Roland®

GENERAL MIDI

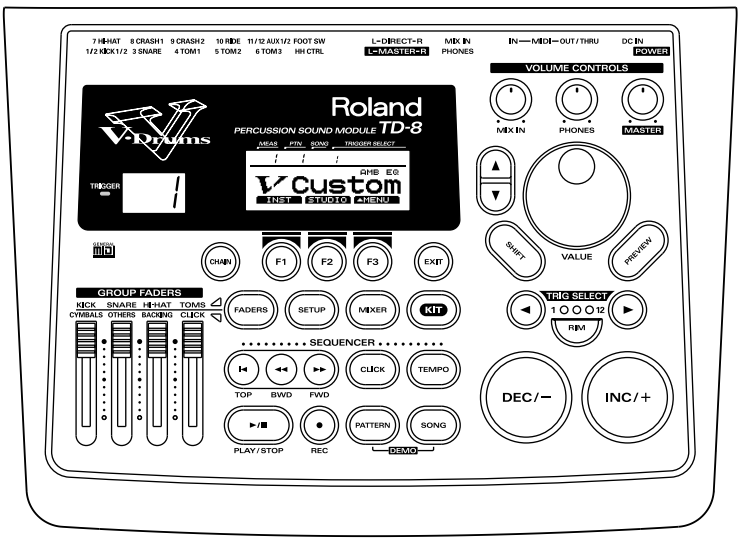
V-Drums

PERCUSSION SOUND MODULE **TD-8**

OWNER'S MANUAL

Thank you, and congratulations on your choice of the Roland Percussion Sound Module TD-8.

Before using this unit, carefully read the sections entitled: "USING THE UNIT SAFELY" (p. 2–3) and "IMPORTANT NOTES" (p. 4). These sections provide important information concerning the proper operation of the unit. Additionally, in order to feel assured that you have gained a good grasp of every feature provided by your new unit, Owner's manual should be read in its entirety. The manual should be saved and kept on hand as a convenient reference.



* *All product names mentioned in this document are trademarks or registered trademarks of their respective owners.*

For the U.K.

IMPORTANT: THE WIRES IN THIS MAINS LEAD ARE COLOURED IN ACCORDANCE WITH THE FOLLOWING CODE.

BLUE: NEUTRAL
BROWN: LIVE

As the colours of the wires in the mains lead of this apparatus may not correspond with the coloured markings identifying the terminals in your plug, proceed as follows:
The wire which is coloured BLUE must be connected to the terminal which is marked with the letter N or coloured BLACK.
The wire which is coloured BROWN must be connected to the terminal which is marked with the letter L or coloured RED.
Under no circumstances must either of the above wires be connected to the earth terminal of a three pin plug.

USING THE UNIT SAFELY

INSTRUCTIONS FOR THE PREVENTION OF FIRE, ELECTRIC SHOCK, OR INJURY TO PERSONS

About ⚠WARNING and ⚠CAUTION Notices

⚠WARNING	Used for instructions intended to alert the user to the risk of death or severe injury should the unit be used improperly.
⚠ CAUTION	Used for instructions intended to alert the user to the risk of injury or material damage should the unit be used improperly. * Material damage refers to damage or other adverse effects caused with respect to the home and all its furnishings, as well to domestic animals or pets.

About the Symbols

⚠	The △ symbol alerts the user to important instructions or warnings.The specific meaning of the symbol is determined by the design contained within the triangle. In the case of the symbol at left, it is used for general cautions, warnings, or alerts to danger.
	The ⃠ symbol alerts the user to items that must never be carried out (are forbidden). The specific thing that must not be done is indicated by the design contained within the circle. In the case of the symbol at left, it means that the unit must never be disassembled.
	The ● symbol alerts the user to things that must be carried out. The specific thing that must be done is indicated by the design contained within the circle. In the case of the symbol at left, it means that the power-cord plug must be unplugged from the outlet.

ALWAYS OBSERVE THE FOLLOWING

⚠WARNING

- Before using this unit, make sure to read the instructions below, and the Owner's Manual.
- Do not open (or modify in any way) the unit or its AC adaptor.
- Do not attempt to repair the unit, or replace parts within it (except when this manual provides specific instructions directing you to do so). Refer all servicing to your retailer, the nearest Roland Service Center, or an authorized Roland distributor, as listed on the "Information" page.
- Never use or store the unit in places that are:
  - Subject to temperature extremes (e.g., direct sunlight in an enclosed vehicle, near a heating duct, on top of heat-generating equipment); or are
  - Damp (e.g., baths, washrooms, on wet floors); or are
  - Humid; or are
  - Exposed to rain; or are
  - Dusty; or are
  - Subject to high levels of vibration.

⚠WARNING

- This unit should be used only with a rack or stand that is recommended by Roland.
- When using the unit with a rack or stand recommended by Roland, the rack or stand must be carefully placed so it is level and sure to remain stable. If not using a rack or stand, you still need to make sure that any location you choose for placing the unit provides a level surface that will properly support the unit, and keep it from wobbling.
- Be sure to use only the AC adaptor supplied with the unit. Also, make sure the line voltage at the installation matches the input voltage specified on the AC adaptor's body. Other AC adaptors may use a different polarity, or be designed for a different voltage, so their use could result in damage, malfunction, or electric shock.
- Avoid damaging the power cord. Do not bend it excessively, step on it, place heavy objects on it, etc. A damaged cord can easily become a shock or fire hazard. Never use a power cord after it has been damaged.

⚠WARNING

- This unit, either alone or in combination with an amplifier and headphones or speakers, may be capable of producing sound levels that could cause permanent hearing loss. Do not operate for a long period of time at a high volume level, or at a level that is uncomfortable. If you experience any hearing loss or ringing in the ears, you should immediately stop using the unit, and consult an audiologist.

- Do not allow any objects (e.g., flammable material, coins, pins); or liquids of any kind (water, soft drinks, etc.) to penetrate the unit.

- Immediately turn the power off, remove the AC adaptor from the outlet, and request servicing by your retailer, the nearest Roland Service Center, or an authorized Roland distributor, as listed on the "Information" page when:
  - The AC adaptor or the power-supply cord has been damaged; or
  - Objects have fallen into, or liquid has been spilled onto the unit; or
  - The unit has been exposed to rain (or otherwise has become wet); or
  - The unit does not appear to operate normally or exhibits a marked change in performance.

- In households with small children, an adult should provide supervision until the child is capable of following all the rules essential for the safe operation of the unit.

- Protect the unit from strong impact.
  (Do not drop it!)

- Do not force the unit's power-supply cord to share an outlet with an unreasonable number of other devices. Be especially careful when using extension cords—the total power used by all devices you have connected to the extension cord's outlet must never exceed the power rating (watts / amperes) for the extension cord. Excessive loads can cause the insulation on the cord to heat up and eventually melt through.

- Before using the unit in a foreign country, consult with your retailer, the nearest Roland Service Center, or an authorized Roland distributor, as listed on the "Information" page.

⚠ CAUTION

- The unit and the AC adaptor should be located so their location or position does not interfere with their proper ventilation.

- Always grasp only the plug or the body of the AC adaptor when plugging into, or unplugging from, an outlet or this unit.

- Whenever the unit is to remain unused for an extended period of time, disconnect the AC adaptor.

- Try to prevent cords and cables from becoming entangled. Also, all cords and cables should be placed so they are out of the reach of children.

- Never climb on top of, nor place heavy objects on the unit.

- Never handle the AC adaptor body, or its plugs, with wet hands when plugging into, or unplugging from, an outlet or this unit.

- Before moving the unit, disconnect the AC adaptor and all cords coming from external devices.

- Before cleaning the unit, turn off the power and unplug the AC adaptor from the outlet (p. 31, p. 29).

- Whenever you suspect the possibility of lightning in your area, disconnect the AC adaptor from the outlet.

IMPORTANT NOTES

In addition to the items listed under "USING THE UNIT SAFELY" on page 2–3, please read and observe the following:

Power Supply

- Do not use this unit on the same power circuit with any device that will generate line noise (such as an electric motor or variable lighting system).
- The AC adaptor will begin to generate heat after long hours of consecutive use. This is normal, and is not a cause for concern.
- Before connecting this unit to other devices, turn off the power to all units. This will help prevent malfunctions and / or damage to speakers or other devices.

Placement

- Using the unit near power amplifiers (or other equipment containing large power transformers) may induce hum. To alleviate the problem, change the orientation of this unit; or move it farther away from the source of interference.
- This device may interfere with radio and television reception. Do not use this device in the vicinity of such receivers.
- Do not expose the unit to direct sunlight, place it near devices that radiate heat, leave it inside an enclosed vehicle, or otherwise subject it to temperature extremes. Excessive heat can deform or discolor the unit.
- To avoid possible breakdown, do not use the unit in a wet area, such as an area exposed to rain or other moisture.

Maintenance

- For everyday cleaning wipe the unit with a soft, dry cloth or one that has been slightly dampened with water. To remove stubborn dirt, use a cloth impregnated with a mild, non-abrasive detergent. Afterwards, be sure to wipe the unit thoroughly with a soft, dry cloth.
- Never use benzine, thinners, alcohol or solvents of any kind, to avoid the possibility of discoloration and / or deformation.

Repairs and Data

- Please be aware that all data contained in the unit's memory may be lost when the unit is sent for repairs. Important data should always be backed up in another MIDI device (e.g., a sequencer), or written down on paper (when possible). During repairs, due care is taken to avoid the loss of data. However, in certain cases (such as when circuitry related to memory itself is out of order), we regret that it may not be possible to restore the data, and Roland assumes no liability concerning such loss of data.

Memory Backup

- This unit contains a battery which powers the unit's memory circuits while the main power is off. When this battery becomes weak, the message shown below will appear in the display. Once you see this message, have the battery replaced with a fresh one as soon as possible to avoid the loss of all data in memory. To have the battery replaced, consult with your retailer, the nearest Roland Service Center, or an authorized Roland distributor, as listed on the "Information" page.

Additional Precautions

- Please be aware that the contents of memory can be irretrievably lost as a result of a malfunction, or the improper operation of the unit. To protect yourself against the risk of loosing important data, we recommend that you periodically save a backup copy of important data you have stored in the unit's memory in another MIDI device (e.g., a sequencer).
- Unfortunately, it may be impossible to restore the contents of data that was stored in the unit's memory or another MIDI device (e.g., a sequencer) once it has been lost. Roland Corporation assumes no liability concerning such loss of data.
- Use a reasonable amount of care when using the unit's buttons, sliders, or other controls; and when using its jacks and connectors. Rough handling can lead to malfunctions.
- Never strike or apply strong pressure to the display.
- When connecting / disconnecting all cables, grasp the connector itself—never pull on the cable. This way you will avoid causing shorts, or damage to the cable's internal elements.
- To avoid disturbing your neighbors, try to keep the unit's volume at reasonable levels. You may prefer to use headphones, so you do not need to be concerned about those around you (especially when it is late at night).
- Since sound vibrations can be transmitted through floors and walls to a greater degree than expected, take care not to allow such sound to become a nuisance to neighbors, especially at night and when using headphones. Although the drum pads and pedals are designed so there is a minimal amount of extraneous sound produced when they're struck, rubber heads tend to produce louder sounds compared to mesh heads. You can effectively reduce much of the unwanted sound from the pads by switching to mesh heads.
- When you need to transport the unit, package it in the box (including padding) that it came in, if possible. Otherwise, you will need to use equivalent packaging materials.
- Use a cable from Roland to make the connection. If using some other make of connection cable, please note the following precautions.
  - Some connection cables contain resistors. Do not use cables that incorporate resistors for connecting to this unit. The use of such cables can cause the sound level to be extremely low, or impossible to hear. For information on cable specifications, contact the manufacturer of the cable.

Contents

Contents

How To Use This Manual

This owner's manual is organized as follows.

Quick Start

This section is intended for those using the TD-8 for the first time, and explains how to use various functions in a simple way. Please read Quick Start and follow along by actually operating the TD-8. This will help you understand most of what you need to know for basic operations. More advanced ways of using the TD-8, or details of other operations are explained the Reference section.

Advanced Use

This section explains all functions of the TD-8 in detail and is divided into specific parts. Basic panel operations and displays are covered in the Quick Start. The Advanced Use section assumes you already understand basic procedures, so if anything unclear, refer to the "Quick Start."

Chapters 1–3 Functions for creating sound

These chapter explains more about the sound creation possibilities introduced in the "Quick Start."

Chapters 4–6 Using a sequencer and related functions

This chapter explains sequencer functions such as patterns and songs performance, recording, click settings, and pattern and song editing.

Chapter 7 Settings for the entire TD-8

This describes functions for controlling the TD-8, such as adjusting the sound and making settings to the sound generator.

Chapters 8 Convenient functions and how to use them

These chapters explain functions such as copy, how to use pads or pedals for pattern and song play back, and other time-saving operations.

Chapter 9 Functions using MIDI

This chapter explains how to use MIDI -whether it be for saving data to an external device, or for using the TD-8 as a General MIDI sound module.

Appendices

If you run into problems, refer to "Troubleshooting" to make sure that the settings are correct. If an error message appears during operation, refer to "Messages and Error Messages" and take appropriate action. This section also provides information related to MIDI, various lists, and the MIDI implementation charts.

The explanations in this manual include illustrations that depict what should typically be shown by the display. Note, however, that your unit may incorporate a newer, enhanced version of the system (e.g., includes newer sounds), so what you actually see in the display may not always match what appears in the manual.

Features

Offers Variable Drum Modeling Sound Generation

Simulates the sound-making process of acoustic drums—The V-Edit Feature (p. 56, p. 85)

This makes it possible to create sounds in a manner that is completely analogous to what is done with acoustic drums. For example, you start by choosing the desired head, then you tune it, and then muffling (muting) can be applied.

Positional sensing (p. 42)

When PD-7, PD-9, PD-80, PD-80R, PD-100, or PD-120 pads are used, this senses where the pad is hit and accurately modifies the sound accordingly.

Brush play also possible (p. 43)

When PD-80, PD-80R, PD-100, or PD-120 pads are used, you can also enjoy brush play.

NOTE Use ONLY nylon brushes. Not only can metal brushes damage the head, but the brush tips present a great danger of piercing and snagging the fine mesh of the head itself.

Cross Stick (Closed Rim Shot) Technique Available (p. 42)

When a PD-80 or PD-120 pad is used, you can play using the cross stick technique.

MEMO Detecting the strike position and using cross stick (closed rim shot) performance with brushes is possible with TRIGGER INPUT3 (SNARE).

Pitch Control Available with the Hi-Hat Control Pedal (p. 141)

You can use the hi-hat control pedal to change the pitch of the pad instruments.

A Wealth of Onboard Instruments

A rich array of high-quality instrument sounds are provided, so almost any conceivable genre can be accommodated.

Drum instruments: 1,024

Backing instruments: 262

Easy-to-understand Interface for Drummers

Features a large display

This enables simple and immediate operation while viewing the parameters to be set, and their graphical representation.

Function and Operations Perfect for Live Performances

Group faders (p. 21)

The front panel is equipped with group faders. You can adjust the volume level immediately, even during a performance.

Drum-kit chain feature—Allows a desired order to be specified for the drum kits to be used (p. 138)

Large [INC/+] and [DEC/-] buttons that can be operated even with drum sticks

Can Be Used with Conventional Pads and Other Equipment (p. 36, p. 128)

Not only PD-80 and PD-80R (pad), and KD-80 (kick trigger unit), you can use the conventional pads (PD-5, PD-7, PD-9, PD-100, and PD-120), kick trigger units (KD-5, KD-7, and KD-120), and hi-hat control pedal (FD-7) with the TD-8. You can use up to 12 pads at the same time.

A Sequencer That's Easy to Operate

A rich array of preset patterns (p. 68, p. 97)

Create songs by arranging patterns (p. 124)

You can enjoy ensemble practice along with patterns and songs. You can also practice with the drum instruments of patterns and songs muted out.

You can also create your own original backing patterns.

MEMO If you want to record brush swish / sweep sounds to MIDI, the only brush kit that can record MIDI data is "MIDIbrsh".

Support for General MIDI (p. 159)

The TD-8 has a GM mode that can play back GM scores.

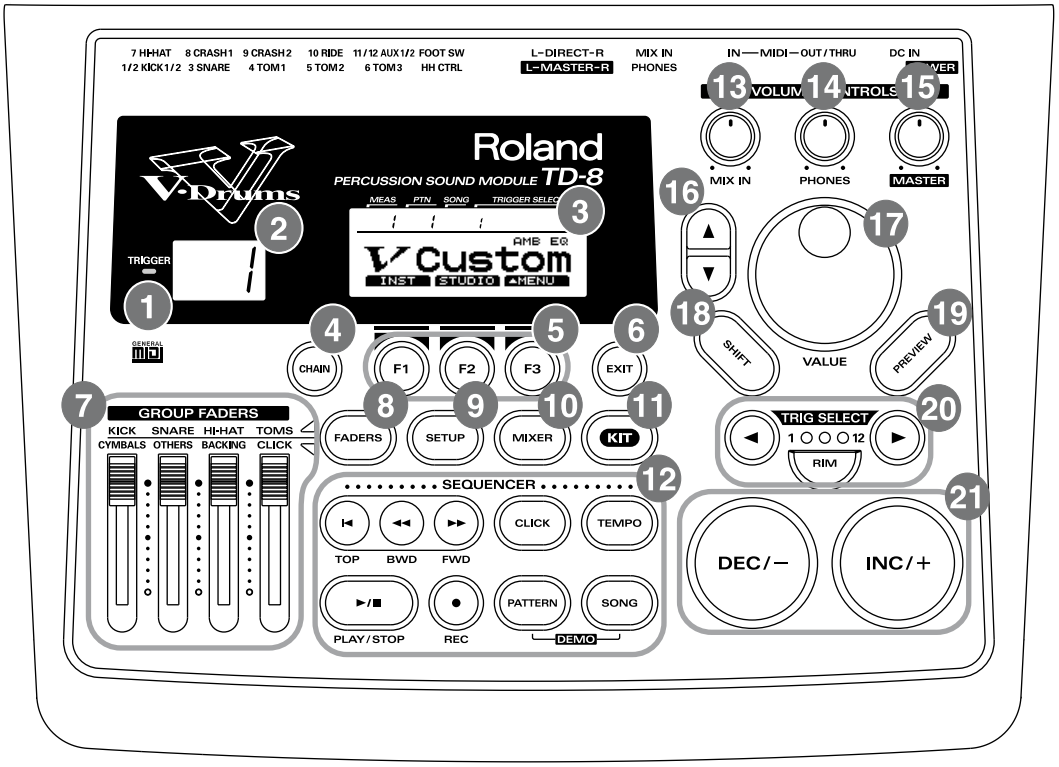
This mode includes a function allowing you to mute the sound only of a specified part during playback of GM scores. This is a very convenient feature for practicing and playing along.

General MIDI system

The General MIDI system is a set of recommendations which seeks to provide a way to go beyond the limitations of proprietary designs, and standardize the MIDI capabilities of sound generating devices. Sound generating devices and music files that meets the General MIDI standard bears the General MIDI logo ( ). Music files bearing the General MIDI logo can be played back using any General MIDI sound generating unit to produce essentially the same musical performance.

Panel Descriptions

Front Panel



1 Trigger Indicator

- This will light when you strike the pads which connect to trigger input jacks. It allows you to check whether the pad has been connected correctly.
- This is lit when MIDI messages are received through the MIDI IN connector (MIDI indicator).
- This is lit when the [PREVIEW] button is pressed.

2 LED Display

Displays the number of the currently selected drum kit.

3 Graphic Display

The screen displays information both graphically and with text, indicating the drum kit name when a drum kit is being played, pattern or song names during playback of patterns and songs, and settings when editing.

The selected trigger input number, pattern or song number, and number of measures in indicated in the upper part of the screen.

NOTE

In this owner's manual, this will be referred to as "the display".

4 CHAIN Button

Lets you make Drum Kit Chain settings (a function that allows a user-specific order or arrangement of drum kits) (p. 138).

5 [F1], [F2], [F3] Button

These buttons change their function depending on the contents of the display. The lower part of the display will indicate the function of each button (p. 18).

6 EXIT Button

Press this button and you will return to the screen one level higher in the hierarchy. Pressing the button a number of times eventually returns you to the "DRUM KIT" screen, the "CHAIN" screen, the "PATTERN" screen, or the "SONG" screen (with [DRUM KIT], [KIT] and [CHAIN], [PATTERN], or [SONG] lights accordingly).

7 GROUP FADERS

These allow you to adjust the volume of the kick, snare, hi-hat, toms, cymbals, other percussion instruments, backing instruments, and the click sound (p. 21).

8 FADERS Button

Pressing the [FADERS] button switches indicator (upper or lower) that is lit; the indicator switches between the two each time the button is pressed. The [GROUP FADERS] functions switch according to the indicator that is lit (p. 21).

9 SETUP Button

Here you can make settings that affect the entire TD-8, such as trigger parameters and MIDI settings.

10 MIXER Button

Here you can make volume and ambience level settings as well as output assignments for the sounds. (p. 92).

11 KIT Button

Provides access to the basic display page used when playing the drum kit.

12 SEQUENCER Section

Here are the buttons that control sequencer functions (playback / recording the patterns and songs) (p. 96, p. 120).

13 MIX IN Knob

This adjusts the volume of the device connected to the MIX IN jack. The sound from the MIX IN will be output from the MASTER OUTPUT and the PHONES.

14 PHONES Knob

Adjusts the headphone volume. Even when headphones are connected, sound will still be output from the various output jacks.

15 MASTER Knob

Adjusts the volume of the MASTER OUTPUT jacks. The volume of the PHONES jack is adjusted by the PHONES knob.

16 CURSOR ▲, ▼ Buttons

Used to move the cursor in the display, or to access the next display page (p. 18).

17 VALUE Dial

This dial has the same function as the INC / + and DEC / - buttons. Use this dial when you wish to make large changes in drum kit settings or edited values (p. 20).

18 SHIFT Button

Used in conjunction with other buttons.

operation	function
[SHIFT] + [INC / +], [DEC / -] or VALUE dial	Change the value in large steps (p. 20).
[SHIFT] + [MIXER]	Part mute (p. 106)
[SHIFT] + [PREVIEW]	Preview instrument sound while changing volume (p. 148)

MEMO

When the functions are as shown below, pressing the SHIFT button changes the indicated functions. For more detailed information, refer to p. 19.

19 PREVIEW Button

Used to audition an INST (instrument). By using TRIG SELECT buttons to select a pad, you can play and edit sound even if no pads are connected to the TD-8 (p. 22). In addition, when making part settings, you can also listen to the tones used for the backing parts (p. 102).

20 TRIG SELECT

Use the two adjacent buttons " ◀ " and " ▶ " to select the trigger input number (pad) to which settings are to be made. To select the rim of a pad, press the RIM button, then the RIM button lights. If pads are connected to the TD-8, you can also select a pad by striking it.

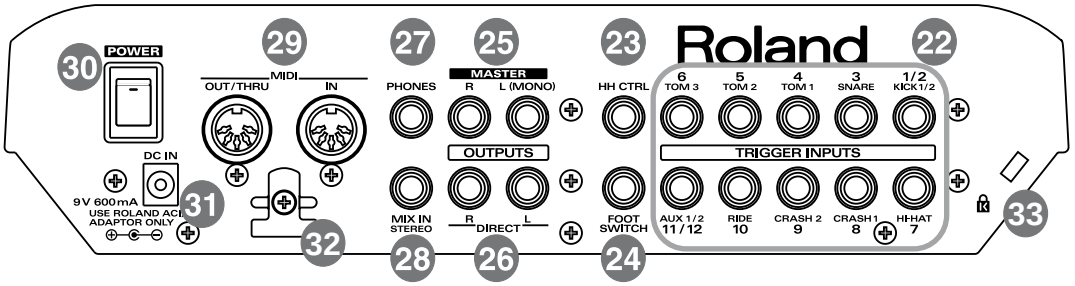
21 INC / + Button, DEC / - Button

These buttons are used to switch drum kits or to modify values. Pressing the [INC / +] button increases the value, and pressing the [DEC / -] button decreases the value. Since these buttons are large, you can also use the tip of your drum stick to press them.

NOTE

Please be aware that hitting the buttons with a stick can cause malfunctions.

Rear Panel



22 TRIGGER INPUTS Jacks

Accept the pads or kick trigger units you want to connect to the TD-8.

NOTE

Use the cable provided with the pad to connect the pad to the TD-8.

- **Trigger input 1/2 (KICK1/2)**

  With the optional cable (PCS-31) or standard insert cable, two pads may be connected to this trigger input jack.

- **Trigger input 3 (SNARE)**

  Only this trigger input can be used for playing the rim shot (p. 41) and cross stick (p. 42) sounds using the PD-80R or PD-120. You can play rim shots only (no cross stick) using the PD-7 or PD-9.
  With the PD-80, PD-80R, PD-100, and the PD-120, detection of the strike position (p. 42) works only with this trigger input.

- **Trigger input 4 (TOM1), 5 (TOM2), 6 (TOM3)**

  You can play rim shots (p. 41) with the PD-7 or PD-9 connected.

- **Trigger input 7 (HI-HAT), 8 (CRASH1), 9 (CRASH2), 10 (RIDE)**

  With the PD-7 or PD-9 connected, you can play rim shots (p. 41) and chokes (p. 42).

- **Trigger input 11/12 (AUX1/2)**

  With the optional cable (PCS-31) or standard insert cable, two pads may be connected to this trigger input jack. With two pads, you can switch drum kits or patterns and songs (PAD SWITCH; p. 142).

23 HH CTRL Jack

Accepts connection of a hi-hat control pedal (FD-7) (p. 27).

24 FOOT SWITCH Jack

Accepts connection of an optional foot switch (FS-5U). A foot switch can be used to select kits and start/stop the sequencer, etc. Use a special PCS-31 cable (optional) or a standard insert cable (p. 144).

25 MASTER OUTPUT Jacks (L (MONO)/R)

These jacks output the instrumental sounds of the TD-8, and are for connection to external audio devices or amps. While we recommend the use of stereo in order to get the most out of the TD-8's sound performance, if using monaural sound, plug the cable into the MASTER L (MONO) jack only.

26 DIRECT OUTPUT Jacks (L/R)

Assigning a sound through these jacks allow you to isolate it, and use external effects devices. The sound output from these jacks is not affected by the TD-8's internal effects.

27 PHONES Jack

A pair of stereo headphones can be connected to this jack. Even if headphones are connected, sound will still be output from the OUTPUT jacks.

28 MIX IN Jack

This jack is used to connect a CD or cassette player. The sound that is input to this jack will be output from the MASTER OUTPUT jacks and the PHONES jack.

29 MIDI Connector (IN, OUT/THRU)

Use these connectors when playing sounds from the TD-8's sound generator with an external MIDI sequencer and when loading saved settings data (bulk data) (p. 149).

30 POWER Switch

This switch turns the power on/off (p. 30).

31 DC IN Jack

Connect the included AC Adapter here (p. 29).

32 Cord Hook

Anchor the power cord (p. 29).

33 Security Slot (K)

http://www.kensington.com/

Button Operation and Displays

Operations common to all aspects of operating the TD-8.

Saving your settings

For operations within the TD-8, there is no procedure for "saving settings." When you modify the value of a setting, the new value is automatically saved as soon as you make the change. If you need to return to the factory settings, you can re-initialize the TD-8 or re-initialize a single patch. See "Restoring Settings to Their Default Values" (p. 172).

Buttons, sliders and knobs

Buttons, sliders and knobs on the front panel will be printed in square brackets [ ]; e.g., [SETUP].

Cursor

Cursor refers to the highlighted characters indicating an on-screen item that can be set. If the screen contains more than one item that can be set, use the CURSOR [▲] and [▼] buttons to move it to the parameter to be set. Hold down CURSOR [▲] and press [▼], or hold down CURSOR [▼] and press [▲] to move the cursor more rapidly.

Function buttons ([F1], [F2], [F3])

The [F1], [F2], [F3] buttons are called the "function buttons."

The functions of these function buttons change with each screen.

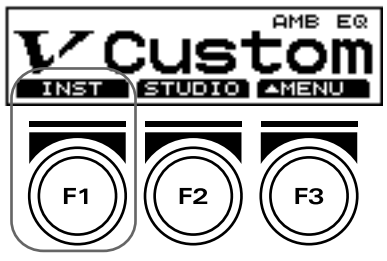
When these buttons are referred to in the text, the terms appearing inside the parentheses show the function indicated on the screen.

Example 1:

If

1. Press [KIT], and then [F1 (INST)].

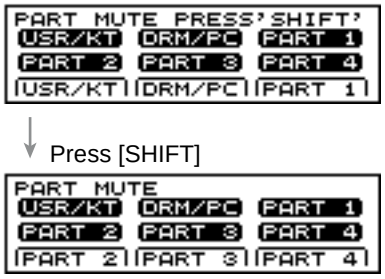
appears in the text, then carry out the operation below.



1. Press [KIT].

2. Press [F1] (in this case, "INST" appears above [F1]).

When the function of these function buttons are shown in the display as follows, the functions will change while you press [SHIFT].



If

1. Press [SHIFT] + [F1 (PART 2)].

appears in the text, then carry out the operation below.

1. While holding down [SHIFT], press [F1] (in this case, "PART 2" appears above [F1]).

Using the Pop-Up Menus

As with [F3 (▲ MENU)], when the function button that displays " ▲ " is pressed, the following menu-like screen appears in the display. This menu is called a **pop-up menu**. You can move the cursor within the menu with the [INC / +] or [DEC / -] buttons, the VALUE dial, or the [▲] or [▼] buttons. After this, when you once again press a function button under the pop-up menu, the settings screen then appears.

Example:

Carry out the following operation.

1. Press [KIT].

[KIT] lights, and the "DRUM KIT" screen appears.

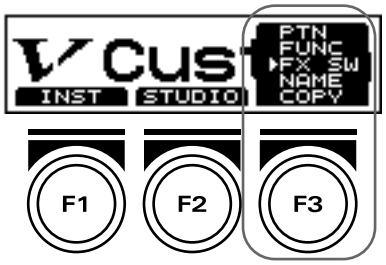
2. Press [F3 (▲ MENU)].

A pop-up menu appears.

MEMO

Press [EXIT] to cancel the operation. A pop-up menu is extinguished.

3. Press [INC/+] or [DEC/-], rotate VALUE dial, or press CURSOR [▲] or [▼] to select "FX SW"

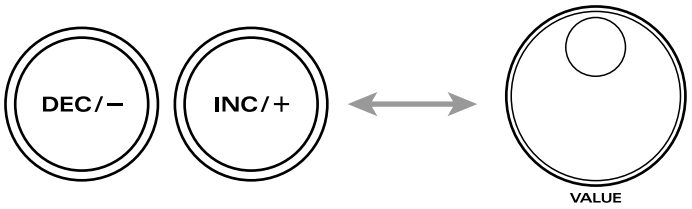


4. Press [F3].

The "FX SW" screen appears.

Using the [INC/+] and [DEC/-] Buttons and the VALUE Dial

[INC/+] and [DEC/-] and the VALUE dial are both used to modify the values of settings.



The two methods have the following advantages.

[INC/+], [DEC/-]

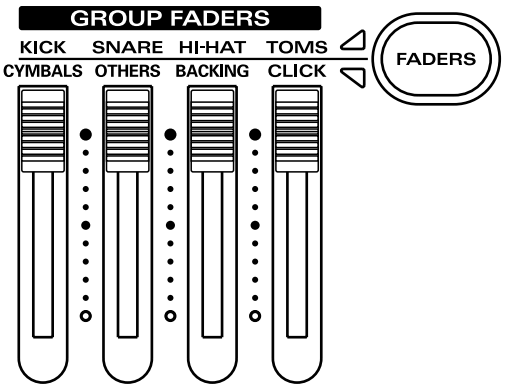
- Each time [INC/+] is pressed, the value increases. Each time [DEC/-] is pressed, the value decreases. This is convenient for fine adjustments.
- When making an on/off setting, [INC/+] will turn the setting on and [DEC/-] will turn it off.
- If you hold down [INC/+] and press [DEC/-], the value will increase rapidly. If you hold down [DEC/-] and press [INC/+] the value will decrease rapidly.
- Holding down [SHIFT] while pressing [INC/+] or [DEC/-] magnifies all the values being changed.

VALUE dial

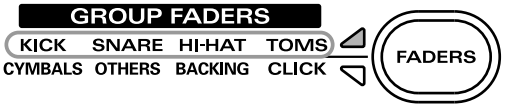
- Since the dial allows you to make major changes to the value at once, it's a convenient way to make broad adjustments to a parameter quickly.
- Holding down [SHIFT] while rotating the VALUE dial magnifies all the values being changed.

Using [FADERS] and [GROUP FADERS]

The indicator lights to the left of [FADERS] shows what is being set with the [GROUP FADERS].



- **When the upper indicator is lit:**

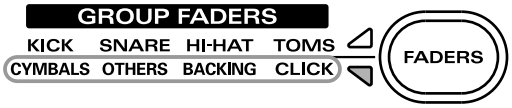


You can adjust the volume of following trigger inputs.

[KICK]	[SNARE]	[HI-HAT]	[TOMS]
1 / 2 (KICK1 / 2)	3 (SNARE)	7 (HI-HAT)	4 (TOM1) 5 (TOM2) 6 (TOM3) 11 / 12 (AUX1 / 2)

In the text, these are indicated by [KICK], [SNARE], [HI-HAT], AND [TOMS], respectively.

- **When the lower indicator is lit:**



You can adjust the volume of following trigger inputs.

[CYMBALS]	[OTHERS]	[BACKING]	[CLICK]
8 (CRASH1) 9 (CRASH2) 10 (RIDE)	Percussion part (p. 102)	Backing part (p. 102)	Metronome click

In the text, these are indicated by [CYMBALS], [OTHERS], [BACKING], and [CLICK], respectively.

Example: Adjusting the Snare Volume

1. Press [FADERS], lighting the upper indicator.
2. Move the [GROUP FADERS] [SNARE] slider.

   The slider position shows the current snare volume.

NOTE

- Even when the indicators are switched with [FADERS], the settings values for the [GROUP FADERS] sliders do not change. In other words, current slider positions and actual settings values may differ. Be sure to move the sliders when adjusting the volume.
- When the power is turned on, the settings values previously in use when the power was last turned off are recalled, regardless of the slider positions.

Choosing pads from the TD-8 front panel

The **[TRIG SELECT]** button is used to select the trigger input number (pad) to be edited with the TD-8. Even with no pad connected, you can still select the trigger input number and edit by pressing this button. When you press the [◀] button, the next lower-numbered trigger will be selected. When you press the [▶] button, the next higher-numbered trigger will be selected.

When using a PD-7, PD-9, PD-80R or PD-120, the **[RIM]** button lets you specify whether you are making settings for the head or the rim. When the [RIM] button lights, the rim is selected.

By using these buttons in conjunction with the **[preview]** button, you can edit without pads connected to the TD-8.

NOTE

- The rim cannot be selected for TRIGGER INPUT 1 (KICK1), 2 (KICK2), 11 (AUX1), and 12 (AUX2).
- TRIGGER INPUT 2 (KICK2) and 12 (AUX2) can be used only when two pads are connected to TRIGGER INPUT 1/2 (KICK1/2) and 11/12 (AUX2), respectively.

About the Preset Drum Kits

Drum Kits 1–64 come preset with the TD-8 when shipped from the factory. While you have complete freedom to change the various settings and then save these changes, you can also restore the original factory settings. The drum kits included with the TD-8 are called **Preset drum kits**. For more on the actual procedures involved, refer to Kit Copy to restore single patches or copy patches to other locations (p. 145) and Factory Reset (p. 172).

About the Patterns (Accompaniment of Several Measures)

The TD-8 also comes with Patterns 1–700 (**Preset patterns**) already prepared. However, you cannot save changes made to settings in the Preset patterns. You can make temporary changes, but selecting another pattern restores the pattern's original factory settings. Furthermore, these patterns cannot be edited or recorded.

To change settings, edit, or record a Preset pattern, first copy it to a User pattern (p. 96). Any changes made to User pattern settings are saved automatically.

For more detailed information about the copy procedure, refer to p. 113.

About the Display in the Upper Part of the Screen

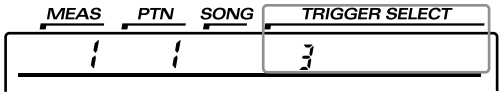
You can check the following at any time in the upper part of the screen.

Checking the Selected Pad

The currently selected pad is continuously indicated in the upper part of the screen.

Ex 1:

- Setting the snare (TRIGGER INPUT 3) pad head

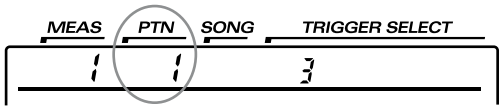


- Setting the snare (TRIGGER INPUT 3) pad rim

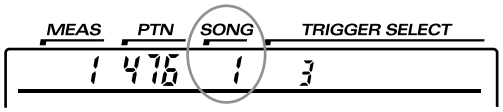
Checking the Number of the Currently Selected Pattern or Song and the Measure Number

Check here to determine whether a pattern or song is to begin playback when [PLAY/STOP] is pressed.

- If a pattern number appears in the upper part of the screen, a pattern will begin playback.



- If a song number appears in the upper part of the screen, a song will begin playback.



For more detailed information about patterns and songs, refer to “Chapter 5 Playing Along with Patterns” (p. 96) and “Chapter 6 Playing Along with Songs” (p. 120).

V-Drums

PERCUSSION SOUND MODULE TD-8

Quick Start

Before You Begin Playing

This section explains the connections and settings that you must make before playing. The explanations given here are based on the assumption that the TD-8 is set according to factory settings.

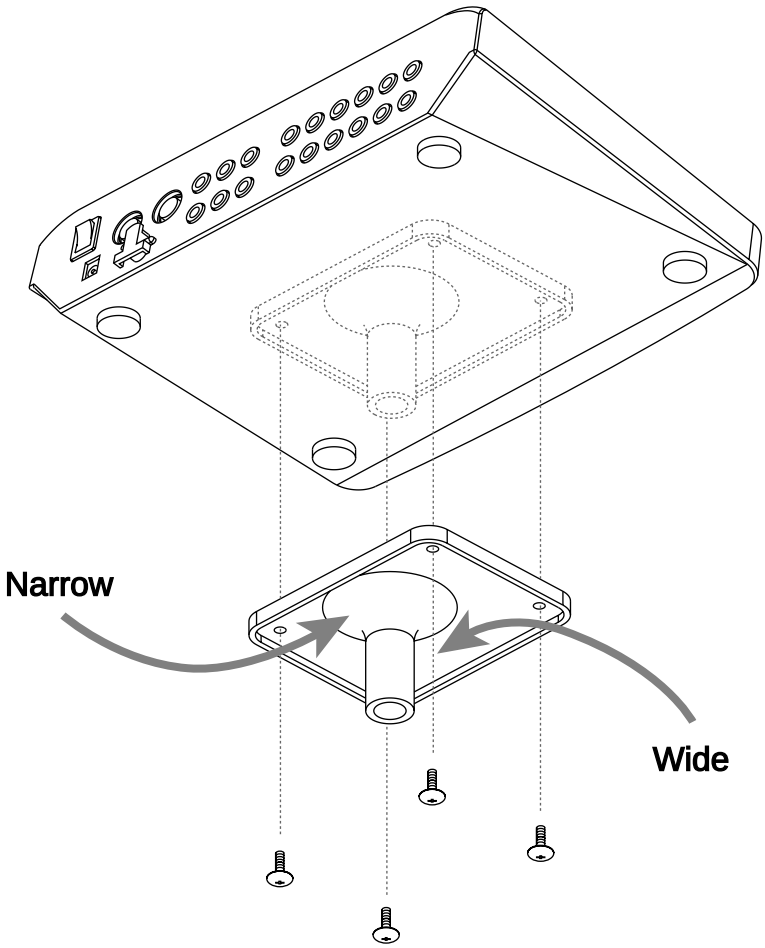
The TD-8 can be restored to factory settings. Refer to "Restoring Settings to Their Default Values" on p. 172.

Mounting the TD-8 to the Stand

1

Attach the stand holder (included with the optional MDS-7U, MDS-8, and MDS-10) to the TD-8.

Using the screws attached to the bottom panel, attach the holder so the unit is oriented as shown in the diagram.



NOTE

Use the screws provided with the TD-8. Use of other screws may result in damage to the unit.

2

Attach the TD-8 to the drum stand (MDS-7U, MDS-8, or MDS-10).

For details on assembling the drum stand and attaching the TD-8, refer to the owner's manual for the drum stand.

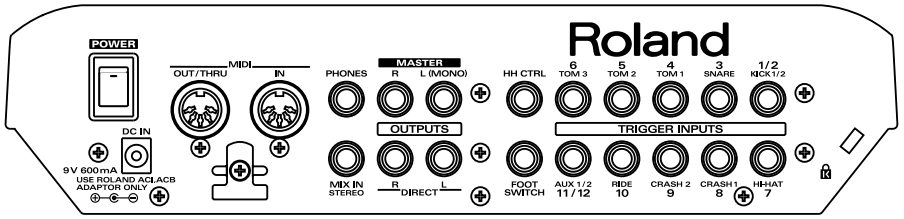
MEMO

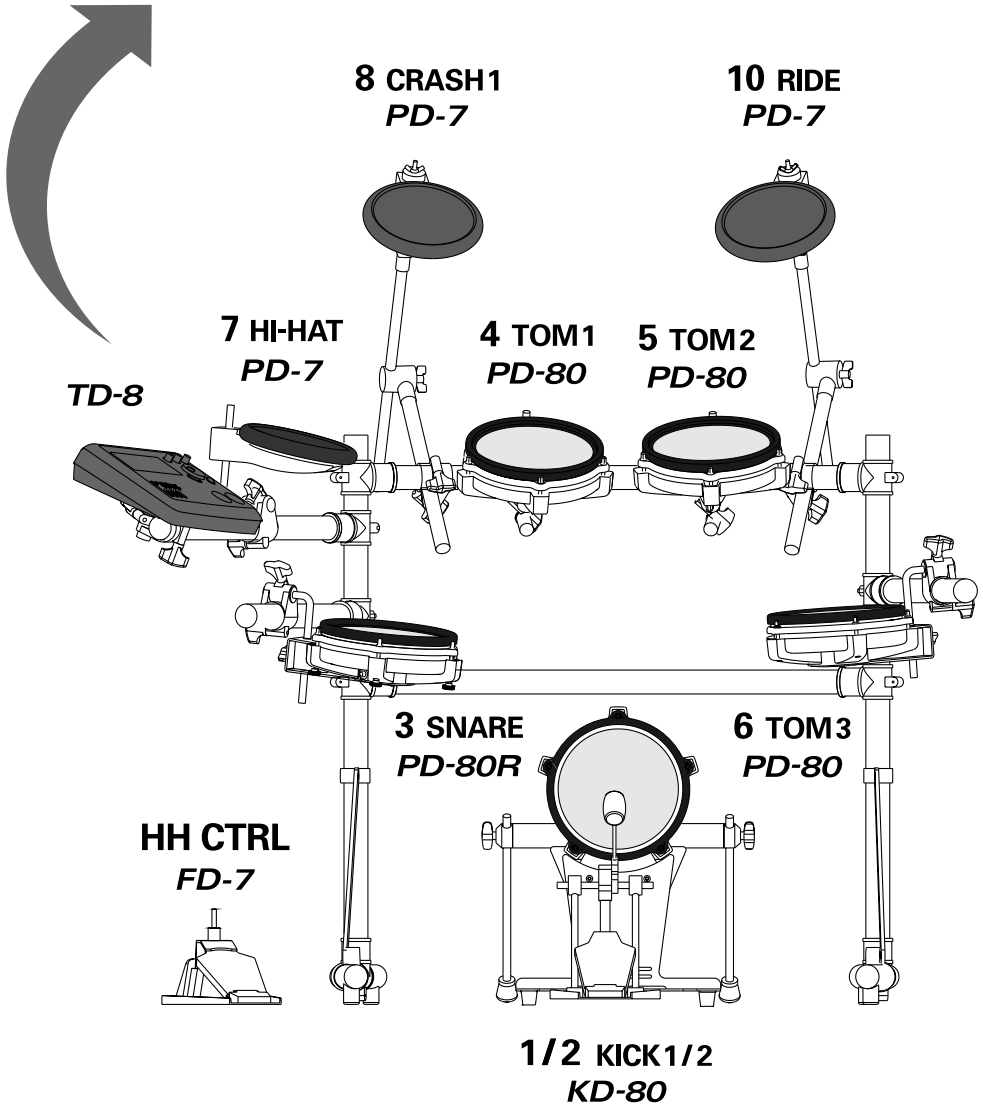
To attach the TD-8 to a cymbal stand or other such stand, you may want to use the optional APC-33 All Purpose Clamp to secure the stand holder. This clamp may be used on cymbal stands with pipes between 10.5 and 30 millimeters in diameter.

Connecting Pads and Pedals

Using the provided cables, connect your pads, hi-hat control pedal, and kick trigger units as shown in the diagram.
Use the TRIGGER INPUT jack number on the TD-8's rear panel matching the number in the figure to connect the cable.

TD-8 Rear panel





NOTE

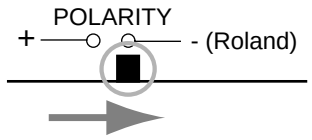
Before using pads with mesh heads (PD-80, PD-80R, PD-100, PD-120, KD-80, or KD-120), **be sure to adjust the head tension**. Striking the head when the head tension is loose may damage the sensor.

For more information on adjusting the head tension, refer to the owner's manual for each pad.

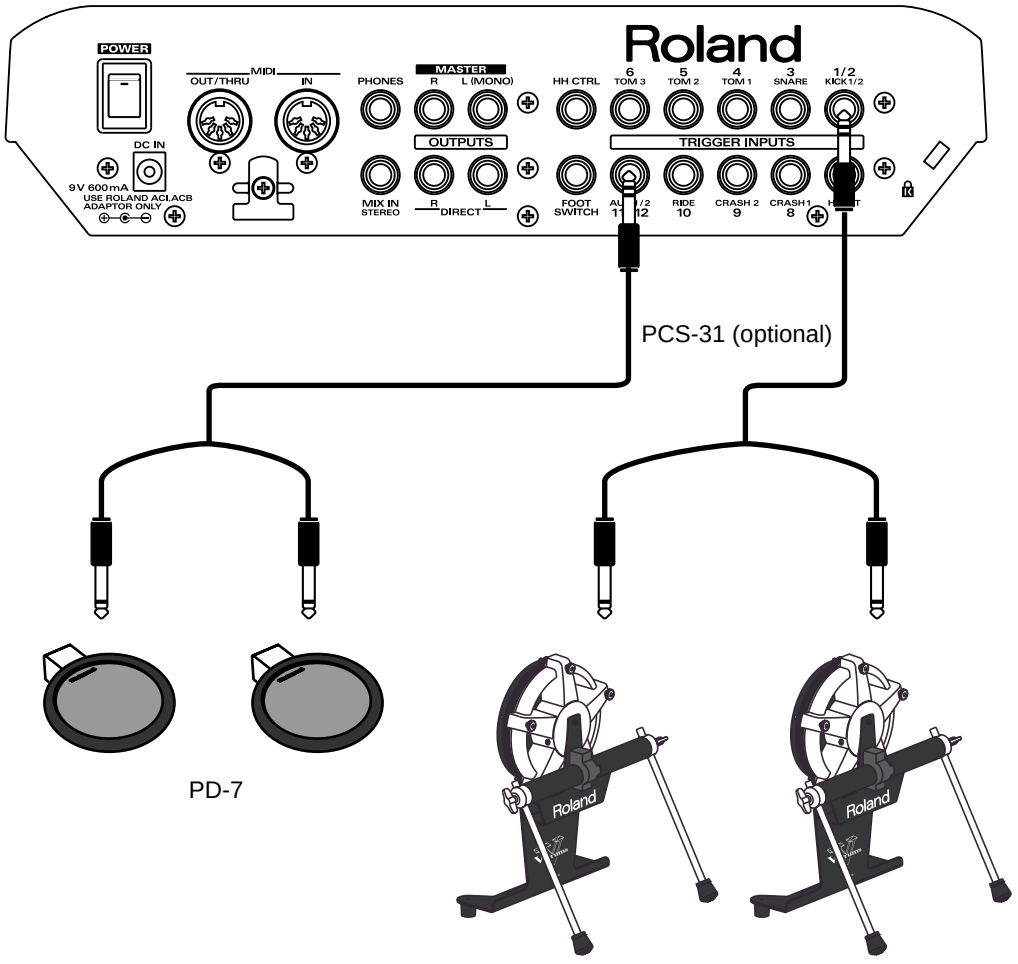
MEMO

To enjoy optimum expression in your performances, we recommend the use of the Roland line of pads (PD-5, PD-7, PD-9, PD-80, PD-80R, PD-100, and PD-120) and kick trigger units (KD-7, KD-80, and KD-120).

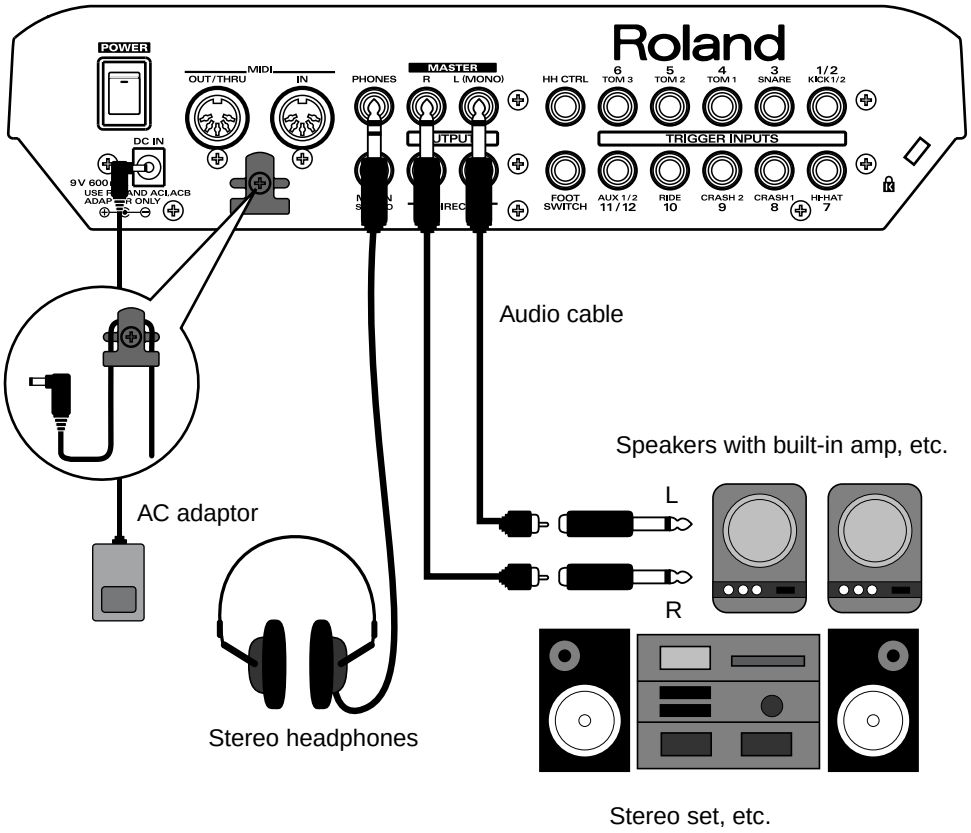
If you are using the PD-7, PD-9, or KD-7, move the pad's polarity switch to the "-(Roland)" position. For more detailed information regarding the polarity switch, refer to your PD-7, PD-9, or KD-7 owner's manual.



With the optional cable (PCS-31) or standard insert cable, two pads may be connected to the trigger inputs 1/2 (KICK1/2) and 11/12 (AUX1/2).



Connecting Your Audio System or Amp



1 Before making any connections, turn off the power on all devices.

NOTE To prevent malfunction and/or damage to speakers or other devices, always turn down the volume, and turn off the power on all devices before making any connections.

2 Connect the supplied AC adaptor to the AC adaptor jack.

NOTE To prevent the inadvertent disruption of power to your unit (should the plug be pulled out accidentally), and to avoid applying undue stress to the AC adaptor jack, anchor the power cord using the cord hook, as shown in the illustration.

3 Connect the MASTER L(MONO) and R jacks on the rear panel to your audio system or amp. If using headphones, connect them to the PHONES jack.

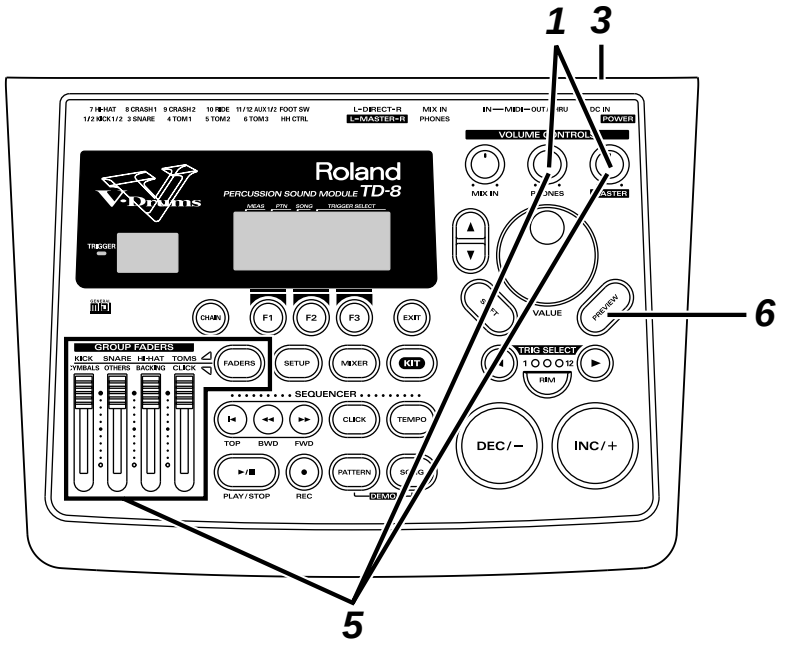
4 Plug the AC adaptor plug into a power outlet.

NOTE Be sure that the TD-8's MASTER L (MONO) and R jacks are connected to the respective L and R jacks on your audio system or amp.

MEMO With factory settings, no sound is output from the DIRECT OUTPUT jacks.

Turning on the Power

NOTE Once the connections have been completed (p. 27–p. 29,) turn on power to your various devices in the order specified. By turning on devices in the wrong order, you risk causing malfunction and / or damage to speakers and other devices.



1 Rotate [MASTER] and [PHONES] all the way to the left to completely turn down the volume.

2 Turn down the volume control on the connected amp or audio system.

3 Turn on the [POWER] switch.

Precautions When Turning on the Power

After the power is turned on, do not strike any pads or step on the pedals until the drum kit name (following figure) appears. Doing so may result malfunctions.

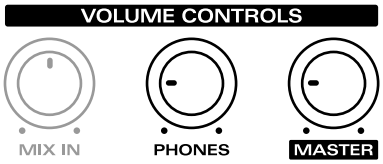
NOTE This unit is equipped with a protection circuit. A brief interval (a few seconds) after power up is required before the unit will operate normally.

MEMO Depressing the hi-hat control pedal (FD-7) when turning on the power prevents proper functioning of the hi-hat's opening and closing control. Striking the pads when turning on the power degrades the pad response when the pads are struck lightly.

4 Turn on the power to the connected amp or audio system.

5 Raise each of the [GROUP FADERS] sliders at the maximum values, and set [MASTER] and [PHONES] to the position shown in the figure.

Press the [FADERS] to switch the [GROUP FADERS] function and make the settings.



6 While pressing the [PREVIEW] button, adjust the volume of the connected amp or audio system. If you are using headphones, gradually raise [PHONES] to adjust the volume.

If no sound is produced, even when [PREVIEW] is pressed...

Check the following.

- Is the volume turned down in the [GROUP FADERS] sliders? Press the [FADERS] button to switch the function then readjust the volume.

When using headphones:

- Are the headphones connected to the headphone jack?
- Is [PHONES] turned completely to the left?

When using an external amp:

- Is the amp connected to the MASTER OUTPUT jacks?
- Is the input of the amp or other device properly connected?
- Is there any problem with the cable connecting the external amp?
- Has a mistake been made in switching the external amp's input?
- Is [MASTER] turned completely to the left?

☞ The [GROUP FADERS] function is switched by pressing the [FADERS] button. For more details on how to use this function, refer to p. 21

NOTE

Caution Concerning Volume Levels

If you allow the volume to remain at levels typically used for playing pads when you play back demo songs, patterns, or songs, you risk causing permanent hearing loss and / or damage to speakers as a result of the sudden, excessive volume that may be produced. Before playing back songs or patterns, rotate the [MASTER] and [PHONES] knobs counterclockwise to lower the volume levels, then readjust to a suitable volume while listening to the playback.

Turning Off the Power

1 Completely turn down the volume of the TD-8 and any connected external devices.

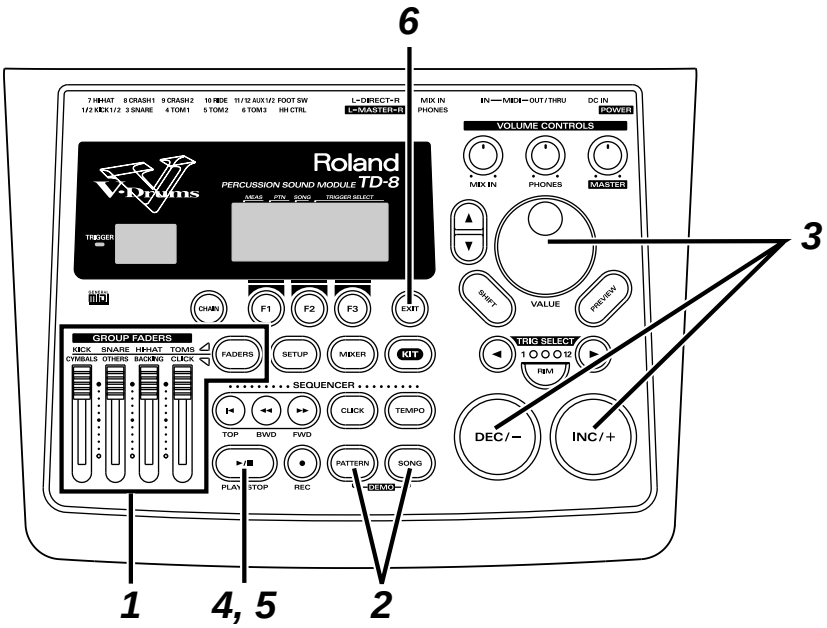
2 Turn off the power to all external devices.

3 Turn the TD-8's [POWER] switch off.

Listening to the Demo Song

The TD-8 features an internal demo song demonstrating the TD-8's sounds and expressive capabilities. You can listen to the four songs, arranged as a medley; the songs play back in "LOOP" (repeating) until [PLAY / STOP] is pressed once more.

The drums played on the demo songs (except "ANALOG") were played in real time into a sequencer with the TD-8 system and not programmed on a keyboard or quantized afterwards.



1

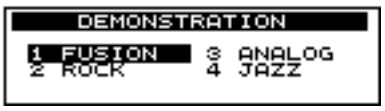
Raise the [GROUP FADERS] [KICK], [SNARE], [HI-HAT], [TOMS], [CYMBALS], [OTHERS], and [BACKING] to maximum volume.

Press the [FADERS] button to switch the setting to the [GROUP FADERS] function.

2

Hold down [PATTERN] and press [SONG].

The "DEMONSTRATION" screen appears.



HINT

Following Drum Kits are used for the demo songs.
2 "JazzFunk" (for FUSION)
3 "HardRock" (for ROCK)
21 "TR-808" (for ANALOG)
63 "Jazz" (for JAZZ)

NOTE

Even when the indicators are switched with [FADERS], the settings values for the [GROUP FADERS] sliders do not change. In other words, current slider positions and actual settings values may differ. Be sure to move the sliders when adjusting the volume.

The [GROUP FADERS] functions are switched by pressing the [FADERS] button. For details on using this, refer to p. 21.

MEMO

The demo song's overall volume is adjusted with [PHONES] and [MASTER]. Before starting play, make sure you turn down these knobs and lower the volume. You can then adjust to a suitable volume while the demo song plays back.

3

Press [INC / +] or [DEC / -], rotate the VALUE dial, or press CURSOR [▲] or [▼] to select the section from which to begin playing the demo song.

Song title	Copyright
FUSION	Copyright (C) 1999, Roland US
ROCK	Copyright (C) 1999, Roland US
ANALOG	Copyright (C) 1999, Roland US
JAZZ	Copyright (C) 1999, Roland US

4

Press [PLAY / STOP].

[PLAY / STOP] lights, and playback begins.
The four songs are looped, playing back repeatedly.

5

When you want to stop the performance, press [PLAY / STOP].

The [PLAY / STOP] button light goes off.

6

When you have finished listening to the demo song, press [EXIT].

Profile of Demo Song Composer

Scott Tibbs

Scott Tibbs has performed and conducted for several orchestral groups, including the Atlanta Symphony Orchestra, throughout the United States, Canada, Latin America, and Japan. His diverse compositional output ranges from numerous film, theater and television projects to the symphonic concert stage. He has received a Ph.D. degree in composition from UCLA and has recently composed music for recordings with Clare Fisher and Bill Holman. He has performed with well-known artists Dizzy Gillespie, Bill Cosby, Jerry Sienfeld, and Bobby Shew, amongst numerous others.

Profile of Demo Song Player (Drums)

Steven G. Fisher

Steven G. Fisher is currently the Percussion Product Manager for Roland Corporation US as well as an accomplished drummer and percussionist. Some credits include many TV commercials, film scores, as well as albums and recordings with artists such as Maynard Ferguson, Dizzy Gillespie, T-Lavitz and the Temptations. His contributions to Roland Corporation include factory preset patches and demo songs for many Roland and BOSS products, as well as numerous clinics and demonstrations throughout the world.

NOTE

- All rights reserved. Unauthorized use of this material for purposes other than private, personal enjoyment is a violation of applicable laws.
- No data for the music that is played will be output from MIDI OUT.

MEMO

You can change the volume balance with the [GROUP FADERS].

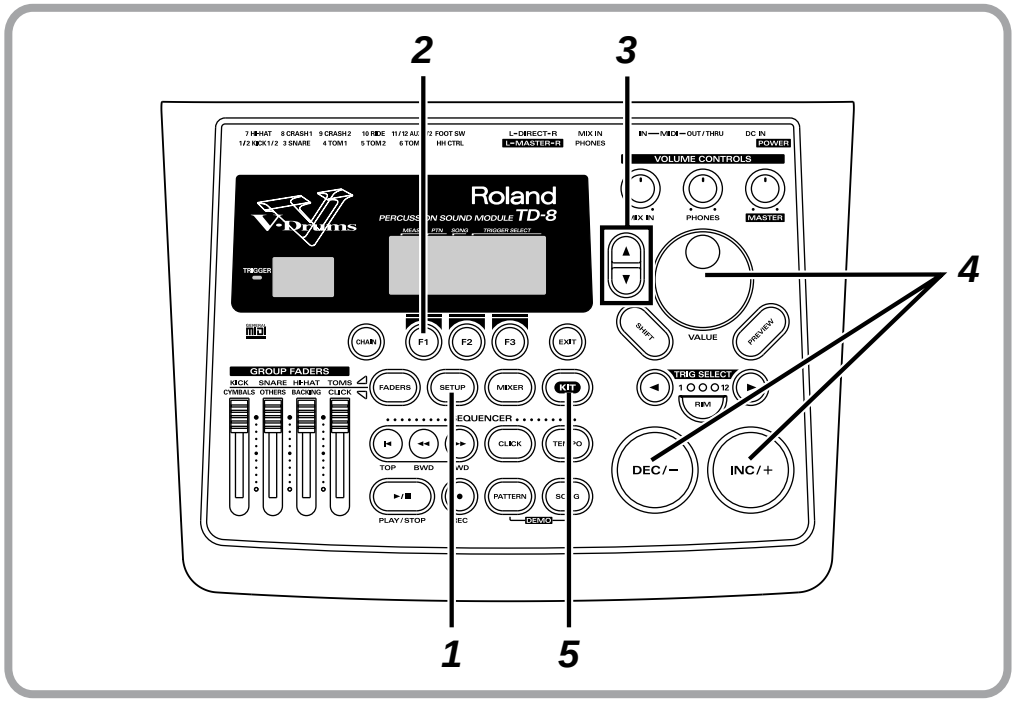
Specifying Pads and Performing

Specifying the Types of Pads to Be Connected

In order for the TD-8 to accurately receive trigger signals from each pad, you must specify the **"trigger type"** of each pad connected to the TRIGGER INPUTS.

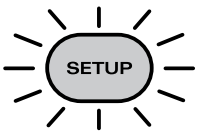
Making Roland Drum System "V-Custom Kit" Settings

Settings (**trigger bank**) for "V-Custom Kit" are preset.



1 Press [SETUP].

[SETUP] lights, and the "SETUP" screen appears.



2 Press [F1 (TRIG)].

The "TRIGGER" screen appears.

3 Press CURSOR [▲] to move the cursor to the BANK number.

4 Press [INC / +] or [DEC / -] or rotate the VALUE dial to select "**1**."

If the setting differs from that in the following figure, set the pad using the procedure described in "Specifying Pads Individually" (p. 36).

"V-Custom Kit" settings screen

5 Press [KIT].

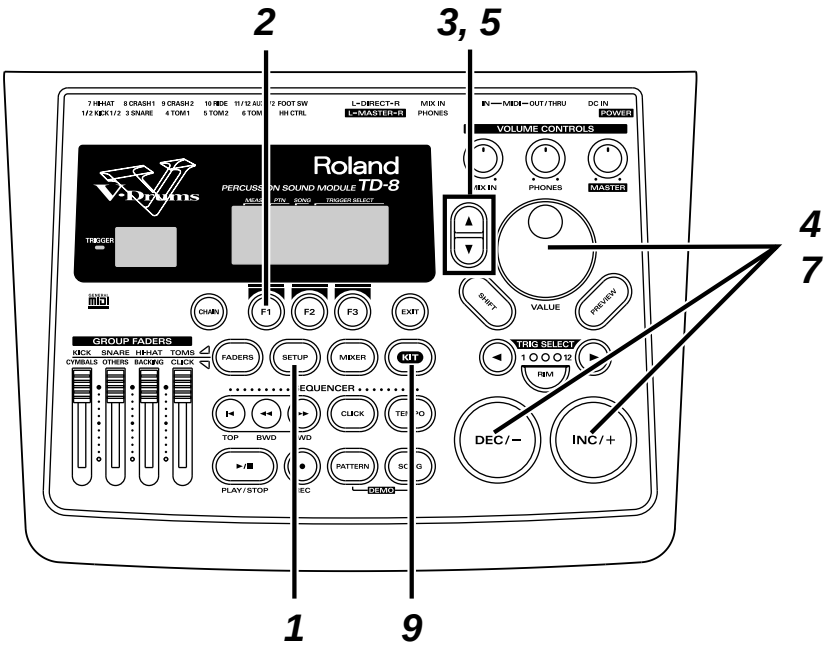
The "DRUM KIT" screen appears.

6 When connecting the PD-80, PD-80R, PD-100, or PD-120 to TRIGGER INPUT 3 (SNARE), follow the procedure described on p. 38 to set the head tension.

This completes the settings for all pads used for "V-Custom Kit." Follow the procedure described on p. 40 to check the settings.

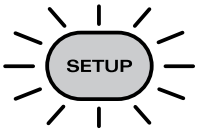
Specifying Pads Individually

You can make the following settings for each pad, one pad at a time.



1 Press [SETUP].

[SETUP] lights, and the “SETUP” screen appears.



2 Press [F1 (TRIG)].

The “TRIGGER” screen appears.

This screen shows a list of the pads specified for each TRIGGER INPUT.

Display	Pad name	Display	Pad name
PD5	PD-5	10A	PD-100
PD7	PD-7	12A	PD-120
PD9	PD-9	KD7	KD-7 / KD-5
8 A	PD-80	K 8	KD-80
8RA	PD-80R	K12	KD-120

For more on 8 B, 8RB, 10B, 12B, KIK, SNR, TOM, FLR, etc., refer to p. 128.

3 Press CURSOR [▲] to move the cursor to the BANK number.

4 Press [INC / +] or [DEC / -] or rotate the VALUE dial to select the BANK number.

5 Press CURSOR [▼] to move the cursor to TRIGGER TYPE.

6 Strike the pad to be set.
The cursor moves to the setting value of the pad being struck.

HINT
You can also select pads by using [TRIG SELECT]

7 Press [INC / +] or [DEC / -] or rotate the VALUE dial to select the name for the type of pad used (Trigger type).

8 Repeat Steps ***6*** and ***7*** to set the trigger type for each pad.

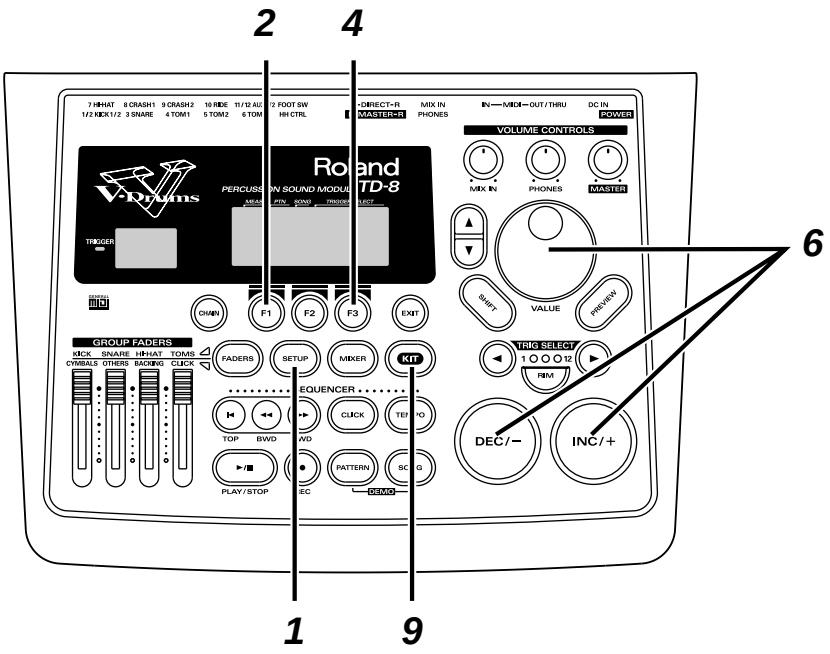
9 Press [KIT].
The “DRUM KIT” screen appears.

10 When connecting the PD-80, PD-80R, PD-100, or PD-120 to TRIGGER INPUT 3 (SNARE), follow the procedure described on p. 38 to set the head tension.

This completes the settings for the pads. Follow the procedure described on p. 40 to check the settings.

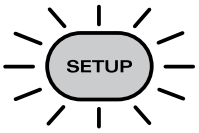
Setting Head Tension

When connecting the PD-80, PD-80R, PD-100, or PD-120 to TRIGGER INPUT 3 (SNARE), adjustments are required for accurate detection of the point where the pad is struck. The tension of the head may change when the pad has been used for a length of time. If this occurs, use the following procedure to make adjustments as necessary.



1 Press [SETUP].

[SETUP] lights, and the “SETUP” screen appears.



2 Press [F1 (TRIG)].

The “TRIGGER” screen appears.

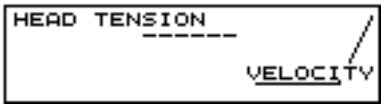
3

Check to make sure that the TRIGGER TYPE (pad name) for TRIGGER INPUT 3 (SNARE) is either “8 A” (PD-80), “8RA” (PD-80R), “10A” (PD-100), or “12A” (PD-120).

4

Press [F3 (H.ADJ)].

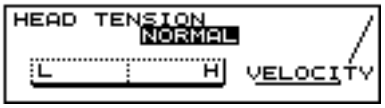
The “HEAD TENSION” screen appears.



5

Strike the TRIGGER INPUT 3 (SNARE) pad.

The TRIGGER INPUT 3 (SNARE) settings screen appears.



6

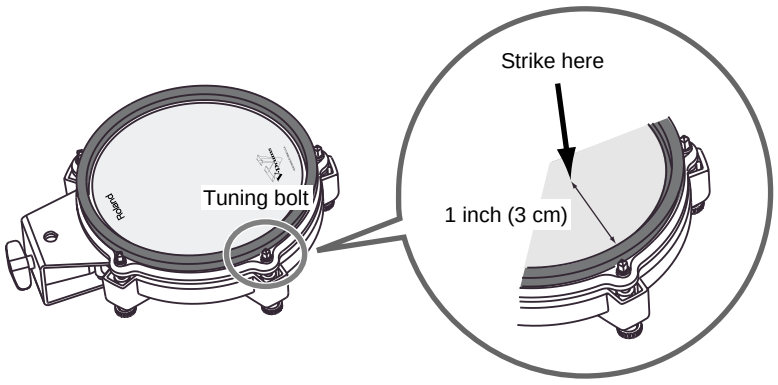
Press [INC / +] or [DEC / -] or rotate the VALUE dial to make the setting.

A setting of “LOOSE” creates a weaker tension, a setting of “NORMAL” gives a standard tension, and “TIGHT” provides a stronger tension. For now, set this to “NORMAL.”

7

Use your drumstick to strike the PD-80, PD-80R, PD-100, or PD-120 head.

Strike a position approximately 1 inch (3 cm) from the rim.
The indicator in the lower left of the display will indicate how far off the adjustment is.



NOTE

If a different TRIGGER TYPE is indicated, refer to p. 36, then set the TRIGGER TYPE.

MEMO

If a pad other than that connected to TRIGGER INPUT 3 (SNARE) is struck, the screen from Step 4, crossed out, then appears in the display.

MEMO

Be sure to strike the pad evenly. Please watch the velocity indicator.

8

Use the tuning key (included with the pad) to turn all the tuning bolts so that the indicator reaches the position shown in the diagram.

If the indicator tends toward the right, turn the tuning key toward the left to decrease the tension. If the indicator is toward the left, turn the tuning key toward the right to increase the tension.

9

Press [KIT].

The "DRUM KIT" screen appears.

This completes the basic settings. Follow the procedure described below to check the settings.

Checking the Settings

Strike all the pads and press all the pedals, to verify that sounds are produced correctly. If any sound is not correctly played, check the settings once again, and refer to "Troubleshooting" (p. 166).

MEMO

The PD-80 and PD-80R have tuning bolts at five positions around the head, the PD-100 and PD-120 at six positions.

NOTE

- If the indicator moves greatly to the left or right, adjust the tension of the entire head before making this setting.
- The head tension adjustment does not work correctly when the "SCAN TIME" (p. 131) setting is excessively low. The "SCAN TIME" setting is automatically set to the most efficient values for each pad when you select the "TRIGGER TYPE." If you have changed the "SCAN TIME" setting, select the "TRIGGER TYPE" again (p. 128).
- You cannot adjust the head tension when the TD-8 is set to the brush play (BRUSH SWITCH=ON; p. 80).

For details on adjusting the head tension, refer to the PD-80, PD-80R, PD-100, or PD-120 owner's manual.

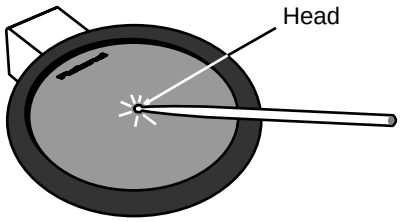
Playing the Pads

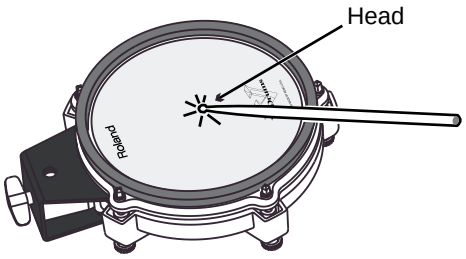
This section introduces various functions used in performing on the pads. Some of these playing techniques and functions are unique to the TD-8, so please be sure to read this section in order take full advantage of the TD-8's capabilities.

Rim Shots

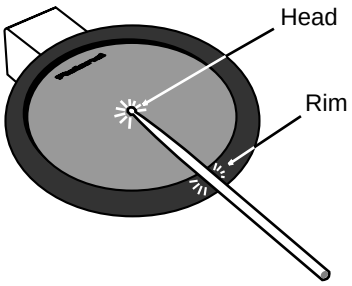
The **PD-7, PD-9, PD-80R, and PD-120** also provide you with an additional head shot sound when playing rim shots.

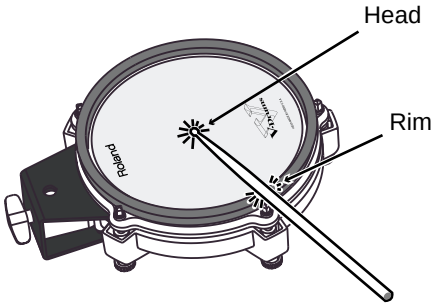
Normal shot





Rim shot





To play a rim shot, you must **strike both the head and the rim of the pad simultaneously**. When you play the rim shot, the instrument assigned to the rim will sound.

MEMO

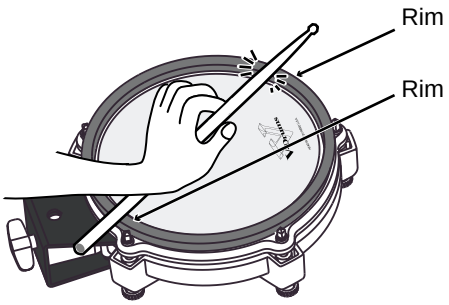
When using the PD-80R or PD-120 for rim shot or cross stick sounds, connect the pad to **TRIGGER INPUT 3 (SNARE)**.

NOTE

When specifying the rim during editing with the PD-7 and PD-9 you also need to strike the head and rim simultaneously.

Cross Stick

The sound from a simulated cross stick is available with the **PD-80R and PD-120**. By selecting specific instrument sounds, you can get the two distinct sounds, rim shot and cross stick.



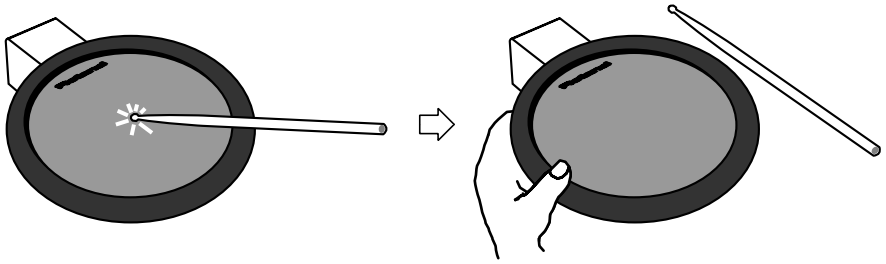
When using the PD-80R or PD-120 to play the cross stick sound, be sure that you only **strike the rim (outer edge) of the pad**. Placing your hand on the head (center area) of the pad prevents the cross stick sound from being played properly.

MEMO

- The cross stick sound is also referred to as a "closed rim shot."
- The preset drum kit for the cross stick sound is 8 "Pop Xstk" and 32 "JazzXstk."
- Only instruments with "XS" after the instrument can be used for playing the cross stick sound.

Choking

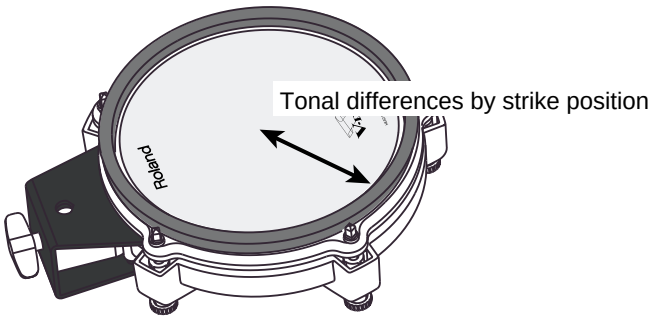
This function simulates the muting of a cymbal. It can be used with the **PD-7 or PD-9**.



By striking a pad and then squeezing the rim portion of the pad, you can mute the note while the note is still sounding. This performance technique is known as choking.

Positional Sensing

This function simulates movement across the snare drum head. This function can be used with a **PD-7, PD-9, PD-80, PD-80R, PD-100, or PD-120** connected to **TRIGGER INPUT 3 (SNARE)**.



MEMO

Using the PD-80R or PD-120 provides you with tone changes and head response for playability rivaling that of acoustic drums.

For instruments that can achieve tone changes with positional sensing, refer to the "Drum Instrument List" (p. 180).

Playing with Brushes

With the TD-8, you can "swish" or "sweep" using brushes with the **PD-80, PD-80R, PD-100, or PD-120** connected to TRIGGER INPUT 3 (SNARE).

NOTE **Use ONLY nylon brushes.** Not only can metal brushes damage the head, but the brush tips present a great danger of piercing and snagging the fine mesh of the head itself.

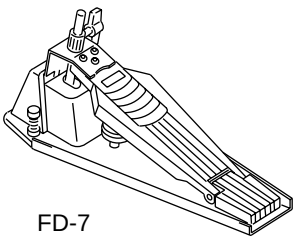
When playing with brushes, select a drum kit that is intended for brush playing. These kits are indicated by the word "BRUSH" in the upper part of the display.

MEMO

- The preset drum kit for brush playing is 9 "Brushes."
- The instruments capable of performing the brush swish / sweep sound are 233 "BRUSH1 S," 234 "BRUSH2 S," 235 "BRUSH3 S," and 239 "BRSHTMBS."

Hi-Hat Control Pedal

Connecting a hi-hat control pedal (FD-7) allows you to play the hi-hat with continuous control from open to closed positions.



FD-7

Open hi-hat:

Strike the pad without pressing the pedal.

Closed hi-hat:

Strike the pad while pressing the pedal.

Pedaled closed:

Step on the pedal to trigger the "foot close" hi-hat sound.

Pedaled open:

Depress, then quickly release pedal to trigger the "foot open" hi-hat sound.

MEMO

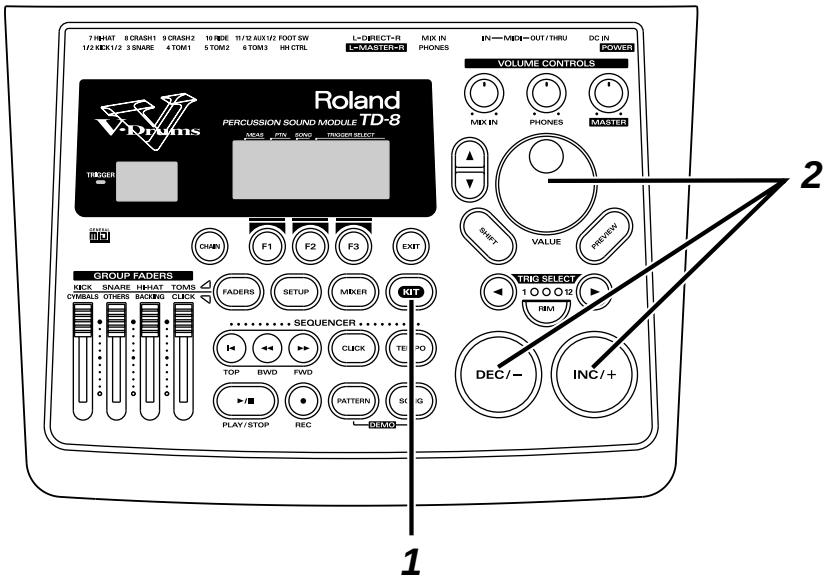
You can also use the hi-hat control pedal (FD-7) to control the pitch (Pitch Control) (p. 141).

Performing

This section explains the basic operation of the TD-8.

Playing Sounds

Choosing Drum Kits



1

Press [KIT].

The “DRUM KIT” screen appears.

Each of the TD-8’s drum kits is comprised of: instrument assignments for each pad, room settings, and mixer settings.

2

Press [INC / +] or [DEC / -] or rotate the VALUE dial to select a kit.

Pattern Inadvertently Starts Playing When Pad is Struck

The pad is set to start playing a pattern when struck (**Pad Pattern**; p. 139).

- **To stop the song currently playing:**

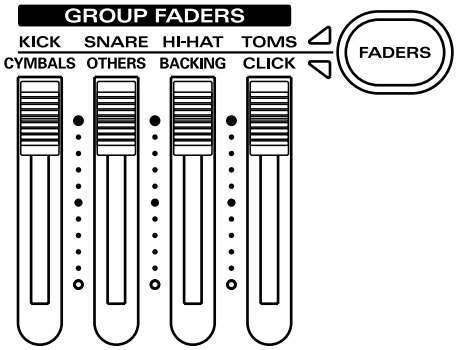
  Press the [PLAY / STOP] button on the panel (the [PLAY / STOP] light goes off).

- **To stop the song from playing when the pad is struck:**

  Turn the Pad Pattern function off (p. 139).

Adjusting the Volume

Adjusting the Volume Balance with the GROUP FADERS



Volume levels for the kick drum, snare drum, hi-hat, toms, and cymbals are adjusted with the [GROUP FADERS] sliders [KICK], [SNARE], [HI-HAT], [TOMS], and [CYMBALS], respectively. Percussion parts are adjusted with [OTHERS].

The [GROUP FADERS] Functions

The [GROUP FADERS] functions are switched by pressing the [FADERS] button.

- **When the upper indicator lights:**

  These adjust the volume of (from left to right) the kick drum, snare drum, hi-hat, and toms.

- **When the lower indicator lights:**

  These adjust the volume of (from left to right) the cymbals, percussion part, backing parts, and the click sound.

NOTE

When the power is turned on, the settings values previously in use when the power was last turned off are recalled, regardless of the slider positions.

HINT

Volume adjustments for each pad are made in the mixer settings for each kit (p. 92).

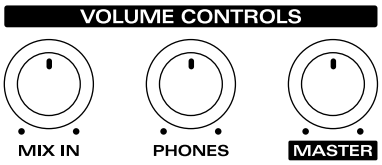
MEMO

Use [TOMS] to adjust the volume of pads connected to TRIGGER INPUT 11 and 12 (AUX 1/2).

For details, refer to “Using [FADERS] and [GROUP FADERS]” (p. 21).

Adjusting the Overall Volume

The volume for each input and output are adjusted with the [VOLUME CONTROLS].



[MASTER]:

Adjusts the volume of the MASTER OUTPUTS.

[PHONES]:

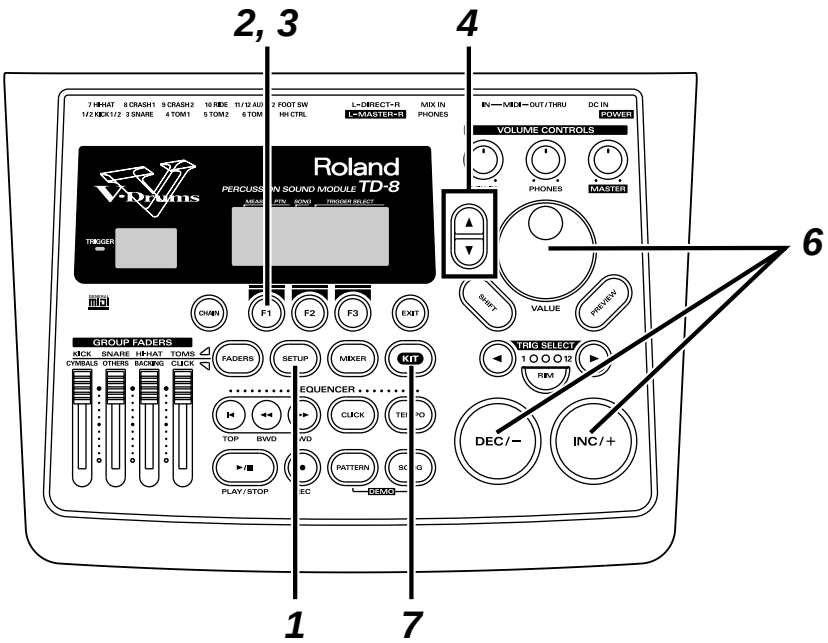
Adjusts the volume of the output from the PHONES jack.

[MIX IN]:

Adjusts the volume of the input from the MIX IN jack. Signals from MIX IN are always sent to the MASTER OUTPUTS and headphones.

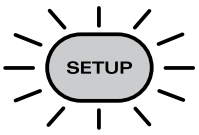
Adjusting the Sensitivity of a Pad

You may wish to adjust the sensitivity of the pads to accommodate your personal taste and style of performing. Adjusting the TD-8's sensitivity allows you to change the correlation between your playing velocity (strength) and the response and volume of the sound.



1 Press [SETUP].

[SETUP] lights, and the "SETUP" screen appears.



2 Press [F1 (TRIG)].

The "TRIGGER" screen appears.

3 Press [F1 (BASIC)].

The "TRIGGER BASIC" screen appears.

4 Press CURSOR [▲] to move the cursor to “SENSITIVITY.”

5 Strike a pad to select the one whose sensitivity is to be adjusted.

The setting screen for the struck pad appears.

You can also use [TRIG SELECT] to select the pad.

6 Press [INC / +] or [DEC / -] or rotate the VALUE dial to adjust the sensitivity.

The indicated value changes (within a range from 1 to 16). Lower sensitivity (lower values) means that even forceful strikes do not increase the volume much. As a general rule of thumb, set the sensitivity so that the indicator reaches the maximum position when you play with your maximum dynamics.

7 Press [KIT].

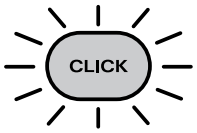
The “DRUM KIT” screen appears.

With electronic drum kits, overall volume is another important element. Listening at low volumes may make it seem that there is too little change in volume, so you might raise the sensitivity excessively without really needing to. In order to make these settings correctly, adjust the volume of amps or headphones to appropriate levels.

Listening to Metronome Clicks [CLICK]

You can switch the click sound on and off by pressing [CLICK].

Click is sounded



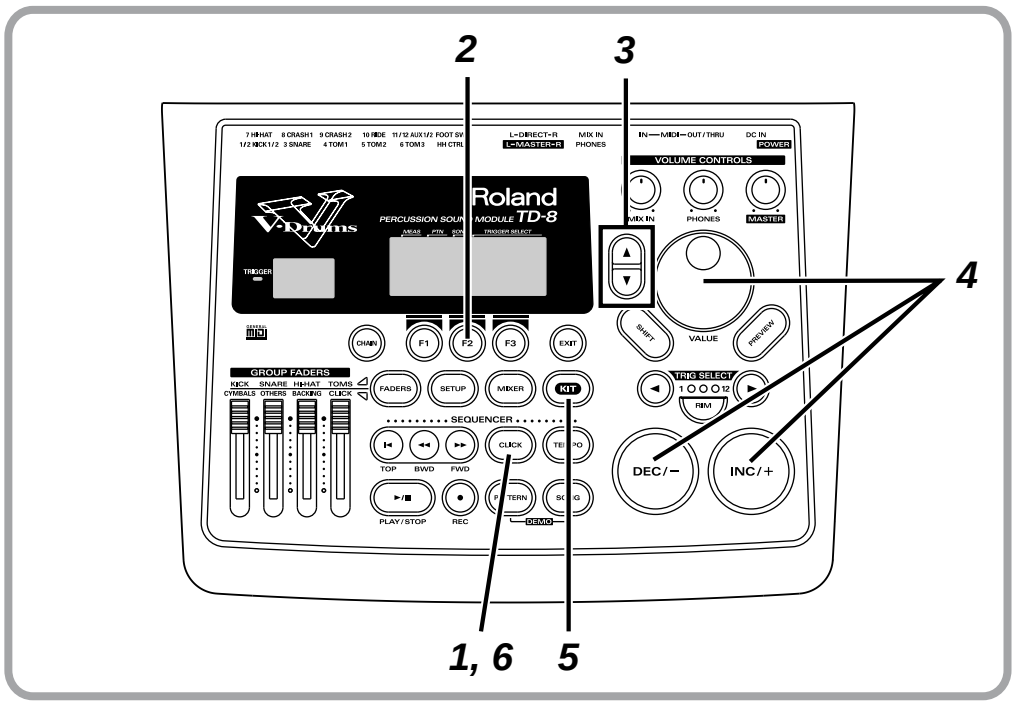
Lit

Click is not sounded

Unlit

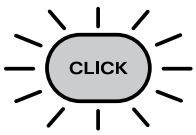
Using Headphones to Hear the Click Sound

You can make settings so that the click is heard only through headphones and is not output from the MASTER OUTPUT jacks.



1 Press [CLICK].

[CLICK] lights, and the click sound begins to play.



MEMO

Adjust the click volume using the [CLICK] slider in the [GROUP FADERS].

You can also change the tempo, time signature, sound, etc. For more on these procedures, refer to p. 94.

2 Press [F2 (INST)].

The “CLICK INST” screen appears.

3 Press CURSOR [▼] to move the cursor to “OUTPUT.”

4 Press [INC / +] or [DEC / -] or rotate the VALUE dial to select “PHONES.”

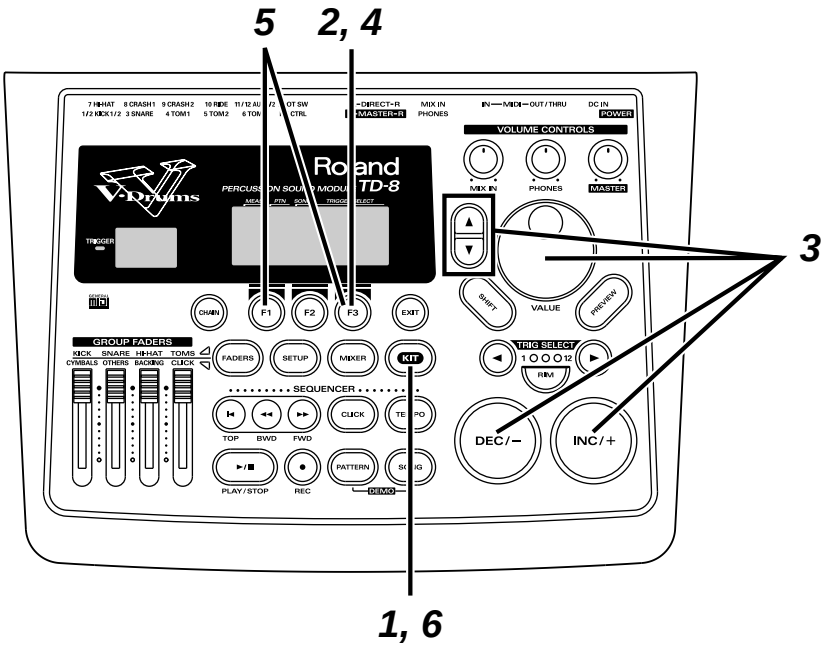
5 Press [KIT].

The “DRUM KIT” screen appears.

6 To stop the click sound, press [CLICK].

[CLICK] light is turned off.

Turning Effects On and Off



1

Press [KIT].

The “DRUM KIT” screen appears.

2

Press [F3 (▲ MENU)].

A pop-up menu appears.

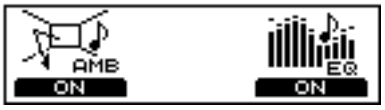
3

Press [INC / +] or [DEC / -], rotate the VALUE dial, or press CURSOR [▲] or [▼] to select “FX SW.”

4

Press [F3] to confirm your choice.

The “FX SW” screen appears.



5

Press [F1] or [F3] to switch the effects on and off.

[F1] and [F3] act as effects on and off switches. Press [F1] to turn the ambience on and off; turn the equalizer on and off with [F3].

AMB (Ambience):

The size of the room and the type of walls can be adjusted to modify the sound.

EQ (Equalizer):

This adjusts the overall tone quality of the drum kit.

NOTE

Turning these switches off removes the effects without influencing any of the other settings. Before using the Ambience or Equalizer, check to make sure that these switches are set to “ON”.

6

Press [KIT].

The “DRUM KIT” screen appears.

MEMO

These settings can be made for each individual drum kit.

Modifying a Drum Kit

Basics of Creating Sounds

The TD-8 uses a method called Variable Drum Modeling for generating sounds.

This method creates different drum sounds by modeling the important elements or “character” that make up drum sounds.

The concept of the TD-8 focuses on these three major aspects. Actual operation of the unit also follows this concept, with screens for instrument, studio, and mixer settings, allowing operation of the TD-8 to directly reflect the ideas of the person creating the sound, thus providing a new type of user interface.

HINT

You can restore an edited drum kit to its factory settings with the “DRUM KIT COPY” (p. 145).

[F1(INST)] → [F2(STUDIO)] → [MIXER]

F1 → F2 → MIXER

Instrument	Studio	Mixer
Instrument	Location	Volume
Shell Depth	Room size	Panning
Head type	Wall surface	Output
Tuning		
Muffling (Muting)		
Snare strainer		

Instrument (INST)

This includes the materials used, shape, and other elements of the drums.

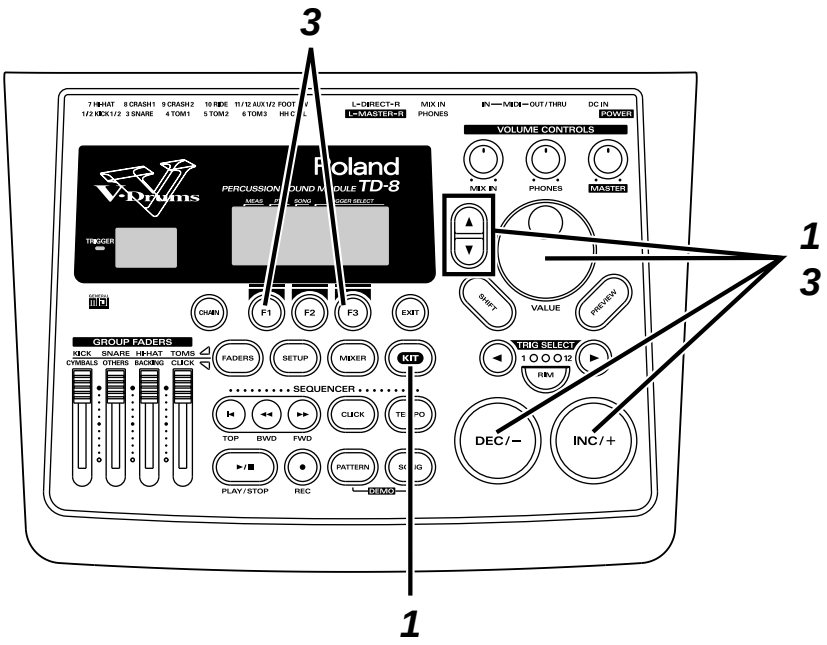
Studio (STUDIO)

This covers the type of room in which the drums are played as well as the room’s wall surfaces.

Mixer (MIXER)

Here, the finishing touches are made by changing mixer settings, such as volume and pan, that determine the final sound.

Here in this section, listen to the actual sounds created as you modify the sound.



1 Follow the procedures described in “Choosing Drum Kits” (p. 44) to select the drum kit.

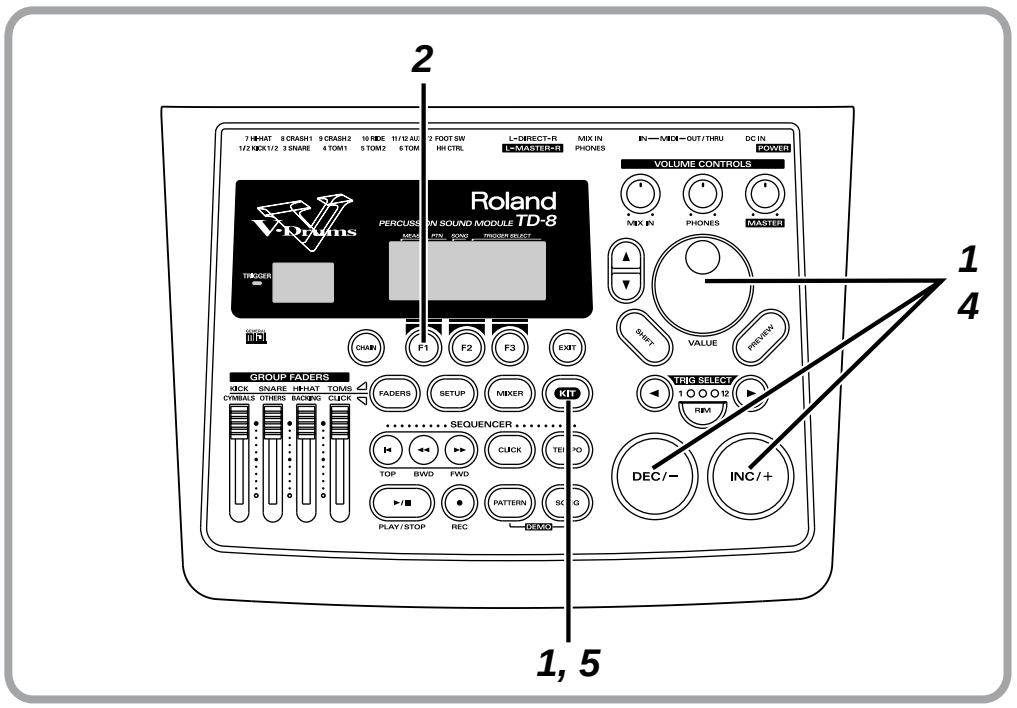
Here, select the Drum Kit 1, “V Custom.”
The “DRUM KIT” screen appears.

2 Strike the pad to listen to the sound of the drum kit.

3 To hear differences in the sound more clearly, follow the procedures described in “Turning Effects On and Off” (p. 50) to turn all effects off.

When [KIT] → [F3 (▲ MENU)] → [FX SW] is selected, the settings screen appears.

Choosing an Drum Instrument



1 Follow the procedures described in “Choosing Drum Kits” (p. 44) to select the drum kit to be edited.

Here, select the Drum Kit 1, “V Custom.”
The “DRUM KIT” screen appears.

2 Press [F1 (INST)].

The “INST” screen appears.

3 Strike the pad for the instrument you wish to change.

In this case, strike the pad being used as the snare drum.
The instrument select page for the snare appears in the display.

MEMO

When making rim settings, the two steps described below apply.

- Striking both the head and the rim.
- Striking only the head, then press [RIM].

NOTE

- TRIGGER INPUT 1 (KICK1), 2 (KICK2), 11 (AUX1), and 12 (AUX2) cannot be selected for the rim.
- TRIGGER INPUT 2 (KICK2) and 12 (AUX2) can be used only when two pads are connected to TRIGGER INPUT 1/2 (KICK1/2) or 11/12 (AUX2), respectively (p. 27).

4

Press [INC / +] or [DEC / -] or rotate the VALUE dial to select the instrument.

Here, use “MEDIUM4S” for the snare.

5

Press [KIT].

The “DRUM KIT” screen appears.

About the Material Used for the snare’s Shell (V-SNARE only)

The shell (drum body) material of the instrument being used for the snare is indicated by an icon at the right of the screen.

Wood shells

Steel shells

Brass shells

HINT

You can change instrument groups, the steps described below apply.

1. Press CURSOR [▲] buttons to move the cursor to “GROUP.”
2. Press [INC / +] or [DEC / -], or rotate the VALUE dial, to select the instrument group.

HINT

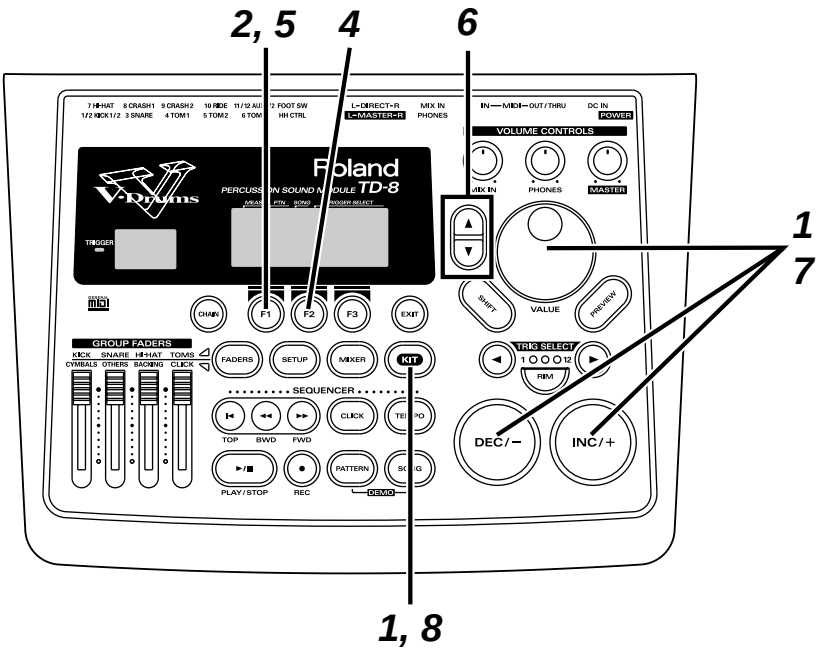
You can also preview instrument sounds by pressing [PREVIEW].

Editing Drum Sounds (V-EDIT)

With the TD-8, the simple process of selecting an instrument, selecting the depth, tuning the head, etc. makes trying out many different sounds very easy.

Choosing the Shell Depth

Here, select the shell depth for the snare drum.



1

Follow the procedures described in “Choosing Drum Kits” (p. 44) to select the drum kit to be edited.

Here, select the Drum Kit 1, “V Custom.”
The “DRUM KIT” screen appears.

2

Press [F1 (INST)].

The “INST” screen appears.

HINT

Even with a pad actually connected to the TD-8, for the procedures in this section, you can use [TRIG SELECT] to select the pad, and then use [PREVIEW] while editing to check the sound.

3

Strike the pad being used for the snare.

The snare settings screen appears.

4

Press [F2 (EDIT)].

5

Press [F1 (SHELL)].

The “SHELL” screen appears.

6

Press CURSOR [▲] to move the cursor to “DEPTH.”

7

Press [INC / +] or [DEC / -] or rotate the VALUE dial to select the shell depth.

The instrument “MEDIUM4S” is set to “NORMAL.” Let’s change this to “DEEP4.” The shell’s resonance increases.

8

Press [KIT].

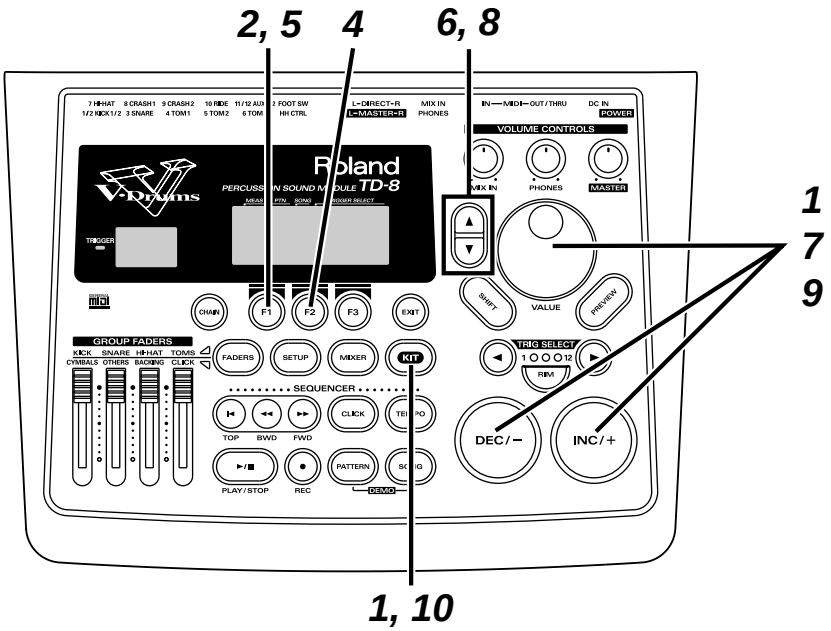
The “DRUM KIT” screen appears.

MEMO

In the ”SHELL” screen, you can make settings for the shell depth, type of head material, and tuning.

Modifying the Head Type and Tuning

Now let's adjust the snare drum head type and tuning.



1 Follow the procedures described in "Choosing Drum Kits" (p. 44) to select the drum kit to be edited.

Here, select the Drum Kit 1, "V Custom."
The "DRUM KIT" screen appears.

2 Press [F1 (INST)].

The "INST" screen appears.

3 Strike the pad being used for the snare.

The snare settings screen appears.

4 Press [F2 (EDIT)].

5

Press [F1 (SHELL)].

The “SHELL” screen appears.

6

Press CURSOR [▲] or [▼] to move the cursor to “HEAD TYPE.”

7

Press [INC / +] or [DEC / -] or rotate the VALUE dial to select the head type.

Here, change this from “CLEAR” to “COATED” and compare the difference in sound.

This completes selection of the head material. Next, tune the head.

8

Press CURSOR [▼] to move the cursor to “TUNING.”

9

Press [INC / +] or [DEC / -] or rotate the VALUE dial to adjust the tuning.

Here, change the setting from “0” to “+30.”

10

Press [KIT].

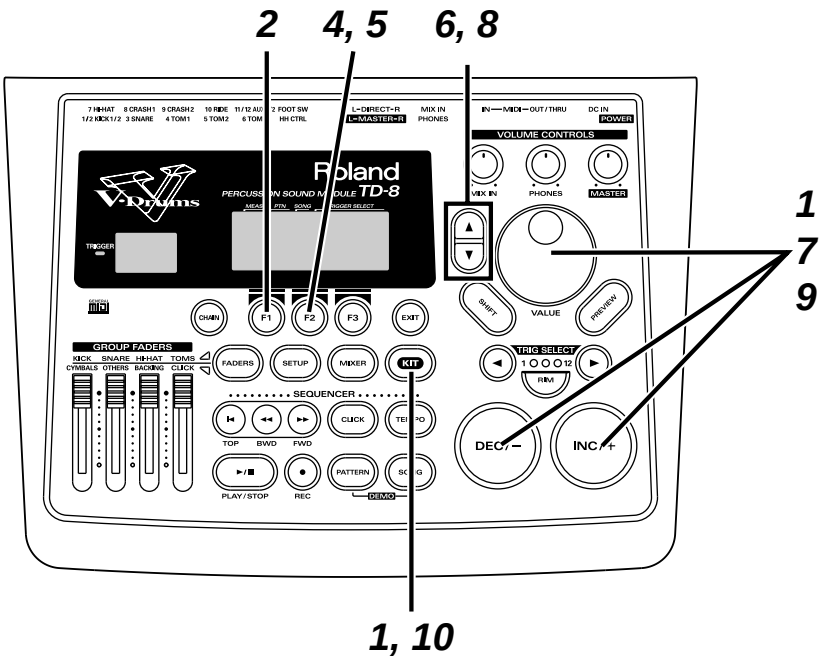
The “DRUM KIT” screen appears.

MEMO

In the “SHELL” screen, you can make settings for the shell depth, head type, and tuning.

Adjusting the Muffling (Muting) and Strainer Tension

You can add muffling to the snare drum or adjust the tension of the snare strainer to reduce unwanted overtones or resonances, creating a tighter sound. You can also get the sound of the drum with the strainer completely off (where the snare does not come into contact with the lower head).



1 Follow the procedures described in “Choosing Drum Kits” (p. 44) to select the drum kit to be edited.

Here, select the Drum Kit 1, “V Custom.”
The “DRUM KIT” screen appears.

2 Press [F1 (INST)].

The “INST” screen appears.

3 Strike the pad being used for the snare.

The snare settings screen appears.

4 Press [F2 (EDIT)].

MEMO

When selecting the snare for brush play, setting “STRAINER ADJ.” to “OFF” may make the effect difficult to hear.

5

Press [F2 (MUFFLE)].

The “MUFFLE” screen appears.

6

Press CURSOR [▲] to move the cursor to “MUFFLING.”

7

Press [INC / +] or [DEC / -] or rotate the VALUE dial to select the type of muffling.

Here, select “DOUGHNUTS2.” The shell resonance is reduced, resulting in a more closed sound.

This completes the muffling settings. Next, adjust the strainer tension.

8

Press CURSOR [▼] to move the cursor to “STRAINER ADJ.”

9

Press [INC / +] or [DEC / -] or rotate the VALUE dial to adjust the strainer tension.

Here, select “LOOSE” and compare the difference in sound.

10

Press [KIT].

The “DRUM KIT” screen appears.

MEMO

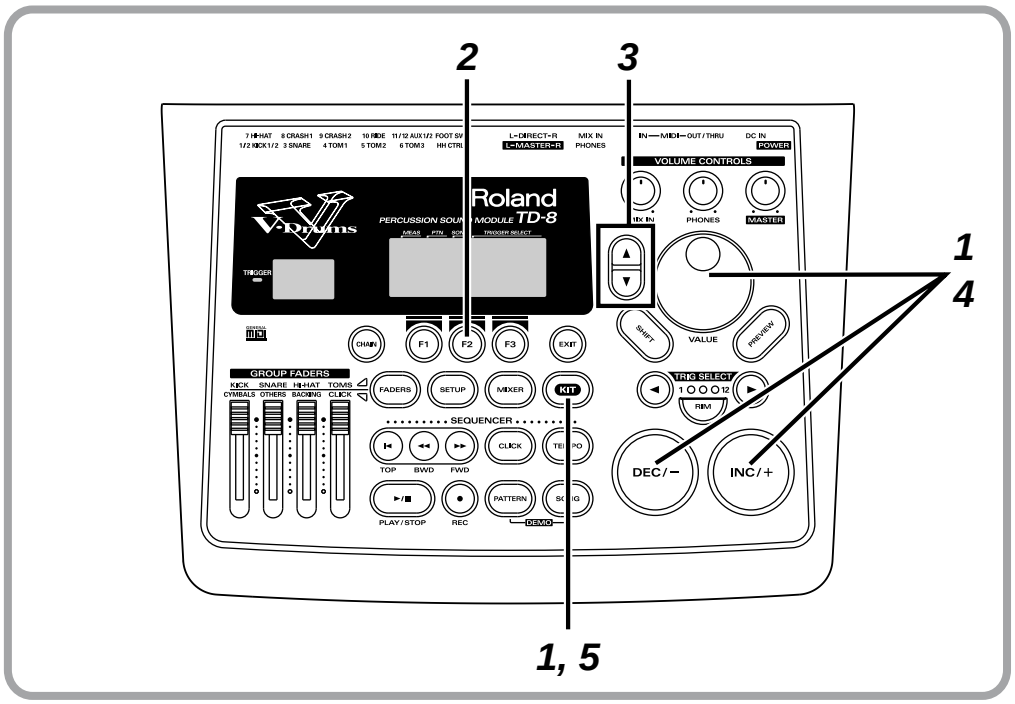
In the “MUFFLE” screen, you can select the muffling method and set the strainer tension.

Determine the “Location” Where the Drums are to be Played (AMBIENCE)

You can choose different environments where you play the drums.
Here, let’s try editing the Ambience setting.

First, follow the procedures described in “Turning Effects On and Off” (p. 50) to turn back on the Ambience turned off when the instrument was selected.

When [KIT] → [F3 (▲ MENU)] → [FX SW] is selected, the settings screen appears.



NOTE

Turning Ambience switch off removes the Ambience without influencing any of the other settings. Before using the Ambience, check to make sure that the switch is set to “ON”.

1

Follow the procedures described in “Choosing Drum Kits” (p. 44) to select the drum kit to be edited.

Here, select the Drum Kit 1, “V Custom.”
The “DRUM KIT” screen appears.

2

Press [F2 (STUDIO)].

The “STUDIO” screen appears.

3 Press CURSOR [▲] to move the cursor to “TYPE.”

4 Press [INC / +] or [DEC / -] or rotate the VALUE dial to select the studio type.

Here, select “STADIUM” and compare the difference in sound.

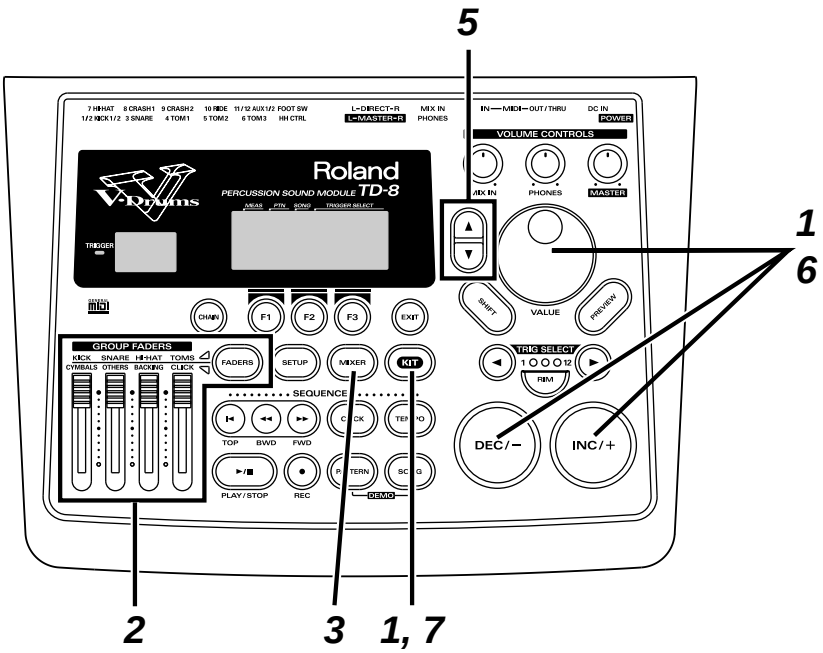
5 Press [KIT].

The “DRUM KIT” screen appears.

MEMO

These settings can be made for each individual drum kit.

Adjusting the Volume Balance of the Instruments [MIXER]



1 Follow the procedures described in “Choosing Drum Kits” (p. 44) to select the drum kit to be edited.

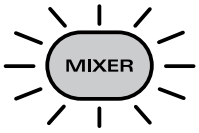
Here, select the Drum Kit 1, “V Custom.”
The “DRUM KIT” screen appears.

2 Set each of the [GROUP FADERS] sliders [KICK], [SNARE], [HI-HAT], [TOMS], [CYMBALS], and [OTHERS] to the same volume.

Here, you should raise the volume to the maximum level.

3 Press [MIXER].

[MIXER] lights, and the “MIXER” screen appears.



The [GROUP FADERS] functions are switched by pressing the [FADERS] button. For details on using this, refer to p. 21.

4 Strike the pad being used for the snare.

The snare settings screen appears.

5 Press CURSOR [▲] to move the cursor to “LEVEL.”

6 Press [INC / +] or [DEC / -] or rotate the VALUE dial to adjust the volume.

7 Press [KIT].

The “DRUM KIT” screen appears.

HINT

You can also select the pad with [TRIG SELECT].

HINT

Adjustments to the GROUP FADERS have no effect on settings in the mixer screen.

MEMO

These settings can be made for each individual drum kit.

MEMO

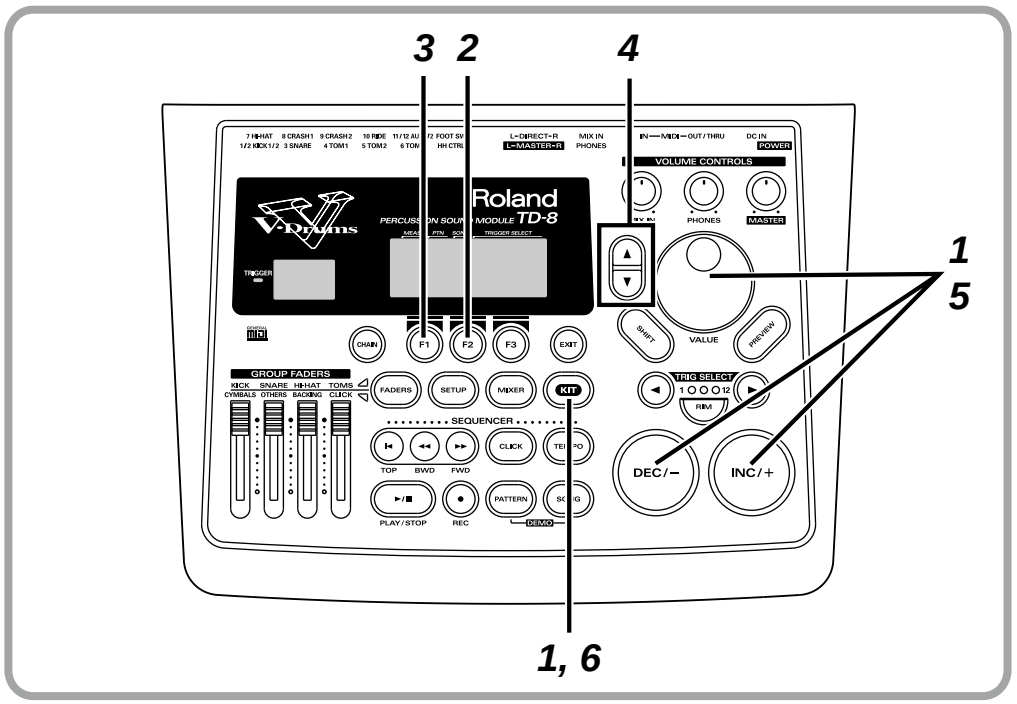
When setting the volume, make sure that [GROUP FADERS] are all at the same level. Using this method allows you to reproduce the same balance merely by selecting that kit. The group faders should be used for making temporary adjustments to the volume.

Adjusting the Tone (MASTER EQUALIZER)

If you want to change the overall sound, perhaps make it “just a bit brighter” or “a little lighter,” etc., you can use the equalizer to make such adjustments. The TD-8 features a 2-band (high and low) equalizer for each drum kit.

First, turn on the Equalizer that was turned off when the instruments were selected.

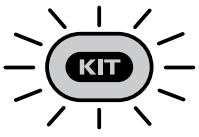
When [KIT] → [F3 (▲ MENU)] → [FX SW] is selected, the settings screen is displayed.



1

Follow the procedures described in “Choosing Drum Kits” (p. 44) to select the drum kit to be edited.

Here, select the Drum Kit 1, “V Custom.”
The “DRUM KIT” screen appears.



2

Press [F2 (STUDIO)].

The “STUDIO” screen appears.

NOTE

Turning Equalizer switch off removes the Equalizer without influencing any of the other settings. Before using the Equalizer, check to make sure that the switch is set to “ON”.

3

Press [F1 (EQ)].

The “MASTER EQ” screen appears.

4

Press CURSOR [▼] to move the cursor to “HIGH GAIN.”

5

Press [INC / +] or [DEC / -] or rotate the VALUE dial to change the value.

Here, set this to “+10” and compare the difference in sound.

6

Press [KIT].

The “DRUM KIT” screen appears.

MEMO

These settings can be made for each individual drum kit.

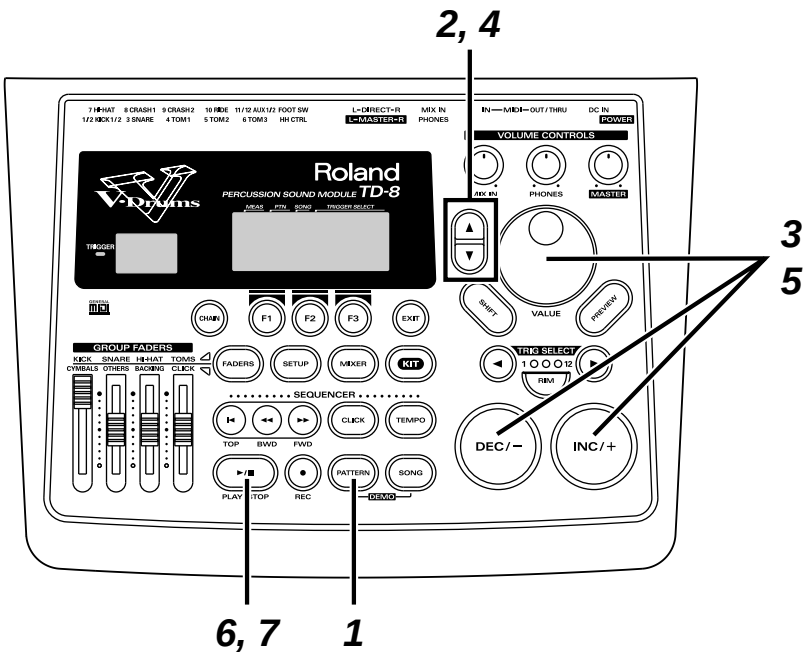
Playing Along with Accompaniment

The TD-8 features a sequencer that can record and play back accompaniment tracks and drum performances.

This sequencer contains built-in pattern performances (**Preset patterns**), allowing you to listen to backing accompaniment while you practice playing the drums.

Playing Back Patterns (Accompaniment of Several Measures)

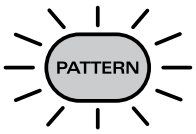
Preset patterns 1–664 will continue playing back repeatedly (**loop play**) until you press [PLAY / STOP] once more. These patterns are convenient for use in drum practice.

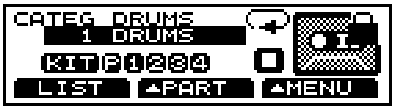


1

Press [PATTERN].

The number of the currently selected pattern will be displayed. [PATTERN] lights, and the "PATTERN" screen appears.





2

Press CURSOR [▲] to move the cursor to "CATEG".

HINT

You can create your own original patterns as well ("Creating a Pattern by Recording a Performance (REALTIME RECORDING)" (p. 108)).

MEMO

The pattern's overall volume is adjusted with [PHONES] and [MASTER]. Before starting play, make sure you turn down these knobs and lower the volume. You can then adjust to a suitable volume while the pattern plays back.

For instructions on adjusting the relative balance between the volume of the pattern and that of drum kits and the click sound, refer to "Adjusting the Volume of the Accompaniment and Click Sound" (p. 71).

HINT

A drum kit performance is recorded in Preset pattern 1 "DRUMS."
By switching drum kits during playback of Preset pattern 1 "DRUMS," you can listen to and compare a variety of different drum kits.

3 Press [INC / +] or [DEC / -] or rotate the VALUE dial to select the category.

4 Press CURSOR [▼] to move the cursor to PATTERN NAME.

5 Press [INC / +] or [DEC / -] or rotate the VALUE dial to select the pattern.

6 Press [PLAY / STOP].

[PLAY / STOP] lights, and playback of the pattern begins.

PLAY / STOP

7 Press [PLAY / STOP] to stop playback of the pattern.

The [PLAY / STOP] light goes off.

PLAY / STOP

MEMO

The end of the Preset pattern name indicates the division (type of phrase). For more information, see p. 97.

Playing Back and Stopping Patterns

Each press of [PLAY / STOP] toggles between playback and stopping. Stopping playback of the pattern returns you to the beginning of the measures played.

When playback of a pattern is stopped, you can do the following.

Return to the beginning of the pattern

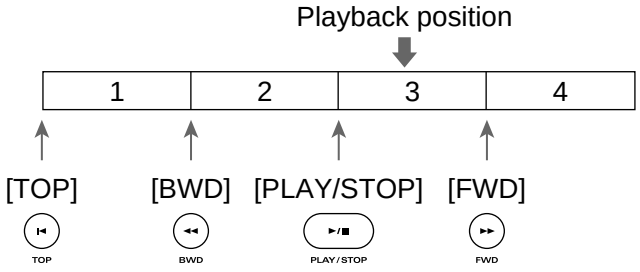
Press [TOP].

Advance to the next measure

Press [FWD].

Return to the previous measure

Press [BWD].

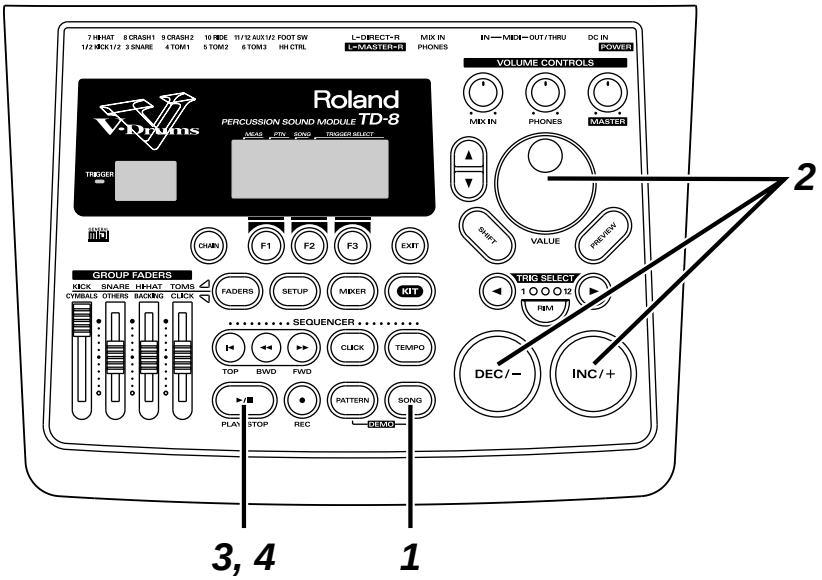


MEMO

You can also do this with songs. For details, see p. 122.

Playing Back Songs

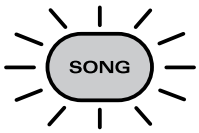
A number of patterns played in sequence is referred to as a "song." When a song is played back, the patterns are automatically switched as the song progresses.



1

Press [SONG].

[SONG] lights, and the "SONG" screen appears.



2

Press [INC/+] or [DEC/-] or rotate the VALUE dial to select the song.

3

Press [PLAY/STOP].

[PLAY/STOP] lights, and playback of the song begins.

4

To stop playback of the song while it is in progress, press [PLAY/STOP].

The [PLAY/STOP] light goes off.

HINT

You can create songs by combining Preset patterns as well as original patterns that you record (p. 124).

MEMO

The song's overall volume is adjusted with [PHONES] and [MASTER]. Before starting play, make sure you turn down these knobs and lower the volume. You can then adjust to a suitable volume while the song plays back.

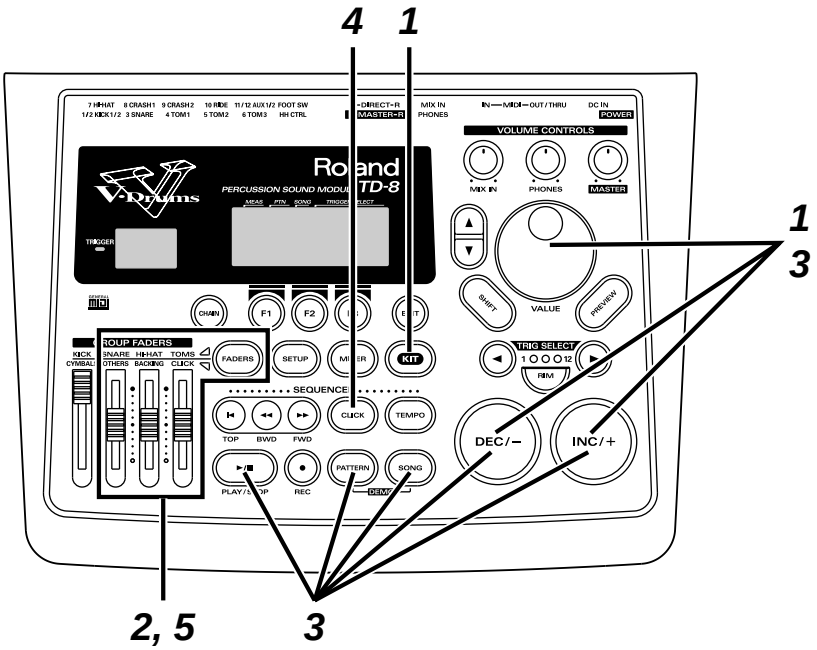
For instructions on adjusting the relative balance between the volume of the song and that of drum kits and the click sound, refer to "Adjusting the Volume of the Accompaniment and Click Sound" (p. 71).

MEMO

When [PLAY/STOP] is pressed with [SHIFT] held down, playback of the song repeats (**loop play**). To stop playback, press [PLAY/STOP] once more.

Adjusting the Volume of the Accompaniment and Click Sound

Now, listen to some patterns and songs until you find a performance and key that you like, then try playing along with the pattern. Have the click sound play, then adjust the volume balance of the drums, backing parts, and the click sound.



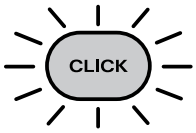
1 Follow the procedures described in “Choosing Drum Kits” (p. 44) to select the drum kit to be played.

2 Bring down the [GROUP FADERS] [OTHERS], [BACKING] and [CLICK] sliders so that they are lower than the other sliders.

3 Follow the procedures described in “Playing Back Patterns (Accompaniment of Several Measures)” (p. 68) or “Playing Back Songs” (p. 70) to play back a pattern or song.

4 Press [CLICK].

[CLICK] lights, and the click sound begins to play.

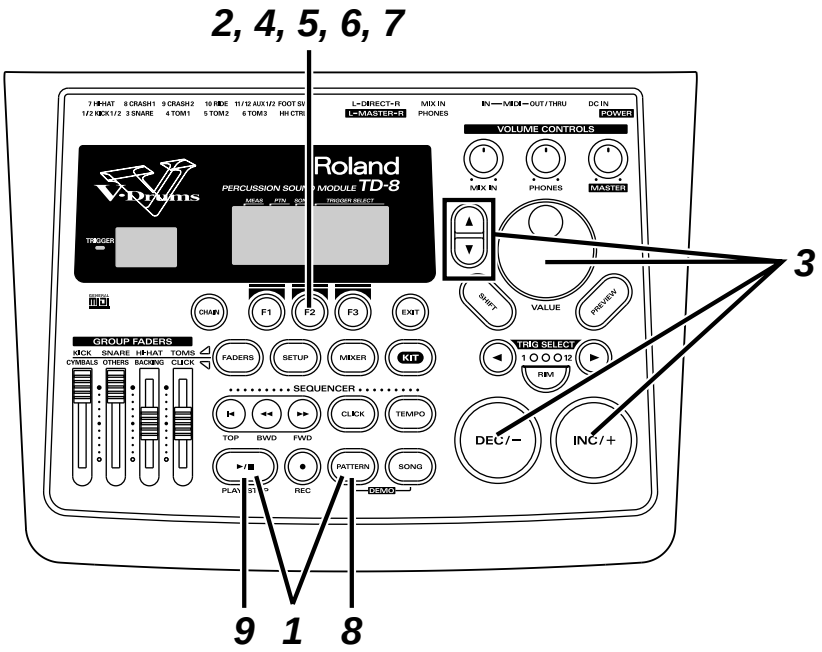


5 Adjust the [GROUP FADERS] [OTHERS], [BACKING] and [CLICK] until the volume levels are balanced with the that of the drum kit.

The [GROUP FADERS] functions are switched by pressing the [FADERS] button. For details on using this, refer to p. 21.

Muting the Drums in Patterns and Songs

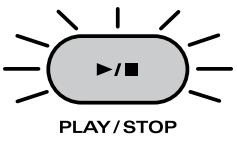
You can mute the drum instruments that are played as part of the percussion in patterns and songs. Percussion instruments other than the drums continue to play without change, allowing you to practice performing the drums yourself.



1 Follow the procedures described in “Playing Back Patterns (Accompaniment of Several Measures)” (p. 68) to play back a pattern.

Here, select the Pattern 75, “A.O.R.-A.”

[PLAY / STOP] lights, and playback of the pattern begins.



PLAY / STOP

2 Press [F2 (▲ PART)].

A pop-up menu appears.

3 Press [DEC / -], rotate the VALUE dial, or press CURSOR [▲] to select “MUTE.”

NOTE

Note numbers for muted drum sounds are predetermined and cannot

Refer to p. 185 for a list of mute note numbers.

MEMO

All percussion instruments in the Preset patterns (except for Preset Pattern 1 “DRUMS”) are recorded to the percussion parts.

HINT

Holding down [SHIFT] while rotating the VALUE dial magnifies pattern numbers being changed.

HINT

By holding down [SHIFT] and pressing [MIXER], you can have the “PART MUTE” screen displayed.

4

Press [F2] to confirm your choice.

The “PART MUTE” screen appears.

5

Press [F2 (DRM / PC)].

“DRM / PC” icon is indicated as shown in the figure below, and the drum sounds are muted.

6

Again, press [F2 (DRM / PC)].

The “DRM / PC” icon is cleared as shown below, percussion part sounds are muted.

7

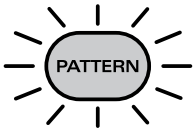
Again, press [F2 (DRM / PC)].

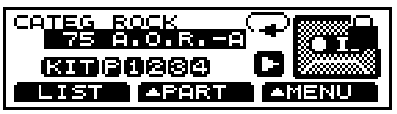
The “DRM / PC” icon is highlighted as shown below, all of the percussion part are sounded.

8

Press [PATTERN].

The “PATTERN” screen appears.





9

To stop playback of the pattern, press [PLAY / STOP].

The [PLAY / STOP] light goes off.

MEMO

- You can also make part mute setting with songs. For details, see p. 124
- For instructions on muting the performance of the drum kit part and parts 1–4, refer to p. 106

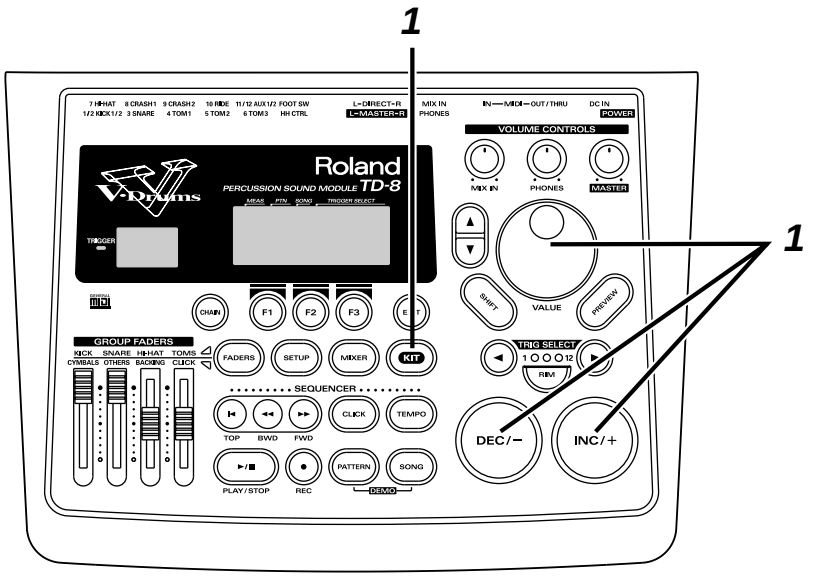
MEMO

The part mute settings will remain in effect even if you change the pattern or song.

Using the Pads to Play Patterns

In addition to using the pads for conventional drumming, you can also set the pads so that striking a pad will play back a programmed pattern (**pad patterns**). This function, whereby you can play back the sounds contained in a pattern each time a pad is struck, provides the kind of individualized performances available only with electronic drums.
This function is used in some of the preset drum kits. Here, let's play using Kit 6 "1ManBand".

For instructions on setting pad patterns, refer to p. 139.



1 Follow the procedures described in "Choosing Drum Kits" (p. 44) to select the drum kit.

Here, select the Drum Kit 6, "1ManBand."
[KIT] lights, and the "DRUM KIT" screen appears.

2 You can play the bass-line note by note (step by step) with your kick drum.

Playing Along with General MIDI Scores

The TD-8 features GM mode, allowing it to play back GM scores (music data for GM sound generators) from an External Sequencer. The TD-8 has a function that lets you mute only the drum sounds in GM mode, making this a very useful feature. For details, refer to “Playing Along with a GM Score” (p. 160).

When Using the TD-8 as a GM Sound Module

- The TD-8 functions as a 16-part multi-timbre sound module.
- The internal sequencer is disabled.
- Drum kit parts cannot be played using MIDI messages sent from an external device. They can be played only by playing pads connected to the TD-8.

For details, see “Using the TD-8 As a General MIDI Sound Module” (p. 159)

MEMO

The TD-8 can also be used as a sound module along with MIDI keyboards and MIDI sequencers. For details, refer to “Using the TD-8 As a Sound Module” (p. 156).

V-Drums

PERCUSSION SOUND MODULE TD-8

Advanced Use

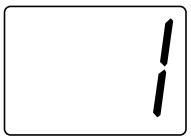
Chapter 1 Making the Settings for the Drum Kit

Choosing a Drum Kit

1. Press [KIT].
   [KIT] lights, and the "DRUM KIT" screen appears.
2. Press [INC/+] or [DEC/-] or rotate the VALUE dial to select the drum kit.

MEMO

The selected drum kit number is indicated at all times in the LED display at the left of the screen.



HINT

You can also use the foot switch to make the selection (p. 144).

About the "DRUM KIT" Screen

The screen that appears when [KIT] is pressed is referred to as the "DRUM KIT" screen.

1 Currently Selected Pad

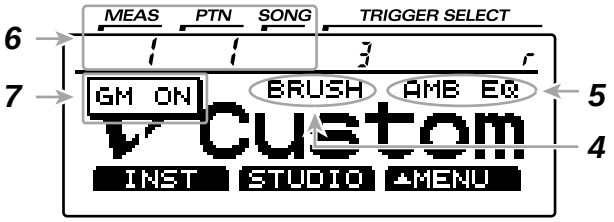
The trigger input number for the selected pad is indicated. When the rim is selected, "r" appears at the right.
For instructions on selecting pads, refer to p. 82

2 Drum Kit Chain On/Off

The function that calls up drum kits in the order you prefer is called **Drum Kit Chain**. Drum Kit Chain is on when indicated as in the figure.
For instructions on making the settings, refer to p. 138.

3 Drum Kit Names

The name of the currently selected drum kit is displayed.



4 Brush Play Settings

Kits for use with brushes are indicated by "BRUSH" in the display. No indication is shown with kits to be played using sticks.
For instructions on making the settings, refer to "Playing With Brushes" (p. 80).

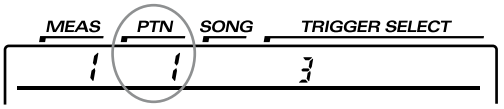
5 Overall Kit Effects On/Off

When the effects are on, the effect name appears in the screen. When off, nothing is indicated.
For instructions on making the settings, refer to "Switching Effects On and Off" (p. 81).

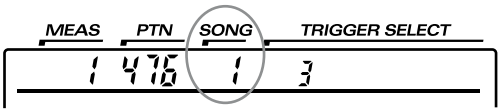
6 Number and Measure of the Currently Selected Pattern or Song

Check here to see whether a pattern or a song is to begin playback when [PLAY/STOP] is pressed.

- When a pattern number is indicated in the upper part of the screen, a pattern will begin playing back.



- When a song number is indicated in the upper part of the screen, a song will begin playing back.



For more detailed information, refer to "Chapter 5 Playing Along with Patterns" (p. 96) and "Chapter 6 Playing Along with Songs" (p. 120).

7 GM Mode On/Off

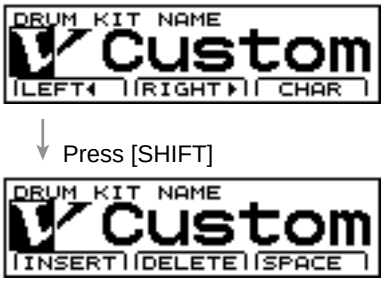
While in GM mode, "GM ON" appears in the screen. Otherwise, in normal mode, nothing is indicated.
For more detailed information about GM mode, refer to p. 159.

HINT

When you have finished making the settings, press [KIT] to bring up this screen. This prevents data from being overwritten inadvertently during performance.

Naming the Drum Kit [NAME]

Each kit can be given a name of up to 8 characters.



1. Press [KIT], then [F3 (▲ MENU)].
   [KIT] lights, and a pop-up menu appears.
2. Press [INC / +] or [DEC / -], rotate the VALUE dial, or press CURSOR [▲] or [▼] to move the cursor to "NAME."
3. Press [F3] to confirm your choice.
   The "DRUM KIT NAME" screen appears.
4. Press CURSOR [F1 (LEFT ◀)] or [F2 (RIGHT ▶)] to move the cursor to the character to be changed.
5. Press [INC / +] or [DEC / -], rotate the VALUE dial, or press CURSOR [▲] or [▼] to change the character.
6. Press [EXIT] to finish.

[F1 (LEFT ◀)]

Move the cursor to the left.

[F2 (RIGHT ▶)]

Move the cursor to the right.

[F3 (CHAR)]

Cycle between uppercase / lowercase / symbols.

[SHIFT] + [F1 (INSERT)]

A blank space is inserted at the cursor position, and the characters after the insertion are moved back one space.

[SHIFT] + [F2 (DELETE)]

The character at the cursor position is deleted, and the characters after the deletion are moved forward one space.

[SHIFT] + [F3 (SPACE)]

The character at the cursor position is replaced by a blank space.

HINT

The following characters may be used.
A–Z, a–z, 0–9,!, ”, #, $, %, &, ’, (,), [,], *, +, ,, -, ., /, :, ;,
◀, =, ▶, ?, _, ♩, REC ●, MIDI,  , ,  , 

Playing With Brushes

For each kit you can specify whether sticks or brushes will be used.

1. Press [KIT], then [F3 (▲ MENU)].
   [KIT] lights, and a pop-up menu appears.
2. Press [INC / +] or [DEC / -], rotate the VALUE dial, or press CURSOR [▲] or [▼] to move the cursor to "FUNC."
3. Press [F3] to confirm your choice.
4. Press [F1(BRUSH)].
   The "BRUSH" screen appears.
5. Press [INC / +] or [DEC / -] or rotate the VALUE dial to select "ON."
   This changes the settings to those used for brush play.
6. Press [KIT].
   The "DRUM KIT" screen appears.

BRUSH SWITCH: OFF, ON

OFF:

Change to settings for stick play (brushes not used).

ON:

Change to settings for brush play.

HINT

The setting discussed here is necessary when you wish to modify a kit that was created for stick performance in order to play with brushes. If you wish to create a new brush kit, it's simpler to copy an existing one and then edit it as you wish.

MEMO

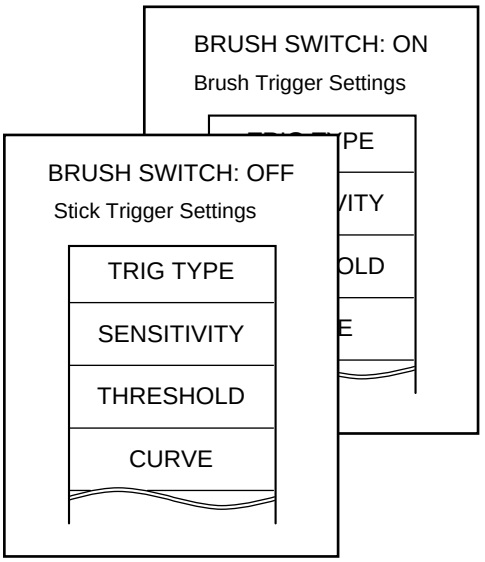
The setting you make here can also be viewed in the drum kit name page ("DRUM KIT").

Setting the Brush switch to "ON" allows you to use the "brush swish / sweep" technique, in which the brushes are swept lightly across the head. In addition to turning on the Brush switch, the following requirements must also be met.

- TRIGGER INPUT 3 must be used.
- You must use the PD-120, PD-100, PD-80R, or PD-80.
- Either 233 "BRUSH1 S," 234 "BRUSH2 S," 235 "BRUSH3 S," 239 "BRSHTMBS" must be selected for the instrument.

About Brush Trigger Settings

Turning the Brush switch on switches the TD-8 to Brush trigger settings.



In the Brush settings, the sensitivity is set at a high level to ensure reception of the brush performance.

Adjusting the Pedal Hi-Hat Volume (PEDAL HI-HAT VOLUME)

For each kit, you can adjust the volume of the pedal hi-hat that pertains when the hi-hat control pedal is pressed. The higher the value is set, the greater the volume. With a setting of "0," no sound is produced.

1. Press [KIT], then [F3 (▲ MENU)].
   [KIT] lights, and a pop-up menu appears.
2. Press [INC / +] or [DEC / -], rotate the VALUE dial, or press CURSOR [▲] or [▼] to move the cursor to "FUNC."
3. Press [F3] to confirm your choice.
4. Press [F2 (PEDAL)].
   The "PEDAL" screen appears.
5. Press CURSOR [▲] to move the cursor to "PEDAL HI-HAT VOLUME."
6. Press [INC / +] or [DEC / -] or rotate the VALUE dial to make the setting.
7. Press [KIT].
   The "DRUM KIT" screen appears.

PEDAL HI-HAT VOLUME: 0–15

HINT

Use [MIXER] to adjust the volume of other pads.

Switching Effects On and Off

Ambience, and the equalizer setting can be turned on / off for each kit.

1. Press [KIT], then [F3 (▲ MENU)].
   [KIT] lights, and a pop-up menu appears.
2. Press [INC / +] or [DEC / -], rotate the VALUE dial, or press CURSOR [▲] or [▼] to move the cursor to "FX SW."
3. Press [F3] to confirm your choice.
   The "FX SW" screen appears.
4. Press [F1] or [F3].
   Each one switches its respective effect on and off.
   [F1]:
   Switch Ambience (AMB) on and off.
   [F3]:
   Switch Equalizer (EQ) on and off.
5. Press [KIT].
   The "DRUM KIT" screen appears.

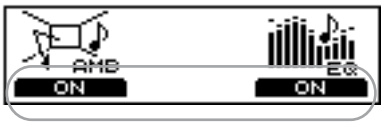
MEMO

Effects that are set to "ON" are indicated in the "DRUM KIT" screen.

Example:

When both Ambience and Equalizer are on, the following appears.

"FX SW" screen



"KIT" screen

Chapter 2 Making the Settings for Drum Instruments

In this chapter, you can find out how to edit the various drum instruments, such as the snare drum and kick drum.

Since special parameters are provided, you can easily create just the sound you want.

HINT

You can restore an edited drum kit to its factory settings with the "DRUM KIT COPY" (p. 145).

Choosing a Pad to Edit

The two following methods may be used to select the pad to be edited.

Choosing a Pad by Hitting It

1. Press [KIT], then [F1 (INST)].
   [KIT] lights, and the "INST" screen appears.
2. Strike a pad.
   The settings screen for the pad appears.
   When selecting the rim of the pad, strike both the rim and head simultaneously.

Press [SHIFT] + [RIM] to prevent the settings screen from being switched when the pad is struck. For more detailed information, refer to "Preventing the Settings Screen from Being Switched (EDIT LOCK)" (p. 83).

Choosing with the Trigger Select Button

1. Press [KIT] then [F1 (INST)].
   [KIT] lights, and the "INST" screen appears.
2. Press TRIG SELECT [◀] or [▶] to select the trigger input number.

HINT

The selected trigger input number is indicated in the upper part of the screen.

3. Press [RIM] and select either the head or rim.

Head: [RIM] is unlit.

Rim: [RIM] is lit.

NOTE

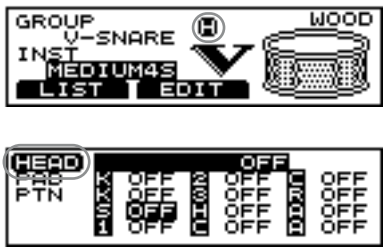
- *The rim cannot be selected for TRIGGER INPUT 1 (KICK 1), 2 (KICK 2), 11 (AUX 1), or 12 (AUX 2).*
- *TRIGGER INPUT 2 (KICK2) and 12 (AUX2) can be used only when two pads are connected to TRIGGER INPUT 1/2 (KICK1/2) or 11/12 (AUX2), respectively (p. 27).*

MEMO

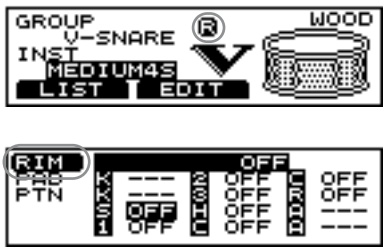
The following is displayed when independent rim and head settings can be made.

TD-8 display screen

Head settings



Rim settings



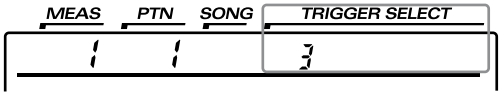
Owner's Manual

Checking the Selected Pad

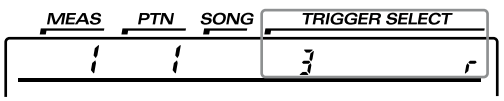
The currently selected pad is continuously indicated in the upper part of the screen.

Ex:

- Setting the snare (TRIGGER INPUT 3) pad head



- Setting the snare (TRIGGER INPUT 3) pad rim



Preventing the Settings Screen from Being Switched (EDIT LOCK)

When setting instruments, you can keep the settings screen from being switched, even if you inadvertently strike a different pad.

NOTE

No settings screen for any other instrument is displayed until the Edit Lock is released on the TD-8.

1. Strike the pad to be locked.

HINT

You can also do this with [TRIG SELECT].

2. Press [SHIFT] + [RIM].

   [RIM] flashes, and the pad's settings screen is locked.

MEMO

A lock icon ( ) appears in the "INST" screen.

3. To release the lock, press the [TRIG SELECT] [◀], [▶], or [RIM].

   [RIM] either stays lit or goes out.

Choosing an Instrument

HEAD RIM

On the TD-8, each sound is referred to as an instrument (INST).

1. Press [KIT], then [F1 (INST)].

   [KIT] lights, and the "INST" screen appears.

2. Strike a pad.

   The settings screen for the struck pad appears.

   "GROUP":

   The instrument type.

   "INST":

   The instrument name.

3. Press [INC / +] or [DEC / -] or rotate the VALUE dial to select the instrument.

HINT

You can select an instrument from the group name by pressing CURSOR [▲] to move the cursor to "GROUP" (p. 84).

4. Press [KIT].

   The "DRUM KIT" screen appears.

To see which instruments can be selected here, refer to "Drum Instrument List" (p. 180).

About the Material Used for the Snare's Shell (V-SNARE only)

The shell (drum body) material of the instrument being used for the snare is indicated by an icon at the right of the screen.

Wood shells (WOOD)

Steel shells (STEEL)

Brass shells (BRASS)

Choosing with List Display

Here you can choose the sound from the list of all instruments.

1. First press [KIT], then [F1 (INST)], and then [F1 (LIST)].
   [KIT] lights, and the "INST LIST" screen appears.
2. Strike a pad.
   The settings screen for the struck pad appears. The cursor is at the name of the currently selected instrument.
3. Press [INC/+] or [DEC/-], rotate the VALUE dial, or press CURSOR [▲] or [▼] to select an instrument.

HINT

- By holding down [SHIFT] while pressing [INC/+] or [DEC/-], you can switch screens a page at a time.
- You can press [F1 (GROUP)] to select an instrument from the group name.

4. Press [EXIT].
   The "INST" screen appears.
5. Press [KIT].
   The "DRUM KIT" screen appears.

☞ *To see which instrument can be selected here, refer to "Drum Instrument List" (p. 180).*

Choosing from Group Names

Selecting from Group Names in the "INST" Screen

1. Press [KIT], then [F1 (INST)].
   [KIT] lights, and the "INST" screen appears.
2. Strike a pad.
   The settings screen for the struck pad appears.
   "GROUP":
   The instrument type.
   "INST":
   The instrument name.
3. Press CURSOR [▲] to move the cursor to "GROUP."
4. Press [INC/+] or [DEC/-] or rotate the VALUE dial to select the group name.
5. Press CURSOR [▼] to move the cursor to "INST."
6. Press [INC/+] or [DEC/-] or rotate the VALUE dial to select the instrument.
7. Press [KIT].
   The "DRUM KIT" screen appears.

☞ *To see which instrument groups can be selected here, refer to "Drum Instrument List" (p. 180).*

Selecting from Group Names in the "INST LIST" Screen

1. First press [KIT], then [F1 (INST)], then [F1 (LIST)], and then [F1 (GROUP)].
   [KIT] lights, and the "INST LIST" screen appears.
2. Strike a pad.
   The settings screen for the struck pad appears. The cursor is at the group name of the currently selected instrument.
3. Press [INC/+] or [DEC/-] or rotate the VALUE dial to select the group name.
4. Press [F1 (INST)].
   The cursor moves to the instrument name.
5. Follow the procedures described in "Choosing with List Display" (p. 84) to select the instrument.

☞ *To see which instrument groups can be selected here, refer to "Drum Instrument List" (p. 180).*

Adjusting Drum Sounds (V-EDIT)

V-EDIT and EDIT

Methods used for editing kicks, snares, and toms differ according to the type of instrument.

V-EDIT

This allows you to select a head type, change the shell depth, add muffling, or in the case of the snare drum, you can turn the snares off.

EDIT

You can adjust only the two parameters "PITCH" and "DECAY."

When V-EDIT can be used

V-EDIT is only possible in the following group names "V-KICK," "V-SNARE," or "V-TOM." For instruments in other instrument groups, pitch and decay are adjusted.

The following icon appears in the edit screen for instruments which can be edited using V-EDIT.

NOTE

When selecting an instrument both the head and rim of which can be edited with V-EDIT, settings such as shell depth and head material are the same for both sounds. If either the head or rim settings are changed, the settings for the other are changed automatically.

Choosing the Shell Depth

Changing the depth of the drum shell will change the tone. You can select any of these five levels of depth for the snare: "NORMAL," "DEEP1," "DEEP2," "DEEP3," and "DEEP4." Making the shell deeper will increase the richness of the low range, and make the sound "fatter".

Instrument group names that can be edited

V-KICK, V-SNARE, V-TOM

1. First press [KIT], then [F1 (INST)], then [F2 (EDIT)], and then [F1 (SHELL)].
   [KIT] lights, and the "SHELL" screen appears.
2. Strike a pad.
   The settings screen for the struck pad appears.
3. Press CURSOR [▲] to move the cursor to "DEPTH."
4. Press [INC / +] or [DEC / -] or rotate the VALUE dial to make the setting.
5. Press [KIT].
   The "DRUM KIT" screen appears.

DEPTH:

V-KICK: NORMAL, DEEP
V-SNARE: NORMAL, DEEP1, DEEP2, DEEP3, DEEP4
V-TOM: NORMAL, DEEP

NOTE

- *Changing the "shell depth" of an instrument will boost the overall sound level. Be careful.*
- *When the instrument is changed, the "DEPTH" setting returns to "NORMAL."*

Choosing the Head Typel

Changing the type of drum head will affect the attack and tone. You can choose from three type of heads: CLEAR, COATED, and PINSTRIPE (PinStripe®).

Instrument group names that can be edited

V-KICK, V-SNARE, V-TOM

1. First press [KIT], then [F1 (INST)], then [F2 (EDIT)], and then [F1 (SHELL)].

   [KIT] lights, and the “SHELL” screen appears.

2. Strike a pad.

   The settings screen for the struck pad appears.

3. Press CURSOR [▲] or [▼] to move the cursor to “HEAD TYPE.”

4. Press [INC / +] or [DEC / -] or rotate the VALUE dial to make the setting.

5. Press [KIT].

   The “DRUM KIT” screen appears.

HEAD TYPE: CLEAR, COATED, PINSTRIPE (PinStripe®)

CLEAR:

A single transparent head.

COATED:

The most commonly used type of head.

PINSTRIPE (PinStripe®):

A two-layer head.

MEMO

PinStripe® is a registered trademark of Remo Inc., U.S.A.

Tuning the Head

Here you can tune the drum head very accurately.

Instrument group names that can be edited

V-KICK, V-SNARE, V-TOM

1. First press [KIT], then [F1 (INST)], then [F2 (EDIT)], and then [F1 (SHELL)].

   [KIT] lights, and the “SHELL” screen appears.

2. Strike a pad.

   The settings screen for the struck pad appears.

3. Press CURSOR [▼] to move the cursor to “TUNING.”

4. Press [INC / +] or [DEC / -] or rotate the VALUE dial to make the setting.

5. Press [KIT].

   The “DRUM KIT” screen appears.

TUNING: -480–+480 (-4–+4 octaves)

NOTE

For some instruments, raising or lowering the value beyond a certain point may not produce further change.

Making the Settings for Muffling (Muting)

Here, you can simulate the application of tape, or the use of other measures that would reduce vibration. This allows you to adjust the harmonic content of the sound.

Instrument group names that can be edited

V-KICK, V-SNARE, V-TOM

1. First press [KIT], then [F1 (INST)], then [F2 (EDIT)], and then [F2 (MUFFLE)].

   [KIT] lights, and the “MUFFLE” screen appears.

2. Strike a pad.

   The settings screen for the struck pad appears.

3. Press CURSOR [▲] to move the cursor to "TUNING."
4. Press [INC / +] or [DEC / -] or rotate the VALUE dial to make the setting.
5. Press [KIT].
   The "DRUM KIT" screen appears.

MUFFLING:

V-KICK: OFF, TAPE1, TAPE2, BLANKET, WEIGHT

V-SNARE: OFF, TAPE1, TAPE2, DOUGHNUTS1, DOUGHNUTS2

V-TOM: OFF, TAPE1, TAPE2, FELT1, FELT2

OFF:

No muffling.

TAPE1:

One strip of tape.

TAPE2:

Multiple strips of tape.

BLANKET:

Muffled by placing a blanket inside the kick drum.

WEIGHT:

Blanket with a weight on top.

DOUGHNUTS1:

Common ring type mute.

DOUGHNUTS2:

Common ring type mute with stronger muffling of overtones.

FELT1:

Conventional felt type mute.

FELT2:

Conventional felt type mute with more pressure on the head.

Adjusting the Tension of the Snare Strainer

The tone is adjusted by changing the degree of contact between the lower head and the snare (resonating wires) stretched across the lower head. Tightening the strainer decreases the amount of time the snare continues to resonate, resulting in shorter overall snare drum sound. You can select from four tension settings: no contact between the snare and head (OFF), loose (LOOSE), normal tension (MEDIUM), and strong tension (TIGHT).

Instrument group name that can be edited

V-SNARE

1. First press [KIT], then [F1 (INST)], then [F2 (EDIT)], and then [F2 (MUFFLE)].
   [KIT] lights, and the "MUFFLE" screen appears.
2. Strike a pad.
   The settings screen for the struck pad appears.
3. Press CURSOR or [▼] to move the cursor to "TUNING."
4. Press [INC / +] or [DEC / -] or rotate the VALUE dial to make the setting.
5. Press [KIT].
   The "DRUM KIT" screen appears.

STRAINER ADJ.: OFF, LOOSE, MEDIUM, TIGHT

OFF:

The sound with no snares.

LOOSE, MEDIUM, TIGHT:

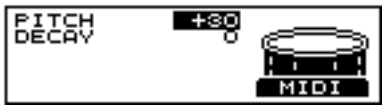
The strainer tension becomes progressively stronger.

NOTE

When selecting the snare for brush play, setting "STRAINER ADJ." to "OFF" may make the effect difficult to hear.

Making the Settings for Pitch and Decay (EDIT) HEAD RIM

For instruments other than the V-KICK, V-SNARE, or V-TOM, only pitch and decay can be adjusted.



1. Press [KIT], then [F1 (INST)].
   [KIT] lights, and the "INST" screen appears.
2. Strike a pad.
   The settings screen for the struck pad appears.
3. Press [INC / +] or [DEC / -] or rotate the VALUE dial to select an instrument other than the V-KICK, V-SNARE, or V-TOM.
4. Press [F2 (EDIT)].
5. Press CURSOR [▲] or [▼] to move the cursor to the parameter to be set.
6. Press [INC / +] or [DEC / -] or rotate the VALUE dial to make the setting.
7. Press [KIT].
   The "DRUM KIT" screen appears.

PITCH: -480–+480

Adjusts the pitch of the sound.

DECAY: -31–+31

Adjusts the decay time of the sound.

NOTE

For some instruments, raising/lowering the value beyond a certain level will not produce any further change in "DECAY."

Chapter 3 Making the Settings for the Studio and Mixer

Making the Settings for the Studio (AMBIENCE)

You can make settings for the size of the room in which the drums are played as well as the room's wall surfaces.

Determine the "Location" Where the Drums are to be Played (STUDIO)

You can select one of some "ambiences" built into the TD-8. Before you make detailed settings, use this setting to select the basic type of acoustic environment in which you will be playing.

1. Press [KIT], then [F2 (STUDIO)].
   [KIT] lights, and the "STUDIO" screen appears.
2. Press CURSOR [▲] to move the cursor to "TYPE."
3. Press [INC/+] or [DEC/-] or rotate the VALUE dial to make the setting.
4. Press [KIT].
   The "DRUM KIT" screen appears.

TYPE: BEACH, LIVING, BATH, STUDIO, GARAGE, LOCKER, THEATER, CAVE, GYM, STADIUM

NOTE

When "BEACH" is selected in "TYPE", then "WALL", "ROOM", and "LEVEL" cannot be set.

Changing Wall Surface Material

Select the surface material of the walls in the room in which the drums are played.

1. Press [KIT], then [F2 (STUDIO)].
   [KIT] lights, and the "STUDIO" screen appears.
2. Press CURSOR [▲] or [▼] to move the cursor to "WALL."
3. Press [INC/+] or [DEC/-] or rotate the VALUE dial to make the setting.
4. Press [KIT].
   The "DRUM KIT" screen appears.

WALL: WOOD, PLASTER, GLASS

WOOD:

Simulates the sound of a wood-walled room producing a warm sound.

PLASTER:

Simulates a plaster-walled room producing a more "naturally live" sound.

GLASS:

Simulates a glass-walled room producing a very bright ambience.

Changing the Room Size

Select the size the room in which the drums are played.

1. Press [KIT], then [F2 (STUDIO)].
   [KIT] lights, and the "STUDIO" screen appears.
2. Press CURSOR [▲] or [▼] to move the cursor to "ROOM."
3. Press [INC/+] or [DEC/-] or rotate the VALUE dial to make the setting.
4. Press [KIT].
   The "DRUM KIT" screen appears.

ROOM: SMALL, MEDIUM, LARGE

Adjusting the Overall Ambience Level

Adjusts the amount of overall ambience level used for each kit.

1. Press [KIT], then [F2 (STUDIO)].
   [KIT] lights, and the "STUDIO" screen appears.
2. Press CURSOR or [▼] to move the cursor to "LEVEL."
3. Press [INC/+] or [DEC/-] or rotate the VALUE dial to make the setting.
4. Press [KIT].
   The "DRUM KIT" screen appears.

LEVEL: 0–127

Adjusting the Amount of Ambience for Each Instrument (AMBIENCE SEND LEVEL) HEAD RIM

Head settings

Rim settings

1. First press [KIT], then [F2 (STUDIO)], and then [F2 (AMBSND)].
   [KIT] lights, and the "AMBIENCE SEND LEVEL" screen appears.
2. Strike a pad.
   The settings screen for the struck pad appears.
3. Press [INC / +] or [DEC / -] or rotate the VALUE dial to make the setting.

HINT

You can jump directly to the ambience group send level settings screen by pressing [F1 (GRPSND)] (p. 90).

4. Press [KIT].
   The "DRUM KIT" screen appears.

AMBIENCE SEND LEVEL: 0–127

NOTE

- *The rim cannot be selected for TRIGGER INPUT 1 (KICK 1), 2 (KICK 2), 11 (AUX 1), or 12 (AUX 2).*
- *TRIGGER INPUT 2 (KICK2) and 12 (AUX2) can be used only when two pads are connected to TRIGGER INPUT 1/2 (KICK1/2) or 11/12 (AUX2), respectively (p. 27).*

Adjusting the Ambience Level for Each Individual Part Group (AMBIENCE GROUP SEND LEVEL)

This adjusts the amount of Ambience effect for the drum kit part, percussion part, and other parts.

1. Press [KIT], then [F2 (STUDIO)], then [F2 (AMBSND)], and then [F1 (GRPSND)].
   [KIT] lights, and the "AMB GROUP SEND LEVEL" screen appears.
2. Press function button to move the cursor to the group for which the Ambience is to be adjusted.
3. Press [INC / +] or [DEC / -] or rotate the VALUE dial to make the setting.
4. Press [KIT].
   The "DRUM KIT" screen appears.

AMB GROUP SEND LEVEL: 0–127

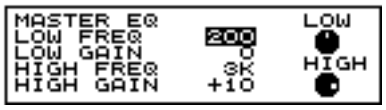
[F1 (KIT)]:
The overall Ambience level of the drum kit part is adjusted.

[F2 (PERC)]:
The overall Ambience level of the percussion part is adjusted.

[F3 (B INST)]:
The Ambience level of backing instruments (parts 1–4) is adjusted.

Adjusting the Sound (MASTER EQUALIZER)

A two-band equalizer (for high and low frequency ranges) is used to adjust the sound of each drum kit.



1. First press [KIT], then [F2 (STUDIO)], and then [F1 (EQ)]. [KIT] lights, and the "EQ" screen appears.
2. Press CURSOR [▲] or [▼] to move the cursor to the parameter to be set.
3. Press [INC / +] or [DEC / -] or rotate the VALUE dial to make the setting.
4. Press [KIT].
   The "DRUM KIT" screen appears.

LOW FREQ: 200, 400 (Hz)

LOW GAIN: -12–+12 (dB)

HIGH FREQ: 3K, 6K (Hz)

HIGH GAIN: -12–+12 (dB)

FREQ (Frequency):

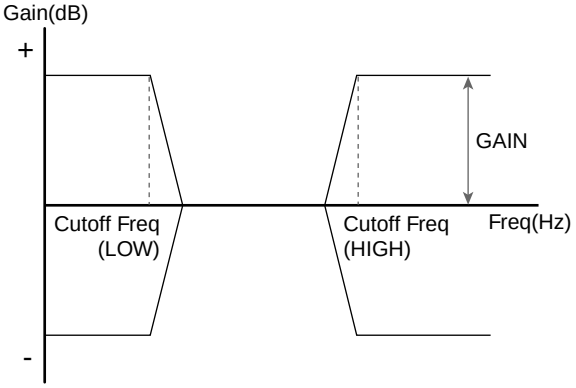
Set the cutoff frequency in the range being boost and cut with the equalizer. You can set the high range cutoff frequency with (HIGH), and the low range cutoff frequency with (LOW).

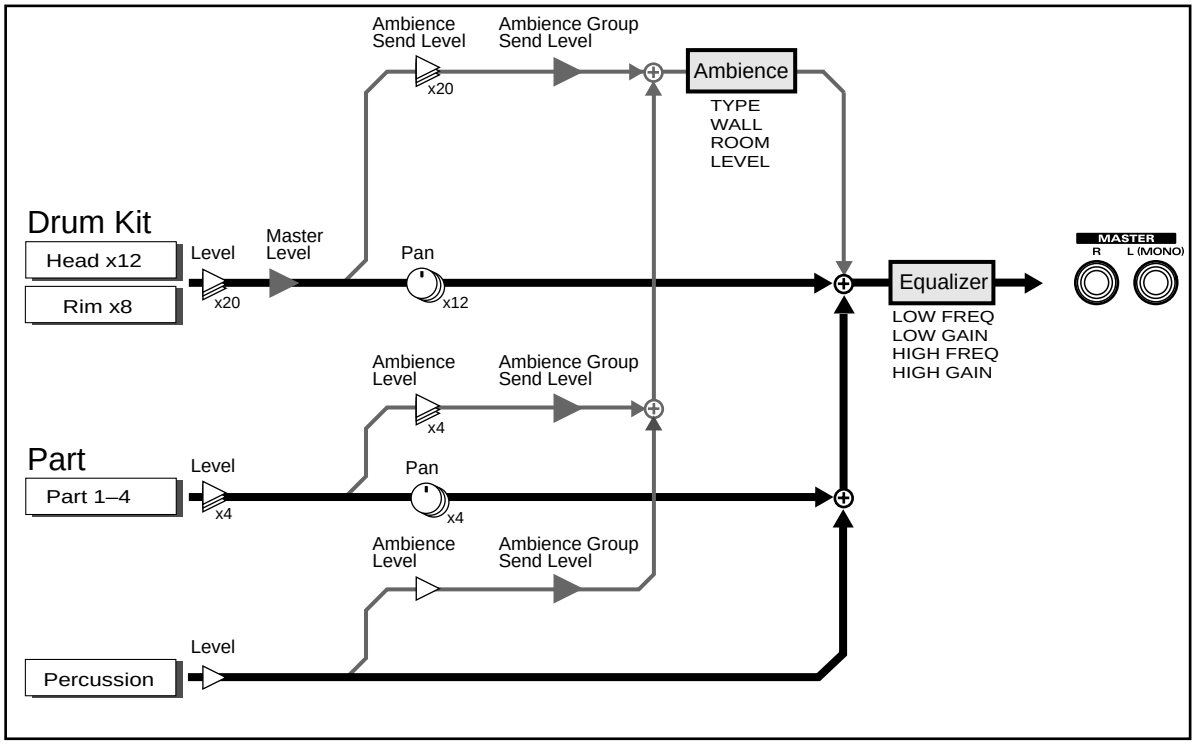
GAIN:

Set the amount of boost or cut (GAIN) in the high frequencies (HIGH) and low frequencies (LOW). Raise to boost the sound, lower to cut.

NOTE

The equalizer has no effect when "GAIN" is set to "0."





Making the Settings for the Mixer [MIXER]

Use a 12-channel mixing console to put the finishing touches on the sound.

Press [MIXER] to display the setting screen.

Screen Summary

The following, from left to right, is indicated on the screen.

Screen	Trigger Input
K	1 (KICK1)
K	2 (KICK2)
S	3 (SNARE)
1	4 (TOM1)
2	5 (TOM2)
3	6 (TOM3)
H	7 (HI-HAT)
C	8 (CRASH1)
C	9 (CRASH2)
R	10 (RIDE)
A	11 (AUX1)
A	12 (AUX2)

Basic Operation

1. Press [MIXER].
   [MIXER] lights, and the “MIXER” screen appears.
2. Press CURSOR [▲] or [▼] to move the cursor to the parameters to be set.
   The setting screen appears.
3. In each screen, when a pad for which you are making settings is struck, the cursor moves to the corresponding pad’s slider or knob.

NOTE

- *The rim cannot be selected for TRIGGER INPUT 1 (KICK 1), 2 (KICK 2), 11 (AUX 1), or 12 (AUX 2).*
- *TRIGGER INPUT 2 (KICK2) and 12 (AUX2) can be used only when two pads are connected to TRIGGER INPUT 1/2 (KICK1/2) or 11/12 (AUX2), respectively (p. 27).*

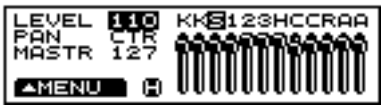
HINT

You can jump directly to the next screen by pressing [F1 (▲ MENU)].

1. Press [F1 (▲ MENU)].
   A pop-up menu appears.
2. Press CURSOR [▲] or [▼] to select the screen to be displayed.
3. Press [F1] to confirm the selection.
   AMB (AMBIENCE)
   Jumps you to the Ambience send level settings screen (p. 89).
   OUT (OUTPUT)
   Jumps you to the Output settings screen (p. 137).

Adjusting the Relative Volume of Pads HEAD RIM

Here’s how to set the volume individually for each of the pads.



1. Press [MIXER].
   [MIXER] lights, and the “MIXER” screen appears.
2. Press CURSOR [▲] to move the cursor to “LEVEL.”
3. Strike a pad.
   The cursor moves to the slider for the pad that was struck.
4. Press [INC / +] or [DEC / -] or rotate the VALUE dial to make the setting.
5. Press [KIT].
   The “DRUM KIT” screen appears.

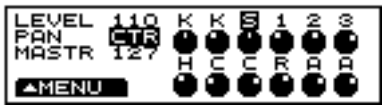
LEVEL: 0–127

HINT

Set the volume of the pedal hi-hat with “Adjusting the Pedal Hi-Hat Volume (PEDAL HI-HAT VOLUME)” (p. 81).

Adjusting the Panning (Stereo Position)

Set the pan (localization) for each of the pads.



1. Press [MIXER].
   [MIXER] lights, and the "MIXER" screen appears.
2. Press CURSOR [▲] or [▼] to move the cursor to "PAN."
3. Strike a pad.
   The cursor moves to the knob for the pad that was struck.
4. Press [INC / +] or [DEC / -] or rotate the VALUE dial to make the setting.
   Rotating the knob to the right (or pressing [INC / +]) places the sound more to the right; rotating the knob to the left (or pressing [DEC / -]) places the sound more to the left.
5. Press [KIT].
   The "DRUM KIT" screen appears.

PAN: L15–CTR–R15, RND, ALT

CTR (CENTER):

Positions the sound in the center.

RND (RANDOM):

The pan changes randomly each time the pad is struck.

ALT (ALTERNATE):

The pan alternates left and right each time the pad is struck.

Adjusting the Overall Drum Kit Volume

You can adjust the overall volume of the drum kit while preserving the volume balance between each of the pads.

1. Press [MIXER].
   [MIXER] lights, and the "MIXER" screen appears.
2. Press CURSOR [▼] to move the cursor to "MASTR."
3. Press [INC / +] or [DEC / -] or rotate the VALUE dial to make the setting.
   Rotating the knob to the right (or pressing [INC / +]) increases the volume; rotating the knob to the left (or pressing [DEC / -]) decreases the volume.
4. Press [KIT].
   [KIT] lights, and the "DRUM KIT" screen appears.

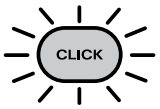
MASTR (MASTER VOLUME): 0–127

Chapter 4 Playing While Listening to Metronome Clicks

Switching the Click On/Off and Setting the Volume

Press [CLICK] to toggle the metronome click on/off. To adjust the volume, move the [GROUP FADERS] slider [CLICK].

Click is sounded



Lit

Click is not sounded

Unlit

Setting the Tempo

While playback of a pattern or song is halted, you can use the click as a metronome. However, if a different pattern or song is selected, the tempo changes to the tempo specified for that pattern or song.

1. Press [CLICK].
   [CLICK] lights, and the click sound begins to play.
2. Press [TEMPO].
   [TEMPO] lights, and the "TEMPO" screen appears.
3. Press [INC/+] or [DEC/-] or rotate the VALUE dial to select the tempo.
4. When you have finished making the settings, press [TEMPO].
   The [TEMPO] light goes out, and the "TEMPO" screen is removed from the display.

TEMPO: 20–260

Setting the Time Signature

1. Press [CLICK], then [F1 (INTRVL)].
   [CLICK] lights, and the "CLICK INTERVAL" screen appears.
2. Press CURSOR [▲] to move the cursor to the numerator (upper numeral) of the "TIME SIGNATURE."
3. Press [INC/+] or [DEC/-] or rotate the VALUE dial to set the numerator.
4. Press CURSOR [▼] to move the cursor to the denominator (lower numeral) of the "TIME SIGNATURE."
5. Press [INC/+] or [DEC/-] or rotate the VALUE dial to set the denominator.

NOTE

It is not possible to change the time signature of the metronome clicks while a pattern or song is playing back. The metronome clicks corresponds to the time signature of the pattern or song.

TIME SIGNATURE:

Numerator (number of beats per measure): 0–13

Denominator (basic note value): 2, 4, 8, 16

MEMO

When the numerator is set to "0," no accent is added to the first beat. The metronome click sound then plays at a fixed volume.

Setting How the Sound Plays (Interval)

1. Press [CLICK], then [F1 (INTRVL)].
   [CLICK] lights, and the "CLICK INTERVAL" screen appears.
2. Press CURSOR [▲] or [▼] to move the cursor to "INTERVAL."
3. Press [INC/+] or [DEC/-] or rotate the VALUE dial to make the setting.

INTERVAL: 1/2 (half note), 3/8 (dotted quarter note), 1/4 (quarter note), 1/8 (eighth note), 1/12 (12th note), 1/16 (16th note)

Choosing a Sound

You can choose the sound for the metronome click. When the parameter is set to "VOICE," the click is sound becomes a human voice.

1. Press [CLICK], then [F2 (INST)].
   [CLICK] lights, and the "CLICK INST" screen appears.
2. Press CURSOR [▲] to move the cursor to "INST."
3. Press [INC/+] or [DEC/-] or rotate the VALUE dial to make the setting.

INST: VOICE, CLICK, BEEP, METRONOME, CLAVES, WOOD BLOCK, STICKS, CROSS STICK, TRIANGLE, COWBELL, CONGA, TALKING DRUM, MARACAS, CABASA, CUICA, AGOGO, TAMBOURINE, SNAPS, 909 SNARE, 808 COWBELL

Changing the Panning (Stereo Position)

You can localize the metronome click within the stereo sound field.

1. Press [CLICK], then [F2 (INST)].
   [CLICK] lights, and the "CLICK INST" screen appears.
2. Press CURSOR [▲] or [▼] to move the cursor to "PAN."
3. Press [INC/+] or [DEC/-] or rotate the VALUE dial to make the setting.
   "L15" is far left, "CTR" is center, and "R15" is far right.

PAN: L15–CTR (CENTER)–R15

Choosing the Output Destination

You can select the output for the metronome click.

1. Press [CLICK], then [F2 (INST)].
   [CLICK] lights, and the "CLICK INST" screen appears.
2. Press CURSOR [▼] to move the cursor to "OUTPUT."
3. Press [INC/+] or [DEC/-] or rotate the VALUE dial to make the setting.

OUTPUT: BOTH, PHONES

BOTH:
Output from the MASTER OUT and PHONES jacks.

PHONES:
Output only from the PHONES jacks.

Chapter 5 Playing Along with Patterns

The TD-8's sequencer organizes music into six parts. The Drum Kit part is used to record / play back what is played on the pads. Additionally, Part 1, Part 2, Part 3, and Part 4 are the four backing instrument parts (backing parts), and there is another Percussion part.

The collective performance of these six parts is called a **pattern**.

Preset (Internal) Patterns (Pattern 1–700)

What the various parts should play has already been recorded. The performances in Preset patterns cannot be changed, deleted, or recorded.
These patterns come in handy for backing during drum practice, or for live performances.

MEMO

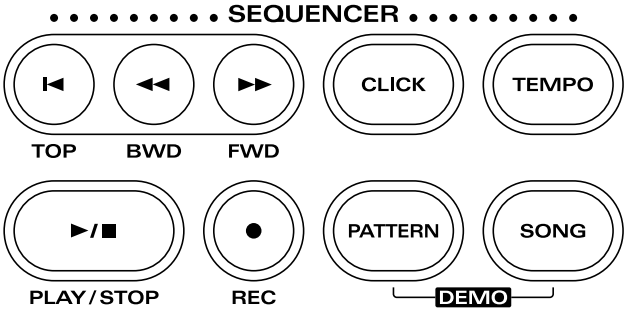
All percussion instruments in the Preset patterns (except for Preset pattern 1) are recorded to the percussion parts.

User Patterns (Pattern 701–800)

These are patterns that you can record. You can record performances exactly as they are played using the pads or an external MIDI keyboard (**Realtime Recording**; p. 108). Changes in User pattern settings are saved automatically.

Basic operation

The "SEQUENCER" buttons located on the front panel are used to perform basic operations and access the setting pages.



[TOP]:

When pressed while the pattern is stopped, this returns you to the beginning of the pattern.

[BWD]:

When pressed while the pattern is stopped, this returns you to the previous measure in the pattern.

[FWD]:

When pressed while the pattern is stopped, this advances you to the next measure in the pattern.

NOTE

[TOP], [BWD], and [FWD] cannot be used during playback of the pattern.

[CLICK]:

Turn the click on / off.

[TEMPO]:

Set the Tempo.

[PLAY / STOP]:

This starts and stops playback of the pattern.

[REC]:

Access the recording setting page, and enter record-standby mode.

[PATTERN]:

Select patterns.

[SONG]:

For more detailed information, refer to "Chapter 6 Playing Along with Songs" (p. 120).

- *Read the explanations that follow for more detailed information about the function of each button.*
- *For more detailed information about operations during playback and recording refer to "Chapter 6 Playing Along with Songs" (p. 120).*

Using Preset Patterns

You cannot save any changes you make to the settings in Preset patterns. While you can make temporary changes to these settings, they revert to the settings already selected for that Preset pattern when another pattern is selected. Furthermore, preset patterns cannot be edited or recorded.

- The following appears in the display when you attempt to change the settings.

- The following appears in the display when you attempt to edit or record the settings.

If you want to change, edit, or record any Preset pattern settings, copy them to a User pattern (p. 113). When User pattern settings are altered, the changes are saved automatically.

About Preset Pattern Copyright

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Choosing a Pattern

1. Press [PATTERN].
   [PATTERN] lights, and the “PATTERN” screen appears.
2. Press [INC / +] or [DEC / -] or rotate the VALUE dial to select the pattern.

HINT

You can select the pattern category by pressing CURSOR [▲] to move the cursor to “CATEG.”

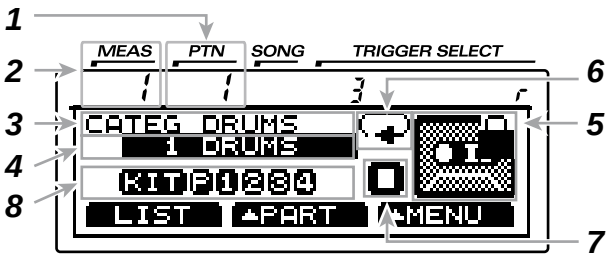
About Preset Pattern Divisions

The character appearing at the end of the Preset pattern name indicates the division (phrase type).

The six different Preset pattern division types are shown below.

Division	Indicator	Example
INTRO	-I	BRIT_R-I
MAIN A	-A	BRIT_R-A
MAIN B	-B	BRIT_R-B
FILL 1	-1	BRIT_R-1
FILL 2	-2	BRIT_R-2
ENDING	-E	BRIT_R-E

About the “PATTERN” Screen



1 Pattern Number

Currently selected pattern number.

2 Measure Number

Playback begins from the measure indicated here when [PLAY/STOP] is pressed.

3 Pattern Category

Shows the category of the currently selected pattern.

4 Pattern Number and Name

Shows the number and name of the currently selected pattern. When choosing the empty pattern, an asterisk (✱) appears in the left of pattern name.

5 Pattern Type

“ 🔒 ” is displayed with Preset patterns and patterns in which Pattern Lock (p. 119) is set to “ON.”

6 Playback Method Setting (p. 100)

Indicates the pattern playback type.

7 Sequencer Status

Indicates the status of the pattern: playback “ ▶ ,” stop “ ■ ,” record “ ● ” (p. 108), rehearsal “ ▣ ” (p. 110), erase “ ▩ ” (p. 110).

8 Part Mute Status (p. 108)

The muted part icon is cleared.

MEMO

Function buttons [F1]–[F3] are used for various functions as explained below.

HINT

When you have finished making the settings, press [PATTERN] to bring up this screen. This prevents data from being overwritten inadvertently during performance.

Choosing with List Display

Like the “PATTERN” page, here you can select patterns from a list of pattern names.

Beat, measure length (LEN), pattern playback type, category name, pattern number, and pattern name are displayed.

1. Press [PATTERN], then [F1 (LIST)].

   [PATTERN] lights, and the “PATTERN LIST” screen appears.

2. Press [INC/+] or [DEC/-], rotate the VALUE dial, or press CURSOR [▲] or [▼] to choose the pattern.

MEMO

While holding down [SHIFT], press [INC/+] or [DEC/-] or rotate the VALUE dial to switch the display page by page.

3. Press [PATTERN].

   The “PATTERN” screen appears.

HINT

You can select the category name by pressing [F1 (CTEGRY)].

Choosing from the Category

Selecting the Category in the "PATTERN" Screen

1. Press [PATTERN].
   [PATTERN] lights, and the "PATTERN" screen appears.
2. Press CURSOR [▲] to move the cursor to "CATEG."
3. Press [INC / +] or [DEC / -] or rotate the VALUE dial to select the category.
4. Press CURSOR [▼] to move the cursor to pattern name.
5. Press [INC / +] or [DEC / -] or rotate the VALUE dial to choose the pattern.

Selecting the Category in the "PATTERN LIST" Screen

1. Press [PATTERN], then [F1 (LIST)].
   [PATTERN] lights, and the "PATTERN LIST" screen appears.
2. When the cursor is at the pattern name, press [F1 (CTEGRY)] to move the cursor to the category name.
3. Press [INC / +] or [DEC / -], rotate the VALUE dial to choose the category.
4. Press [F1 (PTN)].
   The cursor moves to the pattern name.
5. Follow the instructions in "Choosing with List Display" (p. 98) to select the pattern.

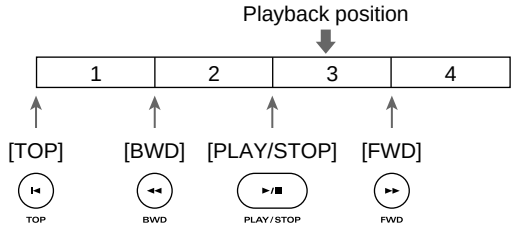
Playing Back a Pattern

1. Follow the instructions in "Choosing a Pattern" (p. 97) to select the pattern to play.
2. Press [PLAY / STOP].
   [PLAY / STOP] lights, and playback of the pattern begins.
3. Press [PLAY / STOP] to stop playback of the pattern.
   The [PLAY / STOP] light goes out.

Fast-forward and rewind

When playback of a pattern is stopped, you can do the following.

- Return to the beginning of the pattern
  Press **[TOP]**.
- Advance to the next measure
  Press **[FWD]**.
- Return to the previous measure
  Press **[BWD]**.



MEMO

Pressing [PLAY / STOP] during playback of a pattern returns you to the beginning of the measures played back.

MEMO

When [SONG] is pressed during playback of a pattern, playback of that pattern stops (in Loop Play, playback is stopped by pressing [PLAY / STOP]), and the song can then be played back.

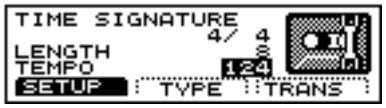
Setting the Tempo

Setting the tempo for each pattern

When a pattern is selected, the tempo you specify here will be set automatically.

NOTE

Just as is described in the following section, "Temporarily Changing the Tempo of a Pattern During Playback [TEMPO]," any changes made in Preset patterns are temporary.



1. Press [PATTERN], then [F3 (▲ MENU)].
   [PATTERN] lights, and a pop-up menu appears.
2. Press [DEC / -], rotate the VALUE dial, or press CURSOR [▲] to move the cursor to "FUNC."
3. Press [F3] to confirm your choice.
4. Press [F1 (SETUP)].
   The "PATTERN SETUP" screen appears.
5. Press CURSOR [▼] to move the cursor to "TEMPO."
6. Press [INC / +] or [DEC / -] or rotate the VALUE dial to make the setting.
7. Press [PATTERN].
   The "PATTERN" screen appears.

PATTERN TEMPO: 20–260

Temporarily Changing the Tempo of a Pattern During Playback [TEMPO]

This setting temporarily changes the tempo of the pattern during playback. When another pattern is selected, the pattern reverts to the tempo (as explained above) preset for that pattern. This is convenient for practicing or other times when you want to temporarily change to tempo for playback.

1. Follow the instructions in "Choosing a Pattern" (p. 97) to select the pattern the tempo of which is to be set.
2. Press [TEMPO].
   [TEMPO] lights, and the "TEMPO" screen appears.
3. Press [INC / +] or [DEC / -] or rotate the VALUE dial to set the tempo.
4. When you have finished making the settings, press [TEMPO].
   The [TEMPO] light goes out, and the "TEMPO" screen is removed from the display.

TEMPO: 20–260

Choosing a Playback Method (LOOP, ONE SHOT, or TAP)

You can select from the following three methods for playing back patterns.

LOOP ( ):

After the pattern is played back all the way to the end, playback then repeats, starting at the beginning of the pattern. Playback continues until [PLAY / STOP] is pressed.

1SHOT (ONE SHOT) ( ):

Playback stops once the end of the pattern is reached.

TAP ( ):

Each time [PLAY / STOP] is pressed, the sounds contained in a pattern are played back one at a time in sequence.
When set to Pad Pattern (p. 139), the sounds are played back in sequence each time the pad is pressed.

NOTE

When choosing the empty pattern, you cannot set "PLAY TYPE" to "TAP."

1. Press [PATTERN], then [F3 (▲ MENU)].
   [PATTERN] lights, and a pop-up menu appears.
2. Press [DEC / -], rotate the VALUE dial, or press CURSOR [▲] to move the cursor to "FUNC."
3. Press [F3] to confirm your choice.
4. Press [F2 (TYPE)].
   The "PATTERN TYPE" screen appears.

5. Press CURSOR [▲] to move the cursor to "PLAY TYPE."
6. Press [INC / +] or [DEC / -] or rotate the VALUE dial to make the setting.
7. Press [PATTERN].
   The "PATTERN" screen appears.

PLAY TYPE: LOOP, 1SHOT, TAP

HINT

For more on "QUICK PLAY," "RESET TIME," and "TAP EXC SW," refer to the settings example that follows.

Settings Example

LOOP

Loop is useful for practicing and live performance.

1SHOT

This is a convenient feature to use when assigning patterns to the pads (**Pad Pattern**; p. 139).
Each time you hit the pad to which the pattern is assigned, it will automatically start from the beginning of the pattern.

Supplementary function for LOOP and 1SHOT

QUICK PLAY: OFF, ON

QuickPlay starts playback of the pattern from the first note (first event) even if when you recorded the pattern, you left a pause at the beginning. For example if you had just played / recorded freely, ignoring the tempo clock.

In Step **5.** above, move the cursor to "QUICK PLAY" to switch this on or off.

TAP

This is a convenient feature to use when assigning patterns to the pads (**Pad Pattern**; p. 139).
For example if you specify "Tap" for a pattern which contains a melody line and assign this pattern to a pad, you can play the notes of the melody in order each time you strike the pad. You can set the "Reset Time" so that the pattern will automatically return to the beginning if that time interval elapses without that pad being hit again. You can play a bass line with your kick drum too.

NOTE

When using Realtime Recording (p. 108) to record patterns used for Tap playback, make the Quantize settings (p. 111) before you begin recording.

Supplementary function for TAP

RESET TIME: OFF, 0.1–8.0 (seconds)

This function automatically returns the pattern to the beginning if the set time interval elapses without the pad being hit again. This is the time interval that resets the pattern being used. If it is set to "OFF," this function will be disabled.

In Step **5.** above, move the cursor to "RESET TIME" and make the setting.

TAP EXC SW: OFF, ON

In Tap playback, if one sound is set to play before the previous sound has finished playing, this setting allows you to either have the previous sound stop and the subsequent sound start playing (ON) or have the two sounds layered (OFF).

In Step **5.** above, move the cursor to "TAP EXC SW" and make the setting.

OFF:

The previous sound continues to play to the end, while the subsequent sound is superimposed on it.

ON:

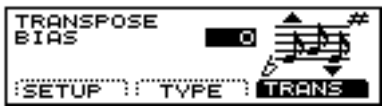
The previous sound stops while in progress, and the subsequent sound starts playing.

HINT

You can have the velocity of the pattern being played change according to the force with which the pad is tapped (Pad Pattern Velocity). Refer to "Playing a Pattern by Hitting a Pad (PAD PATTERN)" (p. 139).

Transposing a Pattern (TRANSPOSE)

This transposes the key of the pattern. You can set this in the range from -24 (down two octaves) to +24 (up two octaves).



1. Press [PATTERN], then [F3 (▲ MENU)].
   [PATTERN] lights, and a pop-up menu appears.
2. Press [DEC/-], rotate the VALUE dial, or press CURSOR [▲] to move the cursor to "FUNC."
3. Press [F3] to confirm your choice.
4. Press [F3 (TRANS)].
   The "TRANS" screen appears.
5. Press [INC/+] or [DEC/-] or rotate the VALUE dial to make the setting.
6. Press [PATTERN].
   The "PATTERN" screen appears.

TRANSPOSE BIAS: -24–+24 (-2–+2 octaves)

Adding a Count Sound Before Playback (COUNT IN)

You can have a count sound added before playback of the song or pattern.

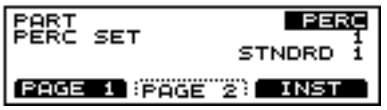
Press [CLICK], then [F3 (COUNT)] to display the settings screen.

For more detailed instructions for making these settings, refer to "Adding a Count Sound Before Recording or Playback (COUNT IN)" (p. 112).

Making the Settings for the Part

For the drum kit part settings, refer to Chapters 1–3.

Choosing a Part



1. Press [PATTERN], then [F2 (▲ PART)].
   [PATTERN] lights, and a pop-up menu appears.
2. Press [INC/+], rotate the VALUE dial, or press CURSOR [▼] to move the cursor to "SETUP."
3. Press [F2] to confirm your choice.
4. Press [F1 (PAGE 1)].
   The "PART PAGE 1" screen appears.
5. Press CURSOR [▲] o move the cursor to "PART."
6. Press [INC/+] or [DEC/-] or rotate the VALUE dial to choose the part.
7. Press [PATTERN].
   The "PATTERN" screen appears.

PART: PERC, PART1, PART2, PART3, PART4

PERC:
percussion part

PART1, PART2, PAER3, PART4:
parts 1–4

Choosing an Instrument

NOTE

Part instruments cannot be changed in User patterns in which Pattern Lock (p. 119) set to "ON". In subsequent operations, a warning screen then appears in the display if you attempt to make such changes.

1. Follow the procedures described in "Choosing a Part" (p. 102) to select the part containing the instrument to be changed.
2. Press CURSOR [▲] or [▼] to move the cursor to instrument number.

3. Press [INC / +] or [DEC / -] or rotate the VALUE dial to choose the instrument number.
4. Press CURSOR [▼] to move the cursor to instrument name.
5. Press [INC / +] or [DEC / -] or rotate the VALUE dial to choose the instrument name.

HINT

You can confirm the sound of the selected instrument by pressing [PREVIEW].

6. Press [PATTERN].

   The "PATTERN" screen appears.

☞

- *To see which instruments can be selected here, refer to "Backing Instrument List" (p. 186).*
- *For more on the percussion part settings, refer to "Making the Settings for the Percussion Set" (p. 104).*

Instrument Numbers

You can change the tone by changing the instrument number. Selecting different variations within each instrument number changes the instrument name, with a different tone being selected.
Instrument numbers correspond to the program numbers (1–128).

Instrument Names

You can select all internal tones in sequence, including variation tones.

Variation Tones

These are slightly varied tone types found in an instrument number. The number of variation tones varies with the instrument number.

Adjusting the Volume, Ambience Send Level, Pan (Placement), and Bend Range

☞ *To make the settings for percussion part, refer to "Making the Settings for the Percussion Set" (p. 104).*

1. Follow the procedures described in "Choosing a Part" (p. 102) to select the part to be changed.
2. Press [F2 (PAGE2)].
3. Press CURSOR [▲] or [▼] to move the cursor to the parameter to be set.
4. Press [INC / +] or [DEC / -] or rotate the VALUE dial to make the setting.
5. Press [PATTERN].

   The "PATTERN" screen appears.

LEVEL: 0–127

This adjusts the volume.

AMB LEVEL: 0–127

This adjusts the Ambience send level.

PAN: L15–CTR (Center)–R15

This adjusts the left-right placement of the sound. "L15" is far left, "CTR" is center, and "R15" is far right.

BEND RANGE: 0–+24

This adjusts the amount of change in pitch with pitch bend at the maximum level. You can adjust this from 0 to +24 (up two octaves).

Adjusting the Overall Ambience of the Backing Parts (AMBIENCE GROUP SEND LEVEL)

This adjusts the overall Ambience send level for the backing part instruments (backing instruments).

First press [KIT], then [F2 (STUDIO)], then [F2 (AMBSND)], then [F1 (GRPSND)], and then [F3 (B INST)] to call up the settings screen.

☞ *For more detailed instructions for making these settings, refer to "Adjusting the Ambience Level for Each Individual Part Group (AMBIENCE GROUP SEND LEVEL)" (p. 90).*

Making the Settings for the Percussion Set

An assembled group of different percussion instruments is called a **percussion set**. A different percussion instrument is assigned to each note number, so multiple instruments can be used at one time.

How to Use a Percussion Set

Preset Percussion Set

The TD-8 features ten separate ready-to-use percussion sets. If you want to change any settings in a Preset percussion set, copy them to a User percussion set. When User percussion set settings are altered, the changes are saved automatically.

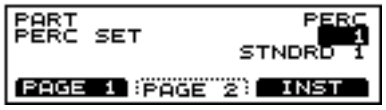
User Percussion Set

Use these sets when copying Preset percussion sets and creating new percussion sets. The TD-8 features two User percussion sets.

Choosing a Percussion Set

NOTE

Percussion sets cannot be changed in User patterns in which Pattern Lock (p. 119) set to ON. The WARNING appears in the display when you attempt to change the settings.



1. Follow the procedures described in“Choosing a Part” (p. 102) to select the percussion part.
2. Press CURSOR [▼] to move the cursor to “PERC SET.”
3. Press [INC / +] or [DEC / -] or rotate the VALUE dial to choose the percussion set.
4. Press [PATTERN].
   The “PATTERN” screen appears.

Adjusting the Volume and Ambience (AMBIENCE SEND LEVEL)

1. Follow the procedures described in “Choosing a Part” (p. 102) to select the percussion part.
2. Press [F2 (PAGE2)].
3. Press CURSOR [▲] or [▼] to move the cursor to the parameter to be set.
4. Press [INC / +] or [DEC / -] or rotate the VALUE dial to make the setting.
5. Press [PATTERN].
   The “PATTERN” screen appears.

LEVEL: 0–127

This adjusts the volume.

AMB LEVEL: 0–127

This adjusts the Ambience send level.

Copying Percussion Sets

Copy the percussion set just as it is to the User percussion sets.

Press [F3 (COPY)]

1. Follow the procedures described in “Choosing a Part” (p. 102) to select the percussion part.

NOTE

Select a Preset percussion set, even when copying a User percussion set.

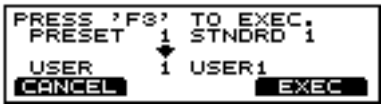
2. Press [F3 (INST)].
   The “PERC INST” screen appears.

3. Press [F3 (COPY)].
   The “INST COPY” screen appears.

NOTE

This changes to [F3 (EDIT)] when a User percussion set is selected in Step 1. In this case, reselect a Preset percussion set.

4. Press CURSOR [▲] to move the cursor to the copy-source percussion set.
5. Press [INC / +] or [DEC / -] or rotate the VALUE dial to choose the copy-source percussion set.
6. Press CURSOR [▼] to move the cursor to the copy-destination percussion set.
7. Press [INC / +] or [DEC / -] or rotate the VALUE dial to choose the copy-destination percussion set.
8. Press [F3 (COPY)].
   The confirmation screen appears.



9. Press [F3 (EXEC)].
   Press [F1 (CANCEL)] to cancel the operation.
10. When copying is finished, press [PATTERN].
    The “PATTERN” screen appears.

Choosing a Percussion Instrument

Indicated from left to right are the note number, note name, and instrument name.

NOTE

- *When a Preset percussion set is selected, only the Instrument List is displayed. If changing any instrument, first copy the set to a User percussion set. You can then make the change by selecting a User percussion set (p. 104).*
- *Making changes to a User percussion set that is being used in a pattern may result in changes in the way the pattern is played.*

1. Follow the procedures described in “Choosing a Part” to select the percussion part.
2. Press [F3 (INST)].
   The “PERC INST” screen appears.
3. Press CURSOR [▲] or [▼] to move the cursor to the note to be set.
4. Press [INC / +] or [DEC / -] or rotate the VALUE dial to choose instrument.
5. Press [PATTERN].
   The “PATTERN” screen appears.

HINT

You can confirm the sound of the selected instrument by pressing [PREVIEW].

To see which instruments can be selected here, refer to “Drum Instrument List” (p. 180).

MEMO

Channel 10 Priority (p. 154)

This setting is necessary when both drum kit part and percussion part are simultaneously assigned to Channel 10. This setting selects which instrument has “priority” in being played when the same note number is assigned to both a pad and an instrument in the percussion set. When data is imported to the TD-8 from an external sequencer (p. 112), the part selected here is recorded.

Making the Settings for Each Instrument

Set the volume, Ambience level, pan, pitch, and decay for each instrument.

NOTE

- *When a Preset percussion set is selected, only the Instrument List is displayed. If changing any instrument, first copy the set to a User percussion set (p. 104). You can then make the change by selecting a User percussion set.*
- *Making changes to a User percussion set that is being used in a pattern may result in changes in the way the pattern is played.*

1. Follow the procedures described in “Choosing a Percussion Instrument” (p. 105) to select the instrument to be changed.
2. Press [F3 (EDIT)].
3. Press CURSOR [▲] or [▼] to move the cursor to the parameter to be set.
4. Press [INC / +] or [DEC / -] or rotate the VALUE dial to make the setting.
5. Press [PATTERN].
   The “PATTERN” screen appears.

LEVEL: 0–127

This adjusts the volume.

AMB LEVEL: 0–127

This adjusts the Ambience level.

PAN: L15–CTR (Center)–R15, RND, ALT

This adjusts the left-right placement of the sound. “L15” is far left, “CTR” is center, and “R15” is far right.

PITCH: -480–+480

DECAY: -31–+31

NOTE

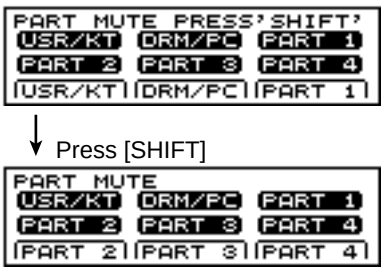
With certain instruments, you may not be able to raise (or lower) “PITCH” and “DECAY” settings beyond a certain fixed value.

Muting a Specific Part (PART MUTE)

You can mute specific parts in patterns or songs.

MEMO

The part mute settings will remain in effect even if you change the pattern or song



1. Press [PATTERN], then [F2 (▲ PART)].
   [PATTERN] lights, and a pop-up menu appears.
2. Press [DEC / -], rotate the VALUE dial, or press CURSOR [▲] to move the cursor to “MUTE.”
3. Press [F2] to confirm your choice.
   The “PART MUTE” screen appears.

HINT

You can also set this by pressing [SHIFT] + [MIXER].

4. Use the following operations to mute the parts individually.
   The muted part icon is cleared.

Muting part	Display	Operation
Drum Kit Part	USR / KT	[F1 (USR / KIT)]
Percussion Part	DRM / PC	Refer to p. 107
Part 1	PART 1	[F3 (PART 1)]
Part 2	PART 2	[SHIFT] + [F1 (PART 2)]
Part 3	PART 3	[SHIFT] + [F2 (PART 3)]
Part 4	PART 4	[SHIFT] + [F3 (PART 4)]

5. Press [PATTERN].
   The “PATTERN” screen appears.

Muting a Percussion Part

There are two types of percussion instruments, drum instruments and percussion instruments. When muting the percussion part, you can choose whether to mute only the drum sounds (with the percussion instrument continuing to sound), or to mute all instruments in the percussion part.

MEMO

Preset pattern (except for Preset Pattern 1) drum sounds are recorded to the percussion parts.

Muting Percussion Part Drum Sounds (Drum Instruments) Only

You can mute the drum instruments only, while keeping the percussion instrument sounds, allowing you to practice performing the drums yourself.

NOTE

Note numbers for muted drum sounds are predetermined and cannot be changed.

Refer to the p. 185 for a list of mute note numbers.

1. Press [PATTERN], then [F2 (▲ PART)].
   [PATTERN] lights, and a pop-up menu appears.
2. Press [DEC / -], rotate the VALUE dial, or press CURSOR [▲] to move the cursor to "MUTE."
3. Press [F2] to confirm your choice.
   The "PART MUTE" screen appears.

HINT

You can also set this by pressing [SHIFT] + [MIXER].

4. Press [F2 (DRM / PC)].
   The percussion part is indicated as shown below.

5. Press [PATTERN].
   The "PATTERN" screen appears.

Muting All Percussion Parts

1. Press [PATTERN], then [F2 (▲ PART)].
   [PATTERN] lights, and a pop-up menu appears.
2. Press [DEC / -], rotate the VALUE dial, or press CURSOR [▲] to move the cursor to "MUTE."
3. Press [F2] to confirm your choice.
   The "PART MUTE" screen appears.

HINT

You can also set this by pressing [SHIFT] + [MIXER].

4. Press [F2 (DRM / PC)].
   The percussion part is indicated as shown below.

5. Again, press [F2 (DRM / PC)].
   The percussion part icon is cleared as shown below, and all percussion part sounds are muted.

6. Press [PATTERN].
   The "PATTERN" screen appears.

Checking a Part Mute Status in the Pattern or Song Playback Screen

When each part is muted, the following is displayed.

Part Name	Pattern Screen Display
drum kit part	KIT
percussion part	P
part 1	1
part 2	2
part 3	3
part 4	4

Parts 1–4, Drum Kit Part

MUTE OFF:

The screen is displayed using highlighted characters.

MUTE ON:

The display is cleared.

Percussion Part

MUTE ON:

The screen is displayed using highlighted characters.

percussion instruments: MUTE OFF,
drum instruments: MUTE ON

Characters are displayed.

MUTE ON

The display is cleared.

Creating a Pattern by Recording a Performance (REALTIME RECORDING)

What is played on the pads or on an external MIDI keyboard can be recorded (**Realtime Recording**.)

Your performance will be recorded exactly as you play it, including hi-hat control pedal movements and Positional Sensing.

NOTE

- *Brush swish/sweeping and choke (p. 42) cannot be recorded. If you want to record brush swish/sweep sounds to MIDI, the only brush kit that can record MIDI data is "MIDIbrsh".*
- *Please keep in mind that even though there are 100 user patterns, the amount of memory available will be determined by how much data is recorded into each pattern.*

MEMO

Storing performance data that describes every instance where the Hi-Hat Control Pedal is used, and that includes strike position detection rapidly consumes the User memory. For more on how to set the TD-8 so that such performance data is not recorded, refer to "MIDI Messages for Precise Expressiveness in Performances" (p. 161).

For instructions on how to check the amount of memory available, refer to "Checking the Remaining Amount of Memory" (p. 136).

How to Record

The procedure is the same when recording with pads or with a MIDI keyboard.

1. Select an empty pattern

1. Press [PATTERN], then [F3 (▲ MENU)].

   [PATTERN] lights, and a pop-up menu appears.

2. Press [INC / +] or [DEC / -], rotate the VALUE dial, or press CURSOR [▲] or [▼] to move the cursor to "NEW."

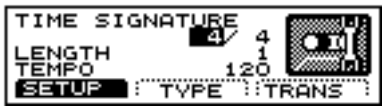
3. Press [F3] to confirm your choice.

   An empty pattern is automatically selected.

NOTE

If all of the patterns have been used, this can't be selected. Refer to "Deleting a Pattern [DELETE]" (p. 116) and delete an unwanted pattern before you record.

2. Set the time signature, the number of measures, and the tempo



1. Press [PATTERN], then [F3 (▲ MENU)].
   [PATTERN] lights, and a pop-up menu appears.
2. Press [DEC/-], rotate the VALUE dial, or press CURSOR [▲] to move the cursor to "FUNC."
3. Press [F3] to confirm your choice.
4. Press [F1 (SETUP)].
   The "PATTERN SETUP" screen appears.
5. Press CURSOR [▲] or [▼] to move the cursor to the parameter to be set.
6. Press [INC/+] or [DEC/-] or rotate the VALUE dial to make the setting.

TIME SIGNATURE:

Numerator = 1–13,

Denominator = 2, 4, 8, 16

NOTE

When the denominator is 16, you cannot set a numerator of from 1 through 3. Also, with a denominator of 8, a numerator of 1 cannot be set.

LENGTH: 1–99

MEMO

If you are using Replace recording (p. 109), it is not necessary to specify the Length. Recording will continue until you press [PLAY/STOP], and the number of measures recorded will automatically become the "LENGTH" setting.

TEMPO: 20–260

If you are recording from the pads, disregard paragraphs 3 and 4 of this section.

3. Select a MIDI channel

Be sure that the transmit channel on your keyboard corresponds to the MIDI channel of the part you wish to record.
Each of the 4 parts has it's own MIDI channel. The factory preset channels are as follows:

part	MIDI channel
drum kit part	CH10
percussion part	CH10
part 1	CH1
part 2	CH2
part 3	CH3
part 4	CH4

☞ *You can change the MIDI channel by pressing [SETUP], then [F2 (MIDI)]. For more detailed information on this procedure, refer to "Setting the MIDI Channel for a Part" (p. 154).*

4. Select an instrument

Follow the procedures described in "Making the Settings for the Part" (p. 102) to select the instrument.

5. Specify the recording method

1. Press [PATTERN], then [REC].
   [REC] lights, and [PLAY/STOP] flashes.
   The "REC STANDBY" appears, and the click sound begins to play.
2. Press CURSOR [▲] or [▼] to move the cursor to "REC MODE."
3. Press [INC/+] or [DEC/-] or rotate the VALUE dial to specify the recording method.

REC MODE: LOOP ALL, LOOP 1, LOOP 2, REPLACE

LOOP ALL:

The entire pattern will be repeated, and on each pass your performance will be added ("overdubbed"), and mixed with what you did previously.

LOOP 1, LOOP 2:

This determines the length of the section you are recording, and 1 or 2 measure sections will repeat.

REPLACE:

Recording will continue until you press [PLAY / STOP]. Any previously recorded data for all Parts will be erased.

6. Set the tempo

Press [TEMPO] if you are recording at a tempo different than the tempo set in Step ***2***.

1. Press [TEMPO].
   [TEMPO] lights, and the "TEMPO" screen appears.
2. Press [INC / +] or [DEC / -] or rotate the VALUE dial to select the tempo.
3. When you have finished making the settings, press [TEMPO].
   The [TEMPO] light goes out, and the "TEMPO" screen is removed from the display.

7. Recording

1. Press [PLAY / STOP] to begin recording.
   [PLAY / STOP] stops flashing and remains lit, and recording begins.
   The "REC" screen appears.
2. Play with pads or MIDI keyboards to record.
3. Press [PLAY / STOP] to stop recording.
   The [PLAY / STOP] and [REC] lights go out.

Checking the Tones and Phrases During Realtime Recording (REHEARSAL FUNCTION)

The **Rehearsal function** is a feature that temporarily suspends recording during Realtime Recording. This allows you to check the next instrument or phrase to be recorded while recording is in progress.

1. Start Realtime Recording (p. 108).
2. While the recording is underway, press [REC].
   [REC] flashes, and the "REC REHEARSAL" screen is displayed.
   At this point, performances of the pads or external MIDI keyboard cannot be recorded.
3. Press [REC] to resume recording.
   [REC] lights.

Deleting Unneeded Data During Realtime Recording (REALTIME ERASE)

Realtime Erase is a function that deletes unneeded data during Realtime Recording.

1. Start Realtime Recording (p. 108).

NOTE

Set the "REC MODE" (p. 109) to "LOOP ALL", "LOOP 1", or "LOOP 2".

2. While the recording is underway, hold down [SHIFT], and press [REC].
   The "REALTIME ERASE" screen is displayed.
3. Press CURSOR [▲] to move the cursor to "PART."
4. Press [INC / +] or [DEC / -] or rotate the VALUE dial to select the part from which data is to be erased.
5. Press CURSOR [▼] to move the cursor to "ERASE."
6. Press [INC / +] or [DEC / -] or rotate the VALUE dial to choose the delete part.

7. Data is erased for the duration [REC] is held down.

8. When you have finished deleting the data, press [EXIT].
   The "REALTIME ERASE" screen is removed from the display, returning you to Realtime Recording.

PART: KIT, PERC, PART1, PART2, PART3, PART4

ERASE: ALL, NOTE, BEND, CC

ALL:

All performance data for the part selected in "PART" is erased.

NOTE:

Notes are erased. However, when "KIT" is selected in the "PART" settings, part instruments selected in Trigger Select are erased.

BEND:

The pitch bend message is erased.

CC:

The Control Change data is erased.

Erasing Data When an External MIDI Keyboard Is Connected

If you have a MIDI keyboard connected, you can use the keyboard to delete notes from the percussion parts and backing parts (Parts 1–4).

NOTE

Use the TD-8 for erasing drum kit parts.

1. Move the cursor to "PART.'
   Select either "PERC" or one of the parts from "PART1" to "PART4."

2. Move the cursor to "ERASE" and choose "**NOTE**."

3. There are two ways to erase the data.

- **Deleting the note for a specific key:**
  Press the particular key. The key's note messages are deleted for the duration the key is pressed.
- **Deleting the notes for a specified range of keys:**
  Press the upper and lower keys of the range of notes to be deleted. The note messages for that range of keys are deleted for the duration the keys are pressed.

Regularizing the Timing of Performance Data When Recording (QUANTIZE)

Quantize is a function that corrects inaccuracies of timing while you record. Specify the basic note value before you begin recording, and your performance will be quantized automatically to the set interval.

This is usually set to the shortest note appearing in the phrase to be recorded.

NOTE

When using Tap Playback to play back a pattern you have created, first make sure that this is not set to "OFF," then quantize. If set to "OFF," then Tap Playback cannot be executed correctly.

MEMO

When set to "OFF," the pattern is then recorded with the timing used in performance.

1. Press [PATTERN], then [REC].
   [PLAY / STOP] flashes, and [REC] lights.
   The "REC STANDBY" appears, and the click sound begins to play.

2. Press CURSOR [▲] to move the cursor to "QUANTIZE."

3. Press [INC / +] or [DEC / -] or rotate the VALUE dial to make the setting.

4. Begin Realtime Recording (p. 108).

QUANTIZE:

♩ 8 (8th note), ♩3 8T (8th note triplets), 𝅘𝅥𝅯 16 (16th note), 𝅘𝅥𝅯3 16T (16th note triplets), 𝅘𝅥𝅰 32 (32nd note), 𝅘𝅥𝅰3 32T (32nd note triplets), 𝅘𝅥𝅱 64 (64th note), OFF

Adding a Count Sound Before Recording or Playback (COUNT IN)

You can have a count sound (click) inserted before recording or playback of a pattern begins.

NOTE

When set to play before playback of the pattern, the sound is added before playback of the song.

1. Press [CLICK], then [F3 (COUNT)].
   [CLICK] lights, and the click sound begins to play.
   The "CLICK" screen appears.
2. Press CURSOR [▲] or [▼] to move the cursor to "PLAY" when adding the click before playback, and to "REC" when adding the count sound before the start of recording.
3. Press [INC / +] or [DEC / -] or rotate the VALUE dial to make the setting.
4. When you have finished making the settings, press [CLICK].
   The [CLICK] light is turned out.

PLAY: OFF, 1 MEAS, 2 MEAS

REC: OFF, 1 MEAS, 2 MEAS

OFF:

Playback / recording will begin without a count-in.

1 MEAS:

Playback / recording begins after a 1-measure count-in.

2 MEAS:

Playback / recording begins after a 2-measure count-in.

Starting Recording at the Same Time a Pad Is Hit (HIT-PAD START)

This function starts the recording process the instant you strike a pad.

1. Press [PATTERN], then [REC].
   [PLAY / STOP] flashes, and [REC] lights.
   The "REC STANDBY" appears, and the click sound begins to play.
2. Press CURSOR [▼] to move the cursor to "HIT PAD START."
3. Press [INC / +] or [DEC / -] or rotate the VALUE dial to select "ON."
4. In record-standby mode, recording starts the instant you strike a pad.

Importing Data from Another Sequencer

Data created on another sequencer can be imported via the MIDI IN and recorded on the TD-8's sequencer. The backing part (Parts 1–4), percussion part, and drum kit part can be imported simultaneously. You will need to make settings for MIDI channels and MIDI synchronization.

1. Follow the procedures described in "Setting the MIDI Channel for a Part" (p. 154) to match the MIDI channel of the sending device with the TD-8's MIDI channel.
2. Follow the procedures described in "Synchronizing to the playback of an external sequencer" (p. 162) to set "SYNC MODE" to "EXT."
3. Press [PATTERN], then [REC].
   [REC] lights, and [PLAY / STOP] flashes.
   The "REC STANDBY" screen appears, and the click sound begins to play.
4. Press CURSOR [▲] or [▼] to move the cursor to "REC MODE."
5. Press [INC / +] or [DEC / -] or rotate the VALUE dial to select "REPLACE."
6. Begin playback of the imported data.
   For playback instructions, refer to the owner's manual for the external device.
   The TD-8 automatically synchronizes and begins recording.
7. Stop playback of the imported data.
   The TD-8 stops recording.

Editing a Pattern

You can edit user patterns.

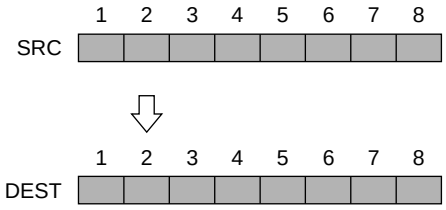
NOTE

User patterns in which Pattern Lock (p. 119) set to "ON" cannot be edited. A warning screen appears in the display if you attempt to make such changes in subsequent operations.

For instructions on turning off the Pattern Lock, refer to p. 119.

Copying a Pattern [COPY]

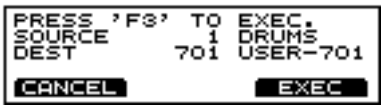
Copy the pattern as is to the User patterns.



MEMO

Part instruments and volume and other settings are copied just as they are. When copying only the performance data, refer to "Copying Part of a Pattern by Measures" (p. 114).

1. Press [PATTERN], then [F3 (▲ MENU)].
   [PATTERN] lights, and a pop-up menu appears.
2. Press [INC / +] or [DEC / -], rotate the VALUE dial, or press CURSOR [▲] or [▼] to move the cursor to "EDIT."
3. Press [F3] to confirm your choice.
   The "PATTERN EDIT" screen appears.
4. Press CURSOR [▲] to move the cursor to "EDIT."
5. Press [INC / +] or [DEC / -] or rotate the VALUE dial to select "COPY."
   The "COPY" screen appears.
6. Press CURSOR [▼] to move the cursor to "SOURCE."
7. Press [INC / +] or [DEC / -] or rotate the VALUE dial to choose the copy-source pattern.
8. Press CURSOR [▼] to move the cursor to "DEST."
9. Press [INC / +] or [DEC / -] or rotate the VALUE dial to choose the copy-destination pattern.
10. Press [F3 (COPY)].
    The confirmation screen appears.



11. Press [F3 (EXEC)].

MEMO

Press [F1 (CANCEL)] to cancel the operation.

SOURCE: 1–800

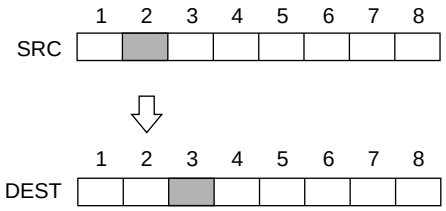
This specifies the pattern to be used as the copy source.
Indicated from left to right are the pattern number and pattern name.

DEST: 701–800

This specifies the User pattern to be used as the copy destination.
Indicated from left to right are the pattern number and pattern name.

Copying Part of a Pattern by Measures

You can copy selected measures of a part or pattern.



MEMO

- Unlike copying an entire pattern, settings such as instrument and part volume etc. will not be copied; only the performance data will be copied.
- If the number of measures in the copy-source pattern and the copy-destination pattern differ, the number of measures in the copy-destination pattern may increase or decrease according to this difference.

NOTE

- *Portions of one pattern cannot be copied to a part of another pattern featuring a different beat.*
- *Pattern lengths that exceed 99 measures once changes are made cannot be specified.*

1. Follow Steps **1.**–**9.** in "Copying a Pattern [COPY]" (p. 113) to set each parameter.

2. Press [F2 (MEAS)].

The "COPY MEASURE" screen appears.

MEMO

Press [F1 (CANCEL)] to return to the "PATTERN EDIT" screen.

3. Press CURSOR [▲] to move the cursor to "SOURCE PART."

4. Press [INC / +] or [DEC / -] or rotate the VALUE dial to choose the copy-source part.

5. Press the CURSOR [▼] to move the cursor to the first measure of the "SOURCE MEAS."

Indicated from the left is the first measure, followed by the last measures.

Press CURSOR [▲] or [▼] to move the cursor to the item to be selected.

6. Press [INC / +] or [DEC / -] or rotate the VALUE dial to specify.

7. Press CURSOR [▼] to move the cursor to "DEST PART."

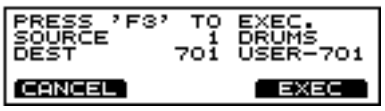
8. Press [INC / +] or [DEC / -] or rotate the VALUE dial to choose the copy-destination part.

9. Press CURSOR [▼] to move the cursor to "DEST MEAS."

10. Press [INC / +] or [DEC / -] or rotate the VALUE dial to specify the first measure within the copy destination.

11. Press [F3 (EXEC)].

The confirmation screen appears.



12. Again, press [F3 (EXEC)].

MEMO

Press [F1 (CANCEL)] to cancel the operation.

SOURCE PART: ALL, KIT, PERC, PART1, PART2, PART3, PART4

This selects the copy-source part.

SOURCE MEAS: ALL, First Measure–Last Measure

ALL:

This copies all measures.

First Measure: 1–99

This specifies the measure at which copying is to begin.

Last Measure: 1–99

This specifies the measure at which copying is to end.

DEST PART: ALL, KIT, PERC, PART1, PART2, PART3, PART4

This selects the copy-destination part.

DEST MEAS: 1–98, END

This specifies the measure in the copy destination at which the copy is to begin. When "END" is selected, the pattern is copied to the end.

MEMO

- When "ALL" is specified in "SOURCE PART," then only "ALL" may be specified in "DEST PART." Additionally, if "KIT," "PERC," or one of the parts "PART1" to "PART4" is specified in "SOURCE PART," then "ALL" cannot be specified in "DEST PART."
- When copying between drum kit parts and percussion parts or backing parts, copy takes place in accord with the predetermined correspondence between note numbers and pads. Only note numbers assigned to pads will be copied.

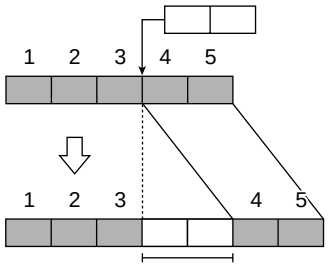
For more on note numbers and trigger inputs, refer to "NOTE NUMBERS assigned to each TRIGGER INPUTS" (p. 185).

HINT

For example, to copy all parts from Measure 4 to the end of Measure 6, and then copy this to Measure 1 of the copy destination, specify as shown below.

Inserting a Blank Measure [INSERT]

Insert a blank measure at the specified location in the pattern.

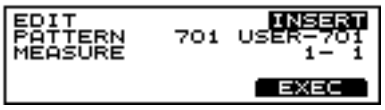


MEMO

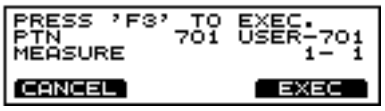
- If you want to add to a performance in progress, record after using this procedure to insert measures.
- The time signature of the inserted measure is same to the recorded pattern.

NOTE

Pattern lengths that exceed 99 measures once changes are made cannot be specified.



1. Press [PATTERN], then [F3 (▲ MENU)].
   [PATTERN] lights, and a pop-up menu appears.
2. Press [INC / +] or [DEC / -], rotate the VALUE dial, or press CURSOR [▲] or [▼] to move the cursor to "EDIT."
3. Press [F3] to confirm your choice.
   The "PATTERN EDIT" screen appears.
4. Press CURSOR [▲] to move the cursor to "EDIT."
5. Press [INC / +] or [DEC / -] or rotate the VALUE dial to select "INSERT."
   The "INSERT" screen appears.
6. Press CURSOR [▼] to move the cursor to "PATTERN."
7. Press [INC / +] or [DEC / -] or rotate the VALUE dial to select the pattern into which one or more blank measures are to be inserted.
8. Press the CURSOR [▼] to move the cursor to "MEASURE."
   Indicated from the left is the first measure, followed by the number of measures.
   Press CURSOR [▲] or [▼] to move the cursor to the item to be selected.
9. Press [INC / +] or [DEC / -] or rotate the VALUE dial to specify.
10. Press [F3 (EXEC)].
    The confirmation screen appears.



11. Again, press [F3 (EXEC)].

MEMO

Press [F1 (CANCEL)] to cancel the operation.

PATTERN: 701–800

This selects the pattern into which one or more blank measures are to be inserted.
Indicated from left to right are the pattern number and pattern name.

MEASURE: First Measure-Last Measure

This specifies the measure at which inserting is to begin.

First Measure: 1–98, END

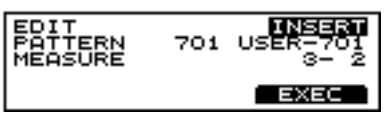
This specifies the measure at which insertion begins. When "END" is selected, the measures are inserted to the end.

Number of Measures: 1–99

This specifies the number of measures to be inserted.

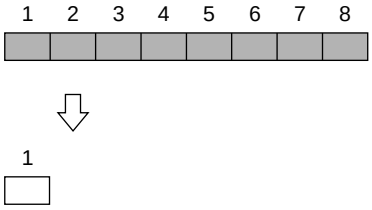
HINT

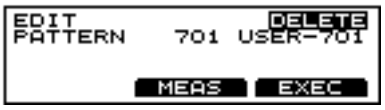
For example, to insert two blank measures between Measure 3 and Measure 4, specify as shown below.



Deleting a Pattern [DELETE]

This deletes the pattern performance, beat, measure length, part, and all other settings, creating a empty pattern.





1. Press [PATTERN], then [F3 (▲ MENU)].
[PATTERN] lights, and a pop-up menu appears.

2. Press [INC / +] or [DEC / -], rotate the VALUE dial, or press CURSOR [▲] or [▼] to move the cursor to "EDIT."

3. Press [F3] to confirm your choice.
The "PATTERN EDIT" screen appears.

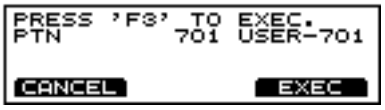
4. Press CURSOR [▲] to move the cursor to "EDIT."

5. Press [INC / +] or [DEC / -] or rotate the VALUE dial to select "DELETE."
The "DELETE" screen appears.

6. Press CURSOR [▼] to move the cursor to "PATTERN."

7. Press [INC / +] or [DEC / -] or rotate the VALUE dial to select the pattern to be deleted.

8. Press [F3 (EXEC)].
The confirmation screen appears.



9. Again, press [F3 (EXEC)].

MEMO

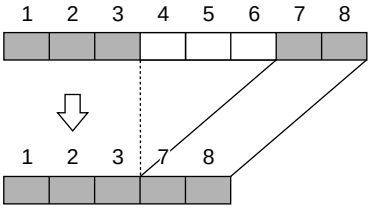
Press [F1 (CANCEL)] to cancel the operation.

PATTERN: 701–800

Select the pattern to be deleted.
Indicated from left to right are the pattern number and pattern name.

Deleting an Unneeded Measure

This deletes unneeded measures from the pattern, then connects the portions before and after the resulting gap.



MEMO

- The performance data following the deleted range is moved forward (and the performance data for that part is shortened).
- When all parts in the targeted range are specified, deletion results in the pattern itself becoming shorter.
- When all measures for all parts are deleted, the pattern itself is deleted, resulting in a pattern containing no performance data (an empty pattern). Settings, including beat and measure length, are restored to their initial values as well.

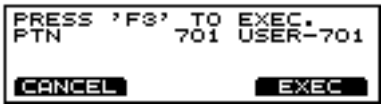
1. Follow the procedures in Steps **1.**–**7.** of "Deleting a Pattern [DELETE]" (p. 116) to specify the pattern containing unneeded measures that are to be deleted.

2. Press [F2 (MEASURE)].
The "DELETE MEASURE" screen appears.

3. Press [INC / +] or [DEC / -] or rotate the VALUE dial to specify.

4. Press CURSOR [▲] or [▼] to move the cursor to the item to be selected.
Indicated from the left is the first measure, followed by the last measure.

5. Press [F3 (EXEC)].
The confirmation screen appears.



6. Again, press [F3 (EXEC)].

MEMO

Press [F1 (CANCEL)] to cancel the operation.

MEASURE: ALL, First Measure-Last Measure

ALL:

This deletes all measures.

First Measure: 1–99

This specifies the measure at which deletion begins.

Last Measure: 1–99

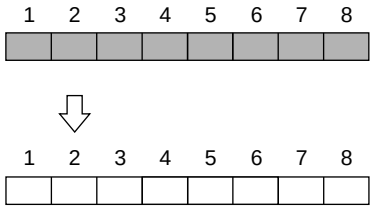
This specifies the measure at which deletion is to end.

HINT

For example, to delete the measures from Measure 4 to the end of Measure 6, specify as shown below.

Erasing a pattern [ERASE]

This erases the pattern. Performance data is erased, while beat, measure length, and other settings are left intact.



1. Press [PATTERN], then [F3 (▲ MENU)].

   [PATTERN] lights, and a pop-up menu appears.

2. Press [INC / +] or [DEC / -], rotate the VALUE dial, or press CURSOR [▲] or [▼] to move the cursor to "EDIT."

3. Press [F3] to confirm your choice.

   The "PATTERN EDIT" screen appears.

4. Press CURSOR [▲] to move the cursor to "EDIT."

5. Press [INC / +] or [DEC / -] or rotate the VALUE dial to select "ERASE."

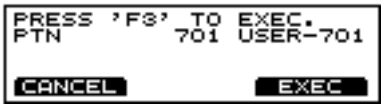
   The "ERASE" screen appears.

6. Press CURSOR [▼] to move the cursor to "PATTERN."

7. Press [INC / +] or [DEC / -] or rotate the VALUE dial to select the pattern to be erased.

8. Press [F3 (EXEC)].

   The confirmation screen appears.



9. Again, press [F3 (EXEC)].

MEMO

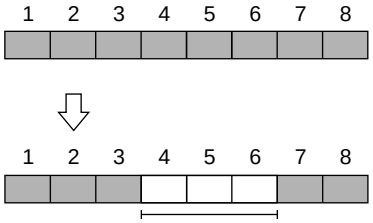
Press [F1 (CANCEL)] to cancel the operation.

PATTERN: 701–800

Select the pattern to be erased.
Indicated from left to right are the pattern number and pattern name.

Erasing Unneeded Data to Make a Measure Blank

This erases portions of the pattern, in measure units. The erased portions become blank measures.



MEMO

Although the data is erased, the pattern length is unchanged.

1. Follow the procedures in Steps **1.**–**7.** of "Erasing a pattern [ERASE]" (p. 117) to specify the pattern.

2. Press [F2 (MEAS)].

   The "ERASE MEASURE" screen appears.

3. Press CURSOR [▲] to move the cursor to "PART."

4. Press [INC / +] or [DEC / -] or rotate the VALUE dial to specify the part to be erased.

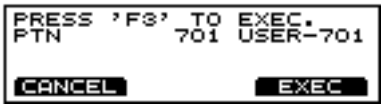
5. Press CURSOR [▼] to move the cursor to "MEASURE."

   Indicated from the left is the first measure, followed by the last measure.
   Press CURSOR [▲] or [▼] to move the cursor to the item to be selected.

6. Press [INC/+] or [DEC/-] or rotate the VALUE dial to specify.

7. Press [F3 (EXEC)].

   The confirmation screen appears.



8. Again, press [F3 (EXEC)].

MEMO

Press [F1 (CANCEL)] to cancel the operation.

PART: PART1, PART2, PART3, PART4, KIT, PERC, ALL

This selects the part from which data is to be erased. When "ALL" is selected, then all part performance data is erased.

MEASURE: ALL, First Measure-Last Measure

ALL:

This erases all measures.

First Measure: 1–99

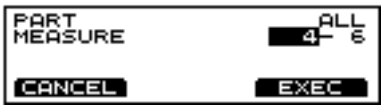
This specifies the measure at which erasing is to begin.

Last Measure: 1–99

This specifies the measure at which erasing is to end.

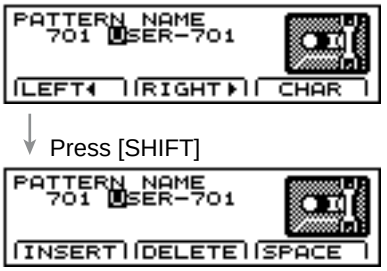
HINT

For example, to erase all the performance data in all parts from Measure 4 to the end of Measure 6, specify as shown below.



Naming a Pattern [NAME]

Each pattern can be given a name of up to 8 characters.



1. Follow the procedures described in "Choosing a Pattern" (p. 97) to select the pattern to be named.

2. Press [PATTERN], then [F3 (▲ MENU)].

   [PATTERN] lights, and a pop-up menu appears

3. Press [INC/+] or [DEC/-], rotate the VALUE dial, or press CURSOR [▲] or [▼] to move the cursor to "NAME."

4. Press [F3] to confirm your choice.

   The "PATTERN EDIT" screen appears.

5. Press CURSOR [F1 (LEFT ◀)] or [F2 (RIGHT ▶)] to move the cursor to the character to be changed.

6. Press [INC/+] or [DEC/-], rotate the VALUE dial, or press CURSOR [▲] or [▼] to change the character.

7. Press [EXIT] to finish.

[F1(LEFT ◀)]

Move the cursor to the left.

[F2(RIGHT ▶)]

Move the cursor to the right.

[F3(CHAR)]

Cycle between uppercase and symbols.

[SHIFT] + [F1 (INSERT)]

A blank space is inserted at the cursor position, and the characters after the insertion are moved back one space.

[SHIFT] + [F2 (DELETE)]

The character at the cursor position is deleted, and the characters after the deletion are moved forward one space.

[SHIFT] + [F3 (SPACE)]

The character at the cursor position is replaced by a blank space.

HINT

The following characters may be used.

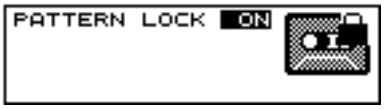
A–Z, 0–9, !, ”, #, $, %, &, ’, (,), [,], *, +, ,, -, ., /, :, ;, ◀, =, ▶, ?, _, ↵

Setting Write Protection for a User Pattern (PATTERN LOCK)

To prevent accidental erasure or editing, you can lock User patterns.

1. Follow the procedures described in “Choosing a Pattern” (p. 97) to select the User pattern to be locked.
2. Press [PATTERN], then [F3 (▲ MENU)].
3. Press [INC / +], rotate the VALUE dial, or press the CURSOR [▼] to move the cursor to “LOCK.”
4. Press [F3] to select.

   The “LOCK” screen is displayed.



5. Press [INC / +] or [DEC / -] or rotate the VALUE dial to make the setting.

PATTERN LOCK: OFF, ON

OFF:

This unlocks the User pattern.

ON:

This locks the User pattern. No recording, erasing, or editing can be executed in the pattern.

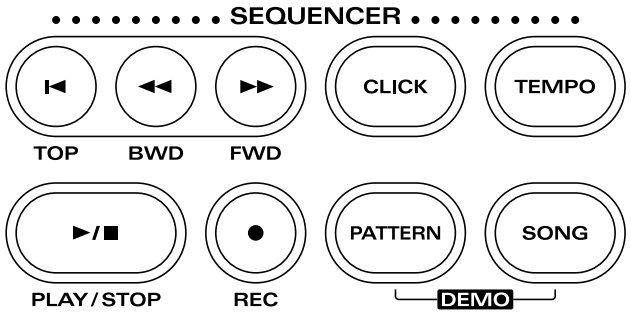
Chapter 6 Playing Along with Songs

A set of patterns that are connected in the order of playback is called a "**song**."

When you play back a song, the patterns will change automatically in sequence, so it will not be necessary for you to select patterns yourself. You can register up to 99 steps in each song, in the order in which they are to be played back.

Basic Operation

The "SEQUENCER" buttons located on the front panel are used to perform basic operations and access the setting pages.



[TOP]:

When pressed while the song is stopped, this returns you to the beginning of the song.

[BWD]:

When pressed while the song is stopped, this returns you to the beginning of the pattern in the song.

[FWD]:

When pressed while the song is stopped, this advances you to the next pattern in the song.

NOTE

[TOP], [BWD], and [FWD] cannot be used during playback of the song.

[CLICK]:

Turn the click on / off.

[TEMPO]:

Set the Tempo.

[PLAY / STOP]:

This starts and stops playback of the pattern.

[REC]:

The "SONG REC" screen (for creating songs) opens.

[PATTERN]:

Select patterns. For more detailed information, refer to "Chapter 5 Playing Along with Patterns" (p. 96).

[SONG]:

Select songs.

- *Read the explanations that follow for more detailed information about the function of each button.*
- *For more detailed information about operations during playback and recording refer to"Chapter 5 Playing Along with Patterns" (p. 96).*

Using Songs

Songs do not actually contain the music data of the patterns; they contain only the order in which the patterns are to be played back.

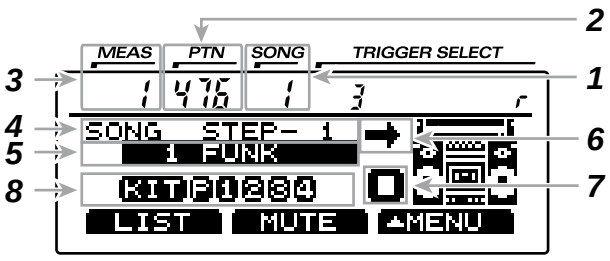
NOTE

- *Editing a User pattern that is used in a song also alters the performance of the song. When editing patterns used on songs, copy the pattern to a different User pattern first.*
- *If all performance data in a User pattern used in a song is deleted, the portion that had been occupied by the deleted pattern is played back as a single blank measure.*

Choosing a Song

1. Press [SONG].
   [SONG] lights, and the “SONG” screen appears.
2. Press [INC / +] or [DEC / -] or rotate the VALUE dial to select the song.

About the “SONG” Screen



1 Song Number

Currently selected song number.

2 Pattern Number

Pattern number of the currently selected step. With an empty song selected, “ - - - ” appears.

HINT

By holding down [SHIFT] and pressing [PATTERN], you can jump to the “PATTERN” screen and select the pattern indicated here.

3 Measure Number

Pressing [PLAY / STOP] begins playback from the measure indicated here.

4 Step Number

Currently selected step number.

5 Song Number and Name

This shows the number and name of the currently selected song. When choosing the empty song, an asterisk (✱) appears in the left of song name.

6 Playback Method Setting (p. 123)

This indicates the song playback type.

7 Sequencer Status

This indicates the status of the pattern: playback (▶), or stop (■).

8 Part Mute Status (p. 124)

The muted part icon is cleared.

MEMO

Function buttons [F1]–[F3] are used for various functions as explained below.

HINT

When you have finished making the settings, press [SONG] to bring up this screen. This prevents data from being overwritten inadvertently during performance.

Choosing with List Display

Like the “SONG” page, here you can select songs from a list of names.

Indicated from left to right are the song number, song name, and the number of measures (LEN).

1. Press [SONG], then [F1 (LIST)].
   [SONG] lights, and the “SONG LIST” screen appears.
2. Press [INC / +] or [DEC / -], rotate the VALUE dial, or press CURSOR [▲] or [▼] to choose the song.

MEMO

While holding down [SHIFT], press [INC / +] or [DEC / -] or rotate the VALUE dial to switch the display page by page.

3. Press [SONG].
   The “SONG” screen appears.

Playing Back a Song

1. Follow the instructions in “Choosing a Song” (p. 121) to select the song to be played back.
2. Press [PLAY / STOP].
   [PLAY / STOP] lights, and playback of the song begins.

HINT

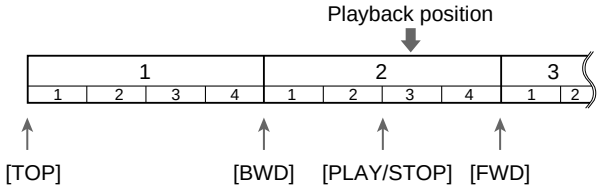
When you hold down [SHIFT] and press [PLAY / STOP], the song is play back repeatedly (**Loop Playback**), regardless of the playback method selected in the settings. During Loop Play, “ ” appears in the display.

3. Press [PLAY / STOP] to stop playback of the song.
   The [PLAY / STOP] light goes out.

Fast-forward and rewind

When playback of a song is stopped, you can do the following.

- Return to the beginning of the song
  Press [TOP].
- Advance to the next pattern
  Press [FWD].
- Return to the beginning of the pattern
  Press [BWD].



MEMO

Pressing [PLAY / STOP] during playback of a song returns you to the beginning of the measures played back.

MEMO

When [PATTERN] is pressed during playback of a song, playback of that song stops (in Loop Play, playback is stopped by pressing [PLAY / STOP]), and the pattern can then be played back.

Setting the Tempo

Setting the tempo for each song

When a song is selected, the tempo you specify here will be set automatically.

When creating a song (p. 124), the tempo of the first pattern that is played back in the song is set automatically. Here, you can change the song tempo to one that differs from that used for the pattern.

1. Follow the instructions in “Choosing a Song” (p. 121) to select the song to be played back.
2. Press [SONG], then [F3 (▲ MENU)].
   [SONG] lights, and a pop-up menu appears.
3. Press [DEC / -], rotate the VALUE dial, or press CURSOR [▲] to move the cursor to “FUNC.”
4. Press [F3] to confirm your choice.
5. Press [F1 (TEMPO)].
   The “SONG TEMPO” screen appears.
6. Press [INC / +] or [DEC / -] or rotate the VALUE dial to set the Tempo.
7. Press [SONG].
   The “SONG” screen appears.

SONG TEMPO: 20–260

Temporarily Changing the Tempo of a Song During Playback [TEMPO]

This setting temporarily changes the tempo of the song during playback. When another song is selected, the song reverts to the tempo (as explained above) preset for that song. This is convenient for practicing or other times when you want to temporarily change to tempo for playback.

1. Follow the instructions in “Choosing a Song” (p. 121) to select the song to be played back.
2. Press [TEMPO].
   [TEMPO] lights, and the “TEMPO” screen appears.
3. Press [INC / +] or [DEC / -] or rotate the VALUE dial to set the tempo.

4. When you have finished making the settings, press [TEMPO].

   The [TEMPO] light goes out, and "TEMPO" screen is removed from the screen.

TEMPO: 20–260

Choosing a Playback Method (LOOP, or ONE SHOT)

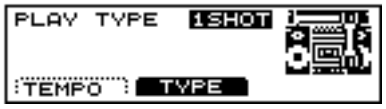
You can select from the following two methods for playing back songs.

LOOP ( ):

After the pattern is played back all the way to the end, playback then repeats, starting at the beginning of the song. Playback continues until [PLAY/STOP] is pressed.

1SHOT (ONE SHOT) ( ):

Playback stops once the end of the song is reached.



1. Press [SONG], then [F3 (▲ MENU)].

   [SONG] lights, and a pop-up menu appears.

2. Press [DEC/-], rotate the VALUE dial, or press CURSOR [▲] to move the cursor to "FUNC."

3. Press [F3] to confirm your choice.

4. Press [F2 (TYPE)].

   The "PLAY TYPE" screen appears.

5. Press [INC/+] or [DEC/-] or rotate the VALUE dial to choose a playback method.

PLAY TYPE: LOOP, 1SHOT

Repeated Playback of a Song (LOOP PLAYBACK)

You can loop playback of a song, even without changing the song's playback method.

MEMO

Using the following procedure to loop playback of the song still leaves the song's playback method settings unchanged.

1. Follow the instructions in "Choosing a Song" (p. 121) to select the song to be played back.

2. Hold down [SHIFT] and press [PLAY/STOP].

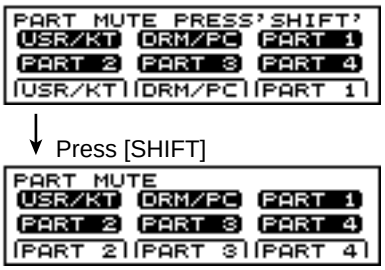
   To stop playback, press [PLAY/STOP] once more.

Adding a Count Sound Before Playback (COUNT IN)

You can have a count sound (click) inserted before playback of a song begins.
Press [CLICK], and [F3 (COUNT)], to display the settings screen.
For details, see "Adding a Count Sound Before Recording or Playback (COUNT IN)" (p. 112).

Muting a Specific Part (PART MUTE)

You can mute the drum instruments that are played as part of the percussion in songs. Allowing you to practice performing the drums yourself.



1. Press [SONG], then [F2 (MUTE)].
[SONG] lights, and the "PART MUTE" screen appears.

HINT

You can also set this by pressing [SHIFT] + [MIXER].

2. The procedure is then the same as that for muting during playback of a pattern. Refer to the procedure on "Muting a Specific Part (PART MUTE)" (p. 106), and then make the settings.

Creating a Song by Arranging Patterns in the Sequence Played

You can create a song. This operation insert a pattern into the specified location of a song.

1. Follow the instructions in "Choosing a Song" (p. 121) to select the song.

2. Press [SONG], then [REC].
[SONG] and [REC] light, and the "SONG REC" screen appears.
From the left to right, the step number, the pattern number, the pattern name, the transpose bias, and the number of measures are displayed.

3. Press [INC / +] or [DEC / -] or rotate the VALUE dial to select pattern.

NOTE

Pattern playback method settings (p. 100) are disabled.

HINT

To audition, or test listen a pattern after the pattern is selected, press [PLAY / STOP]. To stop test listening, press [PLAY / STOP] once more.

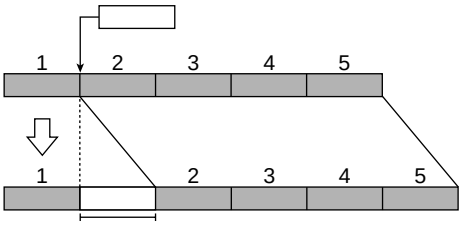
4. Press CURSOR [▼] to advance a step.

5. Repeat Steps **3.** and **4.** to complete the song.

6. Press [EXIT] to finish.
The [REC] light is turned out.

Inserting a Pattern [INSERT]

This operation insert a pattern into the specified location of a song. Use this when you want to add additional patterns to the song.



NOTE

A maximum of 99 steps can be recorded in a song. If the song already contains 99 steps, no more patterns can be inserted.

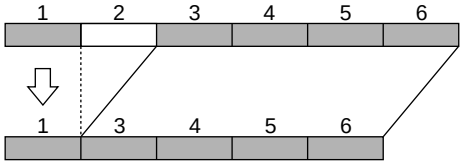
1. Follow the instructions in “Choosing a Song” (p. 121) to select the song in which the pattern is to be inserted.
2. Press [SONG], then [REC].
   [SONG] and [REC] light, and the “SONG REC” screen appears.
3. Press CURSOR [▲] or [▼] to select the step in which the pattern is to be inserted.

4. Press [F1 (INSERT)].
   The step is inserted at the cursor position, and later steps are each moved back one place.

5. Press [INC / +] or [DEC / -] or rotate the VALUE dial to select pattern.
6. Press [EXIT] to finish.
   The [REC] light is turned out.

Deleting an Unneeded Pattern [DELETE]

This operation deletes a pattern from a song. When a pattern is deleted, subsequent patterns will be moved forward.



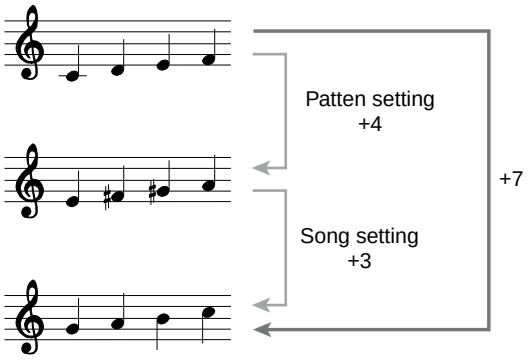
1. Follow the instructions in “Choosing a Song” (p. 121) to select the song from which the pattern is to be deleted.
2. Press [SONG], then [REC].
   [SONG] and [REC] light, and the “SONG REC” screen appears.
3. Press CURSOR [▲] or [▼] to select the step from which the pattern is to be deleted.

4. Press [F2 (DELETE)].
   The step at the cursor position is deleted, and later steps are each moved forward one place.

5. Press [EXIT] to finish.
   The [REC] light is turned out.

Transposing a Pattern [TRANSPOSE]

This transposes patterns recorded in a song. Adding the transpose value set in the registered pattern (p. 102) sets only the one to be transposed.



1. Follow the instructions in “Choosing a Song” (p. 121) to select the song to be set.
2. Press [SONG], then [REC].
   [SONG] and [REC] light, and the “SONG REC” screen appears.
3. Press CURSOR [▲] or [▼] to select the step with the pattern to be transposed.
4. Press [F3 (TRANS)].
   The cursor moves to the transpose value.

MEMO

Press [F3 (PTN)] to restore the cursor position.

5. Press [INC / +] or [DEC / -] or rotate the VALUE dial to make the setting.
6. Press [EXIT] to finish.
   The [REC] light is turned out.

TRANSPOSE BIAS: -24–+24

Editing a Song

Copying a Song [COPY]

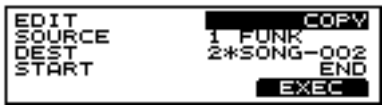
This operation copies a song to a specified location in a different song.

NOTE

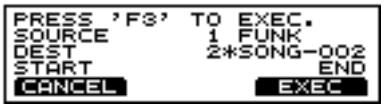
If there is already data in the copy-destination song, the song data of the copy destination will be rewritten.

MEMO

In cases where, for example, the number of steps in the copy-source song is greater than the number of steps in the copy-destination song, the number of steps in the copy-destination song may increase.



1. Press [SONG], then [F3 (▲ MENU)].
   [SONG] lights, and a pop-up menu appears.
2. Press [INC / +] or [DEC / -], rotate the VALUE dial, or press CURSOR [▲] or [▼] to move the cursor to "EDIT."
3. Press [F3] to confirm your choice.
   The "SONG EDIT" screen appears.
4. Press CURSOR [▲] to move the cursor to "EDIT."
5. Press [INC / +] or [DEC / -] or rotate the VALUE dial to select "COPY."
6. Press CURSOR [▼] to move the cursor to "SOURCE."
7. Press [INC / +] or [DEC / -] or rotate the VALUE dial to choose the copy-source song.
8. Press CURSOR [▼] to move the cursor to "DEST."
9. Press [INC / +] or [DEC / -] or rotate the VALUE dial to choose the copy-destination song.
10. Press CURSOR [▼] to move the cursor to "START."
11. Press [INC / +] or [DEC / -] or rotate the VALUE dial to select the position (step) where copying is to begin.
12. Press [F3 (EXEC)].
    The confirmation screen appears.



13. Again, press [F3 (EXEC)].

MEMO

Press [F1 (CANCEL)] to cancel the operation.

SOURCE: 1–50

This selects the copy-source song.
Indicated from left to right are the song number and song name.

DEST: 1–50

This selects the copy-destination song.
Indicated from left to right are the song number and song name.

START: 1–98, END

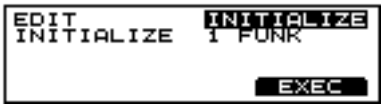
This selects the position (step number) where copying is to begin.

END:

Copy to the end of the song.

Erasing All Data and Initializing a Song (SONG INITIALIZE)

This initializes the song to a state in which no patterns are recorded.



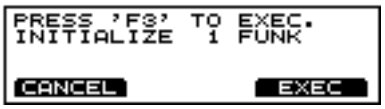
1. Press [SONG], then [F3 (▲ MENU)].
   [SONG] lights, and a pop-up menu appears.
2. Press [INC / +] or [DEC / -], rotate the VALUE dial, or press CURSOR [▲] or [▼] to move the cursor to "EDIT."
3. Press [F3] to confirm your choice.
   The "SONG EDIT" screen appears.
4. Press CURSOR [▲] to move the cursor to "EDIT."
5. Press [INC / +] or [DEC / -] or rotate the VALUE dial to select "INITIALIZE."

6. Press CURSOR [▼] to move the cursor to "INITIALIZE."

7. Press [INC / +] or [DEC / -] or rotate the VALUE dial to select the song to be initialized.

8. Press [F3 (EXEC)].

   The confirmation screen appears.



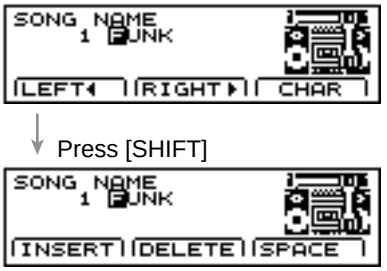
9. Again, press [F3 (EXEC)].

MEMO

Press [F1 (CANCEL)] to cancel the operation.

Naming a Song [NAME]

Each song can be given a name of up to 8 characters.



1. Press [SONG], then [F3 (▲ MENU)].

   [SONG] lights, and a pop-up menu appears.

2. Press [INC / +], rotate the VALUE dial, or press CURSOR [▼] to move the cursor to "NAME."

3. Press [F3] to confirm your choice.

   The "SONG NAME" screen appears.

4. Press CURSOR [F1 (LEFT ◀)] or [F2 (RIGHT ▶)] to move the cursor to the character to be changed.

5. Press [INC / +] or [DEC / -], rotate the VALUE dial, or press CURSOR [▲] or [▼] to change the character.

6. Press [EXIT] to finish.

[F1(LEFT ◀)]

Move the cursor to the left.

[F2(RIGHT ▶)]

Move the cursor to the right.

[F3(CHAR)]

Cycle between uppercase and symbols.

[SHIFT] + [F1 (INSERT)]

A blank space is inserted at the cursor position, and the characters after the insertion are moved back one space.

[SHIFT] + [F2 (DELETE)]

The character at the cursor position is deleted, and the characters after the deletion are moved forward one space.

[SHIFT] + [F3 (SPACE)]

The character at the cursor position is replaced by a blank space.

HINT

The following characters may be used.

A–Z, 0–9, !, ", #, $, %, &, ', (,), [,], *, +, ,, -, ., /, :, ;, ◀, =, ▶, ?, _, ┘

Chapter 7 Making Global Settings for the TD-8

Specifying the Pad Type (TRIGGER TYPE)

So that the TD-8 will be able to accurately receive the signals from the pads or pedals, use the following settings to specify the type of pads that you are using. In addition to the content covered in "Specifying the Types of Pads to Be Connected" (p. 34) of the "Quick Start," the section below will discuss Trigger Banks, and how to use acoustic drums with triggers or pads made by other manufacturers.

Press [SETUP], then [F1 (TRIG)], and the following setting page will appear.

Trigger Type

So that optimal settings can be made for each pad being used, you need to specify the type of pads being used. Indications such as "K 8", "8 A" or "8RA," etc. in the above display correspond to this.

Trigger Bank

Trigger Banks allow you to store the 12 trigger settings as a single unit of information. The large number at the left edge of the above display is the Trigger Bank number. Move the cursor to this area to select the Trigger Bank.

1. Press [SETUP], then [F1 (TRIG)].
   [SETUP] lights, and the "TRIGGER BANK" screen appears.
2. Press CURSOR [▲] to move the cursor to bank number.
3. Press [INC/+] or [DEC/-] or rotate the VALUE dial to select the bank number.
4. Press CURSOR [▼] to move the cursor to trigger type.
5. Strike a pad.
   The cursor moves to the setting for the pad that was struck.

HINT

You can make the selection by pressing CURSOR [▲] or [▼] and [TRIG SELECT].

6. Press [INC/+] or [DEC/-] or rotate the VALUE dial to select the trigger type.

Display	Model used
PD5	PD-5
PD7	PD-7
PD9	PD-9
8 A	PD-80 (Strike position is detected)
8 B	PD-80 (Strike position is not detected)
8RA	PD-80R (Strike position is detected)
8RB	PD-80R (Strike position is not detected)
10A	PD-100 (Strike position is detected)
10B	PD-100 (Strike position is not detected)
12A	PD-120 (Strike position is detected)
12B	PD-120 (Strike position is not detected)
P 1, P 2	When using a pad made by another manufacturer
KD7	KD-7, KD-5
K 8	KD-80
K12	KD-120
K 1, K 2	When using a kick pad made by another manufacturer

☞ *Use the KIK, SNR, TOM, and FLR settings when you use acoustic drums to sound the TD-8. For details refer to "Using the TD-8 with Acoustic Drums (Acoustic Drum Trigger)" (p. 134).*

HINT

- If you want the tone to be affected by the strike position on the PD-80, PD-80R, PD-100, or PD-120, select "8 A," "8RA," "10A," or "12A." With "8 B," "8RB," "10B," or "12B" strike position is not detected, but more rapid trigger response can be achieved.
- If you wish to make even more detailed settings, refer to the explanation in the following sections: "Setting the Pad Sensitivity (Basic Trigger Parameters)," and "Fine-tuning the Trigger-parameter Settings (Advanced Trigger Parameters)." Normally, you don't need to adjust these parameters, but you may use them if you wish to make more accurate settings for your playing style.
- When using a pad made by another manufacturer, first select "PD7" and try playing the pad. If, with this setting, the pad striking force does not produce a stable volume, try a setting of "P 1." A setting of "P 2" will be even more stable, but since the Scan Time (p. 131) will be even longer, the interval from when the pad is struck until the sound is heard will be slightly (approximately 0.003 seconds) longer. (For a kick, select "KD7," and if the result is not stable, try "K 1" or "K 2.")

Setting the Pad Sensitivity (BASIC TRIGGER PARAMETERS)

When you are using pads made by other manufacturers, try adjusting the following parameters.

HINT

You can jump directly to the "TRIGGER ADVANCED" screen by pressing [F1 (ADVNCD)].

SENSITIVITY

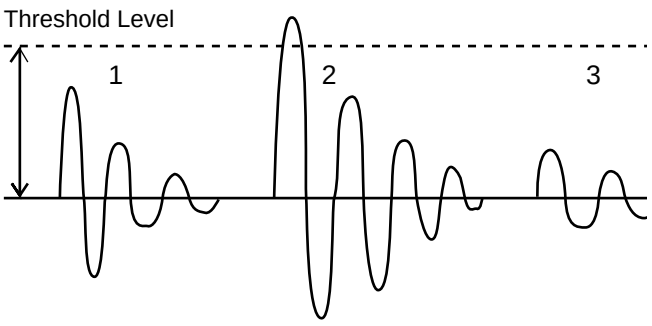
Adjust the sensitivity of the pad to regulate the pad response.

1. Press [SETUP], then [F1 (TRIG)], and then [F1 (BASIC)].
   [SETUP] lights, and the "TRIGGER BASIC" screen appears.
2. Press CURSOR [▲] to move the cursor to "SENSITIVITY."
3. Strike a pad.
   The settings screen for the struck pad appears and an input indicator will move in the right part of the screen.
4. Press [INC / +] or [DEC / -] or rotate the VALUE dial to make the setting.
   Adjust the "SENSITIVITY" value so that the strongest strikes cause the input indicator to reach nearly all the way to the maximum level. Increasing this value will raise the sensitivity.

SENSITIVITY: 1–16

THRESHOLD

This setting allows a trigger signal to be received only when the pad is struck harder than a specified force. In the following example, signal 2 will sound, but signals 1 and 3 will not sound.



1. Press [SETUP], then [F1 (TRIG)], and then [F1 (BASIC)].
   [SETUP] lights, and the "TRIGGER BASIC" screen appears.
2. Press CURSOR [▲] or [▼] to move the cursor to "THRESHOLD."
3. Strike a pad.
   The settings screen for the struck pad appears and an input indicator will move in the right part of the screen.
4. Press [INC / +] or [DEC / -] or rotate the VALUE dial to make the setting.
   Gradually raise the Threshold value.
   However if this value is raised too far, playing softly on the pad will not be detected. Check this and adjust accordingly. Repeat this process until you get the perfect setting for your playing style.

THRESHOLD: 0–15

CURVE

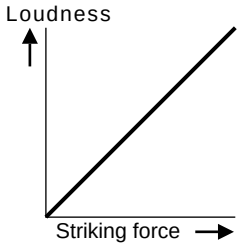
This setting allows to control the relation between the velocity (striking force) and changes in volume (the dynamic curve.) Adjust this curve until the response feels as natural as possible.

1. Press [SETUP], then [F1 (TRIG)], and then [F1 (BASIC)].
   [SETUP] lights, and the "TRIGGER BASIC" screen appears.
2. Press CURSOR [▲] or [▼] to move the cursor to "CURVE."
3. Strike a pad.
   The settings screen for the struck pad appears and an input indicator will move in the right part of the screen.
4. Press [INC / +] or [DEC / -] or rotate the VALUE dial to make the setting.

CURVE: LINEAR, EXP1, EXP2, LOG1, LOG2, SPLINE, LOUD1, LOUD2

LINEAR:

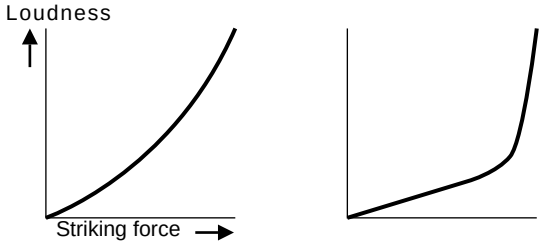
This is the normal setting and most natural correspondence between velocity and volume change.



LINEAR

EXP1, EXP2:

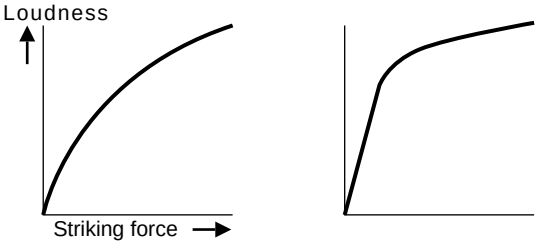
Compared to Linear, a wider volume change will occur for stronger hits.



EXP1 EXP2

LOG1, LOG2:

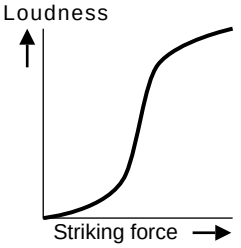
Compared to Linear, wider volume change will occur for softer hits.



LOG1 LOG2

SPLINE:

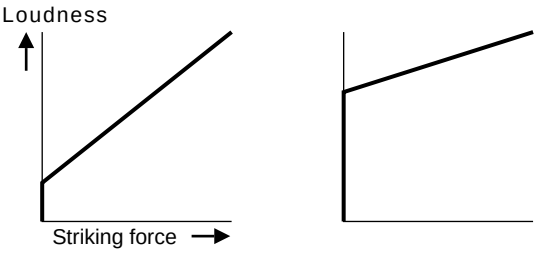
Variation in striking force will produce extreme change.



Spline

LOUD1, LOUD2:

Variation in striking force will produce little change, and a constant volume will be maintained. When using drum triggers, these settings help maintain stable levels.



LOUD1 LOUD2

RIM SENS (Rim Sensitivity)

When the PD-80R or PD-120 is used with TRIGGER INPUT 3 (SNARE), you can adjust the sensitivity of the rim. Higher settings will increase the sensitivity of the rim. With a setting of "Off," only the head will sound.

1. Strike the pad used for the snare to select TRIGGER INPUT 3.
2. Set the trigger type to either "8RA," "8RB," "12A," or "12B."

For this setting, refer to "Specifying the Pad Type (TRIGGER TYPE)" (p. 128).

3. Press [SETUP], then [F1 (TRIG)], and then [F1 (BASIC)]. [SETUP] lights, and the "TRIGGER BASIC" screen appears.
4. Press CURSOR [▼] to move the cursor to "RIM SENS."
5. Press [INC / +] or [DEC / -] or rotate the VALUE dial to make the setting.

RIM SENS: OFF, 1–15

NOTE

Increasing the value excessively may cause the rim instrument to sound as well when the head is struck.

HEAD TENSION

Adjust the head tension to ensure that the strike position is detected accurately. Set up the PD-80, PD-80R, PD-100, or PD-120, then make the adjustment.

Refer to “Setting Head Tension” (p. 38) for the adjustment procedure.

NOTE

Making this setting differs from tuning acoustic drums, in that the pitch does not change. This sets only the head tension. Be sure to make this setting, as it is extremely important to the proper detection of the strike position.

MEMO

The screen is displayed, and you can make the settings, only when the TRIGGER TYPE (p. 128) for TRIGGER INPUT 3 (SNARE) is set to “8 A,” “8RA,” “10A,” or “12A.”

NOTE

- *You cannot make the head tension adjustment when the TD-8 is set to the brush play (BRUSH SWITCH=ON; p. 80).*
- *The head tension adjustment does not work correctly when the "SCAN TIME" (p. 131) setting is excessively low. The "SCAN TIME" setting is automatically set to the most efficient values for each pad when you select the "TRIGGER TYPE." If you have changed the "SCAN TIME" setting, select the "TRIGGER TYPE" again (p. 128).*

For more on sound tuning, refer to “Chapter 2 Making the Settings for Drum Instruments” (p. 82).

Fine-tuning the Trigger Parameter Settings (ADVANCED TRIGGER PARAMETERS)

The following parameters (Advanced Trigger Parameters) are automatically set to the most efficient values for each pad when you select the TRIGGER TYPE (p. 128), and don’t require adjustment, except if you experience any of the problems that are discussed in the explanation of each parameter.

SCAN TIME

Since the rise time of the trigger signal waveform may differ slightly depending on the characteristics of each pad or acoustic drum trigger (drum pickup), you may notice that identical hits (velocity) may produce sound at different volumes. If this occurs, you can adjust the “SCAN TIME” so that your velocity of playing can be detected more precisely.

1. Press [SETUP], then [F1 (TRIG)], and then [F2 (ADVNCD)].

   [SETUP] lights, and the “TRIGGER ADVANCED” screen appears.

2. Press CURSOR [▲] to move the cursor to “SCAN TIME.”

3. Strike a pad.

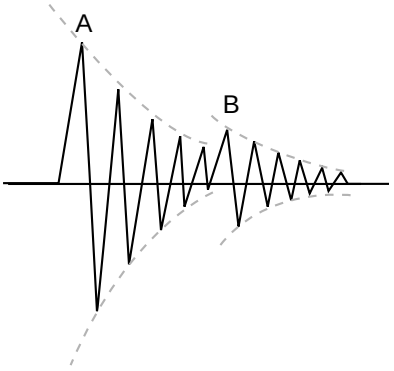
   The settings screen for the struck pad appears and an input indicator will move in the right part of the screen.

4. Press [INC/+] or [DEC/-] or rotate the VALUE dial to make the setting.

   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. If the “SCAN TIME” setting is excessively high, there will be a longer delay until the note is heard, so set this to as low a value as possible.

SCAN TIME: 0–4.0 (ms) (0.1ms steps)

RETRIGCANCL (Retrigger Cancel)



Retrigger

Sometimes in the case of a snare drum or other drum to which an acoustic drum trigger is attached, sound will occur at point "A" (as desired) but will also occur again at point "B" (undesired) due to distortions in the waveform. This occurs in particular at the decaying edge of the waveform. Retrigger Cancel detects such distortion in and prevents retriggering from occurring.

1. Press [SETUP], then [F1 (TRIG)], and then [F2 (ADVNCD)].

   [SETUP] lights, and the "TRIGGER ADVANCED" screen appears.

2. Press CURSOR [▲] or [▼] to move the cursor to "RETRIGCANCL."

3. Strike a pad.

   The settings screen for the struck pad appears and an input indicator will move in the right part of the screen.

4. Press [INC / +] or [DEC / -] or rotate the VALUE dial to make the setting.

   While repeatedly striking the drum, raise the "RETRIGCANCEL" value until retriggering no longer occurs. Raising this value will strengthen retrigger canceling, but will also mean that notes may be lost during fast playing (a drum roll for example) Set this to as low a value as possible.

RETRIGCANCL: 1–16

MASK TIME

On a kick pad, for example, if the beater bounces back and strikes the pad a second time immediately after the intended stroke—or, like with acoustic drums if you leave the bass drum beater against the head—it can cause a single strike to "double trigger" (two sounds instead of the intended one). The Mask Time setting helps to prevent such problems. Once a pad has been hit, any additional trigger signals occurring within the specified "MASKTIME" (0–64 msec) will be ignored.

1. Press [SETUP], then [F1 (TRIG)], and then [F2 (ADVNCD)].

   [SETUP] lights, and the "TRIGGER ADVANCED" screen appears.

2. Press CURSOR [▲] or [▼] to move the cursor to "MASK TIME."

3. Strike a pad.

   The settings screen for the struck pad appears and an input indicator will move in the right part of the screen.

4. Press [INC / +] or [DEC / -] or rotate the VALUE dial to make the setting.

   While playing the kick pad, try kicking and leaving the beater against the pad. If you hear the second note being triggered, raise the "MASK TIME." But in doing so, it also means that if you play very fast, certain notes may be lost.

MASK TIME: 0–64ms (4ms steps)

CROSSTALK (Crosstalk Cancel)

When two pads are mounted on the same stand, the vibration produced by hitting one pad may trigger the sound from another pad unintentionally (This is called crosstalk.) The CROSSTALK setting lets you prevent such problems.

HINT

In some cases, you can prevent crosstalk between two pads you have connected by increasing the distance between the pads.

1. Press [SETUP], then [F1 (TRIG)], and then [F2 (ADVNCD)].
   [SETUP] lights, and the "TRIGGER ADVANCED" screen appears.
2. Press CURSOR [▲] or [▼] to move the cursor to "CROSSTALK."
3. Strike a pad.
   The settings screen for the struck pad appears and an input indicator will move in the right part of the screen.
4. Press [INC/+] or [DEC/-] or rotate the VALUE dial to make the setting.

CROSSTALK: OFF, 20, 25, 30, 35, 40, 45, 50, 55, 60, 65, 70, 75, 80

Issue: When hitting a snare pad, the hi-hat cymbal also sounds

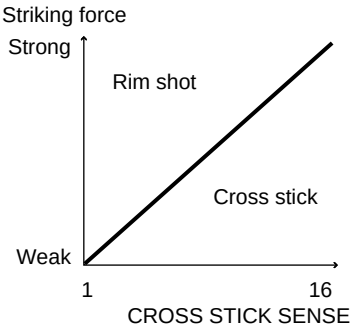
Striking the snare pad, raise the "CROSSTALK" setting for the hi-hat cymbal pad from "OFF" through "20," "25"... until crosstalk no longer occurs. As this value is raised, the hi-hat cymbal pad will be less prone to receive crosstalk from other pads.

Increasing the "CROSSTALK" value may cause a different problem when playing two pads simultaneously, as the pad receiving the weaker hit may fail to respond. So be careful and set this parameter to the minimum value required to prevent such crosstalk. With a setting of "OFF," crosstalk prevention does no function.

CROSS STICK (Cross Stick Sensitivity)

When a PD-80R or PD-120 is used for TRIGGER INPUT 3 (SNARE), you can then adjust the Cross Stick Sensitivity.

This can be adjusted so that, depending on the force used when only the rim is struck, either a rim shot or cross stick sound is played.



When the "CROSS STICK" is set to "16," the cross stick sound is always played when only the rim is struck. In this case, the rim shot sound is played only when both the head and rim are struck simultaneously. As the "CROSS STICK" settings value is decreased, you will gradually be able to produce the rim shot sound, even striking only the rim, by striking with greater force. When set to "1," the rim shot sound is always played when only the rim is struck.

MEMO

Only instruments with "XS" after the instrument can be used for playing the cross stick sound.

1. Strike the pad used for the snare to select TRIGGER INPUT 3.
2. Set the trigger type to either "8RA," "8RB," "12A," or "12B."

For this setting, refer to "Specifying the Pad Type (TRIGGER TYPE)" (p. 128).

3. Press [SETUP], the [F1 (TRIG)], and then [F2 (ADVNCD)].
   [SETUP] lights, the "TRIGGER ADVANCED" screen appears.
4. Press CURSOR [▼] to move the cursor to "CROSS STICK."
5. Press [INC/+] or [DEC/-] or rotate the VALUE dial to make the setting.

CROSS STICK: 1–16

Using the TD-8 with Acoustic Drums (Acoustic Drum Trigger)

If you have the trigger type set for an acoustic drum trigger, and the sound is not being produced correctly, use the advanced mode settings.
First, referring to "How to Use the Acoustic Drum Trigger" (p. 173), install the acoustic drum trigger. When you have finished with the installation, proceed with the following settings.

Specifying a Trigger Type

1. 1. Press [SETUP], then [F1 (TRIG)].
   [SETUP] lights, and the "TRIGGER" screen appears.
2. Press CURSOR [▲] to move the cursor to bank number.
3. Press [INC / +] or [DEC / -] or rotate the VALUE dial to select the bank number.
4. Press CURSOR [▼] to move the cursor to trigger type.
5. Strike a pad.
   The cursor moves to the setting for the pad that was struck.

HINT

You can make the selection by pressing CURSOR [▲] or [▼] and [TRIG SELECT].

6. Press [INC / +] or [DEC / -] or rotate the VALUE dial to make the setting.
   Refer to the following chart, and specify the corresponding pad type.

Display	Model used
KIK	kick drum
SNR	snare drum
TOM	tom tom
FLR	floor tom

Setting the Trigger Parameters

If you are using acoustic drum triggers, make settings following the sequence given below to ensure the best results.

For more detailed information about each parameter, refer to p. 129–p. 133.

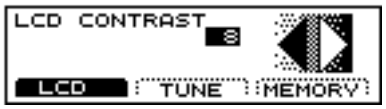
1. Refer to the explanation in the foregoing paragraph and select the Trigger Type.
2. Set the "THRESHOLD" and "CURVE" parameters to "normal" values.
   Press [SETUP], then [F1 (TRIG)], and then [F1 (BASIC)] to access the "TRIGGER BASIC" screen. Use CURSOR [▲] or [▼] to move the cursor to the parameters, and use [INC / +] or [DEC / -] or rotate the VALUE dial to make the following setting.

   THRESHOLD: 0

   CURVE: LINEAR
3. Set the "SENSITIVITY."
   In the setting page of step **2**, use CURSOR [▲] or to move the cursor to the "SENSITIVITY." Make settings so that the input indicator in the right part of the display reaches the maximum level when the pad is struck strongly.
4. Press [F1 (ADVNCD)].
   The "TRIGGER ADVANCED" screen appears.
5. Set the "SCAN TIME."
   Strike the head several times with the same force, and adjust this parameter if the volume is uneven.
6. Set the "RETRIGCANCL."
   This prevents multiple notes from sounding when a drum is struck once (mainly for a snare drum or toms).
7. Set the "MASK TIME."
   On a kick pad, this prevents two sounds instead of the intended "one"
8. Set the "CROSSTALK."
   This prevents other instruments with drum triggers from sounding when a drum to which a drum trigger has been attached is struck. While this becomes more effective as the value is increased, keep the value as low as practicable.
9. Press [SETUP], then [F1 (TRIG)], and then [F1 (BASIC)] to display the "TRIGGER BASIC" screen.
10. Set the "THRESHOLD."
    If notes are unintentionally sounded even after you have adjusted the "CROSSTALK" setting, adjust the "THRESHOLD." If this parameter is raised excessively, playing softly may NOT trigger the TD-8, so keep the value as low as possible.
11. Set the "CURVE."
    If changes in playing dynamics do not produce a natural change in the volume of the TD-8 instrument, adjust this parameter.

Adjusting the Contrast of the Display

The display contrast is strongly influenced by the location of the TD-8 and the lighting of the room it's in. Adjust this parameter when needed.



1. Press [SETUP], then [F3 (▲ MENU)].
   [SETUP] lights, and a pop-up menu appears.
2. Press [INC / +] or [DEC / -], rotate the VALUE dial, or press CURSOR [▲] or [▼] to move the cursor to "UTIL."
3. Press [F3] to confirm your choice.
4. Press [F1 (LCD)].
   The "LCD CONTRAST" screen appears.
5. Press [INC / +] or [DEC / -] or rotate the VALUE dial to make the setting.
   The higher the value selected, the darker the screen becomes.

LCD CONTRAST: 1–16

HINT

You can also adjust it by holding down [KIT] and rotating the VALUE dial.

Tuning the TD-8 (MASTER TUNING)

This tunes Parts 1–4 as a whole.

NOTE

Tuning of the drum kit part and percussion part instruments is not affected by this setting.

MEMO

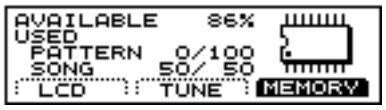
The reference pitch is 440.0 Hz.

1. Press [SETUP], then [F3 (▲ MENU)].
   [SETUP] lights, and a pop-up menu appears.
2. Press [INC / +] or [DEC / -], rotate the VALUE dial, or press CURSOR [▲] or [▼] to move the cursor to "UTIL."
3. Press [F3] to confirm your choice.
4. Press [F2 (TUNE)].
   The "MASTER TUNE" screen appears.
5. Press [INC / +] or [DEC / -] or rotate the VALUE dial to make the setting.

MASTER TUNE: 415.3–466.2 (Hz) (0.1 Hz steps)

Checking the Remaining Amount of Memory

The remaining amount of memory and the number of User patterns and songs is displayed.



1. Press [SETUP], then [F3 (▲ MENU)].
   [SETUP] lights, and a pop-up menu appears.
2. Press [INC / +] or [DEC / -], rotate the VALUE dial, or press CURSOR [▲] or [▼] to move the cursor to "UTIL."
3. Press [F3] to confirm your choice.
4. Press [F3 (MEMORY)].
   The "MEMORY" screen appears.

AVAILABLE: 0–100 (%)

PATTERN: 0–100/100 (Units)

Numerator: Number of User patterns used

Denominator: Total number of User patterns (100)

SONG: 0–50/50 (Units)

Numerator: Number of songs used

Denominator: Total number of songs (50)

MEMO

The TD-8 was programmed with 50 songs when shipped from the factory.
If the original settings are restored (Factory Reset; p. 172), "50 / 50" is displayed for "SONG."

Switching the Setting Display Automatically (NOTE CHASE)

Note Chase

This is a convenient function for use in editing tones. When MIDI data corresponding to a pad is received, this function automatically displays the settings screen for the instrument used by that pad, and automatically moves the cursor.

Turning Note Chase On/Off

NOTE

With the setting below, even with "NOTE CHASE" set to "OFF," the settings screen is displayed automatically when the pad is struck.

1. Press [SETUP], then [F2 (MIDI)], then [F1 (GLOVAL)], and then [F1 (PAGE1)].
   [SETUP] lights, and the "MIDI GLOVAL" screen appears.
2. Press CURSOR [▲] to move the cursor to "NOTE CHASE."
3. Press [INC / +] or [DEC / -] or rotate the VALUE dial to switch the function on or off.

NOTE CHASE: OFF, ON

OFF:

The display does not switch to the pad's settings screen, even when MIDI data corresponding to a pad is received.

ON:

When MIDI data corresponding to a pad is received, the display switches to the pad's settings screen.

Choosing the Output Destination

To change the output destination for the sound of each pad note. If you want to get the Ambience effect, select "MAS" (MASTER).

NOTE

The Ambience effect is not available for any output destination besides "MAS."

Abbreviations in the display screen

The following is indicated on the screen.

Screen Symbol	Trigger Input
K	1 (KICK1)
K	2 (KICK2)
S	3 (SNARE)
1	4 (TOM1)
2	5 (TOM2)
3	6 (TOM3)
H	7 (HI-HAT)
C	8 (CLASH1)
C	9 (CLASH2)
R	10 (RIDE)
A	11 (AUX1)
A	12 (AUX2)

1. Press [SETUP], then [F3 (▲ MENU)].
   [SETUP] lights, and a pop-up menu appears.
2. Press [DEC/-], rotate the VALUE dial, or press CURSOR [▲] to move the cursor to "OUT."
3. Press [F3] to confirm your choice.
   The "OUTPUT" screen appears.
4. Strike the pad.
   The cursor moves to the setting for the pad that was struck.

HINT

You can make the selection by pressing CURSOR [▲] or [▼] and [TRIG SELECT].

NOTE

- *The rim cannot be selected for TRIGGER INPUT 1 (KICK 1), 2 (KICK 2), 11 (AUX 1), or 12 (AUX 2).*
- *TRIGGER INPUT 2 (KICK2) and 12 (AUX2) can be used only when two pads are connected to TRIGGER INPUT 1/2 (KICK1/2) or 11/12 (AUX2), respectively (p. 27).*

5. Press [INC/+] or [DEC/-] or rotate the VALUE dial to make the setting.

OUTPUT: MAS, M_L, M_R, DIR, D_L, D_R, M&D

MAS:

Stereo output from MASTER L (MONO), R according to the mixer pan settings.

M_L:

Monaural output from MASTER L (MONO), regardless of the mixer pan settings.

M_R:

Monaural output from MASTER R, regardless of the mixer pan settings.

DIR:

Stereo output from DIRECT L, R according to the mixer pan settings. No Ambience effect is applied.

D_L:

Monaural output from DIRECT L, regardless of the mixer pan settings. No Ambience effect is applied.

D_R:

Monaural output from DIRECT R, regardless of the mixer pan settings. No Ambience effect is applied.

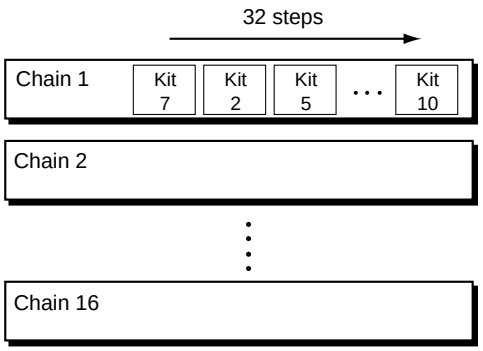
M&D:

Stereo output from MASTER L (MONO), R and DIRECT L, R according to the mixer pan settings. No Ambience effect is applied.

Chapter 8 Helpful Features

Changing Kits in the Desired Sequence (DRUM KIT CHAIN)

This allows you to step through the drum kits of your choice and in the order you want. The TD-8 lets you create and store 16 different chains of up to 32 steps each.



Drum kit chain: ON

Creating a Drum-kit Chain

1. Press [CHAIN].
   [CHAIN] lights, and Drum Kit Chain is switched on.
2. Press [KIT], then [F3 (▲ MENU)].
   [KIT] lights, and a pop-up menu appears.
3. Press [DEC/-], rotate the VALUE dial, or press CURSOR [▲] to move the cursor to "EDIT."
4. Press [F3] to confirm your choice.
   The "CHAIN EDIT" screen appears.
5. Press [F1 (NO.)] to move the cursor to the chain number.

6. Press [INC/+] or [DEC/-] or rotate the VALUE dial to select a chain number.
7. Press [F1 (LIST)] to move the cursor to the order in which the drum kits will be selected (the step), located in the right of the screen.
   If the cursor is at any position other than "1," then press CURSOR [▲] or [▼] to move the cursor to "1."

8. Press [INC/+] or [DEC/-] or rotate the VALUE dial to select the kit that will be selected first.
9. Press CURSOR [▼] to move the cursor to the next step.
10. Press [INC/+] or [DEC/-] or rotate the VALUE dial to select the drum kit.
11. Repeat Steps **9** and **10** to create the drum kit chain.
12. Press [EXIT].
    The "DRUM KIT CHAIN" screen appears.

[F1 (NO.)]:

Move the cursor to the chain number.

[F1 (LIST)]:

Move the cursor to the sequence order in which the drum kits will be selected (step).

[F2 (INSERT)]:

Inserting a kit at the cursor position moves the following steps one place back

[F3 (DELETE)]:

Deleting a kit from the cursor position moves later steps one place up.

Playing with a Drum kit Chain

1. Press [CHAIN].
   [CHAIN] lights, and Drum Kit Chain is switched on.
2. Press [CURSOR] [▲] or [▼] to select the chain number to be used.
3. Press [INC / +] or [DEC / -] or rotate the VALUE dial to call up the kits to be used in each selected step in the chain.
4. When the performance is finished, press [CHAIN] to turn off the Drum Kit Chain function.
   The [CHAIN] light goes out.

MEMO

If differences in volume levels between kits is a problem, press [MIXER] and adjust the overall kit volume (MASTR) (p. 93).

With the Pad Switch and Foot Switch functions, you can use the pads and a foot switch to call up drum kit chains. For more details, refer to the sections on "Using a Pad to Perform Button Operations (PAD SWITCH)" (p. 142) and "Using a Foot Switch to Perform Button Operations (FOOT SWITCH)" (p. 144).

What You Can Do Using Pads and Foot Switches

You can play electronic instruments using the pads and hi-hat control pedal. Furthermore, you can also use a foot switch to switch drum kits.

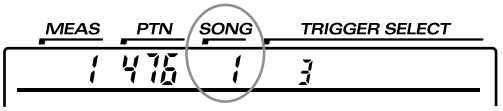
Playing a Pattern by Hitting a Pad (PAD PATTERN) HEAD RIM

PAD PATTERN

This function starts playback of a pattern when a pad is struck. This function provides a very convenient way to use patterns during a live performance.

NOTE

- *If different patterns have been assigned to two or more pads, striking another pad while a pattern is playing back will cause pattern playback to switch to the newly selected pattern. If you have switched to a pattern whose instrument settings are different, the sound may be interrupted for an instant.*
- *Performances using the Pad Pattern function cannot be recorded to sequencers.*
- *When the song is selected, patterns set to One Shot, or Loop Play cannot be played back with the Pad Pattern function. Only patterns set to Tap Play can be played back.*



1. Confirm that [CHAIN] is not lit.

NOTE

This function cannot be set when the Drum Kit Chain function (p. 138) is on.

2. Press [KIT], then [F3 (▲ MENU)].
   [KIT] lights, and a pop-up menu appears.
3. Press [DEC / -], rotate the VALUE dial, or press CURSOR [▲] to move the cursor to "PATTERN."
4. Press [F3] to confirm your choice.
   The "PAD PATTERN SETTINGS" screen appears.

5. Strike a pad.

   The setting screen for the pad appears.

6. Press CURSOR [▼] to move the cursor to “PATTERN.”

HINT

You can select the pattern category. Press CURSOR [▲] to move the cursor to “CATEGORY” and make the selection.

7. Press [INC / +] or [DEC / -] or rotate the VALUE dial to select the pattern.

   When a pattern is not to be played, select “OFF.”

HINT

You can check out (preview) how a pattern sounds by pressing [PREVIEW].

MEMO

The mark beneath the pattern indicates the playback method used for the pattern. For more details about these symbols, refer to “Choosing a Playback Method (LOOP, ONE SHOT, or TAP)” (p. 100).

8. Press [KIT].

   The “DRUM KIT” screen appears.

9. Strike the pad that has been set.

   The pattern assigned to the pad begins playing back.

HINT

To prevent an instrument assigned to a pad from sounding, set the volume level for the pad to “0” using “LEVEL” in the “MIXER” screen (p. 92).

10. To stop playback of a pattern while in progress, press [PLAY / STOP].

    The [PLAY / STOP] light goes off.

MEMO

By pressing [F1 (LIST)], you can have a list of the patterns assigned to the pads displayed.

For more on “PAD PATTERN VELO,” refer to “Playing Back Patterns with the Velocity Changing in Response to the Strength with Which the Pad is Struck” (p. 141).

Selecting from the List

Select the pattern to be assigned to the pad from the displayed list.

1. Confirm that [CHAIN] is not lit.

NOTE

This function cannot be set when the Drum Kit Chain function (p. 138) is on.

2. Press [KIT], then [F3 (▲ MENU)].

   [KIT] lights, and a pop-up menu appears.

3. Press [DEC / -], rotate the VALUE dial, or press CURSOR [▲] to move the cursor to “PTN.”

4. Press [F3] to confirm your choice.

   The “PAD PATTERN SETTINGS” screen appears.

5. Press CURSOR [▲] or [▼] to move the cursor to either “CATEGORY” or “PATTERN.”

6. Press [F1 (LIST)].

   The “LIST” screen appears.

7. Strike a pad.

   The cursor moves to the settings for the pad that was struck.

HINT

You can make the selection by pressing CURSOR [▲] or [▼] and [TRIG SELECT].

8. Press [INC / +] or [DEC / -] or rotate the VALUE dial to select a pattern.

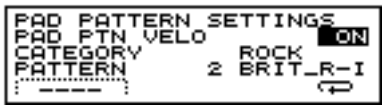
9. Press [KIT].

   The “DRUM KIT” screen appears.

10. Strike the pad that has been set.

    The pattern assigned to the pad begins playing back.

Playing Back Patterns with the Velocity Changing in Response to the Strength with Which the Pad is Struck



1. Confirm that [CHAIN] is not lit.

NOTE

This function cannot be set when the Drum Kit Chain function (p. 138) is on.

2. Press [KIT], then [F3 (▲ MENU)].

   [KIT] lights, and a pop-up menu appears.

3. Press [DEC/-], rotate the VALUE dial, or press CURSOR [▲] to move the cursor to "PTN."

4. Press [F3] to confirm your choice.

   The "PAD PATTERN SETTINGS" screen appears.

5. Strike a pad.

   The setting screen for the struck pad appears.

6. Press CURSOR [▲] to move the cursor to "PAD PATTERN VELO."

NOTE

When "PATTERN" is set to "OFF," a horizontal line appears in the display, indicating that this cannot be selected. Refer to p. 139, then select a pattern and make the settings.

7. Press [INC/+] or [DEC/-] or rotate the VALUE dial to make the setting.

8. Press [KIT].

   The "DRUM KIT" screen appears.

PAD PATTERN VELO: OFF, ON

OFF:

The pattern plays back at the velocity set for the pattern, regardless of the strength with which the pad is struck.

ON:

The pattern plays back with the velocity changing in response to the strength with which the pad is struck.

Changing an Instrument's Pitch with the Hi-Hat Control Pedal (PITCH CONTROL) HEAD RIM

This setting allows you to change the pitch of an instrument in response to the degree the hi-hat control pedal is pressed. Releasing the pedal returns the instrument to its original pitch.

To stop the pedal hi-hat from sounding, set "PEDAL HI-HAT VOLUME" to "0" (p. 81).

MEMO

For smooth pitch changes, press [SETUP] → [F2 (MIDI)] → [F1 (GLOBAL)] → [F2 (PAGE 2)], and set "PEDAL DATA THIN" to "1" or "OFF" (p. 156).

Setting the Pitch Control On/Off for Each Pad HEAD RIM

Select a pad to use Pitch Control

1. Press [KIT], then [F3 (▲ MENU)].

   [KIT] lights, and a pop-up menu appears.

2. Press [INC/+] or [DEC/-], rotate the VALUE dial, or press CURSOR [▲] or [▼] to move the cursor to "FUNC."

3. Press [F3] to confirm your choice.

4. Press [F2(PEDAL)].

   The "PEDAL" screen appears.

5. Press CURSOR [▼] to move the cursor to "PEDAL PITCH CTRL RANGE."

6. Press [F3 (ASSIGN)].

   The "PITCH CTRL ASSIGN" screen appears.

7. Strike a pad.

   The cursor moves to the settings for the pad that was struck.

HINT

You can make the selection by pressing CURSOR [▲] or [▼] and [TRIG SELECT].

8. Press [INC/+] or [DEC/-] or rotate the VALUE dial to make the setting.

9. Press [KIT].

The “DRUM KIT” screen appears.

PITCH CTRL ASSIGN: OFF, ON

OFF:

Pitch Control is not active.

ON:

Pitch Control is active.

Setting the Range of Pitch Change (PEDAL PITCH CTRL RANGE)

The degree to which the pitch is to change when the hi-hat control pedal is pressed is set in semitone (half-step) increments from -24 (down two octaves) to +24 (up two octaves). When set to “0,” no change in pitch occurs.

1. Press [KIT], then [F3 (▲ MENU)].

[KIT] lights, and a pop-up menu appears.

2. Press [INC / +] or [DEC / -], rotate the VALUE dial, or press CURSOR [▲] or [▼] to move the cursor to “FUNC.”

3. Press [F3] to confirm your choice.

4. Press [F2(PEDAL)].

The “PEDAL” screen appears.

5. Press CURSOR [▼] to move the cursor to “PEDAL PITCH CTRL RANGE.”

6. Press [INC / +] or [DEC / -] or rotate the VALUE dial to make the setting.

7. Press [KIT].

The “DRUM KIT” screen appears.

PEDAL PITCH CTRL RANGE:
-24–+24 (-2–+2 octaves)

NOTE

When certain tone and instrument pitch settings are used, no change may be realized, even when the pedal is pressed.

Using a Pad to Perform Button Operations (PAD SWITCH)

With two pads connected with cables (PCS-31 or standard insert cable), you can switch drum kits, patterns, or songs.

1. Connect pads to TRIGGER INPUT 11 / 12 (AUX1 / AUX2).

MEMO

Use PCS-31 cables (optional) or standard insert cable when connecting two pads to TRIGGER INPUT 11 / 12.

2. Press [SETUP], then [F3 (▲ MENU)].

[SETUP] lights, and a pop-up menu appears.

3. Press [INC / +] or [DEC / -], rotate the VALUE dial, or press CURSOR [▲] or [▼] to move the cursor to “SWITCH.”

4. Press [F3] to confirm your choice.

5. Press [F2 (PAD)].

The “PAD SWITCH” screen appears.

HINT

Here, either “AUX1” or “AUX2” is highlighted, depending on which pad is struck.

6. Press CURSOR [▲] to move the cursor to “PAD SWITCH.”

7. Press [INC / +] or [DEC / -] or rotate the VALUE dial to make the setting.

If selecting “KIT SELECT,” or “SEQ SELECT,” proceed to Step **11**.

8. When setting to “ASSIGNABLE,” press CURSOR [▼] to move the cursor to “AUX1.”

9. Press [INC / +] or [DEC / -] or rotate the VALUE dial to select the function for pads.

10. Set “AUX2” in the same manner.

11. Press [KIT].

The “DRUM KIT” screen appears.

12. The selected pad functions as a switch when struck.

Function Name	Function for the pad connected to AUX1 (white plug)	Function for the pad connected to AUX2 (red plug)
OFF	OFF (Turn off Pad Switch)	OFF (Turn off Pad Switch)
KIT SELECT	KIT# INC (Call up the next kit)	KIT# DEC (Call up the previous kit)
SEQ SELECT	SEQ# INC (Call up the next pattern or song)	SEQ# DEC (Call up the previous pattern or song)
ASSIGNABLE	Note 1	Note 1

Note 1
ASSIGNABLE: OFF, KIT# DEC, KIT# INC, SEQ# DEC, SEQ# INC

OFF:

Turn off Pad Switch

KIT# DEC:

Call up the previous kit

KIT# INC:

Call up the next kit

SEQ# DEC:

Call up the previous pattern or song

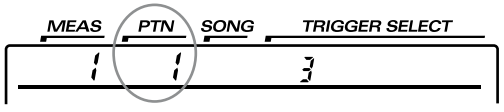
SEQ# INC:

Call up the next pattern or song

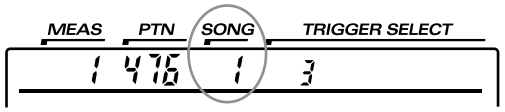
MEMO

The number of the currently selected pattern or song appears in the upper part of the screen.
Check here to see whether a pattern or a song is to call up when the pad is struck.

- When a pattern number is indicated in the upper part of the screen, a pattern will call up.



- When a song number is indicated in the upper part of the screen, a song will call up.



HINT

- To prevent an instrument assigned to a pad from sounding, set the volume level for the pad to “0” using “LEVEL” in the “MIXER” screen (p. 92).
- In order to be able to use pads to switch kits in a DRUM KIT CHAIN (p. 138), the function setting (mentioned previously) should be set to “KIT SELECT,” and you need to press the [CHAIN] button, so its indicator is lit. (The Drum Kit Chain settings need to be made beforehand.)

Using a Foot Switch to Perform Button Operations (FOOT SWITCH)

You can use two foot switches (BOSS FS-5U, optional) connected with special cables (PCS-31, optional) to switch drum kits and play back patterns and songs.

Foot switch	SW1	SW2
FS-5U x 2 (PCS-31)	o (red plug)	o (white plug)
DP-2	–	o

o: Functions –: Does not function

1. Connect the foot switches (p. 16).
2. Press [SETUP], then [F3 (▲ MENU)].
   [SETUP] lights, and a pop-up menu appears.
3. Press [INC / +] or [DEC / -], rotate the VALUE dial, or press CURSOR [▲] or [▼] to move the cursor to "SWITCH."
4. Press [F3] to confirm your choice.
5. Press [F1 (FOOT)].
   The "FOOT SWITCH" screen appears.

HINT

Here, stepping on a foot switch causes either "SW1" or "SW2" to be highlighted, depending on which switch was depressed.

6. Press CURSOR [▲] to move the cursor to "FOOT SWITCH."
7. Press [INC / +] or [DEC / -] or rotate the VALUE dial to make the setting.
   If selecting "KIT SELECT," "SEQ SELECT," or "PLAY SELECT," proceed to Step 11.
8. When setting to "ASSIGNABLE," press CURSOR [▼] to move the cursor to "SW1."
9. Press [INC / +] or [DEC / -] or rotate the VALUE dial to select the function for foot switches.
10. Set "SW2" in the same manner.
11. Press [KIT].
    [KIT] lights, and the "DRUM KIT" screen appears.
12. The selected foot switch functions as a switch when stepped on.

Function Name	Function for the foot switch connected to red plug	Function for the foot switch connected to white plug
KIT SELECT	KIT# DEC (Call up the previous kit)	KIT# INC (Call up the next kit)
SEQ SELECT	SEQ# DEC (Call up the previous pattern or song)	SEQ# INC (Call up the next pattern or song)
PLAY SELECT	SEQ TOP (Return to the beginning of the pattern or song)	PLAY / STOP (Play back / stop the pattern or song)
ASSIGNABLE	Note 1	Note 1

Note 1
ASSIGNABLE: KIT# DEC, KIT# INC, SEQ# DEC, SEQ# INC, SEQ TOP, PLAY/STOP, SEQ BWD, SEQ FWD

KIT# DEC:
Call up the previous kit

KIT# INC:
Call up the next kit

SEQ# DEC:
Call up the previous pattern or song

SEQ# INC:
Call up the next pattern or song

SEQ TOP:
Return to the beginning of the pattern or song

PLAY/STOP:
Play back / stop the pattern or song

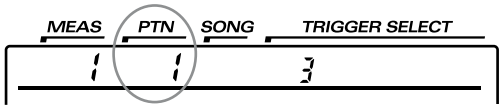
SEQ BWD:
Selecting a pattern returns you to the measure immediately preceding that pattern. Playing back a song returns you to the pattern immediately preceding that song.

SEQ FWD:
Selecting a pattern advances you to the measure immediately following that pattern. Playing back a song advances you to the pattern following that song.

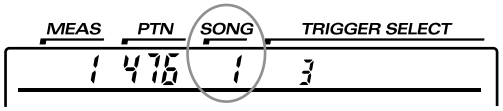
MEMO

The number of the currently selected pattern or song appears in the upper part of the screen.
Check here to see whether a pattern or a song is to begin playback when the foot switch is pressed.

- When a pattern number is indicated in the upper part of the screen, a pattern will begin playing back.



- When a song number is indicated in the upper part of the screen, a song will begin playing back.



HINT

In order to be able to use pads to switch kits in a DRUM KIT CHAIN (p. 138), the function setting (mentioned previously) should be set to “KIT SELECT,” and you need to press the [CHAIN] button, so its indicator is lit. (The Drum Kit Chain settings need to be made beforehand.)

Copying Various Settings

You can copy drum kits, instruments, mixer settings, etc., to the destination of your choice. However, doing so will overwrite the data that was in the new destination. So take caution when performing this operation.

Copying a Drum Kit (DRUM KIT COPY)

1. Press [KIT], then [F3 (▲ MENU)].
   [KIT] lights, and a pop-up menu appears.
2. Press [INC / +], rotate the VALUE dial, or press CURSOR [▼] to move the cursor to “COPY.”
3. Press [F3] to confirm your choice.
   The “COPY” screen appears.
4. Press CURSOR [▲] to move the cursor to “COPY.”
5. Press [INC / +] or [DEC / -] or rotate the VALUE dial to select “KIT.”
6. Press CURSOR [▼] to move the cursor to the copy-source drum kit.
7. Press [INC / +] or [DEC / -] or rotate the VALUE dial to make the setting.
   “PRESET” refers to the Preset drum kits (the drum kits loaded when the TD-8 was shipped); “USER” refers to drum kits that can be edited.

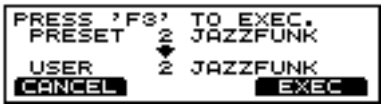
MEMO

When restoring an edited drum kit to its factory settings, select a Preset drum kit as the copy source.

8. Press CURSOR [▼] to move the cursor to the copy-destination drum kit.
9. Press [INC / +] or [DEC / -] or rotate the VALUE dial to make the setting.

10. Press [F2 (EXCHNG)] or [F3 (COPY)].

The confirmation screen appears.



[F2 (EXCHNG)]:

The content of the copy-source and copy-destination kits are exchanged. This is a convenient way to change the order of drum kits in a sequence.

NOTE

This can be selected when a "USER" kit is used for the copy-destination.

[F3 (COPY)]:

Execute the copy. The previous content of the copy-destination is overwritten.

11. Press [F3 (EXEC)] to carry out the procedure.

MEMO

Press [F1 (CANCEL)] to cancel it.

HINT

You can use FACTORY RESET (p. 172) to reset the currently selected drum kit to the settings it originally had when shipped from the factory.

Copying a Drum-kit Instrument (INSTRUMENT COPY)

Copy the instrument of the currently selected trigger input to the same trigger input in another drum kit.

NOTE

- *Both the instrument assigned to the head and the instrument assigned to the rim are copied.*

- *No rim settings are available for TRIGGER INPUT 1, 2, 11, and 12. Only the instrument assigned to the head is copied.*

1. Press [KIT], then [F3 (▲ MENU)].

[KIT] lights, and a pop-up menu appears.

2. Press [INC / +], rotate the VALUE dial, or press CURSOR [▼] to move the cursor to "COPY."

3. Press [F3] to confirm your choice.

The "COPY" screen appears.

4. Press CURSOR [▲] move the cursor to "COPY."

5. Press [INC / +] or [DEC / -] or rotate the VALUE dial to select "INST."

6. Press CURSOR [▼] to move the cursor to the copy-source drum kit.

7. Press [INC / +] or [DEC / -] or rotate the VALUE dial to make the setting.

"PRESET" refers to the Preset drum kits (the drum kits loaded when the TD-8 was shipped); "USER" refers to drum kits that can be edited.

MEMO

When restoring an edited drum kit to its factory settings, select a Preset drum kit as the copy source.

8. Strike the pad for the instrument to be copied.

HINT

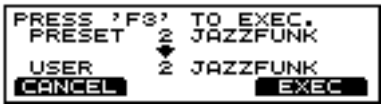
You can also select this using [TRIG SELECT].

9. Press CURSOR [▼] to move the cursor to the copy-destination drum kit.

10. Press [INC / +] or [DEC / -] or rotate the VALUE dial to make the setting.

11. Press [F3 (COPY)].

The confirmation screen appears.



12. Press [F3 (EXEC)] to carry out the procedure.

MEMO

Press [F1 (CANCEL)] to cancel it.

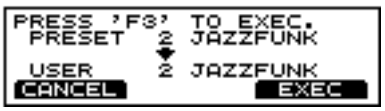
Copying Mixer Settings (MIXER COPY)

1. Press [KIT], then [F3 (▲ MENU)].
   [KIT] lights, and a pop-up menu appears.
2. Press [INC / +], rotate the VALUE dial, or press CURSOR [▼] to move the cursor to "COPY."
3. Press [F3] to confirm your choice.
   The "COPY" screen appears.
4. Press CURSOR [▲] to move the cursor to "COPY."
5. Press [INC / +] or [DEC / -] or rotate the VALUE dial to select "MIXER."
6. Press CURSOR [▼] to move the cursor to the copy-source drum kit.
7. Press [INC / +] or [DEC / -] or rotate the VALUE dial to make the setting.
   "PRESET" refers to the Preset drum kits (the drum kits loaded when the TD-8 was shipped); "USER" refers to drum kits that can be edited.

MEMO

When restoring an edited drum kit to its factory settings, select a Preset drum kit as the copy source.

8. Press CURSOR [▼] to move the cursor to the copy-destination kit.
9. Press [INC / +] or [DEC / -] or rotate the VALUE dial to make the setting.
10. Press [F3 (COPY)].
    The confirmation screen appears.



11. Press [F3 (EXEC)] to carry out the procedure.

MEMO

Press [F1 (CANCEL)] to cancel it.

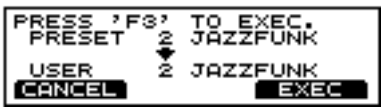
Copying Studio Settings (EFFECT COPY)

1. Press [KIT], then [F3 (▲ MENU)].
   [KIT] lights, and a pop-up menu appears.
2. Press [INC / +], rotate the VALUE dial, or press CURSOR [▼] to move the cursor to "COPY."
3. Press [F3] to confirm your choice.
   The "COPY" screen appears.
4. Press CURSOR [▲] to move the cursor to "COPY."
5. Press [INC / +] or [DEC / -] or rotate the VALUE dial to select "EFFECT."
6. Press CURSOR [▼] to move the cursor to the copy-source kit.
7. Press [INC / +] or [DEC / -] or rotate the VALUE dial to make the setting.
   "PRESET" refers to the Preset drum kits (the drum kits loaded when the TD-8 was shipped); "USER" refers to drum kits that can be edited.

MEMO

When restoring an edited drum kit to its factory settings, select a Preset drum kit as the copy source.

8. Press CURSOR [▼] to move the cursor to the copy-destination drum kit.
9. Press [INC / +] or [DEC / -] or rotate the VALUE dial to make the setting.
10. Press [F3 (COPY)].
    The confirmation screen appears.



11. Press [F3 (EXEC)] to carry out the procedure.

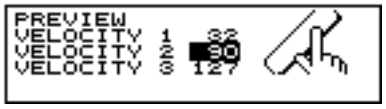
MEMO

Press [F1 (CANCEL)] to cancel it.

Making Settings for the Preview Button

To audition and edit instruments, tap [PREVIEW]. Press [TRIG SELECT] to select the trigger input number corresponding to the pad / sound you wish to listen to. The trigger number will appear in the upper right of the display. You can also distinguish the head and rim by checking whether [RIM] is lit or not.

Here, set the velocity to be used during preview.



1. Press [SETUP], then [F3 (▲ MENU)].
   [SETUP] lights, and a pop-up menu appears.
2. Press [INC / +] or [DEC / -], rotate the VALUE dial, or press CURSOR [▲] or [▼] to move the cursor to "PREV."
3. Press [F3] to confirm your choice.
   The "PREV" screen appears.
4. Press CURSOR [▲] or [▼] to move the cursor to "VELOCITY 1."
5. Press [INC / +] or [DEC / -] or rotate the VALUE dial to make the setting.
6. Set "VELOCITY 2" and "VELOCITY 3" in the same manner.

HINT

Pressing [PREVIEW] allows you to preview at the velocity indicated by the cursor position.

7. Press [KIT].
   The "DRUM KIT" screen appears.

VELOCITY: 0–127

How to Play Sounds in Preview

By holding down [SHIFT] and pressing [PREVIEW]

The volume alternates in this order: "VELOCITY 1," "VELOCITY 2," and "VELOCITY 3."

By pressing [PREVIEW] ONLY

Plays at the velocity in force the last time [SHIFT] and [PREVIEW] were pressed.

NOTE

When power to the TD-8 is turned on, Preview plays at the volume of "VELOCITY 2."

Chapter 9 Features Using MIDI

There are many possibilities when using MIDI, such as:

Use an external sequencer to save/load drum kits, pattern data, etc. (Bulk dump)

Use the pads to play external instruments

You can layer sounds on the TD-8 as well as play sounds from MIDI sound modules and samplers (p. 151).

Use the TD-8 as a sound module

When used with a MIDI sound module, rather than just being capable of using percussion sets, the TD-8 can handle an even greater number of instruments simultaneously (p. 104).

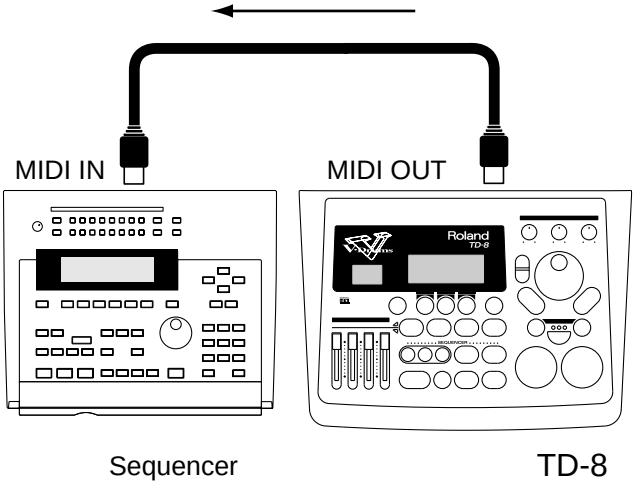
For more on MIDI, refer to "About MIDI" (p. 176).

Saving Data to an External MIDI Instrument (BULK DUMP)

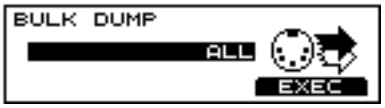
Saving Data

To save data, use the external sequencer as you would when recording musical data, and perform the following steps on the TD-8 as shown in the following diagram.

1. Use a MIDI cable to connect the TD-8's MIDI OUT connector to the MIDI IN connector of the external sequencer.



2. Press [SETUP], then [F2 (MIDI)], and then [F3 (BULK)]. [SETUP] lights, and the "BULK DUMP" screen appears.



3. Press [INC/+] or [DEC/-] or rotate the VALUE dial to select the data that will be transmitted.
4. If "USER PURC SET" and "DRUM KIT" are selected, go to Step **5**; otherwise, proceed to Step **7**.
5. Press CURSOR [▼] to move the cursor to the bottom row.
6. Press [INC/+] or [DEC/-] or rotate the VALUE dial to select the details of the content to be sent.
7. Start the recording process of the external sequencer.

8. Press [F3 (EXEC)] to begin sending the data.

MEMO

If you wish to cancel this, press [F1 (STOP)].

9. When you have finished sending the data, the following screen appears.

TRANSMIT DATA: ALL, SETUP, DRUM KIT, USER PERC SET, USR PTNS&SONGS

ALL:

All data, including setup, drum kit, User percussion set, User pattern, and song data is sent.

SETUP:

Trigger, pad, and other kinds of settings are sent.

DRUM KIT:

ALL:

All data for Drum Kits 1–64 is sent.

1–64:

Only the data for the selected drum kit is sent.

USER PERC SET:

ALL:

All data for the User Percussion Sets 1–2 is sent.

USER1–2:

Only the data for the selected User percussion set is sent.

USR PTNS&SONGS:

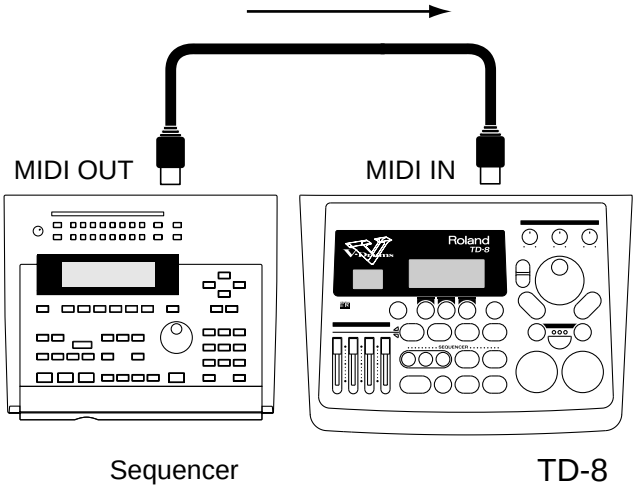
All data for User Patterns 701–800 and Songs 1–50 is sent.

NOTE

Bulk Dump is one kind of System Exclusive message. Be sure to use an external MIDI sequencer that is capable of recording System Exclusive messages. In addition, confirm that the sequencer is not set to "Do not receive System Exclusive messages."

Returning Saved Data to the TD-8

1. Use a MIDI cable to connect the TD-8's MIDI IN connector to the MIDI OUT connector of the external sequencer.



2. Send the settings data from the external sequencer to the TD-8.

The transmitted settings are reproduced.

NOTE

At this time, the TD-8's data is overwritten. Back up any important data as needed before carrying out this operation.

Setting the Device ID

The setting described here is necessary only when you wish to transmit separate data to two or more TD-8 units at the same time. Do not change this setting in any other case.

NOTE

If you lose track of the Device ID setting that was used when saving data via a bulk dump, it will no longer be possible to reload the bulk data that was saved.

MEMO

At the factory settings, the device ID is set to "17."

1. Press [SETUP], then [F2 (MIDI)], then [F1 (GLOBAL)], and then [F3 (PAGE 3)].

[SETUP] lights, and the "MIDI GLOBAL" screen appears.

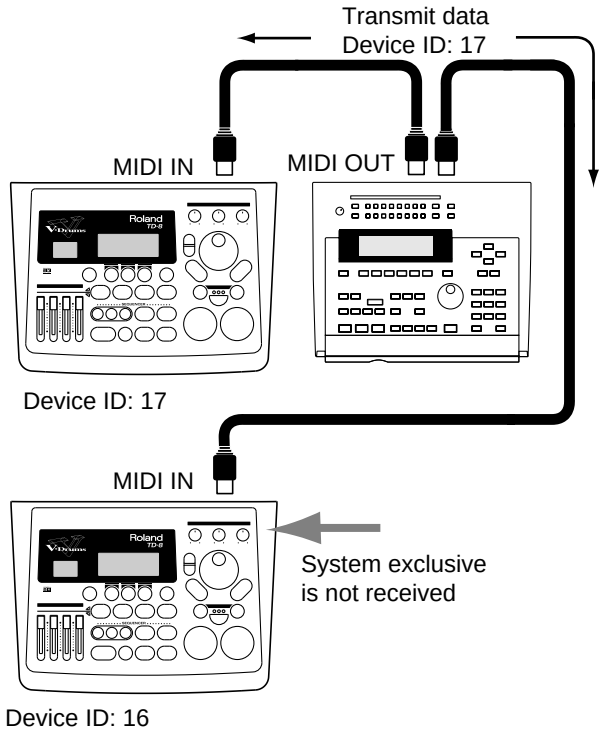
2. Press CURSOR [▼] to move the cursor to "DEVICE ID."

3. Press [INC/+] or [DEC/-] or rotate the VALUE dial to make the setting.

DEVICE ID: 1–32

Example:

Suppose that when data was saved via bulk dump, the TD-8's Device ID was set to "17." When re-transmitting this data back to the TD-8, it won't receive if the Device ID is set to something other than "17."



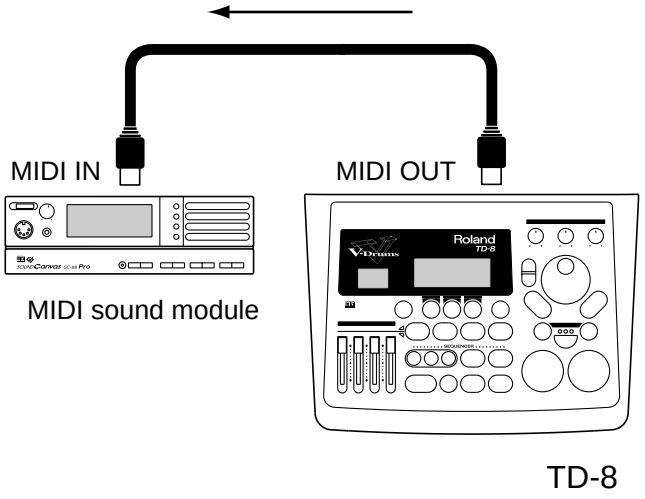
Sounding an External MIDI Sound Module by Playing a Pad

This sets the TD-8 so that the external MIDI sound module is sounded when the pads are struck.

HINT

With this setting, both the TD-8 and the external sound module can play simultaneously.

Use a MIDI cable to connect the TD-8's MIDI OUT to the MIDI IN connector of the external MIDI sound module.



Specifying the Note Numbers the Pads Send HEAD RIM

You can select the MIDI note number (key number) that each pad will transmit. Set this to the note number of the sound that you wish to play on the external sound module or sampler.

1. Press [KIT], then [F1 (INST)], then [F2 (EDIT)], and then [F3 (MIDI)].

   [KIT] lights, and the "INST MIDI" screen appears.

2. Strike a pad.

   The settings screen for the struck pad appears.

3. Press CURSOR [▲] to move the cursor to "NOTE NUMBER."

4. Press [INC/+] or [DEC/-] or rotate the VALUE dial to select the note number.

NOTE NUMBER: 0 (C -1) –127 (G 9)

For information on factory-set program change settings, refer to "NOTE NUMBERS assigned to each TRIGGER INPUTS" (p. 185) in the "Preset Percussion Set List."

MEMO

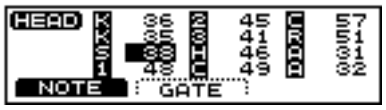
For the hi-hat, make the setting only for the note number for the Open Hi-Hat (default setting is 46 (A#2)). This setting will adjust the closed and pedal sounds as well.

Example:

If you decrease the Open Hi-Hat note number by "2," the Close and Pedal settings will also decrease by "2."

Selecting the Note Number from the List

This displays the list of note numbers assigned to the head.



1. Press [KIT], then [F1 (INST)], then [F2 (EDIT)], and then [F3 (MIDI)].

   [KIT] lights, and the "INST MIDI" screen appears.

2. Press CURSOR [▲] to move the cursor to "NOTE NUMBER."

3. Press [F3 (LIST)].

   The "NOTE LIST" screen appears.

An asterisk (✸) appears in the display when the same note number is selected for more than one pad. For more detailed information, refer to the column in the foregoing paragraph.

4. Strike a pad.

   The cursor moves to the setting for the pad that was struck.

HINT

You can make the selection by pressing CURSOR [▲] or [▼] and [TRIG SELECT].

5. Press [INC/+] or [DEC/-] or rotate the VALUE dial to make the setting.

When Setting Multiple Pads to the Same Note Number

When the note number is set to be more than one pad received, the instrument assigned to the pad with the lowest TRIGGER INPUT number is played. When note numbers for the head and rim are duplicated, the head instrument is played.

HINT

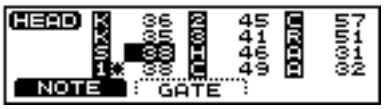
An asterisk (✸) appears in the "NOTE LIST" screen for TRIGGER INPUTS that are not sounded.

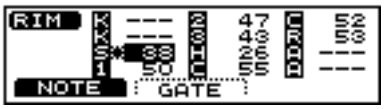
MEMO

When the pad is struck, the note number set for the pad is sent.

Example:

When "38" is specified for the head and rim for TRIGGER INPUT 3 (SNARE) and the head for TRIGGER INPUT 4 (TOM1), the following occurs.





In this case, when Note Number 38 is received, the instrument assigned to the HEAD of TRIGGER INPUT 3 (SNARE) is played.

Setting the Gate Time HEAD RIM

For each pad, you can specify the length of time the note will "hold" during transmission from the MIDI OUT.

Percussion sound modules normally produce sound only in response to "Note on" messages, and ignore "Note off" messages. However general-purpose sound modules or samplers do receive the note-off messages that are transmitted and respond by turning off the sound. For example, if you are triggering a "loop" in a sampler, or other sounds then the gate time parameter is very important. With the factory defaults (preset values), the transmitted gate time is set to the minimum value.

1. Press [KIT], then [F1 (INST)], then [F2 (EDIT)], and then [F3 (MIDI)].

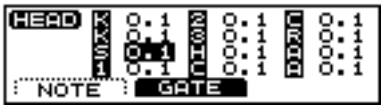
   [KIT] lights, and the "INST MIDI" screen appears.

2. Press CURSOR [▼] to move the cursor to "GATE TIME."

3. Press [INC / +] or [DEC / -] or rotate the VALUE dial to make the setting.

MEMO

Press [F3 (LIST)] to display a table of gate times assigned to the pads in the selected kit.
Strike a pad, press CURSOR [▲] or [▼], or press [TRIG SELECT] to move the cursor.



GATE TIME: 0.1–8.0

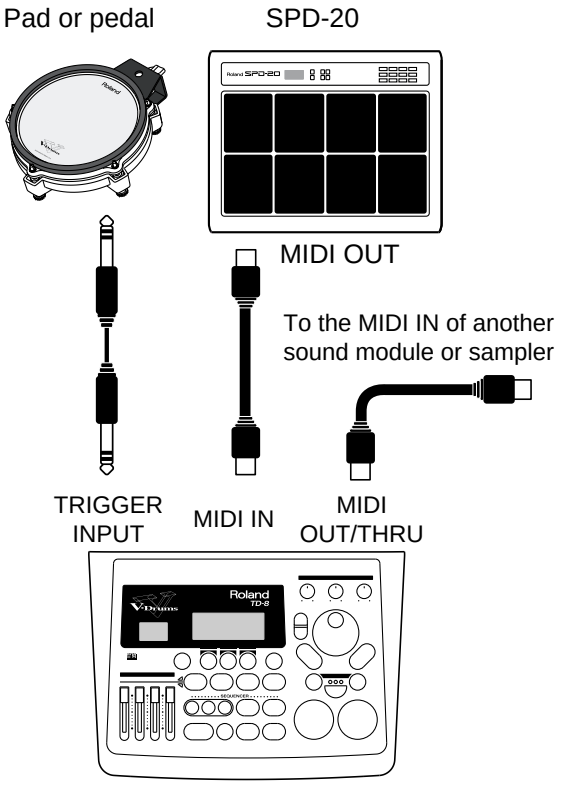
Setting the MIDI Channels

For setting the MIDI channel, refer to "Setting the MIDI Channel for a Part" (p. 154). Performance on the pads is transmitted from MIDI OUT on the same channel as the channel setting for the Drum kit part ("KIT" in the setting page).

Using with the Roland SPD-20 (SOFT THRU)

This section explains how you can use the Roland SPD-20(a MIDI controller) together with the TD-8's pads to play internal sounds and an external sound module.

1. Connect the SPD-20, TD-8, and external sound module, etc.



2. Press [SETUP], then [F2 (MIDI)], then [F1 (GLOBAL)], and then [F3 (PAGE 3)].

   [SETUP] lights, and the "MIDI GLOBAL" screen appears.

3. Press CURSOR [▲] or [▼] to move the cursor to "SOFT THRU."

4. Press [INC / +] or [DEC / -] or rotate the VALUE dial to set this to "ON."

   The messages (except for System Exclusive) received at MIDI IN will also be transmitted from the MIDI OUT / THRU connector.

HINT

If this setting is not used, leave it "OFF" as the trigger response of the pads will be faster.

SOFT THRU: OFF, ON

Making Global MIDI Settings for the TD-8

Setting the MIDI Channel for a Part

For each part, you can specify the channel on which the TD-8 will receive and transmit MIDI messages.

1. Press [SETUP], and then [F2 (MIDI)].

   [SETUP] lights, and the "TX/RX CHANNEL" screen appears.

2. Press CURSOR [▲] or [▼] to move the cursor to the part for which the MIDI channel is to be set.

3. Use [INC/+] or [DEC/-] or rotate the VALUE dial to select the channel.

   At a setting of "1" through "16," MIDI messages will be transmitted and received on that channel. A setting of "OFF" lets you turn off reception for that part, so that notes are not received.

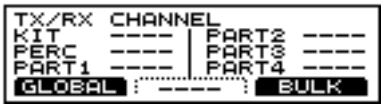
HINT

Drum kit parts and percussion parts can be overlaid and set to "CH 10."

CHANNEL: CH1–CH16, OFF

NOTE

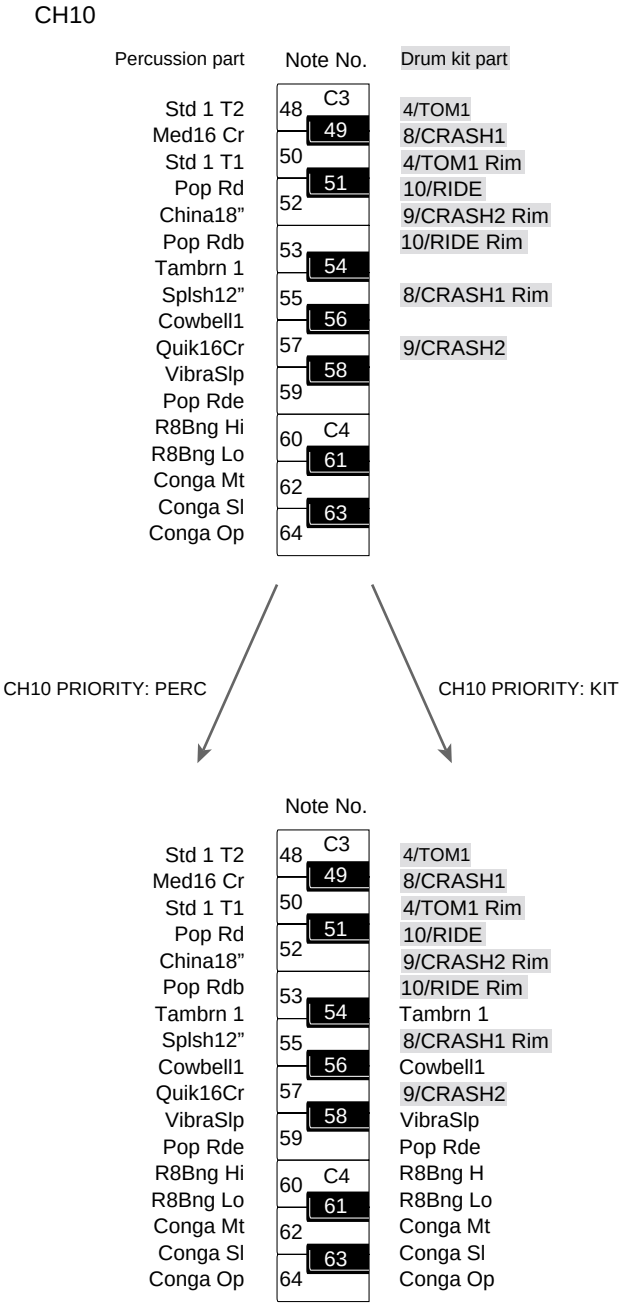
In GM mode (p. 159), the part's channel is predetermined, and thus cannot be changed. In GM mode, lines crossing these out appear, as shown in the figure below.



Setting Priority for Playing Drums and Percussion (CHANNEL 10 PRIORITY)

This setting is necessary when both drum kit part and percussion part are simultaneously assigned to Channel 10.

This setting selects which instrument has "priority" in being played when the same note number is assigned to both a pad and an instrument in the percussion set. When data is imported to the TD-8 from an external sequencer (p. 112), the part selected here is recorded.



1. Press [SETUP], then [F2 (MIDI)], then [F1 (GLOBAL)], and then [F1 (PAGE 1)].

   [SETUP] lights, and the "MIDI GLOBAL" screen appears.

2. Press CURSOR [▼] to move the cursor to "CH10 PRIORITY."

3. Press [INC/+] or [DEC/-] or rotate the VALUE dial to make the setting.

CH10 PRIORITY: KIT, PERC

KIT:

When a duplicate note number is received, the instrument assigned to the drum kit part (the pad instrument) sounds. Other note number is received, the percussion part instrument is played.

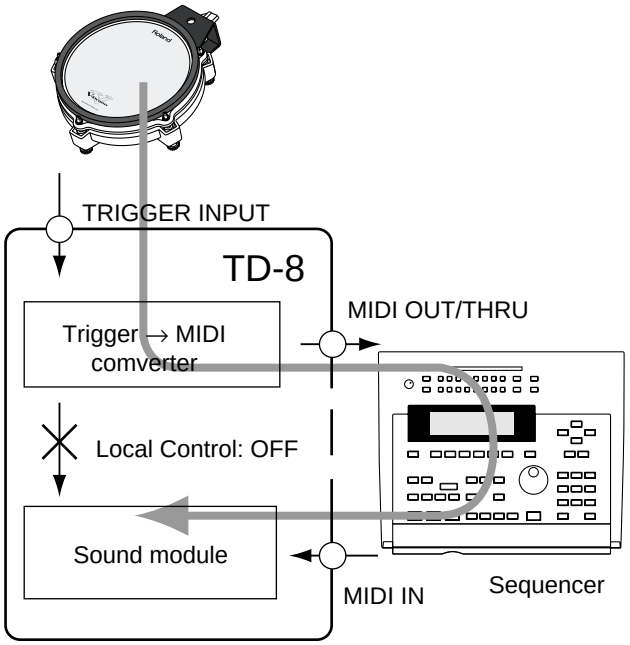
PERC:

The percussion part instrument is always sounds.

Switching Off Local Control

This setting is required when you wish to record your pad performance on an external MIDI sequencer.

The performance data from the pad, rather than being sent directly to the sound module section (Local Control Off), is first sent to the external sequencer, and then on to the TD-8's sound module.



: Performance data flow route

NOTE

If you make connections and record as shown, with a setting of Local On, duplicate notes will be re-transmitted to the TD-8 and will not be played correctly.

1. Press [SETUP], then [F2 (MIDI)], then [F1 (GLOBAL)], and then [F1 (PAGE 1)].

   [SETUP] lights, and the "MIDI GLOBAL" screen appears.

2. Press CURSOR [▲] or [▼] to move the cursor to "LOCAL CONTROL."

3. Press [INC / +] or [DEC / -] or rotate the VALUE dial to set this to "OFF."

LOCAL CONTROL: OFF, ON

Stopping Exchange of Program Change Messages

You can specify whether or not the TD-8 will transmit and / or receive program change messages to / from an external device.

1. Press [SETUP], then [F2 (MIDI)], and then [F2 (PROG)].

   [SETUP] lights, and the "PROGRAM CHANGE" screen appears.

2. Press CURSOR [▲] or [▼], to select the kit to be set.

3. Reception is switched on or off each time [F1] is pressed; each press of [F2] switches transmission on or off.

Program changes assigned to the drum kits are set in "Changing the Kit Numbers Called Up with Program Change Messages" (p. 157).

Reducing Data Sent from the FD-7 (PEDAL DATA THIN)

This function allows you to prevent an excessive amount of data from being transmitted from the pedal to the internal sequencer or via the MIDI OUT.

1. Press [SETUP], then [F2 (MIDI)], then [F1 (GLOBAL)], and then [F2 (PAGE 2)].

   [SETUP] lights, and the "MIDI GLOBAL" screen appears.

2. Press CURSOR [▲] to move the cursor to "PEDAL DATA THIN."

3. Press [INC / +] or [DEC / -] or rotate the VALUE dial to make the setting.

PEDAL DATA THIN: OFF, 1, 2

OFF:

Data sent from the pedal is not reduced.

1:

This reduces the data sent from the pedal. Usually, "1" is selected.

2:

This reduces the data sent from the pedal. This setting results in even less data than when "1" is selected.

MEMO

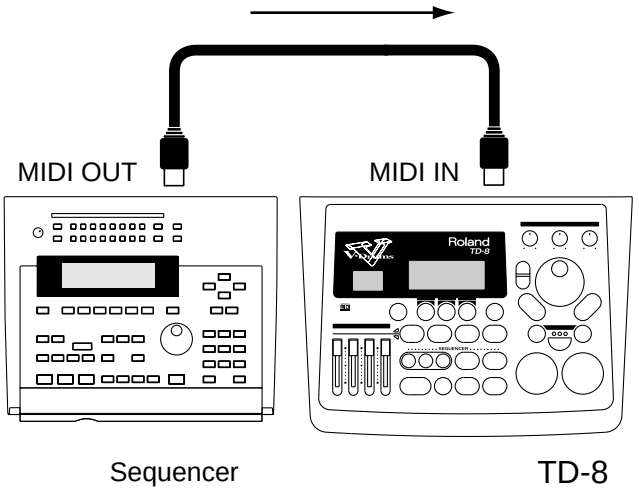
When you want to make smooth changes in the pitch control with the Hi-Hat control Pedal, set this to "1" or "OFF."

Using the TD-8 As a Sound Module

The TD-8 is used as a six-part multitimbral sound module. The MIDI channel selected in "Setting the MIDI Channel for a Part" (p. 154) is used.

- *The settings discussed here are necessary only when using the TD-8 as a MIDI sound module. For information on creating drum kit sounds, refer to Chapters 1–3.*
- *If you are playing back music data for GM sound modules on the TD-8, refer to "Using the TD-8 As a General MIDI Sound Module" (p. 159).*

Use a MIDI cable to connect the TD-8's MIDI IN to the MIDI OUT connector of an external sequencer, keyboard, etc.



HINT

When using the TD-8 as a sound module, the sounds you select must be assigned to a PATTERN as the pattern parameters store which sounds you are using. In this case it's best to use an empty pattern to make these settings.

1. Press [PATTERN], then [F3 (▲ MENU)].

   [PATTERN] lights, and a pop-up menu appears.

2. Press [INC / +] or [DEC / -], rotate the VALUE dial, or press CURSOR [▲] or [▼] to move the cursor to "NEW."

3. Press [F3] to confirm your choice.

   An empty pattern is automatically selected.

NOTE

If all of the patterns have been used, this can't be selected. Refer to "Deleting a Pattern [DELETE]" (p. 116) and delete an unwanted pattern before you record.

Setting Up the Correspondence between Pads and Received Note Numbers

Refer to "Specifying the Note Numbers the Pads Send" (p. 151).

Changing the Kit Numbers Called Up with Program Change Messages

You can freely select the correspondence between Program Change numbers and the drum kits that are called up.

1. Press [SETUP], then [F2 (MIDI)], and then [F2 (PROG)]. [SETUP] lights, and the "PROGRAM CHANGE" screen appears.
2. Press CURSOR [▲] or [▼] to move the cursor to the kit for which the Program Number is to be set.
3. Press [INC / +] or [DEC / -] or rotate the VALUE dial to select the Program Number to be received.

An asterisk (✱) appears in the display when the same program number is selected for more than one drum kit. For more detailed information, refer to the column in the foregoing paragraph.

PROGRAM NUMBER: 1–128

(Program Change: 0–127)

MEMO

Factory-set program number settings are same as drum kit numbers.

About Drum Kit and Percussion Set Program Changes

When the Same Program Change is Specified for the Drum Kit and Percussion Set

When the drum kit part and percussion part are assigned to the same MIDI channel and the Program Change is set to each in duplicate is received, then both the drum kit and percussion set are called up.

MEMO

The selected Program Change is sent during transmission.

When the Same Program Change Number is Set for Multiple Drum Kits or Percussion Sets

When the Program Change is set to more than one drum kit or percussion set received, the lowest-numbered drum kit or percussion set is called up.

HINT

An asterisk (✱) appears at the drum kit or percussion set that is not called up.

MEMO

The selected Program Change is sent during transmission.

Changing the percussion set Numbers Called Up with Program Change Messages

You can freely select the correspondence between Program Change numbers and the percussion sets that are called up.

HINT

You can also change program changes in the Preset percussion sets.

NOTE

Program changes in GM mode (p. 159) are predetermined, and thus cannot be changed.

1. Press [SETUP], then [F2 (MIDI)], then [F2 (PROG)], and then [F3 (PERC)].

   [SETUP] lights, and the "PERC" screen appears.

2. Press CURSOR [▲] or [▼] to move the cursor to the percussion set for which the Program Change number is to be set.

3. Press [INC / +] or [DEC / -] or rotate the VALUE dial to select the Program Change number to be received.

PROGRAM NUMBER: 1–128

(Program Change: 0–127)

- *For more on drum kit and percussion set program changes, refer to the column on p. 157.*
- *For information on factory-set program change settings, refer to "Preset Percussion Set List" (p. 184).*

Changing the Settings for Parts and Percussion Sets

For more information on the procedures for making these settings, refer to "Making the Settings for the Part" (p. 102).

By using an external MIDI device, you can switch backing part (Part 1-4, drum kit part, and part) instruments. Send the Program Change (PC) and Control Change Bank Select (CC0#, CC32#) from the external MIDI device to the TD-8.

NOTE

For instructions on how to send Bank Select and Program Change from an external MIDI device, refer to the owner's manual for the external MIDI device.

For more on the correspondence between backing parts and Bank Select and Program Change messages, refer to the "Backing Instrument List" (p. 186) and "MIDI Implementation" (p. 200).

Using the TD-8 As a General MIDI Sound Module

The TD-8 features a convenient **GM mode** for playback of GM scores (music data for GM sound modules).

For more on the GM system, refer to p. 13.

Switching to the GM Mode

For proper playback of GM scores, it is necessary to set the sound module to GM mode and initialize for use with GM data.

The TD-8 switches to GM mode at the following times.

- **When switching to GM mode**
- **When a GM System ON message is received from an external MIDI device**
- **When a song in which a GM System ON message is recorded is played back, and the GM System ON message is received**

When the TD-8 is switched to GM mode, percussion sets for use with the GM system are assigned to Part 10, and all other parts are assigned to PIANO 1. This setting cannot be changed in the TD-8. Change the setting by sending the Control Change Bank Select (CC0#, CC32#) and Program Change (PC) from the external MIDI device.

NOTE

- *Program changes in GM mode are predetermined, and thus cannot be changed. Program changes set in "Changing the percussion set Numbers Called Up with Program Change Messages" (p. 158) cannot be used.*
- *Drum kit parts cannot be played using MIDI messages sent from an external device. They can be played only by playing pads connected to the TD-8.*
- *The pan of the percussion set is based on how the set sounds from where the drums are played. Be aware that the panning recommended with General MIDI is reversed.*
- *Sequencers cannot be used in GM mode. The [PATTERN], [SONG], [PLAY/STOP], [REC], [TOP], [FWD], [BWD], [CLICK], and [TEMPO] buttons are disabled.*

Use the program changes in the "Preset Percussion Set List" (p. 184) and "Backing Instrument List" (p. 186).

1. Press [SETUP], then [F2 (MIDI)], then [F1 (GLOBAL)], and then [F3 (PAGE 3)].

   [SETUP] lights, and the "MIDI GLOBAL" screen appears.

2. Press CURSOR [▲] to move the cursor to "GM MODE."

3. Press [INC / +] or [DEC / -] or rotate the VALUE dial to set this to "ON."

   "GM ON" is displayed in the "DRUM KIT" screen.

MEMO

In GM mode, parameters that cannot be set are crossed out.

GM System ON Message

This is a message that switches a device's operational mode to a status suitable for use with the GM system, and initializes the sound module so that it is compatible with the GM system.

NOTE

When "RX GM ON" is set to "OFF," the GM System ON message is ignored.

For more on the "RX GM ON" settings, refer to p. 160.

To Prevent Switching to GM Mode

This setting prevents the TD-8 from switching to GM mode, even when a "GM System ON message" is received from an external MIDI device.

1. Press [SETUP], then [F2 (MIDI)], then [F1 (GLOBAL)], and then [F3 (PAGE 3)].
   [SETUP] lights, and the "MIDI GLOBAL" screen appears.
2. Press CURSOR [▲] or [▼] to move the cursor to "RX GM ON."
3. Press [INC/+] or [DEC/-] or rotate the VALUE dial to make the setting.

RX GM ON: OFF, ON

OFF:

Even when a "GM System ON message" is received, the TD-8 does not switch to GM mode.
If you wish to switch to GM mode, follow the procedures described on p. 159 to switch manually.

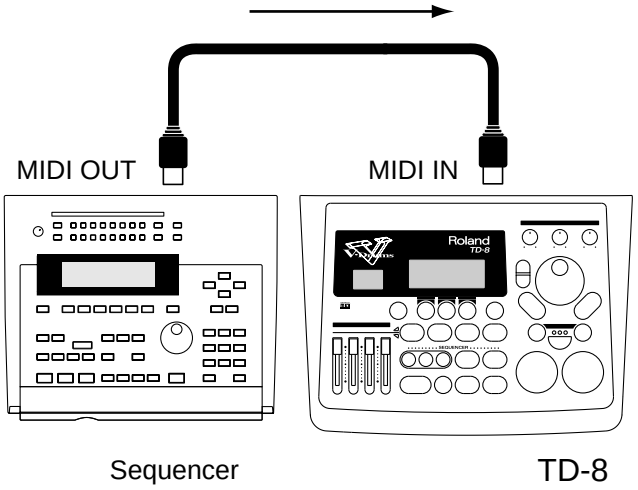
ON:

When a "GM System ON message" is received, the TD-8 switches to GM mode.

Playing Along with a GM Score

Playing Back GM Scores

1. Use a MIDI cable to connect the TD-8's MIDI IN connector to the MIDI OUT connector of the external sequencer.



2. Follow the procedures In "Switching to the GM Mode" (p. 159) to set GM mode to ON.

HINT

Normally, the "GM SYSTEM ON MESSAGE" is recorded at the very beginning of the GM score, so the TD-8 automatically switches to GM mode when a GM score is played back from the beginning. However, if playback starts from somewhere within the GM score, the TD-8 fails to switch to GM mode, and the data is not played back properly. When playing back GM scores, use the button to be sure you have switched to GM mode.

3. Play back the GM score using the external device.
   For playback instructions, refer to the owner's manual for the external device.

NOTE

The TD-8 is not compatible with GS Format (a common specification advocated by Roland for standardizing multitimbral sound modules). Music data marked with the GS logo (GS music data) may not play back properly.

MEMO

The TD-8's GM mode is turned off only when the "GM SYSTEM OFF MESSAGE" is received and when the procedure on p. 159 is used to set "GM MODE" to "OFF." Since the "GM SYSTEM OFF MESSAGE" is not recorded in some GM scores, after playback is finished, refer to p. 159 and set "GM MODE" to "OFF." The sequencer cannot be used while the GM mode is in effect.

Preventing Reception of MIDI Messages for a Specific Part

This setting prevents reception of MIDI messages for a specific part during playback of a GM score.

1. Turn GM mode on (p. 159).
2. Hold down [SHIFT] and press [MIXER].
   The "PART RX SW" screen appears.
3. Press CURSOR [▲] or [▼] to move the cursor to the part to be set not to receive MIDI messages.

HINT

Pressing CURSOR [▼] when the cursor is at "PART 7" switches the display to the settings screen for PARTS 8–16 (except PART 10).

4. Press [INC / +] or [DEC / -] or rotate the VALUE dial to set this to "OFF."

PART 1-16: OFF, ON

OFF:

MIDI messages are not received.

ON:

MIDI messages are received.

MIDI Messages for Precise Expressiveness in Performances

Messages for Hi-Hat Control

The TD-8's hi-hat controller also transmits the depth to which the pedal is pressed, using control change messages. By default (factory preset), control change 4 is used. Reception / transmission to / from an external MIDI sequencer will use this number.
If a MIDI device that you are using already uses control change numbers 4, you can change these numbers.

1. Press [SETUP], then [F2 (MIDI)], then [F1 (GLOBAL)], and then [F2 (PAGE 2).
   [SETUP] lights, and the "MIDI GLOBAL" screen appears.
2. Press CURSOR [▲] or [▼] to move the cursor to "PEDAL CC."
3. Press [INC / +] or [DEC / -] or rotate the VALUE dial to choose the control change number.

PEDAL CC: OFF, MOD (1), FOOT (4), GEN1 (16), GEN2 (17)

OFF:

Hi-hat data control will not be received or transmitted via MIDI IN or MIDI OUT.

MOD (1), FOOT (4), GEN1 (16), GEN2 (17):

The specified control change will be used for hi-hat control. This setting will be used both for reception at MIDI IN and for transmission from MIDI OUT.

Messages for Positional Sensing

The TD-8 uses control change messages to indicate the position a snare pad was hit. The position from the center of the pad outward to the rim is indicated by control change 16 for the snare drum (TRIGGER INPUT 3). These numbers are used for both transmission and reception to / from an external MIDI device.
If a MIDI device that you are using already uses control change numbers 16, you can change these numbers.

1. Press [SETUP], then [F2 (MIDI)], then [F1 (GLOBAL)], and then [F2 (PAGE 2)].

   [SETUP] lights, and the "MIDI GLOBAL" screen appears.

2. Press CURSOR [▼] to move the cursor to "ZONE CC."

3. Press [INC / +] or [DEC / -] or rotate the VALUE dial to choose the control change number.

ZONE CC: OFF, MOD (1), GEN1 (16), GEN2 (17)

OFF:

Positional sensing data will not be received or transmitted via MIDI IN and MIDI OUT.

MOD (1), GEN1 (16), GEN2 (17):

Positional sensing data will be handled using the specified control change. This setting is applied to reception via MIDI IN and transmission from MIDI OUT.

Synchronizing with an External MIDI Instrument

This section discusses the settings that allow an external MIDI sequencer and the TD-8's sequencer to be synchronized. The device that is playing back is called the "master" and the device that is synchronizing to the playback is called the "slave."

SYNC MODE: INT, EXT, REMOTE

INT (INTERNAL):

The TD-8's tempo setting will be used for playback / recording. When shipped from the factory, this setting is selected.

EXT (EXTERNAL):

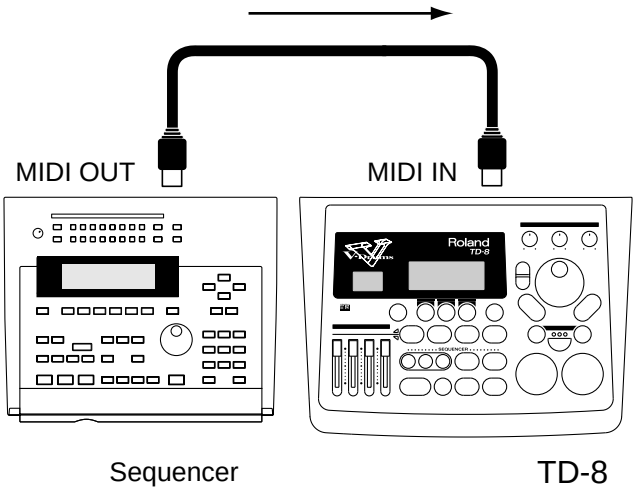
The TD-8's sequencer will operate in accordance with tempo data (MIDI Clock) from the external device.

REMOTE:

The TD-8 will obey start / pause / stop messages from an external device, but will playback according to its own tempo setting.

Synchronizing to the playback of an external sequencer

In this case, the TD-8 will be the slave and an external sequencer will be master.
Use a MIDI cable to connect the MIDI IN of the TD-8 to the MIDI OUT connector of the external device.



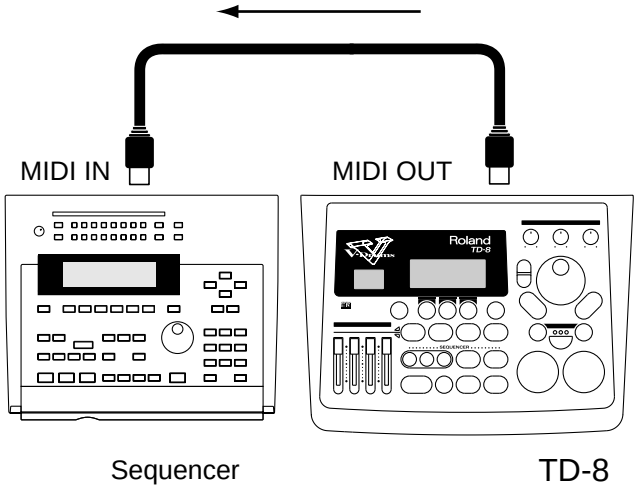
1. Press [SETUP], then [F2 (MIDI)], then [F1 (GLOBAL)], and then [F1 (PAGE 1).

   [SETUP] lights, and the "MIDI GLOBAL" screen appears.

2. Press CURSOR [▲] or [▼] to move the cursor to "SYNC MODE."
3. Press [INC / +] or [DEC / -] or rotate the VALUE dial to set this to "EXT."
4. Begin playback on the transmitting device (master).
   Synchronized playback will begin.

Synchronizing to the TD-8

In this case, the TD-8 will be the master and an external sequencer will be slave.
Use a MIDI cable to connect the MIDI OUT of the TD-8 to the MIDI IN connector of the external device.



1. Press [SETUP], then [F2 (MIDI)], then [F1 (GLOBAL)], and then [F1 (PAGE 1).
   [SETUP] lights, and the "MIDI GLOBAL" screen appears.
2. Press CURSOR [▲] or [▼] to move the cursor to "SYNC MODE."
3. Press [INC / +] or [DEC / -] or rotate the VALUE dial to set this to "INT."
4. Make settings on the external sequencer so that it will synchronize.
   For setting instructions, refer to the owner's manual for the external sequencer.
5. Begin playback of the TD-8.
   Synchronized playback will begin.

V-Drums

PERCUSSION SOUND MODULE TD-8

Appendices

Troubleshooting

This section outlines points to check if you experience problems, and what to do about them.

HINT

Example:

Operational procedures are shown in the following manner.

([KIT] → [F2 (STUDIO)] → "LEVEL")

1. Press [KIT].
2. Press [F2 (STUDIO)].
3. Press CURSOR [▲] or [▼] to move the cursor to "LEVEL."

Problems With the Overall Sound

No Sound

Is the volume setting correct?

Check the following points.

- Has the [VOLUME CONTROLS] been lowered?

  → Rotate the [VOLUME CONTROLS] knob to be sure.

- Have the [GROUP FADERS] been lowered?

  → Raise the [GROUP FADERS] sliders for both upper and lower instrument controls.

MEMO

Pressing the [FADERS] button switches the [GROUP FADERS] functions. For more detailed information on using these functions, refer to "Using [FADERS] and [GROUP FADERS]" (p. 21).

- Is the volume level of a instrument in the mixer lowered? ([MIXER] → "LEVEL")

  → Strike the pad for which no sound is being played to move the cursor to the slider for that pad.
  Press [INC / +] or [DEC / -] or rotate the VALUE dial to raise the value (p. 92).

- Is the volume level of a instrument in the mixer lowered? ([MIXER] → "LEVEL")

  → Press [INC / +] or [DEC / -] or rotate the VALUE dial to raise the value (p. 92).

Are The Pads Connected Correctly?

→ Make sure that the pad connections are correct, and that each pad is connected to the proper input (p. 27).

→ Use only the provided cables to connect the pads.

If playing rim shots on the PD-80R or PD-120, is the pad connected to TRIGGER INPUT 3 (SNARE)?

Has the TD-8 been set to not output sounds ?

Check the following points.

- If you are using brushes, have you selected a special brush kit? ([KIT])

  → When selecting the drum kit, select one that has the following symbol in the lower right of the display.

HINT

You can set the drum kit settings for brush performance (p. 80).

- Has the output assignment been changed? ([SETUP] → [F3 (▲ MENU)] → "OUT")

  → Hit the pad that does not sound, so that the cursor moves to the setting for that pad. Use [INC / +], [DEC / -] or the VALUE dial to select the correct output (p. 137).

- Is the instrument number set to 1,024 (OFF)? ([KIT] → [F1 (INST)])

  → Select an instrument numbered 1–1,023.

Do you have Local Control (p. 155) set to "OFF?"

→ Local Control should be set to "ON" if an external sequencer is not being used.

No sound when you press the [PREVIEW]

- Is the [PREVIEW] button velocity set to "0?" ([SETUP] → [F3 (▲ MENU)] → "PREV")

  → Raise the value of "VELOCITY1" – "VELOCITY3".

Pattern playback starts when press [PREVIEW]

- Has this been set to Pad Pattern? ([KIT] → [F3 (▲ MENU)] → "PTN")

  → Set "PATTERN" to "OFF."

HINT

To immediately stop playback of a pattern, press [PLAY / STOP]; the button light goes off.

Volume Balance Set in Mixer Not Reproduced

- About the Group Fader and Mixer Settings

  → When setting volume levels, set all the [GROUP FADERS] to the same level, then adjust the volume balance. When carried out in this manner, the set volume balance can be reproduced just by calling up the kit. Use the [GROUP FADERS] when making temporary adjustments in the volume levels.

No Sound When the Pad is Struck Softly

- Did you strike a pad or press the pedal at any time from when the TD-8's power was turned on until the kit name appeared in the display?

  → Turn the TD-8's power off and then on again without playing any pads or pedals during the TD-8's warm up.

NOTE

Precautions When Turning On the Power

When the TD-8 is turned on, it carries out a check of the pads. If you strike a pad or press the pedal anytime during this process, the pads cannot be checked properly, resulting in incorrect functioning of the pads.

Rotating [MASTER] Does not Change the volume

The [MASTER] knob adjusts the volume level from the MASTER OUTPUT jacks, and does not affect the volume of the output from the headphones or the DIRECT OUTPUT jacks.

No Ambience Applied

Check the following points.

- Is Ambience turned off? ([KIT] → [F3 (▲ MENU)] → "FX SW")

  → Press [F1] to turn the Ambience effect on (p. 81)

- Has the Ambience level for individual instruments been lowered? ([KIT] → [F2 (STUDIO)] → [F2 (AMBSND)])

  → Strike the pad to which Ambience is not being applied and move the cursor to the slider for that pad. Press [INC / +] or [DEC / -] or rotate the VALUE dial to raise the value (p. 90).

- Has the kit's overall Ambience level been lowered? ([KIT] → [F2 (STUDIO)] → "LEVEL")

  → Press [INC / +] or [DEC / -] or rotate the VALUE dial to raise the value (p. 89).

No Equalizer Applied

- Is the equalizer turned off? ([KIT] → [F3 (▲ MENU)] → "FX SW")

  → Press [F3] to turn the equalizer on (p. 81)

- Is the GAIN set to "0?" ([KIT] → [F2 (STUDIO)] → [F1 (EQ)])

  → Press [INC / +] or [DEC / -] or rotate the VALUE dial to set "HIGH GAIN" and "LOW GAIN" to values other than "0" (p. 91).

Sound in Headphones Distorted

- Sometimes, setting the headphone output too high using certain tones can make it appear that the sound is somewhat distorted.

  → Use the headphone knob to reduce the distortion.

Master Output, Direct Output Distorted

- Certain "SHELL DEPTH," "HEAD TYPE," and "EQ" can make it appear that the sound is somewhat distorted.

  → Use the mixer's LEVEL control to lower the volume of the pads. ([MIXER] → "LEVEL")

  → You can also suppress distortion by putting the PAN setting near the center of the field. ([MIXER] → "PAN")

Pad and Pedal Issues

Intended Sound Not Produced

Are the trigger type settings correct?

→ Refer to "Specifying the Types of Pads to Be Connected" (p. 34), then make the necessary adjustments. ([SETUP] → [F1 (TRIG)])

Are the pad sensitivity settings correct?

→ Refer to "Adjusting the Sensitivity of a Pad" (p. 46), then make the necessary adjustments. ([SETUP] → [F1 (TRIG)] → [F1 (BASIC)])

→ If you are having difficulty getting good sound using pads from a manufacturer other than Roland, refer to "Setting the Pad Sensitivity (BASIC TRIGGER PARAMETERS)" (p. 129) in "Advanced Use," then change the trigger parameter settings.

NOTE

There may be no improvement of conditions when non-Roland pads are used, even after changing the trigger parameter settings.

MEMO

For fullest expression in performance, we recommend the exclusive use of Roland pads.

Is the PD-80, PD-80R, PD-100, or PD-120 head tightened uniformly?

→ If pad volume or other quality is unstable, making the head tension somewhat tighter improve stability.

Are the rim sensitivity (RIM SENS; p. 129) and cross stick sensitivity (CROSS STICK; p. 133) set correctly? ([SETUP] → [F1 (TRIG)] → [F1 (BASIC)] or [F2 (ADVNCD)])

→ Make each setting correctly.

Cannot Adjust the Head Tension

Have you changed the "SCAN TIME" setting (p. 131) after selecting the "TRIGGER TYPE" (p. 128)?

→ The head tension adjustment does not work correctly when the "SCAN TIME" setting is excessively low. This setting is automatically set to the most efficient values for each pad when you select the "TRIGGER TYPE" again. ([SETUP] → [F1 (TRIG)])

Have you set the brush switch (BRUSH SW; p. 80) to "ON"? ([KIT] → [F3 (▲ MENU)] → "FUNC")

→ You cannot adjust the head tension when the brush switch is set to "ON."

A Sound Other Than the Assigned Instrument Plays

- Is there a mistake in the choice of head and rim?

  → With some parameters, you can make separate settings for the head and rim. In such cases, make the settings after checking for the " ▪ " in the upper right of the display (p. 82).

- Are you playing the rim shot and cross stick correctly?

  → To play **rim shots**, strike the head and rim simultaneously (p. 41). For **cross stick**, make sure your hand or stick does not touch or strike the head (p. 42).

- When performing with the cross stick method (p. 42) or sweep (sliding the brush across the head), has the correct instrument been selected?

  → Refer to "Drum Instrument List" (p. 180) and select an instrument that can be used for the cross stick and sweep methods.

MIDI-related Problems

No Sound when using an external controller (sequencer, keyboard etc.)

Has an internal volume setting been lowered?

Check the following points.

- Is the part's overall volume level lowered? ([PATTERN] → [F2 (▲ PART)] → [SETUP] → [F2 (PAGE 2)] → "LEVEL")

  → Press [INC / +] or [DEC / -] or rotate the VALUE dial to raise the value (p. 103).

- Is the volume level of a percussion set instrument lowered? ([PATTERN] → [F2 (▲ PART)] → [SETUP] → [F3 (INST)] → [F3 (EDIT)] → "LEVEL")

  → Press [INC / +] or [DEC / -] or rotate the VALUE dial to raise the value (p. 105).

Is the part's MIDI channel correct? Or is the channel set to "OFF?" ([SETUP] → [F2 (MIDI)])

→ Press [INC / +] or [DEC / -] or rotate the VALUE dial to select the MIDI channel (p. 154).

Bulk Dump Is Not Transmitted

Check the following points.

- Is the MIDI cable connected properly?

  → If you wish to save a bulk dump on an external device, connect the TD-8's MIDI OUT / THRU connector to the external sequencer's MIDI IN connector (p. 149).

- Has the "No reception of MIDI Exclusive Messages" setting been selected on the external MIDI device?

  → Refer to the owner's manual for the external MIDI device.

MEMO

System exclusive data is data unique to individual devices, so verify all settings.

In GM mode, No Sound of a Specific Part in a Performance

- Is the TD-8 set not to receive MIDI messages? ([SHIFT] + [MIXER])

  → press CURSOR [▲] or [▼] to select the part and switch the ON / OFF setting (p. 161).

Sequencer-related Problems

Pattern or Song Screen Not Displayed

- Is the TD-8 in GM mode? ([SETUP] → [F2 (MIDI)] → [F1 (GLOBAL)] → [F3 (PAGE 3)])

  → Set "GM MODE" to "OFF" (p. 159). The sequencer does not function when the TD-8 is in GM mode.

No Sound When [PLAY/STOP] is Pressed

- Are the [GROUP FADERS] sliders lowered?

  → Press the [FADERS] button, and proceed with making the necessary adjustments (p. 21).
  Use [KICK], [SNARE], [HI-HAT], [TOMS], and [CYMBALS] to adjust the drum kit parts, [OTHERS] to adjust the percussion parts, and [BACKING] to adjust the backing parts.

- Is it a blank pattern that is being played back?

  → Play back a pattern containing performance data (p. 99).

- Do you have Local Control (p. 155) set to "OFF?"

  → Local Control should be set to "ON" if an external sequencer is not being used.

No Sound of a Specific Part in a Performance

- Is the part being muted? ([PATTERN] → [F2 (▲ PART)] → [MUTE])

  → Select [F1], [F2], or [F3] (p. 106).

Only Drum Performance Not Played in Pattern or Song

- Are only the drums in the percussion part being muted? ([PATTERN] → [F2 (▲ PART)] → [MUTE])

  → Refer to p. 107 and make the necessary settings.

Sound of Pattern or Song is Different

- Have any part settings been changed? ([PATTERN] → [F2 (▲ PART)] → [SETUP])

  → Refer to p. 102 and make the necessary part settings.

NOTE

*You can change percussion set instrument settings can be changed, even when the Pattern Lock (*p. 119*) is set to "ON."*

Playback Stops Immediately After Beginning

- Is "TAP" selected for the pattern's PLAY TYPE? ([PATTERN] → [F3 (▲ MENU)] → [FUNC] → [F2 (TYPE)] → "PLAY TYPE")

  → Press [INC / +] or [DEC / -] or rotate the VALUE dial to select a setting other than "TAP" (p. 100).

HINT

"TAP" refers to the convenient playback function in Pad Pattern (tapping the pad causes the pattern to be played back) (p. 139).

Pattern Assigned to Pad Not Being Played Back

- Is the song selected?

  → When the song is selected, patterns set to "1SHOT" or "LOOP" cannot be played back with the Pad Pattern function (p. 139). Only patterns set to "TAP" can be played back.

Cannot Record or Edit User Pattern

- Is Pattern Lock turned on? ([PATTERN] → [F3 (▲ MENU)] → [LOCK])

  → Press [INC / +] or [DEC / -] or rotate the VALUE dial to set this to "OFF" (p. 119).

Click Issues

No Click Sound

- Is the [CLICK] button lit?

  → Press [CLICK] to light the button (p. 94).

- Has the [GROUP FADERS] [CLICK] slider been lowered?

  → Press the [FADERS] button. The indicator to the lower left of the button is lights; bring up the [CLICK] slider (furthest to the right) (*p. 21*).

- Is the click sound output destination correct? ([CLICK] → [F2 (INST)] → "OUTPUT")

  → When set to "BOTH," the click sound is output to the MASTER OUTPUT and headphones; when set to "PHONES," the click sound is output to the headphones (p. 95).

Display-related Problems

Settings Screen Not Switched or Cursor Not Moved When Pad is Struck

- Is the instrument's settings screen locked (Edit Lock)?

  → Use [TRIG SELECT] to select another pad.

Edit Lock (p. 83) can only be released from the TD-8.

Trigger indicators light on their Own

- Is a monitor speaker or the like sounding at a high volume nearby a pad?

  → Either move the speaker, or change the angle of the pad. Also verify the mounting of the pads and that the stand is stable in order to eliminate excess vibrations.
  The vibration of the speaker can sometimes be detected by the pad as a trigger signal.

Display Is Too Light Or Too Dark

→ The visibility of the display will change depending on the viewing angle and on room lighting conditions.
The visibility of the display will change depending on the viewing angle and on room lighting conditions.

By holding down [KIT] and rotating the VALUE dial, you can adjust the contrast of the display.

Restoring Settings to Their Default Values

Restoring All Settings to Their Factory Values (Factory Reset)

This restores all pad and instrument settings as well as song and pattern data stored in the TD-8 to the settings in effect when the unit was shipped from the factory.

NOTE

All data and settings stored in the TD-8 are lost in carrying out this operation. Follow the procedures described in "Bulk Dump" (p. 149) to save any data and settings you need to keep to an external MIDI device.

1. Press [SETUP], then [F3 (▲ MENU)].
   [SETUP] is lit, and a pop-up menu appears.
2. Press [INC / +], rotate the VALUE dial, or press CURSOR [▼] to move the cursor to "RESET."
3. Press [F3] to confirm the name.
   The "FACTORY RESET" screen appears.
4. Press [INC / +] or [DEC / -] or rotate the VALUE dial to select the parameter you want to restore to factory settings.
5. Press [F3 (EXEC)] to execute.
   The confirmation screen appears.

6. Press [F3 (EXEC)] to execute Factory Reset.

MEMO

Press [F1 (CANCEL)] to cancel the operation.

FACTORY RESET:
ALL, THIS DRUM KIT, ALL DRUM KITS, ALL PERC SETS, ALL PATTERNS, ALL SONGS

ALL:

Restores all settings to their factory presets.

THIS DRUM KIT:

Restore the currently selected drum kit to its factory presets.

ALL DRUM KITS:

Restores all drum kit settings to their factory presets.

ALL PERC SETS:

Restores all User percussion set settings to their factory presets.

ALL PATTERNS:

Restores all User pattern data settings to their factory presets.

ALL SONGS:

Restores all song data settings to their factory presets.

MEMO

When Factory Reset is carried out, the [GROUP FADERS] settings values are set to the maximum volume, regardless of the slider positions.

Restoring Drum Kit, Instrument, Mixer, and Effect Settings to Their Factory Values (COPY)

You can restore drum kit, instrument, mixer, and other settings to their factory values with the Copy function (p. 145).

Executing this operation deletes the content of the copy destination, so check all content carefully before carrying out this operation.

1. Press [KIT], then [F3 (▲ MENU)].
   [KIT] is lit, and a pop-up menu appears.
2. Press [INC / +], rotate the VALUE dial, or press CURSOR [▼] to move the cursor to "COPY."
3. Press [F3] to confirm the name.
   The "COPY" screen appears.
4. Select the content to be copied.

For more detailed information on regarding the copy function, refer to p. 145.

5. Press [F3 (COPY)].
   [The confirmation screen appears.
6. Press [F3 (EXEC)] to execute.

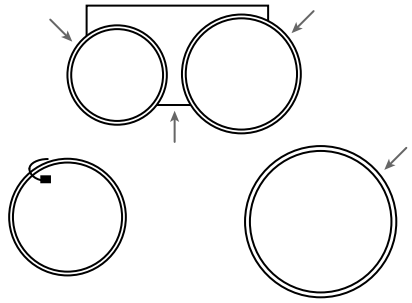
MEMO

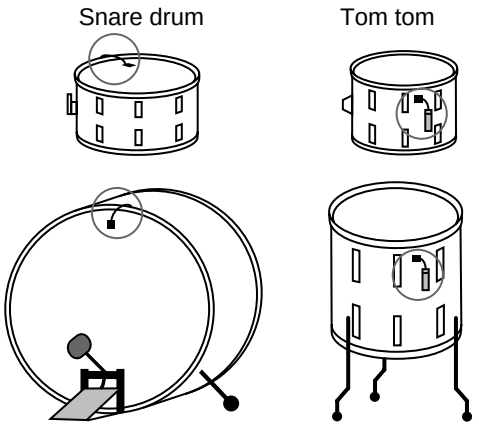
Press [F1 (CANCEL)] to cancel the operation.

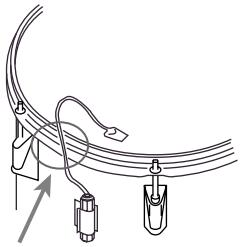
How to Use the Acoustic Drum Trigger

This section describes how to install a commercial drum trigger.

1. Attach the acoustic drum trigger to the acoustic drum.







Make sure that the wire does not touch

Drum	Where to Install
Kick	On the playing head (5 to 10 cm from the rim)
Snare drum	On the playing head (2 to 3 cm from the rim)
Tom tom	On the shell (next to a lug located about 1 cm from the playing head rim)
Floor tom	On the shell (next to a lug located about 1 cm from the playing head rim)

MEMO

If the acoustic drum trigger of a tom has a low output level, attach it to the head.

2. Use a monaural cable to connect the acoustic drum trigger to the TD-8's trigger input jack.

3. Make trigger settings on the TD-8.

1. Press [SETUP], then [F1 (TRIG)].
   [SETUP] is lit, and the "TRIG" screen appears.
2. Press CURSOR [▲] to move the cursor to BANK number.
3. Press [INC / +] or [DEC / -] or rotate the VALUE dial to select the BANK number.
4. Press CURSOR [▼] to move the cursor to trigger type.
5. Strike a pad.

HINT

You can make the selection by pressing CURSOR [▲] or [▼] and [TRIG SELECT].

6. Press [INC / +] or [DEC / -] or rotate the VALUE dial to make the setting.
   Refer to the following chart, then specify the corresponding type of pad.

Screen Chart	Type Used
KIK	kick drum
SNR	snare drum
TOM	tom-tom
FLR	floor tom

4. When the drum is struck, the TD-8 sounds.

If poor quality sound is produced, reposition the drum trigger, and referring to "Using the TD-8 with Acoustic Drums (Acoustic Drum Trigger)" (p. 134), make any necessary adjustments.

NOTE

- *So that the acoustic drum trigger does not pick up extraneous vibrations, do not allow it's cable to contact the rim or shell (body).*
- *Be sure to mute the bass drum and snare drum. If you use a ring mute, cut away part of the ring mute, so the acoustic drum trigger contacts the head directly.*
- *For details on adjusting the correspondence between playing velocity and the TD-8's volume, refer to p. 129.*

Messages and Error Messages

This section lists the messages (error messages) that the TD-8 produces and explains the meaning of each message, giving you the appropriate action to take.

MEMO

When an indication of "ACCEPT" is shown above [F3] as in the following figure, pressing that button will close the message window.

Error Messages

If the TD-8 is not able to operate correctly or if an incorrect operation was performed, a message window will appear in the screen. Read following and take the appropriate action.

System and Battery Error Messages

SYSTEM ERROR!

A problem has occurred with the internal system.
Contact your dealer or a nearby Roland service center.

BACKUP NG! EXECUTE FACTORY RESET ALL!

Data in the TD-8's memory may be corrupted.
The TD-8's internal backup battery (the battery used for saving User memory data) is fully drained; internal data has been lost.

☞ Contact your dealer or a nearby Roland service center to have the battery replaced. Follow the messages appearing on the screen to carry out Factory Reset; you will then be able to use the unit temporarily.

NOTE

Carrying out a Factory Reset deletes all of the current TD-8's data and settings, and returns them to the original factory settings.

BACKUP BATTERY LOW!

The internal backup battery of the TD-8 (a battery that maintains data in the user memory) has run down.

☞ Contact your dealer or a nearby Roland service center to have the battery replaced.

MIDI Error Messages

MIDI OFFLINE!

A MIDI cable was disconnected. (Or communication with the external MIDI device stopped for some reason.)

☞ Make sure that MIDI cables have not been pulled out or broken.

CHECKSUM ERROR!

The checksum value of a system exclusive message was incorrect.

☞ Correct the checksum value.

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 (p. 156). If the problem persists, reduce the amount of MIDI messages sent to the TD-8.

Sequencer Error Messages

DATA OVERLOAD!

Pattern and song contained an excessive amount of data, and as a result could not be output successfully from MIDI OUT.

☞ Try eliminating a track that has too much data.

99 MEASURE MAXIMUM

The maximum number of measures that can be recorded to one pattern has been exceeded; no further recording or editing that adds measures can be carried out.

☞ Delete unneeded measures from the pattern being recorded or edited (p. 116).

NOT ENOUGH MEMORY!

Pattern recording or editing could not be carried out because there was not enough internal memory. Try again after deleting patterns that are no longer needed.

☞ Try deleting patterns that are no longer needed (p. 116).

PRESET PATTERN!

This is a Preset pattern; it cannot be edited or recorded.

☞ Edit or record after copying the pattern to the User pattern area (p. 113).

PATTERN LOCK ON!

Pattern Lock is on for this pattern; it cannot be edited or recorded.

☞ Set Pattern Lock to “OFF” (p. 119).

EMPTY PATTERN!

This pattern contains no performance data; it cannot be edited.

NO EMPTY PATTERN

There are no empty patterns for recording.

☞ Delete unneeded data (p. 116).

EMPTY SONG!

This song contains no performance data; it cannot be edited.

99 STEP MAXIMUM

The maximum number of steps that can be recorded to one song has been exceeded; no further editing that adds steps can be carried out.

☞ Delete unneeded steps from the song being edited (p. 125).

Percussion Set Error Messages

PRESET PERC SET!

This is a Preset percussion set; the instruments cannot be changed.

☞ Make changes after copying the percussion set to one of the User percussion sets (p. 104).

Messages

PRESET PATTERN! CHANGES MADE WILL NOT BE RETAINED!

This is a Preset pattern; changes to settings are not saved. Selecting another pattern restores the pattern’s original settings.

☞ Make changes to settings after copying the pattern to one of the User patterns (p. 113).
Changes made to User pattern settings are saved automatically.

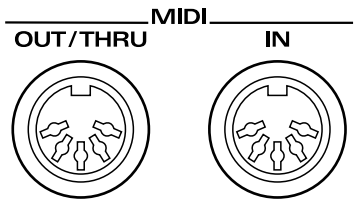
About MIDI

MIDI (Musical Instruments Digital Interface) is a standard specification that allows musical data to be exchanged between electronic musical instruments and computers. MIDI With a MIDI cable connecting MIDI devices that are equipped with MIDI connectors, you can play multiple instruments with a single keyboard, have multiple MIDI instruments perform in ensemble, program the settings to change automatically to match the performance as the song progresses, and more.

While using only pads with the TD-8, there is no need to have any detailed knowledge of MIDI. For those who wish to use MIDI keyboards to record patterns on the TD-8, use it as a sound module with external sequencers, or learn the TD-8 at a more advanced level, the following explains such matters related to MIDI.

About MIDI Connectors

The TD-8 is equipped with the two types of MIDI connectors, each which works differently.



MIDI IN Connector

This connector receives messages from external MIDI devices (keyboards, sequencers controllers etc.) to play the TD-8's instruments or change its settings.

MIDI OUT/THRU Connector

The TD-8 uses both the MIDI OUT and MIDI THRU connector are combined. The "SOFT THRU" setting (p. 153) determines which function is used. As shipped from the factory, this is set to MIDI OUT.

OUT

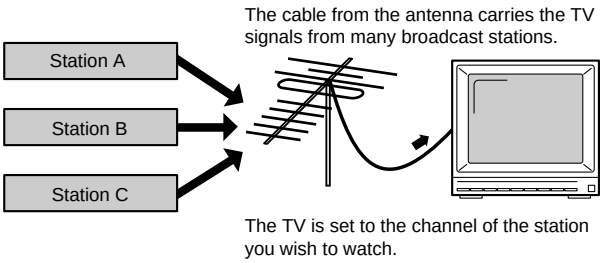
This connector transmits MIDI messages to external MIDI devices. The TD-8's MIDI OUT connector is used for sending pad and sequencer performance data as well as data used for saving various settings and patterns (Bulk Dump, p. 149).

THRU

MIDI messages received at MIDI IN are re-transmitted without change from this connector.

MIDI Channels and Multi-timbral Sound Sources

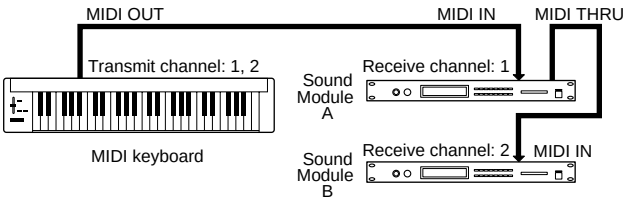
MIDI transmits many types of data over a single MIDI cable. This is made possible by the concept of MIDI channels which allow a device to distinguish the data that is or is not intended for it. In some ways, MIDI channels are similar to television channels. By changing the channel on a television set, you can view the programs that are being broadcast by different stations. In the same way, MIDI also allows a device to select the information intended for that device out of the variety of information that is being transmitted to it.



MIDI uses sixteen channels; 1 through 16. Set the receiving device so that it will receive only the channel that it needs to receive.

Example:

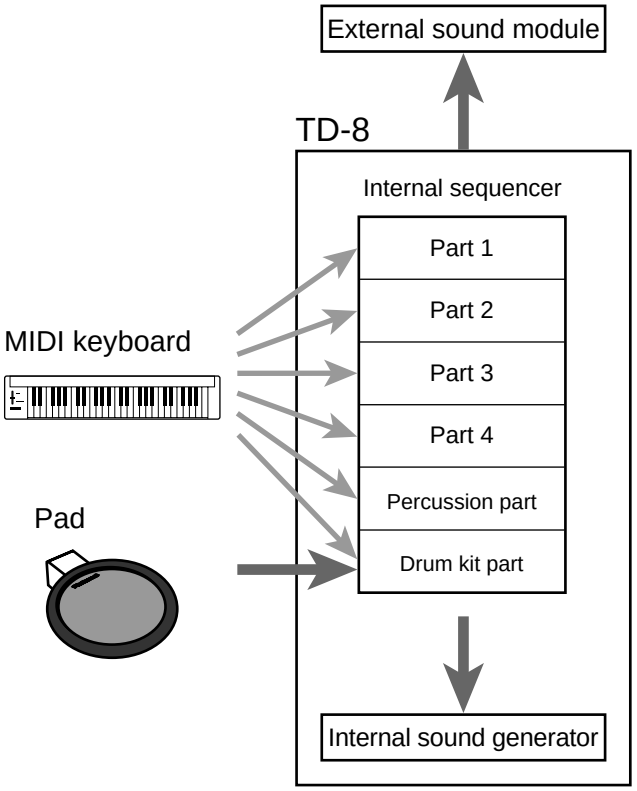
Set the TD-8 to send Channel 1 and Channel 2, then set sound module A to receive only Channel 1 and sound module B only Channel 2. With this setup, you can get an ensemble performance, with, for example, a guitar sound from sound module A and bass from sound module B.



When used as a sound module, the TD-8 can receive on up to six of the sixteen MIDI channels (16 channels in GM mode). Sound modules like the TD-8 which can receive multiple MIDI channels simultaneously to play different sounds on each channel are called "multi-timbral sound modules."

How the Internal Sequencer Operates

A sequencer is an electronic instrument used for recording and playback of performances. The TD-8 features such a sequencer function. The TD-8 comes with 700 different built-in performance patterns (Preset patterns) which can be used for drum practice and other purposes. You can also create your own patterns.



For playback, the performance data that has been recorded to the sequencer is sent to the sound module, which produces the sound. The data for each of the sequencer's parts causes the corresponding part in the internal sound module to be played. When performance data is recorded, the performance data from pads and MIDI keyboards is sent to the sequencer; the data recorded here is then sent to the sound module for playback.

When recording drum kit and percussion set performance, the performance data is sent to the drum kit part and percussion part according to the setting of channel 10 priority (p. 154).

NOTE

When using the TD-8 as a GM sound module, the internal sequencer is disabled.

Channel 10 Priority (p. 154)

This setting is necessary when both drum kit part and percussion part are simultaneously assigned to Channel 10.

This setting selects which instrument has "priority" in being played when the same note number is assigned to both a pad and an instrument in the percussion set. When data is imported to the TD-8 from an external sequencer (p. 112), the part selected here is recorded.

For more detailed information, refer to "Setting Priority for Playing Drums and Percussion (CHANNEL 10 PRIORITY)" (p. 154).

Preset Drum Kit List

No.	Drum Kit Name	Remark
1	V Custom	
2	JazzFunk	
3	HardRock	
4	Sizzle	
5	HomeBoy	
6	1ManBand	
7	Tekno	
8	Pop Xstk	*Cross stick
9	Brushes	*Brush
10	Voices	
11	CongaKit	
12	Orch Set	
13	Electro	
14	LowFi	
15	Guitars	
16	Drum'nBs	
17	Dry	
18	TuchDown	
19	"Scat"	
20	DrumSolo	
21	TR-808	
22	TR-909	
23	Haunted	
24	Birch	
25	RoseWood	
26	Oyster	
27	Cartoon	
28	Pocket	
29	Gospel	
30	PowrFusn	
31	BIG Band	
32	JazzXstk	*Cross stick
33	FAT-SO	
34	Science!	
35	Buzz	
36	Kids	
37	JunkYard	
38	Fusion	
39	Crack!	
40	MIDIbrsh	
41	RockBand	
42	HipHop	
43	Ringer	
44	Melody	
45	Tabla	
46	Gate	
47	Mondo	
48	Timbongo	
49	Mexi-Mix	
50	LiteFunk	
51	Metal	
52	BrikHous	
53	Snowki	
54	CoprTubs	
55	Hi&Loose	
56	Lo&Loose	
57	LatnSqnc	
58	Syn&Bass	
59	Standrd1	
60	Standrd2	
61	Room	
62	Power	
63	Jazz	
64	UserKit	

*Cross stick: A velocity switching "snare rim" sound, that when played softly produces a cross stick sound (p. 42), and when played harder produces a rim shot sound (p. 41).

*Brush: A kit to be played with brushes (p. 43, p. 80).

KIT 59 Standrd1–KIT 63 Jazz: This kit has the instruments in each percussion set assigned to the pads.

KIT 64 UserKIT: Parameters including volume etc. are set to standard values.
Use this when creating a kit from scratch.

MEMO

You can restore an edited drum kit to its factory settings with the "DRUM KIT COPY" (p. 145).

Drum Instrument List

NO.	NAME	REMARK

V-KICK

1	DBLHEADK	
2	SHARP K	
3	ACOUS K	
4	MEAT K	
5	R8 LOW K	
6	R8 DRY K	
7	WDBEATRK	
8	OPEN K	
9	VINTAGEK	
10	26"DEEPK	
11	THICKHDK	
12	ROUND K	
13	MEDIUM K	
14	BIGROOMK	
15	BIG K	
16	BIGLOW K	
17	STUDIO1K	
18	STUDIO2K	
19	STUDIO3K	
20	STUDIO4K	
21	STUDIO5K	
22	STUDIO6K	
23	STUDIO7K	
24	STUDIO8K	
25	BUZZ 1 K	
26	BUZZ 2 K	
27	BUZZ 3 K	
28	BUZZ 4 K	
29	BUZZ 5 K	
30	ROOM 1 K	
31	ROOM 2 K	
32	ROOM 3 K	
33	ROOM 4 K	
34	ROOM 5 K	
35	ROOM 6 K	
36	ROOM 7 K	
37	AMB 1 K	
38	AMB 2 K	
39	AMB 3 K	
40	AMB 4 K	
41	SOLID1 K	
42	SOLID2 K	
43	SOLID3 K	
44	JAZZ 1 K	
45	JAZZ 2 K	
46	18"JAZZK	
47	BRSHHITK	
48	WOOD 1 K	
49	WOOD 2 K	
50	WOOD 3 K	
51	WOOD 4 K	
52	MAPLE1 K	
53	MAPLE2 K	
54	OAK K	
55	BIRCH K	
56	ROSEWODK	
57	ONEPLY K	
58	OYSTER K	
59	DRY K	
60	DRYMED K	
61	DRYHARDK	
62	DEEPDRYK	
63	FUSION K	
64	SANDBAGK	
65	BSKTBALK	
66	MONDO K	
67	MDVRB1 K	
68	MDVRB2 K	
69	SIZZLE K	
70	BOX K	
71	NINJA K	
72	DANCE K	
73	HOUSE K	
74	PILLOW K	
75	RAP K	
76	TR808 K	
77	808HARDK	
78	808BOOMK	
79	808NOIZK	
80	TR909 K	
81	909WOODK	
82	909HDATK	
83	ELEPHNTK	
84	CATTLE K	
85	DOOR K	
86	PUNCH K	
87	MACHINEK	
88	BROKEN K	
89	BENDUP K	
90	HRDNOIZK	

KICK

91	R8SOLIDK	
92	THINHEDK	
93	TIGHT K	
94	CHUNK K	
95	GATE K	
96	GIANT K	
97	INSIDE K	
98	STD1 1 K	
99	STD1 2 K	
100	STD2 1 K	
101	STD2 2 K	
102	ROOM 8 K	
103	ROOM 9 K	
104	POWER K1	
105	POWER K2	
106	JAZZ 3 K	
107	JAZZ 4 K	
108	BRUSH K	
109	ELEC 1 K	
110	ELEC 2 K	
111	ELBEND K	
112	PLASTK1K	
113	PLASTK2K	
114	GABBA K	
115	GABBA2 K	
116	TAIL K	
117	JUNGLE K	
118	HIPHOP K	
119	LOFI 1 K	
120	LOFI 2 K	
121	LOFI 3 K	
122	LOFI 4 K	
123	NOISY K	
124	SPLAT K	
125	SCRACH1K	
126	SCRACH2K	
127	HI-Q K	
128	SPACE K	
129	SYNBASSK	

V-SNARE

130	CUSTOM S	*position
131	CSTM RS	
132	CSTMBR S	*position
133	CSTMBRRS	
134	CSTMST S	*position
135	CSTMSTRS	
136	PICOLO1S	*position
137	PCO1 RS	
138	PCO1BR S	*position
139	PCO1BRRS	
140	PCO1ST S	*position
141	PCO1STRS	
142	PICOLO2S	*position
143	PCO2 RS	
144	PCO2BR S	*position
145	PCO2BRRS	
146	PCO2ST S	*position
147	PCO2STRS	
148	PICOLO3S	*position
149	PCO3 RS	
150	PCO3BR S	*position
151	PCO3BRRS	
152	PCO3ST S	*position
153	PCO3STRS	
154	MEDIUM1S	*position
155	MED1 RS	
156	MED1 XS	*x-stick
157	MED1BR S	*position
158	MED1BRRS	
159	MED1BRXS	*x-stick
160	MED1ST S	*position
161	MED1STRS	
162	MED1STXS	*x-stick
163	MEDIUM2S	*position
164	MED2 RS	
165	MED2BR S	*position
166	MED2BRRS	
167	MED2ST S	*position
168	MED2STRS	
169	MEDIUM3S	*position
170	MED3 RS	
171	MED3BR S	*position
172	MED3BRRS	
173	MED3ST S	*position
174	MED3STRS	
175	MEDIUM4S	*position
176	MED4 RS	
177	MED4BR S	*position
178	MED4BRRS	
179	MED4ST S	*position
180	MED4STRS	
181	FAT1 S	*position
182	FAT1 RS	
183	FAT1BR S	*position
184	FAT1BRRS	
185	FAT1ST S	*position
186	FAT1STRS	
187	FAT2 S	*position
188	FAT2 RS	
189	FAT2BR S	*position
190	FAT2BRRS	
191	FAT2ST S	*position
192	FAT2STRS	
193	ACUSTICS	*position
194	ACUS RS	
195	ACUSBR S	*position
196	ACUSBRRS	
197	ACUSST S	*position
198	ACUSSTRS	
199	VINTAGES	*position
200	VNTG RS	
201	VNTGBR S	*position
202	VNTGBRRS	
203	VNTGST S	*position
204	VNTGSTRS	
205	COMP S	*position
206	COMP RS	
207	COMPBR S	*position
208	COMPBRRS	
209	COMPST S	*position
210	COMPSTRS	
211	JAZZ S	
212	JAZZ RS	
213	JAZZ XS	*x-stick
214	JAZZBR S	
215	JAZZBRRS	
216	JAZZBRXS	*x-stick
217	JAZZST S	
218	JAZZSTRS	
219	JAZZSTXS	*x-stick
220	DIRTY S	*position
221	DRTY RS	
222	DRTYBR S	*position
223	DRTYBRRS	
224	DRTYST S	*position
225	DRTYSTRS	
226	13" S	
227	13" RS	
228	BIRCH S	
229	BIRCH RS	
230	TD7MPL S	
231	TD7MPLRS	
232	BALLAD S	
233	BRUSH1 S	*sweep
234	BRUSH2 S	*sweep
235	BRUSH3 S	*sweep

SNARE

236	BRSH TAP	
237	BRSH SLP	
238	BRSH SWL	
239	BRSHTMBS	*sweep
240	MIDIBR1S	
241	MIDIBR2S	
242	MIDIBR3S	
243	BOSTON S	
244	BOSTONRS	
245	BRONZE S	
246	BRNZ RS	
247	BRONZE2S	
248	BRNZ2 RS	
249	BIRCH2 S	
250	COPPER S	
251	COPPER2S	
252	10" S	
253	L.A. S	
254	LONDON S	
255	RING S	
256	RING RS	
257	ROCK S	
258	ROCK RS	
259	R8MAPLES	
260	R8MPL RS	
261	BIGSHOTS	
262	STD1 1 S	
263	STD1 2 S	
264	STD2 1 S	
265	STD2 2 S	
266	ROOM 1 S	
267	ROOM 2 S	
268	POWER1 S	
269	POWER2 S	
270	GATE S	
271	JAZZ 2 S	
272	JAZZ 3 S	
273	FUNK S	
274	FUNK RS	
275	BOP S	
276	BOP RS	
277	PICOLO5S	
278	PCO5 RS	
279	PICOLO6S	
280	PCO6 RS	
281	MEDIUM5S	
282	MED5 RS	
283	MEDIUM6S	
284	MED6 RS	
285	MEDIUM7S	
286	MED7 RS	
287	MEDIUM8S	

288 MED8 RS
289 FAT3 S
290 FAT3 RS
291 FAT4 S
292 FAT4 RS
293 DYNAMICS
294 DYNMC RS
295 ROLL S
296 BUZZ S
297 DOPIN1 S
298 DOPIN2 S
299 REGGAE S
300 CRUDDY S
301 DANCE1 S
302 DANCE2 S
303 HOUSE S
304 HOUSDPNS
305 CLAP! S
306 WHACK S
307 TR808 S
308 TR909 S
309 ELEC 1 S
310 ELEC 2 S
311 ELEC 3 S
312 ELNOIZ S
313 HIPHOP1S
314 HIPHOP2S
315 LOFI S
316 LOFI RS
317 RADIO S
318 CRSSTK 1
319 CRSSTK 2
320 CRSSTK 3
321 CRSSTK 4
322 CRSSTK 5
323 CRSSTK 6
324 808CRSTK

V-TOM

325 OYSTERT1
326 OYSTERT2
327 OYSTERT3
328 OYSTERT4
329 COMP T1
330 COMP T2
331 COMP T3
332 COMP T4
333 FIBRE T1
334 FIBRE T2
335 FIBRE T3
336 FIBRE T4
337 DRY1 T1
338 DRY1 T2
339 DRY1 T3
340 DRY1 T4
341 DRY2 T1
342 DRY2 T2
343 DRY2 T3
344 DRY2 T4
345 MAPLE T1
346 MAPLE T2
347 MAPLE T3
348 MAPLE T4
349 ROSE T1
350 ROSE T2
351 ROSE T3
352 ROSE T4
353 SAKURAT1
354 SAKURAT2
355 SAKURAT3
356 SAKURAT4
357 JAZZ1 T1
358 JAZZ1 T2
359 JAZZ1 T3
360 JAZZ1 T4
361 JAZZ2 T1
362 JAZZ2 T2
363 JAZZ2 T3
364 JAZZ2 T4
365 BUZZ1 T1
366 BUZZ1 T2
367 BUZZ1 T3
368 BUZZ1 T4
369 BUZZ2 T1
370 BUZZ2 T2
371 BUZZ2 T3
372 BUZZ2 T4
373 BUZZ3 T1
374 BUZZ3 T2
375 BUZZ3 T3
376 BUZZ3 T4
377 BUZZ4 T1
378 BUZZ4 T2
379 BUZZ4 T3
380 BUZZ4 T4
381 NATRALT1
382 NATRALT2
383 NATRALT3
384 NATRALT4
385 NATRL2T1
386 NATRL2T2
387 NATRL2T3
388 NATRL2T4
389 STUDIOT1
390 STUDIOT2
391 STUDIOT3
392 STUDIOT4
393 SLAP T1
394 SLAP T2
395 SLAP T3
396 SLAP T4
397 ROOM1 T1
398 ROOM1 T2
399 ROOM1 T3
400 ROOM1 T4
401 ROOM2 T1
402 ROOM2 T2
403 ROOM2 T3
404 ROOM2 T4
405 ROOM3 T1
406 ROOM3 T2
407 ROOM3 T3
408 ROOM3 T4
409 ROOM4 T1
410 ROOM4 T2
411 ROOM4 T3
412 ROOM4 T4
413 ROOM5 T1
414 ROOM5 T2
415 ROOM5 T3
416 ROOM5 T4
417 BIG T1
418 BIG T2
419 BIG T3
420 BIG T4
421 ROCK T1
422 ROCK T2
423 ROCK T3
424 ROCK T4
425 PUNCH T1
426 PUNCH T2
427 PUNCH T3
428 PUNCH T4
429 OAK T1
430 OAK T2
431 OAK T3
432 OAK T4
433 BALSA T1
434 BALSA T2
435 BALSA T3
436 BALSA T4
437 VINTGET1
438 VINTGET2
439 VINTGET3
440 VINTGET4
441 BRSH1 T1
442 BRSH1 T2
443 BRSH1 T3
444 BRSH1 T4
445 BRSH2 T1
446 BRSH2 T2
447 BRSH2 T3
448 BRSH2 T4
449 DARK T1
450 DARK T2
451 DARK T3
452 DARK T4
453 ATTACKT1
454 ATTACKT2
455 ATTACKT3
456 ATTACKT4
457 HALL T1
458 HALL T2
459 HALL T3
460 HALL T4
461 BIRCH T1
462 BIRCH T2
463 BIRCH T3
464 BIRCH T4
465 BEECH T1
466 BEECH T2
467 BEECH T3
468 BEECH T4
469 MICRO T1
470 MICRO T2
471 MICRO T3
472 MICRO T4
473 BEND T1
474 BEND T2
475 BEND T3
476 BEND T4
477 BOWL T1
478 BOWL T2
479 BOWL T3
480 BOWL T4
481 DIRTY T1
482 DIRTY T2
483 DIRTY T3
484 DIRTY T4

TOM

485 STD 1 T1
486 STD 1 T2
487 STD 1 T3
488 STD 1 T4
489 STD 1 T5
490 STD 1 T6
491 STD 2 T1
492 STD 2 T2
493 STD 2 T3
494 STD 2 T4
495 STD 2 T5
496 STD 2 T6
497 ROOM6 T1
498 ROOM6 T2
499 ROOM6 T3
500 ROOM6 T4
501 ROOM6 T5
502 ROOM6 T6
503 POWER T1
504 POWER T2
505 POWER T3
506 POWER T4
507 POWER T5
508 POWER T6
509 JAZZ3 T1
510 JAZZ3 T2
511 JAZZ3 T3
512 JAZZ3 T4
513 JAZZ3 T5
514 JAZZ3 T6
515 BRSH3 T1
516 BRSH3 T2
517 BRSH3 T3
518 BRSH3 T4
519 BRSH3 T5
520 BRSH3 T6
521 GATE T1
522 GATE T2
523 GATE T3
524 GATE T4
525 LOFI T1
526 LOFI T2
527 LOFI T3
528 LOFI T4
529 ELBENDT1
530 ELBENDT2
531 ELBENDT3
532 ELBENDT4
533 ELBND2T1
534 ELBND2T2
535 ELBND2T3
536 ELBND2T4
537 ELBND3T1
538 ELBND3T2
539 ELBND3T3
540 ELBND3T4
541 ELNOIST1
542 ELNOIST2
543 ELNOIST3
544 ELNOIST4
545 ELDUALT1
546 ELDUALT2
547 ELDUALT3
548 ELDUALT4
549 ELEC T1
550 ELEC T2
551 ELEC T3
552 ELEC T4
553 ELEC T5
554 ELEC T6
555 TR808 T1
556 TR808 T2
557 TR808 T3
558 TR808 T4
559 TR808 T5
560 TR808 T6

HI-HAT

561 PURE HH
562 PUREEGHH
563 BRIGHTHH
564 BRITEGHH
565 JAZZ HH
566 JAZZEGHH
567 THIN HH
568 THINEGHH
569 HEAVY HH
570 HEVYEGHH
571 LIGHT HH
572 LIGTEGHH
573 DARK HH
574 DARKEGHH
575 12" HH
576 12"EG HH
577 13" HH
578 13"EG HH

Drum Instrument List

NO.	NAME	REMARK
579	14" HH	
580	14"EG HH	
581	15" HH	
582	15"EG HH	
583	BRUSH1HH	
584	BRUSH2HH	
585	SIZZLEHH	
586	SIZLE2HH	
587	VOICE HH	
588	HANDC HH	
589	TAMBRNHH	
590	MARACSHH	
591	TR808 HH	
592	TR909 HH	
593	CR78 HH	
594	MTL808HH	
595	MTL909HH	
596	MTL78 HH	
597	LOFI1 HH	
598	LOFI2 HH	

CRASH

599	MED14 CR	
600	MED16 CR	
601	MED18 CR	
602	QUIK16CR	
603	QUIK18CR	
604	THIN16CR	
605	THIN18CR	
606	BRSH1 CR	
607	BRSH2 CR	
608	SZLBR CR	
609	SWELL CR	
610	SPLSH 6"	
611	SPLSH 8"	
612	SPLSH10"	
613	SPLSH12"	
614	CUP 4"	
615	CUP 6"	
616	HDSPL 8"	
617	HDSPL10"	
618	CHINA10"	
619	CHINA12"	
620	CHINA18"	
621	CHINA20"	
622	SZLCHINA	
623	SWLCHINA	
624	PGYZBACK	
625	PGYCRSH1	
626	PGYCRSH2	
627	PGYCRSH3	
628	PGSPLSH1	
629	PGSPLSH2	
630	PHASECYM	
631	ELEC CR	
632	TR808 CR	
633	LOFI1 CR	
634	LOFI2 CR	

RIDE

635	JAZZ RD	
636	JAZZ RDE	
637	JAZZ RDB	
638	JAZZ RDX	*edge/bell
639	POP RD	
640	POP RDE	
641	POP RDB	
642	POP RDX	*edge/bell
643	ROCK RD	
644	ROCK RDE	
645	ROCK RDB	
646	ROCK RDX	*edge/bell
647	LITE RD	
648	LITE RDE	
649	LITE RDB	
650	LITE RDX	*edge/bell
651	CRASHRD	
652	CRASHRDE	
653	DKCRSRD	
654	DKCRSRDE	
655	BRSH1 RD	
656	BRSH2 RD	
657	SZLBR RD	
658	SZL1 RD	
659	SZL1 RDE	
660	SZL1 RDB	
661	SZL1 RDX	*edge/bell
662	SZL2 RD	
663	SZL2 RDE	
664	SZL2 RDB	
665	SZL2 RDX	*edge/bell
666	SZL3 RD	
667	SZL3 RDE	
668	SZL3 RDB	
669	SZL3 RDX	*edge/bell
670	SZL4 RD	
671	PGY RD1	
672	PGY RD1B	
673	PGY RD1X	*edge/bell
674	PGY RD2	
675	PGY RD2B	
676	PGY RD2X	*edge/bell
677	LOFI RD	
678	LOFI RDE	
679	LOFI RDB	

PERCUSSION

680	R8BNG HI	
681	R8BNG LO	
682	R8BNG2HI	
683	R8BNG2LO	
684	BONGO HI	
685	BONGO LO	
686	BONGO2HI	
687	BONGO2LO	
688	R8CNG MT	
689	R8CNG HI	
690	R8CNG LO	
691	CONGA MT	
692	CONGA SL	
693	CONGA OP	
694	CONGA LO	
695	CNGMT VS	
696	CNGSL VS	
697	COWBELL1	
698	COWBELL2	
699	COWBLDUO	
700	CLAVES	
701	GIROLNG1	
702	GUIROSHT	
703	GIROLNG2	
704	GUIRO VS	
705	MARACAS	
706	SHAKER	
707	SMLSHAKR	
708	TAMBRN 1	
709	TAMBRN 2	
710	TAMBRN 3	
711	TAMBRN 4	
712	TMBL1 HI	
713	TMBL1 RM	
714	TMBL1 LO	
715	PAILA	
716	TMBL2 HI	
717	TMBL2 LO	
718	VIBRASLP	
719	AGOGO HI	
720	AGOGO LO	
721	AGOGO2HI	
722	AGOGO2LO	
723	CABASAUP	
724	CABASADW	
725	CABASAVS	
726	CUICAMT1	
727	CUICA OP	
728	CUICA LO	
729	CUICAMT2	
730	PANDROMT	
731	PANDROOP	
732	PANDROSL	
733	PANDROVS	
734	SURDOHMT	
735	SURDOHOP	
736	SURDOHVS	
737	SURDOLMT	
738	SURDOLOP	
739	SURDOLVS	
740	WHISTLE	
741	WHISL SH	
742	CAXIXI	
743	TABLA NA	
744	TABLATIN	
745	TABLATUN	
746	TABLA TE	
747	TABLA TI	
748	BAYA GE	
749	BAYA KA	
750	BAYA GIN	
751	BAYA SLD	
752	POT DRUM	
753	POTDR MT	
754	POTDR VS	
755	TALKINDR	
756	THAIGONG	
757	THAIGNG2	
758	BELLTREE	
759	TINYGONG	
760	GONG	
761	TEMPLBEL	
762	WA-DAIKO	
763	TAIKO	
764	SLEIBELL	
765	TREECHIM	
766	TRINGLOP	
767	TRINGLMT	
768	TRINGLVS	
769	R70TRIOP	
770	R70TRIMT	
771	R70TRIVS	
772	CASTANET	
773	WDBLK HI	
774	WDBLK LO	
775	CONCRTBD	
776	CONBD MT	
777	HAND CYM	
778	HNDCYMMT	
779	TIMPANIG	
780	TIMPANIC	
781	TIMPANIE	
782	PERCHIT1	
783	PERCHIT2	
784	ORCH MAJ	
785	ORCH MIN	
786	ORCH DIM	
787	KICK/ROL	
788	KICK/CYM	
789	ORCHROLL	
790	ORCHCHOK	
791	HIT ROLL	
792	FINALE	
793	808CLAP	
794	808CWBL1	
795	808CWBL2	
796	808MARCS	
797	808CLAVS	
798	808CONGA	
799	909RIM	
800	909CLAP	
801	78COWBEL	
802	78GUIRO	
803	78GIROST	
804	78MARACS	
805	78MBEAT	
806	78TAMBRN	
807	78BONGO	
808	78CLAVES	
809	78RIM	
810	55CLAVES	

SPECIAL

811	APPLAUSE	
812	ENCORE	
813	BIRD	
814	DOG	
815	BUBBLES	
816	HEART BT	
817	TELEPHON	
818	PUNCH	
819	KUNGFOO	
820	PISTOL	
821	GUN SHOT	
822	GLASS	
823	HAMMER	
824	BUCKET	
825	BARREL	
826	TRASHCAN	
827	AF STOMP	
828	BOUNCE	
829	CUICAHIT	
830	MONSTER	
831	AIRDRIVE	
832	CAR DOOR	
833	CAR CELL	
834	CARENGIN	
835	CAR HORN	
836	HELICPTR	
837	THUNDER	
838	BOMB	
839	STICKS	
840	CLICK	
841	TAMB FX	
842	TEK CLIK	
843	BEEP HI	
844	BEEP LOW	
845	METROBEL	
846	METROCLK	
847	SNAPS	
848	CLAP	
849	NOIZCLAP	
850	TEK NOIZ	
851	MTL SLAP	
852	R8 SLAP	
853	VOCODER1	
854	VOCODER2	
855	VOCODER3	
856	DYNSCRCH	
857	SCRACH 1	
858	SCRACH 2	
859	SCRACH 3	
860	SCRACH 4	
861	SCRACH 5	
862	SCRACH 6	
863	SCRCHLP	
864	PHIL HIT	

865 LOFI HIT
866 HI-Q
867 HOO...
868 DAODRILL
869 SCRAPE
870 MARTIAN
871 COROCORO
872 COROBEND
873 BURT
874 BOING 1
875 BOING 2
876 TEKNOBRD
877 NANTOKA!
878 ELECBIRD
879 MTLBEND1
880 MTLBEND2
881 MTLNOISE
882 MTLPHASE
883 LASER
884 MYSTERY
885 TIMETRIP
886 KICK AMB
887 SNAREAMB
888 TOM AMB

MELODIC

889 KALIMBA
890 STEEL DR
891 GLCKNSPL
892 VIBRAPHN
893 MARIMBA
894 XYLOPHON
895 TUBLRBEL
896 CELESTA
897 SAW WAVE
898 TB BASS
899 SLAPBASS
900 GT SLIDE
901 GTSCRACH
902 GUITDIST
903 GUITBS 1
904 GUITBS 2
905 CUTGTDWN
906 CUTGTUP
907 FLETNOIZ
908 BS SLIDE
909 WAHGTDW1
910 WAHGTUP1
911 WAHGTDW2
912 WAHGTUP2
913 SHAMI VS
914 BRASS VS
915 STRNGSVS
916 PIZICATO
917 TEKNOHIT
918 FUNKHIT1
919 FUNKHIT2
920 FUNKHIT3

VOICE

921 LADY AHH
922 AOOUU!
923 HOOH!
924 HAA!
925 SAYYEAH!
926 YEAH
927 AHHH
928 HAAA
929 ACHAA!
930 NOPE!
931 BAP
932 DAT
933 BAPDATVS
934 DOOT
935 DAOFALL1
936 DAOFALL2
937 DAOFALL3
938 DAOFALL4
939 DODAT VS
940 DODAO VS
941 SCAT1 VS
942 SCAT2 VS
943 SCAT3 VS
944 SCAT4 VS
945 SCAT5 VS
946 VOICE K
947 VOICELOK
948 VOICE S
949 VOICE T1
950 VOICE T2
951 VOICE T3
952 VOICE T4
953 VOICE CR
954 COUNT 1
955 COUNT 2
956 COUNT 3
957 COUNT 4
958 COUNT 5
959 COUNT 6
960 COUNT 7
961 COUNT 8
962 COUNT 9
963 COUNT 10
964 COUNT 11
965 COUNT 12
966 COUNT 13
967 COUNTAND
968 COUNT E
969 COUNT A
970 COUNT TI
971 COUNT TA

REVERSE

972 RVSKICK1
973 RVSKICK2
974 RVSSNR 1
975 RVSSNR 2
976 RVSTOM
977 RVSCRSH1
978 RVSCRSH2
979 RVSCHINA
980 RVSBELTR
981 RVS HI-Q
982 RVSMFAZE
983 RVSAIRDR
984 RVSBOIN1
985 RVSBOIN2
986 RVS BEND
987 RVSVOCOD
988 RVSCARCL
989 RVSENGIN

FIXED HI-HAT

990 STD1 CH
991 STD1 ECH
992 STD1 OH
993 STD1 EOH
994 STD1 PDH
995 STD2 CH
996 STD2 ECH
997 STD2 OH
998 STD2 PDH
999 ROOM CH
1000 ROOM ECH
1001 ROOM OH
1002 ROOM EOH
1003 ROOM PDH
1004 POWR CH
1005 POWR ECH
1006 POWR OH
1007 POWR PDH
1008 BRSH CH
1009 BRSH ECH
1010 BRSH OH
1011 BRSH PDH
1012 ELEC CH
1013 ELEC OH
1014 ELEC PDH
1015 808 CH
1016 808 ECH
1017 808 OH
1018 808 EOH
1019 808 PDH
1020 LOFI CH
1021 LOFI OH
1022 LOFI EOH
1023 LOFI PDH

OFF

1024 OFF

*position: Responds to positional sensing (p. 42).

*x-stick (XS): A velocity switching “snare rim” sound, that when played softly produces a cross stick sound (p. 42), and when played harder produces a rim shot sound (p. 41).

*Sweep: Can be played using a “sweep” or “swish” technique (p. 43).

*Bow / Bell (RdX): A “cross-faded” type of sounds. With velocity, you can control “bow” and “bell” sound.

RS: Rim shot sound

VS: Velocity switching sound

Inst Group “FIXED HH”: These are hi-hat sounds that cannot be controlled by the FD-7 foot controller.

Preset Percussion Set List

Note No.	1. STNDRD1 PC65	VOICES	2. STNDRD2 PC66	3. ROOM PC67	4. POWER PC68	5. ELEC PC69	6. 808/909 PC70
18	BS SLIDE	2	←	←	←	←	←
19	GTSCRACH	1	←	←	←	←	←
20	GT SLIDE	1	←	←	←	←	←
21	CUTGTDWN	1	←	←	←	←	←
22	CUTGTUP	1	←	←	←	←	←
23	WAHGTDW1	1	←	←	←	←	←
C1 24	WAHGTUP1	1	←	←	←	←	←
25	WAHGTDW2	1	←	←	←	←	←
26	WAHGTUP2	1	←	←	←	←	←
27	HI-Q	1	←	←	←	←	←
28	MTL SLAP	2	←	←	←	←	←
29	SCRACH 3	1	←	←	←	←	←
30	SCRACH 2	1	←	←	←	←	←
31	STICKS	1	←	←	←	←	←
32	CLICK	1	←	←	←	←	←
33	METROCLK	1	←	←	←	←	←
34	METROBEL	1	←	←	←	←	←
35	STD1 2 K	2	STD2 2 K	ROOM 9 K	POWER K2	ELEC 2 K	TR909 K
C2 36	STD1 1 K	2	STD2 1 K	ROOM 8 K	POWER K1	ELEC 1 K	TR808 K
37	CRSSTK 3	1	CRSSTK 3	CRSSTK 1	←	CRSSTK 3	808CRSTK
38	STD1 1 S	3	STD2 1 S	ROOM 1 S	POWER1 S	ELEC 1 S	TR808 S
39	CLAP	1	←	←	←	←	808CLAP
40	STD1 2 S	4	STD2 2 S	ROOM 2 S	POWER2 S	GATE S	TR909 S
41	STD 1 T6	2	STD 2 T6	ROOM6 T6	POWER T6	ELEC T6	TR808 T6
42	STD1 CH	2	STD2 CH	ROOM CH	POWR CH	ELEC CH	808 ECH
43	STD 1 T5	2	STD 2 T5	ROOM6 T5	POWER T5	ELEC T5	TR808 T5
44	STD1 PDH	1	STD2 PDH	ROOM PDH	POWR PDH	ELEC PDH	808 PDH
45	STD 1 T4	2	STD 2 T4	ROOM6 T4	POWER T4	ELEC T4	TR808 T4
46	STD1 EOH	1	STD2 OH	ROOM EOH	POWR OH	ELEC OH	808 EOH
47	STD 1 T3	2	STD 2 T3	ROOM6 T3	POWER T3	ELEC T3	TR808 T3
C3 48	STD 1 T2	2	STD 2 T2	ROOM6 T2	POWER T2	ELEC T2	TR808 T2
49	MED16 CR	2	←	←	←	←	TR808 CR
50	STD 1 T1	2	STD 2 T1	ROOM6 T1	POWER T1	ELEC T1	TR808 T1
51	POP RD	2	JAZZ RD	POP RD	JAZZ RD	POP RD	←
52	CHINA18″	1	←	←	←	RVSCRSH2	CHINA18″
53	POP RDB	1	JAZZ RDB	POP RDB	JAZZ RDB	POP RDB	←
54	TAMBRN 1	1	←	←	←	←	78TAMBRN
55	SPLSH12″	1	←	←	←	SPLSH12″	←
56	COWBELL1	1	COWBELL2	←	←	COWBELL1	808CWBL1
57	QUIK16CR	2	←	←	←	←	←
58	VIBRASLP	1	←	←	←	←	←
59	POP RDE	1	JAZZ RDE	POP RDE	JAZZ RDE	POP RDE	←
C4 60	R8BNG HI	2	←	←	←	←	78BONGO
61	R8BNG LO	2	←	←	←	←	78BONGO
62	CONGA MT	2	←	←	←	←	808CONGA
63	CONGA SL	2	←	←	←	←	808CONGA
64	CONGA OP	2	←	←	←	←	808CONGA
65	TMBL1 RM	2	←	←	←	←	←
66	TMBL1 LO	2	←	←	←	←	←
67	AGOGO HI	1	←	←	←	←	←
68	AGOGO LO	1	←	←	←	←	←
69	CABASAUP	1	←	←	←	←	←
70	MARACAS	1	←	←	←	←	808MARCS
71	WHISL SH	1	←	←	←	←	←
C5 72	WHISTLE	1	←	←	←	←	←
73	GUIROSHT	1	←	←	←	←	←
74	GIROLNG1	1	←	←	←	←	78GUIRO
75	CLAVES	1	←	←	←	←	808CLAVS
76	WDBLK HI	1	←	←	←	←	←
77	WDBLK LO	1	←	←	←	←	←
78	CUICAMT1	1	←	←	←	←	←
79	CUICA OP	1	←	←	←	←	←
80	TRINGLMT	1	←	←	←	←	←
81	TRINGLOP	1	←	←	←	←	←
82	SHAKER	1	←	←	←	←	←
83	SLEIBELL	1	←	←	←	←	←
C6 84	BELLTREE	1	←	←	←	←	←
85	CASTANET	1	←	←	←	←	←
86	SURDOLMT	3	←	←	←	←	←
87	SURDOLOP	2	←	←	←	←	←
88	OFF	0	←	←	←	←	←
89	R8CNG HI	2	←	←	←	←	←
90	TINYGONG	1	←	←	←	←	←
91	GONG	1	←	←	←	←	←
92	PANDROMT	1	←	←	←	←	←
93	PANDROOP	2	←	←	←	←	←
94	PANDROSL	1	←	←	←	←	←
95	TREECHIM	1	←	←	←	←	←
C7 96	CAXIXI	1	←	←	←	←	←

Note No.	7. JAZZ	8. BRUSH	9. PERCONLY	10. SPECIAL		Drum Kit
	PC71	PC72	PC73	PC74		NOTE NUMBERS assigned to each TRIGGER INPUTS
18	BS SLIDE	←	R8BNG2HI	FUNKHIT2		
19	GTSCRACH	←	R8BNG2LO	FUNKHIT2		
20	GT SLIDE	←	BONGO HI	FUNKHIT2		
21	CUTGTDWN	←	BONGO LO	FUNKHIT2		
22	CUTGTUP	←	BONGO2HI	FUNKHIT3		TRIG 7 (HI-HAT)CLOSE RIM
23	WAHGTDW1	←	BONGO2LO	FUNKHIT3		
C1 24	WAHGTUP1	←	R8CNG MT	FUNKHIT3		
25	WAHGTDW2	←	R8CNG HI	FUNKHIT3		
26	WAHGTUP2	←	R8CNG LO	FUNKHIT1		TRIG 7 (HI-HAT)OPEN RIM
27	HI-Q	←	COWBLDUO	FUNKHIT1		
28	MTL SLAP	←	TAMBRN 2	FUNKHIT1		
	SCRACH 3	←	TAMBRN 3	FUNKHIT1		
29 30	SCRACH 2	←	TMBL2 HI	TEKNOHIT		
31	STICKS	←	TMBL2 LO	TEKNOHIT		TRIG 11 (AUX1)
32	CLICK	←	PAILA	TEKNOHIT		TRIG 12 (AUX2)
33	METROCLK	←	TABLA NA	TEKNOHIT		
34	METROBEL	←	TABLATIN	HEART BT		
35	JAZZ 4 K	STD2 2 K	TABLATUN	GLASS	*	TRIG 2 (KICK2)
C2 36	JAZZ 3 K	BRUSH K	TABLA TE	PISTOL	*	TRIG 1 (KICK1)
37	CRSSTK 3	←	TABLA TI	SCRCHLP	*	
38	JAZZ 2 S	BRSH TAP	BAYA GE	PHIL HIT	*	TRIG 3 (SNARE)
39	CLAP	BRSH SLP	BAYA KA	LOFI HIT	*	
40	JAZZ 3 S	BRSH SWL	BAYA GIN	BOING 1	*	TRIG 3 (SNARE) RIM
	JAZZ3 T6	BRSH3 T6	BAYA SLD	MONSTER	*	TRIG 6 (TOM3)
41 42	STD1 CH	BRSH CH	POT DRUM	COUNT 5	*	TRIG 7 (HI-HAT) CLOSED
	JAZZ3 T5	BRSH3 T5	POTDR MT	COUNT 4	*	TRIG 6 (TOM3) RIM
43 44	STD1 PDH	BRSH PDH	TALKINDR	COUNT 3	*	TRIG 7 (HI-HAT) PEDAL
45	JAZZ3 T4	BRSH3 T4	THAIGNG2	COUNT 2	*	TRIG 5 (TOM2)
46	STD1 EOH	BRSH OH	TINYGONG	COUNT 1	*	TRIG 7 (HI-HAT) OPEN
47	JAZZ3 T3	BRSH3 T3	GONG	BOMB	*	TRIG 5 (TOM2) RIM
C3 48	JAZZ3 T2	BRSH3 T2	TEMPLBEL	THUNDER	*	TRIG 4 (TOM1)
49	MED16 CR	BRSH1 CR	WA-DAIKO	CAR DOOR	*	TRIG 8 (CRASH1)
50	JAZZ3 T1	BRSH3 T1	TAIKO	CAR CELL	*	TRIG 4 (TOM1) RIM
51	JAZZ RD	BRSH1 RD	R70TRIOP	CARENGIN	*	TRIG 10 (RIDE)
52	CHINA18″	←	R70TRIMT	CAR HORN	*	TRIG 9 (CRASH2) RIM
	JAZZ RDB	←	TIMPANIG	HELICPTR	*	TRIG 10 (RIDE) RIM
53 54	TAMBRN 1	←	TIMPANIG	GT SLIDE		
55	SPLSH12″	←	TIMPANIG	GTSCRACH	*	TRIG 8 (CRASH1) RIM
56	COWBELL2	←	TIMPANIG	GUITDIST		
57	QUIK16CR	BRSH1 CR	TIMPANIG	GUITBS 1	*	TRIG 9 (CRASH2)
58	VIBRASLP	←	TIMPANIC	GUITBS 2		
59	JAZZ RDE	JAZZ RD	TIMPANIC	FLETNOIZ	*	
C4 60	R8BNG HI	←	TIMPANIC	SHAMI VS		
61	R8BNG LO	←	THAIGONG	BRASS VS		
62	CONGA MT	←	THAIGONG	STRNGSVS		
63	CONGA SL	←	THAIGONG	STRNGSVS		
64	CONGA OP	←	THAIGONG	STRNGSVS		
	TMBL1 RM	←	PERCHIT1	PIZICATO		
65 66	TMBL1 LO	←	PERCHIT2	RVSKICK1		
67	AGOGO HI	←	ORCH MAJ	RVSSNR 2		
68	AGOGO LO	←	ORCH MIN	RVSCRSH2		
69	CABASAUP	←	ORCH DIM	RVSCHINA		
70	MARACAS	←	KICK/ROL	LADY AHH		
71	WHISL SH	←	KICK/CYM	AOOUU!		
C5 72	WHISTLE	←	ORCHROLL	HOOH!		
73	MARACAS	←	ORCHCHOK	HAA!		
74	GIROLNG1	←	HIT ROLL	SAYYEAH!		
75	CLAVES	←	FINALE	YEAH		
76	WDBLK HI	←	APPLAUSE	AHHH		
	WDBLK LO	←	ENCORE	HAAA		
77 78	CUICAMT1	←	TREECHIM	ACHAA!		
79	CUICA OP	←	808CLAP	NOPE!		
80	TRINGLMT	←	808CWBL1	BAP		
81	TRINGLOP	←	808CWBL2	DAT		
82	SHAKER	←	808MARCS	SCAT3 VS		
83	SLEIBELL	←	808CLAVS	DOOT		
C6 84	BELLTREE	←	808CONGA	DAOFALL1		
85	CASTANET	←	909RIM	DAOFALL2		
86	SURDOLMT	←	909CLAP	DAOFALL3		
87	SURDOLOP	←	78COWBEL	DAOFALL4		
88	OFF	←	78GUIRO	DODAT VS		
	R8CNG HI	←	78GIROST	DODAT VS		
89 90	TINYGONG	←	78MARACS	DODAT VS		
91	GONG	←	78MBEAT	DODAO VS		
92	PANDROMT	←	78TAMBRN	SCAT1 VS		
93	PANDROOP	←	78BONGO	SCAT2 VS		
94	PANDROSL	←	78CLAVES	SCAT2 VS		
95	TREECHIM	←	78RIM	SCAT2 VS		
C7 96	CAXIXI	←	55CLAVES	SCAT4 VS		

PC: Program Number
←: Same as the left.
*: Note number for muted drum sounds when muting only the drum instruments of the percussion part (p. 72, p. 107).

MEMO

In GM MODE (p. 159), “STNDRD1” is assigned.

Backing Instrument List

PC	CC0	INST NAME	VOICES	
PIANO				
1	0	PIANO 1	1	
	8	PIANO 1W	2	
	16	PIANO 1D	1	
2	0	PIANO 2	1	
	8	PIANO 2W	2	
3	0	PIANO 3	1	
	8	PIANO 3W	2	
4	0	HONKY-TONK	2	
	8	HONKY-TONK W	2	
E. PIANO				
5	0	E.PIANO 1	1	
	8	DETUNED EP 1	2	
	24	60'S E.PIANO	1	
	64	FM+SA EP	2	
	65	HARD RHODES	2	
6	0	E.PIANO 2	2	
	64	BRIGHT FM EP	2	
CLAVI				
7	0	HARPSICHORD	1	
	8	COUPLED HPS.	2	
	16	HARPSI.W	2	
	24	HARPSI.O	2	
8	0	CLAV.	1	
	64	FUNK CLAV.	2	
CHROMATIC PERCUSSION				
9	0	CELESTA	1	
10	0	GLOCKENSPIEL	1	
11	0	MUSIC BOX	1	
12	0	VIBRAPHONE	1	
	8	VIB.W	2	
13	0	MARIMBA	1	
14	0	XYLOPHONE	1	
15	0	TUBULAR-BELL	1	
	8	CHURCH BELL	1	
	9	CARILLON	1	
16	0	SANTUR	1	
ORGAN				
17	0	ORGAN 1	1	
	8	DETUNED OR.1	2	
	16	60'S ORGAN 1	1	
	32	ORGAN 4	2	
	64	SC88 ORGAN 4	1	
	65	EVEN BAR	2	
18	0	ORGAN 2	1	
	8	DETUNED OR.2	2	
	32	ORGAN 5	2	
19	0	ORGAN 3	2	
20	0	CHURCH ORG.1	1	
	8	CHURCH ORG.2	2	
	16	CHURCH ORG.3	2	
21	0	REED ORGAN	1	
22	0	ACCORDION FR	2	
	8	ACCORDION IT	2	
23	0	HARMONICA	1	
24	0	BANDONEON	2	
GUITAR				
25	0	NYLON-STR.GT	1	
26	0	STEEL-STR.GT	1	
	8	12-STR.GT	2	
	64	NYLON+STEEL	2	
27	0	JAZZ GT.	1	
	8	HAWAIIAN GT.	1	
28	0	CLEAN GT.	1	
	8	CHORUS GT.	2	
29	0	MUTED GT.	1	
	64	MUTED GT.2	2	
	65	POP GT.	1	
	66	FUNK GT.	1	*
	67	FUNK GT.2	1	*
30	0	OVERDRIVE GT	1	
	64	FDBK.ODRV.GT	2	
31	0	DISTORTIONGT	1	
	8	FEEDBACK GT.	2	
	64	HEAVY GT.	1	
	65	FDBK. HVY.GT	2	
	66	MUTED DIS.GT	1	
	67	ROCK RHYTHM	2	
32	0	GT.HARMONICS	1	
	8	GT. FEEDBACK	1	

*: VELOCITY SWITCH
The tone switches at velocity 116.

BASS				
33	0	ACOUSTIC BS.	2	
	64	ELCTRC.AC.BS	2	
34	0	FINGERED BS.	1	
	64	FUNK BASS	2	
	65	REGGAE BASS	2	
35	0	PICKED BS.	1	
	64	MUTE PICKBS1	1	
	65	MUTE PICKBS2	1	
36	0	FRETLESS BS.	1	
37	0	SLAP BASS 1	1	
	64	SLAP BASS 3	1	
	65	RESO SLAP	1	
	66	SLAP BASS 4	1	
38	0	SLAP BASS 2	1	
SYN. BASS				
39	0	SYNTH BASS 1	1	
	1	SYNTHBASS101	1	
	8	SYNTH BASS 3	1	
	64	TB303 BS 1	1	
	65	TB303 BS 2	1	
	66	TB303 BS 3	1	
40	0	SYNTH BASS 2	2	
	16	RUBBER BASS	2	
	64	SH101 BS 1	1	
	65	SH101 BS 2	1	
	66	SH101 BS 3	1	
	67	MODULAR BASS	2	
ORCHESTRA				
41	0	VIOLIN	1	
	8	SLOW VIOLIN	1	
42	0	VIOLA	1	
43	0	CELLO	1	
44	0	CONTRABASS	1	
45	0	TREMOLO STR	1	
46	0	PIZZICATOSTR	1	
47	0	HARP	1	
48	0	TIMPANI	1	
STRINGS				
49	0	STRINGS	1	
	8	ORCHESTRA	2	
50	0	SLOW STRINGS	1	
51	0	SYN.STRINGS1	1	
	8	SYN.STRINGS3	2	
	64	SYN.STRINGS4	2	
	65	OB STRINGS	2	
52	0	SYN.STRINGS2	2	
53	0	CHOIR AAHS	1	
	32	CHOIR AAHS 2	1	
54	0	VOICE OOHS	1	
55	0	SYNVOX	1	
56	0	ORCHESTRAHIT	2	
BRASS				
57	0	TRUMPET	1	
58	0	TROMBONE	1	
	1	TROMBONE 2	2	
59	0	TUBA	1	
60	0	MUTEDTRUMPET	1	
61	0	FRENCH HORN	2	
	1	FR.HORN 2	2	
62	0	BRASS 1	1	
	8	BRASS 2	2	
SYN. BRASS				
63	0	SYNTH BRASS1	2	
	8	SYNTH BRASS3	2	
	16	ANALOGBRASS1	2	
	64	SYNTH BRASS5	2	
	65	POLY BRASS	2	
	66	QUACK BRASS	2	
	67	OCTAVE BRASS	2	

64	0	SYNTH BRASS2	2
	8	SYNTH BRASS4	1
	16	ANALOGBRASS2	2
	64	SOFT BRASS	2
	65	VELO BRASS 1	2
	66	VELO BRASS 2	2

REED

65	0	SOPRANO SAX	1
66	0	ALTO SAX	1
67	0	TENOR SAX	1
68	0	BARITONE SAX	1
69	0	OBOE	1
70	0	ENGLISH HORN	1
71	0	BASSOON	1
72	0	CLARINET	1

PIPE

73	0	PICCOLO	1
74	0	FLUTE	1
75	0	RECORDER	1
76	0	PAN FLUTE	1
77	0	BOTTLE BLOW	2
78	0	SHAKUHACHI	2
79	0	WHISTLE	1
80	0	OCARINA	1

SYN. LEAD

81	0	SQUARE WAVE	2
	1	SQUARE	1
	8	SINE WAVE	1
82	0	SAW WAVE	2
	1	SAW	1
	8	DOCTOR SOLO	2
	64	BIG LEAD	2
	65	WASPY SYNTH	2
83	0	SYN.CALLIOPE	2
84	0	CHIFFER LEAD	2
85	0	CHARANG	2
	64	DIST. LEAD 1	2
	65	DIST. LEAD 2	2
	66	FUNK LEAD	2
86	0	SOLO VOX	2
87	0	5TH SAW WAVE	2
	64	BIG FIVES	2
88	0	BASS & LEAD	2
	64	BIG & RAW	2
	65	FAT & PERKY	2

SYN. PAD

89	0	FANTASIA	2
90	0	WARM PAD	1
	64	THICK PAD	2
	65	HORN PAD	2
91	0	POLYSYNTH	2
	64	80'S POLYSYN	2
92	0	SPACE VOICE	1
93	0	BOWED GLASS	2
94	0	METAL PAD	2
	64	PANNER PAD	2
95	0	HALO PAD	2
96	0	SWEEP PAD	1
	64	POLAR PAD	1
	65	CONVERGE	1

SYN. SFX

97	0	ICE RAIN	2
98	0	SOUNDTRACK	2
	64	ANCESTRAL	2
	65	PROLOGUE	2
99	0	CRYSTAL	2
	1	SYN MALLET	1
100	0	ATMOSPHERE	2
101	0	BRIGHTNESS	2
102	0	GOBLIN	2
103	0	ECHO DROPS	1
	1	ECHO BELL	2
	2	ECHO PAN	2
	64	ECHO PAN 2	2
	65	BIG PANNER	2
	66	RESO PANNER	2
104	0	STAR THEME	2

ETHNIC MISC

105	0	SITAR	1
	1	SITAR 2	2
106	0	BANJO	1
107	0	SHAMISEN	1
108	0	KOTO	1
	8	TAISHO KOTO	2
109	0	KALIMBA	1
110	0	BAGPIPE	1
111	0	FIDDLE	1
112	0	SHANAI	1

PERCUSSIVE

113	0	TINKLE BELL	1
114	0	AGOGO	1
115	0	STEEL DRUMS	1
116	0	WOODBLOCK	1
	8	CASTANETS	1
117	0	TAIKO	1
	8	CONCERT BD	1
118	0	MELO. TOM 1	1
	8	MELO. TOM 2	1
119	0	SYNTH DRUM	1
	8	808 TOM	1
	9	ELEC PERC.	1
120	0	REVERSE CYM.	1

GUITAR BASS FX

121	0	GT.FRETNOISE	1
	1	GT.CUT NOISE	1
	64	WAH BRUSH GT	1
	65	GT. SLIDE	1
	66	GT. SCRATCH	1
	67	BASS SLIDE	1

SFX

122	0	BREATH NOISE	1
	1	FL.KEY CLICK	1
123	0	SEASHORE	1
	1	RAIN	1
	2	THUNDER	1
	3	WIND	1
	5	BUBBLE	2
124	0	BIRD	2
	1	DOG	1
	3	BIRD 2	1
125	0	TELEPHONE 1	1
	1	TELEPHONE 2	1
	3	DOOR	1
	5	WIND CHIMES	2
126	0	HELICOPTER	1
	2	CAR-STOP	1
	9	BURST NOISE	2
	64	SPACE TRI.	1
127	0	APPLAUSE	2
	3	PUNCH	1
128	0	GUN SHOT	1
	2	LASERGUN	1
	3	EXPLOSION	2

PC: Program number (Instrument number)
CC: Value of control change number 0
VOICES: Number of voices used

* *To switch instruments from the external MIDI device, send "0" on the CC32# (Control Change Bank Select) from the external MIDI device to the TD-8.*

* *The value of the CC32# (Control Change Bank Select) that the TD-8 transmits is always "0."*

Preset Pattern List

No.	Name	T.S	Len	Tempo	Type
DRUMS					
1	DRUMS	4/4	8	124	LOOP
ROCK					
2	BRIT_R-I	4/4	4	126	LOOP
3	BRIT_R-A		4		
4	BRIT_R-1		4		
5	BRIT_R-B		4		
6	BRIT_R-2		4		
7	BRIT_R-E		6		
8	HARD_R-I		2	195	LOOP
9	HARD_R-A		4		
10	HARD_R-1		4		
11	HARD_R-B		4		
12	HARD_R-2		4		
13	HARD_R-E		4		
14	BOOGIE-I	4/4	10	216	LOOP
15	BOOGIE-A		8		
16	BOOGIE-1		8		
17	BOOGIE-B		8		
18	BOOGIE-2		8		
19	BOOGIE-E		6		
20	CYBER1-I	4/4	4	113	LOOP
21	CYBER1-A		2		
22	CYBER1-1		2		
23	CYBER1-B		2		
24	CYBER1-2		2		
25	CYBER1-E		2		
26	CYBER2-I	4/4	4	129	LOOP
27	CYBER2-A		4		
28	CYBER2-1		4		
29	CYBER2-B		4		
30	CYBER2-2		4		
31	CYBER2-E		1		
32	16BT'R-I	4/4	1	86	LOOP
33	16BT'R-A		4		
34	16BT'R-1		4		
35	16BT'R-B		4		
36	16BT'R-2		4		
37	16BT'R-E		2		
38	PROG_R-I	4/4	4	120	LOOP
39	PROG_R-A		4		
40	PROG_R-1		4		
41	PROG_R-B		4		
42	PROG_R-2		4		
43	PROG_R-E		3		
44	5/4RCK-I	5/4	4	137	LOOP
45	5/4RCK-A		4		
46	5/4RCK-1		4		
47	5/4RCK-B		4		
48	5/4RCK-2		5		
49	5/4RCK-E		8		
50	8BT'R1-I	4/4	4	117	LOOP
51	8BT'R1-A		4		
52	8BT'R1-1		4		
53	8BT'R1-B		4		
54	8BT'R1-2		4		
55	8BT'R1-E		4		
56	SLOW_R-I	4/4	2	72	LOOP
57	SLOW_R-A		4		
58	SLOW_R-1		4		
59	SLOW_R-B		4		
60	SLOW_R-2		4		
61	SLOW_R-E		2		
62	MIXD_R-I	4/4	4	103	LOOP
63	MIXD_R-A		4		
64	MIXD_R-1		4		
65	MIXD_R-B		4		
66	MIXD_R-2		4		
67	MIXD_R-E		4		
68	GRAM_R-I	4/4	4	109	LOOP
69	GRAM_R-A		4		
70	GRAM_R-1		4		
71	GRAM_R-B		4		
72	GRAM_R-2		4		
73	GRAM_R-E		4		
74	A.O.R.-I	4/4	4	113	LOOP
75	A.O.R.-A		4		
76	A.O.R.-1		4		
77	A.O.R.-B		4		
78	A.O.R.-2		4		
79	A.O.R.-E		5		
80	8BT'R2-I	4/4	8	140	LOOP
81	8BT'R2-A		4		
82	8BT'R2-1		4		
83	8BT'R2-B		4		
84	8BT'R2-2		4		
85	8BT'R2-E		6		
86	FNKYHR-I	4/4	1	100	LOOP
87	FNKYHR-A		4		
88	FNKYHR-1		4		
89	FNKYHR-B		4		
90	FNKYHR-2		4		
91	FNKYHR-E		3		
METAL					
92	OLD_HM-I	4/4	2	120	LOOP
93	OLD_HM-A		4		
94	OLD_HM-1		4		
95	OLD_HM-B		4		
96	OLD_HM-2		4		
97	OLD_HM-E		6		
98	SPEED1-I	4/4	2	182	LOOP
99	SPEED1-A		4		
100	SPEED1-1		4		
101	SPEED1-B		4		
102	SPEED1-2		4		
103	SPEED1-E		5		
104	THRASH-I	4/4	4	195	LOOP
105	THRASH-A		4		
106	THRASH-1		4		
107	THRASH-B		4		
108	THRASH-2		4		
109	THRASH-E		4		
110	SPEED2-I	4/4	4	236	LOOP
111	SPEED2-A		4		
112	SPEED2-1		4		
113	SPEED2-B		4		
114	SPEED2-2		4		
115	SPEED2-E		5		
BALLAD					
116	6/8BLD-I	6/8	4	50	LOOP
117	6/8BLD-A		4		
118	6/8BLD-1		5		
119	6/8BLD-B		4		
120	6/8BLD-2		5		
121	6/8BLD-E		5		
122	POPBLD-I	4/4	4	65	LOOP
123	POPBLD-A		4		
124	POPBLD-1		4		
125	POPBLD-B		4		
126	POPBLD-2		4		
127	POPBLD-E		4		
128	ROKBLD-I	4/4	2	64	LOOP
129	ROKBLD-A		4		
130	ROKBLD-1		4		
131	ROKBLD-B		4		
132	ROKBLD-2		4		
133	ROKBLD-E		2		
134	PF_BLD-I	4/4	4	65	LOOP
135	PF_BLD-A		2		
136	PF_BLD-1		2		
137	PF_BLD-B		2		
138	PF_BLD-2		2		
139	PF_BLD-E		3		
140	16'BLD-I	4/4	4	75	LOOP
141	16'BLD-A		4		
142	16'BLD-1		4		
143	16'BLD-B		4		
144	16'BLD-2		4		
145	16'BLD-E		5		
R&B					
146	OLDRB1-I	4/4	4	154	LOOP
147	OLDRB1-A		4		
148	OLDRB1-1		4		
149	OLDRB1-B		4		
150	OLDRB1-2		4		
151	OLDRB1-E		7		
152	OLDRB2-I	4/4	4	148	LOOP
153	OLDRB2-A		4		
154	OLDRB2-1		4		
155	OLDRB2-B		4		
156	OLDRB2-2		4		
157	OLDRB2-E		8		
158	OLDRB3-I	4/4	4	150	LOOP
159	OLDRB3-A		4		
160	OLDRB3-1		4		
161	OLDRB3-B		4		
162	OLDRB3-2		4		
163	OLDRB3-E		5		
164	OLDRB4-I	4/4	2	82	LOOP
165	OLDRB4-A		4		
166	OLDRB4-1		4		
167	OLDRB4-B		4		
168	OLDRB4-2		4		
169	OLDRB4-E		4		
170	RBSHFL-I	4/4	4	112	LOOP
171	RBSHFL-A		4		
172	RBSHFL-1		4		
173	RBSHFL-B		4		
174	RBSHFL-2		4		
175	RBSHFL-E		3		
176	RBHOP1-I	4/4	2	96	LOOP
177	RBHOP1-A		4		
178	RBHOP1-1		4		
179	RBHOP1-B		4		
180	RBHOP1-2		4		
181	RBHOP1-E		4		
182	RBHOP2-I	4/4	1	93	LOOP
183	RBHOP2-A		4		
184	RBHOP2-1		4		
185	RBHOP2-B		4		
186	RBHOP2-2		4		
187	RBHOP2-E		1		

188	RBGRV1-I	4/4	4	73	LOOP
189	RBGRV1-A		4		
190	RBGRV1-1		4		
191	RBGRV1-B		4		
192	RBGRV1-2		4		
193	RBGRV1-E		4		
194	RBGRV2-I	4/4	4	80	LOOP
195	RBGRV2-A		4		
196	RBGRV2-1		4		
197	RBGRV2-B		4		
198	RBGRV2-2		5		
199	RBGRV2-E		8		
200	RBGRV3-I	4/4	4	96	LOOP
201	RBGRV3-A		4		
202	RBGRV3-1		4		
203	RBGRV3-B		4		
204	RBGRV3-2		5		
205	RBGRV3-E		5		

BLUES

206	BLUES1-I	4/4	4	67	LOOP
207	BLUES1-A		4		
208	BLUES1-1		4		
209	BLUES1-B		4		
210	BLUES1-2		4		
211	BLUES1-E		6		
212	BLUES2-I	4/4	3	113	LOOP
213	BLUES2-A		4		
214	BLUES2-1		4		
215	BLUES2-B		4		
216	BLUES2-2		4		
217	BLUES2-E		2		
218	BLUES3-I	4/4	4	55	LOOP
219	BLUES3-A		4		
220	BLUES3-1		4		
221	BLUES3-B		4		
222	BLUES3-2		4		
223	BLUES3-E		5		

POPS

224	BGMPOP-I	4/4	4	88	LOOP
225	BGMPOP-A		4		
226	BGMPOP-1		4		
227	BGMPOP-B		4		
228	BGMPOP-2		4		
229	BGMPOP-E		6		
230	DNCPOP-I	4/4	4	120	LOOP
231	DNCPOP-A		4		
232	DNCPOP-1		4		
233	DNCPOP-B		4		
234	DNCPOP-2		4		
235	DNCPOP-E		5		
236	POPROK-I	4/4	2	123	LOOP
237	POPROK-A		4		
238	POPROK-1		4		
239	POPROK-B		4		
240	POPROK-2		4		
241	POPROK-E		4		
242	AC'POP-I	4/4	2	89	LOOP
243	AC'POP-A		4		
244	AC'POP-1		4		
245	AC'POP-B		4		
246	AC'POP-2		4		
247	AC'POP-E		2		
248	70'POP-I	4/4	4	215	LOOP
249	70'POP-A		4		
250	70'POP-1		4		
251	70'POP-B		8		
252	70'POP-2		8		
253	70'POP-E		4		
254	EL'POP-I	4/4	4	100	LOOP
255	EL'POP-A		2		
256	EL'POP-1		2		
257	EL'POP-B		4		
258	EL'POP-2		4		
259	EL'POP-E		5		
260	POPFNK-I	4/4	4	96	LOOP
261	POPFNK-A		4		
262	POPFNK-1		4		
263	POPFNK-B		4		
264	POPFNK-2		4		
265	POPFNK-E		5		
266	POPWLZ-I	3/4	4	120	LOOP
267	POPWLZ-A		4		
268	POPWLZ-1		4		
269	POPWLZ-B		4		
270	POPWLZ-2		4		
271	POPWLZ-E		6		

R&R

272	ROKBLY-I	4/4	2	96	LOOP
273	ROKBLY-A		4		
274	ROKBLY-1		2		
275	ROKBLY-B		4		
276	ROKBLY-2		2		
277	ROKBLY-E		3		
278	ROCKIN-I	4/4	4	170	LOOP
279	ROCKIN-A		4		
280	ROCKIN-1		4		
281	ROCKIN-B		8		
282	ROCKIN-2		8		
283	ROCKIN-E		4		
284	SURF_R-I	4/4	4	150	LOOP
285	SURF_R-A		4		
286	SURF_R-1		4		
287	SURF_R-B		4		
288	SURF_R-2		4		
289	SURF_R-E		4		

COUNTRY

290	BLGRS -I	4/4	2	142	LOOP
291	BLGRS -A		4		
292	BLGRS -1		2		
293	BLGRS -B		4		
294	BLGRS -2		3		
295	BLGRS -E		7		
296	C'BLD1-I	4/4	9	102	LOOP
297	C'BLD1-A		4		
298	C'BLD1-1		6		
299	C'BLD1-B		4		
300	C'BLD1-2		4		
301	C'BLD1-E		9		
302	C'BLD2-I	4/4	9	105	LOOP
303	C'BLD2-A		4		
304	C'BLD2-1		6		
305	C'BLD2-B		4		
306	C'BLD2-2		6		
307	C'BLD2-E		7		
308	C'ROCK-I	4/4	8	125	LOOP
309	C'ROCK-A		8		
310	C'ROCK-1		8		
311	C'ROCK-B		8		
312	C'ROCK-2		8		
313	C'ROCK-E		5		
314	TRAIN -I	4/4	4	140	LOOP
315	TRAIN -A		4		
316	TRAIN -1		4		
317	TRAIN -B		4		
318	TRAIN -2		4		
319	TRAIN -E		4		

JAZZ

320	SWING -I	4/4	9	192	LOOP
321	SWING -A		8		
322	SWING -1		2		
323	SWING -B		8		
324	SWING -2		2		
325	SWING -E		8		
326	JZBLD -I	4/4	4	69	LOOP
327	JZBLD -A		4		
328	JZBLD -1		4		
329	JZBLD -B		4		
330	JZBLD -2		4		
331	JZBLD -E		5		
332	FST'JZ-I	4/4	4	250	LOOP
333	FST'JZ-A		8		
334	FST'JZ-1		8		
335	FST'JZ-B		8		
336	FST'JZ-2		8		
337	FST'JZ-E		8		
338	MOD'JZ-I	4/4	8	136	LOOP
339	MOD'JZ-A		8		
340	MOD'JZ-1		2		
341	MOD'JZ-B		8		
342	MOD'JZ-2		2		
343	MOD'JZ-E		9		
344	LTN'JZ-I	4/4	9	167	LOOP
345	LTN'JZ-A		8		
346	LTN'JZ-1		2		
347	LTN'JZ-B		8		
348	LTN'JZ-2		2		
349	LTN'JZ-E		7		
350	6/8 JZ-I	6/8	8	93	LOOP
351	6/8 JZ-A		4		
352	6/8 JZ-1		6		
353	6/8 JZ-B		4		
354	6/8 JZ-2		6		
355	6/8 JZ-E		6		
356	SMTHJZ-I	4/4	9	183	LOOP
357	SMTHJZ-A		8		
358	SMTHJZ-1		2		
359	SMTHJZ-B		8		
360	SMTHJZ-2		2		
361	SMTHJZ-E		10		
362	BGBND1-I	4/4	4	196	LOOP
363	BGBND1-A		8		
364	BGBND1-1		8		
365	BGBND1-B		8		
366	BGBND1-2		6		
367	BGBND1-E		5		
368	BGBND2-I	4/4	8	130	LOOP
369	BGBND2-A		4		
370	BGBND2-1		4		
371	BGBND2-B		4		
372	BGBND2-2		4		
373	BGBND2-E		8		

FUSION

No.	Name	T.S	Len	Tempo	Type
374	ACID_F-I	4/4	1	96	LOOP
375	ACID_F-A		4		
376	ACID_F-1		4		
377	ACID_F-B		4		
378	ACID_F-2		4		
379	ACID_F-E		4		
380	SLOW_F-I	4/4	2	85	LOOP
381	SLOW_F-A		4		
382	SLOW_F-1		4		
383	SLOW_F-B		4		
384	SLOW_F-2		4		
385	SLOW_F-E		4		
386	M'SHFL-I	4/4	4	86	LOOP
387	M'SHFL-A		4		
388	M'SHFL-1		4		
389	M'SHFL-B		4		
390	M'SHFL-2		4		
391	M'SHFL-E		7		
392	U'SHFL-I	4/4	8	130	LOOP
393	U'SHFL-A		8		
394	U'SHFL-1		2		
395	U'SHFL-B		8		
396	U'SHFL-2		2		
397	U'SHFL-E		9		
398	ELEC_F-I	4/4	1	131	LOOP
399	ELEC_F-A		7		
400	ELEC_F-1		7		
401	ELEC_F-B		4		
402	ELEC_F-2		4		
403	ELEC_F-E		4		
404	HARD1 -I	4/4	4	123	LOOP
405	HARD1 -A		4		
406	HARD1 -1		4		
407	HARD1 -B		4		
408	HARD1 -2		4		
409	HARD1 -E		5		
410	HARD2 -I	4/4	4	122	LOOP
411	HARD2 -A		4		
412	HARD2 -1		4		
413	HARD2 -B		4		
414	HARD2 -2		4		
415	HARD2 -E		3		
416	LTN'FS-I	4/4	4	120	LOOP
417	LTN'FS-A		4		
418	LTN'FS-1		4		
419	LTN'FS-B		4		
420	LTN'FS-2		4		
421	LTN'FS-E		5		
422	3/4 FS-I	3/4	4	123	LOOP
423	3/4 FS-A		4		
424	3/4 FS-1		4		
425	3/4 FS-B		4		
426	3/4 FS-2		4		
427	3/4 FS-E		6		
428	LITE_F-I	4/4	4	89	LOOP
429	LITE_F-A		4		
430	LITE_F-1		4		
431	LITE_F-B		4		
432	LITE_F-2		4		
433	LITE_F-E		4		
434	FUNK_F-I	4/4	4	112	LOOP
435	FUNK_F-A		4		
436	FUNK_F-1		4		
437	FUNK_F-B		4		
438	FUNK_F-2		4		
439	FUNK_F-E		4		
440	BGM FS-I	4/4	4	82	LOOP
441	BGM FS-A		4		
442	BGM FS-1		4		
443	BGM FS-B		4		
444	BGM FS-2		4		
445	BGM FS-E		4		
446	CTMP'F-I	4/4	4	100	LOOP
447	CTMP'F-A		4		
448	CTMP'F-1		4		
449	CTMP'F-B		4		
450	CTMP'F-2		4		
451	CTMP'F-E		5		

DANCE

452	FUNK1 -I	4/4	4	128	LOOP
453	FUNK1 -A		4		
454	FUNK1 -1		4		
455	FUNK1 -B		4		
456	FUNK1 -2		4		
457	FUNK1 -E		5		
458	FUNK2 -I	4/4	4	105	LOOP
459	FUNK2 -A		4		
460	FUNK2 -1		4		
461	FUNK2 -B		4		
462	FUNK2 -2		4		
463	FUNK2 -E		4		
464	FUNK3 -I	4/4	4	113	LOOP
465	FUNK3 -A		4		
466	FUNK3 -1		4		
467	FUNK3 -B		4		
468	FUNK3 -2		4		
469	FUNK3 -E		3		
470	FUNK4 -I	4/4	4	132	LOOP
471	FUNK4 -A		4		
472	FUNK4 -1		5		
473	FUNK4 -B		4		
474	FUNK4 -2		5		
475	FUNK4 -E		4		
476	FUNK5 -I	4/4	4	102	LOOP
477	FUNK5 -A		4		
478	FUNK5 -1		4		
479	FUNK5 -B		4		
480	FUNK5 -2		4		
481	FUNK5 -E		5		
482	808HP1-I	4/4	2	102	LOOP
483	808HP1-A		4		
484	808HP1-1		4		
485	808HP1-B		4		
486	808HP1-2		4		
487	808HP1-E		2		
488	808HP2-I	4/4	4	91	LOOP
489	808HP2-A		4		
490	808HP2-1		4		
491	808HP2-B		4		
492	808HP2-2		4		
493	808HP2-E		7		
494	CARRIB-I	4/4	2	104	LOOP
495	CARRIB-A		4		
496	CARRIB-1		4		
497	CARRIB-B		4		
498	CARRIB-2		4		
499	CARRIB-E		1		
500	FNKTOP-I	4/4	4	109	LOOP
501	FNKTOP-A		4		
502	FNKTOP-1		4		
503	FNKTOP-B		4		
504	FNKTOP-2		4		
505	FNKTOP-E		5		
506	N.J.S.-I	4/4	4	107	LOOP
507	N.J.S.-A		4		
508	N.J.S.-1		4		
509	N.J.S.-B		4		
510	N.J.S.-2		4		
511	N.J.S.-E		4		
512	JZFUNK-I	4/4	4	125	LOOP
513	JZFUNK-A		4		
514	JZFUNK-1		4		
515	JZFUNK-B		4		
516	JZFUNK-2		4		
517	JZFUNK-E		4		
518	UKACID-I	4/4	4	86	LOOP
519	UKACID-A		4		
520	UKACID-1		4		
521	UKACID-B		4		
522	UKACID-2		4		
523	UKACID-E		4		
524	HOUSE -I	4/4	4	113	LOOP
525	HOUSE -A		4		
526	HOUSE -1		4		
527	HOUSE -B		4		
528	HOUSE -2		4		
529	HOUSE -E		4		
530	GNGRAP-I	4/4	4	89	LOOP
531	GNGRAP-A		4		
532	GNGRAP-1		4		
533	GNGRAP-B		4		
534	GNGRAP-2		4		
535	GNGRAP-E		4		
536	HPHPJZ-I	4/4	4	96	LOOP
537	HPHPJZ-A		4		
538	HPHPJZ-1		4		
539	HPHPJZ-B		4		
540	HPHPJZ-2		4		
541	HPHPJZ-E		4		
542	TEKPOP-I	4/4	2	118	LOOP
543	TEKPOP-A		4		
544	TEKPOP-1		4		
545	TEKPOP-B		4		
546	TEKPOP-2		4		
547	TEKPOP-E		5		
548	DRUM'N-I	4/4	2	82	LOOP
549	DRUM'N-A		4		
550	DRUM'N-1		4		
551	DRUM'N-B		4		
552	DRUM'N-2		4		
553	DRUM'N-E		1		

REGGAE

554	REGG1 -I	4/4	2	96	LOOP
555	REGG1 -A		4		
556	REGG1 -1		4		
557	REGG1 -B		4		
558	REGG1 -2		4		
559	REGG1 -E		4		
560	REGG2 -I	4/4	6	142	LOOP
561	REGG2 -A		4		
562	REGG2 -1		4		
563	REGG2 -B		4		
564	REGG2 -2		4		
565	REGG2 -E		7		

566	REGG3 -I	4/4	1	132	LOOP
567	REGG3 -A		4		
568	REGG3 -1		4		
569	REGG3 -B		4		
570	REGG3 -2		4		
571	REGG3 -E		3		
572	REGG4 -I	4/4	4	125	LOOP
573	REGG4 -A		4		
574	REGG4 -1		4		
575	REGG4 -B		4		
576	REGG4 -2		4		
577	REGG4 -E		4		
578	SKA -I	4/4	6	192	LOOP
579	SKA -A		4		
580	SKA -1		4		
581	SKA -B		4		
582	SKA -2		4		
583	SKA -E		5		

LATIN

584	MAMBO -I	4/4	9	182	LOOP
585	MAMBO -A		8		
586	MAMBO -1		2		
587	MAMBO -B		8		
588	MAMBO -2		2		
589	MAMBO -E		7		
590	MERENG-I	4/4	9	207	LOOP
591	MERENG-A		4		
592	MERENG-1		6		
593	MERENG-B		4		
594	MERENG-2		6		
595	MERENG-E		7		
596	SALSA1-I	4/4	2	115	LOOP
597	SALSA1-A		4		
598	SALSA1-1		4		
599	SALSA1-B		4		
600	SALSA1-2		5		
601	SALSA1-E		2		
602	SALSA2-I	4/4	4	102	LOOP
603	SALSA2-A		4		
604	SALSA2-1		4		
605	SALSA2-B		4		
606	SALSA2-2		4		
607	SALSA2-E		5		
608	SALSA3-I	4/4	6	165	LOOP
609	SALSA3-A		8		
610	SALSA3-1		8		
611	SALSA3-B		8		
612	SALSA3-2		8		
613	SALSA3-E		9		
614	SONGO -I	4/4	4	109	LOOP
615	SONGO -A		4		
616	SONGO -1		4		
617	SONGO -B		4		
618	SONGO -2		4		
619	SONGO -E		4		
620	TJANO1-I	4/4	4	89	LOOP
621	TJANO1-A		4		
622	TJANO1-1		4		
623	TJANO1-B		4		
624	TJANO1-2		4		
625	TJANO1-E		4		
626	TJANO2-I	3/4	4	145	LOOP
627	TJANO2-A		8		
628	TJANO2-1		8		
629	TJANO2-B		8		
630	TJANO2-2		8		
631	TJANO2-E		8		

BRAZIL

632	BOSSA -I	4/4	4	85	LOOP
633	BOSSA -A		4		
634	BOSSA -1		4		
635	BOSSA -B		4		
636	BOSSA -2		4		
637	BOSSA -E		7		
638	SAMBA1-I	4/4	2	152	LOOP
639	SAMBA1-A		4		
640	SAMBA1-1		4		
641	SAMBA1-B		4		
642	SAMBA1-2		4		
643	SAMBA1-E		2		
644	SAMBA2-I	4/4	4	136	LOOP
645	SAMBA2-A		4		
646	SAMBA2-1		4		
647	SAMBA2-B		4		
648	SAMBA2-2		4		
649	SAMBA2-E		4		

WORLD

650	TANGO -I	4/4	2	120	LOOP
651	TANGO -A		2		
652	TANGO -1		2		
653	TANGO -B		2		
654	TANGO -2		2		
655	TANGO -E		2		
656	AFROJZ-I	4/4	8	194	LOOP
657	AFROJZ-A		4		
658	AFROJZ-1		6		
659	AFROJZ-B		4		
660	AFROJZ-2		6		
661	AFROJZ-E		9		

LOOP

662	LATN PTN	4/4	2	120	LOOP
663	CLAVES	4/4	1	120	
664	TABLA	4/4	2	128	

1SHOT

665	DRUMFILL	4/4	1	120	1SHOT
666	DBL BASS	4/4	1	130	
667	ROLL T1	4/4	1	130	
668	ROLL T2	4/4	1	130	
669	ROLL T3	4/4	1	130	
670	LATNFILL	4/4	2	120	
671	ROLLBNGO	4/4	1	117	
672	SPANISH	4/4	2	123	
673	BRS FALL	4/4	1	120	
674	ENCORE	4/4	7	120	

TAP

675	SAMBA	4/4	1	120	TAP
676	ACO BASS	4/4	4	160	
677	BRS SECT	4/4	5	160	
678	GRV BASS	4/4	2	120	
679	GRV PAD	4/4	2	120	
680	GRV CHRD	4/4	1	120	
681	ADLBSOLO	4/4	16	120	
682	JAZZEND1	4/4	6	60	
683	JAZZEND2	4/4	4	100	
684	FUNK BRK	4/4	1	130	
685	FUNKEND1	4/4	2	130	
686	FUNKEND2	4/4	3	130	
687	SANTUR	4/4	3	120	
688	STRINGS	4/4	8	128	
689	RESOBASS	4/4	2	120	
690	SYNCHRD1	4/4	3	120	
691	SYNCHRD2	4/4	3	120	
692	GTRCHRD1	4/4	1	120	
693	GTRCHRD2	4/4	1	120	
694	PAD&BASS	4/4	8	80	
695	ACO GTR	4/4	6	86	
696	WAH GTR	4/4	1	120	
697	CUT GTR	4/4	1	120	
698	VOICES	4/4	2	120	
699	ANLGPERC	4/4	1	120	
700	SFX TAP	4/4	5	120	

CATEG: Category
No.: Pattern number
Name: Pattern name
T.S: Time signature
Len: Length
Tempo: Pattern tempo
Type: Play type (p. 100)
-I: INTRO
-a: MAIN A
-B: MAIN b
-1: FILL 1
-2: FILL 2
-E: ENDING

Parameter List

Kit Parameters

KIT

Parameter		Value
KIT (p. 44, p. 78)	Drum kit	1–64 (*1)
NAME (p. 79)	Drum kit name	8 characters (*2)
BRUSH (p. 80)	Brush switch	OFF, ON
PEDAL HI-HAT VOLUME (p. 81)	Pedal hi-hat volume	0–15
PEDAL PITCH CTRL RANGE (p. 141)	Pedal pitch control range	-24–+24
CHAIN (p. 138)	Drum kit chain	1–16

*1: Refer to “Preset Drum Kit List” (p. 179).

*2: A–Z, a–z, 0–9,!, ”, #, $, %, &, ’, (,), [,], *, +, ,, -, ., /, :, ;,  , =,  , ?, _,  ,  ,  ,  ,  ,  ,  , 

MIXER

Parameter		Value
LEVEL (p. 64, p. 92)	Level	0–127
PAN (p. 93)	Pan	L15–CTR–R15, RND, ALT
MASTR (p. 93)	Master Volume	0–127

STUDIO

Parameter		Value
TYPE (p. 62, p. 89)	Studio type	*1
WALL (p. 89)	Wall type	WOOD, PLASTER, GLASS
ROOM (p. 89)	Room size	SMALL, MIDIUM, LARGE
LEVEL (p. 89)	Ambience level	0–127
AMBIENCE SEND LEVEL (p. 90)	Ambience send level	0–127

*1: BEACH, LIVING, BATH, STUDIO, GARAGE, LOCKER, THEATER, CAVE, GYM, STADIUM

FX SW

Parameter		Value
AMB (p. 50, p. 81)	Ambience	OFF, ON
EQ (p. 50, p. 81)	Equalizer	OFF, ON

AMBIENCE GROUP SEND LEVEL

Parameter		Value
KIT (p. 90)	Drum kit	0–127
PERC (p. 90)	Percussion part	0–127
B INST (p. 90)	Backing instruments	0–127

MASTER EQ (MASTER EQUALIZER)

Parameter		Value
LOW FREQ (p. 91)	Low frequency	200, 400
LOW GAIN (p. 91)	Low gain	-12–+12
HIGH FREQ (p. 91)	High frequency	3K, 6K
HIGH GAIN	High gain	-12–+12

COPY

KIT

Parameter		Value
COPY (p. 145)	Copy mode	EXCHANGE, COPY
SRC KIT (p. 145)	Source drum kit	PRESET 1–64 (*1), USER 1–64
DST KIT (p. 145)	Destination drum kit	USER 1–64

*1: Refer to “Preset Drum Kit List” (p. 179).

INST (INSTRUMENT)

Parameter		Value
TRIGGER INPUT (p. 146)	Trigger input	
SRC KIT (p. 146)	Source drum kit	PPRESET 1–64 (*1), USER 1–64
DST KIT (p. 146)	Destination drum kit	USER 1–64

*1: Refer to “Preset Drum Kit List” (p. 179).

MIXER

Parameter		Value
SRC KIT (p. 147)	Source drum kit	PRESET 1–64 (*1), USER 1–64
DST KIT (p. 147)	Destination drum kit	USER 1–64

*1: Refer to “Preset Drum Kit List” (p. 179).

EFFECT

Parameter		Value
SRC KIT (p. 147)	Source drum kit	PRESET 1–64 (*1), USER 1–64
DST KIT (p. 147)	Destination drum kit	USER 1–64

*1: Refer to “Preset Drum Kit List” (p. 179).

INST (INSTRUMENT)

Parameter		Value
GROUP (p. 54, p. 83)	Instrument group	*1
INST (p. 54, p. 83)	Instrument	*1

*1: Refer to “Drum Instrument List” (p. 180).

EDIT

V-KICK

Parameter		Value
DEPTH (p. 85)	Shell depth	NORMAL, DEEP
HEAD TYPE (p. 86)	Head type	CLEAR, COATED, PINSTRIPE (PinStripe®) *1
TUNING (p. 86)	Head tuning	-480–+480
MUFFLING (p. 86)	Muffling	OFF, TAPE1, TAPE2, BLANKET, WEIGHT

*1: PinStripe® is a registered trademark of Remo Inc., U.S.A.

V-SNARE

Parameter		Value
DEPTH (p. 56, p. 85)	Shell depth	NORMAL, DEEP1, DEEP2, DEEP3, DEEP4
HEAD TYPE (p. 58, p. 86)	Head type	CLEAR, COATED, PINSTRIPE (PinStripe®) *1
TUNING (p. 58, p. 86)	Head tuning	-480–+480
MUFFLING (p. 60, p. 86)	Muffling	OFF, TAPE1, TAPE2, DOUGHNUTS1, DOUGHNUTS2
STRAINER ADJ. (p. 60, p. 87)	Strainer adjustment	OFF, LOOSE, MEDIUM, TIGHT

*1: PinStripe® is a registered trademark of Remo Inc., U.S.A.

V-TOM

Parameter		Value
DEPTH (p. 85)	Shell depth	NORMAL, DEEP
HEAD TYPE (p. 86)	Head type	CLEAR, COATED, PINSTRIPE (PinStripe®) *1
TUNING (p. 86)	Head tuning	-480–+480
MUFFLING (p. 86)	Muffling	OFF, TAPE1, TAPE2, DOUGHNUTS1, DOUGHNUTS2

*1: PinStripe® is a registered trademark of Remo Inc., U.S.A.

OTHERS

Parameter		Value
PITCH (p. 88)	Pitch	-480–+480
DECAY (p. 88)	Decay	-31–+31

TRIGGER INPUT

Parameter		Value
PITCH CTRL ASSIGN (p. 141)	Pitch control assign	OFF, ON

MIDI

Parameter		Value	
NOTE NUMBER (p. 151)	Note number	0 (C -1)–127 (G 9)	+
GATE TIME (p. 153)	Gate time	0.1–8.0	+

+: This setting cannot be made in GM mode.

PTN (PAD PTN SETTING)

Parameter		Value	
PAD PTN VELO (p. 141)	Pad pattern velocity	OFF, ON	+
CATEGORY (p. 139)	Category	*1, USER	+
PATTERN (p. 139)	Pattern	PRESET 1–700 (*1), USER 701–800	+

*1: Refer to “Preset Pattern List” (p. 188).

+: This setting cannot be made in GM mode.

Pattern Parameters

Parameter		Value	
CATEGORY (p. 68, p. 97)	Category	*1, USER	+
PATTERN (p. 68, p. 97)	Pattern	PRESET 1–700 (*1), USER 701–800	+
TIME SIGNATURE (p. 109)	Time signature	Numerator: 1–13, Denominator: 2, 4, 8, 16	+
LENGTH (p. 109)	length	1–99	+
TEMPO (p. 109)	Pattern tempo	20–260	+
PLAY TYPE (p. 100)	Play type	LOOP, 1SHOT, TAP	+
QUICK PLAY (p. 101)	Quick play	OFF, ON	+
RESET TIME (p. 101)	Reset time	OFF, 0.1–8.0	+
TAP EXC SW (p. 101)	Tap exclusive switch	OFF, ON	+
TRANSPOSE BIAS (p. 102)	Transpose bias	-24–+24	+
NAME (p. 118)	Pattern name	8 characters (*2)	+
PATTERN LOCK (p. 119)	Pattern lock	OFF, ON	+

*1: Refer to “Preset Pattern List” (p. 188).

*2: A–Z, 0–9, !, ”, #, $, %, &, ’, (,), [,], *, +, ,, -, ., /, :, ;, ◀, =, ▶, ?, _, ♩

+: This setting cannot be made in GM mode.

EDIT

COPY

Parameter		Value	
SOURCE (p. 113)	Source pattern	PRESET 1–700 (*1), USER 701–800	+
DEST (p. 113)	Destination pattern	USER 701–800	+
SOURCE PART (p. 113)	Source part	*2	+
SOURCE MEAS (p. 113)	Source measure	ALL	+
		First Measure: 1–99	+
		Last Measure: 1–99	+
DEST PART (p. 113)	Destination part	*2	+
DEST MEAS (p. 113)	Destination measure	1–98, END	+

*1: Refer to “Preset Pattern List” (p. 188).

*2: ALL, KIT, PARC, PART1, PART2, PART3, PART4

+: This setting cannot be made in GM mode.

INSERT

Parameter		Value	
PATTERN (p. 115)	Pattern	USER 701–800	+
MEASURE (p. 115)	Measure	First Measure: 1–98, END	+
		Number of Measures: 1–99	+

+: This setting cannot be made in GM mode.

DELETE

Parameter		Value	
PATTERN (p. 116)	Pattern	USER 701–800	+
MEASURE (p. 116)	Measure	ALL	+
		First Measure: 1–99	+
		Last Measure: 1–99	+

+: This setting cannot be made in GM mode.

ERASE

Parameter		Value	
PATTERN (p. 117)	Pattern	USER 701–800	+
PART (p. 117)	Part	*1	+
MEASURE (p. 117)	Measure	ALL	+
		First Measure: 1–99	+
		Last Measure: 1–99	+

*1: ALL, KIT, PARC, PART1, PART2, PART3, PART4

+: This setting cannot be made in GM mode.

PART

Parameter		Value	
PART MUTE (p. 72, p. 106, p. 124)	Part mute	KIT, PARTS 1–4: OFF, ON	+
		PERC: OFF, DRM=OFF / PC=ON, ON	+

+: This setting cannot be made in GM mode.

PERC (PERCUSSION PART)

Parameter		Value	
PERC SET (p. 104)	Percussion set	1–10 (*1), 11, 12	+
LEVEL (p. 104)	Level	0–127	+
AMB LEVEL (p. 104)	Ambience level	0–127	+
COPY (p. 104)	Copy	SOURCE:1–10 (*1), USER 1–2, DEST: USER 1–2	+

*1: Refer to “Preset Percussion Set List” (p. 184).
+: This setting cannot be made in GM mode.

PERC INST (INSTRUMENT)

Parameter		Value	
INST (p. 105)	Percussion instrument	*1	+
LEVEL (p. 105)	Level	0–127	+
AMB (p. 105)	Ambience send level	0–127	+
PAN (p. 105)	Pan	L15–CTR–R15, RND, ALT	+
PITCH (p. 105)	Pitch	-480–+480	+
Decay (p. 105)	Decay	-31–+31	+

*1: Refer to “Drum Instrument List” (p. 180).
+: This setting cannot be made in GM mode.

PARTS1–4

Parameter		Value	
PART (p. 102)	Part	*1	+
INST (p. 102)	Instrument number	*2	+
	Instrument name	*2	+
LEVEL (p. 103)	Level	0–127	+
AMB LEVEL (p. 103)	Ambience send level	0–127	+
PAN (p. 103)	Pan	L15–CTR–R15	+
BEND RANGE (p. 103)	Bend range	0–-24	+

*1: PART1, PART2, PART3, PART4
*2: Refer to “Backing Instrument List” (p. 186).
+: This setting cannot be made in GM mode.

PATTERN RECORDING

Parameter		Value	
QUANTIZE (p. 111)	Quantize	*1	+
REC MODE (p. 109)	Recording mode	LOOP ALL, LOOP 1, LOOP 2, REPLACE	+
HIT PAD START (p. 112)	Hit pad start	OFF, ON	+
REC REHEASAL (p. 110)	Recording rehearsal	OFF, ON	+

*1: 8 (8th note), 8T (8th note triplets), 16 (16th note), 16T (16th note triplets), 32 (32nd note), 32T (32nd note triplets), 64 (64th note), OFF
+: This setting cannot be made in GM mode.

REALTIME ERASE

Parameter		Value	
PART (p. 110)	Part	*1	+
STATUS (p. 110)	Status	ALL, NOTE, BEND, CC	+

*1: KIT, PERC, PART1, PART2, PART3, PART4
+: This setting cannot be made in GM mode.

Song Parameters

Parameter		Value	
SONG (p. 121)	Song	1–50	+
NAME (p. 127)	Song name	8 characters (*1)	+
TEMPO (p. 122)	Song tempo	20–260	+
PLAY TYPE (p. 123)	Play type	LOOP, 1SHOT	+

*1: A–Z, 0–9, !, ”, #, $, %, &, ’, (,), [,], *, +, ,, -, ., /, :, ;, ◀, =, ▶, ?, _, ♩

+: This setting cannot be made in GM mode.

SONG EDIT

COPY

Parameter		Value	
SOURCE (p. 126)	Source song	1–50	+
DEST (p. 126)	Destination song	1–50	+
START (p. 126)	Start	1–98, END	+

+: This setting cannot be made in GM mode.

INITIALIZE

Parameter		Value	
SONG (p. 126)	Song	1–50	+

+: This setting cannot be made in GM mode.

SONG RECORDING

Parameter		Value	
PTN (p. 124)	Pattern	PRESET 1–700 (*1), USER 701–800	+
TRANS (p. 125)	Transpose	-24–+24	+

*1: Refer to “Preset Pattern List” (p. 188).

+: This setting cannot be made in GM mode.

Setup Parameters

TRIG (TRIGGER)

Parameter		Value
BANK (p. 34, p. 128)	Bank number	1–4
TRIGGER TYPE (p. 34, p. 128)	Trigger type	*1

*1: PD5, PD7, PD9, 8 A, 8 B, 8RA, 8RB, 10A, 10B, 12A, 12B, P 1, P 2, KD7, K 8, K12, K 1, K 2, KIK, SNR, TOM, FLR

BASIC (BASIC TRIGGER PARAMETERS)

Parameter		Value
SENSITIVITY (p. 46, p. 129)	Sensitivity	1–16
THRESHOLD (p. 129)	Threshold	0–15
CURVE (p. 129)	Curve	*1
RIM SENS (p. 130)	Rim sensitivity	OFF, 1–15
HEAD TENSION (p. 131)	Head tension adjustment	LOOSE, NORMAL, TIGHT

*1: LINEAR, EXP1, EXP2, LOG1, LOG2, SPLINE, LOUD1, LOUD2

ADVNCD (ADVANCED TRIGGER PARAMETERS)

Parameter		Value
SCAN TIME (p. 131)	Scan time	0–4.0 (0.1 ms steps)
RETRIGCANCL (p. 132)	Retrigger cancel	1–16
MASK TIME (p. 132)	Mask time	0–64 (1 ms steps)
CROSSTALK (p. 133)	Crosstalk cancel	*1
CROSS STICK (p. 133)	Cross stick sensitivity	1–16

*1: OFF, 20, 25, 30, 35, 40, 45, 50, 55, 60, 65, 70, 75, 80

MIDI

Parameter		Value	
TX/RX CHANNEL (p. 154)	TX/RX channel	CH1–CH16, OFF	+
NOTE CHASE (p. 136)	Note chase	OFF, ON	+
LOCAL CONTROL (p. 155)	Local control	OFF, ON	+
SYNC MODE (p. 162)	Sync mode	INT, EXT, REMOTE	+
CH10 PRIORITY (p. 154)	Channel 10 priority	KIT, PERC	+
PEDAL DATA THIN (p. 156)	Pedal data thin	OFF, 1, 2	+
PEDAL CC (p. 161)	Pedal CC	*1	+
ZONE CC (p. 162)	Zone CC	*2	+
GM MODE (p. 159)	GM mode	OFF, ON	
RX GM ON (p. 160)	RX GM on	OFF, ON	
SOFT THRU (p. 153)	Soft through	OFF, ON	
DEVICE ID (p. 150)	Device ID	1–32	
KIT PROG (p. 157)	Drum kit program change	1–128	+
TX (p. 155)	Drum kit TX switch	OFF, ON	+
RX (p. 155)	Drum kit RX switch	OFF, ON	+
PERC PROG (p. 158)	Percussion set program change	1–128	+
BULK (p. 149)	Bulk dump	*3	

*1: OFF, MOD (1), FOOT (4), GEN1 (16), GEN2 (17)

*2: OFF, MOD (1), GEN1 (16), GEN2 (17)

*3: ALL, SETUP, DRUM KIT (ALL, 1–64), USER PERCUSSION SET (ALL, USER 1–2), USR PTNS&SONGS

+: This setting cannot be made in GM mode.

PREVIEW

Parameter		Value
VELOCITY 1 (p. 148)	Velocity 1	0–127
VELOCITY 2 (p. 148)	Velocity 2	0–127
VELOCITY 3 (p. 148)	Velocity 3	0–127

OTHERS

Parameter		Value
OUTPUT ASSIGN (p. 137)	Output assign	*1
FOOT (p. 144)	Foot switch	*2
PAD (p. 142)	Pad switch	*3
LCD CONTRAST (p. 135)	LCD contrast	1–16
MASTER TUNE (p. 135)	Master tune	415.3–466.2
FACTORY RESET (p. 172)	Factory reset	*4

*1: MAS, M_L, M_R, DIR, D_L, D_R, M&D

*2: KIT SELECT, SEQ SELECT, PLAY SELECT, ASSIGNABLE (KIT#DEC, KIT#INC, SEQ# DEC, SEQ# INC, SEQ TOP, PLAY/STOP, SEQ BWD, SEQ FWD)

*3: OFF, KIT SELECT, SEQ SELECT, ASSIGNABLE (OFF, KIT# DEC, KIT# INC, SEQ# DEC, SEQ# INC)

*4: ALL, THIS DRUM KIT, ALL DRUM KITS, ALL PERC SETS, ALL PATTERNS, ALL SONGS

Click Parameters

Parameter		Value	
TIME SIGNATURE (p. 94)	Time signature	Numerator: 1–13, Denominator: 2, 4, 8, 16	+
INTERVAL (p. 95)	Interval	1/2, 3/8, 1/4, 1/8, 1/12, 1/16	+
INST (p. 95)	Click instrument	*1	+
PAN (p. 95)	Pan	L15–CTR–R15	+
OUTPUT (p. 95)	Output	BOTH, PHONES	+

*1: VOICE, CLICK, BEEP, METRONOME, CLAVES, WOOD BLOCK, STICKS, CROSS STICK, TRIANGLE, COWBELL, CONGA, TALKING DRUM, MARACAS, CABASA, CUICA, AGOGO, TAMBOURINE, SNAPS, 909 SNARE, 808 COWBELL

+: This setting cannot be made in GM mode.

COUNT IN

Parameter		Value	
PLAY (p. 112)	Play count in	OFF, 1 MEAS, 2 MEAS	+
REC (p. 112)	Rec count in	OFF, 1 MEAS, 2 MEAS	+

+: This setting cannot be made in GM mode.

Tempo Parameters

Parameter		Value	
TEMPO (p. 94, p. 100, p. 122)	Tempo	20–260	+

+: This setting cannot be made in GM mode.

GM Mode

Parameter		Value
PART RX SW (p. 161)	Part RX switch	OFF, ON

NOTE

Parameters on p. 192–p. 199 marked with a "+" cannot be set in GM mode.

MIDI Implementation

Model TD-8
Version 1.00
July. 28 1999

Normal mode

Section 1. Receive data

■ Channel Voice Messages

* Following Channel Voice Messages can be recorded in [SETUP]-[MIDI] TX/RX CHANNEL.

● Note Off

Status	2nd byte	3rd byte
8nH	kkH	vvH
9nH	kkH	00H

n = MIDI channel number: 0H - FH (ch.1 - ch.16)
kk = note number: 00H - 7FH (0 - 127)
vv = note off velocity: 00H - 7FH (0 - 127)

* Only the channel assigned to the backing part can be received.
* The Velocity Values of Note Off message are ignored.
* When recording, this is recorded in the sequencer data itself.

● Note On

Status	2nd byte	3rd byte
9nH	kkH	vvH

n = MIDI channel number: 0H - FH (ch.1 - ch.16)
kk = note number: 00H - 7FH (0 - 127)
vv = note on velocity: 00H - 7FH (0 - 127)

* A channel which is assigned to the drum kit part will receive only the note numbers which are specified by the drum kit.
* A channel which is assigned to the percussion part will receive only the note numbers which are specified by the percussion set.
* When recording, this is recorded in the sequencer data itself.

● Polyphonic Key Pressure

Status	2nd byte	3rd byte
AnH	kkH	vvH

n = MIDI channel number: 0H - FH (ch.1 - ch.16)
kk = note number: 00H - 7FH (0 - 127)
vv = Value: 00H - 7FH (0 - 127)

* A channel which is assigned to the drum kit part will receive only the note numbers which are specified by the drum kit.
* If the value is greater than 40H (64), the decay of the note sounded by the received note number will be shortened.
* Not recorded in the sequencer.

● Control Change

❍Bank Select (Controller number 0, 32)

Status	2nd byte	3rd byte
BnH	00H	mmH
BnH	20H	llH

n = MIDI channel number: 0H - FH (ch.1 - ch.16)
mm = Bank number MSB: 00H - 7FHÅibank.1 - bank.128Åj
ll = Bank number LSB: processed as 00H

* Not Received when [SETUP]-[MIDI]-[PROG] PROGRAM CHANGE RX SW is set to “OFF”.(Initial Value is ON)
* Bank select processing will be suspended until a program change message is received.
* Only the channel assigned to the backing part can be received.
* Not recorded in the sequencer.

❍Modulation (Controller number 1)

Status	2nd byte	3rd byte
BnH	01H	vvH

n = MIDI channel number: 0H - FH (ch.1 - ch.16)
vv = Modulation depth: 00H - 7FH (0 - 127)

* Only the channel assigned to the drum kit part can be received.
* If the [SETUP]-[MIDI]-[GLOBAL]-[PAGE 2] PEDAL CC or ZONE CC are set to "MOD", the effect will apply to the specified parameter.
* During recording, this will be recorded in the sequencer data as PEDAL CC data or ZONE CC data.

❍Foot Control (Controller number 4)

Status	2nd byte	3rd byte
BnH	04H	vvH

n = MIDI channel number: 0H - FH (ch.1 - ch.16)
vv = Control value: 00H - 7FH (0 - 127)

* Only the channel assigned to the drum kit part can be received.
* The effect will be obtained when [SETUP]-[MIDI]-[GLOBAL]-[PAGE 2] PEDAL CC is set to "FOOT".
* When recording, this will be recorded as PEDAL CC data in the sequencer data itself.

❍Data Entry (Controller number 6)

Status	2nd byte	3rd byte
BnH	06H	mmH

n = MIDI channel number: 0H - FH (ch.1 - ch.16)
mm = The value of the parameter specified by RPN.

* Only the channel assigned to the backing part can be received.
* Not recorded in the sequencer.

On the normal mode of TD-8, RPN can be used to modify the following parameters.

RPN MSB	RPN LSB	Data entry MSB	Data entry LSB	Explanation
00H	00H	mmH	---	Pitch Bend Sensitivity mm: 00H - 18H (0 - 24 semitones) LSB: ignored (processed as 00H) specify up to 2 octaves in semitone steps
7FH	7FH	---	---	RPN null set condition where RPN is unspecified. The data entry messages after set RPN null will be ignored.(No Data entry messages are required after RPN null). Settings already made will not change. MSB, LSB of data entry: ignored

❍Volume (Controller number 7)

Status	2nd byte	3rd byte
BnH	07H	vvH

n = MIDI channel number: 0H - FH (ch.1 - ch.16)
vv = Volume: 00H - 7FH (0 - 127)

* Volume messages are used to adjust the volume barance of each part.
* Only the channel assigned to the percussion part and the backing part can be received.
* Not recorded in the sequencer.

❍Pan (Controller number 10)

Status	2nd byte	3rd byte
BnH	0AH	vvH

n = MIDI channel number: 0H - FH (ch.1 - ch.16)
vv = pan: 00H - 40H - 7FH (Left - Center - Right)

* Only the channel assigned to the backing part can be received.
* Not recorded in the sequencer.

❍General purpose controller 1 (Controller number 16)

Status	2nd byte	3rd byte
BnH	10H	vvH

n = MIDI channel number: 0H - FH (ch.1 - ch.16)
vv = Control value: 00H - 7FH (0 - 127)

* Only the channel assigned to the drum kit part can be received.
* If the [SETUP]-[MIDI]-[GLOBAL]-[PAGE 2] PEDAL CC or ZONE CC are set to "GEN1", the effect will apply to the specified parameter.
* During recording, this will be recorded in the sequencer data as PEDAL CC data or ZONE CC data.

❍General purpose controller 2 (Controller number 17)

Status	2nd byte	3rd byte
BnH	11H	vvH

n = MIDI channel number: 0H - FH (ch.1 - ch.16)
vv = Control value: 00H - 7FH (0 - 127)

* Only the channel assigned to the drum kit part can be received.
* If the [SETUP]-[MIDI]-[GLOBAL]-[PAGE 2] PEDAL CC or ZONE CC are set to "GEN2", the effect will apply to the specified parameter.
* During recording, this will be recorded in the sequencer data as PEDAL CC data or ZONE CC data.

❍Hold 1 (Controller number 64)

Status	2nd byte	3rd byte
nH	40H	vvH

n = MIDI channel number: 0H - FH (ch.1 - ch.16)
vv = Control value: 00H - 7FH (0 - 127) 0-63 = OFF, 64-127 = ON

* Only the channel assigned to the backing part can be received.
* When recording, this is recorded in the sequencer data itself.

❍Effect 1(Reverb Send Level) (Controller number 91)

Status	2nd byte	3rd byte
BnH	5BH	vvH

n = MIDI channel number: 0H - FH (ch.1 - ch.16)
vv = Reverb send level: 00H - 7FH (0 - 127)

* Only the channel assigned to the backing part can be received.
* When recording, this is recorded in the sequencer data itself.

❍RPN MSB/LSB (Controller number 101, 100)

Status	2nd byte	3rd byte
BnH	65H	mmH
BnH	64H	llH

n = MIDI channel number: 0H - FH (ch.1 - ch.16)
mm = upper byte of parameter number specified by RPN (MSB)
ll = lower byte of parameter number specified by RPN (LSB)

* Only the channel assigned to the backing part can be received.
* The value specified by RPN will not be reset even by messages such as program change or reset all controllers.
* When recording, this is recorded in the sequencer data itself.

RPN
The RPN (Registered Parameter Number) messages are expanded control changes,and each function of an RPN is described by the MIDI Standard.
To use these messages, you must first use RPN (controller number 100 and 110, their order does not matter) to specify the parameter to be controlled, and then use Data Entry messages (controller number 6, 38) to specify the value of the specified parameter. Once an RPN parameter has been specified, all data entry messages received on that channel will modify the value of that parameter. To prevent accidents, it is recommended that you set RPN null (RPN number = 7FH 7FH) when you have finished setting the value of the desired parameter. Refer to "■Examples of actual MIDI message" <Example 4> (p. 212).

On the normal mode of TD-8, RPN can be used to modify the following parameters.
Regarding the value of each parameter, refer to Data Entry (Controller number 6).

RPN

MSB LSB	Parameter
00H 00H	Pitch Bend Sensitivity
7FH 7FH	RPN null

● Program Change

Status	2nd byte
CnH	ppH

n = MIDI channel number: 0H - FH (ch.1 - ch.16)
pp = Program number: 00H - 7FH (prog.1 - prog.128)

* Not Received when [SETUP]-[MIDI]-[PROG] PROGRAM CHANGE RX SW is set to "OFF".(Initial Value is ON)
* The sound will change beginning with the next note-on after the program change is received. Voices which were already sounding before the program change was received will not be affected.
* Not recorded in the sequencer.

● Pitch Bend Change

Status	2nd byte	3rd byte
EnH	llH	mmH

n = MIDI channel number: 0H - FH (ch.1 - ch.16)
mm, ll = Pitch Bend value: 00 00H - 40 00H - 7F 7FH (-8192 - 0 - +8191)

* Only the channel assigned to the backing part can be received.
* When recording, this is recorded in the sequencer data itself.

■ Channel Mode Messages

● All Sounds Off (Controller number 120)

Status	2nd byte	3rd byte
BnH	78H	00H

n = MIDI channel number: 0H - FH (ch.1 - ch.16)

* When this message is received, all currently-sounding notes on the corresponding channel will be silenced. However, the status of channel messages will not change.
* When recording, this is recorded in the sequencer data itself.

● Reset All Controllers (Controller number 121)

Status	2nd byte	3rd byte
BnH	79H	00H

n = MIDI channel number: 0H - FH (ch.1 - ch.16)

* When this message is received, the following controllers will be set to their reset values.
* When recording, a control message carrying the reset value will be created and recorded.

Controller	Reset value
Pitch Bend Change	+/-0 (center)
Polyphonic Key Pressure	0 (off)
Modulation	0 (off) (When set to PEDAL CC or ZONE CC.)
Foot Control	0 (off) (When set to PEDAL CC.)
General Purpose Controller1	0 (off) (When set to PEDAL CC or ZONE CC.)
General Purpose Controller2	0 (off) (When set to PEDAL CC or ZONE CC.)
Hold1	0 (off)
RPN	unset; previously set data will not change

● All Notes Off (Controller number 123)

Status	2nd byte	3rd byte
BnH	7BH	00H

n = MIDI channel number: 0H - FH (ch.1 - ch.16)

* When All Notes Off is received, all notes on the corresponding channel will be turned off. However if Hold 1 is ON, the sound will be continued until these are turned off.
* In the recording mode, "Note OFF message" will be created for corresponding Note ON message, and will be recorded.

● OMNI OFF (Controller number 124)

Status	2nd byte	3rd byte
BnH	7CH	00H

n = MIDI channel number: 0H - FH (ch.1 - ch.16)

* The same processing will be carried out as when All Notes Off is received.

● OMNI ON (Controller number 125)

Status	2nd byte	3rd byte
BnH	7DH	00H

n = MIDI channel number: 0H - FH (ch.1 - ch.16)

* The same processing will be carried out as when All Notes Off is received.

● MONO (Controller number 126)

Status	2nd byte	3rd byte
BnH	7EH	mmH

n = MIDI channel number: 0H - FH (ch.1 - ch.16)
mm = mono number: 00H - 10H (0 - 16)

* The same processing will be carried out as when All Sound Off or All Notes Off is received.

● POLY (Controller number 127)

Status	2nd byte	3rd byte
BnH	7FH	00H

n = MIDI channel number: 0H - FH (ch.1 - ch.16)

* The same processing will be carried out as when All Sound Off or All Notes Off is received.

■ System Realtime Message

* Following System Realtime Messages cannot be recorded in recording mode.

● Timing Clock

Status
F8H

* Recognized only when the [SETUP]-[MIDI]-[GLOBAL]-[PAGE 1] SYNC MODE is set to "EXT".

● Start

Status
FAH

* Recognized only when the [SETUP]-[MIDI]-[GLOBAL]-[PAGE 1] SYNC MODE is set to "EXT" or "REMOTE".

● Continue

Status
FBH

* Recognized only when the [SETUP]-[MIDI]-[GLOBAL]-[PAGE 1] SYNC MODE is set to "EXT" or "REMOTE".

● Stop

Status
FCH

* Recognized only when the [SETUP]-[MIDI]-[GLOBAL]-[PAGE 1] SYNC MODE is set to "EXT" or "REMOTE".

● Active Sensing

Status
FEH

* When Active Sensing is received, the unit will begin monitoring the intervals of all further messages. While monitoring, if the interval between messages exceeds about 420 ms, the same processing will be carried out as when All Sounds Off, All Notes Off and Reset All Controllers are received, and message interval monitoring will be halted.

● System Exclusive Message

* Following System Exclusive Messages cannot be recorded.

Status	Data byte	Status
F0H	iiH, ddH, ..., eeH	F7H

F0H: System Exclusive Message status
ii = ID number: An ID number (manufacturer ID) to indicate the manufacturer whose Exclusive message this is. Roland's manufacturer ID is 41H. ID numbers 7EH and 7FH are extensions of the MIDI standard; Universal Non-realtime Messages (7EH) and Universal Realtime Messages (7FH).
dd,..., ee = data: 00H - 7FH (0 - 127)
F7H: EOX (End Of Exclusive)

The System Exclusive Messages received by the normal mode of TD-8 are; Universal Non-realtime System Exclusive Messages, Data Requests (RQ1), and Data Set (DT1).

● System Exclusive Message

❍Turn General MIDI System On

This is a command message that resets the internal settings of the unit to the General MIDI initial state (General MIDI System - Level 1). After receiving this message, this unit will automatically be set to the proper condition for correctly playing a General MIDI score.

Status	Data byte	Status
F0H	7EH, 7FH, 09H, 01H	F7H

Byte	Explanation
F0H	Exclusive status
7EH	ID number (Universal Non-realtime Message)
7FH	Device ID (Broadcast)
09H	Sub ID#1 (General MIDI Message)
01H	Sub ID#2 (General MIDI 1 On)
F7H	EOX (End Of Exclusive)

* Not Received when [SETUP]-[MIDI]-[GLOBAL]-[PAGE 3] RX GM ON is set to "OFF".(Initial Value is ON)
* There must be an interval of at least 50ms between this message and the next.

● Universal Non-realtime System Exclusive Messages

❍Identity Request

Status	Data byte	Status
F0H	7EH, dev, 06H, 01H	F7H

Byte	Explanation
F0H	Exclusive status
7EH	ID number (universal non-realtime message)
dev	Device ID (dev: 00H - 1FH (1 - 32) Initial value is 10H (17))
06H, 01H	Identity request
F7H	EOX (End Of Exclusive)

* Even if the Device ID is 7FH (Broadcast), Identity reply message will be transmitted.
* When Identity Request is received, Identity reply message will be transmitted (p. 205).

● Data transmission

TD-8 can transmit and receive the various parameters using System Exclusive messages. The exclusive message of TD-8's data has a model ID of 00H 20H and a device ID of 10H (17). Device ID can be changed in TD-8.

❍Request data 1 RQ1 (11H)

This message requests the other device to send data. The Address and Size determine the type and amount of data to be sent.
When a Data Request message is received, if the device is ready to transmit data and if the address and size are appropriate, the requested data will be transmitted as a "Data Set 1 (DT1)" message. If not, nothing will be transmitted.

Status	Data byte	Status
F0H	41H, dev, 00H, 20H, 11H, aaH, bbH, ccH, ddH, ssH, ttH, uuH, vvH, sum	F7H

Byte	Explanation
F0H	Exclusive status
41H	ID number (Roland)
dev	Device ID (dev: 00H - 1FH (1-32) Initial value is 10H (17))
00H 20H	Model ID (TD-8)
11H	Command ID (RQ1)
aaH	Address MSB: upper byte of the starting address of the requested data
bbH	Address 2nd: 2nd byte of the starting address of the requested data
ccH	Address 3rd: 3rd byte of the starting address of the requested data
ddH	Address LSB: lower byte of the starting address of the requested data
ssH	Size MSB
ttH	Size 2nd
uuH	Size 3rd
vvH	Size LSB
sum	Checksum
F7H	EOX (End Of Exclusive)

* The amount of data that can be transmitted at once time will depend on the type of data, and data must be requested using a specific starting address and size. Refer to the Address and Size listed in "■Parameter Dump Request" (p. 211).
* Regarding the checksum please refer to p. 212.

❍Data set 1 DT1 (12H)

This is the message that actually performs data transmission, and is used when you wish to transmit the data.

Status	Data byte	Status
F0H	41H, dev, 00H, 20H, 12H, aaH, bbH, ccH, ddH, eeH,... ffH, sum	F7H

Byte	Explanation
F0H	Exclusive status
41H	ID number (Roland)
dev	Device ID (dev: 00H - 1FH (1-32) Initial value is 10H (17))
00H 20H	Model ID (TD-8)
12H	Command ID (DT1)
aaH	Address MSB: upper byte of the starting address of the transmitted data
bbH	Address 2nd: 2nd byte of the starting address of the transmitted data
ccH	Address 3rd: 3rd byte of the starting address of the transmitted data
ddH	Address LSB: lower byte of the starting address of the transmitted data
eeH	Data: the actual data to be transmitted. Multiple bytes of data are transmitted starting from the address.
:	:
ffH	Data
sum	Checksum
F7H	EOX (End Of Exclusive)

* The amount of data that can be transmitted at once time will depend on the type of data, and data must be requested using a specific starting address and size. Refer to the Address and Size listed in "■Parameter Dump Request" (p. 211).
* If "Data Set 1" is transmitted successively, there must be an interval of at least 40ms.
* Regarding the checksum please refer to p. 212.

Section 2. Transmit data

* When [SETUP]-[MIDI]-[GLOBAL]-[PAGE 3] SOFT THRU is set to "ON", messages received in addition to the following messages are also sent.

■ Channel Voice Messages

* The following channel voice messages are transmitted on the channel specified as the [SETUP]-[MIDI] TX/RX CHANNEL.

● Note off

Status	2nd byte	3rd byte
8nH	kkH	vvH

n = MIDI channel number: 0H - FH (ch.1 - ch.16)
kk = note number: 00H - 7FH (0 - 127)
vv = Note off velocity: 40H (64) fixed

● Note on

Status	2nd byte	3rd byte
9nH	kkH	vvH

n = MIDI channel number: 0H - FH (ch.1 - ch.16)
kk = note number: 00H - 7FH (0 - 127)
vv = note on velocity: 01H - 7FH (1 - 127)

* On the channel assigned to the drum kit part, the note numbers specified by the drum kit will be transmitted.
* On the channel assigned to the percussion part, the note numbers specified by the percussion set will be transmitted.

● Polyphonic Key Pressure

Status	2nd byte	3rd byte
AnH	kkH	vvH

n = MIDI channel number: 0H - FH (ch.1 - ch.16)
kk = note number: 00H - 7FH (0 - 127)
vv = value: 00H, 7FH (0, 127)

* On the channel assigned to the drum part, 7FH will be transmitted when the rim of the pad is pressed and 00H when the rim is released, for the note number specified for the head and rim.

● Control Change

❍Bank Select (Controller number 0, 32)

Status	2nd byte	3rd byte
BnH	00H	mmH
BnH	20H	llH

n = MIDI channel number: 0H - FH (ch.1 - ch.16)
mm = Bank number MSB: 00H - 7FH (bank.1 - bank.128)
ll = Bank number LSB: processed as 00H

* Not transmitted when [SETUP]-[MIDI]-[PROG] PROGRAM CHANGE RX SW is set to "OFF".(Initial Value is ON)
* Only the channel assigned to the backing part are sent.
* Bank selects corresponding to each part's instrument are sent when songs or patterns are selected. Also, when instruments are selected for parts, bank selects for the respective instruments are sent.

❍Modulation (Controller number 1)

Status	2nd byte	3rd byte
BnH	01H	vvH

n = MIDI channel number: 0H - FH (ch.1 - ch.16)
vv = Modulation depth: 00H - 7FH (0 - 127)

* This is transmitted only on the channel which is assigned to the drum kit part.
* If the [SETUP]-[MIDI]-[GLOBAL]-[PAGE 2] PEDAL CC or ZONE CC are set to "MOD", the specified parameter will be transmitted.

❍Foot control (Controller number 4)

Status	2nd byte	3rd byte
BnH	04H	vvH

n = MIDI channel number: 0H - FH (ch.1 - ch.16)
vv = Control value: 00H - 7FH (0 - 127)

* This is transmitted only on the channel which is assigned to the drum kit part.
* This will be transmitted if the [SETUP]-[MIDI]-[GLOBAL]-[PAGE 2] PEDAL CC is set to "FOOT".

❍Data Entry (Controller number 6)

Status	2nd byte	3rd byte
BnH	06H	mmH

n = MIDI channel number: 0H - FH (ch.1 - ch.16)
mm = The value of the parameter specified by RPN.

* Only the channel assigned to the backing part are sent.
* When a pattern or a song are selected or adjust [PATTERN]-[PART]-[SETUP]-[PAGE 2] BEND RANGE setting, the pitch bend sensitivity of the sequencer pattern data will be transmitted.

Values for the RPN parameter, on the normal mode of TD-8, are as follows.

RPN	Data entry	
MSB LSB	MSB LSB	Explanation
00H 00H	mmH ---	Pitch Bend Sensitivity mm: 00H - 18H (0 - 24 semitones)
7FH 7FH	--- ---	RPN null set condition where RPN is unspecified.

❍Volume (Controller number 7)

Status	2nd byte	3rd byte
BnH	07H	vvH

n = MIDI channel number: 0H - FH (ch.1 - ch.16)
vv = Volume: 00H - 7FH (0 - 127)

* Only the channel assigned to the percussion part and the backing part are sent.
* When a pattern or a song are selected, the part level of the sequencer pattern data will be transmitted.

❍Pan (Controller number 10)

Status	2nd byte	3rd byte
BnH	0AH	vvH

n = MIDI channel number: 0H - FH (ch.1 - ch.16)
vv = pan: 00H - 40H - 7FH (Left - Center - Right)

* Only the channel assigned to the backing part are sent.
* When a pattern or a song are selected, the pan of the sequencer pattern data will be transmitted.

❍General purpose controller 1 (Controller number 16)

Status	2nd byte	3rd byte
BnH	10H	vvH

n = MIDI channel number: 0H - FH (ch.1 - ch.16)
vv = Control value: 00H - 7FH (0 - 127)

* This is transmitted only on the channel which is assigned to the drum kit part.
* This will be transmitted if the [SETUP]-[MIDI]-[GLOBAL]-[PAGE 2] PEDAL CC or ZONE CC are set to "GEN1".

❍General purpose controller 2 (Controller number 17)

Status	2nd byte	3rd byte
BnH	11H	vvH

n = MIDI channel number: 0H - FH (ch.1 - ch.16)
vv = Control value: 00H - 7FH (0 - 127)

* This is transmitted only on the channel which is assigned to the drum kit part.
* This will be transmitted if the [SETUP]-[MIDI]-[GLOBAL]-[PAGE 2] PEDAL CC or ZONE CC are set to "GEN2".

❍Hold 1 (Controller number 64)

Status	2nd byte	3rd byte
BnH	40H	vvH

n = MIDI channel number: 0H - FH (ch.1 - ch.16)
vv = Control value: 00H - 7FH (0 - 127) 0-63 = OFF 64-127 = ON

* Only the channel assigned to the backing part are sent.
* Transmitted only when the TD-8 is in play for Pattern in which Hold 1 is recorded.

❍Effect 1 (Reverb Send Level) (Controller number 91)

Status	2nd byte	3rd byte
BnH	5BH	vvH

n = MIDI channel number: 0H - FH (ch.1 - ch.16)
vv = Reverb send level: 00H - 7FHÅi0 - 127Åj

* Only the channel assigned to the percussion part and backing part are sent.
* When a pattern or a song are selected, the reverb send level of the sequencer pattern data will be transmitted.

❍RPN MSB/LSB (Controller number 101,100)

Status	2nd byte	3rd byte
BnH	65H	mmH
BnH	64H	llH

n = MIDI channel number: 0H - FH (ch.1 - ch.16)
mm = upper byte of parameter number specified by RPN (MSB)
ll = lower byte of parameter number specified by RPN (LSB)

* Only the channel assigned to the backing part are sent.
* When a pattern or a song are selected, the pitch bend sensitivity of the sequencer pattern data will be transmitted.
* Regarding the RPN please refer to p. 201.

Values for the RPN parameter, on the normal mode of TD-8, are as follows. Regarding the value of each parameter, refer to Data Entry (Controller number 6).

RPN	
MSB LSB	Parameter
00H 00H	Pitch Bend Sensitivity
7FH 7FH	RPN null

● Program Change

Status	2nd byte
CnH	ppH

n = MIDI channel number: 0H - FH (ch.1 - ch.16)
pp = Program number: 00H - 7FH (prog.1 - prog.128)

* Not transmitted when [SETUP]-[MIDI]-[PROG] PROGRAM CHANGE RX SW is set to "OFF".(Initial Value is ON)
* Program changes corresponding to drum kit are sent when drum kits are selected.
* Program changes corresponding to each part's instrument are sent when songs or patterns are selected. Also, when instruments are selected for parts, program changes for the respective instruments are sent.

● Pitch Bend Change

Status	2nd byte	3rd byte
EnH	llH	mmH

n = MIDI channel number: 0H - FH (ch.1 - ch.16)
mm, ll = Pitch Bend value: 00 00H - 40 00H - 7F 7FH (-8192 - 0 - +8191)

* Only the channel assigned to the backing part are sent.
* Transmitted only when the TD-8 is in play for pattern in which pitch bend change is recorded.

■ System Realtime Message

● Timing Clock

Status
F8H

● Start

Status
FAH

● Continue

Status
FBH

● Stop

Status
FCH

● Active sensing

Status
FEH

* This will be transmitted constantly at intervals of approximately 250ms.

■ System exclusive messages

* Regarding the system exclusive message refer to p. 202.

Identity reply and Data Set 1 (DT1) are the only System Exclusive messages transmitted by TD-8.
When an appropriate Identity Request or Data Request 1 (RQ1) message is received, the requested internal data will be transmitted.

● Universal Non-realtime System Exclusive Messages

❍Identity Reply

Status	Data byte	Status
F0H	7EH, dev, 06H, 02H, 41H, 20H, 01H, 00H, 00H, 00H, 02H, 00H, 00H	F7H

Byte	Explanation
F0H	Exclusive status
7EH	ID number (universal non-realtime message)
dev	Device ID (dev: 00H - 1FH (1 - 32) Initial value is 10H (17))
06H 02H	Identity Reply
41H	ID number(Roland)
20H 01H	Device family code
00H 00H	Device family number code
00H 02H 00H 00H	software revision level
F7H	EOX (End Of Exclusive)

* When Identity Request (p. 202) is received, Identity Reply message will be transmitted.

● Data Transmission

❍Data set 1 DT1 (12H)

Status	Data byte	Status
F0H	41H, dev, 00H, 20H, 12H, aaH, bbH, ccH, ddH, eeH,... ffH, sum	F7H

Byte	Explanation
F0H	Exclusive status
41H	ID number (Roland)
dev	Device ID (dev: 00H - 1FH (1-32) Initial value is 10H (17))
00H 20H	Model ID (TD-8)
12H	Command ID (DT1)
aaH	Address MSB: upper byte of the starting address of the data to be sent
bbH	Address 2nd: 2nd byte of the starting address of the data to be sent
ccH	Address 3rd: 3rd byte of the starting address of the data to be sent.
ddH	Address LSB: lower byte of the starting address of the data to be sent.
eeH	Data: the actual data to be sent. Multiple bytes of data are transmitted in order starting from the address.
:	:
ffH	Data
sum	Checksum
F7H	EOX (End Of Exclusive)

* The amount of data that can be transmitted at once time will depend on the type of data, and data must be requested using a specific starting address and size. Refer to the Address and Size listed in "Parameter Address Map" (p. 208).
* Data larger than 128 bytes must be divided into packets of 128 bytes or less. If "Data Set 1" is transmitted successively, there must be an interval of at least 40 ms between packets.
* Regarding the checksum please refer to p. 212.

GM mode

Section 1. Receive data

■ Channel Voice Messages

* The following Channel Voice messages can be received on channels for which the PART RX SW (hold down [SHIFT] and press [MIXER]) is set to "ON".

● Note Off

Status	2nd byte	3rd byte
8nH	kkH	vvH
9nH	kkH	00H

n = MIDI channel number: 0H - FH (ch.1 - ch.16)
kk = note number: 00H - 7FH (0 - 127)
vv = note off velocity: 00H - 7FH (0 - 127)

* In the rhythm part (ch.10), ignored this message.
* The Velocity Values of Note Off message are ignored.

● Note On

Status	2nd byte	3rd byte
9nH	kkH	vvH

n = MIDI channel number: 0H - FH (ch.1 - ch.16)
kk = note number: 00H - 7FH (0 - 127)
vv = note on velocity: 00H - 7FH (0 - 127)

● Control Change

❍Modulation (Controller number 1)

Status	2nd byte	3rd byte
BnH	01H	vvH

n = MIDI channel number: 0H - FH (ch.1 - ch.16)
vv = Modulation depth: 00H - 7FH (0 - 127)* In the rhythm part (ch.10), ignored this message.

* In the rhythm part (ch.10), ignored this message.

❍Data Entry (Controller number 6, 38)

Status	2nd byte	3rd byte
BnH	06H	mmH
BnH	26H	llH

n = MIDI channel number: 0H - FH (ch.1 - ch.16)
mm, ll = The value of the parameter specified by RPN.
mm = upper byte (MSB), ll = lower byte (LSB)

* In the rhythm part (ch.10), ignored this message.

On the GM mode of TD-8, RPN can be used to modify the following parameters.

RPN MSB LSB	Data entry MSB LSB	Explanation
00H 00H	mmH ---	Pitch Bend Sensitivity mm: 00H - 18H (0 - 24 semitones) ll: ignored (processed as 00H) specify up to 2 octaves in semitone steps
00H 01H	mmH llH	Channel Fine Tunning mm,ll: 00 00H - 40 00H - 7F 7FH (-100 - 0 - +99.99 cents) Refer to "●About tuning" (p. 212).
00H 02H	mmH ---	Channel Coarse Tunning mm: 28H-40H-58H (-24 - 0 - +24 semitones) ll: ignored (processed as 00H)
7FH 7FH	--- ---	RPN null set condition where RPN is unspecified. The data entry messages after set RPN null will be ignored.(No Data entry messages are required after RPN null). Settings already made will not change. mm, ll: ignored

❍Volume (Controller number 7)

Status	2nd byte	3rd byte
BnH	07H	vvH

n = MIDI channel number: 0H - FH (ch.1 - ch.16)
vv = Volume: 00H - 7FH (0 - 127)

* Volume messages are used to adjust the volume balance of each part.

❍Pan (Controller number 10)

Status	2nd byte	3rd byte
BnH	0AH	vvH

n = MIDI channel number: 0H - FH (ch.1 - ch.16)
vv = pan: 00H - 40H - 7FH (Left - Center - Right)

* In the rhythm part (ch.10), ignored this message.

❍Expression (Controller number 11)

Status	2nd byte	3rd byte
BnH	0BH	vvH

n = MIDI channel number: 0H - FH (ch.1 - ch.16)
vv = Expression: 00H - 7FH (0 - 127)

* Expression messages are used to adjust the level of each part.It can be used independently from volume messages. Expression messages are used for musical expression within a performance; e.g., crescendo and decrescendo.

❍Hold 1 (Controller number 64)

Status	2nd byte	3rd byte
nH	40H	vvH

n = MIDI channel number: 0H - FH (ch.1 - ch.16)
vv = Control value: 00H - 7FH (0 - 127) 0-63 = OFF, 64-127 = ON

* In the rhythm part (ch.10), ignored this message.

❍Effect 1(Reverb Send Level) (Controller number 91)

Status	2nd byte	3rd byte
BnH	5BH	vvH

n = MIDI channel number: 0H - FH (ch.1 - ch.16)
vv = Reverb send level: 00H - 7FH (0 - 127)

❍RPN MSB/LSB (Controller number 101, 100)

Status	2nd byte	3rd byte
BnH	65H	mmH
BnH	64H	llH

n = MIDI channel number: 0H - FH (ch.1 - ch.16)
mm = upper byte of parameter number specified by RPN (MSB)
ll = lower byte of parameter number specified by RPN (LSB)

* In the rhythm part (ch.10), ignored this message.
* The value specified by RPN will not be reset even by messages such as program change or reset all controllers.
* Regarding the RPN please refer to p. 201.

On the GM mode of TD-8, RPN can be used to modify the following parameters. Regarding the value of each parameter, refer to Data Entry (Controller number 6, 38).

RPN

MSB LSB	Parameter
00H 00H	Pitch Bend Sensitivity
00H 01H	Channel Fine Tuning
00H 02H	Channel Coarse Tuning
7FH 7FH	RPN null

● Program Change

Status	2nd byte
CnH	ppH

nn = MIDI channel number: 0H - FH (ch.1 - ch.16)
pp = Program number: 00H - 7FH (prog.1 - prog.128)

* The sound will change beginning with the next note-on after the program change is received. Voices which were already sounding before the program change was received will not be affected.

● Channel Pressure

Status	2nd byte
DnH	vvH

n = MIDI channel number: 0H - FH (ch.1 - ch.16)
vv = Channel pressure: 00H - 7FH (0 - 127)

* When channel pressure is received, the effect selected for channel pressure, in global parameter control (p. 207), is applied.
* In the rhythm part (ch.10), ignored this message.

● Pitch Bend Change

Status	2nd byte	3rd byte
EnH	llH	mmH

n = MIDI channel number: 0H - FH (ch.1 - ch.16)
mm, ll = Pitch Bend value: 00 00H - 40 00H - 7F 7FH (-8192 - 0 - +8191)

* In the rhythm part (ch.10), ignored this message.

■ Channel Mode Messages

● All Sounds Off (Controller number 120)

Status	2nd byte	3rd byte
BnH	78H	00H

n = MIDI channel number: 0H - FH (ch.1 - ch.16)

* When this message is received, all currently-sounding notes on the corresponding channel will be silenced. However, the status of channel messages will not change.

● Reset All Controllers (Controller number 121)

Status	2nd byte	3rd byte
BnH	79H	00H

n = MIDI channel number: 0H - FH (ch.1 - ch.16)

* When this message is received, the following controllers will be set to their reset values.

Controller	Reset value
Pitch Bend Change	+/-0 (center)
Channel Key Pressure	0 (off)
Modulation	0 (off)
Expression	127 (MAX)
Hold 1	0 (off)
RPN	unset; previously set data will not change

● All Notes Off (Controller number 123)

Status	2nd byte	3rd byte
BnH	7BH	00H

n = MIDI channel number: 0H - FH (ch.1 - ch.16)

* When All Notes Off is received, all notes on the corresponding channel will be turned off. However if Hold 1 is ON, the sound will be continued until these are turned off.

■ System Realtime Message

● Active Sensing

Status
FEH

* When Active Sensing is received, the unit will begin monitoring the intervals of all further messages. While monitoring, if the interval between messages exceeds about 420 ms, the same processing will be carried out as when All Sounds Off, All Notes Off and Reset All Controllers are received, and message interval monitoring will be halted.

■ System Exclusive Message

* Regarding the system exclusive message refer to p. 202.

The System Exclusive Messages received by the normal mode of TD-8 are; Universal Non-realtime System Exclusive Messages, Universal realtime System Exclusive Messages, Data Requests (RQ1), and Data Set (DT1).

● System exclusive messages related to mode setting

❍Turn General MIDI System On

This is a command message that resets the internal settings of the unit to the General MIDI initial state (General MIDI System - Level 1). After receiving this message, this unit will automatically be set to the proper condition for correctly playing a General MIDI score.

Status	Data byte	Status
F0H	7EH, 7FH, 09H, 01H	F7H

Byte	Explanation
F0H	Exclusive status
7EH	ID number (Universal Non-realtime Message)
7FH	Device ID (Broadcast)
09H	Sub ID#1 (General MIDI Message)
01H	Sub ID#2 (General MIDI 1 On)
F7H	EOX (End Of Exclusive)

* Not Received when [SETUP]-[MIDI]-[GLOBAL]-[PAGE 3] RX GM ON is set to "OFF".(Initial Value is ON)
* There must be an interval of at least 50ms between this message and the next.

❍Turn General MIDI System Off

When a "GM System Off" is received, the TD-8 is switched to normal mode.

Status	Data byte	Status
F0H	7EH, 7FH, 09H, 02H	F7H

Byte	Explanation
F0H	Exclusive status
7EH	ID number (Universal Non-realtime Message)
7FH	Device ID (Broadcast)
09H	Sub ID#1 (General MIDI Message)
02H	Sub ID#2 (General MIDI 1 Off)
F7H	EOX (End Of Exclusive)

* Not Received when [SETUP]-[MIDI]-[GLOBAL]-[PAGE 3] RX GM ON is set to "OFF".(Initial Value is ON)
* There must be an interval of at least 50ms between this message and the next.

● Universal Non-realtime System Exclusive Messages

❍Identity Request

* Regarding the Identity Request refer to p. 202.

● Global Parameter Control

❍Channel Pressure

Status	Data byte	Status
F0H	7FH, dev, 09H, 01H, 0nH, ppH, rrH	F7H

Byte	Explanation
F0H	Exclusive status
7FH	ID number (Universal Realtime Message)
dev	Device ID (dev: 00H - 1FH Initial value is 10H (17))
09H	Sub ID#1 (Controller Destination Setting)
01H	Sub ID#2 (Channel Pressure)
0nH	MIDI channel (00H - 0FH)
ppH	parameter
rrH	range
F7H	EOX (End Of Exclusive)

pp=0	Pitch Control
rr=28H-58H	-24 - +24 semitones
pp=1	Filter Cutoff Control
rr=00H-7FH	-9600 - +9450 cents
pp=2	Amplitude Control
rr=00H-7FH	0 - 200%
pp=3	LFO Pitch Depth
rr=00H-7FH	0 - 600 cents
pp=4	LFO Filter Depth
rr=00H-7FH	0 - 2400 cents
pp=5	LFO Amplitude Depth
rr=00H-7FH	0 - 100%

* Even if the Device ID is 7FH (Broadcast), Identity Reply message will be transmitted.
* In the rhythm part (ch.10), ignored this message.

● Data transmission

❍Request data 1 RQ1 (11H)

* Regarding the RQ1 refer to p. 202.

❍Data set 1 DT1 (12H)

* Regarding the DT1 refer to p. 203.

Section 2. Transmit data

* When [SETUP]-[MIDI]-[GLOBAL]-[PAGE 3] SOFT THRU is set to "ON", messages received in addition to the following messages are also sent.

● Active sensing

Status
FEH

* This will be transmitted constantly at intervals of approximately 250ms.

■ System exclusive messages

● Universal Non-realtime System Exclusive Messages

❍Identity Reply

* Regarding the Identity Reply refer to p. 205.

● Data Transmission

❍Data set 1 DT1 (12H)

* Regarding the DT1 refer to p. 205.

Parameter address map (Model ID = 00H 20H)

This map indicates address, size, Data (range), Parameter, and Description of parameters which can be transferred using “Data set 1 (DT1)”.
All the numbers of address, size, Data, and Default Value are indicated in 7-bit Hexadecimal-form.

Addresses marked at “#” cannot be used as starting addresses.

■ Parameter Address Block

TD-8 (Model ID = 00H 20H)

Start address	Description		
00 00 00 00	SETUP	(Individual)	*1-1
01 00 00 00	DRUM KIT 1	(Individual)	*1-2
:	:		
01 3F 00 00	DRUM KIT 64	(Individual)	*1-2
04 00 00 00	USER PERCUSSION SET 1	(Individual)	*1-3
04 01 00 00	USER PERCUSSION SET 2	(Individual)	*1-3
10 00 00 00	USER PATTERN & SONG	(Bulk)	*1-4
40 00 00 00	SETUP	(Bulk)	*1-1
41 00 00 00	DRUM KIT 1	(Bulk)	*1-2
:	:		
41 3F 00 00	DRUM KIT 64	(Bulk)	*1-2
44 00 00 00	USER PERCUSSION SET 1	(Bulk)	*1-3
44 01 00 00	USER PERCUSSION SET 2	(Bulk)	*1-3

*1-1 SETUP

Offset address	Description	
00 00 00	TRIGGER BANK 1	*1-1-1
01 00 00	TRIGGER BANK 2	*1-1-1
02 00 00	TRIGGER BANK 3	*1-1-1
03 00 00	TRIGGER BANK 4	*1-1-1
04 00 00	TRIGGER BANK NUMBER	*1-1-2
05 00 00	HEAD TENSION ADJ	*1-1-3
06 00 00	MIDI	*1-1-4
07 00 00	PROGRAM CHANGE MAP	*1-1-5
08 00 00	OUTPUT ASSIGN	*1-1-6
09 00 00	CONTROL	*1-1-7
0A 00 00	MASTER TUNE	*1-1-8
0B 00 00	DRUM KIT CHAIN 1	*1-1-9
:	:	
0B 0F 00	DRUM KIT CHAIN 16	*1-1-9

*1-1-1 TRIGGER BANK

Offset address	Description	
00 00	Pad parameters (1/KICK1)	*1-1-1-1
01 00	Pad parameters (2/KICK2)	*1-1-1-1
02 00	Pad parameters (3/SNARE)	*1-1-1-1
03 00	Pad parameters (4/TOM1)	*1-1-1-1
04 00	Pad parameters (5/TOM2)	*1-1-1-1
05 00	Pad parameters (6/TOM3)	*1-1-1-1
06 00	Pad parameters (7/HI-HAT)	*1-1-1-1
07 00	Pad parameters (8/CRASH1)	*1-1-1-1
08 00	Pad parameters (9/CRASH2)	*1-1-1-1
09 00	Pad parameters (10/RIDE)	*1-1-1-1
0A 00	Pad parameters (11/AUX1)	*1-1-1-1
0B 00	Pad parameters (12/AUX2)	*1-1-1-1

*1-1-1-1 TRIGGER BANK (Pad parameters)

Offset address	Size	Description	
00	000a aaaa	PAD TYPE	0 - 19 (PD5,PD7,PD9,8 A,8 B,8RA,8RB,10A,10B, 12A,12B,P 1,P 2,KD7,K 8,K12,K 1,K 2, KIK,SNR,TOM,FLR)
01	0000 aaaa	RIM SHOT SENSITIVITY	0 - 15 (OFF, 1 - 15) (3/SNARE only)
02	0000 aaaa	CROSS STICK SENSITIVITY	0 - 15 (1 - 16) (3/SNARE only)
03	0000 aaaa	STICK | SENSITIVITY	0 - 15 (1 - 16)
04	0000 aaaa	STICK | THRESHOLD	0 - 15
05	0000 0aaa	STICK | SENS CURVE	0 - 7 (LINEAR,EXP1,EXP2,LOG1,LOG2,SPLINE, LOUD1,LOUD2)
06	00aa aaaa	STICK | SCAN TIME	0 - 40 (0.0ms - 4.0ms, 0.1ms step)
07	0000 aaaa	STICK | RETRIGGER CANCEL	0 - 15 (1 - 16)
08	000a aaaa	STICK | MASK TIME	0 - 16 (0ms - 64ms, 4ms step)
09	0000 aaaa	STICK | CROSSTALK	0 - 13 (OFF,20,25,30,35,40,45,50,55,60,65, 70,75,80)
0A	0000 aaaa	BRUSH | SENSITIVITY	0 - 15 (1 - 16)
0B	0000 aaaa	BRUSH | THRESHOLD	0 - 15
0C	0000 0aaa	BRUSH | SENS CURVE	0 - 7 (LINEAR,EXP1,EXP2,LOG1,LOG2,SPLINE, LOUD1,LOUD2)
0D	00aa aaaa	BRUSH | SCAN TIME	0 - 40 (0.0ms - 4.0ms, 0.1ms step)
0E	0000 aaaa	BRUSH | RETRIGGER CANCEL	0 - 15 (1 - 16)
0F	000a aaaa	BRUSH | MASK TIME	0 - 16 (0ms - 64ms, 4ms step)
10	0000 aaaa	BRUSH | CROSSTALK	0 - 13 (OFF,20,25,30,35,40,45,50,55,60,65, 70,75,80)
Total size	00 00 00 11		

*1-1-2 TRIGGER BANK NUMBER

Offset address	Size	Description	
00 00	0000 00aa	TRIGGER BANK NUMBER	0 - 3 (1 - 4)
Total size	00 00 00 01		

*1-1-3 HEAD TENSION ADJ

Offset address	Size	Description	
00 00	0000 00aa	HEAD TENSION ADJUSTMENT	0 - 2 (LOOSE,NORMAL,TIGHT)
Total size	00 00 00 01		

*1-1-4 MIDI

Offset address	Size	Description	
00 00	000a aaaa	TX/RX CHANNEL (PART1)	0 - 16 (1 - 16,OFF)
00 01	000a aaaa	TX/RX CHANNEL (PART2)	0 - 16 (1 - 16,OFF)
00 02	000a aaaa	TX/RX CHANNEL (PART3)	0 - 16 (1 - 16,OFF)
00 03	000a aaaa	TX/RX CHANNEL (PART4)	0 - 16 (1 - 16,OFF)
00 04	000a aaaa	TX/RX CHANNEL (PERC)	0 - 16 (1 - 16,OFF)
00 05	000a aaaa	TX/RX CHANNEL (KIT)	0 - 16 (1 - 16,OFF)
00 06	0000 000a	NOTE CHASE	0 - 1 (OFF,ON)
00 07	0000 000a	LOCAL CONTROL	0 - 1 (OFF,ON)
00 08	0000 000a	SOFT THRU	0 - 1 (OFF,ON)
00 09	0000 000a	GM MODE	0 - 1 (OFF,ON)
00 0A	0000 000a	RX GM ON	0 - 1 (OFF,ON)
00 0B	0000 00aa	SYNC MODE	0 - 2 (INT,EXT,REMOTE)
00 0C	0000 00aa	PEDAL DATA THIN	0 - 2 (OFF,1,2)
00 0D	0000 0aaa	PEDAL CC	0 - 4 (OFF,MOD(1),FOOT(4),GEN1(16),GEN2(17))
00 0E	0000 00aa	ZONE CC	0 - 3 (OFF,MOD(1),GEN1(16),GEN2(17))
00 0F	0000 000a	CH10 PRIORITY	0 - 1 (KIT,PERC)
Total size	00 00 00 10		

*1-1-5 PROGRAM CHANGE MAP

Offset address	Size	Description	
00 00	0000 000a	PROGRAM CHANGE RX SW	0 - 1 (OFF,ON)
00 01	0000 000a	PROGRAM CHANGE TX SW	0 - 1 (OFF,ON)
00 02	0aaa aaaa	PROGRAM CHANGE (DRUM KIT 1)	0 - 127 (1 - 128)
:	:	:	

	00 41	0aaa aaaa	PROGRAM CHANGE (DRUM KIT 64) 0 - 127 (1 - 128)
	00 42	0aaa aaaa	PROGRAM CHANGE (PRESET PERCUSSION SET 1) 0 - 127 (1 - 128)
	:	:	:
	00 4D	0aaa aaaa	PROGRAM CHANGE (USER PERCUSSION SET 2) 0 - 127 (1 - 128)
Total size	00 00 00 4E		

*1-1-6 OUTPUT ASSIGN

Offset address	Size	Description	
	00 00	0000 0aaa	OUTPUT ASSIGN (1/KICK1) 0 - 6 (MAS,M_L,M_R,DIR,D_L,D_R,M&D)
	:	:	:
	00 0B	0000 0aaa	OUTPUT ASSIGN (12/AUX2) 0 - 6 (MAS,M_L,M_R,DIR,D_L,D_R,M&D)
Total size	00 00 00 0C		

*1-1-7 CONTROL

Offset address	Size	Description	
	00 00	0000 00aa	FOOT SW MODE 0 - 3 (*1)
	00 01	0000 0aaa	FOOT SW 1 ASSIGN 0 - 7 (KIT# DEC,KIT# INC,SEQ# DEC,SEQ# INC, SEQ TOP,PLAY/STOP,SEQ BWD,SEQ FWD)
	00 02	0000 0aaa	FOOT SW 2 ASSIGN 0 - 7 (KIT# DEC,KIT# INC,SEQ# DEC,SEQ# INC, SEQ TOP,PLAY/STOP,SEQ BWD,SEQ FWD)
	00 03	0000 00aa	PAD SW MODE 0 - 3 (*2)
	00 04	0000 0aaa	PAD SW 1 ASSIGN 0 - 4 (OFF, KIT# DEC,KIT# INC, SEQ# DEC,SEQ# INC)
	00 05	0000 0aaa	PAD SW 2 ASSIGN 0 - 4 (OFF, KIT# DEC,KIT# INC, SEQ# DEC,SEQ# INC)
	00 06	0aaa aaaa	PREVIEW VELOCITY 1 0 - 127
	00 07	0aaa aaaa	PREVIEW VELOCITY 2 0 - 127
	00 08	0aaa aaaa	PREVIEW VELOCITY 3 0 - 127
Total size	00 00 00 09		

(*1) FOOT SW MODE

	[SW1]	[SW2]
0 KIT SELECT	KIT# DEC	KIT# INC
1 SEQ SELECT	SEQ# DEC	SEQ# INC
2 PLAY SELECT	SEQ# TOP	PLAY / STOP
3 ASSIGNABLE	(*3)	(*4)

(*2) PAD SW MODE

	[AUX1]	[AUX2]
0 OFF	OFF	OFF
1 KIT SELECT	KIT# INC	KIT# DEC
2 SEQ SELECT	SEQ# INC	SEQ# DEC
3 ASSIGNABLE	(*5)	(*6)

(*3) The FOOT SW 1 ASSIGN setting is assigned.
(*4) The FOOT SW 2 ASSIGN setting is assigned.
(*5) The PAD SW 1 ASSIGN setting is assigned.
(*6) The PAD SW 2 ASSIGN setting is assigned.

*1-1-8 MASTER TUNE

Offset address	Size	Description	
	00	0000 aaaa	MASTER TUNE 0 - 509
#	01	0000 bbbb	[nibbled] (415.3 - 466.2Hz)
#	02	0000 cccc	
#	03	0000 dddd	
Total size	00 00 00 04		

*1-1-9 DRUM KIT CHAIN

Offset address	Size	Description	
	00	0aaa aaaa	DRUM KIT NUMBER (STEP1) 0 - 64 (1 - 64,END)
	01	0aaa aaaa	DRUM KIT NUMBER (STEP2) 0 - 64 (1 - 64,END)
	:	:	:
	1F	0aaa aaaa	DRUM KIT NUMBER (STEP32) 0 - 64 (1 - 64,END)
Total size	00 00 00 20		

*1-2 DRUM KIT

Offset address	Description	
00 00	Common parameters	*1-2-1
01 00	Pad parameters (1/KICK1)	*1-2-2
02 00	Pad parameters (2/KICK2)	*1-2-2
03 00	Pad parameters (3/SNARE)	*1-2-2
04 00	Pad parameters (4/TOM1)	*1-2-2
05 00	Pad parameters (5/TOM2)	*1-2-2
06 00	Pad parameters (6/TOM3)	*1-2-2
07 00	Pad parameters (7/HI-HAT)	*1-2-2
08 00	Pad parameters (8/CRASH1)	*1-2-2
09 00	Pad parameters (9/CRASH2)	*1-2-2
0A 00	Pad parameters (10/RIDE)	*1-2-2
0B 00	Pad parameters (11/AUX1)	*1-2-2
0C 00	Pad parameters (12/AUX2)	*1-2-2

*1-2-1 DRUM KIT (Common parameters)

Offset address	Size	Description	
00	0aaa aaaa	DRUM KIT NAME 1	32 - 127
:	:	:	:
07	0aaa aaaa	DRUM KIT NAME 8	32 - 127
08	0000 aaaa	STUDIO TYPE	0 - 9 (BEACH, LIVING, BATH, STUDIO, GARAGE, LOCKER, THEATER, CAVE, GYM, STADIUM)
09	0aaa aaaa	STUDIO LEVEL	0 - 127
0A	0000 00aa	WALL TYPE	0 - 2 (WOOD,PLASTER,GLASS)
0B	0000 00aa	ROOM SIZE	1 - 3 (SMALL,MEDIUM,LARGE)
0C	0000 000a	EQ LOW FREQUENCY	0 - 1 (200,400Hz)
0D	000a aaaa	EQ LOW GAIN	0 - 24 (-12 - +12db)
0E	0000 000a	EQ HIGH FREQUENCY	0 - 1 (3,6KHz)
0F	000a aaaa	EQ HIGH GAIN	0 - 24 (-12 - +12db)
10	0000 000a	AMBIENCE SW	0 - 1 (OFF,ON)
11	0000 000a	EQ SW	0 - 1 (OFF,ON)
12	0000 000a	BRUSH SWITCH	0 - 1 (OFF,ON)
13	0000 aaaa	PEDAL HIHAT VOLUME	0 - 15
14	00aa aaaa	PEDAL BEND RANGE	0 - 48 (-24 - +24semitone)
15	0aaa aaaa	MASTER VOLUME	0 - 127
16	0aaa aaaa	AMBIENCE GROUP SEND LEVEL (KIT)	0 - 127
17	0aaa aaaa	AMBIENCE GROUP SEND LEVEL (PERC)	0 - 127
18	0aaa aaaa	AMBIENCE GROUP SEND LEVEL (PART)	0 - 127
Total size	00 00 00 19		

*1-2-2 DRUM KIT (Pad parameters)

Offset address	Size		Description	
00	0000 aaaa	HEAD	INSTRUMENT	0 - 1023
# 01	0000 bbbb		[nibbled]	(0 - 1024)
# 02	0000 cccc			
# 03	0000 dddd			
04	0000 aaaa	HEAD	PITCH (HEAD TUNING)	0 - 960
# 05	0000 bbbb		[nibbled]	(-4800 - +4800cent,
# 06	0000 cccc			10cent step)
# 07	0000 dddd			
08	00aa aaaa	HEAD	DECAY	0 - 62 (-31 - +31)
09	0000 aaaa	HEAD	PLAY PATTERN NUMBER	0 - 800
# 0A	0000 bbbb		[nibbled]	(OFF,1 - 800)
# 0B	0000 cccc			
# OC	0000 dddd			
OD	0aaa aaaa	HEAD	MIDI GATE TIME	1 - 80 (0.1s - 8.0s, 0.1s step)
0E	0aaa aaaa	HEAD	NOTE NUMBER	0 - 127
0F	0000 000a	HEAD	PAD PATTERN VELOCITY	0 - 1 (OFF,ON)
10	0aaa aaaa	HEAD	LEVEL	0 - 127
11	0aaa aaaa	HEAD	AMBIENCE SEND LEVEL	0 - 127
12	0000 000a	HEAD	PITCH CTRL ASSIGN	0 - 1 (OFF,ON)
13	0000 aaaa	RIM	INSTRUMENT	0 - 1023
# 14	0000 bbbb		[nibbled]	(1 - 1024)
# 15	0000 cccc			(3/SNARE - 10/RIDE only)
# 16	0000 dddd			
17	0000 aaaa	RIM	PITCH (HEAD TUNING)	0 - 960
# 18	0000 bbbb		[nibbled]	(-4800 - +4800cent,
# 19	0000 cccc			10cent step)
# 1A	0000 dddd			(3/SNARE - 10/RIDE only)

	1B	00aa aaaa	RIM	DECAY 0 - 62 (-31 - +31) (3/SNARE - 10/RIDE only)
	1C	0000 aaaa	RIM	PLAY PATTERN NUMBER 0 - 800
#	1D	0000 bbbb		[nibbled] (OFF,1 - 800)
#	1E	0000 cccc		(3/SNARE - 10/RIDE only)
#	1F	0000 dddd		
	20	0aaa aaaa	RIM	MIDI GATE TIME 1 - 80 (0.1s - 8.0s, 0.1s step) (3/SNARE - 10/RIDE only)
	21	0aaa aaaa	RIM	NOTE NUMBER 0 - 127 (3/SNARE - 10/RIDE only)
	22	0000 000a	RIM	PAD PATTERN VELOCITY 0 - 1 (OFF,ON) (3/SNARE - 10/RIDE only)
	23	0aaa aaaa	RIM	LEVEL 0 - 127 (3/SNARE - 10/RIDE only)
	24	0aaa aaaa	RIM	AMBIENCE SEND LEVEL 0 - 127 (3/SNARE - 10/RIDE only)
	25	0000 000a	RIM	PITCH CTRL ASSIGN 0 - 1 (OFF,ON)
	26	00aa aaaa		PAN 0 - 32 (L15 - CTR - R15,RND,ALT)
	27	0aaa aaaa		(*7)
	:	:		
	2A	0aaa aaaa		
	Total size	00 00 00 2B		

(*7) Depending on the instrument group of the assigned instruments, settings are as follows.

Instrument Group: V-KICK

Offset address	Size	Description
27	0000 000a	SHELL DEPTH 0 - 1 (NORMAL,DEEP)
28	0000 00aa	HEAD TYPE 0 - 2 (CLEAR,COATED,PINSTRIPE*)
		PINSTRIPE is a registered Trademark of Remo Inc. U.S.A.
29	0000 0aaa	MUFFLING 0 - 4 (OFF,TAPE1,TAPE2,BLANKET,WEIGHT)
2A	0000 0000	DUMMY (ignored)

Instrument Group: V-SNARE

Offset address	Size	Description
27	000a aaaa	SHELL DEPTH 0 - 4 (NORMAL,DEEP1,DEEP2,DEEP3,DEEP4)
28	0000 00aa	HEAD TYPE 0 - 2 (CLEAR,COATED,PINSTRIPE*)
		PINSTRIPE is a registered Trademark of Remo Inc. U.S.A.
29	0000 0aaa	MUFFLING 0 - 4 (OFF,TAPE1,TAPE2,DAUGHNUTS1,DAUGHNUTS2)
2A	0000 00aa	STRAINER ADJUSTMENT 0 - 3 (OFF,LOOSE,MEDIUM,TIGHT)

Instrument Group: V-TOM

Offset address	Size	Description
27	0000 000a	SHELL DEPTH 0 - 1 (NORMAL,DEEP)
28	0000 00aa	HEAD TYPE 0 - 2 (CLEAR,COATED,PINSTRIPE*)
		PINSTRIPE is a registered Trademark of Remo Inc. U.S.A.
29	0000 0aaa	MUFFLING 0 - 4 (OFF,TAPE1,TAPE2,FELT1,FELT2)
2A	0000 0000	DUMMY (ignored)

Instrument Group: KICK / SNARE / TOM / HI-HAT / CRASH / RIDE / PERC / SPECIAL / MELODIC / VOICES / REVERSE / FIXED HH

Offset address	Size	Description
27	0000 0000	DUMMY (ignored)
:	:	
2A	0000 0000	

*1-3 USER PERCUSSION SET

Offset address	Description
12 00	Note #18 *1-3-1
:	:
60 00	Note #96 *1-3-1

*1-3-1 USER PERCUSSION SET (Note parameters)

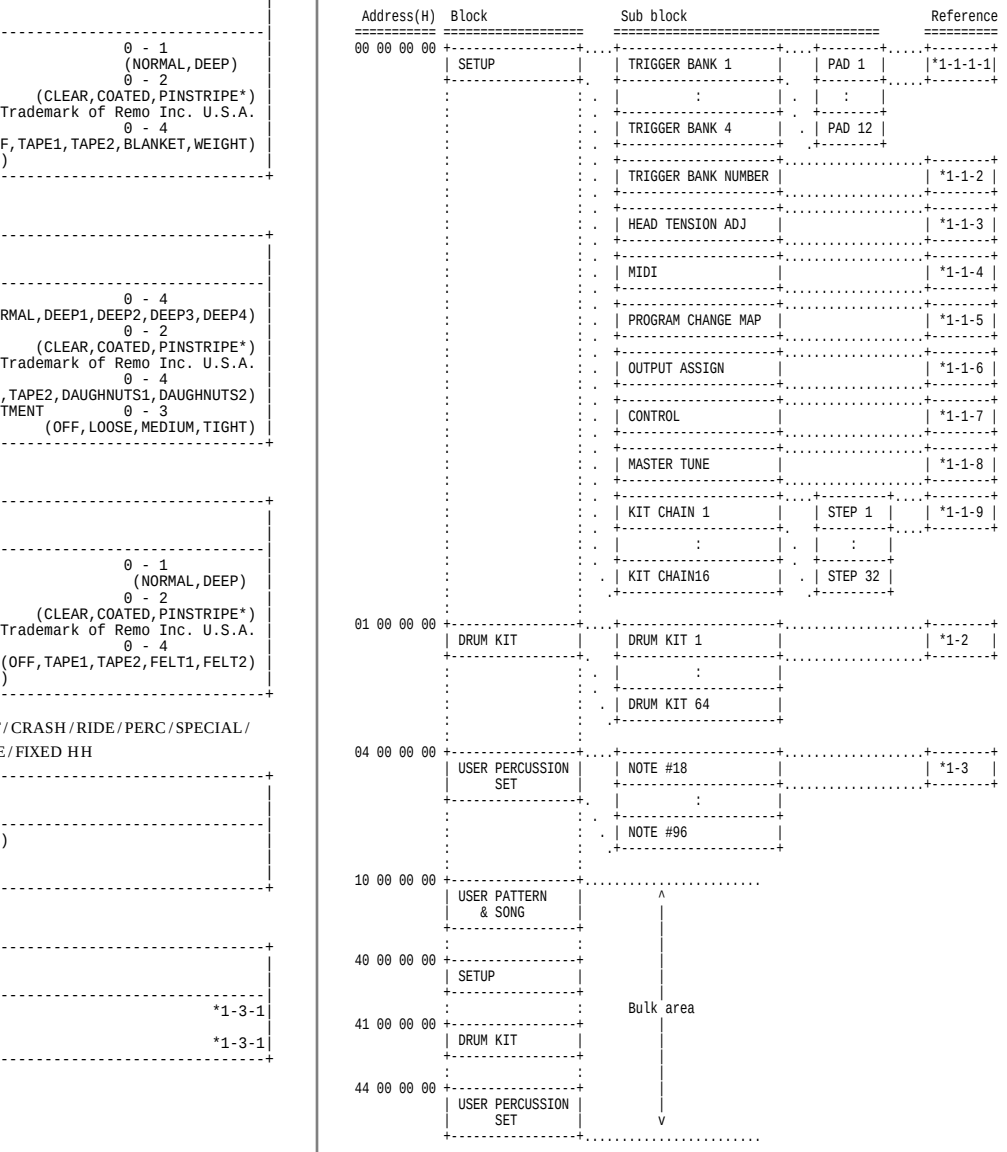
Offset address	Size	Description
00	0000 aaaa	INSTRUMENT 0 - 1023
01	0000 bbbb	[nibbled] (1 - 1024)
02	0000 cccc	
03	0000 dddd	
04	0000 aaaa	PITCH 0 - 960
05	0000 bbbb	(-4800 - +4800cent, 10cent step)
06	0000 cccc	[nibbled]
07	0000 dddd	
08	00aa aaaa	DECAY 0 - 62 (-31 - +31)
09	0aaa aaaa	LEVEL 0 - 127
0A	00aa aaaa	PAN 0 - 32 (L15 - CTR - R15,RND,ALT)
0B	0aaa aaaa	AMBIENCE SEND LEVEL 0 - 127
Total size	00 00 00 0C	

*1-4 USER PATTERN & SONG

Offset address	Description
00 00 00 00	All User Pattern & All Song Request
01 7F 7F 7F	All User Pattern & All Song Data End

■ Parameter Address Block Map

An outlined address map of the Exclusive Communication is as follows;



Bulk Dump

Bulk Dump allows you to transmit a large amount of data at once, and is convenient for storing settings for the entire unit on a computer or sequencer.
For Bulk Dump Request, you must use the Address and Size listed in the following Bulk Dump Request.

■ Parameter Dump Request

Address(H)	Size(H)
10 00 00 00	00 00 00 00 (ALL USER PATTERNS & ALL SONGS: dump request for all user pattern and all song)
40 00 00 00	00 00 00 00 (SETUP: dump request for all setup except DEVICE ID and LCD CONTRAST)
41 mm 00 00	00 00 00 00 (ONE DRUM KIT: single drum kit dump request specified by “mm”)
41 7f 00 00	00 00 00 00 (ALL DRUM KITS: dump request for all drum kits)
44 nn 00 00	00 00 00 00 (ONE USER PERCUSSION SET: single user percussion set dump request specified by “nn”)
44 7f 00 00	00 00 00 00 (ALL USER PERCUSSION SETS: dump request for all user percussion sets)

mm = 00 - 3FH (Drum Kit No.1 - 64)
nn = 00 - 01H (User Percussion set No.1 - 2)Data of preset pattern (No.1 - 700) cannot be transmitted.

* Data of preset pattern (No.1 - 700) cannot be transmitted.
* Make sure to set “00 00 00 00” for the data size.

Supplementary material

■ Decimal and Hexadecimal table

In MIDI documentation, data values and addresses/sizes of exclusive messages etc. are expressed as hexadecimal values for each 7 bits.
The following table shows how these correspond to decimal numbers.

Dec.	Hex.	Dec.	Hex.	Dec.	Hex.	Dec.	Hex.
0	00H	32	20H	64	40H	96	60H
1	01H	33	21H	65	41H	97	61H
2	02H	34	22H	66	42H	98	62H
3	03H	35	23H	67	43H	99	63H
4	04H	36	24H	68	44H	100	64H
5	05H	37	25H	69	45H	101	65H
6	06H	38	26H	70	46H	102	66H
7	07H	39	27H	71	47H	103	67H
8	08H	40	28H	72	48H	104	68H
9	09H	41	29H	73	49H	105	69H
10	0AH	42	2AH	74	4AH	106	6AH
11	0BH	43	2BH	75	4BH	107	6BH
12	0CH	44	2CH	76	4CH	108	6CH
13	0DH	45	2DH	77	4DH	109	6DH
14	0EH	46	2EH	78	4EH	110	6EH
15	0FH	47	2FH	79	4FH	111	6FH
16	10H	48	30H	80	50H	112	70H
17	11H	49	31H	81	51H	113	71H
18	12H	50	32H	82	52H	114	72H
19	13H	51	33H	83	53H	115	73H
20	14H	52	34H	84	54H	116	74H
21	15H	53	35H	85	55H	117	75H
22	16H	54	36H	86	56H	118	76H
23	17H	55	37H	87	57H	119	77H
24	18H	56	38H	88	58H	120	78H
25	19H	57	39H	89	59H	121	79H
26	1AH	58	3AH	90	5AH	122	7AH
27	1BH	59	3BH	91	5BH	123	7BH
28	1CH	60	3CH	92	5CH	124	7CH
29	1DH	61	3DH	93	5DH	125	7DH
30	1EH	62	3EH	94	5EH	126	7EH
31	1FH	63	3FH	95	5FH	127	7FH

* Decimal values such as MIDI channel, bank select, and program change are listed as one(1) greater than the values given in the above table.
* A 7-bit byte can express data in the range of 128 steps. For data where greater precision is required, we must use two or more bytes. For example, two hexadecimal numbers aa bbH expressing two 7-bit bytes would indicate a value of aa x 128 + bb.
* In the case of values which have a +- sign, 00H = -64, 40H = +- 0, and 7FH = +63, so that the decimal expression would be 64 less than the value given in the above chart. In the case of two types, 00 00H = -8192, 40 00H = +- 0, and 7F 7FH = +8191. For example if aa bbH were expressed as decimal, this would be aa bbH - 40 00H = aa x 128 + bb - 64 x 128.
* Data marked “nibbled” is expressed in hexadecimal in 4-bit units. A value expressed as a 2-byte nibble 0a 0bH has the value of a x 16 + b.

<Example 1> What is the decimal expression of 5AH?
From the preceding table, 5AH = 90

<Example 2> What is the decimal expression of the value 12 34H given as hexadecimal for each 7 bits?
From the preceding table, since 12H = 18 and 34H = 52
18 x 128 + 52 = 2356

<Example 3> What is the decimal expression of the nibbled value 0A 03 09 0D?
From the preceding table, since 0AH = 10, 03H = 3, 09H = 9, 0DH = 13
((10 x 16 + 3) x 16 + 9) x 16 + 13 = 41885

<Example 4> What is the nibbled expression of the decimal value 1258?

```
16) 1258
16)   78...10
16)    4...14
        0... 4
```

Since from the preceding table, 00H = 0, 04H = 4, 14H = 0E, 10H = 0A, the answer is 00 04 0E 0A

■ Examples of actual MIDI message

<Example 1> 92 3E 5F
9n is the Note-on status, and n is the MIDI channel number. Since 2H = 2, 3EH = 62, and 5FH = 95, this is a Note-on message with MIDI CH = 3, note number 62 (note name is D4), and velocity 95.
<Example 2> C9 20
CnH is the Program Change status, and n is the MIDI channel number. Since 9H = 9 and 20H = 32, this is a Program Change message with MIDI CH = 10, program number 33 (Drum Kit No.33).

<Example 3> E3 00 28

EnH is the Pitch Bend Change status, and n is the MIDI channel number. The 2nd byte (00H=0) is the LSB and the 3rd byte (28H=40) is the MSB, but Pitch Bend Value is a signed number in which 40 00H (= 64 x 128 + 0 = 8192) is 0, so this Pitch Bend Value is
28 00H - 40 00H = 40 x 128 + 0 - (64 x 128 + 0) = 5120 - 8192 = -3072

<Example 4> B3 64 00 65 00 06 0C 26 00 64 7F 65 7F

BnH is the Control Change status, and n is the MIDI channel number. For Control Changes, the 2nd byte is the control number, and the 3rd byte is the value. In a case in which two or more messages consecutive messages have the same status, MIDI has a provision called "running status" which allows the status byte of the second and following messages to be omitted. Thus, the above messages have the following meaning.

B3	64 00	MIDI ch.4, lower byte of RPN parameter number:	00H
(B3)	65 00	(MIDI ch.4) upper byte of RPN parameter number:	00H
(B3)	06 0C	(MIDI ch.4) upper byte of parameter value:	0CH
(B3)	26 00	(MIDI ch.4) lower byte of parameter value:	00H
(B3)	64 7F	(MIDI ch.4) lower byte of RPN parameter number:	7FH
(B3)	65 7F	(MIDI ch.4) upper byte of RPN parameter number:	7FH

In other words, the above messages specify a value of 0C 00H for RPN parameter number 00 00H on MIDI channel 4, and then set the RPN parameter number to 7F 7FH.

RPN parameter number 00 00H is Pitch Bend Sensitivity, and the MSB of the value indicates semitone units, so a value of 0CH = 12 sets the maximum pitch bend range to +- 12 semitones (1 octave). (On GS sound sources the LSB of Pitch Bend Sensitivity is ignored, but the LSB should be transmitted anyway (with a value of 0) so that operation will be correct on any device.)

Once the parameter number has been specified for RPN or NRPN, all Data Entry messages transmitted on that same channel will be valid, so after the desired value has been transmitted, it is a good idea to set the parameter number to 7F 7FH to prevent accidents. This is the reason for the (B3) 64 7F (B3) 65 7F at the end.

It is not desirable for performance data (such as Standard MIDI File data) to contain many events with running status as given in <Example 4>. This is because if playback is halted during the song and then rewound or fast-forwarded, the sequencer may not be able to transmit the correct status, and the sound source will then misinterpret the data. Take care to give each event its own status.

It is also necessary that the RPN or NRPN parameter number setting and the value setting be done in the proper order. On some sequencers, events occurring in the same (or consecutive) clock may be transmitted in an order different than the order in which they were received. For this reason it is a good idea to slightly skew the time of each event (about 1 tick for TPQn =96, and about 5 ticks for TPQn =480).

* TPQN: Ticks Per Quarter Note

● Example of an Exclusive message and calculating a Checksum

Roland Exclusive messages (RQ1, DT1) are transmitted with a checksum at the end (before F7) to make sure that the message was correctly received. The value of the checksum is determined by the address and data (or size) of the transmitted exclusive message.

❍How to calculate the checksum

(hexadecimal numbers are indicated by "H")
The checksum is a value derived by adding the address, size and checksum itself and inverting the lower 7 bits.
Here's an example of how the checksum is calculated. We will assume that in the exclusive message we are transmitting, the address is aa bb cc ddH and the data or size is ee ff gg hhH.

aa + bb + cc + dd + ee + ff + gg + hh = sum
sum / 128 = quotient... remainder
128 - remainder = checksum
(However, the checksum will be 0 if the remainder is 0.)

<Example 1> Setting Shell depth of snare drum (Trigger 3) in drum kit 1 to "DEEP2".

According to the "Parameter address map", the drum kit No.1 has an address of 01 00 00 00H, Trigger 3 has a offset address of 03 00H and SHELL DEPTH has a offset address of 27H. Thus,

```
  01 00 00 00
        03 00
+)         27
  01 00 03 27
```

and "DEEP2" is a value of 02H,

F0	41	10	00 20	12	01 00 03 27	02	??	F7
(1)	(2)	(3)	(4)	(5)	address	data	checksum	(6)

(1) Exclusive status, (2) ID number (Roland), (3) Device ID (17),
(4) Model ID (TD-8), (5) Command ID (DT1), (6) EOX

Next we calculate the checksum.

01H + 00H + 03H + 27H + 02H = 1 + 0 + 3 + 39 + 2 = 45 (sum)
45 (sum) / 128 = 0 (quotient)... 45 (remainder)
checksum = 128 - 45 (remainder) = 83 = 53H

This means that F0 41 10 00 20 12 01 00 03 27 02 53 F7 is the message we transmit.

<Example 2> Requesting transmission of brush switch of drum kit 1.

According to the "Parameter address map," the drum kit No.1 has an address of 01 00 00 00H, drum kit common parameter has a offset address of 00 00H and brush switch has a offset address of 12H. Thus,

```
  01 00 00 00
        00 00
+)         12
  01 00 00 12
```

Since Size = 00 00 00 01H,

F0	41	10	00 20	11	01 00 00 12	00 00 00 01	??	F7
(1)	(2)	(3)	(4)	(5)	address	size	checksum	(6)

(1) Exclusive status, (2) ID number (Roland), (3) Device ID (17),
(4) Model ID (TD-8), (5) Command ID (RQ1), (6) EOX

Next we calculate the checksum.

01H + 00H + 00H + 12H + 00H + 00H +00H + 01H = 1 + 0 + 0 + 18 + 0 + 0 + 0 + 1 = 20 (sum)
10 (sum) / 128 = 0(quotient)... 20 (remainder)
checksum = 128 - 20 (remainder) = 108 = 6CH

This means that F0 41 10 00 20 11 01 00 00 12 00 00 00 01 6C F7 is the message we transmit.

● About tuning

* Tuning by sending RPN#1 is only possible in GM mode.

In MIDI, individual Parts are tuned by sending RPN #1 (Channel Fine Tuning) to the appropriate MIDI channel.
In MIDI, an entire device is tuned by either sending RPN #1 to all MIDI channels being used, or by sending a System Exclusive MASTER TUNE (address 00 0A 00 00H).
RPN #1 allows tuning to be specified in steps of approximately 0.012 cents (to be precise, 100 / 8192 cent). One cent is 1 / 100th of a semitone. System Exclusive MASTER TUNE allows tuning in steps of 0.1 Hz.

The values of RPN #1 (Channel Fine Tuning) and System Exclusive MASTER TUNE are added together to determine the actual pitch sounded by each Part.

Frequently used tuning values are given in the following table for your reference. Values are in hexadecimal (decimal in parentheses).

Hz in A4	cent	RPN #1	Sys.Ex. 00 0A 00 00
445.0	+19.56	4C 43 (+1603)	00 01 02 09 (+50)
444.0	+15.67	4A 03 (+1283)	00 01 01 0F (+40)
443.0	+11.76	47 44 (+ 964)	00 01 01 05 (+30)
442.0	+ 7.85	45 03 (+ 643)	00 01 00 0B (+20)
441.0	+ 3.93	42 42 (+ 322)	00 01 00 01 (+10)
440.0	0.00	40 00 (0)	00 00 0F 07 (0)
439.0	- 3.94	3D 3D (- 323)	00 00 0E 0D (-10)
438.0	- 7.89	3A 7A (- 646)	00 00 0E 03 (-20)

<Example> In GM mode, set the tuning of MIDI channel 3 to A4 = 442.0 Hz

Send RPN#1 to MIDI channel 3. From the above table, the value is 45 03H.

B2	64 01	MIDI ch.3, lower byte of RPN parameter number:	01H
(B2)	65 00	(MIDI ch.3) upper byte of RPN parameter number:	00H
(B2)	06 45	(MIDI ch.3) upper byte of parameter value:	45H
(B2)	26 03	(MIDI ch.3) lower byte of parameter value:	03H
(B2)	64 7F	(MIDI ch.3) lower byte of RPN parameter number:	7FH
(B2)	65 7F	(MIDI ch.3) upper byte of RPN parameter number:	7FH

PERCUSSION SOUND MODULE (NORMAL MODE (EXCEPT SEQUENCER SECTION)) Date: July. 28, 1999

Model TD-8

MIDI Implementation Chart

Version: 1.00

Function...		Transmitted		Recognized		Remarks
Basic	Default	1–16, OFF		1–16, OFF		Memorized (Non-Volatile)
Channel	Changed	1–16, OFF		1–16, OFF		
Mode	Default	MODE 3		MODE 3		
	Messages	X		X		
	Altered	**********		**********		
Note Number :		0–127		0–127		
	True Voice	0–127		0–127		
Velocity	Note On	O 9nH, v = 1–127		O 9nH, v = 1–127		
	Note Off	O 8nH, v = 64		O 8nH, v = 64		
After Touch	Key's	O		O	*3	
	Channel's	X		X		
Pitch Bend		X		O	*5	
Control Change	0, 32	X		O	*5	Bank Select
	1	X	*1, *2	X	*1, *2, *3	Modulation
	4	O	*2	O	*2, *3	Foot Control
	6	X		O	*5	Data Entry
	7	X		O	*4	Volume
	10	X		O	*5	Panpot
	11	X		X		Expression
	16	O	*1, *2	O	*1, *2, *3	General purpose controller 1
	17	X	*1, *2	X	*1, *2, *3	General purpose controller 2
	64	X		O	*5	Hold 1
	91	X		O	*4	Effect 1 (Reverb Send Level)
	100, 101	X		O	*5	RPN LSB, MSB
Program Change		O		O		
	: True Number	0–127		0–127		Program No. 1–128
System Exclusive		O		O		
System Common	: Song Position	X		X		
	: Song Select	X		X		
	: Tune Request	X		X		
System Real Time	: Clock	X		X		
	: Commands	X		X		
Aux Messages	: All Sound Off	X		O (120, 126, 127)		
	: Reset All Controllers	X		O		
	: Local On/Off	X		X		
	: All Notes Off	X		O (123–127)		
	: Active Sensing	O		O		
	: System Reset	X		X		
Notes		*1 One is selected as the strike position. *2 One is selected as the hi-hat control pedal. *3 Drum kit part only. *4 Percussion part and backing part only. *5 Backing part only.				

Mode 1 : OMNI ON, POLY Mode 2 : OMNI ON, MONO O : Yes

Mode 3 : OMNI OFF, POLY Mode 4 : OMNI OFF, MONO X : No

PERCUSSION SOUND MODULE (NORMAL MODE (SEQUENCER SECTION)) Date: July. 28, 1999

Model TD-8

MIDI Implementation Chart

Version: 1.00

Function...		Transmitted		Recognized		Remarks
Basic	Default	1–16, OFF		1–16, OFF		Memorized (Non-Volatile)
Channel	Changed	1–16, OFF		1–16, OFF		
Mode	Default	MODE 3		X		
	Messages	X		X		
	Altered	**********		**********		
Note Number :	True Voice	0–127		0–127		
		0–127		0–127		
Velocity	Note On	O 9nH, v = 1–127		O 9nH, v = 1–127		
	Note Off	O 8nH, v = 64		O 8nH, v = 64		
After Touch	Key's	X		X		
	Channel's	X		X		
Pitch Bend		O	*5	O	*5	
Control Change	0, 32	O	*5, *6, *7	X		Bank Select
	1	X	*1, *2, *3	X	*1, *2, *3	Modulation
	4	O	*2, *3	O	*2, *3	Foot Control
	6	O	*5	X		Data Entry
	7	O	*4, *6	X		Volume
	10	O	*5, *6	X		Panpot
	11	X		X		Expression
	16	O	*1, *2, *3	O	*1, *2, *3	General purpose controller 1
	17	X	*1, *2, *3	X	*1, *2, *3	General purpose controller 2
	64	O	*5	O	*5	Hold 1
	91	O	*4, *6	X		Effect 1 (Reverb Send Level)
	100, 101	O	*5	X		RPN LSB, MSB
Program Change	: True Number	O	*6, *7	X		
		0–127				Program No. 1–128
System Exclusive		O		O (do not record)		
System Common	: Song Position	X		X		
	: Song Select	X		X		
	: Tune Request	X		X		
System Real Time	: Clock	O		X	*8	
	: Commands	O		X	*9	
Aux Messages	: All Sound Off	X		O		
	: Reset All Controllers	X		O		
	: Local On/Off	X		X		
	: All Notes Off	X		O (123–127)		
	: Active Sensing	X		O (do not record)		
	: System Reset	X		X		

Notes

*1 One is selected as the strike position.
*2 One is selected as the hi-hat control pedal.
*3 Drum kit part only.
*4 Percussion part and backing part only.
*5 Backing part only.
*6 Transmits when pattern or song are selected.
*7 Transmits when instruments are selected for parts.
*8 Receives when “SYNC MODE” setting is “EXT.”
*9 Receives when “SYNC MODE” setting is “EXT” or “REMOTE.”

Mode 1 : OMNI ON, POLY
Mode 2 : OMNI ON, MONO
Mode 3 : OMNI OFF, POLY
Mode 4 : OMNI OFF, MONO

O : Yes
X : No

PERCUSSION SOUND MODULE (GM MODE) Date: July. 28, 1999

Model TD-8

MIDI Implementation Chart

Version: 1.00

Function...		Transmitted		Recognized		Remarks
Basic	Default	X		1–16, OFF		Memorized (Non-Volatile)
Channel	Changed	X		1–16, OFF		
Mode	Default	X		MODE 3		
	Messages	X		X		
	Altered	**********		**********		
Note Number :		X		0–127		
	True Voice	**********		0–127		
Velocity	Note On	X		O 9nH, v = 1–127		
	Note Off	X		O 8nH, v = 64		
After Touch	Key's	X		X		
	Channel's	X		O	*1	
Pitch Bend		X		O	*1	
Control Change	0, 32	X		X		Bank Select
	1	X	*1, *2	O	*1	Modulation
	4	X	*2	X		Foot Control
	6	X		O	*1	Data Entry
	7	X		O		Volume
	10	X		O	*1	Panpot
	11	X		O		Expression
	16	X	*1, *2	X		General purpose controller 1
	17	X	*1, *2	X		General purpose controller 2
	64	X		O	*1	Hold 1
	91	X		O		Effect 1 (Reverb Send Level)
	100, 101	X		O	*1	RPN LSB, MSB
Program Change	: True Number	X		O		
		**********		0–127		Program No. 1–128
System Exclusive		O		O		
System Common	: Song Position	X		X		
	: Song Select	X		X		
	: Tune Request	X		X		
System Real Time	: Clock	X		X		
	: Commands	X		X		
Aux Messages	: All Sound Off	X		O		
	: Reset All Controllers	X		O		
	: Local On/Off	X		X		
	: All Notes Off	X		O		
	: Active Sensing	O		O		
	: System Reset	X		X		
Notes		*1 Not received on Channel 10				

Mode 1 : OMNI ON, POLY Mode 2 : OMNI ON, MONO O : Yes

Mode 3 : OMNI OFF, POLY Mode 4 : OMNI OFF, MONO X : No

Specifications

TD-8: Percussion Sound Module (Conforms to General MIDI System)

Sound Generator

Variable Drum Modeling

Maximum Polyphony

64 Voices

Instruments

Drum Instruments: 1,024
Backing Instruments: 262

Drum Kits

64

Drum Kit Chains

16 chains (32 steps per chain)

Effect Types

Ambience, 2-Band Master Equalizer

Sequencer

Preset Patterns: 700
User Patterns: 100
User Songs: 50
Parts: 6
Play Functions: Oneshot, Loop, Tap
Resolution: 192 ticks per quarter note
Recording Method: Real-time
Maximum Note Storage: approx. 14,000 Notes

Tempo

20–260

Display

32 x 136 dots (backlit graphic LCD)
7 segments, 2 characters (LED)

Sliders

4 (switchable)
(Kick, Snare, Hi-Hat, Toms / Cymbals, Others, Backing, Click)

Preview Button

Programmable Preview Velocity (3 steps)

Connectors

Trigger Input Jacks (dual) x 10
Master Output Jacks (L (MONO), R)
Direct Output Jacks (L, R)
Phones Jack (stereo)
Mix in Jack (stereo)
Hi-Hat Control Jack
Foot Switch Jack (dual)
MIDI Connectors (IN, OUT / THRU)

Output Impedance

1.5 k ohms

Power Supply

AC Adaptor (DC 9 V)

Current Draw

600 mA

Dimensions

293 (W) x 223 (D) x 80 (H) mm
11-9 / 16 x 8-13 / 16 x 3-3 / 16 inches

Weight

1.5 kg / 3 lbs 5 oz (excluding AC Adaptor)

Accessories

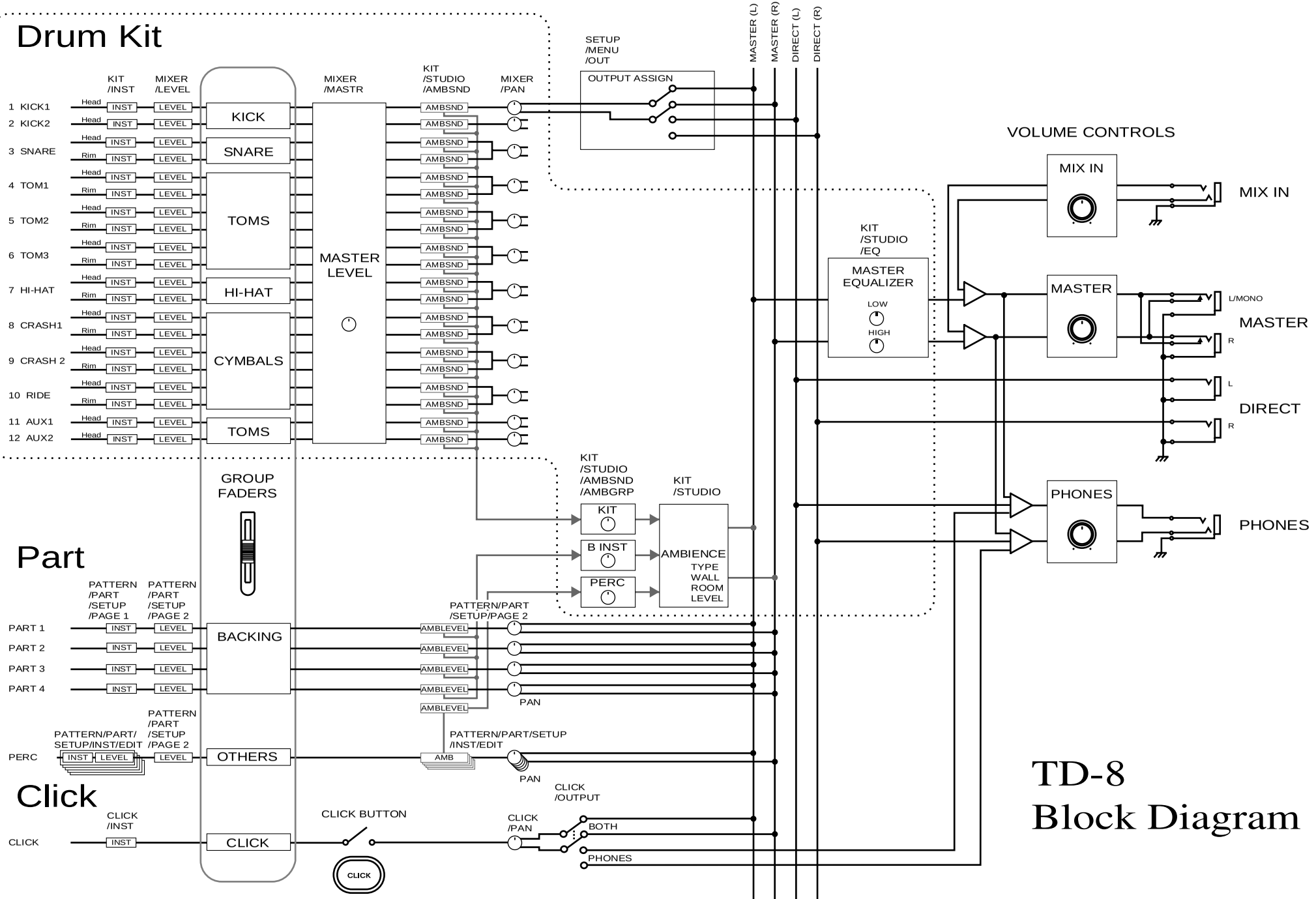
Owner's Manual, AC Adaptor (ACI / ACB Series), Screws (M5 x 12) x 4

Options

Pad (PD-120, PD-100, PD-80, PD-80R, PD-9, PD-7, PD-6)
Cymbal (CY-15R, CY-14C, CY-12R / C, CY-12H, CY-6)
Kick Trigger (KD-120, KD-80, KD-7)
Hi-Hat Control Pedal (FD-7)
Stand (MDS-10, MDS-8, MDS-7U, MDS-6)
Cymbal Mount (MDY-10U)
Pad Mount (MDH-10U)
Foot Switch (BOSS: FS-5U)

NOTE

In the interest of product improvement, the specifications and/or appearance of this unit are subject to change without prior notice.



TD-8
Block Diagram

Index

For EU Countries

Apparatus containing Lithium batteries

CAUTION

Danger of explosion if battery is incorrectly replaced.
Replace only with the same or equivalent type recommended by the manufacturer.
Discard used batteries according to the manufacturer's instructions.

ADVARSEL!

Lithiumbatteri - Eksplosionsfare ved fejlagtig håndtering.
Udskiftning må kun ske med batteri af samme fabrikat og type.
Levér det brugte batteri tilbage til leverandøren.

VARNING

Explosionsfara vid felaktigt batteribyte.
Använd samma batterityp eller en ekvivalent typ som rekommenderas av apparattillverkaren.
Kassera använt batteri enligt fabrikantens instruktion.

ADVARSEL

Eksplosjonsfare ved feilaktig skifte av batteri.
Benytt samme batteritype eller en tilsvarende type anbefalt av apparatfabrikanten.
Brukte batterier kasseres i henhold til fabrikantens instruks joner.

VAROITUS

Paristo voi räjähtää, jos se on virheellisesti asennettu.
Vaihda paristo ainoastaan laitevalmistajan suosittelemaan tyyppiin. Hävitä käytetty paristo valmistajan ohjeiden mukaisesti.

For EU Countries

CE

This product complies with the requirements of European Directive 89/336/EEC.

For the USA

FEDERAL COMMUNICATIONS COMMISSION RADIO FREQUENCY INTERFERENCE STATEMENT

This equipment has been tested and found to comply with the limits for a Class B digital device, pursuant to Part 15 of the FCC Rules. These limits are designed to provide reasonable protection against harmful interference in a residential installation. This equipment generates, uses, and can radiate radio frequency energy and, if not installed and used in accordance with the instructions, may cause harmful interference to radio communications. However, there is no guarantee that interference will not occur in a particular installation. If this equipment does cause harmful interference to radio or television reception, which can be determined by turning the equipment off and on, the user is encouraged to try to correct the interference by one or more of the following measures:

- Reorient or relocate the receiving antenna.
- Increase the separation between the equipment and receiver.
- Connect the equipment into an outlet on a circuit different from that to which the receiver is connected.
- Consult the dealer or an experienced radio/TV technician for help.

Unauthorized changes or modification to this system can void the users authority to operate this equipment.
This equipment requires shielded interface cables in order to meet FCC class B Limit.

For Canada

NOTICE

This Class B digital apparatus meets all requirements of the Canadian Interference-Causing Equipment Regulations.

AVIS

Cet appareil numérique de la classe B respecte toutes les exigences du Règlement sur le matériel brouilleur du Canada.

Information

When you need repair service, call your nearest Roland Service Center or authorized Roland distributor in your country as shown below.

AFRICA

EGYPT
Al Fanny Trading Office
9, EBN Hagar A1 Askalany Street,
ARD E1 Golf, Heliopolis,
Cairo 11341, EGYPT
TEL: 20-2-417-1828

REUNION
Maison FO - YAM Marcel
25 Rue Jules Hermann,
Chaudron - BP79 97 491
Ste Clotilde Cedex,
REUNION ISLAND
TEL: (0262) 218-429

SOUTH AFRICA
That Other Music Shop (PTY) Ltd.
11 Melle St., Braamfontein,
Johannesbourg, SOUTH AFRICA

P.O.Box 32918, Braamfontein 2017
Johannesbourg, SOUTH AFRICA
TEL: (011) 403 4105

Paul Bothner (PTY) Ltd.
17 Werdmuller Centre,
Main Road, Claremont 7708
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P.O.BOX 23032, Claremont 7735,
SOUTH AFRICA
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ASIA

CHINA
Roland Shanghai Electronics Co.,Ltd.
5F. No.1500 Pingliang Road
Shanghai, CHINA
TEL: (021) 5580-0800

Roland Shanghai Electronics Co.,Ltd.
(BEIJING OFFICE)
10F. No.18 Anhuaxili
Chaoyang District, Beijing,
CHINA
TEL: (010) 6426-5050

HONG KONG
Tom Lee Music Co., Ltd.
Service Division
22-32 Pun Shan Street, Tsuen
Wan, New Territories,
HONG KONG
TEL: 2415 0911

INDIA
Rivera Digitec (India) Pvt. Ltd.
409, Nirman Kendra Mahalaxmi
Flats Compound Off. Dr. Edwin
Moses Road, Mumbai-400011,
INDIA
TEL: (022) 2493 9051

INDONESIA
PT Citra IntiRama
J1. Cideng Timur No. 15J-150
Jakarta Pusat
INDONESIA
TEL: (021) 6324170

KOREA
Cosmos Corporation
1461-9, Seocho-Dong,
Seocho Ku, Seoul, KOREA
TEL: (02) 3486-8855

MALAYSIA
BENTLEY MUSIC SDN BHD
140 & 142, Jalan Bukit Bintang
55100 Kuala Lumpur, MALAYSIA
TEL: (03) 2144-3333

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G.A. Yupangco & Co. Inc.
339 Gil J. Puyat Avenue
Makati, Metro Manila 1200,
PHILIPPINES
TEL: (02) 899 9801

SINGAPORE
Swee Lee Company
150 Sims Drive,
SINGAPORE 387381
TEL: 6846-3676

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Blk 3014, Bedok Industrial Park E,
#02-2148, SINGAPORE 489980
TEL: 6243-9555

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330 Verng NakornKasem, Soi 2,
Bangkok 10100, THAILAND
TEL: (02) 2248821

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Saigon Music
138 Tran Quang Khai St.,
District 1
Ho Chi Minh City
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Roland Corporation Australia Pty., Ltd.
38 Campbell Avenue
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AUSTRALIA
TEL: (02) 9982 8266

NEW ZEALAND
Roland Corporation Ltd.
32 Shaddock Street, Mount Eden,
Auckland, NEW ZEALAND
TEL: (09) 3098 715

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Instrumentos Musicales S.A.
Av.Santa Fe 2055
(1123) Buenos Aires
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Rua San Jose, 780 Sala B
Parque Industrial San Jose
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San Jose, COSTA RICA
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Nataniel Cox #739, 4th Floor
Santiago - Centro, CHILE
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OMNI MUSIC
75 Avenida Norte y Final
Alameda Juan Pablo II,
Edificio No.4010 San Salvador,
EL SALVADOR
TEL: 262-0788

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Casa Veerkamp, s.a. de c.v.
Av. Toluca No. 323, Col. Olivar
de los Padres 01780 Mexico D.F.
MEXICO
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PANAMA
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Boulevard Andrews, Albrook,
Panama City, REP. DE PANAMA
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J.E. Olear y ESQ. Manduvira
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Av. Francisco de Miranda,
Centro Parque de Cristal, Nivel
C2 Local 20 Caracas
VENEZUELA
TEL: (212) 285-8586

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Roland Austria GES.M.B.H.
Siemensstrasse 4, P.O. Box 74,
A-6063 RUM, AUSTRIA
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Roland Benelux N. V.
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DK-2100 Copenhagen
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4, Rue Paul Henri SPAAK,
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Roland Scandinavia As, Filial Finland
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FIN-01510 Vantaa, FINLAND
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Music Sound Light
155, New National Road
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20020 Arese, Milano, ITALY
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107 564 Moscow, RUSSIA
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As of April 1, 2003 (Roland)