver. 1.10



Loading One Kit from a USB Flash Drive

- 1. Connect the USB flash drive to the TD-25.
- 2. In the KIT screen, select the loading-destination kit.

3. In the SETUP screen (p. 10), select "Load 1 Kit."

The LOAD 1 KIT screen appears.

4. Use the [INSTRUMENT] knob to select the kit number that you want to load.

5. Press the [F3] (LOAD) button.

The confirmation screen appears.

6. Press the [F3] (OK) button.

The settings of the kit loaded from the USB flash drive are overwritten onto the kit that you selected in step 2. If you press the [F1] (EXIT) button, loading will be canceled.



Save 1 Kit Ver. 1.10



Saving Just One Kit to a USB Flash Drive

- * Before using a USB flash drive for the first time, you must format it on the TD-25 (p. 17).
- **1.** Connect the USB flash drive to the TD-25.
- 2. In the KIT screen, select the kit that you want to save.
- **3.** In the SETUP screen (p. 10), select "Save 1 Kit." The SAVE 1 KIT screen appears.

4. Use the [INSTRUMENT] knob to select the backup destination number (1–999).

If you press the [F2] (NEW) button, the lowest number in which no kit is saved will be selected. You can save 999 backups (1–999).

5. Press the [F3] (SAVE) button.

The confirmation screen appears.

6. Press the [F3] (OK) button.



* Backup kit files are saved in the Roland/TD-25/Kit folder of the USB flash drive.



Load Backup



Loading a Backup from a USB Flash Drive

Here's how to load a backup from a USB flash drive into the TD-25.

NOTE

When you load a backup, all settings in the TD-25 will be erased.

- 1. Use the [INSTRUMENT] knob to select the backup that you want to load.
- 2. Press the [F3] (LOAD) button.
- 3. Press the [F3] (OK) button.

Save Backup

You can save 99 backups (1–99).



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Backing-Up to a USB Flash Drive

All settings of the TD-25 can be saved on a USB flash drive.

- **1.** Use the [INSTRUMENT] knob to select the backup destination number. If you press the [F2] (NEW) button, a vacant number is selected.
- 2. Press the [F3] (SAVE) button.
- 3. If you want to change the name, press the [F2] (NAME) button, enter the name, and then press the [F1] (EXIT) button.

Operation	Function	
[F2] (◀) [F3] (►) buttons	Move the cursor	
[INSTRUMENT] knob	Change the character	D25Backup
[KICK] (ENTER) + [F2]	Delete	
[KICK] (ENTER) + [F3]	Insert	EXIT I 4 I >

4. Press the [F3] (OK) button.

- * Before using a USB flash drive for the first time, you must format it on the TD-25 (p. 17).
- * Backup files are saved in the Roland/TD-25/Backup folder of the USB flash drive.

Delete Backup



Deleting a Backup from a USB Flash Drive

- Here's how to delete a backup that's been saved on a USB flash drive.
- 1. Use the [INSTRUMENT] knob to select the backup that you want to delete.
- 2. Press the [F3] (DELETE) button.
- 3. Press the [F3] (OK) button.

USB Memory Info

USB MEMORY	INFO			
	Used			Total
Backup All		1	7	33
1 Kit		1		333
Audio File		1		100
Size Used				240MB
EXIT		8	73	FREE

Viewing Information About a USB Flash Memory

Parameter	Explanation
Backup All	Number of backups that are saved
Backup 1 Kit	Number of drum kits that are saved
Audio File	Number of audio files that are saved
Size Used	Amount of memory used on the USB flash drive

System Info



Viewing Information About the Unit

Here's how to view information about the TD-25.

Parameter	Explanation
Program Version	System program version

USB Memory Format



Formatting a USB Flash Drive

Here's how to format a USB flash drive.

NOTE

When you execute the Format operation, all data on the USB flash drive will be erased.

1. Press the [F3] (FORMAT) button.

2. Press the [F3] (OK) button.

Factory Reset



Restoring the Factory Settings

The "Factory Reset" operation returns all data and settings stored in the TD-25 to their factory-set condition.

NOTE

All data and settings in the TD-25 will be lost. If the TD-25 contains any data or settings that you want to keep, you must save them to a USB flash drive before you proceed (p. 16).

1. Press the [F3] (RESET) button.

2. Press the [F3] (OK) button.

Multi Effects

Effect Type	Page	Effect Type
OFF		LONG REV
STEREO DELAY	p. 18	SATURATO
REVERSE DELAY	p. 18	SUPER FILT
TAPE ECHO	p. 18	FILTER+DR
CHORUS	p. 18	AUTO WAH
PHASER	p. 18	LO-FI COM
STEP PHASER	p. 18	DISTORTIC
FLANGER	p. 19	OVERDRIV
REVERB	p. 19	ISOLATOR

ect Type	Page
NG REVERB	p. 19
URATOR	p. 19
PER FILTER	p. 20
FER+DRIVE	p. 20
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ERDRIVE	p. 21

p. 21

Effect Type	Page
RING MODULATOR	p. 21
STEP RINGMOD	p. 21
PITCH SHIFT	p. 21
AUTO PAN	p. 21

TAPE ECHO

Simulates a tape-type echo unit of the past.

Parameter	Value	Explanation
Rate	0–127	Tape speed
Intensity	0–127	Amount of echo repeat

CHORUS

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

Parameter	Value	Explanation
ProDolay	0.0–100 msec	Adjusts the delay time from the direct sound until the chorus sound is
Fiebelay		heard.
Rate	0–127	Frequency of modulation
Depth	0–127	Depth of modulation
Phase	0–180 deg	Spatial spread of the sound
Filter Type	OFF, LPF, HPF	Type of filter
		OFF: no filter is used
		LPF: cuts the high frequency range
		HPF: cuts the low frequency range
Cutoff	200-8000 Hz	Frequency when using the filter to cut a specific frequency range

Parameter List

STEREO DELAY

This is a stereo delay.

Parameter	Value	Explanation
Time Left	0–1300 msec	Adjusts the delay time from when the direct sound begins until the left delay sound is heard.
Time Right	0–1300 msec	Adjusts the delay time from when the direct sound begins until the right delay sound is heard.
Feedback	-98-+98 %	Proportion of the delay sound that is to be returned to the input. Negative (-) settings invert the phase.
Phase Left	NORMAL, INVERSE	Phase of the left delay sound
Phase Right	NORMAL, INVERSE	Phase of the right delay sound
Wet Gain Low	-15-+15 dB	Amount of boost/cut for the effect sound's lower range
Wet Gain High	-15-+15 dB	Amount of boost/cut for the effect sound's upper range

REVERSE DELAY

This is a reverse delay that adds a reversed sound of the input sound as a delayed sound. A chorus is connected immediately after the reverse delay.

Parameter	Value	Explanation
Threshold	0–127	Volume at which the reverse delay will begin to be applied
DlyTime	0–1300 msec	Delay time from when sound is input into the reverse delay until the delay sound is heard
Feedback	-98-+98 %	Proportion of the delay sound that is to be returned to the input of the reverse delay. Negative (-) settings invert the phase.

PHASER

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 frequency from which the sound will be modulated.
Rate	0–127	Frequency of modulation
Depth	0–127	Depth of modulation
Resonance	0–127	Amount of feedback

STEP PHASER

This is a stereo 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 frequency from which the sound will be modulated.
Rate	0–127	Frequency of modulation
Depth	0–127	Depth of modulation
Resonance	0–127	Amount of feedback
Step Rate	0–127	Rate of the step-wise change in the phaser effect

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.

Parameter	Value	Explanation
PreDelay	0.0–100 msec	Adjusts the delay time from when the direct sound begins until the flanger sound is heard.
Rate	0–127	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.

REVERB

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

Parameter	Value	Explanation
		Type of reverb
		ROOM1: dense reverb with short decay
Reverb Type	ROOMT, ROOM2,	ROOM2: sparse reverb with short decay
	STAGET, STAGEZ	STAGE1: reverb with greater late reverberation
		STAGE2: reverb with strong early reflections
Reverb Time	0–127	Time length of reverberation
PreDelay	0.0–100 msec	Adjusts the delay time from the direct sound until the reverb sound is heard.
		Adjusts the frequency above which the reverberant sound will be cut.
HF Damp	200-8000 Hz, BYPASS	As the frequency is set lower, more of the high frequencies will be cut,
		resulting in a softer and more muted reverberance (BYPASS: no cut).
Wet Gain Low	-15-+15 dB	Amount of boost/cut for the effect sound's lower range
Wet Gain High	-15-+15 dB	Amount of boost/cut for the effect sound's upper range

LONG REVERB

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

Parameter	Value	Explanation
Character	0–5	Type of reverb
Reverb Time	0–127	Time length of reverberation
PreLPF	16–15000 Hz, BYPASS	Frequency of the filter that cuts the high frequency content of the input sound (BYPASS: no cut)
PreHPF	BYPASS, 16–15000 Hz	Frequency of the filter that cuts the low frequency content of the input sound (BYPASS: no cut)
Pre EQ Freq	200–8000 Hz	Frequency of the filter that boosts/cuts a specific frequency region of the input sound
Pre EQ Gain	-15–+15 dB	Amount of boost/cut produced by the filter at the specified frequency region of the input sound
Depth	0–127	Depth of the effect
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)
EQ Lo	-15-+15 dB	Amount of low-range boost/cut
EQ Hi	-15-+15 dB	Amount of high-range boost/cut

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	Amount 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
EQ Hi Gain	-12-+6 dB	Amount of high-range boost/cut

SUPER FILTER

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

Parameter	Value	Explanation
		Filter type
		Frequency range that will pass through each filter
Cilture True e		LPF: Frequencies below the cutoff
Filter Type	LPF, BPF, HPF, NOTCH	BPF: Frequencies in the region of the cutoff
		HPF: Frequencies above the cutoff
		NOTCH: Frequencies other than the region of the cutoff
Filter Cutoff	0–127	Cutoff frequency of the filter
Filter Cuton		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
Modulation Switch	OFF, ON	On/off switch for cyclic change
Modulation Rate	0–127	Rate of modulation
Modulation Depth	0–127	Depth of modulation

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

AUTO WAH

Cyclically controls a filter to create cyclic change in timbre.

Parameter	Value	Explanation
		Type of filter
Filter Type	LPF, BPF	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	Adjusts the way in which the wah effect applies to the area around the center frequency.
		Set a higher value for Peak to narrow the range to be affected.
Polarity		Sets the direction in which the frequency will change when the auto- wah filter is modulated.
	UP, DOWN	UP: The filter will change toward a higher frequency.
		DOWN: The filter will change toward a lower frequency
Rate	0-127	Frequency of modulation
Depth	0–127	Depth of modulation

LO-FI COMPRESS

This is an effect that intentionally degrades the sound quality for creative purposes.

Parameter	Value	Explanation
PreFilter	Type1–3	Selects the type of filter applied to the sound before it passes through the Lo-Fi effect.
Lo-Fi	Type1–9	Degrades the sound quality. The sound quality grows poorer as this value is increased.
	OFF, LPF, HPF	Type of filter after it passes through the Lo-Fi effect
De et Filter Truce		OFF: no filter is used
Post Filter Type		LPF: cuts the frequency range above the Cutoff
		HPF: cuts the frequency range below the Cutoff
Post Filter Cutoff	200-8000 Hz	Frequency of the Post Filter
Gain Low	-15-+15 dB	Gain of the low range
Gain High	-15-+15 dB	Gain of the high range

DISTORTION

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Intensely distorts the sound. The tone quality of the distorted sound is adjusted with a filter.

Parameter	Value	Explanation
Pre HPF	BYPASS, 16–1000 Hz	Frequency of the filter that cuts the low-frequency content of the input sound (BYPASS: no cut)
Drive	0–127	Amount of distortion
Tone	0–127	Tone quality of distorted sound

OVERDRIVE

Mildly distorts the sound. The tone quality of the distorted sound is adjusted with a filter.

Parameter	Value	Explanation
Pre HPF	BYPASS, 16–1000 Hz	Frequency of the filter that cuts the low-frequency content of the input
· · · · · · ·		sound (BYPASS: no cut)
Drive	0–127	Amount of distortion
Tone	0–127	Tone quality of distorted sound

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
		Boosts and cuts the low frequency ranges.
Boost/Cut Low	-64-+63	At -64, the sound becomes inaudible. 0 is equivalent to the input level of the sound.
		Boosts and cuts the middle frequency ranges.
Boost/Cut Mid	-64-+63	At -64, the sound becomes inaudible. 0 is equivalent to the input level of the sound.
		Boosts and cuts the high frequency ranges.
Boost/Cut High	-64-+63	At -64, the sound becomes inaudible. 0 is equivalent to the input level of the sound.

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
Mode	RING MOD, ENV OSC	RING MOD: Applies amplitude modulation to the input signal
		ENV OSC: Outputs oscillation corresponding to the input signal
Frequency	0–127	Adjusts the frequency at which modulation is applied.
Sensitivity	0–127	Adjusts the amount of frequency modulation applied.
Polarity	UP, DOWN	Determines whether the frequency modulation moves towards higher frequencies (UP) or lower frequencies (DOWN).

STEP RINGMOD

This is a ring modulator that uses a 8-step sequence to vary the frequency at which modulation is applied.

Parameter	Value	Explanation
Mode	RING MOD, ENV OSC	RING MOD: Applies amplitude modulation to the input signal
		ENV OSC: Outputs oscillation corresponding to the input signal
Freq Modify	-64-+63	Increases/decreases value for all steps
Attack	0–127	Speed at which the modulation frequency changes between steps
Rate	0–127	Rate at which 8-step sequence is to be repeated
Freq Step 1–8	0–127	Frequency of ring modulation at each step

PITCH SHIFT

Shifts the pitch of the original sound. This pitch shift can add two pitch shifted sounds to the original sound.

Parameter	Value	Explanation
Pitch1	-24-+12 semi	Adjusts the pitch of Pitch Shift 1 in semitone steps.
Pitch1 Level	0-127	Volume of the Pitch Shift 1 sound
Pitch2	-24-+12 semi	Adjusts the pitch of Pitch Shift 2 in semitone steps.
Pitch2 Level	0–127	Volume of the Pitch Shift 2 sound
DlyTime	0–1300 msec	Adjusts the delay time from the direct sound until the Pitch Shift 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.
Wet Gain Low	-15-+15 dB	Amount of boost/cut for the effect sound's lower range
Wet Gain High	-15-+15 dB	Amount of boost/cut for the effect sound's upper range

AUTO PAN

Cyclically modulates the stereo location of the sound.

Parameter	Value	Explanation
Rate	0–127	Frequency of the change
Depth	0–127	Depth to which the effect is applied

List of Displayed Messages

Error Messages

Message	Meaning	Action
Data Damaged!	The data on the USB flash drive is damaged.	Do not use this file.
Empty Backup!	No backup you request on the USB flash drive.	_
MIDI Buffer Full!	A large amount of MIDI messages were received in a short time, and could not be processed completely.	Confirm that the external MIDI device is properly connected. If the problem persists, reduce the amount of MIDI messages sent to the TD-25.
No empty backup area remains.	There are no empty backup area on the USB flash drive.	Delete unneeded backup.
Song is too long!	The audio file cannot be played because it is too long.	Play back an audio file that is no larger than 2 GB.
Song is too short!	The audio file cannot be played because it is too short.	Play back an audio file that is at least 1 second. Audio files shorter than 1 second might not play.
System Error!	A problem has occurred with the internal system.	Contact your dealer or a nearby Roland service center.
System Initialize	Data in the TD-25's memory may be corrupted.	Contact your dealer or a nearby Roland service center.
USB drive is too busy.	The data could not be read or written in time.	Use a USB Flash Memory sold by Roland.
	The data on the USB flash drive is damaged.	Do not use this file.
USB Memory Error!	A USB flash drive the format of which is not supported by TD-25 has been inserted.	Format the USB flash drive.
USB Memory Full!	There are no empty space on the USB flash drive.	Delete unneeded data.
USB memory is not connected!	No USB flash drive is in the USB MEMORY port.	Insert a USB flash drive correctly. Use a USB Flash Memory sold by Roland.
No AUDIO REC Data!	No recorded data exists.	-
AUDIO REC Memory Full!	The capacity for audio recording is full, and recording has stopped.	-
AUDIO REC Memory Error!	An error occurred during recording.	Insert a USB flash drive correctly.

Other Messages

Message	Meaning	Action
Cannot GROUP MUFFLING. Select INSTRUMENT with same parameter. (MUFFLING or DECAY)	In order for you to turn on the [F2] (GROUP) button and adjust the tom muffling for multiple toms, the muffling parameter of all toms 1–3 must be either MUFFLING or DECAY.	Change the instrument settings so that the muffling parameter of all toms 1–3 is set to either MUFFLING or DECAY.
Clear current TOMS INSTRUMENT assign, and change to preset assign. Press [OK] to Execute.	The instrument assigned to toms 1–3 is cleared, and changes to the preset tom settings.	If you want to change to the preset tom settings, press [F3] (OK). If you decide to cancel, press [F1] (CANCEL).
The modified settings will become effective after power off and restart.	The USB Driver settings take effect when you turn the power of the TD-25 off and on again.	Turn the power of the TD-25 off and on again.